

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT . www.billboard.com . MARCH 13, 2004

HOT SPOTS



Switchfoot is one of a variety of bands that is making its breakthrough at modern rock radio.



39 Going Platinum

Platinum Star Sean Paul is honored for putting dancehall in the spotlight with his sophomore set, "Dutty Rock."



86 Still Rolling

In a rare interview, Rolling Stone's Jann S. Wenner talks about his magazine in The Last Word.



WMG Speeds Into New Era

1,000 Jobs Going; Fresh A&R Sources Sought

BY ED CHRISTMAN

NEW YORK-The remaking of the Warner Music Group is in full swing. Within hours of closing the deal to buy WMG from Time Warner, a new senior management team began tak-

ing the music company apart and putting it back together again.

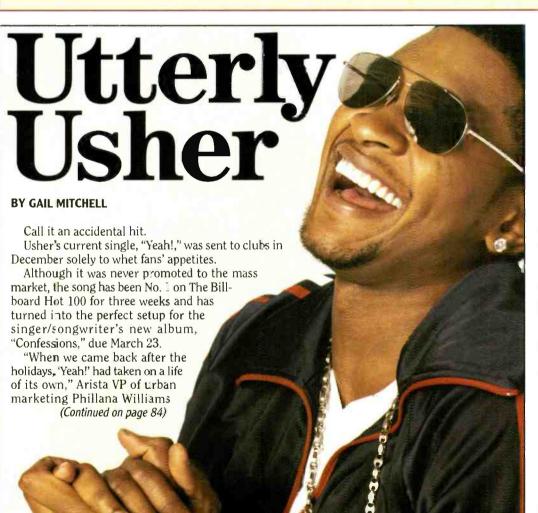
The changes started with the news that 1,000 employees would be cut worldwide, including such high-profile executives as Atlantic Group co-CEO (Continued on page 85) Sperling Pleased With 'Smart Buy'

BY ED CHRISTMAN

NEW YORK—Just four days after the \$2.6 billion acquisition of Warner Music Group, one of the key members of the buyout team valued the music company's assets at \$3.5 billion.

Scott Sperling, managing director of Thomas H. Lee Partners, made that assessment in a keynote address at the third annual Billboard Music & Money Symposium, held March 4 at the St. Regis Hotel here.

(Continued on page 85)



Insurance Crisis Lingers For Biz

Many Artists Lack Coverage BY CHRIS MORRIS

LOS ANGELES-Friends held a benefit for Tony Thompson at the Hard Rock Café in December. Thompson, one of the best-known drummers of

the '70s and '80s, was diagnosed with renal cell cancer. Doctors removed

one of his kidneys, but by then the cancer had spread to his lungs and liver. After receiving expensive emergencyroom care, he died Nov. 12.

Thompson was



"He couldn't afford it," says his widow, Patrice Thompson. "When I met him, he had no money."

PITCHING A BITCH

Patrice now faces hospital and medical bills that she calls "astronomical."

A contribution from MusiCares, the charitable arm of the National Academy of Recording Arts and Sciences (NARAS), and \$6,000 raised by the Hard Rock benefit have done little to defray the debt.

(Continued on page 84)



ON MARCH 9, 1949, DEAN MARTIN MADE A SPECIAL TRIP TO NEW YORK TO RECORD A NEW SONG, "DREAMY OLD NEW ENGLAND MOON", FOR CAPITOL RECORDS WRITTEN BY PHILADELPHIA COMPOSERS, MORTY BERK, FRANK CAPANO & MAX C. FREEDMAN. THE SONG IS CURRENTLY INCLUDED IN MARTIN'S CD RELEASE, "THE CAPITOL YEARS", WITH PAUL WESTON & HIS ORCHESTRA AND THE MARTINGALES AND ALSO IN NUMEROUS OTHER CD CONFIGURATIONS THROUGHOUT THE WORLD. THE PUBLISHER IS CAPANO MUSIC OF GIBBSTOWN, NEW JERSEY.

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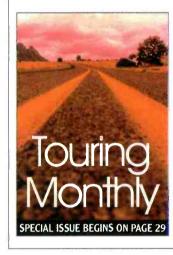
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such quality boxed sets as Floyd Tillman's "I Love You So Much It Hurts."

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QUOTE OF THE WEEK

John Hogan was applauded for pulling Howard Stern off the air as if he heard the show for the first time last Monday morning.

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ARTIST & COMPANY INDEX (SIGNIFICANT MENTIONS IN THE NEWS)

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Alex Ubago	Bear Family Records
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Annie Lennox	DRT Entertainment Inc
Carl Thomas	Embrace Productions Inc
Creed	Forte Distribution LLC
David Bisbal	Hard Rock Cafe International Inc
Jacki-0	JDI Records Inc
Josh Groban	Mattel Inc
Kimberley Locke	New Line Cinema Inc
La Oreja de Van Gogh	Nichion Inc
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I love music too much to watch it suffer because of illegal downloading. If you feel the same, show your support - download legally. JOSHUA BELL I DOWNLOAD (Legally.)

Roxio's Gorog talks about Napster's U.K. launch



orioni



UMSA president calls Universal's joint venture with China's SMG "powerful"

TOP OF THE NEWS



'Schindler's List' Comes To I

BY JILL KIPNIS

LOS ANGELES—Renewed public attention to such issues as anti-Semitism and the Holocaust may garner big consumer interest in the March 9 DVD release of "Schindler's List" (Universal Studios Home Video).

"The fact that this is a best picture winner that hasn't been available on DVD before will equate into high demand," says Vince Szydlowski, senior director of product for the Los Angeles-based Virgin Megastore chain. "It will also touch a chord with a lot of people with all of the discussions regarding 'The Passion of the Christ,' " the controversial Mel Gibson release.

Retailers believe the title will experience strong sales over time as an anticipated catalog title for fans of moviemaking.

Brian Lucas, spokesman for Minneapolis-based Best Buy, calls "Schindler's List"

a "real prestige piece to own. It's not light fare you just pop in and watch, but it's good to have in your collection if you are a movie

buff. We have high expectations."

"Schindler's List," a seven-time Oscar winner that counts the best picture and best director (for Steven Spielberg) awards among its prizes, explores the story of Oskar Schindler. A Nazi party member, Schindler employed 1,100 Jews in his crockery factory during the Holocaust and saved many of their lives by keeping them from the death camps.

The film stars Liam Neeson as Schindler

and features performances by Ben Kingsley and Ralph Fiennes. Spielberg shot the movie almost entirely in black-and-white.

The DVD will be available for \$26.98 in a full-frame or widescreen version. It features a 77-minute documentary called (Continued on page 60)

Operación David Bisbal

Spanish Idol Builds Global Following

BY LEILA COBO

The TV reality shows that dominate the musical landscape of many countries are by definition local phenomena. The artists they spawn rarely step beyond their locally honed fan bases.

Then there's David Bisbal.

The 24-year-old, a finalist in Spain's first edition of TV reality show "Operación Triunfo," has released a sophomore album whose early success in multiple countries points to a bona fide international career.

"Bulería" (Vale Music/Universal), released worldwide Feb. 10, debuted at No. 1 on Spain's sales charts. What's more, it came in at No. 5 on the Billboard Top Latin Albums chart (where it is No. 9 this issue) and No. 1 in Argentina. And Bisbal's debut album,

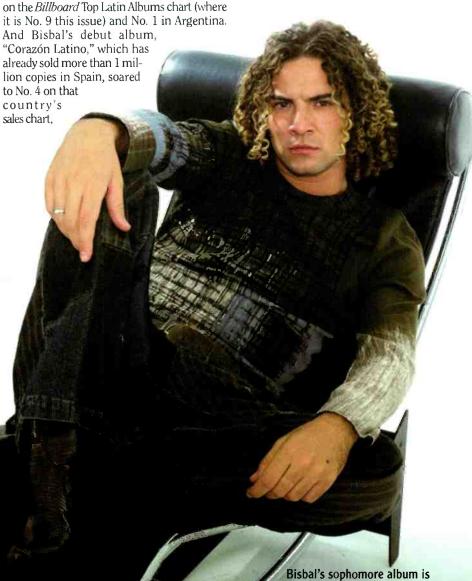
nearly two years after its release.

TV reality shows have resulted in extraordinarily successful artists in such countries as Argentina (Bandana and Mambrú), Brazil (Rouge), Mexico (Yahir and Nadia, among others) and Spain (Bisbal, Bustamante, Chenoa).

In Spain alone, "Operación Triunfo" acts have dominated the charts for the past two years.

But among all of these, the only one who has been successfully exported to multiple countries is Bisbal.

Part of the overseas success has to do with the fact that his solo career, unlike that of most TVborn acts, was conceived from the beginning as (Continued on page 83)



Radio Reacts To Indecency Flak

BY BRAM TEITELMAN

It all started with Janet Jackson's breast.

The singer's "wardrobe malfunction" at the Super Bowl put the Federal Communications Commission on the warpath to stamp out indecency and hold congressional indecency hearings.

As the federal storm gathered, Clear Channel led radio's self-regulation on the issue. It fired longtime Florida-based morning host Todd "Bubba the Love Sponge" Clem and pulled Howard Stern's syndicated morning show from the six Clear Channel stations carrying it. Clem's program was cited by the FCC in a recent \$715,000 indecency fine against Clear Channel in January.

Viacom-owned Infinity—the company from which Stern's show originates—also reacted. Infinity executives John Sykes and Joel Hollander issued an internal memo Feb. 18 outlining the FCC's current definition of indecency and mandating that any show with live (Continued on page 82)

cementing his reputation as a bona

fide international act.

Legit Content Must Increase

Forum Finds P2P Offerings Still Dwarf Legal Download Services

BY CHRISTOPHER WALSH and BRIAN GARRITY

NEW YORK—Commercial digital music services still don't have enough content to effectively compete with peerto-peer networks, the chief lobbyist for the digital music business says.

In a keynote address at the recent Digital Music Forum in New York, cosponsored by billboard.biz, Digital Media Assn. executive director Jonathan Potter said that to keep pace with P2P, commercial services need to grow their catalogs from 500,000 songs to in excess of 1 million tracks.

"If royalty-paying services are to compete more effectively with online black markets, the amount of available online music must double and triple quickly," he said.

Potter said that to grow the availability of commercial content online, there needs to be easier rules for acquiring publishing licenses. He also called on artists not represented in commercial services to make their music available for distribution online.

"Too many prominent, wealthy recording artists are only giving lipservice to this cause," Potter said. "Every day these artists delay putting their music on royalty-paying services promotes piracy of their own music and others and harms commercial services and the music industry at large.'

Recent successes exemplified by Apple Computer's iTunes Music Store and other services still represent a tiny fraction of overall downloading activity, attendees noted.

CONTENTIOUS ISSUE

Despite ongoing demands for the compulsory licensing of catalogs among advocates of commercializing P2P, it remains a contentious issue.

In another session—"Can the Music Industry Profit From Legitimate Uses of P2P?"-Jim Griffin, CEO of Cherry Lane Digital, said it is unrealistic for the industry to expect to sell music online that P2P networks give away for free.

"It's not just our task but our opportunity, our responsibility, our obligation to license what's going on [so we can put that money into the pockets of the artists and creators who make those things," he said.

Adam Eisgrau of advocacy group P2P United added, "It's essential that we have this discussion in a meaning-

(Continued on page 83)



Execs Build New Label With Established Acts

SHULMAN: 'IT'S A MODEL THAT WILL WORK'

BY CHRIS MORRIS

DRT Entertainment, the new label started by industry veterans Derek Shulman, Ron Urban and Ted Green, is seeking to become an independent haven for former major-label talent and developing acts alike.

New York-based DRT is being distributed by Navarre Entertainment Media in New Hope, Minn.

The label has already issued "I Didn't Get Where I Am," an album by former Squeeze vocalist Chris Difford, and "Adam's Apple," a new collection by singer/songwriter John Wesley Harding.

"You Made Me," the solo debut of ex-Buckcherry vocalist Josh Todd, is due

March 9; metal act Clutch's "Blast Tyrant" arrives March 30. The coming months will bring albums by Seven Mary Three (May), Lit (June) and Edwin McCain (June).

Shulman says, "I do think it's a model that will work, not can workhaving artists who are not 'prime time,' as it were, anymore for other labels right now because they're not multiplatinum, but they're very viable and vital and will come back . . . and be as successful, if not more successful, than they were at the majors.

"By the time that happens, we're going to be looking at smaller and unknown acts to go alongside them, to develop artists."

Lit arrives at DRT after two albums on RCA that sold 1.4 million and 165,000, according to Nielsen SoundScan. The Fullerton, Calif., band secured its release from RCA after a regime change at the label and is doing a joint-venture with DRT and Gary and Steve Richards' Nitrous Records.

Lit guitarist Jeremy Popoff says, "From a busi-

ness standpoint, being a joint venture, we could make 10 times as much money selling 10 times fewer records . . If this thing flies, everybody's laughing. If it doesn't, even if it sells 150,000 records, everybody's making money. It's just much more efficient this way."

Shulman says DRT was estab-(Continued on page 83)

House Cans CARP, Creates Rate Panel

holders and music and movie users say they are delighted that the House of Representatives passed the Copyright and Distribution Reform Act March 3.

They say the new bill will bring greater professionalism and efficiency to the establishment and distribution of statutory license royalty rates, benefitting all parties. It now goes to the Senate for expected passage.

Under the new bill, H.R. 1417, a panel of three full-time administrative law judges would adjudicate whenever private negotiations fail to establish rates or distribute royalties. The panel would govern the commercial use of

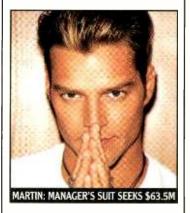
such copyrighted works as movies and music, including Webcaster digital royalty rates. The judges will be paid \$125,000 per year.

"It's terrific," says John Simson, executive director of SoundExchange, the artist-label collection agency for digital Webcaster royalties. "There will be judges experienced in copyright law. And people will be able to participate without the fear of having to pay huge arbitration costs.'

The bill would replace the part-time Copyright Arbitration Royalty Panel (CARP), initiated by Congress in 1993.

Rep. Lamar S. Smith, R-Texas, chairman of the House Subcommittee on Courts, the Internet and Intellectual Property, sponsored the bill. Rep.

(Continued on page 82)



Medina Countersues Martin

BY LEILA COBO

Angelo Medina, the Puerto Rican empresario who managed Ricky Martin for 12 years, has filed a \$63.5 million countersuit against his former client, alleging breach of contract, unjust enrichment and pain and suffering.

"I've been forced into doing this," Medina tells Billboard, noting that he will donate any money he wins from the suit to charity. "This is a moral issue, not a business issue."

Medina's suit, filed March 3 in Superior Court in San Juan, Puerto Rico, is in response to an action Ricky Martin Enterprises (RME) filed against him Feb. 17 in New York Supreme Court. RME is headquartered in San Juan.

In his suit, Martin seeks \$2.5 million from his ex-manager for "unearned management commissions through the assertion of claims for unjust enrichment.

(Continued on page 83)

Napster Takes First Euro Steps

GOROG: SERVICE WILL BOW BY SUMMER'S END

BY PAUL SEXTON

LONDON-Roxio chairman/CEO Chris Gorog says the European launch of the company's Napster 2.0 online music service will take place in the United Kingdom before the end of summer.

The arrival of the service in Europe will happen "the sooner the better, as far as we're concerned," says Gorog, who is also chairman/CEO of Napster.

He says the introduction of Napster 2.0 across the region—its first move outside North America -will likely happen on a "country by country" basis, coordinated from its European headquarters in London.

"It's our goal to have localized programming in each region," Gorog says, "and that really suggests they will not all roll out on the same day.'

Much industry speculation about a launch date in the first half of 2004 followed Gorog's appearance at the MIDEM trade

fair in January in Cannes (Billboard, Feb. 7).

During a Q&A session that he chaired, Gorog confirmed that Napster was looking to enter European markets this year.

Gorog says Napster is "still working with labels and publishers" on copyright clearance issues. "These rights in some

regards weren't granted originally from the artists, so it's a smorgasbord of challenges to go back and get everything together.'

Because of its policy of programming services locally, Napster will "certainly be paying strict attention to the charts in the U.K.," Gorog says. "What's hot, what people are interested in. We'll probably try very hard to get a lot of live content created from the U.K., for the U.K.'

That content, Gorog says, will mirror that of Napster's U.S. subscription offering, for which artists visit the recording studio in the company's Los Angeles headquarters "three or

four times a week" to cut exclusive material.

(Continued on page 70)

NEWSLINE ...

Nielsen Music, which supplies chart data to *Billboard* through Nielsen SoundScan and Nielsen Broadcast Data Systems, has promoted three key executives. Nancy Wagner is named East Coast senior VP/GM, Mark Tindle becomes West Coast senior VP/GM and Abbe Frank gets the post of senior VP of product development and client relations. Wagner was one of the original BDS staffers in Los Angeles when the company launched in 1990. Most recently, she served as GM of Nielsen Sound-Scan/Nielsen BDS, East Coast. Tindle has been with Nielsen Sound-Scan/Nielsen BDS since 1999, most recently as West Coast GM. Frank has been with SoundScan since 1999 as director of product development in New York. All three executives report to Rob Sisco, president of Nielsen Music/COO of Nielsen Entertainment East Coast operations.

The Walt Disney Co. board said March 3 that it separated the positions of CEO and chairman at the entertainment conglomerate the same day that 43% of shareholders voted against re-electing chairman/CEO Michael Eisner to the board. The Disney board, meeting in Philadelphia after a contentious shareholder gathering, said it had elected former U.S. Senator George Mitchell chairman by a unanimous vote. Eisner will continue as CEO. Mitchell had served as Disney's lead independent director; 24% of shareholders voted against his re-election at the annual meeting.

After casting a critical eye on the prospects of Clear Channel Entertainment in a previous analysis, equity research firm William Blair & Co. admits it was "surprised by the organic growth of Clear Channel's live entertainment division" in a recent report. Last fall, William Blair & Co. issued a report that stated it would "view favorably a sale of the [entertainment] division" of Clear Channel Communications (Billboard, Oct. 25, 2003). The new report, which analyzes fourth-quarter 2003 performance, states, "Pro forma revenue [for CCE] increased 2%; we had modeled a decrease of 10%." The report goes on to say that "expense growth lagged revenue growth, and the division's margin increased to 3.5% from 2.2%." Overall Clear Channel numbers also exceeded estimates.

A suit that Ruben Blades filed against his former record and publishing companies is set to go to trial March 8 in New York federal court. The suit against Fania Records, Vaya Records, Musica Latin Internacional, Vaya Publishing, Fania Publishing, Vev Plub and Sonido includes multiple counts against the companies. All companies are or were part of the Latin music enterprise owned by the late Gerald Massuci, who recorded some of the biggest names in the genre. In the 1970s, Blades signed to Fania Records and released some of his most famous recordings under the label. Among other things, the suit claims failure to pay recording royalties, failure to pay publishing royalties and copyright infringement. Blades also alleges that several of the companies named in the suit unlawfully exploited compositions that he owns in full. In 1984, Blades filed a similar complaint, and all parties reached a settlement in 1985. Blades claims the defendants have not adhered to the court-ordered terms of the settlement. Sony/ATV has administered Blades' publishing since 2000.

Digital-music service provider Loudeye has acquired Overpeer in a stock swap valued at \$4 million. Seattle-based Loudeye, which provides online retailers with music services including downloads and streaming radio, plans to market Overpeer's anti-piracy technology as a way to track music being swapped on peer-to-peer networks, block file swapping and promote legitimate content. Overpeer is a leader in distributing decoy files over P2P services, a practice commonly known as "spoofing." Labels are increasingly populating P2P networks with such phony files in an attempt to stymie unauthorized downloading of music content.

BRIAN GARRITY

Sen. Judd Gregg, R-N.H., disagrees with the ruling by the Federal Communications Commission last month allowing new low-power FM stations in urban areas with existing FM stations. In his March 2 letter to chairman Michael Powell, Gregg takes the FCC's outside study by the Mitre Group to task, saying several "technical and methodological errors" in the study hide that interference would be a problem in some cases.

Production of Tobias electric basses has returned to the United States with a new line of instruments handcrafted in Conway, Ark. Originally made by luthier Mike Tobias in 1977 in Orlando, Fla., the company changed hands, and production moved to Asia. The new Tobias basses, which feature Bartolini electronics, exotic wood combinations and neck-through-body construction, will be made in the facility previously used for production of Baldwin grand pianos.

CHRISTOPHER WALSH

RIAA: Q4 Offset 2003 Losses

While total U.S. music shipments were down 7.2% last year, a strong fourth quarter at retail helped stem the tide.

According to figures released March 4 by the Recording Industry Assn. of America, the U.S. industry shipped 798.4 million units last year to all channels including direct and special markets. On a dollar basis, the decline was 6%, with shipments valued at \$11.9 billion.

At retail, a strong fourth quarter saw shipments rise 5.5% to help reduce the overall year-end decline to 2.7%, with shipments totaling 658.2 million units.

On a value basis, retail ship-

ments totaled \$11.1 billion, 4.3% behind the 2002 total of \$11.6 billion.

CD unit shipments to retail markets decreased 3% in 2003; 609.8 million units were shipped

LATE-BREAKING NEWS

in 2003, and 628.4 million units were shipped in 2002.

This decrease equates to a 5.1% decline in suggested list dollar value in 2003.

Shipments of CD singles improved significantly, up 85.5% from 2002. In 2003, 8.3 million units were shipped and in 2002, 4.5 mil-

lion were shipped. This represents a dollar value increase of 84%, equaling \$35.9 million.

The three-year decline (2000-2003) of music unit shipments is now 26%, and the value of those units declined 17.2% since 2000, according to the RIAA.

The report shows the popularity of newer music formats. The music video category, dominated by the DVD format, demonstrated significant growth to 19.9 million units, up 35.6%.

Figures for other emerging formats, such as digital downloads, were not included in the report.

ED CHRISTMAN and BILL HOLLAND

SUM-Thing New In China

Universal Partners With Shanghai Media Group

BY SCOTT MURPHY

HONG KONG—The launch of the first joint venture between a mainland China media company and an international music company has given Universal Music a new route to Chinese consumers.

Universal Music Asia Pacific (UMAP) and the Shanghai Media Group (SMG) announced Feb. 27 that they have teamed to launch a new entertainment company called SUM Entertainment.

SMG is mainland China's secondlargest media conglomerate. It operates TV and radio stations, magazines, newspapers and Web sites and owns sports teams.

SUM Entertainment will be based in Shanghai and focus on mainland artist and repertoire development. Artists signed to SUM will have their output released in China on an as-yet-un-



named imprint, to be distributed through SMG.

The teaming of the two companies is a "powerful combination," Hong Kong-based UMAP president Harry Hui says.

"The primary goal for us is to create good music in China first," Hui explains. "We'll look for the best artists in

all genres; we're genre-agnostic." Long term, Hui says the new company will aim to export and market the best of its artists overseas.

Hui cites the regional success of the pop/traditional Chinese music crossover act 12 Girls Band as an example of what artists from mainland China can achieve. The Universal Music Hong Kong signing has shipped more than 2 million units to date of its self-titled 2003 debut album in Japan, according to the label, plus a further 200,000 units in the rest of Asia.

ARTIST DEVELOPMENT

Former UMAP regional marketing director Carol Choi heads SUM Entertainment as GM, based in Shanghai. Her appointment is effective immediately, and she will report to the SUM board. SMG holds a 51% (Continued on page 83)

Rose Garden Plows Ahead Amid Ch. 11

BY RAY WADDELL

Oregon Arena Corp., the company that operates the Rose Garden Arena in Portland, Ore., filed for Chapter 11 bankruptcy protection Feb. 27 in U.S. Bankruptcy Court for the district of Oregon. But arena officials say operations will be unaffected.

The company claims losses of nearly \$20 million since the 20,000-seat showplace arena opened in 1993, with debt service hammering the building's profitability.

"The bottom line is, this is a business reorganization," says Jay Isaac, senior VP of sales/marketing for the Rose Quarter complex.

Arena officials have cited an untenable financing plan and unsuccessful negotiations with bondholders as the culprit for the bankruptcy filing.

"We have a \$155 million construction loan at 9% interest, so our current payments are $2^{1/2}$ times what comparable single-tenant buildings in the country are paying," Isaac tells *Billboard*.

The company had been scheduled to make a \$3.2 million interest payment March 1. The arena was built for \$267 million, including the \$155 million construction loan from 12 institutions.

The Rose Quarter complex includes the Rose Garden Arena, the

13,000-seat Memorial Coliseum and a theater configuration in the arena billed as Theatre of the Clouds.

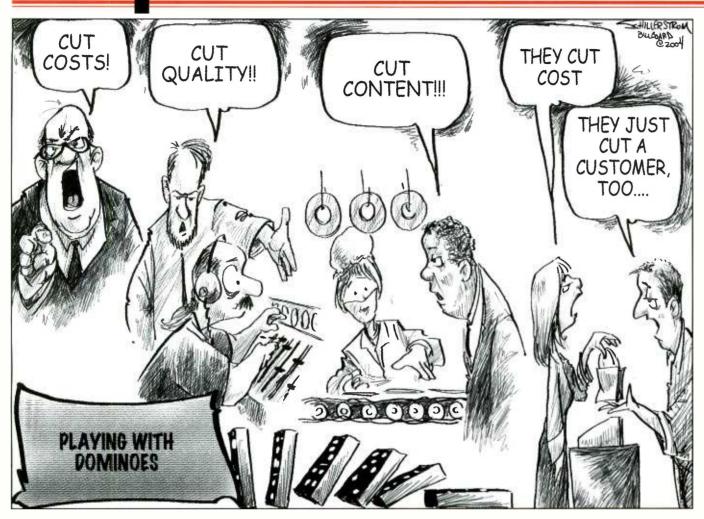
"OAC remains manager of the buildings, and it's business as usual for the promoters," Isaac stresses. "This is a successful arena that does a lot of business. Our problem is on the costs side, mainly the debt payment."

After filing on Friday, Isaac says, the Rose Garden hosted a Clear Channel Entertainment motorsports event during the weekend. "We wired them their money on Monday, just like they asked us to," Isaac says.

Oregon Arena Corp. is wholly owned by Microsoft co-founder Paul (Continued on page 70)

www.americanradiohistory.com

Editorials / Commentary / Letters



CED Report Lacks Logic

↑ here's one thing about common sense, early-20th-century humorist Will Rogers often remarked, "It ain't common.

In a sentence, that explains the fundamental flaw in a new report by the Committee for Economic Development (CED), a Washington think tank that specializes in economic development issues.

It defies common sense.

The report attempts to address the conflict between those who create intellectual property and those who are deemed "users" of intellectual property. Stripped of its academic niceties, however, it's really about Internet piracy.

As Washington think tanks go, the CED carries some weight; it was created after World War II to find ways to transform the wartime economy into a peacetime economy. Today, it claims to promote economic growth, largely by identifying market solutions to economic problems.

The report is gaining far more currency than it deserves because its conclusions are being widely misinterpreted.

Last week, for example, The New York

Times cited the CED report in a story proclaiming that entertainment industry efforts to protect copyrighted materials were "bad for business and for the economy." The report, of course, doesn't say that at all. It simply raises red flags about the dangers of imposing government mandates on technology or enacting stricter copyright laws.

Fearing that any effort to rush new laws onto the books might pose a risk

The study assumes that because illegal file sharing is possible, it should be considered viable.

to innovation and economic growth, the report calls for a two-year moratorium on any such effort. Then, ostensibly cooler heads will have the time to find a "consensus" on the best way to balance the right of creators to benefit from their work with the public's right to use it.

Nothing controversial there; but where it deviates from common sense is in a couple of the underlying assumptions on which it bases its conclusions.

For one, the study assumes that just because illegal file sharing is possible, it should be considered viable. Since it exists in conflict with copyright law, it's the law, not the technology, that needs to be re-examined. In other words, technology, no matter how questionable its use, gets the benefit of the doubt.

The issue has never been about the technology, but about how it is used and the most efficient way to curb illegal activity.

Secondly, the study assumes that any attempt to regulate file sharing could theoretically threaten innovation and therefore economic development. But what about the economic development and innovation that file sharing has already put at risk in a real and tangible way?

The music industry already has lost tens of thousands of jobs, and the film industry is standing at the edge of the very same abyss. As a result, it's become increasingly difficult for the industry to innovate and develop new artists.

Where is the common sense in that?

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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Helpful Guidelines On How Artists Can Protect Themselves

Musician: Your Band Is A Business

I f you're serious about making it, you've got to run your band like a business. There are important benefits to setting up and maintaining a business structure for your band.

Here are some of those benefits and the procedures for making your band a business enterprise:

Protect your band's name. Before investing a lot of time and money in your band's name, you should investigate whether another group is already using that name.

Start by doing an indepth Internet search. Also check out *Billboard's* annual International Talent & Touring Guide. Once you are reasonably sure that no other group is using your band's name, consider applying for federal trademark protection.

A federal trademark (or in this case, a service mark) gives your band exclusive rights to the name throughout the United States. Online

registration is available at uspto.gov.

Make sure all of your band's songs have copyright protection. Full federal registration with the U.S. Copyright Office is always advisable. Yes, you can do the "poor man's copyright" and mail yourself a CD of songs to prove the creation date.



However, federal copyright registration, among other things, allows you to bring suit in federal court and receive certain statutory damages if infringement is proved. You can get more information and download forms at copyright.gov. Use Form SR.

Obtain a business license and a federal tax ID number. The exact procedure for acquiring a business license is available by contacting the city or county licensing agency near you. Most forms are available online. For a federal tax ID number (or FEIN), go to irs.gov and download Form SS-4.

File it with your local IRS office. Having a business license and tax ID number allows you to open a band checking account.

Keep track of all the income the band earns. Keep track of all the band's expenses, too. This includes everything from promotion costs to equipment to tour expenses—all can be tax-deductible. If taxes and finances are not your strong suits, you may want to see an accountant. Don't worry. The accountant's fees are usually tax-deductible, as are a lawyer's.

Become an affiliate of either BMI or ASCAP. Each time your band's music is played, either live or recorded, on the radio or at a club, you are eligible for a performance royalty. Without getting too deep into copyright law, the "right of performance" is one of the exclusive rights afforded a copyright holder.

BMI and ASCAP, performing rights societies, get performance royalties for you. Of course, for a new band, the royalties will be minimal, if anything at all, but as things get rolling, they can become a significant revenue stream. Go to bmi.com or ascap.com for more information.

Execute a written partnership agreement. The general law of partnerships presumes that when a group of people acts together, it is a partnership. Without a written agreement to the contrary, the law will assume various things about your band.

First, everyone will be liable for everyone else. The law presumes that each partner will be bound by the actions of all the other partners. Also, if you break up, the law presumes that all the band members own the band name equally.

A written partnership agreement should, among other things,

address several important points:
1) who owns the right to the band's name; 2) who owns the band's songs; 3) what to do when someone leaves the band; 4) who can spend money on behalf of the band; and 5) the procedure for kicking someone out of the band. Anything can go into a written partnership agreement.

Consider taking out insurance. Use it to insure your equipment. If it gets stolen or damaged, an insurance policy can help get the band playing again. Also, if you have a band vehicle, make sure the driver has auto insurance. In most cases, insurance is tax-deductible.

There are important reasons why your band should be run like a business. An accountant and an attorney with entertainment-business experience can help get you through these and other business and legal issues.

Donald R. Simon is an intellectual property attorney concentrating on entertainment, copyright, trademark and advertising law issues.

Letters

Give The Supremes Credit Where Credit Is Due

Lost in the entertainment industry and media hoopla over the arrival of the Beatles on the U.S. pop music scene in 1964 is the fact that this year also marks the 40th anniversary of a homegrown pop success story.

It was 40 years ago this June that a trio of talented American women emerged from Detroit's Brewster Housing Project to take the world by storm.

It was also 40 years ago this December that these women made their first national television appearance on "The Ed Sullivan Show."

I am referring, of course, to the Supremes—America's answer to the Beatles. During the period from 1964 through 1965, while the Beatles dominated the U.S. music scene, the Supremes—Diana Ross, Mary Wilson and the late Florence Ballard—charted five consecutive number No. 1 records and eight top 25 records.

By the end of 1965, the Supremes would have their sixth chart-topper, with "I Hear a Symphony." Not bad during an era when virtually every other American group was relegated to the background.

More than any other group, the

Supremes not only met the challenge of the British Invasion, they made history. With a total of 12 No. 1 records by the end of the decade, the Supremes were the top-selling American group of the 1960s.

More than their musical accomplishments, however, the Supremes also were trendsetters. Their ascendency coincided with the success of the civil rights movement in this country.

By reflecting a positive image of successful African-American women, the Supremes broke down barriers and opened the doors for today's talents.

Many, including Oprah Winfrey and Luther Vandross, have cited the Supremes' historic first appearance on "The Ed Sullivan Show" as being influential and inspirational to their own careers—it was the first time they saw people who looked like them on national TV. The Supremes were the face of the changes taking place in American society.

Sadly, however—with the exception of the Rock and Roll Hall of Fame and Museum, which is planning a major exhibition later this year honoring the Supremes' 40th anniversary—their contributions to American pop culture are ignored. Perhaps we as a society haven't

come as far as we would like to think we have.

Thomas Ingrassia Ingrassia Image Consulting Holden, Mass.

Lots Of Female Rockers, Few VPs

In your article about Courtney Love (*Billboard* Feb. 7), you quote a chain record-store executive as saying, "There aren't a whole lot of women playing real rock'n'roll."

Are people really this brainwashed? The only "void" needing to be filled with female rockers exists at the industry level, where conservative VPs are too timid to back women rock bands as marketable.

If gatekeepers really want to fill that void, they need only peruse the live music listings in any major city and start venturing out of their little dusty glass attics.

Lalena Fissure Woodside Queens, N.Y.

The Problem Is: Too Many Radios!

I disagree with your position in your editorial on Howard Stern

(Billboard, March 6).

The public may be able to decide, but the public lacks the ability to control the technology.

We do need to control the content that is distributed so widely and "received" so easily. Cable and other subscription services are perhaps another discussion and are a bit easier to control.

Controlling this kind of content was apparently never considered by radio manufacturers, as there is no effective method for blocking these broadcasts. I have personal experience with the V-Chip and parental controls on TVs, and I can tell you they don't work reliably.

Am I supposed to take away and lock up every small radio, boom box, car radio, etc.? When I buy a Barbie tape player/boom box for my daughter, is the manufacturer anticipating that I can receive Howard Stern on it? Apparently not, but radios are built into everything these days.

Should I have to give up radio in general because of one or two questionable programs in a given market? I don't think I should have to.

Brian Kelly Warwick, N.Y.

Richard Rodgers' Writing In Reverse

According to most biographical sources (including Richard Rodgers), Mr. Rodgers would write a melody and give it to Lorenz Hart, who would then write lyrics. By contrast, Oscar Hammerstein would write the lyrics first, which Richard Rodgers would then set to music.

Both methods obviously worked well, and details of their collaborations have been well-documented over the years.

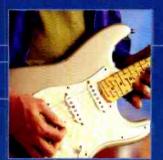
In the Jan. 17 issue of *Billboard*, comedian/musician Michael McKean got the above relationships exactly backwards while discussing his songwriting techniques.

Jim Blanchard New Orleans

FOR THE RECORD

Due to an editing error, the sentence "Year after year, I'm absolutely shocked at what comes out of [the Grammys]" was attributed to Ricky Skaggs, (Billboard, Feb 28). RCA Label Group chairman Joe Galante made the statement, which Skaggs was rebutting.

In the music & entertainment business, access to the right information can be the difference between success and failure. Getting that information used to be difficult.



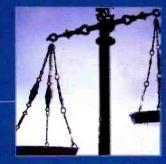
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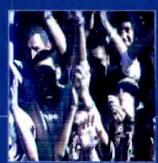
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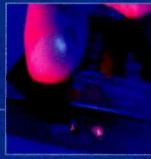
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Jacki-O shows her stuff on debut set 'Poe Little Rich Girl'



VIUSIC



Country radio jock Stu Evans questions the timing of the recent indecency crackdown

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

Thomas, Stapp **Prep Solo Efforts**

Solo albums by band vocalists have become a rite of passage. Inevitably, it turns out, singing other people's songs or having to collaborate with one's bandmates can sometimes feel like a prison sentence, albeit one with velvet handcuffs and minimum security. A little time on one's own before returning to the safety of the fold can be very appealing.

Two lead singers for multiplatinum groups-Matchbox Twenty's Rob Thomas and Creed's Scott

Bv Melinda Newman

mnewman@billboard.com

Stapp—are working on solo projects.

Thomas' success outside Match-

box Twenty is a known quantity; he

"Supernatural" album and has writ-

Thomas' solo effort is still in the

"I've started the writing, but it's

such a long step between even hav-

co-wrote and sang "Smooth" for

ten with Willie Nelson and Mick

Jagger, among others.

formative stages.

Santana's multimillion-selling

ing the songs and knowing what I want them to sound like and how I want to be represented," he says. "I think I'm not going to know until me and [producer] Matt [Serletic] get into the studio and start fresh."

The process of writing for a solo project vs. for a band is a liberating one, he says.

"First of all, it doesn't have to have two guitars, a bass and a drum on every song. After a while you want to try something different. It's all about

not having a framework that you have to fit into. It doesn't have to sound like a band.'

Thomas says he expects the album to come out at the end of 2004 or the beginning of 2005.

Stapp says that after a decade together, it was time for the members of Creed to take a break.

"We all committed

10 years to each other, and then we would work on some other stuff we had going on," he says. "We hit 10 years in mid-January.'

Stapp is working with producer Seven Aurelius (Nelly, Ashanti, Ja Rule). "It's Creed meets Zeppelin meets Doors with Seven's [influence]. So it's going to have some thump in the back and rock over the top of it but I'm not going to rap," he adds with a laugh. "I'm going to sing."

In addition to working on his solo album, which he expects to come out later this year, Stapp says he is pursuing an acting career. "I'm reading through scripts right now. I want something people wouldn't expect from me. I don't want to be stereotyped as a musician."

As history shows, solo projects can be career highlights or quickly forgotten side efforts that barely register a blip. For every Beyoncé, Justin Timberlake or Dave Matthews successful solo album, there's a Scott Weiland, Jagger or Dave Gahan release that sells a sliver of what their bands' albums sell.

DOUBLE SERVING: Christian rock group Skillet, which has already had success in the Christian market with its Ardent releases, has signed with Lava Records.

(Continued on page 14)



JET: PROGRAMMERS PREDICT THE BAND HAS THE BEST PROSPECTS FOR A LONG CAREER

New Bands Storm Modern Rock Radio

BY MELINDA NEWMAN

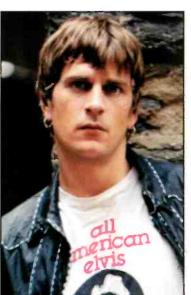
LOS ANGELES—Modern rock is sporting many new faces these days

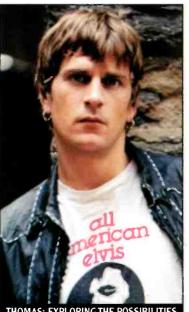
A number of breaking bands—Jet, Switchfoot, the Darkness, Three Days Grace, Lostprophets and Story of the Year—are enjoying their first blushes of success at modern rock radio.

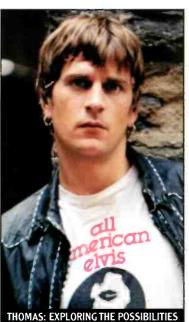
The format's embrace of burgeoning acts is not new, says Oedipus, PD of WBCN Boston, citing breakthroughs by such bands as Evanescence, AFI and Interpol at his station last year. However, other PDs believe this current crop is larger than normal, in part because of modern rock's identity crisis.

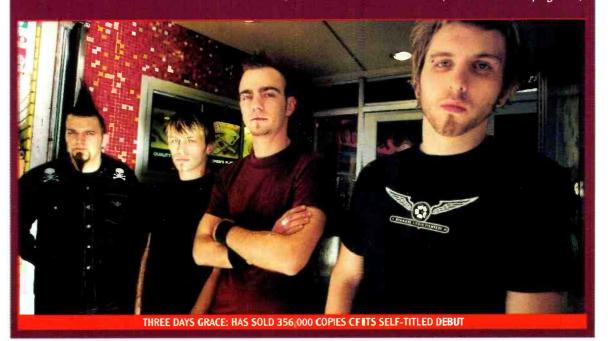
"Mode-n rock is searching for the next fashion so w∈ can have a renaissance of the format,' says Chris Williams, PD at WNNX (99X) Atlanta. "We need something the kids want to dress like and have represent them. We're searching for the band that's raising its hanc."

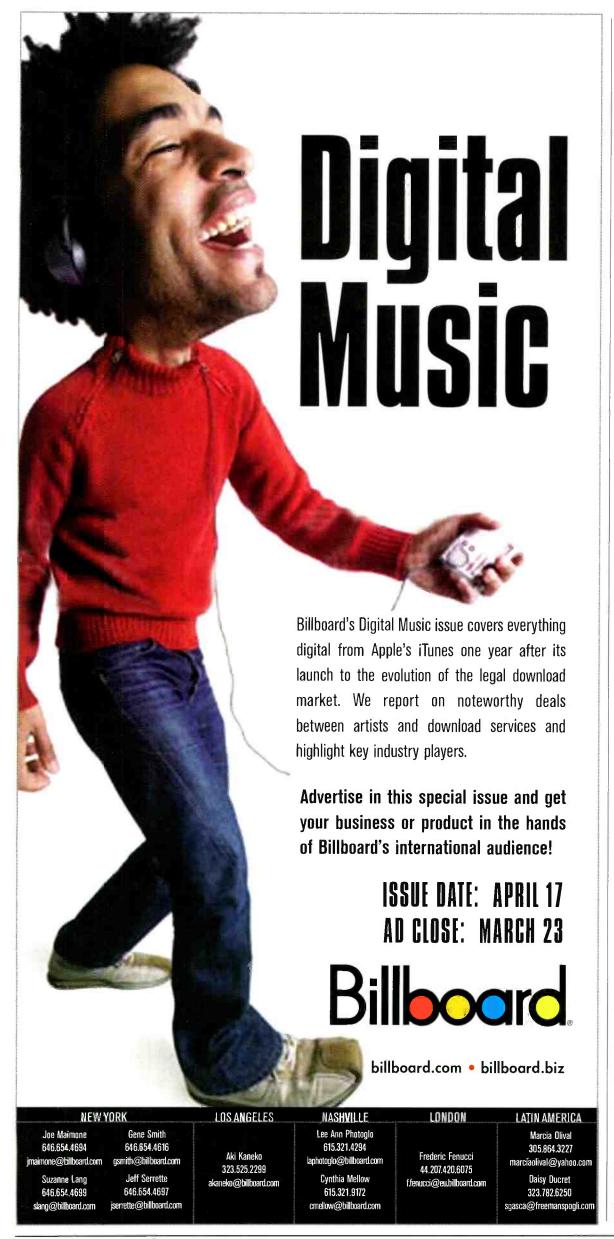
All six groups have registered hits on the Modern Rock chart. Three Days Grace's "(1) Hate) Everything About You" hit No. 2. Jet flew to No. 3 with "Are You Gonna Be My Girl," and (Continued on page 16)













Conductor Bychkov Finds Independent Freedom

After several relatively quiet years away from critical American attention, Russian conductor **Semyon Bychkov** is back on the scene.

After helming a lauded run of Mussorgsky's epic opera "Boris Godunov" at the Metropolitan Opera, he is earning kudos for two dynamic new releases: Shostakovich's Symphony No. 7, "Leningrad," and Mahler's Third Symphony, both with his current ensemble, the WDR Symphony Orchestra Cologne. A disc of Shostakovich's Symphony No. 8 will be released early this

Bychkov, who blazed onto the international scene in the 1980s with a **Philips** recording deal, has found a home in U.K.-based **Avie**, a label started in 2002 by industry yets

Score

Sy Anastasia Tsioulcas

atsioulcas@billboard.com

want to record. So the considerations are purely of an artistic nature and not burdened by anything else."

As of Feb. 1, the upstart Avie enters a new phase with a new American distributor, the newly formed Forte Distribution, which specializes in classical, jazz and world labels (see The Indies, page 58). The company also represents Alpha, Arabesque and German mid-price label Oehms.

IN BRIEF: If you haven't seen it already, you should check out **Alex**



Simon Foster and Melanne Mueller.

According to Avie's innovative business model, artists retain complete control and ownership of their recordings. In return for the use of the company's name, logo and manufacturing and distribution muscle, Avie deducts a small percentage of net sales.

The 51-year-old conductor says the freedom that Avie offers has been liberating for him and his musicians.

"One of the difficulties in the past was the limited flexibility in terms of what repertoire was available to artists," Bychkov observes.

"A major record company is a large enterprise, and by the time my generation entered in the mid-1980s, these companies, including Philips, already had huge back catalogs. So it was not so easy for them to see what I could record that would make sense for them. Conversely, there were projects that they wanted me to do that I declined.

"Once we entered into a relationship with Avie," Bychkov continues, "the whole premise changed. They tell me that they'll take whatever I **Ross'** superb essay on classical music, "Listen to This," in the Feb. 22 issue of The New Yorker.

Daniel Barenboim says he will step down from the Chicago Symphony Orchestra's podium at the end of the 2005-06 season, because the position "require[s] many nonartistic activities, and I have neither the energy nor the time to fulfill them." A major component of those "nonartistic" activities is community outreach. Is that such an onerous task?

Minnesota Public Radio is announcing its Classical Music Initiative, which is supported in part by a \$500,000 grant from the National Endowment for the Arts. MPR is currently soliciting proposals from music professionals and the general public for new classical music programming that builds audiences, cultivates music understanding and brings new voices to public radio. Proposals chosen for production will air on MPR and will be made available to public stations across the United States. For details on the program and to submit proposals, visit access.mpr.org.





'Return Of The King' Wins Two Oscars For Its Music

Music from **New Line Cinema's** "The Lord of the Rings: The Return of the King" ruled at the 76th annual Academy Awards ceremony, held Feb. 29 at the **Kodak Theatre** in Los Angeles. The film and its music were the predicted front-runners going into the awards (Movies & Music, *Billboard*, Feb. 14).

"Return of the King" triumphed not only in the music categories of best original score and best original song (for "Into the West"), but it was also the night's big winner. With 11 awards, including best picture, "Return of the King" is now tied with "Ben-Hur" and "Titanic" for the film that has won the most Oscars.

The movie's composer, **Howard Shore**, shared the best original song award with co-writers **Fran Walsh** (who is also the film's co-producer and co-writer of the screenplay) and song performer **Annie Lennox**. Shore previously won a best original score Academy Award for "The Lord of the Rings: The Fellowship of the Ring," the first film in the trilogy.



Backstage in the press room, Lennox said, "I watched Howard Shore composing and recording every day in **Abbey Road Studios**, 16hour days, seven days a week. It was absolutely extraordinary. His pallor went from pink to gray in a few months, and he's still standing."

Lennox, the recipient of the 2002 Billboard Century Award, commented on winning her first Academy Award: "I'd just like to say I'm so thrilled. Thank you. I'm just grateful and privileged."

The accolades will continue for Shore when he receives the Henry Mancini Award for lifetime achievement at the 19th annual ASCAP Film and Television Awards, set to take place April 21 at the **Beverly Hilton** in Beverly Hills, Calif.

In other awards-show news, Gabriel Yared's "Cold Mountain" score won the Anthony Asquith Award for achievement in film music at the 2004 Orange British Academy Film Awards, which were presented Feb. 15 in London.

METALLICA MOVIE UPDATE: Metallica has struck a unique deal for its documentary "Metallica: Some Kind of Monster," which was featured at the

2004 Sundance Film Festival in Janu-

ary (Movies & Music, *Billboard*, Jan. 17).

Under the agreement, Metallica will own and pay for marketing costs of the film, IFC Films will have U.S. distribution rights for theatri-



cal release and **Paramount Home Entertainment** will release the movie on VHS/DVD.

IFC will also partner with the band on funding the marketing campaign's print and advertising costs. Metallica and the group's **Q Prime Management** will have consulting roles for distribution. It is unusual for an act to take on such extensive business responsibilities for a theatrically released documentary about itself.

The theatrical release of "Metallica: Some Kind of Monster" will coincide with the band's upcoming North American tour, which began March 2 in Phoenix. The documentary, produced and directed by **Joe Berlinger** and **Bruce Sinofsky**, is expected to roll out in most of the same markets that the tour will visit.

Berlinger and Sinofsky's film company **Third Eye**—which will have a (Continued on page 82)

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Roberson's JDI Records Fills Inspirational Niche

For those looking for music that fits their Sunday-morning church services, James Roberson's JDI Records has long proved inspirational.

Roberson, a professor of music at the University of California at Los Angeles, launched the label eight years ago. Since then it has become home to Norman Hutchins, DeNetria Champ, the UCLA Gospel Choir and other noted acts whose music uplifts church congregations and believers everywhere.

Roberson recalls the label's genesis, when he went to his church pastor with concerns that "we were having a hard time finding Sundaymorning music, because everybody was trying to cross over and do the contemporary thing," he says. "My pastor said, 'Instead of complaining about it, do something about it. Start a record company and do that music.' So that's how JDI came about. It was to do music for Sunday-morning worship.

"We've been very successful, because we are filling a niche that wasn't being met by other people, he continues. "We have a great following of people who will buy our music even if they don't know the

artist, because they know our type of music and the quality of music we do.

JDI is distributed in the general market through Navarre and in the Christian market through Butterfly International Distribution. Central South also distributes JDI product to independent retailers.

The label's next release is "Can't Nobody Do Me Like Jesus" by Minister Timothy Britten & Shabach Praise Co. March 2. Produced by Roberson and Britten, the project was recorded at Interdenominational Faith Assembly in Baton Rouge, La., where Britten has been minister of music for 10 years.



Britten sings lead on the rousing title cut, and the remainder of the album features inspired lead performances from other vocalists including Champ on "It Will Last," Shabach Praise

Co.'s Nancv Armstrong on "In Excelsis Deo," Aronda Johnson on "Yes God Is Real." Jerod Woods on "Victory Shall Be Mine" and Michael Stampley on "I Got the Victory."

Although all the cuts are wonderful, Britten's performance is a standout. But it

is his only lead on the project. "I have always said to the choir that it's not only Timothy Britten, it's all of us," he says. "And I was trying to give soloists in the choir an opportunity."

Roberson and Britten met at the 2003 Stellar Awards and began talking about doing a project together. "When I look for talent, I look at the person's ministry first and foremost," Roberson says. "Are

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they in it because they are interested in being a star? If it's being a star, then JDI is not the right label for them. We are always looking for people who are ministry-oriented.

By Deborah Evans Price dprice@billboard.com



"Secondly, they [should] understand that they've been called to do this," he continues. "And we look for people for our label who have strong songwriting abilities and overall excellence in how they present themselves. It's hard to find those things in one package.

Roberson felt Britten had the entire package. Britten had served as music director for the late Rev. James Moore and had worked with such artists as Dorinda Clark-Cole, Rance Allen and Yolanda Adams.

'Rev. Moore encouraged me to do something on my own, because he wanted me to make it one day on my own," Britten says, adding that Moore influenced his "writing skills and how to put music together."

In keeping with the label's goal of aiding church music programs, the

"We are taking [first track "Sav-

mers we've played it for already," Lava

The band remains on Memphis-

Skillet's current album, "Collide,"

based Ardent for distribution of its

will be reissued this spring to the

general market on Lava with one

WORK ETHIC: No one could accuse

albums to the Christian market.

ior"] to active rock. We've had a fan-

tastic reception from the program-

president Jason Flom says.

new song added.

The Beat

Continued from page 11

CD contains a bonus cut, an accompaniment track that can be used in worship services.

CANDI CAN: Candi Staton fans will be happy to know that **Vision** Records Entertainment (VRE) plans to reissue her first four gospel albums on CD for the first time March 16. The albums, recorded on Staton's Atlanta-based Beracah Records, will be repackaged as two double-CD compilations with 16 songs on each set. "Make Me an Instrument" (1983) and "The Anointing" (1985) will be compiled as "Classic Candi Volume 1." The second pair of albums, "Sing a Song" (1986) and "Love Lifted Me" (1988), are packaged as "Classic Candi Volume 2."

VRE is distributed by mainstream home entertainment company Image Entertainment. Distribution for the Christian market will be handled by Provident Music **Group**. There are also plans for VRE to issue a Staton gospel-hits compilation and a Christmas project later this year.

In other Staton news, the singer/songwriter has ended her long-running Trinity Broadcasting Network (TBN) weekly musical series "Say Yes," which began in 1986. Feeling the show had run its course, Staton opted to end it, but she will still perform on other TBN network specials and event programming. The channel will continue airing the already-completed season of "Say Yes" during the next few months.



SXSW 2004 INTERVIEWS: JOAN BAEZ

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a list of invited bands.



the members of System of a Down of being lazy. In between SOAD albums, singer Serj Tankian and guitarist Daron Malakian have been working on a project by **Bad Acid Trip.** The group is signed to **Serjical** Strike Records, Tankian's co-venture with Columbia Records. Malakian produced the album.

Meanwhile, Malakian has his own

European metal band Satyricon for distribution in North and South America, Asia and Australia.

Serjical Strike and eatURmusic are distributed through RED.

END OF AN ERA: Brian Malouf has left RCA Records where he was senior VP of A&R. Malouf was the last remaining senior A&R executive from the **Bob Jamieson** era, which ended when Clive Davis took over as RCA Music Group chairman in November 2002. An RCA spokesman declined comment.

The RCA A&R team now consists of senior VPs Steve Ferrera and Steve Ralbovsky, VP Matt Marshall and A&R manager Donna Pearce, all reporting to executive A&R VP Ashley Newton, who joined in January 2003 from Virgin.

Malouf joined RCA in 1994 as a staff producer and rose to senior VP of A&R in 1998. During his tenure, he worked with Eve 6, Lit, the Verve Pipe and Stellastarr, among others.

Additional reporting by Deborah Evans Price in Nashville and Troy Carpenter in New York.

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Music

New Bands

Continued from page 11

follow-up "Cold Hard Bitch" is climbing the chart. Switchfoot reached No. 5 with "Meant to Live."

Lostprophets' "Last Train Home," the Darkness' "I Believe in a Thing Called Love" and Story of the Year's "Until the Day I Die" are still moving upward. Lostprophets briefly appeared on the chart in 2002 when it peaked at No. 33 with "Shinobi Vs. Dragon Ninja."

"The question is, Are modern rock stations open to these acts or just open to these songs?" radio consultant Jeff Pollack asks. "Each of them delivered a really good song, [but] what will their second and third songs do? Are these real acts? Only time will tell."

The bands are also receiving airplay on either MTV or MTV2. Lostprophets will be one of the featured acts on MTV's Campus Invasion '04 tour.

FILLING THE VOID

Following the rap/rock days of Limp Bizkit and the garage band movement of the Hives, the Vines and the Strokes—which never really took off at modern rock—the format finds itself looking for the next big thing.

"We're stuck between cycles," Williams says.

Bill Gamble, PD at WZZN Chicago, adds that tweaks within the format are paving the way for the new bands.

"It's becoming harder and harder for bands like Cold-

play and Metallica to exist on the same stations," he says, "and that opens up room on both sides."

Indeed, none of these bands falls into an easily identifiable category. Three Days Grace's "(I Hate) Everything About You" blends Vertical Horizon's modern pop with explosive choruses.

Melbourne, Australia's Jet's guitar-driven rock wears its Rolling Stones and AC/DC influences on every chord.

Switchfoot's mellower music blends strong melodies with lyrical content about the

search for meaning. Story of the Year is in the pop/punk vein of Good Charlotte. The Darkness provides over-the-top glam rock redolent of Queen, while Welsh act Lost-prophets is in the style of Linkin Park.

And the bands' reasons for making music are just as diverse.

For Jon Foreman, lead singer of San Diego-based Switchfoot, it's about the message. "The whole record is about yearning for something more than cell phones and modern conveniences," he says. "Making music that hits on a spiritual and emotional level was our goal, rather than just Imusic! to tap your foot to."

Conversely, for Nic Cester of Jet, it's all about a few chords and bringing back the days of real rock'n'roll. "Things are just so plastic these days," he says. "We just wanted to remind people that it's four guys who play their instruments and write their own songs. It's not something packaged together by some dickhead in a suit."

As Williams sums it up: "The only thing these bands have in common is that they are all different and that the format is diverse, which allows them to have a place at radio."

ROADWORK

While radio was chasing the next trend, many of these acts were quietly playing show after show and developing their fan bases.

Williams says, "Now there's a vacuum of music, and we're going 'Cool,' because we're finding there was already word-of-mouth on Switchfoot in Atlanta. People are going 'Holy cow, we can't believe 99X is playing them.'

Most of these bands are on their first or second full-length album; however, Switchfoot had released two albums on

Christian imprint Re:think and one album on Sparrow. The band's current album, "The Beautiful Letdown," was issued on Sparrow and Columbia.

And Switchfoot's fans were very willing to follow the group to the mainstream, in part because the band didn't veer dramatically from its past sound. "We made the record before Columbia ever stepped on board," Foreman says. "The goal was to be the band that your friend told you about."

Other groups found other means of exposure.

Jet got a tremendous boost from the placement of "Are You Gonna Be My Girl" in a TV campaign for Apple Computer's iTunes and iPod, as well as in Electronic Arts' "Madden 2004" videogame.

"Anything that's getting our music recognized whilst providing us with a shitload of cash, I'm going to say 'Yes' to." Cester says.

RETAIL WEIGHS IN

Switchfoot and Jet look to be the early sales leaders, but several of the other bands are gaining.

According to Nielsen SoundScan, "The Beautiful Letdown" has sold 435,000 copies since its release in February 2003. "Get Born" (Elektra) from Jet has sold 423.000 since its October release.

Three Days Grace's self-titled Jive album has sold 356,000 units since coming out last July. The Darkness' "Permission to Land" (Atlantic) has moved 304,000 copies since its September release. Story of the Year's "Page Avenue" (Maverick/Warner Bros.) has sold 230,000 units in three months. And Lostprophets' "Start Something"

(Columbia) has racked up 90,000 in sales in three weeks.

"Definitely right now the most excitement is around the Darkness," says Chris Brown, VP of marketing and operations for the 10-store, Portland, Maine-based Bull Moose Music. "Permission to Land" is the only new modern rock release in the chain's list of top 20 sellers.

An inviting price point initially helped move units for Three Days Grace and Jet, Brown says.

WEA Distribution originally offered Jet's "Get Born" at a

suggested list price of \$13.98 until January. The album slipped eight slots on Bull Moose's internal sales chart the week the price increased.

Brown experienced a similar sales drop when BMG raised the price for the Three Days Grace set.

HANDICAPPING THE BANDS

Radio programmers say Jet has the best prospects for a long career.

"They will be a band that people will recognize and will have successful music," Williams says.

Jet also wins favor with listeners at WZZN. "Jet is the one we're having the most success with, because it sounds like AC/DC," Gamble says.

Programmers are also intrigued by the Darkness.

"They could really surprise a lot of people with their next album taking a direction that [makes] people realize, 'Hey, this album isn't a joke,' "Oedipus says. "Do they have the potential to be Queen, or are they the Tubes?"

As for the Darkness snaring three trophies at the Feb. 17 Brit Awards in the United Kingdom, "It means nothing here," Oedipus says.

One issue that all of the bands must work on, the experts say, is putting a face with the name since many of the acts remain relatively anonymous. However, the bands say the music will always come before the image.

Switchfoot felt so strongly about the issue, it refused to have its picture on the cover of its album.

Cester wants the motive to remain pure. "We're not doing this so we can get recognized," he says. "I think that's part of the shame nowadays. People are into being rock stars and being famous, instead of just loving music."



BY CARLA HAY

There is an unwritten rule in the music business: Getting a Grammy Award means you have won the approval of your peers. Getting inducted into the Rock and Roll Hall of Fame means you've become a respected and enduring legend.

During the past 18 years, the Hall of Fame honor has gone to such an elite group that it is little wonder the induction ceremonies have produced unforgettable moments—reunions of disbanded superstar groups, emotional and historically rich speeches and once-in-a-lifetime, all-star jam sessions.

The magic will continue with the 19th annual Rock and Roll Hall of Fame induction ceremony March 15 at the Waldorf Astoria in New York. This year's performer inductees are Jackson Browne, the Dells, George Harrison, Prince, Bob Seger, Traffic and ZZ Top.

Stars set to induct the honorees include: Bruce Springsteen, Dave Matthews, Tom Petty, OutKast and Alicia Keys. VH1 will tape the event for broadcast March 21.

A lifetime achievement award in the non-performer category will be presented to Jann Wenner, co-founder and editor-in-chief/publisher of Rolling Stone and chairman of Wenner Media (see The Last Word, page 86).

"The idea of having the Rock and Roll Hall of Fame started with a pay-per-view TV company that owned the rights to the name," says Ahmet Ertegun, the co-founder of Atlantic Records and considered by many to be the official "godfather" of the Rock and Roll Hall of Fame and Museum. Ertegun—now co-chairman/co-CEO of the Atlantic Group—is one of the music industry's pioneers and one of the earliest champions of R&B and rock'n'roll.

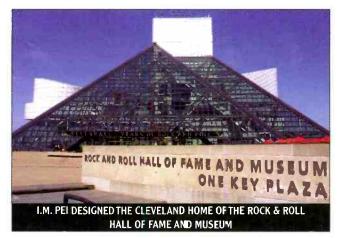
"They asked for my help in putting the show together. At first I turned them down, because I didn't want to get involved in a scheme that would create just another music show on television."

Ertegun says he changed his mind when the company convinced him that without his help, the show might turn into tacky farce with questionable credibility.

"So I said, 'If I do it, I want to get all the right people involved who love rock'n'roll and who understand that we want to make something like this dignified.' "

In 1983, the Rock and Roll Hall of Fame Foundation was created. Ertegun invited record-company leaders, top managers, attorneys and other influential industry people to take part.

A select group of people joined the foundation's board of direc-



tors. They included Ertegun as chairman, Wenner as vice chairman, Sire Records co-founder and president Seymour Stein as president, attorney Suzan Evans as executive director and attorney Allen Grubman as secretary/treasurer.

Through the years, the board has grown to include about 60 top industry veterans, including Bruce Springsteen manager Jon Landau, former Elektra chief Bob Krasnow, BMG North America chairman/CEO Clive Davis, MTV Networks chairman/CEO Tom Freston, ASCAP chairman/president Marilyn Bergman, BMI president/CEO Frances Preston, Island Def Jam Music Group chairman Antonio "L.A." Reid, Sony Music Entertainment chairman/CEO Andrew Lack, Infinity Broadcasting chairman/CEO John Sykes, Universal Music Group chairman/CEO Doug Morris and others.

Grubman—a senior partner in the law firm Grubman, Indursky & Schindler—remembers vividly, "One of the first meetings we had was at a Chinese restaurant called Pearl's [in New York], and we've reminisced about that many times over the years."

The Rock and Roll Hall of Fame Foundation eventually bought the rights to the Hall of Fame name. And the board immediately decided against a TV broadcast of the induction ceremonies.

In starting the foundation and establishing its criteria for induction, the board faced two main challenges, Evans says.

"It was very important that the honor be considered prestigious," she says. "In order to do that, we had to get a top-notch board in place who had the passion, love and time to make this into a credible organization.

"The second challenge was to create by-laws and rules which would stand the test of time yet be flexible to change with time. The rules of nomination and election had to work and be credible." (see story, page 6).

The inaugural Rock and Roll Hall of Fame induction dinner took place in 1986 at the Waldorf Astoria in New York, which has been, for the most part, the longtime home of the event.

The first class of performing inductees is a roster of rock'n'roll's founding pioneers: Chuck Berry, James Brown, Ray Charles, Sam (Continued on page 22)



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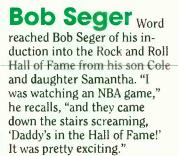
The Dells Silky, smooth harmony. That's what comes to mind when you think of the Dells, the quintet that first doo-wopped its way onto the R&B scene in the 1950s.

From street-corner rhapsodizing to jazz vocalizing, the Dells have warbled their way into R&B history—and the act hasn't stopped yet.

"There have been peaks and valleys, but we had no idea it would last this long," group member Chuck Barksdale says about the career that led to this year's Rock and Roll Hall of Fame induction. "This award is the bomb. It's the ultimate award, other than a Grammy.

"Borrowing from Gladys Knight's induction speech," he continues, "this award isn't just for the Dells—it's for all the brothers and sisters who may not get here."

(Continued on page 26)



Humbly, Seger adds, "Obviously, there wasn't a Hall of Fame when I started, but to be

in there with your heroes—Little Richard, Elvis, the Beatles, the Stones, Dylan—is just beyond words. I think about Al Kaline, who's in the [baseball] Hall of Fame, or how I played golf with Larry Bird, who's in [the basketball] Hall of Fame. Now I'm in my (Continued on page 26)





Jackson Browne

As one of seven performing members of the Rock and Roll Hall of Fame's class of 2004, Jackson Browne is thrilled with the company he's keeping. "Bob Seger, Prince ZZ Top,

"Bob Seger, Prince ZZ Top, Traffic . . . I'm so happy to be going in with these people," he says. 'They're all people I've listened to and enjoyed and [who] have influenced me. I just think it's a great class to be in."

The induction validates years of hard work. "To have what I do and the values that I hold honored in this way is an affirmation," Browne says. "I'm really honored by the attention that's been given my music by listeners. That's the context in which I think of all this. There are people that have listened to me for their whole life."

And yet, he admits that the whole induction process is a bit of a mystery to him.

(Continued on page 26)



TOP ZZ Top guitarist Billy Gibbons says he was compiling the track list for the Texas trio's new boxed set, "Chrome, Smoke and BBQ," when he got a blast of perspective on the 35-year career of the Lil' Old Band From Texas. That career has led to the band's induction into the Rock and Roll Hall of Fame.

"Well, it's a big, deep breath," Gibbons says of ZZ Top's output. "I remember when we wrote something or when we were on the road and something happened."

Bassist Joe "Dusty" Hill adds, "I'm sure nobody knew the three of us would still be playing together—with the same manager, no less—
(Continued on page 24)



George Harrison The tragedy of George Harrison's in-

The tragedy of George Harrison's induction into the Rock and Roll Hall of Fame—a new honor supplementing the Beatles' entry in 1988—is that it is posthumous. But more than two years since his death and 40 years since the Fab Four's momentous landing in the United States, the recognition is more appropriate than ever, according to Harrison's close friend Jeff Lynne.

"I don't think George was too into honors," observes Lynne, Harrison's frequent co-writer and producer, "but I suppose he would have been pleased. I think he

should have been [inducted] a long time [ago]. Even just his slide-guitar playing would [have gotten] him in for me, and his Beatles solos. (Continued on page 24)



Traffic The induction of Traffic into the Rock and Roll Hall of Fame marks much-deserved recognition for a band that grew from pop origins in England—with hits like "Paper Sun," "Hole in My Shoe" and "Here We Go Round the Mulberry Bush"—to reach the vanguard of folk- and blues-inflected British album rock.

Founding members Steve Winwood, Jim Capaldi and Dave Mason will play at their induction (at press time, plans called for them to perform the classic "Dear Mr. Fantasy"). Stephanie Wood, the sister of the band's late flautist/saxophonist Chris Wood, who died in 1983, will represent her brother.

(Continued on page 24)

Prince Prince is the only first-time nominee elected to the Hall of Fame this year, but he is also possibly the most complete rock star in history.

Few musicians have been as successful as Prince at singing, writing, arranging and producing, as well as playing a wide variety of instruments and dazzling live audiences. In addition, he has maintained a compelling mystique while being both musically innovative and business-savvy.

"He does everything well," Grammy Award-winning producer/songwriter Jimmy Jam says of Prince. The two met in junior high while performing in the school band, and Jam later played in Prince-produced group the Time during the early 1980s.

(Continued on page 26)



WE WELCOME THE DELLS AND TRAFFIC TO THE BMI HONOR ROLL OF ROCK AND ROLL HALL OF FAME INDUCTEES

WE ARE PROUD TO REPRESENT OVER 70% OF INDUCTEES IN THE ROCK & ROLL HALL OF FAME

1986

RAY CHARLES
FATS DOMINO
THE EVERLY BROTHERS
ALAN FREED
BUDDY HOLLY
JERRY LEE LEWIS
LITTLE RICHARD
SAM PHILLIPS
ELVIS PRESLEY

1987

LEONARD CHESS **EDDIE COCHRAN BO DIDOLEY** AHMET ERTEGUN ARETHA FRANKLIN **LOUIS JORDAN** B.B. KING CLYDE MCPHATTER RICKY NELSON ROY ORBISON **CARL PERKINS BIG JOE TURNER** T. BONE WALKER MUDDY WATERS JERRY WEXLER HANK WILLIAMS **JACKIE WILSON**

1988

THE BEACH BOYS
THE BEATLES (PRS)
THE DRIFTERS
WOODY GUTHRIE
LEADBELLY
THE SUPREMES

1989

THE INKSPOTS
OTIS REDDING
THE ROLLING STONES (PRS)
PHIL SPECTOR
THE SOUL STIRRERS
THE TEMPTATIONS

1990

HANK BALLARD
CHARLIE CHRISTIAN
BOBBY DARIN
THE FOUR TOPS
CERRY GOFFIN &
CAROLE KING
HOLLAND, DOZIER &
HOLLAND
THE KINKS (PRS)
THE PLATTERS
SIMON & GARFUNKEL
THE WHO (PRS)

1991

LAVERN BAKER

DAVE BARTHOLOMEW

RALPH BASS
THE BYRBS
JOHN LEE HOOKER
THE IMPRESSIONS
WILSON PICKETT
JIMMY REED
IKE & TINA TURNER
HOWLIN' WOLF

1992

BOBBY "BLUE" BLAND BOOKER T & THE MGS BILL GRAHAM ELMORE JAMES PROFESSOR LONGHAIR DOC POMUS SAM & DAVE THE YARDBIRDS

1993

RUTH BROWN
CREAM
CREEDENCE CLEARWATER
REVIVAL
EITA JAMES
VAN MORRISON
SEY & THE FAMILY STONE
DINAH WASHINGTON

1994

THE ANIMALS
WILLIE DIXON
DUANE EDDY
ELTON JOHN [PRS]
JOHN LENNON
JOHNNY OTIS

1995

THE ALLMAN BROTHERS BAND AL GREEN MARTHA & THE VANDELLAS

1996

DAVID BOWIE (PRE)
TOM DONAHUE
JEFFERSON AIRPLANE
LITTLE WILLIE JOHN
PININ FLOYD (PRE)
PETE SEIGER
THE SHIRELLES
THE VELVET UNDERGROUND

1997

THE BEE GEES
BUFFALO SPRINGFIELD
CROSBY, STILLS & NASH
THE JACKSON FWE
SYD NATHAN
PARLIAMENT-FUNKADELIC
THE (YOUNG) RASCALS

1998

THE EAGLES
FLEETWOOD MAC
THE MAMAS & THE PAPAS
GENE PITNEY
LLOYD PRICE
SANTANA
ALLEN TOUSSAINT
GENE VINCENT

1999

CHARLES BROWN
GEORGE MARTIN (PRS)
CURTIS MAYFIELD
DEL SHANNON
THE STAPLE SINGERS

2000

ERIC CLAPTON (PRS)
CLIVE DAVIS
EARTH WAND & FIRE
BILLIE HOLIDAY
NING CURTIS
LDVIN' SPOONFUL
THE MOONGLOWS
EARL PALMER

2001

SOLOMON BURKE JAMES BURTON THE FLAMINGOS MICHAEL JACKSON QUEEN (PRS) PAUL SIMON RITCHE VALENS *2002*

CHET ATKINS
ISAAC WAYES
BRENDA LEE
TOM PETTY & THE
HEARTBREAMERS
GENE PITNEY
TALKING HEADS

2003

FLOYD CRAMER
MO OSTIN
THE POLICE (PRS)
THE RIGHTEOUS BROTHERS

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JACKSON BROWNE, GEORGE HARRISON, PRINCE, BOB SEGER AND ZZ TOP.



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Hall Of Fame

Continued from page 17

Cooke, Fats Domino, the Everly Brothers, Buddy Holly, Jerry Lee Lewis, Elvis Presley and Little Richard. Also inducted that year were Alan Freed, Sam Phillips, Robert Johnson, Jimmie Rodgers, Jimmy Yancey and John Hammond.

"My only regret was that we didn't start a Rock and Roll Hall of Fame sooner," Stein says. "We were having so much fun in the music business it didn't occur to us to have one sooner. We don't tend to realize the value and importance of rock'n'roll. Music is the thing that unites us around the world, and so much of it is American and rock'n'roll."

As annual induction dinners continued, the idea of a physical museum to enshrine the history of rock'n'roll gained momentum.

"Our goal was to build a museum, but in the beginning we envisioned buying a brownstone in New York City and filling it with memorabilia," Evans reveals.

But interest in the Rock and Roll Hall of Fame Museum quickly grew to such an extent that the foundation received offers to fund and house it from several cities, including Philadelphia, Los Angeles, Chicago, Memphis, New York, Atlanta, New Orleans and San Francisco.

In the end, Cleveland—home to pioneering rock DJ Alan Freed, who is credited for coining the term "rock-'n'roll"—landed the museum.

Initially, the foundation considered renovating an existing building for \$20 million to \$30 million. But ultimately, in large part because of Cleveland's enthusiasm and financial support, plans took shape for a new building to house the Rock and Roll Hall of Fame and Museum.

Designed by noted architect I.M. Pei, the museum is a striking, 150,000-square-foot structure, anchored by a 162-foot tower. "I.M. Pei was our first choice as the architect," Ertegun notes. "When I asked him to do it, I said to him, 'Be sure to tell your children about this offer before you turn it down.' And of course, his children said that he had to do it. He gave us what is probably one of the greatest achievements of his career."

Builders broke ground for the museum in 1993. A star-studded concert televised on HBO marked its open-

ing in 1995.

Wenner says, "The biggest challenge was getting it right, because we were starting something new. We took our time, because we wanted to get it right. We wanted a balance of making it serious with a historical purpose as well as [making] it popular and attractive to visitors."

The museum prides itself on presenting the ultimate history of rock-'n'roll, according to chief curator Jim Henke. In addition to permanent exhibits (including those devoted to Hall of Fame inductees), it features limited-edition exhibits, educational programs and special events.

"We have a Hall of Fame series in which we bring inductees to play in this little theater that seats about 160 people and answer questions from the audience," Henke says. Music notables who have participated in the series include Aretha Franklin, Al Green, Ray Davies for the Kinks, Dickey Betts of Allman Brothers Band fame, the Band (minus Robbie Robertson), record producer Jerry Wexler and the songwriting duo of Jerry Leiber and Mike Stoller.

As for the exhibits, most of the items come from the artists or their estates "Mothers are often a good source of material," Henke adds. "That's how we got a lot of stuff from Jim Morrison and the Everly Brothers. People love to see things like report cards, handwritten notes and [childhood] possessions.

"One of our favorite pieces," Henke says, "is an early John Lennon notebook called 'The Daily Howl,' which was in the form of a newspaper with his writings and drawings from when he was about 12 or 13. We also had several of his report cards."

For years, the Rock and Roll Hall of Fame induction ceremonies (Continued on page 26)

Getting In: How The Rock Hall Votes

The Rock and Roll Hall of Fame currently has four categories: performers, non-performers, early influences and sidemen.

A performer is eligible for induction 25 years after the release of the act's first record. For the performer category, a nominating committee consisting of about 30 to 40 various influential people in the music industry selects a list of nominees.

The nominee list is then sent out for voting to between 700 and 1,000 rock experts around the world. Performers must receive more that 50% of the votes to be inducted.

Smaller committees vote on the other three categories.

The board members acknowledge that it is impossible to please everyone when it comes to selecting artists for induction.

"The subjective criteria [include], was this person instrumental in the perpetuation and development of rock'n'roll?" notes Suzan Evans, executive director of the Rock And Roll Hall of Fame Foundation.

So what else is taken into consideration?

"Beautiful music," says legendary producer Jerry Wexler, who is on the

nominating committee. "That, and, of course, impact," he adds.

Since affinity for rock music is largely a matter of personal taste, what is actually "rock's best" can be a matter of fiercely held opinion.

"We've had some pretty lively debates," admits Jon Landau, a long-time member of the nominating comittee. "We really try to do justice to our [musical] history. In some cases, it has helped when a few people on the committee really believe in a particular artist. Some of us can be quite persistent. We take this very seriously."

CARLA HAY and RAY WADDELL

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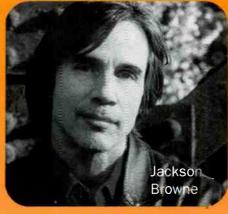


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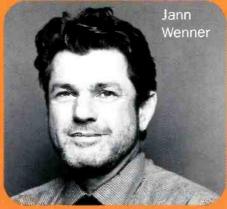




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MARILYN BERGMAN | PRESIDENT

ZZ Top

Continued from page 20

after all these years. But we are, and it's turned out great."

ZZ Top came together in Houston in 1969, after Gibbons' tenure in the Moving Sidewalks and Hill and drummer Frank Beard's stint with American Blues.

Gibbons gave the band its proper name after seeing a pair of Z beams sticking out of an open hayloft. Ever since then, the trio

has been blending a strong blues and boogie sensibility with heavy rock conventions to become one of rock's hardest-working bands—occasionally visiting the charts with such radio hits as "La Grange" and "Tush."

ZZ Top's commercial zenith came in the 1980s, when it entered the multi-platinum realm. It was driven by the success of songs like "Gimme All Your Lovin'," "Sharp Dressed Man," "Legs" and "Sleeping Bag" and their accompanying videos, which captured the group's sly sense of humor and long-beard-

ed imagery. These clips also featured a collection of unique guitars, some of which have resided in the Rock and Roll Hall of Fame and Museum since its 1995 opening.

After 35 years, ZZ Top still remains active. Aside from a boxed set, 2003 saw the release of the band's 14th studio album, "Mescalero." And the trio plans to hit the Foam Box—its "clubhouse" studio in Houston—for some more recording, but most of its 2004 plans center on touring, including a summer jaunt in North America.

GARY GRAFF

Traffic

Continued from page 20

"I was very proud to be part of Traffic," Winwood says, "and I'm very glad for the lots of people who played with the band during all those times. There's a whole list of them, from all the many chapters."

Such players include Reebob Kuaku Baah, Rick Gretch, Jim Gordon, Randall Bramlett and Walfredo Reyes. "I'm very pleased they've got a well-earned place on a wall in Cleveland, and I'm very grateful to the powers that be for putting Traffic in this prestigious institution."

The induction comes during a period of live activity for Winwood. He was a guest vocalist along with Isaac Hayes on European shows in late January and early February by the Funk Brothers, the former Motown house band. Those shows were followed by his own solo dates.

Indeed, Winwood's involvement with the much-revered, belatedly acknowledged session players has only heightened his appreciation for the sidemen awards the Hall of Fame presents. "The fact that it recognizes the sidemen is a fantastic thing," he says.

Winwood's 2003 album, "About Time," is being repromoted by his

own Wincraft label in the United States and by Sanctuary internationally, with three new songs, including a version of "Voodoo Chile," a tune associated with Winwood since he played keyboards on the Jimi Hendrix original in 1968.

Winwood's manager, Mick Newton at Atomic Management, adds that Wincraft will also issue a DVD of Traffic's 1994 tour.

Last summer, Universal Music Enterprises completed its "Traffic Remasters Campaign" with the final three albums in the series. As Bill Levenson, UME senior VP of A&R, points out, the catalog was remastered from the original analog master tapes, and many of the new versions feature bonus material.

The set now comprises 10 albums, starting with the 1967 sets "Mr. Fantasy" and "Heaven Is in Your Mind" through to 1974's "When the Eagle Flies."

"The Rock and Roll Hall of Fame is essentially an American institution," Winwood says, "and interestingly enough, in terms of American popularity, it's the later chapters of Traffic, such as 'John Barleycorn Must Die,' The Low Spark of High Heeled Boys' and 'Shoot Out at the Fantasy Factory,' that were more widely known than the first two records."

PAUL SEXTON

Harrison

Continued from page 20

His slide work was so controlled and beautiful—it was silky the way he played—and his vibrato was perfect and soulful. And the great songs he's written since [the Beatles], like 'Isn't It a Pity' and all that stuff."

In the wake of the release in November of the "Concert for George" by Warner Strategic Marketing, Capitol Records was set to reissue six of Harrison's solo albums Feb. 24, originally

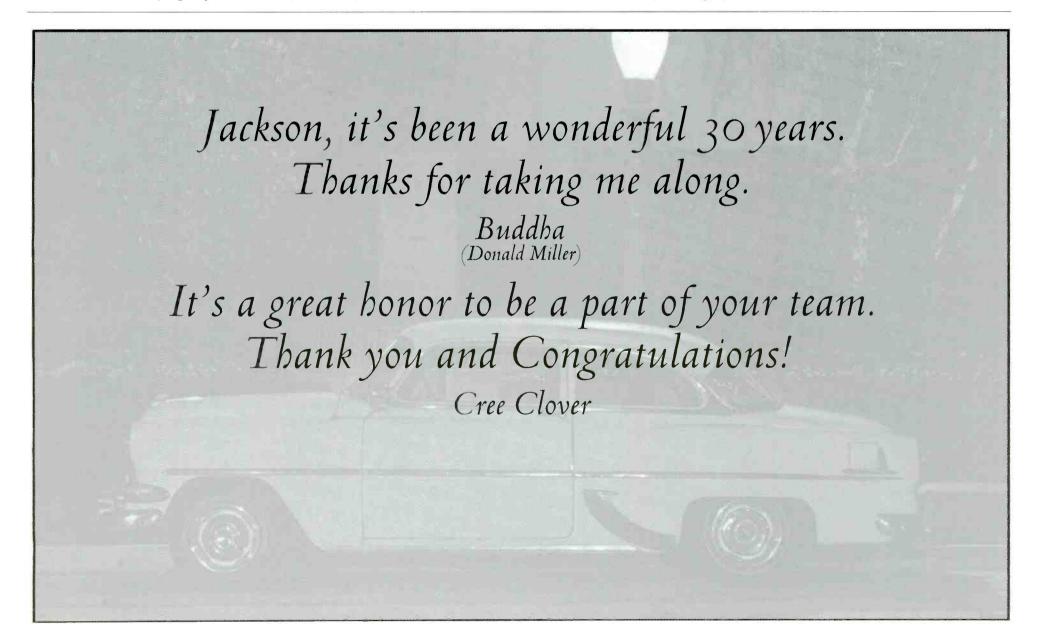
released on the Dark Horse label.

"Thirty-Three & 1/3," "George Harrison," "Somewhere in England," "Gone Troppo," "Cloud Nine" and "Live in Japan" have been unavailable for some years. Capitol has digitally remastered the discs with added bonus tracks, new liner notes and rare photographs. The albums are the latest in a reissue series that began in 2001 with the expanded version of 1970's "All Things Must Pass." Harrison had planned on overseeing further rereleases.

Capitol has also released "The Dark Horse Years, 1976-1992," a deluxe boxed set. It comes with a DVD containing 75 minutes of footage along with a 36-page booklet that features an essay from Harrison's widow, Olivia, and liner notes by journalist David Fricke. The footage features Harrison discussing his solo career and performing with longtime friend Eric Clapton during a 1991 tour of Japan.

"The emotions and sentiments contained in the songs on these albums are timeless, but they feel more relevant than ever," EMI Music U.K. and Ireland chairman/CEO Tony Wadsworth says.

PAUL SEXTON



CREATIVE ARTISTS AGENCY

congratulates our clients

Jackson Browne
Bob Seger
Steve Winwood
ZZ Top

on being inducted into the 2004 Rock and Roll Hall of Fame



Browne

Continued from page 20

"It's not clear to me [how] the voting is [done], and I don't really care. I've only met three or four people who can vote. Bruce Hornsby told me he votes, and I was like, 'You vote?' Tom Petty told me he votes. I didn't make an attempt to find out how to vote. I didn't vote for myself!"

But it's easy to see why so many others did. With the release of his first self-titled album in 1972 (also known as "Saturate Before Using"), it was clear that a new, fresh voice with much to say had arrived. As one of the pioneers of the '70s Southern California sound that blended rock and country, Browne ushered in a new age of sensitive storytellers.

Lyrics stood side by side with acoustic-based melodies and often

delved into deeply private subjects on such albums as 1974's "Late for the Sky"; or 1978's classic life-on-the road opus, "Running on Empty"; or his No. 1 album, 1980's "Hold Out." No topic was too personal for Browne, but he was also not afraid to tackle political subjects either, including taking on Ronald Reagan on 1986's "Lives in the Balance."

For Browne, it's hard to believe he's eligible: The clock's steady march forward has often taken him and his fans aback. "People have asked me about my son," whose photo as a toddler appears on "The Pretender." "When I tell them my son is 30, everybody's always taken by surprise by how much time has passed."

Browne, who has parted ways with longtime home Elektra Entertainment, continues to work on new music (The Beat, *Billboard*, Feb. 7) but is also looking back. He is

preparing to release three of his titles in 5.1 surround sound on Warner Strategic Marketing, including a two-CD collection titled "The Very Best of Jackson Browne."

He is most excited about an extra feature that will appear on the DVD-A for his last studio album, "Naked Ride Home," that documents his songwriting process. "I'd thought how great it would be if I could see some of my fave songwriters write their songs. There has to be a lot of pacing around, getting another cup of coffee or remembering to take the trash out."

But surprisingly, one of rock music's most revealing songwriters has one last confession: "I always envied people who didn't write their own material. I had to write them myself. And to tell you the truth, I know that any number of people could sing them better."

MELINDA NEWMAN

Hall Of Fame

Continued from page 22

remained somewhat cloaked in the kind of mystique similar to exclusive club events. That changed in 1996, when VH1 began televising the ceremonies.

"We resisted televising it for a long time," Evans says. "The artists enjoyed the feeling that they could say anything, knowing it wasn't going to be televised. But then people started criticizing us for being 'elitist' and not sharing this event with everybody."

Evans adds, "Once the museum was built, we decided to build awareness for the museum through televising the ceremony."

Lee Rolontz is the TV show's executive producer, a role Rolontz has had for several Rock and Roll Hall of Fame ceremonies as well as VH1's "Divas Live" shows. Award-show veteran Joel Gallen of Tenth Planet Productions also returns as a producer of the induction ceremony.

A frequent challenge of any ceremony often is reuniting a disbanded group when its members have been estranged from each



other for years. Even harder is getting them to perform onstage together. Such was the case with acts like the Police and Cream.

VH1 executive VP of talent and music programming Rick Krim explains why the artists are often convinced to reunite. "We tell them, 'This is a once-in-a-lifetime chance, so can you put your differences behind you?' More often than not, they come together for the event."

Evans concludes, "We always try to keep in mind that this is a show for the artists."

Dells

Continued from page 20

Even with an average age of 68, the Dells' elder statesmen of soul can not only still out-sing their contemporaries, but they are doing it with the same 1960 lineup.

Marvin Junior (lead baritone), Johnny Funches (lead tenor), Verne Allison (tenor), Lucius McGill (tenor), Mickey McGill (second baritone) and Chuck Barksdale (bass), all high-school classmates from Harvey, Ill., initially teamed up in 1953 as the El-Rays.

Lucius McGill left that same year, soon after the group's first single, "Darling I Know" (Checker), failed. Renaming themselves the Dells, the quintet notched a minor R&B hit in 1955 on Vee Jay with "Dreams of Contentment." Then, "Oh, What a

Night" went top five a year later.

After a two-year hiatus following a near-fatal car accident involving several of the members in 1958, the Dells went on the road. The gig? Touring with Dinah Washington as her opening act and backup group.

Since he opted to stay home, Funches was replaced by former Flamingos lead/falsetto tenor Johnny Carter.

The group once again enjoyed R&B success with the 1965 top 30 song "Stay in My Corner." But it was not until the Dells signed with Chess Records subsidiary Cadet that their spotty chart record turned into an enduring string of hits.

Under the direction of songwriter/ producer Bobby Miller (Eddie Kendricks) and arranger/composer Charles Stepney (Earth, Wind & Fire), the Dells discovered their harmonic niche.

That partnership led to the still-

unmatched six-minute, slow-grind rerelease of "Stay in My Corner." It reached No. 1 on the R&B chart and made the top 10 on the pop chart in 1968.

The group remained an R&B mainstay during the late 1960s and 1970s with a string of top-20 hits, including "Always Together," "Oh, What a Night" (a remake of the 1956 hit), "Open Up My Heart," "The Love We Had (Stays on My Mind)" and the group's first certified million-seller, "Give Your Baby a Standing Ovation."

The Dells served as consultants for the 1991 film "The Five Heartbeats" and its soundtrack yielded their top 20 hit "A Heart Is A House For Love."

Still a major concert draw, the group came back this year with a new album, "Hott," featuring the single "My Lady." Released on Atlanta-based A&E Records, it is the Dell's first album since 2000's "Reminiscing" on Volt.

GAIL MITCHELL

Prince

Continued from page 20

"You have to put Prince in the top of a bunch of categories—song-writing, performing, musicianship. But besides all that, he's a visionary with the way he fuses music and film, such as in 'Purple Rain,' or the way he puts his stage shows together. I don't think anybody's done that better."

Jam adds that he and partner Terry Lewis still rely heavily on the things they have learned from Prince's live performances and recording skills.

Prince, born Prince Roger Nelson in 1958 in Minneapolis, started his chart career in the 1970s, with "Soft and Wet" and "I Wanna Be Your Lover."

In the 1980s, he had 14 top 10 singles on The Billboard Hot 100, four of which went to No. 1: "Let's Go Crazy," "Kiss," "Batdance" and "When Doves Cry," which stayed atop the charts for five weeks. In 1984, the soundtrack to "Purple Rain" remained at No. 1 on The Billboard 200 for 24 weeks. No album released since has spent more weeks at No. 1.

During the 1990s, he had five top 10 hits, including the chart-topping "Cream."

Through it all, he has sold more than 36 million albums in the United States, according to the Recording Industry Assn. of America. He has also starred in four movies.

Prince has written and/or produced hits for the Bangles, Chaka

Khan, Sheena Easton, Sinéad O'Connor, Tom Jones and Stevie Nicks, among others.

With all these hits, it's obvious that Prince's music contributions have staying power. So even though his commercial fortunes have faded during the past 10 years, he remains an unstoppably dazzling performer.

"I'm always floored when I see him live," David Bowie says. "Prince is one of the greatest artists in the world."

Prince has been well-known for challenging the rules and conventions of the music industry. These days, he sells his music through his own Internet subscription music club and often promotes his own tours.

Last year, he self-released an instrumental album, "N.E.W.S.," which was nominated for a Grammy for best pop instrumental album.

Although the press-shy Prince declined to be interviewed about his induction into the Hall of Fame, it has been announced that he will contribute a track to an upcoming Jimi Hendrix tribute, "Power of Soul."

On March 29 in Los Angeles, Prince will open his first U.S. arena tour in six years to showcase his upcoming "Musicology" album and, for the last time he says, many of his well-known hits.

JON BREAM

Jon Bream is a music critic at the Minneapolis Star Tribune and the author of the 1984 biography "Prince: Inside the Purple Reign."

Seger

Continued from page 20

Hall of Fame. It's a great feeling."
The honor follows the release by Capitol Records last year of Seger's collection "Greatest Hits 2," a follow-up album to the 1993, six-times-platinum "Greatest Hits."

The "Hits" disc is another testament to Seger's position as the consummate Midwestern rocker, earnest and creatively steeped in a rich blend of R&B, country, folk and rock'n'roll.

Raised in near poverty in Ann Arbor, Mich., Seger was 10 when his father left the family. Ironically, he had already kindled a musical fire in his son.

Seger worked his way out of the local club scene, first with Doug Brown & the Omens, then on his

own. He hit big regionally in 1966 with "East Side Story"—which sold 50,000 copies in Detroit—then made a national splash with 1968's "Ramblin' Gamblin' Man," which reached No. 17 on The Billboard Hot 100.

However, Seger's real breakthrough did not come until eight years later, when the "Night Moves" album and single launched a platinum hit parade that has so far resulted in sales of nearly 50 million records.

He hasn't had trouble filling his greatest-hits collections with a rash of such enduring singles as "Hollywood Nights," "Still the Same," "Against the Wind," "Like a Rock" and the chart-topping "Shakedown" (from the "Beverly Hills Cop 2" soundtrack). His 1978 hit "Old Time Rock and Roll" has become an anthem for weddings, bar mitzvahs and other parties.

The song was also took on a new life thanks to the 1983 movie "Risky Business," when Tom Cruise, in his first leading role, lip synched and air-guitared to the tune in his underwear.

Meanwhile, "Greatest Hits 2," features two new tracks, and he promises a new studio album later this year—his first since 1995's "It's a Mystery." He hopes the pair of new tracks on "Greatest Hits 2" offers a taste of what can be expected from the upcoming album.

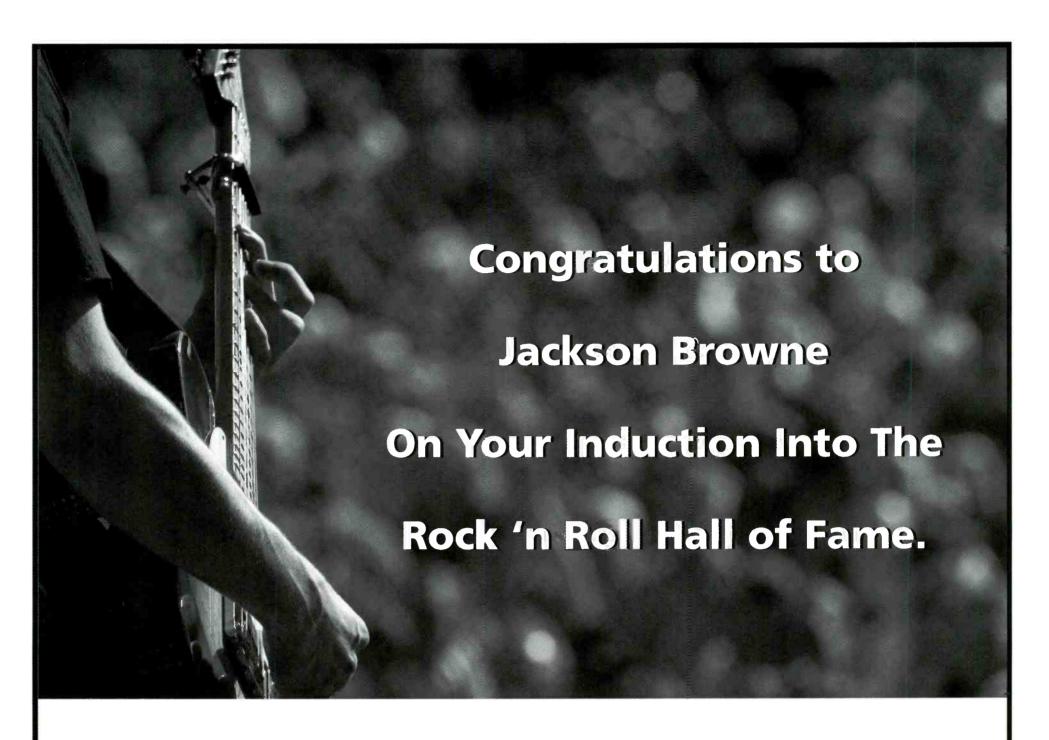
"I think I'm writing a little simpler, a little more direct and out front," Seger explains. "I'm really gravitating toward the in-your-face, very present kind of stuff. There's a presence about the two new [songs] that exists on the new album. Even the ballads kick very hard; they've got punch. I think I'm just coming into my own groove."

GARY GRAFF

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IAAM Aims For Maximum Effectiveness In Meetings

BY RAY WADDELL

Officials of the International Assn. of Assembly Managers still consider the formula for IAAM district meetings a work in progress. At issue: walking the fine line between appropriate representation and too many meetings.

The seven geographic districts of the IAAM begin their annual meetings March 13-16, when District 5 meets in Fort Lauderdale, Fla.

Districts 4, 6 and 7 meet April 3-6 in Seattle; districts 1, 2 and 3 meet May 22-26 in Madison, Wis.

The IAAM heads into the district meetings having reached an all-time membership high of 3,624 members. That is an impressive feat at a time when many organizations, including arenas, are tightening their budgets and downsizing their staffs.

Formed in 1924 with six charter members, the IAAM has enjoyed a growth spurt in recent years, first topping the 3,000-member mark three years ago. Membership has doubled in the past decade.

IAAM executive director Dexter King calls the districts "our grassroots regional membership chapters."

But the district meetings do not necessarily reflect the overall growth of IAAM

"I think the district meeting situation is in a high state of flux right now," says Michael Enoch, owner of arena consultancy firm Enoch Light Productions and VP of district 7.

"We're at a crossroads," says Enoch, who thinks that the success of IAAM specialty meetings like the Arena Management Conference, Crowd Management Seminar and Arena Marketing Convention, as well as the huge national convention, has come at a price in this era of budget constraints.

"IAAM has been so successful at the other meetings that the district meetings have lost some of their allure," Enoch says.

Several years ago, in an effort to reduce the number of IAAM meetings each year, the association began combining district meetings.

"There is a question as to whether [combining meetings] has been successful or not," notes Jim Hess, director of the Monana Terrace in Madison, Wis., and VP of district 3, which includes Illinois, Iowa, Minnesota, Missouri, Nebraska, North Dakota, South Dakota and Wisconsin.

"The intention was to decrease the number of meetings that members, particularly the allieds, had to participate in," Hess explains. "But the combined meetings often end up in larger cities where the costs are higher, so sometimes the [combined district meetings] end up competing with some of the other specialty meetings, even the [IAAM] national convention."

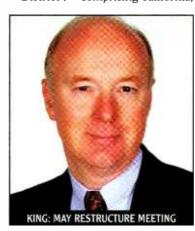
DECREASED ATTENDANCE

For many districts, though, meeting attendance has decreased. "If attendance drops off, does it really help the allieds?" Enoch wonders. "And does it help [building managers] discuss local issues the way they need to?"

King admits that there are some differences of opinion as to the success of the combined meetings: "IAAM accomplished one thing we set out to do as an organization, and that's fewer meetings so that our allied constituents don't have to spread themselves so thin," he says.

"But in doing that we found we displaced something else, and we may find we have to restructure [the district meetings]. We cannot lose the grassroots connection."

District 7—comprising California,



Arizona, Nevada, Hawaii, Utah, Australia, New Zealand, the South Pacific islands and Asia—has begun to foster that grassroots networking through a series of "chapter" meetings within the district's North American cities. Meetings have already been held for managers of buildings in or around Las Vegas, Phoenix, San Diego, San Francisco, Salt Lake City, Los Angeles and Sacramento, Calif.

It is a concept Enoch would like to see expanded into other districts, particularly those that are widespread geographically.

District 6, for example, includes New Mexico, Colorado, Oklahoma, Texas, Kansas and Mexico. District 4 consists of Alaska, Idaho, Montana, Oregon, Washington and Wyoming in the United States and Alberta, British Columbia, Manitoba, Northwest Territories, Nunavut, Saskatchewan and Yukon in Canada.

"All the people in the general area of the city can meet once a quarter to talk about local issues and encourage people to form student chapters and support the district," Enoch says.

Those attending the meeting control its content, with little or no national or district input, Enoch says. King also supports the concept.

THE FIFTH DIMENSION

While district 5 has combined with other districts in the past, the Southeastern-based group has fared quite well meeting on its own for the past two years.

District 5 contains building professionals in Alabama, Florida, Georgia, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee and Virginia,

"It's not that we don't want to meet with other districts, it's just that we don't feel the need like some other districts do," notes Tim Riddle, director of the Chattanooga (Tenn.) Convention & Trade Center and district 5 VP. "Some of the other districts might only have four or five members attend a meeting. We typically get about 200."

Riddle says district 5 is a "very participatory [district]. We're in the Southeast, and we've got a lot of buildings. We're a close-knit district, with a lot of communication between peers."

Hess is trying to bolster interest in the May combined meeting for

districts 1, 2 and 3. "Right now we're concentrating on trying to have an excellent meeting and getting a good turnout," he says. "As far as I can see, the finances for the association and world headquarters [in Coppell, Texas] are looking good, so we're focusing on putting together some excellent educational sessions and networking opportunities."

Hess says meeting participation from district 3 is "fairly strong. I'd like to see it stronger. That's why we're emphasizing the educational components and, of course, you have to make it fun, too."

Randy Brown—director of the Allen County War Memorial Coliseum in Fort Wayne, Ind., and VP of district 2—says, "Historically, district 2 has a good turnout." District 2 includes Kentucky, Indiana, Ohio, West Virginia, Michigan and Ontario, Canada.

Mike Scanlon, director of the Sovereign Bank Arena in Trenton, N.J., and VP of district 1, also hopes for a strong turnout from his constituency, made up mostly of the Northeastern United States and Canada but also including international markets.

"I'd like to see more active involvement from district 1, which has been lacking at best," he says. "I think it's very important to the future of the district meetings and IAAM as a whole."

The Madison meeting will offer a one-day registration this year for the first time to encourage those who can do so to drive to the meeting if they cannot commit to three days or the cost of flying.

"This way, if they want they can drive in for one day and then get back to their building," Hess says.

'Queer As Folk' Tour Gives Babylon Club A Twist

BY MICHAEL PAOLETTA

The boys are back in town.

For the second consecutive year, Embrace Productions and Showtime Networks are teaming up for a Queer as Folk tour.

Subtitled the Future Babylon tour, the 20-city trek—which further increases the branding of "Queer as Folk"—commences May 2 at Chicago's Crobar club.

The tour coincides with the fourth season of Showtime's successful "Queer as Folk" series, which begins April 18.

Like the inaugural tour, the 2004 edition—which has an estimated budget of \$500,000—will re-create the series' Babylon disco in 2,000- to 3,000-capacity clubs, but with a twist.

Each venue will be made to resemble Babylon in the year 2050. Assisting with design, decor and performance art is Miami-based

production company RKM.

Depending on the market and date, tickets are expected to be between \$20 and \$50. The Future Babylon tour is sponsored by 2(x)ist, Orbitz, Interactive Male and Astroglide. Midori is the title sponsor.

In addition to the opening night, other confirmed dates include May 9 at Avalon in New York, May 30 at Space in Miami and July 9 at the Commodore Ballroom in Vancouver.

According to Embrace president Adam Gill, the audience for the 2003 tour—which cost \$350,000 to produce (it broke even)—was 80% gay and male. Gill says he was surprised by this, particularly because the show's viewing audience is "50% gay men and 50% straight women."

So, he adds, "one of our biggest challenges this time around is enticing and reaching the other side of the



'Queer as Folk' fan: the female."

Certainly, there is a concerted effort to attract more women to the tour, Showtime senior VP of advertising/promotion Stephanie Gibbons acknowledges.

To illustrate, Gibbons points to upcoming ads in—and special promotions with—such mainstream

publications as People, Jane and Cosmopolitan. This will be accompanied by a presence in local and national gay press.

On March 12, Embrace and Showtime will officially announce the tour dates at a press conference at South Miami's Raleigh Hotel to coincide with the annual Winter Party AIDS Benefit Festival in Miami.

DJs Tracy Young and Grammy Award winner Peter Rauhofer, who provided the beats and rhythms last year, will be

joined by DJ Manny Lehman this year. Some dates will feature all three DJs, others will spotlight one or two.

Young, who also operates independent dance label Ferosh Records, says it was an honor to be asked to participate again this year. "I am fortunate to be offered such opportunities," she says. "It may

open new doors for me."

Young says she will introduce much new music during the trek—including Ferosh's single "Believe in We" by Ceevox, which Young produced.

In addition to the DJs, actors from the show—Robert Gant and Sharon Gless, for instance—will make special appearances at various stops along the tour.

March 12 is also the launch of futurebabylon.com, an interactive Web site spotlighting the tour. Here, and on Showtime's site (sho.com), special promotions and tour info will be offered. Additionally, Showtime will tag episodes of the show with Future Babylon tour info.

Ultimately, Gill stresses the importance of over-delivering on peoples' expectations. "People have it all these days; they expect that much more," he says. "So, we must—and will—give them 110%."

Touring Billboard

Venues Bring It All Back In-House

BY RAY WADDELL

In recent years, venue managers have had the option of hiring outside contractors rather than employing staff to handle a growing number of building functions.

The outsourcing trend emerged in the 1990s and allowed building managers to focus on such core operations as booking, producing events, political obligations and the day-to-day minutiae of running a public-assembly facility.

Opportunities for outsourcing range from commonplace functions—such as parking, concessions, ticketing, janitorial services and security—to such specialized niches as stagehands, merchandising, physical plant, audio/visual, ushering and marketing.

Now, there is a new trend: for buildings to control as many aspects of their operation as possible.

"It seems to go back and forth," says Jim Hess, director of the Monona Terrace convention center in Madison, Wis. "If you would have asked me a few years ago, I would have said, 'There is definitely a trend toward more outsourcing.' Now, I think we're seeing more buildings looking to take over stuff and have more control."

'CONTROL FREAKS' IN PHILLY

That is definitely the case at the Wachovia Center complex in Philadelphia.

"We're control freaks," admits John Page, senior VP of Comcast-Spectacor, which operates the Wachovia Center and the adjacent Wachovia Spectrum.

At the Wachovia complex, aside from concessionaire Aramark and ticketing company Ticketmaster, most services are handled in-house.

"This was a business decision we made based on the common ownership of the two buildings," Page says. "This was just the best situation for us to get things done the way we want to get them done."

At the Wachovia Center and Spectrum, even ushers, cleaners and union stagehands are employed by Comcast-Spectacor.

"It works great for us, but that doesn't mean it works for every (Continued on page 32)





LONDON 2004

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BY JULIANA KORANTENG

The snadow left on the European touring business by the recent recession and the war in Iraq has not deterred the positive outlook of European promoters for the year ahead.

Those involved in Europe's live-music business continue to be optimistic as they prepare

for this year's International Live Music Conference (ILMC), taking place March 12-14 in London.

"Man; fans choose to save up to go to festivals, because there is a great thirst for live music at a time when the recording industry is having a tough time," says James Curran, executive producer for the United Kingdom's Virgin Radio, which promotes the popular V Festival in Britain. "And

in this digital age, festivals remind acts why they went into the business in the first place."

Nick Ashton-Hart, executive director of the London-based International Music Managers Forum (IMMF) and manager for James Brown and Heaven 17 in Europe, is confident of a buoyant year in that territory.

At a time of slow CD sales, live gigs can save careers. Ashton-Hart cites Brown's recent performance in Amsterdam in front of a crowd of 6,000, even though he has not had a hit since the 1980s.

"He is a great entertainer, and that will always sell," Ashton-Hart says. "Soon, there could be more super-gigs like Robbie Williams in [U.K. open-air venue] Knebworth [where he played before 375,000] last year. He knows

before 375,000] last year. He knows how to work an audience like a cheap suit, and I mean that in the best way. I think there is something about being part of a big crowd that has a magic of its own."

But along with other promoters, venue operators and managers, Ashton-Hart is aware of the issues that affect the continually unpredictable concert market. Issues high on the

industry's agenda include ticket pricing, gig cancellations and crowd safety.

On the artist-development front, promoters are also debating whether European acts need to tour in the United States for long-term careers and whether English-speaking artists will continue to (Continued on page 30)

In-House

Continued from page 29

body," Page says. "A lot of it depends on the size of your staff and how you want to operate."

The size of the building's budget is another factor. "It adds to your costs when you do everything yourself, because you have to hire someone to oversee all the scheduling and all the other details," Page says. "But if you hired a contractor, they would have that overhead built into their rates anyway."

At the Mississippi Coast Coliseum in Biloxi, Miss., managers chose to outsource work a few years back in reaction to a tight labor market. They liked the concept enough to stick with it. The MCC outsources security, merchandising, parking, ushers and food and beverage.

"The only thing we don't outsource, even though we've taken several looks at it, is our custodial/maintenance labor," says Matt McDonnell, assistant director at the MCC. "I know other arenas have gone that way, but we just haven't found quite the right fit yet."

McDonnell points out that the staff needs of an arena often do not fit with the work force available in a given market.

"Several years ago, when our labor market was extremely tight, it was difficult for us to acquire the part-time help we needed, based on the peaks and valleys of our business," McDonnell says. "We found that, particularly from a security standpoint, we got better training, more thorough background screening and more liability coverage by outsourcing."

Later, McDonnell says, the arena found other benefits from outsourcing.

"From a management perspective, outsourcing allows us to manage fewer people so we can focus on other aspects of our operation," he



says. "This allows us more flexibility in the things we want to do."

Any increases in cost have been negligible, McDonnell says. "Increases in operating costs would be passed on to our clients that rent the building," he says. "But we've found



[that] from a cost standpoint, we're very competitive with facilities in surrounding markets. It hasn't been a negative factor at all."

Mike Scanlon, director of the Sovereign Bank Center in Newark, N.J., says his arena outsources food and

beverage and some marketing responsibilities. Most staffing, including ushers, ticket-takers and cleaning, is handled in-house.

The local IATSE union handles stagehands for the arena. "We have a choice," Scanlon says. "It would be less expensive to provide stagehands in-house, but you pay extra for the quality, which helps you get the show in and out a lot quicker."

Similarly, at the Gaylord Entertainment Center in Nashville, concessions, security, housekeeping, ushers and merchandising for non-hockey events are all outsourced. Ticket-takers, marketing and overnight security are handled in-house.

GEC GM Hugh Lombardi says that deciding what to outsource and what to keep in-house is a matter of prioritizing. "There are some cost savings to outsourcing some of these things as well, because you save in administration costs," he adds.

MCC's McDonnell says outsourcing has a positive impact in Biloxi in two major ways: "First, it gives us more consistency of employees. And second, the liability coverage that most of these companies bring to the table is extremely attractive in the litigious society we live in today."

ILMC

Continued from page 29

dominate the concert scene in Europe.

Ticket prices, Ashton-Hart says, "are getting crazy worldwide. U.S. prices are just unbelievable at \$60 to \$70 for general admission. That is a lot, especially if you are there for only one hour and are standing. And the live scene in Germany is apparently rougher. Ticket prices tripled in the last year. We in the U.K. are in danger of doing that."

An average U.S. ticket price of \$150 for three days at a music festival may make sense, Ashton-Hart says. "But if you pay \$75 for one gig here, people would think this is taking [advantage of fans]," he says.

Christoph "Chrissy" Uerlings, production co-coordinator/operations manager at Peter Rieger Konzertagentur, a leading concert promotion company based in Cologne, Germany, argues that ticket prices will always be a sensitive issue in Europe.

PRICE RESISTANCE

At a time when cheap airfares for a long weekend in a warm Mediterranean resort cost only £250

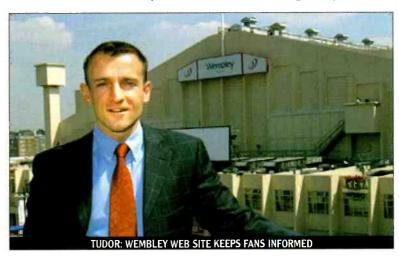
to determine how much audiences are willing to pay. "Research is more important than ever before," he says.

Rising ticket prices also make gig cancellations a touchy subject. Martin Hopewell, lead organizer of the ILMC, describes concert cancellations as "that taboo subject that never gets discussed."

However, communication through Web sites has made life easier for venue owners when the unforeseen occurs, says Peter Tudor, director of sales and marketing at Wembley London Ltd.—owner of Wembley Arena—and chairman of the United Kingdom's National Arenas Assn.

The Internet helped spread the news when Ozzy Osbourne's accident last winter resulted in cancellation of a tour that included a Wembley appearance. Last November, Meat Loaf collapsed onstage at Wembley. And the war in Iraq led to various cancellations last February and March.

"We send out e-mails, letters and [cell-phone] text messages to ticket buyers; we also contact 140,000 [Wembley Arena] members via our Web site [whatsonwembley.com]," Tudor explains. "But that is if we know in advance. Sometimes the cancellation can happen on the night as the audience is coming through the door."



(\$317.50), European music fans think twice before paying for concert tickets, Uerlings says.

"For the same amount of money, you can pay for the ticket, the T-shirt, parking your car and drinks at the bar," he says.

Uerlings says ticket prices increased in Germany in response to the country's recent economic slump when promoters invested in stadium and big arena shows. In 2003, for example, Peter Rieger invested in such international acts as Meat Loaf, David Bowie, Paul McCartney and Peter Gabriel.

"With big shows you can make more money than ever before. The huge artists can bring in that income and cover the costs," Uerlings says.

Another challenge is setting the right ticket price for performances in clubs that help break new acts. In the past, record companies would help foot the bill with tour support, but not in these days of poor record sales.

Uerlings suggests that promoters and venue owners should join forces

One solution is for every venue to have a plan of action and for the promoter and management to work closely together. "We always have a customer service team on hand," he adds.

Moreover, Tudor continues, concert-goers must buy tickets from recognized sources. This makes it easier to refund their money or allocate them seats for rescheduled shows.

EUROPEAN RULES NEEDED

On the safety front, the ILMC has obtained European Union financing to develop the first Pan-European guide to crowd control and safety at live shows. Calls for Europe-wide guidelines have been frequent in a region where the definition of safety varies from market to market.

About three years ago, local authorities in the United Kingdom revised an Event Safety Guide widely used throughout Britain. But problems crop up when overseas acts bring their (Continued on page 32)

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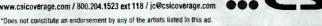
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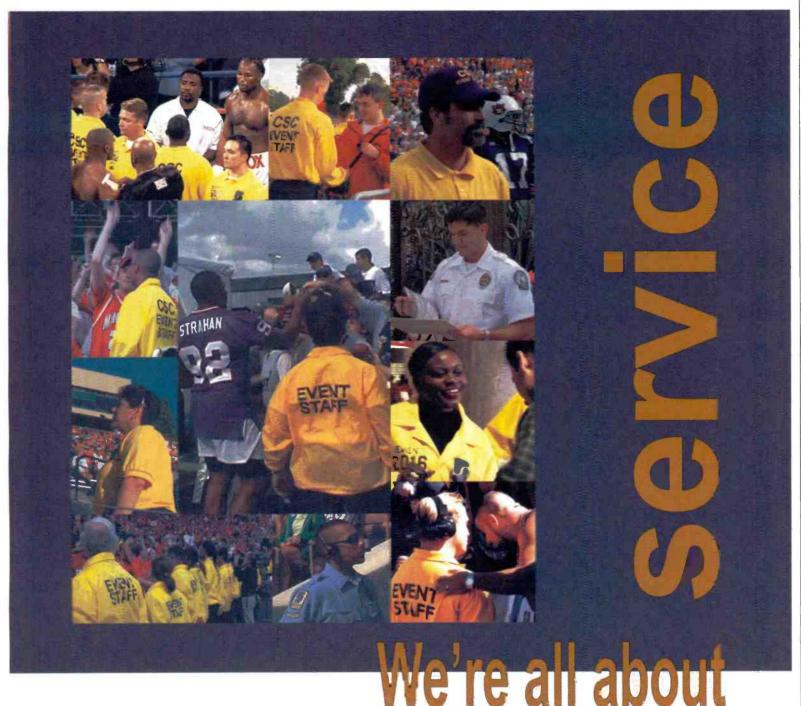
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ILMC

Continued from page 30

stage sets to a U.K. venue.

"A particular tour is able to do something in one country but not in the U.K. And some promoters make the mistake of thinking that you can take the template of one show and place it elsewhere," Tudor says.

Part of Wembley's solution is a handbook for promoters, which asks, among other things, that promoters' representatives meet with Wembley's management two weeks before the show comes to town.

Peter Rieger's Uerlings says some countries can be over-protective with their crowd safety regulations. Last year, he says, new German legislation took effect that required show organizers to have at least two audience barriers for venues with capacities of more than 5,000.

A larger crowd would require "several more barriers and would, therefore, be caging the people in," Uerlings says. "Barriers can be a good thing, but we've also got to be careful."

In Poland, local officials demanded one security guard for every 100 people in the audience at a concert Peter Rieger organized. "In a stadium of 60,000 people, that would mean 600 security guards," Uerlings says.

COMPROMISES NEEDED

In the end, his company approached the local authorities, explained why the audience-to-security guard ratio was untenable and reached a compromise after Peter Rieger demonstrated it had taken all the necessary precautions.

Uerlings has appointed a crowd manager to understand the company's needs for every type of venue.

Another ongoing debate is whether European talent needs the U.S. market for a long-term career. At the ILMC, there will be a ses-

At the ILMC, there will be a session on whether English-speaking U.S. and U.K. acts still rule the concert business in Europe or whether the tide is turning in favor of locallanguage performers.

"Europe now has good performers who sing in their own language and who can make the Rolling Stones look small when they play in front of their local audience," ILMC's Hopewell notes.

Hopewell adds that there are some French and German acts that can fill stadiums, but only in one city and nowhere else in the country. He also cautions European acts that think they do not have a long-term future without conquering the United States.

"People who focus on one territory of any size do so at their own peril. Only about 5% of the music sold in the U.S. comes from outside the country, compared with 40% in the U.K.," he says. "For a European to make it in Europe, you need to stay there for an extended period of time. That's an uphill battle to start with, and even then there's no guarantee you'll succeed."



Twista Clearing U.S. Tour Path

Things are heating up in the New York offices of Monterey Peninsula Artists. In the wake of the exploding "Kamikaze" record on Atlantic (more than 700,000 units sold in four weeks, according to Nielsen SoundScan), Monterey artist Twista will tour the United States this spring before heading overseas.

Twista will begin a run of 1,500-

to 2,500-seaters beginning April 13 in New York. The tour, which will run through May, follows a run of 500-seaters in January/ February.

"The interest from buyers [on Twista] is phenomenal," says **Stephanie Mahler**, hiphop/R&B agent for Monterey in New York. "Ninety percent of the

people we're working with are mainstream buyers, like [House of Blues], Clear Channel and AEG Live."

Mahler says booking Twista into theaters is a deliberate strategy to stimulate demand.

"We want to sell out and build him as a touring entity," she says. "We want the places to be packed, with people waiting outside."

Monterey artist **Kem** has been touring since last July in support of the **Motown** release "Kemistry," and a new album drops this fall. "We have confirmed dates [for Kem] with **Ruben Studdard** in April and with **Boney James** later this year," Mahler says. "We are also doing the festival circuit [with Kem]."



Monterey's Calvin Richardson will also do dates with Studdard in March, Mahler says, and he will tour in April and May. Other acts on the Monterey New York roster include Petey Pablo, Carl Thomas, Bubba Sparxxx and new Warner Bros. artist Leela James.

Additionally, Monterey New York has hired **Fleurette Vincent**,

who formerly worked with veteran urban agent Cara Lewis at William Morris Agency.

Monterey New York was last in the news when former agents **Joe Brauner** and **Mario Tirado** moved from Monterey to open a new New York office for **Creative Artists Agency** (*Billboard*, Feb. 7). Monterey is based in Monterey, Calif., and also has offices in Chicago and Nashville.





SMG IN HOUSTON: Philadelphiabased facility management firm **SMG** has been awarded a renewal contract to continue managing the **Reliant Park Complex** in Houston.

Harris County Sports and Convention Corp. extended SMG's contract until March 31, 2012. The complex comprises four major facilities on 350 acres: Reliant Stadium, Reliant Center, Reliant Astrodome and Reliant Arena.

Reliant Park is home to the NFL's Houston Texans and the Houston Livestock Show and Rodeo. It hosted Super Bowl XXXVIII in February and will host the NCAA Final Four in 2011. Shea Guinn is president/GM for SMG at Reliant Park.

WHITHER VAN HALEN? Talk persists that Van Halen will reunite and tour with vocalist Sammy Hagar this year and possibly David Lee Roth, and several arenas are holding dates for Van Halen in late summer. When contacted by On the Road, Hagar manager Irving Azoff confirmed, tongue firmly in cheek, that he, too, had heard Van Halen rumors, as well as rumors that he managed Van Halen.

F**K IT, I'LL SIGN: David Zedeck, president of Evolution Talent in New York, says he has signed rising Jive artist Eamon—whose breakthrough hit, "F**k It (I Don't Want You Back)," is soaring up The Billboard Hot 100—to an exclusive booking contract. Evolution is putting together a touring plan for this spring.

Zedeck adds that Evolution artist **Britney Spears** has moved an impressive 42,000 tickets in Ireland, culminating with a June 6 show at the **Royal Dublin Society** stadium in Dublin.

MARCH 13 Billboo	rd BC	DXS NCERT	CO	N TM
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7	VENUE/	GROSS/	ATTENDANCE/	
ARTIST(S) ELTON JOHN	The Colosseum at Caesars Palace, Las Vegas Feb. 13-15, 17-18, 20-22	TICKET PRICE(S) \$6,415,950 \$250/\$175/\$100	32,682 eight sellouts	Caesars Palace, Concerts West
ROD STEWART	Madison Square Garden, New York Feb. 25-26	\$2,388,607 \$125/\$75/\$45	26,947 two sellouts	AEG Live
BETTE MIDLER	MGM Grand Garden, Las Vegas Feb. 14	\$1,977,356 \$262.50/\$78.75	11.122 12,645	Clear Channel Entertainment
ROD STEWART	FleetCenter, Boston Feb. 29	\$1,026,344 \$95/\$75/\$49.50	12,515 sellout	AEG Live
GEORGE STRAIT, DIERKS BENTLEY, KELLIE COFFEY	The Pyramid, Memphis Feb. 27	\$900,622 \$61.75/\$50.75	15,066 18,000	Varnell Enterprises
BETTE MIDLER	Lawlor Events Center, Reno, Nev. Feb. 20	\$736.976 \$153/\$53	5,938 8, 506	Clear Channel Entertainment
GAITHER HOMECOMING	American Airlines Center, Dallas Feb. 13-14	\$688,273 \$29.50/\$16.50	31.076 44 ,980 four shows	Clear Channel Entertainment
BETTE MIDLER	San Diego Sports Arena, San Diego Feb. 18	\$667,439 \$153/\$42.50	6,748 9,994	Clear Channel Entertainment
ROD STEWART	Giant Center, Hershey, Pa. Feb. 18	\$591,272 \$85/\$55/\$35	8,583 sellout	AEG Live
SMOKEY ROBINSON & GLADYS KNIGHT	Universal Amphitheatre, Universal City, Calif. Feb. 6-7	\$569,098 \$90/\$75/\$59.50/\$37.50	8,366 10,778 two shows	House of Blues Concerts
LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR	Alltel Arena, North Little Rock, Ark. Feb. 27	\$524,987 \$34.50	15,217 sellout	Beaver Productions
ALAN JACKSON, MARTINA McBRIDE	Roanoke Civic Center, Roanoke, Va. Feb. 26	\$522,657 \$64.50/\$54.50	8.197 sellout	Outback Concerts
HILARY DUFF	Universal Amphitheatre, Universal City, Calif. Jan. 24	\$482.145 \$45/\$40/\$30	12,178 two sellouts	House of Blues Concerts
ENRIQUE IGLESIAS	Radio City Music Hall, New York Feb. 14	\$433,035 \$90/\$40	5,910 sellout	Clear Channel Entertainment
JOSH GROBAN	Bell Centre, Montreal Feb. 20	\$419,986 (\$558,707 Canadian) \$67.28/\$52.24/\$37.21	7.82 5 8,082	Clear Channel Entertainment, Gillett Entertainment Group
SARAH BRIGHTMAN	Allstate Arena, Rosemont, III. Feb. 18	\$417,150 \$750/\$45	4,685 10,505	Clear Channel Entertainment
BARENAKED LADIES, JASON PLUMB, RON SEXSMITH	Air Canada Centre, Toronto Feb. 26	\$407,480 (\$543,901 Canadian) \$44.58/\$37.08/\$29.59	11.892 15,022	House of Blues Canada
KID ROCK, PUDDLE OF MUDD	Alitel Arena, North Little Rock, Ark. Feb. 20	\$362.331 \$33.25/\$23.25	11.776 15,151	Clear Channel Entertainment
HOT 92 JAMZ LOVE AFFAIR: BLUE MAGIC, BLOODSTONE, HEATWAVE, ONE WAY, JOE BATAAN & OTHERS	Shrine Auditorium, Los Angeles Feb. 13-14	\$340,069 \$40.50/\$24	12,186 12,581 two shows	Clear Channel Entertainment
KID ROCK, GOV'T MULE	RBC Center, Raleigh, N.C. Feb. 14	\$330,872 \$35/\$18	10,314 sellout	Clear Channel Entertainment
TOBY KEITH, BLAKE SHELTON, SCOTTY EMERICK	Savannah Civic Center, Savannah, Ga. Feb. 7	\$317,206 \$49.75	6.376 sellout	Clear Channel Entertainment
JOSH GROBAN	Fox Theatre, Detroit Feb. 14	\$316,105 \$115/\$55	4,703 4,741	Clear Channel Entertainment
LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR	San Diego Feb. 17	\$315,281 \$31.25	10,089 sellout	House of Blues Concerts
KID ROCK, PUDDLE OF MUDD	Fort Worth Convention Center, Fort Worth, Texas Feb. 19	\$310.915 \$35/\$25	9,653 12,463 5,259	Clear Channel Entertainment Clear Channel
SARAH BRIGHTMAN	Palace of Auburn Hills, Auburn Hills, Mich. Feb. 9	\$309,520 \$250/\$89.50/\$59.50/\$39.50 \$309,404	5,259 10,389 5,234	Clear Channel Entertainment, Palace Sports & Entertainment Clear Channel
JOSH GROBAN	John Labatt Centre, London, Ontario Feb. 17	\$309,404 (\$407,019 Canadian) \$67.09/\$44.28 \$305.811	5,234 sellout 8,249	Entertainment, in-house
BARENAKED LADIES, GAVIN DeGRAW, BUTTERFLY BOUCHER	Continental Airlines Arena, East Rutherford, N.J. Feb. 19 Bell Centre,	\$43/\$10 \$291,480	14,866 9,099	Clear Channel Entertainment Gillett Entertainment
NICKELBACK, STAIND, THREE DAYS GRACE	Montreal Feb. 12	\$291,480 (\$382,832 Canadian) \$32.36/\$26.27/\$22.46 \$281,995	9,500 8,468	Group, House of Blues Canada Clear Channel
KID ROCK, GOV'T MULE	Cricket Arena, Charlotte, N.C. Feb. 13 Fox Theatre.	\$281,995 \$35 \$274,241	8,468 sellout 4,726	Entertainment Clear Channel
GINUWINE PATTI LaBELLE	Detroit Feb. 15 Westbury Music Fair,	\$274,241 \$89.50/\$55 \$271,487	4,782	Entertainment Clear Channel
BROOKS & DUNN, JOE NICHOLS	Westbury, N.Y. Feb. 13-14 Sovereign Center,	\$271,467 \$60 \$269,872	5,484 two shows one sellout 6,769	Entertainment Clear Channel
RASCAL FLATTS, BRIAN McCOMAS,	Reading, Pa. Feb. 12 Family Arena,	\$41.75 \$261,322	7,089	Entertainment Clear Channel
JOSH GROBAN	St. Charles, Mo. Feb. 19 Milwaukee Theatre,	\$32.75/\$24.75 \$260.619	sellout 3,996	Entertainment Clear Channel
SARAH BRIGHTMAN	Milwaukee Feb. 8 Target Center,	\$75/\$60 \$237,582	sellout 3,657	Entertainment Clear Channel
SARAH BRIGHTMAN oyright 2004, VNU Business Media, Inc. All rights reserved.	Minneapolis Feb. 20	\$750/\$39.50	5,479	Entertainment TS GO TO BILLBOARD.CO

Skor Hits Hole In One With LPGA

ENTERTAINMENT

BY GAIL MITCHELL

New York-based management company Skor Entertainment's hottest client right now is Grammy Award-winning producer Rich Harrison, the man behind Beyonce's "Crazy in Love." But the company wanted more.

"Our thoughts were, 'How do we do TV?' " Skor partner and former label executive Dorsey James says.

The answer came in the form of the Ladies Professional Golf Assn.

"The LPGA targets a very specific fan base that we're also going after. Their goal was to become younger and hipper via music. It's symbiotic.'

Thus, a new concert series was born. The first show is set to kick off April 29 at the Chick-Fil-A Championship in Stockbridge, Ga. On the drawing board are the Sybase Classic in New Rochelle, N.Y. (May 20), and the Kellogg-Keebler Classic in Aurora, Ill. (June 4). The initial agreement calls for four concerts.

The LPGA had looked at several musical tie-

in possibilities during the past few years before Skor came knocking.

Previously, according to LPGA senior VP/chief marketing officer Karen Durkin, the organization had occasionally brought in musical talent for individual tournaments at "the 19th hole."

"It's part of our plan to elevate the golfing experience for fans at the tournaments, viewing the telecasts or visiting the Web site," Durkin savs. "Music is a great draw for so many people; it's part of our life-

styles now. The concert series adds another dimension, helping the LPGA grow in the sports entertainment arena."

"This is a great opportunity to appeal to some of our younger demos who have an affinity for golf," adds Eve Wright, LPGA director of legal affairs. "We're also targeting 30- to 50-year-old parents with younger children."

At this juncture, Skor and the LPGA are in the process of sponsorship solicitation. Durkin notes that the concept "will be put in front of some of our sponsors." Those include MasterCard Interna-

> tional, Rolex, Anheuser Busch, Office Depot and State Farm, which sponsors tournaments and the LPGA's TV series on EPSN and ESPN2.

Once the solicitations are secured, the talent

will be selected. Merchandising tie-ins are also being discussed.

"This entrée into the sports field gives us the opportunity to put our artists in front of crowds to play live," James says, "It's also a chance to have our artists' music played on bumpers in and out of TV commercials to a 20-

million-plus audience."

BEHIND THE SCENES

The 2-year-old Skor comprises three additional partners besides James, whose background includes executive stints with MCA/Universal, La Face and Arista.

Matt Shelton, also an Arista alumnus with international experience, oversees press and publicity. Angie Aguirre, formerly with Family Tree Management, has worked with OutKast and Donell Jones, Jim Nyce handles A&R and is responsible for bringing songwriter/producer Harrison to the fold.

In addition to Harrison (Skor also manages his label, Rich Craft Records), Skor represents four other producers, among them Don Vito and Sound Control. Its artist roster includes Arista R&B/pop singer Natasha, Geffen rapper Pharoahe Monch, Luaka Bop/Virgin group Zap Mama and singer Gordon Chambers, who has written songs for Aretha Franklin and Stephanie Mills. There is also a publishing division, Fairway Publishing, that is looking for an administrative partner.

"This is a great time for entrepreneurs," James declares. "There are so many things, like artist development, that large record companies don't want to do. And we small entrepreneurs are also very good at finding co-financing or co-marketing opportunities.'

Large or small, though, what has not changed is the competitive nature of the record industry. Ask James about the duration of Skor's agreement with the LPGA, and you receive this cryptic answer: "I know my competitors and love them to death. But I'd rather not say. I don't want people poaching my deal."

1 Week At Number 1

Kanye West 🕏

Petey Pablo ♥

YoungBloodZ Featuring Lil Jon 🕏

Juvenile Featuring Mannie Fresh 🖙

Murphy Lee Featuring Jazze Pha & Sleepy Brown ♥

Thomas Has Lots To Say

'Let's Talk About It' Shows Bad Boy Artist In A Happy Frame Of Mind

No doubt a lot of folks will be talking about projected sales for Usher's "Confessions" when it streets March 23. However, another R&B artist bows his sophomore set that same day: Carl Thomas.

"Let's Talk About It" (Bad Bov/Universal) finds the singer/songwriter still taking on matters of the heart. But it's a more content Thomas this time around.

"The 'Emotional' album [2000] was a collection of things I wanted to get off my chest," he says. "I appreciated the way everyone gravitated to 'I Wish' [his first major R&B hit]. But it was one of the saddest records Lever did.

"Because we're living in a post-9-11 world, I thought the best way I could contribute was to put feelgood music out there this time.'

Touted as Bad Boy's first male R&B singer four years ago, Thomas isn't concerned about the long break between albums.

"I spent two years touring with



'Emotional' when I should have spent one. BMG, the parent company at the time, didn't feel the need for us to make an international presence. But I wanted to. So I latched onto

By Gail Mitchell

domestic acts who were big overseas

and toured with them so it wouldn't

After that he spent 18 months

"that were the natural progression

Besides producing several songs

himself, Thomas worked with Just

Blaze, Mike City, Dre & Vidal, Sean

"P. Diddy" Combs, Mario Winans

and Deric "D-Dot" Angeletti. Lead

single "She Is," featuring **LL Cool J**, peaked at No. 56 on the Hot R&B/

Hip-Hop Singles & Tracks chart last

Chris Robinson. Also of note are the

autobiographical "Dreamer" and the

Thomas—who plans to move to

falling prey to the media's obsession

Marvin Gaye-esque "Baby Maker."

Los Angeles this summer—is not

with the "death" of R&B.

issue. Second single "Make It

Alright" is on tap with a video by

recording and then whittling the

album selections down to the 14

of my growth.'

be so difficult this second time.

gmitchell@billboard.com

"Everybody addresses the question like it's a terminally ill patient," he says. "Because there is an ocean of hip-hop, it makes it difficult to see the lakes of R&B. But a lake is still a very large body of water."

MUSICAL NOTES: Patti LaBelle (lifetime achievement) and Bobby Blue **Bland** (pioneer in music) will be among those receiving Communications Awards during the National Assn. of Black Owned Broadcasters' 20th annual dinner. It is March 12 at **Marriott Wardman Park** Hotel in Washington, D.C.

The Roots, production team Andre Harris and Vidal Davis (aka Dre & Vidal) and producer Allan Slutsky ("Standing in the Shadows of Motown") are on the 2004 Philadelphia Heroes awards list. Presented by the Philadelphia chapter of the **National Academy of Recording Arts** and Sciences, the awards will be handed out April 26 at the Hvatt Regency Penn's Landing.

And one more thing about "Standing" main characters the Funk Brothers: Be sure and check out The Best of the Funk Brothers.

The recent release features original instrumental performances by the group culled from rare singles and two never-on-CD albums circa the '60s and '70s. A choice cut is the unreleased instrumental of Marvin Gaye's pivotal "What's Going On." The album is part of Motown/Universal Music's 20th Century Masters/The Millennium Collection.

Airplay monitored by Nielsen
Broadcast Data AST WEEK TITLE IMPRINT/PROMOTION LABEL 2 ONE CALL AWAY Chingy Featuring J. Weav 🕏 SLOW JAMZ Twista Featuring Kanye West & Jamie Foxx ♀ 5 TIPSY 4 SPLASH WATERFALLS 3 HOTEL Cassidy Featuring R. Kelly 🕏 8 **DIRT OFF YOUR SHOULDER** SALT SHAKER Ying Yang Twins Featuring Lil Jon & The East Side Boyz 🕏 THROUGH THE WIRE 10 WANNA GET TO KNOW YOU G-Unit Featuring Joe ♀ 9 THE WAY YOU MOVE OutKast Featuring Sleepy Brown 🕏 13 RUBBER BAND MAN 12 I'M STILL IN LOVE WITH YOU Sean Paul Featuring Sasha 🕏 11 NO BETTER LOVE Young Gunz Featuring Rell 🕏

FREEK-A-LEEK

DAMN!

ENCORE

LUV ME BABY

IN MY LIFE

15

16 GIGOLO Nick Cannon Featuring R. Kelly ♥ 18 I'M REALLY HOT Missy Elliott ♀ 21 **GAME OVER** Lil*Flip 🕏 **GANGSTA NATION** Westside Connection Featuring Nate Dogg ເ⊊ ALL FALLS DOWN Kanve West Featuring Syleena Johnson 23 DUDE Beenie Man Featuring Ms. Thing 🕏 NEVA EVA 22

BILLBOARD MARCH 13, 2004

Jav-Z 🕏

MARCH 13 Billboard HOT R&B/HIP-HOP AIRPLAY

EEK	WEEK	-		ALLK.	WEEK			/EEK	WEEK	E	
IS W	ST	e e	TITLE	8 4	12	5	TITLE	W SI	AST V	vý.	TITLE
Ε	4	3	ARTIST (IMPRINT/PROMOTION LABEL)	3	5		ARTIST (IMPRINT/PROMOTION LABEL)	Ē	₹	3	ARTIST (IMPRINT/PROMOTION LABEL)
(1)	2	11	学性 NUMEER 1 学性 1 WAAINO.1 USHER (ARISTA)	5	25	2.0	Damn! YOUNGBLODOZ FEAT. LIL JON (SO SO DEF/ARISTA)	51	51	4	Jesus Wałks KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
2	1	13	Sorry 2004 RUBEN STUODARD (J/RMG)	8	30	24	Game Dver LLL FLIP (SUCKA FREE/COLUMBIA/SUM)	52	59		Make It Up With Love ATL (NOONTIME/EPIC/SUM)
3	5	10	One Call Away CHINGY FEAT, J. WEAV (DISTURBING THA PEACE/CAPITOL)	3	32		Don't Take Your Love Away AVANT (MAGIC JOHNSON/GEFFEN)	53	48	10	Change Clothes JAY-Z (ROC-A-FELLA/DEF JAM/IOJMG)
4	3	18	Slow Jamz TWISTA (ATLANTIC)	20	20	ИU	Hey Ya! OUTKAST (ARISTA)	54	55		Round Here MEMPHIS BLEEK (ROC A-FELLA/DEF JAM/10JMG)
5	6	15	Splash Waterfalls LUDACRIS (DISTURBING THA PEACE, DEF JAM SOUTH/JDJMG)	30	28	84	I'm Really Hot MISSY ELLIOTT (THE GOLD MINO/ELEKTRA/EEG)	55	56	2	Luv Me Baby MURPHY LEE (FO' REEL/UNIVERSAL/UMRG)
6	7	EVI	Hotel CASSIOY FEAT. R. KELLY (FULL SURFACE/J/RMG)	3	44		All Falls Down KANYE WEST (ROC-A-FELLA/DEF JAM/IOJMG)	56	58	70	F**k It (I Don't Want You Back) EAMON (JIVE)
7	4	13	Me, Myself And I BEYONCE (COLUMBIA/SUM)	32	26	25	More & More	57	67	110	Slow Motion JUVENILE (CASH MONEY/UMRG)
8	9	1.0	Tipsy J-KWON (SO SO DEF/ARISTA)	3	35	110	Dude BEENIE MAN (SHOCKING VIBES/VIRGIN)	58	_	H	So Sexy TWISTA FEAT, R KELLY (ATLANTIC)
9	11	10.0	Dirt Dff Your Shoulder JAY-Z (ROC-A-FELLA/DEF JAM/10JMG)	33	_	621	Burn USHER (ARISTA) &	5 9	70	8	Still In Love TEENA MARIE (CASH MONEY CLASSICS/UMRG)
10	12	W.	Through The Wire	3E	34	11.5	Think About You	60	63	5.5	Hold On OWELE (VIRGIN)
11	8	20	You Don't Know My Name	35	31	iii	Neva Eva TRILLVILLE (BME/REPRISE/WARNER BROS.)	61	61	M	Wear It Out GERALD LEVERT (ELEKTRAVEEG)
12	10	24	Salt Shaker YING YANG TWINS (COLLIPARK/TVT)	37	33	(A)	Encore JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	62	50	Œ.	Them Jeans MASTER P (NEW NO LIMIT/KOCH)
13	13	3.2	Read Your Mind	33	42	13	What's It Like JAGGED EDGE (COLUMBIA/SUM)	6 3	57	17	A Million Ways WILL DOWNING (GRP/VERVE)
14	23		If I Ain't Got You ALICIA KEYS (J/RMG)	33	52	r-i	I Want You JANET JACKSON (VIRGIN)	64	66	E	E.I. (Reinvention) NELLY (FO' REEL/UNIVERSAL/UMRG)
15	16	12	I'm Still In Love With You SEAN PAUL FEAT. SASHA (VP/ETLANTIC)	46	37	E A	Whoknows MUSIQ (DEF SOUL/IDJMG)	65	_	Ш	Happy People R. KELLY (JIVE)
16	17	17	Rubber Band Man	41	41	7.4%	Gigolo NICK CANNON FEAT. R. KELLY (NICK/JIVE)	áá			Roses OUTKAST (ARISTA) 🏚
17	15	wu	No Better Love YOUNG GUNZ (ROC-A-FELLA/DEF JAM/IOJMG)	(13)	45	10	Get Low UL JON & THE EAST SIDE BOYZ (BME/TVT)	67	54	M	Baby I Love U JENNIFER LOPEZ (EPIC/SUM)
18	14	27	The Way You Move OUTKAST FEAT SLEEPY BROWN (ARISTA)	42	38		Stand Up LLIDAL PIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)	68	75	11.1	I'll Be Around CEE-LO FEAT. TIMBALANO (ARISTA)
19	19		Wanna Get To Know You G-UNIT FEAT. JOE (G-UNIT/INTERSCOPE)	44	36	FA	Gal Yuh Ah Lead	649	65		Slow Down JACKI-O (POE BOY/SOBE/WARNER BROS.)
20	18	8	I Can't Wait SLEEPY BROWN FEAT, OUTKAST (DREAMWORKS/INTERSCOPE)	45	40	2.2	Gangsta Nation WESTSIDE CONNECTION (HOO-BANGIN/CAPITOL)	70	72		Naughty Girl BEYONCE (COLUMBIA/SUM)
21	29		I Don't Wanna Know MARIO WINANS (BAO BOY/UMRG)	46	49	E	Questions AMIA (ELEKTRA/EEG)	71	68		Victory 2004 P. DIDDY, NOTORIOUS BLG. 50 CENT, LLDYD BANKS & BUSTA RHYMES (BAD SCYJUMRS)
22	22	H.	In My Life JUVENILE FEAT, MANNIE FRESH (CASH MONEY/UMRG)	47	64		Dvernight Celebrity TWISTA (ATLANTIC)	72	-	12	Vitamin S BABY CHAM (MADHOUSE/VP/ATLANTIC)
23	27	1.3	Freek-A-Leek PETEY PABLO (JIVE)	48	43		Ride Wit U JDE FEAT, G-UNIT (JIVE)	73	74		Poppin' Them Thangs G-UNIT (G-UNIT/INTERSCOPE)
24	21	49	Step In The Name Of Love R. KELLY (JIVE)	45	47	103	The Loneliness &	74	53	¥A.	One Day At A Time TUPAC WITH EMINEM (AMARU/INTERSCOPE)
25	24	E	Walked Outta Heaven	5C	39	24	Milkshake KELIS (STAR TRAK/ARISTA)	75	-	N	Breakup 2 Makeup Remix ASHANTI FEAT. BLACK CHILD (THE INC/DEF JAM/IDJMG)

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

MARCH 13 R&B/HIP-HOP Rillboard® SINGLES SALES_{TM}

Bi		00	Ird® SINGLES SALESTM	Bill
WFFK	WEEK	No		WEEK
THIS	LAST		TITLE ARTIST (IMPRINT/PROMOTION LABEL)	呈
1	1	88	Stand Up In It 2 Wks At No. 1 THEDDIS EALEY (IFGAM)	1
2	5		Yeah! USHER (ARISTA)	2
3	23	1	Tipsy J-kwon (so so def/arista)	3
4	35	2	Ride Wit U JDE FEAT. G-UNIT (JIVE)	4
5	13	107	Salt Shaker YING YANG TWINS (COLLIPARK/TVT)	5
6	3	13	Me, Myself And I BEYDNCE (COLUMBIA/SUM)	0
6	10	20	Hotel CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)	
8	7		Dirt Off Your Shoulder, Encore JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	8
9	11	1	Slow Jamz TWISTA (ATLANTIC)	
10	19	10	Freek-A-Leek PETEY PABLO (JIVE)	
11	6	25	The Way You Move/Hey Ya! DUTKAST FEAT. SLEEPY BROWN (A RISTA)	10]
12	4	U.	Neva Eva TRILLVILLE (BME/REPRISE/WARNE BROS.)	K111
Ð	14	113	Gangsta Nation WESTSIDE CONNECTION (HOO-BANGIN/CAPITOL)	12
14	2	20	F**k It (I Don't Want You Back) EAMON (JIVE)	13
13	16	20	Dude Beenie Man (Shocking Vibes/Vingin)	14
119	15	1.2	Through The Wire KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	15
(D	17		The Set Up OBJET TRICE FEAT, NATE DOGG (SHADY/INTERSCOPE)	16
18	12	10	I'm Still In Love With You SEAN PAUL FEAT. SASHA (VP/ATLANTIC)	17
19	8		Immaculate Survivalist feat. Kumandae (SLAVE)	18
20	38	1.2	Free DA FLOCK FEAT. BG (SOUTH FLOCK)	19
21	22		Poppin' Them Thangs G-UNIT (G-UNIT/INTERSCOPE)	20
22	18	10	Splash Waterfalls LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/JOJMG)	
23	28	45	Get Low LIL JON & THE EAST SIDE BOYZ (BME/TVT)	Compile Broadca tronicali
24	9	21	Head Bussa LIL SCRAPPY (BME/REPRISE/WARNER BROS.)	by numb

Fecords with the greatest sales gains. © 2004, VNU Eusiness Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled by Nielsen SourcScan from a national subset panel of core R&B/Hip-Hcp stores. This data is useful to compile the Hot R&B/Hip-Hon Singles & Tracks that

MARCH 13 RAYTHMIC Billboard® AIRPLAY,

WEEK	AST WEEK	No	Nielsen Broadcast Data Systems
THIS	LAST	MIXC	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	10	Yeah! NUMBER 1 智 4 Wks AINo. 1
2	3	10	Tipsy J-kwon (so so def/arista) 🏚
3	4		One Call Away CHINGY FEAT, J. WEAV (DISTURBING THA PEACE/CAPITOL)
4	2		Slow Jamz TWISTA (ATLANTIC)
5	5	18	Hotel CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)
0	7	1/4	F**k It (I Don't Want You Back) EAMON (JIVE)
7	6		Salt Shaker YING YANG TWINS (COLLIPARK/TVT)
8	8	40	Splash Waterfalls LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
9	9		Dirt Off Your Shoulder JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
10	15	3	1 Don't Wanna Know MARIO WINANS (BAD BOY/UMRG)
111	12	12	Through The Wire KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
12	10	177	Gigolo NICK CANNON FEAT. R. KELLY (NICK/JIVE)
13	16		Wanna Get To Know You G-UNIT FEAT JOE (G-UNIT/INTERSCOPE)
14	17	(2)	Freek-A-Leek PETEY PABLO (JIVE)
15	14	LA	The Way You Move DUTKAST FEAT. SLEEPY BROWN (ARISTA)
16	11	16	Me, Myself And I
17	13	21	Hey Ya! OUTKAST (ARISTA)
18	20		I'm Really Hot MISSY ELLIOTT (THE GOLO MINO/ELEKTRA/EEG)
19	21	E	Toxic BRITNEY SPEARS (JIVE)
20	26		Baby I Love U JENNIFER LOPEZ (EPIC)

ompiled from a national sample of data supplied by Nielsen coadcast Data Systems. 58 rhythmic airplay stations are element and monitored 24 hours a day, 7 days a week. Songs ranked yn unther of detections. Songs showing an increase in detections one of the previous week, regardless of chart movement. A ong which has been on the chart for more than 20 weeks will enerab not receive a bullet event it it registers an increase in etections. The rhythmic airplay chart runs at a deeper length in sirplay. Jonnitor, Billboard Information Network, and libbe a .com. Indicates tutle earned HilPredictor status in secent data provided by Promosquad. © 2004, VNU Business decided has Alliquibles research.

HIPPREDICTOR MARKET PROVIDED BY PROVIDED BY PROMOSQUARD PROMOSQUARD POTENTIAL BUTT ARISTA

KANYE WEST All Falls Down IDJMG	84.2
ALICIA KEYS If I Ain't Got You J/RMG	84.1
JENNIFER LOPEZ Baby I Love U EPIC	81.0
TAMIA Questions EEG	79.4
JANET JACKSON I Want You VIRGIN	72.3
TWISTA Overnight Celebrity ATLANTIC	71.9
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT PO	
1 JAGGED EDGE 1 What's It Like COLUMBIA	97.2
2 G-UNIT FEAT. JOE Wanna Get To Know You INTERSCOPE	95.9
3 SLEEPY BROWN 3 I Can't Wait INTERSCOPE	85.8
4 Charlene ARISTA	84.9
5 Roses ARISTA	84.4
6 The Loneliness ARISTA	82.7
7 RILLVILLE 7 Neva Eva WARNER BROS	78.6
RHYTHMIC	
NEW RELEASES WITH TOP 10 CALLOUT PO	ENTIAL 86.8

Neva Eva WARNER BROS	70.0
RHYTHMIC	
NEW RELEASES WITH TOP 10 CALLOUT POT	
Burn ARISTA	86.8
ALICIA KEYS If I Ain't Got You J/RMG	82.8
Leave (Get Out) UMRG	81.3
JENNIFER LOPEZ Baby I Love U EPIC	78.5
All Falls Down IDJMG	72.3
TWISTA Overnight Celebrity ATLANTIC	70.0
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT PO	TENTIAL
1 Wanna Get To Know You INTERSCOPE	76.8
2 MISSY ELLIOTT I'm Really Hot ELEKTRAJEEG	74.8
3 Work It (Reinvention) UMRG	72.6
4 Can't Wait INTERSCOPE	70.0
5 POSSE ARISTA	69.6

Other radio formats and hitpredictor legend located in chart section.

6 Ahat's It Like COLUM

Music R&B/Hip-Hop

Jacki-O Introduces Debut With 'Nookie'

It takes a strong woman to run with the big boys of hip-hop. Miami native **Jacki-O** is proving to be more than up to the task with her debut set, "Poe Little Rich Girl" (**Poe Boy/SoBe/Warner Bros.**).

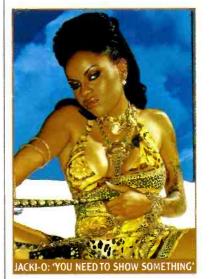
Due March 30, the album finds Jacki-O taking the same no-holds barred approach that has made fellow MCs Lil' Kim, Foxy Brown and Trina household names.

Jacki-O's lead single, "Nookie (Real Good)," is proof of that. The sexually charged single peaked at No. 61 on the Hot R&B/Hip-Hop Singles & Tracks chart and gained the attention of Warner Bros.

"I'm really excited," Jacki-O

says of the single's success. "On my promo tour, I have hit a lot of markets—Chicago, Tennessee, St. Louis, South Carolina, North Carolina—and people are really feeling the song. They actually know the words, both girls and guys."

The album features production from Jazze Pha, Cool & Dre and Red Spyda. Her current single is the Timbaland-produced "Slow Down."



Unlike many of today's new artists, Jacki-O isn't dependent on an A-list artist to give their stamp of approval.

"A lot of female artists come out through someone else, and that's cool," Jacki-O says. "To me, it doesn't matter how you come out or who you come out with. It's all about what you have to prove when you do come out. You have all these people's attention, now you have to show them something. And that's what I plan on doing."

THEY'RE BACK! Fans of **Mobb Deep** who have been waiting for new music from the Queens, N.Y., duo may not have to wait much longer. **Prodigy**

and **Havoc** are in the studio putting the finishing touches on their Jive debut, "Amerikaz Nightmare."

While the album is slated for this summer, fans will get a taste of the new stuff with their motion picture debut, "Infamous Films Presents Murda Muzik" (Koch Vision). Due in video stores April 6, "Murda Muzik" stars Big Noyd, Nas, Infamous Mobb and Mobb Deep. It was written by Prodigy.





HERE & THERE: Lil Jon has inked a deal to host "CrunkRadio," a national weekly show for American Urban Radio Networks. The two-hour R&B/hip-hop program will also feature WHTA (Hot 107.9) Atlanta afternoon personality Emperor Searcy. The show is slated to launch in the spring or summer . . . "The Source Presents: Hip-Hop Hits" compilation series has switched distribution from Def Jam to Image Entertainment. The first release through the new deal will be "The Source Presents: Hip-Hop Hits Volume 8," due June 29. Def Jam released the first seven volumes in the series, which launched in 1997, and licenses its name from The Source magazine. Image plans to have at least three Source-related audio releases this year, including a hip-hop boxed set.

AND 1 GETS PENALTY: Ryko/Penalty has signed a multi-year worldwide distribution and licensing agreement with And 1 Entertainment's home video lines. The entertainment entity is a division of basketball shoe and apparel company And 1.

Under the terms of the dealannounced by Penalty Recordings president **Neil Levine** and And 1 Entertainment VP Ron Skotarczak— Ryko/Penalty and Penalty Associated labels will cross-brand and cross-promote music and visuals with And 1's DVD lines and, potentially, the And 1 Mix Tape tour. The first projects under the alliance will be ESPN's "Streetball: The And 1 Mix Tape Tour Presented by Mountain Dew Code Red Season II." It is due in May. Subsequent releases "And 1 Mix Tape, Volume 7" and "Ball Access" are slated for August and November, respectively.

Additional reporting by Gail Mitchell in Los Angeles.

69.5

69.5

Platinum Stars

Billboard



PAUL'S 'DUTTY ROCK' WON THIS YEAR'S GRAMMY AWARD FOR BEST REGGAE ALBUM

Sean Paul

Trailblazing Act For Dancehall Beat

BY RASHAUN HALL

During the past year, dancehall music has permeated the pop radio airwaves with its pulsating beat and island swagger.

Sean Paul: Fact File

Age: 31

Hometown: St. Andrew, Jamaica Album: "Dutty Rock" Label: VP/Atlantic Web site: sean-paul.net Distributor: WEA Int'l Distributor:

Warr er Music International

The genre's breakthrough has resulted, in large part, from the success of Sean Paul and his VP/Atlantic Records album "Dutty Rock." With this sophomore set, Paul introduced dancehall music to mainstream America on his own terms. At the Grammy Awards Feb. 8, Paul took home the Grammy for best reggae album for "Dutty Rock."

"The year has been crazy." Paul says. "Like Biggie [Smalls] said, 'I used to draw about these

"The year has been crazy." Paul says. "Like Biggie [Smalls] said, 'I used to dream about these things. I feel incredible about working with every producer and all the artists I have collaborated with and the path that I have taken and soon earned."

"Ducty Rock" arrived at retail Nov. 12, 2002, and soon earned platinum certification from the Recording Industry Assn. of America. It is Paul's first release to achieve that distinction. The milestone merits Paul recognition as *Billboard's* latest Platinum Star of 2004.

This new series, which has previously profiled the success of Hilary Duff's "Metamorphosis" album (*Billboard*, Jan. 31) and Clay Aiken's "Measure of a Man" (*Billboard*, Feb. 28), focuses on selected acts that have achieved platinum sales for the first time as well as major new releases by established platinum acts.

as well as major new releases by established platinum acts.
"Dutty Rock" has since received multiplatinum certification from the RIAA and, according to Nielsen SoundScan, has sold more than 2.2 million units to date in the U.S.

Sean Paul Henriques, a native of Saint Andrew, Jamaica, first came to the attention of U.S. fans in 1999 with the song "Hot Gal Today," a collaboration with Mr. Vegas and DMX for the "Belly" soundtrack. The following year, Paul released his VP Records debut. "Stage One."

debut, "Stage One."

For VP Records, the independent reggae-focused label based in Queens, N.Y., Paul was its next great find.

"Sean had had some success in (Continued on page 42)

A Lot Of People Got Busy To Push Sean Paul

Atlantic's Kallman, VP Records Execs Are Among The Team Members

Every platinum star benefits from platinum partners, business relationships that drive a career forward. Our Platinum Stars series will regularly spotlight these relationships to give credit to the individuals who support success-

THE MANAGEMENT

Jeremy Harding of 2 Hard Recordings guides Sean Paul's music career. In addition to managing the artist, Harding produced the songs "Top of the Game" and "Can You

Do the Work" for Paul's album "Dutty Rock."

THE LABEL

"Dutty Rock" was released Nov. 12, 2002, on VP/Atlantic Records. The album was the first from a jointventure deal between VP Records and Atlantic. Major players in its campaign include, at VP Records, CEO Chris Chin, VP of marketing Randy Chin and VP of A&R Murray Elias; at Atlantic Records, co-president Craig Kallman, senior VP/GM of urban Ronnie Johnson, senior VP

of R&B promotion Morace Landy and manager of black music media artist relations Sydney Margetson; and at JLM Public Relations, publicist Gabe Tesoriero.

THE SONGS

"Gimme the Light," the first single from "Dutty Rock," was produced by Troyton and co-written by Paul. The track is published by Dutty Rock Music (ASCAP) and Black Shadow Records (ASCAP). "Get Busy," the album's second single, was produced by Steven "Lenky" Marsden. Marsden

co-wrote the song with Paul for Greensleeves Publishing and Dutty Rock Music, respectively. "Like Glue," the album's third single, was produced by Tony "CD" Kelly. Kelly co-wrote the song with Paul for Tony Kelly Music/Universal Songs of Poly-Gram (BMI) and Dutty Rock Music (ASCAP), respectively.

THE STUDIO

Paul, Harding, Elias and Randy Chin served as the album's executive producers. Producers credited on the album include Troyton, Marsden and Kelly as well as producer duos Steely & Clevie and the Neptunes. Paul Shields at VP Mastering in New York mastered "Dutty Rock."

THE ROAD

Paul's booking agency is Kingston, Jamaica-based Headline Entertainment, and the responsible booking agent is Jerome Hamilton.

THE LICENSEES

Paul's attorney, Terri Baker, reports that the artist is reviewing business offers from companies ranging from clothing manufacturers to mobile-phone suppliers. Deals have not yet been announced.

THE MEDIA

Paul continues to receive support from R&B and top 40 stations. In December, he was featured at holiday concerts hosted by some of



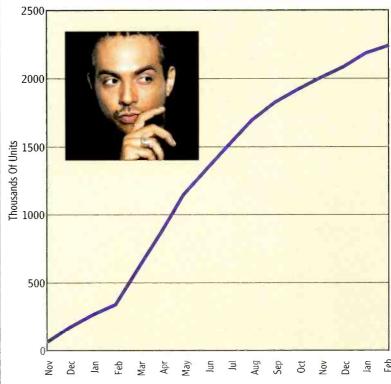
also reviewing scripts for future film and TV appearances. The artist's official Web site is seannaul.net.

THE CATALOG

Paul's previous album, "Stage One," was his debut on VP Records in 2000. He has also been featured on the soundtracks to "Sail Away," "Belly" and "Showtime." Paul has been a guest artist on albums from Mya, Beyoncé and Mark Ronson, among others. He has also contributed to various dancehall and reggae compilations.

Information compiled by Rashaun Hall in New York.

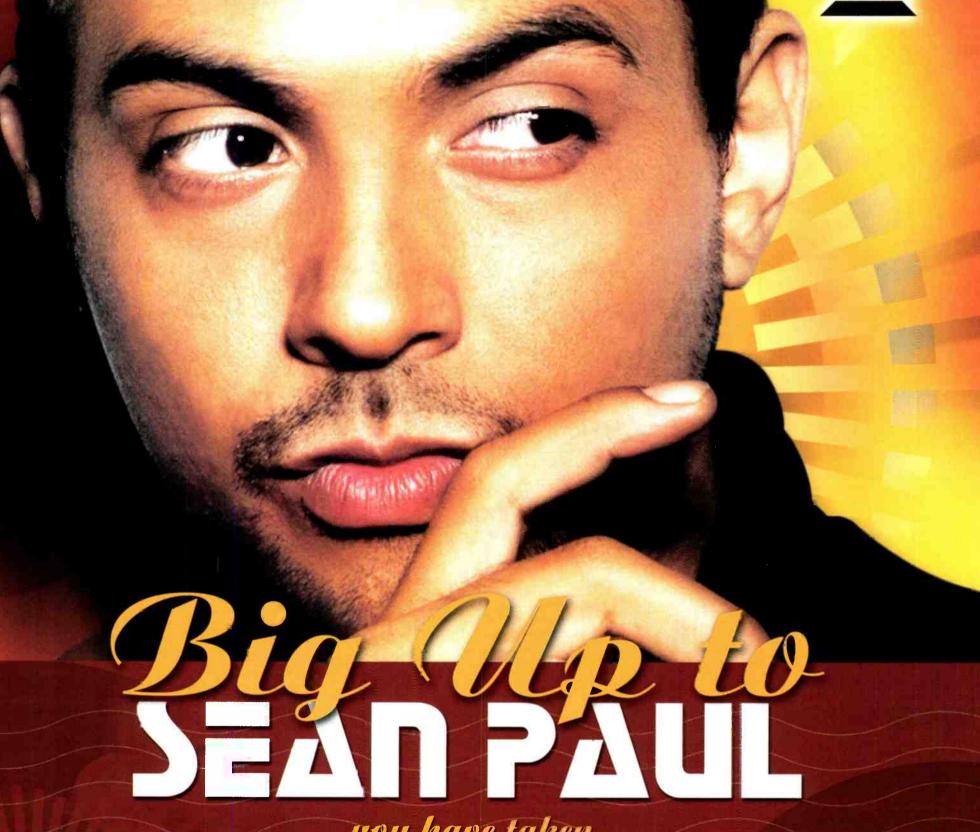
DUTTY ROCK'S SALES TRAJECTORY



DATA: Cumulative unit sales by month of Sean Paul's "Dutty Rock" album according to Nielsen SoundScan for Nov. 30, 2002, through Feb. 28, 2004.



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A I L E S A H E A D I N R E G 3 A T M II S I

Trailblazer

Continued from page 39

Jamaica," says Randy Chin, VP of marketing at VP Records. "We saw that there was a lot of potential. He was a good writer, and he had great delivery. We had also worked with [his manager] Jeremy Harding before, and we just thought that there was something there from the very beginning."

Like Chin, Paul's attorney Terri Baker saw his promise.

"I loved [the music]," Baker says of her first impression. "I don't know who couldn't. It's so infectious. I was so impressed with Sean, as a person, even before I heard the music. He's so incredibly passionate about his work. He's very professional and real caring. I just knew immediately, even without the music, that this kid was a star."

Baker, who has represented Junior Tucker, Spragga Benz and the Notorious B.I.G. (aka Biggie Smalls), credits Paul's management team as part of the reason for his success.

"Sean has a great team, which is critical to any artist's success," Baker says. "They had a vision, and we knew that it wasn't going to happen the way it happened [with "Dutty Rock"] on the first album, because we needed to take it to another level. That's where Atlantic came in."

VP promoted "Gimme the Light," the lead single from "Dutty Rock," independently in the summer of 2002. As the song began to gain attention at radio and video outlets, VP entered a joint venture with Atlantic Records. Rights to release Paul were a principal component in that deal.

"There was a lot of interest from the majors," Chin recalls. "Atlantic came along and really expressed an interest in not only Sean but the whole reggae thing."

ATLANTIC SAW POTENTIAL

Atlantic co-president Craig Kallman instantly saw Paul's crossover potential.

Atlantic recognized "how incredible a songwriter he is," Kallman says, "and his ability to transcend the genre of dancehall with such incredibly powerful pop and R&B records with great hooks and a sense of melody.

"He has the ability to communicate with the listeners on song after song, and he proves that on 'Dutty Rock,' " Kallman continues. "His style, lyrical ability and unique tone were all things that set him apart from the pack and were such an important reason for what became a phenomenal dancehall explosion.

"Following Sean's career from 'Deport Them' to 'Hot Gal Today,' I watched his growth as both a songwriter and an artist who had a phenomenal ability to connect to street, R&B consumers, hip-hop consumers, pop consumers," Kallman adds. "We felt he was an artist whom we could put the entire corporation behind and champion, not just lead and build for himself, but also carry a moment that has been so vital and fertile to the underground."

The strength of the business relationship between VP and Atlantic was integral to Paul's success. The companies understood their respective roles and executed them well.

Kallman credits VP's strong roots in the reggae community, which have grown since the late Vincent Chin and his wife, Pat (the "V" and "P" behind "VP") founded the label a quarter-century ago.

"VP has been a phenomenal partner who has been instrumental in servicing the core and all the first believers of these artists," Kallman says. "Their role has been to make sure that the core is 'super-served' with the artists and the music first. Then we step in at the right time, obviously, and take it to the next level. That's certainly that partnership with 'Gimme the Light.'"

"Gimme the Light" peaked at No. (Continued on page 44)

Global Glory

BY KWAKU

LONDON—"Dutty Rock" has rocked the world. Sales of Sean Paul's album have exceeded 2.5 million units outside the United States, according to Warner Music International. Paul's strongest international markets include the United Kingdom, Japan, France, Germany and Italy.

The album has reached the top 10 on charts in at least 19 international markets, including No. 1 positions in Canada and Slovenia and No. 2 slots in the United Kingdom, Ireland and Columbia.

Several factors helped the album surpass the double-platinum (600,000-unit) mark in the United Kingdom, where total sales have now exceeded 730,000.

TARGETED TV ADS

East West Records, which released the album in Britain, supported the disc with targeted TV advertising each time the label released a single. Exclusive tracks from Paul appeared on the B-side of singles, which also helped propel sales. Five singles charted in the U.K. top 10: "I'm Still in Love With You" (No. 6), "Gimme the Light" (No. 5), "Get Busy" (No. 4), "Like Glue" (No. 3) and "Baby Boy," featuring Beyoncé (No. 2).

Paul further boosted his profile as the featured artist on Blu

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Cantrell's song "Breathe."

The singer committed to extensive promotional and performance dates across Europe. He also toured Japan, Australia, New Zealand, Mexico, the Middle East and South Africa.

STILL AT WORK

"He's worked his ass off promoting this album since June 2002, when the first single came out through VP," says Sue Wildish, VP of International for Atlantic Records. "Now, twenty months later, he is still working, doing phoners, interviews and photo sessions in Jamaica and abroad, promo trips, concert tours, awards performances and more."

Radio and TV abroad supported Paul willingly.

"We've had massive support from Radio 1 in the U.K.," Wildish continues. "MTV jumped on board throughout Europe immediately. We had network priority on 'Gimme the Light,' 'Get Busy' and 'Like Glue.'"

At the 2003 MTV Europe Awards, Paul won the honor for best new artist and opened the show by performing "Baby Boy" with Beyoncé.

The combined marketing and promotion push has resulted in one of the greatest breakthroughs for Jamaican reggae around the globe in recent memory.



Jeremy Harding,

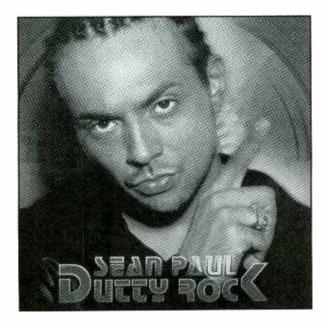
his Sean Paul Management Staff,

2 Hard Recordings, and

Terri Baker, Attorney-at-Law

Congratulate Grammy Award Winning Artist Sean Paul

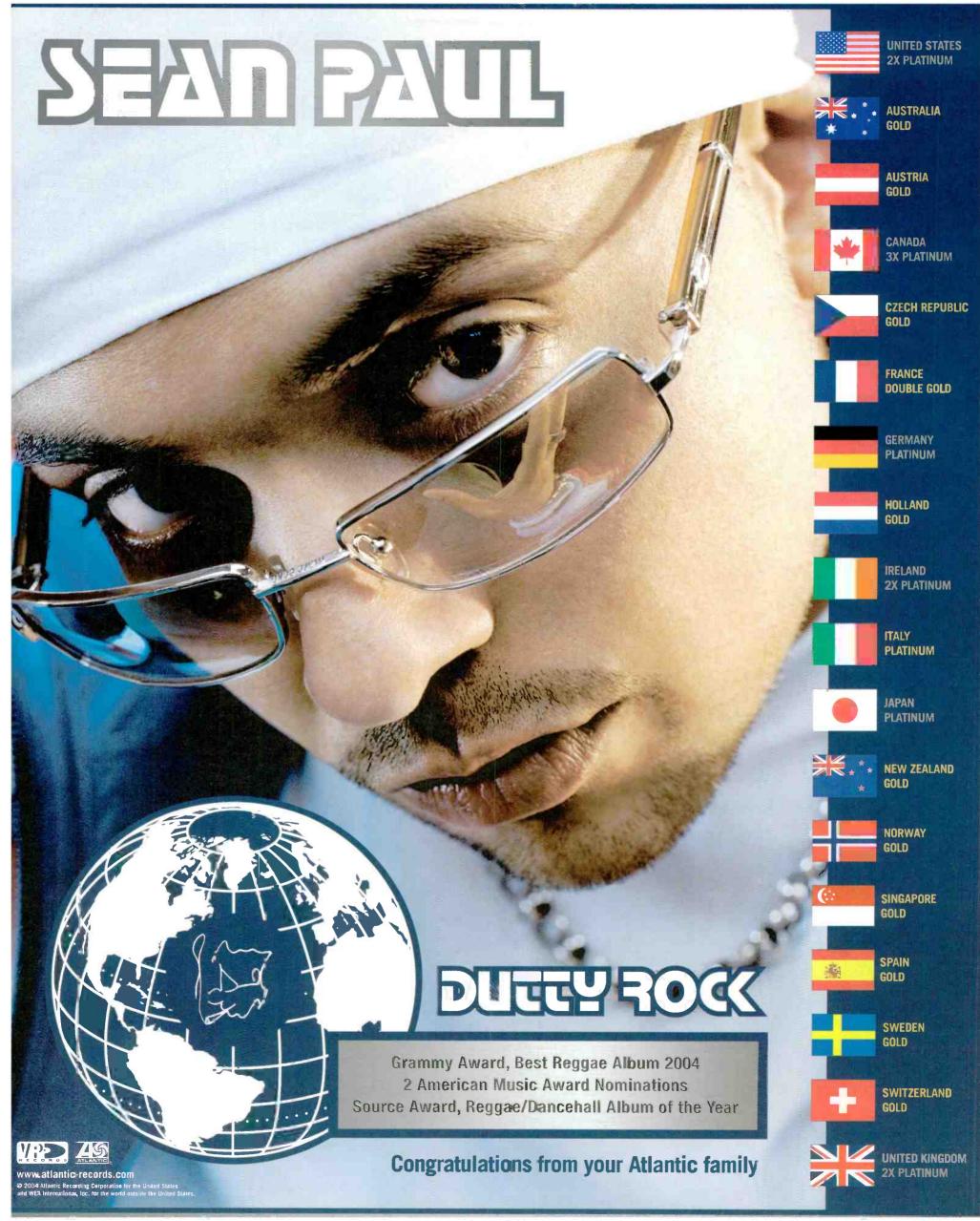
for the multi-platinum success of *Dutty Rock*, and wish him many more Billboard chart-topping hits to come...



Big Up and 'Nuff Respect!



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"DON'T THINK TWICE

has not only been critical to our efforts in developing artists like SEAN PAUL and BEENIE MAN into superstars in the United States, but they've really helped us in breaking the entrie dancehall reggae music in the urban market place.

They've been an integral part of our team here at VP Records."

RANDY CHIN, VP RECORDS VICE PRESIDENT OF MARKETING



"REMEMBER...ANYTHING CAN HAPPEN!!"

SEAN "MR. GRAMMY" PAUL

YOU DESERVE ALL YOU RECEIVE!

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Trailblazer

Continued from page 42

3 on the Hot R&B/Hip-Hop Singles & Tracks chart and No. 7 on The Billboard Hot 100.

But pop radio did not immediately embrace "Gimme the Light," Kallman admits

The first single "didn't blow the doors down," Kallman recalls. "Fortunately, we were right in 'Get Busy' as our selection for the second single, and it turned out to be one of the biggest records of the year. And even that was a tough fight.

"Get Busy" went on to top the Hot R&B/Hip-Hop Singles & Tracks chart and The Billboard Hot 100. Its success was in large part thanks to an infectious videoclip directed by Little X.

VIDEOS WERE CRUCIAL

Paul's videos have been another critical factor in his good fortune.

"In videos, he's just such a compelling artist," Kallman observes. "He just jumps off the screen. When that 'Get Busy' video hit, people just loved it. That was definitely the watershed moment where people really started to connect with Sean as an artist and a new big star."

"Dutty Rock" was not only a commercial hit. The album also earned Paul three Grammy Award nominations, including a best new artist nod. Paul went on to win the Grammy for best reggae album.

"The nominations show that Sean has reached way beyond the confines of reggae," Randy Chin says. "He's definitely getting into the consciousness of the American mainstream."

Kallman adds, "That was such a satisfying moment for everyone to really get the recognition for what Sean had accomplished. It's an award for all of dancehall and Jamaica as well.

"It was an important group of nominations for Sean," he adds. "To be nominated for nest new artist alongside 50 Cent and the other nominees is a very proud moment, because he really can stand tall as one of the most important new artist breakthroughs of the year. And he did it in a way that was very unique. He wasn't in a genre where he just came up with hits. He really paved the way for an entirely new genre."

For Paul, the award means he now has a standard to maintain.

"It means that you have attained a certain status," he says. "When you are rewarded for something, people put you in a category. But, at the same time, I have to work harder. It means I need to focus and concentrate. I can't become relaxed. I just have to look toward the future and see there is a standard you have to keep up.'

With "Dutty Rock" blowing up, Paul quickly became an in-demand artist. He has collaborated on hit singles with such artists as Blu Cantrell and Busta Rhymes. Paul's guest turn on Beyoncé's "Baby Boy" made it one of the hottest singles of 2003. The single topped the Hot R&B/Hip-Hop Singles & Tracks chart and The Billboard Hot 100.

FILM & TV BECKONS

Paul is not limiting himself to music: Film and TV producers are also courting him. According to Baker, he has completed a cover of a Bob Marley song for "Sharkslayer," a new DreamWorks film due later this year.

"He's a 21st-century artist pushing the bounds of what I like to call 'bleeding-edge technology,' " Baker says. "He's one of the largest-selling ring-tone artists that there is right now. That's a \$3.5 billion business in Europe alone. That's just one market he's crossing over into.

"We're fielding all kinds of offers in the clothing line business," she adds. "We're also fielding some other high-tech offers from phone companies for the next level of where phones are going. We've also been offered movie roles, none of which have either fit his schedule or have been quite suitable yet, but I think he has a future there.'

Meanwhile, Paul already has begun working on his third studio set.

"A few singles have been released in Jamaica that will appear on the [new] album," Paul says. "We should have it finished in April or May and out around August or September. I have been working with a few producers, and about 98% of the album is going to be produced in Jamaica."

Chin adds, "We've started to talk about a new album. However, there is still work to be done, because we're just in the beginning stages of [his fourth single] 'I'm Still in Love.' There is some amount of promotion that has to go to that, but we are focused on making a new album."

Kallman has high hopes not only for the upcoming album but Paul's long-term career and the influence it will have on his homeland.

"He's really opened up the flood gates to what is possible out of the island of Jamaica," he says. "He really is this generation's ambassador to a new musical movement. If the quality and the level of songwriting and the production continues to be innovative, you're going to continue to see an increased growth of Jamaican music in the market share.

Accolades aside, Paul says his success really hits home when he is back in Jamaica "and I am talking to people, seeing it from their perspective.

"The other day, this dude said, When it happened to you, it went 'boom' with 'Gimme the Light,' and it hasn't stopped since.' He's right The promotion hasn't stopped since.

"It hasn't come and gone; it has heen steady since the first song bust," he adds.

"I don't think people realize what it takes. It's constant promotion. You have to evaluate everything that is presented to you. If it looks like a good look, take it. But if it looks like it will overflow the cup and spill over, don't do it. You have to make the decision that makes sense.



Survey Sheds Light On Rock En Español Trends

The inability of rock en español to emerge as "the next big thing" continues to be a source of contention among observers of the genre. But aside from blaming radio, there has been little effort to understand lagging sales.

To that end, Latin Notas has taken a first look at a 19-question survey sent to California-based retailers to identify the roots of the problem.

The survey was compiled by Ric Fazekas, a Los Angeles-based independent marketing and promotion consultant.

Fazekas surveyed employees at 40 California stores whose rock en español sales totaled at least 10% of overall Spanish-language music sales. According to the respondents, sales of rock en español product are strong, accounting for 50% or more of all Spanish-language music sales in half of the predominantly Spanish-language stores.

If the number seems unusually

high, it is because the survey includes small indie retailers that sell only rock en español, as well as chain stores, including Ritmo Latino's Ritmo Rock locations. Tower Records and Wherehouse Tu Música locations with signifi-



cant rock en español movement.

"I didn't come out and put that [percentage of rock en español sales] in big, bold letters because I don't have concrete figures," Fazekas says. "But I think it's safe to say that if the store is dedicated to the genre and the people pushing the product are knowledgeable, sales in much higher numbers

will result."

More surprising than the sales—after all, this is a small sampling from a state that traditionally has been the hotbed of the genre—are responses describing rock en español consumers.

They're not that young, first of all. Only 17% of the stores said a majority of their customers were younger than 18, while 33% said they were older than 18 and 50% said they were evenly split. Fazekas sees this as an indication that more must be done to market the genre to a teen audience.

On the bright side, the typical rock en español consumer purchases two CDs per visit, according to 60% of the respondents. And 45% of respondents said their buyers were "very interested" in finding out about new bands.

As for the servicing from labels, it was described as "spotty." A majority of the stores—45% said they "occasionally" receive CDs for in-store play, although all the respondents said that in-store play generates "frequent" or 'occasional" sales.

CDs, the most important merchandising material for respondents was videos, which 69% of the stores deemed "extremely helpful." Least helpful? Postcards. A surprising 45% of respondents said they weren't helpful at all.

In addition to in-store play

As far as the Internet goes, 75%

of respondents noted that downloading had decreased their sales, but 70% said that online promotion had a "substantial" or "moderate" impact on sales.

Of course, respondents also clamored for more radio and more label promotion.

A regularly heard beef is that labels do not have enough people dedicated to rock en español at a national level. Unfortunately,

with the current epidemic of staff layoffs, it's unrealistic to expect that kind of dedication from labels whose entire staffs are already spread paper thin.

Fazekas, however, sees a silver lining. "With the way the teen Latino demographic is growing," he says, "if we can

reach them, if we can make them aware, this is a real growth area." For a copy of the report, contact Fazekas at elcoheteradio@aol.com.

CONFAB NEWS: The

March 16 deadline for early-bird registration is almost here. For the lat-

est on the 15th annual Billboard Conference, visit billboardevents.com.

Don't delay, or you'll miss out on a smash telecast. Network Telemundo has confirmed that the hosts for this year's awards will be soap star Mauricio Islas and TV presenter Candela Ferro.

The Billboard Latin Music Awards will air live on Telemundo April 29 from the Miami Arena.

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7 21	2	4	2 '	FONOVISA 35084QUG (19 89/15:98) VARIOUS ARTISTS Disparage (17 98 CD) Historia Musical Del Pasito Duranguense pisa 72098 (17 98 CD)	11	1	2 THA		/Eng. 0	PECIAL MARKETS/EMI LATIN)	2 CELIA CRUZ HITS MIX (SONY DISCOS)	BRONCO/LOS BUKIS CRONICA DE DOS GRANDES (FONOVISA/UG)	
8 19	2	8 5	5	EL COYOTE Y SU BANDA TIERRA SANTA La Historia EM LATIN 92422 (14.98 CD) [H]	19	1	3 MAF	CO ANTO	NIO SO	Lis	3 CELIA CRUZ	3 VARIOUS ARTISTS	
9 29	5	0 5	,	YOLANDA PEREZ Dejenme Llorar	29	1	4 OAV	IO BISBA		A. (FONOVISA/UG)	EXITOS ETERNOS (UNIVERSAL LATINO) VARIOUS ARTISTS	ARCOIRIS MUSICAL MEXICANO 2004 (UNIVISION US RIELEROS OEL NORTE	
0 18	3 9	, 1	7	JULIO IGLESIAS SONY DISCOS 99217 (16.99 ED CO) Divorcio	9	1	5 LA 0	REJA OE	/AN GO		12 DISCIPULOS (DIAMOND) 5 CELIA CRUZ	20 ANOS DE FUERZA NDRTENA (FONOVISA/UG) 5 GRUPO MONTEZ OE DURANGO	i)
0 10		1 6		GRUPO EXTERMINADOR Narco Corridos De Parranda Con El Diablo Vol. 3 FONOVISA 590839/UG (13 98 CD)	22	-	-	JE TE CONTE	MIENTRA	S TE HACIAS LA DORMIDA (SONY DISCOS)			
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1 22	IEW	1	7		_	-11	7 A.B. LA H	OIA NORM. QUINTAN ISTORIA BANDERA	I LLA III a EMI LATI	CO/UNIVERSAL LATINO) & KUMBIA KINGS N)	5 VARIOUS ARTISTS BACHATAHITS 2004 (J&N/SONY DISCOS) 7 LUNYTUNES & NORIEGA MAS FLOW (VI) 8 VARIOUS ARTISTS	6 GRUPO MOJAOO 20 GREATEST HITS (UNIVISION/UG) 7 VARIOUS ARTISTS 100% DURANGUENSE (DISA) 8 LOS TEMERARIOS	
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THIS WEEK	LAST WEEK	2 WKS. AG0	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems Artist PRODUCER (SONGWRITER) Nielsen Broadcast Data Systems Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	2	6	学 NUMBER 1 学 3 Weeks At Number 1 TE QUISE TANTO Paulina Rubio ♀	1
2	2	4	17	EESTEFAN JR. A PENA (C. SORIOKINANOAHI) CUIDARTE EL ALMA Chayanne	1
3	3	3	12	LEOCHOA (M.OURANDEAU, CZALLES) Y TODO QUEDA EN NADA Ricky Martin ♀	3
4	4	1	11	ESTEFANO (ESTEFANO JREYES) SONY OISCOS CERCA DE TI Thalia 🕏	1
5	5	6	17	SMORALES (T.SOOLS MORALES, O.SIEGEL, G.DI MARCO) ME CANSE DE TI Obie Bermudez ♀	1
6	6	5	23	S KRYS. J. SOMEILLAN (O. BERMUOEZ, G MARCO) MAS QUE TU AMIGO Marco Antonio Solis	3
7	7	7	16	MASOLISH.PATRON,R.PEREZ (M.A.SOLIS) FONOVISA TE LLAME Cristian ♀	3
8	8	8	5	R PEREZ R.LIVI (R.LIVIR PEREZ) ARIOLA (BMG LATIN QUE LLORO Sin Bandera ABQUERO, SIN BANDERA (L. GARCIA) SONY OISCOS	8
				A BAQUEIRO, SIN BANDERA (L.GARCIA) SONY OISCOS (CO) GREATEST GAINER (CO)	
9	18	21	6	AUNQUE NO TE PUEDA VER J.N.GOMEZ IA UBA30) WARNER LATINA	9
10	16	16	6	TENGO GANAS EESTEFAN JR. A GAITAN R.GAITAN R.M. RUIZ.E. ESTEFAN JR.) Victor Manuelle Sony discos	10
11	13	18	N. S.	BULERIA KSANTANDER.D.BETANCOURT (K.SANTANDER, SANTANDER) David Bisbal \$\sigma\$ VALE (UNIVERSAL LATINO)	11
12	11	20	4	TU FOTOGRAFIA GESTEFAN, EESTEFAN JR., S.KRYS (G.MARCO, E.ESTEFAN.JR.) GEORGE STEFAN G. S.KRYS (G.MARCO, E.ESTEFAN.JR.) GEORGE STEFAN G. S.KRYS (G.MARCO, E.ESTEFAN.JR.)	11
13	9	11	7	HAZME OLVIDARLA JGUILLEN (A TORRES) Conjunto Primavera FONOVISA	9
14	10	13	23	LA PAGA G.SANTADIALIA.JUANES (JUANES) SURCO/UNIVERSAL LATINO SURCO/UNIVERSAL LATINO	5
15	15	10	36	ANTES Obie Bermudez ♥ EMILATIN (O.BERMUDEZ)	1
16	14	15	16	SOY UN NOVATO Intocable R MUNOZ,R MARTINEZ (L PADILLA) EMI LATIN	14
17	22	32	5	BARAJA DE ORO PALOMO (RAYALA) OISA	17
18	12	9	22	LAGRIMAS DE CRISTAL JLTERRAZAS (HARRIS) Grupo Montez De Durango ♥ DISA	6
19	21	27		COMO PUDE ENAMORARME DE TI ARAMIREZ CORRAL (R. LUGO) DI SA	19
20	19	17	24	MIENTES TAN BIEN ABAQUEIRO,SIN BANDERA (LGARCIA) SONY DISCOS	1
21	17	14	2.2	ROSAS N.WALKERLA OREJA DE VAN GOGH (A MONTERO.X SAN MARTIN, PBENEGAS, A FUENTES, H.GAROE) La Oreja De Van Gogh タ SONY OISCOS	4
22	23	22	6	DUELE VERTE RAHJONA (RAHJONA) SONY OISCOS	22
23	20	19	22	QUIEN TE DIJO ESO? RPEREZ ILFONSI.CBRANTI UNIVERSAL LATINO UNIVERSAL LATINO	3
24	27	28	9	PARA QUE ME HACES LLORAR PINIGUEZ PEARZA (J GABRIELI PLATINO FENNOVISA PLATINO FENNOVISA	24
25	29	36	4	A QUE NO TE VAS TIORRES M PORTMANN (AMERIKA, C.BRANT, M. PORTMANN) SONY OISCOS	25
26	24	23	25	QUE TE RUEGUE QUIEN TE QUIERA ALIZARRAGA, LIZARRAGA (O ALVAREZ) FONDVISA	10
27	28	31	6	DALO POR HECHO BRONCO IN URBUIZA N CONCHA) BRONCO IN URBUIZA N CONCHA) BRONCO IN URBUIZA N CONCHA)	27
28	26	25	21	TE LLEVARE AL CIELO Mana FRIER, A GONZALEZ (FI-ER) WARNER LATINA	7
29	32	30	10	ESTOY ENAMORADA MUSIOEAS IPGARZAJ RAZDI Yolanda Perez With Don Cheto FONOVISA	23
30	44	49	10	UN TE AMO Luís Miguel LMIGUEL IA MANZANERO) WARNER LATINA	30
31	49	_	2	ECHALE LENA R. PEREZ, R. LIVI IR LIVI R. PEREZ) MEGAMUSIC /UNIVERSAL LATINO	31
32	30	35	5	EL PALOMITO JPRECIADO (G.TIJERINA) JUlio Preciado Y Su Banda Perla Del Pacifico ♥ RCA /BMG LATIN	30
33	45	-	2	COMO FUI A ENAMORARME DE TI E.PURIZAGA (M.A.SOLIS) PRISMA /SONY DISCOS PRISMA /SONY DISCOS	33
34	31	41	4	AGUANTA AHI FILLAN (RALVAREZ) ROSARIO ARIOLA /BMG LATIN	31
35	37	34	9	DAME POR MUERTO PRIVERA (PRIVERA) Lupillo Rivera UNIVISION	28
36	33	29	26	QUIERO PERDERME EN TU CUERPO K SANTANDER,B OSSA (K SANTANDER) David Bisbal & VALE / UNIVERSAL LATINO	6
ണ	N	w		TE OUISE OLVIDAR	27
37	10		1	TE QUISE OLVIDAR Grupo Montez De Durango DISA AMOR DESCARADO DISA Les Treapes De Timens	37
38	25 43	24	13	AMOR DESCARADO M. QUINTERO LARAG FELIX (M.QUINTERO LARAA SLESYNGER.A PENA) ERES MI RELIGION Mana Mana	17
40	50		14	ERES MI RELIGION Mana PRIERA GORZALE (FHER) ME VOY A IR EI Coyote Y Su Banda Tierra Santa	31
41	40	44	26	J.A.LEDEZMA (LENRIQUE) EMI LATIN	1
41	38	37	4	TE NECESITO Luis Miguel 12 Luis Luis Neguel 2 WARRIE LATINA ELLA TIENE FUEGO Celia Cruz ♥	37
42				YO TE ENSENE Cenia Criz Conjunto Atardecer	43
44	39	47	23	TO TE ENSETIVE RESERVE MUSIMEX (ALIGNMEZ) USING CLICOMEZ) UN AMOR PARA LA HISTORIA Gilberto Santa Rosa	24
45	42	4/	23	UN AMOR PARA LA HISTORIA AJAEN (MERMIQUEZI JOSE PEREZ LEON Los Tigres Del Norte	42
46	42	46	3	JOSE PEREZ LEON LOS TIGRES DEL NORTE (LICANTORAL) VANIDOSA Cuisillos Cuisillos Cuisillos Cuisillos Cuisillos Cuisillos Cuis	41
46	47	40	4	VANIDOSA AMACIAS (SMORALES) JAMBALAYA K-Paz De La Sierra ♥	40
48			1	K-PAZ OE LA SIERRA (H.WILLIAMS) PROCAN /OISA	48
49	NE			CREO EN EL AMOR JL PILOTO ME EQUIVOQUE Mariana 🕏	48
50	35	26		MA ALBA (COPYRIGHT CONTROL) MI FUNERAL Victor Garcia	24
		_	24-2-75	G.GIL (L.C.MONRDY.R.ORNELAS.J.FLORES) SONY DISCOS	
Compiled Regional	d from	a nat	ional s	ample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 101 stations (40 Latin Pop. 16 Tr stronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. — Records showing an increase in	pical, 53 audience

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 101 stations (40 Latin Pop. 16 Tropical, 53 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a builet, 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.

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		L	ATIN PO	P	Al	RPLAY	
		Airplay monitored by	Nielsen Broadcast Data				
THIS	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	TE QUISE TANTO UNIVERSAL LATINO	PAULINA RUBIO	21	24	COMO FUI A ENAMORARME DE TI PRISMA /SONY DISCOS	LOS TRI-O
2	2	CUIDARTE EL ALMA SONY DISCOS	CHAYANNE	22	22	QUIERD PERDERME EN TU CUERPO VALE /UNIVERSAL LATINO	OAVIO BISBAL
3	3	Y TODO QUEDA EN NADA SONY DISCOS	RICKY MARTIN	23	21	AGUANTA AHI ARIOLA/BMG LATIN	ROSARIO
4	6	TÉ LLAME ARIOLA /BMG LATIN	CRISTIAN	24	23	TE NECESITO WARNER LATINA	LUIS MIGUEL
5	7	QUE LLORO SONY DISCOS	SIN BANDERA	25	32	TENGO GANAS SONY DISCOS	VICTOR MANUELLE
6	4	ME CANSE DE TI EMI LATIN	OBIĘ BERMUOEZ	26	-	ABRAZAR LA VIDA UNIVERSAL LATINO	LUIS FONSI
7	5	CERCA DE TI VIRGIN/EMI LATIN	THALIA	27	29	DONDE CORRE LA SANGRE CRESCENT MOON/SONY DISCOS	SHALIM
8	11	AUNQUE NO TE PUEDA VER WARNER LATINA	ALEX UBAGO	28	38	TARDES NEGRAS EMILATIN	TIZIANO FERRO
9	9	BULERIA VALE /UNIVERSAL LATINO	OAVIO BISBAL	29	34	ECHALE LENA MEGAMUSIC /UNIVERSAL LATINO	VICTORIA
10	8	LA PAGA SURCO/UNIVERSAL LATINO	JUANES	30	26	EN EL SILENCID NEGRO DE LA NOCHE ARIOLA/BMG LATIN	ALEXANORE PIRES
11	15	ANTES EMILATIN	08IE 8ERMU0EZ	31	30	A FUEGO LENTO UNIVISION	JENNIFER PENA
12	13	MIENTES TAN BIEN SONY DISCOS	SIN BANDERA	32	35	CORAZON DE PAPEL SONY DISCOS	JULIO IGLESIAS
13	12	MAS QUE TU AMIGO FONOVISA	MARCO ANTONIO SOLIS	33	28	HASTA QUE ME OLVIDE DE TI RPE/UNIVISION	AREA 305
14	10	ROSAS SONY DISCOS	LA OREJA DE VAN GOGH	34	-	SABANAS FRIAS WARNER LATINA	MANA & RUBEN BLADES
15	16	DUELE VERTE SONY DISCOS	RICARDO ARJONA	35		LUCHARE PDR TU AMDR SONY DISCOS	ALEJANDRO FERNANDEZ
16	17	TU FOTOGRAFIA EPIC/SONY DISCOS	GLORIA ESTEFAN	36	36	SOLO POR TI EMILATIN	SORAYA
17	14	QUIEN TE DIJO ESD? UNIVERSAL LATINO	LUIS FONS!	37		MORI J&N	TRANZA
18	19	A QUE NO TE VAS SONY DISCOS	EONITA NAZARIO	38	40	ME EQUIVOQUE UNIVISION	MARIANA
19	18	TE LLEVARE AL CIELO WARNER LATINA	MANA	39	31	INOCENTE DE TI ARIOLA BMG LATIN	JUAN GABRIEL
20	25	UN TE AMO WARNER LATINA	LUIS MIGUEL	40		DESEOS DE COSAS IMPOSIBLES SONY DISCOS	LA OREJA DE VAN GOGH

		TROPICA	L	All	RPLAY	
		Airplay monitored by Nielsen Broadcast Data				
THIS	LAST WEEK	TITLE Systems ARTIST IMPRINT/PROMOTION LABEL	THIS	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	TENGO GANAS VICTOR MANUELLE SONY DISCOS	21	10	MI LIBERTAD ARIOLA/BMG LATIN	JERRY RIVERA
2	2	ELLA TIENE FUEGO CELIA CRUZ SONY DISCOS	22	31	ECHALE LENA MEGAMUSIC /UNIVERSAL LATINO	VICTORIA
3	24	CREO EN EL AMOR SONY DISCOS	23	13	SI TU ESTUVIERAS UNIVERSAL LATINO	LOS TDROS BANO
4	4	QUITEMONDS LA ROPA NG2 SONY DISCOS	24	35	PUERTO RICO ARIOLA/BMG LATIN	JERRY RIVERA
5	7	LOCA CONMIGO UNIVERSAL LATINO LOS TOROS BANO	25	23	EL NO ES MEJOR QUE YO M.P.	TITO ROJAS
6	6	TU FOTOGRAFIA GLORIA ESTEFAN EPIC /SONY DISCOS	26	19	ME CANSE DE TI EMI LATIN	OBIE BĒRMUQEZ
7	5	HERMANITA AVENTURA PREMIUM LATIN	27	28	NAVEGANDOTE NUEVA VIQA	N'KLABE
8	- 11	EL REFRAN SE TE OLVIDO GILBERTO SANTA ROSA SONY DISCOS	28		LA PAGA SURCO /UNIVERSAL LATINO	JUANES
9	27	CUIDARTE EL ALMA SONY DISCOS CHAYANNE	29	20	CERCA DE TI VIRGIN /EMI LATIN	THALIA
10	8	LA PAGA TONNY TUN TUN KAREN /UNIVERSAL LATINO	30	26	QUE LE DEN BAM BAM M.P.	SALSA FEVER
11	9	AMIGO MIO TONO ROSARIO WITH TEGO CALDERON WEACARIBE WARNER LATINA	31	33	POR QUE NO LIDERES	TISUBY & GEORGINA
12	17	VOY A TENER QUE OLVIDARTE ANOY ANOY SONY DISCOS	32	38	SDLAMENTE ELLA M.P.	WILLIE GONZALEZ & EOOIE SANTIAGO
13	15	Y TODO QUEDA EN NADA RICKY MARTIN SONY DISCOS	33	34	SE ME DLVIDO TU NOMBRE CRESCENT MOON/SONY OISCOS	SHALIM
14	- 3	TE QUISE TANTO PAULINA RUBIO UNIVERSAL LATINO	34	30	CURAME WEACARIBE /WARNER LATINA	CHARLIE CRUZ
15	14	SUENA JOSE PENA SUAZO Y LA BANDA GORDA M.P.	35	37	PEQUENO OFTALLE EJR	COSTA BRAVA
16	21	EL GALLO NO OLVIDA TITO ROJAS M.P.	36		AUNQUE NO TE PUEDA VER WARNER LATINA	ALEX UBAGO
17	12	DILE OON OMAR	37		SABANAS FRIAS WARNER LATINA	MANA & RUBEN BLAÇES
18	29	PEQUENAS COSAS SDN BY FOUR SB4	38	25	NOCHE DE ESTRELLAS OLE	YANI CAMARENA
19	18	ANTES OBIE BERMUDEZ EMI LATIN	39	36	QUIERO BAILAR REAL /UNIVERSAL LATINO	IVY QUEEN
20	16	NADA DE NADA FRANK REYES J&N	40	i - i	EL MENU COMBO	EL GRAN COMBO DE PUERTO RICO.

		Airplay monitored by Nielsen				One To State
THIS	LAST WEEK	TITLE Systems ARTIST IMPRINT/PROMOTION LABEL	TH S WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
	1	HAZME DLVIDARLA CONJUNTO PRIMAVERA FONOVISA	21	20	JAMBALAYA PROCAN /DISA	K-PAZ DE LA SIERRA
2	3	SOY UN NOVATO INTOCABLE EMI LATIN	22	19	JOSE PEREZ LEON FONOVISA	LOS TIGRES DEL NORT
3	6	BARAJA DE ORO PALOMO DISA	23	16	MI FUNERAL SONY DISCOS	VICTOR GARCI
4	2	LAGRIMAS DE CRISTAL GRUPO MONTEZ DE OURANGO DISA	24	32	SOLO LOS TONTOS LA SIERRA	EL CHALINILL
5	5	COMO PUDE ENAMORARME DE TI PATRULLA 81 DISA	25	30	CAMARON PELA'O EMILATIN	VOCES DEL RANCH
6	4	NOMAS POR TU CULPA UNIVISION LOS HURACANES DEL NORTE	26	27	A PIERNA SUELTA UNIVISION	PEPE AGUILA
7)	10	PARA QUE ME HACES LLORAR PLATINO /FONOVISA BRISEYDA Y LOS MUCHACHOS	27	39	SE ME HIZO TARDE LA VIDA SONY DISCOS	VICENTE FERNANDI
8	7	QUE TE RUEGUE QUIEN TE QUIERA BANOA EL RECOOD FONDVISA	28	26	POR UN RATO FONOVISA	AROM
9	9	DALO POR HECHO BRONCO: EL GIGANTE DE AMERICA FONDVISA	29	29	QUE ME LLEVE EL DIABLO PLATINO FONOVISA	AOOLFO URIAS Y SU LOBO NORTEN
10	14	ME CANSE DE MORIR POR TU AMOR UNIVISION AOAN CHALINO SANCHEZ	30	_	LA MAS DESEADA UNIVERSAL LATINO	VALENTIN ELIZALD
11	12	ESTOY ENAMORADA YOLANDA PEREZ WITH OON CHETO FONOVISA	31	24	FONOVISA MUERTE	LOS TIGRES DEL NORT
12	11	EL PALOMITO RCA/BMG LATIN JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	32	34	Y QUE FONOVISA	LOS ANGELES DE CHARL
13	13	MAS QUE TU AMIGO MARCO ANTONIO SOLIS FONOVISA	33	31	LA BOTELLA LA SIERRA	LOS MORROS DEL NORT
14	15	DAME POR MUERTO LUPILLO RIVERA UNIVISION	34	33	A QUE TE PONGO OLE	K
15 16	23	TE QUISE OLVIDAR GRUPO MONTEZ DE DURANGO DISA	35		LA MILPA ARIOLA /BMG LATIN	LOS ASTROS DE DURANG
	8	AMOR DESCARADO UNIVERSAL LATINO LOS TUCANES DE TIJUANA	36	37	MAS TERCO QUE UNA MULA DISA	GERMAN LIZARRAG
17	21	ME VOY A IR EL COYOTE Y SU BANDA TIERRA SANTA EMILATIN	37	36	LA MARIANITA DISA	BETO Y SUS CANARIO
18	22	YO TE ENSENE CONJUNTO ATAROECER MUSIMEX /UNIVERSAL LATINO	38		EMI LATIN	A III & KUMBIA KINGS FEAT. 0Z0MATI
19	17	AVE CAUTIVA CONJUNTO PRIMAVERA FONOVISA	39	_	PARA TODA LA VIDA FONOVISA	BANDA EL RECOD
20	18	VANIDOSA MUSART /BALBOA	40	-	LA MULA BRONCA	JORGE GAMBO



U.S. Opens Ears To La Oreja De Van Gogh

BY LEILA COBO

MIAMI—You could describe the members of La Oreja de Van Gogh as accidental pop stars.

In 1998, they were college students in San Sebastian, Spain. And like so many college kids, they formed a band with, by their own admission, absolutely no knowledge of music.

Today, La Oreja de Van Gogh (which translates to "Van Gogh's ear") is the best-selling pop band in Spain and the country's most influential pop group since Mecano in the 1980s.

Propelled by strong melodies and the distinctive high-pitched voice of singer Amaia Montero, the quintet (which includes keyboardist Xabi San Martín, guitarist Pablo Benegas, bassist Alvaro Fuentes and drummer Harits Garde) is making strides in the United States after selling more than 3 million copies of its three albums in Spain alone.

La Oreja's overseas success, which extends to Latin America, is a testament to Sony's regional commitment to the group, being reminiscent of the lengthy artist-development strategies that were the norm in the 1980s and early 1990s. La Oreja's sales pattern reflects that commitment.

Its debut album, 1998's "Dile al Sol," sold close to 800,000 copies in Spain but only 19,000 in the United States, according to Nielsen Sound-Scan. (According to Sony, the band sold 40,000 units, with that number including non-scanned sales.)

The follow-up, 2000's "El Viaje de Copperpot," sold an astounding 1.2 million copies in Spain—becoming Sony Spain's second-highest-selling release in history—but scanned only 43,000 copies in the States (100,000, according to the label).

THIRD TIME'S THE CHARM

With "Lo Que Te Conté," the third time has been the charm for U.S. sales. Since its release in April 2003, the album has sold 70,000 copies, according to Nielsen SoundScan, and close to 160,000, according to the label.

The clincher is that "Lo Que Te Conté" only made it to the *Billboard* Top Latin Albums chart in July, a full three months after its release. It debuted at a modest No. 60 and since then has steadily climbed to the top 10. This week, it is No. 10 after 36 weeks on the chart.

"If there is a change, it is perhaps one of perception," Sony Norte president Kevin Lawrie says in explaining the band's slow rise to success here.

"While the music has always been pop-oriented with massive commercial appeal, the perception in the U.S. was that this was an alternative rock act with a somewhat limited market," Lawrie says.

That perception, of course, was flawed. And yet, it is indicative of



how resistant U.S. Latin radio is to new sounds.

"La Playa," for example, a smash hit from 2000's "El Viaje de Copperpot," was the only La Oreja track from previous albums to even make it on the *Billboard* Hot Latin Tracks chart. It peaked at No. 30 in March 2002.

This time around, "Puedes Contar Conmigo" peaked at No. 5 last August and "Rosas" hit No. 4 last month.

"La Oreja stands out as a pop band," manager Iñigo Argomaniz says, defining a group that is the epitome of that genre in Spain and beyond. "Its main ingredient is songs, songs with pop melodies like no one else does in Spain."

Argomaniz initially broke La Oreja in its homeland through a steady diet of touring in the tiniest of venues, which helped create word-of-mouth around the band.

The commercial success was so astounding that in the beginning, he says, it caught Sony by surprise. The label was not ready to properly work the band abroad.

When "El Viaje de Copperpot" came around, Sony focused on new territories. But U.S. success remained

"Honestly, we thought it would take this long," Argomaniz says now. "Experience shows us that there are no strong Spanish sellers in the U.S. market."

Lack of strong Spanish acts here has to do in part with lack of presence. Few successful Spanish acts can devote sufficient time to promoting abroad when they have a heavily booked agenda in Spain.

However, Lawrie says, further

pushing the band "was a no-brainer. We all felt that we had a franchise act in La Oreja and that with a focused, long-term approach we would achieve massive sales."

PUSH PAYS OFF

La Oreja's renewed push in the United States also coincides with Lawrie being named president of Sony Music Norte last summer. Under his tenure as president of Sony Music Mexico, La Oreja broke in that country, selling 400,000 copies of its previous album.

In the past 12 months, La Oreja has made several promotional visits to the States, more than ever before, including a mini-concert tour at small venues last year. This year, it was nominated for a Grammy Award in the best Latin pop album category, and the band performed at Premios Lo Nuestro, where it garnered several nominations.

U.S. promotion has been flanked by Latin American promotion and the whole process was made easier by the creation of Sony Norte last year. The new label encompasses Sony operations in Mexico, the United States and Central America.

Beyond that, the group has been willing to start from scratch again and again.

"[The United States and Latin America] has been a lesson in humility," keyboardist San Martín says. "We've had to start from zero."

San Martín and his bandmates readily admit that luck has been a factor in their success. After all, this was a band made of non-musicians.

"Most things that happened to the band were spontaneous and with no expectations," Benegas says. "We got together, and suddenly we realized we could write our own songs. We've learned how to play together."

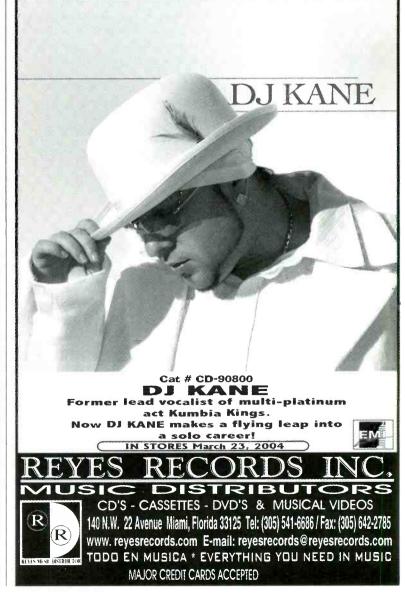
Bassist Fuentes recalls with a laugh, "I remember the day we discovered we all had to tune our instruments at the same time."

Amazingly, good songs have come out of this band of neophytes.

"It's the basic thing," San Martín says. "In the end, it's not about marketing campaigns or looks. People buy songs. I think that's 95% of the success of this album. We make music. We make songs that people want to sing."



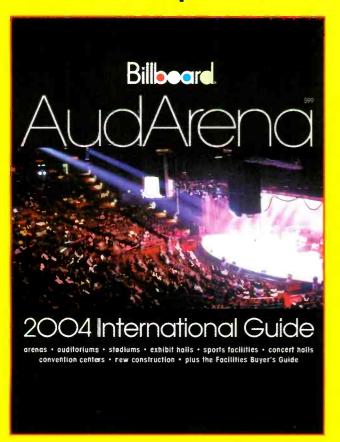
MOCK DEAL: Puerto Rican singer Melina León recently signed a management deal with Mock & Roll Enterprises. León will release her upcoming album, comprising mostly uptempo pop ballads, on Sony Norte late this spring. León is pictured with Mock & Roll president Francisco Villanueva.



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Music Dance

Ultra Series Entrances Buyers; Armani Set Taps Rauhofer

Ultra Records is at it again. The New York-based label's newest compilation, "Ultra. Trance: 3," is poised to become the series' best-selling

Mixed by Johnny Vicious, the two-disc collection has sold 20,000

weeks, according to Nielsen SoundScan. Its predecessors, "Ultra.Trance:1" (2002) and "Ultra.Trance:2" (2003), have sold 49,000 and 43,000 copies, respectively.

units in its first four

What's going on? Has Ultra instituted a special pricing plan this time around? Is Vicious on a special tour? "No," and

"no," Ultra president Patrick Moxey says. He credits the disc's success to a great track listing and to the increased strength of the Ultra brand in the marketplace.

Of course, it doesn't hurt to include Majestic 12's hard-to-find, funky rerub of Kelis' "Milkshake." Or, for that matter, Lost Brothers' euphoric remix of G Tom Mac's "Cry Little Sister (I Need U Now).

"Cry Little Sister" was originally penned and recorded by singer/songwriter Gerard McMahon for cult '80s film "The Lost Boys." In 2001, Dy-Nas-D created a tribal-infused remix of the track (the Beat Box Hot Plate, Billboard, June 30, 2001).

Then, late last year, hot U.K. imprint Incentive issued the Lost Brothers reconstruction. (FYI: McMahon is G Tom Mac.)

Now, Ultra has made "Cry Little Sister" a focus track of "Ultra. Trance:3." It was one of six tracks included on an "Ultra. Trance: 3" promotional sampler that the label sent to radio mix-show and club DJs several weeks ago.

If properly promoted, the rocketched "Cry Little Sister" is the type of track that could work at more than one radio format. Ultra may even want to consider making it available as a commercial single. As for Madison Avenue, the possibilities

FASHIONABLE BEATS: Fashion retailer Armani Exchange has tapped Grammy Award-winning Peter Rauhofer to mix the third installment in its A|X Music Series.

The retail chain will launch the new disc, "A|X Music Series Volume 3: Higher," March 8 at an invitationonly party in its South Beach store.

A partnership between Armani Exchange and Rauhofer's Star 69
Records, "Higher"—subtitled "The
Ultimate Blend of Seductive House Tracks"—will sell for \$12.50 at all

A|X stores nationwide.

Highlights of the collection which follows last year's release, "A|X Music Series Volume 2: Bring On the Night," helmed by Grammy Award winner Frankie Knucklesinclude Pet Shop Boys' "Break 4



Love," Mr. Fingers' "Can You Feel It" and Christian Falk Featuring Demetreus' "Make It Right." Also spotlighted are Rauhofer's

remixes of Madonna's "Noth-

ing Fails"



and

Murk's "Time."

According to Armani Exchange senior director of PR/marketing events Patrick Doddy, the A|X Music Series has proved itself to be a winner with Armani Exchange cus-

"They go to the clubs. They know the music. They know the DJs," Doddy explains. "For them, fashion is music and music is fashion. They're a savvy bunch.'

THE NEW DEAL: Effective immediately, production/DJ duo Deep Dish has signed a new management deal with Jorge Hinojosa of Caliente Entertainment in Los Angeles. The duo's career was previously overseen by Washington, D.C.-based Kurosh Nasseri of Nasseri Music Business Solutions.

Grammy Award-winning Deep Dish-Ali "Dubfire" Shirazinia and Sharam Tayebi—is currently working on a new album, which follows

the pair's critically acclaimed 1998 debut, "Junk Science" (Deconstruction/BMG).

Although no label is yet confirmed to release the sophomore album, Hinojosa says he is fielding several international offers.

Hinojosa's Caliente partner Caresse Henry manages the career of Madonna, among others.

HIGH LIFE: DJ/producer Christopher Lawrence is launching a record label, Pharmacy Music, that will specialize in singles (CD and 12-inch vinyl formats).

Although Pharmacy's debut single, "Genesis"—by the label owner himself-will not arrive until next month, promotional copies were mailed to club and mix-show DJs the week of March 1.

According to Lawrence, "Genesis" reflects the "peak-hour sound" that the label will represent. Prior to starting the label, Lawrence placed the track in two forthcoming independent films: "LA DJ" and "Put the

Needle on the Record.'

In addition to selling physical product, Pharmacy will soon make its releases available as digital downloads on its Web site (pharmacymusic.org).

FOR YOUR EYES ONLY: Joel Whit-

burn's life revolves around the Billboard charts: He is the mastermind of numerous reference books. including "Top Pop Albums 1955-2001" and "Top R&B Singles 1942-

Now comes Whitburn's "Hot Dance/Disco 1974-2003." Published by Record Research (recordresearch.com), it is the first book to offer a complete chart data history of Billboard's national club play chart.

With this book, Whitburn has created a useful step back in time. Most of the listings include invaluable artist info, which, in a genre that is often viewed as "faceless," is most welcome.

For example, Tasha Thomasresponsible for the fabulous 1978 hit "Shoot Me (With Your Love)"—was born in Jeutyn, Alaska, and moved to New York in 1970. She was a session singer for Diana Ross, among others, and played the part of Auntie Em in "The Wiz" on Broadway. She died of cancer in 1984 at the age of 34.

There's a wealth of information, although titles that charted pre-1974—like MFSB's "Love Is the Message" and Three Degrees' "Dirty Ol' Man"-are missing in

With this book, a genre of music that is often treated as the bastard child of the industry is given the respect it so deserves.

7	MA	RCH 2004	13	HÓT DANCE		MARC 200		HO.
Bil	lb	∞	arc	HOT DANCE SINGLES SALES	В	illb	oc	ard® RAD
THIS WEEK	LAST WEEK	2 WKS. AGO	WICS, ON	Sales data compiled by Nielsen SoundScan Artist IMPRINT & NUMBER/DISTRIBUTING LABEL	THIS WEEK	LAST WEEK	WEEKS ON	Airplay com TITLE IMPRINT & PROMOTIC
1	1	1	17	NUMBER 1 ≥ 2 € 11 Weeks At Number 1 ME AGAINST THE MUSIC Jive STYSIZOMBA	1	3	13	灣 NUMBE AS THE RUSH COM
2	2	2	12	NOTHING FAILS/NOBODY KNOWS ME Madonna MAVERICK 47882/WARNER BROS. (C)	2	2	5	LOVE ME RIGHT (OH
3	3	4	16	YOU PROMISED ME (TU ES FOUTU) In-Grid	3	1	5	TOXIC
4	5	5	26	(THERE'S GOTTA BE) MORE TO LIFE Stacie Orrico ♥ FOREFRONT 52925V/IRGIN 🌣	4	6	31	SOMETHING HAPPENE
5	10	12	34	THE DISTRICT SLEEPS ALONE TONIGHT SUB POP 70614	5	5	17	HEY YA!
6	4	9	4	LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES) WARNER BROS. 42885 🐼 📭	6	8	14	IT'S MY LIFE
7	11	7	25	RUBBERNECKIN' (PAUL OAKENFOLD REMIX) BMG STRATEGIC MARKETING/RCA 54218/RMG 🏵 🕡	7	9	6	THE WAY YOU MO
8	7	10	33	OFFICIALLY MISSING YOU (REMIXES) ELEKTRA 47436/EEG ⓓ ➊ ➊	8	4	16	GIA ULTRA
9	13	11	17	HAREM (CANCAO DO MAR) (M. LEHMAN, R. RIVERA & H. HECTOR REMIXES) Sarah Brightman NEMO STUDIO 55240/ANGEL 🐠	. 9	7	31	ALONE ROBBINS
10	9	6	24	SYMPATHY FOR THE DEVIL (REMIXES) The Rolling Stones 🕏	10	10	31	NEVER (PAST TEN:
11	6	8	3	TRULY Delerium Featuring Nerina Pallot	Œ	11	5	ROCK YOUR BODY
12	8	13	14	BREATHE (REMIXES) Michelle Branch 및 MAVERICK 42689/WARNER BROS. @	12	12	13	WHEREVER YOU A
13	12	3	3	TOXIC (REMIXES) Britney Spears ♀ JIVE 59214/Z0MBA	13	RE-E	NTRY	NOTHING BUT YOU
14	15	15	11	BORN TOO SLOW V2 27894 ⑤ ● The Crystal Method ♡	14	NI	W	GIVE IT UP
15	14	16	56	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) Mariah Carey ♀ MONARC/ISLAND 063793/10JMG	15	22	3	DEJA VU (IT'S HARD TO TOMMY BOY SILVER LABEL/TOMM
10	21	24	13	LIMBO ROCK (REMIXES) Chubby C & 0D Featuring Inner Circle ™ TEEC 28206 © ●	16	16	4	1 FEEL LOVE BLUE MAN GROUP/LAVA
17	16	14	32	I'M GLAD (REMIXES) EPIC 79952/SONY MUSIC	17	17	4	JUST A LITTLE WH
18	17	17	34	HOLLYWOOD (REMIXES) MAVERICK 42638/WARNER BROS.	18	21	10	ALL THINGS (JUST KEEP CAPITOL
19	18	20	12	ROCK YOUR BODY, ROCK Ferry Corsten	19	23	3	LOVE'S DIVINE WARNER BROS.
20	19	19	25	PAVEMENT CRACKS (REMIXES) Annie Lennox J55884/RMG @	20	20		CRUISING ULTRA
a	25	_	4	GIA Despina Vandi ♀	21	13		SLOW CAPITOL
22	N.	W		UPTOWN Aya	22		14	DEEPEST BLUE
23	20		5	AS THE RUSH COMES Motorcycle	23	-	NTRY	RIE Y LLORA SONY DISCOS
24			5	BEAUTIFUL THINGS ROBBINS 72097	24	24	15	SUNRISE SIMPLYRED.COM/RED INK
25	RE-E	NTRY	17	WAITING FOR YOU (REMIXES) Seal ♀ WARNER BRDS. 42656 ☑ ❶	25	14	7	IF I WERE YOU ROBBINS
23		NTRY	5	AS THE RUSH COMES UITRA 1192 ① ① BEAUTIFUL THINGS ROBBINS 7299 ② ② WAITING FOR YOU (REMIXES) Seal \$2	24	24	15	RIE Y LLORA SONY DISCOS SUNRISE SIMPLYRED COM/RED IF I WERE YO

М	ARCI 200		HOT DANCE
Bi		oc	ard® RADIO AIRPLAY
THIS WEEK	LAST WEEK	WEEKS ON	Airplay compiled by Nielsen Broadcast Data Systems Artist IMPRINT & PROMOTION LABEL
1	3	13	NUMBER 1 当性 1 Week At Number 1 AS THE RUSH COMES Motorcycle
2	2	5	LOVE ME RIGHT (OH SHEILA) ULTRA Angel City Featuring Lara McAllen
3	1	5	TOXIC Britney Spears
4	6	31	SOMETHING HAPPENED ON THE WAY TO HEAVEN Deborah Cox
5	5	17	HEY YA! OutKast
6	8	14	IT'S MY LIFE No Doubt
7	9	6	THE WAY YOU MOVE OutKast Featuring Sleepy Brown
8	4	16	GIA Despina Vandi
9	7	31	ALONE Lasgo
10	10	31	NEVER (PAST TENSE) TOMMY BOY SILVER LABEL/TOMMY BOY The Roc Project Featuring Tina Arena
10	11	5	ROCK YOUR BODY, ROCK Ferry Corsten
12	12	13	WHEREVER YOU ARE (I FEEL LOVE) Laava
13	RE-E		NOTHING BUT YOU Paul Van Dyk Featuring Hemstock & Jennings
14		W	GIVE IT UP Kevin Aviance
15	22	3	DEJA VU (IT'S HARD TO BELIEVE) TOMMY BOY SILVER LABEL/TOMMY BOY
16.	16	4	1 FEEL LOVE BLUE MAN GROUP Featuring Venus Hum BLUE MAN GROUP FLAVA
17 18	17 21	4	JUST A LITTLE WHILE Janet Jackson WIRGIN ALL THINGS (JUST KEEP GETTING BETTER) Widelife With Simone Denny
19	23	3	ALL THINGS (JUST KEEP GETTING BETTER) Widelife With Simone Denny LAPITOL LOVE'S DIVINE Seal
20	20		WARNER BROS. CRUISING N&K Vs. Denis The Menace Feat, Alex Prince
21	13		SLOW Kylie Minoque
22	18	14	DEEPEST BLUE Deepest Blue
23	RE-E		RIE Y LLORA Celia Cruz
24	24	15	SONY DISCOS SUNRISE Simply Red

ı	Bil			ard® ALBUMS
	THIS WEEK	LAST WEEK	WEEKS ON	Sales data compiled by Nielsen SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL
I	1	1	9	学 NUMBER 1 当世
ı	2	2	4	SOUNDTRACK Queer Eye For The Straight Guy CAPITOL 95912
ı	3	3	5	AIR SOURCE 96632*/ASTRALWERKS Talkie Walkie
	4	4	7	THE CRYSTAL METHOD Legion Of Boom
k	5	5	47	THE POSTAL SERVICE Give Up
	6	6	5	JOHNNY VICIOUS ULTRA 1180 [M] Ultra.Trance:3
ı	7	9	2	RAVIN GEORGE V71050 [H] Buddha Bar VI
ı	8	7	11	SARAH MCLACHLAN NETTWERK SØ753/ARISTA RETWERK SØ753/ARISTA
ı	9	8	20	MARIAH CAREY COLUMBIA 87154/50NY MUSIC The Remixes
1	10	10	22	ENIGMA Voyageur
	11	12	7	VARIOUS ARTISTS WATER 000604 This Is Trance!: 17 Euphoric Dance Floor Anthems!
	12	11	5	VARIOUS ARTISTS Best Of Trance Volume Four
ľ	13	NE	W	RICHARD "HUMPTY" VISSION Big Floor Funk
	14	13	15	LOUIE DEVITO DEE VEE 0008/MUSICRAMA N.Y.C. Underground Party 6
ľ	15	NE	W	THE HAPPY BOYS ROBBINS 75044 Techno Party (Volume Two)
	16	15	22	THE CHEMICAL BROTHERS FREESTYLE DUST/ASTRALWERKS \$2714*/VIRGIN Singles '93 - '03
	17	18	4	SANDRA COLLINS PERFECTO 90714/THRIVE Perfecto Presents Sandra Collins
	18	14	5	DAFT PUNK Daft Club
ľ	19	23	2	VARIOUS ARTISTS Trance Classics Vol. 2 M00NSHINE 80214
ľ	20	22	27	LOUIE DEVITO Louie DeVito Presents: Ultra.Dance 04
1	21	NE	AA	FERRY CORSTEN TSUNAMI 0215/PURPLE EYE Right Of Way
	22	19	19	BASEMENT JAXX Kish Kash XL 93878*/ASTRALWERKS [H]
	23	20	27	VARIOUS ARTISTS Verve//Remixed2
	24	16	17	THE HAPPY BOYS ROBBINS 75041 [H] Dance Party (Like It's 2004)
	25	17	2	DIMITRI FROM PARIS In The House

TOP ELECTRONIC

■ Dance Airplay titles showing an increase in detections over the previous week, regardless of chart movement. The previous week, regardless of chart movement after 260, 280 as week. Songs ranked by a week. Songs ranked b

MARCH 13 Billboard HOT DANCE CLUB PLAY

					TM
THIS WEEK LAST WEEK 2 WKS. AGO	TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist	THIS WEEK	LAST WEEK 2 WKS. AGO	WIRS. DIN	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL Artist
	学 NUMBER 1 学 1 Week At Number 1	26	36 4	3	MAKE ME DANCE ALL NIGHT PAS PROMO 3 Speaker High
1 2 4 1	BURNING BENZ STREET/EP/ISODE 1253/WAAKO Robbie Rivera & Axwell Feat. Suzan Brittan	27	24 1	12	JUST A LITTLE MORE LOVE ASTRALWERKS 47592 David Guetta Featuring Chris Willis 모
2 4 6	FACE TO FACE VIRGIN PROMO Daft Punk	28	33 43	3	FRIDAY MARSHMALLOW VINYL SOUL 126/MUSIC PLANT Samba La Casa
3 1 2	7 LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES) WARNER BROS. 47685 Seal ♀	29	25 20	10	INTO THE LIGHT (DAVE AUDE REMIXES) LIQUEFACTION PROMO Cause And Effect
4 7 9	SLIPPIN' AWAY NOSTALGIC 20001 Sweet Rains	30	32 3	5	GET YOURSELF HIGH FREESTYLE DUST 47737/ASTRALWERKS The Chemical Brothers Featuring K-OS ♀
5 8 13	POWERLESS (SAY WHAT YOU WANT) [WIDELIFE, JUNIOR, & CHAB MIXES] DREAMWORKS PROMO Nelly Furtado 모	311	20 1:	13	NOTHING FAILS (REMIXES) MAVERICK 42882/WARNER BROS. Madonna
6 9 11	BORN TOO SLOW (E. MORILLO, DEEPSKY, & NUBREED MIXES) VZISUBUSA 77884 SUBUMINAL The Crystal Method 🕏	32	46 –	2	ELECTRIFY AVEX.NITEGROOVES 200/KING STREET GTS Featuring Heigo Tani
7 10 14	ALL THINGS (JUST KEEP GETTING BETTER) CAPITOL 53822 Widelife With Simone Denny 🗣	33	26 2	12	BORN SLIPPY NUXX (P. OAKENFOLD & R. SMITH MIXES) JBO Z780Z/VZ Underworld
8 3 5	JANET MEGAMIX 04 (CHRIS COX REMIX) VIRGIN PROMO Janet Jackson ♀	34	45 –	2	STRAIGHT AHEAD KING BRAIN 51501/ARTEMIS Tube & Berger Featuring Chrissie Hynde 🕏
9 18 34	TOXIC (REMIXES) JIVE 59214 Britney Spears ♀	35	39 40	5	PASS THAT DUTCH (SCUMFROG REMIX) THE GOLO MINOÆLEKTRA PROMOÆEG Missy Elliott ♥
10 12 15	WHERE LOVE IS COMMISION PROMO Trinity Featuring Revi				IN HOT SHOT DEBUT IN
11 16 24	NOT IN LOVE (D. AUDE, MINGE BINGE, & R.H. VISSION MIXES) INTERSCOPE PROMO Enrique Iglesias Featuring Kelis 모	36	NEW	1	AMAZING (FULL INTENTION MIXES) SONYMUSICIMPORT George Michael
12 6 1 1	13 SLOW CAPITOL 53362 Kylie Minogue ♀	37	35 2	12	ROCK YOUR BODY, ROCK MOONSHINE 88492 Ferry Corsten
13 15 18	WHERE DID LOVE GO RM PROMO Sun	38	43 4	3	FIND MYSELF STAR 69 1272 Presta + Stakey
14 5 8 1	10 HARU (WIDELIFE, J. VASQUEZ, & DEMARKO MIXES) ROMANN MUSIC PROMO Haru	39	NEW	1	HOLE IN THE HEAD (FULL INTENTION & GRAVITAS MIXES) ISLAND PROMODINTERSCOPE Sugababes
15 19 23	FREE (S.A.F. & NEMO MIXES) NEMO STUDIO PROMO/ANGEL Sarah Brightman	40	30 2	14	GET IT OFF (THAT KID CHRIS REMIX) JPROMO/RMG Monica
16 11 3	9 ME, MYSELF AND I (JUNIOR MIXES) COLUMBIA PROMO Beyonce ♀	41	29 10	115	FALLEN (REMIXES) ARISTA PROMO Sarah McLachlan ♥
17 17 21	6 GOD IS A DJ ARISTA PROMO Pink ♀	42	41 4	14	AS THE RUSH COMES ULTRA 1192 Motorcycle
18 23 29	4 TRULY NETTIWERK 33221 Delerium Featuring Nerina Pallot	43	44 4	8	GIA ULTRA 1187 Despina Vandi ♀
19 21 26	5 IT'S MY LIFE (REMIXES) INTERSCOPE PROMO No Doubt 😨	44	NEW	1	SEX BOMB (THE REMIXES) DECCA PROMO/UTV Tom Jones
20 22 25	6 SIGNED, SEALED, DELIVERED CENTAUR PROMO Colton Ford And Pepper Mashay	45	38 3	12	KISS MY EYES STAR 69 1273 Bob Sinclair
		46	37 36	8	SIGH N-COOED PROMO/RENDEZVOUS Praful
21 31 41	4 LOVE PROFUSION (REMIXES) MAYERICK PROMOWARNER BROS. Madonna	47	34 19	14	BREATHE (REMIXES) MAVERICK 42689/WARNER BROS. Michelle Branch ♥
22 14 7	13 GIVE IT UP ROBBINS 72899 Kevin Aviance	48	47 4	8	DEJA VU (IT'S HARD TO BELIEVE) TOMMY BOY SILVER LABEL ASS/TOMMY BOY The Roc Project Featuring Tina Novak
23 27 33	5 GOOD BOYS SANCTUARY 85595 Blendie ♀	49	40 30	13	1000 YEARS TOMMY BOY SILVER LABEL 2430/TOMMY BOY Arthur Baker Featuring Astrid Williamson
24 13 10	13 FAKE SIMPLYRED.COM PROMOJRED INK Simply Red	50	42 32	2 15	WALK ON BY (S.A.F. & EDDIE X MIXES) DAYLIGHT PROMOZEPIC Cyndi Lauper
25 28 38	1 TRY (RAUHOFER, PILIAVIN & ZIMBARDO MIXES) STARSS 1265 Made By Monkeys Featuring Maria Matto			Section 1	

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. See Videoclip availability. Catalog number is for vinyl maxi-single, or CD single respectively, based upon availability. On Dance Singles Sales chart. Co CD Single available. To CD Single availa

Bear Family Nurtures Quality Boxed Sets

BY JIM BESSMAN

NEW YORK—It puts out some of the most coveted product for die-hard country music fans, yet Richard Weize's Bear Family Records has never sold more than 3,000 units of a title.

"Our philosophy is to make good product, whether the artist is known or unknown." Weize explains.

Weize is a record collector who founded Bear Family in 1975, taking the name from an engraving of a bear family in an 1898 encyclopedia. The source was fitting, as the Vollersode, Germany-based company's reissue products—primarily its prized boxed sets—are nothing short of encyclopedic.

Releases last month, for example, included "I Love You So Much It Hurts." The six-CD, 173-track box spans Texas country legend Floyd Tillman's debut recordings with the Blue Ridge Playboys in 1936 through his five years at Decca and nine years at Columbia, as well as lesser stints at RCA Victor, Liberty, Cimmaron and, in 1981, Gilleys.

Like all Bear Family boxes, the Tillman set is LP-sized and includes a hardcover book detailing his career.

Additionally in February, Bear Family released single-disc compilations of Carl Butler, '50s "hill-billy hula" Hawaiian steel guitarist Jenks "Tex" Carman and, in the pop vein, Wayne Newton featuring the Newton Brothers. The Newton collection contains New-

ton's singles from 1954 to 1963, including his 1963 breakthrough hit, "Danke Schoen."

Releasing such far-reaching and voluminous packages obviously requires an all-consuming passion—and an utter disregard for profit.

A case in point: The company's acclaimed 12-CD, 307-track Carter Family boxed set that was released in 2000, "In the Shadow of Clinch Mountain," which the Ernest Tubb Record Shops' Web site lists at \$259.98.

Weize explains the label's pricing structure. "We have, say, a unit price of \$15 for one CD," he says, "so a four-CD box would be the equivalent of \$60—plus one or two extra units for the book. But each CD usually has 30 titles—which isn't just 10-12 titles for a \$20 CD. So a seven- or eight-CD box may cost \$150, but it's worth it for what you're getting."

Luckily, Bear Family has a successful mail-order business selling some 20,000 import and German titles. That pays for the production of approximately 250 Bear Family boxed sets, another 1,000 single CDs and a new Town Hall Party DVD series. The DVD line comprises performances on the California country music barndance TV series that ran from 1952 to 1961 and featured such artists as Johnny Cash, Marty Robbins and Bob Luman.

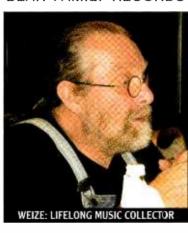
EXCLUSIVE OFFERINGS

Weize was only 10 years old when he bought Bill Haley's "Rock Around

the Clock." From that point on, "the [record collecting] bug never left me," he says, recounting how he sought to offer "something exclusive" to his mail-order clientele when he started his reissue business.



BEAR FAMILY RECORDS



The first Bear Family release was "Goin' Back to Dixie" by bluegrass great Bill Clifton. In 1978 came "The Unissued Johnny Cash," its first LP by a major-label artist.

Bear Family's first boxed set was Haley's "Rockin' Rollin' Haley—The Complete Decca Recordings," a 1981 five-LP set; Weize now has two Haley CD boxed sets in his catalog.

"Boxed sets became more impor-

tant when CDs came, and we put big books inside with large pictures and the history of the artist and the songs," he says.

The Carter Family box is representative. "It has a hardback book with hundreds of never-seen-before photos, a complete discography, lyrics of every single Carter song and a terrific essay by Charles Wolfe," Nashville music historian Robert Oermann says. "It's a masterpiece."

HISTORICALLY RICH

Oermann has written numerous texts for Bear Family boxes, most recently the Maddox Brothers & Rose's 1998 four-CD "The Most Colorful Hillbilly Band in America."

"I'm just a huge fan of what they do, both in terms of boxed sets of the complete works of an artist and individual CDs devoted to people who never had an album in their whole career, like Ole Rasmussen, who recorded for Capitol, or Ronnie Self—Mr. Frantic—a terrific rockabilly artist who never had his works collected by a U.S. company," Oermann says.

He notes that he recently bought the five-CD "Satisfaction Guaranteed" Carl Smith box in honor of Smith's induction into the Country Music Hall of Fame last year. "I use them literally every week as a music historian."

Weize cites Lefty Frizzell, Hank Snow and Cash among the artists whose boxes are his own favorites.

Although he licenses from his German home base, Weize gener-

ally comes to America to secure first-generation source tapes and to maintain his traditionally highquality mastering standards.

As his product is licensed for Europe, he generally does not promote it in the United States. But last year the two Easy Street Records stores in Seattle set up a Bear Family promotion through their San Rafael, Calif.-based City Hall Records distributors, with the label providing in-store play copies.

"We sale-priced 10 titles and kept them lower than we usually would have," Easy Street buyer/treasurer Chris White says. White adds that Lou Reed, who came in to do a reading from his album "The Raven," afterward bought Bear Family's Johnny Burnette and Speedy West & Jimmy Bryant boxes.

"We're willing to go the extra mile [for Bear Family], because we believe so much in the product," White says. "We're willing to take less margin [on Bear Family titles] to build a clientele for it.

"When my sales rep comes in with new Bear Family titles, we get so excited," White says. "[Weize has] a wonderful company, and we hope he can keep it going for years to come."

Weize concludes, "It's seven days a week, 24 hours a day—but as long as we can live on it, it's fine. It's not a money thing: I just want to keep the liberty to do very good records by artists that aren't so well-known."

Zero-Tolerance Policies Polarize Country Radio

The recent indecency crackdowns by the **Federal Communications Commission** (FCC) and individual radio groups (see story, page 5) have left broadcasters divided.

Some think the threat of potential

fines and radio groups' "zero tolerance" policies will have the positive benefit of "cleaning up" the airwaves. Others think it will have the more chilling effect of stifling free speech and making some jocks afraid to open the mic for

fear of what might slip out.

While broadcasters agree that indecency is much less of an issue in the family-friendly country format than it is in some other genres, the crackdown has already changed the way some are doing business.

"We're not able to have any live contests on the air right now, no live interviews or in-studio guests without a delay system," **Tim Wall** of **WYCD** Detroit morning duo **Wilhite** & **Wall** says. "We've never had a problem or complaint to the FCC, yet we have to pay the price for the shows that have.



"Only time will tell how long the screws will be tightened on stations," Wall continues. "It seems like the 5% of broadcasters who go over the edge are making it hard on those of us who do play by the rules."

KZLA Los Angeles operations manager **R.J. Curtis** thinks the crackdown will "paralyze some personalities and basically neuter some stations that

target young males. There's a whole generation of radio personalities who only know how to entertain by pushing—and breaking—the envelope. This will be a real test of their creativity and, in some cases, it will cripple them or even make them extinct. The combination of an election year and [the] **Janet Jackson** [stunt] has created this perfect storm of short-term over-correction.

"I think the public will approve at first," Curtis continues. "Long term, combined with an already perceived [to be] overly safe and predictable playlist, sterile content has a risk factor of making radio a less compelling entertainment category . . . Long term, I see the fences being moved in on indecency."

WGGY Scranton, Pa., PD Mike Krinik thinks, "Most air talent will become more reserved on their shows. This means the listener will lose out."

Some broadcasters are not surprised that the crackdown is taking place but rather that it took so long to happen.

"I am not the least bit surprised by this backlash. My only question is, Why did this take 15 or 20 years?" **KMLE** Phoenix afternoon host **Stu Evans** asks. "The hypocrisy of [the FCC and broadcast groups] suddenly noticing the problem turns the discussion that should have happened

years ago into a witch hunt. I respect the talent of my fellow broadcasters, but have they only recently begun to push the envelope?"

Consultant Ed
Shane of Shane Media
Services agrees. "I
wish Lenny Bruce
were still around to do
justice to the men
who first gave voice to

Howard Stern and Bubba the Love Sponge, then asked for zero tolerance from employees in order to look good for Congress," he says. "[Clear Channel Radio CEO] John Hogan was applauded for pulling Stern off the air as if he heard the show for the first time last Monday morning."

Many broadcasters think the new focus on indecency could ultimately

result in better radio.

"The new zero-tolerance policies many broadcast companies are adopting will be good for the radio listeners," says **KSKS** Fresno, Calif., morning host **John Garabo**, who

notes that some personalities "will have to clean up their act and challenge themselves to be more creative instead of relying on sophomoric, objectionable humor."

Curtis thinks the indecency crackdown "will clean up the airwaves, and at the risk of sounding puritan and ultra-conserva-

tive, that's probably a good thing."

Consultant **Joel Raab** believes all of this focus on indecency will be good for the country format. "Our stations have always been a safe haven for content that parents and kids [can] listen [to] together," he says. "Families looking for radio that they don't have to explain or shield from their kids have a place to go."



Billboard TOP COUNTRY ALBUMS

	-		-					-			-
VEEK	LAST WEEK	AG0		Sales data compiled by Nielsen	8	/EEK	WEEK	2 WKS. AGO	8		8
M 9H	4ST V	2 WKS.	8.	ARTIST SoundScan Title	AK	HIS W	LASTV	WKS	×	ARTIST Title	PEAK
Ē	13	2	5	IMPRINT & NUMBER/DISTRIBUTING LABEL	8.8	20	-	39		IMPRINT & NUMBER/DISTRIBUTING LABEL JO DEE MESSINA Greatest Hits	1
	١.			《營制 NUMBER 1 ②營制 4 Weeks At Number 1		37		_		CURB 78790 (18.98 CD)	<u> </u>
*	1	1	A	KENNY CHESNEY BNA 58801/RLG (12.98/18.99) When The Sun Goes Down	1	40	40	38	45	TRACY BYRD RCA 67073/RLG [11.38718.38]	5
2	2	2	100	TOBY KEITH A ³ Shock'n Y'all DREAWWORKS 450435/INTERSCOPE (12.98/18 98)	1	41	41	40	æ	PAT GREEN REPUBLIC 000552/UNIVERSAL SOUTH (8.98/12:98) Wave On Wave	2
3	3	3	11	ALAN JACKSON ▲ ² Greatest Hits Volume II ARISTA NASHVILLE SISSORICE (18:39 CD)	2	42	38	34	۹	KEITH URBAN CAPITOL 97847 (9.98/17.98) Keith Urban In The Ranch	34
4	4	4	20	JOSH TURNER ● Long Black Train MCA NASHVILLE 000974/UMAN (4.98/3.98) [M]	4		П			\$ GREATEST GAINER \$	
5	5	10	更	MCA HASHYILE BUSPY (OWNIGH 16-38/235) [FI] KEITH URBAN ▲ Golden Road CAPITOL 22/36 (10.98/18.95)	3	43	52	54	72	RANDY TRAVIS • Rise And Shine	8
.6	7	6	22	MARTINA MCBRIDE ▲ Martina RCA 54207/RLG (1) s9/18 s9	1	44	44	53	11	CLAY WALKER RCA 57086/RG (11 99/18 38)	3
7	6	8	-0.4	TOBY KEITH A ⁴ Unleashed DREAMWORKS 490254/INTERSCOPE (11.98/18.98)	1	45	42	46	Sill Head Will	VARIOUS ARTISTS Just Because I'm A Woman: Songs Of Dolly Parton	6
8	10	13	22	GARY ALLAN See If I Care	2	46	43	45		SUGAR HILL 3980 (17.98 CD) VARIOUS ARTISTS Totally Country Vol. 3	2
9	9	5	107	MCA NASHVILLE 000111/UMGN (8.98/12.98) SHANIA TWAIN	1	47	45	44	146	WARNER BROS/BMG/CURB/SONY MUSIC 73955/WARNER STRATEGIC MARKETING (18 98 CD) VARIOUS ARTISTS Livin' Lovin' Losin': Songs Of The Louvin Brothers	44
10	11	12	1912	MERCURY 170314/UMGN (12-98 CO) KENNY CHESNEY No Shoes, No Shirt, No Problems	1	48	48	48	21	UNIVERSAL SOUTH 000458* (18.98 CD) ALABAMA The American Farewell Tour	6
		_		BNA 67038/ALG 112 96/18 98) \$JE HOT SHOT DEBUT \$JE		and the	46	49		RCA 54371/RLG (14.98 CD) TERRI CLARK Pain To Kill	5
44	1		-	RODNEY CARRINGTON Greatest Hits	11	No.		43		MERCURY 170025/UMGN (11.99/18.98) WYNONNA What The World Needs Now Is Love	1
	10			CAPITOL 94164 (18.99 CD)			49	_		CURB 78811 (12.98/18 98)	
2		16	115	DIXIE CHICKS ● Top 0f The World Tour Live MONUMENT/COLUMBIA 9/794/SONY MUSIC (13.98 E0 CD) Top 0f The World Tour Live			49	42	**	CURB 001162*/LOST HIGHWAY (12.98 CD)	
13	8	7	X.E.	BROOKS & DUNN ● Red Dirt Road ARISTA NASHVILLE 67070/RLG (12.98/18.98)	1					PACESETTER :	
14	16	15	TAL .	RASCAL FLATTS ▲ Melt LYRIC STREET 165031/HDLLYWOOD (12.98/18.99)	1	52	58	51	13.4	VARIOUS ARTISTS GAITHER MUSIC GROUP 42459 (18:98 CD) Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One	\perp
15	13	9	13	TRACE ADKINS Comin' On Strong CAPITOL 40517 (12:98/18:98)	3	53	51	47	26	JEFF FOXWORTHY warner BROS. 73903/RHINO (18.98 CO/OVD) The Best Of Jeff Foxworthy: Double Wide, Single Minded	10
16	15	14	6-5	TIM MCGRAW A ² Tim McGraw And The Dancehall Doctors	2	54	50	50	5	THE FLATLANDERS NEW WEST 6049 (18.98 cp.) [M] Wheels Of Fortune	35
17	17	17	-0.0	BRAD PAISLEY ◆ Mud On The Tires ARISTA NASHVILLE 506/05/RLG (12:58/18:58)	1	55	54	57		GEORGE STRAIT ● For The Last Time: Live From The Astrodome MCA NASHIVILE 170319/UMGN (12.98/18.98)	2
18	14	11	110	ALAN JACKSON ▲ ² Greafest Hits Volume II And Some Other Stuff ARISTA NASHVILLE \$3097/RIG [12:88/19:98)	1	56	53	58	10	DIXIE CHICKS A ⁶ Home	1
19	19	19	23	DIERKS BENTLEY Dierks Bentley	4	57	55	56	14	MONUMENT/COLUMBIA 86840-/SONY MUSIC (12.98 EQ/18.98) JOHN MICHAEL MONTGOMERY The Very Best Of John Michael Montgomery	11
50	18	18	15	CAPITICI 39914 (1/2 991° 98) LEANN RIMES ● CUBB 78827 18 98 (D) Greatest Hits	3	58	56	59	14	WARNER BROS 73918/WRN (18.98 CD) BILL ENGVALL Here's Your Sign: Reloaded	37
21	20	22	69	JOHNNY CASH ▲ AMERICAN 66339 "LDST HIGHWAY (12.98 CD) AMERICAN 66339 "LDST HIGHWAY (12.98 CD)	2	59	59	62		WARNER BROS. 4853AWRN (18.98 CD) VARIOUS ARTISTS CMT Presents: Most Wanted, Volume 1 CAPTOL 93166 (18.98 CD)	11
22	21	23	75	ELVIS PRESLEY A ³ Elv1s: 30 #1 Hits RCA 89079*/RMG (1/2 99/19 98)	1	60	65	70	17	BILLY CURRINGTON BILLY CURRINGTON MERCURY 000164/UMON 14 98/9.99 [N]	17
23	24	25	3.5	GEORGE STRAIT ● MCA NASHVILLE 000114/JMGN (8:98/12:98) Honkytonkville	1	61	67	74	17	BILLY RAY CYRUS WORD-CURB 85274/WARNER BROS. (18.98 CD)	18
24	22	20	1.4	SOUNDTRACK WARNER BROS. 48424/WRN (18.98 CD) Blue Collar Comedy Tour: The Movie	16	62	61	60	20	PATTY LOVELESS On Your Way Home	7
25	28	29	700	MONTGOMERY GENTRY ● My Town	3	63	63	52	12	EPIC 88620/SDNY MUSIC (11.98 EQ/18.98) WILLIE NELSON & FRIENDS Live And Kickin'	4
26	23	27	10	COLUMBIA 86520/SDNY MUSIC (11:98 EQ/17:98) JOE NICHOLS ● Man With A Memory	9	64	1.74	et a	12	VARIOUS ARTISTS Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two	42
27	29	35	16	UNIVERSAL SOUTH 170285 (8.98/12.98) [H] JIMMY WAYNE Jimmy Wayne	7	65	68	68	91	GAITHER MUSIC GROUP 42460 (18.98 CD) NICKEL CREEK ● This Side	2
2B	26	21	-	DREAMWORKS 450355/INTERSCOPE (17.98 CD) ALISON KRAUSS + UNION STATION ▲ Live	9	100	71	_	76/	SUGAR HILL 3941 (18:38 CD) WILLIE NELSON The Essential Willie Nelson	1
20	35			ROUNDER 6 105 15 (19 98 CD) RANDY TRAVIS Worship & Faith	9	47			ŧ'	LEGACY/COLUMBIA 86740/SDNY MUSIC (25-98 EO CD) EMMYLOU HARRIS Stumble Into Grace	1
20	_			WORD-CURB 86273/WARNER BROS: (18.98 CD)		67	57	22		NONESUCH 79805/AG (18.98 CD)	
24	25	24		BNA 67076/RLG (12.98/18.98)	1	68	69		•	LORRIE MORGAN IMAGE 8699 (17.98 CD) Show Me How	
31	_	26		CHRIS CAGLE • Chris Cagle CAPTOL 40316 [11.98/1 898]	1	69	1111	11117		DOLLY PARTON BLUE EYE 79755 (17.98 CD) For God And Country	\vdash
32	34			RON WHITE PARALLEU/HIP-0 001582/UME (12:98 CD) [M]	32	70	Litt	Hills	2.0	DOLLY PARTON RCA/BMIG HERITAGE 52088/RLG 118:98 CO1	
33	31	32	11.5	BUDDY JEWELL ● Buddy Jewell COLUMBIA 90131/SONY MUSIC (12.98 EQ/18.98)	1	71	60	-		JOHNNY CASH AMERICAN 001679(LOST HIGHWAY (79.98 CD) Cash Unearthed	33
34	30	37	101	GEORGE STRAIT ● The Best Of George Strait: 20th Century Masters The Millennium Collection MCA NASHVILLE 170280/UMGN (9.98 CD)	8	72	Tight.	ij,ī	E	RODNEY CROWELL MZ/EPIC 89082/SONY MUSIC (12 98 EQ CD) [M] Fate's Right Hand	29
35	32	31	36	TRACE ADKINS ● Greatest Hits Collection, Volume I	1	73	-17		71	CONWAY TWITTY Conway Twitty The Legend PLATINUM DISC 2839 (8.98 CD)	73
36	33	28	15	REBA MCENTIRE ● MCA NASHVILLE 000151/UMGN (8.98) / 2.98) Room To Breathe	4	74	1.34	Tim	TO .	BRIAN MCCOMAS LYRIC STREET 165025/HOLL/WOOD (11 98/18 98) [M] Brian McComas	21
37	36	33	28	SARA EVANS RCA 67074/RLG (1239/1839) Restless	3	75	139			BILLY RAY CYRUS The Best Of Billy Ray Cyrus: 20th Century Masters The Millennium Collection MERCURY 170165/UMON 1(2)99 CO)	59
38	37	41		TOBY KEITH MERCURY 173351/UMGN (12.98.CO) The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5					MILTINON I // WIGNUMBRIT (1.230 CU)	
-		_		Michentu I Machinalia (1530 cm)							

■ 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 10 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Platinum or Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards. ○ Certification for net shipment of 100,000 units (Platino). △ Certification of 200,000 units (Platino). △ Certification of

Billboard TOP COUNTRY CATALOG ALBUMS.

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		增 NUMBER 1 增	5 Weeks At Number 1	400	13		RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) [H] Rascal F		195
	-	MARTINA MCBRIDE ▲ 2 RCA 67012/RLG (12.98/18.98).	Greatest Hits		14		TOBY KEITH ▲ 2 OREAMWORKS 450297/INTERSCOPE (12.98/18.98) Pull My C	hain	131
2	3	KENNY CHESNEY A 3 BNA 67976/RLG (12.98/18.98)	Greatest Hits	179	15	13	GEORGE JONES ● LEGACY/EPIC 69319/SONY MUSIC (7.98 EQ/11.98) 16 Biggest	Hits	143
3	2	JOHNNY CASH ▲ LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	256	16	22	HANK WILLIAMS JR. ⁵ CURB 77638 (5.98/9.98) Greatest Hits, V	ol. 1	495
4	4	TIM MCGRAW 🛕 4 CURB 77978 (12 98/18,98)	Greatest Hits	171	17	21	GARTH BROOKS	Live	227
5	5	SHANIA TWAIN	Come On Over	330	18	16	RCY ORBISON LEGACY/MONUMENT 69738/SONY MUSIC (7.98 EQ/11.98) 16 Biggest	Hits	76
6	7	LARRY THE CABLE GUY ARK 21 810076 (18.98 CO)	Lord, l Apologize	37	19	20	JOHNNY CASH A 3 LEGACY/COLUMBIA 66017/SONY MUSIC (7.98 EQ/11.98) Johnny Cash At San Que	ntin	64
7	6	BROOKS & DUNN ▲ 3 ARISTA NASHVILLE 18852/RLG (12.98/18.98) The C	Greatest Hits Collection	337	20	17	SQUNDTRACK ▲ 3 CURB 78703 (11.98/17.98) Coyote	Jgly	181
8	9	ALAN JACKSON ▲ 5 ARISTA NASHVILLE 18801/RLG (12.98/18.98) The (Greatest Hits Collection	436	20	23	JOHNNY CASH ▲ LEGACY/COLUMBIA 66773/SDNY MUSIC (5.98 EQ/9.98) Super	Hits	163
9	8	WILLIE NELSON ▲ LEGACY/COLUMBIA 69322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	285	22	19	MERLE HAGGARD ▲ LEGACY/EPIC 69321/SDNY MUSIC (7.98 EQ/11.98) 16 Biggest	Hits	65
10	11	SOUNDTRACK A LOST HIGHWAY/MERCURY 170069/UMGN (8.98/12.98)	other, Where Art Thou?	169	23	18	JEFF FOXWORTHY • WARNER BROS. /WRN (10.98/16.98) Totally Comm	tted	50
11	10	DIXIE CHICKS 12 MONUMENT 68195/SONY MUSIC (10.98 EQ/17.98) [H]	Wide Open Spaces	317	24	25	JOHN DENVER ▲ MADACY 4750 (5.98/9.98) The Best Of John De	nver	284
12	12	TOBY KEITH ▲ 2 MERCURY 558962/UMGN (8.98/12.98) Gr	eatest Hits Volume One	274	25	-	JCHNNY CASH ▲3 LEGACY/COLUMBIA 65955/SONY MUSIC (7.98 EQ/11.98) Johnny Cash At Folsom Pt	ison	100

■ Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Albums and Top Country Albums and Top Country Albums and Top Country Catalog • Recording Industry Ass. Of America (RIAA) certification for net shipment of 100 minutes or more; the RIAA certification for net shipment of 100 minutes or m

Billboard® HOT COUNTRY, SINGLES & TRACKS

				Dilibodia Hollocaliti			البلط		THE A HIVIOR	
NEEK	LAST WEEK	2 WKS. AGO	No S	Airplay monitored by Nielsen Broadcast Data	NOI	WEEK	LAST WEEK 2 WKS. AGO	NO S		NOI
THIS WEEK	LAST	2 WKS	WEEK	TITLE Systems Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK	THIS	LAST W 2 WKS.	WEE	TITLE Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
П				灣營 NUMBER 1 灣營 4 Weeks At Number 1		31	34 33	•	LOCO DLMURPHYK.TRIBBLE (DLMURPHYK.TRIBBLE) David Lee Murphy AUDIUM ALBUM CUT/KOCH	31
1	1	1	17	AMERICAN SOLDIER J.STROUD, T.KEITH (T.KEITH, C.CANNON) O DREAMWORKS 002046	1	32	35 34	ir	A GUY LIKE ME D.MORRIS,T.BROWN (P.GREEN,D.NEUHAUSER,THE PAT GREEN BAND) REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	32
2	4	5	28	LITTLE MOMENTS FROGERS (C. DUBOIS.B.PAISLEY) ARISTA NASHVILLE ALBUM CUT	2	33	36 36	-81	LAST ONE STANDING RIMARX (RIMARX.FWAYBILL) Emerson Drive ♀ O OREAMWORKS 00:1994	33
3	3	4	30	WATCH THE WIND BLOW BY B.GALLIMORE, T.M.G.GRAWLD SMITH (A OSBORNED ALTMAN) CURB ALBUM. CUT	3	34	39 43	à	IT ONLY HURTS WHEN I'M BREATHING RJLANGE (STWAIN,RJLANGE) Shania Twain ♀ MERCURY ALBUM CUT	34
4	2	2	19	REMEMBER WHEN KSTEGALL (A. JACKSON) ARISTA NASHVILLE ALBUM CUT	1	35	43 —	F	LET'S BE US AGAIN D.HUFF (R.MCDDNALO.M.OERRY.T.L.JAMES) BNA ALBUM CUT	35
5	6	6	17	IN MY DAUGHTER'S EYES Martina McBride ♀ MMCBRIDERWORLEY IJ.TSLATER) RCA ALBUM CUT RCA ALBUM CUT	5	36	33 29	419	ON YOUR WAY HOME E.GOROY, JR. (R. SAMOSET, M. BERG) Patty Loveless ♀ EPIC ALBUM CUT/EMN	29
6	8	8	30	I LOVE YOU THIS MUCH CLINDSEY,JSTROUD (J,WAYNE,C,DUBDIS,D,SAMPSON) Jimmy Wayne ♥ DREAMWORKS 001239	6	37	37 38		I GOT A FEELIN' C.CHAMBERLAIN (8 CURRINGTON,C.CHAMBERLAIN.C.BEATHARD) ■ MERCURY 001983	37
7	7	7	12.54	HOT MAMA SHENDRICKS.TBRUCE (C BEATHARD.T.SHAPIRD) Trace Adkins ♥ CAPITOL ALBUM CUT	7	38	40 39	2	I WANNA MAKE YOU CRY K BEARD, J. BATES) RCA ALBUM CUT	38
3	9	9	2.5	PERFECT SEVANS.P.WORLEY IS EVANS.T.SHAPIRO.T.MARTIN) SCHANS.P.WORLEY IS EVANS.T.SHAPIRO.T.MARTIN) RCA ALBUM CUT	8	39	42 42	+	TOUGHER THAN NAILS LWILSON, J DIFFIE (P.O'DONNELLK.MARVELLM.T.BARNES) BROKEN BOW ALBUM CUT	39
9	11	11	15	YOU'LL THINK OF ME □.HUFF.KURBAN (D.BROWN,T.LACYD.MATKOSKY) CAPITOL ALBUM CUT CAPITOL ALBUM CUT	9	40	41 41	3	FLIES ON THE BUTTER (YOU CAN'T GO HOME AGAIN) D.HUFF.WYNDNNA (C.CANNON.A. SHAMBLIN.A CUNNINGHAM) Wynonna With Naomi Judd ASYLUM-CURB ALBUM CUT	40
10	10	10	2-3	SWEET SOUTHERN COMFORT CBLACK (R CLAWSON,B CRISLER) Buddy Jewell SO COLUMBIA ALBUM CUT COLUMBIA ALBUM CUT	10	41	38 37		THIS LOVE D.HUFF (ILRIMES.M. BEESON, J. COLLINS) LeAnn Rimes ♀ ASYLUM-CURB ALBUM CUT	37
11	12	13	6	WHEN THE SUN GOES DOWN BLANNON,KCHESNEY (BJAMES) BNA ALBUM CUT BNA ALBUM CUT	11	42	44 46	E	MEN DON'T CHANGE LMILLER (A.DALLEYLT.MILLER) CURB ALBUM CUT	42
12	5	3	30	I WANNA DO IT ALL B GALLIMORE (T.NICHOLS,R GILES,G GODARD) Terri Clark ♥ MERCURY 901257	3	43	48 51	-6	THE WRONG GIRL B.GALLIMORE (LROSE,P.MCLAUGHLIN) MCA NASHVILLE ALBUM CUT	43
13	14	15	nini	MAYBERRY M BRIGHT,M WILLIAMS, RASCAL FLATTS (A.SMITH) Rascal Flatts LYRIC STREET ALBUM CUT	13	44	45 47	13	I'D BE LYING C.CAGLER WRIGHT (C.CAGLE,D.BANNING) CAPITOL ALBUM CUT	44
14	15	14	42	LONG BLACK TRAIN M.WRIGHT.EROGERS (J.TURINER) Josh Turner ♀ M.CA NASHVILLE 000976	13	45	47 48	1	WE ALL FALL DOWN M.D.CLUTE, DIAMOND RID (A ALBRITTON, S.D. JONES) ARISTA NASHVILLE ALBUM CUT	45
15	16	16	177	SONGS ABOUT RAIN M.WRIGHT,G ALLAN (LROSEP,MCLAUGHLIN) MCA NASHVILLE ALBUM CUT MCA NASHVILLE ALBUM CUT	15	46	49 —	2	THANK GOD I'M A COUNTRY BOY LWHITEB.DEAN (J.M. SOMMERS) WIEW 2 ALBUM CUT/HZE	46
15	17	17	20	SPEND MY TIME CBLACK (C BLACK,H NICHOLAS) Clint Black ♥ CBLACK,H NICHOLAS) CD EQUITY 003	16	47	57 54	10	THE COAST IS CLEAR J.STROUD.T.KEITH IS.EMERICK.R LANE) Scotty Emerick DREAMWORKS ALBUM CUT DREAMWORKS ALBUM CUT	47
17	20	20	•	DESPERATELY TRROWN,G.STRAIT (B.RDBISON,M.WARDEN) AIRPOWER MCA NASHVILLE 001982	17				\$J\$ HOT SHOT DEBUT \$J\$	
18	19	19	22	GOOD LITTLE GIRLS D HUFFD JOHNSON IT SEALS, B JONES) Blue County © ASYLUM-CURB ALBUM CUT ASYLUM-CURB ALBUM CUT	18	48	NAME	-1	REDNECK WOMAN M.WRIGHT,J.SCAIFE (G.WILSON,J.RICH) Gretchen Wilson EPIC ALBUM CUT/EMN	48
111	18	18	25	COOL TO BE A FOOL BROWN I J NICHOLS S DEAN, W NANCE) JOE NICHOLS S OUTH 001371	18	49	46 40	17	NO REGRETS YET D.HUFF (S.ISAACS, D.BROWN) LYRIC STREET ALBUM CUT	36
20	21	23	7	LETTERS FROM HOME B.GALLIMORE (TLANE,DLEE) John Michael Montgomery WARNER BROS. ALBUM CUT/WIRN	20	50	59 —	2	SICK AND TIRED M MCCLURE,CROSS CANADIAN RAGWEED (C,CANADA) Cross Canadian Ragweed UNIVERSAL SOUTH ALBUM CUT	50
21	22	21	16	SIMPLE LIFE DHUFFC,D.JDHNSON IC LINDSEYH,LINDSEY,A MAYO,T.VERGES) Carolyn Dawn Johnson ARISTA NASHVILLE ALBUM CUT	21	51	52 49		I WON'T GO ON AND ON Colt Prather M WRIGHTS.DECKER IC PRATHER.TLOONEY) EPIC ALBUM CUT/EMN	49
22	23	22	21	MY LAST NAME B BEAVERS HI ALLEN, (J.BENTLEY) Dierks Bentley ♥ CAPITOL ALBUM CUT	21	52	54 59		BREAK DOWN HERE B.RDWAN (J.BRDWN,P.J.MAITHEWS) MERCURY ALBUM CUT MERCURY ALBUM CUT	52
23	24	24	20	PAINT ME A BIRMINGHAM JSTROUD (B.MDDRE.G.DUFFY) DREAMWORKS ALBUM CUT	23	53	55 52		IF HEARTACHES HAD WINGS D.VINCENTR-VINCENT (J.A.SWEET) Rhonda Vincent ♀ ROUNDER 614615	48
24	28	30	+	IF YOU EVER STOP LOVING ME RRUTHERFORD (B. DIFFERD,T.SHAPIRD,R.RUTHERFORD) ROULD STOP LOVING ME COLUMBIA ALBUM CUT	24	54	53 60	13	SHE THINKS SHE NEEDS ME R. SCRUGGS (S. LEMAIRE, C.MILLS, S. MINOR) RCA ALBUM CUT	53
25	26	26	**	WILD WEST SHOW BIG & RICH BIRENY, JRICH, PWDRLEY (BIRENY, JRICH, BIDALY) BIG & Rich	25	55	16W	1	WHEN SOMEBODY KNOWS YOU THAT WELL Blake Shelton WARNER BROS. ALBUM CUT/WRN	55
26	27	27	24	YOU'RE IN MY HEAD LREYNOLDS (S.MINDEJ, STEELE,C.WALLIN) Brian McComas ♥ LYRIC STREET ALBUM CUT	26	56	51 50	-11	THE FIRST CUT IS THE DEEPEST J.SHANKS,G.FUNDIS (C.STEVENS) Sheryl Crow ♀ A&M ALBUM CUT/MERCURY	35
27	31	35	5	THAT'S WHAT SHE GETS FOR LOVING ME KBROOKS R DUNNAMWRIGHT (R DUNN.TMCBRIDE) ARISTA NASHVILLE ALBUM CUT	27	57	MEN	1	WANT TO LIVE Josh Gracin M.WILLIAMS (R.RUTHERFORO, B.JAMES) LYRIC STREET ALBUM CUT	57
28	29	32	ó	PASSENGER SEAT DHUFFSHEDAISY (K OSBORN,C HARRINGTON) LYRIC STREET ALBUM CUT	28	58	58 55		I CAN ONLY IMAGINE P.KIPLEY (B.MILLARD) MercyMe ♀ IND 73150/ASYLUM-CURB	52
29	30	28	9	SOMEBODY RMCENTIRE B.CANNON,N WILSON (D.BERG,S.TATE.A.TATE) Reba McEntire MCA NASHVILLE 001991	28	59	New	1	ME AND EMILY CLINDSEY (R PROCTOR,C. TOMPKINS) Rachel Proctor BNA ALBUM CUT	59
30	32	31	14	I CAN'T SLEEP JRITCHEY.C.WALKER (C.WALKER.C.WRIGHT) Clay Walker ♀ RCA ALBUM CUT RCA ALBUM CUT	30	60	Min	1	BACK OF THE BOTTOM DRAWER JHUSKINS,C WRIGHT (LROSE,C.WRIGHT) VIVATON ALBUM CUT	60
	_	1		TO ALDON DO I	_		4			-

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. Policoclip availability. Catalog number is for CD Single. or Vinyl Single is unavailable. On CD Single available. On CD Maxi-Single available. On CD Maxi-Single available. On Cassette Maxi-Single available. On Cassette Maxi-Single available. On CD Maxi-Single available. On CD

MARCH 13 Billboard TOP BLUEGRASS

			ALDUIVIS M
THIS WEEK	T WEEK	14011	Sales data compiled by Nielsen SoundScan
E	LAST	Ħ	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
			增NUMBER 1 增 66 Weeks At Number 1
. 1	1	50	ALISON KRAUSS + UNION STATION A ROUNDER 610515 Live
2	2	100	VARIOUS ARTISTS GAITHER MUSIC GROUP 42459 Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
3	5	607	VARIOUS ARTISTS GAITHER MUSIC GROUP 42460 Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
4	4	0.1	NICKEL CREEK
5	6		OLD CROW MEDICINE SHOW NETTWERK 30349 0.C.M.S.
6	8	147	VARIOUS ARTISTS MADACY CHRISTIAN 3241/MADACY Best Of Bluegrass Gospel
7	7	53	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS ROUNDER 610526 The Three Pickers
(8)	11		VARIOUS ARTISTS CMH 8775 Pickin' On Toby Keith Volume II
9	9	15	RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD [M] Live At The Charleston Music Hall
10	12	237	THE DEL MCCOURY BAND MCCOURY MUSIC 0001/SUGAR HILL [M] It's Just The Night
11	3	17.	RHONDA VINCENT ROUNDER 610497 [H] One Step Ahead
13	13	20	VARIOUS ARTISTS SMCMG 18940/TIME LIFE Heaven Bound: The Best Of Bluegrass Gospel
13	10	25	JUNE CARTER CASH QUALTONE 01142 Wildwood Flower
14		107	THE ISAACS HORIZON 50975 Songs Of The Faith
15	14	100	VARIOUS ARTISTS MARNER SPECIAL PRODUCTS 35878/TIME LIFE Bluegrass Today

MARCH 13 Billboard BINGLES SALES

WEEK	AST WEEK	9.1	Sales data compiled by S Nielsen SoundScal	n
THIS	LAST		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1			*世 NUMBER 1 *世 *	11 Weeks At Number 1
1	1	15	HURT ▲ 2 AMERICAN 009770 */LOST HIGHWAY	Johnny Cash
2	2	0.0	PICTURE • UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
3	3	10	I CAN'T TAKE YOU ANYWHERE OREAMWORKS 001581/INTERSCOPE	Scotty Emerick With Toby Keith
4	4	1	WILD WEST SHOW WARNER BROS. 16515/WRN	Big & Rich
5	6	42	THE IMPOSSIBLE UNIVERSAL SOUTH 172241	Joe Nichols
6	8		LAST ONE STANDING DREAMWORKS 001894/INTERSCOPE	Emerson Drive
7	5	-13	BROKENHEARTSVILLE UNIVERSAL SOUTH 000782	Joe Nichols
8	7	34	STAY GONE OREAMWORKS 000345/INTERSCOPE	Jimmy Wayne
9	9	6	IF HEARTACHES HAD WINGS ROUNDER 614515	Rhonda Vincent
10	_	- 5	IT DOESN'T MEAN I DON'T LOVE YOU UNIVERSAL SOUTH 000329	McHayes

■ 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 the east seeker title. © 2004, VNIU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

(featuring Chingy) serves as one of two

The King of Crunk & BME Recordings

► LIL SCRAPPY & TRILLVILLE

Present Lil Scrappy & Triliville

BME/Reprise/Warner Bros. 48691 RELEASE DATE: Feb. 24

With Lil Jon & the East Side Boyz

2003, who better than the Atlanta-

opening the door for crunk artists in

based producer/artist to introduce the

newest acts in the subgenre? Serving as the first release from Lil Jon's BME

imprint, the set is a double album-in

theory—crammed onto one disc. For

his part, Scrappy serves up the album's

Jon and Lil Scrappy, is a crunk call to

arms that rivals the former's "Bia Bia."

While not a thinking man's album, "The King of Crunk" will get that next

party started right. And there is noth-

ing more crunk than that.—RH

first half. His single "Head Bussa,"

which features Lil Jon, is a crunk anthem. Similarly, Trillville is not to be denied. "Neva Eva," which features Lil

bonus tracks.-RH

PRODUCERS: various

ALBUMS

Edited by Michael Paoletta

POP

► VAST Nude PRODUCERS: various Fourfivesix Entertainment 4560022 RELEASE DATE: Feb. 24

'Nude" is the first release from Carson Daly's label, Fourfivesix Entertainment. The brainchild of multi-instrumentalist Jon Crosby, Vast released two underrated records on Elektra before coming to Daly's attention. At its best, "Nude" suggests a jam session between U2 and Moby, with Crosby's earnest vocals reaching the passion of Bono's while Middle Eastern chants, lush strings and acoustic guitars swirl around him. The set peaks early, with "Turquoise" and "Thrown Away," two of the more up-tempo songs. While the album itself sounds great, subsequent songs fail to distinguish themselves from one another, with the exception of "I Need to Say Goodbye" and the bass-heavy "Ecstacy." But between the aforementioned songs and the band's pre-existing fan base, Vast's audience may increase vastly.—BT

★ GARRISON STARR Airstreams & Satellites PRODUCERS: Curt Schneider, Andrew Williams Vanguard 79752 RELEASE DATE: Feb. 17

After a couple of major-label entries during the '90s and some time taken to regroup, Mississippi-bred singer/ songwriter Garrison Starr reappears with a noteworthy new effort. The Los Angeles-based musician sports one of the strongest voices in town. She is also the author of affecting, emotion-baring songs that are clothed in attractive, melodic garb. The present album combines artistic and commercial elements with great poise. Adult alternative and public radio will find much to adore in originals like "Gasoline," "Sing," "Hey, Girl," "Superhero" and the title track. Starr's engaging and forceful live per-formances should help this solid effort get a leg up with her fan base and newcomers alike.—CM

COOPER TEMPLE CLAUSE Kick Up the Fire and Let the Flames **Break Loose** PRODUCERS: Dan Austin, Cooper Temple Clause RCA 59573 RELEASE DATE: Feb. 24

Promising British rock act Cooper Temple Clause is all over the map on this set, which debuted at No. 5 last fall on the U.K. albums chart. On the best tracks, particularly "Blind Pilots," "A.I.M." and "New Toys," a welcome emotional resonance shines through. Production touches like twinkling electronics and faux-choir multitracking help distinguish the music, but an original approach is still a bit lacking throughout. For one, vocalist Ben Gautrey is an absolute ringer for Oasis' Liam Gallagher. For another, the songs are overcrowded with compositional ideas, careening from super-heavy riffs

ENTIAL

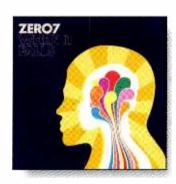


ALEX UBAGO Fantasía o Realidad PRODUCER: Jesús N. Gómez Warner Music Latina 61342 RELEASE DATE: Feb. 24

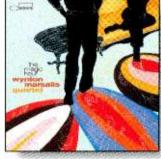
Alex Ubago became one of the most successful new artists in Spain when he debuted in 2002. His album, "Qué Pides Tú?," sold upwards of 1 million units. Refreshingly enough, there wasn't any gimmick to Ubago's success. As a singer/songwriter, he performs quietly beautiful songs with sweeping melodies and conversational lyrics. His follow-up, "Fantasía o Realidad," is lushly arranged; guitars and acoustic piano co-exist with a string orchestra completely devoid of cheesiness. In songs like "Prefiero," the effect is symphonic, while single "Aunque No Te Pueda Ver" conforms more to traditional pop standards. With few exceptions (the more upbeat "Allí Estaré"). "Fantasía o Realidad" is dreamy but not languid; the richness of the arrangements precludes this. Although it could have been betterserved by less formulaic musical landscapes, "Fantasía o Realidad" is a stunning album.—LC

7FRO 7 When It Falls PRODUCER: Zero 7 Elektra 61558 **RELEASE DATE: March 9**

Many a critic and fan have been anxiously awaiting the release of this album, the follow-up to Zero 7's globally admired "Simple Things." With the release of that album in 2001, Zero 7's Henry Binns and Sam Hardaker shared a wonderfully warm electronic soul vision with the world. Thankfully, the British duo did not feel the need to deviate from this winning sound on its sopho-



more set. Like its predecessor, "When It Falls" features the sublime vocal stylings of Sia Furler ("Somersault"). Sophie Barker ("Passing By") and Mozez ("Warm Sound"). Danish newcomer Tina Dico makes her Zero 7 debut on two tracks: "The Space Between" and "Home." The latter sounds like a long-lost recording from "Ladies of the Canyon"-era Joni Mitchell. Rich, Jush and romantic, "When It Falls" is aural nourishment for the soul.—**MP**



WYNTON MARSALIS QUARTET The Magic Hour PRODUCER: Delfeayo Marsalis Blue Note 7087 6 18163 RELEASE DATE: March 9

After a two-decade career recording for Columbia, Wynton Marsalis makes his Blue Note debut with "The Magic Hour," his first ensemble CD in five years and arguably his finest jazz hour to date. His previous disc, "All Rise," released in 2002 on Sony Classical, was a fully orchestrated extended composition, a mammoth undertaking for the virtuoso trumpeter/ composer. So on the new album, Marsalis sounds relaxed and fired up, riding the swinging flow and thoroughly enjoying himself in the intimate improvisational setting with his simpatico quartet members pianist Eric Lewis, bassist Carlos Henriquez and drummer Ali Jackson. With a full set of catchy melodies, "The Magic Hour" marks a dynamic new chapter in the recording life of the jazz maestro. Highlights include the freedom song "Free to Be," the title track with its pleasing, unexpected turns and the anthemic "The Feeling of Jazz" with Dianne Reeves.—**DO**

★ VAN HUNT Van Hunt PRODUCER: Van Hunt Capitol 7243 5 35233 RELEASE DATE: Feb. 24

Van Hunt, soul music's latest troubadour, offers beautiful mood music on his self-titled debut. Equal parts blues and rock, Hunt's scratchy falsetto moves and grooves over the self-produced set with an air that he has been here before. Lead single "Seconds of Pleasure" is driven by a thick guitar riff and deep bassline; the song is as gritty as it is sexy. Consider it an open invitation to get close to that special someone on a cool (or warm) spring night. "Down Here in Hell (With You)" has an old-school R&B feel with a lyric that is worthy of a red-light basement party. Other highlights include 'Dust" and the piano-driven "What Can I Say." Like a good drink, Hunt's set is incredibly smooth. And if you're not careful, it will sneak up on you.-RH

to expansive balladry. If "Fire" demonstrates anything, it's that this band could really make an impact if it learns to harness its obvious talents.—JC

COUNTRY

▶ BR549 Tangled in the Pines PRODUCERS: BR549, "Cowboy" **Keith Thompson** Dualtone 80302 RELEASE DATE: March 9

BR549 is nothing if not a survivor, and in this reshuffled lineup and new label deal the band members remain true to their retro roots while pushing the envelope creatively. "That's What I Get" pulses and twangs with Bakersfield flair, and Chuck Mead's country shuffle "I'm All Right (For the Shape I'm In)" benefits from punchy production and endearing vocals. "She's Talking to Someone (She's Not Talking to Me)" is early-'60s country gold, and "No Train to Memphis" and the stellar title cut bring to mind Johnny Cash in their thump and soul. The hard-charging "Ain't Got Time" and cool "Movin' the Country" work well as "state-of-BR549" addresses, and "Run

a Mile" is a screamin' take on backwoods indiscretion. Later, "No Friend of Mine" owns a biting lyric and a raucous delivery, and a brace of drinkin' songs in "Honky Tonkin' Lifestyle" and the rockabilly "Way Too Late (To Go Home Early Now)" close this great album with style.—**RW**

★ TOM RUSSELL Indians Cowboys Horses Dogs PRODUCER: Tom Russell HighTone 81652 RELEASE DATE: Feb. 24

Tom Russell is a songwriter's songwriter whose best work owns a vaquero's valor and a saddletramp's heart. Both are present in abundance here, starting with the stirring, salty historic panorama "Tonight We Ride." followed by the rodeo showpiece "All This Way for the Short Ride" and superbly drawn romance like "Bucking Horse Moon" and "No Telling." "Bacon Rind, Chief Seattle, the Ballad of Ira Hayes" is one hell of a piece of work rendered with passion, and "Old Blue" is everything a dog song should be. Russell wisely chooses covers that fit his style, like stunning renditions of Bob Dylan's "Seven Curses" and "Lily, Rosemary, and the Jack of Hearts'

(with Joe Ely), Marty Robbins' "El Paso" and Woody Guthrie's "East Texas Red." Russell closes with the gentle "Little Blue Horse," a fitting cap on a near-perfect record.-RW

R&B/HIP-HOP

► YOUNG GUNZ Tough Luv PRODUCERS: various Roc-a-Fella/Def Jam B0001937 RELEASE DATE: Feb. 24

Newcomers Young Gunz believe they are the future of Roc-a-Fella and aim to prove why with this debut. The Philadelphia-bred duo of Young Chris and Neef showcases a cocky braggadocio that fits the label's reputation. However, the set's lead single, "No Better Love," shows the group's softer side. Featuring Rell, "No Better Love" is an ode to the women who stick by their rappers. Jay-Z is among a host of Roc-a-Fella artists who guest on "Tough Luv." The rapper's turn on "Never Take Me Alive" raises the stakes; to the Young Gunz's credit, they keep up with the vet on the Scott Storch-produced track. "Friday Night" is also a winner. For fans of last year's hit "Can't Stop, Won't Stop," a remix

WORLD

★ THE OUTERNATIONALISTS Ethnomixicology PRODUCERS: various Six Degrees 657036 1096 RELEASE DATE: Feb. 24

Afro Celts founder/guitarist Simon Emmerson and British DJ Phil Meadley are the Outernationalists. And "Ethnomixicology" is a successful foray into the realm of global beat, the purpose of which was to create a club album that also inspires world-music fans. Mission accomplished. Opening track "Green Africa" is a pounding jungle mix with a distinct Afro-beat pedigree. In that same Afro-beat vein, stay in the green and cue up Spiritual South's "Green Gold." Emmerson and Meadley evoke a Gypsy dancehall groove by way of Balkan wild men Taraf de Haïdouks' "Carolina." They touch on those Eastern European roots again with their inclusion of Headmix's "Passenger." For pure sonic intrigue, check out the mixology brought to bear on Doreen Thobekile's "Hambanam."—**PVV**

(Continued on page 56)

ESSENTIALS: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billiboard 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 United States 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 55)

JAZZ

★ ANDY BEY American Song PRODUCER: Herb Jordan Savoy Jazz SVY 17330 RELEASE DATE: Feb. 24

Vocalist/pianist Andy Bey is one of jazz's best-kept secrets. While fellow singers revere him, it's surprising that Bey is not more widely celebrated. His sumptuous "American Song"—where he sings into the nucleus of 10 songbook standards with a stellar support team including flutist/tenor saxophonist Frank Wess and pianist/horn arranger Geri Allenshould remedy that oversight. His Savoy Jazz debut is a low-lights affair, teeming with romanticism and elegance. In his dark-roast baritone, Bey sings golden soul into such classic Ellington repertoire pieces as "Prelude to a Kiss." He absolutely owns Billy Strayhorn's "Lush Life" with his profound rendering and covers Leonard Bernstein's "Lonely Town" with heartfelt abandon, Bev breaks the ruminative mood midway through with a gleaming jaunt through Duke's "Caravan," but mostly he sinks in deeply and delivers the strongest set of his career.—**DO**

GOSPEL

★ GWEN McCRAE I'm Not Worried (Going Back to Church) PRODUCER: Haran Griffin LewMar 2036 RELEASE DATE: March 2

It was the summer of 1975 when then-R&B/disco diva Gwen McCrae ruled the pop, R&B and dance charts with her now-classic "Rockin' Chair." Nearly 30 years later, McCrae-who scored additional R&B/dance hits with "Funky Sensation" and "Keep the Fire Burning" in the early '80s-re-emerges with a gospel offering that shows her soulful alto to be even stronger and more stirring than ever. "Highest Praise" is a moving ballad, and "Home Awaiting" is punchy, horn-driven gospel/R&B. But the most delightful surprise is McCrae's no-doubt-about-it command of traditional, can't-sit-still, Sunday-morning gospel ("Back to Church," "At the River," "Will You Meet Me"). At the top of her form and in complete command of her material, McCrae proves herself to be no gospel dilettante. This album arrives like a postcard from a dear friend -one who was gone for much too long. Welcome home, Ms. McCrae. For info, contact 404-296-6738.—GE

CHRISTIAN

★ GREG LONG Born Again PRODUCERS: Don Koch, Mookie Taylor, George King, Greg Long Christian Records 824973301625 RELEASE DATE: Feb. 17

Greg Long is one busy man. Witness his two current high-profile releases: In addition to this impressive new solo collection, Long makes his debut as a member of popular vocal quartet Avalon ("The Creed"). (His wife Janna is also a member.) With "Born Again," Long delivers a thoroughly engaging set. The title cut is a buoyant anthem about the new life that believers find in accepting Jesus Christ. The powerful

"Fifteen" encourages believers to take the time to reach out. The uplifting "Sing About Jesus" wonderfully showcases Long's warm, passionate voice. Though he has enjoyed hits during the past few years, Long has yet to receive a level of success commensurate with his impressive gifts. This solid collection should change that.—DEP

VITAL REISSUES

EMMYLOU HARRIS Blue Kentucky Girl REISSUE PRODUCER: Brian Ahern ORIGINAL PRODUCER: Brian Ahern Warner Bros./Rhino 78112 RELEASE DATE: Feb. 24

Country diva and 1999 Billboard Century Award honoree Emmylou Harris' 1979 opus "Blue Kentucky Girl" was her most assured and scintillating album to date. She received top-flight support from a backup group that included Ricky Skaggs, Albert Lee, Rodney Crowell, James Burton, Hank De-Vito, Tony Brown and Glen D. Hardin. The repertoire included the definitive Dallas Frazier ballad "Beneath Still Waters"; a potent, plaintive reading of her late vocal partner Gram Parsons' 'Hickory Wind"; a spunky cover of Willie Nelson's "Sister's Coming Home," dueting with Tanya Tucker; and a strong rearrangement of the Drifters' "Save the Last Dance for Me." Warner Bros./Rhino has rereleased four other superlative '70s Harris albums, including her fine '75 debut, "Pieces of the Sky," and its follow-up, "Luxury Liner"; each contains a couple of previously unreleased bonus tracks.—CM

DVD

THE BLASTERS Live: Going Home Shout Factory 33830 RELEASE DATE: Feb. 24

This crisply produced concert video, shot last August at the Galaxy Theatre in Santa Ana, Calif., captures what was purportedly the final reunion show by Southern California roots band the Blasters. Heated performance es of the group's long-running repertoire are intercut with band interviews, which to their credit do not ignore the contentious relationship between brothers Phil and Dave Alvin, the group's vocalist and guitarist/ songwriter, respectively. Sun Records rockabilly pioneer Sonny Burgess, Chicago bluesman Billy Boy Arnold and the SoCal R&B acts the Calvanes and the Medallions guest. A like-titled CD (Shout Factory 30244) featuring slightly different repertoire has been released simultaneously; in terms of sound quality and performance, it isn't quite up to the band's 2002 live set on HighTone. But the DVD, which also includes vintage '80s Blasters clips, is a treat for fans of this smoking Los Angeles institution.—CM

Billboard.com

- · Graham Parker, "Your Country" (Bloodshot)
- Hootie & the Blowfish, "The Best of Hootie & the Blowfish (1993 Thru 2003)" (Atlantic/Rhino)
- Squarepusher, "Ultravisitor" (Warp)

SINGLES

Edited by Michael Paoletta

POP

★ SUGABABES Hole in the Head (3:37) PRODUCERS: Brian Higgins, Xenomania, Jeremy Wheatley, Yoad Nevo WRITERS: various

PUBLISHERS: Xenomania Music, Warner/ Chappell Music, EMI Music, Universal Music Publishing

Island/Interscope INTF-1111-2 (CD promo) It was a crime that Sugababes' previous international album, "Angels With Dirty Faces," was not issued in the United States. One of the best releases of 2002, "Angels" was buoyed by numerous hit singles, including the U.K. No. 1 "Freak Like Me." Now, Island/Interscope is prepping for the U.S. release of the 'Babes third album, "Three." Lead single "Hole in the Head" is a smart, lyrically potent piece of progressive pop. A breakup song, "Hole" is more "good riddance" than "come back, I miss you." Note the reactive lyrics: "Ooh boy/Do you miss me like a hole in the head?/'Cause I do boy . . . But late at night when I'm feeling blue/I'd sell my ass before I think of you." In a perfect world, "Hole"—with its seamless blend of light funk, ska and pop-dance-would be an instant U.S. hit. Let's make this a perfect world.—KC

RAP

▶ J-KWON Tipsy (4:03) PRODUCERS: the Trackboyz WRITERS: J. Jones, J. Kent, M. Williams **PUBLISHERS: Jerrell Jones Publishing** Designee/Tarpo Music/Nottingdale Music. ASCAP

So So Def/Arista 57597 (CD promo) Last year saw the South rise again in hip-hop, but 2004 is quickly shaping up to be the year of the Midwest, Following the chart success of Chicago MCs Twista and Kanye West is J-Kwon. The St. Louis native makes his debut with the intoxicating "Tipsy." Serving as the lead single from his forthcoming full-length, "Hood Hop," the single is already garnering J-Kwon much attention. Backed by an infectious hand-clap track—reminiscent of Clipse's "Grindin' "—J-Kwon spins tales of nightlife and libation. R&B radio and mix shows have already picked up on the party anthem. It will be interesting to see if J-Kwon can follow in the footsteps of St. Louis brethren Nelly and Chingy and ride his early success to pop fame and fortune.—RH

DANCE

▶ DANNII MINOGUE Don't Wanna Lose This Feeling (3:50) PRODUCER: Neïmo WRITERS: various PUBLISHERS: Dannii Music, Sony ATV Music Publishing, Warner/Chappell Ultra BLT1173 (CD promo)

"Don't Wanna Lose This Feeling" is the follow-up to Dannii Minogue's dance smash, "I Begin to Wonder," which reached No. 2 on the Billboard Hot Dance Radio Airplay chart in November. The track is a catchy, fun

ESSENTIAL REVIEWS



JANET JACKSON | Want You (3:50) PRODUCERS: Kanye West, Jimmy Jam, Terry Lewis

WRITERS: H. Lilly, K. West, B. Bacharach, H. David **PUBLISHERS: various** Virgin 7087 6 18489 2 (CD promo)

On the heels of her new top 40-aimed pop single, "Just a Little While," Janet Jackson embraces her urban fans with "I Want You." Co-produced by Kanye West—the current poster child for churning out crossover R&B/ hip-hop hits—the retro-vibed song calls to mind the sparkly yet wistful soul of '60s-era girl groups. It also carries a contemporary reference. Its feel and girl-desires-boy theme are reminiscent of Alicia Keys' own crossover gem, "You Don't Know My Name," also ascribed to the prolific West. The opening drum downbeat immediately sets the tone. That beat smoothly propels the song, accompa-

nied by swirling string crescendos

that are the perfect backdrop for Jack-

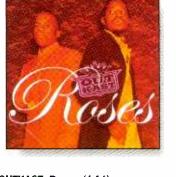
son's breathy vocals. Not to take any-

thing away from the festive, guitar-

based "Just a Little While," but this

multiformat popularity.—GM

song stands a much better chance of



OUTKAST Roses (4:14) PRODUCERS: Matt Boykin, André 3000 WRITERS: A. Benjamin, A. Patton, M. Bovkin PUBLISHERS: Gnat Booty/Chrysalis Music/Seven Sax, ASCAP

Arista 82876 57551 (CD promo) Despite the critical acclaim, 8 million-plus albums sold and three Grammy Awards—including album of the year—OutKast is just now getting started. Following the chart-topping success of the double-A-side single "Hey Ya!"/"The Way You Move," André 3000 and Big Boi combine their efforts on this new single from "Speakerboxxx/The Love Below." "Roses" is a hilarious ode to women who think that the world revolves around them. The song combines André's signature falsetto with a rapid-fire delivery from Big Boi. The duo's offbeat chemistry is again what drives this infectious, organ-drenched track. Given the success of the pair's recent efforts —and despite its quirky sound— R&B and top 40 radio should be more than willing to play this. Chalk up another one for the ATL's dynamic duo.—**RH**

thumpy-funk club romp, complete with a springy bassline. Of special note is an alternate version of the cut, titled "Don't Wanna Lose This Groove." This version is an officially sanctioned "mash-up," placing Minogue's vocals atop the music of Madonna's seminal 1985 hit "Into the Groove." "Don't Wanna Lose This Groove" works marvelously and could spark instant curiosity.—KC

GLORIA ESTEFAN I Wish You (3:52) PRODUCERS: Gloria M. Estefan, Emilio Estefan Jr., Sebastian Krys WRITERS: G.M. Estefan, S. Krys, J. Falcone **PUBLISHER:** Foreign Imported Productions & Publishing, BMI Epic ESK58373 (CD promo)

For whatever reason, Gloria Estefan's latest album, "Unwrapped" (issued last year), has yet to find a large audience. Its lead single, "Wrapped," failed to click at radio. So, along comes "I Wish You," which may very well inject some much-needed life into a richly hued album that deserves to be heard. "I Wish You" is postcard-perfect for AC radio; its peaceful, rock-solid arrangement surrounds Estefan's empowering -at times plaintive—vocals with much warmth. A tale of forgiveness, "I Wish You" is home to such essential lyrics as "Deceive me/Hurt and mislead me/All that I wish you is love." In times

like these, it's gratifying to know that some have indeed mastered the game of love. Let's hope this will not be lost on radio programmers .- MP

COUNTRY

COLT PRATHER | Won't Go On

and On (3:46)
PRODUCERS: Mark Wright, Shane Decker WRITERS: C. Prather, T. Looney PUBLISHERS: Peermusic III, Ma Jane Music Publishing, BMI

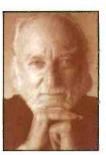
Epic ESK 58186 (CD promo)

Prather's "I Won't Go On and On" is the first release from a stable of new acts on Sony's country roster. Described by Sony Nashville president John Grady as "Stevie Ray Vaughan in a cowboy hat," Prather demonstrates an abundance of personality with this solid debut single. His voice has an element of drama to it, immediately drawing in the listener. Penned by Prather and Tucker Looney, the song is a smoldering, guitar-driven tune about a disintegrating relationship. "I won't go on and on/I'll just go on and go, Prather sings. Mark Wright and Shane Decker's production has a cool intensity that is well-suited to the vibe of Prather's performance. Prather is the owner of a voice that should easily separate him from the rest of the pack. Success in the country format is surely forthcoming.—DEP

Jack DeSalvo caters to jazz, classical and world-music lovers with Forte







Russ Solomon's Tower Records seems close to emerging from Ch. 11

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

Barbie CD InvitesFans To Sing Along

Album Has Kids Performing Such Hits As 'Hey Ya!'

BY SARAH HAN

With sing-along albums continuing to dominate the *Billboard* Top Kid Audio charts, it was only a matter of time before Barbie released her own CD.

"Barbie Hit Mix," a 16-song compilation of today's top tracks, hits stores April 6. The CD is priced at \$18.98, while the cassette will be available for \$12.98.

The album is performed entirely by kids, with sing-along versions of OutKast's "Hey Ya!," Hilary Duff's "Come Clean," Michelle Branch's "Breathe" and Martina McBride's "This One's for the Girls."

Mattel and Kid Rhino/Warner Strategic Marketing (WSM) selected these tracks to specifically target Barbie's audience, which is young girls.

"We've decided to hold off until Easter, because it's a holiday solely for children," says Andrea Kinloch, VP of strategic marketing at WSM, when explaining why that release

date was chosen. "Easter is the peak selling time for kids' products. without facing too much competition, as we would've during Christmas."

CROSS-MARKETING BLITZ

Given the strength of the \$3.5 billion Barbie brand, finding marketing partnerships was easy, Kinloch says.

For "Barbie Hit Mix," WSM has cross-promotional deals with Hallmark and Scholastic Books. Hallmark will advertise the CD by placing an insert of the album's cover art into 300,000 of their party invitation packages, Kinloch says. In return, "Barbie Hit Mix" will carry a pamphlet marketing Hallmark's party invitations. A similar deal has been reached with Scholastic books.

"One of the best ways to market an album or any product is through direct-response ad campaigns in television," Kinloch says.

The album will appear on such children's TV (Continued on page 58)

'Barbie Hit Mix' includes Hilary Duff's Come Clean' and Michelle Branch's 'Breathe.'



Gaming Software A Solid Market



BY STEVE TRAIMAN

With the game industry posting record software sales in 2003, retailers are expanding store space for console, portable and computer game programs in 2004.

Executives at Trans World/FYE, Tower, Hastings, Musicland, Blockbuster, Hollywood Video and Circuit City are banking on expanded space for games to return big dividends.

Although game-rental revenue dipped 1% to \$719 million, total software sales and rentals rose to \$7.7 billion from \$7.6 billion in 2002. The rental figures are from HVE/Rentrak, which tracks retail transactions for the Video Software Dealers Assn.

A record 239 million games were sold, up 7% from 2002, according to NPD Group, which tracks retail point-of-sale data.

Meanwhile, total game industry sales—including software, hardware and accessories—dipped to \$11.2 billion from \$11.7 billion in 2002. Including rentals, combined 2003 revenue fell 4% to \$11.9 billion from one year ago.

"The sales results are quite impressive when you look at the overall industry performance during 2003," NPD senior video games analyst Richard Ow says.

"The market saw price cuts from console manufacturers and declines in retail software prices to vie for consumer dollars, so another \$11 billionplus sales year is far from disappointing," he explains.

A broad array of retailers has moved in tandem with the widening gamemarket demographics, says Douglas Lowenstein, president of the Entertainment Software Assn., whose publisher members represent more than 90% of U.S. sales.

This development bodes well for long-term industry growth, Lowenstein says.

"The expansion to major music and video retailers reflects the arrival of videogames as a mass-market phenomenon as important to pop culture as films and music. The increased interest of more top artists in contributing music to games is more evidence of their appeal to a similar demographic," he adds.

BIG THINGS AHEAD

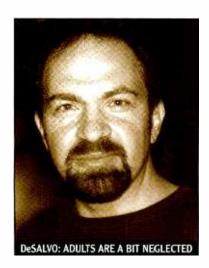
Indeed, most of the key retailers *Bill-board* surveyed were bullish on gaming. "By year-end, more than 660 of the *(Continued on page 58)*

Forte Will Build Biz By Catering To Adult Buyers

Forte Distribution LLC, a new independent distribution firm, will ship its first releases in March.

The New York-based company is being launched by private investors. It is headed by Jack DeSalvo, who has previously served as a sales and label executive for On Demand Media Services, Andante Records, Universal Classics, BMG Classics and Allegro Distribution.

Forte will work a market niche, albeit a significant one. DeSalvo



says his company plans to address a hunger for music among older jazz, classical and world-music listeners.

"The adult demographic is being somewhat neglected," DeSalvo says. "If we can cater to the buying habits [of those] who buy this music, we can make a living.

Former WEA Classics and Jazz national sales director Barry Bender will act as director of sales for Forte, based in San Francisco. Sales will be handled by a team of six part-time reps based in New York, Detroit, Chicago, Northern California, Southern California and Florida.

Capacity LLC in New Brunswick, N.J., will handle fulfillment and returns processing.

"It's a huge warehouse that has very advanced software to handle fulfillment and orders," DeSalvo says. "They deal with a lot of companies who don't want to handle a lot of overhead for the warehouse.'

Forte's startup roster of 25 labels includes U.S. jazz and classical imprint Arabesque and such offshore lines as Avie (England),

Alpha and Nocturne (France) and Codaex (Belgium).

"There will be a number of domestic jazz labels we'll start distributing in May and June," he says.

Noting that he handled hundreds of small classical labels at Allegro, DeSalvo says Forte will attempt to keep its label roster to less than 50.

TIMBER! Toledo, Ohiobased indie label consortium **Lumberiack** Distribution has forged new exclusive distribution agreements with three imprints run by punk-rock veterans.

Lumberjack will now handle Brokensounds, a hardcore punk label founded by Chad Gilbert and Ian Grushka of New Found Glory; indie-rock label Silverthree Sound **Recordings**, whose principals include Mike Harbin of Burning Airlines; and Goodfellow Records, operated by Chris Logan, formerly of the hardcore bands Chokehold and Seventy-Eight Days.

Lumberjack is distributed by

Navarre Entertainment Media in New Hope, Minn.

YES, RASTA: New York label group MRI has signed a deal to distribute Jamaican roots reggae vocal-



ist Burning Spear's label, Burning Music Productions, in the United States.

Some of Spear's catalog titles will be reissued in April, and his "Live in Paris 1988" CD and DVD will be released in June. MRI is distributed by Ryko.

LIQUID 8-ING: Mark Heyert has been named VP of sales for independent Liquid 8 Records in Minneapolis. He will report to label

CEO Michael Catain.

Heyert was most recently VP of sales for Fuel 2000 Entertainment in Los Angeles. He previously held sales posts at indie labels TVT, Oglio and Ubiquity and distributor Navarre Corp.

SONGS FOR A CAUSE: On May 11, Ryko Distribution will release "ParkinSong, Volume I: 38 Songs of Hope," a two-CD compilation by Americana artists that will benefit research for Parkinson's disease.

Proceeds will go to the Parkin-Song Foundation, a nonprofit organization founded by the three children of New Jersey teacher Selma Litowitz, who has battled the disease for more than a decade.

Produced by Lloyd Maines, the set includes previously unreleased tracks by Steve Forbert, Chuck Prophet and Dave Alvin. It also includes selections by David Crosby & Graham Nash, Bonnie Raitt, Tom Russell, Alejandro Escovedo, Jonatha Brooke, Dar Williams, Neko Case, Kim Richey, Kelly Willis, Greg Brown, Caitlin Cary, Sarah Hickman, Hot Club of Cowtown and Eastmountainsouth.

Barbie

Continued from page 57

networks as Nickelodeon, Cartoon Network and ABC Family. Also getting behind Barbie are such radio stations as Radio Disney and XM Kids Radio.

And, like the rest of the celebrity world, Barbie has her own Web site, barbie.com. With an average of 200million visitors per year, according to Mattel, barbie.com is the No. 1 Web site specifically for young girls.

MUSIC AS A FORUM

Mattel had been wanting to expand into music for some time, according to Mary Rafferty, senior director of licensing for Mattel brands consumer products.

"Music is a strong touchstone for girls, and the opportunity to work with Warner, a leader in the music industry, made for a great partnership," Rafferty says.



Barbie will continue expanding in the music sector, with such upcoming products as the Barbie Karaoke Guitar and My Scene ear buds. Also, for the first time, original songs will be commissioned for the fourth Barbie Entertainment movie, "The Princess and the Pauper.'

WSM and Mattel have also just sealed a deal for a "Cali Girl" CD that will debut this fall with the Cali Girl line of Barbies.

The bonus CD comes with Barbie's new ride for the fall, the Chevrolet SSR, and her Doll & Fashion Gift Set. Each product will carry a bonus five-track CD. Mattel and WSM are finalizing artist selections for the "Cali Girl" CD.

AOL Music: Total Monthly Streams

Top Audio		Top Video	
1 EAMON		1 BRITNEY SPEARS	
Don't Want You Back IVE	3,776,417	Toxic ave	3,818,237
2 USHER		2 JESSICA SIMPSON	
Yeah! ARSIA	3,668,252	With You couwer	1,872,141
3 OUTKAST		3 HILARY DUFF	
Hey Yal ARISTA	1,941,916	Corrie Clean HOLLYWOOD	1,750,179
4 BRITNEY SPEARS		4 EVANESCENCE *	
Toxic ive	1,672,194	My Immortal wwo-ue	1,451,980
5 CHINGY		5 LINDSAY LOHAN *	
One Call Away capting	1,467,136	Drama Queen (That Girl) HOLOWOOD	1,330,497
6 HILARY & HAYLIE DUFF	Contract of the Contract of th	6 EAMON	
The Stamese Cat Song Household	962,810	Don't Want You Back INF	1,193,366
7 BEYONCÉ		7 CHINGY	
Baby Boy columbia	830,145	One Call Away Contoc	956,281
8 CHEETAH GIRLS		8 OUTKAST	
Cinderella sissity	718,597	HeyYa! Ansta	951,558
9 CHINGY		9 BABY BASH	
Right Thurr events.	706,736	Suga Suga UNIVERSAL	844,980
10 USHER *		10 DAVE MATTHEWS	
Burn Arista	561,673	Save Me *** ACA	630,197
	\$05600.00.0000.0040000	h # Breaker Artist #1 Sessions@AOL dos ending Feb. 26, 2004	

Games

Continued from page 57

total 950 FYE mall outlets had dedicated game shops," Trans World merchandising and marketing executive VP Fred Fox savs.

With less competition from recently bankrupt KB Toys in many malls, Fox predicts that "games will be a big growth vehicle for us this year, with an opportunity to take market share for high single- to low double-digit revenue increases.

Hastings Entertainment is equally game for videogames.

"Our increase [from 2002] was a huge multiple, as we outperformed the industry—with all 149 stores adding 12 to 16 feet for games from the prior 60 feet of space," says Victor Fuentes, Hastings senior director of video, videogame and computer software.

The chain carries software, hardware and accessories for all three console platforms: PlayStation 2, GameCube and Xbox. Fuentes says price drops (to \$19.99 from \$24.99) on former AAA games contributed to successful sales.

"Last year we had a 41% increase in overall game business," Tower merchandising director Kevin Win-

EXPANDING SELECTION

At year-end, 45 of Tower's 95 outlets had full game departments, and others stocked a good selection of top titles and accessories.

Winnick is also impressed by the expansion of such game soundtracks as those of "Outlaw Volleyball" and "Project Gotham Racing 2." This year, Tower plans to add interactive demo systems at major stores.

Meanwhile, 605 of Musicland's

stores, including all Sam Goody locations and Media Play, carry games.

"We are revitalizing our stores" merchandising efforts, including more interactives. This is a strategically important category," Musicland marketing spokesperson Laurie Bauer says.

"Musicland remains a top 10 retailer of gaming software and hardware. with the highest attachment rate in the industry," she says.

At Circuit City, all of the chain's 618 stand-alone superstores and five mall-based outlets carry games.

"We expect a stronger year, looking for lower PS2 and Xbox pricing, and new portable systems from Sony and Nintendo that should expand this market to both casual and older gamers," Circuit City spokesperson Jim Babb says.

At Blockbuster Entertainment, game sales for the first nine months of 2003 spiked 195% to \$175.1 million, offset by an 8% dip in game rentals, which totaled \$350.5 million. according to senior VP/GM of games Thibeault de Chatelluf.

All 5,500 of Blockbuster's corporate and franchise stores carry games, with more space "game rush" created and more selections added in 2003, he says.

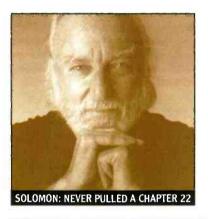
Tower Records Set To Quickly Emerge From Ch. 11

Tower Records had a good day in bankruptcy court Feb. 27, when the judge ruled it could reject six leases and gave final approval to the debt-in-possession (DIP) loan/use of cash collateral.

The six leases are for two existing stores, while the remainder are for stores already shuttered during the company's restructuring.

The \$100 million DIP loan will be converted to a revolving credit facility, when the chain emerges from Chapter 11 March 15, at which point the prepackaged reorganization plan goes before the judge for approval.

So far, all objections from the



landlords and disgruntled bondholders have already been resolved. So, if no one else files an objection by the March 8 deadline, it looks like smooth sailing for Tower to exit Chapter 11 in 35 days, making it one of the quickest reemergences from Chapter 11 the industry has ever seen. As one participant in the process puts it, "This train is rolling at 120 miles an hour."

The only other time there was such a quick turnaround was when Live Entertainment did a prepackaged deal back in the early 1990s. When Tower emerges, its balance sheet will be cleaner, and it will have a new ownership structure, with the bondholders claiming an 85% stake and Russ Solomon and his family holding the remainder.

FOR THE RECORD: Speaking of **Tower, Solomon**, the founder of the chain, never pulled a Chapter 22, something that I accused him of in the Feb. 21 Retail Track column. Solomon phoned me with the information that while the wholesaler business he operated before Tower went broke and shut down, he never went so far as filing Chapter 11.

MY MISTAKE, PART TWO: In a story in the Feb. 7 issue on Amici Forever and its debut album, "The Opera Band," I should have identified the Gary Group—a Santa Monica, Califbased advertising firm—as the company responsible for putting together the commercial and making the time buys for the album's direct-

MAKING TRACKS: The Handleman Co. has promoted two executives to the position of group VP. Ron Lund, previously VP of music purchasing and merchandise planning, will be responsible for product management

response TV campaign.

and logistics. **Scott Wilson**, most recently VP of marketing, will oversee marketing, customer support, field sales and Canadian operations.

CONDOLENCES: Retail Track extends condolences to the family, friends and co-workers of **Merrill Kirsch**, who died Feb. 20 at the **Mayo Clinic** in Rochester, Minn., while recovering from heart surgery. He was 67.

Kirsch had a 45-year career in

the music industry, working with Heilicher Bros., J.L. Marsh and Pickwick International. In 1985, he bought the then-20-year-old rackjobbing operation Dart Distributing, which is currently based in Chaska, Minn.





"Merrill was a real gentleman, a great family man and a good businessman. He was very ethical in doing deals," says Navarre chairman **Eric Paulson**, who worked with Kirsch at Pickwick.

Kirsch sold Dart in 1997 to Milwaukee-based investment firm **Cedar Creek Partners** but stayed on as chairman. He held that role until his death, although he had become less involved in the com-

pany's day-to-day operations.

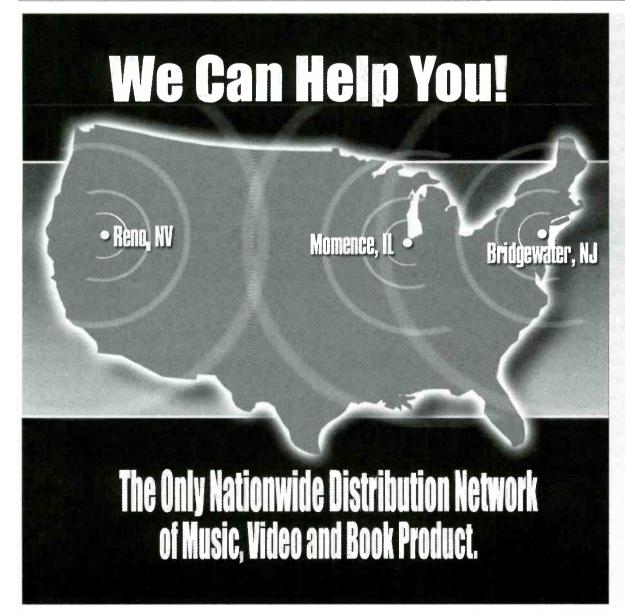
"One of the things that impressed me the most about Merrill is the unbelievable number of key industry executives he hired into the industry while he worked at Pickwick," Dart president/CEO Les Baggett recalls. Furthermore, Kirsch was responsible for introducing music to the inventory of a couple of big-box retailers that are now prominent players in the industry, Baggett adds.

Kirsch is survived by his wife of 40 years, **Patty**; sons **Patrick** and **Tony**, both Dart employees; and daughter **Catherine Seck**.

The industry lost another well-known distribution name when **Jerry Winston** died Feb. 27 from a heart attack in Boca Raton, Fla. He was 80.

Winston, an independent distribution pioneer, founded Malverne Distributors in 1946 and ran it right up until its sale to the now-defunct INDI in 1990. Along the way, he also owned Mardi Gras Records, a Latin label that released the Joe Cuba Sextet's "Bang Bang."

Winston is survived by his wife. **Elaine**.



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MA	RCH 2004	13	Billboard TOP KID VID	E()
THIS WEEK	LAST WEEK	WEEKS ON	Sales data compiled by Nielsen VideoScan TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE	PRICE
1	1		THE LION KING 1 1/2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31203	2004	24.98
2	2		DORA THE EXPLORER-DORA'S PIRATE ADVENTURE PARAMOUNT HOME ENTERTAINMENT 79563	2004	9.98
3	4		SPONGEBOB SQUAREPANTS - THE SEASCAPE CAPERS PARAMOUNT HOME ENTERTAINMENT 79553	2004	9.98
4	5	10	RUGRATS GO WILD NICKELODEON VIDEO/PARAM DINT HOME ENTERTAINMENT 34052	2003	19.98
5	7	T.	DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 79053	2003	9.98
6	10	26	CITY OF LOST TOYS PARAMOUNT HOME ENTERTARIMENT 875413	2003	12.98
7	8		BLUE'S CLUES: CLASSIC CLUES PARAMOUNT HOME ENTERTAINMENT 79573	2004	9.98
3	12		LEAPFROG: LETTER FACTORY VIDEO WARNER HOME VIDEO 34354	2003	8.98
•	11		ELMO'S WORLD - ELMO HAS TWO! HANDS, EARS & FEET SONY WONDER 57243	2004	12.98
70	22	12	THE LAND BEFORE TIME X: THE GREAT LONGNECK MIGRATION UNIVERSAL STUDIOS HOME VICEO 61408	2003	19.98
11	19		FAIRLY ODD PARENTS: THE SUPERHERO SPECTACLE PARAMOUNT HOME ENTERTAILMENT 79673	2004	9.98
12	16		HOT WHEELS: WORLD RACE ARTISAN HOME ENTERTAINMENT 14533	2003	14.98
13	20	17	DORA THE EXPLORER - MEET DIEGO! PARAMOUNT HOME ENTERTAINMENT 79103	2003	12.98
14	14	76	DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874873	2001	9.98
15	9	•	WIGGLES TOP OF THE TOTS HIT ENTERTAINMENT 02521	2004	14.98
16	15	21	BARBIE OF SWAN LAKE ARTISAN HOME ENTERTAINMENT 14470	2003	19.98
17	25	42	DORA'S BACKPACK ADVENTURE NICKELDDEON VIDEO/PARAMOULT HOME ENTERTAINMENT 876853	2002	9.98
18	24	31	ELMO'S WORLD: WAKE UP WITH ELMO SONY WONDER/SONY MUSIC ENTERTAINMENT 54268	2002	9.98
19	17	36	CARE BEARS TO THE RESCUE UNITEO AMERICAN VIDEO 60149	2003	9.98
20	21	(F)	STRAWBERRY SHORTCAKE - GET WELL ADVENTURE FOXVIDED 08744	2003	12.98
21	RE-E	trev	TOM AND JERRY: WHISKER'S AWAY WARNER FAMILY ENTERTAINMEN "WARNER HOME VIOED 65718	2003	6.98
22	RE E	TRY	LEAPFROG: TALKING WORDS FACTORY WARNER HOME VIOE0 34356	2003	8.98
23	RE EI	TRY	MARY-KATE & ASHLEY OLSEN - THE CHALLENGE WARKER HOME VIDEO 34215	2003	14.98
24	NE 41	I TRY	DORA SAVES THE PRINCE NICKELODE ON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183	2002	9.98
25	NE	144	SESAME STREET: DO THE ALPHABET SONY WONDER 97703	2001	9.98

	RCH 1	13	Billboard RECREATIONAL SPORTS DV	D _{TM}
WEEK	AST WEEK	V.O.	Sales data compiled by Nielsen VideoScan	
SIKA	LAST		TITLE PROGRAM SUPPLIER & NUMBER	PRICE
			NUMBER 1 2 Weeks At Number 1	
1	1	Eal	WWE: THE MONDAY NIGHT WAR SONY MUSIC ENTERTAINMENT 56592	24.98
F-1 G-1	2		DALE EARNHARDT JR: ANY GIVEN DAY DREAMWORKS HOME ENTERTAINMENT 50509	19.98
	5	10.10	WWE: MICK FOLEY: GREATEST HITS AND MISSES SONY MUSIC ENTERTAINMENT 56552	29.98
4	3	7 8	NBA STREET SERIES: ANKLE BREAKERS WARNER HOME VIDEO 34322	19.98
5 /	4		NBA STREET SERIES: NASTIEST DUNKS WARNER HOME VIDEO 34321	19.98
6	7	100	PUMPING IRON - 25TH ANNIVERSARY SPECIAL EDITION WARNER HOME VIDED 91666	19.98
7	8		WWE: THE ULTIMATE RIC FLAIR COLLECTION SONY MUSIC ENTERTAINMENT 56550	29.98
B	6		WWE: STONE COLD TRUTH SONY MUSIC ENTERTAINMENT 57014	24.98
9	14	2.2	DO YOU BELIEVE IN MIRACLES? WARNER HOME VIDEO 91875	19,98
10 11	9		ULTIMATE FIGHTING CHAMPIONSHIP 44: UNDISPUTED VENTURA DISTRIBUTION 17502	19.98
12	11		ULTIMATE FIGHTING CHAMPIONSHIP 43: MELTDOWN VENTURA DISTRIBUTION 68727	19.98
13	10		ANDI MIX TAPE VOLUME 6 VENTURA DISTRIBUTION 14827	19.98
14	15	7.5	BILLABONG ODYSSEY WARNER HOME VIDEO 34319 CKY4 VENTURA DISTRIBUTION 14197	27.98 19.98
215	18	411	CKY4 VENTURA DISTRIBUTION 14197 WWE: A FALL FROM GRACE - SURVIVOR SERIES SONY MUSIC ENTERTAINMENT 58224	24.98
16	12	3.40	ULTIMATE FIGHT CHAMPIONSHIP - ULTIMATE KNOCKOUTS 1 & 2 VENTURA DISTRIBUTION 64427	19.98
17	16	67.1	ULTIMATE JORDAN WARNER HUME VIDEO 34270	19.98
18	17	7 7	WWE: UNDERTAKER: HE BUFIES THEM ALIVE SONY MUSIC ENTERTAINMENT 55909	9.98
19	10		CKY - THE TRILOGY VENTURA DISTRIBUTION 14032	29.98
24		-	WWE BLOODBATH - WRESTLING'S WOST INCREDIBLE STEEL CAGE MATCHES SONY MUSIC ENTERTAINMENT 56548	24.98

MAR 2	8⊂H 1 0 ⊕ 4	13	Billboard HEALTH & FITNES	S _{TM}
THIS WEEK	LAS! WEEK	WELLS ON	Sales data compiled by \$\infty\$ Nielsen \\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\	PRICE
		15	参数 NUMBER 1 参数 8 Weeks At Number 1 BILLY BLANKS' TAE-BO CARDIO GOODTIMES HOME VIDEO 02945	19.98
-25	2	8-2-8	CRUNCH - FAT BURNING PILATES ANCHOR BAY ENTERTAINMENT 12585	9.98
3	1	157	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 30840	12.98
4	4	120	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	9.98
- 5	ė	99	LESLIE SANSONE; GET UP & GET STARTEO GOODTIMES HOME VIDEO 330210	9.98
- 6	8		LESLIE SANSONE: WALK AWAY THE POUNDS GODDTIMES HOME VIDED 02642	19.98
7	5		CRUNCH: PICK YOUR SPOT PILATES ANCHOR BAY ENTERTAINMENT 12273	9.98
8	7	51.52	THE FIRM - COMPLETE AEROB CS & WEIGHT TRAINING (2003) GOODTIMES HOME VIDED 02903	19.98
9	10	51.7	15-MINUTE WORKOUTS FOR DUMMIES ANCHOR BAY ENTERTAINMENT 12581	14.98
10	9		BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586	9.98
11	1-		CRUNCH - CARDOSALSA ANCHOR BAY ENTERTAINMENT 12583	14.98
12	1/32	الشخف	BALANCEBALL ESSENTIALS KIT GAIAM VIDEO 01403	19.98
13	20	91/1	PILATES - BEGINNING MAT WORKOUT GAIAM VIDEO 63134	14.98
14	1 E	EA	TAE-BO FLEX GDODTIMES HOME VIDED 02946	12.98
15	3.		FAT BLASTING YOGA-21 DAYS TO A HEALTHY BODY ARTISAN HOME ENTERTAINMENT 13166	14.98
16	-	27.6	WALK AWAY THE POUND EXPRESS - 2 MILE BRISK WALK GAIAM VIDED 02899	12.98
17 18	16	10	LEISA HART'S FIT MAMA - PRE NATAL WORKOUT GDLDHILL HOME VIDEO 00756	14,98
18	19		PREVENTION FITNESS SYSTEMS - WALK YOUR WAY SLIM ANCHOR BAY ENTERTAINMENT 12563	12.98
20	13		WALKING AWAY THE POUND EXPRESS GDODTIMES HOME VIDEO 02835 LESLIE SANSONE: HIGH CALORIE BURN GOODTIMES HOME VIDEO 430210	19.98
20		اللفاو	LEGLIE SANSUNE: NIGH CALUNIE DUNN GOODTIMES HOME VIDEO 430210	J.96

Top Kid Video and Health & Fitness video refers to VHS sales. Racreational Sports refers to DVD sales. ◆ IRMA gold certification for sale of 125,000 units or a dollar volume of S9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical trists. ◇ IRMA platinum certification for sale of 25,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or \$0,000 units or \$2 million at suggested retail for nontheatrical trides. © 2004, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

Home Video

'Schindler'

Continued from page 5

"Voices From the List" about the Schindler survivors and a segment about the Survivors of the Shoah Visual History Foundation. Spielberg established the Shoah Foundation to gather video testimonials from Holocaust survivors worldwide.

A collector's gift set in a Plexiglass case will also be available for \$79.98 and will include a book of images from the film and a movie soundtrack. The gift set is available in widescreen only.

Universal Studios Home Video president Craig Kornblau says that this is the "last best picture winner [since 1960] that's ever coming out on DVD. It's an interesting time for this to come out. 'Schindler's List' brought history to the forefront, and the Shoah Foundation continually reminds us not to forget. It's an antidote to hatred."

The DVD release of "Schindler's List" coincides with the 10th anniversary of the Shoah Foundation. (Meaning "destruction," "Shoah" is the word some Jews use for the Holocaust.)

Speaking at The Legacy of Schindler's List press event at Universal Studios—where the Shoah foundation is based—Steven Spielberg said, "Making 'Schindler's List' changed my life and led me to find my faith and soul. We waited to release the DVD to coincide with the 10th anniversary of the Shoah foundation, because they were born at the same time."

Douglas Greenberg, CEO of the Shoah Foundation, notes, "Over the 10 years, our hugest accomplishment is compiling 52,000 accounts of the Holocaust. The principal thing we have been focused on since is how to make this material available in a way that really advances our big cause, which is to combat intolerance and bigotry.

"The deep subject that this material addresses is not just the Holocaust but racism in the modern world," Greenberg continues. "The attention that has been focused on the Mel Gibson movie has caused people to think very hard about the larger problem of hatred."

The promotion for "Schindler's List" will revolve around the Shoah Foundation's new educational programs, Kornblau says.

The Shoah Foundation-produced documentary "Broken Silence" will be released March 9 to coincide with "Schindler's List." The \$26.98 DVD includes five separate films about the Holocaust that were made in Argentina, the Czech Republic, Hungary, Poland and Russia. Universal Music & Video Distribution is distributing the title.

Also coinciding with "Schindler's List" is the debut of the Shoah Foundation's Giving Voice program for high school students. The program includes a 30-minute documentary focusing on seven L.A. children dealing with intolerance and their reaction to watching testimonies from Holocaust survivors. There is also a separate reel of Holocaust testimonies and a teacher's guide with classroom activities.

MAF 2	RCH 1	13	Billboard TOP MUSIC VIDE	OS.
HIS WEEK	AST WEEK	ALI PE	Sales data compiled by Nielsen SoundScan	TAPE/DVD PRICE
THIS	LAST	2	TITLE Principal LABEL / DISTRIBUTING LABEL & NUMBER Performers	TAPE
1	1	15	製盤 NUMBER 1 製造 11 Weeks At Number 1 LIVE IN TEXAS WARNER MUSIC VIDED 48563 Linkin Park	21.98 CD/DVD
2	3	14	PART II TVT RECORDS 02378 Lil Jon & The East Side Boyz	11.98 CD/DVD
3	4		WHEN THE SUN GOES DOWN BMG VIDED 57200 Kenny Chesney	6.98 DVD
4	2		FIRST U.S. VISIT CAPITOL VIDEO 99349 The Beatles	24.98 DVD
5		* (/	G3: LIVE IN DENVER EPIC MUSIC VIDEDISONY MUSIC ENTERTAINMENT 57319 G3	14.98 DVD
6	6	22	PAST, PRESENT & FUTURE GEFFEN HOME VIOLEO 0001041 Rob Zombie	18.98 CD/DVD
7	8	20	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS BESTEARMEN HONE WICE TIBES. Partera	18.98 CD/DVD
8	5	1.7	COLDPLAY LIVE 2003 ▲ ® CAPITOL VIDEO 99014 Coldplay	24.98 DVD/CD
•	9	15	THE REEL ME EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 90767 Jennifer Lopez	13.98 DVD/CD
10	12	B.C.	LED ZEPPELIN ▲ 10 ATLANTIC VIDEO 970198 Led Zeppelin	29.98 DVD
11	7	24	INTIMAMENTE: EN VIVO LIVE EMI 96290 Intocable	19.98 DVD
12	7		THIS LEFT FEELS RIGHT LIVE ISLAND VIDEOUNIVERSAL MUSIC & VIDEO DIST, 02409 BOIT JOVI	16.98 DVD
13	11		ARCOIRIS MUSICAL MEXICANO 2004 UNIVERSAL LATINO 210233 Various Artists	16.98 CD/DVD
14		177	THE BEST OF BOYZ II MEN: 20TH CENTURY MASTERS INSTOMMHOME VORGOAM/RISA MUSIC & VIDEO DIST 100966 BOYZ II Men	7.98 DVD
15	ili	w	LAMENTATIONS: LIVE AT SHEPARD'S BUSH EMPIRE KOCH VISION VIDEO 09540 Opeth	14.98 DVD
16	10		GREATEST HITS VOLUME 2 - DISC 2 ARISTA RECORDS INC/BMG VIDEO 82276 Alan Jackson	6.98 DVD
17	18		20 GREATEST HITS UNIVERSAL LATINO 10225 Grupo Mojado	17.98 CD/DVD
18	16	7	LA HISTORIA CONTINUA FONOVISAUNIVERSAL MUSIC & VIDEO DIST 250660 Marco Antonio Solis	16.98 CD/DVD
19	34		LIVE IN CONCERT - A 20 YEAR CELEBRATION REUNION/BIMG VIDEO 010014 Michael W. Smith	16.98 DVD
20	14	115	NUMBER ONES ◆ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 Michael Jackson	14.98 DVD
21	15	Th.	LIVE AT DONINGTON ▲ 3 EPIC MUSIC VIOED/SONY MUSIC ENTERTAINMENT 56963 AC/DC	14.98 DVD
22	I de	W	THE BEST OF DONNA SUMMER: 20TH CENTURY MASTERS SLAND VORDOUNDESM, MUSICA VARGOOST OWEN DOTTED SUMMER	7.98 DVD
23	134	W	THE BEST OF MOODY BLUES 20TH CENTURY MASTERS UMARSAL STLDGS HOW VOICE/MANGES A MISICA VICEO DEST DIRBS. The Moody Blues	7.98 DVD
24	13	P.A	THE COMPLETE MASTERWORKS ▲ ⁵ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58872. TENGOLOUS D	19.98 DVD
25	24		GREATEST HITS 1978-1997 ◆ COLUMBIA MUSIC VIDED/SONY MUSIC ENTERTAINMENT 56022 JOUTTREY	14.98 DVD
26	17	15	CONCERT FOR GEORGE RHINO HOME VIDEO 70241 Various Artists	29.98 DVD
27	20	1	UP! LIVE IN CHICAGO MERCURY NASHVILLE VIDEDUNIVERSAL MUSIC & VIDEO DIST 001599 SH2IRIA TWAİN	19.98 DVD
28	21	1.3	THE CENTRAL PARK CONCERT BAMA RAGS/RCA/BMG VIDEO 57501 Dave Matthews Band	24.98 DVD
29	22		TRIBUTO AL AMOR FONOVISA/UNIVERSAL MUSIC & VIOEO DIST. 351005 Los Temerarios	17.98 CD/DVD
30	19	10)	THE VIDEOS ◆ ARISTA RECOROS INC/BMG VIDEO 54643 OutKast	15.98 DVD
31	27	113	TALES OF A LIBRARIAN: A TORI AMOS COLLECTION ATLANTIC VIDEO 88688 TOTI AMOS	19.98 CD/DVD
32	25		JOSH GROBAN IN CONCERT & * NAMEPRISE MUSIC VIDEOWARNER MUSIC VIDEO 48413 JOSH Groban	27.98 CD/DVD
33	28		RUSH IN RIO 🛦 ² anthemizoe vision vioediuniversal music & vioed dist. 431040 Rush	29.98 DVD
34	26		FLOACISM "LIVE" OREAMWORKS/DREAMWORKS HOME ENTERTAINMENT 001438 Floetry	18.98 CD/DVD
35	30	Ġ	VIDEO HITS CAPITOL VIOED 99273 Trace Adkins	5.98 DVD
36	31	25	THE BEST OF JEFF FOXWORTHY: OOUBLE WIDE, SINGLE MINDED RAINO HOME VIDEO 78800 Jeff Foxworthy	18.98 CD/DVD
37	29	StrA	ALL ACCESS PASS * 2 HOLLYWOOD RECORDS MUSIC VIDEORUSIA VISTA HOME ENTERTAINMENT 880594 Hillary Duff	9.98 DVD
38	32	144	LIVE AND SWINGIN' REPRISE MUSIC VIDEO WARMER MUSIC VIDEO 75822 Frank Sinatra, Dean Martin & Sammy Davis Jr	25.98 CD/DVD
39	N	w	THE BEST OF TEARS FOR FEARS: 2011H CENTURY MASTERS ISJAND VIOLOGIAN MISSEL MISSICA VIOLOGIST CONST. Tears For Fears	7.98 DVD
40	36	16	MINIMATINEE #1 MAIL80AT 02500 Jimmy Buffett	9.98 DVD
O RIAA	gald cer	t. for sa	les of 25,000 units for video singles; ● RIAA gold cert, for sales of 50,000 units for SF or LF videos; △ RIAA ideo singles; ▲ RIAA platinum cert, for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert, for 25,0	A platinum cert. for

○ RIAA gold cert, for sales of 25,000 units for video singles; ◆ RIAA gold cert, for sales of 50,000 units for SF or LF videos: △ RIAA platinum cert sales of 50,000 units for SF or LF videos; ◇ RIAA gold cert, for Z5,000 units for SF or Unideo Sertified prior to April 1, 1991; ◆ RIAA platinum cert, for sales of 100,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert, for 50,000 units for SF or LF videos certified prior to April 1, 1991. ◎ 2004, VNU Busin Media, Inc. and Nielsen SoundScan inc. All rights reserved.

MAR 20	CH 004	13	Billboard TOP DVD	SAL	E() TM
			Sales data compiled by S Nielsen VideoScan			
THIS WEEK	LAST WEEK	WKS. DN	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			営営 NUMBER 1 津営	2 Weeks At Number 1		
1	1	2	THE LION KING 1 1/2 WALT DISNEY HOME ENTERTAINMENT 31205	Animated	G	29.98
2	NE	w	RUNAWAY JURY (WIDESCREEN) FOXVIOEO 20081	John Cusack Gene Hackman	PG-13	27.98
3	NE	W.	RUNAWAY JURY (PAN & SCAN) FOXVIOE0 21/75	John Cusack Gene Hackman	PG-13	27.98
4	4	3	LOST IN TRANSLATION (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 23957	Bill Murray Scarlett Johansson	R	26.98
5	7		RADIO COLUMBIA TRISTAR HOME ENTERTAINMENT 60130	Cuba Gooding, Jr. Ed Harris	PG	28.98
6	NE	w	DICKIE ROBERTS: FORMER CHILD STAR (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 58854	David Spade Jon Lovitz	PG-13	29.98
7	5	3	SECONDHAND LIONS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06904	Michael Caine Robert Duvall	PG	27.98
8	3	3	UNDER THE TUSCAN SUN (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32053	Diane Lane	PG-13	29.98
9	9	5	OPEN RANGE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32055	Kevin Costner Robert Duvall	R	29.98
10	2	2	INTOLERABLE CRUELTY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 22814	George Clooney Catherine Zeta-Jones	PG-13	26.98
11	12	5	ONCE UPON A TIME IN MEXICO COLUMBIA TRISTAR HOME ENTERTAINMENT 08717	Antonio Banderas Johnny Depp	R	28.98
12	14	17	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62155	Animated	G	29.98
13	11	4	ALICE IN WONDERLAND (MASTERPIECE EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33225	Animated	G	29.98
14	NE	W	DICKIE ROBERTS: FORMER CHILD STAR (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 41124	David Spade Jon Lovitz	PG-13	29.98
15	6	2	INTOLERABLE CRUELTY (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 24312	George Clooney Catherine Zeta-Jones	PG-13	26.98
16	8	3	UNDER THE TUSCAN SUN (WIDESCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 34858	Diane Lane	PG-13	29.98
17	20	12	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
18	13	3	FIGHTING TEMPTATIONS (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 51284	Cuba Gooding, Jr. Beyonce Knowles	PG-13	29.98
19	32	14	BARBERSHOP MGM HOME ENTERTAINMENT 1004104	Ice Cube	PG-13	14.98
20	31	7	OUT OF TIME MGM HOME ENTERTAINMENT (5949	Denzel Washington Dean Cain	PG-13	27.98
21	25	26	TITANIC PARAMOUNT HOME ENTERTAINMENT 155227	Leonardo DiCaprio Kate Winslet	PG-13	14.98
22	36	15	RESERVOIR DOGS: SPECIAL EDITION ARTISAN HOME ENTERTAINMENT 1 2050	Harvey Keitel Tim Roth	R	14.98
23	Pile Pile	ITRY	THE SOUND OF MUSIC FOXVIDED 2004509	Julie Andrews Christopher Plummer	G	19.98
24	18	1	LOST IN TRANSLATION (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 24686	Bill Murray Scarlett Johansson	R	26.98
25	23	3	FIGHTING TEMPTATIONS (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 37814	Cuba Gooding, Jr. Beyonce Knowles	PG-13	29.98
26			BASIC COLUMBIA TRISTAR HOME ENTERTAINMENT 09745	John Travolta Samuel L. Jackson	R	19.98
27	1		ROSWELL: COMPLETE FIRST SEASON FOXVIDED 20532	Jason Behr Katherine Heigl	NR	59.98
28	30	6	FREDDY VS. JASON NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06831	Robert Englund	R	29.98
29	22	2	MY BOSS'S DAUGHTER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 34741	Ashton Kutcher Tara Reid	R	29.98
30	11 ¶	ITRY	SATURDAY NIGHT LIVE - BEST OF WILL FERRELL LIONS GATE HOME ENTERTAINMENT 08419	Will Ferrell	NR	14.98
31	Tell		TOMMY BOY PARAMOUNT HOME ENTERTAINMENT 3 1314	Chris Farley David Spade	PG-13	14.98
32		IRV	ANGER MANAGEMENT (PAN & SCAN) COLUMBIA TRISTAR HOME ENTERTAINMENT (1490)	Adam Sandler Jack Nicholson	PG-13	19.98
3 3	35	10	FREAKY FRIDAY WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 031852	Jamie Lee Curtis Lindsay Lohan	PG-13	29.98
34	37	10	SEABISCUIT (WIDESCREEN) UNIVERSAL STUDIOS HOME VIOEO 023287	Jeff Bridges Tobey McGuire	PG-13	26.98
35		30	BLUE COLLAR COMEDY TOUR WARNER HOME VIDEO 24657	Jeff Foxworthy Bill Engvall	PG-13	19.98
36	38	-61	THE LION KING (PLATINUM EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 52174	Animated	G	29.98
37	29	4	FRIENDS: COMPLETE SIXTH SEASON WARNER HOME VIDEO 24/267	Jennifer Aniston Matthew Perry	NR	44.98
38	H I		ANGER MANAGEMENT (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 10037	Adam Sandler Jack Nicholson	PG-13	19.98
39	33	В	AMERICAN WEDDING (WIDESCREEN UNRATED EXTENDED PARTY EDITION UNIVERSAL STUDIOS HOME VIDEO 022799	N) Jason Biggs Alyson Hannigan	NR	26.98
40	40	7	UNDERWORLD (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 03152	Kate Beckinsale Scott Speedman	R	28.98

MÅ	RC 200	H 1: 14	Billboard® TOP VHS SAL	ES	тм	
THIS WEEK	LAST WEEK	WKS ON CHT.	Sales data compiled by Nielsen TITLE VideoScan Principal LABEL/DISTRIBUTING LABEL & NUMBER Performers	YEAR OF RELEASE	RATING	
1	1	2	2 Weeks At Number 1 THE LION KING 1 1/2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31203 Animated	2004	G	24.98
2	2	3	UNDER THE TUSCAN SUN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32058 Diane Lane	2003	PG-13	24.98
3	3	3	SECONDHAND LIONS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIOED 06842 Michael Caine Robert Duvall		PG	22.98
4	4	4	DORA THE EXPLORER-DORA'S PIRATE ADVENTURE PARAMOUNT HOME ENTERTAINMENT 79583 Animated	2004	NR	9.98
5	5	16	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081 Animated	2003	G	24.98
6,	7	2	INTOLERABLE CRUELTY UNIVERSAL STUDIOS HOME VIOEO 61262 George Clooney Catherine Zeta-Jones	2003	PG-13	24.98
7	6	5	OPEN RANGE WALI DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 07803 Kevin Costner Robert Duvall	2003	R	24.98
8	9	10	SEABISCUIT Jeff Bridges UNIVERSAL STUDIOS HOME VIDEO 061427 Tobey McGuire	2003	PG-13	22.98
9	13	20	THE LION KING (PLATINUM EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30420 Animated	1994	G	24.98
0	10	10	FREAKY FRIDAY Jamie Lee Curtis WALT DISNEY PICTURESWALT DISNEY HOME VIDEO 318710 Lindsay Lohan	2003	PG-13	24.98
11	8	8	EVER AFTER: A CINDERELLA STORY (REPACKAGED EDITION) Drew Barrymore Anjelica Huston	1998	PG	6.98
12	12	7	SPONGEBOB SQUAREPANTS - THE SEASCAPE CAPERS PARAMOUNT HOME ENTERTAINMENT 19953 Animated	2004	NR	9.98
13	14	12	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL Johnny Depp wait disney home entertainment 31680 Orlando Bloom	2003	PG-13	24.98
14	21	46	SHREK DREAMWORKS HOME ENTERTAINMENT 83670 DREAMWORKS HOME ENTERTAINMENT 83670 Eddie Murphy	2001	PG	14.98
15	15	10	RUGRATS GO WILD NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 34052 Animated	2003	PG	19.98
16	20	7	BILLY BLANKS' TAE-BO CARDIO GOODTIMES HOME VIDEO 02345 Billy Blanks	2003	NR	19.98
17	18	12	DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 7903 Animated	2003	NR	9.98
18	25	6	FREDDY VS. JASON NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06829 Robert Englund	2003	R	22.98
19	RE-E	NTAY	CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413 Dora The Explorer	2003	NR	12.98
20	RESE	M1187	CRUNCH - FAT BURNING PILATES ANDHOR BAY ENTERTAINMENT 1286 Ellen Barrett	2003	NR	9.98
21	17	29	MOULIN ROUGE Nicole Kidman FDX/10E02 2009425 Ewan McGregor		PG-13	6.98
2 2	19	4	BLUE'S CLUES: CLASSIC CLUES PARAMOUNT HOME ENTERTAINMENT 79573 Animated	2004	NR	9.98
23	RE-E	NTRY	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 38840 Not Listed	1999	NR	12.98
24	RE-E	NTRY	SINBAD: LEGEND OF THE SEVEN SEAS UNIVERSAL STUDIOS HOME VIDEO 090840 Animated	2003	PG	24.98
25	23	2	SOMEONE LIKE YOU FOXVIDED 05788 Grea Kinnear		PG-13	6.98
24 25	RE-E	NTRY 2	THE METHOD PILATES: TARGET SPECIFICS CUBRENT WITLINESS 30840 SINBAD: LEGEND OF THE SEVEN SEAS UNIVERSAL STUDIOS HOME VIDEO 090840 SOMEONE LIKE YOU Ashley Judd	2003	l	PG PG-13

■ 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 tittles, IRMA platinum cert for \$15,000 units and \$1 million at suggested retail for nontheatrical tittles, IRMA platinum cert for \$15,000 units and \$1 million at suggested retail for nontheatrical tittles. © 2004, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

MAR(20	CH 13 04		Billboard TOP VIDEC	RENTALS	TM
FE SE	LAST WEEK	15	TITLE Provided by Home Video Essentials, © 2004, Rentrak Corpo LABEL/DISTRIBUTING LABEL & NUMBER	oration. All rights Reserved. Principal Principal Performers	RATING
			智 NUMBER 1 智能	1 Week At Number 1	
1	NE	w	RUNAWAY JURY FOXVIDEO 20081	John Cusack Gene Hackman	PG-13
2	1	4	RADIO COLUMBIA TRISTAR HOME ENTERTAINMENT 60130	Cuba Gooding, Jr. Ed Harris	PG
3	NE	W	DICKIE ROBERTS: FORMER CHILD STAR PARAMOUNT HOME ENTERTAINMENT 41124	David Spade Jon Lovitz	PG-13
4	3	2	INTOLERABLE CRUELTY UNIVERSAL STUDIDS HOME VIDEO 22814	George Clooney Catherine Zeta-Jones	PG-13
5	2	3	SECONDHAND LIONS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06904	Michael Caine Robert Duvall	PG
6	4	3	UNDER THE TUSCAN SUN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 34858	Diane Lane	PG-13
7	7	3	LOST IN TRANSLATION UNIVERSAL STUDIOS HOME VIDEO 23957	Bill Murray Scarlett Johansson	R
8	5	3	OPEN RANGE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32055	Kevin Costner Robert Duvall	R
9	8		MY BOSS'S DAUGHTER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 34741	Ashton Kutcher Tara Reid	R
10	6	5	ONCE UPON A TIME IN MEXICO COLUMBIA TRISTAR HOME ENTERTAINMENT 08717	Antonio Banderas Johnny Depp	R

[•] IRMA gold certification for a minimum of 125,000 units or a dollar volume of S9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. So IRMA pleateur certification for aminimum 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 retails. So 2004, WIU Business Media. Inc., All rights reserved.

1AR0 20	CH 1: 04	3	Billboard TOP VIDEO GAME RENTALS.			
VIER	LAST	20	Provided by Home Video Essentials, © 2004, Rentrak Corporation. All rights Reserved. TITLE RESERVED. Manufacturer	RATING		
			NUMBER 1 単 3 Weeks At Number 1			
	1	•	PS2-MAFIA Take 2 Interactive	М		
2	3	8	PS2-NFL STREET Electronic Arts	E		
W	2	8	PS2-NEED FOR SPEED: UNDERGROUND Electronic Arts	Ε		
	NE	W	PS2-JAMES BOND 007 Electronic Arts			
	4		PS2-TRUE CRIME: STREETS OF LA Activision	М		
Ñ	5	8	PS2-TONY HAWK'S UNDERGROUND Activision	Т		
	6	8	PS2-MEDAL OF HONOR: RISING SUN Electronic Arts	Т		
i	8	8	PS2-SOCOM II: U.S. NAVY SEALS Sony Computer Ent. America			
ii.	10	5	PS2-MANHUNT Take 2 Interactive			
0	7	8	PS2-DRAGON BALL Z: BUDOKAI 2 Atari, Inc.			

Backoet People/Places/Events

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Warner Bros. Records in New York names Cynthia Johnson senior VP of urban promotion. She was VP of urban promotion at J Records.

Telarc Records in Cleveland promotes Evelyn Mowbray to VP of business affairs. She was manager of business affairs.

DISTRIBUTION: Universal Music and Video Distribution/Visual Entertainment in Santa Monica, Calif., appoints Kim Sullivan VP of video sales. She was VP of sales at Ventura Distribution.

Provident Distribution in Nashville elevates Lesley Caraway to director of international sales and marketing. She was coordinator of international sales and marketing.

Koch Entertainment
Distribution in Los
Angeles names Don
Edwards Western
regional sales manager
of video. He was regional video director for
Universal Studios
Home Video.

PUBLISHING: BMI in New York names Beka Callaway associate director of writer/publisher relations. She was director of business development at iMusic Group.

Also at BMI, Puerto-Rico-based Jerry Vilá is promoted to associate director of Latin music. He was regional manager.

RADIO: Infinity Broadcasting in New York ups Greg Strassell to senior VP of programming. He was VP of hot AC programming and VP of programming for Infinity's adult top 40 WBMX, oldies WODS and classic rock WZLX, all in Boston.



Also at Infinity, Jon Zellner segues to VP of hot AC programming. He was VP of CHR/top 40 programming, and he will continue to be VP of programming in Kansas City, Mo., and PD of Kansas City's top 40 KMXV and AC KSRC.

Infinity also promotes Mike Preston to VP of CHR/top 40 programming. He adds those duties to his title of PD of top 40 KBKS Seattle.

Journal Broadcast
Group in Tucson, Ariz.,
appoints Greg Dunkin
operations manager of its
Tucson operations. He
was Indianapolis operations manager at Emmis
Communications.



MUSIC VIDEO: MTV Networks International in Miami appoints Manuel Torres VP of consumer products. He was GM of Warner Bros. Consumer Products.





HOME VIDEO: Lions Gate Entertainment in Santa Monica, Calif., promotes Wayne Levin to executive VP of corporate operations. He adds those duties to his title of executive VP of business and legal affairs.



RELATED FIELDS: The Museum of Television and Radio in New York appoints Stuart N. Brotman president. He was president of Stuart N. Brotman Communications.

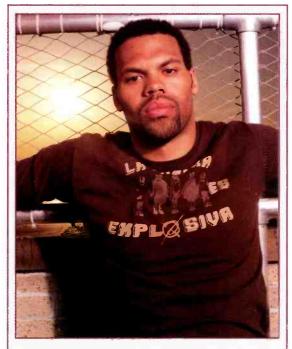
Radio and TV brokerage.

Radio and TV brokerage firm **Satterfield & Perry** in Lakewood, Colo., promotes **Ron Swanson** to president. He was VP.



Billboard, DMC In The House

Darryl McDaniels, also known as DMC from Run-D.M.C., was among the partygoers who recently joined Billboard Information Group staffers at Jay-Z's 40/40 nightclub. Pictured, from left, are Airplay Monitor account manager Peter Weinstock, Billboard sales and telemarketing assistant Adam Gross, Billboard VP of integrated sales Joseph Guerriero, McDaniels, Erik Blam Management president Erik Blamoville, Billboard president/publisher John Kilcullen and Billboard national consumer advertising director Suzanne Lang. (Photo: Mary Ann Kim/Billboard)



NOW, Hear This ... ERIC ROBERSON Artists to watch

As a songwriter, Eric Roberson has penned tunes for Will Downing, Musiq, Jill Scott and Glenn Lewis. Now he's taking center stage with his own album, "Eric Roberson Presents: The Vault—Vol. 1.5." Released through Steelpetal Music and distributed by Studio Distribution (Navarre), the soulful, 12-track set is not Roberson's first foray as a solo artist. The New Jersey native initially landed a contract with Warner Bros. Records. A debut single, "The Moon," was released in 1994 and peaked at No. 33 on the Billboard Hot R&B Singles & Tracks chart. Despite out-of-thegate success, however, he opted to complete his Bachelor of Arts degree in musical theater at Howard University. While writing songs for others after graduation, Roberson independently released his first solo album in 2000, "The Esoteric Movement." His new album finds the singer/songwriter animating tunes produced by himself as well as Dre & Vidal, Redhead Kingpin, Osunlade and others. Joining him on the sensuous track "She Ought to Know" is Floetry's Marsha Ambrosius. What is striking about Roberson's compositions is his penchant for storytelling. Each song is a mini-play brought to life by his soothing tenor and honest lyrics. "I see music from a musical theater aspect," he says... "The story has to be true to you. Then it must be able to reach out and grab someone. That's soul music.

GAIL MITCHELL



Hip-Hop Confab Snoop Dogg, left, and Layzie Bone of Bone Thugs-N-Harmony fame were among the stars who attended the Los Angeles Hip-Hop Summit Feb. 14. Presented by the nonprofit Hip-Hop Summit Action Network (HSAN), the summit took place at Bovard Auditorium at the University of Southern California campus. Other notables in attendance were Roc-a-Fella Records CEO and HSAN cochairman Damon Dash, Kanye West, Loon, Tamia, Young Gunz and Fredro Starr. (Photo: Leroy Hamilton)



Supper Time For Rosa Robi Draco Rosa played an intimate show Feb. 25 at New York's Supper Club. Rosa performed tracks from his latest pop/rock album, "Mad Love," due March 30 on Columbia Records. The singer has metamorphosed from a former member of Menudo to cofounding the now-defunct alternative pop/rock band Maggie's Dream to being a noted songwriter/producer and solo artist who has co-written hits for such artists as Ricky Martin ("Livin' la Vida Loca," "She Bangs") and Sisqó ("Thong Song"). Celebrities in attendance at Rosa's Supper Club show included supermodels Patricia Velasquez and Karolina Kurkova. (Photo: Theo Wargo/Wirelmage.com)





HOT FASHION ... DAVE NAVARRO

Jane's Addiction guitarist Dave Navarro rocked the runway during a celebrity fashion show at General Motors' GM Ten Rocks Award Season With Cars, Stars and Fashion event, held Feb. 24 at Sunset and Vine in Hollywood. For his runway stint, Navarro wore apparel by designer J. Lindeberg and Yves Saint Laurent shoes. Other music stars at the event included Steven Tyler of Aerosmith, Anthony Kiedis of Red Hot Chili Peppers, Billie Joe Armstrong of Green Day, Michelle Branch, Mark McGrath of Sugar Ray, Kelis, Jonathan Davis of Korn, Macy Gray and B-Real of Cypress Hill. In other music-meets-fashion news, Kelly Clarkson has teamed with actress Jenny McCarthy for a new Candie's print-ad campaign that launches this spring . . . Eve has added athletic shoes to her Fetish fashion line; the new Fetish shoes will arrive in July. (Photo: Dimitrios Kambouris/Wirelmage.com)

Sealed With A Kiss Michael Bolton, left, and Isaac Hayes, right, give BMI president/CEO Frances W. Preston a congratulatory kiss after presenting her with the Broadcasters Foundation Golden Mike Award. Bolton performed in Preston's honor at the ceremony, which took place Feb. 23 at the Plaza Hotel in NewYork. (Photo: Wendy Moger-Bross)





Multi-Platinum Miguel Luis Miguel poses next to a five-times-platinum award plaque he recently received for selling 500,000 copies in Mexico of his latest **Warner Latina** album, "33." Miguel, a native of Mexico, completed a series of 25 consecutive sold-out shows at **Auditorio Nacional** arena in Mexico City, making him the artist who has performed there the most times in the history of the venue.



Sony/ATV Tree Honors Casey Sony/ATV Tree Publishing executives congratulate Casey Beathard for being named Sony/ATVTree's songwriter of the year for 2003. The executives presented Beathard with a commemorative trophy at a surprise luncheon Feb. 18 in Nashville. Beathard has penned hits for numerous artists, including Kenny Chesney, Tracy Byrd, Gary Allan and Trace Adkins. Pictured, from left, are Sony/ATVTree senior VP/GM of creative Woody Bomar, Sony/ATVTree president/CEO Donna Hilley, Beathard, Sony/ATVTree senior director of creative Mike Whelan and Sony/ATV TreeVP Troy Tomlinson. (Photo: Alan Mayor)

Bayside Meets Billboard

Members of rock band Bayside stopped by Billboard headquarters in NewYork for a Feb. 20 Billboard Café performance. Bayside is on a North American tour in support of its current Victory Records album, "Sirens and Condolences." Pictured, from left, are Billboard East Coast advertising director Joe Maimone, Bayside vocalist Anthony Ranieri, Bayside guitarist Jack O'Shea and Bayside manager Jamie Arthurs. (Photo: Mary Ann Kim/Billboard)





Rod Rules At The Palace Rod Stewart played to a capacity crowd Feb. 21 at the Palace of Auburn Hills in Auburn Hills, Mich. According to the venue, it was Stewart's ninth capacity crowd at the Palace since the 20,000-seat arena opened in 1988. Pictured, from left, are Palace of Auburn Hills sports and entertainment senior VP of booking and marketing Marilyn Hauser, Stewart and Palace of Auburn Hills event coordinator Tom Nisun. (Photo: Steve Galli)

Songwriters & Publishers

Zombies Rise Again

BY JIM BESSMAN

Coinciding with the 40th anniversary observance of the Beatles landing in America, one original British invasion band, the Zombies, was miraculously touring the United States ahead of its first album since the 1968 classic "Odessey & Oracle."

"For the first time in 37 years, I was writing songs in the context of having a band and with Colin's voice in my mind," says Rod Argent, the Zombies keyboardist/songwriter, of vocalist Colin Blunstone, with whom he fortuitously reteamed three years ago.

The two ex-Zombies released "Out of the Shadows" in 2002, forgoing the Zombies name as the material was largely written prior to the reunion.

The pair are Zombies again after $2^{1/2}$ years on the road with a new band. "As Far As I Can See . . . ," which comes out April 30 in the United Kingdom, logically shows "so many resonances of the old stuff without trying to," Argent notes.

'But it's a many-faceted album because of the new guys," he adds, citing guitarist/vocalist Keith Airie, bassist/vocalist Jim Rodford and his

son Steve Rodford on drums.

Argent also hears similarities to the more recent writing he did for his band Argent, which scored a No. 5 single in 1972 with "Hold Your Head Up."

"It quite naturally has some elements" of Argent, he says. But he notes that Argent lead singer Russ



Ballard had "a darker and morevibrato voice" than Blunstone.

"I'm the sort of writer that writes for particular people," Argent explains.

He also notes the importance of lyrics. The new album's lead track "In My Mind a Miracle" alludes to the "Odessey & Oracle" album title.

As with that album and the preceding Zombies material, "As Far As I Can See . . . "—which Argent hopes to release in the United States this summer—shows the uncommon musical depth of the '60s British band. "It covers a large area with a 21-piece string section on seven tracks, and songs like 'Time to Move' come straight out of a '60s Zombies album," he says. Tellingly, he notes that the first Zombie recording was George Gershwin's "Summertime," in 1962.

"We sang it when we were a semiprofessional stage act in a beat competition, and by winning it we got a deal with Decca," Argent recalls. "They were very much behind making it our first single, but the producer said I should write something for the session, so I wrote only my second song."

That was the Zombies' 1964 breakthrough hit "She's Not There."

Argent says that artists like Gershwin and Duke Ellington were always favorites. "All of us used to listen to a lot of music, from classical to the rawest rock'n'roll: I guess what you listen to gets strained into the soup and affects the final flavor.'

The Down Low On 'The Love Below'

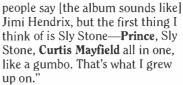
ro Audio

André 3000's "The Love Below," one-half of OutKast's Grammy Award-winning "Speakerboxxx/The Love Below" album, is an extraordinary aggregation of sounds and styles. It recalls timeless classic recordings by Sly & the Family Stone and the Jimi Hendrix Experience.

R&B, jazz, psychedelic-style rock and even acoustic folk

freely mingle on one of 2003's most memorable releases.

"It's funny you should say that," says Neal Pogue, who mixed seven tracks on "The Love Below.' including "Hey Ya!" "A lot of



"The Love Below" is just one of Pogue's many multi-platinum successes. He also mixed tracks on OutKast's "Stankonia" and "Atliens" albums as well as "Crazysexycool" by TLC, including "Waterfalls"; **Mystikal's** "Let's Get Ready"; and "Everybody's Somebody's Fool" from Aretha Franklin's "So Damn Happy."

"Hey Ya!" was mixed on a Solid Series console at the Hit Factory in New York; Pogue's other mixes at Larrabee North in Universal

State Logic (SSL) 9000 XL K were done on an SSL 9000 J Series City, Calif.

Given the unique nature of the tracks, Pogue says, an open mind was essential when mixing.

"I wanted to approach this differently, in terms of nothing being very thought-out, just a vibe," Pogue says. "This is the first time [André 3000] really got into guitar, so he wanted to make it as different as possible and not really pre-plan it."

Processing of sound was kept to a minimum, Pogue adds. Most of the instrument tracks are dry, with one exception being the reverb applied to the guitar solo on the trippy "Prototype." "But that was just a simple [re]verb," Pogue says.

"When I use outboard gear, I bring up something one at a time," he adds. "It's not just laid out for me already.'





By Christopher Walsh cwalsh@billboard.com

> "Ninety-nine percent of ["Speakerboxxx/The Love Below"] was tracked to Pro Tools," says John Frye, studio manager/engineer at OutKast's Stankonia Studios in Atlanta. Frye served as primary tracking engineer and mixed all tracks on "Speakerboxxx" and three tracks on "The Love Below." (Dexter Simmons and Kevin "KD" Davis also mixed tracks on

"The Love Below.") "Every song that I mixed, I mixed completely in Pro Tools," Frye adds. "It was start to finish; it never left the box.'

Additional engineers on "The Love Below" include Robert Hannon, Pete Novak, Matt Still, Terrence Cash, Reggie Dozier, Darrell Thorpe, Brian Paturalski and Padraic Kernin. Tracks were also recorded at Tree Sound and ZAC

> in Atlanta, with additional recording and mixing completed at Enterprise Studios in Burbank, Calif., and Ocean Way Recording in Hollywood. Bernie Grundman and Brian Gardner mastered the album.

GEORGIA ON MY MIND: The Georgia Music Industry Assn. (GMIA)

plans a new recording studio with equipment and expanded educational programs.

The studio is the result of GMIA's receipt of a \$65,000 gift, granted through the Georgia State Court System, to be used for expanding educational opportunities to blind and disabled youths and adults in Georgia.

BMI Has Its 'Way' At SXSW

BMI, which is an original sponsor of the South by Southwest Music Conference, will present a "Songwriters Way With Words" panel March 18 at the Austin extravaganza.

The panel will be moderated by writer/publisher relations Nashville VP Paul Corbin. It will feature such songwriters as Robyn Hitchcock, Ron Sexsmith and Charlotte Martin. (Martin will also perform during an invitation-only BMI songwriter brunch at SXSW.)

In other BMI news, the BMI Foundation—which funds the creation, performance and study of music through awards, scholarships, commissions and grants—has established the Peermusic Latin Scholarship for







young songwriters and composers. The \$5,000 scholarship will be funded by the **Peermusic** companies

and awarded annually through a competition for original Latin songs and instrumental compositions.

HALF A 'HAND JIVE': Windswept Holdings LLC has acquired 50% of blues legend Johnny Otis' El Dorado Music Publishing catalog and will coown and co-administer it with Otis. The catalog contains such classic Otis tunes as "Willie & the Hand Jive" and 'So Fine" among its 300-plus titles.

"A catalog like El Dorado is hard to find," Windswept CEO Evan Medow says. "The high caliber of the songs and their relative underexposure means that there is tremendous potential for us.'

HAL LEONARD NETS CHRYSALIS: Print music publisher Hal Leonard Corp.



has picked up the exclusive music print rights to the Chrysalis Music catalog, currently prominent thanks to the music of OutKast

The Milwaukee-based company will employ Chrysalis catalog in print publications ranging from artist songbooks

to song collections for piano, voice, guitar and other instruments, to arrangements for school bands and choirs. Exclusive digital rights are also part of the deal, with Chrysalis sheet-music downloads available through all Hal Leonard-affiliated Web sites, including sheetmusicdirect.com.

Besides OutKast, Chrysalis has the Paul Anka standard "My Way." Other acts represented include Blondie, David Bowie, Billy Idol, Jethro Tull, David Lee Roth and the Smashing Pumpkins.

"We've always admired the catalog for its standards and rock classics and for the fact that Chrysalis is so active in signing new acts," Hal Leonard VP of pop/standard publications Jeff Schroedl says. "The catalog offers a mixture of everything, which lends itself well to our publishing style.'

www.billboard.com • www.billboard.biz BILLBOARD MARCH 13, 2004 Renshaw's jazzy vocals are attracting a new audience in the United Kingdom





Ticketmaster U.K. director Nick Blackburn heads up new ticket



'Ring Tunes' Ready To Roar For Japanese

BY STEVE McCLURE

TOKYO—Following explosive growth in Japan's ring-tones market during the past couple of years, sales of "ring tunes" look set to take off.

Ring-tone versions of songs are

released in Japan more or less simultaneously with CD recordings.

Now, Japanese record labels are hoping that sales of "ring tunes," or chakuuta (actual song clips used as incoming call signals), will take off just like their lower-tech cousins.

"Ring tones mean good royalties for publishers and songwriters," notes Mamoru Murakami, president of Tokyo-based music publisher Nichion.

"Ring tunes—besides being a good way of promoting CD sales-mean income for everyone involved: publishers, songwriters, artists and record companies," he adds.

Japan's burgeoning ring-tunes market got a major boost Feb. 6 when mobile-services provider NTT DoCoMo launched its third-generation FOMA

900i series of high data-capacity mobile phones. The high-speed transmissioncapable phones have a much higher data capacity than previous models.

Observers expect the combination of telecom giant NTT DoCoMo's market clout and the increased capacity and

> transmission rates to open up the Japanese market for ring tunes.

> Many Japanese ringtone providers are expected to start offering ringtune services in the



nowledge ring tunes as a potential new revenue stream in an era of falling CD sales.

"We've managed to exploit the characteristics of cell phones to realize the enjoyment of music anywhere, anytime," says Toshihiro Konno, head of Sony Music Online at SMEJ's Digital Network Group.

"That fact has made possible a more casual, relaxed approach to music [by consumers]," he adds. "We also think (Continued on page 68)

Tighter Rules Make Touring In U.S. Tougher For Canadians

BY LARRY LeBLANC

TORONTO-Increased immigration and security demands imposed by a post-Sept. 11, 2001, United States are making it more difficult for Canadian artists to cross the U.S. border.

"It has always been difficult for Canadians, but it's been more so since 9-11," says Julien Paquin, director of Paquin Entertainment Agency in Toronto.

"The problem fluctuates," argues artist manager Jason Marcus at Vancouver-based Nettwerk Management, which handles Sarah McLachlan and the Barenaked Ladies, "When the Americans tighten up [the border], to process [work-permit] paperwork goes slower. [When] the 'heat' disappears, it goes faster again."

Traditionally, it has been easier for American acts to cross the border to play in Canada. As long as an American Federation of Musicians-affiliated U.S. musician has a signed employment contract and their identification and criminal records check out, he or she can usually get into Canada.

Increasingly, however, there is no

advance guarantee that AFMaffiliated Canadian musicians will get into the United States to work.

'I have had no problem getting American artists into Canada," Paquin says. "I have had to cancel many shows with Canadian acts in the U.S.

For a Canadian musician to cross the U.S./Canada border to work, he or she first has to have signed contracts with U.S. employers six to eight months in advance of applying for P-1 or P-2 nonimmigrant work permits. The application is filed through the international office of the American



Federation of Musicians in Toronto, which forwards it to the Vermont Service Center of the U.S. Bureau of Citizenship and Immigration Services (CIS). It can then take 110 to 150 days to process. There is no guarantee that the act will be let in.

"Before 9-11, it took 90 days [for U.S. immigration | to process applications," says booking agent Joan Kirby of LiveTourArtists in Oakville, Ontario. "It is difficult to plan tours for smaller Canadian acts in the U.S. You have to tell promoters to book right away because of immigration."

Marcus claims there is no leeway in the processing time in applications for even major Canadian acts. "The only difference is the amount of crew people we can put on an application with a bigger act. For our smaller acts, we have to get it exactly right."

Work permits, however, can be expedited through a 15-day process that costs \$1,000 over and above the \$130 fee for P-1 and P-2 applications. This process was initiated three years ago.

Marcus says, "\$1,130 allows you to fast-track an application. That's only a guarantee that U.S. Immigration (Continued on page 68)

Billboard HITS OF THE WORLD.



H	JAPAN		UNITED KINGDOM		FRANCE		GERMANY
IRIS WEEK	(DEMPA PUBLICATIONS INC.) 02/03/04	THIS WEEK	THE OFFICIAL UK CHARTS CO.) 03/01/04	THIS WEEK LAST WEEK	(SNEP/IFOP/TITE-LIVE) 03/03/04	THIS WEEK	AMEDIA CONTROLLOS/MONA
= 3	SINGLES	5	(THE OFFICIAL UK CHARTS CO.) 03/01/04 SINGLES	# 5	(SNEP/IFOP/TITE-LIVE) 03/03/04 SINGLES	= 3	(MEDIA CONTROL) 03/03/04 SINGLES
1 NEW	MASSHIRO KAZUMASA DDA BMG FUNHOUSE	1 NEW	MYSTERIOUS GIRL PETER ANDRE MUSHROOM	1 1	SI DEMAIN (TURN AROUND) ANTONN KAREEN & BONNIE TYLER EPIC	1 1	AUGEN AUF
2 2	YASASHIIKISS O SHITE DREAMS COME TRUE UNIVERSAL	2 NEW	THANK YOU JAMELA PARLOPHONE	2 2	SHUT UP BLACK EYED PEAS INTERSCOPE	2 NEW	BEHIND THE SUN ALEXANDER EPIC
3 NEW	MICHISHIRUBE ORANGE RANGE SONY MUSIC	3 NEW	OBVIOUS WESTLIFE S/BMG	3 3	LES CONNARDS UP MUSIC	3 2	TURN ME ON KEVIN LYTTLE ATLANTIC
4 NEW	ALBIREO T.M. REVOLUTION EPIC	4 1	WHO'S DAVID BUSTED UNIVERSAL	4 4	SUPERSTAR JAMELIA PARLOPHDNE	4 5	TOXIC BRITNEY SPEARS JIVE
5 NEW	SAKURA MANKAI MORNING MUSUME, SAKURAGUMI ZETIMA	5 4	TAKE ME TO THE CLOUDS ABOVE LIMC VS. UZ ALL AROUND THE WORLD	5 6	UNE FILLE COMME MOI	5 4	SUPERSTAR JAMELIA PARLOPHONE
£ 4	JUPITER AYAKA HIRAHARA OREA MUSIC	6 6	HEY YA! OUTKAST ARISTA	6 5	ON N'OUBLIE JAMAIS RIEN HELENE SEGARA ORLANOO/EAST WEST	ó 8	MAD WORLD MICHAEL ANDREWS FT. GARY JULES ADVENTURE/SANCTUARY
7 NEW	YUJYO MORNING MUSUME, OTOMEGUMI ZETIMA	7 NEW	LOVE YOU LIKE MAD	7 11	TU SERAS EMMA DAUMUS POLYOOR	7 3	ICH BIN EIN STAR/OOPS WE ARE IN THE JUNGLE
٤ 5	HANAMIZUKI HITOTOYO COLUMBIA	8 3	SOMEWHERE ONLY WE KNOW KEANE ISLANO	8 7	IN THE SHADOWS THE ASMUS PLAYGROUND/UNIVERSAL	8 6	SHUT UP BLACK EYEO PEAS INTERSCOPE
S 1	PIKA NCHI DOUBLE ARASHI J-STORM	9 NEW	ANOTHER DAY LEMAR SONYMUSIC	9 12	TANT PIS ROCH VOISINE BMG	9 9	POWERLESS (SAY WHAT YOU WANT) NELLY FURTADO OREAMWORKS
10 NEW	SORAAI EVERY LITTLE THING AVEX TRAX	10 NEW	IF I CAN'T/POPPIN' THEM THANGS 50 CENT & GUNIT INTERSCOPE	10 9	HEY YA! OUTKAST ARISTA	10 10	DU HAST MEIN HERZ GEBROCHEN YVONNE CATTERFELD HANSA
	ALBUMS		ALBUMS		ALBUMS		ALBUMS
1 1	CHEMISTRY ONE X ONE DEFSTAR	1 2	KATIE MELUA CALL OFF THE SEARCH DRAMATICD	1 1	NORAH JONES FEELS UKE HOME BLUE NOTE	1 1	NORAH JONES FEELS LIKE HOME BLUE NOTE
2 3	QUEEN QUEEN JEWELS—VERY BEST OF QUEEN TOSHIBA/EMI	2 1	NORAH JONES FEELS LIKE HOME BLUE NOTE	2 4	KYO LECHEMIN JIVE	2 2	OOMPH! WAHRHEIT DDER PFLICHT HANSA
3 NEW	GACKT THE SIX DAY NIPPON CROWN	3 14	JAMIE CULLUM TWENTYSOMETHING UCJ	3 3	YANNICK NOAH POKHARA SAINT GEORGE/COLUMBIA	3 4	NORAH JONES COME AWAY WITH ME BLUE NOTE
4 NEW	LOVE PSYCHEDELICO LOVE PSYCHEDELICO III VICTOR	4 4	DURAN DURAN GREATEST EMI	4 2	LORIE ATTITUDES EPIC	4 NEW	JOSS STONE THE SDUL SESSIDNS VIRGIN
5, 2	AYAKA HIRAHARA ODYSSEY DREA MUSIC	5 12	NO DOUBT THE SINGLES 1992-2003 INTERSCOPE	5 6	EVANESCENCE FALLEN EPIC/WIND-UP	5 3	DICK BRAVE & THE BLACKBEATS DICKTHIS! WEA
ć NEW	NAMI TAMAKI GREETING SONY MUSIC	6 8	BLACK EYED PEAS ELEPHUNK INTERSCOPE	6 7	CORNEILLE PARCE QU'ON VIENT DE LDIN WAGRAM	6 6	WIR SIND HELDEN DIE REKLAMATION VIRGIN
7 NEW	VARIOUS ARTISTS JPN SDULTREE—TRIBUTE TO TOSHINOBU KUBOTA SONY MUSIC	7 5	THE DARKNESS PERMISSION TO LAND MUST DESTROY/ATLANTIC	7 5	BLACK EYED PEAS ELEPHUNK INTERSCOPE	7 7	EVANESCENCE FALLEN WIND-UP/EPIC
E NEW	BOOWY GIGS AT BUDOKAN BEST EMOTION TOUR 1986 TOSHIBA/EMI	8 13	OUTKAST SPEAKERBOXXX/THE LOVE BELOW ARISTA	8 9	PRISCILLA UNE FILLE COMME MOI JIVE	8 5	DIDO LIFE FOR RENT CHEEKY/ARISTA
9 4	KOU SHIBASAKI MITSU UNIVERSAL	9 7	LEANN RIMES THE BEST OF CURB/LONDON	9 14	DIDO Ufe for rent Cheeky/Arista	9 8	LEANN RIMES THE BEST OF CURBAONDON
10 5	MISIA Mars & Roses Rhythmedia Tribe	10 9	SNOW PATROL FINAL STRAW FICTION/POLYDOR	10 8	THE RASMUS DEAD LETTERS PLAYGROUND/UNIVERSAL	10 9	SEAL IV WARNER BROS.
	CANADA		ITALY		SPAIN		AUSTRALIA
黃蓋		WEEK		WEEK	-	WEEK	
HIS WE	{SDUNOSCAN} 03/13/04	THIS WE	(FIMI/NIELSEN) 03/01/04	THIS WE	(AFYVE/MEDIA CONTROL) 03/03/04	THIS WE	(ARIA) 03/01/04
	SINGLES		SINGLES		SINGLES		SINGLES
1	HEY YA! DUTKAST ARISTA/BMG	1 1	DRAGOSTEA DIN TEI HAIDUCII UNIVERSO	1 1	FUENTE DE ENERGIA	7 NEW	ALL I NEED IS YOU GUY SEBASTIAN BMG
2 2	MY IMMORTAL EVANESCENCE WIND-UP/EPIC/SONY MUSIC	2 2	SHUT UP BLACK EYED PEAS INTERSCOPE	2 3	THE UNNAMED FEELING EP	2 1	WHAT ABOUT ME SHANNON NOLL BMG
3	MEME LES ANGES AU DE MONTIGNY VIK/BING	3 7	FUORI DAL TUNNEL CAPA REZZA EXTRALABELS	3 4	LOS LUNNIS NOS VAMOS A LA CAMA	3 2	MILKSHAKE
5	SUNRISE NORAH JONES BLUE NOTE/EMI	4 3	MY IMMORTAL EVANESCENCE WIND-UP/EPIC	4 7	MY IMMORTAL EVANESCENCE WIND UP/EPIC	4 3	SUPERSTAR JAMELIA PARLOPHONE
5 4	BABY BOY BEYONCE FT. SEAN PAUL COLUMBIA/SONY MUSIC	5 5	IN THE SHADOWS THE RASMUS PLAYGROUND/UNIVERSAL	5 5	DON'T STOP THE MUSIC BABY	5 5	TURN ME ON KEVIN LYTTLE ATLANTIC
6 7	SUNRISE SIMPLY REO UNIVERSAL	6 6	TOXIC BRITNEY SPEARS JIVE	6 9	TOXIC BRITNEY SPEARS JIVE	5 6	MY IMMORTAL EVANESCENCE WIND-UP/EPIC
9	SLOW KYLIE MINOGUE PARLOPHONE/EMI	7 10	TURN ME ON KEVIN LYTTLE ATLANTIC	7 2	BULERIA DAVID BISBAL VALE MUSIC	7 4	HERE WITHOUT YOU 3 DOORS DOWN MERCURY
8 6	SOMETHING MORE RYAN MALCOLM VIK/BMG	8 4	HEY YA! DUTKAST ARISTA	8 10	ABRE TU MENTE MERCHE VALE MUSIC	3 7	BEHIND BLUE EYES LIMP BIZKIT INTERSCOPE
• NEW	PERFECT SIMPLE PLAN LAVA/WAFNER	9 9	I'M STILL IN LOVE WITH YOU SEAN PAUL FT. SASHA VP/ATLANTIC	9 6	CRASHED THE WEDDING BUSTED UNIVERSAL	7 9	SO BEAUTIFUL PETE MURRAY COLUMBIA
10 8	ME, MYSELF AND I BEYONCE COLUMBIA/SONY MUSIC	10 12	LIFE FOR RENT DIOO CHEEKY/ARISTA	10 NEW	NI UNA LAGRIMA MAS DAVID BUSTAMANTE VALE MUSIC	10 13	SOMEBODY TO LOVE (SALT SHAKER) BOOGIE PIMPS MIS
	ALBUMS		ALBUMS		ALBUMS		ALBUMS
1	NORAH JONES FEELS LIKE HOME BLUE NOTE/EMI	1 NEW	FRANCESCO GUCCINI RITRATTI CAPITOL	1 1	DAVID BISBAL BULERIA VALE MUSIC	1	SHANNON NOLL THAT'S WHAT I'M TALKING ABOUT BMG
2 2	JOSH GROBAN CLOSER 143/REPRISE/WARNER	2 1	NORAH JONES FEELS LIKE HOME BLUE NOTE	2 4	LOS LUNNIS LOS LUNNIS NOS VAMOS A LA CAMA SONY MUISC	2 2	NORAH JONES FEELS LIKE HOME BLUE NOTE
3 3	EVANESCENCE FALLEN WIND-UP/EPIC/SONY MUSIC	3 9	MICHAEL BUBLÉ MICHAEL BUBLE REPRISE	3 5	NORAH JONES FEELS LIKE HOME HISPAVOX	3 3	PETE MURRAY FEELER COLUMBIA
~ NEW	GREAT BIG SEA SOMETHING BEAUTIFUL WARNER	4 4	TIZIANO FERRO	4 2	SOBER REDDO MUXXIC	4 4	EVANESCENCE FALLEN WIND-UP/EPIC
5. 5	BLACK EYED PEAS ELEPHUNK A&M/INTERSCOPE/UNIVERSAL VA BIOLIC A PITISTS	5 NEW	MINA THE PLATINUM COLLECTION EMI ELISA	5 3	ANDRES CALAMARO EL CANTANTE DRO ED AND DEDE A	5 NEW	GEORGE UNITY FESTIVAL DIDO
4 7	VARIOUS ARTISTS 2004 GRAMMY NOMINEES GRAMMY/BMG STRATEGIC MARKETING/BMG SHERYL CROW	6 2 6	ELISA LOTUS SUGAR EROS RAMAZZOTTI	7 10	FRAN PEREA LA CHICA DE LA HABITACION DE AL LADO DRO PACO DE LUCIA	7 5	LIFE FOR RENT CHEEKY/ARISTA JET
	THE VERY BEST OF SHERYL CROW A&M/INTERSCOPE/UNIVERSAL	8 8	S ARIOLA JOSS STONE	8 6	COSITAS BUENAS UNIVERSAL	3 19	GET BORN CAPITOL JACK JOHNSON
6	OUTKAST SPEAKERBOXXX/THE LOVE BELOW ARISTA/BMG DANIEL BOUCHER	9 7	THE SOUL SESSIONS CAPITOL GIANNA NANNINI	9 11	BEBO & CIGALA LAGRIMAS NEGRAS ARIOLA MARLANGO	7 7	ON AND ON MOD
NEW 12 NEW	LA PATENTE BOUCANE BLEUE/SELECT	10 3	PERLE POLYDOR MANNOIA FIORELLA	10 13	MARLANGO MARLANGO SUBTERFUGE RECORDS BLACK EYED PEAS	0 6	BLACK EYED PEAS ELEPHUNK INTERSCOPE RED HOT CHILI PEPPERS
NEW NEW	THE DARKNESS PERMISSION TO LAND ATLANTICWARNER		CONCERTI SONY MUSIC	15	ELEPHUNK INTERSCOPE		GREATEST HITS WARNER BROS.
	THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND
WEEK WEEK	(MEGA CHARTS BV) 03/01/04	LAST WEEK	(GLF) 02/27/04	THIS WEEK LAST	(VERDENS GANG NORWAY) 03/01/04	THIS WEEK LAST WEEK	(MEDIA CONTROL.) 03/02/04
	SINGLES	1 4	SINGLES DING DONG SONG	1 1	SINGLES TOXIC	1 4	SINGLES SHUT UP
	DREAMER/GUSSIE'S SONG DINAND WOESTHOFF BMG	2	GUNTHER & THE SUNSHINE GIRLS METRONOME	2 4	BRITNEY SPEARS JIVE MY IMMORTAL	2 2	BLACK EYED PEAS INTERSCOPE SUPERSTAR
S NEW	VOORBIJ MARCO BORSATO & DO POLYDOR PANA GANANA	2 NEW	TOXIC BRITNEY SPEARS JIVE REHIND BLUE EYES	3 2	EVANESCENCE WIND UP/EPIC SHUT UP	2 2 3	JAMELIA PARLOPHONE TURN ME ON
3 2 5	RAMAGANANA TREBLE CNR	3 3	BEHIND BLUE EYES LIMP BIZKIT INTERSCOPE STARKARE	4 3	BLACK EYED PEAS INTERSCOPE BEHIND BLUE EYES	4 4	KEVIN LYTTLE ATLANTIC TOXIC
	HEY BOY! KIM-LIAN STRENGHOLT ASSCHEID NEMEN RESTAAT NIET	5 9	STARKARE Sara Lofgren Mariann MILKSHAKE	5 5	UMP BIZKIT INTERSCOPE SWEET DREAMS MY L.A. EX		BRITNEY SPEARS JIVE IRGENDEINISCH
5 3	AFSCHEID NEMEN BESTAAT NIET MARCO BORSATO UNIVERSAL	3 9	KELIS VIRGIN	5	RACHEL STEVENS POLYDOR	5 NEW	PLUSCH COLUMBIA
1 1	ALBUMS NORAH JONES	1 1	ALBUMS NORAH JONES	1 3	VARIOUS ARTISTS	MH 1	ALBUMS NORAH JONES
2 12	FEELS LIKE HOME "BLUE NOTE BOUDEWIJN DE GROOT HET EILAND IN DE VERTE" PHONOGRAM	2 2	FEELS LIKE HOME BLUE NOTE SARA LOFGREN STARKARE MARIANN	2 NEW	OLSÉNBANDEN JR PA ROCKER'N EMI SONDRE LERCHE TWO WAY MONDIOGUE VIRGIN	2 3	FEELS LIKE HOME BLUE NOTE MUSIC STARS YOUR FAVOURITES 2 UNIVERSAL
3 2	CH!P7	3 4	STARKARE MARIANN SEAL IV WARNER BROS.	3 2	TWO WAY MONOLOGUE VIRGIN NORAH JONES FEELS LIKE HOME BLUE NOTE	3 2	YOUR FAVOURITES 2 UNIVERSAL SEAL IV WARNER BROS.
4 3	THE ADVENTURES OF CHIPZ GLAM SLAM TRIJNTJE OOSTERHUIS STRANGE FRUIT CAPITOL	4 3	IV WARNER BROS. PER GESSLE MAZARIN CAPITOL	4 1	SIMON & GARFUNKEL THE ESSENTIAL SIMON & GARFUNKEL COLUMBIA	4 5	NORAH JONES COME AWAY WITH ME BLUE NOTE
5 4	STRANGE FRUIT CAPITOL DIDO UFE FOR RENT CHEEKY/ARISTA	5 5	MAZARIN CAPITOL SOPHIE ZELMANI LOVE AFFAIR COLUMBIA	5 NEW	SPAN MASS DISTRACTON ISLAND	5 4	BLACK EYED PEAS ELEPHUNK INTERSCOPE
Hibo of al	· · · · · · · · · · · · · · · · · · ·				-2"		NEW = New Entry RE = Re-Entry
mits of the	World is compiled at Billboard/London.						INLAN - INCAN CUITA KE = Ke-ENTRY

		AUSTRIA
THIS	LAST	(AUSTRIAN IFPI/AUSTRIA TOP 40) 03/01/04
		SINGLES
1	2	AUGEN AUF 00MPH! GUN SUPERS
2	1	ADDICTION VERENA UNIVERSAL
3	3	BEDS ARE BURNING NOVASPACE KON
4	5	SUPERSTAR JAMELIA PARLOPHONE
5	9	TOXIC BRITNEY SPEARS JIVE
		ALBUMS
1	1	NORAH JONES FEELS LIKE HOME BLUE NOTE
2	2	OOMPH! WAHRHEIT OOER PFLICHT GUN SUPERS
3	4	EVANESCENCE FALLEN WIND-UP/EPIC
4	8	JOSS STONE THE SOUL SESSIONS VIRGIN
5	5	NORAH JONES COME AWAY WITH ME BLUE NOTE
		DENMARK

		DENMARK
THIS	LAST	(IFPI/NIELSEN MARKETING RESEARCH) 03/02/04
		SINGLES
1	1	TURN ME ON KEVIN LYTTLE ARISTA
2	NEW	SWEET DREAMS MY L.A. EX
3	2	BEHIND BLUE EYES
4	4	TOXIC BRITNEY SPEARS JIVE
5	NEW	MILKSHAKE KELIS VIRGIN
		ALBUMS
1.	1	NORAH JONES FEELS LIKE HOME BLUE NOTE
2	NEW	MARIA LUCIA THAT'S JUST ME CAPITOL
3	2	VARIOUS ARTISTS DANSK MELODI GRAND PRIX 2004 CMC
4	5	SIMON & GARFUNKEL THE ESSENTIAL SIMON & GARFUNKEL COLUMBIA
5	7	CHRISTINA AGUILERA STRIPPED RCA

		IRELAND
THIS	UAST	(IRMA/CHART TRACK) 02/27/04
		SINGLES
1	1	MILKSHAKE KELIS VIRGIN
2	NEW	OBVIOUS WESTLIFE S/BMG
3	3	TAKE ME TO THE CLOUDS ABOVE LMC VS. U2 ALL AROUND THE WORLD
4	4	DANCE WITH MY FATHER LUTHER VANOROSS BMG
5	NEW	MYSTERIOUS GIRL PETER ANDRE MUSHRDOM
		ALBUMS
1	1	NORAH JONES FEELS LIKE HOME BLUE NOTE
2	3	NORAH JONES COME AWAY WITH ME BLUE NOTE
3	7	KATIE MELUA CALL OFF THE SEARCH ORAMATICO
4	2	FRANZ FERDINAND FRANZ FERDINAND DOMINO
5	6	PADDY CASEY LIVING COLUMBIA

		GREECE
THIS	LAST WEEK	(IFPI GREECE/DELDITTE & TOUCHE) 02/27/04
		SINGLES
1	NEW	P20 MIKHALIS KHATZIGIANNIS UNIVERSAL
2	1	THU THUCA
3	2	TRIA TRAGOUDIA ELEETHERIA ARRANITAKI UNIVERSAL
4	3	THU THUCA BONDE DO TIGARO MINOS
5	NEW	JACUZZI VORIA KIKLOMATA ALPHA
		ALBUMS
1	NEW	JOSS STONE THE SOUL SESSIONS VIRGIN
2	1	EVANESCENCE FALLEN WIND-UP/EPIC
3	NEW	NORAH JONES FEELS LIKE HOME BLUE NOTE
4	3	AIR TALKIE WALKIE VIRGIN
5	21	SCHILLER LIFE UNIVERSAL
	17.5	AIR TALKIEWALKIE VIRGIN SCHILLER

A weekly scorecard of albums

USA

		1	2	LA OF	CONTE	DE VAI	V GO	
		2	1	BERSU OE LA CAI	JIT VE	RGAR	ABAT	RSAL
		3	9	LOS P				
		4	3	BABA INFAME	SONIC TOCKA D	COS ISCOS		
		5	5	EVAN FALLEN				
TH.		6	NEW	VARIO VERANO 2	OUS A 1004 BM	RTISTS G/OID MOI	RTALES	
		7	4	ROBB LIVE AT K		LIAMS	5	
		8	17	LEON EL VIVO D	GIEC E LEON	O EMI		
	Н	9	NEW	DIDO LIFE FOR F	RENT CH	EEKY/ARf	STA	
		10	8	VICENTIC		A		
N	C		QR	EN	CY			
_	_					_		
simo	ultan	eously	attain Id mar	ing top 1	0 char	t status		
				u: Unive	rsal, W:	Warner		
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			-	-	40	_		

3

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18 18

17

	BEL	GIUM/WALLONIA			
THIS	LAST WEEK	{PROMUVI} 03/03/04			
		SINGLES			
1	1	SI DEMAIN (TURN AROUND) ANTONN KAREEN & BONNIE TYLER EPIC			
2	8	TU SERAS EMMA DAUMUS POLYDOR			
3	5	COMME DES CONNARDS LES CONNARDS UP MUSIC			
4	2	SHUT UP BLACK EYED PEAS INTERSCOPE			
-5	4	SEXY POUR MOI TRAGEDIE UP MUSIC			
		ALBUMS			
1	1	NORAH JONES FEELS LIKE HOME BLUE NOTE			
2	6	SOUNDTRACK PODIUM TVI EDITIONS/ARIANE			
3	2	LORIE ATTITUOE EPIC			
4	3	KYO LE CHEMIN JIVE			
5	8	EVANESCENCE FALLEN WIND-UP/EPIC			
	PORTUGAL				

THIS	LAST	(AFP) 03/02/04
		SINGLES
1	1	MY IMMORTAL EVANESCENCE WIND-UP/EPIC
2	2	GOING UNDER EVANESCENCE WIND-UP/EPIC
3	4	SING FOR THE MOMENT
4	NEW	WHEN YOU KISS ME SHANIA TWAIN MERCURY
5	6	KA-CHING SHANIA TWAIN MERCURY
		ALBUMS
1	1	NORAH JONES FEELS LIKE HOME BLUE NOTE
2	10	RUSSELL WATSON THE VOICE FAROL
3	2	EVANESCENCE FALLEN WINO-UP/EPIC
4	5	SEAL IV WARNER BROS.
5	16	JOSS STONE THE SOUL SESSIONS VIRGIN

		NEW ZEALAND
THIS	LAST	(RECORD PUBLICATIONS LTO.) 03/01/04
		SINGLES
1	2	SUPERSTAR JAMELIA PARLOPHONE
2	1	DREAMING SCRIBE FMR
3	3	SUGA SUGA BABY BASH UNIVERSAL
4	4	SHUT UP BLACK EYED PEAS INTERSCOPE
5	7	MILKSHAKE KELIS VIRGIN
		ALBUMS
1	1	NORAH JONES FEELS LIKE HOME BLUE NOTE
2	3	HAYLEY WESTENRA PURE UNIVERSAL
3	4	EVANESCENCE FALLEN WIND-UP/EPIC
4	2	INCUBUS A CROW LEFT OF THE MURDER EPIC
5	7	SCRIBE THE CRUSADER DIRTY

ARGENTINA

f	20	26	KYO LE CHEMIN JIV
			RADIO AII
С	THIS WEEK	LAST WEEK	Monitored Radio pean countries a tabulated by Music 03/03/04
	1	1	SHUT UP BLACK EYED PEA
	2	2	SUPERSTA JAMELIA PARL
	3	3	IT'S MY LI
	4	4	HEY YA! OUTKAST ARIS
	5	5	LIFE FOR I
	6	6	TURN ME KEVIN LYTTLE
	7	9	AMAZING GEORGE MICHAE
	8	11	RED BLOC
	9	12	TOXIC BRITNEY SPEARS
	10	8	TOO LOST SUGABABES IS
20	11	14	PARCE QU CORNEILLE WA
	40	41	COD 15 4

19

Billboard® EUROCHARTS

1	1	SHUT UP BLACK EYED PEAS INTERSCOPE
2	2	SUPERSTAR JAMELIA PARLOPHONE
3	4	TURN ME ON KEVIN LYTTLE ATLANTIC
4	3	HEY YA! OUTKAST ARISTA
5	9	TOXIC BRITNEY SPEARS JIVE
6	5	SI DEMAIN (TURN AROUND ANTONN KAREEN & BONNIE TYLER EPIC
7	NEW	MYSTERIOUS GIRL PETER ANORE MUSHROOM
8	8	AUGEN AUF OOMPH! GUN SUPERS
9	11	COMME DES CONNARDS LES CONNARDS UP MUSIC
10	NEW	THANK YOU

10	NEW	THANK YOU JAMELIA PARLOPHONE
11	NEW	OBVIOUS WESTLIFE S/BMG
12	7	MILKSHAKE KEUS VIRGIN
13	NEW	BEHIND THE SUN ALEXANDER BMG
14	16	MAD WORLD MICHAEL ANDREWS FT. GARY JULES
2.00		

		MICHAEL ANDREWS FT. GARY JULES ADVENTURE/SANCTUAL
15	6	WHO'S DAVID BUSTED UNIVERSAL
16	13	TAKE ME TO THE CLOUDS ABOVE LMC VS. UZ ALL AROUND THE WORLD
17	15	ON N'OUBLIE JAMAIS RIEN HELENE SEGARA EAST WEST/ORLANDO
	40	1 0 / // 11 10 10 DEL

18	18	MY IMMORTAL EVANESCENCE WIND-UP/EPIC
19	23	UNE FILLE COMME MO
20	33	TU SERAS EMMA DAUMUS POLYDOR

		EMMA DADMOS FULTUUN
		ALBUM SALES
1.	1	NORAH JONES FEELS LIKE HOME BLUE NOTE
2	3	NORAH JONES COME AWAY WITH ME BLUE NOTE
3	4	EVANESCENCE FALLEN WIND-UP/EPIC
4	5	BLACK EYED PEAS ELEPHUNK INTERSCOPE
5	2	DIDO LIFE FOR RENT CHEEKY/ARISTA
6	14	JOSS STONE THE SOUL SESSIONS RELENTLESS/VIRGIN
7	12	KATIE MELUA CALL OFF THE SEARCH ORAMATICO
8	18	NO DOUBT THE SINGLES 1992-2003 INTERSCOPE
9	6	OUTKAST SPEAKERBOXXX/THE LOVE BELOW ARISTA
10	10	OOMPH! WAHRHEIT ODER PFLICHT GUN SUPERS
11	7	SEAL NA WARNER PROS

12	9	THE DARKNESS PERMISSION TO LAND ATLANTIC/MUST DE
13	15	BRITNEY SPEARS
14	48	JAMIE CULLUM TWENTYSOMETHING UCJ
15	11	LEANN RIMES THE BEST OF CURB/LONDON
16	8	AIR TALKIE WALKIE SOURCE/VIRGIN
4 77	40	

FRANZ FERDINAND DURAN DURAN ALICIA KEYS THE DIARY OF ALICIA KEYS J/BMG

		LE CHEMIN JIVE
		RADIO AIRPLAY
THIS WEEK	LAST WEEK	Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Music Control. 03/03/04 music control
1	1	SHUT UP BLACK EYED PEAS INTERSCOPE
2	2	SUPERSTAR JAMELIA PARLOPHONE

		BLACK EYED PEAS INTERSCOPE
2	2	SUPERSTAR JAMELIA PARLOPHONE
3	3	IT'S MY LIFE NO DOUBT MCA
4	4	HEY YA! OUTKAST ARISTA
5	5	LIFE FOR RENT DIDO CHEEKY/BMG
6	6	TURN ME ON KEVIN LYTTLE ATLANTIC
7	9	AMAZING GEORGE MICHAEL COLUMBIA
8	11	RED BLOODED WOMAN KYLIE MINOGUE PARLOPHONE
9	12	TOXIC BRITNEY SPEARS JIVE
10	8	TOO LOST IN YOU SUGABABES ISLAND
11	14	PARCE QU'ON VIENT DE LOIN
12	16	GOD IS A DJ PINK ARISTA
13	7	BEHIND BLUE EYES UMP BIZKIT INTERSCOPE
14	13	POWERLESS (SAY WHAT YOU WANT) NELLY FURTADO DREAMWORKS
15	10	IN THE SHADOWS THE RASMUS PLAYGROUND/UNIVERSAL
16	15	LOVE'S DIVINE SEAL EAST WEST
17	19	TAKE ME TO THE CLOUDS ABOVE LMC VS. UZ ALL AROUND THE WORLD

Sasha's 'Brave' Spoof Is Chart Hit

Nigel Williamson, Editor

nwilliamson@billboard.com

What started out as a spoof has taken Dick Brave & the Backbeats to the top of the German charts. The alias conceals WEA recording artist Sasha. "Dick This!," the album bearing the name of his alter ego, has spent four months on the charts and gone platinum (300,000 units), recently returning to No. 1 for a second spell. The record is a congenial mixture of rock'n'roll classics and contemporary songs, including Pink's "Get the Party Started," Michael Jackson's "Black or White" and a rockabilly rendering of Avril Lavigne's "Complicated." Sasha explains, "During our promo trip to the U.S., I visited Graceland and was so inspired that we decided to get a band together to perform rock'n'roll classics for fun. When word got out, we decided to record an album." Dick

Brave and crew are on a 24-city tour of Germany, Austria and Switzerland, and the DVD "Live at the Limelight" arrived March 1.

ELLIE WEINERT

ENNIO SCORES:

2003 marked the 75th birthday of film composer Ennio Morricone.

The anniversary was celebrated with "Arena Concerto" (CGD East West/ Warner), a live recording made in Verona, Italy, where the maestro conducted orchestral versions of a dozen of his 400 compositions. CGD East West GM Luciano Linzi says, "When we signed Morricone for this project, our sales reps told us, 'This sort of record will do 5,000 units, if we're lucky.' We've now done 10 times that, with 12 straight weeks in the Italian top 30." The album has been released internationally, and a

BUBBLING UNDER: Amid continuing signs of the British album market extending a warm welcome to artists cultivating a more mature audience, the Feb. 16 release of

DVD version is also selling strongly.

MARK WORDEN



Fiona Renshaw's debut, "Love in a Bubble," has proved timely. On the independent Laws of Motion label, distributed by Amato Disco, the cool, dusky jazz-folk ambiance of the set's songs is heightened by Renshaw's smoky vocals, a cross between those of Joan Armatrading and veteran jazz siren Cleo Laine. Renshaw, 28, was born in Australia and was signed for a time to Alan McGee's Creation label. She also gained attention as a vocalist for Ninja Tune dance act Mr. Scruff. "It's my first full-length release, so I was exploring the sound and parameters of what I do," she says. "I'm not interested in pastiche. Music for me is all about soul and emotion, and all the singers I admire have a rawness to them.' PAUL SEXTON



BELIEVE IT: Thai starlet Tata has finally achieved the breakout she has been seeking for almost a decade. Big in Thailand in the mid-'90s when she was signed to Grammy Records, her career stalled with an ill-fated deal with Warner. Now, she has been picked up by Columbia for her first international release. "She's going to be released in 10 countries throughout Asia, including Japan and China," manager/father Tim Young reports. 'Sexy, Naughty, Bitchy" is the lead single from the Martin Ankeliusproduced album "I Believe' (released Feb. 23). The accompany ing video features a newly sexed-up Tata, now in her 20s, who is seeking to shed her former innocentteen image. ADAM FLORANCE

TWO JUST MEN: J.U.S.T. is the name of a new Serbian-based duo specializing in jazzy house and dancefloor music. Debut album "Searching" appears on the Belgrade-based B92 label. Yet Hana Vucicevic and Boris Krstajic are hardly newcomers, having previously been part of jazz-house outfit Speed Limit. "It's a natural development of our sound." Krstajic says. After testing the waters with its infectious single "True Love" (which also appeared on the "Belgrade Coffee Shop Vol. 3" sampler), the band's "Searching" sets new standards for house music in the Balkans. The album will be made available across Northern Europe. TAYFUN KESGIN

x/The Love Below (B)

ARTIST

DIDO Life For Rent (B)

NORAH JONES Feels Like Home (E)

OUTKAST

MILKSHAKE KEUS VIRGIN

MY IMMORTAL EVANESCENCE WIND UP/EPIC

U.K. Ticketing Agencies See Merits Of Merger

BY JULIANA KORANTENG

LONDON-The Feb. 24 launch of ticketing brand See has seen a shake-up of the U.K. music and entertainment ticketing sector.

See formed when the London-based ticketing operations of Really Useful Theatres (RUT) was integrated with Nottingham, England-based ticketing agency Way Ahead and spun off to form a new company.

Nick Blackburn, London-based managing director of See, says his company is now the largest U.K.-owned

ticketing agency and the secondbiggest after U.S.-owned Ticketmaster. According to him, the companies that now form See sold more than 7 million tickets in 2003, compared with 10 million sold by Ticketmaster.

"We're easily No. 2 after Ticketmaster, and we think we shall be nearly 80% the size of Ticketmaster," he says. "This is the beginning of a gradual soft launch to start marketing the See brand to consumers after launching it to promoters and [theater] producers last December?

See is a standalone operation, wholly



owned by RUT. London-based entertainment company the Really Useful Group (RUG) and venture capital firm Bridgepoint Capital jointly own both RUT and Way Ahead.

Previously, RUT had two ticketing subsidiaries. RUT Ticketing served the 13 theaters owned by parent RUG, while sister operation Ticketselect sold non-RUT theater tickets. Blackburn joined RUT Ticketing in 2001 as business development manager from Ticketmaster U.K., where he had been a director.

Way Ahead, based in the city of Nottingham, specialized in tickets for rock concerts and launched in 1979. It expanded its operations in July 2002, when it bought Wembley Ticketing, which catered for events at London's Wembley Arena and Earl's Court venues. RUG acquired Way Ahead later

The new company has three call centers: one in London deals with theater tickets, while two in Nottingham handle other live events. The Nottingham centers will be overseen by See COO Rob Wilmshurst, previously Way Ahead managing director.

The new operation will represent some of the U.K.'s top music venues. They include the Really Useful Theatres-famous for their musicals-London arenas at Wembley and Earl's Court and Nottingham Arena.

"Apart from going to an event itself, the most exciting part is buying the ticket," Blackburn says. "And some ticket agencies are too cold and illinformed for customers. Our call centers and Web sites will be manned by people who are interested in the events. Call the music line, and you'll get through to hardcore music fans who know their Franz Ferdinand from their 50 Cent.'

Blackburn says no jobs will be lost as a result of the integration.

Additional reporting by Tom Ferguson

Ring Tunes

Continued from page 65

that we can expect [ring tunes] to help the promotion of packaged CDs."

With ring tones, service providers pay authors rights to collecting society JASRAC. With ring tunes, service providers pay a set price per track to the labels, which then take care of all royalty payments, much as with a CD purchase.

"The labels pay for JASRAC as well as master-right and performance fees," explains Mike Ueda, president of Tokyobased ring-tone provider Label Mobile.

Mobile-phone service provider KDDI launched Japan's first ring tunes in December 2002 and now claims to average 6 million to 7 million downloads per month. The Japanese arm of Vodafone introduced its ring-tunes service in December 2003.

SOARING SALES

Total sales of ring tones in Japan for 2003 were 95 billion yen (\$900 million), according to estimates from Tokyobased ring-tone provider Label Mobile.

For the year ended March 31, 2003, JASRAC collected 13.2 billion yen (\$125.2 million) in "compound use" income from downloadable ring tones and online karaoke service operators, up 42.2% from the previous year. Ring tones accounted for 95.6% of that amount, JASRAC says.

Label Mobile estimates that sales of ring tunes totaled 7 billion yen (\$66.4 million) last year.

The country's mobile-phone mania is a welcome shot in the arm for Japan's ailing music industry.

In the past couple of years, the burgeoning popularity of ring tones has made them a crucial source of revenue for songwriters and publishers and a valuable promotional tool for labels.

Four firms-Xing, Giga, DAM and the ring-tones division of consumer electronics giant Yamaha—account for some 70% of the Japanese ring-tones market, according to industry sources.

Motohiro Endo, multimedia development support manager of the Imaging Business Unit at mobile telecommunications company Nokia Japan, suggests that Tokyo-based ring-tone content developers/providers Xing, Giga and DAM were able to consolidate their leading positions in this new market because of their parent companies' backgrounds.

The companies' respective parents (Joy Sound, Ricoh and Daiichi Kosho) are all network karaoke content developers/providers with backgrounds in developing MIDI versions of popular songs for their main busi-

Label Mobile, established in July 2001 to market downloadable ring tones to mobile-phone users, has been at the forefront of Japan's emerging ring-tunes market. The company is jointly owned by Avex Network (a subsidiary of Japanese independent label Avex), Sony Music Entertainment (Japan), Victor Entertainment, Toshiba-EMI and Universal Music K.K. Twelve other Japanese labels sell ring tones through Label Mobile.

Label Mobile currently has some 4,000 song clips available for download as ring tunes. Currently, it takes 10 seconds to download a 30-second song clip, most of which are priced at 100 yen (95 cents) each.

Domestic songs account for 75% of the clips on offer, roughly mirroring the overall Japanese market. Label Mobile's top 10 ring-tone listing for January (based on its own download sales) is dominated by domestic repertoire.

Despite that, its top tone for the month was Queen's "I Was Born to Love You," recently used here as the music for a Kirin Beer TV commercial.

According to Ueda, that there are around 80 million mobile handsets in use in Japan (which has a total population of 126 million), including 14 million third-generation sets, shows the potential scale of the ring-tunes market. Some 68 million handsets have browser functions that enable users to gain access to the Internet.

FULL-LENGTH FUTURE

Although the ring-tune song-clip market is seen as promising, there is less certainty among Japanese executives about the potential of offering fulllength song downloads to mobile users.

Chaku-uta as a promotional tool has potential," a spokesman for Japanese major BMG Funhouse says. "Fullsong downloads will become a significant part of overall revenues when correct balances can be achieved between music-provider revenues, pricing that is appealing to the consumer and the proportion of fees paid" to Internet service provider/technology providers.

Konno also does not expect full-song downloads to become big business anytime soon. "There are still many problems that need to be solved," he notes, 'such as packet pricing, the limited memory of cell phones and limited [battery] power."

VSLINE •••

Sony Music Australia has become the third key label—and the second major Down Under—to sign up to digital-rights-management provider Destra's online music store, destramusic.com. Under the agreement, destramusic.com will sell Sony repertoire as downloads through retail partners sanity.com.au, hmv.com.au, jbhifi.com.au and chaosmusic.com.au. Sony will initially provide more than 10,000 tracks and plans to expand that to 30,000 during the coming months. Melbourne-based destramusic.com already has content deals with Warner Music Australia and high-profile indie Festival Mushroom Records, "We expect the Australian market to follow some of the tremendous results being achieved in [digital music] in both Europe and the U.S.," Sony Music Australia director of digital services Gavin Parry says. **CHRISTIE ELIEZER**

Saul Galpern, who founded now-defunct British label Nude Records, has launched a new U.K. label, Altered States. The London-based label will be distributed by indie Pinnacle, but Sony has an option to pick up releases for major distribution. Altered States does not yet have any artists. "We're looking to sign acts with vision capable of making classic-

sounding records," Galpern says. "Altered States will have a broader scope than Nude, which was more 'indie,' but I still want it to be looked upon as a quality brand." Galpern is joined by two staffers at his new North London office. He also manages vocalist Brett Anderson, frontman of recently split alternative rock act act Suede. Nude launched the careers of Suede, Geneva, Ultrasound and Lowgold but folded in 2002. ADAM HOWORTH

With two nods apiece, local artists Stef Bos and Veldhuis en Kemper and international acts Evanescence and the White Stripes lead the nominations for the 2004 edition of the Dutch record industry's annual Edison Music Awards (EMAs). This year's show will be held March 23 in Amsterdam club De Melkweg. Unlike previous years, the event will not be broadcast on TV. "We are working on a new profile for the EMAs and did not want to make just another show, says a spokesperson for organizer NVPI, the Dutch trade body. "We want the EMAs to grow into a coherent musical event and hope to take a first step with an entertaining show with lots of live music in De Melkweg." The EMAs are voted upon by a jury of professionals involved with music, including journalists, concert-venue directors and retailers. Sister event the Edison Classical Music Awards will be held June 4 in the Amsterdam Concertgebouw. **CESCO VAN GOOL**

Touring Continued from page 65

will respond to you. They are doing far more elaborate checks these days. They are pulling out very minor convictions, flagging things like marijuana or drunk-driving convictions.'

"Basically, it's now \$1,130 to get across," Paquin says. "You can go through the hoops of the regular application, but it's not worth the risk of not

Meanwhile, the American Federation of Musicians is seeking congressional support to make the CIS change its policy, permitting holders of P visas to be processed in no more than 30 days. If it takes longer, the visa application would automatically shift to a 30day turnaround, without having to pay the \$1,000 fee.

Meanwhile, as a final resort if an application has not been greenlighted, Kirby suggests contacting a U.S. congressman two weeks before the first tour date.

"I've done that many times," she says, "and the application is done in 48 hours, in most cases."

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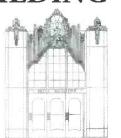
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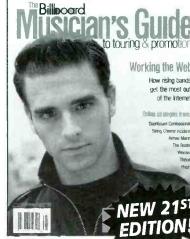
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Napster

Continued from page 6

Of the perceived race with Apple's iTunes Music Store to be the first to expand into the British market, he says: "It's fun to be first-and we would like to be first into the U.K. market and into Europe. But we don't think it's 'mission-critical.'

With Napster having recently sold its 5 millionth download in the United States, Gorog believes the investment of "in the neighborhood of \$100 million" in its relaunch as a legitimate service last October will result in a European payoff.

That investment is highly leverageable," he says, "so when we talk about going into the U.K., France, Germany, Spain and Italy, it's all additional growth we can put onto that investment we've already made.'

Napster's European rollout will be overseen by London-based Leanne Sharman, who in January was appointed to the new role of VP of business development. Sharman now takes the additional role of Napster U.K. GM and is currently assembling her U.K. team. She reports to Los Angeles-based Napster president Brad Duea.

Of intended pricing levels for the European service, Gorog says: "We aren't quite there yet. It will partially be informed by the rights deals. But there's no question we'll have to be very attractively priced, [because] you're changing consumer behavior. You're saying, 'Don't go to a store and purchase a physical good; obtain it electronically.

"Consumers are going to be looking for value," Gorog says, "so it's critically important we come out of the gate with a price offering that's considered compelling."

Rose Garden

Continued from page 7

Allen, who put up much of the money to build the arena. Allen also owns the National Basketball Assn.'s Portland Trailblazers, the Rose Garden's primary tenants. The bankruptcy filing does not involve the Blazers.

The arena has lost money in seven of its nine years, not uncommon with public facilities, less so for private buildings.

"For arenas, it's certainly not uncommon to lose money, but public facilities often have a government subsidy that covers operating deficits," Isaac explains. "As a private facility, we have to be profitable. Our business model is fine, except for the inordinate amount of debt we carry.'

The Chapter 11 move is geared to help the company restructure that debt and prevent lenders from pursuing foreclosure.

'Nothing is really changing, other than we needed to restructure our debt. Over 11,000 companies filed Chapter 11 last year,' Isaac says.

DISC MAKERS

75
With a 22% sales gain, Casting Crowns rule Heatseekers







In Singles
Minded: Crow
finishes slow
climb on Adult
Top 40 chart

SALES / AIRPLAY / TRENDS / ANALYSIS

Down Week; No Worries

This is the week that record labels and music stores pay the piper for the glorious album sales that occurred a few weeks ago, when the Grammy Awards moved to the Sunday before Valentine's Day.

That thick sandwich, wrapped around potent opening stan-

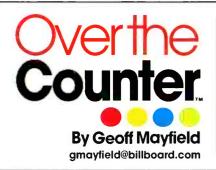


zas for **Norah Jones** and **Kanye West**, provided the fattest album volume of any week outside of a November or December in **Nielsen SoundScan** history.

Fun as that was, you knew that stores would soon hit an adjustment frame when we got to the week that corresponded with the week that followed the 2003 Grammys show, with its later Feb. 23

broadcast date. That day of reckoning is here, as album sales are down from the same week of the prior year for the first time since the frame that ended Dec. 21.

The queen of The Billboard 200 illustrates this shift. Jones' new album easily leads the field by more than a 2-to-1 margin (281,000 copies, down 29%), actually padding her lead over runner-up West (132,000 copies, down 33%).





Yet Jones cannot compete with her own shadow, as the comparable week of last year marked the incomparable increase that her first album saw after she collected an armload of Grammys. The 477,000-unit gain that her "Come Away With Me" saw then was not only the biggest SoundScan increase to follow an awards-show appearance, it was also the biggest gain by any title to appear on The Billboard 200 for more than a week or two.

Standing against the sales week that housed last year's Grammy spikes, album sales are off by 2.2% from that 2003 frame, but this feels more like a speed bump than a wall. Album sales to date still lead those of last year by 10.6%.

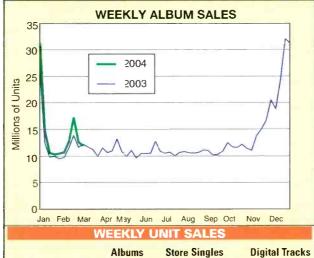
GETTING COMFORTABLE: We hope the penthouse suits **Norah Jones**, because it appears she'll be there for at least another week or two.

It appears that next issue's Hot Shot Debut on The Billboard 200 will belong to hip-hopper **Cee-Lo** with about 50,000, good for a start in the top 20.

A big gun that was anticipated for release March 16, the new album from **Godsmack**, is now scheduled to hit stores March 23, so the field should be clear for Jones for a while—especially since it appears her sales are starting to stabilize. She was also scheduled to play "Saturday Night Live" March 6, which will give her new album a little air.

Rap rookie **Cassidy** will street March 16. His label, **J**, thinks he could do 150,000 in his first week, but Jones looks as if she (Continued on page 74)

Market Watch A Weekly National Music Sales Report



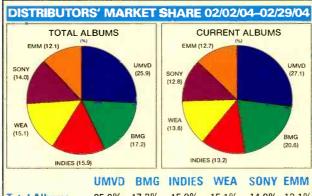
This Week	Albums 11,910,000	Store Singles 139,000	Digital Tracks 2,022,000
Last Week	12,577,000	145,000	2,061,000
Change	5 .3%	∽ 4.1%	▽1 .9%
This Week 2003	12,181,000	179,000	
Change	▽2 .2%	~ 22.3%	

YEAR-TO-DATE SINGLES SALES (

DIGITAL TRACKS

YEAR-TO-DATE ALBUM SALES





			INDIES			
Total Albums	25.9%	17.2%	15.9%	15.1%	14.0%	12.1%
Current Albums						
Store Singles	19.6%	22.2%	26.8%	12.1%	13.1%	6.3%

or week ending 2/29/04. Compiled from a national sample of retail store rack sales reports collected and provided by

Nielsen SoundScan

Just Joshin' On Charts

The "American Idol" phenomenon continues to impact the *Billboard* charts, with the third- and fourth-place finalists from season two scoring with their first solo singles.

Kimberley Locke's "8th World Wonder" (**Curb**) is in its second week on Mainstream Top 40 and Adult Top 40. On the former, the track rises 34-31; on the latter, it earns a backward bullet, moving 39-40. "8th World Wonder" arrives in stores March 9, so the single will either debut on The Billboard Hot 100 on airplay alone or enter in a lofty position once sales kick in.

The week before Locke was voted off the show, **Josh Gracin** was sent home. The U.S. Marine excelled on the show whenever he sang a country song, and this issue he debuts on Hot Country Singles & Tracks at No. 57 with "I Want to Live" (Lyric Street).

The run of chart titles by contestants from the second season of "American Idol" began the week of May 3, 2003, with the debut of "God Bless the U.S.A." at No. 4. Credited to American Idol Finalists, the ensemble included Locke and Gracin, as well as ultimate winner Ruben Studdard and runner-up Clay Aiken.

This issue, Studdard matches the peak position of his first hit on Hot R&B/Hip-Hop Singles & Tracks, as "Sorry 2004" (J) rises 3-2. Last June, his remake of "Superstar" also peaked at No. 2.

Studdard, Aiken, Locke and Gracin join first-season contestants **Kelly Clarkson** and **Justin Guarini** on the list of "Idol" finalists who have charted in *Billboard*. Another second-season top 12 finalist, **Vanessa Olivarez**, hasn't had a U.S. hit, but her single "The One" peaked at No. 10 in Canada.





71

RISE OF 'RAISE': Josh Gracin isn't the only male artist with the first name of Josh and the initials "J.G." making chart news this issue. On the Adult Contemporary tally, **Josh Groban** collects his third No. 1, as his cover of **Secret Garden's** "You Raise Me Up" (**143/Reprise**) advances 2-1.

Groban is 3 for 4, as he previously topped the AC list with "To Where You Are" and "O Holy Night," both in 2002. His only chart entry to miss pole position was "You're Still You," which stopped at No. 10 in April 2003.

Groban's ascension ends a 40-week period where, except for one Christmas song, the same four songs have ruled the AC chart. "Drift Away" by **Uncle Kracker Featuring Dobie Gray** went to the head of the class the week of June 7, 2003. It has rotated in and out of the top spot, in a seemingly unending tussle with **Shania Twain's** "Forever and for Always," **Matchbox Twenty's** "Unwell" and **Train's** "Calling All Angels."

'AIN'T'THE REAL THING: Michael McDonald's "Motown" album has proved so successful that he's already at work on "Motown 2." Meanwhile, his update of the **Nick Ashford/Valerie Simpson** song "Ain't No Mountain High Enough" moves 12-9, earning a berth in the top 10 of the Adult Contemporary chart.

It's McDonald's first time in the AC top 10 in 14 years, since his "Take It to Heart" peaked at No. 9 in July 1990.

MARCH 13 2004	Billboard® THE BI				3		DARD. 200.	
THIS WEEK LAST WEEK 2 WKS. AGO SWEIKS ON	Sales data compiled by Nielsen ARTIST SoundScan Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK POSITION		LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
	>營修 NUMBER 1 >營修 3 Weeks At Number 1		50	40	37	22	DIDO A ARISTA 50137 (18.98 CD)	4
1 1 2	NORAH JONES BLUE NOTE 94800 (18.98 CD) Feels Like Home	1	51	56	-	2	SOUNDTRACK HOLLYWOOD 162442 (12.98 CD) Confessions Of A Teenage Drama Queen	51
2 2 2	KANYE WEST ROC-A-FELLA/DEF JAM 002030*/IOJMG (8 98/12:98) The College Dropout	2	52	45	50	12	WESTSIDE CONNECTION ● Terrorist Threats HOD BANGIN' 24030 (CAPITOL 17 98) 18 393	16
	IN HOT SHOT DEBUT 派		53	48	43	4	FIVE FOR FIGHTING AWARE/COLUMBIA 86188/SONY MUSIC (12 98 EQ CD) The Battle For Everything	20
NEW 7	YOUNG GUNZ ROC-A-FELLA/DEF JAM 901937*/I0JMG (8.98/12.98)	3	54	43	36	4	SOUNDTRACK INTERSCOPE 001945* (8.98/12.98) Barbershop 2: Back In Business	18
3 7 52	EVANESCENCE 4 Fallen WIND-UP 13063 (18 98 CD)	3	55	54	63	10	JUVENILE CASH MONEY 001718*/UMARG-(12.98.CD) Juve The Great	28
5 5 3	KENNY CHESNEY BNA 58801/RIG (12.98/18.98) When The Sun Goes Down	1	56	NE	W	1	TANTRIC MAVERICK 48351/WARNER BROS. (18 98 CO) After We Go	56
6 6 5 13	JOSH GROBAN ▲ 2 Closer 143/REPRISE 48450/WARNER BROS. (18 98 CO)	1	57	50		29	SOUNDTRACK WALT DISNEY 860126 (6.98 CD) The Cheetah Girls (EP)	33
7 4 4 23	OUTKAST Speakerboxxx/The Love Below ARISTA 50133* (22 98 CD)	1	58	51	61	7	KEITH SWEAT The Best Of Keith Sweat: Make You Sweat ELEKTRA 73954/RHINO 118 98 CO)	31
8 8 8	TWISTA Kamikaze ATLANTIC 83958*/AG (10 98/13 98)	1	59	47	28	38	LUTHER VANDROSS Dance With My Father J 51885/RMG (12.98/18.98)	1
9 7 - 2	EAMON JIVE 58370/ZOMBA (18 58 CD)	7	60	49	29	19	ROD STEWART A As Time Goes By The Great American Songbook Vol. II J 55710*/RMG (15.98/18.98)	2
15 9 11	SHERYL CROW A&M 00152//INTERSCOPE (12.98 CD) The Very Best Of Sheryl Crow	2	61	65	95	12	HOOBASTANK ISLAND 001488/IDJ.MG (1298 CD)	45
11 14 32	MAROON5 ▲ Songs About Jane OCTONE/J 50001/RMG (11:98 CO) [M]	11		17/			SUNDERSE	(2)
12 NEW 1	TRILLVILLE/LIL SCRAPPY BME/REPRISE 48556/WARNER BROS. (18.98 CD) The King Of Crunk & BME Recordings Present	12	62	176			SOUNDTRACK J 5 7758/RMG (18.96 CD) Dirty Dancing: Havana Nights	62
13 11 20 33	CHINGY 2 DISTURBING THA PEACE 82976*/CAPITOL (11.98/18.98) Jackpot	2	63		126	16	JOSS STONE The Soul Sessions (EP) s-CURVE 42234 (9.98 CD) [H]	63
14 13 21 15	BRITNEY SPEARS In The Zone JIVE 53748/20MBA (12 98/18.98)	1	64	52	51	5	VARIOUS ARTISTS RAZOR & TIE 89077 (18.99 CD) Fired Up!	14
15 16 22 24	NICKELBACK ▲ The Long Road ROADRUNNER 618400/10JMG (12.98/18.98)	6	65	61	116	12	STORY OF THE YEAR MAVERICK 48438/WARNER BROS. (12 98 CD) [H] Page Avenue	61
15 15 19 21	JESSICA SIMPSON ▲ In This Skin	10	66	35	-	2	INDIGO GIRLS EPIC 91003/SONY MUSIC (18 98 EQ. CD) All That We Let In	35
17 NEW 1	JC CHASEZ JIVE 53724/ZOMBA (18.98 CO)	17	67	60	79	70	LIL JON & THE EAST SIDE BOYZ ▲ Kings Of Crunk BME 2370°/TVT (13.98/17.98)	14
18 12 6	HARRY CONNICK, JR. COLUMBIA 90551/SDNY MUSIC (18.98 EQ.CD)	5	68	67	94	49	SWITCHFOOT ● The Beautiful Letdown COLUMBIA 71083/RED INK (9.98 CD)	57
12 NEW 1	SOUNDTRACK INTEGRITY 83012/SONY MUSIC (18 98 EQ CD)	19	69	72	78	73	KEITH URBAN ▲ Golden Road CAPITOL (NASHVILLE) 32936 (10 98/18 98)	11
20 10 9	INCUBUS IMMORTAL/EPIC 90890'/SONY MUSIC (18 98 EQ CO) A Crow Left Of The Murder	2	70	73	110	26	T.1. GRAND HUSTI (E/ATLANTIC 83650*/AG (9.98/14.98) Trap Muzik	4
21 18 12 36	BEYONCE ▲ 3 Dangerously In Love COLUMBIA 863867/SONY MUSIC (12:98 EQ/18:98)	1	71	55	40	79	COLDPLAY A Rush Of Blood To The Head CAPITOL 4004* (12.98/18.98)	5
22 17 16 12	RUBEN STUDDARD ▲ Soulful J 546397/RMG (12.99/18.99)	1	72	75	81	5	VARIOUS ARTISTS WOW Gospel 2004 WORD/EMI CMG/VERITY 57494/ZOMBA (19.98 CD)	27
23 25 33 16	G-UNIT Beg For Mercy G-UNIT 001593*/INTERSCOPE (8 98/12.98)	2	73	93	151		YEAH YEAH YEAHS Fever To Tell INTERSCOPE 000049* (9.99 CD)	67
24 24 30 27	LUDACRIS ▲ Chicken*N*Beer DISTURBING THA PEACE/DEF JAM SOUTH 000930*/IOJMG (8.98/12.98)	1	74	57	41		CLAY AIKEN ▲ ² Measure Of A Man	1
25 21 13 17	TOBY KEITH 3 Shock'n Y'all OREANWORKS (NASHVILLE) 450435/INTERSCOPE (12 98/18 98)	1	75	66	59	19	EAGLES ▲ ² The Very Best Of WARNER STRATEGIC MARKÉTING 73971 (25.98 CD)	3
26 23 18 105	NORAH JONES ▲ ⁸ Come Away With Me	1	76	70	71	67	AUDIOSLAVE Audioslave INTERSCOPEEPIC 889989 / SONY MUSIC (18.98 EQ. CD)	7
27 20 17 13	ALICIA KEYS ▲ ² J 55712*/RMG (15.580/18.98) The Diary Of Alicia Keys	1	77	58	69	14	MISSY ELLIOTT THE GOLD MIND/ELEKTRA 62905 //EEG (12 98/18.98) This Is Not A Test!	13
28 27 27 16	JAY-Z ² ROC-A-FELLA/DEF JAM 001528*/IO.JMG (8.98/12.98) The Black Album	1	78	80	96		LIMP BIZKIT ● Results May Vary Filip 001235*/INITERSCOPE (12:98 CD) Results May Vary	3
29 19 10 6	VARIOUS ARTISTS GRAMMY 5802Z/BMG STRAIEGIC MARKETING GROUP (18.98 CD) 2004 Grammy Nominees	4	79	113	142	2:	MURPHY LEE ● Da Skool Boy Presents Murphy's Law F0' REELJUNIVERSAL 001132/JUNRG (12.98 CD)	8
30 29 23	ALAN JACKSON ▲ 2 ARISTA NASHVILLE S4860/RLG (18:98 CD) Greatest Hits Volume II	19	80	63	65	56	50 CENT © Get Rich Or Die Tryin' SHADY/AFTERMATH 493544"/INTERSCOPE (8.98/12.98)	1
34 26 25	NO DOUBT ▲ INTERSCOPE 001495 (12.98 CD) The Singles 1992-2003	2	81	59	44	48	THE WHITE STRIPES ▲ Elephant THIRD MAN 27146*/7/2 (18 98 CD)	6
32 22 24 17	VARIOUS ARTISTS COLUMBIA/UNIVERSAL/EMI/ZOMBA 90753/SONY MUSIC (18 98 ED CD)	3	82	82	84	65	SIMPLE PLAN A No Pads, No HelmetsJust Balls LAVA 38534/AG (7 38/12 39) [M]	35
33 31 31 21	HILARY DUFF ▲ 3 BUENA VISTA SS1006HOLLYWOOD (18:99 CD) Metamorphosis	1	83	64	76	14	NELLY A Da Derrty Versions - The Reinvention FO' REEL/UNIVERSAL 001665*/UMRG (8:98/12:98)	12
34 NEW 1	KIDZ BOP KIDS RAZOR & TIE 88079 (11 98/18 98) Kidz Bop 5	34	84	81	72	16	KID ROCK ▲ TOP DOG/ATLANTIC 83885*/AG (18.98 CD) Kid Rock	8
35 32 34	LINKIN PARK ▲ ³ Meteora WARNER BRIDS, 49186* (19.99 CD)	1	85	86	100	68	SEAN PAUL 2 Dutty Rock VP/ATLANTIC \$3800*/AG (12 98/18 98)	9
36 34 35 20	JOSH TURNER MCA NASHVILLE 000974/JMGN (4-98/9-98) [M] Long Black Train	29	86	90	56	22	MARTINA MCBRIDE RCA NASHVILLE \$420/RIG (1) \$9(18.98) Martina	7
37 28 14 32	MICHAEL MCDONALD Motown Motown 6065/JUMR6 (12:86 CD) Motown	14	87	74	83	74	GOOD CHARLOTTE The Young And The Hopeless DAYLIGHT/FPIC 6948/50Ny MUSIC (18:38 Eq. CD)	7
38 36 48 11	THE DARKNESS ATLANTIC 60817*/AG (12.98 CD) [M]	36	88	69	66	70	CHRISTINA AGUILERA ▲ ³ Stripped	2
39 NEW 1	BLINDSIDE About A Burning Fire	39	89	85	91	15	KORN ▲ Take A Look In The Mirror	9
40 30 80 3	SOUNDTRACK MAYERICK 48575/WARNER BRDS. (18.98 CD) 50 First Dates	30	90	78	70	15	RED HOT CHILI PEPPERS Greatest Hits WARNER BROS. 48545 (1898 CD)	18
41 38 49 5	BLINK-182 Blink-182 GEFFEN 001334/INTERSCOPE (12.98 CO)	3	91	62	47	3	DRAG-ON RUFF RYDERS 33933*/VIRGIN (12.98/18.98) Hell And Back	47
42 39 46 92	AVAIT MAGIC JOHNSON/GEFEN 001567*/INTERSCOPE (8.98/12:98) Private Room MAGIC JOHNSON/GEFEN 001567*/INTERSCOPE (8.98/12:98)	18	92	95	97	23	R. KELLY A JIVE 5507/ZDMBA (18.98 CD) The R. In R&B Collection: Volume One	4
43 37 26 37	SARAH MCLACHLAN & 2 Afterglow ARISTA 50150 (12.98/18.98)	2	93	79	67	84	TOBY KEITH 4 Unleashed DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	1
44 46 62	ANISTA 30/19/01/12/98/19/98/ YING YANG TWINS ● CILIPARY 28/01/7/VT (17.98 CD) Me & My Brother	11	94	87	82	15	DIREAMWOURS (MASHVILLES 490259/INLERSCUPE (11.38/18.38/) LINKIN PARK ● Live In Texas WARNER BROS, 4855 (21.38 C/)(VD)	23
45 44 45 48	CULLIPARK 2889/TW (17.98 U) AWay From The Sun REPUBLIC/UNIVERSAL 06-298-UMRG (8.98/12.98)	8	95	68	39	3	SOUNDTRACK CAPITOL 59912 (18 98 CD) Queer Eye For The Straight Guy	39
46 41 73 4	REPUBLIC/UNIVERSIA, 06-4399-UMMEG 18:389/12:389 LOSTPROPHETS COLUMBIA 86554/SDNY MUSIC (12:98 EQ CD) Start Something	33	96	92	123	21	THREE DAYS GRACE JIVE 5347920MBA (1238 (D) [H]	76
13 53 52 36	BLACK EYED PEAS RElephunk A&M 000999/INTERSCOPE (12.98 CD)	26	97	NE	W	1	KUTLESS Sea Of Faces TOOTH & NAIL 97788/BEC (18 98 CD)	97
48 42 60	A&M 000699/INTERSCOPE 112:98 CD) JET Get Born ELEKTRA 67989/EEG (12:98 CD)	40	98	100	98	22	GARY ALLAN MCA NASHVILLE 00011/JMIGN 18 98/12.98) See If I Care	17
45 33 15	MELISSA ETHERIDGE Lucky	15	99	97	90	25	JOHN MAYER ▲ Heavier Things	1
	ISLAND 001872/IDJMG (12.98 CD)	_	100			-	AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 ED CD)	لسب

THIS WEEK	LASI WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK
100 9	1	58	71	ROD STEWART A 2 It Had To Be You The Great American Songbook J 20039/RMG (12:98-18:98)	4	150		39	34	MICHAEL BUBLE ● 143/REPRISE 48376/WARNER BRIOS (18:98 CD) [M] Michael Buble	47
101 7	77	101	16	SOUNDTRACK Tupac: Resurrection	2	151	NEV	VIII.	1	INTOCABLE Intimamente: En Vivo Live	151
102 10	04 1	121	58	AMARU 001533*/INTERSCOPE (12 90 CD) TRAPT ▲ Trapt	42	152	136 1	20	54	EMILATIN 98290 (18.98 CD) R. KELLY Chocolate Factory	1
103 13	32	130	22	WARNER BRDS. 48296 (18.98 CD) [H] ANTHONY HAMILTON Comin' From Where I'm From	33	153	151 1	35	28	JIVE 41812/ZOMBA (18.98 CD) DIERKS BENTLEY Dierks Bentley	26
104	NE	At .		SO SO DEF 52/07/ARISTA (12.98 CD) AVALON The Creed	104	154	144 1	32	15	CAPITOL INASHVILLE 38814 (12.88/18.98) LEANN RIMES Greatest Hits	24
	9	1		SPARROW 84901 (18.98 CD) SHANIA TWAIN ◆ ¹⁰ Up!	1	155			16	CURB 78829 (18.98 CD) 3 DOORS DOWN Another 700 Miles (EP)	21
				MERCURY 170314/UMGN (12.98 CD)				_		REPUBLIC/UNIVERSAL 001603/UMRG (9.98 CD)	
	8			MUSIQ ● soulstar DEF SOUL 001616*/IDJMG (8.98/12.98)	13	156			69	JUSTIN TIMBERLAKE ▲ 3 Justified JIVE 41823*7/20MBA (12.98/18.98)	2
107 10	06	88	97	KENNY CHESNEY No Shoes, No Shirt, No Problems BNA 67038/RLG (12 98/18 98)	1	157	150 1	58	48	CHER The Very Best Of Cher GEFFENMCAWARNER BRDS. 73852/WARNER STRATEGIC MARKETING (1898 CD)	4
108 8	9	77	5	VARIOUS ARTISTS WALT DISNEY 891004 (18.98 CO) Disneymania 2: Music Stars Sing DisneyTheir Way!	29	158	114 5	53	3	COURTNEY LOVE America's Sweetheart VIRGIN 91459 (18.98 CD)	53
109 8	34	38	3	DAMAGEPLAN ELEKTRA 62939/EEG (18.98 CD)	38	159	155 1	54	9	SOUNDTRACK DMZ/COLUMBIA 86843/SONY MUSIC (18 98 EQ CD)	94
110 9	8	99	11	JOE And Then JIVE 53707/ZOMBA (18.98 CD)	26	160	140 1	34	14	COUNTING CROWS • Films About Ghosts: The Best Of GEFFEN OOL 67 SCHINTERS COPE (12.98 CD)	32
	7			PACESETTER *OF		161	NEV	7	1	ROYCE DA 5'9" Death Is Certain KOCH 9500 (18 96 CD) [H]	161
110 14	42	160	10	CASTING CROWNS BEACH STREET 10723/REUNION (18.98 CD) [M] Casting Crowns	111	162	135 1	05	3	PAULINA RUBIO Pau-Latina	105
112	NE\	N		RODNEY CARRINGTON Greatest Hits	112	163	NEW	,	1	UNIVERSAL LATINO 002036 (17.88 CD) PASSION WORSHIP BAND Passion: Hymns Ancient And Modern	163
	12 1			CAPITOL (NASHVILLE) 94194 (18:98:CO) PUDDLE OF MUDD Life On Display	20	164			12	SPARROW 88817 (18.98 CD) [M] BIG TYMERS ● Big Money Heavyweight	21
	4	_		GEFFEN 001080/INTERSCOPE (8.98/12.98)			\vdash	8		CASH MONEY 000815*/UMRG (12.98 CD)	
	09 1			SOUNDTRACK REPRISEAWING SOUNDTRACKS 48521/WARNER BROS. (19.98 CD) The Lord Of The Rings: The Return Of The King	36	165		- 18	38	JACK JOHNSON ● On And On JACK JOHNSON 075012*(JUNRG (18 98 CD)	3
115 70	6	86	1(2)	SOUNDTRACK T.U.G /EPIC 90744 SONY MUSIC [18 98 EQ CD]	34	166	163 1	68	4	BRONCO/LOS BUKIS FONOVISA 351279/UG (17 98 CD/0VD) Cronica De Dos Grandes	127
116 9	6 1	103	12	THE OFFSPRING COLUMBIA 89026*/SDNY MUSIC (18:98 EQ CD) Splinter	30	167	157 1	63	59	JOHNNY CASH American IV: The Man Comes Around AMERICAN 063339 (JOST HIGHWAY (12.98 CD)	22
117 10	02	54	22	STING A A&M 00114/INTERSCOPE (12 98 CD) Sacred Love	3	168	158 1	72	93	EMINEM & 8 WEB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98) The Eminem Show	1
118 10	07 1	125	11	MEMPHIS BLEEK ROC-A-FELLA/DEF JAM 003220' /IDJMG (8.98/12.98) M.A.D.E.	35	169	153 1	53	36	JAMES TAYLOR WARNER BROS. 78837/WARNER STRATEGIC MARKETING (18.98 CD) The Best Of James Taylor	11
119 11	11	92	39	TRAIN ● My Private Nation	6	170	NEV		1	Z-RO The Life Of Joseph W. McVey	170
120 10	05 1	115	23	COLUMBIA 86593/SONY MUSIC (18.98 EQ.CO) BABY BASH Tha Smokin' Nephew	48	171	152 1	31	17	J PRINCE 42035/RAP-A-1.01 4 LIFE (17.98 CD) [M] BOB SEGER ● Greatest Hits 2	23
121 12	29 1	19	3	UNIVERSAL 001258/UMRG (12.98 CD) THE CARPENTERS Carpenters Gold: 35th Anniversary Edition	119	172	148 1	52	5	CAPITOL 52772 (17.98 CD) AIR Talkie Walkie	61
	3		-	ASM/UTV 001777/UME (21 98) KYLIE MINOGUE Body Language	42	173				SOURCE 96532*/ASTRALWERKS (19.98 CD) THALIA Greatest Hits	128
8				CAPITOL 95645 (18:98 CD)				20		EMI SPECIAL MARKETS 93043/EMI LATIN (16.98 CO)	
123 11	18 1	38	38	THE BEACH BOYS ● The Very Best Of The Beach Boys: Sounds Of Summer CAPITOL 82710 (18.98 CD)	16	174	184 -		17/	CECE WINANS PURESPRINGS GOSPEL/IND 90361/SONY MUSIC (11.98 EQ/18.98)	32
124 11				DIXIE CHICKS ● MONUMENT/CDILUMBIA 90794/SONY MUSIC (13.98 EQ CD) Top Of The World Tour Live	27	175	162 1	67	70	ELVIS PRESLEY RCA 68079*/RMG (12.99/19.98) Elv1s: 30 #1 Hits	1
125 13	37 1	73	29	YELLOWCARD Ocean Avenue CAPITOL 39844 (12.98 CD)	99	176	NEW	711	1-	DAVID PHELPS WORD-CURB 86275/WARNER BROS. (14.98 CD) [4]	176
126 10	01 1	06	12	KELIS • Tasty STAR TRAX \$2/32*/ARISTA (12.99/18.99)	27	177	188 1	81	29	GEORGE STRAIT ● MCA NASHVILLE 000114/JMGN (8:98/12:98) Honkytonkville	5
27 9	4	57	33	BROOKS & DUNN ● Red Dirt Road	4	178	171 1	55	3	SOUNDTRACK SOUNDTRACK WARNER BROS. (NASHVILLE) 48424/WRN (18.98 CD) Blue Collar Comedy Tour: The Movie	132
128 11	16 1	27	13	ARISTA NASHVILLE 67070/RIG (12 98/18 98) SOUNDTRACK The Fighting Temptations	19	179	145 1	47	4	DIANA ROSS & THE SUPREMES The No. 1's	72
129 14	13 1	29	21	MUSIC WORLD/CDILUMBIA 90286/SDNY MUSIC (18 98 EQ CD) VARIOUS ARTISTS WOW Hits 2004	51	180	165 13	74	24	MOTOWN/UTV 001368/UME (12.96 CD) A PERFECT CIRCLE ● Thirteenth Step	2
130 10	03	68		PROVIDENT/WORD-CURB/EMI CHRISTIAN 90652/SPARROW (21,98 CD) PROBOT Probot	68	181	160 1	57	7	VIRGIN 80918* (1838 CO) AMICI FOREVER The Opera Band	74
13°1 12	_			ROSWELL 30 -/SDUTHERN LORD (15.98 CD)						VICTOR 52739/AAL (18.98 CD1 [M]	+
U.S	+	_		WIND-UP 13058 (16.98 CD) [M]	123		175 19			GODSMACK A Faceless REPUBLIC/UNIVERSAL 06/7854/UMRG (8.98/12.98)	<u></u>
132 11	10 1	07	31	SOUNDTRACK ● Freaky Friday HDLLYWOOD 162404 (18.98 CD)	19	183	159 1	62 4	46	KELLY CLARKSON ▲ ² Thankful RCA 68159/RMG (18.88 CD)	1
133 12	21 1	12	25	SEAL ● Seal IV WARNER BROS. 47947 (18.98 CD)	3	184	173 1	75 4	19	STACIE ORRICO ● Stacie Orrico	59
134 13	31 1	11	73	RASCAL FLATTS ▲ Melt LYRIC STREET 165031/HOLLYWODD (1/2.98/18.98)	5	185	NEW		1	LOS LONELY BOYS OR 80305 (13.99 CD) [H] Los Lonely Boys	185
35 13	39 1	41	20	JAGGED EDGE ● COLUMBIA 8701/750NY MUSIC (12.98 EQ/18 98)	3	186	167 16	56	11	STAIND ▲ 14 Shades Of Grey FLIP/FLEXTRA 62882/FEG (18.98 CD)	1
136 11	17 1	44	12	FEFE DOBSON ISLAND 001744/IDJMG (12.98 CD) [M]	67	187	NEW	K	1	REBECCA ST. JAMES EDERGIN 9684 (9 98 CD) Live Worship: Blessed Be Your Name (EP)	187
37 14	19 1	02	3	JEREMY CAMP Carried Me: The Worship Project	102	188	166 14	49	3	KEB' MO' Keep It Simple	149
138 12	26 1	50	42	8EC 39613 (18.98 CD) [M] AFI Sing The Sorrow	5	189	170 -		8	DKEH/EPIC 88488/SONY MUSIC (18 98 EQ CD) [H] GAVIN DEGRAW Chariot	103
3 9 11			11	NITRO/DREAMWORKS 450380*/INTERSCOPE (9.98 CO) TRACE ADKINS Comin' On Strong	31	48	178 19	91	12	J 20058/MMG (11.98 CD) [M] VARIOUS ARTISTS The Source Presents Hip Hop Hits Vol. 7	89
	4	4		CAPITOL (NASHVILLE) 40517 (12.98/18.98)						DEF JAM 001614/IDJMG (12:98 CD)	
	30 1			TIM MCGRAW And The Dancehall Doctors CURB 78746 (12 98/18.99) Tim McGraw And The Dancehall Doctors	2	191			'	JOHN FRUSCIANTE Shadows Collide With People WARREBROS. 48807 (1839 CD) [H]	191
	20 1			LIL JON & THE EAST SIDE BOYZ BME 2378/TVT (11 58 CD/DVD) Part II	37	192		4	8	WARREN ZEVON The Wind ARTEMIS 51/156 (18:90 CD)	12
142 13	38 1	18	32	BRAD PAISLEY ● ARISTA NASHVILLE 50605/RLG (12.98/18.98) Mud On The Tires	8	193	190 -	200	15	LED ZEPPELIN Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two	116
143 10)8 1	04	7	VARIOUS ARTISTS WWE Originals WWE RECORDS/COLUMBIA 90881/SONY MUSIC (18.98 EQ CO)	12	194	RE-ENT	RY 6	7	MONTGOMERY GENTRY ● My Town COLUMBIA INASHVILLEI 86520/SONY MUSIC (11.88 E0/17.98)	26
144 12	22 1	22	115	MICHAEL JACKSON ● Number Ones	13	195	182 19	96	15	SOUNDTRACK WALT DISNEY 880080 (18 98 CD) The Lizzie McGuire Movie	6
45 12	24 8	35	29	MJJ/EPIC 88998/SONY MUSIC (12 98/18 98) ALAN JACKSON ² Greatest Hits Volume II And Some Other Stuff	1	196	RE-ENT	RY 4	13	KEM Kemistry	90
46 14	16 1	64	10	ARISTA NASHVILLE 53097/RLG (12 98/19.98) DAVID BANNER MTA2: Baptized In Dirty Water	69	197	168 -		22	MOTOWN 067516/UMRG (8.99/12.98) [H] ROONEY Rooney	125
	25 1	_	-44	SRC/UNIVERSAL 001720*/UMRG (12.98 CD) MATCHBOX TWENTY 2 More Than You Think You Are	6		164 16	59	6	GEFFEN 000242/INTERSCOPE (9.98 CD) [H] SOUNDTRACK Pixel Perfect (EP)	133
	_			MELISMAATLANTIC 399/12/96 (12.98/18.98) DISTURBED/CHEVELLE/TAPROOT/UNLOCO Music As A Weapon II						WALT DISNEY 861056 (7.98 CD)	-
48	NEV	1		REPRISE 48620/WARNER BRD\$. (18 98 CD)	148		186 18			JOE NICHOLS ● Man With A Memory UNIVERSAL SOUTH 1707285 (8 98/12 98) [M]	72
49 13	3 1			JASON MRAZ Waiting For My Rocket To Come	55	200	169 13	20 1	-	BETTE MIDLER Bette Midler Sings The Rosemary Clooney Songbook	14

[■] Albums with the greatest sales gains this week. ■ Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 10 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ Certification for net shipment of 100,000 units (Platinum). ◆ Certification for net shipment of 100,000 units (Platinum). ◆ Certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certificati

MA	RCH 2004	13	Billboard® TOP INTERNET ALBUM SAL	ES.⊾
THUS WEEK	LASTWEEK	Mark day	Sales data and internet sales reports compiled by Nielsen SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title	BILLBOARD 200 RANK
		A	多智》 NUMBER 1 多智》 3 Weeks At Number 1	
	1	3.3	NORAH JONES BLUE NOTE 84800 Feels Like Home	1
2		-	SOUNDTRACK INTEGRITY 83012/SONY MUSIC The Passion Of The Christ	19
3	3	57	INDIGO GIRLS EPIC 91003/SONY MUSIC All That We Let In JOSH GROBAN 4 2 143/REPRISE 49450WARNER BROS Closer	66
	5	27.9	JOSH GROBAN A 143/REPRISE 49450/WARNER BROS. EVANESCENCE A WINO-UP 13063 Fallen	4
5 6	4	999	OUTKAST A® ARISTA 50133* Speakerboxxx/The Love Below	7
7	8		NORAH JONES A ⁸ BLUE NOTE 32088* [M] Come Away With Me	26
8	7	2	MELISSA ETHERIDGE ISLANO 001822/10JMG Lucky	48
ò	11		SARAH MCLACHLAN A ARISTA 50150 Afterglow	42
16	9	37	SHERYL CROW A 2 A&M 001521/INTERSCOPE The Very Best Of Sheryl Crow	10
11			BERLIN PHILHARMONIC (KARAJAN) DG AKSTYMUNNYERSAL CLASSICS GROUP Karajan Conducts Tchaikovsky: 6 Symphonies - Concertos - 3 Ballet Suites	-
12	186	N.	JONATHA BROOKE BAD DOG/VERVE 001754/VG [M] Back In The Circus	-
13	10		HARRY CONNICK, JR. CDLIMBIA 90551/SONY MUSIC Only You	18
14	19	3.9	KENNY CHESNEY BNA 58801/RLG When The Sun Goes Down	5
15	6	19	MICHAEL MCDONALD MOTOWN 000851/UMRG Motown	37
16			DAVID PHELPS WORD-CURB 86275/WARNER BROS [M] Revelation	176
17			VIENNA TENG VIRT 1007 Warm Strangers	-
18		1	GEORGE HARRISON OARK HDRSE 97051/CAPITOL The Dark Horse Years 1976-1992	-
19		H	MAROON5 ▲ OCTONE/J 50001/RMG [N] Songs About Jane	11
20		75	PUNCHLINE FUELED BY RAMEN 12066 Action	
21	12	SE.	NO DOUBT ▲ INTERSCOPE 001495 The Singles 1992-2003	31
22	84.	W.	RICK SPRINGFIELD RED INK 99999 Shock/Denial/Anger/Acceptance	-
23	18	22	DIDO ▲ ARISTA 5013" Life For Rent	49
24	13	5.37	KANYE WEST FOC-A-FELLA/DEF JAM/002830*/IDJMG The College Dropout	2
25	354	MASS	JULIAN BREAM VICTOR 63713/BMG CLASSICS The Ultimate Guitar Collection Volume 2	

MARCH 13 2004		13	Billboard TOP SOUN	
	×		Sales data compiled by Nielser	n
	WEE	8	SoundSo	ran
HIS	AST WEEK		TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
	ALC:		*世』NUMBER 1 3世』	1 Week At Number 1
619		w.	THE PASSION OF THE CHRIST	INTEGRITY 83012/SONY MUSIC
2	1		50 FIRST DATES	MAVERICK 48675/WARNER BROS
3	4	2	CONFESSIONS OF A TEENAGE DRAMA QUEEN	HDLLYW000 162442
4	2	230	BARBERSHOP 2: BACK IN BUSINESS	INTERSCOPE 001945°
5	3	29	THE CHEETAH GIRLS (EP) ▲	WALT DISNEY 860126
6	14	73	DIRTY DANCING: HAVANA NIGHTS	J 57758/RMG
7	5	3	QUEER EYE FOR THE STRAIGHT GUY	CAPITOL 95912
8	7	16	TUPAC: RESURRECTION ▲	AMARU 001533*/INTERSCOPE
9	8	74	THE LORD OF THE RINGS: THE RETURN OF THE KING .	REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS
10	6	10	YOU GOT SERVED	T.U.G./EPIC 90744/SDNY MUSIC
11	10	14	THE FIGHTING TEMPTATIONS	MUSIC WORLO/COLUMBIA 90286/SDNY MUSIC
12	9	31	FREAKY FRIDAY ●	HDLLYWODD 162404
13	11	10	COLD MOUNTAIN	DMZ/COLUMBIA 86843/SDNY MUSIC
14	13	21	BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WRN
15	15	쇒	THE LIZZIE MCGUIRE MOVIE A	WALT DISNEY 860080
16	12		PIXEL PERFECT (EP)	WALT DISNEY 861056
17	17	13	LOST IN TRANSLATION	EMPERDR NORTON 7068*
18	22	112	DIRTY DANCING: ULTIMATE DIRTY DANCING	RCA 55525/BMG STRATEGIC MARKETING GRDUP
19	16	iAP	SOMETHING'S GOTTA GIVE	CDLUMBIA 9091 I/SDNY MUSIC
20	24		O BROTHER, WHERE ART THOU? A	LDST HIGHWAY/MERCURY 170069/IDJMG
21	18	54	THE LION KING 1 1/2 (EP)	WALT DISNEY 861046
22	20	P1.5	CHICAGO A ²	EPIC 87018/SONY MUSIC
23	23	1	A WALK TO REMEMBER ● PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK	EPIC 86311/SONY MUSIC
24	_			
44	19	0.143	LOVE ACTUALLY •	J 56760/RM0

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 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [H] 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)

3 Doors Down 45, 155 50 Cent 80 50 Cent 80
Trace Adkins 139
AFI 138
Christina Aguilera 88
Clay Aiken 74
Air 172
Gary Allan 98
Amici forever 181
Audioslave 76
Avalon 104
Avant 42 Baby Bash 120
David Banner 146
The Beach Boys 123
Dierks Bentley 153
Big Tymers 164
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Blindside 39
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Bronco/Los Bukis 166
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Rodney Carrington 112

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Gavin Degraw 189
Dido 50
Disturbed/Chevelle/Taproot/Unloco
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Fefe Dobson 136
Drag-On 91
Hitary Duff 33 Eagles 75
Eamon 9
Missy Elliott 77
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matchbox twenty 147
John Mayer 99
Martina McBride 86
Michael McDonald 37
Tim McGraw 140
Sarah McLachlan 43
Memphis Bleek 118

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Brad Paisley 142
Passion Worship Band 163
A Perfect Circle 180
David Phelps 176
Elivis Presley 175
Probot 130
Puddle Of Mudd 113 Rascal Flatts 134
Red Hot Chili Peppers 90
LeAnn Rimes 154
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Trapt 102
Trillville/Lil Scrappy 12
Josh Turner 36
Shania Twain 105
Twista 8

VARIOUS ARTISTS ARIOUS ARTISTS
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Disney ...Their Way! 108
Fired Up! 64
Now 14 32
The Source Presents Hip Hop Hits
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WOW Gospel 2004 72
WOW Hits 2004 129
WWE Originals 143 Kanye West 2 Westside Connection 52 The White Stripes 81 CeCe Winans 174 Yeah Yeah Yeahs 73 Yellowcard 125 Ying Yang Twins 44 Young Gunz 3 Z-Ro 170 Warren Zevon 192

Over The Counter

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will still be above that level when we get there.

Meanwhile, this issue's Hot Shot Debut on the big chart and Top R&B/Hip-Hop comes from Young **Gunz**, a rap duo from the "State Property" franchise.

With 127,500 copies sold, it enters the R&B list at No. 1 and The Billboard 200 at No. 3.

THE BIG SCORE: The movie led the box office, selling \$122 million in tickets from its bow Ash Wednesday through its first weekend on screens, and has been the mosttalked-about film in the media for

the past two or three weeks.

Consequently, it is not a huge surprise to see the score from the Mel Gibson-directed "The Passion of the Christ" open to significant numbers.

On first-week sales of 50,000 copies, the soundtrack enters The



Billboard 200 at No. 19. The title is also No. 1 on Top Soundtracks and on Top Christian Albums. Almost 27% of its sales comes

from Christian bookstores.

The bow represents the biggest start by a film score, either for Nielsen SoundScan sales or by Billboard 200 rank, since "Star Wars Episode II: Attack of the Clones" entered at No. 6 with 73,000 copies sold in the issue dated May 11, 2002.

Hollywood also shines its floodlight on the big chart's Greatest Gainer, as "Dirty Dancing: Havana Nights" hit theaters the same weekend that "Passion" arrived.

The soundtrack thus jumps 176-62 as its sales almost triple (up 184%). The seguel to the popular 1987 film opened at No. 5 on the box-office roll call on \$5.8 million in ticket receipts.

CROWING GLORY: A 22% gain over prior-week sales wins Pacesetter honors on The Billboard 200 for Christian act Casting Crowns, a flurry that also moves its self-titled album to No. 1 on Top Heatseekers.

Lead track "If We Are the Body" peaked at No. 3 in November on billboard.com's Hot Christian Adult Contemporary chart and still pulled 2.7 million listener impressions during the tracking week. That song remains at No. 3, while follow-up "Who Am I" wins that chart's Hot Shot Debut at No. 35.

The album has posted sales gains in seven of the past eight weeks. "Casting Crowns" has sold 191,000 to date. Its home market, Atlanta, has been its biggest sales cluster to date, accounting for more than 9,500 copies.

STILL BOPPING: I was among those who thought that the latest Kidz Bop Kids title would break the series' own record for the highest Billboard 200 start by a non-soundtrack children's album.

Instead, "Kidz Bop 5" sells about 6,000 less than the previous edition did when it bowed at No. 14. And,

with this week feeling stronger than the one that ended Aug. 17—when "Kidz Bop 4" hit stores—that shortfall makes a big difference in rank. On 35,000 copies, the new title enters at No. 34.

Had the new one matched the first-week sales of "Kidz Bop 4" in this particular week, it would have opened at No. 27. The new album's opening total would have meant a debut at No. 21 in the week that the previous edition arrived.

Razor & Tie thinks the album will end up matching the sales to date of the prior edition, which has moved 518,500 copies, according to Nielsen SoundScan, since its release last summer.

Label co-founder Cliff Chenfield says hip-hop compilation "Tha Down Low" is on target to start above 30,000 copies, which he notes would mark the fourth time this year that a Razor & Tie album started with a number that large.

	MARCH 13 2004 **TOP POP® CATALOG™						
Bi	lb	∞	ara				
WEEK	WEEK	S. AGO	NW P	Sales data compiled by Nielsen SoundScan			
THIS	LAST	2 WKS.	E	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL			
			PS-31	◎營章 NUMBER 1 ◎營章 4 Weeks At Number 1			
	1	1		JOSH GROBAN ♣3 Josh Groban 143/REPRISE 48154/WARNER BROS. (18.98 CD) [H]			
2	5	2	177.5	THE BEATLES \$ 1 APPLE 29325/CAPITOL (12:89/18:98)			
4	3	6	THA.	MERCYME ▲ Almost There NO 86133/CURB (16.98 CD) [N] JOHN MAYER ▲ Room For Squares			
5	4	5	E-15	AWARE/COLUMBIA 85293/SONY MUSIC (7.98 EQ/18.98) [H] LINKIN PARK [Hybrid Theory]			
6	6	9	74-12	WARNER BROS. 47755 (12.98/18.98) BOB MARLEY AND THE WAILERS • 10 Legend			
7	9	8	494	BOB SEGER & THE SILVER BULLET BAND Greatest Hits			
8	7	3	128	CAPITOL 30334 (10.38/15 98) MARTINA MCBRIDE CANASHVILLE 67012/RLG (12.98/18 98) Greatest Hits			
9	10	17	1387	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/18.58) Dark Side Of The Moon			
10	8	7	110	KID ROCK ▲ ⁴ LAVA 83482*/AG (12:98/18:98) Cocky			
11	11	10	44	ROD STEWART WARNER BRIOS 78228 (12.987/B.98) The Very Best Of Rod Stewart			
12	13	12	177	KENNY CHESNEY ▲ ³ Greatest Hits BNA 67376/RIG (12.96/18.98)			
13	12	15	70	JOHNNY CASH ▲ 16 Biggest Hits LEGACY/COLUMBIA (NASHVILLE) 69739/SQNY MUSIC (7.88 EQ/11.88)			
14	14	14	14	TIM MCGRAW Greatest Hits CURB 77978 (12.98/18.98)			
15	18	26	1416	METALLICA ◆ 14 ELEKTRA 61113°/FE6 (11 98/17 98) Metallica			
16	17	22	dee	AC/DC 19 LEGACY/EPIC 80207*/SDNY MUSIC (18.98 E0 CD) Back In Black			
17	15	11	1,5	FRANK SINATRA Classic Sinatra: His Great Performances 1953-1960			
18	19	20	329	SHANIA TWAIN ♠¹9 MERCURY 536003/UMGN (8 98/1298) Come On Over			
19	23	18	198	CELINE DION & All The WayA Decade Of Song			
20	20	23	259	KID ROCK • 11 TOP DOG/LAVA 83119*/AG (12.98/18.98) [H] Devil Without A Cause			
21	16	21		COLDPLAY A Parachutes NETTWERK 30162/CAPITOL (11 98/77.98) [H]			
22	22	25		QUEEN A7 Greatest Hits			
23	28	27	28	S GREATEST GAINER PRINCE The Very Best Of Prince WARNER BROS. 74272 (18.98 CO)			
24	27	48	209	MICHAEL JACKSON ◆26 Thriller PPIC 56073/50NY MUSIC (12.98 EQ:18.98)			
25	25	33	2	LARRY THE CABLE GUY ARX 21 BIO076 (18.98 CD) LORD, 1 Apologize			
26	26	44	105	SYSTEM OF A DOWN AMERICAN/COLUMBIA 52240*/SONY MUSIC (12.98 EQ/18.98) Toxicity			
27	24	28	212	BROOKS & DUNN ARISTA NASHVILLE 1885/RIG (12.98/18.98) The Greatest Hits Collection			
28	30	32	346	ABBA 6 Gold – Greatest Hits POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)			
29	34	30		ALAN JACKSON The Greatest Hits Collection ARISTA NASHVILLE 1880 (12.98/18.98)			
30			225				
	life	STITE	225 8	VARIOUS ARTISTS The Most Relaxing Classical Album In The WorldEver! CIRCA 44890/VIRGIN (19.98/22.98)			
31	36		8 272	VARIOUS ARTISTS The Most Relaxing Classical Album In The WorldEver!			
31 32			Brit.	VARIOUS ARTISTS The Most Relaxing Classical Album In The WorldEver! CIRCA 44890/VIRGIN [19 98/22 98]			
	36	STHY	Brit.	VARIOUS ARTISTS The Most Relaxing Classical Album In The WorldEver! CIRCA 44890/VIRGIN (19 89/22 89) PEARL JAM \$ 12 PECH 47897 (198) EQUIT 980 [M] NICKELBACK \$ Silver Side Up			
32 33 34	36 43 32 50	42 —	273	VARIOUS ARTISTS The Most Relaxing Classical Album In The WorldEver! CIRCA 44890/VIRGIN (19 88/22 98) PEARL JAM ♠ 12 EPIC 47857* (10.98 EQ.)(7.98) [M] NICKELBACK ♠ 5 Silver Side Up ROADHUNNER 619485/70JM6 (12.98/18.98) SIMON & GARFUNKEL ♠ 14 Simon & Garfunkel's Greatest Hits			
32 33	36 43 32 50 21	42 — — —	273 94 195 79 3	VARIOUS ARTISTS The Most Relaxing Classical Album In The WorldEver! CIRCA 44890/VIRGIN (19 8922 89) PEARL JAM \$12 PECH 47897 (19 88 E017 89) [M] Ten PICKELBACK \$5 ROADRUNKER 618485/TOJUMG (12 98/18 98) SIMON & GARFUNKEL \$1 SIMON & GARFUNKEL \$1 SIMON & GARFUNKEL \$1 SIMON & GARFUNKEL \$1 SIMON & The Best Of Lymrd Skynyrd: 20th Century Masters The Millennium Collection			
32 33 34 35 36	36 43 32 50 21 35	- 42 - 19	273	VARIOUS ARTISTS The Most Relaxing Classical Album In The WorldEver! CIRCA 44890/VIRGIN (19 98/22 98) PEARL JAM ♠¹2 PEC 478957 (1098 EQ/17.98) [₦] NICKELBACK ♠⁵ ROADRUNNER 618485/IDJMG (12.98/18.98) SIMON & GARFUNKEL ♠¹⁴ Simon & Garfunkel's Greatest Hits COLUMBIA 31350/SONY MUSIC (10.98 EQ/17.98) LYNYRO SKYNYRD ♠ The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MICHAEL MCDONALD The Very Best Of Michael McDonald WARNER BROS. 76849/RHINO (12.98 CD) BARRY WHITE ♠ MERCURY 522459/ID.JMG (8.98/12.98) All Time Greatest Hits			
32 33 34 35 36 37	36 43 32 50 21 35 46	42 — 19 16 45	273 94 195 79 3 94 155	VARIOUS ARTISTS The Most Relaxing Classical Album In The WorldEver! PEARL JAM ♠ 12 PEARL JAM ♠ 12 PICL 47857* (10.98 EQ./17.98) [H] NICKELBACK ♠ 5 Silver Side Up ROADRUNNER 618485/IDJMMG (12.98/18.98) SIMON & GARFUNKEL ♠ 14 Simon & Garfunkel's Greatest Hits CDLUMBIA 31350/SON* MUSIC (10.98 EQ./17.98) MICHAEL MCDONALD The Very Best Of Michael McDonald WAINER BROS. 76849RHING (12.98/CB) MICHAEL MCDONALD The Very Best Of Michael McDonald WAINER BROS. 76849RHING (12.98 CD) BARRY WHITE ♠ All Time Greatest Hits EMINEM ♠ 9 The Marshall Mathers LP WEB/AFTERMATH 49/8629*/INTERSCOPE (8.98/12.98)			
32 33 34 35 36 37 38	36 43 32 50 21 35 46	42 	273 94 195 79 3 94 155 \$69	VARIOUS ARTISTS The Most Relaxing Classical Album In The WorldEver! CIRCA 44890/VIRGIN (19 98/22 98) PEARL JAM ♠¹²			
32 33 34 35 36 37 38 39	36 43 32 50 21 35 46 39 42	42 	273 94 195 79 3 94 155	VARIOUS ARTISTS The Most Relaxing Classical Album In The WorldEver! CIRCA 44890/VRGIN (19 98/22 98) PEARL JAM ♠ 12 PECLATEST (10.98 EQ.17.58) [M] Ten PICLATEST (10.98 EQ.17.58) [M] NICKELBACK ♠ 5 Silver Side Up SIMON & GARFUNKEL ♠ 14 SIMON & GRAFUNKEL ♠ 14 SIMON & GRAFUNKEN ← 14			
32 33 34 35 36 37 38 39 40	36 43 32 50 21 35 46 39 42 31		273 94 195 79 3 94 155 569 27	VARIOUS ARTISTS The Most Relaxing Classical Album In The WorldEver! CIRCA 44890/VIRGIN (19 98/22 98) PEARL JAM ♠ 12 PECLATEST (19 98 EQ.17 98) [M] NICKELBACK ♠ 5 ROADRUNNER 618485/IDJMG (12 98/18 98) SIMON & GARFUNKEL ♠ 4 Simon & Garfunkel's Greatest Hits COLUMBIA 31390/SONY MUSIC (19 98 EQ.17.38) LYNYRO SKYNYRO ♠ The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MICHAEL MCDONALD The Very Best Of Michael McDonald WARNER BROS. 76649/RHINO (12.98 CD.18.38) BARRY WHITE ♠ MERCURY 522459/IDJMG (8.98/12.98) The Marshall Mathers LP WEBAAFTERMATH 499629*/INTERSCOPE (8.98/12.98) JOURNEY ♠ 10 COLUMBIA 44493/SONY MUSIC (12.98 EQ/18.98) JOURNEY ♠ 10 COLUMBIA 44493/SONY MUSIC (12.98 EQ/18.98) JOHN LENNON ♠ Lennon Legend ·· The Very Best Of John Lennon PARLOPHONE 21984**/CAPITOL (10.98/18.98) Greatest Hits HITHE RIGHT STUFF 30800/CAPITOL (10.98/17.98)			
32 33 34 35 36 37 38 39 40 41	36 43 32 50 21 35 46 39 42 31		273 94 195 79 3 94 155 S49 27 8	VARIOUS ARTISTS The Most Relaxing Classical Album In The WorldEver! CIRCA 44890/VRGIN (19 98/22 98) PEARL JAM ♠ 12 PECH 17857* (10.98 EQ.17.58) [M] NICKELBACK ♠ 5 Silver Side Up SIMON & GARFUNKEL ♠ 14 SIMON & GA			
32 33 34 35 36 37 38 39 40 41 42	36 43 32 50 21 35 46 39 42 31 48		273 94 195 79 3 94 155 549 27 8 8 30	VARIOUS ARTISTS The Most Relaxing Classical Album In The WorldEver! CIRCA 44890/VIRGIN (19 98/22 98) PEARL JAM ♠ 12 PECLATEST (19 98 EQU7 98) [M] NICKELBACK ♠ 5 ROADRUNNER 618485/IDJMG (12 98/18 98) Silver Side Up SIMON & GARFUNKEL ♠ 4 Simon & Garfunkel's Greatest Hits COLUMBIA 31350/SONY MUSIC (19 98 EQ/17.98) LYNYRO SKYNYRD ♠ The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MICHAEL MCDONALD The Very Best Of Michael McDonald WARNER BROX 76849/RHINO (1.98 CD/1.98 C			
32 33 34 35 36 37 38 39 40 41 42 43	36 43 32 50 21 35 46 39 42 31		273 94 195 79 3 94 155 569 27 8 8 30 63	VARIOUS ARTISTS The Most Relaxing Classical Album In The WorldEver! CIRCA 44890/VIRGIN (19 98/22 98) PEARL JAM ♠ 1² PEARL JAM ♠ 1² PECL 47957* (10.98 EQ.17.98) [M] NICKELBACK ♠ 5 ROADBUNNER 618485/TDJMG (12.98/18.98) SIMON & GARFUNKEL ♠ 14 SIMON & GARFUNKEL HOSSICOT.98) LYNYRD SKYNYRD ♠ The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MICHAEL MCDONALD The Very Best Of Michael McDonald WAINER BROS. 76849/RHING (12.98 EQ.18.98) All Time Greatest Hits MERCUNY 522499/IDJMG (8.98/12.98) All Time Greatest Hits COLUMBIA 44493/SDINY MUSIC (12.98 EQ.18.98) JOURNEY ♠ 19 JOURNEY ♠ 19 JOHN LENNON ♠ Lennon Legend The Very Best Of John Lennon PARLOPHONE 21954 **CAPITOL (10.98/17.98) AL GREEN ♠ HI/THE RIGHT STUF 30800/CAPITOL (10.98/17.98) AL GREEN ♠ GUNS N' ROSES ♠ 15 GEPTEN 424148/INTERSCOPE (12.98/18.98) Appetite For Destruction SEPTEN 424148/INTERSCOPE (12.98/18.98) Morning View INCUBUS ♠ 2 MMORITAL/EPIC 85227*/SONY MUSIC (12.98 EQ./18.98)			
32 33 34 35 36 37 38 39 40 41 42 43	36 43 32 50 21 35 46 39 42 31 48 33 37		2773 94 195 79 3 94 155 569 27 8 8 30 63 192	VARIOUS ARTISTS The Most Relaxing Classical Album In The WorldEver! CIRCA 44896/VIRGIN (19 98/22 98) PEARL JAM ♠¹²			
32 33 34 35 36 37 38 39 40 41 42 43 43	36 43 32 50 21 35 46 39 42 31 48 33 37		273 94 195 79 3 94 155 569 27 8 8 30 63	VARIOUS ARTISTS The Most Relaxing Classical Album In The WorldEver! CIRCA 44890/VIRGIN (19 98/22 98) PEARL JAM ♠ 12 PEARL JAM ♠ 12 PECL 47857* (10.98 EQ.17.98) [M] NICKELBACK ♠ 5 ROADBUNNER 618485*IDJMG (12.98/18.98) SIMON & GARFUNKEL ♠ 14 All Time Greatest Hits MERCUNY 522499/IDJMG (8.98/12.98) All Time Greatest Hits MERCUNY 522499/IDJMG (8.98/12.98) JOURNEY ♠ 19 JOURNEY ♠ 19 JOURNEY ♠ 19 JOURNEY ♠ 19 JOHN LENNON ♠ Lennon Legend ·- The Very Best Of John Lennon PARIOPHONE 21984 / CAPITOL (10.98/17.98) AL GREEN ♠ AL GREEN ♠ AL GREEN ♠ GUNS N' ROSES ♠ 15 GENES N' ROSES ♠ 15 GENS N' ROSES ♠			
32 33 34 35 36 37 38 39 40 41 42 43 43 45 46	36 43 32 50 21 35 46 39 42 31 48 33 37		2773 94 195 79 3 94 155 27 8 8 30 63 192 358	VARIOUS ARTISTS The Most Relaxing Classical Album In The WorldEver! CIRCA 44890/VIRGIN (19 98/22 98) PEARL JAM ♠ 12 PECLATEST (10.98 EQ.17.98) Ten PICLATEST (10.98 EQ.17.98) Silver Side Up SIMON & GARFUNKEL ♠ 14 All Time Greatest Hits MERCUNY 522499/ID.MG (8.98/12.98) All Time Greatest Hits MERCUNY 522499/ID.MG (8.98/12.98) JOURNEY ♠ 19 JOURNEY ♠ 19 JOURNEY ♠ 19 JOURNEY ♠ 19 JOHN LENNON ♠ Lennon Legend · The Very Best Of John Lennon PARIOPHONE 21954 / CAPITOL (10.98/17.98) AL GREEN ♠ AL GREEN ♠ AL GREEN ♠ AL GREEN ♠ 16 GENES N' ROSES ♠ 15 GENES N' ROSES ♠ 15 GENS N' ROS			
32 33 34 35 36 37 38 39 40 41 42 43 43	36 43 32 50 21 35 46 39 42 31 48 33 37	19 16 45 29 34 24 49 31 —	2773 94 195 79 3 94 155 27 8 8 30 63 192 358	VARIOUS ARTISTS The Most Relaxing Classical Album In The WorldEver! CIRCA 44896/VIRGIN (19 98/22 98) PEARL JAM ♠ 12 PEC 47857* (19.98 EQ17.98) [M] NICKELBACK ♠ 5 Silver Side Up ROADRUNNER 618485/IDJMG (12 98/18 98) SIMON & GARFUNKEL ♠ 14 Simon & Garfunkel's Greatest Hits COLUMBIA 3505/GONY MUSIC (19.98 EQ17.98) LYNYRD SKYNYRD ♠ The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MICHAEL MCDONALD The Very Best Of Michael McDonald WARNER BROS 76849/RHIDO (12.98 EQ17.98) MICHAEL MCDONALD The Very Best Of Michael McDonald WARNER BROS 76849/RHIDO (12.98 EQ18.98) BARRY WHITE ♠ All Time Greatest Hits MERCURY 522459/IDJMG (8.38/12.38) JOURNEY ♦ 10 COLUMBIA 44930/SONY MUSIC (12.98 EQ18.98) JOURNEY ♦ 10 COLUMBIA 444930/SONY MUSIC (12.98 EQ18.98) JOHN LENNON ♠ Lennon Legend The Very Best Of John Lennon PARLOPHONE 2:954-7/CAPITOL (10.98/16.98) AL GREEN ♠ HITTLE GROBOLCAPITOL (10.98/16.98) AL GREEN ♠ HITTLE GROBOLCAPITOL (10.98/16.98) WILLIE NELSON ♠ 16 EGEFER 4247-184/INTERSCOPE (12.98/18.98) MORNING NELSON ♠ 16 EGEFER 4247-184/INTERSCOPE (12.98/18.98) DISTURBED ♠ 3 GIANT 24738/MARNER BROS (11.38/17.98) [M] THE BEATLES ♦ 11 SQL Pepper's Lonely Hearts Club Band APPLE 458427/CAPITOL (11.98/17.98) Greatest Hits 1986-1996 CAPITOL S3075 (7.98/17.98) Greatest Hits 1986-1996 CAPITOL S3075 (7.98/17.98) PHIL COLLINS ♠ 2 Hits			
32 33 34 35 36 37 38 39 40 41 42 43 45 46	36 43 32 50 21 35 46 39 42 31 48 33 37	19 16 45 29 34 24 49 31 —	2773 94 195 79 3 94 155 27 8 8 30 63 192 358	VARIOUS ARTISTS The Most Relaxing Classical Album In The WorldEver! CIRCA 44890/VIRGIN (19 98/22 98) PEARL JAM ♠ 1² PECLATEST (10.98 EQ.17.98) Ten PICLATEST (10.98 EQ.17.98) Silver Side Up SIMON & GARFUNKEL ♠ 14 All Time Greatest Hits MERCUNY 522499/ID.MIG (8.98/12.98) All Time Greatest Hits MERCUNY 522499/ID.MIG (8.98/12.98) JOURNEY ♠ 19 JOHN LENNON ♠ Lennon Legend · The Very Best Of John Lennon PARIOPHONE 21984 / CAPITOL (10.98/17.98) AL GREEN ♠ AL GREEN ♠ AL GREEN ♠ GENS N' ROSES ♠ 15 GENS N' ROSE			
32 33 34 35 36 37 38 39 40 41 42 43 45 46 47	36 43 32 50 21 35 46 39 42 31 48 33 37 29 38	19 16 45 29 34 24 49 31 —	2773 94 195 79 3 94 155 549 27 8 8 30 63 192 358 103 44	VARIOUS ARTISTS The Most Relaxing Classical Album In The WorldEver! CIRCA 44890/VIRGIN (19 89/22 89) PEARL JAM ♠ 12 PECLATEST (1908 EQU72 89) Ten NICKELBACK ♠ 5 Silver Side Up NICKELBACK ♠ 5 Silver Side Up SIMON & GARFUNKEL ♠ 14 Simon & Garfunkel's Greatest Hits COLUMBIA 3305/SONY MUSIC (12 98/18 98) LYNYRD SKYNYRD ♠ The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MICHAEL MCDONALD The Very Best Of Michael McDonald WAINTER BROS. 76849/RHIND (12.98 CD) BARRY WHITE ♠ All Time Greatest Hits MERCUPY 522459/10.JMG (8.98/12.98) All Time Greatest Hits EMINEM ♠ 9 JOURNEY ♠ 10 COLUMBIA 34493/SONY MUSIC (12.98 EQU/18.98) JOURNEY ♠ 10 COLUMBIA 44493/SONY MUSIC (12.98 EQU/18.98) JOHN LENNON ♠ Lennon Legend The Very Best Of John Lennon PARLOPHONE 21984 (7.6A PITOL (10.98/12.98) AL GREEN ♠ Greatest Hits GUNS N' ROSES ♠ 15 GUNS N'			

	Billboard ® TOP HEATSEEKERS®							
B	ilk)()	arc	de l'OP MEAISEERERS				
*	WEEK	AGO		Sales data compiled by Nielsen				
THIS WE	AST WE	WKS. A		ARTIST SoundScan Title				
F	7	2,	3	IMPRINT & NUMBER/DISTRIBUTING LABEL				
110	2	5	**	對於 NUMBER 1 / GREATEST GAINER 對對 1 Week At Number 1 CASTING CROWNS Casting Crowns				
P. 1			rre	BEACH STREET 10733/REUNION (18 98 CD)				
2	1	6	T.S	FINGER ELEVEN Finger Eleven				
3	3	1	8	JEREMY CAMP BEC 39613 (18:98 CD) Carried Me: The Worship Project				
4	1			ROYCE DA 5'9" Death Is Certain				
5	10	w	4	PASSION WORSHIP BAND Passion: Hymns Ancient And Modern				
6		aw .		Z-RO The Life Of Joseph W. McVey				
77		aW.	1	J PRINCE 42035/RAP-A-LOT 4 LIFE (17.98 CD) DAVID PHELPS Revelation				
8	8	10		WORD-CURB 8675/WARNER BRDS. (14.98 CD) LOS LONELY BOYS Los Lonely Boys				
9	4	4		KEB' MO' Keep It Simple				
10	6	8		GAVIN DEGRAW Chariot				
				J 20058/RMG (11.98 CD)				
412		_		JOHN FRUSCIANTE WARNER BROS. 48660* (18.98 CD) Shadows Collide With People				
12	5	12	211	ROONEY GEFFEN 000242/INTERSCOPE (9.98 CD)				
13	13	15	12	RON WHITE Drunk In Public PARALLEU/HIP-0 001582/UME (12.98 CD)				
14		\$(/)	ti	LOS RIELEROS DEL NORTE 20 Anos De Fuerza Nortena FONOVISA 351235/UG (12.98 CD)				
15		1/7	1	VAN HUNT Van Hunt CAPITOL 35233 (12 98 CD)				
16		W	N.	NELLIE MCKAY COLUMBIA 90664/SONY MUSIC (12.98 EQ CD) Get Away From Me				
17	17	24	22	SHINEDOWN ATLANTIC 83566/AG (12.98 CD) Leave A Whisper				
18	12	19	34	THE POSTAL SERVICE Give Up				
19	22	27		JEREMY CAMP BEC 40456 (16 98 CD) Stay				
20	W	W	Ü	JONATHA BROOKE BAD 006/VERVE 001754/VG (12.98 CD) Back In The Circus				
21	10	16	30	DAMIEN RICE DRM/VECTOR 4950/AVARNER BROS. (18.98 CD)				
22	9		è	LIL ROB Neighborhood Music				
23	19	13	3	DAVID BISBAL Buleria				
24	VAL	W		DEICIDE Scars Of The Crucifix				
25	29	23		LA OREJA DE VAN GOGH Lo Que Te Conte Mientras Te Hacias La Dormida				
26	14	11	Ja	SONY DISCOS 70451 (15.99 EQ CD) MINDY SMITH One Moment More				
27	N.	N.	7	VANGUARD 79736 (16 98 CO) CANNIBAL CORPSE The Wretched Spawn				
28	15	22	5	METAL BLADE 14469 (18.98 CD) JOHNNY VICIOUS Ultra.Trance:3				
29	24	18	9.1	ULTRA 1180 (19.98 CD) JUANES ● Un Dia Normal				
30	16	17		SURCO 017532/UNIVERSAL LATINO (16.98 CO) HIM Razorblade Romance				
31	25	29		GRUPO MOJADO 20 Greatest Hits				
32	NE			UNIVISION 310235/UG (17.98 CD/OVD)				
	100			SARAH KELLY Take Me Away GOTEE 72918 (12.98 CO)				
33	7	F.C.	*	THE CASUALTIES On The Front Line SIDE ONE DUMMY 71243* (12:98 CO)				
34	39	50	43	BYRON CAGE GDSPO CENTRIC 70047/Z0mBA (18.98 CD) DDSPD DANNO				
35	21	7		ROBERT RANDOLPH & THE FAMILY BAND Unclassified DARE 48472/WARNER BROS. (18.93 CD) Unclassified				
36	. NE			K-PAZ DE LA SIERRA PROCAN 720348/DISA (12.98 CO) 20 Exitos Con La Fuerza Duranguense				
37	18	9	38	FOUNTAINS OF WAYNE S-CURVE 30875 (18.98 CO) Welcome Interstate Managers				
38	11	2	3	PITCH BLACK TRAVIO 001664*/UMRG (8.98/12.98) Pitch Black Law				
39	28	20	3	OUT OF EDEN GOTEE 72898 (18 98 CD) Love, Peace & Happiness				
40	34	37	311.	VICKIE WINANS VERITY 43214/20MBA (11.98/18.98) Bringing It All Together				
41	31	-		FALL OUT BOY FUELED BY RAMEN 351 (12.98 CD) Take This To Your Grave				
42	Hit	W		FALLING UP BEC 81958 (14.98 CD) Crashings				
43	23	14		JOSHUA BELL SONY CLASSICAL 87894/SONY MUSIC (18.98 EQ CO)				
44	32	25	17	SIN BANDERA SDNY DISCOS 70633 (16.98 EQ.CD)				
45	20	35	ō	DIZZEE RASCAL Boy In Da Corner				
46	26	43	66	TAKING BACK SUNDAY VICTORY 176 (12.98 CD) TAKING BACK SUNDAY Tell All Your Friends				
47	ME	w	1	ALEX UBAGO WARNER LATINA 61342 (17.98 CD) Fantasia O Realidad				
48	36	40	9	JOAN SEBASTIAN Coleccion De Oro				
49	37	_		MUSART 12887/BALBOA 18.98/13.98) ATREYU Suicide Notes And Butterfly Kisses				
50	TE E	NTEY	8	CHRIS RICE Run The Earth, Watch The Sky				
				ROCKETOWN 20001/ZDMBA (18.98 CO)				

	Bi	MAI 2	RCH 2004 OC	13 Ird	® TOP INDEPENDENT ALBUMS ™
	IIS WEEK	AST WEEK	2 WKS, AGO	10.5	Sales data compiled by Nielsen ARTIST SoundScan Title
1	F	Ŋ	2,1		IMPRINT & NUMBER/DISTRIBUTING LABEL Weeks At Number 1 Weeks At Number 1
4	1	1	1	24	YING YANG TWINS ● Me & My Brother COLLIPARK 2480*/TVT (17.98 CD)
-	2	3	2	71	LIL JON & THE EAST SIDE BOYZ ▲ Kings Of Crunk BME 2270*/TVT (13.98/17.98) PROBOT Probot
┨	4	4	5	15	ROSVELL 30°/SOUTHERN LORG (15.98 CD) LIL JON & THE EAST SIDE BOYZ BME 2378/TVT (11.98 CD/DVD) Probot Probot Probot Probot
$\frac{1}{2}$	5	18	-4		ROYCE DA 5'9" ROYCE DA 5'9" Death Is Certain
1	6	9	11	28	SE GREATEST GAINER LOS LONELY BOYS LOS LONELY BOYS LOS LONELY BOYS LOS LONELY BOYS
1	7	5	3	27	WARREN ZEVON ARIEMIS 51156 (18:98 CD) The Wind
1	8	-	SW.		RICK SPRINGFIELD Shock/Denial/Anger/Acceptance
	9	7	8	27	SIMPLY RED. SIMPLYRED.COM 0001/RED (INK (18:98 CD)
1	10	13	16		THE POSTAL SERVICE Give Up SUB POP 595 (14.98 CO) [H] ORGY Punk Statik Paranoia
	12	-	544 544		TONY TOUCH The Piecemaker 2
-	13	12	15	29	TOUCH ENTERTAINMENT 9547*/K0CH (18.98 CD) DASHBOARD CONFESSIONAL ● A Mark, A Mission, A Brand, A Scar
1	14	14	14	21	VAGRANT (385 - 18 98 CD) SOUNDTRACK EMPEROR NORTON 7068* (17.98 CD) Lost In Translation
1	15	:131	ΞV	51	EN VOGUE FUNKIGIRUJEAT EXCHANGE 3326/33RD STREET (15.98 CD) Soulflower
1	16	11	10	12	VARIOUS ARTISTS Crunk And Disorderly TVT 2500 (17.98 CD)
1	17	10	_		LIL ROB Neighborhood Music UPSTAIRS 1018 (13.98 CD) [H]
1	18	_	PW.		DEICIDE Scars Of The Crucifix EARACHE 273 (16.98 CO) [H]
1	19	16	12		MINDY SMITH One Moment More
1	20		10		CANNIBAL CORPSE The Wretched Spawn METAL BLADE 14499 (18.98 CD) [H] OLIANIYA MICOLUS
1	21	17 15	18		JOHNNY VICIOUS ULTRA 1180 (19.98 CD) [M] ANI DIFRANCO Educated Guess
1	23	18	17		THE SHINS Chutes Too Narrow
	24	23	20		SUB POP 70625* (15.98 CD) AMEL LARRIEUX Bravebird
1	25	8	_	2	BLISSLIFE 00001 (16.98 CD) THE CASUALTIES On The Front Line
1	26	22	34	21	SIDE ONE DUMMY 71243* (12,98 CO) [N] COHEED AND CAMBRIA In Keeping Secrets Of Silent Earth: 3 EQUAL VISION 87 (13,98 CO)
1	27	24	45		FALL OUT BOY FUELED BY RAMEN 06! (12.98 CD) [M] Take This To Your Grave
1	28	20	22	21	DEATH CAB FOR CUTIE BARSUK 32 (16.99 CD) Transatlanticism
1	29	19	27		DIZZEE RASCAL Boy In Da Corner
1	30	21	3 3	75	TAKING BACK SUNDAY Tell All Your Friends
1	31	29	31	28	JOAN SEBASTIAN MUSART 12887/BALBOA [8:39 13:98] [H] Coleccion De Oro
-	32	30		2	ATREYU VICTORY 177 (15.98 CO) [H] Suicide Notes And Butterfly Kisses
-	33	26	23	4	THE WALKMEN RECORD COLLECTION 48880* (14.98 CD) [H] Bows & Arrows
1	34)	27			GOD FORBID Gone Forever CENTURY MEDIA 8186 (14.98 CD)
1	35	27 25	26 19	21 20	SEVENDUST TYT 5993 (17.98 CD) VARIOUS ARTISTS Just Because I'm A Woman: Songs Of Dolly Parton
1	37	33	17	2	VARIOUS ARTISTS Just Because I'm A Woman: songs of Dolly Parton SUGARHILL 3980 (17.98 CD) RAVIN Buddha Bar VI
1	33	40	_	7/	GEORGE V 71050 (30.98 CD) [M] MARTHA MUNIZZI The Best Is Yet To Come
1	39	31	28	14	MARTHA MUNIZZI (0001 (16.98 CO) [H] DEFAULT Elocation
1	40	N	w	1	TVT 6000 (15.98 CD) JOHNNY A. FAVORED NATIONS 2290 (18.98 CD) Get Inside
1	41	N	EW	11	VIENNA TENG VIRT 1007 (17 98 CD) Warm Strangers
	42	38	25	3	LADYSMITH BLACK MAMBAZO Raise Your Spirit Higher: Wenyukela HEADS UP 3083 (15.98 CD) [H]
1	43	34	37	11	MITCH HEDBERG COMEDY CENTRAL 30024 17.98 CO/DVD} [H] Mitch All Together
1	44)	F		1	VARIOUS ARTISTS Blood Sweat And Ten Years TRUSTKILL 50 (4.98 CD)
-	45	37	36		THE WIGGLES Yummy Yummy KOCH 8625 (1.186 CD) [H]
	46	25	20		PLANET ASIA AVATAR 10307* (14.98 CD) AVATAR 10307* (14.98 CD) AVAIR 10307* (14.98 CD)
1	47	35 36	30 24	21	2PAC DEATH ROW 9530"/KDCH (18.98 CD) THE FLATLANDERS Wheels Of Fortune
1	48	36	35	7	NEW WEST GOS (1898 CO) [M] ICED EARTH The Glorious Burden
1	50	43	43	7	STEAMHAMMER/HUNTER 74970/SPV (17.98 CO) [H]. LACUNA COIL Comalies
L	The Heat	cookor	c char	t liete t	CENTURY MEDIA 8160 (16.98 CD) [H] the best-selling alliums by new and developing artists, defined as those who have neve

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared in the top 100 of The Billboard 200. If a Heatseekers chart lists the best-selling allums by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers chart lists that are fulfilled via major branch distributions. Abbums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Ood). A RIAA certification for net shipment of 1 million units (Platinum). Industry Riad certification for net shipment of 100 million units (Platinum) or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 million units (Platino). A Certification of 200,000 units (Platino).

M	ARCH 2004	13	Billboard TOP BLUES ALBUMS							
HIS WEEK	AST WEEK	100	Sales data compiled by Nielsen SoundScan							
100	3		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title							
1	1	e	家営 NUMBER 1 8営 3 Weeks At Number 1 KEB' MO' OKEH/EPIC 86408/SONY MUSIC [M]							
2	2	7.4	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY/EPIC 86423/SONY MUSIC The Essential Stevie Ray Vaughan And Double Trouble							
3	3	22	SOUNDTRACK Martin Scorsese Presents The Best Of The Blues							
4	4	34	VARIOUS ARTISTS Get The Blues Vol. 2							
5	5		THE HOLMES BROTHERS ALLIGATOR 4893 Simple Truths							
. 6	6	21	KEB' MO' Martin Scorsese Presents The Blues: Keb' Mo'							
7	8	44	SUSAN TEDESCHI TONE-COOL 751146/ARTEMIS [M] Wait For Me							
8	7	25	STEVIE RAY VAUGHAN LEGACY/EPIC 90495/SONY MUSIC Martin Scorsese Presents The Blues: Stevie Ray Vaughan							
9	13		WILLIE CLAYTON Changing Tha Game							
110		4 171	VARIOUS ARTISTS Crucial Slide Guitar Blues ALLIGATOR 117							
11	9	1.7	JOHN LEE HOOKER Face To Face EAGLE 20023							
Œ	15	17	ROBBEN FORD Keep On Running							
1:	10	85	JOHN MAYALL AND THE BLUESBREAKERS John Mayall & The Blues Breaker And Friends: 70th Birthday Concert							
Œ		378	VARIOUS ARTISTS Crucial Texas Blues ALLIGATOR 118							
1	11	26	JIMI HENDRIX EXPERIENCE HENDRIX/MCA 000699/JUME Martin Scorsese Presents The Blues: Jimi Hendrix							

MAI 2	R CH 1004	13	Billboard® TOP REGGAE ALBUMS
IIS WEEK	AST WEEK	NS 916	Sales data compiled by Nielsen SoundScan
F	3		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
1	1		学院 NUMBER 1 学学 3 Weeks At Number 1 SOUNDTRACK MAVERICK 49675/WARNER BROS. 50 First Dates
2	2	2	SEAN PAUL Dutty Rock PATLANTIC 89820*/AG
3	3	15	ELEPHANT MAN Good 2 Go
4	5		VARIOUS ARTISTS VP 1699* Strictly The Best Volume 31
5	4	=y	VARIOUS ARTISTS Reggae Gold 2003 VP 28554*
6	6	=(2)	VARIOUS ARTISTS Red Star Sounds Presents Def Jamaica
7	7	4	ZIGGY MARLEY TUFF GONG/PRIVATE MUSIC 11636/AAL
8	8	5.1	WAYNE WONDER No Holding Back VP/ATLANTIC 838/28*/AG
9	9	10	BOB MARLEY AND THE WAILERS Bob Marley & The Wailers Live At The Roxy TUFF GONG/ISLAND 000516/RJJMG
10	10	K.S.	VARIOUS ARTISTS Rasta Jamz
11	11	3	VARIOUS ARTISTS Reggae Pulse 3: Love Songs
12	12		BERES HAMMOND The Ultimate Collection: Beres Hammond - Can't Stop A Man
13	13		SHAGGY • Lucky Day
14	14	=11	BUJU BANTON Friends For Life
15	15	O.	SIZZLA VP 1649* Da Real Thing

MA	RCH 2004	13	Billboard TOP WORLD ALBUMS
ä	X		Sales data compiled by Nielsen
WE	WE		• • • • • • • • • • • • • • • • • • • •
THIS WEEK	LAST WEEK		SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
			NUMBER 1 音楽 3 Weeks At Number 1
•	1	В	LADYSMITH BLACK MAMBAZO Raise Your Spirit Higher: Wenyukela
2	2	3	SOUNDTRACK HIGHER OCTAVE SOUNDTRACKS 96811/HIGHER OCTAVE
3	3		VARIOUS ARTISTS Celtic Circle WINDHAM HILL 54888/AAL
4	4		MOYA BRENNAN DECCA 001915/JUNIVERSAL CLASSICS GROUP
5	6	52)	KEALI'I REICHEL PUNAHELE 11229 [H] Ke'alaokamaile
6	7	ě	VARIOUS ARTISTS Putumayo Presents: Sahara Lounge
7	5	68	SOUNDTRACK MILAN 38010 Bend It Like Beckham
8	8	115	VARIOUS ARTISTS Putumayo Presents: French Cafe
9	10	215	THE CHIEFTAINS Further Down The Old Plank Road
10	IN	W	VARIOUS ARTISTS Native Spirit: Spirit Of The Land/Cries From The Earth BCI MUSIC 40314
11	9	70	SOUNDTRACK DG 474150/UNIVERSAL CLASSICS GROUP
12	13		DANIEL O'DONNELL The Daniel O'Donnell Show
13	12	21	CESARIA EVORA Voz D'Amor
14	11	8	VARIOUS ARTISTS Hecho En Cuba 2 ULTRA 6501
13	1184	Ti di	DANIEL O'DONNELL DPTV MEDIA 9550 Greatest Hits

	RCH 1004	13	Bi	Ilboard TOP CHRISTIAI	N ALBUMS
*	품	9	2	Sales data compiled by \$\ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	
THIS WEFK	LAST WEEK	2 WKS. AGO	92		ī
<u>*</u>	IST	Š.	E	SoundScan	* ****
声	3	2	2	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
		- sau		道 NUMBER 1/HOT SHOT DEBUT	
11				SOUNDTRACK INTEGRITY 83012/WORD-CURB	The Passion Of The Christ
	1	1	53	SWITCHFOOT • SPARROW 1976/CHORDANT	The Beautiful Letdown
3			1	KUTLESS TOOTH & NAIL/BEC 7789/CHORDANT	Sea Of Faces
4		-2		AVALON SPARROW 4901/CHORDANT	The Creed
	1	١.		•\$ GREATEST GAINER •\$	
-	2	4		CASTING CROWNS BEACH STREET/REUNION 10723/PROVIDENT [H]	Casting Crowns
Ė	3	3	21	VARIOUS ARTISTS PROVIDENT/WORD-CURB/SPARROW/EMI CHRISTIAN 0652/CHOROANY	WOW Hits 2004
Ε Ε	4	2	3	JEREMY CAMP BEC 9513/CHORDANT [H]	Carried Me: The Worship Project
5	6	8		PASSION WORSHIP BAND SPARROW 3817/CHORDANT [M] CECE WINANS PURESPRINGS GOSPEL/IND 82685/WORD-CURB	Passion: Hymns Ancient And Modern Throne Room
1101	-	0			Revelation
1	5	5			Stacie Orrico
12	3	_	100	STACIE ORRICO ● FOREFRONT/VIRGIN 2589/CHORDANT [H] REBECCA ST. JAMES FOREFRONT 6643/CHORDANT	Live Worship: Blessed Be Your Name (EP)
13	7	9	E CO	The state of the s	ip Together: I Could Sing Of Your Love Forever
Œ	10	11		VARIOUS ARTISTS EMISPECIAL MARKETS/TIME LIFE 2010/CHOROANT Worsh VARIOUS ARTISTS WORSHIP TOGETHER 4172/CHORDANT	Here I Am To Worship
15	9	7	12.1	RANDY TRAVIS WORD-CURB/WARNER BROS. 86273/WORD-CURB	Worship & Faith
16	16	23		JEREMY CAMP BEC 0456/CHORDANT [M]	Stay
17	12	17	50	VARIOUS ARTISTS A EMICMG/WORD-CURB 80198/PROVIDENT	WOW Worship (Yellow)
18	11	13	52	THIRD DAY • ESSENTIAL 10706/PROVIDENT	Offerings II: All I Have To Give
19	8	10	ly and	P.O.D. • ATLANTIC 83676*/WORD-CURB	Payable On Death
20	19	25	17	NEWSBOYS SPARROW 1763/CHOROANT	Adoration: The Worship Album
21	24	18		VARIOUS ARTISTS FERVENT 30045/PROVIDENT	Absolute Worship
22	20	14	13	MERCYME IND 86218/WORD-CURB	Spoken For
23	N	EVA		SARAH KELLY GOTEF 2918/CHORDANT (H)	Take Me Away
23	17	21	10	SMOKIE NORFUL EMI GOSPEL 5086/CHORDANT	Smokie Norful: Limited Edition (EP)
25	18	22		SMOKIE NORFUL EMIGOSPEL 0374/CHORDANT [H]	l Need You Now
24	25	35		BYRON CAGE GOSPO CENTRIC 70047/PRDV/DENT [H]	Byron Cage
11.9	No other a			TODD AGNEW ARDENY 2519/CHORDANT	Grace Like Rain
23	15	Ó.		ROBERT RANDOLPH & THE FAMILY BAND DARE/WARNER BRDS. 48472/WORD-CURB [M]	Unclassified
29	21	16		OUT OF EDEN GOTEE 2898/CHORDANT [H]	Love, Peace & Happiness
30	13	15		MICHELLE WILLIAMS MUSIC WDRLD/INTEGRITY GOSPEL 82980/WORD-CURB	Do You Know
21	23	19		MICHAEL W. SMITH REUNION 10080/PROVIDENT	The Second Decade: 1993-2003
30				FALLING UP BEC 1958/CHORDANT [H]	Crashings
33	22	24		JARS OF CLAY ESSENTIAL 10709/PRDVIDENT	Who We Are Instead
34	27	31		RELIENT K GOTEE 2890/CHDRDANT	Two Lefts Don't Make A RightBut Three Do
35	33	29		RANDY TRAVIS word-curb/warner bros, 86236/Word-curb	Rise And Shine
30	30	30		VARIOUS ARTISTS • INTEGRITY 82336/WORD-CURB	iWorsh!p: A Total Worship Experience
4	34	-	110	DAVID CROWDER BAND SIXSTEPSISPARROW 0230/CHORDANT	Illuminate
33	39	36		CHRIS RICE ROCKETOWN 20001/PROVIDENT [H]	Run The Earth, Watch The Sky
39	35	-		SKILLET ARDENT 2522/CHOROANT [M]	Collide
-11	28	20		DELIRIOUS? FURIOUS?/SPARROW 5492/CHORDANT [H]	World Service

42	ARCH 2004			Billboard TOP GOSPEL ALBUMS							
×	EK	AGO		Sales data compiled by Nielsen							
THIS WEEK	LAST WEEK	(S.	9	SoundScan							
Ě	IAS	2 WKS.	=	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title							
				音質を NUMBER 1 4質を 5 Weeks At Number 1							
1	1	1	5	VARIOUS ARTISTS WORD/EMI CMG/VERITY 57494/20MBA WOW Gospel 2004							
	2	2	25	SOUNDTRACK MUSIC WORLD/COLUMBIA 90286/SDNY MUSIC The Fighting Temptations							
	3	3	25	CECE WINANS PURESPRINGS GOSPEL/INO 90361/SONY MUSIC Throne Room							
7	4	4	16	VARIOUS ARTISTS INTEGRITY GOSPEL/GOSPO CENTRIL/JEPIC 90671/SONY MUSIC Gotta Have Gospel!							
	6	6	-19	SMOKIE NORFUL EMI GOSPEL 95086 Smokie Norful: Limited Edition (EP)							
	7	7	36)	SMOKIE NORFUL EMIGOSPEL 20074 [H] I Need You Now							
	10	12	54)	SS GREATEST GAINER SS BYRON CAGE GOSPO CENTRIC 70047/ZOMBA [N] Byron Cage							
3	8	9	43	VICKIE WINANS VERITY 43214/ZOMBA [H] Bringing It All Together							
4	5	5		MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA 89691/SONY MUSIC Do You Know							
12	9	10	-10	VARIOUS ARTISTS ♦ EMI CHRISTIAN/WORD/VERITY 43213/20M8A WOW Gospel 2003							
1	14	18		MARTHA MUNIZZI MARTHA MUNIZZI 0001 [H] The Best Is Yet To Come							
12	11 12	11	36	DONNIE MCCLURKIN VERITY 43199/70MBA Donnie McClurkin Again LADYSMITH BLACK MAMBAZO HEADS UP 3083 [H] Raise Your Spirit Higher: Wenyukela							
14	13	12		KAREN CLARK-SHEARD ELEKTRA 52894/EE6 The Heavens Are Telling							
	13	13		HOT SHOT DEBUT 17							
15		_		NEW DIRECTION GOSPO CENTRIC 70056/ZOMBA Rain							
15	15	15	35	MARVIN SAPP VERITY 43227/ZOMBA [H] Diary Of A Psalmist							
17	23	23	34	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR TEHILLAH/LIGHT 5497/COMPENDIA [H] Let It Rain							
12	27	32	6	VICKI YOHE PURESPRINGS GOSPEL 84230/EMI GOSPEL I Just Want You							
17	18		16	THE BROOKLYN TABERNACLE CHOIR M2.0/WORD-CURB 82502/WARNER BROS. Live This Is Your House							
27	16	16	72	RAMIYAH MUSIC WORLD/INTEGRITY GOSPEL 86952/SONY MUSIC [H] Ramiyah							
23	20		32	DEITRICK HADDON TYSCOT/VERITY 43195/ZOMBA [H] Lost And Found							
2 2 2₃	22		4//	SHIRLEY CAESAR WORD-CURB 73898/RHIND [H] Greatest Gospel Hits							
21	17 26		97	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43176/ZÖMBA [M] Family Affair II: Live At Radio City Music Hall LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7029/MALACO [H] Right On Time							
25	21	29	90	MARY MARY • COLUMBIA 85590/SONY MUSIC							
25	24			TONY HIBBERT II SPIRIT IN MOTION 20852RUBY ROSE In His Presence							
27	19		25	SHIRLEY CAESAR WORD CURB BROOK/MARNER BROS. [H] Shirley Caesar And Friends							
23	25		14	DONALD LAWRENCE & THE TRI-CITY SINGERS BMIGGGPEL SINGE The Best Of Donald Lawrence & The Tri-City Singers: Restoring The Years							
27	30		25	FRED HAMMOND VERITY 53712/ZOMBA Nothing But The Hits							
30	RE-E	NTRY	28	EDDIE RUTH BRADFORD JUANA/KNIGHT 2008/MALACO Too Close To The Mirror							
31	29	27	16	THE WILLIAMS BROTHERS BLACKBERRY 1643/MALACO Still Here							
3≥	28		19	RICHARD SMALLWOOD VERITY 53710/ZOMBA The Praise & Worship Songs Of Richard Smallwood							
33	38		10	NATALIE WILSON & SOP GOSPO CENTRIC 70053/20MBA The Good Life							
34	31	30	42	JAMES BIGNON & THE DELIVERANCE MASS CHOIR ZHANA 103 God Is Great							
35	34		28	TURKS & CAICOS MASS CHOIR MEEK 4021 Behold! Live In Chicago							
35	32		14	VARIOUS ARTISTS OPHIR 8052/PGE A Taste Of Ophir							
37	33	35	7 20	JOHNNY MO SIERRA-PEARL 0001 A New Direction TACHINA DANIELLE TRI-UNE 70389 Still Here							
37	-	_	- N. E.	TACHINA DANIELLE TRI-UNE 70369 Still Here VARIOUS ARTISTS VERITY 58248/ZOMBA Gospel Today Presents: Praise And Worship Volume 2: Live							
40	35	38	E E S	LUTHER BARNES & THE SUNSET JUBILAIRES ATLANTA INT'L 10282 It's Your Time							
	55	50	20,00	Transmitted Commentation of the Control of C							

■ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,080 album units (Gold). ▲ RIAA certification for net shipment of 10 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Platinum). ◆ Certification for net shipment of 100,000 units (Platinum). □ Certification for net shipment of 100,000 units (Platinum). □ Certification of 200,000 units (Platinum). □ Certification of 200,000 units (Multi-Platino). ◆ Certification of 200,000 un

Billboard SINGLES AND TRACKS SONG INDEX...

Charl Codes: CS (Hot Country Singles); H100 (Hot 100 Singles); ET (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 46

AGUANTA AHI (Not Listed) LT 34 ALL FALLS DOWN (Sony/ATV Songs, BMI/EMI Black-lod, BMI/Gimme My Publishing, BMI), HL, H100 75;

WOOD, BMI/JULIAN HOORS, NV/A&S

ALONE (EMI Blackwood, BMI/Be's Songs, NV/A&S

ALORE (EMI Blackwood, BMI/Be's Songs, NV/A&Soductions, BVBA), HL, H100 83

AMERICAN SOLDIER (Tokeco Tunes, BMI/Wacissaver, BMI/BP), BMI), HL, CS 1; H100 32

AMOR DESCARADO (Flamingo, BMI/Nuevo Mundo, Al/Telemundo, BMI) LT38

ANTES (EMI April, ASCAP) LT 15

ARE YOU GONNA BE MY GIRL (Copyright Control)

AUNQUE NO TE PUEDA VER (WB. ASCAP) LT o

-B-

BABY I LOVE U (Sony/ATV Songs, BMI/Nuyorican, BMI/Cori Tiffani, BMI/Dan Shea, BMI/EMI U Catalog, ASCAP/Barwin, ASCAP/Zomba Songs, BMI/R.Kelly, BMI), HL/WBM, RBH 69

HL/WBM, RBH 69
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 83 BACK OF THE BOTTOM DRAWER (Sony/ ATV Timber, SESAC/Hillsboro Valley, SESAC/Painted Red, BMI), HL, CS

60
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 97
BARAJA DE ORO (Zomba, ASCAP) LT 17

BEAUTIFUL U R (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/E Two, ASCAP/Javier Cake, ASCAP), HL, RBH 82 BEHIND BLUE EYES (ABKCO, BMI/Careers-BMG,

BEHIND BLUE EYES (ABKCU, BMI/Careers-Bmvo, BMI/Suolubaf, BMI/Towser Tunes, BMI), HL, H100 71 BOUNCE (Songs Of Booya Music GMBH, GEMA/7 Gemini, GEMA/Hanseatic Musikverlag, GEMA/Standard Musikverlag, GEMA/Edition X-Cellent, GEMA/George Glueck, GEMA/Warner-Tamerlane, BMI), WBM, H100 60 BREAK DOWN HERE (EMI April, ASCAP/Willow Lake, ASCAP), HL, CS 52

ASCAP), HL, CS 52
BREAKUP 2 MAKEUP REMIX (Pookietoots,
ASCAP/Baeza, ASCAP/Universal, ASCAP/Famous,
ASCAP/Soldierz Touch, ASCAP/Ensign, BMI/DJ Irv,
BMI/Unichappell, BMI/Swing Beat Songs, BMI/EMI April,
ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP), HL, BULERIA (Kike Santander, BMI/Santander Melodies.

ASCAP/Famous, ASCAP) LT 11
BURN (Shaniah Cymone, ASCAP/EMI April,
ASCAP/BAyboy's Little, SESAC/Noontime South,
SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, H100 65;

-C-

CERCA DE TI (Thaly Songs, BMI/Peermusic III, BMI/Warner-Tamerlane, BMI/Million Dollar Steve, BMI/Gerina Di Marco, BMI/Jumping Bean, BMI), WBM, LT

CHANGE CLOTHES (EMI April, ASCAP/Carter Boys, CAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The ASCAP/Chase Chad, ASCAP/EMI Blacky Waters Of Nazareth, BMI), HL, H100 99; RBH 54 CLOSERTO YOU (Zomba Songs, BMI/R.Kelly, BMI),

WBM, RBH 88
THE COAST IS CLEAR (Sony/ATV Tree, BMI/Big Yellow
Dog, BMI/Redairlane, BMI), HL, CS 47
COME CLEAN (Kay's Tuff, BMI/WB, ASCAP/Dylan JackSON, ASCAP/EM Blackwood, BMI), WBM, H100 41
COMO FUI A ENAMORARME DE TI (Crisma, SESAC) LT

CUIDARTE EL ALMA (Songs Of Castillo, BMI/WB, ASCAP/Universal-Musica Unica, BMI) LT 2

-D-

DALO POR HECHO (Designee, BMI) LT 27 DAME POR MUERTO (Sonora, ASCAP) LT 35 DAMN! (Drugstore, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI) H100

DESPERATELY (Tiltawhirl, BMI/Moon Kiss, BMI) CS 17 DIAMOND IN DA RUFF (Invisible, BMI/Niahlist, BMI/Divine Mill, ASCAP/WB, ASCAP/I Want My Daddy's Records, ASCAP/Jahqae Joints, SESAC/Universal Tunes, SESAC/Bridgeport, BMI), WBM, RBH 78

SAC/Bridgeport, BMI), WBM, RBH 78
DIRT OFF YOUR SHOULDER (EMI April, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP), HL, H100 12; RBH 99
DON'T TAKE YOUR LOVE AWAY (Tuff Huff, BMI/Zomba

DON'T HARE YOUR LOVE AWAT (HILL THILL, DWH/ZOINLA SORS, BMI/Grindtime, BMI), WBM, HLOO 74; RBH 28 DRINKIN'BONE (Sony/ATV Acuff Rose, BMI/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, H100 100 DUDE (EMI Blackwood, BMI), HL, H100 78; RBH 32 DUELE VERTE (Sony/ATV Discos, ASCAP/Arjona Musi-cal, ASCAP) LT 22

ECHALE LENA (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP) LT 31
E.I. (REINVENTION) (Jackie Frost, ASCAP/BMG Songs, ASCAP/Crump Tight, ASCAP) RBH 67
ELLA TIENE FÜEGO (Sir George, ASCAP/Universal Musica, ASCAP)(Piloto, ASCAP) LT 42
ENCORE (Carter Boys, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP), HL, RBH 37
ERES MI RELIGION (Tulum, ASCAP/EMI April, ASCAP)

LT 39 ESTOY ENAMORADA (Arpa, BMI) LT 29

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FALLEN (Sony/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 55
FIGURED YOU OUT (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel,

SOCAN/Ladekiv, SOCAN), WBM, H100 66
THE FIRST CUT IS THE DEEPEST (Mainstay

F**K IT (I DON'T WANT YOU BACK) (Hot Butter Milk.

FLIE**S ON THE BUTTER (YOU CAN'T GO HOME** AGAIN) BMI/Famous, ASCAP/Song Matters, ASCAP/BPJ Adminis-

tion, ASCAP), HL, CS 40 FREEK-A-LEEK (Zomba, ASCAP/Kumbaya, CAP/Watch My Music, ASCAP/Lil Jon 00017 Music, ASCAP/Watch My Music, ASCA BMI), WBM, H100 40; RBH 22

GAL YUH AH LEAD (X.C.A.R.R., ASCAP/Massive unds, ASCAP/STB, ASCAP) H100 85; RBH 46 GAME OVER (Neje, SESAC/Lucky, BMI) H100 67; RBH

27
GANGSTA GIRL (Zomba Songs, BMI/R.Kelly, BMI),
WBM, RBH 96
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 77;

Pipe, ASCAP/Nation....
versal, ASCAP/Cherry Lane, ASCAP), CLM/WDM.,
RBH 44
GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler,
BMI/ColliPark, BMI/EWC, BMI/EM Blackwood, BMI), HL,
RBH 44
GIGOLO (Zomba Songs, BMI/R.Kelly, BMI/Nickelodeon, ASCAP/N-Can-N, ASCAP/Famous, ASCAP),
HL/WBM, H100 27; RBH 39
GOOD LITTLE GIRLS (Mike Curb, BMI/Kiss My Cash,
BMI/Ensign, BMI/Fuzzy Dice, BMI), HL/WBM, CS 18
A GUY LIKE ME (Greenhorse, BMI/EMI Blackwood,
BMI/Cooke's Trust, SESAC/Bug, BMI), HL, CS 32

HAPPY PEOPLE (R.Kelly, BMI/Zomba Songs, BMI),

HAPPY PEUPLE (CARELY, DELLY, D

HEYYA! (Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, H100 10; RBH 29
HIT THAT (Underachiever, BMI/King, Purtich, Homes, Paterno & Berlinger, BMI), HL, H100 90
HOLD ON (Blackfire, ASCAP/Famous, ASCAP/Blue Erro Soul, ASCAP/EN April, ASCAP/Tehuti, ASCAP/Ye World Music, ASCAP/Modat, ASCAP/Get Ya Frog On, BMI), HL, RBH 60
HOLD ON (EMIADRI) ASCAP/(311, ASCAP), HL, H400

HOLD ON (EMI April. ASCAP/21:1. ASCAP). HL. H100

HOTEL (Larsiny, BMI/EMI April, ASCAP/R.Kelly, HOTEL (Larsiny, BMI/EMI April, ASCAP/R.Kelly, BMI/Zomba Songs, BMI/Warner-Tamertane, BMI/Sony/ATV Songs, BMI/IFMI Blackwood, BMI/Dead Game, ASCAP/Bernard's Other, BMI/Universal, ASCAP/Swizz Beatz, ASCAP), HL/WBM, H100 6; RBH 6 HOT MAMA (Sony)4TV Acuff Rose, BMI/Wenonga, BMI), HL, CS 7; H100 51 HYPHY (Cyphercleff, ASCAP/Momma Dot Muzik, ASCAP/YOU Momma Looks Like A Man, ASCAP/Yellow Twankie, ASCAP/EMI April, ASCAP/E-40, BMI/Zomba Songs, BMI), HL/WBM, RBH 95

I AM THE HIGHWAY (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI), HL, H100 76 I CAN ONLY IMAGINE (Simpleville, ASCAP/Fun Attic, ASCAP) CS 58; H100 95

I CAN ONLY IMAGINE (Simpleville, ASCAP/Fun Attic, ASCAP) CS 58; Haoo 95 I CAN'T SLEEP (Espirtu de Leon, BMI/Songs Of Universal, BMI/My Mulligan, BMI), WBM, CS 30 I CAN'T WAIT (Organized Noize, BMI/Big Sexy, ASCAP/EMI April, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP), H. Haoo 43; RBH 20 I'D BE LYING (Mark Hybner, ASCAP/Cagle Blue, ASCAP/B3, BMI), WBM, CS 44 I DON'T WANNA KNOW (Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Hot Heat, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Donceno, ASCAP/337, ASCAP), HL, Haoo 26; RBH 21 IF HEARTACHES HAD WIMSOS (Son Of Gila Monster, BMI/Bug, BMI/Moon Catcher, BMI) CS 53

I/Bug, BMI/Moon Catcher, BMI) CS 53
IF I AIN'T GOT YOU (Lellow, ASCAP/EMI April, ASCAP),

HL, H100 37; RBH 14

IF YOU EVER STOP LOVING ME (Sony/ATV Tree,
PAM/Wenonga, BMI/Universal,

IF YOU EVER STOP LOVING ME (Sony/ATV Tree, BMI/Love Monkey, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 24 I GOT A FEELIN' (Major Bob, ASCAP/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Sony/ATV Tree, BMI), HL/WBM, CS 37 (I HATE) EVERYTHING ABOUT YOU (3 Days Grace, SOCAN/EMI April, ASCAP/Noodles For Everyone, SOCAN), HL, H100 70

HL, Haoo 70

"I'LL BE AROUND (God Given, BMI/Virginia Beach,
ASCAP/WB, ASCAP), WBM, RBH 61

I LOVE YOU THIS MUCH (Nashville DreamWorks
Songs, ASCAP/Paper Angels, ASCAP/Sunchaser,
ASCAP/Cherry Lane, ASCAP/EMI April, ASCAP/Sea Gayle,

CAP), CLM/HL, CS 6; H100 54

IMMACULATE (Unshackled, ASCAP/Freed Slave, BMI)

IMMACULATE COMMENTAGE OF THE STATE OF THE ST ASCAP/Virginia Beach, ASCAP/Universal-PolyGram Inter-national, ASCAP/Universal, ASCAP), WBM, H100 59; RBH

I'M STILL IN LOVE WITH YOU (Sparta Florida, S/EMI Blackwood, BMI/EMI April, ASCAP), HL, H100

30; RBH 15
IN MY DAUGHTER'S EYES (Songs Of Nashville Dream
Works, BMI/Diversion, BMI/Cherry River, BMI), CLM, CS

IN MY LIFE (Money Mack, BMI), WBM, H100 57; RBH

INVISIBLE (Desmundo, ASCAP/Deston, ASCAP/Andreas Carlsson, STIM/WB, ASCAP/Warner Chappell, PSD, HL/WBM, H100 89 IT ONLY HURTS WHEN I'M BREATHING (Universal-

Songs of PolyGram International, BMI/Loon Echo,
BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 34
IT'S MY LIFE (Universal-Songs Of PolyGram International, BMI/Zomba, ASCAP), WBM, Hoo 22
IWANNA DO IT ALL (EMI Blackwood, BMI/Ty Land,
BMI/3808 Music, BMI/BPI, BMI/Mike Curb, BMI),
II/WBM, CS 12: Hoo-6.

HL/WBM, CS 12; H100 62

I WANNA MAKE YOU CRY (Big Red Tractor,
ASCAP/Warner-Tamerlane, BMI/Smith Haven, BMI),

WBM, CS 38
I WANT TO LIVE (Memphisto, ASCAP/Onlay,
ASCAP/Universal, ASCAP/Sony/ATV Cross Keys, ASCAP),

TWANT YOU (Uncle Bobby, BMI/EMI Blackwood, BMI/New Hidden Valley, ASCAP/WB, ASCAP/Casa David, ASCAP), HL/WBM, RBH 40 TWON'T GO ON AND ON (Peermusic, BMI/Ma Jane,

JAMBALAYA (Sony/ATV Songs, BMI) LT 47
JESUS WALKS (EMI Blackwood, BMI/Gimme My Pub ing, BMI), HL, RBH 51 J**OSE PEREZ LEON** (TN Ediciones, BMI/Beechw

I) LI 45 I**UST** A LITTLE WHILE (Black Ice, BMI/Cyptron, od, BMI), HL, H100 58

-1-LAGRIMAS DE CRISTAL (Zomba, ASCAP) LT 18
LA PAGA (Peermusic III, BMI/Camaleon, BMI) LT 14
LAST ONE STANDING (Chi-Boy, ASCAP/Feesongs,
BMI), WBM, CS 33
LET'S BE US AGAIN (Sony/ATV Tree, BMI/Criterion,
ASCAP/Still Working For The Man, BMI/Tommy Lee James,
BMI/ICG, BMI), HL, CS 35
LETTERS FROM HOME (Famous, ASCAP/Ed And
Lurilla Songer ASCAP/BMI CSONGE ASCAP). HJ. CS 30

ille Songs, ASCAP/BMG Songs, ASCAP), HL, CS 20 LITTLE MOMENTS (EMI April, ASCAP/Sea Gayle,

CAP), HL, CS 2; H100 36
LOCO (Old Desperados, ASCAP/N2D, ASCAP/WB, Scott And Soda, ASCAP/Beechtree, ASCAP)

WBM, CS 31
THE LONELINESS (ECAF, BMI/Sony/ATV Songs, BMI),

LONG BLACK TRAIN (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 14; H100 72 LOVE'S DIVINE (Perfect Songs, BMI/Bat Future, BMI)

LUV ME BABY (Young Dude, ASCAP/Universal, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner Tamerlane, BMI), WBM, RBH 56

MAKE IT UP WITH LOVE (Zomba, ASCAP/Food Stamp Muzik, ASCAP/Strange Motel, ASCAP/David McPher-songs, BMI), WBM, RBH 52

MAZIN, ASCA) VBM, RBH 52
MAPS (Chrysalis, BMI) H100 98
MAS QUE TU AMIGO (Crisma, SESAC) LT 6
MAYBERRY (Good Ol' Delta Boy, SESAC) CS 13; H100

ME AND EMILY (Castle Street, ASCAP/Singinrach Songs, ASCAP/Create Real, ASCAP) CS 59
ME CANSE DE TI (F.I.P.P., BMI/EMI April, ASCAP) LT 5 ME EQUIVOQUE (Copyright Control) LT 49 MEGALOMANIAC (EMI April, ASCAP/Hunglikeyora,

ASCAP), HL, H100 56

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 7; RBH 8

MEN DON'T CHANGE (Mosaic Music, BMI/Hold Jack,

MEN DUN 1 CTOR.

BMI) CS 42

ME VOY A IR (Arpa, BMI) LT 40

MIENTES TAN BIEN (Sony/ATV Discos, ASCAP) LT 20

MI FUNERAL (Universal Musica, ASCAP/Sony/ATV

Discos, ASCAP) C 50

MILKSHAKE (The Waters Of Nazareth, BMI/EMI

Blackwood, BMI/Raynchaser, BMI/Careers-BMG, BMI),

A MILLION WAYS (Zomba, ASCAP/563, ASCAP), WBM,

MORE & MORE (R.Kelly, BMI/Zomba Songs, BMI),

MORE & MORE (R.Kelly, BMI/Zomba Songs, 5MI),
WBM, Hao 79; RBH 33
MY BABY (OKBYME, ASCAP/Shago, ASCAP/Chrysalis,
ASCAP/Naked Under My Clothes, ASCAP/Multi Muzic,
ASCAP, WBM, RBH 85
MY IMMORTAL (Zombies Ate My Publishing,
BMI/Forthefallen, BMI/Dwight Frye, BMI), WBM, H10013
MY LAST NAME (Coburn, BMI/Sony/ATV Cross Keys,
ASCAP), HL/WBM, CS 22

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NAUGHTY GIRL (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott Storch, ASCAP/Back Owned Musik, ASCAP/Angela Beyince, ASCAP/WB. ASCAP/Summer Night Music, BMI/Kidada, BMI/Shugiterius, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram), HL/WBM. RBH 72

NEVA EVA (Swole, ASCAP) H100 80; RBH 34

NEVER (EMI 3lackwood, BMI/Universal, NCAP/Blondie Rockwell, ASCAP/HIL, RBH 77

NO BETTER LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Blord, EMI/Copyright Control), HL, H100 38; RBH 17

NO REGRETS YET (Make Me Smile, ASCAP/Right

nk, ASCAP/Brand New Sky, ASCAP) CS 49

NOT TODAY (Universal-MCA, ASCAP/Mary I, Blige, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/WB, ASCAP/CWAB, SESAC/Ain't Nuthin' Goin' On But Funking, ASCAP/Feemstrar, ASCAP/Music Of Windswept, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP/Zomba, ASC), WBM,

NUMB (Zomba Songs, BMI/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kanji Kobayashi, BMI/Pancakey Cakes, BMI), WBM, H100 14

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ONE CALL AWAY (Almo, ASCAP/Trak Starz, ASCAP/Irving, BMI/Jackpot, ASCAP/Ching Chong, BMI), HL, H100 2;

ing, BMI/Jackpot, ASCAP/Cming Cilong, BMI/Jackpot, ASCAP/Cming Cilong, BMI/Jackpot, ASCAP/Cming Cilong, BMI/Jackpot, ASCAP/Balik & Milan's Money, ASCAP/Thug Nation, BMI/Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP), WBM, RBH 71

ON YOUR WAY HOME (Songs Of Bud Dog, ASCAP/Songs Of Universal, BMI/Hannaberg, BMI), WBM, CS 36

OVENIGHT CELEBRITY (Stayin High, ASCAP/EMI April, ASCAP/E World Music, ASCAP/Mirimode, BMI/Songs Of Universal, BMI/Len-lon, BMI/Stone Diamond, BMI), HL, RBH 49

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PAINT ME A BIRMINGHAM (Songs Of DreamWorks, BMI/Princetta, BMI/Mama's House, BMI/Cherry River, BMI), HL, CS 23

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EL PALOMITO (Edimura, ASCAP) LT 32
PARA QUE ME HACES LLORAR (BMG Songs, CAP/Alma, BMI) LT 24
PASSENGER SEAT (Emerto, ASCAP/EMI April,

PASSENGER SEAT (Emerto, ASCAP/EMI April,
ASCAP/Little Cricket, ASCAP), H., CS 28
PERFECT (Sony/ATV Tree, BMI/Wenonga, BMI/Gold
Watch, BMI), HL/WBM, CS 8; H100 52
PERFECT (WB, ASCAP) Wet Wheelie, SOCAN/HighMaintenance, SOCAN/Stinky Music, SOCAN/Drop Out,
SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN/Warner
Chappell, SOCAN, WBM, H100 69
POPPIN THEM THANOS (50 Cent, ASCAP/Lloyd
Banks, ASCAP/Mouth Full O'Gold, ASCAP/LIniversal,
ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB,
ASCAP/Music Of Windswept, ASCAP/Etvis Mambo,
ASCAP/TVT, ASCAP/Scott Storch, ASCAP), HL, RBH 66
POP THAT BOOTY (Notting Hill, SESAC/Put It Down,
SESAC/T. Scott Style, SESAC/EMI April, ASCAP/Shaniah
Cymone, ASCAP), HL, RBH 94
PROTOTYPE (Gnat Booty, ASCAP/Chrysalis, ASCAP)
RBH 93

RBH 93 PULL UP (Mudslide, BMI/Abood, BMI) RBH 79

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QUE LLORO (Sony/ATV Discos, ASCAP) LT 8 A QUE NO TE VAS (Brantunes, ASCAP/Maximo uirre, BMI/Mark Portmann, BMI/Universal-Musica ra. BMI) LT 25

QUESTIONS (Zomba Songs, BMI/R.Kelly, BMI), WBM,

QUE TE RUEGUE QUIEN TE QUIERA (LGA, BMI) LT 26 QUICKTO BACK DOWN (20mba, ASCAP/III Will, ASCAP/LII Jon 00017 Music, BMI), WBM, RBH 86 QUIEN TE DIJO ESO? (Brantunes, ASCAP/Maximo

iirre, BMI/Fonsi, ASCAP) LT 23 QUIERO PERDERME EN TU CUERPO (Kike Santander,

READ YOUR MIND (Tuff Huff, BMI/Grindtime

READ TOUR MIND (UII) mult, DM/(SITHULINE, II/Pay Town, BMI) H100 31; RBH 13 REDNECK WOMAN (Sony/ATV Cross Keys, CAP/Gracie Girl, ASCAP/WB, ASCAP), HL/WBM, CS 48 REMEMBER WHEN (EMI April, ASCAP/Tri-angels

REMEMBER WHEN (EMI April, ASCAP/Tri-angels, ASCAP), HL, CS 4; H100 35 RIDE WIT U (Universal, ASCAP/Tetragrammaton, ASCAP/Nivrac Tyke, ASCAP/Jesse Jaye, ASCAP/BIG JAMES, ASCAP/Amous, ASCAP/So Cent, ASCAP/High On LIfe, ASCAP/Mouth Full O' Gold, ASCAP) H100 86; RBH 43 RIGHT HERE FOR U (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Danger Zone, ASCAP/DeSwing Mob, ASCAP), HL, RBH 100 ROSAS (Sony), ATV Discos, ASCAP) LT 21 ROSES (Gnat Booty, ASCAP/Chrysalis, ASCAP/Seven Sax, ASCAP) H100 81; RBH 63 ROUND HERE (Val's Child, ASCAP/F.O.B., ASCAP/Copyright Control) RBH 55

CAP/Domain And 14 minjesty o mindre, Adda, 7 copy htt Control, RBH 55 RUBBER BAND MAN (Domani And Ya Majesty's Music, CAP/Crump Tight, ASCAP) H100 33; RBH 16

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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 17; RBH 11 SAY AY AY AY (Melaza, BMI/) Dutty Rock, ASCAP/EMI April, ASCAP, HL, RBH 80 THE SET UP (Obie Trice, ASCAP/Wasic Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Nate Dogg, BMI/Almo, ASCAP), HL, WBM, RBH 84 SHAKE THAT MONKEY (Zomba Songs, BMI/T. Shaw, BMI/Lil Jon 00017 Music, BMI), WBM, H100 91 SHE IS (Phoenix Ave, ASCAP/Eddie Serrano, BMI/Marsky, BMI/Janice Combs, BMI/EMI Blackwood,

SHE IS (Phoenix Ave, ASCAP/Eddie Serrano, BMI/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Below The Surface, ASCAP) RBH 87
SHE THINKS SHE NEEDS ME (Songs Of DreamWorks, BMI/API Country Music, BMI/E Ticket, BMI/Cherry River, BMI/Still Working For The Woman, ASCAP/MXC, ASCAP/IXG, BMI/EMI Blackwood, BMI/Shane Minor, BMI/CLEAR (LOCK)

BMI), CLM/HL, CS 54
SICK AND TIRED (ShanCan, BMI) CS 50 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,

BMI/Songs from the Engine Room, Damy,
SLOW DOWN (E-Class, BMI/Virginia Beach,
ASCAP/WB, ASCAP), WBM, RBH 70
SLOW JAMZ (Stayin High, ASCAP/Konman Entertainment, ASCAP/Roc Da World, ASCAP/Diplomat, ASCAP/Ye
World Music, ASCAP/EMI April, ASCAP), HL, H100 3; RBH

4
SLOW MOTION (Money Mack, BMI) RBH 57
SMILE (50 Cent, ASCAP/Lloyd Banks, ASCAP/Universal, ASCAP/No LD., BMI/Jobete, ASCAP) RBH 91
SOMEBODY (WB, ASCAP) Gravitron, SESAC), WBM, CS

SOMEDAY (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM,

H100 18
SONGS ABOUT RAIN (Sony/ ATV Timber, SESAC/Hillsboro Valley, SESAC/Sony/ATV Tree, BMI/Cake Taker, BMI/Corn Country, BMI), HL, CS 15; H100 73
SORRY 2004. (First Avenue, ASCAP/BMG Songs, ASCAP/Emis Hot Songs, ASCAP/EMI April, ASCAP/Einnor, ASCAP/Antonio Dixon's Muzik, ASCAP/E.D. Duz-lt, BMI/Anthony Nance Muzik, ASCAP/E Two, ASCAP), HL, H100 0; RBI 2

H100 9; RBH 2 SO SEXY (R.Kelly, BMI/Zomba Songs, BMI/Stayin

SO SEXY (R.Kelly, BMI/Zomba Songs, BMI/Stayiii High, ASCAP), WBM, RBH 58 SOY UN NOVATO (SE-Ca, BMI) LT 16 SPEND MY TIME (Blackened, BMI), WBM, CS 16 SPLASH WATERFALLS (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control/Alrudy, ASCAP/Almo, ASCAP), HL, H100 8; RBH 5 STAND UP (Ludacris, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP), HL, H100 44; RBH 45 STAND UP IN IT (High Votlage, BMI/Music Golry, BMI) RRH 72

H 75 STEP IN THE NAME OF LOVE (Zomba Songs N/R.Kelly, BMI), WBM, RBH 24 STILL FRAME (WBM, SESAC/Traptism, SESAC), WBM,

STILL IN LOVE (Aliarose Music, BMI/Irving, BMI/Al

STILL IN LOVE (Allarose Music, DMI/IVING, DMI/AL Green, BMI) RBH 59 SUGA SUGA (Latino Velvet, BMI/SoulSick Muzik, BMI/Jumping Bean, BMI/Songs Of Universal, BMI/Univer-sal, ASCAP/Amaya-Sophia, ASCAP) H100 29 SWEET SOUTHERN COMFORT (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Brad To The Bone, ASCAP), HL/WBM, CS 10; H100 64

TE LLAME (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Sony/ATV Discos, ASCAP) LT 7

TE LLEVARE AL CIELO (EMI April, ASCAP/Yelapa

TE LLEVAKE ALCIELO (AMDIO)

Songs, ASCAP) LT 28

TE NECESITO (Karen, BMI/Elyon, BMI) LT 41

TENGO GANAS (VMR, ASCAP/F.I.P.P., BMI) LT 10

TE QUISE OLVIDAR (BMG Songs, ASCAP) LT 37

TE QUISE TANTO (Doble Acuarela Songs, ASCAP) LT 1

THANK GOD I'M A COUNTRY BOY (Cherry Lane,
ASCAP/DreamWorks Songs, ASCAP), HL, CS 46

ASCAP/DreamWorks Songs, ASCAP), HL, CS 46
THAT'S WHAT SHE GETS FOR LOVING ME (Sony/ATV

THAT'S WHAT SHE GETS FOR LOVING ME (Sony/ATV Tree, BMI/Showbilly, BMI), HL, CS 27 THEM JEANS (One Up, BMI) RBH 64 THERE GOES MY LIFE (Warner-Tamerlane, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP), WBM, H100 61 THINK ABOUT YOU (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 36 THIS LOVE (Angel Pie, BMI/Mike Curb, BMI/Sony/ATV Tree, BMI/Onaly, BMI/Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 41 THIS LOVE (Careers-BMG, BMI/February Twenty Second, BMI/Valentine Valentine, ASCAP), HL, H100 24

THIS LOVE (Careers-BMG, BMI/February Twenty Second, BMI/Valentine Valentine, ASCAP), HL, H100 24
THROUGH THE WIRE (Ye World Music, ASCAP/Dyad, BMI/Warner-Tamerlane, BMI/Neropub, BMI/EMI April, ASCAP), HL/WBM, H100 15; RBH 10
TIPSY (Jerrell Jones, ASCAP/Tarpo, ASCAP/Notting Dale, ASCAP) H100 5; RBH 7
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 Solutions, BMI), HL, C5 39
TOXIC (Colgems-EMI, ASCAP/Murlyn, ASCAP/Universal-PolyGram International, ASCAP), HL/WBM, H100 11

PolyGram International, ASCAP/, HL/WBM, H100 11
TU FOTOGRAFIA (Estefan, ASCAP/F.I.P.P., BMI) LT 12

U UN AMOR PARA LA HISTORIA (Universal Musica, CAP/Unique Hits, ASCAP) LT 44

UN TE AMO (Manzamusic, ASCAP) LT 30

UNWELL (Bidnis, BMI/EMI Blackwood, BMI), HL, H100

VANIDOSA (Arpa, BMI) LT 46
VICTORY 2004 (Big Poppa, ASCAP/Justin Combs,
ASCAP/EMI April, ASCAP/Jae'wons, ASCAP/Steven A. Jordan, ASCAP/EMI-Unart Catalog, BMI/Universal, ASCAP)

173 VITAMIN S (EMI Blackwood, BMI), HL, RBH 74 THE VOICE WITHIN (Xtina, BMI/Aerostation, ASCAP/Universal-MCA, ASCAP/Universal, ASCAP), HL/WBM, H100 97

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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, RBH 25
WANNA GETTO KMOW YOU (50 Cent, ASCAP/Lloyd Banks, ASCAP/Mouth Full O' Gold, ASCAP/Universal, ASCAP/Webstyle, BMI/Betterhalf, ASCAP/Leon Ware, ASCAP), WBM, H100 28, RBH 19
WATCH THE WIND BLOW BY (Universal-Songs Of Poly-Gram International, BMI/Slowborne, BMI/Hope-N-Cal, BMI), HL/WBM, CS 3; H100 34

Gram International, BMI/Slowborne, BMI/Hopenneau, BMI), HL/WBM, CS 3; Htoo 34
THE WAY I AM (Knoc-Turn'AI, ASCAP/Million Dollar Game Ain't Free, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) RBH 81
THE WAY YOU MOVE (Gnat Booty, ASCAP/Chrysalis, BMI/Carl Mo, BMI/Organized Noize, BMI/Hitco, BMI), HL,

1100 4; RBH 18
WE ALL FALL DOWN (Lone Palm, ASCAP/Music Of

WE ALL FALL DOWN (Lone Palm, ASCAP)/Music Of Windswept, ASCAP/Island Pacific, ASCAP), WBM, CS 45 WEAR IT OUT (Divided, BMI/Universal, BMI/Ramal, BMI/Warner-Tamerlane, BMI), WBM, RBH 62 WHAT'S IT LIKE (EMI April, ASCAP/Air Control, ASCAP/Them Damn Twins, ASCAP/EMI Blackwood, BMI/MC Infinity, BMI), HL, RBH 38 WHAT WOULD YOU DO (Baby Ree Toonz,

MAIN WOULD TOO BY GABY KEE 1001/F, 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 82
WHEN SOMEBODY KNOWS YOU THAT WELL (Melanie

Howard, ASCAP/Coburn, BMI) CS 55
WHEN THE SUN GOES DOWN (Sony/ATV Cross Keys, WHEN THE SUN GOES DOWN (SONY/ALY CROSS NEYS, ASCAP/Onaly, BMI), H. (S 11: H100 48
WHITE FLAG (Warner Chappell, PRS/WB, ASCAP/EMI April, ASCAP/BMG Songs, ASCAP), HL/WBM, H100 23
WHO GIVES A...WHERE YOU FROM (Tefnoise, BMI)

WHO GIVES A...WHERE TOU FROM (LEIIOISE, BMI)
WHOKNOWS (Soulchild, ASCAP/Universal,
ASCAP/Nivac Tyke, ASCAP/Tetragrammaton,
ASCAP/Jesse Jaye, ASCAP) RBH 42
WHY DON'T YOU & I (Anaesthetic, BMI/WarnerTamerlane, BMI), WBM, Hoo 39
WILD WEST SHOW (Big Love, ASCAP/WB,
ASCAP/Music Of Combustion, BMI/Songs Of Windswept
Pacific, BMI), WBM, CS 25; Hhoo 92
WITH YOU (Jess, ASCAP/World Of Andy Music,
ASCAP/Universal, ASCAP/Sony/ ATV Timber, SESAC/Turtle Victory, SESAO, HL/WBM, Haoo 16
WORK IT (REINVENTION) (Jackie Frost, ASCAP/BMG
Songs, ASCAP/Innman Tumes, ASCAP/Zomba,
ASCAP/JAlbert & Son, ASCAP/Universal, ASCAP/JS E's

Songs, ASCAP/Tennman Tunes, ASCAP/Zomba, ASCAP/JAlbert & Son, ASCAP/Universal, ASCAP/Jay E's Basement, ASCAP), HL/WBM, H100 68 THE WRONG GIRL (Sony/ ATV Timber, SESAC/Hills-ro Valley, SESAC/Sony/ATV Tree, BMI/Cake Taker,

BMI/Corn Country, BMI) CS 43

YEAH! (TVT, BMI/Lil Jon 00017 Music, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of
Windswept, ASCAP/Christopher Mathew, BMI/Ludacris,
ASCAP/EMI April, ASCAP), HL/WBM, H1001; RBH 1
YOTE ENSENE (Not Listed) LT 43
YOU (RTD, BMI/Money Madness, ASCAP) H100 87
YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL
(Sony/ATV Tree, BMI/Love Monkey, BMI/Emrsonbignz,
BMI/Songs Of Windswept Pacific, BMI), HL/WBM, H100
84

YOU DON'T KNOW MY NAME (Lellow, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP/Uncle Bobb BMI/EMI Blackwood, BMI/A-Dish-Of-Tunes, BMI), HL.

YOU'LL THINK OF ME (Almo, ASCAP/Original Bliss, ASCAP/EMI April, ASCAP/Ty Me A River, ASCAP/JesKar, ASCAP), HL, CS 9; H100 53 YOU'RE IN MY HEAD (EMI Blackwood, BMI/Shane

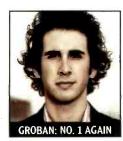
Minor, BM/(Gottahaveable, BM//Songs Of Windswept Pacific, BM//Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), HL/WBM, CS 26 Y TODO QUEDA EN NADA (World Deep,

BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 3

BILLBOARD MARCH 13, 2004

Groban Picks Up A Third Chart-Topper At AC

Josh Groban scores his third No. 1 on the Adult Contemporary chart, as "You Raise Me Up" rises 2-1. The track makes it to the top in its 20th chart week, which is the same



amount of time Groban took to earn his first No. 1 in August 2002 with "To Where You Are.' "Raise" marks the first No. 1 to

be credited to a male solo artist on the AC chart since Groban's last visit to the top spot with "O Holy Night" in December 2002.

Although "Raise" declines in detections for the week (down 33), the track receives a bullet, as it is Billboard policy to award a bullet in a title's first week at No. 1.

CROW CUT: The same bullet policy applies to Sheryl Crow's "The First Cut Is the Deepest," which moves to No. 1 on the Adult Top 40 chart.

Only one detection separates Crow's No. 1 (3.176 detections; down 80) from 3 Doors Down's "Here Without You," which falls to No. 2.

The last time the top of the Adult Top 40 chart was this tight was when the Calling's "Wherever You Will Go" outpaced "Superman (It's Not Easy)" from Five for Fighting by a single spin in the Dec. 29, 2001, issue.

"Cut" marks Crow's second No. 1 on the Adult Top 40 list and is the first chart-topper by a solo female artist since Avril Lavigne's "I'm With You" hit No. 1 in February 2003.

Now in its 24th chart week, the track's climb to No. 1 is the slowest at the format since the Goo Goo Dolls' "Slide" took 26 weeks to reach the top spot in March 1999.

PERFECT STORM: With the biggest gain on the entire chart, Sara Evans' "Perfect" sounds a warning signal that it means business in country's top 10. Up 317 detections, Evans' short 9-8 hop belies the eyecatching increase in detections.

This is the first time in the song's entire 26-week chart history that "Perfect" has claimed the chart's biggest increase. Evans' single keeps similar company among the five biggest gainers this issue, as four of the five have spent at least 20 weeks on the chart, with the lone exception being Lonestar's "Let's Be Us Again," which climbs 43-35 and gains 293 spins in its second chart week.

Joining Evans and Lonestar in the top gainers suite are Jimmy Wayne's 30-week-old "I Love You This Much" (up 294 detections), Brad Paisley's "Little Moments'

with 28 weeks (up 290) and Tracv Lawrence's "Paint Me a Birmingham" (up 285) at 20 weeks.

LEADING MAN: "Yeah!" by Usher Featuring Lil Jon & Ludacris maintains the crown on the Hot R&B/Hip-Hop Singles & Tracks chart for a second week while holding on to the top spot on The Billboard Hot 100 for a third week.

The track tacks on an additional 3.5 million in audience at R&B/hip-hop radio to also take the lead on the Hot R&B/Hip-Hop Airplay chart over Ruben Studdard's "Sorry 2004.

Further down R&B/Hip-Hop Singles &

Tracks, Usher takes Hot Shot Debut honors at No. 35 with "Burn," which is the highest entry on the chart since "Change Clothes" by Jay-Z bowed at No. 30 in November.

Speaking of Jay-Z, he takes his 17th (out of 59) charting single into the top 10, as "Dirt off Your Shoulder" advances 11-9 on R&B/Hip-Hop Singles & Tracks. This extends his lead for the most appearances in the top 10 by a rap artist over nearest competitor P. Diddy, who has 14 top 10 titles to his credit.

MAP QUEST: "Maps" by the Yeah Yeah Yeahs enters the Modern Rock chart at No. 39, becoming the third female-voiced song to enter the chart this year following No Doubt's "It's My Life" and Courtney Love's "Mono." That total matches women's entire output on the Modern chart for all of 2003.

with "Maps" on The Billboard Hot 100, inching in at No. 98, and on

The Yeah Yeah Yeahs also debut

Silvio Pietroluongo silvio@billboard.com **Minal Patel** mpatel@billboard.com Wade Jessen wjessen@billboard.com



Hot Digital Tracks, entering at No. 31 with 2,000 paid downloads.

On Hot 100 Singles Sales, "Maps" moves 3-2 and scans 3,500 units, down 15% from last week. A ranking that high for a rock track on the sales chart has been a rarity during the past few years, because few rock singles are released.

With a sold-out tour in progress, the trio has been building additional momentum in the press, at radio and on MTV during the past few months. Since the

MARCH 13

group's album is almost 1 year old, Interscope put together a single with two new tracks and the video for "Maps" as a bonus for fans and retailers who have

continued to support the band.

Additional reporting by Patrick McGowan in Los Angeles and Anthony Colombo in New York.



N	MARCH 13 MAINSTREAM					
Billboard® TOP 40 _{TM}						
THIS WEEK	LAST WEEK	WKS ON	Nielsen Broadcast Data Systems TITLE ARTIST (IMPRINT/PROMOTION LABEL)			
1	1	114	With You JESSICA SIMPSON (COLUMBIA) **TOTAL No. 1** **T			
2	3	8	Toxic BRITNEY SPEARS (JIVE)			
3	2	15	The Way You Move OUTKAST FEAT. SLEEPY BROWN (ARISTA)			
4	4	12	My Immortal EVANESCENCE (WIND-UP)			
5	6	15	Numb LINKIN PARK (WARNER BROS.)			
6	8		Yeah! USHER FEAT, UL JON & LUDACRIS (ARISTA)			
7	5	11	Someday NICKELBACK (ROADRUNNER/IOJMG)			
8	7	22	Hey Ya! OUTKAST (ARISTA)			
9	15	5	This Love MARDONS (OCTONE/J/RMG)			
10	9	15	F**k It (I Don't Want You Back)			
11	11	7	Slow Jamz TWISTA FEAT. KANYE WEST & JAMIE FOXX. (ATLANTIC)			
(12)	14	14	The First Cut Is The Deepest sheryl crow (A&M/INTERSCOPE)			
13	16	16	Falls On Me			
14	10	31	Here Without You 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)			
15	17	16	Come Clean HILARY OUFF (BUENA VISTA/HOLLYWOOD)			
16	12	24	Suga Suga BABY BASH FEAT, FRANKIE J. (UNIVERSAL/UMRG)			
17	18		Just A Little While JANET JACKSON (VIRGIN)			
18	22	5	Bounce SARAH CONNOR (EPIC)			
19	24	3	One Call Away CHINGY FEAT J. WEAV (DISTURBING THA PEACE/CAPITOL)			
20	21	7	Gigolo NICK CANNON FEAT. R. KELLY (NICK/JIVE)			

Billboard TOP 40 _{TM}				
Bi		20	rd" TOP 40,	
THIS WEEK	LAST WEEK	WKS, CM	Nielsen Broadcast Data Systems TITLE ARTIST (IMPRINT/PROMOTION LABEL)	
1	2	24	The First Cut Is The Deepest 1 WA AING.	
2	1	31	Here Without You 3 DODRS DOWN (REPUBLIC/UNIVERSAL/JMRG)	
3	4	25	Someday NICKELBACK (ROADRUNNER/IDJMG) 🏚	
4	3	20	It's My Life NO DOUBT (INTERSCOPE)	
5	5	31	Bright Lights MATCHBOX TWENTY (ATLANTIC) &	
6	8	15	My Immortal EVANESCENCE (WIND-UP)	
7	6		White Flag DIDD (ARISTA)	
8	11		This Love MAROONS (OCTONE/J/RMG)	
9	7	311	Why Don't You & I SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA)	
10	9	26	Fallen SARAH MCLACHLAN (ARISTA)	
11	10	10	100 Years FIVE FOR FIGHTING (AWARE/COLUMBIA)	
1 2	12	20	When I Look To The Sky	
13	14	1	Breathe MELISSA ETHERIOGE (ISLAND/IOJMG)	
14	13		Hey Ya! OUTKAST (ARISTA)	
TS	15		Clarity JOHN MAYER (AWARE/COLUMBIA)	
16	16		Extraordinary LIZ PHAIR (CAPITOL)	
17	18		Falls On Me	
18			You And I Both JASON MRAZ (ELEKTRA/EEG)	
19	19		Devils And Angels TOBY LIGHTMAN (LAVA)	
20	23	6	Sunrise Norah Jones (Blue Note/EMC)	

HitPred	HitPradictor.com. © 2004. Promosquad is a trademark of Think Fast LLC.					
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וח	- 20 H	004	10 CONTEMPODADY			
Bi		a	rd® CONTEMPORARY			
X	WEEK		Nielsen			
WE		5	Broadcast Data Systems			
SIH	LAST	ž	TITLE ARTIST (IMPRINT/PROMOTION LABEL)			
1			NUMBER 1 增			
7	2	20	You Raise Me Up 1 WKAING 1 JOSH GROBAN (143/REPRISE)			
2	1	45	Forever And For Always			
3	5	22	SHANIA TWAIN (MERCURY/IDJMG) The First Cut Is The Deepest SHERYLCROW (ARM/INTERSCOPE)			
a						
4	3	35	Calling All Angels TRAIN (COLLIMBIA)			
5	6	27	White Flag			
6	4	52	Drift Away UNCLE KRACKER FEAT. OOBIE GRAY (LAVA)			
7	7	43	Unwell MATCHBOX TWENTY (ATLANTIC)			
8	8	Ш	100 Years FIVE FOR FIGHTING (AWARE/COLUMBIA)			
9	12	19	Ain't No Mountain High Enough MICHAEL MCDONALD (MOTOWN/UMRG)			
10	9	25	Look Through My Eyes PHIL COLLINS (WALT DISNEY/HOLLYWOOD)			
11	10	21	Invisible CLAY AIKEN (RCA/RMG)			
12	11	44	Big Yellow Taxi COUNTING CROWS FEAT, VANESSA CARLTON (GEFFEN/INTERSCOPE)			
13	13	7	This One's For The Girls MARTINA MCBRIDE (RCA NASHVILLE)			
14)	14	2	You Make Me Feel Brand New SIMPLY RED (SIMPLYRED.COM/RED INK)			
15	15	32	Sunrise SIMPLY RED (SIMPLYRED.COM/RED INK)			
16	16	23	Fallen Sarah McLachlan (arista)			
17	17	10	Here Without You			
18	18	17	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) Why Don't You & I SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA)			
19	20		Love's Divine			
20	19	15	The Voice Within CHRISTINA AGUILERA (RCA/RMG)			
		1000				

N	MARCH 13 MODERN						
Bi		oa	rd® ROCK _{TM}				
WEEK	WEEK	No.	Nielsen Broadcast Data Systems				
THIS	LAST	MKS	TITLE ARTIST (IMPRINT/PROMOTION LABEL)				
1	1	11	NUMBER 1 性性 Megalomaniac 4 Wis Al No. 1 INCUBUS (IMMORTAL/EPIC)				
2	4	9	I Miss You BLINK-182 (GEFFEN) th				
3	2	24	Numb LINKIN PARK (WARNER BROS.)				
4	6	12	Last Train Home LOSTPROPHETS (COLUMBIA)				
5	5	15	Figured You Out NICKELBACK (ROADRUNNER/IDJMG)				
6	7	16	One Thing FINGER ELEVEN (WIND-UP)				
7	3	22	I Am The Highway AUDIOSLAVE (INTERSCOPE/EPIC)				
8	11	5	Love Song 311 (MAVERICK/VOLCANO/JIVE)				
9	9	14	I Believe In A Thing Called Love THE DARKNESS (ATLANTIC)				
10	8	35	(I Hate) Everything About You three Days GRACE (JIVE)				
m	15	5	The Reason HOOBASTANK (ISLAND/IDJMG)				
12	13	15	Silver And Cold AFI (NITRO/OREAM/WORKS/INTERSCOPE)				
13	10	27	Are You Gonna Be My Girl JET (ELEKTRA/EEG)				
14	12	20	Until The Day I Die STORY OF THE YEAR (MAVERICK/REPRISE)				
15	16	14	The Outsider A PERFECT CIRCLE (VIRGIN)				
16)	18	7	Echo TRAPT (WARNER BROS.)				
17	17	32	Meant To Live SWITCHFOOT (RED INK/COLUMBIA)				
18	14	1.	HIT That THE OFFSPRING (COLUMBIA)				
19	21		Heel Over Head PUDDLE OF MUOD (FLAWLESS/GEFFEN)				
20	26	3	Lying From You UNKIN PARK (WARNER BROS.)				

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 117 mainstream top 40, 87 adult top 40, 92 adult contemporary and 88 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections 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 Contemporar removed from the chart after 26 weeks. All four radio charts run at deeper lengths in Airplay Monitor, Billiboard Information Network, and billboard.com. 12 indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems, 117 mainstream top 40, 87 adult top 40, 92 adult co

board For week ending FEBRUARY 29, 2004

THE MOST-PLAYED CLIPS AS MON IC RED BY NIELSEN BROADCAST DATA SYSTEMS "New Ons" are those clips with six or nere plays for the first time in the chart week.



OUNG GUNZ. NO BETTER LOVE TWISTA, SLOW JAMZ PETEY PABLO, FREEK-A-LEEK USHER. YEAH G-UNIT, WANNA GET 2 KNOW U CASSIDY, HOTEL

CASSIDY, HOTEL

MASTER P, THEM JEANS
MISSY ELLIOTT, I'M REALLY HOT
TIL, RUBBER BAND MAN
DAVID BANNER, CRANK IT UP
ALICIA KEYS, YOU OON'T KNOW MY NAME
JAGGED EDGE, WHAT'S IT LIKE
BEYONCE, ME MYSEIF AND I
JUYENILE, IN MY LIFE
KANYE WEST, THROUGH THE WIRE
THIS YANG TWINS

TAMIA. QUESTIONS
JAY-Z, ENCORE
OUTKAST, THE WAY YOU MOVE
CARL THOMAS, SHE IS
RUBEN STUDDARD, SORRY 2004
WESTSIDE CONNECTION, GANGSTA NATION
MEMPHIS BLEEK, ROUND HERE MEMPHIS BLEEK, ROUND HERE
BEENIE MAN, DUOE
SEAN PAUL, I'M STILL IN LOVE WITH YOU
AVANT, GON'T TAKE YOUR LOVE AWAY
TRILLYILLE, NEVA EVA
MURPHY LEE, LUV ME BABY
AVANT, READ YOUR MIND

AVANT, READ YOUR MIND YOUNGBLOODZ, LEAN LOW G-UNIT, POPPIN' THEM THANGS B2K, BADABOOM CAM'RON, GET 'EM GIRLS OUTKAST HEV VA

NEW ONS KWON, TIPSY SHANTI, BREAKUP 2 MAKEUF AMIA, QUESTIUNG BEENIE MAN, QUDE COUNGBLOODZ, LEAN LOW

330 Commerce Street, Nashville, TN 37201
KETTH URBAN, YOU'LL THINK OF ME
JOSH TURNER, LONG BLACK TRAIN
ALAN JACKSON, RENEMBER WHEN
TOBY KETH, AMERICAN SOLDIER
BUDDY JEWELL, SWEET SOUTHERN COMFORT
MINDY SMITH, JOLENE
MONTGOMERY GENTRY, IFYOU EVER STOP LOVING ME
CLINT BLACK, SPEND MY TIME
JIMMY WAYNE; I LOVE YOU THIS MUCH
GARY ALLAN, SONGS ABOUT RAIN
BRAD PAISLEY, LITTLE MOMENTS.
BENY DELSKYEY, MUCE REACKER, WINE IN SONG SINWA

EARY ALLAN, SONGS ABOUT RAIN
BRAD PASIESE, UITTLE MOMENTS
, MENWY CHESNEY A UNCLE KADCKEN, MICHINE'S SUN GOES DOWN
SHEDALSY, PASSENGER SEAT
SARA EVANS, PERFECT
JULIE ROBERTS, BREAK DOWN HERE
CLAY WALKER. I CAN'T SIEEP
NORAH JONES, SUNRISE
BILLY CURRINGTON. I GOT A FEELIN'
KENNY CHESNEY, THERE GOES MY LIFE
KENNY CHESNEY, THERE GOES MY LIFE
MENDIN SARIOS, SUMINISTIATION BEPTINIE'POUS SAY GOODBYE
JOE NICHOLS, COOL TO BE A FOOL
BROOKS BOUNK OUGHT MET BE MONT TAN OUT OF THE GIRL
SHERYL CROW, THE FIRST CUT IS THE DEEPEST
TOBY KETH, LIQUE LITHS JAM
DIERKS BENTLEY, MY LAST NAME
PATTY LOVELESS. ON YOUR WAY HIMM
LEANN RIMES, THIS LOVE
DOLLY PARTON, WELCOME HOME
JAMIS TATORS A JUSTON KETH WEAD
KETH JUBBAN, WHO WOULD N'T WANNA BE ME
BRIAN MCCOMAS, VIOL WE IN MY HEAD
KETH JUBBAN, WHO WOULD N'T WANNA BE ME
BRIAN MCCOMAS, VIOL WE IN MY HEAD
EMBESS ON DRIVE, LAST ONE STANDING
EMERSON DRIVE, LAS

RASCAL FLATTS, I MELT
DIXIE CHICKS, SIN WAGON (TOP OF THE WORLD LIVE)
KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS
SCOTTY EMERICK, THE COAST IS CLEAR

KELLIE COFFEY, TEXAS PLATES
RHONDA VINCENT, IF HEARTACHES HAD WINGS

NEW ONS



ISIS Broadway, New York, NY 10038

BRITMEY SPEARS, TOXIC
USHER, YEAH
G-UNIT, WANNA GET 2 KNOW U
CHINGY, ONE CALL AWAY
HILARY DUFF, COME CLEAN
TWISTA SLOW JAMZ
EVANISSCENCE, MY IMMORTAL
BEYONCE, ME MYSELF AND I
MISSY ELIOTT, I'M REALLY HOT
JESSICA SIMPSON, WITH YOU
MARGONS, THIS LOVE
BUNK-182, I MISS YOU
RUBEN STUDDARD, SORRY 2004
YEAH YEAH S, MARS
KANYE WEST, THROUGH THE WIRE
JOSS STONE, FELL IN LOVE WITH A BOY
NICKEBACK, SOMEDAY

NICKELBACK, SOMEDAY
EAMON, F*KIT
CASSIDY, HOTEL
SEAN PAUL, PM STILL IN LOVE WITH YOU
LDSTPROPHETS, LAST TRAIN HOME
SWITCHFOOT, MEANTTO LIVE
N.E.R.D., SHE WANTS TO MOVE

J-KWON, TIPSY
THREE DAYS GRACE. (I HATE) EVERYTHING ABOUT YOU
STORY OF THE YEAR, UNTIL THE DAY I DIE
YOUNG GUNZ, NO BETTER LOYE

THE DARKNESS, I BELIEVE IN A THING CALLED LOVE SIMPLE PLAN, DON'T WANNA THINK ABOUT YOU JASON MRAZ, YOU AND I BOTH NICK CANNDN, GIGOLO

J-KWUN, TIPSY SIMPLE PLAN, DON'T WANNA THINK ABOUT YOU KYLIE MINOGUE, SLOW

MURPHY LEE, LUV ME BABY FEFE DOBSON, EVERYTHING INCUBUS, MEGALOMANIAC J-KWON, TIPSY

311, LOVE SONG
SLEEPY BROWN, I CAN'T WAIT
KATY ROSE, OVERORIVE
BLACK EYED PEAS, HEY MAMA
THE DARKNESS, I BELIEVE IN A THE

YING YANG TWINS, SALT SHAKER

NEW ONS





EVANESCENCE, MY IMMORTAL
SBERYL CROW. THE HIRST CUT IS THE DEEPEST
MORAH JONES, SUMRISE
BEYONCE, ME MYSELF AND I
BRITINEY SPEARS, TOXIC
NICKELBACK, SOMEDAY
JESSICA SIMPSON, WITH YOU
MELISSA ETHERIDGE, BREATHE
FIVE FOR FIGHTING, ID YEARS
JET, ARE YOU GONNA BE MY GIRL
JOHN MAYER, CLARITY
JOSS STONE, FELL IN LOVE WITH A BOY
USHER, YEAH
BLACK EYED PEAS, HEY MAMA
NO DOUBT, IT'S MY LIFE
PLORENGES, BEILDING IN A THING CALLED DO

NO DOUBT, IT'S MY LIFE
THE DARKNESS. I BELIEVE IN A THING CALLED LOVE
EMPIQUE IGLESIAS. NOT IN LOVE
SEAL, LOVE'S DIVINE
GOOD CHARLOTTE, HOLD ON

SEAL LOVES DIVINE
GOOD CHARLOTTE, HOLD ON
FUEL, FALLS ON ME
FUEL, FALLS ON ME
COURTINEY LOVE, MONO
3 DOORS DOWN, HERE WITHOUT YOU
TWISTA, SLOW JAMZ
TOBY LIGHTMAN, DEVILS AND ANGELS
KID ROCK, FEEL LIKE MAKIN LOVE
ALICIA KEYS, YOU DON'T KNYOW MY NAME
SLEEPY BROWN, I CAN'T WAIT
KYLLE MINOGUE, SLOW
THAPT, HEADSTRONG
EVANESCENCE, BRING ME TO LIFE
OUTLAST, HEY YA
JACK, JOHNSON, TAYLOR
TRAIN, HEN LOOK TO THE SKY
RUBEN STUDDARD, SORRY 2004
NO DOUBT, LINDERNEATH IT ALL
TRAIN, DROPS OF JUPITER
CHISTINA AGULERA ULKIM, MYAR PINK, LOY MARMA
NEW ONS

NEW ONS



BLINK-182, I MISS YOU THE OFFSPRING, HIT THAT ITREE UN'S SHOWLY
TRAPT, ECHO
STORY OF THE YEAR, UNTIL THE DAY FOR
STORY OF THE YEAR, UNTIL THE DAY FOR
INCUBUS, MEGALOMANIAC
THE DARKNESS, BELIEVE IN A THING CALLED LOVE
GOOD CHARLIOTTE, HOLD ON
NO BOUBET, IT'S MY LIFE
SWITCHFOOT, MEANT TO LIVE
EVANESCENCE, MY IMMORTAL
THRICE, STARE AT THE SUN
SIMPLE PLAN PERFECT

THRICE, STARE AT THE SUN SIMPLE PLAN, PERFECT PUDDLE OF MUDD, AWAY FROM M SIMPLE FOUN, FEBROARY
PUDDLE OF MUIDO, AWAY FROM ME
BRAND NEW, SIC TRANSIT GLORIA. GLORY FADES
COURTINEY LOVE, MONO
OUTKAST, HEY VA
P.O. D. CHANGE THE WORLO
HOOBASTANK, OUT OF CONTROL
PHANTOM PLANET, BIG BRAJ
DASHBOARD CONFESSIONAL RAPIO HOPE LOS:
FINGER ELEVEN, ONE THING
MARS VOLTA, TELEVATORS
LIMP BIZNIT, BEHIND BLUE EVES
G-UNIT, WANNA GET 2 KNOW U
N.E.R.O., SHE WANTS TO MOVE
LINKIN PARK, SOMEWHERE I BELONG

J-UNIT, WANNA GET TO KNOW YO ""E"R"D", SHE WANTS TO MOVE IUST JACK, SNOWFLAKES HIM, JUIN ME BLACK EYEO PEAS, HEY MAMA YING YANG TWINS, SALT SHAKER

BUDDY JEWELL, SWEET SOUTHERN CON SARA EVANS, PERFECT BRAD PAISLEY, LITTLE MOMENTS SARA EVANS, PERFECT
PRAP PAISEY, LITTLE MOMENTS
TOBY KETH, AMERICAN SOLDIER
JIMMY WANYE. ILDVE YOU THIS MUCH
KETH URBAN, YOU'LL THINK OF ME
SHANIA TWAIN, IT OMY HURTS WHEN IM BREATHING
ALAN JACKSON, REMEMBER WHE'R
KENY CHESTY O BINCE KRACKER, MINEY THE SUN GOES DOW
JOSH TURNER, LONG BLACK TRAIN
TRACE ADNINS, HOT MAMA
DIERKS BENTLEY, MY LAST NAME
BLUE COUNTY, SOOD LITTLE GIRLS
KENNY CHESNEY THERE GOES MY LIFE
JOE NICHOLS, COULT OB EA POOL
BLUY CURRINGTON, LOT A FEELIN
EMERSON ORTHEL LAST ONE STANCING
CLAY WALKER, I CAN'T SLEEP
BROWS ABOM! THE GIRLS
GARY ALLAN, SONS A BOUT RAIN
ALAH JACKSON & JIMM'S BUTETI, ITS THE CLOCK SOMEWBEE

AWAIT AWARDON O JIMMT BUTCH I, IT S THE DELLOR SOMEWHERE TIM MCGRAW, REAL GOOD MAN MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME SHANIA TWAIN, SHE'S NOT JUST A PRETTY FACE CLINT BLACK, SPEND MY TIME SHEDDIEV BACCENICES DEAT

ALISON KRAUSS, YOU WILL BE MY AIN T

NEW ONS

REMY CHESNEY & UNCLE KRACKER, WHEN THE SUN GE

ALISON KRAUSS, YOU WILL BE MY AIN T

TRACY LAWNENCE, PAINT ME A BIRMIN
SCOTTY EMERICK, THE CAST IS CLEAR

JULIE ROBERTS, BREAK DOWN HERE

KANYE WEST, THROUGH THE WIF LOSTPROPHETS, LAST TRAIN HOME STORY OF THE YEAR, UNTIL THE DAY I DIE USHER, YEAH
N.E.R.D., SHE WANTS TO MOVE CHINGY, ONE CALL AW TRILLVILLE, NEVA EVA 311, LOVE SONG
YELLOWCARD, OCEAN AVENUE
EVANESCENCE, MY IMMORTAL

EVANESCENCE, MY IMMORTAL
BUINK-182, IMISS YOU
J-KWON, TIPSY
J-KWON, TIPSY
TI, RUBBER BAND MAN
FINGER ELEVEN, ONE THING
A.F.I., SILVER AND COLD
BRAND NEW, SIC TRANSIT GLORIA_GLORY FADES
GOAPELE, CLOSER
DIZZEE RASCAL, FIX UP, LOOK SHARP
MISSY SELLIOTT, IM REALLY HOT
BEYONCE, ME MYSELF AND I BEYONCE, ME MYSELF AND I SLEEPY BROWN, I CAN'T WAIT LIMP BIZKIT, BEHINO BLUE EYES KINKY, PRESIDENTE LINKIN PARK, NUMB

NEW ONS WN, FCAN'T WAIT SLEEP 1 BIT.
MARDONS, THIS LOVE
G-UNIT, WANNA GET TO KNOW YOU
TRAPT, ECH.
PASHBOARD CONFESSIONAL THE SIDEWINDER SLEEP TONITE
OF THE SUN BLACK EYED PEAS, HEY MAMA
BRITNEY SPEARS, TOXIC
BLINK-182, I MISS YOU
THEE DAYS GRACE, JUST LIKE YOU
THEE DAYS GRACE, JUST LIKE YOU
THE DARKNESS, I BELIEVE IN A THING CALLED LOV
NICKELBACK, FIGURED YOU DUT
LUDACRIS, SPLASH WATERFALLS
BILLY TALENT, THE EX
INCUBUS, MEGALOMANIAC FEFE OOBSON, EVERYTHING
DEFAULT, TAKING MY LIFE AWAY
BEYONCE, ME MYSELF AND I
NELLY FURTADO, POWERLESS (SAY W NELLY FURTADO, POWERLESS ISAY WHAT USHER, YEAH GOOD CHARLOTTE, HOLD ON CHINGY, ONE CALL AWAY JET, ARE YOU GONNA DE MY GIRL KELLS, MILKSHAKE HILARY DURF, COME CLEAN FINGER ELEVEN, ONE THING EYANESCENCE, MY IMMORTAL JESSICA SIMPSON, WITH YOU OUTKAST, HEYYA JESSICA SIMPSON, WHERE YOU ARE
NEW ONS



DAVID BISBAL, BULERIA THALIA, CERCA DE TI PAULINA RUBIO, TE QUIS PAULINA RUBIO, TE QUISE TANTO
SIN BANDERA, MIENTES TAN BIEN
RICKY MARTIN, YTODO QUEDA EN NADA
RICARDO ARJONA, QUELE VERTE
NELLY FURTADO, POWERLES (SAY WHAT YOU'
CAFE TACUBA. ERES
ORE, 20 DE VAN GOGH, 20 DE ENERO
ULIS FONSI, QUIENT E DAJO ESOO'
OBIE BERMUDEZ, ME CANSE DE TI
TIZIANO FERBO, TARDES NEGRAS
ROSARIO, AQUANTA ANI
FORMULIS FOR SULLIVIA EN CANSE OF TI
TIZIANO FERBO, TARDES NEGRAS
ROSARIO, AQUANTA ANI
FORMULIS FOR SULLIVIA EN CANSE OF TI
TIZIANO FERBO, TARDES NEGRAS
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ROSARIO, AGUANTA ANI
FORMULIS FOR SULLIVIA EN CANSE
ROSARIO, AGUANTA ANI
FORMULIS FOR SULLIVIA EN CANSE
RESERVIA EN CANSE
RESERVICIONE DE TRANSPORTOR DE TRANSP DILISE TANTO ITELIAND FERMI, INDUS NEBRAS

ROSARIO, AGUANTA AHI
ENRIQUE IGLESIAS, NOT IN LOVE
TISUBY & GENGINA, POR QUE NO
CARAMELOS DE CIANURO. EL ULTIMO POLVO
OBIE BERMUDEZ, ANTES
DAVID BISBAL, QUIERO PERDERME EN TU CUERPO
JULIETA VENEGAS, ANDAR CONMIGO
EONITA NAZARIO. A QUE NO TE VAS EUROPE

(YLIE MINUGUE, NEW STATE OF THE FORTABLY NUMB F.U., NIE MOW MI
MADONNA, LOVE PROFUSION
BEYONCE, ME, MYSELF AND I
FRANZ FERDINANO, TAKE ME OUT
FRANZ FERDINANO, TAKE ME OUT



BRITNEY SPEARS, TOXIC SEAN PAUL, I'M STILL IN LOVE WITH YOU CAFE TACUBA, ERES EVANESCENCE, MY IMMORTAL NELLY FURTADD, POWERLESS ISAY WHAT YOU'
CHING'S, HOLDAE IN
SIMPLE PLAN, PERFECT
OUTKAST, THE WAY YOU MOVE
CARTEL DE SANTA, LA PELOTONA
THE OFESPRING, HIT THAT
FOUNTAINS OF WAYNE, STACY'S MOM
BLINK-182, IMS YOU
DIDD, UFF FOR RENT
PLASTILINA MOSH, ENZO
JUNIOR SEMIOR, SHAKE YOUR COCONUTS
STACIE ORRICO, J PROMISE



VIVA,Continuous programming Im Media Park 2, 50670 Koln, German

JAMELIA. SUPERSTAR
MICHAEL ANDREWS. MAD WORLD
BLACK EYED PEAS. SHUT UP
JEANETTE, NO ETERNITY
REAMONN, STRONG
N"E"R"O", SHE WANTS TO MOVE

Will FCC Crackdown **Boost Sat-Casters?**

By Marc Schiffman

mschiffman@billboard.com

STERN: LOST SIX MARKETS

So, did I miss anything while I was away?

I take two weeks off for the first time in my Billboard career and come back to a radio world turned on its ear. That is thanks to Clear Channel kicking Bubba the Love Sponge off the payroll and remov-

ing Howard Stern's syndicated morning

show from the six Clear Channel stations that carried it.

While trolling around the Web I found a keen analysis of the move. On The Motley Fool

(fool.com) Rick Aristotle Munarriz leaves the ethical and First Amendment questions by the wayside (see story. page 5, for that angle) and takes a

strictly business perspective.

He notes that burgeoning satellite radio companies XM and Sirius could be winners here. "Think about it," he writes. "Just as folks flocked to cable TV to escape sani-

tized network content, satellite radio operators better be ready for the influx of folks who enjoy broader options.

"At a time when traditional broadcasters can't afford to lose their core, diehard listeners to XM and Sirius, even the most noble of intentions in clearing up their stations could shoo folks

into the captive arms of their subscription-based rivals," Munarriz continues. "That's just not sound radio business."

XM already has a pay channel from the Playboy brand. (Don't ask me how that translates to a radio environment.) And Pamela Anderson was a Sirius host and is now a spokesperson.

I'd long thought that with all the spending those two companies were doing to ramp up their operations, one of them should have driven a dump truck of money up Stern's driveway and come away with a killer programming prize.

Indeed, there have been talks between the sat-casters and some high-profile, controversial air talent.

Munarriz has a good point, but looking further through the telescope, I see Clear Channel's Stern move as a winner on almost all fronts for the company.

and pop Stern on their stick to siphon off male listeners. Arguably San Diego is the same.

In two of the six markets that

Pittsburgh—Clear Channel has the

rock market sewn up. It's not like a

current rival is going to swoop in

have just lost Stern-Miami and

With modern rock XETRA-FM (91X), active rock KIOZ and classic rock KGB, Clear Channel has a strong rock hill it can defend. Modern rival KBZT could make a play for Stern, but many have tried their hand at dethroning Clear Channel in that market and failed.

That leaves Orlando, Fla.; Rochester, N.Y.; and Louisville, Ky.

There are **Infinity** rivals in Orlando and Rochester and a Radio One modern rocker in Louisville. So there are three markets where a rock rival can pick up Stern and make a serious run at Clear Channel.

One programmer I spoke with voiced interest in picking up Stern. He notes

that Stern relishes returning to a market that has dropped him and will sometimes cut a sweeter deal to do so.

But that's only if Stern is a free agent in those markets. The press release from Clear Channel says that Stern has been suspended, not released from his contract, as was the case with Bubba.

In the end, then, Clear Channel removed a programming asset from six of its 1,200 stations, with only three of those stations in any real danger of losing shares to a rival.

That move gave the company a ride into congressional hearings on a wave of moral superiority. Not a bad deal.

Even if the Munarriz scenario pans out and this helps the migration to satellite radio, Clear Channel has a 50-50 chance of winning: It holds an investment in XM.

Indecency

Continued from page 5

phone calls or controversial content should have a delay in place.

The memo also issues content guidelines on avoiding indecency. "Failure to abide by this policy is grounds for harsh discipline, including immediate termination," the memo states.

An Emmis Communications spokesperson tells *Billboard* sister publication Airplay Monitor that Emmis is preparing a zero-tolerance policy on indecency as well.

Clear Channel's new Responsible Broadcasting Initiative—issued one day before radio division CEO John Hogan took the stand before Congress—states that any DJ accused of indecency will be suspended and immediately terminated if the jock is found to have violated indecency codes. It also states, "There will be no appeals and no intermediate steps."

In addition to the measure, Clear Channel is modifying its talent contracts so that any jocks accused of indecency will be financially liable for part of any fines levied against the station by the FCC.

LISTENING CLOSELY

Now stations like modern KBZT (FM 94/9) San Diego are re-examining the music they play.

"The main thing we've done with this FCC witch hunt that's going on is taken a real close look at the music library and made sure there weren't any songs in there that we have overlooked," PD Garret Michaels says. "There are quite a number of songs, particularly from the grunge era, that occasionally sneak in an 'f' word, and sometimes those are buried in the mix.

"In light of what's going on out there, there's so much watchdogging that we want to be careful and make sure we don't get fined on a technicality," he says.

Michaels cites such core library tracks as Tool's "Sober" and Alice in Chains' "Heaven Beside You" as songs that the station has re-edited.

Regardless of the outcome of the congressional hearings, the FCC's guidelines or individual radio groups'

mandates, the developments of the past several weeks prove that radio is entering previously uncharted territory.

"Everything has changed," says one PD who requested to remain anonymous. "It's obvious now that radio companies that have 1,300 stations or 600 stations or 200 stations will not hesitate to blow somebody out and ruin one particular radio station, or even one particular network, for the protection of its entire network."

SLIPPERY SLOPE

And the commission might be stepping over the line in attempting to decide what's indecent. A poll conducted by USA Today found that popular opinion did not back the FCC's crackdown on indecency. Twenty-seven percent of the respondents said that if people did not like what they were watching or hearing, they should just turn it off, while 16% said the FCC should label shows with questionable content and let listeners decide for themselves.

The FCC's current guidelines consider three criteria when determining whether something is indecent: the explicitness or graphic nature of the description of sexual or excretory organs or activities, whether the material dwells on or repeats at length those descriptions and whether the material appears to pander to or is used to titilate or is presented for shock value.

But many of the programmers contacted for this story say the FCC's current guidelines for indecency are too vague for them to be completely sure that they're avoiding the use of indecent material.

"We've scrutinized some bits that have been on the station for years and—given the current, scary environment—have moved to edit them somewhat to try to ensure that they don't violate a very vague set of rules," another PD who asked for anonymity says.

"That's based on the Bubba decision, where it appears that [the FCC was] fining WXTB [Tampa, Fla.] and Clear Channel for what was inferred rather than what was said," the PD adds. "To my knowledge, that hasn't happened in the past. In my mind, we're now headed down a particularly slippery slope."

"Any time you start to talk about regulating free speech or limiting free speech, that can be a scary topic," another programmer says. "The

biggest thing this has done is really made talent uneasy about what to say and what can be said . . . It would be beneficial if the FCC would come out and let everybody know what's indecent and what's not."

Some stations have taken a closer look at their production. "It's more than just what the jocks are saying, it's also the messages that we're relaying in between the records," another programmer says.

"There were a couple of liners that we thought were inappropriate," the PD adds. "For us, it's not just the sex stuff but any sort of drug references." That includes the liner "There's a fine line between genius and insanity. Unfortunately, we snorted it."

Others say they're keeping things sta-

"So far, I haven't changed a thing," active KRFR (Real Rock 104.3) PD Alex Quigley says. That includes the station's risqué liners, which remain on the air.

"What was good enough two weeks ago should be good enough now," Quigley says. "We're not going to change everything suddenly, which is what I feel Clear Channel did. Howard Stern wasn't indecent one week ago? It's the same show it has always been."

Copyright

Continued from page 6

Howard Berman, D-Calif., the ranking Democrat on the subcommittee, was co-sponsor.

Jay Rosenthal, counsel for the Recording Artists' Coalition, says that by having experienced arbitrators, "the new panel would benefit everyone."

"We're happy with it. It's a bill that's fair and balanced," says Jonathan Potter, president of the Digital Media Assn., which represents Webcasters and newmedia companies like Liquid Audio.

Under the new plan, compulsory license rates would be set every five years. They would be set prospectively, preventing gaps in royalty revenue streams. Appeal rights would be limited to those parties that participate in future arbitrations.

MILEPOSTS

BIRTHS

Boy, Maxwell Grant, to **Sara** and **Simon Renshaw**, Jan. 9 in Los Angeles. Father is co-head of music for the Firm.

Girl, Piper Story DeMartino, to **Robin Lentz** and **Joe DeMartino**, Jan. 23 in New York. Father is associate director of merchandising for Sony Music.

Girl, Maysa Elon, to Angela Linnea Johnson and Russell Lee Johnson, Jan. 26 in New York. Mother is a singer/songwriter/producer. Father is co-CEO of Purpose Records and Nine One 4 Music.

Boy, Jackson Sam, to **Robyn** and **Rick Rosenberg**, Jan. 31 in New York. Father is VP of sales and marketing for Shanachie Entertainment.

Boy, Kaden, to **Stacie** and **Kalel**, Feb. 4 in Nashville. Father is bassist for Christian alt-metal group Pillar.

MARRIAGES

Rachel Schwarz to Marc Schiffman, Feb. 15 in New York. Groom is senior news editor for *Billboard*.

Deborah Poppink to **David Hirshland**, Feb. 15 in Palos Verdes, Calif. Bride is a singer/songwriter. Groom is executive VP of Bug Music.

DEATHS

Julius E. Dixson Sr., 90, of natural causes, Jan. 30 in New York. Dixson is best-known for co-writing "Lollipop," made famous by the Chordettes in 1958. After hosting a weekly radio show while serving in the army, he made a name for himself as a songwriter by co-writing "Dim, Dim the Lights (I Want Some Atmosphere)," which went to No. 11 in 1954 with Bill Haley & His Comets. Dixson is survived by six children, two siblings and eight grandchildren.

Grelun Landon, 80, of natural causes, Feb. 2 in Ojai, Calif. The longtime head of West Coast publicity for RCA Records was instrumental in developing the career of Elvis Presley, acting as the label's liaison with the singer and leading a New York tour. As VP of Hill & Range Music in the '50s, Landon worked with country legends like Hank Snow and Johnny Cash. From 1971 to 1989, he was an active trustee of the Country Music Hall of Fame and Museum and co-wrote "The Encyclopedia of Folk, Country and Western Music," now in its third edition. He is survived by three children and three granddaughters.

Gene Hughes, 67, of complications from pneumonia and a broken neck he sustained during an auto accident, Feb. 3 in Nashville. The Music Row veteran sang lead vocals with '60s pop group the Casinos and was best-known for the 1966 hit "Then You Can Tell Me Goodbye." In the '80s, he served as VP of promotion for MCA Records Nashville before launching his own independent promotion firm.

Duke Niles, 85, of natural causes, Feb. 14 in New York. A veteran music publisher and jazz enthusiast, Niles held positions at Leeds Music, Chappell, Irving Berlin Music and Bourne Music throughout his five-decade-long career. He co-owned Rayven Music with Ray Ventura before retiring in 1991. His publishing hits include the Village Stompers' "Washington Square," "The Good Life" by Tony Bennett and the Ames Brothers' "Melodie D'Amour." Niles is survived by two daughters and four grandchildren.

Doris Troy, 67, of emphysema, Feb. 16 in Las Vegas. Born Doris Payne, the singer/songwriter was best-known for the 1963 Atlantic R&B/pop crossover hit "Just One Look." Troy, who was also an actress, was the inspiration for the award-winning black gospel musical "Mama, I Want to Sing." She portrayed her own mother in the long-running play, which was cowritten by her sister, former WBLS New York radio personality Vy Higgensen. Troy also sang on the Rolling Stones' "You Can't Always Get What You Want," Pink Floyd's "The Dark Side of the Moon" and Dusty Springfield's "In the Middle of Nowhere." She recorded for the Calla, Capitol and Apple labels. During a British tour in 1965, her backing band included Reginald Dwight, who later became Elton John. Trov is survived by two sisters and a brother-

Estelle Axton, 85, of natural causes, Feb. 24 in Memphis. Axton and her brother Jim Stewart co-founded famed soul label Stax Records, which also operated a record store and adjacent studio. Stax was lofted by the 1960 hit "'Cause I Love You" by local DJ/musician Rufus Thomas and his daughter Carla. Becoming the top Southern soul imprint of the '60s and early '70s, Stax was responsible for launching the careers of acts like Booker T. & the MG's, Otis Redding, Sam & Dave, Johnnie Taylor and Isaac Hayes. After the sale of Stax to Gulf & Western in 1968, Axton founded Fretone Records, which issued the No. 1 novelty hit "Disco Duck," by DJ Rick Dees.

Movies

Continued from page 13

role in worldwide distribution of the movie—is currently negotiating the release of the film in several countries, including the United Kingdom, Canada, Australia, Japan, France, Germany, Denmark, Norway, Sweden and Brazil.

IN BRIEF: OutKast will star in a musical for **HBO Films**; the film is in development.

If **Colin Farrell** is cast as **Ozzy Osbourne** in the planned biopic about the singer (Movies & Music, *Billboard*, Feb. 28), the actor is prepared, since he has already

sung on a soundtrack. On March 9, **Virgin Records** releases the soundtrack to **IFC Films** drama "Intermission." It features Farrell (who stars in the movie) singing "I Fought the Law."

Other acts on the "Intermission" soundtrack are U2, the Thrills, Ron Sexsmith, Clannad, Fun Lovin' Criminals and Turin Brakes. The movie opens March 19 in limited U.S. release, with wider expansion to follow.

On March 23, Wind-up Records releases the soundtrack to "The Punisher," featuring an entire collection of new songs from such acts as Nickelback, Drowning Pool, Seether (featuring Evanescence vocalist Amy Lee), Puddle of Mudd, Queens of the Stone Age and Trapt. Based on the Mar-

vel Comics character of the same name, "The Punisher" (from Lions Gate Films) will open April 16 in U.S. theaters.

For film-score junkies, **Rhino Records** has two recent releases that represent a range of movies from popular blockbusters to the art-house obscure.

"Simply the Best Movie Themes" is a two-disc set with the titled themes from such modern-classic movies as "Chicago," "Shakespeare in Love," the "Lord of the Rings" trilogy and "Gladiator." Meanwhile, film composer Daniele Luppi's "An Italian Story" album includes his take on movie music. The CD also features Alessandro "the Whistler" Alessandroni and members of Marc 4.

www.americanradiohistory.com

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an international venture.

"Vale always wanted to have an artist that could compete with the likes of Cristian, Ricky Martin or other Latin idols, but we hadn't found the right artist," Vale Music co-founder Gabriel Blanco told Billboard in 2002.

In Bisbal, Vale saw the possibility. Unlike other TV contestants, he was not completely green. Prior to the show, he had spent years touring as a singer with a cover band. He had pop-star good looks as well as a dazzling voice.

But if Bisbal wanted to be a Latin idol, he needed more of a Latin—as opposed to a Spanish—sound.

So, instead of recording Bisbal's album in the obvious place, Spain, the label sent him to Miami to work with producer Kike Santander, who has produced successful pop albums for the likes of Cristian, Alejandro Fernandez and Gloria Estefan.

In addition, so as to leave no doubt of where this project was headed, Bisbal's debut album was titled "Corazón Latino" (Latin Heart). Despite the title and the predictability of the music (think a younger Chayanne or Ricky Martin), it was a smash in Spain, selling 600,000 copies in its first week, a record for a debut act there.

But in the United States and Latin America, it was much slower going.

The album debuted on the Billboard Top Latin Albums chart March 3, 2003, a full six months after its release in the United States. It peaked only this past January, at No. 19.

SLOW BUT STEADY

But that very slow rise is indicative of a steady and very concerted campaign in the United States and Latin America by Universal, which licenses Vale's product for distribution, marketing and exploitation in the region.

"We made a clear division between his work in Spain and the rest of Latin America," says Jesús Lopez, chairman of Universal Music Latin America/Iberian Peninsula. "First, he worked hard in Spain, and it seemed like a mistake, because we had imports in Venezuela and Puerto Rico that cut into our sales. But in the end, that set the ground, and later, he was physically available to us. That made the difference.'

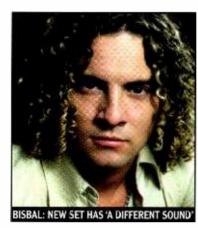
People initially saw Bisbal only as a TV act, López says.

In addition, he also sang predictable pop material, the kind that TV-produced acts usually perform.

But what was undisputable was his onstage delivery, and Universal made every effort to display that in a big way, culminating with a Latin American tour at the end of 2003.

Bisbal enjoyed his first big U.S. break last May.

"He exploded with the Billboard [Latin Music] Awards" in 2003, says Walter Kolm, senior VP of A&R and marketing at Universal Music Latino. "That was his first big exposure, and it gave him prestige and credibility. From that point on, he started to rise [on the



charts], and we began to see him in the Northeast and West Coast "

Bisbal also performed at the Latin Grammy Awards in September and won the award for best new artist.

"David has everything a good artist needs to have, [like] a good voice," says Ricardo Campoy, head of Vale Music, which releases all "Operación Triunfo" albums in Spain. "But he has something exceptional: his great professionalism and his desire to work.'

A PAN-REGIONAL PUSH

Bisbal isn't the only Vale artist that has recorded in the United States or that has been launched abroad. He is, however, the only one that has received this kind of pan-regional promotional push.

The model, López says, was Juanes. The Colombian singer was pushed at a pan-regional level starting with his first album on Universal. Sales of that album never reflected the promotion behind it. But sales of his follow-up did.

"We asked ourselves, 'Is it worth it to work this artist?' " López recalls of Bisbal.

"Many people were coming into my office requesting [this kind of promotion]. For me, it's becoming more common. It's the only way of showing artists and managers that they're with a multinational." López says.

However, that kind of promotion is possible only if the artist is available. Bisbal, following his initial push in Spain, made the time, even though he could have easily stayed in Spain mak-

ing money through touring.
"The secret was to insist," Kolm says of Bisbal's U.S. rise. "And his availability. We were able to treat him like a local artist."

That was the case not just for the United States but other countries as well.

Sales for "Corazón Latino" started to pick up after the second single. All told, the album sold close to 400,000 copies in the United States and Latin America, according to Universal; not a landslide, but very respectable.

"Bulería," however, is off to a much stronger start, although in Mexico it has failed to crack the top 10.

Musically, Bisbal describes it as an evolution.

"It's a different sound," he says. "The Latin style, of course, but it has a lot of variety. I've put in styles like [Spanish] rumba. There's more metals, more production. And musically, there's many things that I didn't feel before and now I can say."

Despite the Spanish/Latin fusion found on "Bulería," it remains a safe, standard pop album.

And that may ultimately be Bisbal's ticket to success.

"I'm intrigued by how the audience has received this cross between classic songs and a cutie," says John Echevarría, president of Universal Music Latino. "Surprisingly, they've embraced it."

Martin

Continued from page 6

breach of agreement and breach of fiduciary duty.'

The suit refers to several advances that Martin received from his label. Sony Music Entertainment, stemming from his obligation to record at least five more albums.

Several legal experts have described the suit as "unusual," given that managers are usually entitled to commissions when artists receive their money, as was the case here.

"Absent some contractual limitation. the fact that the artist has future obligations vis-à-vis the label does not usually restrict the ability of the manager to receive his commission from the monies already paid by the label to the artist," says Carol Fernández, an attorney with Hunton & Williams in Miami. "The rationale being that the monies are derived from the fruit of the manager's efforts.'

Another entertainment attorney says, "It's a novel approach, and it will be watched closely.

HISTORIC CROSSOVER

Beyond the legal issues, Martin's suit has left many in the Latin music industry perplexed, as his relationship with Medina was one of the most enduring, and closest, in the industry.

Medina began handling Martin early in his career, when the singer was relatively unknown. With Medina, Martin achieved what many consider to be the most successful crossover in Latin music history.

"It's really sad," one executive says. Martin's new manager, Benny Medina (no relationship to Angelo Medina) of Handprint Entertainment, did not return calls from Billboard.

A press release issued in Puerto Rico by Martin's public relations agency stated that "prior to filing the suit, representatives for Ricky Martin Enterprises Inc. exhausted all avenues to come to a cordial and reasonable agreement.'

John Rosenberg, who represents RME, says, "Ricky Martin Enterprises is content to have these issues addressed and resolved through the judicial process. Accordingly, their only comment on these matters will be in the context of the pending legal procedures."

Martin amicably parted ways with Angelo Medina in September 2003.

According to a press statement at that time, Medina was to continue promoting Martin's concerts in Puerto Rico. Medina, in his suit, alleges that Martin breached that agreement.

Continued from page 6

ful way in Washington and figure out how to make this system work, finally, for artists, not just for the major conglomerates, who are entitled to a share of the revenue."

Despite disagreements and continuing, widespread illegal file sharing, commercial digital music is poised for explosive growth in 2004, many panelists agreed.

Increasing content availability, rapid adoption of broadband, a wide variety of cheaper and faster consumer electronics devices and the legal crackdown on P2P file sharing are conspiring to stimulate consumer interest in legitimate downloading of music, said keynote speaker Sean Ryan, Real Networks VP of music services.

"There is a lot of growth," Ryan summarized. "All physical media is going digital, and music is leading the way.

The challenge for digital music services is to get the labels to keep pace with changes in technology, Music-Now CEO Scott Kauffman said.

"In concert with [the] next push to portability comes an important set of dialogues with labels," Kauffman said. "It's our job to convince the content. holders that there is a bigger market and bigger business in subscription services than all of the heat and excitement around today's download market.'

SUM

Continued from page 7

stake in the new venture, with UMAP holding the remainder.

Negotiations regarding the launch of a joint venture between the two companies began in 2002. The initial focus was on artist development and the coproduction of music-related events,

either live or for broadcast.

Hui says SUM Entertainment will look to expand its focus once its initial stable of projects and artists is in place. The company hopes to work with corporate sponsors to promote and produce music-based events in China. It also aims to be involved with mobilephone services, new media, live performances and DVD.

Hui and SMG president Li Ruigang agree that the continuing high piracy rate in China means that they are

obliged to find and develop new revenue streams.

"Piracy is a big problem in the industry, but the Chinese government is trying to crack down on it," Li says. "However, the market is so big that you can't totally stop it."

Li and Hui confirm that they have discussed the possibility of using their combined resources to bring in Western acts to play live in China. The company may also bring in Western artists and producers to the mainland

to work with Chinese artists. Hui says announcements concerning SUM Entertainment's debut projects will be made soon.

Universal Music will continue to release its own product in mainland China on its own imprints. The company has a representative office in Shanghai, and its repertoire is licensed to Chinese mainland distributors.

Additional reporting by Tom Ferguson in London.

DRT

Continued from page 6

lished as a result of long professional and personal relationships among its principals.

Shulman has known Green since the latter was the head of business affairs at PolyGram, which Shulman joined as an A&R man in the early

'80s. The two worked together at Atco (where Shulman served as president); Green later became president of Sony Wonder.

In his role as president of Roadrunner Records during the '90s, Shulman became acquainted with Urban, who headed Edel Music's North American operations after stints at EMI and Sony.

Shulman says, "We all have longstanding knowledge of each other and have worked together. We all have different attributes we can bring to this situation."

Beyond signing acts directly, DRT is partnering with some third-party labels. Besides Nitrous, the company will handle releases from Ed Phillips' XS Records (home of Todd) and producer Glenn Rosenstein's American Garage. It is also releasing urban product from Moe Doe Entertainment and Sumday Entertainment.

DRT has set up shop with a staff of 12. Key employees include head of marketing Milo Pacheco, formerly with Razor & Tie Records: head of promotion Jeff Gillis, previously with DreamWorks; head of sales Betsy Grant, a veteran of PGD; and head of publicity Lulu Cohen, most recently with Koch Entertainment.

Shulman says that DRT wants "to keep the costs of marketing and promotion low and the expectations to be realistic but the rewards to be very high, assuming we can all do the right job as a team.

BILLBOARD MARCH 13, 2004

Insurance

Continued from page 1

She realizes that as the survivor of an uninsured musician, her lot is hardly unique. She recalls the similar predicament of Ozzy Osbourne's drummer Randy Castillo, who died of cancer, uninsured, in 2002.

"I don't understand how [the insurance problem] has gone on this long without somebody doing something about it, or at least pitching a bitch about it," she says.

According to the 2000 U.S. census, 39 million Americans—about 14% of the population—lacked basic health insurance at the turn of the millennium. Sources interviewed by *Billboard* claim this number now may be as high as 47 million, or 16% of Americans.

"We are not alone," NARAS president Neil Portnow notes. "We're in the same boat as millions of Americans who face this same dilemma, who don't have health care, don't have access to it, don't have a mechanism to create it."

One recent study indicates that the percentage of uninsured musicians dwarfs the number of uninsured among the general public.

In 2002, the nonprofit Washington, D.C.-based Future of Music Coalition (FMC) conducted an online survey and found that 44% of its 2,400 musician respondents did not have any health insurance.

"It was curious that the numbers of the uncovered were so high, but not shocking, because of what we understand about how musicians live," FMC researcher/board member Kristin Thomson says.

Insurance agent (and musician) Alex Maiolo of Lee-Moore Insurance in Chapel Hill, N.C., points out that the hazardous lifestyle of working musicians makes them, as far as insurers are concerned, unlikely candidates for coverage.

"They stay up late, they drive late," says Maiolo, who serves as a consultant for the FMC.

"After you're done jumping up and down and sweating all over the place and not eating well and keeping crazy hours, [you] get in the van and drive at 2:30 in the morning. Then you're standing around in smokey clubs, and a lot of [musicians] do smoke," he adds. "That's high risk, man."

UNION COVERAGE

Career musicians do have access to health coverage through such unions as the American Federation of Musicians (AFM) and the American Federation of Television and Radio Artists (AFTRA).

AFM president Tom Lee says that as many as 8,000 of the union's 100,000 North American members receive some kind of insurance coverage under collective bargaining agreements—usually as members of organized orchestras.

Another 4,000 AFM members "may or may not have a health program" as members of smaller regional orchestras.

For the remainder of its membership, the AFM offers an "associationstyle" medical program—what Maiolo refers to as a "guild plan."

Lee says it is tough to find a large number of musicians who are willing to go into such a program, and insurance companies are generally afraid to come in and take a look at a program without medical histories on the members.

He blames this on what insurers term "adverse selectivity." That is, "the people who are sick would buy into the program; the people who are healthy may already have insurance," Lee says.

For a certain sector of the musician population, insurance is hard to come by, he adds.

"For unions, it's very difficult to get a plan that applies to the casual club-date freelance player who may play a restaurant this week and play a wedding reception next week and maybe do a tour for the next eight weeks," he explains.

IMPERFECT SOLUTION

At AFTRA, matters have taken a step forward since 2002. That was when the estates of singers Curtis Mayfield, Mary Wells and others won an \$8.4 million settlement of a class-action suit against an arm of the union.

The action claimed AFTRA had failed to police label contributions to the artists' health and retirement accounts.

AFTRA members ratified the current agreement in November, and it awards individual health coverage to members with annual earnings of \$10,000. Between 9,000 and 11,000 work in the recording industry.

Those covered pay \$250 per quarter for an individual plan.

In a new provision of the agreement, signatory record labels guarantee their member roster artists (vocalists in most cases) basic health coverage, even if they fall short of the \$10,000 in minimum earnings.

"I wouldn't say that this is a perfect solution to the health care crisis, both in this industry and in the United States generally," AFTRA associate national executive director Kim Roberts says.

"But for a group of people who were losing health care at a time when health care [issues are] very prominent ... we certainly felt that solving this problem, particularly at this time in the industry, was a very critical priority," she says.

Back in 1994, NARAS offered a low-cost health plan to its members through insurer Pacific Federal.

But MusiCares health and human services senior director Debbie Carroll says less than 100 people took advantage of the offer. "We kept it in place for about two years, and finally it became cost-prohibitive for us to continue it."

Portnow says, "It was the party that was given, and no one came."

Today, NARAS—which gave away \$1.2 million to 1,200 MusiCares clients in 2003—does not have a health plan for its members.

NO EASY ANSWERS

Solutions are elusive for musicians without access to corporate plans.

Maiolo suggests that bands and small labels could opt to include the creation of limited liability corporations, which offer access to some plans. Larger groups could organize and contemplate guild plans, or work with a stop-loss company, which would pick up large medical costs beyond a certain threshold assumed by the insured parties.

Short-term plans, renewable in six-month blocks, are almost the only effective low-cost measure for individuals, Maiolo says.

Most of those surveyed by *Billboard* believe that a major factor in the problem is that musicians lack basic information about insurance and are generally unaware of what may be available to them.

"I've even seen quotes from some artists who say, 'I don't have health insurance,' and in fact they do. They just may not be aware of ways to access it," AFTRA's Roberts says.

Resources are already available to musicians seeking information about individual coverage. The New York-based nonprofit Actors' Fund offers a gigantic online state-by-state database of insurance and care providers at actorsfund.org.

Maiolo and Thomson are currently preparing a musicians' insurance primer for the FMC that should be published this spring.

"It sounds so twee to say it," Maiolo says, "but the first step is education. You just have to get people educated, up to speed and motivated.

"You can not care and you can end up like all the people we see on 'Behind the Music,' or you can be involved . . . and try to make the best way you can through an otherwise broken system that needs overhauling."

Usher

Continued from page 1

recalls. "When a song does that, it's the best marketing you can have."

But the upbeat outlook for "Confessions" has a bittersweet tinge. Sweeping changes loom at Arista, the album's home label.

Already, Antonio "L.A." Reid has departed as president/CEO; layoffs are expected to follow and most of Arista's artists are likely to be shifted to sister BMG labels—Jive, RCA and J—under BMG North America chairman Clive Davis.

Details could not be confirmed at press time. However, "Confessions" could be Arista's last major album campaign.

Usher, for one, thinks the turn of events is unlikely to affect his project.

"It's unfortunate that L.A. Reid [an executive producer on "Confessions"] was let go, but it seems to be going pretty smooth," he observes.

"I don't wish bad on anyone, but I'm moving forward. I have a great team of individuals behind me to make sure this album is as large as it can be. I think God's divine order would be the only thing to stop this."

WITH A BANG

"Yeah!" features Lil Jon & Ludacris, and it enjoyed a fast, eight-week climb to No. 1. Coupled with strong early buzz on newly released single "Burn" (which is the Hot Shot Debut on the Hot 100 this issue, coming in at No. 65), the song bodes well for "Confessions," as the album is expected to debut at No. 1 on The Billboard 200.

The set will face chart competition from the "Now! 15" compilation, as well as albums from R&B singer Carl Thomas (see Rhythm & Blues, page 36) and alternative act N*E*R*D—all of which come out the same day.

Still, Usher could do "anywhere from 250,000 on the conservative end to 350,000 on the aggressive end the first week," predicts Sonya Askew, urban music buyer for the Musicland chain.

Indeed, if this is Arista's last major product push, the label is going out with a bang. Between now and March 23, Usher and the label will be orchestrating a carefully staged multimedia assault.

On street date, Usher will do an AOL Broadband performance in New York that will air live and then be re-aired during the next seven days.

On the video front, the label is sponsoring an Usher video remix competition in conjunction with BET and bet.com. Cable and online viewers are being invited to send in footage of their best interpretation of an Usher dance routine.

Usher will pick the top three qualifiers who will join him on BET's "106 & Park." The winner will be chosen live on-air March 23.

Win-it-before-you-buy-it radio contests are being launched the week before release, in addition to iPod and telephone giveaways in the top 15 markets.

Three major album release/listening parties will be staged in New York, Los Angeles and Atlanta, Usher's home base.

Fans will be able to preview (but not download) the album on mtv.com during the week prior to its release. In addition to visiting MTV's "TRL" and "Diary," Usher will also drop by BET's "Blueprint."

His schedule also includes appearances at the Soul Train Awards and on "Last Call With Carson Daly," "Good Morning America" and "The Tonight Show With Jay Leno."

Then there are the newsstands, where Usher's face will be plastered on the covers of Teen People, Vibe, Jet and BRE, among other publications.

A May/June European tour is already on the books. (The album arrives March 22 internationally.) A U.S. tour is being planned.

"In this business, you can't take anything for granted," Arista's Williams says. "We want to make sure [that] in some form, Usher touches as many consumers as possible."

STREET HEAT

Because "Yeah!" was never intended to be the album's first single, a video did not premiere until Feb. 17 on BET's "Access Granted." The clubthemed clip is in heavy rotation on BET, MTV and VH1. It was co-directed by Mr. X and Usher; the project was the latter's directorial debut.

"The cool thing is the song went to No. 1 without a video," says Usher, who attributes the cut's popularity to its cowriter/producer Lil Jon.

"I was a fan of his crunk sound," he says. "Creatively, R&B had never been associated with crunk. He wrote this record for me, and we cut it. We put the

song out there only in hopes of warming the water up. But it got ahead of us."

A video for "Burn" has already been shot. Handling the directing honors was Jake Nava, responsible for Beyoncé's "Crazy in Love" video.

"Burn" is a ballad reminiscent of Usher's 2001 No. 1 R&B and pop single "U Got It Bad"; both tracks were produced by Jermaine Dupri.

Along with Lil Jon and Dupri, Usher collaborated with Jimmy Jam & Terry Lewis, Dre & Vidal (Alicia Keys), Rich Harrison (Beyoncé), Just Blaze (Carl Thomas) and Robin Thicke (Christina Aguilera).

Overall, the album reflects a more mature and emotionally frank Usher.

The club jams are still there. But this time around, the 25-year-old writes and sings about personal experiences that he has always "kept out of the equation."

Jim Archer, assistant music director for KMEL San Francisco, Calif., describes both new Usher singles as "obvious" hits. "Listeners' reaction to 'Yeah!' was immediate: No. 1 phones out of the box. The collaboration with Lil Jon couldn't have been timed more perfectly. And 'Burn' is another minimum top five record."

BEYOND THE MUSIC

Usher was only 14 when he auditioned for La Face Records co-founder L.A. Reid. His self-titled debut album arrived in 1994, spinning off the gold single "Think of You."

Three years later, sophomore album "My Way" established Usher as

a key R&B/pop player.

Selling 4.1 million units, according to Nielsen SoundScan, the album spawned several hits, including "Nice & Slow," his first No. 1 on the Hot 100.

Concert album "Live" arrived in 1999 followed by "All About U" in 2000. But it was the 2001 release "8701" that restored him to the top of the singles charts with "U Got It Bad" and "U Remind Me." To date, the album has sold 4.2 million units.

After moonlighting as an actor (in the film "Light It Up" and TV's "American Dreams"), Usher says he has been approached by several networks about doing a sitcom.

In the meantime, he is writing a film script about the hard realities of the music business "from an R&B perspective. It's my 'Five Heartbeats'/'Purple Rain,' " he says.

Additional ventures on his plate include a clothing line, a possible watch line and a male/female fragrance.

Then there's his other pet project: US Records (*Billboard*, Aug. 24, 2002). The new operation will be affiliated with J Records and should be up and running in another year.

One of the US artists Usher is currently developing is Rico Love, whom, he says, has been compared to Jay-Z.

Unlike Jay-Z, Usher does not have any plans to segue full-time from artist to executive.

"I won't stop performing," he says. "I've always sung, danced and acted. But I will give way for my creative side to be utilized by other artists. Producer, director, writer... there are so many avenues."

www.americanradiohistory.com

WMG

Continued from page 1

Val Azzoli and Elektra Entertainment Group chairman/CEO Sylvia Rhone.

Also in the picture are the consolidation of the Atlantic and Elektra label groups, the closure of some international outposts and salary reductions among remaining employees, all with the goal of \$225 million in annual savings.

The cuts began swiftly but with apparent sensitivity.

"They were really upfront, and they have been fair with me and treated me well. I have no complaints with this company," one departing executive tells *Billboard*.

Amid the demolition, the new team—led by Edgar Bronfman Jr. and Lyor Cohen, chairman/CEO of U.S. Recorded Music—has begun rebuilding WMG into a more nimble company with an entrepreneurial mentality.

Bronfman and Cohen were not available for comment.

As a priority, the new team is understood to be looking for ways to beef up its A&R presence.

In fact, sources suggest that Cohen and key executives are scrutinizing the independent label sector, looking for deals with small, hot labels that could serve as new talent sources.

In the keynote address at the Billboard Music & Money Symposium (see story, page 1) March 4, Scott Sperling, managing partner of Thomas H. Lee—one of the firms involved in the WMG buyout group—said that while WMG is undergoing operational consolidation, it "will continue to be aggressive" in the area of A&R. Later, in an interview, he added that WMG "has huge liquidity" if acquisition opportunities are presented. "We want to grow the business," he said.

Also, in a move to increase catalog, WMG is believed to be the sole major still looking at Fantasy, the independent label that is up for sale (*Billboard*, March 6).

ARTISTS REACT

Most managers of artists on the WMG labels are still waiting for the dust to clear. But Missy Elliott was so upset by the changes, according to published reports, that she plans to leave Elektra although she has one album left on her contract.

Calls to Elliott's manager, Violator Management's Mona Scott, were not returned by press time.

Elektra's Rhone was instrumental in Elliott's development. She has also played a major role in the career of contemporary gospel star Yolanda Adams, who is currently cutting her third Elektra studio album.

"We're saddened and concerned," Adams' manager Shiba Haley says about the label changes. "Sylvia had a good understanding of who Yolanda is. We don't know what the changes will mean or how the new people will feel about an artist like Yolanda. She's gospel, but we see her as a world artist."

On the other hand, Michael Lippman of Lippman Entertainment, which represents Lava act Matchbox Twenty, says, "I am very excited about the energy that is coming into WMG and Atlantic/Elektra. I am sorry to see those who we worked really close with not be there, but I have to feel that it is a new beginning."

Jennifer Cooke—partner in Nashville-based Blanton, Harrell, Cooke and Corzine, which manages Amy Grant, who is signed to WMG's Word label—wonders about the impact of the changes.

"The hardest part for me is feeling like you never get to build from one project to another project with a consistent team," Cooke says.

But she understands it is the age of consolidation. "I have great faith that a lot of time and thought was put into how they made these changes, and I look forward to regrouping with the new team," Cooke says.

Another manager says, "It's still too early to really tell what's going on there." He declines to comment publicly because he doesn't know yet "who to stroke."

EXEC TEAM TAKES SHAPE

Bronfman, who led the \$2.6 billion purchase of the music company, will serve as WMG chairman/CEO. His buyout group included his own firm, Lexa Partners, along with Thomas H. Lee Partners, Bain Capital and Providence Equity Partners. A published report that designer Tommy Hilfiger has ponied up \$25 million for a piece of the action could not be confirmed.

Reporting directly to Bronfman are Cohen, Warner Music International chairman/CEO Paul-Rene Albertini and Leslie Bider, who continues as chairman/CEO of Warner/Chappell Music. Albertini was previously president of WMI.

WMG confirms prior Billboard

reports that it is in discussions with Roger Ames, who has been WMG chairman, about a senior management role at the company (*Billboard*, Feb. 7). The March 4 L.A. Times reported that as discussions continue, Ames is calling himself an "at-will non-exclusive consultant."

The remainder of the top corporate staff also reports to Bronfman. Helen Murphy remains as CFO, while Dave Johnson stays on as executive VP/general counsel. Will Tanous will oversee corporate communications. He takes over for former corporate communications chief Dawn Bridges, who is exiting.

Reporting to Cohen are holdovers Tom Whalley, chairman/CEO of Warner Bros. Records; Scott Pascucci, president of Warner Strategic Marketing; and John Esposito, president of WEA Corp.

LABEL CONSOLIDATION

Many of the U.S. cuts will come through the merger of Elektra and Atlantic, WMG's two big East Coast label groups. According to sources, the new combined Elektra/Atlantic operation will have a staff of about 200 to 250 people, down from the 410 or so the two label groups currently employ.

The consolidation has cost the jobs of Azzoli and Rhone, as well as Atlantic co-president Ron Shapiro. In their wake, Cohen is serving as interim chairman of what is being referred to as "the East Coast label."

In what some see as the first step in a two-step process to merge Elektra and Atlantic, WMG is combining the labels' legal and business affairs, finance and sales units. Michael Kushner will oversee legal and business affairs, with Samantha Schwam heading up finance and Rick Froio in charge of sales. All had been with Atlantic; they will report to Cohen.

Other departments, including promotion, marketing and A&R, will stay separate for now. Atlantic department heads are reporting to Craig Kallman, who had been co-president of Atlantic Records; at Elektra, department heads

are reporting to Greg Thompson, the label's executive VP/GM.

Cohen went out of his way in an e-mail to employees to say that the dominance of Atlantic executives named so far in the new structure was "purely coincidence and not a true reflection of the new, united Elektra/Atlantic culture that we will work together to create."

He pointed out that when he was involved in the merger of Island, Def Jam and Mercury, "everyone had an equal opportunity to continue, and the same will hold true here."

Who will ultimately head the East Coast label has not been announced, although most insiders were privately saying in the days leading up to the closing that it would be Jason Flom, currently president of WMG's Lava Records.

Atlantic Records founder Ahmet Ertegun will remain with WMG in an as yet unspecified role.

While cuts were taking place at many WMG divisions, the pink slips had yet to start being distributed at the two labels. With the Atlantic department heads in business affairs, finance and sales staying, sources say that the corresponding Elektra heads will either be dismissed or offered positions elsewhere within WMG.

The Warner Bros. Records Group, which includes Word and Warner Nashville, started its cuts March 2. About 50 employees were cut there.

Among the senior Warner label executives exiting are Karen Moss, senior VP of publicity; John Boulos, senior VP of promotion; Craig Kostich, senior VP of marketing; Damu Mtume, senior VP of A&R; Bill Bentley, VP of publicity; and Randall Kennedy, VP of iazz sales.

In addition to Whalley, vice chairman Jeff Ayeroff remains at the label, a company spokeswoman says.

At Word, 32 people were cut. The departments hardest hit were public relations, with the entire staff dismissed, including director of publicity Leanne Bush, and A&R, which lost about half of its staff, including VP of A&R Chris Rodriguez. Senior Word management remains in place,

including CEO Malcolm Mimms, Word Label Group president Barry Landis and Word Distribution president Mark Funderburg.

Warner Nashville cuts include senior VP of creative services Janice Azrak and senior VP of A&R Paige Levy. Label president Jim Ed Norman is understood to remain.

OTHER DIVISIONS HIT

"Changes will affect the business globally," a WMI spokesperson confirms. But it is unclear how those changes were playing out across the globe.

In the Latin area, George Zamora has departed as president of Warner Music Latino. And on March 2, employees of Warner Music Colombia were informed that the label is shutting down as of April 30. It handled operations for that country as well as Venezuela and Peru.

Negotiations are under way to determine who will license Warner products in these markets.

The WEA distribution operation lost about 70 staffers, including senior VP of sales and marketing Craig Applequist, sources say. The makeover will see the distribution company eliminate layers to allow the field to more effectively communicate with headquarters.

On the publishing side, Warner/Chappell Music axed about 50 staffers, sources say.

While cuts of this magnitude are never a pretty sight, departing executives and field staffers privately agreed WMG had done its best to ease the pain.

As one field staffer put it, WMG "handled this process about as well as a big company can handle such a hard process."

The WMG package includes three weeks for every year at the company, plus vacation time.

Additional reporting by Lars Brandle in London; Leila Cobo in Miami; Deborah Evans Price, Phyllis Stark and Ken Tucker in Nashville; Brian Garrity in New York; Gustavo Gomez in Colombia; and Gail Mitchell in Los Angeles.

'Smart Buy'

Continued from page 1

Despite the problems facing the business in recent years, Sperling said things have begun turning around recently for the music industry, and now people are complimenting his firm for "making a pretty smart buy."

Sperling noted that the firm was attracted to WMG by its strong asset coverage for its investment. The firm "saw significant asset valuation" for the music publishing unit, which separately could be valued at \$2 billion-plus; the recorded music business is valued at

\$1.5 billion-plus, according to Sperling.

Before partaking in this deal with Edgar Bronfman Jr.'s Lexa Partners, Bain Capital and Providence Equity Partners, Sperling said Thomas H. Lee had been watching the industry for five years and had examined several companies, including Vivendi Universal's music operation.

But the firm found the right investment partners and the right assets in the WMG deal. Sperling calls WMG "a real crown jewel," one that is a leading player with a long track record of growing market share.

He praised the company's "deep existing management team" while citing the important additions of Bronfman as chairman/CEO and

Lyor Cohen as chairman/CEO of U.S. Recorded Music.

"We think we will continue to be able to add outstanding world-class talent," he said.

In an interview with *Billboard* after the speech, Sperling discussed how long Thomas H. Lee typically holds onto assets and exit strategies.

"When we look at a business, we usually have a five-year horizon," he said. In this case, if at that time the music industry's "uncertainties have been resolved" and it appeared to be the right move, taking the company public would be an option.

In a panel session following his speech, Sperling noted that one of those uncertainties—piracy—has

been negating the industry's growth for the past three years. Still, the "cash-flow stream is very robust" for catalog and music publishing assets, and music itself still had "strong fundamental demand."

The evolving business model may see movement to the digital world, but "we suspect it will take a long time," Sperling said.

What's more, the industry will benefit from other new revenue streams, including the cell-phone and videogame market.

Sperling said early tests show that the consumer will also pay a premium for such high-value physical product as dual discs that can carry music and video.

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'I Wish The Music Business Would Stop Blaming The Internet'

BY CARLA HAY

When people speak of music visionaries, artists usually get most of the credit. But in terms of those who work behind the scenes, few visionaries stand out more than Rolling Stone editor-inchief/publisher Jann S. Wenner, who this year is being inducted in the Rock & Roll Hall of Fame for lifetime achievement in the non-performer category.

It is undisputed that rock'n'roll has had a far-reaching and explosive impact since its origins in the 1950s. But it was not until the following decade, in 1967, that rock finally got its own national consumer magazine with Rolling Stone, the brainchild of Wenner and co-founder Ralph Gleason.

Rolling Stone became much more than a magazine; it is now a cultural institution. The magazine has a legacy of documenting rock and pop culture not just as an art form but as a way of life and as a catalyst for social change. Dozens of music magazines have followed in Rolling Stone's footsteps, yet Rolling Stone is still the No. 1 U.S. consumer music magazine, with a paid circulation of more than 1.3 million, according to the Audit Bureau of Circulations.

Wenner is chairman of Wenner Media (which publishes Rolling Stone, US Weekly and Men's Journal), as well as one of the founders of the Rock & Roll Hall of Fame. He is currently vice chairman of the Hall of Fame's board of directors in addition to being a philanthropist and a tireless champion of artists and free speech.

Rock & Roll Hall of Fame Foundation executive director Suzan Evans says of Wenner, "When I called to tell Jann that he had been overwhelmingly voted in [for the lifetime achievement award] this year, he wanted to turn it down. But I said, 'You're going to be inducted, whether you want to or not.' The award is meaningful not just because of what's he done historically to promote rock-'n'roll but also because he was one of the first people who agreed to work on our board."

In a rare interview, Wenner opens up to *Billboard* about his thoughts on Rolling Stone, the Rock & Roll Hall of Fame and the music industry.

Q: If you started Rolling Stone today, knowing what you know now, what would you do differently? And how has the magazine climate changed since 1967?

We launched Rolling Stone with seed money of \$7,500. If you were to start a national magazine today, it would take millions of dollars, and it's hard to get that kind of money together.

The competition for people's time and attention is greater in intensity. The music business is wildly different today; it's open to more people. Today, popular culture is covered all the time.

I don't know if it's possible to start a magazine like Rolling Stone again. In the beginning of Rolling Stone, it was part of the rise of a whole cultural shift with the baby-boom generation.

Q: What is Rolling Stone's biggest responsibility to its readers and the music industry?

A: To tell the truth.

Q: Some say Rolling Stone's depiction of women on the cover is sexist. Others say the magazine has gotten soft. How do you respond?

A: I think the criticism is bullshit. I laugh at that criticism. Is a sexy woman on the cover any more sexist than the Justin Timberlake cover by Herb Ritts? They're both sexy. Some of the men are scantily clad, too.

People have said, "Why do you put Britney Spears on the

People have said, "Why do you put Britney Spears on the cover? That's selling out." I don't think it's selling out. We had Bob Dylan and Johnny Cash on the cover within the same year.

People just like to criticize. If you look at a year's worth of Rolling Stone, you'll find that we have covered everything important there is to cover with due seriousness and in all due depth.





Jann S. Wenner: Career Highlights

2004: Rock & Roll Hall of Fame lifetime achievement induction 1997: Becomes youngest inductee in the American Society of Magazine Editors Hall of Fame

1995: Men's Journal wins the National Magazine Award for general excellence 1994: Named publishing executive of the year by Adweek 1993: Launches Family Life magazine; sells publication two years later

1992: Launches Men's Journal
1985: Purchases US magazine, which is later renamed US Weekly
1983: Co-founds Rock & Roll Hall of Fame Foundation; becomes vice chairman of

1977: Launches Outside magazine; sells publication two years later 1967: Co-founds Rolling Stone magazine

What do you think of Rolling Stone's competitors in the music consumer magazine field?

A: I don't read any of them. We haven't had any real competition. They're not that good or interesting to me. Nobody comes to me on my staff and says, "You should've read this article in one of our imitators/competitors."

Q: How has your role at Rolling Stone changed through the years?

A: I'm still running the magazine, but I'm not involved in the day-to-day operations anymore. I run three magazines, and all the editors report to me. I oversee the business and make the final decisions on the covers. I read virtually 100% of the features.

Q: What artists have come along in the past five years who really excite you?

A: People tend to like who they grew up with, so I still like what I was listening to around college age. My favorite artists are still Bob Dylan, the Beatles, the Rolling Stones and R&B-based artists like Aretha Franklin, Otis Redding, James Brown—the old Motown artists.

I love singer/songwriters like Paul Simon, Jackson Browne, Bruce Springsteen. There are a lot of newer artists who are doing wonderful stuff and are very relevant to their current audiences. Today, a lot of it is rap. Justin Timberlake and Beck are real talents.

Q: Some people might think there's a conflict of interest in that you are getting a Rock & Roll Hall of Fame lifetime achievement award when you are a vice chairman of the board. Can you set the record straight on how the voting worked? Is it true that you initially declined this honor?

A: When it was suggested to me in the past, I said no. At first I was very touchy about getting this award. I felt weird about it. But now I feel good about it.

We have a select group of voters of about 50 or 60 people—musicians, executives, critics—whom we consider the most knowledgeable about music to vote for the non-performer category. All the voting is done by secret ballot. That's the only way to do it.

This was the year that apparently a lot of people decided to vote for me, and no one has challenged it. So now I don't have a choice but to accept it. It seems like the appropriate moment, for some reason. People would've freaked out if it happened 10 years ago.

Q: Speaking of awards shows, why doesn't Rolling Stone have its own awards show on TV?

A: I'm just not a TV person. We've done Rolling Stone TV specials, and I'm proud of all of that. But as much as I'd love the commercial gratification of doing our own awards show, now there are just too many awards shows. I don't think there's much we could bring to the table.

And there's not much money in it. You end up busting your ass, and the bulk of the money goes to the TV network. Forget it. I've got other things to do than work for a network.

Q: If there was anything you could change about the music business, what would it be?

A: I wish the business had responded quicker and a lot more intelligently to the rise of the Internet. I wish the industry had embraced it instead of fighting it. I wish the industry had seen the Internet as a great new medium for the promotion, development and spreading of music.

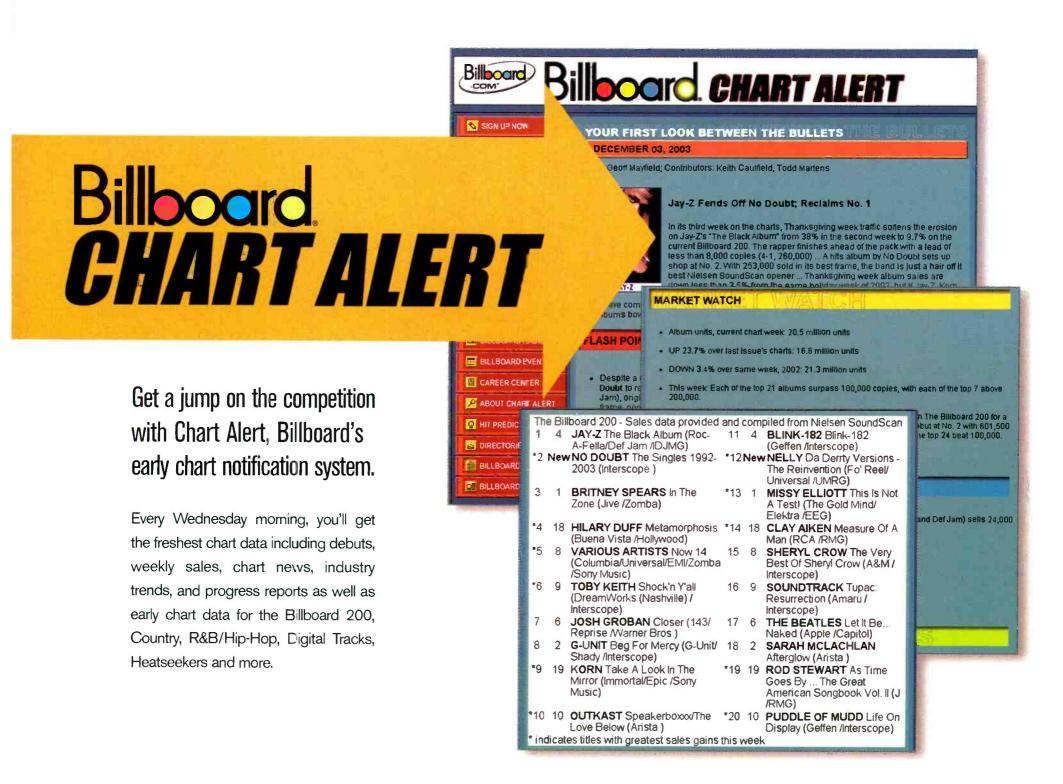
And now I wish the music business would stop blaming all its ills on the Internet. I think the music industry is not doing the best A&R job right now.

Q: Any final thoughts on the Rock & Roll Hall of Fame?

A: I've been lucky that I've been able to work with a lot of my friends and people I've admired for a long time. It gave me another avenue to work with a tremendous number of artists. It's been a great opportunity to be close to something I love, which is the music.

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