

# Billboard

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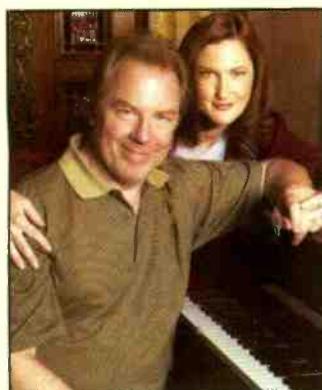
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • www.billboard.com • JANUARY 17, 2004

## HOT SPOTS



### 5 Simon Signs

Paul Simon inks a worldwide, multi-year deal with Universal Music Publishing Group.



### 34 Fostering Folks

Michael McKean and Annette O'Toole's "A Kiss at the End of the Rainbow" revives the era of Stephen Foster.



### 62 Meet The Guys From EMI

Alain Levy and David Munns talk to *Billboard* exclusively about their plans for EMI's future.

# Apple Seeds Music Player Race



Apple adds a touch of color to the new version of its iPod

## Consumer Electronics Showdown

BY BRIAN GARRITY

NEW YORK—The race is on in the consumer electronics market to develop an iPod-beater.

A host of companies have their sights set on one-upping Apple Computer's white-hot portable music player with a range of devices that they displayed Jan. 7-10 at the Consumer Electronics Show (CES) in Las Vegas.

The devices compete on everything from price to flexibility, additional features and rival digital music services.

But while the number of iPod's rivals grows—with a field that includes Sony, (Continued on page 60)

# Main St. Meets Madison Ave.

## Country Stars Seek Deals Beyond Booze And Trucks

BY DEBORAH EVANS PRICE

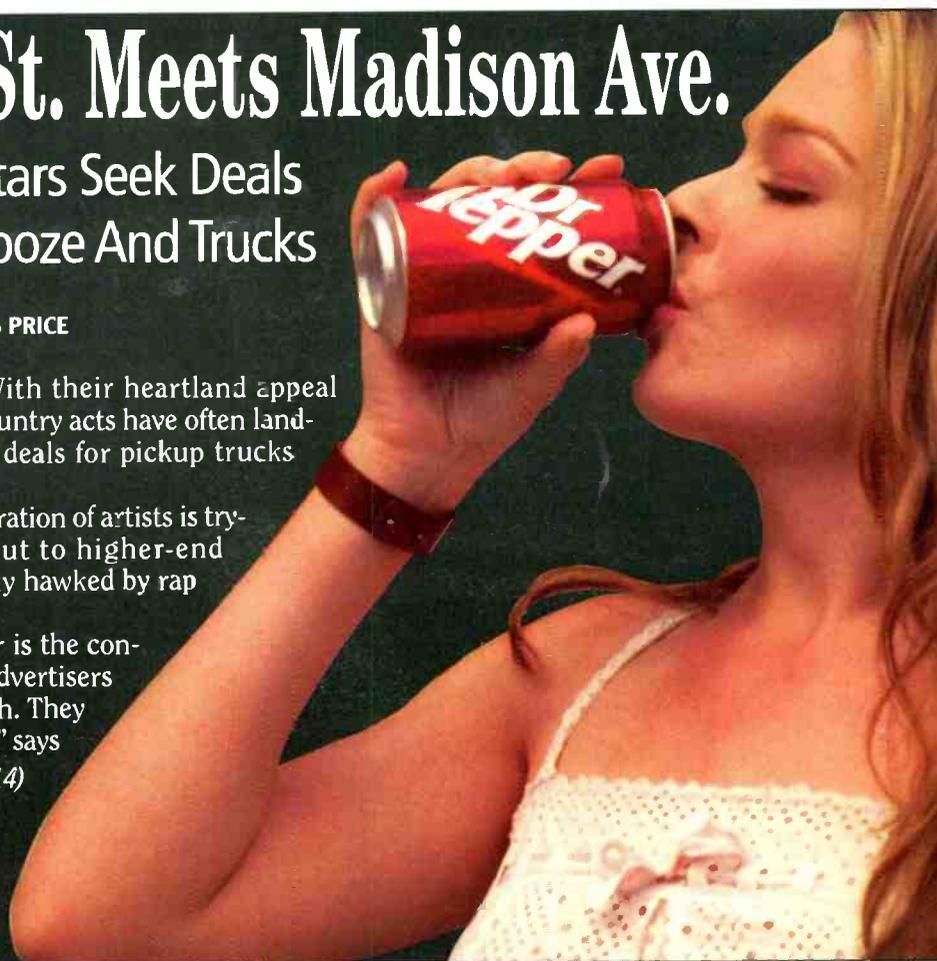
NASHVILLE—With their heartland appeal and loyal fans, country acts have often landed endorsement deals for pickup trucks and booze.

But a new generation of artists is trying to branch out to higher-end products normally hawked by rap and rock stars.

"Our consumer is the consumer that the advertisers are trying to reach. They buy the products," says

(Continued on page 14)

LeAnn Rimes is one country artist who has endorsed Dr Pepper



# Have Sales Finally Hit Bottom?

BY ED CHRISTMAN

NEW YORK—Though U.S. album sales were down last year for the third year in a row—the longest stretch in 20 years—Nielsen SoundScan numbers still contain some bright spots for 2003.

For the full year, album sales declined 3.6% to 667.9 million units from the 693.1 scanned in 2002.

But when looking at the fourth quarter, album sales rose 4.7% from the October-December period in 2002.

That has caused some executives to proclaim that the industry has hit bottom. Indeed, at mid-year, sales were down 8.6%. That gap was closed

(Continued on page 61)



MORRIS: 2003 WAS A 'DIFFICULT' YEAR

# RUN BY LUNATICS TO BRING MUSIC TO THE MASSES.

## BARDIC RECORDS

UPCOMING RELEASES: 3/23/04 Ben Arthur *Edible Darling*

4/20/04 Jennifer Marks *Self Titled*

5/18/04 Sleep Station *All That Remains*



WWW.BARDICRECORDS.COM VISI00TH Entertainment Holdings, LLC



THE CRITICS LOVE DECEMBER'S #1 ALBUM!



## the diary of alicia keys

“With ‘The Diary of Alicia Keys’ (\*\*\*\* out of four) Alicia Keys takes a creative leap forward. The gorgeous ‘You Don’t Know My Name’ is the album’s centerpiece. Alicia Keys has made a superb album.” USA Today

“Alicia Keys’ ‘Diary’ is a knockout with exquisite production, vocals and instrumentals. Keys is the future of real R&B. Bravo!” Roger Friedman, Fox News

“People Pick: Keys lives up to the staggeringly high expectations set by ‘Songs In A Minor’. Like The Godfather Part II, this is the rare sequel that doesn’t disappoint. It’s that good.” (\*\*\*\* out of four)  
People Magazine

“It’s a stunner, a blend of hip hop with warmth and feeling as well as instant soul classics!”  
Rolling Stone

“An immense talent. She makes each moment on the album seem real and her own. Alicia Keys lives up to the enormous expectations for her.” Los Angeles Times

“The Alicia Keys new album is the bomb!” The View

THE #1 ALBUM IN THE USA (DECEMBER SOUNDSCAN)  
FEATURES THE #1 SINGLE “YOU DON’T KNOW MY NAME”

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CLASSICAL CROSSOVER	
JOSH GROBAN	Closer
JAZZ	
HARRY CONNICK JR.	Harry For The Holidays
JAZZ/CONTEMPORARY	
NORAH JONES	Come Away With Me
KID AUDIO	
THE CHEETAH GIRLS	The Cheetah Girls (EP)
NEW AGE	
JIM BRICKMAN	Peace

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**6** Producer/label head Pharrell Williams signs a new partnership with Reebok.

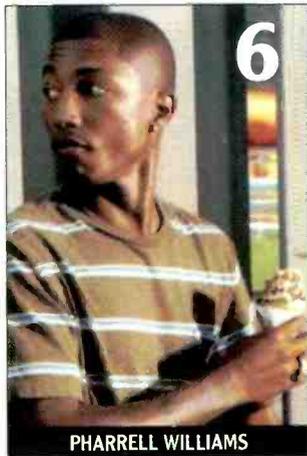
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**15** *Movies & Music*: "Metallica: Some Kind of Monster" is an uncompromising look at the band's recent struggles.  
**15** *The Classical Score*: Paul Munson rekindles Franz Liszt's unfinished oratorio "St. Stanislaus" by orchestrating the end of its first scene.  
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METALLICA

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**22** *Latin Notas*: The growing trend for Latin ring tones finds Universal Mobile providing content for Telcel's 22 million customers.  
**25** *Beat Box*: Scissor Sisters' self-titled debut features passionate and creative pop tunes.  
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**34** *Songwriters & Publishers*: Michael McKean and Annette O'Toole's "A Kiss at the End of the Rainbow" recalls the folk sounds of Stephen Foster.



PHARRELL WILLIAMS

**QUOTE OF THE WEEK**

Doing a \$99, 30-song flash player would be of absolute zero interest to us and our customers.

GREG JOSWIAK, APPLE VP OF HARDWARE  
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**Global**

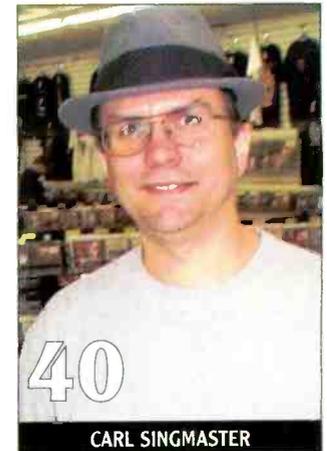
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CARL SINGMASTER

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# Get the first look between the bullets!

Find out Wednesday what everyone  
else finds out Thursday.

NEW!

## Billboard CHART ALERT

Get a jump on the competition  
with Chart Alert, Billboard's new  
early chart notification system.

Every Wednesday morning, you'll get the  
freshest chart data including debuts,  
weekly sales, chart news, industry  
trends, and progress reports as well as  
early chart data for the Billboard 200,  
Country, R&B/Hip-Hop, Digital Tracks,  
Heatseekers and more.

**Billboard CHART ALERT**

**YOUR FIRST LOOK BETWEEN THE BULLETS**  
DECEMBER 03, 2003

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

In its third week on the charts, Thanksgiving week traffic softens the erosion on Jay-Z's "The Black Album" from 38% in the second week to 9.7% on the current Billboard 200. The rapper finishes ahead of the pack with a lead of less than 8,000 copies (4-1, 260,000) ... A hits album by No Doubt sets up shop at No. 2. With 253,000 sold in its best frame, the band is just a hair off its best Nielsen SoundScan opener ... Thanksgiving week album sales are down less than 2.6% from the comparable week of 2002, but if Jay-Z's "The Black Album" had been included in the week's sales, the total would have been up 2.6%.

**MARKET WATCH**

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

The Billboard 200 - Sales data provided and compiled from Nielsen SoundScan			
1	4	<b>JAY-Z</b> The Black Album (Roc-A-Fella/Def Jam /DJMG)	11 4 <b>BLINK-182</b> Blink-182 (Geffen /Interscope)
*2	New	<b>NO DOUBT</b> The Singles 1992-2003 (Interscope)	*12 New <b>NELLY</b> Da Derry Versions - The Reinvention (Fo' Reel/Universal /UMRG)
3	1	<b>BRITNEY SPEARS</b> In The Zone (Jive /Zomba)	*13 1 <b>MISSY ELLIOTT</b> This Is Not A Test! (The Gold Mind/Elektra /EEG)
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*6	9	<b>TOBY KEITH</b> Shock'n Y'all (DreamWorks (Nashville) /Interscope)	16 9 <b>SOUNDTRACK</b> Tupac: Resurrection (Amaru /Interscope)
7	6	<b>JOSH GROBAN</b> Closer (143/Reprise /Warner Bros.)	17 6 <b>THE BEATLES</b> Let It Be... Naked (Apple /Capitol)
8	2	<b>G-UNIT</b> Beg For Mercy (G-Unit/Shady /Interscope)	18 2 <b>SARAH MCLACHLAN</b> Afterglow (Arista)
*9	19	<b>KORN</b> Take A Look In The Mirror (Immortal/Epic /Sony Music)	*19 19 <b>ROD STEWART</b> As Time Goes By ... The Great American Songbook Vol. II (J /RMG)
*10	10	<b>OUTKAST</b> Speakerboxx/The Love Below (Arista)	*20 10 <b>PUDDLE OF MUDD</b> Life On Display (Geffen /Interscope)

\* indicates titles with greatest sales gains this week

Go to [billboard.com/chartalert](http://billboard.com/chartalert) for registration and more information.

Pharrell Williams pacts with Reebok for new footwear, clothing lines



# Upfront



Strauss Zelnick's Direct Holdings expands with Time Life acquisition

TOP OF THE NEWS

## Signin' Simon

Artist Cuts Publishing Deal With Universal Music Group

BY MELINDA NEWMAN

LOS ANGELES—Paul Simon has signed a worldwide agreement with Universal Music Publishing Group (UMPG) that covers his catalog and future work.

*Billboard* has learned exclusively that the multi-year deal, which went into effect Jan. 1, calls for UMPG to administer his catalog and new songs worldwide except in North America, where the material will continue to be handled by Paul Simon Music.

Additionally, UMPG will represent Simon's work globally, including the U.S. and Canada.

(Continued on page 48)

Simon is more open to license his music "if it's the right thing."



## DVD Maintains Upward Climb

BY JILL KIPNIS

LOS ANGELES—DVD continued its reign as the sexiest consumer entertainment product in 2003.

Heightened interest in the hot format propelled total consumer spending on DVD titles in 2003 to \$22.5 billion, compared with \$9.2 billion spent at the theatrical box office, according to a Jan. 8 announcement by Los Angeles-based Digital Entertainment Group (DEG) at the Consumer Electronics Show in Las Vegas.

The DEG reports that DVD accounted for 72% of all home video transactions last year, an increase of 18.2% over 2002 transactions. DVD sales increased 33% over 2002 figures to reach a total of \$11.6 billion. Further, DVD rental revenue totaled \$4.5 billion in 2003, a 55% increase over 2002.

A record 1 billion DVD software units were shipped in 2003, the DEG says, bringing the total number of units shipped since the format's launch in 1997 to 2.4 billion discs. In fourth-quarter 2003 alone, 381 million DVD units shipped to retailers. Approximately 29,000 individual DVD titles are now available.

"One of the things that is surprising is that we shipped 1 billion in the

first six years and 1 billion in 2003," says Amy Jo Donner, executive director of the DEG. "We did in 2003 what we had done in all of the previous years combined. There is clearly a sweet spot for the marketing of the products. There is a depth and variety of players to appeal to all customers. There is a large amount of titles at different price points across all the genres that have fabulous features."



DONNER: 1 BILLION DVD UNITS WERE SHIPPED IN 2003

By the end of 2003, DVD players were in more than half of U.S. homes, the DEG says. The organization predicts that two-thirds of U.S. homes will have a player by the end of this year and that an additional 30 million players will be sold.

About 34 million DVD players were sold to consumers in 2003, according to figures compiled by the DEG and based on data from the Consumer Electronics Assn. This is a 34% increase over 2002's DVD player sales.

Additionally, 17 million DVD players were sold in fourth-quarter 2003, which is a 29% increase over fourth-quarter 2002's sales figure.

The DEG reports that more than 90 million DVD players have been sold since 1997 and that about 37% of DVD owners have more than one player.

(Continued on page 60)

## While Sales Dwindle, Music Stocks Rise

BY BRIAN GARRITY and LARS BRANDLE

NEW YORK—The recording industry posted its third consecutive year of dwindling sales in 2003, but publicly traded companies with music ties were a hit with investors.

Indeed, the stocks of many U.S. and U.K. music-related media, retail and technology companies improved during the past 12 months, ending December with double-digit percentage gains over their 2002 closing prices.

### DEBT SLASHING

For media conglomerates controlling major-label groups, improved performance is largely linked to efforts to clean

up debt-ridden balance sheets.

Shares in Time Warner—which sold off both Warner Music Group and its disc-manufacturing business under a debt-cutting plan—were up 37% year over year, closing at \$17.99 in 2003.

Vivendi Universal shares experienced a similar bump, thanks to the sale of VU's non-music entertainment assets to NBC. Stock in VU, the parent of Universal Music Group, closed the year up 51% at \$24.28.

Industry interest in a possible merger or sale, coupled with improved financial performance, fueled a spike in EMI stock: Shares in the music pure-play closed the year up 15%, at £158.75 (\$290.83). But overall, 2003 was turbulent for EMI on the London exchange. Its stock plunged below £1 (\$1.83)

in March for the first time ever (see Last Word, page 62).

A spokesperson for global index provider FTSE says EMI is currently ranked in the low 120s among the nation's leading companies, ahead of a planned quarterly review in March.

Meanwhile, Sony—which last year agreed to merge its recorded music division with that of Bertelsmann—posted a 16% decline, ending 2003 at \$34.67 per share.

Radio and touring giant Clear Channel Communications closed the year up 31% at \$46.83, while MTV parent Viacom ended 2003 up 9%, at \$44.38 per share.

The stock story of the year was XM Satellite Radio. Its shares spiked a whopping 877% during the past 12 months. XM stock,

(Continued on page 61)

# Pharrell Williams Slips Into Reebok Partnership

BY RASHAUN HALL

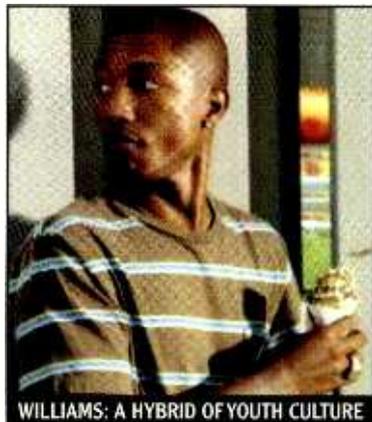
Following the footsteps of fellow artist/entrepreneurs Jay-Z and 50 Cent, Pharrell Williams—one-half of the Neptunes and CEO of the Star Trak recording label—is getting into the fashion business with Reebok.

Williams and the Canton, Mass.-based footwear and apparel company recently announced a long-term licensing partnership that includes Ice Cream, a collection of men's and women's Rbk footwear, and Billionaire Boys Club, a men's apparel collection.

"I just wanted to share my vision for what *some* clothes should be like," Williams says. "Jay-Z suggested Reebok to me as a way of expanding my vision because he thought it was cool."

Slated to launch this summer, the lines will be available only in selected high-end boutiques and better department stores worldwide.

"Pharrell is a hybrid of youth culture," Rbk VP Todd Krinsky says. "He represents a lot of what kids represent today—he's not stuck in a box of being



WILLIAMS: A HYBRID OF YOUTH CULTURE

one thing. He's a very versatile person, and his music reflects that.

"The goal of getting involved with Pharrell was that we loved his energy, and we also loved the cross-section of consumers that he reaches," he adds. "He gets us into areas that we're not really strong in right now."

Williams and Reebok are developing an integrated global marketing and grassroots campaign to promote the collections.

This latest deal furthers Reebok's commitment to bringing the worlds of music and fashion together.

"Sports heroes are always going to be relevant in young people's lives, but there are only a handful now that have the cachet that they did in the '90s, when so many players meant so much to young people," Krinsky says. "A lot of young kids still watch the NFL and the NBA, but there's a whole new group of heroes for them—entertainers."

"They influence fashion just as much, if not more than, athletes, and they're culturally as relevant," he adds. "The whole cornerstone of the Rbk business is the fusion of sports and music."

While Reebok has already seen success from Jay-Z's S. Carter Collection and 50 Cent's G-Unit Collection, Krinsky says there are no immediate plans to align with other artists.

"We have the two biggest stars in hip-hop and now one of the biggest producers in the world. So we want to concentrate on making these three initiatives as big as we can possibly make them," Krinsky says.

## MILEPOSTS

### BIRTHS

Boy, Ryder Russell Robinson, to **Kate Hudson** and **Chris Robinson**, Jan. 7 in Los Angeles. Mother is an Academy Award-nominated actress. Father is former lead singer of the Black Crowes.

### DEATHS

**E. Rodney Jones**, age unknown, of lung cancer, Dec. 2 in Baton Rouge, La. A member of the Black Radio Hall of Fame and the Louisiana Blues Hall of Fame, Jones' career as a radio personality spanned 50-plus years. He spent two decades at WVON Chicago and many years at WXOK-AM Baton Rouge. Self-dubbed "the Blues-ologist," Jones was well-known for using his air time to advance the careers of artists like Muddy Waters, Howlin' Wolf and Sonny Boy Williamson. He is survived by his wife and six children.

**Radcliffe Joe**, age unknown, following surgery Dec. 22 in Hershey, Pa. The former *Billboard* disco editor joined the magazine as assistant

cartridge TV editor in 1971. He held the post of disco editor from 1976 through 1982, leaving the publication in 1984. He also wrote the book "This Business of Disco," published in 1980 through Watson-Guption.

**Jack Brown**, 90, of a short illness, Dec. 28 in Los Angeles. Brown owned the Rainbo Records manufacturing operation, which he founded in 1939. He developed many products throughout his career, including the "Record-on-a-Box." The thin, micro-plastic record that was packaged with cereal boxes was followed by an even thinner flexible record that allowed stars like James Dean and Natalie Wood to record messages as a supplement to *Dig* magazine. In the late '40s and early '50s, Brown designed a portable recording playback PA device as well as a mini-phonograph that played 2.5-inch records. Though Rainbo carries the latest in CD, CD-ROM and DVD-replication services, 20% of the store's sales still come from vinyl. Brown is survived by his wife and three daughters.

## Coke, BBC Deal Goes Flat

Broadcaster Nixes U.K. Chart Tie-In

BY EMMANUEL LEGRAND

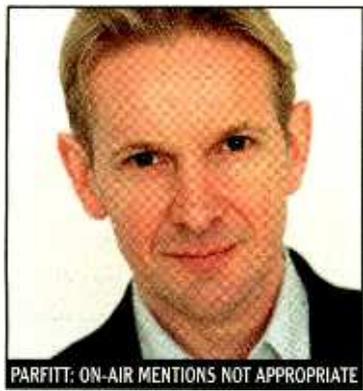
LONDON—The partnership between Coca-Cola and the U.K. pop charts has fizzled even before the deal was consummated.

State broadcaster the BBC, which carries the radio and TV countdown chart shows, announced Jan. 2 the decision to remove all on-air credits of Coca-Cola as the charts' sponsor.

Consequently, the weekly shows broadcast on BBC Radio 1 and TV channel BBC1 will remain sponsorless.

The BBC says the decision was made in consultation with the Official U.K. Charts Co. (OCC), which compiles the country's singles and albums sales charts. In December, OCC had inked a two-year sponsorship deal with Coca-Cola, effective Jan. 1.

The Coca-Cola brand was to receive two verbal credits during the Radio 1 chart show and be identified via text credits on the TV show "Top



PARFITT: ON-AIR MENTIONS NOT APPROPRIATE

of the Pops."

Last December, when the sponsorship deal was announced, the BBC came under harsh criticism (*Billboard*, Dec. 13, 2003). Some politicians and public figures complained that the BBC should not be featuring commercial brands because it is a public broadcaster.

To make matters worse, the British government had launched a campaign targeting obesity and calling for restrictions on food advertising targeting consumers under the age of 12.

Industry sources say the BBC's decision has stunned the OCC.

In early December, news of Coca-Cola as the charts' sponsor did not seem to pose a problem, but observers link the recent U-turn by the BBC to the intense political pressure currently on the corporation.

"It's as if the BBC has been willing to send a signal to the government that it is getting its house in order,"

(Continued on page 48)

## News From Pew Skewed?

BY BILL HOLLAND

WASHINGTON, D.C.—Are fewer Americans using music file-sharing programs? Maybe. Depends on who you talk to.

Most—but not all—online music industry analysts say they agree to some extent with the findings of a study released by the Pew Internet & American Life Project over the Jan. 2 weekend reporting that illegal music file sharing is down among those 18 and older.

Analysts and execs from peer-to-peer monitoring companies say, however, their data does not show the precipitous 50% dip that the Pew survey found. They also point out that the new survey excludes teens, the most active P2P users.

Pew interviewed 1,358 Internet users from Nov. 18 to Dec. 14 and found that the percentage of music-file downloaders had fallen to 14% from the 29% the project had reported last spring—a drop from 35 million users to 18 million users.

The groups that recorded the steepest plunges were women (a 58% decrease), those with some college education (a 61% decrease) and parents with children living at home (a 58% decrease).

The study includes very recent data from ComScore Media Metrix, based on a continuously measured consumer panel, which show significant declines from November 2002 to November

2003: 15% for Kazaa, 25% for WinMX, 9% for BearShare and 59% for Grokster.

That contrasts with findings from Webspins, which compiles data on computer requests for P2P music files for such companies as Nielsen SoundScan. A Webspins analyst says that his data does not show any decline in P2P usage.

"Folks might tell Pew something, but the facts are, we've not seen a dip," Web-



BAINWOL: PEW SHOWS THAT THE RIAA IS ON THE RIGHT TRACK

spins consultant John Fagot says. "In fact, over the Christmas break, we found there was actually a 5% increase in requests for file sharing music files."

Most monitoring company execs say that the industry's educational and enforcement efforts, coupled with the availability of viable pay services, will eventually overcome infringing P2P outfits.

Fagot cites his son, who tells him the legit services deliver ease and guaranteed top-quality audio.

Russ Crupnick, VP at NPD Music Watch Digital Service, says his data shows that P2P usage has "dropped off significantly in the long term." In September 2002, he says, 22% of those surveyed said they had used P2P for music downloading in the past month. In September 2003, the number dropped to 11%.

Crupnick says that by November 2003, either because of the pending holiday season or less media coverage of suits from the Recording Industry Assn. of America, the download figures started creeping up again, to 12% of those surveyed. He thinks some people decided, "I think I'll take the seat belt off." Crupnick also agrees that some users might be telling groups one thing and doing another.

But Eric Garland, CEO of Big Champagne—another online media measurement firm—says that the industry enforcement program has changed attitudes, if not behavior. "Six months ago, everybody would tell interviewers they use P2P because it was hip. No longer."

As for the veracity of the Pew responses, Fagot quotes the late writer H.L. Mencken: "It is hard to believe that a man is telling the truth when you know you would lie if you were in his place."

Pew director Lee Rainie admits (Continued on page 60)

# GARY STEWART

1945 - 2003



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## Belgian Consumer Group Sues Over CD Protection

BY LEO CENDROWICZ

BRUSSELS—Once more, record companies' attempts to sell copy-protected CDs in Europe have raised consumers' hackles.

Belgian consumers watchdog group Test-Achats/Test Aankoop is suing four of the major record companies for installing copy-control software on CDs, which they claim hinder playback on car stereos and computers. EMI, Universal Music Group, Sony Music and BMG are named in the suit.

In a statement, Test-Achats said it is suing those companies over their efforts to prevent consumers from making private copies of CDs since such action is specifically authorized under Belgian law.

"The majors are not above the law," the statement said. "The technical processes used by the record companies against piracy are illegal: They prevent any consumer who has legally acquired and paid for the rights of these original CDs to make a private copy."

The group says private copying is authorized under a 1994 Belgian law that prevents authors from banning copies of sound or audiovisual works made within a family context.

Test-Achats cites a number of CDs released by the defendants that incorporate blocking devices, includ-



DUCART: DEFENDING CONSUMER RIGHTS

ing Shakira's "Laundry Service" (Epic) and Radiohead's "Hail to the Thief" (Parlophone).

The International Federation of the Phonographic Industry counters that the copy protection does not break the law. The IFPI claims that the European Union's new Copyright Directive—which has yet to be translated into Belgian law—allows rights-holders to use such measures.

"European law is clear that record companies and other copyright holders have the right to protect their works through technical means," the IFPI said in a statement. "This is particularly important to discourage widespread unauthorized copying and Internet dis-

tribution of recorded music. We do not believe that legal challenges to these technologies have any merit."

The IFPI also dismissed Test-Achats' claims that the 1994 law made protection devices illegal. "This is no more or less than the private copying exception that exists in most EU member states. This exception to copyright does not put into question the use of technical measures," it said.

Test-Achats spokesman Jean-Philippe Ducart accepted that the EU copyright law could uphold the IFPI's claims, but he insisted that this new law had yet to be implemented by the Belgian government.

He said the Brussels judge who is overseeing the case should reach a decision by the end of March, well ahead of any reading of the law by the Belgian parliament.

"We are not launching a revolution here. We are just defending consumer rights as they are reflected in the current Belgian laws," he said.

The move comes four months after a French court threw out a similar claim by consumers body UFC-Que Choisir against EMI Recorded Music France. But the court ruled that the playback limitations of EMI's copy protection were "hidden" and ordered the company to reimburse the consumer on whose behalf the case was brought.

## NEWSLINE

THE WEEK IN BRIEF

**Napster, data-storage developer Imation** and accessories company Case Logic have teamed to sell Napster-branded products at Target stores in the U.S. Blank CDs and DVDs from Imation and CD cases from Case Logic will feature the Napster "kittyhead" logo. The items will be available from Feb. 15 at Target. Napster, a division of Roxio, says the products will be sold alongside prepaid Napster download cards and the Napster Burnpack software package. The latter will contain Napster 2.0 and Roxio's Easy CD & DVD Creator 6. Additionally, visitors to Target's Web site will be able to register for Napster's à la carte or subscription services. In other news, Napster has announced a deal with Lawrenceville, N.J.-based technology company Digital 5, which creates wireless software for DVDs, TVs and stereos. The move will enable users of Napster's premium subscription service to stream music directly to their home entertainment systems. It is not known when the Digital 5 services will become available.

TODD MARTENS

**NAPA Auto Parts** has signed on as the title sponsor for Alan Jackson's 2004 concert tour, which launches Jan. 23 in Fort Myers, Fla. The trek will include more than 50 U.S. dates. Martina McBride will open some of the shows. Jackson will be featured in radio and TV advertising for NAPA Auto Parts stores and NAPA Auto Care Centers and will also be featured on in-store displays. (For more on country artist sponsorship deals, see stories, pages 1 and 27).

PHYLLIS STARK

**The DVD piracy case** against Norwegian Jon Johansen will not be brought for another appeal, according to a statement from the Norwegian police. Johansen, accused of writing and publishing a DVD-descrambling system to pirate DVDs, was first acquitted of piracy charges last January (*Billboard*, Jan. 18, 2003). He was cleared again in an Oslo appeals court Dec. 22. The charges were brought by the Norwegian police on behalf of the major film studios.

JILL KIPNIS

**Dualtone Music Group in Nashville** has signed John Arthur Martinez to its artist roster. The Texas-based singer was the second-place finisher (behind Buddy Jewell) in last year's "Nashville Star" talent competition series on USA Networks. His first single goes to country radio in March.

PHYLLIS STARK

**Crest National**, a Hollywood-based media company providing film, video, audio and replicating services, has purchased the assets of Concord Disc Manufacturing in Anaheim, Calif. Concord Disc Manufacturing CEO John Lee will be retained as a consultant. The acquisition will double Crest's DVD- and CD-replication capability and nearly quadruple its automated packaging capabilities, Crest National president Ronald Stein said in a statement. Crest National was the first North American manufacturer of the hybrid Super Audio CD format, commencing production in December 2002.

CHRISTOPHER WALSH

## For Zelnick, It's Time Life

### Record Vet Expands Direct-Marketing Portfolio

BY BRIAN GARRITY

NEW YORK—Time Inc. has sold its money-losing Time Life direct-marketing unit, a leading seller of music and video product through TV ads and infomercials, to an investment group fronted by former BMG chairman/CEO Strauss Zelnick.

Financial terms of the deal were not disclosed.

Under the agreement, Time Life will be owned and operated by Direct Holdings Worldwide—a holding company controlled by Zelnick's asset-management business, ZelnickMedia, and private-equity investor Ripplewood Holdings. Since its founding three years ago, ZelnickMedia has worked closely with Ripplewood on various investment opportunities.

Direct Holdings also owns the Lillian Vernon Corp., a direct-marketer of gift merchandise. As part of the deal, Lillian Vernon and Time Life will share such back-end functions as fulfillment and distribution/marketing platforms.



ZELNICK: WILL MAINTAIN TIME LIFE BRAND

Zelnick serves as chairman/CEO of Direct Holdings, which, with the addition of Time Life, is expected to have an annual revenue in excess of \$500 million.

Music and video product will continue to be sold under the Time Life brand. As part of the purchase, Direct Holdings has acquired an exclusive

long-term license for the worldwide use of the name in the direct marketing of music, video, books and educational software.

Zelnick says the deal builds on a larger strategy—first initiated last summer with the purchase of Lillian Vernon—to create a stable of leading direct-marketing brands.

Time Inc. says it is selling the business to concentrate on "high-growth opportunities" in its core magazine businesses and brands.

Sources say Time Life has been hampered by high operating costs and inefficient systems on the back end. Another source familiar with the company says Time Inc. was facing shutting it down or engaging in a costly turnaround.

Last year, Time Life posted a \$50 million loss on sales of \$350 million, sources say. Three years ago, Time Life was generating sales in the \$600 million to \$700 million range.

Additional reporting by Ed Christman in New York.

## iTunes Taps Billboard Charts

Starting Jan. 6, visitors to Apple's iTunes Music Store were greeted with another familiar icon: *Billboard's* famous logo.

In a multi-year licensing deal, iTunes is now posting The Billboard Hot 100 year-end pop charts from 1946 through the present. Patrons can click on the songs that Apple has secured the rights to for purchase.

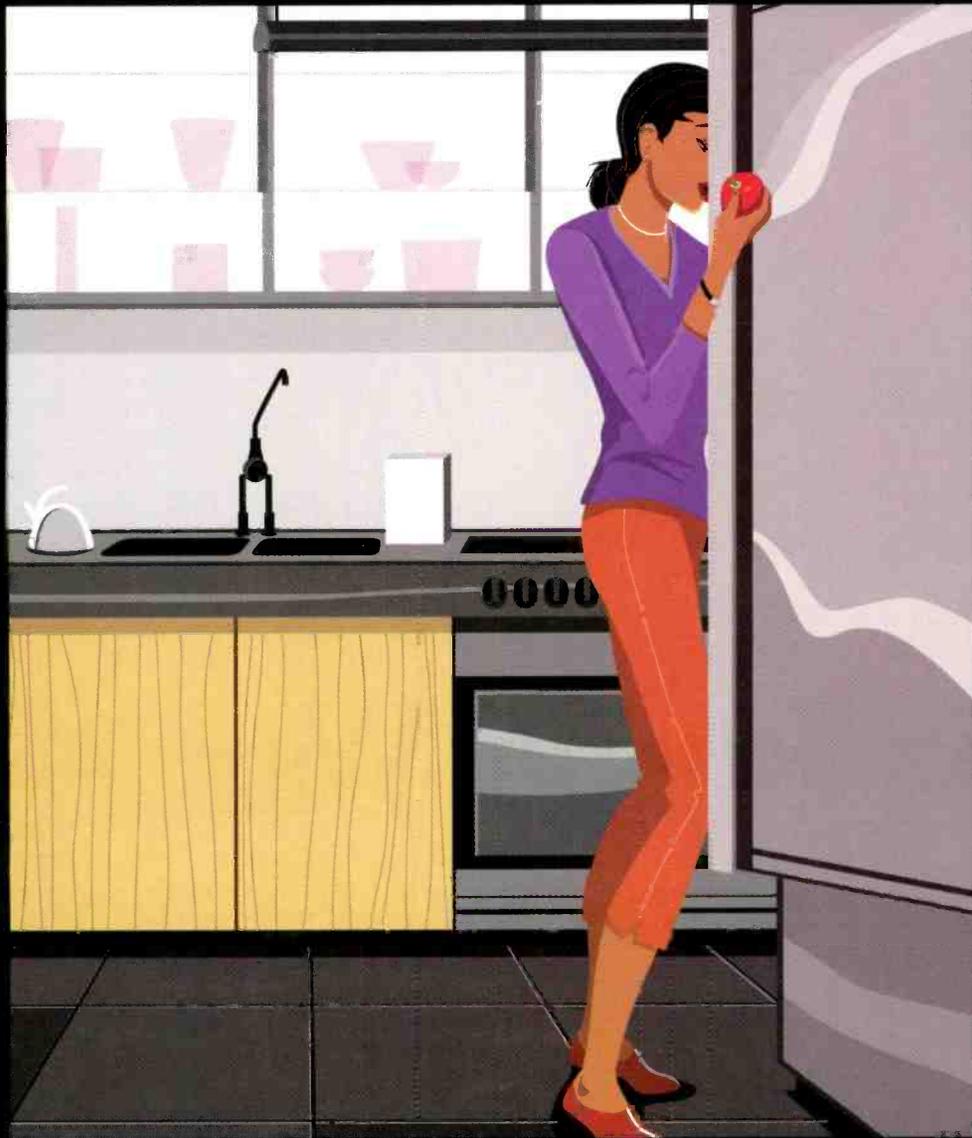
"The new Billboard Top 100 charts on the iTunes Music Store make it easy for people to find the music they love from important periods of their lives, from every year, and to rediscover music they

might have forgotten," says Peter Lowe, Apple's director of consumer software product marketing.

"At the end of the day, the consumer is the one that wins out," says Sam Bell, director of business development for VNU eMedia. (VNU is *Billboard's* parent company.) The charts "also give Apple a guide in terms of what to pursue to get download rights from the labels as they go back in time."

The Hot 100 postings are only the start. In coming weeks and months, the site will include year-end listings of top songs for R&B, country, rap, rock, Latin and dance.

How to leverage product placement without bastardizing the production?  
How to create additional revenue streams from content?  
How to make a decent salad when there's absolutely no arugula?



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

**THE** *Hollywood* **REPORTER**  
**Fuel for thought**



## The Next Piracy War

The next front in the piracy war is rapidly unfolding. This time, the film industry is under assault, and the damage is swiftly escalating.

But to paraphrase the immortal Al Jolson, they ain't seen nothing yet.

Just ask the music industry. During the past three years, physical and online piracy have ravaged the industry to the tune of billions of dollars and thousands of jobs.

In Germany, Mexico and a number of other countries, the majority of the music sold is illegal. The legitimate music industry has been almost shut out of those markets.

Until recently, movie piracy has been much more of a nuisance than a threat. But technology is rapidly tipping the scales in favor of the pirates.

As staff writer Jill Kipnis noted in her front-page story last issue (*Billboard*, Jan. 10), the movie "Terminator 3" could be downloaded for free from the Internet even before it had been released in DVD form.

Last year, more than 160,000 Web sites were offering pirated movie downloads, according to the Motion Picture Assn. of America. In all, it estimates that the industry is losing about \$3 billion a

year to all forms of piracy.

While the industry has attempted to take steps to thwart illegal activity, technology is changing faster than it can respond.

Groups have organized to rip off and trade movies illegally over the Internet, and they are using increasingly sophisticated digital recorders to film movies in theaters. The movies are near DVD quality.

*Technology is rapidly tipping the scales in favor of movie pirates.*

As Kipnis noted, DVD recorders are one of the hottest consumer products on the market. But that's only the tip of the iceberg. A French company, Archos SA, has already begun manufacturing a Palm Pilot-like device that can record and play up to 160 two-hour films.

At this week's Consumer Electronics Show in Las Vegas, other manufacturers are slated to unveil similar portable video players. Most, but not all, will block

copying of protected DVDs.

Here's an irony the music industry will appreciate: While the Digital Millennium Copyright Act (DMCA) requires VCRs to include technology to block copying, it doesn't specifically mention recording video to a hard drive. Thus, Archos SA's device does not contain any blocking software.

"There is a large legal vacuum," Archos founder Henri Crohas acknowledged in an interview with *The Wall Street Journal*.

Indeed, the legal front looks grim as well. In Norway, an appeals court recently cleared a 20-year-old who had been charged with piracy for distributing software on the Internet that allowed users to copy protected DVD movies.

Even worse, the recent flap over the industry's attempt to ban movie "screeners" (which have ended up being pirated) showed just how much disarray the film community is in.

With technology changing so quickly, the courts are unable to respond because the DMCA is already outmoded. That means a legislative solution is urgently needed.

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

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## Key Industry Sectors Get Financial Boost From External Investors

# Good Fortune Flows From Outside

Although the music industry has now endured the worst recession in two decades and a 25% erosion of its traditional sales base during the past four years, this will be remembered as the year when external investment provided the spark for an upturn in fortunes.

The avalanche of negative press last year obscured very positive and significant shifts in momentum. Although U.S. record sales are down from 2002 levels—a year-to-date decline of 5.1%—our earlier forecasts were tracking that decline at more than twice that—12%.

In the U.K., third-quarter album shipments actually grew by more than 7% from the same point in 2002. Are these the positive signs that we have been hoping for? Perhaps, but such changes are only part of the story.

In 2003, significant amounts of external investment capital flowed into two key music industry arenas: digital distribution and label acquisitions.

At the beginning of the year, the most prominent digital distribution initiatives were MusicNet and Pressplay—two ventures largely funded by the music labels. These services overcame considerable licensing challenges and effectively laid the groundwork for independent and well-funded companies to bring their unique skills to the challenge

of distributing music digitally.

In April, Steve Jobs put his reputation (and a considerable amount of Apple's resources) on the line for his much-heralded launch of the Macintosh-based version of iTunes.

Then, in June, Roxio raised \$22 million in a private placement; capital that would help fund the \$39.5 million cash and stock purchase of Pressplay's assets, as well as the \$5.3 million purchase of the Napster brand and assets.

In August, RealNetworks completed its \$36 million acquisition of listen.com and its Rhapsody digital music service.

Each of these external investments reflects the growing sense of optimism in creating profitable digital music-distribution businesses.

iTunes has now ignited a frenzied effort from many key retail and technology players to capture a share of the digital distribution market. The success of iTunes in selling more than 20 million tracks by year's end proved that digital music could be sold in an easy and elegant way while still protecting the rights of music labels and artists.

Leading retail companies such as amazon.com, Best Buy and Wal-

Mart; technology companies such as Microsoft; and hardware companies such as Hewlett-Packard and Dell each plan to launch or relaunch new music services in the coming year.

Even lifestyle brands such as Coke and MTV are planning new, branded music services. Momen-

million in external investment funding has flowed into the digital distribution environment, according to some estimates.

Next year promises additional external investment and exciting new product innovations, which should result in a robust and compelling array of digital music choices for consumers.

The past year was also characterized by external investment capital flowing into music label acquisitions. The expected purchase of the Warner Music Group by Edgar Bronfman Jr. and his partners was notable not only for its size—\$2.6 billion—but also for the entry into the music world of respected financiers: Thomas H. Lee Partners, Bain Capital, Providence Equity Partners and Lehman Bros.

Despite the cost-cutting that will surely follow (measures that would have been equally inevitable in an EMI-partnered scenario), the new investment group will be more committed to investing in building a growth company than a publicly traded media conglomerate such as Time Warner might have afforded.

Several other highly reputable private equity firms and investors continue to demonstrate serious interest in acquiring music labels, suggesting that music assets may now be undervalued, given the promising developments in digital

distribution and a potentially brightening industry outlook.

How will the investment inflows into digital distribution and into label acquisitions affect the health of the music business?

The investments the major labels make in restructuring will ultimately create stronger, more capable companies, while outside capital will fund and ensure the development of digital distribution.

External investors have now recognized that consumers are rapidly adopting a digital lifestyle and that music continues to be the driving force in personal entertainment. 2004 is likely to see significant adoption of home networks centered around personal computers as "digital hubs" where music, as well as television, movies, photos, videos and games are available on demand in any room.

At the same time, music's next frontier will likely come in the form of digital exploitation across a diverse range of hand-held devices—cell phones, PDAs and portable digital music players—similar to what is currently unfolding in Korea and Japan.

True mobility will allow for the ultimate payoff—a potential \$100 billion industry in recorded music.

*Charles Goldstuck is RCA Music Group president.*



tum is also building outside the U.S. OD2 currently offers and licenses its service in Europe and Australia. And Apple and Napster 2.0 announced plans to offer digital music services in Japan in the coming year.

With the success of digital music services such as iTunes, music labels can now focus on the signing, development and marketing of artists. Previously, music labels were required to absorb considerable manufacturing and distribution costs up to the point of sale, including those for digital distribution.

In 2003 alone, more than \$200

## Letters

# Breadth, Range of Pop Music Is Shrinking On Hot 100

In the early '90s, I believe, *Billboard* switched its tabulation system toward the Nielsen SoundScan system, in order to reflect a more diverse and fairer chart system.

Now, a decade later, it is a rarity to find a single by a non-hip-hop or R&B artist in the top 10. Throughout the top 40, pop and rock artists are consistently in a kind of second tier where they tend to rise generally only into the 20s or 30s on The Billboard Hot 100.

It would seem to be the least diverse time in the history of American popular music, if one takes the *Billboard* charts as gospel. Fortunately, creative popular music of all types is still being produced, both in the studio and in performance.

Isn't it time that *Billboard* consider another revision to more fairly represent the totality of the American popular music scene?

The discrepancy between the airplay and the singles charts reveals some of the inequities, but history makes it obvious.

Contrast this era with the decades of the '60s and '70s and even the now distant '90s, and one is struck with the new prejudice of the American music business.

(I won't even delve into the ridiculously irresponsible lyrical content of many of the "top singles" and the marketing of sex, drugs and violence to our young people. That's another, probably even more important story.)

There is an "Emperor's Clothes" mentality at present, but so many musicians, writers and performers that I've talked to are troubled by it all. I think it's time that someone in the music media has the guts to tackle this sad trend.

Even when Elvis and the Beat-

les reigned, there was diversity in those admittedly culture-shaking and changing times. I feel a sense of sadness for today's youngsters, who will never know the breadth and range of creativity that popular music had in the often-criticized 1970s.

Hard to believe that one could hear Led Zeppelin, James Brown, the Stylistics and Don McLean in the same hour on the same station.

But that's the way it was. Obviously, some of this trend must be due to the demise of a successful, old-fashioned top 40 that played a variety of contemporary musical styles. However, the heavy valuation of airplay from hip-hop and R&B formats seems to be making the competition on the Hot 100 almost nonexistent.

**John Smatla**  
producer/musician  
Hackensack, N.J.

## Legit File-Sharing Services Flawed

It was with great interest that I read your story about the ascent of "Mad World" from the "Donnie Darko" soundtrack to the U.K. No. 1 position for Christmas week ("Unknowns Snag U.K. Holiday No. 1," *billboard.com*, Dec. 22, 2003).

As a longtime Tears for Fears fan and a new iPod convert, I wanted to purchase the song ASAP. I found the CD for sale at *cdbaby.com* and was able to listen to a short clip and decided I really wanted to buy this track.

So I searched iTunes, and I searched Napster, and I searched *buymusic.com*, and I searched *emusic.com* and, you guessed it... I found nothing.

I am certain that the song is probably a few clicks away, should I venture to the illegal file-sharing world of Kazaa. This is more than frustrat-

ing; it is a recipe for disaster for an industry already behind the curve. There is no reason that a No. 1 song should be nowhere to be found in the marketplace.

Here is an idea that may already have been discussed. Let the Recording Industry Assn. of America do something useful and create a complete database repository of recorded music as a Web service from which any legitimate online e-tailer could sell songs. Or at least sell songs that are not in their own catalog yet.

The industry needs to quit relying on third parties to make this model work and take an active part in building what consumers want: easy, instant access to legitimate downloads.

**Brent Roberts**  
Washington, D.C.

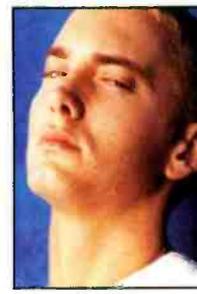
*Brent Roberts is a recording artist with Deepnine and owner of Col-labiat Records in Washington, D.C.*

Gaylord Entertainment Center's annual New Year's Eve show featured Toby Keith, among others



# MUSIC

Eminem is among Beats & Rhymes' favored picks to win a Grammy



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

## Pink Ready For Headline Tour

In March, **Pink** will start her first full-blown headlining tour. "I can't wait!" she tells *Billboard*. "The first album, I had a DAT and dancers. The second album, I had a live band and no dancers. This time I have it all. I love theatrics. It's not going to be an \$18 million stage, because I still believe in the rawness of just music, but it's going to be awesome."

After beginning overseas, the tour

York. The benefit for VH1's Save the Music Foundation will feature **Goo Goo Dolls' Johnny Rzeznik, Angie Stone, Dallas Austin, Lamont Dozier, BeBe Winans and Darius Rucker**. The evening will be moderated by **Jimmy Jam**. EMI Music Publishing's **Evan Lamberger** is the event chairman, while artist manager **Michael Lippman** and VH1 GM **Christina Norman** are co-chairs. Tickets cost \$500.

Last year's event raised \$100,000.

## The Beat

By Melinda Newman  
mnewman@billboard.com



**HELPING HAND:** Paul Atkinson, veteran record executive and guitarist for the **Zombies**, will be feted Jan. 27 when the National Academy of Recording Arts and Sciences honors him with its President's Merit Award. The evening will double as a fundraiser

will hit the States in late spring/early summer.

**COMING UP:** **Norah Jones** will release her second Blue Note album Feb. 10. The 13-track "Feels Like Home" was produced by Jones and **Arif Mardin**. First single "Sunrise" goes to radio Jan. 12.

The project is Jones' follow-up to her multiple Grammy Award-winning Blue Note debut, "Come Away With Me," which has sold 7.8 million copies, according to Nielsen SoundScan.

**ROUND TWO:** "Songwriters in the Round: Generations 2" will be held Jan. 27 at the China Club in New

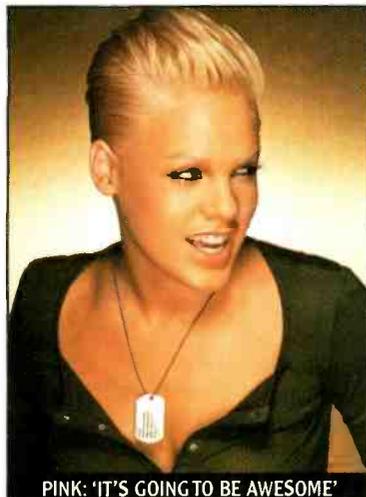
York for the newly established Atkinson Family Trust. Atkinson, who is on dialysis for kidney failure, has been diagnosed with inoperable cancer. Money raised from the evening will help defray the family's medical costs.

The affable Atkinson was most recently with EMI/Capitol's catalog division but has also held stints as head of A&R for MCA, RCA and CBS (before it was Sony).

The event, at the House of Blues in Los Angeles, will be hosted by **Shadoe Stevens**. Performers include the **Zombies, Brian Wilson, Bruce Hornsby, Richard Page, Michael Penn and Patty Smyth**.

To purchase tickets, which are priced at \$250, or to make a donation, call **Kory Klein** at 310-826-8660. Anyone with items for a silent auction should send an e-mail to jimmy.edwards@wmg.com.

**THE CHOSEN FEW:** Six acts have been chosen by a panel of *Billboard* editors to compete in the Southwest Showcase Finals of the Independent Music World Series Jan. 15 at the Knitting Factory in Los Angeles. **Andy Ridley** of San Diego; **Beth Waters** of Albany, Calif.; **Deadman** of Dallas; **Elouise Burrell** of Oakland, Calif.; **the Mos Generator** of Port Orchard, Wash.; and **the Mates** of Santa Barbara, Calif., will compete for \$35,000 in gear and prizes from event organizer Disc Makers and other sponsors.



PINK: 'IT'S GOING TO BE AWESOME'



MATCHBOX TWENTY: STILL MAINTAINS ITS STRONGHOLD IN A HIP-HOP WORLD

## Top 40 Radio Seeks To Balance R&B/Hip-Hop's Dominance

BY CHUCK TAYLOR

During the past year, hip-hop and R&B have so pervasively dominated top 40 radio that the line between pop and R&B/hip-hop has become more of a blurry smudge.

But as history tells, the dominant sound that defines top 40 is as cyclical as the seasons, and this latest trend may be showing signs of wear as a number of young male rock bands—such as Simple Plan, Trapt and Maroon 5—flex muscle at mainstream radio.

Likewise, some programmers are eager to nurture a new generation of young pop artists, beginning with the likes of Hilary Duff and Stacie Orrico.

Programmers admit that too much of any one sound is never good for the long-term health of the format. They insist that they're searching for more balance on their playlists to bring the format back toward the center—if only they can find the hits.

"It's easy to jump on the trend and play every hip-hop record on your desk, but it doesn't protect your format," says John Ivey, PD of mainstream top 40 powerhouse KIIS Los Angeles. "Top 40 was designed for kids and their mothers to listen to together. Where you create a disconnect is in being too hip-hop, too rough. We need to search for more of those mass-appeal records."

### POLARIZING FORCE

Guy Zapoleon, president of Zapoleon Media Strategies, which oversees *Billboard*/Airplay Monitor's HitPredictor

chart, agrees that the massive influx of R&B/hip-hop product may polarize listeners.

"With 50 Cent breaking through big early [last] year, a lot of R&B/hip-hop songs were given a chance," he says. "But their batting average was lower at a lot of radio stations, with only the more rhythmic stations having success with most of them, while most top 40s dayparted these to nights."

"We're definitely in the doldrums phase, where top 40 radio is suffering from a lack of good music," he adds. "I think the format has been holding its own, just not at the heights of the glory years of the late '90s and 2000."

"Top 40 has been coming up with fewer new ideas, and it's taking less chances with its talent, contesting and even music," he says. "Combine that with the economy choking programming and

marketing budgets, consolidating reducing manpower, and we're seeing more lean times ahead for the format."

### DEFLATED POP

The charts certainly support the theory that 2003 represented a year in which the pop in top 40 was largely deflated.

Among 2003's top *Billboard* Hot 100 artists, Justin Timberlake was the only one among the leading five that did not also rank among the top R&B/hip-hop artists of the year. He joins 50 Cent, R. Kelly, Sean Paul and Beyoncé.

Further, among the top airplay songs of the year on the Hot 100, a whopping seven of the top 10 are R&B/hip-hop.

(Continued on page 14)



TRAPT: ONE OF TOP 40'S SUCCESS STORIES

## Country Stars

Continued from page 1

John Rose, senior executive of sales and marketing at DreamWorks Records Nashville.

Still, some think the image of most country stars is too unhip for many marketers.

"Madison Avenue tends to go with what is the popular culture of the moment," RCA Label Group chairman Joe Galante says. "They are more about the moment than hitting the middle of America. It's about being cool, it's about being hip and also being popular."

### Country Endorsements

Artist	Products
Toby Keith	Ford F150 trucks, Mr. Coffee, MCI
Lee Ann Womack	Sparkle paper towels
Montgomery Gentry	Jim Beam
Brooks & Dunn	Coors Beer
Neal McCoy	Greased Lightning cleaner
Trick Pony	Price Oil
Heidi Newfield	Wrangler jeans
Martina McBride	Gillette razors
Shania Twain	Revlon, Benefit Cosmetics
Faith Hill	Cover Girl
Reba McEntire	Dr Pepper
LeAnn Rimes	Dr Pepper

Of course, Galante sees this as a miscalculation.

"Most of the cities in this country are like what Nashville represents or Chattanooga or Austin. That's what makes up America. But for the most part, people are stuck in L.A. or New York, and that's their version of what America really wants."

Others suggest that past endorsement deals have stereotyped country acts as promoters of boots, booze and vehicles.

"Far from it," Rose says. "The depth of artistry offers advertisers a huge opportunity. We have the largest reach at radio, and our product sells in both urban and rural areas."

Shania Twain and Faith Hill are crossover country artists in more ways than one. They have appeared on the pop charts as well as in major campaigns for Revlon and Cover Girl, respectively. Twain was also recently featured in a campaign by BeneFit Cosmetics and Glamour magazine selling a new lipstick, Shania Red, with proceeds going to the American Heart Assn.

Toby Keith was included in telephone company ads for MCI's 10-10-220 long-distance campaign.

Reba McEntire and LeAnn Rimes just signed a deal to star in national TV spots for Dr Pepper. The ads are part of Dr Pepper's "Be You" campaign, which previously featured Garth Brooks. They will also star Smokey Robinson, Ana Gabriel and Patricia Manterola.

Alejandro Pena, VP of marketing for Mr. Coffee Global Appliances, says the company enlisted Keith for a print campaign in hopes that he could help change consumer impressions of the company's products.

"We wanted to communicate to our consumers that Mr. Coffee is not your grandmother's coffee maker anymore," Pena says.

The campaign started in 2002 with TV personality Carson Daly and snowboarder Chris Klug. "We want to communicate that Mr. Coffee is young, active, energetic and relevant," Pena explains.

Tim McGraw's manager, Scott Siman of Nashville-based RPM Management, says his artist has also been



NEWFIELD: SPORTS WRANGLER 20X JEANS

offered a wide range of "major endorsement opportunities" outside of the stereotypical categories.

### REELING IN THE DEALS

"There is certainly an increase in the number of artists who are involved in brands," says Rick Murray, senior director of strategic marketing for the Country Music Assn.

Murray says the CMA is trying to entice companies to use country acts, working to develop the marketplace with ad agencies and corporate brands as well as TV and film producers.

"We go to the key advertising areas,

notably Chicago, New York, Atlanta and L.A., and we talk to ad agencies about the country music audience," he says.

A personal touch is vital to these efforts. "We bring artists to meet with some of these brand managers at a special dinner or reception," Murray says. "We also provide tickets for members of the brand team or agency to see the artist live in concert."

The CMA also sends a quarterly newsletter to 2,000 corporate marketers "talking about success stories and tours that are coming up," Murray says.

And some companies return the favor. In Trick Pony's case, Price Oil takes care of the trio's gasoline needs at home and on the road.

Additionally, most acts get significant multimedia promotional value from their endorsement deals (see story, page 27).

### LOYALTY COUNTS

There are several important reasons that major brands sign deals with country acts: the music's appeal to a broad range of consumers, the general lack of parental advisory stickers on their music and the loyalty of country fans.

"One thing the country genre is so well-known for is certainly being a little more heart to heart with its fans. It's almost like family," Trick Pony's Heidi Newfield says.

That is one of the reasons why Wrangler jeans works with so many country artists, Wrangler marketing manager Edyie Brooks-Bryant says.

The Greensboro, N.C.-based company has deals with about 40 country artists, including Newfield, George Strait, Phil Vassar, Brad Paisley, Randy Travis, Trace Adkins, Darryl Worley and Tracy Byrd.

The deals range from providing jeans for the artists to multi-level

licensing arrangements.

For example, Strait has his own signature line of shirts through Wrangler, which has been involved in his career for some 20 years.

Brooks-Bryant says Wrangler's relationship with country music is a natural. "Most people who wear Wrangler jeans listen to country music, and they want to think they are a cowboy or be like a particular artist."

Wrangler is hoping young women will want to wear the 20X brand of Wranglers that Newfield sports.

"She's a female who is both contemporary and edgy and can wear our product and look good in it," Brooks-Bryant says. "It's trendy and fashionable enough that a very hip, very contemporary artist would wear it."

### SELLING WITH A SMILE

When Mr. Coffee tapped Keith to represent its brand, it was looking for someone who "is young and full of energy, active, in style and a relevant figure," Pena says.

The company is reinforcing its country music links with an Internet contest to win a trip to the Academy of Country Music Awards in May.

Ford Motor Co. has also turned to country in general and Keith in particular.

"We knew that country music was a key opportunity for us because more than 60% of truck owners listen to country radio," says Rich Stoddart, Ford division marketing communications manager.

Stoddart says a country star like Keith perfectly represents the "Built Ford Tough" motto.

"We wanted someone who epitomized what 'Built Ford Tough' was all about. We wanted someone who really kind of lived the brand."

## Top 40 Radio

Continued from page 13

based. Only 3 Doors Down, Matchbox Twenty and Evanescence Featuring Paul McCoy broke the mold.

The hip-hop bandwagon trend at top 40 is more sudden than one might suspect. In 2002, artists representing the year-end Hot 100 were as diverse as Nickelback, Ashanti, Nelly, the Calling and Vanessa Carlton.

In 2001, Lifehouse, Alicia Keys, Janet Jackson, Train and Jennifer Lopez Featuring Ja Rule offered a varied palette of genres at the top of the year-end chart.

During top 40's previous dominant trend—the teen-pop explosion of the late 1990s—diversity still managed to command the airwaves, with TLC, Goo Goo Dolls, Monica, Backstreet Boys, Sugar Ray and 702 all in the top 10 for 1999.

### GIVING THEM WHAT THEY WANT?

As well, it appears that top 40 pro-

grammers today are not necessarily playing what the general public is most interested in hearing.

Zapoleon counts off songs he feels the format missed: Evanescence's "Going Under," Sugarcult's "Bouncing Off the Walls," Beu Sisters' "I Was Only (Seventeen)" and Atomic Kitten's "Tide Is High."

"There were a lot of songs from left field that could have been hits," he says. "I don't think enough programmers are using their ears to take chances on songs that are hits but aren't being pushed by the labels."

Among the top-selling singles of 2003, a significant number were pretty much hands-off on pop station playlists, including three of the songs in the top five, all related to Fox TV phenomenon "American Idol": "This Is the Night" by Clay Aiken, "Flying Without Wings" by Ruben Studdard and "God Bless the U.S.A." by the American Idol Finalists.

"Clay Aiken is such a polarized deal; people either love him or hate him," says Tracy Austin, PD of mainstream top 40 KRBE Houston.

"If the product is there, we're always open," she says. "We've had great suc-

cess with Kelly Clarkson, and I think she's going to be around to stay—but we may be reaching critical mass very soon with the whole 'American Idol' phenomenon. I just don't know how many more of these we can sustain."

Ivey adds, "You know, I always say, 'The first in a trend does well, the second does OK but the third one has it tough.' Kelly Clarkson is very good and Clay has a rabid fan base, but I'm not sold on Ruben yet."

So while the "American Idol" tidal wave provided a wealth of potential pop product to top 40 throughout last year, it hasn't commanded enough influence to rally the national top 40 airwaves back to the center.

Austin agrees that radio stations can only be as good as the product record companies deal them.

"We're not getting a lot of good pop stuff, which makes it tough," she says. "What happens when Christina Aguilera and Justin Timberlake run out of singles?"

### AN EYE ON THE MIDDLE

Like many major-market stations sensing that too much R&B/hip-hop will alienate core listeners, KRBE has

been aiming to keep an eye on a more balanced playlist.

"A lot of the urban stuff is really reactionary, so it's easy to put on the air, but you have to keep an eye on what you'll have to play for recurrents," Austin says. "You need to have artists like Evanescence, who also have adult appeal—which will give them more longevity."

Looking ahead, Austin sees "a plethora of guitars coming back," with big hits at the station from Simple Plan, Maroon5, Staind, 3 Doors Down and Trapt. "A couple months ago, we were knee-deep in hip-hop, and we were all talking about finding a balance. Top 40 still has to be about painting a nice picture of variety about what's available. It's only as good as we make it, piece by piece."

"We've had great success with Liz Phair, even though it took forever; and Dido and Sarah McLachlan are smashes in middays," Austin says. "Alicia Keys could work well for us, and OutKast is on fire. So we're feeling hopeful."

Ivey adds, "We want Justin and Britney and Hilary to work. It's our job to create the excitement for them. We're supposed to be the authorities here—

if you tell your audience that a record is a hit, they'll believe it."

### WIN BY LOSING

Zapoleon believes that unlike previous genre-homogenized cycles where top 40 took a momentous ratings dive as a format, lessons have been learned in the industry.

"Unlike 10 years ago where a full 500 stations left the format, you have companies like Clear Channel that are a big believer in the format. Programmers are smarter, having learned the painful lessons of the last music cycle. They learned that the correct response is to stay focused on a musical balance, even when all the hits are rhythmic or rock. It's critical that stations balance the missing music styles with their recurrent and gold."

After 30 years in radio, Ivey says that he knows it's all about strapping in for the long ride at mainstream radio.

"Top 40 definitely is a balls-of-steel format," he says. "You wake up in the morning and realize that top 40 may not be the hottest flavor right now, but the cycle always turns, so you better protect your heritage while you're catching up."

# 'Monster' Film Reveals Metallica's Dynamics

The stories behind **Metallica's** internal fighting, therapy sessions and the tumultuous making of the band's "St. Anger" album are heading to the big screen in the documentary "Metallica: Some Kind of Monster."

The movie is an unflinching, warts-and-all look at the band. **Joe Berlinger** and **Bruce Sinofsky** produced and directed the film, which is part of the 2004 Sundance Film Festival and is targeted for release in the-



PHOTO: KEVIN MAZUR/WIREIMAGE  
METALLICA: WARTS AND ALL

Berlinger and Sinofsky directed the HBO documentaries "Paradise Lost: The Child Murders at Robin Hood Hills" and "Paradise Lost 2: Revelations," both of which prominently featured Metallica's music.

A rough cut of the film was shown at private screenings held last month in New York and Los Angeles. *Billboard* was among those to get an exclusive preview of the film. "Some Kind of Monster" is the title of one of the songs on the "St. Anger" album.

Lead singer/guitarist **James Hetfield** and drummer **Lars Ulrich** clash often in the film, with lead guitarist **Kirk Hammett** usually acting as peacemaker. The making of "St. Anger" was interrupted for several months when Hetfield went into rehab for alcoholism and other addictions.

Other key figures in the film are therapist **Phil Towle**, whom Metallica paid \$40,000 per month to help resolve tension in the band, and producer **Bob Rock**. Towle is ubiquitous, as he spends time with the band in the studio and during songwriting sessions. Later in the film, the band members wrestle with whether to let

Towle go, when they feel his services are no longer needed.

During one therapy session, Ulrich meets with **Dave Mustaine**, who was fired from Metallica in 1983 and went on to form **Megadeth**. Mustaine talks about the anger and pain he has experienced by being labeled a Metallica reject.

The film also shows how Metallica dealt with the exit of longtime bassist **Jason Newsted**, who quit the band in 2001. He is also featured in the movie.

The documentary reveals the band struggling over issues of artistic credibility, the Napster controversy and backlash from "selling out." In one scene, the band is pressured by management to record promotional announcements for a contest from a large, undisclosed radio conglomerate.

When band members show reluctance to do the promotion, Metallica

manager **Cliff Burnstein** tells them the corporate radio giant may retaliate by trying to ruin the band's career. Hetfield expresses anger and surprise and is then inspired to write the lyrics "Wash your back so you won't stab mine" for the "St. Anger" track "Sweet Amber."

packed stadiums.

The conclusion of the film effectively shows that Metallica is at its best when playing live and that the adoration from fans has been crucial in healing some of the band's wounds and may be what motivates Metallica to keep going.

**GOLDEN GLOBE AWARDS:** With two nods in the musical categories, **Howard Shore** is the leading music contender for the 2004 Golden Globe Awards.

Shore garnered nominations for "The Lord of the Rings: The Return of the King" for best original score and best original song for "Into the West." Shore shares the latter nomination with co-writers **Fran Walsh** and **Annie Lennox**, who also performs the song.

Rounding out the nominees for best original score are **Alexandre Desplat** for "Girl With a Pearl Earring," **Danny Elfman** for "Big Fish," **Gabriel Yared** for "Cold Mountain" and **Hans Zimmer** for "The Last Samurai."

The other nominees for best original song are **Sting** for "You Will Be My Ain True Love" (from "Cold Mountain"), **Elton John** and **Bernie Taupin** for "The Heart of Every Girl" ("Mona Lisa Smile"), **Eddie Vedder** for "Man of the Hour" ("Big Fish") and **Bono**, **Gavin Friday** and **Maurice Seazer** for "Time Enough for Tears" ("In America").

A complete list of nominees may be found at [thegoldenglobes.org](http://thegoldenglobes.org).

The awards will be presented Jan. 25 in Beverly Hills, and NBC will air a live U.S. telecast of the show.

## Movies & Music

By Carla Hay  
chay@billboard.com



The tone of the film becomes more upbeat when bassist **Robert Trujillo** joins the band. The documentary shows several musicians auditioning to replace Newsted, including Trujillo, **Eric Avery** (formerly of **Jane's Addiction**), ex-**Marilyn Manson** guitarist **Twiggy Ramirez**, **Nine Inch Nails** member **Danny Lohner** and **Pepper Keenan** of **Corrosion of Conformity**.

In the film, Ulrich says Trujillo was chosen because he was the only performer who did not struggle to play any Metallica songs during his audition. Hetfield also notes that Trujillo makes the band play better.

Trujillo's presence brings a new, more positive energy to the band, as the film ends with Metallica being honored on the MTV tribute show "MTV Icon," as well as performing in

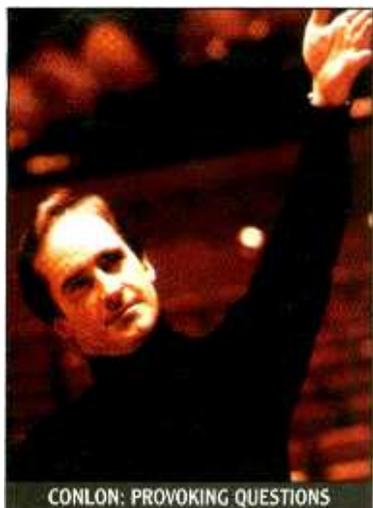
# Conductor Breathes New Life Into Unfinished Liszt Work

It might seem as if the ground on which the old masters tread is well-worn. But sometimes an unknown work can shed new light on composers we think we know so well.

Such is the case with **Franz Liszt's** unfinished four-scene oratorio "St. Stanislaus," based on the 1079 martyrdom of Poland's patron saint.

Liszt started work on Scene 1 in 1874, but then turned his attention elsewhere. Just weeks before his 1886 death, Liszt sent the finished Scene 4 to his publisher. No music exists, however, for Scenes 2 and 3.

Enter musicologist **Paul Munson**,



CONLON: PROVOKING QUESTIONS

## Classical Score

By Anastasia Tsioulcas  
atsioulcas@billboard.com



monk. The issue of emerging nationalism was playing out in many different European arenas, too. Liszt's interest in Poland is an extension of those concerns."

Conlon muses that the oratorio's central drama—the friction between church and state—has reverberations in our time. "Certainly, religion and politics are two great preoccupations today," he says.

Throughout his career, the conductor has sought out music that provokes larger questions and concerns, whether it's advocating the music of composers affected by the Holocaust or creating stimulating programming, such as his upcoming pairing of **Zemlinsky's** "Florentine Tragedy" and **Puccini's** "Gianni Schicchi" at La Scala in Milan.

"Music isn't born in a vacuum. It is the product of a whole culture," Conlon says.

"It's not just the notes, it's what's between the notes—the cultural and historical context of music matters," he adds. "I hope that my programs provoke larger questions."

who orchestrated the end of Scene 1 based on a piano-vocal score.

About five years ago, Munson contacted American conductor **James Conlon**—a longtime Liszt champion—to see if he might be interested in the work.

The result was a performance at the 2003 Cincinnati May Festival, where Conlon has been music director since 1979.

"From there," the conductor recalls, "we headed straight into the studio to record it as a world premiere." The resulting disc of Scenes 1 and 4 bows Jan. 27 on Telarc.

Conlon says the oratorio's themes resonate with two of Liszt's primary passions.

"Liszt always had a spiritual bent that was increasingly important as he became older. He moved to Rome and took minor orders as a lay

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# StubHub Tracks Resale Market Trends

BY SUSANNE AULT

LOS ANGELES—At first glance, the Rolling Stones had the No. 1-grossing tour for 2003 (*Billboard*, Dec. 27, 2003). Yet in the resale ticketing market, Bruce Springsteen rules the roost.

Stubhub.com—an online marketplace where consumers can resell unwanted tickets for sometimes well more than face value—has ranked the top 10 concerts of 2003 based on secondary ticket sales. The San Francisco company included results from its own sales as well as ticket transactions of its resale competitors, such as eBay and third-party ticket brokers.

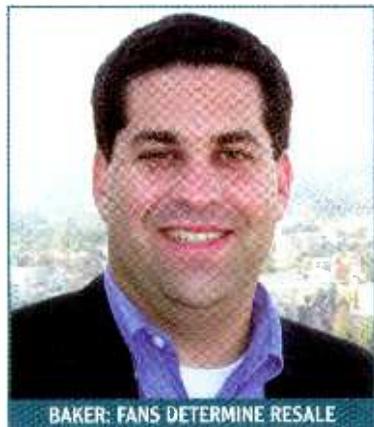
The rest of the top 10—in descending order—are Simon & Garfunkel, Celine Dion, the Rolling Stones, Dave Matthews Band, Christina Aguilera/Justin Timberlake, Cher, Bon Jovi, Jimmy Buffett and Dixie Chicks.

This list largely mirrors the year's premier tours in the primary market: Following the Stones were Springsteen, Cher and Fleetwood Mac.

To qualify as the cream of the after-market crop, tours required some combination of high volume and/or top-dollar tickets exchange-

ing hands through the included resale outlets, stubhub.com president Eric Baker says. He says there is no doubt that “when you see artists that are strong on the secondary market, you’re seeing very impressive multiples over face value. People have paid thousands to see Simon & Garfunkel.”

While stubhub.com declined to



BAKER: FANS DETERMINE RESALE

attach dollar figures with its rankings, it does have examples of high-priced ticket postings. Consumers, while complying with local scalping laws, can sell tickets at a fixed price of their choosing or on an auction basis through the site.

Dave Matthews is touring in sup-

port of his solo debut, “Some Devil.” Tickets originally valued at \$52 apiece for his Dec. 20 show at Staples Center in Los Angeles were listed at a fixed \$648. Floor tickets for Shania Twain’s upcoming April 23 concert at Philips Arena in Atlanta (with a face value of \$80) are posted for \$412 each.

Stubhub.com takes 25% of the final ticket price: 15% from the seller’s share and 10% from the buyer’s portion.

## AN EMERGING MARKET

Tour organizers are well aware of the secondary market. Several say they are considering ways to grab a piece of it.

“One of the things that eBay [and other online ticket resellers] have done is make the secondary market transparent. It has always been there, but now you can watch it,” says Jonathan Hochwald, president of tickets and consumer marketing at Clear Channel Entertainment. “This is the first time where companies like ourselves can see exactly what it is that’s at stake. This is a huge market that should be going where it belongs—the artists.”

CCE was involved in a number of tours that made stubhub.com’s top 10, including Springsteen, the

Stones and Cher.

Hochman says that CCE is looking into posting a select number of VIP ticket packages on eBay to see Sarah Brightman with a starting price of \$750. Forty of these bundles, which include an “in-stage seating” ticket, a backstage pass and a photo opportunity with Brightman, already have sold at that face value through Ticketmaster, CCE VP of touring Brad Wavra reports.

“I certainly see more and more artists looking at the auction model. [There is] no pressure to buy, but it



keeps the money in the hands of the artist. The artist is back in control of the revenue stream as opposed to ticket scalpers and brokers,” Wavra says of Brightman’s CCE-promoted January-March tour.

Most major ticket providers, including Ticketmaster and stubhub.com, can currently offer auction programs for promoter and venue clients. Yet when Ticketmaster rolled out its first concert auction for a Sting show, some artist managers thought the auction sug-

gested unfair price gouging.

“I’ve heard all about the auction idea. I don’t know how an act really participates in something like that without coming off the wrong way to audiences,” says Simon Renshaw, manager for the Dixie Chicks.

Renshaw recognizes that the band’s placement on stubhub.com’s list could indicate that ticket prices were below market value for the band’s 2003 tour.

“But the Chicks have a very strict policy with the way things are priced,” he notes of the tour’s average \$61.49 ticket. “On the one hand, they are sensitive to market considerations, but most importantly, they want to deliver value.”

Similarly, Chip Hooper, booking agent for Dave Matthews Band, says, “It’s important to keep prices fair and reasonable. We’re not trying to get every dime that we can. We have way too much respect for the fans. You would love for the brokers not to get the tickets. But when a band is this hot, it’s going to be hard to stop that.”

As for protecting talent concerns, Baker responds, “If there are tickets to [see] Dave Matthews being offered for \$600, it’s being sold by the fan. It’s not Dave marking up the tickets.”

# Flemish Act Clouseau’s Draw Keeps Growing

BY MARC MAES

ANTWERP, Belgium—Exactly one year after Flemish band Clouseau announced the 110,000th visitor to its Special Edition 2002 concerts at the Antwerp Sportpaleis, organizers PSE Belgium and Clouseau nucleus Koen and Kris Wauters decided to add a 14th show at the venue Dec. 29.

The final show takes Clouseau’s total at the venue to 245,000 concertgoers in 2003.



CLOUSEAU: SHOW WILL GO ON IN 2004

The act’s strength lies in the combination of a creative live performance and a huge string of Flemish-language pop hits.

For the 2003 edition that began Dec. 2, the band—together with promoter PSE Belgium and sound and

lighting company EML—decided to organize the show in the round, boosting the venue’s capacity to slightly more than 17,500 but still offering excellent stage visibility thanks to a rotating stage construction and immense video walls.

“I thought we posted an all-time venue record attendance last year,” PSE Belgium managing director Jan Van Esbroeck says. “But with 245,000 visitors now, it’s hard to predict what next year will bring.”

Van Esbroeck reveals that more than 20,000 tickets for the 2004 shows (Jan. 2-11) have already been sold.

He adds that Clouseau has the ability to renew its approach to songs with every new show. Plus, Clouseau is “targeting a double generation here, because we see both mothers and daughters attending the shows.”

Despite the fact that the band’s latest record was released more than two years ago (“En Dans,” on EMI Records), Clouseau continues to succeed with live shows. A DVD on EMI Capitol, shot at the 2002 concerts, was the country’s best-selling music video.

“Kris and Koen make catchy pop tunes with creative arrangements,” says Erwin Goegebeur, managing director at EMI Capitol Belgium. “Onstage, they play their hits, the songs the audience wants to hear. And

[they sing] in Flemish, because, despite the ‘international’ attendance, they’re still a local band.”

The 2003 show was a huge production, with two giant catwalks alongside the rotating stage and eight

screens above the stage that carried the video feed.

Soulsister’s Jan Leyers joined the band onstage during the second part of the show.

Antwerp is a vital concert market,

and the Sportpaleis is a successful arena. Owned by the Antwerp province authority and managed by PSE Belgium, the 17,500-capacity building sold out 96% of its musical events in 2003.

## IEG/BILLBOARD TOUR SPONSORSHIP ROUNDUP

Sponsor	Tour	Estimated Fee	Leverage	Dealmakers
Hilary Duff Visa Gift Card Legend Credit Inc.	Hilary Duff tour, November-February, 25-plus stops	\$350,000	Aligned with teen sensation Duff to raise visibility and educate teens and their parents about the new Duff-branded Visa gift card. Distributing Duff posters at each gig and running radio station ticket giveaways in select markets. Also touting card through hilaryduff.com.	Peter Klamka, Legend Credit president; Andre Recke, manager.
Motorola Motorola, Inc.	MTV2 Handpicked Tour, presented by Motorola featuring Yellowcard, December, 11 stops	\$225,000	Using tour to generate exposure for new V300 handset; on-site, Motorola distributed V300 Go Cards driving fans to hellomoto.com, where they could download ring tones, animated screensavers and other exclusive Yellowcard content. Also awarded free phone and one month service courtesy of T-Mobile to one attendee at each gig. Supported with TV spots, a promotional Web site and ads on mtv.com.	Jason Few, Motorola VP of North America Marketing.
Rolling Rock Labatt USA	Rolling Rock Town Fair, six cities, summer 2004	\$600,000	Music fest celebrates its fifth anniversary by rolling out regional town fairs in Atlanta, Boston, Minneapolis, Philadelphia and Seattle leading up to the final event near Latrobe, Pa. Touted 2003 event through spots on VH1 and a national search for unsigned bands.	Jon Genese, Rolling Rock director of marketing; Lee Heiman, Track Entertainment president.
Verizon Wireless Verizon Wireless, Inc.	Alejandro Sanz U.S. tour	\$250,000-plus	Using tour sponsorship to support larger marketing partnership offering Verizon Wireless customers access to exclusive images and songs from Sanz’s latest album. Customers also will be able to download five different ring tones of Sanz hits; Verizon plans to offer additional data applications including games, animated ring tones and concert information alerts.	Marvin Davis, Verizon Wireless VP of advertising; Gabriela Martinez, Warner Music Latin America VP of marketing; Allison Winkler, agent, Creative Artists Agency; Rosa Lagarrigue, manager.

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

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Dec. 30-Jan. 3	\$2,835,743 \$225/\$175/\$127.50/\$87.50	20,579 five sellouts	Concerts West
THE DEAD, ROBERT HUNTER, THE FUNK BROTHERS	Oakland Arena, Oakland, Calif. Dec. 30-31	\$1,543,905 \$75/\$45	25,051 29,000 two shows	Another Planet Entertainment
SHANIA TWAIN, EMERSON DRIVE	America West Arena, Phoenix Dec. 19	\$1,120,175 \$80/\$65/\$45	15,736 sellout	Beaver Productions
BETTE MIDLER	Xcel Energy Center, St. Paul, Minn. Dec. 19	\$898,970 \$248.50/\$148.50/\$88.50/\$38	8,727 10,000	Jam Productions
IRON MAIDEN	National Exhibition Centre, Birmingham, England Dec. 16	\$503,574 (\$288,350) \$43.66	11,534 11,682	Clear Channel Entertainment-U.K.
DAVID BOWIE, DANDY WARHOLS	Preussag Arena, Hannover, Germany Nov. 1	\$499,926 (\$431,491) \$72.17/\$24.33	10,587 sellout	Clear Channel Entertainment, Rock Productions
K-ROCK CLAUS-FEST: LINKIN PARK, STAINED, BLINK-182, THE OFFSPRING, 311, PUDDLE OF MUDD, BRAND NEW, P.O.D.	Hammerstein Ballroom, New York Dec. 5-6	\$497,303 \$92/\$77	6,767 7,140 two shows	Clear Channel Entertainment
HARRY CONNICK JR.	Chicago Theatre, Chicago Dec. 16-17	\$485,898 \$77/\$67/\$47/\$31.50	6,906 two sellouts	Jam Productions
STRING CHEESE INCIDENT, LEO KOTTKE, GARAJ MAHAL	Auditorium Theatre, Chicago Dec. 29-31	\$484,675 \$68/\$33/\$28	11,240 three sellouts	Jam Productions
AMY GRANT & VINCE GILL	Van Andel Arena, Grand Rapids, Mich. Dec. 22	\$462,712 \$77/\$52/\$42/\$26.50	9,401 sellout	Jam Productions, SMG
JOHN MAYER, NORTH MISSISSIPPI ALL STARS	Philips Arena, Atlanta Nov. 21	\$454,052 \$35.50	12,790 13,983	House of Blues Concerts
DAVID BOWIE, DANDY WARHOLS	Le Dome, Marseille, France Nov. 14	\$440,087 (\$375,085) \$70.40/\$52.80	8,004 sellout	Clear Channel Entertainment, Canal Productions
TRANS-SIBERIAN ORCHESTRA	NextStage, Grand Prairie, Texas Dec. 13	\$440,012 \$49.50/\$27.50	10,164 12,657 two shows	Clear Channel Entertainment
IRON MAIDEN	Manchester Evening News Arena, Manchester, England Dec. 9	\$436,445 (\$251,800) \$43.33	10,072 10,412	Clear Channel Entertainment-U.K.
NIGHT OF THE PROMS: TOTO, EN VOGUE, HUEY LEWIS, GALILEO, JOHN MILES BAND, IL NOVECENTO ORCHESTRA	Preussag Arena, Hannover, Germany Dec. 6	\$424,622 (\$348,966) \$60.84/\$54.76/\$45.02/\$27.99	8,975 9,135	PSE Germany
MANNHEIM STEAMROLLER	The Arena at Gwinnett Center, Duluth, Ga. Dec. 13	\$420,070 \$87/\$23	9,001 sellout	Clear Channel Entertainment, JS Touring
IRON MAIDEN	Hallam FM Arena, Sheffield, England Dec. 6	\$418,890 (\$242,175) \$43.24	9,687 9,902	Clear Channel Entertainment-U.K.
IRON MAIDEN	Scottish Exhibition & Conference Centre, Glasgow, Scotland Dec. 8	\$418,021 (\$241,575) \$43.26	9,663 9,802	Clear Channel Entertainment-U.K.
BRYAN ADAMS, COLIN JAMES	General Motors Place, Vancouver Nov. 7	\$403,209 (\$539,612 Canadian) \$36.99/\$22.04	12,101 sellout	House of Blues Canada
TRANS-SIBERIAN ORCHESTRA	Palace of Auburn Hills, Auburn Hills, Mich. Dec. 20	\$395,350 \$42.50/\$32.50	10,933 sellout	Clear Channel Entertainment, Palace Sports & Entertainment
BRYAN ADAMS, COLIN JAMES	Pengrowth Saddledome, Calgary, Alberta Nov. 12	\$385,408 (\$505,619 Canadian) \$37.73/\$22.49	11,146 sellout	House of Blues Canada
AMY GRANT & VINCE GILL	Nationwide Arena, Columbus, Ohio Dec. 21	\$381,813 \$75/\$50/\$40/\$24.50	7,748 sellout	Jam Productions, SMG
DAVID BOWIE, DANDY WARHOLS	Le Zenith, Lille, France Nov. 7	\$349,420 (\$306,240) \$62.76/\$45.64	6,986 sellout	Clear Channel Entertainment, Canal Productions
THE WHITE STRIPES, THE FLAMING LIPS, BLANCHE	Aragon Ballroom, Chicago Dec. 31	\$348,750 \$77.50	4,500 sellout	Jam Productions
NIGHT OF THE PROMS: TOTO, EN VOGUE, HUEY LEWIS, GALILEO, JOHN MILES BAND, IL NOVECENTO ORCHESTRA	Schleyerhalle, Stuttgart, Germany Dec. 15	\$340,833 (\$277,755) \$61.36/\$55.22/\$45.40/\$39.27	7,468 sellout	PSE Germany
IRON MAIDEN	Telewest Arena, Newcastle, England Dec. 3	\$337,834 (\$195,325) \$43.24	7,813 7,954	Clear Channel Entertainment-U.K.
MANNHEIM STEAMROLLER	TD Waterhouse Centre, Orlando, Fla. Dec. 11	\$327,181 \$85/\$21	7,681 10,433	Clear Channel Entertainment, JS Touring
KCRW A SOUNDS ECLECTIC EVENING: POLYPHONIC SPREE, DAMIEN RICE, JURASSIC 5, SHELBY LYNN, BECK, LIZ PHAIR	Universal Amphitheatre, Universal City, Calif. Nov. 22	\$325,260 \$250/\$150/\$75/\$30	5,000 sellout	House of Blues Concerts, KCRW
AMY GRANT & VINCE GILL	Allstate Arena, Rosemont, Ill. Dec. 17	\$317,692 \$75/\$55/\$40/\$25.50	5,372 8,753	Jam Productions, SMG
DAVID BOWIE, MACY GRAY	Mohegan Sun Arena, Uncasville, Conn. Dec. 16	\$313,460 \$76/\$56	6,698 sellout	Clear Channel Entertainment, in-house
LES COWBOYS FRINGANTS, DUMAS	Bell Centre, Montreal Dec. 30	\$313,334 (\$410,656 Canadian) \$21.94/\$17.55/\$13.16/\$4.39	16,602 sellout	Gillett Entertainment Group, Larivee Cabot Champagne
WPBZ BUZZ BAKE SALE: FUEL, SEVENDUST, HOOBASTANK, TRAPT, THE ATARIS, LESS THAN JAKE	Sound Advice Amphitheatre, West Palm Beach, Fla. Dec. 6	\$311,648 \$36/\$13	15,457 19,255	Clear Channel Entertainment, Buzz 103.1 FM
NIGHT OF THE PROMS: TOTO, EN VOGUE, HUEY LEWIS, GALILEO, JOHN MILES BAND, IL NOVECENTO ORCHESTRA	Messehalle, Erfurt, Germany Dec. 9	\$309,935 (\$253,339) \$61.17/\$57.50/\$42.82/\$28.14	5,743 6,324	PSE Germany
HFSMAS HOLIDAY NUTCRACKER: BLINK-182, KORN, STAINED, THE OFFSPRING, CHEVELLE, AFI, HOOBASTANK	Patriot Center, Fairfax, Va. Dec. 4	\$307,401 \$58/\$48	5,893 7,580	Clear Channel Entertainment
IRON MAIDEN	Cardiff International Arena, Cardiff, Wales Dec. 15	\$306,632 (\$175,650) \$43.64	7,026 7,078	Clear Channel Entertainment-U.K.

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# Nashville New Year's Gala Rocks

Toby Keith put his best boot forward with a rocking New Year's Eve party at Nashville's Gaylord Entertainment Center that featured special guests Willie Nelson, Blake Shelton and MC Cleudus T. Judd.

This Dec. 31 extravaganza has become an institution for promoter Steve Moore, now with TBA Entertainment, who began promoting New Year's Eve shows at Nashville's premier arena in 1996, when Tim McGraw was the headliner. McGraw topped the bill for four years, and Kenny Chesney headlined the festivities in 2001 and 2002.

"This event has become a tradition, with people coming in from all over the Southeast," Moore says. "It has developed into a regional event, and it was always positioned that way."

With Keith as the headliner, the 2003 NYE show was hugely successful, grossing more than \$870,000 and drawing 14,336 paying attendees. The food and beverage cap was \$8.50. "We sold every ticket in the house," Moore says.

his stint with Keith.

The Tobster himself was a gracious host at his meet-and-greet, interacting with fans that included several military personnel and parents, including my own longtime friend, Lt. Col. Steve Ferrando of

On The Road™  
By Ray Waddell  
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the United States Marine Corps. As commanding officer of the 1st Recon Battalion in Iraq, Ferrando and some 600 Marines were integral in the march to Baghdad, garnering a rare Presidential Unit Citation for their efforts, the first for the corps since Vietnam.

The concert performances were appropriately enthusiastic and festive, particularly that of Nelson, who began his set (as he has since 1974) with "Whiskey River," and Keith, who balanced party cuts and aggressive anthems perfectly with well-rendered ballads. To no one's surprise, the night's most impassioned response came from Keith's "Courtesy of the Red, White and Blue (The Angry American)," although "Weed With Willie," with help from Scotty Emerick and Willie himself, also elicited a quite hearty reception.

Keith and Chesney are clearly the two biggest artist-development stories in country music of the millennium, certainly from a touring standpoint. Keith will continue his current Shock 'N Y'All tour through the early months of '04 before embarking on a major-market amphitheater/arena run that will begin this summer.

Meanwhile, Moore would love to have Keith back at the Gaylord Entertainment Center Dec. 31, 2004. According to Moore, "This is Toby's gig until he says otherwise."

**MORE PEAKIN' AT THE BEACON:** In what has become an early-spring ritual, the Allman Brothers Band will return to the Beacon Theatre in New York, with eight shows on tap for late March.

The ABB has played the Beacon 140 times since the spring of 1989, though not every year. In 1995, the band switched to Radio City Music Hall for a six-night stand, returning to the Beacon in '96. This year the shows fall March 18-20, 22-23 and 25-27.

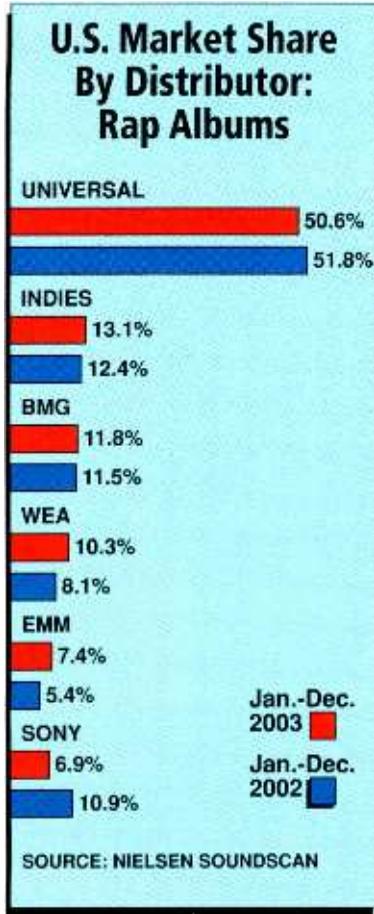
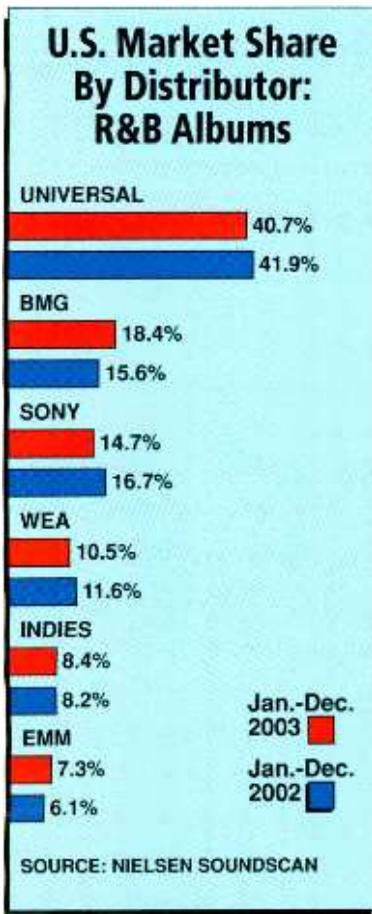


FROM LEFT, FERRANDO, KEITH AND WADDELL: BRINGING IN THE NEW YEAR

Plenty of well-known names in country touring attended the show, including Keith's manager T.K. Kimbrell; Steve Dahl and Curt Motley from Keith's agency, Monterey Peninsula Artists; Hugh Lombardi and Mike Wooley, GM and assistant GM of the Gaylord Entertainment Center, respectively; Nashville Ticketmaster rep Terrance Cohan; merch guru Crom Tidwell; promoter Ben Farrell; and visiting arena manager Steve Maples from the Von Braun Civic Center in Huntsville, Ala.

Keeping folks in line on a night when security was tight were Bruce Wagner, Mid-South VP for Contemporary Services, and Bart Butler, president of Rock Solid Security. For his part, Butler has to be one of the more flexible security pros in the business, moving from tours with Phish and the Dixie Chicks prior to

# UMVD Remains Top R&B, Rap Distributor



BY GAIL MITCHELL

Propelled by the chart/sales success of 50 Cent, Jay-Z, Aaliyah, the Isley Brothers, Baby and others, Universal Music & Video Distribution retains its crown as top distributor of R&B and rap albums in 2003. It is a milestone the company has now reached three years in a row.

As in 2002, UMVD commands more than a 2-to-1 lead in R&B and a 3-to-1 dominance in rap over rival distributors. For the 12-month period beginning Dec. 30, 2002, and ending Dec. 28, 2003, UMVD finished with a 40.7% share in R&B and 50.6% in rap. (Rap album sales are also included in the R&B albums totals.)

Reflecting the industry's sales downturn, UMVD's year-end shares are slightly off from 2002's 41.9% (R&B) and 51.8% (rap).

BMG wrests second place in R&B from Sony, gaining nearly three points to finish at 18.4%. That gain can be attributed to such acts as R. Kelly, OutKast, Alicia Keys and Luther Vandross.

Dropping two points, Sony claimed a 14.7% R&B share in 2003. Repeating as fourth- through sixth-place finishers are WEA (10.5%), independent distributors (8.4%) and EMI Music Marketing (7.3%), respectively.

EMM's improved standings in R&B (7.3%, up from 6.1%) and rap (7.4%, up from 5.4%) are thanks in part to

new rapper Chingy's auspicious debut.

Also making news on the rap side: the indies. Up to 13.1% from last year's 12.4%, that industry segment generated buzz with top indie act and crunk progenitor Lil Jon & the East Side Boyz.

BMG came in third again in rap with 11.8%. Taking over fourth place from Sony with a 10.3% share is WEA, powered by Missy Elliott, Sean Paul, Lil' Kim and Fabolous.

Sony's precipitous drop from 10.9% to 6.9% reflects its lack of rap releases despite an impressive showing by Nas.

Sony's strong suit in 2003 was R&B, as proffered by the likes of Beyoncé and Ginuwine.

## B2K's Semi-Breakup

Three-Fourths Of The Quartet Move Over To CMX Management Co.

By now everyone has heard it: Epic's platinum-selling urban group B2K is in an uproar. This comes on the heels of the male teen quartet's latest album release (Dec. 23, 2003) and Screen Gems film debut (Jan. 30), both titled "You Got Served."

It was initially stated that the split was because of irreconcilable differences. Since then, members Lil Fizz, J-Boog and Raz-B have told media outlets that it's not so much a breakup as it is a decision to end their relationship with Chris Stokes' management firm the Ultimate Group (T.U.G.) because of alleged business improprieties they say they have uncovered.

While fourth member and "Served" co-star Omarion has elected to remain under Stokes' management tutelage, the other three members have decamped to Las Vegas-based CMX Sports & Entertainment. That company is headed by CEO Antonio Brown, who says CMX is serving as the trio's "advisors and business partners" since the three are still under T.U.G. management at this point in time.

Rhythm & Blues  
By Gail Mitchell  
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sponsored boxing events with Don King. Through its cmx-sportsvision.com site, the firm is set to air three pay-per-view bouts Feb. 7 from Las Vegas' Mandalay Bay. Its cmx-vision.com will focus on streaming pay-per-view concerts and other entertainment fare.

Antonio Brown declined to discuss such

A statement from the band simply said, "This is not a breakup. This has nothing to do with Omarion. We just want to be treated fairly."

CMX's newly named COO is another boy-band veteran, Qadree El-Amin. The former Boyz II Men manager and Big 3 Entertainment CEO resurfaces after ending his two-year stint with St. Petersburg, Fla.-based Big 3 in December.

Nearly 3 years old, CMX Sports & Entertainment is a joint venture partnership with Radar Films' Ted Fields ("The Last Samurai," "The Texas Chainsaw Massacre"), according to Brown. Its parent company is the Chicago commodities firm CM Exchange (cmxchange.com). Brown's brother Eric—who previously worked with Don King Productions—oversees CMX's day-to-day operations.

CMX handles artists and athletes (including Detroit Pistons forward Tayshaun Prince). Its divisions include a fully integrated independent film/video studio, technology (Internet pay-per-view) and a record label (CMX Music Group) aiming to release initial product later in the first quarter.

During the past two years, CMX has sponsored or co-

specific B2K queries as a possible replacement for Omarion. But he did say the group is retaining its name and will be "absolutely" affiliated with the CMX Music Group.

"These young guys are business partners first, entrepreneurs second and artists third," Brown says. "CMX's goal is to remain a fully independent and integrated entity that helps our clients learn about the business of business and allows them to own some of their content."

"Content is all about ownership," Brown adds. "So we're teaching, preaching and re-emphasizing that concept, finding people who are interested in talking and connecting with others. Success is all about leveraging your resources."

Calls to Stokes for a response were not returned by deadline. In an earlier statement, he said, "We've had a great run together making hit songs, albums and now movies. The kids are growing up and are interested in pursuing their own careers."

Epic issued the following statement: "The members of B2K are presently having internal issues that they're working to resolve. The group has postponed upcoming tour dates in order to work out their differences."

The statement noted that Omarion is finishing his solo debut. It is set for a March release.

JANUARY 17 2004		Billboard HOT RAP TRACKS	
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	THE WAY YOU MOVE ARISTA	OutKast Featuring Sleepy Brown
2	2	SLOW JAMZ ATLANTIC	Twista Featuring Kanye West & Jamie Foxx
3	3	STAND UP DISTURBING THA PEACE/DEF JAM SOUTH/UMRG	Ludacris Featuring Shawna
4	4	DAMN! SO SO DEF/ARISTA	YoungBloodZ Featuring Lil Jon
5	5	CHANGE CLOTHES ROC-A-FELLA/DEF JAM/UMRG	Jay-Z
6	6	RUNNIN' (DYING TO LIVE) AMARU/INTERSCOPE	Tupac Featuring The Notorious B.I.G.
7	7	SALT SHAKER COLLIPARK/TVT	Ying Yang Twins Featuring Lil Jon & The East Side Boyz
8	8	GET LOW BME/TVT	Lil Jon & The East Side Boyz Featuring Ying Yang Twins
9	10	HOLIDAE IN DISTURBING THA PEACE/CAPITOL	Chingy Featuring Ludacris & Snoop Dogg
10	9	THROUGH THE WIRE ROC-A-FELLA/DEF JAM/UMRG	Kanye West
11	12	GIGOLO NICK/JIVE	Nick Cannon Featuring R. Kelly
12	11	STUNT 101 G-UNIT/INTERSCOPE	G-Unit
13	13	WAT DA HOOK GON BE FO' REEL/UNIVERSAL/UMRG	Murphy Lee Featuring Jermaine Dupri
14	17	HOTEL FULL SURFACE/JRMG	Cassidy Featuring R. Kelly
15	16	MY BABY COLUMBIA/SUM	Bow Wow Featuring Jagged Edge
16	14	GANGSTA NATION HOO-BANGIN'/CAPITOL	Westside Connection Featuring Nate Dogg
17	18	RIGHT THURR DISTURBING THA PEACE/CAPITOL	Chingy
18	15	SUGA SUGA UNIVERSAL/UMRG	Baby Bash Featuring Frankie J
19	19	SPLASH WATERFALLS DISTURBING THA PEACE/DEF JAM SOUTH/UMRG	Ludacris
20	20	RUBBER BAND MAN GRAND HUSTLE/ATLANTIC	T.I.
21	22	IN MY LIFE CASH MONEY/UNIVERSAL/UMRG	Juvenile Featuring Mannie Fresh
22	24	DIRT OFF YOUR SHOULDER ROC-A-FELLA/DEF JAM/UMRG	Jay-Z
23	25	SHAKE THAT MONKEY SHORT/JIVE	Too Short Featuring Lil Jon & The East Side Boyz
24	21	THE SET UP SHADY/INTERSCOPE	Obie Trice Featuring Nate Dogg
25	23	DOWN FOR ME BAO BOY/UMRG	Loon Featuring Mario Winans

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 97 R&B/Hip-Hop and 56 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. © 2004, VNU Business Media, Inc. All rights reserved.



FROM LEFT: J-BOOG, ANTONIO BROWN, RAZ-B, PERSONAL ASSISTANT E SMOOTH AND LIL FIZZ: A NEW START

JANUARY 17  
2004

# Billboard TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	6	<b>ALICIA KEYS</b> J 55712/RMG (15.98/18.98)	<b>NUMBER 1</b> 5 Weeks At Number 1 The Diary Of Alicia Keys	1	50	47	49	9	<b>JA RULE</b> MURDER INC./DEF JAM 001577/IDJMG (8.98/12.98)	Blood In My Eye	1
2	3	2	4	<b>RUBEN STUDDARD</b> J 54639/RMG (12.98/18.98)	Soulful	2	51	34	29	4	<b>NICK CANNON</b> NICK/JIVE 48500/ZOMBA (18.98 CD)	Nick Cannon	15
3	4	6	8	<b>JAY-Z</b> ROC-A-FELLA/DEF JAM 001528*/IDJMG (8.98/12.98)	The Black Album	1	52	41	31	23	<b>MICHAEL MCDONALD</b> MOTOWN 000651/UMRG (12.98 CD)	Motown	23
4	2	3	16	<b>OUTKAST</b> ARISTA 50133* (22.98 CD)	Speakerboxxx/The Love Below	1	53	61	55	17	<b>CALVIN RICHARDSON</b> HOLLYWOOD 162351 (18.98 CD)	2:35 PM	8
5	5	—	2	<b>JUVENILE</b> CASH MONEY/UNIVERSAL 001718*/UMRG (12.98 CD)	Juve The Great	5	54	49	44	7	<b>AL GREEN</b> BLUE NOTE 93556* (18.98 CD)	I Can't Stop	9
6	6	8	8	<b>G-UNIT</b> G-UNIT 001593*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2	55	45	53	15	<b>MURPHY LEE</b> FD/REEL/UNIVERSAL 001132/UMRG (12.98 CD)	Da Skool Boy Presents Murphy's Law	5
7	10	9	4	<b>AVANT</b> MAGIC JOHNSON/GEFFEN 001567*/INTERSCOPE (8.98/12.98)	Private Room	4	56	60	46	5	<b>ELEPHANT MAN</b> VP/ATLANTIC 83681*/JAG (14.98 CD)	Good 2 Go	14
8	11	7	4	<b>MUSIQ</b> DEF SOUL 001616*/IDJMG (8.98/12.98)	soulstar	3	57	69	42	3	<b>DSGB DOWN SOUTH GEORGIA BOYS</b> UNIVERSAL 001541*/UMRG (12.98 CD) [M]	'Til Death Do Us Part	42
9	12	5	3	<b>MEMPHIS BLEEK</b> ROC-A-FELLA/DEF JAM 003220*/IDJMG (8.98/12.98)	M.A.D.E.	5	58	70	68	8	<b>TOO SHORT</b> SHORT/JIVE 53722/ZOMBA (18.98 CD)	Married To The Game	7
10	9	13	13	<b>LUDACRIS</b> DISTURBING THE PEACE/DEF JAM SOUTH 000930*/IDJMG (8.98/12.98)	Chicken*N*Beer	1	59	62	58	9	<b>ERYKAH BADU</b> MOTOWN 000739*/UMRG (12.98 CD)	World Wide Underground (EP)	2
11	15	10	4	<b>WESTSIDE CONNECTION</b> HOOD BANGIN' 24030*/CAPITOL (7.98/18.98)	Terrorist Threats	5	60	54	56	11	<b>MARQUES HOUSTON</b> T.U.G./ELEKTRA 62935/EEG (18.98 CD)	MH	5
12	16	4	3	<b>JOE</b> JIVE 53707/ZOMBA (18.98 CD)	And Then...	4	61	65	64	12	<b>ASHANTI</b> MURDER INC./DEF JAM 000143*/IDJMG (8.98/12.98)	Chapter II	1
13	13	11	4	<b>KELIS</b> STAR TRAK 52132*/ARISTA (12.98/18.98)	Tasty	7	62	63	59	4	<b>WILL DOWNING</b> GRP 000529/VG (12.98 CD)	Emotions	9
14	8	12	29	<b>BEYONCE</b> COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	63	71	54	3	<b>VARIOUS ARTISTS</b> DEF JAM 001614/IDJMG (12.98 CD)	The Source Presents Hip Hop Hits Vol. 7	46
15	14	14	9	<b>SOUNDTRACK</b> AMARU 001533*/INTERSCOPE (12.98 CD)	Tupac: Resurrection	3	64	64	66	11	<b>FLOETRY</b> S.D.L./DREAMWORKS 001438/INTERSCOPE (18.98 CD/OVD)	Floacism "Live"	11
16	17	—	2	<b>DAVID BANNER</b> SRC/UNIVERSAL 001720*/UMRG (12.98 CD)	MTA2: Baptized In Dirty Water	16	65	77	—	1	<b>THREE 6 MAFIA</b> HYPNOTIZE MINDS/COLUMBIA 90833/SONY MUSIC (18.98 EQ CD)	Da Unbreakables: Screwed & Chopped	65
17	18	17	25	<b>CHINGY</b> DISTURBING THE PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2	66	64	66	11	<b>EMINEM</b> WEB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98)	The Eminem Show	1
18	22	19	16	<b>R. KELLY</b> JIVE 55077/ZOMBA (18.98 CD)	The R. In R&B Collection: Volume One	2	67	82	77	5	<b>DWELE</b> VIRGIN 80919* (9.98 CD) [M]	Subject	20
19	20	15	4	<b>BIG TYMERS</b> CASH MONEY/UNIVERSAL 000815*/UMRG (12.98 CD)	Big Money Heavyweight	6	68	68	62	7	<b>BLACK EYED PEAS</b> A&M 000699/INTERSCOPE (12.98 CD)	Elephunk	23
20	21	—	2	<b>BRAVEHEARTS</b> ILL WILL/COLUMBIA 86712*/SONY MUSIC (12.98 EQ/18.98)	Bravehearted	20	69	57	69	14	<b>BAD BOY'S DA BAND</b> BAD BOY 001118*/UMRG (12.98 CD)	Too Hot For T.V.	1
21	26	22	6	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> BME 2378/TVT (11.98 CD/DVD)	Part II	7	70	83	78	7	<b>TIMBALAND &amp; MAGOO</b> BLACKGROUND/UNIVERSAL 001185*/UMRG (12.98 CD)	Under Construction Part II	16
22	7	—	2	<b>SOUNDTRACK</b> T.U.G./EPIC 90744/SONY MUSIC (18.98 EQ CD)	You Got Served	7	71	76	81	11	<b>LOON</b> BAD BOY 000892*/UMRG (12.98 CD)	Loon	2
23	33	33	15	<b>ANTHONY HAMILTON</b> SO SO DEF 52107/ARISTA (12.98 CD)	Comin' From Where I'm From	6	72	79	82	4	<b>JAHEIM</b> DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	3
24	19	16	9	<b>VARIOUS ARTISTS</b> COLUMBIA/UNIVERSAL/EMI/ZOMBA 90753/SONY MUSIC (18.98 EQ CD)	Now 14	11	73	72	65	8	<b>RONALD ISLEY/BURT BACHARACH</b> DREAMWORKS 001005/INTERSCOPE (18.98 CD)	Here I Am: Isley Meets Bacharach	22
25	30	27	47	<b>R. KELLY</b> JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1	74	66	57	11	<b>LUTHER VANDROSS</b> J 55711/RMG (18.98 CD)	Luther Vandross Live: Radio City Music Hall 2003	6
26	27	32	14	<b>YING YANG TWINS</b> CDLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	4	75	67	63	12	<b>JUSTIN TIMBERLAKE</b> JIVE 41823/ZOMBA (12.98/18.98)	Justified	2
27	23	20	4	<b>MISSY ELLIOTT</b> THE GOLD MIND/ELEKTRA 62905*/EEG (12.98/18.98)	This Is Not A Test!	3	76	88	76	13	<b>VICKIE WINANS</b> VERITY 43214/ZOMBA (11.98/18.98) [M]	Bringing It All Together	38
28	29	30	43	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	2	77	87	86	9	<b>FABOLOUS</b> DESERT STORM/ELEKTRA 62924*/EEG (16.98 CD)	More Street Dreams Pt. 2: The Mixtape	9
29	24	25	4	<b>NELLY</b> FD/REEL/UNIVERSAL 001655*/UMRG (8.98/12.98)	Da Derry Versions - The Reinvention	6	78	81	80	10	<b>SMOKIE NORFUL</b> EMI GOSPEL 20374 (9.98/18.98) [M]	I Need You Now	26
30	25	24	12	<b>JAGGED EDGE</b> COLUMBIA 87017/SONY MUSIC (12.98 EQ/18.98)	Hard	1	79	75	79	11	<b>MYA</b> A&M 000734/INTERSCOPE (12.98 CD)	Moodring	2
31	32	26	7	<b>MICHAEL JACKSON</b> MJJ/EPIC 88998/SONY MUSIC (12.98/18.98)	Number Ones	6	80	73	74	12	<b>MONICA</b> J 20031*/RMG (12.98/18.98)	After The Storm	2
32	37	45	20	<b>T.I.</b> GRAND HUSTLE/ATLANTIC 83650*/JAG (19.98/14.98)	Trap Muzik	2	81	74	67	13	<b>SOUNDTRACK</b> ELEKTRA 62925/EEG (18.98 CD)	Honey	47
33	46	34	4	<b>SOUNDTRACK</b> HOLLYWOOD 162396* (18.98 CD)	Love Don't Cost A Thing	22	82	80	70	14	<b>SMOKIE NORFUL</b> EMI GOSPEL 95086 (9.98 CD)	Smokie Norful: Limited Edition (EP)	24
34	28	23	31	<b>LUTHER VANDROSS</b> J 51885/RMG (12.98/18.98)	Dance With My Father	1	83	78	72	15	<b>SOUNDTRACK</b> BAD BOY 000718*/UMRG (8.98/12.98)	Bad Boys II	1
35	42	35	7	<b>112</b> BAD BOY/DEF SOUL 000927*/UMRG (8.98/12.98)	Hot & Wet	4	84	84	84	16	<b>DAVE HOLLISTER</b> GOODFELLAS/DREAMWORKS 001396/INTERSCOPE (18.98 CD)	Real Talk	23
36	36	38	49	<b>50 CENT</b> SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1	85	92	84	17	<b>R. KELLY</b> JIVE 53709/ZOMBA (19.98 OVD/CD)	The R. In R&B: The Video Collection	31
37	43	39	45	<b>KEM</b> MOTOWN 067156/UMRG (8.98/12.98) [M]	Kemistry	14	86	96	92	18	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> MIRROR IMAGE 01037/ICHIBAN (12.98 CD)	Certified Crunk	40
38	40	37	10	<b>GERALD LEVERT</b> ELEKTRA 62903/EEG (11.98/18.98)	Stroke Of Genius	1	87	89	91	19	<b>KINDRED THE FAMILY SOUL</b> HIDDEN BEACH/EPIC 86491/SONY MUSIC (13.98 EQ CD) [M]	Surrender To Love	29
39	58	48	1	<b>WYCLEF JEAN</b> YCLEF/J 55425*/RMG (12.98/18.98)	The Preacher's Son	5	88	89	91	20	<b>FLOETRY</b> DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	4
40	48	47	16	<b>DMX</b> RUFF RYDERS/DEF JAM 063389*/IDJMG (8.98/12.98)	Grand Champ	1	89	97	83	21	<b>JOSS STONE</b> S-CURVE 42234 (9.98 CD) [M]	The Soul Sessions (EP)	68
41	51	36	4	<b>VARIOUS ARTISTS</b> TVT 2500 (17.98 CD)	Crunk And Disorderly	25	90	90	95	22	<b>JS</b> DREAMWORKS 450332/INTERSCOPE (12.98 CD)	Ice Cream	11
42	53	51	1	<b>ARETHA FRANKLIN</b> ARISTA 50174 (18.98 CD)	So Damn Happy	11	91	95	93	23	<b>VARIOUS ARTISTS</b> STAR TRAK 51295*/ARISTA (11.98/18.98)	The Neptunes Present... Clones	1
43	38	41	1	<b>BABY BASH</b> UNIVERSAL 001258/UMRG (12.98 CD)	Tha Smokin' Nephew	32	92	91	96	24	<b>GINUWINE</b> EPIC 86960*/SONY MUSIC (12.98 EQ/18.98)	The Senior	1
44	56	61	19	<b>YOUNGBLOODZ</b> SO SO DEF 50155*/ARISTA (12.98/18.98)	Drankin' Patnaz	1	93	93	87	25	<b>DAVID BANNER</b> SRC/UNIVERSAL 000312*/UMRG (8.98/12.98)	Mississippi: The Album	1
45	31	28	20	<b>BOW WOW</b> COLUMBIA 87103/SONY MUSIC (11.98 EQ/18.98)	Bow Wow: Unleashed	4	94	93	87	26	<b>ANITA BAKER</b> ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29
46	44	18	3	<b>RAEKWON</b> ICE WATER/UNIVERSAL 001716*/UMRG (12.98 CD)	The Lex Diamond Story	18	95	85	75	27	<b>VARIOUS ARTISTS</b> ROC-A-FELLA/DEF JAM 001829*/IDJMG (12.98 CD)	The Roc Files Volume 1	75
47	52	50	60	<b>SEAN PAUL</b> VP/ATLANTIC 83620*/JAG (12.98/18.98)	Dutty Rock	4	96	94	90	28	<b>THE ISLEY BROTHERS FEATURING RONALD ISLEY</b> DREAMWORKS 450409/INTERSCOPE (12.98/18.98)	Body Kiss	1
48	55	60	15	<b>OBIE TRICE</b> SHADY 001105*/INTERSCOPE (12.98 CD)	Cheers	3	97	97	84	29	<b>2PAC</b> DEATH ROW 9530*/KDOCH (18.98 CD)	Nu-Mixx Klazzics	5
49	50	52	20	<b>MARY J. BLIGE</b> GEFFEN 000956*/INTERSCOPE (8.98/12.98)	Love & Life	1	98	98	88	30	<b>PROJECT PAT</b> HYPNOTIZE MINDS 3609/STREET LEVEL (13.98 CD)	The Appeal Mix Tape	37

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

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	6	<b>JAY-Z</b> FREZZE/ROC-A-FELLA 50040*/CAPITOL (8.98/12.98)	<b>NUMBER 1</b> 19 Weeks At Number 1 Reasonable Doubt	311	13	20	<b>MICHAEL JACKSON</b> ◆ <sup>26</sup> EPIC 66072/SONY MUSIC (12.98 EQ/18.98)	Thriller	281
2	3	<b>2PAC</b> ◆ <sup>3</sup> AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	263	14	—	<b>THE NOTORIOUS B.I.G.</b> ◆ <sup>10</sup> BAD BOY 273011*/UMRG (19.98/24.98)	Life After Death	307
3	2	<b>BOB MARLEY &amp; THE WAILERS</b> ◆ <sup>10</sup> TUFF GONG/ISLAND 548904/IDJMG (8.98/12.98)	Legend	374	15	22	<b>EMINEM</b> ◆ <sup>4</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	184
4	11	<b>EMINEM</b> ◆ <sup>8</sup> WEB/AFTERMATH 490629*/INTERSCOPE (8.98/12.98)	The Marshall Mathers LP	150	16	—	<b>LAURYN HILL</b> ◆ <sup>8</sup> RUFFHOUSE/COLUMBIA 69035*/SONY MUSIC (11.98 EQ/17.98)	The Miseducation Of Lauryn Hill	145
5	9	<b>2PAC</b> ◆ <sup>3</sup> DEATH ROW 63008*/KDOCH (12.98/24.98)	All Eyez On Me	404	17	—	<b>JAY-Z</b> ◆ <sup>2</sup> ROC-A-FELLA/DEF JAM 586396*/IDJMG (12.98/18.98)	The Blueprint	60
6	13	<b>BONE THUGS-N-HARMONY</b> ◆ <sup>4</sup> RUTHLESS/EPIC 69443*/SONY MUSIC (10.98 EQ/15.98)	E. 1999 Eternal	304	18	—	<b>CHAKA KHAN</b> REPRISE 45865/WARNER BROS. (7.98/11.98)	Epiphany: The Best Of Chaka Khan Volume One	26
7	18	<b>THE NOTORIOUS B.I.G.</b> ◆ <sup>4</sup> BAD BOY 273000*/UMRG (11.98/18.98)	Ready To Die	424	19	—	<b>JAGGED EDGE</b> ◆ <sup>2</sup> SO SO DEF/COLUMBIA/SONY MUSIC (12.98 EQ/18.98)	J.E. Heartbreak	86
8	4	<b>ALICIA KEYS</b> ◆ <sup>8</sup> J 20002/RMG (12.98/18.98)	Songs In A Minor	74	20	—	<b>MARY J. BLIGE</b> ◆ <sup>3</sup> MCA 111156* (12.98/18.98)	My Life	197
9	8	<b>AL GREEN</b> ◆ <sup>4</sup> HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	450	21	—	<b>SADE</b> ◆ <sup>1</sup> EPIC 85287/SONY MUSIC (12.98 EQ/18.98)	The Best Of Sade	406
10	19	<b>TWISTA</b> ◆ <sup>1</sup> CREATOR'S WAY/ATLANTIC 92757*/JAG (11.98/17.98) [M]	Adrenaline Rush	142	22	—	<b>MARY J. BLIGE</b> ◆ <sup>3</sup> UPTOWN 110681/MCA (16.98/11.98)	What's The 411?	188
11	—	<b>MAKAVELI</b> ◆ <sup>1</sup> DEATH ROW 63012*/KDOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	287	23	—	<b>NAS</b> ◆ <sup>1</sup> ILL WILL/COLUMBIA 85736*/SONY MUSIC (12.98 EQ/18.98)	Stillmatic	43
12	—	<b>JAHEIM</b> ◆ <sup>1</sup> DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	143	24	—	<b>R. KELLY</b> ◆ <sup>4</sup> JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	123
					25	25	<b>NAS</b> ◆ <sup>1</sup> COLUMBIA 57584*/SONY MUSIC (7.98 EQ/11.98)	Illmatic	87

◆ Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ◆ Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ◆ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ◆ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JANUARY 17  
2004

# Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	12	<b>You Don't Know My Name</b>	ALICIA KEYS (J/RMG)	26	25	9	<b>Not Today</b>	MARY J. BLIGE FEAT. EVE (Geffen/Interscope)	51	65	3	<b>Encore</b>	JAY-Z (Roc-A-Fella/Def Jam/JMG)
2	2	19	<b>The Way You Move</b>	OUTKAST FEAT. SLEEPY BROWN (Arista)	27	24	21	<b>Wat Da Hook Gon Be</b>	MURPHY LEE (FO: Reel/Universal/UMRG)	52	53	1	<b>Freak-A-Leek</b>	PETEY PABLO (J/IVE)
3	3	23	<b>Walked Outta Heaven</b>	JAGGED EDGE (Columbia/SUM)	28	27	25	<b>Clubbin'</b>	MARQUES HOUSTON (T.U.G./Elektra/VEEG)	53	52	1	<b>I'll Be Around</b>	CEE-LO FEAT. TIMBALAND (Arista)
4	4	10	<b>Slow Jamz</b>	TWISTA (Atlantic)	29	30	9	<b>Rubber Band Man</b>	T.I. (Grand Hustle/Anti-)	54	51	1	<b>Quick To Back Down</b>	BRAVEHEARTS (Lil'Willy/Columbia/SUM)
5	5	20	<b>Milkshake</b>	KELIS (Star Trak/Arista)	30	32	29	<b>Baby Boy</b>	BEYONCÉ FEAT. SEAN PAUL (Columbia/SUM)	55	59	3	<b>No Better Love</b>	YOUNG GUNZ FEAT. RELL (Roc-A-Fella/Def Jam/JMG)
6	7	41	<b>Step In The Name Of Love</b>	R. KELLY (J/IVE)	31	38	26	<b>Rain On Me</b>	ASHANTI (Murder Inc./Def Jam/JMG)	56	54	1	<b>Them Jeans</b>	MASTER P (New No Limit/Koch)
7	6	24	<b>Read Your Mind</b>	AVANT (Magic Johnson/Geffen)	32	31	6	<b>Badaboom</b>	B2K FEAT. FABOLOUS (T.U.G./Epic/SUM)	57	57	13	<b>Touched A Dream</b>	R. KELLY (J/IVE)
8	8	11	<b>Me, Myself And I</b>	BEYONCÉ (Columbia/SUM)	33	28	14	<b>Gangsta Nation</b>	WESTSIDE CONNECTION (Hoo-Bangin'/Capitol)	58	55	7	<b>Think About You</b>	LUTHER VAN DROSS (J/RMG)
9	9	11	<b>Change Clothes</b>	JAY-Z (Roc-A-Fella/Def Jam/JMG)	34	37	39	<b>Right Thurr</b>	CHINGY (Disturbing Tha Peace/Capitol)	59	69	2	<b>Tipsy</b>	J-KWON (So So Def/Arista)
10	10	30	<b>Damn!</b>	YOUNGBLOODZ FEAT. LIL JON (So So Def/Arista)	35	42	18	<b>U Got That Love (Call It A Night)</b>	GERALD LEVERT (Elektra/VEEG)	60	61	15	<b>Clap Back</b>	JA RULE (Murder Inc./Def Jam/JMG)
11	11	10	<b>Hey Ya!</b>	OUTKAST (Arista)	36	35	1	<b>Hotel</b>	CASSIY FEAT. R. KELLY (Full Surface/J/RMG)	61	70	14	<b>Wonderful</b>	ARETHA FRANKLIN (Arista)
12	12	23	<b>Stand Up</b>	LUDACRIS (Disturbing Tha Peace/Def Jam South/UMRG)	37	48	40	<b>Love Calls</b>	KEM (KEMISTRY/Motown/UMRG)	62	62	1	<b>Backlight</b>	JAHEIM (Divine Mill/Warner Bros.)
13	13	9	<b>Through The Wire</b>	KANYE WEST (Roc-A-Fella/Def Jam/JMG)	38	40	6	<b>In My Life</b>	JUNELLE FEAT. MANNIE FRESH (Cash Money/Universal/UMRG)	63	64	1	<b>Dude</b>	BEENIE MAN (Shocking Vibes/Virgin)
14	15	16	<b>Stunt 101</b>	G-UNIT (G-Unit/Interscope)	39	33	40	<b>Come Over</b>	AALIYAH (Blackground/Universal/UMRG)	64	60	1	<b>Love Angel</b>	J.S. (DreamWorks)
15	16	16	<b>Salt Shaker</b>	YING YANG TWINS (Collipark/TVT)	40	34	16	<b>Down For Me</b>	LOON FEAT. MARIO WINANS (Bad Boy/UMRG)	65	58	1	<b>One More Chance</b>	MICHAEL JACKSON (Epic/SUM)
16	14	15	<b>Runnin' (Dying To Live)</b>	TUPAC FEAT. THE NOTORIOUS B.I.G. (Amaru/Interscope)	41	45	6	<b>Dirt Off Your Shoulder</b>	JAY-Z (Roc-A-Fella/Def Jam/JMG)	66	67	2	<b>One Call Away</b>	CHINGY (Disturbing Tha Peace/Capitol)
17	18	17	<b>More &amp; More</b>	JOE (J/IVE)	42	36	8	<b>Pop That Booty</b>	MARQUES HOUSTON (T.U.G./Elektra/VEEG)	67	56	7	<b>Wanna Get 2 Know U</b>	G-UNIT FEAT. JOE (G-Unit/Interscope)
18	20	41	<b>Get Low</b>	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	43	43	20	<b>Knock Knock</b>	MONICA (J/RMG)	68	66	3	<b>Signal De Plane</b>	ELEPHANT MAN (VP/Anti-)
19	19	5	<b>Sorry 2004</b>	RUBEN STUDDARD (J/RMG)	44	49	10	<b>Neva Eva</b>	TRILLVILLE (BME/Reprise/Warner Bros.)	69	68	6	<b>Back In The Day (Puff)</b>	ERYKAH BADU (Motown/UMRG)
20	29	3	<b>Yeah</b>	USHER (Arista)	45	39	16	<b>Love You More</b>	GINUWINE (Epic/SUM)	70	—	1	<b>Ride Wit U</b>	JOE FEAT. G-UNIT (J/IVE)
21	17	12	<b>My Baby</b>	BOB WOVW FEAT. JAGGED EDGE (Columbia/SUM)	46	44	8	<b>Gangsta Girl</b>	BIG TYMERS FEAT. R. KELLY (Cash Money/Universal/UMRG)	71	63	4	<b>Diamond In Da Ruff</b>	JAHEIM (Divine Mill/Warner Bros.)
22	21	20	<b>Holidae In</b>	CHINGY (Disturbing Tha Peace/Capitol)	47	46	13	<b>Pass That Dutch</b>	MISSY ELLIOTT (The Gold Mind/Elektra/VEEG)	72	72	11	<b>A Million Ways</b>	WILL OWNING (GRP/erve)
23	22	14	<b>Fortnight</b>	MUSIQ (Def Soul/JMG)	48	50	4	<b>I'm Still In Love With You</b>	SEAN PAUL FEAT. SASHA (VP/Anti-)	73	71	5	<b>She Is</b>	CARL THOMAS FEAT. LL COOL J (Bad Boy/UMRG)
24	26	7	<b>Splash Waterfalls</b>	LUDACRIS (Disturbing Tha Peace/Def Jam South/UMRG)	49	41	9	<b>The Set Up</b>	OBIE TRICE FEAT. NATE DOGG (Shaov/Interscope)	74	—	2	<b>Smile</b>	G-UNIT (G-Unit/Interscope)
25	23	14	<b>Gigolo</b>	NICK CANNON FEAT. R. KELLY (Nick/J/IVE)	50	47	11	<b>Fallen</b>	MYA (A&M/Interscope)	75	—	1	<b>Head Bussa</b>	LIL SCRAPPY (BME/Reprise/Warner Bros.)

Records with the greatest impressions increase. © 2004, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 142 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

# Music R&B/Hip-Hop

## Crystal-Ball View Of Grammy Night

It's almost that time of year again: Grammy time! So, I'm getting out my crystal ball to tell you who will take home statuettes in the rap categories.

First up, best female rap solo performance.

Unfortunately, this category is often the weakest in terms of talent.

With a lack of female MCs making music, the same artists are often lauded for sub-par work. That said, on with my predictions.

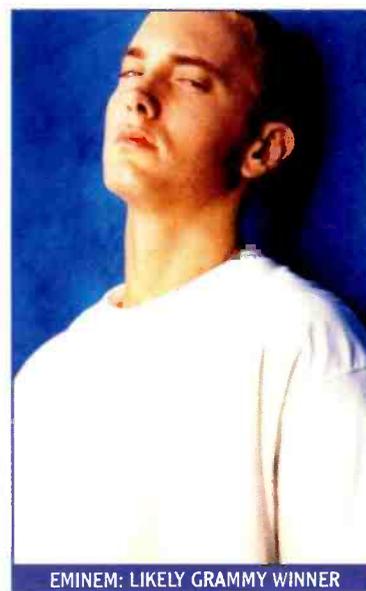
Who should win: "Work It," **Missy Elliott** (Gold Mind/

Elektra Entertainment Group). This should be a slam dunk for Elliott, who will likely win more than one Grammy this year.

Who will win: Missy Elliott.

For best male rap solo performance, there were a few surprises, including nominations for **Joe Budden** and **Sean Paul**.

Who should win: "Lose Yourself," **Eminem** (Shady/Interscope Records). Serving as the lead single to his "8 Mile" soundtrack, "Lose Yourself" was one of the best-written songs in any genre this year.



EMINEM: LIKELY GRAMMY WINNER

Who will win: "In Da Club," **50 Cent** (Shady/Aftermath/Interscope Records). Everyone's favorite thug will likely scoop his label chief in this category, as he had everyone "partying like it was their birthday" last year.

This year's best rap performance by a duo or group nominations had me scratching my head. Where was a nod for **Lil Jon & the East Side Boyz's** crunk anthem "Get Low"?

Who should win: An un-nomi-

nated Lil Jon & the East Side Boyz featuring **Ying Yang Twins** for "Get Low."

Who will win: "Gossip Folks," **Missy Elliott** Featuring **Ludacris** (Gold Mind/Elektra Entertainment Group). It's the best nominated song in the bunch.

I always find the best rap/sung

## Beats & Rhymes™

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collaboration category to be an interesting one. What's more important—the lyric or the melody?

Who should win: "Crazy in Love," **Beyoncé** Featuring **Jay-Z** (Columbia Records/Music World Music). Truly offering the best of both worlds, "Crazy in Love" is what this category is all about.

Who will win: Beyoncé Featur-

ing Jay-Z.

Best rap song may be the easiest pick of the lot.

Who should win: "Lose Yourself," **J. Bass, M. Mathers & L. Resto**, songwriters (performer: Eminem), Shady/Interscope Records. Publisher: Eight Mile Style. Again, Eminem shows why he's considered one of hip-hop's best lyricists, with this semi-autobiographical narrative.

Who will win: Eminem's "Lose Yourself."

On the other hand, best rap album may be the most difficult rap category to predict.

Who should win: "Speakerboxxx/The Love Below," **OutKast** (Arista Records). As I've said in a previous column, this is the best album released in 2003.

Who will win: A tough call.

While OutKast is the critics' darling, 50 Cent's "Get Rich or Die Tryin'" may have the industry vote. In the end, I think **André 3000** and **Big Boi** will win out over 50.

**FINAL FOUR:** In addition to nods in the rap categories, many hip-hop artists are nominated in major categories like best new artist, song of the year, record of the year and album of the year.

It wouldn't surprise this writer if hip-hop swept all four categories this year. Good luck to all!

Rashaun Hall is R&B editor of *Airplay Monitor*.

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

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	12	<b>F**k It (I Don't Want You Back)</b>	EAMON (J/IVE)	26	37	35	<b>Miss You</b>	AALIYAH (Blackground/Universal/UMRG)	51	—	3	<b>Come Get Some</b>	TLC (Arista)
2	2	10	<b>Me, Myself And I</b>	BEYONCÉ (Columbia/SUM)	27	46	20	<b>Stand Up</b>	LUDACRIS (Disturbing Tha Peace/Def Jam South/UMRG)	52	75	24	<b>Damn!</b>	YOUNGBLOODZ FEAT. LIL JON (So So Def/Arista)
3	3	7	<b>One More Chance</b>	MICHAEL JACKSON (Epic/SUM)	28	61	8	<b>Splash Waterfalls</b>	LUDACRIS (Disturbing Tha Peace/Def Jam South/UMRG)	53	21	11	<b>Gangsta Girl</b>	BIG TYMERS FEAT. R. KELLY (Cash Money/Universal/UMRG)
4	5	17	<b>The Way You Move/Hey Ya!</b>	OUTKAST FEAT. SLEEPY BROWN (Arista)	29	15	8	<b>Quick To Back Down</b>	BRAVEHEARTS (Lil'Willy/Columbia/SUM)	54	25	1	<b>Slow Jamz</b>	TWISTA (Atlantic)
5	4	14	<b>Read Your Mind</b>	AVANT (Magic Johnson/Geffen)	30	39	10	<b>Immaculate</b>	SURVIVALIST (SLAVE)	55	—	12	<b>Flava In Ya Ear</b>	CRAIG MACK (Bad Boy/Arista)
6	7	19	<b>Milkshake</b>	KELIS (Star Trak/Arista)	31	36	11	<b>Runnin' (Dying To Live)</b>	TUPAC FEAT. THE NOTORIOUS B.I.G. (Amaru/Interscope)	56	24	13	<b>Never Leave You - Uh Ooh, Uh Oooh!</b>	LUMIDEE (Universal/UMRG)
7	13	11	<b>Stand Up In It</b>	THEODIS EALEY (IFGAM)	32	—	4	<b>Learn Chinese</b>	JIN FEAT. WYCLEF JEAN (Ruff Ryders/Virgin)	57	—	1	<b>Wat Da Hook Gon Be</b>	MURPHY LEE (FO: Reel/Universal/UMRG)
8	20	13	<b>Stunt 101</b>	G-UNIT (G-Unit/Interscope)	33	43	5	<b>I'll Be Around</b>	CEE-LO FEAT. TIMBALAND (Arista)	58	16	30	<b>Girlfriend</b>	B2K (T.U.G./Epic/SUM)
9	21	10	<b>Pass That Dutch</b>	MISSY ELLIOTT (The Gold Mind/Elektra/VEEG)	34	48	25	<b>Officially Missing You</b>	TAMIA (Elektra/VEEG)	59	41	13	<b>Thoia Thoin</b>	R. KELLY (J/IVE)
10	8	9	<b>Neva Eva</b>	TRILLVILLE (BME/Reprise/Warner Bros.)	35	45	12	<b>Hotel</b>	CASSIY FEAT. R. KELLY (Full Surface/J/RMG)	60	—	14	<b>Party To Damascus</b>	WYCLEF JEAN FEAT. MISSY ELLIOTT (YCLEF/J/RMG)
11	6	21	<b>Walked Outta Heaven</b>	JAGGED EDGE (Columbia/SUM)	36	66	4	<b>Gangstaz Roll</b>	MOBB DEEP (Violator/J/IVE)	61	51	1	<b>Iz U</b>	NELLY (FO: Reel/Universal/UMRG)
12	14	12	<b>Head Bussa</b>	LIL SCRAPPY (BME/Reprise/Warner Bros.)	37	38	8	<b>No, No, No</b>	JAE MILLZ (Wanna Blow/Reprise/Warner Bros.)	62	72	19	<b>I Love You</b>	ORU HILL (Def Soul/JMG)
13	18	8	<b>Change Clothes</b>	JAY-Z (Roc-A-Fella/Def Jam/JMG)	38	—	1	<b>Glorious</b>	MICRANOTS (Rhymesayers Entertainment/Fat Beats)	63	52	7	<b>Gangsta Nation</b>	WESTSIDE CONNECTION (Hoo-Bangin'/Capitol)
14	10	8	<b>Fallen</b>	MYA (A&M/Interscope)	39	32	4	<b>Up Against All Odds</b>	TARRALYN RAMSEY (Casablanca/UMRG)	64	—	6	<b>Make U Mine</b>	FABOLOUS FEAT. MIKE SHOREY (Desert Storm/Elektra/VEEG)
15	56	11	<b>Look Ya</b>	POP SHOP (GO GETTA)	40	26	18	<b>Let's Get Down</b>	BOB WOVW FEAT. BABY (Columbia/SUM)	65	—	19	<b>21 Questions</b>	50 CENT (Shady/Aftermath/Interscope)
16	9	30	<b>Frontin'</b>	PHARRELL FEAT. JAY-Z (Star Trak/Arista)	41	59	5	<b>Badaboom</b>	B2K FEAT. FABOLOUS (T.U.G./Epic/SUM)	66	70	18	<b>Crazy In Love</b>	BEYONCÉ FEAT. JAY-Z (Columbia/SUM)
17	19	11	<b>I'm Still In Love With You</b>	SEAN PAUL FEAT. SASHA (VP/Anti-)	42	53	9	<b>Thug Luv</b>	LIL KIM FEAT. TWISTA (Queen Bee/Anti-)	67	—	19	<b>They Reminisce Over You (T.R.O.Y.)</b>	PETE ROCK & C.L. SMOOTH (Elektra/VEEG)
18	23	4	<b>In My Life</b>	JUNELLE FEAT. MANNIE FRESH (Cash Money/Universal/UMRG)	43	44	12	<b>Fortnight</b>	MUSIQ (Def Soul/JMG)	68	62	4	<b>It's All Real</b>	PITCH BLACK (TraVoi/Motown/UMRG)
19	11	37	<b>Get Low</b>	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	44	41	11	<b>Salt Shaker</b>	YING YANG TWINS (Collipark/TVT)	69	—	13	<b>Hot &amp; Wet</b>	112 FEAT. LUDACRIS (Bad Boy/Def Soul/JMG)
20	17	22	<b>Step In The Name Of Love</b>	R. KELLY (J/IVE)	45	33	11	<b>Gots Ta Be</b>	B2K (T.U.G./Epic/SUM)	70	—	1	<b>Throw It Up Remix</b>	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
21	—	9	<b>So Whassup</b>	JONELL FEAT. REDMAN (Def Soul/JMG)	46	—	35	<b>Get Busy</b>	SEAN PAUL (VP/Anti-)	71	—	1	<b>Tipsy</b>	J-KWON (So So Def/Arista)
22	22	14	<b>Through The Wire</b>	KANYE WEST (Roc-A-Fella/Def Jam/JMG)	47	—	6	<b>Dude</b>	BEENIE MAN (Shocking Vibes/Virgin)	72	—	2	<b>Whoomp! (There It Is)</b>	FUNNY CLUB FEAT. TAG TEAM (Life/DM)
23	12	19	<b>Calling All Girls</b>	ATL (NoDontTime/Epic/SUM)	48	34	13	<b>Clap Back/The Crown</b>	JA RULE (Murder Inc./Def Jam/JMG)	73	—	44	<b>Throw Up</b>	RACKET CITY (447/LandSpeed)
24	29	18	<b>Holidae In</b>	CHINGY (Disturbing Tha Peace/Capitol)	49	—	21	<b>Love At 1st Sight</b>	MARY J. BLIGE FEAT. METHOD MAN (Geffen)	74	—	29	<b>Juicy/Unbelievable</b>	THE NOTORIOUS B.I.G. (Bad Boy/Arista)
25	54	8	<b>Pop That Booty</b>	MARQUES HOUSTON (T.U.G./Elektra/VEEG)	50	35	9	<b>Leave It All Behind</b>	SUNNY VALENTINE (Dunedin Ratz/Camp David)	75	28	20	<b>Hell Yeah</b>	GINUWINE FEAT. BABY (Epic/SUM)

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# Billboard HOT LATIN TRACKS

JANUARY 17 2004

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	2	16	<b>MIENTES TAN BIEN</b> A. BAQUEIRO, SIN BANDERA (I. GARCIA)	<b>Sin Bandera</b> SONY DISCOS	1
<span style="font-size: 2em;">👑</span> <b>NUMBER 1</b> <span style="font-size: 2em;">👑</span> <span style="float: right;">8 Weeks At Number 1</span>						
2	7	7	28	<b>ANTES</b> S. KRYS, J. SOMEILLAN (O. BERMUDEZ)	<b>Obie Bermudez</b> EMI LATIN	1
3	2	4	20	<b>NOMAS POR TU CULPA</b> LOS HURACANES DEL NORTE (S. SERNA DEL RIO)	<b>Los Huracanes Del Norte</b> UNIVISION	2
4	3	1	9	<b>ME CANSE DE TI</b> S. KRYS, J. SOMEILLAN (O. BERMUDEZ, G. MARCO)	<b>Obie Bermudez</b> EMI LATIN	1
5	6	6	15	<b>MAS QUE TU AMIGO</b> M.A. SOLIS, H. PATRON, R. PEREZ (M.A. SOLIS)	<b>Marco Antonio Solis</b> FONOVISA	5
6	5	10	19	<b>AVE CAUTIVA</b> J. GUILLEN (R. GONZALEZ MORA)	<b>Conjunto Primavera</b> FONOVISA	5
7	4	3	14	<b>QUIEN TE DIJO ESO?</b> R. PEREZ (I. FONSI, C. BRANTI)	<b>Luis Fonsi</b> UNIVERSAL LATIN	3
8	11	8	15	<b>LA PAGA</b> G. SANTAOLALLA, JUANES (JUANES)	<b>Juanes</b> SURCO / UNIVERSAL LATIN	5
9	9	5	8	<b>TE LLAME</b> R. PEREZ, R. LIVI (R. LIVI, R. PEREZ)	<b>Cristian</b> ARIOLA / BMG LATIN	5
10	8	12	14	<b>LAGRIMAS DE CRISTAL</b> J. L. TERRAZAS (HARRIS)	<b>Grupo Montez De Durango</b> DISA	8
11	20	19	22	<b>HOY</b> G. ESTEFAN, E. ESTEFAN JR., S. KRYS (G. MARCO)	<b>Gloria Estefan</b> EPIC / SONY DISCOS	1
12	13	11	18	<b>TE NECESITO</b> L. MIGUEL (J. L. GUERRA)	<b>Luis Miguel</b> WARNER LATINA	1
13	16	15	17	<b>QUIERO PERDERME EN TU CUERPO</b> K. SANTANDER, B. OSSA (K. SANTANDER)	<b>David Bisbal</b> VALE / UNIVERSAL LATIN	6
14	17	16	9	<b>CUIDARTE EL ALMA</b> L. FOCHDA (M. DURANDEAU, C. ZALLES)	<b>Chayanne</b> SONY DISCOS	14
15	15	9	13	<b>TE LLEVARE AL CIELO</b> FHER, A. GONZALEZ (FHER)	<b>Mana</b> WARNER LATINA	7
16	18	18	25	<b>UN SIGLO SIN TI</b> R. L. TOLEDO (F. DE VITA)	<b>Chayanne</b> SONY DISCOS	1
17	14	13	14	<b>ROSAS</b> N. WALKER, LA OREJA DE VAN GOGH (A. MONTERO, X. SAN MARTIN, P. BENEGAS, A. FUENTES, H. GARDE)	<b>La Oreja De Van Gogh</b> SONY DISCOS	9
18	25	21	13	<b>INOCENTE DE TI</b> G. FARIAS (J. GABRIEL)	<b>Juan Gabriel</b> ARIOLA / BMG LATIN	11
19	19	17	11	<b>SI NO ME AMAS</b> D. WARNER, L. LEVIN (I. FONSI, C. BRANTI)	<b>Ednita Nazario</b> SONY DISCOS	15
20	10	14	15	<b>QUE TE RUEGUE QUIEN TE QUIERA</b> A. LIZARRAGA, J. LIZARRAGA (O. ALVAREZ)	<b>Banda El Recodo</b> FONOVISA	10
21	23	26	9	<b>ADICTO</b> E. IGLESIAS, C. SORINKIN (E. IGLESIAS, P. BARRY, M. TAYLOR)	<b>Enrique Iglesias</b> INTERSCOPE / UNIVERSAL LATIN	21
22	21	20	8	<b>SOY UN NOVATO</b> R. MUNOZ, R. MARTINEZ (I. PADILLA)	<b>Intocable</b> EMI LATIN	20
23	22	22	4	<b>Y TODO QUEDA EN NADA</b> ESTEFANO (ESTEFANO, J. REYES)	<b>Ricky Martin</b> SONY DISCOS	22
24	27	40	3	<b>CERCA DE TI</b> S. MORALES (T. SODI, S. MORALES, O. SIEGEL, G. DI MARCO)	<b>Thalia</b> VIRGIN / EMI LATIN	24
25	24	24	8	<b>A FUEGO LENTO</b> K. SANTANDER, J. L. ARROYAVE (G. SANTANDER, J. L. ARROYAVE)	<b>Jennifer Pena</b> UNIVISION	21
26	29	23	5	<b>REGALAME LA SILLA DONDE TE ESPERE</b> A. SANZ, L. PEREZ (A. SANZ)	<b>Alejandro Sanz</b> WARNER LATINA	23
27	26	25	15	<b>EN REALIDAD</b> P. CABRERA (M. R. DIAZ)	<b>Jorge Luis Cabrera</b> DISA	25
28	28	28	6	<b>ENAMORADA</b> J. GAVIRIA, B. OSSA, F. TOBON (J. GAVIRIA, B. OSSA, F. TOBON)	<b>Noelia</b> FONOVISA	28
29	33	31	12	<b>MI GENTE</b> A. B. QUINTANILLA III (A. B. QUINTANILLA III, A. SIERRA, J. YAMAGUCHI, R. PACHECO, J. POREE, L. G. RALDO, N. SEROUSSI)	<b>A.B. Quintanilla III &amp; Kumbia Kings Feat. Ozomatli</b> EMI LATIN	28
30	31	36	5	<b>AMOR DESCARADO</b> M. QUINTERO LARA, B. FELIX (M. QUINTERO LARA, A. SLESYNGER, A. PENAI)	<b>Los Tucanes De Tijuana</b> UNIVERSAL LATIN	30
31	30	30	15	<b>TE RETO A QUE ME OLVIDES</b> J. PRECIADO (C. RAZO)	<b>Julio Preciado Y Su Banda Perla Del Pacifico</b> RCA / BMG LATIN	30
32	36	37	21	<b>NO HACE FALTA</b> E. ESTEFAN JR., R. BARLOW (E. ESTEFAN JR., R. BARLOW, N. TOVAR)	<b>Cristian</b> ARIOLA / BMG LATIN	6
<span style="font-size: 2em;">🔊</span> <b>GREATEST GAINER</b> <span style="font-size: 2em;">🔊</span>						
33	49	—	6	<b>LOCA CONMIGO</b> R. CAMASTA (W. BRAZOBAN)	<b>Los Toros Band</b> UNIVERSAL LATIN	33
34	12	32	4	<b>EL AÑO VIEJO</b> B. SILVETTI (C. SALCEDO)	<b>Celia Cruz</b> SONY DISCOS	12
35	42	45	6	<b>A PIERNA SUELTA</b> P. AGUILAR (M. URIETA)	<b>Pepe Aguilar</b> UNIVISION	35
36	37	34	9	<b>ME VOY A IR</b> J. A. LEDEZMA (I. ENRIQUE)	<b>El Coyote Y Su Banda Tierra Santa</b> EMI LATIN	31
37	38	29	13	<b>MI LIBERTAD</b> R. SANCHEZ (P. AZEAL, E. CARRIZO)	<b>Jerry Rivera</b> ARIOLA / BMG LATIN	20
38	32	27	13	<b>YA NO ME DUELE</b> R. PEREZ, R. LIVI (R. LIVI, R. PEREZ)	<b>Victoria</b> MEGAMUSIC / UNIVERSAL LATIN	17
39	40	46	9	<b>AQUI EN CORTITO</b> LOS RIELEROS DEL NORTE (R. VILARREAL)	<b>Los Rieleros Del Norte</b> FONOVISA	29
40	RE-ENTRY	3	3	<b>QUITEMONOS LA ROPA</b> R. SANCHEZ (ESTEFANO, J. REYES)	<b>NG2</b> SONY DISCOS	35
41	35	39	4	<b>MAS TERCO QUE UNA MULA</b> G. LIZARRAGA (I. CABRERA)	<b>German Lizarraga</b> DISA	35
42	44	33	17	<b>CAUSAME LA MUERTE</b> LOS TIGRES DEL NORTE (J. MEZA)	<b>Los Tigres Del Norte</b> FONOVISA	16
<span style="font-size: 2em;">🎵</span> <b>HOT SHOT DEBUT</b> <span style="font-size: 2em;">🎵</span>						
43	NEW	1	1	<b>ENAMORAME</b> R. SANCHEZ (R. SANCHEZ, L. POLICALPE)	<b>Papi Sanchez</b> J&N	43
44	45	—	2	<b>ESTOY ENAMORADA</b> MUSIDEAS (P. GARZA, J. RAZO)	<b>Yolanda Perez</b> FONOVISA	44
45	RE-ENTRY	16	16	<b>UN AMOR PARA LA HISTORIA</b> A. JAEH (Y. HENRIQUEZ)	<b>Gilberto Santa Rosa</b> SONY DISCOS	24
46	43	43	5	<b>SENTIMENTAL</b> J. SEBASTIAN (J. SEBASTIAN)	<b>Joan Sebastian</b> MUSART / BALBOA	43
47	47	—	17	<b>PARA MORIR IGUALES</b> N. SERRANO FLORES, E. MORALES (J. A. JIMENEZ)	<b>Nico Flores Y Su Banda Puro Mazatlan</b> RCA / BMG LATIN	26
48	RE-ENTRY	3	3	<b>UN TE AMO</b> L. MIGUEL (A. MANZANERO)	<b>Luis Miguel</b> WARNER LATINA	44
49	39	49	19	<b>ME CANSE DE MORIR POR TU AMOR</b> L. E. PAVAN, M. SANCHEZ (M. MASS)	<b>Adan Chalino Sanchez</b> UNIVISION	18
50	46	42	3	<b>DONDE CORRE LA SANGRE</b> E. ESTEFAN JR., A. PENA (N. TOVAR)	<b>Shalim</b> CRESCENT MOON / SONY DISCOS	42

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 100 stations (39 Latin Pop, 16 Tropical, 55 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 IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	<b>MIENTES TAN BIEN</b> SONY DISCOS	SIN BANDERA	21	19	<b>ENAMORADA</b> FONOVISA	NOELIA
2	2	<b>QUIEN TE DIJO ESO?</b> UNIVERSAL LATIN	LUIS FONSI	22	20	<b>A FUEGO LENTO</b> UNIVISION	JENNIFER PENA
3	3	<b>ME CANSE DE TI</b> EMI LATIN	OBIE BERMUDEZ	23	24	<b>NO HACE FALTA</b> ARIOLA / BMG LATIN	CRISTIAN
4	4	<b>TE LLAME</b> ARIOLA / BMG LATIN	CRISTIAN	24	27	<b>UN AMOR PARA LA HISTORIA</b> SONY DISCOS	GILBERTO SANTA ROSA
5	5	<b>LA PAGA</b> SURCO / UNIVERSAL LATIN	JUANES	25	30	<b>UN TE AMO</b> WARNER LATINA	LUIS MIGUEL
6	7	<b>ANTES</b> EMI LATIN	OBIE BERMUDEZ	26	25	<b>DONDE CORRE LA SANGRE</b> CRESCENT MOON / SONY DISCOS	SHALIM
7	10	<b>QUIERO PERDERME EN TU CUERPO</b> VALE / UNIVERSAL LATIN	DAVID BISBAL	27	26	<b>CORAZON DE PAPEL</b> SONY DISCOS	JULIO IGLESIAS
8	11	<b>CUIDARTE EL ALMA</b> SONY DISCOS	CHAYANNE	28	28	<b>HASTA QUE ME OLVIDE DE TI</b> RPE / UNIVISION	AREA 305
9	9	<b>TE NECESITO</b> WARNER LATINA	LUIS MIGUEL	29	29	<b>SOLO POR TI</b> EMI LATIN	SORAYA
10	6	<b>ROSAS</b> SONY DISCOS	LA OREJA DE VAN GOGH	30	32	<b>YA NO ME DUELE</b> MEGAMUSIC / UNIVERSAL LATIN	VICTORIA
11	12	<b>SI NO ME AMAS</b> SONY DISCOS	EDNITA NAZARIO	31	31	<b>EN EL SILENCIO NEGRO DE LA NOCHE</b> ARIOLA / BMG LATIN	ALEXANDRE PIRES
12	8	<b>TE LLEVARE AL CIELO</b> WARNER LATINA	MANA	32	22	<b>EL AÑO VIEJO</b> SONY DISCOS	CELIA CRUZ
13	13	<b>UN SIGLO SIN TI</b> SONY DISCOS	CHAYANNE	33	36	<b>MI LIBERTAD</b> ARIOLA / BMG LATIN	JERRY RIVERA
14	15	<b>MAS QUE TU AMIGO</b> FONOVISA	MARCO ANTONIO SOLIS	34	35	<b>LA REINA</b> SONY DISCOS	ANA GABRIEL
15	16	<b>ADICTO</b> INTERSCOPE / UNIVERSAL LATIN	ENRIQUE IGLESIAS	35	34	<b>YO LA AMO</b> UNIVISION	PEPE AGUILAR
16	14	<b>Y TODO QUEDA EN NADA</b> SONY DISCOS	RICKY MARTIN	36	40	<b>Y TE VOY A OLVIDAR</b> MEGAMUSIC / UNIVERSAL LATIN	MARCO FLORES
17	17	<b>CERCA DE TI</b> VIRGIN / EMI LATIN	THALIA	37	—	<b>POR QUE NO LIDERES</b>	TISUBY & GEDRGINA
18	21	<b>INOCENTE DE TI</b> ARIOLA / BMG LATIN	JUAN GABRIEL	38	37	<b>HEY YA!</b> ARISTA	OUTKAST
19	23	<b>HOY</b> EPIC / SONY DISCOS	GLORIA ESTEFAN	39	—	<b>NO ES LO MISMO</b> WARNER LATINA	ALEJANDRO SANZ
20	—	<b>REGALAME LA SILLA DONDE TE ESPERE</b> WARNER LATINA	ALEJANDRO SANZ	40	—	<b>MI GENTE</b> EMI LATIN	A. B. QUINTANILLA III & KUMBIA KINGS FEAT. OZOMATLI

# TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	<b>LOCA CONMIGO</b> UNIVERSAL LATIN	LOS TOROS BANDO	21	25	<b>SUENA M.P.</b>	LA BANDA GORDA
2	7	<b>QUITEMONOS LA ROPA</b> SONY DISCOS	NG2	22	—	<b>DALE DON DALE VI</b>	ODN DMAR
3	8	<b>ENAMORAME</b> J&N	PAPI SANCHEZ	23	26	<b>LA PAGA</b> SURCO / UNIVERSAL LATIN	JUANES
4	4	<b>AMIGO MIO</b> WEACARIBE / WARNER LATINA	TONO ROSARIO WITH TEGO CALDERON	24	28	<b>YO QUIERO BAILAR</b> DIAMOND	IVY QUEEN
5	6	<b>HOY</b> EPIC / SONY DISCOS	GLORIA ESTEFAN	25	—	<b>SOY MUJER</b> SONY DISCOS	INDIA
6	17	<b>HERMANITA</b> PREMIUM LATIN	AVENTURA	26	30	<b>ASI TE AMO</b> PREMIUM LATIN	ELVIS MARTINEZ
7	12	<b>INTENTAL TU J&amp;N</b>	JOE VERAS	27	27	<b>MASCARADA</b> JZ	JOHNNY RAY
8	3	<b>A DONDE IRE</b> SONY DISCOS	HUEY QUNBAR	28	29	<b>NOCHE DE ESTRELLAS OLE</b>	YANI CAMARENA
9	9	<b>VOY A TENER QUE OLVIDARTE</b> SONY DISCOS	ANDY ANDY	29	33	<b>VEN M.P.</b>	ANTHONY CRUZ
10	5	<b>MI LIBERTAD</b> ARIOLA / BMG LATIN	JERRY RIVERA	30	18	<b>PARA MI BARRIO</b> EMI LATIN	VICCO C FEATURING TONY TOUCH & D'MINGO
11	1	<b>EL AÑO VIEJO</b> SONY DISCOS	CELIA CRUZ	31	34	<b>A FUEGO LENTO</b> UNIVISION	JENNIFER PENA
12	20	<b>AY AMOR VI</b>	HECTOR & TITO FEATURING VICTOR MANUELLE	32	32	<b>SUBE SUBE</b> UNIVERSAL LATIN	GRUPO MANIA
13	11	<b>OOCTOR</b> J&N	PUERTO RICAN POWER	33	21	<b>YA NO ME DUELE</b> MEGAMUSIC / UNIVERSAL LATIN	VICTORIA
14	10	<b>ME CANSE DE TI</b> EMI LATIN	OBIE BERMUDEZ	34	—	<b>ADICTO</b> INTERSCOPE / UNIVERSAL LATIN	ENRIQUE IGLESIAS
15	16	<b>ANTES</b> EMI LATIN	OBIE BERMUDEZ	35	—	<b>CERCA DE TI</b> VIRGIN / EMI LATIN	THALIA
16	13	<b>ELLA TIENE FUEGO</b> SONY DISCOS	CELIA CRUZ	36	38	<b>LA PAGA</b> KAREN / UNIVERSAL LATIN	TONNY TUN TUN
17	14	<b>RIE Y LLORA</b> SONY DISCOS	CELIA CRUZ	37	—	<b>CUIDARTE EL ALMA</b> SONY DISCOS	CHAYANNE
18	15	<b>EL GALLO NO OLVIDA</b> M.P.	TITO RDJAS	38	—	<b>AMAME O DEJAME</b> UNIVERSAL LATIN	KEVIN CEBALLO
19	23	<b>LA CURA</b> RCC	PENA SUAZO Y SU BANDA GORDA	39	—	<b>PA' QUE RETOZEN</b> WHITE LION / BMG LATIN	TEGO CALDERON
20	—	<b>WE BELONG TOGETHER</b> OLE	NUOVA ERA	40	—	<b>EN BARRANQUILLA ME QUEDO</b> MIAMI	JOE ARROYO

# REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	<b>NOMAS POR TU CULPA</b> UNIVISION	LOS HURACANES DEL NORTE	21	26	<b>BANDIDO</b> FONOVISA	ANA BARBARA
2	2	<b>AVE CAUTIVA</b> FONOVISA	CONJUNTO PRIMAVERA	22	10	<b>MI FUNERAL</b> SONY DISCOS	VICTOR GARCIA
3	3	<b>LAGRIMAS DE CRISTAL</b> DISA	GRUPO MONTEZ DE DURANGO	23	27	<b>DAME POR MUERTO</b> UNIVISION	LUPILO RIVERA
4	4	<b>QUE TE RUEGUE QUIEN TE QUIERA</b> FONOVISA	BANDA EL RECODO	24	23	<b>MATAME</b> WEAMEX / WARNER LATINA	PESADO
5	5	<b>SOY UN NOVATO</b> EMI LATIN	INTOCABLE	25	—	<b>PORQUE ME HACES LLORAR</b> PLATINO / FONOVISA	BRISEYOVA
6	6	<b>EN REALIDAD</b> DISA	JORGE LUIS CABRERA	26	25	<b>POR UN RATO</b> FONOVISA	AROMA
7	8	<b>AMOR DESCARADO</b> UNIVERSAL LATIN	LOS TUCANES DE TIJUANA	27	22	<b>SOLO LOS TONTOS</b> LA SIERRA	EL CHALINILLO
8	7	<b>TE RETO A QUE ME OLVIDES</b> RCA / BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	28	30	<b>DALO POR HECHO</b> FONOVISA	BRONCO: EL GIGANTE DE AMERICA
9	14	<b>MI GENTE</b> EMI LATIN	A. B. QUINTANILLA III & KUMBIA KINGS FEAT. OZOMATLI	29	32	<b>Y DICEN</b> UNIVERSAL LATIN	LA DINASTIA DE TUZANTLA
10	11	<b>ME VOY A IR</b> EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	30	31	<b>ABRAZAME</b> DISA	GRUPO BRYNOIS
11	18	<b>A PIERNA SUELTA</b> FONOVISA	PEPE AGUILAR	31	34	<b>NO PODRAS</b> DISA	CHON ARAUZA Y LA FURIA COLOMBIANA
12	15	<b>AQUI EN CORTITO</b> FONOVISA	LOS RIELEROS DEL NORTE	32	36	<b>TITERE EN TUS MANOS</b> FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE
13	9	<b>MAS TERCO QUE UNA MULA</b> DISA	GERMAN LIZARRAGA	33	29	<b>QUE ME LLEVE EL DIABLO</b> PLATINO / FONOVISA	AADOLF URIAS Y SU LOBO NORTEÑO
14	12	<b>MAS QUE TU AMIGO</b> FONOVISA	MARCO ANTONIO SOLIS	34	39	<b>PASO A LA REINA</b> DISA	CARDENALES DE NUEVO LEON
15	16	<b>CAUSAME LA MUERTE</b> FONOVISA	LOS TIGRES DEL NORTE	35	—	<b>LAS MULAS DE MORENO</b> MUSART / BALBOA	ADAN CUEN
16	21	<b>PARA MORIR IGUALES</b> RCA / BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN	36	—	<b>HAZME OLVIARLA</b> FONOVISA	CONJUNTO PRIMAVERA
17	19	<b></b>					

# Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	4	15	<b>MARCO ANTONIO SOLIS</b> FONOVISA 350950/UG (16.98 CD/DVD)	<b>La Historia Continua...</b>	1	51	66	59	28	<b>DON OMAR</b> VI 450587 (14.98 CD) [M]	<b>The Last Don</b>	2
2	3	2	15	<b>JUANES</b> SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	<b>Un Dia Normal</b>	1	52	62	73	20	<b>LOS ACOSTA</b> DISA 726892 (13.98 CD/DVD) [M]	<b>En Vivo Vol. 1</b>	13
3	4	1	6	<b>LOS TEMERARIOS</b> FONOVISA 351005/UG (19.98/13.98)	<b>Tributo Al Amor</b>	1	53	65	—	12	<b>LOS ORIGINALES DE SAN JUAN</b> EMI LATIN 91728 (21.98 CD/DVD) [M]	<b>La Historia</b>	12
4	2	3	11	<b>A.B. QUINTANILLA III &amp; KUMBIA KINGS</b> EMI LATIN 93490 (21.98 CD/DVD)	<b>La Historia</b>	1	54	60	61	8	<b>GRUPO MONTEZ DE DURANGO/CONJUNTO ATARDECER</b> LIDERES 950540 (12.98 CD)	<b>El Pasito De Durango</b>	44
5	5	5	7	<b>MANA</b> WARNER LATINA 61046 (18.98 CD)	<b>Eclipse</b>	2	55	32	35	33	<b>RICKY MARTIN</b> Δ <sup>2</sup> SONY DISCOS 70439 (17.98 EQ CD)	<b>Almas Del Silencio</b>	1
6	9	10	14	<b>GRUPO MONTEZ DE DURANGO</b> DISA 724088 (12.98 CD)	<b>De Durango A Chicago</b>	2	56	55	53	14	<b>FITO OLIVARES</b> UNIVISION 310174/UG (9.98/13.98)	<b>30 Exitos Inolvidables</b>	20
7	7	7	12	<b>VICENTE Y ALEJANDRO FERNANDEZ</b> SONY DISCOS 91089 (17.98 EQ CD) [M]	<b>En Vivo: Juntos Por Ultima Vez</b>	4	57	67	—	11	<b>LOS RIELEROS DEL NORTE</b> FONOVISA 350879/UG (19.98/12.98) [M]	<b>Abriendo Caminos</b>	7
8	11	9	7	<b>LOS TIGRES DEL NORTE</b> FONOVISA 350973/UG (9.98/13.98)	<b>Herencia Musical: 20 Boleros Romanticos</b>	5	58	RE-ENTRY	32	—	<b>LOS PLAYER'S</b> MUSART 2741/BALBOA (12.98 CD)	<b>Ranchero De</b>	26
9	8	8	11	<b>SIN BANDERA</b> SONY DISCOS 70633 (16.98 EQ CD) [M]	<b>De Viaje</b>	6	59	68	—	19	<b>CONTROL</b> EMI LATIN 90878 (14.98 CD) [M]	<b>La Historia</b>	9
10	6	6	14	<b>LUIS MIGUEL</b> WARNER LATINA 60873 (18.98 CD)	33	1	60	40	44	7	<b>ANA GABRIEL</b> SONY DISCOS 91087 (13.98 EQ CD)	<b>Dulce Y Salado</b>	27
11	12	13	9	<b>PEPE AGUILAR</b> UNIVISION 310167/UG (9.98/13.98) [M]	<b>Con Orgullo Por Herencia</b>	7	61	58	62	3	<b>RICARDO ARJONA</b> SONY DISCOS 70628 (15.98 EQ CD)	<b>Lados B</b>	58
12	10	12	19	<b>CHAYANNE</b> SONY DISCOS 70627 (16.98 EQ CD)	<b>Sincero</b>	1	62	54	47	15	<b>OZOMATLI</b> CONCORD PICANTE 2210/CONCORD (6.98 CD)	<b>Coming Up (EP)</b>	14
13	16	22	14	<b>DAVID BISBAL</b> VALE 066090/UNIVERSAL LATINO (13.98 CD) [M]	<b>Corazon Latino</b>	13	63	52	70	41	<b>ALEXANDRE PIRES</b> ARIOLA 50632/BMG LATIN (16.98 CD) [M]	<b>Estrella Guia</b>	12
14	23	26	17	<b>JOAN SEBASTIAN</b> MUSART 12887/BALBOA (8.98/13.98) [M]	<b>Coleccion De Oro</b>	14	64	RE-ENTRY	26	—	<b>LOS ANGELES AZULES/LOS ANGELES DE CHARLY</b> DISA 727044 (13.98 CD) [M]	<b>Encuentros De Angeles Vol. 1</b>	7
15	17	15	23	<b>CELIA CRUZ</b> UNIVERSAL LATINO 000756 (13.98 CD)	<b>Exitos Eternos</b>	2	65	46	39	38	<b>SOUNDTRACK</b> DG 474150/UNIVERSAL CLASSICS GROUP (13.98 CD)	<b>Frida</b>	4
15	18	20	28	<b>LA OREJA DE VAN GOGH</b> SONY DISCOS 70451 (15.98 EQ CD)	<b>Lo Que Te Conte Mientras Te Hacias La Dormida</b>	16	66	56	66	89	<b>CHAYANNE</b> Δ <sup>2</sup> SONY DISCOS 84667 (10.98 EQ CD) [M]	<b>Grandes Exitos</b>	1
17	30	32	30	<b>AKWID</b> Δ <sup>2</sup> UNIVISION 310155/UG (13.98 CD) [M]	<b>Proyecto Akwid</b>	7	67	34	42	11	<b>JUAN GABRIEL</b> ARIOLA 56423/BMG LATIN (17.98 CD)	<b>Inocente De Ti</b>	21
18	29	28	4	<b>VARIOUS ARTISTS</b> DISA 724098 (13.98 CD)	<b>Historia Musical Del Pasito Duranguense</b>	16	68	51	52	61	<b>SHAKIRA</b> Δ <sup>2</sup> SONY DISCOS 87611 (15.98 EQ CD)	<b>Grandes Exitos</b>	1
19	22	24	54	<b>CELIA CRUZ</b> SONY DISCOS 87607 (14.98 EQ CD)	<b>Hits Mix</b>	2	69	RE-ENTRY	8	—	<b>CARDENALES DE NUEVO LEON</b> DISA 726990 (16.98 CD/DVD)	<b>Paso A La Reina</b>	36
20	15	17	8	<b>ALEJANDRO SANZ</b> WARNER LATINA 60516 (18.98 CD) [M]	<b>No Es Lo Mismo</b>	2	70	RE-ENTRY	3	—	<b>DIVINO</b> LUAR 75203 (13.98 CD)	<b>Todo A Su Tiempo</b>	63
21	14	14	6	<b>MANNY MANUEL</b> UNIVERSAL LATINO 001826 (13.98 CD) [M]	<b>Serenata</b>	9	71	RE-ENTRY	18	—	<b>LIMITE</b> UNIVERSAL LATINO 000964 (15.98 CD) [M]	<b>Gracias 1995-2003</b>	9
22	27	30	22	<b>LOS BUKIS</b> FONOVISA 350895/UG (9.98/13.98) [M]	<b>25 Joyas Musicales</b>	3	72	RE-ENTRY	19	—	<b>CUISILLOS</b> MUSART 12808/BALBOA (12.98 CD)	<b>Coleccion De Oro</b>	57
23	37	34	11	<b>PANCHO BARRAZA</b> MUSART 2713/BALBOA (6.98 CD) [M]	<b>Las Romanticas De Pancho Barraza</b>	12	<b>HOT SHOT DEBUT</b>						73
24	25	23	7	<b>MANA</b> WARNER LATINA 61045 (18.98 CD)	<b>Luna</b>	13	73	NEW	1	—	<b>VARIOUS ARTISTS</b> J&N 93180/SONY DISCOS (15.98 EQ CD)	<b>Reggaetonhits 2004</b>	73
25	26	19	7	<b>MANA</b> WARNER LATINA 61044 (18.98 CD)	<b>Sol</b>	16	74	RE-ENTRY	48	—	<b>ANTONIO AGUILAR</b> MUSART 12708/BALBOA (15.98/12.98)	<b>Con Tambora</b>	38
26	13	11	7	<b>EDNITA NAZARIO</b> SONY DISCOS 70618 (15.98 EQ CD) [M]	<b>Por Ti</b>	1	75	RE-ENTRY	33	—	<b>THALIA</b> EMI LATIN 81595 (14.98 CD) [M]	<b>Thalia's Hits Remixed</b>	7
27	35	36	27	<b>LOS TIGRES DEL NORTE</b> FONOVISA 350871/UG (9.98/13.98)	<b>Herencia Musical: 20 Corridos Inolvidables</b>	1							
23	19	21	24	<b>CELIA CRUZ</b> SONY DISCOS 70620 (15.98 EQ CD)	<b>Regalo Del Alma</b>	1							
29	21	25	14	<b>CRISTIAN</b> ARIOLA 55195/BMG LATIN (17.98 CD) [M]	<b>Amar Es</b>	4							
30	31	18	4	<b>GARGOLAS</b> SELLOS ASOCIADOS/550604/N (14.98 CD) [M]	<b>The Return</b>	11							
31	20	16	9	<b>JULIO IGLESIAS</b> SONY DISCOS 93217 (16.98 EQ CD)	<b>Divorcio</b>	16							
32	42	51	8	<b>LUPILLO RIVERA</b> UNIVISION 310176/UG (9.98/13.98)	<b>Live</b>	26							
33	45	45	10	<b>CONJUNTO PRIMAVERA/PESADO</b> UNIVISION 310175/UG (9.98/13.98)	<b>Dos Romanticos De Corazon</b>	16							
34	28	27	10	<b>LUIS FONSI</b> UNIVERSAL LATINO 001403 (16.98 CD/DVD) [M]	<b>Abrazar La Vida</b>	3							
35	24	29	12	<b>MANA</b> WARNER LATINA 48566 (10.98/18.98)	<b>Revolucion De Amor</b>	1							
36	39	43	19	<b>OBIE BERMUDEZ</b> EMI LATIN 84647 (14.98 CD)	<b>Confesiones</b>	29							
37	33	37	11	<b>CONJUNTO PRIMAVERA</b> FONOVISA 350875/UG (9.98/163.98) [M]	<b>Decide Tu</b>	3							
38	38	49	30	<b>PEPE AGUILAR</b> MUSART 2891/BALBOA (12.98 CD)	<b>Coleccion De Oro</b>	30							
39	49	56	11	<b>BANDA EL RECODO</b> FONOVISA 350885/UG (9.98/13.98) [M]	<b>Por Ti</b>	7							
40	53	50	29	<b>LOS CADETES DE LINARES</b> UNIVISION 310127/UG (9.98/13.98) [M]	<b>30 Inolvidables</b>	5							
41	36	41	45	<b>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</b> EMI LATIN 40514 (16.98 CD)	4	1							
42	50	74	34	<b>MARCO ANTONIO SOLIS</b> FONOVISA 350840/UG (9.98/15.98)	<b>Tu Amor O Tu Desprecio</b>	1							
43	44	38	5	<b>VARIOUS ARTISTS</b> J&N 93177/SONY DISCOS (15.98 EQ CD)	<b>Bachatahits 2004</b>	38							
44	47	33	20	<b>INTOCABLE</b> Δ <sup>2</sup> EMI LATIN 90524 (16.98 CD)	<b>Nuestro Destino Estaba Escrito</b>	1							
45	41	31	9	<b>VICO C</b> EMI LATIN 90132 (13.98 CD) [M]	<b>En Honor A La Verdad</b>	5							
46	63	54	36	<b>CUISILLOS</b> MUSART 2709/BALBOA (6.98 CD)	<b>Las Romanticas De Cuisillos</b>	16							
47	57	64	7	<b>LOS ANGELES AZULES/LOS ANGELES DE CHARLY</b> FONOVISA 350953/UG (9.98/12.98)	<b>Encuentros De Angeles Vol. 2</b>	28							
48	61	60	16	<b>JAE-P</b> UNIVISION 310188/UG (13.98 CD)	<b>Ni De Aqui Ni De Alla</b>	25							
49	70	68	11	<b>TEGO CALDERON</b> WHITE LION 53021/BMG LATIN (14.98 CD)	<b>El Abayarde</b>	49							
50	48	46	11	<b>JERRY RIVERA</b> ARIOLA 58502/BMG LATIN (15.98 CD)	<b>Canto A Mi Idolito...Frankie Ruiz</b>	33							

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... (FONOVISA/UG)	1 CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATINO)	1 LOS TEMERARIOS TRIBUTO AL AMOR (FONOVISA/UG)
2 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	2 CELIA CRUZ HITS MIX (SONY DISCOS)	2 GRUPO MONTEZ DE DURANGO DE DURANGO A CHICAGO (DISA)
3 A.B. QUINTANILLA III & KUMBIA KINGS LA HISTORIA (EMI LATIN)	3 CELIA CRUZ REGALO DEL ALMA (SONY DISCOS)	3 VICENTE Y ALEJANDRO FERNANDEZ EN VIVO: JUNTOS POR ULTIMA VEZ (SONY DISCOS)
4 MANA ECLIPSE (WARNER LATINA)	4 VARIOUS ARTISTS BACHATAHITS 2004 (J&N/SONY DISCOS)	4 LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 BOLEROS ROMANTICOS (FONOVISA/UG)
5 SIN BANDERA DE VIAJE (SONY DISCOS)	5 JERRY RIVERA CANTO A MI IDOLO...FRANKIE RUIZ (ARIOLA/BMG LATIN)	5 PEPE AGUILAR CON ORGULLO POR HERENCIA (UNIVISION/UG)
6 LUIS MIGUEL 33 (WARNER LATINA)	6 DIVINO TODO A SU TIEMPO (LUAR)	6 JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBOA)
7 CHAYANNE SINCERO (SONY DISCOS)	7 VARIOUS ARTISTS REGGAETONHITS 2004 (J&N/SONY DISCOS)	7 AKWID PROYECTO AKWID (UNIVISION/UG)
8 DAVID BISBAL CORAZON LATINO (VALE/UNIVERSAL LATINO)	8 LUNYTONES & NORIEGA MAS FLOW (VJ)	8 VARIOUS ARTISTS HISTORIA MUSICAL DEL PASITO DURANGUENSE (DISA)
9 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	9 VARIOUS ARTISTS 2004 ANO DE EXITOS: REGGAETON (UNIVERSAL LATINO)	9 LOS BUKIS 25 JOYAS MUSICALES (FONOVISA/UG)
10 ALEJANDRO SANZ NO ES LO MISMO (WARNER LATINA)	10 VARIOUS ARTISTS SALSASAHITS 2004 (J&N/SONY DISCOS)	10 PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
11 MANNY MANUEL SERENATA (UNIVERSAL LATINO)	11 GRUPO MANIA HOMBRES DE HONOR (UNIVERSAL LATINO)	11 LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 CORRIDOS INOLVIDABLES (FONOVISA/UG)
12 MANA LUNA (WARNER LATINA)	12 VARIOUS ARTISTS MERENHITS 2004 (J&N/SONY DISCOS)	12 LUPILLO RIVERA LIVE (UNIVISION/UG)
13 MANA SOL (WARNER LATINA)	13 OLGA TANON A PURO FUEGO (WEACARIBE/WARNER LATINA)	13 CONJUNTO PRIMAVERA/PESADO DOS ROMANTICOS DE CORAZON (UNIVISION/UG)
14 EDNITA NAZARIO POR TI (SONY DISCOS)	14 CELIA CRUZ EL CARNAVAL DE LA VIDA (LIDERES)	14 CONJUNTO PRIMAVERA DECIDE TU (FONOVISA/UG)
15 CRISTIAN AMAR ES (ARIOLA/BMG LATIN)	15 CELIA CRUZ LA MAS GRANDE HISTORIA JAMAS CANTADA (LIDERES)	15 PEPE AGUILAR COLECCION DE ORO (MUSART/BALBOA)
16 GARGOLAS THE RETURN (SELLOS ASOCIADOS/VJ)	16 CELIA CRUZ EXITOS ETERNOS II (UNIVERSAL LATINO)	16 BANDA EL RECODO POR TI (FONOVISA/UG)
17 JULIO IGLESIAS DIVORCIO (SONY DISCOS)	17 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	17 LOS CADETES DE LINARES 30 INOLVIDABLES (UNIVISION/UG)
18 LUIS FONSI ABRAZAR LA VIDA (UNIVERSAL LATINO)	18 TONO ROSARIO AMIGO MIO: TONO Y SUS EXITOS (WEACARIBE/WARNER LATINA)	18 MARCO ANTONIO SOLIS TU AMOR O TU DESPRECIO (FONOVISA/UG)
19 MANA REVOLUCION DE AMOR (WARNER LATINA)	19 VARIOUS ARTISTS 2004 ANO DE EXITOS: BACHATAS Y MERENGUES (UNIVERSAL LATINO)	19 INTOCABLE NUESTRO DESTINO ESTABA ESCRITO (EMI LATIN)
20 OBIE BERMUDEZ CONFESIONES (EMI LATIN)	20 NUEVA ERA MAKE WAY (OLE)	20 LOS ANGELES AZULES/LOS ANGELES DE CHARLY ENCUENTROS DE ANGELES VOL. 2 (FONOVISA/UG)

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: Δ Certification for net shipment of 100,000 units (Gold). Δ Certification of 200,000 units (Platinum). Δ<sup>2</sup> Certification of 400,000 units (Multi-Platinum). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest 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.

# Acts Surmount Brazil's Language Barrier

BY TOM GOMES

SAO PAULO, Brazil—When the Brazilian version of TV show “Popstars” debuted in 2002, it spawned the mega-successful girl group Rouge.

The program had another hit the following year with boy band Br’oz, which went on to become one of the country’s top-selling acts of the year.

But aside from the “Popstars” products signing with RGB/Sony Brazil, the bands have something else in

music styles.

“The remaining space on radio is controlled by English-language artists, which leaves us only soap-opera soundtracks as the main vehicle to promote music sung in Spanish,” Schiavo says.

Of course, there are exceptions, notably Mexican rock band Maná, which is signed to Warner. The group’s single “Vivir Sin Aire” has performed well on Brazilian charts, boosted by its inclusion on the soundtrack to Globo network soap opera “Mulheres

SBT, Argentina-based producer RGB and Sony Music Brazil.

The show was a ratings success in 2002 and 2003. And the two bands that it generated rode those coattails to the top.

In 2002, Rouge shared the sales spotlight with new EMI group Tribalistas. In 2003, Br’oz did the same with Warner artist Maria Rita.

According to Schiavo, the combined sales of Rouge and Br’oz exceed the 2 million mark.

When Schiavo suggested “Aserejé” as a track for Rouge to record, “every-one thought I was mad,” he says.

But RGB, which also handles the group, agreed to record the song. Propelled by “Ragatanga,” Rouge’s debut album sold more than 1 million copies.

“After that experience, I thought it was time to find an artist to record Carlos Vives’ ‘Fruta Fresca,’ a song that had a huge influence on me when I worked with Latin music in New York and Miami,” Schiavo says.

When RGB confirmed it would produce a male version of “Popstars,” Schiavo targeted the group. “Prometida,” which features a *vallenato* rhythm, reached No. 2 on Brazil’s radio charts.

“It is new, it has been given exposure and has been translated into Portuguese,” Engleka says.

Schiavo says an annual Latin music festival in Brazil could help develop the genre and the artists in the country.

“Music consumers in Brazil are very open to new stuff,” he adds. “They only need a great idea to introduce them to the richness of Latin music, which has many connections with the musical spirit of Brazilian people.”



BR'OZ: COVERING CARLOS VIVES—IN PORTUGUESE

common.

Rouge’s first hit single was “Ragatanga,” a Portuguese version of “Aserejé,” the international hit originally recorded by Spanish group Las Ketchup. And Br’oz’s hit single is “Prometida,” which is a Portuguese take of Carlos Vives’ Latin hit “Fruta Fresca.”

## TRANSLATING INTO SUCCESS

This phenomenon underscores a curious paradox: Latin music, in its original language and recorded by the original artists, typically faces an uphill battle when trying to penetrate the Brazilian market.

But when translated into Portuguese, the songs stand a greater chance of becoming hits.

“There is no doubt that it is difficult for Latin artists to break in Brazil,” says Millard Engleka, chairman of Sony Brazil.

The reasons, he says, are cultural as well as commercial.

In Latin America, Brazil is a “cultural island” isolated by language. Ironically, the country is a melting pot of nationalities.

“Brazil has its own music—cultivated over generations—and Brazilian people remain steadfast to that music and its natural progressions,” Engleka says.

As a result, “the space for Latin music on Brazilian radio programming is minimal,” says Alexandre Schiavo, VP of marketing and A&R for Sony Brazil.

“Annually, even in such a large country as Brazil, only three or four songs in Spanish find space on important radio stations. Our local market is very strong and diverse in terms of

Apaixonadas.”

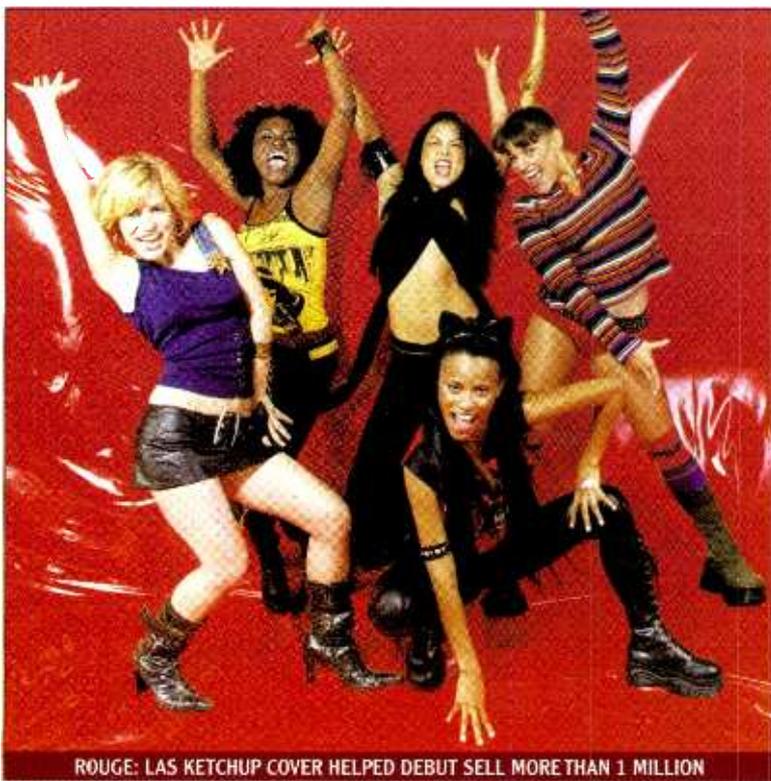
Still, such success is rare.

“They have been successful here first and foremost because they are an exceptional rock band in any language,” Engleka says.

“Also, I believe the rock genre is generally more open to a non-Portuguese-speaking artist as opposed to other genres,” he adds.

Which makes the rise of Rouge and Br’oz all the more remarkable.

“Popstars” was developed as a partnership among Brazilian TV network



ROUGE: LAS KETCHUP COVER HELPED DEBUT SELL MORE THAN 1 MILLION



SCISSOR SISTERS: CREATING SHARP POP MUSIC

# Scissor Sisters Set To Cut Up Dancefloor

New York-based **Scissor Sisters** create smart, sexy and playful pop music. One listen to the quintet’s self-titled debut album makes this abundantly clear.

Also certain is the group’s ravenous appetite for *all* music, from disco and funk to rock and cabaret.

Bandmates **Jake Shears**, **Baby Daddy**, **Ana Mantronic**, **Paddy Boom** and **Del Marquis** have obvious soft spots in their hearts for the sounds of **Prince**, **Frankie Goes to Hollywood**, **Roxy Music**, **Donna Summer** and others who reveled in breaking down musical borders.

Though wholly original, “Scissor Sisters” (Polydor U.K., due Jan. 26) finds the five “sisters” paying delicious homage to several acts that have come before.

“Take Your Mama Out All Night” is vintage **Elton John**. “Lovers in the Back Seat” recalls ’70s-era **David Bowie**. A cover of **Pink Floyd**’s “Comfortably Numb” sounds like a long-lost **Bee Gees** recording as revisited by **Giorgio Moroder**. As for “It Can’t Come Quickly Enough,” think **Pet Shop Boys**.

Throughout, Scissor Sisters create unabashed pop music. For this fab five, pop is not a dirty word. For that, we should all be grateful.

Still, one question remains: How is it possible that the dazzling “Scissor Sisters” remains without a U.S. label to call home? This needs to be corrected. Now.

**ALL THINGS SEPARATE:** **Barry Harris**, formerly of production duo **Thunderpuss**, has remixed “Everybody Wants to Emerge,” which will be included on “What’s That Sound,” the soundtrack to the hit reality-TV show “Queer Eye for the Straight Guy.” Capitol will release the soundtrack Feb. 10.

A legal mash-up, “Everybody Wants to Emerge” intertwines **Billy Squier**’s “Everybody Wants You” and **Fischerspooner**’s “Emerge.”

Harris also remixed the show’s theme song, “All Things (Just Keep Getting Better)” by **Wide Life With**

**Simone Denny**—and he appears in the song’s video, appropriately playing the part of the club DJ.

Also keeping a busy schedule is Harris’ former Thunderpuss partner, **Chris Cox**.

In addition to remixing **Hilary Duff**’s “Come Clean” and **Stacy Orrico**’s “I Promised”—as well as creating **Janet Jackson**’s “Janet Megamix 04”—Cox has been in the studio working with artist **Gioia** on her Koch album debut.

On the radio front, Cox has a new mix show on rhythmic top 40 KDL

Beat  
Box™



By **Michael Paoletta**  
mpaoletta@billboard.com



Los Angeles. Airing Saturday nights, the two-hour “12 Inches of Cox” features exclusive mixes from Cox, as well as works-in-progress.

**DIVA DYNAMITE:** Expect Star 69 Records to unleash “Divas to the Dancefloor” next month. The 13-track compilation spotlights such diva-drenched tracks as **Sesso Mato**’s “I Need Somebody,” **Industry**’s “Release Me,” **Bob Sinclar**’s “Kiss My Eyes” and **Suzanne Palmer**’s “Love 2 Love You.”

## FOR THE RECORD

Due to a processing error, Nos. 7-11 in the Hot Dance Club Play Artists chart in the 2003 Year in Music issue (dated Dec. 27) were ranked incorrectly. The revised recap has **Murk** at No. 7, followed by **Whitney Houston**, **Jewel**, **Deborah Cox** and **Seal** at Nos. 8, 9, 10 and 11, respectively. The incorrect chart listed only 10 artists; the list of 25 Hot Dance Club Play artists has been properly amended at [billboard.com](http://billboard.com).

JANUARY 17 2004  
**Billboard** **HOT DANCE SINGLES SALES**

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
1	1	1	9	<b>NUMBER 1</b> ME AGAINST THE MUSIC	Britney Spears Featuring Madonna
2	2	2	4	NOTHING FAILS/NOBODY KNOWS ME	Madonna
3	4	4	18	(THERE'S GOTTA BE) MORE TO LIFE	Stacie Orrico
4	3	3	17	RUBBERNECKIN' (PAUL OAKENFOLD REMIX)	Elvis Presley
5	5	5	6	BREATHE (REMIXES)	Michelle Branch
6	6	6	16	SYMPATHY FOR THE DEVIL (REMIXES)	The Rolling Stones
7	10	16	26	THE DISTRICT SLEEPS ALONE TONIGHT	The Postal Service
8	7	7	24	I'M GLAD (REMIXES)	Jennifer Lopez
9	13	15	3	BORN TOO SLOW	The Crystal Method
10	8	8	9	HAREM (REMIXES)	Sarah Brightman
11	11	10	25	OFFICIALLY MISSING YOU (REMIXES)	Tamia
12	9	12	31	STUCK (THUNDERPUSS REMIX)	Stacie Orrico
13	14	11	8	YOU PROMISED ME (TU ES FOUTU)	In-Grid
14	12	13	26	HOLLYWOOD (REMIXES)	Madonna
15	18	20	17	PAVEMENT CRACKS (REMIXES)	Annie Lennox
16	15	18	48	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	Mariah Carey
17	17	17	4	ROCK YOUR BODY, ROCK	Ferry Corsten
18	22	14	5	FLY AGAIN	Kristine W
19	19	22	15	TIME OF OUR LIVES/CONNECTED	Paul Van Dyk Featuring Vega 4
20	RE-ENTRY	20	1	ALL NIGHT LONG	Seduction With Saddler
21	20	19	12	WAITING FOR YOU (REMIXES)	Seal
22	RE-ENTRY	8	1	HYPNOTISED	Paul Oakenfold
23	21	21	7	A TOAST TO MEN (**K THE MEN)	Willa Ford Featuring May
24	24	23	19	GET IT TOGETHER (REMIXES)	Seal
25	25	—	57	DIE ANOTHER DAY (REMIXES)	Madonna

JANUARY 17 2004  
**Billboard** **HOT DANCE RADIO AIRPLAY**

THIS WEEK	LAST WEEK	WKS. ON	TITLE	Artist
1	1	23	<b>NUMBER 1</b> SOMETHING HAPPENED ON THE WAY TO HEAVEN	Deborah Cox
2	2	23	NEVER (PAST TENSE)	The Roc Project Featuring Tina Arena
3	3	23	ALONE	Lasgo
4	4	8	GIA	Despina Vandi
5	5	19	I BEGIN TO WONDER	Dannii Minogue
6	10	9	HEY YA!	OutKast
7	7	15	YOU PROMISED ME (TU ES FOUTU)	In-Grid
8	8	6	MILKSHAKE	Kelis
9	6	20	BABY BOY	Beyonce Featuring Sean Paul
10	20	6	IT'S MY LIFE	No Doubt
11	9	12	ME AGAINST THE MUSIC	Britney Spears Featuring Madonna
12	11	23	IF YOU'RE NOT THE ONE	Daniel Bedingfield
13	15	7	YOU'RE SO BEAUTIFUL	Donna Summer
14	16	22	ROCK YOUR BODY	Justin Timberlake
15	24	19	CRAZY IN LOVE	Beyonce Featuring Jay-Z
16	17	23	JUST THE WAY YOU ARE	Milky
17	12	5	WHEREVER YOU ARE (I FEEL LOVE)	Laava
18	13	6	RIE Y LLORA	Celia Cruz
19	18	12	SLOW	Kylie Minogue
20	19	21	E	Drunkenmunky
21	14	7	DEEPEST BLUE	Deepest Blue
22	23	22	AT THE END	iiio
23	RE-ENTRY	1	APPRECIATE ME	Amuka Featuring Sheila Brody
24	21	4	WAITING FOR YOU	Seal
25	25	2	ALL THINGS (JUST KEEP GETTING BETTER)	Wildlife With Simone Denny

JANUARY 17 2004  
**Billboard** **TOP ELECTRONIC ALBUMS**

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	Title
1	1	3	<b>NUMBER 1</b> SARAH MCLACHLAN	Remixed
2	2	12	MARIAH CAREY	The Remixes
3	3	3	THE POSTAL SERVICE	Give Up
4	4	7	LOUIE DEVITO	N.Y.C. Underground Party 6
5	5	14	ENIGMA	Voyageur
6	7	11	BASEMENT JAXX	Kish Kash
7	8	9	THE HAPPY BOYS	Dance Party (Like It's 2004)
8	6	14	THE CHEMICAL BROTHERS	Singles '93 - '03
9	9	19	LOUIE DEVITO	Louie DeVito Presents: Ultra.Dance 04
10	10	19	VARIOUS ARTISTS	Verve//Remixed2
11	12	7	MOBY	18: B Sides + DVD
12	13	14	PAUL OAKENFOLD	Perfecto Presents... Great Wall
13	19	7	VARIOUS ARTISTS	Ministry Of Sound: The Annual 2004
14	14	13	PRAFUL	One Day Deep
15	15	13	PAUL VAN DYK	Reflections
16	17	38	VARIOUS ARTISTS	30th Anniversary Collection: Ultimate Disco
17	23	22	BT	Emotional Technology
18	25	23	THE HAPPY BOYS	Trance Party (Volume Three)
19	21	4	MIKE RIZZO	Webster Hall's New York Dance CD V.6
20	16	16	BOND	Bond: Remixed
21	22	7	UNDERWORLD	Underworld 1992-2002
22	20	22	BJORK	Greatest Hits
23	RE-ENTRY	1	THALIA	Thalia's Hits Remixed
24	24	5	KINKY	Atlas
25	RE-ENTRY	1	STEPHANE POMPOUGNAC	Hotel Costes V.6

● Dance Airplay titles showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 6 dance stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. A title which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Titles below the top 15 are removed from the chart after 26 weeks. ©2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. ● Electronic Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and VEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. ©2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JANUARY 17 2004  
**Billboard** **HOT DANCE CLUB PLAY**

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
1	2	3	9	<b>NUMBER 1</b> A THOUSAND BEAUTIFUL THINGS (RAUHOFFER, G&D, BIMBO JONES)	Annie Lennox
2	3	4	10	STONED (DEEP DISH REMIX)	Dido
3	4	6	10	LUCKY STAR	Basement Jaxx Featuring Diztee Rascal
4	7	9	9	WONDERFUL (S. KLEINENBERG & D. AUDE MIXES)	Annie Lennox
5	6	7	11	YOU'RE SO BEAUTIFUL	Donna Summer
6	8	12	9	ADDICTED (REMIXES)	Enrique Iglesias
7	9	13	9	RELEASE ME (RAUHOFFER, MORRIS, CRUZ & BAGZ, MIDNIGHT SOCIETY)	Industry
8	13	20	5	NOTHING FAILS (REMIXES)	Madonna
9	5	1	9	ME AGAINST THE MUSIC	Britney Spears Featuring Madonna
10	1	2	12	ARE YOU READY FOR LOVE	Elton John
11	16	21	6	BREATHE (REMIXES)	Michelle Branch
12	15	19	7	FALLEN (REMIXES)	Sarah McLachlan
13	10	5	12	BELIEVE	Murk
14	19	23	7	THE HURTING	Mac Quayle Featuring Donna Delory
15	21	30	5	GIVE IT UP	Kevin Aviance
16	22	31	5	FAKE	Simply Red
17	14	10	11	NOBODY KNOWS ME (P. RAUHOFFER, ABOVE & BEYOND, MOUNT SIMS MIXES)	Madonna
18	23	28	7	WALK ON BY	Cyndi Lauper
19	17	11	13	MILKSHAKE (X-PRESS 2 & DJ ZINC MIXES)	Kelis
20	24	29	6	GET IT OFF (THAT KID CHRIS REMIX)	Monica
21	18	17	10	DO U GOT FUNK?	Big Bang Theory
22	26	33	5	<b>POWER PICK</b> SLOW	Kylie Minogue
23	11	8	12	WAITING FOR YOU (THICK DICK, PASSENGERZ, 29 PALMS, D. CARTER)	Seal
24	12	14	10	BABY, I'M IN LOVE (BORIS & BECK, NORTY COTTO MIXES)	Thalia
25	20	15	13	I'M WAITING	Aubrey Vs. Johnny Vicious
26	29	37	4	JUST A LITTLE MORE LOVE	David Guetta Featuring Chris Willis
27	33	44	4	BORN SLIPPY NUXX	Underworld
28	34	38	5	1000 YEARS	Arthur Baker Featuring Astrid Williamson
29	37	45	4	ROCK YOUR BODY, ROCK	Ferry Corsten
30	41	—	2	BURNING	Robbie Rivera & Axwell Feat. Suzan Brittan
31	38	47	4	KISS MY EYES	Bob Sinclair
32	28	26	11	GUAJIRA (ROGER SANCHEZ REMIX)	Emmanuel
33	30	25	8	FOREVER	Mia
34	40	48	4	ONENESS (FRED JORIO REMIXES)	Damian Featuring Sasha Lazard
35	43	—	2	HARU (WIDELIFE MIX)	Haru
36	35	41	6	RIE Y LLORA (THE REMIXES)	Celia Cruz
37	NEW	1	1	<b>HOT SHOT DEBUT</b> ME, MYSELF AND I (JUNIOR'S REMIX)	Beyonce
38	25	22	15	MY LOVE IS ALWAYS	Saffron Hill
39	31	16	15	FLY AGAIN (K&S PROJECT, R. ROSARIO, SCUMFROG, J. VASQUEZ MIXES)	Kristine W
40	45	—	2	INTO THE LIGHT	Cause And Effect
41	36	32	8	BEAUTIFUL OUTSIDE (MINGE BINGE & E-SMOOVE MIXES)	Velocity Code
42	NEW	1	1	SLIPPIN' AWAY	Sweet Rains
43	32	24	15	ROCK WIT U (AWWWW BABY) (A. VAN HELDEN & POUND BOYS)	Ashanti
44	27	18	13	BABY BOY (J. VASQUEZ & M. JOSHUA MIXES)	Beyonce
45	44	42	7	YOU GOT ME	Giovanna
46	NEW	1	1	FACE TO FACE	Daft Punk
47	39	27	14	I FEEL LOVE	Blue Man Group Featuring Venus Hum
48	49	46	6	AS THE RUSH COMES	Motorcycle
49	42	35	14	JUST ABOUT HAD ENOUGH	Beat Hustlerz Featuring Thea Austin
50	46	36	16	THIS BEAT IS	Superchumbo

● Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. ● Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single, or CD single respectively, based upon availability. On Dance Singles Sales chart: ● CD Single available. ● CD Maxi-Single available. ● Vinyl Maxi-Single available. ● Cassette Maxi-Single available. ©2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# Endorsements Offer More Than Money

BY DEBORAH EVANS PRICE

NASHVILLE—In this time of waning record sales and Internet piracy, corporate endorsement deals have become increasingly important for country recording artists to sustain long-term careers.

"The money that is generated from record sales does not create enough to advertise on a major national basis," says Scott Siman of Nashville-based RPM Management.

"There's just not enough money generated to do that, so artists have to look outside their record companies for marketing partners to create awareness and visibility," says Siman, who manages Tim McGraw.

McGraw has such a deal with Bud Light, where Siman says the brewery's TV commercials have worked as a promotional vehicle. In addition to featuring McGraw in spots that have run during the Super Bowl and the Academy Awards, Bud Light has helped fuel McGraw's road show for seven

years by providing tour support.

In turn, such major brands as Mr. Coffee and Cover Girl have actively courted country artists to promote their own products (see story, page 1).

## PONY UP THE DOUGH

Another example of a common endorsement deal is the one Trick Pony has with Price Oil that keeps its tour equipment and personal vehicles filled with gas.

Trick Pony's Heidi Newfield says these deals are essential to an act's livelihood.

"It can literally take an artist [who is] having a mediocre year income-wise to having a great year," Newfield says, "because that company has gone to the table and helps them out with what they would have otherwise paid dearly for."

Newfield speaks from experience. She and fellow Trick Pony members Ira Dean and Keith Burns each have endorsement agreements with different car dealerships and eyeglass

companies. Newfield also has a deal with Wrangler endorsing its line of 20X jeans. The company provides her and the Trick Pony band with jeans, along with its crew members.

The agreement has sparked an increase in sales of 20X product for Wrangler and elevated Newfield's visibility through special promotions at Western-wear retailers.

According to Wrangler marketing manager Edyie Brooks-Bryant, consumers who buy \$30 worth of Wrangler get a free 22-inch-by-28-inch Newfield poster and then register to win tickets and meet-and-greet passes.

"The retailer will run a print ad in its local newspaper or a radio spot, which gives Heidi exposure, and it tells the concert [location]," Brooks-Bryant says. "We offer that to any retailer in any market where they are touring."

## GIVING SALES A LIFT

Corporate sponsorships not only help in terms of tour support: The increased visibility also stimulates album sales.

"If five people walk in and see the stand-up of Eddie [Montgomery] and I with Jim Beam [and] if only two of the five buy records, they maybe would have not bought [our album] if they wouldn't have walked into the store," says Troy Gentry of Montgomery Gentry, referring to the duo's endorsement of the bourbon maker. "So every little bit helps."

Siman says exposure also pushes catalog sales. "You see results in record sales, and you see it with respect to your catalog sales. Tim has an incredibly active catalog. He's not just simply depending on his current record—he sells a lot of catalog records in each particular year."

A strong corporate partner can be a tremendous asset in an album's launch, as evidenced by the synergy between DreamWorks and Ford on Toby Keith's "Shock'n Y'All" album.

"We started talking about six or seven months before the record came out and put together a plan [that] allowed Ford to participate in the launch and, of course, to capitalize on [its] huge involvement with Toby, which was \$128 million in con-



KIMBRELL: FORD HELPED BOOST TOBY KEITH'S VISIBILITY

According to Keith's manager, T.K. Kimbrell of Nashville-based TKO Artist Management, Keith's deal with Ford is "massive."

Kimbrell says, "There are actually two separate deals with Ford. There's a spokesperson commercial deal that Toby performs in the commercial. He writes the music for the commercial and is just an overall spokesperson for Ford trucks, and then there's the sponsorship [for the] Shock'n Y'All tour."

Ford Trucks not only utilizes Keith in national TV commercials, the company also built a special transforming truck that is part of the stage set for Keith's tour.

Kimbrell says the relationship with Ford has boosted his client's visibility.

"It's half the battle these days just making the connection of who the artist is," he says, adding that with the demise of the Nashville Network (which switched to Spike TV), artists lost a prime avenue for TV exposure.

Keith's deal with Ford has been renewed for 2004. Ford division marketing communications manager Rich Stoddart is enthusiastic about the continuing partnership.

"We can't imagine him not being a part of the Ford family and us not being a part of his family for the long term," Stoddart says. "He says his Daddy drove [Fords]. He drives them."

"One of the things we are the most proud of about this relationship is that it isn't something we are trying to force. Everyone has seen those relationships—maybe more so in the automotive industry than anywhere. Someone decides, 'Let's sign so-and-so up, because that's going to make us look hip and cool.' You know what? If it doesn't have a level of honesty and reality about it, you're going to get found out."

## UMVD Top Country Distributor

BY DEBORAH EVANS PRICE

NASHVILLE—For the third consecutive year, Universal Music & Video Distribution finished the year as the top distributor of country albums, with a 32.6% total share of the market from Dec. 30, 2002, through Dec. 28, 2003.

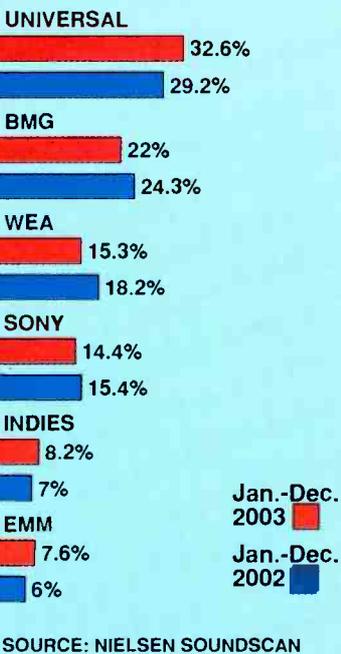
UMVD ended 2003 up nearly four percentage points from the previous year, after finishing 2002 with a 29.2% share of the market. UMVD held the top spot during each quarter of 2003, bolstered by such strong-selling releases as Shania Twain's multi-platinum "Up!" (Mercury), the continuing strength of Toby Keith's 2002 set "Unleashed" (DreamWorks) and his late-2003 release "Shock'n Y'All" (DreamWorks), which debuted at No. 1 on The Billboard 200 and the Top Country Albums charts.

BMG finished the year with the second-largest country market share. As record sales continued to slip throughout the industry in 2003, BMG ended the year with a 22% share, down from the 24.3% it accumulated in 2002.

The company's 2003 market share was fueled by Brooks & Dunn's "Red Dirt Road" (Arista Nashville) and Alan Jackson's "Greatest Hits Volume II and Some Other Stuff" (Arista Nashville). Nipper looks to see its number pop up in early 2004 with the Feb. 3 release of superstar Kenny Chesney's new album, "When the Sun Goes Down" (BNA).

WEA closed out 2003 in third

## U.S. Market Share By Distributor: Country Albums



place with a 15.3% share, down from 18.2% at the end of 2002. Sony took fourth place, notching 14.4%, down from 15.4% last year.

Sales were up in 2003 for the independents, which finished the year with a total of 8.2% of the market, up from 7% in 2002. Likewise, EMI Music Marketing gained ground in 2003, finishing with a 7.6% share of the country market, up from 6% the previous year.

## Sony Nashville Gets Gershon

Tracy Gershon has been named senior director of A&R and artist development at Sony Music Nashville, where she previously was an A&R consultant. Prior to joining Sony, Gershon was a partner in Fitzgerald-Hartley Management's High Seas Music Publishing and the Gershon Music Group.

In other Music Row news, longtime ASCAP writer/publisher rep **Michael Doyle** joins Major Bob Music as professional manager. **Lane Turner** and **Brian Nash** also join the Major Bob songwriting staff.

Former Lyric Street Records director of A&R **Shelby Kennedy** joins TriStar Sports & Entertainment Group as a Nashville-based

**Nashville Scene**  
By Phyllis Stark  
pstark@billboard.com



**ARTIST NEWS:** Chalee Tension and Roxie Dean exit the DreamWorks Records artist roster along with newcomer **Amanda Wilson**.

Country Radio Broadcasters will recognize **Alabama** with a Career Achievement Award during the CRB's Country Music DJ Hall of Fame dinner March 2 in Nash-

ville. The award recognizes an individual or group who has made a significant contribution to the development and promotion of country music and country radio.

**Josh Turner** will open 22 dates on **Brooks & Dunn's** Red Dirt Road tour beginning in mid-February. **Joe Nichols** is also on the bill.



JANUARY 17  
2004

Billboard®

# HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				PLAYS	AUDIENCE								PLAYS	AUDIENCE			
				NUMBER 1			5 Weeks At Number 1		31	32	31	15		TEXAS PLATES D. HUFF (K. COFFEY, B. JAMES)	Kellie Coffey BNA ALBUM CUT	31	
1	1	1	13			THERE GOES MY LIFE B. CANNON, K. CHESNEY (W. MOBLEY, N. THRASHER)	Kenny Chesney BNA ALBUM CUT	1	32	33	33	16		YOU'RE IN MY HEAD L. REYNOLDS (S. MINOR, J. STEELE, C. WALLIN)	Brian McComas LYRIC ALBUM CUT	32	
2	2	2	11			REMEMBER WHEN K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	2	33	34	35	12		PAINT ME A BIRMINGHAM J. STROUD (B. MOORE, G. DUFFY)	Tracy Lawrence DREAMWORKS ALBUM CUT	33	
3	3	3	18			YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL K. BROOKS, R. DUNN, M. WRIGHT (B. DIPIERO, B. ALLMAND)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	3	34	36	37	11		ON YOUR WAY HOME E. GORDY, JR. (R. SAMDSET, M. BERG)	Patty Loveless EPIC ALBUM CUT/EMN	34	
4	5	5	21			I LOVE THIS BAR J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS 001238	1	35	35	36	16		DAYS OF OUR LIVES M. WRIGHT (J. OTTO, B. TERRY)	James Otto MERCURY 001500	35	
5	6	9	22			I WANNA DO IT ALL B. GALLIMORE (T. NICHOLS, R. GILES, G. GODDARD)	Terri Clark MERCURY ALBUM CUT	5	36	37	38	6		I CAN'T SLEEP J. RITCHIE, C. WALKER (C. WALKER, C. WRIGHT)	Clay Walker RCA ALBUM CUT	36	
6	4	4	31			HONESTY (WRITE ME A LIST) T. HEWITT, R. ATKINS (D. KENT, P. CLEMENTS)	Rodney Atkins CURB 73149	4	37	38	39	12		THE FIRST CUT IS THE DEEPEST J. SHANKS, G. FUNDIS (C. STEVENS)	Sheryl Crow A&M ALBUM CUT/MERCURY	37	
7	7	8	24			DRINKIN' BONE B. J. WALKER, JR., T. BYRD (C. BEATHARD, K. K. PHILLIPS)	Tracy Byrd RCA ALBUM CUT	7	38	50	56	3		MAYBERRY M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (A. SMITH)	Rascal Flatts LYRIC STREET ALBUM CUT	38	
8	12	13	9			AMERICAN SOLDIER J. STROUD, T. KEITH (T. KEITH, C. CANNON)	Toby Keith DREAMWORKS ALBUM CUT	8	39	39	41	9		NO REGRETS YET D. HUFF (S. ISAACS, D. BROWN)	Sonya Isaacs LYRIC STREET ALBUM CUT	39	
9	8	10	12			WATCH THE WIND BLOW BY B. GALLIMORE, T. MCGRAW, D. SMITH (A. OSBORNE, D. ALTMAN)	Tim McGraw CURB ALBUM CUT	8	40	41	40	14		HANDPRINTS ON THE WALL K. ROGERS, J. GUESS, J. CHEMAY (N. BLANCHARD, S. PINNES, C. PARISH)	Kenny Rogers DREAMCATCHER ALBUM CUT	40	
10	11	12	20			LITTLE MOMENTS F. ROGERS (C. DUBOIS, B. PAISLEY)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	10	41	43	49	4		A GUY LIKE ME D. MORRIS, T. BROWN (P. GREEN, D. NEUHAUSER, THE PAT GREEN BAND)	Pat Green REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	41	
11	9	11	15			SHE'S NOT JUST A PRETTY FACE R. J. LANGE (R. J. LANGE, S. TWAIN)	Shania Twain MERCURY 001646	9	42	44	45	6		THIS LOVE D. HUFF (L. RIMES, M. BEESON, J. COLLINS)	LeAnn Rimes ASYLUM CURB ALBUM CUT	42	
12	10	6	31			COWBOYS LIKE US T. BROWN, G. STRAIT (A. SMITH, B. OPIERO)	George Strait MCA NASHVILLE 001250	2	43	42	42	10		THAT'S A WOMAN C. LINDSEY, M. WILLS (S. D. JONES, R. RUTHERFORD)	Mark Wills MERCURY ALBUM CUT	42	
13	13	7	11			CHICKS DIG IT C. CAGLE, R. WRIGHT (C. CAGLE, C. CROWE)	Chris Cagle CAPITOL ALBUM CUT	5	44	51	48	4		DIDN'T I C. LINDSEY (K. BERGUES, B. NASH, M. POST)	Rachel Proctor BNA ALBUM CUT	44	
14	14	16	17			HOT MAMA S. HENDRICKS, T. BRUCE (C. BEATHARD, T. SHAPIRO)	Trace Adkins CAPITOL ALBUM CUT	14	45	48	—	3		WILD WEST SHOW B. KENNY, JR., RICH, P. WORLEY (B. KENNY, J. RICH, B. DALY)	Big & Rich WARNER BROS. ALBUM CUT/WRN	45	
15	17	17	22			I LOVE YOU THIS MUCH C. LINDSEY, J. STROUD (J. WAYNE, C. DUBOIS, D. SAMPSON)	Jimmy Wayne DREAMWORKS 001239	15	46	52	46	14		A YEAR AT A TIME L. REYNOLDS (J. DEMARCUS, L. WILSON)	Kevin Denney LYRIC STREET 164081	44	
16	16	18	11			IN MY DAUGHTER'S EYES M. MCBRIDE, P. WORLEY (J. T. SLATER)	Martina McBride RCA ALBUM CUT	16	47	47	47	21		I'M GONNA TAKE THAT MOUNTAIN R. MCENTIRE, B. CANNON, N. WILSON (J. SALLEY, M. PERCE)	Reba McEntire MCA NASHVILLE 001404	14	
17	15	14	—			HELL YEAH B. CHANCEY (J. STEELE, C. WISEMAN)	Montgomery Gentry COLUMBIA ALBUM CUT	4	48	RE-ENTRY	—	—		YOU ARE C. BROCK, D. S. MILLER (S. DEAN, W. NANCE, N. GORDON)	Chad Brock BROKEN BOW ALBUM CUT	48	
18	19	15	26			I WISH B. GALLIMORE, T. MCGRAW (T. L. JAMES, E. HILL)	Jo Dee Messina CURB ALBUM CUT	15	49	58	52	12		I NEED A VACATION E. GORDY, JR., J. NIEBANK (R. L. HOWARD, L. SATCHER)	Rebecca Lynn Howard MCA NASHVILLE 001647	49	
19	18	19	—			WHO WOULDN'T WANNA BE ME K. URBAN (M. POWELL, K. URBAN)	Keith Urban CAPITOL ALBUM CUT	1	50	—	—	9		DO YOU STILL WANT TO BUY ME THAT DRINK (FRANK) R. LANDIS (B. LAWSON, J. MATTHEWS, R. DEAN)	Lorrie Morgan QUARTERBACK ALBUM CUT/IMAGE	50	
20	20	21	18			PERFECT S. EVANS, P. WORLEY (S. EVANS, T. SHAPIRO, T. MARTIN)	Sara Evans RCA ALBUM CUT	20	▶ AIRPOWER ▶					🎵 HOT SHOT DEBUT 🎵			
21	21	22	34			LONG BLACK TRAIN M. WRIGHT, F. ROGERS (J. TURNER)	Josh Turner MCA NASHVILLE 000926	21	51	—	—	—		HONK IF YOU HONKY TONK T. BROWN, G. STRAIT (D. DILLON, K. MELLONS, J. NORTHRUP)	George Strait MCA NASHVILLE ALBUM CUT	51	
22	22	23	12			SWEET SOUTHERN COMFORT C. BLACK (R. CLAWSON, B. CRISLER)	Buddy Jewell COLUMBIA ALBUM CUT	22	52	59	53	1		I CAN ONLY IMAGINE P. KIPLEY (B. MILLARD)	MercyMe INO 73150/CURB	52	
23	23	24	12			SPEND MY TIME C. BLACK (C. BLACK, H. NICHOLAS)	Clint Black EQUITY ALBUM CUT	23	53	—	—	—		I GOT A FEELIN' C. CHAMBERLAIN (B. CURRINGTON, C. CHAMBERLAIN, C. BEATHARD)	Billy Currington MERCURY ALBUM CUT	53	
24	24	25	17			COOL TO BE A FOOL B. ROWAN (J. NICHOLS, S. DEAN, W. NANCE)	Joe Nichols UNIVERSAL SOUTH 001371	24	54	—	—	—		PAINT ME A BIRMINGHAM K. MELLONS, J. NORTHRUP (B. MOORE, G. DUFFY)	Ken Mellons HOME ALBUM CUT	54	
25	25	29	7			YOU'LL THINK OF ME D. HUFF, K. URBAN (D. BROWN, T. LACY, D. MATKOSKY)	Keith Urban CAPITOL ALBUM CUT	25	55	—	—	—		SOMEBODY R. MCENTIRE, B. CANNON, N. WILSON (D. BERG, S. STATE, A. TATE)	Reba McEntire MCA NASHVILLE ALBUM CUT	55	
26	26	26	9			SONGS ABOUT RAIN M. WRIGHT, G. ALLAN (L. ROSE, P. MCCLAUGHLIN)	Gary Allan MCA NASHVILLE ALBUM CUT	26	56	—	—	—		DESPERATELY T. BROWN, G. STRAIT (B. ROBINSON, M. WARDEN)	George Strait MCA NASHVILLE ALBUM CUT	56	
27	27	28	14			GOOD LITTLE GIRLS D. HUFF, D. JOHNSON (T. SEALS, B. JONES)	Blue County ASYLUM-CURB ALBUM CUT	27	57	—	—	—		RUN, RUN, RUN S. HENDRICKS (P. HOWELL, H. DAVIS, K. KAYLE)	Ryan Tyler ARISTA NASHVILLE ALBUM CUT	36	
28	28	27	23			EVERY FRIDAY AFTERNOON C. MORGAN, P. D. DONNELL (N. COY, J. MELTON)	Craig Morgan BROKEN BOW ALBUM CUT	27	58	—	—	—		I'M IN LOVE WITH YOU B. DEAN, L. WHITE (B. DEAN, C. CANNON)	Billy Dean VIEW 2 ALBUM CUT/HZE	52	
29	29	30	13			MY LAST NAME B. BEAVERS (H. ALLEN, D. BENTLEY)	Dierks Bentley CAPITOL ALBUM CUT	29	59	—	—	—		LOCO D. L. MURPHY, K. TRIBBLE (D. L. MURPHY, K. TRIBBLE)	David Lee Murphy AUDIUM ALBUM CUT	59	
30	31	32	6			SIMPLE LIFE D. HUFF, C. D. JOHNSON (C. LINDSEY, H. LINDSEY, A. MAYO, T. VERGES)	Carolyn Dawn Johnson ARISTA NASHVILLE ALBUM CUT	30	60	—	—	—		CONSTANTLY M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANADA)	Cross Canadian Ragweed UNIVERSAL SOUTH 001373	60	

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 128 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airplay power 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.

JANUARY 17  
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# TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan		TITLE	Artist
			ALBUMS SOLD	REVENUE		
1	1	61	NUMBER 1		58 Weeks At Number 1	ALISON KRAUSS + UNION STATION LIVE ROUNDER 610515
2	3	75	This Side			NICKEL CREEK • SUGAR HILL 3941
3	4	9	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One			VARIOUS ARTISTS GAITHER MUSIC 42459
4	2	1	A Very Special Acoustic Christmas			VARIOUS ARTISTS LOST HIGHWAY 001038/UMGN
5	6	9	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two			VARIOUS ARTISTS GAITHER MUSIC 42460
6	5	25	The Three Pickers			EARL SCRUGGS/DOC WATSON/RICKY SKAGGS ROUNDER 610526
7	9	—	Wildwood Flower			JUNE CARTER CASH QUALTONE 01142
8	7	—	Best Of Bluegrass Gospel			VARIOUS ARTISTS MADACY CHRISTIAN 3241/MADACY
9	12	—	One Step Ahead			RHONDA VINCENT ROUNDER 610497 [H]
10	10	21	It's Just The Night			THE DEL MCCOURY BAND MCCOURY MUSIC 00017/SUGAR HILL [H]
11	14	22	Heaven Bound: The Best Of Bluegrass Gospel			VARIOUS ARTISTS SMCMG 18940/TIME LIFE
12	12	30	Bluegrass Today			VARIOUS ARTISTS WARNER SPECIAL PRODUCTS 15828/TIME LIFE
13	1	—	Time-Life's Treasury Of Bluegrass			VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 13701/TIME LIFE
14	—	—	Fade To Bluegrass: A Bluegrass Tribute To Metallica			IRON HORSE CMH 8401
15	RE-ENTRY	—	Blueprint			NATALIE MACMASTER ROUNDER 617056

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); 1 million units or 50,000 DVD single units (Platinum), with multimillion titles indicated by a numeral following the symbol. [H] indicates past or present Heatseeker title. © 2004 VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JANUARY 17  
2004

Billboard®

# HOT COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan		TITLE	Artist
			COPIES SOLD	REVENUE		
1	1	7	NUMBER 1		4 Weeks At Number 1	HURT AMERICAN 009770/LOST HIGHWAY Johnny Cash
2	2	60	Kid Rock Featuring Allison Moorer			PICTURE • UNIVERSAL SOUTH 172274
3	4	11	Scotty Emerick With Toby Keith			I CAN'T TAKE YOU ANYWHERE DREAMWORKS 001581/INTERSCOPE
4	5	24	Joe Nichols			BROKENHEARTSVILLE UNIVERSAL SOUTH 000782
5	10	—	Rodney Atkins			HONESTY (WRITE ME A LIST) CURB 73149
6	9	31	Jimmy Wayne			STAY GONE DREAMWORKS 000345/INTERSCOPE
7	6	31	Joe Nichols			THE IMPOSSIBLE UNIVERSAL SOUTH 172241
8	7	17	Faith Hill			YOU'RE STILL HERE WARNER BROS. 16647/WRN
9	—	—	Josh Turner			LONG BLACK TRAIN MCA NASHVILLE 000976/UMGN
10	3	6	Jeff Foxworthy/Bill Engvall			REDNECK 12 DAYS OF CHRISTMAS/HERE'S YOUR SIGN CHRISTMAS WARNER BROS. 16507/WRN

## ALBUMS

Edited by Michael Paoletta

### POP

#### ► VARIOUS ARTISTS

**WWE Originals**  
**PRODUCER:** James A. Johnston  
**WWE/Columbia CK 90881**  
**RELEASE DATE:** Jan. 13

"WWE Originals" is the latest in a series of World Wrestling Entertainment (WWE) albums and the first release in the musical partnership between WWE and Columbia. It follows in the footsteps of the 2002 WWE (then known as WWF) compilation "Forceable Entry," which debuted at No. 3 on The Billboard 200. Unlike that compilation, which featured chart-topping rockers like Kid Rock, Creed and Limp Bizkit, the appropriately titled "WWE Originals" showcases the WWE wrestlers/entertainers themselves—performing material penned specifically for them. The end result? As one might imagine, mixed, very mixed. Perfunctory, in-your-face rap dominates the collection, with entries from the Dudley Boyz, Kurt Angle, Booker T and others. The set works best when it pops and rocks; witness Stacy Keibler's radio-primed hip-hop jam "Why Can't We Just Dance?," the Joan Jett-meets-Liz Phair vibe of "When I Get You Alone" by Lita and Trish Stratus' simple ballad "I Just Want You." And while Stone Cold Steve Austin's interludes border on silly, they are fun. More importantly, without hitting listeners over the head, his words perfectly capture his character's attitude.—**MP**

#### ★ JOHN VANDERSLICE

**Cellar Door**  
**PRODUCER:** not listed  
**Barsuk 33**  
**RELEASE DATE:** Jan. 20

On "Cellar Door," John Vanderslice picks up where the 2002 set "The Life and Death of an American Fourtracker" left off—serving up another pleasant helping of sweet headphone pop. This album is being billed as the most personal effort of Vanderslice's career, and he wrestles with inner demons on tracks like "My Family Tree." But as usual, it is the warm, richly textured production that is the star here, not the lyrics. Vanderslice is a passing songwriter, but he is a studio guru first and foremost. The charm of "Cellar Door" lies in the lush flourishes that Vanderslice tucks into the nooks and crannies of its arrangements.—**BG**

#### DANA

**Thread of Blue**  
**PRODUCERS:** Ben Butler, Dana, Ric Molina  
**Water/Lightyear 54565**  
**RELEASE DATE:** Jan. 27

With this, her fourth album, Dana—a native New Yorker who was raised in Cleveland—appears ready for her close-up. On past sets "Sitting With an Angel" (the title track was featured on "Dawson's Creek") and "Through the Concrete & the Rocks" (which included the hit AC single, "A Little Light"), the one-named singer/song-

## ESSENTIAL REVIEWS



#### THE CRYSTAL METHOD

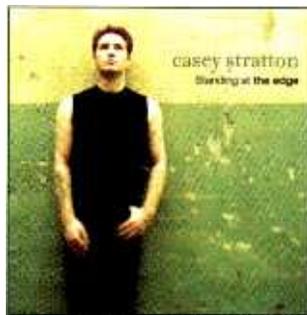
**Legion of Boom**  
**PRODUCERS:** Ken Jordan, Scott Kirkland  
**V2 27176**  
**RELEASE DATE:** Jan. 13

Dance/electronic duo the Crystal Method (Ken Jordan and Scott Kirkland) has come up with an explosive single, "Born Too Slow," on its latest studio release. The track screams into action with a manic guitar riff laced with electronic special effects. Such potency would turn even the biggest wallflower into a dancefloor dynamo. Such a jam is in the same league as the Crystal Method's crossover 1997 hit "Busy Child." "True Grit" follows "Born Too Slow" and it, too, features a fun, industrial-styled beat. Sadly, the bulk of "Legion of Boom" fails to live up to this level of exuberance. Too many tracks get bogged down with a straight-ahead progressive trance formula, where zoning out feels more suitable than attempting to move your feet. Still, because the good stuff is so darn good (and it is), it is easy to brush aside any missteps. Expect big action on dancefloors and on Madison Avenue.—**SA**

#### CASEY STRATTON

**Standing at the Edge**  
**PRODUCER:** Patrick Leonard  
**Odyssey/Sony Classical SK 87962**  
**RELEASE DATE:** Jan. 20

Although classically trained, the vibrant tapestries Casey Stratton has woven on "Standing at the Edge" should be called alternative adult contemporary, since they thread together multiple layers of those worlds. His commanding but sweet voice soars over songs that producer Patrick Leonard (Madonna) artfully shaped by preserving the delicate melodies within a sturdy



pop framework. Stratton channels Tori Amos' deftness at piano and composition most prominently in "For Reasons Unexplained," which struggles with the ins and outs of saving a relationship. "Bloom" sets bold declarations of love against a string bed that will bring tears to the eyes, while "Dead Sea" is full of sorrow. "Ocean" finds the artist casting fear aside and plunging into the sea of joyous possibilities. What a breathtaking debut.—**CLT**

writer wore her vulnerability well. This time around, Dana exudes a courage and self-assurance that enralls and captivates. Of course, it helps that she does not shy away from either the bitter ("Lover Set Free") or the sweet ("Tuscany").—**MP**

#### THE OLD CROW MEDICINE SHOW

**OCMS**  
**PRODUCER:** David Rawlings  
**Netwerk America 6700-30349**  
**RELEASE DATE:** Feb. 10

Nashville-based roots quintet Old Crow Medicine Show surfaces for the first time on Netwerk with an authentic and spirited studio collection that is easy to love. Inspired harp and back-porch vocals serve the cocaine cautionary tale "Tell It to Me" well indeed, while "Big Time in the Jungle" is an expertly drawn characterization of a country boy's trip to Vietnam that recalls Country Joe & the Fish in tone and style. David Rawlings' no-frills production works such fiddle-laced cuts as "Poor Man" and "Hard to Tell" like a mule pulling a plow; rambunctious gems "Tear It Down" and "Hard to Love" plunge downhill like a runaway wagon. "CC Rider" gets a boozy Hank Williams treatment, and "Trials &

Troubles" is pure Appalachia blues. The melodic "We're All in This Together" has a timeless, Stills-Young Band feel to it. The inspired "Wagon Wheel," like this whole record, sways and rolls with such likable aplomb that it is plain to see why OCMS fits in equally well at bluegrass and jam-band fests.—**RW**

### R&B/HIP-HOP

#### ★ AMEL LARRIEUX

**Bravebird**  
**PRODUCERS:** Laru Larrieux, Threadhead, Basha Ink  
**Blisslife/ADA/WMG 8110-00001**  
**RELEASE DATE:** Jan. 20

The singer/songwriter lives up to the title of her 2000 solo debut, "Infinite Possibilities," on this sophomore set. Broader in scope and tone, "Bravebird" still finds the former Groove Theory frontwoman accenting her subtle, earthy vocals with a mystical mix of R&B, soul/funk, jazz, pop and house—and unafraid to tread lyrically (with co-writer/husband Laru) on subjects that lie left of mainstream. From the true love groove of opening track "For Real," Larrieux veers into the modern-day horror of female circumcision,



#### VOODOO CHILD

**Baby Monkey**  
**PRODUCER:** Moby  
**V2 27183**  
**RELEASE DATE:** Jan. 27

Moby gave birth to his Voodoo Child alias 13 years ago when he delivered a same-titled techno track to dancefloors. He followed this with a Voodoo Child full-length, "The End of Everything," in 1996. Now, after having the time of his life at an underground dance party in Glasgow (following his European tour for "18"), Moby felt the need and urge to, once again, create a straight-up dance album. Primarily instrumental, "Baby Monkey" is not experimental or avant-garde. In essence, Moby has created 11 melodic, hands-in-the-air club anthems—and one ambient head trip ("Synthesizers")—that traverse the playing fields of house, trance and techno. Some jams hark back to "Everytime You Touch Me"-era Moby (the glorious "Light Is in Your Eyes"), while others pay homage to Giorgio Moroder (the hypnotic "Strings"). Throughout, a keen sense of history repeating itself prevails.—**MP**

ultimately paying tribute to women who prevail against pain and hard times. The quiet power of her vocals is unleashed on the sparse, guitar- and piano-flavored love ballad "Beyond." She revisits the jazz heritage of New Orleans' Congo Square on the free-wheeling "Congo." Elsewhere, she questions the ideals of fame vs. success. "Say You Want It All" is home to such realness as "Baby haven't you heard/Every star can be replaced." Like the album title suggests, Larrieux is not leery about flying against the commercial tide. It is a welcome ride.—**GM**

### DANCE/ELECTRONIC

#### TINA ANN

**Situations**  
**PRODUCERS:** various  
**Heart 682003**  
**RELEASE DATE:** Dec. 16, 2003  
 Tina Ann made her clubland debut in 2000 as the featured vocalist on Dynamix's "Don't Want Another Man." The energetic jam topped the *Billboard* Hot Dance Club Play chart. In 2001, the singer struck out on her own. Last year, her infectious track "I Do" cracked the top 10 of the same chart.

For this full-length debut, "Situations," Tina Ann—who co-wrote the bulk of the songs—delivers more of the same high-energy, rhythm-radio-primed fare that put her on the map. Winning moments include "Get Up" and "Rules of Attraction," which were produced by, respectively, the Orange Factory and Chris Cox. Unfortunately, such a high-octane formula wears incredibly thin after repeated listens. In fact, some listeners may never even get to track 17, "Need to Say Goodbye," an ambient ballad that finds Tina Ann comfortably stretching her musical wings. Let's hope such "stretching" will be a major part of her next album. Distributed by Musicrama.—**MP**

### COUNTRY

#### ★ LORRIE MORGAN

**Show Me How**  
**PRODUCER:** Richard Landis  
**Image Music Group ID0609L0**  
**RELEASE DATE:** Jan. 20

Lorrie Morgan is a throwback to the classic female country artist that packed a lot of life experience and just plain livin' around her work. A proven hitmaker with plenty of unforced charisma, Morgan inexplicably fell out of favor with country radio, but she sounds like a big 'ol star on this reunion with producer Richard Landis. "Do You Still Wanna Buy Me That Drink (Frank)" is a hit in waiting, loaded with "sorry I asked" personality. Morgan infuses the powerful ballad "Used" with husky, world-weary passion, and she knows of what she speaks on the wry midtempo "Bombshell." Morgan's country roots show on "The Wedding" and her own "Charlie and Betty," while she gets all funky on "One Less Monkey." "Rocks," as in "don't throw 'em," is a subject Morgan knows a thing or two about, and she delivers a remarkable vocal performance. At a time when country women are struggling commercially, Morgan unleashes one of the best records of her career.—**RW**

### LATIN

#### ► RAÚL HERNÁNDEZ

**Prisionero de Tí**  
**PRODUCER:** Raúl Hernández  
**Fonovisa 0883512422**  
**RELEASE DATE:** Jan. 27

Former Los Tigres del Norte member Raúl Hernández (brother to Jorge and Hernán Hernández of Los Tigres) left the group in 1996 to pursue a solo career, which now includes seven albums. An eclectic, good-natured album, "Prisionero de Tí" blends *banda*, *ranchero* and *grupero*. At the same time, it boasts an earthier, less-produced sound and compact, catchy tracks. More than a great singer, Hernández is a great storyteller. Although here he mostly avoids dramatic *narcocorridos* (save for the final "Merced Ozuna," set to a *banda* accompaniment), tracks like "Sentenciado," about a convict awaiting his sentence, are riveting. So is the opening "El Cheque," a tale of a working stiff who ends up married against his will after a

(Continued on next page)

**CONTRIBUTORS:** Susanne Ault, Leila Cobo, Deborah Evans Price, Brian Garrity, Gail Mitchell, Wes Orshoski, Michael Paoletta, Chuck Taylor, Christa L. Titus, 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 to Michael Paoletta and singles review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

night of drunken revelry. "Prisionero de Ti" will not awaken deep thoughts, but it will certainly entertain.—**LC**

★ **ORQUESTA LA PALABRA**

**Breakthrough**

PRODUCER: La Palabra

Tornillo

RELEASE DATE: Feb. 12

Orquesta La Palabra takes its name from Cuban-born/Los Angeles-based pianist/composer/arranger/singer La Palabra, who has written the bulk of this delightful album on indie Tornillo Records. That said, "Breakthrough" does not break new ground. Much of what's here—the blend of *son* and rap in "I'm Going to Shenzhen," the romantic salsa of "Se Nos Fue el Amor"—has been done before. But the blends are effortless and organic, with enough edge to push them beyond the merely routine while managing to not sound contrived. The opening "El Temblor"—fast-clipped, aggressive, straight-ahead salsa—is a dancefloor smash-in-waiting, while "Cama y Mesa," a cover of the Roberto Carlos standard set to a cha-cha-cha beat, has swing and humor. Even a cover of mid-'70s pop hit "Feelings," set over a big-band Latin jazz arrangement, avoids the cheese.—**LC**

## WORLD

★ **LADYSMITH BLACK MAMBAZO**

**Raise Your Spirit Higher—Wenyukela**

PRODUCER: Joseph Shabalala

Heads Up International HUCD 3083

RELEASE DATE: Jan. 27

You do not have to understand Zulu to understand the message in the music relayed by Ladysmith Black Mambazo. The South African group's signature blend of tight harmonies and spirituality resonate on this, its Heads Up debut. The group—still led by original organizer Joseph Shabalala—rhythmically discourses on such issues as death, apartheid and freedom. As always, Ladysmith vocally evokes the power of music. The opening title track sets the stage, aided by a lush, captivating arrangement. Especially poignant is "Tribute." Featuring Shabalala's grandchildren rapping in English, the cut pays homage to Shabalala's wife of 28 years, who was shot and killed outside their South African church. As another song on the album aptly notes, Ladysmith is proof that "Music Knows No Boundaries."—**GM**

★ **OMAR SOSA & ADAM RUDOLPH**

**Pictures of Soul**

PRODUCERS: Omar Sosa, Adam Rudolph

Otá 1012

RELEASE DATE: Jan. 13

Cuban-born jazz pianist/composer Omar Sosa has been quite busy of late. He released the brilliant album "Sentir" in 2002, followed by the live CD "Ayaguno" and "A New Life" in 2003. Now, as 2004 begins, he delivers this collaboration with percussionist Adam Rudolph. "Pictures of Soul" is certainly the most organic and avant work that Sosa has tracked thus far in his remarkable career. Some of the pieces are unusually brief—under four minutes—and elliptical. Indeed, "Cuzco Refrain," like several of the short numbers, is very much akin to a post-bop tone poem. Other tracks, such as "The Wandering Night" and "Winter of the

Flower," are more structurally elaborate and linear in their composition. The vibe that runs throughout the set, however, is one of profound impressionistic interpretation. This is a challenging and rewarding album. Racked in the U.S. by Harmonia Mundi.—**PVV**

## CHRISTIAN

► **JEREMY CAMP**

**Carried Me: The Worship Project**

PRODUCERS: Adam Watts, Andy Dodd,

Steve Hindalong, Mark Byrd

BEC 724353961329

RELEASE DATE: Feb. 10

Camp burst onto the scene last year with the impressive "Stay." That album earned the artist a legion of fans that will not be disappointed with this new collection. These powerful worship songs beautifully showcase Camp's passionate voice and intimate style. One of the most compelling vocalists to emerge in recent years, he has a warm, earthy tone reminiscent of Third Day frontman Mac Powell. And this voice is complemented by a potent arsenal of songs. "I Will Trust in You" is a rollicking anthem that celebrates God's faithfulness. "Wonderful Maker" is a gorgeous, prayerful ballad. "Empty Me" is a tender song about surrender. Camp's vocal stylings draw listeners into his world, inviting them to sing along. In a market crowded with praise and worship music, Camp surely stands out with this worthy effort.—**DEP**

## VITAL REISSUES

**BRENDAN BENSON**

**One Mississippi**

PRODUCERS: Ethan Johns, Brendan Benson,

Jason Falkner

StarTime International ST-019

RELEASE DATE: Nov. 11, 2003

Before disappearing for the better part of seven years, Detroit-born Brendan Benson debuted in 1995 with a power-pop near-masterpiece on Virgin Records dubbed "One Mississippi." Over the years, the disc—highlighted by a hook-packed, album-opening trilogy of tunes—became one of the most criminally ignored albums of the '90s. Although immediately embraced by critics, "One Mississippi" tanked commercially (it has sold less than 7,000 copies to date), which ultimately resulted in Benson's dismissal from the major and the record going out of print soon after. Here, the album is resurrected in beautiful fashion by tiny New York indie StarTime, which expands the set from 14 to 22 tracks. Two cuts from the original's Japanese release are included, as is Benson's rare "Wellfed Boy" EP. Produced with ex-Jellyfish member Jason Falkner (who co-writes several tracks), the EP includes demo versions of several "One Mississippi" cuts and led to his inking with Virgin. This is the type of reissue that fans dream up.—**WO**

## Billboard.com

- Mekons, "Punk Rock" (Quarterstick)
- Mr. T. Experience, "Yesterday Rules" (Lookout!)
- Special Goodness, "Land Air Sea" (Epitaph)

# SINGLES

Edited by Chuck Taylor

## COUNTRY

**DAVID LEE MURPHY Loco (3:08)**

PRODUCERS: David Lee Murphy, Kim Tribble

WRITERS: D.L. Murphy, K. Tribble

PUBLISHERS: Old Desperados/N2D Publishing/WB Music/Scott and Soda Music/Beechtree Publishing, ASCAP

Audium AUD-DS-8189 (CD promo)

David Lee Murphy charted 11 singles during a tenure on MCA Records in the mid- to late '90s, including such hits as "Party Crowd" and "Dust on the Bottle." He's resurfacing on Audium with a frisky, uptempo number about the joys of being a little bit crazy. Saucy fiddle and infectious lead-guitar work add spice to this fun tune. Murphy remains an engaging vocalist who knows how to put just the right touch on a light-hearted lyric. If country programmers give this a shot, it could help Murphy mount a much-deserved comeback.—**DEP**

## AC

► **SIMPLY RED You Make Me Feel Brand New (4:18)**

PRODUCER: not listed

WRITER: not listed

PUBLISHER: not listed

simplyred.com SRSAM022 (CD promo)

In the U.S., Simply Red scored a No. 1 in 1989 with a soul-soaked remake of "If You Don't Know Me by Now." Fifteen years later, lead singer Mick Hucknall repeats the party trick with an equally individualized new version of the Stylistics' "You Make Me Feel Brand New." Time has done nothing but add texture to the Brit vocalist's lofty range, making this loving cover an ace for AC radio. With Simply Red's spirited "Sunrise" still in rotation at the format, "Brand New" is poised to foster a two-for-two comeback for this enduring group. From the comforting full-length "Home." For information, contact Jack Ashton at ashtonconsults@aol.com.—**CT**

## ROCK

**DAMIEN RICE Cannonball (3:25)**

PRODUCERS: Damien Rice, Mark "Spike"

Stent, Paul "P-Dub" Walton

WRITERS: D. Rice

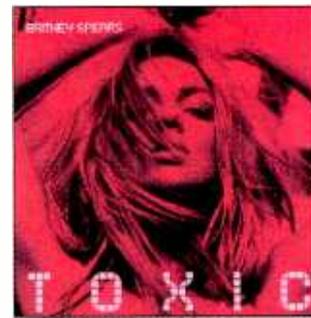
PUBLISHER: Warner/Chappell Music Publishing Ltd. PRS

DRM/Vector/Warner Bros. 101235

(CD promo)

In an age when the bottom line is stifling creativity and the mass dissemination and promotion of that creativity, it's nice to see Vector/Warner Bros. making good on their promise to promote Damien Rice well into 2004, despite his lauded debut, "O," being more than 1 year old. This exquisite track—one of the highlights of "O"—gets more of a pulse on this remixed version, as drums have been added to the percussionless original (which is also included). The addition proves genius, with the kick drum adding well-timed punch, subtly mixed cymbal splashes emphasizing Rice's heart-emptying choruses and the crisply played high-hats adding freshness. That said, what makes this one a winner, more than anything else, is the glassy-eyed sadness in the stanzas, the

# ESSENTIAL REVIEWS



**BRITNEY SPEARS Toxic (3:19)**

PRODUCERS: Bloodshy, Avant

WRITERS: C. Dennis, C. Karlsson, P. Winberg, H. Jonback

PUBLISHERS: Colgems-EMI/Murlyn Songs/Universal-PolyGram, ASCAP

Jive 59153 (CD promo)

"Me Against the Music," the first single from Britney Spears' already-platinum "In the Zone," was an event record in the worst way: a song destined for airplay no matter how bad. And it *was* a stinker. But with that taste now washed away, it's time to get down to real business. "Toxic" is a boundless step forward for Spears—mature, sexy and tantalizing. Producers Bloodshy and Avant surround Brit with a frantic techno-lite beat and James Bond guitars, complemented with the pop uber-star's heavily layered vocals overtop. It works: She sounds potent and convincing as a catty sex symbol. This is a song made for video, and Spears is sure to deliver. While the album as a whole is a testy listen, this track will build momentum and prove that there is meat behind the endless publicity mania.—**CT**



**3 DOORS DOWN Away From the Sun (3:51)**

PRODUCER: Rick Parashar

WRITERS: Arnold, Roberts, Harrell, Henderson

PUBLISHERS: Escatawpa Songs/Songs of Universal, BMI

Republic/Universal 211139 (CD promo)

While 3 Doors Down remains more or less faceless among its E!VH1/MTV-hogging compatriots, the pop/rock act certainly posted impressive gains in 2003. In addition to the huge "When I'm Gone" and follow-up hit "Here Without You," the Mississippi-based quintet has moved some 3 million copies of current album "Away From the Sun" while touring the world. The set's title track is now headed for the airwaves, and those same ingredients that scored previously should keep momentum going strong: a big Southern-rock hook, a passionate lyric about angst-filled emptiness from lead singer Brad Arnold and plenty of surefire guitars. The song is no "Kryptonite," for sure, but it seems as if all windows are open these days for 3 Doors Down.—**CT**

smart metaphor and rhyme in the chorus ("It's not hard to fall when you float like a cannonball") and the God-given soul of Rice. Apart from making for an exciting listening experience, the new additions (courtesy of Spike Stent) just may give the tune enough of an edge for radio programmers to get the track to all those people still wondering (for whatever damn reason) what all the fuss is about.—**WO**

**THE WHITE STRIPES I Just Don't Know**

**What to Do With Myself (2:48)**

PRODUCER: Jack White

WRITERS: B. Bacharach, H. David

PUBLISHER: New Hidden Valley Music c/o

WB Music/Casa David, ASCAP

V2 V2DJ-27805 (CD promo)

One of the things that makes Jack White such a force and so fun to listen to and watch is that you never know what or whom his work might reference. He might decide to tip his hat to the roaring, early punk of the MC5 one minute, only to switch to the Detroit blues of John Lee Hooker, while maybe even dashing in a bit of old-timey music the next. Here he covers a tune co-written by Burt Bacharach, of all people. And, as expected, he makes the track eerie, rural, sexy and, above all, rockin' enough to send the adrenaline of both metalheads and shoe-gazers racing. Dancing with Jack for most of the tune, backing him with a little rap-rap snare beat, drummer Meg White gloriously mashes the cymbals and skins when the

tune erupts. And when it does, Jack howls and squeezes little guitar squeals out of his six-string. This is rock bliss. If only it lasted a little longer.—**WO**

**STARSAILOR Silence Is Easy (3:39)**

PRODUCER: Phil Spector

WRITER: Starsailor

PUBLISHER: EMI Music Publishing

Capitol 7087 6 18245 2 0 (CD promo)

Not a whole lot has changed between Starsailor's debut and its sophomore disc, "Silence Is Easy"—and that's just fine. The guitar/bass/keyboards/drums sound of the British act—especially frontman James Walsh's resonant, almost trembly vocals—is engaging enough that evolution isn't really a priority at this point. But the band has evolved somewhat, having the legendary (and now sadly infamous) Phil Spector add his signature wall-of-sound production to a pair of tracks. Here, on the title cut, Spector's involvement adds sparkle to what may have been a lackluster track otherwise, thus turning it into one of the high points on the album (due Jan. 27). About a minute and 43 seconds in, handclaps are slyly dropped in. It's touches like these that help make this defiant, if-you-don't-have-anything-nice-to-say track downright spiritual. Working with Spector proves a heady move by a band that will hopefully be around for decades. One complaint: Barry Westhead's keyboards aren't loud enough in the mix.—**WO**

## EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



DOSS



BAKER

**DIRECT MARKETING:** Malia Doss is promoted to senior VP of business affairs and administration for Warner Strategic Marketing in Los Angeles. She was VP of business affairs for Rhino Entertainment.

**DISTRIBUTION:** Koch Entertainment Distribution names Janet Baker director of video sales in Chicago and Kathy Gilbert regional video sales manager in Nashville. They were, respectively, director of sales for Wellspring Media and Southern

regional sales manager for Wellspring Media.

**BROADCASTING:** Infinity Broadcasting promotes Tony Berardini, previously VP/GM for Boston's WBCN and WZLX, to VP of Infinity Boston; Mark Hannon, previously director of sales for Infinity Boston, to GM of Boston's WBCN, WZLX and WBMX; and Chris Hill, previously GM of sales for Boston's WBZ-AM, to senior VP/director of sales for Infinity Boston.



**Honoring Jazz's Greatest Women** Diana Ross performed and Phoebe Jacobs and Shirley Horn were among those honored during Jazz at Lincoln Center's fall benefit gala, "Here's to the Ladies: A Tribute to the Great Ladies of Jazz." The event paid tribute to Billie Holiday, Sarah Vaughan, Ella Fitzgerald and others with performances from Ross, as well as Dee Dee Bridgewater, Roberta Flack, Dame Cleo Laine and Marian McPartlan, all backed by the Lincoln Center Jazz Orchestra with Wynton Marsalis. Jacobs, executive VP of the Louis Armstrong Educational Foundation and vocalist/pianist Horn were presented with awards for leadership and artistic excellence, respectively. Pictured at the event, from left, are Ross, Jacobs and Marsalis. Proceeds from the show went to performance and educational programs produced by Jazz at Lincoln Center. (Photo: Patrick McMullan)



**The Latest Heroes** Ruben Blades, Hall & Oates, BMI president/CEO Frances W. Preston, producer/artist Nile Rodgers, husband-and-wife songwriting duo Barry Mann & Cynthia Weil and producer Timbaland were honored at the New York chapter of the National Academy of Recording Arts and Sciences' annual Heroes Dinner. The Heroes Award recognizes excellence and integrity and is the highest honor bestowed by the New York faction. Timbaland received the chapter's first Heroes Impact Award for outstanding achievement by a recording industry professional in the early stage of his/her career. Proceeds from this event, hosted by "Sopranos" star Dominic Chianese, will be dedicated to the education and community outreach programs of NARAS' New York chapter. Pictured above, from left, are NARAS president Neil Portnow, Rodgers, producer Jimmy Jam (who presented Rodgers with his trophy), NARAS New York chapter president Phil Galdston and producer Jimmy Douglas (who presented Timbaland with his award). At right are Timbaland, left, and Chianese.



## Now, Hear This ... RACHAEL YAMAGATA

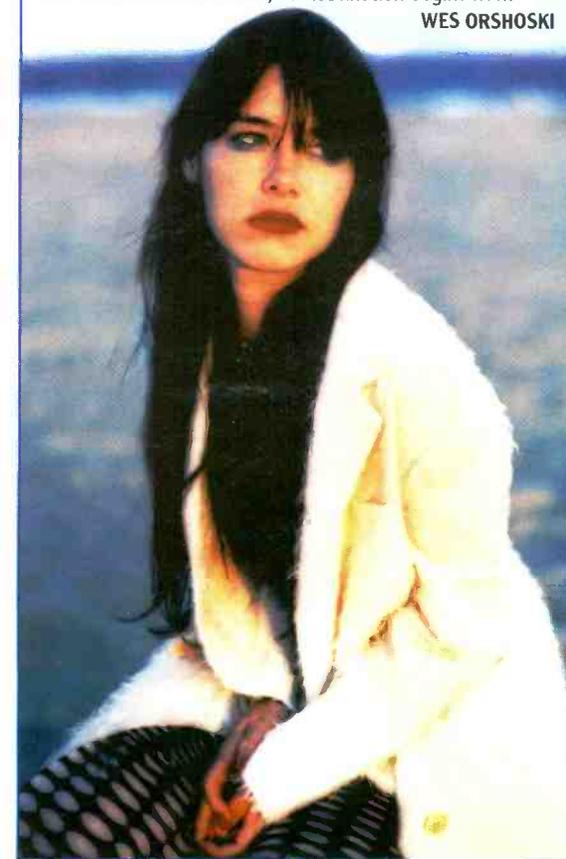
Artists to Watch

It's awfully perfect that the very first verse we hear Rachael Yamagata sing on her debut, "EP," begins "I'll fascinate you ... for a while"—because that's exactly what's going to happen to a lot of us in 2004. While it remains to be seen just how many will fall under her spell, you can believe that it's going to happen. This charming young siren has it all—affecting, smartly crafted songs; a heart-tugging, soul-soothing voice; a lovable personality; and striking beauty (thanks to her German and Japanese lineage). Since being signed to Private Music (which falls under the Arista Associated umbrella) by Steve Jalbovsky (the Strokes, My Morning Jacket), the Woodstock, N.Y., singer/pianist/guitarist issued the six-track "EP" last October and recently put the finishing touches on her full-length debut, which is slated for an April release. Prior to "EP" (which is highlighted by the sexy, breathtaking "Collide," the aforementioned leadoff cut), Yamagata cut her teeth as a member of funk/soul Chicago band Bumpus. But her solo material is more akin to Fiona Apple and is inflected with her love for '70s albums by the likes of Roberta Flack and Stevie Wonder. During the past year, she has opened for David Gray (at Madison Square Garden, no less) and Damien Rice. Later this month, she begins a tour with Gomez. In short, the fascination begins now.

WES ORSHOSKI



**One For The Record Books** An Elton John concert at the Manchester Evening News Arena broke the attendance record for the venue, Europe's biggest. John sold 19,076 tickets, breaking a 3-year-old record set by Tom Jones. (In 2000, Jones played to 19,021 people.) Presenting John, left, with a commemorative copy of the promotional flier for the show that detailed the accomplishment is arena GM John Knight. "It is difficult to see this record being broken," Knight said on the evening of the concert. "The place is full; we literally cannot fit any more people in."

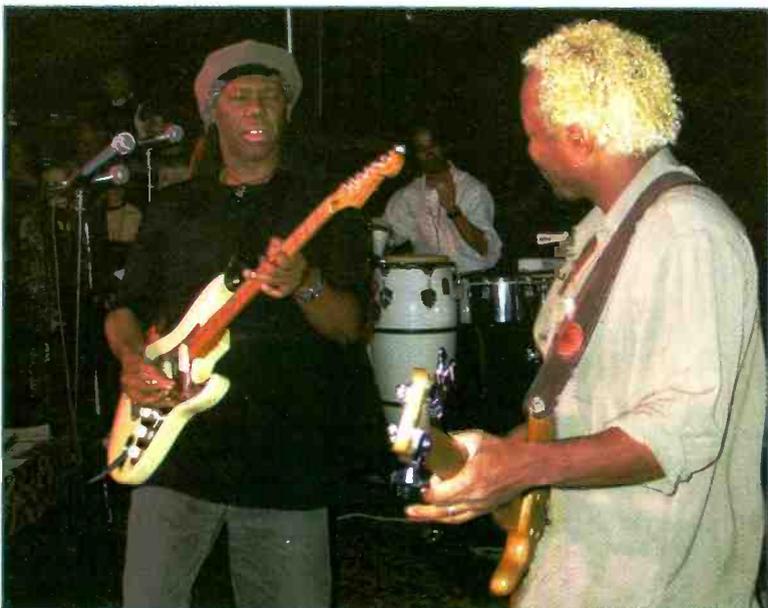




**Twenty-Five Years Young** Queens, N.Y.-based reggae/dancehall heavyweight VP Records celebrated its 25th anniversary with a bash in Kingston, Jamaica, that featured performances from the genre's top artists, including **Beenie Man**, **Lady Saw** and rising dancehall vocalist **Elephant Man**. Attracting many of the top names in reggae and dancehall—such as **Bounty Killer**, **Beres Hammond** and the legendary **Marcia Griffiths** (a member of the **I-Threes**, **Bob Marley's** famed backing-vocal trio)—the event was sponsored by Puma, which has a long-term sponsorship deal with the Jamaican Athletics Assn. The company has produced a series of commercials featuring Jamaican athletes and music by VP artists. One such spot, featuring a cameo by Jamaican track star **Usain Bolt**, as well as the Elephant Man track "All Out," was previewed at the party. Pictured above, from left, are the label's VP of marketing **Randy Chin**, Bolt and Elephant Man. At left is **Buju Banton**, left, with Hammond. To celebrate its anniversary, the Jamaican-born label is preparing an extensive boxed set honoring its deep, diverse catalog. (Photos: Marlon "Ajamu" Myrie)

## A Look At Luth

RCA Music Group chairman/Records founder **Clive Davis** and members of his staff visited **Luther Vandross** in a New York-area rehabilitation center—where Vandross is recovering from the stroke he had last April—to present him with a plaque certifying platinum shipments of the singer's latest album, "Dance With My Father" (J). The photo is from the first batch taken of Vandross since his stroke. His manager, **Carmen Romano**, says of the presentation, "We thought it would be nice for him to get some great news and to begin to experience again some of the same activities he had prior to his stroke. Also, the pictures tell a story—they let his fans see that he is OK but that there is still a long road ahead for Luther." (Photo: WireImage)



## One For Tony

Producer/artist **Nile Rodgers**, pictured at left, and vocalist **Michael Des Barres** were among a group of ex-bandmates and friends who paid tribute to late drummer **Tony Thompson** at a benefit at the House of Blues in Los Angeles. Rodgers played alongside Thompson in '70s funk band **Chic**, and Des Barres performed with the drummer as the touring vocalist for **the Power Station**. They were joined by bassist/vocalist **Jean Beauvoir** (**Plasmatics**), bassist **Carmine Rojas** and others. All proceeds from the show went to the drummer's family. Thompson, who also worked behind **David Bowie**, **Madonna** and **Rod Stewart** and backed the surviving three-fourths of **Led Zeppelin** at Live Aid, died Nov. 12 at the age of 48 from renal cell cancer. (Photo: Cynthia Gauld)



**Big Man, Garbage Can** "American Idol" champ **Ruben Studdard** stopped by the set of "Sesame Street" to join Elmo for a soulful rendition of "The Alphabet Song." The performance will air in April. Above, Studdard grabs a snapshot with Oscar the Grouch. (Photo: Theo Wargo)



**Wembley Honors Bowie** **David Bowie** received the Wembley male artist of the year award for selling 23,000 tickets almost instantly for his two shows in November. It was Bowie's 14th appearance at Wembley. Other winners of the award include **Tom Jones**, **Bob Dylan** and **Elton John**. Bowie was given the award backstage at the venue. Pictured, from left, are Solo Agency managing director **John Giddings**, Bowie and Wembley director of sales and marketing **Peter Tudor**.



**Here's To 2004!** *Billboard* staffers recently visited BMI's New York offices to ring in the new year. Pictured, from left, are BMI senior director of corporate relations **Leslie Morgan**, VP of corporate relations **Robbin Ahrold**, *Billboard* editor-in-chief **Keith Girard**, BMI CEO/president **Frances W. Preston**, *Billboard* East Coast advertising director **Joe Maimone** and *Billboard* international advertising director **Gene Smith**.

## McKean's Folk Evokes Foster

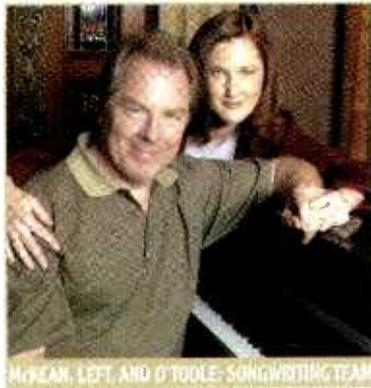
BY JIM BESSMAN

Christopher Guest's marvelous cinematic folk-music mockumentary "A Mighty Wind" lovingly sent up an entire genre. It also marked the debut of Michael McKean and his wife, Annette O'Toole, as a songwriting team.

The pair contributed "A Kiss at the End of the Rainbow," which is perhaps the key song of the film's Grammy Award-nominated DMZ/Columbia Records/Sony Music Soundtrax soundtrack.

During a reunion concert featuring three fictional 1960s folk acts, the performance of their signature song "A Kiss at the End of the Rainbow" climaxes the regrouping of the "legendary" Mitch & Mickey folk duo. But while the tune seems to hew to traditional folk-music conventions, it was really modeled after the popular song era of Stephen Foster.

"We wanted it to sound like it could have been written by Foster or one of his imitators from 150 years ago," says McKean, who also stars in the film as a member of the Folksmen trio. He explains: "A lot of songs we now think of as folk songs were actually written by



McKean, left, and O'Toole—songwriting team

professional songwriters like Foster. So we didn't have to be literally *traditional* in writing folk songs for the movie."

McKean and O'Toole's other collaborations for "A Mighty Wind," however, are more consistent with the '60s folk-music stereotypes. "Fare Away" (written with musical director C.J. Vanston) is a nautically incorrect sea shanty, while "Potato's in the Paddy Wagon" is fanciful fluff.

"The operative word is 'fun,' obviously," says McKean, who is also nominated for best song written for a motion picture, television or other visual media for

the film's title track—co-written with fellow Folksmen member Guest and Eugene Levy, who plays Mitch.

Recalling his earlier work with Guest in the pioneering 1984 rock mockumentary "This Is Spinal Tap," McKean adds, "There's very little mockery, really, but a great deal of affection for the music we parodize."

O'Toole notes that the Tuxedo Time Music (ASCAP) writers are now writing a movie musical, as well as songs like "The Naked and the Nude," which derives from the Gene Pitney hits "Town Without Pity" and "Mecca."

"What I like is that we don't do everything just one way," McKean says of the couple's varied songwriting technique. "We watched a documentary about Richard Rodgers and the way he worked with different lyricists. Oscar Hammerstein [III] would give him the song title and he would write a melody with a slot for it, and then Hammerstein would elaborate on the idea, but Lorenz Hart would deliver brilliant lyrics in their entirety—which Rodgers then wrote music for. So we want to have no rules."

## They Put The Bomp On Broadway

One of my most cherished memories is of informing **Barry Mann** at a BMI Awards dinner in Nashville a few years ago that my two favorite songs of his were "Who Put the Bomp (In the Bomp, Bomp, Bomp)" and "She Say (Oom Dooby Doom)" and then seeing the look of utter revulsion appear on the face of his wife and legendary Brill Building songwriting team partner, **Cynthia Weil**—this followed by her sneering, "Those are his two *worst* songs!"

"Who Put the Bomp," of course, was Brooklynite Mann's own 1961 No. 7 hit, a glorious tribute to doo-wop lyrical gibberish co-authored with fellow Brill Building tunesmith genius **Gerry Goffin**. "She Say (Oom Dooby Doom)," which Mann co-wrote with **Michael Anthony**, had ear-



FROM LEFT: MANN, WEIL AND HEROES AWARD PRESENTER PAUL SHAFFER

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



Mann and Weil will perform in the show, which they begrudgingly scripted.

"Other writers took on the story, but it never jelled," Weil said. "So we ended up writing it ourselves. I

lied reached No. 18 in 1959 for the **Diamonds**; like the Canadian doo-wop group's immortal 1957 hit "Little Darlin'," it took the vocal genre's characteristic nonsense syllables to a whole new wondrously idiotic level.

"I can't help it! I'm always honest," New York native Weil confessed, not particularly pleased to be reminded at the NARAS Heroes Award 2003 Gala of her disdainful response at the BMI dinner.

The Heroes event took place Dec. 11 at New York's Hotel Roosevelt. Weil and Mann were honored along with BMI president/CEO **Frances W. Preston**, **Ruben Blades**, **Daryl Hall & John Oates**, **Nile Rodgers** and **Timbaland**.

Weil was more than happy, however, to discuss "They Wrote That?"—an off-Broadway musical surrounding her and Mann's classic songs, directed by Tony Award winner **Richard Maltby Jr.** It premieres Jan. 15 at the McGinn/Cazale Theater.

wanted it to be like **Billy Joel** in "Movin' Out" [the Broadway show based on Joel's music but conceived, directed and choreographed by **Twyla Tharp**]. He said he didn't do anything, that Twyla did the whole thing. But it didn't work out that way [with us]."

With their early Aldon Music output of such timeless hits as "On Broadway," "We Gotta Get Out of This Place" and BMI's most-performed song, "You've Lost That Lovin' Feeling," the musical, if nothing else, will make for great listening. One Mann-Weil favorite likely to go unheard—lamentably—is "She Say (Oom Dooby Doom)."

"The only exciting thing about that song was that it was my first top 10 cut," said Mann, who at least did me the great honor of singing the chorus a cappella—much to his wife's chagrin.

"He was a mere child then," she said, disapprovingly.



MATRIX EVOLUTIONS: THE PRODUCTION/Writing TEAM IS TAKING ON SOME MORE UNEXPECTED CLIENTS

## Matrix's Next Move: The Mooney Suzuki

In July 2002, this column noted the rising fortunes of production/writing team **Lauren Christy**, **Graham Edwards** and **Scott Spock**, collectively known as **the Matrix**.

Their considerable contributions to **Avril Lavigne's** "Let Go"—including co-writing and production credits on "Complicated," "Sk8er Boi" and "I'm With You" (nominated for song of the year and best female pop vocal performance at the 46th annual Grammy Awards)—culti-

ivated demand for further collaboration with an array of recording artists.

And the Matrix has answered the call. Producing and writing with **Liz Phair**, **Lillix**, **Hilary Duff** and **the Troys**, among others, has netted the collective a Grammy nomination for producer of the year, non-classical.

Currently, the Matrix has upgraded one Pro Tools system to HD, maintaining pre-HD systems to ensure compatibility with collaborators who have not. While it is accurate to say the Matrix is based in the Pro Tools world, such a designation omits much of its story. With their diverse backgrounds, the Matrix's members bring a wealth of acoustic and electric instrumentation and organic methodology to their digital audio workstation-based studio.

Among their recent projects, for example, is the forthcoming album by New York rock band **the Mooney Suzuki**. It was tracked to 2-inch analog tape, using vintage equipment, at Paramount and Ameraycan Studios in Hollywood.

"We're very excited about the Mooney Suzuki album—it's different for us," Edwards says. "They're a full-on underground rock band. The mixture came out real good."

The project, Christy adds, was a departure for the band as well. "Half the stuff on the record was stuff they had written, because they're brilliant writers," she notes. "But they were so

interested to see what it would be like to collaborate with us. They thought it would be an interesting combination if we all got into a scrum together and created something."

That project, along with recent productions for **Shakira**, **Britney**

**Studio Monitor**  
By Christopher Walsh  
cwalsh@billboard.com



**Spears**, **Lindsay Pagano** and **Jason Mraz**, for example, demonstrate the ease with which the Matrix fits comfortably with a broad range of musical styles—a skill not unlike that demonstrated by another artist-turned-producer, Grammy nominee **Linda Perry** (Studio Monitor, *Billboard*, Jan. 10).

"Because there are three of us," Christy says, "and we all were artists originally, we really understand—probably like Linda—what artists can sometimes be going through, trying to find that elusive first single or [being asked], 'Could you quickly come up with another song in case you beat the one that everyone thinks is the single?' We really understand what's going on, so [artists] feel relaxed with us."

**SECONDS:** Two years ago, **Gavin Lurssen** of the Mastering Lab in Hollywood became the first mastering engineer to receive a Grammy Award, for his contribution to the 2001 album of the year ("O Brother, Where Art Thou?"). Lurssen is again a nominee, this time with mastering engineer **Joseph Palmaccio** of Sony Music Studios in New York, for "Martin Scorsese Presents the Blues: A Musical Journey."

Also, Mastering Lab founder and engineer **Doug Sax** and equipment manufacturer Solid State Logic will be co-recipients of the 2004 Technical Grammy Award.

# Music Gear

Billboard

## Gear Market Faces New Hurdles

BY RICH TOZZOLI

Music instrument retailers today must go the extra mile to generate business.

*Billboard* recently surveyed several industry executives to find out how they were handling the market and its trends, and to see what they will watch for at the International Music Products Assn.'s winter NAMM Show, taking place Jan. 15-18 in Anaheim, Calif.

Here are comments from Chuck Surack, president and founder, Sweetwater; David Angress, executive VP, general merchandise manager, Guitar Center; Wayne Dolnick, director of sales and marketing, Sam Ash Professional Audio Group; and Jim Hovey, president, American Music Supply.

### How is business?

**Chuck Surack:** The state of Sweetwater's business is great. We are up over last year—not as much as we had planned, but still respectable growth. Business is still strong for us, particularly with computer-based products.

**David Angress:** Guitar Center continues to grow according to plan and now has 120 stores nationwide. We recently opened our first store in Manhattan—a 30,000-square-foot flagship location near Union Square—and the New York market has responded enthusiastically. And our first store in Nashville [opened] in mid-December.

Even in difficult economic times, Guitar Center has found that continuing to offer musicians and production professionals great prod-

*(Continued on page 37)*

## NAMM, Industry Expand

BY CHRISTOPHER WALSH

NAMM, the International Music Products Assn., is experiencing a period of robust growth.

Attendance at this year's winter NAMM Show—set for Jan. 15-18 in Anaheim, Calif.—will likely surpass last January's convention attendance of some 68,000, NAMM president/CEO Joe Lamond says.

"We're running about 10% over on preregistration," says Lamond, formerly an executive at Skip's Music in Sacramento, Calif., which is a NAMM member. "It seems like, for the first time in a few years, companies are very optimistic."

For most of NAMM's approximately 8,000 members, business is also looking up, Lamond says.

One reason: The pro audio business is reaching further into the consumer marketplace, as digital recording gear makes quantum leaps in quality and prices plunge.

Yet one of the fastest-growing areas of music gear sales is a surprising one: "Drums and percussion, of all things," Lamond says. "Technically, the oldest instrument."

"We're seeing good growth in a lot of areas, but technology is definitely one of the most exciting areas at the show," he adds. "The outcome of that [growth in "prosumer" technology] from our perspective, is it is allowing a lot more people to get involved. The 'weekend warrior' guy who is getting together with his lawyer friends and playing in the garage is also recording and making CDs."

New technology, Lamond says, "has really helped lower the barrier of entry for people to get into recording and fulfill their dream of being a songwriter, even if it's just for their immediate family and friends."

In many areas of commerce, dominant retail chains have largely supplanted the traditional mom-and-pop stores in the U.S. The trend has

*(Continued on page 37)*

## New Year Brings Out New Gear At NAMM

BY RICH TOZZOLI

What will music gear makers showcase at the International Music Products Assn.'s winter NAMM show? Here are snapshots of products to watch for from selected manufacturers and suppliers.

### DR STRINGS drstrings.com

DR Handmade Strings will feature both the Rainbow Learning Set and "The Learning Set Instruction Book." Aimed at beginning guitarists, the Rainbow Learning Set consists of different colored electric and acoustic strings—six strings, six colors. "The Learning Set Instruction Book" is designed to guide playing according to string colors. DR Strings estimates that with this set and instruction book, a student can learn to play the guitar up to six times faster and easier. Also shown will be the company's Fatbeam bass strings (Marcus Miller signature set), Bootzillas (Bootsy Collins' signature set) and Black Beauty black-coated bass and electric strings.

### FENDER fender.com

Fender will introduce what the company calls the most versatile instruments it has ever made: the all-new American Deluxe Series of electric guitars and basses. The series, Fender says, is made with the finest materials available to create "well-crafted, timeless guitars and basses" for musicians. Each instrument in the series comes equipped with newly designed Samarium Cobalt Noiseless pickups that are both responsive and articulate. Combined with S-1 switching, the new SCN pickups bring a near-endless array of tones that further defines "the Fender sound."

### GIBSON gibson.com

Gibson will showcase its entire

musical instrument family at NAMM, highlighted by new signature models from the Who's Pete Townshend and Tom DeLonge of Blink-182. New amplified models include solid-body acoustics with the look of traditional Gibson flat tops, along with a Les Paul guitar and amp matched set. Gibson's value-priced Epiphone division will unveil its Collegiate series, representing the top 50 college sports schools, and a new Masterbilt acoustic line inspired by Epiphone's rich history. Gibson's product line now can outfit an entire band with guitars, amps and new U.S.-made Slingerland drums and Tobias basses. It also offers a new line of pianos sporting the Hamilton brand.

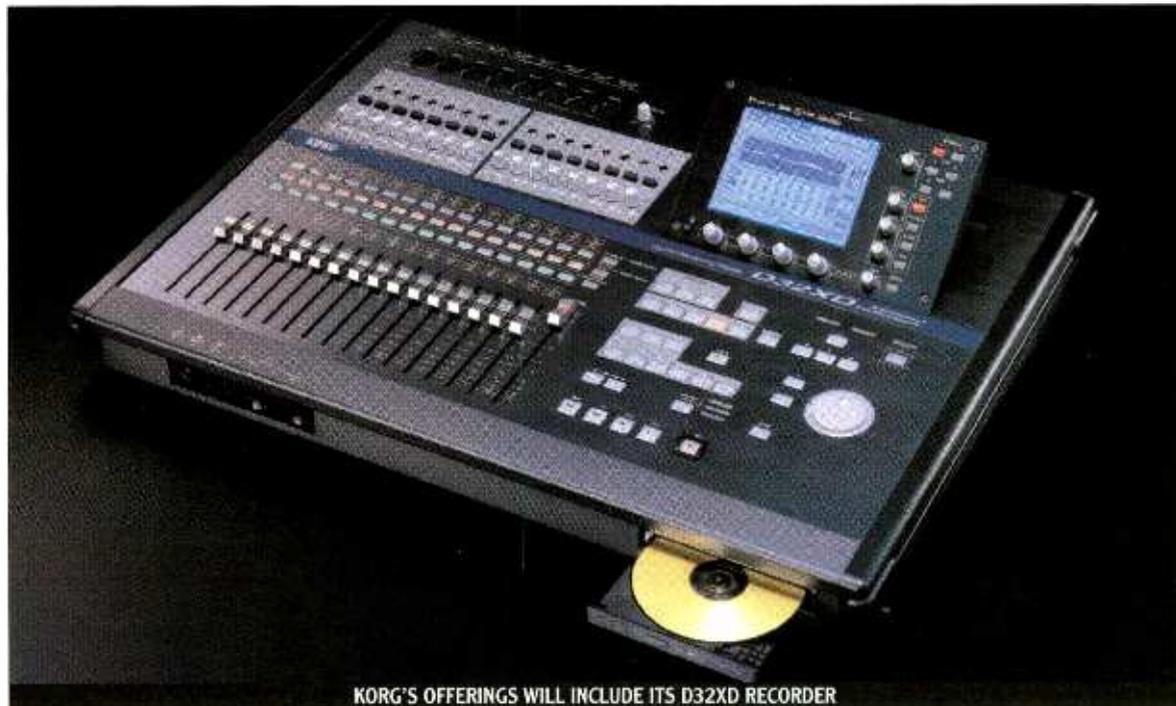
### KORG korg.com

Korg will display its new D32XD and D16XD recorders. Each features 16- or 24-bit uncompressed recording with sampling rates up to 96kHz, a newly designed 320-pixel-by-240-pixel TouchView display with four levels of greyscale, eight channels of analog compression on input, a 64-bit digital mixer, four-band EQ on every channel and built-in hard-disc and CD-RW drives.

Both recorders offer eight XLR inputs with individual phantom power and eight quarter-inch inputs, plus a dedicated guitar input, expression pedal input and dual phone outputs. Up to 16 tracks can be recorded simultaneously, each with eight Virtual Tracks (up to 128 tracks on the D16XD; 256 tracks on the D32XD).

Optional enhancements allow a user to expand the functions of the XD Series, adding eight additional quarter-inch inputs, eight additional channels of compression for those inputs and 24-bit ADAT optical I/O, plus Word Clock interfacing, in addition to the onboard S/PDIF digital interface.

### MARSHALL AMPLIFICATION marshallamps.com



KORG'S OFFERINGS WILL INCLUDE ITS D32XD RECORDER

In 2004, Marshall Amplification celebrates its 42nd year in business with a biography about founder Jim Marshall, published by Backbeat Books. Marshall will unveil the book at a press reception at its booth on Jan. 15, and Jim Marshall will be available for autographs. To mark the occasion, a rare, purple Marshall amp halfstack, consisting of a 1959 SLPX head and matching 1960 TV cabinet, will be raffled. Also, on Jan. 17, Jim Marshall will be at Guitar Center in Hollywood signing autographs, and another halfstack will be raffled.

### ROLAND rolandus.com

Roland will debut its next generation of recording technologies and electronic percussion products at the winter NAMM Show. It will also be showing the newly released, full-featured MV-8000 production studio.

### SONY sony.com/professional

Continuing to build on its popular software-based audio production product line, Sony Pro Audio will showcase a new Sony-Oxford Plug-Ins Bundle—including EQ, Dynamics and Inflater—for Pro Tools TDM systems. This new bundle will join the ranks of two other existing Sony-Oxford software bundles recently introduced for Pro Tools LE and TC PowerCore systems.

Sony-Oxford plug-ins combine advanced signal processing capabilities with clear sonic advantages, and these bundles make the Sony plug-ins even more affordable to a broad sector of the market.

Sony will also showcase its pre-packaged UWP Series of UHF wireless microphone systems. These competitively priced wireless sys-

tems have been augmented by new accessories and components to enable front-of-house mixers to custom-design their wireless system components.

### TASCAM tascam.com

Aside from showing several new unannounced products, Tascam will demonstrate its popular FW-1884 FireWire Control Surface and Audio/MIDI Interface. Also on display will be the new FE8 expander for the FW-1884, which adds eight additional control strips with 100mm touch-sensitive moving faders. Up to 15 FE8 expanders can be added to create a 128-fader system.

Taking advantage of its latest DSP technology, the new GigaPulse, which will also be shown, is the first VST plug-in for Windows from Tascam. Using convolving technology, which essentially "samples" a room or acoustic body, GigaPulse can emulate any room, vintage EQ or microphone. Other features include microphone modeling, selectable room position and tail extension.

Also on the floor will be Tascam's AV-452, a new mixer designed for the contracting and installation market. The AV-452 incorporates a microphone mixer, audio/video receiver, infrared controller and digital amplifier into one affordable, easy-to-use component. With a universal learning remote and IR blaster function, it's designed to control a sophisticated A/V system as one integrated unit.

### WAVES waves.com

Waves, a leader in audio signal processing solutions, will exhibit its ultimate plug-in package—the Diamond Bundle. The bundle incorporates 35 signal processing tools from

the Platinum, Transform and Restoration Bundles in one package. For further versatility, Waves' exclusive WaveShell provides support for all popular plug-in formats and audio editors, including TDM, RTAS and AudioSuite, along with such native formats as VST, DirectX (Windows) and MAS and Apple Audio Units (Macintosh).

The latest addition to the Waves family of signal-processing solutions is the Transform Bundle of plug-ins for creative sound manipulation, including Sound Shifter, Doubler, TransX and Morphoder, all operating at sample rates up to 96kHz. The comprehensive Transform Bundle offers four innovative tools in one package, designed to control and shape time, pitch, dimension, punch and instrument characteristics.

### YAMAHA yamaha.com

Yamaha Corp. of America's winter NAMM offerings will include Version 2 software for the 0296 digital mixer; editor software for the SPX2000; upgraded DTXpress and DTXtreme electronic drums; new Disklavier and Clavinova pianos; new PSR and DGX keyboards; mLAN cards; VST plug-ins; digital bass amps; acoustic handcrafted guitars; the Xeno series trombones; Z series trumpet; and new concert percussion pieces.

Now in its fifth year, Yamaha Drums will sponsor its annual Legendary Groove Night with a tribute to Yamaha Japan's Takashi "Hagi" Hagiwara. Artists scheduled to perform include Tom Brechtlein, Jimmy Chamberlin, Peter Erskine, Anton Fig, Steve Jordan, Paul Leim, Jerry Marotta, Rick Marotta, Dave Mattacks, Russ Miller, J.R. Robinson, Clyde Stubblefield and Dave Weckl.



TASCAM WILL DEMONSTRATE ITS POPULAR FW-1884 FIREWIRE CONTROL SURFACE AND AUDIO/MIDI INTERFACE

## Market

Continued from page 35

ucts, great prices and an exciting environment drives our business forward. As a publicly traded company, Guitar Center's financial performance is published quarterly.

**Wayne Dolnick:** Sam Ash Professional has been in the business of supporting and supplying the recording industry for about 20 years, during which time the industry has ebbed and flowed. Currently, the Professional Audio Group of Sam Ash Music is going through an expansion process, in addition to myself coming onboard as the new head of sales and marketing.

Sales have been extremely strong for the past two quarters, with a trend pointing toward expansion in the home studio market with the "desktop musician/mix engineer" leading the charge. In the realm of the production houses—post and pre—sales are growing exponentially. That's based on the studios' current assortment of analog gear moving over to a digital world, and Pro Tools rooms being upgraded to the latest Accel cards and the new G5s from Apple.

**Jim Hovey:** Catalog and e-commerce have been very strong [for American Music Supply]. Brick-and-mortar retail has been, and continues to be, more difficult. There are more retail stores in a smaller geographic area, so some of the diffi-

culties may be attributed to that. We've been trying different approaches to address that issue, including the most comprehensive mailing the store has ever done. So far, results are good.

**What challenges do you face in this market?**

**Surack:** I believe the biggest challenge we have [is inexpensively made] imported products from China. We have to sell a lot more of them to make the same money. I believe [the Chinese market] is "at war" with us and winning, and we don't even realize it yet. I don't understand who will have money to buy the products in the U.S. if all our jobs go to China.

**Angress:** We're living in a very competitive global economy. We face technological changes that can cause yesterday's hot product to quickly become obsolete. Global product sourcing can cause price deflation, and oversupply threatens profit margins. These issues are not unique to the musical equipment business.

We've focused our efforts on working with the manufacturers who are in this business for the long haul—those who foster strong brand reputations by consistently delivering innovative products that really work well for our customers. Together with these manufacturers, we've worked hard to produce promotions that excite our customers, and to develop much more efficient

ways of handling our supply chain to eliminate unnecessary costs. Such things as freight costs from Asia can significantly impact the price of our products. Lowering our internal costs allows us to run a profitable business while offering a huge product selection and being the industry's price leader.

**Dolnick:** From a sales and support view, I think the most difficult

*'The most difficult part of being in the pro market today is keeping up with changing technology.'*

—WAYNE DOLNICK, SAM ASH PROFESSIONAL AUDIO GROUP

part of being in the pro market today is keeping up with changing technology. From a business side, it is eroding margins of products, caused partially by the growth of the Web and subsequent illicit dealers.

It is a far cry from the days of demoing a multi-track two-inch Ampex and showing just a portion of the available features in a digital product. [This change is coupled] with the sheer options now available to the home-studio buyer: a world of virtual studio tracks and multi-track HD recorders with a myriad of built-in effects.

## NAMM

Continued from page 35

affected the musical instrument business as well.

Despite that phenomenon, however, Lamond reports a growing number of smaller, specialized retailers, as reflected in new NAMM memberships.

"One of the things we've seen is an

is] exciting. These are the young guys who think, 'I can do this better than those other guys.' Every time we see these big, general shifts in our industry, it's because another generation of people got into retail."

To cite one very successful example, Guitar Center is a strong national presence with 122 outlets. The chain recently opened large stores in New York, Nashville and Saginaw, Mich.

New, independent retailers are finding niches, Lamond says. For

ties from where the big guys aren't."

Across every category of instruments, this year's winter NAMM convention will demonstrate the same tendency currently seen in the recording sector, Lamond predicts: improving quality coupled with reduced pricing. "Those are two big trends that create a lot of opportunity."

The concept that music-making is not only for the truly gifted "is really an idea whose time has come," Lamond observes. "There's a lot more recreational music being made, a lot more young children making music. The concept that music-making really is for everybody is what we've been preaching for a long time, and it's something we are really passionate about."

During the past decade, the 103-year-old trade organization has reinvested more than \$20 million from its trade shows into such market-building programs as Weekend Warriors, designed to encourage baby boomers to pursue music-making.

NAMM also has funded the International Federation for Music Research, which supports researching the relationship between music and physical and emotional wellness, and Sesame Street Music Works, designed to get young children involved in making music.



uptick in our retail members; guys who are opening stores in towns across the U.S.," Lamond notes. "For a couple of years, that had not been the case; we were seeing some consolidation. [So having new members

example, "the little drum shop that you walk into and find people who really speak drums and are very passionate. Or vintage acoustic guitar shops... I think we're seeing a lot of niche markets picking up opportuni-

**Hovey:** In some cases, I'm not seeing multiple sales of the types of units we were [selling] beforehand. With regards to imports, the overall gross margin is strong and price points are extremely attractive. However, you're dealing with weaker gross profit dollars, and the net is that you're not selling an increased factor in quantity. In order to net the same amount of gross profit dollars, you simply have to sell a larger quantity. Then, we may be selling more. But the bottom line is not bringing in as much gross total profit dollars.

**What are the most promising trends or products you will check out at NAMM?**

**Surack:** As for new trends or products, I am not sure. I just hope the manufacturers can find ways to come out with more expensive, yet very desirable products.

**Angress:** We don't expect any real surprises at the January NAMM show. Our merchandising team is in touch with the vendor community all year long and is quite often involved in product development, well in advance of actual product releases.

We are, of course, seeing continued rapid advancement in recording technology. Our little industry is reaping the benefits of developments in the much larger computer industry. The G5 Apple and high-powered Windows-based computers have become the central platform of most professional recording environments. This move away from dedicated hardware and into general purpose computers has again increased customer value. Apple and Guitar

Center recently inked a VAR deal for the professional audio market.

The trend toward powered speakers also continues. It is rare today for a musician to purchase a studio monitor that doesn't have built-in amplification. This trend is visible in sound reinforcement as well.

**Dolnick:** Sam Ash Professional has been fortunate to maintain a very strong team of product specialists who have evolved over the years by maintaining proficiency in this rapidly changing recording world.

The trend that is dominating this world is everything-digital, beginning with software that lets any novice create his or her masterpiece to ancillary MIDI, USB or Firewire devices at lowered prices, up through all the third-party manufacturers that have jumped on the Digi bus.

At NAMM, our buyers will be looking for all the new plug-ins, digital recording devices and control surfaces that are ever-changing in this fast-paced world we know as "pro." The trend is definitely toward more powerful gear, with all the bells and whistles included at lowered retail prices. In the end, the musician, studio owner and production houses all win.

**Hovey:** [Last] summer's NAMM was actually disappointing in regards to new products, so I am hopeful that we will see more at the upcoming show. I have not yet been pre-introduced to anything that will be announced at the show. I think with the market being a little slower for the manufacturers over the past year and a half, they may have slowed down with their research and development. I'm just hoping that has changed at this year's show.

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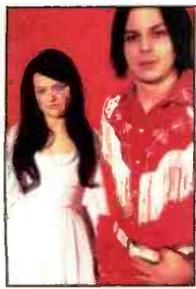
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# Retail



Carl Singmaster decides to close Manifest Discs & Tapes

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



THE X-ECUTIONERS: CREATED IN-GAME BEATS AND ORIGINAL SONGS FOR NEW EA VIDEOGAME

## 'NFL' Title Kicks Off Deal

SME, EA Unite For Videogame Promotion

BY STEVE TRAIMAN

Sony Music Entertainment (SME) has entered a cross-promotional marketing deal for the soundtrack of "NFL Street" with independent game publisher Electronic Arts (EA).

"NFL Street" will feature unreleased tracks and album cuts exclusively from 11 Sony artists on EA's Sports Big label for the Sony PlayStation 2 (PS2), Microsoft Xbox and Nintendo GameCube console systems.

The game hits stores Jan. 15. Two of the tracks will be made into music videos featuring game-play footage. They will be released as singles for radio. Sony will service the songs and video to top radio and video outlets.

The soundtrack features pre-album release tracks from New York's Hot 97 DJ KaySlay/Three 6 Mafia, Baby D, the X-ecutioners, Grafh, Jakk Frost, Lost-prophets and Wylde Bunch, plus recent album tracks from Bravehearts, Fuel, Korn, Killer Mike and Lil Flip.

Excerpts from Fuel's "Quarter" (Epic/Sony), Lost-prophets' "Last Train Home" (Columbia) and DJ KaySlay Presents Three 6 Mafia Featuring Lil Wyte and Frayser Boy's "Who Gives A . . ." (Sony Urban Music/Columbia, the first music video) were available online for holiday listening at nflstreet.com.

### EXCLUSIVE

#### CROSS-PROMO CAMPAIGN

A major retail tie-in is a Best Buy giveaway of 30,000 "NFL Street" playable PS2 demos with the purchase of one of six selected Sony albums.

It was supported by a 50-million circulation Sunday newspaper circular ad that ran Dec. 28. It featured the game and albums, including the Bravehearts' "Bravehearted" and Korn's "Take a Look in the Mirror." Both albums contain tracks heard in the game.

"This project gives us the perfect opportunity to combine some of our most exciting artists with the

(Continued on page 39)

## UMG Tops Album Share For Fifth Year

BY ED CHRISTMAN

NEW YORK—Universal Music Group topped the U.S. music industry for the fifth consecutive year, finishing 2003 with 28.1% total albums market share.

UMG has dominated the U.S. music scene since its 1998 merger with PolyGram.

With U.S. album sales totaling 656.3 million units last year, according to Nielsen SoundScan, that means albums released through Universal Music & Video Distribution scanned 184.3 million units in 2003.

But in 2002, the company scanned 196.8 million units, which means UMVD had a drop of 6.5%, or nearly double the U.S. industry's decline of 3.6%, in 2003. *Billboard* estimates that UMVD had total net sales of \$1.9 billion last year.

UMVD's fourth-quarter sales were closely watched as competitors assessed the performance of the group's controversial JumpStart pro-

gram. Under the initiative, the company's front-line wholesale price was slashed to \$9.09 from \$12.02.

While UMVD enjoyed an uptick in market share from the 27.8% it had at the end of the third quarter, on a unit basis, it scanned 66.1 million units in fourth-quarter 2003, vs. 65.1 million the previous year.

That means that while UMVD saw scans increase 1.5%, it did not keep pace with the overall U.S. industry, which enjoyed a 4.7% increase in the fourth quarter, with scans of 221.4 million vs. 211.4 million one year earlier.

#### DISTRIBUTION KING

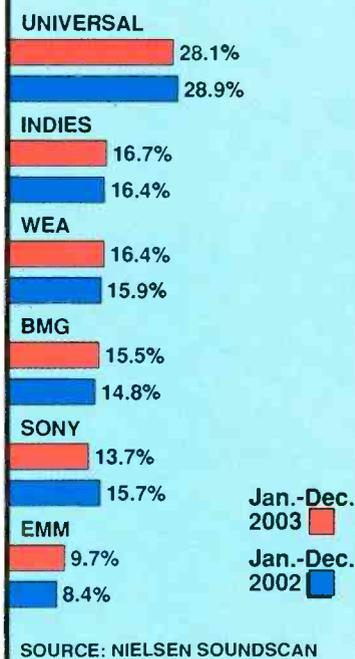
UMVD was the No. 1 distributor in current market share, with 30.2%.

The group also had No. 1 album of the year: 50 Cent's "Get Rich or Die Tryin'." It scanned 6.5 million copies.

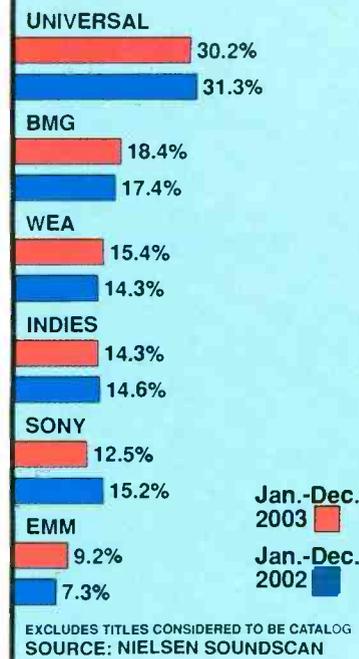
Indeed, UMVD's dominance in the U.S. can be seen in practically every genre and album category that Niel-

(Continued on page 40)

### Total U.S. Album Market Share By Distributor



### Total Current U.S. Album Market Share By Distributor



# Keeping Afloat The Indie-Rocker Torch

A few years ago, one of my favorite rock bands, **the Dictators**, posed a musical question: "Who will save rock'n'roll?"

Today—as it has been for decades—the answer is "independent labels."

Don't take our word for it, though. We direct your attention to "Can Rock Come Back?," a think piece by Los Angeles Times pop music critic **Robert Hilburn** that ran on the front page of the paper's Sunday "Calendar" section Jan. 4.

In his story, Hilburn notes the cavernous commercial gulf between the top-selling pop artists—**Justin Timberlake, Kelly Clarkson, Clay Aiken**—and the

high-profile but relatively meager-selling posse of young rock bands loosely grouped under the rubric "garage rock."

Without exception, the bands that Hilburn identifies as the shining hope for rock's future first saw the light of day on indie labels.

**The White Stripes** issued three albums on Long Beach, Calif.-based Sympathy for the Record Industry before releasing their platinum-plus breakthrough, "Elephant," on V2.

Interscope's **Yeah Yeah Yeahs** made their bow with a three-song EP on New York's Shifty Records, later reissued by Chicago's Touch & Go. **Hot Hot Heat**, now with

Warner Bros., initially dropped its album on Seattle's Sub Pop.

RCA released the debut album by **the Strokes**. But months before "Is This It" dropped in 2001, the New York quintet was unveiled on an indie EP, which was largely responsible for firing the mammoth buzz in the U.K.

that turned the group into the toast of the English and American music presses.

The larger point of Hilburn's story—that the new rock acts' sales are in no way commensurate with the attention they're receiving—is frustratingly immutable for fans of this cutting-edge music.

As long ago as 2002, a front-page *Billboard* story surveying rock radio programmers indicated they were highly skeptical of the prospects for aggressive young acts like the Strokes and the Stripes (*Billboard*, Dec. 21, 2002).

The million-selling successes of "Elephant" and "Is This It" remain an anomaly in a national field dominated by pop, hip-hop and hard-rock hits.

However, in the current climate, it is also possible to foresee

a fresh outpouring of exciting new music from feisty indie labels. And it's probable that, once some of the new bands have established themselves on the indie side, the majors will take a flyer on their music.

The last two great rock'n'roll convulsions on these shores had

why the indies have consistently played a key role in the regeneration of rock'n'roll during the genre's history.

With their ears close to the ground, indie-label operators are the first to pick up the tremors of a distant cultural temblor. They are willing to invest the time and the energy to develop music that is frequently a slow-rolling commercial phenomenon.

Most important, the indie mind-set combines entrepreneurial zeal with a certain aesthetic intransigence.

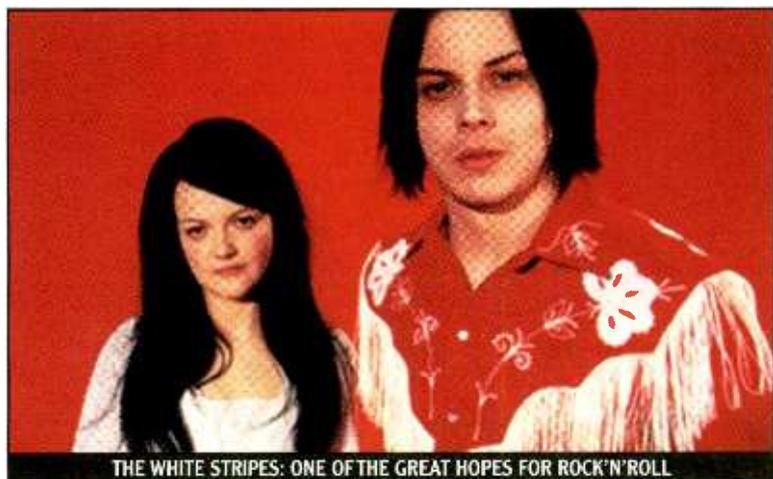
Indie label owners put out their records to make money, but the game is never *just* about about making money. It's about generating ideas—some of which may not achieve immediate mass consumption.

Hilburn's musings came at the beginning of a year that will be celebrated as the 50th anniversary of rock'n'roll.

The main event being commemorated is the recording of a Tupelo, Miss.-born truck driver's first single by a former radio engineer for his independent Memphis label.

The torch was lit by **Elvis Presley** and **Sam Phillips**, the original indie rockers. It will likely continue to burn bright in the years ahead.

The  
Indies™  
By Chris Morris  
cmorris@billboard.com



THE WHITE STRIPES: ONE OF THE GREAT HOPES FOR ROCK'N'ROLL

## NFL

Continued from page 38

growing—and highly influential—world of gaming," Sony Music U.S. president Don Jenner says. "I have every confidence that this promotion will enable us to

*"NFL Street" gives us the perfect opportunity to combine some of our most exciting artists with the growing—and highly influential—world of gaming.*  
—DON IENNER, SONY MUSIC U.S.

extend the reach of both our artists and the game."

SME executive VP Michele Anthony agrees. "Our artists get a unique

opportunity to expand their fan base."

EA plans to increase these partnerships. "We continue to seek alignment with the best music companies and are excited that Sony is a partner with vision," says Steve Schnur, EA worldwide executive of music.

The group has taken the lead in the use of licensed and original music for its games, launching EA Trax—a division dedicated to this initiative—in August 2002 with "Madden NFL 2003."

"Since then we've been acknowledged as having impact on sales of CDs by [such acts] as Good Charlotte, Nappy Roots, Fabolous, Jet, Yellowcard, Blink-182 and Queens of the Stone Age," Schnur adds.

Previously, the most ambitious label soundtrack was the EA Sports Big title "Def Jam Vendetta," with a dozen Universal Music Group artists contributing tracks and promoting the game with subsequent album releases (*Billboard*, March 29, 2003). More than 500,000 copies of the PS2 version alone were sold through November.

"For 'NFL Street,' we were looking to develop a partnership with a major label and a variety of artists," EA senior music marketing manager Doug Scott says.

Sony is producing a remix CD of

songs from the game by DJ KaySlay to be used for promo giveaways and background music for promo events.

Sony is also handling radio promotion for major markets to support new albums containing game tracks that are streeting during the next four months.

DJ KaySlay has already been hyping the game on his radio program, "Drama Hour," including several tracks from the Bravehearts, among others.

### WEB INFUSION

All of the in-game beats are original songs created by the X-ecutioners.

The lineup includes "Get With It" with B-Real—a single from their upcoming Columbia album "Revolutions," due this spring—and "Let's Go," a track with Good Charlotte.

The group (which consists of Total Eclipse, Roc Raida and Rob Swift) and DJ KaySlay are also characters in the game. "I'm a Madden fanatic and play ['Madden NFL 2004'] online almost every day," band spokesman Swift says.

Swift is also doing the voice-over for "Making of the Game: NFL Street," which is airing on MTV the week before launch. It will

include interviews with and performances by Fuel, Lostprophets, DJ KaySlay and the X-ecutioners.

Online integration includes a game music/artist section on nflstreet.com, with a music player, artist info, artist interviews and merchandise; links to all Sony artist sites; and several major joint online promotions with interactive consumer/artist opportunities and

game/music prizes.

Sony and EA will also promote the game and artists to such mainstream third-party Web sites as MSN, Yahoo and rollingstone.com.

Also planned are joint production and distribution of materials by Sony and EA college and street marketing teams and combined NFL Street gaming tournaments and listening parties.

## AOL Music: Total Monthly Streams

Top Audio		Top Video		
1	OUTKAST Hey Ya! <small>ARISTA</small>	1,184,267	1 BRITNEY SPEARS FEATURING MADONNA Me Against the Music <small>IVE</small>	1,198,920
2	RUBEN STUDDARD Sony 2004 <small>I</small>	1,075,141	2 JESSICA SIMPSON With You <small>COLUMBIA</small>	1,156,497
3	TUPAC FEATURING NOTORIOUS B.I.G. Runnin' <small>INTERSCOPE</small>	1,005,287	3 BABY BASH Suga Suga <small>UNIVERSAL</small>	631,708
4	BRITNEY SPEARS FEATURING MADONNA * Me Against the Music <small>IVE</small>	718,756	4 EVANESCENCE * My Immortal <small>WING-UP</small>	604,065
5	CHEETAH GIRLS Cinderella <small>DISNEY</small>	710,575	5 LIL' JON & THE EAST SIDE BOYZ Get Low <small>TNT</small>	548,243
6	CHINGY Right Thru <small>CAPitol</small>	710,372	6 NELLY FEATURING P. DIDDY Shake Ya Tailfeather <small>UNIVERSAL</small>	522,497
7	G-UNIT Stunt 101 <small>SHADE/ATLANTIC/INTERSCOPE</small>	662,424	7 KELIS Milkshake <small>ARISTA</small>	519,404
8	CLAY AIKEN ** Invisible <small>TM RCA</small>	618,613	8 FOUNTAINS OF WAYNE Stacy's Mom <small>S-Curve</small>	492,459
9	TUPAC & EMINEM * One Day at a Time <small>INTERSCOPE</small>	556,247	9 CLAY AIKEN † Invisible <small>TM RCA</small>	418,800
10	CLAY AIKEN The First Noel <small>RCA</small>	277,496	10 JAY-Z * Change Clothes <small>DEF JAM</small>	328,781

\* First Listen/FirstView † Artist of the Month \*\* Breaker Artist \*\*\* Sessions@AOL

Source: AOL Music for four weeks ending Jan. 1, 2004

# Singmaster Pulls Plug On Manifest Chain

The decision of **Carl Singmaster**, owner of the five-unit, Columbia, S.C.-based Manifest Discs & Tapes, to close his stores appears to be part of a growing trend.

In 2002, **Bill Thom** and **Bob Hoyt**, the respective owners of Harmony House and Record Express, decided it was time to get out while the going was good, and both those chains are now gone.

In Manifest's case, Singmaster will close the stores one by one and will be out of business by the end of the first quarter, according to Singmaster. As a result, 70 employees will lose their jobs. But one store has been sold to Music City Record Distributors, a Nashville-based chain.

With a number of the leases coming due or already expired, Singmaster says he decided not to renew.

"This is not a bankruptcy," he said in a statement. "It is a business decision to not further invest in music retail. Every legitimate financial obligation, including all trade credit obligations, shall be fully honored."

Singmaster says he made the decision because "the practices and policies of the music copyright owners have made it increasingly difficult for

Manifest to gain new customers and retain old ones." In other words, he is implying that the majors tend to favor the big-box merchants and the large Internet companies at the expense of the smaller music specialists.

"I really think that if the labels had entertained our proposals to burn CDs of the stuff that is available on

would have made it worthwhile to keep his investment in retail.

Instead, his proposal was met with "no, no, no, no, no. Not one company would consider it. The labels think the consumer wants to do it at home. Well, people can make coffee at home for a few cents, and yet they go to Starbucks and

pay \$3.50 for it. "And then you have things like the **Rolling Stones** giving an exclusive to Best Buy and telling us we can't carry it. It's just one thing after another. Everything has been negative in the last few years."

But Singmaster quickly adds that working with the Coalition of Independent Music

Stores has been great.

"CIMS are the best people on earth," he says, further adding that he has met many great people in all sectors of the music industry.

Singmaster says he hopes to stick around the music business in some capacity. "Whatever I do, it will be involved with music and beer—my two passions."

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



the Internet and let me buy singles at the same price [that] **Steve Jobs** is getting them for, I would have grabbed that bull by the horns and I could see a very viable business."

He says the elimination of the single has hurt the business and that he believes that if he could burn singles in bulk at his warehouse and sell them in his stores, it

For those in the know, Singmaster differs from Retail Track in that he is a connoisseur of micro-breweries.

**NOT SO FAST:** Despite what I reported here in the Dec. 27, 2003, column, **Pete Jones**, who had planned to transition to consultant status Jan. 1, will stick around for a couple of months as president of BMG Distribution.

He and BMG Entertainment CFO **Joe Gorman**, who also planned to retire, will stay in place while the regulatory agencies review the company's agreed-upon merger with Sony Music Entertainment.

According to an internal letter, Gorman will remain the head of the company's worldwide finance organization and will continue to work with the team managing the merger.

As part of that initiative, **Dennis Kooker** has been appointed senior VP of finance, assuming responsibility for all corporate and North America finance as well as serving as the main financial liaison to parent Bertelsmann.

**MAKING TRACKS:** During the holidays, **Bryan Everitt** was named director of music at Hastings Enter-

tainment in Amarillo, Texas. He replaces **Storm Gloor**, who joined Anderson Merchandisers in Bentonville, Ark., last month as manager of purchasing. Everitt has been at Hastings for 10 years.

Everitt started as a store manager and most recently served as marketing manager. He reports to VP of purchasing **Steve Hicks**.

I also neglected to note that **George Meyer**, formerly VP of music and movies merchandising at the Wiz, joined Hastings in Amarillo a few months back as director of inventory, data and electronic data interchange.



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## Album Share

Continued from page 38

sen SoundScan tracks.

In addition to Latin, country, R&B and rap (see stories, pages 18, 22 and 27), UMVD was the No. 1 distributor of alternative rock, soundtracks, catalog, deep catalog and music video. It placed second in the classical, hard rock and jazz categories and in placing albums on the *Billboard* Heatseekers chart.

White Plains, N.Y.-based Nielsen SoundScan determines market-share rankings based on point-of-sale information. It collects this data for all formats and configurations from retailers, rack accounts and other merchants, including mail-order companies and online stores. The accounts that provide the information generate 85% of U.S. music sales. Based on this data, Nielsen SoundScan estimates totals for the full market.

Nielsen SoundScan calculates current album market share by counting only sales occurring within the first 18 months of an album's release (12 months for classical and jazz), except for those that remain in the top half of The *Billboard* 200.

### INDIES TAKE SECOND PLACE

Independent distributors collectively ranked second in total album market share with 16.7%, up from the 16.4% they had in 2002, meaning that the sector generated 109.6 million in album scans. In placing

second, indie distributors collectively ranked first in classical, jazz, gospel and new age and ranked second in catalog and music video.

WEA, the dominant U.S. distributor before the PolyGram/UMG merger, continues to build market share.

It had been on a downward spiral in the latter half of the 1990s and reached its low point in 2000 when it had a 15.6% share.

But since then, it has been rebuilding, with 15.9% in both 2001 and 2002 before reaching 16.4% last year. That gives it 107.6 million in album scans, which is almost the same amount of scans as it had in 2002.

WEA generates revenue of \$1.45 billion, according to *Billboard* estimates. WEA was the No. 1 distributor of hard rock and placed second for alternative rock.

WEA placed third in current market share, with 15.4%, up from 14.3% in 2002. Its hot-selling albums include Linkin Park's "Metemora," which scanned 3.5 million copies, making it the third-best-selling album of 2003.

BMG Distribution had a strong year, with market share rising to 15.5% from 14.8% one year earlier, moving the company up one peg in the rankings to fourth.

BMG's real strength is in current albums market share, where it is the No. 2 distributor. Last year, it had an 18.4% share in that category, up from 17.4% in 2002. The company's best sellers in 2003 included Evanescence's "Fallen," which scanned 3.4 million copies, finishing as the year's fourth-

best-selling album.

BMG Distribution also came on strong in the gospel and new-age genres, ranking second for both. BMG's market share translates into scans of 101.5 million units, up slightly from 101 million in 2002. *Billboard* estimates its revenue at \$1.2 billion.

Meanwhile, Sony Music Distribution had a tough year, dropping to fifth place. Its market share for total albums dipped to 13.7% from 15.7%. That translates to about 90 million units scanned in 2003, vs. 106 million the previous year.

For current albums, the drop was even larger, with SMD turning in a 12.5% performance last year, vs. 15.2% the previous year. Its best-selling title was Beyoncé's "Dangerously in Love," which scanned 2.5 million copies.

SMD was the No. 2 distributor of Latin and soundtracks. *Billboard* estimates the company's 2003 U.S. sales to be \$1.05 billion.

EMI Music Marketing placed last again, but its market share rose to 9.7% from the 8.4% it had in 2002.

It had the surprise hit of the year in Norah Jones' "Come Away With Me," which scanned 5.1 million units to become the second-best-selling album of 2003.

That apparently helped EMM gain nearly two percentage points in current albums market share as it finished 2003 with a 9.2% tally, up from 7.3% one year earlier.

EMM scanned 63.7 million units in 2003, vs. 57 million last year. *Billboard* estimates the company's sales at about \$740 million.

# JANUARY 17 2004 Billboard TOP KID VIDEO

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE	PRICE
1	1	2	<b>NUMBER 1</b> 2 Weeks At Number 1 <b>RUGRATS GO WILD</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 34052	2003	19.98
2	2	4	<b>THE LAND BEFORE TIME X: THE GREAT LONGNECK MIGRATION</b> UNIVERSAL STUDIOS HOME VIDEO 61408	2003	19.98
3	3	13	<b>BARBIE OF SWAN LAKE</b> ARTISAN HOME ENTERTAINMENT 14470	2003	19.98
4	6	10	<b>DR. SEUSS: CAT IN THE HAT</b> UNIVERSAL STUDIOS HOME VIDEO 89002	1985	9.98
5	5	5	<b>MARY-KATE &amp; ASHLEY OLSEN - THE CHALLENGE</b> WARNER HOME VIDEO 34215	2003	14.98
6	4	27	<b>RUDOLPH THE RED-NOSED REINDEER</b> SONY WONDER/SONY MUSIC ENTERTAINMENT 54048	1964	9.98
7	8	11	<b>DR. SEUSS: GREEN EGGS AND HAM AND OTHER FAVORITES</b> UNIVERSAL STUDIOS HOME VIDEO 62021	2003	9.98
8	11	8	<b>BEETHOVEN'S 5TH</b> UNIVERSAL STUDIOS HOME VIDEO 62246	2003	19.98
9	16	17	<b>STITCH! THE MOVIE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27428	2003	22.98
10	10	4	<b>HOT WHEELS: WORLD RACE</b> ARTISAN HOME ENTERTAINMENT 14933	2003	14.98
11	14	12	<b>BIONICLE: MASK OF LIGHT</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29064	2003	19.98
12	18	12	<b>SCOOBY-DOO AND THE MONSTER OF MEXICO</b> WARNER HOME VIDEO 01833	2003	14.98
13	9	10	<b>SPONGEBOB SQUAREPANTS - CHRISTMAS</b> PARAMOUNT HOME ENTERTAINMENT 79133	2003	12.98
14	22	14	<b>DORA THE EXPLORER - RHYMES AND RIDDLES</b> PARAMOUNT HOME ENTERTAINMENT 79053	2003	12.98
15	19	10	<b>CARE BEARS TO THE RESCUE</b> UNITED AMERICAN VIDEO 80149	2003	9.98
16	25	9	<b>DORA THE EXPLORER - MEET DIEGO!</b> PARAMOUNT HOME ENTERTAINMENT 79103	2003	12.98
17	7	27	<b>FROSTY THE SNOWMAN</b> SONY WONDER/SONY MUSIC ENTERTAINMENT 51574	1969	9.98
18	12	11	<b>STRAWBERRY SHORTCAKE - BERRY, MERRY CHRISTMAS</b> FOX VIDEO 08735	2003	12.98
19			<b>STRAWBERRY SHORTCAKE - GET WELL ADVENTURE</b> FOX VIDEO 08744	2003	12.98
20			<b>WHAT'S NEW SCOOBY DOO - SPACE APE AT THE CAPE</b> WARNER HOME VIDEO 02156	2003	14.98
21	23	6	<b>ELOISE AT THE PLAZA</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32255	2003	19.98
22			<b>CITY OF LOST TOYS</b> PARAMOUNT HOME ENTERTAINMENT 875413	2003	12.98
23	17	2	<b>LEAPFROG: LETTER FACTORY VIDEO</b> WARNER HOME VIDEO 34354	2003	8.98
24	21	2	<b>BARNEY: HAPPY MAD SILLY SAD</b> HIT ENTERTAINMENT 02095	2003	14.98
25	15	21	<b>CHRISTMAS!</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876883	2002	12.98

# JANUARY 17 2004 Billboard RECREATIONAL SPORTS DVD

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1	1	7	<b>NUMBER 1</b> 7 Weeks At Number 1 <b>PUMPING IRON - 25TH ANNIVERSARY SPECIAL EDITION</b>	WARNER HOME VIDEO 91666	19.98
2	2	4	<b>WWE: THE ULTIMATE RIC FLAIR COLLECTION</b>	SONY MUSIC ENTERTAINMENT 96550	29.98
3	3	7	<b>AND1 MIX TAPE VOLUME 6</b>	VENTURA DISTRIBUTION 14827	19.98
4	5	10	<b>WWE: A FALL FROM GRACE - SURVIVOR SERIES</b>	SONY MUSIC ENTERTAINMENT 98224	24.98
5	6	9	<b>CKY4</b>	VENTURA DISTRIBUTION 14197	19.98
6	7	10	<b>ULTIMATE JORDAN</b>	WARNER HOME VIDEO 34270	19.98
7	8	11	<b>CKY - THE TRILOGY</b>	VENTURA DISTRIBUTION 14037	29.98
8	9	7	<b>WWE BLOODBATH - WRESTLING'S MOST INCREDIBLE STEEL CAGE MATCHES</b>	SONY MUSIC ENTERTAINMENT 96548	24.98
9	10	8	<b>NASCAR - WINSTON CUP 2003</b>	UNIVERSAL STUDIOS HOME VIDEO 72409	19.98
10	11	17	<b>ULTIMATE GRETZKY</b>	WARNER HOME VIDEO 34272	29.98
11	12	17	<b>WWE: FROM THE VAULT - SHAWN MICHAELS</b>	SONY MUSIC ENTERTAINMENT 98260	24.98
12	4	4	<b>WORLD SERIES - 2003</b>	MAJOR LEAGUE BASEBALL HOME VIDEO 20101	19.98
13			<b>WWE: WRESTLEMANIA XIX (2003)</b>	SONY MUSIC ENTERTAINMENT 14197	24.98
14	12	10	<b>100 YEARS OF THE NEW YORK YANKEES</b>	HART SHARP VIDEO 00412	24.98
15	10	10	<b>NFL DALLAS COWBOYS TEAM HISTORY</b>	WARNER HOME VIDEO 34267	29.98
16	14	10	<b>WORLD SERIES - 100 YEARS OF THE WORLD SERIES</b>	MAJOR LEAGUE BASEBALL 20111	14.98
17			<b>TRISH STRATUS: 100% STRATUSFACTION GUARANTEED</b>	SONY MUSIC ENTERTAINMENT 95896	19.98
18	15	4	<b>SUPER BOWL 1-X COLLECTOR'S SET</b>	WARNER HOME VIDEO 37958	84.98
19	20	2	<b>BORN TO BALL</b>	VENTURA DISTRIBUTION 14817	14.98
20	16	9	<b>2003 TOSTITOS FIESTA BOWL NATIONAL CHAMPIONSHIP DVD: OHIO STATE</b>	TNT 225000	19.98

# JANUARY 17 2004 Billboard HEALTH & FITNESS

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1	2	14	<b>NUMBER 1</b> 9 Weeks At Number 1 <b>CRUNCH - FAT BURNING PILATES</b>	ANCHOR BAY ENTERTAINMENT 12585	9.98
2	3	1	<b>BILLY BLANKS' TAE-BO CARDIO</b>	GOODTIMES HOME VIDEO 02945	19.98
3	1	1	<b>THE METHOD PILATES: TARGET SPECIFICS</b>	CURRENT WELLNESS 840	12.98
4	4	10	<b>PILATES FOR DUMMIES</b>	ANCHOR BAY ENTERTAINMENT 10848	9.98
5	5	10	<b>CHEER!</b>	VENTURA DISTRIBUTION 81122	14.98
6	6	10	<b>BASIC YOGA FOR DUMMIES</b>	ANCHOR BAY ENTERTAINMENT 11586	9.98
7	9	9	<b>CRUNCH: PICK YOUR SPOT PILATES</b>	ANCHOR BAY ENTERTAINMENT 12273	9.98
8	15	10	<b>THE FIRM - COMPLETE AEROBICS &amp; WEIGHT TRAINING (2003)</b>	GOODTIMES HOME VIDEO 02903	19.98
9	7	10	<b>PILATES - BEGINNING MAT WORKOUT</b>	GAIAM VIDEO 63134	14.98
10	11	10	<b>LESLIE SANSONE: GET UP &amp; GET STARTED</b>	GOODTIMES HOME VIDEO 330210	9.98
11	8	10	<b>LESLIE SANSONE: WALK AWAY THE POUNDS</b>	GOODTIMES HOME VIDEO 02842	19.98
12	13	10	<b>WALK AWAY THE POUND EXPRESS - 2 MILE BRISK WALK</b>	GAIAM VIDEO 02899	12.98
13	17	10	<b>CRUNCH - CARDIO SALSA</b>	ANCHOR BAY ENTERTAINMENT 12583	14.98
14	10	10	<b>BARON BAPTISTE: POWER YOGA LEVEL 1</b>	GOODTIMES HOME VIDEO 78878	14.98
15	12	10	<b>FAT BLASTING! YOGA-21 DAYS TO A HEALTHY BODY</b>	ARTISAN HOME ENTERTAINMENT 13166	14.98
16	14	10	<b>BALANCEBALL ESSENTIALS KIT</b>	GAIAM VIDEO 01403	19.98
17	18	10	<b>15-MINUTE WORKOUTS FOR DUMMIES</b>	ANCHOR BAY ENTERTAINMENT 12581	14.98
18	14	10	<b>PILATES YOGA TWO-PACK</b>	ARTISAN HOME ENTERTAINMENT 61294	19.98
19	19	10	<b>TAE-BO FLEX</b>	GOODTIMES HOME VIDEO 02946	12.98
20	20	10	<b>YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS</b>	GAIAM VIDEO 1088	14.98

Top Kid Video and Health & Fitness video refers to VHS sales. Recreational Sports refers to DVD sales. ♦ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for non-theatrical titles. ♦♦ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for non-theatrical titles. ©2004, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

# Home Video

## BBC Bows Film Line

BY JILL KIPNIS

LOS ANGELES—The British are coming to the U.S.—again.

BBC Video is launching the BBC Film Line this spring to satisfy increasing demand for British programming.

The company's foray into theatrical projects follows its most successful sales year ever in 2003, VP of home video Burton Cromer says. Though he declined to provide specific sales figures for last year's releases, he says highlights included several TV-related DVDs, such as the first seasons of "Coupling" and "The Office."

"We really connected with the core DVD-buying audience in 2003," Cromer notes.

The company had been discussing a film series for many months, Cromer says, but it waited until it could acquire



CROMER

titles that represented its ambitions for the line. "We want to provide people with familiar, critically beloved classics and with films that are lesser-known as well. Our company's mission is to bring the best of British entertainment to North American audiences."

The first BBC Film Line title, "A Room With a View: Special Edition" (\$26.99), will be released April 6 on a two-disc DVD. The triple Academy Award winner includes such special features as a commentary from director James Ivory and producer Ismail Merchant and a memorabilia gallery of previously unpublished photos.

The next release will be the Sept. 7 bow of "Another Country" (\$19.98), the 1984 debut of actor Colin Firth. The disc includes cast interviews, a director commentary and a photo scrapbook.

Both films were acquired through London-based Goldcrest Films International.

Cromer says that all BBC Film Line releases will be acquisition properties at first, though BBC-sponsored film projects may also be released as part of the series. The company expects to release approximately four titles per year.

BBC Film Line releases, which will be distributed by Warner Home Video, will be marketed with a "full force" of promotions, Cromer says. "A Room With a View," for example, will be supported with print, TV and online campaigns. It will also be part of a WHV Mother's Day promotion.

Other upcoming BBC TV-related DVD releases include "Absolutely Fabulous: Series 5" (March 16, \$24.99) and "The Office: The Complete Second Series" (date and price to be announced).

# JANUARY 17 2004 Billboard TOP MUSIC VIDEOS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE
1	1	7	<b>NUMBER 1</b> 6 Weeks At Number 1 <b>LIVE IN TEXAS</b> WARNER MUSIC VIDEO 48563	Linkin Park	21.98 CD/DVD
2	3	6	<b>PART II</b> TVT RECORDS 02378	Lil Jon & The East Side Boyz	11.98 CD/DVD
3	2	9	<b>COLDPLAY LIVE 2003</b> ▲ 5 CAPITOL VIDEO 99014	Coldplay	24.98 DVD/CD
4	5	14	<b>PAST, PRESENT &amp; FUTURE</b> GEFEN HOME VIDEO 001041	Rob Zombie	18.98 CD/DVD
5	4	7	<b>CONCERT FOR GEORGE</b> RHINO HOME VIDEO 70241	Various Artists	29.98 DVD
6	7	7	<b>TALES OF A LIBRARIAN: A TORI AMOS COLLECTION</b> ATLANTIC VIDEO 83658	Tori Amos	19.98 CD/DVD
7	9	9	<b>THE COMPLETE MASTERWORKS</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56972	Tenacious D	19.98 DVD
8	20	7	<b>MICHAEL JACKSON - NUMBER ONES</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58889	Michael Jackson	14.98 DVD
9	11	7	<b>GREATEST HITS &amp; VIDEOS</b> WARNER BROS. RECORDS/WARNER MUSIC VIDEO 48545	Red Hot Chili Peppers	25.98 CD/DVD
10	10	7	<b>THE REEL ME</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 90767	Jennifer Lopez	18.98 DVD/CD
11	8	10	<b>LED ZEPPELIN</b> ▲ 10 ATLANTIC VIDEO 970198	Led Zeppelin	29.98 DVD
12	6	7	<b>DAVE MATTHEWS BAND - THE CENTRAL PARK CONCERT</b> BAMA RECORDS/BMG VIDEO 97501	Dave Matthews Band	24.98 DVD
13	16	9	<b>HILARY DUFF - ALL ACCESS PASS</b> HOLLYWOOD RECORDS MUSIC VIDEO/BUENA VISTA HOME ENTERTAINMENT 80254	Hilary Duff	9.98 DVD
14	19	4	<b>LIVE AT THE GRAND OLYMPIC AUDITORIUM</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58012	Page Against The Machine	14.98 DVD
15	13	8	<b>AC/DC - LIVE AT DONINGTON</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56663	AC/DC	14.98 DVD
16	15	7	<b>SHANIA TWAIN - UPI LIVE IN CHICAGO</b> MERCURY NASHVILLE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001589	Shania Twain	19.98 DVD
17	23	11	<b>RUSH IN RIO</b> ▲ 2 ANTHEM/ZOE VISION VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 431040	Rush	29.98 DVD
18	22	7	<b>U2 - GO HOME: LIVE FROM SLANE CASTLE, IRELAND</b> ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001689	U2	19.98 DVD
19	29	7	<b>FLOACISM "LIVE"</b> DREAMWORKS/DREAMWORKS HOME ENTERTAINMENT 001438	Floetry	18.98 CD/DVD
20	14	7	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND - LIVE IN BARCELONA</b> COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58201	Bruce Springsteen & The E Street Band	19.98 DVD
21	25	8	<b>MINIMATINEE #1</b> MAILBOAT 02500	Jimmy Buffett	9.98 DVD
22	28	12	<b>THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS</b> ELSTON ENTERTAINMENT/RHINO HOME VIDEO 7302	Pantera	18.98 CD/DVD
23	34	7	<b>LA HISTORIA CONTINUA...</b> FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 392050	Mano Antonio Solis	16.98 CD/DVD
24	12	12	<b>LIVE AND SWINGIN'</b> REPRISE MUSIC VIDEO/WARNER MUSIC VIDEO 73822	Frank Sinatra, Dean Martin & Sammy Davis Jr.	25.98 CD/DVD
25	21	5	<b>VIDEO COLLECTION</b> DAYLIGHT/EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56989	Good Charlotte	14.98 DVD
26	26	6	<b>PEARL JAM LIVE AT THE GARDEN</b> ▲ 2 EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58886	Pearl Jam	19.98 DVD
27	39	5	<b>TRIBUTO AL AMOR</b> FONOVISA 51005	Los Temerarios	17.98 CD/DVD
28	17	6	<b>DDIE CHICKS - TOP OF THE WORLD TOUR: LIVE</b> ▲ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56386	DDie Chicks	14.98 DVD
29	18	10	<b>THE BEST OF JEFF FOXWORTHY: DOUBLE WIDE, SINGLE MINDED</b> RHINO HOME VIDEO 73803	Jeff Foxworthy	18.98 CD/DVD
30	31	8	<b>THE CLOSING OF WINTERLAND</b> ▲ 2 MONTEREY HOME VIDEO 19782	Grateful Dead	29.98 DVD
31	RE-ENTRY		<b>GREATEST HITS 1978-1997</b> COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56032	Journey	14.98 DVD
32	32	21	<b>THE FAREWELL TOUR</b> IMAGE ENTERTAINMENT 00759	Cher	24.98 DVD
33	RE-ENTRY		<b>DRIVE-THRU RECORDS VERSION 2.0</b> DRIVE-THRU VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001628	Various Artists	16.98 DVD
34	27	3	<b>JUSTIN TIMBERLAKE - LIVE FROM LONDON</b> JIVE/ZOMBA VIDEO/BMG VIDEO 52863	Justin Timberlake	19.98 DVD
35	24	16	<b>LIVE</b> ▲ HOLLYWOOD MUSIC VIDEO 65043	Rascal Flatts	19.98 DVD
36	NEW		<b>EVERYWHERE BUT HOME</b> ▲ ROSWELL/CA/BMG VIDEO 56650	Foo Fighters	15.98 DVD
37	38	2	<b>THE VIDEOS</b> ARISTA RECORDS INC./BMG VIDEO 54643	OutKast	15.98 DVD
38	RE-ENTRY		<b>LA HISTORIA</b> EMI LATIN VIDEO 93490	A.B. Quintanilla III & Kumbia Kings	21.98 CD/DVD
39	33	15	<b>PINK FLOYD: CLASSIC ALBUM - THE MAKING OF THE DARK SIDE OF THE MOON</b> ▲ EAGLEVISION 2002	Pink Floyd	14.98/20.98
40	RE-ENTRY		<b>NOW! DVD</b> COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56028	Various Artists	14.98 DVD

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JANUARY 17 2004 **Billboard** **TOP DVD SALES**™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		<b>NUMBER 1</b> 2 Weeks At Number 1			
1	2	<b>PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31563	Johnny Depp Orlando Bloom	PG-13	29.98
2	1	<b>FREAKY FRIDAY</b> WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 031852	Jamie Lee Curtis Lindsay Lohan	PG-13	29.98
3	4	<b>FINDING NEMO</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62155	Animated	G	29.98
4	6	<b>BAD BOYS II: SPECIAL EDITION</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 00619	Will Smith Martin Lawrence	R	28.98
5	3	<b>SEABISCUIT (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 023287	Jeff Bridges Tobey McGuire	PG-13	26.98
6	NEW	<b>JEEPERS CREEPERS 2</b> MGM HOME ENTERTAINMENT 05935	Billy Aaron Brown Nicki Lynn Aycox	R	29.98
7	5	<b>SEABISCUIT (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 023288	Jeff Bridges Tobey McGuire	PG-13	26.98
8	8	<b>THE LORD OF THE RINGS: THE TWO TOWERS EXTENDED EDITION (WIDESCREEN)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06504	Elijah Wood Ian McKellen	PG-13	39.98
9	7	<b>THE LEAGUE OF EXTRAORDINARY GENTLEMEN (WIDESCREEN)</b> 20TH CENTURY FOX 2220180	Sean Connery	PG-13	27.98
10	10	<b>BRUCE ALMIGHTY (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 022822	Jim Carrey Jennifer Aniston	PG-13	26.98
11	9	<b>THE LEAGUE OF EXTRAORDINARY GENTLEMEN (PAN &amp; SCAN)</b> 20TH CENTURY FOX 2220190	Sean Connery	PG-13	27.98
12	11	<b>BRUCE ALMIGHTY (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 022823	Jim Carrey Jennifer Aniston	PG-13	26.98
13	12	<b>X2: X-MEN UNITED (WIDESCREEN)</b> FOXVIDEO 09197	Hugh Jackman Halle Berry	PG-13	29.98
14	15	<b>THE ADVENTURES OF INDIANA JONES (WIDESCREEN)</b> PARAMOUNT HOME ENTERTAINMENT 61254	Harrison Ford	PG-13	69.98
15	16	<b>THE LION KING (PLATINUM EDITION)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62174	Animated	G	29.98
16	20	<b>SCARFACE (WIDESCREEN) SPECIAL EDITION</b> UNIVERSAL STUDIOS HOME VIDEO 23157	Al Pacino Michelle Pfeiffer	R	26.98
17		<b>THE MEDALLION</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 00502	Jackie Chan	PG-13	26.98
18	14	<b>THE ADVENTURES OF INDIANA JONES (PAN &amp; SCAN)</b> PARAMOUNT HOME ENTERTAINMENT 56594	Harrison Ford	PG-13	69.98
19	RE-ENTRY	<b>THE SOUND OF MUSIC</b> FOXVIDEO 2004508	Julie Andrews Christopher Plummer	G	19.98
20	13	<b>THE SANTA CLAUSE 2 (PAN &amp; SCAN)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31155	Tim Allen	G	29.98
21	21	<b>X2: X-MEN UNITED (PAN &amp; SCAN)</b> FOXVIDEO 09206	Hugh Jackman Halle Berry	PG-13	29.98
22	28	<b>SCARFACE (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 23822	Al Pacino Michelle Pfeiffer	R	26.98
23	RE-ENTRY	<b>ICE AGE</b> FOXVIDEO 2004664	Animated	PG	19.98
24	23	<b>THE LORD OF THE RINGS (SPECIAL EDITION-WIDESCREEN)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 0549	Elijah Wood Ian McKellen	PG-13	39.98
25	18	<b>RUGRATS GO WILD</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 34052	Animated	PG	29.98
26	26	<b>TERMINATOR 3 - RISE OF THE MACHINES (WIDESCREEN)</b> WARNER HOME VIDEO 22243	Arnold Schwarzenegger	R	29.98
27	19	<b>NATIONAL LAMPOON'S CHRISTMAS VACATION</b> WARNER HOME VIDEO 11893	Chevy Chase Beverly D'Angelo	PG-13	19.98
28	22	<b>LEGALLY BLONDE 2: RED, WHITE AND BLONDE</b> MGM HOME ENTERTAINMENT 05635	Reese Witherspoon Sally Field	PG-13	27.98
29	31	<b>THE LORD OF THE RINGS: THE TWO TOWERS (WIDESCREEN)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06355	Elijah Wood Ian McKellen	PG-13	29.98
30	17	<b>SOUTH PARK: THE COMPLETE THIRD SEASON</b> PARAMOUNT HOME ENTERTAINMENT 87962	Animated	NR	49.98
31	33	<b>THE MATRIX RELOADED (WIDESCREEN)</b> WARNER HOME VIDEO 23648	Keanu Reeves Laurence Fishburne	R	29.98
32	34	<b>CHICAGO (WIDESCREEN)</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30700	Renee Zellweger Catherine Zeta-Jones	PG-13	29.98
33	32	<b>THE LORD OF THE RINGS: THE TWO TOWERS (PAN &amp; SCAN)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06354	Elijah Wood Ian McKellen	PG-13	29.98
34	RE-ENTRY	<b>OFFICE SPACE (PAN &amp; SCAN)</b> 20TH CENTURY FOX 04499	Jennifer Aniston	R	19.98
35	RE-ENTRY	<b>JUST MARRIED</b> FOXVIDEO 07226	Ashton Kutcher Brittany Murphy	PG-13	19.98
36	RE-ENTRY	<b>DRUMLINE (PAN &amp; SCAN)</b> FOXVIDEO 2007634	Nick Cannon Zoe Saldana	PG-13	19.98
37	35	<b>THE MATRIX RELOADED (PAN &amp; SCAN)</b> WARNER HOME VIDEO 21851	Keanu Reeves Laurence Fishburne	R	29.98
38	RE-ENTRY	<b>TERMINATOR 3 - RISE OF THE MACHINES (PAN &amp; SCAN)</b> WARNER HOME VIDEO 27722	Arnold Schwarzenegger	R	29.98
39	RE-ENTRY	<b>2 FAST 2 FURIOUS (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 22975	Paul Walker Tyrese	PG-13	19.98
40	RE-ENTRY	<b>2 FAST 2 FURIOUS (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 23520	Paul Walker Tyrese	PG-13	19.98

JANUARY 17 2004 **Billboard** **TOP VHS SALES**™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		<b>NUMBER 1</b> 2 Weeks At Number 1				
1	1	<b>FREAKY FRIDAY</b> WALT DISNEY PICTURES/WALT DISNEY HOME VIDEO 318710	Jamie Lee Curtis Lindsay Lohan	2003	PG-13	24.98
2	3	<b>FINDING NEMO</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	2003	G	24.98
3	2	<b>SEABISCUIT</b> UNIVERSAL STUDIOS HOME VIDEO 061427	Jeff Bridges Tobey McGuire	2003	PG-13	22.98
4	4	<b>PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31680	Johnny Depp Orlando Bloom	2003	PG-13	24.98
5	6	<b>RUGRATS GO WILD</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 34052	Animated	2003	PG	19.98
6	5	<b>THE SANTA CLAUSE 2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31158	Tim Allen	2003	G	22.98
7	7	<b>BRUCE ALMIGHTY</b> UNIVERSAL STUDIOS HOME VIDEO 061278	Jim Carrey Jennifer Aniston	2003	PG-13	22.98
8	8	<b>THE LAND BEFORE TIME X: THE GREAT LONGNECK MIGRATION</b> UNIVERSAL STUDIOS HOME VIDEO 61408	Animated	2003	G	19.98
9	9	<b>BARBIE OF SWAN LAKE</b> ARTISAN HOME ENTERTAINMENT 14470	Animated	2003	NR	19.98
10	10	<b>SINBAD: LEGEND OF THE SEVEN SEAS</b> UNIVERSAL STUDIOS HOME VIDEO 090840	Animated	2003	PG	24.98
11	11	<b>X2: X-MEN UNITED (SPECIAL EDITION)</b> FOXVIDEO 09210	Hugh Jackman Halle Berry	2003	PG-13	22.98
12	12	<b>THE LION KING (PLATINUM EDITION)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30420	Animated	1994	G	24.98
13	22	<b>THE HULK (SPECIAL EDITION)</b> UNIVERSAL STUDIOS HOME VIDEO 60843	Eric Bana Jennifer Connelly	2003	PG-13	22.98
14	21	<b>THE LORD OF THE RINGS: THE TWO TOWERS</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06234	Elijah Wood Ian McKellen	2002	PG-13	22.98
15	13	<b>IT'S A WONDERFUL LIFE</b> ARTISAN HOME ENTERTAINMENT 20623	James Stewart Donna Reed	1946	NR	14.98
16	17	<b>THE LIZZIE MCGUIRE MOVIE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31460	Hilary Duff	2003	PG	22.98
17	16	<b>DR. SEUSS: CAT IN THE HAT</b> UNIVERSAL STUDIOS HOME VIDEO 85902	Animated	1985	NR	9.98
18	15	<b>MARY-KATE &amp; ASHLEY OLSEN - THE CHALLENGE</b> WARNER HOME VIDEO 34215	Mary-Kate & Ashley Olsen	2003	NR	14.98
19	23	<b>ICE AGE</b> FOXVIDEO 2004660	Animated	2002	PG	12.98
20	20	<b>HOLES</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31679	Shia LaBeouf Khloé Thomas	2003	PG-13	22.98
21	RE-ENTRY	<b>TERMINATOR 3: RISE OF THE MACHINES</b> WARNER HOME VIDEO 23243	Arnold Schwarzenegger	2003	R	22.98
22	RE-ENTRY	<b>SHREK</b> DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	14.98
23	19	<b>NATIONAL LAMPOON'S CHRISTMAS VACATION</b> WARNER HOME VIDEO 11893	Chevy Chase	1989	PG-13	14.98
24	RE-ENTRY	<b>MEET THE PARENTS</b> UNIVERSAL STUDIOS HOME VIDEO 86032	Ben Stiller Robert De Niro	2000	PG-13	9.98
25	18	<b>HOW THE GRINCH STOLE CHRISTMAS</b> UNIVERSAL STUDIOS HOME VIDEO 85825	Jim Carrey	2000	PG	14.98

● 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 \$3 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.

JANUARY 17 2004 **Billboard** **TOP DVD RENTALS**™

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THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		<b>NUMBER 1</b> 2 Weeks At Number 1		
1	1	<b>SEABISCUIT (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 023287	Jeff Bridges Tobey McGuire	PG-13
2	2	<b>FREAKY FRIDAY</b> WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 031853	Jamie Lee Curtis Lindsay Lohan	PG-13
3	3	<b>THE LEAGUE OF EXTRAORDINARY GENTLEMEN (WIDESCREEN)</b> 20TH CENTURY FOX 220180	Sean Connery	PG-13
4	5	<b>PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31663	Johnny Depp Orlando Bloom	PG-13
5	4	<b>BAD BOYS II</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 00619	Will Smith Martin Lawrence	R
6	NEW	<b>THE MEDALLION</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 00502	Jackie Chan	PG-13
7	6	<b>BRUCE ALMIGHTY</b> UNIVERSAL STUDIOS HOME VIDEO 002823	Jim Carrey Jennifer Aniston	PG-13
8	NEW	<b>JEEPERS CREEPERS 2</b> MGM HOME ENTERTAINMENT 05935	Billy Aaron Brown Nicki Lynn Aycox	R
9	7	<b>THE SANTA CLAUSE 2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31156	Tim Allen	G
10	RE-ENTRY	<b>THE ITALIAN JOB</b> PARAMOUNT HOME ENTERTAINMENT 30474	Mark Wahlberg Charlize Theron	PG-13

JANUARY 17 2004 **Billboard** **TOP VHS RENTALS**™

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THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		<b>NUMBER 1</b> 1 Week At Number 1		
1	2	<b>SEABISCUIT</b> UNIVERSAL STUDIOS HOME VIDEO 061427	Jeff Bridges Tobey McGuire	PG-13
2	3	<b>FREAKY FRIDAY</b> WALT DISNEY PICTURES/WALT DISNEY HOME VIDEO 318710	Jamie Lee Curtis Lindsay Lohan	PG-13
3	1	<b>THE LEAGUE OF EXTRAORDINARY GENTLEMEN (WIDESCREEN)</b> 20TH CENTURY FOX 220180	Sean Connery	PG-13
4	5	<b>PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31680	Johnny Depp Orlando Bloom	PG-13
5	4	<b>BAD BOYS II</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 00618	Will Smith Martin Lawrence	R
6	6	<b>BRUCE ALMIGHTY</b> UNIVERSAL STUDIOS HOME VIDEO 061278	Jim Carrey Jennifer Aniston	PG-13
7	NEW	<b>JEEPERS CREEPERS 2</b> MGM HOME ENTERTAINMENT 05933	Billy Aaron Brown Nicki Lynn Aycox	R
8	7	<b>THE SANTA CLAUSE 2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31158	Tim Allen	G
9	NEW	<b>ALEX &amp; EMMA</b> WARNER HOME VIDEO 83853	Kate Hudson Luke Wilson	PG-13
10	NEW	<b>THE MEDALLION</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 00503	Jackie Chan	PG-13

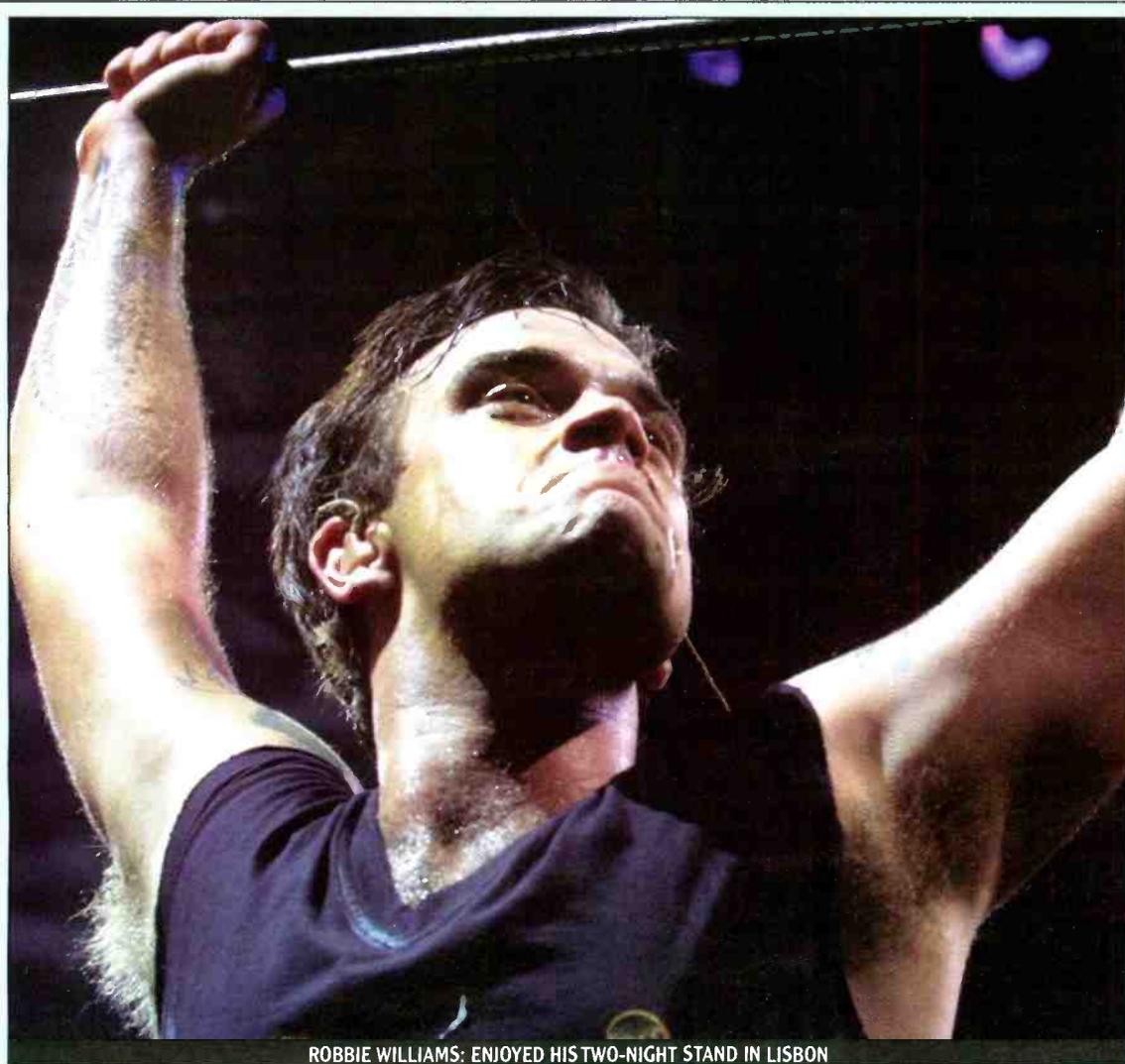
◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar 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.

The debut album by Swedish rockers Mando Diao is set for global exposure in 2004



Outside Music president Lloyd Nishgumura strikes a deal with Canada's MMS Group

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



ROBBIE WILLIAMS: ENJOYED HIS TWO-NIGHT STAND IN LISBON

## Portuguese Concert Scene Needs Jump-Start

BY CHRIS GRAEME

LISBON, Portugal—Despite a potential glut of new outdoor venues, Portugal could remain the touring backwater of Europe, according to some industry insiders.

Alvaro Covoes, joint managing director of leading concert promoter Musica No Coração, is calling on record companies, promoters and government in Portugal to collaborate in 2004 to market the country more effectively overseas and attract sponsors.

Covoes says many international acts and their management simply ignore the country as a touring destination, even though "most large concerts continue to be sellouts in the capital, Lisbon, and second city, Oporto."

Many world-famous acts only make it to Lisbon after they've peaked, Covoes says, "or [they] don't realize that Portugal, despite low record sales, can be a lucrative live destination."

The Portuguese music market was worth \$147.5 million in 2002, compared with \$551 million in neighboring Spain, according to the International Federation of the Phonographic Industry.

However, per-capita music sales in Portugal in 2002

were \$14.60, compared with Spain's \$13.70. Portugal's population is 10.1 million, while Spain's is 40.1 million.

Portugal is suffering from an economic recession that has seen unemployment rise drastically. The Bank of Portugal says business confidence was at a 10-year low in 2003. But the international Paris-based Organisation for Economic Co-operation and Development predicts a gradual recovery for the local economy in 2004 and 2005.

### SPANISH STEPS

Mainstream pop/rock acts playing southern Europe have historically tended to opt for Spain, rather than Portugal. But some acts have made the trip to the western part of the Iberian Peninsula and found it to be rewarding.

EMI artist Robbie Williams, for example, played to 35,000 fans in two nights when he visited Lisbon for the first time in October 2003.

During one of his concerts, the British artist even asked his management team from the stage why they had never decided to bring him to play in the country before. Such decisions are "often a question of dates" for

(Continued on page 46)

## London Views Gain Exposure

Saint Etienne Movie Getting Wider Audience

BY ADAM HOWORTH

LONDON—A 60-minute digital movie that accompanies U.K. esoteric club/pop trio Saint Etienne onstage has acquired a life of its own.

Recently signed to Sanctuary, Saint Etienne originally turned a digital viewfinder on its home city of London to provide on-the-road promotional support for its latest, seventh album, "Finisterre," released internationally in October 2002 through Beggars Banquet and its U.K. imprint, Mantra.

The movie, also called "Finisterre," premiered May 2003 at London's Institute of Contemporary Arts as part of the Onedotzero7 digital film festival, which has subsequently played around the U.K. It will be shown at similar festivals in Europe and Japan this year.

A DVD of the film is set for retail release in second-quarter 2004, with Sanctuary the likely distributor.

### PROMOTING THROUGH FILM

Saint Etienne member Bob Stanley says the idea for the film arose while the band was working on "Finisterre."

Instead of using its video budget to promote a single, the band had a grander vision: to make a feature film.

"We were midway through making our album and taking on the lyrical direction of the state of Britain today," Stanley says, "when we saw a [1994] film by director Patrick Keiller called 'London.' It made me and Paul Kelly—who usually makes our videos—think we could do something like that to go with our album."

Designer/photographer Kelly has worked with Saint Etienne for several years. In addition to his video work, he has designed album artwork for the act and has played guitar in the live band, backing the core trio of Stanley, Pete Wiggs and vocalist Sarah Cracknell.

Kelly introduced the act to British promo video director Kieran Evans, (Kylie Minogue, David Gray, the Jon Spencer Blues Explosion).

With Evans and Kelly co-directing, work commenced mid-2002 on what Stanley calls "a film to go with the album that we showed [behind the band] when we played live."

"Finisterre" features footage documenting 24 hours in the life of the English capital, ranging from the suburbs to tourist landmarks.

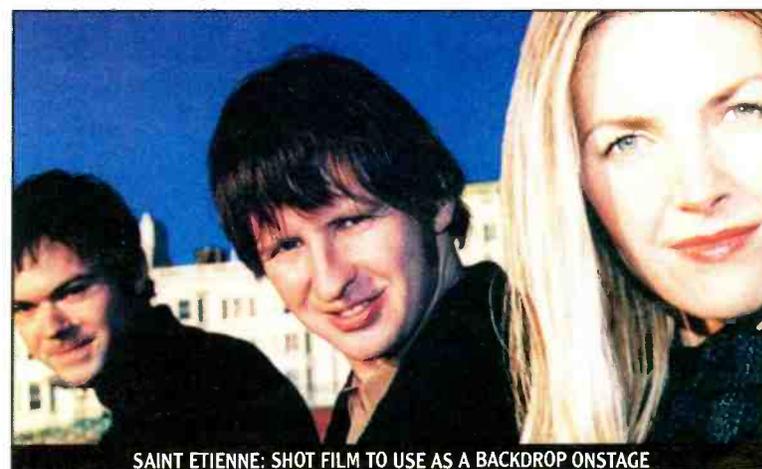
The film is interspersed with comments from those whom the band felt had contributed to Saint Etienne's evolution since it debuted in 1990 on the Sony-affiliated Heavenly imprint. The soundtrack includes tracks from the 2002 album and specially composed incidental music.

### WIDER AUDIENCE

"We've done 18 or 19 singles," Stanley says. "Every time, you'd spend £20,000 [\$35,800] at least on the video—and the only place it would ever show regularly was in Germany. That's a lot of money to spend to get on MTV Germany."

Evans and Kelly did editing and post-production on the movie at their jointly owned London-based

(Continued on page 46)



SAINT ETIENNE: SHOT FILM TO USE AS A BACKDROP ONSTAGE



JAPAN			UNITED KINGDOM			FRANCE			GERMANY		
THIS WEEK	LAST WEEK	(OEMPA PUBLICATIONS INC.) 01/07/04	THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) 01/05/04	THIS WEEK	LAST WEEK	(SNEP/FOP/TITE-LIVE) 01/06/04	THIS WEEK	LAST WEEK	(MEDIA CONTROL) 01/07/04
<b>SINGLES</b>			<b>SINGLES</b>			<b>SINGLES</b>			<b>SINGLES</b>		
1	8	SEKAI NI HITOTSUDAKE NO HANA SMAP VICTOR	1	1	MAD WORLD MICHAEL ANDREWS FT. GARY JULES ADVENTURE/SANCTUARY	1	1	L'ORANGE ET WOT STAR ACADEMY 3 MERCURY	1	1	SHUT UP BLACK EYED PEAS INTERSCOPE
2	1	TENOHIRA/KURUMI MR. CHILDREN TOY'S FACTORY	2	2	CHANGES OZZY & KELLY OSBOURNE SANCTUARY	2	2	WEEK-END LORIE EPIC	2	4	BEHIND BLUE EYES LIMP BIZKIT INTERSCOPE
3	10	SAKURA (DOKUSYO) NAOTARO MORIYAMA UNIVERSAL	3	NEW	THIS GROOVE/LET YOUR HEAD GO VICTORIA BECKHAM 19TELSTAR	3	4	ON N'OUBLIE JAMAIS RIEN HELENE SEGARA ORLANDO/EAST WEST	3	2	FREE LIKE THE WIND ALEXANDER HANSA
4	7	JUPITER AYAKA HIRAHARA DREA MUSIC	4	6	SHUT UP BLACK EYED PEAS A&M/POLYDOR	4	3	LA BAMBA STAR ACADEMY 3 MERCURY	4	6	LOVE'S DIVINE SEAL WEA
5	NEW	NADA SOUSOU RIMI NATSUKAWA VICTOR	5	NEW	BRING IT ON/MY LOVER'S PRAYER ALISTAIR GRIFFIN JMTV	5	5	LOVE'S DIVINE SEAL WEA	5	3	MUSIC IS THE KEY SARAH CONNOR FT. NATURALLY 7 X-CELL/COLUMBIA
6	23	SAKURA KYOGI KAWAGUCHI WARNER MUSIC JAPAN	6	5	LEAVE RIGHT NOW WILL YOUNG S/BMG	6	9	C'EST TROP SINGUIA HOSTILE	6	5	DO THEY KNOW IT'S CHRISTMAS TV ALLSTARS POLYDOR
7	15	YUKI NO HANA MIKA NAKASHIMA SONY MUSIC ASSOCIATED RECORDS	7	3	CHRISTMAS TIME (DON'T LET THE BELLS END) THE DARKNESS MUST DESTROY/ATLANTIC	7	8	J'AI DES CHOSES A TE DIRE PEARL EPIC	7	10	MY IMMORTAL EVANESCENCE WIND-UP/EPIC
8	6	AI GA YOHUHOUE PORNO GRAFFITI SONY MUSIC	8	8	I'M YOUR MAN SHANE RICHIE RCA	8	NEW	SEXY POUR MOI TRAGEDIE UP MUSIC	8	7	SCHICK MIR NEN ENGEL OVERGROUND POLYDOR
9	16	YUMEMONOGATARI TACKEY & TSUBASA AVEX TRAX	9	NEW	WONT CHANGE YOU SOPHIE ELLIS BEXTOR POLYDOR	9	14	REVIENS (OU TE CACHES-TU?) GAROU COLUMBIA	9	8	EVERYDAY GIRL PRELUDERS POLYDOR
10	28	CHOO CHOO TRAIN EXILE RHYTHM ZONE	10	9	LADIES' NIGHT ATOMIC KITTEN FT. KOOL & THE GANG INNOCENT	10	6	MON ETOILE LINKUP ULM	10	16	HEY YA! OUTKAST ARISTA
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	NEW	MAI KURAKI WISH YOU THE BEST GIZA STUDIO	1	2	WILL YOUNG FRIDAY'S CHILD S/BMG	1	1	STAR ACADEMY 3 LES MEILLEURS MOMENTS MERCURY	1	1	ROBBIE WILLIAMS LIVE AT KNEBWORTH CAPITOL
2	1	AYUMI HAMASAKI MEMORIAL ADDRESS AVEX TRAX	2	1	DIDO LIFE FOR RENT CHEEKY/ARISTA	2	9	KYO LE CHEMIN JIVE	2	3	DIDO LIFE FOR RENT ARIOLA
3	NEW	HITOMI SHIMATANI DELICIOUS! THE BEST OF AVEX TRAX	3	3	MICHAEL JACKSON NUMBER ONES EPIC	3	4	CALOGERO CALOGERO MERCURY	3	2	SEAL IV WEA
4	14	JYOSHI JUUNI GAKUBOU BEAUTIFUL ENERGY PLATIA ENTERTAINMENT	4	4	BLACK EYED PEAS ELEPHUNK INTERSCOPE	4	2	TRAGEDIE TRAGEDIE UP MUSIC	4	10	RED HOT CHILI PEPPERS GREATEST HITS WARNER BROS.
5	6	EXILE EXILE ENTERTAINMENT RHYTHM ZONE	5	6	R.E.M. IN TIME 1988-2003 WARNER BROS.	5	8	CELINE DION UNE FILLE ET 4 TYPES COLUMBIA	5	20	EVANESCENCE FALLEN WIND-UP/EPIC
6	4	KEN HIRAI KEN'S BAR DEFSTAR	6	5	RED HOT CHILI PEPPERS GREATEST HITS WARNER BROS.	6	3	GAROU REVIENS COLUMBIA	6	6	BLACK EYED PEAS ELEPHUNK INTERSCOPE
7	9	MIKA NAKASHIMA LIVE SONY MUSIC	7	21	EVANESCENCE FALLEN WIND-UP/EPIC	7	6	DIDO LIFE FOR RENT CHEEKY/ARISTA	7	8	SHANIA TWAIN UPI MERCURY
8	3	DREAMS COME TRUE DREAMAGE—LOVE BALLAD COLLECTION EPIC	8	13	CHRISTINA AGUILERA STRIPPED RCA	8	11	VARIOUS ARTISTS GENERATION RAP & R&B BARCLAY	8	26	DICK BRAVE & THE BLACKBEARDS DICK THIS! WEA
9	5	ORANGE RANGE 1ST CONTACT SONY	9	58	DIDO NO ANGEL CHEEKY/ARISTA	9	5	M QUI DE NOUS DEUX DELABEL	9	11	R.E.M. IN TIME 1988-2003 WARNER BROS.
10	NEW	AYA MATSUURA 3 ZETIMA	10	9	BUSTED A PRESENT FOR EVERYONE UNIVERSAL	10	23	CARLA BRUNI QUELOUN M'A DIT NAIVE	10	16	SOUNDTRACK LORD OF THE RINGS: RETURN OF THE KING WEA
<b>CANADA</b>			<b>ITALY</b>			<b>SPAIN</b>			<b>AUSTRALIA</b>		
THIS WEEK	LAST WEEK	(SOUNDSCAN) 01/07/04	THIS WEEK	LAST WEEK	(FIMI/NIELSEN) 01/05/04	THIS WEEK	LAST WEEK	(AFYVE/MEDIA CONTROL) 01/07/04	THIS WEEK	LAST WEEK	(ARIA) 01/05/04
<b>SINGLES</b>			<b>SINGLES</b>			<b>SINGLES</b>			<b>SINGLES</b>		
1	2	HEY YA! OUTKAST ARISTA/BMG	1	1	OBSESSION AVENTURA PLANET	1	1	UNO MAS UNO SON SIETE FRAN PEREA GLOBOMEDIA	1	1	SHUT UP BLACK EYED PEAS A&M
2	1	SOMETHING MORE RYAN MALCOLM VIK/BMG	2	2	IN THE SHADOWS THE RASMUS EDEL	2	2	MOTIVOS DE UN SENTIMIENTO JOAQUIN SABINA ARIOLA	2	3	HEY YA! OUTKAST ARISTA
3	5	ME AGAINST THE MUSIC BRITNEY SPEARS FT. MADONNA JIVE/ZOMBA	3	3	HEY YA! OUTKAST ARISTA	3	3	DEVUELVEME EL AIRE BUSTAMANTE VALE MUSIC	3	2	PREDICTABLE DELTA GOODREM EPIC
4	3	BABY BOY BEYONCE FT. SEAN PAUL COLUMBIA/SONY MUSIC	4	6	REMIXED & REVISTED MADONNA MAVERICK/WARNER BROS.	4	4	NOTHING FAILS MADONNA MAVERICK/WARNER BROS.	4	4	BEHIND BLUE EYES LIMP BIZKIT INTERSCOPE
5	4	MEME LES ANGES AU DE MONTIGNY VIK/BMG	5	4	BROKEN ELISA SUGAR	5	5	EN TU CRUZ ME CLAVASTE CHENOA VALE MUSIC	5	7	ME AGAINST THE MUSIC BRITNEY SPEARS FT. MADONNA JIVE
6	6	TROUBLE PINK ARISTA/BMG	6	7	LOVE PROFUSION MADONNA MAVERICK/WARNER BROS.	6	6	ME AGAINST THE MUSIC BRITNEY SPEARS FT. MADONNA JIVE	6	6	BABY BOY BEYONCE FT. SEAN PAUL COLUMBIA
7	8	2 + 2 = 5 RADIOHEAD PARLOPHONE/EMI	7	5	ALMENTO STAVOLTA NEK WEA	7	7	BUFANK/XHELAZZ ROE RUMBA BOA MUSIC	7	10	BE FAITHFUL FATMAN SCOOP FT. CROOKLYN CLAN MERCURY
8	RE	SUNRISE SIMPLY RED UNIVERSAL	8	8	ME AGAINST THE MUSIC BRITNEY SPEARS FT. MADONNA JIVE	8	8	PECOS COLLECTION PECOS SONY MUSIC	8	9	IT'S MY LIFE NO DOUBT INTERSCOPE
9	9	SOMEDAY NICKELBACK EMI	9	24	GOING UNDER EVANESCENCE WIND-UP/EPIC	9	9	ENCONTRARAS NATASHA ST-PIER COLUMBIA	9	8	P.I.M.P. 50 CENT INTERSCOPE
10	19	THE VOICE WITHIN CHRISTINA AGUILERA RCA/BMG	10	16	LIKE GLUE SEAN PAUL VP/ATLANTIC	10	10	SLOW KYLIE MINOQUE PARLOPHONE	10	12	BABY BOY BIG BROVAZ EPIC
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	2	VARIOUS ARTISTS MUCHOANCE 2004 UNIVERSAL	1	1	LIGABUE GIRO D'ITALIA WEA	1	1	EUROJUNIOR EUROJUNIOR FESTIVAL VALE MUSIC	1	1	GUY SEBASTIAN JUST AS I AM BMG
2	3	SHERYL CROW THE VERY BEST OF SHERYL CROW A&M/INTERSCOPE/UNIVERSAL	2	2	ELISA LOTUS SUGAR	2	2	ALEX UBAGO FANTASIA O REALIDAD DRO	2	2	DELTA GOODREM INNOCENT EYES EPIC
3	5	EVANESCENCE FALLEN WIND-UP/EPIC/SONY MUSIC	3	3	ZERO RENATO CATTURA EPIC	3	3	LOS LUNNIS LOS LUNNIS NOS VAMOS A LA CAMA SONY MUSIC	3	3	RED HOT CHILI PEPPERS GREATEST HITS WARNER BROS.
4	1	SARAH MCLACHLAN AFTERGLOW NETTWERK/BMG	4	4	TIZIANO FERRO 111 CENTO ONCE CAPITOL	4	4	ANDY & LUCAS ANDY & LUCAS ARIOLA	4	4	POWDERFINGER VULTURE STREET UNIVERSAL
5	4	VARIOUS ARTISTS BIG SHINY TUNES 8 BIG SHINY & WARNER	5	5	GIGI D'ALESSIO BUONA VITA RCA	5	5	FRAN PEREA LA CHICA DE LA HABITACION DE AL LADO DRO	5	6	DIDO LIFE FOR RENT CHEEKY/ARISTA
6	RE	NO DOUBT THE SINGLES 1992-2003 INTERSCOPE/UNIVERSAL	6	6	R.E.M. IN TIME 1988-2003 WARNER BROS.	6	6	BUSTAMANTE ASI SOY YO VALE MUSIC	6	9	BLACK EYED PEAS ELEPHUNK INTERSCOPE
7	9	BRITNEY SPEARS IN THE ZONE JIVE/BMG	7	7	EROS RAMAZZOTTI 9 ARIOLA	7	7	JULIO IGLESIAS DIVORCIO COLUMBIA	7	7	MICHAEL JACKSON NUMBER ONES EPIC
8	NEW	BLACK EYED PEAS ELEPHUNK A&M/INTERSCOPE/UNIVERSAL	8	9	RED HOT CHILI PEPPERS GREATEST HITS WEA	8	8	LA OREJA DE VAN GOGH LO QUE CONTE MIENTRAS... EPIC	8	10	R.E.M. IN TIME 1988-2003 WARNER BROS.
9	RE	OUTKAST SPEAKERBOXXX/7 THE LOVE BELOW ARISTA/BMG	9	10	DIDO LIFE FOR RENT CHEEKY/ARISTA	9	9	JOAN MANUEL SERRAT SERRAT SINFONICO ARIOLA	9	11	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
10	RE	DIDO LIFE FOR RENT ARISTA/BMG	10	11	NEK THE BEST OF L'ANNO ZERO WEA	10	10	ALEJANDRO SANZ NO ES LO MISMO WEA	10	8	ROBBIE WILLIAMS LIVE AT KNEBWORTH CAPITOL
<b>THE NETHERLANDS</b>			<b>SWEDEN</b>			<b>NORWAY</b>			<b>SWITZERLAND</b>		
THIS WEEK	LAST WEEK	(MEGA CHARTS BV) 01/05/04	THIS WEEK	LAST WEEK	(GLFI) 01/02/04	THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) 01/05/04	THIS WEEK	LAST WEEK	(MEDIA CONTROL) 01/06/04
<b>SINGLES</b>			<b>SINGLES</b>			<b>SINGLES</b>			<b>SINGLES</b>		
1	1	EENS SCHIJNT... /HEB JE EVEN... FRANS BAUER S3M	1	3	HEY YA! OUTKAST ARISTA	1	2	SHUT UP BLACK EYED PEAS A&M	1	1	SHUT UP BLACK EYED PEAS INTERSCOPE
2	2	AFSCHIED NEMEN BESTAAT NIET MARIO BORSATO UNIVERSAL	2	5	STARKARE SARA LOFGREN MARIANN	2	1	HEY YA! OUTKAST ARISTA	2	2	MUSIC IS THE KEY SARAH CONNOR FT. NATURALLY 7 COLUMBIA
3	3	SHUT UP BLACK EYED PEAS A&M	3	2	JAG SKITER GRYNET COLUMBIA	3	3	(THERE'S GOTTA BE) MORE TO LIFE STACIE ORRICO VIRGIN	3	3	SCHICK MIR NEN ENGEL OVERGROUND CHEYENNE
4	7	NU DAT JIJ ER BENT CAREL KRAALJENHOFF, TRIJNTJE & JAN JANINE UNIVERSAL	4	1	VILSE I SKOGEN MARKOOLIO BONNIER	4	4	IT'S MY LIFE NO DOUBT INTERSCOPE	4	6	FREE LIKE THE WIND ALEXANDER HANSA
5	4	COWBOY CHIPZ GLAM SLAM	5	4	SHUT UP BLACK EYED PEAS A&M	5	5	HOLE IN THE HEAD SUGABABES ISLAND	5	12	THE VOICE WITHIN CHRISTINA AGUILERA RCA
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	2	DIDO LIFE FOR RENT BMG	1	4	PETER JOBACK JAG KOMMER HEM IGEN TILL JUL COLUMBIA	1	1	R.E.M. IN TIME 1988-2003 WARNER BROS.	1	2	DIDO LIFE FOR RENT CHEEKY/ARISTA
2	1	FRANS BAUER N'ONS GELUK SONY MUSIC MEDIA	2	2	SISSSEL KYRKJEBO MY HEART EMARCY	2	5	NO DOUBT THE SINGLES 1992-2003 INTERSCOPE	2	1	ALICIA KEYS THE DIARY OF ALICIA KEYS BMG
3	3	ALICIA KEYS THE DIARY OF ALICIA KEYS J/BMG	3	1	MARKOOLIO ISKUGGAN AV MIG SJALV BONNIER	3	30	SIMON & GARFUNKEL THE ESSENTIAL SIMON & GARFUNKEL COLUMBIA	3	3	RED HOT CHILI PEPPERS GREATEST HITS WARNER BROS.
4	7	FRANS BAUER DICHT BIJ JOU S3M	4	9	SIMON & GARFUNKEL THE ESSENTIAL SIMON & GARFUNKEL COLUMBIA	4	17	OUTKAST SPEAKERBOXXX/7 THE LOVE BELOW ARISTA	4	9	SEAL IV WARNER BROS.
5	4	SIMPLY RED HOME V2	5	5	PER GESSLE MAZARIN CAPITOL	5	4	JOSH GROBAN CLOSER WARNER BROS.	5	8	GAROU REVIENS COLUMBIA

AUSTRIA		(AUSTRIAN IFPI/AUSTRIA TOP 40) 01/06/04	
THIS WEEK	LAST WEEK		
<b>SINGLES</b>			
1	1	MAMA (ANA AHABAK)	CHRISTINA UNIVERSAL
2	2	SHUT UP	BLACK EYED PEAS A&M
3	4	POISON	GROOVE COVERAGE UNIVERSAL
4	3	BEHIND BLUE EYES	LIMP BIZKIT INTERSCOPE
5	5	FREE LIKE THE WIND	ALEXANDER HANSA
<b>ALBUMS</b>			
1	1	CHRISTINA	FREIER FALL UNIVERSAL
2	5	RED HOT CHILI PEPPERS	GREATEST HITS WARNER BROS.
3	3	BON JOVI	THIS LEFT FEELS RIGHT: GREATEST HITS ISLAND
4	4	ROBBIE WILLIAMS	LIVE AT KNEBWORTH CAPITOL
5	15	SOUNDTRACK	LORD OF THE RINGS: RETURN OF THE KING WEA

BELGIUM/WALLONIA		(PROMUVI) 01/07/04	
THIS WEEK	LAST WEEK		
<b>SINGLES</b>			
1	2	L'ORANGE ET WOT	STAR ACADEMY 3 MERCURY
2	1	HEY OH	TRAGEDIE UP MUSIC
3	4	ON N'OUBLIE JAMAIS RIEN	HELENE SEGARA EAST WEST
4	5	SHUT UP	BLACK EYED PEAS INTERSCOPE
5	3	LA BAMBA	STAR ACADEMY 3 MERCURY
<b>ALBUMS</b>			
1	1	LARA FABIAN	EN TOUTE INTIMITE POLYDOR
2	5	STAR ACADEMY 3	LES MEILLEURS MOMENTS MERCURY
3	4	CRAZY HORSE	TOUTS LES TUBES SILVERSTAR
4	3	GAROU	REVIEWS COLUMBIA
5	2	DIDO	LIFE FOR RENT CHEEKY/ARISTA

DENMARK		(IFPI/NIELSEN MARKETING RESEARCH) 01/06/04	
THIS WEEK	LAST WEEK		
<b>SINGLES</b>			
1	1	TAKING BACK MY HEART	MARIA LUCIA CAPITOL
2	3	SHUT UP	BLACK EYED PEAS A&M
3	2	THE SINGLES BOX SET	EMINEM INTERSCOPE
4	7	THE MAGIC KEY	ONE-T & COOL-T POLYDOR
5	9	HEY YA!	OUTKAST ARISTA
<b>ALBUMS</b>			
1	2	GASOLIN	THE BLACK BOX SONY MUSIC
2	1	KIM LARSEN & KJUKKEN	7-9-13 CAPITOL
3	7	BLACK EYED PEAS	ELEPHUNK INTERSCOPE
4	9	BIG FAT SNAKE	LIVE NIGHT OF SIN CMC
5	18	NO DOUBT	THE SINGLES 1992-2003 INTERSCOPE

PORTUGAL		(AFP) 01/06/04	
THIS WEEK	LAST WEEK		
<b>SINGLES</b>			
1	1	LOOKING FOR SOMETHING	ERA MERCURY
2	3	SING FOR THE MOMENT	EMINEM INTERSCOPE
3	7	UM POUCO MAIS DE AZUL	MODERADOS DE PARANHOS EMI
4	2	REMIXED & REVISTED	MAONNA MAVERICK/WARNER BROS.
5	6	J... SEI NAMORAR	TRIBALISTAS VIRGIN
<b>ALBUMS</b>			
1	1	RUI VELOSO	O CONCERTO ACUSTICO VIRGIN
2	3	ROBBIE WILLIAMS	LIVE AT KNEBWORTH CAPITOL
3	2	TRIBALISTAS	TRIBALISTAS VIRGIN
4	4	LINKIN PARK	LIVE IN TEXAS WARNER BROS.
5	6	TONY CARREIRA	AO VIVO NO PAVILHAO ATLANTICO ESPACIAL

IRELAND		(IRMA/CHART TRACK) 01/02/04	
THIS WEEK	LAST WEEK		
<b>SINGLES</b>			
1	1	LEAVE RIGHT NOW	WILL YOUNG RCA
2	2	MAD WORLD	MICHAEL ANDREWS FT. GARY JULES SANCTUARY
3	4	SHUT UP	BLACK EYED PEAS A&M
4	3	CHRISTMAS TIME (DON'T LET THE BELLS END)	THE DARKNESS MUST DESTROY/ATLANTIC
5	8	THE VOICE WITHIN	CHRISTINA AGUILERA RCA
<b>ALBUMS</b>			
1	1	DIDO	LIFE FOR RENT CHEEKY/ARISTA
2	2	MICHAEL JACKSON	NUMBER ONES EPIC
3	3	RED HOT CHILI PEPPERS	GREATEST HITS WEA
4	5	WESTLIFE	TURNAROUND RCA
5	4	R.E.M.	IN TIME 1988-2003 WARNER BROS.

NEW ZEALAND		(RECORD PUBLICATIONS LTD.) 01/05/04	
THIS WEEK	LAST WEEK		
<b>SINGLES</b>			
1	1	ANGELS BROUGHT ME HERE	GUY SEBASTIAN BMG
2	2	NOT MANY STAND UP	SCRIBE DIRTY
3	3	SHUT UP	BLACK EYED PEAS INTERSCOPE
4	4	HEY YA	OUTKAST ARISTA
5	5	A LIFE WITHOUT YOU	ADEAZE UNIVERSAL
<b>ALBUMS</b>			
1	1	HAYLEY WESTENRA	PURE UNIVERSAL
2	2	RED HOT CHILI PEPPERS	GREATEST HITS WARNER BROS.
3	3	GUY SEBASTIAN	JUST AS I AM BMG
4	4	SCRIBE	THE CRUSADER DIRTY
5	5	R.E.M.	IN TIME 1988-2003 WARNER BROS.

GREECE		(IFPI GREECE/DELOITTE & TOUCHE) 01/02/04	
THIS WEEK	LAST WEEK		
<b>SINGLES</b>			
1	1	BAREA ANTHIGIINA	MARIOS TOKAS FT. PASKALIS TERZIS MINOS
2	NEW	AGNOSTO PEDI TOU KOSMOU	HI-5 WARNER BROS.
3	2	REMIXED & REVISTED	MADONNA MAVERICK/WARNER BROS.
4	5	FOR EVER FRIENDS	KHRISTOU GENIATIKI AGALIA LEGEND
5	7	MONOS MOU	MIKHALIS KHATZIGIANNIS UNIVERSAL
<b>ALBUMS</b>			
1	1	SOUNDTRACK	KILL BILL VOL. 1 WARNER BROS.
2	5	EVANESCENCE	FALLEN WIND-UP/EPIC
3	3	SOUNDTRACK	LOVE ACTUALLY ISLAND
4	4	THE OFFSPRING	SPLINTER COLUMBIA
5	6	R.E.M.	IN TIME 1988-2003 WARNER BROS.

CZECH REPUBLIC		(IFPI) 01/02/04	
THIS WEEK	LAST WEEK		
<b>ALBUMS</b>			
1	1	JAROMIR NOHAVICA	BABYLON BDMTON
2	4	LUCIE BILA	JAMPADAMPA EMI
3	2	KABAT	DOLE V DDL EMI
4	5	LUCIE	LUCIE V OPERE BONTON
5	3	CHINASKI	PREMIUM/BEST OF 1993-2003 UNIVERSAL
6	13	DANIEL LANDA	VITAVA TOUR EMI
7	10	DAN BARTA	ENTROPICTURE BONTON
8	17	TEZKEJ POKONDR	KUSS BONTON
9	6	LEOS MARES	NEJLEPSI N PAD UNIVERSAL
10	11	MEKY ZBIRKA	BEST OF '93-'03 UNIVERSAL

COMMON CURRENCY										
A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.										
Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner										
ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
Black Eyed Peas Elephunk (U)			4	6		8		6		
DIDO Life for Rent (B)			2	2	7	10		5	9	1
EVANESCENCE Fallen (S)	7		7	5		3				10
Red Hot Chili Peppers Greatest Hits (W)			6	4				3	8	8
R.E.M. In Time 1988-2003			5	9				8		6

Billboard® EUROCHARTS

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

THIS WEEK	LAST WEEK		
<b>SINGLES SALES</b>			
1	1	SHUT UP	BLACK EYED PEAS INTERSCOPE
2	4	LOVE'S DIVINE	SEAL WEA (PERFECT/BAT FUTURE)
3	2	L'ORANGE ET WOT	STAR ACADEMY 3 MERCURY
4	3	MAD WORLD	MICHAEL ANDREWS FT. GARY JULES ADVENTURE/SANCTUARY
5	11	BEHIND BLUE EYES	LIMP BIZKIT INTERSCOPE
6	10	HEY YA!	OUTKAST ARISTA
7	5	WEEK-END	LORIE EPIC
8	13	ON N'OUBLIE JAMAIS RIEN	HELENE SEGARA ORLANDO/EAST WEST
9	6	CHANGES	DIZZY & KELLY OSBOURNE SANCTUARY
10	NEW	THIS GROOVE/LET YOUR HEAD GO	VICTORIA BECKHAM 19/TELSTAR
11	9	FREE LIKE THE WIND	ALEXANDER HANSA
12	7	LA BAMBA	STAR ACADEMY 3 MERCURY
13	16	THE VOICE WITHIN	CHRISTINA AGUILERA RCA (XTINA/UNIVERSAL/AEROSTATION)
14	19	MY IMMORTAL	EVANESCENCE WIND-UP/EPIC
15	14	ME AGAINST THE MUSIC	BRITNEY SPEARS FT. MADONNA JIVE
16	17	BE FAITHFUL	FATMAN SCOOP FT. CROOKLYN CLAN DEF JAM/MERCURY
17	12	MUSIC IS THE KEY	SARAH CONNOR FT. NATURALLY 7 COLUMBIA
18	18	LEAVE RIGHT NOW	WILL YOUNG S
19	31	IN THE SHADOWS	THE RASMUS PLAYGROUND/MOTOR
20	24	IT'S MY LIFE	NO DOUBT MCA

THIS WEEK	LAST WEEK		
<b>ALBUM SALES</b>			
1	1	DIDO	LIFE FOR RENT CHEEKY/ARISTA
2	2	RED HOT CHILI PEPPERS	GREATEST HITS WARNER BROS./WEA
3	4	R.E.M.	IN TIME 1988-2003 WARNER BROS./WEA
4	3	ROBBIE WILLIAMS	LIVE AT KNEBWORTH CAPITOL/CHRYSALIS
5	5	BLACK EYED PEAS	ELEPHUNK INTERSCOPE/A&M/UNIVERSAL
6	10	EVANESCENCE	FALLEN WIND-UP/EPIC/COLUMBIA
7	8	MICHAEL JACKSON	NUMBER ONES EPIC
8	7	SEAL	IV WARNER BROS.
9	6	ALICIA KEYS	THE DIARY OF ALICIA KEYS J
10	9	WILL YOUNG	FRIDAY'S CHILD S
11	17	CHRISTINA AGUILERA	STRIPPED RCA
12	13	LINKIN PARK	LIVE IN TEXAS WARNER BROS.
13	14	PINK	TRY THIS ARISTA
14	21	NO DOUBT	THE SINGLES 1992-2003 INTERSCOPE
15	15	STAR ACADEMY 3	LES MEILLEURS MOMENTS MERCURY
16	25	SOUNDTRACK	LORD OF THE RINGS: RETURN OF THE KING WEA/REPRISE
17	12	GAROU	REVIEWS COLUMBIA
18	19	NORAH JONES	COME AWAY WITH ME BLUE NOTE
19	18	SUGABABES	THREE ISLAND
20	24	SEAN PAUL	DUTTY ROCK ATLANTIC/EAST WEST/ATLANTIC/WAR

THIS WEEK	LAST WEEK		
<b>RADIO AIRPLAY</b>			
Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Music Control.			
THIS WEEK	LAST WEEK		
1	1	SHUT UP	BLACK EYED PEAS INTERSCOPE
2	3	IT'S MY LIFE	NO DOUBT MCA
3	7	HEY YA!	OUTKAST ARISTA
4	2	WHITE FLAG	DIDO ARISTA
5	5	LOVE'S DIVINE	SEAL EAST WEST
6	4	LIFE FOR RENT	DIDO BMG
7	6	HOLE IN THE HEAD	SUGABABES ISLAND
8	9	WHERE IS THE LOVE?	BLACK EYED PEAS INTERSCOPE
9	8	SEXED UP	ROBBIE WILLIAMS CHRYSALIS
10	11	BABY BOY	BEYONCE FT. SEAN PAUL COLUMBIA
11	10	TROUBLE	PINK RCA
12	15	CHRISTMAS TIME (DON'T LET THE BELLS END)	THE DARKNESS EAST WEST
13	22	SUPERSTAR	JAMIEL PARLOPHONE
14	12	SLOW	KYLIE MINOQUE PARLOPHONE
15	17	TOO LOST IN YOU	SUGABABES ISLAND
16	16	MAD WORLD	MICHAEL ANDREWS FT. GARY JULES ADVENTURE
17	20	BE FAITHFUL	FATMAN SCOOP MERCURY
18	18	GUILTY	BLUE INNOCENT/VGIN
19	19	YOU DON'T KNOW MY NAME	ALICIA KEYS J
20	28	MANDY	WESTLIFE S

# The Likely Lads And Lasses Of '04

As ever, the first few columns of the New Year will find Pulse putting the spotlight on some of the new acts from around the globe likely to be making waves far beyond their own shores in 2004.

ONE-ARMED TRIO: "Zornik will be all over Belgium in 2004," says Sam Sisk, promotions manager at

Global Pulse™  
Nigel Williamson, Editor  
nwilliamson@billboard.com



NEW VIEW: Shonagh Daly is the Irish artist most likely to achieve international success in 2004. The 23-year-old Limerick-born

singer has signed a five-year deal with Polydor Records. The label will release Daly's debut album, "Beautiful View," in early 2004. Andrew Lloyd Webber discovered Daly in 2000, and she subsequently became a chorus member in his West End musical "The Beautiful Game." She also sang one of his songs at the New York memorial service for the victims of Sept. 11, 2001. Now, the



DALY: 'INTIMATE, SIMPLE' ALBUM

composer and his longtime lyricist, Tim Rice, have teamed for the first time since 1996 to write "A Touch of Love" for Daly's album. "I've done the West End thing," she says. "Now I've made my own album, and I wanted it to be really intimate and simple."

NICK KELLY

MANDO MONDO: Mando Diao's debut album, "Bring 'Em In," is poised to explode worldwide. Released on Capitol Records Sweden at the end of 2002, the album's local success made waves in 2003 in Holland, Spain and Japan, where it moved 85,000 units. Following a fourth-quarter 2003 release on Mute in the U.S., the album goes global in March. It will launch in the U.K., France, Germany, Southeast Asia and Latin America. Gustaf Norén and Björn Dixgård front the band and have already written 40 songs for the sophomore set, to be released in Scandinavia in September 2004. "We try to annoy people as much as possible," Norén says. "The biggest problem with Swedish bands is they're too Swedish. We are different, but I haven't got a clue why. It's just how we are."

EMI Belgium. The release of Zornik's new album, "One-Armed Bandit" (Parlophone/EMI), is set for the end of February, exactly two years after the band's chart-topping debut, "The Place Where You Will Find Us," started climbing the Belgian charts to reach the No. 1 position. The power trio of singer Koen Buuse, drummer Davy Deckmijn and bassist Bas Remans recorded the album with producer Phil Vinall in Malta and mastered it at London's Abbey Road studios. "Expectations are very high," Sisk says. "This album is a serious leap ahead that puts them in the top league of alternative bands." International plans are currently being formulated.

MARC MAES

EVERY DOG HAS ITS DAY: Hailing from Scotland, Dogs Die in Hot Cars combines everything from dub to indie-rock. The act caused an A&R frenzy last year before the five-piece signed a worldwide deal with V2. Coming Feb. 9, the band's EP "Man Bites Dog" follows the debut single "I Love You 'Cause I Have To." Aggressive touring and U.K. festival appearances have helped the group establish a firm platform from which to launch its first album, currently being recorded with renowned production duo Clive Langer and Alan Winstanley (Elvis Costello/the Smiths).

CHRISTOPHER BARRETT

SULTANA OF HIP-HOP: Turkish-born hip-hop artist Sultana made waves in her home territory in 2002 with her left-field debut, "Cerkez Kizi," on Istanbul-based Doublemoon Records (Istanbul). Now, cameo appearances on three new albums are set to take her fame far beyond Turkey. At opposite ends of the globe, Sultana appears on "The Best of Turkish Rap and R'n'B" (Vol. 1) from German label Oriental Media Network and on the compilation "Istanbul" from Australian indie-label Petrol. She also appears as a guest vocalist on the album "Chimera" by Delirium (Nettwerk).

TAYFUN KESGIN

# Canada's Outside Gets In On MMS Group Deal

BY LARRY LeBLANC

TORONTO—Music Manufacturing Services Group (MMSG) has purchased a 50% share in Outside Music, one of Canada's leading independent music distributors.

Both companies are headquartered in Toronto. "We're planning to officially announce the deal at [international trade fair] MIDEM," MMSG president Lindsay Gillespie says. MIDEM takes place Jan. 25-29 in Cannes, France.

Gillespie declines to reveal his own financial stake in the purchase but says the partnership will build a full-service distribution/label/publishing company.

Industry sources estimate Outside's gross annual music sales at \$5 million Canadian (\$3.9 million) to \$7 million Canadian (\$5.4 million).

Outside has 18 full-time staffers based in Toronto, Vancouver and Montreal. It has exclusive Canadian distribution rights for several international labels, including Rykodisc, Six Degrees, Ninja Tune, Sub Pop, Ubiquity and Warp. Canadian labels represented include Teenage USA Recordings, Three Gut, Brobdingnagian and Mint.

MMSG operates Music Manufacturing Services (MMS), a leading Canadian supplier to independents of optical discs, cassettes and vinyl. It has a staff of 18 as well, with offices in Toronto and St. John's, Newfoundland. MMS also offers in-house art and video duplication services.

## THINKING OUTSIDE THE BOX

Outside founder and president Lloyd Nishimura will continue to run the company. It will soon move its marketing, promotion and administrative

staff to MMS headquarters in Toronto but will retain its own warehouse.

Nishimura says Outside will significantly expand the activities of its label, also called Outside Music, following the MMSG deal.



GILLESPIE, LEFT, AND NISHIMURA: BUILDING A FULL-SERVICE COMPANY

To date, the imprint has issued repertoire by a number of Canadian acts, including the Sadies and Superfrenzy.

Outside also plans to launch a publishing affiliate and an online distribution service in 2004.

"Both companies will be strengthened by being together," Nishimura predicts. "There is a synergy between us."

Gillespie notes that Outside's clients will have access to all MMS services. "All of the manufacturing advantages we have will be across the hall."

Gillespie launched MMS in 1988, while he was senior VP of indie label/distributor Attic Music Group in Toronto. He left Attic in 1991 to concentrate on MMS.

Nishimura started Outside in 1995

using space he rented in MMS' warehouse. "He grew so big, he had to leave," Gillespie jokes.

## BULLISH ON INDIES

Outside has been a launch pad for such Canadian acts as Matthew Good, Danko Jones, Jacksoul and Len—which were all later signed by major labels.

It still distributes such noted indie label acts as Scratching Post, the Flashing Lights, Emm Gryner, Jim Guthrie and Legion of Green Men.

The MMSG deal comes with little surprise. Canada's independent sector has recently become a battlefield, with companies vying for business and for label representation of international and domestic clients.

Independent distributors have also faced fierce competition from the majors and from Sony Music's RED Distribution, which launched in Canada last year.

The rise of Universal Music Canada-backed label MapleMusic Recordings during the past two years—with releases by such niche Canadian acts as Sam Roberts, Kathleen Edwards, Pilate, the Dears and Joel Plaskett—has had a further impact.

"It's been tough for everyone," Nishimura says. "Everyone needs to have strong alliances and good relations with their labels and their customers. This [deal] is just an extension of that."

Citing ongoing mergers within the multinational ranks, Nishimura predicts that "major labels will be less willing to do the [distribution] arrangements that they are now doing. There will be a lot of artists available for independent distributors."

Cokell was "delighted" to sign the act to the company's burgeoning front-line roster. "Saint Etienne have produced some great records, and we are all sure they will deliver another one for us [in 2004]," he says. No date has yet been set for the band's first Sanctuary release.

The band's innovative approach with "Finisterre" has won plaudits from U.K. TV and video industry professionals.

"Film will never be able to replace a video, because by its very nature it doesn't fit the programming format," notes Ian Greaves, music programming manager for Sky TV's pay-TV music channels in the U.K. "But if it's done intelligently enough, there's no reason why a suitable edit couldn't accompany a single."

Jonny Halifax, a director of production company General Lighting and Power in London, has directed

promotional videos for U.K. acts Groove Armada and Goldfrapp.

Halifax describes the digital camera and Apple Mac editing software used by Saint Etienne as a tool of empowerment. "It puts longer-format production into the hands of, perhaps, more creative people than the traditional producers of TV," he says.

The movie may yet reach a wider audience through U.K. state broadcaster the BBC or commercial broadcaster Channel 4, Evans says.

"The BBC got interested when we sent them a 13-minute teaser," Evans says. "We're waiting on [word from] the commissioner's desk at [digital channel] BBC 3 and Channel 4 about buying it for broadcast."

The project has also attracted attention from the U.S., Evans adds. "The music commissioner for [HBO drama series] 'Six Feet Under' wants to look at it. It's looking really positive."

## NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF



INAGAKI

Warner Music Japan chairman Hiroshi Inagaki is seeking new opportunities in the music business. Inagaki, who will leave the company when his contract expires in February, tells *Billboard* that despite leaving WMJ, he will "never retire" from the music industry. Inagaki joined WMJ in March 1998 after 28 years at Sony Music Entertainment Japan and its predecessor, CBS/Sony Records. Hong Kong-based Warner Music Asia Pacific president Lachie Rutherford will serve as WMJ acting chairman until a permanent replacement is found. President Takashi Yoshida will run day-to-day operations. Yoshida joined WMJ in August 2002 after 18 years at SMEJ.

STEVE McCLURE

Cuban pianist Bebo Valdes, 85, and Spanish gypsy flamenco singer Diego el Cigala, 40, are up for three honors at Spain's Premios Amigo awards, to be held Jan. 22 in Madrid. The duo has been nominated for best Latin group, best new Latin group and best flamenco album (for "Lagrimas Negras" on Calle 54). Cigala is also nominated as best Spanish artist and best new male Spanish artist, while Valdes is up for best Latin artist. Beyoncé is nominated for four international honors, including best artist and album for "Dangerously in Love" (Columbia). The event is organized by labels body AFYVE, and winners are decided by a panel of 1,000 music industry professionals. Like the 2003 awards, the 2004 event will be low-key, with no performances, in protest of Spain's high piracy levels.

HOWELL LLEWELLYN

Muff Winwood is to retire at the end of March as senior VP of A&R at Sony Music U.K. and managing director of S2. Winwood, 60, joined Sony (formerly CBS) U.K. in 1978 as director of A&R and worked with the Clash, Sade, Adam & the Ants, Wham! and others. In 1991, he became managing director of the new S2 imprint, helping build the careers of Jamiroquai, Des'ree and others. Before joining Sony, Winwood worked in A&R at Island, where his production credits included 1970s hitmakers Sparks. He later produced the eponymous debut album by Dire Straits (Vertigo, 1978). Winwood began his career in the '60s as bassist for the Spencer Davis Group—fronted by his brother Steve—for whom he played on such international hits as "Gimme Some Lovin'" (1965) and "I'm a Man" (1967).

LARS BRANDLE

## Concerts

Continued from page 43

major acts, Covoos admits.

"There are only so many days in the year," he says, "and for a long worldwide tour, it isn't always possible to fit in every European capital. Portugal is at the end of Europe [and] given a choice, Lisbon is often left off."

Covoos also notes that Spain attracts a much larger share of sponsorship than Portugal from national and local government and from the private sector.

Joao Teixeira, EMI Portugal's head of marketing, says the touring situation is also hurt by artist management "asking for high fees that are not really vital for their careers."

That view is echoed by Warner Music Portugal managing director Daniel de Sousa, who agrees that Portugal's geographical position at the edge of Europe "poses logistical issues."

## NEW VENUES

Covoos, who runs Musica No Coração with partner Luis Montez, claims Portugal has more (and larger) concert venues than Spain, including

Lisbon's 20,000-capacity Atlantic Pavilion, where Williams played.

Another plus for major overseas acts is that in 2004, the country will have 10 new football stadia, built for soccer's Euro 2004 European championship. The event takes place in Portugal in June and July. One of the new stadia, in the city of Coimbra, opened September 2003 with a Rolling Stones concert.

Prior to the soccer championships, Brazilian live festival operator Rock in Rio plans to hold major outdoor festivals in Lisbon (*Billboard*, Dec. 27, 2003). The shows at Bela Vista Parque May 29-30 and June 4-6 are expected to attract an average of 100,000 people per day. Britney Spears, Metallica, Guns N' Roses, Sting, Alejandro Sanz and Slipknot are among the acts booked to perform.

Portugal's fine summer weather and spectacular scenery has made it one of Europe's most popular summer festival destinations in the past 10 years, Teixeira notes.

"Our summer festivals, such as Sudoeste, are becoming more and more attractive," he says. "Bands are also realizing that the money they can make from concerts and festivals should be enough to make [playing Portugal] worthwhile."

## London Views

Continued from page 43

production house CCLab.

"The original idea was to shoot it on film," Evans says, "but it was very cost-prohibitive. The [celluloid] camera costs £20,000, and film is £80 [\$143] for 10 minutes. But you can actually make it on a digital camera, and it can end up in the cinema."

Stanley says the movie cost £60,000 (\$107,000) to make, which he says is "the cost of a mid-range video. Our previous record company got suspicious, so we ended up funding it [ourselves]," he adds.

Stanley says the act left Beggars Banquet and Mantra after "a difference of opinion."

Sanctuary Records Group CEO Joe

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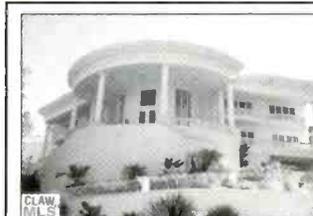
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# Gospel World Loses Jake Hess

BY DEBORAH EVANS PRICE

NASHVILLE—On the heels of Vestal Goodman's death (*Billboard*, Jan. 10), the Southern gospel music community is mourning the passing of another legend. Jake Hess, 76, died Jan. 4 in Opelika, Ala.

Hess, who suffered from numerous health problems, had a heart attack Dec. 14.

"The gospel music industry has lost a great pioneer who embodied character, professional excellence and graciousness," Bill Gaither says. "I have lost my best friend . . . This man defined genuine humility and truly lived to bring honor and credit to others. You just do not replace a man like Jake."

W.J. Hess was born Christmas Eve 1927, the last of 12 children born to sharecroppers Stovall and Lydia Hess in Mt. Pisgah, Ala. At 16, he left home to join the John Daniel Quartet.

Thus began a 60-year career, during which Hess became one of the most influential men in gospel music. A four-time Grammy Award winner, Hess was inducted into the Gospel Music Hall of Fame in 1987 and a year later received a Life Achievement Award from SESAC. He was also a member of the Southern Gospel Music Hall of Fame and Alabama Music Hall of Fame.

In 1948, Hess and Hovie Lister launched the Statesmen Quartet. For the next 15 years, the group's high-energy performances and stunning

vocal blend made it one of Southern gospel's most popular ensembles. It recorded for RCA Victor and launched a syndicated TV show.

In 1963, Hess broke ground again by hand-picking a group of men to form the Imperials. The outfit was very progressive for its time, using drums, electric guitar and bass.

Hess and the Imperials sang on Elvis Presley's Grammy-winning gospel albums. Presley called Hess his "favorite gospel singer." Hess sang at Presley's 1977 funeral and also sang at the service for Hank Williams in 1953.

Hess left the Imperials in 1967 because of heart problems. Not wanting to give up singing, he returned to the road performing with his children Becky and Chris as Jake Hess & the Sound of Youth. He also recorded solo projects for RCA before joining with Lister, J.D. Sumner, Rosie Rozell and James Blackwood to form the Masters V.

In 1991, he and Lister briefly reformed the Statesmen, before health problems forced Hess to take time off. For the past decade, he has been an integral part of Gaither's successful series of "Homecoming" concerts, CDs and videos. He had been performing in December with Gaither and others on the Homecoming Christmas Tour.

In addition to his aforementioned children, Hess is survived by his son Jake Jr., 10 grandchildren and one great-grandchild.



JAKE HESS

# Promoter Van Santen, 41, Dies

BY RAY WADDELL

Rick Van Santen—pioneering alternative-music promoter and co-president of Los Angeles-based concert firm Goldenvoice—died Dec. 28 at his Ventura County home in Southern California of complications from the flu. He was 41.

After independently presenting punk bands in L.A.-area clubs in the late 1970s/early 1980s, Van Santen joined Goldenvoice in 1985.

He was the first to bring bands like the Screamers, the Minutemen and the WeirDOS to such mainstream venues as the Whisky and the Roxy. At Goldenvoice he was among the first to promote SoCal shows by such acts as Jane's Addiction, Red Hot Chili Peppers, Social Distortion and Nirvana.

"A trait of Rick's was being friends with a lot of people and staying in touch with people, so when a new band cropped up, he'd know about it," says Paul Tollett, co-president of Goldenvoice.

Van Santen and Tollett took over ownership of Goldenvoice from founder Gary Tovar in 1991, with the pair serving as co-presidents. Anschutz Entertainment Group

acquired Goldenvoice a decade later and operated the company under the AEG Live banner.

"One of the reasons I took this job was to work with Rick and Paul," AEG Live president/CEO Randy Phillips says. "Rick was so pure in terms of the music. He was one of our greatest assets in being an artist-friendly company and is virtually irreplaceable."



RICK VAN SANTEN

Van Santen was a major figure in jump-starting the Coachella Valley Music and Arts Festival in Indio, Calif., in 1999 and was instrumental in bringing rock concerts to Hawaii and Alaska.

"He started Alaska from scratch," Tollett says. "In making a daily effort to convince bands to go up there, he was more persistent than anyone had been. When someone said 'no' to Rick about Alaska or Hawaii, he'd just ask them again the next day until eventually they'd play there."

Funeral services for Van Santen are Jan. 10 at Hollywood Forever Cemetery in Hollywood. In lieu of flowers, his family asks that donations be made to the Musicians Assistance Program and the Silver Lake Conservatory of Music.

Van Santen is survived by his parents, Diane and Robert; and his sister, Patty.

# Paul Simon

Continued from page 5

for synchronization opportunities in TV, film and advertising. Simon was previously with Warner/Chappell.

The 300-song catalog includes many modern-day pop classics penned by Simon as part of Simon & Garfunkel and as a solo artist, including "Bridge Over Troubled Water," "The Sounds of Silence," "Still Crazy After All These Years," "Loves Me Like a Rock" and "50 Ways to Leave Your Lover."

"There's a prestige factor to having such a great artist," UMPG worldwide president David Renzer says. "And we're very excited that he's open to various exploitation opportunities." He adds that Simon & Garfunkel's extremely successful reunion tour last year has whetted the public's appetite for Simon's songs.

In the past, Simon has been very selective about allowing his music to be used in commercials: "Homeward Bound" was featured in ads for MasterCard and Microsoft, and "The 59th Street Bridge Song (Feelin' Groovy)" was in a Gap commercial.

On the big screen, Simon wrote the soundtrack to 1968's "The Graduate" and allowed his music to be licensed for "American Pie 2" and "Almost Famous." More recently, he received an Academy Award nomination for the song "Father & Daughter," which he penned for "The Wild Thornberrys Movie."

"We're looking for unique opportunities in terms of films and commercials and television," Renzer says, because "Paul is expressing more openness to license his music if it's the right thing."

Renzer would not reveal the terms of the Simon deal, saying only, "It's a very substantial commitment."

Several years ago, UMPG had a sub-

publishing deal with Simon in some European territories. And Renzer says that UMPG CFO/executive VP Michael Sammis has a relationship with Paul's brother and co-manager, Eddie Simon. "So this was a case of long-term relationship-building," Renzer says. "Not only were we willing to step up to the terms, but I know his attorneys had had positive experiences with Universal."

Renzer says UMPG plans a "multi-faceted marketing blitz" to let music supervisors and ad agencies know that Simon's songs are available "for the right fit and the right compensation."

The plan includes a direct e-mail

campaign to more than 6,000 industry executives worldwide, as well as loading the songs onto UMPG's soon-to-launch SynchExpress Web site. UMPG will also service Simon & Garfunkel's greatest-hits and Simon's best-of collections to key music supervisors and ad agencies.

UMPG operates 47 offices in 41 countries. While Renzer says all territories will be primed for Simon's music, outside of North America, the songwriter's key markets include the U.K., France and Australia.

Simon, who records for Warner Bros., is working on a new studio album with a planned release for later this year.

# Coke

Continued from page 6

a source says.

In its original agreement with OCC four years ago, the BBC had agreed to on-air mentions of chart sponsors, but Radio 1 controller Andy Parfitt says that since then, "the broadcast market has moved on considerably."

Parfitt adds, "Taking this into account, and recent events, we no longer feel it is appropriate to allow on-air mentions of [chart] sponsors."

Previously, the only case when this provision in the agreement was implemented was in 2001, when online music portal Worldpop sponsored the charts.

Parfitt says the corporation is now working with OCC to resolve the situation "without breaking any of our contractual obligations that are currently in place."

OCC director Omar Maskatiya says that he will meet with representatives from the BBC later this month. "Until then, there's not much to say," he adds.

The BBC does not rule out a scenario in which it would opt out of its

agreement with the OCC.

"If we are unable to resolve this issue relating to on-air sponsor credits, we will unfortunately have to break our relationship with the OCC and look at the possibility of developing our own charts," a BBC spokesman says. "There are a number of options we are looking at which would enable us to resolve this situation. One of which is that in February we could serve notice of the termination of our existing contract; six months after that, the contract could be terminated, early."

Maskatiya declined to comment on suggestions that the OCC will certainly have to renegotiate its deal with Coca-Cola, as two of the most visible windows of exposure for the brand will no longer be available.

A source close to the deal says a renegotiation "is a possibility, as the value of the deal is not as valuable as before" for Coca-Cola.

Some sources also suggested that the BBC might be looking for alternative charts. But in a statement, the BBC pledged to continue to be "the broadcaster of the official chart across radio and television."

Additional reporting by Lars Brandle in London.

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Switchfoot, in its 45th week, finally reaches No. 1 on Top Christian list



In Singles Minded: big country jump for Rascal Flatts' latest



SALES / AIRPLAY / TRENDS / ANALYSIS

## Big 3 Led Holiday Sales

It is tempting to think of the holiday selling season as the music industry's Super Bowl, but in 2003, the leading sellers are more analogous to college football, where more than one championship might be declared.

Fact is, no one album dominated the fourth quarter of 2003 the way that Shania Twain's "Up!" led the holiday pack of 2002 with 2.9 million sold in just six weeks. However, a broader array of strong sellers and an improved economy put album units in the 2003 holiday stretch from Thanksgiving week through Christmas 3% ahead of the same span in 2002 (*Billboard*, Jan. 10).



FOURTH QUARTER LEADERS: ALICIA KEYS, OUTKAST AND TOBY KEITH

Further, from October through the end of 2003, Nielsen SoundScan pegs album sales at 242.8 million, up 6.6% over fourth-quarter 2002. Taking turns as the parade marshals: **OutKast**, **Toby Keith** and **Alicia Keys**.

OutKast's double-set, "Speakerboxxx/The Love Below," which retains the top slot on The Billboard 200, was the best seller for the quarter, posting 2.6 million scans from October through December—and that tally doesn't include the title's September opener, when it sold another 510,000 copies.

## Over the Counter

By Geoff Mayfield  
gmayfield@billboard.com



Narrow the field to the period that ran from Thanksgiving week through year's end, and "The Diary of Alicia Keys" was queen, notching 1.7 million sales in that span.

The runner-up in both of those time frames was "Shock'n Y'All" by Keith. The country boss' latest moved 2.3 million in just eight weeks, second only to OutKast for the year's final three months, with 1.35 million of those sold from Thanksgiving through Christmas, topped then only by Keys.

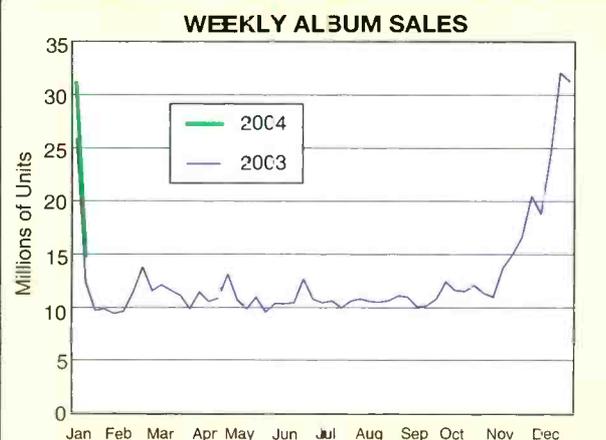
Cut the calendar another way, though, and Keith gets his own championship ring. His album is the best seller of all in the year's final two months.

One troubling observation from a music retailer's perspective: Each of the 20 best sellers from the last three months of the year, and each of the 19 best sellers for the Thanksgiving-Christmas window, are titles that did not reach stores until the last four months of 2003, a pattern that makes it difficult

(Continued on page 52)

## Market Watch

A Weekly National Music Sales Report



ALBUM SALES			
This Week	14,702,000	This Week 2003	12,443,000
Last Week	31,312,000	Change	↗ 18.2%
Change	↘ 53.0%		

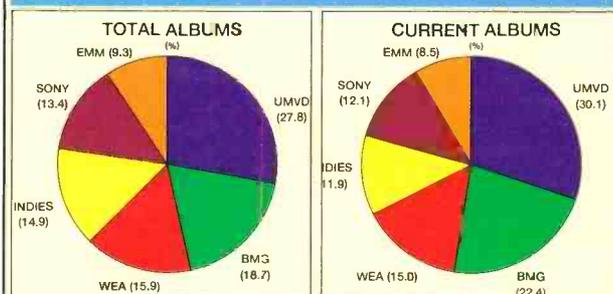
SINGLES SALES*			
This Week	185,000	This Week 2002	167,000
Last Week	280,000	Change	↘ 10.8%
Change	↘ 33.9%		



YEAR-TO-DATE OVERALL UNIT SALES			
	2003	2004	Change
Total	12,610,000	14,887,000	↗ 18.1%
Albums	12,443,000	14,702,000	↗ 18.2%
Singles	167,000	185,000	↗ 10.8%

YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2003	2004	Change
CD	12,045,000	14,363,000	↗ 19.2%
Cassette	358,000	293,000	↘ 18.2%
Other	40,000	46,000	↗ 15.0%

### DISTRIBUTORS' MARKET SHARE 12/01/03-12/28/03



	UMVD	BMG	WEA	INDIES	SONY	EMM
Total Albums	27.8%	18.7%	15.9%	14.9%	13.4%	9.3%
Current Albums	30.1%	22.4%	15.0%	11.9%	12.1%	8.5%
Total Singles	18.7%	19.1%	14.9%	23.3%	16.6%	7.4%

For week ending 1/4/04. Rounded figures.

Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

## Fab Four's Fortieth

Trends build gradually, but sometimes there are pivotal moments in musical history where change is immediate and profound. If I had to pick the top three pivotal moments in the almost 50-year history of rock'n'roll, I would start with the ascension of **Bill Haley & His Comets**' "(We're Gonna) Rock Around the Clock" to No. 1 on July 9, 1955, the date historians agree marks the beginning of the rock era.

Then I would choose April 21, 1956, the date **Elvis Presley** went to No. 1 for the first time, with "Heartbreak Hotel."

Finally, I would focus on the Hot 100 published 40 years ago this issue. Dated Jan. 18, 1964, it was this Hot 100 that saw the debut of a British quartet known as **the Beatles**.

The Fab Four had already charted with six different titles in their native U.K., but U.S. labels had resisted their charms until Capitol finally agreed to issue "I Want to Hold Your Hand." That seminal recording debuted at No. 45 on the Hot 100 of 40 years ago this week.

"I Want to Hold Your Hand" took only two more weeks to reach No. 1. Amazingly, 11 weeks after the debut of "Hand," the Beatles occupied the top five slots on the Hot 100. Imagine an act making its first appearance on the Hot 100 this issue—can you picture them owning the top five only 11 weeks from now?

That's how quick and dramatic it was. Not only did everything change—many of 1963's most popular acts couldn't get a hit once the British invasion began—but the music industry was revitalized, because people were excited to buy music.

Imagine *that* happening today.

## Chart Beat

By Fred Bronson  
fbronson@billboard.com



**SPEAKING OF 'YESTERDAY':** If I had been writing Chart Beat 40 years ago this issue, the debut of **the Beatles** would have been my lead. Hopefully, I would have been aware enough that my second item would have noted the first appearance on the Hot 100 of British songwriters **Mick Jagger** and **Keith Richards**.

While **the Rolling Stones** did not show up on the Hot 100 until the week of May 2, 1964, with a cover of **Buddy Holly's** "Not Fade Away," the Jagger/Richards-penned "That Girl Belongs to Yesterday" by **Gene Pitney** was a new entry at No. 87.

**THINGS THEY SAID TODAY:** After an absence of almost of 15 years, **the Bangles** return to the Adult Contemporary chart. "Something That You Said" (Down Kiddie/Koch) is new at No. 26 and is the first Bangles song to chart at AC since "Eternal Flame" spent two weeks at No. 1 in April 1989.

**'HEART' CHARTS:** Last year was the first year since 1985 that **Elton John** did not have a song debut on the Adult Contemporary chart. His last chart entry of 2002, "Original Sin," was still on the list in January 2003 and was No. 28 one year ago this issue.

That's the same position at which Elton's new song, "The Heart of Every Girl" (Epic), debuts this issue. The tune, from the film "Mona Lisa Smile," is being pushed for Academy Award consideration.

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				<b>NUMBER 1</b> 5 Weeks At Number 1									
1	1	4	15	<b>OUTKAST</b> ▲ <sup>7</sup> ARISTA 50133 (12.98 CD)	Speakerboxxx/The Love Below	1	51	62	35	3	<b>MEMPHIS BLEEK</b> ROC-A-FELLA/DEF JAM 003220*/DJMG (8.98/12.98)	M.A.D.E.	35
2	2	1	5	<b>ALICIA KEYS</b> J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1	52	45	60	6	<b>PUDDLE OF MUDD</b> Geffen 001080/INTERSCOPE (8.98/12.98)	Life On Display	20
3	4	3	9	<b>VARIOUS ARTISTS</b> ▲ COLUMBIA/UNIVERSAL/EMI/ZOMBA 90753/SONY MUSIC (18.98 EQ CD)	Now 14	3	53	63	75	48	<b>50 CENT</b> ▲ <sup>6</sup> SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1
4	5	7	9	<b>SHERYL CROW</b> ▲ A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	4	54	49	55	66	<b>GOOD CHARLOTTE</b> ▲ <sup>2</sup> DAYLIGHT/EPIC 86498/SONY MUSIC (18.98 EQ CD)	The Young And The Hopeless	7
5	8	9	6	<b>NO DOUBT</b> INTERSCOPE 001495 (12.98 CD)	The Singles 1992-2003	2	55	43	67	6	<b>MISSY ELLIOTT</b> ▲ THE GOLD MIND/ELEKTRA 62905*/EAG (12.98/18.98)	This Is Not A Test!	13
6	12	18	8	<b>JAY-Z</b> ROC-A-FELLA/DEF JAM 001528*/DJMG (8.98/12.98)	The Black Album	1	56	26	17	7	<b>THE BEATLES</b> ▲ APPLE 95713/CAPITOL (18.98 CD)	Let It Be... Naked	5
7	16	19	44	<b>EVANESCENCE</b> ▲ <sup>3</sup> WIND-UP 13063 (18.98 CD)	Fallen	3	57	108	116	41	<b>SWITCHFOOT</b> ● COLUMBIA 71083/RED INK (8.98 CD)	The Beautiful Letdown	57
8	11	15	8	<b>G-UNIT</b> ▲ <sup>2</sup> G-UNIT 001593*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2	58	65	48	63	<b>ROD STEWART</b> ▲ <sup>2</sup> J 20039/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4
9	3	2	9	<b>TOBY KEITH</b> ▲ <sup>2</sup> DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'all	1	59	34	—	2	<b>SOUNDTRACK</b> T.U.G./EPIC 90744/SONY MUSIC (18.98 EQ CD)	You Got Served	34
10	9	8	4	<b>RUBEN STUDDARD</b> J 54639*/RMG (12.98/18.98)	Soulful	1	60	94	91	23	<b>SOUNDTRACK</b> ● HOLLYWOOD 162404 (18.98 CD)	Freaky Friday	19
11	6	5	8	<b>JOSH GROBAN</b> ▲ <sup>2</sup> 143/REPRISE 48450/WARNER BROS. (18.98 CD)	Closer	3	61	71	64	4	<b>COUNTING CROWS</b> Geffen 001676/INTERSCOPE (12.98 CD)	Films About Ghosts: The Best Of...	32
12	14	16	7	<b>BLINK-182</b> Geffen 001334/INTERSCOPE (12.98 CD)	Blink-182	3	62	74	85	59	<b>AUDIOSLAVE</b> ▲ <sup>2</sup> INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98 EQ CD)	Audioslave	7
13	7	6	19	<b>HILARY DUFF</b> ▲ <sup>2</sup> BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1	63	47	39	14	<b>MARTINA MCBRIDE</b> ● RCA (NASHVILLE) 54207/RLG (11.98/18.98)	Martina	7
14	10	13	7	<b>BRITNEY SPEARS</b> ▲ <sup>2</sup> JIVE 53748/ZOMBA (12.98/18.98)	In The Zone	1	64	44	36	59	<b>SHANIA TWAIN</b> ▲ <sup>10</sup> MERCURY 170314/UMGN (12.98 CD)	Up!	1
15	13	12	7	<b>SARAH MCLACHLAN</b> ▲ ARISTA 50150 (12.98/18.98)	Afterglow	2	65	91	122	5	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> BME 2378/TVT (11.98 CD/DVD)	Part II	37
16	25	23	41	<b>LINKIN PARK</b> ▲ <sup>3</sup> WARNER BROS. 48186* (19.98 CD)	Meteora	1	66	69	63	62	<b>CHRISTINA AGUILERA</b> ▲ <sup>3</sup> RCA 68037*/RMG (12.98/18.98)	Stripped	2
17	20	28	13	<b>LUDACRIS</b> ▲ DISTURBING THE PEACE/DEF JAM SOUTH 000930*/DJMG (8.98/12.98)	Chicken*N*Beer	1	67	75	84	50	<b>TRAPT</b> ▲ WARNER BROS. 48296 (18.98 CD) [M]	Trapt	42
18	23	20	15	<b>NICKELBACK</b> ▲ ROADRUNNER 818400/DJMG (18.98 CD)	The Long Road	6	68	79	87	15	<b>R. KELLY</b> ▲ JIVE 55077/ZOMBA (18.98 CD)	The R. In R&B Collection: Volume One	4
19	33	34	7	<b>RED HOT CHILI PEPPERS</b> WARNER BROS. 48545 (18.98 CD)	Greatest Hits	19	69	77	—	2	<b>DAVID BANNER</b> SRC/UNIVERSAL 001720*/UMRG (12.98 CD)	MTA2: Baptized In Dirty Water	69
20	22	29	25	<b>CHINGY</b> ▲ DISTURBING THE PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2	70	61	42	14	<b>STING</b> ● A&M 001141/INTERSCOPE (12.98 CD)	Sacred Love	3
21	18	10	11	<b>ROD STEWART</b> ▲ J 55710*/RMG (15.98/18.98)	As Time Goes By ... The Great American Songbook Vol. II	2	71	106	123	9	<b>BOB SEGER</b> ● CAPITOL 52772 (17.98 CD)	Greatest Hits 2	23
22	15	11	12	<b>CLAY AIKEN</b> ▲ <sup>2</sup> RCA 54638/RMG (18.98 CD)	Measure Of A Man	1	72	39	41	7	<b>DIXIE CHICKS</b> ● MONUMENT/COLUMBIA 90794/SONY MUSIC (19.98 EQ CD)	Top Of The World Tour Live	27
23	17	21	28	<b>BEYONCE</b> ▲ <sup>2</sup> COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	73	48	43	76	<b>TOBY KEITH</b> ▲ <sup>3</sup> DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1
24	19	25	8	<b>SOUNDTRACK</b> ▲ AMARU 001533*/INTERSCOPE (12.98 CD)	Tupac: Resurrection	2	74	113	104	13	<b>JET</b> ELEKTRA 62892/EEG (12.98 CD)	Get Born	74
25	31	32	11	<b>EAGLES</b> ▲ <sup>2</sup> WARNER STRATEGIC MARKETING 73971 (25.98 CD)	The Very Best Of	3	75	82	—	2	<b>BRAVEHEARTS</b> ILL WIL/COLUMBIA 86712*/SONY MUSIC (12.98 EQ/18.98)	Bravehearted	75
26	24	22	14	<b>DIDO</b> ▲ ARISTA 50137 (18.98 CD)	Life For Rent	4	76	55	66	9	<b>COLDPLAY</b> ● CAPITOL 99014 (24.98 DVD/CD)	Coldplay Live 2003	13
27	21	14	21	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 52097/RLG (12.98/19.98)	Greatest Hits Volume II And Some Other Stuff	1	77	42	51	17	<b>JOHN MAYER</b> ▲ AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	Heavier Things	1
28	38	44	4	<b>WESTSIDE CONNECTION</b> HOO-BANGIN' 24030*/CAPITOL (7.98/18.98)	Terrorist Threats	16	78	52	52	8	<b>PINK</b> ▲ ARISTA 52139 (18.98 CD)	Try This	9
29	35	38	7	<b>KORN</b> ▲ IMMORTAL/EPIC 90335*/SONY MUSIC (18.98 EQ CD)	Take A Look In The Mirror	9	79	67	57	24	<b>MICHAEL MCDONALD</b> ● MOTOWN 000651/UMRG (12.98 CD)	Motown	28
30	36	49	71	<b>COLDPLAY</b> ▲ <sup>3</sup> CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5	80	68	62	59	<b>MATCHBOX TWENTY</b> ▲ <sup>2</sup> MELISMA/ATLANTIC 83612/AG (12.98/18.98)	More Than You Think You Are	6
31	27	24	60	<b>3 DOORS DOWN</b> ▲ <sup>2</sup> REPUBLIC/UNIVERSAL 064396/UMRG (8.98/12.98)	Away From The Sun	8	81	102	113	8	<b>3 DOORS DOWN</b> REPUBLIC/UNIVERSAL 001603/UMRG (9.98 CD)	Another 700 Miles (EP)	21
32	32	—	2	<b>JUVENILE</b> CASH MONEY/UNIVERSAL 001718*/UMRG (12.98 CD)	Juve The Great	32	82	86	110	15	<b>BABY BASH</b> UNIVERSAL 001258/UMRG (12.98 CD)	Tha Smokin' Nephew	48
33	28	40	6	<b>NELLY</b> ▲ FD REEL/UNIVERSAL 001665*/UMRG (8.98/12.98)	Da Derry Versions - The Reinvention	12	83	93	115	40	<b>THE WHITE STRIPES</b> ▲ THIRD MAN 27148*/V2 (18.98 CD)	Elephant	6
34	30	30	97	<b>NORAH JONES</b> ▲ <sup>5</sup> BLUE NOTE 32088* (17.98 CD) [M]	Come Away With Me	1	84	89	114	12	<b>JAGGED EDGE</b> ● COLUMBIA 87017/SONY MUSIC (12.98 EQ/18.98)	Hard	3
35	40	45	57	<b>SIMPLE PLAN</b> ▲ LAVA 83534/AG (7.98/12.98) [M]	No Pads, No Helmets...Just Balls	35	85	123	170	13	<b>OBIE TRICE</b> ● SHADY 001105*/INTERSCOPE (12.98 CD)	Cheers	5
36	46	53	6	<b>SOUNDTRACK</b> REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS. (19.98 CD)	The Lord Of The Rings: The Return Of The King	36	86	111	134	15	<b>YING YANG TWINS</b> COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	11
37	29	31	8	<b>KID ROCK</b> ▲ TOP DOG/ATLANTIC 83685*/AG (18.98 CD)	Kid Rock	8	87	136	171	16	<b>DMX</b> ▲ RUFF RYDERS/DEF JAM 063369*/DJMG (8.98/12.98)	Grand Champ	1
38	59	74	20	<b>JESSICA SIMPSON</b> ● COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)	In This Skin	10	88	54	58	13	<b>DAVE MATTHEWS</b> ▲ RCA 55167/RMG (18.98 CD)	Some Devil	2
39	66	65	7	<b>MICHAEL JACKSON</b> ● MJJ/EPIC 88998/SONY MUSIC (12.98/18.98)	Number Ones	13	89	72	78	7	<b>LEANN RIMES</b> ● CURB 78829 (18.98 CD)	Greatest Hits	24
40	41	33	21	<b>SOUNDTRACK</b> ● WALT DISNEY 860126 (16.98 CD)	The Cheetah Girls (EP)	33	90	95	89	6	<b>NELLY FURTADO</b> ● DREAMWORKS 001097/INTERSCOPE (18.98 CD)	Folklore	38
41	58	59	4	<b>THE OFFSPRING</b> COLUMBIA 89026*/SONY MUSIC (18.98 EQ CD)	Splinter	30	91	125	140	13	<b>HEATSEEKER IMPACT</b>		
42	51	54	4	<b>KELIS</b> STAR TRAK 52132*/ARISTA (12.98/18.98)	Tasty	27	92	173	198	3	<b>PACESETTER/HEATSEEKER IMPACT</b>		
43	56	50	4	<b>AVANT</b> MAGIC JOHNSON/GEFFEN 001567*/INTERSCOPE (8.98/12.98)	Private Room	18	93	119	125	4	<b>THE DARKNESS</b> ATLANTIC 60817/AG (12.98 CD) [M]	Permission To Land	92
44	53	47	4	<b>MUSIQ</b> DEF SOUL 001616*/DJMG (8.98/12.98)	soulstar	13	94	81	94	7	<b>VARIOUS ARTISTS</b> DEF JAM 001614/DJMG (12.98 CD)	The Source Presents Hip Hop Hits Vol. 7	89
45	37	46	7	<b>LINKIN PARK</b> ● WARNER BROS. 48563 (21.98 CD/DVD)	Live In Texas	23	95	131	141	10	<b>DAVE MATTHEWS BAND</b> ▲ BAMA RAGS/RCA 57501/RMG (19.98 CD)	The Central Park Concert	14
46	57	61	4	<b>BIG TYMERS</b> CASH MONEY/UNIVERSAL 000815*/UMRG (12.98 CD)	Big Money Heavyweight	21	96	112	120	32	<b>THE STOKES</b> ● RCA 55497*/RMG (18.98 CD)	Room On Fire	4
47	50	79	62	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> ▲ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	14	97	146	121	15	<b>STAIN'D</b> ▲ FLIP/ELEKTRA 62882/EEG (18.98 CD)	14 Shades Of Grey	1
48	64	83	15	<b>LIMP BIZKIT</b> ● FLIP 001235*/INTERSCOPE (12.98 CD)	Results May Vary	3	<b>HEATSEEKER IMPACT</b>						
49	70	26	3	<b>JOE</b> JIVE 53701/ZOMBA (18.98 CD)	And Then...	26	98	92	108	9	<b>JOSH TURNER</b> MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]	Long Black Train	97
50	78	80	4	<b>HOOBASTANK</b> ISLAND 001488/DJMG (12.98 CD)	The Reason	45					<b>P.O.D.</b> ● ATLANTIC 83676*/AG (19.98 CD)	Payable On Death	9

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
99	107	111	23	<b>BLACK EYED PEAS</b> ●	Elephunk	26	149	109	68	14	<b>BETTE MIDLER</b> ●	Bette Midler Sings The Rosemary Clooney Songbook	14
100	80	72	62	<b>RASCAL FLATTS</b> ▲	Melt	5	150	118	90	7	<b>REBA MCENTIRE</b>	Room To Breathe	25
101	129	126	40	<b>CHER</b> ▲ <sup>2</sup>	The Very Best Of Cher	4	151	165	178	12	<b>JONNY LANG</b>	Long Time Coming	17
102	84	69	26	<b>MICHAEL BUBLE</b> ●	Michael Buble	47	152	197	—	17	<b>YOUNGBLOODZ</b> ●	Drankin' Patnaz	5
103	105	92	28	<b>MICHELLE BRANCH</b> ▲	Hotel Paper	2	153	RE-ENTRY	4	<b>STORY OF THE YEAR</b>	Page Avenue	104	
104	144	159	7	<b>112</b>	Hot & Wet	22	154	182	167	20	<b>DIERKS BENTLEY</b>	Dierks Bentley	26
105	99	86	12	<b>BARBRA STREISAND</b> ●	The Movie Album	5	155	141	127	31	<b>TRAIN</b> ●	My Private Nation	6
106	97	77	8	<b>SOUNDTRACK</b> ●	Love Actually	39	156	110	119	27	<b>ASHANTI</b> ▲	Chapter II	1
107	114	98	25	<b>BROOKS &amp; DUNN</b> ●	Red Dirt Road	4	157	137	129	31	<b>LONESTAR</b> ●	From There To Here: Greatest Hits	7
108	135	155	21	<b>DASHBOARD CONFESSIONAL</b> ●	A Mark, A Mission, A Brand, A Scar	2	158	142	135	4	<b>NICK CANNON</b>	Nick Cannon	83
109	115	139	15	<b>MURPHY LEE</b> ●	Da Skool Boy Presents Murphy's Law	8	159	198	—	20	<b>BRAND NEW</b>	Deja Entendu	63
110	96	95	51	<b>JOHNNY CASH</b> ▲	American IV: The Man Comes Around	22	160	150	150	8	<b>PEARL JAM</b>	Lost Dogs	15
111	90	71	37	<b>SOUNDTRACK</b> ▲	The Lizzie McGuire Movie	6	161	73	56	13	<b>ELVIS PRESLEY</b> ▲	Elvis: 2nd To None	3
112	103	99	10	<b>R.E.M.</b>	In Time 1988-2003: The Best Of R.E.M.	8	162	NEW	1	<b>SOUNDTRACK</b>	Something's Gotta Give	162	
113	132	162	16	<b>A PERFECT CIRCLE</b> ●	Thirteenth Step	2	163	156	153	6	<b>SOUNDTRACK</b>	Honey	105
114	NEW	1		<b>SOUNDTRACK</b>	Cold Mountain	114	164	168	185	18	<b>MARY J. BLIGE</b> ▲	Love & Life	1
115	88	107	6	<b>ENRIQUE IGLESIAS</b>	Seven	31	165	174	158	28	<b>FOUNTAINS OF WAYNE</b>	Welcome Interstate Managers	115
116	101	96	5	<b>TRACE ADKINS</b>	Comin' On Strong	31	166	166	173	7	<b>KIDZ BOP KIDS</b> ●	Kidz Bop 4	14
117	121	118	17	<b>SEAL</b> ●	Seal IV	3	167	152	149	25	<b>TORI AMOS</b>	Tales Of A Librarian: A Tori Amos Collection	40
118	124	132	60	<b>SEAN PAUL</b> ▲ <sup>2</sup>	Dutty Rock	9	168	155	136	14	<b>SOUNDTRACK</b> ▲	Bad Boys II	1
119	85	70	4	<b>BRUCE SPRINGSTEEN</b> ▲	The Essential Bruce Springsteen	14	169	181	199	11	<b>GARY ALLAN</b>	See If I Care	17
120	145	138	34	<b>MAROONS</b> ●	Songs About Jane	47	170	171	102	3	<b>MANDY MOORE</b>	Coverage	14
121	126	117	41	<b>STACIE ORRICO</b> ●	Stacie Orrico	59	171	171	102	3	<b>RAEKWON</b>	The Lex Diamond Story	102
122	140	154	42	<b>JASON MRAZ</b> ●	Waiting For My Rocket To Come	55	172	151	128	61	<b>MONTGOMERY GENTRY</b> ●	My Town	26
123	98	100	61	<b>JUSTIN TIMBERLAKE</b> ▲ <sup>3</sup>	Justified	2	173	164	151	7	<b>AL GREEN</b>	I Can't Stop	53
124	100	93	14	<b>LUTHER VANDROSS</b> ▲	Dance With My Father	1	174	199	192	3	<b>ALAN JACKSON</b>	Greatest Hits Volume II	174
125	83	81	11	<b>BOW WOW</b> ●	Bow Wow: Unleashed	3	175	158	144	24	<b>BRAD PAISLEY</b> ●	Mud On The Tires	8
126	179	183	4	<b>FEFE DOBSON</b>	Fefe Dobson	111	176	176	111	11	<b>DAVID BOWIE</b>	Best Of Bowie	70
127	134	137	10	<b>R. KELLY</b> ▲ <sup>2</sup>	Chocolate Factory	1	177	185	165	4	<b>SOUNDTRACK</b>	Dirty Dancing: Ultimate Dirty Dancing	114
128	87	76	11	<b>KENNY CHESNEY</b> ▲ <sup>3</sup>	No Shoes, No Shirt, No Problems	1	178	RE-ENTRY	10	<b>JOSS STONE</b>	The Soul Sessions (EP)	128	
129	186	—	1	<b>ANTHONY HAMILTON</b>	Comin' From Where I'm From	33	179	200	—	4	<b>RAGE AGAINST THE MACHINE</b>	Live At The Grand Royal Olympic Auditorium	94
130	162	189	15	<b>EMINEM</b> ▲ <sup>8</sup>	The Eminem Show	1	180	RE-ENTRY	12	<b>SOUNDTRACK</b>	Pirates Of The Caribbean: The Curse Of The Black Pearl	75	
131	122	103	93	<b>MERCYME</b> ▲	Almost There	37	181	157	133	83	<b>AVRIL LAVIGNE</b> ▲ <sup>6</sup>	Let Go	2
132	154	184	15	<b>ROB ZOMBIE</b>	Past, Present & Future	11	182	175	195	38	<b>GODSMACK</b> ▲	Faceless	1
133	116	101	38	<b>KELLY CLARKSON</b> ▲ <sup>2</sup>	Thankful	1	183	RE-ENTRY	20	<b>SMILE EMPTY SOUL</b>	Smile Empty Soul	94	
134	177	—	2	<b>SOUNDTRACK</b>	Mona Lisa Smile	134	184	187	190	30	<b>JACK JOHNSON</b> ●	On And On	3
135	148	142	65	<b>KEITH URBAN</b> ▲	Golden Road	11	185	RE-ENTRY	3	<b>DEFAULT</b>	Elocation	105	
136	178	—	21	<b>YELLOWCARD</b>	Ocean Avenue	99	186	RE-ENTRY	13	<b>FUEL</b>	Natural Selection	15	
137	130	124	9	<b>BON JOVI</b>	This Left Feels Right	14	187	RE-ENTRY	36	<b>THE ATARIS</b> ●	So Long, Astoria	24	
138	128	112	13	<b>VARIOUS ARTISTS</b> ●	Totally Hits 2003	13	188	RE-ENTRY	1	<b>VARIOUS ARTISTS</b>	Crunk And Disorderly	161	
139	161	179	8	<b>STONE TEMPLE PILOTS</b>	Thank You	26	189	193	196	28	<b>LED ZEPPELIN</b>	Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two	116
140	RE-ENTRY	7		<b>SOMETHING CORPORATE</b>	North	24	190	192	—	8	<b>MARQUES HOUSTON</b>	MH	18
141	159	152	28	<b>JAMES TAYLOR</b> ●	The Best Of James Taylor	11	191	RE-ENTRY	41	<b>THE ALL-AMERICAN REJECTS</b> ●	The All-American Rejects	25	
142	117	109	58	<b>TIM MCGRAW</b> ▲ <sup>2</sup>	Tim McGraw And The Dancehall Doctors	2	192	RE-ENTRY	8	<b>CHEVELLE</b> ▲	Wonder What's Next	14	
143	138	168	9	<b>JA RULE</b>	Blood In My Eye	6	193	163	147	51	<b>SOUNDTRACK</b> ▲ <sup>2</sup>	Chicago	2
144	169	—	14	<b>AFI</b> ●	Sing The Sorrow	5	194	RE-ENTRY	8	<b>GERALD LEVERT</b>	Stroke Of Genius	6	
145	153	146	30	<b>THE BEACH BOYS</b> ●	The Very Best Of The Beach Boys: Sounds Of Summer	16	195	RE-ENTRY	9	<b>STEVE MILLER BAND</b>	Young Hearts: Complete Greatest Hits	37	
146	104	82	13	<b>VARIOUS ARTISTS</b>	WOW Hits 2004	51	196	160	131	62	<b>ELVIS PRESLEY</b> ▲ <sup>3</sup>	Elvis: 30 #1 Hits	1
147	183	—	18	<b>T.I.</b> ●	Trap Muzik	4	197	RE-ENTRY	5	<b>CHER</b>	The Very Best Of Cher: Special Edition	83	
148	139	106	7	<b>CYNDI LAUPER</b>	At Last	38	198	184	169	50	<b>ELTON JOHN</b> ▲ <sup>2</sup>	Greatest Hits 1970-2002	12
							199	RE-ENTRY	9	<b>THURSDAY</b>	War All The Time	7	
							200	NEW	1	<b>SARAH MCLACHLAN</b>	Remixed	200	

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △<sup>2</sup> Certification of 400,000 units (Multi-Platino). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JANUARY 17 2004		Billboard® TOP INTERNET ALBUM SALES™	
Sales data and internet sales reports compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
		<b>NUMBER 1</b>	1 Week At Number 1
1	11	<b>SENSES FAIL</b> DRIVE-THRU 000155/MCA [M]	<b>From The Depths Of Dreams (EP)</b> -
2	4	<b>SHERYL CROW</b> ▲ A&M 001521/INTERSCOPE	<b>The Very Best Of Sheryl Crow</b> 4
3	12	<b>THE EARLY NOVEMBER</b> DRIVE-THRU/GEFFEN 001480/INTERSCOPE [M]	<b>The Room's Too Cold</b> -
4	2	<b>SARAH MCLACHLAN</b> ▲ ARISTA 50150	<b>Afterglow</b> 15
5	5	<b>OUTKAST</b> ▲ ARISTA 50133*	<b>Speakerboxx/The Love Below</b> 1
6	7	<b>NO DOUBT</b> INTERSCOPE 001495	<b>The Singles 1992-2003</b> 5
7	3	<b>JOSH GROBAN</b> ▲ 143/REPRISE 48450/WARNER BROS.	<b>Closer</b> 11
8	10	<b>SOUNDTRACK</b> REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS.	<b>The Lord Of The Rings: The Return Of The King</b> 36
9	1	<b>THE BEATLES</b> ▲ APPLE 95713/CAPITOL	<b>Let It Be... Naked</b> 56
10		<b>EAGLES</b> ▲ 2 WARNER STRATEGIC MARKETING 73971	<b>The Very Best Of</b> 25
11		<b>THE EARLY NOVEMBER</b> DRIVE-THRU 060081/MCA [M]	<b>For All Of This (EP)</b> -
12	8	<b>DIDO</b> ▲ ARISTA 50137	<b>Life For Rent</b> 26
13		<b>THE STARTING LINE</b> DRIVE-THRU/GEFFEN 001596/INTERSCOPE [M]	<b>The Make Yourself At Home (EP)</b> -
14		<b>EVANESCENCE</b> ▲ 3 WIND-UP 13063	<b>Fallen</b> 7
15		<b>SOUNDTRACK</b> DMZ/COLUMBIA 86843/SONY MUSIC	<b>Cold Mountain</b> 114
16	6	<b>NORAH JONES</b> ▲ 8 BLUE NOTE 32088* [M]	<b>Come Away With Me</b> 34
17	9	<b>ALICIA KEYS</b> J 55712*/RMG	<b>The Diary Of Alicia Keys</b> 2
18		<b>HIDDEN IN PLAIN VIEW</b> DRIVE-THRU/GEFFEN 001618/INTERSCOPE	<b>Hidden In Plain View (EP)</b> -
19	17	<b>COLDPLAY</b> ▲ 3 CAPITOL 40504*	<b>A Rush Of Blood To The Head</b> 30
20		<b>VARIOUS ARTISTS</b> DRIVE-THRU 001028/MCA	<b>Drive-thru Invasion Tour Compilation</b> -
21		<b>THE MOVIELIFE</b> DRIVE-THRU 060092/MCA [M]	<b>Forty Hour Train Back To Penn</b> -
22		<b>RED HOT CHILI PEPPERS</b> WARNER BROS. 48545	<b>Greatest Hits</b> 19
23		<b>JAMES TAYLOR</b> ● WARNER BROS. 73837/WARNER STRATEGIC MARKETING	<b>The Best Of James Taylor</b> 141
24	14	<b>MICHAEL BUBLE</b> ● 143/REPRISE 48376/WARNER BROS. [M]	<b>Michael Buble</b> 102
25		<b>STEEL TRAIN</b> DRIVE-THRU/GEFFEN 001617/INTERSCOPE	<b>1969 EP</b> -

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro.) △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). \* Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JANUARY 17 2004		Billboard® TOP SOUNDTRACKS™	
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
		<b>NUMBER 1</b>	8 Weeks At Number 1
1	1	<b>TUPAC: RESURRECTION</b> ▲	AMARU 001533*/INTERSCOPE
2	4	<b>THE LORD OF THE RINGS: THE RETURN OF THE KING</b>	REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS.
3	3	<b>THE CHEETAH GIRLS (EP)</b> ●	WALT DISNEY 860126
4	2	<b>YOU GOT SERVED</b>	T.U.G./EPIC 90744/SONY MUSIC
5	6	<b>FREAKY FRIDAY</b> ●	HOLLYWOOD 162404
6	7	<b>LOVE ACTUALLY</b> ●	J 56760/RMG
7	5	<b>THE LIZZIE MCGUIRE MOVIE</b> ▲	WALT DISNEY 860080
8	15	<b>COLD MOUNTAIN</b>	DMZ/COLUMBIA 86843/SONY MUSIC
9	12	<b>MONA LISA SMILE</b>	EPIC 90737/SONY MUSIC
10	18	<b>SOMETHING'S GOTTA GIVE</b>	COLUMBIA 90911/SONY MUSIC
11	10	<b>HONEY</b>	ELEKTRA 62925/EEG
12	9	<b>BAD BOYS II</b> ▲	BAD BOY 000116*/UMRG
13	13	<b>DIRTY DANCING: ULTIMATE DIRTY DANCING</b>	RCA 55525/BMG STRATEGIC MARKETING GROUP
14	16	<b>PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL</b>	WALT DISNEY 860089
15	11	<b>CHICAGO</b> ▲ 2	EPIC 87018/SONY MUSIC
16	8	<b>CONCERT FOR GEORGE</b>	WARNER STRATEGIC MARKETING 74546
17	20	<b>LOVE DON'T COST A THING</b>	HOLLYWOOD 162396*
18	21	<b>A WALK TO REMEMBER</b> ●	EPIC 86311/SONY MUSIC
19	14	<b>DISNEY PRESENTS: BROTHER BEAR</b>	WALT DISNEY 860127
20	22	<b>THE LORD OF THE RINGS: THE TWO TOWERS</b> ●	WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS.
21	17	<b>BLUE COLLAR COMEDY TOUR: THE MOVIE</b>	WARNER BROS. (NASHVILLE) 48424/WRN
22	23	<b>THICKER THAN WATER</b>	BRUSHFIRE/UNIVERSAL 001674/UMRG
23	25	<b>2 FAST 2 FURIOUS</b> ●	DISTURBING THA PEACE/DEF JAM SOUTH 000426*/IDJMG
24		<b>THE LAST SAMURAI</b>	ELEKTRA 62932/EEG
25		<b>THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING</b> ●	REPRISE 48110/WARNER BROS.

## THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

112 104	Bow Wow 125	Missy Elliott 55	Norah Jones 34	John Mayer 77	Elvis Presley 161, 196	The Lord Of The Rings: The Return	Train 155
3 Doors Down 31, 81	Michelle Branch 103	Eminem 130	Juvenile 32	Martina McBride 63	Puddle Of Mudd 52	Of The King 36	Trapt 67
50 Cent 53	Brand New 159	Evanscence 7	Toby Keith 9, 73	Michael McDonald 79	R.E.M. 112	Love Actually 106	Obie Trice 85
Trace Adkins 116	Bravehearts 75	Fountains Of Wayne 165	Kelis 42	Reba McEntire 150	Raekwon 171	Mona Lisa Smile 134	Josh Turner 97
AFI 144	Brooks & Dunn 107	Fuel 186	R. Kelly 68, 127	Tim McGraw 142	Rage Against The Machine 179	Pirates Of The Caribbean: The	Shania Twain 64
Christina Aguilera 66	Michael Buble 102	Nelly Furtado 90	Alicia Keys 2	Sarah McLachlan 15, 200	Rascal Flatts 100	Curse Of The Black Pearl 180	Keith Urban 135
Clay Aiken 22	Nick Cannon 158	Godsmack 182	Kid Rock 37	Memphis Bleek 51	Red Hot Chili Peppers 19	Something's Gotta Give 162	Luther Vandross 124
The All-American Rejects 191	Johnny Cash 110	Good Charlotte 54	Kidz Bop Kids 166	MercyMe 131	LeAnn Rimes 89	Tupac: Resurrection 24	VARIOUS ARTISTS
Gary Allan 169	Cher 101, 197	Al Green 173	Beyoncé 23	Bette Midler 149	Seal 117	You Got Served 59	Crunk And Disorderly 188
Tori Amos 167	Kenny Chesney 128	Josh Groban 11	Korn 29	Steve Miller Band 195	Sean Paul 118	Britney Spears 14	Now 14 3
Ashanti 156	Chevelle 192	G-Unit 8	Jonny Lang 151	Montgomery Gentry 172	Bob Seger 71	Bruce Springsteen 119	The Source Presents Hip Hop Hits
The Ataris 187	Chingy 20	Anthony Hamilton 129	Cyndi Lauper 148	Mandy Moore 170	Simple Plan 35	Staind 96	Vol. 7 93
Audioslave 62	Kelly Clarkson 133	Hoobastank 50	Avril Lavigne 181	Jason Mraz 122	Jessica Simpson 38	Rod Stewart 21, 58	Totally Hits 2003 138
Avant 43	Coldplay 30, 76	Marques Houston 190	Led Zeppelin 189	MusiQ 44	Smile Empty Soul 183	Mandy Moore 170	WOW Hits 2004 146
Baby Bash 82	Counting Crows 61	Enrique Iglesias 115	Murphy Lee 109	Nelly 33	Something Corporate 140	Sting 70	Westside Connection 28
David Banner 69	Sheryl Crow 4	Alan Jackson 27, 174	Gerard Levert 194	Nickelback 18	SOUNDTRACK	Joss Stone 178	The White Stripes 83
The Beach Boys 145	The Darkness 92	Michael Jackson 39	Lil' Jon & The East Side Boyz 47, 65	No Doubt 5	Bad Boys II 168	Stone Temple Pilots 139	Yellowcard 136
The Beatles 56	Dashboard Confessional 108	Jagged Edge 84	Limp Bizkit 48	The Offspring 41	The Cheetah Girls (EP) 40	Story Of The Year 153	Ying Yang Twins 86
Dierks Bentley 154	Default 185	Ja Rule 143	Linkin Park 16, 45	Stacie Orrico 121	Chicago 193	Barbra Streisand 105	YoungBloodZ 152
Big Tymers 46	Dido 26	Jay-Z 6	Lonestar 157	OutKast 1	Cold Mountain 114	The Strokes 95	Rob Zombie 132
Black Eyed Peas 99	Dixie Chicks 72	Jet 74	Ludacris 17	Brad Paisley 175	Dirty Dancing: Ultimate Dirty	Rubén Studdard 10	
Mary J. Blige 164	DMX 87	Joe 49	Maroon5 120	Pearl Jam 160	Dancing 177	Switchfoot 57	
Blink-182 12	Fefe Dobson 126	Elton John 198	matchbox twenty 80	A Perfect Circle 113	Freddie Mercury 177	James Taylor 141	
Bon Jovi 137	Hilary Duff 13	Jack Johnson 184	Dave Matthews 88	Pink 78	Freaky Friday 60	Three Days Grace 91	
David Bowie 176	Eagles 25		Dave Matthews Band 94	Honey 163	The Lizzie McGuire Movie 111	Thursday 199	
				The Lord Of The Rings: The Fellowship Of The Ring 111		T.I. 147	
						Justin Timberlake 123	

# Over The Counter

Continued from page 49

to encourage superstars to drop albums during the first eight months of the year.

**HAPPY NEW YEAR:** What a start for 2004. For the first time since 2000, album volume for the inaugural week of a new year is larger than that from the first week of the prior year.

The year's robust start continues momentum seen during the last four months of 2003, when album sales beat those of the same 2002 frame for 12 of the last 16 weeks.

It is still too early to dance a jig and declare the music industry has solved all the woes it has suffered since 2001. Figure that fulfillment of a Sony Music/BMG merger and

Edgar Bronfman Jr. taking Warner Music Group private will cost more than 1,000 people their jobs, and even without those developments, the record companies need to continue overhauling their business models before they truly find firmer ground.

Still, it's refreshing to start off the year in upbeat mode, eh?

With the erosion that album sales saw the past few years, it is quite possible that many same-week gains will follow this initial win through the first eight months of the year. The challenge might be to keep that momentum rolling through September, when we hit that period when the recent streak of positives began.

**UP FROM DOWN:** Veteran chart watchers know the drill. With the last Christmas-shopping week being the biggest frame of any year, the week that follows sees most albums selling fewer copies. Call it music's version of Newton's Law.

Consequently, with overall album sales down 53% from Christmas week, upward moves on our sales charts occur because erosion of certain titles was smaller than declines seen by the other albums in that vicinity.

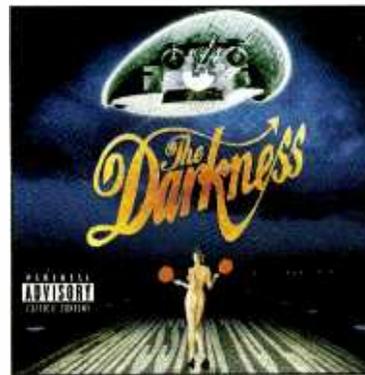
**Evanscence and Michael Jackson** offer prime examples on The Billboard 200. The former sees a drop of almost 45%. But it has the smallest decline of albums in the top 20 and thus steps 16-7.

Jackson, meanwhile, following his "60 Minutes" interview and CBS' subsequent Jan. 2 airing of "Michael Jackson's Number Ones," clocks a 38% decline, the smallest drop by any title in the top 50. The album moves 66-39.

**The Darkness** has but a 13% decline (173-92). Since that is the smallest sales slide on the entire chart, its "Permission to Land" lands this issue's Pacesetter award, typically awarded to the title with the largest percentage growth.

Also, in weeks like this, bullets on

the *Billboard* sales charts indicate titles with the smallest declines.



**FILMS AND FRESH STARTS:** The only gain on The Billboard 200 goes to the soundtrack from "Cold Mountain," the **Nicole Kidman/Jude Law** film that opened Christmas week.

The album has only a 2% spike, but in this soft week, that's enough traction to have it enter at No. 114. It does not qualify for the Greatest Gainer, though, because it was not on last issue's chart, a

stipulation that explains why most of our sales lists lack Gainer awards this week.

Aforementioned rock band **the Darkness** is one of three acts that graduate from Top Heatseekers by moving into the top half of The Billboard 200. Also leaping to Heatseeker Impact status are Christian group **Three Days Grace** (125-91) and country rookie **Josh Turner** (131-97).

These three acts are the first to reach Heatseeker Impact pay dirt since August, when **Maroon5** and **Smile Empty Soul** each rose above No. 100 in separate weeks.

Obviously, it is difficult for newer acts to accelerate during the last four months of the year, when releases by big-name artists target Christmas shopping. Conversely, in the first two months of the year, when store traffic shifts from pre-Christmas throngs to normal flow, soundtracks and newer artists find it easier to reach higher chart positions.

JANUARY 17 2004  
**Billboard**® **TOP POP CATALOG**™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				Sales data compiled by Nielsen SoundScan		
				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
				NUMBER 1 2 Weeks At Number 1		
1	11	19	478	BOB SEGER & THE SILVER BULLET BAND	Capitol 30334 (10.98/15.98)	Greatest Hits
2	3	5	164	THE BEATLES	Apple 29325/Capitol (12.98/18.98)	1
3	5	13	167	LINKIN PARK	Warner Bros. 47755 (12.98/18.98)	[Hybrid Theory]
4	8	14	106	JOHN MAYER	A&R/Columbia 85293/Sony Music (7.98 EQ/18.98) [M]	Room For Squares
5	7	7	108	JOSH GROBAN	143/Reprise 48154/Warner Bros. (18.98 CD) [M]	Josh Groban
6	14	20	137	PINK FLOYD	Capitol 46001* (10.98/18.98)	Dark Side Of The Moon
7	13	26	133	COLDPLAY	Netwerk 30162/Capitol (11.98/17.98) [M]	Parachutes
8	19	27	46	FRANK SINATRA	Capitol 23502 (11.98/17.98)	Classic Sinatra: His Great Performances 1953-1960
9	6	8	163	TIM MCGRAW	Curb 77978 (12.98/18.98)	Greatest Hits
10	12	18	111	KID ROCK	Lava 83482*/AG (12.98/18.98)	Cocky
11	9	9	120	MARTINA MCBRIDE	RCA (Nashville) 67012/RLG (12.98/18.98)	Greatest Hits
12	10	11	62	JOHNNY CASH	Legacy/Columbia (Nashville) 69739/Sony Music (7.98 EQ/11.98)	16 Biggest Hits
13	20	30	744	BOB MARLEY & THE WAILERS	Tuff Gong/Island 548904/IDJMG (8.98/12.98)	Legend
14	25	37	638	METALLICA	Elektra 51113*/EEG (11.98/17.98)	Metallica
15	24	33	475	AC/DC	Legacy/Epic 80207*/Sony Music (18.98 EQ CD)	Back In Black
16	23	15	56	ROD STEWART	Warner Bros. 78328 (12.98/18.98)	The Very Best Of Rod Stewart
17	15	17	171	KENNY CHESNEY	BNA 67976/RLG (12.98/18.98)	Greatest Hits
				HOT SHOT DEBUT		
18	NEW	1		VARIOUS ARTISTS	Circle K/Virgin 44850/ANGEL (19.98/22.98)	The Most Relaxing Classical Album In The World...Ever!
19	28	45	114	GOOD CHARLOTTE	Daylight/Epic 85845/Sony Music (13.98 EQ CD) [M]	Good Charlotte
20	26	41	190	CELINE DION	550 Music/Epic 63760/Sony Music (12.98 EQ/18.98)	All The Way...A Decade Of Song
21	22	29	321	SHANIA TWAIN	Mercury 536003/UMG (8.98/12.98)	Come On Over
22	39	40	338	ABBA	Polydor/Universal 517007/UMG (12.98/18.98)	Gold - Greatest Hits
23	48	—	149	EMINEM	Web/Aftermath 490629*/Interscope (8.98/12.98)	The Marshall Mathers LP
24	42	—	186	DISTURBED	Giant 24738/Warner Bros. (11.98/17.98) [M]	The Sickness
25	36	—	247	KID ROCK	Top Dog/Lava 83119*/AG (12.98/18.98) [M]	Devil Without A Cause
26	RE-ENTRY	119		U2	Island 524613/IDJMG (12.98/18.98)	The Best Of 1980-1990
27	40	—	173	AL GREEN	Hi/The Right Stuff 30800/Capitol (10.98/17.98)	Greatest Hits
28	35	46	517	QUEEN	Hollywood 161265 (11.98/17.98)	Greatest Hits
29	RE-ENTRY	86		BARRY WHITE	Mercury 522459/IDJMG (8.98/12.98)	All Time Greatest Hits
30	RE-ENTRY	44		EVA CASSIDY	Blux Street 10045 (11.98/16.98)	Songbird
31	47	—	217	PHIL COLLINS	Face Value/Atlantic 83139/AG (10.98/17.98)	...Hits
32	RE-ENTRY	540		GUNS N' ROSES	Geffen 424148/Interscope (12.98/18.98)	Appetite For Destruction
33	38	49	95	PINK	Arista 14718 (12.98/18.98)	M!ssundaztood
34	RE-ENTRY	219		SUBLIME	Gasoline Alley 111413/MCA (12.98/18.98)	Sublime
35	RE-ENTRY	111		RADIOHEAD	Capitol 55229 (11.98/17.98)	OK Computer
36	RE-ENTRY	111		STAINED	Flip/Elektra 62926/EEG (12.98/18.98)	Break The Cycle
37	RE-ENTRY	101		SYSTEM OF A DOWN	American/Columbia 62240*/Sony Music (12.98 EQ/18.98)	Toxicity
38	34	48	351	THE BEATLES	Apple 46442*/Capitol (11.98/17.98)	Sgt. Pepper's Lonely Hearts Club Band
39	RE-ENTRY	414		MADONNA	Sire 26440*/Warner Bros. (13.98/18.98)	The Immaculate Collection
40	41	—	92	JACK JOHNSON	Envy/Universal 860994*/UMG (18.98 CD) [M]	Brushfire Fairytales
41	RE-ENTRY	167		2PAC	Amaru/Death Row 490301*/Interscope (19.98/24.98)	Greatest Hits
42	RE-ENTRY	512		METALLICA	Elektra 60439/EEG (11.98/18.98)	Master Of Puppets
43	RE-ENTRY	561		JOURNEY	Columbia 44493/Sony Music (11.98 EQ/17.98)	Journey's Greatest Hits
44	49	—	71	ALICIA KEYS	J 20002/RMG (12.98/18.98)	Songs In A Minor
45	31	39	645	JAMES TAYLOR	Warner Bros. 3113 (12.98/18.98)	Greatest Hits
46	RE-ENTRY	457		TOM PETTY AND THE HEARTBREAKERS	MCA 110813 (12.98/18.98)	Greatest Hits
47	RE-ENTRY	1		DEAN MARTIN	Capitol 94691 (17.98 CD)	Greatest Hits
48	1	2	28	MANNHEIM STEAMROLLER	American Gram/Phone 1225 (17.98 CD)	Christmas Extraordinaire
49	RE-ENTRY	100		LENNY KRAVITZ	Virgin 50316 (12.98/18.98)	Greatest Hits
50	RE-ENTRY	204		BROOKS & DUNN	Arista Nashville 18852/RLG (12.98/18.98)	The Greatest Hits Collection

JANUARY 17 2004  
**Billboard**® **TOP HEATSEEKERS**™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				Sales data compiled by Nielsen SoundScan		
				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
				NUMBER 1 2 Weeks At Number 1		
1	5	4	4	FEFE DOBSON	Island 001244/IDJMG (12.98 CD)	Fefe Dobson
2	6	8	16	STORY OF THE YEAR	Maverick 48438/Warner Bros. (12.98 CD)	Page Avenue
3	4	3	30	FOUNTAINS OF WAYNE	S-Curve 90875 (18.98 CD)	Welcome Interstate Managers
4	7	6	16	JOSS STONE	S-Curve 42234 (9.98 CD)	The Soul Sessions (EP)
5	10	13	30	DAMIEN RICE	Driv/Vector 48507/Warner Bros. (18.98 CD)	O
6	11	11	41	LILLIX	Maverick 48323/Warner Bros. (12.98 CD)	Falling Uphill
7	9	12	45	JUANES	SURCO 017532/Universal Latino (16.98 CD)	Un Dia Normal
8	8	7	14	CASTING CROWNS	Beach Street 10733/Reunion (18.98 CD)	Casting Crowns
9	12	17	58	TAKING BACK SUNDAY	Victory 176 (12.98 CD)	Tell All Your Friends
10	14	19	26	THE POSTAL SERVICE	Sub Pop 595 (14.98 CD)	Give Up
11	18	31	34	THE STARTING LINE	Drive-Thru 60003/MCA (12.98 CD)	Say It Like You Mean It
12	19	23	30	JOSH KELLEY	Hollywood 162377 (12.98 CD)	For The Ride Home
13	20	15	13	DAVE KOZ	Capitol 34226 (18.98 CD)	Saxophonic
14	17	10	3	D5GB DOWN SOUTH GEORGIA BOYS	Universal 001541*/UMRG (12.98 CD)	'Til Death Do Us Part
15	21	36	9	HIM	Jimmy Franks/Universal 001429/UMRG (12.98 CD)	Razorblade Romance
16	23	27	24	GAVIN DEGRAW	J 20058/RMG (11.98 CD)	Chariot
17	28	22	4	RON WHITE	Parallel/HIP-D 001582/UME (12.98 CD)	Drunk In Public
18	27	49	37	HOT HOT HEAT	Sub Pop 70599* (12.98 CD)	Make Up The Breakdown
19	36	—	4	FINGER ELEVEN	Wind-Up 13058 (16.98 CD)	Finger Eleven
20	39	—	33	SENSES FAIL	Drive-Thru 000155/MCA (7.98 CD)	From The Depths Of Dreams (EP)
21	16	18	12	VICENTE Y ALEJANDRO FERNANDEZ	Sony Discos 91088 (17.98 EQ CD)	En Vivo: Juntos Por Ultima Vez
22	RE-ENTRY	5		THE THRILLS	Virgin 84968* (9.98 CD)	So Much For The City
23	15	14	25	JEREMY CAMP	BEC 40456 (16.98 CD)	Stay
24	33	40	6	THE STARTING LINE	Drive-Thru/Geffen 001596/Interscope (8.98 CD)	The Make Yourself At Home (EP)
25	43	—	12	THE EARLY NOVEMBER	Drive-Thru/Geffen 001480/Interscope (12.98 CD)	The Room's Too Cold
26	26	28	13	LOS LONELY BOYS	OR 80305 (13.98 CD)	Los Lonely Boys
27	25	32	11	SIN BANDERA	Sony Discos 70833 (16.98 EQ CD)	De Viaje
28	31	—	7	THE RAPTURE	Strummer/DFA 001283/UMRG (12.98 CD)	Echoes
29	44	46	33	DWELE	Virgin 80919* (9.98 CD)	Subject
				HOT SHOT DEBUT		
30	NEW	1		MITCH HEDBERG	Comedy Central 30024 (17.98 CD/DVD)	Mitch All Together
31	50	—	20	ROONEY	Geffen 000242/Interscope (9.98 CD)	Rooney
32	22	26	9	KIDS PICKS SINGERS	Straightway 91729 (16.98 CD)	Kids Picks-Hit Mix
33	42	—	14	SHINEDOWN	Atlantic 83566/AG (12.98 CD)	Leave A Whisper
34	30	41	4	DANE COOK	Comedy Central 30017 (16.98 CD/DVD)	Harmful If Swallowed
35	RE-ENTRY	6		BASEMENT JAXX	XL 93878*/Astralwerks (18.98 CD)	Kish Kash
36	RE-ENTRY	58		INTERPOL	Matador 545* (16.98 CD) [M]	Turn On The Bright Lights
37	41	44	11	MY MORNING JACKET	ATO/RCA 52979*/RMG (12.98 CD)	It Still Moves
38	RE-ENTRY	14		KINGS OF LEON	RCA 52394/RMG (12.98 CD)	Youth & Young Manhood
39	40	—	17	ROBERT RANDOLPH & THE FAMILY BAND	Dare 48472/Warner Bros. (18.98 CD)	Unclassified
40	32	45	9	PEPE AGUILAR	Universal 310161*/UG (9.98/13.98)	Con Orgullo Por Herencia
41	RE-ENTRY	5		THE HAPPY BOYS	Robbins 75041 (18.98 CD)	Dance Party (Like It's 2004)
42	24	16	4	BOB & TOM	Friggemall 5071 (27.98 CD)	Camel Toe
43	RE-ENTRY	33		SOMETHING CORPORATE	Drive-Thru 112887/MCA (14.98 CD)	Leaving Through The Window
44	34	25	9	JOSHUA BELL	Sony Classical 87894/Sony Music (18.98 EQ CD)	Romance Of The Violin
45	13	9	16	ZOEGIRL	Sparrow 60566 (18.98 CD)	Different Kind Of Free
46	46	29	4	KEALI'I REICHEL	Punahale 11229 (16.98 CD)	Ke'alaokamaile
47	RE-ENTRY	36		KINDRED THE FAMILY SOUL	Hidden Beach/Epic 88493/Sony Music (13.98 EQ CD)	Surrender To Love
48	RE-ENTRY	18		BYRON CAGE	GGSPD Centric 70047/Zomba (18.98 CD)	Byron Cage
49	NEW	1		THE EARLY NOVEMBER	Drive-Thru 08008*/MCA (8.98 CD)	For All Of This (EP)
50	RE-ENTRY	19		AS I LAY DYING	Metal Blade 14441 (9.98 CD)	Frail Words Collapse

JANUARY 17 2004  
**Billboard**® **TOP INDEPENDENT ALBUMS**™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				Sales data compiled by Nielsen SoundScan		
				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
				NUMBER 1 30 Weeks At Number 1		
1	1	1	63	LIL JON & THE EAST SIDE BOYZ	BME 2370*/TVT (13.98/17.98)	Kings Of Crunk
2	2	2	7	LIL JON & THE EAST SIDE BOYZ	BME 2378*/TVT (11.98 CD/DVD)	Part II
3	3	3	16	YING YANG TWINS	Collipark 2480*/TVT (17.98 CD)	Me & My Brother
4	4	4	21	DASHBOARD CONFESSIONAL	Vagrant 0385 (18.98 CD)	A Mark, A Mission, A Brand, A Scar
5	10	12	4	DEFAULT	TVT 6000 (11.98 CD)	Elocation
6	8	6	4	VARIOUS ARTISTS	TVT 2500 (17.98 CD)	Crunk And Disorderly
7	5	5	19	WARREN ZEVON	Artemis 51156 (18.98 CD)	The Wind
8	6	8	18	MICHAEL BOLTON	PMG 73973 (19.98 CD)	Vintage
9	11	13	13	SEVENDUST	TVT 5993 (17.98 CD)	Seasons
10	13	14	11	THE SHINS	Sub Pop 70625* (15.98 CD)	Chutes Too Narrow
11	12	18	67	TAKING BACK SUNDAY	Victory 176 (12.98 CD) [M]	Tell All Your Friends
12	14	26	13	COHEED AND CAMBRIA	Equal Vision 87 (13.98 CD)	In Keeping Secrets Of Silent Earth: 3
13	9	7	12	VARIOUS ARTISTS	Sugar Hill 3980 (18.98 CD)	Just Because I'm A Woman: Songs Of Dolly Parton
14	16	21	46	THE POSTAL SERVICE	Sub Pop 595 (14.98 CD) [M]	Give Up
15	7	11	13	2PAC	Death Row 9530*/Koch (18.98 CD)	Nu-Mixx Klazzics
16	17	19	13	DEATH CAB FOR CUTIE	Barsuk 32 (16.98 CD)	Transatlanticism
17	19	20	7	LOUIE DEVITO	Dee Vee 0008/MusicRama (18.98 CD)	N.Y.C. Underground Party 6
18	32	35	20	EVA CASSIDY	Blux Street 10079 (17.98 CD)	American Tune
19	24	41	45	HOT HOT HEAT	Sub Pop 70599* (12.98 CD) [M]	Make Up The Breakdown
20	23	28	24	LOS LONELY BOYS	OR 80305 (13.98 CD) [M]	Los Lonely Boys
21	26	36	30	VARIOUS ARTISTS	Side One Dummy 71237 (18.98 CD)	Vans Warped Tour 2003 Compilation
22	27	24	11	SIMPLY RED	Simply Red CD 0001/RED Ink (18.98 CD)	Home
23	25	40	18	ATMOSPHERE	Rhymesayers Entertainment/Fat Beats 86690*/Epic (17.98 CD)	Seven's Travels
24	37	43	4	MITCH HEDBERG	Comedy Central 30024 (17.98 CD/DVD) [M]	Mitch All Together
25	30	46	13	SAVES THE DAY	Vagrant 00115*/DreamWorks (15.98 CD)	In Reverie
26	29	37	12	DANE COOK	Comedy Central 30017 (16.98 CD/DVD) [M]	Harmful If Swallowed
27	41	—	67	INTERPOL	Matador 545* (16.98 CD) [M]	Turn On The Bright Lights
28	20	10	3	VARIOUS ARTISTS	Psychopathic 4022 (19.98 CD)	Psychopaths From Outer Space Part 2!
29	22	17	1	BOB & TOM	Friggemall 5071 (27.98 CD) [M]	Camel Toe
30	35	—	—	LIL JON & THE EAST SIDE BOYZ	Mirror Image 01037/Chiban (12.98 CD)	Certified Crunk
31	18	16	—	THE PETER MALICK GROUP FEATURING NORAH JONES	Koch 8678 (13.98 CD)	New York City
32	40	—	—	ANTI-FLAG	Fat Wreck Chords 643* (14.98 CD)	The Terror State
33	44	—	—	FROM AUTUMN TO ASHES	Vagrant 386 (14.98 CD)	The Fiction We Live
34	43	—	20	ALKALINE TRIO	Vagrant 381* (12.98 CD)	Good Mourning
35	21	22	—	NICKEL CREEK	Sugar Hill 3941 (1	

# JANUARY 17 2004 Billboard TOP BLUES ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	18	<b>SOUNDTRACK</b>	U2V 00074/UMG	<b>NUMBER 1</b> Martin Scorsese Presents The Best Of The Blues
2	2	4	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY/EPIC 86423/SONY MUSIC	The Essential Stevie Ray Vaughan And Double Trouble
3	4	2	VARIOUS ARTISTS	NARM 50009	Get The Blues Vol. 2
4	6	17	STEVIE RAY VAUGHAN	LEGACY/EPIC 90495/SONY MUSIC	Martin Scorsese Presents The Blues: Stevie Ray Vaughan
5	7	17	JIMI HENDRIX	EXPERIENCE HENDRIX/MCA 00668/UMG	Martin Scorsese Presents The Blues: Jimi Hendrix
6	9	5	SUSAN TEDESCHI	TONE-COOL 751146/ARTEMIS [M]	Wait For Me
7	3	31	JOHN MELLENCAMP	COLUMBIA 90133/SONY MUSIC	Trouble No More
8	11	11	KEB' MO'	DKEH/LEGACY 90496/SONY MUSIC [M]	Martin Scorsese Presents The Blues: Keb' Mo'
9	12	11	TYRONE DAVIS	FUTURE 1005	Come To Daddy
10	12	11	MUDDY WATERS	HIP-O/CHESSE 00482/UMG	Martin Scorsese Presents The Blues: Muddy Waters
11	10	17	ERIC CLAPTON	POLYDOR/CHRONICLES 000796/UMG	Martin Scorsese Presents The Blues: Eric Clapton
12	13	11	THE ALLMAN BROTHERS	MERCURY/CHRONICLES 000580/UMG	Martin Scorsese Presents The Blues: The Allman Brothers Band
13	13	11	ROBBEN FORD	CONCORD 2187	Keep On Running
14	15	9	JOHN LEE HOOKER	EAGLE 20023/RED INC	Face To Face
15	NEW	1	JOHN MAYALL AND THE BLUESBREAKERS	EAGLE 20017	John Mayall & The Blues Breaker And Friends: 70th Birthday Concert

# JANUARY 17 2004 Billboard TOP REGGAE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	59	<b>SEAN PAUL</b>	VP/ATLANTIC 83620/AG	<b>NUMBER 1</b> Dutty Rock
2	2	1	ELEPHANT MAN	VP/ATLANTIC 83681/AG	Good 2 Go
3	3	10	VARIOUS ARTISTS	VP 83854	Reggae Gold 2003
4	4	1	VARIOUS ARTISTS	VP 1639*	Strictly The Best Volume 31
5	6	14	VARIOUS ARTISTS	RED STAR/DEF JAMAICA 001195/10JMG	Red Star Sounds Presents Def Jamaica
6	8	10	WAYNE WONDER	VP/ATLANTIC 83628/AG	No Holding Back
7	7	10	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 000516/10JMG	Bob Marley & The Wailers Live At The Roxy
8	5	18	ZIGGY MARLEY	TUFF GONG/PRIVATE MUSIC 11636/AAL	Dragonfly
9	10	13	VARIOUS ARTISTS	RAZOR & TIE 89062	Rasta Jamz
10	13	10	SIZZLA	VP 1649*	Da Real Thing
11	9	18	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 58674/10JMG	Legend (Deluxe Edition)
12	11	4	BERES HAMMOND	VP 1664*	The Ultimate Collection: Beres Hammond - Can't Stop A Man
13	RE-ENTRY	1	VARIOUS ARTISTS	GREENSLEEVES 4005*	The Biggest Ragga Dancehall Anthems 2003
14	RE-ENTRY	1	BUJU BANTON	VP 83834* [M]	Friends For Life
15	12	44	EASY STAR ALL-STARS	EASY STAR 1012	Dub Side Of The Moon

# JANUARY 17 2004 Billboard TOP WORLD ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	4	<b>KEALI'I REICHEL</b>	PUNAHOLE 11229 [M]	<b>NUMBER 1</b> Ke'alaokamaile
2	4	40	<b>SOUNDTRACK</b>	MILAN 35010	Bend It Like Beckham
3	5	18	VARIOUS ARTISTS	WINDHAM HILL 54888/AAL	Celtic Circle
4	3	17	THE CHIEFTAINS	VICTOR 52897/AAL	Further Down The Old Plank Road
5	6	18	CESARIA EVORA	BLUEBIRD 54380/AAL	Voz D'Amor
6	1	11	IRISH TENORS	RAZOR & TIE 82897	We Three Kings
7	8	42	<b>SOUNDTRACK</b>	DG 474150/UNIVERSAL CLASSICS GROUP	Frida
8	9	8	VARIOUS ARTISTS	PUTUMAYO 219	Putumayo Presents: French Cafe
9	7	41	RY COODER MANUEL GALBAN	PERRO VERDE/ONESUCH 75991/AG	Mambo Sinuendo
10	RE-ENTRY	1	PANJABI MC	SEQUENCE 8015	Beware
11	15	15	DANIEL O'DONNELL	DPTV MEDIA 0004	The Daniel O'Donnell Show
12	11	27	DANIEL O'DONNELL	DPTV MEDIA 9550	Greatest Hits
13	12	18	CAETANO VELOSO	NONESUCH 73808/AG	The Best Of Caetano Veloso
14	13	4	VARIOUS ARTISTS	46820	Festival In The Desert 2003
15	RE-ENTRY	1	DANIEL O'DONNELL	DPTV MEDIA 217	Daniel O'Donnell & Friends

# JANUARY 17 2004 Billboard TOP CHRISTIAN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	3	4	<b>SWITCHFOOT</b>	SPARROW 1976/CHORDANT	<b>NUMBER 1</b> 1 Week At Number 1 The Beautiful Letdown
2	1	3	P.O.D.	ATLANTIC 83676*/WORD-CURB	Payable On Death
3	5	5	STACIE ORRICO	FOREFRONT/VIRGIN 2589/CHORDANT [M]	Stacie Orrico
4	4	2	MERCYME	IND 86133/WORD-CURB [M]	Almost There
5	2	1	VARIOUS ARTISTS	PROVIDENT/WORD-CURB/SPARROW/EMI CHRISTIAN 0652/CHORDANT	WOW Hits 2004
6	6	6	RANDY TRAVIS	WORD-CURB/WARNER BROS. 86273/WORD-CURB	Worship & Faith
7	13	13	CASTING CROWNS	BEACH STREET/REUNION 10723/PROVIDENT [M]	Casting Crowns
8	7	10	VARIOUS ARTISTS	EMI SPECIAL MARKETS/TIME LIFE 2010/CHORDANT	Worship Together: I Could Sing Of Your Love Forever
9	10	12	JARS OF CLAY	ESSENTIAL 10709/PROVIDENT	Who We Are Instead
10	12	9	MERCYME	IND 86218/WORD-CURB	Spoken For
11	14	19	CECE WINANS	PURESPRINGS GOSPEL/INO 82685/WORD-CURB	Throne Room
12	8	11	THIRD DAY	ESSENTIAL 10706/PROVIDENT	Offerings II: All I Have To Give
13	15	16	VARIOUS ARTISTS	EMI CMG/WORD-CURB 80198/PROVIDENT	WOW Worship (Yellow)
14	16	17	RELIENT K	GOTEE 2890/CHORDANT	Two Lefts Don't Make A Right...But Three Do
15	19	30	SMOKIE NORFUL	EMI GOSPEL 5086/CHORDANT	Smokie Norful: Limited Edition (EP)
16	23	22	RANDY TRAVIS	WORD-CURB/WARNER BROS. 86236/WORD-CURB	Rise And Shine
17	9	8	MICHAEL W. SMITH	REUNION 10680/PROVIDENT	The Second Decade: 1993-2003
18	25	27	JEREMY CAMP	BEC 0456/CHORDANT [M]	Stay
19	22	26	VARIOUS ARTISTS	MARANATHAI/INO/INTEGRITY 87746/WORD-CURB	iWorsh!p A Total Worship Experience Vol. 2
20	27	33	VARIOUS ARTISTS	INTEGRITY 82338/WORD-CURB	iWorsh!p: A Total Worship Experience
21	17	14	JUMPS	SPARROW 3553/CHORDANT	Accelerate
22	20	20	NEWSBOYS	SPARROW 1763/CHORDANT	Adoration: The Worship Album
23	11	7	JIM BRICKMAN	WINDHAM HILL 52896/PROVIDENT	Peace
24	RE-ENTRY	1	ROBERT RANDOLPH & THE FAMILY BAND	DARE/WARNER BROS. 48472/WORD-CURB [M]	Unclassified
25	18	18	ZOEGIRL	SPARROW 0666/CHORDANT [M]	Different Kind Of Free
26	RE-ENTRY	1	POINT OF GRACE	WORD-CURB/WARNER BROS. 86251/WORD-CURB	24
27	26	23	VARIOUS ARTISTS	INTEGRITY 82653/WORD-CURB	iWorsh!p Christmas: A Total Worship Experience
28	28	18	JOHN TESH	GARCON CITY 34595/WORD-CURB	Christmas Worship
29	RE-ENTRY	1	BYRON CAGE	GOSPEL CENTRIC 70047/PROVIDENT [M]	Byron Cage
30	RE-ENTRY	1	KAREN CLARK-SHEARD	ELEKTRA 62894/WORD-CURB	The Heavens Are Telling
31	34	36	BILLY RAY CYRUS	WORD-CURB/WARNER BROS. 86274/WORD-CURB	The Other Side
32	38	—	SKILLET	ARJENT 2522/CHORDANT [M]	Collide
33	RE-ENTRY	2	JENNIFER KNAPP	GOTEE 2914/CHORDANT	The Collection
34	RE-ENTRY	8	DARLENE ZSCHECH	EXTRAVAGANT WORSHIP/INO 82684/WORD-CURB [M]	Kiss Of Heaven
35	35	—	VARIOUS ARTISTS	INTEGRITY 18953/TIME LIFE	Songs 4 Worship: Platinum
36	RE-ENTRY	8	KIRK FRANKLIN	GOSPEL CENTRIC 70037/PROVIDENT	The Rebirth Of Kirk Franklin
37	RE-ENTRY	25	DONNIE MCCLURKIN	VERITY 43199/PROVIDENT	Donnie McClurkin... Again
38	RE-ENTRY	13	JACI VELASQUEZ	WORD-CURB/WARNER BROS. 86223/WORD-CURB	[Unspoken]
39	31	34	STEVEN CURTIS CHAPMAN	SPARROW 1762/CHORDANT	All About Love
40	RE-ENTRY	8	BIG DADDY WEAVER	FERVENT 30040/PROVIDENT [M]	Fields Of Grace

# JANUARY 17 2004 Billboard TOP GOSPEL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	3	3	<b>VARIOUS ARTISTS</b>	INTEGRITY GOSPEL/GOSPEL CENTRIC/EPIC 90671/SONY MUSIC	<b>NUMBER 1</b> 2 Weeks At Number 1 Gotta Have Gospel!
2	2	2	CECE WINANS	PURESPRINGS GOSPEL/INO 90361/SONY MUSIC	Throne Room
3	4	4	SMOKIE NORFUL	EMI GOSPEL 96086	Smokie Norful: Limited Edition (EP)
4	5	5	SMOKIE NORFUL	EMI GOSPEL 20374 [M]	I Need You Now
5	6	6	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA	WOW Gospel 2003
6	7	8	SOUNDTRACK	MUSIC WORLD/COLUMBIA 90286/SONY MUSIC	The Fighting Temptations
7	12	15	BYRON CAGE	GOSPEL CENTRIC 70047/ZOMBA [M]	Byron Cage
8	13	14	VICKIE WINANS	VERITY 43214/ZOMBA [M]	Bringing It All Together
9	10	10	KAREN CLARK-SHEARD	ELEKTRA 62894/EEG	The Heavens Are Telling
10	9	9	KIRK FRANKLIN	GOSPEL CENTRIC 70037/ZOMBA	The Rebirth Of Kirk Franklin
11	11	11	DONNIE MCCLURKIN	VERITY 43199/ZOMBA	Donnie McClurkin... Again
12	1	1	THE BLIND BOYS OF ALABAMA	REAL WORLD 90600/NARADA	Go Tell It On The Mountain
13	18	20	MARVIN SAPP	VERITY 43227/ZOMBA [M]	Diary Of A Psalmist
14	14	12	THE BROOKLYN TABERNACLE CHOIR	M20/WORD-CURB 82502/WARNER BROS.	Live... This Is Your House
15	40	30	<b>TONY HIBBERT II</b>	SPIRIT IN MOTION 70852/RUBY ROSE	<b>GREATEST GAINER</b> In His Presence
16	15	17	SHIRLEY CAESAR	WORD-CURB 86008/WARNER BROS. [M]	Shirley Caesar And Friends
17	RE-ENTRY	1	VARIOUS ARTISTS	OPHIR 8052/PGE	A Taste Of Ophir
18	8	7	BEBE WINANS	HIDDEN BEACH/EPIC 90788/SONY MUSIC	My Christmas Prayer
19	RE-ENTRY	20	TURKS & CAICOS MASS CHOIR	MEEK 4021	Behold! Live In Chicago
20	25	26	RICHARD SMALLWOOD	VERITY 53710/ZOMBA	The Praise & Worship Songs Of Richard Smallwood
21	33	37	DONALD LAWRENCE & THE TRI-CITY SINGERS	EMI GOSPEL 91802	The Best Of Donald Lawrence & The Tri-City Singers: Restoring The Years
22	23	23	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA [M]	Family Affair II: Live At Radio City Music Hall
23	27	25	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR	TEHILLAH/LIGHT 5497/COMPENDIA [M]	Let It Rain
24	RE-ENTRY	12	JOHNNY MO	SIERRA-PEARL 0001	A New Direction
25	22	22	DETRICK HADDON	TYSCOT/VERITY 43195/ZOMBA [M]	Lost And Found
26	RE-ENTRY	14	JAMES BIGNON & THE DELIVERANCE MASS CHOIR	ZHANA 103	God Is Great
27	19	19	SHIRLEY CAESAR	WORD-CURB 73838/RHINO [M]	Greatest Gospel Hits
28	29	27	NATALIE WILSON & SOP	GOSPEL CENTRIC 70053/ZOMBA	The Good Life
29	16	18	MARY MARY	COLUMBIA 85690/SONY MUSIC	Incredible
30	26	24	THE WILLIAMS BROTHERS	BLACKBERRY 1643/MALACO	Still Here
31	20	21	FRED HAMMOND	VERITY 53712/ZOMBA	Nothing But The Hits
32	24	29	AARON NEVILLE	TELL IT 20381/EMI GOSPEL	Believe
33	34	28	EDDIE RUTH BRADFORD	JUANAK/NIGHT 2008/MALACO	Too Close To The Mirror
34	17	16	THE BLIND BOYS OF ALABAMA	REAL WORLD 127932/VERGIN [M]	Higher Ground
35	31	38	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CHOIR	VERITY 53744/ZOMBA	Hezekiah Walker & The Love Fellowship Choir: Nothing But The Hits
36	28	36	LEE WILLIAMS AND THE SPIRITUAL Q.C.'S	MCG 7029/MALACO [M]	Right On Time
37	RE-ENTRY	1	THE V.I.P. MUSIC AND ARTS SEMINAR PRESENTS JOHN P. KEE	TYSCOT/VERITY 53728/ZOMBA	Power Of Worship
38	38	—	JUANITA BYNUM	SHEKINAH INTERNATIONAL 1662 [M]	Behind The Veil: Morning Glory 2
39	RE-ENTRY	12	GARY L. WYATT	HR 9198/WEW	I Do Love You
40	39	—	DONALD LAWRENCE & THE TRI-CITY SINGERS	CRYSTAL ROSE 20380/EMI GOSPEL [M]	Go Get Your Life Back

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. Greatest Gainer shows chart's largest unit increase. 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.

# 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

## -A-

**ADICTO** (Enrique Iglesias, ASCAP/EMI April, ASCAP/Metropolitan, ASCAP) LT 21  
**ALONE** (EMI Blackwood, BMI/Be's Songs, NV/A&S Productions, BVBA), HL, H100 98  
**AMERICAN SOLDIER** (Tokco Tunes, BMI/Wacissa River, BMI/BPI, BMI), HL, CS 8; H100 52  
**AMOR DESCARADO** (Flamingo, BMI/Nuevo Mundo, BMI/Telemundo, BMI) LT 30  
**ANOTHER POSTCARD (CHIMPS)** (Treat Baker, SOCAN/WB, ASCAP), WBM, H100 94  
**EL ANO VIEJO** (Universal Musica, ASCAP/Prodemus, ASCAP) LT 34  
**ANTES** (EMI April, ASCAP) LT 2  
**AQUI EN CORTITO** (Esmogon, ASCAP) LT 39  
**ARE YOU GONNA BE MY GIRL** (Copyright Control) H100 66  
**AVE CAUTIVA** (Seg Son, BMI) LT 6  
**AWAY FROM ME** (WB, ASCAP/Jordan Rocks Music, ASCAP), WBM, H100 76

## -B-

**BABY BOY** (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/EMI April, ASCAP/Black Owned Music, ASCAP/Carter Boys, ASCAP/TVT, ASCAP/Notting Dale, ASCAP), HL/WBM, H100 14; RBH 31  
**BACK FOR MORE** (Universal, ASCAP/Dirty Dre, ASCAP/PoohBZ, ASCAP/WB, ASCAP/Sounds From The Soul, ASCAP/Warner Chappell, SOCAN/One Man Music, ASCAP), WBM, RBH 76  
**BACK IN THE DAY (PUFF)** (Divine, BMI/Tribes Of Kedar, ASCAP/Jajapo, ASCAP/I-N-I Vibrations, ASCAP/Sadiyah's, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Jobete, ASCAP), HL, RBH 62  
**BACKTIGHT** (Hood Classics, ASCAP/E-Ballad, ASCAP/WB, ASCAP/Young Beggah, BMI/Mother Drake, ASCAP/Jasane Drama, ASCAP/Warner-Tamerlane, BMI), WBM, RBH 63  
**BADABOOM** (Notting Hill, SESAC/Put It Down, SESAC/T. Scott Style, SESAC/Milo Stokes, ASCAP/EMI April, ASCAP/No Question Ent., ASCAP/I. Brasco, ASCAP/Lady Pegasus, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, H100 59; RBH 29  
**BAD BOY THIS BAD BOY THAT** (Tony Dofat, BMI/Rounder, BMI/Irving, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Frederick Watson, ASCAP/Rodney Hill, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/Lloyd Mathis, BMI/Lynese Wiley, BMI), HL, RBH 81  
**BE EASY** (Domani And Ya Majesty's Music, ASCAP/Toompstone, BMI) RBH 80  
**BREATHE** (I'm Still With The Band, BMI/Warner-Tamerlane, BMI/Dylan Jackson, ASCAP/WB, ASCAP), WBM, H100 58  
**BRIGHT LIGHTS** (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 36

## -C-

**CAUSAME LA MUERTE** (TN Ediciones, BMI/Los Compositores, BMI) LT 42  
**CERCA DE TI** (Thaly Songs, BMI/Peermusic III, BMI/Warner-Tamerlane, BMI/Million Dollar Steve, BMI/Gerina Di Marco, BMI) LT 24  
**CHANGE CLOTHES** (EMI April, ASCAP/Carter Boys, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL, H100 17; RBH 9  
**CHICKS DIG IT** (Mark Hybner, ASCAP/Cagle Blue, ASCAP/Casey Donovan, BMI), WBM, CS 13; H100 79  
**CLAP BACK** (Slavery, BMI/Songs Of Universal, BMI/Scott Storch, ASCAP/DJ Irv, BMI/Ensign, BMI), HL/WBM, RBH 70  
**CLUBBIN'** (R.Kelly, BMI/Zomba Songs, BMI/Joie Buden, ASCAP/On Top, ASCAP/Universal, ASCAP), WBM, H100 74; RBH 30  
**COME GET SOME** (Lil Jon 00017 Music, BMI/Grunge Girl, ASCAP/EMI April, ASCAP/Roztron, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/C'Amore, BMI/Drugstore, ASCAP), HL, RBH 98  
**COME OVER** (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Babyboy's Little, SESAC/Noon-time South, SESAC/Warner-Tamerlane, BMI/Kevin Hicks, BMI/Bubba Gee, BMI/Noon-time Tunes, BMI/WBM, SESAC), WBM, RBH 40  
**CONSTANTLY** (ShanCan, BMI) CS 60  
**COOL TO BE A FOOL** (Foray, SESAC/JR2, SESAC/Bethar, BMI/Still Working For The Man, BMI/Wil Nance, BMI/ICG, BMI) CS 24  
**COWBOYS LIKE US** (Almo, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI), HL, CS 12; H100 73  
**CRANK IT UP** (EMI April, ASCAP/Black Fountain, ASCAP/N Da Trunk, ASCAP/Crump Tight, ASCAP/Herbilitious, ASCAP), HL, RBH 92  
**CUIDARTE EL ALMA** (Songs Of Castillo, BMI/WB, ASCAP/Universal-Musica Unica, BMI) LT 14

## -D-

**DAMN!** (Drugstore, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI) H100 16; RBH 10  
**DAYS OF OUR LIVES** (Songs Of Universal, BMI/You Scream, BMI/Ottomati Hit, BMI/Almo, ASCAP/Jill's Mad Money, ASCAP/Universal, ASCAP), HL/WBM, CS 35  
**DESPERATELY** (Tititawhrit, BMI/Moon Kiss, BMI) CS 56  
**DIAMOND IN DA RUFF** (Invisible, BMI/Niahlist, BMI/Divine Mill, ASCAP/WB, ASCAP/I Want My Daddy's Records, ASCAP/Jahqae Joints, SESAC/Universal Tunes, SESAC/Bridgeport, BMI), WBM, RBH 64  
**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 44  
**DIRT OFF YOUR SHOULDER** (EMI April, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP), HL, RBH 47  
**DONDE CORRE LA SANGRE** (Not Listed) LT 50  
**DOWN FOR ME** (Next Selection, ASCAP/Donceno, ASCAP/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Harve Pierre, BMI/Shannon Lawrence, SESAC/Featquo, SESAC/The Writing Factory, ASCAP), HL, RBH 41  
**DO YOU STILL WANT TO BUY ME THAT DRINK** (FRANK) (EMI April, ASCAP/Zomba Melodies, SESAC/Agatha Monroe, SESAC), HL/WBM, CS 50  
**DRINKIN' BONE** (Sony/ATV Acuff Rose, BMI/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 7; H100 69  
**DUDE** (Mad House, BMI/EMI Blackwood, BMI/Dudaman, ASCAP), HL, RBH 65

## -E-

**ENAMORADA** (Clear Heart, BMI/Ensign, BMI) LT 28  
**ENAMORAME** (8&N, ASCAP) LT 43

**ENCORE** (Carter Boys, ASCAP/EMI April, ASCAP/Yes World Music, ASCAP), HL, RBH 53  
**EN REALIDAD** (Maximo Aguirre, BMI) LT 27  
**ESTOY ENAMORADA** (Arpa, BMI) LT 44  
**EVERY FRIDAY AFTERNOON** (Murray, BMI/Melanie Howard, ASCAP), WBM, CS 28

## -F-

**FALLEN** (Sasqua, BMI/Nieze World Music, BMI/One Dynasty Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Lanard Huggins, ASCAP/Ely Crahp, BMI/EMI Blackwood, BMI/Bridges In Babylon Music, BMI), HL, H100 67; RBH 45  
**FALLEN** (Soy/ATV Songs, BMI/Tyde, BMI/Sony/ATV Canada, SOCAN), HL, H100 41  
**THE FIRST CUT IS THE DEEPEST** (Mainstay, BMI/Salafa, ASCAP/Universal-MCA, ASCAP), WBM, CS 37; H100 22  
**F\*\*K IT (I DON'T WANT YOU BACK)** (Hot Butter Milk, ASCAP/Bat Radar, ASCAP/Top Billin', ASCAP) H100 47; RBH 84  
**FORTHENIGHT** (Universal, ASCAP/Tetragrammaton, ASCAP/Soulchild, ASCAP/Nivrac Tyke, ASCAP), WBM, H100 68; RBH 22  
**FRECK-A-LEEK** (Zomba, ASCAP/Kumbaya, ASCAP/Watch My Music, ASCAP/Lil Jon 00017 Music, BMI), WBM, H100 87; RBH 54  
**A FUEGO LENTO** (Clear Mind, ASCAP/Famous, ASCAP/Clear Heart, BMI/Ensign, BMI) LT 25

## -G-

**GAL YUH AH LEAD** (X.C.A.R.R., ASCAP/Massive Sounds, ASCAP/STB, ASCAP) RBH 89  
**GANGSTA GIRL** (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 88; RBH 38  
**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 49; RBH 84  
**GET IT ON THE FLOOR** (Boomer X, ASCAP/Universal, ASCAP/Dead Game, ASCAP/EMI April, ASCAP/Swizz Beatz, ASCAP), HL, RBH 91  
**GET LOW** (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/Collipark, BMI/EWC, BMI/EMI Blackwood, BMI), HL, H100 13; RBH 23  
**GIGOLO** (Zomba Songs, BMI/R.Kelly, BMI/Nick-elodeon, ASCAP/N-Can-N, ASCAP/Famous, ASCAP), HL/WBM, H100 29; RBH 21  
**GOOD LITTLE GIRLS** (Mike Curb, BMI/Kiss My Cash, BMI/Ensign, BMI/Fuzzy Dice, BMI), HL/WBM, CS 27  
**A GUY LIKE ME** (Greenhouse, BMI/EMI Blackwood, BMI/Cooke's Trust, SESAC/Bug, BMI), HL, CS 41

## -H-

**HANDPRINTS ON THE WALL** (White Car, BMI/Scott P. Innes, BMI/Bug, BMI/Early Bird, BMI) CS 40  
**HARDER TO BREATHE** (BMG Songs, ASCAP/Valentine Valentine, ASCAP/Careers-BMG, BMI/February Twenty Second, BMI), HL, H100 50  
**HEAD BUSSA** (Headbussa, ASCAP/Swole, ASCAP/G. I. Joe, BMI) RBH 73  
**HEADSTRONG** (WBM, SESAC/Trapstism, SESAC), WBM, H100 24  
**HELL YEAH** (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL/WBM, CS 17; H100 78  
**HERE WITHOUT YOU** (Escatavaba, BMI/Songs Of Universal, BMI), WBM, H100 7  
**HEY YAI** (Gnat Booty, ASCAP/Chrysalis, ASCAP), WBM, H100 1; RBH 11  
**HIT THAT** (Underachiever, BMI/King, Purttich, Homes, Paterno & Berlinger, BMI), HL, H100 65  
**HOLIDAE** (Almo, ASCAP/Trak Starz, ASCAP/Irving, BMI/Jackpot, ASCAP/Ludacris, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, H100 15; RBH 20  
**HONESTY (WRITE ME A LIST)** (Soy/ATV Acuff Rose, BMI/New Works, BMI), HL, CS 1; H100 61  
**HONK IF YOU HONKY TONK** (Soy/ATV Tree, BMI/Curb, ASCAP/Justin John, ASCAP), HL, CS 51  
**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), HL/WBM, H100 46; RBH 33  
**HOT MAMA** (Soy/ATV Acuff Rose, BMI/Wenonga, BMI), HL, CS 14  
**HOT & WET** (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Danger Zone, ASCAP/Ludacris, ASCAP), HL, RBH 95  
**HOY** (Estefan, ASCAP) LT 11  
**HYPHY** (Cypherclief, 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 88

## -I-

**I AM THE HIGHWAY** (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI) H100 71  
**I CAN ONLY IMAGINE** (Simpleville, ASCAP/Fun Attic, ASCAP) CS 52; H100 99  
**I CAN'T SLEEP** (Espiritu de Leon, BMI/Songs Of Universal, BMI/Mulligan, BMI), WBM, CS 36  
**I GOT A FEELIN'** (Major Bob, ASCAP/Universal Songs Of PolyGram International, BMI/Everything I Love, BMI/Sony/ATV Tree, BMI), HL, CS 53  
**(I HATE) EVERYTHING ABOUT YOU** (3 Days Grace, SOCAN/EMI April, ASCAP/Noodles For Everyone, SOCAN), HL, H100 64  
**I'LL BE AROUND** (God Given, BMI/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 52  
**I LOVE THIS BAR** (Tokco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 4; H100 51  
**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 15  
**I'M GONNA TAKE THAT MOUNTAIN** (Foray, SESAC/Sea Keeper, SESAC/Chatawa, ASCAP) CS 47  
**I'M IN LOVE WITH YOU** (Haneli, BMI/Wacissa River, BMI) CS 58  
**I'M STILL IN LOVE WITH YOU** (Sparta Florida, PRS/EMI Blackwood, BMI/EMI April, ASCAP), HL, H100 86; RBH 48  
**INDIAN FLUTE** (Virginia Beach, ASCAP/WB, ASCAP/Surrounded By Idiots Music, ASCAP) 757, ASCAP/Mahaveer, BMI), WBM, RBH 82  
**I NEED A VACATION** (EMI April, ASCAP/Rebecca Lynn Howard, ASCAP/Sony/ATV Cross Keys, ASCAP/Satcher Songs, ASCAP), HL, CS 49  
**IN MY DAUGHTER'S EYES** (Songs Of Nashville Dream-Works, BMI/Diversion, BMI/Cherry River, BMI), CLM, CS 16; H100 72

**IN MY LIFE** (Money Bag, BMI) H100 80; RBH 36  
**INOCENTE DE TI** (BMG Songs, ASCAP/Almo, ASCAP) LT 18

**INVISIBLE** (Desmundo, ASCAP/Deaton, ASCAP/Andreas Carlsson, STIM/WB, ASCAP/Warner Chappell, PRS), HL/WBM, H100 37  
**IT'S MY LIFE** (Universal-Songs Of PolyGram International, BMI/Zomba, ASCAP), WBM, H100 11  
**I WANNA DO IT ALL** (EMI Blackwood, BMI/Ty Land, BMI/1808 Music, BMI/BPI, BMI/Mike Curb, BMI), HL/WBM, CS 5; H100 53  
**I WISH** (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, BMI/Careers-BMG, BMI/Music Hill, BMI), HL, CS 18  
**I Z U** (Jackie Frost, ASCAP/BMG Songs, ASCAP/Associated Production, ASCAP/KPM, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP/EMI April, ASCAP), HL, RBH 87

## -J-

**JUST A DOG** (Ottanwear, BMI) RBH 86

## -K-

**KNOCK DOWN** (Mass Confusion, ASCAP/WB, ASCAP/Yes World Music, ASCAP/Universal-Duchess, BMI/EMI April, ASCAP/DreamWorks Songs, ASCAP/Craigman, ASCAP), CLM/HL/WBM, H100 93; RBH 46

## -L-

**LAGRIMAS DE CRISTAL** (Zomba, ASCAP) LT 10  
**LA PAGA** (Peermusic III, BMI/Camaleon, BMI) LT 8  
**LEARN CHINESE** (A Shot Of Gin, SESAC/Dead Game, ASCAP/EMI April, ASCAP/Huss Zwingli, ASCAP/Sony/ATV Cross Keys, ASCAP/Te-Bass, BMI/EMI Blackwood, BMI/Donna-Dijon, BMI/MGM Music, BMI/Dynatone, BMI), HL, RBH 85  
**LITTLE MOMENTS** (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 10; H100 62  
**LOCA CONMIGO** (Premium Latin, ASCAP) LT 33  
**LOCO** (Old Desperados, ASCAP/N2d, ASCAP/WB, ASCAP/Scott And Soda, ASCAP/Beechtree, ASCAP), WBM, CS 59  
**LONG BLACK TRAIN** (Soy/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 21; H100 89  
**LOVE ANGEL** (Zomba Songs, BMI/R.Kelly, BMI) RBH 61  
**LOVE CALLS** (Kem, BMI) RBH 44  
**LOVE YOU MORE** (Hand In My Pocket, ASCAP/Music Of Windswept, ASCAP/Famous, ASCAP/BIG JAMES, ASCAP/Casino Room, ASCAP/Hutspa, ASCAP/Chutzpah, ASCAP/Notting Dale, ASCAP), HL/WBM, H100 97; RBH 49

## -M-

**MAS QUE TU AMIGO** (Crisma, SESAC) LT 5  
**MAS TERCO QUE UNA MULA** (Edimonsa, ASCAP) LT 41  
**MAYBERRY** (Good Ol' Delta Boy, SESAC) CS 38  
**ME AGAINST THE MUSIC** (Zomba Songs, BMI/Webs Girl, ASCAP/WB, ASCAP/Briny Spears, BMI/Songs Of Peer, ASCAP/Marchinith, ASCAP/Hitco South, ASCAP/Tabulous, ASCAP/7 Syllables, ASCAP/Morningsidetraill, ASCAP/T. Youngdell's Art, ASCAP), HL/WBM, H100 95  
**ME CAUSE DE MORIR POR TU AMOR** (Zomba Golden Sands, ASCAP) LT 49  
**ME CAUSE DE TI** (F.I.P.P., BMI/EMI April, ASCAP) LT 4  
**MEGALOMANIAC** (EMI April, ASCAP/Hunglitkeyora, ASCAP), HL, H100 75  
**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 10; RBH 8  
**ME VOY A IR** (Arpa, BMI) LT 36  
**MIENTAS TON BIEN** (Soy/ATV Discos, ASCAP) LT 1  
**M I GENTE** (Iran Tigga, BMI/Ozomatli, ASCAP/DHG, BMI/Linkster, BMI/Universal-Musica Unica, BMI/King Of Bling, BMI/EMI Blackwood, BMI) LT 29  
**MILIBERTAD** (Universal Musica, ASCAP) LT 37  
**MILKSHAKE** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Raynchaser, BMI/Careers-BMG, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 3; RBH 5  
**A MILLION YVES** (Zomba, ASCAP/563, ASCAP), WBM, RBH 67  
**MORE & MORE** (R.Kelly, BMI/Zomba Songs, BMI), WBM, H100 57; RBH 17  
**MY BABY** (OKBYME, ASCAP/Shago, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP/Multi Music, ASCAP), WBM, H100 55; RBH 24  
**MY IMMORTAL** (Zombies Ate My Publishing, BMI/FortheFallen, BMI/Dwight Frye, BMI) H100 70  
**MY LAST NAME** (Coburn, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 29

## -N-

**NEVA EVA** (Swole, ASCAP) H100 91; RBH 42  
**NO BETTER LOVE** (EMI April, ASCAP/Unleash Ronnie's, ASCAP/Dillard, BMI/Copyright Control, HL, RBH 59  
**NO HACE FALTA** (F.I.P.P., BMI/Estefan, ASCAP) LT 32  
**NOMAS POR TU CULPA** (EMI April, ASCAP) LT 3  
**NO, NO, NO** (Jae Millz, BMI/Embassy, BMI/Katrina, BMI/ARC, BMI) RBH 99  
**NO REGRETS YET** (Make Me Smile, ASCAP/Right Bank, ASCAP/Brand New Sky, ASCAP) CS 39  
**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 Funkin', ASCAP/Feemstrar, ASCAP/Music Of Windswept, ASCAP/Elvis Mambro, ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP/Zomba, ASC), WBM, H100 42; RBH 25  
**NUMB** (Zomba Songs, BMI/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI), WBM, H100 21

## -O-

**ONE CALL AWAY** (Almo, ASCAP/Trak Starz, ASCAP/Irving, BMI/Jackpot, ASCAP/EMI Blackwood, BMI/Ching Chong, BMI), HL, RBH 69  
**ONE MORE CHANCE** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 60  
**ON YOUR WAY HOME** (Songs Of Bud Dog, ASCAP/Songs Of Universal, BMI/Hannaberg, BMI), WBM, CS 34  
**OOH!** (EMI April, ASCAP/Art Official, BMI/Justin Combs, ASCAP/Bohannon Music, ASCAP/Universal-MCA, ASCAP/Mary J. Blige, ASCAP), HL, RBH 83

## -P-

**PAINT ME A BIRMINGHAM** (Songs Of DreamWorks, BMI/Princetta, BMI/Mama's House, BMI/Cherry River, BMI), HL, CS 33  
**PAINT ME A BIRMINGHAM** (Songs Of DreamWorks, BMI/Princetta, BMI/Mama's House, BMI/Cherry River, BMI), HL, CS 54  
**PARA MORIR IGUALES** (Peer Int'l., BMI) LT 47

**PARTY TO DAMASCUS** (Soy/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMI/Te-Bass, BMI/Mass Confusion, ASCAP/WB, ASCAP), HL/WBM, RBH 93  
**PASS THAT DUTCH** (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 92; RBH 50  
**PERFECT** (Soy/ATV Tree, BMI/Wenonga, BMI/Gold Watch, BMI), HL/WBM, CS 20  
**PERFECT** (WB, ASCAP/Wet Wheelie, SOCAN/High Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lannii Tunes, SOCAN/Warner Chappell, SOCAN), WBM, H100 33  
**PIERNA SUELTA** (Ser-CA, BMI) LT 35  
**POP THAT BOOTY** (Notting Hill, SESAC/Put It Down, SESAC/T. Scott Style, SESAC) H100 82; RBH 34

## -Q-

**QUE TE RUEGUE QUIEN TE QUIERA** (LGA, BMI) LT 20  
**QUICK TO BACK DOWN** (Zomba, ASCAP/ILL WILL, ASCAP/Lil Jon 00017 Music, BMI), WBM, RBH 51  
**QUIEN TE DIJO ESO?** (Brantunes, ASCAP/Maximo Aguirre, BMI/Fonsi, ASCAP) LT 7  
**QUIERO PERDERME EN TU CUERPO** (Kike Santander, BMI/Ensign, BMI) LT 13  
**QUITEMONOS LA ROPA** (Soy/ATV Discos, ASCAP/World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP) LT 40

## -R-

**RAIN ON ME** (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Famous, ASCAP/Soldierz Touch, ASCAP/Ensign, BMI/DJ Irv, BMI/Colgems-EMI, ASCAP/Irving Lorenzo, ASCAP), HL/WBM, RBH 35  
**READ YOUR MIND** (Tuff Huff, BMI/Grindtime, BMI/Pay Town, BMI) H100 8; RBH 6  
**REGALAME LA SILLA DONDE TE ESPERE** (WB, ASCAP/Gazul, ASCAP) LT 26  
**REMEMBER WHEN** (EMI April, ASCAP/Tri-angels, ASCAP), HL, CS 2; H100 35  
**RIDE WITH 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 74  
**RIGHT HERE FOR U** (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Danger Zone, ASCAP), HL, RBH 72  
**RIGHT THURR** (Trak Starz, ASCAP/Almo, ASCAP/Irving, BMI), HL, RBH 37  
**ROSAS** (Soy/ATV Discos, ASCAP) LT 17  
**RUBBER BAND MAN** (Domani And Ya Majesty's Music, ASCAP/Crump Tight, ASCAP) H100 77; RBH 28  
**RUNNIN' (DYING TO LIVE)** (EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/EMI Longitude, BMI/Bee Mo Easy, ASCAP/Universal, ASCAP), HL, H100 26; RBH 16  
**RUN, RUN, RUN** (Songs Of Scream, ASCAP/There's One Music, ASCAP/MCS, ASCAP/Deaton, ASCAP/Boat Money, ASCAP/Sony/ATV Cross Keys, ASCAP/Humidity, ASCAP), HL, CS 57

## -S-

**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 25; RBH 15  
**SAY HOW I FEEL** (DKG, BMI) RBH 97  
**SENTIMENTAL** (Edimonsa, ASCAP) LT 46  
**THE SET UP** (Obie Trice, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambro, ASCAP/Nate Dogg, BMI), WBM, H100 85; RBH 39  
**SHAKE THAT MONKEY** (Zomba Songs, BMI/T. Shaw, BMI/Lil Jon 00017 Music, BMI), WBM, H100 84  
**SHAKE YA TAILFEATHER** (Jackie Frost, ASCAP/BMG Songs, ASCAP/Bubba, ASCAP/That's What's Up, ASCAP/Young Dude, ASCAP/Universal, ASCAP/Jason Bridges, ASCAP/Hitco South, ASCAP), HL/WBM, H100 38  
**SH E IS** (Phoenix Ave, ASCAP/Eddie Serrano, BMI/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Below The Surface, ASCAP) RBH 79  
**SH E'S NOT JUST A PRETTY FACE** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 11; H100 63  
**SIGNAL DE PLAME** (Greensleeves, PRS/EMI, PRS), HL, RBH 68  
**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 30  
**SI NO ME AMAS** (Brantunes, ASCAP/Maximo Aguirre, BMI/Fonsi, ASCAP) LT 19  
**SLOW JAMZ** (Stayin High, ASCAP/Konman Entertainment, ASCAP/Roc Da World, ASCAP/Diplomat, ASCAP/Yes World Music, ASCAP/EMI April, ASCAP), HL, H100 8; RBH 4

**SMILE** (50 Cent, ASCAP/Lloyd Banks, ASCAP/Universal, ASCAP/No I.D., BMI/Jobete, ASCAP) RBH 77  
**SO FAR AWAY** (Greenfund, ASCAP/I.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 28  
**SOMEBODY** (WB, ASCAP/Gravitrion, SESAC), WBM, CS 55

**SOMEDAY** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM, H100 12  
**SONGS ABOUT RAIN** (Soy/ATV Timber, SESAC/Hillsboro Valley, SESAC/Sony/ATV Tree, BMI/Cake Taker, BMI/Corn Country, BMI), HL, CS 26  
**SORRY DUA** (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hoo Tunes, ASCAP/Edmonds, BMI/EMI April, ASCAP/Einnor, ASCAP/Antonio Dixon's Muzik, ASCAP/E.D. Duz It, BMI), HL, H100 48; RBH 18  
**SOY UN NOVATO** (Ser-CA, BMI) LT 22  
**SPEND MY TIME** (Blakened, BMI), WBM, CS 23  
**SPLASH WATERFALLS** (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control/Alrudy, ASCAP/Almo, ASCAP), HL, H100 60; RBH 26  
**STACY'S MOM** (Monkey Demon, BMI/Vaguely Familiar, ASCAP) H100 81  
**STAND UP** (Ludacris, ASCAP/EMI April, ASCAP/Yes World Music, ASCAP), HL, H100 5; RBH 12  
**STEP IN THE NAME OF LOVE** (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 19; RBH 7  
**STILL FRAME** (WBM, SESAC/Trapstism, SESAC), WBM, H100 83  
**STUNT 101** (50 Cent, ASCAP/EMI April, ASCAP/Derty Works, ASCAP/Universal, ASCAP), HL/WBM, H100 27; RBH 14  
**SUGA SUGA** (Latino Velvet, BMI/SoulSick Muzik, BMI/Amaya-Sophia, BMI/Jumping Bean, BMI/Songs Of Universal, BMI) H100 9

**SWEET SOUTHERN COMFORT** (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Brad To The Bone, ASCAP), HL/WBM, CS 22

## -T-

**TE LLAME** (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Sony/ATV Discos, ASCAP) LT 9  
**TE LLEVARE AL CIELO** (EMI April, ASCAP/Yelapa Songs, ASCAP) LT 15  
**TE NECESITO** (Karen, BMI/Elyon, BMI) LT 12

**TE RETO A QUE ME OLVIDES** (Arpa, BMI) LT 31

**TEXAS PLATES** (WB, ASCAP/Kelodies, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, BMI), HL/WBM, CS 31  
**THAT'S A WOMAN** (Soy/ATV Cross Keys, ASCAP/Joiesin' For You, ASCAP/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 43  
**THEM JEANS** (One Up, BMI) RBH 55  
**THERE GOES MY LIFE** (Warner-Tamerlane, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP), WBM, CS 1; H100 34  
**(THERE'S GOTTA BE) MORE TO LIFE** (Diesel Liesal, BMI/Warner-Tamerlane, BMI/Slowguy Songs, ASCAP/Chrysalis, ASCAP/WB, ASCAP/Little Minx Music, ASCAP/Songwriter, ASCAP/First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/E Two, ASCAP), HL/WBM, H100 56  
**THINK ABOUT YOU** (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 56  
**THIS IS HOW WE DO** (Money Mack, BMI) RBH 94  
**THIS LOVE** (Angel Pie, BMI/Mike Curb, BMI/Sony/ATV Tree, BMI/Onaly, BMI/Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 42  
**THROUGH THE WIRE** (Ye World Music, ASCAP/Dyad, BMI/Warner-Tamerlane, BMI/Nerobup, BMI/EMI April, ASCAP), HL/WBM, H100 31; RBH 13  
**THUG LUV** (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Scott Storch, ASCAP/TVT, ASCAP/Feels So Good Music, ASCAP), WBM, RBH 96  
**TIPSY** (Jerrell Jones, ASCAP/Tarpo, ASCAP/Notting Dale, ASCAP) H100 96; RBH 66  
**TOUCHED A DREAM** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 58

## -U-

**U GOT THAT LOVE (CALL IT A NIGHT)** (Divided, BMI/Universal-Songs Of PolyGram, BMI/Ramal, BMI/Warner-Tamerlane, BMI), WBM, RBH 43  
**UN AMOR PARA LA HISTORIA** (Universal Musica, ASCAP/Unica Hits, ASCAP) LT 45  
**UN SIGLO SIN TI** (Muziekuitgeverij B.V. BUMA, ASCAP/WB, ASCAP) LT 16  
**UN TE AMO** (Manzamusic, ASCAP) LT 48  
**UNWELL** (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 30

## -V-

**THE VOICE WITHIN** (Xtina, BMI/Aerostation, ASCAP/Universal-MCA, ASCAP/Universal, ASCAP), HL/WBM, H100 44

## -W-

**WALKED OUTTA HEAVEN**

# Non-Holiday Airplay Jolts AC, Country Charts

The post-holiday effect on the singles charts continues, as a return to normalcy results in some apparent and, in other cases, not-so-apparent anomalies.

The current tracking period reflects the first full week of normal radio programming, and the two charts representing the two formats most heavily involved in holiday music—country and AC—stand out. All but one title on the 60-position

Hot Country Singles & Tracks list has a bullet, while on the AC chart, 18 of the top 20 songs have bullets.

All this activity leads titles from those formats to rebound on The Billboard Hot 100, led by

Sheryl Crow's "The First Cut Is the Deepest," which is the only title on both the AC and country charts.

"Cut" earns Greatest Gainer/Airplay honors and jumps 29-22 on the Hot 100 with an audience gain of 8 million impressions, half of which come from the AC format and another 1.5 million from country stations.

"Cut" is the first song without any R&B airplay to earn Greatest Gainer/Airplay status on the Hot 100 since January 2003, when Faith Hill's "Cry" enjoyed the same post-holiday

boost from AC and country stations.

While many of the country chart's bullets appear with the passing of the holidays, one active new title shows exceptional muscle. After debuting at No. 56 during our unpublished week, Rascal Flatts' "Mayberry" takes the chart's biggest leap (50-38) with an increase of 268 detections.

**EBB AND FLOW:** Although a good portion of the titles on Hot 100 Airplay

and sales—the Hot 100 and Hot R&B/Hip-Hop Singles & Tracks—songs that had been bolstered by retail action get roughed up.

A prime example is Eamon's "F\*\*k It (I Don't Want You Back)," which holds at No. 1 on Hot 100 Singles Sales for a second week after earning Greatest Gainer/Sales honors for the past four weeks. Sales for the title drop by 35%, so it tumbles eight places to No. 47 on the Hot 100, even though radio audience is up by 7%.

Because of the mass decline in sales, not one Greatest Gainer/Sales honor was awarded on the Hot 100. Bullets were awarded to those titles on the sales chart that had the smallest sales declines.

**REVISITING RECURRENTS:** This week marks the first week that our revised recurrent rule goes into effect for Hot Country Singles & Tracks. At least it should have—the return to non-holiday rotations keeps all songs in play.

Although our rule for descending titles on the chart removes songs after 20 weeks when they fall below No. 15, such titles are allowed to remain on the chart below that number when they post consistent increases. This issue, six such titles are allowed to remain on the chart. Five of the six post triple-digit increases this issue.

**SAME HAND:** In the wake of last week's Billboard Hot 100, where the top 12 titles did not change in posi-

tion, this week's Hot R&B/Hip-Hop Singles & Tracks chart sees the top 14 titles maintain their standing for a second consecutive week. This is the first time such a feat has occurred on the R&B chart in the Nielsen Broadcast Data Systems era and the first time the top 10 has remained unchanged in a two-week period since the April 5, 1997, issue.

## SinglesMinded™

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(80%) and R&B/Hip-Hop Airplay (65%) posted audience gains, bullets on those charts were awarded based on percentage gains. Unlike the other format-specific radio charts, The Billboard Hot 100 and R&B/Hip-Hop Singles & Tracks (and their radio and sales subcharts) operate on a sliding scale based on that week's activity.

While radio play blooms following the holidays, the opposite is true in the retail world (see Over the Counter, page 49). Thus, on the two charts that incorporate both radio

DATA PROVIDED BY **PROMOSQUAD**

### HitPredictor™

#### MAINSTREAM TOP 40

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

★ HILARY DUFF  
Come Clean HOLLYWOOD 65.1

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

1 EVANESCENCE  
My Immortal WIND-UP 87.3

2 LINKIN PARK  
Numb WARNER BROS 88.3

3 CHRISTINA AGUILERA  
The Voice Within RCA/RMG 79.3

4 SWITCHFOOT  
Meant To Live COLUMBIA 67.9

#### RHYTHMIC TOP 40

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

NO NEW SONGS SHOWED

TOP 10 CALLOUT POTENTIAL

THIS WEEK

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

1 BEYONCE KNOWLES  
Me, Myself And I COLUMBIA 76.0

2 MYA  
Fallen INTERSCOPE 75.4

3 ALICIA KEYS  
You Don't Know My Name J/RMG 65.0

#### ADULT TOP 40

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

★ JOHN MAYER  
Clarity COLUMBIA 68.2

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

1 EVANESCENCE  
My Immortal WIND UP 88.6

2 OUTKAST  
Hey Ya ARISTA 86.6

3 CHRISTINA AGUILERA  
The Voice Within RCA/RMG 75.5

4 MICHAEL MCDONALD  
Ain't No Mountain High Enough UMRG 75.4

5 FLEETWOOD MAC  
Thrown Down REPRISE 73.7

6 HOWIE DAY  
Perfect Time Of The Day EPIC 72.3

7 JASON MRAZ  
You And I Both ELEKTRA/EEG 72.0

#### MODERN ROCK

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

NO NEW SONGS SHOWED

TOP 10 CALLOUT POTENTIAL

THIS WEEK

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

1 CHEVELLE  
Closure EPIC 75.0

2 YELLOWCARD  
Ocean Avenue CAPITOL 74.8

3 NICKELBACK  
Figured You Out ROADRUNNER/IDJMG 67.4

4 SMILE EMPTY SOUL  
Nowhere Kids LAVA 66.4

Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats; Recently Tested Songs are the songs tested during the past month with the highest score. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2004, Promosquad is a trademark of Think Fast L.L.C.

JANUARY 17 2004				Billboard MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	14	Hey Ya!	OUTKAST (ARISTA)	NUMBER 1 6 Wks At No. 1
2	3	23	Here Without You	3 ODORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	
3	2	10	Suga Suga	BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)	
4	4	14	Someday	NICKELBACK (ROADRUNNER/IDJMG)	
5	5	7	The Way You Move	OUTKAST FEAT. SLEEPY BROWN (ARISTA) ★	
6	6	11	It's My Life	NO DOUBT (INTERSCOPE)	
7	7	13	Perfect	SIMPLE PLAN (LAVA) ★	
8	8	8	Milkshake	KELIS (STAR TRAK/ARISTA) ★	
9	9	11	Stand Up	LUCASIS FEAT. SHAWNNA (DISTURBING THE PEACE/DEF. JAM SOUTH/WA) ★	
10	10	24	Headstrong	TRAPT (WARNER BROS.) ★	
11	11	20	Baby Boy	BEYONCE FEAT. SEAN PAUL (COLUMBIA)	
12	12	9	The Voice Within	CHRISTINA AGUILERA (RCA/RMG) ★	
13	14	8	With You	JESSICA SIMPSON (COLUMBIA) ★	
14	13	9	Holidae In	DMNY FEAT. LUCASIS & SNOOP DOGG (DISTURBING THE PEACE/CAPITOL)	
15	15	10	Invisible	CLAY AIKEN (RCA/RMG) ★	
16	16	11	Get Low	LIL JON & THE EAST SIDE BOYZ FEAT. YING YANG TWINS (BME/TVT)	
17	18	7	Numb	LINKIN PARK (WARNER BROS.) ★	
18	17	23	(There's Gotta Be) More To Life	STACIE ORRICO (FOREFRONT/VIRGIN) ★	
19	20	15	So Far Away	STAIN'D (FLUPELEKTRA/EEG)	
20	21	8	Why Can't I	LIZ PHAIR (CAPITOL) ★	

JANUARY 17 2004				Billboard RHYTHMIC TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	12	Milkshake	KELIS (STAR TRAK/ARISTA)	NUMBER 1 4 Wks At No. 1
2	2	13	Hey Ya!	OUTKAST (ARISTA)	
3	3	18	Stand Up	LUCASIS FEAT. SHAWNNA (DISTURBING THE PEACE/DEF. JAM SOUTH/WA)	
4	4	18	The Way You Move	OUTKAST FEAT. SLEEPY BROWN (ARISTA)	
5	5	12	Walked Outta Heaven	JAGGED EDGE (COLUMBIA)	
6	7	9	Gigolo	NICK CANNON FEAT. R. KELLY (NICK/AVE)	
7	8	6	Slow Jamz	TWISTA FEAT. KANYE WEST & JAMIE FOXX (ATLANTIC)	
8	6	20	Holidae In	DMNY FEAT. LUCASIS & SNOOP DOGG (DISTURBING THE PEACE/CAPITOL) ★	
9	14	7	Salt Shaker	YING YANG TWINS FEAT. LIL JON & THE EAST SIDE BOYZ (COLL/PAR/TVT)	
10	13	10	Gangsta Nation	WESTSIDE CONNECTION FEAT. NATE DOGG (HOO/BANGIN/CAPITOL)	
11	10	30	Get Low	LIL JON & THE EAST SIDE BOYZ FEAT. YING YANG TWINS (BME/TVT)	
12	9	21	Damn!	YOUNGBLOODZ FEAT. LIL JON (SO. SO. DEF/ARISTA)	
13	11	31	Suga Suga	BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)	
14	12	13	Runnin' (Dying To Live)	TUPAC FEAT. THE NO TORI/IS B.I.G. (AMARU/INTERSCOPE)	
15	15	20	Wat Da Hook Gon Be	MURPHY LE FEAT. JERMAINE DUPRI (FO. REEL/UNIVERSAL/UMRG)	
16	16	5	You Don't Know My Name	ALICIA KEYS (J/RMG) ★	
17	18	24	Baby Boy	BEYONCE FEAT. SEAN PAUL (COLUMBIA) ★	
18	19	10	Hotel	CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)	
19	17	11	Stunt 101	G-UNIT (G-UNIT/INTERSCOPE)	
20	21	8	Me, Myself And I	BEYONCE (COLUMBIA) ★	

JANUARY 17 2004				Billboard ADULT TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	23	Here Without You	3 ODORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ★	NUMBER 1 5 Wks At No. 1
2	2	13	Bright Lights	MATCHBOX TWENTY (ATLANTIC) ★	
3	3	18	Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA)	
4	4	18	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE) ★	
5	5	26	White Flag	DIDD (ARISTA)	
6	6	18	Fallen	SARAH MCLACHLAN (ARISTA) ★	
7	7	12	It's My Life	NO DOUBT (INTERSCOPE) ★	
8	8	17	Someday	NICKELBACK (ROADRUNNER/IDJMG) ★	
9	9	12	When I Look To The Sky	TRAIN (COLUMBIA) ★	
10	10	49	Unwell	MATCHBOX TWENTY (ATLANTIC) ★	
11	11	18	Another Postcard (Chimps)	BARENAKED LADIES (REPRISE)	
12	12	40	Calling All Angels	TRAIN (COLUMBIA)	
13	13	14	Breathe	MICHELLE BRANCH (MAVERICK/WARNER BROS.) ★	
14	14	8	100 Years	FIVE FOR FIGHTING (AWARE/COLUMBIA)	
15	15	36	Heaven	LIVE (RADIOACTIVE/GEFFEN) ★	
16	17	14	You And I Both	JASON MRAZ (ELEKTRA/EEG) ★	
17	16	21	So Far Away	STAIN'D (FLUPELEKTRA/EEG) ★	
18	19	22	Bigger Than My Body	JOHN MAYER (AWARE/COLUMBIA)	
19	18	8	My Immortal	EVANESCENCE (WIND-UP) ★	
20	20	10	She Don't Want Nobody Near	COUNTING CROWS (GEFFEN)	

JANUARY 17 2004				Billboard ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	44	Drift Away	UNCLE KRACER FEAT. DOBBIE GRAY (LAVA)	NUMBER 1 27 Wks At No. 1
2	4	37	Forever And For Always	SHANIA TWAIN (MERCURY/IDJMG)	
3	3	27	Calling All Angels	PHIL COLLINS (WALT DISNEY/HOLLYWOOD)	
4	2	35	Unwell	MATCHBOX TWENTY (ATLANTIC)	
5	5	36	Big Yellow Taxi	COUNTING CROWS FEAT. VANESSA CARLTON (MERCURY/INTERSCOPE)	
6	7	17	Look Through My Eyes	PHIL COLLINS (WALT DISNEY/HOLLYWOOD)	
7	6	24	Sunrise	SIMPLY RED (SIMPLYRED COM/RED INK)	
8	11	12	You Raise Me Up	JOSH GROBAN (143 REPRISE)	
9	9	14	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE) ★	
10	8	13	Invisible	CLAY AIKEN (RCA/RMG) ★	
11	10	19	White Flag	DIDD (ARISTA) ★	
12	13	15	Fallen	SARAH MCLACHLAN (ARISTA) ★	
13	15	12	Tiny Dancer	TIM MCGRAW (ICUB)	
14	21	11	Ain't No Mountain High Enough	MICHAEL MCDONALD (MOTOWN/UMRG)	
15	25	11	Peace (Where The Heart Is)	JIM BRICKMAN FEAT. COLLIN RAYE (WINDHAM HILL/A&L)	
16	20	7	The Voice Within	CHRISTINA AGUILERA (RCA/RMG) ★	
17	27	10	Bewitched, Bothered & Bewildered	ROD STEWART & CHER (J/RMG)	
18	22	9	Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA) ★	
19	28	3	100 Years	FIVE FOR FIGHTING (AWARE/COLUMBIA)	
20	30	11	Stand By Your Side	CELINE DION (EPIC) ★	

JANUARY 17 2004				Billboard MODERN ROCK™	
THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	14	Numb	LINKIN PARK (WARNER BROS.) ★	NUMBER 1 9 Wks At No. 1
2	2	10	Hit That	THE OFFSPRING (COLUMBIA) ★	
3	4	27	(I Hate) Everything About You	THREE DAYS GRACE (LIVE) ★	
4	3	19	Are You Gonna Be My Girl	JET (ELEKTRA/EEG)	
5	5	24	Meant To Live	SWITCHFOOT (RED INK/COLUMBIA)	
6	6	14	Feeling This	BLINK-182 (GEFFEN)	
7	7	9	Megalomaniac	INCUBUS (IMMORTAL/EPIC)	
8	9	14	I Am The Highway	AUDIOSLAVE (INTERSCOPE/EPIC) ★	
9	8	13	Away From Me	PUDDLE OF MUDD (FLAWLESS/GEFFEN)	
10	10	9	Fortune Faded	RED HOT CHILLI PEPPERS (WARNER BROS.)	
11	11	27	Still Frame	TRAPT (WARNER BROS.) ★	
12	12	15	Closure	CHEVELLE (EPIC) ★	
13	13	12	Out Of Control	HOBBS/TANK (ISLAND/IDJMG)	
14	15	15	How About You	STAIN'D (FLUPELEKTRA/EEG)	
15	14	14	Figured You Out	NICKELBACK (ROADRUNNER/IDJMG) ★	
16	17	11	So Far Away	STAIN'D (FLUPELEKTRA/EEG)	
17	16	11	Faint	LINKIN PARK (WARNER BROS.) ★	
18	18	4	Last Train Home	LOSTPROPHETS (COLUMBIA)	
19	19	8	One Thing	RINGER ELEVEN (WIND-UP)	
20	20	12	Until The Day I Die	STORY OF THE YEAR (MAVERICK/REPRISE)	

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 118 mainstream top 40, 59 rhythmic top 40, 88 adult top 40, 90 adult contemporary and 90 modern rock are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Songs with an increase in detections over the previous week are bulleted regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All five radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard.com. ★ indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

## JANUARY 17 2004 Billboard® VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS  
 "New Ones" are those clips with six or more plays for the first time in the chart week.

For week ending  
 JANUARY 4, 2004

BET	CMT	MUSIC TELEVISION	VH1
1234 W. Street, N.E., Washington, D.C. 20018	330 Commerce Street, Nashville, TN 37201	1515 Broadway, New York, NY 10036	1515 Broadway, New York, NY 10036
1 ALICIA KEYS, YOU DON'T KNOW MY NAME 2 AVANT, READ YOUR MIND 3 JAY-Z, CHANGE CLOTHES 4 KELIS, MILKSHAKE 5 BOW WOW, MY BABY 6 JAGGED EDGE, WALKED OUTTA HEAVEN 7 R. KELLY, STEP IN THE NAME OF LOVE 8 G-UNIT, STUNT 101 9 KANYE WEST, THROUGH THE WIRE 10 BEYONCÉ, ME MYSELF AND I 11 WESTSIDE CONNECTION, GANGSTA NATION 12 B2K, BADABOUM 13 G-UNIT, POPPIN' THEM THANGS 14 NICK CANNON, GIGOLO 15 CHINGY, HOLD ON 16 MUSIC, FOR THE NIGHT 17 LUDACRIS, STAND UP 18 OUTKAST, THE WAY YOU MOVE 19 TUPAC, RUNNIN' 20 ASHANTI, RAIN ON ME 21 OUTKAST, HEY YA 22 MISSY ELLIOTT, PASS THAT DUTCH 23 TWISTA, SLOW JAMZ 24 JAY-Z, ENCORE 25 YING YANG TWINS, SALT SHAKER 26 JOE, MORE & MORE 27 MURPHY LEE, WAT DA HOOK GON BE 28 MARY J. BLIGE, NOT TODAY 29 TRILLVILLE, NEVA EVA 30 BIG TYMERS, GANGSTA GIRL 31 MYA, FALLEN 32 NELLY, IZ U 33 JUVENILE, IN MY LIFE 34 MONICA, KNOCK KNOCK 35 CAM'RON, GET 'EM GIRLS 36 LIL JON & THE EAST SIDE BOYZ, GET LOW 37 SWOOP, DOGG, BEAUTIFUL 38 JS, LOVE ANGEL 39 BONE CRUSHER, NEVER SCARED 40 CHINGY, RIGHT THURR	1 TOBY KEITH, AMERICAN SOLDIER 2 MONTGOMERY GENTRY, HELL YEAH 3 TRACE ADKINS, HOT MAMA 4 CHRIS CAGLE, CHICKS DIG IT 5 BRAD PAISLEY, LITTLE MOMENTS 6 SHERYL CROW, THE FIRST CUT IS THE DEEPEST 7 SARA EVANS, PERFECT 8 REBA MCENTIRE, I'M GONNA TAKE THAT MOUNTAIN 9 ALISON KRAUSS & UNION, EVERYTIME YOU SAY GOODBYE 10 SHANIA TWAIN, SHE'S NOT JUST A PRETTY FACE 11 KENNY CHESNEY, THERE GOES MY LIFE 12 BROOKS & DUNN, YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL 13 ALAN JACKSON, REMEMBER WHEN 14 GARY ALLAN, SONGS ABOUT RAIN 15 ALAN JACKSON & JIMMY RUFFIN, IT'S THE OLD FOLK SONGSOMEWHERE 16 DIERKS BENTLEY, WHAT WAS I THINKIN' 17 KEITH URBAN, WHO WOULDN'T WANNA BE ME 18 RASCAL FLATTS, I MELT 19 TOBY KEITH, I LOVE THIS BAR 20 GARY ALLAN, TOUGH LITTLE BOYS 21 TIM MCGRAW, REAL GOOD MAN 22 SHANIA TWAIN, FOREVER AND FOR ALWAYS 23 JOE NICHOLS, BROKENHEARTSVILLE 24 BRAD PAISLEY, CELEBRITY 25 KENNY CHESNEY, SHE'S NOT JUST A PRETTY FACE 26 MARTINA MCGIBBIE, THIS ONE'S FOR THE GIRLS 27 TERRI CLARK, I WANNA DO IT ALL 28 JOE NICHOLS, COOL TO BE A FOOL 29 TOBY KEITH, BEER FOR MY HORSES 30 BROOKS & DUNN, RED DIRT ROAD 31 BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG) 32 JAMES TAYLOR & ALISON KRAUSS, HOW'S THE WORLD TREATING YOU 33 PATTY LOVELESS, ON YOUR WAY HOME 34 DIXIE TURNER, SIN WAGON (TOP OF THE WORLD LIVE) 35 ROBIN ELLA & THE CC STRING BAND, MAN OVERBOARD 36 RYANADAM, HEAVEN HELP ME 37 MARTY STUART/MERLE HAGGARD, FARMER'S BLUES 38 ROONEY CROWELL, EARTHBOUND 39 BUDDY JEWELL, SWEET SOUTHERN COMFORT 40 ROSANNE CASH, SEPTEMBER WHEN IT COMES	1 GOOD CHARLOTTE, HOLD ON 2 BLINK-182, FEELING THIS 3 KELIS, MILKSHAKE 4 CLAY AIKEN, INVISIBLE 5 OUTKAST, HEY YA 6 SIMPLE PLAN, PERFECT 7 NO DOUBT, IT'S MY LIFE 8 BRITNEY SPEARS, ME AGAINST THE MUSIC 9 BEYONCÉ, ME MYSELF AND I 10 ALICIA KEYS, YOU DON'T KNOW MY NAME 11 TRIUMPH THE INSULT CO., I KEEED 12 CHRISTINA AGUILERA, THE VOICE WITHIN 13 JAY-Z, CHANGE CLOTHES 14 TUPAC, RUNNIN' 15 JUSTIN TIMBERLAKE, SENORITA 16 CHRISTINA AGUILERA, FIGHTER 17 KELLY CLARKSON, MISS INDEPENDENT 18 KELLY CLARKSON, THE TROUBLE WITH LOVE IS 19 BAD BOY'S DA' BAND, TONIGHT 20 SWITCHFOOT, MEANT TO LIVE 21 THREE DAYS GRACE, (I HATE) EVERYTHING ABOUT YOU 22 JC CHASEZ, SOME GIRLS DANCE WITH WOMEN 23 G-UNIT, POPPIN' THEM THANGS 24 EMINEM, SING FOR THE MOMENT 25 GOOD CHARLOTTE, THE ANTHEM 26 NICK LACHRY, THIS I SWEAR 27 KORN, RIGHT NOW 28 B2K, BADABOUM 29 BEYONCÉ, CRAZY IN LOVE 30 MURPHY LEE, WAT DA HOOK GON BE 31 PUDDLE OF MUDD, AWAY FROM ME 32 50 CENT, IN DA CLUB 33 JESSICA SIMPSON, WITH YOU 34 MYA, FALLEN 35 CHINGY, HOLD ON 36 MISSY ELLIOTT, PASS THAT DUTCH 37 OFFSPRING, HIT THAT 38 JET, ARE YOU GONNA BE MY GIRL 39 HOBBASTANK, OUT OF CONTROL 40 DARKNESS, I BELIEVE IN A THING CALLED LOVE	1 NICKELBACK, SOMEDAY 2 MAROON 5, THIS LOVE 3 JET, ARE YOU GONNA BE MY GIRL 4 OUTKAST, HEY YA 5 NO DOUBT, IT'S MY LIFE 6 EVANESCENCE, MY IMMORTAL 7 BEYONCÉ, ME MYSELF AND I 8 FUEL, FALLS ON ME 9 SHERYL CROW, THE FIRST CUT IS THE DEEPEST 10 JACK JOHNSON, TAYLOR 11 SARAH MACLACHLAN, FALLEN 12 DIDD, WHITE FLAG 13 OUTCAST, THE WAY YOU MOVE 14 KID ROCK, FEEL LIKE MAKIN' LOVE 15 ALICIA KEYS, YOU DON'T KNOW MY NAME 16 CHRISTINA AGUILERA, LI, KIM, MYA & PINK, LADY MARMALADE 17 3 DOORS DOWN, HERE WITHOUT YOU 18 GOOD CHARLOTTE, HOLD ON 19 MATCHBOX TWENTY, BRIGHT LIGHTS 20 TRA N, WHEN I LOOK TO THE SKY 21 JASON MRAZ, YOU AND I BOTH 22 HOWIE DAY, PERFECT TIME OF DAY 23 DAVE MATTHEWS, SAVE ME 24 COUNTING CROWS, SHE DON'T WANT NOBODY NEAR 25 NO DOUBT, HEY BABY 26 RED HOT CHILI PEPPERS, BY THE WAY 27 MAROON 5, HARDER TO BREATHE 28 COLDPLAY, CLOCKS 29 FOUNTAINS OF WAYNE, STACY'S MOM 30 KELLY CLARKSON, THE TROUBLE WITH LOVE IS 31 BLACK EYED PEAS, WHERE IS THE LOVE 32 STAND, SO FAR AWAY 33 JESSICA SIMPSON, WITH YOU 34 ALANIS MORISSETTE, IRDNIC 35 GOO GOO DOLLS, SLIDE 36 MADONNA, BEAUTIFUL STRANGER 37 SANTANA, SMOOTH 38 FOO FIGHTERS, LEARN TO FLY 39 INCUBUS, DRIVE 40 U2, BEAUTIFUL DAY
<b>NEW ONS</b>	<b>NEW ONS</b>	<b>NEW ONS</b>	<b>NEW ONS</b>
G-UNIT, POPPIN' THEM THANGS	ROSANNE CASH, SEPTEMBER WHEN IT COMES	NO NEW ONS THIS WEEK	NO NEW ONS THIS WEEK

fuse	GAC	MUSIC TELEVISION	HIGHMUSIC
200 Jericho Quadrangle, Jericho, NY 11753	9697 E. Mineral Ave., Englewood, CO 80112	1515 Broadway, New York, NY 10036	299 Queen St West, Toronto, Ontario M5V2Z5
1 STAINO, SO FAR AWAY 2 SIMPLE PLAN, PERFECT 3 JET, ARE YOU GONNA BE MY GIRL 4 HOBBASTANK, OUT OF CONTROL 5 THREE DAYS GRACE, (I HATE) EVERYTHING ABOUT YOU 6 SWITCHFOOT, MEANT TO LIVE 7 3 DOORS DOWN, HERE WITHOUT YOU 8 CHEVELLE, CLOSURE 9 NO DOUBT, IT'S MY LIFE 10 OFFSPRING, HIT THAT 11 LINKIN PARK, FAINT 12 PUDDLE OF MUDD, AWAY FROM ME 13 BRAND NEW, SIG TRANSIT GLORIA, GLORY FADES 14 STORY OF THE YEAR, UNTIL THE DAY I DIE 15 50 CENT, IN DA CLUB 16 TRAPT, STILL FRAME 17 STROKES, 1251 18 FUEL, FALLS ON ME 19 SUM 41, HELL SONG 20 RED HOT CHILI PEPPERS, FORTUNE FADED 21 OUTKAST, HEY YA 22 A.F.I., SILVER AND GOLD 23 50 CENT, P.I.M.P. 24 FOO FIGHTERS, TIMES LIKE THESE 25 EVANESCENCE, MY IMMORTAL 26 SOMETHING CORPORATE, SPACE 27 GOOD CHARLOTTE, HOLD ON 28 DISTILLERS, DRAIN THE BLOOD 29 50 CENT, 21 QUESTIONS 30 TRAPT, HEADSTRONG	1 SHANIA TWAIN, SHE'S NOT JUST A PRETTY FACE 2 BROOKS & DUNN, YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL 3 CHRIS CAGLE, CHICKS DIG IT 4 BRAD PAISLEY, LITTLE MOMENTS 5 ALAN JACKSON, REMEMBER WHEN 6 RODNEY ATKINS, HONESTY 7 KENNY CHESNEY, THERE GOES MY LIFE 8 TOBY KEITH, AMERICAN SOLDIER 9 CLINT BLACK, SPEND MY TIME 10 MONTGOMERY GENTRY, HELL YEAH 11 DIERKS BENTLEY, MY LAST NAME 12 KEITH URBAN, WHO WOULDN'T WANNA BE ME 13 REBA MCENTIRE, I'M GONNA TAKE THAT MOUNTAIN 14 TIM MCGRAW, REAL GOOD MAN 15 BUDDY JEWELL, SWEET SOUTHERN COMFORT 16 JOSH TURNER, LONG BLACK TRAIN 17 LINDSEAR, MY FRONT PORCH LOOKIN' IN 18 JIMMY WAYNE, I LOVE YOU THIS MUCH 19 TOBY KEITH, I LOVE THIS BAR 20 BROOKS & DUNN, RED DIRT ROAD 21 SARA EVANS, PERFECT 22 KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS 23 RANDY TRAVIS, THREE WOODEN CROSSES 24 ALAN JACKSON & JIMMY RUFFIN, IT'S THE OLD FOLK SONGSOMEWHERE 25 GARY ALLAN, SONGS ABOUT RAIN 26 PAT GREEN, WAVE ON WAVE 27 DARRYL WORLEY, HAVE YOU FORGOTTEN 28 DIERKS BENTLEY, WHAT WAS I THINKIN' 29 DIAMOND RIO, I BELIEVE 30 MARK WILLIS, 19 SOMETHIN'	1 KANYE WEST, THROUGH THE WIRE 2 DARKNESS, I BELIEVE IN A THING CALLED LOVE 3 KELIS, MILKSHAKE 4 SEAN PAUL, I'M STILL IN LOVE WITH YOU 5 JET, ARE YOU GONNA BE MY GIRL 6 JAY-Z, CHANGE CLOTHES 7 OUTKAST, THE WAY YOU MOVE 8 MARY J. BLIGE, NOT TODAY 9 ALICIA KEYS, YOU DON'T KNOW MY NAME 10 LUDACRIS, STAND UP 11 OUTKAST, HEY YA 12 ATMOSPHERE, TRYING TO FIND A BALANCE 13 STORY OF THE YEAR, UNTIL THE DAY I DIE 14 TWISTA, SLOW JAMZ 15 MISSY ELLIOTT, PASS THAT DUTCH 16 NO DOUBT, IT'S MY LIFE 17 WESTSIDE CONNECTION, GANGSTA NATION 18 G-UNIT, STUNT 101 19 RYAN ADAMS, SO ALIVE 20 TUPAC, RUNNIN' 21 TAKING BACK SUNDAY, YOU'RE SO LAST SUMMER 22 MURPHY LEE, WAT DA HOOK GON BE 23 COLDPLAY, MOSES 24 HOBBASTANK, OUT OF CONTROL 25 SIMPLE PLAN, PERFECT 26 OFFSPRING, HIT THAT 27 LINKIN PARK, NUMB 28 YING YANG TWINS, SALT SHAKER 29 OBIE TRICE, THE SET UP 30 THREE DAYS GRACE, (I HATE) EVERYTHING ABOUT YOU	1 BRITNEY SPEARS, ME AGAINST THE MUSIC 2 50 CENT, IN DA CLUB 3 OUTKAST, HEY YA 4 NELLY FURTADO, POWERLESS (SAY WHAT YOU WANT) 5 BEYONCÉ, CRAZY IN LOVE 6 FINER ELEVEN, ONE THING 7 NICKELBACK, SOMEDAY 8 SWOLLEN MEMBERS, WATCH THIS 9 THREE DAYS GRACE, (I HATE) EVERYTHING ABOUT YOU 10 MISSY ELLIOTT, GOSSIP FOLKS 11 IGGY POP, LITTLE KNOW IT ALL 12 SWOLLEN MEMBERS, BREATHE 13 GOOD CHARLOTTE, HOLD ON 14 WHITE STRIPES, THE HARDEST BUTTON TO BUTTON 15 BLACK EYED PEAS, SHUT UP 16 BEYONCÉ, BABY BOY 17 NO DOUBT, IT'S MY LIFE 18 ALEXANDER, FREE LIKE THE WIND 19 NELLY P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER 20 LUDACRIS, STAND UP 21 DEEAULT, TAKING MY LIFE AWAY 22 BILLY TALENT, TRY HONESTY 23 BLACK EYED PEAS, WHERE IS THE LOVE 24 SEAN PAUL, GET BUSY 25 HILARY DUFF, SO YESTERDAY 26 HAWKSYL WORKMAN, WE WILL STILL NEED A SONG 27 BLINK-182, FEELING THIS 28 SAM ROBERTS, WHERE HAVE ALL THE GOOD PEOPLE GONE 29 JENNIFER LOPEZ, ALL I HAVE 30 LINKIN PARK, SOMEWHERE I BELONG
<b>NEW ONS</b>	<b>NEW ONS</b>	<b>NEW ONS</b>	<b>NEW ONS</b>
OZZY OSBOURNE, CRAZY BABIES LIL JON & THE EAST SIDE BOYZ, GET LOW	GARY ALLAN, SONGS ABOUT RAIN BILLY CURRINGTON, I GOT A FEELIN'	OBIE TRICE, THE SET UP JUVENILE, IN MY LIFE JAY-Z, ENCORE PHANTOM PLANET, BIG BRAT DMX, GET IT ON THE FLOOR RANCID, RED HOT MOON RED HOT CHILI PEPPERS, FORTUNE FADED	SAM ROBERTS, WHERE HAVE ALL THE GOOD PEOPLE GONE

h	MUSIC TELEVISION	MUSIC TELEVISION	VIVA
Continuous programming 404 Washington Ave., Miami Beach, FL 33139	Continuous programming Hawley Crescent, London NW4 1RTT	Continuous programming 1111 Lincoln Rd, Miami Beach, FL 33139	VIVA, Continuous programming Im Media Park 2, 50670 Koin, Germany
1 LA OREJA DE VAN GOGH, ROSAS 2 DAVID BISBAL, LORARE LAS PENAS 3 SIN BANDERA, MIENFES TAN BIEN 4 CHAYANNE, UN SIGLO SIN TI 5 CHRISTIAN, NO HACE FALTA 6 TIZIANO FERRO, PERVERSO 7 GLORIA ESTEFAN, HAY 8 EROS RAMAZZOTTI, EMOCION PARA SIEMPRE 9 RICARDO ARJONA, MINUTOS 10 THALIA, I WANT YOU 11 DAVID BISBAL, QUIERO PERDERME EN TU CUERPO 12 CARAS, CALDERONA 13 JUANES, LA PAGA 14 JORGE CORREA, CARMELINA 15 JUANES, FOTOGRAFIA 16 CHRISTINA AGUILERA, CAN'T HOLD US DOWN 17 ENRIQUE IGLESIAS, ADDICTO 18 ANDRES CEPEDA, GANCION ROSA 19 JUSTIN TIMBERLAKE, SENORITA 20 LUIS FONSI, QUIEN TE DIJO ESOT 21 RICKY MARTIN, TAL VEZ	1 BLACK EYED PEAS, SHUT UP 2 LIMP BIZKIT, BEHIND BLUE EYES 3 THE DARKNESS, CHRISTMAS TIME (DON'T LET THE BELLS END) 4 DIDD, LIFE FOR RENT 5 OUTKAST, HEY YA 6 NO DOUBT, IT'S MY LIFE 7 ALICIA KEYS, YOU DON'T KNOW MY NAME 8 BEYONCÉ, BABY BOY 9 JUNKIE XL, BETWEEN THESE WALLS 10 SUGABABES, HOLE IN THE HEAD 11 BASEMENT JAXX, GOOD LUCK 12 THE OFFSPRING, HIT THAT 13 MAROON 5, HARDER TO BREATHE 14 MOLOTOV, I MINE 15 CHRISTINA AGUILERA, THE VOICE WITHIN 16 RED HOT CHILI PEPPERS, FORTUNE FADED 17 BRITNEY SPEARS, ME AGAINST THE MUSIC 18 SEAL, LOVE'S DIVINE 19 EVANESCENCE, MY IMMORTAL 20 MISSY ELLIOTT, PASS THAT DUTCH	1 BLINK-182, FEELING THIS 2 EVANESCENCE, MY IMMORTAL 3 BRITNEY SPEARS, ME AGAINST THE MUSIC 4 BEYONCÉ, BABY BOY 5 SIMPLE PLAN, PERFECT 6 THE STROKES, 1251 7 DIDD, LIFE FOR RENT 8 OBO, DESVANECER 9 NO DOUBT, IT'S MY LIFE 10 LINKIN PARK, NUMB 11 OUTKAST, HEY YA 12 JULIETA VENEGAS, ANDAR CONMIGO 13 NELLY FURTADO, POWERLESS (SAY WHAT YOU WANT) 14 MOLOTOV, HIT ME 15 BLACK EYED PEAS, SHUT UP 16 JET, ARE YOU GONNA BE MY GIRL 17 ZOE, PEACE & LOVE 18 MEW, AM I WIPPY? 19 SEAN PAUL, I'M STILL IN LOVE WITH YOU 20 RED HOT CHILI PEPPERS, FORTUNE FADED	1 BLACK EYED PEAS, SHUT UP 2 ALEXANDER, FREE LIKE THE WIND 3 TV ALLSTARS, OO THEY KNOW IT'S CHRISTMAS 4 BEYONCÉ, BABY BOY 5 LIMP BIZKIT, BEHIND BLUE EYES 6 SEAL, LOVE'S DIVINE 7 DAS BO, SEID IHR BEI REIT FUR DAS BO 8 BEYONCÉ, ME MYSELF AND I 9 DIDD, LIFE FOR RENT 10 WRR SIND HELDEN, DENKMAL
<b>NEW ONS</b>	<b>NEW ONS</b>	<b>NEW ONS</b>	<b>NEW ONS</b>

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 17, 2004			
Continuous programming 404 Washington Ave., Miami Beach, FL 33139	Continuous programming Hawley Crescent, London NW4 1RTT	Continuous programming 1111 Lincoln Rd, Miami Beach, FL 33139	VIVA, Continuous programming Im Media Park 2, 50670 Koin, Germany
1 LA OREJA DE VAN GOGH, ROSAS 2 DAVID BISBAL, LORARE LAS PENAS 3 SIN BANDERA, MIENFES TAN BIEN 4 CHAYANNE, UN SIGLO SIN TI 5 CHRISTIAN, NO HACE FALTA 6 TIZIANO FERRO, PERVERSO 7 GLORIA ESTEFAN, HAY 8 EROS RAMAZZOTTI, EMOCION PARA SIEMPRE 9 RICARDO ARJONA, MINUTOS 10 THALIA, I WANT YOU 11 DAVID BISBAL, QUIERO PERDERME EN TU CUERPO 12 CARAS, CALDERONA 13 JUANES, LA PAGA 14 JORGE CORREA, CARMELINA 15 JUANES, FOTOGRAFIA 16 CHRISTINA AGUILERA, CAN'T HOLD US DOWN 17 ENRIQUE IGLESIAS, ADDICTO 18 ANDRES CEPEDA, GANCION ROSA 19 JUSTIN TIMBERLAKE, SENORITA 20 LUIS FONSI, QUIEN TE DIJO ESOT 21 RICKY MARTIN, TAL VEZ	1 BLACK EYED PEAS, SHUT UP 2 LIMP BIZKIT, BEHIND BLUE EYES 3 THE DARKNESS, CHRISTMAS TIME (DON'T LET THE BELLS END) 4 DIDD, LIFE FOR RENT 5 OUTKAST, HEY YA 6 NO DOUBT, IT'S MY LIFE 7 ALICIA KEYS, YOU DON'T KNOW MY NAME 8 BEYONCÉ, BABY BOY 9 JUNKIE XL, BETWEEN THESE WALLS 10 SUGABABES, HOLE IN THE HEAD 11 BASEMENT JAXX, GOOD LUCK 12 THE OFFSPRING, HIT THAT 13 MAROON 5, HARDER TO BREATHE 14 MOLOTOV, I MINE 15 CHRISTINA AGUILERA, THE VOICE WITHIN 16 RED HOT CHILI PEPPERS, FORTUNE FADED 17 BRITNEY SPEARS, ME AGAINST THE MUSIC 18 SEAL, LOVE'S DIVINE 19 EVANESCENCE, MY IMMORTAL 20 MISSY ELLIOTT, PASS THAT DUTCH	1 BLINK-182, FEELING THIS 2 EVANESCENCE, MY IMMORTAL 3 BRITNEY SPEARS, ME AGAINST THE MUSIC 4 BEYONCÉ, BABY BOY 5 SIMPLE PLAN, PERFECT 6 THE STROKES, 1251 7 DIDD, LIFE FOR RENT 8 OBO, DESVANECER 9 NO DOUBT, IT'S MY LIFE 10 LINKIN PARK, NUMB 11 OUTKAST, HEY YA 12 JULIETA VENEGAS, ANDAR CONMIGO 13 NELLY FURTADO, POWERLESS (SAY WHAT YOU WANT) 14 MOLOTOV, HIT ME 15 BLACK EYED PEAS, SHUT UP 16 JET, ARE YOU GONNA BE MY GIRL 17 ZOE, PEACE & LOVE 18 MEW, AM I WIPPY? 19 SEAN PAUL, I'M STILL IN LOVE WITH YOU 20 RED HOT CHILI PEPPERS, FORTUNE FADED	1 BLACK EYED PEAS, SHUT UP 2 ALEXANDER, FREE LIKE THE WIND 3 TV ALLSTARS, OO THEY KNOW IT'S CHRISTMAS 4 BEYONCÉ, BABY BOY 5 LIMP BIZKIT, BEHIND BLUE EYES 6 SEAL, LOVE'S DIVINE 7 DAS BO, SEID IHR BEI REIT FUR DAS BO 8 BEYONCÉ, ME MYSELF AND I 9 DIDD, LIFE FOR RENT 10 WRR SIND HELDEN, DENKMAL
<b>NEW ONS</b>	<b>NEW ONS</b>	<b>NEW ONS</b>	<b>NEW ONS</b>

THE CLIP LIST			
Continuous programming 404 Washington Ave., Miami Beach, FL 33139	Continuous programming Hawley Crescent, London NW4 1RTT	Continuous programming 1111 Lincoln Rd, Miami Beach, FL 33139	VIVA, Continuous programming Im Media Park 2, 50670 Koin, Germany
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<b>NEW ONS</b>	<b>NEW ONS</b>	<b>NEW ONS</b>	<b>NEW ONS</b>

THE CLIP LIST			
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# Player Race

Continued from page 1

Digital Networks North America (maker of the Rio line), Creative Labs, Archos Electronics, Dell and Gateway—Apple is making moves to protect itself.

This time, it intends to sidetrack the historical pattern and prevent its revolutionary products from being co-opted by the Windows-based PC market.

At the Macworld Conference Jan. 6 in San Francisco, Apple introduced a new budget-oriented iPod known as the Mini—a four-gigabyte player that holds 1,000 songs and retails for \$249 (see story, this page).

“We wanted to offer a better alternative for the market that is buying high-end flash players,” Apple VP of hardware Greg Joswiak says.

## PRICE A FACTOR

Flash players typically carry only a couple of hours of music, but they are also less expensive, costing around \$100.

Apple is not alone in its approach.

Much of the competition in the device market is centering on price and ways to attract more mainstream computer users.

Many companies are looking to appeal to a segment of the market that wants a hard-drive player like the iPod but doesn't need its massive storage capacity.

Most digital-music players fall into one of three categories: devices that are essentially portable computer hard drives, à la the iPod; devices that store files on a format called flash media; and CD/MiniDisc players that can play MP3 files and other compressed audio files.

At CES, Digital Networks was also showcasing a \$249, four-gigabyte portable player—the Rio Nitrus. Last year the company unveiled a one-and-a-half-gigabyte version of the Nitrus.

The thinking among many executives in the consumer electronics industry is that one gigabyte represents the sweet spot in terms of memory-storage needs for the average music fan.

“There is a huge market for these new types of devices,” says Kevin Brangan, VP of product marketing at Rio Audio.

Sony is taking perhaps the biggest gamble. It has announced plans to release a next-generation version of the MiniDisc, called the Hi-MD, that can store large amounts of downloadable music on inexpensive removable storage media.

Hi-MD discs have one gigabyte of

memory—meaning they can hold as much as 45 hours (roughly 675 songs) per disc at lower-quality compression rates—and are expected to cost about \$7 each when they become available in April.

However, while the media may be cheap, the cost of Hi-MD devices will be in line with the rest of the market. Hi-MD Walkman Players range in price from \$200 to \$400.

## FLEXIBILITY MATTERS

Todd Schrader, VP of marketing for Sony Electronics' portable audio products, says the low cost of the storage media gives the product a flexibility that hard-drive devices like the iPod do not have.

It “addresses digital music fans' needs for high-capacity storage and long battery life in a small and extremely durable device,” he says.

Sony is launching the product in tandem with a new à la carte download store, Connect, in hopes of providing consumers with an Apple-like end-to-end digital-music solution.

Connect is now in beta testing and is expected to formally launch in April along with the Hi-MD. It will feature 500,000 tracks from all five major labels and a range of independents.

Tracks will cost 99 cents, and most albums will sell for \$9.99.

As part of the move, Sony Corp. of America has formed a new Santa Monica, Calif., subsidiary—Sony Connect—to develop and manage the Connect music service.

Sony Music Entertainment senior VP of strategy Jay Samit will serve as GM of Connect and oversee the day-to-day operation of the business.

At launch, music from Connect will be compatible with Hi-MD, as well as the Net MD MiniDisc, the ATRAC CD Walkman player and the Network Walkman MP3 player.

Sony ultimately plans to make Connect compatible with other proprietary products and third-party portable devices.

Connect tracks must be managed through Sony's SonicStage software.

Sony plans to promote Connect through marketing information and special offers bundled with compatible hardware. It will also send information about the service to consumers who have already purchased and registered compatible devices.

Additionally, Sony has inked a deal with United Airlines that enables 43 million United Mileage Plus members to earn and redeem frequent flier miles for music through a co-branded version of Connect.

Mileage Plus members will receive more information about the offer

through e-mails and statements and at [mymileageplus.com](http://mymileageplus.com).

Sony wasn't the only company unveiling a new music service at CES.

Real Networks used the confab as a platform to launch its new à la carte download store and a new iPod-compatible version of its RealPlayer media-management software.

At launch, the RealPlayer Music Store—which will be embedded in the latest version of Real's software, RealPlayer 10—will feature a catalog of more than 300,000 tracks from major labels and independents.

Tracks cost 99 cents, and most albums will sell for \$9.99. Users can burn up to five copies of the same playlist and transfer purchased tracks to select portable devices.

As part of the launch, Real will offer the first download to new users of the store for 10 cents. The promotion runs through Jan. 16.

Tracks purchased through the RealPlayer Music Store are being encoded in the AAC format, the same standard used by Apple with the iTunes Music Store. However, digital-rights-management-compatibility issues bar the transfer of Real tracks to Apple's iPod player.

But because of its AAC support, the latest version of Real's software does enable users to manage their iPod and iTunes-purchased tracks through RealPlayer.

Users can also rip their own CDs into an unprotected version of the AAC format that is compatible with the iPod.

To help drive awareness for the store, Real has inked a deal with beer maker Heineken to give away redeemable coupons for two free downloads in 7 million specially marked Heineken packages. The giveaway will happen during the summer.

The store will also be plugged through Rolling Stone magazine as part of a new seven-year licensing deal with Wenner Media.

Under the agreement, Real has taken over operation of [rollingstone.com](http://rollingstone.com) from Vivendi Universal's VUNet USA Internet unit. Financial terms were not disclosed.

Visitors to [rollingstone.com](http://rollingstone.com) will be offered the opportunity to purchase music from the RealPlayer Music Store. In addition, Real has exclusive online rights to Rolling Stone's archive of music news and photos—some of which will be integrated into RealPlayer and Real's Rhapsody subscription service.

*Additional reporting by Melinda Newman in Los Angeles.*

# Apple Caps Explosive Year With iPod Mini

BY MELINDA NEWMAN and JILL KIPNIS

LOS ANGELES—Apple is starting 2004 with a bid to push iPod sales even higher, with the introduction of its least-expensive iPod yet.

The iPod Mini bow, announced by Apple CEO Steven Jobs Jan. 6 at the Macworld Expo in San Francisco, follows a year of explosive sales for iPods and MP3 players in general.

Apple rang up fourth-quarter sales of 730,000 units, according to the company. The year's sales tally was 1.45 million units, compared with 467,000 iPods in 2002.

The new iPod Mini lists for \$249 and features four gigabytes of storage, the equivalent of 1,000 songs. It weighs 3.6 ounces and comes in five colors. It

will be available in U.S. stores from mid-February and outside the U.S. in April, and it works with both Mac and Windows.

By contrast, the Dell DJ 15 model retails for \$249, has a 15 gigabyte memory, stores 3,700 songs and weighs 7.6 ounces. The player was launched in the fourth quarter; no sales figures are available.

Although it had been expected that Apple would debut an even cheaper iPod—perhaps one in the \$99 range—Apple's VP of hardware Greg Joswiak says the company never considered a flash memory-based player. “Doing a \$99, 30-song flash player would be of absolute zero interest to us and our customers.”

However, he adds that the cre-

ation of the iPod Mini positions Apple to compete with less-expensive flash players.

“Even though it's a hard-drive player, we're positioning iPod Mini against flash players,” he says.

The small size, bright colors and lower price point “will also appeal to a more youthful segment,” Joswiak says.

Previously, Apple's cheapest iPod had sold for \$299. That model will now increase from 10 gigabytes to 15 gigabytes of storage. The highest-priced iPod remains \$499, with 40 gigabytes of storage.

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

“The biggest thing you see going from 2001 to now is that the average unit price of players has dropped from \$138 to \$117,” CEA senior manager Stephen Gates says. “The players are now doing a lot more, and you can store entire libraries. Three or four years ago they mainly appealed to young people, but that is changing.”



THE IPOD MINI: SMALLER SIZE, PRICE

## DVD

Continued from page 5

One of the most notable growth areas of 2003 was the music DVD category. Sales of music DVD titles increased 102% in 2003 to reach 17.2 million units, according to Nielsen SoundScan. More than 4,000 music DVD titles are now available.

A total of 28 DVD titles sold in excess of 5 million units in 2003. Buena Vista Home Entertainment saw nine of its titles move more than 5 million units, including the year's top-seller, “Finding Nemo,” as well as “Chicago,” “The Lion

King: Special Edition” and “Pirates of the Caribbean: Curse of the Black Pearl.” Universal Studios Home Video had the next-highest number of 5 million-plus sellers. These titles include “2 Fast 2 Furious,” “8 Mile,” “Scarface” and “Seabiscuit.” DreamWorks Home Entertainment and Warner Home Video each had three titles sell more than 5 million units last year.

Universal had the top DVD rental title in 2003 with “The Bourne Identity,” according to the DEG. DreamWorks and Buena Vista each had three top 10 year-end rental titles. DreamWorks' “Catch Me If You Can” was No. 2, followed by “Old School” (3) and “The Ring” (7). Buena Vista's titles were “Bringing Down the House” at No. 4, “Signs” (5) and “Sweet Home Alabama” (9).

## Pew

Continued from page 6

that some interviewees might not have 'fessed up, but he stands behind the numbers.

“You should keep in mind we were counting people [using the services], not the amount of files being transferred,” he says.

All of the experts caution that big drop or no, unless the industry is vigilant, infringers will continue to look for a free ride.

John Barnett at Parks Associates warns that online piracy will continue to plague the business: “It'll be a constant battle for the industry; it's like water in a dam seeking a crack.”

RIAA chairman/CEO Mitch Bainwol agrees. “We must continue on this course. It is essential to fostering an environment where legal online music

services can flourish.” He says the Pew revelations show that the RIAA is “on the right track.”

Phil Leigh, senior analyst at Inside Digital Media, says the figures are a positive development but adds that “the drop is not enough to save the physical CD. There's no corresponding 50% increase in CD sales.”

Leigh says that CD burning will continue to rob sales. Those who have CD burners on their computers, he says, are “are getting habituated to their use.”

# Sales

Continued from page 1

by the fourth-quarter surge.

What's more, 2004 is off to an auspicious start, with album sales rising 18.2% in the first week of the new year.

Doug Morris, chairman of the Universal Music Group—which led the U.S. industry in market share last year—offers a cautious assessment. "The last quarter [of 2003] felt better," he says. "We will all be hopeful for [this] year, but no one knows" how it will turn out.

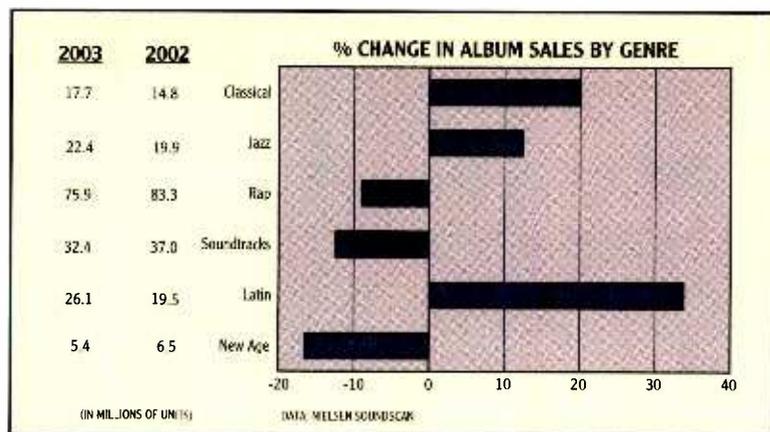
He called 2003 a "difficult transitional year for the industry, marked by a number of painful layoffs and cost cutting" that will continue this year. But he adds that those moves, along with the development of the electronic delivery of music, could lead the industry "back to prosperity."

The industry began a run of unprecedented growth in 1986, according to the Recording Industry Assn. of America. That streak came to a halt in 2001, when album sales were off 2.9%, according to Nielsen SoundScan. In 2002, sales were down 10.7%.

## SECOND BUSINESS MODEL

Morris says the industry is now "moving to a dual business," with sales coming from brick-and-mortar and electronic outlets. "The legitimate digital download market is emerging, and that is the promise for the future," he says.

Although digital sales have been around since at least 1997, when Capitol Records launched the majors



into the business with a Duran Duran single, the possibility of a commercial mass marketplace has been diverted by the industry's focus on unauthorized downloading.

But with Apple's i-Tunes Music Store leading the way in 2003, digital tracks scanned 19.2 million units, surpassing physical singles, which totaled 12.1 million units.

In fact, if physical and digital singles are included in U.S. totals, overall sales were 687 million units, compared with 693 million the year before. On that basis, unit sales declined less than 0.9% in 2003.

Looking at total albums market share, UMG came in first for the fifth consecutive year, a string that began after its merger with PolyGram in 1998. UMG had a 2003 market share of 28.1%, down slightly from the 28.9% the company generated in 2002.

Although UMG lost a little market share, that is sometimes "due to the subjectivity" of when records are released, Morris says. Nevertheless, he offers "special kudos" to UMG's Interscope Group, which was the label-share

leader in 2003 and also noted that UMG "is starting this year with five records in the top 10."

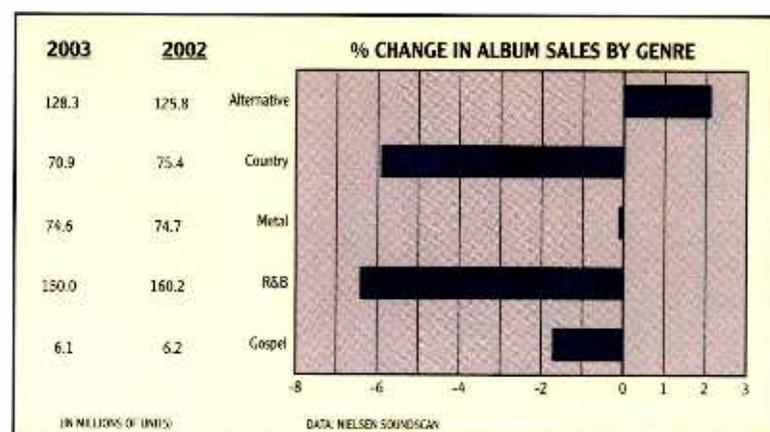
On a corporate basis, UMG is more than 12 percentage points higher than its closest U.S. competitor, the Warner Music Group, which ranks second with 17.6% (including sales by Alternative Distribution Alliance, WMG's independent distribution company).

BMG Entertainment ranks third with 15.5%, followed by Sony Music Entertainment, which totals 14.7% (including sales by RED). EMI Recorded Music ranks sixth at 10.5% (when Caroline's share is added to EMI Music Marketing).

The independent sector finishes ahead of EMI in fifth place, with 13.5% of the market, when ADA, RED and Caroline's shares are extracted from the indie category. (For related stories, see pages 18, 22, 27 and 38.)

While UMG has dominated the industry since its merger, the company might have to start looking over its shoulder soon.

Nielsen SoundScan's year-end numbers for 2003 show that the mar-



ket-share derby could become a two-horse race by 2005 if the merger between Sony Music Entertainment and BMG Entertainment is approved by regulatory agencies later this year. In 2003, Sony and BMG combined for 30.2% of the market.

"If it happens, fine," Morris says. "That's not a bad thing. The competition will be fun."

Looking at genre sales, Latin music enjoyed the biggest gain, growing by 6.6 million units, or 33.8%, to 26.1 million units last year. Classical enjoyed a 20% surge, with album sales growing to 17.7 million units. And alternative managed to eke out a slight gain of 2.1%.

R&B—the largest genre tracked by Nielsen SoundScan (rock/pop is not broken out)—continues its decline, with sales dropping about 10 million units to 150 million, a decline of 6.4%. The genre peaked in 2001, when it scanned 197 million units.

On a percentage basis, new age—the smallest tracked category—suffered the largest decline, dropping 16.5% to 5.4 million units.

Current sales—those counted within the first 18 months of an album's release (12 months for classical and jazz albums) or until a title drops out of the top half of The Billboard 200—were down 1.3% for 2003, with scans of 423.9 million units.

Catalog, meanwhile, was down 7.5% overall, while deep catalog was down 6.2%. More alarming, if deep catalog is subtracted from catalog's overall sales, the newer catalog titles—those sales counted after an album moves from the current category until it is 36 months old—suffered a 10.7% decline.

On a relatively brighter note, the CD decline slowed last year to 2% after an 8.8% decline in 2002—the year it became apparent that the format would no longer drive industry growth.

For 2003, CDs accounted for 97% of all U.S. album sales. That left little of the pie for cassettes.

As for new formats, it is unclear from the year-end numbers how DVD-Audio and SACD are doing, because their sales are sometimes included in the CD category.

## CHAIN DECLINE SLOWS

Looking at sales by store type, the chain sector—despite losing 800 stores to closures during the year—slowed its decline, with sales falling 4.5% to 331.8 million units in 2003. The previous year, chains were off by 14.7% to 347.2 million units.

In 2003, mass merchants once again held steady, at about 229 million units. Independent merchants, however, continued to suffer, with sales down 14.9% to 68.9 million units. In 2002, indie stores were down 21% to 81 million units.

The only sector to grow in 2003 was nontraditional, which includes sales through TV and 800-numbers, concert halls, catalogs, online and some record club activity. That category tallied 26.1 million units, up 14.8% from the 22.7 million it had the previous year.

Breaking out albums sold through stores another way, the chain category—which includes consumer electronic retailers like Best Buy and book stores like Borders, as well as traditional record retailers like Trans World and Musicland—account for 50.6% of sales, while mass merchants comprise 35%, independents 10.5% and nontraditional 4%.

# Stocks Rise

Continued from page 5

which ended 2002 at \$2.69, closes out 2003 at an exuberant \$26.29.

XM rival Sirius Satellite Radio also enjoyed a huge jump during the past year. Its Dec. 31 closing stock price of \$3.16 is up a stunning 394% from 2002.

## RETAIL COMES ON STRONG

Despite ongoing woes at retail and a wave of store closings at the beginning of 2003, most music merchants rallied by the end of the year.

The big winner was Best Buy, which earlier last year dumped its stake in the financially troubled Musicland Group. Best Buy stock closed the year up 116%, at \$52.14.

Also posting gains were retail consolidator Trans World Entertainment (96%), Wal-Mart and Kmart rack-jobber Handleman (79%) and U.K. retail powers HMV (40%) and Wool-

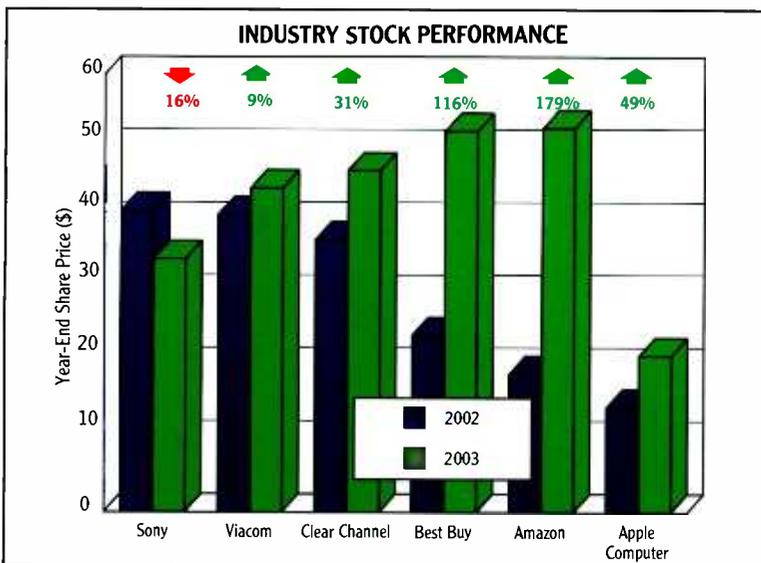
worths Group (22%).

Shares in e-tail powerhouse Amazon—which enjoyed a big holiday shopping season—ended the year up 179%, at \$52.62.

Apple Computer's position at the forefront of the commercial digital music wave, with the successful

iTunes and iPod, pushed its stock to a year-end close of \$21.37. That's up 49% over its 2002 finish.

Real Networks, which acquired listen.com, operator of the Rhapsody digital music service, saw a 50% jump in its year-over-year stock price, ending 2003 at \$5.71.



Meanwhile, the jury's still out on Roxio's Napster gamble. Roxio ended the year flat, at \$4.80 per share.

On the comeback trail was Yahoo, owner of the Launch music destination. Its stock closed 2003 at \$45.03, up an impressive 175% from one year earlier.

Claiming the second-largest percentage jump for companies tracked by *Billboard* was Loudeye, whose stock climbed 529% year over year. Loudeye closed the year at \$1.95 per share following news that it would offer digital music-store solutions to third parties, including AT&T Wireless.

Other smaller companies posting big gains were CD copy-protection specialist SunnComm Technologies (up 166%) and indie distributor Navarre (up 202%).

In the U.K., stock improvements were reported at indies Sanctuary Group (up 21.25%), Chrysalis Group (a 14% improvement) and Mean Fiddler Music Group (up 142%). And shares of digital audio broadcaster Music Choice Europe soared 96%.

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# 'Too Many Acts Over The Last Three Years Are One-Hit Wonders'

BY BRIAN GARRITY

EMI was the odd man out of the major-label consolidation wave last year, but to hear chairman/CEO Alain Levy and vice chairman David Munns tell it, there's more to the business than market share.

The company is pointing to its most recent financial results—along with a core of key artists—as proof that it doesn't need a dance partner to survive.

In an exclusive interview with *Billboard*, Levy and Munns play down the significance of the lost bid for Warner Music Group, stress the need for strong A&R and bemoan the industry's obsession with market share.

**Q: How much does it hurt EMI that it didn't win the Warner Music Group bid?**

**A: Levy:** We were very clear from when these merger talks started that we had a vision for EMI. A merger would help speed it up, but in no case was it essential for us. We want to build what we think is a different music company. My friend here—[gestures toward Munns]—had a very nice analogy: EMI is a stagecoach. We have two horses. A merger would allow us to have four horses and go faster.

**Munns:** People say, "What's plan B?" There is no plan B. There's plan A, and Warner would have made it a bigger plan A.

**Q: So where does this leave the company?**

**A: Levy:** We're building a company around people and around artists. It takes a long time. Normally, it takes around five years. We're two years in. Yes, it would have been nice to have had synergies. But it also would have meant a year to a year-and-a-half in front of the antitrust authorities—an outcome of which wasn't clear at all. So from that point of view, we are ahead of the game.

**Q: How do you compete against competitors with larger market share?**

**A: Levy:** A lot of my competitors are focused on unprofitable market share. That seems to be the trademark of the industry. Meanwhile, we've been called cost-cutters. We're not cost-cutters. We've just cut waste. So, yes, we've cut our marketing costs quite dramatically. But that doesn't mean we sell one record less.

**Munns:** And we have a lot fewer bad habits.

**Q: What constitutes bad habits?**

**A: Levy:** One of the bad habits of the industry is having, in order of importance, executives, artists and then, very far down the list, the shareholders.

Because we are a public company, we know we work for the shareholders. And because we are a creative company, we work for our artists. Lastly, we take care of our executives. And on the employee front, that doesn't mean we're not taking care of them. But we're taking care of them in a different way. We've changed our compensation system so that it's target-related.

**Q: How is that different from your competitors?**

**A: Levy:** Some industry bonuses are based on market share. Market share is what the strategic direction of those companies is all about—which has become the strategic direction of the industry. And that has caused most of the problems.

Market share doesn't matter at all. Look at Nielsen SoundScan and how our market share is made up: the Beatles, Norah Jones, Coldplay, Chingy. They're long-term artists and generally, they sell on a worldwide basis. The quality of our market share is great. The result is that for the second year in a row, our American company is going to be substantially profitable.

**Q: So it's hits that are important, not scale?**

**A: Levy:** It's something different—it's the quality of the hits that are important. The question is: Are you building a long-term viable artist's career?

**Q: How are you focusing on quality?**

**A: Levy:** We're devoting a lot of time to working on the second and third albums.



Munns, left, and Levy.

## The Last Word



### A Q&A With David Munns and Alain Levy

**Alain Levy: Recent Career Highlights**

2001: Named chairman/CEO, EMI Music Worldwide  
1998: Consultant and media investor  
1991: President/CEO, PolyGram Worldwide

**David Munns: Recent Career Highlights**

2002: Added chairman/CEO, EMI Music North America  
2001: Named vice chairman, EMI Music Worldwide  
1998: Manager, Jon Bon Jovi

Too many acts in the industry over the last three years are one-hit wonders. We aren't creating longstanding artists. It's another disease of the industry. When you are in a market-share race, you need a lot of releases, and then you tend to treat the artists like commodities. Yes, piracy is a problem. But if the industry had 10 10-million sellers on a consistent basis, we would be in much better shape. It's the artists—the stars—who create the consumption.

**Q: Virgin Records has seen a lot of change in the past year-and-a-half. How do you feel about the label's progress?**

**A: Munns:** We need to be patient with Virgin. We're starting to

build a very nice roster. Virgin was not in good shape 18 months ago. It was on the wrong coast. It was a mess. We're reinventing it, basically. We haven't put out many records [in 2003]. Next year you'll see Janet and Lenny and N.E.R.D. and Courtney Love. I don't believe these things are turned around overnight. The A&R process is a three- to five-year process—more five than three.

**Q: If you're not planning to merge with another major, are you looking to grow the company through smaller acquisitions?**

**A: Levy:** If it fits with our business philosophy and our need for repertoire, yes, we'll go for it. But most of the time, acquisitions are done to acquire market share—market share you are incapable of creating yourself. That can be a very expensive game.

**Q: Is there any interest in shared back-end services with one or more of the other majors?**

**A: Levy:** We are taking a totally different approach. Over three years, we're investing between £75 million and £100 million in technology, which will totally change the way the company is operated. It will result in us being fully digital in everything from recording to selling. It also will result in massive cost savings.

**Q: There are rumblings that you are entertaining offers for Caroline Distribution. Are you planning to sell it?**

**A: Munns:** We've had a couple of approaches about Caroline. I've made no decisions there.

**Levy:** What is more important for us than holding Caroline is having permanent contact with the independents. They tend to be close to their artists. They are going to have an important role to play if we are going to have the 10 10-million sellers that the industry needs.

**Q: What do you think of Universal Music Group's new pricing strategy?**

**A: Levy:** There's a lot of consultation needed before we take a position. The real question is: What is the value proposition? With Norah Jones, nobody ever mentioned the price, but 6 million people bought it. We have a Coldplay DVD/live record which is hot all over the world. I suspect the consumer considers it a valuable proposition.

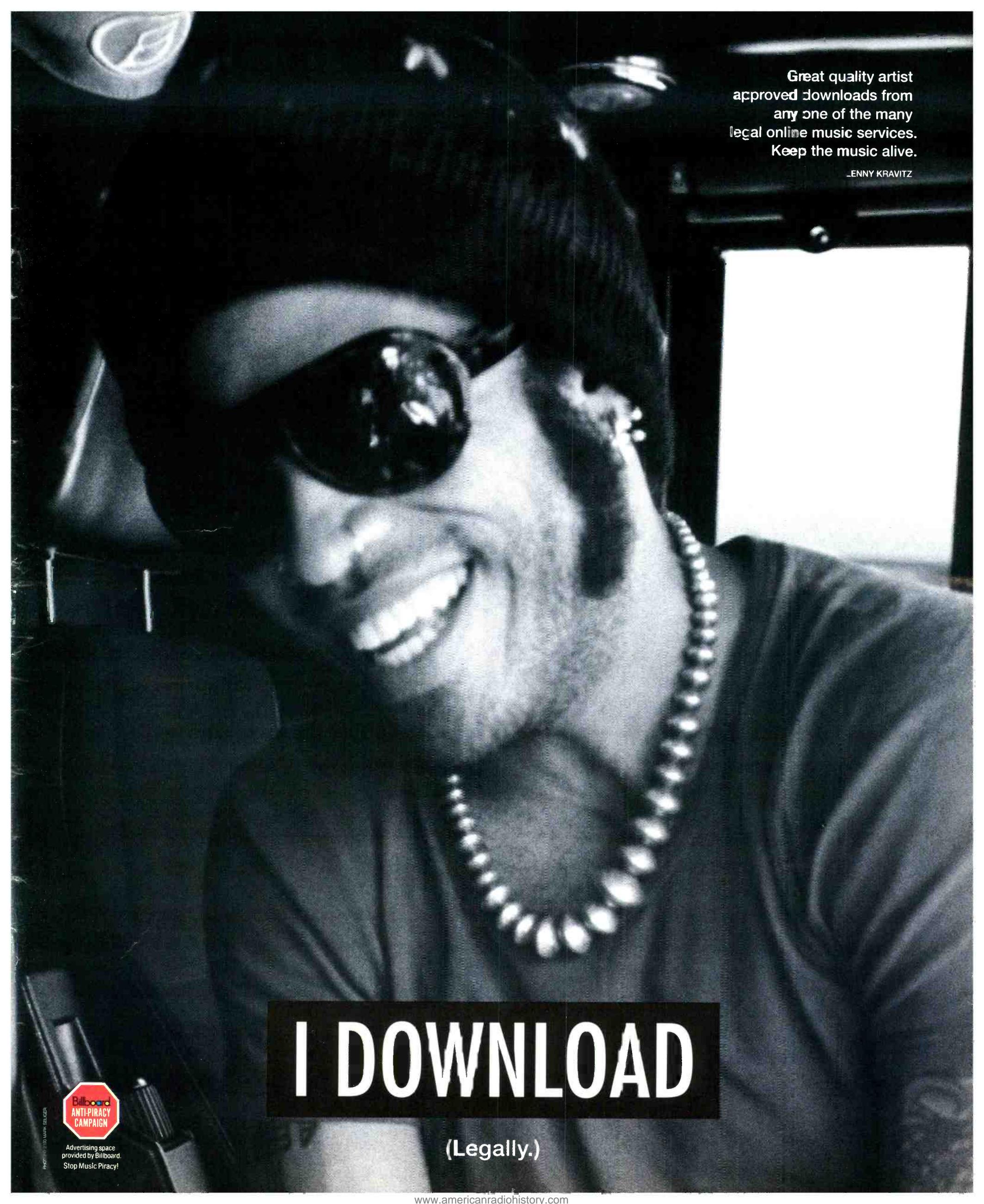
**Munns:** With Norah Jones, we sold the first 1 million records around the world at a developing-artist price to get people to give it the benefit of the doubt in their purchasing decisions. Then we put the price up. You didn't hear all the other people that bought it crying foul.

**Q: What's your take on the rising popularity of digital-track sales? How concerned are you about the shift to a more singles-based business?**

**A: Levy:** You have two issues: substitution of physical sales with digital sales and substitution of illegal digital downloads with legal digital downloads. The suggestion is that substitution from physical to digital might result in going from an album market to a track market. It could be. But we do not know at the present time what the size of that market is going to be. If we get 20% to 30% of the illegal downloads, which is colossal in numbers, probably the market will be bigger and better than it is today.

**Q: So you're not concerned that the album format could be under fire in the digital world?**

**A: Levy:** If you build brands, if you build artists like Coldplay, people will want everything from that artist. If you build commodities, then they will buy just commodities.



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legal online music services.  
Keep the music alive.

—LENNY KRAVITZ

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