



BRITISH TALENT

Begins On Page 49

Billboard

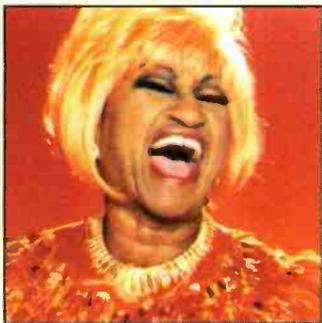
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • www.billboard.com • FEBRUARY 21, 2004

HOT SPOTS



5 Cruzin' To The Top

Celia Cruz is the leading finalist for the Billboard Latin Music Awards, with mentions in seven categories.



6 Use The Force

The DVD release of the original 'Star Wars' trilogy is expected to pull retail away from the dark side of sales.



23 Ready For The Arenas

Sarah McLachlan, founder of Lilith Fair, returns to touring this summer with an arena route and modest ticket prices.

LIFTOFF!

Beyoncé: Her Plans For Superstardom

BY MELINDA NEWMAN and GAIL MITCHELL

LOS ANGELES—Beyoncé's career is moving in only one direction: straight up.

Her five wins and her two electrifying performances during the Feb. 8 Grammy Awards at the Staples Center here were the latest blasts in her rise as a multimedia star.

Father/manager Mathew Knowles predicts that five years from now, Beyoncé will be a "triple threat in music, movies and corporate endorsements."

"It girl" is overused," Essence Magazine arts and entertainment editor Cori Murray says. "But she has it: vocal talent, a gifted songwriter and performer,

(Continued on page 71)

Retail: Sales Sizzle From Grammy Heat

BY ED CHRISTMAN

NEW YORK—With Grammy Awards-inspired sales, two big releases and a gift-buying holiday to boot, music retail was booming last week.

Merchants reported sales increases of anywhere from 20% to 300% Feb. 10 for artists who performed or won on the Grammy show, broadcast in high-definition TV and 5.1 surround sound on Sunday night, Feb. 8 by CBS.

In addition to the show driving traffic to stores, shoppers were lured in to scoop up the latest Norah Jones album, "Feels Like Home," and Kanye West's "College Dropout," which both arrived Feb. 10.

(Continued on page 71)

Photo: Steve Granitz/WireImage.com

R.I. Club Fire Still Smolders For Survivors, Tour Industry

BY RAY WADDELL

One year after the Station nightclub fire killed 100 people and injured some 200 others, its impact continues to resound among those closest to the tragedy and throughout the live-music industry.

The Feb. 20, 2003, fire at the West Warwick, R.I., nightclub was started by a pyrotechnics display in the early moments of a performance by the band Great White.

The tragedy—the worst in rock history—has been devastating to all involved: the families and friends of the dead, the survivors who continue

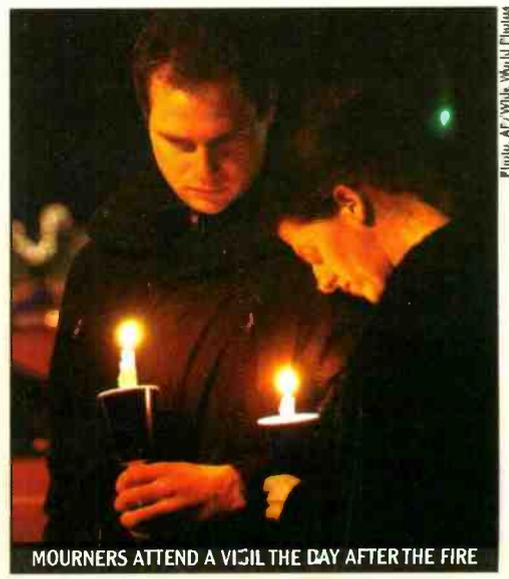
to struggle with physical and mental scars, the community, the band and those who could be held legally accountable for the blaze.

Jack Russell, the lead singer of Great White, says he would not wish the past year on his worst enemy.

"I lost three really close friends and 97 other people—if I didn't know them by name, I knew their faces," Russell tells *Billboard* in a rare interview. Among the dead was guitarist Ty Longley. "They were part of our family. My life has been changed forever."

The concert business has also been significantly changed by the fire. Most people in the touring world

(Continued on page 72)



MOURNERS ATTEND A VIGIL THE DAY AFTER THE FIRE

Photo: AP/Wide World Photos

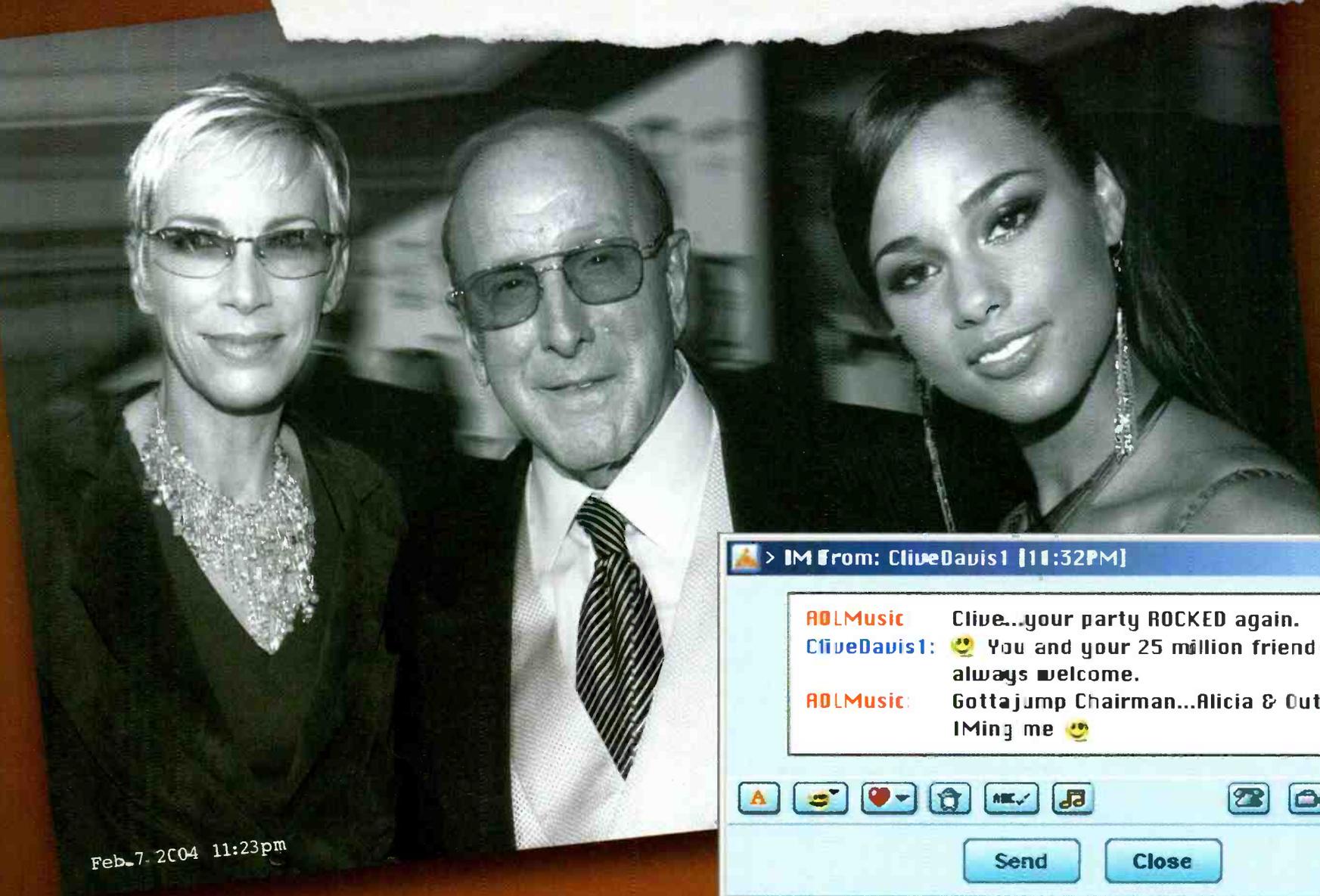
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AOL Keyword: Broadband Rocks

AOL music

Top Albums

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Unpublished
No. 1 on this week's unpublished charts

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GOSPEL	
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REGGAE	
SEAN PAUL	Dutty Rock
WORLD MUSIC	
VARIOUS ARTISTS	Celtic Circle
MUSIC VIDEO	
THE BEATLES	First U.S. Visit
KID VIDEO	
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8 Signature guitars offer good margins to manufacturers.

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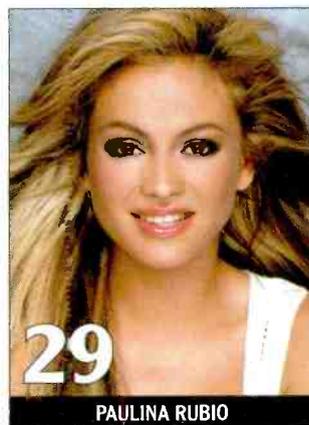
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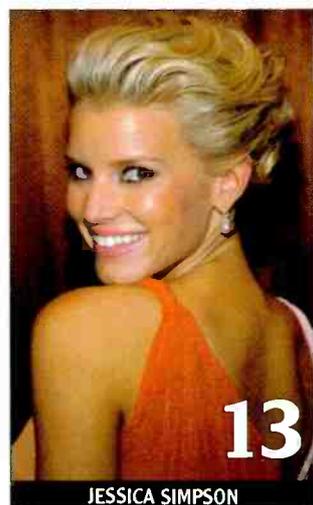
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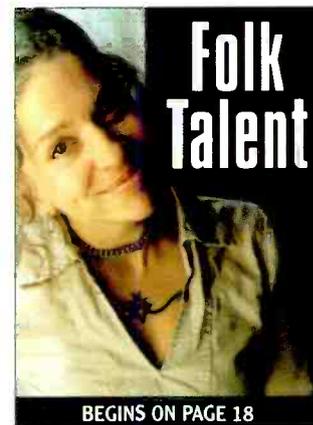


JESSICA SIMPSON

QUOTE OF THE WEEK

“I’ve been through more this past year than all of the collective things I’d been through in writing “Fallen.””

EVANESCENCE'S AMY LEE
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OPPORTUNITIES 2004



INDUSTRY-LEADING EXPERTS DISCUSS:

- Economic realities of the post-merger & landscape
- Impact of changing artist-label relationships
- Lawyers and manager role in building artists as brands
- New revenue streams for recording artists
- Development of the online music market
- Outlook for investments in the digital future

NEW IN 2004 - EXECUTIVE ROUNDTABLE:

Major music company chiefs partake in a freewheeling discussion of the state of the music business.



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CEO, Clear Channel Entertainment

FRED DAVIS

Partner, Davis Shapiro Lewit Montone & Hayes

JOHN FRANKENHEIMER

Co-Chairman, Loeb & Loeb

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AMANDA MARKS

Sr. VP eLabs, Universal Music Group

MICHAEL REINERT

Sr. VP, Legal & Business Affairs,
Universal Motown Records Group

JOHN SIMSON

Executive Director, SoundExchange

JEFFREY SINE

Vice Chairman, Investment Banking, UBS Warburg

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MORE PANELISTS TO BE ANNOUNCED

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'Star Wars' fans anticipate the September DVD release of the initial trilogy



Upfront

TOP OF THE NEWS

Fender's Stevie Ray Vaughan guitar is one of many signature models



Cruz Gets Seven Billboard Nods

BY LEILA COBO

A slew of album releases, coupled with the massive interest her death generated last July, has made Celia Cruz the top finalist for the upcoming Billboard Latin Music Awards.

The late Queen of Salsa garnered seven slots as a finalist, including one for top Latin albums artist, as well as multiple nods in the top tropical album, female and Latin greatest-hits album of the year categories.

Colombian pop/rocker Juanes and superstar Ricky Martin are also finalists, in five categories each. Three of Juanes' nods are for "Fotografía," his duet with Nelly Furtado from 2001's "Un Día Normal" (Surco/Universal Music Latino). Martin is capitalizing on the success of
(Continued on page 67)

Interest in Cruz has surged since her death, confirming her title as Queen of Salsa



Rhino Revamps Billboard CDs

BY MARGO WHITMIRE

The "Joel Whitburn Presents the Billboard Top Pop Hits" series debuts its new face Feb. 24.

"Billboard # 1s: The '80s," a collection of 30 No. 1 rock-leaning tracks pulled from the *Billboard* charts, marks the first time the series has issued a double disc.

Billboard's partner, Rhino/Warner Strategic Marketing (WSM), coordinated, designed and is marketing and distributing the project.

Using a fresh, slipcover design, WSM hopes to revitalize the series that began in 1989 and, since the 1991 birth of Nielsen SoundScan,

has sold 5.9 million units.

"The line is very healthy and continues to sell," WSM's executive VP Kevin Gore says, "but this is a piece that we hope will stimulate the series."



Also a first, the project spans an entire decade and features remastered versions of No. 1 titles by such seminal acts as Fleetwood Mac, Queen, Genesis and the Cure.

"We chose the '80s because of how the compilations within the original series had performed and because of the amount of reflection that the media in general is directing toward the decade's music," Gore says.

That decade's single-year compilations make up more than half of the sales total for the *Billboard*-branded line, with a combined Nielsen SoundScan tally of more than 3 million units.
(Continued on page 21)

Ch. 11 Is Beginning, Not End, For Tower

BY ED CHRISTMAN

NEW YORK—Rather than being a death knell for record stores, Tower Records' bankruptcy proceedings are being viewed by many in the industry as a new start for the venerable chain.

In fact, Tower could make the fastest emergence from Chapter 11 of any company in the home entertainment software industry in the past 10 years.

Tower's management made a pre-packaged Chapter 11 filing Feb. 9 in bankruptcy court in Wilmington, Del. The following day, the court approved most of Tower's first-day motions, including setting a confirmation hearing of the reorganization plan March 15, just 35 days after the filing.

"Overall, [Feb. 10] was a great day for Tower and a real vote of support for all the work that Tower management has done up to this point," says Michael Bloom, a partner with Philadelphia law firm Morgan, Lewis &

Bockius LLP, which is representing the five major music suppliers and six large video vendors.

Still, most of the press coverage of the filing reflected only doom and gloom (see Retail Track, page 41).

Tower's plan calls for the \$110 million owed to Tower's bondholders to be converted to an 85% equity stake and to be issued \$30 million in new notes due in five years. Existing shareholder the Russ Solomon family will retain the remaining 15% in equity.

In a highly unusual move in bankruptcy court, the judge approved a motion that gives the chain the ability to pay pre- and post-petition trade debt, which is great news for suppliers.

In addition, the judge approved a \$100 million debtor-in-possession financing from the bank group led by CIT Group/Business Credit, which gives Tower more credit availability than it had from its previous revolving credit facility. And the court is allowing the
(Continued on page 73)

Reid's Def Jam Move Sparks More Questions

BY GAIL MITCHELL

Antonio "L.A." Reid's appointment as chairman of Island Def Jam Music Group has set industry tongues wagging.

Just a month after exiting as Arista president/CEO, Reid comes aboard the Universal Music Group division facing a new defection: Def Jam president Kevin Liles.

Sources say Liles is in talks with Sony, BMG, EMI and former Island Def Jam boss Lyor Cohen, who now heads U.S. operations for Warner Music Group.

Beyond Liles' next move, still unknown is whether his counterpart—Island Records president Julie Greenwald—will stay with

UMG. At press time, she remained in her Island post.

Whether Reid intends to keep the dual presidency structure intact is another open question. Reid, whose

new appointment took effect Feb. 12, did not return calls for comment by press time.

"He is a multidimensional music man whose hallmarks have been a deep love of music and an incredibly successful track record," UMG chairman/CEO Doug Morris said in a statement.

A source says Reid's agreement is a modestly valued four-year deal. Some published reports say that it is a three-year deal at slightly less than \$10
(Continued on page 72)



REID: 'MULTIDIMENSIONAL MUSIC MAN'

'Star Wars' Will Land On Planet Earth's Shelves

BY JILL KIPNIS

LOS ANGELES—The DVD release of the original "Star Wars" trilogy is expected to be a fourth-quarter force to be reckoned with.

The announcement that the trilogy will be in stores Sept. 21 as a four-DVD boxed set from Lucasfilm and Twentieth Century Fox Home Entertainment was met with no-holds-barred excitement at retail. The set—which will include a fourth disc of special features—is expected to have a suggested retail price of about \$50.

"These are probably the most anticipated DVD releases of all time," says Dave Alder, senior VP of product



A STILL FROM 'THE EMPIRE STRIKES BACK'

and marketing for the Virgin Entertainment Group. "The sales potential is enormous."

Stefan Pepe, amazon.com DVD/video store group merchandising manager, agrees. "This is going to be huge. The three titles in the trilogy are our three most requested DVDs. We've gotten over a hundred thousand 'e-mail me when available' sign-ups on each one of them."

The DVD set will not include the first-run versions of "Star Wars," "The Empire Strikes Back" and "Return of the Jedi." Instead, they will be the enhanced versions that were rereleased theatrically in the late 1990s. Each film
(Continued on page 73)



MILLS: CONCERNED ABOUT SMALLER LABELS



WENHAM: WANTS FAIR VALUE FOR INDIES

MTV, VPL At Odds Over Euro Indies' Video License

BY EMMANUEL LEGRAND

(\$3.5 million).

LONDON—Videos from artists signed to European independent labels could become a rare treat on MTV channels across the region within a matter of weeks.

For the past 12 months, Viacom-owned MTV Networks Europe and British collecting society Video Performance Ltd. (VPL) have been renegotiating a previous five-year blanket performing-rights license.

That agreement expired at the end of 2002, and VPL—which licenses the use of videos on behalf of its U.K. independent label members—has so far rejected MTV's offers of a new deal.

MTV has set a deadline of March 31 for VPL and all U.K. indies to cut an agreement. After that, MTV will cease broadcasting nonlicensed repertoire unless it makes direct deals with independent labels.

At the heart of the dispute is the amount of royalties MTV wants to pay labels that VPL represents for the broadcast of videos. Under the previous agreement, MTV had paid VPL a yearly sum of £1.9 million

proposed annual payment of £840,000 (\$1.5 million) per year.

"We are not interested in negotiating downwards," says Martin Mills, chairman of the Beggars Group. Mills is an influential member of U.K. indie labels trade body AIM and European indie group Impala.

"There are more channels now than five years ago," Mills says. "Some channels for which we had separate deals, such as TMI [a Dutch music channel MTV acquired two years ago], have since been included in the deal. Simply put: They want more programming and to pay less."

Although the previous VPL deal expired at the end of 2002, *Billboard* has learned that an agreement in principle has been reached that would retroactively license the material MTV broadcast in 2003. However, the agreement is still not "signed and sealed."

VPL collects performance fees for U.K. labels in respect to all videos featuring their recordings that TV channels play in the Unit-
(Continued on page 73)

CAN Sony Stem Piracy?

BY MELINDA NEWMAN

LOS ANGELES—Sony Music Entertainment (SME) hopes to have as many as 20 universities enrolled by the fall semester in its new program to stop illegal downloading on college campuses.

SME chairman/CEO Andrew Lack unveiled the campaign Feb. 6 at the Entertainment Law Initiative luncheon in Beverly Hills, Calif. Named CAN (for Campus Action Network), the new grassroots initiative aims to offer a price point for legal downloads "that every kid in college in America can afford," Lack says. "This is a particular passion of ours at Sony Music."

Lack said that Sony executives, with guidance from the Recording Industry Assn. of America, have been meeting with dozens of colleges and universities "to introduce them to legitimate music services."

Similar to a model the RIAA unveiled with Napster and Penn State and, more recently, New York's University of Rochester, CAN works with schools to find legal download solutions.

Sony does not recommend a particular provider and does not negotiate between the college and the download provider.

"I want us to be agnostic," Lack told *Billboard* after the ELI luncheon. Sony's download service, Sony Connect, "will be out there as a service they can choose."

How the students are charged—Penn State is through student fees, University of Rochester is absorbing the fee—is left to the university.

Lack adds that Sony Music decided to "test the waters" before reaching out to other music groups to get involved. He has subsequently talked to Universal Music Group and has the RIAA approaching other labels.

Some label groups contacted by *Billboard* said they support CAN, while sources said other music groups have their own initiatives similar to CAN under way.

"Sony Music and several of our other member companies are doing some great work on this issue," RIAA president Cary Sherman says. "Their efforts to offer legitimate alternatives at attractive prices is a critical piece of the overall strategy and an excellent complement to our work with the higher education community."



LACK: 'THIS IS A PASSION OF OURS'

Lillywhite Exits Label Post, Returns To Production

BY PAUL SEXTON

LONDON—British producer Steve Lillywhite will start working on U2's new album this week, marking the end of a two-year stint at Universal Music U.K., where he served as joint managing director of Mercury U.K.

Lillywhite says that returning to his roots in record production is natural.

"I've had two great years, and I've loved a lot of it," Lillywhite says, "but really I wasn't that made out for getting up early in the morning. That's [from] 25 years of producing records. I got more and more of an urge to be in the studio, so Lucian [Grainge, Universal Music U.K. chairman/CEO] and I had a chat and decided it was best that I return to that."

Lillywhite is one of Britain's most experienced and respected rock producers, with a list of credits including U2, the Rolling Stones, Talking Heads, Peter Gabriel, Morrissey and Dave Matthews Band.

In February 2002, Grainge convinced him to join Universal Music U.K. He became joint managing director of Mercury with Greg Castell, following the departure of then-managing director Howard Berman.

Castell is staying with Mercury and will assume sole responsibility for the role. Castell was formerly GM of Polydor Associated Labels. Matt Jagger continues as executive VP of Mercury U.K., overseeing A&R and business affairs, reporting to Castell.

Lillywhite's position at the company allowed

him to continue to work in the studio, most recently with Mercury's up-and-coming British rock prospect Razorlight.

Lillywhite declines to reveal contract details, but says, "I'll still be involved with Universal because I have, what should I call it, a sort of 'troubleshooting' role with them."

Some of Lillywhite's future productions will be with acts from across the Universal group, starting immediately with U2. The as-yet-untitled album is due later this year on Island.

Lillywhite's relationship with the band now spans two decades, starting when he oversaw U2's first two albums, 1980's "Boy" and the following year's "October."

"It's the first time I'll have gone in to actually start a record with them in 20 years," Lillywhite

says. "I worked on 'The Joshua Tree,' 'Achtung Baby' and 'All That You Can't Leave Behind,' but this will be the first time I've really set up the mikes and done everything for a long time. I've heard some great songs. The Edge is playing some really great guitar."

Lillywhite, who also recently produced one song for New York band the Rapture (signed to Vertigo/Mercury), is upbeat not only about his own future but that of U.K. rock in general.

"There's no point [in] me making records if I didn't feel vital, and I do," he says. "Rock's in a good place. I love the place British music is in now. Funnily enough, the decline of the singles market has allowed some really great rock music to come through."

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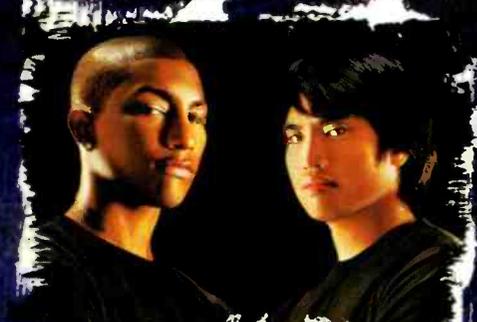
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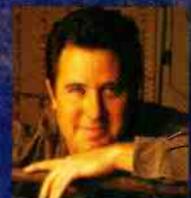
CHRISTINA AGUILERA
BEST FEMALE POP VOCAL



DON ROLLINS
BEST COUNTRY SONG - "IT'S FIVE O'CLOCK SOMEWHERE"



ALISON KRAUSS & UNION STATION
BEST COUNTRY COLLABORATION WITH VOCALS
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FOO FIGHTERS
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JEFF BASS
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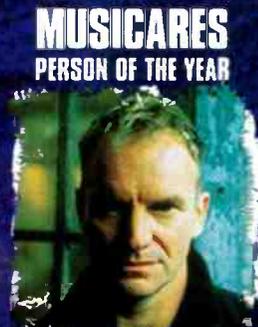
EUGENE RECORD
BEST R&B SONG - "CRAZY IN LOVE"



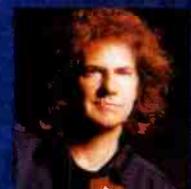
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Reprise's Digital 'Secret'

BY BRIAN GARRITY

NEW YORK—Reprise Records has begun selling the debut album from rock act Secret Machines, "Now Here Is Nowhere," as a digital download three months ahead of its physical release.

The move pushes the envelope on the lead time major labels are giving to online-only sales of new releases before they hit stores.

Individual tracks have been serviced to download retailers well in advance of street date, but full albums are typically not made available more than one week ahead of time.

The practice of windowing—releasing product at different times in different configurations—is commonplace in other media sectors, most notably the movie industry. But for music it's a new phenomenon that is being fueled by the rise of digital distribution.

For Reprise, the early release of the Secret Machines album is an op-



SECRET MACHINES: DOWNLOAD PLAN SHOULD HELP BUILD INTEREST IN THE NEW BAND

portunity to capture sales from early adopters and tastemakers as it begins a lengthy Internet promotional campaign to build interest in the new band.

"If we're going to start Internet marketing three months before the album comes out, we might as well start selling it online, too," says Robin Bechtel, VP of Warner Bros./Reprise Records new media. "People can buy the music rather than looking for it on file-trading networks,

or not at all."

Additionally, Reprise is hoping that buzz from early downloaders will help build a bigger awareness for the album when it streets later this year.

Reprise started a similar effort with another act, the Von Bondies, on Feb. 10. The lead time on that initiative is shorter. The album, "Pawn Shoppe Heart," is due in stores March 9.

Additional reporting by Jonathan Cohen in New York.

NEWSLINE

THE WEEK IN BRIEF

Manager/entertainment entrepreneur Irving Azoff has reached an agreement to acquire multifaceted entertainment company TBA Entertainment. Azoff declined to comment on the deal, and TBA chairman Thomas "Jock" Weaver could not be reached, but an internal TBA memo obtained Feb. 9 by *Billboard* confirms the move. After news broke on billboard.biz, TBA issued a statement saying it had entered into exclusive negotiations with "a company affiliated with Irving Azoff and certain other parties." In addition to producing concerts and entertainment for fairs, festivals and corporate events, publicly held TBA also boasts a thriving management division that includes such acts as Brooks & Dunn, 4Him, Billy Bob Thornton, CeCe Winans, Jaci Velasquez, Papa Roach, Styx, Tesla, Type O Negative, Sandi Patty and Chonda Pierce. Azoff manages the Eagles, Christina Aguilera, Jewel, Journey and others. Former Avalon Attractions co-owner Bob Geddes and equity management firm Whitney Capital are said to be involved in the deal. The memo states that the strategy for this initiative is to take TBA private.

RAY WADDELL

A day after Comcast launched its hostile bid to take over Walt Disney Co., both companies were coming under fire. At Disney's Feb. 12 annual shareholder meeting, questions about the \$66 billion offer were top of mind. Comcast claims to have made its offer after Disney CEO Michael Eisner refused to enter talks with the top U.S. cable operator. Institutional Shareholder Services recommended on Feb. 11 that Disney shareholders withhold their vote to re-elect Eisner to the board to show disapproval with Eisner and Disney's corporate governance. Meanwhile, Comcast stock was struggling for a second day after dropping nearly 8% on Feb. 11, the day it made its offer public. Comcast's offer included \$54 billion in stock and the balance in debt assumption. Analysts predict the offer will have to be recalculated in light of the value change. Some say that the Comcast offer may open the door for others to take a crack at Disney.

REUTERS

Often-warring federal lawmakers and members of the Federal Communications Commission (FCC) agreed in two Capitol Hill hearings Feb. 11 that a good first step toward reining in "indecent" in broadcast radio and TV would be to quickly institute higher fines for such programming. The House is considering legislation that would increase current fines tenfold. FCC chairman Michael Powell said, "We need this increased authority to ensure that our enforcement actions are meaningful deterrents and not merely a cost of doing business." Rep. Joe Barton, R-Texas, asked if networks might consider making artists legally liable for racy shenanigans. Viacom president/COO Mel Karmazin, who testified at the hearing, replied that the subject should be considered but added, "I don't think we need a statute" that would drive artists away from broadcast performances.

BILL HOLLAND

Viacom will divest itself of Blockbuster Video by midyear. The company currently owns an 81% stake in the Dallas-based rental chain. Viacom plans to offer shareholders an option to swap Viacom stock for shares of Blockbuster. The ratio has not yet been determined. Blockbuster experienced a net loss of \$983.9 million in 2003 after posting a \$1.3 billion charge for impairment of good will and other long-lived assets.

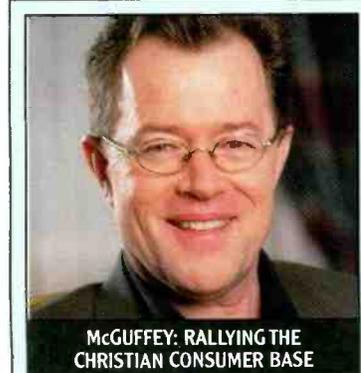
JILL KIPNIS

ASCAP reports that revenue reached an all-time high of \$668 million in 2003. This is an increase of 5.2% from 2002. The previous revenue high came in 2001, when the performing-rights group recorded \$646 million. ASCAP also reports an all-time low operating expense ratio of 13.9%. The figures were announced at the group's annual West Coast membership meeting at the Beverly Hilton Hotel in Beverly Hills, Calif. CEO John Lofrumento says that during the past three years, ASCAP has distributed \$1.6 billion to its members.

CAROLYN HORWITZ

Warner Home Video (WHV) has created a new business unit and has restructured staff to further its role in the worldwide home-video business. The new global business transformation unit will be headed by Marc Gareton, previously senior VP for Canada, Latin America and Australia. Keith Hillyer, WHV's former VP of finance, will serve as senior VP of business modeling for the unit. Mark Horak will now be the executive VP/GM for Canada, Latin America and Australia. His former position was executive VP of worldwide marketing. Jeffrey M. Brown, former senior VP/co-managing director for Europe, Middle East and Africa, has been named senior VP of worldwide marketing. Philippe Caron is now the senior VP/GM for Europe, the Middle East and Africa. He was previously deputy managing director for WHV France.

JILL KIPNIS



McGUFFEY: RALLYING THE CHRISTIAN CONSUMER BASE

'Passion' Flap Could Spur Soundtrack Sales

BY DEBORAH EVANS PRICE

NASHVILLE—Retailers are hoping that the controversy surrounding Mel Gibson's new film, "The Passion of the Christ," will help spur consumer interest in the accompanying recorded product.

"When controversy comes up, good or bad, all it does is drive more people and create more interest," says Jim Stella, Christian/urban music buyer for the 900-store Trans World chain. "If there are protests, all it will do is bring more attention."

Integrity Music is partnering with Sony to issue the soundtrack Feb. 24 to mainstream and Christian retail. The score was written by

(Continued on page 14)

Celebrity Six Strings

Guitar Makers Mine 'Signature' Niche

BY CHRISTOPHER WALSH

The Feb. 5 announcement of the Pete Townshend SJ-200 Limited acoustic guitar from Gibson Guitar (*Billboard*, Feb. 14) is the latest in a long line of "signature" models of acoustic and electric guitars. It's a valuable niche in a company's product line as manufacturers experiment with new price points.

The Winter NAMM show, held Jan. 15-18 in Anaheim, Calif., also saw an abundance of new and existing signature models on display, often with the artist on hand to personally promote the guitar.

A guitar brand's signature model does not sell more than its standard counterpart, says Tim Miller, manager of Guitar Center in New York, "mainly because it's usually in a higher price bracket."

Miller notes that a standard Fender Stratocaster, for example, retails for \$600 to \$800 at his store, while an Eric Clapton or Stevie Ray Vaughan signature model is in the \$1,200 range. Some Fender Custom Shop models,

which are produced in smaller quantities, are priced at \$4,000 to \$6,000.

By attaching the prestige—or at least present-day popularity—of a particular artist to a brand, signature models appeal to a wide range of guitarists.

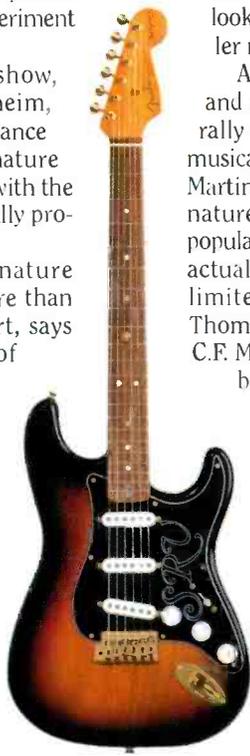
"Guys that are going to spend that are going to be collectors looking for investments," Miller notes.

A guitarist revered by fans and musicians alike will naturally attract more attention at musical instrument retailers. The Martin 000-28EC, a Clapton signature acoustic guitar, "was so popular that we've made it into an actual production model, not a limited edition," says Chris Thomas of Nazareth, Pa.-based C.F. Martin & Co. "I've noticed a big trend in the [guitarists] that have musical fans as being better sellers."

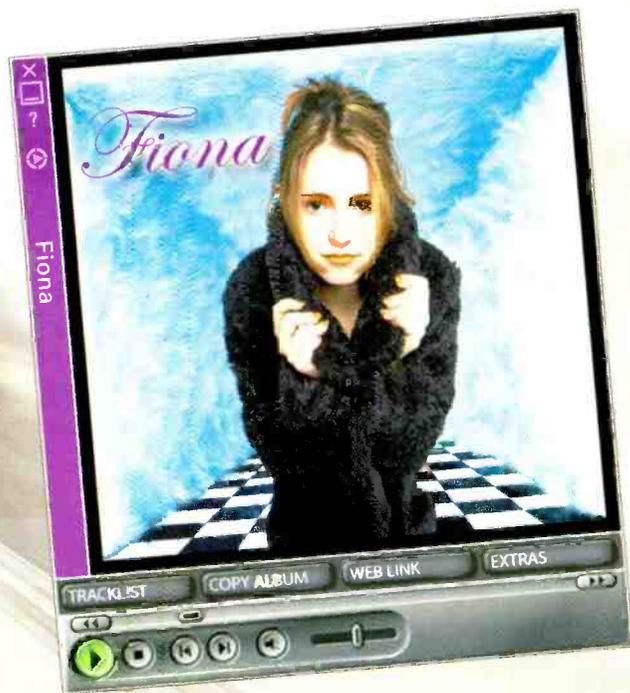
Likewise, the Paul Reed Smith Santana, a Carlos Santana signature guitar, is a big seller at the New York Guitar Center, as is Fender's Jaco Pastorius Jazz Bass.

At Scottsdale, Ariz.-based Fender Musical Instruments, market

(Continued on page 21)



Stevie Ray Vaughan: One in a line of Fender signature Strats



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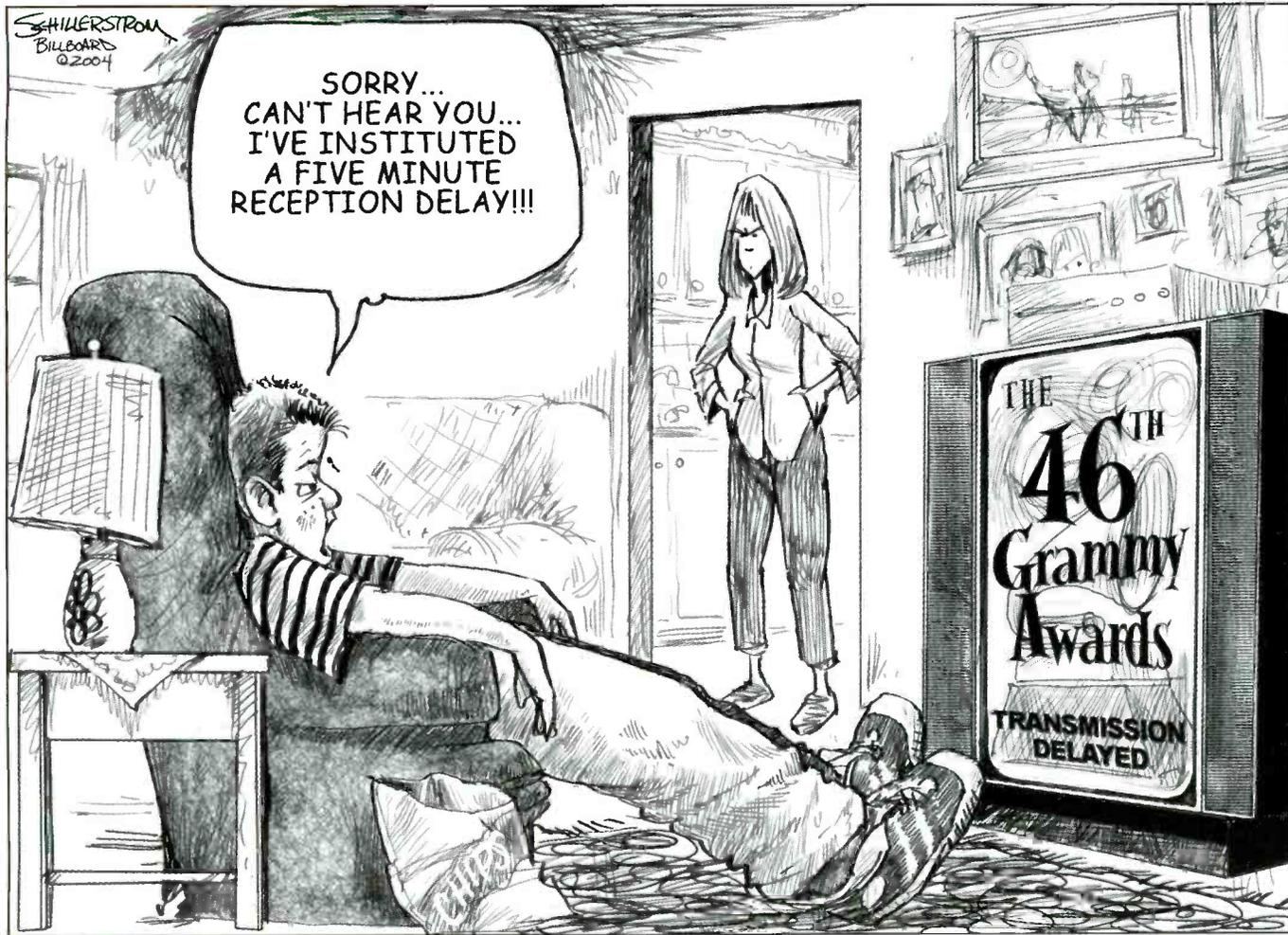
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The Blob That Ate TV

Two weeks after the Super Bowl, it's already hard to remember the final score and who played. But Janet Jackson's breast has taken on a life of its own.

As shocking—*shocking!*—as the nation's collective horror was over the episode, the script for this stunt was written long ago.

You may recall: The year was 1958; it was Steve McQueen's memorable movie debut. Still need another hint? It almost ate an entire town. That's right, "The Blob."

A gigantic, gooey mass roars to earth from outer space and proceeds to terrorize Smalltown, USA, a hamlet filled with narrow-minded adults and an unruly bunch of kids that is basically rebelling without a cause.

Local teenagers witness the Blob's voracious appetite, but their pleas are ignored by the respectable townfolk until it's almost too late. Just as the Blob is about to consume everything in sight, the local bad boy (that would be Steve) discovers that extreme cold can kill the monster. He saves the hypocritical townfolk and redeems himself.

In the updated Super Bowl version, "The Blob" may not be from outer space, but plenty of people think Janet Jackson is, so the parallels here are pretty obvious.

In the middle of TV's family viewing period, the Blob unceremoniously appears and overpowers a spectacle of violence and excess that passes as wholesome viewing on TV these days.

Although few people actually see it, all 89 million or so people watching the

The "unveiling" is nothing compared to what's on cable TV, in videogames or on the Internet.

Super Bowl profess to have been terrorized, even though only about 200,000 complained.

From there, the Blob keeps growing, bigger and bigger, until it consumes Jackson, Justin Timberlake, the NFL, CBS-TV and MTV, which staged the halftime show. From there, it moves to Washington, D.C., where it proceeds to gorge itself on Federal Communica-

tions Commissioner Michael Powell and a slew of angry lawmakers. Congress holds hearings; does nothing.

Like the movie, few saw it coming, but now it's finally too big to ignore. The public, of course, has a right to expect that programming is fit to be seen by kids during family viewing hours. But, frankly, the "unveiling," as it were, is nothing compared to what's available on cable TV, in videogames or on the Internet through peer-to-peer services.

The average illegal downloader ranges in age from 12 to 24, yet the government has done virtually nothing to curb the availability of hardcore pornography on file-swapping services.

As former President Richard Nixon once said, however, "Solutions are not the answer."

Jackson and Timberlake were right to apologize, of course, but Congress should also be ashamed of itself for cynically exploiting this issue in an election year. Like the movie, the townfolk have allowed this Blob to grow way out of proportion because of their hypocrisy and cynicism. Now, it's time to put the big freeze on this issue.

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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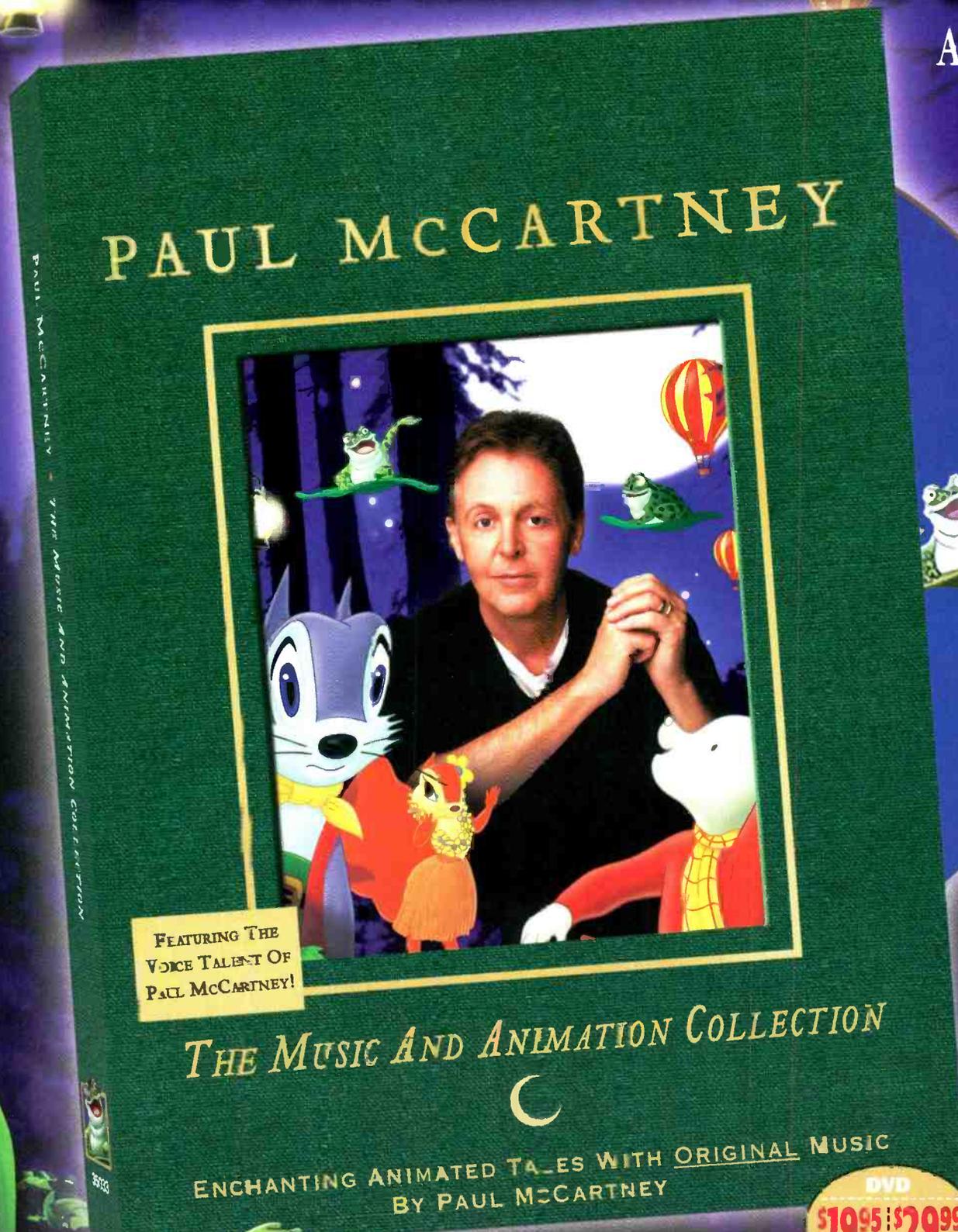
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Columbia Bows Expanded 'Skin'

Eager to capitalize on the success of **Jessica Simpson's** increasing popularity, **Columbia** is issuing an expanded version of her album "In This Skin" March 2.

The new edition, for which the label is still determining a price point, features new cover art and three new tracks: remakes of **Berlin's** "Take My Breath Away," **Robbie Williams'** "Angels" and an acoustic version of Simpson's current hit, "With You," which moves to No. 23 this issue on The Bill-

board Hot 100. The new version's sales will be merged with the sales of the original set.

MAD FOR 'MAD WORLD': Universal has inked a licensing deal to release **Gary Jules'** "Trading Snakeoil for Wolf tickets" in the United States. The March 16 release features Jules and **Michael Andrews'** spare remake of **Tears for Fears'** "Mad World." The single version, released in the United Kingdom by **Sanctuary** and **Adventure**, has sold more than 650,000

copies there. The track originally appeared on the 2001 "Donnie Darko" soundtrack (Billboard Bulletin, Feb. 10).

Jules and his manager **Bill Silva** had been quietly garnering airplay for "Mad World" stateside following its explosion in the United Kingdom.

The song's success on such stations as **KROQ** Los Angeles and **KBZT** San Diego led to a mini-bidding war in the United States, with Universal the winner.

"The song is killer; everyone who knows the original loves this," KBZT music director **Mike Halloran** says. He began playing the track several months ago in specialty programming after Andrews gave him a copy, but moved it to heavier rotation after its U.K. success. "Every time we play it, we get phone reaction."

The track has also gotten TV exposure, including airing during an

(Continued on page 14)

Goodrem Eyes U.S. Debut

Australian Singer Expands Global Reach

BY CHRISTIE ELIEZER
and EMMANUEL LEGRAND

SYDNEY—The past year has been extraordinary for Australian pop sensation Delta Goodrem. Now it is time to see if the rest of the world is ready for the latest sensation from Down Under.

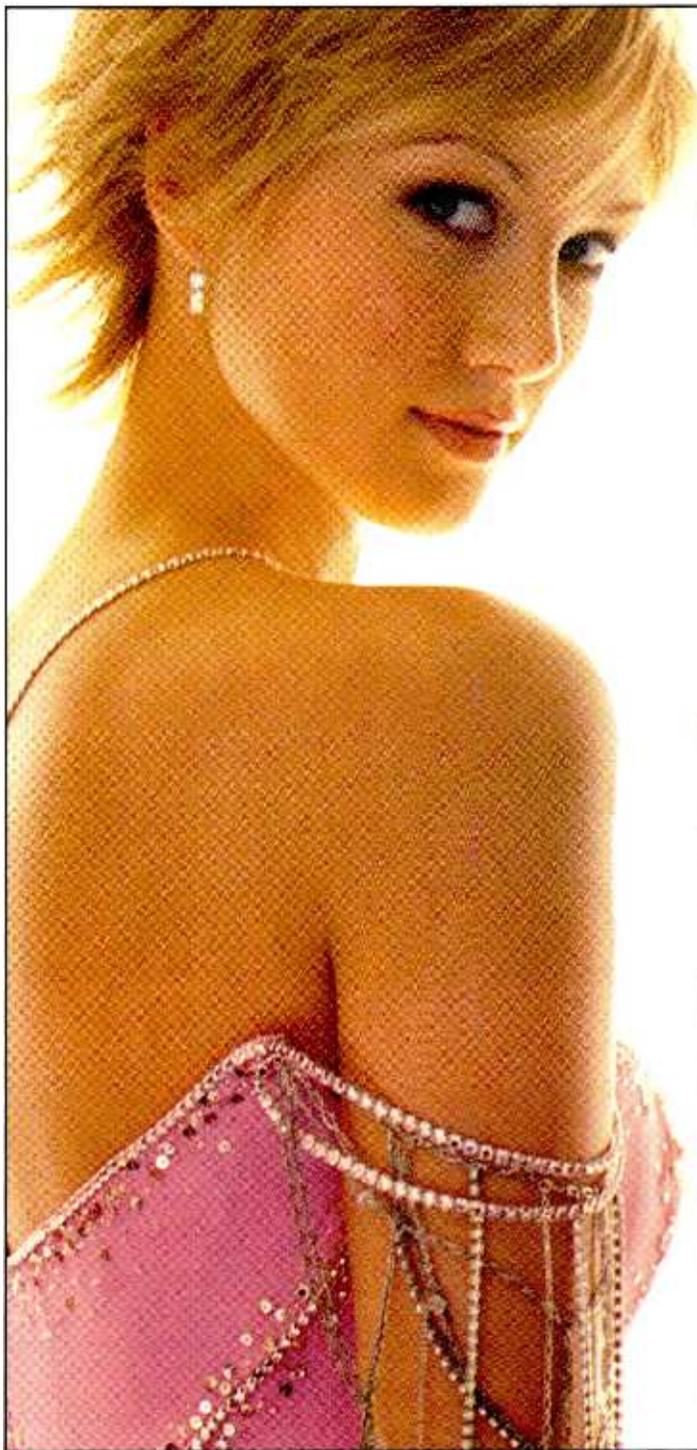
The stats are impressive: In January, her Sony Music debut album, "Innocent Eyes," which spawned five No. 1 singles, notched the longest stay at No. 1 for a domestic album on the Australian Record Industry Assn. (ARIA) charts.

At 29 weeks at No. 1, it surpassed Neil Diamond's 1973 live set "Hot August Night" (Uni/MCA) for the overall second-longest tenure at the top spot by any artist. (Dire Straits' 1985 Vertigo/Universal set "Brothers in Arms" holds the record, with 35 weeks.)

Goodrem's debut album has been certified

(Continued on page 17)

Goodrem's debut album logged 29 weeks at No. 1 on the Australian albums chart.



The Beat

By Melinda Newman
mnewman@billboard.com



board Hot 100.

The collector's set includes a second disc that features scenes from Simpson's MTV series "Newlyweds: Nick and Jessica," as well as from her wedding to **Nick Lachey**.

The original version of "In This Skin," which was released last August, stands at No. 17 this issue on The Billboard 200. It has sold 739,000 copies, according to Nielsen SoundScan.

The album debuted at No. 10 but fell as low as No. 127 after first single "Sweetest Sin" failed to ignite. However, once the first season of "Newlyweds" took off last year, the album

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Chapman Leads Dove Noms

BY DEBORAH EVANS PRICE

NASHVILLE—The nominations for the Gospel Music Assn.'s 35th annual Dove Awards recognize such perennial favorites as Steven Curtis Chapman, Third Day and CeCe Winans as well breakout acts like Switchfoot and Stacie Orrico, who have enjoyed crossover success this past year.

"Our members are seeing the success of these acts that came out of the Christian marketplace, doing well in the mainstream and affirming those choices," GMA president John Styll says.

"It also speaks well of the gospel music industry that artists are making albums that are being received by the general public really well. Inside the industry, we've said for years [that] this music is better than most

people realize. This is beginning to prove it," he notes.

Chapman earned seven nods. Among them were male vocalist and song of the year for the title cut of his current Sparrow album, "All About Love."

Switchfoot received six nominations; two were for group of the year and rock/contemporary album for "The Beautiful Letdown." Third Day's acclaimed album "Offerings II: All I Have to Give" earned band members six nominations.

Orrico and Winans each received five nods, including recognition in the female-vocalist category. Orrico's nominations also include pop/contemporary song for "(There's Gotta Be) More to Life." Winans' nominations include praise-and-worship album for "Throne Room."



STYLL: MEMBERS SEEING SUCCESS

The artist of the year category is a diverse slate that recognizes MercyMe, Orrico, Michael W. Smith, Switchfoot and Randy Travis.

The Dove Awards will be held April 28 at Nashville's Gaylord Entertainment Center. Awards are presented in 44 categories and voted on by members of the GMA. For a complete listing of nominees, log on to billboard.com.

Passion

Continued from page 8

John Debney, whose credits include "Elf," "Bruce Almighty" and "Spy Kids" (see Higher Ground, this page).

An album of songs inspired by the film is currently in the works. Universal South is expected to be announced as distributor.

Produced and directed by Gibson, the film stars Jim Caviezel and focuses on the last hours of Jesus Christ's life. The film has sparked criticism from some, who feel it is anti-Semitic. Gibson's company, Icon Films, has been soliciting support from the Christian community through a series of special screenings for key gatekeepers, and the film's Feb. 25 opening has been preceded by a media firestorm.

"Controversy can and does work

both ways, as we have seen in recent months à la Britney Spears," says Brian Smith, VP of store operations for Marietta, Ga.-based Value Central Entertainment. "It's really hard to predict what the consumer demand will be. You hear reports from those that have seen early screenings that rave about the film while also reading reports that it is anti-Semitic in its undertones."

Gospel Music Assn. president John Styll agrees it is difficult to predict the sales potential of the soundtrack.

"The movie is going to be a huge hit. To the extent that the success of the soundtrack follows the success of the box office, it should be very successful. On the other hand, the film is really difficult to watch, and I'm not sure how many people will want to hear the music to remind them of the movie."

Though the violence in the film may prevent people from wanting to

purchase a musical reminder, Sony and Integrity are banking on the fact that Christian consumers will want to support Gibson's epic. At Christian retail, the soundtrack will be part of a display housing a companion book from Tyndale Publishers and gift product from Bob Seimon Designs.

In addition to distributing the soundtrack internationally to 167 countries, Integrity is working with Icon to promote the film through a direct-to-consumer campaign that is preselling movie tickets to churches nationwide.

"Our database is 3.2 million consumers," says Danny McGuffey, chief marketing officer for Integrity Media. "Icon has produced a special four-color presentation piece that promotes the film, [with] Web addresses [and] where you can buy tickets. We are shipping those to rally the Christian consumer base."

The Beat

Continued from page 13

episode of ABC's "Line of Fire."

"Mad World" got spins on 43 reporting stations the week ended Feb. 8, according to Nielsen Broadcast Data Systems.

GOO TO GOOD: Goo Goo Dolls' Robby Takac and artist manager Gregg Wells (Katrina Carlson, Michael McDermott) have formed Good Charamel Records. Already signed to the label are alternative rock band Last Conservative, rock group Klear and pop/punk band Juliet Dagger. The label is currently meeting with a number of potential distributors.

STUFF: Alanis Morissette's new album, "So-Called Chaos," has been bumped to a May 18 release date. The **Maverick** project was first slated for a February bow, then moved to April, and now May. According to Morissette's rep, the move was made to coordinate with the international release of the project. First single "Everything" goes to radio March 23... **Godsmack's** March 16 release, "The Other Side" (Republic/Universal), will feature acoustic versions of past tunes, as well as three new cuts.

PLAY ON: Deadman, an alternative rock band from Dallas, was the victor at the Independent Music World Series Southwest Showcase (IMWS), held Jan. 15 at the Knitting Factory

in Los Angeles.

One of six finalists chosen by a *Billboard* judging panel to take part in the Southwest showcase and competition, Deadman won more than \$35,000 in prizes, including recording equipment, instruments, CD replicating services, DJ equipment and more.

The IMWS, a national unsigned-artist competition, is presented by media replicator **Disc Makers** in association with "Billboard's Musician's Guide to Touring & Promotion" and other sponsors.

The Midwest showcase will take place May 13 at the **Elbo Room** in Chicago. The submission deadline is March 11.

Additional reporting by Christopher Walsh in New York.

'Passion' Composer Employs Restraint

There's no denying the emotional impact that music can add to a film. For a controversial new movie like **Mel Gibson's** "The Passion of the Christ," writing the score was an especially difficult assignment.

"Music in film should always add an elegant accompaniment to the images," composer **John Debney** says.

"Restraint was key to this film so that when the music really

gets big and emotional, we've earned it. I can't imagine a more dramatic story to compose music to. It was challenging yet very fulfilling.

"I had no preconceived notions about what the score should be," Debney continues. "I did know that the filmmakers liked an eclectic approach to the music, not wanting to make the score too literal or conventional. The result, I believe, is a nice blend between some very powerful, more traditional music as well as some very interesting ethnic and contemporary textures."

Debney says he felt "the key focus of the film and the music was ultimately the experience of **Mary, Jesus Christ's** mother. Through her eyes we see the world-changing events unfold.

Finding 'Mary's Lullaby,' her thematic thread, was crucial. I believe that Mary had a hand in giving me her theme. I was rather stuck, yet through prayer I came upon what is Mary's theme in the film."

Jim Stella, Christian music buyer for the **Trans World** chain, feels consumers are going to be especially interested in the soundtrack because of the nature of the film.

"With it being in a foreign language [Aramaic and Latin], the music will be even more important to the film than a traditional score would be. People will connect with that music," Stella says. "The people who are going to go see the movie are going to want to see the movie.

You aren't going to get a casual person just strolling in... And if they do enjoy it, that music will definitely make a connection, and they might want to buy the soundtrack."

Higher Ground™
By Deborah Evans Price
dprice@billboard.com



KING MOVES ON: George King, managing partner/president of creative for the **Butterfly Group**, is resigning his post to concentrate on his partnership in **Dove Canyon Films**. He'll retain his stock in the Butterfly Group and continue as a consultant for the company, which he launched in 2002 with **Bob Carlisle** and **Mike Rinaldi**.

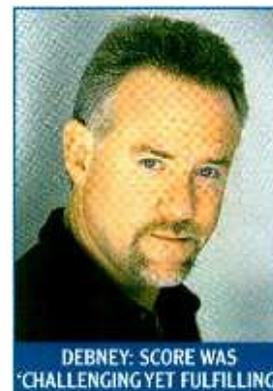
The Butterfly Group includes **Christian Records**, **Gospel 1**, **Flying Leap** and **Butterfly Kids**. Carlisle exited the company last year to pursue other interests. Last October, **Fusion Entertainment** acquired the Butterfly Group, and King and Rinaldi continued at the helm.

King will begin work next month directing a film about the life of professional wrestler

Sting. CEO Rinaldi will continue to run the Butterfly Group out of its Franklin, Tenn., offices with head of operations **Brad Mathias**. The Butterfly roster includes **Russ Lee** and **Greg Long**, whose debut bows later this month.

King says that in the future, Butterfly will continue with artists like Long and Lee but that the general focus will shift more to niche product, like the company's "Songs for Sleepless Nights" compilation and "Senior Select" series, which focuses on mature consumers. Although he predicts those types of projects will fare well, it's just not King's first love.

"I've always been an artist guy," he says. "I'm about songs and artists. So I'll do consulting for Butterfly, and I'm going to do some independent A&R."



DEBNEY: SCORE WAS 'CHALLENGING YET FULFILLING'

YOU GOT SOMETHING I NEED BY THOMAS N. MULDER

LYRICS & MUSICAL IDEAS FOR CO-WRITING

YOU GOT SOMETHING I NEED

You got something I need
You got something I love
You got something I want
That a heart that cares for me

Darling can't you see
That its you I'm in love with
I know your loving
May not all way see me through
Darling can't you see
Its me you are in love with

You got something I need
You got something I love
You got something I want
That a heart that cares for me

Love is all in the
Way form you need love and want
But its our love here
Together be glad for that
Darling can't you see
That I thank the Lord for you

You got something I need
You got something I love
You got something I want
That a heart that cares for me

OH HO LORD

There this love I been carrying around
With me so many years
And it's a perfect good love I have found
Never a time for tears

Its love that always cares
Last for more than one year
In my heart always there
Find this love everywhere

Alli you have to do is to kneel right down
And ask the Lord to care
Oh ho Lord oh ho Lord oh ho Lord

Oh ho Lord you are all the time there
Oh ho Lord you love me through the years
Oh ho Lord always always please care
Oh ho Lord in my heart always there

All you have to do is to kneel right down
And ask the Lord please care
Oh ho Lord oh ho Lord oh ho Lord

Oh ho Lord I need your love to care
Oh ho Lord I need you always here
Oh ho Lord in my heart love you there
Oh ho Lord please please Lord always care
Oh ho Lord oh ho Lord oh ho Lord

CAN REALLY MAKE A HEART CRY

Be on a one side loving game
Finding out my love doesn't care
Can really make a heart cry

Your love said I love you to you
See her in the arms of someone
Can really make a heart cry

Can really make a heart cry
Darling don't let my heart cry
Please dear don't let my heart cry
Can really make a heart cry
Wanting to love a love
Wanting my love to love

Your wanting to really love her
And she just keeps running around
Can really make a heart cry

Why must it be so hard to find
A woman I want that wants me
Can really make a heart cry

Can really make a heart cry
Darling don't let my heart cry
Please dear don't let my heart cry
Can really make a heart cry
Wanting to love a love
Wanting my love to love

THANK YOU JESUS

Thank you Jesus for loving me
Thank you Jesus for saving me
Thank Jesus for the love you gave

For dying on the cross for my sins
For helping me when I needed help
For letting me live in your great love
For saving my soul from lasting hell

Thank you Jesus the greatest love around
For loving me the sweetest love I found

Thank you Jesus for loving me
Thank you Jesus for saving me
Thank Jesus for the love you gave

For caring so I may live with you
For showing me the way to your home
For telling the story of your love
For taking all of me in your heart

Thank you Jesus the greatest love around
For loving me the sweetest love I found

WHAT A WAY

No I don't want to say it
But we're going to play it
Just got that feeling for you
That I want you more and more

Sitting us down to play it
Change our minds do a line it
Saying what we feel to say
Do it again we have time

What a way nowhere to go
You and me trying to mate
Take me there where I should be
What a way right next to you

Lying there right next to you
Relaxing and being loved
Doing what we feel to do
Do it again we need to

What a way nowhere to go
You and me trying to mate
Take me there where I should be
What a way right next to you

EACH DAY

Just thinking of the day
I was there with your love
How your love made my love
Want to stay close to you
To stay close to you

Just hoping I will run
Into you to tell you
How much your meaning to
My love now your not here
To day your not here

I love spending all day
Loving you more each day
Loving you close to me
Nearby with me each day
Each day more each day

Just loving the day I
Spent holding you near me
How you said spend your days
Loving me more each day
Each day more each day

I love spending all day
Loving you more each day
Loving you close to me
Loving you more each day
Each day more each day

Loving you nearby me
Nearby with me each day
Loving you close to me
Nearby with me each day
Each day more each day

DON'T WANT TO HURT

So afraid to fall in love
After hurting so much love

Knowing I can get hurt
Or hurt another's love
Don't want to hurt no way
Don't want to hurt no one

It scares me not to love you
Wondering if you love me

No can't hurt another love
Another love can't hurt me

Knowing I can get hurt
Or hurt another's love
Don't want to hurt no way
Don't want to hurt no one

WHAT IS A SONG

What is a song with no music to your ear
What is a song with no melody to hear

What is a song if nobody every listen to or
dance to the sound
What is a song someone feeling written
down some ideal or dream they found

What is a song if it don't hit and nobody
don't want to hear the sound
What is a song that make a hit with no feel-
ing or hope there to be found

What is a song what is a song with no
melody or hook to the sound
What is a song what is a song with no peo-
ple to hear the words and sound

What is a song what is a song what is a
song

LOVE SHOW ME HOW

Love what are we doing to ourself
Love what are you doing to me now
Love we are going to end real soon
Love let's try to make it again love

Love you I love you
Love hope you love me
Love come love love me
Love please love love me
Love me love me now
Love you I love you
Love me show me how

Love come tell me you love me again
Love please let's love each other again
Love love why are you being so hard
Love I'm loving you once again love

Love you, I love you
Love hope you love me
Love come love love me
Love please love love me
Love me love me now
Love you I love you
Love me show me how

WHAT A WORLD

What a world we live in
People fighting and hating
Killing ourselves like nothing
What a world we love in

What a world we live in
How can we want children now
Thinking what they may go through
What a world we love in

What a world we live in
What a world we play in
When do we find the peace
What a world we love in

What a world we live in
We say we love to our love
Argue with don't want their love
What a world we love in

What a world we live in
Where there is bad and good love
Making it hard to still love
What a world we love in

What a world we live in
What a world we play in
When do we find the peace
What a world we love in

SO GLAD SO SAD SO BAD

My head is hurting so bad
I'm so sad when you go way
Felt like you're not coming back
Don't want to love me no more

Love me I'll be so glad
Love me not I'll be so sad
Why do I hurt so bad
I know you love me so bad
Yet I hurt bad and so sad
I love you glad hurt so bad
Don't know what to do so sad

When you smile I feel so glad
Knowing you are glad inside
Thinking I want to hold you
Long as you're not sad from me

Love me I'll be so glad
Love me not I'll be so sad
Why do I hurt so bad
I know you love me so bad
Yet I hurt bad and so sad
I love you glad hurt so bad
Don't know what to do so sad

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Music

Acts Seek Shield From Risqué Risk

As entertainers become brands in their own right, they're increasingly seeking "reciprocal morals" clauses in their product-endorsement deals.

The clause enables an artist to terminate an association with a product if the advertiser comes into

sexually explicit."

Lawyers say that the recent **Janet Jackson/Justin Timberlake** stunt at the Super Bowl would likely invoke a standard morals clause, although **McDonald's**—which uses Timberlake as a spokesman—has not yet made any moves.

This heightened sensitivity is due to the increased speed with which media attention affects one's image, says **Ken Anderson**, a partner with **Loeb & Loeb** in New York.



"Artists are

general disrepute.

For example, a wholesome pop star who appeals to a teen audience might want to end her association with a company if it is found that the product she endorses is being manufactured in a third-world country using illegal child labor.

By doing this, the artist protects her image, which could be hurt by a negative association with a corporation and therefore could damage the artist's career.

The clauses are generally not part of recording contracts, being limited mainly to product-endorsement deals, where the image of a particular product can become closely linked with that of the artist.

"These [endorsement] deals are critical to launching and keeping an artist in the public eye," says **Robert Darwell**, an attorney with **Sheppard Mullin Richter & Hampton** in Los Angeles. The firm advises **MGM, Fox Studios, Walt Disney, Warner Bros.** and **Sony Pictures**.

The trend is a direct result of the increasing cult of celebrity, the public's heightened sensitivity following the recent hailstorm of corporate scandals and the downturn in the music industry, observers note.

The standard morals clause in product-endorsement deals—which enables the advertiser to end a contract if the endorser behaves inappropriately—has been par for the course for years.

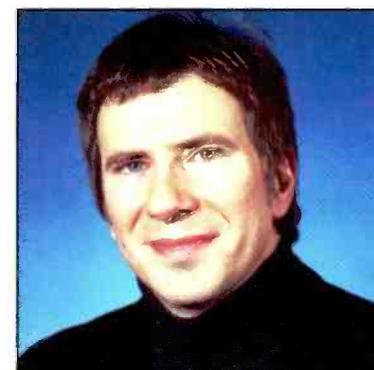
Two years ago, TV host **Bill O'Reilly** and thousands of his "Factor" viewers successfully pressured **Pepsi-Cola** into canceling an ad campaign featuring hip-hop artist **Ludacris**.

O'Reilly and his fans argued that the lewd rapper and, by association Pepsi, were "subverting the values of the United States." Pepsi immediately ended its endorsement deal with the rapper, saying it wasn't aware of the "extent to which his material was

thinking more carefully about the future. Money doesn't help a tarnished reputation," says Anderson, who advises the **Dixie Chicks, Will Smith, the Beastie Boys** and **Phish**.

For example, "Who would want to be known as having been an **Enron** spokesperson?" Darwell asks.

While the reciprocal morals clause is a recent phenomenon, it's one that



ANDERSON: PROTECTING CLIENTS' IMAGES

will take wing, observers predict. Indeed, it's a hotly contested issue these days, says **Scott Zolke**, a partner with **Loeb & Loeb** in L.A.

"Most artists understand that career longevity is fleeting. Therefore, it becomes important to protect their career by protecting their image," says Zolke, who advises **Ryan Seacrest, Carson Daly, Rick Dees, Rush Limbaugh** and **Clear Channel Communications**.

While it's hardly a make-or-break issue right now, it could become a sticking point as more artists develop themselves as brands.

CREDIT WHERE IT'S DUE: Attorneys who attend the Billboard Music & Money Symposium March 4 in New York will now be able to receive Continuing Legal Education credits.

A total of 2.5 hours of CLE credits will be offered for attending two

(Continued on page 17)

Goodrem

Continued from page 13

for shipments of more than 1 million copies in her homeland, a feat topped only once before. Outside Australia, the title has sold another 1 million units.

The other Australian who has sold 1 million copies of one album in Australia was rock vocalist John Farnham with "Whispering Jack" on BMG in 1986, according to Sony Music Entertainment Australia chairman/CEO Denis Handlin, who signed Goodrem as a 16-year-old.

The difference is that Goodrem is a debut artist who has achieved all of this in 12 months.

But along with the highs have come staggering lows. Last year, Goodrem was diagnosed with Hodgkin's disease, a form of lymphoma; she completed a six-month round of treatment in December.

Although the 19-year-old artist is continuing with medical tests, Goodrem is now determined to resume her career, with a new focus on the international market.

Handlin is determined to see the artist get a clean bill of health first. Goodrem, however, has already set her priority list: going on tour to satisfy her huge following in Australia and establishing a presence in the United States.

"We're still discussing the marketing, but essentially they've told me to continue just being myself and give it the best shot," says Goodrem, who intends to base herself in the States for a time.

TENTATIVE U.S. PLANS

Goodrem is currently in Los Angeles, where she is writing new material with Glen Ballard, Billy Mann and Guy Chambers, among others. The earliest Columbia will release her project in the United States is July, says New York-based Sony Music U.S./Sony Music International VP of A&R David Massey.

"Our plans are still related to her health," Massey says. "We need her to

be able to travel across the U.S. extensively and perform showcases and make sure she's completely ready for it physically. Our first priority is her well being, but we're very optimistic."

Although still under discussion, "the most likely scenario," Massey says, is that "Innocent Eyes" will be issued in the United States with one or two new tracks.

"In the next month, there will be the beginnings of her plan to work on her follow-up to 'Innocent Eyes' and possibly one or two of those songs could find its way onto the U.S. album." But he says there is no plan to combine her first and next albums into a U.S. release: "That would lead to big import problems."

The likely first single in the United States is "Born to Try," which has become a signature tune for Goodrem. "It reminds me of an uplifting song like Des'ree's 'You Gotta Be,'" Massey says. "It's all about the positive and uplifting message, but she's still very realistic."

Massey feels Goodrem can fill a void in the U.S. market for a female artist with the vocal prowess of a Celine Dion but the songwriting feel of a Tori Amos or Dido.

"Her appeal skews from 12- to 50-year-old women," he says. "She's like an Alicia Keys in that she's a singer/songwriter who has a broad appeal and occupies a unique space." To that end, he feels that TV appearances and live performances are as crucial as radio to breaking her in the United States.

Goodrem, who wrote her first tune at age 12, says she uses songwriting to come to terms with her meteoric success. She also is listening to such veteran songwriters as Carole King and Van Morrison plus contemporary ones like Darren Hayes (Savage Garden) to sharpen her skills. "There are some positive new songs, and some angry ones," she says with a laugh.

"She has had outstanding success and exceptional challenges to deal with for such a young person," Massey says.

In Australia, Goodrem blitzed last October's ARIA music awards with seven wins (and two additional viewers choice awards), and her "Delta" replaced the Eagles' "Hell Freezes Over"

to become the highest-selling music DVD here with sales of 165,000 units (11-times platinum).

SPREADING THE WORD

Outside Australia, Sony says Goodrem has shipped double-platinum so far in the U.K. (passing the 600,000-units mark). The album was released in mid-2003 in the U.K.

Now she's taking on the rest of Europe. "Innocent Eyes" is in the top 20 in Germany, and she is breaking in Scandinavia, with France targeted to follow. "This is despite her inability to do any promotional work there," Massey says.

Radio airplay is also building in several countries for "Born to Try," with "Lost Without You" the next single.

Sydney-based MIX Network program director Sam Zniher, who also supervises stations in Melbourne, Adelaide and Brisbane as part of the Clear Channel-owned Hot AC network, calls Goodrem "an FM artist par excellence." He adds: "Her songs are all nice little jewels tailor-made for CHR and hot AC stations, especially in Europe."

French-born Zniher has radio experience in France, the U.K. and Australia. He says he can easily imagine an international career for Goodrem taking off rapidly, thanks to the support of such stations as NRJ in France or Heart 106.2 in London.

"She has positive lyrics, a superb voice and she can appeal to various generations of consumers. The more you listen to the songs, the more you discover the quality of the production as well as the quality of the songs. This is a great asset when you target high-rotation stations," Zniher says.

Brett Blundy, CEO of Australian retail chain Sanity, says his stores have sold some 200,000 copies of the album. He says Goodrem's success has helped revitalize music retail. "Quite clearly, these figures indicate there are consumers out there who've come into a store for the first time to buy a record purely because they've been knocked out by Delta."

Zniher says, "In Australia, she has become an icon for all generations—she represents combativity, success and sweetness at the same time."

Legal Matters

Continued from page 16

panels at the one-day event.

Ken Abdo, chairman of the American Bar Assn.'s Forum on the Entertainment and Sports Industries, will moderate one of the panels.

The panel will feature Fred Davis of Davis Shapiro & Lewit, Joel Katz of Greenberg Traurig, Ken Levitan of Vector Management/Vector Records, Michael Reinert of Universal/Motown Records and John Simson

of SoundExchange.

John Frankenheimer, co-chairman of Loeb & Loeb, will moderate the other CLE-accredited panel. Scott Sperling of Thomas H. Lee Partners, Harold Vogel of Vogel Capital Management, Jerry Gold of Gold International and others to be named will appear on that panel.

For more information, visit billboardevents.com.

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Folk Talent

Billboard



KATRYNA AND NERISSA NIELDS, AT CENTER MICROPHONE, LEAD THE FINALE OF THE FALCON RIDGE FOLK FESTIVAL IN HILLSDALE, N.Y., ON JULY 27, 2003.

Acts Thrive Through Traditions

Buoyant Folk Scene Marked By Range Of Styles, Diverse Audience

BY RICHARD HENDERSON

Mention the phrase "folk music," and a fan may think of the early recordings of Bob Dylan or Eastern European dancing or the sound of a finger-picked mandolin.

But however its supporters define this broad genre, folk music exists—and thrives—outside the music industry mainstream.

Distributors, label executives, radio programmers and concert promoters agree that folk music remains a vibrant part of American culture and, on its own terms, economically viable as well.

Moreover, folk is drawing a wider audience than ever before, from a broad span of age groups and ethnic backgrounds.

Artists and supporters of the folk music business will convene Feb. 26-29 in San Diego for the 16th annual Folk Alliance Conference. "We've come into our own, providing a snapshot of what constitutes contemporary folk music," says Phyllis Barney, executive director of the North American Folk Music And Dance Alliance. "Our organization presents a broad umbrella, which covers many styles of folk."

Ken Irwin, co-founder of Rounder Records, a company with deep folk roots, waxes optimistic on the genre's outlook.

"I think it's a very positive time for folk music," Irwin says. "A lot of artists

are doing well. There are more performers working than [people realize]. There are hundreds of coffeehouses offering music in the New England area alone. Folk, as a genre, hasn't been covered much by mass media, and its roots are very much in the community."

Irwin notes that these days, folk audiences encompass a wide range of age groups. Rounder recently released new discs from Katryna and Nerissa Nields, Carrie Newcomer and the Tarbox Ramblers.

"It makes targeted marketing much

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more difficult, but it also shows how many people want to experience interesting, involving music in a pleasant setting," he says. "Coffeehouse veterans of the '60s are still attending shows, alongside high-school and college kids. The same is true for folk festivals, with as many gray hairs as kids in the crowd. I find this trend really exciting."

Anne Saunders is the artistic director for the Falcon Ridge Folk Festival in Hillsdale, N.Y., which will be staged for the 16th year this July. She sees the three-day festival's success as a barometer for the genre's overall popularity, noting that the event is still growing: Last year it attracted its biggest crowds, with attendance of 10,000 per day.

Saunders also points out that last year was the best in recent memory for

indie folk labels.

"This is very much at odds with what I hear from the rock and pop world," she says. "The major labels are constantly complaining about the state of their industry."

Saunders cites Greg Brown, John Gorka, Patti Larkin and The Nields as prominent among the strong repeat acts at Falcon Ridge, and notes the appeal of contra dance bands Wild Asparagus, Nightingale and the Clayfoot Strutters.

"As an alternative to the pop music industry, folk is doing pretty good," says Tom Diamant, GM of roots imprint Arhoolie Records, which has upcoming CDs from Juan Reynoso and Robert Pete Williams.

"Folk artists don't end up on the charts very often, have few recognizable 'hits' and don't play in stadiums, but there are thousands of musicians touring every night. It's just that this activity occurs in an alternate universe," he adds.

Radio programmer Claudia Marshall echoes this view. Marshall hosts the "City Folk" morning show on non-commercial WFUV, located on the campus of Fordham University in New York.

"Are folk musicians selling millions of albums? No. Are they making a living, and is good music being made? Undeniably, yes," Marshall says.

She also credits talents like Signature Sounds' Josh Ritter and Mark

Erelli, whose new album, "Hillbilly Pilgrim," has shadings of Western swing, as "gateway" artists that are leading rock and country listeners back to folk.

"My listeners voted the Jayhawks' 'Rainy Day Music,' which contains a lot of folk as well as pop, as the No. 1 album of 2003. It's becoming more difficult to determine what folk is or isn't," she says.



DiFRANCO: ALT-FOLK ICON

Ryko Distribution president Jim Cuomo has also witnessed the blurring of genre boundaries, as the company has a lengthy involvement with folk, singer/songwriter and Americana releases.

He emphasizes this diversity by noting such Ryko-distributed releases as the new Janis Ian album and titles from Gillian Welch, the Compass label's Eddi Reader and Ryko's U.S. distribution of

the Eva Cassidy catalog on Blix Street, in addition to the sustaining presence of discs by Richard Thompson and the McGarrigle Sisters on the Hannibal label.

Cuomo sees a folk sales resurgence "with big numbers at Wal-Marts and Kmart, through rackjobbers like Handelman and Anderson for vintage, timeless bluegrass and folk-oriented titles.

"There's a new audience picking it up—the jam-band crowd—not just older listeners," he adds. "New ears can appreciate classic sounds in this genre, because they never become dated. The obstacles [to folk's acceptance] aren't as large as one might think."

Jeremy Morrison, director of marketing for Koch Entertainment Distribution, agrees. "More adult purchasers are going to stores to buy folk music; they're not the sort of people who will go on Kazaa and download. It has helped to separate the account base to some degree. It's become apparent that retailers like Barnes & Noble and Borders are destinations for folk music, where deep catalog and slower-moving titles can be accommodated. People will also order online from Amazon after hearing or reading about a title."

Morrison adds, "The well-informed independent store is where many find folk and acoustic product; independent retail as a whole would appear to have had a good year, from the numbers I've seen."

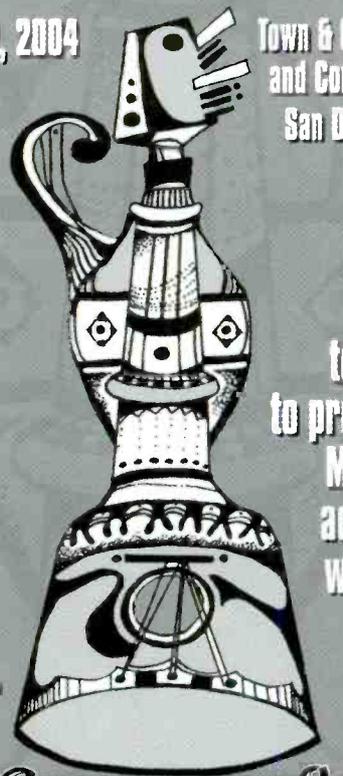
Koch recently released "Educated Guess," the new CD from alt-folk
(Continued on page 19)

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Traditions

Continued from page 18

crossover icon Ani DiFranco, with shipments totaling 100,000 units, according to Morrison.

New releases have come via independent labels recently from notable acts such as Lucy Kaplansky (Red House Records), Phil Rosenthal (American Melody), Terry Allen (Sugar Hill), Michael Johnathon (PoetMan), Mindy Smith (Vanguard), and veterans Tom Paxton, Anne Hills and Bob Gibson (Applesseed).

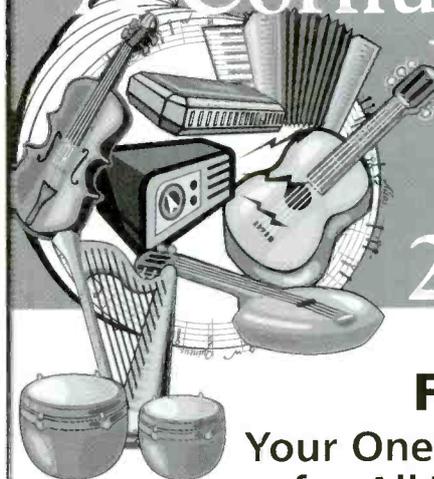
Such independent retailers as Larry Kelp, accounts buyer at Down Home Music in El Cerrito, Calif., note how shops like his nurture folk artists.

"Eva Cassidy [was] a big seller for us before going No. 1 in the U.K.," says Kelp, who also hosts "Sing Out! Show" on Berkeley, Calif.'s KPFA. "We've survived at Down Home by supplying all the niche genres that chain stores might carry, in addition to their pop catalog."

He expresses admiration for the politically charged compilation albums from the Applesseed Recordings label.

"I'm still turning people on to Applesseed's third volume of 'Songs of Pete Seeger'—the first cut features Ani DiFranco, Billy Bragg and Steve Earle
(Continued on page 20)

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Jerry Garcia, *Save Our Sounds*

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Traditions

Continued from page 19

singing alongside Seeger."

Appleseed founder and president Jim Musselman says, "We do well in Europe, where audiences grasp the historical basis and themes of fighting social injustice with music with a message, which characterizes our releases.

"Exposure is the key thing for any independent label," he continues. "When NPR did a 12-minute piece on one of our titles—'Hands' by Pat Humphries, which had already been out for a year and hadn't done that well—we sold 8,000 units in a day. After that it continued to sell in good numbers."

Musselman describes a similar case with Tim Ericksen, vocalist for the punk-tinged Cordelia's Dad, whose solo release didn't quite catch on until producer T-Bone Burnett included him on the "Cold Mountain" soundtrack. That exposure boosted sales of Ericksen's own self-titled release.

Down Home's Kelp lauds Appleseed for reviving the U.S. career of veteran folk artist Eric Andersen, who has been living and recording in Europe in recent years. Andersen's upcoming album, "The Street Was Always There," features songs from the Bleecker Street folk scene of the '60s with hip-hop backing tracks recorded with Wyclef Jean.

CORE OF INTEREST

"Folk music is like a lot of niche genres," says Randall Grass, GM of Newton, N.J.-based Shanachie Records. "There's a core of viable interest that never goes away, although there are way too many releases in the genre for more than a few to do well. So it comes down to the question, 'What will make an artist rise above the pack?' Uniqueness in the substance of their material or charisma or their ability to build a strong performing base. Those are the two keys to success."

He cites Shanachie's Solas, an acoustic group rooted in Irish traditional music, as transcending its origins. "They're able to play outside their genre in a natural, organic way," he says.

Arhoolie's Diamant feels that an artist's only recourse in the face of dwindling chain retail space is to "sell CDs at live gigs. Audience members who love the material and are willing to hunt it down generally can't find it at the store the next day."

"Folk material definitely stays in print longer, though chain stores won't carry older titles," he continues. "We're looking at making everything available online, especially those titles whose slow-but-steady movement don't warrant remanufacturing."

Ryko's Cuomo adds, "In pop, lots of money gets sunk into certain avenues, which will either make or break an act. For folk, it's a word-of-mouth issue. People don't buy hyped-up records; they have to hear it before they'll buy it. Once they get the folk bug, they can't get enough, and they pass it along to other people. It's an infection, a good one. There's longevity built into music

from the '40s, '50s and '60s."

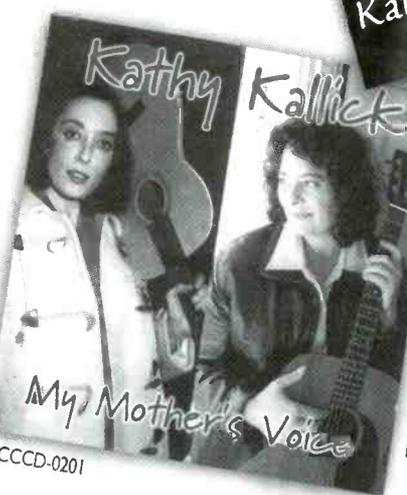
From the retail perspective, Kelp at Down Home says, "You can't underestimate the importance of tie-ins with noncommercial radio for folk." He offers examples of music spotlighted on Terry Gross' NPR interview show "Fresh Air." "Many people [become interested] after an artist gets featured on public radio."

Arhoolie's Diamant says, "People are

hungry for original, soulful and different music. When people hear something good, they'll like it, irrespective of the genre."

WFUV's Marshall also suggests that the popularity of folk music is a reaction to the current state of pop. "Especially for listeners in their 30s, 40s and 50s," she says, "I think the music is being discovered—and rediscovered—at an astonishing rate."

Kathy Kallick takes a side road off the bluegrass highway...



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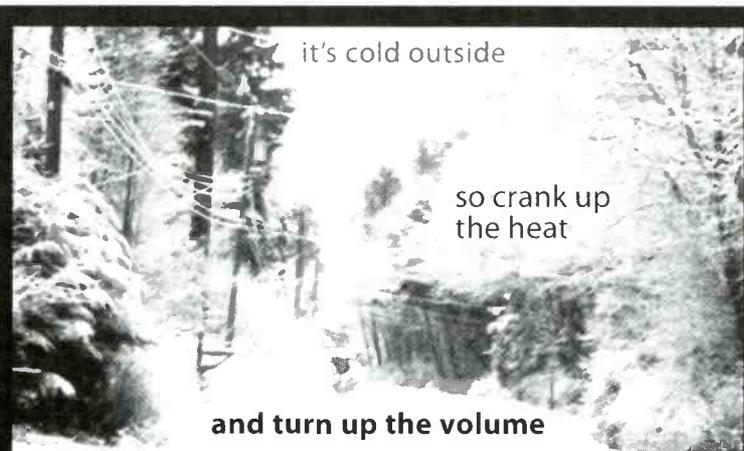
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Guitars

Continued from page 8

research led to signature models at lower price points, in an effort to tap contemporary trends.

"We noticed that all the artist models came up above \$1,800, \$2,000," says Richard McDonald, Fender VP of marketing for electric guitars. "And there were some genres that had nothing, like punk, ska, reggae. So we decided to go after those price points and those categories' artists. We went right after Tom DeLonge and Mark Hoppus from Blink-182, and it worked."

"The Tom DeLonge [Stratocaster]—which is a thing of the past for us—was one of the first artist models that we did at a lower price point, like a \$749 retail price," McDonald adds. "That was a huge seller. The Jimmie Vaughan [Tex-Mex Stratocaster, which is] also around that price point, does really well too."

Gibson Guitar offers a similar range

of new and classic artist signature models. The original "signature" guitar, the Les Paul, is a perennial best seller. But it also exists as several signature models, customized by artists as diverse as Jimmy Page, Slash, Joe Perry, Zakk Wylde, Peter Dinklage, Bob Marley and Dickey Betts.

Gibson-owned Epiphone also offers guitars bearing an artist's name. "We sold several of the John Lennon Epiphone Casino at Christmas," Guitar Center's Miller notes.

In the case of Martin's artist editions, 5% of overall proceeds go to a charity of the artist's choice. "It works out to the benefit of the charity, and the artist, in terms of taxes," Thomas says. "We've also found that it is pretty profitable."

Appealing to another market, Epiphone has announced that it will introduce 50 guitars featuring designs commemorating the nation's top football and basketball colleges. Each officially licensed model is custom-designed with a school's colors and logos. A portion of proceeds from the sale of these guitars will be donated to the respective schools.

Rhino

Continued from page 5

By offering the set for \$19.98 instead of the single-disc price of \$9.98, the label was able to justify the TV direct marketing margin—another first for the line—prompting WSM to place spots on MTV, Lifetime, Comedy Central, E! Entertainment and BBC America.

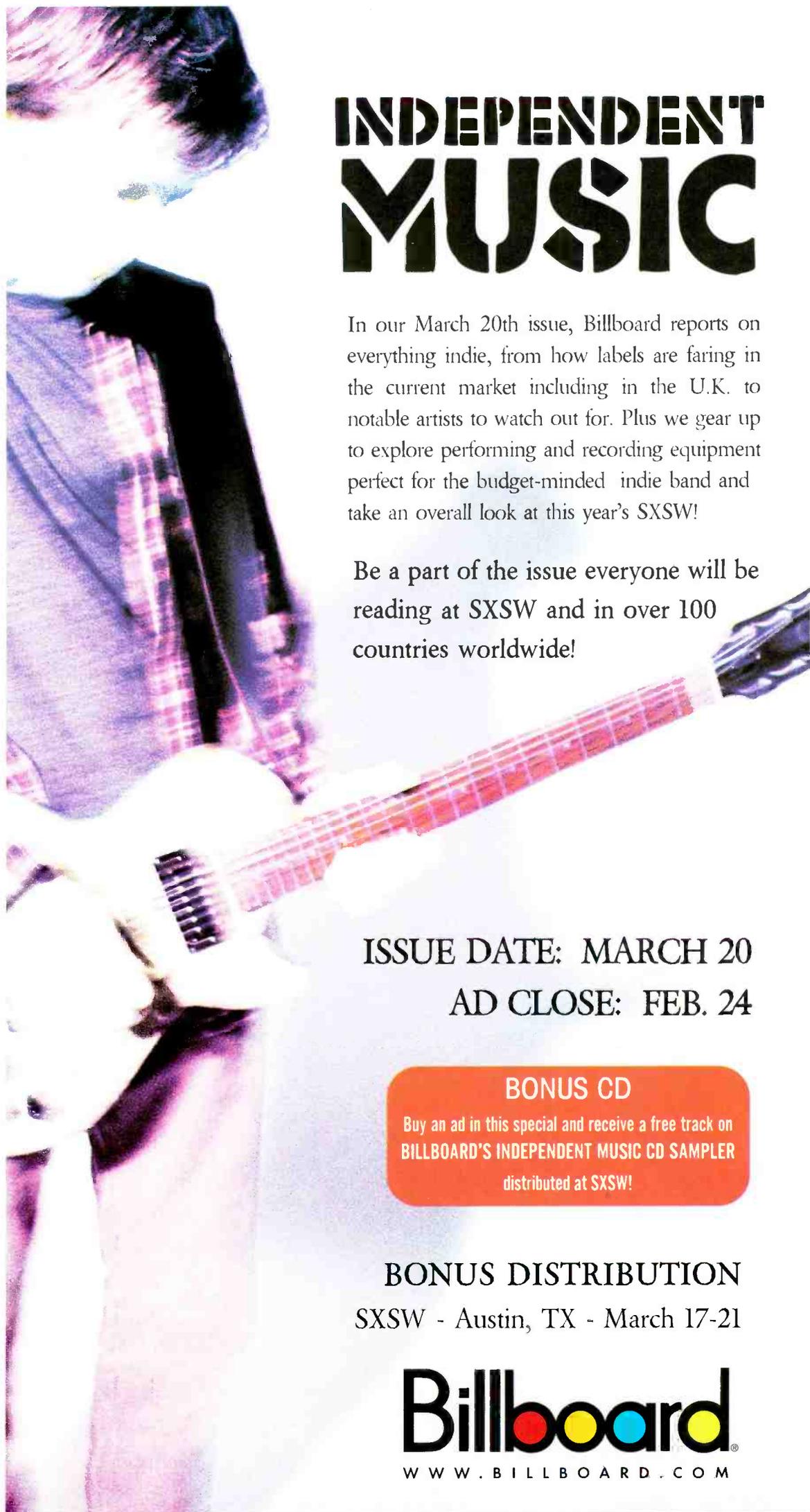
VH1's '80s-oriented music programming and John Hughes movie

marathons are also important advertising venues for the collection.

"Until now the line has mostly been centered around retail, and television is the most logical of evolutions," Gore says.

The label will also target attendees at NHL, NBA and MLB live events with stadium airplay and promotions.

"We're thrilled that Warner is looking at ways to energize the line," says Howard Appelbaum, VP of licensing and events for VNU Business Media, *Billboard's* parent. "We're looking for the line to be as successful as possible."



INDEPENDENT MUSIC

In our March 20th issue, *Billboard* reports on everything indie, from how labels are faring in the current market including in the U.K. to notable artists to watch out for. Plus we gear up to explore performing and recording equipment perfect for the budget-minded indie band and take an overall look at this year's SXSW!

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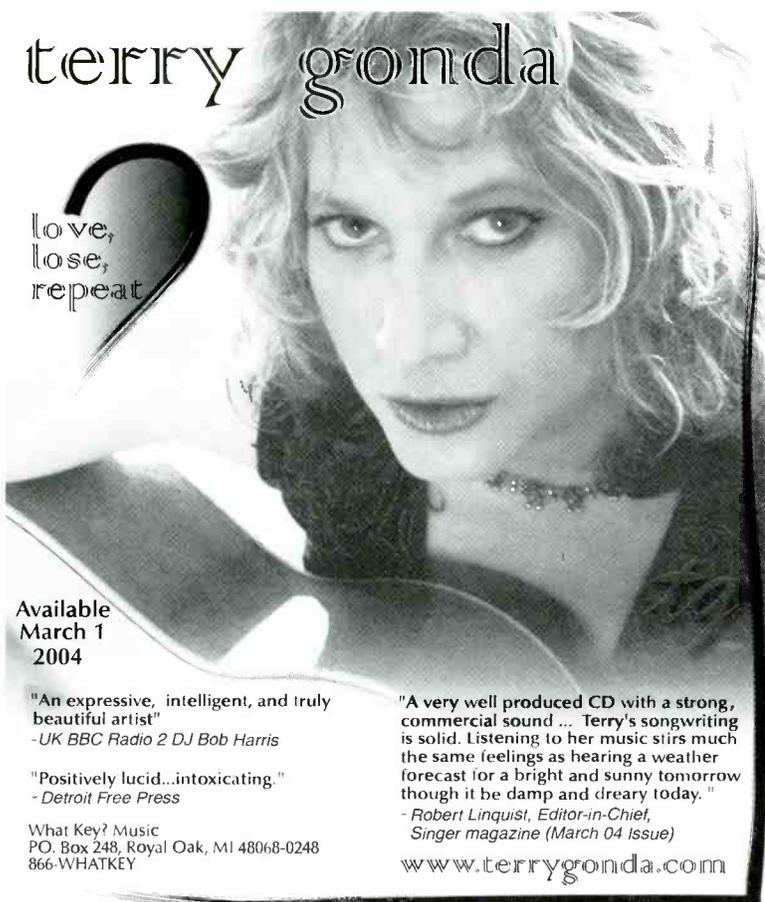
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Music

NYC Jumps To IAJE Tune With Concerts, Awards Show

New York routinely teems with jazz action, but during the four-day span of Jan. 21-24, jazz received maximum exposure.

That's because more than 8,000 people gathered for the 31st annual **International Assn. for Jazz Education (IAJE)** conference at the midtown **Hilton** and **Sheraton** hotels. Originally founded for educators and their students, the event has become the most prominent gathering of the worldwide jazz industry and community.

In addition to clinics, workshops, panels and interviews with jazz artists, IAJE hosted dozens of on-site concerts. **The Dave Holland Quintet**, **Jason Moran & Bandwagon**, **Tim Ries & the Stones Project**, **Caribbean Jazz Project**, **Michel Camilo Trio**, **Maria Schneider Orchestra** and **Bob Brookmeyer**, and **New Art Orchestra** were some of the performers.

One of the concert highlights was trumpeter **Nicholas Payton's** high-fire, electro-fusion "Sonic Trance" show, fueled by funky grooves and bolts of improvisation.

The centerpiece of the conference

was the **National Endowment for the Arts Jazz Masters Awards** concert, hosted by NEA chairman **Dana Gioia** and IAJE president **David N. Baker**.

The event featured performances by the **Heath Brothers** and **Paquito D'Rivera** with **New York Voices**. Award honorees included guitarist **Jim Hall**, drummer **Chico Hamilton**, pianist **Herbie Hancock**, singer **Nancy Wilson**, jazz journalist **Nat Hentoff** and the late arranger/composer **Luther Henderson**.

Attending the ceremony were more than two dozen past Jazz Masters, including **Ron Carter**, **Cecil Taylor**, **Jon Hendricks** and **Dave Brubeck**. After the who's who of jazz were introduced, Gioia marveled, "Isn't this a spectacular moment? Most of our record collections are represented in this room tonight."

Jazz Master **Roy Haynes** welcomed Hamilton into the prestigious club. Haynes recalled meeting the fellow drummer in 1948 when he first toured the West Coast with **Lester Young**. "In Oakland [Calif.], people thought I was [Chico]," Haynes said. "When we got to Los Angeles, I met him and we became good friends, almost like brothers."

BET is broadcasting the show as its April 4 episode of "BET Jazz Brunch." Sister channel BET Jazz will air the program April 4, 11, 20 and 25.

OFF-PREMISE ACTION: The city's clubs buzzed with special events that drew IAJE conference attendees.

MaxJazz Records celebrated its fifth anniversary at **Sweet Rhythm** with sets performed by pianists **Bruce Barth** and **Mulgrew Miller**, trumpeter **Jeremy Pelt** and vocalist **Claudia Acuña**, whose label debut arrives March 16. MaxJazz's newest signee **Erin Bode** also performed.

Marsalis Music took over **Birdland** to present its burgeoning roster, including label founder and saxophonist **Branford Marsalis**, saxophonist **Miguel Zenón**, guitarist **Doug Wamble** and pianist **Harry Connick Jr.**

Several **Blue Note Records** artists played in town. Guitarist **Pat Martino's** **Think Tank** group featuring saxophonist **Joe Lovano**, pianist **Gonzalo Rubalcaba**, drummer **Lenny White** and bassist **James Genus** held forth at **Iridium**. Pianist **Bill Charlap** in solo performances at **Smoke** exhibited new songs from his upcoming **Leonard Bernstein** tribute album, "Somewhere," which streets March 23. Saxophonist **Greg Osby** set up shop at the **Jazz Standard** to record a live album with his **St. Louis Shoes Ensemble**. And trumpeter **Terence**

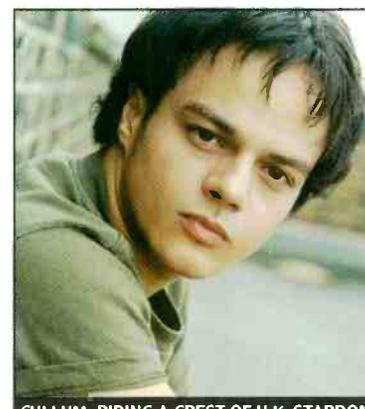
Blanchard blew into the **Village Vanguard** for a week's worth of hot sets.

Before his IAJE appearance, young Brit sensation **Jamie Cullum** performed at **Joe's Pub** for two nights to

JAZZ Notes
 By Dan Ouellette
douellette@billboard.com



deliver tunes from his stateside debut, "Twentysomething," which **Verve** streets May 11. Riding a crest of U.K. stardom (the CD is the fastest-selling jazz album in the country's history), the extroverted pianist/vocalist caressed and stomped on the keys during his set, which featured such standards as **Cole Porter's** "I Get a Kick out of You," jazzed-up covers of pop



CULLUM: RIDING A CREST OF U.K. STARDOM

tunes written by **Jeff Buckley** and **Jimi Hendrix** and originals including his album's swinging, witty title track and the lyrical, midtempo gem "All at Sea."

During his rousing performance, Cullum told the audience, "I started playing for fun, and it's still fun, especially now that I'm playing all over the world."

THREE DOT LOUNGE: Praised by fellow jazz vocalist **Kurt Elling**, who has said, "If you haven't heard of him, you haven't lived," the legendary but regrettably little-known **Andy Bey** makes his **Savoy Jazz** bow Feb. 24 with the sumptuous "American Song" ... In related news, veteran jazz A&R exec **Steve Backer**—who signed Bey as well as **Hubert Laws**, **James Moody**, **Fly** (the forward-looking trio of **Mark Turner**, **Larry Grenadier** and **Jeff Ballard**) and **Lou Rawls** to the newly rejuvenated **Savoy/Denon**—has exited the label. In departing, Backer cited "vast creative differences, managerially as well as artistically."

SOME OF THE ARTISTS PERFORMING

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McLachlan Embarks On Arena Tour

BY SUSANNE AULT

Sarah McLachlan has not starred in a tour since 1999's *Lilith Fair*. But concert organizers say that memories of it are so strong that she should widely sell out her 2004 arena series.

The 43-date tour winds through North America July 5 through Sept. 10. Additionally, McLachlan herself has set the ticket price at a very competitive \$45 to \$65 range.

"I want to make my music accessible to everybody. There is no reason to gouge the consumer," McLachlan explains. "I want people to go out to dinner and go out to a show and it not be a \$300 evening." McLachlan chose the lower price without tour sponsorship.

That *Lilith* filled sheds during three summers is nothing to sneeze at, says Marty Diamond, McLachlan's booking agent and president of Little Big Man.

According to results reported to *Billboard*, *Lilith* grossed \$18,562,234 over 34 shows in 1999, \$21,242,564 over 41 shows in 1998 and \$13,133,167 over 29 shows in 1997.

FAVORABLE PREDICTIONS

"She is part of the fabric of summer touring," Diamond says. "Her audience is ferociously loyal, and there is pent-up demand . . . there will be sell-outs across the board."

The tour is being configured for full-scale arena production. Capacities will be in the 10,000- to 12,000-seat range.

"We're talking about three consecutive summers where she was playing in front of 28,000

people. [*Lilith*] really burned into people's psyches," agrees Jam Productions' Andy Cirzan, who is promoting McLachlan's Aug. 31 show at the United Center in Chicago.

Most tickets went on sale Feb. 6 through Feb. 8. Cirzan notes that 8,000 tickets sold during *United's* first day. "That's a half-million gross with six months still to go [until showtime]."

Eric Herz, Clear Channel Entertainment promoter for shows at the San Diego Sports Arena (July 12) and the Arrowhead Pond in Anaheim, Calif. (July 13), agrees that *Lilith* will provide McLachlan with plenty of momentum for a touring rebound.

"I'm a believer," Herz insists. "I put up a good guarantee for the shows."

Although tried-and-true, *Lilith* was not something McLachlan wanted to revisit. She specifically lobbied for arenas to secure a controlled environment for her production.

"We wanted to put on a full-production show. I haven't done that before—which means you can't go into amphitheaters with limited stages and all of that," McLachlan explains. "*Lilith* had its time. And we all believe on ending on a high and going out on top."

McLachlan also did her homework in determining whether she could replicate similar big-venue successes in 2004.

"We just didn't go into this thing cold. We did a bit of math and did what makes sense. We made the projections, and we think we'll do OK," she says. "I don't think my expectations are out of whack. I've done research and know album sales in particular cities."

ALBUM MARKED A STRONG RETURN

Terry McBride, CEO of Nettwerk Management and McLachlan's manager, admits that the female singer/songwriter ranks have thinned since the *Lilith* glory days. Today's summer fests, such as the Vans Warped tour and Ozzfest, are filled with testosterone-fueled rock. Hip-hop dominated the 2004 Grammy Award nominations.

Despite those factors, McLachlan is racking up sales and airplay for her latest album, "Afterglow." Selling 1.7 million copies since its Nov. 4, 2003, release, according to Nielsen SoundScan, the set has remained on the *Billboard* 200 for 18 weeks and is No. 30 this issue. The lead single, "Fallen," has stayed on the *Billboard* Adult Top 40 chart for the past 22 weeks and the Adult Contemporary chart for the past 19.

"Her whole career was built live. She worked her ass off to get there," McBride says. "And look at how many records she's sold off one single. The rationale says this tour will do really well."



McLACHLAN: KEEPING HER FANS IN MIND

He predicts that a number of concerts should be able to draw upwards of 14,000 people. Already, he says, three or four more arena dates will likely be added to her summer stint to accommodate the building interest.

McBride admits that playing sheds would have garnered McLachlan richer deals.

Amphitheaters have shorter seasons than arenas and will "pay premiums so they're not dark. They can afford to offer more," he says. "But it doesn't always make for the best shows. If you're indoors you can control everything. If something gets so freaking hot, that's not going to make for a nice day." He also believes she could have charged up to 40% more per ticket, but he respects her wishes to charge a lower price.

Promoters, likewise, seem pleased that McLachlan is headed for arenas. Many major-market sheds are owned and/or are exclusively promoted by CCE, AEG, Jam and indie promoters currently on board for the tour.

Also with her fans in mind, McLachlan believes she will stretch out her road map through 2005. Current routing misses secondary markets, as well as some primary cities like Kansas City, Mo. Directly following the North American July-August shows, she plans to wind through Europe, Asia and New Zealand.

Compared with the more grueling work of studio production and promotion, "for me, the payback and fun comes from playing. Being on the road is the simplest part," she says. "Touring has always been the way I've been able to develop. [I've] always believed in working hard and playing hard."

Reba's Happy To Go On The Road Again

BY RAY WADDELL

Having conquered Broadway and TV, Reba McEntire will return to the vehicle that launched her to stardom: performing at rodeos, fairs and festivals coast to coast.

McEntire will launch her first tour in three years March 7 at the Houston Livestock Show & Rodeo. She will play primarily fairs and festivals, as well as scattered arenas, casinos and amphitheaters on the route. Linda Davis will open all dates.

This is a run the artist is looking forward to, even though she will have to intersperse concert dates with tapings for her WB TV show, "Reba." "I love the live audience, I love the music and I love getting up and

singing," she tells *Billboard*.

"After 25 years I kind of got burned out," she says of touring. But following a stint on Broadway with "Annie Get Your Gun" and then starting the TV show more than two years ago, she recalls, "I didn't realize how much I missed [touring] until I got back into rehearsals with the band."

McEntire is booked by Rod Essig at Creative Artists Agency and managed in-house by Starstruck Entertainment and her husband, Narvel Blackstock.

"Reba's going back to her roots," Essig says. "She hasn't played a lot of these places in 10 years or more."

Essig says the tour will boast full production, a crack band of stu-

dio musicians and a set list of hits. He adds that today's fairs and festivals can handle almost any production requirements, and playing these dates makes sense in 2004.

Still, the show won't be the huge production McEntire was known for in the 1990s.

"There won't be any dancers, 15 costume changes or the huge stage that stretches across the whole arena," she says. "It's basically about getting back to the music and a bunch of great songs. I had forgotten until we got into rehearsals how much some of these songs had touched my heart in the first place."

TOUR ROUTE MAKES SENSE

Playing primarily fairs and festivals was a group decision. "Narvel, Reba and I had dinner one night and talked about what she ought to do," Essig says.

He observes that McEntire will fill a need for headliners on this particular circuit.

"This year, a lot of the fairs can't afford to buy Tim McGraw or Shania, and Alan Jackson and Martina McBride are playing arenas [together]," Essig points out. "There's a real need for headliners at fairs and festivals."

Since fairs and festivals appeal to a broad demographic, and McEntire's appeal is also extensive, the tour route is a logical one.

"The demographic for our TV show is 2 to 82—I always said I wanted this to be a show the whole family can sit down and watch," she says.

Essig and CAA first shopped the tour to the fair market during the International Assn. of Fairs & Exhibitions conference last December, and the response was very positive.

"The fairs love it," Essig says. "We nailed down the Houston Livestock Show & Rodeo, and the offers started coming in. Before we knew it, we had 30 to 40 dates."

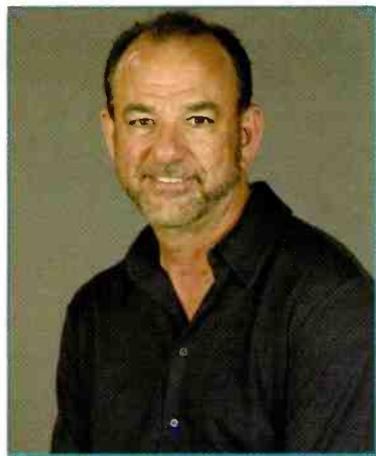
Early on-sales are promising. Essig says McEntire's June 26 date at the Rocky Mountain Stampede in Greeley, Colo., broke with 6,700 tickets sold.



McENTIRE: MISSED BEING ON TOUR

CCE Exec Reunites With Messina

Talent buyer **Ali Harnell** has joined **TMG/AEG Live** as executive VP based in Nashville. She was formerly a Nashville-based promoter with **Clear Channel Entertainment**.



MESSINA: VERY HAPPY WITH HARNELL

The move reunites Harnell with TMG president **Louis Messina**, who first hired Harnell more than eight years ago when Messina was president of **PACE Concerts**.

"She's fabulous," Messina says of Harnell. "Not only is she one of my dearest friends in the world, I think Ali is one of the best in the

business. She's energetic and smart, and she still has passion for the music and what she does."

The development will heat up the Nashville concert market, where CCE has been the only national promoter that was particularly active in the city. CCE VP **Brian O'Connell** is

based in Nashville, but O'Connell is primarily devoted to producing country tours. It is likely that CCE will bring in another buyer for the Nashville market.

South region executive VPs **Wilson Howard**, based in Columbia, S.C., and **Bob Roux** in Houston oversee Nashville for CCE, and Howard worked a recent concert by **Kid Rock** and **Gov't Mule** promoted by CCE after Harnell's departure. It is likely that a new buyer will be brought in for CCE in Nashville. The company operates **Starwood Amphitheatre** in Antioch, Tenn., in the Nashville market.

Harnell's background is more in the rock world, but Messina says she will represent TMG/AEG Live on any kind of music; upcoming shows at Nashville's **Gaylord Entertainment Center (GEC)** under the AEG Live banner include **Alan Jackson** and **Martina**

McBride, Rod Stewart and **Sarah McLachlan**. "We're hitting the ground running," Messina says.

For the 20,000-capacity GEC, having another national promoter with an office in Nashville is a good thing. "It's terrific for us," says **Hugh Lombardi**, director of the GEC. "Competition is always good."

ANOTHER SHOT OF JÄGER: Slipknot, Fear Factory, Chimera and another Jägermeister-sponsored band have signed up for the 2004 Jägermeister Music tour, which will begin March 30 at **Hard Rock Live** in Orlando, Fla. Tickets are in the \$25 to \$30 range, and promotional items include compilation CDs, T-shirts, Schecter guitars, Peavey amps, Pearl drums and instrument cases from **Coffin Case**. The tour is produced by **Rich Levy** at **Clear Channel Entertainment**.

UPPED IN PHILLY: Comcast-Spectacor, the Philadelphia-based sports and entertainment firm, has named **Adrian Staiti** the company's new senior director of advertising and sales, reporting to **Joe Croce**, VP of sales for Comcast-Spectacor.

On The Road
By Ray Waddell
rwaddell@billboard.com



Staiti joins Comcast-Spectacor from one of the company's subsidiaries, **Front Row Marketing Services**, where he will continue to serve as VP of project management. At Front Row, Staiti supervises the selling of naming-rights sponsorships, premium seating sales and advertising and sales partnerships for arenas, stadiums and amphitheatres throughout North America since 1999. In his new job, Staiti will continue to work with Front Row while adding both of Comcast-Spectacor's Philadelphia facilities—the **Wachovia Center** and **Wachovia Spectrum**, as well as the company's sports teams.

PRIMO: Primus will begin a 14-city winter tour Feb. 24 in Kansas City, Mo., at **Memorial Hall**. Dates are on the books until March 13 at **Constitution Hall** in Washington, D.C.

FEBRUARY 21
2004

Billboard

BOXSCORE
CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Feb. 6-8	\$1,703,724 \$225/\$175/\$127.50/\$87.50	12,344 three sellouts	Concerts West
BETTE MIDLER	American Airlines Center, Dallas Jan. 29	\$991,935 \$150/\$39.50	13,147 sellout	Clear Channel Entertainment
BETTE MIDLER	Philips Arena, Atlanta Jan. 25	\$965,079 \$127/\$41.50	11,303 12,757	Clear Channel Entertainment
ROD STEWART	Office Depot Center, Sunrise, Fla. Feb. 6	\$857,698 \$96.75/\$46.75	10,947 sellout	Fantasma Productions
ROD STEWART	St. Pete Times Forum, Tampa, Fla. Feb. 7	\$716,654 \$95/\$45	9,028 10,000	Fantasma Productions
DAVID BOWIE, MACY GRAY	General Motors Place, Vancouver Jan. 24	\$612,323 (\$803,985 Canadian) \$61.31/\$35.41	11,617 sellout	Clear Channel Entertainment
IRON MAIDEN, ARCH ENEMY	Hammerstein Ballroom, New York Jan. 23-24, 26	\$599,154 \$77/\$67	9,508 9,869 three shows two sellouts	Clear Channel Entertainment
STING, CHRIS BOTTI	James L. Knight Center, Miami Jan. 24-25	\$575,904 \$87/\$47	9,392 two sellouts	Fantasma Productions, Clear Channel Entertainment
LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR	Palace of Auburn Hills, Auburn Hills, Mich. Jan. 27	\$520,122 \$34.50	15,466 sellout	Clear Channel Entertainment, Palace Sports & Entertainment
LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR	Nationwide Arena, Columbus, Ohio Jan. 25	\$468,196 \$33.50	14,460 sellout	Clear Channel Entertainment
SARAH BRIGHTMAN	MCI Center, Washington, D.C. Jan. 29	\$447,035 \$750/\$40	5,420 16,881	Clear Channel Entertainment
LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR	Long Beach Arena, Long Beach, Calif. Feb. 5	\$430,871 \$34.50	12,489 sellout	Goldenvoice
SARAH BRIGHTMAN	Bell Centre, Montreal Feb. 2	\$396,570 (\$527,277 Canadian) \$564.08/\$94.01/\$66.94/\$51.90	6,094 6,500	Gillett Entertainment Group, Clear Channel Entertainment, House of Blues Canada
HILARY DUFF	Mandalay Bay Events Center, Las Vegas Feb. 7	\$371,658 \$43/\$35	9,318 sellout	Fantasma Productions, AEG Live
ALAN JACKSON, JOE NICHOLS	Silver Spurs Arena, Kissimmee, Fla. Jan. 24	\$371,419 \$49.50/\$39.50	8,395 8,528	Clear Channel Entertainment
JOSH GROBAN	Shrine Auditorium, Los Angeles Jan. 30	\$358,883 \$103/\$41	6,090 6,168	Clear Channel Entertainment
GAITHER HOMECOMING	TD Waterhouse Centre, Orlando, Fla. Jan. 24	\$331,672 \$34.75/\$16.50	13,292 17,117	Clear Channel Entertainment
KID ROCK, GOV'T MULE	Big Sandy Superstore Arena, Huntington, W. Va. Jan. 30	\$292,512 \$35	8,864 sellout	Clear Channel Entertainment, SMG
GAITHER HOMECOMING	St. Pete Times Forum, Tampa, Fla. Jan. 30	\$270,431 \$33/\$14.75	11,816 18,798	Clear Channel Entertainment, in-house
SARAH BRIGHTMAN	Schottenstein Center, Columbus, Ohio Jan. 27	\$224,935 \$125/\$55	3,384 5,356	Clear Channel Entertainment
RASCAL FLATTS, BRIAN McCOMAS, CLEDUS T. JUDD	Roberts Stadium, Evansville, Ind. Jan. 30	\$213,699 \$33.75/\$25.75	6,746 7,845	Clear Channel Entertainment
DAVID BOWIE, MACY GRAY	Paramount Theatre, Seattle, Wash. Jan. 25	\$199,722 \$84.50/\$48.50	2,804 2,835	Clear Channel Entertainment
JOSH GROBAN	Memorial Auditorium, Sacramento, Calif. Jan. 27	\$194,712 \$65.50/\$45.50	3,291 3,365	Clear Channel Entertainment
STING, CHRIS BOTTI	Tampa Bay Performing Arts Center, Morsani Hall, Tampa, Fla. Jan. 26	\$192,475 \$104.50/\$49.50	2,528 sellout	Clear Channel Entertainment, Fantasma Productions, in-house
STING, CHRIS BOTTI	Saenger Performing Arts Center, New Orleans Jan. 28	\$190,657 \$93.25/\$53.25	2,624 sellout	Clear Channel Entertainment
JOSH GROBAN	Paramount Theatre, Seattle, Wash. Jan. 24	\$177,285 \$77.50/\$49.50	2,769 2,820	Clear Channel Entertainment
JOSH GROBAN	Paramount Theatre, Oakland, Calif. Jan. 28	\$175,175 \$68.50/\$48.50	2,965 sellout	Clear Channel Entertainment
GERALD LEVERT, WILL DOWNING	Paramount Theatre, Oakland, Calif. Jan. 3	\$174,001 \$75.50/\$39.50	3,016 sellout	Clear Channel Entertainment
3 DOORS DOWN, TANTRIC, SHINEDOWN	Rupp Arena, Lexington, Ky. Jan. 16	\$170,915 \$28.50	5,997 sellout	A.C. Entertainment, Outback Concerts
RASCAL FLATTS, BRIAN McCOMAS, CLEDUS T. JUDD	Breslin Student Events Center, East Lansing, Mich. Jan. 24	\$169,241 \$32.75/\$24.75	5,596 7,723	Clear Channel Entertainment
HILARY DUFF	Municipal Auditorium, San Antonio Jan. 10	\$167,718 \$38.50/\$28.50	4,753 sellout	Clear Channel Entertainment
RASCAL FLATTS, BRIAN McCOMAS, CLEDUS T. JUDD	Hulman Center, Terre Haute, Ind. Jan. 23	\$165,883 \$33.75/\$25.75	5,486 6,696	Clear Channel Entertainment
STING, CHRIS BOTTI	Majestic Theatre, San Antonio Jan. 30	\$164,682 \$92/\$47	2,274 sellout	Clear Channel Entertainment
RASCAL FLATTS, BRIAN McCOMAS, CLEDUS T. JUDD	Big Sandy Superstore Arena, Huntington, W. Va. Jan. 29	\$163,597 \$34.75/\$26.75	5,145 7,092	Clear Channel Entertainment, SMG
3 DOORS DOWN, TANTRIC, SHINEDOWN	Constant Center, Norfolk, Va. Jan. 23	\$161,423 \$29/\$24	5,879 sellout	Clear Channel Entertainment, Global Spectrum

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Magnificent Montague's Firey History

BY GAIL MITCHELL

His sonorous verse introducing sweet soul music was the precursor to rap. But legendary radio air personality Magnificent Montague will forever be tied to the slogan that inadvertently became the anthem of the 1965 Watts riots: "Burn, baby! Burn!"

The slogan's origin, as well as Montague's colorful career and priceless black history collection, is chronicled in a new autobiography. Not surprisingly, it borrows its title from the infamous catchphrase.

FAMOUS PHRASE

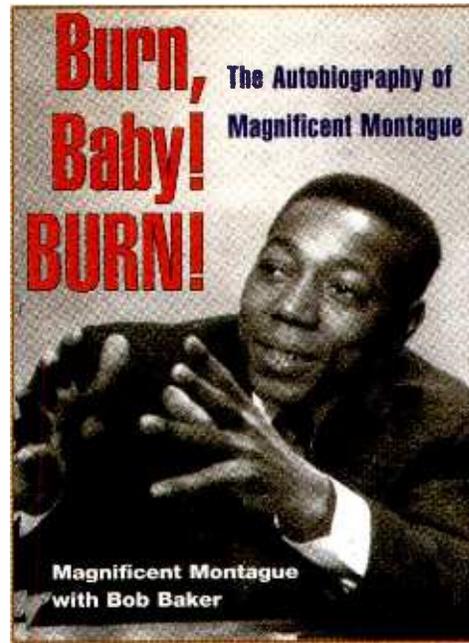
"When the revolution—as I call the riots—came along, 'Burn, baby, burn' was already established as an entertaining slogan," Montague says. He was then manning the morning mic at KGFJ Los Angeles. "It's all over the world now . . . the Trammps even used it in their 1977 hit 'Disco Inferno.' Everybody took my thing."

So at the urging of co-author and Los Angeles Times staff writer Bob Baker, Montague decided to set the record straight as he mapped out his storied career. Born Nathaniel Montague in 1928 in New Jersey, he first fired up the "burn" slogan in 1963 while on-air at WWRL New York. He was excited over Wilson Pickett's "If You Need Me."

"I started to shout it when I got moved," Montague recounts in the book. "Nothing calculated; just another collision between emotion and alliteration."

Montague's on-air mission was always simple to entertain. Just listen to his old theme song (which can be found at magnificent-montague.com) featuring Aretha Franklin, Cissy Houston (Whitney's mom), Dee Dee Warwick (Dionne's sister) and a gospel backdrop. You'll quickly understand.

From New York to L.A. to Chicago and points in between, his target listener was the black woman. "I wanted to let her know she was beautiful, and you send me," he says.



"Black heaven was where I tried to take my listeners through rhythm and verse."

Montague would recite his own poetry or that of other writers as lead-ins to the soul music he played. It provided the impetus for his other obsession: collecting black memorabilia. On a poetry-shopping foray in Chicago, he discovered dialect poems by Paul Laurence Dunbar in a secondhand bookstore. He was addicted. It was "Learn, Baby! Learn!"

"I'd go 100 or 3,000 miles to buy something," he recounts. "Every chase was a dream; any piece I found was my dessert. We have to find and document our history—that blacks have contributed significant achievements century after century."

Worth several million dollars, the diverse collection includes early sheet music by black composers, the first recordings by a black record company, slave documents, a peanut oil painting by George Washington Carver and a photo of Robert Blair, the inventor of the
(Continued on page 26)

'Ideal' Time To Get Back In The Studio

R&B act **Ideal** is getting ready to return to the music scene. The male quartet has wrapped "From Now On" for **Neutral Ground/Universal Records**. **Arista** rapper



IDEAL: CEE-LO CONTRIBUTED TO NEW SINGLE

Cee-Lo joins the group on lead single "Makin' Time." Guest producers include **Brian Michael-Cox**, **Rockwilder**, **Nisan Stewart**, **Mike City** and **Battle Cat**.

Los Angeles-based **Neutral Ground** is headed by **Corey Sims** and **Bernard Alexander**. Alexander, under the **Def Squad** banner, formerly managed **Dave Hollister**, **Next** and **Erick Sermon**.

Ideal members **J-Danti**, **Maverick**, **PZ** and **Swab** were previously signed to **Virgin**. The four-some's self-titled 1999 album peaked at No. 19 on the Top R&B/Hip-Hop Albums chart. It sold 615,000 units, according to **Nielsen SoundScan**.

During its **Virgin** tenure, **Ideal** charted four singles. Two of them, "Get Gone" and "Whatever" (featuring **Lil' Mo**), reached No. 2 and No. 11, respectively, on Hot R&B/Hip-Hop Singles & Tracks.

TRAIN TIME: The 2004 Soul Train Music Awards (March 20) will be staged at a new location. **The International Cultural Center** is located at 4357 Wilshire Blvd. in Los Angeles. Nominations will be announced Feb. 19 at **Spago** in Beverly Hills, Calif.

OUT OF THE SHADOWS: **The Funk Brothers**, **Motown's** under-appreciated backup band, are working on a deal to appear on "American Idol" in March, where they would play behind the contestants. Currently touring Europe, the group was among the lifetime achievement honorees at the 46th annual Grammy Awards.

In tandem with that honor, **Artisan Home Entertainment** will launch DVD (\$22.98) and VHS (\$19.98) versions of the documentary that put the group in the con-

temporary spotlight, "Standing in the Shadows of Motown."

Coming April 22, the two-disc, special-edition DVD sports an interactive recording studio where viewers can compose their own song from original Funk music. Additional features include commentary from director **Paul Justman** and producer **Allan Slutsky**.

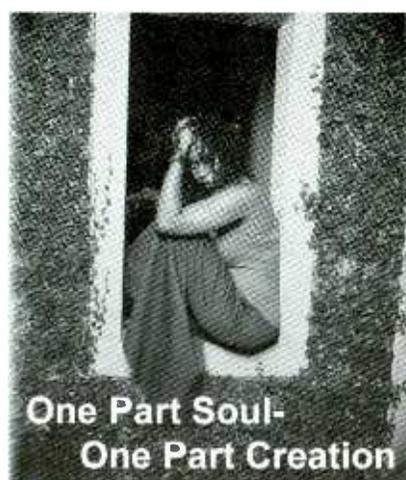
Funk percussionist **Jack Ashford** has also penned an autobiography: "Motown: The View From the Bottom." The tome, published by **Bank House Books**, offers behind-the-scenes insights.

HONOR-BOUND: **Eve**, **Patrice Rushen** and **Gospelcentric Records** president **Vicki Mack Lataillade** were honored by the **International Assn. of African-American Music Foundation**. The

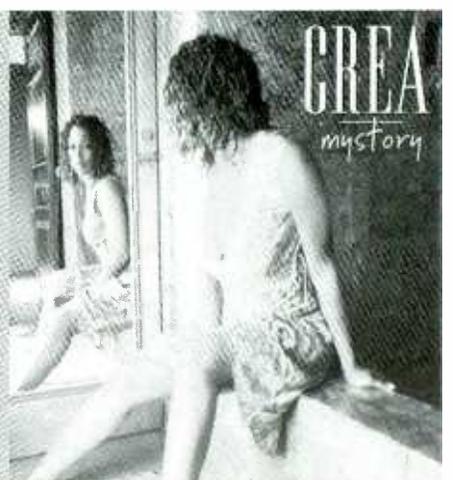
Rhythm & Blues
By Gail Mitchell
gmitchell@billboard.com



organization's Feb. 13 Spirit Luncheon at the **Four Seasons Beverly Hills** benefited **Summerscope**—a free, weeklong entertainment/sports camp.



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THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	15	Slow Jamz	Twista (Atlantic)	26	31	12	Wanna Get To Know You	G-Unit Feat. Joe (G-Unit/Interscope)	51	51	2	What's It Like	Jagged Edge (Columbia/SUM)
2	3	16	Me, Myself And I	Beyoncé (Columbia/SUM)	27	32	4	I'm Really Hot	Missy Elliott (The Gold Mind/Elektra/VEEG)	52	59	3	Round Here	Memphis Bleek (Roc-A-Fella/Def Jam/JMG)
3	4	8	Yeah!	Usher (Arista)	28	25	19	Gangsta Nation	Westside Connection (Hoo-Bangin/Capitol)	53	50	17	My Baby	Bow Wow Feat. Jagged Edge (Columbia/SUM)
4	5	10	Sorry 2004	Ruban Studdard (J/RMG)	29	30	5	Encore	Jay-Z (Roc-A-Fella/Def Jam/JMG)	54	48	13	Gangsta Girl	Big Tymers Feat. R. Kelly (Cash Money/UMRG)
5	1	17	You Don't Know My Name	Alicia Keys (J/RMG)	30	35	10	Freek-A-Leek	Petey Pablo (Jive)	55	63	3	The Loneliness	Babyface (Arista)
6	8	12	Splash Waterfalls	Ludacris (Disturbing The Peace/Def Jam South/JMG)	31	27	23	Stand Up	Ludacris (Disturbing The Peace/Def Jam South/JMG)	56	55	10	She Is	Carl Thomas Feat. LL Cool J (Bad Boy/UMRG)
7	7	16	Hotel	Cassidy Feat. R. Kelly (Full Surface/J/RMG)	32	37	19	Gigolo	Nick Cannon Feat. R. Kelly (Nick/Jive)	57	71	3	Don't Take Your Love Away	Avant (MAGIC/Johnson/Geffen)
8	6	29	Read Your Mind	Avant (MAGIC/Johnson/Geffen)	33	33	15	Neva Eva	Trillville (BME/Reprise/Warner Bros.)	58	61	4	Whoknows	MusiQ (Def Soul/JMG)
9	10	21	Salt Shaker	Ying Yang Twins (Collipark/TVT)	34	34	4	Get Low	Lil Jon & The East Side Boyz (BME/TVT)	59	60	19	Wonderful	Aretha Franklin (Arista)
10	11	14	Through The Wire	Kanye West (Roc-A-Fella/Def Jam/JMG)	35	26	24	Runnin' (Dying To Live)	Tupac Feat. The Notorious B.I.G. (Amaru/Interscope)	60	62	18	Touched A Dream	R. Kelly (Jive)
11	12	11	Dirt Off Your Shoulder	Jay-Z (Roc-A-Fella/Def Jam/JMG)	36	28	16	Change Clothes	Jay-Z (Roc-A-Fella/Def Jam/JMG)	61	65	16	A Million Ways	Will Downing (GRP/Verve)
12	15	7	One Call Away	Chingy (Disturbing The Peace/Capitol)	37	38	23	U Got That Love (Call It A Night)	Gerald Levert (Elektra/VEEG)	62	73	11	Back In The Day (Puff)	Erykah Badu (Motown/UMRG)
13	9	24	The Way You Move	Outkast Feat. Sleepy Brown (Arista)	38	46	15	Think About You	Luther Vandross (J/RMG)	63	69	11	Badaboom	BK Feat. Fabolous (T.U.G./Epic/SUM)
14	17	7	Tipsy	J-Kwon (So So Def/Arista)	39	58	3	Game Over	Lil' Flip (Sucka Free/Columbia/SUM)	64	72	4	Closer To You	Maurice Mahon (No Label)
15	13	46	Step In The Name Of Love	R. Kelly (Jive)	40	53	4	If I Ain't Got You	Alicia Keys (J/RMG)	65	—	12	The Set Up	Obie Trice Feat. Nate Dogg (Shady/Interscope)
16	16	15	Hey Ya!	Outkast (Arista)	41	70	4	Gal Yuh Ah Lead	T.O.K. (VP)	66	—	1	Baby I Love U	Jennifer Lopez (Epic/SUM)
17	14	28	Walked Outta Heaven	Jagged Edge (Columbia/SUM)	42	39	30	Clubbin'	Marques Houston (T.U.G./Elektra/VEEG)	67	67	13	Pop That Booty	Marques Houston (T.U.G./Elektra/VEEG)
18	20	11	In My Life	Juvenile Feat. Mannie Fresh (Cash Money/UMRG)	43	52	7	Dude	Beenie Man (Shocking Vibes/Virgin)	68	74	14	Quick To Back Down	Bravehearts (LL Cool J/Columbia/SUM)
19	22	8	No Better Love	Young Gunz (Roc-A-Fella/Def Jam/JMG)	44	43	28	Wat Da Hook Gon Be	Murphy Lee (Fo'Reel/Universal/UMRG)	69	—	7	Never	Keyshia Cole Feat. Eve (A&M/Interscope)
20	21	9	I'm Still In Love With You	Sean Paul Feat. Sasha (VP/Atlantic)	45	40	12	Them Jeans	Master P (New No Limit/Koch)	70	—	7	Diamond In Da Ruff	Jahneem (Diverse Mill/Warner Bros.)
21	18	—	Damn!	YoungBloodZ Feat. Lil Jon (So So Def/Arista)	46	44	45	Love Calls	Kem (KEMistry/Motown/UMRG)	71	—	1	Luv Me Baby	Murphy Lee (Fo'Reel/Universal/UMRG)
22	23	14	Rubber Band Man	T.I. (Grand Hustle/Arista)	47	54	6	Ride Wit U	Joe Feat. G-Unit (Jive)	72	—	1	Jesus Walks	Kanye West (Roc-A-Fella/Def Jam/JMG)
23	29	5	I Can't Wait	Sleepy Brown Feat. Outkast (DreamWorks/Interscope)	48	57	2	I Don't Wanna Know	Mario Winans (Bad Boy/UMRG)	73	—	1	Beautiful U R	Javier (Capitol)
24	19	25	Milkshake	Kelis (Star Trak/Arista)	49	36	19	Fortnight	MusiQ (Def Soul/JMG)	74	—	1	Questions	Tamia (Elektra/VEEG)
25	24	22	More & More	Joe Jive	50	56	4	One Day At A Time	Tupac With Eminem (Amaru/Interscope)	75	—	1	All Falls Down	Kanye West (Roc-A-Fella/Def Jam/JMG)

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. 141 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.

Magnificent Montague

("He put black face on and sound-ed black, but I came in and busted that up").

Continued from page 25

anti-aircraft gun. Though his dream of opening a museum is dead, he is negotiating with interested buyers.

"As he was chasing history, history was chasing him," Baker says. "It was difficult getting this book published, because we'd be asked, 'Is it a music or history book?' Publishers wanted us to make a choice. But both are wrapped around each other."

It ultimately took 11 years for the book to be published. Aside from Montague's twin obses-sions, the book recounts his exploits as a music producer and station owner as well as his relationship with soul icon Sam Cooke. It also offers up his frank take on payola and such peers as Wolfman Jack

PULLING NO PUNCHES The Las Vegas-based Montague still doesn't mince words. Ask him about his career: "I'm not a role model. I'm a huckster. When you come through this cold-blooded business, you can take anything."

Or about the contemporary radio and record industries: "The record business has lost that independent spirit. Corporate [mentality] has set in. When that happens, you'll get lost. Radio is a jukebox. It's lost its soul; everything is homogenized. It will be a miracle to get the radio audience back. They have other choices now."

'Black heaven was where I tried to take my listeners through rhythm and verse.'

—MAGNIFICENT MONTAGUE

He harbors the notion of being that mir-acle. Though nothing is definite, he has been planning to move back to L.A. or New York because he "misses the mic. It's a drug. I miss reaching out and bonding with people. I want to give them some soul and a chance to touch my heart."

FEBRUARY 21 2004 **Billboard**® **R&B/HIP-HOP SINGLES SALES**™

THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	17	F**k It (I Don't Want You Back)	Eamon (Jive)
2	2	16	Me, Myself And I	Beyoncé (Columbia/SUM)
3	3	16	Stand Up In It	Theodis Ealey (J/RMG)
4	33	2	Yeah!	Usher (Arista)
5	8	5	Dirt Off Your Shoulder/Encore	Jay-Z (Roc-A-Fella/Def Jam/JMG)
6	4	14	Neva Eva	Trillville (BME/Reprise/Warner Bros.)
7	9	17	Hotel	Cassidy Feat. R. Kelly (Full Surface/J/RMG)
8	11	3	The Set Up	Obie Trice Feat. Nate Dogg (Shady/Interscope)
9	7	15	Immaculate	Survivalist Feat. Kumandae (Slave)
10	6	22	The Way You Move/Hey Ya!	Outkast Feat. Sleepy Brown (Arista)
11	25	7	Freek-A-Leek	Petey Pablo (Jive)
12	16	16	Salt Shaker	Ying Yang Twins (Collipark/TVT)
13	15	24	Milkshake	Kelis (Star Trak/Arista)
14	21	8	Tipsy	J-Kwon (So So Def/Arista)
15	—	3	Free	Da Flock Feat. BG (South Flock)
16	19	19	Read Your Mind	Avant (MAGIC/Johnson/Geffen)
17	—	5	Whoomp! (There It Is)	Funk Club Feat. Tag Team (J/RMG)
18	17	4	Poppin' Them Things	G-Unit (G-Unit/Interscope)
19	12	16	I'm Still In Love With You	Sean Paul Feat. Sasha (VP/Atlantic)
20	5	18	Slow Jamz	Twista (Atlantic)
21	18	13	Change Clothes	Jay-Z (Roc-A-Fella/Def Jam/JMG)
22	20	10	I'll Be Around	Cee-Lo Feat. Timbaland (Arista)
23	22	4	Rubber Band Man	T.I. (Grand Hustle/Arista)
24	13	14	One More Chance	Michael Jackson (Epic/SUM)
25	14	42	Get Low	Lil Jon & The East Side Boyz (BME/TVT)

FEBRUARY 21 2004 **Billboard**® **RHYTHMIC AIRPLAY**™

THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	7	Yeah!	Usher (Arista)
2	1	16	Slow Jamz	Twista Feat. Kanye West & Jamie Foxx (Atlantic)
3	3	16	Salt Shaker	Ying Yang Twins (Collipark/TVT)
4	5	7	Tipsy	J-Kwon (So So Def/Arista)
5	7	16	Hotel	Cassidy Feat. R. Kelly (Full Surface/J/RMG)
6	12	8	One Call Away	Chingy Feat. J. Weav (Disturbing The Peace/Capitol)
7	4	14	Gigolo	Nick Cannon Feat. R. Kelly (Nick/Jive)
8	11	13	Me, Myself And I	Beyoncé (Columbia)
9	6	16	Hey Ya!	Outkast (Arista)
10	8	15	Gangsta Nation	Westside Connection (Hoo-Bangin/Capitol)
11	14	7	F**k It (I Don't Want You Back)	Eamon (Jive)
12	15	9	Through The Wire	Kanye West (Roc-A-Fella/Def Jam/JMG)
13	10	23	The Way You Move	Outkast Feat. Sleepy Brown (Arista)
14	17	7	Splash Waterfalls	Ludacris (Disturbing The Peace/Def Jam South/JMG)
15	9	17	Milkshake	Kelis (Star Trak/Arista)
16	20	5	Dirt Off Your Shoulder	Jay-Z (Roc-A-Fella/Def Jam/JMG)
17	13	10	You Don't Know My Name	Alicia Keys (J/RMG)
18	19	36	Suga Suga	Baby Bash Feat. Frankie J. (Universal/UMRG)
19	21	8	Freek-A-Leek	Petey Pablo (Jive)
20	16	17	Walked Outta Heaven	Jagged Edge (Columbia)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 58 rhythmic airplay stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. The rhythmic airplay chart runs at a deeper length 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.

HitPredictor™
DATA PROVIDED BY
Monitor **promosquad**™

R&B/HIP-HOP	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
★	JAGGED EDGE What's It Like COLUMBIA 97.2
★	OUTKAST Roses ARISTA 84.4
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1	G-UNIT FEAT. JOE Wanna Get To Know You INTERSCOPE 95.9
2	SLEEPY BROWN I Can't Wait INTERSCOPE 85.8
3	ANTHONY HAMILTON Charlene ARISTA 84.9
4	BABYFACE The Loneliness ARISTA 82.7
5	J-KWON Tipy ARISTA 81.5
6	MISSY ELLIOTT I'm Really Hot ELEKTRA/VEEG 78.6
7	KEYSHIA COLE Never GEFEN 75.8
RHYTHMIC	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
★	NELLY Work It (Reinvention) UMRG 72.6
★	OUTKAST Roses ARISTA 69.6
★	JAGGED EDGE What's It Like COLUMBIA 69.5
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1	G-UNIT FEAT. JOE Wanna Get To Know You INTERSCOPE 76.8
2	MISSY ELLIOTT I'm Really Hot ELEKTRA/VEEG 74.8
3	SLEEPY BROWN I Can't Wait INTERSCOPE 70.0
4	MURPHY LEE Luv Me Baby UMRG 69.5
5	BLACK EYED PEAS Hey Mama INTERSCOPE 69.0
6	KEYSHIA COLE Never GEFEN 66.6

Records with the greatest sales gains. © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled by Nielsen SoundScan from a national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

FEBRUARY 21 2004 **Billboard**® **HOT RAP TRACKS**™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	SLOW JAMZ	Twista Featuring Kanye West & Jamie Foxx
2	3	SALT SHAKER	Ying Yang Twins Featuring Lil Jon & The East Side Boyz
3	2	HOTEL	Cassidy Featuring R. Kelly
4	5	SPLASH WATERFALLS	Ludacris
5	8	ONE CALL AWAY	Chingy Featuring J. Weav
6	4	THROUGH THE WIRE	Kanye West
7	7	TIPSY	J-Kwon
8	9	DIRT OFF YOUR SHOULDER	Jay-Z
9	6	THE WAY YOU MOVE	Outkast Featuring Sleepy Brown
10	10	DAMN!	YoungBloodZ Featuring Lil Jon
11	11	GANGSTA NATION	Westside Connection Featuring Nate Dogg
12	12	GIGOLO	Nick Cannon Featuring R. Kelly
13	14	IN MY LIFE	Juvenile Featuring Mannie Fresh
14	16	NO BETTER LOVE	Young Gunz Featuring Rell
15	19	RUBBER BAND MAN	T.I.
16	21	WANNA GET TO KNOW YOU	G-Unit Featuring Joe
17	18	I'M STILL IN LOVE WITH YOU	Sean Paul Featuring Sasha
18	20	FREEK-A-LEEK	Petey Pablo
19	13	STAND UP	Ludacris Featuring Shawwna
20	17	GET LOW	Lil Jon & The East Side Boyz Featuring Ying Yang Twins
21	22	I'M REALLY HOT	Missy Elliott
22	15	RUNNIN' (DYING TO LIVE)	Tupac Featuring The Notorious B.I.G.
23	24	WAT DA HOOK GON BE	Murphy Lee Featuring Jermaine Dupri
24	NEW	ENCORE	Jay-Z
25	NEW	ONE DAY AT A TIME	Tupac With Eminem Featuring The Outlawz

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 97 R&B/Hip-Hop and 58 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. Videoclip availability. © 2004, VNU Business Media, Inc. All rights reserved.

CCE Gains Ground In Latin Touring

BY SUSANNE AULT

Clear Channel Entertainment is sometimes criticized for its wide reach, but Latin acts are increasingly being drawn to its national web of touring assets.

Latin pop star Chayanne is the first artist to exclusively sign with Vivelo, the promotion company formed between CCE and Mexican media giant Televisa in 2001. Vivelo is the sole promoter for Chayanne's 2004 spring tour, which rolls through a 10-date first leg April 2-24 at arenas and theaters.

Prior to signing with Vivelo, Chayanne had primarily worked with independent promoters. Yet his manager, Patty Bolivar at Chaf Enterprises, says that she jumped at Vivelo's offer to handle his 2004 dates

because of CCE's vast resources as a concert promoter.

"They have their own travel agency and production equipment," she says. "They have their own promotion team. They have everything to offer."

Another advantage CCE has over some regional promoters, she adds, is that "they know the Anglo market very well. The other promoters know only the Latin market."

Chayanne has crossover appeal, Bolivar says. In 1998, the singer starred alongside Vanessa Williams in the film "Dance With Me," and he was recently featured in a Dentyne campaign that aired on English-language TV.

Chayanne has also often considered releasing an English-language album. Bolivar says he is already attracting a

good number of Anglo fans to concerts. Tickets for his 2004 tour are priced between \$35 and \$88.

Vivelo is also promoting 10 of 15 Alejandro Sanz tour dates in April-May and all but two dates on Enrique Iglesias' theater tour this month. Even with that momentum, Jason Garner, VP of booking at Vivelo, believes the exclusive signing of Chayanne is a hefty boost for the company.

"We're excited that artists are starting to recognize that there are better options for their touring needs," he says. "It's nice to offer Latin artists the same accommodations that Anglo artists are receiving. We have local offices in every market, outdoor assets like billboards, subway signs. We can utilize all of this that is available to us."

A hot act like Chayanne coming

under Vivelo's wing, Garner says, should interest more elite Latin acts in working with the company. His latest album, "Sincero," nominated for a Grammy Award in the best Latin pop album category, debuted at No. 1 on the *Billboard* Top Latin Albums chart in September. It is currently No. 25.

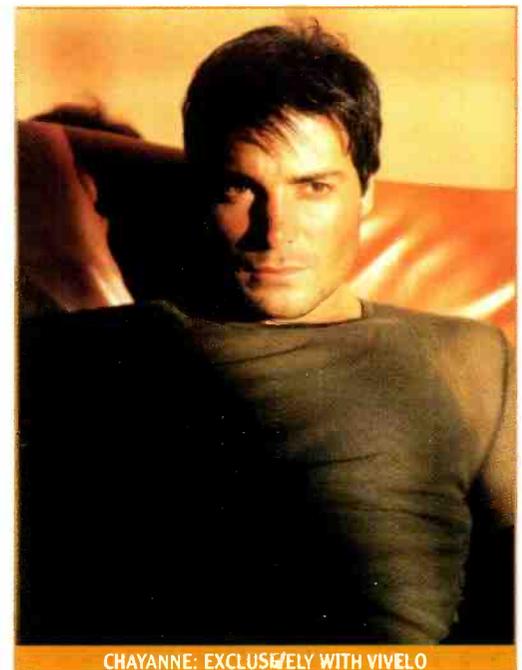
Chayanne's albums have cumulatively sold slightly less than 1 million in the U.S., according to Nielsen SoundScan. Garner also points out that Vivelo is growing. Anthony Ramirez was hired in December as the company's director of concert operations for the Northeast and Chicago. Previously, he was at Universal Records' Latin department.

Kate Ramos, Vivelo regional VP of the Southeast and VP of artist relations, admits that getting Chayanne airplay on CCE's massive network of radio stations is not a guarantee.

"We can't promise airplay," Ramos

says. "But we can have access to [granting Chayanne] interviews or promotional exposure. No one can come close to the infrastructure that we have on a national level."

Similarly, the Chayanne signing is a "fabulous move" for Vivelo, according to Ramos. "This is an artist that can cross over to various markets. He is a great guy. And I'm thrilled to be able to work with him."



CHAYANNE: EXCLUSIVE/ELY WITH VIVELO

Billboard Q&A Hosts Rubio

This year, Mexican diva **Paulina Rubio** will be the subject of the one-on-one interview that has become the centerpiece of the *Billboard* Latin Music Conference.

Rubio will be featured on day two of the annual event, which takes place April 27-29 at the **Eden Roc Resort** in Miami Beach.

The singer is expected to discuss the making of her just-released album, "Pau-Latina" (Feb. 10, **Universal Music Latino**). She will also comment on her emergence as one of pop culture's most intriguing brands.

"I am thrilled with the opportunity to be with *Billboard* to talk about my biggest passion, music," Rubio says. "Traveling around the world, I've been able to experience and savor many styles; my new album includes a musical fusion that I call futuristic folklore."

The first single from the album, "Te Quise Tanto," is No. 1 on this week's Hot Latin Tracks chart. "Pau-Latina" credits Rubio as songwriter on three tracks.

In 2001, Rubio had one of the most spectacular comebacks in the genre's history with her album "Paulina," which became the biggest-selling Latin release in the United States that year, according to **Nielsen SoundScan**. Rubio then went on to successfully cross over with an English-language set.

The *Billboard* Latin Music Awards will air live April 29 from the **Miami Arena** on the **Telemundo** network (see story, page 5).

TORRES UNPLUGGED: MTV Latin

America will head South—literally—to film its upcoming "MTV Unplugged" featuring Argentine singer **Diego Torres**.

This newest "Unplugged," the

signed to **BMG Argentina**, "is the artist that we think can reach that [MTV] audience," she says.

His "Unplugged" performance will include some of his greatest hits, as well as two brand-new tracks. **BMG** plans to release the album in CD and DVD formats region-wide in May.

Last year, **BMG** cited Torres as one of its priority artists for 2004, and **Becerra** says **BMG** will work a yet-to-be-determined single from the "Unplugged" album.

"He's going to receive a bigger push in radio [in the United States] than he's ever had before," she says.

PIRES PYROTECHNICS: In other **BMG** news, debonair Brazilian singer/composer/multi-instrumentalist **Alexandre Pires** is in the midst of his first extensive U.S. tour.

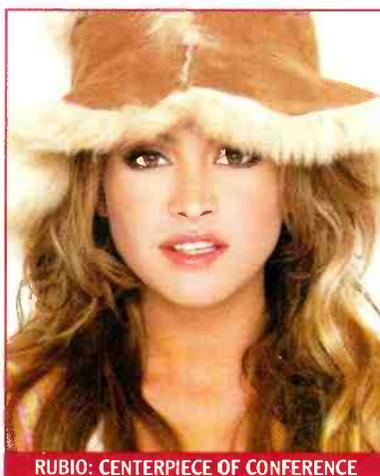
Pires kicked off a series of shows Jan. 31 with a performance at Miami's **James L. Knight Center**. Presented by **NYK Productions**, the show featured an hour-plus set by Mexican crooner **Christian Castro**, also signed to **BMG**.

Pires, who is backed by his Brazilian band, will play a total of seven shows in theaters in Boston; Laredo, Texas; and Chicago, among other stops. Still to be confirmed are upcoming dates in Los Angeles, San Antonio and Arizona. The **William Morris Agency** is booking the tour.

Simultaneously, the singer is working on a new Spanish-language album, tentatively slated for October. He has hinted that fans can expect a departure from the ballads that have dominated his past two Spanish-language releases.

As for Castro, a smaller tour is also being booked by William Morris, with confirmed dates in Puerto Rico, Dallas and San Antonio.

18th for **MTV Latin America**, will be shot March 4 in Buenos Aires, Argentina. It will be the first that the music channel has produced outside

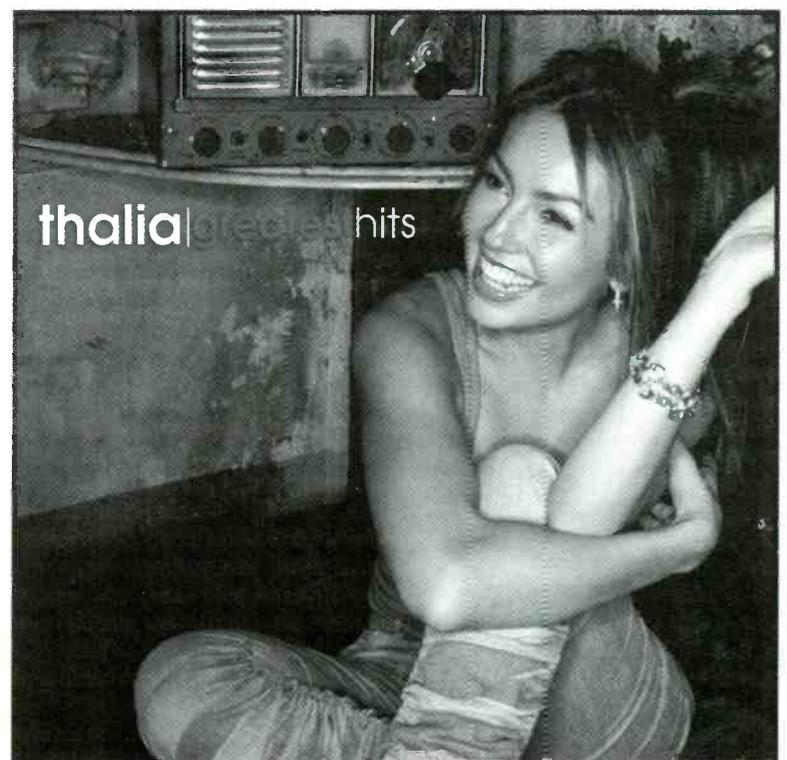


RUBIO: CENTERPIECE OF CONFERENCE

of its Miami headquarters.

Conversations for the Torres "Unplugged" have been ongoing for months, according to **Cindy Becerra**, Latin pop marketing manager for **BMG U.S. Latin**. Torres, who is

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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
				👑 NUMBER 1 / HOT SHOT DEBUT 👑 1 Week At Number 1									
1	NEW	1	1	BRONCO/LOS BUKIS FONOVISA 351279/UG (17.98 CD/DVD)	Cronica De Dos Grandes	1	50	38	28	59	CELIA CRUZ SONY DISCOS 87607 (14.98 EQ CD)	Hits Mix	2
2	NEW	1	1	VARIOUS ARTISTS UNIVISION 310233/UG (14.98 CD)	Arcoiris Musical Mexicano 2004	2	51	58	36	50	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 40514 (16.98 CD)	Live	26
3	1	2	11	LOS TEMERARIOS FONOVISA 351305/UG (9.98/13.98)	Tributo Al Amor	1	53	51	4	4	LUPILLO RIVERA UNIVISION 310176/UG (9.98/13.98)	Mexiclan	51
4	2	1	15	MARCO ANTONIO SOLIS FONOVISA 350950/UG (16.98 CD/DVD)	La Historia Continua...	1	54	—	2	2	YOLANDA PEREZ FONOVISA 350525/UG (13.98 CD)	Dejenme Llorar	54
5	4	4	16	A.B. QUINTANILLA III & KUMBIA KINGS EMI LATIN 93490 (21.98 CD/DVD)	La Historia	1	55	44	77	77	MANA WARNER LATINA 61045 (18.98 CD)	Revolucion De Amor	1
6	3	3	90	JUANES SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	1	56	54	46	25	INTOCABLE EMI LATIN 90524 (16.98 CD)	Nuestro Destino Estaba Escrito	1
7	NEW	1	1	VARIOUS ARTISTS DISA 720345 (12.98 CD)	100% Duranguense	7	57	52	40	23	ALEJANDRO SANZ WARNER LATINA 60516 (18.98 CD) [M]	No Es Lo Mismo	2
8	6	8	19	GRUPO MONTEZ DE DURANGO DISA 724088 (12.98 CD)	De Durango A Chicago	2	58	47	37	24	OBIE BERMUDEZ EMI LATIN 84647 (14.98 CD)	Confesiones	29
9	7	7	12	MANA WARNER LATINA 61045 (18.98 CD)	Eclipse	2	59	50	41	28	CELIA CRUZ UNIVERSAL LATINO 000756 (13.98 CD)	Exitos Eternos	2
10	18	17	11	LA OREJA DE VAN GOGH SONY DISCOS 70451 (15.98 EQ CD) [M]	Lo Que Te Conte Mientras Te Hacias La Dormida	10	60	59	12	12	ANA GABRIEL SONY DISCOS 91087 (13.98 EQ CD)	Dulce Y Salado	27
11	10	10	17	VICENTE Y ALEJANDRO FERNANDEZ SONY DISCOS 91088 (17.98 EQ CD) [M]	En Vivo: Juntos Por Ultima Vez	4	61	49	25	25	LOS ACOSTA DISA 728932 (13.98 CD/DVD) [M]	En Vivo Vol. 1	13
12	8	6	4	TEGO CALDERON WHITE LION 56625/BMG LATIN (15.98 CD) [M]	El Enemy De Los Guasibiri	5	62	48	27	4	LIBERACION DISA 720338 (12.98 CD)	20 Memorias	27
13	12	12	16	SIN BANDERA SONY DISCOS 70633 (16.98 EQ CD) [M]	De Viaje	6	63	54	45	12	MANA WARNER LATINA 61044 (18.98 CD)	Sol	16
14	15	11	4	VARIOUS ARTISTS FONOVISA 351241/UG (14.98 CD)	Las #1 Del 2003: Los Megartistas Del Ano	11	64	NEW	1	1	INDUSTRIA DEL AMOR UNIVISION 310226/UG (13.98 CD)	Nuestros Primeros 20 Exitos	64
15	9	14	42	JOAN SEBASTIAN MUSART 12887/BALBOA (8.98/13.98) [M]	Coleccion De Oro	9	65	62	54	5	PAQUITA LA DEL BARRIO MUSART 2889/BALBOA (12.98 CD)	Coleccion De Oro	54
16	11	13	9	VARIOUS ARTISTS DISA 724098 (13.98 CD)	Historia Musical Del Pasito Duranguense	11	66	40	60	15	LUIS FONSI UNIVERSAL LATINO 001403 (16.98 CD/DVD) [M]	Abrazar La Vida	3
17	13	9	12	LOS TIGRES DEL NORTE FONOVISA 350973/UG (9.98/13.98)	Herencia Musical: 20 Boleros Romanticos	5	67	65	38	4	VARIOUS ARTISTS UNIVISION 310202/UG (14.98 CD)	20 Romances Gruperos	38
18	16	19	35	AKWID UNIVISION 310155/UG (13.98 CD) [M]	Proyecto Akwid	7	68	70	57	17	LOS ORIGINALES DE SAN JUAN EMI LATIN 91728 (21.98 CD/DVD) [M]	La Historia	12
19	14	15	14	SOUNDTRACK MILAN 36038 (18.98 CD)	Once Upon A Time In Mexico	3	69	64	52	11	VARIOUS ARTISTS J&N 93177/SONY DISCOS (15.98 EQ CD)	Bachatahits 2004	38
				💰 GREATEST GAINER 💰									
20	48	—	7	WISIN LIDERES 950569 (15.98 CD) [M]	El Sobreviviente	20	70	67	58	13	CARDENALES DE NUEVO LEON DISA 728990 (16.98 CD/DVD)	Paso A La Reina	36
21	17	16	14	PEPE AGUILAR UNIVISION 310167/UG (9.98/13.98) [M]	Con Orgullo Por Herencia	7	71	55	—	2	VARIOUS ARTISTS UNIVISION 310203/UG (14.98 CD)	2003 Un Ano De Grandes Exitos	55
22	20	18	19	LUIS MIGUEL WARNER LATINA 60873 (18.98 CD)		33	72	46	—	2	SAVATH & SAVALAS WARP 115* (17.98 CD)	Apropa't	46
23	19	—	2	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN 92482 (14.98 CD) [M]	La Historia	19	73	73	66	19	FITO OLIVARES UNIVISION 310174/UG (9.98/13.98)	30 Exitos Inolvidables	20
24	25	—	2	IVY QUEEN REAL 070131/UNIVERSAL LATINO (15.98 CD)	Diva Platinum Edition	24	74	RE-ENTRY	43	43	ALEXANDRE PIRES ARIOLA 50632/BMG LATIN (16.98 CD) [M]	Estrella Guia	12
25	22	21	24	CHAYANNE SONY DISCOS 70627 (18.98 EQ CD)	Sincero	1	75	68	64	15	CUISILLOS MUSART 12808/BALBOA (12.98 CD)	Coleccion De Oro	57
26	23	23	27	LOS BUKIS FONOVISA 350895/UG (9.98/13.98) [M]	25 Joyas Musicales	3							
27	24	24	34	LOS CADETES DE LINARES UNIVISION 310127/UG (9.98/13.98) [M]	30 Inolvidables	5							
28	27	26	39	DAVID BISBAL VALE 066090/UNIVERSAL LATINO (13.98 CD) [M]	Corazon Latino	13							
29	NEW	1	1	LOS TRI-O SONY DISCOS 70498 (16.98 EQ CD)	Canciones Del Alma De Marco Antonio Solis	29							
30	5	5	3	VARIOUS ARTISTS DIAMOND 9438 (15.98 CD)	12 Discipulos	5							
31	29	20	14	JULIO IGLESIAS SONY DISCOS 93217 (16.98 EQ CD)	Divorcio	11							
32	28	22	65	PANCHO BARRAZA MUSART 2713/BALBOA (6.98 CD) [M]	Las Romanticas De Pancho Barraza	12							
33	37	25	32	LOS TIGRES DEL NORTE FONOVISA 350871/UG (9.98/13.98)	Herencia Musical: 20 Corridos Inolvidables	1							
34	34	—	7	VARIOUS ARTISTS UNIVISION 051226/UG (14.98 CD)	Recordando A Los Grandes Grupos	34							
35	26	33	35	PEPE AGUILAR MUSART 2891/BALBOA (12.98 CD)	Coleccion De Oro	26							
				👑 PACESETTER 👑									
36	72	53	5	JAVIER TORRES FONOVISA 350891/UG (13.98 CD)	El Amor Y La Desgracia	28							
37	31	34	15	CONJUNTO PRIMAVERA/PESADO UNIVISION 310175/UG (9.98/13.98)	Dos Romanticos De Corazon	16							
38	30	29	13	GRUPO MONTEZ DE DURANGO/CONJUNTO ATARDECER LIDERES 950540 (12.98 CD)	El Pasito De Durango	26							
39	21	—	2	BETO Y SUS CANARIOS DISA 020341 (12.98 CD)	100% Tierra Caliente	21							
40	32	30	39	MARCO ANTONIO SOLIS FONOVISA 350840/UG (9.98/13.98)	Tu Amor O Tu Desprecio	1							
41	35	31	19	CRISTIAN ARIOLA 55195/BMG LATIN (17.98 CD) [M]	Amar Es	4							
42	43	32	12	MANA WARNER LATINA 61045 (18.98 CD)	Luna	13							
43	33	39	25	CONJUNTO PRIMAVERA FONOVISA 350875/UG (9.98/13.98) [M]	Decide Tu	3							
44	49	—	9	MANNY MANUEL UNIVERSAL LATINO 001626 (13.98 CD) [M]	Serenata	9							
45	36	—	2	VARIOUS ARTISTS FONOVISA 051229/UG (13.98 CD)	20 Sentimientos Nortenos	36							
46	42	48	21	JAE-P UNIVISION 310168/UG (13.98 CD)	Ni De Aqui Ni De Alla	25							
47	53	50	12	EDNITA NAZARIO SONY DISCOS 70618 (15.98 EQ CD) [M]	Por Ti	1							
48	44	43	37	LOS PLAYER'S MUSART 2741/BALBOA (12.98 CD)	Lo Ranchero De	26							
49	39	35	41	CUISILLOS MUSART 2709/BALBOA (6.98 CD)	Las Romanticas De Cuisillos	16							

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... (FONOVISA/UG)	1 IVY QUEEN DIVA PLATINUM EDITION (REAL/UNIVERSAL LATINO)	1 BRONCO/LOS BUKIS CRONICA DE DOS GRANDES (FONOVISA/UG)
2 A.B. QUINTANILLA III & KUMBIA KINGS LA HISTORIA (EMI LATIN)	2 VARIOUS ARTISTS 12 DISC/PULOS (DIAMOND)	2 VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO 2004 (UNIVISION/UG)
3 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	3 CELIA CRUZ HITS MIX (SONY DISCOS)	3 LOS TEMERARIOS TRIBUTO AL AMOR (FONOVISA/UG)
4 MANA ECLIPSE (WARNER LATINA)	4 CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATINO)	4 VARIOUS ARTISTS 100% DURANGUENSE (DISA)
5 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	5 VARIOUS ARTISTS BACHATAHITS 2004 (J&N/SONY DISCOS)	5 GRUPO MONTEZ DE DURANGO DE DURANGO A CHICAGO (DISA)
6 TEGO CALDERON EL ENEMY DE LOS GUASIBIRI (WHITE LION/BMG LATIN)	6 CELIA CRUZ CANCIONES DEL ALMA (SONY DISCOS)	6 VICENTE Y ALEJANDRO FERNANDEZ EN VIVO: JUNTOS POR ULTIMA VEZ (SONY DISCOS)
7 SIN BANDERA DE VIAJE (SONY DISCOS)	7 LUNYTUNES & NORIEGA MAS FLOW (VVI)	7 VARIOUS ARTISTS LAS #1 DEL 2003: LOS MEGARTISTAS DEL ANO (FONOVISA/UG)
8 SOUNDTRACK ONCE UPON A TIME IN MEXICO (MILAN)	8 VARIOUS ARTISTS REGGAETON HITS 2004 (J&N/SONY DISCOS)	8 JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBOA)
9 WISIN EL SOBREVIVIENTE (LIDERES)	9 VARIOUS ARTISTS 2004 ANO DE EXITOS: REGGAETON (UNIVERSAL LATINO)	9 VARIOUS ARTISTS HISTORIA MUSICAL DEL PASITO DURANGUENSE (DISA)
10 LUIS MIGUEL 33 (WARNER LATINA)	10 JERRY RIVERA CANTO A MI IDOLO... FRANKIE RUIZ (ARIOLA/BMG LATIN)	10 LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 BOLEROS ROMANTICOS (FONOVISA/UG)
11 CHAYANNE SINCERO (SONY DISCOS)	11 EL GENERAL LA VERDADERA HISTORIA XV ANOS DE EXITOS (UNIVERSAL LATINO)	11 AKWID PROYECTO AKWID (UNIVISION/UG)
12 DAVID BISBAL CORAZON LATINO (VALE/UNIVERSAL LATINO)	12 VARIOUS ARTISTS 30 BACHATAS PEGADITAS (IMOCK & ROLL/SONY DISCOS)	12 PEPE AGUILAR CON ORGULLO POR HERENCIA (UNIVISION/UG)
13 LOS TRI-O CANCIONES DEL ALMA DE MARCO ANTONIO SOLIS (SONY DISCOS)	13 VARIOUS ARTISTS SALSABITS 2004 (J&N/SONY DISCOS)	13 EL COYOTE Y SU BANDA TIERRA SANTA LA HISTORIA (EMI LATIN)
14 JULIO IGLESIAS DIVORCIO (SONY DISCOS)	14 DIVINO TODO A SU TIEMPO (LUAR)	14 LOS BUKIS 25 JOYAS MUSICALES (FONOVISA/UG)
15 CRISTIAN AMARES (ARIOLA/BMG LATIN)	15 VARIOUS ARTISTS HECHO EN CUBA VOL. 2 (ULTRA)	15 LOS CADETES DE LINARES 30 INOLVIDABLES (UNIVISION/UG)
16 MANA LUNA (WARNER LATINA)	16 NUEVA ERA MAKE WAY (OLE)	16 PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
17 MANNY MANUEL SERENATA (UNIVERSAL LATINO)	17 VARIOUS ARTISTS 30 MERENGUES PEGADITOS (IMOCK & ROLL/SONY DISCOS)	17 LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 CORRIDOS INOLVIDABLES (FONOVISA/UG)
18 EDNITA NAZARIO POR TI (SONY DISCOS)	18 IBRAHIM FERRER BUENOS HERMANOS (WORLD CIRCUIT/NONESUCH/AG)	18 VARIOUS ARTISTS RECORDANDO A LOS GRANDES GRUPOS (UNIVISION/UG)
19 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 4 (EMI LATIN)	19 OLGA TANON A PURO FUEGO (WEACARIBE/WARNER LATINA)	19 PEPE AGUILAR COLECCION DE ORO (MUSART/BALBOA)
20 MANA REVOLUCION DE AMOR (WARNER LATINA)	20 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	20 JAVIER TORRES EL AMOR Y LA DESGRACIA (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 multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Doro). Certification of 200,000 units (Platin). Certification of 400,000 units (Multi-Platin). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker: Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

FEBRUARY 21
2004

Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		PEAK POSITION
				TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	
				NUMBER 1 / GREATEST GAINER 1 Week At Number 1		
1	12	21	8	TE QUISE TANTO E. ESTEFAN JR. (C. SOROKIN, ANDAHU)	Paulina Rubio UNIVERSAL LATIN	1
2	5	10	8	CERCA DE TI S. MORALES (T. SODI), S. MORALES, D. SIEGEL, G. DI MARCO	Thalia VIRGIN / EMI LATIN	2
3	2	2	14	ME CANSE DE TI S. KRYS, J. SOMEILLAN (O. BERMUDEZ, G. MARCO)	Obie Bermudez EMI LATIN	1
4	1	1	14	CUIDARTE EL ALMA L. F. CHOYA (M. DURANDEAU, C. ZALLES)	Chayanne SONY DISCOS	1
5	6	5	20	MAS QUE TU AMIGO M. A. SOLIS, H. PATRON, R. PEREZ (M. A. SOLIS)	Marco Antonio Solis FONOVISA	3
6	4	7	9	Y TODO QUEDA EN NADA ESTEFANO (ESTEFANO, J. REYES)	Ricky Martin SONY DISCOS	4
7	3	6	13	TE LLAME R. PEREZ, R. LIVI (R. LIVI, R. PEREZ)	Cristian ARIOLA / BMG LATIN	3
8	7	8	19	LAGRIMAS DE CRISTAL J. L. TERRAZAS (HARRIS)	Grupo Montez De Durango DISA	6
9	9	4	19	ROSAS N. WALKER, L. OREJA DE VAN GOGH (A. MONTERO, X. SAN MARTIN, P. BENEGAS, A. FUENTES, H. GARDE)	La Oreja De Van Gogh SONY DISCOS	4
10	10	14	25	NOMAS POR TU CULPA LOS HURACANES DEL NORTE (S. SERNA DEL RIO)	Los Huracanes Del Norte UNIVISION	2
11	8	11	33	ANTES S. KRYS, J. SOMEILLAN (O. BERMUDEZ)	Obie Bermudez EMI LATIN	1
12	15	13	20	LA PAGA G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	5
13	24	—	2	QUE LLORO A. BAQUEIRO, D. SIN BANDERA (L. GARCIA)	Sin Bandera SONY DISCOS	13
14	11	3	19	QUIEN TE DIJO ESQ? R. PEREZ (L. FONSI, C. BRANT)	Luis Fonsi UNIVERSAL LATINO	3
15	13	9	21	MIENTES TAN BIEN A. BAQUEIRO, D. SIN BANDERA (L. GARCIA)	Sin Bandera SONY DISCOS	1
16	14	15	13	SOY UN NOVATO R. MUNOZ, R. MARTINEZ (L. PAOLILAI)	Intocable EMI LATIN	14
17	21	26	4	HAZME OLVIDARLA J. GUILLEN (A. TORRES)	Conjunto Primavera FONOVISA	17
18	17	16	24	AVE CAUTIVA J. GUILLEN (R. GONZALEZ MORA)	Conjunto Primavera FONOVISA	5
19	19	27	3	TENGO GANAS E. ESTEFAN JR., A. GAITAN, R. GAITAN (V. M. RUIZ, E. ESTEFAN JR.)	Victor Manuelle SONY DISCOS	19
				HOT SHOT DEBUT		
20	NEW	1	1	BULERIA K. SANTANDER (K. SANTANDER, G. SANTANDER)	David Bisbal VALE / UNIVERSAL LATINO	20
21	34	—	2	COMO PUDE ENAMORARME DE TI A. RAMIREZ CORRAL (R. LUGO)	Patrulla 81 DISA	21
22	18	19	22	QUIERO PERDERME EN TU CUERPO K. SANTANDER, B. OSSA (K. SANTANDER)	David Bisbal VALE / UNIVERSAL LATINO	6
23	32	43	3	AUNQUE NO TE PUEDA VER J. N. GOMEZ (A. UBAGO)	Alex Ubago WARNER LATINA	23
24	NEW	1	1	TU FOTOGRAFIA G. ESTEFAN, E. ESTEFAN JR., S. KRYS (G. MARCO, E. ESTEFAN JR.)	Gloria Estefan EPIC / SONY DISCOS	24
25	28	35	3	DUELE VERTE R. ARJONA (R. ARJONA)	Ricardo Arjona SONY DISCOS	25
26	22	22	20	QUE TE RUEGUE QUIEN TE QUIERA A. LIZARRAGA, J. LIZARRAGA (O. ALVAREZ)	Banda El Recodo FONOVISA	10
27	23	25	7	ESTOY ENAMORADA MUSIDEAS (P. GARZA, J. RAZO)	Yolanda Perez With Don Cheto FONOVISA	23
28	37	34	6	DAME POR MUERTO PRIVERA (PRIVERA)	Lupillo Rivera UNIVISION	28
29	16	18	11	A PIERNA SUELTA PAGUILAR (M. URRUTIA)	Pepe Aguilar UNIVISION	16
30	30	32	10	AMOR DESCARADO M. QUINTERO LARA, G. FELIX (M. QUINTERO LARA, A. SLESYNGER, A. PENIA)	Los Tucanes De Tijuana UNIVERSAL LATINO	26
31	27	23	18	TE LLEVARE AL CIELO FHER, A. GONZALEZ (FHER)	Mana WARNER LATINA	7
32	35	28	6	PARA QUE ME HACES LLORAR P. INIGUEZ, P. GARZA (J. GABRIEL)	Briseyda Y Los Muchachos PLATINO / FONOVISA	28
33	40	—	3	DALO POR HECHO BRONCO (M. JIROQUIZA, N. CONCHA)	Bronco: El Gigante De America FONOVISA	33
34	26	24	7	MI FUNERAL G. GIL (L. C. MONROY, R. ORNELAS, J. FLORES)	Victor Garcia SONY DISCOS	24
35	20	17	23	TE NECESITO L. MIGUEL (J. L. GUERRA)	Luis Miguel WARNER LATINA	1
36	31	30	26	NO HACE FALTA E. ESTEFAN JR., R. BARLOW (E. ESTEFAN JR., R. BARLOW, N. TOVAR)	Cristian ARIOLA / BMG LATIN	6
37	29	36	13	A FUEGO LENTO K. SANTANDER, J. L. ARROYAVE (G. SANTANDER, J. L. ARROYAVE)	Jennifer Pena UNIVISION	21
38	50	—	2	BARAJA DE ORO PALOMO (R. AYALA)	Palomo DISA	38
39	33	41	11	LOCA CONMIGO R. CAMASTA (W. BRAZUBAN)	Los Toros Band UNIVERSAL LATINO	33
40	43	—	6	DONDE CORRE LA SANGRE E. ESTEFAN JR., A. PENIA (N. TOVAR, S. ORTIZ)	Shalim CRESCENT MOON / SONY DISCOS	38
41	36	37	5	POR UN RATO I. RODRIGUEZ, F. ENRICH (A. VEZZANI)	Aroma FONOVISA	36
42	41	46	19	TE RETO A QUE ME OLVIDES J. PRECIADO (C. RAZO)	Julio Preciado Y Su Banda Perla Del Pacifico RCA / BMG LATIN	30
43	39	39	24	ME CANSE DE MORIR POR TU AMOR L. E. PAVAN, M. SANCHEZ (M. MASS)	Adan Chalino Sanchez UNIVISION	18
44	RE-ENTRY	3	3	HERMANITA L. SANTOS, J. SANCHEZ (L. SANTOS)	Aventura PREMIUM LATIN	43
45	RE-ENTRY	2	2	EL PALOMITO J. PRECIADO (G. TUJERINA)	Julio Preciado Y Su Banda Perla Del Pacifico RCA / BMG LATIN	45
46	NEW	1	1	ELLA TIENE FUEGO S. GEORGE (S. GEORGE, J. L. PILOTTI, EL GENERAL)	Celia Cruz Featuring El General SONY DISCOS	46
47	NEW	1	1	A QUE NO TE VAS T. TORRES, M. PORTMANN (AMERICA, C. BRANT, M. PORTMANN)	Ednita Nazario SONY DISCOS	47
48	RE-ENTRY	9	9	EN EL SILENCIO NEGRO DE LA NOCHE J. REYES (ESTEFANO)	Alexandre Pires ARIOLA / BMG LATIN	24
49	NEW	1	1	JUMBALAYA K. PAZ DE LA SIERRA (H. WILLIAMS)	K-Paz De La Sierra PROCAN / DISA	49
50	NEW	1	1	AGUANTA AHI F. ILLAN (R. G. FLORES)	Rosario ARIOLA / BMG LATIN	50

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 98 stations (40 Latin Pop, 16 Tropical, 50 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates 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	Airplay monitored by Nielsen Broadcast Data Systems		THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		TITLE IMPRINT/PROMOTION LABEL	ARTIST				
1	7	7	21	21	21	NO HACE FALTA ARIOLA / BMG LATIN	CRISTIAN
2	1	1	22	22	22	A QUE NO TE VAS SONY DISCOS	EDNITA NAZARIO
3	5	3	23	23	23	EN EL SILENCIO NEGRO DE LA NOCHE ARIOLA / BMG LATIN	ALEXANDRE PIRES
4	3	3	24	24	24	TU FOTOGRAFIA EPIC / SONY DISCOS	GLORIA ESTEFAN
5	4	4	25	25	25	A FUEGO LENTO UNIVISION	JENNIFER PENA
6	2	2	26	26	26	UN TE AMO WARNER LATINA	LUIS MIGUEL
7	6	6	27	27	27	UN AMOR PARA LA HISTORIA SONY DISCOS	GILBERTO SANTA ROSA
8	10	10	28	28	28	AGUANTA AHI ARIOLA / BMG LATIN	ROSARIO
9	16	16	29	29	29	DONDE CORRE LA SANGRE CRESCENT MOON / SONY DISCOS	SHALIM
10	8	8	30	30	30	HASTA QUE ME OLVIDE DE TI RPE / UNIVISION	AREA 305
11	9	9	31	31	31	ADICTO INTERSCOPE / UNIVERSAL LATINO	ENRIQUE IGLESIAS
12	13	13	32	32	32	COMO FUI A ENAMORARME DE TI SONY DISCOS	LOS TRI-O
13	11	11	33	33	33	INOCENTE DE TI ARIOLA / BMG LATIN	JUAN GABRIEL
14	—	—	34	34	34	POR QUE NO LIDERES	TISUBY & GEORGINA
15	15	15	35	35	35	SI NO ME AMAS SONY DISCOS	EDNITA NAZARIO
16	12	12	36	36	36	LA REINA SONY DISCOS	ANA GABRIEL
17	20	20	37	37	37	A PIERNA SUELTA UNIVISION	PEPE AGUILAR
18	18	18	38	38	38	YA NO ME DUELE MEGAMUSIC / UNIVERSAL LATINO	VICTORIA
19	19	19	39	39	39	REGALAME LA SILLA DONDE TE ESPERE WARNER LATINA	ALEJANDRO SANZ
20	14	14	40	40	40	SIN MIEDO A NAOA WARNER LATINA	ALEX UBAGO

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		TITLE IMPRINT/PROMOTION LABEL	ARTIST				
1	1	1	21	21	21	TENGO GANAS SONY DISCOS	VICTOR MANUELLE
2	2	2	22	22	22	LOCA CONMIGO UNIVERSAL LATINO	LOS TOROS BANDO
3	7	7	23	23	23	HERMANITA PREMIUM LATIN	AVENTURA
4	4	4	24	24	24	ELLA TIENE FUEGO SONY DISCOS	CELIA CRUZ FEATURING EL GENERAL
5	3	3	25	25	25	QUITEMONOS LA ROPA SONY DISCOS	NG2
6	35	35	26	26	26	CERCA DE TI VIRGIN / EMI LATIN	THALIA
7	9	9	27	27	27	EL REFRAN SE TE OLVIDO SONY DISCOS	GILBERTO SANTA ROSA
8	6	6	28	28	28	LA PAGA KAREN / UNIVERSAL LATINO	TONNY TUN TUN
9	12	12	29	29	29	ME CANSE DE TI EMI LATIN	OBIE BERMUDEZ
10	15	15	30	30	30	HOY EPIC / SONY DISCOS	GLORIA ESTEFAN
11	8	8	31	31	31	VOY A TENER QUE OLVIDARTE SONY DISCOS	ANDY ANDY
12	11	11	32	32	32	MI LIBERTAD ARIOLA / BMG LATIN	JERRY RIVERA
13	34	34	33	33	33	TU FOTOGRAFIA EPIC / SONY DISCOS	GLORIA ESTEFAN
14	13	13	34	34	34	SUENA M.P.	JOSE PENA SUAZO Y LA BANDA GORDA
15	10	10	35	35	35	ANTES EMI LATIN	OBIE BERMUDEZ
16	17	17	36	36	36	INTENTALO TU J&J	JOE VERAS
17	—	—	37	37	37	EL NO ES MEJOR QUE YO M.P.	TITO ROJAS
18	—	—	38	38	38	AMIGO MIO WEACARIBE / WARNER LATINA	TONO ROSARIO WITH TEGO CALDERON
19	14	14	39	39	39	DILE VI	DON OMAR
20	19	19	40	40	40	EL GALLO NO OLVIDA M.P.	TITO ROJAS
1	18	18	21	21	21	ENAMORAME J&N	PAPI SANCHEZ
2	20	20	22	22	22	SUBE SUBE UNIVERSAL LATINO	GRUPO MANIA
3	—	—	23	23	23	QUE LE DEN BAM BAM M.P.	SALSA FEVER
4	27	27	24	24	24	NOCHE DE ESTRELLAS OLE	YANI CAMARENA
5	5	5	25	25	25	CUIDARTE EL ALMA SONY DISCOS	CHAYANNE
6	30	30	26	26	26	CURAME WEACARIBE / WARNER LATINA	CHARLIE CRUZ
7	21	21	27	27	27	DOCTOR J&N	PUERTO RICAN POWDER
8	22	22	28	28	28	A DONDE IRE SONY DISCOS	HUEY DUNBAR
9	—	—	29	29	29	TE QUISE TANTO UNIVERSAL LATINO	PAULINA RUBIO
10	33	33	30	30	30	DONDE CORRE LA SANGRE CRESCENT MOON / SONY DISCOS	SHALIM
11	26	26	31	31	31	VEN M.P.	ANTHONY CRUZ
12	23	23	32	32	32	MERIANDO LA COLA J&N	SEXAPPEAL
13	38	38	33	33	33	LA BARRIGUITA EVER	POCHY FAMILIA Y SU COCOBAND
14	40	40	34	34	34	SE ME OLVIDO TU NOMBRE CRESCENT MOON / SONY DISCOS	SHALIM
15	16	16	35	35	35	ASI TE AMO PREMIUM LATIN	ELVIS MARTINEZ
16	37	37	36	36	36	EL MARIACHI LOCO MUSIC ART	LA MAQUINA
17	—	—	37	37	37	POR QUE NO LIDERES	TISUBY & GEORGINA
18	—	—	38	38	38	SOLAMENTE ELLA M.P.	WILLIE GONZALEZ & EDDIE SANTIAGO
19	39	39	39	39	39	Y QUE FONOVISA	LOS ANGELES DE CHARLY
20	—	—	40	40	40	VECINITA WEACARIBE / WARNER LATINA	TITO NIEVES

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		TITLE IMPRINT/PROMOTION LABEL	ARTIST				
1	1	1	21	21	21	LAGRIMAS DE CRISTAL DISA	GRUPO MONTEZ DE DURANGO
2	2	2	22	22	22	NOMAS POR TU CULPA UNIVISION	LOS HURACANES DEL NORTE
3	3	3	23	23	23	SOY UN NOVATO EMI LATIN	INTOCABLE
4	5	5	24	24	24	HAZME OLVIDARLA FONOVISA	CONJUNTO PRIMAVERA
5	4	4	25	25	25	AVE CAUTIVA FONOVISA	CONJUNTO PRIMAVERA
6	11	11	26	26	26	COMO PUDE ENAMORARME DE TI DISA	PATRULLA 81
7	6	6	27	27	27	QUE TE RUEGUE QUIEN TE QUIERA FONOVISA	BANDA EL RECODO
8	14	14	28	28	28	DAME POR MUERTO FONOVISA	LUPILLO RIVERA
9	7	7	29	29	29	ESTOY ENAMORADA FONOVISA	YOLANDA PEREZ WITH DON CHETO
10	9	9	30	30	30	AMOR DESCARADO UNIVERSAL LATINO	LOS TUCANES DE TIJUANA
11	16	16					

Razor & Tie's 'Fired Up!' Proves Genre's Viability

BY MICHAEL PAOLETTA

Dance music will sell if it is properly marketed and promoted. In doubt? Consider this: Razor & Tie's new dance compilation, "Fired Up!," debuted at No. 14 on The Billboard 200 in the Feb. 14 issue. The same edition, the collection moved into the pole position of the Top Electronic Albums chart.

The success of "Fired Up!"—which has sold 93,000 units through retail, according to Nielsen SoundScan—can be attributed to Razor & Tie's aggressive and lengthy direct-response TV ad campaign. Of course, it doesn't hurt to have a rock-solid track listing.

"Any major label would be excited about selling 50,000 in a CD's first week," says Geoffrey Colon, a New York-based music consultant for Koch, UBL Music and other labels. "I wouldn't be surprised if other labels are now mining catalogs for similar-sounding dance compilations. 'Fired Up!' proves that dance music can sell."

But Razor & Tie sees "Fired Up!" as being much broader than a typical dance music package. "Sure, it's dance music, but with a focus on the songs that crossed over into the pop mainstream," Razor & Tie co-owner Cliff Chenfeld says. "These tracks got played on the radio."

By spotlighting the poppier side of dance music, "Fired Up!" shows the potentially wide appeal of the music. "People underestimate how mainstream a lot of dance music really is," Chenfeld notes.

While Chenfeld acknowledges that the "cross-over aspect" is key to such a compilation, he says that "musical flow" is equally important. "It's not just about including all the big songs but including songs that work together sonically and coherently."

That said, "Fired Up!" does not feature the latest dance-pop hits; instead, it focuses on tracks from 1995 to 2000.

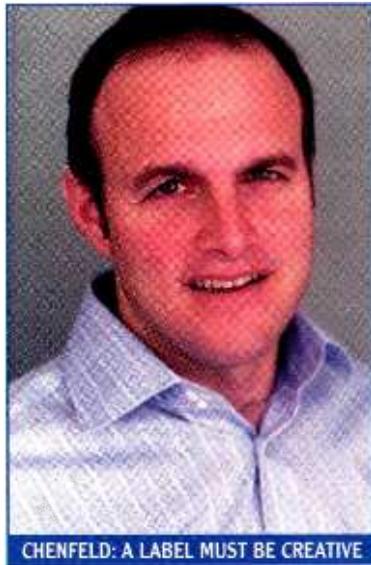
Highlights include Melanie C's "I Turn to You," Kristine W.'s "One More Try," Amber's "This Is Your Night," Deborah Cox's "Nobody's Supposed to Be Here," Eiffel 65's "Blue (Da Ba Dee)," Groove Armada's "I See You Baby" and the Bucketheads' "The Bomb (These Sounds Fall Into My Mind)."

The success of this compilation proves that "you have to spend money to make money," says singer Ultra Naté, who is represented twice on "Fired Up!"—with international solo hit "Free" and a cover of "If You Could Read My Mind" by Stars on 54 (aka Naté, Amber and Jocelyn Enriquez).

"In order to create a presence in the marketplace, a label must spend money wisely—and not

squander it," she adds.

Razor & Tie commenced its direct-response TV ad campaign for "Fired Up!" last summer; it will continue through the fourth quarter. The Razor & Tie-produced ad—created in 60-, 90- and 120-second spots—has been airing on numerous networks, including MTV, VH1, Bravo, ESPN and Telemundo.



CHENFELD: A LABEL MUST BE CREATIVE

According to Chenfeld, the commercial has translated into nearly 400 million impressions, which he says has resulted in direct-response sales of 200,000 units.

The retail version of "Fired Up!" is a single disc, while the direct-response TV ad version is a two-disc set. Thus, the two versions are not merged for a SoundScan figure.

Additionally, this issue marks the sixth non-consecutive week that the single-disc retail version of "Fired Up!" has spent on the Top Electronic Albums chart.

Razor & Tie originally released the single-disc CD to retailers Oct. 7 but quickly recalled the product for a new Jan. 27 release date. "We decided to push the release date back to the first quarter in order to avoid all the

big holiday releases," Chenfeld says. But many accounts, including Best Buy, did not return the discs. As a result, the single-disc collection spent time on the Top Electronic Albums chart.

Because some accounts jumped the official Jan. 27 release date, the single-disc compilation re-entered the Top Electronic Albums chart at No. 11 in the Feb. 7 issue. In this issue, "Fired Up!" is No. 37 on The Billboard 200 and No. 1 on the Top Electronic Albums charts.

"Razor & Tie is great with their TV advertising campaigns, which really drive sales," says Jim Kaminski, pop/rock buyer for Tower Records in New York's Greenwich Village. "TV ads are the label's meat and potatoes."

Additionally, Kaminski acknowledges the work done by the label's street teams. "They come to the stores and set up great counter displays. Customers see this and say, 'Oh, I've seen this on TV.' They put two and two together and buy it."

Kaminski reports similar success stories with other Razor & Tie titles that were introduced by way of direct-response TV ad campaigns, including "Monster Ballads," "Kidz Bop" and "Pulse."

Upcoming Razor & Tie compilations include "Kidz Bop 5" (Feb. 24) and "Tha Down Low" (March 9), which have their own direct-response TV ad campaigns.

"There is much room for opportunity in what many call the 'industry's gloom,'" Chenfeld says. "As a label, you must be creative. You can't press the same buttons you've always pressed. It's no longer business as usual."

Investors No Longer 'Trust The DJ'

Another one bites the dust. London-based Lalazar and wholly owned subsidiary Cosmack Management, which traded under the brand name Trust the DJ, have shuttered.

The reason? The business model was not profitable. According to one Trust the DJ employee, individual facets of the group were profitable, but as a whole, investors were uncertain about the near future.

Tony Superstone and Malcolm Cohen of BDO Stoy Hayward are the appointed administrators who will handle the sale of all assets on behalf of the creditors, according to a BDO Stoy Hayward executive.

Assets include fixtures, a recording studio, a Web site, databases and DJ-mixed CDs.

Trust the DJ encompassed marketing services, a radio division, the Internet and a record label. Cosmack Management represented such globally revered DJs as Goldie, Carl Cox, John Digweed and Kevin Saunderson. Lalazar handled CD manufacturing for Trust the DJ.

Industry veteran Lynn Cosgrave founded Cosmack Management eight

years ago; she co-founded Trust the DJ in 2000. Last year, Cosgrave secured an additional £1.6 million in new investments for Trust the DJ (*Billboard*, March 22, 2003).

At that time, Cosgrave told *Billboard* that this money would be used primarily to help build, launch and

merely of Cosmack.

Safeshouse's roster includes DJ/producers Robert Clivilles, Cox, Digweed, CJ Mackintosh, Jeremy Healy, Saunderson and Misstress Barbara.

AND THE GRAMMY GOES TO: Well, she did it! Kylie Minogue beat out Madonna, Cher, Télépopmusik and Groove Armada in the best dance recording category at the 46th annual Grammy Awards. The Australian singer's electro-sparkled "Come Into My World" (Capitol) took the top honor.

While this song absolutely deserved the top prize, we still cannot help but be pleasantly surprised. This win may mean that Minogue—while not yet a household name in the United States—is inching further into the American consciousness. And after plying her craft for 17 years, it's about time.

He did it, too! Chicago house pioneer Maurice Joshua took home the best remixed recording, non-classical award for his Soul mix of "Crazy in Love" by Beyoncé Featuring Jay-Z (Columbia).

Competing with remixers Peter Rauhofer, Martin Buttrich & Timo Maas, Bill Hamel and Masters at Work, Joshua effortlessly embedded his rerub with retro influences, fur-

ther complementing the original track's decidedly '70s vibe.

REMIX THIS: The Warner Bros. family is readying a slew of remixes for release.

Culled from Reprise soundtrack "The Lord of the Rings: The Return of the King," Annie Lennox's "Into the West" has been reconstructed by the Passengerz, Orange Factory, Alex Gold, Ray Carroll and L.I.V.

Madonna's Maverick single, "Love Profusion," has been reworked by Ralph Rosario, Blow-Up and the Passengerz. A brand-new remix of "Nothing Fails" by Peter Rauhofer will be part of the single package.

Michael Bublé's "Sway," from his 2003 self-titled set, has been revisited by Lester Mendez, Rosario, the Passengerz and Orange Factory.

And fans of Esthero—who has been missing in action for way too long (her 1998 *Work/Sony* album, "Breath From Another," remains a fave)—will soon have something new. The Canadian singer/songwriter is gearing up for the spring release of her Warner Bros. debut.

Beat Box
By Michael Paoletta
mpaoletta@billboard.com

maintain a radio production team helmed by Trust the DJ co-founder and chairman Matthew Bannister.

Since then, the music industry's woes have only worsened, resulting in the downsizing of some labels, the closing of others and the merging of a few.

Now, days after the forced closing of her dance/electronic empire, Cosgrave is moving forward with Safeshouse Management, which she has formed with Ian Hindmarsh, for-



MINOGUE: GRAMMY WINNER

FEBRUARY 21 2004
Billboard **HOT DANCE SINGLES SALES**TM

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	Artist
			NUMBER 1 8 Weeks At Number 1	
1	1	14	ME AGAINST THE MUSIC JIVE 577572/QMBA	Britney Spears Featuring Madonna
2	2	9	NOTHING FAILS/NOBODY KNOWS ME MAVERICK 42682/WARNER BROS.	Madonna
3	5	4	YOU PROMISED ME (TU ES FOUTU) BENZ STREET/WAAKO 75434/ZYX	In-Grid
4	3	23	(THERE'S GOTTA BE) MORE TO LIFE FOREFRONT 52925/VIRGIN	Stacie Orrico
5	7	11	OFFICIALLY MISSING YOU (REMIXES) ELEKTRA 47436/EEG	Tamia
6	4	7	RUBBERNECKIN' (PAUL OAKENFOLD REMIX) BMG STRATEGIC MARKETING/RCA 54218/RMG	Elvis Presley
7	8	6	SYMPATHY FOR THE DEVIL (REMIXES) ABKCO 719665	The Rolling Stones
8	6	5	BREATHE (REMIXES) MAVERICK 42689/WARNER BROS.	Michelle Branch
9	10	9	THE DISTRICT SLEEPS ALONE TONIGHT SUB POP 70614	The Postal Service
10	NEW	1	LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES) WARNER BROS. 42685	Seal
11	11	8	HAREM (CANCAO DO MAR) (M. LEHMAN, R. RIVERA & H. HECTOR REMIXES) NEMO STUDIO 53240/ANGEL	Sarah Brightman
12	9	12	BORN TOO SLOW V2 27804	The Crystal Method
13	13	17	I'M GLAD (REMIXES) EPIC 79952/SONY MUSIC	Jennifer Lopez
14	19	5	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) MONARC/ISLAND 063793/DJMG	Mariah Carey
15	14	13	AS THE RUSH COMES ULTRA 1192	Motorcycle
16	12	16	ROCK YOUR BODY, ROCK MOONSHINE 88492	Ferry Corsten
17	17	10	BEAUTIFUL THINGS ROBBINS 72057	Andain
18	20	20	PAVEMENT CRACKS (REMIXES) J 55884/RMG	Annie Lennox
19	21	14	LIMBO ROCK (REMIXES) TEEC 28206	Chubby C & OD Featuring Inner Circle
20	16	22	HOLLYWOOD (REMIXES) MAVERICK 42638/WARNER BROS.	Madonna
21	25	—	SMOOTH MADE 021	iiO
22	NEW	1	DICE Finley Quayle Featuring William Orbit & Beth Orton EPIC 76894/SONY MUSIC	
23	RE-ENTRY	2	BELIEVE TOMMY BOY SILVER LABEL 2431/TOMMY BOY	Murk
24	15	—	GIVE A LITTLE Andy Caldwell & Jay-J Featuring Latrice NAKEDMUSIC 027	
25	RE-ENTRY	7	A TOAST TO MEN (F**K THE MEN) LAVA 88295/AG	W. Ila Ford Featuring May

FEBRUARY 21 2004
Billboard **HOT DANCE RADIO AIRPLAY**TM

THIS WEEK	LAST WEEK	WKS. ON	TITLE	Artist
			NUMBER 1 2 Weeks At Number 1	
1	2	13	GIA ULTRA	Despina Vandi
2	1	14	HEY YA! ARISTA	OutKast
3	3	28	ALONE ROBBINS	Lasgo
4	4	28	SOMETHING HAPPENED ON THE WAY TO HEAVEN J/RMG	Deborah Cox
5	7	11	IT'S MY LIFE INTERSCOPE	No Doubt
6	6	28	NEVER (PAST TENSE) TOMMY BOY SILVER LABEL/TOMMY BOY	The Roc Project Featuring Tina Arena
7	8	7	ALL THINGS (JUST KEEP GETTING BETTER) CAPITOL	Widelife With Simone Denny
8	25	2	TOXIC JIVE	Britney Spears
9	11	10	AS THE RUSH COMES ULTRA	Motorcycle
10	10	17	SLOW CAPITOL	Kylie Minogue
11	20	2	LOVE ME RIGHT (OH SHEILA) ULTRA	Angel City
12	9	11	MILKSHAKE STAR TRAK/ARISTA	Kelis
13	12	11	DEEPEST BLUE ULTRA	Deepest Blue
14	16	3	THE WAY YOU MOVE ARISTA	OutKast Featuring Sleepy Brown
15	5	28	IF YOU'RE NOT THE ONE ISLAND/IOJMG	Daniel Bedingfield
16	19	4	IF I WERE YOU ROBBINS	Candee Jay
17	15	10	WHEREVER YOU ARE (I FEEL LOVE) ROBBINS	Laava
18	18	25	BABY BOY COLUMBIA	Beyonce Featuring Sean Paul
19	NEW	1	CRUISING ULTRA	N&K Vs. Denis The Menace Feat. Alex Prince
20	22	2	JUST A LITTLE MORE LOVE ASTRALWERKS/EMC	David Guetta Featuring Chris Willis
21	21	2	ROCK YOUR BODY, ROCK MOONSHINE	Ferry Corsten
22	NEW	1	JUST A LITTLE WHILE VIRGIN	Janet Jackson
23	NEW	1	I FEEL LOVE BLUE MAN GROUP/LAVA	Blue Man Group Featuring Venus Hum
24	RE-ENTRY	2	YOU'RE SO BEAUTIFUL MERCURY/UTV	Donna Summer
25	24	9	SUNLIGHT ROBBINS	DJ Sammy

FEBRUARY 21 2004
Billboard **TOP ELECTRONIC ALBUMS**TM

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	Title
			NUMBER 1 2 Weeks At Number 1	
1	1	6	VARIOUS ARTISTS RAZOR & TIE 89077	Fired Up!
2	2	2	AIR SOURCE 96632/ASTRALWERKS	Talkie Walkie
3	3	4	THE CRYSTAL METHOD V2 27176	Legion Of Boom
4	4	2	JOHNNY VICIOUS ULTRA 1180 [M]	Ultra.Trance:3
5	5	44	THE POSTAL SERVICE SUB POP 595 [M]	Give Up
6	6	8	SARAH MCLACHLAN NETTWERK 58763/ARISTA	Remixed
7	7	17	MARIAH CAREY COLUMBIA 87154/SONY MUSIC	The Remixes
8	10	19	ENIGMA VIRGIN 91929	Voyageur
9	9	12	LOUIE DEVITO DEE VEE 0008/MUSICMAMA	N.Y.C. Underground Party 6
10	8	2	DAFT PUNK VIRGIN 96389*	Daft Club
11	17	2	VARIOUS ARTISTS ROBBINS 75043	Best Of Trance Volume Four
12	NEW	1	SANDRA COLLINS PERFECTO 90714/THRIVE	Perfecto Presents... Sandra Collins
13	13	14	THE HAPPY BOYS ROBBINS 75041 [M]	Dance Party (Like It's 2004)
14	20	4	VARIOUS ARTISTS WATER 00504	This Is Trance!: 17 Euphoric Dance Floor Anthems!
15	12	19	THE CHEMICAL BROTHERS FREESTYLE OUST/ASTRALWERKS 92714*/VIRGIN	Singles '93 - '03
16	14	24	VARIOUS ARTISTS VERVE 000596*/V2	Verve/Remixed2
17	NEW	1	SOUNDTRACK CAPITOL 95912	Queer Eye For The Straight Guy
18	15	16	BASEMENT JAXX XL 93878*/ASTRALWERKS [M]	Kish Kash
19	11	2	VOODOO CHILD V2 27183	Baby Monkey
20	19	24	LOUIE DEVITO ULTRA 1175	Louie DeVito Presents: Ultra.Dance 04
21	18	18	PRAFUL N-CODED 4244/RENDEZVOUS	One Day Deep
22	16	2	SAVATH & SAVALAS WARP 115*	Apropa't
23	22	43	VARIOUS ARTISTS MADACY 4981	30th Anniversary Collection: Ultimate Disco
24	21	12	VARIOUS ARTISTS ULTRA 1181	Ministry Of Sound: The Annual 2004
25	23	19	PAUL OAKENFOLD SIRE/REPRISE 48558*/WARNER BROS.	Perfecto Presents... Great Wall

● 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 V&A labels, are suggested. †s: Tape prices marked EU, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. ©2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

FEBRUARY 21 2004
Billboard **HOT DANCE CLUB PLAY**TM

THIS WEEK	LAST WEEK	WKS. ON	TITLE	Artist
			NUMBER 1 1 Week At Number 1	
1	2	5	GIVE IT UP ROBBINS 72095	Kevin Aviance
2	4	6	SLOW CAPITOL 53362	Kylie Minogue
3	6	20	LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES) WARNER BROS. 42685	Seal
4	5	9	ME, MYSELF AND I (JUNIOR MIXES) COLUMBIA PROMO	Beyonce
5	1	2	FAKE SIMPLYRED.COM1 PROMO/RED INK	Simply Red
6	7	13	BURNING BENZ STREET/EPISODEE 1253/WAAKO	Robbie Rivera & Axwell Feat. Suzan Brittan
7	11	25	JANET MEGAMIX 04 (CHRIS COX REMIX) VIRGIN PROMO	Janet Jackson
8	3	1	NOTHING FAILS (REMIXES) MAVERICK 42682/WARNER BROS.	Madonna
9	14	23	FACE TO FACE VIRGIN PROMO	Daft Punk
10	15	21	HARU (WIDELIFE & J. VASQUEZ MIXES) ROMANN MUSIC PROMO	Haru
11	8	3	FALLEN (REMIXES) ARISTA PROMO	Sarah McLachlan
12	19	27	SLIPPIN' AWAY NOSTALGIC 20001	Sweet Rains
13	10	4	BREATHE (REMIXES) MAVERICK 42689/WARNER BROS.	Michelle Branch
14	9	14	BORN SLIPPY NUXX (P. OAKENFOLD & R. SMITH MIXES) JBO 27802/V2	Underworld
15	16	16	JUST A LITTLE MORE LOVE ASTRALWERKS 47592	David Guetta Featuring Chris Willis
16	21	28	BORN TOO SLOW (E. MORILLO, DEEPSKY, & NUBREED MIXES) V2/SUBUSA 27804/SUBUMINAL	The Crystal Method
17	22	31	ALL THINGS (JUST KEEP GETTING BETTER) CAPITOL 53832	Widelife With Simone Denny
18	23	33	POWERLESS (SAY WHAT YOU WANT) (WIDELIFE, JUNIOR, & CHAB MIXES) DREAMWORKS PROMO	Nelly Furtado
19	13	7	WONDERFUL (S. KLEINENBERG & D. AUDE MIXES) J PROMO/RMG	Annie Lennox
20	17	15	GET IT OFF (THAT KID CHRIS REMIX) J PROMO/RMG	Monica
21	31	38	WHERE LOVE IS COMMISSION PROMO	Trinity Featuring Revi
22	28	30	INTO THE LIGHT LIQUEFACTION PROMO	Cause And Effect
23	33	39	WHERE DID LOVE GO RM PROMO	Sun
24	27	29	ROCK YOUR BODY, ROCK MOONSHINE 88492	Ferry Corsten
25	18	10	WALK ON BY (S.A.F. & EDDIE X MIXES) DAYLIGHT PROMO/EPIC	Cyndi Lauper
26	12	8	STONED (DEEP DISH REMIX) ARISTA 56070	Dido
27	20	12	THE HURTING DEE VEE 001	Mac Quayle Featuring Donna Delory
28	24	22	1000 YEARS TOMMY BOY SILVER LABEL 2430/TOMMY BOY	Arthur Baker Featuring Astrid Williamson
29	35	41	GOD IS A DJ ARISTA PROMO	Pink
30	32	35	SIGH N-CODED PROMO/RENDEZVOUS	Praful
31	25	24	KISS MY EYES STAR 69 1273	Bob Sinclair
32	36	44	SIGNED, SEALED, DELIVERED NO LABEL PROMO	Colton Ford And Pepper Mashay
			POWER PICK	
33	40	—	FREE (S.A.F. & NEMO MIXES) NEMO STUDIO PROMO/ANGEL	Sarah Brightman
34	41	—	IT'S MY LIFE (REMIXES) INTERSCOPE PROMO	No Doubt
			HOT SHOT DEBUT	
35	NEW	1	NOT IN LOVE (D. AUDE, MINGE BINGE, & R.H. VISSION MIXES) INTERSCOPE PROMO	Enrique Iglesias Featuring Kelis
36	NEW	1	TRULY NETTWERK.33221	Delerium Featuring Nerina Pallot
37	45	—	GOOD BOYS SANCTUARY PROMO	Blondie
38	44	—	GET YOURSELF HIGH FREESTYLE OUST 47737/ASTRALWERKS	The Chemical Brothers Featuring K-OS
39	29	11	A THOUSAND BEAUTIFUL THINGS (RAUHOFFER, G&D, BIMBO JONES) J PROMO/RMG	Annie Lennox
40	46	—	PASS THAT DUTCH (SCUMFROG REMIX) THE GOLD MIND/ELEKTRA PROMO/EEG	Missy Elliott
41	48	—	I TRY (RAUHOFFER, PILAVIN & ZIMBARDO MIXES) STAR 69 1265	Made By Monkeys Featuring Maria Matto
42	38	42	DEJA VU (IT'S HARD TO BELIEVE) TOMMY BOY SILVER LABEL 2435/TOMMY BOY	The Roc Project Featuring Tina Novak
43	26	17	ADDICTED (REMIXES) INTERSCOPE PROMO	Enrique Iglesias
44	39	43	GIA ULTRA 1187	Despina Vandi
45	37	32	ONENESS (FRED JORIO REMIXES) NAIMAO 001	Damian Featuring Sasha Lazard
46	42	47	AS THE RUSH COMES ULTRA 1192	Motorcycle
47	34	18	LUCKY STAR XL 38878/ASTRALWERKS	Basement Jaxx Featuring Dizze Rascal
48	30	19	RELEASE ME (RAUHOFFER, MORRIS, CRUZ & BAGZ, MIDNIGHT SOCIETY) STAR 69 1270	Industry
49	NEW	1	LOVE PROFUSION MAVERICK PROMO/WARNER BROS.	Madonna
50	49	40	MILKSHAKE (X-PRESS 2 & DJ ZINC MIXES) STAR TRAK PROMO/ARISTA	Kelis

● 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.

Steady Chug Of 'Train' Pays Off For Turner

BY DEBORAH EVANS PRICE

NASHVILLE—In a format that is looking for a breakthrough artist to engage consumers, country newcomer Josh Turner is a godsend.

His current single, "Long Black Train," has been slowly, steadily chugging up the chart for 39 weeks, along the way driving sales of his MCA Nashville debut album and making Turner the only debut artist in 2003 to earn a Recording Industry Assn. of America-certified gold album thus far.

The single is No. 14 this issue. His debut album, also titled "Long Black Train," is in the top five on the *Billboard* Top Country Albums chart. It has sold 324,000 pieces since its Oct. 14, 2003, release, according to Nielsen SoundScan.

In a move sure to yield added exposure, Turner recently landed a coveted slot opening for Brooks & Dunn on the duo's current tour.

FALSE START

Turner's success can be attributed to a number of factors, including the power of a left-of-center single and the label's willingness to keep working an artist it knew had potential.

The payoff is particularly sweet for Turner, because he could easily have been another casualty of record-company turmoil.

The Hannah, S.C., native signed with MCA in September 2001, after his publisher, Jody Williams, brought him to the label's attention. The fol-

lowing year, MCA released his first single, "She'll Go on You."

"It kind of got lost in the shuffle, because pretty much the whole promotion staff got fired after Bruce Hinton left," Turner says of the restructuring that took place after former MCA Nashville chairman Hinton exited the company in 2002. "The single got lost, and it died."

Turner feels fortunate that the new regime rallied to his cause. "We've had our ups and downs, but it's a great label and a great staff," he says.

After the first single stiffed, Turner says the goal became "trying to find a song that would exemplify who I was. When they were considering songs from the record, what better song than 'Long Black Train?'"

The song, a gospel-tinged number with its rousing "there's victory in the Lord" chorus, and Turner's deep baritone, which is reminiscent of Johnny Cash, stand out on the radio.

"I knew from an industry standpoint it was a risk, but it was worth it to me because it did say who I was, and it's a country song," Turner says of picking the song as the next single.

"It's got a great message that anybody can relate to, and it's just something that sticks in your head. Everybody has their own long black train that they struggle with, and everybody can take those words and put them into their own lives," he observes. "Radio has finally come around, and all the listeners have definitely taken hold of it."

Turner wrote "Long Black Train" in 1999 while he was attending Nashville's Belmont University.

"I was over at the music library one night listening to the complete Hank Williams boxed set, and it really made me feel like I was in the same room with him," he recalls.



Walking home from the library on what he describes as an "unusually dark" night, Turner had a vision of "this wide-open space, way out on the plains somewhere. There was this train track running right down the middle of this place, and from out of the darkness came roaring down this track this long, beautiful, shiny train. I could see people standing out to the side of this track, watching this train go by."

"I kept asking myself, 'What in the world does this vision mean exactly?"

How was it relevant to me or anybody else?" Turner explains. "It dawned on me that this train was a physical metaphor for temptation, and these people were caught up in the decision whether or not to get on this train. When I realized that, I knew I had something powerful, something really special. I got home that night, got my guitar out and sat on my bed." The song, he says, "just poured out of me."

The ascent of "Long Black Train" set a *Billboard* record as the single that took the longest number of weeks (35) to crack the top 20 of the Hot Country Singles & Tracks chart (Singles Minded, *Billboard*, Jan. 24). But Turner says he is grateful for the extra time.

"In retrospect, I'm glad it had that slow build and gradual process to get into the heavy rotation," says Turner, who is managed by Jimmy Gilmer and Brinson Strickland of JAG Management. "It's allowed the listeners to catch on one at a time, and there's still people out there that are hearing it for the first time."

'WE DIDN'T SCREW IT UP'

Universal Music Group Nashville chairman/CEO Luke Lewis says the reasons for Turner's success are straightforward: "Great song, great performance, great production."

On top of that, he says, "we didn't screw it up. It was a hit the day it came out, and then [it took] seven or eight months for people to figure it out, so we are staying with it."

According to UMG senior VP of

sales and marketing Ben Kline, the commercial single began selling well right out of the gate, even before radio airplay kicked in. He attributes that to "Long Black Train" being what he calls "one of those first-listen songs. At 10 p.m. or 4 a.m., whenever it was getting played, it was moving people to grasp onto it. You don't see those very often, and sometimes it takes years to have one. When you get one, you just try to get out of the way of it."

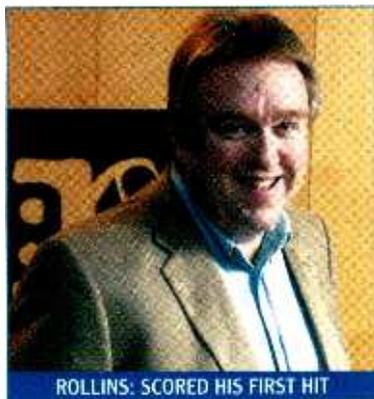
KMPS Seattle music director Tony Thomas says, "For the first few weeks we played the song it was the No. 1 tune listeners asked about on the phone and when we were out at events. The song seems to just jump out and grab people. That deep voice of his is a fresh sound that echoes greats like Johnny Cash and Tennessee Ernie Ford but still sounds original. We did a listener show with Josh a few months ago and got great comments afterwards about him."

Kline says label executives did not worry about the commercial single cannibalizing sales of the album.

"It was the reason we had as much success setting up the full-length [album as] we did, because we were able to point to these markets and say, 'Look, five spins equals 50 pieces in sales. You have to have a lot of records in that market,'" he says. A commercial single "is a great way to build the story. It's a great way to get early indicators of whether our song is working."

Songwriter Rollins Took A Risk, Hit Grammy Paydirt

Don Rollins' Feb. 8 Grammy Award win for country song of the year capped off what has been an incredible, yearlong ride for the Nashville-based songwriter and his collaborator, Jim "Moose" Brown.



When the pair wrote "It's Five O'Clock Somewhere" last February, they had no way of knowing it would be quickly recorded as a duet by Alan Jackson and Jimmy Buffett, or that it would go on to top the *Billboard* Hot Country Singles & Tracks chart for

eight weeks and earn the singers a Country Music Assn. Award for vocal event of the year.

It's been a heady time for the previously little-known writers. While Rollins has had a handful of songs cut by Randy Travis, Ray Price and others, "It's Five O'Clock Somewhere" was Brown's very first cut.

Rollins, a native of Vidor, Texas, took an unusual route to songwriting prominence. An accomplished saxophone player, he spent 17 years working as a high-school band director in his home state. During school breaks, he would travel to Nashville to hone his songwriting.

Rollins calls that a frustrating time. "You have to do this for a while to get into doing it well," he says. "Just about the time I felt like I was writing really well, we'd have to turn around and go back [to Texas]."

Music Row, meanwhile, considered this Texas band director and sometime songwriter a bit of a curiosity.

After 10 years of back-and-forth trips to Nashville, two years ago Rollins finally asked his publisher,

Richard Orga, for a salary, quit his job and moved his family to Tennessee.

The first two years were lean ones that were sustained by his salary from a co-publishing deal with Orga's Alexhin Music and Warner/Chappell Music. "The money was getting really, really tight, and it was getting kind of spooky," he recalls.

Compounding the uncertainty of his Nashville move was the fact that the music industry as a whole is so unstable. "They're trembling over there in the Warner building waiting for the big axe to fall," he says.

While he struggled as a songwriter and occasionally considered moving back to Texas, Rollins also chose to undergo a risky medical weight-loss procedure called a bil-

opancreatic diversion with duodenal switch. Since having the surgery in 2001, he has shed 240 pounds from his once 525-pound frame.

If the move to Nashville made the industry take Rollins more seriously

now, he has a cut by Warner Bros. artist Dusty Drake and numerous songs on hold, but there are no other sure things in this feast-or-famine business.

Still, for Rollins, having a huge hit song has confirmed his belief that the music he's been writing really does have hit potential.

It has also elicited this more visceral reaction: "Oh, my God, now I have to do this again."

ON THE ROW: Country promotion vet Anne Weaver joins Quarterback Records in Nashville as national promotion director. Weaver has worked at Mercury, Arista, Dreamcatcher and Imprint Records.

Chad Schultz joins Epic Records' Nashville division as manager of Southwest promotion. He previously was senior director of Southwest promotion for Mercury Records. Schultz, who will be based in San Antonio, replaces Rodney Bailey.

Columbia newcomer Jessi Alexander has signed with the William Morris Agency for booking.

Nashville
Scene™
By Phyllis Stark
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FEBRUARY 21
2004

Billboard® TOP COUNTRY 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				KENNY CHESNEY	BNA 58801/RLG (12.98/18.98)	NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1 When The Sun Goes Down	1	37	36	36	3	RON WHITE	PARALLEL/HIP-O 001582/UME (12.98 CD) [H]	Drunk In Public	36
2	1	1	14	TOBY KEITH ▲ ³	DREAMWORKS 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'all	1	38	38	35	50	PAT GREEN	REPUBLIC 000562/UNIVERSAL SOUTH (8.98/12.98)	Wave On Wave	2
3	2	2	8	ALAN JACKSON ▲ ²	ARISTA NASHVILLE 54860/RLG (18.98 CD)	GREATEST GAINER \$ Greatest Hits Volume II	2	39	40	46	19	THE FLATLANDERS	NEW WEST 6049 (18.98 CD) [H]	Wheels Of Fortune	35
4	4	4	17	JOSH TURNER ●	MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]	PACESETTER 🌀 Long Black Train	4	40	41	43	43	LYLE LOVETT	CURB 001162*/LDST HIGHWAY (12.98 CD)	My Baby Don't Tolerate	7
5	6	6	81	TOBY KEITH ▲ ⁴	DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	41	42	42	18	TOBY KEITH	MERCURY 170351/UMGN (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5
6	5	8	19	MARTINA MCBRIDE ▲	RCA 54207/RLG (11.98/18.98)	Martina	1	42	39	37	17	VARIOUS ARTISTS	SUGAR HILL 3990 (17.98 CD)	Just Because I'm A Woman: Songs Of Dolly Parton	6
7	7	5	64	SHANIA TWAIN ◆ ⁵	MERCURY 170314/UMGN (12.98 CD)	Up!	1	43	41	39	18	GEORGE STRAIT ●	MCA NASHVILLE 170280/UMGN (9.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8
8	8	12	70	KEITH URBAN ▲	CAPITOL 32936 (10.98/18.98)	Golden Road	3	44	42	42	18	ALABAMA	RCA 54371/RLG (14.98 CD)	The American Farewell Tour	6
9	11	10	10	TRACE ADKINS	CAPITOL 40517 (12.98/18.98)	Comin' On Strong	3	45	43	41	20	VARIOUS ARTISTS	WARNER BROS./BMG/CURB/SDNY MUSIC 73955/WARNER STRATEGIC MARKETING (18.98 CD)	Totally Country Vol. 3	2
10	9	9	94	KENNY CHESNEY ▲ ³	BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	46	45	47	23	JEFF FOXWORTHY	WARNER BROS. 73903/RHINO (18.98 CD/DVD)	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10
11	3	3	27	ALAN JACKSON ▲ ²	ARISTA NASHVILLE 53097/RLG (12.98/19.98)	Greatest Hits Volume II And Some Other Stuff	1	47	53	55	11	VARIOUS ARTISTS	UNIVERSAL SOUTH 000458* (18.98 CD)	Livin' Lovin' Losin': Songs Of The Louvin Brothers	47
12	12	15	19	GARY ALLAN	MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	2	48	46	52	46	TERRI CLARK	MERCURY 170325/UMGN (11.98/18.98)	Pain To Kill	5
13	10	7	12	DIXIE CHICKS ●	MONUMENT/COLUMBIA 30794/SONY MUSIC (13.98 EQ CD)	Top Of The World Tour Live	3	49	49	67	17	CLAY WALKER	RCA 67068/RLG (11.98/18.98)	A Few Questions	3
14	13	14	63	TIM MCGRAW ▲ ²	CURB 70746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	50	47	44	20	EMMYLOU HARRIS	NONESUCH 79805/AG (18.98 CD)	Stumble Into Grace	6
15	14	13	67	RASCAL FLATTS ▲	LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1	51	56	57	69	RANDY TRAVIS ●	WORD-CURB 86238/WARNER BROS. (11.98/18.98)	Rise And Shine	8
16	15	11	12	LEANN RIMES ●	CURB 78829 (18.98 CD)	Greatest Hits	3	52	52	54	13	BILL ENGVALL	WARNER BROS. 48534/WRN (18.98 CD)	Here's Your Sign: Reloaded	37
17	16	21	25	DIERKS BENTLEY	CAPITOL 39814 (12.98/18.98)	Dierks Bentley	4	53	61	59	23	JOHN MICHAEL MONTGOMERY	WARNER BROS. 73918/WRN (18.98 CD)	The Very Best Of John Michael Montgomery	11
18	17	17	30	BROOKS & DUNN ●	ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	1	54	48	50	19	VARIOUS ARTISTS	CAPITOL 93166 (18.98 CD)	CMT Presents: Most Wanted, Volume 1	11
19	18	20	29	BRAD PAISLEY ●	ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	1	55	62	61	49	GEORGE STRAIT ●	MCA NASHVILLE 170319/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2
20	20	16	43	SOUNDTRACK	WARNER BROS. 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	16	56	55	58	27	WYNONNA	CURB 78811 (12.98/18.98)	What The World Needs Now Is Love	1
21	21	22	72	ELVIS PRESLEY ▲ ³	RCA 68079*/RMC (12.98/19.98)	Elvis: 30 #1 Hits	1	57	51	40	14	VARIOUS ARTISTS	GAITHER MUSIC GROUP 42459 (18.98 CD)	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One	37
22	22	27	81	JOE NICHOLS ●	UNIVERSAL SOUTH 170285 (8.98/12.98) [H]	Man With A Memory	9	58	60	51	52	JOHNNY CASH	LEGACY/COLUMBIA 86290/SONY MUSIC (17.98 EQ/24.98)	The Essential Johnny Cash	16
23	19	18	66	JOHNNY CASH ▲	AMERICAN 063339*/LOST HIGHWAY (12.98 CD)	American IV: The Man Comes Around	2	59	59	56	76	DIXIE CHICKS ▲ ⁶	MONUMENT/COLUMBIA 86840*/SONY MUSIC (12.98 EQ/18.98)	Home	1
24	24	23	36	LONESTAR ▲	BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1	60	58	53	12	HANK WILLIAMS JR.	CURB 78830 (18.98 CD)	I'm One Of You	24
25	29	30	66	ALISON KRAUSS + UNION STATION ▲	ROUNDER 610515 (19.98 CD)	Live	9	61	57	60	14	BILLY CURRINGTON	MERCURY 000164/UMGN (4.98/9.98) [H]	Billy Currington	17
26	25	24	76	MONTGOMERY GENTRY ●	COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	3	62	64	64	17	PATTY LOVELESS	EPIC 86620/SONY MUSIC (11.98 EQ/18.98)	On Your Way Home	7
27	23	19	12	REBA MCBENTIRE ●	MCA NASHVILLE 000451/UMGN (8.98/12.98)	Room To Breathe	4	63	RE-ENTRY	64	24	WILLIE NELSON & FRIENDS	LOST HIGHWAY 000453/UMGN (12.98 CD)	Live And Kickin'	4
28	26	28	1	TRACE ADKINS ●	CAPITOL 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	1	64	63	66	46	RODNEY CARRINGTON	CAPITOL 36579 (18.98 CD)	Nut Sack	14
29	28	31	35	GEORGE STRAIT ●	MCA NASHVILLE 000114/UMGN (8.98/12.98)	Honkytonkville	1	65	54	62	13	RODNEY CROWELL	DMZ/EPIC 89062/SONY MUSIC (12.98 EQ CD) [H]	Fate's Right Hand	29
30	27	26	45	CHRIS CAGLE ●	CAPITOL 40516 (11.98/18.98)	Chris Cagle	1	66	NEW	66	1	VARIOUS ARTISTS	MADACY 5683 (12.98 CD)	Country Favorites	66
31	31	29	13	RANDY TRAVIS	WORD-CURB 86273/WARNER BROS. (18.98 CD)	Worship & Faith	9	67	66	65	44	WILLIE NELSON	LEGACY/COLUMBIA 86740/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson	24
32	34	33	25	SARA EVANS	RCA 67074/RLG (12.98/18.98)	Restless	3	68	RE-ENTRY	68	14	BILLY RAY CYRUS	WORD-CURB 86274/WARNER BROS. (18.98 CD)	The Other Side	18
33	37	38	33	JIMMY WAYNE	DREAMWORKS 450355/INTERSCOPE (17.98 CD)	Jimmy Wayne	7	69	NEW	70	1	VARIOUS ARTISTS	MADACY 5382 (19.98 CD)	The Very Best Of County Love: 32 Of Country's Biggest Love Songs	69
34	33	34	32	BUDDY JEWELL	COLUMBIA 90131/SONY MUSIC (12.98 EQ/18.98)	Buddy Jewell	1	70	74	69	41	CRAIG MORGAN	BROKEN BOW 77567 (13.98 CD) [M]	I Love It	16
35	32	32	32	TRACY BYRD	RCA 67073/RLG (11.98/18.98)	The Truth About Men	5	71	65	70	17	DIAMOND RIO ●	ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3
36	30	25	38	JO DEE MESSINA	CURB 78790 (18.98 CD)	Greatest Hits	1	72	71	71	8	VARIOUS ARTISTS	UNIVERSAL MUSIC SPECIAL MARKETS 18949/TIME LIFE (18.98 CD)	Classic Country: Queens Of Country	55
								73	50	49	3	LORRIE MORGAN	IMAGE 0609 (17.98 CD)	Show Me How	49
								74	68	68	6	NICKEL CREEK ●	SUGAR HILL 3941 (18.98 CD)	This Side	2
								75	70	—	45	BLAKE SHELTON	WARNER BROS. 48237/WRN (12.98/18.98)	The Dreamer	2

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (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. [H] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

FEBRUARY 21
2004

Billboard® TOP COUNTRY CATALOG ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	MARTINA MCBRIDE ▲ ²	RCA 67012/RLG (12.98/18.98)	NUMBER 1 🏆 Greatest Hits	125	13	12	RASCAL FLATTS ▲	LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) [H]	Rascal Flatts	192
2	2	KENNY CHESNEY ▲ ³	BNA 67976/RLG (12.98/18.98)	Greatest Hits	176	14	15	SOUNDTRACK ▲ ³	CURB 78703 (11.98/17.98)	Coyote Ugly	178
3	3	TIM MCGRAW ▲ ⁴	CURB 77978 (12.98/18.98)	Greatest Hits	168	15	14	HANK WILLIAMS JR. ▲ ⁵	CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	492
4	4	JOHNNY CASH ▲	LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	253	16	17	DIXIE CHICKS ◆ ¹²	MONUMENT/COLUMBIA 86840*/SONY MUSIC (10.98 EQ/17.98) [H]	Wide Open Spaces	314
5	5	SHANIA TWAIN ◆ ¹⁹	MERCURY 536003/UMGN (8.98/12.98)	Come On Over	327	17	16	JOHNNY CASH ▲	LEGACY/COLUMBIA 66773/SONY MUSIC (5.98 EQ/9.98)	Super Hits	160
6	7	ALAN JACKSON ▲ ⁵	ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	433	18	23	TOBY KEITH ▲	DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	How Do You Like Me Now?!	154
7	6	BROOKS & DUNN ▲ ³	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	334	19	18	GARTH BROOKS ▲ ¹⁵	CAPITOL 97424 (19.98/26.98)	Double Live	224
8	8	LARRY THE CABLE GUY	ARK 21 810076 (18.98 CD)	Lord, I Apologize	34	20	21	PATSY CLINE ▲ ⁹	DECCA/MCA NASHVILLE 000012/UMGN (6.98/11.98)	12 Greatest Hits	817
9	10	TOBY KEITH ▲ ²	MERCURY 55892/UMGN (8.98/12.98)	Greatest Hits Volume One	271	21	19	JOHN DENVER ▲	MADACY 4750 (5.98/9.98)	The Best Of John Denver	281
10	11	TOBY KEITH ▲ ²	DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	128	22	20	THE JUDDS ●	CURB 77965 (7.98/11.98)	Number One Hits	164
11	13	WILLIE NELSON ▲	LEGACY/COLUMBIA 69322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	282	23	24	ROY ORBISON	LEGACY/MONUMENT 69738/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	73
12	9	SOUNDTRACK ▲ ⁷	LOST HIGHWAY/MERCURY 170069/UMGN (8.98/12.98)	O Brother, Where Art Thou?	166	24	22	TIM MCGRAW ▲ ²	CURB 78711 (12.98/18.98)	Set This Circus Down	128
						25	—	GEORGE JONES ●	LEGACY/EPIC 69319/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	140

● 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 this title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [H] indicates past Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

FEBRUARY 21
2004

Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				▲	▼								▲	▼			
						NUMBER 1	1 Week At Number 1		31	33	31	11			I CAN'T SLEEP J. RITCHIE/C. WALKER (C. WALKER, C. WRIGHT)	Clay Walker RCA ALBUM CUT	31
1	2	3	14			AMERICAN SOLDIER J. STROUD, T. KEITH (T. KEITH, C. CANNON)	Toby Keith DREAMWORKS 002046	1	32	31	29	16			ON YOUR WAY HOME E. GORDY, JR. (R. SAMOSET, M. BERG)	Patty Loveless EPIC ALBUM CUT/EMN	29
2	1	1	16			REMEMBER WHEN K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	1	33	34	33	9			A GUY LIKE ME D. MORRIS, T. BROWN (P. GREEN, D. NEUHAUSER, THE PAT GREEN BAND)	Pat Green REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	33
3	4	5	17			WATCH THE WIND BLOW BY B. GALLIMORE, T. MCGRAW, D. SMITH (A. OSBORNE, D. ALTMAN)	Tim McGraw CURB ALBUM CUT	3	34	41	44	3			PASSENGER SEAT D. HUFF, S. HEDDISY (K. DSBORN, C. HARRINGTON)	SheDaisy LYRIC STREET ALBUM CUT	34
4	5	6	27			I WANNA DO IT ALL B. GALLIMORE (T. NICHOLS, R. GILES, G. GOODARD)	Terri Clark MERCURY 001257	4	35	46	58	3			IF YOU EVER STOP LOVING ME R. RUTHERFORD (B. DIPIERO, T. SHAPIRO, R. RUTHERFORD)	Montgomery Gentry COLUMBIA ALBUM CUT	35
5	6	7	25			LITTLE MOMENTS F. ROGERS (C. DUBOIS, B. PAISLEY)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	5	36	35	43	6			LOCO D. L. MURPHY, K. TRIBBLE (D. L. MURPHY, K. TRIBBLE)	David Lee Murphy AUGUM ALBUM CUT/KOCH	35
6	3	2	18			THERE GOES MY LIFE B. CANNON, K. CHESNEY (W. MOBLEY, N. THRASHER)	Kenny Chesney BNA ALBUM CUT	1	37	37	38	11			THIS LOVE D. HUFF (L. RIMES, M. BEESON, J. COLLINS)	LeAnn Rimes ASYLUM-CURB ALBUM CUT	37
7	8	9	14			IN MY DAUGHTER'S EYES M. MCBRIDE, P. WORLEY (J. T. SLATER)	Martina McBride RCA ALBUM CUT	7	38	38	42	5			LAST ONE STANDING R. MARX (R. MARX, F. WAYBILL)	Emerson Drive DREAMWORKS 001894	38
8	9	11	22			HOT MAMA S. HENDRICKS, T. BRUCE (C. BEATHARD, T. SHAPIRO)	Trace Adkins CAPITOL ALBUM CUT	8	39	36	37	14			NO REGRETS YET D. HUFF (S. ISAACS, D. BROWN)	Sonya Isaacs LYRIC STREET ALBUM CUT	36
9	10	12	27			I LOVE YOU THIS MUCH C. LINDSEY, J. STROUD (J. WAYNE, C. DUBOIS, D. SAMPSON)	Jimmy Wayne DREAMWORKS 001239	9	40	44	47	6			I GOT A FEELIN' C. CHAMBERLAIN (C. CURRINGTON, C. CHAMBERLAIN, C. BEATHARD)	Billy Currington MERCURY 001983	40
10	11	13	23			PERFECT S. EVANS, P. WORLEY (S. EVANS, T. SHAPIRO, T. MARTIN)	Sara Evans RCA ALBUM CUT	10	41	50	—	2			THAT'S WHAT SHE GETS FOR LOVING ME K. BROOKS, R. DUNN, M. WRIGHT (R. DUNN, T. MCBRIDE)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	41
11	12	14	17			SWEET SOUTHERN COMFORT C. BLACK (R. CLAWSON, B. CRISLER)	Buddy Jewell COLUMBIA ALBUM CUT	11	42	43	45	5			I WANNA MAKE YOU CRY K. BEARD, D. MALLOY (K. BEARD, J. BATES)	Jeff Bates RCA ALBUM CUT	42
12	14	17	12			YOU'LL THINK OF ME D. HUFF, K. URBAN (D. BROWN, T. LACY, D. MATKOSKY)	Keith Urban CAPITOL ALBUM CUT	12	43	47	49	5			FLIES ON THE BUTTER (YOU CAN'T GO HOME AGAIN) D. HUFF, WYNNONNA (C. CANNON, A. SHAMBLIN, A. CUNNINGHAM)	Wynonna With Naomi Judd ASYLUM-CURB ALBUM CUT	43
13	7	4	23			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	44	40	41	15			THAT'S A WOMAN C. LINDSEY, M. WILLS (S. D. JONES, R. RUTHERFORD)	Mark Wills MERCURY 001984	40
14	13	16	39			LONG BLACK TRAIN M. WRIGHT, F. ROGERS (J. TURNER)	Josh Turner MCA NASHVILLE 000976	13	45	42	39	17			THE FIRST CUT IS THE DEEPEST J. SHANKS, G. FUNDIS (C. STEVENS)	Sheryl Crow A&M ALBUM CUT/MERCURY	35
15	16	20	8			MAYBERRY M. BRIGHT, M. WILLIAMS, R. SASCAL, FLATTS (A. SMITH)	Rascal Flatts LYRIC STREET ALBUM CUT	15	46	45	46	9			DIDN'T I C. LINDSEY (K. BERGSMES, B. NASH, M. POST)	Rachel Proctor BNA ALBUM CUT	43
16	17	18	14			SONGS ABOUT RAIN M. WRIGHT, G. ALLAN (L. ROSE, P. MCLAUGHLIN)	Gary Allan MCA NASHVILLE ALBUM CUT	16	47	49	55	5			TOUGHER THAN NAILS L. WILSON, J. DIFFE (P. D. DOWNE, K. MARVELL, M. T. BARNES)	Joe Diffie BROKEN BOW ALBUM CUT	47
17	23	40	3			WHEN THE SUN GOES DOWN AIRPOWER B. CANNON, K. CHESNEY (B. JAMES)	Kenny Chesney & Uncle Kracker BNA ALBUM CUT	17	48	51	—	2			MEN DON'T CHANGE L. MILLER (A. DALLEY, L. MILLER)	Amy Dalley CURB ALBUM CUT	48
18	18	19	17			SPEND MY TIME C. BLACK (C. BLACK, H. NICHOLAS)	Clint Black EQUITY 003	18	49	52	—	3			WE ALL FALL DOWN M. D. CLUTE, DIAMOND RIO (A. ALBRITTON, S. D. JONES)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	49
19	19	21	22			COOL TO BE A FOOL B. ROWAN (J. NICHOLS, S. DEAN, W. NANCE)	Joe Nichols UNIVERSAL SOUTH 001371	19							HOT SHOT DEBUT		
20	20	22	19			GOOD LITTLE GIRLS AIRPOWER D. HUFF, D. JOHNSON (T. SEALS, B. JONES)	Blue County ASYLUM-CURB ALBUM CUT	20	50	NEW	1				IT ONLY HURTS WHEN I'M BREATHING R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain MERCURY ALBUM CUT	50
21	22	24	13			SIMPLE LIFE D. HUFF, C. D. JOHNSON (C. LINDSEY, H. LINDSEY, A. MAYO, T. VERGES)	Carolyn Dawn Johnson ARISTA NASHVILLE ALBUM CUT	21	51	48	51	4			IF HEARTACHES HAD WINGS D. VINCENT, R. VINCENT (J. A. SWEET)	Rhonda Vincent ROUNDER 614615	48
22	21	23	18			MY LAST NAME B. BEAVERS (H. ALLEN, D. BENTLEY)	Dierks Bentley CAPITOL ALBUM CUT	21	52	58	60	4			I'D BE LYING C. CAGLE, R. WRIGHT (C. CAGLE, D. BANNING)	Chris Cagle CAPITOL ALBUM CUT	52
23	15	10	20			SHE'S NOT JUST A PRETTY FACE R. J. LANGE (R. J. LANGE, S. TWAIN)	Shania Twain MERCURY 001646	9	53	NEW	1				HOUSE OF NEGOTIABLE AFFECTIONS R. BOUDREAU, M. JONES, Z. JONES (K. WILLIAMS, B. BRADDOCK)	Zona Jones D ALBUM CUT/QUARTERBACK	53
24	28	32	6			DESPERATELY T. BROWN, G. STRAIT (B. ROBISON, M. WARDEN)	George Strait MCA NASHVILLE 001982	24	54	57	—	2			THE COAST IS CLEAR J. STROUD, T. KEITH (S. EMERICK, R. LANE)	Scotty Emerick DREAMWORKS ALBUM CUT	54
25	26	26	17			PAINT ME A BIRMINGHAM J. STROUD (B. MOORE, G. DUFFY)	Tracy Lawrence DREAMWORKS ALBUM CUT	25	55	54	53	6			HONK IF YOU HONKY TONK T. BROWN, G. STRAIT (D. DILLON, K. MELLONS, J. NORTHROP)	George Strait MCA NASHVILLE 001982	45
26	24	27	20			TEXAS PLATES D. HUFF (K. COFFEY, B. JAMES)	Kellie Coffey BNA ALBUM CUT	24	56	NEW	1				HOME MADE OF STONE M. ROLLINGS (J. A. MARTINEZ, S. SESKIN, A. RASMUSSEN)	John Arthur Martinez OUALTONE ALBUM CUT	56
27	30	36	4			LETTERS FROM HOME B. GALLIMORE (T. LANE, D. LEE)	John Michael Montgomery WARNER BROS. ALBUM CUT/WRN	27	57	NEW	1				THE WRONG GIRL B. GALLIMORE (L. ROSE, P. MCLAUGHLIN)	Lee Ann Womack MCA NASHVILLE ALBUM CUT	57
28	29	30	8			WILD WEST SHOW B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH, B. DALY)	Big & Rich WARNER BROS. 16515/WRN	28	58	56	56	3			HORSEPOWER M. MCANALLY, A. SCHULMAN (M. MCANALLY)	Chris LeDoux CAPITOL ALBUM CUT	56
29	27	28	21			YOU'RE IN MY HEAD L. REYNOLDS (S. MINOR, J. STEELE, C. WALLIN)	Brian McComas LYRIC STREET ALBUM CUT	27	59	60	59	9			I CAN ONLY IMAGINE P. KIPLEY (B. MILLARD)	MercyMe INO 73150/ASYLUM-CURB	52
30	32	34	6			SOMEBODY R. MCENTIRE, B. CANNON, N. WILSON (D. BERG, S. TATE, A. TATE)	Reba McEntire MCA NASHVILLE 001981	30	60	NEW	1				BREAK DOWN HERE B. ROWAN (J. BROWN, P. J. MATTHEWS)	Julie Roberts MERCURY ALBUM CUT	60

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 127 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 15 are removed from the chart after 20 weeks. * Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. © 2004, VNU Business Media, Inc. All rights reserved.

FEBRUARY 21 2004 Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WKS. ON	Sales data compiled by Nielsen SoundScan		TITLE	Artist
			▲	▼		
					NUMBER 1	63 Weeks At Number 1
1	1	66			ALISON KRAUSS + UNION STATION ROUNDER 610515	Live
2	2	14			VARIOUS ARTISTS GAITHER MUSIC GROUP 42459	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
3	3	78			NICKEL CREEK SUGAR HILL 3941	This Side
4	4	14			VARIOUS ARTISTS GAITHER MUSIC GROUP 42460	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
5	5	44			VARIOUS ARTISTS MADACY CHRISTIAN 324/MADACY	Best Of Bluegrass Gospel
6	6	30			EARL SCRUGGS/DOC WATSON/RICKY SKAGGS ROUNDER 610526	The Three Pickers
7	8	41			RHONDA VINCENT ROUNDER 610497 [M]	One Step Ahead
8	15	44			RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD [M]	Live At The Charleston Music Hall
9	10	24			THE DEL MCCOURY BAND MCCOURY MUSIC 0001/SUGAR HILL [M]	It's Just The Night
10	11	22			JUNE CARTER CASH OUALTONE 01142	Wildwood Flower
11	9	27			VARIOUS ARTISTS SMC/M 1894/TIME LIFE	Heaven Bound: The Best Of Bluegrass Gospel
12	7	16			NATALIE MACMASTER ROUNDER 617056	Blueprint
13	RE-ENTRY				VARIOUS ARTISTS CMH 8705	Pickin' On Toby Keith: Red, White And Bluegrass
14	14	35			VARIOUS ARTISTS WARNER SPECIAL PRODUCTS 15828/TIME LIFE	Bluegrass Today
15	12	3			TONY RICE ROUNDER 611822	The Bluegrass Guitar Collection

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

FEBRUARY 21 2004 Billboard® HOT COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. ON	Sales data compiled by Nielsen SoundScan		TITLE	Artist
			▲	▼		
					NUMBER 1	52 Weeks At Number 1
1	3	65			PICTURE UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
2	1	12			HURT AMERICAN 009770/LOST HIGHWAY	Johnny Cash
3	2	16			I CAN'T TAKE YOU ANYWHERE DREAMWORKS 001581/INTERSCOPE	Scotty Emerick With Toby Keith
4	4	59			THE IMPOSSIBLE UNIVERSAL SOUTH 172241	Joe Nichols
5	5	33			BROKENHEARTSVILLE UNIVERSAL SOUTH 000782	Joe Nichols
6	6	2			LAST ONE STANDING DREAMWORKS 001894/INTERSCOPE	Emerson Drive
7	7	36			STAY GONE DREAMWORKS 000345/INTERSCOPE	Jimmy Wayne
8	8	3			IF HEARTACHES HAD WINGS ROUNDER 614615	Rhonda Vincent
9	9	24			CAN YOU HEAR ME WHEN I TALK TO YOU? LYRIC STREET 164075/HOLLYWOOD	Ashley Gearing
10	10	21			HONESTY (WRITE ME A LIST) CURB 73149	Rodney Atkins

ALBUMS

Edited by Michael Paoletta

POP

► DAMAGEPLAN

New Found Power

PRODUCERS: Vinnie Paul, Dimebag Darrell, Sterling Whitfield, Pat Lachman
Elektra 62939

RELEASE DATE: Feb. 10

Throughout its decade-plus career, Pantera was known as one of metal's most uncompromising bands. That was to its benefit, but with unpredictable frontman Phil Anselmo at the helm, hooks sometimes took a backseat to raw power. Rising from the ashes of Pantera, guitarist Dimebag Darrell and drummer Vinnie Paul have reconciled hookiness and aggression on the debut album from Damageplan. Former Halford guitarist Pat Lachman ably steps up to the mic and is capable of singing and shrieking. Most of "New Found Power" is straight-ahead heavy rock that sounds like a precursor to nü-metal without being too dated. In fact, it wouldn't sound out of place next to Pantera's 1992 magnum opus, "Vulgar Display of Power." Lead single "Save Me" is receiving ample rock radio airplay; it is more palatable for radio than anything Pantera has put out in years. And radio play or not, songs like "Breathing New Life," "Reborn" and "Fuck You" will be blasting from bedrooms and car stereos for the rest of the year.—**BT**

★ NELLIE MCKAY

Get Away From Me

PRODUCER: Geoff Emerick
Columbia CK 90664

RELEASE DATE: Feb. 10

Newcomer Nellie McKay has some nerve. The 19-year-old singer/songwriter/pianist's debut spans two discs. Of course, if all introductions were as ambitious, intriguing and clever as this one, two-disc debuts would be the norm. McKay effortlessly goes from playing the part of a torched cabaret singer to belting out a disco-era showstopper. Her poetic delivery—whether singing or rapping—is uncanny and spot-on. Throughout, McKay casts herself as a Doris Day-like character who is traveling through her very own valley of the dolls—minus the prescription pharmaceuticals. Not afraid to intertwine pop culture and politics, McKay seamlessly references Janet Reno in one breath, the Oxygen TV network in another. In "Ding Dong," which sounds like an outtake from Ross Hunter's 1973 musical production of the film "Lost Horizon," she sings, "There were times when I fit in." Fortunately, she no longer does. Sparkle, McKay, sparkle.—**MP**

THE CORAL

Magic and Medicine

PRODUCER: Ian Broudie
Deltasonic/Columbia 90619

RELEASE DATE: Feb. 10

For a band that hails from the U.K., the Coral is impressively well-versed in obscure Americana. On its sophomore

ESSENTIAL REVIEWS



PAULINA RUBIO

Pau-Latina

PRODUCERS: various
Universal Music Latino B0002036

RELEASE DATE: Feb. 10

When Mexican glam girl Paulina Rubio released "Paulina" in 2000, the party-flavored album was largely ignored by critics in the U.S. "Paulina" became the biggest-selling Spanish-language album of the year, effectively silencing naysayers. Rubio's Spanish-language follow-up, "Pau-Latina," is like its predecessor in its fondness for feel-good pop, and again, it should have no problem finding followers. Even the stiffest upper lip should twitch before happy-go-lucky tracks like "Algo Tienes" or the mariachi-tinged "Ojalá." "Pau-Latina" blends a variety of Latin rhythms—*batucada*, *vallenato*, mariachi, *reggaetón* (in the annoying "Perros")—over techno (in "Adiosito Corazón") and pop beats for an overall effect that's fun but not facile. It goes with Rubio's voice—thin and raspy but thoroughly convincing. "Pau-Latina" is easy listening. That it also happens to be good listening is the bonus.—**LC**

KANYE WEST

College Dropout

PRODUCER: Kanye West
Roc-a-Fella/Def Jam B0002030

RELEASE DATE: Feb. 10

With Jay-Z's recent retirement, Kanye West is shaping up to be the next big thing from the Roc-a-Fella camp. The Chicago native has crafted a debut set that will have fans and critics talking about more than just his hit-making tracks. Lead single "Through the Wire" samples Chaka Khan's "Through the Fire" and chronicles West's recovery after a near-fatal car accident: He shares an



intimate look at what he went through following the incident with sharp yet witty lyrics. West takes a social stance on "All Falls Down." The track, which features Syleena Johnson, educates and entertains. The album also includes an alternative version of Twista's "Slow Jamz" (featuring West and Jamie Foxx). Despite the presence of all-star friends (Jay-Z, Talib Kweli, Common), West never loses control of his own, very solid set.—**RH**



MELISSA ETHERIDGE

Lucky

PRODUCERS: Melissa Etheridge, David Cole, Ross Hogarth, John Shanks
Island B0001822

RELEASE DATE: Feb. 10

Make no mistake, Melissa Etheridge is lucky in love. And this, her eighth studio album in 16 years, is a testament to this. Hence, the title. Consider it the antithesis to the singer/songwriter's last album, "Skin," which recounted the end of the artist's 12-year relationship with her domestic partner. "Lucky" kicks off the proceedings; it's a buoyant, blistering winner of a song. Unfortunately, the track is also one of the disc's few high points. Lead single "Breathe"—which was not penned by Etheridge—fails to ignite in the same way that past hits, including "I'm the Only One" and "Come to My Window," did. While this is something that happens one too many times during the course of "Lucky," powerful songs like "This Moment" (which recalls Alison Moyet), the touching "When You Find the One" and the rocking "If You Want To" showcase an artist in peak form.—**MP**

set—the U.S. package comes bundled with the July 2003 U.K. release "Magic and Medicine" plus a fresh bonus disc, "Nightfreak and the Sons of Becker"—the Coral makes sonic sense out of everything from psych-rockabilly ("Don't Think You're the First") to Las Vegas lounge ("Careless Hands"). For "Don't Think," the Coral outrageously fashions sounds straight out of a Quentin Tarantino movie, with the twangy melody bringing to mind flawed heroes embarking on a doomed adventure. The band does mistakenly veer into experimentation for experimentation's sake on "Nightfreak," wherein special effects drown out too many of the harmonies. Still, though, a nugget like the spooky "Song of the Corn" makes the whole effort worthwhile.—**SA**

THE ELECTED

Me First

PRODUCERS: Mike Mogis, Blake Sennett, Mike Bloom, Jimmy Tamborello
Sub Pop SP636

RELEASE DATE: Feb. 3

Led by Rilo Kiley's Blake Sennett, the Elected doesn't stray too far from the breezy, California pop of that act. First album "Me First" is a 12-song

collection of studious, country-tinged indie rock. The debut is dedicated to Elliott Smith, and Sennett's delicate, early-morning vocals recall the late singer, while the Elected's light melodies are often enhanced with digitized effects and synthesizers—with the occasional saxophone or glockenspiel thrown in. "Don't Blow It" and "Don't Get Your Hopes Up" lean toward orchestral pop. "C'mon Mom" displays a serious Granddaddy fixation. "Me First" is an easy listen, but Sennett is not nearly as captivating a leader as Rilo Kiley's Jenny Lewis, and the coming-of-age tunes aren't always strong enough to account for the album's lack of tempo change.—**TM**

R&B/HIP-HOP

RAMIYAH

Ramiyah

PRODUCERS: various
Music World Music/Columbia CK 86952

RELEASE DATE: Jan. 20

Think Destiny's Child goes contemporary gospel. That's the musical essence—and look—of teenage girl group Ramiyah. That isn't too surprising: The Detroit-bred quartet is on Music World

Music, headed by Destiny's Child's manager (and Beyoncé's dad), Mathew Knowles. Comprising two singers (Tracy Bryant, Stephanie Bonner) and two rapper/singers (Sherise Staten, DeLaurian Burton), Ramiyah packs plenty of inspirational messages with hip-hopping beats. The merger works best on the infectiously hooked single "Turn It Out." But the strongest performances occur on less slickly produced tracks, including the ballads "I Told You" and "Don't Look Any Further." As with many hip-hop albums, this set contains unnecessary interludes that detract from a whole, which overall isn't a bad first effort.—**GM**

DANCE/ELECTRONIC

CHROMEO

She's in Control

PRODUCER: Chromeo
Vice Recordings 83673

RELEASE DATE: Feb. 3

Remember Rockwell's mid-'80s top five pop hit "Somebody's Watching Me" (with Michael Jackson on backing vocals)? What about Zapp's "More Bounce to the Ounce"? Well, so do Dave 1 and P-Thugg, the Canadian

masterminds behind Chromeo. With "She's in Control," this electro-savvy duo—which relies on analog synths and drum machines—has created a funky soundtrack that, while drowning in '80s influences, is so very here and now. A track like "Destination: Overdrive" was very likely born out of spending too much time listening to Pink Floyd's "Another Brick in the Wall" and Xavier's "Work That Sucker to Death" while traveling along Kraftwerk's "Autobahn."—**MP**

COUNTRY

★ DON EDWARDS

Last of the Troubadours (Saddle Songs II)

PRODUCERS: Don Edwards, Butch Hause
Western Jubilee Recording/Shanachie 6062

RELEASE DATE: Feb. 10

Don Edwards is one of the top male vocalists in the Western music community. He is a Grammy Award-nominated artist whose talents gained mainstream attention by way of a singing role in Robert Redford's film "The Horse Whisperer." Edwards' music celebrates the West and the cowboy lifestyle in the spirit of Gene Autry, Rex Allen and Roy Rogers. A follow-up to his acclaimed "Saddle Songs" project, this two-disc, 32-song collection spotlights such traditional Western fare as "Barbara Allen," "Red River Valley," "Following the Cow Trail" and "Green Grow the Laurel." The songs are filled with imagery of wild horses, wide open spaces, campfires and hard-working, weathered cowboys. Served up in a sparse acoustic setting, they are brought to life by Edwards' warm, resonant voice. A companion songbook, "Saddle Songs: A Cowboy Songbag," which includes songs from both "Saddle Songs" albums, is also available. Edwards is an important voice in Western music. Prepare to be educated and entertained.—**DEP**

LATIN

► DAVID BISBAL

Bulería

PRODUCER: Kike Santander
Vale Music/Universal Music Latino
060249816383

RELEASE DATE: Feb. 10

Latin pop may evolve, but within it, listeners will always find the bona fide male balladeer. He's the guy who sings a blend of slow, romantic ballads (accompanied by sweeping strings) and upbeat, danceable fare (highlighted by brass and percussion). In the best cases, he is blessed with a wonderful voice. So it is with David Bisbal. On his sophomore effort, the very young Spaniard, who won the 2003 Latin Grammy Award for best new artist, alternates between dance and romance. At times, he evokes Ricky Martin ("Oye El Bum") and Luis Miguel ("Condado a Tu Amor"). "Bulería" is a departure in its often bold blend of purely Spanish and Latin elements, as well as in Bisbal's flamenco inflections, which are subtle but decidedly part of his persona. But what makes the album work is Bisbal's enthusiasm—few singers
(Continued on page 38)

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

(Continued from page 37)

transmit such joie de vivre in every track. This is the new face of a tried-and-true sound.—**LC**

WORLD

★ OUMOU SANGARE

Oumou
PRODUCERS: Nick Gold, Amadou Ba Guindo, Massambou Wele Diallo, Boncana Maïga
World Circuit/Nonesuch 79827
RELEASE DATE: Feb. 24

Oumou Sangare never ceases to dazzle. She alternates between fire-breathing sizzle and honey sweetness, between regal remoteness and exuberant, passionate intensity. Rooted in the sounds of Mali's southern Wassoulou region, Sangare has every right to stake a claim as one of today's most gifted singers from anywhere in the world, as this two-disc set of 12 old favorites and eight new tracks amply proves. Backed by hypnotic guitars, the *kamalengoni* harp, the *djembe* drum or a euphoric female chorus, Sangare reaches ecstatic heights as she addresses topics as diverse as women's rights, poverty, nostalgia for home and the profound pleasures of lying in a lover's arms. Just as her lyrics change kaleidoscopically, so do the evocative, ever-shifting instrumentals, from the dreamy "Ne Bi Fe" to the dancefloor-ready "Yala." Whether you're a newcomer or a longtime fan, this is a treat.—**AT**

MOYA BRENNAN

Two Horizons
PRODUCER: Ross Cullum
Decca 1915
RELEASE DATE: Feb. 3

Moya Brennan, the celebrated lead singer of Clannad, is well-known for the mesmerizing quality of her voice. "Two Horizons" revisits Brennan's fascination with the hill of Tara in eastern Ireland—in the process, relating a tale of a search for a lost harp. This is a concept album, and it's quite a beautiful piece of work. Brennan wrote the lyrics to all the songs. The music is ethereal and atmospheric, underwriting the feel of the tracks, as rarified as Brennan's romantic poetry. One of the highlights of the album is her harp playing. She learned the instrument as a girl but has been somewhat reluctant to play it in public. It is really the sound of the harp that suggests the character of the music in "Two Horizons," so perhaps this record will encourage Brennan to perform more frequently on her harp.—**PVV**

JAZZ

► TIERNEY SUTTON

Dancing in the Dark
PRODUCER: Elaine Martone
Telarc 83592
RELEASE DATE: Feb. 10

Vocalist Tierney Sutton, a rising star on the Los Angeles jazz scene, has cut tracks tirelessly since her debut record in 1998. "Dancing in the Dark" is her most ambitious undertaking to date. The album is a tribute to Frank Sinatra. Sutton is treading on sacred ground with this project, but at this point in her career her self-confidence is well-earned, and her instinct for what she can handle is keen. Good for her. In covering a dozen ballads we

associate with Ol' Blue Eyes, Sutton reveals a gentle, elegant feel. She brings a dramatic vocal presence to this material that is distinctly personal and appealingly contemplative. Favorite moments include "Emily," the title track, "Fly Me to the Moon," "I'll Be Around" and "What'll I Do." There's a genuine calmness to "Dancing in the Dark," and in this twilight mood, Sutton delivers a beautiful vocal performance.—**PVV**

DVD

STEVE EARLE

Just an American Boy
Artemis ATM-DV-51230
RELEASE DATE: Feb. 10

Shot digitally and sometimes sloppily composed and edited, Amos Poe's documentary—which was prefaced by a two-CD soundtrack album late last year—nonetheless offers a compelling portrait of intransigent country artist Steve Earle. Captured on film during his 2002-03 tour in support of the album "Jerusalem," the musician emerges in all his motor-mouth, maverick glory. A sizable chunk of the footage is devoted to the controversy surrounding "John Walker's Blues," the empathetic song about the American-born Taliban John Walker Lindh. Earle's anti-death-penalty stance is also explored, largely through coverage of his play about executed Texas murderess Karla Faye Tucker. The other aspects of Earle's life as singer, songwriter, bandleader, writer, activist, father and recovering drug addict are unflinchingly recorded. There are abundant musical highlights, but the focus stays on the performer's uncompromising views and restless artistic spirit.—**CM**

AMERICAN SPLENDOR

HBO 92031
RELEASE DATE: Feb. 3

A wacky and creative film makes for a great DVD. "American Splendor," winner of the Sundance Grand Jury prize and the Cannes International Critics Prize last year, explores the life and times of curmudgeonly comic book creator Harvey Pekar, played by Paul Giamatti, and Pekar's wife Joyce, played by Hope Davis, who was nominated for a Golden Globe for her performance. The film is up for an Academy Award for best adapted screenplay. The DVD package includes a short comic book, "My Movie Year," about Pekar's experiences leading up to the making of "American Splendor." Looking at Pekar's comic-book work up close makes the film-viewing experience a home run. Additionally, the disc contains the "Road to Splendor" feature, showing fans how Pekar and his family reacted to the film's debut at film festivals and in theaters. Other extras include a film trailer and an HBO Films spot, as well as a segment that plays Eytan Mirsky's music for the film.—**JK**

Billboard.com

- All Night Radio, "Spirit Stereo Frequency" (Sub Pop)
- Xiu Xiu, "Fabulous Muscles" (5RC)
- Luomo, "The Present Lover" (Kinetic)

SINGLES

Edited by Michael Paoletta

POP

► MICHELLE BRANCH 'Til I Get Over You (3:45)

PRODUCER: John Shanks
WRITERS: M. Branch, J. Shanks
PUBLISHER: I'm Still With the Band Music/Warner-Tamerlane Publishing, BMI; Dylan Jackson Music/WB Music, ASCAP
Maverick/Warner Bros. 101279 (CD promo)

"'Til I Get Over You" is the third radio single from Michelle Branch's second album, "Hotel Paper." The set has sold nearly 1 million copies in the U.S., thanks to support for its first two singles at mainstream top 40 and adult top 40 radio. It's likely that the same outlets will also latch on to the ballad "Get Over You," with its strummy guitars and swooning breakup-song lyrics. The track doesn't break much new ground, but it nicely showcases Branch's ever-growing repertoire.—**KC**

ENRIQUE IGLESIAS Not in Love (3:42)

PRODUCER: Mark Taylor
WRITERS: E. Iglesias, P. Barry, M. Taylor, F. Garibay
PUBLISHERS: Enrique Iglesias Music/EMI April Music, ASCAP; Metrophonic Music, PRS

Interscope 11083 (CD promo)
For Enrique Iglesias, it has always been about smooth, sultry vocals and a catchy hook. "Not in Love" delivers just that. After a few listens, it's easy to sing along with it. In past years, such a song would have yielded huge results. But the jury is still out on whether radio will take a liking to it—previous single "Addicted" had a poor showing on the charts. However, this time around, Iglesias' solid pop tune is accompanied by a spiced-up remix featuring Kelis, which has the potential to inject the track with a cool factor that was previously missing in action.—**KK**

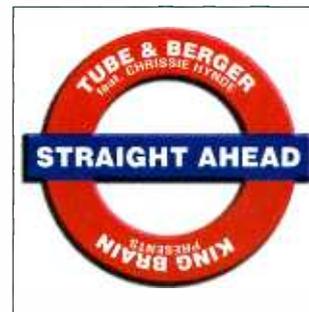
AC

JOEY MCINTYRE L.A. Blue (3:46)

PRODUCER: Emanuel Kiriakou
WRITERS: J. McIntyre, E. Kiriakou
PUBLISHERS: Joseth Music, Roditis Music, ASCAP

Artemis ARTCD215 (CD promo)
It's obvious that Joey McIntyre poured his heart into the first single from his upcoming album, "8:09." The former Boston-based New Kid penned the poignant lyrics to "L.A. Blue" soon after leaving his hometown. Revealing a mature sound that's closer to adult contemporary than mainstream pop, it seems as though McIntyre is finally making strides in distancing himself from an image he has been trying to shake for years. But it's unlikely—and unfortunate—that anyone other than die-hard fans will get the chance to be acquainted with his more melodic side. These days, such a deeply personal song will likely get lost in the shuffle.—**KK**

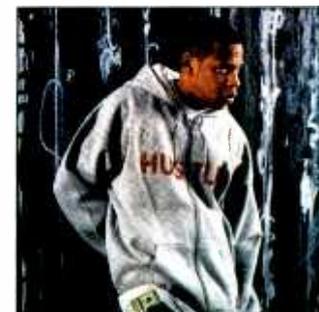
ESSENTIAL REVIEWS



TUBE & BERGER FEATURING CHRISSIE HYNDE Straight Ahead (2:45)

PRODUCER: King Brain
WRITERS: M. Vidovic, L. Winstanley
PUBLISHERS: King Brain Music, Universal Music Publishing
REMIXERS: Robbie Rivera, Tom Neville
Artemis 51501 (CD single)

German producer King Brain's reworking of this 4-year-old track is an irresistible fusion of, yes, a straight-ahead techno track and an American rock'n'roll goddess. In this new rendition of Tube & Berger's "Straight Ahead"—already an international hit—rock icon Chrissie Hynde of the Pretenders puts an indelible stamp of sensuality on an electro-hued, adrenaline-pumped dance-pop jam. Her voice as dangerously seductive as ever, Hynde's breathy, sexy timbre conveys her inimitable tough and ultra-cool persona. "One direction/Only way to go/So push it/Push, push, push, push," she urges party people. In the process, Hynde pushes "Straight Ahead" into new territory. It is difficult to imagine the track without her. Color this one irresistible.—**CW**



JAY-Z Dirt off Your Shoulder (4:06)

PRODUCER: Timbaland
WRITERS: S. Carter, T. Mosley
PUBLISHER: not listed
Roc-a-Fella/Def Jam DEFR 15998 (CD promo)

Jay-Z shows no signs of slowing down his farewell tour. New single "Dirt off Your Shoulder" is proof positive of this. Serving as the second single from "The Black Album," the song reteams Jay-Z with frequent collaborator Timbaland for another club anthem. The result is as infectious as any of their prior pairings. The frantic, staccato backbeat, which is trademark Timbaland, accents Jay-Z's stream-of-consciousness lyric with synthed-up beeps and blips. Like previous single "Change Clothes," "Dirt off Your Shoulder" isn't the most prolific song from "The Black Album," but it does highlight one of Jay-Z's many lyrical styles. R&B/hip-hop radio is already showing this single love at mix shows and in regular rotation. Ironically, Roc-a-Fella is working a video for "Encore" at video outlets at the present time. Perhaps saying goodbye is more difficult than Jay-Z ever imagined.—**RH**

COUNTRY

► MONTGOMERY GENTRY If You Ever Stop Loving Me (3:00)

PRODUCER: Rivers Rutherford
WRITERS: B. DiPiero, T. Shapiro, R. Rutherford
PUBLISHERS: Sony/ATV Tree Publishing, Love Monkey Music, Wenonga Music, BMI; Universal Music, Memphisfield Music, ASCAP

Columbia CSK 58305 (CD promo)

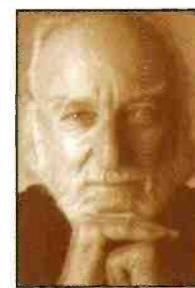
Troy Gentry steps out on lead vocals on this swampy Southern rocker that previews the duo's fourth album, "You Do Your Thing," due May 18. Eddie Montgomery generally handles lead vocal duties, but Gentry shines here, delivering a solid performance that is full of personality. The lyric paints a portrait of a man who has experienced his fair share of hard knocks. Yet, as long as he never loses the love of his woman, he can handle it all. While Gentry's vocal serves up ample amounts of tough-guy bravado, he isn't afraid to tap into an underlying vulnerability. Rivers Rutherford's production provides an edgy, groove-laden framework, punctuating the duo's gutsy performance with crunchy guitars and driving percussion. This track will surely continue the duo's hot streak at country radio and at cash registers.—**DEP**

DANCE

► THE CHEMICAL BROTHERS Get Yourself High (3:24)

PRODUCERS: the Chemical Brothers
WRITERS: T. Rowlands, E. Simons, K. "K-OS" Brereton
PUBLISHERS: Awet Publishing/Universal Music Publishing
REMIXER: Felix da Housecat
Astralwerks ASW47738 (CD single)

Industrial meets old-school hip-hop meets "Star Wars" on the Chemical Brothers' latest offering, "Get Yourself High." The confluence of styles works overall, as a new layer of sound is added at each point when the beat threatens to burn out. Light-saber effects start the ball rolling, followed by fast-paced keyboard pops and whips à la the band's hit "Block Rockin' Beats." Rapper K-OS adds funk to the party. Together, these elements bounce along, providing the just-right foundation for the track's hypnotic chorus—"Don't rely on us to get you high"—which is a witty play on the band's name. Hotter-than-hot DJ/producer Felix da Housecat provides a scorching rerub that is equal parts electro and rock. Also included are remixes of the act's previous hit, "The Golden Path," and the Joseph Kahn-lensed video for "Get Yourself High." In the end, controlled substances are not necessary to get a lively jolt from the song. The music does the job just fine.—**SA**



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

AOL In Kiosk Venture With Indie Coalition

BY BRIAN GARRITY

NEW YORK—In its ongoing quest for high-speed Internet subscribers, AOL is for the first time pushing its marketing message into small music retail, with a new kiosk initiative.

The online giant has struck a promotion deal with Music Monitor Network (MMN)—a coalition of nine independent retail chains—that will result in the installation of AOL-branded kiosks in more than 100 stores around the country.

The effort is designed to highlight the benefits of AOL's broadband service, in part by demo-ing premium Sessions@AOL music programming.

However, the real winner of the alliance—a three-year marketing pact—looks to be MMN's stores, which are getting a partner in helping finance

an upgrade of their kiosk systems.

In addition to messaging for AOL, the touch-screen kiosks will contain information on the 20 featured artists that the network promotes every two months in its Monitor This program. Customers can listen to all tracks on all albums and view electronic press kits and videos.

The kiosks are not Web-enabled. They are updated bimonthly.

MMN members include Cat's Music/Pop Tunes, Gallery of Sound, the Record Exchange, Dimple Records, Bull Moose Music, Zia Record Exchange, Rasputin Music, Independent Records and Graywhale CD Exchange.

Combined, they sell approximately \$100 million worth of music each year and operate more than 440,000

(Continued on page 40)

EXCLUSIVE

Liz Phair performing for Sessions@AOL, one of the attractions featured at the kiosks



PHOTO: MIEKE KRAMER

New Acts Are Game For Xbox Demo Series

BY SUSANNE AULT

The Xbox Exhibition series, marketed by Microsoft as a "test run" of its current videogame titles, is also providing promotional opportunities for developing artists.

In addition to videogame demos, the Exhibition discs feature music videos from emerging acts, mainly provided by labels associated with Interscope/Geffen/A&M, including the Vagrant label, which is 49%-owned by IGA.

Its recent November release, "Exhibition Volume 4," showcases videos from Vagrant bands, including Alkaline Trio and Dashboard Confessional.

The bands receive virtually no licensing fees from Xbox's use of their material. However, the promotional exposure gained from their inclusion is valuable, Vag-

rant GM Dan Gill says.

"When you're talking about an [independently distributed] label like Vagrant, we have to seek out these opportunities," Gill says. "We don't get the normal outlets of radio and video."

(Although IGA owns a 49% stake in Vagrant, the label is still considered an indie because it is distributed byTVT Records.)

In late 2002, IGA forged a first-look deal with Xbox on its Exhibition content. For Volumes 3 and beyond, the label will get the initial crack at filling the game product with its acts' material.

Previously, Volumes 1 and 2 contained material from a variety of labels, including Barsuk, Merge and Touch and Go.

"MTV won't let us put any of our new bands on," Xbox marketing director Bill Nielsen says of his con-



Game features music from Vagrant acts

versations with IGA chief Jimmy Iovine and its new-media marketing co-head Courtney Holt. "[IGA] has a vault of videos that have never been seen before. Radio just wants to carry the top 10 [bands]."

ATTRACTIVE OPPORTUNITY

It is unlikely that IGA will include any of its high-profile acts, such as 50 Cent or Eminem, in future volumes, "because they already are pretty well-established," Nielsen says.

Upstart IGA acts like Rooney and Depswa were packaged into Volume 3.

"The record company says it's a marketing opportunity," Nielsen says, "so the licensing issues kind of go away."

Vagrant will likely be the sole provider of music videos for Volume 5, which is scheduled for release in March or April, he says.

Marketing Entertainment Group of America VP Joe Weinstein, who oversaw the deal between IGA and Xbox, adds of the Vagrant acts, "These are hip, cool, edgy bands. Lots of hardcore gamers are into this type of music. And it's a wonderful outlet [for Vagrant] to reach a broad audience they may not [have reached] otherwise."

Because Vagrant bands own all of their publishing, it reduces legal hurdles in obtaining the content, making them attractive partners for Exhibition, Weinstein adds.

Exhibition is more of a marketing play than a revenue play for Xbox, Nielsen says. The product is retailled at the break-even price of \$7.99 and modestly sells about 150,000 to 200,000 units per volume.

The idea is for Xbox fans to be made aware of the latest in the

(Continued on page 40)

Half Note Strikes A Chord With Ryko Distribution

Half Note Records, the 3-year-old in-house label operated by the **Blue Note** jazz club, is moving into retail through a new deal with **Ryko Distribution**.

The venerable New York venue—which has licensed its name to clubs in Japan, Milan, Moscow and Seoul, South Korea—previously issued a series of live recordings on Half Note strictly as merchandise sold only at the Blue Note gift shops.

But Half Note executive VP **Jeff**



LEVENSON: IT'S A GOOD TIME FOR INDIES

Levenson says the club owners **Danny** and **Steven Bensusan** reconsidered the label side of things after Half Note's "Live at the Blue Note" by saxophonist **Paquito D'Rivera** won a Grammy Award in 2001.

"They said, 'Let's take this seriously,'" Levenson says. To that end, the Bensusans brought former **Warner Bros.** and **Columbia** jazz VP (and former *Billboard* jazz columnist) Levenson on board to steer Half Note's operations.

Levenson, who witnessed the eclipse of jazz at the major labels during his executive tenure there in the '90s, thinks that the timing is perfect for an indie operation like Half Note.

"My arrival [at the label] coincides with the dismantling of jazz programming on a major level," he says. "A lot of artists became available. In a way, it's a rise of the indie class, which might be the agent that propagates the music."

The relationship between Half Note and Ryko kicked off in late

2003 with the release of albums by **Ben E. King**, **Onaje Allan Gumb**s and **Miri Ben-Ami**.

However, Levenson views the March 16 issue of two new live albums as the official launch of the

The
Indies
By Chris Morris
cmorris@billboard.com



label as a retail property.

"By and large, this label is tied into performances and programming at the Blue Note," Levenson says. "It's a different kind of model. It's based on performing and exposing music to a live audience, who will then buy the records."

"Another Kind of Blue: The Latin Side of Miles Davis" features trombonist **Conrad Herwig** leading a nine-piece group (featuring guest soloists D'Rivera and **Dave**

Valentin) through Afro-Cuban renderings of the late trumpeter's book, including the entire "Kind of Blue" repertoire.

Pianist **Kenny Werner's** trio headlines on "Peace," which includes interpretations of classics by **Wayne Shorter** and **Horace Silver** and some fresh, original compositions.

GLOBE-HOPPING AT NAIL: The Northwest Alliance of Independent Labels in Portland, Ore., has signed exclusive distribution deals with seven international labels. None of the labels previously had significant American distribution.

NAIL has brought on board the **Diva Label Group**, a consortium of four French indies. Diva comprises electronic label **Platinum Records**, producer/arranger **Bertrand Burgalat's Tricatel** and the eclectic **Vicious Circle** and **Ici D'Ailleurs** imprints. **NAIL** is distributing Diva in the United States.

Two British labels represented by distributor **Shellshock** in the United Kingdom, **White Label** and **Artrocker**, have also been picked up for U.S. distribution by **NAIL**.

Additionally, the company has secured North American distribution rights to Oslo-based **Racing Junior**, one of the leading indie labels in Norway.

QUICK HITS: Champaign, Ill.-based alternative rock label **Polyvinyl Records** will be exclusively distributed by **Alternative Distribution Alliance** in New York. The deal took effect Feb. 9.

The label was formerly handled by **Mordam Records** in San Francisco. Polyvinyl's roster includes **Rainer Maria**, **Braid** and **Mates of State**.

Chicago-based **Victory Records** has signed German hardcore and metal label **LifeForce Records** to an exclusive North American distribution deal.

The relationship will commence with the April 6 release of an album by **Destiny**. Victory is distributed by **RED** in the United States and **Koch Entertainment Distribution** in Canada.

David Miller has been hired as the Los Angeles-based sales rep for **Vistar/Electric Kingdom Distribution** in Phoenix. Miller previously worked the same territory for **Navarre Entertainment Media**.

AOL

Continued from page 39

square feet of music retail space

Under the terms of the agreement, two AOL for Broadband-sponsored kiosks—featuring interactive demos and free AOL software—will be placed in each **MMN** retail music store.

AOL and its services will also be featured across a wide range of **MMN's** other music-related products and publications, including "Monitor This!" sampler CDs produced by **MMN**, the **MMN** Web site and affiliated retailer Web sites and **MMN** print publications.

ALLIANCE HAS SEVERAL BENEFITS

AOL—which is becoming a tool for breaking new artists through programming features like "Breakers"—is looking to align itself with a segment of the music retail market that caters to consumers keenly interested in new acts.

It is also attempting to expand its reach to as wide an audience as possible as part of a larger company effort to grow the base of subscribers paying for high-speed Internet connections—a key to AOL's strategy for long-term survival.

Given that AOL is using music as one of the central components of its broadband sales pitch, targeting

indie-record-store shoppers is a natural fit, AOL Music VP/GM **Evan Harrison** says.

"That's clearly where the trendsetters and the hardcore fans still go to search for new music," he says.

AOL is hoping that it can use the showcase of its programming to motivate music fans to either upgrade from dial-up Internet to broadband or to become new broadband subscribers altogether.

AOL currently tiers its content offers, only allowing broadband subscribers to access the full suite of music programming. Dial-up users can only access selected clips from features like **Sessions**.

AOL is no stranger to kiosk promotions at retail. It ran a similar initiative with **Circuit City** and other mass merchants last year.

However, in this case, the music programming AOL features on the kiosks will target an independent-store audience—showcasing performances from the likes of **My Morning Jacket**, **Liz Phair** and **Iggy Pop**.

Meanwhile, for **MMN**, the ability to feature AOL programming in its stores is a bonus selling point.

"Everything we do is about increasing traffic and sales," **MMN** executive director **Michael Kurtz** says.

What's more, **MMN** can promote its own product.

Beyond music, the kiosks will air trailers of new movies and videogames. There are also plans for them to be used to run contests, which

will enable the network to build a database of active buyers so that it can send e-cards to them.

"With these kiosks, the stores now have a tool to promote everything from music to games to DVDs," **Kurtz** says. "This is not just about listening to tracks."

In fact, **Kurtz** says **MMN** views the visual elements associated with the kiosks—for example, the ability to show videos—as their most exciting feature.

"Being able to see a video has helped drive sales of some artists significantly," **Kurtz** says.

He adds that everything the kiosks contain comes from conversations with the labels.

"The labels want the customer to be able to see the artist, hear the music, watch a video, read about the artist and receive contest offers," **Kurtz** says.

New Acts Are Game

Continued from page 39

videogame company's offerings through the demos. Yet the music videos can widen **Xbox's** reach to new fans, **Nielsen** says.

"[That mix] can help us reach out



'With these kiosks, the stores now have a tool to promote everything from music to games to DVDs. This is not just about listening to tracks.'

—MICHAEL KURTZ,
MUSIC MONITOR NETWORK

of the purely male demo," he explains. "Girls don't immediately think of videogames as a top form of entertainment. But my daughter grabbed a copy [of *Exhibition*] to see the *Dashboard Confessional* video ["Hands Down"]."

Possibly on deck for **IGA** and **Xbox**, **Nielsen** says, is the bundling of *Exhibition* with **IGA** album releases.

Gill says he was close to configuring such a package for one of his acts' releases. But logistics have so far prevented fashioning such a

plus-sized product for stores.

Nevertheless, **Gill** says he hopes **Vagrant** will continue supplying music video content to *Exhibition* because of the promotional muscle the videogame industry can provide his acts.

"We realize the scope of videogaming. It's massive, where it currently dwarfs the music industry," he says of the sector that **Xbox's Nielsen** values at \$10 billion per year. "This is an amazing marketing opportunity for us."

Mainstream Media Too Hasty In Saying Record Stores Are Dying

I feel like I am presiding over a funeral.

To get around a technicality, **Tower Records** does a prepackaged Chapter 11 filing (Retail Track, *Billboard*, Feb. 14) under which no creditors are being hurt, and yet the mainstream press is calling it "the death knell of record stores."

In the days before and after the filing, I have talked to one reporter after another who wanted to know how downloading and the big boxes had killed music specialty merchants.

It seems that every reporter is ignoring the facts surrounding the filing only to yet again proclaim record stores dead. While the trend is going against them and that may come true one day, today's not that day. In fact, with the exception of one other large account, which shall remain nameless for the moment, U.S. music retail is currently the healthiest it has been for the past five years.

With the ongoing growth of the legitimate yet still nascent download marketplace, who knows if record stores won't be facing a crisis all over again five years out? But that's an argument for the bar after work, and I'll be glad to meet you there.

In the meantime, I would like to point out that it would have been easier for Tower management at any time during the past two years to do an outright Chapter 11 filing. Tower founder **Russ Solomon** knows what such a filing can do: He did it back in 1961 for his music wholesale operation. And Tower had plenty of opportunity to pull the Chapter 11 lever this time around.

It could have done so when it decided to divest its foreign operations, close 25 U.S. book and music stores and let go of hundreds of employees. It could have done so when it defaulted on its bonds. It could have done so during the auction to sell the company when one of the offers, including a proposal of a prepackaged Chapter 11 filing, would have had vendors agree to take a "haircut" on what they are owed. And it could have done so after the auction by **Grief & Co.** failed to produce an offer with enough money to make all interested Tower parties whole.

At any juncture, it would have been the easy thing to do, and it would have cost the vendors and the bondholders dearly. All it would have required is for Tower CEO **Allen Rodriguez**, CFO **Dee Searson** and Solomon to endure the gamesmanship needed to navigate the murky waters of bankruptcy court.

If they chose to, I am willing to bet their clout, cachet and the chain's place in the industry would have ensured its survival.

True, the ownership probably would have been controlled by the secured banks that supply the chain's revolving credit facility and the term loan. And it would have resulted in a Tower sale, just as the current process likely will.

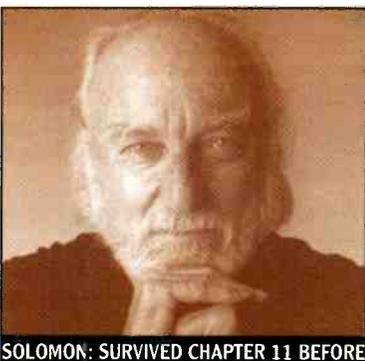
But Tower management, as did **Jack Eugster** and **Musiland** management back in 1997, has consistently chosen to take the harder road of doing the restructuring outside a court room so its vendors would not get hurt.

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



And now, after everything it has been through, Tower got tripped up by a technicality. See, the covenants in the debentures call for 100% approval in any debt-to-equity conversion, so Tower has to go to court, which will allow for more leniency. If not for that, Tower would now already be 85%-owned by the bondholders, and the chain would have bought more time to continue solving the challenges facing Tower and the industry.

Instead of reporting that Tower is nearing the end of its turnaround efforts, the mainstream press is hav-



SOLOMON: SURVIVED CHAPTER 11 BEFORE

ing a field day celebrating another chance to tout the impending doom of the record store. And who knows? They may eventually be right, but I know they are going to write this story hundreds more times before that day really comes.

After all, the press has also been writing the same story since 1990 about **Blockbuster**, something that it is having a lot of fun doing all over again, now that Viacom is spinning off the video rental chain.

MORE RESTRUCTURING: In the past month, **Universal Music & Video Distribution** has been quietly downsizing, cutting approximately 20 positions, including about a dozen staffers.

It has also undone part of its recent restructuring of having the company organized around the account sector by reverting to the branch system for regional chains and the independent merchants segment of the account base.

Of the eliminated positions, most were either artist-development representatives or field marketing reps.

But with regional chains and indie stores now handled by the marketing directors in each UMVD office, the three regional directors overseeing that category were offered other positions.

Rich Grobecker has taken the title of director of sales but will be based in Boston and report to senior VP **Mike Davis**. **Larry "LH" Howell** will become a sales representative handling **Hastings** and **AAFES**. The third regional, **David Cline**, declined to take a new position and is leaving the company.

Earlier this month, **Mike Greene**—senior VP of catalog, classics, jazz and associated labels—left. And last October, UMVD shed 10 staffers, including executive VP **Jim Weatherson**.

OUTFLOW: Last month there was a small executive exodus from **WEA**: two senior VPs—**Bob Carlton** (sales) and **Rose Polidoro** (marketing)—and two VPs, **Michael Cohen** (strategic marketing) and **Helen Little** (urban marketing).

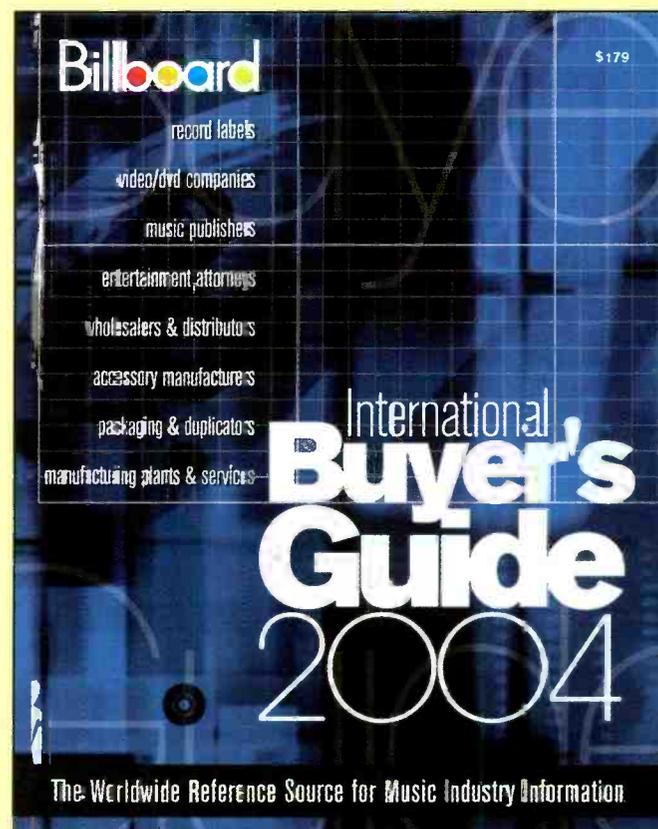
Last year, Carlton turned down the opportunity to move to the East Coast when the corporate headquarters was moved from Burbank, Calif., and stayed on through a transition period. He is seeking opportunities and can be reached at 310-990-7874 or at bob.carlton@verizon.net.

AND THE WINNER IS: The **National Assn. of Recording Merchandisers** is holding a talent competition for students enrolled in music programs in about 10 U.S. colleges.

Students can submit entries in four categories—vocal and instrumental performances, songwriting and marketing campaigns—that will be judged by music industry professionals. Winners will receive free round-trip airfare and hotel accommodations to the NARM convention to be held in San Diego in August.

The competition is a part of NARM's educational outreach program, and it highlights the trade group's belief that schools with music curricula provide a valuable service in preparing a workforce for the industry.

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Buyers Demand More Documentary DVDs

BY JILL KIPNIS

LOS ANGELES—Documentaries rocked the box office last year. Now, the genre is making big waves on DVD.

"You didn't use the 'd' word a few years ago if [documentaries] was the genre you were distributing," says Steve Savage, co-founder of the Docurama label. "It has gone from being the 'd' word to the buzz word. 2004 will be much hotter than 2003. Our catalog and new titles are on fire."

Documentary DVDs are becoming hot commodities as a result of a booming special-interest DVD market and consumers' heightened attention to reality-based programming in theaters and on TV, industry executives say.

The genre is also attracting more interest from major video distributors this year. Long a leader in documentary DVDs, Docurama is now increasingly sharing the field with such majors as HBO Video, Columbia TriStar Home Entertainment and MGM Home Entertainment.

The DVD format is further seen as a godsend to documentary filmmakers, who can more fully explore their films' topics through extra features.

SALES GROWTH

Nontheatrical DVD categories made great sales strides in 2003.

The music- and TV-on-DVD genres were particularly strong as DVD-player hardware penetration reached more than half of U.S. households, according to the Digital Entertainment Group (DEG).

Music DVD sales rose 102% to 17.2 million units in 2003, the DEG says (*Billboard*, Jan. 17).

The special-interest category, which includes documentaries, accounted for 18.4% of all DVD releases in 2003, according to the weekly DVD Release Report. So far in 2004, special interest accounts for 15.7% of all DVD releases.

"TV on DVD is a huge and growing subcategory," says Cynthia Rhea, senior VP of marketing for HBO Video. "That opens up everybody's eyes to the notion that people are interested in a wide range of things, whether it's documentary or kid's programming."

"DVD as a hardware phenomenon revitalized the consumer and got them interested in a rich diversity of home entertainment."

Docurama, for one, is responding by almost doubling its documentary DVD output this year. It will be releasing 36 titles, compared with 20 in 2003. Sales are expected to range from 5,000 units to hundreds of thousands of units per title.

Individual projects are also receiving much advanced attention.

Joe Berlinger and Bruce Sinofsky, directors of the upcoming documentary project *Metallica: Some Kind of Monster*, say they are already getting numerous DVD offers. "We have three studios offering us advances for the DVD rights," Berlinger says. "The fact that we can get multimillion dollar offers for DVD changes the whole distribution landscape." The film debuted at January's Sundance Film Festival (*Billboard*, Jan. 17).

Such high interest can be directly linked to the theatrical success of documentaries

last year.

"Bowling for Columbine" grossed more than \$20 million, according to MGM, and won last year's Academy Award for best documentary. "Winged Migration" was nominated for best documentary last year and grossed more than \$10 million at the box office, according to Columbia TriStar.

"'Bowling for Columbine' definitely opened up people's interest in documentaries on DVD," says Julia Simmon, executive director for MGM Home Entertainment. "By the time the Oscars hit, 22 million saw that telecast and knew who [director] Michael Moore was and had heard of the film. We rode that wave onto DVD." Simmon would not comment on the title's DVD sales.

"Bowling for Columbine" was one of Amazon.com's year-end top 50 DVD sellers, according to DVD/video store group merchandising manager Stefan Pepe. "Winged Migration" also earned that distinction.

"It was fairly unique to have two such strong documentaries," Pepe says. "Documentaries seem to be a great fit with our customers."

Documentary filmmaker Berlinger says that documentaries are holding interest in theaters and on consumers' home TV screens in part because of the reality-TV trend.

"Reality TV has given people a thirst for non-fiction," he says. "It is a golden age for nonfiction filmmakers."

MARKETING MATTERS

Majors have definitely been picking up on

the trend. Already this year, some of the higher-profile documentaries have been released by Columbia TriStar ("Spellbound") and HBO ("Capturing the Friedmans").

"A rising tide raises all boats," Docurama co-founder Susan Margolin says. "The increasing interest in documentaries of course means that there will be more competition."

Because documentaries focus on such varying topics, distributors can even up the ante by crafting targeted marketing campaigns.

"Every single title has a logical point of distribution," Docurama's Savage notes. "If you do a film about the deaf community, you target them. We are, in essence, a niche marketing company. That positions us to succeed."

THE CONSUMER WINS

Documentary fans will also get a much broader experience of these films with the DVD format.

Bill Siegel, director/producer of an Oscar-nominated documentary this year called "The Weather Underground," says, "The concept of extras generates its own interest in the film."

"We will have several commentary tracks from the principals in the film [on 'The Weather Underground' DVD]. People will be enthralled by what they have to say and will get so much more information that wasn't in the theatrical version."

Ultimately, the filmmakers themselves are furthering their careers through DVD.

"The idea of a DVD coming out is lucrative because everyone makes money on them," Sinofsky says. "DVD sales present money for filmmakers who are often shut out."



Oscar Contenders Keep Consumers Waiting

The new crop of Academy Award-nominated films is hard to find on video store shelves.

Of the five contenders for best picture this year, only the **Universal Studios Home Video** titles "Lost in Translation," nominated for a total of four awards, and "Seabiscuit," up for seven awards, are currently available. **Twentieth Century Fox Home Entertainment** will release best picture nominee "Master and Commander: The Far Side of the World" April 20.

Few films with nominated actors have been released, however some street dates have been set. Fans will be able to watch **Ben Kingsley's** and **Shohreh Aghdashloo's** nominated performances in "House of Sand and Fog" (**DreamWorks Home Entertainment**) on DVD March 30. Additionally, best actress nominee **Naomi Watts'** and supporting actor nominee **Benicio Del Toro's** "21 Grams" will be available March 16 from Universal.

"Something's Gotta Give," which features **Diane Keaton's** best-

actress-nominated performance, will be on DVD March 23 from **Columbia TriStar Home Entertainment**. Additionally, "Pieces of April," for which **Patricia Clarkson** is nominated in a supporting actress role, will debut on video Feb. 24 from Fox.

Picture This
By Jill Kipnis
jkipnis@billboard.com



"Pirates of the Caribbean: The Curse of the Black Pearl," for which **Johnny Depp** is nominated for best actor, has been available since early December from **Buena Vista Home Entertainment**. Columbia released "Whale Rider," featuring best actress nominee **Keisha Castle-Hughes**, in October. Fox's "Thirteen," featuring supporting actress nominee **Holly Hunter**, was released Jan. 27.

The 76th annual telecast takes place Feb. 29 in Los Angeles.

WHEELING AND DEALING: World cinema and wellness programming distributor Wellspring Media has been acquired by American Vantage Media Corp. (AVMC) for \$8 million.

AVMC also owns TV and film production company **Hypnotic Media**—producer of Fox's current hit "The O.C."—as well as interactive gaming company **YaYa**.

The deal is expected to strengthen Wellspring's distribution channels and double the company's release slate in 2004, according to Wellspring president **Al Cattabiani**. The company has a 1,000-title library and typically releases 60 titles per year.

"We have gotten the company to the point where we have built a distribution system that could handle more product than we could put through," Cattabiani says. "We see many opportunities to expand our operations through our new partners at American Vantage. There is a chance now, through American's relationships with Hypnotic and YaYa, that we can attract more sponsors to our theatrical and video releases."

In other industry deal news, a pact has been signed between **TV Guide** and DVD producer/licensor

Falcon Picture Group. Through its distributor **Genius Products**, Falcon will be releasing a series of classic television DVDs under the TV Guide brand.

The first group of 12 releases is expected in September. Each two-disc DVD will feature 12 episodes of a classic show for \$9.99. Specific shows have not yet been chosen, but material is expected to focus on programming from the 1950s or 1960s.

"Programs that are 40 years old are still very marketable," Falcon Picture Group president **Carl Amari** says. "We're hoping to evolve into 1960s and '70s programs and hopefully into the '80s down the road."

PEOPLE ON THE MOVE: Former **Warner Home Video** president **Warren Lieberfarb** is **Miramax Home Entertainment's** new consultant. Lieberfarb, the executive who spearheaded the launch of the DVD format, will guide Miramax on

the distribution and marketing of its DVDs.

Lieberfarb's consulting company, **Warren N. Lieberfarb & Associates**, has also worked with **Best Buy**, **Disney** and **Microsoft**.

Numerous personnel changes are afoot at rental chain **Movie Gallery**.

Executive VP/CFO **J. Steven Roy** has announced plans to resign by the end of March to pursue private business interests.

As a result, the company has promoted a number of executives. **Jeffrey Stubbs**, the current executive VP of operations, will become

COO. **S. Page Todd**, executive VP/general counsel, will become chief compliance officer. **Mark Loyd** will add chief administrative officer duties to his role as executive VP of product and distribution.

Hollywood Video has also announced that its former GM of corporate operations, **Bruce Giesbrecht**, has been named president/COO.



CATTABIANI: OPTIMISTIC

FEBRUARY 21 2004 **Billboard** **TOP DVD SALES**™

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen VideoScan		RATING	PRICE	
TITLE LABEL/DISTRIBUTING LABEL & NUMBER		Principal Performers								
		NUMBER 1		1 Week At Number 1						
1	NEW	RADIO		COLUMBIA TRISTAR HOME ENTERTAINMENT 60130		Cuba Gooding, Jr. Ed Harris		PG	28.98	
2	NEW	ALICE IN WONDERLAND (MASTERPIECE EDITION)		WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33225		Animated		G	29.98	
3	2	2	OPEN RANGE		WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32055		Kevin Costner Robert Duvall		R	29.98
4	1	2	ONCE UPON A TIME IN MEXICO		COLUMBIA TRISTAR HOME ENTERTAINMENT 08717		Antonio Banderas Johnny Depp		R	28.98
5	NEW	FRIENDS: COMPLETE SIXTH SEASON		WARNER HOME VIDEO 24267		Jennifer Aniston Matthew Perry		NR	44.98	
6	NEW	HOUSE OF THE DEAD		ARTISAN HOME ENTERTAINMENT 14889		Jonathan Cherry		R	26.98	
7	7	9	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL		WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31663		Johnny Depp Orlando Bloom		PG-13	29.98
8	3	2	CABIN FEVER		LIONS GATE HOME ENTERTAINMENT 01108		Rider Strong Cerina Vincent		R	26.98
9	4	3	FREDDY VS. JASON		NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06831		Robert Englund		R	29.98
10	8	14	FINDING NEMO		WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62155		Animated		G	29.98
11	6	4	OUT OF TIME		MGM HOME ENTERTAINMENT 05949		Denzel Washington Dean Cain		PG-13	27.98
12	NEW	THIRTEEN		FOXVIDEO 20658		Evan Rachel Wood Holly Hunter		R	27.98	
13	9	3	AMERICAN WEDDING (WIDESCREEN UNRATED EXTENDED PARTY EDITION)		UNIVERSAL STUDIOS HOME VIDEO 023799		Jason Biggs Alyson Hannigan		NR	26.98
14	10	4	UNDERWORLD (WIDESCREEN)		COLUMBIA TRISTAR HOME ENTERTAINMENT 03152		Kate Beckinsale Scott Speedman		R	28.98
15	12	5	S.W.A.T. (WIDESCREEN SPECIAL EDITION)		COLUMBIA TRISTAR HOME ENTERTAINMENT 00624		Colin Farrell Samuel L. Jackson		PG-13	28.98
16	11	4	UPTOWN GIRLS		MGM HOME ENTERTAINMENT 05885		Brittany Murphy Dakota Fanning		PG-13	26.98
17	NEW	DORA THE EXPLORER: DORA'S PIRATE ADVENTURE		PARAMOUNT HOME ENTERTAINMENT 79584		Animated		NR	16.98	
18	29	15	SLEEPING BEAUTY		WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29755		Animated		G	29.98
19	15	7	FRECKY FRIDAY		WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 031852		Jamie Lee Curtis Lindsay Lohan		PG-13	29.98
20	20	7	SEABISCUIT (WIDESCREEN)		UNIVERSAL STUDIOS HOME VIDEO 023287		Jeff Bridges Tobey McGuire		PG-13	26.98
21	14	4	UNDERWORLD (PAN & SCAN)		COLUMBIA TRISTAR HOME ENTERTAINMENT 00702		Kate Beckinsale Scott Speedman		R	28.98
22	NEW	STAR TREK VI: UNDISCOVERED COUNTRY		PARAMOUNT HOME ENTERTAINMENT 67734		William Shatner Leonard Nimoy		PG	19.98	
23	21	23	TITANIC		PARAMOUNT HOME ENTERTAINMENT 155227		Leonardo DiCaprio Kate Winslet		PG-13	14.98
24	NEW	LE DIVORCE		FOXVIDEO 20414		Naomi Watts Kate Hudson		PG-13	27.98	
25	17	5	AMERICAN WEDDING (PAN & SCAN UNRATED EXTENDED PARTY EDITION)		UNIVERSAL STUDIOS HOME VIDEO 023800		Jason Biggs Alyson Hannigan		NR	26.98
26	16	3	BRING IT ON AGAIN		UNIVERSAL STUDIOS HOME VIDEO 22735		Anne Judson-Yager Bree Turner		PG-13	26.98
27	22	8	BAD BOYS II: SPECIAL EDITION		COLUMBIA TRISTAR HOME ENTERTAINMENT 00619		Will Smith Martin Lawrence		R	28.98
28	31	11	THE LORD OF THE RINGS: THE TWO TOWERS EXTENDED EDITION (WIDESCREEN)		NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06504		Elijah Wood Ian McKellen		PG-13	39.98
29	32	12	RESERVOIR DOGS: SPECIAL EDITION		ARTISAN HOME ENTERTAINMENT 12050		Harvey Keitel Tim Roth		R	14.98
30	RE-ENTRY	BARBERSHOP		MGM HOME ENTERTAINMENT 1004104		Ice Cube		PG-13	14.98	
31	23	5	S.W.A.T. (PAN & SCAN SPECIAL EDITION)		COLUMBIA TRISTAR HOME ENTERTAINMENT 02298		Colin Farrell Samuel L. Jackson		PG-13	28.98
32	28	15	NOTTING HILL		UNIVERSAL STUDIOS HOME VIDEO 20640		Julia Roberts Hugh Grant		PG-13	14.98
33	NEW	GRIND		WARNER HOME VIDEO 24682		Tom Green		PG-13	27.98	
34	RE-ENTRY	FANTASIA		WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 18268		Animated		G	29.98	
35	33	7	THE LEAGUE OF EXTRAORDINARY GENTLEMEN (WIDESCREEN)		20TH CENTURY FOX 2220180		Sean Connery		PG-13	27.98
36	RE-ENTRY	A BUG'S LIFE		WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30449		Animated		G	29.98	
37	18	2	SIMPLE LIFE: COMPLETE SEASON ONE		FOXVIDEO 20521		Paris Hilton Nicole Richie		NR	19.98
38	19	2	POKEMON HEROS		WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32733		Animated		G	26.98
39	RE-ENTRY	FAMILY GUY - VOLUME ONE		FOXVIDEO 2006951		Animated		NR	49.98	
40	35	10	BRUCE ALMIGHTY (PAN & SCAN)		UNIVERSAL STUDIOS HOME VIDEO 022822		Jim Carrey Jennifer Aniston		PG-13	26.98

FEBRUARY 21 2004 **Billboard** **TOP VHS SALES**™

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen VideoScan		Principal Performers	YEAR OF RELEASE	RATING	PRICE
TITLE LABEL/DISTRIBUTING LABEL & NUMBER											
		NUMBER 1		1 Week At Number 1							
1	NEW	DORA THE EXPLORER-DORA'S PIRATE ADVENTURE		PARAMOUNT HOME ENTERTAINMENT 79583		Animated			2004	NR	9.98
2	1	2	OPEN RANGE		WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 07603		Kevin Costner Robert Duvall		2003	R	24.98
3	2	13	FINDING NEMO		WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081		Animated		2003	G	24.98
4	5	7	FRECKY FRIDAY		WALT DISNEY PICTURES/WALT DISNEY HOME VIDEO 318710		Jamie Lee Curtis Lindsay Lohan		2003	PG-13	24.98
5	7	7	SEABISCUIT		UNIVERSAL STUDIOS HOME VIDEO 061427		Jeff Bridges Tobey McGuire		2003	PG-13	22.98
6	6	9	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL		WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31680		Johnny Depp Orlando Bloom		2003	PG-13	24.98
7	4	3	FREDDY VS. JASON		NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06829		Robert Englund		2003	R	22.98
8	8	7	RUGRATS GO WILD		NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 34052		Animated		2003	PG	19.98
9	3	2	POKEMON HEROES		WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32758		Animated		2003	G	19.98
10	9	4	SPONGEBOB SQUAREPANTS - THE SEASCAPE CAPERS		PARAMOUNT HOME ENTERTAINMENT 79553		Animated		2004	NR	9.98
11	10	3	BRING IT ON AGAIN		UNIVERSAL STUDIOS HOME VIDEO 61046		Anne Judson-Yager Bree Turner		2004	PG-13	22.98
12	16	5	EVER AFTER: A CINDERELLA STORY (REPACKAGED EDITION)		FOXVIDEO 05753		Drew Barrymore Anjelica Huston		1998	PG	6.98
13	12	4	BILLY BLANKS' TAE-BO CARDIO		GOODTIMES HOME VIDEO 02945		Billy Blanks		2003	NR	19.98
14	19	16	SLEEPING BEAUTY		WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29756		Animated		1959	G	24.98
15	13	4	CHARLIE BROWN VALENTINE		PARAMOUNT HOME ENTERTAINMENT 79703		Animated		2004	NR	12.98
16	11	10	BRUCE ALMIGHTY		UNIVERSAL STUDIOS HOME VIDEO 061278		Jim Carrey Jennifer Aniston		2003	PG-13	22.98
17	NEW	BLUE'S CLUES: CLASSIC CLUES		PARAMOUNT HOME ENTERTAINMENT 79573		Animated			2004	NR	9.98
18	17	17	THE LION KING (PLATINUM EDITION)		WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30420		Animated		1994	G	24.98
19	14	11	SINBAD: LEGEND OF THE SEVEN SEAS		UNIVERSAL STUDIOS HOME VIDEO 090840		Animated		2003	PG	24.98
20	18	26	MOULIN ROUGE		FOXVIDEO 2003425		Nicole Kidman Ewan McGregor		2001	PG-13	6.98
21	21	9	DORA THE EXPLORER - RHYMES AND RIDDLES		PARAMOUNT HOME ENTERTAINMENT 79053		Animated		2003	NR	9.98
22	20	4	CRUNCH - FAT BURNING PILATES		ANCHOR BAY ENTERTAINMENT 12585		Ellen Barrett		2003	NR	9.98
23	RE-ENTRY	SHREK		DREAMWORKS HOME ENTERTAINMENT 63670		Mike Myers Eddie Murphy		2001	PG	14.98	
24	25	14	THE HULK (SPECIAL EDITION)		UNIVERSAL STUDIOS HOME VIDEO 60843		Eric Bana Jennifer Connelly		2003	PG-13	22.98
25	24	8	DADDY DAY CARE		COLUMBIA TRISTAR HOME ENTERTAINMENT 10031		Eddie Murphy		2003	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 \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

FEBRUARY 21 2004 **Billboard** **TOP VIDEO RENTALS**™

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen VideoScan		Principal Performers	RATING
TITLE LABEL/DISTRIBUTING LABEL & NUMBER									
		NUMBER 1		1 Week At Number 1					
1	NEW	RADIO		COLUMBIA TRISTAR HOME ENTERTAINMENT 60130		Cuba Gooding, Jr. Ed Harris		PG	
2	1	2	ONCE UPON A TIME IN MEXICO		COLUMBIA TRISTAR HOME ENTERTAINMENT 08717		Antonio Banderas Johnny Depp		R
3	2	2	OPEN RANGE		WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32055		Kevin Costner Robert Duvall		R
4	4	2	CABIN FEVER		LIONS GATE HOME ENTERTAINMENT 01108		Rider Strong Cerina Vincent		R
5	3	4	OUT OF TIME		MGM HOME ENTERTAINMENT 05949		Denzel Washington Dean Cain		PG-13
6	NEW	HOUSE OF THE DEAD		ARTISAN HOME ENTERTAINMENT 14889		Jonathan Cherry		R	
7	5	3	FREDDY VS. JASON		NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06831		Robert Englund		R
8	7	4	UPTOWN GIRLS		MGM HOME ENTERTAINMENT 05885		Brittany Murphy Dakota Fanning		PG-13
9	6	5	AMERICAN WEDDING		UNIVERSAL STUDIOS HOME VIDEO 61499		Jason Biggs Alyson Hannigan		R
10	8	4	UNDERWORLD		COLUMBIA TRISTAR HOME ENTERTAINMENT 03152		Kate Beckinsale Scott Speedman		R

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. > IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. All rights reserved.

FEBRUARY 21 2004 **Billboard** **TOP VIDEO GAME RENTALS**™

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen VideoScan		Manufacturer	RATING
TITLE									
		NUMBER 1		5 Weeks At Number 1					
1	1	5	PS2-NEED FOR SPEED: UNDERGROUND		Electronic Arts		Electronic Arts		E
2	7	2	PS2-NFL STREET		Electronic Arts		Electronic Arts		E
3	2	4	PS2-TRUE CRIME: STREETS OF LA		Activision		Activision		M
4	3	5	PS2-DRAGON BALL Z: BUDOKAI 2		Atari, Inc.		Atari, Inc.		T
5	4	5	PS2-MADDEN NFL 2004		Electronic Arts		Electronic Arts		E
6	8	5	PS2-SOCOM II: U.S. NAVY SEALS		Sony Computer Ent. America		Sony Computer Ent. America		M
7	5	5	PS2-TONY HAWK'S UNDERGROUND		Activision		Activision		T
8	6	5	PS2-MEDAL OF HONOR: RISING SUN		Electronic Arts		Electronic Arts		T
9	10	4	PS2-WWE SMACKDOWN: HERE COMES THE PAIN		Electronic Arts		Electronic Arts		T
10	RE-ENTRY	PS2-MANHUNT		Take 2 Interactive		Take 2 Interactive		M	

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EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



CELLER



BELFIELD

RECORD COMPANIES: Sony Music International in London appoints **Brian Celler** VP of artist development and marketing. He was VP/head of international marketing at **Epic Records Group**.

Koch Records in New York appoints **Bill Crowley** VP of special markets. He was a co-founder of **musicmaker.com**.

Koch in New York also names **Giovanna Melchiorre** senior director of media relations. She was an independent music publicist.

PUBLISHING: BMI in Nashville promotes **Pat Belfield** to assistant VP of human resources. She was senior director of human resources.

CONCERT PROMOTION: Clear Channel Entertainment in New York promotes **Dominic Ron-**

ce to COO. He was executive VP of operations.

DISTRIBUTION: Universal Music & Video Distribution in Universal City, Calif., names **Joe Kara** director of artist development. He was director of national retail marketing at **DreamWorks Records**.

HOME VIDEO: Razor Digital Entertainment in Los Angeles names **Jeff Ferguson** executive VP. He was GM/VP at **Slingshot**.

RELATED FIELDS: BandMerch in Los Angeles appoints **Keith Chagnon** VP of marketing. He was co-founder of **KPC Entertainment**.

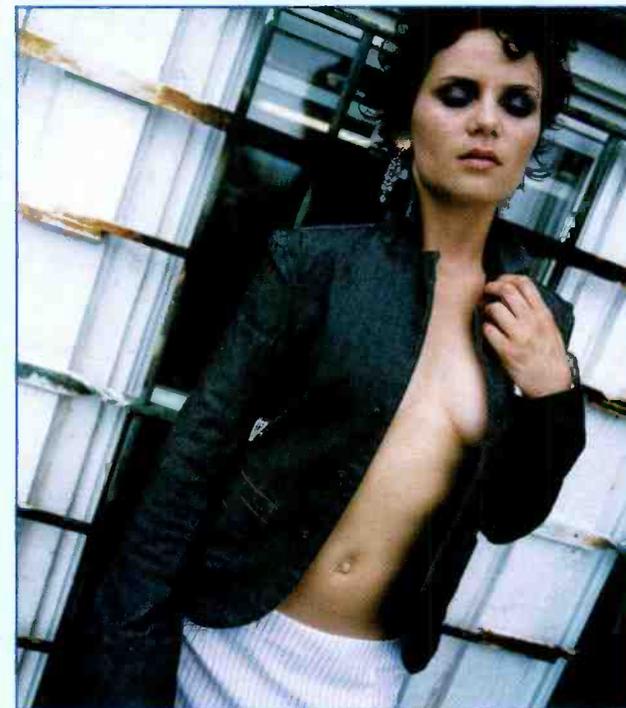
Digital Theater Systems in Agoura Hills, Calif., names **Don Bird** VP of marketing. He was VP of corporate strategy for **360 Systems**.



Teen Queen Hilary Duff's first solo album, "Metamorphosis" on **Buena Vista/Hollywood Records**, was recently certified three-times platinum (3 million units shipped) by the **Recording Industry Assn. of America**. Executives on Duff's team presented her with a commemorative RIAA triple-platinum award backstage at her concert at the **Universal Amphitheatre** in Universal City, Calif. Pictured, from left, are **Buena Vista Music Group** executive VP/GM **David Agnew**, BVMG chairman **Bob Cavallo**, Duff, **Walt Disney/Buena Vista Records** senior VP of A&R **David Landers**, Hollywood Records senior VP/GM **Abbey Konowitch**, Walt Disney/Buena Vista Records senior VP of sales and marketing **Robert Marick** and **Boo Management & Consulting** executive **Andre Recke**.



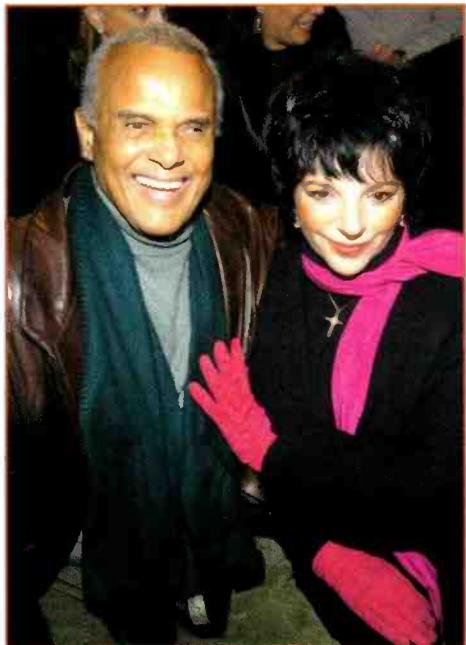
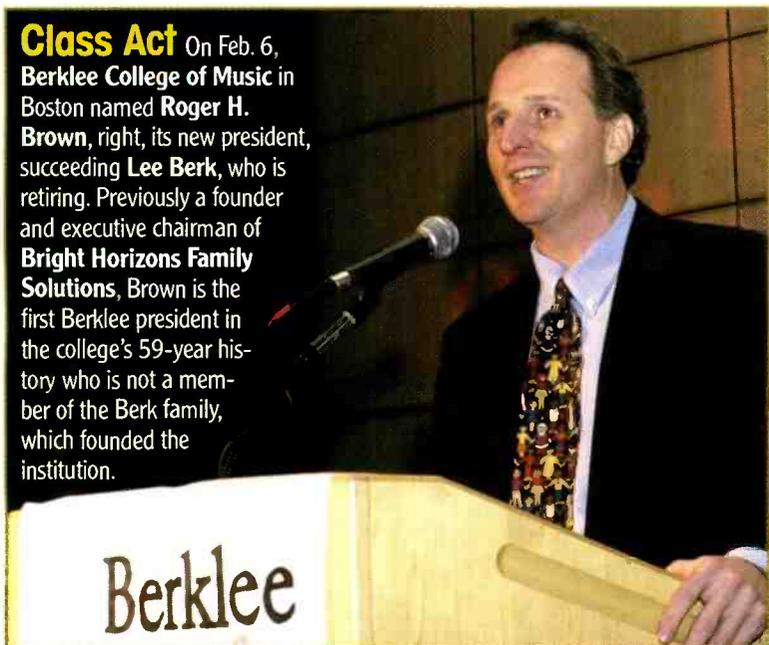
Fashion Fans **Rah Digga**, above, was among the music stars who attended the events that were part of Olympus Fashion Week in New York. The rapper stepped out Feb. 5 for the **Gen Art** fashion showcase at the **Waldorf Astoria**. Below, while at **Bryant Park**, **Harry Belafonte** and **Liza Minnelli** bonded in the front row of the Feb. 6 runway show for **Kenneth Cole's** fall 2004 collection. (Photos: Dimitrios Kambouris/WireImage.com)



Now, Hear This ... JULIA DARLING Artists to Watch

It's late on a Tuesday night, and New York is once again under a thick blanket of snow. But despite the blizzard and the 11 p.m. start, popular Lower East Side club **the Living Room** is packed when New Zealand native **Julia Darling** steps to the microphone. Drawing primarily from her self-titled **Stanton St. Records** release, she and her band will captivate the crowd for the next hour. A voice at turns angelic and indomitable, Darling delivers extraordinary lyrics and melodies over chord changes reminiscent of **the Beatles**. Her path to **Stanton St.** took many turns. While a street musician in Australia, she secured a deal with **BMG Publishing**, which took her to Los Angeles to record her 1999 **Wind-up** release, "Figure 8." Released as the **Lilith Fair** phenomenon was fading, "Figure 8" was commercially disappointing, and Darling was dropped. Back in New York, she started writing and going to clubs. Working with producers **Andrew Sherman** and **Ken Rich**, Darling recorded at several New York studios, largely funded by donations from fans and friends. It was money well spent: Initially self-released and sold at gigs, "Julia Darling" was soon picked up by **Stanton St.**, distributed by **IDN/Alliance Entertainment**. The album has been added and played on more than 215 radio stations in the United States, according to **Powderfinger Promotions**, the independent company that has been working "Julia Darling."
CHRISTOPHER WALSH

Class Act On Feb. 6, **Berklee College of Music** in Boston named **Roger H. Brown**, right, its new president, succeeding **Lee Berk**, who is retiring. Previously a founder and executive chairman of **Bright Horizons Family Solutions**, Brown is the first Berklee president in the college's 59-year history who is not a member of the Berk family, which founded the institution.



Sweden's *Shout It Out Louds* make their debut on Bud Fox Recordings



Veteran rocker Randy Bachman: one of Canada's "new wave of oldies"?

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA

World Music Awards Coming Into Their Own

BY NIGEL WILLIAMSON

LONDON—African hip-hoppers, a septuagenarian Cuban bolero singer, a pop star from Uzbekistan, a Spanish flamenco troupe, a Polish string band and a singer from strife-torn Iraq. Meet this year's winners of the only annual international awards in the world-music genre.

The organizers of the BBC Radio 3 Awards for World Music confidently expect the worldwide audience for its winners' concert in March to top the 5 million that tuned in to the 2003 event.

Radio 3 controller Roger Wright calls the event, now in its third year, "a unique celebration of the rich diversity of cultures which the planet and its music has to offer."

The 2004 award winners were announced Jan. 31 live on BBC Radio 3, the national classical-music network of U.K. public broadcaster the BBC. They included World Circuit/Nonesuch's veteran Cuban star Ibrahim Ferrer, Real World recording artist Sevara Nazarkhan from Uzbekistan,

Mali's Rokia Traore, Senegalese rap act Daara J and EMI's Iraqi singing star Kazem Al Sahir.

A double-CD compilation featuring all 32 nominees in the awards' eight categories will be released internationally Feb. 23.

The awards are organized by Radio 3, which carries a diverse range of programming, including world music, jazz and drama.

"We have been thrilled by the success of the awards since their launch in 2002," Wright says. "It was clearly an idea whose time had come, [and] the awards have quickly become established on the international stage."

RADIO PACKAGE

Wright says the 2003 winners' concert was broadcast in 24 different territories through the European Broadcasting Union (EBU). This year's event takes place March 9 at the Usher Hall in Edinburgh, Scotland. With the venue's capacity expanded to 2,800, it will be by far the biggest show in the awards' short history.

(Continued on page 53)



WRIGHT: AWARDS CAME AT THE RIGHT TIME

Promoters Plan To Develop Touring In Asia-Pacific

BY CHRISTIE ELIEZER

SYDNEY—The steady rise of the Australian dollar in 2003 was a driver for the launch of a Sydney-based company that fuses the touring philosophies of concert promoters from two continents.

Jacobsen-Jack Utsick Presents launched Feb. 1 (*Billboard*, Feb. 14). It is equally owned by U.S. promoter Jack Utsick Presents and Jacobsen Platinum, part of the Jacobsen Group. The latter is long established as one of Australia's top five concert and theatrical promoters.

Managing director of the Jacobsen Group Kevin Jacobsen is also managing director of the new company, which intends to announce a series of high-profile theatrical shows and superstar tours for Australia and New Zealand within the next three to four months.

"You can't underestimate the stronger Australian dollar in the equation, in why the Australian touring market has become so appeal-

ing," Jacobsen-Jack Utsick Presents GM Michael Jacobsen says. "It can be 90% [of] the [strength] in your buying power.

"Just 18 months ago, our dollar was [worth] 48 cents against the U.S. dollar. Now it's 77 cents," he adds.

"The timing is right to commit more fully to the Australasian market," agrees Jack Utsick, who is a director of the new company. "The strengthening of the Australian and New Zealand dollars have made the time ripe to seize the many opportunities available in those markets."

Jack Utsick Presents has 13 offices worldwide. The company also has controlling interests in U.K. promoter 3A Entertainment and Dutch promoter Van Hoorn Entertainment Group. In Asia, it has close links with Singapore-based Live Entertainment.

"The possibility for synergies and exchange of skills between these companies is fantastic," Michael Jacobsen says.

(Continued on page 48)



MICHAEL JACOBSEN: TOUR CIRCUIT MAKES SENSE



Sound and vision archived: David Bowie live at the 2002 Montreux Jazz Festival.

Eagle Vision Swoops In On Montreux Archive

BY JULIANA KORANTENG

LONDON—A huge archive of live recordings from the world's leading pop, rock and jazz artists spanning the past four decades has become available for exploitation.

Claude Nobs, founder and director of Europe's annual Montreux Jazz Festival (MJF), has entered into an agree-

ment that gives global multimedia sales rights for the festival's catalog of live recordings to U.K.-based Eagle Vision, a division of the independent Eagle Rock Entertainment group.

Under the terms of the deal, Eagle Vision will represent Montreux Sounds, the archives' official owner, to sell the broadcast, DVD, audio and

(Continued on page 53)



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(OEMPA PUBLICATIONS INC.) 02/11/04		(THE OFFICIAL UK CHARTS CO.) 02/09/04		(SNEP/IFOP/TITE-LIVE) 02/11/04		(MEDIA CONTROL) 02/11/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	1	1	2	1	1
2	2	2	2	2	1	2	4
3	NEW	3	4	3	4	3	8
4	5	4	3	4	3	4	3
5	NEW	5	6	5	5	5	6
6	3	6	NEW	6	7	6	2
7	1	7	9	7	6	7	NEW
8	8	8	5	8	9	8	5
9	NEW	9	10	9	8	9	7
10	6	10	7	10	NEW	10	10
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	1	1	1
2	NEW	2	NEW	2	2	2	NEW
3	NEW	3	NEW	3	4	3	3
4	NEW	4	NEW	4	9	4	2
5	2	5	4	5	3	5	4
6	3	6	NEW	6	5	6	9
7	7	7	8	7	6	7	6
8	6	8	2	8	14	8	7
9	4	9	7	9	11	9	10
10	NEW	10	3	10	7	10	8

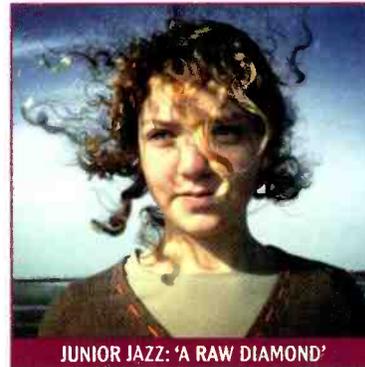
CANADA		ITALY		SPAIN		AUSTRALIA	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 02/21/04		(FIMI/NIELSEN) 02/09/04		(AFYVE/MEDIA CONTROL) 02/11/04		(ARIA) 02/09/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	NEW	1	1
2	2	2	2	2	2	2	2
3	5	3	4	3	1	3	6
4	3	4	3	4	3	4	4
5	4	5	8	5	NEW	5	3
6	6	6	5	6	4	6	5
7	RE	7	6	7	NEW	7	7
8	10	8	13	8	17	8	9
9	8	9	12	9	7	9	8
10	RE	10	16	10	5	10	11
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	2	1	2	1	1
2	9	2	4	2	1	2	NEW
3	1	3	1	3	5	3	5
4	2	4	NEW	4	4	4	4
5	3	5	3	5	12	5	7
6	4	6	6	6	3	6	2
7	10	7	NEW	7	8	7	3
8	8	8	9	8	7	8	8
9	RE	9	5	9	10	9	6
10	7	10	8	10	22	10	11

THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 02/09/04		(GLF) 02/06/04		(VERDENS GANG NORWAY) 02/09/04		(MEDIA CONTROL) 02/10/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	6	1	41	1	1	1	1
2	1	2	4	2	2	2	2
3	2	3	1	3	3	3	3
4	3	4	2	4	4	4	4
5	5	5	5	5	6	5	5
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	NEW	1	1	1	1
2	5	2	6	2	6	2	2
3	2	3	2	3	5	3	4
4	3	4	1	4	4	4	NEW
5	4	5	9	5	3	5	3

Belgium's Junior Jazz Grows Organically

Last year, 14-year-old singer Eline van Coillie appeared under the name Junior Jazz on Flemish TV channel VRT's daily "open talent stage." Invited back five times (the maximum permitted), she has won the

GROWING UP: Robert Miles' 1996 "dream-house" hit "Children" (Deconstruction Records) shot to No. 1 in 18 territories and opened the door for the entire European chillout scene. Now, the Italian DJ/keyboardsist has teamed with virtuoso Indian percussionist Trilok Gurtu on the extraordinary global-fusion project "Miles Gurtu," released Feb. 23 in Europe on the Salt label. Combining live playing and inventive use of electronics to create what Miles describes as "a hyper-real nu-jazz" sound, the duo is augmented by a string orchestra and the guitar work of British-Asian fusionist Nitin Sawhney. They are currently putting a band together featuring Sawhney, which will tour Europe this spring. **MAGALI WILD**



JUNIOR JAZZ: 'A RAW DIAMOND'

plaudits of pop fans and jazz aficionados alike. Last summer, Virgin Records Belgium installed her in a studio to record a selection of hand-picked songs with fresh new arrangements.

SINGING LIKE A CANARY: Hailing from the Spanish-owned Canary Islands off the coast of West Africa, Sonia Santana's music is steeped in the twin traditions of Cuban big-

A prerelease three-track single led by "My Favorite Things" was well-received by radio, paving the way for the first official single, a jazzy version of reggae anthem "Uptown Top Ranking." Now comes the 11-track debut album, "Junior Jazz."

"The project has grown in an organic way," Virgin Music Belgium managing director Dis Huyghe says. "She goes back to the roots of real music. She's a raw diamond." A version of Alex Chilton's "Thirteen" will be the next single, and international plans are being considered. Junior Jazz plays her first major concerts in April. **MARC MAES**

band music and Hollywood musicals. The result is "Havana Dreams," her solo debut album released Feb. 10 on Odyssey and distributed by Sony Classical. Produced by Tony Perez with orchestral support from Cuba's Saratoga Band, "Havana Dreams" was recorded at Havana's Egrem studios. **HOWELL LLEWELLYN**

Global Pulse
Nigel Williamson, Editor
nwilliamson@billboard.com



HOWLING LOUD: The music of Stockholm rockers the Shout Out Louds begs for an international release. With tracks like "Very Loud" and "Hurry Up, Let's Go," the band has chosen to let the public discover its music without the machinery of a major label. "We just made copies of our demos and handed them out to people," frontman Adam Olenius says. "We never sent it out to record companies. We wanted record companies to find out about us through word-of-mouth." The plan is working. The debut album, "Howl Howl Gaff Gaff," has been released on indie label Bud Fox Recordings, distributed by BMG Sweden. "I had it in my mind to start a label and run things differently than the majors," Bud Fox founder Filip Wilén says. "It was supposed to be in the future. But when I found this band, I thought I had to start with them." **JEFFREY DE HART**

GRAND IDEA: Run by producer Jussi Jaakonaho and musicians Lasse Kurki and Markus Nordenstreng, Finland's Grandpop Records made an encouraging bow last year with two well-received albums. Both featured Nordenstreng: One was a solo singer/songwriter effort; the other, called "Fortune Cookies," featured his band the Latebirds and guests Ken Coomer (Wilco), Wayne Kramer and Marc Ribot. First up this year is Laika & the Cosmonauts' "Local Warming" (released in the United States by Yep Roc), with albums by Finnish acts Volume and Nieminen & Litmanen due this spring. "We looked around at the major-label situation and realized this was the way to go," says Nordenstreng, who brings his music to the United States in March with a showcase at the South by Southwest Music Conference. **JONATHAN MANDER**

AUSTRIA		(AUSTRIAN IFPI/AUSTRIA TOP 40) 02/09/04	
THIS WEEK	LAST WEEK		
1	1	SHUT UP BLACK EYED PEAS INTERSCOPE	
2	2	BEDS ARE BURNING NDJAHSPACE KON	
3	9	AUGEN AUF OOMPFI GUN	
4	4	BEHIND BLUE EYES LIMP BIZKIT INTERSCOPE	
5	5	HEY YA! OUTKAST ARISTA	
ALBUMS			
1	2	EVANESCENCE FALLEN WIND-UP/EPIC	
2	1	RICARDO MUTI & WIENER PHILHARMONIKER NEUJAHRSKONZERT 2004 UNIVERSAL	
3	4	DIE LOLLIPOPS WIR FEIERN EDEL	
4	NEW	STARMANIA NG BEST OF FINALS & DUETS UNIVERSAL	
5	3	CHRISTINA FREIER FALL UNIVERSAL	

BELGIUM/FLANDERS		(PROMUVI) 02/11/04	
THIS WEEK	LAST WEEK		
1	3	RAIN DOWN ON ME KANE RCA	
2	1	AFSCHIED NEMEN BESTAAT NIET MARCIO BORISATO UNIVERSAL	
3	2	SHUT UP BLACK EYED PEAS INTERSCOPE	
4	4	VOOR HAAR GENE THOMAS MERCURY	
5	5	MY IMMORTAL EVANESCENCE WIND-UP/EPIC	
ALBUMS			
1	1	SPRING SPRING STUDIO 100	
2	2	AIR TALKIE WALKIE VIRGIN	
3	3	EVANESCENCE FALLEN WIND-UP/EPIC	
4	4	DIDO LIFE FOR RENT CHEEKY/ARISTA	
5	NEW	NORAH JONES FEELS LIKE HOME BLUE NOTE	

DENMARK		(IFPI/NIELSEN MARKETING RESEARCH) 02/10/04	
THIS WEEK	LAST WEEK		
1	1	TURN ME ON KEVIN LITTLE ATLANTIC	
2	2	BEHIND BLUE EYES LIMP BIZKIT INTERSCOPE	
3	3	TAKING BACK MY HEART MARIA LUCIA CAPITOL	
4	NEW	TOXIC BRITNEY SPEARS JIVE	
5	4	SHUT UP BLACK EYED PEAS INTERSCOPE	
ALBUMS			
1	1	KIM LARSEN & KJUKKEN 7-9-13 CAPITOL	
2	3	KANDIS KANDIS LIVE CMC	
3	2	GASOLIN THE BLACK BOX SONY MUSIC	
4	13	R.E.M. IN TIME 1988-2003 WARNER BROS.	
5	8	TUE WEST TUE WEST UNIVERSAL	

PORTUGAL		(AFP) 02/10/04	
THIS WEEK	LAST WEEK		
1	12	LOOKING FOR SOMETHING ERA MERCURY	
2	1	MY IMMORTAL EVANESCENCE WIND-UP/EPIC	
3	2	LOSE YOURSELF EMINEM INTERSCOPE	
4	4	NOTHING FAILS MADONNA MAVERICK/WARNER BROS.	
5	3	SING FOR THE MOMENT EMINEM INTERSCOPE	
ALBUMS			
1	3	EVANESCENCE FALLEN WIND-UP/EPIC	
2	1	MARIA RITA MARIA RITA WARNER BROS.	
3	NEW	INCUBUS A CROW LEFT OF THE MURDER EPIC	
4	2	AIR TALKIE WALKIE VIRGIN	
5	5	RUI VELOSO O CONCERTO ACUSTICO VIRGIN	

IRELAND		(IRMA/CHART TRACK) 02/06/04	
THIS WEEK	LAST WEEK		
1	1	MILKSHAKE KELIS VIRGIN	
2	3	HEY YA! OUTKAST ARISTA	
3	2	JUST WHEN I NEEDED YOU MOST/BOUNCE BROKEN HILL RAM	
4	4	LEAVE RIGHT NOW WILL YOUNG S/BMG	
5	8	TAKE ME TO THE CLOUDS ABOVE LMC VS. U2 ALL AROUND THE WORLD	
ALBUMS			
1	1	AIR TALKIE WALKIE VIRGIN	
2	2	PADDY CASEY LIVING COLUMBIA	
3	7	DAMIAN RICE O DRM	
4	6	BRITNEY SPEARS IN THE ZONE JIVE	
5	13	NORAH JONES COME AWAY WITH ME BLUE NOTE	

FINLAND		(YLE) 02/09/04	
THIS WEEK	LAST WEEK		
1	1	EI KOSKAAN ENAA @JUNKMAIL GOOD SON	
2	NEW	ONE MORE SECOND CHANCE ZACHARIUS CARL GROUP LEVY-YHTIO	
3	2	SMOOTH 110 MADE	
4	NEW	TAKES 2 TO TANGO ZACHARIUS CARL GROUP EDEL	
5	5	OTA MUT RIPSIPIIRAKKA MERCURY	
ALBUMS			
1	1	ERI ESITAJIA IDOLS RCA	
2	2	NO DOUBT THE SINGLES 1992-2003 INTERSCOPE	
3	3	SUBURBAN TRIBE MANIMAL PARLOPHONE	
4	6	J. KARJALAINEN VANHAA RAUTAA-KEHAANKARKIA 1992-2004 POKO	
5	10	EVANESCENCE FALLEN WIND-UP/EPIC	

HUNGARY		(MAHASZ) 02/06/04	
THIS WEEK	LAST WEEK		
1	1	SZEXT RGY TANKSAPDA SONY MUSIC	
2	2	ME AGAINST THE MUSIC BRITNEY SPEARS FT. MADONNA JIVE	
3	3	WHITE FLAG DIDO CHEEKY/ARISTA	
4	NEW	BABY BOY BEYONCE FT. SEAN PAUL COLUMBIA	
5	4	THE UNNAMED FEELING EP METALLICA MERCURY	
ALBUMS			
1	1	MC HAWER FT. TEKKO KIMEGYEK A TEMETŐBE MAGNEOTON	
2	3	NOX BUVOLET UNIVERSAL	
3	2	MATYI ES AN HEGEDUS NECSI-NECSI EMI	
4	5	CSERH TI SZUSZA BEST OF BMG	
5	8	ZAMBO JIMMY EMLKALBUM MAGNEOTON	

POLAND		(ZWI.ZEK PRODUCCENTOW AUDIO VIDEO) 02/06/04	
THIS WEEK	LAST WEEK		
1	9	CZESLAW NIEMEN ZLOTA KOLECJA POMATON	
2	1	ANITA LIPNICKA & JOHN PORTER NIEPRZYWOITE PIOSENKI POMATON	
3	38	JEDEN OSIEM WIDOTEKA UMC RECORDS	
4	3	BLUE CAFE DEMI-SEC POMATON	
5	2	DIDO LIFE FOR RENT CHEEKY/ARISTA	
6	5	BAJM MYSLI I SLOWA POMATON	
7	12	JAN BORYSEWICZ I PAWEŁ KUKIZ BORYSEWICZ & KUKIZ BMG	
8	14	ANNA MARIA JOPEK FARAT IZABELIN	
9	24	IN-GRIZ RENOEZ-VOUS AVEC... MAGIC	
10	46	SOUNDTRACK LOVE ACTUALLY ISLAND	

COMMON CURRENCY										
A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.										
Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner										
ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
Air Talkie Walkie (E)			8		5				5	
Black Eyed Peas Elephunk (U)			10	10	3			6	8	7
DIDO Life for Rent (B)			9	4	10	9		5		1
EVANESCENCE Fallen (S)	7			3		4		1		3
INCUBUS A Crow Left of the Murder (S)		2		6	2			2		

Billboard® EUROCHARTS		Eurocharts are compiled by Billboard from the national singles and album sales charts of 18 European countries.	
THIS WEEK	LAST WEEK		
1	1	SHUT UP BLACK EYED PEAS INTERSCOPE	
2	2	HEY YA! OUTKAST ARISTA	
3	5	TURN ME ON KEVIN LITTLE ATLANTIC	
4	3	MILKSHAKE KELIS VIRGIN	
5	6	SI DEMAIN... (TURN AROUND) ANTONN KAREEN & BONNIE TYLER EPIC	
6	4	TAKE ME TO THE CLOUDS ABOVE LMC VS. U2 ALL AROUND THE WORLD	
7	14	SUPERSTAR JAMELIA PARLOPHONE	
8	8	AUGEN AUF OOMPFI GUN SUPERS	
9	13	COMME DES CONNARDS LES CONNARDS UP MUSIC	
10	7	ON N'OUBLIE JAMAIS RIEN HELENE SEGARA ORLANDO/EAST WEST	
11	42	OOOPS—WE ARE IN THE JUNGLE DSCHUNDEL STARS POLYDOR	
12	10	ALL THIS TIME MICHELLE MCMANUS S	
13	12	BEHIND BLUE EYES LIMP BIZKIT INTERSCOPE	
14	17	IN THE SHADOWS THE RASMUS PLAYGROUND/UNIVERSAL	
15	11	MY IMMORTAL EVANESCENCE WIND-UP/EPIC	
16	16	I'M STILL IN LOVE WITH YOU SEAN PAUL FT. SASHA VP/ATLANTIC	
17	15	MAD WORLD MICHAEL ANDREWS FT. GARY JULES ADVENTURE/SANCTUARY	
18	20	SEXY POUR MOI TRAGEDIE UP MUSIC	
19	23	RUNNIN' (DYING TO LIVE) 2 PAC FT. NOTORIOUS B.I.G. INTERSCOPE	
20	31	IT'S MY LIFE NO DOUBT INTERSCOPE/UNIVERSAL	
ALBUM SALES			
1	2	DIDO LIFE FOR RENT CHEEKY/ARISTA	
2	4	EVANESCENCE FALLEN WIND-UP/EPIC/COLUMBIA	
3	3	BLACK EYED PEAS ELEPHUNK INTERSCOPE	
4	NEW	INCUBUS A CROW LEFT OF THE MURDER EPIC	
5	1	AIR TALKIE WALKIE SOURCE/VIRGIN	
6	7	SEAL IV WARNER BROS.	
7	6	KATIE MELUA CALL OFF THE SEARCH DRAMATICO	
8	10	NORAH JONES COME AWAY WITH ME BLUE NOTE	
9	8	DICK BRAVE & THE BLACKBEARDS OICK THIS! WEA	
10	9	NO DOUBT THE SINGLES 1992-2003 INTERSCOPE	
11	NEW	LEANN RIMES THE BEST OF CORB	
12	17	BRITNEY SPEARS IN THE ZONE JIVE	
13	NEW	SNOW PATROL FINAL STRAW FICTION/POLYDOR	
14	5	RED HOT CHILI PEPPERS GREATEST HITS WARNER BROS.	
15	NEW	LOSTPROPHETS START SOMETHING EPIC/VISIBLE NOISE	
16	11	OUTKAST SPEAKEARBOX/THE LOVE BELOW ARISTA	
17	14	R.E.M. IN TIME 1988-2003 WARNER BROS.	
18	15	LORIE ATTITUDES EPIC	
19	12	ROBBIE WILLIAMS LIVE AT KNEBWORTH CHRYSALIS	
20	21	KYO LE CHEMIN JIVE	
RADIO AIRPLAY			
Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Music Control.			
THIS WEEK	LAST WEEK		music control
1	1	SHUT UP BLACK EYED PEAS INTERSCOPE	
2	4	HEY YA! OUTKAST ARISTA	
3	2	LIFE FOR RENT DIDO BMG	
4	5	SUPERSTAR JAMELIA PARLOPHONE	
5	3	IT'S MY LIFE NO DOUBT MCA	
6	6	TOO LOST IN YOU SUGABABES ISLAND	
7	8	IN THE SHADOWS THE RASMUS PLAYGROUND	
8	18	TURN ME ON KEVIN LITTLE ATLANTIC	
9	7	LOVE'S DIVINE SEAL EAST WEST	
10	9	BEHIND BLUE EYES LIMP BIZKIT INTERSCOPE	
11	10	POWERLESS (SAY WHAT YOU WANT) NELLY FURTADO DREAMWORKS	
12	12	PARCE QU'ON VIENT DE LOIN CORNEILLE WAGRAM	
13	15	GOD IS A DJ PINK ARISTA	
14	19	MILKSHAKE KELIS VIRGIN	
15	13	SEXED UP ROBBIE WILLIAMS CHRYSALIS	
16	16	SIGNED, SEALED DELIVERED BLUE FT. STEVIE WONDER INNOCENT	
17	42	RED BLOODED WOMAN KYLE MINOGUE PARLOPHONE	
18	11	HOLE IN THE HEAD SUGABABES ISLAND	
19	14	WHITE FLAG DIDO ARISTA	
20	NEW	GEORGE MICHAEL AMAZING COLUMBIA	

Radio Turns To Older Acts

Canadian Labels Say New Hybrid Format Hurts Artist Development

BY LARRY LeBLANC

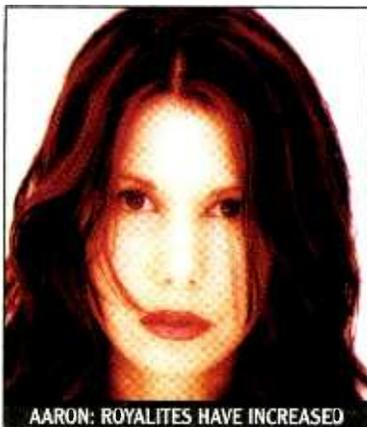
TORONTO—Commercial radio stations with names like “Jack,” “Bob,” “Joe” and “Dave” are sending chills through Canadian labels seeking to launch new music while being welcomed by Canada’s music veterans.

Inaugurated by the launch and sizable success of CFWM (Bob-FM) Winnipeg, Manitoba, three years ago, nine stations have since flipped from top 40 or adult top 40 to a hybrid format of ’60s/’70s/’80s/’90s and today’s hits that operates under the Jack, Bob, Joe or Dave monikers.

There are now Jack-FMs in British Columbia’s Vancouver and Victoria; Calgary, Alberta; Toronto; and Orillia, Ontario; Bob-FMs in Ontario’s Ottawa, London and Brockville; a Joe-FM in Kingston, Ontario; and a Dave-FM in Kitchener, Ontario.

The format—which is the same despite the different names—is now in every major Canadian market except Halifax, Nova Scotia and the mostly French-speaking province of Quebec. Format flips include those by many previously top 40/adult top 40 powerhouses that had been significant in developing new music in Canada.

Jeremy Summers, director of



AARON: ROYALTIES HAVE INCREASED

national promotion at the Interscope/Universal Music labels at Universal Music Canada, says, “The upside of those stations is that they have brought [older] people back to the radio. The downside is that they are not playing any new music [from] within the past year.”

EMI Music Canada VP of national promotions and media relations Derrick Ross adds, “Dave, Bob and Jack; they are all the same. They only play two or three currents, like Avril Lavigne, which may be a year old.”

VETERANS GET MOST AIRPLAY

Among those benefiting from the exposure on these stations—

albeit with their older catalog—are such veteran Canadian artists as Lee Aaron, Randy Bachman, Chilliwick, Gordon Lightfoot, Valdy and former Platinum Blonde frontman Mark Holmes.

Led by such popular bands as Rush, Loverboy and the Guess Who, many Canadian acts continue to tour heavily backed by significant radio support from these stations. This includes such talent as the Stampeders, April Wine, Trooper, Lighthouse and Kim Mitchell.

Aaron says, “The last couple of years I’ve seen a greater flow of royalties from radio airplay. At the same time, young people are rediscovering their parents’ music.”

Former Guess Who/Bachman Turner Overdrive guitarist Randy Bachman adds, “Between the Guess Who, Bachman Turner Overdrive and Trooper [which Bachman produced], I was told by one station that I was 22% of their playlist. I was just amazed.”

Bachman is not surprised by commercial radio’s attraction to past hits. “What endures is the song,” he says. “It is the currency of the music business.”

Meanwhile, labels bemoan the loss

(Continued on page 53)

Malay Price Fixing Delayed

BY CHRISTIE LEO

KUALA LUMPUR, Malaysia—Malaysian music industry leaders are pessimistic about the prospects for improved business this year, as the government pushes through price-

Domestic Trade and Consumer Affairs Minister Muhyiddin Yassin subsequently delayed enforcement of the ruling until April 1. Under the controls, CD albums of local repertoire will retail at a maximum of \$5.50 and international albums at \$7.60.

MIXED BAG

“This deferment is a double-edged sword,” says EMI Malaysia managing director Darren Choy, who chairs labels body the Record Industry of Malaysia.

“It gives retailers more time to clear stocks,” Choy concedes, “but if consumers are not buying product at the old price of \$11.50 after the minister announced the lower ceiling price late last year, then we’ve got a serious situation.”

The price controls are intended to tackle piracy by making legitimate product more affordable. Local retailers estimated in late September that they had more than \$56 million worth of stock on their hands, and Muhyiddin says the new date gives the industry more time to sell existing stock.

Most Malaysian affiliates of international record companies reported a drop in sales in fourth-quarter

2003, as consumers expected the new ceiling prices to be implemented at the beginning of the new year.

Prior to Muhyiddin’s announcement of the delay, many local labels—cooperating with retailers—launched sales campaigns featuring



CHOY: SITUATION COULD GET SERIOUS

fixing legislation that has been met with criticism.

Government regulations covering locally manufactured video CDs (VCDs) and CDs are being introduced under the country’s Price Control Act. They were announced in September 2003 (*Billboard*, Oct. 11, 2003). A Jan. 1, 2004, deadline was then set for the introduction of state-fixed retail prices, substantially reducing current rates.



MONTEIRO: CURTAILING SIGNING NEW ACTS

lower prices for selected year-end releases. BMG Malaysia, for example, teamed with Tower Records to market Britney Spears’ “In the Zone” at a discounted price of \$9.20.

Label executives say the imposed prices will hamper the growth of domestic product and that profitable international product subsidizes investment in nurturing domestic repertoire.

(Continued on page 53)

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

OD2, the U.K.-based legal digital-music distribution platform founded by artist Peter Gabriel and business partner Charles Grimsdale, opened an office Feb. 1 in Milan. Carlo Galassi, previously marketing manager at Universal Music Italy, will be the office’s GM. OD2 is headquartered in Bristol, England, and has offices in London, Paris and Cologne, Germany. A Spanish operation is expected to launch this year. Galassi tells *Billboard*: “Our immediate objective is to make more Italian catalog available—not only from the majors, who already have agreements with OD2, but also from the indies.”

MARK WORDEN

Stockholm-based label Anderson Records has inked a Scandinavian sales and distribution deal with Universal Music Sweden. Anderson founder and managing director Marie Ledin says the deal will run for at least three years. UMS will handle the label’s sales, promotion and distribution and has first option on a wider international release for any of the label’s repertoire. Anderson was previously distributed by Warner Music Sweden. “I started working in the business with [UMS affiliate] Polar Music, so it’s like coming home,” Ledin says. Anderson’s catalog includes material by pop/rock acts Tomas Ledin (Marie Ledin’s husband), whose album is due March 3; Eva Dahlgren; and former ABBA member Frida. The label was founded in 1996 and named in honor of Ledin’s father, the late Stig Anderson, manager of ABBA and founder of the Polar Music Prize.

JEFFREY DE HART

Teen rock group Kyo and **folk-rock trio Mickey 3D** lead the nominations for the French record industry’s 19th annual Les Victoires de la Musique awards, set for Feb. 28 at the Zenith venue in Paris. Jive-signed Kyo was nominated for best newcomer, live newcomer and newcomer album. Virgin France act Mickey 3D is up for best pop/rock album, original song and video. The nominees and winners are selected by a 1,300-member academy of music professionals. The Victoires will be broadcast live on national TV network France 2 and public radio station France Inter.

JAMES MARTIN

U.K. independent retail chain Music Zone has carried out a management restructuring, under which founder Russ Grainger hands over his managing director role to the company’s financial controller, Steve Oliver. Grainger launched Music Zone in 1984 as a single-store operation. He takes the new role of chairman. Peter Smith takes Oliver’s role as financial controller; he joins from a similar position at a U.K. meat wholesaler. Oliver handles the day-to-day running of the 46-store chain, but Grainger will oversee its expansion program. Music Zone plans to open another eight stores in the U.K. during the calendar year. “To maximize our position in the marketplace, we require a senior management board that is highly focused, immensely knowledgeable and able to take advantage of all positive opportunities,” Grainger says.

TOM FERGUSON

Promoters

Continued from page 45

“Setting up a touring circuit for international bands through Australia, New Zealand and Asia makes sense,” he adds.

Record labels also applaud that concept. “It makes it more attractive for some acts to tour the region, and [it] distributes the freight costs,” Universal Music Australia marketing director David Champion says.

Jack Utsick Presents has previously worked closely with the Jacobsen Group. In the past three years, the two companies have co-promoted Australian tours by Bee Gees, Elton John and Shania Twain.

The U.S. firm has also worked with another Sydney-based promoter, Michael Chugg Entertainment (MCE), and Utsick says he will maintain a relationship with that company.

MCE founder and managing director Michael Chugg says he does not see any conflict of interest in that situation. MCE and the Jacobsen Group have also worked together in the past, he notes.

“Jack is still involved with me,”

Chugg says. “Obviously, [Jacobsen-Jack Utsick Presents] will do some rock acts, and I wouldn’t want them ‘bidding up’ some of my rock acts. But the bottom line is we need people like Kevin Jacobsen in the business, who put their necks on the line.”

The new relationship with Utsick will see the venue management divisions of Jack Utsick Presents and Jacobsen Group working together on projects around the globe.

The new company also has plans for TV program production; one idea being discussed is a “variety” show. “A lot of the performers in our shows find it difficult to get TV and radio exposure in this country,” Michael Jacobsen notes.

An unspecified amount of profits from Jacobsen-Jack Utsick projects will go to creditors of another concert promoter, Jacobsen Entertainment Ltd. (JEL), which is 78%-owned by members of the Jacobsen family.

JEL came out of a four-month voluntary administration Jan. 9, after unsecured creditors that were owed \$2.8 million Australian (\$2.15 million) agreed to a deal based on being paid a percentage of future JEL profits (*Billboard Bulletin*, Jan. 14).

British Talent

Billboard

Playing For The World

But Brit Awards Take Place Amid Historic Ebb For U.K. Acts In U.S.

BY PAUL SEXTON

LONDON—All eyes are on this year's Brit Awards. The event, which takes place Feb. 17 at London's Earls Court arena, offers an annual report card for the British music industry.

"Without a shadow of a doubt, this is the biggest commercial for British music during the year; it is the Super Bowl of music programs. I feel very good about it," says Lucian Grainge, CEO/chairman of Universal Music U.K. Along with Peter Jamieson, executive chairman of the British Phonographic Industry, Grainge serves as co-chairman of the Brit Awards. "I hope that with this show, we take one or two risks in endorsing British music," he adds.

Grainge enthuses about a British record business that continues to take plenty of flak, despite some impressive sales statistics that buck the worldwide downturn in record sales.

In 2003, 159.3 million albums were sold in the U.K.—a 6.8% increase over 2002. Also, 52 of the top 100 best-selling singles here last year were by British artists, compared with 28 by U.S. acts. Of the top-selling albums, the split was 50-38 in the U.K.'s favor.

"We're not that genre-driven; we're more eclectic," says Dave Shack, VP of international for BMG U.K. and Ireland. "That's why we may not make massive worldwide headlines, but we're really the cornerstone of

repertoire around the world."

The success of BMG's Dido, who is nominated for three Brit Awards this year, is a key reason for that optimism. Her second album, "Life for Rent" (Cheeky/Arista), is a genuine global phenomenon. It has sold more than 7 million units worldwide, according to BMG, and reached No. 1 on the album charts of 25 countries.

Both Universal and Grainge can bask in the glow of the company's 17 Brit nominations—including 12 for U.K.-signed acts.



Pop/rock trio Busted—which Grainge proudly notes moved 1.6 million units in the U.K. in 2003, second in sales only to Dido—has three nods, as does another chart regular, Daniel Bedingfield.

Newcomers such as rock singer Amy Winehouse and jazz artist Jamie Cullum also received Brit nominations. And XL Recordings' teenage rapper Dizzee Rascal, who won the U.K.'s prestigious Panasonic Mercury Music Prize in September, also landed three Brit nominations.

But the largest number of Brit Award nominations—four—went to the Darkness, the British rock breakthrough act of 2003. The act's debut album, "Permission to Land" on Must Destroy/Atlantic Records, has sold more than 1 million in the U.K., according to East West Records, which markets the act. Still, amid the celebrations of the Brit Awards, the performance of U.K. artists in the U.S.—as British executives hear all too often—is at a historic low, as judged by the year-end *Billboard* charts.

Only two British records appeared within the top 40 slots on the year-end *Billboard* 200 for 2003: Coldplay's sophomore set, "A Rush of Blood to the Head" (released by Parlophone

internationally and Capitol in the U.S.), at No. 17 and Rod Stewart's "It Had to Be You . . . The Great American Songbook" (on J Records) at No. 34.

The sharp contrast of this era with the British Invasion—which the Beatles launched with their arrival in America 40 years ago this month—is probably unfair, but it is undeniably poignant.

British executives even yearn to repeat the achievements of the second wave of U.K. success in the mid-'80s—perhaps even more so as Duran Duran, a superstar act with its roots in the '80s, receives the outstanding contribution to music award at the Brit Awards and fellow '80s veterans George Michael and Tears for Fears prepare to launch new albums.

"The British music industry has to realize that America is a much more diverse country now than it ever was," says Nic Harcourt of public radio station KCRW Santa Monica, Calif., where his show, "Morning Becomes Eclectic," champions cutting-edge U.K. acts. "When we had the first British Invasion, [the U.S.] was a very white country; in many ways it was still tied to the mother country. It's changed so much in the last 40 years that it's unrealistic to think [British music] can

return to that heyday."

Daniel Miller, chairman of Mute Records and a veteran industry figure in the U.K., says of the current fate of British acts in America: "I don't think it's a question of quality. It's a question of taste and commitment from artists and record companies to work America. A lot of British groups don't make music that's right for American radio, and I don't think they should. If they try to, it always falls flat. I think people know what to do [to break in America]; it's whether they want to do it."

Yet while British artists may struggle for recognition in the U.S., British creativity continues to thrive around the world.

Giles Martin, along with his father, Sir George Martin, produced "Pure," the debut album by Universal Music New Zealand classical singer Hayley Westenra. The album had shipped 1 million units worldwide as of December 2003, according to Universal.

Music video director William Green, originally from Weybridge in Surrey, England, recently had the unprecedented distinction of directing clips for the the top three singles on The *Billboard* Hot 100: OutKast's "Hey Ya!" and "The Way You" (Continued on page 51)



The Darkness cracked The *Billboard* 200



Dido has achieved global success

Music, Fashion Intertwine On The Brit Scene

Designers, Artists See Synergistic Benefits In Marketing To Young People

BY ADAM HOWORTH

LONDON—It's hard to say precisely when fashion and music began their mutual appreciation society in the U.K., but the coming to power of Tony Blair's Labour government in 1997 was certainly a catalyst.

With Britpop in full flow and British designers Alexander McQueen and Stella McCartney the toast of the international catwalks, Blair's spin doctors coined the phrase "cool Britannia" and were quick to associate the new government with the nation's creative trailblazers.

Blur frontman Damon Albarn and Oasis guitarist Noel Gallagher attended receptions the prime minister hosted at No. 10 Downing Street, while British fashion designer Paul Smith took his seat on the newly formed Creative Industries Task Force. Blair's government established that group to assess how the government affects the film, fashion and music indus-

tries. Other participants included Virgin Group founder Richard Branson and Creation Records founder Alan McGee.

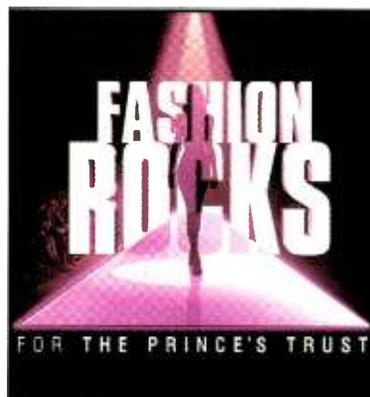
Since then, no pop star worth their salt is seen in anything other than their favorite designer clothing. And no fashion show worthy of the name is complete without pop's biggest stars showing their faces.

As the music industry convenes Feb. 17 at London's Earls Court for the Brit Awards, the fashion industry will gather Feb. 14-19 for London Fashion Week. During the week, 150 exhibitors, including many of the leading fashion houses, will display their autumn/winter collections in front of the press, assorted retailers and guests. And music will play almost as vital a role in the proceedings as it will at the Brit Awards.

"From the '20s through to the '50s, fashion shows just had models walking along with a voice-over," says Charlotte Clark, director at INCA Productions in London, which produces fashion events. "Now it's essentially about creating

a lifestyle environment."

"We produce fashion shows for designers like Julien Macdonald, Gibo and Hamish Morrow, and music is integral to creating the right atmosphere," Clark continues. "Designers have 15 minutes in



front of the world's press. We create the perfect lighting [and] sets, and the sound is very important—we recommend a variety of artists to work with on the shows."

Paul McCartney is an unsurpris-

ing guest at many of his daughter's shows. But Craig David, Oasis singer Liam Gallagher and Pulp's Jarvis Cocker have all shown a keen interest in haute couture, while former Spice Girl Victoria Beckham turned heads when she made her catwalk debut at London Fashion Week in 2000 modeling for designer Maria Grachvogel.

But the clearest example of the close relationship between designer fashion and popular music was the Fashion Rocks night last October at London's Royal Albert Hall. The event raised £1 million (\$1.8 million) for the Prince's Trust (princes-trust.org), which provides job training, mentoring and financial assistance to young people. Prince Charles is the organization's founder and primary patron. The show married collections from 17 top designers to performances from their favorite musicians. Duran Duran performed for Donna Karan, Blue supported Dolce & Gabbana and Robbie Williams wore Versace.

"We use music and fashion and sport to appeal to young people—there's a tremendous synergy between them all," a spokesperson for the charity explains.

The organization's next fundraising event is the inaugural Urban Music Festival May 8-9 at Earls Court, and it again promises high-fashion content.

Fashion is a perfect vehicle for music, Clark says. Among artists INCA has used in its productions are British DJs Norman Jay and Fatboy Slim.

"We work with musicians who understand the fashion market," Clark says. "Fatboy Slim DJ'ed at his friend Tracey Boyd's show to just 300 people, and it was one of the best atmospheres. French DJ Michelle Gaubert [who usually works with Karl Lagerfeld] does Chanel and Stella McCartney and really gets the integrity of the collection. Fashion-show music is different to normal music, because you're asked to interpret creative ideas musically."

Keeping British Music Vital: A Look At New Talent

BY PAUL SEXTON

A never-ending flow of new talent keeps the British music scene vital. Following are capsule profiles of noteworthy acts gaining acclaim in the U.K. and international markets, including the U.S.

Jamelia
(Parlophone)
London R&B singer Jamelia



showed early promise with the top five U.K. hit "Money," featuring Beenie Man, in May 2000. But her career momentum slipped when she took time off to have a baby. Returning to the scene last summer, Jamelia released the single "Bout," but it failed to ignite the charts.

Then came an autumn follow-up single, "Superstar." It has sold nearly 200,000 units, enjoyed a four-month run on the U.K. chart and has become a bona fide British soul anthem.

Parlophone managing director Miles Leonard says that internationally, "Superstar" is gaining attention across Europe, notably in Germany, France and Switzerland, as well as Australia, where a promotional trip is planned for next month.

Following Jamelia's nomination as best British female artist at the Brit Awards, her next single, "Thank You," the title track from her upcoming U.K. album, will arrive Feb. 23.

Joss Stone
(Relentless/Virgin)

This 16-year-old from Devon is an old soul on young shoulders in more ways than one. A devotee of classic soul music, Joss Stone's pure, mature tones belie her youth-

fulness on her Relentless/Virgin album "The Soul Sessions." She already has made inroads on The Billboard 200 with an EP version of "The Soul Sessions," released in the U.S. by S-Curve.

The disc shipped silver (60,000 units) in the U.K. and received a full European release Feb. 2.

"It's one of those records people feel part of," says the managing director of Relentless, who is known as Shabs, "and the public's voting with its pounds and pence."

Amy Winehouse
(Universal Island)

Winehouse is a 20-year-old singer/songwriter whose flirtatious narratives and striking voice have critics calling her "an urban, British version of Billie Holiday or Sarah Vaughan." Simply put, Amy Winehouse is one of Universal Music's brightest new stars.

Last month, the buzz about her debut album, "Frank"—which she worked on with Ms. Dynamite's producer, Salaam Remi—earned Winehouse Brit Award nominations as best British female artist and best British urban act.

Signed by Universal Island managing director Nick Gatfield, she is part of a roster of young acts at the company whose strength is its eclec-

ticism, according to Universal Music U.K. chairman/CEO Lucian Grainge.

Will Young
(S/BMG)

Although stars generated by TV talent shows have provided much revenue for record companies worldwide in the past two years, skepticism abounds about the longer-term potential of some such acts.

Vocalist Will Young, who was launched by the first U.K. series of "Pop Idol," is one young artist seeking to prove there is a career, and international potential, after TV success.

Young's first single, "Evergreen/Anything Is Possible," sold an astronomical 1.1 million singles during one week in March 2002. That's a tough act to follow. But Young has had hits in Italy, South Africa, Holland and Asia, and the sales performance of his second U.K. album, "Friday's Child," offers reason for optimism, says Dave Shack, VP of international for BMG U.K. and Ireland.

"Friday's Child" will arrive in international markets in April. "Our primary focus will be Europe and then Asia, and we're bullish enough to believe that 500,000 to 1 million units outside the U.S. is entirely doable this year," says Shack.

Young has received a Brit Award nomination for best British male artist.

Zero 7
(Ultimate Dilemma/East West)

Widely considered one of the U.K.'s coolest recent exports, electronica act Zero 7 has sold 800,000 units worldwide of its first album, "Simple Things," according to East-West Records.

Masterminded by the north London duo of Sam Hardaker and Henry Binns, Zero 7 has a sequel album, "When It Falls," set for a U.K. and U.S. release next month.

"Rolling Stone and all the lifestyle publications have embraced the record, and that has led to a month-long U.S. tour in May," says Max Lousada, head of A&R for EastWest. A British tour will run March 11-26, followed by European dates.

"They can sell out 2,500- to 3,000-capacity venues [in America], and people like Justin Timberlake, Janet Jackson and Jam and Lewis listen to them. They have that 25-35 'professionals' audience but also reach younger college kids," Lousada says.

"When It Falls" features the same three vocalists as Zero 7's first album—Sia Furler, Sophie Barker and Moze—plus new singer Tina Dico on the first single, "Home."

Playing

Continued from page 49

Move" and Kelis' "Milkshake."

In a global business in which TV-generated, short-term stars exist within—but rarely beyond—every market, originality is key to any international campaign, EMI Music U.K. & Ireland chairman/CEO Tony Wadsworth says. "We're always reminded that U.K.-signed music sells best overseas when it has a unique quality that sets it apart from other countries' domestic artists."

"Coldplay were very much at odds with the prevailing U.S. generic alternative sound a couple of years ago, and that gave them a unique selling point, which stood them in good stead," Wadsworth notes.

Kevin Brown, international director at Capitol Music, says "A Rush of Blood to the Head" is approaching sales of 9 million worldwide—3 million in the U.S., 2 million in the U.K. and almost 4 million in the rest of the world.

At the Sanctuary Records Group, international VP for marketing and promotion Julian Wall says British artists still have considerable potential in international territories. "It's a far more congested

market nowadays, and U.K. repertoire has to compete against some excellent local output across the globe," he says. "But in spite of that, in terms of numbers of acts, the U.K. still outpunches its weight in international markets."

Billboard chart action for a select number of British acts is promising. The Darkness, for example, broke into the upper half of *The Billboard* 200 in December.

"The real testament is when people see them live," East West head of A&R Max Lousada says. "Plus, they're a huge priority for Atlantic in America."

Sony Music U.K. MD Catherine Davies points to excellent reaction, especially in Australia and New Zealand to English R&B singer Lemar, whose "Dedicated" album has been certified platinum in the U.K. with 300,000 in shipments. Sony U.K. also has seen international success with R&B posse Big Brovaz, whose "Baby Boy" single was platinum (70,000 units) in Australia. And Japan has embraced hard-touring U.K. rock acts such as Primal Scream and the Coral.

"It just shows the value of hard work and visiting markets and putting in the promotion effort," she says. Davies also highlights relative newcomers Mew, whose 35,000 sales

in Japan have helped their Frengers album to pass 100,000 globally, ahead of a U.K. breakthrough. She enthuses about the highly promising build-up to George Michael's return to Sony with the album "Patience," out in the U.K. and other global markets next month. A U.S. release has not yet been fixed "to allow more set-up time," says Davies. She adds that

'We're really the cornerstone of repertoire around the world.'

—DAVE SHACK, BMG U.K. AND IRELAND

Michael's previous Sony album, "Ladies and Gentlemen - The Best of George Michael," released in 1998, sold 8.5 million units outside the U.K.

Meanwhile, Robbie Williams has become something of a poster boy—some might say whipping boy—for under-achievement in America by British stars. But his story in the rest of the world makes for some impressive statistics.

Worldwide sales of Williams' latest studio album, "Escapology," reached 6.5 million units in January, including 2 million in the U.K.

through Chrysalis/EMI, says Brown at Capitol. Williams' "Live at Knebworth" has sold 2.6 million units, including 2 million outside Britain.

"His best markets by far are Germany and Australia, both at quadruple-platinum on 'Escapology,'" Brown says. (Platinum status in Germany is 300,000 units; in Australia, it is 70,000 units.) Williams' other platinum-plus markets stretch far and wide from Holland to Hong Kong, Italy to India and Norway to New Zealand.

In Europe, Seal has seen substantial sales for "Seal IV" (Warner Bros.), especially in Germany and France, while Mute's Dave Gahan has successfully launched a solo career away from Depeche Mode, with a strong following in Germany. Gahan's debut solo album, "Paper Monsters," has sold 350,000 units worldwide, including 100,000 in Germany, according to Mute.

Mute's Miller is also delighted with the Brit nomination in the British dance act category for Goldfrapp. He says worldwide sales of the group's "Black Cherry" album are now around 250,000. "It's been out since last April, but it's still selling; we don't think it's peaked yet," he says.

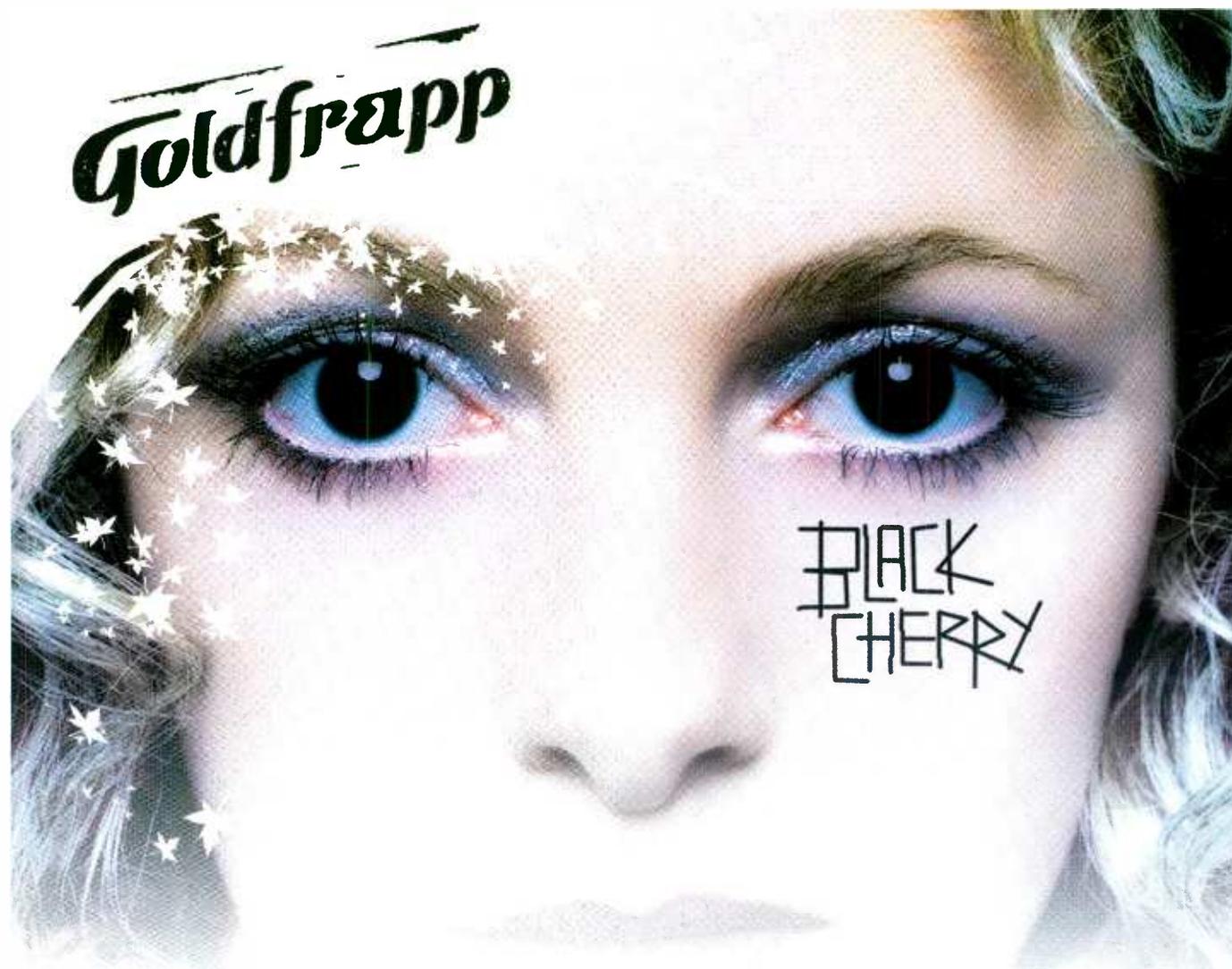
Iron Maiden is another veteran British act which has continued to thrive away from the spotlight of the *Billboard* pop charts. The empire of

the EMI act extends far and wide, according to Merck Mercuriadis, CEO of the Sanctuary Group, which manages the group. After what he describes as "the biggest European tour of their career" last summer, Iron Maiden completed the final leg of its world tour earlier this month in Japan.

Mercuriadis highlights two territories that bolster the band's worldwide profile. "They've made Brazil a regular stop on all of their tours since they visited there for the first time in 1984," he says. "And ever since then, the fan base has remained loyal, with a regular show attendance of 60,000. Scandinavia has also always been a strong rock and metal market, with Sweden leading the way."

At EMI, Wadsworth sees the drop in sales for artists spun off from shows such as "Pop Idol" and "Fame Academy" as a positive sign. "The recent decline of reality-TV pop in the U.K. is going to help," he says. "It will open up media bandwidth for more distinctive artists, and that'll be a good thing for overseas sales."

At this year's Brit Awards, four decades after the British Invasion, executives will cheer loudest for those acts with the potential for long-term global success—and the creative power to help the British music business face the next 40 years.



Goldfrapp

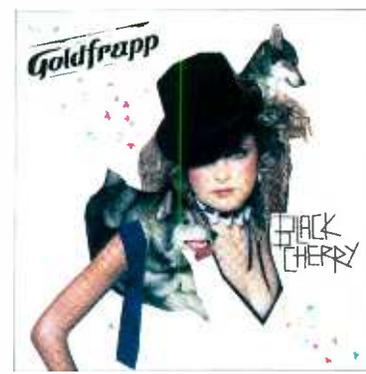
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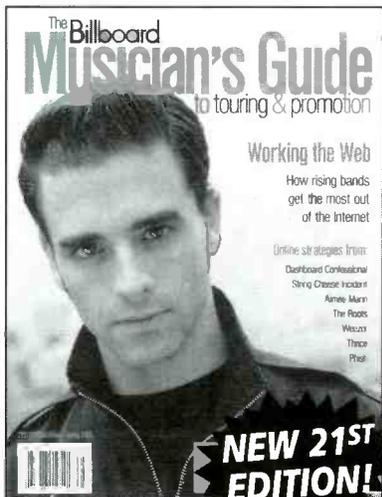
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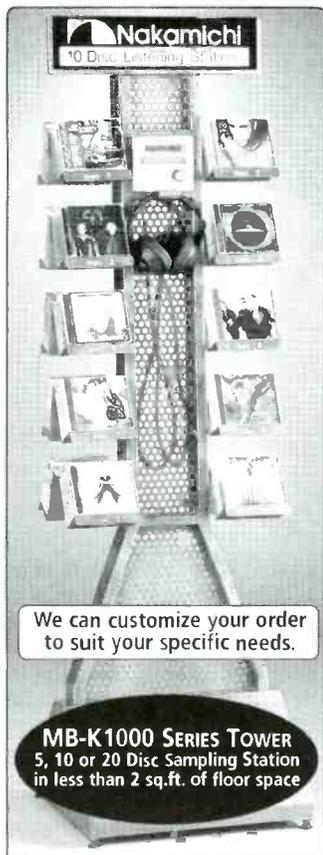


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Eagle Vision

Continued from page 45

online rights internationally, subject to clearance. Montreux Sounds is co-owned by Nobs and business partner Thierry Amsallem.

London-based Eagle Vision COO Geoff Kempin calls the sales deal "our biggest individual project. We have access to one of the greatest TV archives ever—a fabulous treasure trove."

The archive of audio and video recordings comprises more than 3,500 hours of performances. In the 37 years since it launched, the Swiss festival has consistently attracted the world's leading jazz performers. They have ranged from Miles Davis and Hugh Masekela to Ella Fitzgerald and Diana Krall.

Making the archive potentially more

attractive to a far wider audience is the presence of recordings by a swathe of rock, pop and R&B performers that has played the festival, including David Bowie, R.E.M., Isaac Hayes, ZZ Top and Radiohead.

CLEARANCES STILL NEEDED

Eagle Vision plans to unveil details of the first broadcast deals for the archive at the MIP-TV trade show March 29-April 2 in Cannes, France. The first DVD deals will be announced at this year's MJF, July 3-18.

Kempin concedes that Eagle Rock still faces the challenge of clearing the various rights for the recordings and will have to seek permission from artists and musicians, labels and publishers for all the releases.

"Many of the acts are signed to the major record companies," he notes, "so we consider it to be ideal for us as a neutral independent to operate the rights on a worldwide basis."

Nobs says, "A major computer com-

pany offered us huge amounts of money for the archives. But they are my life, and my life has no price. I wanted to work with a small team."

Nobs and Amsallem are also co-founders of the MJF Foundation, which organizes the recording of the annual event. From the 2003 edition onwards, the foundation owns the archive for each festival for 12 months, after which it reverts to Montreux Sounds.

A former director of Warner Music International affiliate WEA Switzerland, Nobs says he is currently working with Warner Vision on individual video projects.

Kempin notes that much of the archive was recorded in the high-definition TV (HDTV) format.

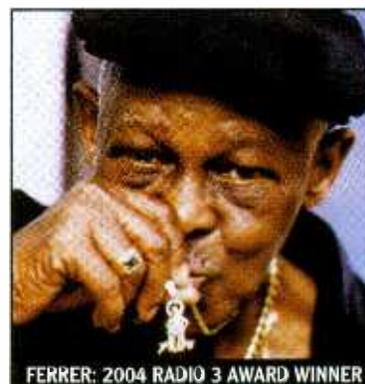
"Nobs had the foresight in 1991 to start recording many of the artists in HDTV," Kempin says, "which will be incorporated in the next generation of DVD disks. And TV channels are increasingly demanding high-quality, short music specials."

BBC Awards

Continued from page 45

The two-hour concert will be televised March 12 on U.K. digital TV channel BBC 4. It will also be broadcast in its entirety March 13 on Radio 3. A radio package is again being made available across Europe through the EBU. The BBC's commercial marketing division, BBC Worldwide, is pursuing further international options, including cable and satellite TV transmission in North America.

"The world music awards have become a major export for us," says Alex Webb, Radio 3 events coordinator. "After [classical event] the Last Night of the Proms, there is now greater international demand for this package than anything else Radio 3 does."



FERRER: 2004 RADIO 3 AWARD WINNER

Although the BBC coordinates the awards, the voting academy is international. Nominees were voted for electronically by delegates to WOMEX, the annual world-music trade fair, held in Seville, Spain, in October 2003. "That means it's far more than just a BBC event," Webb says. "The vote represents the choice of the entire world-music community."

The double-CD "The 2004 BBC Radio 3 Awards for World Music" will be released on London-based indie Union Square's Manteca imprint. Manteca specializes in world-music compilations. Last year, it released a similar double-CD featuring the 2003 nominees, which became Union Square's biggest world-music seller of the year, with particularly strong action in the U.K., Germany and Holland.

"World-music record sales are holding up well," Union Square marketing director Steve Bunyan says, "and [one] way we grow the market is by reaching a new audience through these awards."

Virgin Megastores U.K. specialist music product manager Simon Coe says, "We've supported the awards from their inception, and they've had a positive effect on the marketplace. Sales of all [nominated] titles after last year's awards were up 200%. It's very much part of our campaign calendar."

Price Fixing

Continued from page 48

Universal Music Malaysia managing director Sandy Monteiro says his company will not drop any local artists from its roster as a result of the policy but will curtail signing new acts. He concedes that local labels must provide government with "a clearer picture of the ramifications of the proposed lower pricing and how it could adversely affect the industry."

"We're confident our next round of discussions with the authorities will resolve some key issues pertaining to the proposed ceiling prices," Monteiro says.

Other local players are looking to work within the new legislation rather than fight it.

"We prefer to find innovative ways to distribute product by local artists, even with the proposed new price," says Mohamed Firhad, managing director of Kuala Lumpur-based independent label Zeze Records.

Zeze plans to distribute "value-added" CDs for \$5.20, featuring fewer tracks but packaged with bonus VCDs (in the local format) and cassettes.

Firhad says the VCDs will include music videoclips and/or concert footage; cassettes would duplicate the CD content.

"We'll need volume to sustain the business," he admits, "but complying with the recommended price and offering consumers legitimate product at affordable prices may be the best way to combat piracy and resuscitate the industry."

Although publicly remaining silent on the topic, many industry insiders suggest the pricing issue is aimed at winning consumer votes in Malaysia's next parliamentary elections, which are likely to take place in April.

Radio

Continued from page 48

of stations that previously played new music. Unlike in the U.S., there is not an abundance of stations in individual markets in Canada, and there are fewer

formats to work with. Furthermore, while these new hybrid stations play some recent Canadian music, playlists are usually restricted to acts that have attained international recognition, such as Nickelback, Nelly Furtado and Sarah McLachlan.

Ross asks, "Where do you start to break an act? Also, are we getting any young listeners into radio? Probably

not; they are going to the Internet."

Coincidentally, Ross is also a beneficiary of airplay on these new stations. He was the drummer in Canada's leading modern rock band of the '70s, the Spoons.

"I get more phone calls from radio programmers telling me they are playing more Spoons than ever," he says with a laugh.

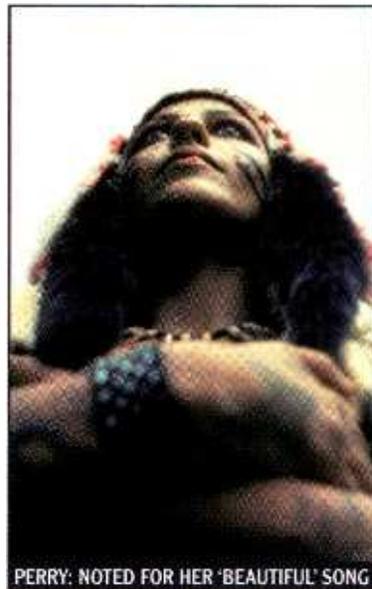
Super Bowl Ads Miss Target

Isn't there some law against criminals profiting from their crimes? I'm referring, of course, to the Pepsi/iTunes Super Bowl "I Fought the Law" commercial star-

I did dig Green Day's version of the Bobby Fuller Four classic, though—even if its new context is not remotely akin to the 1960s teen alienation of the original.

SHARP MUSICNOTES: Internet-based sheet music store Musicnotes has presented Linda Perry with its second annual Song of the Year Award in Digital Sheet Music for Christina Aguilera's hit "Beautiful." The award was presented to Perry and her publisher, Famous Music, during Grammy Week in Los Angeles. Famous worldwide president Ira Jaffe accepted on behalf of the pubbery.

"We knew this song was special the first time we heard it," Musicnotes CEO Kathleen Marsh says. "We offered the sheet music to our customers even before the video was released, and it became an immediate best seller. I am certain that it will continue to be a mainstay in our catalog because it's a classic song with a universal message."



PERRY: NOTED FOR HER 'BEAUTIFUL' SONG

Creative director Bill Aicher adds, "Songs like 'Beautiful' lift listeners to another place. It's no wonder thousands of people wanted to learn to play it."

Meanwhile, last month Musicnotes reported its first month in the black, thanks to a modest operating profit for December. Sales approximated \$300,000 for the month, the company announced, up about 60% from December 2002. Total digital sheet music downloads for the month topped 25,000.

"To achieve this kind of self-sustainability is a real milestone," chairman/CFO Tim Reiland says. "Since 2000, our company has survived an attempted takeover, a meltdown in the financial markets and a confusing and uncooperative industry environment. While the music industry is struggling, we have a business model that seems to work for all involved: Happy customers buy more sheet music than they otherwise would, while songwriters and their publishers get a much larger stream of royalty income vs. the traditional printed product."

Words & Music

By Jim Bessman
jbessman@billboard.com



ring kids who only months ago were being prosecuted by the recording industry for unauthorized music downloads yet now are being celebrated—with money and TV stardom—as rehabbed copyright infringers who promise to continue to download, albeit legally, from now on.

Yes, it was acclaimed by many. And yes, I guess "they're the only ones who can talk to kids about downloading"—as a 40-something guy at the annual Super Bowl party I attended said in response to my sudden irate outburst.

But it seems clear to me that we're really rewarding those who've ripped us off and that there's surely a message being sent that's as negative as the purported positive. (Note to Janet Jackson and Justin Timberlake: Just do a PSA for MTV saying—so sincerely—that sexual assault must never be seen as hip entertainment for young people, no matter how many glamorous celebrities get paid big bucks for doing it. I promise you'll be lauded once again as positive role models.)

Pepsi, meanwhile, came in for more kudos—and brickbats from here—for its "Crossroads" spot showing a young Jimi Hendrix picking Pepsi over Coke, to the tune of "Purple Haze." Other music usage fumbles

included Visa's exploitation of "Theme From a Summer Place," in its spot showcasing the U.S. women's volleyball team playing in a wintry beach setting in preparation for the Summer Olympics, and NFL Network's drafting of next-season hopeful/last-season losers like Bill Parcells and Warren Sapp to croak out "Tomorrow" from "Annie."

SGA'S PITCH OR PASS COMPETITION: The Songwriters Guild of America (SGA) has commenced Pitch or Pass, a new song evaluation service open to SGA members through the Songwriters Guild Foundation.

Each month, 30 songwriters are given the opportunity to have a song analyzed and selected for "pitchability" by a top music industry professional. Songs chosen are then eligible to be pitched to a top record producer at a listening session at the SGA's Music Row office in Nashville. Publisher/song plugger Sherrill Blackman officiated at the initial Pitch or Pass evaluation, which took place last month.



CAFÉ SOCIETY: ASCAP's eight-day music café at the 2004 Sundance Film Festival in Park City, Utah, presented a dazzling array of singer/songwriters ranging from Grammy Award winner Shawn Colvin to hot new star Jason Mraz. Pictured backstage at the Music Café, from left, are Edie Brickell, ASCAP's Loretta Munoz, Colvin, ASCAP's Sue Devine, Mraz and ASCAP's Tom DeSavia.



PICTURED IN A REMOTE TRUCK AT THE GRAMMY AWARDS ARE, FROM LEFT, MUSIC MIXER JOHN HARRIS, EZRATTY AND NARAS' P&E WING CHAIRMAN PHIL RAMONE AND DIRECTOR LEWIS

Grammy Engineers Grapple With Tech

For the audio production community, the live broadcast of the Grammy Awards is a job akin to launching the space shuttle.

The event involves multiple, diverse performances and hundreds of microphones and inputs. Add surround-sound mixing and broadcast, and the Grammys are more than a moment to recognize achievement.

As the Feb. 8 broadcast demonstrated, it doesn't always go exactly according to plan.

Ironically, technical difficulties visited the 46th Grammy Awards during one of the most technically straightforward moments—the vocal-and-piano performance of Celine Dion and Richard Marx—in

which the complexities of the surround mixing and broadcast played no role. On the other hand, the sheer size and complexity of the tribute to funk featuring Earth, Wind & Fire; OutKast; George Clinton

and Parliament Funkadelic; and Robert Randolph & the Family Band—requiring some 150 input channels—was handled without incident.

For the second consecutive year, the Grammys were broadcast in surround sound. Unlike last year, however, in which 5.1-channel sound was delivered only to select digital TV broadcasters through Dolby E technology, the 46th Grammy Awards were also delivered in Dolby ProLogic II, allowing a far wider audience to experience the program in surround sound.

"ProLogic II is received by anybody that gets the normal analog television broadcast," says Rocky Graham, Dolby Laboratories manager of digital TV applications.

Graham says that anyone with a standard home AV receiver "would get surround, whether it was ProLogic II or, even if they have an older surround decoder, just standard ProLogic. Of course, that doesn't get you quite to 5.1 [channels], but it's definitely several steps ahead of where we were with

the analog broadcasting last year. This year, anybody with a surround decoder could get it in surround."

"There's definitely more people that are interested and are able to receive [surround-sound broadcast] now," says Leslie Lewis, director of the National Academy of Recording Arts and Sciences' Producers & Engineers Wing. "But we still feel that we're at the beginning of this. We hope to keep growing it every year."

Surround sound, NARAS president Neil Portnow adds, is fundamental to artistic expression.

"Our name is the National Academy of Recording Arts and Sciences," says Portnow, a former producer.

Studio Monitor™
By Christopher Walsh
cwalsh@billboard.com



"The 'sciences' portion of this is always very important, especially in this day and age," he adds. "We rely completely on technology for our creative people in order to express themselves and have the listening public have the benefit of hearing. The better one can hear the creativity, the closer it is to the intention of the creator. So it's very important to us."

While the intensity of the live mixing and broadcast of such a mammoth production is unlikely to subside, the enhancement of viewers' experience through surround sound is slowly becoming routine, thanks to the efforts of the production community's top professionals.

"The show itself was immensely more difficult than last year," says Randy Ezratty of Effanel Music, the remote recording company that again handled 5.1 mixing duties for the Grammy broadcast. "I don't think there were any equipment failures, just some coordination failures caused by the pressures of the show."

Randy Jackson Takes Industry To Task

Randy Jackson is a hero. And it's not just because the music-industry veteran—who is a judge on "American Idol"—has given a lot of great advice in his **Hyperion** book, "What's Up, Dawg? How to Become a Superstar in the Music Business."

We admire that he is not afraid to rock the boat by criticizing the music industry, even though he could easily coast on his success.

The industry, Jackson tells *Billboard*, is "in the toilet" and does not seem to know how to pull itself out

of it. "I think record companies are so out of touch with the public, and that's why the music business is hurting," he says.

"The content is bad: The typical album has only two or three songs that matter. [Record companies] have got to figure out a way to get back in touch with what the public wants.

"What 'Idol' has proved to me is that the public wants the most talented person, no matter what size or color. Most of the people who've

gotten far on 'Idol' are people who would never get a deal from record companies."

A noted musician/producer, Jackson previously was a major-label A&R executive (at **MCA Records** and **Columbia Records**) who has worked with many of the biggest names in music, including **Mariah Carey**, **Whitney Houston** and **Celine Dion**. Along with his "American Idol" gig, he manages up-and-coming singers **Nikka Costa** and **Van Hunt**.

Jackson plans to record a solo,

jazz-leaning album with guest performers, as well as start his own record label, all within the next year.

As for the third season of "American Idol," which is currently under way, Jackson says, "I think a girl may win this year." As for the show's pop-culture impact, he remarks, "'American Idol' is no fluke. The music industry has got to pay attention."

In a business that can easily make people cynical and bitter, Jackson says what keeps him motivated and passionate is that he remembers "what it was like to be the guy trying to make it in the music busi-

Tuned In: The Tube™

By Carla Hay
chay@billboard.com



ness. My love for music has never waned, despite the state of commerce in the music industry."

IN BRIEF: Mark Haefeli, the producer/director behind the TV specials "Paul McCartney: Back in the U.S." and "Paul McCartney in Red Square," has formed **MH3-TV**, a full-service TV production company. New York-based Haefeli will head the company as president.

Former **VH1** development executive **Tom Grasty**, based in Los Angeles, has been tapped to oversee **MH3's** West Coast division.

Although he could not reveal all the details, Haefeli tells *Billboard* that **MH3-TV** is in discussions for a number of projects, including one that will involve an L.A.-based symphonic orchestra reworking classic songs from a 1970s R&B group.

"The Sharon Osbourne Show," the syndicated daytime talk show hosted by the wife/manager of **Ozzy Osbourne**, has reportedly been canceled. It has not been announced when the last episode will air.

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1 G-UNIT, POPPIN' THEM THANGS B2K, BADABOON 2 YING YANG TWINS, SALT SHAKER 3 CHINGY, ONE CALL AWAY 4 TWISTA, SLOW JAMZ 5 MASTER P, THEM JEANS 6 WESTSIDE CONNECTION, GANGSTA NATION 7 MARQUES HOUSTON, POP THAT BOOTY 8 JUVENILE, IN MY LIFE 9 MISSY ELLIOTT, I'M REALLY HOT 10 MURPHY LEE, LUV ME BABY 11 LUDACRIS, SPLASH WATERFALLS 12 G-UNIT, STUNT 101 13 KELIS, MILKSHAKE 14 T.I., RUBBER BAND MAN 15 JAY-Z, CHANGE CLOTHES 16 CASSIDY, HOTEL 17 KANYE WEST, THROUGH THE WIRE 18 OUTKAST, THE WAY YOU MOVE 19 R. KELLY, STEP IN THE NAME OF LOVE 20 RUBEN STUDDARD, SORRY 2004 21 CARL THOMAS, SHE IS 22 OUTKAST, HEY YA 23 ALICIA KEYS, YOU DON'T KNOW MY NAME 24 BEYONCÉ, ME MYSELF AND I 25 PETEY PABLO, FREEK-A-LEEK 26 NICK CANNON, GIGLO 27 JOE, MORE & MORE 28 TRILLVILLE, NEVA EVA 29 JACQUEE EDGE, WALKED OUTTA HEAVEN 30 AVANT, DON'T TAKE YOUR LOVE AWAY 31 SEAN PAUL, I'M STILL IN LOVE WITH YOU 32 YOUNG GUNZ, NO BETTER LOVE 33 MARY J. BLIGE, NOT TODAY 34 BIG TYMERS, GANGSTA GIRL 35 GLENN LEWIS, BACK FOR MORE 36 AVANT, READ YOUR MIND 37 DAVID BANNER, CRANK IT UP 38 JAY-Z, ENCORE 39 SLEEPY BROWN, I CAN'T WAIT	1 GARY ALLAN, SONGS ABOUT RAIN 2 SHANIA TWAIN, SHE'S NOT JUST A PRETTY FACE 3 KENNY CHESNEY, THERE GOES MY LIFE 4 JOSH TURNER, LONG BLACK TRAIN 5 TDBY KEITH, AMERICAN SOLDIER 6 BRAD PAISLEY, LITTLE MOMENTS 7 ALAN JACKSON, REMEMBER WHEN 8 JIMMY WAYNE, I LOVE YOU THIS MUCH 9 SARA EVANS, PERFECT 10 BUDDY JEWELL, SWEET SOUTHERN COMFORT 11 TRACE ADKINS, HOT MAMA 12 KEITH URBAN, YOU'LL THINK OF ME 13 MINDY SMITH, JOLENE 14 BROOKS & DUNN, YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL 15 BILLY CURRINGTON, I GOT A FEELIN' 16 CLAY WALKER, I CAN'T SLEEP 17 SHERYL CROW, THE FIRST CUT IS THE DEEPEST 18 AUSAUS KRAUSS & UNION STATION, EVERYTIME YOU SAY GOODBYE 19 MARTY STUART/MERLE HAGGARD, FARMER S BLUES 20 CLINT BLACK, SPEND MY TIME 21 DIERKS BENTLEY, MY LAST NAME 22 JOE NICHOLS, COOL TO BE A FOOL 23 KELLIE COFFEY, TEXAS PLATES 24 BRIAN MCCOMAS, YOU'RE IN MY HEAD 25 DIXIE CHICKS, SIN WAGON (TOP OF THE WORLD LIVE) 26 RDSANNE CASH, SEPTEMBER WHEN IT COMES 27 DIERKS BENTLEY, WHAT WAS I THINKIN' 28 JAMES TAYLOR & ALISON KRAUSS, HOW'S THE WORLD TREATING YOU 29 JOEL MCCOURY BANO, MY LOVE SWILL NOT CHANGE 30 RODNEY CROWELL, EARTHBOUND 31 BRAD PAISLEY, CELEBRITY 32 MONTGOMERY GENTRY, HELL YEAH 33 RHONDA VINCENT, IF HEARTACHES HAD WINGS 34 PATTY LOVELESS, ON YOUR WAY HOME 35 TERRI CLARK, I WANNA DO IT ALL 36 LONESTAR, MY FRONT PORCH LOOKING IN 37 TOBY KEITH, BEER FOR MY HORSES 38 GARY ALLAN, TOUGH LITTLE BOYS 39 BASICAL PLANTS, I MELT 40 ALAN JACKSON & JIMMY BUFFETT, IT'S FIVE O'CLOCK SOMEWHERE	1 THE DARKNESS, I BELIEVE IN A THING CALLED LOVE 2 BEYONCÉ, ME MYSELF AND I 3 MISSY ELLIOTT, I'M REALLY HOT 4 OUTKAST, THE WAY YOU MOVE 5 TWISTA, SLOW JAMZ 6 BRITNEY SPEARS, TOXIC 7 EVANESCENCE, MY IMMORTAL 8 JESSICA SIMPSON, WITH YOU 9 MURPHY LEE, WAT DA HOOK GON BE 10 MAROONS, THIS LOVE 11 BRITNEY SPEARS, TOXIC 12 KANYE WEST, THROUGH THE WIRE 13 YEAH YEAH YEAHS, MAPS 14 THE OFFSPRING, HIT THAT 15 JOSS STONE, FELL IN LOVE WITH A BOY 16 NICKELBACK, SOMEDAY 17 CHINGY, ONE CALL AWAY 18 LINKIN PARK, NUMB 19 SWITCHFOOT, MEANT TO LIVE 20 HILARY DUFF, COME CLEAN 21 EVANESCENCE, MY IMMORTAL 22 EAMON, F*CK IT 23 KATY ROSE, OVERDRIVE 24 FEFÉ OOBSON, EVERYTHING 25 JET, ARE YOU GONNA BE MY GIRL 26 JAY-Z, CHANGE CLOTHES 27 JASDN MRAZ, YOU AND I BOTH 28 MARY J. BLIGE, NOT TODAY 29 INCUBUS, MEGALOMANIAC 30 NO DOUBT, IT'S MY LIFE 31 BLINK-182, I MISS YOU 32 PINK, GOD IS A DJ 33 G-UNIT, POPPIN' THEM THANGS 34 A.F.I., SILVER AND COLD 35 LUDACRIS, SPLASH WATERFALLS 36 YING YANG TWINS, SALT SHAKER 37 KELIS, MILKSHAKE 38 NICK CANNON, GIGLO 39 WESTSIDE CONNECTION, GANGSTA NATION 40 BASICAL PLANTS, I MELT 41 GOOD CHARLOTTE, HOLD ON	1 NORAH JONES, SUNRISE 2 OUTKAST, THE WAY YOU MOVE 3 NICKELBACK, SOMEDAY 4 NO DOUBT, IT'S MY LIFE 5 BRITNEY SPEARS, TOXIC 6 EVANESCENCE, MY IMMORTAL 7 JESSICA SIMPSON, WITH YOU 8 ALICIA KEYS, YOU DON'T KNOW MY NAME 9 SHERYL CROW, THE FIRST CUT IS THE DEEPEST 10 JET, ARE YOU GONNA BE MY GIRL 11 MAROONS, THIS LOVE 12 FIVE FOR FIGHTING, 100 YEARS 13 TRAIN, WHEN I LOOK TO THE SKY 14 BEYONCÉ, ME MYSELF AND I 15 THE DARKNESS, I BELIEVE IN A THING CALLED LOVE 16 VADE LIFE, ALL THINGS (JUST GETTING BETTER) 17 JOSS STONE, FELL IN LOVE WITH A BOY 18 GOOD CHARLOTTE, HOLD ON 19 MELISSA ETHERIDGE, BREATHE 20 KELLY CLARKSON, THE TROUBLE WITH LOVE IS 21 KID ROCK, FEEL LIKE MAKIN' LOVE 22 PINK, GOD IS A DJ 23 3 DOORS DOWN, HERE WITHOUT YOU 24 JACK JOHNSON, TAYLOR 25 FUEL, FALLS ON ME 26 FOUNTAINS OF WAYNE, STADY'S MAMON 27 BEYONCÉ, BABY BOY 28 KELIS, MILKSHAKE 29 EVANESCENCE, BRING ME TO LIFE 30 NICKELBACK, SOMEDAY 31 BLACK EYED PEAS, WHERE IS THE LOVE 32 JAY-Z, CHANGE CLOTHES 33 CHRISTINA AGUILERA, THE VOICE WITHIN 34 SEAL, LOVE'S DIVINE 35 U2, BEAUTIFUL DAY 36 OUTKAST, HEY YA 37 MARY J. BLIGE, FAMILY AFFAIR 38 JOHN MAYER, YOUR BODY IS A WONDERLAND 39 OUTKAST, HEY YA 40 NORAH JONES, DON'T KNOW WHY

NEW ON'S	NEW ON'S	NEW ON'S	NEW ON'S
MISSY ELLIOTT, I'M REALLY HOT LUDACRIS, SPLASH WATERFALLS PETEY PABLO, FREEK-A-LEEK AVANT, DON'T TAKE YOUR LOVE AWAY DAVID BANNER, CRANK IT UP	KELLIE COFFEY, TEXAS PLATES	MISSY ELLIOTT, I'M REALLY HOT JOSS STONE, FELL IN LOVE WITH A BOY A.F.I., SILVER AND COLD	NORAH JONES, SUNRISE JOSS STONE, FELL IN LOVE WITH A BOY MELISSA ETHERIDGE, BREATHE

fuse	GAC	MTV 2	MUCHMUSIC
200 Jericho Quadrangle, Jericho, NY 11753	9697 E. Mineral Ave., Englewood, CO 80112	1515 Broadway, New York, NY 10036	293 Queen St West, Toronto, Ontario M5V2Z5

1 BLINK-182, I MISS YOU 2 INCUBUS, MEGALOMANIAC 3 A.F.I., SILVER AND COLD 4 STORY OF THE YEAR, UNTIL THE DAY I DIE 5 LOSTPROPHETS, LAST TRAIN HOME 6 THE OFFSPRING, HIT THAT 7 THREE DAYS GRACE, I WALKED OUTTA HEAVEN 8 HOODASTANK, OUT OF CONTROL 9 TRAPT, STILL FRAME 10 SWITCHFOOT, MEANT TO LIVE 11 SIMPLE PLAN, PERFECT 12 GOOD CHARLOTTE, HOLD ON 13 FINGER ELEVEN, ONE THING 14 BRAND NEW, SIC TRANSIT GLORIA... GLORY FADES 15 PUDDLE OF NUDD, AWAY FROM ME 16 EVANESCENCE, MY IMMORTAL 17 NO DOUBT, IT'S MY LIFE 18 PHANTOM PLANET, BIG BRAT 19 SMILE EMPTY SOUL, NDNWHERE KIDS 20 THRICE, STARE AT THE SUN 21 JET, ARE YOU GONNA BE MY GIRL 22 THE DARKNESS, I BELIEVE IN A THING CALLED LOVE 23 OUTKAST, HEY YA 24 NO MOTIV, INTO THE DARKNESS 25 CHEVELLE, CLOSURE 26 LIVING END, WHO'S GONNA SAVE US? 27 EVANESCENCE, BRING ME TO LIFE 28 FUEL, FALLS ON ME 29 BLINDSIDE, ALL OF US 30 UMP, BIZKIT, BEHIND BLUE EYES	1 SARA EVANS, PERFECT 2 TOBY KEITH, AMERICAN SOLDIER 3 BRAD PAISLEY, LITTLE MOMENTS 4 KENNY CHESNEY, THERE GOES MY LIFE 5 ALAN JACKSON, REMEMBER WHEN 6 SHANIA TWAIN, SHE'S NOT JUST A PRETTY FACE 7 JIMMY WAYNE, I LOVE YOU THIS MUCH 8 BROOKS & DUNN, YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL 9 TRACE ADKINS, HOT MAMA 10 BUDDY JEWELL, SWEET SOUTHERN COMFORT 11 JOE NICHOLS, COOL TO BE A FOOL 12 RHONDA VINCENT, IF HEARTACHES HAD WINGS 13 BLUE COUNTY, GOOD LITTLE GIRLS 14 CRAIG MORGAN, EVERY FRIDAY AFTERNOON 15 PATTY LOVELESS, ON YOUR WAY HOME 16 DIERKS BENTLEY, MY LAST NAME 17 JOSH TURNER, LONG BLACK TRAIN 18 GARY ALLAN, SONGS ABOUT RAIN 19 EMERSON DRIVE, LAST ONE STANDING 20 DIXIE CHICKS, SIN WAGON (TOP OF THE WORLD LIVE) 21 JAMES TAYLOR & ALISON KRAUSS, HOW'S THE WORLD TREATING YOU 22 RODNEY CROWELL, HONESTY 23 CLAY WALKER, I CAN'T SLEEP 24 WYNNONA, HEAVEN HELP ME 25 DIERKS BENTLEY, MY LAST NAME 26 HOMETOWN NEWS, REVIVALIZE 27 REBA MCKENZIE, I'M GONNA TAKE THAT MOUNTAIN 28 BILLY CURRINGTON, I GOT A FEELIN' 29 ALAN JACKSON & JIMMY BUFFETT, IT'S FIVE O'CLOCK SOMEWHERE 30 SHANIA TWAIN, FOREVER AND FOR ALWAYS	1 ALICIA KEYS, YOU DON'T KNOW MY NAME 2 THE OFFSPRING, HIT THAT 3 THE DARKNESS, I BELIEVE IN A THING CALLED LOVE 4 KANYE WEST, THROUGH THE WIRE 5 OUTKAST, HEY YA 6 INCUBUS, MEGALOMANIAC 7 POLY PHONIC SPREE, LIGHT & DAY 8 TWISTA, SLOW JAMZ 9 SEAN PAUL, I'M STILL IN LOVE WITH YOU 10 LINKIN PARK, NUMB 11 STORY OF THE YEAR, UNTIL THE DAY I DIE 12 EMINEM, LOSE YOURSELF 13 BEYONCÉ, CRAZY IN LOVE 14 50 CENT, IN DA CLUB 15 SWITCHFOOT, MEANT TO LIVE 16 YOUNG GUNZ, NO BETTER LOVE 17 LOSTPROPHETS, LAST TRAIN HOME 18 OUTKAST, THE WAY YOU MOVE 19 PHANTOM PLANET, BIG BRAT 20 BEYONCÉ, ME MYSELF AND I 21 EVANESCENCE, MY IMMORTAL 22 MISSY ELLIOTT, I'M REALLY HOT 23 BRAND NEW, SIC TRANSIT GLORIA... GLORY FADES 24 NICKELBACK, SOMEDAY 25 DIERKS BENTLEY, MY LAST NAME 26 EVANESCENCE, BRING ME TO LIFE 27 YEAH YEAH YEAHS, MAPS 28 MISSY ELLIOTT, WORK IT 29 TRILLVILLE, NEVA EVA 30 NO DOUBT, IT'S MY LIFE	1 FEFÉ OOBSON, EVERYTHING 2 BRITNEY SPEARS, TOXIC 3 OUTKAST, HEY YA 4 BLINK-182, I MISS YOU 5 THREE DAYS GRACE, JUST LIKE YOU 6 BILLY TALENT, THE EX 7 KELLY CLARKSON, THE TROUBLE WITH LOVE IS 8 OUTKAST, THE WAY YOU MOVE 9 CHINGY, ONE CALL AWAY 10 ALICIA KEYS, YOU DON'T KNOW MY NAME 11 FINGER ELEVEN, ONE THING 12 KELIS, MILKSHAKE 13 EVANESCENCE, MY IMMORTAL 14 SAM ROBERTS, HARD ROAD 15 GOOD CHARLOTTE, HOLD ON 16 JAY-Z, CHANGE CLOTHES 17 INCUBUS, MEGALOMANIAC 18 HILARY DUFF, COME CLEAN 19 PILATE, INTO YOUR HIDEOUT 20 NO DOUBT, IT'S MY LIFE 21 DEFAULT, TAKING MY LIFE AWAY 22 KATY ROSE, OVERDRIVE 23 EVANESCENCE, MY IMMORTAL 24 SAM ROBERTS, HARD ROAD 25 GOOD CHARLOTTE, HOLD ON 26 JAY-Z, CHANGE CLOTHES 27 INCUBUS, MEGALOMANIAC 28 HILARY DUFF, COME CLEAN 29 PILATE, INTO YOUR HIDEOUT 30 NO DOUBT, IT'S MY LIFE 31 G-UNIT, POPPIN' THEM THANGS 32 PINK, GOD IS A DJ 33 NICKELBACK, THEM THING ABOUT IT 34 FINGER ELEVEN, ONE THING 35 FINGER ELEVEN, FIRST TIME 36 NICK CANNON, GIGLO
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JACKSON: BUSINESS IS 'IN THE TOILET'

REQUEST TV

OVER THE AIR COMMERCIAL BROADCAST NYC

HIP HOP/R&B	COUNTRY/ALT		
84 Hours Weekly	NYC/Melbourne, FL TV 31		
RUBIN STUDDARD, IM SORRY 2004	5-6	TOBY KEITH AMERICAN SOLDIER	5-6
TWISTA F/ KANYE WEST SLOW JAMS	4-7	KENNY CHESNEY THERE GOES MY LIFE	5-6
CASSIDY F/ R. KELLY HOTEL	4-7	FIVE FOR FIGHTING '100 YEARS'	6-6
YOUNG GUNZ NO BETTER LOVE	6-6	PATTY LOVELESS ON YOUR WAY HOME	6-6
JACQUEE EDGE WALKED OUTTA HEAVEN	6-6	ALISON KRAUSS/ UNION STATION NEW FAVORITE	6-6
ALICIA KEYS YOU DON'T KNOW MY NAME	6-6	RODNEY CROWELL EARTHBOUND	6-6
MOS DEF/ FLOETRY THIS IS A LOVE SONG	6-6	KEITH URBAN WHO WOULD'N'T WANNA BE ME	6-6
BIRD GANG PURPLE CITY	6-6	GARY ALLAN SONGS ABOUT RAIN	6-6
MEMPHIS BLEEK ROUND HERE	6-6	EMERSON DRIVE LAST ONE STANDING	6-6
ASHANTI RAIN ON ME (REMIX)	6-6	BUDDY JEWELL SWEET SOUTHERN COMFORT	6-6
JAY Z ENCORE	6-6	TERRI CLARK I WANNA DO IT ALL	6-6
CAMRON GET EM GIRLS	6-6	SHERYL CROW THE FIRST CUT IS THE DEEPEST	6-6
LAE MILLZ NO NO NO	6-6	RYAN ADAMS SO ALIVE	6-6
SEAN PAUL I'M STILL IN LOVE	6-7	JOSS STONE FELL IN LOVE WITH A BOY	6-6
AVANT READ YOUR MIND	5-6	SHANIA TWAIN SHE'S NOT JUST A PRETTY FACE	6-6
MARY J. BLIGE/ EVE NOT TODAY	5-6	BROOKS & DUNN CAN'T TAKE THE HONKY TONK	6-6
SEAN PAUL I'M STILL IN LOVE WITH YOU	6-6	JESSICA ANDREWS THERE'S MORE TO ME	6-6
KELIS MILKSHAKE	6-6	JOE NICHOLS COOL TO BE A FOOL	6-6
G-UNIT POP THEM THINGS	5-6	REBA MCKENZIE GONNA TAKE THAT MOUNTAIN	6-6
BUJU F/ NADINE S. WHAT I'M GONNA DO	5-6	MARTINA MCBRIDE CONCRETE	6-6

VJ TOP 20	LATIN		
40 Hours Weekly	40 Hours Weekly		
RUBIN STUDDARD, IM SORRY 2004	5-6	LOS CHALCHALEROS DESPEDIDA	5-6
TWISTA F/ KANYE WEST SLOW JAM	6-6	LEONARDO FAVIO FOTO DE CARNET	5-6
YOUNG GUNZ NO BETTER LOVE	6-6	PLASTILINA MOSH PELIGROSO POP	5-6
JAY Z ENCORE	6-6	TIGRES DEL NORTE REYNA DEL SUR	5-6
G-UNIT / 50 CENT STUNT 101	6-7	ALEXANDRE PIRES QUITEMOS LA ROPA	5-6
ALICIA KEYS YOU DON'T KNOW MY NAME	6-7	DIEGO TORRES QUE NO ME PIERDA	5-6
BIRD GANG PURPLE CITY	6-6	OBIE BERMUDEZ ANTES	5-6
KGM LOVE CALLS	6-6	FABULOSOS CADILLAC MATADOR	5-6
JOE MORE & MORE	6-6	LOS VISCONTIS VENENO	5-6
R. KELLY STEP IN THE NAME OF LOVE	6-7	KUMBIA KINGS & OZOMATI MI GENTE	5-6
AKON BELLY DANCER	6-6	CHRISTIAN VOLVER A AMAR	5-6
BEYONCÉ ME MYSELF & I	6-6	SELINA AMOR PROHIBIDO	5-6
JESSICA SIMPSON WITH YOU	6-6	VIRGINIA LOPEZ CARMELO DI LIMON	5-6
CAMRON GET EM GIRLS	5-6	LOS IRACUNDOS PUERTO MONT	5-6
JUVENILE IN MY LIFE	5-6	BANDA BLANCA SOPA DE CARACOL	5-6
CHRISTINA AGUILERA CAN'T HOLD US DOWN	6-6	CABA'S LA CADERONA	5-6
STATE PROPERTY CRIMINAL BACKGROUND	5-6	DIEGO TORRES QUE NO ME PIERDA	5-6
YING YANG TWINS NAGGEN	5-6	MANA PUERTO DE SAN BLAS	5-6
MEMPHIS BLEEK ROUND HERE	5-6	CHRISTIAN VOLVER A AMAR	5-6
ELEPHANT FT SPECIAL GUEST A WHO DAT	5-6	CHAYANNE AVAN SIGLO SIN TI	5-6

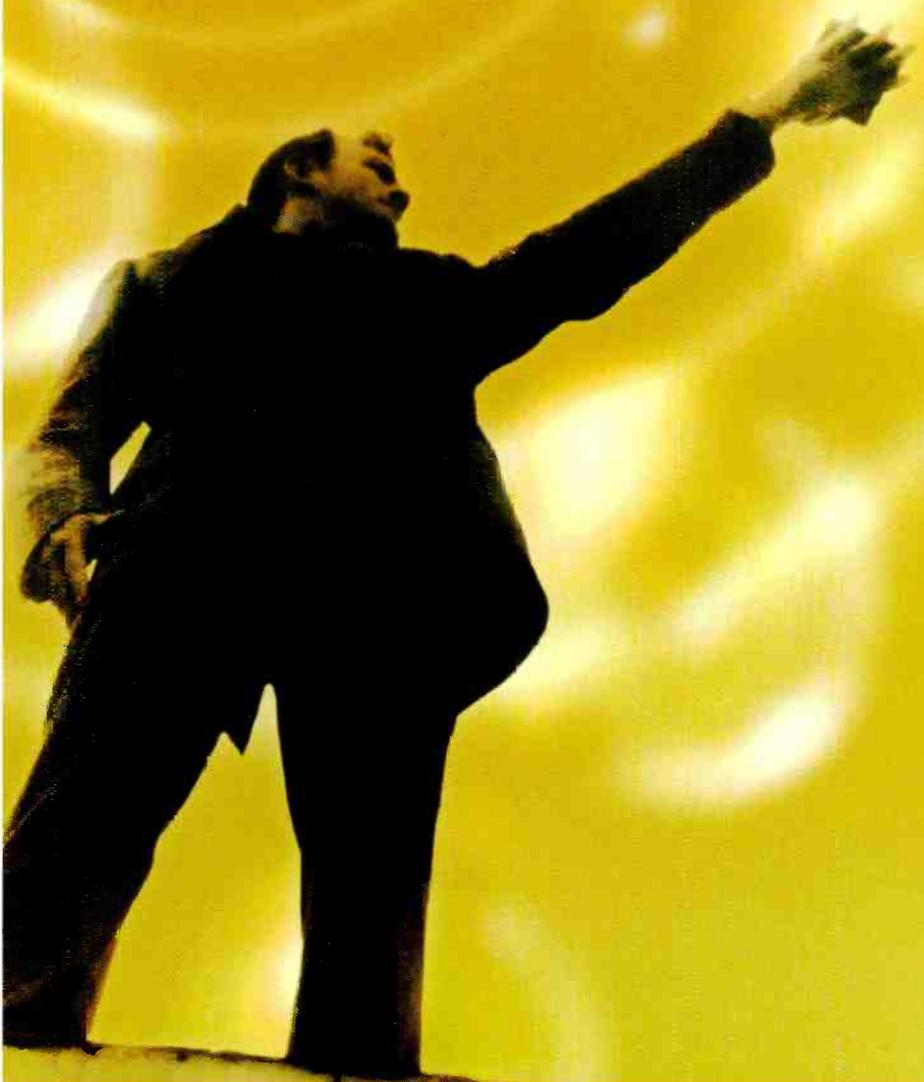
LIVE CALL REQUESTS FOR FEBRUARY / 33,766 CALLS
BASED UPON VERIZON CALL COUNTS VIA IP 540 SERVICE NY LATA

CONTACT : LENN COOPER 212-576-1466
WWW.TV26NEWYORK.COM

BROADCAST DATA SYSTEMS

Announcing This Month's Recipients of
BDS Certified

SPIN AWARDS



BDS Certified Spin Awards January 2004 Recipients:

800,000 SPINS

Amazed/ **Lonestar** /BNA

500,000 SPINS

Ironic/ **Alanis Morissette** /MAVERICK

400,000 SPINS

Soak Up The Sun/ **Sheryl Crow** /A&M
Only Time/ **Enya** /REPRISE

300,000 SPINS

Here Without You/ **3 Doors Down** /UNIVERSAL
Shake Ya Tailfeather/ **Nelly, P. Diddy & Murphy Lee** /BAD BOY/UNIVERSAL
Whenever, Wherever/Suerte/ **Shakira** /EPIC/SONY DISCOS
Crush/ **Jennifer Paige** /EDEL/HOLLYWOOD

200,000 SPINS

Hey Ya/ **OutKast** /ARISTA
Stand Up/ **Ludacris** /DEF JAM SOUTH/IDJMG
Suga Suga/ **Baby Bash** /UNIVERSAL
The Way You Move/ **OutKast** /ARISTA
Forever And For Always/ **Shania Twain** /MERCURY
A New Day Has Come/ **Celine Dion** /EPIC
Down/ **311** /CAPRICORN
I'm Gonna Be Alright/ **Jennifer Lopez** /EPIC

100,000 SPINS

Milkshake/ **Kelis** /ARISTA
It's My Life/ **No Doubt** /INTERSCOPE
Numb/ **Linkin Park** /WARNER BROS.
The First Cut Is The Deepest/ **Sheryl Crow** /A&M
(I Hate) Everything About You/ **Three Days Grace** /JIVE
Wat Da Hook Gon Be/ **Murphy Lee Feat. Jermaine Dupri** /UNIVERSAL
You Don't Know My Name/ **Alicia Keys** /J RECORDS
Weak And Powerless/ **A Perfect Circle** /VIRGIN
Falls On Me/ **Fuel** /EPIC
Everyday/ **Dave Mathews Band** /RCA
The Love Song/ **Jeff Bates** /RCA

50,000 SPINS

Me Myself And I/ **Beyonce** /COLUMBIA
Slow Jamz/ **Twista Feat. Kanye West** /ATLANTIC
I Wanna Do It All/ **Terri Clark** /MERCURY
Remember When/ **Alan Jackson** /ARISTA
Gigolo/ **Nick Cannon** /JIVE
Hit That/ **Offspring** /COLUMBIA
The Voice Within/ **Christina Aguilera** /RCA
Meant To Live/ **Switchfoot** /COLUMBIA
She's Not Just A Pretty Face/ **Shania Twain** /MERCURY
I Am The Highway/ **Audioslave** /EPIC
I Wish/ **Jo Dee Messina** /CURB
Little Moments/ **Brad Paisley** /ARISTA
Salt Shaker/ **Ying Yang Twins Feat. Lil' Jon & The Eastside Boys** /TV
Another Postcard (Chimps)/ **Barenaked Ladies** /REPRISE
Feeling This/ **Blink-182** /Geffen
Sunrise/ **Simply Red** /SIMPLY RED.COM
Pass That Dutch/ **Missy Elliot** /ELEKTRA
Watch The Wind Blow By/ **Tim McGraw** /CURB
Me Against The Music/ **Britney Spears Feat. Madonna** /JIVE
Through The Wire/ **Kanye West** /ROC-A-FELLA
Streets Of Heaven/ **Sherrie Austin** /BROKEN BOW
24's/ **T.I.** /GRANDHUSTLE/ATLANTIC
Long Black Train/ **Josh Turner** /MCA
My Immortal/ **Evanescence** /WIND-UP
Clubbin'/ **Marques Houston Feat. Joe Budden** /TUG/ELEKTRA
Before You/ **Chantal Kreviazuk** /COLUMBIA
The Road I'm On/ **3 Doors Down** /UNIVERSAL
Hole In The World/ **Eagles** /ERC
What I Did Right/ **Sons Of The Desert** /MCA
Hello L.O.V.E./ **John Michael Montgomery** /ATLANTIC

TO EVERY SPIN AWARD WINNER
CONGRATULATIONS

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 Nielsen
Broadcast Data
Systems

With MTV and VH1 on board, Joss Stone captures Top Heatseekers



Charts

In Singles Minded: Green Day leads robust Digital Tracks chart

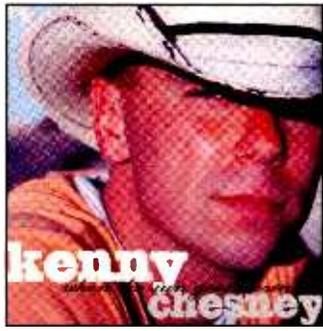


SALES / AIRPLAY / TRENDS / ANALYSIS

Album Sales Stay High

Welcome to the biggest album sales week since the holidays—but don't get too comfortable. This week's fireworks—ignited by **Kenny Chesney**, **Incubus** and **Harry Connick Jr.**—only set the stage for more spectacular numbers on next issue's charts.

Meanwhile, we can celebrate career-best weeks for a rising country star and a sturdy rock act, plus the first top 10 album by a chart veteran whose celebrity spread beyond music several years ago.



Chesney's "When the Sun Goes Down" leads The Billboard 200 with first-week sales of 550,500 copies. That almost doubles his best prior Nielsen SoundScan frame, set in 2002 when "No Shoes, No Shirt, No Problems" also entered the big chart at No. 1 with a 235,000-unit opener.

The Chesney album had an initial shipment of about 1 million copies. At press time, re-orders were up to 500,000. Feeding this beast is lead track "There Goes My Life," which led Hot Country Singles & Tracks for seven weeks (now No. 6), and the title track, featuring **Uncle Kracker**, which zips 23-17 in its third week on that radio-based chart.

Initial shipments of his new album include three bonus selections, while a purchase at **Target** stores includes a second disc with five more tracks. Chesney also makes noise on Top Music Videos, where his value-priced DVD enters at No. 2 with 39,000, just 0.5% behind first-week sales of **the Beatles'** "First U.S. Visit."

Incubus checks into The Billboard 200 at No. 2 with 332,000 copies. "A Crow Left of the Murder" marks the band's first visit to the 300,000-plus club and beats Incubus' best prior sales peak by 24%, set when "Morning View" entered at the same rank with 266,000.

And, just a few weeks after his second Christmas album established a new Billboard 200 peak for Connick at No. 12, his new collection of standards marks the singer/pianist's first visit to the top 10 (No. 5, 139,000 copies).

The week's album volume, 12.7 million, is the largest since the frame that included New Year's Day.

Over the Counter™

By Geoff Mayfield
gmayfield@billboard.com



MEETING THE CHALLENGE: 50 Cent threw down the gauntlet a year ago when he notched the biggest sales stanza of 2003. With piracy concerns forcing a rushed arrival, his "Get Rich or Die Tryin'" blew through 872,000 during its abbreviated release frame.

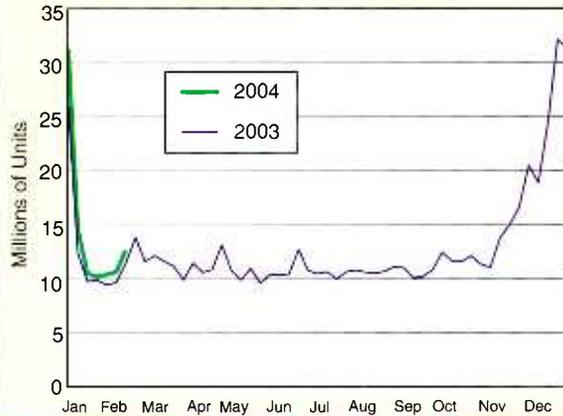
Although album sales have beaten those for the same frame of the prior year every week since Christmas, overcoming the week of 50 Cent's arrival—when three other albums exceeded 100,000—might have been the first speed bump of 2004. It

(Continued on page 60)

Market Watch

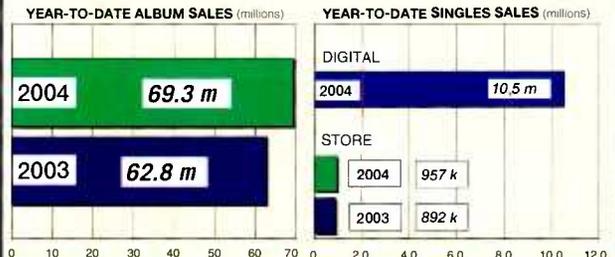
A Weekly National Music Sales Report

WEEKLY ALBUM SALES



WEEKLY UNIT SALES

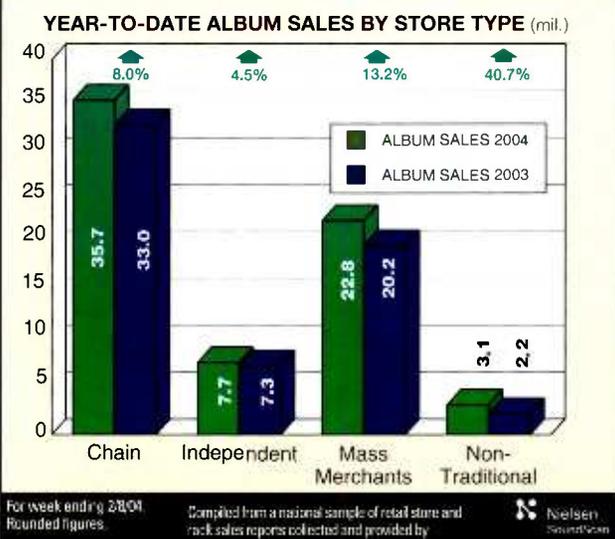
	Albums	Store Singles	Digital Singles
This Week	12,707,000	164,000	1,975,000
Last Week	10,669,000	153,000	1,741,000
Change	↗19.1%	↗7.2%	↗13.4%
This Week 2003	11,483,000	162,000	—
Change	↗10.7%	↗1.2%	—



	2003	2004	Change
Total	63,678,000	80,832,000	↗26.9%
Albums	62,786,000	69,335,000	↗10.4%
Store Singles	892,000	957,000	↗7.3%
Digital Singles	—	10,540,000	—

	2003	2004	Change
CD	60,287,000	67,549,000	↗12.0%
Cassette	2,297,000	1,550,000	↘32.5%
Other*	202,000	236,000	↗16.8%

*Includes vinyl albums, mini-discs and digital downloads of full albums



Supremes Keep Hangin' On

The answer to "Where did our love go?" is that our love for **Diana Ross & the Supremes** has never gone away. The **Motown** trio has its highest-charting album in almost 30 years, as "The No. 1's" (Motown/UTV) enters The Billboard 200 at No. 72. That's the best performance for the act since "Anthology" peaked at No. 66 in 1974.

This newest collection of greatest hits is the first Supremes album to appear on the chart since 1986, when the "25th Anniversary" collection went to No. 112. "The No. 1's" is the 26th album featuring Ross, **Mary Wilson** and **Florence Ballard** (and her replacement, **Cindy Birdsong**) to reach the *Billboard* albums survey. The trio's chart span now stretches to 39 years and five months, dating back to the debut of "Where Did Our Love Go" the week of Sept. 19, 1964.

Chart Beat™

By Fred Bronson
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'SLOW' GOING: The new occupant of pole position on The Billboard Hot 100 is "Slow Jamz" by **Twista Featuring Kanye West & Jamie Foxx**. It's the first chart-topper for Twista, West and Foxx, but hardly the first for songwriters **Burt Bacharach** and **Hal David**.

The veteran songsmiths receive credit on "Jamz" for the sampling of **Luther Vandross'** version of their "A House Is Not a Home." That gives Bacharach his seventh No. 1 and David his fourth.

Before "Jamz" moved to the head of the class, Bacharach ranked No. 30 on the list of songwriters with the longest span of rock-era No. 1s. He and David are now tied for third place with an expanse of 35 years and eight months between "This Guy's in Love With You" by **Herb Alpert** in 1968 and "Slow Jamz."

The only songwriters with longer spans of No. 1 hits are **Lincoln Chase** and **Bob Crewe**. Chase was credited on **Bert Kaempfert's** "Wonderland by Night" in January 1961 as well as **Mariah Carey & Jay-Z's** "Heartbreaker" in October 1999. Crewe's first No. 1 was **the Four Seasons'** "Big Girls Don't Cry" in November 1962, and his most recent was the June 2001 version of "Lady Marmalade" by **Christina Aguilera, Lil' Kim, Mya & Pink**.

"Slow Jamz" is Atlantic's 39th No. 1 hit in the rock era and the first since **Sean Paul's** "Get Busy" on VP/Atlantic ruled for three weeks in May 2003.

If "Yeah!" by **Usher Featuring Lil Jon & Ludacris** had gone to No. 1 this issue, the **Arista** label would have had three consecutive chart-toppers for the first time in the company's history. "Yeah!" is poised to become Arista's 35th No. 1 song.

THE 49ERS: "Bright Lights" by **Matchbox Twenty** has dimmed on The Billboard Hot 100, falling off the chart after a 21-week run. That song's predecessor, "Unwell" (**Atlantic**), is healthier than ever, as it continues to rebound. In its 49th chart week, the track rises 40-36.

"Unwell" is the longest visitor on the Hot 100 since **Nickelback's** "How You Remind Me" had a 49-week run that ended in August 2002.

Only eight songs have had chart runs of 49 weeks or more in this millennium. The champ is **Creed's** "Higher," with a 57-week run that concluded in December 2000.

Billboard® THE BILLBOARD® 200®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS IN	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS IN	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1										
1				KENNY CHESNEY BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	49	57	56	81	TOBY KEITH ▲ ⁴ DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	
2				INCUBUS IMMORTAL/EPIC 90890*/SONY MUSIC (18.98 EQ CD)	A Crow Left Of Murder...	2	50	46	47	11	NELLY ▲ FO REEL/UNIVERSAL 001665*/UMRG (8.98/12.98)	Da Derry Versions - The Reinvention	12	
3	1			TWISTA ATLANTIC 83598*/AG (10.98/13.98)	Kamikaze	1	51	53	50	13	KID ROCK ▲ TOP DOG/ATLANTIC 83685*/AG (18.98 CD)	Kid Rock	8	
				GREATEST GAINER \$				52	29		2	VARIOUS ARTISTS WALT DISNEY 891004 (18.98 CD)	Disneymania 2	29
4	12	8		JOSH GROBAN ▲ ² 143/REPRISE 48450/WARNER BROS. (18.98 CD)	Closer	1	53	41	40	18	JET ELEKTRA 62892/EEG (12.98 CD)	Get Born	40	
5				HARRY CONNICK, JR. COLUMBIA 90551/SONY MUSIC (18.98 EQ CD)	Only You	5	54	27		2	VARIOUS ARTISTS WORD/EMI CMG/VERITY 57494/ZOMBA (18.98 CD)	WOW Gospel 2004	27	
6	2	1	20	OUTKAST ▲ ⁸ ARISTA 50133* (22.98 CD)	Speakerboxx/The Love Below	1	55	48	36	16	EAGLES ▲ ² WARNER STRATEGIC MARKETING 73971 (25.98 CD)	The Very Best Of	3	
7	4	3	49	EVANESCENCE ▲ ⁴ WIND-UP 13063 (18.98 CD)	Fallen	3	56	67	68	53	50 CENT ▲ ⁶ SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1	
8	3	2	14	SHERYL CROW ▲ A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2	57	40	29	4	VARIOUS ARTISTS WWE RECORDS/COLUMBIA 90881/SONY MUSIC (18.98 EQ CD)	WWE Originals	12	
9	7	6	14	TOBY KEITH ▲ ³ DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'all	1	58	44	32	12	RED HOT CHILI PEPPERS ● WARNER BROS. 48545 (18.98 CD)	Greatest Hits	18	
10	5	5	9	RUBEN STUDDARD ▲ J 54639*/RMG (12.98/18.98)	Soulful	1	59	58	60	67	LIL JON & THE EAST SIDE BOYZ ▲ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	14	
11	9	15	30	CHINGY ▲ DISTURBING THE PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2	60	64	57	64	AUDIOSLAVE ▲ ² INTERSCOPE/EPIC 86568*/SONY MUSIC (18.98 EQ CD)	Audioslave	7	
12	6	10	12	BRITNEY SPEARS ▲ ² JIVE 53748/ZOMBA (12.98/18.98)	In The Zone	1	61	83	88	35	LUTHER VANDROSS ▲ J 51885*/RMG (12.98/18.98)	Dance With My Father	1	
13	8	4	3	VARIOUS ARTISTS GRAMMY 58022/BMG STRATEGIC MARKETING GROUP (18.98 CD)	2004 Grammy Nominees	4	62	84	85	11	MISSY ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62905*/EEG (12.98/18.98)	This Is Not A Test!	13	
14	11	9	10	ALICIA KEYS ▲ ² J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1	63	49	48	13	SOUNDTRACK ▲ AMARU 001533*/INTERSCOPE (12.98 CD)	Tupac: Resurrection	2	
15	10	7	14	VARIOUS ARTISTS ▲ COLUMBIA/UNIVERSAL/EMI/ZOMBA 90753/SONY MUSIC (18.98 EQ CD)	Now 14	3	64	55	44	62	SIMPLE PLAN ▲ LAVA 83534/AG (7.98/12.98) [M]	No Pads, No Helmets...Just Balls	35	
16	15	14	20	NICKELBACK ▲ ROADRUNNER 618400/DJMG (18.98 CD)	The Long Road	6	65	66	64	20	R. KELLY ▲ JIVE 55077/ZOMBA (18.98 CD)	The R. In R&B Collection: Volume One	4	
17	17	16	25	JESSICA SIMPSON ● COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)	In This Skin	10	66	62	51	12	KORN ▲ IMMORTAL/EPIC 90335*/SONY MUSIC (18.98 EQ CD)	Take A Look In The Mirror	9	
18	NEW			SOUNDTRACK INTERSCOPE 001945* (8.98/12.98)	Barbershop 2: Back In Business	18	67	54	46	9	KELIS STAR TRAK 52132*/ARISTA (12.98/18.98)	Tasty	27	
				PACESETTER 🌪️				68	56	84	19	MARTINA MCBRIDE ▲ RCA NASHVILLE 54207/RLG (11.98/18.98)	Martina	7
19	32	27	8	ALAN JACKSON ▲ ² ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	19	69	60	54	71	GOOD CHARLOTTE ▲ ² DAYLIGHT/EPIC 86486/SONY MUSIC (18.98 EQ CD)	The Young And The Hopeless	7	
20	NEW			FIVE FOR FIGHTING AWARE/COLUMBIA 86186/SONY MUSIC (12.98 EQ CD)	The Battle For Everything	20	70	101	108	36	TRAIN ● COLUMBIA 86593/SONY MUSIC (18.98 EQ CD)	My Private Nation	6	
21	13	11	11	NO DOUBT ▲ INTERSCOPE 001495 (12.98 CD)	The Singles 1992-2003	2	71	65	52	64	SHANIA TWAIN ◆ ¹⁰ MERCURY 170314/UMGN (12.98 CD)	Up!	1	
22	16	12	13	JAY-Z ROC-A-FELLA/DEF JAM 001528*/DJMG (8.98/12.98)	The Black Album	1	72	72	72	1	DIANA ROSS & THE SUPREMES MOTOWN/UTV 001388/UME (12.98 CD)	The No. 1's	72	
23	21	21	53	BEYONCE ▲ ² COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	73	63	62	1	JOE JIVE 53707/ZOMBA (18.98 CD)	And Then...	26	
24	18	13	13	G-UNIT ▲ ² G-UNIT 001593*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2	74	59	43	9	MUSIQ DEF SOUL 001618*/DJMG (8.98/12.98)	soulStar	13	
25	19	22	18	LUDACRIS ▲ DISTURBING THE PEACE/DEF JAM SOUTH 000930*/DJMG (8.98/12.98)	Chicken*N*Beer	1	75	79	75	9	HOOBASTANK ISLAND 001488/DJMG (12.98 CD)	The Reason	45	
26	22	23	39	MAROONS ● DCTONE/J 50001/RMG (11.98 CD) [M]	Songs About Jane	22	76	70	58	68	ROD STEWART ▲ ² J 20039/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4	
27	25	24	102	NORAH JONES ▲ ⁸ BLUE NOTE 32088* (17.98 CD) [M]	Come Away With Me	1	77	73	65	12	LINKIN PARK ● WARNER BROS. 48563 (21.98 CD/DVD)	Live In Texas	23	
28	23	17	24	HILARY DUFF ▲ ³ BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1	78	80	99	70	KEITH URBAN ▲ CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11	
29	36	41	17	JOSH TURNER ● MCA NASHVILLE 000574/UMGN (4.98/9.98) [M]	Long Black Train	29	79	89	93	10	TRACE ADKINS CAPITOL (NASHVILLE) 40517 (12.98/18.98)	Comin' On Strong	31	
30	26	18	14	SARAH MCLACHLAN ▲ ² ARISTA 50150 (12.98/18.98)	Afterglow	2	80	72	70	67	CHRISTINA AGUILERA ▲ ³ RCA 68037*/RMG (12.98/18.98)	Stripped	2	
31	24	20	46	LINKIN PARK ▲ ³ WARNER BROS. 48186* (19.98 CD)	Meteora	1	81	82	89	94	KENNY CHESNEY ▲ ³ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	
32	20	19	9	WESTSIDE CONNECTION ● HOO-BANGIN' 24030*/CAPITOL (7.98/18.98)	Terrorist Threats	16	82	77	73	20	LIMP BIZKIT ● FLIP 001235*/INTERSCOPE (12.98 CD)	Results May Vary	3	
33	NEW			LOSTPROPHETS COLUMBIA 86554/SONY MUSIC (12.98 EQ CD)	Start Something	33	83	51	59	11	SOUNDTRACK REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS. (19.98 CD)	The Lord Of The Rings: The Return Of The King	36	
34	47	42	25	MICHAEL MCDONALD ● MOTOWN 000651/UMRG (12.98 CD)	Motown	28	84	81	78	46	SWITCHFOOT ● COLUMBIA 71083/RED INK (9.98 CD)	The Beautiful Letdown	57	
35	28	31	7	JUVENILE CASH MONEY 001718*/UMRG (12.98 CD)	Juve The Great	28	85	34	39	26	ALAN JACKSON ▲ ² ARISTA NASHVILLE 53097/RLG (12.98/18.98)	Greatest Hits Volume II And Some Other Stuff	1	
36	33	26	16	ROD STEWART ▲ ² J 55710*/RMG (15.98/18.98)	As Time Goes By ... The Great American Songbook Vol. II	2	86	68	61	8	MEMPHIS BLEEK ROC-A-FELLA/DEF JAM 003220*/DJMG (8.98/12.98)	M.A.D.E.	35	
37	14		2	VARIOUS ARTISTS RAZOR & TIE 89077 (18.98 CD)	Fired Up!	14	87	86	130	23	T.I. ● GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)	Trap Muzik	4	
38	31	28	65	3 DOORS DOWN ▲ ³ REPUBLIC/UNIVERSAL 064396/UMRG (8.98/12.98)	Away From The Sun	8	88	71	63	9	THE OFFSPRING COLUMBIA 89026*/SONY MUSIC (18.98 EQ CD)	Splinter	30	
39	30	25	19	DIDO ▲ ARISTA 50137 (18.98 CD)	Life For Rent	4	89	69	71	20	BABY BASH UNIVERSAL 001258/UMRG (12.98 CD)	Tha Smokin' Nephew	48	
40	38	33	17	CLAY AIKEN ▲ ² RCA 54638/RMG (18.98 CD)	Measure Of A Man	1	90	76	66	11	PUDDLE OF MUDD GEFFEN 001080/INTERSCOPE (8.98/12.98)	Life On Display	20	
41	45	45	9	AVANT ● MAGIC JOHN/SONY/GEFFEN 001567*/INTERSCOPE (8.98/12.98)	Private Room	18	91	75	69	9	BIG TYMERS CASH MONEY 000615*/UMRG (12.98 CD)	Big Money Heavyweight	21	
42	37	30	12	BLINK-182 ▲ GEFFEN 001334/INTERSCOPE (12.98 CD)	Blink-182	3	92	93	117	19	GARY ALLAN MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	17	
43	52	55	8	THE DARKNESS ATLANTIC 60817*/AG (12.98 CD) [M]	Permission To Land	39	93	95	100	9	STORY OF THE YEAR MAVERICK 48438/WARNER BROS. (12.98 CD) [M]	Page Avenue	93	
44	43	49	21	YING YANG TWINS ● COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	11	94	85	90	11	LIL JON & THE EAST SIDE BOYZ BME 2378*/TVT (11.98 CD/DVD)	Part II	37	
45	35	38	4	KEITH SWEAT ELEKTRA 73954/RHINO (18.98 CD)	The Best Of Keith Sweat: Make You Sweat	31	95	88	80	12	DIXIE CHICKS ● MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD)	Top Of The World Tour Live	27	
46	50	92	7	SOUNDTRACK T.U.G./EPIC 90744/SONY MUSIC (18.98 EQ CD)	You Got Served	34	96	90	77	22	JOHN MAYER ▲ AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	Heavier Things	1	
47	42	35	76	COLDPLAY ▲ ³ CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5	97	97	110	113	TIM MCGRAW ▲ ² CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	
48	39	34	26	SOUNDTRACK ▲ WALT DISNEY 869126 (6.98 CD)	The Cheetah Girls (EP)	33	98	78	53	12	MICHAEL JACKSON ● MJJ/EPIC 88998/SONY MUSIC (12.98/18.98)	Number Ones	13	
							99	100	82	11	COUNTING CROWS ● GEFFEN 001676/INTERSCOPE (12.98 CD)	Films About Ghosts: The Best Of...	32	

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
100	74	67	9	FEFE DOBSON	Fefe Dobson	67	151	153	151	1	112	Hot & Wet	22
				ISLAND 001244/DJMG (12.98 CD) [M]							BAD BOY/DEF.SDUL 000927/UMRG (8.98/12.98)		
101	61	—	2	AIR	Talkie Walkie	61	152	144	147	25	BOW WOW	Bow Wow: Unleashed	3
				SOURCE 96632/ASTRALWERKS (19.98 CD)							COLUMBIA 87103/SONY MUSIC (11.98 EQ/18.98)		
102	87	72	28	SOUNDTRACK	Freaky Friday	19	153	136	122	14	COLDPLAY	Coldplay Live 2003	13
				HOLLYWOOD 167404 (18.98 CD)							CAPITOL 95014 (24.98 OVD/CD)		
103	140	140	66	JUSTIN TIMBERLAKE ▲ ³	Justified	2	154	146	139	21	A PERFECT CIRCLE	Thirteenth Step	2
				JIVE 41873/ZOMBA (12.98/18.98)							VIRGIN 80918* (18.98 CD)		
104	114	112	67	RASCAL FLATTS ▲	Melt	5	155	155	159	90	EMINEM ▲ ⁸	The Eminem Show	1
				LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)							WEB/AFTERMATH 493250*/INTERSCOPE (8.98/12.98)		
105	102	86	6	THE WHITE STRIPES ▲	Elephant	6	156	145	146	46	STACIE ORRICO	Stacie Orrico	59
				THIRD MAN 27148*/V2 (18.98 CD)							FOREFRONT 32589/VIRGIN (12.98/18.98) [M]		
106	111	106	14	BOB SEGER	Greatest Hits 2	23	157	NEW	1	VARIOUS ARTISTS	Arcoiris Musical Mexicano 2004	157	
				CAPITOL 52772 (17.98 CD)						UN/VISION 310233/UG (14.98 CD)			
107	108	126	20	MURPHY LEE	Da Skool Boy Presents Murphy's Law	8	158	RE-ENTRY	1	YEAH YEAH YEAHS	Fever To Tell	67	
				FD REEL/UNIVERSAL 001132/UMRG (12.98 CD)						INTERSCOPE 000349* (9.98 CD)			
108	113	81	19	ANTHONY HAMILTON	Comin' From Where I'm From	33	159	160	161	67	ELVIS PRESLEY ▲ ³	Elvis: 30 #1 Hits	1
				SO SD DEF 52107/ARISTA (12.98 CD)							RCA 68079*/RMG (12.98/19.98)		
109	98	107	17	JAGGED EDGE	Hard	3	160	132	127	13	PINK ▲	Try This	9
				COLUMBIA 87017/SONY MUSIC (12.98 EQ/18.98)							ARISTA 52139 (18.98 CD)		
110	103	96	55	TRAPT ▲	Trapt	42	161	168	173	23	MARY J. BLIGE ▲	Love & Life	1
				WARNER BROS. 46296 (18.98 CD) [M]							GEFFEN 000567/INTERSCOPE (8.98/12.98)		
111	107	97	19	STING ▲	Sacred Love	3	162	122	103	6	GAVIN DEGRAW	Chariot	103
				A&M 001141/INTERSCOPE (12.98 CD)							J 20058/RMG (11.98 CD) [M]		
112	104	105	65	SEAN PAUL ▲ ²	Dutty Rock	9	163	109	37	3	ANI DIFRANCO	Educated Guess	37
				VP/ATLANTIC 83620*/AG (12.98/18.98)							RIGHTeous BABE 034 (16.98 CD)		
113	94	79	64	MATCHBOX TWENTY ▲ ²	More Than You Think You Are	6	164	171	196	49	JOE NICHOLS	Man With A Memory	72
				MELISSA/ATLANTIC 83612/AG (12.98/18.98)							UNIVERSAL SOUTH 170285 (8.98/12.98) [M]		
114	105	95	33	BLACK EYED PEAS	Elephunk	26	165	143	—	2	MINDY SMITH	One Moment More	143
				A&M 000699/INTERSCOPE (12.98 CD)							VANGUARD 79736 (16.98 CD) [M]		
115	92	76	18	THREE DAYS GRACE	Three Days Grace	76	166	164	163	15	CECE WINANS	Throne Room	32
				JIVE 53479/ZOMBA (12.98 CD) [M]							PURESprINGS GOSPEL/IND 90361/SONY MUSIC (11.98 EQ/18.98)		
116	117	120	51	R. KELLY ▲ ²	Chocolate Factory	1	167	179	199	11	GERALD LEVERT	Stroke Of Genius	6
				JIVE 41812/ZOMBA (18.98 CD)							ELEKTRA 62903/EEG (11.98/18.98)		
117	97	110	7	DAVID BANNER	MTA2: Baptized In Dirty Water	69	168	193	175	7	VARIOUS ARTISTS	Crunk And Disorderly	161
				SRC/UNIVERSAL 001720*/UMRG (12.98 CD)							TVT 2500 (17.98 CD)		
118	115	98	12	LEANN RIMES	Greatest Hits	24	169	154	142	56	JOHNNY CASH ▲	American IV: The Man Comes Around	22
				CURB 78829 (18.98 CD)							AMERICAN 063339*/LDST HIGHWAY (12.98 CD)		
119	116	123	18	VARIOUS ARTISTS	WOW Hits 2004	51	170	156	143	20	ROB ZOMBIE	Past, Present & Future	11
				PROVIDENT/WORD-CURB/EMI CHRISTIAN 90652/SPARROW (21.98 CD)							GEFFEN 001041/UMG (12.98 CD/DVD)		
120	91	83	47	JASON MRAZ	Waiting For My Rocket To Come	55	171	147	156	9	NICK CANNON	Nick Cannon	83
				ELEKTRA 62829/EEG (12.98 CD) [M]							NICK/JIVE 48500/ZOMBA (18.98 CD)		
121	99	101	13	3 DOORS DOWN	Another 700 Miles (EP)	21	172	161	150	22	YOUNGBLOODZ	Drankin' Patnaz	5
				REPUBLIC/UNIVERSAL 001603/UMRG (9.98 CD)							SO SD DEF 50155*/ARISTA (12.98/18.98)		
122	RE-ENTRY	—	—	SOUNDTRACK	The Fighting Temptations	19	173	172	157	17	JONNY LANG	Long Time Coming	17
				MUSIC WORLD/COLUMBIA 90286/SONY MUSIC (18.98 EQ CD)							A&M 001145/INTERSCOPE (8.98/12.98)		
123	125	115	11	SEAL	Seal IV	3	174	191	—	30	ASHANTI ▲	Chapter II	1
				WARNER BROS. 47947 (18.98 CD)							MURDER INC./DEF JAM 000143*/DJMG (8.98/12.98)		
124	112	74	4	AMICI FOREVER	The Opera Band	74	175	159	141	6	SOUNDTRACK	Something's Gotta Give	132
				VICTOR 52739/AAL (18.98 CD) [M]							COLUMBIA 90911/SONY MUSIC (18.98 EQ CD)		
125	118	119	25	THE BEACH BOYS	The Very Best Of The Beach Boys: Sounds Of Summer	16	176	181	181	41	KEM	Kemistry	90
				CAPITOL 82710 (18.98 CD)							MOTOWN 067516/UMRG (8.98/12.98) [M]		
126	RE-ENTRY	48	—	VARIOUS ARTISTS ▲	Worship Together: I Could Sing Of Your Love Forever	39	177	175	169	26	KIDZ BOP KIDS	Kidz Bop 4	14
				EMI SPECIAL MARKETS 63201/TIME LIFE (19.98 CD)							RAZOR & TIE 89074 (11.98/18.98)		
127	NEW	1	—	BRONCO/LOS BUKIS	Cronica De Dos Grandes	127	178	134	128	7	BRAVEHEARTS	Bravehearted	75
				FONOVISA 351279/UG (17.98 CD/DVD)							ILL WILL/COLUMBIA 96712*/SONY MUSIC (12.98 EQ/18.98)		
128	151	144	39	AFI	Sing The Sorrow	5	179	190	185	43	GODSMACK ▲	Faceless	1
				NITRO/DREAMWORKS 450380*/INTERSCOPE (19.98 CD)							REPUBLIC/UNIVERSAL 067854/UMRG (8.98/12.98)		
129	135	160	25	DIERKS BENTLEY	Dierks Bentley	26	180	167	155	42	SOUNDTRACK ▲	The Lizzie McGuire Movie	6
				CAPITOL (NASHVILLE) 39814 (12.98/18.98)							WALT DISNEY 860080 (18.98 CD)		
130	129	137	21	DMX ▲	Grand Champ	1	181	178	136	12	AL GREEN	I Can't Stop	53
				RUFF RYDERS/DEF JAM 063369*/DJMG (8.98/12.98)							BLUE NOTE 93566* (18.98 CD)		
131	141	118	31	MICHAEL BUBLE	Michael Buble	47	182	182	164	26	YELLOWCARD	Ocean Avenue	99
				143/REPRISE 48376/WARNER BROS. (18.98 CD) [M]							CAPITOL 39844 (12.98 CD)		
132	130	102	12	THE BEATLES ▲	Let It Be... Naked	5	183	189	180	36	LONESTAR ▲	From There To Here: Greatest Hits	7
				APPLE 95713/CAPITOL (18.98 CD)							BNA 67076/RLG (12.98/18.98)		
133	96	111	6	SOUNDTRACK	Cold Mountain	94	184	166	138	12	DAVE MATTHEWS BAND ▲	The Central Park Concert	14
				DMZ/COLUMBIA 86843/SONY MUSIC (18.98 EQ CD)							BAMA RAGS/RCA 57501/RMG (19.98 CD)		
134	126	94	19	BETTE MIDLER	Bette Midler Sings The Rosemary Clooney Songbook	14	185	165	178	12	CYNDI LAUPER	At Last	38
				COLUMBIA 90350/SONY MUSIC (18.98 EQ CD)							DAYLIGHT/EPIC 90760/SONY MUSIC (18.98 EQ CD)		
135	139	135	30	BROOKS & DUNN	Red Dirt Road	4	186	128	131	88	AVRIL LAVIGNE ▲ ⁶	Let Go	2
				ARISTA NASHVILLE 67070/RLG (12.98/18.98)							ARISTA 14740 (17.98 CD)		
136	127	114	20	OBIE TRICE	Cheers	5	187	194	183	33	LED ZEPPELIN	Early Days & Latter Days: The Best Of Led Zepplin Volume One And Two	116
				SHADY 001105*/INTERSCOPE (12.98 CD)							ATLANTIC 83619/AG (19.98 CD)		
137	123	116	38	STAINED ▲	14 Shades Of Grey	1	188	157	134	11	NELLY FURTADO	Folklore	38
				FLIP/ELEKTRA 62882/EEG (18.98 CD)							DREAMWORKS 001007/INTERSCOPE (18.98 CD)		
138	142	133	3	SOUNDTRACK	Pixel Perfect (EP)	133	189	198	158	4	JOE COCKER	Ultimate Collection	122
				WALT DISNEY 861056 (7.98 CD)							A&M/HIP-D 001572/UMG (12.98 CD)		
139	121	104	37	JAMES TAYLOR	The Best Of James Taylor	11	190	185	171	16	DAVID BOWIE	Best Of Bowie	70
				WARNER BROS. 73837/WARNER STRATEGIC MARKETING (18.98 CD)							EMI 41929/VIRGIN (18.98 CD)		
140	119	91	20	DAVE MATTHEWS ▲	Some Devil	2	191	163	145	33	MICHELLE BRANCH ▲	Hotel Paper	2
				RCA 55167/RMG (18.98 CD)							MAVERICK 48426/WARNER BROS. (18.98 CD)		
141	137	124	35	JACK JOHNSON	On And On	3	192	162	125	20	ROONEY	Rooney	125
				JACK JOHNSON 075012*/UMRG (18.98 CD)							GEFFEN 000242/INTERSCOPE (9.98 CD) [M]		
142	152	154	29	BRAD PAISLEY	Mud On The Tires	8	193	RE-ENTRY	4	VARIOUS ARTISTS	Gotta Have Gospel!	187	
				ARISTA NASHVILLE 50505/RLG (12.98/18.98)							INTEGRITY GOSPEL/GOSPEL CENTRIC/EPIC 90671/SONY MUSIC (18.98 EQ CD/DVD)		
143	150	149	19	KELLY CLARKSON ▲ ²	Thankful	1	194	RE-ENTRY	17	ALISON KRAUSS + UNION STATION ▲	Live	36	
				RCA 68159/RMG (18.98 CD)							ROUNDER 610515 (19.98 CD)		
144	124	87	4	THE CRYSTAL METHOD	Legion Of Boom	36	195	187	177	11	BRAND NEW	Deja Entendu	63
				V2 27176 (14.98 CD)							TRIPLE CROWN 82896*/RAZOR & TIE (13.98 CD)		
145	133	129	45	CHER ▲ ²	The Very Best Of Cher	4	196	RE-ENTRY	14	FUEL	Natural Selection	15	
				GEFFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18.98 CD)							EPIC 86392/SONY MUSIC (18.98 CD)</		

FEBRUARY 21 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
1		INCUBUS IMMORTAL/EPIC 90890/SONY MUSIC	NUMBER 1 1 Week At Number 1 A Crow Left Of Murder... 2
2	1	JOSH GROBAN ▲ ² 143/REPRISE 48450/WARNER BROS.	Closer 4
3		VARIOUS ARTISTS WALT DISNEY 891004	Disneymania 2 52
4		KENNY CHESNEY 8NA 58801/RLG	When The Sun Goes Down 1
5		VARIOUS ARTISTS ● WALT DISNEY 860785	Disneymania: Superstar Artists Sing Disney ... Their Way! -
6		MINDY SMITH VANGUARD 79736 [M]	One Moment More 165
7	2	SHERYL CROW ▲ A&M 001521/INTERSCOPE	The Very Best Of Sheryl Crow 8
8		HARRY CONNICK, JR. COLUMBIA 90551/SONY MUSIC	Only You 5
9		EVANESCENCE ▲ ⁴ WIND-UP 13063	Fallen 7
10	3	OUTKAST ▲ ⁸ ARISTA 50133*	Speakerboxxx/The Love Below 6
11		FIVE FOR FIGHTING AWARE/COLUMBIA 86186/SONY MUSIC	The Battle For Everything 20
12	6	SARAH MCLACHLAN ▲ ² ARISTA 50150	Afterglow 30
13	5	VARIOUS ARTISTS GRAMMY 58022/BMG STRATEGIC MARKETING GROUP	2004 Grammy Nominees 13
14	4	SOUNDTRACK REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS.	The Lord Of The Rings: The Return Of The King 83
15		SOUNDTRACK CAPITOL 95912	Queer Eye For The Straight Guy -
16	7	NO DOUBT ▲ INTERSCOPE 001495	The Singles 1992-2003 21
17	10	NORAH JONES ▲ ⁹ BLUE NOTE 32088* [M]	Come Away With Me 27
18	12	DIDO ▲ ARISTA 50137	Life For Rent 39
19	11	AIR SOURCE 96632*/ASTRALWERKS	Talkie Walkie 101
20		JOSH GROBAN ▲ ² 143/REPRISE 48154/WARNER BROS. [M]	Josh Groban -
21		NORAH JONES BLUE NOTE 84800	Feels Like Home -
22	19	MICHAEL MCDONALD ● MOTOWN 006651/UMRG	Motown 34
23	15	SOUNDTRACK OMZ/COLUMBIA 86843/SONY MUSIC	Cold Mountain 133
24	20	LARRY THE CABLE GUY ARK 21 810076	Lord, I Apologize -
25	21	MAROONS ● OCTONE/J 50001/RMG [M]	Songs About Jane 26

FEBRUARY 21 2004 Billboard® TOP SOUNDTRACKS™			
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1		BARBERSHOP 2: BACK IN BUSINESS	NUMBER 1 1 Week At Number 1 INTERSCOPE 001945*
2	3	YOU GOT SERVED	TU G/EPIC 90744/SONY MUSIC
3	1	THE CHEETAH GIRLS (EP) ▲	WALT DISNEY 860126
4	2	TUPAC: RESURRECTION ▲	AMARU 001533*/INTERSCOPE
5	4	THE LORD OF THE RINGS: THE RETURN OF THE KING	REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS.
6	5	FREAKY FRIDAY ●	HOLLYWOOD 162404
7		THE FIGHTING TEMPTATIONS	MUSIC WORLD/COLUMBIA 90286/SONY MUSIC
8	6	COLD MOUNTAIN	DMZ/COLUMBIA 86843/SONY MUSIC
9	7	PIXEL PERFECT (EP)	WALT DISNEY 861058
10	8	BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WRN
11	7	SOMETHING'S GOTTA GIVE	COLUMBIA 90911/SONY MUSIC
12	10	THE LIZZIE MCGUIRE MOVIE ▲	WALT DISNEY 860080
13	11	LOVE ACTUALLY ●	J 56760/RMG
14		50 FIRST DATES	MAVERICK 48675/WARNER BROS.
15	12	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL	WALT DISNEY 860089
16	13	CHICAGO ▲²	EPIC 87018/SONY MUSIC
17	23	LOST IN TRANSLATION	EMPEROR NORTON 7068*
18	15	BAD BOYS II ▲	BAD BOY 000716*/UMRG
19	16	DIRTY DANCING: ULTIMATE DIRTY DANCING	RCA 55525/BMG STRATEGIC MARKETING GROUP
20	18	O BROTHER, WHERE ART THOU? ▲⁷	LOST HIGHWAY/MERCURY 170069/IDJMG
21	14	MONA LISA SMILE	EPIC 90737/SONY MUSIC
22	17	THE LORD OF THE RINGS: THE TWO TOWERS ●	WVG SOUNDTRACKS/REPRISE 48379/WARNER BROS.
23	21	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ▲	REPRISE 48110/WARNER BROS.
24	22	A WALK TO REMEMBER ●	EPIC 86311/SONY MUSIC
25		COYOTE UGLY ▲³	CURB 78703

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.

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

112 151	Bravehearts 178	Eagles 55	Norah Jones 27	matchbox twenty 113	Puddle Of Mudd 90	Pixel Perfect (EP) 138	VARIOUS ARTISTS
3 Doors Down 38, 121	Bronco/Los Bukis 127	Missy Elliott 62	Juvenile 35	Dave Matthews Band 184	Rascal Flatts 104	Something's Gotta Give 175	2004 Grammy Nominees 13
50 Cent 56	Brooks & Dunn 135	Eminem 155	Toby Keith 9, 49	Dave Matthews 140	Red Hot Chili Peppers 58	Tupac: Resurrection 63	Arcoiris Musical Mexicano 2004 157
Trace Adkins 79	Michael Buble 131	Evanescence 7	Kelly 65, 116	John Mayer 96	LeAnn Rimes 118	You Got Served 46	Crunk And Disorderly 168
AFI 128	Nick Cannon 171	Finger Eleven 147	R. Kelly 65, 116	Martina McBride 68	Rooney 192	Britney Spears 12	Staind 137
Christina Aguilera 80	Johnny Cash 169	Five For Fighting 20	Kem 176	Michael McDonald 34	Diana Ross & The Supremes 72	Rod Stewart 36, 76	Fired Up! 37
Clay Aiken 40	Casting Crowns 149	Fuel 196	Alicia Keys 14	Reba McEntire 198	Seal 123	Sting 111	Crunk Have Gospel! 193
Air 101	Cher 145	Nelly Furtado 188	Kid Rock 51	Tim McGraw 97	Sean Paul 112	Joss Stone 146	Now 14 15
Gary Allan 92	Kenny Chesney 1, 81	Godsmack 179	Kidz Bop Kids 177	Sarah McLachlan 30	Bob Seger 106	Story Of The Year 93	The Source Presents Hip Hop Hits Vol. 7 148
Amici forever 124	Chingy 11	Good Charlotte 69	Beyonce 23	Memphis Bleek 86	Simple Plan 64	Ruben Studdard 10	Worship Together: I Could Sing Of Your Love Forever 126
Ashanti 174	Kelly Clarkson 143	Al Green 181	Korn 66	Bette Midler 134	Jessica Simpson 17	Keith Sweat 45	WOW Gospel 2004 54
Audioslave 60	Joe Cocker 189	Josh Groban 4	Alison Krauss + Union Station 194	Montgomery Gentry 197	Mindy Smith 165	Switchfoot 84	WOW Hits 2004 119
Avant 41	Coldplay 47, 153	Josh Groban 4	Jonny Lang 173	Jason Mraz 120	SOUNDTRACK	Three Days Grace 115	WWE Originals 57
Baby Bash 89	Counting Crowns 99	G-Unit 24	Cyndi Lauper 185	MusiQ 74	Barbershop 2: Back In Business	T.I. 87	Westside Connection 32
David Banner 117	Sheryl Crow 8	Anthony Hamilton 108	Lil Jon & The East Side Boyz 59, 94	Nelly 50	Blue Collar Comedy Tour: The Movie 150	Justin Timberlake 103	The White Stripes 105
The Beach Boys 125	The Crystal Method 144	Hoobastank 75	Linkin Park 31, 77	Nickelback 16	The Cheetah Girls (EP) 48	Train 70	CeCe Winans 166
The Beatles 132	The Darkness 43	Marques Houston 199	Limp Bizkit 82	No Doubt 21	Cold Mountain 133	Trapt 110	Yeah Yeah Yeahs 158
Dierks Bentley 129	Gavin Degraw 162	Incubus 2	Linkin Park 31, 77	The Offspring 88	The Fighting Temptations 122	Obie Trice 136	Yellowcard 182
Big Tymers 91	Dido 39	Alan Jackson 19, 85	Lonestar 183	Stacie Orrico 156	Freaky Friday 102	Josh Turner 29	Ying Yang Twins 44
Black Eyed Peas 114	Ani DiFranco 163	Michael Jackson 98	Jay-Z 22	OutKast 6	The Lizzie McGuire Movie 180	Shania Twain 71	YoungBloodZ 172
Mary J. Blige 161	Dixie Chicks 95	Jagged Edge 109	Jet 53	Brad Paisley 142	The Lord Of The Rings: The Return Of The King 83	Twista 3	Rob Zombie 170
Blink-182 42	DMX 130	Joe 73	Ludacris 25	A Perfect Circle 154	Love Actually 200	Luther Vandross 61	
David Bowie 190	Fefe Dobson 100	Jack Johnson 141	Maroon5 26	Pink 160			
Bow Wow 152	Hilary Duff 28			Elvis Presley 159			
Michelle Branch 191							
Brand New 195							

Over The Counter

Continued from page 57

turns out that this year's strong Feb. 3 slate, which places five new entries in the top 20, was up to the task.

The combined openers of **Kenny Chesney** and **Incubus** overcome 50 Cent's daunting launch, while each of the top seven titles surpasses 100,000. Overall, the top 200 current albums overcome The Billboard 200's volume from a year ago by 11.7%.

Early Valentine's Day shopping and media attention leading up to the Feb. 8 telecast of the Grammy Awards also provided a lift. Both of those vital market drivers will be in play again on next issue's charts, as Valentine's Day falls the day before

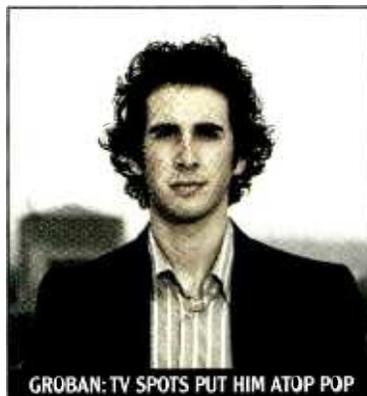
the tracking week ends, while CBS fetched the Grammys' best ratings since 2001.

Like this issue's charts, next week's will also be fed by a potent release schedule, as **Norah Jones'** much-anticipated sophomore release and hot hip-hop producer **Kanye West's** first album as a recording artist are both expected to fetch blockbuster numbers (see story, page 1).

We'll pay for some of that joy later, because the Grammy spikes that will help enhance the tracking week that ends Feb. 15 will be missing from the last week of the month, where the telecast previously resided.

In the meantime, the increase over prior-week volume lifts bullet criteria on most *Billboard* sales charts. Bullet parameters on The Billboard 200, for example, are doubled, rewarding albums with either gains of 20% or a 3,000-unit increase.

VIEWER APPROVED: By now it has been well-chronicled that TV appearances have fed most of the best sales weeks in the three-year career of **Josh Groban**. His pre-game stint at the Super Bowl and



GROBAN: TV SPOTS PUT HIM ATOP POP

subsequent turn on a much-watched episode of "The Oprah Winfrey Show" keep that pattern intact.

Behind those appearances, Groban's latest set returns to the top

10 as his sales more than triple (12-4, 172,000 copies, up 209%). Beyond that, he earns the distinction of Greatest Gainer honors on both The Billboard 200 and Top Pop Catalog, as his first album climbs 5-1 on the latter chart. "Josh Groban" more than doubles, marking his first week atop the catalog list.

Among the other Super Bowl spikes: **Toby Keith** (gains of 30% or more at Nos. 9 and 49), **Justin Timberlake** (140-103, up 59%), **Nelly** ("Nellyville" falls just shy of a re-entry with a 40% gain), **Kid Rock** (23-9 on Top Pop Catalog with a 69% spike, while two more exceed 20%) and **Aerosmith** (No. 41 on Catalog, up 27%).

Did anyone else sing at the Super Bowl? Oh, yeah, **Janet Jackson**, whose half-time exposure launched a thousand jokes and a congressional hearing. Sales of her eight albums combined double over the prior week (9,000 copies, up 101%). However, none of Jackson's individual

titles move enough to dent Top Pop Catalog, where the No. 50 entry sells 4,500 copies.

DOT DOT DOT: With MTV and VH1 adding **Joss Stone's** remake of a **White Stripes** song, her album enjoys a 73% burst. That pushes her 13-1 with the Greatest Gainer award on Top Heatseekers while paving a re-entry at No. 146 on the big chart. . . . **MCI's** main man, **Michael McDonald**, rises again, 47-34 (up 59%), the album's best rank since November. . . . If you love singing along when oldies radio plays **Diana Ross** or **the Supremes**, you might be surprised to learn that 18,000 copies is the best sales week for either the diva or her group in Nielsen SoundScan's 13 years (No. 72). . . . All but six titles in The Billboard 200's top 50 sell more than they did a week earlier. The influx of five new entries in the top 20 pushes several gainers down to lower rungs.

FEBRUARY 21 2004
Billboard® **TOP POP**® CATALOG™

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	Sales data compiled by Nielsen SoundScan	
				ARTIST	Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	5	3	113	JOSH GROBAN ▲ ³ 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban
👑 NUMBER 1 / GREATEST GAINER 👑 1 Week At Number 1					
2	1	1	147	THE BEATLES ▲ ⁹ APPLE 29325/CAPITOL (12.98/18.98)	1
3	4	6	116	KID ROCK ▲ ⁴ LAVA 83482/7/AG (11.98/18.98)	Cocky
4	2	2	172	LINKIN PARK ▲ ⁸ WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]
5	3	—	98	MERCYME ▲ IND 86133/CURB (16.98 CD) [M]	Almost There
6	6	4	483	BOB SEGER & THE SILVER BULLET BAND ▲ ⁶ CAPITOL 30334 (10.98/15.98)	Greatest Hits
7	7	8	123	MARTINA MCBRIDE ▲ ² RCA NASHVILLE 67012/RLG (12.98/18.98)	Greatest Hits
8	8	14	176	KENNY CHESNEY ▲ ³ BNA 67976/RLG (12.98/18.98)	Greatest Hits
9	23	24	357	KID ROCK ◆ ¹¹ TOP DGG/LAVA 83119/7/AG (12.98/18.98) [M]	Devil Without A Cause
10	11	10	140	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 54830/4/0/JMG (8.98/12.98)	Legend
11	10	7	144	TIM MCGRAW ▲ ⁴ CURB 77978 (12.98/18.98)	Greatest Hits
12	13	5	111	JOHN MAYER ▲ ³ AWAIRE/COLUMBIA 85293/7/SONY MUSIC (7.98 EQ/18.98) [M]	Room For Squares
13	12	11	98	AC/DC ◆ ⁹ LEGACY/EPIC 80207/7/SONY MUSIC (18.98 EQ CD)	Back In Black
14	14	9	91	FRANK SINATRA ● Classic Sinatra: His Great Performances 1953-1960 CAPITOL 23502 (11.98/17.98)	
15	17	16	195	CELINE DION ▲ ⁶ All The Way...A Decade Of Song 550 MUSIC/EPIC 63760/SONY MUSIC (12.98 EQ/18.98)	
16	16	13	81	ROD STEWART ● The Very Best Of Rod Stewart WARNER BROS. 76328 (12.98/18.98)	
17	15	12	138	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/18.98)	Dark Side Of The Moon
18	18	15	87	JOHNNY CASH ▲ LEGACY/COLUMBIA (NASHVILLE) 89739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits
19	19	18	143	METALLICA ◆ ¹⁴ ELEKTRA 61113/EEG (11.98/17.98)	Metallica
20	21	19	124	SHANIA TWAIN ◆ ¹⁹ MERCURY 536003/UMGN (8.98/12.98)	Come On Over
21	20	23	132	QUEEN ▲ ⁷ HOLLYWOOD 181265 (11.98/17.98)	Greatest Hits
22	22	20	131	COLDPLAY ▲ ² NETTWERK 30162/CAPITOL (11.98/17.98) [M]	Parachutes
23	25	33	171	BARRY WHITE ▲ MERCURY 52458/0/JMG (8.98/12.98)	All Time Greatest Hits
24	24	21	178	AL GREEN ▲ HITHE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits
25	27	30	122	ALAN JACKSON ▲ ⁵ The Greatest Hits Collection ARISTA NASHVILLE 18801/RLG (12.98/18.98)	
26	26	28	209	BROOKS & DUNN ▲ ³ The Greatest Hits Collection ARISTA NASHVILLE 18852/RLG (12.98/18.98)	
27	28	26	184	JOURNEY ◆ ¹⁰ COLUMBIA 44493/SONY MUSIC (12.98 EQ/18.98)	Journey's Greatest Hits
28	44	17	8	VARIOUS ARTISTS The Most Relaxing Classical Album In The World...Ever! CIRCA 44890/VIRGIN (19.98/22.98)	
🎵 HOT SHOT DEBUT 🎵					
29	NEW	—	—	INCUBUS ▲ ² IMMORTAL/EPIC 85227/7/SONY MUSIC (12.98 EQ/18.98)	Morning View
30	29	22	8	LARRY THE CABLE GUY ARK 21 810076 (18.98 CD)	Lord, I Apologize
31	RE-ENTRY	144	144	INCUBUS ▲ ² IMMORTAL 53652/EPIC (12.98 EQ/18.98)	Make Yourself
32	46	49	19	FRANK SINATRA ● REPRISE 78295/WARNER BROS. (12.98/18.98)	Greatest Love Songs
33	33	47	76	ALICIA KEYS ▲ ⁶ J 2002/RMG (12.98/18.98)	Songs In A Minor
34	31	29	140	ABBA ▲ ⁶ POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
35	30	27	222	PHIL COLLINS ▲ ² FACE VALUE/ATLANTIC 93139/AG (10.98/17.98)	...Hits
36	36	39	91	NICKELBACK ▲ ⁵ ROADRUNNER 618485/0/JMG (12.98/18.98)	Silver Side Up
37	38	40	94	PINK ▲ ⁵ ARISTA 14718 (12.98/18.98)	M!ssundaztood
38	34	37	115	SADE ▲ ⁴ EPIC 85287/SONY MUSIC (12.98 EQ/18.98)	The Best Of Sade
39	39	—	20	TINA TURNER ▲ CAPITOL 97152 (13.98/19.98)	Simply The Best
40	37	38	191	DISTURBED ▲ ³ GIANT 24738/WARNER BROS. (11.98/17.98) [M]	The Sickness
41	RE-ENTRY	408	408	AEROSMITH ◆ ¹⁰ COLUMBIA 57367/SONY MUSIC (7.98 EQ/11.98)	Aerosmith's Greatest Hits
42	RE-ENTRY	57	57	TOBY KEITH ▲ ² MERCURY 558952/UMRG (8.98/12.98)	Greatest Hits Volume One
43	42	46	518	METALLICA ▲ ⁶ ELEKTRA 60493/EEG (11.98/18.98)	Master Of Puppets
44	48	42	24	JOHN LENNON ● Lennon Legend - The Very Best Of John Lennon PARLOPHONE 21954/CAPITOL (10.98/16.98)	
45	32	32	545	GUNS N' ROSES ◆ ¹⁵ Geffen 424148/INTERSCOPE (12.98/18.98)	Appetite For Destruction
46	40	36	97	JACK JOHNSON ▲ EJJOY 860994/UMRG (18.98 CD) [M]	Brushfire Fairytales
47	41	35	132	MICHAEL JACKSON Greatest Hits: HIStory - Volume 1 EPIC 85250/SONY MUSIC (18.98 CD)	
48	RE-ENTRY	68	68	TOBY KEITH ▲ ² DREAMWORKS (NASHVILLE) 450229/INTERSCOPE (12.98/18.98)	Pull My Chain
49	47	—	132	EMINEM ▲ ⁸ WEB/AFTERMATH 490629/7/INTERSCOPE (8.98/12.98)	The Marshall Mathers LP
50	35	25	8	DEAN MARTIN ● CAPITOL 94691 (17.98 CD)	Greatest Hits

FEBRUARY 21 2004
Billboard® **TOP HEATSEEKERS**®

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	Sales data compiled by Nielsen SoundScan	
				ARTIST	Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	13	7	21	JOSS STONE S-CURVE 42234 (9.98 CD)	The Soul Sessions (EP)
👑 NUMBER 1 / GREATEST GAINER 👑 1 Week At Number 1					
2	5	5	7	FINGER ELEVEN WIND-UP 13058 (16.98 CD)	Finger Eleven
3	3	3	19	CASTING CROWNS BEACH STREET 10733/REUNION (18.98 CD)	Casting Crowns
4	1	1	39	GAVIN DEGRAW J 20058/RMG (11.98 CD)	Chariot
5	2	—	2	MINDY SMITH VANGUARD 79736 (16.98 CD)	One Moment More
6	4	2	35	ROONEY Geffen 000242/INTERSCOPE (9.98 CD)	Rooney
7	6	—	2	STEREOLAB ELEKTRA 62926/EEG (18.98 CD)	Margarine Eclipse
🎵 HOT SHOT DEBUT 🎵					
8	NEW	—	1	THE WALKMEN RECORD COLLECTION 48680* (14.98 CD)	Bows & Arrows
9	14	—	7	JOHNNY VICIOUS ULTRA 1180 (19.98 CD)	Ultra.Trance:3
10	9	10	14	HIM JIMMY FRANKS/UNIVERSAL 001429/UMRG (12.98 CD)	Razorblade Romance
11	16	11	31	THE POSTAL SERVICE SUB POP 595 (14.98 CD)	Give Up
12	12	8	18	LOS LONELY BOYS OR 80305 (13.98 CD)	Los Lonely Boys
13	15	6	14	JOSHUA BELL SONY CLASSICAL 87894/SONY MUSIC (18.98 EQ CD)	Romance Of The Violin
14	10	4	28	DAMIEN RICE DRM VECTOR 4650/WARNER BROS. (18.98 CD)	O
15	18	12	7	RON WHITE PARADELHIP 0 001582/UME (12.98 CD)	Drunk In Public
16	19	9	35	FOUNTAINS OF WAYNE Welcome Interstate Managers S-CURVE 98875 (13.98 CD)	
17	20	13	10	JUANES ● SURCO (17532)/UNIVERSAL LATINO (16.98 CD)	Un Dia Normal
18	21	17	10	THE THRILLS VIRGIN 84989* (19.98 CD)	So Much For The City
19	17	—	2	THE FLATLANDERS NEW WEST 8048 (18.98 CD)	Wheels Of Fortune
20	8	—	2	ELBOW V2 27188 (14.98 CD)	Cast Of Thousands
21	11	—	2	STARSAILOR CAPITOL 90207 (18.98 CD)	Silence Is Easy
22	26	20	19	SHINEDOWN ATLANTIC 83566/AG (12.98 CD)	Leave A Whisper
23	25	30	18	VICKIE WINANS VERITY 43214/ZOMBA (11.98/18.98)	Bringing It All Together
24	23	15	10	JEREMY CAMP BEC 40456 (16.98 CD)	Stay
25	22	—	2	LYNDA RANDLE A Tribute To Mahalia Jackson GAITHER MUSIC GROUP 42558 (12.98/18.98)	
26	43	35	15	LA OREJA DE VAN GOGH Lo Que Te Conte Mientras Te Hacias La Dormida SONY DISCOS 70451 (15.98 EQ CD)	
27	7	—	2	FANTOMAS IPECAC 45 (17.98 CD)	Delirium Cordia
28	27	14	4	ICED EARTH STEAMHAMMER/HUNTER 74970/SPV (17.98 CD)	The Glorious Burden
29	31	22	17	VICENTE Y ALEJANDRO FERNANDEZ En Vivo: Juntos Por Ultima Vez SONY DISCOS 91388 (17.98 EQ CD)	
30	29	16	7	DIZZEE RASCAL XL 10600/MATADOR (16.98 CD)	Boy In Da Corner
31	24	18	8	TEGO CALDERON WHITE LION 56525/BMG LATIN (15.98 CD)	El Enemy De Los Guasibiri
32	32	21	18	DSG DOWN SOUTH GEORGIA BOYS 'Til Death Do Us Part UNIVERSAL 001541/UMRG (12.98 CD)	
33	33	23	16	SIN BANDERA SONY DISCOS 70633 (16.98 EQ CD)	De Viaje
34	30	29	6	JOAN SEBASTIAN MUSART 12887/BALBDA (8.98/13.98)	Coleccion De Oro
35	35	31	12	BYRON CAGE GOSP CENTRIC 70477/ZOMBA (18.98 CD)	Byron Cage
36	RE-ENTRY	4	4	MITCH HEDBERG COMEDY CENTRAL 30024 (17.98 CD/DVD) [M]	Mitch All Together
37	28	28	18	DWELE VIRGIN 80919* (9.98 CD)	Subject
38	39	32	11	THE WIGGLES KDCB 8826 (11.98 CD)	Yummy Yummy
39	36	24	13	TAKING BACK SUNDAY VICTORY 176 (12.98 CD)	Tell All Your Friends
40	RE-ENTRY	15	15	CHRIS BOTTI COLUMBIA 90535/SONY MUSIC (18.98 EQ CD)	A Thousand Kisses Deep
41	37	42	14	AKWID △ UNIVISION 310155/UG (13.98 CD)	Proyecto Akwid
42	34	—	2	KATY ROSE ROSE COLORED 27170/V2 (12.98 CD)	Because I Can
43	47	38	11	KINDRED THE FAMILY SOUL Surrender To Love HIDDEN BEACH/EPIC 86491/SONY MUSIC (18.98 EQ CD)	
44	RE-ENTRY	1	1	WISIN LIDERS 950569 (15.98 CD)	El Sobreviviente
45	38	27	35	JOSH KELLEY HOLLYWOOD 162377 (12.98 CD)	For The Ride Home
46	44	—	2	DOWN TO THE BONE NARADA 95747 (18.98 CD)	Cellar Funk
47	40	34	14	PEPE AGUILAR UNIVISION 310167/UG (9.98/13.98)	Con Orgullo Por Herencia
48	RE-ENTRY	10	10	DETRICK HADDON TSC/VERITY 43195/ZOMBA (11.98/17.98)	Lost And Found
49	41	47	3	MARTHA MUNIZZI MARTHA MUNIZZI 001 (16.98 CD)	The Best Is Yet To Come
50	45	36	18	DAVE KOZ CAPITOL 94276 (18.98 CD)	Saxophonic

FEBRUARY 21 2004
Billboard® **TOP INDEPENDENT ALBUMS**™

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	Sales data compiled by Nielsen SoundScan	
				ARTIST	Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	2	21	YING YANG TWINS ● COLLIPARK 2480/7/TVT (17.98 CD)	Me & My Brother
👑 NUMBER 1 / GREATEST GAINER 👑 4 Weeks At Number 1					
2	2	3	14	LIL JON & THE EAST SIDE BOYZ ▲ Kings Of Crunk BME 2370/TVT (13.98/17.98)	
3	4	4	10	LIL JON & THE EAST SIDE BOYZ Part II BME 2378/TVT (11.98 CD/DVD)	
4	3	—	2	AIR SOURCE 96632*/ASTRALWERKS (19.98 CD)	Talkie Walkie
5	5	1	3	ANI DIFRANCO RIGHTeous BABE 034 (16.98 CD)	Educated Guess
6	6	—	2	MINDY SMITH VANGUARD 79736 (16.98 CD) [M]	One Moment More
7	9	6	9	VARIOUS ARTISTS TVT 2500 (17.98 CD)	Crunk And Disorderly
8	16	9	24	WARREN ZEVON ARTEMIS 51156 (19.98 CD)	The Wind
🎵 HOT SHOT DEBUT 🎵					
9	NEW	—	1	THE WALKMEN RECORD COLLECTION 48680* (14.98 CD) [M]	Bows & Arrows
10	13	—	2	JOHNNY VICIOUS ULTRA 1180 (19.98 CD) [M]	Ultra.Trance:3
11	12	7	16	THE SHINS SUB POP 70625* (15.98 CD)	Chutes Too Narrow
12	10	10	24	DASHBOARD CONFESSIONAL ● A Mark, A Mission, A Brand, A Scar VAGRANT 0385 (18.98 CD)	
13	15	11	31	THE POSTAL SERVICE SUB POP 595 (14.98 CD) [M]	Give Up
14	11	8	28	LOS LONELY BOYS OR 80305 (13.98 CD) [M]	Los Lonely Boys
15	8	21	28	SIMPLY RED SIMPLYRED COM 0001/RED INK (18.98 CD)	Home
16	21	33	18	SOUNDTRACK EMPEROR NORTON 7068* (17.98 CD)	Lost In Translation
17	19	16	23	MICHAEL BOLTON PMG 73973 (19.98 CD)	Vintage
18	17	—	2	THE FLATLANDERS NEW WEST 8048 (18.98 CD) [M]	Wheels Of Fortune
19	18	13	17	VARIOUS ARTISTS Just Because I'm A Woman: Songs Of Dolly Parton SUGAR HILL 3930 (17.98 CD)	
20	14	5	3	AMEL LARRIEUX BLISSLIFE 00001 (16.98 CD)	Bravebird
21	27	17	18	DEATH CAB FOR CUTIE BARSUK 32 (16.98 CD)	Transatlanticism
22	28	24	19	2PAC DEATH ROW 9530*/KOCH (18.98 CD)	Nu-Mixx Klazzics
23	7	—	2	FANTOMAS IPECAC 45 (17.98 CD) [M]	Delirium Cordia
24	24	19	19	SEVENDUST TVT 5993 (17.98 CD)	Seasons
25	22	15	25	DEFAULT TVT 6000 (15.98 CD)	Elocation
26	49	—	1	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 214 (16.98 CD)	Romantic Melodies
27	23	12	4	ICED EARTH STEAMHAMMER/HUNTER 74970/SPV (17.98 CD) [M]	The Glorious Burden
28					

Billboard TOP JAZZ ALBUMS
FEBRUARY 21 2004

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW		HARRY CONNICK, JR.	COLUMBIA 90561/SONY MUSIC	Only You
2	1	71	DIANA KRALL	VERVE 065109/VG	Live In Paris
3	2	15	STEVE TYRELL	COLUMBIA 89238/SONY MUSIC [M]	This Guy's In Love
4	4	48	PETER CINCOTTI	CONCORD 2159 [M]	Peter Cincotti
5	5	64	TONY BENNETT & K.D. LANG	RPM/COLUMBIA 86724/SONY MUSIC	A Wonderful World
6	6	18	CASSANDRA WILSON	BLUE NOTE 81860 [M]	Glamoured
7	8	20	ELVIS COSTELLO	DEUTSCHE GRAMMOPHON 000996/UNIVERSAL CLASSICS GROUP	North
8	10	34	DAVID SANBORN	VERVE 065578/VG	timeagain
9	9	2	PACO DE LUCIA	BLUE THUMB 001939/GRP	Cositas Buenas
10	15	3	VARIOUS ARTISTS	SAVOY JAZZ 17336	The Most Romantic Jazz Music In The Universe
11	3	2	DAVE DOUGLAS	BLUEBIRD 50618/AAL	Strange Liberation
12	14	37	PAT METHENY	WARNER BROS. 48473	One Quiet Night
13	25	2	BRIAN BROMBERG	A440 4032	Choices
14	12	24	AARON NEVILLE	VERVE 065633/VG	Nature Boy: The Standards Album
15	RE-ENTRY		MIKE STERN	ESC 4911	These Times
16	13	41	VARIOUS ARTISTS	PLAYBOY JAZZ 7507/CONCORD	Jazz After Dark
17	18	37	NAT KING COLE	CAPITOL 81513	Love Songs
18	11	4	STAN GETZ	VERVE 000525/VG	Bossas & Ballads: The Lost Sessions
19	16	22	VARIOUS ARTISTS	VERVE 000885/VG	Verve//Unmixed2
20	17	25	DIANNE REEVES	BLUE NOTE 80252	A Little Moonlight
21	NEW		HENRY & MONICA MANCINI	CONCORD JAZZ 7237/CONCORD	Ultimate Mancini
22	21	9	JANE MONHEIT	N-CODED 4249/WARLOCK	Live At The Rainbow Room
23	20	25	VINCE GUARALDI	BLUEBIRD 53900/AAL	The Charlie Brown Suite & Other Favorites
24	19	2	ROY AYERS	RAPSTER 026*	Virgin Ubiquity: Unreleased Recordings 1976-81
25	22	20	LOU RAWLS	SAVOY JAZZ 17284	Rawls Sings Sinatra

Billboard TOP CONTEMPORARY JAZZ
FEBRUARY 21 2004

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	102	NORAH JONES	BLUE NOTE 32088 [M]	Come Away With Me
2	2	17	WILL DOWNING	GRP 000529/VG	Emotions
3	3	35	KENNY G	BMG HERITAGE 50992/ARISTA	Ultimate Kenny G
4	6	19	CHRIS BOTTI	COLUMBIA 90535/SONY MUSIC [M]	A Thousand Kisses Deep
5	4	2	DOWN TO THE BONE	NARADA 95747 [M]	Cellar Funk
6	5	18	DAVE KOZ	CAPITOL 34226 [M]	Saxophonic
7	8	4	LARRY CARLTON	BLUEBIRD 57667/AAL	Sapphire Blue
8	7	24	VARIOUS ARTISTS	VERVE 000598*/VG	Verve//Remixed2
9	9	24	PRAFUL	N-CODED 4244/RENDEZVOUS	One Day Deep
10	16	2	VARIOUS ARTISTS	NARADA 96479	The Love Project
11	11	50	MINDI ABAIR	GRP 065229/VG	It Just Happens That Way
12	10	18	NAJEE	N-CODED 4248/WARLOCK	Embrace
13	12	17	DAVID BENOIT	GRP 030597/VG	Right Here, Right Now
14	15	31	GEORGE BENSON	WARNER BROS. 78284/RHINO	The Greatest Hits Of All
15	NEW		VIKTOR KRAUSS	NONESUCH 79819/AG	Far From Enough
16	13	39	LIZZ WRIGHT	VERVE 589533/VG [M]	Salt
17	14	27	THE JAZZMASTERS	TRIPPIN' N' RHYTHM/HARDCASTLE 90513/V2	The Jazzmasters 4
18	19	24	RICK BRAUN	WARNER BROS. 48280	Esperanto
19	17	20	VARIOUS ARTISTS	GRP 000115/VG	A Twist Of Motown
20	20	66	KENNY G	ARISTA 14738	Paradise
21	18	30	BERNIE WILLIAMS	GRP 000725/VG [M]	The Journey Within
22	22	17	MARC ANTOINE	RENDEZVOUS 5101	Mediterraneo
23	RE-ENTRY		BRIAN CULBERTSON	WARNER BROS. 48300 [M]	Come On Up
24	25	15	KIRK WHALUM	WARNER BROS. 48446 [M]	Into My Soul
25	NEW		VARIOUS ARTISTS	SHANACHEE 5108	No. 1 Smooth Jazz Radio Hits!

Billboard TOP CLASSICAL ALBUMS
FEBRUARY 21 2004

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	15	JOSHUA BELL	SONY CLASSICAL 87894/SONY MUSIC [M]	Romance Of The Violin
2	2	8	LORRAINE HUNT LIEBERSON	NONESUCH 79692/AG	Bach: Cantatas BWV 82 And 199
3	3	19	SOUNDTRACK	DECCA 001574/UNIVERSAL CLASSICS GROUP	Master And Commander
4	5	64	ANDREA BOCELLI	PHILIPS 470400/UNIVERSAL CLASSICS GROUP	Sentimento
5	7	36	VARIOUS ARTISTS	CIRCA/VIRGIN 66967/ANGEL	The Most Relaxing Classical Album...Ever! II
6	6	18	ANDRE RIEU	DENON 17293 [M]	Live In Dublin
7	10	19	CECILIA BARTOLI	DECCA 001097/UNIVERSAL CLASSICS GROUP	The Sallieri Album
8	9	21	RENEE FLEMING	DECCA 001024/UNIVERSAL CLASSICS GROUP	By Request
9	11	16	VLADIMIR HOROWITZ	SONY CLASSICAL 83023/SONY MUSIC	Live & Unedited: Historic 1965 Return Concert
10	8	6	JUSSI BJORLING	RED SEAL 53231/BMG CLASSICS	Bjorling Rediscovered - Carnegie Hall Recital September 1955
11	12	54	JANUSZ OLEJNICZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)	SONY CLASSICAL 87739/SONY MUSIC	The Pianist (Soundtrack)
12	15	22	HILARY HAHN	DG 000986/UNIVERSAL CLASSICS GROUP	Bach: Violin Concertos
13	13	13	EMERSON STRING QUARTET	DG 000908/UNIVERSAL CLASSICS GROUP	Bach: The Art Of Fugue
14	14	7	PIERRE-LAURENT AIMARD	TELECOM 83940/AG	Debussy: Images/Etudes
15	RE-ENTRY		HELENE GRIMAUD/SALONEN	DG 001732/UNIVERSAL CLASSICS GROUP	Credo

Billboard TOP CLASSICAL CROSSOVER
FEBRUARY 21 2004

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	14	JOSH GROBAN	143/REPRISE 48450/WARNER BROS.	Closer
2	2	4	AMICI FOREVER	VICTOR 52739/AAL [M]	The Opera Band
3	3	28	YO-YO MA	SONY CLASSICAL 89935/SONY MUSIC	Obrigado Brazil
4	4	36	SARAH BRIGHTMAN	NEMO STUDIO 37180/ANGEL	Harem
5	5	62	JOSH GROBAN	143/REPRISE 48413/WARNER BROS.	Josh Groban In Concert
6	8	63	CHARLOTTE CHURCH	COLUMBIA 86990/SONY MUSIC	Prelude: The Best Of Charlotte Church
7	7	20	LUCIANO PAVAROTTI	DECCA 001696/UNIVERSAL CLASSICS GROUP	Ti Adoro
8	6	10	SOUNDTRACK	NONESUCH 79837/AG	Angels In America
9	9	21	BOND	MBG/DECCA 001117/UNIVERSAL CLASSICS GROUP	Bond: Remixed
10	10	17	RUSSELL WATSON	DECCA 001178/UNIVERSAL CLASSICS GROUP	Reprise
11	12	4	VARIOUS ARTISTS	VITAMIN 8780	String Quartet Tribute To Evanesence
12	11	17	VARIOUS ARTISTS	DECCA 000901/UNIVERSAL CLASSICS GROUP	Pure Classics
13	13	69	BOND	MBG/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine
14	15	10	JOHN WILLIAMS	SONY CLASSICAL 90451/SONY MUSIC	El Diablo Suelto
15	NEW		JAMES GALWAY	VICTOR 50932/BMG CLASSICS	Quiet On The Set: James Galway At The Movies

Billboard TOP NEW AGE ALBUMS
FEBRUARY 21 2004

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	54	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 214	Romantic Melodies
2	2	35	YANNI	WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
3	3	7	VARIOUS ARTISTS	WINDHAM HILL 57668/AAL	Windham Hill Chill 2
4	4	52	YANNI	VIRGIN 81518	Ethnicity
5	5	33	DELERIUM	NETTWERK 30306 [M]	Chimera
6	9	77	JIM BRICKMAN	WINDHAM HILL/VICTOR 11647/AAL	Love Songs & Lullabies
7	6	24	STEVEN ANDERSON	MADACY CHRISTIAN 2881/MADACY	100 Church Classics
8	10	4	ARMIK	BOLERO 7104	Romantic Dreams
9	7	21	VARIOUS ARTISTS	WINDHAM HILL 54344/AAL	Prayer: A Windham Hill Collection
10	8	6	ZADE	SAWA 196	Zade
11	11	38	MANNHEIM STEAMROLLER/C.W. MCCALL	AMERICAN GRAMAPHONE 1776	American Spirit
12	RE-ENTRY		VARIOUS ARTISTS	VIRGIN 12082	Pure Moods IV
13	NEW		VARIOUS ARTISTS	MADACY 4850	The Healing Garden Collection
14	12	4	VARIOUS ARTISTS	ST. CLAIR 7382	Pachelbel's Canon/Mozart's Music For The Night - Music For Relaxation
15	NEW		VARIOUS ARTISTS	REAL MUSIC 1270	Namaste

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

Billboard TOP CLASSICAL BUDGET
FEBRUARY 21 2004

1	CLASSICS FOR RELAXATION	VARIOUS ARTISTS
2	MOZART: 50 CLASSICAL HIGHLIGHTS	VARIOUS ARTISTS
3	25 PIANO FAVORITES	VARIOUS ARTISTS
4	BEETHOVEN: 50 CLASSICAL HIGHLIGHTS	VARIOUS ARTISTS
5	25 CLASSICAL FAVORITES	VARIOUS ARTISTS
6	MASTERPIECES: BEETHOVEN	VARIOUS ARTISTS
7	THE MOST RELAXING CLASSICAL MUSIC	VARIOUS ARTISTS
8	CLASSICAL PIANO	VARIOUS ARTISTS
9	CLASSICS FOR MEDITATION	VARIOUS ARTISTS
10	CLASSICS FOR THE MOVIES	VARIOUS ARTISTS
11	ROMANTIC PIANO	VARIOUS ARTISTS
12	25 GOLDEN CLASSICS	VARIOUS ARTISTS
13	BEST OF MOZART VOL. 1	VARIOUS ARTISTS
14	FIFTY CLASSICAL ROMANTIC PIANO	VARIOUS ARTISTS
15	BEST TRADITIONAL WEDDING MUSIC	VARIOUS ARTISTS

Billboard TOP CLASSICAL MIDLINE
FEBRUARY 21 2004

1	BABY MOZART	VARIOUS ARTISTS
2	THE MOST ROMANTIC CLASSICAL MUSIC IN THE UNIVERSE	VARIOUS ARTISTS
3	CLASSICAL HEARTBREAKERS	VARIOUS ARTISTS
4	DISNEY'S BABY BEETHOVEN	VARIOUS ARTISTS
5	PACHELBEL'S GREATEST HITS: THE ULTIMATE CANON	VARIOUS ARTISTS
6	THE MOST RELAXING PIANO ALBUM IN THE WORLD...EVER!	VARIOUS ARTISTS
7	THE ULTIMATE GUITAR COLLECTION VOL. 2	JULIAN BREAM
8	MORE OF MOST RELAXING CLASSICAL MUSIC IN UNIVERSE	VARIOUS ARTISTS
9	CLASSICAL BLAST	VARIOUS ARTISTS
10	CLASSICAL CONFECTIONS FOR THE ONE YOU LOVE	VARIOUS ARTISTS
11	THE #1 OPERA ALBUM	VARIOUS ARTISTS
12	BABY BACH	VARIOUS ARTISTS
13	HYMNS TRIUMPHANT: VOLS. 1 & 2	LONDON PHILHARMONIC ORCHESTRA
14	BABY EINSTEIN: BABY NEPTUNE	VARIOUS ARTISTS
15	BEST OF THE MILLENNIUM	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

Billboard TOP KID AUDIO
FEBRUARY 21 2004

1	THE CHEETAH GIRLS	THE CHEETAH GIRLS (EP)
2	VARIOUS ARTISTS	DISNEYMANIA 2
3	VARIOUS ARTISTS	PIXEL PERFECT (EP)
4	KIDZ BOP KIDS	KIDZ BOP 4
5	VARIOUS ARTISTS	DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY
6	VARIOUS ARTISTS	DISNEY'S KARAOKE SERIES: THE CHEETAH GIRLS
7	VARIOUS ARTISTS	RADIO DISNEY JAMS VOL. 6
8	KIM POSSIBLE	DISNEY'S KIM POSSIBLE
9	THE WIGGLES	YUMMY YUMMY
10	VARIOUS ARTISTS	DISNEY'S GREATEST VOL. 1
11	VARIOUS ARTISTS	DISNEY-PIXAR: FINDING NEMO: OCEAN FAVORITES
12	LIZZIE MCGUIRE	DISNEY'S KARAOKE SERIES: LIZZIE MCGUIRE
13	VARIOUS ARTISTS	THE LION KING 1 1/2 (EP)
14	KIDZ BOP KIDS	KIDZ BOP 3
15	VARIOUS ARTISTS	DISNEY'S GREATEST VOL. 2
16	LIZZIE MCGUIRE	LIZZIE MCGUIRE
17	KIDZ BOP KIDS	KIDZ BOP 2
18	KIDZ BOP KIDS	KIDZ BOP
19	VARIOUS ARTISTS	RADIO DISNEY JAMS: VOL. 5
20	SING-ALONG	SING-ALONG WITH DISNEY'S PRINCESSES
21	VEGGIETALES	BOB & LARRY'S SUNDAY MORNING SONGS
22	VARIOUS ARTISTS	REST OF CHILDREN'S FAVORITES: MICKY'S TOP 40 TUNES
23	VARIOUS ARTISTS	TODDLER FAVORITES
24	READ-ALONG	FINDING NEMO
25	VARIOUS ARTISTS	KID'S DANCE PARTY

Children's recordings: original motion picture soundtracks excluded.

*Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals 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. Hearseeker Impact: shows albums removed from Hearseekers this week. [M] indicates past or present Hearseeker title. ©2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Chart Codes: CS (Hot Country Singles); H100 (Hot 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&B Hip/Hop Singles).

TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

100 YEARS (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 61

-A-

AGUANTA AHI (Not Listed) LT 50
ALL FALLS DOWN (Gimme My Publishing, BMI/EMI Blackwood, BMI/Sony/ATV Songs, BMI), HL, RBH 77
ALONE (EMI Blackwood, BMI/Be's Songs, NV/A&S Productions, BVBA), HL, H100 86
AMERICAN SOLDIER (Hotoke Tunes, BMI/Wacissa River, BMI/BP), HL, CS 1; H100 30
AMOR DESCARADO (Flamingo, BMI/Nuevo Mundo, BMI/Telemundo, BMI) LT 30
ANTES (EMI April, ASCAP) LT 11
ARE YOU GONNA BE MY GIRL (Copyright Control) H100 63
AUNQUE NO TE PUEDA VER (WB, ASCAP) LT 23
AVE CAUTIVA (Seg Son, BMI) LT 18
AWAY FROM ME (WB, ASCAP/Jordan Rocks Music, ASCAP), WBM, H100 96

-B-

BABY BOY (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/EMI April, ASCAP/Black Owned Musik, ASCAP/Carter Boys, ASCAP/TVT, ASCAP/Notting Dale, ASCAP/Irving, BMI/Hottis, We Do Hits Music, BMI), HL/WBM, H100 43
BABY I LOVE U (Soy/ATV Songs, BMI/Nuyorican, BMI/Cori Tiffani, BMI/Dan Shea, BMI/EMI U Catalog, ASCAP/Barwin, ASCAP/Zomba Songs, BMI/R.Kelly, BMI), HL/WBM, RBH 70
BACK FOR MORE (Universal, ASCAP/Dirty Dre, ASCAP/Phobz, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/WB, ASCAP/Sounds From The Soul, ASCAP/Warner Chappell, SOCAN/One Man Music, ASCAP), WBM, RBH 93
BACK IN THE DAY (PUFF) (Divine, BMI/Tribes Of Kedar, ASCAP/JajaPo, ASCAP/I-N-I Vibrations, ASCAP/Sadiyah's, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Jobete, ASCAP/Universal, ASCAP), HL, RBH 64
BADABOOM (Notting Hill, SESAC/Put It Down, SESAC/T. Scott Style, SESAC/Milo Stokes, ASCAP/EMI April, ASCAP/No Question Ent., ASCAP/J. Brasco, ASCAP/Lady Pegasus, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, RBH 65
BARAJA DE ORO (Zomba, ASCAP) LT 38
BEAUTIFUL U R (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/Javier Cake, ASCAP), HL, RBH 75
BE EASY (Domani And Ya Majesty's Music, ASCAP/Toompstone, BMI) RBH 87
BREAK DOWN HERE (EMI April, ASCAP/Willow Lake, ASCAP), HL, CS 60
BREATHE (I'm Still With The Band, BMI/Warner-Tamerlane, BMI/Dylan Jackson, ASCAP/WB, ASCAP), WBM, H100 91
BULERIA (Kike Santander, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 20

-C-

CERCA DE TI (Thaly Songs, BMI/Peermusic III, BMI/Warner-Tamerlane, BMI/Million Dollar Steve, BMI/Gerina Di Marco, BMI) LT 2
CHANGE CLOTHES (EMI April, ASCAP/Carter Boys, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL, H100 84; RBH 36
CLAP BACK (Slavery, BMI/Songs Of Universal, BMI/Scott Storch, ASCAP/DJ Inv, BMI/Ensign, BMI), HL/WBM, RBH 88
CLOSER TO YOU (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 68
CLUBBIN' (R.Kelly, BMI/Zomba Songs, BMI/Joie Bud-den, ASCAP/On Top, ASCAP/Universal, ASCAP), WBM, RBH 44
THE COAST IS CLEAR (Soy/ATV Tree, BMI/Big Yellow Dog, BMI/Redairlane, BMI), HL, CS 54
COMO PUDE ENAMORARME DE TI (Universal Musica, ASCAP/Leo Musical, SACM) LT 21
COOL TO BE A FOOL (Foray, SESAC/MR2, SESAC/Bethar, BMI/Still Working For The Man, BMI/Wil Nance, BMI/ICG, BMI) CS 19
CRANK IT UP (EMI April, ASCAP/Black Fountain, ASCAP/N Da Trunk, ASCAP/Crump Tight, ASCAP/Herbilio-cious, ASCAP), HL, RBH 89
CUIDARTE EL ALMA (Songs Of Castillo, BMI/WB, ASCAP/Universal-Musica Unica, BMI) LT 4

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DALO POR HECHO (Designee, BMI) LT 33
DAME POR MUERTO (Sonora, ASCAP) LT 28
DAMN! (Drugstore, ASCAP/Lil Jon 0007 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI) H100 39; RBH 22
DESPERATELY (Titlwhart, BMI/Moon Kiss, BMI) CS 24
DIAMOND IN DA RUFF (Invisible, BMI/Niahlist, BMI/Divine Mill, ASCAP/WB, ASCAP/I Want My Daddy's Records, ASCAP/Jahque Jojits, SESAC/Universal Tunes, SESAC/Bridgeport, BMI), WBM, RBH 72
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 46
DIRT OFF YOUR SHOULDER (EMI April, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP), HL, H100 20; RBH 11
DONDE CORRE LA SANGRE (Estefan, ASCAP) LT 40
DON'T TAKE YOUR LOVE AWAY (Tuff Huff, BMI/Zomba Songs, BMI/Grindtime, BMI), WBM, RBH 58
DRINKIN' BONE (Soy/ATV Acuff Rose, BMI/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, H100 90
DUDE (EMI Blackwood, BMI), HL, H100 87; RBH 43
DULE VERTE (Soy/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 25

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ELLA TIENE FUEGO (Sir George, ASCAP/Universal Musica, ASCAP/Piloto, ASCAP) LT 46
ENCORE (Carter Boys, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP), HL, RBH 30
EN EL SILENCIO NEGRO DE LA NOCHE (World Deep, BMI/Sony/ATV Latin, BMI) LT 48
ESTOY ENAMORADA (Arpa, BMI) LT 27

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FALLEN (Sasqua, BMI/Nieze World Music, BMI/One Dynasty Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Lanard Huggins, ASCAP/Edy Crahp, BMI/EMI Blackwood, BMI/Bridges In Babyhood Music, BMI), HL, RBH 90

FALLEN (Soy/ATV Songs, BMI/Tyde, BMI/Sony/ATV Canada, SOCAN), HL, H100 49
FALLS ON ME (Universal-Songs Of PolyGram International, BMI/Pener Pig, BMI), WBM, H100 60
FIGURED YOU OUT (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Ladekiv, SOCAN), WBM, H100 73
THE FIRST CUT IS THE DEEPEST (Mainstay, BMI/Salafa, ASCAP/Universal-MCA, ASCAP), WBM, CS 45; H100 19
F**K IT (I DON'T WANT YOU BACK) (Hot Butter Milk, ASCAP/Bat Radar, ASCAP/Top Billin', ASCAP) H100 16; RBH 37
FLIES ON THE BUTTER (YOU CAN'T GO HOME AGAIN) (Wacissa River, BMI/Built On Rock, ASCAP/ICG, BMI/Famous, ASCAP/Song Matters, ASCAP/BP Administration, ASCAP), HL, CS 43
FORTHTENIGHT (Universal, ASCAP/Tetragrammaton, ASCAP/Soulchild, ASCAP/Nivrac Tyke, ASCAP), WBM, H100 99; RBH 48
FREEK-A-LEEK (Zomba, ASCAP/Kumbaya, ASCAP/Watch My Music, ASCAP/Lil Jon 00017 Music, BMI), WBM, H100 57; RBH 29
A FUEGO LENTO (Clear Mind, ASCAP/Famous, ASCAP/Clear Heart, BMI/Ensign, BMI) LT 37

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GAL YUH AH LEAD (X.C.A.R.R., ASCAP/Massive Sounds, ASCAP/STB, ASCAP) H100 94; RBH 42
GAME OVER (Neje, SESAC/Lucky, BMI) RBH 40
GANGSTA GIRL (Zomba Songs, BMI/R.Kelly, BMI), WB., H100 98; RBH 53
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 42; RBH 27
GET IT ON THE FLOOR (Boomer X, ASCAP/Universal, ASCAP/Dead Game, ASCAP/EMI April, ASCAP/Swizz Beat, ASCAP), HL, RBH 95
GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/Collipark, BMI/EWC, BMI/EMI Blackwood, BMI), HL, H100 34; RBH 34
GIGOLO (Zomba Songs, BMI/R.Kelly, BMI/Nick-elodeon, ASCAP/N-Can-N, ASCAP/Famous, ASCAP), HL/WBM, H100 28; RBH 33
GOOD LITTLE GIRLS (Mike Curb, BMI/Kiss My Cash, BMI/Ensign, BMI/Fuzzy Dice, BMI), HL/WBM, CS 20
A GUY LIKE ME (Greenhouse, BMI/EMI Blackwood, BMI/Cooke's Trust, SESAC/Bug, BMI), HL, CS 33

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HAZME OLVIDARLA (Vander, ASCAP) LT 17
HELL YEAH (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL/WBM, H100 97
HERE WITHOUT YOU (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 13
HERMANITA (Not Listed) LT 44
HEY YA! (Gnat Booty, ASCAP/Chrysalis, ASCAP), WBM, H100 5; RBH 16
HIP HOP (Warner-Tamerlane, BMI/Ryan Montgomery, BMI/Gifted Pearl, ASCAP), WBM, RBH 98
HIT THAT (Underachiever, BMI/King, Puritch, Homes, Paterno & Berlinger, BMI), HL, H100 77
HOLD ON (EMI April, ASCAP/21st, ASCAP), HL, H100 67
HOME MADE OF STONE (John Arthur Martinez, BMI/Larga Vista, ASCAP/Scarlet Rain, ASCAP/BP Administration, ASCAP) CS 56
HONK IF YOU HONKY TONK (Soy/ATV Tree, BMI/Curb, ASCAP/Justin John, ASCAP), HL/WBM, CS 55
HORSEPOWER (Wordfarmer, ASCAP) CS 58
HOTEL (Larsiny, BMI/EMI April, ASCAP/R.Kelly, BMI/Zomba Songs, BMI/Warner-Tamerlane, BMI/Sony/ATV Songs, BMI/EMI Blackwood, BMI/Dead Game, ASCAP/Bernard's Other, BMI/Universal, ASCAP/Swizz Beat, ASCAP), HL/WBM, H100 7; RBH 6
HOT MAMA (Soy/ATV Acuff Rose, BMI/Wenonga, BMI), HL, CS 8; H100 56
HOUSE OF NEGOTIABLE AFFECTIONS (Soy/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Sony/ATV Tree, BMI), HL, CS 53
HYPHY (Cyphercliff, ASCAP/Momma Dot Muzik, ASCAP/Your Momma Looks Like A Man, ASCAP/Yellow Twankie, ASCAP/EMI April, ASCAP/E-40, BMI/Zomba Songs, BMI), HL/WBM, RBH 100

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I AM THE HIGHWAY (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI), HL, H100 66
I CAN ONLY IMAGINE (Simpleville, ASCAP/Lun Attic, ASCAP) CS 59
I CAN'T SLEEP (Espirtu de Leon, BMI/Songs Of Universal, BMI/My Mulligan, BMI), WBM, CS 31
I CAN'T WAIT (Organized Noise, BMI/Big Sexy, ASCAP/EMI April, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, H100 58; RBH 24
I'D BE LYING (Mark Hybner, ASCAP/Cagle Blue, ASCAP/BB3, BMI), WBM, CS 52
I DON'T WANNA KNOW (Justin Combs, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI/Marsky, BMI/Janice Combs, BMI), HL, H100 72; RBH 50
IF HEARTACHES HAD WINGS (Son Of Gila Monster, BMI/Bug, BMI/Moon Catcher, BMI) CS 51
IF I AIN'T GOT YOU (Lellow, ASCAP/EMI April, ASCAP), HL, RBH 41
IF YOU EVER STOP LOVING ME (Soy/ATV Tree, BMI/Love Monkey, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 35
I GOT A FEELIN' (Major Bob, ASCAP/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Sony/ATV Tree, BMI), HL/WBM, CS 40
(I HATE) EVERYTHING ABOUT YOU (3 Days Grace, SOCAN/EMI April, ASCAP/Noodles For Everyone, SOCAN), HL, H100 71
I'LL BE AROUND (God Given, BMI/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 69
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 9; H100 62
IMMACULATE (Unshackled, ASCAP/Freed Slave, BMI) RBH 96
I'M REALLY HOT (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Universal-PolyGram International, ASCAP/Universal, ASCAP), WBM, H100 65; RBH 28
I'M STILL IN LOVE WITH YOU (Sparta Florida, PRS/EMI Blackwood, BMI/EMI April, ASCAP), HL, H100 50; RBH 19

IN MY DAUGHTER'S EYES (Songs Of Nashville Dream-Works, BMI/Diversion, BMI/Cherry River, BMI), CLM, CS 7; H100 45
IN MY LIFE (Morey Mack, BMI) H100 46; RBH 18
INVISIBLE (Desmundo, ASCAP/Deaton, ASCAP/Andreas Carlsson, STIM/WB, ASCAP/Warner Chappell, PRS), HL/WBM, H100 82
IT ONLY HURTS WHEN I'M BREATHING (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 50
IT'S MY LIFE (Universal-Songs Of PolyGram International, BMI/Zomba, ASCAP), WBM, H100 14
I WANNA DO IT ALL (EMI Blackwood, BMI/Ty Land, BMI/1808 Music, BMI/BP), BMI/Mike Curb, BMI), HL/WBM, CS 4; H100 38
I WANNA MAKE YOU CRY (Big Red Tractor, ASCAP/Warner-Tamerlane, BMI/Smith Haven, BMI), WBM, CS 42

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JESUS WALKS (Gimme My Publishing, BMI/EMI Blackwood, BMI), HL, RBH 74
JUMBALAYA (Soy/ATV Songs, BMI) LT 49
JUST A LITTLE WHILE (Black Ice, BMI/Cytron, BMI/EMI Blackwood, BMI), HL, H100 47

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KEEP DOIN' IT (The Braids, ASCAP/Zomba, ASCAP/Gator Boys, BMI/Songs Of Universal, BMI/T'Ziah, BMI/Dade Co. Project Music, BMI), WBM, RBH 99

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LAGRIMAS DE CRISTAL (Zomba, ASCAP) LT 8
LA PAGA (Peermusic III, BMI/Camaleon, BMI) LT 12
LAST ONE STANDING (Chi-Boy, ASCAP/Feesongs, BMI), WBM, CS 38
LEARN CHINESE (A Shot Of Gin, SESAC/Dead Game, ASCAP/EMI April, ASCAP/Huss Zwingli, ASCAP/Sony/ATV Cross Keys, ASCAP/Te-Bass, BMI/EMI Blackwood, BMI/Donna-Dijon, BMI/MGM Music, BMI/Dynatone, BMI), HL, RBH 94
LETTERS FROM HOME (Famous, ASCAP/Ed And Lucille Songs, ASCAP/BMG Songs, ASCAP), HL, CS 27
LITTLE MOMENTS (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 5; H100 41
LOCA CONMIGO (Premium Latin, ASCAP) LT 39
LOCO (Old Desperados, ASCAP/N2D, ASCAP/WB, ASCAP/Scott And Soda, ASCAP/Beechtree, ASCAP), WBM, CS 16
THE LONELINESS (ECAF, BMI/Sony/ATV Songs, BMI), HL, RBH 56
LONG BLACK TRAIN (Soy/ATV Cross Keys, ASCAP/Drivers Ed, BMI), HL, CS 14; H100 76
LOVE ANGEL (Zomba Songs, BMI/R.Kelly, BMI) RBH 91
LOVE CALLS (Kem, BMI) RBH 47
LUV ME BABY (Young Dude, ASCAP/Universal, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI), WBM, RBH 73

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MAS QUE TU AMIGO (Crisma, SESAC) LT 5
MAYBE TRY (Good Ol' Delta Boy, SESAC) CS 15; H100 74
ME CANSE DE MORIR POR TU AMOR (Zomba Golden Sands, ASCAP) LT 43
ME CANSE DE TI (F.I.P.P., BMI/EMI April, ASCAP) LT 3
MEGALOMANIAC (EMI April, ASCAP/Hungtikyora, ASCAP), HL, H100 51
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 4; RBH 2
MEN DON'T CHANGE (Mosaic Music, BMI/Hold Jack, BMI) CS 48
MIENTES TAN BIEN (Soy/ATV Discos, ASCAP) LT 15
MI FUNERAL (Universal Musica, ASCAP/Sony/ATV Discos, ASCAP) LT 34
MILKSHAKE (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Raychaser, BMI/Careers-BMG, BMI), HL, H100 27; RBH 23
A MILLION WAYS (Zomba, ASCAP/563, ASCAP), WBM, RBH 63
MORE & MORE (R.Kelly, BMI/Zomba Songs, BMI), WBM, H100 75; RBH 25
MY BABY (OKBYME, ASCAP/Shago, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP/Multi Muzik, ASCAP), WBM, RBH 55
MY IMMORTAL (Zombies Ate My Publishing, BMI/Forthefallen, BMI/Dwight Frye, BMI), WBM, H100 25
MY LAST NAME (Coburn, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 22

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NEVA EVA (Swole, ASCAP) H100 81; RBH 32
NEVER (Not Listed) RBH 71
NO BETTER LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI/Copyright Control), HL, H100 51; RBH 20
NO HACE FALTA (F.I.P.P., BMI/Estefan, ASCAP) LT 36
NOMAS POR TU CULPA (EMI April, ASCAP) LT 10
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 Funking, ASCAP/Feemstr, ASCAP/Music Of Windswept, ASCAP/Elvis Mambro, ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP/Zomba, ASC), WBM, RBH 79
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 12

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ONE CALL AWAY (Almo, ASCAP/Trak Starz, ASCAP/Irving, BMI/Jackpot, ASCAP/Ching Chong, BMI), HL, H100 11; RBH 12
ONE DAY AT A TIME (Universal, ASCAP/Brothers Street, ASCAP/Malik & Milan's Money, ASCAP/Thug Nation, BMI/Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP), WBM, H100 80; RBH 51
ONE MORE CHANGE (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 84
ON YOUR WAY HOME (Songs Of Bud Dog, ASCAP/Songs Of Universal, BMI/Hannaberg, BMI), WBM, CS 32

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PAINT ME A BIRMINGHAM (Songs Of DreamWorks,

BMI/Princetta, BMI/Mama's House, BMI/Cherry River, BMI), HL, CS 25
EL PALOMITO (Edimura, ASCAP) LT 45
PARA QUE ME HACES LLORAR (BMG Songs, ASCAP/Alma, BMI) LT 32
PASSENGER SEAT (Emerto, ASCAP/EMI April, ASCAP/Little Cricket, ASCAP), HL, CS 34
PATS THAT DUTCH (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, RBH 81
PERFECT (Soy/ATV Tree, BMI/Wenonga, BMI/Gold Watch, BMI), HL/WBM, CS 10; H100 59
PERFECT (WB, ASCAP/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN/Warner Chappell, SOCAN), WBM, H100 40
A PIERNA SUELTA (Ser-CA, BMI) LT 29
POPPIN' THEM THANGS (50 Cent, ASCAP/Lloyd Banks, ASCAP/Mouth Full O' Gold, ASCAP/Universal, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Music Of Windswept, ASCAP/Elvis Mambro, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), HL, RBH 78
POP THAT BOOTY (Notting Hill, SESAC/Put It Down, SESAC/T. Scott Style, SESAC) RBH 67
POR UN RATO (SongLibra, ASCAP) LT 41

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QUE LLORO (Soy/ATV Discos, ASCAP) LT 13
A QUE NO TE VAS (Brantunes, ASCAP/Maximo Aguirre, BMI/Mark Portmann, BMI/Universal-Musica Unica, BMI) LT 47
QUESTIONS (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 76
QUE TE RUEGUE QUIEN TE QUIERA (LGA, BMI) LT 26
QUICK TO BACK DOWN (Zomba, ASCAP/III Will, ASCAP/Lil Jon 0007 Music, BMI), WBM, RBH 66
QUEN TE DIJO ESQO? (Brantunes, ASCAP/Maximo Aguirre, BMI/Fonsi, ASCAP) LT 14
QUIERO PERDERME EN TU CUERPO (Kike Santander, BMI/Ensign, BMI) LT 22

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READ YOUR MIND (Tuff Huff, BMI/Grindtime, BMI/Pay Town, BMI) H100 26; RBH 8
REMEMBER WHEN (EMI April, ASCAP/Tri-angels, ASCAP), HL, CS 2; H100 31
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 49
RIGHT HERE FOR U (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Danger Zone, ASCAP/DeSwing Mob, ASCAP), HL, RBH 86
ROSAS (Soy/ATV Discos, ASCAP) LT 9
ROUND HERE (Val's Hight, ASCAP/F.O.B., ASCAP/Domani And Ya Majesty's Music, ASCAP/Copy-right Control) RBH 54
RUBBER BAND MAN (Domani And Ya Majesty's Music, ASCAP/Crump Tight, ASCAP) H100 54; RBH 21
RUNNIN' (DYING TO LIVE) (EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/EMI Longitude, BMI/Bee Mo Easy, ASCAP/Universal, ASCAP/Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP), HL, H100 78; RBH 35

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SALT SHAKER (TVT, BMI/Collipark, BMI/EWC, BMI/Da Crippler, BMI/C'Amore, BMI/Me & Marq, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, H100 9; RBH 9
THE SET UP (Obie Trice, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambro, ASCAP/Nate Dogg, BMI/Almo, ASCAP), HL/WBM, RBH 62
SHAKE THAT MONKEY (Zomba Songs, BMI/T. Shaw, BMI/Lil Jon 00017 Music, BMI), WBM, H100 89
SHE IS (Phoenix Ave, ASCAP/Eddie Serrano, BMI/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Below The Surface, ASCAP) RBH 57
SHE'S NOT JUST A PRETTY FACE (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 23; H100 95
SIGNAL DE PLANE (Greensleeves, PRS/EMI, PRS), HL, RBH 85
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 21
SLOW (Mushroom, APRA/Warner Chappell, PRS) H100 93
SOME GIRLS (DANCE WITH WOMEN) (Chasez, ASCAP/Zomba, ASCAP/Alex Greggs, ASCAP/BMG Canada, SOCAN/Internash, SOCAN/BMG Songs, ASCAP), HL/WBM, H100 88
SONGS ABOUT RAIN (Soy/ATV Timber, SESAC/Hills-boro Valley, SESAC/Sony/ATV Tree, BMI/Cake Taker, BMI/Corn Country, BMI), HL, CS 16
SORRY 2004 (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Ein-nor, ASCAP/Antonio Dixon's Muzik, ASCAP/E.D. Duz-It, BMI/Anthony Nance Muzik, ASCAP/E Two, ASCAP), HL, H100 10; RBH 4
SOY UN NOVATO (Ser-CA, BMI) LT 16
SPEND MY TIME (Blakened, BMI), WBM, CS 18
SPLASH WATERFALLS (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control/Alrudy, ASCAP/Almo, ASCAP), HL, H100 17; RBH 7
STAND UP (Ludacris, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP), HL, H100 29; RBH 31
STAND UP IN IT (High Voltage, BMI/Music Gotry, BMI) RBH 82
STEP IN THE NAME OF LOVE (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 37; RBH 15
STILL FRAME (WBM, SESAC/Trapism, SESAC), WBM, H100 92
STUNT 101 (50 Cent, ASCAP/EMI April, ASCAP/Derty Works, ASCAP/Universal, ASCAP), HL/WBM, H100 100
SUGA SUGA (Latino Velvet, BMI/SoulSick Muzik, BMI/Jumping Bean, BMI/Songs Of Universal, BMI/Univer-sal, ASCAP/Amaya-Sophia, ASCAP) H100 21
SWEET SOUTHERN COMFORT (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Brad To The Bone, ASCAP), HL/WBM, CS 11; H100 69

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TE LLAME (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Sony/ATV Discos, ASCAP) LT 7

TE LLEVARE AL CIELO (EMI April, ASCAP/Yelapa Songs, ASCAP) LT 31
TE NECESITO (Karen, BMI/Elyon, BMI) LT 35
TENGO GANAS (WBR, ASCAP/F.I.P.P., BMI) LT 19
TE QUISO TANTO (Doble Acuarale Songs, ASCAP) LT 1
TE REITO A QUE ME OLVIDES (Arpa, BMI) LT 42
TEXAS PLATES (WB, ASCAP/Kelodies, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, BMI), HL/WBM, CS 26
THAT'S A WOMAN (Soy/ATV Cross Keys, ASCAP/Joesin' For You, ASCAP/Universal, ASCAP/Mem-phisto, ASCAP), HL/WBM, CS 44
THAT'S WHAT SHE GETS FOR LOVING ME (Soy/ATV Tree, BMI/Showbilly, BMI), HL, CS 41
THEM JEANS (One Up, BMI) RBH 46
THERE GOES MY LIFE (Warner-Tamerlane, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP), WBM, CS 6; H100 44
THINK ABOUT YOU (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 39
THIS LOVE (Ange Pie, BMI/Mike Curb, BMI/Sony/ATV Tree, BMI/Onaly, BMI/Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 37
THIS LOVE (Careers-BMG, BMI/February Twenty Sec-ond, BMI/Valentine Valentine, ASCAP), HL, H100 53
THROUGH THE WIRE (Ye World Music, ASCAP/Dyad, BMI/Warner-Tamerlane, BMI/Neropub, BMI/EMI April, ASCAP), HL/WBM, H100 15; RBH 10
TIPSY (Jerrrell Jones, ASCAP/Tarpo, ASCAP/Notting Dale, ASCAP) H100 18; RBH 14
TOUCHED A DREAM (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 61
TOUGHER THAN NAILS (Songs Of Daniel Music, BMI/Tanasi Island Music, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Etta Baby Music, BMI/Copyright Solu-tions, BMI), HL, CS 47
TOXIC (Colgems-EMI, ASCAP/Murlyn, ASCAP/Univer-sal-PolyGram International, ASCAP), HL/WBM, H100 22
TU FOTOGRAFIA (Estefan, ASCAP/F.I.P.P., BMI) LT 24

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U GOT THAT LOVE (CALL IT A NIGHT) (Divided, BMI/Ramal, BMI/Warner-Tamerlane, BMI/Songs Of Uni-versal, BMI), WBM, RBH 38
UNWELL (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 36

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THE VOICE WITHIN (Xtina, BMI/Aerostation, ASCAP/Universal-MCA, ASCAP/Universal, ASCAP), HL/WBM, H100 83

-W-

WALKED OUTTA HEAVEN (WBM, SESAC/Babyboy's Little, SESAC/Noontime South, SESAC/EMI April, ASCAP/Black Baby, SESAC/Them Damn Twins, ASCAP/Air Control, ASCAP), HL/WBM, H100 32; RBH 17
WANNA GET TO KNOW YOU (50 Cent, ASCAP/Lloyd Banks, ASCAP/Mouth Full O' Gold, ASCAP/Universal, ASCAP/Beststyle, BMI/Better-half, ASCAP/Leon Ware, ASCAP) H100 52; RBH 26
WATCH THE WIND BLOW BY (Universal-Songs Of Poly-gram International, BMI/Slowborne, BMI/Hope-N-Cal, BMI), HL/WBM, CS 3; H100 35
WAT DA HOOK GON BE (Shaniah Cymone, ASCAP/EMI April, ASCAP/Young Dude, ASCAP/Universal, ASCAP/Air Control, ASCAP/Basajamba, ASCAP), HL/WBM, H100 48; RBH 45
THE WAY I AM (Knoc-Turn'Al, ASCAP/Million Dollar Game Ain't Free, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) RBH 83
THE WAY YOU MOVE (Gnat Booty, ASCAP/Chrysalis, BMI/Carl Mo, BMI/Organized Noise, BMI/Hitco, BMI), WBM, H100 3; RBH 13
WE ALL FALL DOWN (Lone Palm, ASCAP/Music Of Windswept, ASCAP/Island Pacific, ASCAP), WBM, CS 49
WHAT'S IT LIKE (EMI April, ASCAP/Air Control, ASCAP/Them Damn Twins, ASCAP/EMI Blackwood, BMI/MC Infinity, BMI), HL, RBH 52
WHAT WOULD YOU DO (Baby Ree Toonz, BMI/Sony/ATV Tree, BMI/Rye Songs, BMI/Fox Film, BMI/H Hersh H. Bomb, ASCAP/Dogg Foundation, BMI/N With The Words, ASCAP), HL, RBH 92
WHEN I LOOK TO THE SKY (EMI April, ASCAP/Blue Lamp, ASCAP), HL, H100 79
WHEN THE SUN GOES DOWN (Soy/ATV Cross Keys, ASCAP/Onaly, BMI), HL, CS 17; H100 70
WHITE FLAG (Warner Chappell, PRS/WB, ASCAP/Future Furniture, ASCAP/EMI April, ASCAP/BMG Songs, ASCAP), HL/WBM, H100 24
WHOKNOWS (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetragrammaton, ASCAP/Jesse Jaye, ASCAP) RBH 59
WHY DON'T YOU & I (Anaesthetic, BMI/Warner-Tamerlane, BMI), WBM, H100 33
WILD WEST SHOW (Big Love, ASCAP/WB, ASCAP/Music Of Combustion, BMI/Songs Of Windswept Pacific, BMI), WBM, CS 28
WITH YOU (Jess, ASCAP/World Of Andy Music, ASCAP/Universal, ASCAP/Sony/ATV Timber, SESAC/Tur-tle Victory, SESAC), HL/WBM, H100 23
WONDERFUL (Auser, BMI/Smooth As Silk, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Silliwak, ASCAP/Andre'Sia, ASCAP/E Two, ASCAP) RBH 60
THE WRONG GIRL (Soy/ATV Timber, SESAC/Hills-boro Valley, SESAC/Sony/ATV Tree, BMI/Cake Taker, BMI/Corn Country, BMI) CS 57

-Y-

YEAH! (TVT, BMI/Lil Jon 00017 Music, BMI/Christo-pher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Christopher Mathew, BMI/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 2; RBH 3
YOU (RTD, BMI/Money Madness, ASCAP) H100 85
YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL (Soy/ATV Tree, BMI/Love Monkey, BMI/Emsronbignz, BMI/Songs Of Windswept Pacific, BMI), HL/WBM, CS 13; H100 68
YOU DON'T KNOW MY NAME (Lellow, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/A-Dish-Of-Tunes, BMI), HL, H100 6; RBH 5
YOU'LL NEVER FIND (A BETTER WOMAN) (Universal-Duchess, BMI/Perk's, BMI) RBH 97
YOU'LL THINK OF ME (Almo, ASCAP/Oriental Bliss, ASCAP/EMI April, ASCAP/Ty Me A River, ASCAP/lesKar, ASCAP), HL, CS 12; H100 64
YOU'RE IN MY HEAD (EMI Blackwood, BMI/Shane Minor, BMI/Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), HL/WBM, CS 29
Y TODO QUEDA EN NADA (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 6

Three Females Land In Country's Top 10

Sara Evans' "Perfect" rises 11-10 on Hot Country Singles & Tracks, a feat that may have important implications for a format that has seen too few consensus hits from its female stars during the past two years.

By cracking the top 10, Evans becomes the third solo female in that area of the chart, joining Terri Clark's "I Wanna Do It All" at No. 4 and Martina McBride's "In My Daughter's Eyes" at No. 7.

Three solo females have not kept company in country's top 10 since the Nov. 3, 2001, issue, when McBride, Carolyn Dawn Johnson and Reba McEntire had singles in that region of the chart.

No solo female has topped the chart since McBride's "Blessed" reigned for two weeks starting in the March 30, 2002, issue, but



EVANS: A 'PERFECT' 10

Clark had a close call when "I Just Wanna Be Mad" stopped at No. 2 in the Feb. 22, 2003, issue. Clark's current

track seems to be a dark horse for the top slot as the 27 weeks it has accumulated during its ascent may preclude it from gaining enough momentum to overtake the songs in its way.

Country's high-profile male stars continue to have shorter journeys to the chart's upper reaches, exemplified by Toby Keith's comparatively short trek to the summit with "American Soldier," which advances 2-1 in its 14th week. The track is Keith's 13th No. 1 and the 10th chart-topper out of the 13 nonseasonal singles he has charted since signing with DreamWorks Records in October 1999.

NORTH AND WEST: "Slow Jamz" by Twista Featuring Kanye West & Jamie Foxx climbs to No. 1 on The Billboard Hot 100 and the Hot R&B/Hip-Hop Singles & Tracks chart. It is the first No. 1 for each artist on both charts.

West also moves back into the top 10 of Hot R&B/Hip-Hop Singles & Tracks with "Through the Wire" one week after falling back three spots to No. 11. Two of his album cuts also enter the chart, as "Jesus Walks" comes in at No. 74 and "All Falls Down," featuring Syleena Johnson, debuts at No. 77. All three tracks are

from his debut release, "College Dropout," which hit retail Feb. 10 and is set to enter the Top R&B/Hip-Hop Albums chart at No. 1.

BACKGROUND MUSIC: In terms of musical history, Super Bowl XXXVIII will undoubtedly be re-

tion that rolled out Super Bowl Sunday, where 100 million individual downloads are being given away through the purchase of Pepsi products.

Elsewhere on the chart, pre-game performer Josh Groban debuts at No. 13 with "You Raise Me Up," while Beyoncé's rendition of "The Star Spangled Banner" enters at No. 37. Justin Timberlake sees downloads of his "Rock Your Body" rise 75%, resulting in a chart move from 49-26.

HARD COPY: While total units sold for downloads dwarf traditional singles again this week (1.97 million to 164,000), the No. 1 retail single outsells Green Day's digital chart champ. Eamon's "F**k It (I Don't Want You Back)" holds at No. 1 on Hot 100 Singles Sales for a seventh consecutive week and scans 17,000 units. That is the highest one-week total on the chart since Clay Aiken's "This Is the Night/Bridge Over Troubled Water" and Hilary Duff's "So Yesterday" both moved slightly more than 20,000 units in the Aug. 16, 2003, issue.

SUPER CUTS: Newcomer Keyshia Cole takes Hot Shot Debut honors on Hot R&B/Hip-Hop Singles & Tracks with "Never," featuring Eve. The track is the fourth charting single from the "Barbershop 2" soundtrack, which also earns Hot

Shot Debut honors at No. 8 on the Top R&B/Hip-Hop Albums chart.

Other charting titles from the soundtrack include "I Can't Wait" by Sleepy Brown Featuring Out-

Kast, which climbs 29-24, and "Not Today" by Mary J. Blige Featuring Eve at No. 79. Mya's "Fallen," at No. 90, has a remix with Chingy on the album.

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membered most for its infamous halftime show. But some other performances caught the eyes and ears of viewers, as evidenced in this issue's Hot Digital Tracks chart.

Debuting at No. 1 with 13,500 paid downloads is Green Day's version of "I Fought the Law," which premiered during the Super Bowl telecast as the musical soundtrack to the Pepsi/Apple iTunes commercial. "Law" is one of three tracks with more than 10,000 paid downloads this week, a high for the 6-month-old list. Total downloads of 2 million for the week is also an all-time high, no doubt aided by the Pepsi/iTunes promo-

FEBRUARY 21 2004				Billboard® MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	12	The Way You Move	OUTKAST FEAT. SLEEPY BROWN (ARISTA) 2 Wks At No. 1	1
2	2	19	Someday	NICKELBACK (ROADRUNNER/IDJMG)	2
3	4	13	With You	JESSICA SIMPSON (COLUMBIA) ☆	3
4	3	19	Hey Ya!	OUTKAST (ARISTA)	4
5	9	5	Toxic	BRITNEY SPEARS (JIVE) ☆	5
6	8	12	Numb	LINKIN PARK (WARNER BROS.) ☆	6
7	5	21	Suga Suga	BABY BASH FEAT. FRANKIE J (UNIVERSAL/UMRG)	7
8	11	9	My Immortal	EVANESCENCE (WIND-UP) ☆	8
9	6	16	It's My Life	NO DOUBT (INTERSCOPE)	9
10	7	26	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	10
11	10	18	Perfect	SIMPLE PLAN (LAVA) ☆	11
12	14	12	F**k It (I Don't Want You Back)	EAMON (JIVE) ☆	12
13	25	3	Yeah!	USHER FEAT. LIL' JON & LUDACRIS (ARISTA)	13
14	12	16	Stand Up	LUDACRIS FEAT. SHAWNNA (DEF. JAM SOUTH/IDJMG)	14
15	18	11	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE) ☆	15
16	16	13	Falls On Me	FUEL (EPIC)	16
17	17	10	Hold On	GOOD CHARLOTTE (DAYLIGHT/EPIC)	17
18	19	10	Me, Myself And I	BEYONCÉ (COLUMBIA)	18
19	13	11	Milkshake	KELIS (STAR TRAK/ARISTA) ☆	19
20	23	4	Slow Jamz	TWISTA FEAT. KANYE WEST & JAMIE FOXX (ATLANTIC)	20

FEBRUARY 21 2004				Billboard® ADULT TOP 40™	
THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	28	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) 1 Wks At No. 1	1
2	2	21	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE) ☆	2
3	3	28	Bright Lights	MATCHBOX TWENTY (ATLANTIC) ☆	3
4	4	17	It's My Life	NO DOUBT (INTERSCOPE) ☆	4
5	5	36	Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA)	5
6	7	22	Someday	NICKELBACK (ROADRUNNER/IDJMG) ☆	6
7	6	31	White Flag	DIDO (ARISTA) ☆	7
8	8	22	Fallen	SARAH McLACHLAN (ARISTA) ☆	8
9	9	17	When I Look To The Sky	TRAIN (COLUMBIA) ☆	9
10	11	13	My Immortal	EVANESCENCE (WIND-UP) ☆	10
11	10	13	100 Years	FIVE FOR FIGHTING (AWARE/COLUMBIA)	11
12	15	4	This Love	MAROONS (OCTONE/JRM/G)	12
13	13	8	Breathe	MELISSA ETHERIDGE (ISLAND/IDJMG)	13
14	12	5	Unwell	MATCHBOX TWENTY (ATLANTIC) ☆	14
15	14	11	Hey Ya!	OUTKAST (ARISTA) ☆	15
16	16	19	You And I Both	JASON MRAZ (ELEKTRA/VEE) ☆	16
17	17	5	Clarity	JOHN MAYER (AWARE/COLUMBIA) ☆	17
18	20	4	Extraordinary	LIZ PHAIR (CAPITOL)	18
19	18	5	So Far Away	STAINED (FLIP/ELEKTRA/VEE) ☆	19
20	21	4	Falls On Me	FUEL (EPIC) ☆	20

FEBRUARY 21 2004				Billboard® ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	2	32	Calling All Angels	TRAIN (COLUMBIA) 3 Wks At No. 1	1
2	1	42	Forever And For Always	SHANIA TWAIN (MERCURY/IDJMG)	2
3	3	49	Drift Away	UNCLE KRACKER FEAT. DOBBIE GRAY (LAVA)	3
4	5	17	You Raise Me Up	JOSH GROBAN (143/REPRISE)	4
5	4	40	Unwell	MATCHBOX TWENTY (ATLANTIC)	5
6	6	19	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE) ☆	6
7	8	24	White Flag	DIDO (ARISTA) ☆	7
8	7	22	Look Through My Eyes	PHIL COLLINS (WALT DISNEY/HOLLYWOOD)	8
9	9	41	Big Yellow Taxi	COUNTING CROWS FEAT. VANESSA CARLTON (GEFFEN/INTERSCOPE)	9
10	10	18	Invisible	CLAY AIKEN (RCA/RMG) ☆	10
11	11	29	Sunrise	SIMPLY RED (SIMPLY RED.COM/RED INK)	11
12	13	8	100 Years	FIVE FOR FIGHTING (AWARE/COLUMBIA)	12
13	12	16	Ain't No Mountain High Enough	MICHAEL MCDONALD (MOTOWN/UMRG)	13
14	14	20	Fallen	SARAH McLACHLAN (ARISTA) ☆	14
15	17	4	This One's For The Girls	MARTINA MCBRIDE (RCA NASHVILLE)	15
16	15	4	You Make Me Feel Brand New	SIMPLY RED (SIMPLY RED.COM/RED INK)	16
17	16	17	Tiny Dancer	TIM MCGRAW (CURB)	17
18	19	14	Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA) ☆	18
19	18	12	The Voice Within	CHRISTINA AGUILERA (RCA/RMG) ☆	19
20	20	7	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	20

FEBRUARY 21 2004				Billboard® MODERN ROCK™	
THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	3	8	Megalomaniac	INCUBUS (IMMORTAL/EPIC) 1 Wk At No. 1	1
2	2	41	Numb	LINKIN PARK (WARNER BROS.) ☆	2
3	5	19	I Am The Highway	AUDIOSLAVE (INTERSCOPE/EPIC) ☆	3
4	1	15	Hit That	THE OFFSPRING (COLUMBIA) ☆	4
5	4	24	Are You Gonna Be My Girl	JET (ELEKTRA/VEE)	5
6	6	32	(I Hate) Everything About You	THREE DAYS GRACE (JIVE) ☆	6
7	7	12	Figured You Out	NICKELBACK (ROADRUNNER/IDJMG) ☆	7
8	8	9	Last Train Home	LOST PROPHETS (COLUMBIA)	8
9	12	6	I Miss You	BLINK-182 (GEFFEN) ☆	9
10	11	13	One Thing	FINGER ELEVEN (WIND-UP)	10
11	9	29	Meant To Live	SWITCHFOOT (RED INK/COLUMBIA)	11
12	14	11	I Believe In A Fighting Called Love	THE DARKNESS (ATLANTIC)	12
13	13	17	Until The Day I Die	STORY OF THE YEAR (IMAVE/REPRISE)	13
14	10	13	How About You	STAINED (FLIP/ELEKTRA/VEE)	14
15	16	11	The Outsider	A PERFECT CIRCLE (VIRGIN)	15
16	18	11	Silver And Cold	AFI (INTRO/DREAMWORKS/INTERSCOPE)	16
17	15	11	Darling Nikki	FOO FIGHTERS (ROSWELL/RCA/RMG)	17
18	20	5	Mono	COURTNEY LOVE (VIRGIN)	18
19	19	10	Behind Blue Eyes	LIMP BIZKIT (FLIP/INTERSCOPE)	19
20	25	2	Love Song	311 (IMAVE/RICK/OCEANO/JIVE)	20

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 117 mainstream top 40, 88 adult top 40, 91 adult contemporary and 88 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ☆ Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All four radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard.com. ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

Cubans Banned

U.S. Refuses Visas For Grammy Nominees

BY MELINDA NEWMAN
and LEILA COBO

The U.S. government's refusal to grant visas to Cuban Grammy Award nominees this year could have a chilling effect on future music projects—especially if such action continues, San Francisco-based immigration attorney Bill Martinez predicts.

"We're at an impasse like never before that I can recall since we started doing these cultural exchanges in greater quantities in 1993," says Martinez, who processes visas for many Cuban artists.

Backstage at the Feb. 8 Grammys, Ry Cooder said he had already felt the impact.

"I have new projects, but I have to say they don't include any Cubans," said Cooder, who snared the award for best pop instrumental album with Manuel Galban for "Mambo Sinuendo." "It's been made very clear to me that I'm not supposed to be going down there any more."

Cooder has had tremendous commercial and critical success bringing the music of Cuba to American and European listeners through such projects as Buena Vista Social Club. The U.S. government's use of

Executive Order 212 to deny visas to 45 Cuban musicians invited to the Grammys is "significant," Cooder says. "It's the first time [the government] has used this in this blanket way, including on those who have been coming here. Ibrahim Ferrer has come here five times. It's not like he's unknown to the government." EO 212 was passed during the Reagan Administration.

Martinez says such programs as the Grammys that may show Cuban performances "are perceived as benefiting the Cuban government, and the president [of the United States] has unfettered authority to deny entry to a person if that person is determined to have interests detrimental to the U.S."

Whereas at one point visas may have been delayed, Martinez says, now they are being flat-out denied.

National Academy of Recording Arts and Sciences president Neil Portnow felt the denials were wrong.

"I hope that people in government understand that music is universal, not political," he said backstage at the Grammys. "It's sad when this happens."

Additional reporting by Gail Mitchell in Los Angeles.

Billboard Latin Music Awards Finalists

Finalists for the Billboard Latin Music Awards, covering the period Feb. 15, 2003-Feb. 7, 2004, are listed here in alphabetical order by artist for each category.

Hot Latin track of the year: "Antes," Obie Bermúdez (EMI Latin); "Un Siglo Sin Ti," Chayanne (Sony Discos); "Fotografía," Juanes With Nelly Furtado (Surco/Universal Latino); "Tal Vez," Ricky Martin (Sony Discos).

Hot Latin track of the year, vocal duet: "Fotografía," Juanes With Nelly Furtado (Surco/Universal Latino); "No Tengo Dinero," A.B. Quintanilla III & Kumbia Kings Featuring Juan Gabriel & El Gran Silencio (EMI Latin); "Mi Gente," A.B. Quintanilla III & Kumbia Kings Featuring Ozomatli (EMI Latin); "Me Pones Sexy," Thalía Featuring Fat Joe (EMI Latin).

Hot Latin tracks artist of the year: Intocable (EMI Latin), Juanes (Surco/Universal Latino), Ricky Martin (Sony Discos), Conjunto Primavera (Fonovisa).

Songwriter of the year: Franco de Vita, Juan Gabriel, Juanes, Marco Antonio Solís.

Producer of the year: Jesús Guillén, Rudy Pérez, Kike Santander, Tommy Torres.

Latin pop album of the year, male: "Sincero," Chayanne (Sony Discos); "Almas del Silencio," Ricky Martin (Sony Discos); "33," Luis Miguel (Warner Latina); "No Es Lo Mismo," Alejandro Sanz (Warner Latina).

Latin pop album of the year, female: "Belinda," Belinda (Ariola/BMG Latin); "Por Ti," Ednita Nazario (Sony Discos); "Soraya," Soraya (EMI Latin); "Milagro," Jaci Velásquez (Sony Discos).

Latin pop album of the year, duo or group: "Mambo Sinuendo," Ry Cooder & Manuel Galbán (Perro Verde/Nonesuch/AG); "Lo Que Te Conté Mientras Te Hacías La Dormida," La Oreja de Van Gogh (Sony Discos); "4," A.B. Quintanilla III Presents Kumbia Kings (EMI Latin); "De Viaje," Sin Bandera (Sony Discos).

Latin pop album of the year, new artist: "Confesiones," Obie Bermúdez (EMI Latin); "Corazón Latino," David Bisbal (Vale/Universal Latino); "Rojo Relativo," Tiziano Ferro (EMI Latin); "The Last Don," Don Omar (VI Music).

Top Latin albums artist of the year: Celia Cruz (Sony Discos), Intocable (EMI Latin), Maná (Warner Latina), Marco Antonio Solís (Fonovisa/UG).

Latin rock/alternative album of the year: "Cuatro Caminos," Café Tacuba (MCA); "Liberdad," La Ley (WEA Rock/Warner Latina); "Dance and Dense Denso," Molotov (Surco/Universal Latino); "Coming Up (EP)," Ozomatli (Concord Picante/Concord).

Tropical album of the year, male: "Todo a Su Tiempo," Divino (Luar); "Music for My Peoples," Huey Dunbar (Sony Discos); "Buenos Hermanos," Ibrahim Ferrer (World Circuit/Nonesuch/AG); "Canto a Mi Ídolo... Frankie Ruiz," Jerry Rivera (Ariola/BMG Latin).

Tropical album of the year, female: "Éxitos Eternos," Celia Cruz (Universal Latino); "Hits Mix," Celia Cruz (Sony Discos); "Regalo del Alma," Celia Cruz (Sony Discos); "A Puro Fuego," Olga Tañón (Warner Latina).

Tropical album of the year, duo or group: "En Vivo 30 Aniversario," Rhapsody Leavitt y la Selecta (VI Music); "Más Flow," Lunyunes & Noriega (VI Music); "Hombres de Honor," Grupo Maná (Universal Latino); "The Mix," Monchy & Alexandra (J&N/Sony Discos).

Tropical album of the year, new artist: "Todo a Su Tiempo," Divino (Luar); "Flor de Tabaco," Flor de Tabaco (Erami/VI Music); "Más Flow," Lunyunes & Noriega (VI Music); "Censurado," Ranking Stone (VI Music).

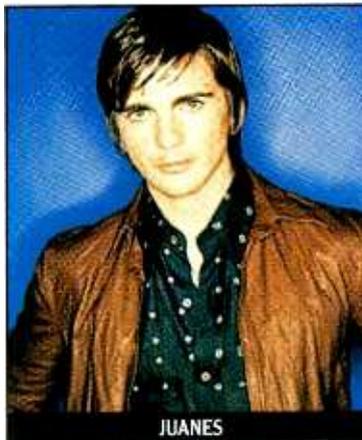
Regional Mexican album of the year, male solo artist: "Con Orgullo Por Herencia," Pepe Aguilar (Univision/UG); "Y Tenerte Otra Vez," Pepe Aguilar (Univision/UG); "Niña Amada Mía," Alejandro Fernández (Sony Discos); "Tu Amor O Tu Desprecio," Marco Antonio Solís (Fonovisa/UG).

Regional Mexican album of the year, male duo or group: "Proyecto Akwid," Akwid (Univision/UG); "En Vivo: Juntos Por Última Vez," Vicente & Alejandro Fernández (Sony Discos); "De Durango a Chicago," Grupo Montez de Durango (Disa); "Decide Tu," Conjunto Primavera (Fonovisa/UG).

Regional Mexican album of the year, female group or female solo artist: "En Vivo Al Azul Vivo," Los Ángeles Azules (Disa); "Te Atraparé Bandido," Ana Bárbara (Fonovisa/UG); "Dulce Y Salado," Ana Gabriel (Sony Discos); "Homenaje a Las Grandes," Jenni Rivera (Fonovisa/UG).

Regional Mexican album of the year, new artist: "Proyecto Akwid," Akwid (Univision/UG); "Conjunto Atardecer," Conjunto Atardecer (Universal Latino); "Desde Hoy," Duelo (Univision/UG); "Ni de Aquí Ni de Allá," Jae-P (Univision/UG).

Latin greatest hits album of the year: "Éxitos Eternos," Celia Cruz (Universal Latino); "Hits Mix," Celia Cruz (Sony Discos); "La Historia," Intocable (EMI Latin); "Herencia Musical: 20 Corridos Inolvidables," Los Tigres del Norte (Fonovisa/UG).



JUANES

Latin compilation album of the year: "Los 30 Corridos Más Prohibidos," various artists (Fonovisa/UG); "30 de Sax en Sax Vol. 1," various artists (Fonovisa/UG); "30 Gruperas de Colección," various artists (Univision/UG); "Historia Musical Gruperas," various artists (Disa).

Latin jazz album of the year: "Vol. 4: Vodou Dance," Los Hombres Calientes (Basin Street); "Ritmo Caliente," Eddie Palmieri (Concord Picante/Concord); "Out of Sight," Poncho Sánchez (Concord Picante/Concord); "Trumpet Evolution," Arturo Sandoval (Crescent Moon/Columbia/Sony Music).

Latin dance club play track of the year: "Adicto/Addicted (Remixes)," Enrique Iglesias (Interscope/Universal Latino); "Seduceme/Seducer Me Now (Remixes)," India (Sony Discos/Jellybean); "Lei Lo Lai (Masters at Work Remix)," the Latin Project (Electric Monkey); "Jaleo (Roger Sánchez Remix)," Ricky Martin (Sony Discos).

Latin dance single of the year: "Seducer Me Now (Remixes)," India (Sony Discos/Jellybean); "I'm Glad (Paul Oakenfold Remix)," Jennifer Lopez (Epic/Sony Music); "Baby, I'm in Love (Boris & Beck Remix)," Thalía (EMI Latin/Virgin); "I Want You (Pablo Flores Remix)," Thalía Featuring Fat Joe (EMI Latin/Virgin).

Latin rap/hip-hop album of the year: "Proyecto Akwid," Akwid (Univision/UG); "En Honor a la Verdad," Vico C (EMI Latin); "The Last Don," Don Omar (VI Music); "Ni de Aquí Ni de Allá," Jae-P (Univision/UG).

Publisher of the year: EMI April, ASCAP, Serca, BMI, Sony/ATV Discos, ASCAP, WB, ASCAP.

Publishing corporation of the year: EMI Music Publishing, Peermusic Publishing, Sony/ATV Music Publishing, Warner/Chappell Music Publishing.

Latin pop airplay track of the year, male: "Antes," Obie Bermúdez (EMI Latin); "Un Siglo Sin Ti," Chayanne (Sony Discos); "Tal Vez," Ricky Martin (Sony Discos); "Ámame," Alexandre Pires (Ariola/BMG Latin).

Latin pop airplay track of the year, female: "Hoy," Gloria Estefan (Epic/Sony Discos); "Clávame Tu Amor," Noelia (Fonovisa); "Que Me Quedes Tu," Shakira (Sony Discos); "¿A Quien

Le Importa?," Thalía (EMI Latin).

Latin pop airplay track of the year, duo or group: "Fotografía," Juanes With Nelly Furtado (Surco/Universal Latino); "Mariposa Traicionera," Maná (Warner Latina); "Rosas," La Oreja de Van Gogh (Sony Discos); "Mientes Tan Bien," Sin Bandera (Sony Discos).

Latin pop airplay track of the year, new artist: "Lloraré Las Penas," David Bisbal (Vale/Universal Latino); "Quiero Perderme en Tu Cuerpo," David Bisbal (Vale/Universal Latino); "Alucinado," Tiziano Ferro (EMI Latin); "Ya No Es Igual," Frankie J (Sony Discos).

Tropical airplay track of the year, male: "Antes (Salsa Remix)," Obie Bermúdez (EMI Latin); "El Tonto Que No Te Olvidó," Víctor Manuelle (Sony Discos); "Herida Mortal," Jerry Rivera (Ariola/BMG Latin); "Si Te Dijeron," Gilberto Santa Rosa (Sony Discos).

Tropical airplay track of the year, female: "Ríe y Llorá," Celia Cruz (Sony Discos); "Hoy," Gloria Estefan (Epic/Sony Discos); "Seduceme," India (Sony Discos); "Así Es la Vida," Olga Tañón (Warner Latina).

Tropical airplay track of the year, duo or group: "Se Nos Perdió el Amor," El Gran Combo de Puerto Rico (Combo); "Ay Amor," Hector & Tito Featuring Víctor Manuelle (VI Music); "Tan Buena," Son de Cali (Univision); "Loca Conmigo," Los Toros Band (Universal Latino).

Tropical airplay track of the year, new artist: "La Última Vez," Magic Juan (J&N); "Enamórame," Papi Sánchez (J&N); "Tan Buena," Son de Cali (Univision); "Inténtalo Tu," Joe Vegas (J&N).

Regional Mexican airplay track of the year, male solo artist: "Quédate Callada," Jorge Luis Cabrera (Disa); "Vete Ya," Valentín Elizalde (Universal Latino); "Y Como Quieres Que Te Quiera," Fabián Gomez (Sony Discos); "Me Cansé de Morir Por Tu Amor," Adán Chalino Sánchez (Univision).

Regional Mexican airplay track of the year, male group: "Te Vas Amor," El Coyote y Su Banda Tierra Santa (EMI Latin); "Nomás Por Tu Culpa," Los Hueracanes del Norte (Univision); "De Uno y de Todos los Modos," Palomo (Disa); "Una Vez Mas," Conjunto Primavera (Fonovisa).

Regional Mexican airplay track of the year, female group or female solo artist: "Bandido," Ana Bárbara (Fonovisa); "Para Que Me Haces Llorar," Briseyda y los Muchachos (Platino/Fonovisa); "Ay! Papacito (Uy! Daddy)," Límite (Universal Latino); "Soy Así," Límite (Universal Latino).

Regional Mexican airplay track of the year, new artist: "Para Que Me Haces Llorar," Briseyda y los Muchachos (Platino/Fonovisa); "Vete Ya," Valentín Elizalde (Universal Latino); "Otra Vez," Víctor García (Sony Discos); "Y Como Quieres Que Te Quiera," Fabián Gomez (Sony Discos).

Latin Christian/gospel album of the year: "Jesús Siempre Llega a Tiempo," Samuel Hernández (SH); "Bachata Éxitos Cristianos," Jhonny Rafael (Univision/UG); "Con Poder," Salvador (World-Curb/Warner Bros.); "Milagro," Jaci Velásquez (Sony Discos).

Latin tour of the year: Ricardo Arjona (Sony Discos), Vicente Fernández (Sony Discos), Maná (Warner Latina), Luis Miguel (Warner Latina).

Hot Latin tracks label of the year: EMI Latin, Fonovisa, Sony Discos, Universal Latino.

Top Latin albums label of the year: EMI Latin, Sony Discos, Universal Latino, Univision Music Group.

Latin pop airplay label of the year: BMG Latin, Sony Discos, Universal Latino, Warner Latina.

Tropical airplay label of the year: BMG Latin, J&N, Sony Discos, Universal Latino.

Regional Mexican airplay label of the year: Disa, EMI Latin, Fonovisa, Universal Latino.

Latin pop albums label of the year: EMI Latin, Sony Discos, Universal Latino, Warner Latina.

Tropical albums label of the year: Atlantic Group, Sony Discos, Universal Latino, VI Music.

Regional Mexican albums label of the year: Balboa, Disa, EMI Latin, Univision Music Group.

Cruz

Continued from page 5

"Almas del Silencio" (Sony Discos), his first Spanish-language album since 1998.

The awards will be presented April 29 at the Miami Arena and will air live nationwide on the Telemundo network. This will mark the first time in their 15-year history that the BLMA's air live. The awards show is Telemundo's highest-rated annual special.

This year, awards will be presented in a record 48 categories, including Latin tour and Latin Christian/gospel album of the year.

For Martin, the nominations are particularly sweet, as recording in Spanish was not originally part of his plan for 2003.

He told *Billboard* last year that when he decided to record in Spanish, "everyone went nuts."

"They said, 'You don't have time; you have to release an album in English because of timing issues with your career,'" Martin recalled. "And that's fine. But I told them, 'In five months, you'll have a kick-ass album [in Spanish].'"

"Almas del Silencio" went on to have the best sales week ever for a Spanish-language album in the U.S. (it moved 65,000 copies), according to Nielsen SoundScan. Among other categories, it is up for Latin pop

album of the year, male.

Other top contenders include diva Thalía and up-and-comer Obie Bermúdez, both finalists in four categories. Thalía is competing against herself in the Latin dance single category, while Bermúdez, one of the year's radio success stories, is up for hot Latin track of the year with "Antes" (EMI Latin).

The continued strength of regional Mexican music was obvious in the list of finalists for top Latin albums artist of the year, as two of the four contenders—Intocable and Marco Antonio Solís—belong to the genre.

By the same token, this year's finalists also reflect the market's growing appetite for *reggaetón* and regional urban music, evidenced by multiple nods for newcomers Akwid and Jae-P (urban regional) and Don Omar (reggaetón).

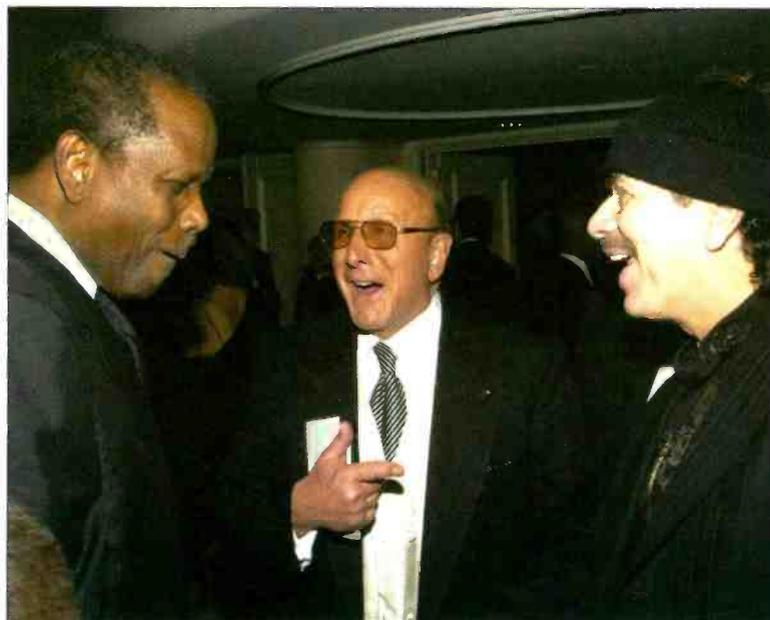
The BLMA's honor the most popular albums, songs and performers in Latin music, as determined by the actual sales and radio airplay data that are used in compiling the weekly *Billboard* charts.

This year's awards cover the issues dated Feb. 15, 2003, to Feb. 7, 2004. Finalists and winners reflect the performance of new recordings on the *Billboard* sales charts—including Top Latin Albums—and radio charts—including Hot Latin Tracks—with album categories confined to titles that did not chart before the Nov. 16, 2002, issue of *Billboard*. Finalists from last year's BLMA's are excluded.

Billboard Goes To The Grammys



Christina Aguilera, this year's winner for best female pop vocal performance, emoted her way through a Grammy telecast rendition of "Beautiful." (Kevin Mazur/WireImage)



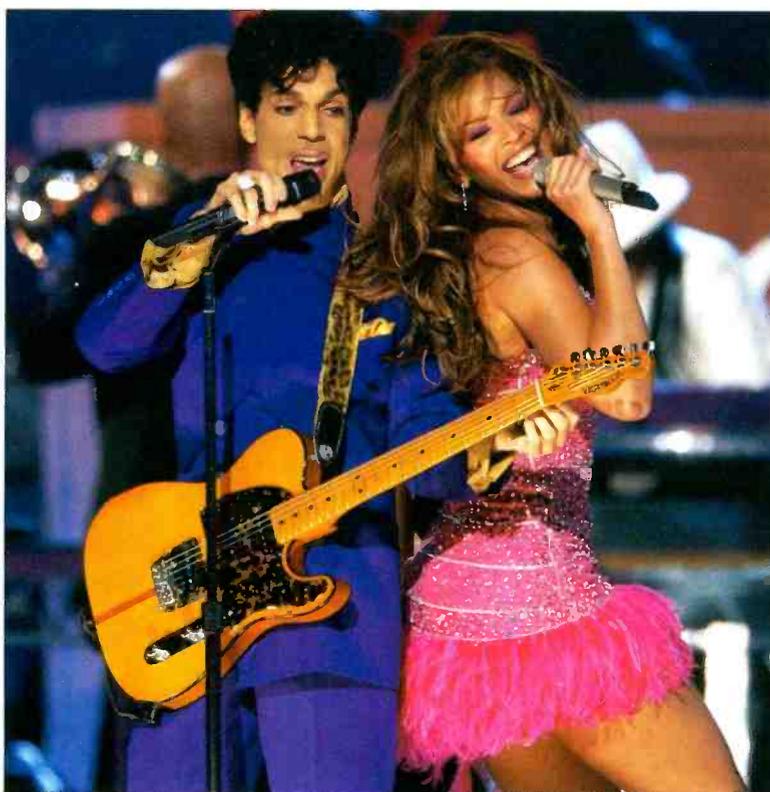
Academy Award-winning actor Sidney Poitier, left, and Carlos Santana, right, share a laugh with BMG North America chairman/CEO Clive Davis at Davis' pre-Grammys party Feb. 7 at the Beverly Hills Hotel. (Larry Busacca/WireImage)



Polaroid pictures had nothing on OutKast's André 3000, who shook it hard at the Staples Center, backed by a troupe of dancers and a marching band, on "Hey Ya!" (Kevin Mazur/WireImage)



Pictured relaxing at Warner Music Group's post-Grammys party at Katana in West Hollywood, from left, are incoming senior executive at WMG Edgar Bronfman Jr., Warner Bros. Records chairman/CEO Tom Whalley and Faith Hill.



Prince and Beyoncé kicked off the 46th annual awards show with a smoking medley of three Prince hits and "Crazy in Love." (Michael Caulfield/WireImage)



Sean Paul, left, and the William Morris Agency's Cara Lewis mingle at the agency's party at White Lotus. (Amy Graves/WireImage)



Pictured at the label's post-Grammys party at McCabe's Guitar Shop, from left, are Artemis Records chairman/CEO Danny Goldberg; Jordan Zevon, son of the late Warren Zevon; and Artemis president Daniel Glass.



Actor Dustin Hoffman, left, introduced NARAS' MusiCares person of the year Sting with a reading from the musician's autobiography Feb. 6 during the MusiCares dinner at Sony Pictures Studios. (Kevin Mazur/WireImage)



Pictured welcoming Sting, right, to EMI's post-Grammys party at the Los Angeles County Museum of Art, from left, are EMI Music Publishing chairman Martin Bandier and EMI Group chairman Eric Nicoli.



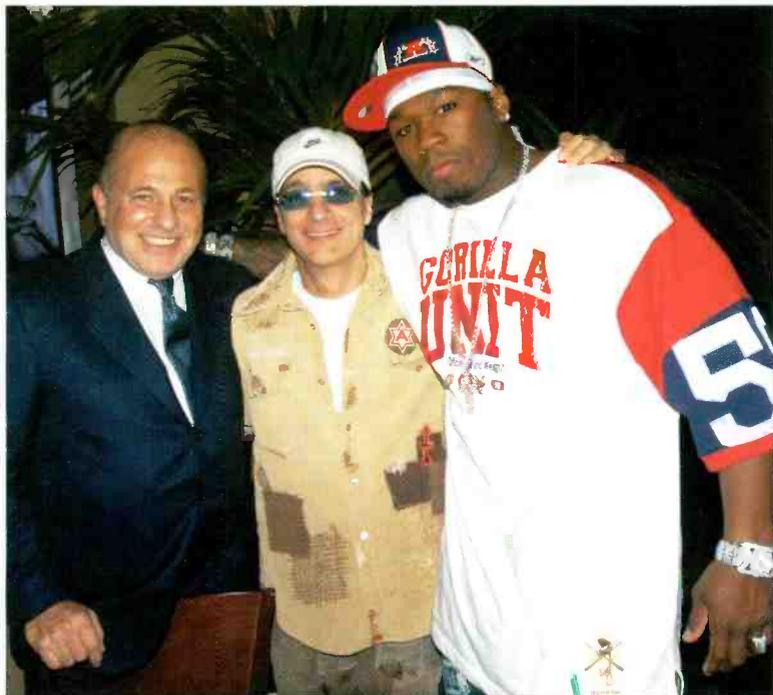
Celine Dion sang "Dance With My Father," the song of the year, backed by its co-composer Richard Marx. (Kevin Mazur/WireImage)



Marking the 40th anniversary of the Beatles' arrival in the United States, Yoko Ono appeared at the awards ceremony on behalf of her late husband, John Lennon. (Michael Caulfield/WireImage)



Pictured unwinding at BMG's post-Grammys party at the Avalon, from left, are Jack White and Meg White of the White Stripes and BMG chairman/CEO Rolf Schmidt-Holtz. (Larry Busacca/WireImage)



Pictured welcoming rapper 50 Cent, right, to Universal's post-Grammys celebration at the Palm are Universal Music Group chairman/CEO Doug Morris, left, and Interscope/Geffen/A&M chairman Jimmy Iovine.



Evanescence, fronted by Amy Lee, was named best new artist, and its track "Bring Me to Life" scored as best hard rock performance. (Steve Granitz/WireImage)



Richard Marx co-authored the song of the year, "Dance With My Father," with the recovering Luther Vandross. (Michael Caulfield/WireImage)



Pictured at Sony's post-Grammys party at Maple Drive, from left, are Sony Music Entertainment executive VP Michele Anthony; Sony Music U.S. president Don Ienner; Tony Bennett; Sony Corp. of America chairman Sir Howard Stringer; Columbia Records Group president Will Botwin; Bennett's son and manager, Danny Bennett; and Sony Music chairman/CEO Andrew Lack.

Heard Backstage

Winners Talk About What Future Holds

Billboard staffers Melinda Newman, Gail Mitchell and Chris Morris offer a behind-the-scenes look at the Grammy Awards, held Feb. 8 at the Staples Center in Los Angeles.

OUTKAST, winner of three awards—including album of year—brought former Arista Records head **Antonio "L.A." Reid** onstage. **Big Boi** called him "our big brother from day one. He's responsible for our career." **André 3000** added, "We were 17 years old, straight out of high school, and he took a chance on us." Reid has just been named head of Island Def Jam Music Group (see story, page 5).

WARREN ZEVON won two posthumous Grammys, including the best contemporary folk album trophy for "The Wind." When his producer, **Jorge Calderón**, was asked if this was a bittersweet moment, he remarked that Zevon didn't like the word "bittersweet."

Calderón said that after Zevon found out about his terminal illness, he "just wanted to spend time doing what made him the happiest. He said, 'Let's write songs; let's do this one more time.' But his showbiz—or **Sammy Davis**—side would be loving and digging this."

Zevon's son **Jordan** said there may be more projects coming from the singer/songwriter. "He did have a live performance he was excited about. We may do something with that or a boxed set; there are a lot of tapes and mini-CDs to go through."

Calderón noted there was part of a symphony on Zevon's computer at the time of his death, but he and Jordan said there was nothing else from "The Wind" that would be released.

RICHARD MARX, who won the best song award for "Dance With My Father," which he co-wrote with **Luther Vandross**, had a special thanks to make. "Most of all, [I thank] my father, who I know in my heart is up in heaven with Luther's father, opening a bottle of champagne."

He added that writing the song "was particularly emotional for Luther, because it was subject matter he hadn't written about before. This was so special and personal to him, yet it became so universal. He told me 'This song is my "Piano Man," my signature song.'"

Vandross, who is still recovering from a stroke, sent a statement that said, "I'd like to thank my fans, family and friends [and] my mother, who shared experiences in this song, who tirelessly promoted this project when I could not."

EVEN THOUGH they have won in the past, **Foo Fighters** admitted they were surprised at snaring the award for best rock album for "One by One."

"It's always an honor to get one of these things," bandleader **Dave Grohl** said. "We always consider ourselves the underdogs and that we're flying under the radar. We make these records in my basement in Virginia and hide away."

CHRISTINA AGUILERA, winner for best female pop vocal performance, said "Stripped," the album that features the Grammy-winning track "Beautiful," "is about recognizing who you are as an individual. I put my heart and soul into this record, and 'Beautiful' was a key song." She added that she is working on a follow-up to "Stripped" and is also reviewing scripts with an eye toward breaking into acting.

LOOK FOR new artist winner **Evanescence** to return to the studio later this year to begin work on the follow-up to its double-Grammy-winning debut album, "Fallen."

Lead singer **Amy Lee** says many of her recent experiences will find their way into the music. "I've been through more this past year than all the collective things I'd been through in writing 'Fallen.' There's been so much stuff that happened, good and bad and crazy and wonderful and horrible. I have a lot to write about."

She added that the band's two wins also meant she had to change her plans for the evening.

"I wasn't planning on going to any of these parties. I don't feel that I fit in," Lee said. "I was going to go see 'Big Fish,' but I guess I'd better go to one or two and see what's going on."

FORMER EVANESCENCE MEMBER Ben Moody came back to the press room separately from the band. He confirmed that his departure from the group was official, adding that Grammy night marked the first time he had seen co-founder **Amy Lee** since he left the group last November.

"Amy and I spent eight years together," he said. "By the time we were 22 or 23, we were completely different people."

Moody, who joked that the band is giving him a \$50 million settlement, added that "we're abolishing a partnership, and it's moving forward as we speak." But that does not mean that **Moody** is out of the music business: He is working on the soundtrack to "Resident Evil 2."

MISSY ELLIOTT, winner for best female rap solo performance, is entering the reality-show derby.

"I can't say more about that, but I'll have some people come out with me on the road when I do this tour [with **Alicia Keys** and **Beyoncé**]. I ain't gonna blow [the premise of the show]. I want you to see it," she said. But she promised that it will have its share of sex appeal: "Once you spend a long time on the road, everyone starts looking good to each other." The series will air on UPN.

FOR BEST SCORE SOUNDTRACK winner **Howard Shore**, his work on "The Lord of the Rings" trilogy has been all-encompassing. "I've been working on the piece for 3½ years," he says. "It's still a work in progress. This morning, I was writing the music for the [extended-DVD] version of 'Return of the King.'"

"It's really bittersweet that it's ending, because we worked on it for so long and for so hard," he continues. "The story of 'The Lord of the Rings' is our story as well. I felt like Frodo at the beginning. I had the ring, and the task was to translate **Tolkien's** great work into music."

THE DECISION by the National Academy of Recording Arts and Sciences to jazz up the pre-telecast, in which 94 of the 105 awards were presented, won high praise from artists (see story, page 71).

"I want to thank NARAS for bringing dignity and honor back to the pre-telecast," **Ricky Skaggs** said. **Dianne Reeves** added, "I love this. It's a beginning. Hopefully, in the future, it will end up being televised in some way." This year's pre-telecast was held in the dolled-up convention center, adjacent to the Staples Center, and included performances.

46th Annual Grammys: Complete List Of Winners

Following is the complete list of winners of the National Academy of Recording Arts and Sciences 46th Annual Grammy Awards.

Album of the year: "Speakerboxxx/The Love Below," OutKast (Arista Records), produced by André 3000, Benjamin, Carl Mo, Antwan "Big Boi" Patton.
Record of the year: "Clocks," Coldplay (Capitol Records), produced by Coldplay, Ken Nelson.
Song of the year: "Dance With My Father," written by Richard Marx, Luther Vandross.
Best new artist: Evanescence.

POP

Best female pop vocal performance: "Beautiful," Christina Aguilera (RCA Records).
Best male pop vocal performance: "Cry Me a River," Justin Timberlake (Jive Records).
Best pop performance by a duo or group with vocal: "Underneath It All," No Doubt (Interscope Records).
Best pop collaboration with vocals: "Whenever I Say Your Name," Sting and Mary J. Blige (A&M Records).
Best pop instrumental performance: "Marwa Blues," George Harrison (Capitol Records).
Best pop instrumental album: "Mambo Sinuendo," Ry Cooder and Manuel Galbán (Nonesuch/Perro Verde).
Best pop vocal album: "Justified," Justin Timberlake (Jive Records).
Best traditional pop vocal album: "A Wonderful World," Tony Bennett and k.d. lang (RPM/Columbia Records).

DANCE

Best dance recording: "Come Into My World," Kylie Minogue (Capitol Records).

ROCK

Best female rock vocal performance: "Trouble," Pink (Arista Records).
Best male rock vocal performance: "Gravedigger," Dave Matthews (RCA Records/Bama Rags).
Best rock performance by a duo or group with vocal: "Disorder in the House," Warren Zevon and Bruce Springsteen (Artemis Records).
Best hard rock performance: "Bring Me to Life," Evanescence Featuring Paul McCoy (Wind-up Records).
Best metal performance: "St. Anger," Metallica (Elektra Entertainment Group).
Best rock instrumental performance: "Plan B," Jeff Beck (Epic Records).
Best rock song: "Seven Nation Army," written by Jack White.
Best rock album: "One by One," Foo Fighters (RCA/Roswell Records).
Best alternative music album: "Elephant," The White Stripes (V2/ThirdMan Records).

R&B

Best female R&B vocal performance: "Dangerously in Love 2," Beyoncé (Columbia Records/Music World Music).
Best male R&B vocal performance: "Dance With My Father," Luther Vandross (J Records).
Best R&B performance by a duo or group with vocal: "The Closer I Get to You," Beyoncé and Luther Vandross (Columbia Records, J Records).
Best traditional R&B vocal performance: "Wonderful," Aretha Franklin (Arista Records).
Best urban/alternative performance: "Hey Ya!," OutKast (Arista Records).
Best R&B song: "Crazy in Love," written by Shawn Carter, Rich Harrison, Beyoncé Knowles, Eugene Record.



CHRISTINA AGUILERA

Best R&B album: "Dance With My Father," Luther Vandross (J Records).

Best contemporary R&B album: "Dangerously in Love," Beyoncé (Columbia Records/Music World Music).

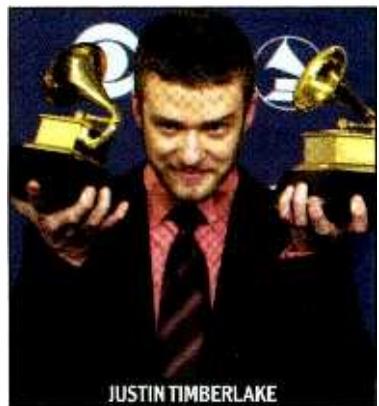
RAP

Best female rap solo performance: "Work It," Missy Elliott (Gold Mind/Elektra Entertainment Group).
Best male rap solo performance: "Lose Yourself," Eminem (Shady/Interscope Records).
Best rap performance by a duo or group: "Shake Ya Tailfeather," Nelly, P. Diddy and Murphy Lee (Bad Boy/Universal Motown Records).
Best rap/sung collaboration: "Crazy in Love," Beyoncé Featuring Jay-Z (Columbia Records/Music World Music).

Best rap song: "Lose Yourself," written by J. Bass, M. Mathers, L. Resto.
Best rap album: "Speakerboxxx/The Love Below," OutKast (Arista Records).

COUNTRY

Best female country vocal performance: "Keep on the Sunny Side," June Carter Cash (Dualtone Music Group).
Best male country vocal performance: "Next Big Thing," Vince Gill (MCA Nashville).
Best country performance by a duo or group with vocal: "A Simple Life," Ricky Skaggs and Kentucky Thunder (Skaggs Family Records).
Best country collaboration with vocal: "How's the World Treating You," James Taylor and Alison Krauss (Universal South).
Best country instrumental performance: "Cluck Old Hen," Alison Krauss + Union Station (Rounder Records).
Best country song: "It's Five O'Clock Somewhere," written by Jim "Moose" Brown, Don Rollins.
Best country album: "Livin', Lovin', Losin'—Songs of the Louvin Brothers," various artists (Universal South).



JUSTIN TIMBERLAKE

Best bluegrass album: "Live," Alison Krauss + Union Station (Rounder Records).

NEW AGE

Best new age album: "One Quiet Night," Pat Metheny (Warner Bros. Records).

JAZZ

Best contemporary jazz album: "34th N Lex," Randy Brecker (ESC Records).
Best jazz vocal album: "A Little Moonlight," Dianne Reeves (Blue Note Records).
Best jazz instrumental solo: "Matrix," Chick Corea (Stretch Records).
Best jazz instrumental album, individual or group: "Alegria," Wayne Shorter (Verve Records).
Best large jazz ensemble album: "Wide Angles," Michael Brecker Quintet (Verve Records).
Best Latin jazz album: "Live at the Blue Note," Michel Camilo With Charles Flores and Horacio "El Negro" Hernandez (Telarc).

GOSPEL

Best rock gospel album: "Worldwide," Audio Adrenaline (Forefront Records).
Best pop/contemporary gospel album: "Worship Again," Michael W. Smith (Reunion Records).
Best Southern, country or bluegrass gospel album: "Rise and Shine," Randy Travis (Word Records).
Best traditional soul gospel album: "Go Tell It on the Mountain," the Blind Boys of Alabama (Real World).
Best contemporary soul gospel album: "...Again," Donnie McClurkin (Verity Records).
Best gospel choir or chorus album: "A Wing and a Prayer," the Potter's House Mass Choir, directed by Bishop T.D. Jakes (EMI Gospel/Dexterity Sounds).



OUTKAST

LATIN

Best Latin pop album: "No Es Lo Mismo," Alejandro Sanz (WEA International).
Best Latin rock/alternative album: "Cuatro Caminos," Café Tacuba (MCA Records).
Best traditional tropical Latin album: "Buenos Hermanos," Ibrahim Ferrer (Nonesuch Records).
Best salsa/merengue album: "Regalo del Alma," Celia Cruz (Sony Discos).
Best Mexican/Mexican-American album: "Afortunado," Joan Sebastian (Musart/Balboa Records).
Best Tejano album: "Si Me Faltas Tú," Jimmy Gonzalez y el Grupo Mazz (Freddie Records).

BLUES

Best traditional blues album: "Blues Singer," Buddy Guy (Silvertone Records).
Best contemporary blues album: "Let's Roll," Etta James (Private Music).

FOLK

Best traditional folk album: "Wildwood Flower," June Carter Cash (Dualtone Music Group).
Best contemporary folk album: "The Wind," Warren Zevon (Artemis Records).
Best Native American music album: "Flying Free," Black Eagle (Soar).

REGGAE

Best reggae album: "Dutty Rock," Sean Paul (VP/Atlantic Records).

WORLD MUSIC

Best traditional world music album: "Sacred Tibetan Chant," The Monks of Sherab Ling Monastery (Naxos World).
Best contemporary world music album: "Voz D'Amor," Cesaria Evora (Bluebird).

POLKA

Best polka album: "Let's Polka 'Round," Jimmy Sturr (Rounder Select).

CHILDREN'S

Best musical album for children: "Bon Appétit!," Cathy Pink and Marcy Marxer (Rounder Kids).
Best spoken word album for children: "Prokofiev: Peter and the Wolf/Beintus: Wolf Tracks," performed by Bill Clinton, Mikhail Gorbachev, Sophia Loren, Kent Nagano (Penta Tone Music).

SPOKEN WORD

Best spoken word album: "Lies and the Lying Liars Who Tell Them: A Fair and Balanced Look at the Right," written and performed by Al Franken (HighBridge Audio).



SEAN 'P. DIDDY' COMBS

COMEDY

Best comedy album: "Poodle Hat," "Weird Al" Yankovic (Volcano Entertainment).

MUSICAL

Best musical show album: "Gypsy," new Broadway cast including Bernadette Peters, Tammy Blanchard, John Dossett, produced by Jay David Saks, music by Jule Styne, lyrics by Stephen Sondheim (Angel Records).

FILM/TV/VISUAL MEDIA

Best compilation soundtrack album for a motion picture, television or other visual media: "Chicago," various artists (Epic Records/Sony Music Soundtrax).

Best score soundtrack album for a motion picture, television or other visual media: "The Lord of the Rings: The Two Towers," composed by Howard Shore (Angel Records).



ALISON KRAUSS

(Reprise Records/WMG Soundtracks).

Best song written for a motion picture, television or other visual media: "A Mighty Wind," from "A Mighty Wind," performed by the Folksmen, Mitch and Mickey, the New Main Street Singers, written by Christopher Guest, Eugene Levy, Michael McKean (DMZ/Columbia Records/Sony Music Soundtrax).

COMPOSING/ARRANGING

Best instrumental composition: "Sacajawea," from "Alegria," written and performed by Wayne Shorter (Verve Records).

Best instrumental arrangement: "Timbuktu" (from "Wide Angles"), Michael Brecker, Gil Goldstein, arrangers (Michael Brecker Quintet, artist), Verve Records.

Best instrumental arrangement accompanying vocalist(s): "Woodstock" (from "Travelogue"), Vince Mendoza, arranger (Joni Mitchell, artist), Nonesuch.

PACKAGE

Best recording package: "Evolve," Ani DiFranco, Brian Grunert, art directors (Ani DiFranco, artist), Righteous Babe Records.

Best boxed or special limited edition package: "The Complete Jack Johnson Sessions," Julian Alexander, Howard Fritzon, Seth Rothstein, art directors (Miles Davis, artist), Columbia/Legacy Recordings.

ALBUM NOTES

Best album notes: "Martin Scorsese Presents the Blues: A Musical Journey," Tom Piazza, album notes writer (various artists), Hip-O Records.

HISTORICAL

Best historical album: "Martin Scorsese Presents the Blues: A Musical Journey," Steve Berkowitz, Alex Gibney, Andy McKaie, Jerry Rappaport, compilation producers (various artists), Hip-O Records.

PRODUCTION

Best engineered album, non-classical: "I Laid to the Thief," Radiohead, Capitol Records. Engineers: Nigel Godrich, Darrell Thorp.

Producer of the year, non-classical: The Neptunes.
Best remixed recording, non-classical: "Crazy in Love (Maurice's Soul Mix)," Beyoncé Featuring Jay-Z, Columbia Records/Music World Music. Remixer: Maurice Joshua.

CLASSICAL

Best engineered album, classical: "Obrigado Brazil," Yo-Yo Ma, Sony Classical. Engineers: Richard King, Todd Whitelock.

Producer of the year, classical: Steven Epstein.
Best classical album: "Mahler: Symphony No. 3—Kindertotenlieder," Michael Tilson Thomas, conductor; Michelle DeYoung, mezzo soprano; Andreas Neubronner, producer (Vance George: Pacific Boychoir; San Francisco Girls Chorus and Women of the SFS Chorus; San Francisco Symphony), SFS Media.

Best orchestral performance: "Mahler: Symphony No. 3," Pierre Boulez, conductor (Anne Sofie von Otter, mezzo soprano; Johannes Prinz and Gerald Wirth; Vienna Boys' Choir and Women's Chorus of the Vienna Singverein; Vienna Philharmonic), Deutsche Grammophon.

Best opera recording: "Janáček: Jenufa," Bernard Haitink, conductor; Jerry Hadley, Karita Mattila, Eva Randová, Anja Silja, Jorma Silvasti; Wolfram Graul, producer (chorus of the Royal Opera House, Covent Garden; orchestra of the Royal Opera House, Covent Garden), Erato Disques.

Best choral performance: "Sibelius: Cantatas," Paavo Järvi, conductor; Tia-Ester Loitme, Ants Soots, chorus masters (Ellerhein Girls' Choir and Estonian National Male Choir; Estonian National Symphony Orchestra), Virgin Classics.

Best instrumental soloist(s) performance (with orchestra): "Britten: Violin Concerto/Walton: Viola Concerto," Maxim Vengerov, violin and viola; Mstislav Rostropovich, conductor (London Symphony Orchestra), EMI Classics.

Best instrumental soloist performance (without orchestra): "Haydn: Piano Sonatas Nos. 29, 31, 34, 35 and 49," Emanuel Ax, piano, Sony Classical.

Best chamber music performance: "Berg: Lyric Suite," Kronos Quartet and Dawn Upshaw, soprano, Nonesuch Records.

Best small ensemble performance (with or without conductor): "Chávez: Suite for Double Quartet," Jeff von der Schmidt, conductor (Southwest Chamber Music), Cambria Master Recordings.

Best classical vocal performance: "Schubert: Lieder With Orchestra," Thomas Quasthoff, bass-baritone; Anne Sofie von Otter, mezzo soprano (Claudio Abbado; Chamber Orchestra of Europe), Deutsche Grammophon.

Best classical contemporary composition: "Argento: Casa Guidi," Dominick Argento, composer (Frederica von Stade, mezzo soprano; Eiji Oue; Minnesota Orchestra), Reference Recordings.

Best classical crossover album: "Obrigado Brazil," Jorge Calandrelli, conductor (various artists), Sony Classical.

MUSICVIDEO

Best short form music video: "Hurt," Johnny Cash, American Recordings/Lost Highway Records, Aris McGarry, producer; Mark Romanek director.

Best long form music video: "Legend," Sam Cooke, Abkco Music and Records, Mick Gochanour, Robin Klein, Mary Wharton, producers.



STING, LEFT, AND MARY J. BLIGE

Sales Sizzle

Continued from page 1

The titles are enjoying strong sales. Most industry executives project that combined, those two albums will easily top 1 million units for the week.

With Valentine's Day coming up on Saturday, merchants were feeling pretty upbeat about the week's sales prospects. But they also pointed out that sales will be compared to a strong week last year, when 50 Cent's sales were exploding, along with in-store debuts by two strong video titles, "Sweet Home Alabama" and "My Big Fat Greek Wedding."

"This year we have the Grammys, Valentine's Day and a few new releases that are performing extremely well," says Jerry Kamiler, music division merchandise director for the 955-unit Trans World Entertainment chain in Albany, N.Y.

"But we are up against 50 Cent and two huge video titles, so it remains to be seen how well this week will perform."

Nonetheless, this year has the added boost of the Grammys, which historically was broadcast later in February. While no act from the show is "going through the roof," Kamiler adds that those acts that were expect-

ed to get "a nice pop" in sales have done so. He cited OutKast, Evanescence and the White Stripes as enjoying big increases.

At the Musicland Group in Minneapolis, company spokeswoman Laurie Bauer reports that Grammy winners and performers combined enjoyed a 60% increase in sales. "The strongest increases are those who performed," she reports.

Like other merchants, Musicland had a Grammy display in-store, which was also featured in the chain's advertising.

MAJOR WINNERS SCORE BOOSTS

Columbia artist Beyoncé was the night's biggest winner, taking home five Grammys (see story, page 1).

Newbury Comics reported a 300% surge in sales for Beyoncé. Others say that Beyoncé's solo debut, "Dangerously in Love," enjoyed a nice pop, although Kamiler notes that the album "might see a bigger pickup at the end of the week from the Valentine's Day gift point of view."

At the 26-unit Music City chain in Nashville, VP of merchandising Scott "Perk" Perkins reports that some of the chain's stores had already experienced a run on the album and were now out of stock.

Other winners included OutKast, which led the nominations with six and won the album of the year award

for "Speakerboxxx/The Love Below." The Arista set also won best rap album, and its single "Hey Ya!" won for best urban/alternative performance. Song of the year honors went to Richard Marx and Luther Vandross for "Dance With My Father." Vandross, who is recovering from a stroke, won or shared in four awards.

Evanescence took home two awards, including the honor for best new artist.

Other multiple winners included Alison Krauss, with three, and Justin Timberlake, the White Stripes' Jack White, Eminem and the late Warren Zevon with two each. In a surprising upset, Capitol act Coldplay took record of the year for "Clocks."

Of the artists who were featured one way or another on the show, most retailers cited OutKast as enjoying the greatest increase in sales.

"Those OutKast kids got sales going on big," says Carl Mello, music buyer at 24-unit Brighton, Mass.-based Newbury Comics.

Kevin Cassidy, executive VP of sales, operations and product at 93-unit West Sacramento, Calif.-based Tower Records, reported that OutKast's sales after the Grammy broadcast were "enormous. It was almost equal to the first-day sales of Kanye West."

But looking over the total slate of Grammy-related releases, he says the bigger increases were "performance-

driven." Cassidy says that Tower saw "great increases" for the White Stripes' "Elephant," Black Eyed Peas' "Elephunk," Alicia Keys' "The Diary of Alicia Keys" and Sarah McLachlan's "Afterglow."

"And although it wasn't a performance," Cassidy says, "we had a great increase in Luther [Vandross]" for his album "Dance With My Father."

Kamiler proclaimed the White Stripes' appearance as an "eye-opening, awareness-raising performance," and while their album may not have had the biggest jump in sales on a unit basis, on a percentage basis it was probably the highest for Trans World.

As merchants compared the sales of Grammy artists, they also debated which of the new albums would have the biggest debut week.

"Norah Jones is doing pretty good, but Kanye West is the biggest seller" at Gallery of Sound, says Joe Nardone Jr., VP at the 11-unit, Wilkes-Barre, Pa.-based chain.

At Trans World, Kamiler says that after the first day of availability on the Jones and West albums, "it remains to be seen which will be No. 1 at our chain." He says West did fantastic, and Jones proved she will not have a sophomore jinx.

At Tower, things were more clear-cut, with Jones winning by "a long shot," according to Cassidy. Also, he

noted that the new album had boosted sales on her first set, "Come Away With Me."

But at Newbury, Mello pointed out that while both albums were neck and neck on Tuesday, Jones was pulling a little ahead by Wednesday afternoon.

Looking at projections, Saul Shapiro, VP of sales at EMI Jazz and Classics, says sales for Jones could wind up anywhere between 600,000 and 700,000 units. Most industry prognosticators cite a number north of 600,000, but Shapiro points out that Jones will be appearing on the "Today" show after press time, and she might also get a boost from the Valentine's Day factor.

In addition to Jones and West, Melissa Etheridge had a decent opening day with her "Lucky" album, while two metal side projects—Damageplan (by former members of Pantera) and Probot (an event record led by Dave Grohl and filled with guest artists)—also did better than expected.

Estimates on the West album range from 400,000 to 480,000, Etheridge from 100,000 to 120,000, Damageplan and Kylie Minogue from 50,000 to 70,000, Courtney Love from 35,000 to 50,000 and Probot from 35,000 to 40,000.

Also, some suggest that OutKast could have another 200,000-plus week, while Vandross might do 50,000 units and the White Stripes 40,000 units.

Beyoncé

Continued from page 1

sexy and sassy, plus a humble spirit."

With five Destiny's Child albums, her successful solo project, movie roles in "Austin Powers: Goldmember" and "The Fighting Temptations" and a slew of high-profile endorsement deals, she's clearly on her way to super-stardom.

BACK TO THE BEGINNING

Beyoncé's story began more than a decade before the Grammys.

She launched her singing career with Houston-based Destiny's Child when she and girlfriend LaTavia Roberson teamed up in 1990, taking the group's name from a passage in the Book of Isaiah. The duo became a trio in 1992 when Kelly Rowland joined; a year later, LeToya Luckett signed on. In 1997, the group inked a deal with Columbia Records.

Since the 1998 release of its self-titled debut, the group has enjoyed an enviable spate of chart and sales success, including its first No. 1 R&B hit, "No, No, No Part 2."

In 2000, "Say My Name," spun off from the group's 1999, eight-times platinum sophomore set, "The Writing's on the Wall," captured two Grammys.

Roberson and Luckett were replaced by Michelle Williams and Farrah Franklin after challenging Math-

ew Knowles' managerial control. They later sued their former bandmates and Knowles. Five months later, Franklin split, leaving Destiny's Child as the trio it is today.

In October 2000, the group spent 11 weeks at No. 1 on The Billboard Hot 100 with the smash "Independent Women Part I" from the "Charlie's Angels" soundtrack.

In 2001, on the group's third album—the four-times platinum "Survivor"—Beyoncé took a more hands-on approach in writing and producing the material on the set, which debuted at No. 1 on The Billboard 200. The title track won Destiny's Child another Grammy.

Destiny's Child's albums have sold 11.8 million copies in the U.S., according to Nielsen SoundScan.

SOLO FLIGHT

In July 2003, Beyoncé released her debut solo album, "Dangerously in Love," which debuted at No. 1 on The Billboard 200.

The album's first two singles took up residence in the penthouse of the Hot 100: "Crazy in Love," featuring Jay-Z, spent eight weeks at No. 1, while "Baby Boy," featuring Sean Paul, logged nine weeks in the top slot. Current single "Me, Myself & I" is No. 4 this issue.

In the United States, the album has sold 2.8 million units since its release, according to Nielsen SoundScan. It is at No. 23 on The Billboard 200 this issue. (The expected sales jump from

(Continued on page 72)

Move 'Benefits' Grammys

BY MELINDA NEWMAN

LOS ANGELES—The 46th annual Grammy Awards' move from their traditional late February slot to early February turned out to be a ratings winner.

The Feb. 8 telecast on CBS was the highest-rated show of the night and garnered the Grammys their highest rating in three years.

According to Nielsen Media Research, the 2004 Grammy Awards scored a 15.7 rating/24 share, or 26.3 million U.S. viewers. Last year's Grammy ceremony had a 14.7 rating/23 share, or 24.8 million U.S. viewers.

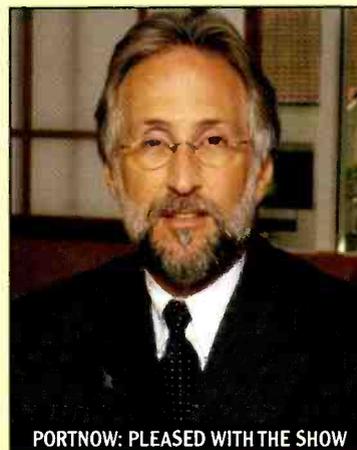
The Grammys moved to the beginning of February to avoid a conflict with the Academy Awards, which are moving from late March to late February this year. This is the second year the Grammys have aired on a Sunday night instead of a weeknight.

"The moves are all working to our benefit," National Academy of Recording Arts and Sciences president Neil Portnow says. "My understanding is that we'll stay in the first half of February from now on."

The show came together under tremendous scrutiny after the Janet Jackson/Justin Timberlake flap at the previous week's Super Bowl, in which Timberlake exposed Jackson's breast

during her halftime performance.

CBS issued a statement that it would bow to NARAS' wishes to keep Timberlake and Jackson on the show, but only if they apologized on air. Timberlake, who was slated to perform and was a multiple nominee, agreed, but Jackson, who was scheduled to be part of a tribute to Luther



Vandross, passed.

"Frankly, we had an extraordinary situation here that was gravely difficult for all of the parties concerned," Portnow says. "Given the potential of how this might have wound up, I was basically satisfied that we were able to invite those

people we wanted to invite."

This year, NARAS spiffed up the pre-Grammy telecast awards presentation—during which 94 of the 105 trophies were handed out—by adding a reception, a Patrice Rushen-conducted 12-piece orchestra that played winners on- and offstage and a format that followed that of the telecast.

In addition to making the non-televised winners feel special, Portnow says he has an eye toward televising that portion. "My hope is that the pre-telecast will ultimately have some broadcast interest." He has not talked to CBS about that prospect. "I wanted to first see how it could develop," he says.

Unlike previous years, none of the winners from the afternoon's ceremony were announced during the telecast. Instead, viewers were directed to grammy.com.

"The show is 3½ hours long, but we have an amazingly large agenda we try to pack into that time," Portnow says, adding that not announcing the earlier winners allowed for an extra performance. "It was an experiment. We'll see how people felt and decide next year if we want to keep that kind of format."

Additional reporting by Carla Hay in New York.

Club Fire

Continued from page 1

believe concerts of all types are safer today than they were one year ago.

"This really was a kick in the ass for a lot of people," says Jay Nedry, owner of Jaxx, a 550-capacity club in Springfield, Va., that Great White was supposed to play the night after the ill-fated Station gig.

"People in this business are taking a better look at what they have and what could happen," says Bart Butler, president of concert security firm Rock Solid. "Every city we go to, the fire marshalls are more involved in things like aisle size and the flow of people than they have been in the past."

Butler does not believe that fire codes and restrictions are necessarily tougher than one year ago but that laws are perhaps being enforced more diligently.

"Fire marshalls are definitely visiting venues and public assemblies more often than they were," he says, adding that the use of pyro in general is being scrutinized more than before.

"Certainly, the fire marshalls are a lot less hospitable to a lot of people and tighter on enforcing things, which is something that needed to be done," Nedry says. "I became very proactive at my club."

Nedry says he found out that Jaxx

only was required to follow codes in existence the year it opened—which was in 1977. "That's the case in almost every jurisdiction in the U.S.," he says.

After the fire, Nedry opted to bring his club up to newer standards. "I spent \$25,000 and now exceed current codes. Now, if you're brain dead, intoxicated and on quaaludes, you can still get out of the building."

Safety improvements did not just occur at the club level.

"There is no question that concerts are safer now than they were before the Rhode Island fire," says Larry Perkins, assistant GM of the RBC Center in Raleigh, N.C., and liaison with the Fire Protection Assn. for the International Assn. of Assembly Managers.

"Information and education is so important, and what happens following an unfortunate incident like this is people sit up and take notice and try to be cognizant of what it takes to be safe."

FAR-REACHING EFFECT

The Rhode Island tragedy also has had a huge impact on the insurance business, says James Chippendale, president of CSI Entertainment Insurance, a brokerage serving the concert industry.

"What we've seen over the last year is a supply-and-demand issue," he says. "There is great demand for all kinds of concert insurance, and fewer companies [are] writing that type of coverage now than ever before. A lot of venues are cutting their coverage because of dramatic price increases.

It's a big problem."

Countless lives have been affected by the Station fire, not the least of them that of Rhode Island Attorney General Patrick Lynch, who was sworn in just 40 days before the fire.

"This has made me a little tougher," Lynch tells *Billboard*. "To stand in front of these people, some of them with horrific injuries, as a father, son, brother and a person, has been utterly painful. But it also deepens my resolve."

As for Great White, the band has continued touring following the fire, donating proceeds after expenses to the Station Family Fund (station-familyfund.org), which has raised more than \$70,000 for the families of fire victims.

"That's a pretty fair chunk of change for a band of our stature," Russell tells *Billboard*. "That's 41 shows in clubs, traveling in vans and staying in cheap motels. That part has been a good experience, and the fans have been great. I have a lot of respect for rock fans who have been coming out and supporting the fund."

In the Station case, three criminal indictments were issued in December, following a nearly 10-month investigation by a Rhode Island grand jury.

Former Great White tour manager Dan Biechele and club owners Michael and Jeffrey Derderian were each charged with 100 felony counts of involuntary manslaughter with criminal negligence and 100 misdemeanor counts of involuntary manslaughter

(*Billboard*, Dec. 20, 2003).

Each count of manslaughter carries a maximum penalty of 30 years. All three pleaded innocent.

"I don't think either Michael or Jeffrey Derderian have committed any criminal act or that they should be held criminally responsible for the tragedy," says Jeffrey Pine, attorney for the Derderians.

The band members of Great White were not charged.

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

THE ATTORNEY GENERAL'S TASK

Lynch, a lifelong Rhode Islander, admits he has been under considerable pressure in the case, not only politically and from the media but from "emotional pressure."

"So many people were hurt so badly," he says. "This has ripped our community apart and will continue to do so for decades. For me the fire seems like yesterday, but for families of the victims, the fire will always seem like it's still burning."

Numerous pre-trial court appearances await, following the most recent on Feb. 10, when Boston attorney Richard Egbert was added to Michael Derderian's defense team. The next pre-trial date is set for March 12. Lynch says the entire process

could take at least 1½ years, starting with the discovery phase and exchange of evidence that includes hundreds of hours of testimony.

Lynch would like to have the defendants before a jury within two years. The three were charged separately, and no motions have been made for or against trying them separately.

The attorney general says he is seeking a "just penalty" if the defendants are found guilty. "And if they are found guilty, in my estimation a just penalty would include significant jail time."

Russell will not comment on the legal ramifications of the tragedy. But he says, "I feel sorry for anybody that got indicted, because I don't think anybody wanted this to happen. Nobody wins in this situation. Some people may have come out unharmed, but nobody came out unscathed."

\$1 BILLION IN DAMAGES

The Occupational Safety and Health Administration fined the Derderian brothers and Great White nearly \$100,000 for workplace violations Aug. 20 (*Billboard*, Aug. 30, 2003).

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

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

Jurisdiction is still being determined in those cases. It is estimated that more than \$1 billion in damages may result. It could take at least four years for all the civil suits to be settled. Such suits typically follow criminal cases in the courts.

Great White will continue to tour and raise money for the victims' families. To mark the anniversary, Russell says he'll go to church Feb. 20 "for the first time in probably 20 years. I'm going to pray for the families, victims and friends we lost. I hope as time goes by, we all find some peace."

Beyoncé

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the Grammys will be reflected on next issue's chart.)

While thrilled with the album's sales, Columbia Records Group president Will Botwin admits that piracy has stunted the project. "It's absolutely a factor for her and for any really popular artist."

SOMETHING TO PROVE

The first two singles verified her commercial viability as a solo artist, but Beyoncé had something else she wanted to prove: that she could really sing.

Therefore, Botwin says "a conscious decision" was made to showcase her vocals.

The midtempo "Me, Myself & I" was chosen as the third single. Next came her critically acclaimed performance of the national anthem at the Super Bowl and the Grammy performances.

"She felt she needed to show that side of herself," Botwin says. "Everyone knew she could move. With the choice of 'Me, Myself & I' and the TV appearances, we established the other side."

The Grammy Awards for her solo album add artistic credibility to her résumé. With the five wins, she tied Norah Jones and Alicia Keys for the second-largest number of Grammy victories in one evening by a female. (Lauryn Hill is tops, with six.)

"The wins say she's a credible artist and that the album is validated," Botwin says.

But he stresses that her performances, one in a show-opening medley

with Prince and the other a big production number of the "Dangerously in Love" title track, have given her just as much of a boost.

The exposure also has given the record—which has sold close to 6 million worldwide, according to Sony—an additional sales boost.

"We've had huge reorders since the show," Botwin says.

BEYONCÉ THE BRAND

Another side of Beyoncé is her role as a multimillion-dollar pitchwoman.

"She's in a position to pick and choose some of the best deals out there," says Rick Fish, senior VP of Signature Networks, a merchandising and marketing company whose clients include Madonna and Jessica Simpson.

"She's the entrance to the dance," says Jack Feuer, national news editor for *Billboard* sister publication *AdWeek*. "She has glamour, a youthful exuberance and a love of life. She's superbly talented and brings an enthusiasm to any [product] line that would appeal to a younger buyer."

Beyoncé has been part of a number of product campaigns, including for L'Oréal. Knowles says tie-ins were part of the strategy he mapped out three years ago, when each member of Destiny's Child began work on a solo album.

"We just don't depend on the record," Knowles says. "We also depend on a corporate relationship to drive the marketing, as well as film and TV."

Beyoncé is in the midst of a multi-year deal with Pepsi. She represents the soft drink in the United Kingdom, as well as being featured in Pepsi's iTunes 100 Million Song Giveaway.

"You couldn't ask for a bigger multi-

talented artist right now," says Scott Parker, senior marketing manager for Pepsi's music group division.

Pepsi and Knowles have also inked a new domestic endorsement deal for Destiny's Child. The campaign will be tied to the group's new album.

In January, Beyoncé announced a tie in with Estée Lauder-owned Tommy Hilfiger Toiletries (THT) to develop a perfume line.

The licensing deal with THT is something that Knowles initially passed on. "We were trying to decide if she should do her own line or a licensing agreement," he says. "When we looked at the time and dollar amount of one versus the other and the Estée Lauder name, we decided to go with the license relationship." The fragrance debuts this summer.

Beyoncé and her mother, Tina, have also designed a clothing line, A Touch of Couture, that bows later this year. The line, which will have a charity tie-in, will run the gamut, from children's wear to big-ticket items.

In considering deals for Beyoncé or Destiny's Child, Knowles shies away from alcohol and cigarette endorsements.

"From day one, our approach has been, 'Who's our customer?'" Knowles says. "For Destiny's Child, it's females 13-30, and we try to align ourselves with those products."

"Beyoncé has a much larger male customer base than Destiny's Child, 16-50," he says. "So she's a little more flexible in terms of products."

SCANDAL-FREE

Beyoncé's image ensures the offers will keep coming. Although she has a

bit of an edge through her relationship with boyfriend rapper Jay-Z, she has been able to avoid scandalous headlines.

Beyoncé's positive image was key in the Hilfiger deal, according to THT executive director Robin Mason.

"We absolutely love that she's scandal-free. Being part of Estée Lauder and Tommy Hilfiger, it's all about that good, clean, American fun. She's able to pull that off," he says.

A slew of sponsors have signed on for Beyoncé's upcoming Ladies First tour with Alicia Keys and Missy Elliott, including key sponsor Verizon.

Beyoncé is co-sponsored on the five-week tour, which starts March 12, by Steve Madden and L'Oréal.

Clear Channel Entertainment VP of touring Brad Wavra thinks the tour's three-headliner concept is a slam-dunk. It will be Beyoncé's first major U.S. tour as a solo artist.

After the tour, Beyoncé returns to the studio for a new Destiny's Child album that's slated for a September release.

Knowles says that to keep each member's solo career thriving, he envisions releasing four singles from the project: one Destiny's Child uptempo club song and solo cuts from each of the members.

Then will come a 100-city Destiny's Child tour.

"After that, you probably won't see Destiny's Child for five years," Knowles says. "There will be heavy pursuit of TV and film careers and their solo record careers."

Additional reporting by Susanne Ault in Los Angeles and Ed Christman in New York.

Reid

Continued from page 5

million, with a one-year option.

Sources say the agreement is also tied to incentives based on Reid's hit-making potential and that his spending will be closely monitored. Upon his leaving Arista, it was widely reported that the label had lost \$100 million in 2003.

But during his tenure Reid scored notable home runs with such artists as Avril Lavigne and Pink. Another one of his triumphs is OutKast; the hip-hop duo won the album of the year Grammy for "Speakerboxxx/The Love Below" and invited Reid onstage to thank him.

At Island Def Jam, Reid inherits a roster that includes such established acts as Jay-Z, Mariah Carey and Bon Jovi, as well as newcomer Fefe Dobson.

Reid was named Arista's chief executive in July 2000, succeeding founder Clive Davis.

Euro Indies

Continued from page 6

ed Kingdom. That includes European repertoire licensed to U.K. companies. Authors and composers' fees in respect to video broadcasts are collected in the United Kingdom by the Performing Right Society.

Through reciprocal agreements with collecting societies in some other European territories, VPL also collects performing-rights royalties for broadcast of its member companies' repertoire in Continental markets. All five majors have direct deals with MTV.

Mills argues that the promotional

value of videos has drastically lessened since the previous deal was struck and that rights owners need to leverage revenue from the various uses of their repertoire if they want to survive in the current economic environment.

"Indie repertoire is really important to us," an MTV Networks Europe spokesperson says. "We had been talking about renegotiation for over 12 months. In the course of that negotiation, we found—as a result of an independent analysis—that we were paying twice as much for indie repertoire under VPL compared to what we were paying other rights holders for the same type of material.

"We feel that the fairest way to pay for rights is to pay the same pro rata rate to all label constituents, whether

they be major or indie, and we spent a long time negotiating with the VPL so that we could come to some kind of agreement."

AIM chairman Alison Wenham calls such reckoning "a disingenuous bit of mathematics." Wenham says that fairness should not come at the expense of indie labels. "All we want is fair value for our content," she insists.

Mills says he and many other indies are baffled by MTV's new figure.

"They don't tell us how they reached this figure," he notes. "We felt the original deal was reasonable. Things have changed, and there is a greater usage of videos; what MTV gets through VPL is a one-stop license. If they don't do that deal, they will have to do thousands of deals with each individual label."

The MTV spokesperson adds that as negotiations with VPL stalled, MTV contacted indie labels to give them the opportunity to make a direct deal. Several have now inked direct agreements with MTV.

Among those, according to MTV, are Belgian dance label Byte Records, German rock label Nuclear Blast and U.K. rock imprints Digital Hardcore Recordings and Earache Records.

DIRECT DEALING

MTV argues that direct deals are more beneficial for indies than going through VPL, with two payments per year at six-month intervals being preferable to one annual payment from VPL.

The broadcaster suggests that the benefits from such deals also include

improved communication with license holders and minimize a backlog in uncertainties, less administration, and feedback on video performance through biannual management reports on airplay/exposure on MTV and 100% of fees sent to rights holders, with no deduction for administration costs.

"Negotiations are ongoing, and we hope that by March 31 we will have entered into agreements with all of the indies that we deal with regularly that were represented by VPL," the spokesperson says.

Mills considers that if that was to happen on a wider scale, this would only concern the main indies, and he fears that MTV would leave many smaller labels by the side of the road.

"I don't want to see that happening," he says, "because this is not fair." Mills also claims that direct payments to indie labels would come out of the yearly pot of £840,000.

Mills suggests there is still time for MTV to resume negotiations with VPL "and make a deal that everyone is happy about, or they have to live with the consequences."

Mills says that as far as the Beggars Group is concerned, if no deal is made through VPL, effective April 1 the company will no longer license its repertoire, which includes the White Stripes and the Prodigy, to MTV.

"We don't know how this is going to evolve," says Peter Leatham, VPL director of legal and business affairs. "The decision must come from our members. If they want to use us to negotiate a deal, they can. Or they can choose to negotiate direct. We'd be happy to go on with the old deal."

"We don't want to devalue our content," Mills says. "There are plenty of broadcasters who do value our content and who have deals with VPL. MTV is just one of many channels. They started this; we didn't."

Tower

Continued from page 5

chain to use cash collateral, i.e., the money it collects daily in stores for selling merchandise.

In making the Chapter 11 filing, "a few things were sacred to us: taking care of our vendors and our employees," Tower CEO Allen Rodriguez says. The plan mirrors "highly unusual moves very much reflective of our highly unusual situation. Within 24 hours of the world hearing the 'B'-word, they are hearing some very aggressive responses to our positive situation."

For more than two years, Tower has been involved in a restructuring that has seen it shed its international operations, close about 25 unprofitable U.S. stores and let go hundreds of employees. In May, it began the debt-

to-equity negotiations, but three bondholders, with debentures worth \$2.1 million, had been refusing to agree to the conversion.

Since the Tower bonds call for 100% agreement on any debt-to-equity conversion, the holdouts appeared to be attempting "greenmail," some sources say.

Instead of caving in, Tower chose to turn to bankruptcy court to get legal approval of the conversion. The move requires only 50% of the creditors in the impaired class, with claims totaling two-thirds of the dollar amount due that class.

The only motion the judge did not rule on was one that included some real-estate issues. A hearing has been set at the end of the month for that.

Attorney Bloom expresses support for Tower's decision.

"I told the judge that one of the reasons why Tower has enjoyed the strong support of the [major vendors]

throughout 2003 is the high level of confidence we have in the leadership of Allen Rodriguez and Dee Searson," Bloom says.

Another key executive that has been integral to the Tower turnaround, according to distribution sources, is Kevin Cassidy, executive VP of sales, operations and product.

When Tower emerges from Chapter 11, it will still have many issues to resolve. Will its cash flow be able to pay down debt—about \$70 million on its revolver, about \$140 million due to the trade, \$24.5 million from a term loan due to Chase Capital Partners and \$30 million in new notes to the bondholders—while also allowing the company to build a digital strategy and refurbish the many Tower stores that need a makeover?

Also, will the new owners decide to sell, or will they hold on to the operation for a while in the hope that the management team can create more

value and command a higher price at a later date?

While Tower and its investment bank, Los Angeles-based Grief & Co., continue to have discussions with suitors, sources say the auction process that began last summer did not produce a bid high enough to satisfy the company's financial needs.

So far, sources say, the process has flushed out at least five bidders. These include Hicks, Muse, Tate & Furst, a well-known investment firm; the Yucaipa Cos., which own Alliance Entertainment Corp.; Sun Capital Partners, which owns the Musicland Group; and Pamlico & Co., formed by former music and video executives Ralph King and Devandra Mishra to acquire Tower.

But with what it expects to accomplish in court, Tower executives are said to believe that the company will be able to command a higher valuation, should the new owners decide to sell.

'Star Wars'

Continued from page 6

will be digitally restored and remastered. Widescreen and full-screen versions will be sold separately.

An audio commentary featuring creator George Lucas will accompany each film. The fourth disc of bonus features will include a new documentary with exclusive behind-the-scenes footage. Other extras are still being determined.

"This is a great way to lead up to the release of 'Episode III,'" says Jim Ward, executive producer of the trilogy/VP of marketing and distribution for Lucasfilm.

Ward could not comment on an exact marketing plan but says that the DVD trilogy will be supported "in a big

way." "Star Wars: Episode III" debuts in theaters in May 2005.

Ward says that originally, Lucas wanted to release the original trilogy only after "Episode III" came out theatrically, so that he could devote substantial attention to the DVDs. "Along the way, we got a window of his time," Ward notes.

Retailers are not concerned that "Star Wars" is only being sold as a boxed set. "Indiana Jones" and "Godfather" were released in this fashion and have done very well," Pepe says. "Customers who are excited about 'Star Wars' are going to want to see all three of them anyway."



The "Indiana Jones" trilogy sold 1.1 million copies and generated \$50 million in revenue in its first week on sale last year, according to Lucasfilm and Paramount Home Entertainment. Paramount claims the set is the best-selling collection of all time.

Retailers are also enthusiastic that they have seven months to create in-store "Star Wars" promotions. "It is cer-

tainly helpful from a planning perspective," Virgin's Alder says. What's more, retailers say, the lead time helps build fans' anticipation.

The "Star Wars" trilogy is the second big fourth-quarter DVD-release announcement of 2004; Buena Vista Home Entertainment already revealed an Oct. 5 release date for its platinum series edition of "Aladdin."

Both projects have seen video sales success before. The VHS versions of the first three "Star Wars" films sold more than 70 million copies worldwide, according to Fox. The franchise as a whole has sold more than 115 million VHS and DVD copies. That includes the more recent releases of "Star Wars: Episode I—The Phantom Menace" and "Star Wars: Episode II—Attack of the Clones."

Additionally, "Aladdin" sold 25 million copies on VHS, according to Buena Vista.

Additional reporting by Tom Ferguson in London.

FOR THE RECORD

In the article "TV Push for 'Opera'" (*Billboard*, Feb. 7), the media buy for the 800-number direct-response campaign for the album "The Opera Band" should have been credited to the Gary Group in Los Angeles.

In the story "NARAS Campaign Tackles Downloads" (*Billboard*, Feb. 14), the National Academy of Recording Arts and Sciences' new educational campaign on illegal downloading should have been called What's the Download. The Web site is whatsthe-download.com.

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After A While, Everything Sounds The Same—Even My Stuff'

BY CARLA HAY

If someone compiled a list of the most commercially successful and prolific producers in R&B/hip-hop, Timbaland's name would likely be near the top of the list.

In less than a decade, Timbaland (aka Tim Mosley) has amassed dozens of hit records as a producer and/or songwriter. He is also a performing artist, engineer, remixer and head of a record label, the Interscope-distributed BeatClub Records.

Timbaland has also worked with such top artists as Missy "Misdemeanor" Elliott, Jay-Z, the late Aaliyah, Memphis Bleek, Ludacris, Justin Timberlake and Ginuwine.

Timbaland has won numerous awards, including songwriter of the year in 2001 and 2003 at the ASCAP Rhythm & Soul Awards. He also received a Grammy Award nomination for album of the year for producing and engineering Elliott's 2003 Elektra album "Under Construction."

A native of Norfolk, Va., Timbaland got his start in the music business in the early 1990s working with Jodeci member/producer DeVante Swing. He then formed music-production group Da Bassment, whose members included Elliott, Ginuwine, Playa and Magoo.

Timbaland has been on a hot streak, producing and/or writing hit records every year since 1996. Some of his best-known successes are Aaliyah's "Try Again," Timberlake's "Cry Me a River" and Elliott's "Get Ur Freak On."

Elliott says of working with Timbaland: "We love making music. We realize how fortunate we are to be doing this. We always want to hear something fresh."

Stepping into the spotlight as a performing artist, Timbaland has recorded hit records as a solo act as well as part of a group, most notably in the duo Timbaland & Magoo. With his BeatClub label, Timbaland has been nurturing the careers of such artists as Bubba Sparxxx, Shelby Norman, Sebastian, Kiley Dean and Ms. Jade.

Timbaland has also made his mark in the movies, as many of the hit songs he has produced and written have appeared on film soundtracks.

Aaliyah's 2000 hit "Try Again," which originally appeared on the "Romeo Must Die" soundtrack, was the first song produced and co-written by Timbaland to reach No. 1 on The Billboard Hot 100. Timbaland also previously scored a top 40 Hot 100 hit in 1998 with another Aaliyah soundtrack song, "Are You That Somebody?," from "Dr. Dolittle."

Even with all his success, Timbaland says he is planning to eventually walk away from the music business. He candidly tells *Billboard* why and provides other thoughts on the music industry.

Q: What are the biggest problems facing the music industry today, and what do you think are the solutions?

A: There's too much being developed at once. There's new software, new music and new programs that come out too quickly. By the time something new comes out, people are ready to move on to the next thing. That's why people's attention spans are short.

There are so many sites [from which] to download music [illegally] that less people want to go out and buy it. I don't know what the solution to that would be, but I think first the record companies need to lower prices.

The "instant-hit" [mentality] can mean instant failure. I wish the record companies would put more effort into artist development.

I also think the [major-label] mergers are crazy. It's almost like they're playing Monopoly.

Q: What are the biggest technology challenges facing music producers?

A: I don't think there's any technology right now that



The Last Word



A Q&A With Timbaland

Timbaland: Career Highlights

2003: Earns Grammy Award nomination for album of the year with Missy Elliott's "Under Construction." Wins Impact Award from the New York chapter of the National Academy of Recording Artist and Sciences at the New York Heroes Awards.

2003: Wins second ASCAP Rhythm & Soul Awards songwriter of the year trophy.

2001: Wins songwriter of the year at the ASCAP Rhythm & Soul Awards. His BeatClub Records has its first hit breakthrough artist with Bubba Sparxxx.

2000: Produces/co-writes his first No. 1 hit on The Billboard Hot 100, Aaliyah's "Try Again."

1998: Releases debut solo album, "Tim's Bio: From the Motion Picture: Life From Da Bassment." Solo single "Clock Strikes" is a top 40 hit.

1997: Has first big hit as a performing artist: Timbaland and Magoo's "Up Jumps Da Boogie," which climbs to No. 12 on The Billboard Hot 100.

1996: Has first hits on The Billboard Hot 100 as a solo producer: Aaliyah's "If Your Girl Only Knew" (No. 11) and Ginuwine's "Pony" (No. 6).

can challenge the producers who are good enough to do what they do. The ones who are the best can adapt to changes in technology.

Q: Do you think producers are more important than artists, and how would you describe your producing style?

A: I think producers are bigger than the artists. We're responsible for the sound that they have. We give them direction and bring something out of the artists that they may not realize that they have.

When I came [on the scene], I was one of the people who started bringing the attention back to producers. I bought the flavor back to the meat, and I opened a lot of doors for artists and other producers.

My producing style is this: "I am the music." The artist is the frontman for the producer.

Q: You've been quoted as saying that you want to walk away from hip-hop. Why?

A: It's not just hip-hop. I want to walk away from music, period. To me, the music business is too saturated, and there's too much politics with the record companies and radio.

I'm not walking away right away. I'll probably do another Missy Elliott album. But there's too much going on with the [illegal] downloading and other problems in the music industry.

And I've gotten bored with hip-hop. I'm about to totally change my whole image in 2004. It's going to shock people.

Q: What are you going to do that will be so shocking?

A: I can't say right now, but it will involve endorsements and TV.

Q: If hip-hop has become boring, what kind of music excites you, and what type of music do you think can help the industry out of its slump?

A: I like Coldplay—that's real music to me. I like what the Neptunes are doing. But after a while, everything sounds the same—even my stuff.

Q: You're a producer, songwriter, engineer, remixer, head of a record label and an artist. What are the most important things you've learned, and which role is the most satisfying to you?

A: The most important thing I've learned is to always have that ambition to keep fresh and always challenge yourself. I'm always competing with myself.

I spend most of my time making music, but I can't say what [role] is most important to me. It depends on how I'm feeling and what I'm doing at the time.

Q: What are the biggest mistakes artists are making right now?

A: Just trying to flood the market with too much of themselves. When their record sales don't really match all the attention they get, that's when you know they're overexposed.

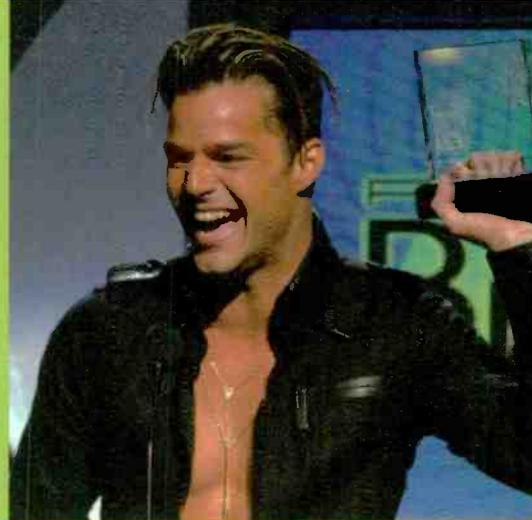
Q: What's your biggest fear?

A: Not being hot anymore.

Q: What is going to be the most important music trend for 2004?

A: Whatever it is, I hope I can set it.

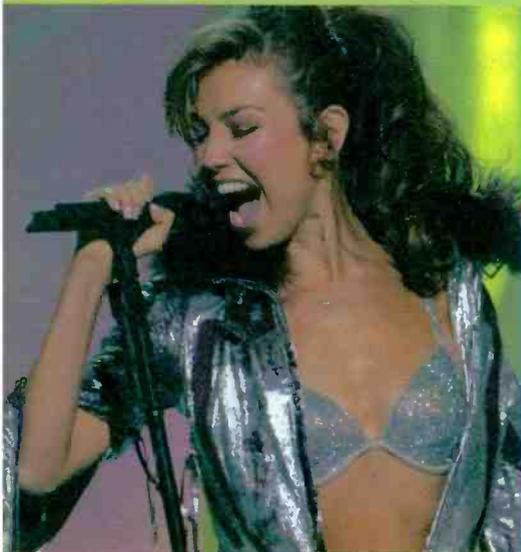
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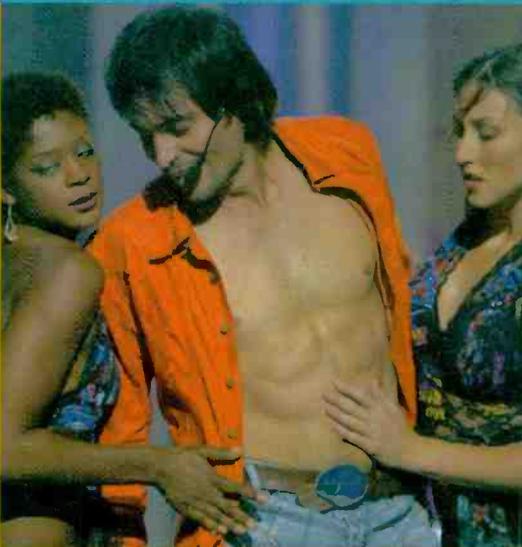


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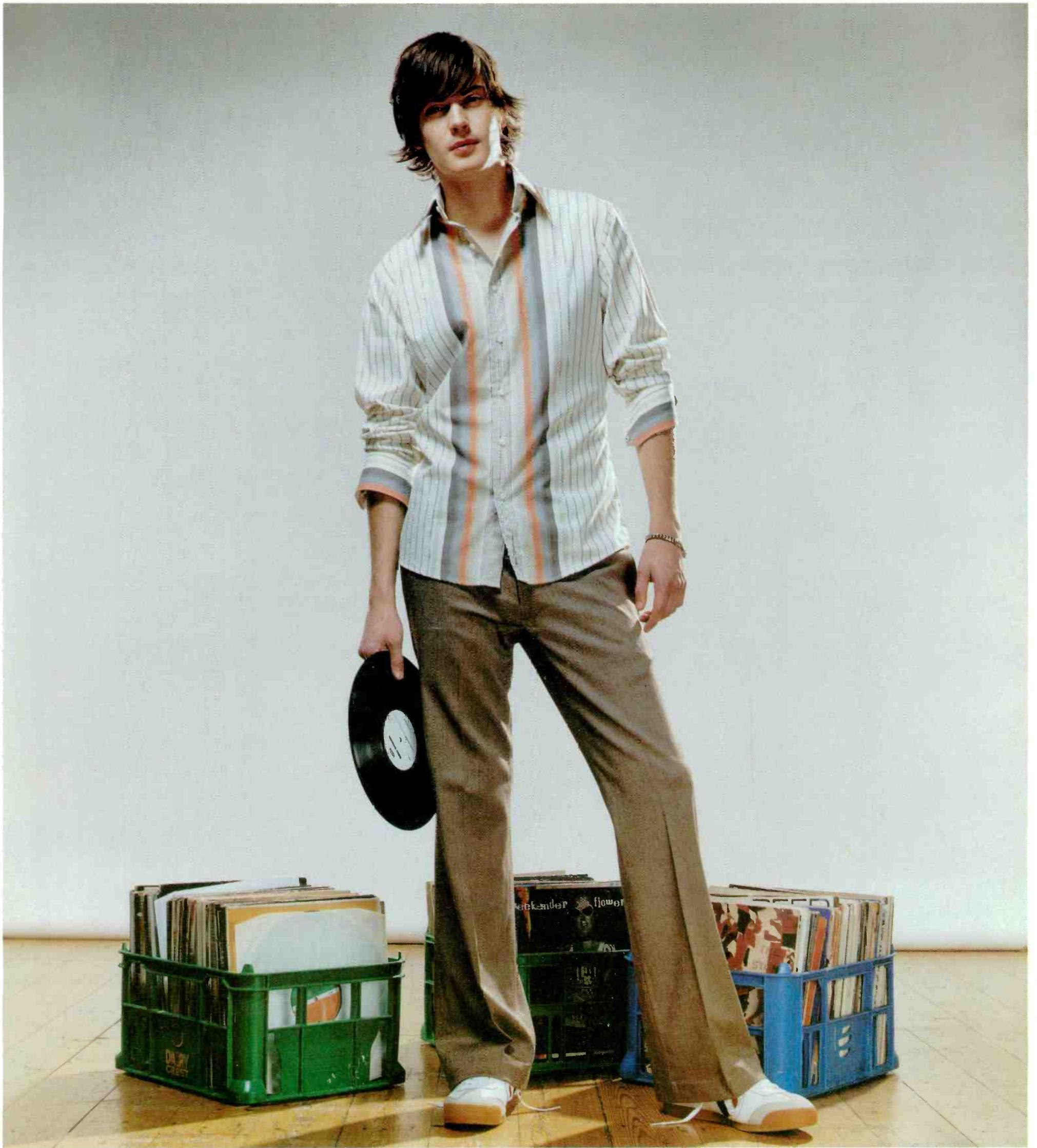
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