

# MUSIC & MONEY

Begins On Page 41



# Billboard

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • www.billboard.com • MARCH 6, 2004

## HOT SPOTS



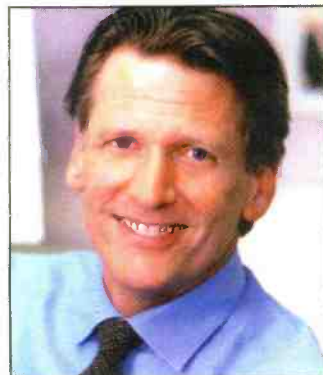
### 15 Reggaetón Rises

Ivy Queen's "Diva" success exemplifies the genre's growing strength, thanks to indie labels.



### 32 The 'Time' Has Come

Clint Black's first studio album in five years, "Spend My Time," is the debut set for his Equity Records imprint.



### 74 Multimedia Merchant

Hastings Entertainment's John Marmaduke calls it as he sees it in *Billboard's* The Last Word.



THE ANGEL: HER MUSIC HAS BEEN HEARD ON 'STREET TIME' AND 'THE TWILIGHT ZONE'

## The Beats Go On

Dance/Electronic Hits The Spot For TV, Films, Ads

BY MICHAEL RIZETTA

From Madison Avenue to Hollywood, the message is increasingly being delivered to a dance beat.

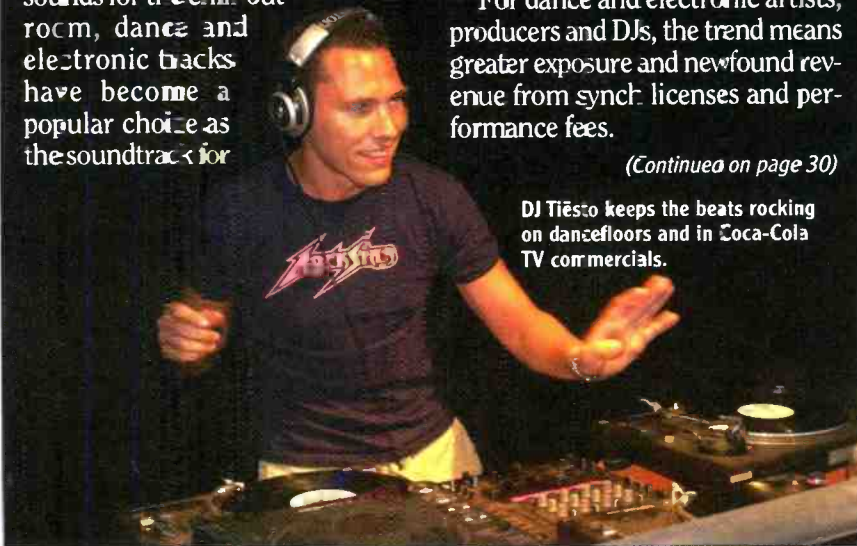
Whether it's peak-hour rhythms for the dancefloor or laid-back sounds for the chill-out room, dance and electronic tracks have become a popular choice as the soundtrack for

TV films, commercials, ring tones and videogames.

"Clients want the music that their target audience is listening to. That's the bottom line," says Jarrett Mason, music producer at ad agency Publicis.

For dance and electronic artists, producers and DJs, the trend means greater exposure and newfound revenue from sync licenses and performance fees.

(Continued on page 30)



DJ Tiësto keeps the beats rocking on dancefloors and in Coca-Cola TV commercials.

## Studios Caught In Label Crunch

Pressure Builds For Lower Rates

BY CHRISTOPHER WALSH

NEW YORK—In a market that has apparently deteriorated during the past year, a number of studios are complaining that labels are putting more downward pressure on rates than ever before.

What's more, some studios claim they are now pressured to reduce rates even after services have been rendered; in other cases, studios complain of delayed payments from the labels.

(Continued on page 73)



GALLO: STUDIOS AREN'T VALUED

## Gospel's Big Steps Into Mainstream

BY GAIL MITCHELL and DEBORAH EVANS PRICE

Gospel music's mainstream conversion is a movement in progress. Momentum, however, is definitely building.

"On a scale of one to 10, it's at eight," Verity/Jive Records contemporary gospel artist Tonex says.

Gospel is "accepted so much more now," Tonex says, citing the platinum successes of Donnie McClurkin, Kirk Franklin and Yolanda Adams.

Such hits—impossible without mainstream crossover—create

(Continued on page 72)

Vickie Winans says troubled times have led to a greater interest in gospel music.



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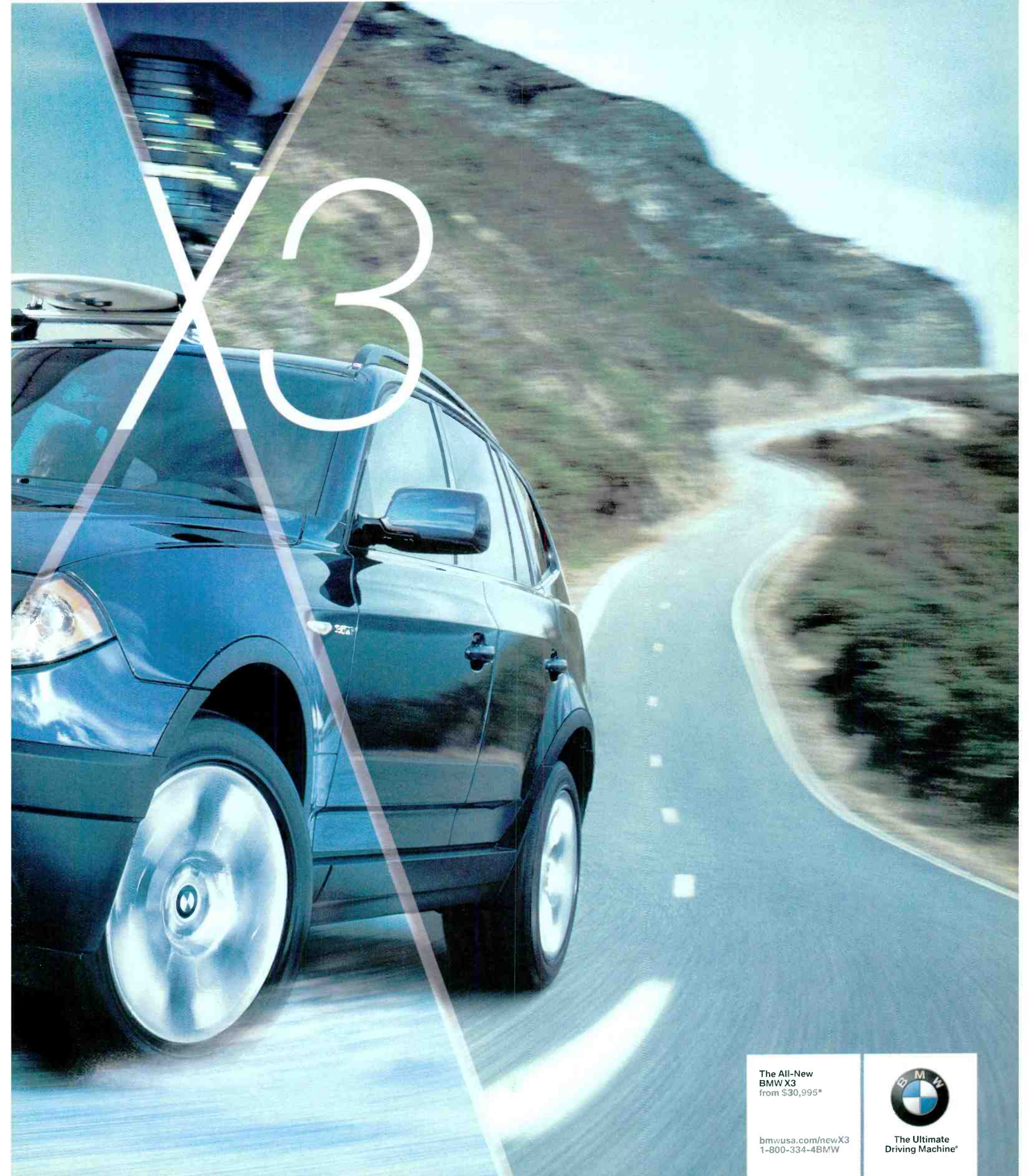


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**Top Albums**

| ARTIST                        | ALBUM                  | PAGE |
|-------------------------------|------------------------|------|
| THE BILLBOARD 200             |                        |      |
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| CLASSICAL Crossover           |                        |      |
| JOSH GROBAN                   | Closer                 | 66   |
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| KENNY CHESNEY                 | When The Sun Goes Down | 33   |
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**Unpublished**  
No. 1 on this week's unpublished charts

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|-----------------------------|-------------------------------------|
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| GOSPEL                      |                                     |
| VARIOUS ARTISTS             | WOW Gospel 2004                     |
| REGGAE                      |                                     |
| SOUNDTRACK                  | 50 First Dates                      |
| WORLD MUSIC                 |                                     |
| LADYSMITH BLACK MAMBAZO     | Raise Your Spirit Higher: Wenyukela |
| MUSIC VIDEO                 |                                     |
| LINKIN PARK                 | Live In Texas                       |
| KID VIDEO                   |                                     |
| THE LION KING 1 1/2         |                                     |
| HEALTH & FITNESS VIDEO      |                                     |
| BILLY BLANKS' TAE-BO CARDIO |                                     |
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**Music**

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CASTING CROWNS

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DAVE MATTHEWS

**QUOTE OF THE WEEK**

“The labels still don't quite totally understand that the consumer is in the driver's seat now, but they are beginning to get it.”

HASTINGS ENTERTAINMENT'S JOHN MARMADUKE  
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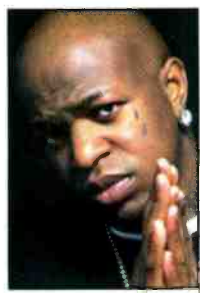
ALEJANDRA GÚZMAN

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Bryan 'Baby' Williams partners with Lugz for Birdman athletic shoe



# Upfront

TOP OF THE NEWS

Epic's Joel Klaiman thinks radio talent contests will attract promising acts



## Rubio Rules Charts

Single, Album Soar

BY LEILA COBO

Three years ago, Paulina Rubio burst onto the U.S. Latin scene as a Mexican import with no assurances of success in the United States.

But how things have changed.

On Feb. 10, Universal Music Latino released her Spanish-language album, "Pau-Latina," as a worldwide priority. The project debuts this issue at No. 1 on the *Billboard* Top Latin Albums chart. It also bows at No. 1 in Mexico.

First single "Te Quise Tanto" is No. 1 on the *Billboard* Hot Latin Tracks chart.

"This album was ready to be released last November, but we were very clear in that we wanted to launch 2004 with it," says Jesús López, chairman of Universal Music Latin America/Iberian Peninsula. "And this is the first time in her history that she has a No. 1 song in U.S. radio."

The success was not a surprise. Rubio's album "Paulina," which was originally released in 2000 in Mexico, became the biggest-selling Spanish-language disc in the United States for 2001, according to Nielsen SoundScan. It has sold close to 2 million copies worldwide.

Rubio's follow-up to "Paulina" was her English-language cross-over bid, "Border Girl," which sold 270,000 copies in the United States, according to Nielsen SoundScan, and garnered worldwide attention.

It also caught the eye of Caresse Henry, Madonna's manager, who began representing Rubio after that project.

(Continued on page 58)

Paulina Rubio kept her Latin fans in mind with "Pau-Latina"; it does not contain English-language tracks.



## Support Grows For Low-Power FMs

BY BILL HOLLAND

WASHINGTON, D.C.—Radio analysts say that music makers and music listeners will benefit if Congress is successful this year in authorizing noncommercial low-power FM stations (LPFMs) to share the airwaves in densely populated urban communities with established radio stations.

"It's a start—if you're a local performer or band and you get a chance to get a couple of your tracks on your low-power community station, then it's a start," says veteran analyst Tom Taylor, editor of *Inside Radio*. "If you get played in rotation on one of them, that's a start. If you sell some records, it's more of a start."

The Future of Music Coalition is an indie-artists group that has led the fight for greater radio diversity and music choice. Spokesman Michael Bracey observes, "The overwhelming interest in LPFM stations in the rural areas where they've already appeared shows that citizens don't want to sit back and just 'receive content.' They want to get involved and produce; they want to play music that isn't on the radio."

Opponents of radio consolidation won two rounds in February. On Feb. 20, the

Federal Communications Commission sent a letter to Sen. John McCain, R-Ariz., chairman of the Senate Commerce Committee, saying it had analyzed an outside engineering study mandated by Congress to determine if LPFMs would cause undue interference with big-city stations.

The report by the Mitre Group agreed with an earlier FCC study, which found the problems would be minimal.

McCain then announced that he would introduce legislation to bring LPFMs to cities as an alternative to radio consolidation.

"Four years ago, broadcasters masqueraded their concern about competition from new low-power FM stations in grossly exaggerated claims of interference," he said. "Today, the FCC has stripped the broadcasters of this disguise by concluding that these stations would cause virtually no interference and recommending the removal of certain limits on such stations."

The National Assn. of Broadcasters calls the Mitre report flawed and still argues that "shoe-horned" LPFMs will cause signal interference.

However, McCain, who heard testimony about the downside of consolidation

(Continued on page 73)

## Knowles' MWM Joins Labels Seeking Veteran R&B Acts

BY GAIL MITCHELL

Turning his attention from contemporary to classic acts, Mathew Knowles has signed the O'Jays to a multiple-album deal through his Sony Music-distributed Music World Music (MWM) label.

The trio's first album under the pact is due this summer.

MWM's move is the latest in a series of initiatives by labels to sign veteran R&B acts, many of whom can still sell out concert venues.

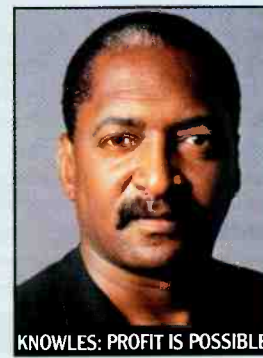
Def Soul Classic signed Patti LaBelle last year. The first single from

the project will be released shortly.

Indie Thump Records just started a classic R&B division with first signings Lakeside, Midnight Star and Club Nouveau (see *Rhythm & Blues*, page 22).

"I talked to [Sony Music U.S. president] Don Ienner 18 months ago about the opportunities that exist with classic artists," Knowles says. "The beautiful thing is you don't have to spend a lot of marketing and branding dollars: People already know who these acts are. If you keep the costs low, you can, in fact, make a profit."

(Continued on page 69)



KNOWLES: PROFIT IS POSSIBLE

## Hip-Hop's In Fashion

### Clothing Lines Court Genre's Stars For Endorsement Deals

BY MICHAEL PAOLETTA

Many R&B/hip-hop artists, including Pharrell Williams and Jay-Z, are trading their casual attire for Dolce & Gabbana suits. However, others remain committed to casual threads. Witness the following.

Universal Music hip-hop artist/Cash Money Records co-founder Bryan "Baby" Williams (aka Birdman) has partnered with leading urban footwear brand Lugz to create the Birdman athletic shoe.

And urban outfitter Clench has clinched a deal with rapper Baby Bash, another Universal artist, who is the new face of the company's spring 2004 line.



BABY BASH IN CLENCH AD

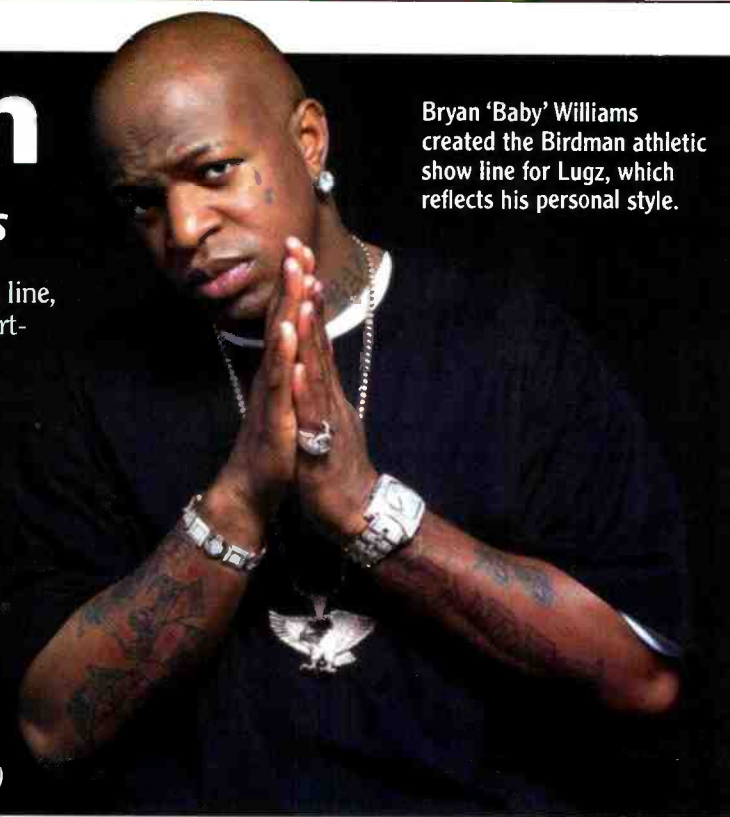
Similarly, RTB Apparel is unveiling its inaugural line, Rap Throwbacks, that features rappers' original artwork and song titles on jerseys.

"What we're seeing now is an increase in hip-hop's demographic," says Knox Robinson, editor-in-chief of music/lifestyle magazine *The Fader*. "Jay-Z, who has worn it all, can easily step into prep attire today. But a 16-year-old kid still wants to dress like a delinquent."

Hip-hop is a culture that transcends demographics, adds Rodney Bonds, who launched RTB with his wife, Knia, last summer.

"There are those who want to wear

*(Continued on page 69)*



Bryan 'Baby' Williams created the Birdman athletic show line for Lugz, which reflects his personal style.

## In Miami, Confabs Crowd Dance Floor

BY MICHAEL PAOLETTA

For 18 years, the global dance music community has converged in Miami Beach for the Winter Music Conference.

But this year is different.

The WMC now must compete with a new concurrent Miami Beach event, the M3 Summit.

The WMC will take place March 6-10 at the Wyndham Resort; M3 runs March 5-9 at the Nash Hotel and other South Beach venues.

But there's more. Other competing events in Miami that week include the Ultra Music Festival March 6 and the third annual DanceStar USA 2004 Awards: The American Dance Music Awards March 9. Both will take place at

Miami's Bayfront Park.

As in previous years, the WMC's program includes seminars and panels, remixing and editing workshops, demo-listening workshops, poolside artist performances and DJ sets, an exhibit hall and an awards ceremony.

Perhaps because of the new competition, conference directors Lou Possenti and Bill Kelly have tapped Joe Granda, president of the Granda group of companies, to help expand the conference's Latin music content.

These developments come at a time when many industry observers are questioning the validity and relevance of the conference itself.

"With this new competition, it seems as though the WMC organiz-



BERNSTEIN: 'COMPETITION IS HEALTHY'

ers knew they had to shake things up a bit," says Orlando Puerta, dance and lifestyle marketing director of Warner Bros. "Over the years, the conference got stale; M3 may very well reinvigorate the WMC."

M3 is the brainchild of David Prince, a journalist and founder of the influential Miami Master List; Mark Mangan and Sascha Lewis of e-mail

*(Continued on page 58)*

## Fantasy For Sale

### Sources: Indie May Go For \$65M-\$85M

BY ED CHRISTMAN

NEWYORK—An investment banker is shopping leading independent label Fantasy Records, sources familiar with the situation say. They also note that the auction process is heading into the due-diligence phase.

The label, known for a strong catalog that includes Creedence Clearwater Revival and many jazz and soul greats, is being shopped by New York-based Harris Nesbitt Gerard. One of the partners, Manny Gerard, a longtime analyst of the music and entertainment industry, is overseeing the process.

About 15 companies participated in the first round of bidding, but sources suggest they have been whittled down to about five suitors.

Among the parties said to be interested in the label are Rykodisc, Concord Jazz and Redux Records, the company Joe Bianco and Anil Narang launched to acquire catalogs. Sources also suggest that Sanctuary Group and a group that includes a former label president are also interested in Fantasy.

According to sources, the label generated total revenue of about \$30 million in 2002; about half of that was from the United States and the other half was from worldwide licensing of its records. In addition, its publishing holdings are believed to have generated about \$2.5 million in net publisher share (NPS).

While Fantasy owners, led by

label chairman Saul Zaentz, are believed to be asking for about \$100 million, sources say the offers will likely range from \$65 million to \$85 million, depending on what the 2003 fiscal results show. Sources suggest that in the United States last year, Fantasy had \$14 million in total sales, \$11 million net.

The bidding procedure so far is being characterized as informal, since the book being used to shop the label is said to have only included financial data up to 2002.

The label and its investment banker are said to be setting up a data room with 2003 results at the company's headquarters in Berkeley, Calif., so bidders can perform due diligence and make informed offers.

Since Fantasy has long been a private company, the presentation of its fiscal data is expected to be messy, resulting in a long due-diligence process, which might result in the final valuation being discounted, sources suggest.

Supposedly, label sales and licensing in 2002 produced about \$10 million in earnings before interest, taxes, depreciation and amortization, so if the catalog is assigned a multiple of four to six, its value equals \$40 million to \$60 million.

If one adds the \$2.5 million in NPS and gives it a multiple of 16, that values the publishing at about \$40 million. When added together, the 2002 numbers suggest a sale price range of \$80 million to \$100

*(Continued on page 72)*

## Billboard Charts Return To Rolling Stone

NEW YORK—Rolling Stone magazine is set to resume publishing a portion of The Billboard 200 chart, beginning with its March 18 issue that arrived on newsstands Feb. 27. Rolling Stone will publish the top 40 albums from The Billboard 200.

Under the terms of the nonexclusive deal, Rolling Stone can publish up to three *Billboard* charts. The chart information published in Rolling Stone will appear only in the magazine's print edition and will not appear on *rollingstone.com*.

New York-based Rolling Stone is a biweekly publication owned by Wenner Media, which is headed by the magazine's editor-in-chief/publisher Jann Wenner. Founded in 1967, Rolling Stone is the leading U.S. music consumer magazine. According to the Audit Bureau of

Circulations, its paid circulation is 1.3 million.

*Billboard* VP of licensing and events Howard Appelbaum brokered the deal with Rolling Stone. "We are thrilled to have our charts appear in Rolling Stone. This arrangement fits perfectly with our strategy of extending the *Billboard* brand to consumers via top-tier licensing partners," Appelbaum says.

Headquartered in New York, *Billboard* is owned by Dutch multimedia company VNU, which also owns Nielsen SoundScan, the company that provides U.S. and Canadian record-sales chart data for *Billboard*.

*Billboard* publishes its charts weekly, and Rolling Stone will publish the most recent chart information available by Rolling Stone's press time.

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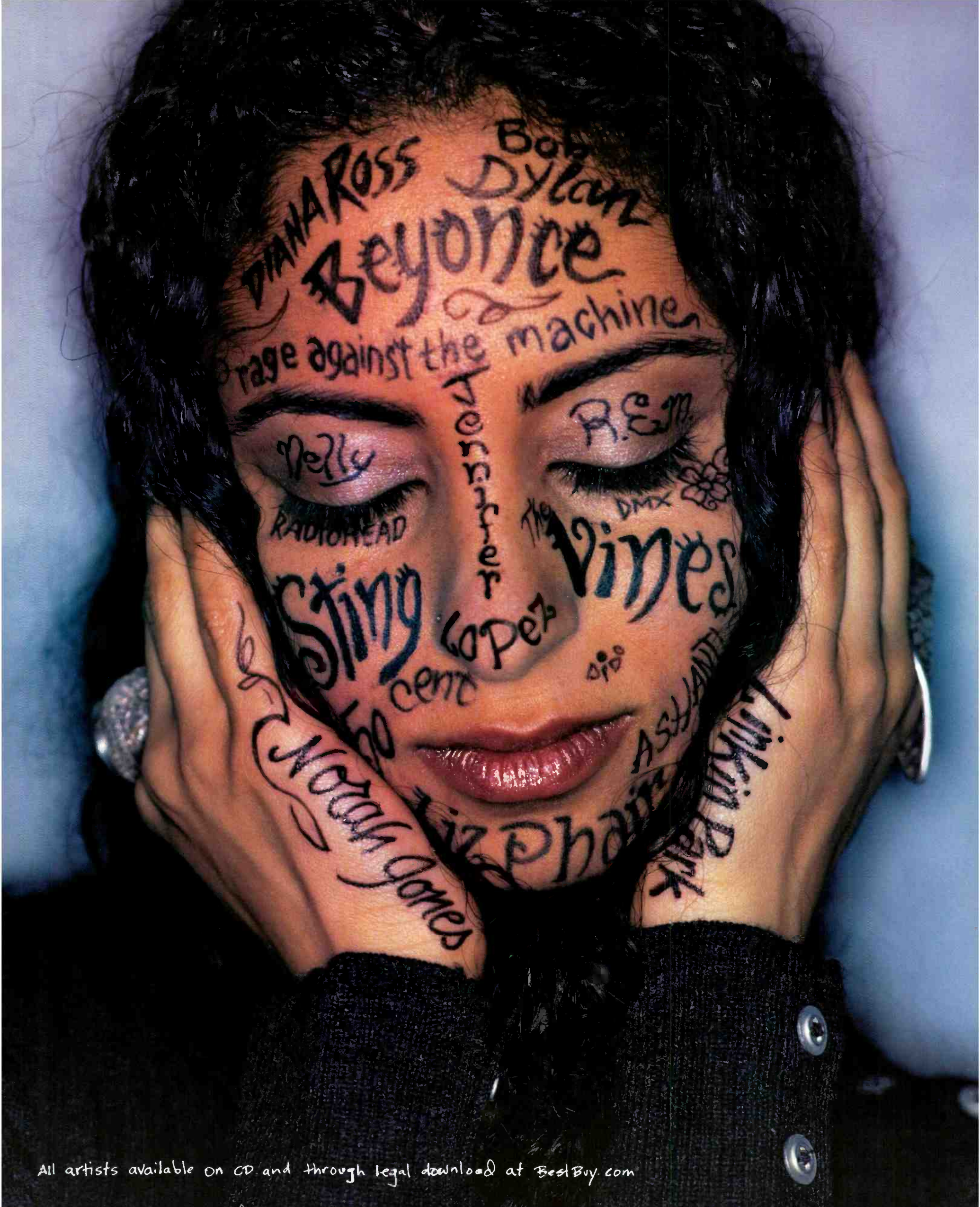
“AMAZING GRACE,” “HOW GREAT THOU ART,” “IT IS WELL WITH MY SCUL,”  
“ROCK OF AGES,” “MAJESTY,” “I’LL FLY AWAY,” “HE LEADETH ME,” “BECAUSE HE LIVES,”  
“HE TOUCHED ME,” “WHAT A FRIEND WE HAVE IN JESUS,” “IN THE GARDEN,”  
“PRECIOUS MEMORIES,” “HIS EYE IS ON THE SPARROW,” “AMEN,” “YOU’LL NEVER WALK  
ALONE,” “LEAN ON ME,” “JUST AS I AM” *and many, many more.*

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cent

did

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# CRIA, SoundScan At Odds; Labels Ponder New Chart

BY LARRY LeBLANC

TORONTO—Canada's five major-label affiliates no longer collectively subscribe to Nielsen SoundScan because of disagreements over the terms of a renewal contract between the U.S. data service and the Canadian Recording Industry Assn.

Nielsen SoundScan's one-year agreement with CRIA's Class A members—Universal Music Canada, Sony Music Canada, EMI Music Canada, Warner Music Canada and BMG Music Canada—ended Dec. 31, 2003.

The situation only affects CRIA's Class A members; they have not received weekly Nielsen SoundScan sales data since Jan. 1. The majority of the other 27 CRIA-affiliated label and distributor members remain Nielsen SoundScan clients.

## MULLING OPTIONS

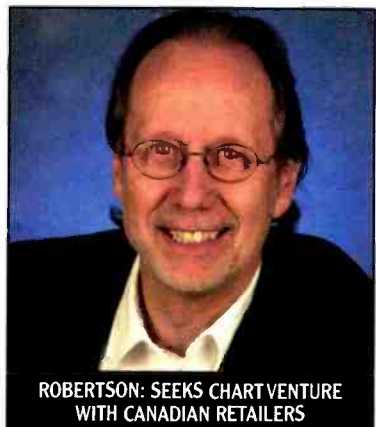
Last summer, CRIA began exploring alternatives for providing and marketing music sales data in Canada.

The group, which represents 95% of the labels and distributors in Canada, asked several firms, including Nielsen SoundScan and market research agency Millward Brown Group, for proposals.

CRIA had remained in talks with both firms last fall, but sources indicate

that CRIA's discussions with Nielsen SoundScan recently ended.

Neither CRIA president Brian Robertson nor major-label heads would discuss with *Billboard* past negotiations with Nielsen SoundScan. However, the talks have been



ROBERTSON: SEEKS CHART VENTURE WITH CANADIAN RETAILERS

"acrimonious," sources say.

Rob Sisco, Nielsen SoundScan president/music COO for East Coast operations, downplays the situation.

"I don't think that there's any reason that we won't come to an agreement between CRIA and SoundScan," Sisco says.

Meanwhile, CRIA has proposed to Canadian music retailers a joint venture to compile, oversee and market a

Canadian chart, set to launch by fall.

The project involves seeking sponsorship of the chart and launching a weekly network TV show and a weekly syndicated radio show. Retailers have not made a decision.

"This has nothing to do with SoundScan," Robertson emphasizes. "The SoundScan issue is a contractual issue for the collection of sales data. The chart is a separate marketing initiative."

What CRIA proposes is similar to how the British charts are compiled and overseen by the Official U.K. Charts Co., a joint venture between the British Phonographic Industry and the British Assn. of Record Dealers.

As in the U.K., monies derived from the sale of the Canadian chart to those who want to license it or from sponsorship deals would be split between the labels and retailers. At present, most Canadian music retailers are paid to provide sales data to Nielsen SoundScan.

According to some retailers, several major-label executives have indicated that such a joint venture is crucial for Canada's major labels to fully develop and market a national chart with a lucrative sponsorship tie-in.

But Nielsen SoundScan contends that CRIA was given the right to market such a chart last year. "CRIA members (Continued on page 58)

## NEWSLINE

THE WEEK IN BRIEF

**Clear Channel Communications** announced Feb. 24 that it had pulled radio personality Howard Stern off the air for violating new indecency guidelines. A transcript of the Feb. 24 Stern program was not available, but the show apparently contained bits that could be considered misogynistic and racist. "Clear Channel drew a line in the sand today with regard to protecting our listeners from indecent content, and Howard Stern's show blew right through it," Clear Channel Radio president/CEO John Hogan said in a statement. "It was vulgar, offensive and insulting, not just to women and African-Americans but to anyone with a sense of common decency." The suspension came the same day that Hogan had issued new guidelines to radio stations warning that noncompliance would result in termination. A spokesman for Viacom's Infinity Broadcasting, the company that employs Stern, declined to comment, but a source close to the company says there are not any plans to suspend or fire the jock. The action came one day after the company fired Todd "Bubba the Love Sponge" Clem, an on-air personality whose show was fined a proposed \$755,000 by the Federal Communications Commission for a similar violation. The program had aired in four Florida cities and included graphic discussions of sex and drugs "designed to pander to, titillate and shock listeners," according to the FCC.

BILL HOLLAND

**Spin magazine has named Jacob "Jake" Hill publisher** following the Feb. 23 resignations of Alex Mironovich (Spin acting publisher and Vibe/Spin Ventures CEO) and Michael Zivvyak (Spin associate publisher). Hill was previously a senior consultant to Budget Living magazine and a co-founder and publisher of Arthur Frommer's Budget Travel magazine. He is based at Spin's New York headquarters and will report to Vibe/Spin Ventures chairman/CEO Robert Miller, who has added the CEO title in the wake of Mironovich's exit. Hill tells *Billboard* it is likely that he will "bring in some of my own people" to Spin. The magazine's paid circulation rose 6% to 560,531 between June-December 2003, according to the Audit Bureau of Circulations, but advertising revenue has fallen during the past few years. According to *Billboard* sister publication Mediaweek, Spin's ad pages fell 14% in 2003 from 2002.

CARLA HAY

**Steve Beeks has been named president** of Lions Gate Entertainment. Beeks, formerly president of Artisan Home Entertainment, will report to Lions Gate CEO Jon Feltheimer. Lions Gate merged with Artisan Entertainment last October in a \$210 million deal that boosted the company's collective home entertainment operations. Lions Gate currently has a catalog of more than 8,000 home video titles. Beeks will now oversee Lions Gate's home entertainment business.

JILL KIPNIS

**Custom motorcycle builders Arlen Ness, David Perewitz and Donnie Smitha** will each unveil a motorcycle-themed guitar March 5 in a private press and VIP event at the Plaza Club & Spa in Daytona Beach, Fla. The guitars unveiled by the Three Kings of Custom, a project of the Custom, Art & Historical Division of Gibson Guitar, will feature artwork by the motorcycle builders. The guitars' design were created in collaboration with Gibson, which will produce a very limited quantity of each. Lynyrd Skynyrd will take part in the unveiling before its performance at the adjacent Riverfront Park.

CHRISTOPHER WALSH

**CDnow** has agreed to pay \$3.3 million to settle a patent infringement suit brought by SightSound Technologies. CDnow conceded the validity of SightSound's patents covering the commercial downloading of music on the Internet. CDnow, a unit of German media giant Bertelsmann, did not concede any wrongdoing but agreed not to further contest SightSound's patents. The settlement was entered Feb. 20 in a Pennsylvania federal court. A jury trial in the case had been set for next week. SightSound originally sued N2K, a now-defunct unit of Bertelsmann, in 1998, when N2K—which CDnow has since absorbed—began selling paid downloads through an agreement with Liquid Audio.

SAMANTHA CHANG

**In an effort to stem Internet piracy**, Sen. Kevin Murray, D-Los Angeles, introduced legislation in the California senate Feb. 24 that requires recorded audio and visual works distributed online to disclose the "true name and address" of the manufacturer. The bill updates a law currently on California books that does not include the Internet. The goal is that consumers who do not see a name or address on offerings will proceed with caution before purchasing such items, since it is believed that legitimate manufacturers will include the information while pirates will not. Violation of the statute would carry a fine of up to \$2,500 and/or one year in prison.

MELINDA NEWMAN

# Radio Hops On 'Idol' Wagon

## Clear Channel Outlets Among Stations Holding Talent Contests

BY SUSANNE AULT

Now in its third season, Fox TV's "American Idol" has attracted tens of thousands of aspiring superstars to its auditions. Yet Clear Channel Radio and many other stations think there are plenty of diamonds left to be found in the rough.



KLAIMAN: 'A LOT OF TALENT IS OUT THERE'

Radio Star, an "Idol"-styled contest launched Feb. 16 at 70 Clear Channel top 40 and adult top 40 stations (*Billboard*, Feb. 28), is a legitimate A&R vehicle, according to its organizers, who are hoping to find the next Kelly Clarkson, Ruben Studdard or Clay Aiken.

The winner of the contest receives a Sony Music recording contract, a

booking agent at William Morris Agency and opening slots at top 40 stations WHYZ (Z100) New York and KIIS Los Angeles' holiday concerts, as well as other prizes. Additional station participants might also be added.

"There's definitely a lot of talent out there waiting to be discovered," believes Joel Klaiman, senior VP of promotion at Sony-owned Epic Records. "We are going to be serious about it... Artists who sign here are long term. We have always been that kind of a label."

Once each participating station picks its winner—determined by listeners' votes—a panel of Sony staffers, recording artists, radio programmers and other industry executives will select a group of semifinalists from the pool of station victors.

The semifinalists will compete on a syndicated weekend show running from March until May on participating stations. Listeners across the 70 markets will vote for the ultimate winner through [ratethemusic.com](http://ratethemusic.com). Klaiman says that he and other

organizers are hoping that Radio Star becomes an annual event.

Other stations are also taking it upon themselves to find the next big thing.

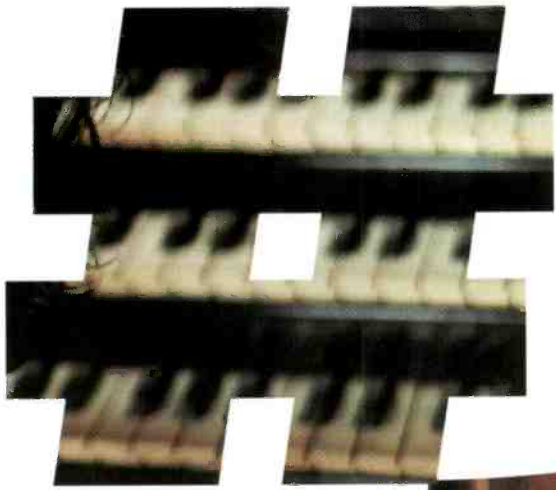
R&B/hip-hop station WGCI Chicago is playing "Closer to You," sung by its talent-search winner Maurice Mahon, every 90 minutes, PD Elroy Smith says.

Additionally, Clear Channel adult top 40 station KYSR Los Angeles held its own singer search, Be a Star 2002, where winner Colin Armstrong won a three-song demo deal with Hollywood Records. He has yet to record an album, however.

Smith says he envisioned his contest as equal parts publicity blitz and (Continued on page 73)



COMPTON: RADIO PLAY IS NOT A GIVEN



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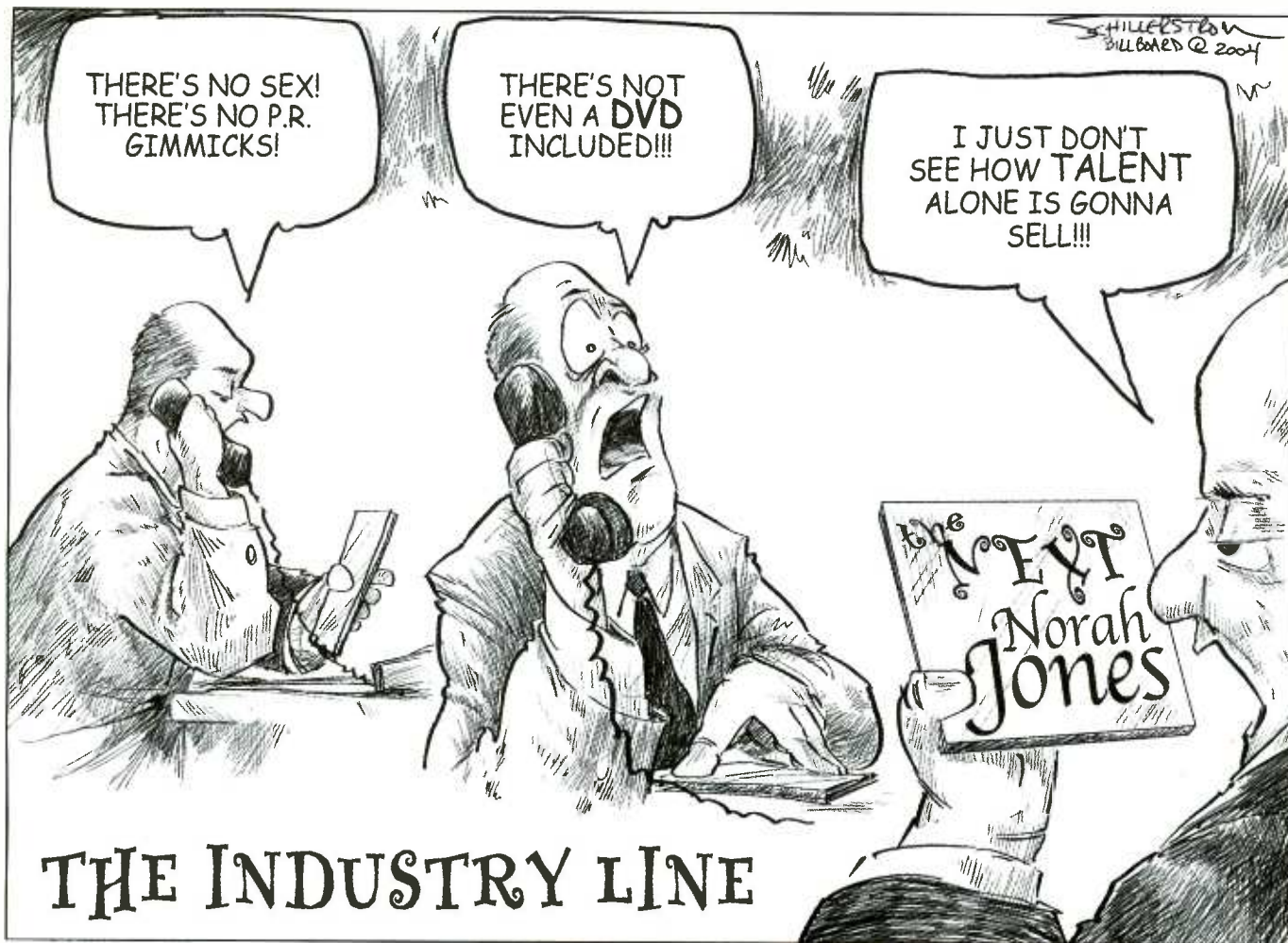
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First come. First served.



## A Stern View Of Free Speech

Wow, what a shocking week for news. Osama captured? Peace in Iraq? A cure for the common cold?

Nah...

Howard Stern's show was suspended on six Clear Channel radio stations, because the shock jock supposedly violated the conglomerate's decency standards.

In the wake of the controversy, Clear Channel president/COO Mark Mays not only worked overtime apologizing for Stern's show, but he appeared ready this week to abrogate all programming decisions to the U.S. government.

He said his company would suspend any host whose show causes the Federal Communications Commission to issue a "notice of apparent liability." That's bureaucratic lingo for a proposed fine. But this isn't about money. Stern's show rakes in big bucks for the stations that air his program.

It's about corporate responsibility, or the lack thereof, to listeners, to the public and, most importantly, to the First Amendment.

For the past few months, the nation has been engaged in a broadening debate about indecency over the airwaves. The whole thing would be hilarious if the stakes

weren't so high. Freedom of speech is fundamental to our democracy, especially in a time of war and political upheaval. And that includes speech that may be offensive or indecent.

No one can refute that Stern has an audience. Listeners should be entitled to hear what they want to hear.

Dr. Paul Levinson, chairman of the Department of Communication & Media Studies at Fordham University, framed the debate this week on CNNfn.

*The debate about indecency on the airwaves would be hilarious if the stakes weren't so high.*

"The government roared, and the media are beginning to run away like scared little mice," he said. "And I think Thomas Jefferson would turn over in his grave if he were seeing what [Clear Channel] was saying today."

This issue has clearly gotten out of hand, thanks to a curse of coincidences.

It should come as no surprise that

Congress—which can't balance a budget, say no to special interest or get out of its own way on most issues—is moving at light speed on this one. It's an election year.

Then, there is the breast seen round the world. The Super Bowl was sold as "family fare." So, offended viewers at least had grounds to complain when Janet Jackson flashed her breast. But that's a lot different than Stern. Everyone knows what his show is about, and it is never portrayed as anything else.

Stern, on the same show that compelled Clear Channel to act, suddenly vowed to back a Democrat after years of supporting Republican pols like New York Gov. George Pataki, former New York mayor Rudy Giuliani and President Bush. Clear Channel Radio president/CEO John Hogan is a huge Bush supporter. Was that a factor?

Maybe so, maybe not, but you can see how these things can get very messy, very quickly. So where do you draw the line if you're a company like Clear Channel, or the U.S. government?

You don't. You simply leave it up to a discerning public to turn the radio dial to another station if they're offended.

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, 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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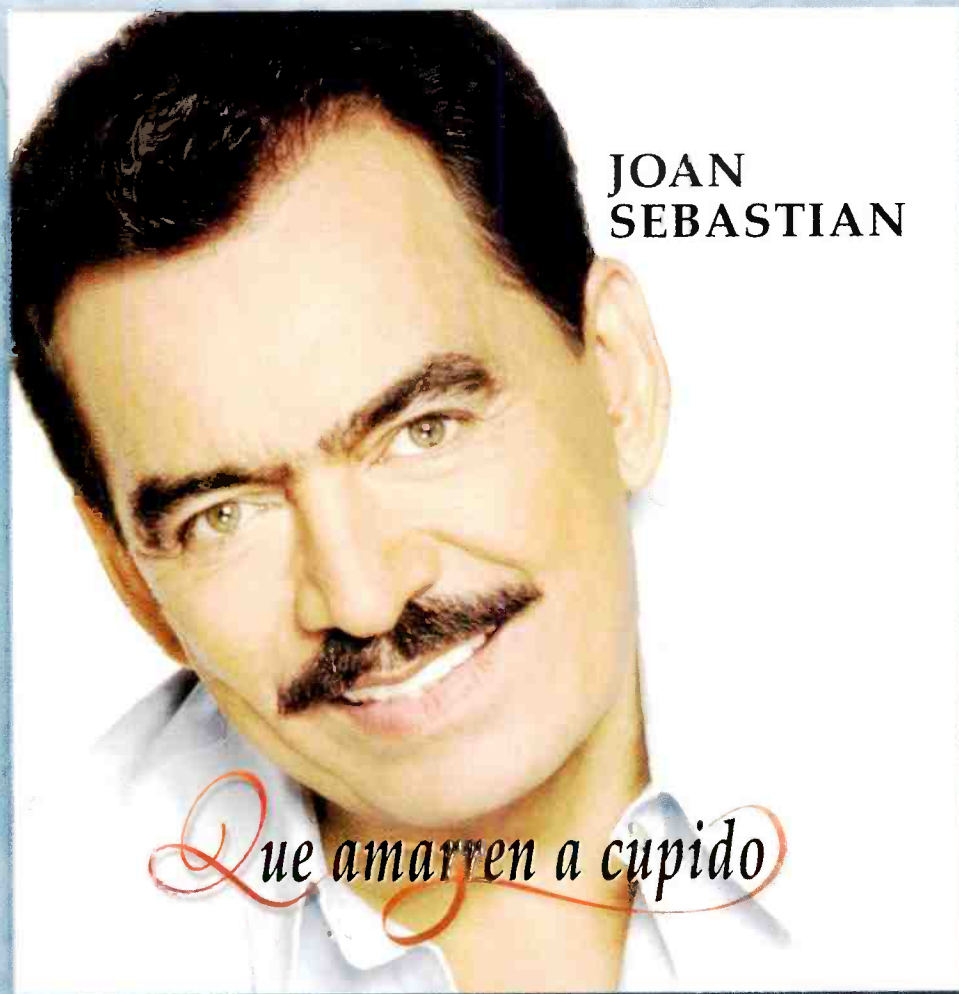
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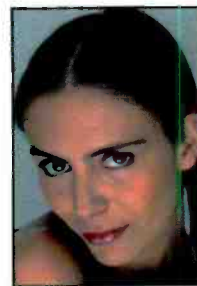
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## Dave Matthews Band Cuts New RCA Deal

Dave Matthews Band (DMB) has re-signed with **RCA Records** for North America, the group's label home for 10 years.

However, the protracted negotiations brought about some major changes to the relationship, *Billboard* has learned.

While the terms of the contract weren't disclosed, according to sources, the renegotiation resulted in the band becoming a free agent outside the United States and Canada. It was formerly signed to RCA worldwide.

DMB now has control of its masters outside of North America and is free to make its own deals for cata-

to comment.

According to the label, DMB has sold more than 30 million albums.

We caught up with Matthews at **BMG North America** chairman/CEO **Clive Davis'** Feb. 7 pre-Grammy Awards party. Perhaps he wasn't far off the mark when we asked him how the pending merger between **BMG** and **Sony** affected him.

"I don't pay much attention to what they're doing up there," he said with a grin. "But eventually our little record company [BMG-distributed **ATO Records**] will swallow up the rest of them. Slow, but steady; baby steps. And then I'll throw a party. It will be a hayride."

**The Beat**

By Melinda Newman  
mnewman@billboard.com



**SAVOY EXPANDS:** At a time when many labels are contracting, **Savoy Label Group** is starting a new imprint, **429 Records**. Named after the label's street address in Santa Monica, Calif., 429 will focus on triple-A artists.

The label's first signings are **the Warren Brothers**, who were formerly on Nashville's **BNA Records**, and Scottish act **Cosmic Rough Riders**, whose album "Too Close to See Far" (**Measured Records**) has sold 150,000 copies in the United Kingdom, according to **SLG** president **Steve Vining**.

The Warren Brothers album "Well Deserved Obscurity" drops April 6; Cosmic Rough Riders' "Too Close to See Far" will be out June 1.

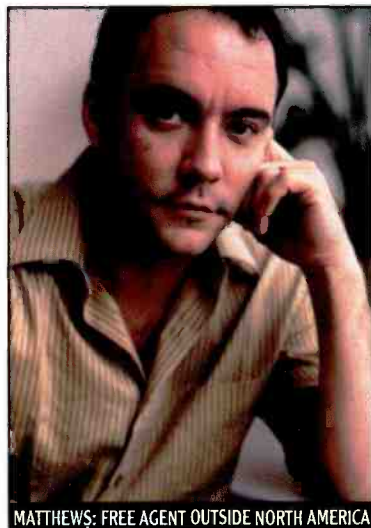
"We looked at triple-A [radio] and really like what's going on there," Vining says. "It really seems now that you're able to make a connection between artists and that format selling records, and I don't think that has always been the case."

Vining says 429 will announce three or four more signings this quarter.

The imprint will be run by existing **SLG** staff, including senior director of marketing **Sheila Volpe**, who will handle A&R and promotion. Sales and marketing will be run by Vining and director of sales **Dave Wiese**.

Pop artists **Joan Armatrading** and **Paul Carrack** remain on **SLG's Denon** imprint.

(Continued on page 17)



MATTHEWS: FREE AGENT OUTSIDE NORTH AMERICA

## Reggaetón Acts Rise Up On Indie Labels

BY LEILA COBO

Six years ago, rising *reggaetón* artist **Ivy Queen** had it all: a record deal with **Sony Discos** and a promising debut album that included a single with **Wyclef Jean**.

But the album, "The Original Rude Girl," fizzled. Ivy Queen was dropped from **Sony**, and her **Jean** duet was all but forgotten.

This time around, Ivy Queen's story is quite different. Her new, independently distributed album, "Diva," has scanned more than 10,000 copies since its release late last year. In early February, it was rereleased as "Diva: Platinum Edition" under **Universal Music & Video Distribution** and debuted at No. 25 on the *Billboard* Top Latin Albums chart.

Although **UMVD** has given her a boost, Ivy Queen's true commercial success has been at the hands of an indie label, Miami-based **Real Music Group**.

And she's not alone.

Reggaetón has outgrown its regional Puerto Rican roots and gained a footing as a mainstream Latin genre with domestic and international success.

Today, the Top Latin Albums chart is peppered with reggaetón acts.

And every single one of them is signed to a small, independent label.

The indies offer a quick reaction time that the majors cannot deliver, according to **Sofia de la Cruz**, GM for **VI Music**, whose label roster includes such major reggaetón names as **Don Omar** and **Magnate & Valentino**.

"This is a very fast-moving genre, and it needs a reaction time of virtually hours," she says. "I can't wait until an executive sees me, gives me the appointment with the A&R [department] and decides to sign him. Also, these are very young artists. They need a lot of direction. So the degree of closeness is bigger."

### MUSIC FOR AND FROM THE STREETS

Loosely described as a danceable mix of reggae, dancehall and hip-hop, reggaetón

(Continued on page 16)

Ivy Queen started her label, **Imperio Music**, to help promote her reggaetón sound.



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# Music

## Reggaetón

Continued from page 15

has been going strong in Puerto Rico for almost 10 years. The music has less lyrical depth than rap, although reggaetón artists like Tego Calderón will typically include some rap on their albums, while such rap artists as Vico C incorporate reggaetón in their music.

### TAILOR-MADE LABELS

In general, however, reggaetón was initially associated with raw, often vulgar lyrical content, which, coupled with the genre's street vibe and origin, made it hard to market in the mainstream. Until recently, when the lyrical content was softened, major labels barely looked at reggaetón.

But entrepreneurs and artists saw an opportunity, and on many occa-



OMAR: MAJOR NAME IN THE GENRE

sions, independent labels were created specifically in response to an artist's local success.

"It's a genre you have to truly respect, because it comes from the street," says Luis González, who manages Calderón. "First you have the artist, then the label. That's what happened with [Calderón and his label] White Lion."

That is also what happened with Ivy Queen, who after her Sony stint created indie label Imperio Music with her partner, Omar Navarro.

"I've been doing this music for 11 years, and I always thought the time was right," says Ivy Queen, who is savoring her recent success. "Many people think we're new. They don't know the history behind these artists. That's why we decided to make our own label. You get tired of other labels promising you castles."

Ivy Queen and Navarro teamed with Real Music, a label that Jorge Guadalupe and Anthony Pérez created last year. Pérez is the executive producer of several TV shows, including "The Roof," an urban music and lifestyle program that airs on the mun2 network.

Real Music's first product was a compilation disc, "Jamz, Vol. 1," which Pérez released on his own after several majors turned him down, he

says. He later picked up Ivy Queen.

Even though Real has signed a distribution agreement with UMVD, "this music is promoted very differently from any other act," Pérez says. "[Major] labels practically have a manual [to market their acts].

"Now what you see, for example, is an event promoter becoming an artist manager. The industry is changing. We're using street teams, concerts, clubs, underground DVDs and auto shows to promote the music. And really, that's where the genre belongs. It belongs to the street."

Mindful of that fact, major labels have talked a lot about venturing into reggaetón. But instead of doing it directly, to date they have done so through licensing and distribution deals with the independents.

"We want to take advantage of the credibility these people have in the street," John Echevarría, president of Universal Music Latino, told *Billboard* late last year after he signed a joint venture deal with urban indie label Guitián Brothers Music, whose artists include Don Dinero.

"We give them our distribution machinery and finance their productions, and they take care of street marketing and more specialized marketing," he continues. "What they bring is knowledge of the street. We give them the structure. But these are specialized markets where big companies have few chances [otherwise]."

Indeed, the Guitián deal is possibly the most involved major-label venture in reggaetón. More typical are straight-ahead distribution arrangements.

UMVD, for example, also distributes VI Music product, but the label takes care of all marketing and promotion. BMG distributes White Lion, Calderón's label. And although BMG provides some promotional support, White Lion does the bulk of the work.

"Because White Lion is an indie, the manager works very closely with the label," González says. "It's more of a family affair. Multinationals are used to controlling an artist's career, and this kind of artist isn't used to that."

### CLOSE-KNIT BUSINESS TIES

This "family affair" atmosphere extends to many realms.

Ivy Queen, for example, benefits from Pérez producing an important reggaetón show on TV. Artists on VI Music profit because its parent company, Vidal Investments, also owns a major Puerto Rican distributor—Distribuidora Aponte—and Puerto Rican retail chains Pentagrama Musica and Music Zone, which combined total 22 stores.

"Obviously, we sell our artists in our stores," VI Music's De la Cruz says.

As for Calderón, he works closely with Acisium Group, a Puerto Rico-based management/production company that puts together Puerto Rico's Premios Tú Música (Puerto Rico's national music awards)

and includes the TV production company behind the popular show "Anda Pa'l Cara . . ."

As successful as they may be on their own, indies are quick to point out that major distribution is a big factor in the widespread recognition of reggaetón and the sales jump the genre has seen outside Puerto Rico.

The UMVD deal, De la Cruz says, "has increased our sales by 50%. Many Puerto Ricans who now live in the U.S. can buy the albums. UMVD gave us the access to many outlets we didn't have before."

### NOTYET MAINSTREAM

Still, reggaetón remains largely a grassroots genre. Spanish-language radio has been, for the most part, slow to pick it up. However, some tropical stations have reggaetón shows in addition to their regular programming. When the music does get on the air, it often does not happen through traditional promotion.



CALDERÓN: LABEL WAS CREATED FOR HIM

According to Kid Curry, PD for rhythmic top 40 station WPOW Miami, labels are not really servicing him with reggaetón singles. The tracks he gets, including Ivy Queen's "Tuya Soy" and "Te Quiero Papi," have come to him by word-of-mouth.

"We try to find our own stuff, but there's no doubt in my mind that this reggaetón thing is real," Curry says. "The target demo [of younger listeners] sits up and says, 'We love this stuff.' Of the possible 15 to 16 songs on my heavy rotation, three of them are reggaetón songs."

Direct involvement from major labels, as opposed to just distribution or joint ventures, would now seem to be the logical next step.

But De la Cruz does not see that happening just yet.

"It's a culture you have to learn," she points out. "They would have to come in and really learn the genre to develop it, and I think there's still a lot of fear around it. They want to enjoy the benefit of having artists like these but have someone else deal with them."

Ivy Queen adds, "It happened to me with my previous company. You can't sell diamonds if you're not in the jewelry business. But labels today are far more open than before."



# A Metamorphosis: The Entertainer As An Enterprise

It's no secret that musicians today are increasingly becoming business enterprises unto themselves.

And as recording artists have more opportunities to monetize their musical careers, their relationships with record labels will change, observers say.

As the artist/record label business model takes a more integrated approach, labels will begin to share in the proceeds of other aspects of an artist's career,

says **Robert A. Darwell**, a partner with **Sheppard Mullin Richter & Hampton** in Los Angeles. The firm advises **MGM, Playboy, Warner Bros.** and **Sony Pictures**.

As a result, not only will labels participate more in licensing and merchandising, but much like an agent or manager, they may also benefit from the brand development of the artist they support, some observers note.

Darwell believes labels will increasingly receive an ongoing share of an artist's income from activities across multiple platforms, including but not limited to a percentage of the income received from commercial endorsements, licensing and merchandising, and even fees from outside acting services.

The launch of **MTV** has enabled recording artists to metamorphose into multimedia performers actively

involved in all forms of audio-visual entertainment.

And recording artists are now embracing commercial endeavors that were once snubbed as "sellouts," such as commercial endorsements, merchandising and other licensing activities, Darwell notes.

Recording artist **Eve** is an excellent example: She has achieved a recognized level of success as a recording artist.

**Legal Matters**  
By Samantha Chang  
schang@billboard.com



And while sales of her 2002 album, "Eve-olution," were not spectacular, Eve's popularity and visibility have skyrocketed, thanks to acting roles in "XXX"; "Barbershop" and its sequel, "Barbershop 2: Back in Business"; and her self-titled TV series.

Eve further flexes her cross-marketing muscles through endorsement deals with **Candies** and **Reebok** and her own clothing line, **Fetish**.

Eve's recording activities have served as the foundation for a much broader career with additional commercial opportunities, and yet, the record label does not participate in many of these other sources of artist revenue.

Despite having risked an investment in artist development and recording costs, the record label historically only participated in record sales/licensing of the masters.

But that standard is set to change, Darwell predicts.

**MAN BITES DOG, PART II:** In the unending saga of the David vs. Goliath-like battle over music downloading, a New Jersey woman is suing the major record labels for trying to "extort" money from her.

**Michele Scimeca** of Rockaway Township, N.J., filed a civil action Feb. 20 in a Newark, N.J., district

court, contending that the record labels were using strong-arm tactics to blackmail a settlement out of her.

Scimeca sued under the Racketeer Influenced and Corrupt Organizations Act, or RICO.

Scimeca is one of 531 individuals the **Recording Industry Assn. of America** is targeting in its latest round of lawsuits. Scimeca is accused of illegally downloading music from peer-to-peer networks.

Her attorney, **Bart Lombardo**, says he was stunned by the RIAA's aggressive tone in its legal notices to individuals.

According to Lombardo, the letters sternly alert the accused that their copyright-piracy liability is clear and warns that refusal to settle could result in penalties of \$150,000 per occurrence.

Meanwhile, the RIAA downplays the letters' alleged threatening tone. "We are always open to settlement discussions. If someone prefers not to settle, they have the opportunity to raise their objections in court. We stand by our claims," a spokesman says.

Scimeca's teenage daughter downloaded music files using a screen name registered in her mother's name. Scimeca says the teenager had been working on a school project.

The family's Internet account was registered to Scimeca, whose name was turned over to the RIAA by service provider **Cablevision**.

**CLOAK-AND-DAGGER ALERT:** U.S. Sen. **Kevin Murray**, D-Calif., has introduced legislation that would require software companies to notify computer users before installing spyware on their machines.

Spyware records such user information as system preferences, personal passwords and Internet usage.

The issue is a sticking point for users of peer-to-peer applications, because most P2P firms do not notify users that spyware is bundled with the application download.

As a result, the software is covertly installed on their computers, and the P2P companies then sell the collected data to third parties.

**OVER IN ASIA:** As illegal file sharing decimates the Asian music industry,

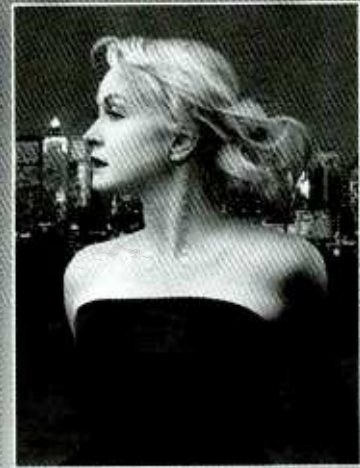
new legitimate services are popping up in the marketplace.

Singapore's **Soundbuzz** has created a music store and portal. Meanwhile, **Apple's iTunes Music Store** and **Roxio's Napster** are also

planning to move into the Japanese market this year.

The legitimate space in Asia is suffering from lagging consumer interest and a reluctance by established artists to license their music.

## Joan Jett & Cyndi Lauper

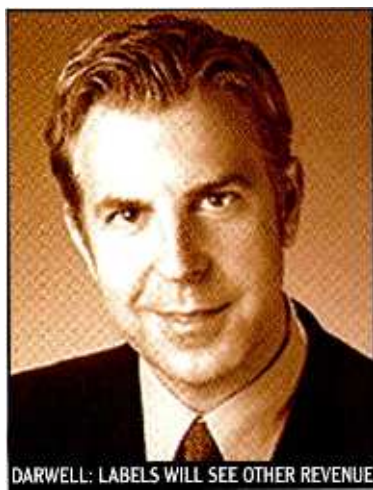


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DARWELL: LABELS WILL SEE OTHER REVENUE

## The Beat

Continued from page 15

**STUFF:** After more than a decade together **Sixpence None the Richer** has broken up to pursue individual interests. The band began its career in the Christian music community, then achieved

mainstream success with the singles "Kiss Me" and "There She Goes." **Word/Reprise** plans to release a compilation of hits and previously unreleased material this summer... The **Beastie Boys** are in the studio wrapping up a new album that the trio expects to release June 15 on **Capitol**. It will be the act's first studio album since 1998's "Hello Nasty"... Artist managers **Bill Siddons** and

**Howard Lapidis** have merged their respective companies to form **Core Entertainment Organization**. Their roster includes former **Alice in Chains** guitarist **Jerry Cantrell**, composer **Kurt Bestor** and several music clients signed outside the United States, as well as **Tom Green** and **Mark Wahlberg**.

Additional reporting by **Deborah Evans Price** in Nashville.

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# Indie Beach Street Records Lands A Hit With Casting Crowns

A year ago, if anyone had said a country artist would start a little boutique label, sign an unknown band and produce a hugely successful debut album, few might have thought that was believable.

However, that is just what has happened with **Casting Crowns** on **Beach Street Records**, the label that **Sawyer Brown** frontman **Mark Miller** launched last summer.

Casting Crowns' debut single, "If We Are the Body," has been a huge radio hit, propelling sales of the band's self-titled album to 168,000 units, according to **Nielsen SoundScan**. The Georgia-based group has also been recognized with four Dove Award nominations for new artist of the year and pop/contemporary album of the year as well as pop/contemporary song and song of the year for "If We Are the Body." The track has been on the *Billboard* Hot Christian Adult Contemporary chart for 29 weeks and is still in the top five.

Lead vocalist/principal songwriter **Mark Hall** admits it has been an amazing ride. The accolades are appreciated, but Hall says the feedback from fans has been the most gratifying part of the experience.

"It has been the conversations with people after concerts and the e-mails—I read them all and try to answer every one of them. Just the ministry that's taking place between me and someone in Okinawa totally blows my mind," he says of receiving mail from as far away as the Japanese island. "I've been encouraging someone in the Netherlands

who heard 'If We Are the Body.' Because of radio and music, the ministry of a song I wrote for 25 kids is on the other side of the world somewhere. That still amazes me." "Casting Crowns" was released Sept. 30, 2003, on Beach Street and

was leading worship for a youth group. Hall relocated to Atlanta, continuing his role as a youth pastor. A friend played a tape for Mark Miller, who was impressed with Hall's writing and the band's sound. He made the band Beach Street's flagship act.

**NEWS NOTES:** Independent Christian labels and artists are gearing up for the Christian Indie Artists Summit. The event will be held March 5-6 in Nashville and will include such speakers as **ASCAP VP Dan Keen**, veteran manager **Mike Smith** and producer **Brent Milligan**. For more information, visit [ciasummit.com](http://ciasummit.com).

More than 6,000 people attended the **National Religious Broadcasters Assn.**'s 61st annual convention Feb. 13-18 in Charlotte, N.C. Representatives from 37 countries attended this year's event, and it marked the first year that sessions were translated into Spanish. Among the highlights of **NRB 2004** was a prerelease screening of **Mel Gibson's** film "The Passion of the Christ." Also, talk-show host **Janet Parshall** hosted a policy session with North Carolina representatives **Richard Burr** (R-Winston-Salem), **Walter B. Jones** (R-Farmville) and **Mike McIntyre** (D-Lumberton).

After 40 years with the **Imperials**, **Armond Morales** is retiring. **Ian Owens** becomes the new bass voice for the legendary group. He previously performed with the **Cumberland Quartet**. Morales was the only remaining original member of the group. He plans to move to Hawaii and sing with the **Classic Voices**, an act that comprises other retired members of the Imperials, on limited dates.

Guitarist **Joey Avalos** has joined **Inpop** rock band **Sky Harbor**.

**Higher Ground**  
By **Deborah Evans Price**  
[dprice@billboard.com](mailto:dprice@billboard.com)



has been marketed and distributed by **Provident Music Group**. Produced by Miller and **Steven Curtis Chapman**, the album is No. 4 this issue on the *Billboard* Top Contemporary Christian Albums chart after 20 weeks on the chart.

Miller is understandably excited about the group's Dove nominations. "The band has worked so hard and feels so passionately about sharing the gospel through their music," he says. "It's incredible to see just how much the messages in their music are impacting all of us who hear them."

Hall also feels grateful to be able to share his faith. "God doesn't need me, but he wants me," he says. "He doesn't need my talent and what I think I may be good at. He's out there doing what he's going to do, and he's allowing me to be a part of it."

The band, which is managed by **Norman Miller** of **Proper Management**, got its start four years ago while Hall was serving as a youth minister in Daytona Beach, Fla., and



CASTING CROWNS: EARNED FOUR DOVE AWARD NOMINATIONS

# Billboard SPECIALS

## CANADA



Billboard turns the spotlight on Canada for an in-depth look at the music scene and venues in this music haven. We provide a guide to Canadian music retailers, radio stations and concert promoters, and profile noteworthy artists and labels to listen for.

issue date: april 3 • ad close: march 9

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## TOURING MONTHLY #4



Our fourth monthly touring special will provide a spring and summer touring preview and will be published in advance of the IAAM District 4, 6 & 7 meeting in Seattle. Included will be top pop and rock acts expected on tour, country tours and a festival lineup.

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## VICTORY RECORDS



Billboard celebrates Victory Records' 10 years of success with a special anniversary tribute in our April 3rd issue. We take an in-depth look at this leading indie label from its start in Chicago to its latest success with new breaking acts. Plus we talk about the past, present and future with president, Tony Brummel.

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## UPCOMING SPECIALS

PLATINUM STARS #5 issue date: April 10 • ad close: March 16

RAP HIP HOP #1 issue date: April 10 • ad close: March 16

DIGITAL MUSIC #1 issue date: April 17 • ad close: March 23

30+ MUSIC FOR GROWN-UPS issue date: April 24 • ad close: March 30

# Compilation Spotlights South Africa's Robust Jazz Scene

Pianist **Abdullah Ibrahim** and trumpeter **Hugh Masekela** are well-known in the United States, but their native South Africa is even more of a hotbed of jazz activity than such fame suggests.

I witnessed this first-hand last year at the **North Sea Jazz Festival** in Cape Town. The revelations included guitarists **Philip Tabane** and **Jimmy Dlodlu**, female vocalist **Busi Mhlongo** and trombonist **Jonas Gwangwa**.

That's just the tip of the iceberg.

The compilation disc "Africa Straight Ahead," released Feb. 24 on **Heads Up International**, showcases the crème de la crème of South Africa's robust jazz scene. Highlights include tracks by pianists **Hotep Idris Galeta** and **Bheki Mseleku** and saxophonists **Zim Ngquwana** and **McCoy Mrubata**.

The CD also features American artists collaborating with South African musicians, including steel pan player **Andy Narell** and pianist **Darius Brubeck**, the son



LOVE: 'THIS IS COMPELLING MUSIC'

of **Dave Brubeck**. The younger Brubeck is also a longtime jazz teacher at the University of Natal in Durban.

Heads Up president **Dave Love**, a frequent visitor to South Africa, says, "I continue to be mesmerized by the vision and instrumental facility of South African jazz musicians. They've studied jazz and incorporated it into the diverse musical elements of their culture."



MSELEKU: PIANIST IS A HIGHLIGHT OF SET

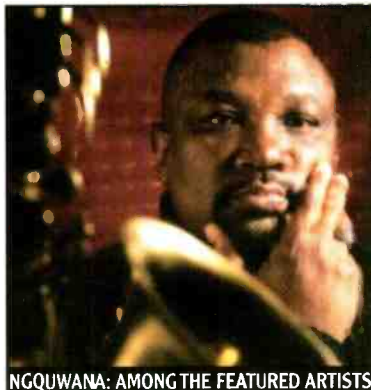
They deserve to be put on the world stage."

"Africa Straight Ahead" is Heads Up's follow-up to 2000's

"Smooth Africa" and 2003's "Smooth Africa II: Exploring the Soul." Love says, "I felt it was time to document the straight-ahead scene. This is compelling music that honors the 10th anniversary of the end of apartheid."

Earlier this year, Heads Up released Zulu vocal group **Lady-smith Black Mambazo's** "Raise Your Spirit Higher—Wenyukela." The label plans to deliver **Miriam Makeba's** new recording, "Reflections," later this year.

Last year Galeta told me, "I



NGQUWANA: AMONG THE FEATURED ARTISTS

believe there's a great future in South African jazz. The music of the new millennium will come from this country."

Love agrees. He'll continue to advance the cultural exchange, encouraging American jazzers collaborating with their South African counterparts. This year he takes the band **Hiroshima** to Cape Town for the April 9-10 North Sea Festival.



DARIUS BRUBECK: PART OF COLLABORATION

**LE JAZZ AU BAR:** In early February, chanteuse **Dee Dee Bridgewater** opened **Le Jazz Au Bar** in New York with a week of her exhilarating **Kurt Weill** repertoire. Onstage in the elegant, intimate space at 41 E. 58th St., she gushed, "Don't you feel like you're in a cozy living room? I could live here. This place is so beautiful, and it's thanks to **Howard Stein**, who is sharing his passion for jazz."

Former rock impresario and owner of disco **Xenon**, which rivaled **Studio 54** from 1978 to 1984, Stein has been operating the midnight to 4 a.m. nightspot Au

Bar since 1987. He and his partner, son **Michael Stein**, have expanded the club's scope to include jazz earlier in the evening.

"Jazz and the disco business can work in harmony," the elder Stein says. "We're showcasing a variety of jazz in a comfortable, attractive, retro environment. Because of Au Bar, I have the luxury of presenting music I truly adore."

Upcoming shows include a three-day birthday bash for pianist **James Williams** with vocalist **Vanessa Rubin**, vibes player **Stefon Harris** and saxophonist **Jimmy Heath** (March 4-6) and a showcase for vocalist **Kevin Mahogany** with special guest saxophonist **David "Fathead" Newman** (March 11-14).

**GOOD MUSIC/GOOD WORKS:** Keyboardist **Keiko Matsui** delivers 11 originals on her 14th studio album, "Wildflower," which bowed Feb. 24 on **Narada Jazz**. This year

her international 45-city tour is dedicated to the **United Nations World Food Programme**, which raises funds and awareness to feed

**JAZZ Notes™**  
By Dan Ouellette  
douellette@billboard.com



the children of Africa.

Elsewhere, contemporary jazz guitarist **Richard Smith**, whose eighth solo CD, "Soulified," was released in December on **A440 Music Group**, has founded **Guitar-Masters Workshop**, a community outreach program of lessons and classes for at-risk youth in South Central Los Angeles.

**THREE DOT LOUNGE:** Sony Classical has signed singer **Jane Monheit**, who will release her new album

produced by **Al Schmitt** in the fall . . . Pianist **Brad Mehldau** will premiere a new work composed for soprano **Renée Fleming** during **Carnegie Hall's** 2004-2005 season. Other jazz headliners include **Abdullah Ibrahim**, **Greg Osby**, **Michael Brecker**, **Lizz Wright** and **Fred Hersch** . . . Double-brother dose: **Branford Marsalis' "The Steep Anthology,"** a 10-tune package that culls his **Columbia Records** career, streets March 2 on **Columbia/Legacy**, while **Wynton Marsalis' Blue Note Records** debut, "The Magic Hour," arrives March 9 . . . Also on March 9, **Concord Jazz** will release the two-disc "Lullabies of Birdland—A Musical Autobiography" to accompany the publication of "Lullaby of Birdland: The Autobiography of George Shearing" (**Continuum Publishing**) . . . **Percy Heath**, veteran bassist with the **Modern Jazz Quartet** and **Heath Brothers** as well as sideman for countless jazz icons including **Charlie Parker** and **Coleman Hawkins**, remarkably makes his solo recording debut at the age of 80 with "A Love Song" on **Daddy Jazz Records**.

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# CCE Division Plans New Festivals

BY SUSANNE AULT

Clear Channel Entertainment has sprouted a new festival division.

Though the road is full of existing festivals—including the upcoming 10th edition of the Vans Warped tour (*Billboard*, Feb. 28), CCE's own long-running Ozzfest (*billboard.biz*, Feb. 14) and Lollapalooza—CCE believes there is room for fresh fest concepts.

The first order of business for Jim Lewi and Frank LoPresti, senior VP and VP of CCE's festival/events group, respectively, is to roll out three new live events in 2004.

Lewi previously was chief of tour production company LiveWorks, and LoPresti last served as executive director for the CCE-produced Rib America Festivals (*billboard.biz*, Feb. 13). They report to CCE Music co-CEO/president Dave Lucas.

The inaugural event under Lewi and LoPresti's wing will be the May 27-31 St. Louis Rib America tour, which is one of six currently planned editions of the outdoor food and music showcase. Rib America will stop in two new cities, Chicago and Louisville, Ky., this year.

## USING A EUROPEAN MODEL

CCE also plans to adapt its European festival accomplishments for the American market. CCE kicked off six new fests in Europe last year, including the Download Festival in Scotland. Its 2004 edition, headlined by Metallica and Linkin Park, plays June 2-3 at Glasgow Green.

"What has been successful [in the United Kingdom] we'd love to be able to do here," LoPresti says.

CCE owns 33 amphitheaters in the United States, while there are more open-field venues in Europe, LoPresti says, so copying the U.K. model for the States will be "a challenge and a little bit



LUCAS: A LOT IS REQUIRED TO BREAK NEW GROUND

different. But we can replicate."

Lewi and LoPresti are still in the brainstorming phase for the fest/group division. Among the ideas is crafting two lifestyle-centered events. Each would be in the vein of the skateboard/punk-themed Vans Warped tour, but activities would be geared toward the Hispanic audience for one and the urban audience for another.

The division's productions—summer-long tours like Ozzfest and weekend-style festivals like Bonnaroo—may play at CCE-owned amphitheaters and non-CCE outdoor venues.

"You can run out of places to go," Lewi says of the crowded festival conditions. "What we need to do as a company is [ask], 'How do we do different types of entertainment? How do we do all of this in a different way?' We want to create our own mold."

LoPresti adds, "We are niche guys, sure. We have to find what nobody else is doing."

The hip-hop-fueled Anger Management tour has not hit the road since 2002, which leaves a void in urban-themed events. Plus, the Latino audience demographic has been rapidly increasing in the United States (*Billboard*, Aug. 23, 2003).

CCE has produced festivals for years without a specialized division. Yet Lucas says that there is much to be tackled when breaking ground on new projects.

"I know of about a dozen ideas they have . . . Now, we actually have a team [where] festivals is what they do from the time they wake up in the morning until they go to bed at night," Lucas says. "This could include anything from one-offs to huge 800- to 1,200-acre sites, to celebrations with cities to concourse attractions at amphitheaters."

Marc Geiger, an agent at William Morris Agency, has already met with Lewi and LoPresti to exchange ideas about new tours. Sessions have also been held with Creative Artists Agency music head Rob Light and booking agents at Monterey Peninsula Artists.

"Is there room for more tours? Well, if you do Bonnaroo 2, you're working in a crowded market," Geiger says. "But there are 20 other possibilities."

## INVESTMENT OF TIME NECESSARY

He believes that if Lewi and LoPresti are granted the permission to make risky decisions, CCE's festival/event group can accomplish its goals.

"In the first year, most festivals don't click. CCE needs to let Jim experiment. [Tours from] Warped to Ozzfest built over five years," Geiger observes. "If Jim and Frank are judged by first-year results and are not in the position [to make] a real investment, it won't be a success. But if CCE allows them to build over a multi-year framework, then it will be highly successful."

Lewi agrees that nurturing fest ideas will prove

most fruitful. "It's something that you'll have to build over time. A lot of these festivals you see once and they go away," he says. "Part of the problem is that art is something that you can't force on someone."

He says that they will ease into the process by being budget-conscious with talent and production. The fest's initial evolution would more likely be a one-day event in a small- to medium-sized amphitheater than a two-day event in a field holding 50,000-plus people.

One guiding principle in the creative process is passion, Lewi believes. He notes that one of the few non-artists to successfully launch a new tour franchise was Kevin Lyman and the Vans Warped tour.

"All were headed by artists—H.O.R.D.E. and Lillith Fair [and Lollapalooza]," Lewi says. "That's why we're absolutely looking at partners. We've had multiple conversations with artists about creating properties surrounding them."

Lewi dislikes festivals that are strictly built for business' sake and that lack a clear vision to attract crowds.

"Bonnaroo—that is a great event . . . with a certain energy," Lewi says. "Where it is coming from is someplace more than just putting a rock show in a field."

Highlighting the jam-band culture, Bonnaroo 2003 drew 80,567 fans and grossed \$11.5 million, according to *Billboard* Boxscore. That is the second-highest concert total of the year, behind Bruce Springsteen's 10 sellouts at Giants Stadium in East Rutherford, N.J., which grossed \$38.6 million.

Overall, Lewi adds, "We are working on every idea we can possibly think of. We'll be reaching out to agents, managers, record labels. The reality is that we're looking for entertainment . . . it's something that we think we can build over time."

*Additional reporting by Ray Waddell in Nashville.*

# Slipknot's Route Takes In Jäger Tour, Ozzfest

BY RAY WADDELL

Raucous Roadrunner rock band Slipknot will tour hard in 2004, marking the nine-piece band's first stretch of road work in more than two years.

Launching with a headlining slot on the Jägermeister Music tour in March, Slipknot will reach out and touch its fans, affectionately referred to as "maggots," in a more intimate setting than the band has been in in years. Then, Ozzfest second-stage dates await, starting in July.

The venues for both scenarios were a strategic decision.

"It was really important for us to go back to the 3,000- to 4,000-seaters and reconnect with the fans that got us here in the first place," Slipknot drummer Joey (#1) says. "When we toured [for our album] 'Iowa' [in 2001 and 2002], it was all stadiums and arenas."

Slipknot will be joined by Fear Factory, Chimaira and another Jägermeister-sponsored band beginning March 30 at the Hard Rock Live in Orlando, Fla. Rich Levy at Clear

Channel Entertainment is producing the tour.

"The Jägermeister tour always has really good routing, and it has built a name for itself with bands like Slayer and whatnot," Joey (#1) says. "Ticket sales have been astronomical, and it's going to be really great for the kids to see us in these-size venues."

Michael Arfin, Slipknot's agent at Writers & Artists Group International, agrees. "Ticket counts so far on the Jägermeister tour are beyond encouraging," he says. "I'm hearing promoters say this is the best lineup they've seen on the Jäger tour."

Slipknot's self-imposed hiatus came after years of hard touring.

"We had been going non-stop every day since 1995," Joey (#1) explains. "We did an 18-month tour on the first record, then didn't take any time off and went right into writing the next record."

Following the Iowa tour, the members of Slipknot worked on different side projects, including Stone Sour for Corey (#8) and James (#4)—which had a top 10 hit on the Modern Rock and Mainstream Rock Tracks charts

with "Bother" in 2002—To My Surprise for Shawn (#6) and Murderdolls for Joey (#1).

"We wanted to explore different realms, and I think it was really healthy for the band," Joey (#1) observes.

The upcoming Slipknot album on Roadrunner is all but done and should drop by the end of May. "All the classic Slipknot elements are there, but I think people will be surprised at how adventurous we were," Joey (#1) says.



SLIPKNOT: READY TO DESTROY THE TOURING CIRCUIT

Slipknot will follow up the Jäger run, which wraps May 4 at the Fillmore Auditorium in Denver, by opening for Metallica in Europe, then will play Ozzfest.

"Ozzfest is going to be phenomenal," Joey (#1) predicts. "The first tour we ever did was Ozzfest in 1999. We blew open after that, so Ozzfest holds a place in the history and heart of Slipknot."

Slipknot played the Ozzfest main stage in 2001. "This is going to be like a homecoming," Joey (#1) says. "The

cool thing is, we're going to play the second stage, which, again, is all about getting back to the fans."

Playing the Ozzfest second stage was "a mutual decision between band, management and agent," Arfin says. "We all felt headlining the second stage at Ozzfest was the best situation for fans to re-embrace Slipknot in their best form." The move was also made to bolster second-stage appeal, sources note.

Joey (#1) adds that he has a lot of friends on the bill of Ozzfest '04, including members of Superjoint Ritual, Slayer, Hatebreed and Dimmu Borgir. "It's almost like heavy-metal summer camp," he says.

Plans for the rest of the year are still being finalized, according to Arfin. "The band is going to be working all fall and winter," he says. "I think both promoters and fans are excited to see this band back out in the market, and obviously the demand is there."

Slipknot "didn't skimp on the record or the show," Joey (#1) adds. "We're so glad to be back out on the circuit. We're ready to destroy."

## MTV Goes Global With Spears Deal

MTV has rolled out its first global tour sponsorship in the MTV Presents Britney Spears Onyx Hotel Tour 2004, which begins March 2 at the **San Diego Sports Arena** and will play more than 25 cities in North America before visiting Europe, Latin America and Asia later this year. MTV's sponsorship will include a number of on-air, online and onstage components to support Spears as she tours behind her multiplatinum **Jive Records** release "In the Zone."

"There are not that many artists that appeal to every territory with an MTV channel, but Britney Spears is one of the select few," says **Joe Armenia**, VP of music marketing and promotion for MTV. "We have been waiting for the opportunity to make a global splash, and the Britney tour is it."



ARMENIA: SPEARS HAS GLOBAL APPEAL

As part of the all-media sponsorship, MTV will be in all advertising and on every ticket throughout the tour, as well as have a presence on-site with interactive promotions and venue signage. In the United States, three episodes of MTV's "Total Request Live" will be dedicated to behind-the-scenes action on the tour, and tour spots will run worldwide. Mtv.com will feature exclusive downloads, streaming video and ticket and merch auctions benefiting the **Britney Spears Foundation**.

"For the better part of the rest of the year, we'll be on the road with Britney," Armenia says. "This is more support than we've ever given an artist in the U.S., let alone all over the world."

Why Spears? "We love the association with Britney; she has always been a core part of this channel," Armenia says. "And our fans love Britney."

**SUMMER OF ROCK, PART II:** Last

year was the busiest hard-rock summer in years, with Ozzfest, Summer Sanitarium, Lollapalooza, a much-hyped **Kiss/Aerosmith** double-bill and dozens of smaller tours on the road vying for the

**On The Road**  
By Ray Waddell  
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money and time of rock fans.

Even in that super-competitive environment, Ozzfest more than held its own, grossing \$23.5 million and drawing 481,857 people. As first tipped on billboard.biz, Ozzfest 2004 will indeed include headliner **Ozzy Osbourne**, along with **Judas Priest** featuring **Rob Halford**, **Slayer** and **Slipknot** (see story, page 20).

Other acts on the bill are Norwegian black-metal band **Dimmu Borgir**, **Superjoint Ritual** (featuring **Phil Anselmo**, formerly of **Pantera**) and **Black Label Society** (fronted by Ozzy guitarist **Zakk Wylde**). On the second stage will be **Hatebreed**, **Lamb of God**, **Lacuna Coil**, **God Forbid**, **Bleeding Through**, **Atreyu**, **Every Time I Die** and **Unearth**.

Since its inaugural run in 1996, Ozzfest has grossed \$146.5 million from 236 shows that have drawn 3.8 million headbangers. Ozzfest is produced by **Jane Holman** at **Clear Channel Entertainment**, and the tour is booked by **Creative Artists Agency**. Ozzfest's 26-date run begins July 10 at **ctnow.com Meadows Music Theatre** in Hartford, Conn., and wraps Sept. 4 at **Sound Advice Amphitheatre** in West Palm Beach, Fla.

Ozzfest won't be alone in bringing metal to the peeps outdoors. Also first tipped in billboard.biz, the third **Projekt Revolution** tour, with a lineup featuring tour founders **Linkin Park** with **Korn** and **Snoop Dogg**, will play amphitheaters from late July into September, with promoter deals cut in each market. Linkin Park wraps its hugely successful **Meteora** tour with **P.O.D.**, **Hoobastank** and **Story of the Year** March 15 at the **Forum** in Los Angeles. **Meteora** is averaging \$410,913 per night, according to Billboard Boxscore.

Linkin Park is managed by **Rob McDermott** at **the Firm** and booked by **Michael Arfin** at **Writers & Artists Group International**.

| MARCH 6 2004  |   | Billboard® BOXSCORE™ CONCERT GROSSES                            |                          |  |
|---|---|---|--------------------------|--|
| ARTIST(S)   | VENUE/ DATE   | GROSS/ TICKET PRICE(S)  | ATTENDANCE/ CAPACITY     | PROMOTER   |
| ROD STEWART   | Air Canada Centre, Toronto Feb. 15                              | \$1,174,399 (\$1,553,612 Canadian) \$95/\$75/\$49.50            | 15,091 sellout           | AEG Live, House of Blues Canada                              |
| ROD STEWART   | Wachovia Center, Philadelphia Feb. 17                           | \$1,160,154 \$95/\$75/\$47.50                                   | 14,185 sellout           | AEG Live   |
| BETTE MIDLER  | HP Pavilion, San Jose, Calif. Feb. 7                            | \$1,106,312 \$175/\$39.50                                       | 11,415 11,888            | Clear Channel Entertainment                                  |
| ROD STEWART   | Allstate Arena, Rosemont, Ill. Feb. 20                          | \$1,011,833 \$95/\$75/\$49.50                                   | 12,750 sellout           | AEG Live   |
| ROD STEWART   | Palace of Auburn Hills, Auburn Hills, Mich. Feb. 21             | \$1,005,174 \$95/\$75/\$49.50                                   | 13,009 sellout           | AEG Live   |
| ROD STEWART   | Bell Centre, Montreal Feb. 14                                   | \$991,409 (\$1,311,536 Canadian) \$95/\$75/\$49.50              | 12,414 sellout           | AEG Live, House of Blues Canada, Gillett Entertainment Group |
| BETTE MIDLER  | Glendale Arena, Glendale, Ariz. Feb. 12                         | \$987,124 \$150/\$39.50   | 12,494 13,101            | Clear Channel Entertainment                                  |
| GEORGE STRAIT, DIERKS BENTLEY, KELLIE COFFEY                            | Greensboro Coliseum, Greensboro, N.C. Feb. 22                   | \$975,705 \$59.50/\$49.50                                       | 17,313 18,500            | Varnell Enterprises  |
| ALAN JACKSON, MARTINA McBRIDE   | Xcel Energy Center, St. Paul, Minn. Feb. 21                     | \$897,425 \$64.50/\$49.50                                       | 15,371 sellout           | Beaver Productions, Police Productions, Outback Concerts     |
| BETTE MIDLER  | Oakland Arena, Oakland, Calif. Feb. 10                          | \$882,764 \$175/\$39.50   | 7,825 11,365             | Clear Channel Entertainment                                  |
| WGCI BIG JAM SLOW JAM: ALICIA KEYS, JAHEIM, KEITH SWEAT, MUSIQ & OTHERS | United Center, Chicago Feb. 13                                  | \$790,380 \$75/\$35   | 15,488 15,891            | Clear Channel Entertainment                                  |
| ALAN JACKSON, MARTINA McBRIDE   | Alerus Center, Grand Forks, N.D. Feb. 20                        | \$765,630 \$64.50/\$34.50                                       | 14,580 sellout           | Police Productions, Outback Concerts                         |
| GEORGE STRAIT, DIERKS BENTLEY, KELLIE COFFEY                            | Savvis Center, St. Louis Jan. 23                                | \$743,521 \$59.50/\$49.50                                       | 13,861 18,151            | The Messina Group  |
| GEORGE STRAIT, DIERKS BENTLEY, KELLIE COFFEY                            | The Arena at Gwinnett Center, Duluth, Ga. Jan. 15               | \$724,512 \$59.50/\$49.50                                       | 12,336 sellout           | The Messina Group  |
| GEORGE STRAIT, DIERKS BENTLEY, KELLIE COFFEY                            | Veterans Memorial Arena, Jacksonville, Fla. Feb. 12             | \$679,104 \$59.50/\$49.50                                       | 12,242 13,100            | The Messina Group  |
| GEORGE STRAIT, DIERKS BENTLEY, KELLIE COFFEY                            | Hilton Coliseum, Ames, Iowa Jan. 24                             | \$677,596 \$59.50/\$49.50                                       | 12,063 13,500            | The Messina Group  |
| TOBY KEITH, BLAKE SHELTON, SCOTTY EMERICK                               | Freedom Hall Coliseum, Louisville, Ky. Feb. 5                   | \$613,939 \$47.50/\$37.50                                       | 14,449 sellout           | Clear Channel Entertainment                                  |
| SARAH BRIGHTMAN   | Air Canada Centre, Toronto Feb. 5                               | \$603,935 (\$804,743 Canadian) \$187.62/\$93.81/\$67.17/\$37.15 | 11,147 11,808            | House of Blues Canada  |
| IRON MAIDEN, ARCH ENEMY   | Universal Amphitheatre, Universal City, Calif. Jan. 30-31       | \$580,632 \$75.50/\$59.50/\$49.50/\$37.50                       | 10,797 11,302 two shows  | House of Blues Concerts                                      |
| JOSH GROBAN   | Air Canada Centre, Toronto Feb. 19                              | \$543,433 (\$719,884 Canadian) \$66.62/\$51.52/\$36.42          | 10,804 sellout           | House of Blues Canada  |
| GEORGE STRAIT, DIERKS BENTLEY, KELLIE COFFEY                            | Tallahassee-Leon County Civic Center, Tallahassee, Fla. Jan. 17 | \$531,537 \$59.50/\$49.50                                       | 9,528 11,200             | The Messina Group  |
| ALAN JACKSON, MARTINA McBRIDE   | Tyson Events Center, Sioux City, Iowa Feb. 19                   | \$525,288 \$64.50   | 8,144 sellout            | Police Productions, Outback Concerts                         |
| LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR                      | Air Canada Centre, Toronto Jan. 24                              | \$521,751 (\$685,063 Canadian) \$36.18/\$28.56                  | 15,320 sellout           | House of Blues Canada  |
| TOBY KEITH, BLAKE SHELTON, SCOTTY EMERICK                               | Alltel Arena, North Little Rock, Ark. Jan. 23                   | \$506,046 \$51.50/\$43.25                                       | 11,758 sellout           | Clear Channel Entertainment                                  |
| LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR                      | ARCO Arena, Sacramento, Calif. Feb. 18                          | \$503,010 \$34.50   | 14,580 sellout           | Another Planet Entertainment                                 |
| TOBY KEITH, BLAKE SHELTON, SCOTTY EMERICK                               | Mississippi Coast Coliseum, Biloxi, Miss. Jan. 17               | \$491,342 \$51.75/\$41.75                                       | 10,136 sellout           | Clear Channel Entertainment                                  |
| LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR                      | HP Pavilion, San Jose, Calif. Feb. 16                           | \$489,624 \$34.50   | 14,192 sellout           | Another Planet Entertainment                                 |
| NICKELBACK, STAINED, THREE DAYS GRACE                                   | Air Canada Centre, Toronto Feb. 10                              | \$459,662 (\$610,295 Canadian) \$32.01/\$26.74                  | 15,143 sellout           | Clear Channel Entertainment                                  |
| TOBY KEITH, BLAKE SHELTON, SCOTTY EMERICK                               | The Cajundome, Lafayette, La. Jan. 16                           | \$449,945 \$46.75/\$37.75                                       | 10,073 sellout           | Clear Channel Entertainment                                  |
| LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR                      | Tacoma Dome, Tacoma, Wash. Feb. 13                              | \$445,430 \$34.50   | 13,335 14,776            | House of Blues Concerts                                      |
| TOBY KEITH, BLAKE SHELTON, SCOTTY EMERICK                               | World Arena, Colorado Springs, Colo. Jan. 25                    | \$392,173 \$51.50   | 7,615 sellout            | Clear Channel Entertainment                                  |
| SARAH BRIGHTMAN   | Gund Arena, Cleveland Feb. 10                                   | \$390,025 \$750/\$44.50   | 5,077 8,730              | Clear Channel Entertainment                                  |
| JANN ARDEN  | Massey Hall, Toronto Feb. 4-7                                   | \$363,481 (\$482,083 Canadian) \$37.32/\$16.02                  | 10,578 10,835 four shows | Clear Channel Entertainment, in-house                        |
| KID ROCK, GOV'T MULE  | The Arena at Gwinnett Center, Duluth, Ga. Feb. 7                | \$362,110 \$35  | 10,760 sellout           | Clear Channel Entertainment                                  |
| JOSH GROBAN   | Rosemont Theatre, Rosemont, Ill. Feb. 12                        | \$319,690 \$85/\$40   | 4,402 sellout            | Clear Channel Entertainment                                  |

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# Mix DJs Hone Craft On Radio

BY RASHAUN HALL

Mix-show DJs aren't just for the weekends anymore. Veterans like Funkmaster Flex and DJ Clue have used their cachet to land deals in the worlds of music, cars, TV and fashion.

Now, a new generation of mixers is using radio as a springboard to make names for themselves.

Clinton Sparks is among the crop of multitasking newcomers. He recently became the first DJ to have a live weekly radio show on three different stations in three different states. Sparks can now be heard live every week on WBOT (Hot 97.7) Boston, WERQ (92Q) Baltimore and WZMX (Hot 93.7) Hartford, Conn.

Meanwhile, DJ Irie is the official DJ for Heineken-sponsored events and the Miami Heat basketball team. And this is on top of his duties as an on-air personality at WEDR (99 Jamz) Miami. Not bad for a guy who never wanted to be a mix-show DJ.

"I thought radio mixers were corny," Irie says. "I was already doing three of the hottest parties in the city. I wasn't on the radio or anyone's mailing list. I was just grinding it out—

listening to a lot of the stuff that radio DJs played. It wasn't where I wanted to be. I was looking at being a station manager. The DJ thing was just a hobby."

That "hobby" has since opened a number of doors for the Miami native.



SPARKS: NOT JUST A MIX-SHOW DJ

"One of the [Heat executives] was a frequent visitor of Level nightclub," Irie says, "and I was the resident hip-hop DJ there.

"Another guy heard me when I was doing a Gerald Levert party on the beach," he continues. "Little did I know that he was one of the top assistants to [then-Miami Heat coach] Pat

Riley. So I did his birthday party. By the time the idea came up, both gentlemen referred me."

Even with the two recommendations, Irie was not convinced that he wanted the job.

"I was intimidated," he says. "I didn't think that what I knew to do in the clubs and on the

first three meetings. I didn't have any idea how huge it could be. When I finally did go in, my eyes finally opened up to what it could be."

Irie's three-year stint as the team's DJ has afforded him other opportunities with the NBA. He DJ'ed events during the NBA's recent All-Star weekend for the third consecutive year.

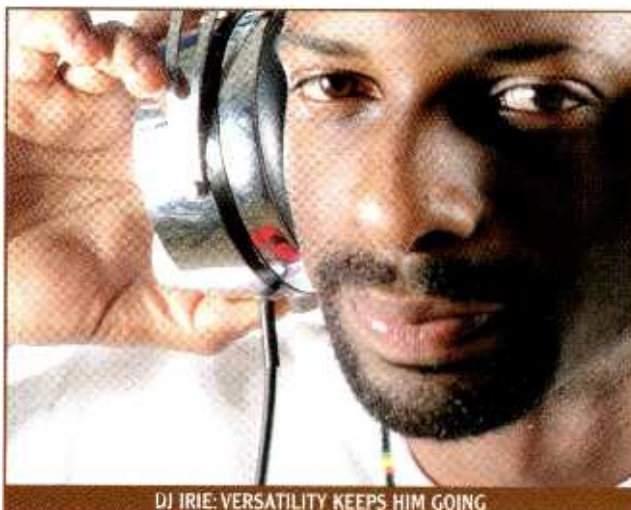
Irie says his budding reputation helped him land the Heineken gig.

"The Heineken situation came about [through] relationships I made through radio with Def Jam reps. It was suggested that I DJ a party that [Heineken] threw with BMW. That's when I made my first contacts with Heineken. Our relationship grew from there. Now anything that they have going on on a music level or a function, they always try to get me involved," he says.

Irie is also actively involved in Miami-based marketing firm Urban Marketing Group. Clients include Violator Management, Elektra, Jive and Universal.

Like DJ Irie, Sparks is another mixer gaining a lot of attention with his steadfast work ethic. The Boston native began his career as bit writer/stunt guy for top 40 WJMN Boston.

(Continued on page 23)



DJ IRIE: VERSATILITY KEEPS HIM GOING

radio would work. I had been to a Heat game and saw [a different] kind of people there. They weren't the same people in the clubs. There was a young crowd, but the season ticket-holders and people who spent the real money were 40- and 50-year-old white people. I didn't know what to play for those people. So I blew off the

radio would work. I had been to a Heat game and saw [a different] kind of people there. They weren't the same people in the clubs. There was a young crowd, but the season ticket-holders and people who spent the real money were 40- and 50-year-old white people. I didn't know what to play for those people. So I blew off the

## New Approach To Old-School Acts

Joining **Music World Music** (see story, page 5) as a haven for veteran R&B acts with new music is **Thump Records**.

**Jay King (Club Nouveau, Timex Social Club)** is director of the label's classic R&B division. The confirmed artist roster thus far includes **Lake-side, Midnight Star, Michael Cooper, Lenny Williams** and **Club Nouveau**.

A key selling point is that the new division's acts will own their masters.

"This wasn't a cakewalk," King says of the nearly year-long discussions between himself and Thump CEO **Bill Walker**. "We debated back and forth. I said, 'The only way this is fair is if the artists can own their masters.'"

Walker notes, "We're not charg-

ing marketing and promotion on them, so they're being paid royalties from the first to the last record sold. At the end of five years, that record comes back to the artist. Then he can make his own distribution deal and sell it himself."

The albums begin rolling out in May at two CDs per month. King hopes to release 13 albums this year and a minimum of 20 the next year.

"When you put the 'old school' moniker on these artists, it makes them sound like they're not relevant," King adds. "We're still making great music and in great voice. We may not sell 1 million anymore, but there's a lot of money out here for us in our twilight years."



FROM LEFT ARE THUMP RECORDS' WALKER, KING AND VP OF A&R/GM PEBO RODRIGUEZ

**BALL OF CONFUSION: EMI Music/The Right Stuff** is releasing what it's calling a "lost album" by the **O'Jays**, "Together We Are One," April 6. The lead single at radio is "I Know What You Are Doing."

Originally recorded with **Eddie Levert, Walter Williams** and **Sammy Strain**, the tracks were rediscovered by the trio's longtime producers, **Gamble & Huff**.

Both Levert and Williams stress that despite a press release to the contrary, they did not reunite in the studio with Gamble & Huff to complete the project.

"There was no new collaboration between us and has been none in recent years," Levert says. "These songs stem from the '70s into the '80s. Canned songs that didn't make an album. I can't deny that it's me and Walter, but it's dated stuff."

Williams adds, "They asked us to be involved after the fact, so we declined. I haven't heard the updated material. These songs were rejects—not good enough then and not good enough now."

**INDUSTRY NOTES:** Justin Timberlake is no longer co-hosting ABC-

TV's upcoming "Motown 45" special (Rhythm & Blues, *Billboard*, Jan. 31), citing scheduling conflicts because of a movie he is filming with **Morgan Freeman** and **Kevin Spacey** called "Edison."

Sources say that **Mary J. Blige** and the **Four Tops** are among the slated performers and that an offer has been extended to **Janet Jackson**. The

From the "Where are they now?" department, former **Columbia** and **Warner Bros.** label executive **Demette Guidry** is now GM at **Music World Entertainment/Sanctuary**.

**Patti LaBelle** and **Bobby Blue Bland** will be among those receiving Communications Awards during the **National Assn. of Black Owned Broadcasters'** 20th annual dinner.

The event will be held March 12 in Washington, D.C. LaBelle will receive a lifetime achievement award; Bland is being honored as a music pioneer.

**ALL ABOARD:** **Don Cornelius** has yet to announce this year's special awards honorees, but by now everyone should know that **Beyoncé** and **Luther Vandross** top the list of

nominees for the 18th annual Soul Train Music Awards, with four and three nominations, respectively. For a complete list of nominees, visit [billboard.com/awards](http://billboard.com/awards).

The two-hour **Tribune Entertainment**-syndicated special will be broadcast live March 20 from **International Cultural Center** in Los Angeles. **Alicia Keys** and **Kenneth "Babyface" Edmonds** will co-host.

Rhythm & Blues™

By Gail Mitchell  
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special will be taped April 4 at **Shrine Auditorium** in Los Angeles for airing in May.

Speaking of the **Four Tops**, the group celebrated its 50th anniversary Feb. 25 at Detroit's **Rooster-tail**. Lead singer **Levi Stubbs** is recovering from a mild heart attack and a stroke. Event proceeds benefited the **Gwendolyn B. Gordy Fuqua Fund**.

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2004

# Billboard® TOP R&B/HIP-HOP ALBUMS™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan |                                     | Title  | PEAK POSITION | THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan  |                                     | Title | PEAK POSITION |
|-----------|-----------|------------|--|-------------------------------------|--|---------------|-----------|-----------|------------|----------------|---|-------------------------------------|-------|---------------|
|           |           |            | ARTIST   | IMPRINT & NUMBER/DISTRIBUTING LABEL |  |               |           |           |            |                | ARTIST  | IMPRINT & NUMBER/DISTRIBUTING LABEL |       |               |
| 1         | 1         | —          | 1  | 2                                   | <b>NUMBER 1</b><br>2 Weeks At Number 1<br><b>KANYE WEST</b> RDC-A-FELLA/DEF JAM 002030*/IDJMG (8.98/12.98)<br><b>The College Dropout</b> | 1             | 51        | 56        | 49         | 23             | <b>DMX</b> ▲ RUFF RYDERS/DEF JAM 063369*/IDJMG (8.98/12.98)<br><b>Grand Champ</b>   | 1                                   |       |               |
| 2         | 2         | 1          | 4  | —                                   | <b>TWISTA</b> ATLANTIC 83598*/AG (10.98/13.98)<br><b>Kamikaze</b>  | 1             | 52        | 53        | 51         | 16             | <b>VARIOUS ARTISTS</b> ▲ COLUMBIA/UNIVERSAL/EMI/ZOMBA 90753/SONY MUSIC (18.98 EQ CD)<br><b>Now 14</b>   | 11                                  |       |               |
| 3         | NEW       | 1          | 1  | —                                   | <b>HOT SHOT DEBUT</b><br><b>EAMON</b> JIVE 58370/ZOMBA (18.98 CD)<br><b>I Don't Want You Back</b>  | 3             | 53        | 58        | 50         | 27             | <b>MARY J. BLIGE</b> ▲ GEFEN 000956*/INTERSCOPE (8.98/12.98)<br><b>Love &amp; Life</b>  | 1                                   |       |               |
| 4         | 3         | 4          | 23   | —                                   | <b>OUTKAST</b> ▲ ARISTA 50133*/(12.98 CD)<br><b>Speakerboxxx/The Love Below</b>  | 1             | 54        | 67        | 99         | 20             | <b>JOSS STONE</b> S-CURVE 42234 (9.98 CD) [M]<br><b>The Soul Sessions (EP)</b>  | 54                                  |       |               |
| 5         | 4         | 2          | 11   | —                                   | <b>RUBEN STUDDARD</b> ▲ J 54539*/RMG (12.98/18.98)<br><b>Soulful</b>   | 1             | 55        | 33        | —          | 2              | <b>PITCH BLACK</b> TRAVIO 001654*/UMRG (8.98/12.98) [M]<br><b>Pitch Black Law</b>   | 33                                  |       |               |
| 6         | 7         | 7          | 15   | —                                   | <b>JAY-Z</b> ▲ RDC-A-FELLA/DEF JAM 001528*/IDJMG (8.98/12.98)<br><b>The Black Album</b>  | 1             | 56        | 50        | 53         | 24             | <b>CALVIN RICHARDSON</b> HOLLYWOOD 162351 (18.98 CD)<br><b>2:35 PM</b>  | 8                                   |       |               |
| 7         | 6         | 6          | 13   | —                                   | <b>ALICIA KEYS</b> ▲ J 55712*/RMG (15.98/18.98)<br><b>The Diary Of Alicia Keys</b>   | 1             | 57        | 55        | 54         | 18             | <b>TOO SHORT</b> SHORT/JIVE 53722/ZOMBA (18.98 CD)<br><b>Married To The Game</b>  | 7                                   |       |               |
| 8         | 9         | 3          | 11   | —                                   | <b>WESTSIDE CONNECTION</b> ● HOO-BANGIN' 24030*/CAPITOL (7.98/18.98)<br><b>Terrorist Threats</b>   | 3             | 58        | 61        | 52         | 26             | <b>YOUNGBLOODZ</b> ● SD SO DEF 50155*/ARISTA (12.98/18.98)<br><b>Drankin' Patnaz</b>  | 1                                   |       |               |
| 9         | 5         | —          | 2  | —                                   | <b>DRAG-ON</b> RUFF RYDERS 83583*/VIRGIN (12.98/18.98)<br><b>Hell And Back</b>   | 5             | 59        | 54        | 56         | 14             | <b>MICHAEL JACKSON</b> ● M.J./EPIC 88996/SONY MUSIC (12.98/18.98)<br><b>Number Ones</b>   | 6                                   |       |               |
| 10        | 15        | 9          | 20   | —                                   | <b>LUDACRIS</b> ▲ DISTURBING THA PEACE/DEF JAM SOUTH 000930*/IDJMG (8.98/12.98)<br><b>Chicken*N*Beer</b>                                 | 1             | 60        | 63        | 59         | 23             | <b>ERYKAH BADU</b> ● MOTOWN 000739*/UMRG (12.98 CD)<br><b>World Wide Underground (EP)</b>   | 2                                   |       |               |
| 11        | 13        | 10         | 15   | —                                   | <b>G-UNIT</b> ▲ G-UNIT 001593*/INTERSCOPE (8.98/12.98)<br><b>Beg For Mercy</b>   | 2             | 61        | 66        | 71         | 92             | <b>EMINEM</b> ▲ WEB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98)<br><b>The Eminem Show</b>   | 1                                   |       |               |
| 12        | 10        | 5          | 9  | —                                   | <b>JUVENILE</b> CASH MONEY 001718*/UMRG (12.98 CD)<br><b>Juve The Great</b>  | 4             | 62        | 77        | 74         | 24             | <b>CECE WINANS</b> PURESPPRINGS GOSPEL/INO 90361/SONY MUSIC (11.98 EQ/18.98)<br><b>Throne Room</b>  | 21                                  |       |               |
| 13        | 11        | 11         | 11   | —                                   | <b>AVANT</b> ● MAGIC JOHNSON/GEFFEN 001567*/INTERSCOPE (8.98/12.98)<br><b>Private Room</b>   | 4             | 63        | 69        | 64         | 10             | <b>DSGB DOWN SOUTH GEORGIA BOYS</b> UNIVERSAL 001541*/UMRG (12.98 CD) [M]<br><b>Til Death Do Us Part</b>  | 42                                  |       |               |
| 14        | 8         | 13         | 34   | —                                   | <b>BEYONCE</b> ▲ COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)<br><b>Dangerously In Love</b>   | 1             | 64        | 57        | 55         | 68             | <b>JAHEIM</b> ▲ DIVINE MILL 48214/WARNER BROS. (18.98 CD)<br><b>Still Ghetto</b>  | 3                                   |       |               |
| 15        | 16        | 12         | 32   | —                                   | <b>CHINGY</b> ▲ DISTURBING THA PEACE 82976*/CAPITOL (11.98/18.98)<br><b>Jackpot</b>  | 2             | 65        | 65        | 48         | 9              | <b>BRAVEHEARTS</b> ILL WILL/COLUMBIA 86712*/SONY MUSIC (12.98 EQ/18.98)<br><b>Bravehearted</b>  | 20                                  |       |               |
| 16        | 19        | 16         | 27   | —                                   | <b>T.I.</b> ● GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)<br><b>Trap Muzik</b>  | 2             | 66        | 70        | 65         | 5              | <b>AMEL LARRIEUX</b> BLISSLIFE 00001 (16.98 CD)<br><b>Bravebird</b>   | 28                                  |       |               |
| 17        | 18        | 14         | 23   | —                                   | <b>YING YANG TWINS</b> ● COLLIPARK 2480*/TVT (17.98 CD)<br><b>Me &amp; My Brother</b>  | 4             | 67        | 47        | 45         | 11             | <b>VARIOUS ARTISTS</b> TVT 2500 (17.98 CD)<br><b>Crunk And Disorderly</b>   | 25                                  |       |               |
| 18        | 12        | 8          | 3  | —                                   | <b>SOUNDTRACK</b> INTERSCOPE 001945*/18.98/12.98)<br><b>Barbershop 2: Back In Business</b>   | 8             | 68        | 78        | 68         | 31             | <b>SMOKIE NORFUL</b> EMI GOSPEL 20374 (9.98/16.98) [M]<br><b>I Need You Now</b>   | 26                                  |       |               |
| 19        | 20        | 19         | 6  | —                                   | <b>KEITH SWEAT</b> ELEKTRA 73954/RHINO (18.98 CD)<br><b>The Best Of Keith Sweat: Make You Sweat</b>                                      | 15            | 69        | 84        | 79         | 48             | <b>KINDRED THE FAMILY SOUL</b> HIDDEN BEACH/EPIC 86491/SONY MUSIC (18.98 EQ CD) [M]<br><b>Surrender To Love</b>   | 29                                  |       |               |
| 20        | 23        | 15         | 10   | —                                   | <b>MEMPHIS BLEEK</b> RDC-A-FELLA/DEF JAM 003220*/IDJMG (8.98/12.98)<br><b>M.A.D.E.</b>   | 5             | 70        | 83        | 76         | 18             | <b>SMOKIE NORFUL</b> EMI GOSPEL 95086 (9.98 CD)<br><b>Smokie Norful: Limited Edition (EP)</b>   | 24                                  |       |               |
| 21        | 22        | 21         | 22   | —                                   | <b>ANTHONY HAMILTON</b> SD SO DEF 52107/ARISTA (12.98 CD)<br><b>Comin' From Where I'm From</b>   | 6             | 71        | 76        | 57         | 35             | <b>ASHANTI</b> ▲ MURDER INC./DEF JAM 00143*/IDJMG (8.98/12.98)<br><b>Chapter II</b>   | 1                                   |       |               |
| 22        | 14        | 27         | 35   | —                                   | <b>LUTHER VANDROSS</b> ▲ J 51885*/RMG (12.98/18.98)<br><b>Dance With My Father</b>   | 1             | 72        | 75        | 80         | 14             | <b>FLOETRY</b> SOLJAZ/DREAMWORKS 001438/INTERSCOPE (18.98 CD/DVD)<br><b>Floacism "Live"</b>   | 11                                  |       |               |
| 23        | 24        | 20         | 11   | —                                   | <b>MUSIQ</b> ● DEF SOUL 001616*/IDJMG (8.98/12.98)<br><b>soulstar</b>  | 3             | 73        | 60        | 61         | 23             | <b>ARETHA FRANKLIN</b> ARISTA 50174 (18.98 CD)<br><b>So Damn Happy</b>  | 11                                  |       |               |
| 24        | 21        | 17         | 10   | —                                   | <b>JOE</b> JIVE 53707/ZOMBA (18.98 CD)<br><b>And Then...</b>   | 4             | 74        | 64        | 62         | 22             | <b>OBIE TRICE</b> ● SHADY 001105*/INTERSCOPE (12.98 CD)<br><b>Cheers</b>  | 3                                   |       |               |
| 25        | 17        | 36         | 30   | —                                   | <b>MICHAEL MCDONALD</b> ▲ MOTOWN 000651*/UMRG (12.98 CD)<br><b>Motown</b>  | 17            | 75        | 68        | 58         | 18             | <b>MARQUES HOUSTON</b> T.U.G./ELEKTRA 62935/EEG (18.98 CD)<br><b>MH</b>   | 5                                   |       |               |
| 26        | 29        | 29         | 13   | —                                   | <b>MISSY ELLIOTT</b> ▲ THE GOLD MIND/ELEKTRA 62905*/EEG (12.98/18.98)<br><b>This Is Not A Test!</b>                                      | 3             | 76        | 81        | 92         | 40             | <b>DWELE</b> VIRGIN 80819* (9.98 CD) [M]<br><b>Subject</b>  | 20                                  |       |               |
| 27        | 25        | 18         | 23   | —                                   | <b>R. KELLY</b> ▲ JIVE 55077/ZOMBA (18.98 CD)<br><b>The R. In R&amp;B Collection: Volume One</b>   | 2             | 77        | 71        | 60         | 4              | <b>MICHELLE WILLIAMS</b> MUSIC WORLD/COLUMBIA 89081/SONY MUSIC (14.98 EQ CD)<br><b>Do You Know</b>  | 28                                  |       |               |
| 28        | 31        | 28         | 70   | —                                   | <b>LIL JON &amp; THE EAST SIDE BOYZ</b> ▲ BME 2370*/TVT (13.98/17.98)<br><b>Kings Of Crunk</b>   | 2             | 78        | 74        | 82         | 73             | <b>FLOETRY</b> ● DREAMWORKS 450313/INTERSCOPE (17.98 CD)<br><b>Floetic</b>  | 4                                   |       |               |
| 29        | 30        | 25         | 13   | —                                   | <b>LIL JON &amp; THE EAST SIDE BOYZ</b> BME 2378*/TVT (11.98 CD/DVD)<br><b>Part II</b>   | 7             | 79        | 73        | 84         | 77             | <b>ANITA BAKER</b> ATLANTIC 78209/RHINO (17.98 CD)<br><b>The Best Of Anita Baker</b>  | 29                                  |       |               |
| 30        | 27        | 24         | 54   | —                                   | <b>R. KELLY</b> ▲ JIVE 41812/ZOMBA (18.98 CD)<br><b>Chocolate Factory</b>  | 1             | 80        | 86        | 91         | 35             | <b>CAM'RON PRESENTS THE DIPLOMATS</b> ● RDC-A-FELLA/DEF JAM 063211*/IDJMG (12.98 CD)<br><b>Diplomatic Immunity</b>  | 1                                   |       |               |
| 31        | 39        | 43         | 67   | —                                   | <b>SEAN PAUL</b> ▲ VP/ATLANTIC 83620*/AG (12.98/18.98)<br><b>Dutty Rock</b>  | 4             | 81        | 90        | 70         | 11             | <b>NICK CANNON</b> NICK/JIVE 48500/ZOMBA (18.98 CD)<br><b>Nick Cannon</b>   | 15                                  |       |               |
| 32        | 34        | 23         | 9  | —                                   | <b>DAVID BANNER</b> SRC/UNIVERSAL 001720*/UMRG (12.98 CD)<br><b>MTA2: Baptized In Dirty Water</b>  | 16            | 82        | 82        | 72         | 11             | <b>SOUNDTRACK</b> HOLLYWOOD 162396* (18.98 CD)<br><b>Love Don't Cost A Thing</b>  | 22                                  |       |               |
| 33        | 34        | 26         | 9  | —                                   | <b>SOUNDTRACK</b> T.U.G./EPIC 90744/SONY MUSIC (18.98 EQ CD)<br><b>You Got Served</b>  | 7             | 83        | 79        | —          | 15             | <b>WYCLEF JEAN</b> YCLEF/J 55425*/RMG (12.98/18.98)<br><b>The Preacher's Son</b>  | 5                                   |       |               |
| 34        | 41        | 34         | 16   | —                                   | <b>SOUNDTRACK</b> ▲ AMARU 001533*/INTERSCOPE (12.98 CD)<br><b>Tupac: Resurrection</b>  | 3             | 84        | 90        | 69         | 42             | <b>THE ISLEY BROTHERS FEATURING RONALD ISLEY</b> ● DREAMWORKS 450409/INTERSCOPE (12.98/18.98)<br><b>Body Kiss</b>   | 1                                   |       |               |
| 35        | 28        | 22         | 11   | —                                   | <b>KELIS</b> ● STAR TRAK 52132*/ARISTA (12.98/18.98)<br><b>Tasty</b>   | 7             | 85        | 59        | 73         | 68             | <b>JUSTIN TIMBERLAKE</b> ▲ JIVE 41823*/ZOMBA (12.98/18.98)<br><b>Justified</b>  | 2                                   |       |               |
| 36        | 35        | 35         | 52   | —                                   | <b>KEM</b> MOTOWN 067516/UMRG (8.98/12.98) [M]<br><b>Kemistry</b>  | 14            | 86        | 87        | 89         | 31             | <b>MYA</b> ● A&M 000734/INTERSCOPE (12.98 CD)<br><b>Moodring</b>  | 2                                   |       |               |
| 37        | 32        | 31         | 55   | —                                   | <b>SD CENT</b> ▲ SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)<br><b>Get Rich Or Die Tryin'</b>  | 1             | 87        | 94        | 88         | 11             | <b>VARIOUS ARTISTS</b> DEF JAM 001614/IDJMG (12.98 CD)<br><b>The Source Presents Hip Hop Hits Vol. 7</b>  | 46                                  |       |               |
| 38        | 45        | 40         | 13   | —                                   | <b>NELLY</b> ▲ FO REEL/UNIVERSAL 001665*/UMRG (8.98/12.98)<br><b>Da Derry Versions - The Reinvention</b>                                 | 6             | 88        | 72        | 66         | 14             | <b>AL GREEN</b> BLUE NOTE 93556* (18.98 CD)<br><b>I Can't Stop</b>  | 9                                   |       |               |
| 39        | 43        | 33         | 11   | —                                   | <b>BIG TYMERS</b> ● CASH MONEY 000815*/UMRG (12.98 CD)<br><b>Big Money Heavyweight</b>   | 6             | 89        | 91        | 75         | 10             | <b>RAEKWON</b> ICE WATER/UNIVERSAL 001716*/UMRG (12.98 CD)<br><b>The Lex Diamond Story</b>  | 18                                  |       |               |
| 40        | 37        | 32         | 19   | —                                   | <b>JAGGED EDGE</b> ● COLUMBIA 87017/SONY MUSIC (12.98 EQ/18.98)<br><b>Hard</b>   | 1             | 90        | 97        | 93         | 30             | <b>JS</b> DREAMWORKS 450332/INTERSCOPE (12.98 CD)<br><b>Ice Cream</b>   | 11                                  |       |               |
| 41        | 44        | 30         | 4  | —                                   | <b>VARIOUS ARTISTS</b> WORD/EMI CMG/VERITY 57494/ZOMBA (9.98 CD)<br><b>WDW Gospel 2004</b>   | 19            | 91        | 91        | 86         | 37             | <b>MONICA</b> ● J 20031*/RMG (12.98/18.98)<br><b>After The Storm</b>  | 2                                   |       |               |
| 42        | 42        | 41         | 18   | —                                   | <b>SOUNDTRACK</b> MUSIC WORLD/COLUMBIA 90286/SONY MUSIC (18.98 EQ CD)<br><b>The Fighting Temptations</b>                                 | 14            | 92        | 92        | 84         | RE-ENTRY       | <b>DAVID BANNER</b> SRC/UNIVERSAL 000312*/UMRG (8.98/12.98)<br><b>Mississippi: The Album</b>  | 1                                   |       |               |
| 43        | 26        | 38         | 5  | —                                   | <b>VARIOUS ARTISTS</b> GRAMMY 58022/BMG STRATEGIC MARKETING GROUP (18.98 CD)<br><b>2004 Grammy Nominees</b>                              | 26            | 93        | 93        | 86         | 10             | <b>PROJECT PAT</b> HYPNOTIZE MINDS 3609/STREET LEVEL (13.98 CD)<br><b>The Appeal Mix Tape</b>   | 37                                  |       |               |
| 44        | 49        | 44         | 25   | —                                   | <b>VICKIE WINANS</b> VERITY 43214/ZOMBA (11.98/18.98) [M]<br><b>Bringing It All Together</b>   | 38            | 94        | 94        | 88         | 1              | <b>LIL ROB</b> UPSTAIRS 1018 (13.98 CD) [M]<br><b>Neighborhood Music</b>  | 94                                  |       |               |
| 45        | 51        | 42         | 22   | —                                   | <b>MURPHY LEE</b> ● FO REEL/UNIVERSAL 001132/UMRG (12.98 CD)<br><b>Da Skool Boy Presents Murphy's Law</b>                                | 5             | 95        | 95        | 88         | 10             | <b>GOAPELE</b> SKYBLAZE/COLUMBIA 72795/HIERO IMPERIUM (13.98 EQ CD)<br><b>Even Closer</b>   | 63                                  |       |               |
| 46        | 46        | 39         | 14   | —                                   | <b>112</b> BAD BOY/DEF SOUL 000927*/UMRG (8.98/12.98)<br><b>Hot &amp; Wet</b>  | 4             | 96        | 82        | 67         | 14             | <b>JA RULE</b> MURDER INC./DEF JAM 001577*/IDJMG (8.98/12.98)<br><b>Blood In My Eye</b>   | 1                                   |       |               |
| 47        | 48        | 81         | 35   | —                                   | <b>BLACK EYED PEAS</b> ● A&M 000699/INTERSCOPE (12.98 CD)<br><b>Elephunk</b>   | 23            | 97        | 89        | 96         | 6              | <b>VARIOUS ARTISTS</b> SWISHAHOUSE 005 (17.98 CD)<br><b>The Day Hell Broke Loose 2</b>  | 75                                  |       |               |
| 48        | 38        | 37         | 17   | —                                   | <b>GERALD LEVERT</b> ELEKTRA 62903/EEG (11.98/18.98)<br><b>Stroke Of Genius</b>  | 1             | 98        | 98        | RE-ENTRY   | 53             | <b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43192/ZOMBA (11.98/17.98) [M]<br><b>Family Affair II: Live At Radio City Music Hall</b> | 37                                  |       |               |
| 49        | 52        | 47         | 22   | —                                   | <b>BABY BASH</b> ● UNIVERSAL 001258/UMRG (12.98 CD)<br><b>Tha Smokin' Nephew</b>   | 32            | 99        | 95        | 77         | 9              | <b>THREE 6 MAFIA</b> HYPNOTIZE MINDS/COLUMBIA 90833/SONY MUSIC (18.98 EQ CD)<br><b>Da Unbreakables: Screwed &amp; Chopped</b>                                 | 65                                  |       |               |
| 50        | 40        | 46         | 19   | —                                   | <b>WILL DOWNING</b> GRP 000529/VG (12.98 CD)<br><b>Emotions</b>  | 9             | 100       | 99        | RE-ENTRY   | 54             | <b>LIL' FLIP</b> ▲ SUCKA FREE/LOUD 86521*/SONY MUSIC (7.98 EQ/12.98)<br><b>Undaground Legend</b>  | 4                                   |       |               |

MARCH 6  
2004

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

| THIS WEEK | LAST WEEK | Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan |                                     | Title  | TOTAL CHART WKS | THIS WEEK | LAST WEEK | Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan       |                                     | Title | TOTAL CHART WKS |
|-----------|-----------|--|-------------------------------------|--|-----------------|-----------|-----------|--|-------------------------------------|-------|-----------------|
|           |           | ARTIST   | IMPRINT & NUMBER/DISTRIBUTING LABEL |  |                 |           |           | ARTIST   | IMPRINT & NUMBER/DISTRIBUTING LABEL |       |                 |
| 1         | 5         | 10   | 112                                 | <b>BOB MARLEY AND THE WAILERS</b> ▲ TUFF GONG/ISLAND 54904/IDJMG (8.98/12.98)<br><b>Legend</b>                       | 381             | 13        | 16        | <b>JAGGED EDGE</b> ▲ SD SO DEF/COLUMBIA 89862/SONY MUSIC (12.98 EQ/18.98)<br><b>J.E. Heartbreak</b>    | 93                                  |       |                 |
| 2         | 6         | 10   | 112                                 | <b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY 27301*/UMRG (19.98/24.98)<br><b>Life After Death</b>                           | 314             | 14        | 22        | <b>JUVENILE</b> ▲ CASH MONEY 153162/UMRG (12.98/18.98)<br><b>400 Degreez</b>                           | 202                                 |       |                 |
| 3         | 4         | 10   | 112                                 | <b>JAY-Z</b> ▲ FREEZE/RDC-A-FELLA 50040*/CAPITOL (18.98/12.98)<br><b>Reasonable Doubt</b>                            | 318             | 15        | 11        | <b>EMINEM</b> ▲ WEB/AFTERMATH 490629*/INTERSCOPE (8.98/12.98)<br><b>The Marshall Mathers LP</b>        | 157                                 |       |                 |
| 4         | 10        | 10   | 112                                 | <b>LAURYN HILL</b> ▲ RUFFHOUSE/COLUMBIA 69035*/SONY MUSIC (11.98 EQ/17.98)<br><b>The Miseducation Of Lauryn Hill</b> | 152             | 16        | —         | <b>PRINCE AND THE NEW POWER GENERATION</b> ▲ WARNER BROS. 25110 (17.98/11.98)<br><b>Purple Rain</b>    | 122                                 |       |                 |
| 5         | 8         | 10   | 112                                 | <b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY 27300*/UMRG (11.98/18.98)<br><b>Ready To Die</b>                               | 431             | 17        | —         | <b>DR. DRE</b> ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)<br><b>Dr. Dre - 2001</b>                   | 190                                 |       |                 |
| 6         | 7         | 10   | 112                                 | <b>2PAC</b> ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)<br><b>Greatest Hits</b>                               | 270             | 18        | 12        | <b>LUTHER VANDROSS</b> ● LEGACY/EPIC 86068/SONY MUSIC (10.98 EQ/17.98)<br><b>Greatest Hits</b>         | 40                                  |       |                 |
| 7         | 3         | 10   | 112                                 | <b>2PAC</b> ▲ DEATH ROW 63008*/KODCH (12.98/24.98)<br><b>All Eyez On Me</b>  | 411             | 19        | 14        | <b>MARY J. BLIGE</b> ▲ MCA 111156* (12.98/18.98)<br><b>My Life</b>                                     | 202                                 |       |                 |
| 8         | 17        | 10   | 112                                 | <b>BONE THUGS-N-HARMONY</b> ▲ RUTHLESS/EPIC 69443*/SONY MUSIC (10.98 EQ/15.98)<br><b>E. 1999 Eternal</b>             | 311             | 20        | —         | <b>MARY J. BLIGE</b> ▲ UPTOWN 110681/MCA (6.98/11.98)<br><b>What's The 411?</b>                        | 192                                 |       |                 |
| 9         | 9         | 10   | 112                                 | <b>TWISTA</b> ● CREATOR'S WAY/ATLANTIC 92757*/AG (11.98/17.98) [M]<br><b>Adrenaline Rush</b>                         | 149             | 21        | 2         | <b>AL GREEN</b> ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)<br><b>Greatest Hits</b>               | 457                                 |       |                 |
| 10        | 25        | 10   | 112                                 | <b>MICHAEL JACKSON</b> ▲ EPIC 66073/SONY MUSIC (12.98 EQ/18.98)<br><b>Thriller</b>                                   | 286             | 22        | 24        | <b>MAKAVELI</b> ▲ DEATH ROW 63012*/KODCH (12.98/17.98)<br><b>The Don Killuminati: The 7 Day Theory</b> | 294                                 |       |                 |
| 11        | 18        | 10   | 112                                 | <b>JAY-Z</b> ▲ RDC-A-FELLA/DEF JAM 588396*/IDJMG (12.98/19.98)<br><b>The Black Album</b>                             | 67              | 23        | 19        | <b>2PAC</b> ▲ AMARU/JIVE 416   |                                     |       |                 |

# V2 Spain Does Not Limit Itself To 'Indie Sound'

BY HOWELL LLEWELLYN

MADRID—The newly formed V2 Records Spain has signed a Mexican *ranchera* singer.

Sasha Soköl, former actress and presenter of a Mexican TV music program, is the first artist signed to V2 since former Virgin Records Spain managing director Lydia Fernández set up the label last October.

Soköl is slated to release the album "Por un Amor" March 22 in Spain and in U.S. Latin markets, Mexico and the rest of Latin America in June, according to Fernández.

## 'OPEN TO GOOD MUSIC'

"I know *ranchera* has a backing in Spain, because one or two *ranchera*-style albums by Spanish artists have sold well here in recent years," Fernández says.

"V2 Spain is open to any type of music that is good, regardless of where it is from," says Fernández, who signed many Cuban and world-music artists as head of Virgin Spain.

Fernández plans to take Soköl

on a Latin American and U.S. promo tour in June, prior to a theater tour in Spain that kicks off in September.

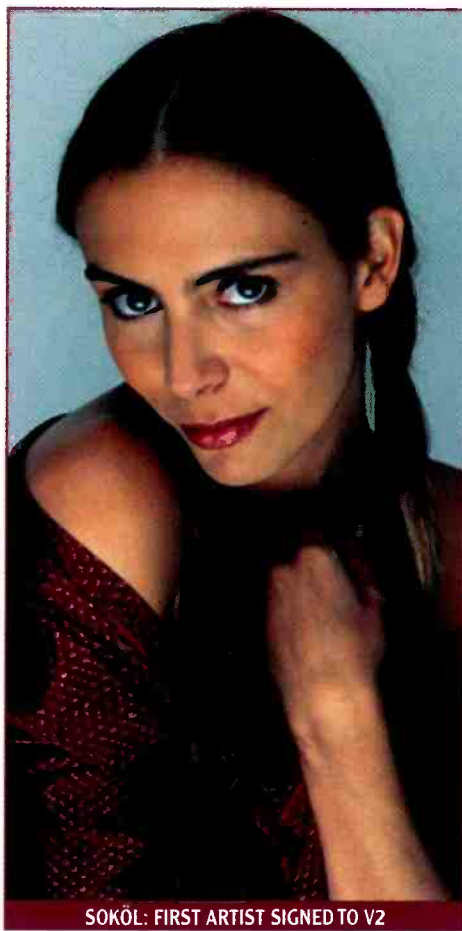
She is booked for presentation gigs in March, April and May at Madrid Latin jazz club Calle 54 and will play an open-air concert in Madrid in July.

"Por un Amor" is a pleasant, haunting acoustic set with a skeletal instrumental accompaniment of guitar, violin, cello and trumpet.

Soköl, who has just settled in Madrid, is known in Mexico for her album "11:11," which she released in 1996 on Sony Mexico.

"As an artist, Sasha is in line with our policy of not following any geographical or genre bias," V2 Spain A&R manager Patricia Munn says. "We want to approach wider genres, not just an indie sound."

In addition to Soköl, V2 Spain has signed Seville flamenco singer La Tana, who is touring the Unit-



SOKÖL: FIRST ARTIST SIGNED TO V2

ed States and Canada with Paco de Lucía this month. Other signings include Spanish singer/songwriter Carlos de France and Spanish pop-rock artist Yuri Mendez, whose untitled debut album will be released March 29.

De France's first album is due in April, while La Tana's debut CD is slated for September.

# Labels, Video Channel Dispute Fee Collection

BY GUSTAVO GOMEZ

BOGOTA, Colombia—Six multinationals that operate in Colombia have set an important precedent in the realm of music video rights.

Sony, EMI, Universal, Warner, Sum and BMG and local label FM have opted to directly charge national TV network Channel 13 for the performance-rights fees to their music videos.

Channel 13 is a youth-oriented channel where roughly 60% of the programming is music videos. It is based here in Colombia's capital and is seen in approximately half of the country.

Channel 13 GM Darío Montenegro says, "According to a contract signed on Jan. 26, 2004, between Colombia's Assn. of Phonographic Producers and Artists [Acinpro] and Channel 13, we're authorized to use the music, in accordance [with] the laws that regulate authors' rights in Colombia."

However, legal representatives for the labels take a different stance. They say that while labels have allowed performance-rights societies like Acinpro to collect where recorded music is concerned, no such agreement exists with videos.

As a result, TV channels that air music videos for entertainment

rather than for informational purposes have to pay performance-rights fees directly to the labels.

Representatives for Acinpro contend that they are the only ones who can collect performance fees. They argue that in Colombia there are no laws governing authors' rights when it comes to videos, and therefore, they fall under the same jurisdiction as audio rights.

In addition, they point out that there is no discussion to be had as long as no law exists. Until then, a video is merely an audio recording with synchronized images.

As a result of the dispute, two weeks ago, Channel 13 took off the air all the videos from the litigating labels.

Pinzón, Romero & Asociados, the law firm representing all six labels, met with representatives of Channel 13, and it was determined that it was not clear to either party whether or not Acinpro had the rights to collect the performance fees.

Subsequently, Channel 13 and the labels agreed to take the issue to Colombia's National Office of Author's Rights and have it determine who should be collecting.

In the meantime, Channel 13 has said it will stand by its decision not to air videos from Sony, EMI, Warner, BMG, Sum and FM.

# Hard Times Help Guzmán Keep Her Edge Sharp

While most rock 'n' rollers mellow as their careers progress, **Alejandra Guzmán's** music gets rowdier with each passing year.

The Mexican singer, long labeled a *roquera* (indeed, she won a Latin Grammy for best rock solo album in 2002), has nevertheless sported more of a pop sound in the past. Not so with her upcoming album "Lipstick," due March 23 on **BMG U.S. Latin**.



GUZMÁN: 'I WENT THROUGH MANY THINGS'

The harder edge on the album corresponds, at least in part, to hard times. Last year, Guzmán had a miscarriage, and the experience led her to write the words for tracks like "Creo en Mí," which deals with overcoming difficulty, and "Mi Luz," a track written to God.

"It talks about seeing the light when you're in darkness," Guzmán says. "And well, I went through many things."

"Lipstick" was produced by **Desmond Child**, who provided Guzmán with much of the repertoire, including tracks he and other songwriters wrote during song camps. Many tracks were originally in English, and Guzmán participated in their translation to Spanish.

"I have to like the melody and the idea," she says of recording songs originally in another language. The translations, she adds, "aren't exactly what the song [originally] said, but stories that I tell and that are mine."

One track on the album remains in English, which is new territory for Guzmán.

"Why record in English? Because everybody's doing it," she says with a laugh. "And I had to try it too."

**THALÍA'S GREATEST:** You may think a **Thalía** greatest-hits album had been done before. Not so. Or at least, not in recent years.

The disc, currently at No. 2 for the second consecutive week on the *Billboard* Top Latin Albums chart, is the Mexican diva's first collection of hits from her **EMI** days. "Greatest Hits" contains 10 tracks and a whopping 10 videos, appropriate for a particularly visual artist. The collection is available in CD, DVD and CD/DVD combo format.

**DURANGO LIVE:** On the heels of its phenomenally successful "De Durango a Chicago" (**Disa**), **Grupo Montez de Durango** is preparing to release its first live album.

"En Vivo Desde Chicago" streets March 23 and will be released in CD and DVD format as well as a CD/DVD combo. It is slated to be the first of a series of live concert releases to be

put out by **Disa** and is the first live DVD the company will release.

"We're going to brand it, and we're going to have probably between 10 to 12 of these releases before the end of the year," says **Jeff Young**, **Disa** executive VP of sales and marketing.

The bonus for **Disa's** Live series is the price. The DVDs will probably retail for \$8.99-\$11.99, while the combo will probably be about \$14.99. The label is able to keep the price that low in part because it owns the publishing to the songs recorded by Montez.

"En Vivo" will include 12 live tracks recorded at a concert in Chicago last November plus four videoclips.

**GOOD DEEDS:** Twenty students will receive scholarships to prestigious **Belén Jesuit Preparatory** in Miami, thanks to a benefit concert by **Ricardo Montaner**.

**Latin Notas**  
By Leila Cobo  
lcobo@billboard.com



The intimate show took place Feb. 12 and was organized by Belén in conjunction with the **Latin Recording Academy**. More than \$100,000 was raised.

**IN BRIEF:** **Sony Music Publishing/ATV** has signed composer **Rafael Ferro** to an exclusive worldwide administration deal. Ferro, who has been **Julio Iglesias'** musical director for 30-plus years, has co-written such Iglesias hits as "La Carretera," "Corazón de Papel" and "Abrázame." Ferro was previously signed to **APA** in Spain.



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# Billboard® TOP LATIN ALBUMS™

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                 | IMPRINT & NUMBER/DISTRIBUTING LABEL |               |
|           |           |            |                | <b>NUMBER 1</b>                                   |   |               | 2 Weeks At Number 1   | 50        | 64         | 2                                 | <b>JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO</b> | Cadetazos                           | 50            |
| 1         | 1         | —          | 2              | <b>PAULINA RUBIO</b>                              | Pau-Latina                                      | 1             | 51                    | 57        | 50         | 61                                | <b>CELIA CRUZ</b>                                   | Hits Mix                            | 2             |
| 2         | 2         | —          | 2              | <b>THALIA</b>                                     | Greatest Hits                                   | 2             | 52                    | 47        | 55         | 79                                | <b>MANA</b>   | Revolucion De Amor                  | 1             |
| 3         | 3         | 1          | 3              | <b>BRONCO/LOS BUKIS</b>                           | Cronica De Dos Grandes                          | 1             | 53                    | 56        | 37         | 17                                | <b>CONJUNTO PRIMAVERA/PESADO</b>                    | Dos Romanticos De Corazon           | 16            |
| 4         | 4         | 2          | 3              | <b>VARIOUS ARTISTS</b>                            | Arcoiris Musical Mexicano 2004                  | 2             | 54                    | 48        | 66         | 17                                | <b>LUIS FONSI</b>                                   | Abrazar La Vida                     | 3             |
| 5         | 6         | 4          | 17             | <b>MARCO ANTONIO SOLIS</b>                        | La Historia Continua...                         | 1             | 55                    | 60        | 65         | 7                                 | <b>PAQUITA LA DEL BARRIO</b>                        | Coleccion De Dro                    | 54            |
| 6         | 7         | 3          | 13             | <b>LOS TEMERARIOS</b>                             | Tributo Al Amor                                 | 1             | 56                    | 36        | 41         | 21                                | <b>CRISTIAN</b>                                     | Amar Es                             | 4             |
| 7         | 5         | —          | 2              | <b>DAVID BISBAL</b>                               | Buleria   | 5             | 57                    | 58        | 43         | 27                                | <b>CONJUNTO PRIMAVERA</b>                           | Decide Tu                           | 3             |
| 8         | 8         | 6          | 92             | <b>JUANES</b>                                     | Un Dia Normal                                   | 1             | 58                    | 49        | 56         | 27                                | <b>INTOCABLE</b>                                    | Nuestro Destino Estaba Escrito      | 1             |
| 9         | 15        | —          | 2              | <b>GRUPO MOJADO</b>                               | 20 Greatest Hits                                | 9             | 59                    | 61        | 51         | 52                                | <b>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</b>   |                                     | 4             |
| 10        | 17        | 7          | 3              | <b>VARIOUS ARTISTS</b>                            | 100% Duranguense                                | 7             | 60                    | 66        | 34         | 4                                 | <b>VARIOUS ARTISTS</b>                              | Recordando A Los Grandes Grupos     | 34            |
| 11        | 12        | 5          | 18             | <b>A.B. QUINTANILLA III &amp; KUMBIA KINGS</b>    | La Historia                                     | 1             | 61                    | RE-ENTRY  | 22         | <b>JAE-P</b>                      | Ni De Aqui Ni De Alla                               | 25                                  |               |
| 12        | 14        | 8          | 21             | <b>GRUPO MONTEZ DE DURANGO</b>                    | De Durango A Chicago                            | 2             | 62                    | 70        | 62         | 6                                 | <b>LIBERACION</b>                                   | 20 Memorias                         | 27            |
| 13        | 13        | 9          | 14             | <b>MANA</b>                                       | Eclipse   | 2             | <b>HOT SHOT DEBUT</b> |           |            |                                   |   |                                     |               |
| 14        | 10        | 10         | 35             | <b>LA OREJA DE VAN GOGH</b>                       | Lo Que Te Conte Mientras Te Hacias La Dormida   | 10            | 63                    | NEW       | 1          | <b>CHALINO SANCHEZ</b>            | Coleccion De Dro                                    | 63                                  |               |
| 15        | 11        | 13         | 18             | <b>SIN BANDERA</b>                                | De Viaje  | 6             | 64                    | 54        | 59         | 30                                | <b>CELIA CRUZ</b>                                   | Exitos Eternos                      | 2             |
| 16        | 18        | 11         | 9              | <b>VICENTE Y ALEJANDRO FERNANDEZ</b>              | En Vivo: Juntos Por Ultima Vez                  | 4             | 65                    | 72        | 75         | 17                                | <b>CUISILLOS</b>                                    | Coleccion De Dro                    | 57            |
| 17        | 21        | 15         | 44             | <b>JOAN SEBASTIAN</b>                             | Coleccion De Oro                                | 9             | 66                    | 75        | 48         | 39                                | <b>LOS PLAYER'S</b>                                 | Lo Ranchero De                      | 26            |
| 18        | 9         | 31         | 6              | <b>JULIO IGLESIAS</b>                             | Divorcio  | 9             | 67                    | RE-ENTRY  | 31         | <b>DON OMAR</b>                   | The Last Don  | 2                                   |               |
| 19        | 28        | 23         | 4              | <b>EL COYOTE Y SU BANDA TIERRA SANTA</b>          | La Historia                                     | 19            | 68                    | 62        | 63         | 14                                | <b>MANA</b>   | Sol                                 | 16            |
| 20        | 22        | 12         | 6              | <b>TEGO CALDERON</b>                              | El Enemy De Los Guasibiri                       | 5             | 69                    | RE-ENTRY  | 5          | <b>MEXICLAN</b>                   | Mexiclan  | 51                                  |               |
| 21        | 24        | 16         | 11             | <b>VARIOUS ARTISTS</b>                            | Historia Musical Del Pasito Duranguense         | 11            | 70                    | RE-ENTRY  | 5          | <b>GRUPO BRYNDIS</b>              | 30 De Coleccion                                     | 70                                  |               |
| 22        | 30        | —          | 2              | <b>GRUPO EXTERMINADOR</b>                         | Narco Corridos De Parranda Con El Diablo Vol. 3 | 22            | 71                    | 65        | 60         | 14                                | <b>ANA GABRIEL</b>                                  | Dulce Y Salado                      | 27            |
| 23        | 27        | 17         | 4              | <b>LOS TIGRES DEL NORTE</b>                       | Herencia Musical: 20 Boleros Romanticos         | 5             | 72                    | RE-ENTRY  | 12         | <b>VARIOUS ARTISTS</b>            | Bachatahits 2004                                    | 38                                  |               |
| 24        | 26        | 20         | 4              | <b>WISIN</b>                                      | El Sobreviviente                                | 20            | 73                    | RE-ENTRY  | 26         | <b>LOS ACOSTA</b>                 | En Vivo Vol. 1                                      | 13                                  |               |
| 25        | 19        | —          | 2              | <b>K1</b>   | Nuestro Turno                                   | 19            | 74                    | RE-ENTRY  | 18         | <b>LOS ORIGINALES DE SAN JUAN</b> | La Historia   | 12                                  |               |
| 26        | 29        | 21         | 6              | <b>PEPE AGUILAR</b>                               | Con Orgullo Por Herencia                        | 7             | 75                    | 63        | —          | 30                                | <b>CELIA CRUZ</b>                                   | Regalo Del Alma                     | 1             |
| 27        | 16        | 22         | 21             | <b>LUIS MIGUEL</b>                                |   | 33            |                       |           |            |                                   |   |                                     |               |
| 28        | 35        | 18         | 37             | <b>AKWID</b>                                      | Proyecto Akwid                                  | 7             |                       |           |            |                                   |   |                                     |               |
|           |           |            |                | <b>GREATEST GAINER</b>                            |   |               |                       |           |            |                                   |   |                                     |               |
| 29        | 50        | 54         | 4              | <b>YOLANDA PEREZ</b>                              | Dejenme Llorar                                  | 29            |                       |           |            |                                   |   |                                     |               |
| 30        | 34        | 40         | 41             | <b>MARCO ANTONIO SOLIS</b>                        | Tu Amor O Tu Desprecio                          | 1             |                       |           |            |                                   |   |                                     |               |
| 31        | 20        | 29         | 3              | <b>LOS TRI-O</b>                                  | Canciones Del Alma De Marco Antonio Solis       | 20            |                       |           |            |                                   |   |                                     |               |
| 32        | 31        | 14         | 5              | <b>VARIOUS ARTISTS</b>                            | Las #1 Del 2003: Los Megartistas Del Ano        | 11            |                       |           |            |                                   |   |                                     |               |
| 33        | 25        | 25         | 26             | <b>CHAYANNE</b>                                   | Sincero   | 1             |                       |           |            |                                   |   |                                     |               |
| 34        | 33        | 19         | 16             | <b>SOUNDTRACK</b>                                 | Once Upon A Time In Mexico                      | 3             |                       |           |            |                                   |   |                                     |               |
| 35        | 40        | 26         | 29             | <b>LOS BUKIS</b>                                  | 25 Joyas Musicales                              | 3             |                       |           |            |                                   |   |                                     |               |
| 36        | 43        | 24         | 3              | <b>IVY QUEEN</b>                                  | Diva Platinum Edition                           | 24            |                       |           |            |                                   |   |                                     |               |
| 37        | 52        | 58         | 26             | <b>OBIE BERMUDEZ</b>                              | Confesiones                                     | 29            |                       |           |            |                                   |   |                                     |               |
|           |           |            |                | <b>PACESETTER</b>                                 |   |               |                       |           |            |                                   |   |                                     |               |
| 38        | 68        | 39         | 4              | <b>BETO Y SUS CANARIOS</b>                        | 100% Tierra Caliente                            | 21            |                       |           |            |                                   |   |                                     |               |
| 39        | 53        | 32         | 68             | <b>PANCHO BARRAZA</b>                             | Las Romanticas De Pancho Barraza                | 12            |                       |           |            |                                   |   |                                     |               |
| 40        | 51        | 33         | 34             | <b>LOS TIGRES DEL NORTE</b>                       | Herencia Musical: 20 Corridos Inolvidables      | 1             |                       |           |            |                                   |   |                                     |               |
| 41        | 46        | 36         | 7              | <b>JAVIER TORRES</b>                              | El Amor Y La Desgracia                          | 28            |                       |           |            |                                   |   |                                     |               |
| 42        | 37        | 57         | 25             | <b>ALEJANDRO SANZ</b>                             | No Es Lo Mismo                                  | 2             |                       |           |            |                                   |   |                                     |               |
| 43        | 38        | 30         | 5              | <b>VARIOUS ARTISTS</b>                            | 12 Discipulos                                   | 5             |                       |           |            |                                   |   |                                     |               |
| 44        | 41        | 35         | 27             | <b>PEPE AGUILAR</b>                               | Coleccion De Oro                                | 26            |                       |           |            |                                   |   |                                     |               |
| 45        | 55        | 38         | 15             | <b>GRUPO MONTEZ DE DURANGO/CONJUNTO ATARDECER</b> | El Pasito De Durango                            | 26            |                       |           |            |                                   |   |                                     |               |
| 46        | 45        | 27         | 36             | <b>LOS CADETES DE LINARES</b>                     | 30 Inolvidables                                 | 5             |                       |           |            |                                   |   |                                     |               |
| 47        | 42        | 42         | 14             | <b>MANA</b>                                       | Luna  | 13            |                       |           |            |                                   |   |                                     |               |
| 48        | 59        | 49         | 43             | <b>CUISILLOS</b>                                  | Las Romanticas De Cuisillos                     | 16            |                       |           |            |                                   |   |                                     |               |
| 49        | 39        | 28         | 41             | <b>DAVID BISBAL</b>                               | Corazon Latino                                  | 13            |                       |           |            |                                   |   |                                     |               |

| LATIN POP ALBUMS   | TROPICAL ALBUMS   | REGIONAL MEXICAN ALBUMS   |
|--|---|---|
| 1 PAULINA RUBIO PAU-LATINA (UNIVERSAL LATINO)                                      | 1 IVY QUEEN DIVA PLATINUM EDITION (REAL/UNIVERSAL LATINO)                 | 1 BRONCO/LOS BUKIS CRONICA DE DOS GRANDES (FONOVISA/UG)                             |
| 2 THALIA GREATEST HITS (EMI SPECIAL MARKETS/EMI LATIN)                             | 2 VARIOUS ARTISTS 12 DISCIPULOS (DIAMOND)                                 | 2 VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO 2004 (UNIVISION/UG)                     |
| 3 MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... (FONOVISA/UG)                        | 3 CELIA CRUZ HITS MIX (SONY DISCOS)                                       | 3 LOS TEMERARIOS TRIBUTO AL AMOR (FONOVISA/UG)                                      |
| 4 DAVID BISBAL BULERIA (VALE/UNIVERSAL LATINO)                                     | 4 CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATINO)                            | 4 GRUPO MOJADO 20 GREATEST HITS (UNIVERSAL LATINO)                                  |
| 5 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)                                    | 5 VARIOUS ARTISTS BACHATAHITS 2004 (J&N/SONY DISCOS)                      | 5 VARIOUS ARTISTS 100% DURANGUENSE (DISA)   |
| 6 A.B. QUINTANILLA III & KUMBIA KINGS LA HISTORIA (EMI LATIN)                      | 6 CELIA CRUZ REGALO DEL ALMA (SONY DISCOS)                                | 6 GRUPO MONTEZ DE DURANGO DE DURANGO A CHICAGO (DISA)                               |
| 7 MANA ECLIPSE (WARNER LATINA)   | 7 LUNYTUNES & NORIEGA MAS FLOW (VI)                                       | 7 VICENTE Y ALEJANDRO FERNANDEZ EN VIVO: JUNTOS POR ULTIMA VEZ (SONY DISCOS)        |
| 8 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS) | 8 VARIOUS ARTISTS HECHO EN CUBA 2 (ULTRA)                                 | 8 JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBOA)                                   |
| 9 SIN BANDERA DE VIAJE (SONY DISCOS)   | 9 VARIOUS ARTISTS REGGAETONHITS 2004 (J&N/SONY DISCOS)                    | 9 EL COYOTE Y SU BANDA TIERRA SANTA LA HISTORIA (EMI LATIN)                         |
| 10 JULIO IGLESIAS DIVORCIO (SONY DISCOS)   | 10 JERRY RIVERA CANTO A MI IDOLO...FRANKIE RUIZ (ARIOLA/BMG LATIN)        | 10 VARIOUS ARTISTS HISTORIA MUSICAL DEL PASITO DURANGUENSE (DISA)                   |
| 11 TEGO CALDERON EL ENEMY DE LOS GUASIBIRI (WHITE LION/BMG LATIN)                  | 11 VARIOUS ARTISTS 2004 ANO DE EXITOS: REGGAETON (UNIVERSAL LATINO)       | 11 GRUPO EXTERMINADOR NARCO CORRIDOS DE PARRANDA CON EL DIABLO VOL. 3 (FONOVISA/UG) |
| 12 WISIN EL SOBREVIVIENTE (LIDERES)  | 12 EL GENERAL LA VERDADERA HISTORIA: XV ANOS DE EXITOS (UNIVERSAL LATINO) | 12 LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 BOLEROS ROMANTICOS (FONOVISA/UG)       |
| 13 K1 NUESTRO TURNO (OLE)  | 13 VARIOUS ARTISTS 30 BACHATAS PEGADITAS (MOCK & ROLL/SONY DISCOS)        | 13 PEPE AGUILAR CON ORGULLO POR HERENCIA (UNIVISION/UG)                             |
| 14 LUIS MIGUEL 33 (WARNER LATINA)  | 14 VARIOUS ARTISTS SALSABITS 2004 (J&N/SONY DISCOS)                       | 14 AKWID PROYECTO AKWID (UNIVISION/UG)  |
| 15 LOS TRI-O CANCIONES DEL ALMA DE MARCO ANTONIO SOLIS (PRISMA/SONY DISCOS)        | 15 MONCHY Y ALEXANORA CONFESIONES... (J&N/SONY DISCOS)                    | 15 YOLANDA PEREZ DEJENME LLORAR (FONOVISA/UG)                                       |
| 16 CHAYANNE SINCERO (SONY DISCOS)  | 16 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)                     | 16 MARCO ANTONIO SOLIS TU AMOR O TU DESPRECIO (FONOVISA/UG)                         |
| 17 SOUNDTRACK ONCE UPON A TIME IN MEXICO (MILAN)                                   | 17 AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)                        | 17 VARIOUS ARTISTS LAS #1 DEL 2003: LOS MEGARTISTAS DEL ANO (FONOVISA/UG)           |
| 18 OBIE BERMUDEZ CONFESIONES (EMI LATIN)   | 18 IBRAHIM FERRER BUENOS HERMANOS (WORLD CIRCUIT/NOVUSUCH/AG)             | 18 LOS BUKIS 25 JOYAS MUSICALES (FONOVISA/UG)                                       |
| 19 ALEJANDRO SANZ NO ES LO MISMO (WARNER LATINA)                                   | 19 CELIA CRUZ EL CARNAVAL DE LA VIDA (LIDERES)                            | 19 BETO Y SUS CANARIOS 100% TIERRA CALIENTE (DISA)                                  |
| 20 MANA LUNA (WARNER LATINA)   | 20 OLGA TANON A PURO FUEGO (WEACARIBEWARNER LATINA)                       | 20 PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)                  |

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: C Certification for net shipment of 100,000 units (C). Certification of 200,000 units (Platin). A\* Certification of 400,000 units (Multi-Platin). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. † asterisk 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.

MARCH 6 2004

# Billboard HOT LATIN TRACKS

| THIS WEEK              |          | LAST WEEK |    | 2 WKS. AGO |   | WEEKS ON CHART |   | TITLE                         |   | Artist                                       |                            | PEAK POSITION |                     |
|------------------------|----------|-----------|----|------------|---|----------------|---|-------------------------------|---|--|----------------------------|---------------|---------------------|
|                        |          |           |    |            |   |                |   | PRODUCER (SONGWRITER)         |   | IMPRINT/PROMOTION LABEL                      |                            |               |                     |
| <b>NUMBER 1</b>        |          |           |    |            |   |                |   |                               |   |  |                            |               | 2 Weeks At Number 1 |
| 1                      | 2        | 1         | 5  | 1          | 1 | 1              | 1 | TE QUISE TANTO                | E. ESTEFAN, JR., A. PEÑA (C. SOROKIN, ANDAHU)   | Paulina Rubio                                | UNIVERSAL LATINO           | 1             | 1                   |
| 2                      | 4        | 4         | 16 | 1          | 1 | 1              | 1 | CUIDARTE EL ALMA              | L.F. DUCHO, M. DURANDEAU, C. ZALLES   | Chayanne                                     | SONY DISCOS                | 1             | 1                   |
| 3                      | 3        | 6         | 11 | 1          | 1 | 1              | 1 | Y TODO QUEDA EN NADA          | ESTEFANO IESTEFANO, J. REYES  | Ricky Martin                                 | SONY DISCOS                | 3             | 3                   |
| 4                      | 1        | 2         | 10 | 1          | 1 | 1              | 1 | CERCA DE TI                   | S. MORALES (T. SDD), S. MORALES, D. SIEGEL, G. O. MARCO                                     | Thalia                                       | VIRGIN/EMI LATIN           | 1             | 1                   |
| 5                      | 6        | 3         | 18 | 1          | 1 | 1              | 1 | ME CANSE DE TI                | S. KRYS, J. SOMEILLAN (D. BERMUDEZ, G. MARCO)   | Obie Bermudez                                | EMI LATIN                  | 1             | 1                   |
| 6                      | 5        | 5         | 22 | 1          | 1 | 1              | 1 | MAS QUE TU AMIGO              | M. A. SOLIS, H. PATRON, R. PEREZ (M. A. SOLIS)  | Marco Antonio Solis                          | FONOVISA                   | 3             | 3                   |
| 7                      | 7        | 7         | 15 | 1          | 1 | 1              | 1 | TE LLAME                      | R. PEREZ, R. L. V. (R. L. V., R. PEREZ)   | Cristian                                     | ARIOLA/BMG LATIN           | 3             | 3                   |
| 8                      | 8        | 13        | 4  | 1          | 1 | 1              | 1 | QUE LLORO                     | A. BAQUEIRO, SIN BANDERA (L. GARCIA)  | Sin Bandera                                  | SONY DISCOS                | 8             | 8                   |
| 9                      | 11       | 17        | 6  | 1          | 1 | 1              | 1 | HAZME OLVIDARLA               | J. GUILLEN (A. TORRES)  | Conjunto Primavera                           | FONOVISA                   | 9             | 9                   |
| 10                     | 13       | 12        | 22 | 1          | 1 | 1              | 1 | LA PAGA                       | G. SANTAELLA, J. JUANES (J. JUANES)   | Juanes                                       | SURCO/UNIVERSAL LATINO     | 5             | 5                   |
| <b>GREATEST GAINER</b> |          |           |    |            |   |                |   |                               |   |  |                            |               |                     |
| 11                     | 20       | 24        | 3  | 1          | 1 | 1              | 1 | TU FOTOGRAFIA                 | G. ESTEFAN, E. ESTEFAN JR., S. KRYS (G. MARCO, E. ESTEFAN, JR.)                             | Gloria Estefan                               | EPIC/SONY DISCOS           | 11            | 11                  |
| 12                     | 9        | 8         | 21 | 1          | 1 | 1              | 1 | LAGRIMAS DE CRISTAL           | J. L. TERRAZAS (HARRIS)   | Grupo Montez De Durango                      | DISA                       | 6             | 6                   |
| 13                     | 18       | 20        | 3  | 1          | 1 | 1              | 1 | BULERIA                       | K. SANTANDER, D. BETANCOURT (K. SANTANDER, G. SANTANDER)                                    | David Bisbal                                 | VALE/UNIVERSAL LATINO      | 13            | 13                  |
| 14                     | 15       | 16        | 15 | 1          | 1 | 1              | 1 | SOY UN NOVATO                 | R. MUNOZ, R. MARTINEZ (L. PADILLA)  | Intocable                                    | EMI LATIN                  | 14            | 14                  |
| 15                     | 10       | 11        | 35 | 1          | 1 | 1              | 1 | ANTES                         | S. KRYS, J. SOMEILLAN (D. BERMUDEZ)   | Obie Bermudez                                | EMI LATIN                  | 1             | 1                   |
| 16                     | 16       | 19        | 5  | 1          | 1 | 1              | 1 | TENGO GANAS                   | E. ESTEFAN JR., A. GAITAN, R. GAITAN (V. M. RUIZ, E. ESTEFAN, JR.)                          | Victor Manuel                                | SONY DISCOS                | 16            | 16                  |
| 17                     | 14       | 9         | 21 | 1          | 1 | 1              | 1 | ROSAS                         | N. WALKER, LA OREJA DE VAN GOGH (A. MONTERO, X. SAN MARTIN, P. NEGAS, A. FUENTES, H. GARDE) | La Oreja De Van Gogh                         | SONY DISCOS                | 4             | 4                   |
| 18                     | 21       | 23        | 5  | 1          | 1 | 1              | 1 | AUNQUE NO TE PUEDA VER        | J. N. GOMEZ (A. UBAGO)  | Alex Ubago                                   | WARNER LATINA              | 18            | 18                  |
| 19                     | 17       | 15        | 23 | 1          | 1 | 1              | 1 | MIENTES TAN BIEN              | A. BAQUEIRO, SIN BANDERA (L. GARCIA)  | Sin Bandera                                  | SONY DISCOS                | 1             | 1                   |
| 20                     | 19       | 14        | 21 | 1          | 1 | 1              | 1 | QUIEN TE DIJO ESO?            | R. PEREZ (L. FONSI, C. BRANT)   | Luis Fonsi                                   | UNIVERSAL LATINO           | 3             | 3                   |
| 21                     | 27       | 21        | 4  | 1          | 1 | 1              | 1 | COMO PUDE ENAMORARME DE TI    | A. RAMIREZ, CORRAL (R. LUGO)  | Patrulla 81                                  | DISA                       | 21            | 21                  |
| 22                     | 32       | 38        | 4  | 1          | 1 | 1              | 1 | BARAJA DE ORO                 | PALOMO (R. AYALA)   | Palomo                                       | DISA                       | 22            | 22                  |
| 23                     | 22       | 25        | 5  | 1          | 1 | 1              | 1 | DUELE VERTE                   | R. ARJONA (R. ARJONA)   | Ricardo Arjona                               | SONY DISCOS                | 22            | 22                  |
| 24                     | 23       | 26        | 22 | 1          | 1 | 1              | 1 | QUE TE RUEGUE QUIEN TE QUIERA | A. LIZARRAGA, J. LIZARRAGA (D. ALVAREZ)   | Banda El Recodo                              | FONOVISA                   | 10            | 10                  |
| 25                     | 24       | 30        | 12 | 1          | 1 | 1              | 1 | AMOR DESCARADO                | M. DUINTERO, LARA, G. FELIX (M. DUINTERO, LARA, A. SLESYNGER, A. PENAL)                     | Los Tucanes De Tijuana                       | UNIVERSAL LATINO           | 24            | 24                  |
| 26                     | 25       | 31        | 20 | 1          | 1 | 1              | 1 | TE LLEVARE AL CIELO           | FHER, A. GONZALEZ (FHER)  | Mana   | WARNER LATINA              | 7             | 7                   |
| 27                     | 28       | 32        | 8  | 1          | 1 | 1              | 1 | PARA QUE ME HACES LLORAR      | P. INIGUEZ, P. GARZA (J. GABRIEL)   | Briseyda Y Los Muchachos                     | PLATINO/FONOVISA           | 27            | 27                  |
| 28                     | 31       | 33        | 5  | 1          | 1 | 1              | 1 | DALO POR HECHO                | BRONCO (N. UROLIZ, N. CONCHA)   | Bronco: El Gigante De America                | FONOVISA                   | 28            | 28                  |
| 29                     | 36       | 47        | 3  | 1          | 1 | 1              | 1 | A QUE NO TE VAS               | T. TORRES, M. PORTMANN (AMERIKA, C. BRANT, M. PORTMANN)                                     | Ednita Nazario                               | SONY DISCOS                | 29            | 29                  |
| 30                     | 35       | 45        | 4  | 1          | 1 | 1              | 1 | EL PALOMITO                   | J. PRECIADO (G. T. JERINA)  | Julio Preciado Y Su Banda Perla Del Pacifico | RCA/BMG LATIN              | 30            | 30                  |
| 31                     | 41       | 50        | 3  | 1          | 1 | 1              | 1 | AGUANTA AHI                   | FILLAN (R. ALVAREZ)   | Rosario                                      | ARIOLA/BMG LATIN           | 31            | 31                  |
| 32                     | 30       | 27        | 9  | 1          | 1 | 1              | 1 | ESTOY ENAMORADA               | MUSIDEAS (P. GARZA, J. RAZO)  | Yolanda Perez With Don Cheto                 | FONOVISA                   | 23            | 23                  |
| 33                     | 29       | 22        | 24 | 1          | 1 | 1              | 1 | QUIERO PERDERME EN TU CUERPO  | K. SANTANDER, B. OSSA (K. SANTANDER)  | David Bisbal                                 | VALE/UNIVERSAL LATINO      | 6             | 6                   |
| 34                     | 43       | 43        | 26 | 1          | 1 | 1              | 1 | ME CANSE DE MORIR POR TU AMOR | L. E. PAVAN, M. SANCHEZ (M. MASSI)  | Adan Chalino Sanchez                         | UNIVISION                  | 18            | 18                  |
| 35                     | 26       | 34        | 9  | 1          | 1 | 1              | 1 | MI FUNERAL                    | G. GIL (L. C. MONROY, R. ORNELAS, J. FLORES)  | Victor Garcia                                | SONY DISCOS                | 24            | 24                  |
| 36                     | 33       | 18        | 26 | 1          | 1 | 1              | 1 | AVE CAUTIVA                   | J. GUILLEN (R. GONZALEZ, MORA)  | Conjunto Primavera                           | FONOVISA                   | 5             | 5                   |
| 37                     | 34       | 28        | 8  | 1          | 1 | 1              | 1 | DAME POR MUERTO               | PRIVERA (PRIVERA)   | Lupillo Rivera                               | UNIVISION                  | 28            | 28                  |
| 38                     | 37       | 46        | 3  | 1          | 1 | 1              | 1 | ELLA TIENE FUEGO              | S. GEORGE (S. GEORGE, J. L. PILOTO, EL GENERAL)   | Celia Cruz                                   | SONY DISCOS                | 37            | 37                  |
| 39                     | 47       | —         | 22 | 1          | 1 | 1              | 1 | UN AMOR PARA LA HISTORIA      | A. JAEN (Y. HENRIQUEZ)  | Gilberto Santa Rosa                          | SONY DISCOS                | 24            | 24                  |
| 40                     | 44       | 35        | 25 | 1          | 1 | 1              | 1 | TE NECESITO                   | L. MIGUEL (J. L. GUERRA)  | Luis Miguel                                  | WARNER LATINA              | 1             | 1                   |
| 41                     | 46       | —         | 2  | 1          | 1 | 1              | 1 | VANIDOSA                      | A. MACIAS (S. MORALES)  | Cuisillos                                    | MUSART/BALEA               | 41            | 41                  |
| <b>HOT SHOT DEBUT</b>  |          |           |    |            |   |                |   |                               |   |  |                            |               |                     |
| 42                     | NEW      | 1         | —  | 1          | 1 | 1              | 1 | JOSE PEREZ LEON               | LOS TIGRES DEL NORTE (J. CANTORAL)  | Los Tigres Del Norte                         | FONOVISA                   | 42            | 42                  |
| 43                     | RE-ENTRY | 21        | —  | 1          | 1 | 1              | 1 | ERES MI RELIGION              | FHER, A. GONZALEZ (FHER)  | Mana   | WARNER LATINA              | 17            | 17                  |
| 44                     | 49       | —         | 9  | 1          | 1 | 1              | 1 | UN TE AMO                     | L. MIGUEL (A. MANZANERO)  | Luis Miguel                                  | WARNER LATINA              | 34            | 34                  |
| 45                     | NEW      | 1         | —  | 1          | 1 | 1              | 1 | COMO FUI A ENAMORARME DE TI   | E. PURIZAGA (M. A. SOLIS)   | Los Tri-o                                    | PRISMA/SONY DISCOS         | 45            | 45                  |
| 46                     | RE-ENTRY | 6         | —  | 1          | 1 | 1              | 1 | QUITEMONOS LA ROPA            | R. SANCHEZ (ESTEFANO, J. REYES)   | NG2  | SONY DISCOS                | 35            | 35                  |
| 47                     | 40       | 49        | 3  | 1          | 1 | 1              | 1 | JUMBALAYA                     | K. PAZ DE LA SIERRA (H. WILLIAMS)   | K-Paz De La Sierra                           | PROCAN/DISA                | 40            | 40                  |
| 48                     | 42       | 40        | 8  | 1          | 1 | 1              | 1 | DONDE CORRE LA SANGRE         | E. ESTEFAN JR., A. PEÑA (N. TOVAR, S. ORTIZ)  | Shalim                                       | CRESCENT MOON/SONY DISCOS  | 38            | 38                  |
| 49                     | NEW      | 1         | —  | 1          | 1 | 1              | 1 | ECHALE LENA                   | R. PEREZ, R. L. V. (R. L. V., R. PEREZ)   | Victoria                                     | MEGAMUSIC/UNIVERSAL LATINO | 49            | 49                  |
| 50                     | RE-ENTRY | 13        | —  | 1          | 1 | 1              | 1 | ME VOY A IR                   | J. A. LEZAMA (L. ENRIQUE)   | El Coyote Y Su Banda Tierra Santa            | EMI LATIN                  | 31            | 31                  |

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 song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. ♪ Videoclip availability. ©2004, VNU Business Media, Inc. All rights reserved.

# LATIN POP AIRPLAY

| THIS WEEK |    | LAST WEEK |    | TITLE                            |                      | Artist |    |
|-----------|----|-----------|----|----------------------------------|----------------------|--------|----|
|           |    |           |    | IMPRINT/PROMOTION LABEL          |                      |        |    |
| 1         | 1  | 1         | 21 | TE QUISE TANTO                   | PAULINA RUBIO        | 21     | 21 |
| 2         | 2  | 2         | 19 | CUIDARTE EL ALMA                 | CHAYANNE             | 22     | 19 |
| 3         | 4  | 3         | 23 | Y TODO QUEDA EN NADA             | RICKY MARTIN         | 23     | 22 |
| 4         | 5  | 4         | 24 | ME CANSE DE TI                   | OBIE BERMUDEZ        | 24     | 29 |
| 5         | 3  | 5         | 25 | CERCA DE TI                      | THALIA               | 25     | 28 |
| 6         | 6  | 6         | 26 | TE LLAME                         | CRISTIAN             | 26     | 27 |
| 7         | 7  | 7         | 27 | QUE LLORO                        | SIN BANDERA          | 27     | 31 |
| 8         | 8  | 8         | 28 | LA PAGA                          | JUANES               | 28     | 30 |
| 9         | 13 | 9         | 29 | BULERIA                          | DAVID BISBAL         | 29     | 26 |
| 10        | 9  | 10        | 30 | ROSAS                            | LA OREJA DE VAN GOGH | 30     | 24 |
| 11        | 16 | 11        | 31 | AUNQUE NO TE PUEDA VER           | ALEX UBAGO           | 31     | 32 |
| 12        | 10 | 12        | 32 | MAS QUE TU AMIGO                 | MARCO ANTONIO SOLIS  | 32     | 34 |
| 13        | 11 | 13        | 33 | MIENTES TAN BIEN                 | SIN BANDERA          | 33     | —  |
| 14        | 12 | 14        | 34 | QUIEN TE DIJO ESO?               | LUIS FONSI           | 34     | 36 |
| 15        | 14 | 15        | 35 | ANTES                            | OBIE BERMUDEZ        | 35     | 35 |
| 16        | 17 | 16        | 36 | DUELE VERTE                      | RICARDO ARJONA       | 36     | 38 |
| 17        | 23 | 17        | 37 | TU FOTOGRAFIA                    | GLORIA ESTEFAN       | 37     | 33 |
| 18        | 18 | 18        | 38 | TE LLEVARE AL CIELO              | MANA                 | 38     | —  |
| 19        | 20 | 19        | 39 | A QUE NO TE VAS                  | EDNITA NAZARIO       | 39     | —  |
| 20        | 15 | 20        | 40 | UN SIGLO SIN TI                  | CHAYANNE             | 40     | —  |
| 21        | 21 | 21        | —  | AGUANTA AHI                      | ROSARIO              | —      | —  |
| 22        | 19 | 19        | —  | QUIERO PERDERME EN TU CUERPO     | DAVID BISBAL         | —      | —  |
| 23        | 22 | 22        | —  | TE NECESITO                      | LUIS MIGUEL          | —      | —  |
| 24        | 29 | 29        | —  | COMO FUI A ENAMORARME DE TI      | LOS TRI-O            | —      | —  |
| 25        | 28 | 28        | —  | UN TE AMO                        | LUIS MIGUEL          | —      | —  |
| 26        | 27 | 27        | —  | EN EL SILENCIO NEGRO DE LA NOCHE | ALEXANDRE PIRES      | —      | —  |
| 27        | 31 | 31        | —  | ADICTO                           | ENRIQUE IGLESIAS     | —      | —  |
| 28        | 30 | 30        | —  | HASTA QUE ME OLVIDE DE TI        | AREA 305             | —      | —  |
| 29        | 26 | 26        | —  | DONDE CORRE LA SANGRE            | SHALIM               | —      | —  |
| 30        | 24 | 24        | —  | A FUEGO LENTO                    | JENNIFER PENA        | —      | —  |
| 31        | 32 | 32        | —  | INOCENTE DE TI                   | JUAN GABRIEL         | —      | —  |
| 32        | 34 | 34        | —  | TENGO GANAS                      | VICTOR MANUEL        | —      | —  |
| 33        | —  | —         | —  | LA REINA                         | ANA GABRIEL          | —      | —  |
| 34        | 36 | 36        | —  | ECHALE LENA                      | VICTORIA             | —      | —  |
| 35        | 35 | 35        | —  | CORAZON DE PAPEL                 | JULIO IGLESIAS       | —      | —  |
| 36        | 38 | 38        | —  | SOLO POR TI                      | SORAYA               | —      | —  |
| 37        | 33 | 33        | —  | POR QUE NO                       | TISUBY & GEORGINA    | —      | —  |
| 38        | —  | —         | —  | TARDES NEGRAS                    | TIZIANO FERRO        | —      | —  |
| 39        | —  | —         | —  | TODAVIA                          | LA FACTORIA          | —      | —  |
| 40        | —  | —         | —  | ME EQUIVOQUE                     | MARIANA              | —      | —  |

# TROPICAL AIRPLAY

| THIS WEEK |    | LAST WEEK |    | TITLE                     |                                  | Artist |    |
|-----------|----|-----------|----|---------------------------|----------------------------------|--------|----|
|           |    |           |    | IMPRINT/PROMOTION LABEL   |                                  |        |    |
| 1         | 1  | 1         | 21 | TENGO GANAS               | VICTOR MANUEL                    | 21     | 21 |
| 2         | 2  | 2         | 22 | ELLA TIENE FUEGO          | CELIA CRUZ                       | 22     | —  |
| 3         | 9  | 3         | 23 | TE QUISE TANTO            | PAULINA RUBIO                    | 23     | 16 |
| 4         | 8  | 4         | 24 | QUITEMONOS LA ROPA        | NG2                              | 24     | —  |
| 5         | 7  | 5         | 25 | HERMANITA                 | AVENTURA                         | 25     | 24 |
| 6         | 12 | 6         | 26 | TU FOTOGRAFIA             | GLORIA ESTEFAN                   | 26     | 28 |
| 7         | 3  | 7         | 27 | LOCA CONMIGO              | LOS TOHOS BAND                   | 27     | 30 |
| 8         | 5  | 8         | 28 | LA PAGA                   | TONNY TUN TUN                    | 28     | 26 |
| 9         | 6  | 9         | 29 | MI LIBERTAD               | FONO ROSARIO WITH TEGO CALDERON  | 29     | —  |
| 10        | 10 | 10        | 30 | MI LIBERTAD               | JERRY RIVERA                     | 30     | 27 |
| 11        | 11 | 11        | 31 | EL REFRAN SE TE OLVIDO    | GILBERTO SANTA ROSA              | 31     | —  |
| 12        | 19 | 12        | 32 | DILE                      | DON OMAR                         | 32     | 31 |
| 13        | 23 | 13        | 33 | SI TU ESTUVIERAS          | LOS TOROS BAND                   | 33     | 32 |
| 14        | 18 | 14        | 34 | SUENA                     | JOSE PENA SUAZO Y LA BANDA GORDA | 34     | 40 |
| 15        | 22 | 15        | 35 | Y TODO QUEDA EN NADA      | RICKY MARTIN                     | 35     | —  |
| 16        | —  | 16        | 36 | NADA DE NADA              | FRANK REYES                      | 36     | —  |
| 17        | 13 | 17        | 37 | VOY A TENER QUE OLVIDARTE | ANDY ANDY                        | 37     | —  |
| 18        | 15 | 18        | 38 | ANTES                     | OBIE BERMUDEZ                    | 38     | 39 |
| 19        | 17 | 19        | 39 | ME CANSE DE TI            | OBIE BERMUDEZ                    | 39     | 37 |
| 20        | 4  | 20        | 40 | CERCA DE TI               | THALIA                           | 40     | 25 |
| 21        | 21 | 21        | —  | EL GALLO NO OLVIDA        | TITO ROJAS                       | —      | —  |
| 22        | —  | —         | —  | ADICTO</                  |                                  |        |    |

## The Beats Go On

Continued from page 1

Among the dance/electronic acts cited as pioneers in the licensing field are Moby, Dido and Dirty Vegas.

Every track from Moby's 1999 album "Play" received exposure through synchronization or licensing deals. Dido's "Here With Me" showed up as the theme for the TV series "Roswell." Dirty Vegas' "Days Go By" accompanied the Mitsubishi Eclipse ad campaign.

Music consultant David Steel, owner of Steel Synch in New York, had a hand in getting all the tracks from "Play" placed in a variety of media.

He says the success of "Play" has played a big part in increasing the demand for electronic music in TV and other media.

### LOOKING FOR OTHER 'DAYS'

According to ad agencies, music consultants, music supervisors, labels,

artists, DJs and producers, everyone is searching for the next "Days Go By."

Only two years ago, British trio Dirty Vegas went from obscurity to mainstream success, thanks to the use of that song in the Mitsubishi Eclipse ad. At the time, "Days Go By" sounded like nothing else on the radio or in the clubs.

That is a recurrent theme among music supervisors and other programmers.

"We are always looking for something different, something that stands out [but] fits within the framework of the show," says Jason Alexander, founder and owner of Hit the Ground Running, which specializes in music supervision for several TV shows, including "CSI: Miami," "Cold Case Files" and the upcoming "CSI: New York."

Alexander stresses the importance of finding "interesting music that is not derivative of something else."

Dave Bartram, head of U.K. media and marketing at BMG Music Publishing in London, concurs. "Many requests today ask for electronica but with an added twist—maybe a full-string orchestra, a male choir or hard beats," he says, referring to recent music placed in TV ads.

Bartram also notices more requests for remakes or remixes of known songs. He cites Jason Nevins' "I'm the Main Man," which Bartram helped place in a U.K. ad for Coors Fine Light Beer (*Billboard*, Jan. 10). "I'm the Main Man" samples T. Rex's "Telegram Sam."

By incorporating something classic into something new, Bartram says, "you have the ability to vastly broaden the appeal of a song and to reach a wider target market, which is why Coors was quick to license the song for its ad campaign. The song appeals to Marc Bolan fans, Jason Nevins fans and a whole new cross-section in between."

In fact, "I'm the Main Man" has now been licensed by Sanctuary Records Group for Europe and Tommy Boy for North America, Southeast Asia, South Africa and Australia (*billboard.biz*, Feb. 6).

### A WINNER FOR WIDLIFE

So far this year, the biggest success story for a dance or electronic artist may well be the placement of "All Things (Just Keep Getting Better)" from Canadian production/remix duo Widelife, in the Bravo/NBC smash reality series "Queer Eye for the Straight Guy."

The energetic track, which features the soulful vocals of Simone Denny, appears on the "Queer Eye for the Straight Guy" soundtrack released Feb. 10 by Capitol. The collection debuted at No. 39 on The Billboard 200.

According to Widelife's Rachid Wehbi and Ian Nieman, the placement has meant significant publishing revenue, more tour dates and mainstream exposure worldwide. The show is seen in more than 30 countries.

"It's great exposure for us and for dance music," Wehbi notes. "The success of 'Queer Eye' has helped us cross over."

Widelife has since created theme music for ABC Family's "Knock First" and Trio's "24 w/."

Widelife is also in discussions with Capitol regarding an album deal. "This one song has opened up so many doors for us," Wehbi adds.

Another success story is the Dutch producer DJ Tiësto, who created original music for a European Coca-Cola TV ad. The results were so powerful that the beverage company put the DJ's image on all Coke cans.

### NEW OPPORTUNITIES

Such exposure is especially important for dance and electronic artists, who get little support from traditional radio and video outlets, particularly in the United States.

"American radio is so formatted, which makes it difficult for dance music to be heard," says Andy Ruffell, founder and CEO of DanceStar USA: The American Dance Music Awards, which will be staged March 9 for the third year in Miami.

The licensing revenue is also significant in a genre that has low expecta-



AUDÉ: CREATED ORIGINAL MUSIC FOR COMMERCIALS AND VIDEOGAMES

tions for retail income.

"Of course it helps an artist," says DJ/producer Dave Audé, who has produced original music for Nike and Coca-Cola commercials. "Because there is no longer a lot of money in 12-inch vinyl sales, such musical placement helps an artist earn a living."

In addition to TV ads, Audé has licensed his music to videogames like "Grand Turismo," for which he says he earned a flat fee of \$5,000 per track. Audé also produced the music for the closing credits of the Disney film "Signs."

Recently, Audé created the music for a 40-second anti-piracy ad for Warner Bros., which will be shown in cinemas nationwide. And along with DJ Dan, Audé remixed the theme song for the cartoon "The Transformers."

Among other recent examples of mixing commerce and art are Madonna's "Love Profusion," which is heard in an Estée Lauder TV ad, and Dub Pistols' "Revolution," which is featured in a Lexus TV ad.

Ring tones for mobile phones also offer opportunities for dance and electronic artists. Phone users can feature sounds on their handsets from the likes of Dub Pistols, DJ Tiësto, Felix da Housecat, Paul Van Dyk, DJ Colette and Latin Lovers, among others.

Even as demand grows for dance and electronic music, Madison Avenue and Hollywood appear to have toughened their positions on licensing fees. In meetings with ad agencies, consultant Steel notes that fees have dropped across the board for music usage.

"The big advertisers are not spending the big bucks they once did," he explains. "When cutting costs, music is the first thing to go."

As in all genres, some labels are better positioned than others to adjust to such belt-tightening.

"If you own the music's master and publishing, you can perhaps make a sweeter deal," says Kevin Herlihy, who, with DJ/producer the Angel, runs Supa Crucial Recordings, distributed by New Line Records.

Supa Crucial, which releases music by the Angel and 60 Channels (an alias of the Angel), has licensed various tracks to Showtime's "Street Time," UPN's "The Twilight Zone" and other shows.

The importance of dance and electronic music outside of clubland is not lost on DanceStar USA, which is handing out awards in four related categories this year: best movie soundtrack, best use of music in a commercial, best use of music in a computer game and best use of music in a TV show.

Coming Soon  
"Feels Good"  
Produced by  
Orange  
Factory  
Remixed by  
Terry  
Hunter  
& Others

**Dolce**

Other Releases

**ACT2 New Releases!**

www.act2records.com

## A Whole Lotta Licenses

A Sampling Of Recent Dance/Electronic Music Deals

| Artist                  | Title                     | Medium                                |
|-------------------------|---------------------------|---------------------------------------|
| Madonna                 | "Love Profusion"          | Estée Lauder TV ad                    |
| Jason Nevins            | "I'm the Main Man"        | Coors TV ad                           |
| Lamb                    | "Gabriel"                 | Opel/Vauxhall TV ad                   |
| Fauna Flash             | "Ten"                     | Nissan TV ad                          |
| Layo & Bushwack!        | "Sleepy Language"         | "Nip/Tuck" TV show                    |
| Matmos                  | "Memento Mori"            | NASCAR TV ad                          |
| Gotan Project           | "Santa Maria"             | "Queer As Folk" TV show               |
| Krafty Kuts             | "Ill Type Sound"          | Coca-Cola TV ad                       |
| Venus Hum               | "Hummingbirds"            | Baileys TV ad                         |
| Junkie XL               | "Synaesthesia"            | Motorola TV ad                        |
| Fischerspooner          | "Emerge"                  | Hummer H2 TV ad                       |
| The Source/Candi Staton | "You Got the Love"        | "Sex and the City" TV show            |
| Daft Punk               | "Face to Face"            | Budweiser TV ad                       |
| Moby                    | "Love of Strings"         | Jaguar TV ad                          |
| D:Fuse                  | "Blue Skies"              | "Real World" TV show                  |
| Tommie Sunshine         | "Dance Among the Ruins"   | "Without a Trace" TV show             |
| Timo Maas               | "To Get Down"             | Clearasil TV ad                       |
| Blue Man Group          | "I Feel Love"             | Monster.com TV ad                     |
| Nicola Conte            | "Bossa Per Due"           | Joe Boxer TV ad                       |
| 3kStatic                | "Slide Down to Obedience" | "Real World" TV show                  |
| Aphrodite               | "Wobble"                  | "SSX Vol. 3" videogame                |
| The Crystal Method      | "Born Too Slow"           | "Need for Speed" videogame            |
| Legowelt                | "Disco Rut"               | "Carve" videogame                     |
| Peaches                 | "Fuck the Pain Away"      | "Lost in Translation" film soundtrack |
| Amon Tobin              | "Saboteur"                | "The Italian Job" film soundtrack     |

### TO OUR READERS

Beatbox will return next week.

| MARCH 6 2004                             |           |         |  | HOT DANCE SINGLES SALES™             |        |
|--|-----------|---------|--|--------------------------------------|--------|
| Sales data compiled by Nielsen SoundScan |           |         |  | Artist                               |        |
| WEEK                                     | LAST WEEK | WKS. ON | TITLE  | IMPRINT & NUMBER/DISTRIBUTING LABEL  | Artist |
| 1  | 1         | 16      | <b>NUMBER 1</b>  | 10 Weeks At Number 1                 |        |
| 1  | 1         | 16      | ME AGAINST THE MUSIC   | BRITNEY SPEARS FEATURING MADONNA     | Seal   |
| 2  | 2         | 11      | NOTHING FAILS/NOBODY KNOWS ME                                    | MADONNA                              |        |
| 3  | 4         | 3       | YOU PROMISED ME (TU ES FOUTU)                                    | IN-GRID                              |        |
| 4  | 9         | 10      | LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES)                | SEAL                                 |        |
| 5  | 5         | 4       | (THERE'S GOTTA BE) MORE TO LIFE                                  | STACIE ORRICO                        |        |
| 6  | 8         | 2       | TRULY  | DELERIUM FEATURING NERINA PALLOT     |        |
| 7  | 10        | 5       | OFFICIALLY MISSING YOU (REMIXES)                                 | TAMIA                                |        |
| 8  | 13        | 8       | BREATHE (REMIXES)  | MICHELLE BRANCH                      |        |
| 9  | 6         | 7       | SYMPATHY FOR THE DEVIL (REMIXES)                                 | THE ROLLING STONES                   |        |
| 10                                       | 12        | 9       | THE DISTRICT SLEEPS ALONE TONIGHT                                | THE POSTAL SERVICE                   |        |
| 11                                       | 7         | 6       | RUBBERNECKIN' (PAUL OAKENFOLD REMIX)                             | ELVIS PRESLEY                        |        |
| 12                                       | 3         | 2       | TOXIC (REMIXES)  | BRITNEY SPEARS                       |        |
| 13                                       | 11        | 11      | HAREM (CANCAO DO MAR) (M. LEHMAN, R. RIVERA & H. HECTOR REMIXES) | SARAH BRIGHTMAN                      |        |
| 14                                       | 16        | 14      | THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)                   | MARIAH CAREY                         |        |
| 15                                       | 15        | 10      | BORN TOO SLOW  | THE CRYSTAL METHOD                   |        |
| 16                                       | 14        | 13      | I'M GLAD (REMIXES)   | JENNIFER LOPEZ                       |        |
| 17                                       | 17        | 20      | HOLLYWOOD (REMIXES)  | MADONNA                              |        |
| 18                                       | 20        | 16      | ROCK YOUR BODY, ROCK   | FERRY CORSTEN                        |        |
| 19                                       | 19        | 18      | PAVEMENT CRACKS (REMIXES)  | ANNIE LENNOX                         |        |
| 20                                       | RE-ENTRY  | 4       | AS THE RUSH COMES  | MOTORCYCLE                           |        |
| 21                                       | 24        | 19      | LIMBO ROCK (REMIXES)   | CHUBBY C & OD FEATURING INNER CIRCLE |        |
| 22                                       | NEW       | 1       | RAINWATER  | ASTRID SURYANTO                      |        |
| 23                                       | NEW       | 1       | GOTTA BE YOUR LOVE/SUN-RAYS                                      | GREYBOY                              |        |
| 24                                       | 21        | 25      | A TOAST TO MEN (F**K THE MEN)                                    | WILLA FORD FEATURING MAY             |        |
| 25                                       | RE-ENTRY  | 3       | GIA  | DESPINA VANDI                        |        |

| MARCH 6 2004                                       |           |          |   | HOT DANCE RADIO AIRPLAY™                     |        |
|--|-----------|----------|---|--|--------|
| Airplay compiled by Nielsen Broadcast Data Systems |           |          |   | Artist                                       |        |
| WEEK   | LAST WEEK | WEEKS ON | TITLE                                   | IMPRINT & PROMOTION LABEL                    | Artist |
| 1  | 1         | 4        | <b>NUMBER 1</b>                         | 2 Weeks At Number 1                          |        |
| 1  | 1         | 4        | TOXIC                                   | BRITNEY SPEARS                               |        |
| 2  | 9         | 4        | LOVE ME RIGHT (OH SHEILA)               | ANGEL CITY FEATURING LARA McALLEN            |        |
| 3  | 5         | 12       | AS THE RUSH COMES                       | MOTORCYCLE                                   |        |
| 4  | 2         | 15       | GIA                                     | DESPINA VANDI                                |        |
| 5  | 6         | 16       | HEY YA!                                 | OUTKAST                                      |        |
| 6  | 4         | 30       | SOMETHING HAPPENED ON THE WAY TO HEAVEN | DEBORAH COX                                  |        |
| 7  | 3         | 30       | ALONE                                   | LASGO  |        |
| 8  | 7         | 13       | IT'S MY LIFE                            | NO DOUBT                                     |        |
| 9  | 11        | 5        | THE WAY YOU MOVE                        | OUTKAST FEATURING SLEEPY BROWN               |        |
| 10   | 8         | 30       | NEVER (PAST TENSE)                      | THE ROC PROJECT FEATURING TINA ARENA         |        |
| 11   | 20        | 4        | ROCK YOUR BODY, ROCK                    | FERRY CORSTEN                                |        |
| 12   | 12        | 12       | WHEREVER YOU ARE (I FEEL LOVE)          | LAAVA  |        |
| 13   | 13        | 19       | SLOW                                    | KYLIE MINOGUE                                |        |
| 14   | 14        | 6        | IF I WERE YOU                           | CANDEE JAY                                   |        |
| 15   | 15        | 13       | MILKSHAKE                               | KELIS  |        |
| 16   | 19        | 3        | I FEEL LOVE                             | BLUE MAN GROUP FEATURING VENUS HUM           |        |
| 17   | 18        | 3        | JUST A LITTLE WHILE                     | JANET JACKSON                                |        |
| 18   | 17        | 13       | DEEPEST BLUE                            | DEEPEST BLUE                                 |        |
| 19   | 22        | 4        | JUST A LITTLE MORE LOVE                 | DAVID GUETTA FEATURING CHRIS WILLIS          |        |
| 20   | 16        | 3        | CRUISING                                | N & K VS. DENIS THE MENACE FEAT. ALEX PRINCE |        |
| 21   | 10        | 9        | ALL THINGS (JUST KEEP GETTING BETTER)   | WIDELIFE WITH SIMONE DENNY                   |        |
| 22   | 25        | 2        | DEJA VU (IT'S HARD TO BELIEVE)          | THE ROC PROJECT FEATURING TINA NOVAK         |        |
| 23   | 21        | 2        | LOVE'S DIVINE                           | SEAL   |        |
| 24   | 23        | 14       | SUNRISE                                 | SIMPLY RED                                   |        |
| 25   | 24        | 11       | SUNLIGHT                                | DJ SAMMY                                     |        |

| MARCH 6 2004                             |           |          |                       | TOP ELECTRONIC ALBUMS™                   |   |
|--|-----------|----------|-----------------------|--|---|
| Sales data compiled by Nielsen SoundScan |           |          |                       | Title                                    |   |
| WEEK                                     | LAST WEEK | WEEKS ON | ARTIST                | IMPRINT & NUMBER/DISTRIBUTING LABEL      | Title   |
| 1  | 2         | 8        | <b>NUMBER 1</b>       | 3 Weeks At Number 1                      |   |
| 1  | 2         | 8        | VARIOUS ARTISTS       | RAZOR & TIE 89077                        | Fired Up!   |
| 2  | 1         | 3        | SOUNDTRACK            | CAPITOL 95912                            | Queer Eye For The Straight Guy                    |
| 3  | 3         | 4        | AIR                   | SOURCE 96632*/ASTRALWERKS                | Talkie Walkie                                     |
| 4  | 4         | 6        | THE CRYSTAL METHOD    | V2 27176                                 | Legion Of Boom                                    |
| 5  | 5         | 46       | THE POSTAL SERVICE    | SUB POP 595 [M]                          | Give Up   |
| 6  | 6         | 4        | JOHNNY VICIOUS        | ULTRA 1180 [M]                           | Ultra.Trance:3                                    |
| 7  | 7         | 10       | SARAH MCLACHLAN       | NETTWERK 38763/ARISTA                    | Remixed   |
| 8  | 8         | 19       | MARIAH CAREY          | COLUMBIA 67154/SONY MUSIC                | The Remixes                                       |
| 9  | NEW       | 1        | RAVIN                 | GEORGE V 71050 [M]                       | Buddha Bar VI                                     |
| 10                                       | 9         | 21       | ENIGMA                | VIRGIN 91929                             | Voyageur  |
| 11                                       | 11        | 4        | VARIOUS ARTISTS       | ROBBINS 75043                            | Best Of Trance Volume Four                        |
| 12                                       | 10        | 6        | VARIOUS ARTISTS       | WATER 000504                             | This Is Trance!: 17 Euphoric Dance Floor Anthems! |
| 13                                       | 12        | 14       | LOUIE DEVITO          | DEE VEE 0008/MUSICRAMA                   | N.Y.C. Underground Party 6                        |
| 14                                       | 13        | 4        | DAFT PUNK             | VIRGIN 96389*                            | Daft Club   |
| 15                                       | 14        | 21       | THE CHEMICAL BROTHERS | FREESTYLE DUST/ASTRALWERKS 92714*/VIRGIN | Singles '93-'03                                   |
| 16                                       | 15        | 16       | THE HAPPY BOYS        | ROBBINS 75041 [M]                        | Dance Party (Like It's 2004)                      |
| 17                                       | NEW       | 1        | DIMITRI FROM PARIS    | DEFECTED 021TH6                          | In The House                                      |
| 18                                       | 17        | 3        | SANDRA COLLINS        | PERFECTO 90714/THRIVE                    | Perfecto Presents... Sandra Collins               |
| 19                                       | 16        | 18       | BASEMENT JAXX         | XL 93878*/ASTRALWERKS [M]                | Kish Kash   |
| 20                                       | 18        | 26       | VARIOUS ARTISTS       | VERVE 000598*/V2                         | Verve/Remixed2                                    |
| 21                                       | 19        | 20       | PRAFUL                | N-CODED 4244/RENDEZVOUS                  | One Day Deep                                      |
| 22                                       | 20        | 26       | LOUIE DEVITO          | ULTRA 1175                               | Louie DeVito Presents: Ultra.Dance 04             |
| 23                                       | NEW       | 1        | VARIOUS ARTISTS       | MOONSHINE 80214                          | Trance Classics Vol. 2                            |
| 24                                       | 21        | 45       | VARIOUS ARTISTS       | MADACY 4881                              | 30th Anniversary Collection: Ultimate Disco       |
| 25                                       | 23        | 14       | VARIOUS ARTISTS       | ULTRA 1181                               | Ministry Of Sound: The Annual 2004                |

● 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' 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. DJ 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 symbol indicates album's multi-platinum level. For boxed sets, are double albums with running time of 130 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 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.

# Billboard® HOT DANCE CLUB PLAY™

| MARCH 6 2004                             |           |         |  | HOT DANCE CLUB PLAY™                  |  |
|--|-----------|---------|--|---------------------------------------|--|
| Sales data compiled by Nielsen SoundScan |           |         |  | Artist                                |  |
| WEEK                                     | LAST WEEK | WKS. ON | TITLE  | IMPRINT & NUMBER/DISTRIBUTING LABEL   | Artist                                     |
| 1  | 2         | 3       | <b>NUMBER 1</b>  | 1 Week At Number 1                    |  |
| 1  | 2         | 3       | LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES)              | WARNER BROS. 42685                    | Seal                                       |
| 2  | 4         | 6       | BURNING  | BENZ STREET/EPISODE 1253/WAAKO        | Robbie Rivera & Axwell Feat. Suzan Brittan |
| 3  | 5         | 7       | JANET MEGAMIX 04 (CHRIS COX REMIX)                             | VIRGIN PROMO                          | Janet Jackson                              |
| 4  | 6         | 9       | FACE TO FACE   | VIRGIN PROMO                          | Daft Punk                                  |
| 5  | 8         | 10      | HARU (WIDELIFE, J. VASQUEZ, & DEMARKO MIXES)                   | ROMANN MUSIC PROMO                    | Haru                                       |
| 6  | 1         | 12      | SLOW   | CAPITOL 53362                         | Kylie Minogue                              |
| 7  | 9         | 12      | SLIPPIN' AWAY  | NOSTALGIC 20001                       | Sweet Rains                                |
| 8  | 13        | 18      | POWERLESS (SAY WHAT YOU WANT) [WIDELIFE, JUNIOR, & CHAB MIXES] | DREAMWORKS PROMO                      | Nelly Furtado                              |
| 9  | 11        | 16      | BORN TOO SLOW (E. MORILLO, DEEPSKY, & NUBREED MIXES)           | V2/SUB USA 2794/SUBMINAL              | The Crystal Method                         |
| 10                                       | 14        | 17      | ALL THINGS (JUST KEEP GETTING BETTER)                          | CAPITOL 53832                         | Widelife With Simone Denny                 |
| 11                                       | 3         | 4       | ME, MYSELF AND I (JUNIOR MIXES)                                | COLUMBIA PROMO                        | Beyonce                                    |
| 12                                       | 15        | 21      | WHERE LOVE IS  | COMMISSION PROMO                      | Trinity Featuring Revi                     |
| 13                                       | 10        | 5       | FAKE   | SIMPLYRED.COM PROMO/RED INK           | Simply Red                                 |
| 14                                       | 7         | 1       | GIVE IT UP   | ROBBINS 72099                         | Kevin Aviance                              |
| 15                                       | 18        | 23      | WHERE DID LOVE GO  | RM PROMO                              | Sun  |
| 16                                       | 24        | 35      | NOT IN LOVE (D. AUDE, MINGE BINGE, & R.H. VISSION MIXES)       | INTERSCOPE PROMO                      | Enrique Iglesias Featuring Kelis           |
| 17                                       | 21        | 29      | GOD IS A DJ  | ARISTA PROMO                          | Pink                                       |
| 18                                       | 34        | 2       | TOXIC (REMIXES)  | JIVE 59214                            | Britney Spears                             |
| 19                                       | 23        | 33      | FREE (S.A.F. & NEMO MIXES)                                     | NEMO STUDIO PROMO/ANGEL               | Sarah Brightman                            |
| 20                                       | 12        | 8       | NOTHING FAILS (REMIXES)  | MAVERICK 42682/WARNER BROS.           | Madonna                                    |
| 21                                       | 26        | 34      | IT'S MY LIFE (REMIXES)   | INTERSCOPE PROMO                      | No Doubt                                   |
| 22                                       | 25        | 32      | SIGNED, SEALED, DELIVERED                                      | CENTAUR PROMO                         | Colton Ford And Pepper Mashay              |
| 23                                       | 29        | 36      | TRULY  | NETTWERK 33221                        | Delerium Featuring Nerina Pallot           |
| 24                                       | 17        | 15      | JUST A LITTLE MORE LOVE  | ASTRALWERKS 47592                     | David Guetta Featuring Chris Willis        |
| 25                                       | 20        | 22      | INTO THE LIGHT (DAVE AUDE REMIXES)                             | LIQUEFACTION PROMO                    | Cause And Effect                           |
| 26                                       | 22        | 14      | BORN SLIPPY NUXX (P. OAKENFOLD & R. SMITH MIXES)               | J-BQ 27802/V2                         | Underworld                                 |
| 27                                       | 33        | 37      | GOOD BOYS  | SANCTUARY PROMO                       | Blondie                                    |
| 28                                       | 38        | 41      | I TRY (RAUHOFFER, PLAVIN & ZIMBARDO MIXES)                     | STAR 69 1285                          | Made By Monkeys Featuring Maria Matto      |
| 29                                       | 16        | 11      | FALLEN (REMIXES)   | ARISTA PROMO                          | Sarah McLachlan                            |
| 30                                       | 27        | 20      | GET IT OFF (THAT KID CHRIS REMIX)                              | J PROMO/RMG                           | Monica                                     |
| 31                                       | 41        | 49      | <b>POWER PICK</b>  |                                       |  |
| 31                                       | 41        | 49      | LOVE PROFUSION (REMIXES)                                       | MAVERICK PROMO/WARNER BROS.           | Madonna                                    |
| 32                                       | 37        | 38      | GET YOURSELF HIGH  | FREESTYLE DUST 47737/ASTRALWERKS      | The Chemical Brothers Featuring K-OS       |
| 33                                       | 43        | 2       | FRIDAY MARSHMALLOW   | VINYL SOUL 126/MUSIC PLANT            | Samba La Casa                              |
| 34                                       | 19        | 13      | BREATHE (REMIXES)  | MAVERICK 42689/WARNER BROS.           | Michelle Branch                            |
| 35                                       | 28        | 24      | ROCK YOUR BODY, ROCK   | MOONSHINE 88492                       | Ferry Corsten                              |
| 36                                       | 44        | 2       | MAKE ME DANCE ALL NIGHT  | PAS PROMO                             | 3 Speaker High                             |
| 37                                       | 36        | 30      | SIGH   | N-CODED PROMO/RENDEZVOUS              | Praful                                     |
| 38                                       | 31        | 31      | KISS MY EYES   | STAR 69 1273                          | Bob Sinclair                               |
| 39                                       | 40        | 40      | PASS THAT DUTCH (SCUMFROG REMIX)                               | THE GOLD MIND/ELEKTRA PROMO/EEG       | Missy Elliott                              |
| 40                                       | 30        | 28      | 1000 YEARS   | TOMMY BOY SILVER LABEL 2430/TOMMY BOY | Arthur Baker Featuring Astrid Williamson   |
| 41                                       | 46        | 46      | AS THE RUSH COMES  | ULTRA 1192                            | Motorcycle                                 |
| 42                                       | 32        | 25      | WALK ON BY (S.A.F. & EDDIE X MIXES)                            | DAYLIGHT PROMO/EPIC                   | Cyndi Lauper                               |
| 43                                       | 48        | 2       | FIND MYSELF  | STAR 69 1272                          | Presta + Stakey                            |
| 44                                       | 45        | 44      | GIA  | ULTRA 1187                            | Despina Vandi                              |
| 45                                       | NEW       | 1       | <b>HOT SHOT DEBUT</b>  |                                       |  |
| 45                                       | NEW       | 1       | STRAIGHT AHEAD   | ARTEMIS 51501                         | Tube & Berger Featuring Chrissie Hynde     |
| 46                                       | NEW       | 1       | ELECTRIFY  | AVEX/NITEGLIMMER 203/KING STREET      | GTS Featuring Heigo Tani                   |
| 47                                       | 47        | 42      | DEJA VU (IT'S HARD TO BELIEVE)                                 | TOMMY BOY SILVER LABEL 2430/TOMMY BOY | The Roc Project Featuring Tina Novak       |
| 48                                       | 39        | 27      | THE HURTING  | DEE VEE 001                           | Mac Quayle Featuring Donna Delory          |
| 49                                       | 35        | 19      | WONDERFUL (S. KLEINENBERG & D. AUDE MIXES)                     | J PROMO/RMG                           | Annie Lennox                               |
| 50                                       | 42        | 26      | STONED (DEEP DISH REMIX)                                       | ARISTA 56070                          | Dido                                       |

● 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.

# Clint Black Bets 'His Career' On Equity

BY DEBORAH EVANS PRICE

NASHVILLE—With more than a decade of hits under his belt, Clint Black could have remained a major-label artist and continued to do business as usual. Instead, his new album, "Spend My Time," marks a new chapter in the veteran singer/songwriter's career.

Black's March 2 release is the first on Equity Records, a new venture he launched with business manager Charles Sussman, former Sony Nashville executive VP/GM Mike Kraski and personal manager Jim Morey.

Equity will not only serve as a vehicle for Black's career but for other acts as well, and its partners expect it to become a substantial player in the country format. Created to operate on an artist-friendly business model, Kraski says Equity acts will own their masters and get paid from the first unit scanned (*Billboard*, Aug. 9, 2003).

The self-produced "Spend My Time" is Black's first studio album in five years.

"I just felt it was time to move on," Black says about leaving his longtime label home, RCA. "I'd been there a long time with a lot of success. The time was coming up for the end of my contract, and I felt that it would be better to go ahead and leave. After my second greatest-hits [album], it just felt like it was time."

Although most artists who launch their own labels are often seeking creative freedom, Black says he never felt stifled at RCA. "I've always made the record I want to make," he

says. "There were periods where RCA was more involved, but ultimately the decision was always mine. My relationship at RCA was one of artistic freedom."

## GUT REACTION

In a format where artists often churn out one album per year, Black says he didn't worry about taking five years between studio albums. "I just wanted to be able to enjoy the luxury I had of being a mostly at-home dad and having that bonding time with my daughter," he says. "That's really what my priority was. 'I did work a little,'" he continues. "I went overseas after 9-11 and played for the troops and did maybe 25 dates a year to take care of the band. I produced ['Nashville Star' winner] Buddy Jewell's record. I stayed busy, but it was mostly at-home stuff. I think that as an artist, one needs to go on [one's] instincts and if you are worried about the business side of it, you are in the wrong job."

Equity president Kraski admits, "When you are away for five years you take a risk. It's less of a risk when you are an artist who has voluntarily taken five years off than [one who] has been forced to take five years off."

When Kraski parted ways with Sony, Black says he and the other Equity partners knew they wanted him to run the label.

"Mike was like-minded about . . . what kind of a label we should start," Black says. "It was a no brainer. Here's a guy who is a great leader by all accounts. I just felt like we could

create something that could not only be a home for my new music but could be the beginning of something wonderful for other artists who don't see the major labels as the big dream that it used to be.



BLACK: HAD 27 TOP FIVE SINGLES AT RCA

"There are still artists who are going to always look at the major labels as the pinnacle, as the stepping stone, but those who don't will have a place to go and that was just the most exciting thing that I could imagine," Black says. "People said I was courageous, and I think the opposite is true. I would have been courageous to go back into the majors."

Kraski praises Black for his participation in Equity. "He was willing to bet his career on this being the right thing to do and the right way to go about it," Kraski says. "That speaks volumes about the

man aside from the artist."

Black's first Equity single is the album's title cut. The song is No. 17 on the *Billboard* Hot Country Singles & Tracks chart.

"He's got a great history at country radio. He has one of those distinctive voices you hear on radio that's instantly recognizable," Equity VP of national promotion Rick Baumgartner says.

Black landed 27 singles in the top five during his RCA days. Among Black's 13 No. 1 hits are "Killin' Time," "Like the Rain" and "Nobody's Home."

According to Baumgartner, the label will be running "win it before you can buy it" contests at radio as well as Internet promotions with Taylor guitars. Fans can log on to [clintblack.com](http://clintblack.com) or participating radio stations' Web sites to listen to cuts from Black's new album and register to win a guitar.

Equity is also running a promotion with Wal-Mart. Consumers who purchase "Spend My Time" at the retail chain will get a code in the packaging that will allow them to download a 13th track for free. The bonus track is a six-minute, true-story song Black wrote titled "The Great Mississippi Flood of '93."

## SHOWING APPRECIATION

Black believes in taking time to show appreciation to radio and retail. He has been visiting radio stations, and plans call for him to do nine in-store Wal-Mart appearances in six days.

"I always want the people that

helped me to be proud that they did," he says. "You can send notes and call people, but showing up at their radio station or their store, I think that's the biggest way to say, 'I appreciate what you've done for me.'"

"We are all over this release," says Brian Smith, VP of store operations for Marietta, Ga.-based Value Central Entertainment. "It will be sale-priced, prominently featured in-store and also appear in our advertising circular. It has been a long time coming, but his fans haven't forgotten, and we have been hearing a steady buzz developing at store level ever since the single was dropped to radio."

"I'm excited to work this record," Smith continues. "He was one of the mavericks in the early '90s, and I believe he still has great work ahead of him and a meaningful place in the format. I applaud his decision to release this on his own label. Equity has been very proactive in setting this release up. The first single is classic Clint Black and doing well at both radio and CMT, which is encouraging."

Black does not plan to be active in the daily running of the label but will lend his input.

"I'm going to be very involved in helping to shape the connection between the label and the artist," he says. "My perception on that is very important to the label to make sure that we stick to the premise of being artist-friendly. I'm just going to provide the artist vantage point and not be involved in the running of it at all. I can better serve the company by doing my job as an artist."

# 'Nashville Star' Ready For Its Second Season

The second season of the "Nashville Star" series will debut March 6 on USA Network. Sony Music Nashville A&R executive Tracy Gershon is the only returning judge for the show. Also on tap to judge this year's contest are radio air personality Billy Greenwood of country stations WSIX Nashville and KSD St. Louis and former BNA act the Warren Brothers, who recently signed with Savoy Label Group's 429 Records (see *The Beat*, page 15).

Nancy O'Dell of "Access Hollywood" returns as host. This season will feature appearances by last year's winner, Buddy Jewell, as well as Joe Nichols, Rodney Crowell, Willie Nelson, Lynyrd Skynyrd, Terri Clark and Trace Adkins. The contestants are once again competing for a Sony recording contract.

In other Warren Bros. news, the duo recently shot a pilot for CMT for a reality show about their lives and career. They can also be seen in

the upcoming film "Small Town Saturday Night."

**ON THE ROW:** James Druckery joins Gibson Audio as COO. Gibson Audio is the newest division of Nashville-based Gibson Guitar. He most recently was president of Harman International's multimedia business.

Hank Adam Locklin joins the Country Music Assn. as senior manager of membership and industry relations. Locklin, the son of country artist Hank Locklin, previously worked in artist management and music publishing at Loretta Lynn Enterprises and Bluewater Music. Jamie Piatt is promoted from membership coordinator to membership manager at the CMA.

In related news, the CMA Awards will move from their traditional Wednesday-night slot to Tuesday, Nov. 9 this year. The show will be televised live, as usual, on CBS from Nashville's Grand Ole Opry House.

BMI has already claimed Monday, Nov. 8 as the date for its annual country awards, setting the stage for a showdown with ASCAP, which has traditionally hosted its own country awards on the Monday night of CMA week. BMI's awards were previously held on Tuesday.

The Academy of Country Music has partnered with Yahoo's Launch service to create a new associate membership program aimed at country music fans who are not part of the industry. Associate members will be able to vote in the video of the year category for the ACM Awards, which has been re-branded the Launch video of the year. Associate members will also have access to a password-protected fan club site at [acmcountry.com](http://acmcountry.com) or [acm.launch.yahoo.com](http://acm.launch.yahoo.com).

**SIGNINGS:** Artist manager Mark Dottore has signed Columbia newcomer Jessi Alexander and Sugar Hill artist Grey DeLisle to his management roster. Dottore, who is based in Franklin, Ky., also recently opened a Nashville office.

ton Records will include Curtis Lance, Kimolin "Cissy" Crutcher and the group Tonic Sol Fa.

Joe Diffie and new band Hilljack have signed with Webster PR for media representation. Diffie is signed to Broken Bow/C4 Records. Hilljack is on Crop Circle Records.

**ARTIST NEWS:** Canadian country artist Paul Brandt will launch a weekly syndicated show, "Paul Brandt's Canadian Countdown," this spring. It will be syndicated by the Edmonton, Alberta-based Da Silva Group Radio Network.

Kenny Chesney's DVD "Road Case" will get the red-carpet treatment when it plays at Regal theaters in 32 markets March 8. The event is part of a national "Kenny Goes to the Movies" promotion that also includes 30-second spots running before movies in Regal theaters and lobby signage and posters. The DVD, previously available exclusively on Chesney's Web site, will be available at retail March 9.



**Nashville Scene**  
By Phyllis Stark  
[pstark@billboard.com](mailto:pstark@billboard.com)



Bluewater Music Services has re-signed Tim Krekel to an exclusive songwriting deal. He has been affiliated with the publisher for 11 years.

In addition to previously announced artists Chely Wright and Angela Wolff, the artist roster for start-up label Viva-

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# Billboard TOP COUNTRY ALBUMS

| THIS WEEK | Sales data compiled by Nielsen SoundScan |            |                | Title  | PEAK POSITION | THIS WEEK | Sales data compiled by Nielsen SoundScan |            |  | Title | PEAK POSITION   |
|-----------|--|------------|----------------|--|---------------|-----------|--|------------|--|-------|---|
|           | LAST WEEK                                | 2 WKS. AGO | WEEKS ON CHART |  |               |           | LAST WEEK                                | 2 WKS. AGO | WEEKS ON CHART   |       |   |
|           |  |            |                | <b>NUMBER 1</b><br>3 Weeks At Number 1<br><b>KENNY CHESNEY</b><br>BNA 58801/RLG (12.98/18.98)<br><b>When The Sun Goes Down</b> |               |           |  |            |  |       |   |
| 1         | 1  | 1          | 3              | 1  | 39            | 39        | 36                                       | 40         | JO DEE MESSINA   | 1     | Greatest Hits   |
| 2         | 2  | 2          | 16             | 1  | 40            | 38        | 35                                       | 31         | TRACY BYRD   | 5     | The Truth About Men   |
| 3         | 3  | 3          | 10             | 2  | 41            | 40        | 38                                       | 32         | PAT GREEN  | 2     | Wave On Wave  |
| 4         | 4  | 4          | 19             | 2  | 42            | 46        | 42                                       | 19         | VARIOUS ARTISTS  | 6     | Just Because I'm A Woman: Songs Of Dolly Parton                 |
| 5         | 10                                       | 8          | 72             | 4  | 43            | 45        | 45                                       | 22         | VARIOUS ARTISTS  | 2     | Totally Country Vol. 3  |
| 6         | 8  | 5          | 83             | 3  |               |           |  |            | <b>PACESETTER</b><br><b>CLAY WALKER</b><br>RCA 67068/RLG (11.98/18.98)<br><b>A Few Questions</b> |       |   |
| 7         | 6  | 6          | 21             | 1  | 44            | 53        | 49                                       | 19         | VARIOUS ARTISTS  | 44    | Livin' Lovin' Losin': Songs Of The Louvin Brothers              |
| 8         | 7  | 18         | 32             | 1  | 45            | 44        | 47                                       | 13         | TERRI CLARK  | 5     | Pain To Kill  |
| 9         | 5  | 7          | 64             | 1  | 46            | 49        | 48                                       | 48         | WYNONNA  | 1     | What The World Needs Now Is Love                                |
| 10        | 13                                       | 12         | 21             | 2  | 47            | 43        | 56                                       | 29         | ALABAMA  | 6     | The American Farewell Tour                                      |
| 11        | 12                                       | 10         | 96             | 2  | 48            | 48        | 44                                       | 20         | LYLE LOVETT  | 7     | My Baby Don't Tolerate  |
| 12        | 16                                       | 13         | 14             | 3  | 49            | 42        | 40                                       | 21         | THE FLATLANDERS  | 35    | Wheels Of Fortune   |
| 13        | 9  | 9          | 12             | 3  | 50            | 50        | 39                                       | 4          | JEFF FOXWORTHY   | 10    | The Best Of Jeff Foxworthy: Double Wide, Single Minded          |
| 14        | 11                                       | 11         | 29             | 1  | 51            | 47        | 46                                       | 25         | RANDY TRAVIS   | 8     | Rise And Shine  |
| 15        | 14                                       | 14         | 65             | 2  | 52            | 54        | 51                                       | 71         | DIXIE CHICKS   | 1     | Home  |
| 16        | 15                                       | 15         | 69             | 1  | 53            | 58        | 59                                       | 78         | GEORGE STRAIT  | 2     | For The Last Time: Live From The Astrodome                      |
| 17        | 17                                       | 19         | 31             | 1  | 54            | 57        | 55                                       | 51         | JOHN MICHAEL MONTGOMERY  | 11    | The Very Best Of John Michael Montgomery                        |
| 18        | 18                                       | 16         | 14             | 3  | 55            | 56        | 53                                       | 25         | BILL ENGVALL   | 37    | Here's Your Sign: Reloaded                                      |
| 19        | 19                                       | 17         | 27             | 4  | 56            | 59        | 52                                       | 15         | EMMYLOU HARRIS   | 6     | Stumble Into Grace  |
| 20        | 22                                       | 23         | 63             | 2  | 57            | 55        | 50                                       | 22         | VARIOUS ARTISTS  | 37    | Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One |
| 21        | 23                                       | 21         | 74             | 1  | 58            | 51        | 57                                       | 16         | VARIOUS ARTISTS  | 11    | CMT Presents: Most Wanted, Volume 1                             |
| 22        | 20                                       | 20         | 45             | 16   | 59            | 62        | 54                                       | 21         | JOHNNY CASH  | 33    | Cash Unearthed  |
| 23        | 27                                       | 22         | 83             | 9  | 60            | RE-ENTRY  | 11                                       |            | PATTY LOVELESS   | 7     | On Your Way Home  |
| 24        | 25                                       | 29         | 37             | 1  | 61            | 60        | 62                                       | 19         | RODNEY CARRINGTON  | 14    | Nut Sack  |
| 25        | 24                                       | 24         | 38             | 1  | 62            | 65        | 64                                       | 50         | WILLIE NELSON & FRIENDS  | 4     | Live And Kickin'  |
| 26        | 21                                       | 25         | 68             | 9  | 63            | 52        | 63                                       | 26         | CLEDUS T. JUDD   | 61    | The Essenshul Cledus T. Judd                                    |
| 27        | 26                                       | 30         | 47             | 1  | 64            | 61        | —  | 2          | BILLY CURRINGTON   | 17    | Billy Currington  |
| 28        | 29                                       | 26         | 78             | 3  | 65            | 70        | 61                                       | 16         | RHONDA VINCENT   | 30    | One Step Ahead  |
| 29        | 35                                       | 33         | 35             | 7  | 66            | RE-ENTRY  | 18                                       |            | BILLY RAY CYRUS  | 18    | The Other Side  |
| 30        | 37                                       | 43         | 100            | 8  | 67            | 74        | 68                                       | 16         | NICKEL CREEK   | 2     | This Side   |
| 31        | 32                                       | 34         | 34             | 1  | 68            | 68        | 74                                       | 60         | LORRIE MORGAN  | 49    | Show Me How   |
| 32        | 31                                       | 28         | 33             | 1  | 69            | RE-ENTRY  | 4  |            | <b>HOT SHOT DEBUT</b><br><b>JOHN BERRY</b><br>CLEAR SKY 1112 (12.98 CD)                          |       |   |
| 33        | 28                                       | 27         | 14             | 4  | 70            | NEW       | 1  |            | WILLIE NELSON  | 24    | The Essential Willie Nelson                                     |
| 34        | 36                                       | 37         | 10             | 34   | 71            | 67        | 67                                       | 46         | JOHN DENVER  | 66    | The Essential John Denver                                       |
| 35        | 30                                       | 31         | 15             | 9  | 72            | 66        | —  | 2          | FAITH HILL   | 1     | Cry   |
| 36        | 33                                       | 32         | 27             | 3  | 73            | 69        | —  | 63         | CRISTY LANE  | 62    | One Day At A Time: 22 All Time Favorites Vol. I & II            |
| 37        | 41                                       | 41         | 45             | 5  | 74            | RE-ENTRY  | 12                                       |            | HANK WILLIAMS JR.  | 24    | I'm One Of You  |
| 38        | 34                                       | —          | —              | 34   | 75            | 63        | 60                                       | 14         |  |       |   |

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: RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). Certification for net shipment of 200,000 units (Platino). Certification for net shipment of 500,000 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. [H] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

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# Billboard TOP COUNTRY CATALOG ALBUMS

| THIS WEEK | Sales data compiled by Nielsen SoundScan |            |                | Title   | TOTAL CHART WKS | THIS WEEK | Sales data compiled by Nielsen SoundScan |            |                   | Title | TOTAL CHART WKS            |
|-----------|--|------------|----------------|---|-----------------|-----------|--|------------|-------------------|-------|----------------------------|
|           | LAST WEEK                                | 2 WKS. AGO | WEEKS ON CHART |   |                 |           | LAST WEEK                                | 2 WKS. AGO | WEEKS ON CHART    |       |                            |
|           |  |            |                | <b>NUMBER 1</b><br>4 Weeks At Number 1<br><b>MARTINA MCBRIDE</b><br>RCA 67012/RLG (12.98/18.98)<br><b>Greatest Hits</b> |                 |           |  |            |                   |       |                            |
| 1         | 1  | 1          | 127            | 127   | 143             | 14        | 14                                       | 13         | GEORGE JONES      | 142   | 16 Biggest Hits            |
| 2         | 4  | 3          | 255            | 255   | 15              | 11        | 11                                       | 11         | RASCAL FLATTS     | 194   | Rascal Flatts              |
| 3         | 2  | 2          | 178            | 178   | 16              | 17        | 17                                       | 17         | TOBY KEITH        | 130   | Pull My Chain              |
| 4         | 3  | 3          | 170            | 170   | 17              | 18        | 18                                       | 18         | ROY ORBISON       | 75    | 16 Biggest Hits            |
| 5         | 5  | 5          | 329            | 329   | 18              | 18        | 18                                       | 18         | SOUNDTRACK        | 180   | Coyote Ugly                |
| 6         | 6  | 6          | 336            | 336   | 19              | 19        | 19                                       | 19         | JEFF FOXWORTHY    | 49    | Totally Committed          |
| 7         | 9  | 8          | 36             | 36  | 20              | 20        | 20                                       | 20         | MERLE HAGGARD     | 64    | 16 Biggest Hits            |
| 8         | 8  | 8          | 284            | 284   | 21              | 21        | 21                                       | 21         | JOHNNY CASH       | 63    | Johnny Cash At San Quentin |
| 9         | 7  | 7          | 435            | 435   | 22              | 22        | 22                                       | 22         | GARTH BROOKS      | 226   | Double Live                |
| 10        | 7  | 7          | 316            | 316   | 23              | 23        | 23                                       | 23         | HANK WILLIAMS JR. | 494   | Greatest Hits, Vol. 1      |
| 11        | 12                                       | 12         | 168            | 168   | 24              | 24        | 24                                       | 24         | JOHNNY CASH       | 162   | Super Hits                 |
| 12        | 10                                       | 10         | 273            | 273   | 25              | 25        | 25                                       | 25         | PATSY CLINE       | 819   | 12 Greatest Hits           |
| 13        | 11                                       | 11         | 273            | 273   | 25              | 25        | 25                                       | 25         | JOHN DENVER       | 283   | The Best Of John Denver    |

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. [H] indicates past Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

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# Billboard® HOT COUNTRY™ SINGLES & TRACKS

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | Airplay monitored by Nielsen Broadcast Data Systems |                       | PEAK POSITION  | THIS WEEK  | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | Nielsen Broadcast Data Systems |                                  | PEAK POSITION   |  |                       |
|-----------|-----------|------------|----------------|---|-----------------------|--|--|-----------|------------|----------------|--------------------------------|----------------------------------|---|--|-----------------------|
|           |           |            |                | TITLE   | PRODUCER (SONGWRITER) |  |  |           |            |                | Artist                         | IMPRINT & NUMBER/PROMOTION LABEL |   | TITLE  | PRODUCER (SONGWRITER) |
|           |           |            |                |   |                       | <b>NUMBER 1</b>  | 3 Weeks At Number 1  |           |            |                |                                |                                  |   |  |                       |
| 1         | 1         | 1          | 16             |   |                       | <b>AMERICAN SOLDIER</b><br>J.STROUD,T.KEITH (T.KEITH,C.CANNON)                       | <b>Toby Keith</b><br>DREAMWORKS 002045                       | 1         | 31         | 35             | 41                             |                                  | <b>THAT'S WHAT SHE GETS FOR LOVING ME</b><br>K.BROOKS,R.DUNN,M.WRIGHT (R.DUNN,T.MCBRIDE)                  | <b>Brooks &amp; Dunn</b><br>ARISTA NASHVILLE ALBUM CUT     | 31                    |
| 2         | 2         | 2          | 18             |   |                       | <b>REMEMBER WHEN</b><br>K.STEGALL (A.JACKSON)  | <b>Alan Jackson</b><br>ARISTA NASHVILLE ALBUM CUT            | 1         | 32         | 31             | 31                             |                                  | <b>I CAN'T SLEEP</b><br>J.RITCHIE,C.WALKER (C.WALKER,C.WRIGHT)  | <b>Clay Walker</b><br>RCA ALBUM CUT                        | 31                    |
| 3         | 4         | 3          | 19             |   |                       | <b>WATCH THE WIND BLOW BY</b><br>B.GALLIMORE,T.MCGRAW,D.SMITH (A.OSBORNE,D.ALTMAN)   | <b>Tim McGraw</b><br>CURB ALBUM CUT                          | 3         | 33         | 32             | 33                             |                                  | <b>ON YOUR WAY HOME</b><br>E.GORDY,JR. (R.SAMOSSET,M.BERG)  | <b>Patty Loveless</b><br>EPIC ALBUM CUT/EMN                | 29                    |
| 4         | 5         | 5          | 27             |   |                       | <b>LITTLE MOMENTS</b><br>FROGERS (C.DUBOIS,B.PAISLEY)                                | <b>Brad Paisley</b><br>ARISTA NASHVILLE ALBUM CUT            | 4         | 34         | 33             | 36                             |                                  | <b>LOCO</b><br>D.L.MURPHY,K.TRIBBLE (D.L.MURPHY,K.TRIBBLE)  | <b>David Lee Murphy</b><br>AUDIUM ALBUM CUT/KOCH           | 33                    |
| 5         | 3         | 4          | 29             |   |                       | <b>I WANNA DO IT ALL</b><br>B.GALLIMORE (T.NICHOLS,R.GILES,G.GODARD)                 | <b>Terri Clark</b><br>MERCURY 001257                         | 3         | 35         | 34             | 33                             |                                  | <b>A GUY LIKE ME</b><br>D.MORRIS,T.BROWN (P.GREEN,D.NEUHAUSER,THE PAT GREEN BAND)                         | <b>Pat Green</b><br>REPUBLIC ALBUM CUT/UNIVERSAL SOUTH     | 33                    |
| 6         | 6         | 7          | 16             |   |                       | <b>IN MY DAUGHTER'S EYES</b><br>M.MCBRIDE,P.WORLEY (J.T.SLATER)                      | <b>Martina McBride</b><br>RCA ALBUM CUT                      | 6         | 36         | 36             | 38                             |                                  | <b>LAST ONE STANDING</b><br>R.MARX (R.MARX,F.WAYBILL)   | <b>Emerson Drive</b><br>DREAMWORKS 001894                  | 36                    |
| 7         | 7         | 8          | 24             |   |                       | <b>HOT MAMA</b><br>S.HENDRICKS,T.BRUCE (C.BEATHARD,T.SHAPIRO)                        | <b>Trace Adkins</b><br>CAPITOL ALBUM CUT                     | 7         | 37         | 38             | 40                             |                                  | <b>I GOT A FEELIN'</b><br>C.CHAMBERLAIN (B.CURRINGTON,C.CHAMBERLAIN,C.BEATHARD)                           | <b>Billy Currington</b><br>MERCURY 001983                  | 37                    |
| 8         | 8         | 9          | 29             |   |                       | <b>I LOVE YOU THIS MUCH</b><br>C.LINDEY,J.STROUD (J.WAYNE,C.DUBOIS,D.SAMPSON)        | <b>Jimmy Wayne</b><br>DREAMWORKS 001239                      | 8         | 37         | 37             | 37                             |                                  | <b>THIS LOVE</b><br>D.HUFF (L.RIMES,M.BEESON,J.COLLINS)   | <b>LeAnn Rimes</b><br>ASYLUM-CURB ALBUM CUT                | 37                    |
| 9         | 9         | 10         | 25             |   |                       | <b>PERFECT</b><br>S.EVANS,P.WORLEY (S.EVANS,T.SHAPIRO,T.MARTIN)                      | <b>Sara Evans</b><br>RCA ALBUM CUT                           | 9         | 38         | 43             | 50                             |                                  | <b>IT ONLY HURTS WHEN I'M BREATHING</b><br>R.J.LANGE (S.TWAIN,R.J.LANGE)                                  | <b>Shania Twain</b><br>MERCURY ALBUM CUT                   | 39                    |
| 10        | 10        | 11         | 19             |   |                       | <b>SWEET SOUTHERN COMFORT</b><br>C.BLACK (R.CLAWSON,B.CRISLER)                       | <b>Buddy Jewell</b><br>COLUMBIA ALBUM CUT                    | 10        | 39         | 39             | 42                             |                                  | <b>I WANNA MAKE YOU CRY</b><br>K.BEARD,D.MALLOY (K.BEARD,J.BATES)   | <b>Jeff Bates</b><br>RCA ALBUM CUT                         | 39                    |
| 11        | 11        | 12         | 14             |   |                       | <b>YOU'LL THINK OF ME</b><br>D.HUFF,K.URBAN (D.BROWN,T.LACY,D.MATKOSKY)              | <b>Keith Urban</b><br>CAPITOL ALBUM CUT                      | 11        | 40         | 41             | 43                             |                                  | <b>FLIES ON THE BUTTER (YOU CAN'T GO HOME AGAIN)</b><br>D.HUFF,WYNONNA (C.CANNON,A.SHAMBLIN,A.CUNNINGHAM) | <b>Wynonna With Naomi Judd</b><br>ASYLUM-CURB ALBUM CUT    | 41                    |
| 12        | 13        | 17         | 5              |   |                       | <b>WHEN THE SUN GOES DOWN</b><br>B.CANNON,K.CHESENEY (B.JAMES)                       | <b>Kenny Chesney &amp; Uncle Kracker</b><br>BNA ALBUM CUT    | 12        | 41         | 42             | 47                             |                                  | <b>TOUGHER THAN NAILS</b><br>L.WILSON,J.DIFFIE (P.O'DONNELL,K.MARVELL,M.T.BARNES)                         | <b>Joe Diffie</b><br>BROKEN BOW ALBUM CUT                  | 42                    |
| 13        | 12        | 6          | 20             |   |                       | <b>THERE GOES MY LIFE</b><br>B.CANNON,K.CHESENEY (W.MDBLEY,N.THRASHER)               | <b>Kenny Chesney</b><br>BNA ALBUM CUT                        | 1         | 42         | 42             | 47                             |                                  | <b>HOT SHOT DEBUT</b>   |  |                       |
| 14        | 15        | 15         | 10             |   |                       | <b>MAYBERRY</b><br>M.BRIGHT,M.WILLIAMS,RASCAL FLATTS (A.SMITH)                       | <b>Rascal Flatts</b><br>LYRIC STREET ALBUM CUT               | 14        | 43         | NEW            | 1                              |                                  | <b>LET'S BE US AGAIN</b><br>D.HUFF (R.MCDONALD,M.DERRY,T.L.JAMES)   | <b>Lonestar</b><br>BNA ALBUM CUT                           | 43                    |
| 15        | 14        | 14         | 41             |   |                       | <b>LONG BLACK TRAIN</b><br>M.WRIGHT,F.ROGERS (J.TURNER)                              | <b>Josh Turner</b><br>MCA NASHVILLE 000976                   | 13        | 44         | 46             | 48                             |                                  | <b>MEN DON'T CHANGE</b><br>L.MILLER (A.DALLEY,L.T.MILLER)   | <b>Amy Dalley</b><br>CURB ALBUM CUT                        | 44                    |
| 16        | 16        | 16         | 16             |   |                       | <b>SONGS ABOUT RAIN</b><br>M.WRIGHT,G.ALLAN (L.ROSE,P.MCLAUGHLIN)                    | <b>Gary Allan</b><br>MCA NASHVILLE ALBUM CUT                 | 16        | 45         | 47             | 52                             |                                  | <b>I'D BE LYING</b><br>C.CAGLE,R.WRIGHT (C.CAGLE,B.BANNING)   | <b>Chris Cagle</b><br>CAPITOL ALBUM CUT                    | 45                    |
| 17        | 17        | 18         | 19             |   |                       | <b>SPEND MY TIME</b><br>C.BLACK (C.BLACK,H.NICHOLAS)                                 | <b>Clint Black</b><br>EQUITY 003                             | 17        | 46         | 40             | 39                             |                                  | <b>NO REGRETS YET</b><br>D.HUFF (S.ISAACS,D.BROWN)  | <b>Sonya Isaacs</b><br>LYRIC STREET ALBUM CUT              | 36                    |
| 18        | 18        | 19         | 24             |   |                       | <b>COOL TO BE A FOOL</b><br>B.ROWAN (J.NICHOLS,S.DEAN,W.NANCE)                       | <b>Joe Nichols</b><br>UNIVERSAL SOUTH 001371                 | 18        | 47         | 48             | 49                             |                                  | <b>WE ALL FALL DOWN</b><br>M.D.CLUTE,DIAMOND RIO (A.ALBRIGHTON,S.D.JONES)                                 | <b>Diamond Rio</b><br>ARISTA NASHVILLE ALBUM CUT           | 47                    |
| 19        | 19        | 20         | 21             |   |                       | <b>GOOD LITTLE GIRLS</b><br>D.HUFF,D.JOHNSON (T.SEALS,B.JONES)                       | <b>Blue County</b><br>ASYLUM-CURB ALBUM CUT                  | 19        | 48         | 51             | 57                             |                                  | <b>THE WRONG GIRL</b><br>B.GALLIMORE (L.ROSE,P.MCLAUGHLIN)  | <b>Lee Ann Womack</b><br>MCA NASHVILLE ALBUM CUT           | 48                    |
| 20        | 20        | 24         | 8              |   |                       | <b>DESPERATELY</b><br>T.BROWN,G.STRAIT (B.ROBISON,M.WARDEN)                          | <b>George Strait</b><br>MCA NASHVILLE 001982                 | 20        | 49         | NEW            | 1                              |                                  | <b>THANK GOD I'M A COUNTRY BOY</b><br>L.WHITE,B.DEAN (J.M.SOMMERS)  | <b>Billy Dean</b><br>VIEW 2 ALBUM CUT/HZE                  | 49                    |
| 21        | 23        | 27         | 6              |   |                       | <b>LETTERS FROM HOME</b><br>B.GALLIMORE (T.LANE,D.LEE)                               | <b>John Michael Montgomery</b><br>WARNER BROS. ALBUM CUT/WRN | 21        | 50         | 45             | 46                             |                                  | <b>DIDN'T I</b><br>C.LINDEY (K.BERGSNES,B.NASH,M.POST)  | <b>Rachel Proctor</b><br>BNA ALBUM CUT                     | 43                    |
| 22        | 21        | 21         | 15             |   |                       | <b>SIMPLE LIFE</b><br>D.HUFF,C.D.JOHNSON (C.LINDEY,H.LINDEY,A.MAYO,T.VERGES)         | <b>Carolyn Dawn Johnson</b><br>ARISTA NASHVILLE ALBUM CUT    | 21        | 51         | 50             | 45                             |                                  | <b>THE FIRST CUT IS THE DEEPEST</b><br>J.SHANKS,G.FUNDIS (C.STEVENS)                                      | <b>Sheryl Crow</b><br>A&M ALBUM CUT/MERCURY                | 35                    |
| 23        | 22        | 22         | 20             |   |                       | <b>MY LAST NAME</b><br>B.BEAVERS (H.ALLEN,D.BENTLEY)                                 | <b>Dierks Bentley</b><br>CAPITOL ALBUM CUT                   | 21        | 52         | 49             | —                              |                                  | <b>I WON'T GO ON AND ON</b><br>M.WRIGHT,S.DECKER (C.PRATHER,T.LODNEY)                                     | <b>Colt Prather</b><br>EPIC ALBUM CUT/EMN                  | 49                    |
| 24        | 24        | 25         | 19             |   |                       | <b>PAINT ME A BIRMINGHAM</b><br>J.STROUD (B.MOORE,G.DUFFY)                           | <b>Tracy Lawrence</b><br>DREAMWORKS ALBUM CUT                | 24        | 53         | 60             | —                              |                                  | <b>SHE THINKS SHE NEEDS ME</b><br>R.SCRUGGS (S.LEMAIRE,C.MILLS,S.MINOR)                                   | <b>Andy Griggs</b><br>RCA ALBUM CUT                        | 53                    |
| 25        | 25        | 26         | 22             |   |                       | <b>TEXAS PLATES</b><br>D.HUFF (K.COFFEY,B.JAMES)                                     | <b>Kellie Coffey</b><br>BNA ALBUM CUT                        | 24        | 54         | 59             | 60                             |                                  | <b>BREAK DOWN HERE</b><br>B.ROWAN (J.BROWN,P.J.MATTHEWS)  | <b>Julie Roberts</b><br>MERCURY ALBUM CUT                  | 54                    |
| 26        | 26        | 28         | 10             |   |                       | <b>WILD WEST SHOW</b><br>B.KENNY,J.RICH,P.WORLEY (B.KENNY,J.RICH,B.DALY)             | <b>Big &amp; Rich</b><br>WARNER BROS. 16515/WRN              | 26        | 55         | 52             | 51                             |                                  | <b>IF HEARTACHES HAD WINGS</b><br>D.VINCENT,R.VINCENT (J.A.SWEET)   | <b>Rhonda Vincent</b><br>ROUNDER 614615                    | 48                    |
| 27        | 27        | 29         | 23             |   |                       | <b>YOU'RE IN MY HEAD</b><br>L.REYNOLDS (S.MINDR,J.STEELE,C.WALLIN)                   | <b>Brian McComas</b><br>LYRIC STREET ALBUM CUT               | 27        | 56         | NEW            | 1                              |                                  | <b>HEY HOLLYWOOD</b><br>PLEIM (A.SAIN,F.HIGHLAND)   | <b>Donovan Chapman</b><br>CURB ALBUM CUT                   | 56                    |
| 28        | 30        | 35         | 5              |   |                       | <b>IF YOU EVER STOP LOVING ME</b><br>R.RUTHERFORD (B.DIPIERO,T.SHAPIRO,R.RUTHERFORD) | <b>Montgomery Gentry</b><br>COLUMBIA ALBUM CUT               | 28        | 57         | 54             | 54                             |                                  | <b>THE COAST IS CLEAR</b><br>J.STROUD,T.KEITH (S.EMERICK,R.LANE)  | <b>Scotty Emerick</b><br>DREAMWORKS ALBUM CUT              | 54                    |
| 29        | 32        | 34         | 5              |   |                       | <b>PASSENGER SEAT</b><br>D.HUFF,SHEDDISY (K.OSBORNE,C.HARRINGTON)                    | <b>SheDaisy</b><br>LYRIC STREET ALBUM CUT                    | 29        | 58         | 55             | 59                             |                                  | <b>I CAN ONLY IMAGINE</b><br>PKIPLEY (B.MILLARD)  | <b>MercyMe</b><br>IND 73150/ASYLUM-CURB                    | 52                    |
| 30        | 28        | 30         | 8              |   |                       | <b>SOMEBODY</b><br>R.MCINTIRE,B.CANNON,N.WILSON (D.BERG,S.TATE,A.TATE)               | <b>Reba McEntire</b><br>MCA NASHVILLE 001981                 | 28        | 59         | NEW            | 1                              |                                  | <b>SICK AND TIRED</b><br>M.MCCLURE,CROSS CANADIAN RAGWEED (C.CANADA)                                      | <b>Cross Canadian Ragweed</b><br>UNIVERSAL SOUTH ALBUM CUT | 59                    |
|           |           |            |                |   |                       |  |  |           | 60         | 44             | 44                             |                                  | <b>THAT'S A WOMAN</b><br>C.LINDEY,M.WILLS (S.D.JONES,R.RUTHERFORD)  | <b>Mark Wills</b><br>MERCURY 001984                        | 40                    |

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.

## MARCH 6 2004 Billboard® TOP BLUEGRASS ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | Sales data compiled by Nielsen SoundScan    |   | Title   |
|-----------|-----------|----------------|---|---|---|
|           |           |                | ARTIST                                      | IMPRINT & NUMBER/DISTRIBUTING LABEL             |   |
| 1         | 1         | 65             | <b>ALISON KRAUSS + UNION STATION</b>        | ROUNDER 610515                                  | Live  |
| 2         | 2         |                | <b>VARIOUS ARTISTS</b>                      | GAITHER MUSIC GROUP 42459                       | Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One |
| 3         | 9         |                | <b>RHONDA VINCENT</b>                       | ROUNDER 610497 (M)                              | One Step Ahead  |
| 4         | 4         |                | <b>NICKEL CREEK</b>                         | SUGAR HILL 3941                                 | This Side   |
| 5         | 3         |                | <b>VARIOUS ARTISTS</b>                      | GAITHER MUSIC GROUP 42460                       | Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two |
| 6         | 5         | 2              | <b>OLD CROW MEDICINE SHOW</b>               | NETTWERK 30349                                  | O.C.M.S.  |
| 7         | 6         | 32             | <b>EARL SCRUGGS/DOC WATSON/RICKY SKAGGS</b> | ROUNDER 610526                                  | The Three Pickers   |
| 8         | 8         | 44             | <b>VARIOUS ARTISTS</b>                      | MADACY CHRISTIAN 3241/MADACY                    | Best Of Bluegrass Gospel  |
| 9         | 10        | 46             | <b>RICKY SKAGGS &amp; KENTUCKY THUNDER</b>  | SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD (M) | Live At The Charleston Music Hall                               |
| 10        | 7         | 24             | <b>JUNE CARTER CASH</b>                     | DUALTONE 01142                                  | Wildwood Flower   |
| 11        | NEW       |                | <b>VARIOUS ARTISTS</b>                      | CMH 8715  | Pickin' On Toby Keith Volume II                                 |
| 12        | 13        | 28             | <b>THE DEL MCCOURY BAND</b>                 | MCCOURY MUSIC 0001/SUGAR HILL (M)               | It's Just The Night   |
| 13        | 12        | 29             | <b>VARIOUS ARTISTS</b>                      | SMCMG 18940/TIME LIFE                           | Heaven Bound: The Best Of Bluegrass Gospel                      |
| 14        | 11        | 37             | <b>VARIOUS ARTISTS</b>                      | WARNER SPECIAL PRODUCTS 15228/TIME LIFE         | Bluegrass Today   |
| 15        | NEW       |                | <b>TONY RICE</b>                            | ROUNDER 611622                                  | The Bluegrass Guitar Collection                                 |

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.

## MARCH 6 2004 Billboard® HOT COUNTRY SINGLES SALES™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | Sales data compiled by Nielsen SoundScan |                                     | Artist                            |
|-----------|-----------|----------------|--|-------------------------------------|-----------------------------------|
|           |           |                | TITLE                                    | IMPRINT & NUMBER/DISTRIBUTING LABEL |                                   |
|           |           |                | <b>NUMBER 1</b>                          | 10 Weeks At Number 1                |                                   |
| 1         | 1         | 11             | <b>HURT</b>                              | AMERICAN 009770/LOST HIGHWAY        | Johnny Cash                       |
| 2         | 2         | 2              | <b>PICTURE</b>                           | UNIVERSAL SOUTH 172274              | Kid Rock Featuring Allison Moorer |
| 3         | 3         | 3              | <b>I CAN'T TAKE YOU ANYWHERE</b>         | DREAMWORKS 001581/INTERSCOPE        | Scotty Emerick With Toby Keith    |
| 4         | 6         | 2              | <b>WILD WEST SHOW</b>                    | WARNER BROS. 16515/WRN              | Big & Rich                        |
| 5         | 4         | 35             | <b>BROKENHEARTSVILLE</b>                 | UNIVERSAL SOUTH 000782              | Joe Nichols                       |
| 6         | 5         | 61             | <b>THE IMPOSSIBLE</b>                    | UNIVERSAL SOUTH 172241              | Joe Nichols                       |
| 7         | 8         | 38             | <b>STAY GONE</b>                         | DREAMWORKS 000345/INTERSCOPE        | Jimmy Wayne                       |
| 8         | 7         | 4              | <b>LAST ONE STANDING</b>                 | DREAMWORKS 001894/INTERSCOPE        | Emerson Drive                     |
| 9         | 9         | 5              | <b>IF HEARTACHES HAD WINGS</b>           | ROUNDER 614615                      | Rhonda Vincent                    |
| 10        | —         | 20             | <b>YOU'RE STILL HERE</b>                 | WARNER BROS. 16547/WRN              | Faith Hill                        |



# ALBUMS

Edited by Michael Paoletta

## POP

### ► SOUNDTRACK

**Confessions of a Teenage Drama Queen**

PRODUCERS: various

Hollywood Records 2061-62442

RELEASE DATE: Feb. 17

Walt Disney Pictures' teen comedy "Confessions of a Teenage Drama Queen," which stars Lindsay Lohan (who also appeared in "Freaky Friday"), is well-poised to resonate with its targeted young female audience. The same is also true of this, its harmless musical companion. While Lohan holds her own on four tracks, she particularly shines on "Drama Queen (That Girl)" and "What Are You Waiting For"; a medley ("Don't Move On/Living for the City/Changes") fails miserably—as does Atomic Kitten's cover of "Ladies Night" (featuring the song's originators, Kool & the Gang). Absolutely brilliant is "Ready" by Cherie, a newcomer to watch.—**MP**

### ★ ANNE McCUE

Roll

PRODUCERS: Dusty Wakeman, Anne McCue

Messenger 15

RELEASE DATE: Feb. 24

Australia-born, Los Angeles-based Anne McCue is the virtual definition of "triple threat." A potent singer, thoughtful songwriter and tough guitarist, she completely comes into her own on this new project. Joined by a group of superior West Coast sidemen—including producer/bassist Dusty Wakeman, drummers Dave Raven and Mike Stinson and keyboardist Carl Byron—McCue makes a deep impression with a strong brace of introspective new songs. She's capable of rocking hard on numbers like "I Want You Back," "Hangman" and "Ballad of an Outlaw Woman," while such tunes as "Where the Darkness Grows" show off a more lyrical yet still hard-edged side. She displays her considerable guitar chops throughout, climaxing the album with a biting cover of Jimi Hendrix's "Machine Gun." McCue is a do-it-all performer who has been unjustly obscure for too long.—**CM**

### OWSLEY

The Hard Way

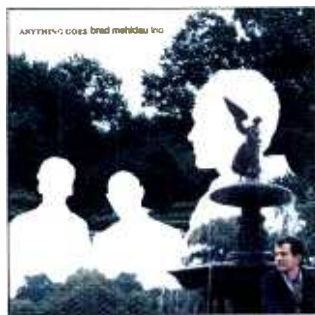
PRODUCER: Will Owsley

Lakeview Entertainment LV0001

RELEASE DATE: Feb. 24

Interestingly coinciding with its title, the sophomore disc from singer/songwriter Owsley struggles too much to have it both ways. The music straddles indie and pop sensibilities without ever stepping one foot clearly onto one side or the other. While "The Hard Way" rolls along competently, the midtempo guitar hooks and straight-ahead vocals lack the necessary punch to reach mainstream consciousness. And the unique choices with instrumentation, such as the intricate guitar layering on "Down," are too few and far between to adequately capture eclectic music fans' attention. Lead single "Be

## ESSENTIAL REVIEWS



### BRAD MEHLDAU TRIO

Anything Goes

PRODUCERS: Brad Mehldau, Matt Pierson

Warner Bros. 48608

RELEASE DATE: Feb. 24

After last year's successful electronic-tinged "Largo" experiment, Brad Mehldau returns to familiar expressive territory: his tried-and-true, straight-up-with-a-twist piano trio format. He is joined by simpatico bassist Larry Grenadier and drummer Jorge Rossi, who have been probing deep harmonic and rhythmic waters with Mehldau since his 1995 debut. On this outing of radiant rumination, Mehldau goes long on lyrical celebration and short on dark contemplation. The trio takes a rapt journey through such time-tested standards as the Cole Porter title tune and the Lerner-Lowe classic "I've Grown Accustomed to Your Face" as well as pop gems "Still Crazy After All These Years" by Paul Simon and "Everything in Its Right Place" by Radiohead. Highlights include a brushed-drum muse on Hoagy Carmichael's "Nearness of You" and the gleeful spree through Harold Arlen's "Get Happy."—**DO**

### JONNY GREENWOOD

Body Song

PRODUCERS: Jonny Greenwood, Graeme Stewart

Capitol 95147

RELEASE DATE: Feb. 24

While composing music to accompany the dialogue-free tour of the human experience that is the film "Body Song," Radiohead's Jonny Greenwood made a decision. Since the images themselves did not repeat, why should any of the soundtrack? Indeed, there are no recurring themes to be found here. Rather, Greenwood (with assistance from the Emperor String Quartet on



several cuts) indulges Radiohead's most experimental leanings on a series of concise pieces. Strings buzz behind a solemn melody on "Moon Trills," while gauzy processed tones conjure an ominous vibe on "Clockwork Tin Soldiers." Uppity percussion is the sole force at work on "Convergence," while electric bass battles a banjo on "24 Hour Charleston." "The Bends" this is not, but Radiohead fans will revel in an unvarnished peek at Greenwood's musical mind-set.—**JC**



### JC CHASEZ

Schizophrenic

PRODUCERS: various

Jive 82876-53724

RELEASE DATE: Feb. 24

JC Chasez could not have called his solo debut anything but "Schizophrenic." Produced by Robb Boldt, Basement Jaxx and Riprock 'n' Alex G, among others, it is wonderfully all over the musical map, from electro and funk to dance/electronic and pop. Throughout, Chasez, who co-wrote every track, keeps his eye on the dancefloor—though a couple ballads ("Dear Goodbye," "Build My World") make their beauty known. Elsewhere, the soulful "She Got Me," the bouncy "Something Special," the Sting-inflected "Everything You Want," the bootylicious "Shake It" and the hypnotic "All Day Long I Dream About Sex" shine incredibly bright. "One Night Stand" and "Come to Me" cleverly reference Donna Summer's "I Feel Love" and Corey Hart's "Sunglasses at Night," respectively. This is adventurous stuff for a Mickey Mouse Club graduate who went on to become a member of 'N Sync.—**MP**

## DANCE/ELECTRONIC

### JUNKIE XL

Radio JXL: A Broadcast From the

Computer Hell Cabin

PRODUCER: Junkie XL

Koch 9528

RELEASE DATE: Feb. 10

Dutch DJ/producer Tom Holkenburg has been plying his Junkie XL moniker since 1997. He developed a large underground following before crossing over to the mainstream with a remix of Elvis Presley's "A Little Less Conversation," which topped the pop charts in more than 20 countries. On this, JXL's third studio album, divergent moods are split between two discs, labeled 3PM and 3AM. The former is home to remixes and original productions and features numerous guest vocalists, including former Republica front-woman Saffron, Dave Gahan, Gary Numan, the Cure's Robert Smith, Peter Tosh, Solomon Burke and Presley. The soundscapes range from dub and funk to trance and electro. 3AM is closer to one of JXL's DJ sets, beginning on the ambient tip and building to a trance-fueled high ("Breezer" featuring international DJ Sasha). By dividing the

album into two decidedly different segments, JXL has created music for recent (mainstream) converts and hardcore enthusiasts. We hope, though, that each group will find that there is much to admire in that which they may not be familiar.—**MP**

## COUNTRY

### SLAID CLEAVES

Wishbones

PRODUCER: Gurf Morlix

Philo/Rounder 11671

RELEASE DATE: March 9

Austin-based singer/songwriter Slaid Cleaves seems to have found his groove here on his first studio album in four years; it finds him teaming, for the third time, with producer Gurf Morlix. The deceptively bouncy title cut keeps the gloom at bay with a shot, and Cleaves boogies with highway-seasoned authority on "Road Too Long." The hangdog midtempo "Drinkin' Days" is a classic cause-and-effect drinking song, and Cleaves and Morlix create atmosphere on "Sinner's Prayer" and "Borderline." Cleaves' folkier tendencies are displayed on the haunting "Below" and "Quick As Dreams." Those

and others like the wry "Horses" showcase Cleaves as a storyteller of imagination and skill, and his dusky vocals are effective throughout. Finally, "New Year's Day" is as fine a tribute as any Texan ever deserved.—**RW**

## LATIN

### ► GRUPO EXTERMINADOR

De Parranda Con el Diablo, Vol. 3

PRODUCER: Juan Corona

Fonovisa 088350839

RELEASE DATE: Feb. 10

The word *corrido* inevitably brings to mind epic, violent tales of drug deals gone bad, trysts discovered and flying bullets. But Mexico's Grupo Exterminador has sold more than 700,000 copies of its two previous corrido albums (volumes one and two of "De Parranda Con el Diablo") by mixing serious and funny business. Even the toughest corridos in this set come with caveats: Skits preceding the tracks (featuring ad-libs, sound effects and humor) veer from the sardonic to the sophomoric. The band needs to be taken with a grain of salt. This is not thinking-man, sophisticated stuff; it is designed to be laughed at, danced to and, occasionally, make one go soft and weepy (the ballad "Necesito un Amor"). There is shock value in "La Manguera," a double-entendre rap/*cumbia* ditty about a macho man who decides he likes guys, and "El Padre de Todos" ("Everyone's Father"), whose title says it all.—**LC**

### LU

Lu

PRODUCERS: Aureo Baqueiro, Mario Sandoval

Warner Music Latina 60356

RELEASE DATE: Feb. 10

Mexican duo Lu—singer/songwriter Mario Sandoval and Patricia Cantú—is a pop blend of male and female vocals. Its sound, down to Cantú's child-like vocals, is in the tradition of Spain's Mecano. This debut from Lu offers nicely crafted, youthful, easy-listening fare. Do not, however, confuse Lu with teeny-bopper, processed pop. This sound is acoustic-based, and the vocals blend in a distinctive manner that works with and without overdubs. These are pretty, romantic songs, unassuming but beautifully woven together. The opening "Grita," with its electronic loops and staccato vocals, is a departure. More typical is the first single, "Vuelve," with its ascending chorus of layered vocals. It's hard to say if Latin radio—with its aversion to novelty—will play it. But it should. This is the kind of fresh sound that can invigorate the format.—**LC**

## REGGAE

### ★ VARIOUS ARTISTS

World Reggae

PRODUCERS: various

Putumayo 221

RELEASE DATE: Feb. 24

An album such as Putumayo's "World Reggae" is probably the quickest way to appreciate the monumental impact that Jamaican reggae has had on the world. This first-rate compilation features a

(Continued on page 36)

**CONTRIBUTORS:** Susanne Ault, Keith Caulfield, Leila Cobo, Jonathan Cohen, Deborah Evans Price, Rashaun Hall, Gail Mitchell, Chris Morris, Dan Ouellette, Michael Paoletta, Chuck Taylor, Christa L. Titus, Anastasia Tsioulcas, Philip van Vleck, Ray Waddell. **ESSENTIALS:** Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. **VITAL REISSUES:** Rereleased albums of special artistic, archival and commercial interest and outstanding collections of works by one or more artists. **PICKS (►):** New releases predicted to hit the top half of the chart in the corresponding format. **CRITICS' CHOICES (★):** New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send album review copies and singles review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureau.

(Continued from page 35)

dozen reggae tunes tracked by reggae acts from Cape Verde, Cameroon, Côte d'Ivoire, Nigeria, France, Brazil and Algeria, among other locales. The stylistic groove is decidedly roots reggae, but each group brings a little something extra to their music. Check the ghostly echo of the Police in the vocals of Bernaud Uedre's "Rawagu," an artist from New Caledonia. It's ladies first for singers Kaïssa (Cameroon) and Maria de Barros (Cape Verde), who is actually performing a *coladeira*, a Cape Verdean genre that is clearly a close relative of reggae. Apache Indian (India) adds Indian flutes to "Om Numah Shivaya," while the U.K./Spanish group Más y Más incorporates violins over an unmistakable reggae backbeat. Nigerian Majek Fashek evokes Bob Marley's message of love and harmony with his fine song "African Unity."—**PVV**

## JAZZ

### ★ ROY HAYNES

#### Fountain of Youth

PRODUCERS: Roy Haynes, Doug Yoel

Dreyfus Jazz DRY 36663

RELEASE DATE: Feb. 24

As "Fountain of Youth" so exuberantly captures, Roy Haynes, 79, is one of the seven wonders of modern jazz—the reigning elder/master of the drum kit. An old-timer who was beat keeper for Pres, Bird and Miles, Haynes shows on this aptly titled disc recorded live at New York's Birdland that he's still drinking fully from a deep well of zesty waters. He enlists feisty trio mates young enough to be his grandsons. Instead of generating the gusto, they follow Haynes' volcanic and elegant lead. He basks in the solo spotlight (witness his drum tenacity on "Inner Trust") but more importantly serves as the fulcrum of sound, crashing and caressing in this post-bop fest. Featured tracks include three Monk covers, a sweet swing through the bass clarinet-colored "Greensleeves" and a musing/charged interpretation of Pat Metheny's "Question & Answer."—**DO**

## CHRISTIAN

### ► JEFF DEYO

#### Light

PRODUCERS: Jeff Deyo, Bryan Lennox,

Otto Price

Gotee GTD72897

RELEASE DATE: Feb. 10

Formerly with SonicFlood, Jeff Deyo departed to launch a solo career with his 2003 Gotee debut "Saturate." This sophomore effort is an impressive release that should help solidify his reputation as one of the most effective modern worship leaders. Deyo is at his best on stripped-down numbers that showcase his earnest voice and heartfelt songwriting ("I Love You," "I Fear You"). "Keep My Heart," featuring Natalie Grant, is a standout cut, as is "We Come to Your Throne With Weeping," a duet with Third Day frontman Mac Powell. The latter features distracting backing vocals. Less is more, and Deyo's songs shine best when not cluttered by busy production. He has a gift for creating musical moments that spiritually lift the listener—and he doesn't need gimmicks to get there.—**DEP**

## CLASSICAL

### ► LANG LANG

#### Live at Carnegie Hall

PRODUCER: Christian Gansch

Deutsche Grammophon 474 820

RELEASE DATE: March 2

Few instrumentalists in recent memory have inspired the intoxicated raves—or furious backlash—that 22-year-old Chinese pianist Lang Lang attracts, and most especially after his solo recital in November at Carnegie Hall. It's doubtful that this release of that concert will settle the score, as his performance gives plenty of ammunition to both sides. In a program encompassing Haydn, Schubert, Schumann, Chopin, Liszt, Tan Dun and a traditional Chinese piece (performed as a duet with his father playing the *erhu*), Lang Lang gives technically brilliant performances. However, his musicianship still has quite a way to go emotionally and intellectually; listen to his percussive relentlessness in Liszt's "Réminiscences de Don Juan" as one example. Recordings are a snapshot of a specific moment in time; this disc is a portrait of a promising young pianist who, despite the hype, is only just beginning to find his feet.—**AT**

## VITAL REISSUES

### CANDI STATON

#### Candi Staton

COMPILATION PRODUCER: Mark Ainley

ORIGINAL PRODUCER: Rick Hall

Honest Jons/Astralwerks ASW 94432

RELEASE DATE: Feb. 24

In the final scene of the final episode of the final season of HBO series "Sex and the City," Candi Staton's earthy voice was heard loud and clear ("You Got the Love"). The timing then could not be better for this very essential step back in time. Even though she has been recording primarily gospel for the past 20 years, the Alabama-born Staton remains best-known for her many R&B/disco hits ("Young Hearts Run Free," "When You Wake Up Tomorrow," "Victim"). But prior to the days of disco, between 1969 and 1972, she recorded some of her best work for Rick Hall's Muscle Shoals, Ala.-based Fame Records. Culling tracks from three Fame albums, "Candi Staton" brings together 26 of these recordings, all of which have never appeared on CD before; of these, 12 charted on the *Billboard* R&B chart. Highlights include the gold-certified "I'd Rather Be an Old Man's Sweetheart (Than a Young Man's Fool)," a cover of "Stand by Your Man" (which was nominated for a Grammy Award), the bluesy "Sure As Sin" and the "Soul Train"-primed "Love Chain." Emotion and soul run deep throughout (thanks to Staton's raw vocals), with each track an honest revelation.—**MP**

## Billboard.com

- Sigur Rós, "Ba Ba Ti Ki Di Do" (Geffen)
- Black 47, "New York Town" (Gadfly)
- Carrie Newcomer, "Betty's Diner" (Philo)

## SINGLES

Edited by Michael Paoletta

## POP

### ★ SARAH CONNOR Bounce (3:43)

PRODUCER: Bulent Aris

WRITERS: B. Aris, T. Cottura, A. Freeman

PUBLISHERS: Songs of Booya/7 Gemini/Hanseatic/Standard Musikverlag/Edition

X-cellent

Epic 58209 (CD promo)

In her native Germany, Sarah Connor has proved to be quite the versatile pop superstar, with her prowess at nailing a soaring, sensuous ballad as easily as hip-hop-tinged soul pop. It took import airplay of "Bounce" by mainstream top 40 KHTT Tulsa, Okla., to bring this über-talent stateside, prompting Epic to initiate a national campaign. Top 40 needs a song like this—tempo-driven, party-ready and singable, all while maintaining a cool, contemporary urban edge. A radio version with rap turns it into a U.S. cliché; the preferred features Connor solo. Definitely the most infectious debut song out there, from an upcoming album saturated with hit potential. One of the exceptional ones.—**CT**

## ROCK

### THE VINES Ride (2:35)

PRODUCER: Rob Schnappf

WRITER: C. Nicholls

PUBLISHER: Sony/ATV Music Publishing,

ASCAP

Capitol DPR0 7087 6 18288 2 5 (CD promo)

One of the first wave of "it" garage bands, the Vines are now rolling out the first single off their upcoming sophomore album, "Winning Days." Today's atmosphere is decidedly more competitive: In addition to the Vines' more established brethren the White Stripes and the Strokes, there are recently landed newbies Jet and the Living End. With that said, the Vines have not raised the stakes much with "Ride." It is fun, but it may not be boisterous enough to bring in new admirers. Whereas the band's previous efforts mixed raucous screams with poignant melodies, "Ride" plays it safe with a brash yet simple hook punctuated with loud albeit flat vocals. Though lead singer Craig Nicholls pleads, "Ride with me, ride with me," Vines fans may simply pass on the offer.—**SA**

## MODERN ROCK

### MY MORNING JACKET Golden (4:23)

PRODUCER: Jim James

WRITER: J. James

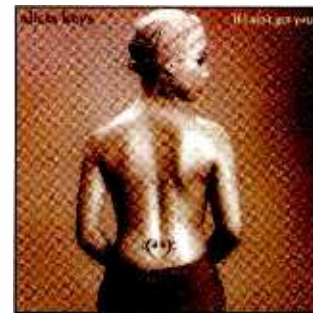
PUBLISHER: Chrysalis Songs o/b/o itself/

Removodor Songs, BMI

ATO/RCA rdj59356-2 (CD promo)

When music comes along that defies comparison, it can be both wonderful and terrible. Sometimes, its special qualities make it difficult for people to "get" the material. My Morning Jacket's "It Still Moves" is very much an original spin into dusty Americana culture. Yet the single "Golden" is an excellent way to start gaining fans. It glides out with sunny guitar plucks and features touching lyrics about the lonely side of ruminating on life inside

## ESSENTIAL REVIEWS



### ALICIA KEYS If I Ain't Got You (3:48)

PRODUCER: Alicia Keys

WRITER: A. Keys

PUBLISHERS: Lellow Productions/EMI

Music Publishing, ASCAP

J 59351 (CD promo)

Alicia Keys continues to show her growth as an artist and songwriter with the latest focus track from her double-platinum "The Diary of Alicia Keys." Following the chart-topping success of "You Don't Know My Name," "If I Ain't Got You" is a masterful, haunting ballad that pulls at the heart strings. While within her range, Keys stretches out vocally and with real feeling. Musically, the single has the essence of an R&B classic from yesteryear (think Roberta Flack by way of Gladys Knight). Keys, who wrote and produced the track, again showcases a maturity beyond her young age. The single should be an easy sell at adult R&B radio. It will be interesting to see how mainstream R&B programmers react to this decidedly more mature track. Either way, "If I Ain't Got You" will only further cement Keys' place in the R&B pantheon.—**RH**



### MADONNA Love Profusion (3:39)

PRODUCERS: Madonna, Mirwais Ahmadzai

WRITERS: Madonna, M. Ahmadzai

PUBLISHERS: WB Music/Webo Girl

Publishing admin. by WB Music, 1000

Lights Music, ASCAP

Maverick/Warner Bros. 2-42703

(CD single)

Can the fourth time be a charm for Madonna? "Love Profusion" is the latest radio single from the artist's "American Life" album, and undoubtedly the prospects are probably rather low for this track. After all, the previous three singles all performed poorly on mainstream radio. That said, "Love Profusion" is a sparse number, full of strummy acoustic guitars; it's a good fit for AC outlets. However, the Headcleanr remix is a blast of fresh air and an essential listening experience. It revamps the track into a new wave-styled garage-rock tune. Also providing restructurings are Ralphi Rosario, the Passengerz, Blow Up and Craig J., who each take the track down various rhythmic roads. The label will issue the remixes March 16 on CD and 12-inch vinyl.—**KC**

bars. The echo effects tagged onto Jim James' voice drops people right into the song, where they can see the same wide open spaces he embraces in his rural neighborhood. This track represents the completely accessible pop side of alt-country, with enough meat to chew on.—**SA**

that calls to mind Brandy's early efforts. However, JoJo cuts loose more impressively on the song's hip-hop club mix—and primes the stage for her forthcoming album debut.—**GM**

## R&B/HIP-HOP

### ★ JOJO Leave (Get Out) (3:59)

PRODUCERS: Soulshock & Karlin

WRITERS: Soulshock, K. Karlin, A. Cantrell,

P."Silky" White

PUBLISHERS: Full of Soul Music/EMI

Blackwood, Soulvang Music/EMI Black-

wood, Godfly Music/Songs of Dream-

Works, BMI; Smooth As Silk/Plaything

Music, ASCAP

Blackground/Universal UNIR 21165

(CD promo)

Teen boy groups may have lost their cachet, but teen female singers—especially those with pipes—are currently creating a buzz. To a list that includes 16-year-old British sensation Joss Stone, add 13-year-old JoJo. Like Justin Timberlake before her, the Boston-area singer/songwriter is a progenitor of blue-eyed hip-pop soul. That comes across in this retro-tinged single with a can't-miss formula: a smooth-vibed get-out-of-my-life anthem with a catchy hook. Under the guidance of Soulshock & Karlin, JoJo turns in an ear-catching performance

## COUNTRY

### ► LONESTAR Let's Be Us Again (3:44)

PRODUCER: Dann Huff

WRITERS: R. McDonald, M. Derry, T.L. James

PUBLISHERS: Sony/ATV Tree Publishing,

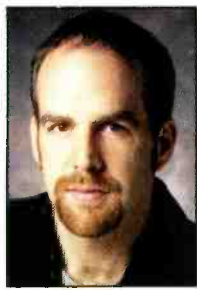
Criterion Music, ASCAP; Still Working

for the Man Music/Tommy Lee James

Songs, BMI

BNA 82876-59750-2 (CD promo)

This is the first single from Lonestar's forthcoming June release, and it's a strong calling card. Steeped in fiddle and steel guitar, "Let's Be Us Again" is a tender ballad about a couple struggling to make the relationship work. Lead vocalist Richie McDonald co-wrote the tune with Tommy Lee James and Maribeth Derry; it's a poignant tale that anyone who has experienced relationship turmoil will likely relate to. McDonald turns in a stellar performance, tapping into all the emotions in the lyric—regret, longing, vulnerability and hope. He has a gift for exploring all the nuances of a lyric and giving a vocal performance that is ripe with feeling. He makes a connection with the listener that is simple, direct and heartfelt. This solid song gives him a chance to shine.—**DEP**



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



LATE FOR THE SKY'S 'KISS-OPOLY' GAME IS SHOWN BY SIGNATURE NETWORK'S RUTH ANN GARFEIN

## Toy Fair Showcases New Product By Kiss, Others

BY STEVE TRAIMAN

NEW YORK—Buena Vista's Raven and Daylight/Epic's Good Charlotte are among the latest acts to add toys and games to their portfolios.

Other acts who had new licensed products at the 101st Toy Fair here include Mercury/Universal's Kiss, Buena Vista's Hilary Duff and Maverick's Madonna.

The fair was held Feb. 15-18 at Manhattan's Jacob K. Javits Convention Center.

The stakes are high and could be rising. Retail sales of music-generated licensed properties topped \$1.5 billion in 2002, with music royalties up 2% to \$119 million, according to the Licensing Industry Merchandisers Assn.

Raven is the new spokesperson for HitClips, the Tiger Electronics/Hasbro micro-music system that has sold more than 30 million units in

the past three years, and its new under-\$50 VideoNow personal video player. She succeeds Duff, who had the dual role this past year.

Her new single, "True to Your Heart" from "Disneymania," will be a featured HitClip, which has been



RAVEN: SHOWS OFF NEW HITCLIPS MUSIC SELECTA AND MINI-BOOMBOX

morphed into a longer, two-minute micro-mix music cut in a mini-CD format, backward compatible with all prior HitClip music.

"The Life of Raven: Past, Present & Future" is being taped for a spring VideoNow release. The Disney Channel's popular weekly show "That's So Raven" is in its third season, and her first album is due later this year. Raven is also currently making the upcoming direct-to-video "Princess Diaries 2."

Raven told *Billboard*. "It's really exciting to help promote this neat micro-music format and VideoNow, both of which appeal to my fans."

Hasbro music president Dave Capper adds, "As an all-star celebrity, Hilary [Duff] worked very well for us, and with her TV show and music, we know that Raven can do a great job for HitClips and VideoNow."

Good Charlotte guitarist Eilly  
(Continued on page 38)

## A Big Price For A Small Item

### Cost Of New iPod Raises Questions

BY BRIAN GARRITY

NEW YORK—Is \$249 a mass-market price tag for a portable music player?

That's the debate raging in consumer electronics circles after Apple Computer debuted its latest version of the iPod (*Billboard*, Jan. 17), which hit stores Feb. 20.

Apple is rolling out the Mini, a smaller, more economical version of the standard iPod, with the aim of staying one step ahead of rival device makers competing on issues like size, storage capacity and price.

However, some are concerned that Apple's asking price for the Mini—which weighs 3.6 ounces and holds 1,000 songs—freezes out many casual music fans that otherwise would be interested in buying the device.

"I'm disappointed with the price point," says a major-label technology executive who had hoped that pre-announcement rumors of the product retailing for \$100 would prove to be true.

It is a sentiment that has been echoed throughout the music and consumer electronics industries since January, when the Mini was unveiled at the Macworld confab in San Fran-

cisco (*Billboard*, Jan. 17).

But Josh Bernoff, an analyst with Forrester Research, says that hopes for an ultra-cheap iPod are unrealistic at this point. Pricing on hard-drive players is still ruled by manufacturing costs—a fact that is preventing Apple and others from pricing portable devices more cheaply.

Bernoff says that the Mini may not be the product that makes the digital music player as ubiquitous as the Sony Walkman, but it is a step in the right direction.

*Critics say that Apple has priced itself out of the market, because rival devices with storage capacities that mirror an iPod can be purchased for the same price as the Mini.*

"What we really need is a \$199, 500-song player. Then the floodgates will open," he says. "But this is a productive move forward. The iPod Mini will open up the market to plenty of new users."

Certainly, the price point is not stopping curious consumers from lining up to buy the latest iPod. Early demand for the Mini appears to be high, according to the company. Apple reports that it has already received more than 100,000 pre-orders for the product.

"The response to the Mini iPod has been off the charts," Apple senior VP of worldwide product marketing Philip Schiller said in a statement.

(Continued on page 38)



The Mini iPod costs \$249; some rival players offer more storage for the same price

# Melissa Manchester Among New Koch Signings

Koch Records has signed a number of new acts, including several former major-label artists.

New York-based Koch has inked pop vocalist **Melissa Manchester** (previously with **Arista**, **Capitol** and **MCA**), singer/songwriter **Abra Moore** (formerly with **Arista** and **J**), funk-rock act **Jimmie's Chicken Shack** (which previously recorded for **A&M**), singer/songwriter **Richard Shindell** (who issued albums on the indies **Shanachie** and **Signature**) and **the Bone Brothers**.

Manchester, Moore and Jim-



FRANK: ISN'T DEPENDENT ON PLATINUM

mie's **Chicken Shack** will all release their Koch debuts in the first half of the year.

**Koch Records Nashville** (formerly **Audium Records**) has signed country comic **Cledus T. Judd** (formerly with **Razor & Tie** and **Sony**) and the reunited former **RCA** act **Restless Heart** to exclusive worldwide recording deals.

**Koch Entertainment** president **Bob Frank** says, "There are a lot of artists who had established careers—artists like **Melissa Manchester** and **Abra Moore** and **Jimmie's Chicken Shack**, three very different types of artist—who are available. We can make money with acts like that, and these artists can have a home here. These are long-term signings."

These kinds of signings—acts with strong track records but not megastars—fit in well with Koch's sales strategy, Frank maintains.

He says, "We've built a very successful business selling 50,000 to 500,000 [units of a title], and

when we have one that goes gold or platinum, hey, that's icing on the cake. But we haven't built an infrastructure that has to support platinum records."

Additionally, Koch will release

## The Indies



By Chris Morris

cmorris@billboard.com



albums by **the Cardigans**, **Junkie XL** and **Sloan** in the United States under exclusive licensing deals. New albums by these acts are due by the end of June.

**NAVARRÉ IN MOTION:** **Navarre Corp.** in New Hope, Minn., has renewed its distribution agreement with **Studio Distribution**.

New York-based **Studio**, which signed on with **Navarre** in August

2002, is a consortium of dance labels including **K7**, **Global Underground** and **Rapster**.

Forthcoming releases include titles from such high-profile DJs as **Sasha** (of **Sasha & Digweed**), **DJ Jazzy Jeff**, **Pete Rock** and **Guru** (of **Gangstarr**).

Additionally, **Navarre** announced several major promotions.

**Brian Burke** has been elevated from senior VP/GM to COO of **Navarre Distribution Services**, the company's software division. **Cary Deacon** has been promoted from chief corporate relations officer to the new position of COO of publishing and licensing; he will continue to helm the corporate relations department.

**Navarre** VP/CFO **Jim Gilbertson** has also been appointed to the company's board of directors.

All those promoted report to **Navarre** president/CEO **Eric Paulson**.

**RYKO'S CULT RITES:** Los Angeles-based video firm **Cult Epics** has signed a U.S. distribution deal with New York-based **Ryko Distribution**.

**Cult**—which specializes in hor-

ror, erotic and cult films—joins video imprints **Blue Underground**, **Plexifilm**, **Troma** and **Fantoma** on the **Ryko** roster.

The agreement commences with the March 30 release of three "Vintage Erotica" volumes; future releases include **Abel Ferrara's** "Driller Killer" (June), a three-disc edition of **Walerian Borowczyk's** "The Beast" (July) and four titles featuring erotica pin-up **Bettie Page** (October and November).

**CRASHING INTO EUROPE:** Phoenix-based metal label **Crash Music** has signed European distribution deals with **Border Music** and **Bertus Distribution**.

**Border** will handle **Crash's** product in Sweden, while **Bertus** will distribute its releases in the Netherlands, Belgium and Luxembourg.

**Crash**, operated by **Pavement Music** founder **Mark Nawara**, has a roster that includes such acts as **Kreator**, **Sodom**, **Internal Bleeding** and **Single Bullet Theory**.

**Innovative Distribution Network** distributes the label in the United States.

## Big Price

Continued from page 37

Apple thinks it has a winner on its hands with a product that is targeting a wide swath of consumers which neither needs the massive storage capacity of the iPods currently on the market—they can hold upwards of 10,000 songs—nor wants to pay for a device with a price tag starting at \$299.

However, Apple is not just comparing the Mini against the standard iPod in its marketing efforts. It is also positioning it as a better alternative to high-end, flash media-based products offered by companies like **Digital Networks North America**, maker of the **Rio** line of portable music players.

Flash media is a removable storage media used in digital cameras and some MP3 players. Apple iPods, by contrast, are essentially portable computer hard drives.

Flash players typically carry only a couple of hours of music, but they also are less expensive, costing \$200 or less.

Apple's argument is that for consumers considering pricier flash-based devices, the Mini, which is of rival size and holds much more music, is only about \$50 more.

The problem, critics of the Mini say, is that rival devices with storage capacities that mirror a standard iPod can be had for the same price as a Mini. For instance, **Dell Inc.'s Dell DJ 15**—a device with 15 gigabytes of memory that stores 3,700 songs—

## Mini iPod Still Offers Much

Apple Computer delivers its smallest, slimmest and most fashionable version of the iPod yet with the budget-oriented iPod Mini.

For those in the market for an iPod who are not driven by large storage-capacity needs, the Mini—which basically functions just like any other iPod—is likely to emerge as the device of choice.

Unlike other iPods, which can hold between 3,700 and 10,000 songs depending on the model, the Mini has 4 gigabytes of memory, meaning it can hold about 1,000 songs.

It also differs from other iPods in that it is encased in anodized aluminum, giving the device a shiny, metallic look and feel. It additionally allows for greater personalization by coming in five different colors: silver,

gold, pink, blue and green. Standard iPods are offered only in white.

The big advantage of the Mini over other iPods is size. Weighing in at just 3.6 ounces, the Mini is comparable in size to many cell phones and fits into pockets and small handbags more easily than other versions of the iPod.

Its combination of the iPod touch pad "scroll wheel" is also an improvement, as it allows for rapid searching through song titles, with basic command buttons: play, pause, menu and forward and back. On the other iPods, these buttons are set above the scroll wheel.

As with other iPods, the Mini has a battery life of eight hours, works on both Mac and PC and is compatible with Apple's iTunes software.

One of the tradeoffs in having a smaller iPod is its smaller screen.

The display has been shrunk, and album information is no longer listed. When playing a track, only the artist and song title information is now listed. However, users can still search for music by album title.

The other major sacrifice in the name of size, of course, is storage capacity. But for those with a music collection larger than 1,000 songs, iTunes can be set to load the Mini with the most popular tracks in a user's library.

The biggest debate for consumers looking to buy an iPod will come down to a question of size versus capacity. A standard 15 gigabyte iPod that holds 3,700 songs costs about \$50 more. **BRIAN GARRITY**

also retails for \$249.

"They've priced themselves out of the market," **Richard Bullwinkle**, a senior product manager at **Rio Audio**, told *Billboard* in an interview earlier this year.

Apple contends that the value offer with a Mini also includes the product's heralded design and ease of use.

Apple's push with the Mini comes on the heels of a big growth year for iPod sales and MP3 player sales overall.

Apple reported fourth-quarter iPod sales of 730,000 units and full-year 2003 sales of 1.45 million units. That

is compared with 467,000 iPods sold in 2002.

Overall, MP3 player sales experienced growth in 2003 as average price points dropped for flash and hard-drive devices.

The **Arlington, Va.-based Consumer Electronics Assn.** reports that shipments of MP3 players totaled 3.8 million units in 2003, which is a 121% increase over 2002. It predicts shipments of more than 5.1 million units in 2004.

Additionally, the **CEA** says that MP3 players generated \$556 million in rev-

enue in 2003, which is a 171% increase over 2002. This year, it projects that revenue will increase 27% to \$706 million.

Consumer electronics experts and other industry watchers note that with devices getting cheaper and offering the ability to store entire libraries of content, the appeal of portable music devices is on the rise with consumers across the board.

"There's pent-up demand," **Bernoff** says. "There are a lot of active digital music consumers who don't have a device yet."

## Toy Fair

Continued from page 37

**Martin** previewed the band's first action figures he helped design for **Stevenson Entertainment Group (SEG)**, the leading producer of music-related toys and collectibles.

"I've been collecting comics and toys forever and started designing our tour T-shirts and other apparel," he says. "I'd been thinking about toys for the band and met [SEG chairman] **Hugo [Stevenson]** touring Japan last year, showed him some sketches, and now we'll see **Good Charlotte** on the shelves."

**Good Charlotte** will enter the studio in March to start recording the follow-up to its latest CD, "The Young and the Hopeless." It will be released in the fall when the SEG figures also hit stores.

**Martin's** own **Level 27** company continues to expand his line of clothing and T-shirts, with **FEA** handling the manufacturing.

### OTHER BAND MERCHANDISE

At **Toy Fair**, **SEG** also previewed new **Metallica** statuettes; series 2 and series 3 figurines of "Pink Floyd the Wall," each with five maquettes (a specific style of statuette), and a **Pink Floyd** boxed set with an exclusive sixth figure and special 25th-anniversary, 3D figure of a gargoyle emerging from "the Wall"; the first **Offspring Smiti** (an *Continued on page 39*)

# Post-Holiday Glitch Seems To Be Just That At VEG NA

In the first issue of *Billboard* this year, I said the account base is stronger than it has been in recent memory, holding out the caveat that in the past, the occasional surprise emerged when holiday payments came due in mid-January.

The surprise does not happen annually, but unfortunately, it did this year, and it was from **Virgin Entertainment Group North America**.

Until that misstep, VEG NA had become the preeminent superstore merchant on these shores.

Before I relate VEG NA's problems, for those of you who sell to the retailer and were unaware, let me help you take your heart out of your mouth by first reporting that the chain already appears to be on the mend, even though some questions still need answering.

In mid-November, VEG NA was sluggish in paying some independent suppliers, prompting the concern that it might have maxed out its revolving credit facility. But that problem appeared to have been rectified when VEG NA renewed and expanded its \$20 million revolving credit facility with

**Fleet Retail Finance** to, sources say, \$30 million in early December.

In January, it replaced CFO **Jeff Moxie** with **Ravi Ahuja**, who had been senior VP of global business development for parent company

maxed out even its expanded revolver, prompting them to put VEG NA on hold.

At the time, VEG NA executives privately assured suppliers that it was a short-term cash crunch, one that would clear up as soon as returns were processed.

The good news is that now appears to be the case. By the time February payments came due at mid-month, returns had caught up, and VEG NA resumed normal terms with most majors and independent suppliers.

Sources also tell me that the parent company has given VEG NA a vote of confidence by instilling more cash in the chain, which should shortly make its way to those suppliers with which it is not current.

"We traded well through the holidays but had made a conscious decision to not do returns through November and December, which resulted in a major clear-out in January," says **Glen Ward**, president/CEO of the chain. "We

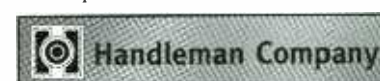
have been very pleased with the participation of the vendor community in helping us do that."

To return to current status with the other suppliers, sources at the more conservative suppliers say that VEG NA must give detailed business plans going forward to regain the confidence of the entire vendor community. Ward confirms that that is exactly what will happen within the month.

#### HANDLEMAN TRUMPS ITSELF:

While sales are down, profits are up at the **Handleman Co.**

The Troy, Mich.-based wholesaler reported net income of \$21.1 million, or 86 cents per share, on revenue of \$443.9 million for the third quarter ended Jan. 31. In the



year-ago quarter, Handleman earned \$3.5 million, or 13 cents per share, on a \$17 million charge for impairment of subsidiary assets, on sales of \$450.5 million.

After adjusting its numbers to exclude the financials of **Madacy** (which was sold in fiscal 2003)

and **Anchor Bay** (which was sold Nov. 1, 2003, which makes it part of fiscal 2004), Handleman's continuing operations produced a gross margin of 19.6% of revenue in the third quarter against selling, general and administrative expenses of 12.1% of revenue. This allowed it to realize \$37.8 million in earnings before interest, taxes, depreciation and amortization, about the same amount in ebidta one year earlier.

For the nine-month period (39 weeks) ended Jan. 31, Handleman reported net income of \$33 million on sales of \$919.1 million vs. the net income of \$19.8 million on sales of \$1 billion the previous year.

For the upcoming fourth quarter, the company expects to post earnings from continuing operations of 22 cents per share on sales of \$261 million.

Separately, the company declared a quarterly cash dividend of 7 cents per share, payable April 9 to shareholders of record March 25.

On Feb. 24, the company's stock closed at \$22.33, up \$1.34 from the previous day.

## Retail Track™

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



VEG in the United Kingdom.

During that shift, communications to the vendor community were not as smooth as usual, and the merchant's January payments came with the surprise that VEG held back a portion of them in anticipation of making returns.

Some suppliers were OK with that, some were not. For those who weren't, it once again appeared that the chain had

## Toy Fair

Continued from page 38

exclusive mini-figure) play set on the heels of its new Columbia CD, "Splinter," and timed for its U.S. tour; and the first vinyl figure collection for Reprise band Green Day.

"We are the leader in this growing niche market," SEG CEO Mike Roman notes. The company's product is found in Newbury Comics, Musicland and Virgin, among other music outlets. He adds that last year SEG did a special "Evolution" model for Fat Wreck Chords act Less Than Jake for Tower.

Kiss was certainly the first rock group to jump on the licensed-toys bandwagon, with Gene Simmons the continuing spark for expanding the band's likeness. The latest product is a "Kiss-Opoly" game through Signatures Network (SN) at Late for the Sky (LFTS), which also released a "Motownopoly" just before the holidays.

"It was kind of a joint project," LFTS marketing VP Bill Schulte explains, "as Gene holds the rights to the famous Monopoly 'moneybag' symbol."

SN licensing VP Ruth Ann Garfein adds, "We were lucky to have a huge Monopoly fan along with our Kiss expert to help put the game together, and the band was very involved."

#### DUFF, MADONNA ON DISPLAY

Duff saw the successful launch of her first three dolls from Playmates Toys last year, one of her first licenses.

"We are so pleased with the response from retail that we're adding four new models this year," Playmates senior marketing VP Jill Will says. This is the company's first major-artist music license.

Duff's first CD, "Metamorphosis," has sold more than 2 million units, according to Nielsen SoundScan. Her next movie, Warner Bros.' "A Cinderella Story," is due in July.

The success of Madonna's first children's book, "The English Roses," featured at the Callaway Editions display, has led to an exclusive licensing agreement with SN.

"We'll be targeting pre-tweens with a full-scale program including apparel, accessories, cosmetics, back to school, stationery and room décor," Garfein says. Printed in 30 languages and released in 100 countries, the book had a first printing of 1 million copies.



PHOTO: STEVE TRAHMAN

MARTIN: HOLDS MOLDED FIGURE THAT HE HELPED DESIGN FOR SEG

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## 'Cold Mountain' Piques Interest In Sacred Harp

BY JIM BESSMAN

Much of the publicity surrounding the Academy Award-nominated soundtrack to "Cold Mountain" has focused on a pair of songs, "Idumea" and "I'm Going Home." They are performed in the traditional, harmony-rich a cappella folk-hymn style known as sacred harp, or shape-note singing.

Though the movie's best-song-nominated "The Scarlet Tide" and "You Will Be My Ain True Love" are not sacred harp songs, their singer, Alison Krauss, will be accompanied by a 40-piece sacred harp choir when she performs them at the Feb. 29 Academy Awards ceremony. She'll segue into Stephen Jenks' 1800 sacred harp song "Liberty."

### REKINDLING INTEREST

Whether the DMZ/Columbia/Sony Music Soundtrax soundtrack to "Cold Mountain" can do for sacred harp what "O Brother, Where Art Thou?" did for bluegrass (T Bone Burnett produced both) remains to be seen. But new interest in the very old form points to "a really interesting intersection between sacred harp and music publishing," according to Tim Eriksen. He assembled the Oscar choir (and is himself a member) and arranged the film's sacred harp tracks in addition to performing on them and several other soundtrack songs.

"It's interesting, because sacred harp exists on the border between written and oral tradition," Eriksen says, citing the genre's main published collection, "The Sacred Harp—A Collection of Psalm and Hymn Tunes, Odes, and Anthems," compiled by B.F. White and E.J. King and first published in 1844.

"The current book—the 1991 edition—contains mostly old songs from the 18th and 19th centuries. So it gets somewhat complicated, with disputes over ownership and publishing rights going back over 100 years."

The sacred harp songs featured on the "Cold Mountain" soundtrack are traditional and published through Bug-administered Z7SS (BMI). "[But] the newer songs in the 20th-century editions have

been copyrighted," Eriksen notes, while "in the 19th century, the common practice was to beg, borrow or steal and put your name on it if you changed a few notes—or just publish things without any attribution whatsoever as your own composition."

The sacred harp singing tradition continues a style developed in singing schools during Colonial times and maintained mostly in the rural South—though it has attracted more sophisticated urban fans in the United States and abroad.

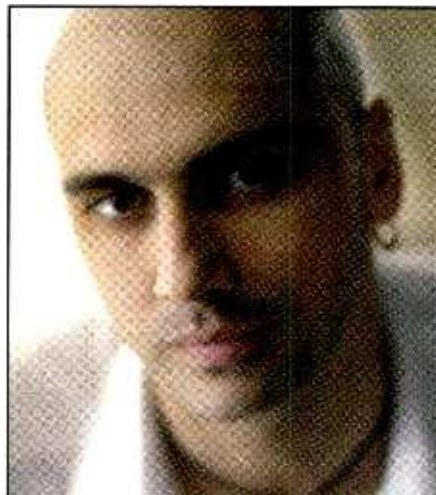
Central to the performance aspect of the style are communal, day-long singing/dinner events, at which groups sing songs from "The Sacred Harp" unaccompanied and according to a musical notation system of geometric shapes representing the notes—hence the name "shape-note singing." (It is also known as "fasola singing," as the notes also designate the musical syllables "fa," "so," "la" and so on.)

The term "sacred harp," Eriksen notes, relates to the human voice "because it's all unaccompanied singing," as well as biblical references to the harp of David: "So many songbooks in the 19th century had the word 'harp' or 'lyre' attached—'The Harp of Judea,' 'The Lyre of Zion'—that they became known as 'harp' or 'old harp' books and synonymous with repositories of old songs."

Besides "the remarkable sound of the harmonies, melodies and wonderful texts," what makes sacred harp special, Eriksen says, are the people and traditions encircling the style.

"There are all these lifelong singers, and it's social singing, where anyone can participate—not just trained singers," Eriksen says. "And then there's the food: If you go to a sacred harp singing, you're not going to leave hungry."

But Eriksen notes that sacred harp is not solely old music. "In every edition of 'The Sacred Harp' are new and newly



ERIKSEN: GENRE BORDERS ORAL, WRITTEN TRADITIONS

arranged songs by living composers right alongside songs that would have been familiar to George Washington," he says.

"But most of the songs in the book are too old to have copyrights attached," he says, "so it's common practice for sacred harp singers who make recordings to give a \$1 donation per CD sold to the [book's] Sacred Harp Publishing Co."

"Everything in the sacred harp community," Eriksen continues, revolves around such "good will and reciprocity. It's so remarkable in that regard, sort of like the old punk rock days, [when] people made music because they wanted to and if there was any money that came out of it, they tried to figure out an equitable way to distribute it."

Eriksen, who teaches music to college students in Minneapolis when not making his own acoustic recordings (his new album, "Every Sound Below," is out on Appleseed in May), began his career in music in punk bands in western Massachusetts and Long Island, N.Y.

"My interest in sacred harp began with my first exposure through Library of Congress recordings when I was a teenager," Eriksen says, singling out "Idumea" for special praise. "When I went off to college, I began singing with friends just for fun. I found a copy of 'The Sacred Harp' at the library and eventually realized it was a living tradition."

The tradition continues next month or shortly thereafter, when DMZ releases the tentatively titled "Return Again—Sacred Harp Singing From the Cold Mountain Session," comprising more of the 45 sacred harp songs cut at the session for the film.

"From the publishing side," Eriksen says, "we'll direct some of the proceeds to nonprofit organizations that promote sacred harp singing—since there are no performing groups."

## Cherry Lane/NASCAR Move Into Pole Position

Dale Earnhardt Jr. may have won the race, but **Cherry Lane Music Publishing** also came in first at last month's 46th annual Daytona 500—the NASCAR Nextel Cup's season kickoff and premiere event.

At Daytona, **Motor Music**—the partnership formed last year (*Billboard*, June 14, 2003) between Cherry Lane and NASCAR to develop original music and sound recordings that communicate and identify the sound of NASCAR—debuted its centerpiece in "Thunder," NASCAR's theme song. The song was composed by **David Robidoux** and mixed by **Alan Meyer-son** and marks the first time in NASCAR's 56-year history that it will have branded theme music.

Additionally, Motor Music has developed an initial 15-CD library of instrumental and orchestral cues covering a wide variety of genres. These are also intended for domestic and international broadcasts, including TV, radio, online and new-media channels of delivery, as well as commercial recordings. They are the first components of a growing body of

NASCAR music created to enhance the brand beyond sports programming.

Besides NASCAR broadcasts, the "Thunder" theme will now be heard as a **Nextel** ring tone, within the 2004 "NASCAR In Car" interac-



ROBIDOUX: WROTE NASCAR'S THEME

tive digital-cable sports programming package and during "NASCAR 3-D: The IMAX Experience," a 3-D film opening nationwide March 12.

Robidoux has won several

Emmy Awards for outstanding achievement in music composition/direction for sports specials, including "75 Seasons: The Story of the National Football League." He also composed the thematic branding music for the **NFL Network** and its signature shows, "NFL Total Access" and "NFL Films Presents." Meyer-son is a veteran music producer and scoring mixer whose recent film work includes "The Last Samurai" and "Pirates of the Caribbean: The Curse of the Black Pearl."

"Dave Robidoux's magnificent theme is a powerful, emotional composition and will undoubtedly bring a heightened level of recognition to the NASCAR brand," Cherry Lane president **Aida Gurwicz** says.

NASCAR VP of broadcasting and new media **Dick Glover** notes, "The creation of theme music is just the

first of many music services NASCAR will begin to offer to our partners to help brand and market the sport."

Glover adds, "Motor Music will help us introduce NASCAR to a wider audience by creating recognizable sounds and appropriate music." Through Motor Music,

**Words & Music**  
By Jim Bessman  
jbessman@billboard.com



NASCAR offers complete music production and publishing services to its business partners, including drivers, teams, tracks, licensees, broadcast and video production partners, international TV and entertainment projects and sponsors within the sport. Cherry Lane administers the compositions and master recordings worldwide.

**TAX-ING SUBJECT:** Rep. **Ron Lewis**, R-Ky., introduced a bill in the House Feb. 4 that would allow songwriters to claim capital gains when selling compilations of their work. The **Nashville Songwriters Assn. International** brought the issue of tax fairness to Capitol Hill.

Titled the Songwriters' Capital Gains Equity Act (H.R. 3776), the pending bill reflects the current partner relationship between songwriters and music publishers, wherein songwriters often share in the cost of promoting their music compositions.

The bill has been referred to the House Ways and Means Committee.

**MASSIVE SIGNING:** **BMG Music Publishing** has signed **Massive Attack** frontman and founding member **Robert Del Naja**, aka **3D**, to an exclusive worldwide publishing deal. The agreement, which covers all of his future works but not back catalog, brings the creative core of the English electronica group under the BMG publishing umbrella: **Neil Davidge**, the act's other main creative force, signed exclusively to BMG in 2002.

# Music & Money

Billboard

## Opportunities For Strong Stomachs

*While 'The Future Hasn't Arrived,' Observers Say Window Is Open For Investment*

BY BRIAN GARRITY

NEW YORK—Despite steady declines in the recorded-music market during the past three years, finance professionals, lawyers and industry executives maintain that investment opportunities related to music abound—at least for those with strong stomachs.

Thanks in large part to the success Apple Computer and other companies are enjoying in selling tracks on the Internet, money managers are starting to rethink the concept of music as an investment category.

"It's a real tinderbox of capital, opportunity, properties and executive talent out there," says Greg Scholl, a partner with Dimensional Associates, a private media investment fund backed by JDS Capital Management. "The companies and investment groups that have an operating orientation and don't mind complexity are going to do very well."

Investment opportunities in the music industry will be among the many topics discussed when members of the music, financial and legal communities convene for the Billboard Music & Money Symposium May 4 at the St. Regis Hotel in New York.

Apocalyptic predictions of "the death of the music industry" have given way to expectations of a prolonged transition from CDs to commercial digital music, as the number of digital tracks sold through online services keeps growing.

"That's one of the reasons people look at the business more favorably," a media investment banker specializing in music transactions says. "The future hasn't arrived, but at least people now believe there is going to be a future."

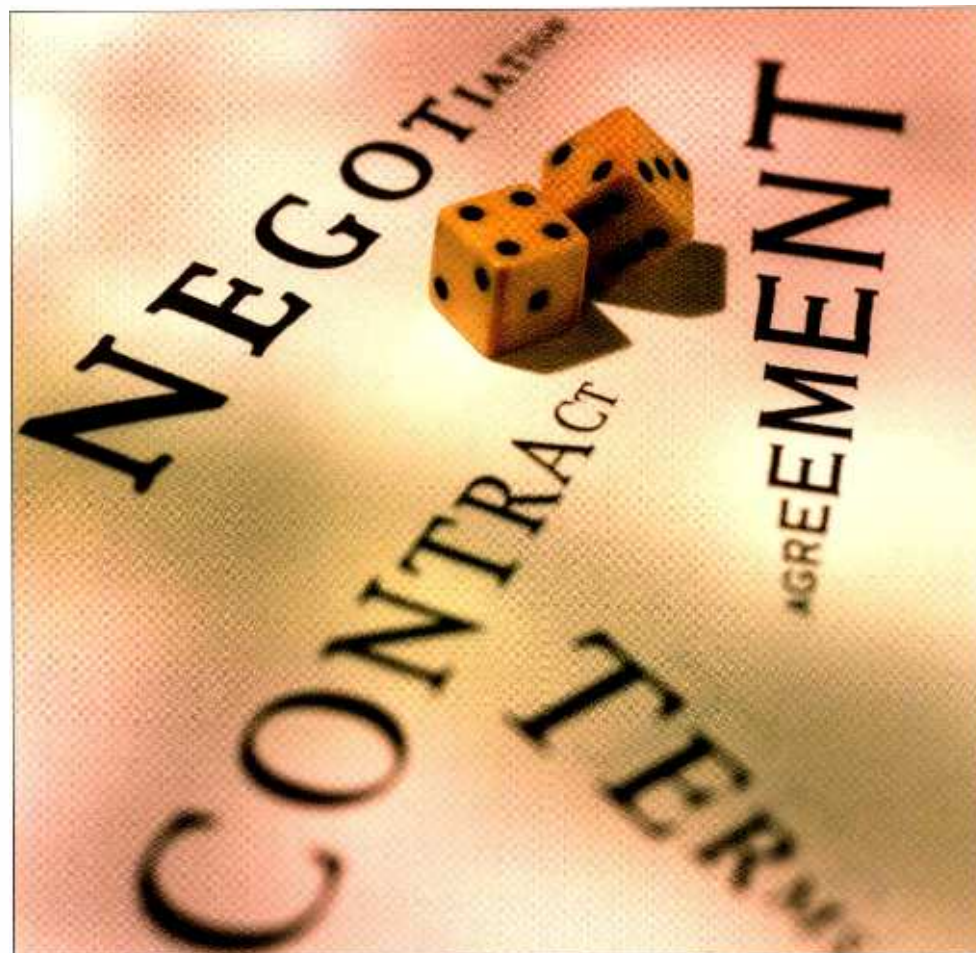
As a result, the window appears to be open once again for music investments, according to more mainstream investors, fund managers and industry dealmakers.

John Frankenhimer, co-chairman of law firm Loeb & Loeb, notes that efforts by the likes of Apple are bolstering the inherent value of music.

"I think it's important to understand that the investment Apple has made in music services is an indicator of the value of the music industry in general," he says. "They're paying for the value that an association with music brings to their own product lines. You're going to see others doing the same thing, and you'll find more and more retail opportunities, more opportunity for tie-ins and other opportunities that are going to drive the value of music. The investment community is starting to pay attention to that."

Indeed, an increasingly bullish outlook for digital distribution is fueling private equity's growing interest in assets controlled by the major labels. That explains the investment community's primary focus for the near term.

But opportunities also exist in areas like publishing, distribution and independent labels.



Publishing remains a particularly intriguing segment of the music industry to more mainstream investors—even in the face of consistently high valuations. In recent years, top publishing catalogs have been asking for multiples upwards of 20 times their income.

"For high-quality catalogs, prices really won't come down because they're somewhat rare," Frankenhimer says. "The value of the assets and the income streams from the assets continue to rise."

He says one of the questions for 2004 is, At what point do the owners of highly valuable publishing catalogs consider selling? And can they get significant enough premiums in doing so?

Scholl points out that that interest in smaller publishing assets figures to be active further downstream as well, where the asking prices for catalogs are not nearly so high.

"There's going to be some real appreciation beyond the average appreciation of the value of those copyrights because of what's happening in digital music," he says. "Digital music creates a lot more instances of purchases and creates a lot more permissive license oppor-

tunities for things like ring tones."

While the assets of major labels and publishing companies promise to be hot, the outlook for investment opportunities in independent labels and distribution is mixed.

Although much has been made of the opportunities in the middle market for the past three years as the major labels have downsized, widespread investment in smaller labels and distribution companies is yet to take off.

"We haven't seen nearly as much in this area as we might have anticipated a year ago," Frankenhimer says. "The opportunities [in middle-market assets] are abundant. What's missing thus far are solid business plans and strong, focused management teams that are committed to long-term returns on investment."

Scholl says institutional investment money is not particularly interested in overly complicated situations.

He notes that many of the survivors of the dot-com shakeout and music industry consolidation come with scars.

"There are a lot of opportunities right now,

but they're all messy," Scholl says. "They're messy because there are major structural changes that need to happen, or messy because of personnel issues or messy because the balance sheet is atrocious."

Scholl says many larger investors are willing to continue sitting on the sidelines for now as other companies sort through the market and operating problems faced by many mid-level companies in the music business.

He also notes that that is a short-term opportunity for ventures like Dimensional.

Dimensional has made a "high seven-figure" investment in the Orchard—an umbrella retail and Internet distribution organization for some 2,500 indie labels, many of which are artist-run companies—as part of a larger independent music rollup that includes digital club network and digital music service eMusic.

Some investment pros are calling for an increase in mainstream money coming into the middle market in the second half of the year, but that remains a question mark.

"I'm not saying the investors are back, but the market is back," says Brian Williams, head of music lending practice SunTrust Bank. "Investors in the music business will lag that a little bit."

Williams says that with the economy showing signs of life and Internet piracy appearing to come under greater control, he is bullish about the prospects for music in 2004.

However, not everyone shares Williams' optimism.

"Things are changing. But there is still substantial risk associated with music," a media banker says. "Some private equity houses still say, 'I'd rather set my hair on fire than invest in this industry.'"

Not surprisingly, some of the biggest and most high-profile music-related investments will continue to center on technology and consumer electronics companies that are pumping money into new digital distribution services—a trend foreshadowed at the Consumer Electronics Show in January.

In an interview with *Billboard* following CES, Amanda Marks, senior VP of Universal Music Group's eLabs division, pointed out that moves by large technology and consumer electronics companies into digital distribution are helping legitimize commercial downloading.

Indeed, Apple's success in selling downloads and portable devices is breeding competition, and in turn additional investment, in digital music.

Rival computer makers like Dell, Gateway and Hewlett-Packard are all developing and marketing end-to-end digital music solutions.

Sony Corp. later this year will unveil a big bet on digital music focusing on a new download service called Connect and an updated version

*(Continued on page 46)*

## Music Divestitures Are Still Worth Money

### Big Media's Castoffs Could Be Lucrative Gains For Private Investors

BY BRIAN GARRITY

Has Big Media lost its ear for the music business? Are private investment partnerships now calling the tune?

For perspective on where investment strategies in music are headed, look to the recent moves of Edgar Bronfman Jr., who, as announced late last year, has teamed up with buyout firm Thomas H. Lee and Partners in the \$2.6 billion acquisition of Time Warner's Warner Music Group.

As during the dotcom boom, Bronfman finds himself on the cutting edge.

Bronfman, who lost a chunk of his family's Seagram fortune in its ill-fated stock swap with Vivendi Universal SA in 2000, was a poster child for the era's Internet-fueled merger mania. He is marching once again to his own beat.

But this time around he is not building an entertainment behemoth—instead he is in the vanguard of unbundling one.

As private-equity firms play a bigger role in media deals in the coming year, the latest trend is for would-be music entrepreneurs to hook up with a leveraged buyout (LBO) firm—a breed of private-investor group known in Wall Street parlance as a “financial sponsor.” The sponsors will be formidable competition for so-called strategic buyers, those companies with existing assets that promise synergy with a new acquisition.

As 2004 begins, entertainment conglomerates—still reeling from the mergers-and-acquisitions spree they went on in the late '90s—are being forced to consider jettisoning many of the under-performing assets under their control, to decrease debt and increase profits.

In many cases, that means spinning off music-related assets. Struggling record divisions, whose profits have been crippled by Internet piracy during the past three years, are one of the top targets for large diversified companies seeking greater cost savings and, in some cases, assets to shed.

“You’re going to see the large diversified entertainment companies continue to evaluate their portfolios to determine whether they are in businesses or have assets that they consider to be non-core, which could lead to some transforming blockbuster separation events,” says Stefan Selig, vice chairman of Banc of America Securities.

Stepping into the fray are entrepreneurial types like Bronfman and private-equity shops like Thomas H. Lee.

“In the current environment, with clubbing strategies [forming groups of investors] and the right financing, financial sponsors can be very competitive with strategic buyers,” says Paul Taubman, co-head of global M&A at Morgan Stanley.

Prior to nabbing the Warner music assets, Bronfman lost out in the other big media deal of last year: Vivendi Universal SA's sale of its non-music entertainment assets. General Electric won that bid, but it created the template for Bronfman's play for WMG.

The ability of the music industry to take on debt and generate strong and consistent cash flow are the critical factors in attracting the attention of the leveraged buyout, media investment bankers say.

“For that reason, I think you are going to see them as active participants specifically in some of these industries like music and publishing,” one Wall Street source says.

#### NEW APPROACH

In the past, media conglomerates typically looked at their music holdings—much like their film, print publishing and TV assets—as stand-alone units rather than as tightly integrated pieces. But the enduring hangover from the dotcom bubble has forced a change in attitude, a reality evidenced by moves made by Time Warner and Vivendi Universal last year.

Assets on the selling block, by and large, are businesses like music that face changing business models and/or tough operating conditions, bankers note.

“At this point in the economic cycle, if you have capital you want to deploy, you want to deploy it in areas where you can see meaningful growth,” one U.K.-based media banker says. “Meaningful growth is in areas like cable and advertising, not in areas with problematic business models.”

Given that the music industry has seen declining sales and profits for three years running as it has struggled to change its business model for the digital age, music holdings have become a particular source of headaches for media conglomerates.

The entertainment industry has responded to shrinking sales by restructuring, pursuing consolidation moves and exploring asset sales involving their music operations.

In addition to Time Warner's sale of WMG last year, it sold its disc manufacturing business to Cinram for \$1 billion. Elsewhere, DreamWorks SKG bailed out of the music business in November, selling DreamWorks Records to Universal Music Group for \$100 million.

Sony and Bertelsmann AG are currently in the midst of seeking approval of U.S. and European anti-trust regulators for a proposed merger of their music operations—a 50-50 joint venture to be known as Sony BMG.

However, few of the moves that



BRONFMAN: CUTTING EDGE

have transpired in the past 12 months represent an endgame for Big Media's music strategy.

Questions continue to swirl around the future of EMI Group, the publicly held British music company. Since 2000, EMI, a pure-play music asset without divisions in other areas of entertainment, has twice unsuccessfully tried to merge with Warner Music and once made a failed run to the altar with Bertelsmann's BMG.

Following EMI's most recent failed bid to combine with Warner Music—it lost out to the Bronfman group in the bidding war largely because of regulatory concerns—there was talk of a private-equity-backed consortium taking a run at buying EMI. Others in the industry contend that a Bronfman/Thomas H. Lee-led WMG will still make a play for the company. Meanwhile, analysts and record executives also question Vivendi's long-term future as the owner of the world's largest record company, Universal Music Group.

Sources suggest that even though Vivendi Universal opted to hang on to its music business for now while selling its non-music entertainment assets, it may look to ultimately unload Universal Music Group as well, when the recording industry rebounds.

#### WHO NEEDS MUSIC?

Bankers and analysts say that media conglomerates have come to the conclusion that music is not critical to their overall portfolio strategy.

“It restrains value,” says Harold Vogel, a noted media industry analyst and founder of investment firm Vogel Capital Management. “Media companies don't like music, and they haven't liked it for a while.”

Capitalizing on the shifting landscape are financial sponsors like Thomas H. Lee, which made a \$600 million commitment to the Warner Music Group acquisition.

Private equity's interest in the music business, and media as a whole, comes at a time when pressure is mounting on the leveraged-buyout

(Continued on page 44)

## Record Companies Must Embrace Changing Digital Era

BY SAMANTHA CHANG

Charles Darwin would be proud: Today's harsh music climate is certainly putting his survival-of-the-fittest theory to the test.

In this do-or-die atmosphere, artists are increasingly being forced to pursue new avenues of income that go beyond recording deals, as the traditional business model for artist/label deals evolves.

Observers predict that this will result in music companies signing fewer recording and publishing deals, lowering sales expectations and reducing staff as part of across-the-board cost-cutting.

At the same time, artists will see more cross-marketing with other entertainment or consumer goods companies, an increased focus on TV and a greater dependence on live-performance income.

Clearly, the Internet has become the catalyst for major changes ahead.

“The creation of new income streams, such as the Webcasting royalty, can increase an artist's chances of success, even though he or she may not be signed to a major record label,” says Dina LaPolt of LaPolt Law in Los Angeles, whose clients include the Outlawz, the BellRays and Tribe 8.

Performers must continue to

fight for artists' rights, given the decreasing role of the major record companies in artist development, says LaPolt, who is a member of the attorney-manager advisory board of the American Federation of Television and Radio Artists.

Indeed, some observers believe that the Internet is sounding the death knell for the traditional artist/label model.

On the Web, music can be recorded and distributed far

*Labels need to alter their business models if they want to survive.*

more cheaply, so the intermediary role once played by record companies may eventually no longer be necessary.

Record companies are “irrefutably dying. The economics of their industry are unsustainable,” says Eben Moglen, a law professor at Columbia University in New York.

Other critics, however, are not so quick to predict the demise of the record industry. They note that the current uncertainty largely results from the attempts of major music companies to

control start-up business models for digital music distribution, at the expense of artists and consumers. Those attempts have resulted in a disparate and daunting mix of digital music business models.

But if record companies and artists work toward a more collaborative business model, the music industry's demise may turn out to be no more than a greatly exaggerated rumor.

#### CROSS-MARKETING BOOM

If necessity is the mother of invention, then the Internet has quickly become a mother of music marketing.

For example, artists increasingly are promoting their music on film and TV soundtracks as a means to develop their careers, says Richard Rappaport of Adorno & Yoss in Miami.

Another hot trend is the use of master recordings for mobile-phone ring tones, says Michael Elkin, a partner with Thelen Reid & Priest in New York.

“Each time a digital delivery occurs, say, for a Rolling Stones song, there's income to be split between the label and its artist,” says Elkin, who has successfully litigated actions on behalf of artists against mp3.com, Napster and musicmaker.com.

(Continued on page 46)





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## Divestitures

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firms to put their money to work.

"You're seeing more sponsor participation in large auctions than you have in a very, very long time," Selig says.

The reason? Private equity shops are facing use-it-or-lose-it scenarios with the money.

"Sponsors have raised so much money that they have to put to work before these funds expire, and they have to return the capital to limited partners," a banking source says. "That in itself is causing sponsors to be more acutely aggressive than they have been in the past."

Current economic conditions and lowering rate-of-return demands also are contributing to the interest among financial sponsors to music deals.

Bankers note that the debt markets are as attractive as anyone has seen them, thanks to low interest rates.

That makes financial sponsors more competitive than ever with strategic buyers who promise potential synergy with their new acquisitions. That scenario played out when Bronfman and his partners outbid EMI despite that company's existing music holdings.

That is not to say that strategic buyers are out of the picture in buying music assets or other media properties.

However, in highly consolidated businesses like media, the number of potential buyers for an asset is increasingly limited.

What's more, in areas like music, consolidation among like players is tough, because they become subject to more stringent antitrust scrutiny. Such would be the case with EMI in its bid for Warner Music.

### NOT SIMPLY SYNERGY

At the same time, there is less inclination by third parties to chase media assets in the name of the buzz word "convergence," a motivating factor that has fueled much of the coupling of content and distribution companies in recent years.

Talk last year of Apple Computer making a run at Universal Music Group, a clear convergence-merger attempt, was quickly scuttled after the stock market drove down Apple's stock by 8% when word leaked about the talks.

As a result of the constraints facing big media mergers, private-equity plays for media assets are more likely. LBO firms are also helped by the fact that their rate-of-return requirements have come down in light of a

struggling equities market. While five years ago LBO investors needed to offer investors as much as 30% annualized rates of return on investments, now those rates are often in the high teens or the 20% range, sources say.

The plays also represent a move by the smart money to get ahead of the market. "If you believe we're embarking on an improving economy and a bit of an economic turnaround, there's a perception that you can pay a little bit more now to

### The sell-off of media assets in 2004 is already under way.

take advantage of improved financial performance and potential stock-price appreciation going forward," a source says.

This is particularly so in areas like music. "There's the perception that these are attractive cyclical plays. As the economy turns and spending resumes, this is a good time for sponsors to be making investments broadly in these sectors," the source adds.

### GOODYEAR FOR M&A

Given the confluence of factors favoring deal making, expectations are high for media mergers and

acquisitions in the coming year.

Selig says, "As we see the world, the media and entertainment business should be one of the more active sectors in 2004 for merger activity." Stock valuations have improved, balance sheets have been cleaned up and issues facing content companies like digital piracy have come under greater control.

Per-share prices in Time Warner were up 37% year over year, closing 2003 at \$17.99.

Vivendi Universal shares experienced a similar bump, closing 2003 up 51% at \$24.28. Radio and touring giant Clear Channel Communications stock closed the year up 31% at \$46.83 and Viacom shares ended 2003 up 9% at \$44.38.

"Media companies are in a better position at the start of 2004 than they were at the start of 2003," Taubman says.

However, any LBO firm buying an entertainment asset will still examine asset prices relative to the potential for increased cash flow, through cost savings and value generated by content libraries. Certainly those issues are important in any play for such a company as Universal Music Group, which investment bankers say offers attractive cost-cutting opportunities.

But a Universal deal carries an assumed price tag—somewhere in

the range of \$5 billion—the market may not be willing to pay at this point.

In addition to straight asset sales, companies will increasingly look to strategic joint-venture opportunities as a way to weather struggling markets, à la the combination of recorded-music businesses by Sony and Bertelsmann.

But whether driven by strategic buyers of financial sponsors, the sell-off of media assets is already under way in 2004, and more deals are coming.

Time Warner sold its Time-Life direct-marketing division for an undisclosed sum to an investor group fronted by former BMG chief executive Strauss Zelnick.

Greg Scholl, a partner with Dimensional Associates, a private media investment fund backed by JDS Capital Management, says a recurring theme is that big media is playing defense, not offense.

"That's the thread that weaves all this together—everyone is looking to take costs out of their business," he adds.

Therein lies the new opportunity for entrepreneurs like Bronfman and aggressive investors like LBO firms, willing to gamble on under-performing businesses and other assets now considered "non-core" by their owners. In 2004, big media's castoffs could be private investment's gain.



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## Digital Era

Continued from page 42

The Internet can also spawn revenue from pay-per-view concert cybercasts, which artists and labels then divvy up.

"This will generate digital performance money to be paid to copy-



ELKIN: SPLITTING INCOME

right owners, and artists will lobby heavily for a greater share of this income," Elkin says.

Another consequence of the changing business model and the rise of the Internet is that A&R may become a devalued part of the major-label system, says Christian L. Castle, a senior counsel with Akin Gump Strauss Hauer & Feld in Los Angeles.

"Signings will be more about artists with proven track records on indie labels than picking talent in a producer-driven world of artists who may actually be on their third or fourth album by the time they release an album on a major," Castle says.

"Hence, the artists don't need anyone other than maybe a producer to help them," says Castle, a former senior VP of business affairs at Sony who advises Bob Dylan, DreamWorks Records and DreamWorks Music Publishing.

Interestingly, despite millions of dollars that major music companies invested in controlling digital music distribution in its earliest days, the first successful digital distribution models came from such entities outside the industry as Liquid Audio (1996), the Rio mp3 player (1998), and, more recently, Apple's iTunes and iPod projects (2003).

The lesson from the Apple model is that digital distribution demands that major labels embrace radical and fundamental change by integrating digital technology and distribution into recording, marketing and promotion—virtually every aspect of their business, observers say.

Unlike many other industries that successfully have embraced the Internet, the music industry was

dealt a particularly bad hand on the regulatory front. But Congress can fix this, should it decide to step in.

"Our government's utter failure to vigorously enforce the nation's copyright laws has allowed an unprecedented level of piracy, which, in turn, has created a near-pathological fear in the industry of any digital business model," Castle says.

The result, observers say, has been



commercial paralysis and denial at the strategy-making levels.

"Imagine if the U.S. Customs Service told General Motors that they were free to sue illegal importers but that the government wouldn't help," Castle says.

The good news for the industry is that within its ranks are many creative people. Corporate policy and

long-standing business practices have restrained their creativity in dealing with the digital music challenge. But that creative power must be unleashed and quickly, by allowing innovative business models, observers say.

The imperative is apparently starting to sink in at the senior levels. Castle recalls, "One major-label executive told me recently after Steve Jobs' presentation at the iTunes Windows launch: 'Anyone who gets in the way of this should be fired.'"

Indeed, by one estimate, if only the recapture of a modest 10% of the illegal file-sharing market were converted to legal paid downloads, the result would be substantial growth in music company revenue.

The technology and systems exist to accomplish this goal, which may be enough to reverse the fortunes of the industry.

But executives say that growth will only happen if copyright laws are enforced, if the entrepreneurial passion of employees is allowed to flourish, if artists are truly treated as business partners and if music buyers are respected and included in the process.

In short, the future of the music business will be strong if change is not only embraced, but demanded.

## Strong Stomachs

Continued from page 41

of the MiniDisc that can carry more than 45 hours of music per \$7 disc.

The move builds on mounting competition in the digital music space.

Roxio, a leading consolidator of digital music assets last year, is in the midst of an expensive effort to revive the Napster brand.

And RealNetworks shifted its bet on digital music last year when it acquired the assets of listen.com—operator of the Rhapsody subscription service—and distanced itself from MusicNet, a digital music startup venture it spearheaded on behalf of a number of major labels.

Opportunities also are growing in the mobile-phone business, as the likes of Sprint and AT&T use music and the burgeoning ring-tones business as a major selling point of their wireless content platforms.

"We view this as a lot like what television went through with the advent of cable," Scholl says. "One of the things the Internet is going to do is create a lot more outlets for music. As a lot of music becomes bundled and packaged, and as the cost to try things goes way down, consumption patterns will change."

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- Impact of changing artist-label relationships
- Attorney/management role in building artists as brands
- New revenue streams for recording artists
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## Licensors 'Animated' Over DVD Opportunities

BY STEVE TRAIMAN

NEW YORK—More studios are focusing on refreshed licensing and marketing efforts for DVD, as evidenced at the 101st annual Toy Fair Feb. 15-18 at the Jacob K. Javits Convention Center here.

That's good news for licensing companies.

"My juice kicks in when it's on video," says Bob Solomon, president/CEO of Applause, a leading licensor of plush and novelties for upcoming Disney and Universal animated films.

Equally bullish on the importance of licensed merchandise to support home video and big-screen releases is Russ Brown, Marvel Enterprises consumer products executive VP. The company's joint licensing/merchandising venture with Sony Consumer Products for "Spider-Man" saw virtually all SKU sales spike substantially through the then-record DVD release.

"There's equal anticipation for 'Spider-Man 2' this July," he notes, "with specific action items held for the expected holiday Columbia TriStar DVD release."

At the Toy Biz/Marvel exhibit, marketing director Patricia Rinaldi previewed a Spider-Man Crawl-Along action figure and "Doc Oc's Hand."

Brown says that licensed games play a major role in Marvel's growth plan with Ames Kirshen recently named game development manager as head of a new in-house group. More than 6 million Marvel-based games have been sold in the past two years, according to the company.

At New Line, holiday sleeper hit



SOLOMON: ENJOYS VIDEO RELEASES

"Elf," which bowed with a handful of licensees, has a full program in development for the highly anticipated fall DVD release, executive VP David Imhoff says.

"We're projecting a huge DVD release for 'Elf,' with a broad merchandising program under way for what we feel will be a perennial holiday release," he says.

The studio's "Lord of the Rings: The Return of the King" gets a double pump with a theatrical DVD release in August and a special-edition DVD for the holidays that will include nine minutes of deleted scenes. To complement the latter, Toy Biz has a special series of action figures and play sets.

For Warner Bros., the third Harry Potter installment, "Harry Potter and the Prisoner of Azkaban," arrives in theaters this June and on DVD for the holidays.

New console games are due from Electronic Arts in addition to products from Mattel, Lego, Fusion Toys and Rubies Costumes.

"Scooby-Doo 2: Monsters Unleashed" is getting strong support from the March 26 movie debut through the expected fall DVD release, ranging from a Mattel Barbie doll as the Daphne character to a "Scooby-Doo Monopoly" from USAopoly.

Disney Consumer Products (DCP) is also having success with its tie ins with Buena Vista Home Entertainment, says DCP studio development marketing director Dion Vlachos.

A recent example are Talking Pumbaa and Talking Simba plushes from Hasbro, which were available for last October's DVD special-edition

release of "The Lion King" but are getting a real bounce with the February direct-to-video debut of "The Lion King 1 1/2." At Toy Fair, Disney/Pixar's "The Incredibles," due in November, received a big push with a long list of toy and game licensees showing new lines for the late-spring 2005 DVD.



RINALDI: DISPLAYING TOY BIZ/MARVEL ITEMS

At Fox, the big-budget "Alien vs. Predator," due in August, will have pre-release support from McFarlane Toys. Vivendi Universal (VU) Games has a new "Predator" multi-platform videogame in the works for the holiday DVD release.

A big licensing program will support Fox's CGI project "Robots," due in theaters March 2005. Burger

King and Kellogg's are among promotional partners. VU Games has cross-platform videogames in development, including one of the likely launch titles for Sony's new PSP portable game system.

### RENEWED CAMPAIGN

The Hasbro-owned property G.I. Joe will be marketed anew for the direct-to-video "G.I. Joe: Valor vs. Venom," out this fall from Paramount Home Entertainment (PHE), notes Hasbro boys toys division GM Greg Leeds.

Jakks Pacific brings Universal's May 7 "Van Helsing" movie to life with a full product line of Van Helsing, Dracula, Frankenstein and Wolfman action figures, play sets and activity toys slated for the Halloween home video debut.

While the original "Shrek" became a sleeper blockbuster for DreamWorks with a limited license list, "Shrek 2" is one of the most highly anticipated movies of 2004 with a full lineup of licenses through the holiday home video debut.

Rick Rekedal, responsible for DreamWorks international licensing and toys, says that based on its prior experience, Activision will have a full slate of games across all platforms for the launch, with follow-up titles to support the DVD.

## 321 Studios' Software Ordered Off The Market

Software company 321 Studios was ordered to stop manufacturing and distributing its "DVD X Copy" products Feb. 20, but the company will be appealing the decision.

The ruling was made by Judge Susan Illston of the U.S. District Court of San Francisco. 321 Studio's

software, which allows users to make copies of DVDs by bypassing content scrambling system encryption codes, was deemed in violation of the Digital Millennium Copyright Act (DMCA). The injunction took effect Feb. 27.

The decision was hailed by the Motion Picture Assn. of America. In a statement, MPAA chairman/CEO Jack Valenti said, "Companies have a responsibility to develop products that operate within the letter of the law and that do not expose their customers to illegal activities. [This] ruling sends a clear message that it is essential for corporations to protect copyrighted works while facilitating the enjoyment of entertainment offerings through new digital technologies."

In April 2002, 321 Studios sought declaratory relief that its

software does not violate the DMCA. The movie studios responded with a counterclaim for litigation in December 2002.

During the past two months, both the DVD Copy Control Assn. (DVD CCA) and Macrovision (Billboard, Jan. 24) have filed lawsuits

Picture  
This™  
By Jill Kipnis  
jkipnis@billboard.com



claiming that 321 Studios' software is violating their DVD encryption code patents. The DVD CCA's suit was filed Feb. 13 in New York District Court. It is not known whether these suits will now be dropped.

Robert Moore, founder and president of 321 Studios, plans on taking its case as far as the Supreme Court if "that's what it takes to win," according to a statement. Moore also stated, "There is no difference between making a copy of a music

CD for personal use and making a backup of a DVD movie for personal use."

**AKIMBO LAUNCH:** A new video-on-demand (VOD) service is bringing content from the Internet right to consumers' TVs.

The Akimbo Systems service, which officially launches in the second quarter, enables users to download up to 200 hours of video content from 18 different Internet VOD services through a set-top box connected to the TV.

"We've combined the model of a PVR [personal video recorder] that stores information on a hard disc with the concept of a set-top box with Internet delivery," says Josh Goldman, CEO of Akimbo. "This is much higher quality than watching the content on your PC."

Akimbo has deals with such film-oriented Internet VOD services as CinemaNow and iFilm and also is working with a range of other such Internet content providers as Endorphin, which offers extreme-sports programs, and Studio 4 Networks, which has educational and fitness content. Goldman says that Akimbo

will ultimately offer a variety of special-interest content revolving around film, hobbies, music, health, education and foreign-language programming. Numerous content deals are in the works.

The Akimbo players, which are expected to cost \$199, will soon be available through akimbo.com and through the Web sites of each content



provider that has a deal with the company. Akimbo is in discussions with several brick-and-mortar retailers.

Akimbo users must also pay a \$9.99 monthly subscription fee. In the future, some content may only be available by paying a separate monthly fee. Those fees will be determined by each content deal, Goldman says. A lifetime subscription fee may also be an option.

**CLASSIC GARLAND:** Warner Home Video is releasing five titles featuring one of Hollywood's most beloved stars, Judy Garland, April 6.

The key title is "Meet Me in St. Louis," which is celebrating its 60th anniversary this year. WHV is releasing "St. Louis" as a two-disc special-edition DVD (\$26.99) that will contain such numerous extras as an introduction by daughter Liza Minnelli, a documentary about the film and a 1930 short featuring Garland at age 7. The film has also undergone a special "ultra-resolution" process for picture quality. It is only the third film to get this treatment; the others are "Singin' in the Rain" and "The Adventures of Robin Hood."

WHV senior VP of classic catalog George Feltenstein also says that the sound on this DVD is notable.

"MGM had a very progressive way of recording its music using multiple microphones, [with] a separate one on the chorus, the orchestra and the lead vocalist," Feltenstein says. "These separate pieces survived, and we have taken them to create a new 5.1 soundtrack. When you hear 'The Trolley Song,' you hear the orchestra in the back and Judy in the center."

The Garland films "For Me and My Gal," "In the Good Old Summertime," "Love Finds Andy Hardy" and "Ziegfeld Girl" will also be available for \$19.98.

MARCH 6 2004 **Billboard** TOP DVD SALES

| THIS WEEK | LAST WEEK | WEEKS ON CHART | Sales data compiled by Nielsen VideoScan   |  | RATING | PRICE |
|-----------|-----------|----------------|--|--|--------|-------|
|           |           |                | TITLE LABEL/DISTRIBUTING LABEL & NUMBER  | Principal Performers                   |        |       |
|           |           |                | <b>NUMBER 1</b> 1 Week At Number 1   |  |        |       |
| 1         |           |                | <b>THE LION KING 1 1/2</b><br>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31205                                    | Animated                               | G      | 29.98 |
| 2         | NEW       |                | <b>INTOLERABLE CRUELTY (WIDESCREEN)</b><br>UNIVERSAL STUDIOS HOME VIDEO 22814  | George Clooney<br>Catherine Zeta-Jones | PG-13  | 26.98 |
| 3         | 1         | 2              | <b>UNDER THE TUSCAN SUN (PAN &amp; SCAN)</b><br>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32053                  | Diane Lane                             | PG-13  | 29.98 |
| 4         | 2         | 2              | <b>LOST IN TRANSLATION (WIDESCREEN)</b><br>UNIVERSAL STUDIOS HOME VIDEO 23957  | Bill Murray<br>Scarlett Johansson      | R      | 26.98 |
| 5         | 3         | 2              | <b>SECONDHAND LIONS</b><br>NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06804   | Michael Caine<br>Robert Duvall         | PG     | 27.98 |
| 6         |           |                | <b>INTOLERABLE CRUELTY (PAN &amp; SCAN)</b><br>UNIVERSAL STUDIOS HOME VIDEO 24312  | George Clooney<br>Catherine Zeta-Jones | PG-13  | 26.98 |
| 7         | 7         | 1              | <b>RADIO</b><br>COLUMBIA TRISTAR HOME ENTERTAINMENT 60130  | Cuba Gooding, Jr.<br>Ed Harris         | PG     | 28.98 |
| 8         | 6         | 1              | <b>UNDER THE TUSCAN SUN (WIDESCREEN)</b><br>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 34858                      | Diane Lane                             | PG-13  | 29.98 |
| 9         | 4         | 1              | <b>OPEN RANGE</b><br>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32055   | Kevin Costner<br>Robert Duvall         | R      | 29.98 |
| 10        | RE-ENTRY  |                | <b>SWEET HOME ALABAMA</b><br>TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126  | Reese Witherspoon<br>Josh Lucas        | PG-13  | 19.98 |
| 11        | 9         | 3              | <b>ALICE IN WONDERLAND (MASTERPIECE EDITION)</b><br>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33225              | Animated                               | G      | 29.98 |
| 12        | 12        | 4              | <b>ONCE UPON A TIME IN MEXICO</b><br>COLUMBIA TRISTAR HOME ENTERTAINMENT 08717   | Antonio Banderas<br>Johnny Depp        | R      | 28.98 |
| 13        | 5         | 2              | <b>FIGHTING TEMPTATIONS (PAN &amp; SCAN)</b><br>PARAMOUNT HOME ENTERTAINMENT 51264   | Cuba Gooding, Jr.<br>Beyonce Knowles   | PG-13  | 29.98 |
| 14        | 13        | 16             | <b>FINDING NEMO</b><br>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62155   | Animated                               | G      | 29.98 |
| 15        | RE-ENTRY  |                | <b>HOW TO LOSE A GUY IN 10 DAYS</b><br>PARAMOUNT HOME ENTERTAINMENT 56814  | Kate Hudson<br>Matthew McConaughey     | PG-13  | 19.98 |
| 16        |           |                | <b>ANGEL: SEASON 3</b><br>FOXVIDEO 22497   | David Boreanaz                         | NR     | 59.98 |
| 17        | RE-ENTRY  |                | <b>LEGALLY BLONDE 2: RED, WHITE AND BLONDE</b><br>MGM HOME ENTERTAINMENT 05635   | Reese Witherspoon<br>Sally Field       | PG-13  | 19.98 |
| 18        | 11        | 2              | <b>LOST IN TRANSLATION (PAN &amp; SCAN)</b><br>UNIVERSAL STUDIOS HOME VIDEO 24686  | Bill Murray<br>Scarlett Johansson      | R      | 26.98 |
| 19        | RE-ENTRY  |                | <b>MY BIG FAT GREEK WEDDING</b><br>HBO HOME VIDEO/WARNER HOME VIDEO 91933  | Nia Vardalos<br>John Corbett           | PG     | 19.98 |
| 20        | 16        | 1              | <b>PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL</b><br>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31663 | Johnny Depp<br>Orlando Bloom           | PG-13  | 29.98 |
| 21        | RE-ENTRY  |                | <b>HOW TO LOSE A GUY IN 10 DAYS (WIDESCREEN)</b><br>PARAMOUNT HOME ENTERTAINMENT 36964   | Kate Hudson<br>Matthew McConaughey     | PG-13  | 19.98 |
| 22        | 10        | 2              | <b>MY BOSS'S DAUGHTER</b><br>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 34741                                     | Ashton Kutcher<br>Tara Reid            | R      | 29.98 |
| 23        | 11        | 2              | <b>FIGHTING TEMPTATIONS (WIDESCREEN)</b><br>PARAMOUNT HOME ENTERTAINMENT 37814   | Cuba Gooding, Jr.<br>Beyonce Knowles   | PG-13  | 29.98 |
| 24        | RE-ENTRY  |                | <b>MAID IN MANHATTAN (WIDESCREEN)</b><br>COLUMBIA TRISTAR HOME ENTERTAINMENT 6009748   | Jennifer Lopez<br>Ralph Fiennes        | PG-13  | 19.98 |
| 25        | 25        | 21             | <b>TITANIC</b><br>PARAMOUNT HOME ENTERTAINMENT 155227  | Leonardo DiCaprio<br>Kate Winslet      | PG-13  | 14.98 |
| 26        | NEW       |                | <b>WONDERLAND</b><br>LIONS GATE HOME ENTERTAINMENT 01134   | Val Kilmer<br>Kate Bosworth            | R      | 26.98 |
| 27        | RE-ENTRY  |                | <b>JUST MARRIED</b><br>FOXVIDEO 07226  | Ashton Kutcher<br>Brittany Murphy      | PG-13  | 19.98 |
| 28        | NEW       |                | <b>IN THE CUT (UN-RATED VERSION)</b><br>COLUMBIA TRISTAR HOME ENTERTAINMENT 02366  | Meg Ryan<br>Mark Ruffalo               | NR     | 26.98 |
| 29        | 15        | 3              | <b>FRIENDS: COMPLETE SIXTH SEASON</b><br>WARNER HOME VIDEO 24267   | Jennifer Aniston<br>Matthew Perry      | NR     | 44.98 |
| 30        | 14        | 5              | <b>FREDDY VS. JASON</b><br>NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06831   | Robert Englund                         | R      | 29.98 |
| 31        | 18        | 6              | <b>OUT OF TIME</b><br>MGM HOME ENTERTAINMENT 09549   | Denzel Washington<br>Dean Cain         | PG-13  | 27.98 |
| 32        | 19        | 7              | <b>BARBERSHOP</b><br>MGM HOME ENTERTAINMENT 1004104  | Ice Cube                               | PG-13  | 14.98 |
| 33        | 24        | 7              | <b>AMERICAN WEDDING (WIDESCREEN UNRATED EXTENDED PARTY EDITION)</b><br>UNIVERSAL STUDIOS HOME VIDEO 023798                           | Jason Biggs<br>Alyson Hannigan         | NR     | 26.98 |
| 34        | 14        | 7              | <b>NOTTING HILL</b><br>UNIVERSAL STUDIOS HOME VIDEO 20640  | Julia Roberts<br>Hugh Grant            | PG-13  | 14.98 |
| 35        | 26        | 9              | <b>FREAKY FRIDAY</b><br>WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 031852   | Jamie Lee Curtis<br>Lindsay Lohan      | PG-13  | 29.98 |
| 36        | 33        | 14             | <b>RESERVOIR DOGS: SPECIAL EDITION</b><br>ARTISAN HOME ENTERTAINMENT 12050   | Harvey Keitel<br>Tim Roth              | R      | 14.98 |
| 37        | 31        | 9              | <b>SEABISCUIT (WIDESCREEN)</b><br>UNIVERSAL STUDIOS HOME VIDEO 023287  | Jeff Bridges<br>Tobey McGuire          | PG-13  | 26.98 |
| 38        | RE-ENTRY  |                | <b>THE LION KING (PLATINUM EDITION)</b><br>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62174                       | Animated                               | G      | 29.98 |
| 39        | NEW       |                | <b>GONE WITH THE WIND (RE-MASTERED)</b><br>WARNER HOME VIDEO 35009   | Clark Gable<br>Vivien Leigh            | G      | 19.98 |
| 40        | 23        | 6              | <b>UNDERWORLD (WIDESCREEN)</b><br>COLUMBIA TRISTAR HOME ENTERTAINMENT 03152  | Kate Beckinsale<br>Scott Speedman      | R      | 28.98 |

MARCH 6 2004 **Billboard** TOP VHS SALES

| THIS WEEK | LAST WEEK | WEEKS ON CHART | Sales data compiled by Nielsen VideoScan   |  | RATING | PRICE       |
|-----------|-----------|----------------|--|--|--------|-------------|
|           |           |                | TITLE LABEL/DISTRIBUTING LABEL & NUMBER  | Principal Performers                   |        |             |
|           |           |                | <b>NUMBER 1</b> 1 Week At Number 1   |  |        |             |
| 1         | NEW       |                | <b>THE LION KING 1 1/2</b><br>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31203                                    | Animated                               | 2004   | G 24.98     |
| 2         | 1         | 1              | <b>UNDER THE TUSCAN SUN</b><br>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32058                                   | Diane Lane                             | 2003   | PG-13 24.98 |
| 3         | 2         | 2              | <b>SECONDHAND LIONS</b><br>NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06842   | Michael Caine<br>Robert Duvall         | 2003   | PG 22.98    |
| 4         | 3         | 3              | <b>DORA THE EXPLORER-DORA'S PIRATE ADVENTURE</b><br>PARAMOUNT HOME ENTERTAINMENT 79583   | Animated                               | 2004   | NR 9.98     |
| 5         | 5         | 15             | <b>FINDING NEMO</b><br>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081   | Animated                               | 2003   | G 24.98     |
| 6         | 4         | 4              | <b>OPEN RANGE</b><br>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 07603   | Kevin Costner<br>Robert Duvall         | 2003   | R 24.98     |
| 7         | NEW       |                | <b>INTOLERABLE CRUELTY</b><br>UNIVERSAL STUDIOS HOME VIDEO 61262   | George Clooney<br>Catherine Zeta-Jones | 2003   | PG-13 24.98 |
| 8         | 11        | 7              | <b>EVER AFTER: A CINDERELLA STORY (REPACKAGED EDITION)</b><br>FOXVIDEO 05753   | Drew Barrymore<br>Anjelica Huston      | 1998   | PG 6.98     |
| 9         | 6         | 9              | <b>SEABISCUIT</b><br>UNIVERSAL STUDIOS HOME VIDEO 061427   | Jeff Bridges<br>Tobey McGuire          | 2003   | PG-13 22.98 |
| 10        | 8         | 9              | <b>FREAKY FRIDAY</b><br>WALT DISNEY PICTURES/WALT DISNEY HOME VIDEO 318710   | Jamie Lee Curtis<br>Lindsay Lohan      | 2003   | PG-13 24.98 |
| 11        | 12        | 6              | <b>CHARLIE BROWN VALENTINE</b><br>PARAMOUNT HOME ENTERTAINMENT 79703   | Animated                               | 2004   | NR 12.98    |
| 12        | 9         | 6              | <b>SPONGEBOB SQUAREPANTS - THE SEASCAPE CAPERS</b><br>PARAMOUNT HOME ENTERTAINMENT 79553   | Animated                               | 2004   | NR 9.98     |
| 13        | 13        | 19             | <b>THE LION KING (PLATINUM EDITION)</b><br>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30420                       | Animated                               | 1994   | G 24.98     |
| 14        | 10        | 11             | <b>PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL</b><br>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31680 | Johnny Depp<br>Orlando Bloom           | 2003   | PG-13 24.98 |
| 15        | 7         | 9              | <b>RUGRATS GO WILD</b><br>NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 34052   | Animated                               | 2003   | PG 19.98    |
| 16        | RE-ENTRY  |                | <b>MICKY &amp; MINNIE'S SWEETHEART STORIES</b><br>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33829                | Animated                               | 2004   | NR 14.98    |
| 17        | 22        | 28             | <b>MOULIN ROUGE</b><br>FOXVIDEO 2003425  | Nicole Kidman<br>Ewan McGregor         | 2001   | PG-13 6.98  |
| 18        | 20        | 11             | <b>DORA THE EXPLORER - RHYMES AND RIDDLES</b><br>PARAMOUNT HOME ENTERTAINMENT 79053  | Animated                               | 2003   | NR 9.98     |
| 19        | 17        | 3              | <b>BLUE'S CLUES: CLASSIC CLUES</b><br>PARAMOUNT HOME ENTERTAINMENT 79573   | Animated                               | 2004   | NR 9.98     |
| 20        | 18        | 6              | <b>BILLY BLANKS' TAE-BO CARDIO</b><br>GOODTIMES HOME VIDEO 02945   | Billy Blanks                           | 2003   | NR 19.98    |
| 21        | 25        | 45             | <b>SHREK</b><br>DREAMWORKS HOME ENTERTAINMENT 83670  | Mike Myers<br>Eddie Murphy             | 2001   | PG 14.98    |
| 22        | NEW       |                | <b>WIGGLES TOP OF THE TOTS</b><br>HIT ENTERTAINMENT 02521  | The Wiggles                            | 2004   | NR 14.98    |
| 23        | NEW       |                | <b>SOMEONE LIKE YOU</b><br>FOXVIDEO 05758  | Ashley Judd<br>Greg Kinnear            | 2001   | PG-13 6.98  |
| 24        | 24        | 12             | <b>BRUCE ALMIGHTY</b><br>UNIVERSAL STUDIOS HOME VIDEO 061278   | Jim Carrey<br>Jennifer Aniston         | 2003   | PG-13 22.98 |
| 25        | 14        | 5              | <b>FREDDY VS. JASON</b><br>NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06829   | Robert Englund                         | 2003   | R 22.98     |

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

MARCH 6 2004 **Billboard** TOP VIDEO RENTALS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | Provided by Home Video Essentials, © 2004, Rentrak Corporation. All rights Reserved.               |  | RATING |
|-----------|-----------|----------------|--|--|--------|
|           |           |                | TITLE LABEL/DISTRIBUTING LABEL & NUMBER  | Principal Performers                   |        |
|           |           |                | <b>NUMBER 1</b> 3 Weeks At Number 1  |  |        |
| 1         | 1         | 3              | <b>RADIO</b><br>COLUMBIA TRISTAR HOME ENTERTAINMENT 60130  | Cuba Gooding, Jr.<br>Ed Harris         | PG     |
| 2         | 2         | 2              | <b>SECONDHAND LIONS</b><br>NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06904                     | Michael Caine<br>Robert Duvall         | PG     |
| 3         | NEW       |                | <b>INTOLERABLE CRUELTY</b><br>UNIVERSAL STUDIOS HOME VIDEO 22814                                   | George Clooney<br>Catherine Zeta-Jones | PG-13  |
| 4         | 4         | 2              | <b>UNDER THE TUSCAN SUN</b><br>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 34858 | Diane Lane                             | PG-13  |
| 5         | 3         | 4              | <b>OPEN RANGE</b><br>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32055           | Kevin Costner<br>Robert Duvall         | R      |
| 6         | 5         | 4              | <b>ONCE UPON A TIME IN MEXICO</b><br>COLUMBIA TRISTAR HOME ENTERTAINMENT 08717                     | Antonio Banderas<br>Johnny Depp        | R      |
| 7         | 6         | 2              | <b>LOST IN TRANSLATION</b><br>UNIVERSAL STUDIOS HOME VIDEO 23957                                   | Bill Murray<br>Scarlett Johansson      | R      |
| 8         | 7         | 7              | <b>MY BOSS'S DAUGHTER</b><br>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 34741   | Ashton Kutcher<br>Tara Reid            | R      |
| 9         | 8         | 4              | <b>CABIN FEVER</b><br>LIONS GATE HOME ENTERTAINMENT 01108  | Rider Strong<br>Cecilia Vincent        | R      |
| 10        | NEW       |                | <b>IN THE CUT</b><br>COLUMBIA TRISTAR HOME ENTERTAINMENT 02366                                     | Meg Ryan<br>Mark Ruffalo               | R      |

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. All rights reserved.

MARCH 6 2004 **Billboard** TOP VIDEO GAME RENTALS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | Provided by Home Video Essentials, © 2004, Rentrak Corporation. All rights Reserved. |                            | RATING |
|-----------|-----------|----------------|--|----------------------------|--------|
|           |           |                | TITLE  | Manufacturer               |        |
|           |           |                | <b>NUMBER 1</b> 2 Weeks At Number 1  |                            |        |
| 1         | 1         | 2              | <b>PS2-MAFIA</b>   | Take 2 Interactive         | M      |
| 2         | 2         | 7              | <b>PS2-NEED FOR SPEED: UNDERGROUND</b>   | Electronic Arts            | E      |
| 3         | 3         | 4              | <b>PS2-NFL STREET</b>  | Electronic Arts            | E      |
| 4         | 4         | 7              | <b>PS2-TRUE CRIME: STREETS OF LA</b>   | Activision                 | M      |
| 5         | 8         | 7              | <b>PS2-TONY HAWK'S UNDERGROUND</b>   | Activision                 | T      |
| 6         | 6         | 7              | <b>PS2-MEDAL OF HONOR: RISING SUN</b>  | Electronic Arts            | T      |
| 7         | 5         | 7              | <b>PS2-DRAGON BALL Z: BUDOKAI 2</b>  | Atari, Inc.                | T      |
| 8         | 7         | 7              | <b>PS2-SOCOM II: U.S. NAVY SEALS</b>   | Sony Computer Ent. America | M      |
| 9         | NEW       |                | <b>PS2-SONIC: HEROS</b>  | Sega                       | E      |
| 10        | RE-ENTRY  |                | <b>PS2-MANHUNT</b>   | Take 2 Interactive         | M      |

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## EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



SANTIAGO



HEYERT

**RECORD COMPANIES:** Virgin Records in New York names **Lenny Santiago** senior director of A&R. He was an A&R rep at Roc-a-Fella Records.

**Liquid 8 Records** in Minnetonka, Minn., names **Mark Heyert** VP of sales. He was VP of Fuel 2000 Entertainment.

**Thump Records** in Pomona, Calif., appoints **Jay King** director of classic R&B. He was a founder of R&B group Club Nouveau.

**Artemis Records** in New York names **David Coke** director of finance and administration. He was CFO at Tommy Boy Records.

**RADIO:** Oldies WCBS-FM New York names **Chad Brown** VP/GM. He adds those duties to his role as **Infinity Broadcasting** director of sales, New York.

**MUSIC VIDEO:** Fuse in New York appoints **Robert Weiss** head of programming. He was head of East Coast development at VH1.

**MUSIC MAGAZINES:** Global Rhythm in New York names **Tom Pryor** managing editor. He was senior editor at CDnow.

**The Fader** in New York appoints **Derick Procope** fashion director. He was fashion director at Details magazine.

Also at the Fader, **Eric Ducker** is promoted to West Coast editor, based in Los Angeles. He was senior editor.

**MARKETING SERVICES:** Almighty Institute of Music Retail in Los Angeles appoints **Craig Rosen** VP. He was managing editor of news at Launch and Launch Radio Networks.



## Streisand Scores

**Barbra Streisand** recently attended the unveiling of a newly renovated, state-of-the-art facility named the Barbra Streisand Scoring Stage at **Sony Pictures Studios** in Culver City, Calif. The stage was named in honor of the **Sony Music Entertainment/Columbia Records** recording artist for her outstanding contributions to music and film. At the event, from left, are **Columbia Records Group** president **Will Botwin**, **Sony Corp. of America** chairman/CEO and **Sony Corp.** vice chairman **Howard Stringer**, Streisand, **Sony Music Entertainment** chairman/CEO **Andrew Lack** and **Columbia Records U.S.** president **Don Jenner**.



## Jazzed For Ecko

Fashion designer **Marc Ecko**, left, hangs out with **Vibe** magazine editorial director **Emil Wilbekin** during a Feb. 10 showcase of the new jazz-inspired **Marc Ecko Collection** for fall 2004. Those who attended the event at Ecko's New York showroom were treated to a live performance by jazz quartet **Cliff Lee + 3**.



## Now, Hear This ... ROONEY

Artists to Watch

Power-pop rock bands are currently rare on The Billboard 200, but Los Angeles-based group **Rooney** is trying hard to rectify that with its self-titled debut album on **Geffen/Interscope Records**. The label has mounted an intense artist-development campaign for "Rooney" since the album's release last May. Most of the campaign so far has been worked through retail, with "Rooney" being included in many retail chains' new-artist programs and featuring developing-artist pricing. With lead singer/guitarist **Robert Carmine** writing the band's songs, Rooney's lineup is rounded out by guitarist **Taylor Locke**, bassist **Matthew Winter**, drummer **Ned Brower** and keyboardist **Louie Stephens**. Sales for "Rooney" have been fueled by video airplay of first single "Blueside" on **MTV**. But what really helped build momentum for Rooney was the band's guest appearance on **Fox's** popular drama "The O.C." in an episode that aired Jan. 7. The album has soared from the lower half of the **Billboard** Heatseekers chart into the top 10. With those numbers, **Geffen/Interscope** apparently thinks the time is right to work current single "I'm Shakin'" to top 40 radio. The song received early airplay on top 40 **KIIS-FM** Los Angeles and music-video networks **MTV** and **Fuse**. On March 5, the band appears on **ABC's** "Jimmy Kimmel Live." Rooney may very well attain the ambitious goal it sets for itself in the opening of its official bio: wanting to see good rock music become mainstream again.

ED CHRISTMAN



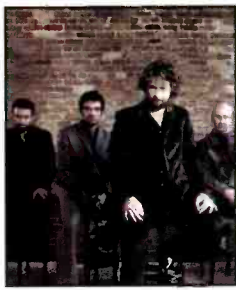
## Movie 'Dates'

Several music celebrities attended the Feb. 3 premiere of **Columbia Pictures'** romantic comedy "50 First Dates" at the **Mann Village Theatre** in Los Angeles. At left, from left, are **Sugar Ray** lead singer **Mark McGrath**, **Creed** lead singer **Scott Stapp** and **Black Eyed Peas** members **Will.I.Am** and **Fergie**. Also at the premiere was **No Doubt** bassist **Tony Kanal**, at right, who produced three songs on **Maverick Records'** "50 First Dates" soundtrack. (Photos: Eric Charbonneau/Berliner Studio/BEImages)



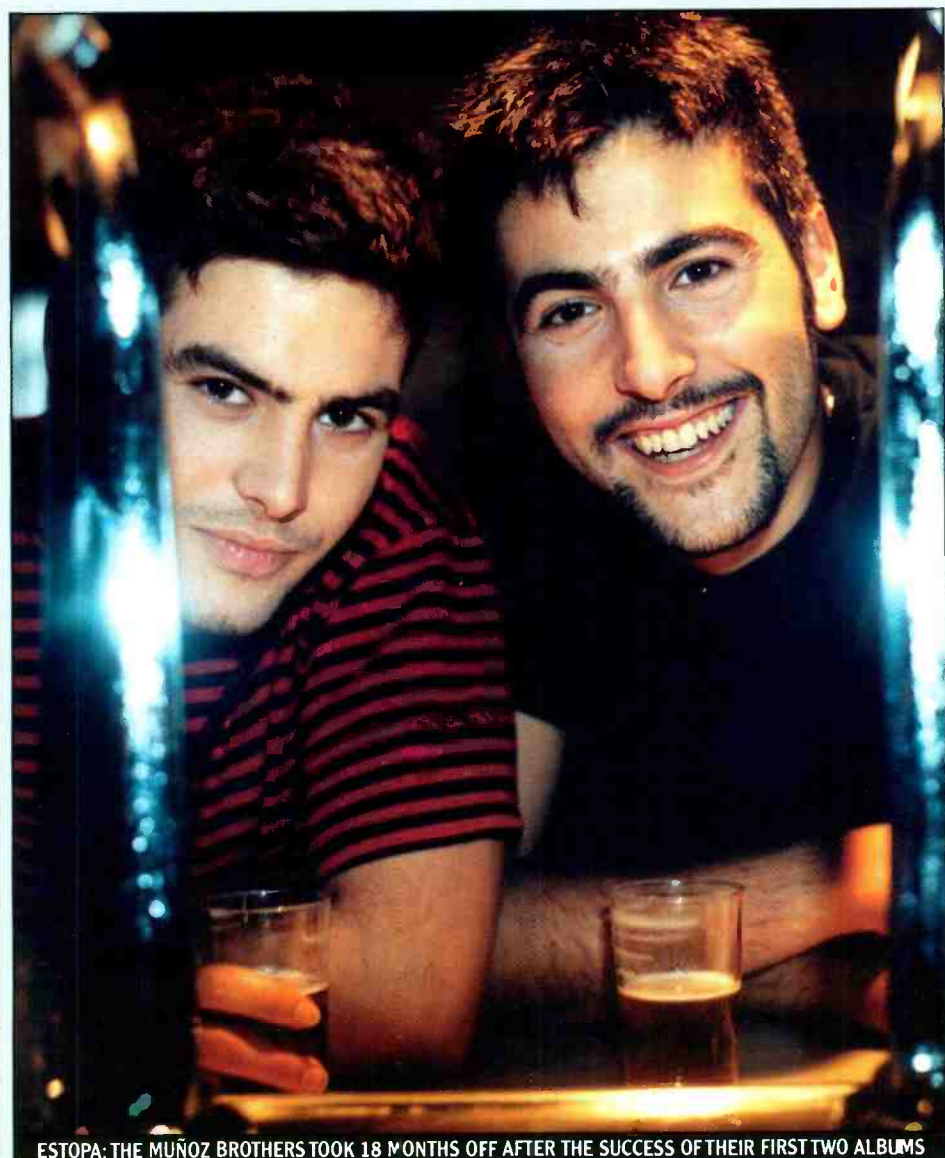


After a seven-year dormancy, Ireland's Hothouse Flowers bloom again with a new album



Avex artist Namie Amuro leads Japanese talent's move into South Korea

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



ESTOPA: THE MUÑOZ BROTHERS TOOK 18 MONTHS OFF AFTER THE SUCCESS OF THEIR FIRST TWO ALBUMS

## Spain's Estopa Back On The Production Line

BY HOWELL LLEWELLYN

MADRID—Five years after releasing a “rumba-rock” debut album that moved 1 million units, sibling duo Estopa is again revving up the local music industry's engine.

Barcelona-born brothers David and José Muñoz fueled Spanish music sales in 2000 with Estopa's self-titled October 1999 album on BMG Ariola.

Released shortly after the pair quit their jobs at a car-components factory where they sang to colleagues on the shop floor, the album picked up an International Federation of the Phonographic Industry Platinum Europe award for shipping more than 1 million units in Europe.

The brothers are ending an 18-month sabbatical with the March 3 release in Spain and Mexico of their third album, “La Calle Es Tuya.”

(BMG Ariola). Releases in the United States, Argentina and Chile will follow through March and April. Wider European releases will depend on performance in the Latin territories.

“This is our most controlled record so far,” David Muñoz says. “We wanted to produce our own album, so we built a studio at home. This new album and tour freaks us out as much as it did at the beginning—we've just spent 18 months getting ‘unfreaked.’”

### SALES ARE DOING WELL

Global shipments of “Estopa” have passed 1.2 million units, according to the label. The duo's second album, “Destrangis,” has shipped 800,000 units to date. Some 230,000 units of the albums' combined shipments came from overseas—notably Mexico, the

(Continued on page 54)

## Universal's Trema Purchase Affords Label 'Possibilities'

BY JAMES MARTIN

PARIS—Universal Music France has acquired Trema, a leading French independent label.

Trema was founded in 1969 by the label's president, Regis Talar, who discovered French singer Michel Sardou and songwriter Jacques Revaux.

The label's artist roster includes “chanson française” stalwarts Michel Sardou, Michel Delpech and Enrico Macias, plus up-and-coming young rock group Dionysos.

Talar says the deal was “Trema's only solution for survival.” He adds that it “allows us to conserve our status as an artists' company, as opposed to a standard record company.”

Universal Music France chairman/CEO Pascal Nègre declines to comment on the deal.

Universal is the market leader in France, with a 33.6% share in 2003, according to labels body SNEP. Trema claims to have a 1.5% share.

Sony Music France previously owned 49% of Trema and had the first rights to acquire it outright. But Sony recently sold its shares to Talar, Sardou and French concert promoter Camus & Camus, paving the way for Universal to purchase Trema for an undisclosed sum. Sales and distribution switch from Sony to Universal effective March 1.

At the time of the Universal purchase, Revaux

no longer held shares in the company. He has retired from the music business. (He wrote the music for the standard “My Way” in its original French form, as “Comme d'Habitude.”)

Sardou has now re-signed with Trema, with which he has been since 1969. He will release his next four albums on the label.

With the acquisition, Universal cements its position as the dominant force in local repertoire here. In recent years, Universal has acquired several other French indies. Some, such as Musidisc, have been fully integrated into the major's French operation. Others, such as Atmosphériques, have remained largely stand-alone structures.

### DIVIDING THE DUTIES

Trema will continue to operate as an autonomous imprint with its own A&R functions. But marketing and promotion will be

shifted to other Universal labels according to genre.

Trema's chanson française and rock acts will be handled by Universal imprint Barclay; its more pop-oriented projects will be released through AZ. The latter is home to artists emerging from France's “Popstars” TV talent show.

Talar says it would be “overly idealistic” to expect Trema to have full autonomy under Universal's wing. However, he says, “I made a

(Continued on page 55)



ROGER: 'A NON-EVENT FOR INDIES'



TALAR: 'WE ARE STILL AN ARTISTS' COMPANY'

## Japan Import-Ban Target Set

BY STEVE MCCLURE

TOKYO—Jan. 1, 2005, could see the introduction of legislation that would ban the import into Japan of domestic repertoire licensed to overseas labels.

In a move aimed at publicizing its ongoing import-right campaign, labels body the Recording Industry Assn. of Japan (RIAJ) recently set that day as a target date for bringing in a new law giving labels the right to block imports of Japanese repertoire from abroad.



YODA: DOES NOT WANT IMPORTS 'TO HAUNT US'

Now, sources suggest that the government's Cultural Affairs Agency plans to introduce legislation allowing labels to ban such imports for a period of five years from release.

There are reports in the Japanese press that the legislation would take effect from the labels' preferred Jan. 1, 2005, starting date.

Despite requests, the agency had not confirmed the accuracy of those reports at press time. Any move to bring in such legislation would be resisted by many retailers.

(Continued on page 54)



| JAPAN                              |           | UNITED KINGDOM                        |           | FRANCE                         |           | GERMANY                  |           |
|------------------------------------|-----------|---------------------------------------|-----------|--------------------------------|-----------|--------------------------|-----------|
| THIS WEEK                          | LAST WEEK | THIS WEEK                             | LAST WEEK | THIS WEEK                      | LAST WEEK | THIS WEEK                | LAST WEEK |
| (DEMPA PUBLICATIONS INC.) 02/25/04 |           | (THE OFFICIAL UK CHARTS CO.) 02/23/04 |           | (SNEP/IFOP/TITE-LIVE) 02/24/04 |           | (MEDIA CONTROL) 02/25/04 |           |
| <b>SINGLES</b>                     |           | <b>SINGLES</b>                        |           | <b>SINGLES</b>                 |           | <b>SINGLES</b>           |           |
| 1                                  | NEW       | 1                                     | NEW       | 1                              | 1         | 1                        | 1         |
| 2                                  | NEW       | 2                                     | 1         | 2                              | 2         | 2                        | 3         |
| 3                                  | NEW       | 3                                     | NEW       | 3                              | 3         | 3                        | 2         |
| 4                                  | 2         | 4                                     | 3         | 4                              | 8         | 4                        | 5         |
| 5                                  | 3         | 5                                     | 4         | 5                              | 4         | 5                        | 4         |
| 6                                  | 4         | 6                                     | 6         | 6                              | 9         | 6                        | 7         |
| 7                                  | 5         | 7                                     | 2         | 7                              | 6         | 7                        | 6         |
| 8                                  | NEW       | 8                                     | 7         | 8                              | 5         | 8                        | 13        |
| 9                                  | 7         | 9                                     | NEW       | 9                              | 7         | 9                        | 11        |
| 10                                 | NEW       | 10                                    | NEW       | 10                             | 10        | 10                       | 8         |
| <b>ALBUMS</b>                      |           | <b>ALBUMS</b>                         |           | <b>ALBUMS</b>                  |           | <b>ALBUMS</b>            |           |
| 1                                  | NEW       | 1                                     | 1         | 1                              | 1         | 1                        | 1         |
| 2                                  | NEW       | 2                                     | 2         | 2                              | 4         | 2                        | NEW       |
| 3                                  | 1         | 3                                     | NEW       | 3                              | 2         | 3                        | 2         |
| 4                                  | 3         | 4                                     | NEW       | 4                              | 3         | 4                        | 3         |
| 5                                  | 2         | 5                                     | 22        | 5                              | 5         | 5                        | 5         |
| 6                                  | NEW       | 6                                     | 3         | 6                              | 9         | 6                        | 7         |
| 7                                  | NEW       | 7                                     | 4         | 7                              | 6         | 7                        | 4         |
| 8                                  | NEW       | 8                                     | 10        | 8                              | 7         | 8                        | 16        |
| 9                                  | NEW       | 9                                     | 5         | 9                              | 13        | 9                        | 9         |
| 10                                 | 5         | 10                                    | 8         | 10                             | 8         | 10                       | 6         |
| <b>CANADA</b>                      |           | <b>ITALY</b>                          |           | <b>SPAIN</b>                   |           | <b>AUSTRALIA</b>         |           |
| (SOUNDCAN) 03/06/04                |           | (FIMI/NIELSEN) 02/23/04               |           | (AFYVE/MEDIA CONTROL) 02/25/04 |           | (ARIA) 02/23/04          |           |
| <b>SINGLES</b>                     |           | <b>SINGLES</b>                        |           | <b>SINGLES</b>                 |           | <b>SINGLES</b>           |           |
| 1                                  | 1         | 1                                     | 1         | 1                              | 1         | 1                        | 1         |
| 2                                  | 2         | 2                                     | 2         | 2                              | 2         | 2                        | 2         |
| 3                                  | 4         | 3                                     | 3         | 3                              | 3         | 3                        | 6         |
| 4                                  | 5         | 4                                     | 6         | 4                              | 5         | 4                        | 3         |
| 5                                  | 8         | 5                                     | 7         | 5                              | 4         | 5                        | 4         |
| 6                                  | 3         | 6                                     | 4         | 6                              | NEW       | 6                        | 5         |
| 7                                  | 6         | 7                                     | 5         | 7                              | NEW       | 7                        | 8         |
| 8                                  | 7         | 8                                     | 8         | 8                              | NEW       | 8                        | 9         |
| 9                                  | 10        | 9                                     | 9         | 9                              | 6         | 9                        | 13        |
| 10                                 | RE        | 10                                    | 10        | 10                             | 7         | 10                       | 10        |
| <b>ALBUMS</b>                      |           | <b>ALBUMS</b>                         |           | <b>ALBUMS</b>                  |           | <b>ALBUMS</b>            |           |
| 1                                  | 1         | 1                                     | 1         | 1                              | 1         | 1                        | 1         |
| 2                                  | 2         | 2                                     | 5         | 2                              | NEW       | 2                        | 2         |
| 3                                  | 4         | 3                                     | 2         | 3                              | NEW       | 3                        | 4         |
| 4                                  | 3         | 4                                     | 3         | 4                              | 2         | 4                        | 3         |
| 5                                  | 9         | 5                                     | 6         | 5                              | 7         | 5                        | 5         |
| 6                                  | 5         | 6                                     | 17        | 6                              | 6         | 6                        | 6         |
| 7                                  | 6         | 7                                     | 7         | 7                              | 4         | 7                        | 8         |
| 8                                  | NEW       | 8                                     | 8         | 8                              | 3         | 8                        | 7         |
| 9                                  | 7         | 9                                     | 15        | 9                              | 5         | 9                        | 10        |
| 10                                 | RE        | 10                                    | 12        | 10                             | 8         | 10                       | 15        |
| <b>THE NETHERLANDS</b>             |           | <b>SWEDEN</b>                         |           | <b>NORWAY</b>                  |           | <b>SWITZERLAND</b>       |           |
| (MEGA CHARTS BV) 02/23/04          |           | (GLF) 02/20/04                        |           | (VEROENS GANG NORWAY) 02/23/04 |           | (MEDIA CONTROL) 02/24/04 |           |
| <b>SINGLES</b>                     |           | <b>SINGLES</b>                        |           | <b>SINGLES</b>                 |           | <b>SINGLES</b>           |           |
| 1                                  | 1         | 1                                     | 4         | 1                              | NEW       | 1                        | 1         |
| 2                                  | 2         | 2                                     | 5         | 2                              | 1         | 2                        | 2         |
| 3                                  | 3         | 3                                     | 3         | 3                              | 2         | 3                        | 3         |
| 4                                  | 4         | 4                                     | 1         | 4                              | 10        | 4                        | 41        |
| 5                                  | 34        | 5                                     | 6         | 5                              | NEW       | 5                        | 4         |
| <b>ALBUMS</b>                      |           | <b>ALBUMS</b>                         |           | <b>ALBUMS</b>                  |           | <b>ALBUMS</b>            |           |
| 1                                  | 1         | 1                                     | NEW       | 1                              | 2         | 1                        | NEW       |
| 2                                  | 2         | 2                                     | 1         | 2                              | 1         | 2                        | 1         |
| 3                                  | 4         | 3                                     | 3         | 3                              | 4         | 3                        | NEW       |
| 4                                  | 3         | 4                                     | 2         | 4                              | 7         | 4                        | 2         |
| 5                                  | 5         | 5                                     | 7         | 5                              | 3         | 5                        | 19        |

# U.K.'s Ferdinand Debuts In Top Five

The self-titled debut album from four-piece band **Franz Ferdinand** entered the U.K. chart Feb. 15 at No. 3, following the hit single "Take Me Out." Signed to independent label **Domino**, the sharply dressed quartet has been generating a lot of hype with its energetic, disco-fueled guitar

condition." The Negramaro project marks a departure for the Sugar label, best-known for crossover phenomenon **Andrea Bocelli** and the English-singer **Elisa**. Sugar GM **Riccardo Uselli** says, "The Italian live-rock scene is very vibrant, and the time is ripe for transforming this into record sales." **MARK WORDEN**



FRANZ FERDINAND: CURRENTLY ON TOUR

**SPIRITUAL AWAKENING:** An impressive mini-set during the Discover Denmark night at MIDEM should provide the impetus to rocket **Kira & the Kindred Spirits** to international success. Backed by a powerful blues-rock band, frontwoman **Kira Skov** calls the music "punk blues." The dark horse on a bill that included Danish breakthrough acts **the Raveonettes**, **Kashmir** and **Mew**, the band reported a "stampede" of interest following the performance. "We're working on a U.S. deal and have got offers for several showcases in L.A. and San Francisco," Skov reports. The time is definitely right: Danish Culture Minister **Rian Mikkelsen** visited MIDEM and pledged funds to help musical exports, and **Music Export Denmark** recently formed to lend financial support for bands to play overseas showcases (see story, page 54). "Happiness Saves Lives," the group's domestic debut album, was released

pop. Hailing from Edinburgh, Scotland, where the group created a stir by hosting artistic events in a warehouse dubbed "the Chateau," Franz Ferdinand traveled to Malmö, Sweden, last August to record its debut album with **Cardigans** producer **Tor Johannsen**. Domino releases the album March 23 in the United States, and Franz Ferdinand commenced a North American tour Feb. 26. It will return in May for further dates.

CHRISTOPHER BARRETT

**BELLES LETTRES:** "Qui De Nous Deux" (Delabel/EMI) is the third set

from an artist known simply as **M**, aka accomplished young French singer/songwriter **Matthieu Chedid**. The album confirms M's talent as a creator of catchy pop-rock songs, characterized by beguiling melodies and a clever eclecticism that shines through on such tracks as the reggae-tinged single, "A Tes Souhairs." "Qui De Nous Deux" entered the French charts at No. 1 in late 2003 and spent three weeks there. A forthcoming tour, which takes in France, Belgium and Switzerland from February through April, is already sold out. The album has sold 300,000 units in France. **JAMES MARTIN**

**WINE AND SONG:** Southern Italian "indie rock" group **Negramaro** opened for **the Rasmus** during its recent Milan concert, prior to releasing its album "000577" (Sugar) Feb. 13. Lead singer **Giuliano Sangiorgi** says, "The name comes from a wine produced in our native Salento region. It's bittersweet, like our music, while 000577 is the official code number used for bottling it. As for our influences, they're a combination of British and American rock and the Italian singer/songwriter tra-

on **Sublime Exile**. Following MIDEM, the band was finalizing a new Scandinavia-wide label deal. **CHARLES FERRO**

**BLOOMING AGAIN:** Long-serving Irish folk-rockers **Hothouse Flowers** release "Into Your Heart" March 15 on indie label **Rubyworks**; it is their first studio album in seven years. The Dublin-based outfit is now pared down to a trio comprising singer **Liam O'Maonlai**, guitarist **Fiachna O'Braonain** and bassist **Peter O'Toole**. After 19 years together, the threesome remains committed to keeping the band's fire alight despite the disappointing reception "Burn" received in 1997. "We had to stop to say, 'Do we want to carry on?'" O'Braonain says. "We've talked about it, and it's something that was left unfinished and we still have to do." The band's management is in talks with U.S. labels. **STEVE ADAMS**

Global Pulse™  
**Nigel Williamson, Editor**  
 nwilliamson@billboard.com



| AUSTRIA        |           | (AUSTRIAN IFPI/AUSTRIA TOP 40) 02/23/04 |  |
|----------------|-----------|---|--|
| THIS WEEK      | LAST WEEK |   |  |
| <b>SINGLES</b> |           |   |  |
| 1              | NEW       | 1                                       | <b>ADDICTION</b><br>VERENA UNIVERSAL                   |
| 2              | 1         | 1                                       | <b>AUGEN AUF</b><br>DOMPH! GUN                         |
| 3              | 3         | 3                                       | <b>BEDS ARE BURNING</b><br>NOVASPACE KON               |
| 4              | 2         | 2                                       | <b>SHUT UP</b><br>BLACK EYED PEAS INTERSCOPE           |
| 5              | 7         | 7                                       | <b>SUPERSTAR</b><br>JAMELIA PARLOPHONE                 |
| <b>ALBUMS</b>  |           |   |  |
| 1              | 1         | 1                                       | <b>NORAH JONES</b><br>FEELS LIKE HOME BLUE NOTE        |
| 2              | NEW       | NEW                                     | <b>OOMP!</b><br>WAHRHEIT ODER PFLICHT GUN              |
| 3              | 63        | 63                                      | <b>BEYONCÉ KNOWLES</b><br>DANGEROUSLY IN LOVE COLUMBIA |
| 4              | 2         | 2                                       | <b>EVANESCENCE</b><br>FALLEN WIND-UP/EPIC              |
| 5              | 6         | 6                                       | <b>NORAH JONES</b><br>COME AWAY WITH ME BLUE NOTE      |

| BELGIUM/FLANDERS |           | (PROMUVI) 02/25/04 |   |
|------------------|-----------|--------------------|---|
| THIS WEEK        | LAST WEEK |                    |   |
| <b>SINGLES</b>   |           |                    |   |
| 1                | NEW       | 1                  | <b>1 LIFE</b><br>KANDÉE ARS                                   |
| 2                | 1         | 1                  | <b>RAIN DOWN ON ME</b><br>KANE RCA                            |
| 3                | 2         | 2                  | <b>AFSCHEID NEMEN BESTAAT NIET</b><br>MARCO BORSATO UNIVERSAL |
| 4                | 7         | 7                  | <b>I DON'T CARE</b><br>MILK INC. FT. SILVY ANTLER-SUBWAY      |
| 5                | 3         | 3                  | <b>VOOR HAAR</b><br>GENE THOMAS MERCURY                       |
| <b>ALBUMS</b>    |           |                    |   |
| 1                | 1         | 1                  | <b>NORAH JONES</b><br>FEELS LIKE HOME BLUE NOTE               |
| 2                | 2         | 2                  | <b>MAGNUS</b><br>THE BODY GAVE YOU EVERYTHING ISLAND          |
| 3                | 4         | 4                  | <b>DIDO</b><br>LIFE FOR RENT CHEEKY/ARISTA                    |
| 4                | 3         | 3                  | <b>EVANESCENCE</b><br>FALLEN WIND-UP/EPIC                     |
| 5                | 6         | 6                  | <b>BARRY WHITE</b><br>LOVE SONGS MERCURY                      |

| DENMARK        |           | (IFPI/NIelsen MARKETING RESEARCH) 02/24/04 |  |
|----------------|-----------|--|--|
| THIS WEEK      | LAST WEEK |  |  |
| <b>SINGLES</b> |           |  |  |
| 1              | 1         | 1  | <b>TURN ME ON</b><br>KEVIN LYTTLE ATLANTIC                               |
| 2              | 2         | 2  | <b>BEHIND BLUE EYES</b><br>LIMP BIZKIT INTERSCOPE                        |
| 3              | NEW       | NEW  | <b>I DON'T MIND</b><br>SWAN LEE PLAYGROUND                               |
| 4              | 4         | 4  | <b>TOXIC</b><br>BRITNEY SPEARS JIVE                                      |
| 5              | 3         | 3  | <b>TAKING BACK MY HEART</b><br>MARIA LUCIA CAPITOL                       |
| <b>ALBUMS</b>  |           |  |  |
| 1              | 1         | 1  | <b>NORAH JONES</b><br>FEELS LIKE HOME BLUE NOTE                          |
| 2              | 2         | 2  | <b>VARIOUS ARTISTS</b><br>DANSK MELODI GRAND PRIX 2004 CMC               |
| 3              | 3         | 3  | <b>NORAH JONES</b><br>COME AWAY WITH ME BLUE NOTE                        |
| 4              | 5         | 5  | <b>KIM LARSEN &amp; KJUKKEN</b><br>7-9-13 CAPITOL                        |
| 5              | NEW       | NEW  | <b>SIMON &amp; GARFUNKEL</b><br>THE ESSENTIAL SIMON & GARFUNKEL COLUMBIA |

| PORTUGAL       |           | (AFP) 02/24/04 |   |
|----------------|-----------|----------------|---|
| THIS WEEK      | LAST WEEK |                |   |
| <b>SINGLES</b> |           |                |   |
| 1              | 1         | 1              | <b>MY IMMORTAL</b><br>EVANESCENCE WIND-UP/EPIC  |
| 2              | 7         | 7              | <b>GOING UNDER</b><br>EVANESCENCE WIND-UP/EPIC  |
| 3              | 2         | 2              | <b>LOOKING FOR SOMETHING</b><br>ERA MERCURY     |
| 4              | 6         | 6              | <b>SING FOR THE MOMENT</b><br>EMINEM INTERSCOPE |
| 5              | 4         | 4              | <b>LOSE YOURSELF</b><br>EMINEM INTERSCOPE       |
| <b>ALBUMS</b>  |           |                |   |
| 1              | 1         | 1              | <b>NORAH JONES</b><br>FEELS LIKE HOME BLUE NOTE |
| 2              | 2         | 2              | <b>EVANESCENCE</b><br>FALLEN WIND-UP/EPIC       |
| 3              | 6         | 6              | <b>RUI VELOSO</b><br>O CONCERTO ACUSTICO VIRGIN |
| 4              | 3         | 3              | <b>MARIA RITA</b><br>MARIA RITA WARNER BROS.    |
| 5              | 4         | 4              | <b>SEAL</b><br>IV WARNER BROS.                  |

| IRELAND        |           | (IRMA/CHART TRACK) 02/20/04 |   |
|----------------|-----------|-----------------------------|---|
| THIS WEEK      | LAST WEEK |                             |   |
| <b>SINGLES</b> |           |                             |   |
| 1              | 1         | 1                           | <b>MILKSHAKE</b><br>KELUS VIRGIN                                      |
| 2              | 2         | 2                           | <b>HEY YA!</b><br>OUTKAST ARISTA                                      |
| 3              | 3         | 3                           | <b>TAKE ME TO THE CLOUDS ABOVE</b><br>LMC VS. U2 ALL AROUND THE WORLD |
| 4              | NEW       | NEW                         | <b>DANCE WITH MY FATHER</b><br>LUTHER VANDROSS J/BMG                  |
| 5              | 4         | 4                           | <b>LEAVE RIGHT NOW</b><br>WILL YOUNG S/BMG                            |
| <b>ALBUMS</b>  |           |                             |   |
| 1              | 1         | 1                           | <b>NORAH JONES</b><br>FEELS LIKE HOME BLUE NOTE                       |
| 2              | NEW       | NEW                         | <b>FRANZ FERDINAND</b><br>FRANZ FERDINAND DOMINO                      |
| 3              | 2         | 2                           | <b>NORAH JONES</b><br>COME AWAY WITH ME BLUE NOTE                     |
| 4              | 5         | 5                           | <b>BRITNEY SPEARS</b><br>IN THE ZONE JIVE                             |
| 5              | 3         | 3                           | <b>HOTHOUSE FLOWERS</b><br>INTO YOUR HEART RUBYWORKS                  |

| FINLAND        |           | (YLE) 02/23/04 |   |
|----------------|-----------|----------------|---|
| THIS WEEK      | LAST WEEK |                |   |
| <b>SINGLES</b> |           |                |   |
| 1              | NEW       | NEW            | <b>PALVELEMAAN</b><br>CMX HERODES                   |
| 2              | 10        | 10             | <b>ALLSTARS</b><br>BEATS & STYLES CREW EPIC         |
| 3              | NEW       | NEW            | <b>FOREVER AND A DAY</b><br>PRIVATE LINE BAD HABITS |
| 4              | NEW       | NEW            | <b>TAMAN TAIVAAN ALLA</b><br>KOTTELOLSUUS MEGAMANIA |
| 5              | 1         | 1              | <b>EI KOSKAAN ENAA</b><br>@JUNKMAIL GOOD SON        |
| <b>ALBUMS</b>  |           |                |   |
| 1              | 1         | 1              | <b>ERI ESITTAJIA</b><br>IOOLS RCA                   |
| 2              | NEW       | NEW            | <b>NELJIA RUUSUA</b><br>KARELIA EXPRESS PARLOPHONE  |
| 3              | 2         | 2              | <b>NORAH JONES</b><br>FEELS LIKE HOME BLUE NOTE     |
| 4              | 3         | 3              | <b>EVANESCENCE</b><br>FALLEN WIND-UP/EPIC           |
| 5              | 5         | 5              | <b>NO DOUBT</b><br>THE SINGLES 1992-2003 INTERSCOPE |

| HUNGARY        |           | (MAHASZ) 02/20/04 |  |
|----------------|-----------|-------------------|--|
| THIS WEEK      | LAST WEEK |                   |  |
| <b>SINGLES</b> |           |                   |  |
| 1              | NEW       | NEW               | <b>TOXIC</b><br>BRITNEY SPEARS JIVE                            |
| 2              | 2         | 2                 | <b>2000 EV</b><br>DRAFT MAGNEOTON                              |
| 3              | 3         | 3                 | <b>HELLO TOURIST</b><br>EMIL RILEY MUSIC DOME                  |
| 4              | 4         | 4                 | <b>ME AGAINST THE MUSIC</b><br>BRITNEY SPEARS FT. MADONNA JIVE |
| 5              | 1         | 1                 | <b>SZEKT RGY</b><br>TANKCSAPDA SONY MUSIC                      |
| <b>ALBUMS</b>  |           |                   |  |
| 1              | 2         | 2                 | <b>MC HAWER FT. TEKKO</b><br>KIMEGYER A TEMETOBE MAGNEOTON     |
| 2              | 1         | 1                 | <b>NOX</b><br>BUVOLET UNIVERSAL                                |
| 3              | 3         | 3                 | <b>MATYI ES AN HEGEDES</b><br>NECSI-NECSI EMI                  |
| 4              | 5         | 5                 | <b>CSERH TI ZSUZSA</b><br>BEST OF BMG                          |
| 5              | 8         | 8                 | <b>T.N.T.</b><br>EGYETLEN SZO MAGNEOTON                        |

| POLAND        |           | (ZWI.ZEK PRODUCENTOW AUDIO VIDEO) 02/20/04 |  |
|---------------|-----------|--|--|
| THIS WEEK     | LAST WEEK |  |  |
| <b>ALBUMS</b> |           |  |  |
| 1             | 2         | 2  | <b>NORAH JONES</b><br>FEELS LIKE HOME BLUE NOTE                          |
| 2             | 3         | 3  | <b>ANITA LIPNICKA &amp; JOHN PORTER</b><br>NIEPRZYWOITE PIOSENKI POMATON |
| 3             | 1         | 1  | <b>CZESLAW NIEMEN</b><br>ZLOTA KOLEKCJA POMATON                          |
| 4             | 4         | 4  | <b>VARIOUS ARTISTS</b><br>RADIO ZET TYLKO WIELKIE PRZEBOJE... MAGIC      |
| 5             | 5         | 5  | <b>JEDEN OSIEM</b><br>WIDEOTEKA UMC RECORDS                              |
| 6             | 27        | 27   | <b>VARIOUS ARTISTS</b><br>NAJLEPSZA MUZYKA DO USLYSZENIA SONY MUSIC      |
| 7             | 16        | 16   | <b>SOUNDTRACK</b><br>LOVE ACTUALLY ISLAND                                |
| 8             | 17        | 17   | <b>MICHAL BAJOR</b><br>ZA KULISAMI 2004 SONY MUSIC                       |
| 9             | 9         | 9  | <b>BAJM</b><br>MYSLI SLOWA POMATON                                       |
| 10            | 8         | 8  | <b>DIDO</b><br>LIFE FOR RENT CHEEKY/ARISTA                               |

| Billboard® EUROCHARTS   |           | Eurocharts are compiled by Billboard from the national singles and album sales charts of 18 European countries.<br>02/25/04 |   |
|---|-----------|---|---|
| THIS WEEK   | LAST WEEK |   |   |
| <b>SINGLES SALES</b>  |           |   |   |
| 1   | 1         | 1   | <b>SHUT UP</b><br>BLACK EYED PEAS INTERSCOPE                                  |
| 2   | 4         | 4   | <b>SUPERSTAR</b><br>JAMELIA PARLOPHONE  |
| 3   | 2         | 2   | <b>HEY YA!</b><br>OUTKAST ARISTA  |
| 4   | 3         | 3   | <b>TURN ME ON</b><br>KEVIN LYTTLE ATLANTIC                                    |
| 5   | 5         | 5   | <b>SI DEMAIN ... (TURN AROUND)</b><br>ANTONIN KAREEN & BONNIE TYLER EPIC      |
| 6   | NEW       | NEW   | <b>WHO'S DAVID</b><br>BUSTED UNIVERSAL  |
| 7   | 6         | 6   | <b>MILKSHAKE</b><br>KELUS VIRGIN  |
| 8   | 10        | 10  | <b>AUGEN AUF</b><br>DOMPH! GUN SUPERS   |
| 9   | 9         | 9   | <b>TOXIC</b><br>BRITNEY SPEARS JIVE   |
| 10  | 7         | 7   | <b>WITH A LITTLE HELP FROM MY FRIENDS</b><br>SAM & MARK 19/BMG                |
| 11  | 11        | 11  | <b>COMME DES CONNARDS</b><br>LES CONNARDS UP MUSIC                            |
| 12  | NEW       | NEW   | <b>SOMEWHERE ONLY WE KNOW</b><br>KEANE ISLAND                                 |
| 13  | 12        | 12  | <b>TAKE ME TO THE CLOUDS ABOVE</b><br>LMC VS. U2 ALL AROUND THE WORLD         |
| 14  | 14        | 14  | <b>ICH BIN EIN STAR/COOPS WE ARE IN THE JUNGLE</b><br>OSCHUNGEL STARS POLYDOR |
| 15  | 13        | 13  | <b>ON N'OUBLIE JAMAIS RIEN</b><br>HELENE SEGARA ORLANDO/EAST WEST             |
| 16  | 21        | 21  | <b>MAD WORLD</b><br>MICHAEL ANDREWS FT. GARY JULES ADVENTURESANCTUARY         |
| 17  | 16        | 16  | <b>IN THE SHADOWS</b><br>THE RASMUS PLAYGROUND/UNIVERSAL                      |
| 18  | 19        | 19  | <b>MY IMMORTAL</b><br>EVANESCENCE WIND-UP/EPIC                                |
| 19  | 17        | 17  | <b>BEHIND BLUE EYES</b><br>LIMP BIZKIT INTERSCOPE                             |
| 20  | 18        | 18  | <b>I'M STILL IN LOVE WITH YOU</b><br>SEAN PAUL FT. SASHA VP/ATLANTIC          |
| <b>ALBUM SALES</b>  |           |   |   |
| 1   | 1         | 1   | <b>NORAH JONES</b><br>FEELS LIKE HOME BLUE NOTE                               |
| 2   | 3         | 3   | <b>DIDO</b><br>LIFE FOR RENT CHEEKY/ARISTA                                    |
| 3   | 4         | 4   | <b>NORAH JONES</b><br>COME AWAY WITH ME BLUE NOTE                             |
| 4   | 2         | 2   | <b>EVANESCENCE</b><br>FALLEN WIND-UP/EPIC                                     |
| 5   | 5         | 5   | <b>BLACK EYED PEAS</b><br>ELEPHUNK INTERSCOPE                                 |
| 6   | 15        | 15  | <b>OUTKAST</b><br>SPEAKERSXXX/THE LOVE BELOW ARISTA                           |
| 7   | 7         | 7   | <b>SEAL</b><br>IV WARNER BROS.  |
| 8   | 6         | 6   | <b>AIR</b><br>TALKIE WALKIE SOURCE/VIRGIN                                     |
| 9   | 37        | 37  | <b>THE DARKNESS</b><br>PERMISSION TO LAND MUST DESTROY/ATLANTIC               |
| 10  | NEW       | NEW   | <b>OOMP!</b><br>WAHRHEIT ODER PFLICHT GUN SUPERS                              |
| 11  | 9         | 9   | <b>LEANN RIMES</b><br>THE BEST OF CURB/LONDON                                 |
| 12  | 10        | 10  | <b>KATIE MELUA</b><br>CALL OFF THE SEARCH DRAMATICO                           |
| 13  | 14        | 14  | <b>FRANZ FERDINAND</b><br>FRANZ FERDINAND DOMINO                              |
| 14  | 8         | 8   | <b>JOSS STONE</b><br>THE SOUL SESSIONS VIRGIN                                 |
| 15  | 12        | 12  | <b>BRITNEY SPEARS</b><br>IN THE ZONE JIVE                                     |
| 16  | NEW       | NEW   | <b>MICHELLE McMANUS</b><br>THE MEANING OF LOVE S/BMG                          |
| 17  | 11        | 11  | <b>DICK BRAVE &amp; THE BLACKBEATS</b><br>OICK THIS! WEA                      |
| 18  | 16        | 16  | <b>NO DOUBT</b><br>THE SINGLES 1992-2003 INTERSCOPE                           |
| 19  | NEW       | NEW   | <b>DURAN DURAN</b><br>GREATEST EMI  |
| 20  | 13        | 13  | <b>INCUBUS</b><br>A CROW LEFT OF THE MURDER EPIC                              |
| <b>RADIO AIRPLAY</b>  |           |   |   |
| Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Music Control.<br>02/25/04 music control |           |   |   |
| <b>SINGLES SALES</b>  |           |   |   |
| 1   | 1         | 1   | <b>SHUT UP</b><br>BLACK EYED PEAS INTERSCOPE                                  |
| 2   | 3         | 3   | <b>SUPERSTAR</b><br>JAMELIA PARLOPHONE  |
| 3   | 5         | 5   | <b>IT'S MY LIFE</b><br>NO DOUBT MCA   |
| 4   | 2         | 2   | <b>HEY YA!</b><br>OUTKAST ARISTA  |
| 5   | 4         | 4   | <b>LIFE FOR RENT</b><br>DIDO CHEEKY/BMG                                       |
| 6   | 6         | 6   | <b>TURN ME ON</b><br>KEVIN LYTTLE ATLANTIC                                    |
| 7   | 8         | 8   | <b>BEHIND BLUE EYES</b><br>LIMP BIZKIT INTERSCOPE                             |
| 8   | 7         | 7   | <b>TOO LOST IN YOU</b><br>SUGABABES ISLAND                                    |
| 9   | 10        | 10  | <b>AMAZING</b><br>GEORGE MICHAEL COLUMBIA                                     |
| 10  | 9         | 9   | <b>IN THE SHADOWS</b><br>THE RASMUS PLAYGROUND/UNIVERSAL                      |
| 11  | 14        | 14  | <b>RED BLOODED WOMAN</b><br>KYLIE MINOGUE PARLOPHONE                          |
| 12  | 21        | 21  | <b>TOXIC</b><br>BRITNEY SPEARS JIVE   |
| 13  | 13        | 13  | <b>POWERLESS (SAY WHAT YOU WANT)</b><br>NELLY FURTADO DREAMWORKS              |
| 14  | 15        | 15  | <b>PARCE QU'ON VIENT DE LOIN</b><br>CORNEILLE WAGRAM                          |
| 15  | 11        | 11  | <b>LOVE'S DIVINE</b><br>SEAL EAST WEST  |
| 16  | 12        | 12  | <b>GO IS A DJ</b><br>PINK ARISTA  |
| 17  | 16        | 16  | <b>MILKSHAKE</b><br>KELUS VIRGIN  |
| 18  | 18        | 18  | <b>MY IMMORTAL</b><br>EVANESCENCE WIND-UP/EPIC                                |
| 19  | 30        | 30  | <b>TAKE ME TO THE CLOUDS ABOVE</b><br>LMC VS. U2 ALL AROUND THE WORLD         |
| 20  | 23        | 23  | <b>WHITE FLAG</b><br>DIDO ARISTA  |

| COMMON CURRENCY   |     |     |    |     |     |     |     |     |     |     |
|---|-----|-----|----|-----|-----|-----|-----|-----|-----|-----|
| A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.<br>Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner |     |     |    |     |     |     |     |     |     |     |
| ARTIST  | USA | JPN | LK | GER | FRA | CAN | SPN | AUS | ITA | NTH |
| <b>BLACK EYED PEAS</b><br>Elephunk (U)  |     |     | 3  |     | 5   | 5   |     | 7   | 10  | 10  |
| <b>DIDO</b><br>Life For Rent (B)  |     |     | 10 | 5   | 10  |     |     | 8   |     | 4   |
| <b>EVANESCENCE</b><br>Fallen (S)  | 3   |     |    | 7   | 6   | 3   |     | 4   |     | 6   |
| <b>NORAH JONES</b><br>Come Away With Me (E)   |     |     |    | 4   | 10  |     |     |     |     | 5   |
| <b>NORAH JONES</b><br>Feels Like Home (E)   | 1   | 6   | 1  | 1   | 1   | 1   | 5   | 2   | 1   | 1   |

# MED Will Make SXSW Debut

## Danish Export Body Sponsoring Showcases For Several Acts

BY CHARLES FERRO

COPENHAGEN—The newly formed Music Export Denmark (MED) body will kick off with a series of showcases at the South by Southwest music conference in Austin in March.

MED—which was unveiled in January immediately before the MIDEM trade fair in Cannes,

The acts performing at SXSW under the MED banner will include the Defectors (Bad Afro), Hush (unsigned), On Trial (3rd Tsonami) and Randi Laubek (EMI-Medley).

Also appearing will be three acts from Copenhagen indie label Crunchy Frog, including its most successful signing, Junior Senior.

### INTERNATIONAL EXPOSURE

“MED’s strategy [for SXSW] is to feature bands in repeat performances at various sites to get the most impact and international exposure,” says ROSA managing director Gunnar Madsen, who is coordinating activities under the MED umbrella.

After SXSW, MED plans to stage a series of concerts featuring developing Danish talent. They will take place in Brussels and Paris in May, Madsen says.

Following the Spot and Roskilde festivals in June, it will stage concerts at annual music industry trade fair PopKomm Sept. 29-Oct. 1 in Berlin. “Much of what we’ll [subsequently] do will be in countries close to Denmark,” Madsen says.

MED was created without the involvement of the local affiliate of the International Federation of the Phonographic Industry or its member companies.

IFPI Denmark chairman Michael Ritto confirms that “for now, we have no active role.” Ritto is skeptical of a music export body that was launched without consulting the IFPI’s members, who are the actual exporters of Den-

mark’s recorded music.

Madsen suggests that MED might be a misnomer, noting that the thrust of the new body is to “profile” Danish music overseas.

“We’ll be in a dialogue with the labels when we have common interests,” he says, “and talk about how to combine a broader music export platform with their commercial interests.”



MADSEN: AIMS TO PROFILE MUSIC ABROAD

France—was formed by state-funded rock/pop music “incubator” the Danish Rock Council (ROSA), state-run public broadcaster the Danish Broadcasting Corp. and Venuefonden, a nonprofit arm of the annual Roskilde Festival aimed at supporting music venues.

ROSA provides financial support for up-and-coming acts. It also sponsors the annual Spot festival in Aarhus, which exposes new talent to international A&R and media representatives.



RITTO: SKEPTICAL OF NEW MED

mark’s recorded music. IFPI Denmark marketing director Jesper Bay concedes that MED could lead to cooperation between the “organizational and the entrepreneurial” aspects of the state and the music industry. “But Denmark is too small a country to have too many organizations,” he warns. “That can be risky.”

Ole Mortensen, head of local repertoire and international exploitation at EMI-Medley, also has his doubts. “We’re waiting to see what happens,” he says.

albums sell for the equivalent of 1,200 yen to 1,600 yen (\$11.35-\$15.14), while in Japan they are priced at between 2,500 yen and 3,000 yen (\$23.65-\$28.38). In China, legitimate CD albums sell for between 550 yen and 850 yen (\$5.20-\$8.04).

There are large differences between prices of recorded music in Japan and other parts of Asia.

### PRICING CONSIDERATIONS

The RIAJ insists its members’ retail prices are at roughly the same level

## Estopa

Continued from page 51

United States, Argentina and Chile.

The brothers will travel to Mexico, Argentina and Chile in late March for promotion duties before embarking on a May-September tour of Spain, followed by a tour of the Americas in October.

BMG Ariola head of international exploitation Fran Arbulu concedes that

albums sell for the equivalent of 1,200 yen to 1,600 yen (\$11.35-\$15.14), while in Japan they are priced at between 2,500 yen and 3,000 yen (\$23.65-\$28.38). In China, legitimate CD albums sell for between 550 yen and 850 yen (\$5.20-\$8.04).

“Of course, we have solid contracts between the licensors and [overseas] licensees,” Yoda says, “and we try to

control the distribution as best we can. But a percentage of those [licensed recordings] have still managed to trickle back. If they show up in record stores as bargain ‘re-entry items,’ the prices we set in Japan will have no real relevance anymore.

“Rather than focusing on stopping them overseas,” he adds, “we’re trying to stop distribution within Japan.”

Estopa is “not a huge-selling act in those [overseas Latin] countries, but they went down really well when they played there [in 2002]. Their street-wise humor won them much respect.”

“La Calle Es Tuya?” sticks to the act’s successful blend of Catalan rumba—a flamenco sub-genre—rock and a little hip-hop. It is lyrically flavored with the same realism that marked the first two sets. “We always play the same way, but that’s what people like,” says José Muñoz, the younger half of Estopa.

The duo’s approach is exemplified on the new album by the rock-styled

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## Japan Import

Continued from page 51

ers and consumer groups.

RIAJ chairman Tom Yoda stresses that the reason for the labels’ campaign is to prevent “gray imports” from entering Japan. “We are not trying to stamp out so-called ‘parallel imports,’” he says. “We’ve been dealing with that as a part of our business for years.

“We are simply trying to prevent our products from coming back to haunt us after we’ve lowered the price aggressively to make them competitive [in Asia],” Yoda continues. “Parallel imports shouldn’t be affected at all.”

According to the RIAJ, 4.65 million Japanese-repertoire albums were sold in Asia outside of Japan in 2002; 680,000 of those CDs were subsequently imported back into Japan to

# NEWS LINE

THE INTERNATIONAL WEEK IN BRIEF

**Virgin Retail Italy** has been declared bankrupt. Italian businesswoman Laura Alessi acquired the Milan-based company from London-based Virgin Entertainment Group in June 2002. It operated four megastores (in Milan, Bologna, Padua and Bergamo), which closed for "restocking" shortly before Christmas 2003 but never reopened. The official bankruptcy declaration was made Feb. 5 in Milan. Neither Alessi nor her lawyers attended the hearing. VEG chief executive Simon Wright emphasizes that VEG sold the Italian operation outright to Alessi in 2002 and has had no business connection with Virgin Retail Italy since. Prior to the bankruptcy, VEG was in a legal dispute with Alessi's company, which had continued to trade under the Virgin name and use Virgin Megastore frontages in Italy without permission since the expiration of a "transition period" agreement that had allowed it to use the name. **MARK WORDEN**

**U.K.-based multiple retailer WH Smith** will cease selling singles by the end of March. "As a result of the growing demand for albums and DVDs, coupled with the market-wide fall in the singles market, we have made a business decision to withdraw from the CD singles market," a spokesperson says. According to the British Phonographic Industry, WHS had an 8% market share for singles (value and volume) in 2002. Statistics for 2003 are not yet available. According to the BPI figures, WHS accounted for more than 5% of the British albums market in 2002. **LARS BRANDLE**

**The third annual Arion Greek Music Awards** will be held March 30 at Athens' Olympic Weightlifting Center. The awards are jointly organized by national commercial TV channel Mega and the Greek affiliate of the International Federation of the Phonographic Industry. Last year's winners and a panel of music industry and media professionals vote on the majority of the awards. This year's lifetime achievement award goes to veteran singer/songwriter Grigoris Bithikotsis for his 55-year career contribution to Greek song. The 2003 show was watched by roughly 1.5 million viewers in Greece and via satellite overseas. Mega and an as-yet-unconfirmed radio station will broadcast this year's show live. **MARIA PARAVANTES**



**Rock group the Rasmus** and teenage rapper Pikku G picked up four awards each at the Finnish music industry's annual Emma Awards Feb. 21 in Helsinki. The Rasmus, which had an international breakthrough in 2003 with the album "Dead Letters" (Playground), took the band of the year, video of the year ("In My Life") and artist of the year honors, along with the export award. Warner artist Pikku G won

in the debut album, biggest-selling album, hip-hop/dance debut and "surprise of the year" categories. A panel of Finnish music industry executives chose the winners in most of the categories. Warner-signed singer/songwriter Maija Vilkkumaa and the four-piece Don Johnson Big Band both won two awards. The event is organized by local International Federation of the Phonographic Industry affiliate ÅKT. **JONATHAN MANDER**

**Yvonne Catterfeld** and **Wir Sind Helden** lead the pack with four nominations apiece for the German recording industry's 2004 Echo Awards, to be held March 6 at Berlin's International Conference Center. RCA-signed pop singer Catterfeld is nominated in the best national rock/pop female artist, rock/pop single, newcomer and newcomer video categories. Virgin-signed pop group Wir Sind Helden is up for national rock/pop group, newcomer, radio newcomer and newcomer video. German "Pop Idol" contestants Alexander Klaws (Hansa/BMG) and Daniel Küblböck (Hansa/BMG) each received three nominations, as did U.S. rock act Evanescence. The annual event has 26 categories. **WOLFGANG SPAHR**

**Buma/Stemra and Sabam**, the respective performing-rights societies for the Netherlands and Belgium, will investigate the possibilities for increased organizational cooperation. The initiative is designed to help deal with a slide in mechanical-rights revenue because of declining CD shipments. Working groups from both societies will meet during the next few months to consider various aspects of cooperation, including cross-border collaboration in collecting and processing information. "With this initiative, we hope eventually to achieve such economies of scale that we limit the loss of income for our stakeholders, the creators of music," Buma/Stemra CEO Cees Vervoord says. **CESCO VAN GOOL**

## Japanese Label Buys Into Korea

BY STEVE McCLURE

TOKYO—Leading Japanese independent label Avex and South Korean label/management company S.M. Entertainment are looking to move into other Asian markets.

Tokyo-based Avex has bought a 5.81% stake in Seoul-based S.M. Entertainment for 176 million yen (\$1.7 million).

### GREAT CHANGES

The deal came in the wake of the South Korean government's Jan. 1 lifting of its last restrictions on sales of Japanese repertoire. Korea was a Japanese colony from 1910 until 1945; during that time Japan had systematically suppressed Korean language and culture.

Industry insiders say the Avex/S.M. deal is the first time a Japanese record company has invested in a South Korean label.

"It's not that we want to invade the Korean market, but it's nice that the Korean market is now open to



our repertoire," Avex head of international Hajime Taniguchi says.

S.M. and Avex "have similar interests," Taniguchi adds, "which we believe we can pursue together." He adds that the firms plan to work together in other Asian markets, such as China.

The companies have been doing business since 2000, when Avex and S.M. signed a reciprocal licensing deal. That was the first such deal between

a Japanese and a South Korean label.

One of the fruits of that deal was the Japanese debut of South Korean female vocalist BoA, whom Avex has since developed into one of Japan's biggest-selling artists.

The first Avex-licensed product S.M. issued in South Korea was the album "Love Enhanced Single Collection" by Japanese vocalist Namie Amuro. The set debuted Feb. 9. Several other albums licensed from Avex are due soon.

The Avex group published its third-quarter earnings figures Feb. 4; they met analyst expectations.

Sales for the group's core music company Avex Inc. (which includes the Avex Trax, Avex Tune and Cutting Edge labels) totaled 31.6 billion yen (\$299.3 million) in the April-December 2003 period, up 2.8%.

Meanwhile, net profits rose 163.6% year over year to 1.3 billion yen (\$12.5 million).

The company attributed the healthy results to cost-cutting efforts in its sales and administration operations.

## France Bows CD/DVD Chart

New List Tracks Sales Of CDs And Music DVDs

BY EMMANUEL LEGRAND

PARIS—French charts compiler IFOP/Tite Live is launching a new weekly sales chart on behalf of labels body SNEP that will incorporate sales of album CDs and music DVDs in France.

SNEP director general Hervé Rony says the new CD/DVD chart, which bows March 2, reflects the increasing importance of music DVD sales in France.

"Overall, what matters for us is to focus on the 'long-play' format, be it CD or DVD," Rony explains.

### DVD SALES SOMETIMES BEAT CD

Sales of all music titles that have been released either on CD or DVD—or in both formats—will be used to produce the new chart, which will have 250 positions.

IFOP/Tite Live says unit sales for the top-selling music DVD in France exceeded those of the top-selling CD during certain weeks of 2003.

The new listing will add to the current weekly sales charts based on over-the-counter sales that IFOP/Tite Live compiles for SNEP.

IFOP/Tite Live already produces a top 150 albums charts, a top 75 singles listing, a top 40 compilations chart (including single artists' "best-of" albums and multi-artist compilations) and a top 40 midprice chart. It also compiles a top 40 music video chart integrating music



DVD and videocassettes. Although still embryonic as re-

cently as 2000, in 2003, the music DVD market was worth 91 million euros (\$114 million) at trade prices based on shipments of 7.2 million units, according to SNEP.

Music video (DVD and VHS) accounted for 3% of units shipped in the overall French music market in 2001, 4% in 2002 and 8% in 2003.

Rony says the introduction of a download chart is also being considered.

"Downloads are part of the new environment, and we are integrating this new factor," Rony notes. "It will be up to SNEP members to decide how fast we will go and how we will do it."

## Trema

Continued from page 51

point of explaining to each of our artists that this deal is an association of Trema's proximity with its artists and Universal's commercial and promotional punch, rather than a transfer of Trema's catalog to Universal's." Although describing the Trema buy as "the end of an era," independent labels body UPFI GM Jérôme Roger insists "it's also a non-event for independents." Because of its previous close

links with Sony, Trema's sales had previously been included in the majors' share in French market surveys, he says.

"I would not like this deal to be seen as the end of the independents," Talar says. "It could give us even more possibilities than before. I will endeavor to work just as I have before, and I know Pascal [Nègre] will allow me to do so."

Trema will not move out of its current premises in Paris, "at least until August," Talar says.

He declined to comment on whether the Universal acquisition would result in layoffs among Trema's full-time staff of 15.

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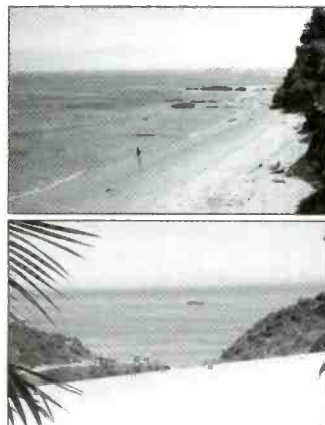
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## SoundScan

Continued from page 10

may have the right; they now want ownership," a retail source says.

Retail sources say label executives have also expressed concerns over such issues as control of data, increased servicing charges and a need for sales information more comparable to what U.S. sources receive.

A Canadian music retailer says, "The issues the labels have raised, we have no issue with. The data we're happy with; the service we're happy with."

Tim Baker, a buyer at Sunrise Records, which has 32 stores in Ontario, adds, "We are getting different stories from both CRIA and SoundScan. We need to clear up a couple of things to make an informed decision to what we should do."

"Having compared notes with my counterparts at the Official U.K. Charts Co. and with London-based label executives who deal with charts there, I believe there is a distinct advantage to having charts compiled by an independent source," says Geoff Mayfield, *Billboard* director of charts. "When a committee of

labels and retailers attempts that endeavor, it can be difficult to reach a consensus on some issues. There is also a temptation to install filters that ultimately can make the charts less informative."

## QUALITY ISSUES?

Introduced to Canada in 1997, Nielsen SoundScan has enabled Canadian-based labels and retail to be more accurately informed about purchases of music throughout the retail sector. Nielsen SoundScan measures records sold at Canadian retail by reading the information from electronic cash registers that read bar codes on records of reporting stores. Nielsen SoundScan data is sold to record companies, radio groups and other users.

Bernie Finkelstein, president of Toronto-based True North Records, says, "SoundScan has done mostly a fabulous job here. My one complaint is that not enough indie stores report."

A major-label source says, "It's a U.S. system that has been plugged into Canada. Some of us aren't satisfied with the service."

Sisco counters, "SoundScan in both the United States and Canada is an ever-evolving product, and it is constantly being improved. Relevant

to the market, the service in Canada is appropriate."

Robertson would not discuss if the proposed joint label/retail initiative would include retailers supplying data to create an aggregated record sales marketing information system.

Sisco says, "We have contracts—most of them long term—with virtually every major Canadian retailer, and we intend to honor them."

Sources note, however, that several Nielsen SoundScan contracts with retailers will end this year. Some retailers, like the A&B Sound chain, which has 22 stores in Western Canada, supplies sales data to Nielsen SoundScan on a noncontractual basis.

Lane Orr, VP of purchasing at A&B Sound says, "Right now, I'm assuming SoundScan is going to continue to pay us for the data. However, SoundScan isn't being paid by CRIA. So where does SoundScan get the money to pay me? When we're not being paid by SoundScan, we won't provide data. But I have nothing that indicates SoundScan is not going to pay us."

Sisco insists, "We have clients both on the manufacturers' side and commitment to data suppliers on the retail side. This is our business throughout North America, and we intend to continue that business."

## Rubio

Continued from page 5

With the new album, Rubio is targeting the Latin market, clearly acknowledging that her Latin fan base is what has carried her this far. Unlike most other Spanish-language albums by crossover acts, "Pau-Latina" doesn't include any English-language tracks.

"Right now, I'm focused on this album and on this concert tour," Rubio says, referring to the U.S. and Mexico tour she plans to launch this summer. "I'm very committed [to the project] and very motivated."

Henry says, "When you're promoting a Spanish album, it gets very specific. I do think we're getting more and more mainstream, but as mainstream as Paulina can get [with a Spanish-language album]. She's

just not interested in doing what everyone else does."

In addition to a steady stream of interviews, Rubio also did six in-stores in Miami, Los Angeles, San Diego, Houston, Dallas and Chicago the week of her album's release.

"I think it was very important to bring her close to her market," says Walter Kolm, senior VP of marketing and A&R for Universal Music Latino. "It's important for her fan base to have Paulina reach out to them."

## OPENING THE DOOR

Rubio—a child star who once was a member of Mexican teeny-bopper group Timbiriche—shed her erstwhile diva image with "Paulina."

That album, in a departure for a pop recording, includes a regional Mexican track, "El Ultimo Adiós."

That one song opened the door for Rubio to get airplay at regional Mexican radio stations. This week, "Te Quise Tanto" is No. 1 thanks in

part to airplay on 17 regional Mexican outlets, which are playing the original pop version and the *nor-teño* version of the track, mixed only for radio.

"Pau-Latina" also includes "Ojalá," a song penned by *grupero* star Marco Antonio Solís, whose arrangement is similar to the "techno-mariachi" feel of "El Ultimo Adiós." Another track, "Quiero Cambiar," features Banda El Recodo. The names of Solís and El Recodo are certain to bring credibility with a regional Mexican audience.

"I was born in Mexico and raised in Spain," Rubio says, explaining her mix of styles in perfect English. "It's not something prefabricated."

A second English-language album is already in the works for Rubio, and plans call for its release later this year. In all likelihood, Henry says, it will include some Spanglish, "because that's who she is. This is a very commercial artist on a global level."

## WMC

Continued from page 6

publishing company Flavorpill; Vickie Starr of independent marketing company Girlie Action; and event producer Carolyn Clarkson.

The event's stated mission is straightforward: to help the electronic music industry understand and adapt to new technologies and the rapidly changing demands of the business.

"This is an entirely different philosophy than that of the WMC," says Maurice Bernstein, president and co-founder of record label and inde-

pendent marketing firm Giant Step. "It seems more about technology and more forward-thinking."

Each year, tens of thousands of people head to Miami for the WMC. Yet the majority of them do not register for the event; rather, they flock to the town for the hundreds of parties.

According to Astralwerks GM Errol Kolosine, three tiers of people will come for the occasion: "those firmly entrenched in the music industry, those trying to break into the music industry and dance and electronic music enthusiasts," he says. "The folks in the middle tier are the only ones that actually register. Everyone else hangs out at the pools by day and then parties all night long."

In past years, Prince's Miami Master List became the unofficial guide to all the events and happenings surrounding the WMC. This year, the list has been rechristened the M3 Master List. So the WMC is introducing its own list, dubbed "the List," which it hails as the "unofficial" and definitive guide to all the events and parties taking place in, around and during WMC 2004.

"It appears that M3 is injecting WMC with some new life," Bernstein says. "It's proving that competition is good and healthy. But with so much happening in the course of a week, one can't help but wonder if some important events and seminars will get overlooked."



## Rental Outfit Toy Specialists Shuttters

BY CHRISTOPHER WALSH

NEW YORK—As a result of the seismic changes that the commercial audio recording business is experiencing, the Toy Specialists, a prominent New York equipment rental company, is shuttering.

The company's inventory, which included vintage and modern equipment, was sold off Feb. 26 at an all-day auction at Toy Specialists' 599 11th Ave. location and online through bidspotter.com.

The equipment rental market has declined in recent years because of shrinking recording budgets and the prominent role that digital audio workstations (DAWs) now play in professional recording, Toy Specialists founder Bill Tesar says.

In DAW recording, software-based

plug-ins—used to apply processing such as reverb, compression or equalization—often replace hardware-based equipment typically found in recording studios.

"We've seen this coming for years," says Tesar, who founded Toy Specialists in 1983 after working as a studio owner, engineer and session musician. "Why beat your head against the wall? I've been in the industry in many capacities since 1970, and this business had a real good run for a long time.

"In the mid- to late 1990s, this was a screaming business," Tesar continues. "It's a confluence of things, but most of [the decline] has to do with record company budgets. It's time to move on."

Toy Specialists' auction inventory on bidspotter.com featured 985 items, including analog and digital tape



recorders, outboard processing gear, microphones, monitors, keyboards and DAW equipment.

"There always was a limited market

for [professional audio equipment rentals]," Tesar says. "What Toy Specialists primarily did was service recording studios. That was 80% or 90% of our business."

The closing of a mainstay of New York's professional recording industry is a sign of the times, an indication of the evolution of audio production toward smaller, DAW-based environments. Nonetheless, Toy Specialists' closing is obviously a boon to remaining equipment rental companies, such as Dreamhire.

"They seemed to be winding down their operation over the last few years," says Chris Dunn, who established Dreamhire in 1984 and acquired its assets from the Zomba Music Group in 2003 (*Bill-*

*board*, Dec. 13, 2003).

"But ultimately, it's good news for us, of course, because there's more business to go around between the remaining rental guys," Dunn says.

Suspecting that BMG, which acquired Zomba in 2002, might shutter Dreamhire, Dunn acquired the company's assets.

In October 2003, Dunn closed Dreamhire's Nashville location and brought its inventory to New York to sell or add to its own local equipment supply. That followed Zomba's December 2001 closing of Dreamhire's London office because of a poor recording market.

To kick-start a new revenue stream, Dunn has established a sideline business that rents DJ equipment, which, he told *Studio Monitor*, has ably supplemented the recording business through slow periods.

## Massenburg Brings EQ To DAW Environment

The migration from hardware-based to software-based recording and processing is being felt throughout the recording industry (see story, this page).

The ever-increasing acceptance of digital audio workstation (DAW)-

based recording is illustrated by many introductions in which a hardware-based device is reborn as a software plug-in.

One such product, which was recently announced at the Winter NAMM show in Anaheim, Calif.,

is the **Massenburg DesignWorks** (MDW) High-Resolution Parametric EQ for the **Roland VS** Series of DAWs.

Since he developed the parametric EQ in the early 1970s, renowned producer/engineer **George Massenburg** has been working to improve it. He has introduced many products to the pro audio marketplace through his **GML** and **MDW** companies.

The MDW High-Resolution Parametric EQ takes his equalization expertise into the DAW environment. MDW plug-in equalizers are available for **Pro Tools HD** and the **Mackie D8B** in addition to the **Roland VS** workstations; Massenburg's EQ can also be found in the **Sony Oxford/GML 8200 Option**, a plug-in emulation of EQ on the **Sony OXF-R3** console.

Massenburg was introduced to Roland VS DAWs when he heard vocal tracks that **Randy Travis** re-

corded to a **Roland VS-1680** with producer **Kyle Lehning**. "It sounded great," he recalls. "It was time for me to change my thinking.

"We have looked at all the issues that impact the perception of digital audio and decided there is no reason they can't be knocked down one at a time. One of them is sample rate, and this innovative platform is 96kHz-capable.

"It feels better to work in this format," Massenburg continues.

"What's left is how to get the tools in that [audio professionals] are comfortable with. As we find so often, the differences are in the subtleties. The folks at Roland are very responsive to our need for controls [and] how the controls need to work so the new user will be introduced to the best, which includes how to get EQ to sweep quickly and get precision settings in the context of a signal path that's really good."

Roland digital recording/processing product manager for musical instruments **Tom Stephenson** says, "It's a big step for Roland to introduce anyone else's software into our products. We have never done that before.

"In the old days, only the top guys who had the expertise, the money and the desire to perfect things could have the really good tools," Stephenson adds. "In the consumer chain, it wasn't possible to get those things. What's really exciting about this association

| MARCH 6 2004 Billboard PRODUCTION CREDITS        |  |   |   |
|--|--|---|---|
| BILLBOARD'S NO. 1 SINGLES (FEBRUARY 28, 2004)    |  |   |   |
| CATEGORY   | HOT 100  | R&B   | COUNTRY   |
| TITLE<br>Artist/<br>Producer<br>(Label)          | <b>YEAH!</b><br>Usher Featuring<br>Lil Jon & Ludacris/<br>J. Smith, S. Garrett<br>(Arista) | <b>SLOW JAMZ</b><br>Twista Featuring<br>Jayne West & Jamie Foxx/<br>K. West<br>(Atlantic) | <b>AMERICAN SOLDIER</b><br>Toby Keith/<br>J. Stroud, T. Keith<br>(DreamWorks) |
| RECORDING STUDIO(S)<br>(Location)<br>Engineer(s) | <b>LARRABEE SOUND WEST</b><br>(West Hollywood, Calif.)<br>Donnie Scantz                    | <b>CHICAGO RECORDING<br/>COMPANY</b><br>(Chicago)<br>Chris Steinmetz                      | <b>SHRIMP BOAT SOUND</b><br>(Key West, Fla.)<br>Ricky Cobble                  |
| CONSOLE(S)/<br>DAW(S)                            | SSL XL 9000 K  | Neve VR72   | Neve 8068   |
| MULTITRACK<br>RECORDER(S)/PLAYBACK<br>MEDIA      | Pro Tools HD   | Pro Tools HD  | Pro Tools HD  |
| RECORDING<br>MEDIA                               | Pro Tools HD   | Pro Tools HD, Western<br>Digital  | Pro Tools HD, Seagate   |
| MIX DOWN STUDIO(S)/<br>(Location)<br>Engineer(s) | <b>STANKONIA</b><br>(Atlanta)<br>Jonathan "Lil Jon" Smith,<br>John Frye                    | <b>HIT FACTORY</b><br>(New York)<br>Manny Marroquin                                       | <b>LOUD</b><br>(Nashville, Tenn.)<br>Julian King                              |
| CONSOLE(S)/DAW(S)                                | SSL 4000 G   | SSL XL 9000 K, Pro Tools<br>HD  | Sony Oxford   |
| MIXDOWN<br>RECORDER(S)/MEDIA                     | Pro Tools  | Ampex ATR 102   | Pro Tools   |
| MIX DOWN<br>MEDIA                                | Pro Tools, Glyph Trip  | Quantegy GP9  | Pro Tools   |
| MASTERING<br>(Location)<br>Engineer              | <b>HIT FACTORY</b><br>(New York)<br>Herb Powers, Jr.                                       | <b>BERNIE GRUNDMAN</b><br>(Los Angeles)<br>Brian "Big Bass" Gardner                       | <b>MASTERMIX</b><br>(Nashville, Tenn.)<br>Hank Williams                       |
| CD/CASSETTE<br>MANUFACTURER                      | BMG  | WEA   | UMVD  |

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**Studio  
Monitor™**  
By Christopher Walsh  
cwalsh@billboard.com



MASSENBURG, LEFT, AND STEPHENSON: EQ READY

In the music & entertainment business, access to the right information can be the difference between success and failure. Getting that information used to be difficult.

The screenshot shows the Billboard.Biz website with a top navigation bar including 'Login', 'Subscribe', and a search bar. Below this are several category tabs: Music, Business & Finance, Digital, Legal & Management, Touring & Venues, DVD/Video, Retailing & Marketing, and Global. The main content area features a 'Today's Top Stories' section with a featured article about Dido's album 'The Love Loss and the Search for the Virgin' reaching No. 1. Other sections include 'Hot Spot', 'Latest Breaking Headlines', 'Today's Featured Column', and 'Spotlight'.



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SALES / AIRPLAY / TRENDS / ANALYSIS

## Sales Are Still Strong

If the contrast between last issue's album volume and that reflected by this issue's charts feels like a familiar roller coaster, it should.

The decline in volume from the bonanza that included Grammy Awards exposure, Valentine's Day shopping, a long weekend and much-anticipated albums by **Norah Jones** and **Kanye West** mirrors almost exactly the week-to-week slide that occurred during the first full week of January, when stores adjusted from the holiday week that included New Year's Day.



JONES: SALES DROP, BUT STILL ON TOP

Album sales are down 27.2% from the Grammy/Valentine frame, while the week that ended Jan. 11 was off 28.3% from the one that ended Jan. 4.

Yet, just as a great roller coaster gives the illusion that you're about to be thrown off the track, 2004 album volume absorbs this inevitable decline without losing momentum. Album sales again beat those of the same week of last year (see Market Watch, this page), extending a nine-week streak that began with the Christmas stanza that closed out 2003.

Personal aside to **National Academy of Recording Arts and Sciences** president **Neil Portnow**: At the risk of stating the obvious, people who sell music would love for the Grammys to forevermore fall on a Sunday before Valentine's Day. With this month's leap year adjustment placing Feb. 14 of 2005 on a Monday, Feb. 6 of next year looks like an inviting broadcast window.

## Over the Counter

By Geoff Mayfield  
gmayfield@billboard.com



**STILL THE ONE:** Although her second-week decline was steeper than either chart soothsayers or her label had predicted, **Norah Jones** still owns The Billboard 200's top slot by more than a 2-to-1 margin.

The thought was that with an older fan base than those who gobble up hip-hop or rock albums, Jones' "Feels Like Home" would avoid the 50%-60% slides that often follow a large opening week, but she sees a 61% evaporation after her 1.02 million-unit start.

We've certainly seen larger second-week folds. For example, the last album prior to Jones to enjoy a million-plus opener, **'N Sync's** "Celebrity," had a 75% drop in August 2001, to 450,000 copies, after starting at 1.9 million.

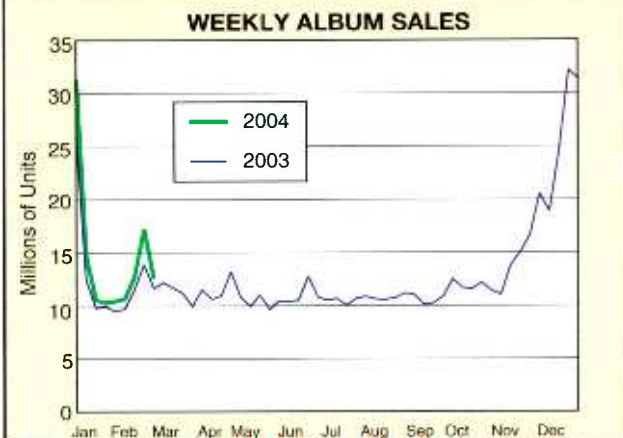
Producer-turned-rapper **Kanye West** sees a smaller decline than Jones. Down by 55%, his "The College Dropout" rallies a still-handsome 196,000 in its sophomore week.

Next issue's chart will reflect the sales week that included Jones' appearances on "Late Show With David Letterman" Feb. 23 and "The Daily Show With Jon Stewart" Feb. 25.

(Continued on page 64)

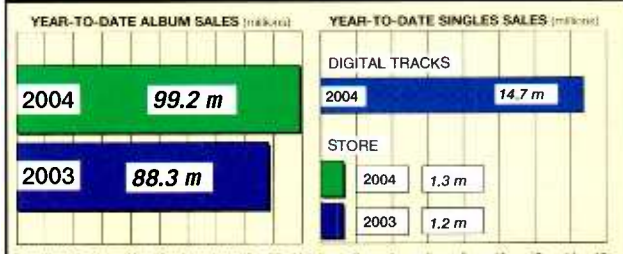
## Market Watch

A Weekly National Music Sales Report



**WEEKLY UNIT SALES**

|                | Albums     | Store Singles | Digital Tracks |
|----------------|------------|---------------|----------------|
| This Week      | 12,577,000 | 145,000       | 2,061,000      |
| Last Week      | 17,267,000 | 164,000       | 2,116,000      |
| Change         | < 27.2%    | < 11.6%       | < 2.6%         |
| This Week 2003 | 11,628,000 | 179,000       | —              |
| Change         | > 8.2%     | < 19.0%       | —              |



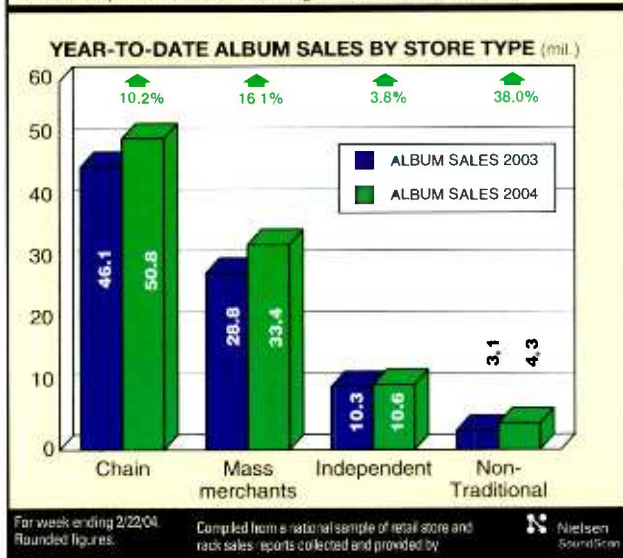
**YEAR-TO-DATE OVERALL UNIT SALES**

|                | 2003       | 2004        | Change  |
|----------------|------------|-------------|---------|
| Total          | 89,513,000 | 115,161,000 | > 28.7% |
| Albums         | 88,275,000 | 99,178,000  | > 12.4% |
| Store Singles  | 1,238,000  | 1,266,000   | > 2.3%  |
| Digital Tracks | —          | 14,717,000  | —       |

**YEAR-TO-DATE SALES BY ALBUM FORMAT**

|          | 2003       | 2004       | Change  |
|----------|------------|------------|---------|
| CD       | 84,878,000 | 96,729,000 | > 14.0% |
| Cassette | 3,117,000  | 2,132,000  | < 31.6% |
| Other*   | 280,000    | 317,000    | > 13.2% |

\*Includes vinyl albums, mini-discs and digital downloads of full albums



## Gift-Rapped For Teena

Not a bad birthday present for someone who turns 48 this week: **Teena Marie** returns to Hot R&B/Hip-Hop Singles & Tracks after an absence of almost 13 years. Her "Still in Love" (featuring **Baby**) is the first title on the **Cash Money Classics** imprint to appear on this survey and is Teena Marie's first chart entry since the spring of 1991, when "Just Us Two" peaked at No. 42.

With "Still in Love" opening at No. 70, Teena Marie's chart span stretches to 24 years, nine months and three weeks, counting back to the debut of "I'm a Sucker for Your Love" in May 1979. Her biggest R&B hit to date is "Ooo La La La," which was No. 1 for one week in April 1988.

If "Still in Love" can find its way to The Billboard Hot 100, it will be Teena Marie's first appearance on that tally in 16 years, since "Ooo La La La" peaked at No. 85. "Lovegirl," which reached No. 4 in 1985, remains Teena Marie's biggest Hot 100 hit.

**OL' 'BLUE EYES' IS BACK:** Limp Bizkit's remake of the Who's "Behind Blue Eyes" is a new entry on The Billboard Hot 100 at No. 72. The original peaked at No. 34 in 1971.

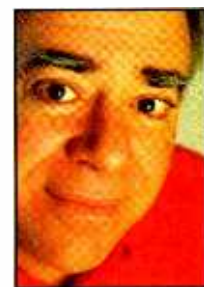
"Behind Blue Eyes" was written by the Who's **Pete Townshend**. This is his first writing credit on the Hot 100 since his own "Face the Face" peaked at No. 26 in January 1986.

The charting of Limp Bizkit's "Behind Blue Eyes" marks only the second time a cover of a Who song that appeared on the Hot 100 has returned to the chart. The other Who remake to chart was **the New Seekers'** medley of "Pinball Wizard/See Me, Feel Me," which went to No. 29 in 1973.

**Elton John** and **Rod Stewart** both received airplay on their respective remakes of "Pinball Wizard," but neither released the song on a commercial single, so neither version charted on the Hot 100.

## Chart Beat

By Fred Bronson  
fbronson@billboard.com



**TIP-TOP:** J-Kwon holds at No. 8 on The Billboard Hot 100 with his first chart entry, "Tipsy" (So So Def/Arista).

"Tipsy" will have to move up at least five places to tie the No. 3 peak position of "Topsy," a 1958 hit for **Cozy Cole**.

**MORE BURT AND HAL:** Songwriters **Burt Bacharach** and **Hal David** have generated plenty of chart news this year, with a No. 1 hit on The Billboard Hot 100 ("Slow Jamz" by **Twista Featuring Kanye West & Jamie Foxx**), a Modern Rock Tracks hit ("I Just Don't Know What to Do With Myself" by **the White Stripes**) and a Club Play hit on the dance chart ("Walk On By" by **Cyndi Lauper**).

But there's more. Bacharach and David have the title song on **Steve Tyrell's** "This Guy's in Love" (Columbia), which is No. 3 on Top Jazz Albums. And while "Here I Am: Isley Meets Bacharach" falls off Top R&B/Hip-Hop Albums this issue, it is likely to return, given that its remake of the **Dusty Springfield** hit "The Look of Love" is starting to garner airplay.

# Billboard® THE BILLBOARD® 200®

Sales data compiled by Nielsen  
SoundScan

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL  | Title                          | PEAK POSITION | THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL  | Title   | PEAK POSITION |   |   |               |    |
|-----------|-----------|------------|----------------|--|--------------------------------|---------------|-----------|-----------|------------|----------------|--|---|---------------|---|---|---------------|----|
|           |           |            |                |  |                                |               |           |           |            |                |  |   |               | Sales data compiled by  Nielsen SoundScan |   |               |    |
|           |           |            |                | <b>NUMBER 1</b>  |                                |               |           |           |            |                | 2 Weeks At Number 1  |   |               |   |   |               |    |
| 1         | 1         | —          | 2              | <b>NORAH JONES</b><br>BLUE NOTE 84800 (11.98 CD)   | Feels Like Home                | 1             | 49        | 29        | 36         | 18             | <b>ROD STEWART</b> ▲ <sup>2</sup><br>J 55710*/RMG (15.98/18.98)                            | As Time Goes By ... The Great American Songbook Vol. II | 2             |   |   |               |    |
| 2         | 2         | —          | 2              | <b>KANYE WEST</b><br>ROC-A-FELLA/DEF JAM 002030*/DJMGM (8.98/12.98)                        | The College Dropout            | 2             | 50        | 64        | 48         | 28             | <b>SOUNDTRACK</b> ▲<br>WALT DISNEY 860126 (6.98 CD)  | The Cheetah Girls (EP)                                  | 33            |   |   |               |    |
| 3         | 7         | 7          | 5*             | <b>EVANESCENCE</b> ▲ <sup>4</sup><br>WIND-UP 13063 (11.98 CD)                              | Fallen                         | 3             | 51        | 61        | 45         | 6              | <b>KEITH SWEAT</b><br>ELEKTRA 73954/RHINO (11.98 CD)                                       | The Best Of Keith Sweat: Make You Sweat                 | 31            |   |   |               |    |
| 4         | 4         | 6          | 22             | <b>OUTKAST</b> ▲ <sup>8</sup><br>ARISTA 50133* (12.98 CD)                                  | Speakerboxxx/The Love Below    | 1             | 52        | 51        | 37         | 4              | <b>VARIOUS ARTISTS</b><br>RAZOR & TIE 83077 (11.98 CD)                                     | Fired Up!   | 14            |   |   |               |    |
| 5         | 3         | 1          | 3              | <b>KENNY CHESNEY</b><br>BNA 58801/RLG (12.98/18.98)  | When The Sun Goes Down         | 1             | 53        | 52        | 114        | 35             | <b>BLACK EYED PEAS</b> ●<br>A&M 000699/INTERSCOPE (12.98 CD)                               | Elephunk  | 26            |   |   |               |    |
| 6         | 5         | 4          | 15             | <b>JOSH GROBAN</b> ▲ <sup>2</sup><br>143/REPRISE 48450/WARNER BRDS (11.98 CD)              | Closer                         | 1             | 54        | 63        | 35         | 9              | <b>JUVENILE</b><br>CASH MONEY 001718*/UMRG (12.98 CD)                                      | Juve The Great  | 28            |   |   |               |    |
|           |           |            |                | <b>HOT SHOT DEBUT</b>  |                                |               |           |           |            |                | <b>COLDPLAY</b> ▲ <sup>3</sup><br>CAPITOL 40504* (12.98/18.98)                             | A Rush Of Blood To The Head                             | 5             |   |   |               |    |
| 7         |           |            |                | <b>EAMON</b><br>JIVE 58370/ZOMBA (11.98 CD)  | I Don't Want You Back          | 7             | 55        | 40        | 47         | 78             | <b>SOUNDTRACK</b><br>HOLLYWOOD 162442 (12.98 CD)   | Confessions Of A Teenage Drama Queen                    | 56            |   |   |               |    |
| 8         | 8         | 3          | 4              | <b>TWISTA</b><br>ATLANTIC 83598*/AG (11.98/13.98)  | Kamikaze                       | 1             | 56        | NEW       | 1          |                | <b>CLAY AIKEN</b> ▲ <sup>2</sup><br>RCA 54638/RMG (11.98 CD)                               | Measure Of A Man  | 1             |   |   |               |    |
| 9         | 11        | 8          | 16             | <b>SHERYL CROW</b> ▲ <sup>2</sup><br>A&M 001521/INTERSCOPE (12.98 CD)                      | The Very Best Of Sheryl Crow   | 2             | 57        | 41        | 40         | 19             | <b>MISSY ELLIOTT</b> ▲<br>THE GOLD MIND/ELEKTRA 62905*/EEG (12.98/18.98)                   | This Is Not A Test!                                     | 13            |   |   |               |    |
| 10        | 9         | 2          | 3              | <b>INCUBUS</b><br>IMMORTAL/EPIC 90890*/SONY MUSIC (11.98 EQ CD)                            | A Crow Left Of The Murder...   | 2             | 58        | 69        | 62         | 13             | <b>THE WHITE STRIPES</b> ▲<br>THIRD MAN 27148*/V2 (11.98 CD)                               | Elephant  | 6             |   |   |               |    |
| 11        | 20        | 11         | 32             | <b>CHINGY</b> ▲ <sup>2</sup><br>DISTURBING THA PEACE 82276*/CAPITOL (11.98/18.98)          | Jackpot                        | 2             | 59        | 44        | 105        | 47             | <b>LIL JON &amp; THE EAST SIDE BOYZ</b> ▲<br>BME 2370*/TVT (13.98/17.98)                   | Kings Of Crunk  | 14            |   |   |               |    |
| 12        | 6         | 5          | 3              | <b>HARRY CONNICK, JR.</b><br>COLUMBIA 90551/SONY MUSIC (11.98 EQ CD)                       | Only You                       | 5             | 60        | 79        | 59         | 69             | <b>STORY OF THE YEAR</b><br>MAVERICK 48438/WARNER BRDS (12.98 CD) [M]                      | Page Avenue   | 61            |   |   |               |    |
| 13        | 21        | 12         | 14             | <b>BRITNEY SPEARS</b> ▲ <sup>2</sup><br>JIVE 53748/ZOMBA (12.98/18.98)                     | In The Zone                    | 1             | 61        | 62        | 47         | 2              | <b>DRAG-ON</b><br>RUFF RYDERS 83583*/VIRGIN (12.98/18.98)                                  | Hell And Back   | 47            |   |   |               |    |
| 14        | 32        | 26         | 41             | <b>MAROONS</b> ▲<br>OCTONE/J 50001/RMG (11.98 CD) [M]                                      | Songs About Jane               | 14            | 62        | 65        | 56         | 55             | <b>50 CENT</b> ▲ <sup>5</sup><br>SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)           | Get Rich Or Die Tryin'                                  | 1             |   |   |               |    |
| 15        | 19        | 17         | 27             | <b>JESSICA SIMPSON</b> ▲<br>COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)                        | In This Skin                   | 10            | 63        | 76        | 50         | 13             | <b>NELLY</b> ▲<br>FD REEL/UNIVERSAL 001665*/UMRG (8.98/12.98)                              | Da Derry Versions - The Reinvention                     | 12            |   |   |               |    |
| 16        | 22        | 16         | 22             | <b>NICKELBACK</b> ▲<br>ROADRUNNER 618400/DJMG (11.98 CD)                                   | The Long Road                  | 6             | 64        | 95        | 75         | 11             | <b>HOOBASTANK</b><br>ISLAND 001488/DJMG (12.98 CD)   | The Reason  | 45            |   |   |               |    |
| 17        | 16        | 10         | 11             | <b>RUBEN STUDDARD</b> ▲<br>J 54639*/RMG (12.98/18.98)                                      | Soulful                        | 1             | 65        | 59        | 55         | 18             | <b>EAGLES</b> ▲ <sup>2</sup><br>WARNER STRATEGIC MARKETING 73971 (25.98 CD)                | The Very Best Of  | 3             |   |   |               |    |
| 18        | 12        | 23         | 35             | <b>BEYONCÉ</b> ▲ <sup>3</sup><br>COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)               | Dangerously In Love            | 1             | 66        | 66        | 80         | 69             | <b>SWITCHFOOT</b> ●<br>COLUMBIA 71083/RED INK (9.98 CD)                                    | The Beautiful Letdown                                   | 57            |   |   |               |    |
| 19        | 10        | 13         | 5              | <b>VARIOUS ARTISTS</b><br>GRAMMY 58022/BMG STRATEGIC MARKETING GROUP (11.98 CD)            | 2004 Grammy Nominees           | 4             | 67        | 94        | 84         | 48             | <b>SOUNDTRACK</b><br>CAPITOL 95912 (11.98 CD)  | Queer Eye For The Straight Guy                          | 39            |   |   |               |    |
| 20        | 17        | 14         | 12             | <b>ALICIA KEYS</b> ▲ <sup>2</sup><br>J 55712*/RMG (15.98/18.98)                            | The Diary Of Alicia Keys       | 1             | 68        | 69        | 66         | 80             | <b>CHRISTINA AGUILERA</b> ▲ <sup>3</sup><br>RCA 68037*/RMG (12.98/18.98)                   | Stripped  | 2             |   |   |               |    |
| 21        | 13        | 9          | 16             | <b>TOBY KEITH</b> ▲ <sup>3</sup><br>DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98) | Shock'n Y'all                  | 1             | 70        | 71        | 60         | 66             | <b>AUDIOSLAVE</b> ▲ <sup>2</sup><br>INTERSCOPE/EPIC 86988*/SONY MUSIC (11.98 EQ CD)        | Audioslave  | 7             |   |   |               |    |
| 22        | 24        | 15         | 16             | <b>VARIOUS ARTISTS</b> ▲<br>COLUMBIA/UNIVERSAL/EMM/ZOMBA 90753/SONY MUSIC (11.98 EQ CD)    | Now 14                         | 3             |           |           |            |                | <b>HEATSEEKER IMPACT</b>   |   |               |   |   |               |    |
| 23        | 18        | 27         | 10*            | <b>NORAH JONES</b> ▲ <sup>8</sup><br>BLUE NOTE 32088* (17.98 CD) [M]                       | Come Away With Me              | 1             | 71        | 126       | 146        | 15             | <b>JOSS STONE</b><br>S-CURVE 42234 (9.98 CD) [M]   | The Soul Sessions (EP)                                  | 71            |   |   |               |    |
| 24        | 30        | 25         | 29             | <b>LUDACRIS</b> ▲<br>DISTURBING THA PEACE/DEF JAM SOUTH 000930*/DJMGM (8.98/12.98)         | Chicken*N*Beer                 | 1             | 72        | 78        | 78         | 72             | <b>KEITH URBAN</b> ▲<br>CAPITOL (NASHVILLE) 32936 (10.98/18.98)                            | Golden Road   | 11            |   |   |               |    |
| 25        | 33        | 24         | 15             | <b>G-UNIT</b> ▲ <sup>2</sup><br>G-UNIT 001593*/INTERSCOPE (8.98/12.98)                     | Beg For Mercy                  | 2             | 73        | 110       | 87         | 25             | <b>T.I.</b> ●<br>GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)                              | Trap Muzik  | 4             |   |   |               |    |
| 26        | 25        | 21         | 13             | <b>NO DOUBT</b> ▲<br>INTERSCOPE 001495 (12.98 CD)  | The Singles 1992-2003          | 2             | 74        | 83        | 69         | 73             | <b>GOOD CHARLOTTE</b> ▲ <sup>3</sup><br>DAYLIGHT/EPIC 86486/SONY MUSIC (11.98 EQ CD)       | The Young And The Hopeless                              | 7             |   |   |               |    |
| 27        | 27        | 22         | 15             | <b>JAY-Z</b> ▲ <sup>2</sup><br>ROC-A-FELLA/DEF JAM 001528*/DJMGM (8.98/12.98)              | The Black Album                | 1             | 75        | 81        | 54         | 4              | <b>VARIOUS ARTISTS</b><br>WORD/EMI CMG/VERITY 57494/ZOMBA (11.98 CD)                       | WOW Gospel 2004   | 27            |   |   |               |    |
| 28        | 14        | 34         | 31             | <b>MICHAEL MCDONALD</b> ▲<br>MOTOWN 000651/UMRG (12.98 CD)                                 | Motown                         | 14            | 76        | 86        | 46         | 9              | <b>SOUNDTRACK</b><br>T.U.G./EPIC 90744/SONY MUSIC (11.98 EQ CD)                            | You Got Served  | 34            |   |   |               |    |
| 29        | 23        | 19         | 10             | <b>ALAN JACKSON</b> ▲ <sup>2</sup><br>ARISTA NASHVILLE 54860/RLG (11.98 CD)                | Greatest Hits Volume II        | 19            | 77        | 101       | 63         | 15             | <b>SOUNDTRACK</b> ▲<br>AMARU 001533*/INTERSCOPE (12.98 CD)                                 | Tupac: Resurrection                                     | 2             |   |   |               |    |
|           |           |            |                | <b>GREATEST GAINER</b>   |                                |               |           |           |            |                | 78   | 70  | 58            | 14  | <b>RED HOT CHILI PEPPERS</b> ●<br>WARNER BRDS. 48545 (11.98 CD) | Greatest Hits | 18 |
| 30        | 80        | —          | 2              | <b>SOUNDTRACK</b><br>MAVERICK 48675/WARNER BRDS (11.98 CD)                                 | 50 First Dates                 | 30            | 79        | 67        | 49         | 83             | <b>TOBY KEITH</b> ▲ <sup>4</sup><br>DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98) | Unleashed   | 1             |   |   |               |    |
| 31        | 31        | 28         | 26             | <b>HILARY DUFF</b> ▲ <sup>3</sup><br>BUENA VISTA 861006/HOLLYWOOD (11.98 CD)               | Metamorphosis                  | 1             | 80        | 96        | 82         | 22             | <b>LIMP BIZKIT</b> ●<br>FLIP 001235*/INTERSCOPE (12.98 CD)                                 | Results May Vary  | 3             |   |   |               |    |
| 32        | 34        | 31         | 48             | <b>LINKIN PARK</b> ▲ <sup>3</sup><br>WARNER BRDS. 48186* (11.98 CD)                        | Meteora                        | 1             | 81        | 72        | 51         | 15             | <b>KID ROCK</b> ▲<br>TOP DOG/ATLANTIC 83685*/AG (11.98 CD)                                 | Kid Rock  | 8             |   |   |               |    |
| 33        | 15        | —          | 2              | <b>MELISSA ETHERIDGE</b><br>ISLAND 001822/DJMG (12.98 CD)                                  | Lucky                          | 15            | 82        | 84        | 64         | 64             | <b>SIMPLE PLAN</b> ▲<br>LAVA 83534/AG (7.98/12.98) [M]                                     | No Pads, No Helmets...Just Balls                        | 35            |   |   |               |    |
| 34        | 35        | 29         | 19             | <b>JOSH TURNER</b> ●<br>MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]                          | Long Black Train               | 29            | 83        | 42        | —          | 2              | <b>KYLIE MINOGUE</b><br>CAPITOL 95645 (11.98 CD)   | Body Language   | 42            |   |   |               |    |
| 35        | NEW       | 1          |                | <b>INDIGO GIRLS</b><br>EPIC 91003/SONY MUSIC (11.98 EQ CD)                                 | All That We Let In             | 35            | 84        | 38        | —          | 2              | <b>DAMAGEPLAN</b><br>ELEKTRA 62939/EEG (11.98 CD)  | New Found Power   | 38            |   |   |               |    |
| 36        | 48        | 43         | 10             | <b>THE DARKNESS</b><br>ATLANTIC 60817*/AG (12.98 CD) [M]                                   | Permission To Land             | 36            | 85        | 91        | 66         | 14             | <b>KORN</b> ▲<br>IMMORTAL/EPIC 90335*/SONY MUSIC (11.98 EQ CD)                             | Take A Look In The Mirror                               | 9             |   |   |               |    |
| 37        | 26        | 30         | 16             | <b>SARAH MCLACHLAN</b> ▲ <sup>2</sup><br>ARISTA 50150 (12.98/18.98)                        | Afterglow                      | 2             | 86        | 100       | 112        | 17             | <b>SEAN PAUL</b> ▲ <sup>2</sup><br>VP/ATLANTIC 83620*/AG (12.98/18.98)                     | Dutty Rock  | 9             |   |   |               |    |
| 38        | 49        | 42         | 16             | <b>BLINK-182</b> ▲<br>GEFFEN 001334/INTERSCOPE (12.98 CD)                                  | Blink-182                      | 3             | 87        | 82        | 77         | 14             | <b>LINKIN PARK</b> ●<br>WARNER BRDS. 48563 (21.98 CD/DVD)                                  | Live In Texas   | 23            |   |   |               |    |
| 39        | 46        | 41         |                | <b>AVANT</b> ●<br>MAGIC JOHNSON/GEFFEN 001567*/INTERSCOPE (8.98/12.98)                     | Private Room                   | 18            | 88        | 93        | 74         | 11             | <b>MUSIQ</b> ●<br>DEF SOUL 001615*/DJMGM (8.98/12.98)                                      | soulstar  | 13            |   |   |               |    |
| 40        | 37        | 39         |                | <b>DIDO</b> ▲<br>ARISTA 50137 (11.98 CD)   | Life For Rent                  | 4             | 89        | 77        | 52         | 4              | <b>VARIOUS ARTISTS</b><br>WALT DISNEY 891004 (11.98 CD)                                    | Disneymania 2: Music Stars Sing Disney ... Their Way!   | 29            |   |   |               |    |
| 41        | 73        | 33         |                | <b>LOSTPROPHETS</b><br>COLUMBIA 86554/SONY MUSIC (12.98 EQ CD)                             | Start Something                | 33            | 90        | 56        | 68         | 21             | <b>MARTINA MCBRIDE</b> ▲<br>RCA NASHVILLE 54207/RLG (11.98/18.98)                          | Martina   | 7             |   |   |               |    |
| 42        | 60        | 53         |                | <b>JET</b><br>ELEKTRA 62892/EEG (12.98 CD)   | Get Born                       | 40            | 91        | 58        | 76         | 70             | <b>ROD STEWART</b> ▲ <sup>2</sup><br>J 20039/RMG (12.98/18.98)                             | It Had To Be You ... The Great American Songbook        | 4             |   |   |               |    |
| 43        | 36        | 18         |                | <b>SOUNDTRACK</b><br>INTERSCOPE 001945* (8.98/12.98)                                       | Barbershop 2: Back In Business | 18            | 92        | 123       | 115        | 20             | <b>THREE DAYS GRACE</b><br>JIVE 53479/ZOMBA (12.98 CD) [M]                                 | Three Days Grace  | 76            |   |   |               |    |
| 44        | 45        | 38         |                | <b>3 DOORS DOWN</b> ▲ <sup>3</sup><br>REPUBLIC/UNIVERSAL 064396/UMRG (8.98/12.98)          | Away From The Sun              | 8             |           |           |            |                | <b>PACESETTER</b>  |   |               |   |   |               |    |
| 45        | 50        | 32         | 11             | <b>WESTSIDE CONNECTION</b> ●<br>HDD-BANGIN' 24030*/CAPITOL (7.98/18.98)                    | Terrorist Threats              | 16            | 93        | 151       | 158        | 7              | <b>YEAH YEAH YEAHS</b><br>INTERSCOPE 000349* (9.98 CD)                                     | Fever To Tell   | 67            |   |   |               |    |
| 46        | 62        | 44         | 23             | <b>YING YANG TWINS</b> ●<br>COLLIPARK 2480*/TVT (17.98 CD)                                 | Me & My Brother                | 11            | 94        | 57        | 135        | 32             | <b>BROOKS &amp; DUNN</b> ●<br>ARISTA NASHVILLE 67070/RLG (12.98/18.98)                     | Red Dirt Road   | 4             |   |   |               |    |
| 47        | 28        | 61         | 17             | <b>LUTHER VANDROSS</b> ▲<br>J 51885/RMG (12.98/18.98)                                      | Dance With My Father           | 1             | 95        | 97        | 65         | 22             | <b>R. KELLY</b> ▲<br>JIVE 55077/ZOMBA (11.98 CD)   | The R. In R&B Collection: Volume One                    | 4             |   |   |               |    |
| 48        | 43        | 20         | 3              | <b>FIVE FOR FIGHTING</b><br>AWARE/COLUMBIA 86186/SONY MUSIC (12.98 EQ CD)                  | The Battle For Everything      | 20            | 96        | 103       | 88         | 11             | <b>THE OFFSPRING</b> ●<br>COLUMBIA 89026*/SONY MUSIC (11.98 EQ CD)                         | Splinter  | 30            |   |   |               |    |
|           |           |            |                |  |                                |               | 97        | 90        | 96         | 24             | <b>JOHN MAYER</b> ▲<br>AWARE/COLUMBIA 86186*/SONY MUSIC (11.98 EQ CD)                      | Heavier Things  | 1             |   |   |               |    |

| THIS WEEK | LAST WEEK | WKS. AGO | WEEKS ON CHART | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL                                | Title   | PEAK POSITION |     | THIS WEEK | LAST WEEK | WKS. AGO   | WEEKS ON CHART   | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL    | Title | PEAK POSITION |
|-----------|-----------|----------|----------------|--|---|---------------|-----|-----------|-----------|--|--|--|-------|---------------|
|           |           |          |                |  |   |               |     |           |           |  |  |  |       |               |
| 98        | 99        | 73       | 18             | JOE JIVE 53707/ZOMBA (18.98 CD)  | And Then...                                       | 26            | 149 | 102       | —         | 2  | JEREMY CAMP BEC 39613 (18.98 CD) [M]                                       | Carried Me: The Worship Project                  | 102   |               |
| 99        | 55        | 71       | 64             | SHANIA TWAIN 10 MERCURY 170314/UMGN (12.98 CD)                               | Up!   | 1             | 150 | 158       | 145       | 47   | CHER 2 GEFREN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18.98 CD) | The Very Best Of Cher                            | 4     |               |
| 100       | 98        | 92       | 2              | GARY ALLAN MCA NASHVILLE 000111/UMGN (8.98/12.98)                            | See If I Care                                     | 17            | 151 | 135       | 129       | 27   | DIERKS BENTLEY CAPITOL (NASHVILLE) 39814 (12.98/18.98)                     | Dierks Bentley                                   | 26    |               |
| 101       | 106       | 67       | 11             | KELIS 1 STAR TRAK 521327/ARISTA (12.98/18.98)                                | Tasty   | 27            | 152 | 131       | 106       | 16   | BOB SEGER 1 CAPITOL 52772 (17.98 CD)                                       | Greatest Hits 2                                  | 23    |               |
| 102       | 54        | 111      | 21             | STING 1 A&M 001141/INTERSCOPE (12.98 CD)                                     | Sacred Love                                       | 3             | 153 | 153       | 139       | 35   | JAMES TAYLOR 1 WARNER BROS. 73837/WARNER STRATEGIC MARKETING (18.98 CD)    | The Best Of James Taylor                         | 11    |               |
| 103       | 68        | —        | 1              | PROBOT ROSWELL 307/SOUTHERN LORD (15.98 CD)                                  | Probot  | 68            | 154 | 161       | 141       | 37   | JACK JOHNSON 1 JACK JOHNSON 0750127/UMRG (18.98 CD)                        | On And On  | 3     |               |
| 104       | 121       | 110      | 57             | TRAPT 1 WARNER BROS. 48296 (18.98 CD) [M]                                    | Trapt   | 42            | 155 | 154       | 133       | 8  | SOUNDTRACK 1 DMZ/COLUMBIA 86843/SONY MUSIC (18.98 EQ CD)                   | Cold Mountain                                    | 94    |               |
| 105       | 115       | 89       | 22             | BABY BASH 1 UNIVERSAL 001258/UMRG (12.98 CD)                                 | Tha Smokin' Nephew                                | 48            | 156 | 128       | —         | 2  | THALIA 1 EMI SPECIAL MARKETS 93043/EMI LATIN (16.98 CD)                    | Greatest Hits                                    | 128   |               |
| 106       | 88        | 81       | 94             | KENNY CHESNEY 3 BNA 67038/RMG (12.98/18.98)                                  | No Shoes, No Shirt, No Problems                   | 1             | 157 | 163       | 169       | 58   | JOHNNY CASH 1 AMERICAN 063339*/LDST HIGHWAY (12.98 CD)                     | American IV: The Man Comes Around                | 22    |               |
| 107       | 125       | 86       | 15             | MEMPHIS BLEEK 1 ROC-A-FELLA/DEF JAM 003220*/DJMG (8.98/12.98)                | M.A.D.E.  | 35            | 158 | 172       | 155       | 92   | EMINEM 6 WEB/AFTERMATH 453290*/INTERSCOPE (8.98/12.98)                     | The Eminem Show                                  | 1     |               |
| 108       | 104       | 57       | 6              | VARIOUS ARTISTS 1 WWE RECORDS/COLUMBIA 90881/SONY MUSIC (18.98 EQ CD)        | WWE Originals                                     | 12            | 159 | 162       | 143       | 45   | KELLY CLARKSON 2 RCA 68159/RMG (18.98 CD)                                  | Thankful   | 1     |               |
| 109       | 108       | 83       | 13             | SOUNDTRACK 1 REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS. (11.98 CD)           | The Lord Of The Rings: The Return Of The King     | 36            | 160 | 157       | 124       | 6  | AMICI FOREVER 1 VICTOR 52739/AAL (18.98 CD) [M]                            | The Opera Band                                   | 74    |               |
| 110       | 107       | 102      | 30             | SOUNDTRACK 1 HOLLYWOOD 162404 (18.98 CD)                                     | Freaky Friday                                     | 19            | 161 | 140       | 140       | 22   | DAVE MATTHEWS 1 RCA 55167/RMG (18.98 CD)                                   | Some Devil                                       | 2     |               |
| 111       | 92        | 70       | 38             | TRAIN 1 COLUMBIA 86593/SONY MUSIC (18.98 EQ CD)                              | My Private Nation                                 | 6             | 162 | 167       | 159       | 69   | ELVIS PRESLEY 3 RCA 68079*/RMG (12.98/19.98)                               | Elvis: 30 #1 Hits                                | 1     |               |
| 112       | 113       | 90       | 13             | PUDDLE OF MUDD 1 GEFREN 001080/INTERSCOPE (8.98/12.98)                       | Life On Display                                   | 20            | 163 | 168       | 127       | 3  | BRONCO/LOS BUKIS 1 FONDISA 351279/UG (17.98 CD/DVD)                        | Cronica De Dos Grandes                           | 127   |               |
| 113       | 142       | 107      | 22             | MURPHY LEE 1 FO: REEL/UNIVERSAL 001132/UMRG (12.98 CD)                       | Da Skool Boy Presents Murphy's Law                | 8             | 164 | 169       | 138       | 5  | SOUNDTRACK 1 WALT DISNEY 861056 (7.98 CD)                                  | Pixel Perfect (EP)                               | 133   |               |
| 114       | 53        | —        | 2              | COURTNEY LOVE 1 VIRGIN 91459 (18.98 CD)                                      | America's Sweetheart                              | 53            | 165 | 174       | 154       | 23   | A PERFECT CIRCLE 1 VIRGIN 80918* (18.98 CD)                                | Thirteenth Step                                  | 2     |               |
| 115       | 117       | 95       | 14             | DIXIE CHICKS 1 MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD)              | Top Of The World Tour Live                        | 27            | 166 | 149       | —         | 2  | KEB' MO' 1 DKEH/EPIC 86408/SONY MUSIC (18.98 EQ CD) [M]                    | Keep It Simple                                   | 149   |               |
| 116       | 127       | 122      | 10             | SOUNDTRACK 1 MUSIC WORLD/COLUMBIA 90286/SONY MUSIC (18.98 EQ CD)             | The Fighting Temptations                          | 19            | 167 | 166       | 137       | 40   | STAIN'D 1 FLIP/ELEKTRA 62882/EEG (18.98 CD)                                | 14 Shades Of Grey                                | 1     |               |
| 117       | 144       | 100      | 1*             | FEFE DOBSON 1 ISLAND 001244/DJMG (12.98 CD) [M]                              | Fefe Dobson                                       | 67            | 168 | RE-ENTRY  | 21        | ROONEY 1 GEFREN 000242/INTERSCOPE (9.98 CD) [M]                        | Rooney   | 125  |       |               |
| 118       | 138       | 125      | 27             | THE BEACH BOYS 1 CAPITOL 82710 (18.98 CD)                                    | The Very Best Of The Beach Boys: Sounds Of Summer | 16            | 169 | 139       | 134       | 21   | BETTE MIDLER 1 COLUMBIA 90350/SONY MUSIC (18.98 EQ CD)                     | Bette Midler Sings The Rosemary Clooney Songbook | 14    |               |
| 119       | 75        | 79       | 12             | TRACE ADKINS 1 CAPITOL (NASHVILLE) 40517 (12.98/18.98)                       | Comin' On Strong                                  | 31            | 170 | RE-ENTRY  | 7         | GAVIN DEGRAW 1 J 20058/RMG (11.98 CD) [M]                              | Chariot  | 103  |       |               |
| 120       | 133       | 94       | 13             | LIL JON & THE EAST SIDE BOYZ 1 BME 2378/TVT (11.98 CD/DVD)                   | Part II   | 37            | 171 | 155       | 150       | 7  | SOUNDTRACK 1 WARNER BROS. (NASHVILLE) 48474/WRN (18.98 CD)                 | Blue Collar Comedy Tour: The Movie               | 132   |               |
| 121       | 112       | 123      | 24             | SEAL 1 WARNER BROS. 47947 (18.98 CD)   | Seal IV   | 3             | 172 | 137       | 132       | 14   | THE BEATLES 1 APPLE 95713/CAPITOL (18.98 CD)                               | Let It Be... Naked                               | 5     |               |
| 122       | 122       | 98       | 14             | MICHAEL JACKSON 1 M.J./EPIC 88996/SONY MUSIC (12.98/18.98)                   | Number Ones                                       | 13            | 173 | 175       | 156       | 48   | STACIE ORRICO 1 FOREFRONT 32589/VIRGIN (12.98/18.98) [M]                   | Stacie Orrico                                    | 59    |               |
| 123       | 165       | 147      | 5              | FINGER ELEVEN 1 WIND-UP 13058 (16.98 CD) [M]                                 | Finger Eleven                                     | 123           | 174 | 189       | 161       | 25   | MARY J. BLIGE 1 GEFREN 000956*/INTERSCOPE (18.98/12.98)                    | Love & Life                                      | 1     |               |
| 124       | 85        | 85       | 24             | ALAN JACKSON 2 ARISTA NASHVILLE 53097/RMG (12.98/19.98)                      | Greatest Hits Volume II And Some Other Stuff      | 1             | 175 | 193       | 179       | 45   | GODSMACK 1 REPUBLIC/UNIVERSAL 067854/UMRG (18.98/12.98)                    | Faceless   | 1     |               |
| 125       | 114       | 113      | 64             | MATCHBOX TWENTY 2 MELISMA/ATLANTIC 83612/AG (12.98/18.98)                    | More Than You Think You Are                       | 6             | 176 | NEW       | 1         | SOUNDTRACK 1 J 57758/RMG (18.98 CD)                                    | Dirty Dancing: Havana Nights   | 176  |       |               |
| 126       | 150       | 128      | 41             | AFI 1 NITRO/DREAMWORKS 450380*/INTERSCOPE (9.98 CD)                          | Sing The Sorrow                                   | 5             | 177 | 179       | 130       | 23   | DMX 1 RUFF RYDERS/DEF JAM 063369*/DJMG (8.98/12.98)                        | Grand Champ                                      | 1     |               |
| 127       | 87        | 103      | 33             | JUSTIN TIMBERLAKE 3 JIVE 41823*/ZOMBA (12.98/18.98)                          | Justified   | 2             | 178 | 191       | 148       | 11   | VARIOUS ARTISTS 1 DEF JAM 001614/DJMG (12.98 CD)                           | The Source Presents Hip Hop Hits Vol. 7          | 89    |               |
| 128       | 89        | 131      | 33             | MICHAEL BUBLE 1 143/REPRISE 48376/WARNER BROS. (18.98 CD) [M]                | Michael Buble                                     | 47            | 179 | 190       | 151       | 14   | 112 1 BAD BOY/DEF SOUL 000927*/UMRG (8.98/12.98)                           | Hot & Wet  | 22    |               |
| 129       | 119       | —        | 5              | THE CARPENTERS 1 A&M/UTV 001777/UME (21.98)                                  | Carpenters Gold: 35th Anniversary Edition         | 119           | 180 | 171       | 136       | 22   | OBIE TRICE 1 SHADY 001105*/INTERSCOPE (12.98 CD)                           | Cheers   | 5     |               |
| 130       | 109       | 97       | 65             | TIM MCGRAW 2 CURB 78746 (12.98/18.98)  | Tim McGraw And The Dancehall Doctors              | 2             | 181 | 148       | 153       | 16   | COLDPLAY 1 CAPITOL 99014 (24.98 DVD/CD)                                    | Coldplay Live 2003                               | 13    |               |
| 131       | 111       | 104      | 69             | RASCAL FLATTS 1 LYRIC STREET 185031/HOLLYWOOD (12.98/18.98)                  | Melt  | 5             | 182 | 196       | 180       | 44   | SOUNDTRACK 1 WALT DISNEY 860080 (18.98 CD)                                 | The Lizzie McGuire Movie                         | 6     |               |
| 132       | 130       | 108      | 21             | ANTHONY HAMILTON 1 SD SO DEF 52107/ARISTA (12.98 CD)                         | Comin' From Where I'm From                        | 33            | 183 | 182       | 185       | 14   | CYNDI LAUPER 1 DAYLIGHT/EPIC 90760/SONY MUSIC (18.98 EQ CD)                | At Last  | 38    |               |
| 133       | 136       | 120      | 49             | JASON MRAZ 1 ELEKTRA 62829/EEG (12.98 CD) [M]                                | Waiting For My Rocket To Come                     | 55            | 184 | RE-ENTRY  | 16        | CECE WINANS 1 PURESPRINGS GOSPEL/INO 90361/SONY MUSIC (11.98 EQ/18.98) | Throne Room  | 32   |       |               |
| 134       | 145       | 91       | 11             | BIG TYMERS 1 CASH MONEY 000815*/UMRG (12.98 CD)                              | Big Money Heavyweight                             | 21            | 185 | RE-ENTRY  | 5         | THE CRYSTAL METHOD 1 V2 27176 (14.98 CD)                               | Legion Of Boom   | 36   |       |               |
| 135       | 105       | —        | 2              | PAULINA RUBIO 1 UNIVERSAL LATIN 002036 (17.98 CD)                            | Pau-Latina  | 105           | 186 | 187       | 164       | 51   | JOE NICHOLS 1 UNIVERSAL SOUTH 170285 (8.98/12.98) [M]                      | Man With A Memory                                | 72    |               |
| 136       | 120       | 116      | 30             | R. KELLY 2 JIVE 41812/ZOMBA (18.98 CD)                                       | Chocolate Factory                                 | 1             | 187 | 197       | —         | 3  | SIMPLY RED 1 SIMPLYRED.COM 0001/RED INK (18.98 CD)                         | Home   | 187   |               |
| 137       | 173       | 182      | 28             | YELLOWCARD 1 CAPITOL 39844 (12.98 CD)  | Ocean Avenue                                      | 99            | 188 | 181       | —         | 28   | GEORGE STRAIT 1 MCA NASHVILLE 000114/UMGN (8.98/12.98)                     | Honkytonkville                                   | 5     |               |
| 138       | 118       | 142      | 31             | BRAD PAISLEY 1 ARISTA NASHVILLE 50605/RMG (12.98/18.98)                      | Mud On The Tires                                  | 8             | 189 | 170       | 183       | 38   | LONESTAR 1 BNA 67076/RMG (12.98/18.98)                                     | From There To Here: Greatest Hits                | 7     |               |
| 139       | 141       | 109      | 19             | JAGGED EDGE 1 COLUMBIA 87017/SONY MUSIC (12.98 EQ/18.98)                     | Hard  | 3             | 190 | RE-ENTRY  | 34        | LED ZEPPELIN 1 ATLANTIC 83619/AG (19.98 CD)                            | Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two      | 116  |       |               |
| 140       | 134       | 99       | 13             | COUNTING CROWS 1 GEFREN 001876/INTERSCOPE (12.98 CD)                         | Films About Ghosts: The Best Of...                | 32            | 191 | 159       | —         | 50   | FOO FIGHTERS 1 ROSWELL/RCA 68008*/RMG (18.98 CD)                           | One By One                                       | 3     |               |
| 141       | 143       | 121      | 15             | 3 DOORS DOWN 1 REPUBLIC/UNIVERSAL 001603/UMRG (9.98 CD)                      | Another 700 Miles (EP)                            | 21            | 192 | 156       | 194       | 49   | ALISON KRAUSS + UNION STATION 1 ROUNDER 610515 (19.98 CD)                  | Live   | 36    |               |
| 142       | 160       | 149      | 9              | CASTING CROWNS 1 BEACH STREET 10723/REUNION (18.98 CD) [M]                   | Casting Crowns                                    | 142           | 193 | RE-ENTRY  | 26        | BRAND NEW 1 TRIPLE CROWN 82896*/RAZOR & TIE (13.98 CD)                 | Deja Entendu   | 63   |       |               |
| 143       | 129       | 119      | 20             | VARIOUS ARTISTS 1 PROVIDENT/WORC-CURB/EMI CHRISTIAN 90652/SPARROW (21.98 CD) | WOW Hits 2004                                     | 51            | 194 | RE-ENTRY  | 2         | VARIOUS ARTISTS 1 UNIVERSAL 310233/UG (14.98 CD)                       | Arcoiris Musical Mexicano 2004   | 157  |       |               |
| 144       | 132       | 118      | 14             | LEANN RIMES 1 CURB 78829 (18.98 CD)  | Greatest Hits                                     | 24            | 195 | RE-ENTRY  | 10        | NICK CANNON 1 NICK/JIVE 48500/ZOMBA (18.98 CD)                         | Nick Cannon  | 83   |       |               |
| 145       | 147       | 72       | 3              | DIANA ROSS & THE SUPREMES 1 MOTOWN/UTV 001368/UME (12.98 CD)                 | The No. 1's                                       | 72            | 196 | 180       | 160       | 15   | PINK 1 ARISTA 52139 (18.98 CD)   | Try This   | 9     |               |
| 146       | 164       | 117      | 9              | DAVID BANNER 1 SRC/UNIVERSAL 001720*/UMRG (12.98 CD)                         | MTA2: Baptized In Dirty Water                     | 69            | 197 | RE-ENTRY  | 13        | YOUNGBLOODZ 1 SO SO DEF 50155*/ARISTA (12.98/18.98)                    | Drankin' Patnaz  | 5  |       |               |
| 147       | 74        | —        | 7              | WARREN ZEVON 1 ARTEMIS 51156 (18.98 CD)                                      | The Wind  | 12            | 198 | RE-ENTRY  | 21        | ROB ZOMBIE 1 GEFREN 001041/UME (12.98 CD/DVD)                          | Past, Present & Future   | 11   |       |               |
| 148       | 152       | 101      | 1              | AIR 1 SOURCE 96632*/ASTRALWERKS (19.98 CD)                                   | Talkie Walkie                                     | 61            | 199 | 200       | 186       | 90   | AVRIL LAVIGNE 6 ARISTA 14740 (17.98 CD)                                    | Let Go   | 2     |               |
|           |           |          |                |  |   |               | 200 | 186       | —         | 1  | CHRIS CAGLE 1 CAPITOL (NASHVILLE) 40516 (11.98/18.98)                      | Chris Cagle                                      | 15    |               |

● 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 (Platinum). △ Certification of 200,000 units (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.

| MARCH 6 2004 Billboard TOP INTERNET ALBUM SALES™                    |           |                |  |  |
|---|-----------|----------------|--|--|
| Sales data and internet sales reports compiled by Nielsen SoundScan |           |                |  |  |
| THIS WEEK   | LAST WEEK | WEEKS ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL                           | Title  |
| 1   | 1         | 3              | <b>NORAH JONES</b> BLUE NOTE 84800                                   | <b>Feels Like Home</b> 1                                 |
| 2   | 3         | 14             | <b>JOSH GROBAN</b> ▲ <sup>2</sup> 143/REPRISE 48450/WARNER BROS.     | <b>Closer</b> 6  |
| 3   | 4         | 12             | <b>INDIGO GIRLS</b> EPIC 91003/SONY MUSIC                            | <b>All That We Let In</b> 35                             |
| 4   | 5         | 12             | <b>OUTKAST</b> ▲ <sup>8</sup> ARISTA 50133*                          | <b>Speakerboxxx/The Love Below</b> 4                     |
| 5   | 8         | 40             | <b>EVANESCENCE</b> ▲ <sup>4</sup> WIND-UP 13063                      | <b>Fallen</b> 3  |
| 6   | 6         | 18             | <b>MICHAEL McDONALD</b> ▲ MOTOWN 000651/UMRG                         | <b>Motown</b> 28   |
| 7   | 2         | 2              | <b>MELISSA ETHERIDGE</b> ISLAND 001822/IDJMG                         | <b>Lucky</b> 33  |
| 8   | 11        | 10             | <b>NORAH JONES</b> ▲ <sup>8</sup> BLUE NOTE 32088* [M]               | <b>Come Away With Me</b> 23                              |
| 9   | 9         | 14             | <b>SHERYL CROW</b> ▲ <sup>2</sup> A&M 001521/INTERSCOPE              | <b>The Very Best Of Sheryl Crow</b> 9                    |
| 10  | 4         | 3              | <b>HARRY CONNICK, JR.</b> COLUMBIA 90551/SONY MUSIC                  | <b>Only You</b> 12                                       |
| 11  | 10        | 16             | <b>SARAH McLACHLAN</b> ▲ <sup>2</sup> ARISTA 50150                   | <b>Afterglow</b> 37                                      |
| 12  | 17        | 13             | <b>NO DOUBT</b> ▲ INTERSCOPE 001495                                  | <b>The Singles 1992-2003</b> 26                          |
| 13  | 21        | 2              | <b>KANYE WEST</b> ROC-A-FELLA/DEF JAM 002030*/IDJMG                  | <b>The College Dropout</b> 2                             |
| 14  | 7         | 9              | <b>SOUNDTRACK</b> CAPITOL 95912                                      | <b>Queer Eye For The Straight Guy</b> 68                 |
| 15  | 24        | 1              | <b>THE WHITE STRIPES</b> ▲ THIRD MAN 27148*/V2                       | <b>Elephant</b> 59                                       |
| 16  | 13        | 5              | <b>VARIOUS ARTISTS</b> GRAMMY 58022/BMG STRATEGIC MARKETING GROUP    | <b>2004 Grammy Nominees</b> 19                           |
| 17  | 14        | 4              | <b>JOSH GROBAN</b> ▲ <sup>2</sup> 143/REPRISE 48154/WARNER BROS. [M] | <b>Josh Groban</b> -                                     |
| 18  | 22        | 4              | <b>DIDO</b> ▲ ARISTA 50137   | <b>Life For Rent</b> 40                                  |
| 19  | 12        | 9              | <b>KENNY CHESNEY</b> BNA 58801/RLG                                   | <b>When The Sun Goes Down</b> 5                          |
| 20  | 16        | 10             | <b>COLDPLAY</b> ▲ <sup>3</sup> CAPITOL 40504*                        | <b>A Rush Of Blood To The Head</b> 55                    |
| 21  | 20        | 3              | <b>FIVE FOR FIGHTING</b> AWARE/COLUMBIA 86186/SONY MUSIC             | <b>The Battle For Everything</b> 48                      |
| 22  | RE-ENTRY  |                | <b>WARREN ZEVON</b> ARTEMIS 51156                                    | <b>The Wind</b> 147                                      |
| 23  | 23        | 1              | <b>SOUNDTRACK</b> ● REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS.       | <b>The Lord Of The Rings: The Return Of The King</b> 109 |
| 24  | 18        | 2              | <b>KEB' MO'</b> OKEH/EPIC 88408/SONY MUSIC [M]                       | <b>Keep It Simple</b> 166                                |
| 25  | RE-ENTRY  |                | <b>STING</b> ▲ A&M 001141/INTERSCOPE                                 | <b>Sacred Love</b> 102                                   |

| MARCH 6 2004 Billboard TOP SOUNDTRACKS™  |           |                |   |  |
|--|-----------|----------------|---|--|
| Sales data compiled by Nielsen SoundScan |           |                |   |  |
| THIS WEEK                                | LAST WEEK | WEEKS ON CHART | TITLE   | IMPRINT & NUMBER/DISTRIBUTING LABEL        |
| 1  | 4         | 3              | <b>50 FIRST DATES</b>   | MAVERICK 48675/WARNER BROS.                |
| 2  | 1         | 3              | <b>BARBERSHOP 2: BACK IN BUSINESS</b>                         | INTERSCOPE 001945*                         |
| 3  | 3         | 2              | <b>THE CHEETAH GIRLS (EP) ▲</b>                               | WALT DISNEY 860126                         |
| 4  | 4         | 1              | <b>CONFESSIONS OF A TEENAGE DRAMA QUEEN</b>                   | HOLLYWOOD 162442                           |
| 5  | 2         | 1              | <b>QUEER EYE FOR THE STRAIGHT GUY</b>                         | CAPITOL 95912                              |
| 6  | 5         | 9              | <b>YOU GOT SERVED</b>   | T.U.G./EPIC 90744/SONY MUSIC               |
| 7  | 6         | 15             | <b>TUPAC: RESURRECTION ▲</b>                                  | AMARU 001533*/INTERSCOPE                   |
| 8  | 8         | 19             | <b>THE LORD OF THE RINGS: THE RETURN OF THE KING ●</b>        | REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS. |
| 9  | 7         | 10             | <b>FREAKY FRIDAY ●</b>  | HOLLYWOOD 162404                           |
| 10                                       | 9         | 13             | <b>THE FIGHTING TEMPTATIONS</b>                               | MUSIC WORLD/COLUMBIA 90286/SONY MUSIC      |
| 11                                       | 10        | 9              | <b>COLD MOUNTAIN</b>  | DMZ/COLUMBIA 86843/SONY MUSIC              |
| 12                                       | 12        | 9              | <b>PIXEL PERFECT (EP)</b>                                     | WALT DISNEY 861056                         |
| 13                                       | 11        | 10             | <b>BLUE COLLAR COMEDY TOUR: THE MOVIE</b>                     | WARNER BROS. (NASHVILLE) 48424/WRN         |
| 14                                       | NEW       |                | <b>DIRTY DANCING: HAVANA NIGHTS</b>                           | J 57758/RMG                                |
| 15                                       | 14        | 14             | <b>THE LIZZIE MCGUIRE MOVIE ▲</b>                             | WALT DISNEY 860080                         |
| 16                                       | 13        | 10             | <b>SOMETHING'S GOTTA GIVE</b>                                 | COLUMBIA 90911/SONY MUSIC                  |
| 17                                       | 17        | 17             | <b>LOST IN TRANSLATION</b>                                    | EMPEROR NORTON 7068*                       |
| 18                                       | 16        | 2              | <b>THE LION KING 1 1/2 (EP)</b>                               | WALT DISNEY 861046                         |
| 19                                       | 15        | 16             | <b>LOVE ACTUALLY ●</b>  | J 56760/RMG                                |
| 20                                       | 18        | 10             | <b>CHICAGO ▲<sup>2</sup></b>                                  | EPIC 87018/SONY MUSIC                      |
| 21                                       | 19        | 10             | <b>PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL</b> | WALT DISNEY 860089                         |
| 22                                       | 21        | 11             | <b>DIRTY DANCING: ULTIMATE DIRTY DANCING</b>                  | RCA 55525/BMG STRATEGIC MARKETING GROUP    |
| 23                                       | 25        | 9              | <b>A WALK TO REMEMBER ●</b>                                   | EPIC 86311/SONY MUSIC                      |
| 24                                       | 20        | 4              | <b>O BROTHER, WHERE ART THOU? ▲<sup>7</sup></b>               | LOST HIGHWAY/MERCURY 170069/IDJMG          |
| 25                                       | 22        | 18             | <b>BAD BOYS II ▲</b>  | BAD BOY 000716*/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). 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). △<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)

|   |   |   |   |   |   |   |  |
|---|---|---|---|---|---|---|--|
| 112 179<br>3 Doors Down 44, 141<br>50 Cent 63 | Chris Cagle 200<br>Jeremy Camp 149<br>Nick Cannon 195<br>The Carpenters 129<br>Johnny Cash 157<br>Casting Crowns 142<br>Cher 150<br>Kenny Chesney 5, 106<br>Chingy 11<br>Kelly Clarkson 159<br>Coldplay 55, 181<br>Harry Connick, Jr. 12<br>Counting Crows 140<br>Sheryl Crow 9<br>The Crystal Method 185 | Missy Elliott 58<br>Eminem 158<br>Melissa Etheridge 33<br>Evanescence 3<br>Finger Eleven 123<br>Five For Fighting 48<br>Foo Fighters 191<br>Godsmack 175<br>Good Charlotte 74<br>Josh Groban 6<br>G-Unit 25<br>Anthony Hamilton 132<br>Hoobastank 65<br>Incubus 10<br>Indigo Girls 35<br>Alan Jackson 29, 124<br>Michael Jackson 122<br>Jagged Edge 139<br>Jay-Z 27<br>Jet 42<br>Joe 98<br>Jack Johnson 154<br>Norah Jones 1, 23<br>Juvenile 54 | Toby Keith 21, 79<br>Keith 101<br>R. Kelly 95, 136<br>Alicia Keys 20<br>Kid Rock 81<br>Beyonce 18<br>Korn 85<br>Alison Krauss + Union Station 192<br>Cyndi Lauper 183<br>Avril Lavigne 199<br>Led Zeppelin 190<br>Murphy Lee 113<br>Lil Jon & The East Side Boyz 60, 120<br>Limp Bizkit 80<br>Linkin Park 32, 87<br>Lonestar 189<br>Lostprophets 41<br>Courtney Love 114<br>Ludacris 24<br>Maroon5 14<br>matchbox twenty 125<br>Dave Matthews 161<br>John Mayer 97<br>Martina McBride 90<br>Michael McDonald 28 | Tim McGraw 130<br>Sarah McLachlan 37<br>Memphis Bleek 107<br>Bette Midler 169<br>Kylie Minogue 83<br>Keb' Mo' 166<br>Jason Mraz 133<br>Musiq 88<br>Nelly 64<br>Joe Nichols 186<br>Nickelback 16<br>No Doubt 26<br>The Offspring 96<br>Stacie Orrico 173<br>OutKast 4<br>Brad Paisley 138<br>A Perfect Circle 165<br>Pink 196<br>Elvis Presley 162<br>Probot 103<br>Puddle Of Mudd 112<br>Rascal Flatts 131<br>Red Hot Chili Peppers 78<br>LeAnn Rimes 144<br>Rooney 168 | Diana Ross & The Supremes 145<br>Paulina Rubio 135<br>Seal 121<br>Sean Paul 86<br>Bob Seger 152<br>Simple Plan 82<br>Simply Red 187<br>Jessica Simpson 15<br>SOUNDTRACK<br>50 First Dates 30<br>Barbershop 2: Back In Business 43<br>Blue Collar Comedy Tour: The Movie 171<br>The Cheetah Girls (EP) 50<br>Cold Mountain 155<br>Confessions Of A Teenage Drama Queen 56<br>Dirty Dancing: Havana Nights 176<br>The Fighting Temptations 116<br>Freaky Friday 110<br>The Lizzie McGuire Movie 182<br>The Lord Of The Rings: The Return Of The King 109<br>Pixel Perfect (EP) 164<br>Queer Eye For The Straight Guy 68 | Tupac: Resurrection 77<br>You Got Served 76<br>Britney Spears 13<br>Staind 167<br>Rod Stewart 49, 91<br>Sting 102<br>Joss Stone 71<br>Story Of The Year 61<br>George Strait 188<br>Ruben Studdard 17<br>Keith Sweat 51<br>Switchfoot 67<br>James Taylor 153<br>Thalia 156<br>Three Days Grace 92<br>T.I. 73<br>Justin Timberlake 127<br>Train 111<br>Trapt 104<br>Obie Trice 180<br>Josh Turner 34<br>Shania Twain 99<br>Twista 8<br>Keith Urban 72<br>Luther Vandross 47 | VARIOUS ARTISTS<br>2004 Grammy Nominees 19<br>Arcorris Musical Mexicano 2004 194<br>Disneymania 2: Music Stars Sing Disney...Their Way! 89<br>Fired Up! 52<br>Now 14 22<br>The Source Presents Hip Hop Hits Vol. 7 178<br>WOW Gospel 2004 75<br>WOW Hits 2004 143<br>WWE Originals 108<br>Kanye West 2<br>Westside Connection 45<br>The White Stripes 59<br>CeCe Winans 184<br>Yeah Yeah Yeahs 93<br>Yellowcard 137<br>Ying Yang Twins 46<br>YoungBloodZ 197<br>Warren Zevon 147<br>Rob Zombie 198 |
|---|---|---|---|---|---|---|--|

# Over The Counter

Continued from page 161

At press time, **Blue Note** estimated "Feels Like Home" will decline by 20%-25% in its third week, which would keep the album locked at No. 1.

The biggest of the albums that arrived Feb. 24 will be from **Young Gunz**, which is on course to start at 115,000-125,000 copies, according to retailers' first-day sales. Figure that even if Jones' sum falls as much as 50%, she would still finish ahead of either West or Young Gunz.

**WANTED:** Not too long ago, a song that had been the biggest-selling single for nine weeks in a row

would have collected a bigger sales-to-date total than 111,000 copies. The top singles used to sell that much in a week or two.

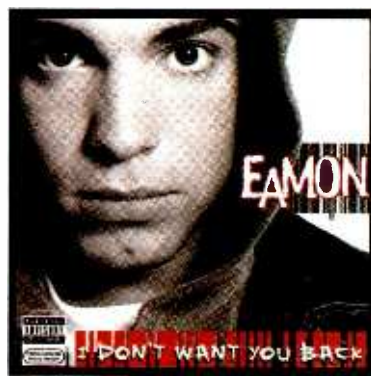
Such is the current state of the U.S. singles market. With the exception of singers who emerge from the "American Idol" spotlight, one can look for the modest numbers that rookie **Eamon** has rung since "F\*\*k It (I Don't Want You Back)" hit stores in October.

First released as a 12-inch vinyl single last fall, the CD version of that title has sold 110,500 copies to date. The track currently leads Hot 100 Singles Sales with a sum of less than 5,000.

I suspect the song's tough-guy attitude and its explicit lyrics, barely clouded by its radio edit, increased this single's cool quotient among teens. In fact, I had been tempted to dismiss him as a one-hit wonder until I realized that he was signed to **Jive**, a label

that has always maintained a high batting average.

One might go broke betting against label president **Barry Weiss**—witness the 106,000 copies that Eamon's album, "Don't Want You Back," has sold in its first



week, good for the Hot Shot Debut on The Billboard 200 (No. 7).

We'll soon know whether this 20-year-old has more than one hit in his pocket. In the meantime, his

album's start is much stronger than I would have anticipated.

**SIFTING THE SOFT:** What a difference a week makes.

Last issue's top two new entries on The Billboard 200 represented close to 1.5 million copies, more than 10 times the combined sales of **Eamon** and the next-highest bow, by **Indigo Girls** (No. 35, 34,000). The transition from a holiday week impacts traffic even more severely. Last issue, most titles on The Billboard 200 saw gains over the prior week. This issue, with the exception of new entries, only eight albums on the chart show any increase over prior-week sales. We have adjusted bullet criteria on our sales lists accordingly; on the big chart, we award a bullet to any album with a decline of 20% or less.

Consequently, many of the chart's upward moves mean a title loses less than the others in the vicinity. That happens with **Evan-**

**escence**, which matches its previous best chart peak (7-3) despite a 30% decline.

In this adjustment frame, play from video channels—particularly **MTV** and/or **VH1**—is a common denominator for some of the few albums that do manage gains, including **Maroon5** (32-14, up 8%), **Joss Stone** (126-71, up 19%), **Yeah Yeah Yeahs** (151-93, up 24%) and the soundtrack to "50 First Dates" (80-30, up 73%).

The last mentioned is aided by the video from **311's** cover of the **Cure's** "Love Song," but the most obvious reason the soundtrack owns The Billboard 200's largest sales increase is that the film has led the box office for two weeks.

When the same album has the largest unit and percentage increase, as "50 First Dates" does this issue, the Pacesetter award goes to the chart's second-largest percentage spike, in this case, **Yeah Yeah Yeahs'** "Fever to Tell."

MARCH 6 2004  
Billboard® TOP POP CATALOG™

| THIS WEEK | LAST WEEK | 2 WKS AGO | TOTAL WKS | SALES | ARTIST   | TITLE   |
|-----------|-----------|-----------|-----------|-------|--|---|
| 1         | 1         | 1         | 115       | 115   | <b>JOSH GROBAN</b> ▲ <sup>3</sup>                            | <b>Josh Groban</b>  |
| 2         | 2         | 2         | 171       | 171   | <b>THE BEATLES</b> ▲ <sup>9</sup>                            | <b>The Very Best Of The Beatles</b>   |
| 3         | 6         | 12        | 113       | 113   | <b>JOHN MAYER</b> ▲ <sup>3</sup>                             | <b>Room For Squares</b>   |
| 4         | 5         | 4         | 174       | 174   | <b>LINKIN PARK</b> ▲ <sup>5</sup>                            | <b>[Hybrid Theory]</b>  |
| 5         | 4         | 5         | 100       | 100   | <b>MERCYME</b> ▲   | <b>Almost There</b>   |
| 6         | 9         | 10        | 751       | 751   | <b>BOB MARLEY AND THE WAILERS</b> ◆ <sup>10</sup>            | <b>Legend</b>   |
| 7         | 3         | 7         | 127       | 127   | <b>MARTINA MCBRIDE</b> ▲ <sup>2</sup>                        | <b>Greatest Hits</b>  |
| 8         | 7         | 3         | 118       | 118   | <b>KID ROCK</b> ▲ <sup>4</sup>                               | <b>Cocky</b>  |
| 9         | 8         | 6         | 485       | 485   | <b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>5</sup> | <b>Greatest Hits</b>  |
| 10        | 17        | 17        | 384       | 384   | <b>PINK FLOYD</b> ◆ <sup>15</sup>                            | <b>Dark Side Of The Moon</b>  |
| 11        | 10        | 16        | 63        | 63    | <b>ROD STEWART</b> ●   | <b>The Very Best Of Rod Stewart</b>   |
| 12        | 15        | 18        | 69        | 69    | <b>JOHNNY CASH</b> ▲   | <b>16 Biggest Hits</b>  |
| 13        | 12        | 8         | 178       | 178   | <b>KENNY CHESNEY</b> ▲ <sup>3</sup>                          | <b>Greatest Hits</b>  |
| 14        | 14        | 11        | 170       | 170   | <b>TIM MCGRAW</b> ▲ <sup>4</sup>                             | <b>Greatest Hits</b>  |
| 15        | 11        | 14        | 53        | 53    | <b>FRANK SINATRA</b> ●                                       | <b>Classic Sinatra: His Great Performances 1953-1960</b>                          |
| 16        | 21        | 22        | 140       | 140   | <b>COLDPLAY</b> ▲ <sup>2</sup>                               | <b>Parachutes</b>   |
| 17        | 22        | 13        | 452       | 452   | <b>AC/DC</b> ◆ <sup>18</sup>                                 | <b>Back In Black</b>  |
| 18        | 26        | 19        | 645       | 645   | <b>METALLICA</b> ◆ <sup>14</sup>                             | <b>Metallica</b>  |
| 19        | 20        | 20        | 328       | 328   | <b>SHANIA TWAIN</b> ◆ <sup>19</sup>                          | <b>Come On Over</b>   |
| 20        | 23        | 9         | 284       | 284   | <b>KID ROCK</b> ◆ <sup>11</sup>                              | <b>Devil Without A Cause</b>  |
| 21        | 19        | —         | —         | —     | <b>MICHAEL MCDONALD</b>                                      | <b>The Very Best Of Michael McDonald</b>  |
| 22        | 25        | 21        | —         | —     | <b>QUEEN</b> ▲ <sup>7</sup>                                  | <b>Greatest Hits</b>  |
| 23        | 18        | 15        | —         | —     | <b>CELINE DION</b> ◆ <sup>5</sup>                            | <b>All The Way...A Decade Of Song</b>   |
| 24        | 28        | 26        | —         | —     | <b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup>                      | <b>The Greatest Hits Collection</b>   |
| 25        | 33        | 30        | 7         | 7     | <b>LARRY THE CABLE GUY</b>                                   | <b>Lord, I Apologize</b>  |
| 26        | 44        | —         | 105       | 105   | <b>SYSTEM OF A DOWN</b> ▲ <sup>3</sup>                       | <b>Toxicity</b>   |
| 27        | 48        | —         | 208       | 208   | <b>MICHAEL JACKSON</b> ◆ <sup>26</sup>                       | <b>Thriller</b>   |
| 28        | 27        | —         | 27        | 27    | <b>PRINCE</b> ●  | <b>The Very Best Of Prince</b>  |
| 29        | 37        | —         | 357       | 357   | <b>THE BEATLES</b> ◆ <sup>11</sup>                           | <b>Sgt. Pepper's Lonely Hearts Club Band</b>                                      |
| 30        | 32        | 34        | 345       | 345   | <b>ABBA</b> ▲ <sup>6</sup>                                   | <b>Gold - Greatest Hits</b>   |
| 31        | 24        | 24        | 180       | 180   | <b>AL GREEN</b> ▲  | <b>Greatest Hits</b>  |
| 32        | RE-ENTRY  | 194       | —         | —     | <b>SIMON &amp; GARFUNKEL</b> ◆ <sup>14</sup>                 | <b>Simon &amp; Garfunkel's Greatest Hits</b>                                      |
| 33        | 31        | —         | 29        | 29    | <b>WILLIE NELSON</b> ▲                                       | <b>16 Biggest Hits</b>  |
| 34        | 30        | 25        | 224       | 224   | <b>ALAN JACKSON</b> ▲ <sup>5</sup>                           | <b>The Greatest Hits Collection</b>   |
| 35        | 16        | 23        | 93        | 93    | <b>BARRY WHITE</b> ▲   | <b>All Time Greatest Hits</b>   |
| 36        | RE-ENTRY  | 272       | —         | —     | <b>PEARL JAM</b> ◆ <sup>12</sup>                             | <b>Ten</b>  |
| 37        | RE-ENTRY  | 62        | —         | —     | <b>INCUBUS</b> ▲ <sup>2</sup>                                | <b>Morning View</b>   |
| 38        | 43        | —         | 102       | 102   | <b>POISON</b> ▲  | <b>Greatest Hits 1986-1996</b>  |
| 39        | 29        | 27        | 568       | 568   | <b>JOURNEY</b> ◆ <sup>10</sup>                               | <b>Journey's Greatest Hits</b>  |
| 40        | 50        | —         | 194       | 194   | <b>THE BEATLES</b> ◆ <sup>12</sup>                           | <b>Abbey Road</b>   |
| 41        | 38        | 33        | 78        | 78    | <b>ALICIA KEYS</b> ▲ <sup>8</sup>                            | <b>Songs In A Minor</b>   |
| 42        | 34        | 44        | 26        | 26    | <b>JOHN LENNON</b> ●   | <b>Lennon Legend - The Very Best Of John Lennon</b>                               |
| 43        | 42        | 36        | 93        | 93    | <b>NICKELBACK</b> ▲ <sup>5</sup>                             | <b>Silver Side Up</b>   |
| 44        | RE-ENTRY  | 116       | —         | —     | <b>GOOD CHARLOTTE</b> ●                                      | <b>Good Charlotte</b>   |
| 45        | 40        | 41        | 410       | 410   | <b>AEROSMITH</b> ◆ <sup>10</sup>                             | <b>Aerosmith's Greatest Hits</b>  |
| 46        | 45        | 49        | 154       | 154   | <b>EMINEM</b> ▲ <sup>3</sup>                                 | <b>The Marshall Mathers LP</b>  |
| 47        | 35        | —         | 17        | 17    | <b>LUTHER VANDROSS</b> ●                                     | <b>Greatest Hits</b>  |
| 48        | 49        | 45        | 547       | 547   | <b>GUNS N' ROSES</b> ◆ <sup>15</sup>                         | <b>Appetite For Destruction</b>   |
| 49        | RE-ENTRY  | 106       | —         | —     | <b>PINK</b> ▲ <sup>5</sup>                                   | <b>Missundaztood</b>  |
| 50        | RE-ENTRY  | 78        | —         | —     | <b>LYNYRD SKYNYRD</b> ▲                                      | <b>The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection</b> |

MARCH 6 2004  
Billboard® TOP HEATSEEKERS™

| THIS WEEK | LAST WEEK | 2 WKS AGO | TOTAL WKS | SALES | ARTIST                                       | TITLE  |
|-----------|-----------|-----------|-----------|-------|--|--|
| 1         | 6         | 2         | 11        | 11    | <b>FINGER ELEVEN</b>                         | <b>Finger Eleven</b>                                 |
| 2         | 5         | 3         | 21        | 21    | <b>CASTING CROWNS</b>                        | <b>Castling Crowns</b>                               |
| 3         | 1         | —         | —         | —     | <b>JEREMY CAMP</b>                           | <b>Carried Me: The Worship Project</b>               |
| 4         | 4         | —         | —         | —     | <b>KEB' MO'</b>                              | <b>Keep It Simple</b>                                |
| 5         | 12        | 6         | 27        | 27    | <b>ROONEY</b>                                | <b>Rooney</b>  |
| 6         | 8         | 4         | 31        | 31    | <b>GAVIN DEGRAW</b>                          | <b>Chariot</b>                                       |
| 7         | NEW       | 1         | —         | —     | <b>THE CASUALTIES</b>                        | <b>On The Front Line</b>                             |
| 8         | 10        | 12        | 20        | 20    | <b>LOS LONELY BOYS</b>                       | <b>Los Lonely Boys</b>                               |
| 9         | NEW       | 1         | —         | —     | <b>LIL ROB</b>                               | <b>Neighborhood Music</b>                            |
| 10        | 16        | 14        | 37        | 37    | <b>DAMIEN RICE</b>                           | <b>O</b>   |
| 11        | 2         | —         | —         | —     | <b>PITCH BLACK</b>                           | <b>Pitch Black Law</b>                               |
| 12        | 19        | 11        | 33        | 33    | <b>THE POSTAL SERVICE</b>                    | <b>Give Up</b>                                       |
| 13        | 15        | 15        | 11        | 11    | <b>RON WHITE</b>                             | <b>Drunk In Public</b>                               |
| 14        | 11        | 5         | 4         | 4     | <b>MINDY SMITH</b>                           | <b>One Moment More</b>                               |
| 15        | 22        | 9         | 4         | 4     | <b>JOHNNY VICIOUS</b>                        | <b>Ultra.Trance:3</b>                                |
| 16        | 17        | 10        | 16        | 16    | <b>HIM</b>                                   | <b>Razorblade Romance</b>                            |
| 17        | 24        | 22        | 21        | 21    | <b>SHINEDOWN</b>                             | <b>Leave A Whisper</b>                               |
| 18        | 9         | 16        | 37        | 37    | <b>FOUNTAINS OF WAYNE</b>                    | <b>Welcome Interstate Managers</b>                   |
| 19        | 13        | —         | —         | —     | <b>DAVID BISBAL</b>                          | <b>Buleria</b>                                       |
| 20        | 35        | 30        | 8         | 8     | <b>DIZZEE RASCAL</b>                         | <b>Boy In Da Corner</b>                              |
| 21        | 7         | —         | —         | —     | <b>ROBERT RANDOLPH &amp; THE FAMILY BAND</b> | <b>Unclassified</b>                                  |
| 22        | 27        | 24        | 32        | 32    | <b>JEREMY CAMP</b>                           | <b>Stay</b>  |
| 23        | 14        | 13        | 16        | 16    | <b>JOSHUA BELL</b>                           | <b>Romance Of The Violin</b>                         |
| 24        | 18        | 17        | 92        | 92    | <b>JUANES</b> ●                              | <b>Un Dia Normal</b>                                 |
| 25        | 29        | —         | —         | —     | <b>GRUPO MOJADO</b>                          | <b>20 Greatest Hits</b>                              |
| 26        | 43        | 39        | 45        | 45    | <b>TAKING BACK SUNDAY</b>                    | <b>Tell All Your Friends</b>                         |
| 27        | 21        | 7         | 4         | 4     | <b>STEREOLAB</b>                             | <b>Margarine Eclipse</b>                             |
| 28        | 20        | —         | —         | —     | <b>OUT OF EDEN</b>                           | <b>Love, Peace &amp; Happiness</b>                   |
| 29        | 23        | 26        | 7         | 7     | <b>LA OREJA DE VAN GOGH</b>                  | <b>Lo Que Te Conte Mientras Te Hacias La Dormida</b> |
| 30        | 28        | 18        | 12        | 12    | <b>THE THRILLS</b>                           | <b>So Much For The City</b>                          |
| 31        | NEW       | 1         | —         | —     | <b>FALL OUT BOY</b>                          | <b>Take This To Your Grave</b>                       |
| 32        | 25        | 33        | 18        | 18    | <b>SIN BANDERA</b>                           | <b>De Viaje</b>                                      |
| 33        | 30        | 8         | 3         | 3     | <b>THE WALKMEN</b>                           | <b>Bows &amp; Arrows</b>                             |
| 34        | 37        | 23        | 37        | 37    | <b>VICKIE WINANS</b>                         | <b>Bringing It All Together</b>                      |
| 35        | 31        | 29        | 19        | 19    | <b>VICENTE Y ALEJANDRO FERNANDEZ</b>         | <b>En Vivo: Juntos Por Ultima Vez</b>                |
| 36        | 40        | 34        | 8         | 8     | <b>JOAN SEBASTIAN</b>                        | <b>Coleccion De Oro</b>                              |
| 37        | NEW       | 1         | —         | —     | <b>ATREYU</b>                                | <b>Suicide Notes And Butterfly Kisses</b>            |
| 38        | 44        | 28        | 6         | 6     | <b>ICED EARTH</b>                            | <b>The Glorious Burden</b>                           |
| 39        | 50        | 35        | 24        | 24    | <b>BYRON CAGE</b>                            | <b>Byron Cage</b>                                    |
| 40        | NEW       | 1         | —         | —     | <b>RAVIN</b>                                 | <b>Buddha Bar VI</b>                                 |
| 41        | RE-ENTRY  | 5         | —         | —     | <b>MITCH HEDBERG</b>                         | <b>Mitch All Together</b>                            |
| 42        | RE-ENTRY  | 3         | —         | —     | <b>KATY ROSE</b>                             | <b>Because I Can</b>                                 |
| 43        | 32        | 19        | 4         | 4     | <b>THE FLATLANDERS</b>                       | <b>Wheels Of Fortune</b>                             |
| 44        | 26        | —         | —         | —     | <b>DELIRIOUS?</b>                            | <b>World Service</b>                                 |
| 45        | 49        | 20        | 4         | 4     | <b>ELBOW</b>                                 | <b>Cast Of Thousands</b>                             |
| 46        | 36        | 21        | 4         | 4     | <b>STARSAILOR</b>                            | <b>Silence Is Easy</b>                               |
| 47        | RE-ENTRY  | 42        | —         | —     | <b>KINDRED THE FAMILY SOUL</b>               | <b>Surrender To Love</b>                             |
| 48        | RE-ENTRY  | 9         | —         | —     | <b>DSGB DOWN SOUTH GEORGIA BOYS</b>          | <b>'Til Death Do Us Part</b>                         |
| 49        | 48        | 50        | 20        | 20    | <b>DAVE KOZ</b>                              | <b>Saxophonic</b>                                    |
| 50        | RE-ENTRY  | 2         | —         | —     | <b>EL COYOTE Y SU BANDA TIERRA SANTA</b>     | <b>La Historia</b>                                   |

MARCH 6 2004  
Billboard® TOP INDEPENDENT ALBUMS™

| THIS WEEK | LAST WEEK | 2 WKS AGO | TOTAL WKS | SALES | ARTIST  | TITLE  |
|-----------|-----------|-----------|-----------|-------|---|--|
| 1         | 1         | 1         | 23        | 23    | <b>YING YANG TWINS</b> ●                            | <b>Me &amp; My Brother</b>                             |
| 2         | 4         | 2         | 14        | 14    | <b>LIL JON &amp; THE EAST SIDE BOYZ</b> ▲           | <b>Kings Of Crunk</b>                                  |
| 3         | 2         | —         | —         | —     | <b>PROBOT</b>                                       | <b>Probot</b>  |
| 4         | 5         | 3         | 14        | 14    | <b>LIL JON &amp; THE EAST SIDE BOYZ</b>             | <b>Part II</b>   |
| 5         | 3         | 8         | —         | —     | <b>WARREN ZEVON</b>                                 | <b>The Wind</b>  |
| 6         | 7         | 4         | —         | —     | <b>AIR</b>  | <b>Talkie Walkie</b>                                   |
| 7         | 8         | 15        | —         | —     | <b>SIMPLY RED</b>                                   | <b>Home</b>  |
| 8         | NEW       | 1         | —         | —     | <b>THE CASUALTIES</b>                               | <b>On The Front Line</b>                               |
| 9         | 11        | 14        | 27        | 27    | <b>LOS LONELY BOYS</b>                              | <b>Los Lonely Boys</b>                                 |
| 10        | NEW       | 1         | —         | —     | <b>LIL ROB</b>                                      | <b>Neighborhood Music</b>                              |
| 11        | 10        | 7         | —         | —     | <b>VARIOUS ARTISTS</b>                              | <b>Crunk And Disorderly</b>                            |
| 12        | 15        | 12        | —         | —     | <b>DASHBOARD CONFESSIONAL</b> ●                     | <b>A Mark, A Mission, A Brand, A Scar</b>              |
| 13        | 16        | 13        | —         | —     | <b>THE POSTAL SERVICE</b>                           | <b>Give Up</b>   |
| 14        | 14        | 16        | —         | —     | <b>SOUNDTRACK</b>                                   | <b>Lost In Translation</b>                             |
| 15        | 9         | 5         | —         | —     | <b>ANI DIFRANCO</b>                                 | <b>Educated Guess</b>                                  |
| 16        | 12        | 6         | 4         | 4     | <b>MINDY SMITH</b>                                  | <b>One Moment More</b>                                 |
| 17        | 18        | 10        | 4         | 4     | <b>JOHNNY VICIOUS</b>                               | <b>Ultra.Trance:3</b>                                  |
| 18        | 17        | 11        | —         | —     | <b>THE SHINS</b>                                    | <b>Chutes Too Narrow</b>                               |
| 19        | 27        | 29        | —         | —     | <b>DIZZEE RASCAL</b>                                | <b>Boy In Da Corner</b>                                |
| 20        | 22        | 21        | —         | —     | <b>DEATH CAB FOR CUTIE</b>                          | <b>Transatlanticism</b>                                |
| 21        | 33        | 34        | —         | —     | <b>TAKING BACK SUNDAY</b>                           | <b>Tell All Your Friends</b>                           |
| 22        | 34        | 28        | —         | —     | <b>COHEED AND CAMBRIA</b>                           | <b>In Keeping Secrets Of Silent Earth: 3</b>           |
| 23        | 20        | 20        | —         | —     | <b>AMEL LARRIEUX</b>                                | <b>Bravebird</b>                                       |
| 24        | NEW       | 1         | —         | —     | <b>FALL OUT BOY</b>                                 | <b>Take This To Your Grave</b>                         |
| 25        | 19        | 19        | 19        | 19    | <b>VARIOUS ARTISTS</b>                              | <b>Just Because I'm A Woman: Songs Of Dolly Parton</b> |
| 26        | 23        | 9         | 3         | 3     | <b>THE WALKMEN</b>                                  | <b>Bows &amp; Arrows</b>                               |
| 27        | 26        | 24        | 20        | 20    | <b>SEVENDUST</b>                                    | <b>Seasons</b>   |
| 28        | 13        | 17        | 25        | 25    | <b>MICHAEL BOLTON</b>                               | <b>Vintage</b>   |
| 29        | 31        | 30        | 27        | 27    | <b>JOAN SEBASTIAN</b>                               | <b>Coleccion De Oro</b>                                |
| 30        | NEW       | 1         | —         | —     | <b>ATREYU</b>                                       | <b>Suicide Notes And Butterfly Kisses</b>              |
| 31        | 28        | 25        | 13        | 13    | <b>DEFAULT</b>                                      | <b>Elocation</b>                                       |
| 32        | 35        | 27        | 6         | 6     | <b>ICED EARTH</b>                                   | <b>The Glorious Burden</b>                             |
| 33        | NEW       | 1         | —         | —     | <b>RAVIN</b>  | <b>Buddha Bar VI</b>                                   |
| 34        | 37        | 31        | 10        | 10    | <b>MITCH HEDBERG</b>                                | <b>Mitch All Together</b>                              |
| 35        | 30        | 22        | 20        | 20    | <b>2PAC</b>   | <b>Nu-Mixx Klazzics</b>                                |
| 36        | 24        | 18        | 4         | 4     | <b>THE FLATLANDERS</b>                              | <b>Wheels Of Fortune</b>                               |
| 37        | 36        | 33        | 21        | 21    | <b>THE WIGGLES</b>                                  | <b>Yummy Yummy</b>                                     |
| 38        | 25        | —         | —         | —     | <b>LADYSMITH BLACK MAMBAZO</b>                      | <b>Raise Your Spirit Higher: Wenyukela</b>             |
| 39        | 38        | 32        | 14        | 14    | <b>LIL JON &amp; THE EAST SIDE BOYZ</b>             | <b>Certified Crunk</b>                                 |
| 40        | RE-ENTRY  | 6         | —         | —     | <b>MARTHA MUNIZZI</b>                               | <b>The Best Is Yet To Come</b>                         |
| 41        | 44        | 41        | 8         | 8     | <b>AS I LAY DYING</b>                               | <b>Frail Words Collapse</b>                            |
| 42        | 32        | 35        | 33        | 33    | <b>THE PETER MALICK GROUP FEATURING NORAH JONES</b> | <b>New York City</b>                                   |
| 43        | 43        | 38        | 8         | 8     | <b>LACUNA COIL</b>                                  | <b>Comalies</b>  |
| 44        | 6         | 26        | 13        | 13    | <b>MANNHEIM STEAMROLLER</b>                         | <b>Romantic Melodies</b>                               |
| 45        | 39        | —         | —         | —     | <b>VARIOUS ARTISTS</b>                              | <b>Strawberry Shortcake: Strawberry Jams</b>           |
| 46        | 46        | 39        | 19        | 19    | <b>DANE COOK</b>                                    | <b>Harmful If Swallowed</b>                            |
| 47        | 41        | 36        | 22        | 22    | <b>ATMOSPHERE</b>                                   | <b>Seven's Travels</b>                                 |
| 48        | RE-ENTRY  | 34        | —         | —     | <b>VARIOUS ARTISTS</b>                              | <b>Vans Warped Tour 2003 Compilation</b>               |
| 49        | RE-ENTRY  | 1         | —         | —     | <b>INTERPOL</b>                                     | <b>Turn On The Bright Lights</b>                       |
| 50        | 29        | —         | —         | —     | <b>DESCENDENTS</b>                                  | <b>'Merican (EP)</b>                                   |

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 acts subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. ◆ Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ● Certification for net shipment of 100,000 units (Gold). ▲ Certification of 200,000 units (Platinum). ◆ Certification of 4

MARCH 6 2004 **Billboard** TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                              | IMPRINT & NUMBER/DISTRIBUTING LABEL                 | Title  |
|-----------|-----------|----------------|-------------------------------------|---|--|
| 1         | 1         | 3              | <b>HARRY CONNICK, JR.</b>           | COLUMBIA 90551/SONY MUSIC                           | Only You                                       |
| 2         | 2         | 77             | <b>DIANA KRALL</b>                  | VERVE 065109/VG                                     | Live In Paris                                  |
| 3         | 3         | 17             | <b>STEVE TYRELL</b>                 | COLUMBIA 89238/SONY MUSIC [M]                       | This Guy's In Love                             |
| 4         | 7         | 2              | <b>TIERNEY SUTTON</b>               | TELARC 3592   | Dancing In The Dark                            |
| 5         | 16        | 4              | <b>PACO DE LUCIA</b>                | BLUE THUMB 001939/GRP                               | Cositas Buenas                                 |
| 6         | 4         | 48             | <b>TONY BENNETT &amp; K.D. LANG</b> | RPM/COLUMBIA 86734/SONY MUSIC                       | A Wonderful World                              |
| 7         | 5         | 30             | <b>PETER CINCOTTI</b>               | CONCORD 2159 [M]                                    | Peter Cincotti                                 |
| 8         | 8         | 35             | <b>CASSANDRA WILSON</b>             | BLUE NOTE 81860 [M]                                 | Glamour  |
| 9         | 10        | 19             | <b>PAT METHENY</b>                  | WARNER BROS. 48473                                  | One Quiet Night                                |
| 10        | 15        | 32             | <b>ELVIS COSTELLO</b>               | DEUTSCHS GRAMMOPHON 000956/UNIVERSAL CLASSICS GROUP | North  |
| 11        | 11        | 35             | <b>DAVID SANBORN</b>                | VERVE 065578/VG                                     | timeagain                                      |
| 12        | 17        | 8              | <b>DAVE DOUGLAS</b>                 | BLUEBIRD 50810/AAL                                  | Strange Liberation                             |
| 13        | 9         | 37             | <b>DIANNE REEVES</b>                | BLUE NOTE 80252                                     | A Little Moonlight                             |
| 14        | 6         | 5              | <b>VARIOUS ARTISTS</b>              | SAVOY JAZZ 17336                                    | The Most Romantic Jazz Music In The Universe   |
| 15        | 12        | 43             | <b>VARIOUS ARTISTS</b>              | PLAYBOY JAZZ 7507/CONCORD                           | Jazz After Dark                                |
| 16        | RE-ENTRY  |                | <b>STACEY KENT</b>                  | CANDID 79797  | The Boy Next Door                              |
| 17        | 14        | 76             | <b>AARON NEVILLE</b>                | VERVE 065833/VG                                     | Nature Boy: The Standards Album                |
| 18        | 13        | 99             | <b>NAT KING COLE</b>                | CAPITOL 81513                                       | Love Songs                                     |
| 19        | 24        | 2              | <b>PAT METHENY</b>                  | ECM B000180002/UNIVERSAL CLASSICS GROUP             | rarum IX: Selected Recordings                  |
| 20        | 20        | 11             | <b>JANE MONHEIT</b>                 | N-CODED 4249/WARLOCK                                | Live At The Rainbow Room                       |
| 21        | RE-ENTRY  |                | <b>VARIOUS ARTISTS</b>              | VERVE 020885/VG                                     | Verve//Unmixed2                                |
| 22        | RE-ENTRY  |                | <b>PONCHO SANCHEZ</b>               | CONCORD PICANTE 1031/CONCORD                        | Out Of Sight                                   |
| 23        | RE-ENTRY  |                | <b>ROY AYERS</b>                    | RAPSTER 026*  | Virgin Ubiquity: Unreleased Recordings 1976-81 |
| 24        | RE-ENTRY  |                | <b>VARIOUS ARTISTS</b>              | CAPITOL 92820                                       | The Definitive American Songbook J - K Vol. 2  |
| 25        | RE-ENTRY  |                | <b>MIKE STERN</b>                   | ESP 4911  | These Times                                    |

MARCH 6 2004 **Billboard** TOP CLASSICAL ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST  | IMPRINT & NUMBER/DISTRIBUTING LABEL     | Title  |
|-----------|-----------|----------------|---|---|--|
| 1         | 1         | 17             | <b>JOSHUA BELL</b>  | SONY CLASSICAL 87894/SONY MUSIC [M]     | Romance Of The Violin  |
| 2         | 2         | 18             | <b>SOUNDTRACK</b>   | DECCA 001574/UNIVERSAL CLASSICS GROUP   | Master And Commander   |
| 3         | 9         | 21             | <b>CECILIA BARTOLI</b>  | DECCA 001097/UNIVERSAL CLASSICS GROUP   | The Salieri Album  |
| 4         | 5         | 8              | <b>ANONYMOUS 4</b>  | HARMONIA MUNDI 907326                   | American Angels  |
| 5         | 7         | 2              | <b>TRIO MEDIAEVAL</b>   | ECM 001847/UNIVERSAL CLASSICS GROUP     | Soir Dit-Elle  |
| 6         | 3         | 39             | <b>ANDREA BOCELLI</b>   | PHILIPS 473400/UNIVERSAL CLASSICS GROUP | Sentimento   |
| 7         | 4         | 16             | <b>LORRAINE HUNT LIEBERSON</b>  | NONESUCH 79692/AG                       | Bach: Cantatas BWV 82 And 199                                |
| 8         | 6         | 38             | <b>VARIOUS ARTISTS</b>  | CIRCA/VIRGIN 66967/ANGEL                | The Most Relaxing Classical Album...Ever! II                 |
| 9         | 8         | 25             | <b>ANDRE RIEU</b>   | DENON 17293 [M]                         | Live In Dublin   |
| 10        | 10        | 88             | <b>RENEE FLEMING</b>  | DECCA 001024/UNIVERSAL CLASSICS GROUP   | By Request   |
| 11        | 12        | 34             | <b>HILARY HAHN</b>  | DG 000986/UNIVERSAL CLASSICS GROUP      | Bach: Violin Concertos                                       |
| 12        | 14        | 10             | <b>JUSSI BJORLING</b>   | RED SEAL 53731/IMG CLASSICS             | Bjorling Rediscovered - Carnegie Hall Recital September 1955 |
| 13        | 13        | 60             | <b>JANUSZ OLEJNICZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)</b> | SONY CLASSICAL 87739/SONY MUSIC         | The Pianist (Soundtrack)                                     |
| 14        | NEW       |                | <b>KLAZZ BROTHERS &amp; CUBA PERCUSSION</b>   | SONY CLASSICAL 93090/SONY MUSIC         | Classic Meets Cuba   |
| 15        | 15        | 2              | <b>ROYAL PHILHARMONIC ORCHESTRA</b>   | DECCA 001821/UNIVERSAL CLASSICS GROUP   | Rutter: Distant Land   |

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

MARCH 6 2004 **Billboard** TOP CLASSICAL BUDGET

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                                      | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|----------------|---|-------------------------------------|-------|
| 1         | 1         | 3              | <b>LUCIANO PAVAROTTI</b>                    | VARIOUS ARTISTS                     |       |
| 2         | 2         | 7              | <b>CLASSICS FOR RELAXATION</b>              | VARIOUS ARTISTS                     |       |
| 3         | 3         | 17             | <b>THE MOST RELAXING CLASSICAL MUSIC</b>    | VARIOUS ARTISTS                     |       |
| 4         | 4         | 17             | <b>MOZART: 50 CLASSICAL HIGHLIGHTS</b>      | VARIOUS ARTISTS                     |       |
| 5         | 5         | 17             | <b>25 PIANO FAVORITES</b>                   | VARIOUS ARTISTS                     |       |
| 6         | 6         | 17             | <b>BEETHOVEN: 50 CLASSICAL HIGHLIGHTS</b>   | VARIOUS ARTISTS                     |       |
| 7         | 7         | 17             | <b>MOZART: 25 FAVORITES</b>                 | VARIOUS ARTISTS                     |       |
| 8         | 8         | 17             | <b>MOONLIGHT CLASSICS</b>                   | VARIOUS ARTISTS                     |       |
| 9         | 9         | 17             | <b>GUITAR CLASSICS</b>                      | VARIOUS ARTISTS                     |       |
| 10        | 10        | 17             | <b>25 CLASSICAL FAVORITES</b>               | VARIOUS ARTISTS                     |       |
| 11        | 11        | 17             | <b>CLASSICAL PIANO</b>                      | VARIOUS ARTISTS                     |       |
| 12        | 12        | 17             | <b>CLASSICAL VIOLIN</b>                     | VARIOUS ARTISTS                     |       |
| 13        | 13        | 17             | <b>BEST TRADITIONAL WEDDING MUSIC</b>       | VARIOUS ARTISTS                     |       |
| 14        | 14        | 17             | <b>TCHAIKOVSKY: 50 CLASSICAL HIGHLIGHTS</b> | VARIOUS ARTISTS                     |       |
| 15        | 15        | 17             | <b>BEST OF TCHAIKOVSKY</b>                  | VARIOUS ARTISTS                     |       |

MARCH 6 2004 **Billboard** TOP CLASSICAL CROSSOVER™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                   | IMPRINT & NUMBER/DISTRIBUTING LABEL           | Title  |
|-----------|-----------|----------------|--------------------------|---|--|
| 1         | 1         | 16             | <b>JOSH GROBAN</b>       | 143/REPRISE 48450/WARNER BROS.                | Closer                                       |
| 2         | 2         | 4              | <b>AMICI FOREVER</b>     | VICTOR 52739/AAL [M]                          | The Opera Band                               |
| 3         | 3         | 2              | <b>YO-YO MA</b>          | SONY CLASSICAL 90970/SONY MUSIC               | Obrigado Brazil: Live In Concert             |
| 4         | 4         | 30             | <b>YO-YO MA</b>          | SONY CLASSICAL 89939/SONY MUSIC               | Obrigado Brazil                              |
| 5         | 6         | 30             | <b>SARAH BRIGHTMAN</b>   | NEMO STUDIO 37190/ANGEL                       | Harem  |
| 6         | 5         | 34             | <b>JOSH GROBAN</b>       | 143/REPRISE 48413/WARNER BROS.                | Josh Groban In Concert                       |
| 7         | 7         | 45             | <b>CHARLOTTE CHURCH</b>  | COLUMBIA 88990/SONY MUSIC                     | Prelude: The Best Of Charlotte Church        |
| 8         | NEW       |                | <b>SOUNDTRACK</b>        | SONY CLASSICAL 83012/SONY MUSIC               | The Passion Of The Christ                    |
| 9         | 8         | 22             | <b>LUCIANO PAVAROTTI</b> | DECCA 001096/UNIVERSAL CLASSICS GROUP         | Ti Adoro                                     |
| 10        | 9         | 19             | <b>RUSSELL WATSON</b>    | DECCA 001178/UNIVERSAL CLASSICS GROUP         | Reprise                                      |
| 11        | 11        | 23             | <b>BOND</b>              | MBO/DECCA 001117/UNIVERSAL CLASSICS GROUP     | Bond: Remixed                                |
| 12        | 10        | 8              | <b>VARIOUS ARTISTS</b>   | VITAMIN 8780                                  | String Quartet Tribute To Evanescence        |
| 13        | 12        | 8              | <b>JAMES GALWAY</b>      | VICTOR 50932/BMG CLASSICS                     | Quiet On The Set: James Galway At The Movies |
| 14        | 14        | 71             | <b>BOND</b>              | MBO/DECCA 470500/UNIVERSAL CLASSICS GROUP [M] | Shine  |
| 15        | 13        | 12             | <b>SOUNDTRACK</b>        | NONESUCH 79837/AG                             | Angels In America                            |

MARCH 6 2004 **Billboard** TOP CLASSICAL MIDLINE

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST  | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|----------------|---|-------------------------------------|-------|
| 1         | 1         | 104            | <b>BABY MOZART</b>  | VARIOUS ARTISTS                     |       |
| 2         | 2         | 19             | <b>DISNEY'S BABY BEETHOVEN</b>                            | VARIOUS ARTISTS                     |       |
| 3         | 3         | 37             | <b>CLASSICAL HEARTBREAKERS</b>                            | VARIOUS ARTISTS                     |       |
| 4         | 4         | 20             | <b>PACHEBEL'S GREATEST HITS: THE ULTIMATE CANON</b>       | VARIOUS ARTISTS                     |       |
| 5         | 5         | 17             | <b>THE MOST ROMANTIC CLASSICAL MUSIC IN THE UNIVERSE</b>  | VARIOUS ARTISTS                     |       |
| 6         | 6         | 17             | <b>THE MOST RELAXING PIANO ALBUM IN THE WORLD...EVER!</b> | VARIOUS ARTISTS                     |       |
| 7         | 7         | 17             | <b>MORE OF MOST RELAXING CLASSICAL MUSIC IN UNIVERSE</b>  | VARIOUS ARTISTS                     |       |
| 8         | 8         | 17             | <b>CLASSICAL BLAST</b>                                    | VARIOUS ARTISTS                     |       |
| 9         | 9         | 17             | <b>THE #1 OPERA ALBUM</b>                                 | VARIOUS ARTISTS                     |       |
| 10        | 10        | 17             | <b>MOZART: EINE KLEINE NACHTMUSIK</b>                     | VARIOUS ARTISTS                     |       |
| 11        | 11        | 17             | <b>BABY BACH</b>  | VARIOUS ARTISTS                     |       |
| 12        | 12        | 17             | <b>HYMNS TRIUMPHANT: VOLS. 1 &amp; 2</b>                  | VARIOUS ARTISTS                     |       |
| 13        | 13        | 17             | <b>BABY EINSTEIN: BABY NEPTUNE</b>                        | VARIOUS ARTISTS                     |       |
| 14        | 14        | 17             | <b>COPLAND: APPALACHIAN SPRING</b>                        | VARIOUS ARTISTS                     |       |
| 15        | 15        | 17             | <b>BEST OF THE MILLENNIUM</b>                             | VARIOUS ARTISTS                     |       |

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

MARCH 6 2004 **Billboard** TOP CONTEMPORARY JAZZ™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                   | IMPRINT & NUMBER/DISTRIBUTING LABEL    | Title                                |
|-----------|-----------|----------------|--------------------------|--|--------------------------------------|
| 1         | 1         | 104            | <b>NORAH JONES</b>       | BLUE NOTE 32088* [M]                   | Come Away With Me                    |
| 2         | 2         | 19             | <b>WILL DOWNING</b>      | GRP 000529/VG                          | Emotions                             |
| 3         | 3         | 37             | <b>KENNY G</b>           | BMG HERITAGE 50997/ARISTA              | Ultimate Kenny G                     |
| 4         | 4         | 20             | <b>DAVE KOZ</b>          | CAPITOL 34226 [M]                      | Saxophonic                           |
| 5         | 6         | 4              | <b>DOWN TO THE BONE</b>  | NARADA 95747 [M]                       | Cellar Funk                          |
| 6         | 9         | 3              | <b>VIKTOR KRAUSS</b>     | NONESUCH 79819/AG                      | Far From Enough                      |
| 7         | 5         | 21             | <b>CHRIS BOTTI</b>       | COLUMBIA 90535/SONY MUSIC [M]          | A Thousand Kisses Deep               |
| 8         | 8         | 32             | <b>MINDI ABAIR</b>       | GRP 065229/VG                          | It Just Happens That Way             |
| 9         | 12        | 4              | <b>VARIOUS ARTISTS</b>   | NARADA 96479                           | The Love Project                     |
| 10        | 7         | 6              | <b>LARRY CARLTON</b>     | BLUEBIRD 57687/AAL                     | Sapphire Blue                        |
| 11        | 10        | 36             | <b>VARIOUS ARTISTS</b>   | VERVE 003988*/VG                       | Verve//Remixed2                      |
| 12        | 13        | 28             | <b>PRAFUL</b>            | N-CODED 4244/RENDEZVOUS                | One Day Deep                         |
| 13        | 16        | 9              | <b>VARIOUS ARTISTS</b>   | SHANACHIE 5108                         | No. 1 Smooth Jazz Radio Hits!        |
| 14        | 23        | 36             | <b>RICK BRAUN</b>        | WARNER BROS. 44280                     | Esperanto                            |
| 15        | 11        | 20             | <b>NAJEE</b>             | N-CODED 4248/WARLOCK                   | Embrace                              |
| 16        | 15        | 33             | <b>GEORGE BENSON</b>     | WARNER BROS. 78284/RHINO               | The Greatest Hits Of All             |
| 17        | 14        | 19             | <b>DAVID BENOIT</b>      | GRP 000597/VG                          | Right Here, Right Now                |
| 18        | 17        | 49             | <b>THE JAZZMASTERS</b>   | TRIPPIN' N' RHYTHM/HARDCASTLE 90513/V2 | The Jazzmasters 4                    |
| 19        | 24        | 39             | <b>BRIAN CULBERTSON</b>  | WARNER BROS. 48300 [M]                 | Come On Up                           |
| 20        | 20        | 41             | <b>LIZZ WRIGHT</b>       | VERVE 969339*/VG [M]                   | Salt                                 |
| 21        | 18        | 2              | <b>PIECES OF A DREAM</b> | BLUE NOTE 95980                        | Sensual Embrace 2: More Soul Ballads |
| 22        | 21        | 22             | <b>VARIOUS ARTISTS</b>   | GRP 003115/VG                          | A Twist Of Motown                    |
| 23        | 22        | 32             | <b>BERNIE WILLIAMS</b>   | GRP 000725/VG [M]                      | The Journey Within                   |
| 24        | 25        | 19             | <b>MARC ANTOINE</b>      | RENDEZVOUS 5101                        | Mediterraneo                         |
| 25        | 19        | 48             | <b>KENNY G</b>           | ARISTA 14738                           | Paradise                             |

MARCH 6 2004 **Billboard** TOP NEW AGE ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                                  | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title                                     |
|-----------|-----------|----------------|---|-------------------------------------|---|
| 1         | 1         | 56             | <b>MANNHEIM STEAMROLLER</b>             | AMERICAN GRAMAPHONE                 | Romantic Melodies                         |
| 2         | 2         | 57             | <b>YANNI</b>                            | WINDHAM HILL 18106/BMG HERITAGE     | Ultimate Yanni                            |
| 3         | 5         | 9              | <b>VARIOUS ARTISTS</b>                  | WINDHAM HILL 57668/AAL              | Windham Hill Chill 2                      |
| 4         | 3         | 64             | <b>YANNI</b>                            | VIRGIN 81516                        | Ethnicity                                 |
| 5         | 10        | 6              | <b>ARMIK</b>                            | BOLERO 7104                         | Romantic Dreams                           |
| 6         | 8         | 33             | <b>DELERIUM</b>                         | NETWERK 30306 [M]                   | Chimera                                   |
| 7         | 4         | 79             | <b>JIM BRICKMAN</b>                     | WINDHAM HILL/VICTOR 11847/AAL       | Love Songs & Lullabies                    |
| 8         | 7         | 3              | <b>VARIOUS ARTISTS</b>                  | MADACY 4850                         | The Healing Garden Collection             |
| 9         | 9         | 26             | <b>STEVEN ANDERSON</b>                  | MADACY CHRISTIAN 2881/MADACY        | 100 Church Classics                       |
| 10        | 6         | 40             | <b>MANNHEIM STEAMROLLER/C.W. MCCALL</b> | AMERICAN GRAMAPHONE 1776            | American Spirit                           |
| 11        | RE-ENTRY  |                | <b>VANGELIS</b>                         | HIP-O 001427/UME                    | Odyssey: The Definitive Collection        |
| 12        | 13        | 8              | <b>ZADE</b>                             | SAWA 196                            | Zade                                      |
| 13        | 12        | 59             | <b>VARIOUS ARTISTS</b>                  | VIRGIN 12082                        | Pure Moods IV                             |
| 14        | 11        | 23             | <b>VARIOUS ARTISTS</b>                  | WINDHAM HILL 54344/AAL              | Prayer: A Windham Hill Collection         |
| 15        | NEW       |                | <b>VARIOUS ARTISTS</b>                  | ST. CLAIR 729                       | Thundering Rainstorm/Tropical Rain Forest |

MARCH 6 2004 **Billboard** TOP KID AUDIO

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                   | IMPRINT & NUMBER/DISTRIBUTING LABEL         | Title |
|-----------|-----------|----------------|--------------------------|---|-------|
| 1         | 1         | 10             | <b>THE CHEETAH GIRLS</b> | THE CHEETAH GIRLS (EP)                      |       |
| 2         | 2         | 10             | <b>VARIOUS ARTISTS</b>   | DISNEYMANIA 2: MUSIC STARS SING DISNEY      |       |
| 3         | 3         | 10             | <b>VARIOUS ARTISTS</b>   | PIXEL PERFECT (EP)                          |       |
| 4         | 4         | 10             | <b>KIDZ BOP KIDS</b>     | KIDZ BOP 4                                  |       |
| 5         | 5         | 10             | <b>VARIOUS ARTISTS</b>   | THE LION KING 1 1/2 (EP)                    |       |
| 6         | 6         | 10             | <b>VARIOUS ARTISTS</b>   | DISNEY'S KARAOKE SERIES: THE CHEETAH GIRLS  |       |
| 7         | 7         | 10             | <b>KIM POSSIBLE</b>      | DISNEY'S KIM POSSIBLE                       |       |
| 8         | 8         | 10             | <b>VARIOUS ARTISTS</b>   | DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY  |       |
| 9         | 9         | 10             | <b>THE WIGGLES</b>       | YUMMY YUMMY                                 |       |
| 10        | 10        | 10             | <b>LIZZIE MCGUIRE</b>    | DISNEY'S KARAOKE SERIES: LIZZIE MCGUIRE     |       |
| 11        | 11        | 10             | <b>VARIOUS ARTISTS</b>   | RADIO DISNEY JAMS VOL. 6                    |       |
| 12        | 12        | 10             | <b>VARIOUS ARTISTS</b>   | DISNEY'S GREATEST: VOL. 1                   |       |
| 13        | 13        | 10             | <b>VARIOUS ARTISTS</b>   | DISNEY PIXAR: FINDING NEMO: OCEAN FAVORITES |       |
| 14        | 14        | 10             | <b>VARIOUS ARTISTS</b>   | STRAWBERRY SHORTCAKE: STRAWBERRY JAMS       |       |
| 15        | 15        | 10             | <b>VARIOUS ARTISTS</b>   | DISNEY'S GREATEST: VOL. 2                   |       |
| 16        | 16        | 10             | <b>VARIOUS ARTISTS</b>   | SONGS FROM JOJO'S CIRCUS                    |       |
| 17        | 17        | 10             | <b>KIDZ BOP KIDS</b>     | KIDZ BOP 3                                  |       |
| 18        | 18        | 10             | <b>LIZZIE MCGUIRE</b>    | LIZZIE MCGUIRE                              |       |
| 19        | 19        | 10             | <b>KIDZ BOP KIDS</b>     | KIDZ BOP                                    |       |
| 20        | 20        | 10             | <b>VARIOUS ARTISTS</b>   | DISNEY'S KARAOKE SERIES: DISNEY PRINCESS    |       |
| 21        | 21        | 10             | <b>VARIOUS ARTISTS</b>   | TODDLER FAVORITES                           |       |
| 22        | 22        | 10             | <b>VARIOUS ARTISTS</b>   | DISNEY CHILDREN'S FAVORITES VOL. 1          |       |
| 23        | 23        | 10             | <b>KIDZ BOP KIDS</b>     | KIDZ BOP 2                                  |       |
| 24        | 24        | 10             | <b>VARIOUS ARTISTS</b>   | BABY MOZART                                 |       |
| 25        | 25        | 10             | <b>SING-ALONG</b>        | SING-ALONG WITH DISNEY'S PRINCESSES         |       |

Children's recordings: original motion picture soundtracks excluded.

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. ©2004, VNU Business Media, Inc



# Billboard SINGLES AND TRACKS SONG INDEX

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 52

## -A-

**AGUANTA AHI** (Not Listed) LT 31  
**ALL FALLS DOWN** (Sony/ATV Songs, BMI/EMI Blackwood, BMI/Gimme My Publishing, BMI), HL, RBH 45  
**ALONE** (EMI Blackwood, BMI/Be's Songs, NV/A&S Productions, BVBA), HL, H100 83  
**AMERICAN SOLDIER** (Tokeco Tunes, BMI/Wacissa River, BMI/BPI, BMI), HL, CS 1; H100 29  
**AMOR DESCARADO** (Flamingo, BMI/Nuevo Mundo, BMI/Telemundo, BMI) LT 25  
**ANTES** (EMI April, ASCAP) LT 15  
**ARE YOU GONNA BE MY GIRL** (Copyright Control) H100 50  
**AUNQUE NO TE PUEDA VER** (WB, ASCAP) LT 18  
**AVE CAUTIVA** (Seg Son, BMI) LT 36  
**AWAY FROM ME** (WB, ASCAP/Jordan Rocks Music, ASCAP), WBM, H100 99

## -B-

**BABY I LOVE U** (Sony/ATV Songs, BMI/Nuyorican, BMI/Cori Tiffani, BMI/Dan Shea, BMI/EMI Catalog, ASCAP/Barwin, ASCAP/Zomba Songs, BMI/R.Kelly, BMI), HL/WBM, RBH 55  
**BACK IN THE DAY (PUFF)** (Divine, BMI/Tribes Of Kedar, ASCAP/JajaPo, ASCAP/I-N-1 Vibrations, ASCAP/Sadiyah's, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Jobete, ASCAP/Universal, ASCAP), HL, RBH 69  
**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 91  
**BARAJA DE ORO** (Zomba, ASCAP) LT 22  
**BEAUTIFUL U R** (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hoos, ASCAP/EMI April, ASCAP/E Two, ASCAP/Javier Cake, ASCAP), HL, RBH 79  
**BE EASY** (Domani And Ya Majesty's Music, ASCAP/Toompstone, BMI) RBH 95  
**BEHIND BLUE EYES** (ABKCO, BMI/Careers-BMG, BMI/Suolubaf, BMI/Towser Tunes, BMI) H100 72  
**BOUNCE** (Songs Of Booya Music GMBH, GEMA/7 Gemini, GEMA/Hanseatic Musikverlag, GEMA/Standard Musikverlag, GEMA/Edition X-Cellent, GEMA/George Glueck, GEMA/Warner-Tamerlane, BMI), WBM, H100 67  
**BREAK DOWN HERE** (EMI April, ASCAP/Willow Lake, ASCAP), HL, CS 54  
**BREATHE** (I'm Still With The Band, BMI/Warner-Tamerlane, BMI/Dylan Jackson, ASCAP/WB, ASCAP), WBM, H100 94  
**BULERIA** (Kike Santander, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 13

## -C-

**CERCA DE TI** (Thaly Songs, BMI/Peermusic III, BMI/Warner-Tamerlane, BMI/Million Dollar Steve, BMI/Gerina Di Marco, BMI/Jumping Bean, BMI), WBM, LT 4  
**CHANGE CLOTHES** (EMI April, ASCAP/Carter Boys, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL, H100 92; RBH 47  
**CLOSER TO YOU** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 60  
**THE COAST IS CLEAR** (Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Redairlane, BMI), HL, CS 57  
**COME CLEAN** (Kay's Tuff, BMI/WB, ASCAP/Dylan Jackson, ASCAP/EMI Blackwood, BMI), WBM, H100 47  
**COMO FUI A ENAMORARME DE TI** (Crisma, SESAC) LT 45  
**COMO PUDE ENAMORARME DE TI** (Universal Musica, ASCAP/Leo Musical, SACM) LT 21  
**COOL TO BE A FOOL** (Foray, SESAC/MR2, SESAC/Bethar, BMI/Still Working For The Man, BMI/Wil Nance, BMI/ICG, BMI) CS 18  
**CRANK IT UP** (EMI April, ASCAP/Black Fountain, ASCAP/N Da Trunk, ASCAP/Crump Tight, ASCAP/Herbilitious, ASCAP), HL, RBH 90  
**CUIDARTE EL ALMA** (Songs Of Castillo, BMI/WB, ASCAP/Universal-Musica Unica, BMI) LT 2

## -D-

**DALO POR HECHO** (Designee, BMI) LT 28  
**DAME POR MUERTO** (Sonora, ASCAP) LT 37  
**DAMNI** (Drugstore, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI) H100 46; RBH 25  
**DESPERATELY TITILLAHIT** (BMI/Moon Kiss, BMI) CS 20  
**DIAMOND IN THE 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 80  
**DIDN'T I** (Warner-Tamerlane, BMI/Green Ivy, BMI/Nashville DreamWorks Songs, ASCAP/Brian Nash, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Deaton, ASCAP/Sony/ATV Cross Keys, ASCAP), CLM/HL/WBM, CS 50  
**DIRT OFF YOUR SHOULDER** (EMI April, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP), HL, H100 18; RBH 11  
**DONDE CORRE LA SANGRE** (Estefan, ASCAP) LT 48  
**DON'T TAKE YOUR LOVE AWAY** (Tuff Huff, BMI/Zomba Songs, BMI/Grindtime, BMI), WBM, RBH 32  
**DRINKIN' BONE** (Sony/ATV Acuff Rose, BMI/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, H100 98  
**DUDE** (EMI Blackwood, BMI), HL, H100 78; RBH 34  
**DUELE VERTE** (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 23

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**ECHALE LENA** (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP) LT 49  
**E.I. (REINVENTION)** (Jackie Frost, ASCAP/BMG Songs, ASCAP/Crump Tight, ASCAP) RBH 66  
**ELLA TIENE FUEGO** (Sir George, ASCAP/Universal Musica, ASCAP/Piloto, ASCAP) LT 38  
**ENCORE** (Carter Boys, ASCAP/EMI April, ASCAP/Yes World Music, ASCAP), HL, RBH 33  
**ERES MI RELIGION** (Tulum, ASCAP/EMI April, ASCAP) LT 43  
**ESTOY ENAMORADA** (Arpa, BMI) LT 32  
**FALLEN** (Sasqua, BMI/Nieze World Music, BMI/One Dynasty Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Lanard Huggins, ASCAP/Edy Crapp, BMI/EMI Blackwood, BMI/Bridges In Babylon Music, BMI), HL, RBH 96  
**FALLEN** (Sony/ATV Songs, BMI/Tyde, BMI/Sony/ATV Canada, SOCAN), HL, H100 48  
**FALLS ON ME** (Universal-Songs Of PolyGram Interna-

## -F-

tional, BMI/Pener Pig, BMI), WBM, H100 58  
**FIGURED YOU OUT** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Ladekiv, SOCAN), WBM, H100 66  
**THE FIRST CUT IS THE DEEPEST** (Mainstay, BMI/Salata, ASCAP/Universal-MCA, ASCAP), WBM, CS 51; H100 19  
**F\*\*K IT (I DON'T WANT YOU BACK)** (Hot Butter Milk, ASCAP/Bat Radar, ASCAP/Top Billin', ASCAP) H100 20; RBH 46  
**FLIES ON THE BUTTER (YOU CAN'T GO HOME AGAIN)** (Wacissa River, BMI/Built On Rock, ASCAP/ICG, BMI/Famous, ASCAP/Song Matters, ASCAP/BP Administration, ASCAP), HL, CS 41  
**FREEK-A-LEEK** (Zomba, ASCAP/Kumbaya, ASCAP/Watch My Music, ASCAP/Lil Jon 00017 Music, BMI), WBM, H100 53; RBH 26

## -G-

**GAL YUH AH LEAD** (X.C.A.R.R., ASCAP/Massive Sounds, ASCAP/STB, ASCAP) H100 85; RBH 36  
**GAME OVER** (Neje, SESAC/Lucky, BMI) RBH 31  
**GANGSTA GIRL** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 84  
**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 69; RBH 37  
**GET IT ON THE FLOOR** (Boomer X, ASCAP/Universal, ASCAP/Dead Game, ASCAP/EMI April, ASCAP/Swizz Beat, ASCAP), HL, RBH 99  
**GET LOW** (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/ColliPark, BMI/EWC, BMI/EMI Blackwood, BMI), HL, H100 49; RBH 44  
**GIGOLO** (Zomba Songs, BMI/R.Kelly, BMI/Nick-elodeon, ASCAP/N-Can-N, ASCAP/Famous, ASCAP), HL/WBM, H100 25; RBH 41  
**GOOD LITTLE GIRLS** (Mike Curb, BMI/Kiss My Cash, BMI/Ensign, BMI/Fuzzy Dice, BMI), HL/WBM, CS 19  
**A GUY LIKE ME** (Greenhorse, BMI/EMI Blackwood, BMI/Cooke's Trust, SESAC/Bug, BMI), HL, CS 35

## -H-

**HAZME OLVIDARLA** (Vander, ASCAP) LT 9  
**HELL YEAH** (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL/WBM, H100 97  
**HERE WITHOUT YOU** (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 21  
**HEY HOLLYWOOD** (Curb, ASCAP/367 Music, ASCAP/Frank Highland, ASCAP) CS 56  
**HEY YA!** (Gnat Booty, ASCAP/Chrysalis, ASCAP), WBM, H100 6; RBH 22  
**HIP HOP** (Warner-Tamerlane, BMI/Ryan Montgomery, BMI/Gifted Pearl, ASCAP), WBM, RBH 98  
**HIT THAT** (Underachiever, BMI/King, Puritch, Homes, Paterno & Berlinger, BMI), HL, H100 84  
**HOLD ON** (Blackfire, ASCAP/Famous, ASCAP/Blue Erro Soul, ASCAP/EMI April, ASCAP/Tehtu, ASCAP/Yes World Music, ASCAP/Modat, ASCAP/Get Ya Frog On, BMI), HL, RBH 63  
**HOLD ON** (EMI April, ASCAP/21:1, ASCAP), HL, H100 80  
**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/Swizz Beat, ASCAP), HL/WBM, H100 7; RBH 7  
**HOT MAMA** (Sony/ATV Acuff Rose, BMI/Wenonga, BMI), HL, CS 7; H100 56  
**HYPHY** (Cypherlicef, 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 97

## -I-

**I AM THE HIGHWAY** (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI), HL, H100 70  
**I CAN ONLY IMAGINE** (Simpleville, ASCAP/Fun Attic, ASCAP) CS 58; H100 96  
**I CAN'T SLEEP** (Espiritu de Leon, BMI/Songs Of Universal, BMI/My Mulligan, BMI), WBM, CS 32  
**I CAN'T WAIT** (Organized Noise, BMI/Big Sexy, ASCAP/EMI April, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, H100 43; RBH 18  
**I'D BE LYING** (Mark Hybner, ASCAP/Cagle Blue, ASCAP/BB3, BMI), WBM, CS 45  
**I DON'T WANNA KNOW** (Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Hot Heat, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Donceno, ASCAP/337, ASCAP), HL, H100 38; RBH 30  
**IF HEARTACHES HAD WINGS** (Son Of Gila Monster, BMI/Bug, BMI/Moon Catcher, BMI) CS 55  
**IF I AIN'T GOT YOU** (Lellow, ASCAP/EMI April, ASCAP), HL, H100 64; RBH 23  
**IF YOU EVER STOP LOVING ME** (Sony/ATV Tree, BMI/Love Monkey, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 28  
**I GOT A FEELIN'** (Major Bob, ASCAP/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Sony/ATV Tree, BMI), HL/WBM, CS 37  
**(I HATE) EVERYTHING ABOUT YOU** (3 Days Grace, SOCAN/EMI April, ASCAP/Noodles For Everyone, SOCAN), HL, H100 73  
**I'LL BE AROUND** (God Given, BMI/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 76  
**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 8; H100 60  
**IMMACULATE** (Unshackled, ASCAP/Freed Slave, BMI) RBH 100

**I'M REALLY HOT** (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Universal-PolyGram International, ASCAP/Universal, ASCAP), WBM, H100 62; RBH 29  
**I'M STILL IN LOVE WITH YOU** (Sparta Florida, PRS/EMI Blackwood, BMI/EMI April, ASCAP), HL, H100 36; RBH 16  
**IN MY DAUGHTER'S EYES** (Songs Of Nashville DreamWorks, BMI/Diversion, BMI/Cherry River, BMI), CLM, CS 6; H100 39  
**IN MY LIFE** (Money Mack, BMI) H100 51; RBH 20  
**INVISIBLE** (Desmundo, ASCAP/Deaton, ASCAP/Andreas Carlsson, STIM/WB, ASCAP/Warner Chappell, PRS), HL/WBM, H100 86  
**IT ONLY HURTS WHEN I'M BREATHING** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 39  
**IT'S MY LIFE** (Universal-Songs Of PolyGram Interna-

tional, BMI/Zomba, ASCAP), WBM, H100 23  
**I WANNA DO IT ALL** (EMI Blackwood, BMI/Ty Land, BMI/1808 Music, BMI/BP, BMI/Mike Curb, BMI), HL/WBM, CS 5; H100 42  
**I WANNA MAKE YOU CRY** (Big Red Tractor, ASCAP/Warner-Tamerlane, BMI/Smith Haven, BMI), WBM, CS 40  
**I WANT YOU** (Black Ice, ASCAP/Yes World Music, ASCAP/Flyte Tyne, ASCAP) RBH 54  
**I WON'T GO ON AND ON** (Peermusic, BMI/Ma Jane, BMI) CS 52

## -J-

**JESUS WALKS** (EMI Blackwood, BMI/Gimme My Publishing, BMI), HL, RBH 52  
**JOSE PEREZ LEON** (TN Ediciones, BMI/Beechwood, BMI) LT 42  
**JUMBALAYA** (Sony/ATV Songs, BMI) LT 47  
**JUST A LITTLE WHILE** (Black Ice, BMI/Cypton, BMI/EMI Blackwood, BMI), HL, H100 45

## -L-

**LAGRIMAS DE CRISTAL** (Zomba, ASCAP) LT 12  
**LA PAGA** (Peermusic III, BMI/Camaleon, BMI) LT 10  
**LAST ONE STANDING** (Chi-Boy, ASCAP/Feesongs, BMI), WBM, CS 36  
**LET'S BE US AGAIN** (Sony/ATV Tree, BMI/Criterion, ASCAP/Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, BMI), HL, CS 43  
**LETTERS FROM HOME** (Famous, ASCAP/Ed And Lucille Songs, ASCAP/BMG Songs, ASCAP), HL, CS 21  
**LITTLE MOMENTS** (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 4; H100 35  
**LOCO** (Old Perferados, ASCAP/N2D, ASCAP/WB, ASCAP/Scott And Soda, ASCAP/Beechtree, ASCAP), WBM, CS 34  
**THE LONELINESS** (ECAF, BMI/Sony/ATV Songs, BMI), HL, RBH 49  
**LONG BLACK TRAIN** (Sony/ATV Cross Keys, ASCAP/Drivers Edge, ASCAP), HL, CS 15; H100 74  
**LOVE'S DIVINE** (Perfect Songs, BMI/Bat Future, BMI) H100 89  
**LU ME BABY** (Young Dude, ASCAP/Universal, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI), WBM, RBH 57

## -M-

**MAKE IT UP WITH LOVE** (Zomba, ASCAP/Food Stamp Muzik, ASCAP/Strange Motel, ASCAP/David McPher-sons, BMI), WBM, RBH 59  
**MAS QUE TU AMIGO** (Crisma, SESAC) LT 6  
**MAYBERRY** (Good Ol' Delta Boy, SESAC) CS 14; H100 68  
**ME CANSE DE MORIR POR TU AMOR** (Zomba Golden Sands, ASCAP) LT 34  
**ME CANSE DE TI** (F.I.P.P., BMI/EMI April, ASCAP) LT 5  
**MEGALOMANIAC** (EMI April, ASCAP/Hunglikeyora, ASCAP), HL, H100 63  
**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 5; RBH 4  
**MEN DON'T CHANGE** (Mosaic Music, BMI/Hold Jack, BMI) CS 44  
**ME VOY A IR** (Arpa, BMI) LT 50  
**MIENTAS TAN BIEN** (Sony/ATV Discos, ASCAP) LT 19  
**MI FUNERAL** (Universal Musica, ASCAP/Sony/ATV Discos, ASCAP) LT 35  
**MILKSHAKE** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Raynchaser, BMI/Careers-BMG, BMI), HL, RBH 38  
**A MILLION WAYS** (Zomba, ASCAP/563, ASCAP), WBM, RBH 58  
**MORE & MORE** (R.Kelly, BMI/Zomba Songs, BMI), WBM, H100 76; RBH 27  
**MY BABY** (OKBYME, ASCAP/Shago, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP/Multi Muzik, ASCAP), WBM, RBH 62  
**MY IMMORTAL** (Zombies Ate My Publishing, BMI/FortheFallen, BMI/Dwight Frye, BMI), WBM, H100 17  
**MY LAST NAME** (Coburn, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 23

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**NAUGHTY GIRL** (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott Storch, ASCAP/Black Owned Musik, ASCAP/Angela Bey-ence, ASCAP/WB, ASCAP/Summer Night Music, BMI/Kidada, BMI/Shugiterius, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram), HL/WBM, RBH 73  
**NEVA EVA** (Swole, ASCAP) H100 77; RBH 28  
**NEVER** (EMI Blackwood, BMI/Universal, ASCAP/Blondie Rockwell, ASCAP), HL, RBH 74  
**NO BETTER LOVE** (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI/Copyright Control), HL, H100 37; RBH 15  
**NO REGRETS YET** (Make Me Smile, ASCAP/Right Bank, ASCAP/Brand New Sky, ASCAP) CS 46  
**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/Femstr, ASCAP/Music Of Windswept, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP/Zomba, ASC), WBM, RBH 94  
**NUMB** (Zomba Songs, BMI/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Ke-nji Kobayashi, BMI/Pancakey Cakes, BMI), WBM, H100 11

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**ONE CALL AWAY** (Almo, ASCAP/Trak Starz, ASCAP/Irving, BMI/Jackpot, ASCAP/Ching Chong, BMI), HL, H100 4; RBH 6  
**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 87; RBH 53  
**ON YOUR WAY HOME** (Songs Of Bud Dog, ASCAP/Songs Of Universal, BMI/Hannaberg, BMI), WBM, CS 33  
**OVERNIGHT CELEBRITY** (Stavin High, ASCAP/EMI April, ASCAP/Yes World Music, ASCAP/Miramide, BMI/Songs Of Universal, BMI/Len-Ion, BMI/Stone Diamond, BMI), HL, RBH 64  
**PAINT ME A BIRMGHAM** (Songs Of DreamWorks, BMI/Princetta, BMI/Mama's House, BMI/Cherry River, BMI), HL, CS 24  
**EL PALOMITO** (Edimura, ASCAP) LT 30  
**PARA QUE ME HACES LLORAR** (BMG Songs,

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ASCAP/Alma, BMI) LT 27  
**PASSENGER SEAT** (Emerto, ASCAP/EMI April, ASCAP/Little Cricket, ASCAP), HL, CS 29  
**PERFECT** (Sony/ATV Tree, BMI/Wenonga, BMI/Gold Watch, BMI), HL/WBM, CS 9; H100 54  
**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 61  
**POPPIN' THEM THANGS** (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 Mambo, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), HL, RBH 71  
**POP THAT BOOTY** (Notting Hill, SESAC/Put It Down, SESAC/T. Scott Style, SESAC/EMI April, ASCAP/Shaniah Cymone, ASCAP), HL, RBH 88  
**PROTOTYPE** (Gnat Booty, ASCAP/Chrysalis, ASCAP) RBH 83  
**PULL UP** (Mudslide, BMI/Abood, BMI) RBH 89

## -Q-

**QUE LLORO** (Sony/ATV Discos, ASCAP) LT 8  
**A QUE NO TE VAS** (Brantunes, ASCAP/Maximo Aguirre, BMI/Mark Portmann, BMI/Universal-Musica Unica, BMI) LT 29  
**QUESTIONS** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 50  
**QUE TE RUEGUE QUIEN TE QUIERA** (LGA, BMI) LT 24  
**QUICK TO BACK DOWN** (Zomba, ASCAP/Il Will, ASCAP/Lil Jon 00017 Music, BMI), WBM, RBH 78  
**QUIEN TE DIJO ESOT** (Brantunes, ASCAP/Maximo Aguirre, BMI/Fonsi, ASCAP) LT 20  
**QUIERO PERDERME EN TU CUERPO** (Kike Santander, BMI/Ensign, BMI) LT 33  
**QUITEMONOS LA ROPA** (Sony/ATV Discos, ASCAP/World Deep, BMI/Sony/ATV Latin, BMI/Blueplat-inum, ASCAP) LT 46

## -R-

**READ YOUR MIND** (Tuff Huff, BMI/Grindtime, BMI/Pay Town, BMI) H100 26; RBH 13  
**REMEMBER WHEN** (EMI April, ASCAP/Tri-angels, ASCAP), HL, CS 2; H100 30  
**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 43  
**RIGHT HERE FOR U** (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Danger Zone, ASCAP/DeSwing Mob, ASCAP), HL, RBH 93  
**ROSAS** (Sony/ATV Discos, ASCAP) LT 17  
**ROSES** (Gnat Booty, ASCAP/Chrysalis, ASCAP/Seven Sax, ASCAP) RBH 87  
**ROUND HERE** (Val's Child, ASCAP/F.O.B., ASCAP/Domani And Ya Majesty's Music, ASCAP/Copy-right Control) RBH 56  
**RUBBER BAND MAN** (Domani And Ya Majesty's Music, ASCAP/Crump Tight, ASCAP) H100 40; RBH 17

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**SALT SHAKER** (TVT, BMI/ColliPark, BMI/EWC, BMI/Da Crippler, BMI/C'Amore, BMI/Me & Marq, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, H100 12; RBH 9  
**SAY AY AY AY** (Melaza, BMI/Dutty Rock, ASCAP) RBH 81  
**THE SET UP** (Obie Trice, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Nate Dogg, BMI/Almo, ASCAP), HL/WBM, RBH 85  
**SHAKE THAT MONKEY** (Zomba Songs, BMI/T. Shaw, BMI/Lil Jon 00017 Music, BMI), WBM, H100 88  
**SHE IS** (Phoenix Ave, ASCAP/Eddie Serrano, BMI/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Below The Surface, ASCAP) RBH 77  
**SHE THINKS SHE NEEDS ME** (Songs Of DreamWorks, BMI/API Country Music, BMI/E Ticket, BMI/Cherry River, BMI/Still Working For The Woman, ASCAP/MXC, ASCAP/ICG, BMI/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL, CS 53  
**SICK AND TIRED** (ShanCan, BMI) CS 59  
**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** (Mushroom, APR/Warner Chappell, PRS), WBM, H100 100  
**SLOW DOWN** (E-Class, BMI/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 65  
**SLOW JAMZ** (Stavin High, ASCAP/Konman Entertainment, ASCAP/Roc Da World, ASCAP/Diplomat, ASCAP/Yes World Music, ASCAP/EMI April, ASCAP), HL, H100 2; RBH 2  
**SLOW MOTION** (Money Mack, BMI) RBH 67  
**SMILE** (50 Cent, ASCAP/Lloyd Banks, ASCAP/Univer-sal, ASCAP/No I.D., BMI/Jobete, ASCAP) RBH 86  
**SOMEBODY** (WB, ASCAP/Graviton, SESAC), WBM, CS 30  
**SOMEDAY** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM, H100 13  
**SOMETHING HAPPENED ON THE WAY TO HEAVEN** (Urban Island, BMI/Bug & Bear, ASCAP/EMI April, ASCAP/Philip Collins, ASCAP), HL, H100 95  
**SONGS ABOUT RAIN** (Sony/ATV Timber, SESAC/Hills-boro Valley, SESAC/Sony/ATV Tree, BMI/Cake Taker, BMI/Corn Country, BMI), HL, CS 16; H100 75  
**SORRY 2004** (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hoos, ASCAP/EMI April, ASCAP/Ein-oro, ASCAP/Antonio Dixon's Muzik, ASCAP/E.D. Duz-It, BMI/Anthony Nance Muzik, ASCAP/E Two, ASCAP), HL, H100 10; RBH 3  
**SOY UN NOVATO** (Ser-Ca, BMI) LT 14  
**SPEND MY TIME** (Blackened, BMI), WBM, CS 17  
**SPLASH WATERFALLS** (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control/Alrudy, ASCAP/Almo, ASCAP), HL, H100 9; RBH 5  
**STAND UP** (Ludacris, ASCAP/EMI April, ASCAP/Yes World Music, ASCAP), HL, H100 34; RBH 39  
**STAND UP IN IT** (High Voltage, BMI/Music Goiny, BMI) RBH 75  
**STEP IN THE NAME OF LOVE** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 21  
**STILL FRAME** (WBM, SESAC/Trapstims, SESAC), WBM, H100 91  
**STILL IN LOVE** (Alarose Music, BMI/Irving, BMI/Al Green, BMI) RBH 70  
**SUGA SUGA** (Latino Velvet, BMI/SoulSick Muzik, BMI/Jumping Bean, BMI/Songs Of Universal, BMI/Univer-sal, ASCAP/Amaya-Sophia, ASCAP) H100 28  
**SWEET SOUTHERN COMFORT** (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Brad To The Bone, ASCAP), HL/WBM, CS 10; H100 65

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**TE LLAME** (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Sony/ATV Discos, ASCAP) LT 7  
**TE LLAVARE AL CIELO** (EMI April, ASCAP/Yelapa Songs, ASCAP) LT 26  
**TE NECESITO** (Karen, BMI/Elyon, BMI) LT 40  
**TENGO GANAS** (VMR, ASCAP/F.I.P.P., BMI) LT 16  
**TE QUISE TANTO** (Doble Acurela Songs, ASCAP) LT 1  
**TEXAS PLATES** (WB, ASCAP/Kelodies, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, BMI), HL/WBM, CS 25  
**THANK GOD I'M A COUNTRY BOY** (Cherry Lane, ASCAP/DreamWorks Songs, ASCAP), HL, CS 49  
**THAT'S A WOMAN** (Sony/ATV Cross Keys, ASCAP/Joesin' For You, ASCAP/Universal, ASCAP/Mem-phisto, ASCAP), HL/WBM, CS 60  
**THAT'S WHAT SHE GETS FOR LOVING ME** (Sony/ATV Tree, BMI/Showbilly, BMI), HL, CS 31  
**THEM JEANS** (One Up, BMI) RBH 51  
**THERE GOES MY LIFE** (Warner-Tamerlane, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP), WBM, CS 13; H100 55  
**THINK ABOUT YOU** (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 35  
**THIS LOVE** (Angel Pie, BMI/Mike Curb, BMI/Sony/ATV Tree, BMI/Onaly, BMI/Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 38  
**THIS LOVE** (Careers-BMG, BMI/February Twenty Sec-ond, BMI/Valentine Valentine, ASCAP), HL, H100 27  
**THROUGH THE WIRE** (Ye World Music, ASCAP/Dyad, BMI/Warner-Tamerlane, BMI/Nerobub, BMI/EMI April, ASCAP), HL/WBM, H100 15; RBH 12  
**TIPSY** (Jerrell Jones, ASCAP/Tarpo, ASCAP/Notting Dale, ASCAP) H100 8; RBH 10  
**TOUCHED A DREAM** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 72  
**TOUGHER THAN NAILS** (Songs Of Daniel Music, BMI/Tanasi Island Music, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Etta Baby Music, BMI/Copyright Solu-tions, BMI), HL, CS 42  
**TOXIC** (Colgemes-EMI, ASCAP/Murlyn, ASCAP/Univer-sal-PolyGram International, ASCAP), HL/WBM, H100 14  
**TU FOTOGRAFIA** (Estefan, ASCAP/F.I.P.P., BMI) LT 11

## -U-

**U GOT THAT LOVE (CALL IT A NIGHT)** (Divided, BMI/Ramal, BMI/Warner-Tamerlane, BMI/Songs Of Univer-sal, BMI), WBM, RBH 48  
**UN AMOR PARA LA HISTORIA** (Universal Musica, ASCAP/Unique Hits, ASCAP) LT 39  
**UN TE AMO** (Manzamusic, ASCAP) LT 44  
**UNWELL** (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 42  
**VANIDOSA** (Arpa, BMI) LT 41  
**VICTORY 2004** (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Jae'wons, ASCAP/Steven A. Jordan, ASCAP/EMI-Unart Catalog, BMI/Universal, ASCAP) RBH 68  
**THE VOICE WITHIN** (Xtina, BMI/Aerostation, ASCAP/Universal-MCA, ASCAP/Universal, ASCAP), HL/WBM, H100 90

## -W-

**WALKED OUTTA HEAVEN** (WBM, SESAC/Babyboy's Little, SESAC/Nootina South, SESAC/EMI April, ASCAP/Black Baby, SESAC/Them Damn Twins, ASCAP/Air Control, ASCAP), HL/WBM, H100 41; RBH 24  
**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), WBM, H100 31; RBH 19  
**WATCH THE WIND BLOW BY** (Universal-Songs Of Poly-gram International, BMI/Slowborne, BMI/Hope-N-Cal, BMI), HL/WBM, CS 3; H100 32  
**THE WAY I AM** (Knoc-Turn'Al, ASCAP/Million Dollar Game Ain't Free, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) RBH 82  
**THE WAY YOU MOVE** (Gnat Booty, ASCAP/Chrysalis, BMI/Carl Mo, BMI/Organized Noise, BMI/Hitco, BMI), WBM, H1

# 'With You' Gives Simpson Her First Top 40 No. 1

Jessica Simpson earns her first No. 1 on the Mainstream Top 40 chart, as "With You" bumps "The Way You Move" by **OutKast Featuring Sleepy Brown** from the top, even though the latter song is up slightly in detections.

Simpson's only other *Billboard* No. 1 occurred on the Hot 100 Singles Sales chart in December 1999 with "I Wanna Love You Forever." "With You" gives Columbia its first No. 1 without **Beyoncé** (including



her work with **Destiny's Child**) on the Mainstream Top 40 chart since **Savage Garden's** "I Knew I Loved You" topped the list in January 2000.

**ANOTHER ONE:** Usher takes the lead on Hot R&B/Hip-Hop Singles & Tracks with "Yeah!" featuring **Lil Jon** and **Ludacris**, thanks to the advantage of a retail-available single.

Although "Yeah!" gains 5.1 million listeners and now possesses an R&B radio audience of 74 million, **Ruben Studdard's** "Sorry 2004" edges it out for the top slot on Hot R&B/Hip-Hop Airplay with 74.2 million impressions. That is the tightest battle for the top of the airplay chart since the July 26, 2003, issue when less than 100,000 impressions separated the No. 1 "Crazy in Love" by **Beyoncé Featuring Jay-Z** from **Monica's** "So Gone."

The points "Yeah!" accumulated for sales of its 12-inch vinyl release is enough to push it ahead of the retail-absent "Sorry 2004" on R&B/Hip-Hop Singles & Tracks. Retail sales also keep "Slow Jamz" by **Twista Featuring Kanye West & Jamie Foxx** ahead of "Sorry."

"Yeah!" holds at No. 1 for a second week on The *Billboard* Hot 100 and a third week on Rhythmic Airplay, where it extends the mark for detections at the format. A week ago, the track posted 4,359 detections and moved past **Beyoncé Featuring Sean Paul's** "Baby Boy," which peaked with 4,308 detections in October. This issue, "Yeah!" increases to 4,426 spins.

**DO OVER:** Some old tracks are getting new life on the charts this issue. Remixes of "Work It" and "E.I." by **Nelly** bow on The *Billboard* Hot 100 at No. 71 and on Hot R&B/Hip-Hop Singles & Tracks chart at No. 66, respectively, while "Victory 2004" by **P. Diddy, the Notorious B.I.G., 50 Cent, Lloyd Banks & Busta Rhymes** debuts on the latter chart at No. 68.

The two Nelly tracks appear on his recent remix album, "Da Derrty Versions—The Reinvention," while

the remake of "Victory," originally recorded in 1998, comes from the forthcoming compilation "Bad Boy's 10th Anniversary... The Hits," slated for a March 9 release.

Nelly's reworked "Work It," with uncredited vocals by **Justin Timberlake**, originally appeared on the album

show any movement this issue, and the few titles that do move are not all upward. Owing to a pair of relatively young titles that occupy the top two slots and only a handful of songs that increase at least 200 detections, the upper half of the country list shows little to crow about.

In the top 30, 17 titles hold the same positions as last issue, while six songs take backward steps and seven others increase in rank. Among the 25 titles that post gains in detections, only seven increase 200

detections or more, and the average increase is approximately 139 plays.

Themes of war continue to populate the country chart, as **Toby Keith's** "American Soldier" logs a third week at No. 1. Up 356 detections, **John Michael Montgomery's** "Letters From Home" takes the chart's biggest gain, and newcomer **Donovan Chapman** fires a populist shot at anti-war voices in America's film mecca with "Hey Hollywood," which bows at No. 56.

**SECOND HELPING:** Janet Jackson makes her 46th appearance on the Hot R&B/Hip-Hop Singles & Tracks chart with "I Want You," taking the

March 30 release, "Damita Jo," to hit radio. "Just a Little While," which holds at No. 45 on The *Billboard* Hot 100, was too pop-leaning to impact R&B/Hip-Hop Singles & Tracks.

## SinglesMinded™

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"Nellyville," and a remix by **Scott Storch** was included on "The Reinvention." But what has made the song take off at top 40 radio is an unauthorized remix by **Jason Nevins** that includes a guitar lick from **AC/DC's** "Back in Black" that surfaced a couple months ago. For charting purposes, plays for the Nevins version have been merged with the lesser-played Storch remix, and we've added the word "Reinvention" as the subtitle to "Work It" and "E.I." to differentiate the titles from their original versions.

**OVER, UNDER & AROUND:** Close to two-thirds of the top 30 slots on Hot Country Singles & Tracks do not

| HitPredictor™ Monitor                               |      | DATA PROVIDED BY                                    |       |
|---|------|---|-------|
| MAINSTREAM TOP 40                                   |      | ADULT CONTEMPORARY                                  |       |
| NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL          |      | NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL          |       |
| ☆ JOSH GROBAN                                       | 75.2 | ☆ 3 DOORS DOWN                                      | 88.0  |
| You Raise Me Up REPRISE                             |      | Away From The Sun UMRG                              |       |
| ☆ CHINGY  | 68.4 | ☆ TRAIN   | 84.1  |
| One Call Away CAPITOL                               |      | When I Look To The Sky COLUMBIA                     |       |
| RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL |      | RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL |       |
| 1 Are You Gonna Be My Girl EEG                      | 88.0 | ☆ MAROONS   | 70.0  |
| 2 3 DOORS DOWN                                      | 78.9 | This Love J/RMG                                     |       |
| 3 AWAY FROM THE SUN UMRG                            | 73.2 | RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL |       |
| 4 BLINK-182   | 71.0 | 1 CHRISTINA AGUILERA                                | 102.9 |
| 5 I MISS YOU GEFEN                                  | 70.4 | The Voice Within RCA/RMG                            |       |
| 6 THREE DAYS GRACE                                  | 69.7 | 2 SANTANA   | 80.7  |
| (I Hate) Everything About You JIVE                  |      | Why Don't You And I ARISTA                          |       |
| 7 ROONEY  | 67.9 | 3 MELISSA ETHERIDGE                                 | 79.6  |
| I'm Shakin' GEFEN                                   |      | Breathe IDJMG                                       |       |
| 8 YELLOWCARD  |      | 4 KENNY LOGGINS                                     | 77.3  |
| Ocean Avenue CAPITOL                                |      | I Miss Us ONLY THE BEST                             |       |
| 9 SWITCHFOOT  |      | MODERN ROCK   |       |
| Meant To Live COLUMBIA                              |      | NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL          |       |
| ADULT TOP 40  |      | NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL          |       |
| NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL          |      | NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL          |       |
| ☆ JOSH GROBAN                                       | 86.6 | ☆ INCUBUS   | 66.5  |
| You Raise Me Up REPRISE                             |      | Talk Shows On Mute EPIC                             |       |
| ☆ NELLY FURTADO                                     | 69.2 | RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL |       |
| Try Interscope                                      |      | 1 ZEBRAHEAD   | 75.3  |
| ☆ BARENAKED LADIES                                  | 66.8 | Rescue Me COLUMBIA                                  |       |
| Testing 1, 2, 3 WARNER BROS.                        |      | 2 YELLOWCARD  | 74.8  |
| ☆ LOS LONELY BOYS                                   | 65.2 | Ocean Avenue CAPITOL                                |       |
| Heaven EPIC   |      | 3 EDGEWATER   | 74.6  |
| RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL |      | RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL |       |
| 1 OUTKAST   | 86.6 | 4 3 DOORS DOWN                                      | 71.4  |
| Hey Ya! ARISTA                                      |      | Away From The Sun UMRG                              |       |
| 2 3 DOORS DOWN                                      | 76.4 | 5 LINKIN PARK                                       | 70.6  |
| Away From The Sun UMRG                              |      | Lying From You WARNER BROS.                         |       |
| 3 MICHAEL MCDONALD                                  | 75.4 | 6 SEVENDUST   | 70.6  |
| Ain't No Mountain High Enough UMRG                  |      | Broken Down TVT                                     |       |
| 4 MAROONS   | 68.6 | 7 DAMIEN RICE                                       | 70.3  |
| This Love J/RMG                                     |      | Cannonball WARNER BROS.                             |       |
| 5 JOHN MAYER  | 68.2 | 8 FOUNTAINS OF WAYNE                                | 67.9  |
| Clarity COLUMBIA                                    |      | Mexican Wine EMC                                    |       |
| 6 FEFE DOBSON                                       | 67.4 |   |       |
| Everything IDJMG                                    |      |   |       |
| 7 NORAH JONES                                       | 66.5 |   |       |
| Sunrise EMC   |      |   |       |

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.

| MARCH 6 2004 |           | Billboard® TOP 40™ |  |
|--------------|-----------|--------------------|--|
| THIS WEEK    | LAST WEEK | WKS. ON            | TITLE  |
| 1            | 2         | 15                 | With You<br>JESSICA SIMPSON (COLUMBIA) ☆                       |
| 2            | 1         | 14                 | The Way You Move<br>OUTKAST FEAT. SLEEPY BROWN (ARISTA) ☆      |
| 3            | 4         | 7                  | Toxic<br>BRITNEY SPEARS (JIVE) ☆                               |
| 4            | 5         | 11                 | My Immortal<br>EVANESCENCE (WIND-UP) ☆                         |
| 5            | 3         | 21                 | Someday<br>NICKELBACK (ROADRUNNER/UMRG)                        |
| 6            | 6         | 14                 | Numb<br>LINKIN PARK (WARNER BROS.) ☆                           |
| 7            | 7         | 21                 | Hey Ya!<br>OUTKAST (ARISTA) ☆                                  |
| 8            | 10        | 5                  | Yeah!<br>USHER FEAT. LIL JON & LUDACRIS (ARISTA)               |
| 9            | 12        | 14                 | F**k It (I Don't Want You Back)<br>EAMON (JIVE)                |
| 10           | 9         | 30                 | Here Without You<br>3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)     |
| 11           | 14        | 6                  | Slow Jamz<br>TWISTA FEAT. KANYE WEST & JAMIE FOXX (ATLANTIC)   |
| 12           | 8         | 23                 | Suga Suga<br>BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)       |
| 13           | 11        | 18                 | It's My Life<br>NO DOUBT (INTERSCOPE) ☆                        |
| 14           | 15        | 13                 | The First Cut Is The Deepest<br>SHERYL CROW (A&M/INTERSCOPE) ☆ |
| 15           | 20        | 4                  | This Love<br>MAROONS (OCTONE/JRMG) ☆                           |
| 16           | 16        | 15                 | Falls On Me<br>FUEL (EPIC)                                     |
| 17           | 19        | 5                  | Come Clean<br>HILARY DUFF (BUENA VISTA/HOLLYWOOD) ☆            |
| 18           | 21        | 3                  | Just a Little While<br>JANET JACKSON (VIRGIN)                  |
| 19           | 13        | 20                 | Perfect<br>SIMPLE PLAN (LAVA) ☆                                |
| 20           | 18        |                    | Me, Myself And I<br>BEYONCE (COLUMBIA)                         |

| MARCH 6 2004 |           | Billboard® ADULT TOP 40™ |   |
|--------------|-----------|--------------------------|---|
| THIS WEEK    | LAST WEEK | WKS. ON                  | TITLE   |
| 1            | 1         | 30                       | Here Without You<br>3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ☆          |
| 2            | 2         | 11                       | The First Cut Is The Deepest<br>SHERYL CROW (A&M/INTERSCOPE) ☆        |
| 3            | 3         | 19                       | It's My Life<br>NO DOUBT (INTERSCOPE) ☆                               |
| 4            | 5         | 24                       | Someday<br>NICKELBACK (ROADRUNNER/UMRG) ☆                             |
| 5            | 4         | 30                       | Bright Lights<br>MATCHBOX TWENTY (ATLANTIC) ☆                         |
| 6            | 7         | 33                       | White Flag<br>DIDD (ARISTA) ☆   |
| 7            | 6         | 38                       | Why Don't You & I<br>SANTANA FEAT. ALEX BAND OR CHAD KRUEGER (ARISTA) |
| 8            | 10        |                          | My Immortal<br>EVANESCENCE (WIND-UP) ☆                                |
| 9            | 8         |                          | Fallen<br>SARAH MCLACHLAN (ARISTA) ☆                                  |
| 10           | 11        | 15                       | 100 Years<br>FIVE FOR FIGHTING (AWARE/COLUMBIA)                       |
| 11           | 12        | 6                        | This Love<br>MAROONS (OCTONE/JRMG) ☆                                  |
| 12           | 9         | 19                       | When I Look To The Sky<br>TRAIN (COLUMBIA) ☆                          |
| 13           | 14        | 13                       | Hey Ya!<br>OUTKAST (ARISTA) ☆   |
| 14           | 13        | 10                       | Breathe<br>MELISSA ETHERIDGE (ISLAND/UMRG)                            |
| 15           | 16        | 7                        | Clarity<br>JOHN MAYER (AWARE/COLUMBIA) ☆                              |
| 16           | 18        | 11                       | Extraordinary<br>LIZ PHAIR (CAPITOL)                                  |
| 17           | 17        | 21                       | You And I Both<br>JASON MRAZ (ELEKTRAFEE) ☆                           |
| 18           | 19        | 18                       | Falls On Me<br>FUEL (EPIC) ☆  |
| 19           | 20        | 6                        | Devils And Angels<br>TOBY LIGHTMAN (LAVA)                             |
| 20           | 22        | 5                        | Cold And Empty<br>KID ROCK (ATLANTIC)                                 |

| MARCH 6 2004 |           | Billboard® ADULT CONTEMPORARY™ |   |
|--------------|-----------|--------------------------------|---|
| THIS WEEK    | LAST WEEK | WKS. ON                        | TITLE   |
| 1            | 1         | 44                             | Forever And For Always<br>SHANIA TWAIN (MERCURY/UMRG) ☆                     |
| 2            | 3         | 19                             | You Raise Me Up<br>JOSH GROBAN (143/REPRISE)                                |
| 3            | 2         | 34                             | Calling All Angels<br>TRAIN (COLUMBIA)                                      |
| 4            | 4         | 51                             | Drift Away<br>UNCLE KRACKEER FEAT. DOBBIE GRAY (LAVA)                       |
| 5            | 5         | 21                             | The First Cut Is The Deepest<br>SHERYL CROW (A&M/INTERSCOPE) ☆              |
| 6            | 7         | 26                             | White Flag<br>DIDD (ARISTA) ☆   |
| 7            | 6         | 42                             | Unwell<br>MATCHBOX TWENTY (ATLANTIC)  |
| 8            | 10        | 10                             | 100 Years<br>FIVE FOR FIGHTING (AWARE/COLUMBIA)                             |
| 9            | 8         | 24                             | Look Through My Eyes<br>PHIL COLLINS (WALT DISNEY/HOLLYWOOD)                |
| 10           | 9         | 20                             | Invisible<br>CLAY AIKEN (RCA/RMG) ☆   |
| 11           | 12        | 43                             | Big Yellow Taxi<br>COUNTING CROWS FEAT. VANESSA CARLTON (GEFFEN/INTERSCOPE) |
| 12           | 11        | 18                             | Ain't No Mountain High Enough<br>MICHAEL MCDONALD (MOTOWN/UMRG)             |
| 13           | 14        | 6                              | This One's For The Girls<br>MARTINA MCBRIDE (RCA NASHVILLE)                 |
| 14           | 16        | 4                              | You Make Me Feel Brand New<br>SIMPLY RED (SIMPLYRED.COM/REG INK)            |
| 15           | 13        | 31                             | Sunrise<br>SIMPLY RED (SIMPLYRED.COM/REG INK)                               |
| 16           | 15        | 22                             | Fallen<br>SARAH MCLACHLAN (ARISTA) ☆  |
| 17           | 18        | 9                              | Here Without You<br>3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)                  |
| 18           | 17        | 16                             | Why Don't You & I<br>SANTANA FEAT. ALEX BAND OR CHAD KRUEGER (ARISTA) ☆     |
| 19           | 19        | 14                             | The Voice Within<br>CHRISTINA AGUILERA (RCA/RMG) ☆                          |
| 20           | 21        | 4                              | Love's Divine<br>SEAL (WARNER BROS.)  |

| MARCH 6 2004 |           | Billboard® MODERN ROCK™ |   |
|--------------|-----------|-------------------------|---|
| THIS WEEK    | LAST WEEK | WKS. ON                 | TITLE   |
| 1            | 1         | 10                      | Megalomaniac<br>INCUBUS (IMMORTAL/EPIC) ☆                   |
| 2            | 2         | 23                      | Numb<br>LINKIN PARK (WARNER BROS.) ☆                        |
| 3            | 3         | 21                      | I Am The Highway<br>AUDIOSLAVE (INTERSCOPE/EPIC) ☆          |
| 4            | 5         | 8                       | I Miss You<br>BLINK-182 (GEFFEN) ☆                          |
| 5            | 4         | 14                      | Figured You Out<br>NICKELBACK (ROADRUNNER/UMRG) ☆           |
| 6            | 6         | 11                      | Last Train Home<br>LOSTPROPHETS (COLUMBIA)                  |
| 7            | 10        | 15                      | One Thing<br>FINGER ELEVEN (WIND-UP)                        |
| 8            | 7         | 34                      | (I Hate) Everything About You<br>THREE DAYS GRACE (JIVE) ☆  |
| 9            | 11        | 13                      | I Believe In A Thing Called Love<br>THE DARKNESS (ATLANTIC) |
| 10           | 9         | 26                      | Are You Gonna Be My Girl<br>JET (ELEKTRAFEE)                |
| 11           | 13        |                         | Love Song<br>311 (MAVERICK/VOLCANO/JIVE)                    |
| 12           | 12        |                         | Until The Day I Die<br>STORY OF THE YEAR (MAVERICK/REPRISE) |
| 13           | 16        |                         | Silver And Cold<br>AF (INTRO/DREAMWORKS/INTERSCOPE)         |
| 14           | 8         |                         | Hit That<br>THE OFFSPRING (COLUMBIA) ☆                      |
| 15           | 17        | 4                       | The Reason<br>HOBBASANK (ISLAND/UMRG)                       |
| 16           | 14        | 13                      | The Outsider<br>A PERFECT CIRCLE (VIRGIN)                   |
| 17           | 15        | 31                      | Meant To Live<br>SWITCHFOOT (REG INK/COLUMBIA)              |
| 18           | 22        | 6                       | Echo<br>TRAPT (WARNER BROS.)                                |
| 19           | 19        | 7                       | Mono<br>COURTNEY LOVE (VIRGIN)                              |
| 20           | 18        |                         | Behind Blue Eyes<br>LUMP BIZKIT (R/UP/INTERSCOPE)           |

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.



# Gospel

Continued from page 1

"optimism that this can be done."

The evidence can clearly be seen on the *Billboard* Top R&B/Hip-Hop Albums chart, which currently features Smokie Norful, Vickie Winans and CeCe Winans in its top 100, along with the soundtrack to the gospel-flavored movie "The Fighting Temptations," starring Cuba Gooding Jr. and Beyoncé.

Additionally, Michelle Williams of Destiny's Child is No. 77 this issue with her gospel album "Do You Know" (Music World/Columbia/Sony).

Williams is among a number of R&B artists who also are tapping into the gospel/R&B crossover movement. Others spreading the word include Mary Mary, Debra Killings (who has worked with TLC and others) and R&B pioneer Smokey Robinson, whose first inspirational album will be released in March.

Labels also are getting into the act, with mainstream operations targeting gospel fans and gospel imprints looking toward the mainstream.

For example, R&B/jazz label Hidden Beach Recordings last year announced plans to launch inspirational division Still Waters. It will also release projects on gospel crossover veteran BeBe Winans' Nashville-based label, the Movement Group.

Meanwhile, EMI Gospel recently said it will distribute Atlanta-based Holy Hip Hop Music through EMI Christian Music Group's Chordant Distribution and to the general market through EMI Music Marketing.

## CHANGING OF THE GUARD

The crossover movement can be attributed in part to the national mood, sources suggest.

"With 9-11 and the war, people are looking for something to soothe their pain," singer Vickie Winans says. "They tend to go to church more where they can hear more songs that soothe them. That's why the awareness of gospel music has taken on such a greater power."

Others point to changes in label support, radio programming techniques and music quality, as well as gospel's evolving image.

"The quality of gospel music production has improved over the years," says Willie Mae McIver, a former major-market R&B radio PD who now programs ABC Radio Networks' 5-year-old "Rejoice" program, which is syndicated in 50 markets. "It's still not enough, but the music sounds better."

Mirroring its mainstream counterparts, "Rejoice" utilizes music rotation clocks and runs contests, giving away cash and trips to such locales as

## FOR THE RECORD

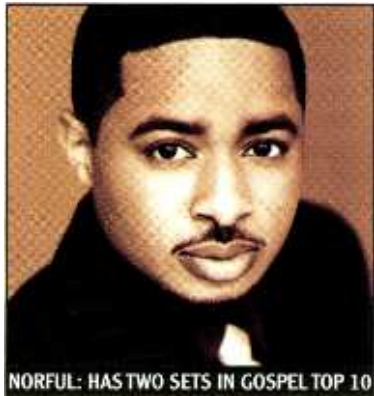
To clarify an article in the Feb. 28 issue of *Billboard*, the FBI seal that by agreement with U.S. record companies can be voluntarily affixed to sound recordings is part of the permanent product packaging and not a pull-off sticker.

Jamaica and South Africa. Gospel comedian Sister Cantaloupe co-hosts morning drive during a day that includes entertainment and financial reports and specialty shows.

As for increasing label support, EMI Gospel artist Norful has experienced this firsthand.

Norful's debut album, "I Need You Now," has spent 88 weeks on the Top Gospel Albums chart. It is currently running neck and neck in the top 10 with its own spinoff EP, "Smokie Norful: Limited Edition." Both peaked at No. 26 and No. 24, respectively, on Top R&B/Hip-Hop Albums.

"Besides a universal message communicated in a great way, you need a label to believe in you enough to support you and to be able to offer that kind of support," Norful says. "EMI used its



NORFUL: HAS TWO SETS IN GOSPEL TOP 10

whole muscle to take [my debut] to another level. However, I don't want to use mainstream as a sole barometer. It's just as difficult to get noticed in the gospel community, where you're dealing with a smaller slice of the pie."

## BALANCING ACT

With gospel music's increased presence on the mainstream landscape, companies want to maximize opportunities to expose contemporary artists while continuing to serve their core base.

EMI Gospel president Larry Blackwell admits crossover success can be a tricky business.

"It depends on the artist, the song and how it is crossed over," he says. "If you try to force a record, servicing urban mainstream, urban AC or another format before you service your core gospel stations, that's a risk. You run the risk of alienating your fan base, radio base and retail base."

"What happened with Smokie's 'I Need You Now' is that it was done organically, [through] word-of-mouth," Blackwell adds. "It morphs from gospel radio to urban AC. Urban stations will play gospel on Sunday and pick up on a particular track. That's the best way to make it happen."

Once a record catches fire at radio, Blackwell says EMI fans the flames by positioning it at retail with chains and such mass merchants as Best Buy and Circuit City.

"We place it on end caps where urban titles are featured, because this new audience may not go to the gospel section. The problem, though, is that it costs five times as much money. So we have to be picky as to how we do that."

"Ultimately, it goes back to the artist and the message the artist is trying to get across," Blackwell adds. "Then it gets down to the record label understanding who that artist is and mar-

keting it to those people."

## HIP-HOP MEETS GOSPEL

Joining Norful as a case in point is Tonex, whose brand of gospel—mixing hip-hop, jazz, R&B and funk—has drawn comparisons to Prince.

Following management changes at Jive and Verity, however, Tonex says "there's a complete new leaf" at the label in terms of marketing, radio and video. "They totally get me now; the support is unreal."

In April, Jive/Verity will embark on an ambitious venture: a live Tonex package that includes a double-CD and a DVD. Verity is banking on Tonex's loyal following to help position him at mainstream's forefront with the unique package.

Featuring Sheila E., Kirk Franklin, Yolanda Adams, Kelly Price and others, the project is described as part MGM musical and part Broadway play. It serves to break not only the stereotypical views of Tonex—the once dreadlocked singer used to dress like rocker Lenny Kravitz—but also the image associated with gospel.

"All the music and messages are with a gospel context," Tonex says. "But it's a smorgasbord that also includes hard rock and stage-show production. It's also out of the box because it doesn't present the normal stereotype: portraying gospel with robes. That to me is like gospel blackface."

"People have never shed that image of us," Tonex adds. "Kirk Franklin, like John the Baptist, has prepared the way for doing something like this now."

## RAPPING RADICALS

Such progress has revived issues dividing old-school traditionalists and the new wave of contemporary acts—especially when the topic is hip-hop gospel.

There have long been rumblings between the traditional and contemporary sectors. The Edwin Hawkins Singers encountered disharmony in 1969 when they scored an R&B/pop crossover hit with "Oh Happy Day."

Another act that weathered its share of controversy is the Rance Allen Group. The Tyscot recording act is a beloved pillar of the gospel community. But during the '70s the group raised eyebrows when it expanded gospel music's boundaries by incorporating soul, jazz and rock elements to garner success beyond church walls.

Trend-setting choir leader Andraé Crouch also aroused criticism with his nontraditional approach in the '80s, as did Kirk Franklin in 1997 with his energetic anthem "Stomp." And Tonex has been criticized for his genre-bending music.

"Kirk Franklin has revolutionized gospel for this day and age," Allen says. "But 30 years ago we were the revolutionaries whose music wasn't churchy enough. The world danced to it in nightclubs and played it on secular stations. One night in Chicago, someone yelled, 'If I wanted to hear B.B. King, I would have gone to a club.'"

## RHYTHM & BIBLES

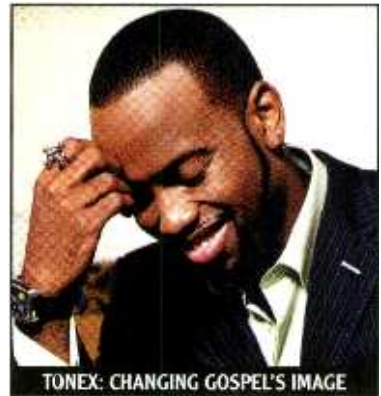
Allen is supportive of today's new breed of gospel artists, noting that acts like Mary Mary "have taken gospel music in a vein I call 'rhythm and Bibles.'" But he cautions rap/hip-hop

gospel acts to be aware of their platform.

"There is a ministry for them, but they have a greater responsibility for what they say and how they present themselves. Then they have to make sure their message is as loud as their rhythms and hip-hop clothes, or it will get misconstrued."

Vickie Mack-Lataillade knows about such situations. As president of GospoCentric, one of the gospel industry's most forward-thinking labels, she is used to dealing with the controversy ignited by trailblazing acts like Franklin. Does she still see division among the ranks?

"I don't pay attention to that stuff anymore," she says. "I just do what I believe and what God is inspiring me to do. The more controversy I've had, the more records I've sold, by the way. It



TONEX: CHANGING GOSPEL'S IMAGE

kind of lets me know that there are people out there who feel the way I do and who have kids who listen to my music."

"It's ridiculous to think that kids will listen to the same kind of music that older people listen to. Someone once told me, 'Hum an evil note.' You can't. The beauty of music is that you can do so many different styles."

Blackwell says hip-hop acts "are connecting to the youth whereas a big church choir may not be able to. That side of the business is going to grow, because hip-hop has become such a huge culture."

New Day Multimedia/Image Entertainment is tapping into that culture. Among its projects is the DVD "Higher Ground: Voices of Contemporary Gospel Music."

The February release chronicles the challenges and breakthroughs made by mold-breaking acts past and pres-

ent. An accompanying CD features the work of such hip-hop gospel up-and-comers as Applejazz.

In addition to the Internet, the company is employing alternative strategies inspired by the experiences of those interviewed on "Higher Ground."

"A rock station broke 'Oh Happy Day,'" New Day president Marci Kenon recalls. "So we presented this project to reps at BET's '106th & Park' and 'Soul Train.' Radio One's gospel television show felt the CD was too 'hardcore' and passed. But Don Cornelius of 'Soul Train' loved lead single 'The Struggle Is Over' by C.L. Ryderz Featuring Six Foota Slimm."

Thanks to that track, the duo made history by becoming the first gospel rap act to perform on the long-running "Soul Train."

## GOOD NEWS

Despite these signs of acceptance—and some successful crossover stories at contemporary Christian radio—gospel acts still face resistance from mainstream urban programmers.

"Yolanda Adams and CeCe Winans are played on contemporary Christian stations now," ABC's McIver says. "And I can see both crossing over into white radio because of their style of music. But first we must overcome the hurdle of getting into mainstream urban radio."

"A few programmers have made headway playing gospel music on mainstream urbans, but most will only play the cream of the crop. Hip-hop has to realize how long it took for traditional and contemporary gospel to make its way. It took years," McIver observes.

Ironically, while contemporary acts continue their mainstream push, others feel traditional gospel may enjoy a resurgence. Mack-Lataillade predicts "more quartets and a hard, Southern kind of gospel music will come to the front in the next couple of years."

MCG Records president/CEO James Bullard has spent decades in the gospel industry. During that time, he has been instrumental in the careers of Vickie Winans, Shirley Caesar and Al Green.

"Things go in a cycle," he says. "If we don't get exposed to new things, we'll become stagnant and stale—especially in the area of Christian and gospel music. All it is is the good news of Jesus Christ."

## Fantasy

Continued from page 6

million. The primary question in the suitors' minds that will affect Fantasy's valuations is, Did things improve or not in 2003 at the label?

In the past when Fantasy was up for sale, the owners pulled it off the block when bids did not match their expectations. That is what occurred in the mid-1990s, when PolyGram was eyeing the label.

But with the catalog aging and public domain status in some jurisdictions coming closer for many of its titles, coupled with the concern that the 15% capital gains tax could revert to 28% after the November elections, some observers think Fan-

tasy's owners will be more hesitant to withdraw the label from sale if the bids fall short this time around.

According to the label's Web site, Max and Sol Weiss founded Fantasy in 1949. Zaentz, who joined the company in sales in 1955, put together a group of investors and bought the label in 1967. Since then, in addition to having hits with Creedence Clearwater Revival, the company has acquired a number of other labels' catalogs through the years, including Prestige, Stax, Specialty, Milestone, Riverside and Takoma.

Fantasy Records declined to comment, and neither its investment bank nor its prospective suitors returned calls.

Additional reporting by Chris Morris in Los Angeles.

# Studios

Continued from page 1

The issue was aired in heated fashion at the Jan. 29 meeting of the New York chapter of the Society of Professional Audio Recording Services (SPARS). Among the invitees were two New York-based A&R executives.

Doug Levine of Masterdisk, a New York mastering facility, described the current environment.

"What we get now that we've never had before is, after we finish a project, someone calls saying, 'That's over our budget.' They've already spent the time, it's right off a rate card, and now they want a break after the fact.

"Sometimes, it's implied that if we don't give the break, we may not see that client again," Levine continued. "I don't feel like I have a tremendous amount of leverage, and it's very uncomfortable getting and fielding those calls."

A show of hands indicated that at least half of the approximately 35 attendees of the Jan. 29 meeting have had similar experiences.

With commercial recording studios already losing business to inexpensive digital audio workstation-based recording, SPARS managing director Paul Gallo warned studio owners that they need to better articulate the value of a professional studio to record labels, their primary client base.

"We must carry the message to an industry that the most expensive recording is a bad recording," Gallo said.

As reported last week in *Billboard*,

major and independent labels have been curbing studio time and limiting the number of tracks on many artists' albums, mainly to save money.

## 'INFURIATING' LABEL PRACTICES

But while studio owners and the two A&R executives in attendance made suggestions as to how they could improve their working relationship, for many in the former group the meeting became a forum for expressing pent-up frustration. Polite discussion yielded to anger and resignation as attendees complained about label practices.

Studio executives contacted by *Billboard* after the meeting reiterated the concerns.

"I'm finding that half of my day is spent calling and chasing down record and production companies," said Sound on Sound Recording's David Amlen, who attended the meeting.

"Everybody's screening their calls, they won't take calls," Amlen says. "It is so infuriating. They have made my life unpleasant professionally, because I'm the [expletive] that has to call and be persistent, and I don't like that."

At the meeting, Arista Associated Labels VP of A&R Larry Hamby and Virgin Records VP of A&R administration Michelle Ryang acknowledged the unfairness of these types of situations, but they also cited the intense pressures they too must contend with and the complexities of large corporations.

"Because the record industry is in such a state in terms of cash flow, there are all sorts of things that happen above the label level for them to control cash flow," Ryang said. "This goes for everything from getting [artists] signed to checks getting cut. More and more people have to approve more and

more things, and there are less and less people. That's not an excuse; it's a problem. But not getting paid—I can't speak to that."

Hamby recommended that studio owners fortify relationships with label personnel to maintain lines of communication.

"You do want to have an advocate at the label who's your friend and will



help," he suggested. "I've wanted to return to places I've worked at before just because of the relationship. A personal relationship might help through this bureaucracy."

## LACK OF ORGANIZATION

The SPARS meeting made clear that a contracting industry and smaller recording budgets have caused friction between studios and labels. But a changing A&R culture and production methodologies are seen as further damaging studio-label relations.

"In the old days, record companies owned studios," Ryang said in a subsequent interview. "Record companies had producers on staff, and record companies were in total control of every aspect. It was different."

Projects involving multiple producers are more common today, resulting in little to no organization or oversight, some studio personnel complained.

"When you have 10 producers working on a record and the level of organization is nonexistent, it's extremely difficult to get money upfront," said Robbie Norris, operations manager at Quad Recording, in response to a suggestion that studios demand a 50% deposit prior to sessions.

"So much time is wasted on lack of organization, from the record label all the way down to the artist, and the studios are being asked to make up the difference," Norris said. "It's impossible. We can't do it anymore."

Expanding on comments made at the SPARS meeting, Hamby told *Billboard* that today's labels put a "premium" on the talent-scout aspect of A&R, rather than the ability to manage the recording process.

"There are plenty of [A&R] people that know what they're doing," Hamby said. "But when somebody says to me that a project is in the studio and nobody's supervising it, it blows my mind. It makes no sense."

Gallo observed, "The lack of organization seems to be more and more rampant. Of course, you've had record labels moving, changing, being bought and sold. [Studios] have got to do something to supplement their lack of organization, [whether] that means paying attention to details of billing and other situations more so than you ever did before, or, as mentioned earlier, making sure there is somebody at that label that you have a personal relationship with."

The atmosphere at the New York

SPARS meeting is being felt elsewhere.

"I think a lot of A&R people are just not in the loop," said Jane Scobie of Royaltone Studios in North Hollywood, Calif.

Scobie has not experienced as many rate and payment disputes as her New York counterparts but nonetheless criticized the labels' practices. "I don't think it's fair... especially when [labels] are asking us to give them cheaper deals. I think labels' attitude is, if they're going to crunch figures, the studio is the first place they go."

In Nashville, David Biondolillo of Sound Stage Studios concurs that there is significant pressure on rates. "We've gotten some e-mails and what-not saying that labels will only pay so much, and anything over that they just won't pay for."

"Nashville is such a close-knit community that it tends not to get [contentious]," Biondolillo adds. "It's more a 'let's-work-this-out' kind of thing. But we're starting to see it, and it has been a bone of contention here. In this day and age, you suck it up. You take what you can get."

One consequence of allegedly long-overdue invoices will be significantly tougher credit policies, some SPARS members pledged.

Regardless, they fear, it may be too little, too late for some long-established studios.

"Unless there's a tsunami of business in the next six weeks," Norris said, "I think you're going to see historic amounts of people going away and never coming back."

Amlen agrees. "You're going to find a lot of people go this year. I think this will be the year that the weeds die."

# Radio Idol

Continued from page 10

talent search, adding, "We got on every TV channel in Chicago—what a phenomenal promotion. But first of all, we needed to do something like this in Chicago. Not to give attention to local artists is crazy."

Smith's contest, Chicago Idol, ran during 2003. "Closer to You" was

recorded late last year, and Smith debuted the song Jan. 5 on WGCI. A second installment of the contest is planned for summer, Smith says.

Larry Kahn, senior VP of R&B promotion at Jive, says the label has looked at signing Mohan, but there is no official word whether negotiations are still proceeding. While the label was not directly involved in the contest, WGCI's prize centered on the winner recording a song written by Jive artist R. Kelly—in this case, "Closer to You."

Because securing radio airplay

is an increasingly tough challenge, Kahn says, "I think there is talent all over the world looking for a break."

John Ferriter at William Morris Agency, which will plan a tour for the eventual Radio Star champ, similarly thinks there are plenty of viable acts waiting in the wings.

"I was in [the Santa Barbara, Calif.-based band the Stingrays] for 13 years," he says. "There are immensely talented people out there that don't get a chance."

He believes that this latest "American Idol" spinoff could find the real deal, adding, "The truth of the matter is that Clear Channel is a powerful company. I see them breaking artists."

## AIR TIME IS NOT GUARANTEED

However, Clear Channel Radio has not given any formal commitment to having its stations play the songs recorded by the eventual contest winner. As is the case with all artists, airplay will depend on local research, says Sean Compton, VP of program-

ming at Premiere Radio Networks, a Clear Channel Communications subsidiary that will produce the syndicated program through which the final winner will be chosen.

"Clear Channel is providing [Radio Star] a national platform. Instead of stopping in L.A. [only], we are trying this on a national level," Compton says.

Clear Channel will roll out a two-hour live syndicated radio show during Memorial Day weekend to announce the Radio Star winner. Compton says he is considering TV network offers to run the final program.

Plus, he notes that Clear Channel Radio may even have a leg up on TV's "American Idol" in hunting down undiscovered talent, because some participating stations are located in small cities that are not audition stops for the big-city-centered "Idol" search. Aspiring Radio Star contestants applying through a small-market station like KSCY Bozeman, Mont., have just as much of a chance as those applying through a major station like KIIS.

# LPFMs

Continued from page 5

last year from witnesses at two hearings that included recording artists and managers, does not buy into the NAB's defense.

At one point during the second hearing last July (*Billboard*, July 19, 2003),

McCain sarcastically referred to the NAB as "that wholly owned subsidiary of [radio and concert giant] Clear Channel Communications."

Edison Media Research VP of music and programming Sean Ross says that urban LPFMs will be part of a larger reshaping of radio's music programming.

Ross says there is a combination of factors at work that are beginning to change radio even without the presence

of LPFMs or satellite broadcasters.

"Programmers are finally acknowledging the declining listening levels of recent years and acknowledging that there might be some tangible listener appetite for more variety," he says.

Congress authorized the LPFM service in 1999, with the support of then-FCC chairman Bill Kennard. The NAB was successful in its lobbying to hold back the authorization for LPFMs in all but tumbleweed territories. Congress

then mandated the FCC to conduct the outside study on interference.

"Even in the worst case," the Mitre study concluded, "no third-adjacent channel interference between an LPFM station and an existing full-service FM station will exist beyond a radius of 1.1 kilometers around the LPFM transmitter site."

By law, LPFMs are noncommercial and cannot be bought and subsumed by big radio chains.

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# 'The Majors Missed Everything From MTV To Downloading'

BY ED CHRISTMAN

In 1972, Sam Marmaduke took what he learned from racking department stores and invented the multimedia store.

Initially, Hastings Entertainment carried books, music and magazines. Then video came into the picture. Today, new product lines continue to be added.

Meanwhile, it took most other retailers until the mid-1990s to catch up. Now everyone wants to be a multimedia merchant.

Three years before the founding of Hastings, Marmaduke's oldest son, John, joined Western Merchandisers, the family's racking operation, based in Amarillo, Texas. Eventually John moved over to the new retail operation.

In 1982, John was named president of Western Merchandisers, overseeing the retail and rack businesses. He continued in that role when Wal-Mart acquired the racking operation in 1991. After Western Merchandisers was sold to Anderson News in 1994 (and renamed Anderson Merchandisers), John turned to running Hastings, which he took public in 1998. The chain now has 149 stores in 20 states. Its stock closed at \$5.22 Feb. 25.

John Marmaduke is an "aggressive visionary and one of the most critical-thinking men I know," says Mike Dreese, CEO of Newbury Comics. "The biggest thing he taught me was about collateral industries like books and toys, and when you start looking at them, then you realize that in the music industry the emperor didn't have any clothes on."

Dreese adds that Marmaduke "doesn't allow politics" to stop him from challenging any idea.

Indeed, Marmaduke has a reputation for telling it like it is, often to the chagrin of label executives. While they often privately agree that Marmaduke is right, the labels also complain, as one distribution executive put it, that "he sees everything in black and white and never wants to concede that some issues need to be viewed as gray."

For his part, Marmaduke continues to call them like he sees them. And since his view is from the American heartland, he still sees things differently from most industry executives in New York and Los Angeles.

**Q:** For 30 years you have been telling the majors they are too fat and need to examine the way they do business. Do you think they finally get it? And if so, what grade would you give them?

**A:** I would give most of them a good grade, because they have narrowed the gap so much in the last two years; they are not there yet, but they are on the road. But I think the lack of expense control has been so rampant for so long that the new mind-set still has to trickle down further. I think the new people have it. I don't think the old guard have.

**Q:** Conversely, is there anything that used to be part of the music industry that would be welcome today?

**A:** We need more young people in management positions. I think music is about youth, and back when the overall executive tenor was younger, they tended to respond quicker to the trends. The Catch-22 of an industry that is overpaid is there is no natural attrition. It just gets older, because they know they can't make the same money in any other industry. So it makes for creativity constipation.

**Q:** How much of the industry's downturn can be blamed on A&R?

**A:** Again, I think the high overhead has another Catch-22: All they look for is platinum records. So there is very little artist development, and it shows in the quality of music. Look at the downloaders and see what they are buying. That shows the lack of quality songs within the album release.

**Q:** Where do you stand on the majors backing the Recording Industry Assn. of America's approach to suing downloaders?

**A:** I support it. They are not suing weekend downloaders. They



## The Last Word



### A Q&A With John Marmaduke

#### John Marmaduke: Career Highlights

2004: Hastings has 149 stores and \$511 million in revenue  
 1998: Takes Hastings public with 117 stores and \$358 million in revenue  
 1994: Turns focus to Hastings after Wal-Mart sells Western Merchandisers  
 1991: Remains president of Western Merchandisers after sale to Wal-Mart  
 1985: Lands Wal-Mart as a Western Merchandisers customer  
 1982: Adds presidency of Western Merchandisers to his duties  
 1981: Serves as president of the National Assn. of Recording Merchandisers  
 1976: Named president/CEO of Hastings Entertainment  
 1973: Named VP of Hastings Books & Records  
 1969: Graduates from the University of Texas at Austin and joins the family rackjobbing business as advertising manager

are suing those whose massive transactions are commerce. You had a law without a consequence, and without one kids will do whatever they can get away with.

**Q:** The majors have caught a lot of criticism for their handling of the commercial online marketplace. How much of that has been warranted?

**A:** The press is all digirati, so the amount of criticism is not surprising. But the most important thing the majors missed is not

having any understanding of the customer. They did little market research, and most critically, they were out of touch with the street.

**Q:** Have the labels yet realized the power of the consumer?

**A:** The people at the labels who make decisions are not connected to consumers. Look at the physical single. How else could you justify the last three years? The labels still don't quite totally understand that the consumer is in the driver's seat now, but they are beginning to get it. They need to shift from being push marketers to being pull marketers.

**Q:** Do you believe that the majors first tried to cut out music retail from online?

**A:** I think they tried to create an oligarchy. The majors were all thinking [that] if they [could] lock up a high percentage of the online channel, then they could make money like the old days of the record clubs.

**Q:** You are involved with the Echo consortium. What is happening there? I don't think it is being taken seriously.

**A:** I hear that; I don't know where it is coming from.

Retailers want a profitable digital download model. We don't want to have a loss leader. We don't have hardware to sell. Downloading is a new channel, long-term accretive to the industry and will actually help retail physical goods. Unauthorized CD burning is a different issue. It is mainly corrosive, and the sooner we get [digital-rights management] the better for every artist and all of us.

**Q:** What is the main problem the music industry faces today?

**A:** It does not have executives with a strategic view. Most of the top executives were successful A&R executives. Most don't have an opinion as to where their product fits into the competitive entertainment market, which is required research. The majors have missed everything under their noses from MTV to AOL to downloading.

**Q:** What will the online retail landscape look like in terms of the number of players?

**A:** Anyone with a brand or customer loyalty will offer downloads. Amazon, Best Buy or record clubs. With the wholesale model there is no reason there can't be a lot of players. But as we see things evolve, most of the fundamentals of retailing apply to the Internet. For the life of me I don't understand why Internet commerce is not taxed. The last vestige of the Internet bubble is Congress.

**Q:** Are the majors now so preoccupied with online commerce that they are missing some of the changing dynamics of the physical-goods side of the business?

**A:** I absolutely agree. There are still lots of people in stores buying music. We need to get back to fundamentals: discovering artists and building careers and finding new formats to expose. Also, I would love to see dynamic pricing, singles, EPs. There should be all manners of prices and offers, and let the marketplace decide what is the best. Price is still the least managed thing by the labels. I am glad to see Universal's pioneering efforts.


**Q:** Should the other majors follow Universal Music Group's JumpStart approach?

**A:** We support JumpStart. It isn't perfect, but it's a lot better structure than the labels spending hundreds of millions of dollars in slotting fees to destroy their value proposition and their retailer specialty partners.

I hope every major has its own unique solution so that we have a competition of ideas and start to become an industry known for innovation.

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and Democrats agree on:  
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Support artists and keep the  
music playing — download legally.

SENATOR ORRIN HATCH  
SENATOR PATRICK LEAHY

A photograph of two men in dark suits and ties standing in front of a large, classical building with many columns, likely a government building. The man on the left has grey hair and a serious expression. The man on the right is balding with glasses and a slight smile.

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