

MUSIC & LAW

Begins On Page 19



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HOT SPOTS



5 Can Love Survive?

Insiders wonder if Courtney Love will weather the media storm to find success with "America's Sweetheart."



24 Aiming For Adult Arenas

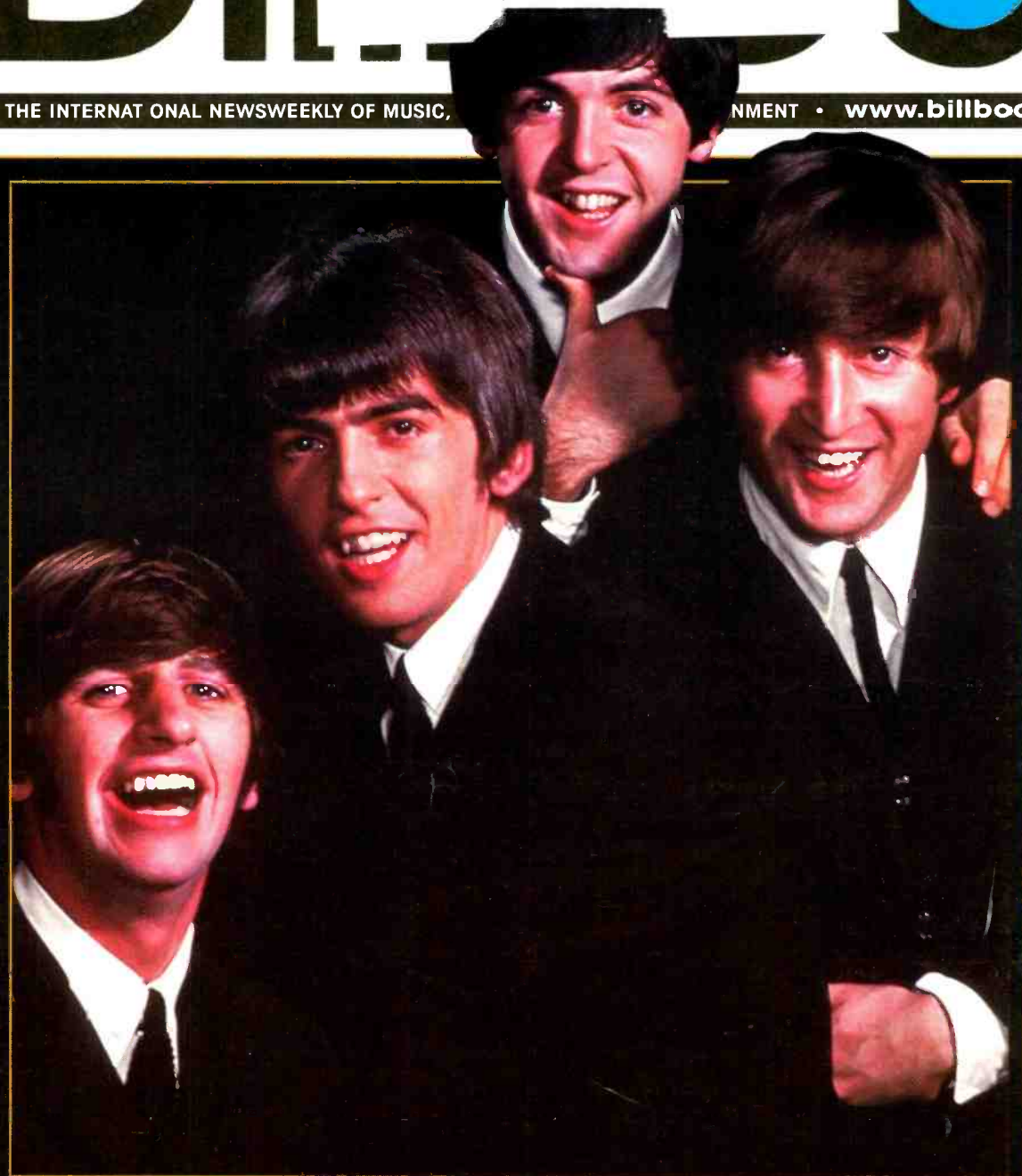
Clear Channel Entertainment markets Britney Spears' latest tour to a more mature audience.



41 Amici A U.S. Success

A direct-response TV campaign helps "popera" act Amici Forever crack The Billboard 200.

Photo: John Dominis/Time Life Pictures/Getty Images



Meeting The Beatles

Feb. 7, 1964: Fab Four Takes U.S. By Storm

This story, was prepared by Chris Morris in Los Angeles and Emmanuel Legrand and Paul Sexton in London.

In late 1963, Alan Livingston, then-president of Capitol Records, brought home a single by a newly signed act and played it for his wife, Nancy. "I had great respect for her, because she had a good ear," Livingston recalls. "She looked at me and said, 'I want to hold your hand?' Are you kidding?' I said, 'God, maybe I made a mistake!'" The Beatles were by no means a commercial slam-dunk.

Yet the group's "invasion" was met with an

unprecedented wave of fan and media frenzy that stunned almost everyone, including the Fab Four. Today, the best-known TV journalist of the '60s is still baffled by the explosion.

"I remained, and remain today, dumbfounded at that kind of hysterical reaction to this music," says Walter Cronkite, the former "CBS Evening News" anchor who reported the onset of Beatlemania.

What is certain is that the event launched the modern era of popular music. During their relatively short career—the Beatles broke up in 1970—the group set standards by which almost

(Continued on page 67)

Biz Urges Download Harmony

Tech Rivals In Talks On Digital Compatibility

BY BRIAN GARRITY

NEW YORK—The music industry is pushing bitter technology rivals—most notably Microsoft and Apple—to shake hands in the interest of promoting digital downloads, *Billboard* has learned.

Hardware makers and digital format developers, including many traditional adversaries, are currently engaged in private talks aimed at meeting the music industry's goal of compatibility among competing digital music devices by 2005.

"There's a substantial discussion going on among these companies
(Continued on page 69)

WMG Faces Tough Calls On Exec Team

BY ED CHRISTMAN

NEW YORK—Lyor Cohen and Roger Ames have vastly different management styles, but Warner Music Group is doing its best to convince skeptics that oil and water can indeed mix.

Cohen was recently named chairman/chief executive of U.S. recorded music and will ostensibly serve with Ames, who is currently chairman of WMG.

A number of press reports have questioned whether Ames will continue to run the company after completion of the WMG acquisition by an investment group led by former Seagram executive Edgar Bronfman Jr.

But Bronfman and Cohen have gone out of their way to indicate that Ames could remain part of the team as head of global operations, according to sources.

That way, WMG management would have Bronfman on top, with Cohen as the senior music and creative executive
(Continued on page 68)

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RECORD OF THE YEAR

Jay-Z
Beyoncé Knowles
Justin Timberlake
Ron Fair
Coldplay
Outkast

ALBUM OF THE YEAR

Missy Elliott
Craig Brockman
Timbaland
Carlos "E. Loco" Bedoya
Guru
Outkast
Chris Carmouche
Justin Timberlake
Brian McKnight
Scott Storch
The Underdogs

SONG OF THE YEAR

Linda Perry
Luther Vandross
Richard Marx
Avril Lavigne
Graham Edwards
Luis Resto

BEST NEW ARTIST

50 Cent
Fountains Of Wayne
Sean Paul

BEST FEMALE POP VOCAL PERFORMANCE

Kelly Clarkson
Dido
Avril Lavigne

BEST MALE POP VOCAL PERFORMANCE

Michael McDonald
Justin Timberlake
George Harrison

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Bon Jovi
Fountains Of Wayne
Matchbox Twenty
No Doubt

BEST POP COLLABORATION WITH VOCALS

k.d. lang
Tony Bennett
William Orbit
Mary J. Blige

BEST POP INSTRUMENTAL PERFORMANCE

Fandy Newman
George Harrison

BEST POP INSTRUMENTAL ALBUM

Prince

BEST POP VOCAL ALBUM

Annie Lennox
Justin Timberlake
Michael McDonald
George Harrison

BEST DANCE RECORDING

Cher
Groove Armada
Madonna
Kylie Minogue

BEST TRADITIONAL POP VOCAL ALBUM

k.d. lang
Tony Bennett
Barbra Streisand
Rod Stewart

BEST FEMALE ROCK VOCAL PERFORMANCE

Avril Lavigne
Bonnie Raitt

BEST MALE ROCK VOCAL PERFORMANCE

David Bowie
Lenny Kravitz
Dave Matthews
Tom Waits

BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Foo Fighters
Radiohead
Train
Bruce Springsteen

BEST HARD ROCK PERFORMANCE

Audioslave
Godsmack

BEST METAL PERFORMANCE

Metallica
Spineshank
Stone Sour

BEST ROCK INSTRUMENTAL PERFORMANCE

Jeff Beck
Steve Vai

BEST ROCK SONG

Train

BEST ROCK ALBUM

Audioslave
Foo Fighters
Matchbox Twenty

BEST ALTERNATIVE MUSIC ALBUM

Radiohead

BEST FEMALE R&B VOCAL PERFORMANCE

Ashanti
Erykah Badu
Beyoncé
Mary J. Blige

BEST MALE R&B VOCAL PERFORMANCE

Brian McKnight
Ruben Studdard
Tyrese
Luther Vandross

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

Beyoncé
D'Angelo
Luther Vandross
The Isley Brothers Featuring Ron Isley aka Mr. Biggs
TLC

BEST TRADITIONAL R&B VOCAL PERFORMANCE

Kelly Price
Earth, Wind & Fire

BEST URBAN/ALTERNATIVE PERFORMANCE

Erykah Badu
Kelis
Musiq
Outkast

BEST R&B SONG

Beyoncé Knowles
Shawn Carter
Luther Vandross
Richard Marx
R.C. Williams
James Poyser
Erykah Badu
Ashanti Douglas
Andre Parker

BEST R&B ALBUM

Erykah Badu
The Isley Brothers
Luther Vandross
Blu Cantrell

BEST CONTEMPORARY R&B ALBUM

Ashanti
Beyoncé
Mary J. Blige

BEST FEMALE RAP SOLO PERFORMANCE

Da Brat
Missy Elliott
MC Lyte
Queen Latifah

BEST MALE RAP SOLO PERFORMANCE

50 Cent
Ludacris
Sean Paul

BEST RAP PERFORMANCE BY A DUO OR GROUP

Ludacris
Missy Elliott
50 Cent
P. Diddy
Nelly
Murphy Lee
Juelz Santana

BEST RAP/SONG COLLABORATION

Jay-Z
Beyoncé
Justin Timberlake
LL Cool J
Marc Dorsey

BEST RAP SONG

Shawn Carter
Luther Vandross
Richard Marx
50 Cent
Michael Elizondo
Luis Resto
Timbaland
Missy Elliott

BEST RAP ALBUM

Missy Elliott
50 Cent
Jay-Z
Outkast

BEST FEMALE COUNTRY VOCAL PERFORMANCE

June Carter Cash

BEST MALE COUNTRY VOCAL PERFORMANCE

Ray Benson
Lyle Lovett
Randy Travis

BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Diamond Rio
Ricky Skaggs & Kentucky Thunder

BEST COUNTRY COLLABORATION WITH VOCALS

Johnny Cash
June Carter Cash
Alan Jackson
James Taylor

Dominick Argento photo by Tom Berthiaume

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BEST COUNTRY INSTRUMENTAL PERFORMANCE

Ray Benson
Brad Paisley
Ricky Skaggs & Kentucky Thunder
Ricky Skaggs

BEST COUNTRY SONG

Brad Paisley
Robert John "Mutt" Lang
Jim "Moose" Brown

BEST COUNTRY ALBUM

Lyle Lovett
Carl Jackson (Johnny Cash, Emmylou Harris, Rodney Crowell, James Taylor, Terri Clark, Rebecca Lynn Howard, Dierks Bentley)

BEST BLUEGRASS ALBUM

Ricky Skaggs & Kentucky Thunder

BEST NEW AGE ALBUM

Cusco

BEST JAZZ VOCAL ALBUM

Dianne Reeves

BEST JAZZ INSTRUMENTAL SOLO

Joey DeFrancesco
Pat Martino
Mike Melvoin

BEST JAZZ INSTRUMENTAL ALBUM, INDIVIDUAL OR GROUP

Pat Martino

BEST LARGE JAZZ ENSEMBLE ALBUM

Gordon Goodwin's Big Phat Band

BEST LATIN JAZZ ALBUM

Jane Bunnett
Caribbean Jazz Project

BEST ROCK GOSPEL ALBUM

Audio Adrenaline
Petra

BEST POP/CONTEMPORARY GOSPEL ALBUM

Newsboys
Stacie Orrico
Michael W. Smith
Third Day

BEST SOUTHERN, COUNTRY, OR BLUEGRASS GOSPEL ALBUM

Gaither Vocal Band

BEST CONTEMPORARY SOUL GOSPEL ALBUM

Ann Nesby
Kirk Whalum

BEST GOSPEL CHOIR OR CHORUS ALBUM

Joe Pace

BEST LATIN POP ALBUM

La Oreja De Van Gogh
Natalia Lafourcade
Alejandro Sanz

BEST LATIN ROCK/ALTERNATIVE ALBUM

Cafe Tacuba
Gustavo Cerati
El Gran Silencio
Molotov
Yerba Buena

BEST TRADITIONAL TROPICAL LATIN ALBUM

Ibrahim Ferrer

BEST SALSA/MERENGUE ALBUM

India
Victor Manuelle
Ismael Miranda
Tito Rojas

BEST MEXICAN/MEXICAN-AMERICAN ALBUM

Bronco El Gigante De America
Los Tucanes De Tijuana
Joan Sebastian

BEST TEJANO ALBUM

Bobby Fulido

BEST TRADITIONAL BLUES ALBUM

Jay McShann

BEST CONTEMPORARY BLUES ALBUM

Howard Tate

BEST TRADITIONAL FOLK ALBUM

June Carter Cash
Steve Forbert
Ricky Skaggs
Pete Seeger

BEST CONTEMPORARY FOLK ALBUM

Emmylou Harris
Tom Paxton

BEST NATIVE AMERICAN MUSIC ALBUM

Tom Bee
R. Carlos Nakai

BEST REGGAE ALBUM

Burning Spear
Sean Paul
Third World

BEST TRADITIONAL WORLD MUSIC ALBUM

Ghazal

BEST CONTEMPORARY WORLD MUSIC ALBUM

Orchestra Baobab
Yousou N'Dour

BEST POLKA ALBUM

Jimmy Sturr
Lynn Marie & The Boxhounds

BEST MUSICAL ALBUM FOR CHILDREN

Marcy Marxer
Cathy Fink
Tom Chapin
Sandra Boynton

BEST SPOKEN WORD ALBUM FOR CHILDREN

Nikki Giovanni

BEST SPOKEN WORD ALBUM

Al Franken

BEST COMEDY ALBUM

George Lopez
David Cross

BEST MUSICAL SHOW ALBUM

Hugh Fordin
Richard Rodgers
Oscar Hammerstein I
Jay David Saks
Jule Styne
Stephen Sondheim
Mitch Leigh
Joe Darion
Mike Berniker
Tommy Byrnes
Billy Joel

BEST COMPILATION SOUNDTRACK ALBUM FOR A MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA

Gangs Of New York
Kill Bill - Vol. I
A Mighty Wind
School Of Rock

BEST SCORE SOUNDTRACK ALBUM FOR A MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA

Philip Glass
Howard Shore
Randy Newman

BEST SONG WRITTEN FOR A MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA

Christopher Bridges
Keith McMasters U2
Luis Resto
Christopher Guest
Eugene Levy
Michael McKean

BEST INSTRUMENTAL COMPOSITION

Vince Mendoza
Gordon Goodwin
Kim Richmond

BEST INSTRUMENTAL ARRANGEMENT

Rob McConnell
John Fedchock
Jorge Calandrelli

BEST INSTRUMENTAL ACCOMPANYING VOCALIST(S)

Jorge Calandrelli
Gordon Goodwin
John Patitucci
Vince Mendoza

BEST HISTORICAL ALBUM

Court Basie And His Orchestra
Peggy Lee

PRODUCER OF THE YEAR, NON-CLASSICAL

Jimmy Jam
Terry Lewis
Graham Edwards
Outkast

BEST REMIXED RECORDING, NON-CLASSICAL

Peter Raufhofer
Maurice Joshua
Martin Buttrich
Masters At Work
Kenny Gonzalez

BEST CLASSICAL ALBUM

Pierre Boulez
Michael Tilson Thomas

BEST ORCHESTRAL PERFORMANCE

Pierre Boulez

BEST CHORAL PERFORMANCE

Dale Warland

BEST INSTRUMENTAL SOLOIST(S) PERFORMANCE (WITH ORCHESTRA)

Kenneth Schermerhorn

BEST INSTRUMENTAL SOLOIST PERFORMANCE (WITHOUT ORCHESTRA)

Piotr Anderszewski

BEST CLASSICAL VOCAL PERFORMANCE

Montserrat Caballé

BEST CLASSICAL CONTEMPORARY COMPOSITION

Dominick Argento
György Kurtág
Benjamin Lees
George Rochberg

BEST CLASSICAL-CROSSOVER ALBUM

Jorge Calandrelli
Joseph Jennings

BEST SHORT FORM MUSIC VIDEO

Johnny Cash
Coldplay
Madonna
Outkast

BEST LONG FORM MUSIC VIDEO

Leonard Bernstein

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Top Albums

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No. 1 on this week's unpublished charts

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SWITCHFOOT	The Beautiful Letdown
GOSPEL	
CECE WINANS	Throne Room
REGGAE	
SEAN PAUL	Dutty Rock
WORLD MUSIC	
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KID VIDEO	
SPONGEBOB SQUAREPANTS - THE SEASCAPE CAPERS	
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10 Japan faces its fifth straight year of decline in music production value.

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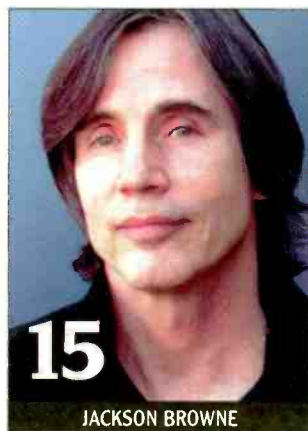
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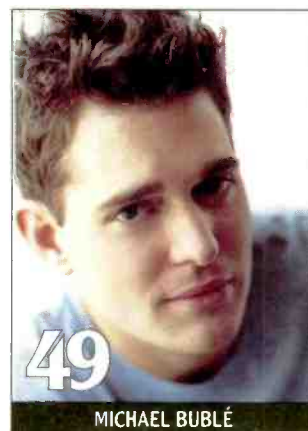
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MICHAEL BUBLÉ

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6

CHELY WRIGHT

QUOTE OF THE WEEK

6 I don't want to be the critically acclaimed artist sitting in an apartment eating cat food, saying, "Rolling Stone loved my album."

CHELY WRIGHT
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QUEEN LATIFAH

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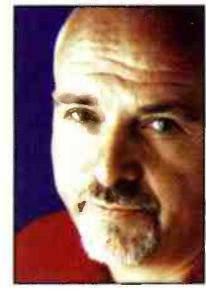
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Chely Wright is first artist signed to indie upstart Vivaton



Upfront



Peter Gabriel and Brian Eno team for artist-centric Web site

TOP OF THE NEWS

Jury Out On Love's Solo Bow

In Wake Of Singer's Antics, Watchers Wait And See

BY MELINDA NEWMAN

A week away from her solo debut, Courtney Love is still making headlines—but not for her music.

It has been six years since her former band Hole's last album. She has subsequently sued her former label parent, Universal Music Group, and the members of her late husband's band, Nirvana.

Love has testified against major-label practices before the California Senate, disbanded Hole, made some movies, been arrested a few times, gone to rehab and, not incidentally, made her first solo album.

"America's Sweethearts" comes out Feb. 10 on Virgin Records.

The next day, Feb. 11, Love is headed back to court: She faces two felony counts of possession of a controlled substance.

The question remains whether her cult of personality has eclipsed her musical career.

"The album has the potential to do well if she can clean up and go out and promote herself and not be a freak show," says Natalie Waliek, senior music buyer for Allston, Mass.-based Newbury Comics. (Love even refers to herself as a "freak show" on confessional album cut "Urcool.")

No doubt the press are on Love.

"It's beyond being a make-or-break situation for Courtney," says Neil Strauss, music writer for The New York Times. "It has already broken, and now she has to see if she can put the pieces back together."

(Continued on page 55)

Love: Some observers believe new release is "beyond being a make-or-break situation."



At MIDEM, Newfound Taste For Online Music

BY EMMANUEL LEGRAND

CANNES, France—The music industry is waking up to the benefits of a burgeoning legitimate market for music online.

That was the dominant message to emerge from the fifth MidemNet, the annual music online conference held here Jan. 24, on the eve of the MIDEM trade fair.

The industry's newfound confidence was palpable in the opening remarks by 2004 MidemNet chairman Ted Cohen, EMI Recorded Music senior VP of digital development and distribution.

Referring to the launch of Apple's iTunes Music Store service in the U.S., Cohen told delegates that "on April 28 of last year, it all changed." Cohen cites the subsequent industry realization that legal download services could

work as a significant breakthrough.

"Everybody is coming to the party, and it's a great thing," he said. "Piracy is still a problem, but we have turned a corner."

In his address, Cohen acknowledged that the industry still has a few challenges to meet. They include making music easier for consumers to get, finding ways "to franchise the disenfranchised" and increasing the volume of music available.



BERNOFF: PREDICTS MARKET SHAKEOUT

UNDER 18, OVER 25

Cohen's message of hope was further developed by Eddy Cue, Apple VP of applications and Internet services. In his keynote address, Cue made no secret of the fact that the iTunes service had been launched as a means "to sell more iPods." He added that legitimate online services "keep honest people honest."

(Continued on page 68)

Merger Under Fire

Sony-BMG Union Draws Opposition

BY EMMANUEL LEGRAND

CANNES, France—Opposition to the proposed merger of Sony Music and BMG is mounting in Europe.

Several organizations and individuals are expected to object to the merger plan presented by Sony Corp. and BMG's parent company, Bertelsmann.

These organizations had until Jan. 28 to file objections to the European Commission's competition division.

Members of the EC competition department's merger task force were in Cannes at the MIDEM trade show to meet with industry executives.

The EC—which recently issued to several labels, retailers and publishers a detailed, 15-page questionnaire with 40 questions related to the

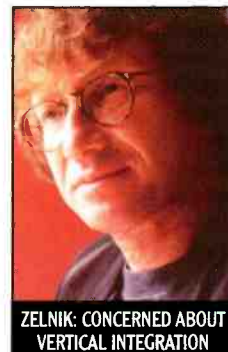
merger—is expected to issue its preliminary ruling on the proposed Sony Music-BMG merger Feb. 12, according to EC sources.

This is standard procedure in the "phase one" stage of a merger review. If substantial objections are raised by different parties on antitrust issues, the EC can then opt for an in-depth "phase two" review. That process could last a minimum of four months.

"We are going to review the entries from competitors and customers" of Sony Music and BMG, a source at the EC says.

An EC official confirms that the process will move into phase two. The official says, "The commission has decided to open an in-depth inquiry into the Sony-BMG merger. It will be formally confirmed in a few days."

(Continued on page 69)



ZELNIK: CONCERNED ABOUT VERTICAL INTEGRATION

New Nashville Indie: 'We Can Compete With The Big Boys'

BY PHYLLIS STARK

NASHVILLE—With major labels on a downward slide, some industry insiders are hoping the small, flexible and cost-conscious independent label is the future of the business.

It's in that spirit that Nashville-based independent label Vivaton Records is launching this month.

"This is a great time for an upstart new label," says Jeff Huskins, the label's 37-year-old president/CEO. "It's a great time for independents."

The label's flagship artist is former MCA Nashville artist Chely Wright (Nashville Scene, *Billboard*, Jan. 31). The only other artist signed at the moment is 18-year-old newcomer Angela Wolff from Atlanta.

Huskins, a former member of country group Little Texas, is looking to launch the label with an initial roster of five acts. He expects Vivaton's output to be 75% country music, but he is open to deals in other genres as well.

The label is financed by Huskins and two partners, Atlanta-based businessman Mike Nixon and Knoxville, Tenn.-based entrepreneur Mike Crabtree.

"They bring some really strong business savvy to the table," Huskins says of his partners. "They will take a hands-on approach on the business side and a hands-off approach on the creative side."

Asked how long Huskins has been given under the business plan before his label needs to start making money, he says, "We have a situation where we can compete and do what we need to do to hang with the big boys. We're financed until we reach cash-flow positive."

BRINGING INTEGRITY BACK

Shelia Shipley Bidy, Vivaton VP of national promotion and artist devel-

opment, says one of her goals is to find "meaningful songs and meaningful artists" that radio will embrace.

Vivaton's first single, Wright's "In the Back of the Bottom Drawer," goes to radio March 22. Wolff will be introduced later this year.

Another goal for Shipley Bidy is to "bring integrity back to the business."

Integrity is a priority for Huskins, too. During his years as an artist, he says he always dreamed of running a record label. "I felt like if I ever got to do my dream, I'd make a difference in how the



WRIGHT: VIVATON'S FLAGSHIP ARTIST

artist/record label relationship works.

"In most businesses, you base relationships on a win/win relationship, [but] in the music industry it's never an equal playing ground."

Vivaton was established with an artist-friendly model. That means contracts with no controlled composition clauses and a compensation model for digital media that does not include line items like packaging or "container" fees some artists still pay the majors.

Under Vivaton's model, Huskins says, "at the end of the day, we can hold our head up."

"I know from being an artist that your main income comes from being on the road," Huskins adds. "I want to see my artists actually get checks from the record label that they can be excited about."

Huskins plans to achieve that goal by controlling costs and eliminating what he calls the "riff-raff money being spent at major labels" on everything from outsized recording budgets to excessive promotional T&E costs.

"Not to say we won't do it first-rate," he says, "but we'll take a look at every single [cost]."

NOT LAUGHING ANYMORE

Like Huskins, Shipley Bidy thinks there has "never been a better time to launch an independent record company than there is today. The consolidated majors are really just imprints, with one or two people making all the creative decisions," she says. "As independents, we can move faster, field our own models and have the ability to do things our own way."

"Two years ago I never would have done this," Wright says of signing with Vivaton. "I would have thought, 'An independent label? I don't think I'm through on the majors yet.'"

But she says the "changed climate" of the music business convinced her she needed to be at a label where her music and career would be a priority.

Wright is confident she can be successful at Vivaton. "I don't want to be the critically acclaimed artist sitting in an apartment eating cat food, saying, 'Rolling Stone loved my album.' I had a little taste of success, and I want more. It's sweet."

"The folks at majors are saying to me 'We're not laughing at indies any-'
(Continued on page 69)



BRAUNER: RETURNS TO NEW YORK



TIRADO: BEGAN CAREER IN MAILROOM

CAA Goes To NYC

New Execs Form Music Division

BY RAY WADDELL

Creative Artists Agency's music division now has a New York presence, as agents Joe Brauner and Mario Tirado have joined the company.

Both come to CAA from Monterey Peninsula Artists in New York. Acts that will make the move with them from Monterey to CAA include Norah Jones. Others are to be announced.

CAA's music division, overseen by Rob Light, is headquartered in Beverly Hills, Calif. CAA also has an office in Nashville. This will be the first New York office for the 29-year-old talent agency and its 20-year-old music division, according to Light.

Light says the time is right for CAA to open a New York office. "This is such a vibrant music scene right now, so to have someone who can [interact] with the managers, labels and lawyers and then go out at night to see what's happening is very important," he says.

The new Manhattan offices of CAA will house not only the music division but also theater, marketing and sponsorship concerns. "It's a fairly large office space," Brauner says. "The con-

struction workers are still there."

Brauner began his career at Venture Bookings in New York in 1983. In 1988, he joined Agency for the Performing Arts (APA) and served in that company's New York office for 13 years, exiting his VP post in 2000.

The move to CAA "was a chance for Mario and I to grow our professional careers with the strength, support and creativity of CAA," Brauner says. "Opening a New York office is a big step for CAA, and I'm excited to be part of their plans for the future."

Tirado began his career in the mailroom at International Creative Management in 1985. He joined APA in 1986, where he spent his next 14 years, including seven as VP.

"I've always been a proponent [of building] by looking for the right people that fit in on a chemistry level," Light says. "Joe and Mario are great bookers with great ears and great personalities."

Stephanie Mahler will remain as an agent with Monterey Peninsula Artists in New York. Monterey is based in Monterey, Calif., and also has offices in Chicago and Nashville.

Gabriel Wants An Artist-Led Digital Revolution

BY EMMANUEL LEGRAND

CANNES, France—The time has come for artists to reclaim the online world.

Peter Gabriel is inviting his fellow artists to start a new digital revolution by using the Internet as a creative tool and as a new distribution channel for their works.

At the MIDEM trade show, he launched a new initiative, the Magnificent Union of Digitally Downloading Artists (MUDDA).

Gabriel is convinced that artists can use the Internet in a creative way, as well as for building new business models that will directly benefit them. A lot of music produced or created by artists does not get released, but Gabriel says this should change thanks to the Internet.

Gabriel told *Billboard* that MUDDA aims to change the way artists use the Internet and how their material is presented to consumers. The

current model, he says, revolves around waiting for an album to be finished before putting it out. He advocates a new approach.

"We could put out the process of creation rather than the product," he says. "You can make more music available in the form that you want, with the price that you decide. You can even decide to release music with mistakes. The whole point is to make more music available for the fans."

That way, Gabriel says, artists will have full control over what they release. "Artists become their own retailers. And [they can] be at the top of the food chain, not at

the bottom, which is their traditional place."

British producer/musician Brian Eno is working with Gabriel on MUDDA. Eno, who is not signed to a label, is convinced that the Internet "will bring new models for artists."

"CDs have forced us to make music in a certain way," Eno observes. "We cannot release four-minute pieces because it makes no economic sense; neither can we release series of 151 minutes of music. CD is a limiting format."

"Online, you can change that," Eno continues. "If you want to make something available for free just for a

week, that is your choice. It is time for artists to say what they want."

Eno claims price flexibility is paramount in this new environment. He says, "Why should tracks be sold at 99 cents? Why wouldn't I be able to release a track for a month for free? We need to experiment more."

Gabriel says, "It is not too difficult to monetize." He says the volume of works on the Internet is growing rapidly. "The challenge is, How do we connect more people to that model? The old model is dead, and the phoenix is rising from the ashes."

Charles Grimsdale, Gabriel's partner in online music service OD2, says his operation will host MUDDA's Web site at mudda.org. "If artists talk to each other, a lot more exclusive material will flow into the channel," he says.

If artists are signed to labels, this could be done with an artist's label approval, says Gabriel.
(Continued on page 69)



FROM LEFT, GRIMSDALE, GABRIEL AND ENO: PARTNERING TO BUILD A NEW MUSIC MODEL

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89	Ketel One Vodka
88	Wyborowa Vodka
87	Kremlyovskaya Vodka
86	Finlandia Vodka of Finland
86	Alps French Vodka
85	Skyy Vodka
82	Original Polish Vodka
82	Glenmore Special
82	Fleischmann's Royal Vodka
81	Mr. Boston Vodka
80	Pole Star Vodka
80	Luksusowa Potato Vodka
80	Absolut Vodka
78	Cardinal Vodka
78	Barton Vodka
78	Barclay's Vodka
78	Amazon Vodka
76	Skol Vodka
74	Smirnoff Vodka
74	Crystal Palace Vodka
74	Belvedere
72	Schenley
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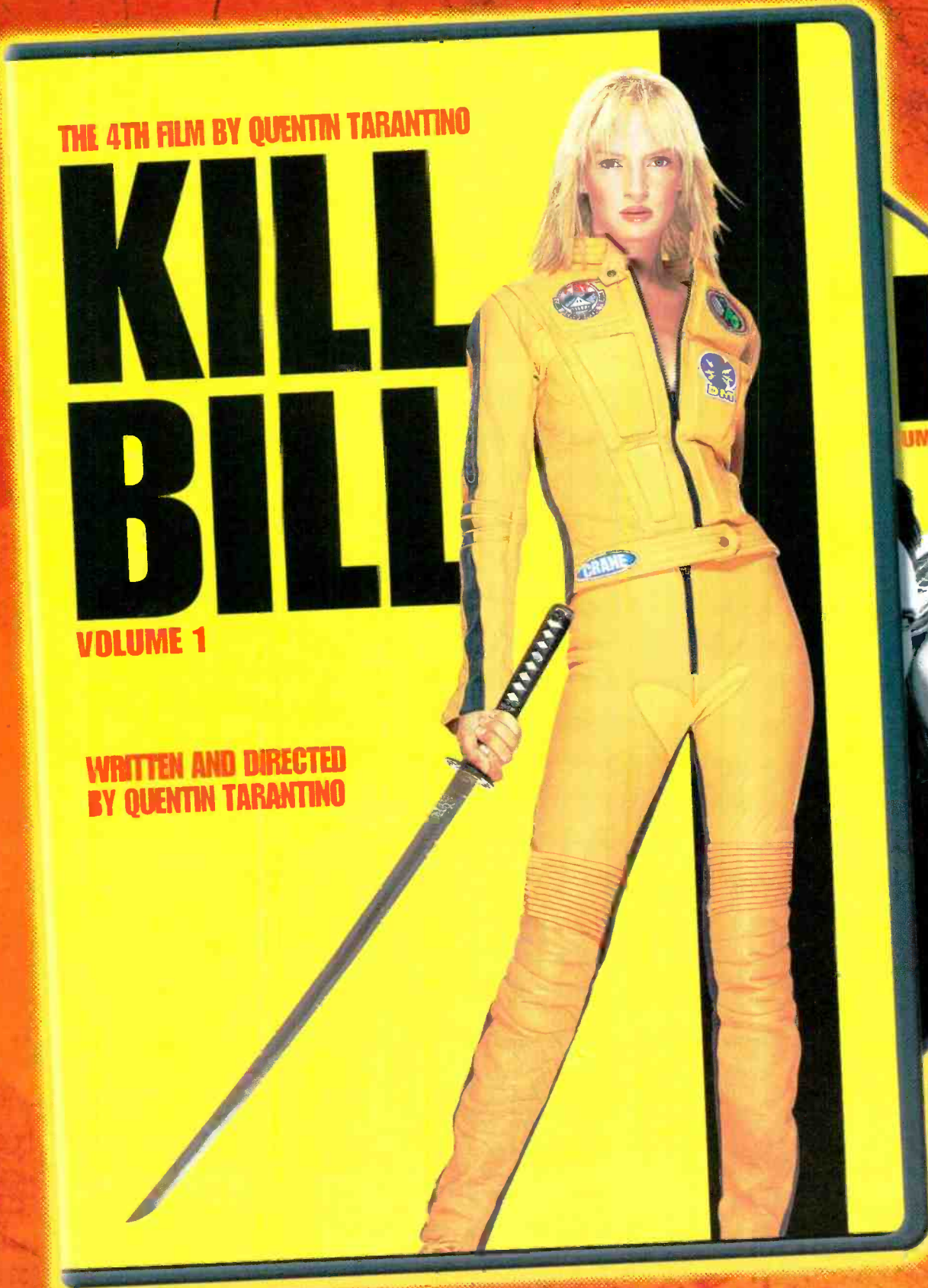
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* Best Original Screenplay, *Pulp Fiction*, 1994. Information subject to change. Miramax Home Entertainment distributed by Buena Vista Home Entertainment, Inc., Burbank, California 91521. © Buena Vista Home Entertainment, Inc.

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Japan Market Dips In '03

Fifth Year Of Value Decline; DVD Is A Bright Spot

BY STEVE MCCLURE

TOKYO—The Japanese music market had little to cheer about in 2003, according to final production data released Jan. 22 by labels body the Recording Industry Assn. of Japan (RIAJ).

Production of prerecorded music (including music videos and DVDs) by the RIAJ's 24 member companies rose 1% on a year-on-year basis to 360.6 million units, but production value was down 5% from 2002 at 456.2 billion yen (\$4.3 billion). It was the fifth straight annual decline in production value.

Take away videos and DVDs, however, and the results show a darker picture of the world's second-largest music market.

The RIAJ says production of audio software (CDs, cassette tapes and vinyl) fell to 328.4 million units in 2003, down 4% in volume compared with 2002. Value fell 10% to 399.7 billion yen (\$3.8 billion).

Domestic product was particularly weak in 2003, with production (excluding music videos and DVDs) falling 5% to 251 million units. The value of domestic repertoire was down 12% to 293 billion yen (\$2.7 billion). Only nine domestic albums topped the 1 million shipments mark during the year.

RIAJ chairman Tom Yoda is also chairman of Japan's leading independent label, Avex. Noting that his company released or distributed five of last year's nine 1-million-selling domestic albums, Yoda says: "We have done relatively well,

even though the market has not achieved obvious turnaround yet."

According to the RIAJ, relatively strong sales of lower-priced CD singles explain the discrepancy between the declines in overall vol-



"We must constantly look for ways in which to boost sales of our audio product."

—HIDEHIKO TASHIRO,
BMG FUNHOUSE

ume and value.

However, only two singles shipped more than 1 million units during the year: female singer/songwriter Utada Hikaru's "Colors" (Toshiba-EMI) and male idol group SMAP's "Sekai ni Hitotsu Dake no Hana" (Victor Entertainment).

International repertoire remained relatively stable, with production down 2% to 77.4 million units and value falling 3% to 106.8 billion yen (\$998.7 million). Only one international album, the self-titled debut by Russian duo T.a.t.u. (Universal Music), sold more than 1 million copies.

Industry observers cite the reasons behind the music market's ongoing decline as a lack of new acts to replace established artists, a shrinking teen demographic and the increasing strength of such consumer products as mobile phones and videogames.

The strong growth shown by DVD music titles was one bright spot in the 2003 results. The RIAJ's member companies released 1,577 such titles in 2003, compared with 992 in 2002.

However, DVDs are not the answer to the Japanese industry's woes, BMG Funhouse president Hidehiko Tashiro says. Japanese retailers have recently been giving DVD product prime racking space at the expense of CDs, he notes.

"DVDs are good business, but they are not a core business," Tashiro says. "We must constantly look for ways in which to boost sales of our audio product."

"Heightening added value—for example, with CD Plus-DVD packaging—and timely release of mini-albums is the key" to increasing audio sales, Yoda adds. The Avex exec also cautions against lowering prices as a way of boosting flagging sales.

NEWSLINE

THE WEEK IN BRIEF

Mike Bebel is exiting as president/COO of Napster. He had been with the former Pressplay since 2001. Brad Duea—formerly VP of international business development for Napster—is named Napster president. Laura Goldberg, formerly senior VP of operations, takes over Bebel's COO role. She reports to Duea. Both are based in Los Angeles. Duea reports to Chris Gorog, chairman/CEO of Napster parent Roxio. In the wake of Bebel's departure, Gorog will take a greater role in Napster's day-to-day operations. Glenn Kaino continues as executive VP of programming and creative.

BRIAN GARRITY and TROY CARPENTER

The Federal Communications Commission proposed Jan. 27 that Clear Channel Communications be fined \$755,000 for airing sexually explicit programming on a radio show carried by four of its Florida stations. The fine works out to \$27,500 for each time various episodes of "Bubba the Love Sponge" were aired, a total of 26 incidents, which amounts to \$715,000. CCC will also be fined \$40,000 for record-keeping violations at the stations. It is the FCC's second-highest fine for indecent programming. The largest was \$1.7 million against Infinity Broadcasting in 1995. The fines came one day before a congressional hearing on indecent programming. The Bush administration's Department of Commerce chief, Donald Evans, told lawmakers at the Jan. 28 House hearing that it supports legislation that would increase fines tenfold for indecent or obscene broadcasts. CCC has called for the creation of a task force to craft industry indecency standards.

BILL HOLLAND

MusicMatch has entered a cross-marketing agreement with the Coca-Cola Co. to promote its digital music service through an alliance with Sprite. Details of the partnership will be unveiled later this year. Geoff Cottrill, director of music marketing for Coca-Cola North America, says that the promotion will include download giveaways as well as limited-time use of MusicMatch's premium service—a subscription radio offering. San Diego-based MusicMatch—which claims more than 45 million registered users of its software worldwide—disclosed that it is selling more than 1 million downloads per month through its à la carte download store.

BRIAN GARRITY

Even with total music sales falling, Sony Music Entertainment managed to post a 50.3% increase in operating income to 30.3 billion yen (\$285 million) in the fiscal third quarter, which ended Dec. 31. Sales for the period were down 3.1% to 181.1 billion yen (\$1.7 billion). The company attributes the improvement in operating profit to a restructuring at SME that helped reduce overhead expenses, coupled with lower advertising and promotion costs at that unit and at Sony Music Entertainment (Japan). For the nine months to Dec. 31, SME had a 437% increase in operating income to 24.6 billion yen (\$230 million). This includes a loss of 5.7 billion yen (\$53.6 million) during the first quarter. Music revenue for the nine-month period dropped 6.5% to 425.8 billion yen (\$4 billion).

ED CHRISTMAN

BMG Music Service is hoping to raise the appeal of its record club among consumers aged 30-plus with new specialized marketing strategies. The company—a unit of Bertelsmann's BeMusic direct marketing division—is offering its members the ability to receive catalogs and e-mails specializing in "adult alternative" and "classic rock" selections. Adult alternative acts will include Wilco, Lucinda Williams, Joss Stone and Ryan Adams; classic rock will feature Neil Young, Santana and others. The special catalogs and e-mails will also feature editorial picks and highlight catalog items.

BRIAN GARRITY

Sales of videogame software and hardware fell in 2003, according to Port Washington, N.Y.-based NPD Group. Total revenue for the console, portable and PC game industry was \$11.2 billion, a 4% drop compared with a total revenue of \$11.7 billion in 2002. Industry software sales increased 1.5% to \$7 billion. Console hardware sales fell 27% in 2003, though portable hardware sales were up 54% to \$750 million.

JILL KIPNIS

Warner Bros. Records has teamed with the Fox Network to issue a series of soundtracks for Fox drama "The O.C." A Warner Bros. spokeswoman says the label will release three to four albums per year in the soundtrack series, which will be aimed at spotlighting new and developing artists. The first soundtrack in the series, "Music from 'The O.C.' Mix 1," is due March 30 and features such acts as Phantom Planet, Jet and Doves. The second volume is expected in June.

CARLA HAY

MILEPOSTS

BIRTHS

Girl, Liv Nicole, to **Allison** and **Seth Schachner**, Dec. 16 in New York. Father is senior director of new technology for BMG Music.

Boy, Reece Anthony, to **Tim** and **Rachel Shelton**, Dec. 25 in Middletown, Ohio. Father is lead vocalist for gospel group New-Found Road.

Girl, Julia Ann, to **Carie** and **Ron Kingery**, Jan. 22 in Nashville. Father is part of country duo Hometown News.

Girl, Brielle Mya, to **Elaina** and **Bobby Banks**, Jan. 6 in Long Island, N.Y. Father is founder and CEO of

Bobby Banks Productions and is a professional pianist.

DEATHS

Billy May, 87, of a heart attack, Jan. 22 in San Juan Capistrano, Calif. The big-band arranger/trumpeter was a veteran of the Charlie Barnet and Glenn Miller bands. Best-known for penning hard-swinging charts for Frank Sinatra, May worked on such notable Sinatra recordings as "Come Fly With Me" (1957), "Come Dance With Me" (1958) and "Trilogy" (1979). He also supplied arrangements for Ella Fitzgerald, Peggy Lee, Bing Crosby, Nat "King" Cole, Sarah Vaughan, Rosemary Clooney, Anita O'Day, Bobby Darin, the Carpenters,

Dianne Schuur and the comedy recordings of Stan Freberg.

George Wehmhoff, 81, of heart failure, Jan. 9 in Anchorage, Ala. In 1965, he pioneered music sales in Alaska by becoming the state's first full-time music salesman. Throughout his career, Wehmhoff worked for ABC Records & Tapes Sales, Consolidated Record Distributors and Lieberman Enterprises. In 1972, he successfully lobbied the Alaska Legislature to unanimously pass one of the first state laws in the U.S. protecting copyright owners from bootleg copies of cassettes and 8-track tapes. He is survived by his wife, three children and five grandchildren.

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ARETHA FRANKLIN
RICH HARRISON
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TOBY KEITH
R. KELLY

K.D. LANG (SOCAN)
THE MATRIX
MARTINA MCBRIDE
AARON NEVILLE
NICKELBACK (SOCAN)
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NEAL POGUE
EARL SCRUGGS
WAYNE SHORTER
SNOOP DOGG
STINE (PRS)
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JOHN WILLIAMS
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4 NOMINATIONS

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JEFF BASS

MICHAEL BRECKER

CHICK COREA

ANTHONY HAMILTON

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EVANESCENCE

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5 NOMINATIONS

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THE ALLMAN BROTHERS BAND
AUDIO ADRENALINE
MARCIA BALL
LUTHER BARNES &
THE SUNSET JUBILAIRE
BUJU BANTON (PRS)
MARK BATSON
STEVE BERKOWITZ
EDDIE BLAZONCZYK'S
VERSATONES
THE CARLA BLEY BIG BAND
THE BLIND BOYS OF ALABAMA
BLUE HIGHWAY
MICHELLE BRANCH
RANDY BRECKER
BROOKS & DUNN
DAVID BOWIE (PRS)
JOE BLODEN
JIMMY BUFFETT
MARTIN BUTTRICH (GEMA)
TOMMY BYRNES
CAFÉ TACUBA
MICHEL CAMILO
CAM'RON
CARIBBEAN JAZZ PROJECT
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THE CRUSADERS
SAM COOKE
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INDIE
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JANE'S ADDICTION
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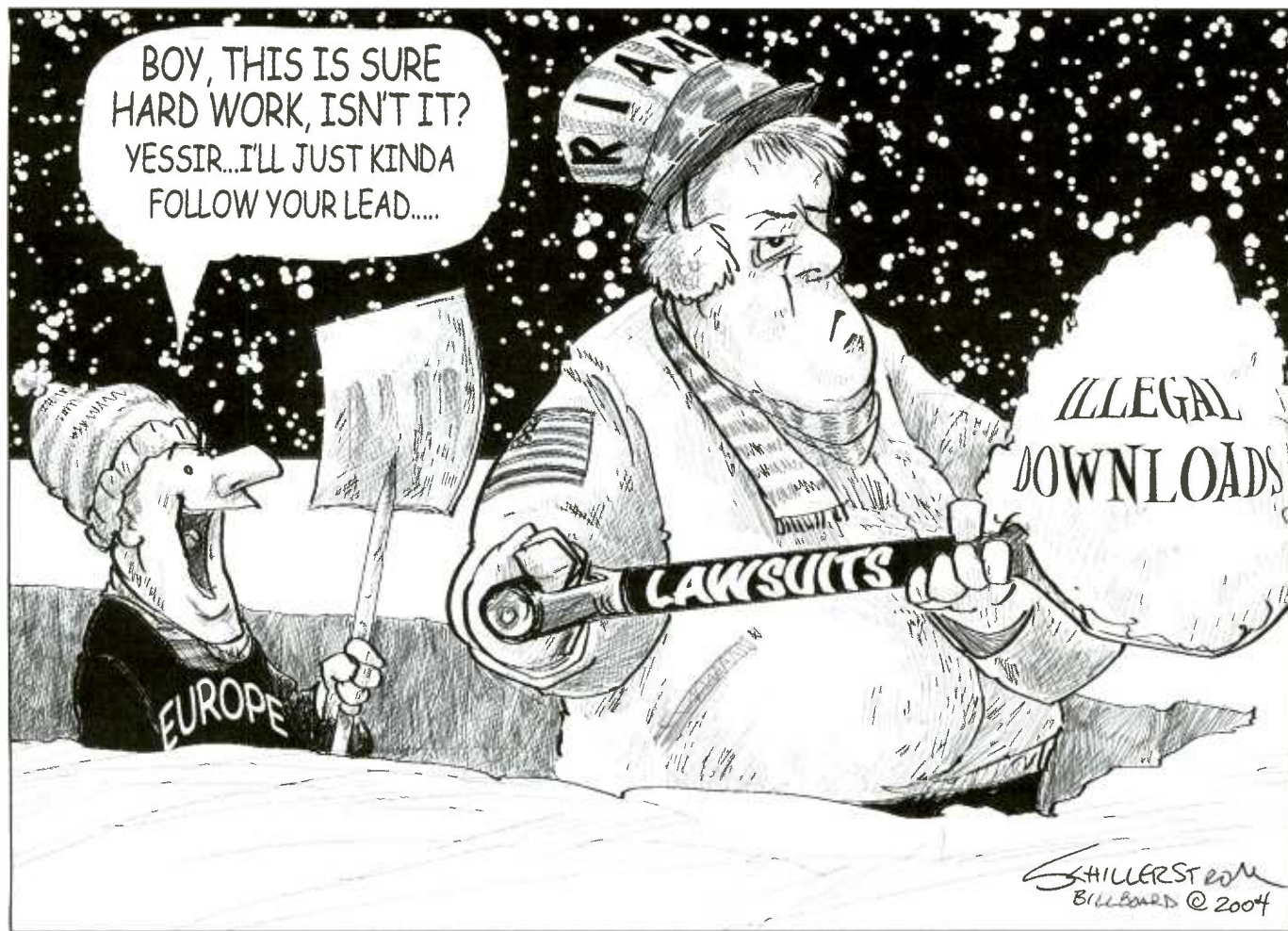
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DONNIE MCCLURKIN
THE DEL MCCOURY BAND
TIM MCGRAW
SARAH McLACHLAN (SOCAN)
JIM McNEELY
JOEL McNEELY
PAT METHENY
BETTE MIDLER
ISMAEL MIRANDA
MOLOTOV
JOEL MJOSS
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BOB NORBERG
LES NUBIAS (SAGEM)
THE OAK RIDGE BOYS
WALTER OSTANEK (SOCAN)
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3 NOMINATIONS

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A Reason To Be Upbeat

The best-run companies dictate change; they don't let events dictate it for them. It's one of the basic tenets of good business management.

But for the past three years, the music industry has been caught in a classic situation where events—both economic and technological—have been driving change rather than the industry itself.

The result, of course, has been nothing short of disastrous. The industry has declined a stunning 30%—from \$40 billion to \$28 billion—during that time. What's more, its long-established business model, built around the sale of CDs through retail outlets, is a shambles.

Not surprisingly, the mood for some years has been nothing short of funereal at MIDEM, the international music exposition in Cannes, France. At the previous two MIDEMs, the economic downturn and the corrosive effects of physical and digital piracy had generated a sense of fatalism. There just seemed to be no end in sight to slumping sales, nor any easy answers to the industry's digital woes.

This year, the event was still feeling the effects of the downturn; the number of exhibitors was down 6.4% compared with last year. But the mood was palpably more upbeat.

As one attendee explained—only half in jest—business has been so bad that everybody is ready to listen to anyone who has an idea or innovation that could improve the bottom line.

All indications are that the recovery is real and will continue in 2004.

That may be true, but there was more to the mood swing than that. The U.S. economy finally started growing again last year, which led to a surprising upturn in U.S. record sales during the fourth quarter. All indications are that the recovery is real and will continue in 2004, creating a definite sense that the industry could be turning the corner as well.

But there was also a sense that the

industry was finally getting a handle on the rapid technological change that spawned digital piracy.

MidemNet, the opening-day symposium on technology, was sold out. The stars of the show were digital download services from companies like Apple Computer and Europe's OD2.

Those services, combined with the Recording Industry Assn. of America's aggressive policy of suing prolific illegal downloaders, increasingly appear to be an effective one-two punch against piracy. That the International Federation of the Phonographic Industry endorsed the RIAA's efforts also was well-received.

Meanwhile, the European Music Copyright Alliance unveiled an innovative anti-piracy campaign that will target children in elementary and middle school—before they become illegal downloaders. They hope to bring the program to the United States as well.

With a multi-level approach like that, the industry is demonstrating that it has the will—and the creativity—to soon control its own destiny once again.

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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Dolce returns to dancefloors with new single 'Feels Good' on Act 2 Records



MUSIC



DreamWorks' James Stroud sees a strong rise of female country artists in 2004

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

Browne, Smith Depart Labels

Two seminal rock'n'roll veterans have left their longtime label homes.

Jackson Browne has left **Elektra** and is talking to several labels; **Patti Smith** is preparing to release her first album for **Columbia** after 29 years on **Arista**.

"I've had conversations with a couple of different people, but it's still not time" to make a decision, Browne says. "I have such difficulty talking to record companies before there's music to be played." Browne's contract was up with Elektra after the release of 2003's "Night Ride Home," which has sold 139,000 copies, according to **Nielsen SoundScan**.

the mid-'80s.

"The fact that I was basically on one label for my entire career used to be something I was proud about, but I don't necessarily think it's something" to strive for again, he says. "There were times when you were about to release an album, and then there would be some corporate shift and the five or six people you were working with were gone. It would have been easier to go through the process of finding a new label each time."

He expects to announce his new affiliation by year's end.

Smith's move to Columbia reunites her with **Sony Music U.S.** president **Don Jenner**, with whom she worked at Arista. Her

first release for the new label will come out in April. Smith, who manages herself, is planning a summer tour behind the release, which is her first since 2000's "Gung Ho!" That project has sold 49,000 copies, according to Nielsen SoundScan.

Although Smith and Browne aren't powerhouse record sellers anymore, they bring credibility to any roster that can then help attract the next Browne or Smith. They also remain strong live draws.

STUFF: **Drowning Pool** has named **Jason "Gong" Jones** as its new lead singer. He replaces **Dave Williams**, who died in 2002. The group's first Wind-up release with Jones will come out April 20. It is the follow-up to the group's debut, "Sinner," which has been certified platinum.

Dave Matthews Band will receive the Chairman's Award from the NAACP at the organization's Image Awards, which will air March 11. The award is given for distinguished service and dignified representation of people of color, according to NAACP board chairman **Julian Bond**, who designates the recipient.

Minogue's Slow Burn

Singer Seeks To Maintain Momentum In The U.S.

BY MICHAEL PAOLETTA

It is judgment day in the U.S. for Kylie Minogue. With her previous album, the worldwide smash "Fever," and its indefatigable single "Can't Get You out of My Head," the global superstar made great strides in America.

Now, two years later, on the eve of the Feb. 10 U.S. release of her new Capitol album—the mature, '80s-spackled "Body Language"—the Australian singer acknowledges that the pressure is indeed on.

"It's on, but I don't want to admit it to myself," Minogue says of her ninth studio album (her fourth U.S. release). "In the end, I can only do what I'm going to do."

Pausing for a moment, she continues, "I'm not even sure if I've actually broken America. I think I now have a foot in the door. I haven't completely hypnotized them yet."

True. But Minogue's celebrity factor is rising here—just as it has internationally. "The paparazzi know who I am. My days of shopping anonymously in New York are coming to an end," she says with a chuckle.

In the U.S., the lead single from "Body Language"—"Slow"—is gaining momentum at radio (just as the album's second international single, "Red Blooded Woman," is being readied for release).

The electro-stepped, erotically charged "Slow" is being played on more than 80 mainstream and rhythmic top 40 stations, including KIIS Los Angeles and WKTU New York.

WKTU music director Skyy Walker says the station began playing the song's original version late last year. "But it may have been too sexy for the room," he says. "After a couple hundred spins, it remained unfamiliar to our listeners."

But new remixes by the Chemical Brothers and Mike Rizzo are changing that. Walker says the station recently began playing Rizzo's energetic restructuring, and listeners are responding.

"This song has what it takes to be a big hit," Walker says. "The label simply needs to step up to the plate."

For Lainie Copiccotto, president of dance/electronic marketing firm Aurelia Entertainment—and other industry observers—one of the main reasons why Minogue has yet to break in the U.S.

(Continued on page 16)

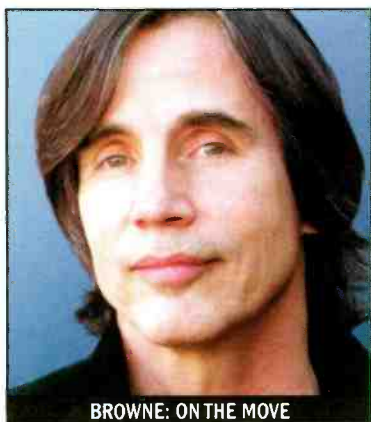
The Beat

By Melinda Newman
mnewman@billboard.com

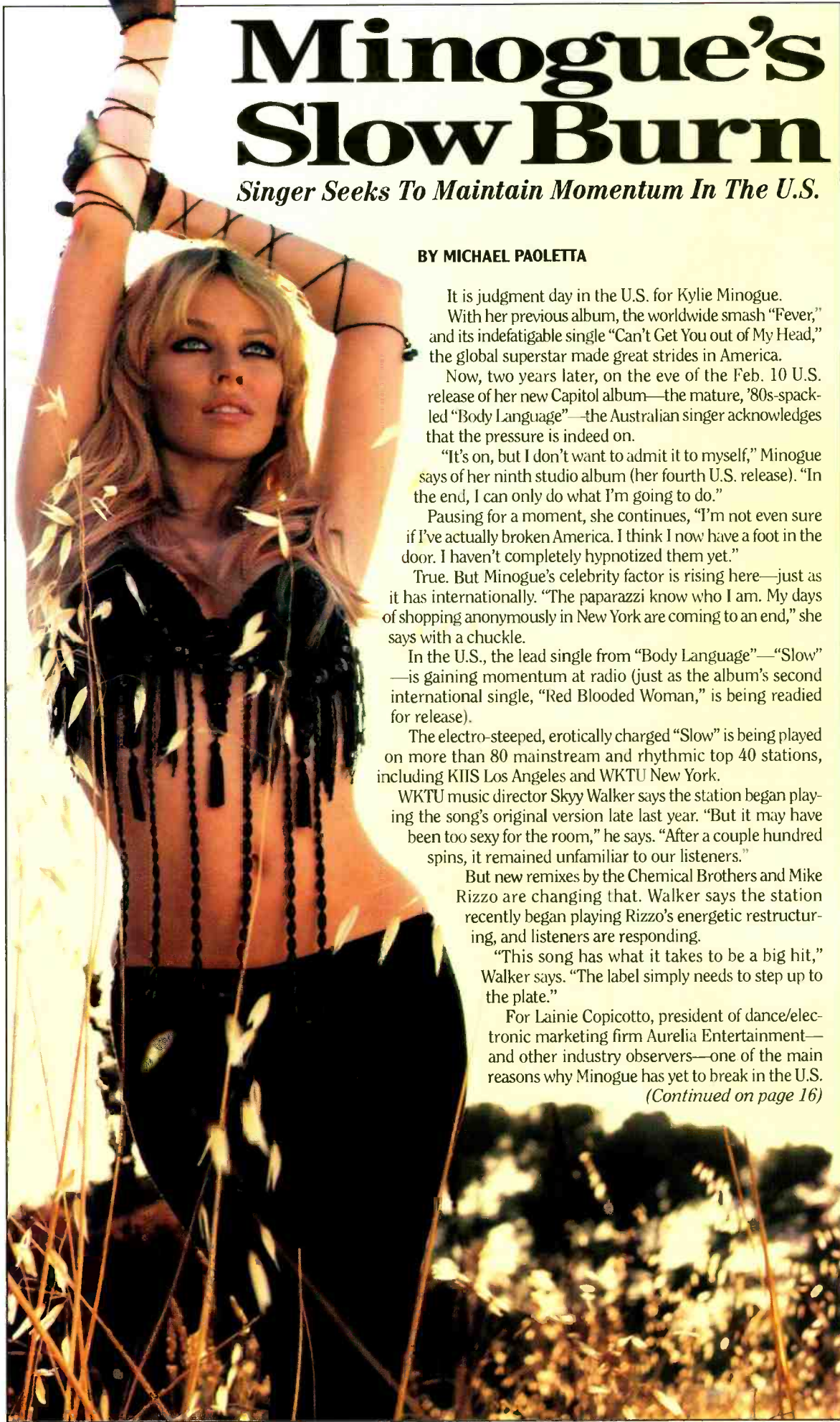


Browne, who will be inducted into the **Rock and Roll Hall of Fame** in March, is writing material for a new album, but his immediate focus is on a series of DVD-As that he plans to release through **Warner Strategic Marketing** this spring.

He first recorded for **David Geffen's Asylum Records**, which merged with Elektra in



BROWNE: ON THE MOVE



Umbria Celebrates Jazz; New York Meets Cafiso

Jazz is as American as basketball. And just like hoops, it has found international appeal as one of the U.S.' most fulfilling cultural exports.

Italy has become a vital jazz outpost, where the music has taken root and born fruit. A full contingent of Italians from the Umbria Jazz Festival came to New York Jan. 12-24 to spread the word of its huge jazz party. The Umbria festival is celebrating its 30th anniversary July 9-18.

The New York event also trained the spotlight on two generations of the country's jazz artist. The series of concerts featured Italian jazz elder **Enrico Rava** and 14-year-old upstart

Francesco Cafiso.

As with any locale where jazz has historically left its imprint, Italy has become a hotbed of its own distinctive dialects that have flown under the radar screen of American listeners.

Case in point: trumpeter/bandleader Rava, who was a revelation on the opening night of his five-night run at the **Blue Note**.

In front of a crowd that included fellow trumpeter **Wynton Marsalis** and actress **Isabella Rossellini**, Rava led his quintet—featuring stellar pianist **Stefano Bollani**—through a striking set of passionate ballads and exhilarating uptempo pieces. Rava played tunes from his new album, "Easy Living," to be released March 16 on **ECM Records**.

"Italian jazz has really come into its own in the past 10 to 15 years," says Rava, a jazz innovator who made waves in the '60s when he lived in New York and collaborated with soprano saxophonist **Steve Lacy** and bandleader **Carla Bley**. "Before then there were few excellent jazz players, though we've always had strong pianists."

Rava explains that listeners in Italy began gravitating to jazz in the early '70s after cities throughout the country banned rock concerts because of

unruly behavior.

"People were looking for music, so they attended jazz concerts because those were the only ones allowed by city administrations," says Rava, who notes that today rock prevails again. "But some of the audience stayed with jazz. That's what got the Umbria Jazz Festival off the ground."

Rava says that young Italian musicians also caught the jazz bug. Many American jazz artists such as **Lester Bowie**, **Chet Baker** and **Lee Konitz** came to Italy and performed with all-Italian support teams.

"There are an amazing number of youngsters today who are playing incredible jazz," says Rava, who singles out the teenage Cafiso as a prime example. "Francesco is fantastic. And each year youngsters just as good as he is are coming up. Who knows, maybe next year someone will discover a 4-year-old who can play like **Bird**, **Phil Woods** and **Trane**."

THE NATURAL: In the second week of the Umbria Jazz Festival in New York, **Francesco Cafiso** was unveiled

for American audiences. Dubbed "the Boy Wonder" by jazz scribe **Ira Gitler**—who saw him perform last summer in Italy—Cafiso humbly demonstrated that he indeed was a natural when he performed in front of an invite-only crowd at the San

piercing but soulful velocity.

In the audience for the show were singer **Tony Bennett** as well as several jazz impresarios, including **George Wein** (Festival Productions), **Todd Barkan** (Jazz at Lincoln Center), **Randall Kline** (SF Jazz) and **Tim Jackson** (Monterey Jazz Festival).

Cafiso played other gigs around the city later that week, including a special guest slot with the **Lincoln Center Jazz Orchestra** at Jazz at Lincoln Center's two European Soundscapes concerts at **Alice Tully Hall**.

THREE DOT LOUNGE: One of the best new CDs of 2004 is the **Claudia Quintet's** second album on **Cuneiform Records**, "I, Claudia," a sumptuous, postmodern chamber jazz outing led by New York drummer **John Hollenbeck** with improvisational support from reeds player **Chris Speed**, accordionist **Ted Reichman**, vibes player **Matt Moran** and bassist **Drew Gress**. . . Clarinetist **David Krakauer** recently released "Live in Krakow," a rousing jazz-meets-klezmer CD on **Label Bleu** that was recorded live in his ancestral home of Krakow, Poland. His **Klezmer Madness!** band makes its Carnegie Hall debut Feb. 28 with guest pianist **Uri Caine**.

Jazz Notes
By Dan Ouellette
douellette@billboard.com



PHOTO: TOM TERRELL

RAVA: PLAYED FIVE NIGHTS AT BLUE NOTE

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Minogue

Continued from page 15

in a more meaningful way is because she doesn't spend enough time here.

"Kylie's presence in the U.S. hasn't been consistent enough to make her a household name yet," she says. "With Kylie, it's hit or miss with each single."

But if she is able to take her success further, watch out, Copicotto says.

"While Kylie has yet to truly break in America, she has the ability to dominate this market," she adds. "She has the whole package. Capitol needs to now establish her as an artist—and not just the singer of that 'la, la, la' song."

ALL AROUND THE WORLD

In the U.K., "Slow" debuted in the pole position of the Official U.K. Charts Co.'s singles chart in November. One month later, "Body Language" debuted at No. 6 on its album chart.

It is safe to say that Minogue and her U.K. label, Parlophone, were hoping for a higher album debut—especially since Minogue's previous album, "Fever," was her most successful to date.

"Fever" debuted at No. 1 in Germany, Australia and the U.K.; it is certified platinum or multi-platinum in 18 countries and gold in another 17.

The album debuted at No. 3 on The Billboard 200, selling 115,000 units in its first week, according to Nielsen SoundScan. It has since amassed U.S. sales of 1.1 million and has sold more

than 6 million copies worldwide, according to the label.

The album's lead single, "Can't Get You out of My Head," sold 3 million copies globally—and topped the charts in 21 countries.

On The Billboard Hot 100, the track peaked at No. 7, while follow-up singles "Love at First Sight" and "Come Into My World" reached No. 23 and No. 91, respectively.

Which brings us back to the new album's U.K. bow.

"Would I have liked 'Body Language' to have a higher debut?" Minogue asks. "Of course, but I had to look at it realistically."

To illustrate, she points to greatest-hits sets from Michael Jackson, R.E.M. and Red Hot Chili Peppers—as well as the debut from English teen phenomenon Busted—that were also released during the pre-Christmas rush alongside "Body Language."

Given the competition, Minogue adds, "I figure I did pretty well. If I didn't understand the marketplace, I would be rather upset right now."

London-based Mark Collen, senior VP of global marketing for the Capitol stream at EMI, concurs. "It's a tough time of year to release an album," he explains. "Yes, we would have all liked a higher debut, but it was a good first week for the time of year."

Elsewhere, "Body Language" enjoyed top 10 debuts in Australia, Switzerland, Argentina and four other countries. Additionally, the album debuted in the top 20 of 13 countries. According to

(Continued on page 17)

Artists Raise Funds For AIDS Through U2 Covers Compilation

Sixpence None the Richer, Tait, Audio Adrenaline, Delirious, Jars of Clay, Nichole Nordeman and Toby-Mac are among the acts on "In the Name of Love: Artists United for Africa," a salute to the music of U2.

The first single to go to Christian radio is Sanctus Real's cover of "Beautiful Day."

"Covering one of our favorite bands and helping to fight AIDS at the same time will probably prove to be one of the most humbling experiences we will ever take part in," Sanctus Real's Chris Rohman says. "We contributed to this project to help raise awareness of a problem that's too large to ignore. If we can get people excited about this record, it's going to help a lot of people in

cally go to the Mwakankomba Village in Zambia, Africa.

To date, Sparrow and key retailers have already made more than \$50,000 in contributions to support the village. Family Christian Stores, Handleman, Borders Books & Music, Parable Group, Hastings, Mardel, Berean Christian Stores, Musicland, Value Music Concepts, TransWorld Entertainment and Circuit City are among the donors.

In addition to the retail commitments, Sparrow will contribute 50

cents from each full-price retail unit sold domestically. Family Christian Stores has also committed an additional 50 cents per unit on "In the Name of Love" sales during 2004.

A portion of the album proceeds will also go to the charity on behalf of Jars of Clay's foundation, Blood:Water Mission, which assists the Living Hope Center, an AIDS medical center in Cape Town, South Africa.

BMG ISSUES ELVIS SET: On March 23, BMG Strategic Marketing Group/RCA Music Group will issue a new compilation of Elvis Presley's gospel recordings titled "Elvis Ultimate Gospel." The project will feature 24 tracks, including "Amazing Grace," "Crying in the Chapel," "How Great Thou Art" and "Peace in the Valley."

The only artist to be inducted into all three music-related Halls of Fame—Rock'n'Roll, Country and Gospel—Presley grew up attending church and always had an affinity for religious music. He won his first Grammy Award for "How Great Thou Art" and won two additional Grammys for

his subsequent gospel recordings.

BMG's Christian distribution arm, Provident Music Distribution, will take the album to the Christian retail market.

GOODBYE GVB: Russ Taff is exiting

Higher Ground™

By Deborah Evans Price
dprice@billboard.com



SANCTUS REAL: TAKES ON 'BEAUTIFUL DAY' Africa that we might not be able to help otherwise."

"In the Name of Love" includes "Where the Streets Have No Name" by Chris Tomlin, "When Love Comes to Town" by Todd Agnew, "Love Is Blindness" by Sixpence None the Richer and "With or Without You" by Grits, featuring newcomer Jady Maria.

Sparrow Records issued the 13-song collection Jan. 27. The label will donate a portion of the proceeds from the project to relief agency World Vision. The funds will specifi-

must re-establish Kylie as an artist, which is precisely what has been happening throughout Europe with the new album."

Minogue will spend the bulk of February in the U.S. While in Los Angeles, she will do press, radio and TV, as well as attend the Grammy Awards.

"Come Into My World" has been nominated in the best dance recording category.

In New York during the week of the album's release, Minogue is confirmed for ABC's "Good Morning America" and CBS' "Late Show With David Letterman," among other shows.

"The focus is on TV," says Capitol senior director of marketing Sharon Lord, who adds that VH1 began airing the video for "Slow" the week of Jan.

the Gaither Vocal Band to resume his solo career. He departs the group at the end of January but will continue to be a featured performer on Bill Gaither's Homecoming tours. Taff has appeared at the Homecoming events for more than six years and has been a member of the Gaither Vocal Band—with Gaither, David Phelps and Guy Penrod—for three years.

Taff has won five Grammy Awards and nine Gospel Music Assn. Dove Awards and is known for such hits as "We Will Stand," "Medals" and "Bein' Happy."

NRB APPROACHES: The 61st Annual National Religious Broadcasters Convention will be held Feb. 13-18 at the Charlotte Convention Center in Charlotte, N.C. Larnelle Harris, Chris Tomlin, Dick and Mel Tunney, George Rowe and the Talley Trio are among the acts set to appear at the event. A screening of Mel Gibson's film "The Passion of the Christ," which opens in U.S. theaters Feb. 25, is also planned.

12. The Ballie Walsh-lensed video has been nominated in the best video category of the third annual DanceStar USA Awards, which take place March 9 in Miami Beach.

In a perfect match, Minogue—who is an icon in the gay community—will appear on the first episode of the new season of Bravo/NBC's hit reality show, "Queer Eye for the Straight Guy."

This is timed to coincide with the releases of "Body Language" and "What's That Sound," the "Queer Eye" soundtrack that Capitol is also issuing Feb. 10. The Chemical Brothers' remix of "Slow" appears on the collection.

In March, Minogue's Nov. 15 one-off concert at London's Hammersmith Apollo—"Money Can't Buy"—will air on Music Choice and DirectTV.

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Minogue

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the label, it has amassed global sales of 1.5 million.

Not focusing entirely on sales figures, Collen says that EMI looks at Minogue's career as a whole as a barometer of her success.

For Minogue, this extends to her "side jobs" as author ("Kylie: La La La" with William Baker) and fashion entrepreneur (her Love Kylie lingerie line).

So, Collen says, it is imperative that Minogue gets to the next stage in the U.S. "We don't want her seen as the artist with one hit song," he says. "We

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Music

Stage Is Set For Battle Royal(ties)

With the law lagging way behind advances in technology, the Internet promises to be a fertile legal battleground.

And this presents new challenges for music attorneys, observers say.

Because the technological revolution is constantly spawning new products (e.g., CDV, CD-ROM, CDI, Enhanced CD, CD Plus), a major effort is required to stay abreast of these new areas of development and create a royalty structure that is fair for the artist and the record company.

Many artists already feel they're being shortchanged by record and publishing companies, their attorneys say.

"Artists have been forced to allow record and publishing companies to control uses of their music in ways

mainly because the advances weren't large enough to warrant their time and attention.

The times, as **Bob Dylan** once crooned, they are a-changin'. So stay tuned.

OYEZ, OYEZ: In an effort to cover the rapidly evolving world of entertainment law, *Billboard* is launching a legal e-newsletter called the *Billboard Entertainment Law Weekly (ELW)*.

The weekly online publication will provide breaking news and analysis on entertainment law, case digests and commentaries from top entertainment lawyers.

The weekly will offer regulatory updates from *Billboard* reporters based in Washington, D.C.; New

York; Los Angeles; Nashville; London; Berlin; and Brussels.

ELW will cover changes in legislation and regulation, cases involving intellectual property issues and litigation over rights (e.g., artist sues record

Legal Matters™

By **Samantha Chang**
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that they couldn't have imagined when they signed agreements that contained these so-called new technology clauses," artist attorney **Bob Donnelly** says.

The result is anomalies that allow record companies to pay a smaller royalty proportionately on a digital download sale—where the labels have no manufacturing, packaging or warehousing costs—than they do on a conventional retail sale where they incur all of these costs.

"Only a record company would have the chutzpah to take a packaging deduction on a digital download sale where there is no package," Donnelly says. "This gives new meaning to the old tale about the emperor's new clothes."

Another consequence of the changing climate is that record and publishing companies have slashed the number of in-house staff attorneys.

The result is that it takes longer to complete a typical record deal or publishing deal because they no longer have the same manpower.

Also, because there are fewer new-artist deals now, there is much more competition, observers note.

In the past, a solo practitioner had little competition for new-artist deals from small and midsize labels like **Roadrunner, Ryko** or **TVT**.

Now, because the music economy is so bad, solo practitioners find that large music firms are competing for deals that in the past they ignored,

company or the other way around) and personnel moves in law firms or in the law departments of record companies and other organizations.

To contribute commentaries or offer suggestions, please contact me at 646-654-4659 or schang@billboard.com.

CELEBRATION TIME: The **International Assn. of Entertainment Lawyers** marked its 30th anniversary with the launch at MIDEM in Cannes, France, of "Back to the Future," a book that recaps how the music industry and its legal issues have evolved during the past 30 years and looks ahead to the future.

The book, published by **Five Eight**, was edited by **Robert Horsfall** of U.K. law firm **Lee & Thompson**. Horsfall advises **Robbie Williams, Charlotte Church, Paul Oakenfold, Cat Stevens** and **Trevor Jones**.

The IAEL, which comprises 200 lawyers from around the world, convenes every year at MIDEM.

WHO'S NEWS: **Sherri Blount** is a new partner at **Morrison & Foerster's** Trademark Group in Washington, D.C. Blount, who represents **DMX** and **Kelly Price**, previously worked in the Washington office of **Fitch Eve Tabin & Flannery**.

Robbins Entertainment in New York has named **Anne Amann** director of legal affairs. Amann previously was with **Davis Shapiro Lewit Montone & Hayes** in New York.

Music & Law

Billboard

The New Dealmakers

Trying Times For Music Industry And Its Attorneys

BY SAMANTHA CHANG

With digital distribution emerging as a significant form of music distribution, music attorneys are facing unprecedented challenges.

Topping the list is how to survive in today's tenuous climate. Some questions that artists' attorneys now need to consider are: How will artists get paid from the Internet? What can the artist do on the Internet? What rights must be shared with the labels? Can artists themselves actually take on the traditional promotion, marketing and distribution roles of a label?

In addition, other issues specifically related to the Internet are surfacing as the industry consolidates further. And the arrival of technology companies and other service providers in the music distribution business adds a whole new layer of conflicts to address.

However, many music attorneys agree that artists and record companies can ride the digital wave to greater income.

This is because the Internet provides a means to deliver music to consumers without the cost of manufacturing, packaging and shipping the product. Consequently, expenses can be cut and profits maximized.

"Everyone can win with the digital distribution model, except for the traditional retail and distribution outlets that rely exclusively on physical product and don't adapt to the paradigm shift that's taking place," says Christian L. Castle, a senior counsel with Akin Gump

Strauss Hauer & Feld in Los Angeles. Castle, previously senior VP of business affairs at Sony Music, advises Bob Dylan, DreamWorks Records and DreamWorks Music Publishing.

One thing that all the lawyers surveyed by *Billboard* agree upon is that dramatic changes are under way.

"Traditional record stores and other outlets that sell records are now in serious competition with digital downloads, streaming, [satellite] radio, videogames, cell phones and handheld computers," notes Jay L. Cooper, head of Greenberg Traurig's Los Angeles entertainment practice.

Cooper, the former president of the National Academy of Recording Arts and Sciences, counts Sheryl Crow among his clients.

As the industry evolves, music lawyers are under more pressure than ever to become more versatile.

"The lawyer has to be just as proficient in technology law as in intellectual property," says Jay A. Rosenthal, a partner with Berline, Corcoran & Fowe in Washington, D.C. Rosenthal, a former co-counsel of the Recording Artists' Coalition, represents Mya, among others.

Artist attorneys are advising clients to maximize such alternative income sources as placing music in movies and commercials.

"At times, I tell artists to sell everything that can't be downloaded. If Limp Bizkit can sell action figures, any artist can," Rosenthal says.

As artist income streams get squeezed, attorneys who advise them also feel the crunch.

Whether they are representing record companies or artists, music lawyers are now working with new potential partners who have not traditionally been involved in music.

"This requires deal-making to take advantage of new opportunities," says Jeffrey M. Liebenson, a partner with Katten Muchin Zavis Rosenman in New York. Liebenson recently advised EMI Recorded Music in its iTunes deal and represented Sony in establishing Pressplay.

SHOW ME THE MONEY

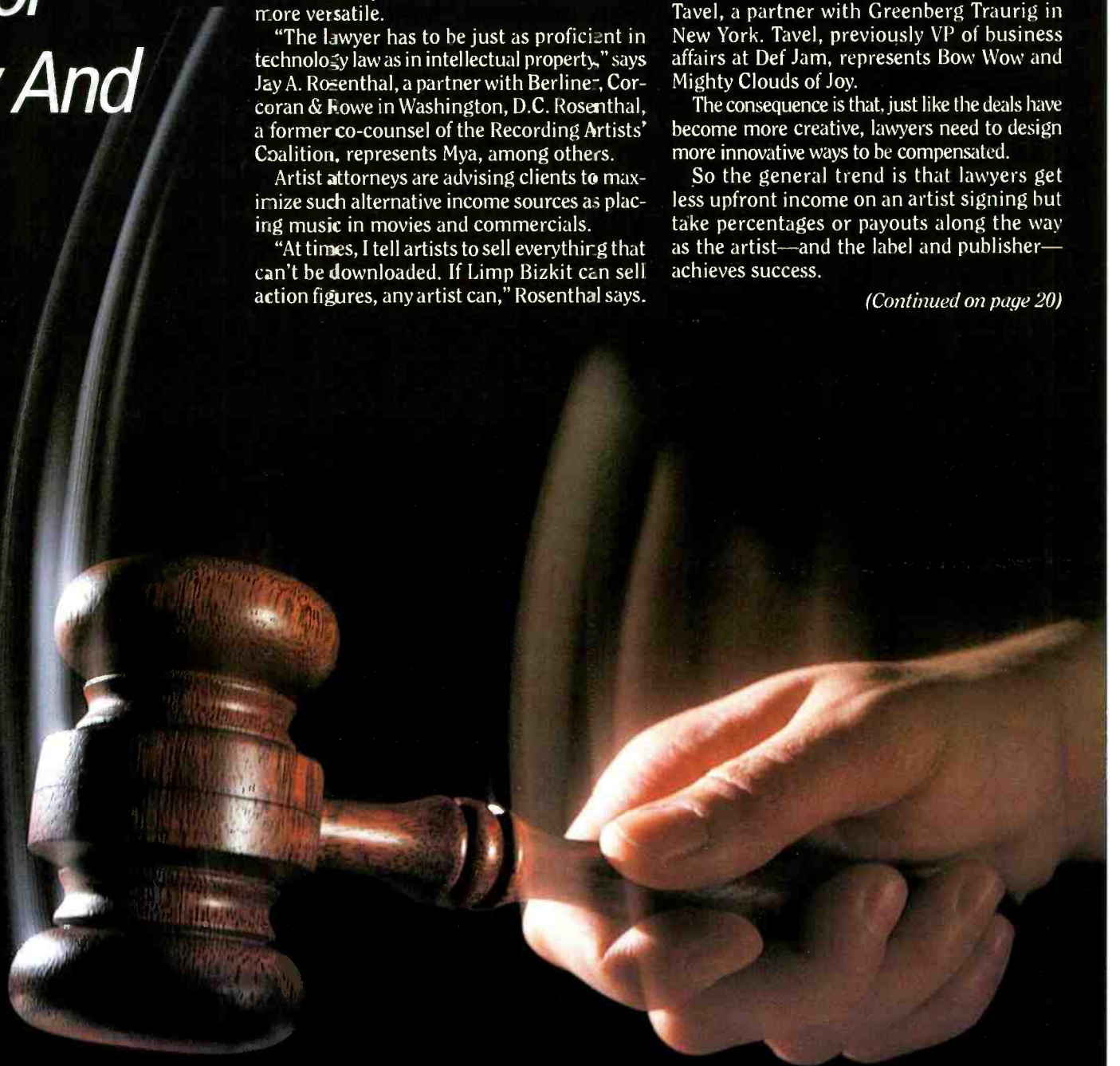
Making money for and from their clients is a primary concern among music attorneys.

"The deals are fewer and farther between, and the dollars are scarce," says Andrew G. Tavel, a partner with Greenberg Traurig in New York. Tavel, previously VP of business affairs at Def Jam, represents Bow Wow and Mighty Clouds of Joy.

The consequence is that, just like the deals have become more creative, lawyers need to design more innovative ways to be compensated.

So the general trend is that lawyers get less upfront income on an artist signing but take percentages or payouts along the way as the artist—and the label and publisher—achieves success.

(Continued on page 20)



Dealmakers

Continued from page 19

"Just as record companies are getting into ancillary businesses, such as merchandising and touring, lawyers [are also beginning to] participate in income streams generated from these businesses," Tavel adds.

Indeed, the future of the music attorney is grim without such creativity. "As labels move toward more revenue splits and lower advances, it's going to be harder for artist attorneys to stay in business," Akin's Castle says.

A CALL TO CONGRESS

About 2.6 billion files are illegally downloaded every month, according to Music United for Strong Internet Copyright, an industry trade group.

While it's easy to dismiss the penetration of digital distribution by saying that these quantities are vast because they are free or stolen, lawyers say the trend is clear.

"The consumer has spoken and spoken loudly: They want their mp3," Castle says.

Despite the initial success of legal digital music services in persuading many fans to pay for music files, convincing the rest of the public to do so is a major headache. To this end,

lawyers agree that Congress must step in to combat copyright infringement.

"Lawmakers have turned a blind eye to our problems for far too long," Castle says.

An effort should also be made to increase harmonization of international law to permit multi-territorial licensing, Katten's Liebenson says.

A key shift in the past few years is that large multi-purpose firms are emerging to serve artists to the detriment of smaller, boutique entertainment firms, observers note.

So as consolidation in the music industry continues, mergers among entertainment law firms will follow, while boutique firms may increasingly become less able to compete with these massive "one-stop" legal shops.

In addition to having lawyers who specialize in music, many firms now have lawyers with expertise in film, TV, theater, the Internet, merchandising and sponsorships.

In previous years, some artists may have had one law firm overseeing their film work and another handling their musical output. Now, firms try to coordinate all aspects of an artist's career, Greenberg's Tavel says.

Accordingly, many firms now also provide legal services in other areas of an artist's life, such as tax planning, real estate, litigation support and trademark counseling.

This promises to be the year when commercial digital distribution becomes more established, with online music available from numerous companies, led by Apple's iTunes service.

"When you're structuring deals on either side of the desk, you have to pick up the recording agreement or publishing agreement and look at it through a digital lens from 360 degrees," Castle says.

'You have to look at agreements through a digital lens.'

—ATTORNEY CHRISTIAN L. CASTLE

Indeed, lawyers note that the digital era has rendered all but extinct a number of traditional practices in recording agreements, as well as the complex royalty structure that still exists in most record deals.

Although the change is occurring at a glacial pace, recording agreements are gradually moving toward a revenue split that is more like the indie model than a traditional recording agreement.

Some point to Pearl Jam's move last year, when the band left Sony

Music and decided to release its recordings independently. If the venture continues to be successful for the group, other major acts may forgo the big advance check in favor of smaller or no advances and much bigger back ends with total creative control, lawyers say.

If that trend grows, major labels may find their investment in artists must be recovered over the course of fewer albums and that major artists may leave them at the height of their careers. And there will be no problem finding indies to sign those artists under less traditional terms, observers say.

ONLINE MARKETING

Ease of distribution is not the only benefit to artists and labels from the Internet. Independent artists and labels can market themselves very inexpensively and successfully online.

Artists frequently come to the majors having done a fair amount of their own Internet marketing and effectively running their own small record companies.

"The majors are starting to catch on. Last year was the first time I heard of senior promotion folks saying that they didn't want to go to radio until 'the Internet setup was done,'" Castle says.

Internet marketing and promotion can also boost touring. It's possible to advance tours online up to a certain

point, and independent artists and labels have learned the value of constant contact and an up-to-date e-mail list.

All of these developments are changing the traditional relationships that artists have with labels. So traditional contracts negotiated by industry attorneys promise to change as well.

Lawyers note that they have seen a change in the mind-set of their artist clients because musicians now have the ability to distribute their music without relying exclusively on the traditional major-label model.

Attorneys are now advising their clients to start their own record companies, do independent deals and take advantage of online direct-to-consumer outlets.

Although this places more risk and responsibility on the artist, the artist has great potential to make money in the long run.

Striking a partnership with a digital distribution company, even for a single release, enables artists to reach millions of potential consumers with relatively minimal investment. Recent examples of such partnerships include Pearl Jam with amazon.com and Tom Petty with Napster.

Of course, this works best for artists who already have a track record in the marketplace. But it can also launch newer artists who want to create a

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Dealmakers

Continued from page 20

buzz in cyberspace before engaging in a real-world publicity campaign.

Meanwhile, lawyers are advising their record company clients to tap into digital distribution.

In fact, most established labels

now have affiliations with a third-party digital distribution company or have developed an in-house division to distribute music digitally.

"In the future, they will rely more heavily on these distribution outlets, because the model is simple to maintain and costs are minimal and profits are maximized," Castle says.

"They are looking to not rely as heavily on the largest retailers, who

can dictate price points and have increasingly more power over the content of records, which is dangerous," Castle adds.

Where appropriate, lawyers are advising their record company clients to set up their own online stores. "We're proponents of 'doing it yourself' and believe the independent route has some of the greatest opportunities, given the current climate," he adds.

Lawyers say the biggest trend is for record companies to diversify and be in the music—not just the record—business.

For a long time, the release of a record has been the catalyst for an artist to make money, not just from the sale of the albums but also from publishing revenue and touring and merchandising income.

Record companies are arguing that, given their role in building or advancing an artist's career, they too should participate in alternative revenue streams.

These deals are worth artists' consideration, lawyers say, provided

there are other modifications to the record deal, namely, that the term is substantially shortened (generally for two to three albums) and the method of calculating royalties is similarly simplified (generally a 50/50 split of profits). There are several variations, but that's the general theme of the "record deal" of the future.

Robbie Williams' much-publicized \$80 million deal with EMI Recorded Music was based on this multifaceted income model.

Meanwhile, to Greenberg's Cooper, it's all about the cell phone. "Cell phones will be so pervasive that not only will they be used to receive music, but they'll be used to make videos, record performances and distribute them with the push of a button. Every phone will be a studio," Cooper predicts.

Another significant trend is that artists are retaining ownership of their product. More artists, producers, managers and industry executives will opt to venture out on their own and start their own labels.

Independent distributors and on-line distribution alternatives are becoming increasingly popular.

As major record companies drop artists from their rosters, fail to promote albums as effectively as artists hope, cut marketing budgets, reduce staff and explore mergers, the creative community is losing faith in them.

"Even with the added risk of taking matters into your own hands, people like having the ability to own their product, have complete creative control, determine their release schedules and shape their own destinies," Greenberg's Tavel says.

He adds: "They would rather sell 50,000 units and make money—which is a real probability with an independent release—than sell five times that with a major label and still be deemed a failure."

The potential and the promise of this new era, Castle says, is that the contractual relationship between artists and record companies can be more of a partnership than ever before.

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Providing Pop Counsel

Who offers legal counsel to some of the most successful acts in pop music?

The following is a list of major legal representatives for the top-grossing music artists of 2003, as ranked by Forbes magazine in its report "The Celebrity 100."

The Forbes list, a widely recognized standard, is primarily based on gross earnings for the period from June 2002 to June 2003, without deductions for fees paid to managers, agents or attorneys.

Forbes compiled the estimates from published sources including *Billboard*, Pollstar, Adams Media Research, Publishers Weekly and Nielsen SoundScan. The Forbes ranking also takes into account other measures, such as Web presence, as determined by Google mentions; press clips compiled by Lexis Nexis; TV/radio citations compiled by Factiva; and cover stories on celebrities in any of 16 major consumer magazines.

Of the 100 celebrities on the Forbes list, 14 are active recording artists. For these 14, *Billboard* research identified attorneys who represent the artists, primarily for music-related business.

The entries identify the artists and their rankings and gross earnings according to Forbes; also identified are the attorneys, their law firms, the firms' Web sites where available and the cities where the attorneys are based.

1. The Rolling Stones
\$66.5 million
Lawrence Blake, Gerald Margolis
Manatt, Phelps & Phillips
manatt.com
Los Angeles

Scott Brisbin
Lenard, Brisbin & Klotz
Los Angeles

Richard Leher
Independent counsel
Beverly Hills

2. Will Smith
\$60 million

Kenneth Hertz
Goldring, Hertz & Lichtenstein
Beverly Hills

3. Paul McCartney
\$59 million
John Eastman, Lee Eastman
Eastman & Eastman
New York

4. Dave Matthews Band
\$37 million
Elliot Groffman
Carroll, Guido & Groffman
cggglaw.com
New York

5. Eminem and Dr. Dre
\$35 million (combined gross earnings)
Howard Hertz (Eminem)
Hertz, Schram & Saretsky
hsspc.com
Bloomfield Hills, Mich.

Peter Paterno (Dr. Dre)
King, Holmes, Paterno & Berliner
Los Angeles

Theo Sedlmayr (Eminem)
Sedlmayr & Associates
New York

6. Cher
\$33.1 million
Lawrence Blake, L. Lee Phillips
Manatt, Phelps & Phillips
manatt.com
Los Angeles

7. AC/DC
\$30 million
Stuart Prager
Clark & Prager
New York

8. Robbie Williams
\$30 million
Howard Jones
Sheridans Solicitors

sheridans.co.uk
London

9. Jennifer Lopez
\$29 million
Allen Grubman
Grubman, Indursky & Schindler
New York

10. The Osbourne Family
\$28.8 million
Peter Parcher, Orin Snyder
Manatt, Phelps & Phillips
New York
manatt.com

11. Celine Dion
\$28 million
Jamie Young
Ziffren, Brittenham, Branca, Fischer,
Gilbert-Lurie & Stiffelman
Los Angeles

12. Bruce Springsteen
\$28 million
Allen Grubman
Grubman, Indursky & Schindler
New York

Steven Hayes, Peter Parcher
Manatt, Phelps & Phillips
manatt.com
New York

13. Dixie Chicks
\$22 million
Russell Jones
Gordon, Martin, Jones, Harris & Shrum
Nashville

14. Hilary Duff
\$2 million
Fred Goldring
Goldring, Hertz & Lichtenstein
Beverly Hills

Billboard research by Susanne Ault,
Deborah Evans Price, Carla Hay, Katy
Kroll, Gail Mitchell, Wes Orshoski and
Margo Whitmire.

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CCE Steers Spears' Tour Toward Changing Audience

BY SUSANNE AULT

LOS ANGELES—On her previous two albums, Britney Spears has hopped between G- and PG-13-rated pop. But her latest Jive release, "In the Zone," is such a leap into adult territory—including an arguably R-rated masturbation song—that Clear Channel Entertainment has had to market Spears' latest tour to new audiences.

Steering away from families with kids and toward teens and young adults has slowed down the ticket-sales pace for Spears' upcoming spring Onyx Hotel tour, CCE senior VP of touring Bruce Kapp believes.

"Britney needed to reinvent herself," Kapp says. "She couldn't stay where she was in terms of teeny bop and really young kids. The question [was], Are people going to accept that?"

Spears sold out many of her arena and amphitheater shows for her 2000 and 2001-2002 tour rounds, often in one day. Concerts West, now AEG Live, promoted her 2002 series, and CCE handled her 1999, 2000 and 2001 tours.

Kapp expects most of the 25 shows being held March 2-April 10 to eventually sell out venues' 13,500-seat-average capacities. However, that process has not been as quick as in the past. By the end of January, Spears' March 25 show at the Jacksonville (Fla.) Veterans Memorial Arena had sold 5,500 tickets.

The Rose Garden in Portland, Ore., and the Pepsi Center in Denver had hit 7,000 in sales for their respective March 11 and March 15 concerts.

In some quarters, however, tickets are moving quickly, in part because of Spears' tabloid tendencies, such as her quickie Las Vegas wedding/annulment.

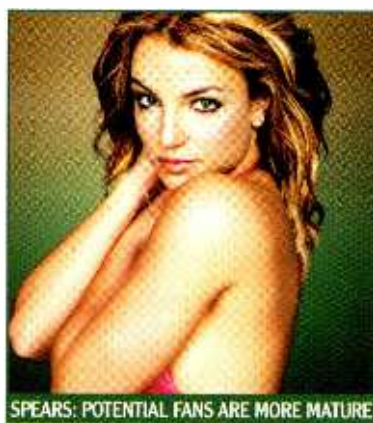
"She's gotten so much face time outside the music industry that people are intrigued by it and want to come out and see what she's doing," says Sean Saadeh, director of booking and marketing at the San Diego Sports Arena, which presents Spears March 2. Tickets for that show were almost sold out at press time.

NEW AUDIENCES

To market to the teen/young adult crowd, CCE has been sending localized, Flash-animated e-mails to about 2 million people in its database that fit that audience description. At present, CCE is bouncing ideas off local radio stations to create promotion campaigns as dates near in each market.

"We're not looking at the Mickey Mouse Club fans anymore. Parents aren't buying [tickets for themselves and their kids]," CCE director of tour marketing Tommy Ginoza says. "We're going after high-school- and college-aged women and men—the kids who have now grown up."

Madonna's famous kiss and



SPEARS: POTENTIAL FANS ARE MORE MATURE

friendship with Spears has also endeared Spears to the gay audience, Ginoza says.

"We made sure that we targeted the TV programs, such as "The OC" [on Fox] and radio stations [for these audiences]," he adds.

In another switch, more advertising has been slotted on R&B- and hip-hop-formatted stations. Several "In the Zone" tracks have urban influences—e.g., "(I Got That) Boom Boom" features the Ying-Yang Twins. Plus, Spears personally chose hip-hop artist Kelis as her opening act.

Ticket buying has been delayed by fans figuring out where they stand with the racier Spears, many arena managers say.

"My niece who saw Britney the first

time along is no longer interested. [The singer] is now after an entirely different demographic," says Steve Hyman, GM for the Mark of the Quad Cities in Moline, Ill., which hosts Spears March 18.

In 2000, the Mark sold out its Spears show within hours of the on-sale, he recalls. Right now, the ticket count for its upcoming 10,600-seat show is 6,200.

Hyman also notes that Spears' current teenage/college-aged fan demographic is typically a last-second ticket purchaser.

"There is no sense of urgency with this demo to buy tickets three months out for an event," Hyman says. "But look at the discretionary income. Some might be only able to set aside \$10 each month [for the ticket]."

Spears' average ticket price has climbed for each tour. According to grosses reported to *Billboard*, her 1999 concerts averaged \$21 each; in 2000, they averaged \$32; 2001-02, \$56; and 2004, \$60.

Yet Hyman says that is reasonable for Spears, whom he considers a true career touring act.

"Look at where she is today and where some of the other girl/boy bands aren't. That speaks to her longevity," he says.

Spears' 2000 dates reported to *Billboard* averaged \$507,786 in grosses

and 15,841 in attendance. Her 2001-02 dates averaged \$803,683 and 14,344 people.

David Zedeck, Spears' booking agent at Evolution Talent Agency, says he predicted "a different buying pattern than [before], not so much parents putting their card down immediately."

Regardless of audience shifts, Zedeck hopes that Spears' tour business will remain healthy. He points to the seven sellouts for the 2004 road trip so far, including the Fresno date and the April 3 show at the Air Canada Centre in Toronto.

He says the plan is for Spears to head overseas for a batch of U.K. shows April 27-May 5. Demand there opened up a second show each at SECC in Glasgow, Scotland (April 29-30), and at Wembley Arena in London (May 3-4), he notes.

Next, Spears will kick off a 30-date summer amphitheater tour in mid-June. She is expected to revisit major markets like New York, Boston, Chicago and Los Angeles. Plus, she should dive into many of the Southern markets she will miss this spring.

"Some things that she's done have been controversial. People are thinking, 'Does she know what she's doing?'" CCE's Kapp says. "But tickets are consistently selling every day. Brit did her job, and we did our job."

Virgin Has Mega Plans For U.S. Campus Tour

BY RAY WADDELL

Virgin Entertainment Group has made a long-term commitment to the live-music marketplace, beginning with the first Virgin College MegaTour.

Maverick Records artist Michelle Branch will headline the first Virgin College MegaTour, a national outing scheduled to launch this spring (*Billboard* Bulletin, Jan. 16).

Presented by Dentyne Ice & Dentyne Fire in a multi-year sponsorship agreement, the tour will play 18 college venues in major markets across the country March through May. Volvo is the most recent sponsor added to the lineup, and more are expected to follow.

Also on the bill are J Records' Gavin DeGraw and Atlantic's Joe Firstman; singer/songwriters Michael Tolcher and Chris Grace will be featured on a second stage as part of an interactive "village" outside the venues. Another act may be added to the bill.

Given that the tour deals primarily with campus entertainment buyers and middle agents, affordability was crucial. Priced at \$35,000-\$40,000 for up to six acts and the village, the MegaTour is seen as a bargain for talent buyers.

"The days of \$100,000 bookings at colleges are gone," says Marcie Cardwell, president of Mad Booking & Events. The Nashville-based company is overseeing talent and production and will assist the tour's producer, Chicago-based Integrate Marketing, in marketing the event.

The price of the package being relatively low, ticket prices remain in the \$20 range.

"The agents really came to the table in making this package affordable to colleges," Cardwell adds.

Route and dates will be announced shortly. All markets on the route are home to a Virgin Megastore.

PRIMARY DEMO

For Virgin, the MegaTour represents an opportunity to reach an important market for the chain.

"Virgin currently does quite a bit targeting the college market," says Marc Block, VEG director of marketing. "In key markets—such as Boston, Salt Lake City, L.A., New York—we are quite involved with campus-oriented sponsorships and activities."

Block says Virgin also targets the college market nationally through

media purchases and media partnerships and visited some 40 campuses with a promotional vehicle last year.

"However, we felt we could really strengthen our relationship with the college market by doing something specific that brings the Virgin experience directly to them," he says. "Because they are such a geographically concentrated market, doing something physically on the college campuses was the obvious way to achieve this."

The tour also elevates Virgin's profile in the live-music arena. "We have a long history in live music, having hosted dozens and dozens of live performances in our stores," Block says.

Integrate was brought in to help "flesh out" the concept. "We knew Virgin wanted to go out into the college marketplace and increase awareness among the college demographic," Integrate president/CEO Marty Berman says.

Integrate's Mark Diserio is the tour manager; Staci Rothchild is the tour director and will oversee the 10,000-plus-square foot village area, which will include listening stations, a lounge and interactive sponsor

exhibits, as well as the second stage. Albums by the featured artist, plus a limited range of other titles, will be sold.

"Each sponsor in the village will have an activity to integrate with the students associated with the brand, so it's not just a corporate experience," Berman says. Attendees will have the opportunity to win exclusive "experiential" prizes, like recording a CD, backstage meet-and-greets and a sound check access.

BRANDING OPPORTUNITY

Bringing in additional sponsors was always part of the Virgin plan, Block says. "This was something we felt we knew how to do, and we had to do it to help offset the costs," he says. "The tour is a good opportunity to leverage the Virgin brand with other brands like Dentyne and our other partners on the tour."

The tour will play primarily 2,000- to 3,000-seat on-campus venues, is self-contained and is an easy play to execute for college buyers.

Rick Whetsel of Great Big Shows will oversee concert production, through Mad; ticketing is through MusicToday and Bill Young Productions provides advertising materials. Atlanta-based 360 Media is handling

the PR. Additionally, Virgin will promote the tour in each of its 23 North American locations.

"The execution of this tour is unlike any other," Cardwell says. "It's a national tour using a music retailer to get the word out."

Block says there will be retail tie-ins chainwide promoting the tour and the participating artists, including endcaps and enter-to-win contests. "In-store promotion is a large part of this, and there will also be national advertising and grassroots stuff on the campuses," he says.

So how will Virgin quantify the success of the tour? "One way is by the level of participation of sponsors before we're even on the road," Block says. "Another way is through ticket sales. Plus, we have some tactical traffic-driving initiatives to get the students back to the stores."

Virgin has a long-term commitment to the MegaTour concept. "We're off to a pretty good start," Block says.

Turning a profit is not the main objective, Block adds. "Our primary interest in the tour is as a marketing vehicle, which we are willing to invest in," he says. "However, we'd like to see if there is a way to break even on the tour as a whole, which we believe should be possible."

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Jan. 21-25	\$2,824,797 \$225/\$175/\$127.50/\$87.50	20,444 five sellouts	Concerts West
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Jan. 14-18	\$2,745,795 \$225/\$175/\$127.50/\$87.50	19,829 five sellouts	Concerts West
BETTE MIDLER	Wachovia Center, Philadelphia Jan. 15	\$1,329,078 \$177/\$41.50	13,041 sellout	Clear Channel Entertainment
BETTE MIDLER	Palace of Auburn Hills, Auburn Hills, Mich. Jan. 10	\$1,068,172 \$175/\$90/\$60/\$39.50	11,964 15,064	Clear Channel Entertainment, Palace Sports & Entertainment
AEROSMITH & KISS	Save Mart Center, Fresno, Calif. Dec. 20	\$975,624 \$136/\$58	11,338 13,100	Goldenvoice
BETTE MIDLER	Air Canada Centre, Toronto Jan. 12	\$973,333 (\$1,236,905 Canadian) \$196.73/\$98.36/\$70.82/\$43.28	12,673 15,001	Clear Channel Entertainment, in-house
AEROSMITH & KISS	The Forum, Inglewood, Calif. Dec. 18	\$916,595 \$135/\$55	9,828 11,100	Goldenvoice, Nederlander Organization
DAVE MATTHEWS & FRIENDS, TIM REYNOLDS, TREY ANASTASIO, EMMYLOU HARRIS	Staples Center, Los Angeles Jan. 15	\$823,043 \$52.50	15,831 17,377	Goldenvoice, Nederlander Organization, Clear Channel Entertainment
SARAH BRIGHTMAN	Office Depot Center, Sunrise, Fla. Jan. 16	\$692,550 \$750/\$45	7,685 11,875	Clear Channel Entertainment
DAVE MATTHEWS & FRIENDS, TIM REYNOLDS, TREY ANASTASIO, EMMYLOU HARRIS	Oakland Arena, Oakland, Calif. Jan. 16	\$688,397 \$52.50	13,907 14,000	Another Planet Entertainment
LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR	Bell Centre, Montreal Jan. 23	\$430,074 (\$557,033 Canadian) \$36.68	11,727 sellout	Gillett Entertainment Group
SARAH BRIGHTMAN	Toyota Center, Houston Jan. 14	\$401,250 \$750/\$45	6,851 11,310	Clear Channel Entertainment
SARAH BRIGHTMAN	American Airlines Center, Dallas Jan. 13	\$400,505 \$750/\$45	7,246 8,073	Clear Channel Entertainment
SNOOP DOGG	Riocentro, Rio de Janeiro, Brazil Jan. 10	\$370,667 (1,112,000 reals) \$13.32	27,832 40,000	Water Brother/Evenpro-Fabrica WA
IRON MAIDEN, ARCH ENEMY	Bell Centre, Montreal Jan. 20	\$355,765 (\$463,134 Canadian) \$38.02/\$30.34	9,453 9,740	Gillett Entertainment Group
LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR	Patriot Center, Fairfax, Va. Jan. 16	\$301,217 \$34.50/\$31.50	8,761 sellout	Clear Channel Entertainment
JA RULE	Riocentro, Rio de Janeiro, Brazil Jan. 11	\$297,000 (891,000 reals) \$12.85	23,115 40,000	Water Brother/Evenpro-Fabrica WA
HILARY DUFF	Cox Arena, San Diego, Calif. Jan. 25	\$288,803 \$39.50/\$30	9,046 sellout	House of Blues Concerts
DAVID BOWIE, MACY GRAY	Target Center, Minneapolis Jan. 11	\$275,436 \$58.50/\$40.50	5,492 7,505	Clear Channel Entertainment
IRON MAIDEN, ARCH ENEMY	Colisee Pepsi, Quebec City Jan. 21	\$274,905 (\$354,767 Canadian) \$38.36	7,187 9,000	Gillett Entertainment Group
TRANS-SIBERIAN ORCHESTRA	New Jersey Performing Arts Center, Newark, N.J. Dec. 29	\$274,163 \$61/\$25	5,449 two sellouts	Clear Channel Entertainment
TRANS-SIBERIAN ORCHESTRA	Bradley Center, Milwaukee Dec. 21	\$269,751 \$42/\$27.50	8,600 9,713	Clear Channel Entertainment
HARRY CONNICK JR.	careerbuilder.com Oakdale Theatre, Wallingford, Conn. Dec. 22	\$263,355 \$72.50/\$42.50	4,438 4,637	Clear Channel Entertainment
AMY GRANT & VINCE GILL	Evans Stadium, Evansville, Ind. Dec. 20	\$259,508 \$75/\$50/\$40/\$24.50	4,776 6,611	Jam Productions, SMG
B2K, ATL	Universal Amphitheatre, Universal City, Calif. Dec. 26	\$254,421 \$60/\$45/\$35	5,500 5,689	House of Blues Concerts
TRANS-SIBERIAN ORCHESTRA	Resch Center, Green Bay, Wis. Dec. 23	\$241,378 \$37.50/\$27.50	7,804 sellout	Clear Channel Entertainment
TRANS-SIBERIAN ORCHESTRA	Alliant Energy Center, Madison, Wis. Dec. 20	\$237,421 \$39.50/\$29.50	7,441 sellout	Clear Channel Entertainment
GERALD LEVERT, WILL DOWNING, NEW ADDITION	Fox Theatre, Atlanta Dec. 31	\$235,727 \$75.50/\$60.50	3,183 4,678	Haymon Entertainment
TRANS-SIBERIAN ORCHESTRA	Target Center, Minneapolis Dec. 22	\$233,352 \$39.50/\$24.75	7,660 sellout	Clear Channel Entertainment
HILARY DUFF	CenturyTel Center, Bossier City, La. Jan. 12	\$231,656 \$35/\$27.50	8,164 sellout	Clear Channel Entertainment
HILARY DUFF	Riverside Centreplex, Baton Rouge, La. Jan. 11	\$225,908 \$35/\$27.50	7,332 sellout	Clear Channel Entertainment, SMG
SNOOP DOGG, RZO, TAHIDE	Estacionamento Clube X, Florianopolis, Brazil Jan. 9	\$215,667 (647,000 reals) \$16.48	13,082 20,000	Water Brother/Evenpro-Fabrica WA
JA RULE, MARCELO D2, SP FUNK	Estacionamento Clube X, Florianopolis, Brazil Jan. 10	\$215,667 (647,000 reals) \$16.48	13,082 20,000	Water Brother/Evenpro-Fabrica WA
JANN ARDEN	Queen Elizabeth Theatre, Vancouver Jan. 14-15	\$208,355 (\$268,340 Canadian) \$38.43	5,680 two sellouts	Clear Channel Entertainment
MARTINA MCBRIDE	Ford Center, Oklahoma City Dec. 22	\$201,880 \$39.50/\$29.50	5,359 6,000	Beaver Productions

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All-Star Lineup Celebrates Hendrix

Hendrix Experience, the holding company that oversees the Jimi Hendrix estate, is launching a pilot tour of three concerts celebrating the Hendrix legacy, beginning Feb. 22 in Seattle at the Paramount Theatre.

an additional tax "on the privilege of a consumer attending a large event." State legal advisors believe the measure may be unconstitutional if enacted by Coffee County, home to Bonnaroo.

Acts participating in the first date are 1993 Billboard Century Award honoree Buddy Guy, Kenny Wayne Shepherd, Living Colour, Jerry Cantrell (Alice in Chains), Kenny Olson (Kid Rock), Hubert Sumlin (Howlin' Wolf), Sheldon Reynolds (Earth, Wind & Fire) and Chris Layton and

On The Road™
By Ray Waddell
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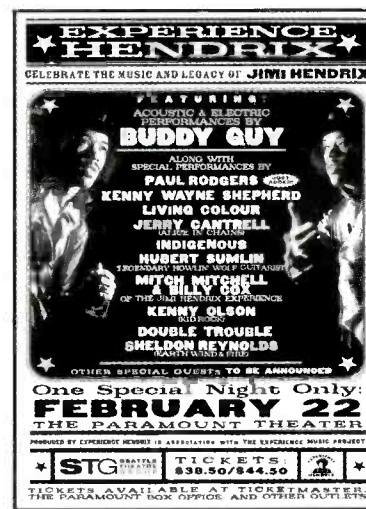
Tommy Shannon (Steve Ray Vaughan's Double Trouble), backed by former Hendrix bandmates Mitch Mitchell on drums and Billy Cox on bass, with Paul Rodgers on vocals.

The 5% tax would be in addition to a 9% sales tax already levied in Tennessee. Last year Bonnaroo ticket prices were \$119.50, \$139.50 and \$149.50.

The tour continues Feb. 24 at Portland's Roseland Theater, where Double T Promotions will promote a show with Guy, Living Colour, Cantrell, Indigenous, Mitchell and Cox and Double Trouble on the bill. Next, Rodgers, Joe Satriani, Cantrell, Indigenous, Mitchell and Cox, Double Trouble and Reynolds will play the Warfield Theater in San Francisco Feb. 26, with Clear Channel Entertainment promoting.

"We're definitely monitoring the situation," says Jonathan Mayers, president of Superfly Presents, co-producer of Bonnaroo with AC Entertainment. "We certainly support the community and feel like partners with them, but we also feel 5% is a little extreme. We try to offer a good deal to festival-goers."

Mayers says a Bonnaroo 2004 lineup is tentatively set to be released in mid-February, with tickets to go on sale two weeks later.



The agent is Garry Buck at Monterey Peninsula Artists, who hopes to take the show to other markets this spring and summer, as well as overseas.

STILL FRIENDS: Plans are under way for another leg of the hugely successful Simon & Garfunkel tour, which wrapped Dec. 21 in Tampa, Fla., having grossed more than \$53 million while playing to about 500,000 people. Arenas are on hold in North America for summer, and John Scher, manager of Art Garfunkel, confirms that the duo has tentative plans to play more dates, beginning the latter half of June and running through August.

TAX MAN BLUES: Producers of Bonnaroo, the Manchester, Tenn., jamband fest that drew 85,000 last year and grossed more than \$11.5 million, are keeping a close eye on a proposed county tax that would add 5% to the price of a ticket.

"They will play almost exclusively in markets where we have not gone, though the possibility exists, from a routing standpoint, that we may go back to a market that was underplayed the first time around," Scher says. The North American dates could possibly be followed by a run of European shows, and there is also a chance for a brief run of dates in Japan.

Bonnaroo, set for June 11-15, is the target of a resolution passed Jan. 21 in the Tennessee Senate that would allow the county to add

William Morris Agency (Garfunkel) and Creative Artists Agency (Paul Simon) are U.S. agents for the tour. Neil Warnock at the Agency Group (Garfunkel) and Barry Dickins at International Talent Booking (Simon) are handling international dates. Scher and Simon manager Jeff Kramer are partners in the tour. The Everly Brothers would remain as support.

Urban Acts Fight To Revive Live Biz

BY GAIL MITCHELL

A casualty occurred at the intersection of hip-hop and technology: live music.

Gone are the days of Earth, Wind & Fire; Ohio Players; and Parliament/Funkadelic. In fact, R&B/pop act Mint Condition was the last self-contained performing band with a major-label deal (Elektra), and that dates back to 1999.

There have been periodic sightings. Most visible is the Grammy Award-nominated Roots. Waiting in the wings, however, are a host of R&B/hip-hop bands trumpeting a common goal: to bring back live performances.

Seek, Maktub and Oktbrwrld may not be household names now. But during the past couple of years, these groups have been hard at work building gig-to-gig buzz.

"We sometimes face the issue of old stereotypes," says Stephen Barry, co-manager with Joe Braswell of fledgling 10-piece hip-hop band Ankore (pronounced like "encore," the title is a fusion of the Egyptian ankh symbol and the word "encore"). "For some venue bookers, promoters and record executives, hip-hop does not and should not equal 'live band.' Rock equals 'live band.' In their minds, hip-hop is all about DAT.

"What they fail to realize is that hip-hop does not always have to mean samples, heavy loops and gimmicks. It's a diverse music that can manifest itself in quality musicianship on disc or in person."

Los Angeles-based Ankore is fronted by MCs

Akili and Nkrumah and lead vocalist Aanis. The singer is the daughter of George Johnson, one-half of '70s funk duo Brothers Johnson.

Fusing melodic R&B and streetwise hip-hop with insightful lyrics supported by guitar, drums, bass, keys, sax and flutes, 4-year-old



QUE & MALAIKA: NEW-MILLENNIUM FUNKSTERS

Ankore has opened for the Roots, Talib Kweli, Dilated Peoples and Dead Prez. And although the group's self-released debut album, "The People Said . . .," is currently available online, Ankore is still seeking a label deal.

"We're looking for a major label, an independent label or private investors with our vision," Akili says. "As a unit, if we had certain resources we could do it ourselves and be self-contained. As it is, the progress we've made in the last two years has been phenomenal. While



ANKORE: MAKING PROGRESS

performing and selling CDs on the street, we're creating a buzz. A music director heard us and wants to do a video for us at minimal cost."

Given a shrinking, belt-tightening industry and a still-sluggish economy, cost is another over-

riding factor in band survival. Depending on the location, a one-night gig can cost between \$5,000 and \$10,000, notes Que of newcomer group Que & Malaika. Dishing up what he calls "new-millennium funk," Que and wife Malaika head the nine-member outfit.

"Cost is the main factor," Que says. "That's travel arrangements, food, lodging. But the good of playing outweighs the bad."

Together nearly three years, Que & Malaika have opened for Dave Hollister and played such venues as New York's SOB's and Detroit's Fifth Avenue. Their debut CD, "Hip Roc Soul," was released Jan. 13 through independent label Ernie Green Entertainment, which also handles its own distribution. The Dayton, Ohio-based group just finished shooting a video with mentor and fellow P-funker George Clinton. Also on the books is a February taping of "Soul Train."

Another husband-and-wife-fronted band is making inroads. Kindred the Family Soul hails from Philadelphia and is led by the singing/songwriting duo of Fatin Dantzler and Aja Graydon. The 11-piece R&B/neo-soul band released its Hidden Beach Recordings/Epic debut, "Surrender to Love," last April (*Billboard*, March 22, 2003). To date, the disc has sold 158,000 units, according to Nielsen SoundScan. Lead single "Far Away" is now making way for second single "Stars."

Hidden Beach president/CEO Steve McKeever says he believed so much in the band and its live show that the label supported Kindred during the

(Continued on page 28)

Tito Jackson Readies First Solo Set

Another member of the famed Jackson clan is preparing to make his own noise. **Tito Jackson** is in the studio finishing mixes on his first solo CD, "I Gotta Play." The blues album, scheduled for release in late spring, is being released on the **Universal**-distributed **Innervision** label.



JACKSON: SINGS THE BLUES

In the meantime, Jackson will soon pack up his guitar for his national Gotta Play tour. It kicks off Feb. 19 in Jackson, Miss. The itinerary will include stops in

Birmingham, Ala.; Tulsa, Okla.; Austin; and Houston. Jackson has signed exclusively with **Central Entertainment Group**, which is coordinating the tour.

PHARCYDE REGROUPS: Three albums and two member defections later, the **Pharcyde** returns, this time as a duo consisting of original members **Imani Wilcox** and **Romye "Bootie Brown" Robinson**.

A new album is also in the works. Due in late March/April, "Humboldt Beginnings" is being issued through the group's **Chapter One Records** in association with **Redeye Distribution**. The lead single is "Choices." Tour dates are also being negotiated for mid-March through April.

Pharcyde's most recent album was "Plain Rap" in 2000. The South Central Los Angeles rap quartet initially gained notoriety with its 1992 **Delicious Vinyl** debut, "Bizarre Ride II the Pharcyde." The lineup at that time included original members **Tre "Slimkid" Hardson** and **Derrick "Fatlip" Stewart**. Three years later came the critically acclaimed "Lab-cabincalifornia." Then Stewart left the group in 1997, with Hardson

exiting before the recording of "Plain Rap" was completed.

ON THE RECORD: "Eight Ball" is the title of **Angie Stone's** follow-up to her 2001 **J Records** debut, "Mahogany Soul." Guests on the set include **Floetry**, **Snoop Dogg**, **Betty Wright**, **Jazze Pha**, **Missy Elliott** and **Anthony Hamilton**.

New to the J family is **3rd Storee**, now going by the name **360**. The male group's most recent project was the 2002 **Universal** album "Get With Me." It reached No. 13 on the Top R&B/Hip-Hop Albums chart.

Arista has pushed **Usher's** release back a week to March 23. Also arriving on the same date: **Babyface . . .** Due as well on March 23 is **Carl Thomas' sophomore** set on **Bad Boy/Universal**, preceded a week earlier by **Universal** newcomer **Tiffany Villarreal**.

MORE BOUNCE . . . Add **Anthony Hamilton** to the lineup for the fourth annual **Hoop Magic** celebrity all-star game Feb. 14. Hamilton will sing the national anthem during the **Los Angeles Forum** event, being held on the eve of the **NBA All-Star** game.

A celeb team led by coaches

Snoop Dogg and **BET's Free** ("106 & Park") will square off against West Coast **NBA** legends guided by **Lucius Allen** and **Dominique Wilkins**. Playing for the former will be **Bow Wow** and **Chingy**, among others. Providing half-time entertainment are **Kanye West** and **David Banner**. The game is sponsored by

Champs Sports with proceeds benefiting the **Magic Johnson Foundation**. It will also be telecast Feb. 15 in major urban markets on **Comcast Cable-CN8** in association with **Lincoln Mercury** and **General Mills**.

INDUSTRY BRIEFS: **Beyoncé** has signed a multi-year deal to be the spokesperson for a new **Tommy Hilfiger Toiletries** fragrance. A global launch is set for the fall.

R&B singer **Kelly Price** will be among those featured on **BET** public-service announcements offering healthy lifestyle information. Air-

ing now through December, the PSAs are among the elements in a new national campaign, "A Healthy BET." The campaign is a joint effort between the **BET Foundation** and **General Mills** to lower the obesity rate of African-Americans.

Deborah Cox joins the Broadway cast of "Aida" Feb. 17. She will have a four-month run.

Rhythm & Blues
By Gail Mitchell
gmitchell@billboard.com

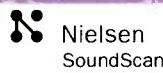


Stevie Wonder, who is working on a new album, will perform Feb. 6 at Los Angeles' **House of Blues**. Among other Grammy week festivities on the calendar: a "Soul Bowl" on Feb. 5 benefiting the 16-year-old **Rhythm & Blues Foundation**. The celebrity bowl-off is at **Jillian's Hi Life Lanes** at **Universal Citywalk**. For more information, contact **Gibran Gadsden** at 770-879-7400.

FEBRUARY 7
2004

Billboard TOP R&B/HIP-HOP ALBUMS

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by

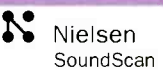


THIS WEEK	LAST WEEK			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
	LAST WEEK	2 WKS. AGO	WEEKS ON CHART					LAST WEEK	2 WKS. AGO	WEEKS ON CHART			
1	1	2	7	RUBEN STUDDARD ▲ J 54639*/RMG (12.98/18.98)	NUMBER 1 Soulful	1	49	34	25	SOUNDTRACK HOLLYWOOD 162396* (11.98 CD)	Love Don't Cost A Thing	22	
2	2	1	9	ALICIA KEYS ▲ ² J 55712*/RMG (11.98/18.98)	The Diary Of Alicia Keys	1	50	57	55	YOUNGBLOODZ ● SO SO DEF 50155*/ARISTA (12.98/18.98)	Drankin' Patnaz	1	
3	4	3	11	JAY-Z RDC-A-FELLA/DEF JAM 001528*/IDJMG (8.98/12.98)	The Black Album	1	51	51	56	MARY J. BLIGE ▲ GEFEN 000956*/INTERSCOPE (8.98/12.98)	Love & Life	1	
4	5	5	9	JUVENILE CASH MONEY 001718*/UMRG (12.98 CD)	Juve The Great	4	52	49	49	DSGB DOWN SOUTH GEORGIA BOYS UNIVERSAL 001541*/UMRG (12.98 CD) [M]	'Til Death Do Us Part	42	
5	6	6	7	WESTSIDE CONNECTION ● HOO-BANGIN' 24030*/CAPITOL (7.98/18.98)	Terrorist Threats	5	53	46	48	OBIE TRICE ● SHADY 001105*/INTERSCOPE (12.98 CD)	Cheers	3	
6	3	4	19	OUTKAST ▲ ⁷ ARISTA 50133* (22.98 CD)	Speakerboxxx/The Love Below	1	54	60	58	AL GREEN BLUE NOTE 93556* (18.98 CD)	I Can't Stop	9	
7	7	8	11	G-UNIT ▲ ² G-UNIT 001593*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2	55	39	34	WYCLEF JEAN YCLEF/J 55425*/RMG (12.98/18.98)	The Preacher's Son	5	
8	10	9	6	MEMPHIS BLEEK ROC-A-FELLA/DEF JAM 003220*/IDJMG (8.98/12.98)	M.A.D.E.	5	56	54	57	NICK CANNON NICK/JIVE 48500/ZOMBA (18.98 CD)	Nick Cannon	15	
9	9	11	16	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 000530*/IDJMG (8.98/12.98)	Chicken*N*Beer	1	57	68	59	ARETHA FRANKLIN ARISTA 50174 (18.98 CD)	So Damn Happy	11	
10	11	7	7	MUSIQ DEF SOUL 001616*/IDJMG (8.98/12.98)	soulstar	3	58	48	40	CALVIN RICHARDSON HOLLYWOOD 162351 (18.98 CD)	2:35 PM	8	
11	12	12	7	AVANT MAGIC JOHNSON/GEFFEN 001567*/INTERSCOPE (8.98/12.98)	Private Room	4	59	58	60	MURPHY LEE ● FO' REEL/UNIVERSAL 001132/UMRG (12.98 CD)	Da Skool Boy Presents Murphy's Law	5	
12	17	15	20	CHINGY ▲ DISTURBING THA PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2	60	73	73	MARQUES HOUSTON T U G/ELEKTRA 62935/EEG (11.98 CD)	MH	5	
13	8	10	22	BEYONCE ▲ ² COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	61	61	68	SMOKIE NORFUL EMI GOSPEL 20374 (19.98/16.98) [M]	I Need You Now	26	
14	14	14	4	JOE JIVE 53707/ZOMBA (18.98 CD)	And Then...	4	62	50	54	DWELE VIRGIN 80819* (9.98 CD) [M]	Subject	20	
15	19	23	19	YING YANG TWINS ● COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	4	63	62	65	ASHANTI ▲ MURDER INC./DEF JAM 000143*/IDJMG (8.98/12.98)	Chapter II	1	
16	13	13	7	KELIS STAR TRAK 52132*/ARISTA (12.98/18.98)	Tasty	7	64	69	63	JAHEIM ▲ DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	3	
17	22	21	18	ANTHONY HAMILTON SO SO DEF 52107/ARISTA (12.98 CD)	Comin' From Where I'm From	6	65	53	51	JA RULE MURDER INC./DEF JAM 001577*/IDJMG (8.98/12.98)	Blood In My Eye	1	
18	18	17	19	R. KELLY ▲ JIVE 55077/ZOMBA (18.98 CD)	The R. In R&B Collection: Volume One	2	66	67	52	CECE WINANS PURESPRINGS GOSPEL/IND 90361/SONY MUSIC (11.98 EQ/18.98)	Throne Room	21	
19	16	18	9	LIL JON & THE EAST SIDE BOYZ BME 2378/TVT (11.98 CD/OVO)	Part II	7	67	65	53	RAEKWON ICE WATER/UNIVERSAL 001716*/UMRG (12.98 CD)	The Lex Diamond Story	18	
20	15	—	2	KEITH SWEAT ELEKTRA 73954/RHINO (18.98 CD)	The Best Of Keith Sweat: Make You Sweat	15	68	65	53	BOW WOW ● COLUMBIA 87103/SONY MUSIC (11.98 EQ/18.98)	Bow Wow: Unleashed	4	
21	20	19	7	BIG TYMERS CASH MONEY 000815*/UMRG (12.98 CD)	Big Money Heavyweight	6	69	64	64	ERYKAH BADU ● MOTOOWN 000739*/UMRG (12.98 CD)	World Wide Underground (EP)	2	
22	21	16	3	DAVID BANNER SRC/UNIVERSAL 001720*/UMRG (12.98 CD)	MTA2: Baptized In Dirty Water	16	70	66	62	FLOETRY SOLJAZ/DREAMWORKS 001438/INTERSCOPE (18.98 CD/OVO)	Floaticism "Live"	11	
23	25	30	21	T.I. ● GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)	Trap Muzik	2	71	63	75	BLACK EYED PEAS ● A&M 000699/INTERSCOPE (12.98 CD)	Elephunk	23	
24	24	29	30	R. KELLY ▲ JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1	72	79	66	EMINEM ▲ ⁸ WEB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98)	The Eminem Show	1	
25	23	20	12	SOUNDTRACK ▲ AMARU 001533*/INTERSCOPE (12.98 CD)	Tupac: Resurrection	3	73	71	74	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 90833/SONY MUSIC (18.98 EQ CD)	Da Unbreakables: Screwed & Chopped	65	
26	32	36	44	LIL JON & THE EAST SIDE BOYZ ▲ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	2	74	55	77	SMOKIE NORFUL EMI GOSPEL 95086 (9.98 CD)	Smokie Norful: Limited Edition (EP)	24	
27	28	37	34	LUTHER VANDROSS ▲ J 51885*/RMG (12.98/18.98)	Dance With My Father	1	75	93	—	VARIOUS ARTISTS SWISHHOUSE 005 (17.98 CD)	The Day Hell Broke Loose 2	75	
28	—	—	—	AMEL LARRIEUX BLISS LIFE 0001 (16.98 CD)	Bravebird	28	76	74	69	ELEPHANT MAN VP/ATLANTIC 83881*/AG (14.98 CD)	Good 2 Go	14	
29	27	27	14	VARIOUS ARTISTS ▲ COLUMBIA/UNIVERSAL/EMI/ZOMBA 90753/SONY MUSIC (18.98 EQ CD)	Now 14	11	77	88	82	THE ISLEY BROTHERS FEATURING RONALD ISLEY ● DREAMWORKS 45040*/INTERSCOPE (12.98/18.98)	Body Kiss	1	
30	26	22	9	BRAVEHEARTS ILL WILL/COLUMBIA 86712*/SONY MUSIC (12.98 EQ/18.98)	Bravehearted	20	78	78	86	KINDRED THE FAMILY SOUL HIDDEN BEACH/EPIC 86491/SONY MUSIC (13.98 EQ CD) [M]	Surrender To Love	29	
31	29	38	7	VARIOUS ARTISTS TVT 2500 (17.98 CD)	Crunk And Disorderly	25	79	90	84	FLOETRY ● DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	4	
32	30	33	14	KEM MOTOOWN 067516/UMRG (8.98/12.98) [M]	Kemistry	14	80	77	83	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29	
33	—	—	—	VARIOUS ARTISTS GRAMMY 58022/BMG STRATEGIC MARKETING GROUP (18.98 CD)	2004 Grammy Nominees	33	81	72	70	VARIOUS ARTISTS DEF JAM 001614/IDJMG (12.98 CD)	The Source Presents Hip Hop Hits Vol. 7	46	
34	35	28	14	JAGGED EDGE ● COLUMBIA 87017/SONY MUSIC (12.98 EQ/18.98)	Hard	1	82	92	79	MYA ● A&M 000734/INTERSCOPE (12.98 CD)	Moodring	2	
35	31	35	9	NELLY ▲ FO' REEL/UNIVERSAL 001565*/UMRG (8.98/12.98)	Da Derry Versions - The Reinvention	6	83	80	85	JS DREAMWORKS 450332/INTERSCOPE (12.98 CD)	Ice Cream	11	
36	38	31	10	112 BAD BOY/DEF SOUL 000927*/UMRG (8.98/12.98)	Hot & Wet	4	84	83	67	DIRTY INFINITY/J PRINCE 42030/RAP-A-LOT 4 LIFE (18.98 CD)	Love Us Or Hate Us	22	
37	36	24	5	SOUNDTRACK T U G/EPIC 90744/SONY MUSIC (18.98 EQ CD)	You Got Served	7	85	83	67	MONICA ● J 20031*/RMG (12.98/18.98)	After The Storm	2	
38	37	32	8	MISSY ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62905*/EEG (12.98/18.98)	This Is Not A Test!	3	86	85	80	DAVE HOLLISTER GOD OF ELLAS/DREAMWORKS 001396/INTERSCOPE (18.98 CD)	Real Talk	23	
39	40	41	21	50 CENT ▲ ⁶ SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1	87	84	78	LOON BAD BOY 000892*/UMRG (12.98 CD)	Loon	2	
40	33	26	10	MICHAEL JACKSON ● MJJ/EPIC 88998/SONY MUSIC (12.98/18.98)	Number Ones	6	88	75	72	LUTHER VANDROSS J 55711/RMG (18.98 CD)	Luther Vandross Live: Radio City Music Hall 2003	6	
41	42	46	20	MICHAEL MCDONALD ● MOTOOWN 000651/UMRG (12.98 CD)	Motown	23	89	87	81	BAD BOY'S DA BAND ● BAD BOY 001118*/UMRG (12.98 CD)	Too Hot For T.V.	1	
42	41	42	13	GERALD LEVERT ELEKTRA 62903/EEG (11.98/18.98)	Stroke Of Genius	1	90	81	76	RONALD ISLEY/BURT BACHARACH DREAMWORKS 001005/INTERSCOPE (18.98 CD)	Here I Am: Isley Meets Bacharach	22	
43	43	44	13	SEAN PAUL ▲ ² VP/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	4	91	86	92	GARY L. WYATT HR 9198/WEV (16.98 CD)	I Do Love You	63	
44	44	45	19	DMX ▲ RUFF RYDERS/DEF JAM 063369*/IDJMG (8.98/12.98)	Grand Champ	1	92	86	92	JUSTIN TIMBERLAKE ▲ ³ JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2	
45	59	61	15	WILL DOWNING GRP 000529/VG (12.98 CD)	Emotions	9	93	98	—	R. KELLY ● JIVE 53709/ZOMBA (18.98 CD/OVO)	The R. In R&B: The Video Collection	31	
46	45	50	14	BABY BASH UNIVERSAL 001258/UMRG (12.98 CD)	Tha Smokin' Nephew	32	94	82	—	JAVIER CAPITOL 39843* (12.98/18.98)	Javier	18	
47	56	39	19	VICKIE WINANS VERITY 43214/ZOMBA (11.98/18.98) [M]	Bringing It All Together	38	95	91	96	GINUWINE ● EPIC 86960*/SONY MUSIC (12.98 EQ/18.98)	The Senior	1	
48	47	47	14	TOO SHORT SHORT/JIVE 53722/ZOMBA (18.98 CD)	Married To The Game	7	96	96	—	LIL JON & THE EAST SIDE BOYZ MIRROR IMAGE 01037/CHIBAN (12.98 CD)	Certified Crunk	40	
				WILL DOWNING GRP 000529/VG (12.98 CD)	Emotions	9	97	94	87	PROJECT PAT HYPNOTIZE MINDS 3609/STREET LEVEL (13.98 CD)	The Appeal Mix Tape	37	
				BABY BASH UNIVERSAL 001258/UMRG (12.98 CD)	Tha Smokin' Nephew	32	98	94	87	KALVIN BISHOP NUMILLENNIUM/BRIESIA 13001/MOKAH (18.98 CD)	Do What I Gotta Do	70	
				VICKIE WINANS VERITY 43214/ZOMBA (11.98/18.98) [M]	Bringing It All Together	38	99	—	—	GOODIE MOB ARISTA 52693 (18.98 CD)	Dirty South Classics	99	
				TOO SHORT SHORT/JIVE 53722/ZOMBA (18.98 CD)	Married To The Game	7	100	100	98	JUELZ SANTANA ROC-A-FELLA/DEF JAM 000142*/IDJMG (8.98/12.98)	From Me To U	3	

FEBRUARY 7
2004

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by



THIS WEEK	LAST WEEK			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
LAST WEEK	2 WKS. AGO	WEEKS ON CHART	LAST WEEK				2 WKS. AGO	WEEKS ON CHART					
1	1	1	22	JAY-Z ▲ FREEZE/ROC-A-FELLA 50040*/CAPITOL (8.98/12.98)	REASONABLE DOUBT	314	13	15	15	MICHAEL JACKSON ◆ ²⁶ EPIC 66073/SONY MUSIC (12.98 EQ/18.98)	Thriller	284	
2	10	—	—	JAHEIM ▲ DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	146	14	21	21	R. KELLY ▲ ⁴ JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	126	
3	2	—	—	2PAC ▲ ⁹ DEATH ROW 63008*/KOCH (12.98/24.98)	All Eyez On Me	407	15	—	—	2PAC ▲ AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	379	
4	3	—	—	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS/EPIC 89443*/SONY MUSIC (10.98 EQ/15.98)	E. 1999 Eternal	307	16	24	24	JAGGED EDGE ▲ ² SO SO DEF/COLUMBIA/SONY MUSIC (12.98 EQ/18.98)	J.E. Heartbreak	89	
5	9	—	—	THE NOTORIOUS B.I.G. ▲ ⁴ BAD BOY 273000*/UMRG (11.98/18.98)	Ready To Die	427	17	20	20	ALICIA KEYS ▲ ⁶ J 20002/RMG (12.98/18.98)	Songs In A Minor	77	
6	6	—	—	TWISTA ▲ CREATOR'S WAY/ATLANTIC 92757*/AG (11.98/17.98) [M]	Adrenaline Rush	145	18	—	—	MARY J. BLIGE ▲ ³ UPTOWN 110681/MCA (6.98/11.98)	What's The 411?	190	
7	5	—	—	2PAC ▲ ⁹ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	266	19	14	14	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 586396*/IDJMG (12.98/18.98)	The Blueprint	63	
8	8	—	—	AL GREEN ▲ HU/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	453	20	11	11	LAURYN HILL ▲ ⁸ RUFFHOUSE/COLUMBIA 69035*/SONY MUSIC (11.98 EQ/17.98)	The Miseducation Of Lauryn Hill	148	
9	7	—	—	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/SLAND 548904/IDJMG (8.98/12.98)	Legend	377	21	16	16	EMINEM ▲ ⁸ WEB/AFTERMATH 490629*/INTERSCOPE (8.98/12.98)	The Marshall Mathers LP	153	
10	13	—	—	THE NOTORIOUS B.I.G. ◆ ¹⁰ BAD BOY 273011*/UMRG (11.98/24.98)	Life After Death	310	22	12	12	NAS ▲ ILL WILL/COLUMBIA 85736*/SONY MUSIC (12.98 EQ/18.98)	Stillmatic	46	
11	4	—	—	SADE ▲ ⁴ EPIC 85287/SONY MUSIC (12.98 EQ/18.98)	The Best Of Sade	409	23	—	—	BONE THUGS-N-HARMONY ▲ RUTHLESS 69715*/RELATIVITY (11.98/17.98)	The Collection: Volume One	42	
12	25	—	—	MAKAVELI ▲ ⁴ DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	290	24	—	—	R. KELLY ▲ ⁴ JIVE 41527/ZOMBA (11.98/17.98)	12 Play	215	
				WILL DOWNING GRP 000529/VG (12.98 CD)	Emotions	9	25	18	18</				

THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	NUMBER 1 You Don't Know My Name	ALICIA KEYS (J/RMG)	26	25	12	Rubber Band Man	T.I. (GRAND HUSTLE/ATLANTIC)	51	48	42	Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)
2	2	13	Slow Jamz	TWISTA (ATLANTIC)	27	20	18	Runnin' (Dying To Live)	TUPAC FEAT THE NOTORIOUS B.I.G. (AMARU/INTERSCOPE)	52	41	9	Badaboom	B2K FEAT. FABOLOUS (T.U.G./EPIC/SUM)
3	4	14	Me, Myself And I	BEYONCE (COLUMBIA/SUM)	28	21	26	Stand Up	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)	53	54	10	Think About You	LUTHER VANDROSS (J/RMG)
4	6	8	Yeah!	USHER (ARISTA)	29	33	17	Fortnight	MUSIQ (DEF SOUL/DJMG)	54	56	5	Dude	BEENIE MAN (SHOCKING VIBES/VIRGIN)
5	9	8	Sorry 2004	RUBEN STUDDARD (J/RMG)	30	29	17	Gigolo	NICK CANNON FEAT. R. KELLY (NICK/JIVE)	55	51	11	Pop That Booty	MARQUES HOUSTON (T.U.G./ELEKTRA/EEG)
6	5	27	Read Your Mind	AVANT (MAGIC JOHNSON/GEFFEN)	31	24	24	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	56	61	2	If I Ain't Got You	ALICIA KEYS (J/RMG)
7	3	22	The Way You Move	OUTKAST FEAT. SLEEPY BROWN (ARISTA)	32	50	6	Encore	JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)	57	59	4	Whoknows	MUSIQ (DEF SOUL/DJMG)
8	11	12	Through The Wire	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	33	32	19	Stunt 101	G-UNIT (G-UNIT/INTERSCOPE)	58	55	16	Touched A Dream	R. KELLY (JIVE)
9	7	26	Walked Outta Heaven	JAGGED EDGE (COLUMBIA/SUM)	34	36	13	Neva Eva	TRILLVILLE (BME/REPRISE/WARNER BROS.)	59	52	10	Down For Me	LOON FEAT. MARIO WINANS (BAD BOY/UMRG)
10	12	44	Step In The Name Of Love	R. KELLY (JIVE)	35	38	21	U Got That Love (Call It A Night)	GERALD LEVETT (ELEKTRA/EEG)	60	64	3	Round Here	MEMPHIS BLEEK (ROC-A-FELLA/DEF JAM/DJMG)
11	14	19	Salt Shaker	YING YANG TWINS (COLL/PARK/TVT)	36	53	2	I'm Really Hot	MISSY ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	61	58	17	Wonderful	ARETHA FRANKLIN (ARISTA)
12	13	10	Splash Waterfalls	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)	37	31	15	My Baby	BOW WOW FEAT. JAGGED EDGE (COLUMBIA/SUM)	62	62	12	Quick To Back Down	BRAYVEHEARTS (LIL WIL/COLUMBIA/SUM)
13	10	13	Hey Ya!	OUTKAST (ARISTA)	38	60	3	I Can't Wait	SLEEPY BROWN FEAT. OUTKAST (DREAMWORKS/INTERSCOPE)	63	66	8	She Is	CARL THOMAS FEAT. LL COOL J (BAD BOY/UMRG)
14	18	16	Hotel	CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)	39	45	8	Freek-A-Leek	PETEY PABLO (JIVE)	64	65	4	Ride Wit U	JOE FEAT. G-UNIT (JIVE)
15	8	23	Milkshake	KELIS (STAR TRAK/ARISTA)	40	47	10	Wanna Get To Know You	G-UNIT FEAT. JOE (G-UNIT/INTERSCOPE)	65	57	8	What Would You Do	SHADE SHEIST NATE DOGG & MARIAN CAPEY (BABY REE)
16	19	9	Dirty Off Your Shoulder	JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)	41	35	35	Holiday In	CHINGY (DISTURBING THE PEACE/CAPITOL)	66	72	8	One Day At A Time	TUPAC WITH EMINEM (AMARU/INTERSCOPE)
17	15	33	Damn!	YOUNGBLOODZ FEAT. LIL JON (SO SO DEF/ARISTA)	42	34	34	Wat Da Hook Gon Be	MURPHY LEE (FO REEL/UNIVERSAL/UMRG)	67	—	—	Gai Yuh Ah Lead	T.O.K. (VPI)
18	30	5	One Call Away	CHINGY (DISTURBING THE PEACE/CAPITOL)	43	40	40	Clubbin'	MARQUES HOUSTON (T.U.G./ELEKTRA/EEG)	68	—	—	Love Angel	J.S. (DREAMWORKS/INTERSCOPE)
19	17	20	More & More	JOE (JIVE)	44	49	49	Them Jeans	MASTER P. (NEW NO LIMIT/KOCHI)	69	—	—	Game Over	LIL FLIP (SUCCA FREE/COLUMBIA/SUM)
20	27	5	Tipsy	J-KWON (SO SO DEF/ARISTA)	45	43	43	Gangsta Girl	BIG TYMERS FEAT. R. KELLY (CASH MONEY/UMRG)	70	68	8	Back In The Day (Puff)	ERYKAH BADU (MOTOWN/UMRG)
21	23	9	In My Life	JUVENILE FEAT. MANNIE FRESH (CASH MONEY/UMRG)	46	46	46	Love Calls	KEM (KEMISTRY/MOTOWN/UMRG)	71	73	8	A Million Ways	WILL DOWNING (GRR/RYE)
22	26	6	No Better Love	YOUNG GUNZ (ROC-A-FELLA/DEF JAM/DJMG)	47	39	39	Baby Boy	BEYONCE FEAT. SEAN PAUL (COLUMBIA/SUM)	72	67	7	Closer To You	MAURICE MAHON (NO LABEL)
23	16	14	Change Clothes	JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)	48	42	42	Rain On Me	ASHANTI (MURDER INC./DEF JAM/DJMG)	73	—	—	Baby I Love U	JENNIFER LOPEZ (EPIC/SUM)
24	22	17	Gangsta Nation	WESTSIDE CONNECTION (HOD-BANGIN'/CAPITOL)	49	37	37	Not Today	MARY J. BLIGE FEAT. EVE (GEFFEN/INTERSCOPE)	74	—	—	The Loneliness	BABYFACE (ARISTA)
25	28	7	I'm Still In Love With You	SEAN PAUL FEAT. SASHA (NP/ATLANTIC)	50	44	44	Love You More	GUN/VIVINE (EPIC/SUM)	75	—	—	Don't Take Your Love Away	AVANT (MAGIC JOHNSON/GEFFEN)

Records with the greatest impressions increase. © 2004, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 141 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

Hip-Hop Acts

Continued from page 26

recording process so it could keep playing live dates. He acknowledges that aside from skillful musicianship, other crucial issues must be addressed.

"While there are a lot of venues available in the rock world, [black music's] chitlin' circuit is gone. There's no question that putting a band into a business that's moved so much into a track-date world has inherent problems," McKeever says.

"There are many people who haven't seen Earth, Wind & Fire or Parliament live but who have seen countless track dates. But the upside is that when you get them in front of a band and show them the magic and wonder of the guitar and bass player locking up, and tight vocals... there's nothing better."

Veteran Minneapolis R&B/funk band Mint Condition can certainly attest to that. The six-piece band was a chart staple in the '90s, notching the crossover hit "Breakin' My Heart (Pretty Brown Eyes)" as well as "For-

ever in Your Eyes" and "U Send Me Swingin'."

But despite the hits and invariably being cited as a major influence by new bands, Mint Condition finds itself shopping for a deal. Member Stokley Williams says the group has three or four albums' worth of material from rock'n'roll to hip-hop and straight-up R&B. The band's last release was the 1999 Elektra album "Life's Aquarium."

Williams agrees that cost is a mitigating factor but contends that label executives need to be more creative.

"It does take more cash to get us on the road but not as much as labels really think," he says. "They don't care to get that creative... like making a deal with a bus company, little things like that.

"It's the standard, cookie-cutter mentality on the urban side. In the rock world they do it all day long. Unfortunately, it's easier to sign a solo artist, duo or trio and have them perform to prerecorded music. Thankfully, we were able at the time to build a core following. It's hard for a band to do that now in the urban world."

Despite the drawbacks, bands like Ankore are pressing forward.

"We all quit our [day] jobs," Ankore's Akili says. "Seeing what we've accomplished, we're committed. We're not far in to ever give up."

THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	NUMBER 1 F**k It (I Don't Want You Back)	EAMONN (JIVE)	23	7	10	Gangsta Nation	WESTSIDE CONNECTION (HOD-BANGIN'/CAPITOL)	51	59	13	Gangsta Girl	BIG TYMERS FEAT. R. KELLY (CASH MONEY/UMRG)
2	3	13	Me, Myself And I	BEYONCE (COLUMBIA/SUM)	27	—	—	Hold You Close	CLEAR (RAW NAKED/BIRED GUNZ)	52	63	21	Holiday In	CHINGY (DISTURBING THE PEACE/CAPITOL)
3	4	14	Stand Up In It	THEODIS EALEY (IQDAM)	28	34	16	Stunt 101	G-UNIT (G-UNIT/INTERSCOPE)	53	36	14	Runnin' (Dying To Live)	TUPAC FEAT THE NOTORIOUS B.I.G. (AMARU/INTERSCOPE)
4	8	3	Dirty Off Your Shoulder/Encore	JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)	29	43	11	Pop That Booty	MARQUES HOUSTON (T.U.G./ELEKTRA/EEG)	54	50	28	Officially Missing You	TAMIA (ELEKTRA/EEG)
5	6	20	The Way You Move/Hey Ya!	OUTKAST FEAT. SLEEPY BROWN (ARISTA)	30	10	15	Head Bussa	LIL SCRAPPY (BME/REPRISE/WARNER BROS.)	55	65	8	Badaboom	B2K FEAT. FABOLOUS (T.U.G./EPIC/SUM)
6	19	8	Slow Jamz	TWISTA (ATLANTIC)	31	24	4	Tipsy	J-KWON (SO SO DEF/ARISTA)	56	52	22	Calling All Girls	ATL INDGNT/IME/EPIC/SUM)
7	2	10	One More Chance	MICHAEL JACKSON (EPIC/SUM)	32	45	11	No, No, No	JAE MILLZ (WANNA BLOW/REPRISE/WARNER BROS.)	57	33	12	Leave It All Behind	SUNNY VALENTINE (DUNGEDON RAZZ/CAMP DAVID)
8	5	12	Neva Eva	TRILLVILLE (BME/REPRISE/WARNER BROS.)	33	22	8	I'll Be Around	CEE-LO FEAT. TIMBALAND (ARISTA)	58	—	—	Any Type Of Way	BIG DADDY KANE (FAT BEATS)
9	20	13	Immaculate	SURVIVALIST (SLAVE)	34	37	2	Rubber Band Man	T.I. (GRAND HUSTLE/ATLANTIC)	59	56	22	I Love You	DRU HILL (DEF SOUL/DJMG)
10	13	3	The Set Up	DBIE TRICE FEAT. NATE DOGG (SHAQVI/INTERSCOPE)	35	38	11	Splash Waterfalls	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)	60	12	12	So Whassup	JONELL FEAT. REOMAN (DEF SOUL/DJMG)
11	29	11	Change Clothes	JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)	36	69	27	Damn!	YOUNGBLOODZ FEAT. LIL JON (SO SO DEF/ARISTA)	61	74	4	You	RYAN DUARTE (MARQUE/CASABLANCA/UMRG)
12	9	2	Poppin' Them Thangs	G-UNIT (G-UNIT/INTERSCOPE)	37	41	16	Clap Back/The Crown	JARULE (MURDER INC./DEF JAM/DJMG)	62	53	40	Step Daddy	HITMAN SAMMY SAM (ROCKY ROAD/COLL/PARK/UMRG)
13	23	17	Through The Wire	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	38	31	33	Frontin'	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	63	—	—	B-Girl Session	CHOPS FEAT. BAHAMADIA (VOCAB/GOODVIBE/FAT BEATS)
14	18	40	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	39	39	26	Step In The Name Of Love	R. KELLY (JIVE)	64	70	35	Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)
15	—	2	Make Room	DOUBLE OZZE (REALISTIC RECORDS SOUTH)	40	30	11	Fallen	MVA (B&M/INTERSCOPE)	65	16	7	In My Life	JUVENILE FEAT. MANNIE FRESH (CASH MONEY/UMRG)
16	28	13	Pass That Dutch	MISSY ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	41	26	14	Look Ya	POP SHOP (GO GETTA)	66	—	30	Let's Get Down	BOW WOW FEAT. BABY (COLUMBIA/SUM)
17	25	14	Salt Shaker	YING YANG TWINS (COLL/PARK/TVT)	42	32	5	Freek-A-Leek	PETEY PABLO (JIVE)	67	57	2	One Day At A Time	TUPAC WITH EMINEM (AMARU/INTERSCOPE)
18	21	14	I'm Still In Love With You	SEAN PAUL FEAT. SASHA (NP/ATLANTIC)	43	62	4	Whoomp! (There It Is)	FUNN CLUB FEAT. TAG TEAM (LIL' DM)	68	44	7	Up Against All Odds	TARRALYN RAINSEY (CASABLANCA/UMRG)
19	15	24	Walked Outta Heaven	JAGGED EDGE (COLUMBIA/SUM)	44	49	18	Wat Da Hook Gon Be	MURPHY LEE (FO REEL/UNIVERSAL/UMRG)	69	—	1	The Way I Am	KNOC-TURN AL (DESERT STORM/ELEKTRA/EEG)
20	11	22	Milkshake	KELIS (STAR TRAK/ARISTA)	45	48	34	Never Leave You - Uh Ooh, Uh Ooh!	LUUMIDEE (UNIVERSAL/UMRG)	70	64	38	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)
21	17	18	Hotel	CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)	46	66	7	Learn Chinese	JIN FEAT. WYCLEF JEAN (RUFF RYDERS/VIRGIN)	71	—	15	Hot & Wet	112 FEAT. LUDACRIS (BAD BOY/DEF SOUL/DJMG)
22	—	2	Free	DA FLOCK FEAT. BG (SOUTH FLOCK)	47	—	3	Hearts On Fire	BIG ADVICE (ELECTRIC MONKEY)	72	—	7	Lean Low	YOUNGBLOODZ FEAT. BACKBONE (SO SO DEF/ARISTA)
23	46	23	Stand Up	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)	48	68	7	It's All Real	PITCH BLACK (TRAVI/O/MOTOWN/UMRG)	73	—	1	The Ugly Place (Street Sh*t)	G-UNIT (G-UNIT/INTERSCOPE)
24	40	14	Gigolo	NICK CANNON FEAT. R. KELLY (NICK/JIVE)	49	27	11	Quick To Back Down	BRAYVEHEARTS (LIL WIL/COLUMBIA/SUM)	74	—	15	Party To Damascus	WYCLEF JEAN FEAT. MISSY ELLIOTT (VYLEF/J/RMG)
25	14	17	Read Your Mind	AVANT (MAGIC JOHNSON/GEFFEN)	50	42	15	Fortnight	MUSIQ (DEF SOUL/DJMG)	75	73	33	Girlfriend	B2K (T.U.G./EPIC/SUM)

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

THIS WEEK	LAST WEEK	WKS ON	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	11	NUMBER 1 SLOW JAMZ	ATLANTIC	Twista Featuring Kanye West & Jamie Foxx
2	2	11	THE WAY YOU MOVE	ARISTA	OutKast Featuring Sleepy Brown
3	3	11	SALT SHAKER	COLL/PARK/TVT	Ying Yang Twins Featuring Lil Jon & The East Side Boyz
4	4	10	THROUGH THE WIRE	ROC-A-FELLA/DEF JAM/DJMG	Kanye West
5	7	11	HOTEL	FULL SURFACE/J/RMG	Cassidy Featuring R. Kelly
6	8	11	SPLASH WATERFALLS	DISTURBING THE PEACE/DEF JAM SOUTH/UMRG	Ludacris
7	5	11	DAMN!	SO SO DEF/ARISTA	YoungBloodZ Featuring Lil Jon
8	15	11	TIPSY	SO SO DEF/ARISTA	J-Kwon
9	9	11	GANGSTA NATION	HOD-BANGIN'/CAPITOL	Westside Connection Featuring Nate Dogg
10	16	11	DIRT OFF YOUR SHOULDER	ROC-A-FELLA/DEF JAM/DJMG	Jay-Z
11	10	11	GIGOLO	NICK/JIVE	Nick Cannon Featuring R. Kelly
12	6	11	STAND UP	DISTURBING THE PEACE/DEF JAM SOUTH/UMRG	Ludacris Featuring Shawna
13	20	11	ONE CALL AWAY	DISTURBING THE PEACE/CAPITOL	Chingy Featuring J. Weav
14	11	11	RUNNIN' (DYING TO LIVE)	AMARU/INTERSCOPE	Tupac Featuring The Notorious B.I.G.
15	13	11	GET LOW	BME/TVT	Lil Jon & The East Side Boyz Featuring Ying Yang Twins
16	12	11	CHANGE CLOTHES	ROC-A-FELLA/DEF JAM/DJMG	Jay-Z
17	19	11	IN MY LIFE	CASH MONEY/UMRG	Juvenile Featuring Mannie Fresh
18	23	11	NO BETTER LOVE	ROC-A-FELLA/DEF JAM/DJMG	Young Gunz Featuring Reil
19	25	11	I'M STILL IN LOVE WITH YOU	VPI/ATLANTIC	Sean Paul Featuring Sasha
20	14	11	HOLIDAE IN	DISTURBING THE PEACE/CAPITOL	Chingy Featuring Ludacris & Snoop Dogg
21	17	11	WAT DA HOOK GON BE	FO REEL/UNIVERSAL/UMRG	Murphy Lee Featuring Jermaine Dupri
22	22	11	RUBBER BAND MAN	GRAND HUSTLE/ATLANTIC	T.I.
23	24	11	FREEK-A-LEEK	JIVE	Pete D
24	18	11	STUNT 101	G-UNIT/INTERSCOPE	G-Unit
25	21	11	MY BABY	COLUMBIA/SUM	Bow Wow Featuring

FEBRUARY 7
2004

Billboard TOP LATIN ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST		Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST		Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL										
				NUMBER 1		5 Weeks At Number 1		49	51	45	23	LOS ACOSTA	En Vivo Vol. 1	13	
1	3	3	13	MARCO ANTONIO SOLIS		La Historia Continua...	1	50	46	23	10	EDNITA NAZARIO	Por Ti	1	
2	2	1	9	LOS TEMERARIOS		Tributo Al Amor	1	51	59	—	2	MEXICLAN	Mexiclan	51	
3	4	2	88	JUANES		Un Dia Normal	1	52	52	52	9	VARIOUS ARTISTS	Bachatahits 2004	38	
4	1	4	14	A.B. QUINTANILLA III & KUMBIA KINGS		La Historia	1	53	40	28	3	JAVIER TORRES	El Amor Y La Desgracia	28	
5	NEW		1	HOT SHOT DEBUT				54	RE-ENTRY	3		PAQUITA LA DEL BARRIO	Coleccion De Oro	54	
				VARIOUS ARTISTS		12 Discipulos	5	55	54	49	10	LOS ANGELES AZULES/LOS ANGELES DE CHARLY	Encuentros De Angeles Vol. 2	28	
6	5	—	2	TEGO CALDERON		El Enemy De Los Guasibiri	5	56	60	57	14	TEGO CALDERON	El Abayarde	49	
7	6	5	10	MANA		Eclipse	2	57	49	56	15	LOS ORIGINALES DE SAN JUAN	La Historia	12	
8	8	7	17	GRUPO MONTEZ I E DURANGO		De Durango A Chicago	2	58	53	60	11	CARDENALES DE NUEVO LEON	Paso A La Reina	36	
9	7	6	10	LOS TIGRES DEL NORTE		Herencia Musical: 20 Boleros Romanticos	5	59	68	51	10	ANA GABRIEL	Dulce Y Salado	27	
10	9	8	15	VICENTE Y ALEJANDRO FERNANDEZ		En Vivo: Juntos Por Ultima Vez	4	60	50	29	13	LUIS FONSI	Abrazar La Vida	3	
				GREATEST GAINER				61	71	—	2	LOS TEMERARIOS	Ladrones De Amor	61	
11	12	—	2	VARIOUS ARTISTS		Las #1 Del 2003: Los Megartistas Del Ano	11	62	55	43	6	RICARDO ARJONA	Lados B	43	
12	10	9	14	SIN BANDERA		De Viaje	6	63	72	63	29	LOS ANGELES AZULES/LOS ANGELES DE CHARLY	Encuentros De Angeles Vol. 1	7	
13	13	15	7	VARIOUS ARTISTS		Historia Musical Del Pasito Duranguense	13	64	61	62	13	CUISILLOS	Coleccion De Oro	57	
14	16	13	40	JOAN SEBASTIAN		Coleccion De Oro	13	65	75	75	64	SHAKIRA	Grandes Exitos	1	
15	RE-ENTRY		12	SOUNDTRACK		Once Upon A Time In Mexico	3	66	64	69	17	FILO OLIVARES	30 Exitos Inolvidables	20	
16	11	10	12	PEPE AGUILAR		Con Orgullo Por Herencia	7	67	56	46	14	BANDA EL RECODO	Por Ti	7	
17	17	14	31	LA OREJA DE VAN GOGH		Lo Que Te Conte Mientras Te Hacias La Dormida	14	68	62	59	41	SOUNDTRACK	Frida	4	
18	14	12	17	LUIS MIGUEL			33	69	70	53	27	CELIA CRUZ	Regalo Del Alma	1	
19	19	17	33	AKWID		Proyecto Akwid	7	70	RE-ENTRY	21		CONTROL	La Historia	9	
20	15	11	12	JULIO IGLESIAS		Divorcio	11	71	65	64	4	VARIOUS ARTISTS	Reggaetonhits 2004	64	
21	20	16	22	CHAYANNE		Sincero	1	72	RE-ENTRY	5		CHALINO SANCHEZ	Corridos De Los Felix Y Los Quiroz	63	
22	23	20	64	PANCHE BARRAZA		Las Romanticas De Pancho Barraza	12	73	33	19	7	GARGOLAS	The Return	11	
23	24	21	25	LOS BUKIS		25 Joyas Musicales	3	74	RE-ENTRY	58		SELENA	Ones	4	
24	21	26	32	LOS CADETES DE LINARES		30 Inolvidables	5	75	RE-ENTRY	20		LIMITE	Gracias 1995-2003	9	
25	25	24	30	LOS TIGRES DEL NORTE		Herencia Musical: 20 Corridos Inolvidables	1								
26	22	18	37	DAVID BISBAL		Corazon Latino	13								
27	31	—	2	LIBERACION		20 Memorias	27								
28	32	32	57	CELIA CRUZ		Hits Mix	2								
29	26	30	11	GRUPO MONTEZ DE DURANGO/CONJUNTO ATARDECER		El Pasito De Durango	26								
30	30	36	37	MARCO ANTONIO SOLIS		Tu Amor O Tu Desprecio	1								
31	29	22	17	CRISTIAN		Amar Es	4								
32	28	33	10	MANA		Luna	13								
33	39	37	33	PEPE AGUILAR		Coleccion De Oro	30								
34	34	38	13	CONJUNTO PRIMAVERA/PESADO		Dos Romanticos De Corazon	16								
35	35	41	39	CUISILLOS		Las Romanticas De Cuisillos	16								
36	43	50	48	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS			4								
37	42	40	22	OBIE BERMUDEZ		Confesiones	29								
				PACESETTER											
38	66	—	2	VARIOUS ARTISTS		20 Romances Gruperos	38								
39	44	35	23	CONJUNTO PRIMAVERA		Decide Tu	3								
40	36	31	21	ALEJANDRO SANZ		No Es Lo Mismo	2								
41	38	25	26	CELIA CRUZ		Exitos Eternos	2								
42	18	—	2	VARIOUS ARTISTS		Blin Blin Vol. 1	18								
43	48	54	35	LOS PLAYER'S		Lo Ranchero De	26								
44	37	42	75	MANA		Revolucion De Amor	1								
45	41	27	10	MANA		Sol	16								
46	45	47	23	INTOCABLE		Nuestro Destino Estaba Escrito	1								
47	27	34	11	LUPILLO RIVERA		Live	26								
48	47	44	19	JAE-P		Ni De Aqui Ni De Alla	25								

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... (FONOVISA/UG)	1 VARIOUS ARTISTS 12 DISCIPULOS (DIAMOND)	1 LOS TEMERARIOS TRIBUTO AL AMOR (FONOVISA/UG)
2 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	2 CELIA CRUZ HITS MIX (SONY DISCOS)	2 GRUPO MONTEZ DE DURANGO DE DURANGO A CHICAGO (DISA)
3 A.B. QUINTANILLA III & KUMBIA KINGS LA HISTORIA (EMI LATIN)	3 CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATINO)	3 LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 BOLEROS ROMANTICOS (FONOVISA/UG)
4 TEGO CALDERON EL ENEMY DE LOS GUASIBIRI (WHITE LION/BMG LATIN)	4 VARIOUS ARTISTS BACHATAHITS 2004 (J&N/SONY DISCOS)	4 VICENTE Y ALEJANDRO FERNANDEZ EN VIVO: JUNTOS POR ULTIMA VEZ (SONY DISCOS)
5 MANA ECLIPSE (WARNER LATINA)	5 CELIA CRUZ REGALO DEL ALMA (SONY DISCOS)	5 VARIOUS ARTISTS LAS #1 DEL 2003: LOS MEGARTISTAS DEL ANO (FONOVISA/UG)
6 SIN BANDERA DE VIAJE (SONY DISCOS)	6 VARIOUS ARTISTS REGGAETONHITS 2004 (J&N/SONY DISCOS)	6 VARIOUS ARTISTS HISTORIA MUSICAL DEL PASITO DURANGUENSE (DISA)
7 SOUNDTRACK ONCE UPON A TIME IN MEXICO (MILAN)	7 LUNYTUNES & NORIEGA MAS FLOW (VH)	7 JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBOA)
8 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	8 JERRY RIVERA CANTO A MI IDOLO... FRANKIE RUIZ (ARIOLA/BMG LATIN)	8 PEPE AGUILAR CON ORGULLO POR HERENCIA (UNIVISION/UG)
9 LUIS MIGUEL 33 (WARNER LATINA)	9 VARIOUS ARTISTS 2004 ANO DE EXITOS: REGGAETON (UNIVERSAL LATINO)	9 AKWID PROYECTO AKWID (UNIVISION/UG)
10 JULIO IGLESIAS DIVORCIO (SONY DISCOS)	10 VARIOUS ARTISTS SALSAS HITS 2004 (J&N/SONY DISCOS)	10 PANCHE BARRAZA LAS ROMANTICAS DE PANCHE BARRAZA (MUSART/BALBOA)
11 CHAYANNE SINCERO (SONY DISCOS)	11 JOHN JAIRD PEREZ LAS LOCURAS (DISCO HIT)	11 LOS BUKIS 25 JAYAS MUSICALES (FONOVISA/UG)
12 DAVID BISBAL CORAZON LATINO (VALE/UNIVERSAL LATINO)	12 NUEVA ERA MAKE WAY (OLE)	12 LOS CADETES DE LINARES 30 INOLVIDABLES (UNIVISION/UG)
13 CRISTIAN AMAR ES (ARIOLA/BMG LATIN)	13 DIVINO TODO A SU TIEMPO (LUAR)	13 LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 CORRIDOS INOLVIDABLES (FONOVISA/UG)
14 MANA LUNA (WARNER LATINA)	14 VARIOUS ARTISTS MEREHITS 2004 (J&N/SONY DISCOS)	14 LIBERACION 20 MEMORIAS (DISA)
15 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 4 (EMI LATIN)	15 OLGA TANON A PURO FUEGO (WEACARIBE/WARNER LATINA)	15 GRUPO MONTEZ DE DURANGO/CONJUNTO ATARDECER EL PASITO DE DURANGO (LIDERES)
16 OBIE BERMUDEZ CONFESIONES (EMI LATIN)	16 GRUPO MANIA HOMBRES DE HONOR (UNIVERSAL LATINO)	16 MARCO ANTONIO SOLIS TU AMOR O TU DESPRECIO (FONOVISA/UG)
17 ALEJANDRO SANZ NO ES LO MISMO (WARNER LATINA)	17 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	17 PEPE AGUILAR COLECCION DE ORO (MUSART/BALBOA)
18 VARIOUS ARTISTS BLIN BLIN VOL. 1 (BLIN BLIN)	18 VARIOUS ARTISTS SALSA AROUND THE WORLD (PUTUMAYO)	18 CONJUNTO PRIMAVERA/PESADO DOS ROMANTICOS DE CORAZON (UNIVISION/UG)
19 MANA REVOLUCION DE AMOR (WARNER LATINA)	19 CELIA CRUZ LA MAS GRANDE HISTORIA JAMAS CANTADA (LIDERES)	19 CUISILLOS LAS ROMANTICAS DE CUISILLOS (MUSART/BALBOA)
20 MANA SOL (WARNER LATINA)	20 CELIA CRUZ EL CARNAVAL DE LA VIDA (LIDERES)	20 VARIOUS ARTISTS 20 ROMANCES GRUPEROS (UNIVISION/UG)

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dor). ▲ Certification for net shipment of 200,000 units (Platino). △ Certification for 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard HOT LATIN TRACKS

FEBRUARY 7 2004

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
				NUMBER 1	2 Weeks At Number 1	
1	1	3	12	CUIDARTE EL ALMA L.F. OCHOA (M. DURANDEAU, C. ZALLES)	Chayanne SONY DISCOS	1
2	2	1	12	ME CANSE DE TI S. KRYS, J. SOMEILLAN (O. BERMUDEZ, G. MARCO)	Obie Bermudez EMI LATIN	1
				GREATEST GAINER		
3	9	7	17	QUIEN TE DIJO ESO? R. PEREZ (L. FONSI, C. BRANT)	Luis Fonsi UNIVERSAL LATINO	3
4	8	22	17	ROSAS N. WALKER, LA OREJA DE VAN GOGH (A. MONTERO, X. SAN MARTIN, P. BENEGAS, A. FUENTES, H. GARDE)	La Oreja De Van Gogh SONY DISCOS	4
5	3	8	18	MAS QUE TU AMIGO M.A. SOLIS, H. PATRON, R. PEREZ (M.A. SOLIS)	Marco Antonio Solis FONOVISA	3
6	11	6	11	TE LLAME R. PEREZ, R. LVI (R. LVI, R. PEREZ)	Cristian ARIOLA / BMG LATIN	5
7	12	11	7	Y TODO QUEDA EN NADA ESTEFANO (ESTEFANO, J. REYES)	Ricky Martin SONY DISCOS	7
8	6	10	17	LAGRIMAS DE CRISTAL J. L. TERRAZAS (HARRIS)	Grupo Montez De Durango DISA	6
9	5	2	19	MIENTES TAN BIEN A. BAQUEIRO, SIN BANDERA (L. GARCIA)	Sin Bandera SONY DISCOS	1
10	14	21	6	CERCA DE TI S. MORALES (T. SODI, S. MORALES, D. SIEGEL, G. O. MARCO)	Thalia VIRGIN / EMI LATIN	10
11	4	4	1	ANTES S. KRYS, J. SOMEILLAN (O. BERMUDEZ)	Obie Bermudez EMI LATIN	1
12	10	9	12	ADICTO E. IGLESIAS, C. SORINKIN (E. IGLESIAS, P. BARRY, M. TAYLOR)	Enrique Iglesias INTERSCOPE / UNIVERSAL LATINO	9
13	16	12	11	LA PAGA G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	5
14	7	5	23	NOMAS POR TU CULPA LOS HURACANES DEL NORTE (S. SERVA DEL RIO)	Los Huracanes Del Norte UNIVISION	2
15	17	19	11	SOY UN NOVATO R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI LATIN	15
16	13	13	13	AVE CAUTIVA J. GUILLEN (R. GONZALEZ MORIA)	Conjunto Primavera FONOVISA	5
17	15	17	21	TE NECESITO L. MIGUEL (J. L. GUERRA)	Luis Miguel WARNER LATINA	1
18	23	27	9	A PIERNA SUELTA P. AGUILAR (M. URIETA)	Pepe Aguilar UNIVISION	18
19	20	16	20	QUIERO PERDERME EN TU CUERPO K. SANTANDER, B. OSSA (K. SANTANDER)	David Bisbal VALE / UNIVERSAL LATINO	6
20	18	20	28	UN SIGLO SIN TI R. L. TOLEDO (F. DE VITA)	Chayanne SONY DISCOS	1
				HOT SHOT DEBUT		
21	NEW		1	TE QUISE TANTO E. ESTEFAN, JR. (C. SORDIN, N. ANDAHI)	Paulina Rubio UNIVERSAL LATINO	21
22	22	23	18	QUE TE RUEGUE QUIEN TE QUIERA A. LIZARRAGA, J. LIZARRAGA (O. ALVAREZ)	Banda El Recodo FONOVISA	10
23	21	14	16	TE LLEVARE AL CIELO P. HERA, A. GONZALEZ (P. HERA)	Mana WARNER LATINA	7
24	24		5	MI FUNERAL G. GIL (L. C. MONROY, R. ORNELAS, J. FLORES)	Victor Garcia SONY DISCOS	24
25	25	28	5	ESTOY ENAMORADA MUSIDEAS (P. GARZA, J. RAZO)	Yolanda Perez FONOVISA	25
26	28		2	HAZME OLVIDARLA J. GUILLEN (A. TORRES)	Conjunto Primavera FONOVISA	26
27	NEW		1	TENGO GANAS E. ESTEFAN, JR., A. GAITAN, R. GAITAN (V. M. RUIZ, E. ESTEFAN, JR.)	Victor Manuelle SONY DISCOS	27
28	48		4	PARA QUE ME HACES LLORAR P. INIGUEZ, P. GARZA (J. GABRIEL)	Briseyda Y Los Muchachos PLATINO / FONOVISA	28
29	19	15	25	HOY G. ESTEFAN, E. ESTEFAN, JR., S. KRYS (G. MARCO)	Gloria Estefan EPIC / SONY DISCOS	1
30	35	33	24	NO HACE FALTA E. ESTEFAN, JR., R. BARLOW (E. ESTEFAN, JR., R. BARLOW, N. TOVARI)	Cristian ARIOLA / BMG LATIN	6
31	27	25	8	REGALAME LA SILLA DONDE TE ESPERE A. SANZ, L. PEREZ (A. SANZ)	Alejandro Sanz WARNER LATINA	23
32	26	29	8	AMOR DESCARADO M. QUINTERO, LARA, G. FELIX (M. QUINTERO, LARA, A. SLESYNGER, A. PENIA)	Los Tucanes De Tijuana UNIVERSAL LATINO	26
33	31	40	12	ME VOY A IR J. A. LEDEZMA (L. ENRIQUE)	El Coyote Y Su Banda Tierra Santa EMI LATIN	31
34	46	50	4	DAME POR MUERTO PRIVERA (PRIVERA)	Lupillo Rivera UNIVISION	34
35	NEW		1	DUELE VERTE R. ARJONA (R. ARJONA)	Ricardo Arjona SONY DISCOS	35
36	42	39	11	A FUEGO LENTO K. SANTANDER, J. L. ARROYAVE (G. SANTANDER, J. L. ARROYAVE)	Jennifer Pena UNIVISION	21
37	44	46	3	POR UN RATO I. RODRIGUEZ, F. EHRLICH (A. VEZZANI)	Aroma FONOVISA	37
38	32	38	11	UN AMOR PARA LA HISTORIA A. JAEN (Y. HENRIQUEZ)	Gilberto Santa Rosa SONY DISCOS	24
39	33	45	12	ME CANSE DE MORIR POR TU AMOR L. E. PAPAN, M. SANCHEZ (M. MASS)	Adan Chalino Sanchez UNIVISION	18
40	39	34		UN TE AMO L. MIGUEL (A. MANZANERO)	Luis Miguel WARNER LATINA	34
41	36	36		LOCA CONMIGO R. CAMASTA (W. BRAZOBAN)	Los Toros Band UNIVERSAL LATINO	33
42	41	43		HASTA QUE ME OLVIDE DE TI R. PEREZ (R. PEREZ, R. LVI)	Area 305 RPE / UNIVISION	41
43	NEW		1	AUNQUE NO TE PUEDA VER J. N. GOMEZ (A. UBAGO)	Alex Ubago WARNER LATINA	43
44	50	49	20	CAUSAME LA MUERTE LOS TIGRES DEL NORTE (J. MEZA)	Los Tigres Del Norte FONOVISA	16
45	40	41	12	AQUI EN CORTITO LOS RIELEROS DEL NORTE (R. VILLARREAL)	Los Rieleros Del Norte FONOVISA	29
46	RE-ENTRY	17		TE RETO A QUE ME OLVIDES J. PRECIADO (C. RAZO)	Julio Preciado Y Su Banda Perla Del Pacifico RCA / BMG LATIN	30
47	NEW		1	HERMANITA L. SANTOS, J. SANCHEZ (L. SANTOS)	Aventura PREMIUM LATIN	43
48	30	18	14	SI NO ME AMAS D. WARNER, L. LEVIN (L. FONSI, C. BRANT)	Ednita Nazario SONY DISCOS	15
49	34	24	16	INOCENTE DE TI G. FARIAS (J. GABRIEL)	Juan Gabriel ARIOLA / BMG LATIN	11
50	NEW		1	EL PALOMITO J. PRECIADO (J. TIGERINA)	Julio Preciado Y Su Banda Perla Del Pacifico RCA / BMG LATIN	50

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 98 stations (40 Latin Pop, 16 Tropical, 50 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Videoclip availability. ©2004, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	CUIDARTE EL ALMA SONY DISCOS	CHAYANNE	21	20	UN AMOR PARA LA HISTORIA SONY DISCOS	GILBERTO SANTA ROSA
2	2	ME CANSE DE TI EMI LATIN	OBIE BERMUDEZ	22	21	UN TE AMO WARNER LATINA	LUIS MIGUEL
3	8	QUIEN TE DIJO ESO? UNIVERSAL LATINO	LUIS FONSI	23	34	AUNQUE NO TE PUEDA VER WARNER LATINA	ALEX UBAGO
4	4	ROSAS SONY DISCOS	LA OREJA DE VAN GOGH	24	22	HASTA QUE ME OLVIDE DE TI RPE / UNIVISION	AREA 305
5	7	TE LLAME ARIOLA / BMG LATIN	CRISTIAN	25	19	SI NO ME AMAS SONY DISCOS	EDNITA NAZARIO
6	6	Y TODO QUEDA EN NADA SONY DISCOS	RICKY MARTIN	26	25	INOCENTE DE TI ARIOLA / BMG LATIN	JUAN GABRIEL
7	10	CERCA DE TI VIRGIN / EMI LATIN	THALIA	27	23	DONDE CORRE LA SANGRE CRESCENT MOON / SONY DISCOS	SHALIM
8	3	MIENTES TAN BIEN SONY DISCOS	SIN BANDERA	28	30	A FUEGO LENTO UNIVISION	JENNIFER PENA
9	5	ADICTO INTERSCOPE / UNIVERSAL LATINO	ENRIQUE IGLESIAS	29	17	HOY EPIC / SONY DISCOS	GLORIA ESTEFAN
10	12	LA PAGA SURCO / UNIVERSAL LATINO	JUANES	30		QUE LLORO SONY DISCOS	SIN BANDERA
11	11	TE NECESITO WARNER LATINA	LUIS MIGUEL	31	26	EN EL SILENCIO NEGRO DE LA NOCHE ARIOLA / BMG LATIN	ALEXANDRE PIERES
12	9	ANTES EMI LATIN	OBIE BERMUDEZ	32	33	POR QUE NO LIDERES SONY DISCOS	TISUBY & GEORGINA
13	13	MAS QUE TU AMIGO FONOVISA	MARCO ANTONIO SOLIS	33	35	LA REINA SONY DISCOS	ANA GABRIEL
14	15	QUIERO PERDERME EN TU CUERPO VALE / UNIVERSAL LATINO	DAVID BISBAL	34	29	CORAZON DE PAPEL SONY DISCOS	JULIO IGLESIAS
15	14	UN SIGLO SIN TI SONY DISCOS	CHAYANNE	35	27	ENAMORADA FONOVISA	NOELIA
16		TE QUISE TANTO UNIVERSAL LATINO	PAULINA RUBIO	36	31	YA NO ME DUELE MEGAMUSIC / UNIVERSAL LATINO	VICTORIA
17	16	TE LLEVARE AL CIELO WARNER LATINA	MANA	37	32	SOLO POR TI EMI LATIN	SORAYA
18	18	REGALAME LA SILLA DONDE TE ESPERE WARNER LATINA	ALEJANDRO SANZ	38		TU FOTOGRAFIA EPIC / SONY DISCOS	GLORIA ESTEFAN
19	24	NO HACE FALTA ARIOLA / BMG LATIN	CRISTIAN	39		A PIERNA SUELTA UNIVISION	PEPE AGUILAR
20	28	DUELE VERTE SONY DISCOS	RICARDO ARJONA	40	36	SIN MIEDO A NADA WARNER LATINA	ALEX UBAGO

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	14	TENGO GANAS SONY DISCOS	VICTOR MANUELLE	21	23	ASI TE AMO PREMIUM LATIN	ELVIS MARTINEZ
2	1	LOCA CONMIGO UNIVERSAL LATINO	LOS TOROS BAND	22	19	SUENA M.P.	JOSE PENA SUAZO Y LA BANDA GORDA
3	4	HERMANITA PREMIUM LATIN	AVENTURA	23	32	NOCHE DE ESTRELLAS OLE	YANI CAMARENA
4	9	INTENTALO TU J&N	JDE VERAS	24	34	ROSAS SONY DISCOS	LA OREJA DE VAN GOGH
5	8	ME CANSE DE TI EMI LATIN	OBIE BERMUDEZ	25	26	VEN M.P.	ANTHONY CRUZ
6	24	LA PAGA KAREN / UNIVERSAL LATINO	TONNY TUN TUN	26		Y TODO QUEDA EN NADA SONY DISCOS	RICKY MARTIN
7	2	QUITEMONOS LA ROPA SONY DISCOS	NG2	27	36	ADICTO INTERSCOPE / UNIVERSAL LATINO	ENRIQUE IGLESIAS
8	7	VOY A TENER QUE OLVIDARTE SONY DISCOS	ANDY ANDY	28	22	DOCTOR J&N	PUERTO RICAN POWER
9	3	MI LIBERTAD ARIOLA / BMG LATIN	JERRY RIVERA	29	35	CURAME WEACARIBE / WARNER LATINA	CHARLIE CRUZ
10	5	ELLA TIENE FUEGO SONY DISCOS	CELIA CRUZ	30	31	CERCA DE TI VIRGIN / EMI LATIN	THALIA
11	29	EL REFRAN SE TE OLVIDO SONY DISCOS	GILBERTO SANTA ROSA	31		WE BELONG TOGETHER OLE	NUEVA ERA
12		QUIEN TE DIJO ESO? UNIVERSAL LATINO	LUIS FONSI	32		SI ME DEJAS NO VALE 24K	GRUPO XTC
13	15	DILE VI	DON OMAR	33		NO PDRRAS WARNER LATINA	OLGA TANON
14	10	HOY EPIC / SONY DISCOS	GLORIA ESTEFAN	34	37	POR UN RATO FONOVISA	AROMA
15	11	ANTES EMI LATIN	OBIE BERMUDEZ	35		SOLAMENTE ELLA M.P.	WILLIE GONZALEZ & EDDIE SANTIAGO
16	12	CUIDARTE EL ALMA SONY DISCOS	CHAYANNE	36		MIENTES TAN BIEN SONY DISCOS	SIN BANDERA
17	16	SUBE SUBE UNIVERSAL LATINO	GRUPO MANIA	37		EL MARIACHI LOCO MUSIC ART	LA MAQUINA
18	21	EL GALLO NO OLVIDA M.P.	TITO ROJAS	38		MERIANO LA COLA J&N	SEXAPPEAL
19	13	ENAMORAME J&N	PAPI SANCHEZ	39		DUELE MAS SONY DISCOS	GRUPO NICHE
20	6	A DONDE IRE SONY DISCOS	HUEY OUNBAR	40		PERSONA IDEAL SONY DISCOS	ADOLESCENT'S ORQUESTA

REGIONAL MEXICAN AIRPLAY

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

U.K. Dance Getting Lost In Translation?

BY MICHAEL PAOLETTA

In the U.K., dance music is part of daily life. From radio and clubs to TV ads and ring tones, its beats and rhythms are the unofficial national anthem. Today's club enthusiast is tomorrow's chart-topper. But with a twist.

Eschewing a rigid four-on-the-floor dance mentality, British artists like Dizzee Rascal, the Streets, Audio Bullys and Just Jack have forged ahead with musical landscapes that rely heavily on rap and hip-hop—albeit with elements from the underground worlds of dance and electronic.

Artists like these are often internationally championed by critics. But critical acclaim does not always translate into commercial success when the artists are later exported to the U.S.

'BRIT-HOP' GETS IGNORED

"It's a bit of a sad commentary on Americans' tendency to be nationalists and isolationists," says Evelyn McDonnell, pop culture writer of the Miami Herald. "We have a tendency to only concentrate on what is in our own backyard."

While numerous industry and pop culture observers agree with McDonnell, many also wonder if the Dizzee Rascals and Just Jacks of the world are simply creating music that is so distinctly British that it gets

lost in the translation.

BPM magazine publisher/editor-in-chief David Ireland refers to what these artists are doing as "Brit-hop."

It is not hip-hop as we know it here, he says. "These artists create a distinctly British sound—one that takes in so many different sounds. They take bits and pieces from dance/electronic music to create something new in the production process."

Rapper Rascal's "Boy in Da Corner" (XL Recordings/Matador)—the winner of the 2003 Panasonic Mercury Music Prize (beating out acts like Radiohead and Coldplay)—relied heavily on frenetic, jungle-hued rhythms. The disc was issued last year internationally and Jan. 20 in the U.S.

Released in the U.K. two years ago, the Streets' Panasonic Mercury Music Prize- and Brit Award-nominated "Original Pirate Material" was released in the U.S. last year by Vice/Atlantic. It has sold 117,000 units in the U.S.,

according to Nielsen SoundScan.

"Original Pirate Material" merges elements of dub, house and U.K. 2-step. Throughout, the Streets (aka

of electro sounds, with Bullys' Simon Franks on the mic.

Though not yet released in the U.S., Just Jack's harmonious and poetic

"The Outer Marker" was the first release (early last year) from Madness' Chas Smash's label, RG Records. TVT will issue the set March 2 in the U.S.

For his debut, Just Jack (aka Jack Allsopp) mines a musical field that lies somewhere between Massive Attack's "Blue Lines," De La Soul's "3 Feet High and Rising," Goldie's "Timeless" and Jamiroquai's "Synkronized." Just Jack sings and raps.

"When I made 'The Outer Marker,' I was listening to lots of compilations," he says. "Because I have

a broad interest in music, my album is like my very own compilation."

Of course, whether "The Outer Marker" strikes a chord with state-side consumers remains to be seen. But Just Jack maintains that an artist is ahead of the game if he

makes "interesting" music that "you can dance to."

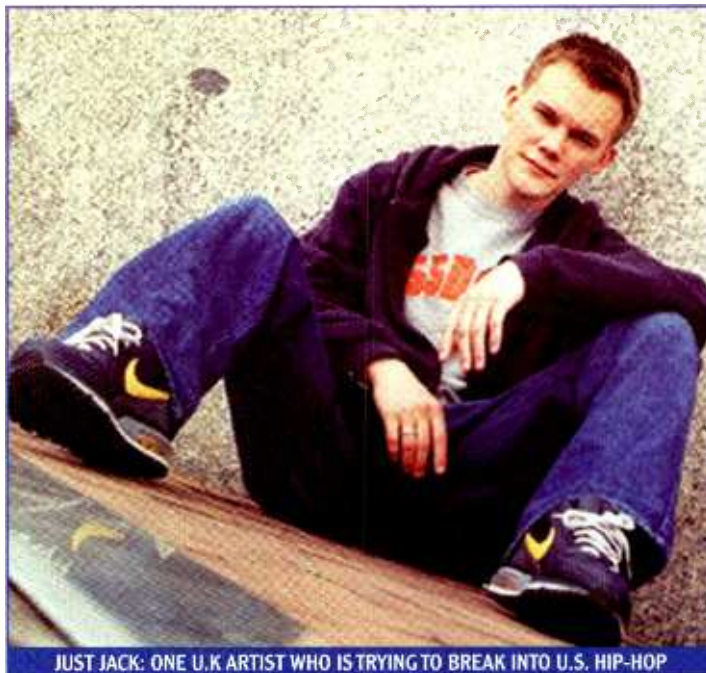
Many believe that Just Jack has done precisely that. "He sings and harmonizes on the record," Ireland offers. And like the Streets' album, "The Outer Marker" could very well cross over here in the U.S.

The key word is "could." Because lyrics are central to rap, its appeal is often regional. But because the template for rap was made in the U.S., there is always an opportunity for European rappers to satisfy American tastes.

"Around the world, regional rap music has become the CNN of that area," says Kai Fikentscher, a professor of ethnomusicology at Ramapo College of New Jersey and the author of "You Better Work!—Underground Dance Music in New York City" (Wesleyan University Press).

In the case of Rascal—who is the featured vocalist on Basement Jaxx's "Lucky Star"—Fikentscher wonders if his album is too musically challenging and lyrically "too British" to attract a large audience in the U.S.

"His music may be too locally specific, too idiomatic," Fikentscher says. "I'm not sure if this is the model for U.S. success. Here, people relate to the stories told by Eminem and the Notorious B.I.G. But how does a person in Memphis or Cleveland relate to a Dizzee Rascal?"



JUST JACK: ONE U.K. ARTIST WHO IS TRYING TO BREAK INTO U.S. HIP-HOP

Mike Skinner) raps about life in industrial England. The Streets' second album is due this spring.

Astralwerks issued "Ego War," the full-length debut from London duo Audio Bullys, last year. Aggressive and in your face, "Ego War" is a clash

Dolce's Sweet Deal; Dewar Defects To Defected

Two years ago, dance diva **Dolce** scored two No. 2 hits on the *Billboard* Hot Dance Club Play chart with "Fire" and "Sorrow." Both singles were released on **Tommy Boy**.

Now, the one-named singer is gearing up for the next phase of her career. Dolce has signed with Baltimore-based **Act 2 Records**. The deal includes two singles, with an album option.

In a major twist for an independent label, Act 2 is investing in Dolce. Money has been budgeted for photo shoots and clothing. And the label is taking her to Miami in March for the annual Winter Music Conference.

"Why sign an artist that you're not going to nurture and develop?" Act 2 president **Ron Hirsch** asks. "We're like a boutique label. So, instead of signing five artists, we prefer to sign a couple. That way, each artist receives our undivided attention."

Hirsch views Act 2 as a conduit to get artists to the next level. "We are that happy area where the label and artist can make money."

The first single in the Dolce agreement, "Feels Good," is due Feb. 17; it was produced by **Orange**

Factory, which has remixed tracks for **Britney Spears**, **Annie Lennox** and others.

"For us, it was a no-brainer,"



DOLCE: ACT 2 IS DEVELOPING THE ARTIST

Hirsch says, referring to Dolce's signing. "She comes to us with success on *Billboard* charts and a

following. She has the voice, the looks and the personality—a complete package. We are fortunate to have her."

UPDATE: Hector Dewar, formerly the director of **Ministry of Sound (MOS) Group**, has joined revered U.K. label **Defected Records** as managing director.

Dewar will work alongside Defected label founder and director of A&R **Simon Dunmore**. For the past year, while at MOS, Dewar consulted for Defected and served as interim director.

As many readers will recall, Defected split from former parent company MOS and became a wholly independent label at the end of 2002.

Since then, Defected's business has grown, encompassing licensing, marketing and production, which were all previously outsourced. The label's growth also extends to global tours and event management.

Recently, Defected entered a

50/50 ownership deal with DJ/producer **Roger Sanchez's Stealth Recordings**. Additionally, Defected signed **Kings of Tomorrow** co-creator **Sandy Rivera** to an exclusive deal; he will find and develop new talent for the label.

DANCE IN THE USA:

DanceStar USA, which is preparing for its third annual American Dance Music Awards (being held March 9 in Miami Beach), is launching a weekly, one-hour DJ mix show Feb. 7 on **Sirius Satellite Radio**.

The program, "DanceStar Global Mix," will spotlight exclusive sets from some of the world's most popular DJs; it will air on channel 62 on Sirius' Remix program. Confirmed DJs include **BT**, **Sander Kleinenberg**, **Murk** and **Steve Lawler**.

In related news, DanceStar USA has entered a radio distribution deal with **Westwood One**. This agreement, which excludes satellite radio, makes Westwood One the official radio syndication partner for DanceStar USA's American

Beat
Box™

By Michael Paoletta
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Dance Music Awards.

HOUSE WORK: With his debut album, "Just a Little More Love" (**Astralwerks**), Parisian DJ/producer **David Guetta** has concocted a house music album that is underground and commercial. Real song structures? Check. Vocals and melodies? Double check.

While **Chris Willis** provides the bulk of vocal duties—including the smash title track—**Barbara Tucker** makes her presence known (and felt) on "It's Allright (Preaching Paris)" and the single-worthy "Give Me Something (Deep in My Heart)." **David Bowie**, by way of a sample, is heard in "Just for One Day (Heroes)."

FEBRUARY 7 2004				Billboard® HOT DANCE SINGLES SALES ™	
Sales data compiled by Nielsen SoundScan					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	1	12	NUMBER 1 6 Weeks At Number 1 ME AGAINST THE MUSIC JIVE 57157/2004 Britney Spears Featuring Madonna	
2	2	2	7	NOTHING FAILS/NOBODY KNOWS ME MAVERICK 42682/WARNER BROS. Madonna	
3	4	3	21	(THERE'S GOTTA BE) MORE TO LIFE FOREFRONT 52925/VIRGIN Stacie Orrico	
4	9	11	11	YOU PROMISED ME (TU ES FOUTU) BENZ STREET/WAAKO 75434/ZYX In-Grid	
5	7	5	9	BREATHE (REMIXES) MAVERICK 42689/WARNER BROS. Michelle Branch	
6	6	6	19	SYMPATHY FOR THE DEVIL (REMIXES) ARKCO 71966 The Rolling Stones	
7	5	4	20	RUBBERNECKIN' (PAUL OAKENFOLD REMIX) BMG STRATEGIC MARKETING/RCA 54218/RMG Elvis Presley	
8	10	12	12	HAREM (CANCAO DO MAR) (M. LEHMAN, R. RIVERA & H. HECTOR REMIXES) NEMO STUDIO 53240/ANGEL Sarah Brightman	
9	8	9	29	THE DISTRICT SLEEPS ALONE TONIGHT SUB POP 70614 The Postal Service	
10	14	—	2	BEAUTIFUL THINGS ROBBSINS 72097 Andain	
11	12	10	28	OFFICIALLY MISSING YOU (REMIXES) ELEKTRA 47436/EEG Tamia	
12	3	7	6	BORN TOO SLOW V2 27804 The Crystal Method	
13	NEW	1	1	AS THE RUSH COMES ULTRA 1192 Motorcycle	
14	11	8	8	LIMBO ROCK (REMIXES) TEEC 28206 Chubby C & DD Featuring Inner Circle	
15	NEW	1	1	DEJA VU (IT'S HARD TO BELIEVE) TOMMY BOY SILVER LABEL 2435/TOMMY BOY The Roc Project Featuring Tina Novak	
16	15	14	7	ROCK YOUR BODY, ROCK MOONSHINE 88492 Ferry Corsten	
17	13	13	27	I'M GLAD (REMIXES) EPIC 79952/SONY MUSIC Jennifer Lopez	
18	NEW	1	1	BELIEVE TOMMY BOY SILVER LABEL 2431/TOMMY BOY Murk	
19	21	17	51	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) MONARCH/ISLAND 08379310/JMG Mariah Carey	
20	18	18	20	PAVEMENT CRACKS (REMIXES) J 55884/RMG Annie Lennox	
21	16	—	2	DREAMING ROBBSINS 72095 Hannah-Rose	
22	17	15	29	HOLLYWOOD (REMIXES) MAVERICK 42638/WARNER BROS. Madonna	
23	19	21	8	FLY AGAIN TOMMY BOY SILVER LABEL 2423/TOMMY BOY Kristine W	
24	RE-ENTRY	2	2	I TRY STAR 69 1265 Made By Monkeys Featuring Maria Matto	
25	NEW	1	1	GIA ULTRA 1187 Despina Vandi	

FEBRUARY 7 2004				Billboard® HOT DANCE RADIO AIRPLAY ™	
Airplay compiled by Nielsen Broadcast Data Systems					
THIS WEEK	LAST WEEK	WKS. ON	TITLE IMPRINT & PROMOTION LABEL	Artist	Weeks At Number 1
1	2	26	NUMBER 1 11 Weeks At Number 1 SOMETHING HAPPENED ON THE WAY TO HEAVEN JRMG Deborah Cox		
2	3	12	HEY YA! ARISTA OutKast		
3	1	11	GIA ULTRA Despina Vandi		
4	5	26	ALONE ROBBSINS Lasgo		
5	4	26	NEVER (PAST TENSE) TOMMY BOY SILVER LABEL/TOMMY BOY The Roc Project Featuring Tina Arena		
6	10	26	IF YOU'RE NOT THE ONE ISLAND/DJMG Daniel Bedingfield		
7	9	8	WHEREVER YOU ARE (I FEEL LOVE) ROBBSINS Laava		
8	8	9	RIE Y LLORA SONY DISCOS Celia Cruz		
9	14	15	SLOW CAPITOL Kylie Minogue		
10	12	5	ALL THINGS (JUST KEEP GETTING BETTER) CAPITOL Widelife With Simone Denny		
11	6	9	MILKSHAKE STAR TRAK/ARISTA Kelis		
12	11	9	IT'S MY LIFE INTERSCOPE No Doubt		
13	13	22	ROCK YOUR BODY JIVE Justin Timberlake		
14	7	23	BABY BOY COLUMBIA Beyonce Featuring Sean Paul		
15	22	8	AS THE RUSH COMES ULTRA Motorcycle		
16	15	7	WAITING FOR YOU WARNER BROS. Seal		
17	17	26	JUST THE WAY YOU ARE ROBBSINS Milky		
18	NEW	1	THE WAY YOU MOVE ARISTA OutKast Featuring Sleepy Brown		
19	RE-ENTRY	1	DEEPEST BLUE ULTRA Deepest Blue		
20	21	18	YOU PROMISED ME (TU ES FOUTU) BENZ STREET/WAAKO/ZYX In-Grid		
21	18	25	AT THE END MADE iio		
22	20	24	E ULTRA Drunkenmunky		
23	24	2	IF I WERE YOU ROBBSINS Candee Jay		
24	16	10	YOU'RE SO BEAUTIFUL MERCURY/UTV Donna Summer		
25	25	22	CRAZY IN LOVE COLUMBIA Beyonce Featuring Jay-Z		

FEBRUARY 7 2004				Billboard® TOP ELECTRONIC ALBUMS ™	
Sales data compiled by Nielsen SoundScan					
THIS WEEK	LAST WEEK	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Weeks At Number 1
1	1	2	NUMBER 1 2 Weeks At Number 1 THE CRYSTAL METHOD V2 27176 Legion Of Boom		
2	2	42	THE POSTAL SERVICE SUB POP 595 [M] Give Up		
3	3	6	SARAH MCLACHLAN NETTWERK 58763/ARISTA Remixed		
4	4	15	MARIAH CAREY COLUMBIA 87154/SONY MUSIC The Remixes		
5	5	10	LOUIE DEVITO DEE VEE 0008/MUSICRAMA N.Y.C. Underground Party 6		
6	6	17	ENIGMA VIRGIN 91929 Voyageur		
7	7	12	THE HAPPY BOYS ROBBSINS 75041 [M] Dance Party (Like It's 2004)		
8	9	17	THE CHEMICAL BROTHERS FREESTYLE DUST/ASTRALWERKS 52714/VIRGIN Singles '93 - '03		
9	8	14	BASEMENT JAXX XL 93878/ASTRALWERKS [M] Kish Kash		
10	10	22	VARIOUS ARTISTS VERVE 000598/VG Verve//Remixed2		
11	RE-ENTRY	1	VARIOUS ARTISTS RAZOR & TIE 89077 Fired Up!		
12	11	22	LOUIE DEVITO ULTRA 1175 Louie DeVito Presents: Ultra.Dance 04		
13	12	16	PRAFUL N-CODED 4244/RENDEZVOUS One Day Deep		
14	15	2	VARIOUS ARTISTS WATER 010604 This Is Trance!: 17 Euphoric Dance Floor Anthems!		
15	13	10	VARIOUS ARTISTS ULTRA 1181 Ministry Of Sound: The Annual 2004		
16	14	17	PAUL OAKENFOLD SIRE/REPRISE 48558/WARNER BROS. Perfecto Presents... Great Wall		
17	21	41	VARIOUS ARTISTS MADACY 4981 30th Anniversary Collection: Ultimate Disco		
18	16	5	BT NETTWERK 30344 [M] Emotional Technology		
19	17	26	THE HAPPY BOYS ROBBSINS 75038 [M] Trance Party (Volume Three)		
20	20	10	MOBY V2 27173 18: B Sides + DVD		
21	19	8	KINKY SONIC 360 30338/NETTWERK Atlas		
22	22	16	PAUL VAN DYK MUTE 9229 [M] Reflections		
23	18	10	UNDERWORLD JBO 27175/V2 Underworld 1992-2002		
24	RE-ENTRY	1	MIKE RIZZO WEBSTER HALL NYC 35 Webster Hall's New York Dance CD V.6		
25	RE-ENTRY	1	CHRISTIAN DWIGGINS MOONSHINE 88200 Trance Classics		

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

FEBRUARY 7 2004 Billboard® **HOT DANCE CLUB PLAY**™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	2	3	8	NUMBER 1 1 Week At Number 1 NOTHING FAILS (REMIXES) MAVERICK 42682/WARNER BROS. Madonna	
2	5	9	8	FAKE SIMPLYRED.COM PROM/O/RD/INK Simply Red	
3	4	7	10	FALLEN (REMIXES) ARISTA PROMO Sarah McLachlan	
4	3	6	9	BREATHE (REMIXES) MAVERICK 42689/WARNER BROS. Michelle Branch	
5	6	10	8	GIVE IT UP ROBBSINS 72099 Kevin Aviance	
6	9	16	8	SLOW CAPITOL 53382 Kylie Minogue	
7	1	2	12	WONDERFUL (S. KLEINBERG & D. AUDE MIXES) J PROMO/RMG Annie Lennox	
8	7	1	13	STONED (DEEP DISH REMIX) ARISTA 56070 Dido	
9	17	23	4	ME, MYSELF AND I (JUNIOR'S REMIX) COLUMBIA PROMO Beyonce	
10	10	15	13	WALK ON BY (S.A.F. & EDDIE X MIXES) DAYLIGHT PROMO/EPIC Cyndi Lauper	
11	11	5	12	A THOUSAND BEAUTIFUL THINGS (RAUHOFER, G&D, BIMBO JONES) J PROMO/RMG Annie Lennox	
12	8	12	13	THE HURTING DEE VEE 001 Mac Quayle Featuring Donna Delory	
13	20	22	5	BURNING BENZ STREET/EPISODE 1253/WAAKO Robbie Rivera & Axwell Feat. Suzan Brittan	
14	19	20	7	BORN SLIPPY NUXX (P. OAKENFOLD & R. SMITH MIXES) JBO 27802/V2 Underworld	
15	13	18	9	GET IT OFF (THAT KID CHRIS REMIX) J PROMO/RMG Monica	
16	18	19	7	JUST A LITTLE MORE LOVE ASTRALWERKS 47592 David Guetta Featuring Chris Willis	
17	12	4	12	ADDICTED (REMIXES) INTERSCOPE PROMO Enrique Iglesias	
18	15	8	13	LUCKY STAR XL 38878/ASTRALWERKS Basement Jaxx Featuring Dizzee Rascal	
19	16	11	12	RELEASE ME (RAUHOFER, MORRIS, CRUZ & BAGZ, MIDNIGHT SOCIETY) STAR 69 1270 Industry	
20	29	—	2	LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES) WARNER BROS. 42685 Seal	
21	24	31	5	HARU (WIDELIFE MIX) ROMANN PROMO Haru	
22	22	26	6	1000 YEARS TOMMY BOY SILVER LABEL 2430/TOMMY BOY Arthur Baker Featuring Astrid Williamson	
23	27	34	4	FACE TO FACE VIRGIN PROMO Daft Punk	
24	23	29	7	KISS MY EYES STAR 69 1273 Bob Sinclair	
25	34	—	2	POWER PICK JANET MEGAMIX 04 (CHRIS COX REMIX) VIRGIN PROMO Janet Jackson	
26	21	17	14	YOU'RE SO BEAUTIFUL MERCURY PROMO/UTV Donna Summer	
27	31	36	4	SLIPPIN' AWAY NOSTALGIC 20001 Sweet Rains	
28	35	39	3	BORN TOO SLOW (E. MORILLO, DEEPSKY, & NUBREED MIXES) V2/SUBUSA 27804/SUBUMINAL The Crystal Method	
29	30	30	7	ROCK YOUR BODY, ROCK MOONSHINE 88492 Ferry Corsten	
30	33	35	5	INTO THE LIGHT LIQUEFACTION PROMO Cause And Effect	
31	41	—	2	ALL THINGS (JUST KEEP GETTING BETTER) CAPITOL 53832 Widelife With Simone Denny	
32	32	32	7	ONENESS (FRED JORIO REMIXES) NAIMAD 001 Damian Featuring Sasha Lazard	
33	40	44	3	POWERLESS (SAY WHAT YOU WANT) (WIDELIFE, JUNIOR, & CHAB MIXES) DREAMWORKS PROMO Nelly Furtado	
34	25	13	12	ME AGAINST THE MUSIC JIVE 57157 Britney Spears Featuring Madonna	
35	39	41	3	SIGH N-CODED PROMO/RENDEZVOUS Praful	
36	14	14	15	ARE YOU READY FOR LOVE SOUTHERN FRIED 1177/ULTRA Elton John	
37	26	25	13	DO U GOT FUNK? UNCOMMON TRAX 002 Big Bang Theory	
38	45	—	2	WHERE LOVE IS COMMISSION PROMO Trinity Featuring Revi	
39	46	—	2	WHERE DID LOVE GO RM PROMO Sun	
40	36	24	16	MILKSHAKE (X-PRESS 2 & DJ ZINC MIXES) STAR TRAK PROMO/ARISTA Kelis	
41	NEW	1	1	HOT SHOT DEBUT GOD IS A DJ ARISTA PROMO Pink	
42	43	45	3	DEJA VU (IT'S HARD TO BELIEVE) TOMMY BOY SILVER LABEL 2435/TOMMY BOY The Roc Project Featuring Tina Novak	
43	44	43	3	GIA ULTRA 1187 Despina Vandi	
44	NEW	1	1	SIGNED, SEALED, DELIVERED NO LABEL PROMO Colton Ford And Pepper Mashay	
45	38	27	14	NOBODY KNOWS ME (P. RAUHOFER, ABOVE & BEYOND, MOUNT SIMS MIXES) MAVERICK 42682/WARNER BROS. Madonna	
46	37	21	15	BELIEVE TOMMY BOY SILVER LABEL 2431/TOMMY BOY Murk	
47	47	48	9	AS THE RUSH COMES ULTRA 1192 Motorcycle	
48	28	28	13	BABY, I'M IN LOVE (BORIS & BECK, NORTY COTTO MIXES) EMI LATIN 38872/VIRGIN Thalia	
49	42	38	9	RIE Y LLORA (THE REMIXES) SONY DISCOS PROMO Celia Cruz	
50	48	33	15	WAITING FOR YOU (THICK DICK, PASSENGERZ, 29 PALMS, D. CARTER) WARNER BROS. 42656 Seal	

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

Execs Weigh Strength Of Females, Groups

BY DEBORAH EVANS PRICE

This is part one of a two-part report.

NASHVILLE—As Nashville label executives wrestle with corporate belt-tightening, shrinking radio playlists and the ever-present piracy issues, one would expect a gloomy mood on Music Row. Fortunately, that's not the case.

Looking at the year ahead, there's an air of cautious optimism among key executives who see positive trends on the horizon as well as some promising new talent on the country landscape.

For this first part of a two-part series, industry leaders share their thoughts on what they have identified as three burgeoning trends in the format.

I AM WOMAN—HEAR ME SING

The past two years have not been easy for female artists in country. It has been 22 months since a solo female artist topped the Hot Country Singles & Tracks chart, and the only female act of any kind to score a No. 1 hit last year was the Dixie Chicks with "Travelin' Soldier."

"I don't quite understand why the marketplace and some of the gatekeepers have been so rough on female artists in the past year or two," Universal Music Group Nashville chairman/CEO Luke Lewis says. "I don't know whether it's consumer tastes or gatekeepers who are causing the shift. Something happened. Some-

body or something caused the seismic shift away from female artists and I think it's a shame, because there are an awful lot of talented ones who aren't getting a fair shake."

Some feel like the winds are about to change once again.



DUNGAN: 'THIS IS THE YEAR OF THE FEMALE'

"I believe that in 2004 we will start seeing some females break through again," DreamWorks Records principal executive James Stroud says. "We need that. The last couple of years have been tough for females as far as breaking out and breaking through. It's time to start testing the waters again and going after some of these great ladies that love to sing country music."

Capitol Records president/CEO Mike Dungan predicts, "This will be the year of the female." He sees the gender's absence from the top of the chart not so much as a cyclical trend, as many industry observers have called it, as it is because

"women, for the most part, were making very, very pop records."

"We finally pushed the format too far in that direction," Dungan says. "It's not that the format can't handle pop music, but it can't handle that as a sole diet. This past year-and-a-half has been a good lesson for everyone, and I think you'll see more country material coming from females and they'll go back on the radio."

In addition to women making a comeback, some label executives also see bands enjoying a resurgence this year, although others aren't so sure.

BANDS ON THE RUN?

"Country fans are listening to bands a little more than they used to," Stroud observes. "When Alabama exploded, there was that moment in time when a band was sort of a cool thing. Then you had hills and valleys with bands and groups in country music."

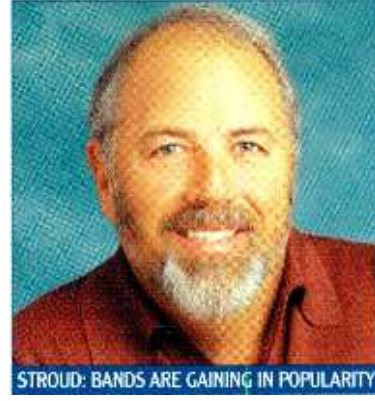
He sees the popularity of Lyric Street's Rascal Flatts as a positive sign for bands in the format, and he hopes some of that will translate to further success for his own act, Emerson Drive.

"Rascal Flatts is an amazing group of musicians," Stroud says. "They sort of set the stage for another wave of really good band music that I think our market should have. We need to keep a diverse roster of musicians and artists making our music, and I think Emerson Drive's timing is perfect."

Dungan is unsure about whether the format will experience

another resurgence in the popularity of bands.

"Personally I struggle with groups, because they are very hard to market," he admits. "Even when you have some radio success, it's very hard to connect the dots



STROUD: BANDS ARE GAINING IN POPULARITY

because the more players you have in the picture, the harder it is to get consumer focus. I'm probably a little harder on signing groups than I would be on solo artists."

Lewis doesn't see bands necessarily making a strong comeback.

"We've got the first group we've had in a long time [on the roster], but it wasn't because it looked like a good time for a group," he says. "We just found a really special one that we felt great about [called] Sugarland."

But Lewis does not think the return of groups will be a trend.

"I don't think there are any trends right now, but I'm not much into chasing one anyway," he says.

"But God bless Rascal Flatts, because they are an awesome act. God bless them if they are leading us down a path and maybe making it easier for the groups."

MUSIC THAT MATTERS

As consumers tire of frivolous pop princesses and look for music with more substance and social relevance, country music could start seeing a swell in its audience again, according to label executives.

"Country music has always been the soundtrack of everyone's life, and when you get tired of living in a fantasy world and you want something a little more relatable, there's country music," Dungan observes. "I think that we will feel more people leaving the pop format and coming back in the next few years."

Lewis agrees. "I've always believed that music is driven by the culture. A few years ago when things were a lot better economically for a lot of people, they might have been more inclined to want to hear happy, feel-good music. I've always believed that people enjoy feeling pain outside of themselves, and a lot of the attraction in country music was that it offered that. There were songs about drinking, leaving and cheating and all those everyday issues that people face."

Next week in part two, Billboard looks at new releases for the first half of 2004 and what new acts the labels want to break and the means being used to launch them.

Buie Seeks 'Mavericks' For Lost Highway

In her new role as VP of A&R at **Lost Highway Records**, **Kim Buie** says she is looking to sign "rebels, mavericks and outsiders."

But that doesn't mean she's only seeking the obscure, genre-defying types. What she wants are "artists that aren't so far outside the mainstream that they can't work there." Ideally, she says, Lost Highway wants artists with an established fan and touring base and "their own distinctive point of view."

That defines all of the label's best-known acts: **Willie Nelson**, **Lucinda Williams**, **Ryan Adams**, **Lyle Lovett** and **the Jayhawks**.

"Lost Highway has a reputation of being an alternative country label," Buie says. "That is part of the direc-

tion of the label, but we're looking for all things that fall into this organic [music] realm."

Buie says she's close to deals with two artists and is courting another. "I think we'll grow the roster quite a bit in the next few years," she says.

Buie, who replaces **Frank Callari**, joined Lost Highway in November from **Chris Blackwell's Palm Pictures** in Los Angeles, where she was head of A&R and head of West

Coast operations. She previously worked with Blackwell at **Island Records** for almost seven years and spent time in Nashville twice before working for **Jimmy Bowen** in A&R positions at **MCA** and **Liberty Records**. She is a veteran of more than 20 years in the entertainment

business, starting out in radio in her native Kansas.

She calls Bowen and Blackwell her mentors. With Bowen, she says she was "educated at the traditional school of A&R." On the other hand, Blackwell taught her how to trust her gut and "valued the left-of-center taste I have." New boss **Luke Lewis**, meanwhile, is "a perfect combination of those two mentors."

"I came into the company and immediately felt like I was surrounded by like-minded people," she says of Lost Highway. "It feels very vibrant to me. There is a lot of enthusiasm. These people seem to really care about these artists and where they're going."

Buie says Lost Highway has

already built "the most brilliant foundation a girl can walk into," she says. "I hope to maintain and add onto what's already been started."

Nashville Scene
By Phyllis Stark
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BUIE: WANTS TO GROW THE ROSTER

Fairchild to its **Columbia Records** roster. The Mississippi native's debut album is being produced by **Buddy Cannon** and **Kenny Greenberg**. She is managed by **Tracy McGlocklin** and **Rendy Lovelady** at **Mission Management** and booked by the **William Morris Agency**. **Dan Tyminski** of **Union Station** sings backing vocals and plays guitar on "You Don't Lie Here Anymore," for Fairchild's debut album.

ARTIST NEWS: **Vince Gill** has announced that he will step aside as host of the Country Music Assn. Awards after 12 years in that role. No replacement has been named for this year's show, which is tentatively set for Nov. 3. Gill had been expected to host.

Dixie Chicks will be awarded the Rock the Vote Patrick Lippert Award Feb. 7 during the Rock the Vote Awards in Los Angeles. The award recognizes the group for its "enduring commitment to preserving and protecting freedom of expression."

FEBRUARY 7
2004

Billboard TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Sales data compiled by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Sales data compiled by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				Sales data compiled by Nielsen SoundScan										Sales data compiled by Nielsen SoundScan					
1	1	1	12	Sales data compiled by Nielsen SoundScan			NUMBER 1 TOBY KEITH ³ DREAMWORKS 450435/INTERSCOPE (12.98/18.98)	Shock 'n' Y'all	1	39	41	43	56	Sales data compiled by Nielsen SoundScan			GEORGE STRAIT • MCA NASHVILLE 170280/UMGN (19.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8
2	6	11	6	Sales data compiled by Nielsen SoundScan			GREATEST GAINER ALAN JACKSON ² ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	2	40	37	44	12	Sales data compiled by Nielsen SoundScan			VARIOUS ARTISTS GAITHER MUSIC GROUP 42459 (18.98 CD)	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One	37
3	2	2	25	Sales data compiled by Nielsen SoundScan			ALAN JACKSON ² ARISTA NASHVILLE 53037/RLG (12.98/19.98)	Greatest Hits Volume II And Some Other Stuff	1	41	44	39	18	Sales data compiled by Nielsen SoundScan			VARIOUS ARTISTS WARNER BROS./BMG/CORB/SONY MUSIC 73955/WARNER STRATEGIC MARKETING (18.98 CD)	Totally Country Vol. 3	2
4	4	5	15	Sales data compiled by Nielsen SoundScan			JOSH TURNER • MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]	Long Black Train	4	42	45	42	16	Sales data compiled by Nielsen SoundScan			ALABAMA RCA 54371/RLG (14.98 CD)	The American Farewell Tour	6
5	3	3	22	Sales data compiled by Nielsen SoundScan			SHANIA TWAIN ^D MERCURY 170314/UMGN (12.98 CD)	Up!	1	43	47	51	41	Sales data compiled by Nielsen SoundScan			TOBY KEITH MERCURY 170351/UMGN (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5
6	5	4	79	Sales data compiled by Nielsen SoundScan			TOBY KEITH ⁴ DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	44	43	40	18	Sales data compiled by Nielsen SoundScan			EMMYLOU HARRIS NONESUCH 79805/AG (18.98 CD)	Stumble Into Grace	6
7	7	6	10	Sales data compiled by Nielsen SoundScan			DIXIE CHICKS • MONUMENT/COLUMBIA 90794/SONY MUSIC (19.98 EQ CD)	Top Of The World Tour Live	3	45	39	50	9	Sales data compiled by Nielsen SoundScan			JOHNNY CASH AMERICAN 001679/LOST HIGHWAY (79.98 CD)	Cash Unearthed	33
8	8	7	7	Sales data compiled by Nielsen SoundScan			MARTINA MCBRIDE ^A RCA 54207/RLG (11.98/18.98)	Martina	1	46	46	46	17	Sales data compiled by Nielsen SoundScan			LYLE LOVETT CURB 001162/LOST HIGHWAY (12.98 CD)	My Baby Don't Tolerate	7
9	12	13	12	Sales data compiled by Nielsen SoundScan			KENNY CHESNEY ^{A3} BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	47	51	48	21	Sales data compiled by Nielsen SoundScan			JEFF FOXWORTHY WARNER BROS. 73903/RHINO (18.98 CD/DVD)	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10
10	9	9	8	Sales data compiled by Nielsen SoundScan			TRACE ADKINS CAPITOL 40517 (12.98/18.98)	Comin' On Strong	3	48	42	53	10	Sales data compiled by Nielsen SoundScan			VARIOUS ARTISTS GAITHER MUSIC GROUP 42466 (18.98 CD)	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two	42
11	10	8	10	Sales data compiled by Nielsen SoundScan			LEANN RIMES • CURB 78829 (18.98 CD)	Greatest Hits	3	HOT SHOT DEBUT			LORRIE MORGAN IMAGE 0609 (17.98 CD)	Show Me How	49				
12	11	14	48	Sales data compiled by Nielsen SoundScan			KEITH URBAN ^A CAPITOL 32936 (10.98/18.98)	Golden Road	3	49	49	45	17	Sales data compiled by Nielsen SoundScan			VARIOUS ARTISTS CAPITOL 93186 (18.98 CD)	CMT Presents: Most Wanted, Volume 1	11
13	13	10	25	Sales data compiled by Nielsen SoundScan			RASCAL FLATTS ^A LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1	50	51	48	40	Sales data compiled by Nielsen SoundScan			JOHNNY CASH LEGACY/COLUMBIA 86290/SONY MUSIC (17.98 EQ/24.98)	The Essential Johnny Cash	16
14	15	15	41	Sales data compiled by Nielsen SoundScan			TIM MCGRAW ^{A2} CURB 78745 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	51	52	59	44	Sales data compiled by Nielsen SoundScan			TERRI CLARK MERCURY 170325/UMGN (11.98/18.98)	Pain To Kill	5
15	17	17	17	Sales data compiled by Nielsen SoundScan			GARY ALLAN MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	2	52	50	54	10	Sales data compiled by Nielsen SoundScan			HANK WILLIAMS JR. CURB 78830 (18.98 CD)	I'm One Of You	24
16	20	25	41	Sales data compiled by Nielsen SoundScan			SOUNDTRACK WARNER BROS. 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	16	53	53	52	11	Sales data compiled by Nielsen SoundScan			BILL ENGVALL WARNER BROS. 48534/WRN (18.98 CD)	Here's Your Sign: Reloaded	37
17	14	18	28	Sales data compiled by Nielsen SoundScan			BROOKS & DUNN • ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	1	54	54	56	9	Sales data compiled by Nielsen SoundScan			VARIOUS ARTISTS UNIVERSAL SOUTH 000458* (18.98 CD)	Livin' Lovin' Losin': Songs Of The Louvin Brothers	54
18	16	12	64	Sales data compiled by Nielsen SoundScan			JOHNNY CASH ^A AMERICAN 063339/LOST HIGHWAY (12.98 CD)	American IV: The Man Comes Around	2	55	52	49	74	Sales data compiled by Nielsen SoundScan			DIXIE CHICKS ⁶ MONUMENT/COLUMBIA 86540/SONY MUSIC (12.98 EQ/18.98)	Home	1
19	21	21	10	Sales data compiled by Nielsen SoundScan			REBA MCENTIRE MCA NASHVILLE 000451/UMGN (8.98/12.98)	Room To Breathe	4	56	57	58	67	Sales data compiled by Nielsen SoundScan			RANDY TRAVIS • WORD-CORB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	8
20	19	20	27	Sales data compiled by Nielsen SoundScan			BRAD PAISLEY • ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	1	57	63	64	25	Sales data compiled by Nielsen SoundScan			WYNONNA CURB 78911 (12.98/18.98)	What The World Needs Now Is Love	1
21	24	24	23	Sales data compiled by Nielsen SoundScan			DIERKS BENTLEY CAPITOL 39814 (12.98/18.98)	Dierks Bentley	4	58	59	58	21	Sales data compiled by Nielsen SoundScan			JOHN MICHAEL MONTGOMERY WARNER BROS. 73918/WRN (18.98 CD)	The Very Best Of John Michael Montgomery	11
22	18	19	70	Sales data compiled by Nielsen SoundScan			ELVIS PRESLEY ^{A3} RCA 68079*/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1	PACESETTER			BILLY CURRINGTON MERCURY 000164/UMGN (4.98/9.98) [M]	Billy Currington	17				
23	22	22	34	Sales data compiled by Nielsen SoundScan			LONESTAR • BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1	59	61	69	73	Sales data compiled by Nielsen SoundScan			GEORGE STRAIT • MCA NASHVILLE 170319/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2
24	23	23	74	Sales data compiled by Nielsen SoundScan			MONTGOMERY GENTRY • COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	3	60	62	62	11	Sales data compiled by Nielsen SoundScan			RODNEY CROWELL DMZ/EPIC 69882/SONY MUSIC (12.98 EQ CD) [M]	Fate's Right Hand	29
25	26	36	35	Sales data compiled by Nielsen SoundScan			JO DEE MESSINA CURB 78790 (18.98 CD)	Greatest Hits	1	61	63	56	68	Sales data compiled by Nielsen SoundScan			RODNEY ATKINS CURB 78745 (18.98 CD) [M]	Honesty	50
26	26	27	43	Sales data compiled by Nielsen SoundScan			CHRIS CAGLE • CAPITOL 40516 (11.98/18.98)	Chris Cagle	1	62	64	61	62	Sales data compiled by Nielsen SoundScan			PATTY LOVELESS EPIC 86620/SONY MUSIC (11.98 EQ/18.98)	On Your Way Home	7
27	31	30	77	Sales data compiled by Nielsen SoundScan			JOE NICHOLS • UNIVERSAL SOUTH 170285 (8.98/12.98) [M]	Man With A Memory	9	63	64	61	42	Sales data compiled by Nielsen SoundScan			WILLIE NELSON LEGACY/COLUMBIA 86740/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson	24
28	27	26	22	Sales data compiled by Nielsen SoundScan			TRACE ADKINS • CAPITOL 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	1	64	66	64	65	Sales data compiled by Nielsen SoundScan			RODNEY CARRINGTON CAPITOL 36579 (18.98 CD)	Nut Sack	14
29	30	28	11	Sales data compiled by Nielsen SoundScan			RANDY TRAVIS WORD-CORB 86273/WARNER BROS. (18.98 CD)	Worship & Faith	9	65	67	70	15	Sales data compiled by Nielsen SoundScan			CLAY WALKER RCA 67068/RLG (11.98/18.98)	A Few Questions	3
30	29	29	44	Sales data compiled by Nielsen SoundScan			ALISON KRAUSS + UNION STATION ^A ROUNDER 610515 (19.98 CD)	Live	9	66	67	67	63	Sales data compiled by Nielsen SoundScan			NICKEL CREEK • SUGAR HILL 3941 (18.98 CD)	This Side	2
31	33	34	33	Sales data compiled by Nielsen SoundScan			GEORGE STRAIT • MCA NASHVILLE 000114/UMGN (8.98/12.98)	Honkytonkville	1	67	65	74	66	Sales data compiled by Nielsen SoundScan			CRAIG MORGAN BROKEN BOW 77567 (13.98 CD) [M]	I Love It	16
32	34	33	38	Sales data compiled by Nielsen SoundScan			TRACY BYRD RCA 67073/RLG (11.98/18.98)	The Truth About Men	5	68	66	60	75	Sales data compiled by Nielsen SoundScan			DIAMOND RIO • ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3
33	35	35	23	Sales data compiled by Nielsen SoundScan			SARA EVANS RCA 67074/RLG (12.98/18.98)	Rëstless	3	69	71	66	55	Sales data compiled by Nielsen SoundScan			VARIOUS ARTISTS UNIVERSAL MUSIC SPECIAL MARKETS 18949/TIME LIFE (18.98 CD)	Classic Country: Queens Of Country	55
34	36	37	10	Sales data compiled by Nielsen SoundScan			BUDDY JEWELL COLUMBIA 901317/SONY MUSIC (12.98 EQ/18.98)	Buddy Jewell	1	70	72	72	14	Sales data compiled by Nielsen SoundScan			MARK WILLIS MERCURY 021012/UMGN (8.98/12.98)	And The Crowd Goes Wild	5
35	32	31	28	Sales data compiled by Nielsen SoundScan			PAT GREEN REPUBLIC 000562/UNIVERSAL SOUTH (8.98/12.98)	Wave On Wave	2	71	73	71	13	Sales data compiled by Nielsen SoundScan			BILLY RAY CYRUS WORD-CORB 86274/WARNER BROS. (18.98 CD)	The Other Side	18
36	38	38	6	Sales data compiled by Nielsen SoundScan			RON WHITE PARALLEL/HIP-D 001582/UME (12.98 CD) [M]	Drunk In Public	36	72	74	75	66	Sales data compiled by Nielsen SoundScan			DOLLY PARTON RCA/BMG HERITAGE 52008/RLG (18.98 CD)	Ultimate Dolly Parton	20
37	25	16	1E	Sales data compiled by Nielsen SoundScan			VARIOUS ARTISTS SUGAR HILL 3980 (17.98 CD)	Just Because I'm A Woman: Songs Of Dolly Parton	6	73	75	73	69	Sales data compiled by Nielsen SoundScan			DARRYL WORLEY • DREAMWORKS 000640/INTERSCOPE (11.98/18.98)	Have You Forgotten?	1
38	40	41	31	Sales data compiled by Nielsen SoundScan			JIMMY WAYNE DREAMWORKS 450355/INTERSCOPE (17.98 CD)	Jimmy Wayne	7	74	75	73	69	Sales data compiled by Nielsen SoundScan					

• Albums with the greatest sales gains this week. • Recording Industry Assn. Of America (RIAA) certification for net shipment of 1 million units (Platinum). • RIAA certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dol). △ Certification of 200,000 units (Platino). ▽ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

FEBRUARY 7
2004

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	Sales data compiled by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		Sales data compiled by Nielsen SoundScan								Sales data compiled by Nielsen SoundScan					
1	1	Sales data compiled by Nielsen SoundScan			NUMBER 1 TIM MCGRAW ^A CURB 77976 (12.98/18.98)	Greatest Hits	166	13	14	Sales data compiled by Nielsen SoundScan			RASCAL FLATTS ^A LYRIC STREET 165011/HOLLYWOOD (12.98/18.98) [M]	Rascal Flatts	190
2	2	Sales data compiled by Nielsen SoundScan			MARTINA MCBRIDE ^{A2} RCA 67072/RLG (12.98/18.98)	Greatest Hits	123	14	12	Sales data compiled by Nielsen SoundScan			JOHNNY CASH ^A LEGACY/COLUMBIA 66773/SONY MUSIC (5.98 EQ/9.98)	Super Hits	158
3	3	Sales data compiled by Nielsen SoundScan			KENNY CHESNEY ^{A3} BNA 67976/RLG (12.98/18.98)	Greatest Hits	174	15	18	Sales data compiled by Nielsen SoundScan			HANK WILLIAMS JR. ^{A5} CURB 77636 (5.98/9.98)	Greatest Hits, Vol. 1	490
4	4	Sales data compiled by Nielsen SoundScan			JOHNNY CASH ^A LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	251	16	15	Sales data compiled by Nielsen SoundScan			DIXIE CHICKS ¹² MONUMENT/COLUMBIA 86520/SONY MUSIC (10.98 EQ/17.98) [M]	Wide Open Spaces	312
5	5	Sales data compiled by Nielsen SoundScan			SHANIA TWAIN ^{D9} MERCURY 536003/UMGN (8.98/12.98)	Come On Over	325	17	20	Sales data compiled by Nielsen SoundScan			SOUNDTRACK ^{A3} CURB 78703 (11.98/17.98)	Coyote Ugly	176
6	7	Sales data compiled by Nielsen SoundScan			LARRY THE CABLE GUY ARK 21 810076 (18.98 CD)	Lord, I Apologize	32	18	16	Sales data compiled by Nielsen SoundScan			JOHN DENVER ^A MCA 4750 (5.98/9.98)	The Best Of John Denver	279
7	6	Sales data compiled by Nielsen SoundScan			BROOKS & DUNN ^A ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	332	19	19	Sales data compiled by Nielsen SoundScan			GARTH BROOKS ¹⁵ CAPITOL 97424 (11.98/26.98)	Double Live	222
8	8	Sales data compiled by Nielsen SoundScan			ALAN JACKSON ^{A5} ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	431	20	17	Sales data compiled by Nielsen SoundScan			PATSY CLINE ^{A9} DECCA/MCA NASHVILLE 000012/UMGN (6.98/11.98)	12 Greatest Hits	815
9	9	Sales data compiled by Nielsen SoundScan			SOUNDTRACK ^A LOST HIGHWAY/MERCURY 170069/UMGN (8.98/12.98)	O Brother, Where Art Thou?	164	21	21	Sales data compiled by Nielsen SoundScan			THE JUDDS • CURB 77865 (7.98/11.98)	Number One Hits	162
10	10	Sales data compiled by Nielsen SoundScan			TOBY KEITH ^{A2} MERCURY 558962/UMGN (8.98/12.98)	Greatest Hits Volume One	269	22	24	Sales data compiled by Nielsen SoundScan			TOBY KEITH ^A DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	How Do You Like Me Now?!	152
11	11	Sales data compiled by Nielsen SoundScan			TOBY KEITH ^{A2} DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	126	23	22	Sales data compiled by Nielsen SoundScan			DIXIE CHICKS ¹⁰ MONUMENT 69678/SONY MUSIC (12.98 EQ/18.98)	Fly	226
12	13	Sales data compiled by Nielsen SoundScan			WILLIE NELSON ^A LEGACY/COLUMBIA 69322/SONY MUSIC (5.98 EQ/11.98)	16 Biggest Hits	280	24	23	Sales data compiled by Nielsen SoundScan			TIM MCGRAW ^{A7} CURB 78711 (12.98/18.98)	Set This Circus Down	126
		Sales data compiled by Nielsen SoundScan						25	23	Sales data compiled by Nielsen SoundScan			WILLIE NELSON ^A LEGACY/COLUMBIA 64184/SONY MUSIC (5.98 EQ/9.98)	Super Hits	372

• Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. • Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

FEBRUARY 7 2004

Billboard® HOT COUNTRY™ SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	Airplay monitored by Nielsen Broadcast Data Systems			PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Nielsen Broadcast Data Systems			PEAK POSITION
			TITLE	PRODUCER (SONGWRITER)	Artist						IMPRINT & NUMBER/PROMOTION LABEL	TITLE	PRODUCER (SONGWRITER)	
			NUMBER 1			1 Week At Number 1	31	32	34	9	I CAN'T SLEEP			Clay Walker
2	2		REMEMBER WHEN			Alan Jackson	32	41	51	4	DESPERATELY			George Strait
1	1		THERE GOES MY LIFE			Kenny Chesney	33	35	37	7	A GUY LIKE ME			Pat Green
4	5		AMERICAN SOLDIER			Toby Keith	34	39	42	4	SOMEBODY			Reba McEntire
4	3		YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL			Brooks & Dunn	35	33	33	19	DAYS OF OUR LIVES			James Otto
5	6		WATCH THE WIND BLOW BY			Tim McGraw	36	48	—	2	LETTERS FROM HOME			John Michael Montgomery
6	5		I WANNA DO IT ALL			Terri Clark	37	36	36	12	NO REGRETS YET			Sonya Isaacs
7	8		LITTLE MOMENTS			Brad Paisley	38	38	39	9	THIS LOVE			LeAnn Rimes
8	7		DRINKIN' BONE			Tracy Byrd	39	37	35	15	THE FIRST CUT IS THE DEEPEST			Sheryl Crow
9	11		IN MY DAUGHTER'S EYES			Martina McBride	HOT SHOT DEBUT							
10	10		SHE'S NOT JUST A PRETTY FACE			Shania Twain	40	NEW	1		WHEN THE SUN GOES DOWN			Kenny Chesney & Uncle Kracker
11	12		HOT MAMA			Trace Adkins	41	40	40	13	THAT'S A WOMAN			Mark Wills
12	14		I LOVE YOU THIS MUCH			Jimmy Wayne	42	44	46	3	LAST ONE STANDING			Emerson Drive
13	15		PERFECT			Sara Evans	43	45	47	4	LOCO			David Lee Murphy
14	17		SWEET SOUTHERN COMFORT			Buddy Jewell	44	NEW	1		PASSENGER SEAT			SheDaisy
15	13		I LOVE THIS BAR			Toby Keith	45	47	55	3	I WANNA MAKE YOU CRY			Jeff Bates
16	18		LONG BLACK TRAIN			Josh Turner	46	43	43	7	DIDN'T I			Rachel Proctor
17	19		YOU'LL THINK OF ME			Keith Urban	47	46	54	4	I GOT A FEELIN'			Billy Currington
18	21		SONGS ABOUT RAIN			Gary Allan	48	49	48	6	YOU ARE			Chad Brock
19	20		SPEND MY TIME			Clint Black	49	51	50	3	FLIES ON THE BUTTER (YOU CAN'T GO HOME AGAIN)			Wynonna With Naomi Judd
20	24		MAYBERRY			Rascal Flatts	50	42	41	17	HANDPRINTS ON THE WALL			Kenny Rogers
21	22		COOL TO BE A FOOL			Joe Nichols	51	54	—	2	IF HEARTACHES HAD WINGS			Rhonda Vincent
22	23		GOOD LITTLE GIRLS			Blue County	52	52	49	15	I NEED A VACATION			Rebecca Lynn Howard
23	25		MY LAST NAME			Dierks Bentley	53	50	45	4	HONK IF YOU HONKY TONK			George Strait
24	27		SIMPLE LIFE			Carolyn Dawn Johnson	54	NEW	1		FACE OF GOD			Billy Ray Cyrus
25	26		EVERY FRIDAY AFTERNOON			Craig Morgan	55	60	60	3	TOUGHER THAN NAILS			Joe Diffie
26	30		PAINT ME A BIRMINGHAM			Tracy Lawrence	56	NEW	1		HORSEPOWER			Chris LeDoux
27	28		TEXAS PLATES			Kellie Coffey	57	56	53	12	DO YOU STILL WANT TO BUY ME THAT DRINK (FRANK)			Lorrie Morgan
28	29		YOU'RE IN MY HEAD			Brian McComas	58	NEW	1		IF YOU EVER STOP LOVING ME			Montgomery Gentry
29	31		ON YOUR WAY HOME			Patty Loveless	59	57	52	7	I CAN ONLY IMAGINE			MercyMe
30	34		WILD WEST SHOW			Big & Rich	60	58	—	2	I'D BE LYING			Chris Cagle

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 128 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. 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. Video availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. © 2004, VNU Business Media, Inc. All rights reserved.

Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan			Title
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Weeks At Number 1	
1	1	ALISON KRAUSS + UNION STATION			61 Weeks At Number 1
2	2	VARIOUS ARTISTS			Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
3	3	VARIOUS ARTISTS			Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
4	4	NICKEL CREEK			This Side
5	5	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS			The Three Pickers
6	7	VARIOUS ARTISTS			Best Of Bluegrass Gospel
7	6	NATALIE MACMASTER			Blueprint
8	11	RHONDA VINCENT			One Step Ahead
9	9	JUNE CARTER CASH			Wildwood Flower
10	10	VARIOUS ARTISTS			Heaven Bound: The Best Of Bluegrass Gospel
11	8	THE DEL MCCOURY BAND			It's Just The Night
12	13	VARIOUS ARTISTS			Pickin' On Toby Keith: Red, White And Bluegrass
13	14	VARIOUS ARTISTS			Time-Life's Treasury Of Bluegrass
14	12	VARIOUS ARTISTS			Bluegrass Today
15	15	RICKY SKAGGS & KENTUCKY THUNDER			Live At The Charleston Music Hall

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

Billboard® HOT COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan			Artist
		TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Weeks At Number 1	
1	1	HURT			7 Weeks At Number 1
2	2	PICTURE			Kid Rock Featuring Allison Moorer
3	3	I CAN'T TAKE YOU ANYWHERE			Scotty Emerick With Toby Keith
4	4	BROKENHEARTSVILLE			Joe Nichols
5	5	THE IMPOSSIBLE			Joe Nichols
6	6	STAY GONE			Jimmy Wayne
7	7	HONESTY (WRITE ME A LIST)			Rodney Atkins
8	—	CAN YOU HEAR ME WHEN I TALK TO YOU?			Ashley Gearing
9	8	LONG BLACK TRAIN			Josh Turner
10	10	WALK A LITTLE STRAIGHTER			Billy Currington

ALBUMS

Edited by Michael Paoletta

POP

★ VIJAY IYER & MIKE LADD

In what language?

PRODUCERS: Scotty Hard, Vijay Iyer, Mike Ladd
Pi 109

RELEASE DATE: Jan. 20

Jazz pianist Vijay Iyer and poet Mike Ladd understand the strange energy of an airport: constant restlessness, sterile anonymity and an ultra-charged atmosphere post-Sept. 11, 2001. With Iyer working as composer and Ladd as librettist, the two weave together elements of jazz, hip-hop and spoken-word art into a new, subversive kind of song cycle. Shifting constantly between narratives, their kaleidoscopic lens sees the airline passenger as both the viewer and the viewed. Cultural and political references fly fast and furious, shifting as quickly as the musical mood. As much as this album is a potent political statement, it is also a fine work of music—just listen to the crackling energy of “The Density of the 19th Century,” the Reich-like, hypnotic, circling piano figures of “DeGaulle” or the rolling, majestic balladry of “Plastic Bag.” This is a disc that demands repeat listening.—**AT**

★ THE ALUMINUM GROUP

MoreHappyness

PRODUCERS: Frank Navin, John Navin
Wishing Tree WTR-020

RELEASE DATE: Jan. 27

Two years ago, this Chicago-based pop group—helmed by brothers Frank and John Navin—released the critically acclaimed “Happyness.” Now, the Aluminum Group returns with “MoreHappyness,” its sixth album and second installment of the Happyness trilogy. The Navin brothers—both gay and in their 40s—were very likely weaned on the sounds of Burt Bacharach, Elvis Costello, the Beach Boys and the Carpenters. At the same time, they probably own every recording by French electronic duo Air. Futuristic as well as retro, “MoreHappyness” seamlessly melds atmospheric electronics and luxurious orchestration with easy-listening pop and soul. With contributions from members of Tortoise and the Sea and Cake, the Aluminum Group delivers a collection of songs high on smart lyrics and intoxicating melodies (witness “Biplane Serpentine,” “Mister Butterfly” and “Motorcycles”). More happiness, for sure.—**MP**

THE WALKMEN

Bows and Arrows

PRODUCERS: Stuart Sikes, David Sardy, the Walkmen

Record Collection Music 48680

RELEASE DATE: Feb. 3

If the Strokes hung out late drinking with Radiohead one night, they might be able to come up with the concept for the Walkmen. On its second full-

ESSENTIAL REVIEWS



HARRY CONNICK JR.

Only You

PRODUCER: Tracey Freeman

Columbia 90551

RELEASE DATE: Feb. 3

Harry Connick Jr. is on a roll. After last year’s “Other Hours” piano date on Marsalis Music and his gold-selling Christmas disc “Harry for the Holidays,” he returns with “Only You,” a fully orchestrated vocal collection of classic popular songs from the ’50s and ’60s. The album opens with a grandiose take on “More,” which suggests that more schmaltz is on the way. But the further you go on the CD, the greater the appeal, as Connick croons into the heart of such gems as Ray Noble’s “The Very Thought of You” and Allen Toussaint’s “All These Things.” Especially impressive here are Connick’s arrangements, including a tender swing through “For Once in My Life” and a gently lilting rendition of the Doc Pomus beauty “Save the Last Dance for Me.” While his steeped-in-Sinatra voice is the draw, Connick also delivers fine piano breaks and frees his horn players on occasion to take a jazz stretch.—**DO**

length release, the group rolls out another batch of jangly, restless guitar melodies, laced with experimental, atmospheric effects. There is even a bar-styled piano that makes its presence known on several tracks. Yet where the music is hard-hitting, the hoarse, almost drunken vocal style of lead singer Hamilton Leithauser can be grating. Still, a number of songs are winners, including “The Rat,” wherein the band movingly vents about being burned by a lover. In the boozy “New Year’s Eve,” Leithauser cleverly captures the mood when he sings, “I’ll take you by the hand in another one night stand/There’s a lot for us to figure out.”—**SA**

R&B/HIP-HOP

★ A. SKILLZ AND KRAFTY KUTS

Tricka Technology

PRODUCERS: A. Skillz, Krafty Kuts

Finger Lickin’ 02FGL8

RELEASE DATE: Jan. 27

With their debut full-length, turntablist A. Skillz and cut chemist Krafty Kuts create a nü-school sound—albeit one that is heavily influenced by the old-school party jams of Grandmaster

STARSAILOR

Silence Is Easy

PRODUCERS: Danton Supple, Starsailor, Phil Spector, John Leckie

Capitol 7243 5 90007 0 1

RELEASE DATE: Jan. 27

The second release from England’s much-lauded quartet is worth a listen on a number of accounts. Fronted by vocalist/guitarist James Walsh, Starsailor specializes in economical and highly melodic pop-rock songs, frequently augmented by full-blown string treatments here. Though the band’s lyrics sometimes don’t rise above the ordinary, solid tune-



smithing and Walsh’s singing carry the day on “Music Was Saved,” “Some of Us” and “Shark Food.” Also worthy of more than morbid interest are the two tracks produced by Phil Spector; the percussive title cut and the string-driven “White Dove” are among the collection’s most compelling entries. Working terrain similar to that surveyed by Coldplay, Starsailor should notch a stateside hit or two with this very solid set of pop-conscious ear candy.—**CM**

Flash & the Furious Five, Sugarhill Gang, Kool & the Gang and the Commodores. In fact, a track like “Gimme the Breaks” finds rap pioneer Kurtis Blow covering his own 1979 classic “The Breaks.” Elsewhere, the British duo collaborates with Droop Capone, TC Islam (son of Afrika Bambaataa), former “Saturday Night Live” guitarist Dr. Luke and others. Like DJ/producer Mark Ronson, A. Skillz (aka Adam Mills) and Krafty Kuts (aka Martin Reeves) create back-to-basics beats and rhythms for party people. Racked in the U.S. by Studio Distribution.—**MP**

COUNTRY

BERNIE LEADON

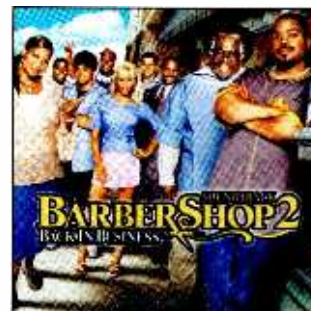
Mirror

PRODUCER: Ethan Johns

Really Small Entertainment 0303

RELEASE DATE: Feb. 10

With a keen sense for acoustic instrumentation and an ear for expression, Bernie Leadon was for many the guitar-wielding country-rock soul of early Eagles albums. Having flown that coop years ago, he surfaces here with a satisfying collection of great songs. Leadon is actually a killer



SOUNDTRACK

Barbershop 2: Back in Business

PRODUCERS: various

Interscope B0001945

RELEASE DATE: Feb. 3

Like the movie sequels they support, soundtrack sequels are rarely as good as the original. Such is the case with “Barbershop 2: Back in Business.” Where the “Barbershop” soundtrack offered an eclectic mix of new songs and classics—reflective of the many personalities in a barbershop—“Back in Business” serves more as a showcase for Interscope acts. Lead single “Not Today” pairs Mary J. Blige and Eve for “another one of those ‘Heartbreak Hotel’ joints.” Unfortunately, that’s the problem: The “women’s revenge” pairing of a singer and a rapper has been done before. But there are some highlights here. Sleepy Brown, known for his guest stint on OutKast’s “The Way You Move,” impresses on “I Can’t Wait,” which finds him getting a little help from the Atlanta duo. And don’t overlook D12’s hilarious “Barbershop” and Keyshia Cole’s “Never.”—**RH**

songwriter, from the vile and profane “Vile and Profane Man” to such philosophical turns as “Rich Life” and the well-drawn “Volcano (Identify).” He also deftly delivers introspective fare like “Center of the Universe,” the thrumming “What Do I Own” and the haunting “God Ain’t Done With Me Yet.” Leadon whistles through the graveyard on “Backup Plan” with Emmylou Harris, then rocks enthusiastically on “Everybody Want.” The record is sonically superb, and glorious touches abound, delivered by way of a top-shelf supporting cast, Ethan Johns’ adventurous production and Leadon’s own skill and artistic vision.—**RW**

WORLD

VARIOUS ARTISTS

The Rough Guide to African Rap

PRODUCERS: various

World Music Network RGNET 1126

RELEASE DATE: Feb. 3

One of the newest entries in the Rough Guide series (along with compilations dedicated to Moroccan music and Bollywood idol Lata Mangeshkar), this African rap volume

is an eye-opening journey into the original hip-hop of Nigeria, South Africa, Cameroon, Senegal, Tanzania, Ghana, Mozambique, Kenya, Angola, Congo and Mali. Far removed from American bling-bling, these artists—Fela’s spiritual children—address such issues as poverty, corruption, AIDS, racism, globalization and the need for activism, with a distinctly African voice. Standout tracks include the hard-hitting beats of “Msimu Kwa Msimu” by X Plastaz and Reggie Rockstone’s funkified “Eye Mo De Anaa.” While a compilation like this can never be comprehensive—especially when covering a region so diverse and vast as sub-Saharan Africa—it offers great examples of how a distinctly American form has been absorbed, reflected and transformed on African streets.—**AT**

JAZZ

★ MYLAB

Mylab

PRODUCERS: Tucker Martine, Wayne Horvitz
Terminus 301

RELEASE DATE: Feb. 3

Seattle is the home base for Tucker Martine and Wayne Horvitz, the genre-crunching duo which constitutes Mylab. Their self-titled debut album will defy anyone who feels the need to pigeon-hole music. As much electronic as it is jazz, as much soundscape as it is electronica, “Mylab” features compositions that incorporate elements of trip-hop; rock; mainstream, avant and fusion jazz; Afrobeat; lounge; and Malian traditional song. That’s a dizzying palette, but it doesn’t lead to stylistic gridlock. Each track is an intriguing musical world unto itself. Chill and listen. Martine and Horvitz are joined by a great array of players—Danny Barnes, Bill Frisell, Eyvind Kang, Sherik, Bobby Previte—who provide the nuance and groove that flesh out these original compositions. This is a brilliantly conceived and superbly produced debut album that indicates Martine and Horvitz’s musical future will be a major thrill.—**PVV**

★ CHERYL BENTYNE

Talk of the Town

PRODUCER: Corey Allen

Telarc 83583

RELEASE DATE: Jan. 27

This is Bentyne’s Telarc debut, and producer Corey Allen has done a fine job of surrounding her with exceptional players for this studio project. Bentyne is well-known as the soprano voice of the vocal quartet Manhattan Transfer, but she has done a few solo albums as well. “Talk of the Town” might well make her the talk of the New York jazz scene. Bentyne has a knack for cozying up to a standard like “Love Me or Leave Me” or “They Can’t Take That Away From Me” without smothering the tune. Her voice is full of light, but that doesn’t mean lightweight. Bentyne’s a wise stylist, and there’s nothing chilly about her soprano; she has an inviting, warm vocal tone. Favorite tracks include a Latinized version of “It Might As Well Be
(Continued on next page)

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

(Continued from preceding page)

Spring" and a moody rendition of "The Meaning of the Blues," abetted by Kenny Barron's piano.—**PVV**

CLASSICAL

► **ANONYMOUS 4**
American Angels: Songs of Hope, Redemption & Glory
PRODUCER: Robina G. Young
Harmonia Mundi 907326
RELEASE DATE: Feb. 10

Since its debut 17 years ago, women's vocal quartet Anonymous 4 has consistently been among the finest ensembles around and certainly one of the most gratifying as well. Now that the act has announced its impending retirement as a full-time group, the ladies are giving their fans an unusual gift. Straying from its usual mix of early music and new compositions, the quartet offers up a stunning disc of old-time Americana: 18th-century psalm settings, 19th-century shape-note songs, camp revival hymns and famous gospel tunes. As ever, the group's purity, sweetness and joy are transfixing, whether in the haunting folk hymn "Wayfaring Stranger" or in two unusual settings of "Amazing Grace." For sheer radiance and laser-precise singing alike, no one else comes close to these angels.—**AT**

VITAL REISSUES

AUGUSTUS PABLO
King Tubby Meets Rockers Uptown
PRODUCER: H. Swaby
Shanachie 45059
RELEASE DATE: Feb. 3

This monumental dub reggae album was originally released in 1976. King Tubby, widely recognized as the inventor of dub reggae, engineered this record for Augustus Pablo (born Horace Swaby), the visionary artist who took dub to the mainstream. This reissue features the original 12 tracks and adds four bonus tunes, which were initially released as singles in Jamaica. Pablo put together an awesome group of session players to cut this album, including Robbie Shakespeare, Aston "Family Man" Barrett, Bobby Ellis, Carlton "Carlisle" Barrett and Earl "China" Smith. Pablo, renowned for his melodica playing, here adds piano, organ and clavinet. It is remarkable how well this music has stood the test of time. Originally released more than a quarter-century ago, these tunes are as righteous as ever. A virtual paradigm of rhythm and groove, Pablo's "King Tubby Meets Rockers Uptown" is justly regarded as one of the classic reggae albums.—**PVV**

ROSEMARY CLOONEY
From Bing to Billie
PRODUCER: Carl E. Jefferson
Concord 2231-2
RELEASE DATE: Jan. 27

This two-disc set—a follow-up, of sorts, to the late, great singer's Grammy Award-nominated "Last Concert"—spotlights two of Clooney's most artistically successful albums from the late '70s: "Rosie Sings Bing" and "Tribute to Billie Holiday." Both are tips of the hat to two giants of American vocal music, icons even during their lifetimes. In signature Clooney fashion, the gently swinging

efforts here, featuring some of Los Angeles' best jazz musicians, are effortless. The songs on the Crosby tribute are buoyant, while the Holiday selections are darker. That Clooney achieved her second artistic pinnacle during the rock era, with fewer listeners attuned to jazz-tinged standards, does not diminish the magic she made (she received a posthumous Lifetime Achievement Grammy in 2002). Frank Sinatra once said that Clooney "exudes warmth and feeling in every song she sings." Amen.—**BH**

DVD

THE BEATLES
The First US Visit
Apple Corps/Capitol 99359
RELEASE DATE: Feb. 3

The similarities between this Maysles Brothers documentary and the Beatles' first feature film, "A Hard Day's Night," are remarkable. But while each is dominated by frenetic, claustrophobic settings including crowded press conferences, trains and hotel rooms, "The First US Visit," recorded at extremely close range with hand-held equipment, is a more genuine representation of the Beatlemania that gripped the world in 1964. One scene in particular epitomizes the Beatles' experience: Calling WINS New York DJ Murray the K from the Plaza Hotel, Paul McCartney requests Marvin Gaye's 1963 hit "Pride & Joy." With pop radio playing their music nonstop, the Beatles themselves listen to the Motown records that inspired them on hand-held radios. That influence is later seen in performances on "The Ed Sullivan Show" and the band's first concert at the Washington Coliseum. First released on VHS in 1990, this DVD includes a 50-minute "making-of" segment with commentary from surviving filmmaker Albert Maysles.—**CW**

LOST IN TRANSLATION
Universal 23957
RELEASE DATE: Feb. 3

This hypnotizing, fish-out-of-water film, winner of three Golden Globes and nominated for four Academy Awards, resonates that much more after sampling this disc's special features. The "Lost on Location" documentary follows writer/director Sofia Coppola and crew as they prepare for and begin shooting the project in Tokyo and deal with the challenges of acclimating to a different culture and learning to communicate in Japanese. The film's star, Bill Murray, is also shown constantly livening up the shoot. An extended scene featuring Murray's character on a Japanese talk show and other deleted scenes subtly extend the theme of the film and also highlight Scarlett Johansson's character. The DVD also features an interview segment with Coppola and Murray and a music video.—**JK**

Billboard.com

- Lamb, "Between Darkness & Wonder" (Koch)
- Ghost, "Hypnotic Underworld" (Drag City)
- The Cure, "Join the Dots" (Fiction/Rhino/Elektra)

SINGLES

Edited by Michael Paoletta

POP

★ **BEN HARPER** *Brown Eyed Blues* (4:02)
PRODUCER: Ben Harper
WRITERS: Ben Harper, Juan D. Nelson
PUBLISHERS: EMI Virgin Music/Innocent Criminal, ASCAP

Virgin 7087 6 18206 2 1 (CD promo)
While the title immediately recalls Van Morrison standard "Brown Eyed Girl," Ben Harper's latest single from "Diamonds on the Inside," is a bittersweet love letter to a former girlfriend. The song unspools as a clever flip side to Morrison's happier effort, with Harper singing, "I would gladly trade all my tomorrows away for a moment with you." The lyrics may hit a sad note, but the musicianship is funky and buoyant, by way of a '70s guitar twang. A jam session even kicks in halfway through the track. And Harper's voice—soft and wise at the same time—delivers as usual. Everything points to thinking that this guy cannot be down for long.—**SA**

JOSH KELLEY *Everybody Wants You* (3:53)

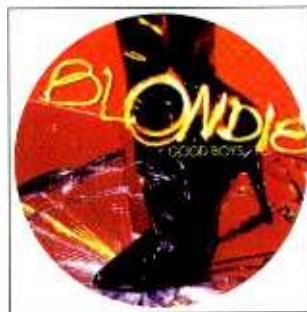
PRODUCER: John Alagia
WRITER: John Kelley
PUBLISHER: not listed
Hollywood PRCD-11657 (CD promo)
Although he can boast the breakout single "Amazing," Josh Kelley has been dogged as a poor man's John Mayer. Both artists have worked with John Alagia to create earnest, sensitive-guy albums, yet Mayer has so far displayed better songwriting chops. On "Everybody Wants You," from his debut disc "For the Ride Home," Kelley wears his "B label" well. Rolling along with a harmless yet bland fast-food melody, "Everybody" sounds too familiar to stay in people's heads for long. While Kelley's warm, rich voice does boost the track, the song's cheesy lyrics lessen the effectiveness of his vocal style.—**SA**

ROCK

EVERLAST *White Trash Beautiful* (3:54)
PRODUCERS: Everlast, Rob Hill, Dante Ross
WRITER: E. Schrody
PUBLISHER: Erik Schrody, ASCAP
Island ISLR 15977 (CD promo)

When former House of Pain frontman Everlast unleashed "Whitey Ford Sings the Blues" in 1998, it was a surprise hit. While the album (and its 2000 follow-up "Eat at Whitey's") were still anchored in hip-hop, Everlast dropped the persona of the braggadocious Irish MC and morphed into a sensitive singer/songwriter. The bluesy cross-format hit "What It's Like," which featured his blunt lyrics over acoustic guitars and a hip-hop beat, served as a template for his subsequent work. "White Trash Beautiful," his first single for Island, features the same framework as "What It's Like." His lyrics, about a "trailer park queen" married to a truck driver, are heartfelt. Yet the song itself could have been on "Whitey Ford." While sticking to one's signature sound isn't a bad thing, the success of "White

ESSENTIAL REVIEWS



BLONDIE *Good Boys* (4:20)
PRODUCER: Jeff Bova
WRITERS: Kevin Griffin, Deborah Harry
PUBLISHERS: Tentative Music, admin. by Warner Chappell, BMI; Famous Music/Dick Johnson Songs, ASCAP
Sanctuary 85595 (CD promo)

"Good Boys" is the lead single from "The Curse of Blondie," the famed act's first new studio album since 1999's "No Exit" (and first for Sanctuary). The unmistakable vocals of Deborah Harry are coupled with disco-rock music and lyrics that remind us how "good boys never win." The excellent album version of the single—which faintly recalls the group's work with producer Giorgio Moroder—could easily fly at modern AC and adult top 40 radio, while the Norty Cotto radio edit (a rather generic high-energy dance track) might win over rhythmic outlets. Club and mix-show DJs have already embraced the incredibly fine "Good Boys" remixes by Scissor Sisters and Moroder. Issued overseas last year, these restructurings have not yet been released in the U.S. This needs to be corrected. Now.—**KC**



TOBY LIGHTMAN *Devils and Angels* (3:58)
PRODUCER: Peter Zizzo
WRITERS: T. Lightman, P. Zizzo
PUBLISHERS: T. Killa Music/PEZ Music/Connotation Music, BMI
Lava 301196 (CD promo)

Currently on tour with fellow singer/songwriter Howie Day, newcomer Toby Lightman has already been labeled an artist to watch in 2004 by MTV. And for good reason. "Devils and Angels"—the first glimpse into the artist's debut album, "Little Things," due March 30—is a powerful slab of acoustic- and soul-drenched pop. It's the type of musical terrain that has as much in common with the songs of Sheryl Crow as those of critics' darling Alana Davis. Producer Peter Zizzo—who was instrumental in the musical development of Vanessa Carlton and Avril Lavigne—has quite a knack for discovering, nurturing and developing young, talented female singers. The 25-year-old Lightman, who also plays guitar, is no exception. Don't be surprised if, after a few listens, you can't get this song's infectious chorus out of your head.—**MP**

"Trash Beautiful" will depend on whether his followers still want to party like it's 1999.—**BT**

LATIN

★ **ALEX UBAGO** *Aunque No Te Pueda Ver* (4:28)
PRODUCER: Jesús N. Gómez
WRITER: Alex Ubago

PUBLISHER: Warner Chappell Spain
Warner Music Latina 1802 (CD promo)
After selling more than 1 million copies of his debut album, "Qué Pides Tú?," in his native Spain, Alex Ubago is preparing to stake new territory in the U.S. with his sophomore album, "Fantasia o Realidad." In this first single, "Aunque No Te Pueda Ver," Ubago, a singer/songwriter with an acoustic, guitar-based sound, maintains his essence in his bid for the U.S. market. But he does add a liberal dose of strings in the chorus for a sound that is more suited for radio in the U.S. marketplace. What ultimately makes this track work, however, is not the strings, or the melody, which is nice and dreamy but not particularly remarkable. It is the lyrics—colloquial but emotive—fitted to the music with effortless intimacy. Ubago struck a chord in his homeland by putting his listeners' most intimate thoughts into his words. Regardless of whether "Aunque" becomes a huge radio hit,

it will surely whet listeners' appetites for more.—**LC**

COUNTRY

► **DIAMOND RIO** *We All Fall Down* (3:34)
PRODUCERS: Michael D. Clute, Diamond Rio
WRITERS: A. Albritton, S.D. Jones
PUBLISHERS: Lone Palm Publishing, Music of Windswept, Island Pacific Music, ASCAP
Arista 82876-590099 (CD promo)

This is the fourth fine single from Diamond Rio's current album, "Completely." It boasts all the components that make a Diamond Rio record a great listen: a wonderful lyric brought to life by Marty Roe's heartfelt vocal performance and backed by the group's superb musicianship. There is a reason these guys have been around a long time. Simply put, they make wonderful music. Penned by Steven Dale Jones and Arlis Albritton, "We All Fall Down" is a poignant treatise on life's challenges, from a childhood playground bruise in the first verse to a family man losing his job in the third verse. The uplifting chorus—"We all fall down/It's the getting back up that really counts/We live and we learn/To help someone up when it's their turn"—has the power to encourage during an unsettling time in the world. Country radio programmers and listeners are poised to give this a warm embrace.—**DEP**

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



BARBER



NORMAN



FLETCHER

RECORD COMPANIES: Universal Music Nashville promotes **Ken Robold** to GM. He was executive VP of operations/CFO.

Universal Music Group/eLabs in Santa Monica, Calif., elevates **Chris Horton** to VP of advanced technology. He was senior director of advanced technology.

Midas Records in Los Angeles names **Tom Chaltas** director of promotion. He was western U.S. regional director of promotion for **Curb Records**.

RCA Music Group in New York appoints **Mika El-Baz** senior VP of publicity. She was co-head of press for **Interscope Geffen A&M**.

PUBLISHING: ASCAP in New York ups **Tina Barber** to senior VP/ chief information officer. She was VP/ chief information officer.

MUSIC VIDEO: VH1 in New York promotes **Christina Norman** to president. She was GM.

RELATED FIELDS: The Gospel Music Assn. in Nashville promotes **Joy T. Fletcher** to VP of events and programming. She was senior director of programming.

GMA also names **Jerry Charles** director of marketing and business development. He was a marketing and operations executive at **Franklin Publishing Group**.

5.1 Entertainment Group and **Silverline Records** in Los Angeles promote **Jacqui Chazen** to VP of public relations. She was director of public relations.

StudioWorks Entertainment in Thousand Oaks, Calif., appoints **Jody Katz** as sales manager. She was regional sales manager for **MGM Home Entertainment**.



Grammy Summit

A slew of music-industry leaders gathered Jan. 15 for the first Grammy Industry Roundtable at the Santa Monica, Calif., headquarters of the **National Academy of Recording Arts and Sciences**, the organization behind the Grammy Awards. The roundtable, part of NARAS' Grammy Cultural Policy Initiative, is the first in a series of NARAS discussions aimed at creative solutions for the music industry's problems. Some of the roundtable's participants were, from left, Grammy-winning producer/songwriter **Jimmy Jam**; R&B singer **Brian McKnight**; Grammy-winning rocker **Dave Matthews**; NARAS senior director of Washington, D.C., operations **Daryl Friedman**; and NARAS president **Neil Portnow**.

Now, Hear This ... TODD AGNEW

Artists to Watch

Nothing introduces an artist to the masses like a hit radio single combined with a heavy tour schedule. That one-two punch is working for newcomer **Todd Agnew**. "This Fragile Breath," the initial single from his **Ardent Records** debut album, "Grace Like Rain," saturated Christian radio airwaves for the better part of last year, while an opening slot for veteran band **NewSong** gave audiences a taste of Agnew's textured vocals and pensive praise-and-worship songs. The singer/songwriter's insightful songwriting combines blues, rock and gospel. He honed his musical skills in Texas before relocating to Memphis and landing his label deal, and his album is being distributed by **EMI Music Marketing** and **EMI Christian Music Group's Chordant Distribution**. "Grace Like Rain" received a push in **Wal-Mart** as part of the retail chain's Christian Picks program. The album's title track is the new single at Christian radio. Agnew is currently on **NewSong's** eighth annual Winter Jam tour with **Relient K**, **Brock Gill**, **Jadyn Maria** and **Audio Adrenaline**; the tour wraps Feb. 28. In March, Agnew will move into the headlining slot on the **Grace Like Rain** tour with **Silers Bald** and **BarlowGirl**, hitting conferences, colleges and large churches. In the summer, he will be working the festival circuit, as well as leading worship at church youth camps with a potent new cache of campfire songs.

DEBORAH EVANS PRICE



Flavor Flav Time Flavor Flav of **Public Enemy** fame made a personal appearance Jan. 17 at New York's **KidRobot** store to autograph his new alarm clock designed by **Marc Ecko** and distributed by **Ecko Unlimited**. The Limited Edition "Legends" Flavor Flav Talking Alarm Clock is the first in a series of limited-edition clock releases from Ecko Unlimited. Flavor Flav's timepiece awakens sleepers with a random-alarm feature that plays five special wakeup jingles, including some of his music.



ASCAP Greetings With a bottle of Dom Perignon champagne in hand, *Billboard* staffers recently stopped by **ASCAP's** New York headquarters to offer their best wishes for the new year. Pictured, from left, are *Billboard* president/publisher **John Kilcullen**, ASCAP senior VP of industry affairs/ASCAP Foundation executive director **Karen Sherry**, *Billboard* advertising director **Suzanne Lang**, ASCAP senior VP of marketing **Phil Crosland** and *Billboard* editor-in-chief **Keith Girard**.

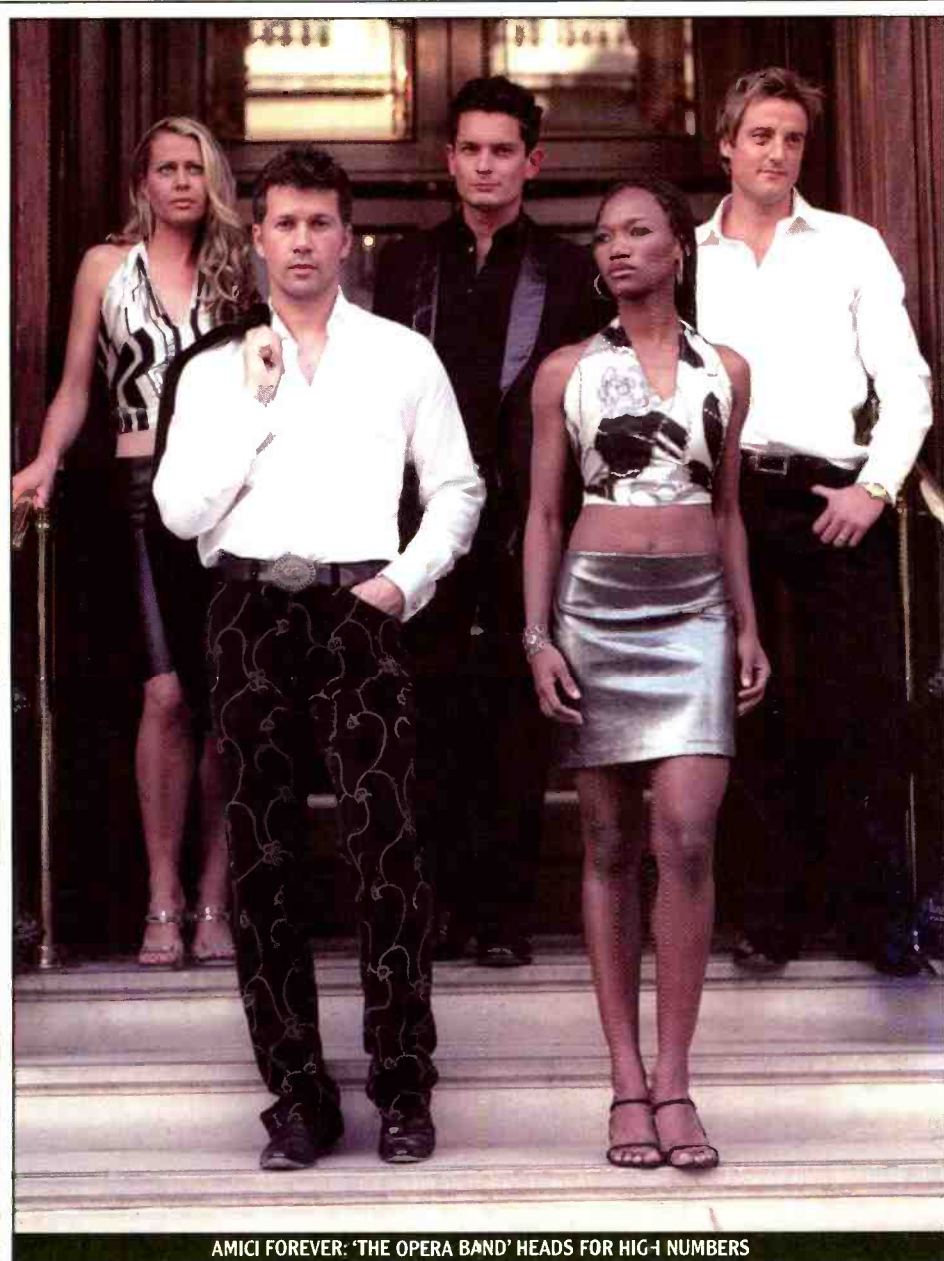


Little Richard to deliver keynote at South by Southwest 2004



Jennifer Lopez's 'The Reel Me' is among the titles Sony has reduced

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



AMICI FOREVER: 'THE OPERA BAND' HEADS FOR HIGH NUMBERS

TV Push For 'Opera'

Amici Forever Cracks The Billboard 200

BY SAMANTHA CHANG and ED CHRISTMAN

NEW YORK—Move over, Josh Groban. A hip new act could soon take over the "opera" domain.

Combining the sex appeal of a pop band with classical vocal training, the five members of Amici Forever may be poised for an international breakthrough.

The group's debut album, "The Opera Band," is already a hit in the U.K., having cracked the top 40 twice. The set has scanned about 115,000 copies there since its September 2003 release, with 144,000 units shipped on the Victor imprint to date, according to Steve Orselet, VP of sales for Arista Associated Labels (AAL).

In the U.S., where opera is a narrow niche, Amici is being marketed through a direct-response TV campaign. Direct-response commercials featuring 800-numbers touting the quintet have been all over the airwaves in the States since Dec. 27.

The efforts have helped the hitherto-unknown act accumulate about 11,000 scans in the album's first week of availability in the U.S.—good enough to debut at No. 106 on The Billboard 200 and at No. 2 on the Top Heatseekers chart in the issue dated Jan. 31. This issue, it jumps to No. 74 on The Billboard 200, having sold 15,000 more units. It is also No. 2 on the Top Classical Crossover chart.

The group comprises sopranos Jo Appleby

(Continued on page 43)

Affordable Equipment No Longer A Pipe Dream

BY CHRISTOPHER WALSH

NEW YORK—Customers of Guitar Center in downtown Manhattan will be stunned by the store's dedication to digital recording equipment.

No longer the domain of specialized dealers serving commercial recording and post-production facilities and sound reinforcement companies, the allocation of space at musical instrument retailers underscores that professional-quality recording equipment has reached the masses.

The November 2003 opening of Guitar Center's Manhattan location also heralded the 122-store chain's status as an authorized reseller of Apple Computer's entire line.

In retail chains like Guitar Center and Sam Ash, hard disc-based recording products—or digital audio workstations (DAWs)—continue to multiply as their capabilities rise.

Meanwhile, prices keep falling, allowing more musicians to create their own high-quality recordings.

HIGH-TECH BLITZ

"Our high-tech business, which includes recording, sound reinforcement, keyboards and DJ, has been growing significantly," Guitar Center executive VP/general merchandise manager David Angress says.

"In the last eight years, high-tech business, as a percentage of our overall business, has grown from 20% to 45%, or roughly \$450 million. A big part of it is because the marketplace has been ready to record," he says. "The musicians who want to record their own music now have much easier ways to do it, to let the creativity flow, and at far higher quality and much lower pricing."

At brick-and-mortar retailers and their online competitors, DAW choices are dizzying. High-end hardware and software designed for professional environments sit alongside their progeny: simple, low-cost but similarly powerful gear aimed

at the legions of musicians, songwriters and project or home studio owners eager to take advantage of this evolution.

"The market grew because it became affordable," says Jim Odom, founder of PreSonus, a manufacturer of audio processing products that has experienced double-digit growth since its establishment in the mid-1990s.

"The Alesis ADAT [digital 8-track recorder] started the explosion, then the computer carried this into the home," Odom adds.

DIGIDESIGN REIGNS

DAWs comprise two categories: the personal computer-based system, requiring a software application and interface with which to send audio into and out of the processor, and the all-in-one, stand-alone unit.

Each category features a variety of products; each has strengths specific to the application and operator. But professionals and hobbyists agree that one manufacturer's platform has effectively become the DAW standard.

"The all-encompassing brand that rules the roost right now is Digidesign," says Wayne Dolnick, director of sales and marketing for Sam Ash Professional Audio Group. "Recording engineers have found that it's an easy platform to work with."

That platform is Pro Tools, a family of products found, as Dolnick notes, in laptop-based bedroom studios and the most elite commercial recording facilities worldwide—and everywhere in between. Digidesign's high-end products, such as the Pro Tools HD system and Pro-Control console interface, each cost several thousand dollars.

At the other end of the spectrum, the Pro Tools Mbox, at \$450, provides two inputs, USB interface and an extremely simple path to DAW production. With an Mbox, a laptop and headphones, one can record, edit and mix virtually anywhere.

(Continued on page 43)



Digidesign's Mbox offers a simple path to DAW production

New Books Reveal Survival Tactics For Today's Industry

Whether you're an indie or not, working in today's music industry is not unlike fighting in a guerrilla war, and knowledge is the best weaponry we know. And a couple of books that should prove useful to new and established independents recently crossed The Indies' desk.

As its title suggests, **Justin Goldberg's** "The Ultimate Survival Guide to the New Music Industry" (**Lone Eagle Publishing**, \$24.95) reflects that it's a whole new ballgame out there.

Goldberg—who has worked with music companies as diverse as **Sony**, **Tonos** and his own indie, **Laundry Room Records**—has pulled together a provocative map for navigating the music-biz waters.

His book, which bears the apt subtitle "Handbook for Hell," combines intelligent and honest testimony from seasoned pros with common-sense advice aimed largely at DIY label practitioners.

One of the most useful features of

Goldberg's tome is a CD-ROM included as standard equipment. The disc contains some handy informational databases and can be upgraded to permit access to more rarefied resources.

The Indies
By Chris Morris
cmorris@billboard.com



For more information, contact 323-308-3400 or visit hcdonline.com.

Billboard Books, the sister company of this publication, recently issued an updated and expanded edition of **Daylle Deanna Schwartz's** "Start and Run Your Own Record Label" (\$19.95).

We'll try to keep the in-house puffery under control here. But we should note that more than one indie-label operator has told us

through the years that Schwartz's book supplied all the basics they needed to rev up their companies.

SXSW, INDIE STYLE: Austin's **South by Southwest Music Conference** has returned to its indie and regional roots with a vengeance, after spending much of the '90s as a major-label-sponsored fiesta.

The weekly Austin Chronicle reported last week that **Sub Pop**, **Touch & Go**, **Bloodshot**, **Matador**, **New West**, **Definitive Jux**, **Yep Roc**, **Mimicry** and **Relapse** will be among the indie labels mounting their own band showcases at the March 17-21 confab. And you can expect the reps of many other indie labels to be in the *hizouse* to promote their wares and court the formidable press corps always present at SXSW.

Meanwhile, SXSW has announced that **Little Richard** will be this year's keynote speaker, replacing **L.A. Reid**.

ADD AUSTIN: Last week's Austin Chronicle (Jan. 23) also featured a **Jim Caligiuri** cover story, "Baby, Let Me Follow You Down," which focused on the December demise of 5-year-old indie Austin retailer **Jupiter Records**.

Like the recently shuttered **Manifest Music** chain in South Carolina, Jupiter closed its doors in response to declining overall business conditions. Its story makes for an interesting case study about the current retail crisis.

CHRONIC DEPRESSION: RED-distributed, Nashville-based **Dualtone Records** will release March 9 "No Depression: What It Sounds Like (Vol. 1)," an anthology of tracks selected by the editors of the influential Americana magazine *No Depression*.

While Seattle-based *No Depression* has already branched into book publication with a 1998 anthology of its articles from **Dowling Press**, this represents the first branded music release from the magazine.

The set, executive-produced by the publication's **Grant Alden** and **Peter Blackstock** with **Kyla Fairchild**, will include songs by **Johnny Cash**, **Alejandro Escovedo**, **Doug Sahm**, **Buddy Miller**, **Robbie Fulks** & **Kelly Willis**, **Neko Case** and **Ryan Adams'** onetime band **Whiskeytown**. It also features the **Carter Family's** "No Depression in Heaven," the recording that inspired the title of **Uncle Tupelo's** debut album and the magazine's name.

IN THE MARKET: **John Toney** has exited his post as national account manager for music at **Geneon/Pioneer** in Nashville and is seeking other opportunities. Toney, who was previously national sales director for **Koch Entertainment Distribution**, can be reached at 615-833-3107 or at john.toney@comcast.net.

Fuelling the ILMC flame...

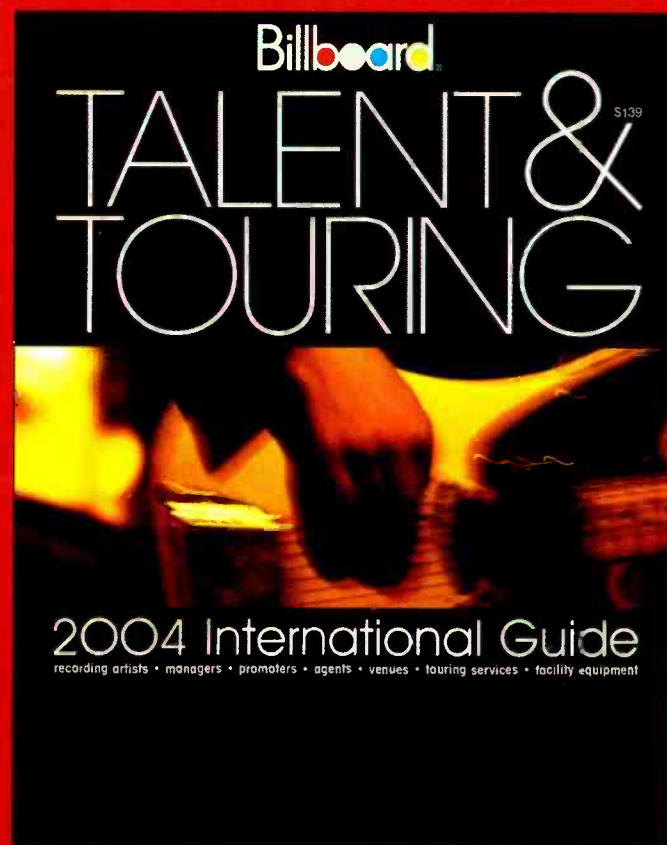


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A4TT25B

Sony Cuts DVD Prices To Boost Post-Holiday Sales

Sony Music Distribution continues to aggressively approach pricing by reacting to opportunities.

In an effort to help further establish the growing commercial music video marketplace, SMD is repricing four dozen DVD titles downward.

Of that group, 21 titles, including **Meat Loaf's** "Hits Out of Hell" and **Gloria Estefan's** "Everlasting Gloria," are being repriced to \$14.98 from \$19.98.

Another 18 titles, including **Benny Goodman's** "Adventures in the Kingdom of Swing" and **Tony Bennett's** "Live by Request," are dropping to \$9.98 from \$19.98. And five titles, including **Celine Dion's** "All the Way: A Decade of Song," will be repriced to \$19.98 from \$24.98. The price changes take effect Feb. 9 in the U.S.

To offset the devaluation, Sony is offering price protection, in the form of free goods, for all purchases made of the titles from Dec. 1 through Feb. 6, providing that accounts pass on savings in whole or in part to customers.

One executive familiar with the

matter notes that while the music-video-for-sale marketplace is growing rapidly, the configuration so far seems to have a shorter shelf-life, which is why the company is being aggressive with pricing devaluation.

In another experimental move, Sony reduced three front-line albums in its \$13.98 HitSavers series, which carries a boxlot cost



of \$9.14. They are the **Dixie Chicks'** "Top of the Word Tour: Live," **Rage Against the Machine's** "Live at the Grand Olympic Auditorium" and **Jennifer Lopez's** "The Reel Me," which came out as a DVD with a bonus CD in an amary box and visa versa in a jewel box. Previously, the Dixie Chicks album carried a \$19.98 list, with a boxlot cost of \$12.94, while the other two were \$18.98 titles, with a boxlot cost of \$12.04.

Apparently, Sony came out of the holidays with a little too much inventory from these titles still in the marketplace compared with their rate of sale.

Since retail pulls down its inventory in January, Sony could have been getting hit with returns on the titles but instead created a strategy to motivate merchants to stick with the product and, it hopes, sell it at a lower price. To encourage that, Sony is offering price pro-

tection of \$3.80 per unit for the Dixie Chicks album and \$2.90 per unit for the other albums in the form of promotional support.

To qualify, accounts must keep the product until April 7, which is in the company's next fiscal year, while payment for the product comes due April 26.

Also, accounts have to run a pro-

Capital Partners acquired it.

The company has also named **Aurora Toth** VP of marketing. Clark previously held similar positions for **the Wiz** and, before that, **Trans World Entertainment**.

At Musicland, Toth oversees emerging businesses and will manage the marketing department. She is responsible for brand development, design and production, customer loyalty, e-commerce and event and affiliate marketing.

Clark's retailing experience includes stints at **Staples** and **Waldenbooks**; she reports to Musicland president **Mike Madden**.

Toth, who reports to Clark, was previously director of consumer marketing, creative services and brand management for Musicland.

Virgin Entertainment Group North America has named **Ravi Ahuja** CFO, replacing **Jeff Moxie**, who left the company.

In his new position, Ahuja will oversee all accounting, treasury, financial planning, tax and legal functions for VEG North America.

Ahuja previously was senior VP of global business development for parent company VEG in the U.K.

Retail Track
By Ed Christman
echristman@billboard.com



motion, with consumer advertising announcing the new reduced prices.

MAKING TRACKS: The Musicland Group has brought **Laurie Clark** on board as senior VP of marketing. She has been working as a consultant for the chain since Sun

Amici Forever

Continued from page 41

from England and Tsakane Valentine from South Africa, tenors Geoff Sewell from New Zealand and David Habbins from England and bass baritone Nick Garrett, also from England.

Reportedly signed for \$11 million, Amici Forever has some big shoes to fill.

"It was evident that after Andrea Bocelli, Charlotte Church, Russell Watson and Josh Groban, there was a massive adult audience that loved rich, operatic voices singing sweeping melodies," says Rick Blaskey, the group's executive producer.

However, the group refuses to be pigeonholed as a classical act.

"There are a lot of diverse musical styles on this CD: a bit of opera, a bit of classical and a bit of pop," Garrett says. "The main link is that classical-sounding voice."

The quintet has reworked several classical pieces, such as Handel's "Sarabande" and Faure's "Pavane," in addition to composing classical arrangements of modern tunes like "Unchained Melody" and the theme to the HBO series "Band of Brothers."

MAJOR TV PUSH

But marketing such a hybrid act is difficult, particularly in the States, where young audiences are not naturally drawn to opera.

Key to marketing the group is the use of TV for appearances and advertising, says David Weyner, executive VP/GM of AAL.

TV spots, produced by the Gary Group with time booked by Razor & Tie, have run on Lifetime, A&E, CNN, Bravo, the Food Network, Nick at Nite and BBC America.

The TV campaign is meant to buttress a spate of appearances on such popular soft news/variety entertainment shows as "Fox & Friends." On ABC's "Good Morning America," Amici had an eight-minute spot, while the label ran a commercial tagging Target, which helped the discount department-store chain sell 500 pieces that day, says Susan Jacobs, VP of worldwide publicity at AAL.

"We have extensive promotion at retail, with price-and-position at every major chain," AAL's Orselet says.

The overall campaign was constructed by AAL senior VP of marketing Jeb Hart, who has had success

with other crossover acts.

Amici is also currently in sponsorship talks with a major, undisclosed player, says Weyner, who signed the group. "And you will see a U.S. tour without fail," he adds.

Integral to the group's success in the U.K. was the involvement of British national commercial station Classic FM. But "radio [play] will be quite tangential in the States," Weyner says.

MAKING MOVES

The quintet, which has returned to the U.K., will be back in the U.S. in February to pick up where it left off. Amici will be available for in-store appearances, account conventions and conferences, Orselet says.

Meanwhile, AAL has other mainstream initiatives working on behalf of Amici.

The current Mandy Moore movie

"Chasing Liberty" contains a love scene where the group's rendition of "Nessun Dorma" is featured. Amici's music also highlights the quality of the ELS Surround Sound System in commercials for that product.

In addition, AAL has hired three lifestyle firms to work the album to coffee shops, fashion retail and upscale restaurants and clubs.

As the Amici campaign builds, Orselet says, there will be a burst of marketing activity around Valentine's Day and Mother's Day.

Indeed, the latter holiday will mark the beginning of the second phase of the campaign, which will carry into the summer. The third phase will consist of a big push for the fourth quarter.

Orselet says the finale of the campaign will establish "a great sales pattern that hopefully will lead to a very strong second record."

Affordable Equipment

Continued from page 41

"The story for the last few years has been all about Digidesign," Angress says. "They were obviously the leader with the high-end, professional products. They saw a lot of activity going on in the market under them and said,

'We want to capture that too.'

"They really are capturing the customer very early on, when they're first learning what recording is all about. They're teaching *their* interface, so that's become the de facto user interface."

Along with computer-based platforms like Pro Tools, Steinberg's Nuendo, Mark of the Unicorn's Digital Performer and Apple Computer's Logic, Soundtrack and GarageBand family of products, the hard-disc revolution has brought several new players into the field.

Manufacturers of cassette-based recorders now offer all-in-one hard disc-based units covering a range of price and performance. Yamaha, Korg, Tascam, Akai, Boss, Alesis and Fostex are key players, some offering comprehensive products, including an on-board CD-R burner for start-to-finish production.

"There's lots of talk and energy about the computer side, and there's certainly quantum advancements that happen due to processor speed," says Jerry Kovarsky, Korg USA prod-

uct manager for keyboard, recording products and dance tools.

"But one of the reasons [retailers] do such a good, substantial sale in the all-in-one hardware as well is, there's still a lot of musicians that come at it from the musical side. They're thinking, 'If I haven't gotten into computers and am not pretty literate with them, maybe that's not the step to take.' The learning curve, the hand-holding and the frustration curve are much higher."

Korg's family of stand-alone

hard-disc recorders includes the new D32XD and D16XD, retailing for \$3,000 and \$2,000, respectively.

Each offers up to 24-bit, 96kHz recording, touch-screen display, analog and digital inputs and outputs and built-in CD-RW drives.

Korg's recording product line also includes the D1600mkII and D1200mkII recorders, retailing for \$1,400 and \$1,000, respectively, while its ToneWorks family of products includes the tiny PXR4, a portable digital multitrack recorder, at a street price of \$300.

TV Duds Rate As 'Studs' In DVD Market

BY JILL KIPNIS

LOS ANGELES—Low-rated TV series quickly killed by networks are finding new life on DVD.

Just as under-performing theatrical films are proving profitable as DVD releases (*Billboard*, Jan. 18, 2003), canceled TV shows are also generating loads of cash when they become available on the format.

In some cases, the interest is so strong that the DVDs are generating new projects for the once-declared dead brands.

"When you look at the TV ratings of failed shows, they are still in 2 [million] or 3 [million] or 4 million households that view them," says Mike Saksa, VP of U.S. marketing for Warner Home Video (WHV). "That may not be enough to get a show renewed, but it does present a viable opportunity to earn back money for the studio by releasing it on DVD. We only need to reach one out of eight of those 4 million viewers to have a highly successful DVD."

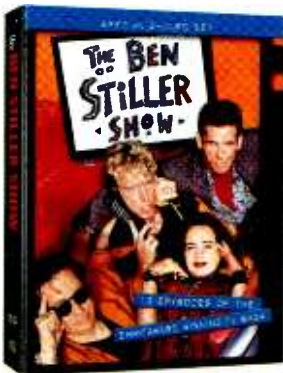
Despite the high boxed-set prices

of most of these TV DVD releases—they range from \$26.99 to \$69.99—many are indeed attracting legions of consumers and great retail interest.

SUCCESSFUL 'GUY'

The trend has been spurred on by the success of "Family Guy," an animated series created by Seth MacFarlane that debuted in 1999 and was canceled after three seasons. According to Video Store magazine, the first DVD volume (\$49.98, Fox), which covers the first two seasons, was the No. 1-selling TV DVD in 2003. The April release was followed by "Family Guy—Vol. 2" (\$49.98, Fox) in September, which was the No. 5-top-selling TV DVD last year.

Other popular TV duds/DVD studs have been "The Ben Stiller Show," a 1992 sketch comedy show canceled after 12 episodes; "Firefly," crafted by "Buffy the Vampire Slayer" creator Joss Whedon and canceled after 11 episodes in 2002; and "The Tick," an animated show based on the comic book that was canceled after less than two seasons in 1996.



Each of these programs aired on Fox.

Both "Firefly—The Complete Series" (\$49.98, Dec. 9, 2003, Twentieth Century Fox Home Entertainment) and "The Ben Stiller Show" (\$26.99, Dec. 2, 2003, WHV) are performing well at Virgin Megastores, according to the L.A.-based chain's senior VP of product and marketing, Dave Alder.

"The Ben Stiller Show" is selling at the same levels now as it did in its first two weeks out of the box," he notes. "Though 'Firefly' died on TV, it has definitely had major interest on DVD. Niche TV DVD has a huge cult appeal right now. Despite a number of these titles not working on TV, that doesn't mean they aren't quality products."

The studios would not provide sales figures for these titles.

BRING THEM TO LIFE

At last October's TV DVD conference, sponsored by Video Store magazine and by the Digital Entertainment Group (DEG), MacFarlane said that he was receiving more work offers since the show had appeared on DVD. Indeed, his "Family Guy: The Movie" is currently in production for Fox.

A "Firefly" film, written by Whedon, is also currently in production for Fox and Universal Pictures.

"The success of 'Family Guy' is encouraging," says Judd Apatow, executive producer of "The Ben Stiller Show" and of "Freaks and Geeks," which was canceled after one season and is debuting on DVD April 6 from Shout Factory and DreamWorks Television for \$69.98.

"There is now a lot of attention being given to these canceled TV projects on DVD," Apatow notes. "I always do my best to make the shows I'm involved in as good as they can be. I would rather do something great that holds up over time than make a concession that gives in to a trend. Now, it seems to be paying off."

Industry executives say there are several reasons why these releases are selling well.

For one, the TV DVD category was one of the hottest growth areas in the home video industry in 2003 (*Billboard*, Jan. 10).

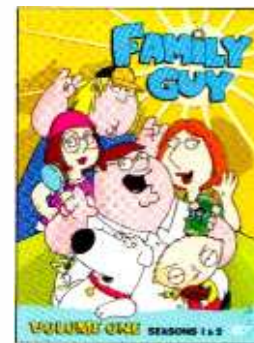
Steve Feldstein, senior VP of marketing communications for Fox's home video division, says that is because "TV on DVD presents the ultimate in self-programming. The ability

to release an entire season of a show could also only happen in the DVD era. Try to release an entire season before, and you'd be dealing with 15 cassettes.

Executives say that major consumers of DVDs are also naturally gravitating toward more nichey, less mainstream programming as the format matures.

"The young, male adults who were heavy purchasers at the beginning of DVD now have their movie collections," WHV's Saksa says. "Now they are buying their TV collection."

Additionally, studios are not releasing just any canceled TV show. They are actively re-



searching which shows have the highest potential consumer appeal and are going to Web sites to gauge demand.

Shout Factory president Garson Foos says that the decision to release "Freaks and Geeks—The Complete Series" stemmed from Internet interest. "Nearly 40,000 people subscribed to a Web list asking for it to get released on DVD," he says. "With the Internet, there is a way for people to communicate about these shows."

Blockbuster Nets Academy Award Promo Prize

For the first time, a retailer has become an official promotional partner for the Academy Awards.

On Jan. 27—the day nominations for the 76th annual awards were announced—Blockbuster Video stores began linking with ABC's

oscar.com Web site. "From Feb 10 through the beginning of April, we will have an in-store merchandiser of past winners," Blockbuster spokesman Kevin Gardner says.

Although in the past retailers have obviously built displays around the Oscars, Blockbuster's deal marks the first time the Oscars have directly provided a chain with in-store materials around which to build a campaign and linked with a retailer online.

Additionally, the chain's 5,000 stores will run a one-minute trailer promoting this year's Feb. 29 Academy Awards ceremony. The merchandiser of Oscar winners and the trailer will be displayed as part of a "Watch a Winner" wall.

Blockbuster.com will feature a banner ad highlighting information about the telecast and promoting oscar.com's annual "Pre-

dict the Winners" game.

"Blockbuster.com will have polls relating to Oscar trivia and this year's nominees," says Alexis Rapo, director of marketing for ABC.com and oscar.com. "They will also be

trade-in program that ran Nov. 4 through Dec. 22, 2003, which allowed customers to buy a new DVD for the discounted price of \$12.99 when trading in a used DVD.

NEW PARTNERS: Paramount Home Entertainment is PBS Home Video's new distributor in the U.S. and Canada. The five-year partnership begins April 5.

PBS had been distributed by Warner Home Video for the past 10 years. The company made the switch in part because of Paramount's expertise in children's programming, according to Tracey Beeker, PBS VP of marketing and consumer products.

PBS counts children's franchises "Caillou," "Sagwa the Siamese Cat" and "Teletubbies" as part of its library, while Paramount distributes many popular Nickelodeon titles.

Additionally, Beeker says Paramount's marketing strategy played a large role in completing the deal. "We like that they are great about developing strong national campaigns to support their products, and they also do grassroots and local marketing," she says.

The deal is part of Paramount's goal to acquire more content. "There are very few brands that are

as prestigious as PBS," says Thomas Lesinski, president of Paramount Pictures worldwide home entertainment. "There is really no more trusted brand in television."

'PUFNSTUF' STUFF: The story of a boy named Jimmy, a magic flute and a six-foot dragon named H.R. Pufnstuf intrigued the Saturday morning cartoon audience when it debuted in 1969. The H.R. Pufnstuf series also introduced the creative team of Sid and Marty Krofft, which went on to make numerous cult faves such as "The Bugaloos" and "Land of the Lost."

The Kroffts' first series is debuting on DVD Feb. 10 and is also coming back to TV thanks to a deal between Rhino Home Video and TV Land.

The "Pufnstuf" three-disc DVD set will contain uncut versions of all 17 episodes as well as interviews with the Kroffts. A TV Land logo will be on the package, and short TV Land spots are featured on the DVDs.

TV Land will air a four-hour "Pufnstuf 'N' Stuff" programming event Feb. 17. The series will also be featured on the network's "Kitschen" block of programming beginning in April and lasting through next spring. Kitschen airs every Friday and Saturday from midnight to 2 a.m.

"This is great for both of us, because we are getting the extra exposure and they get DVD promotion," says Karen Levy, VP of marketing for TV Land. TV spots advertising the DVD will air Feb. 17 and in the Kitschen blocks.

Paul DeGooyer, VP of sales and marketing for Rhino, anticipates that the DVD and the TV programming will appeal to many generations. "There seems to be this great

groundswell of affection towards the Kroffts," he says. "They are featured prominently in the VH1 show 'I Love the '70s.' Saturday morning cartoons have been about toys or trying to sell a product over the years, but the Kroffts weren't about that."

Picture
This™
By Jill Kipnis
jkipnis@billboard.com



providing us with prizes for 'Predict the Winners.' We will be running banner ads for Blockbuster as well, which relate to renting and owning past Oscar winners."

The oscar.com promotion will run until the Academy Awards air on ABC.

In other Blockbuster news, look for the chain to introduce a new DVD trade-in promotion in the second half of this year. Though details have not yet been announced, the program is expected to give customers store credit for DVD trades. The retailer had a different

FEBRUARY 7 2004 Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			NUMBER 1	1 Week At Number 1		
1	NEW		FREDDY VS. JASON NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06831	Robert Englund	R	29.98
2	1	2	OUT OF TIME MGM HOME ENTERTAINMENT 05949	Denzel Washington Dean Cain	PG-13	27.98
3	2	2	UNDERWORLD (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 03152	Kate Beckinsale Scott Speedman	R	28.98
4	4	3	AMERICAN WEDDING (WIDESCREEN UNRATED EXTENDED PARTY EDITION) UNIVERSAL STUDIOS HOME VIDEO 023799	Jason Biggs Alyson Hannigan	NR	26.98
5	5	2	UPTOWN GIRLS MGM HOME ENTERTAINMENT 05885	Brittany Murphy Dakota Fanning	PG-13	26.98
6	9	7	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31863	Johnny Depp Orlando Bloom	PG-13	29.98
7	3	2	UNDERWORLD (PAN & SCAN) COLUMBIA TRISTAR HOME ENTERTAINMENT 00702	Kate Beckinsale Scott Speedman	R	28.98
8	NEW		BRING IT ON AGAIN UNIVERSAL STUDIOS HOME VIDEO 02735	Anne Judson-Yager Bree Turner	PG-13	26.98
9	6	3	S.W.A.T. (WIDESCREEN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 00624	Colin Farrell Samuel L. Jackson	PG-13	28.98
10	NEW		JOHNNY ENGLISH (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 02819	Rowen Atkinson John Malkovich	PG	26.98
11	10	12	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62155	Animated	G	29.98
12	7	3	AMERICAN WEDDING (PAN & SCAN UNRATED EXTENDED PARTY EDITION) UNIVERSAL STUDIOS HOME VIDEO 023800	Jason Biggs Alyson Hannigan	NR	26.98
13	8	3	S.W.A.T. (PAN & SCAN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 02298	Colin Farrell Samuel L. Jackson	PG-13	28.98
14	NEW		CURB YOUR ENTHUSIASM: THE COMPLETE FIRST SEASON HBO HOME VIDEO/WARNER HOME VIDEO 99180	Larry David Richard Lewis	NR	39.98
15	12	5	FREAKY FRIDAY WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 031852	Jamie Lee Curtis Lindsay Lohan	PG-13	29.98
16	14	5	SEABISCUIT (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 023287	Jeff Bridges Tobey McGuire	PG-13	26.98
17	13	6	BAD BOYS II: SPECIAL EDITION COLUMBIA TRISTAR HOME ENTERTAINMENT 00519	Will Smith Martin Lawrence	R	28.98
18	NEW		JOHNNY ENGLISH (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 02820	Rowen Atkinson John Malkovich	PG	26.98
19	19	5	THE LEAGUE OF EXTRAORDINARY GENTLEMEN (WIDESCREEN) 20TH CENTURY FOX 2220180	Sean Connery	PG-13	27.98
20	NEW		SWIMMING POOL (WIDESCREEN UNRATED EDITION) UNIVERSAL STUDIOS HOME VIDEO 23828	Charlotte Rampling	NR	26.98
21	32	13	NOTTING HILL UNIVERSAL STUDIOS HOME VIDEO 20640	Julia Roberts Hugh Grant	PG-13	14.98
22	24	4	JEEPERS CREEPERS 2 MGM HOME ENTERTAINMENT 05935	Billy Aaron Brown Nicki Lynn Aycox	R	29.98
23	23	9	THE LORD OF THE RINGS: THE TWO TOWERS EXTENDED EDITION (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06564	Elijah Wood Ian McKellen	PG-13	39.98
24	34	8	BRUCE ALMIGHTY (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 022822	Jim Carrey Jennifer Aniston	PG-13	26.98
25	29	13	SLEEPING BEAUTY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29755	Animated	G	29.98
26	20	3	SEX AND THE CITY: THE COMPLETE FIFTH SEASON HBO HOME VIDEO/WARNER HOME VIDEO 99125	Sarah Jessica Parker Kim Cattrall	NR	49.98
27	NEW		ANNIE: SPECIAL ANNIVERSARY EDITION COLUMBIA TRISTAR HOME ENTERTAINMENT 09532	Aileen Quinn Carol Burnett	PG	19.98
28	25	2	SPONGEBOB SQUAREPANTS - THE SEASCAPE CAPERS PARAMOUNT HOME ENTERTAINMENT 79554	Animated	NR	16.98
29	31	21	TITANIC PARAMOUNT HOME ENTERTAINMENT 15227	Leonardo DiCaprio Kate Winslet	PG-13	14.98
30	37	5	SEABISCUIT (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 023288	Jeff Bridges Tobey McGuire	PG-13	26.98
31	RE-ENTRY		RESERVOIR DOGS: SPECIAL EDITION ARTISAN HOME ENTERTAINMENT 12050	Harvey Keitel Tim Roth	R	14.98
32	39	2	2 FAST 2 FURIOUS/SPY GAME 2-PACK UNIVERSAL STUDIOS HOME VIDEO 024478	Paul Walker Tyrese	R	26.98
33	28	8	X2: X-MEN UNITED (WIDESCREEN) FOXVIDEO 09197	Hugh Jackman Halle Berry	PG-13	29.98
34	RE-ENTRY		THE LORD OF THE RINGS (SPECIAL EDITION-WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5549	Elijah Wood Ian McKellen	PG-13	39.98
35	RE-ENTRY		BRUCE ALMIGHTY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 022823	Jim Carrey Jennifer Aniston	PG-13	26.98
36	NEW		SPIDERMAN: THE NEW ANIMATED SERIES (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 01068	Animated	NR	29.98
37	NEW		LOST IN SPACE: SEASON 1 FOXVIDEO 20250	Guy Williams June Lockhart	NR	79.98
38	RE-ENTRY		THE LION KING (PLATINUM EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62174	Animated	G	29.98
39	RE-ENTRY		BIG LEBOWSKI UNIVERSAL STUDIOS HOME VIDEO 22666	Jeff Bridges John Goodman	R	14.98
40	40	5	THE LEAGUE OF EXTRAORDINARY GENTLEMEN (PAN & SCAN) 20TH CENTURY FOX 2220190	Sean Connery	PG-13	27.98

FEBRUARY 7 2004 Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			NUMBER 1	1 Week At Number 1			
1	NEW		FREDDY VS. JASON NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06829	Robert Englund	2003	R	22.98
2	3	1	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	2003	G	24.98
3	1	5	FREAKY FRIDAY WALT DISNEY PICTURES/WALT DISNEY HOME VIDEO 318710	Jamie Lee Curtis Lindsay Lohan	2003	PG-13	24.98
4	NEW		BRING IT ON AGAIN UNIVERSAL STUDIOS HOME VIDEO 61046	Anne Judson-Yager Bree Turner	2004	PG-13	22.98
5	2	5	SEABISCUIT UNIVERSAL STUDIOS HOME VIDEO 061427	Jeff Bridges Tobey McGuire	2003	PG-13	22.98
6	4	7	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31880	Johnny Depp Orlando Bloom	2003	PG-13	24.98
7	7	2	SPONGEBOB SQUAREPANTS - THE SEASCAPE CAPERS PARAMOUNT HOME ENTERTAINMENT 79553	Animated	2004	NR	9.98
8	6	5	RUGRATS GO WILD NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 34052	Animated	2003	PG	19.98
9	5	3	AMERICAN WEDDING UNIVERSAL STUDIOS HOME VIDEO 61499	Jason Biggs Alyson Hannigan	2003	R	22.98
10	9	8	BRUCE ALMIGHTY UNIVERSAL STUDIOS HOME VIDEO 061278	Jim Carrey Jennifer Aniston	2003	PG-13	22.98
11	10	2	BILLY BLANKS' TAE-BO CARDIO GOODTIMES HOME VIDEO 02945	Billy Blanks	2003	NR	19.98
12	15	14	SLEEPING BEAUTY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29756	Animated	1959	G	24.98
13	14	3	MICKEY & MINNIE'S SWEETHEART STORIES WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33829	Animated	2004	NR	14.98
14	8	3	AMERICAN WEDDING (UNRATED EXTENDED PARTY EDITION) UNIVERSAL STUDIOS HOME VIDEO 62083	Jason Biggs Alyson Hannigan	2003	NR	22.98
15	12	2	CRUNCH - FAT BURNING PILATES ANCHOR BAY ENTERTAINMENT 12585	Ellen Barrett	2003	NR	9.98
16	13	2	CHARLIE BROWN VALENTINE PARAMOUNT HOME ENTERTAINMENT 79703	Animated	2004	NR	12.98
17	20	3	EVER AFTER: A CINDERELLA STORY (REPACKAGED EDITION) FOXVIDEO 06753	Drew Barrymore Anjelica Huston	1998	PG	6.98
18	16	9	SINBAD: LEGEND OF THE SEVEN SEAS UNIVERSAL STUDIOS HOME VIDEO 08040	Animated	2003	PG	24.98
19	24	24	MOULIN ROUGE FOXVIDEO 2003425	Nicole Kidman Ewan McGregor	2001	PG-13	6.98
20	NEW		JOHNNY ENGLISH UNIVERSAL STUDIOS HOME VIDEO 61265	Rowen Atkinson John Malkovich	2003	PG	22.98
21	23	19	THE LION KING (PLATINUM EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30420	Animated	1994	G	24.98
22	19	7	THE LAND BEFORE TIME X: THE GREAT LONGNECK MIGRATION UNIVERSAL STUDIOS HOME VIDEO 61408	Animated	2003	G	19.98
23	11	14	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 30940	Not Listed	1999	NR	12.98
24	18	6	DADDY DAY CARE COLUMBIA TRISTAR HOME ENTERTAINMENT 10031	Eddie Murphy	2003	PG	14.98
25	25	12	THE HULK (SPECIAL EDITION) UNIVERSAL STUDIOS HOME VIDEO 60843	Eric Bana Jennifer Connelly	2003	PG-13	22.98

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

FEBRUARY 7 2004 Billboard TOP VIDEO RENTALS

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			NUMBER 1	1 Week At Number 1	
1	3	2	OUT OF TIME MGM HOME ENTERTAINMENT 05949	Denzel Washington Dean Cain	PG-13
2	NEW		FREDDY VS. JASON NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06831	Robert Englund	R
3	4	2	UNDERWORLD COLUMBIA TRISTAR HOME ENTERTAINMENT 03152	Kate Beckinsale Scott Speedman	R
4	1	3	AMERICAN WEDDING UNIVERSAL STUDIOS HOME VIDEO 61499	Jason Biggs Alyson Hannigan	R
5	5	2	UPTOWN GIRLS MGM HOME ENTERTAINMENT 05885	Brittany Murphy Dakota Fanning	PG-13
6	2	3	S.W.A.T. COLUMBIA TRISTAR HOME ENTERTAINMENT 00622	Colin Farrell Samuel L. Jackson	PG-13
7	6	5	THE LEAGUE OF EXTRAORDINARY GENTLEMEN (WIDESCREEN) 20TH CENTURY FOX 220100	Sean Connery	PG-13
8	NEW		JOHNNY ENGLISH UNIVERSAL STUDIOS HOME VIDEO 22819	Rowen Atkinson John Malkovich	PG
9	10	4	JEEPERS CREEPERS 2 MGM HOME ENTERTAINMENT 05933	Billy Aaron Brown Nicki Lynn Aycox	R
10	8	5	SEABISCUIT UNIVERSAL STUDIOS HOME VIDEO 061427	Jeff Bridges Tobey McGuire	PG-13

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. All rights reserved.

FEBRUARY 7 2004 Billboard TOP VIDEO GAMES

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Manufacturer	RATING
			NUMBER 1	3 Weeks At Number 1	
1	1	3	PS2-NEED FOR SPEED: UNDERGROUND	Electronic Arts	E
2	2	3	PS2-TRUE CRIME: STREETS OF LA	Activision	M
3	9	3	PS2-MADDEN NFL 2004	Electronic Arts	E
4	5	3	PS2-DRAGON BALL Z: BUDOKAI 2	Atari, Inc.	T
5	4	3	PS2-TONY HAWK'S UNDERGROUND	Activision	T
6	3	3	PS2-MEDAL OF HONOR: RISING SUN	Electronic Arts	T
7	7	3	PS2-SOCOM II: U.S. NAVY SEALS	Sony Computer Ent. America	M
8	RE-ENTRY		PS2-WWE SMACKDOWN: HERE COMES THE PAIN	Electronic Arts	T
9	8	3	PS2-SIMS, THE: BUSTIN' OUT	Electronic Arts	T
10	NEW		PS2-MAX PAYNE 2: THE FALL OF MAX PAYNE	Rock Star Games	M

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Record Numbers Attend Winter NAMM Show

The 2004 Winter NAMM show, held Jan. 15-18 in Anaheim, Calif., drew a record 74,236 registrants and 1,340 exhibitors to the Anaheim Convention Center. Buyers representing retail stores from around the world were drawn to the four-day event to examine new instruments and recording and DJ equipment. After days spent walking the enormous convention floor, attendees enjoyed a variety of parties, concerts and other special events late into the evening. The summer NAMM will be held in July in Nashville.



NAMM chairman Paul Heid, left, and president/CEO Joe Lamond pictured outside the Anaheim Convention Center.



Guitar heroes Joe Satriani, left, and Steve Lukather jam at the Pulse Lounge of the Hilton Anaheim, adjacent to the convention center.



Rockers paid tribute to Jim Marshall, seated, founder of Marshall Amplification. Standing, from left, are Kerry King (Slayer), Jerry Cantrell (Alice in Chains), John5 (Marilyn Manson) and Slash (Guns N' Roses, Slash's Snakepit). (Photo: Gene Kirkland)



First-time NAMM exhibitor Telefunken North America hosted a listening party at Record One Studios in Sherman Oaks, Calif. Here, New York-based musician Howard Fishman records with a Telefunken U47M and a pair of Telefunken Ela M 251 microphones. (Photo: David Goggin)



Kiss guitarist Paul Stanley was one of many stars appearing on the NAMM show floor to perform or sign autographs.



Roland, manufacturer of a wide range of instruments and recording and DJ equipment, announced at NAMM that it would open its V-Studio platform to plug-in developers through the VS8F-3 Plug-In Expansion Board. Pictured are Roland founder Ikutaro Kakehashi, left, and producer/engineer George Massenburg, who has made his Massenburg Design Works plug-ins available for the V-Studio platform. (Photo: David Goggin)



Exhibiting at NAMM for the first time, Apple Computer demonstrated its product line, including the recently announced GarageBand audio production software.

New Technology Gets On The Bus

BY CHRISTOPHER WALSH

ANAHEIM, Calif.—Audio recording equipment's rapid evolution was apparent aboard the newly renovated John Lennon Educational Tour Bus.

Debating at the Winter NAMM show here, the bus served as a backdrop for performances throughout the four-day trade show. It also served to remind attendees of the importance of music education.

Just weeks earlier, the bus—a mobile recording studio that visits high schools, festivals, fairs and concerts—was parked at Bennett Studios in Englewood, N.J. Its equipment, acoustic treatment and fittings had been removed, and a diverse team of professionals was at work literally around the clock to complete the \$300,000 renovation

in time for the NAMM show—2,783 miles away.

Underscoring the ubiquity of the personal computer in audio recording, the bus now features a wealth of equipment from first-time NAMM exhibitor Apple Computer, including dual 2 GHz G5 processors, a collection of PowerBooks and 23-inch Cinema Displays.

Also added to the bus were Yamaha instruments and workstations, including an 01V96 digital console, Maxell DVD products, a Disc Makers ReflexPro7 DVD duplicator, Neutrik connectors and patch bays, JVC Professional video cameras, Aphex microphone preamplifiers, Glyph Technology hard drives, Furman Sound power conditioning and headphone systems and the complete line of Planet Waves' instrument and patch cables.



"It's a pretty amazing setup," says Frank Fagnano, a producer/engineer who designed the signal flow and worked on systems integration of the new equipment. "Apple gave them G5s, so they have Logic [an

Apple software-based recording platform] running as well as Pro Tools."

John Lennon Educational Tour Bus executive director Brian Rothschild worked with audio professionals including Apple Computer's Mark Altekruze, Bennett Studios owner Dae Bennett, Tay Hoyle of Taytrix—which handled interior design, wiring and construction—and chief engineer Jeff Sobel.

"Our process has gotten a lot better with the new gear," says Sobel, on the bus near Lubbock, Texas, in the midst of a session consisting of local high-school students. "Our signal flow is a lot better. The new editing abilities are so seamless now. We have to work very fast in order for the students to record and mix their music, so we really appreciate the new capabilities."

NAMM, officially known as the

International Music Products Assn., strives to promote music-making to people of all ages. The Bacon Brothers' Jan. 15 performance in front of the bus set the tone for the ideals of both the trade organization and the John Lennon Educational Tour Bus.

"Music is the stuff that keeps us alive," Kevin Bacon said in a statement. "Kids need music as much as they need the education fundamentals. In all cultures music is an integral part of children's growth. We must respect it as we respect our kids."

"Last summer, we had the opportunity to bring the bus here and have kids participate," says Jim Cowan, president of Lakewood, N.J.-based Neutrik USA. "It left a real impact on these kids as to what they could achieve, what it was like to use pro gear and what they could sound like."

NAMM Shows Home-Based DAW Options Growing

What a difference 25 years can make.

Tascam still makes its cassette-based PortaStudio four-track recorders, introduced in 1979. But the 2488 24-track, 24-bit, 36-channel PortaStudio—one of 10 prod-

pedals for electric guitar and bass players, introduced the GNX4. In addition to offering 10 popular stompbox models, customizable "Hypermodes," a MIDI drum machine and Lexicon reverb software, the GNX4 is a hands-free eight-track digital recorder.

Along with the abundance of stand-alone DAW products like the Tascam 2488, computer-based recording/editing/mixing platforms such as

Digidesign's Pro Tools and Apple Computer's Logic, Soundtrack and GarageBand were big draws at NAMM (*Billboard*, Jan. 31).

Likewise, audio-production software and hardware has invaded not only the musical instrument retail sector (see story, page 41) but personal computer retail outlets as well. At the

Apple Store on Prince Street in Manhattan's SoHo district, for example, shelves are packed with DAW software from a variety of manufacturers.

GarageBand, Apple's new, entry-level music-making platform, is bundled with its iLife suite of products, introducing DAW production to the masses.

"With computers and desktop recording, anyone has the ability to make music," NAMM president/CEO Joe Lamond says. "That's going to open up a lot of hope for people, that someday their CD can be on the radio. There's no reason that the next big wave of artists couldn't be those who just recorded [their music] in their bedroom."

MASTERY: Joe Palmaccio of Sony Music Studios in New York clarifies an assertion previously made in this column about the National Academy of Recording Arts and Sciences' recognition of mastering engineers. "Beginning in 1995, NARAS gave Grammy Awards to both the producer and mastering engineer for the best historical recording category," Palmaccio notes.

A Grammy nominee this year for "Martin Scorsese Presents the Blues: A Musical Journey," Palmaccio, along with Tom Ruff, mastered "The Complete Hank Williams," the best historical album winner at the 41st Grammy Awards in 1998.

PRESERVING OUR HISTORY: Due to the expiration of its lease and a lack of funding, the Museum of Sound Recording must vacate the space it has occupied at the RKO

Keith's vaudeville theater in Queens, N.Y., since 2002. President Dan Gaydos is seeking a permanent home for the museum—an archival and educational facility

with educational syllabi, volunteer staff and two comprehensive facilities. For more information or to make a contribution, contact Gaydos at danielgaydos@aol.com.

Studio Monitor
By Christopher Walsh
cwalsh@billboard.com

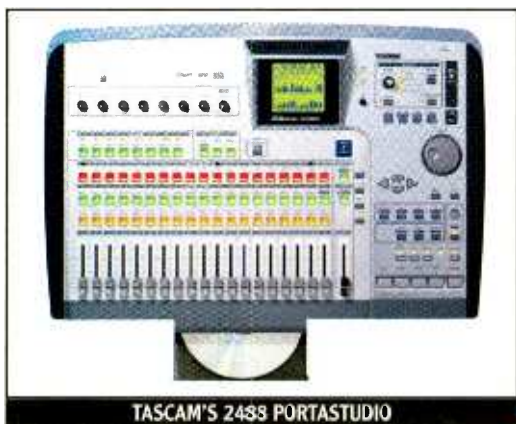


ucts the manufacturer introduced in January at the Winter NAMM show in Anaheim, Calif.—is indicative of the dramatic evolution of multitrack recording.

Priced at less than \$1,500, the 2488 also illustrates the falling costs—and rising availability—of multitrack recorders offering a wealth of professional-quality features.

Throughout the NAMM show floor, exhibitors displayed a variety of digital audio workstation (DAW) products, most offering a comprehensive array of features, intuitive layout and, yes, a small price tag.

DigiTech, for example, long a manufacturer of "stompbox" effects



FEBRUARY 7 2004 Billboard PRODUCTION CREDITS			
BILLBOARD'S NO. 1 SINGLES (JANUARY 31, 2004)			
CATEGORY	HOT 100	R&B	COUNTRY
TITLE Artist/ Producer (Label)	HEY YA! OutKast/ Andre 3000 (Arista)	YOU DON'T KNOW MY NAME Alicia Keys/ A. Keys, K. West (J/RMG)	THERE GOES MY LIFE Kenny Chesney/ B. Cannon, K. Chesney (BNA)
RECORDING STUDIO(S) (Location) Engineer(s)	STANKONIA (Atlanta, GA) TREE SOUND (Norcross, GA) LARRABEE NORTH (Universal City, CA) LARRABEE EAST (West Hollywood, CA) John Frye, Robert Hannon, Pete Novak	QUAD RECORDING (New York) Tony Black KAMPO (New York) Ann Mincieli	THE TRACKING ROOM @ EMERALD (Nashville, TN) Billy Sherrill
CONSOLE(S)/ DAW(S)	SSL 4000 G, SSL 4064 G+, SSL 9000 J, Neve 8078	SSL 9000 J, SSL 4096 G+	SSL 9000 J
MULTITRACK RECORDER(S)/PLAYBACK MEDIA	Pro Tools, Pro Tools HD	Pro Tools	Sony 3348
RECORDING MEDIA	Pro Tools, Pro Tools HD, Glyph EZQuest	Pro Tools	Quantegy 467
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) LARRABEE WEST (West Hollywood, CA) Neal Pogue, Kevin "KD" Davis	LARRABEE NORTH (Universal City, CA) Manny Marroquin	LOUD (Nashville, TN) Kevin Beamish
CONSOLE(S)/DAW(S)	SSL 9000 K, SSL E/G	SSL 9000 J	Sony Oxford OXF-R3
MIXDOWN RECORDER(S)/MEDIA	Ampex ATR 102, Pro Tools	Pro Tools	Pro Tools
MIX DOWN MEDIA	Quantegy 499, Pro Tools Mix Plus, BASF GP9	Pro Tools	Pro Tools
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Los Angeles) Brian Gardner	HIT FACTORY (New York) Herb Powers, Jr.	MASTERMIX (Nashville, TN) Hank Williams
CD/CASSETTE MANUFACTURER	BMG	BMG	BMG

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Bluewater Skips Subpubs, Sees Revenue Gains

BY JIM BESSMAN

While most domestic publishers find it practical to deal through sub-publishers overseas, Nashville's Bluewater Music Services successfully goes against the tide.

Bluewater now bypasses sub-publishers by dealing individually with each foreign territory's performing rights society, claiming to obtain royalties faster and more accurately. The company is also spreading its capabilities here to other U.S. publishers.

"We questioned the role of our sub-publishers and found that they did not get us any local covers," Bluewater VP of operations Dan Ekbäck says. "They did not add value to our catalog, and we did not know if they did a good and efficient job with the administration of our copyrights. So we decided to see if we could join the foreign performing and mechanical rights societies directly and thereby become fully in control of what was happening to our works."

Acting essentially as a local publisher, Bluewater was able to join all the major societies in Europe and elsewhere, Ekbäck notes. "By doing so, we have seen our revenue increase by 30%-40%, which is absolutely

incredible," he says.

Specifically, Bluewater has affiliated directly with STIM (Sweden, Norway, Denmark, Finland, Iceland, Estonia, Lithuania and Latvia), GEMA (Germany, Austria and Switzerland), BUMA/STEMRA (the Netherlands, Belgium and Luxembourg), MCPS and PRS (the U.K.), SOCAN and CMRRA (Canada), SACEM (France) and SGAE (Spain, Chile, Uruguay, Paraguay, Argentina, Bolivia, Peru, Colombia, Venezuela and Ecuador).

Bluewater Music Australia is administered by Peermusic in Sydney; in all other territories, Bluewater is represented by subpublishers.

Ekbäck notes that some other publishers have direct foreign affiliation, but he believes Bluewater to be the only one to offer administration services.

"We have, over the last years, built a very efficient and successful administration department," he says. "A publisher who needs help in collecting his [foreign] royalties can come to us and in less than six months we will see the result in receiving revenue from all over the world. We can collect more revenue faster and more accurately than if we used a subpub-

lisher the traditional way."

Ekbäck says Bluewater represents close to 100 catalogs, including Nashville's Ten Ten Music, Carnival Music and Land Line Music; Los Angeles pubbery With Any Luck Music; and Houston's Rap-a-Lot Records' publishing interests.



EKBÄCK: NO ADDED VALUE FROM SUBPUBS

"We administer worldwide, or the client can choose a certain territory," he says. "We travel to visit all foreign societies on a regular basis—usually once a year—and perform audits on their databases to make sure all clients'

interests are correct and protected.

"We register all cue sheets with the societies and our foreign representatives to make sure all pertinent performance royalties for motion pictures, TV shows, etc., will be properly collected and accounted for," Ekbäck continues. "We claim set lists from artists touring in the foreign markets and submit them to the respective societies to make sure live performance royalties are collected and accounted for, and we take care of all clearances necessary when a local cover is released in any territory, whether it is in English or the local language."

By collecting directly from foreign societies, Ekbäck adds, the company passes on to clients the savings accrued from not paying commissions to subpublishers in those territories.

"It's very difficult to join each society, so any publisher who doesn't want to spend that much time and effort can come to us for administration and enjoy the same benefits as we do," he says.

Swedish-born Ekbäck, who moved to Nashville in 1990, has a varied publishing background, which includes a stint at STIM handling catalog research and administrative duties. He

followed that with nine years at Sweden Music AB, which oversaw all dealings for ABBA, and served as a sub-publisher for such American houses as Almo-Irving/Rondor, Welk Music Group and MCA Music.

"I know how important the role of the subpublisher is for a U.S.-based publisher who has a worldwide hit," he says. "There's a lot that great subpublishers can do for you, but the chances of getting international covers are getting slimmer and slimmer, so we decided to join foreign societies directly and thereby collect our royalties faster and more accurately, and in doing so we learned to be a publisher in all these countries."

Besides Bluewater's work on behalf of administered catalogs, it has its own select stable of writers to work both here and abroad. The company's flagship writer remains Jim Lauderdale, who re-signed with the firm last year and is in his 15th year there. Rounding out the roster are Tim Krekel, Charley Stefl and Mike Plume.

"We've also started working with a Swedish artist, Jill Johnson, bringing her to Nashville to co-write," Ekbäck says.

Showcase, Tour Shine A Light On Harnick Songbook

I probably caught a good 50-plus showcases during last month's Assn. of Performing Arts Presenters (APAP) conference last month, but I regretfully couldn't make it to the Cornelia Street Café in New York's West Village to see "Sunrise, Sunset . . . The Songs of Sheldon Harnick." So I was very glad to meet up with Buck Spurr, producing agent/house booker for the Stoneham Theatre in Stoneham, Mass., whose Stoneham Productions



HARNICK: REVERED WITH REVUE

will tour the 80-minute song-and-dance revue, starring Tony Award nominee (for "Company") Maureen Brennan, in the 2004-05 season.

Spurr joined his wife—veteran jazz singer Carol Sloane—and yours truly as guests on Joey Reynolds' syndicated WOR late-night talk radio show.

Sloane was promoting her engagement at the Village Vanguard (where she celebrated her 50th anniversary in jazz and her new HighNote album, "Whisper Sweet"), I was singing her praises and Spurr was doing both while showing support for Harnick.

"He's been vastly overlooked by this generation," says Spurr, whose show spotlights the great lyricist's songs from "Fiddler on the Roof," "Fiorello!" and "She Loves Me"—all co-written with composer Jerry Bock. Harnick also penned such pre-Bock collaboration tunes as "The Boston Beguine" from "New Faces of 1952."

"This updates him and brings him to the fore," Spurr continues. "Your eyes open and ears pop [because] he's such a terrific composer and a wonderful, gregarious man with a great sense of humor

Words & Music
By Jim Bessman
jbessman@billboard.com



and twinkle in his eye that shows in his music. And it's a complete tour de force for Maureen."

Harnick turns 80 this year, Spurr adds. He says the R&H Music (BMI) writer will attend "Sunrise, Sunset" premieres as his schedule permits.

LOEB COOKS UP KIDS BOOK: Lisa Loeb is currently in the news for "Dweezil and Lisa," her novel new music/food series with boyfriend Dweezil Zappa on the Food Network. But she has also teamed with her college roommate and former Liz & Lisa performing partner Elizabeth Mitchell in "Catch the Moon," a new children's CD/book package (Artemis) with text written by their longtime friend Erin Courtney and illustrations by Mitchell's mom,

Bonnie Brooke Mitchell.

While the book is based on the title song (which the reunited pair wrote with Mitchell's husband and fellow Ida band member Daniel Littleton and His Name Is Alive's Warren DeFever), most of the tunes are favorite kids ditties, like "Big Rock Candy Mountain" and "Twinkle Twinkle Little Star." There's also traditional foreign fare, as well as Bob Dylan's "New Morning."

"I loved growing up with music in different languages," says Furious Rose Music (BMI) writer Loeb, who credits Mitchell with the multilingual concept. "She's made children's records on her own that you can listen to over and over again. So I tried to follow her lead in writing the originals in the vein of the traditional songs we chose: She knows the fine line between making a song fun for kids to listen to and being really cheesy."

Brown University students Loeb and Mitchell released two homemade recordings in 1989 and 1990 but hadn't sung together since the early '90s (Mitchell did sing harmony on Loeb's 1994 breakthrough hit "Stay [I Missed You]").

Loeb says she went with the "Catch the Moon" project—currently a Barnes & Noble exclusive—as a creatively satisfying interim activity ahead of her next regular album, slated for later this year.



LOEB, LEFT, AND MITCHELL: DUO REUNITES FOR KIDS' CD

Irish alt-rock act *Bell X1* is breaking through barriers in Eastern Europe



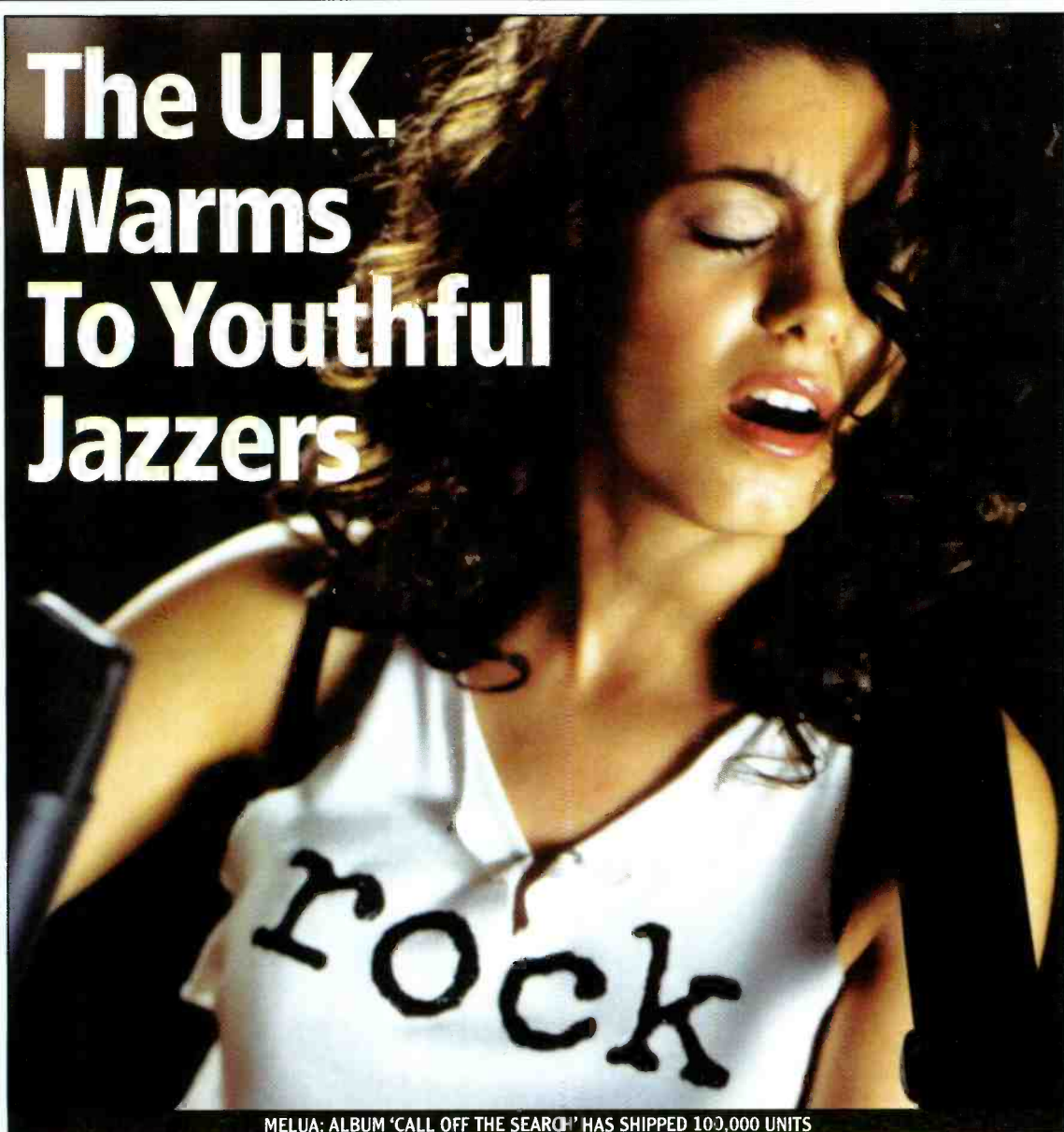
Global



Spanish flamenco icon *Paco de Lucia* calls a halt to large-scale touring

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA

The U.K. Warms To Youthful Jazzers



MELUA: ALBUM 'CALL OFF THE SEARCH' HAS SHIPPED 100,000 UNITS

BY PAUL SEXTON

LONDON—The U.K. media, often obsessive about classification, surprisingly has been unable to create a catch-all title for the musical turf being cultivated by Reprise/Warner Bros.' Michael Bublé, Candid/Universal's Jamie Cullum and Dramatico's Katie Melua.

All three artists have achieved platinum certification (300,000 units shipped) in the U.K. with albums that embrace some type of jazz styling.

And in a British market that still takes its cues from the singles scene, they are contributing to an evolving balance of power on the albums charts.

Canadian crooner Bublé's self-titled set and English discovery Cullum's "Twentysomething" have turned platinum without major conventional hits.

"Call Off the Search," the Pinnacle-distributed debut by 19-year-old Melua, went gold (100,000 shipments) by the time her single "Closest Thing to Crazy" peaked at No. 10 on the Official U.K. Charts Co. sales listing dated Dec. 13, 2003.

Soon after turning platinum, Melua's

album—which has elements of jazz, blues and singer/songwriter balladery—completed its climb to No. 1 on the U.K. chart dated Jan. 31.

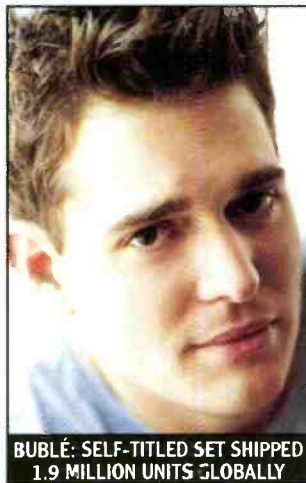
Acknowledging the trend toward albums selling strongly without prior big hits, Melua says, "There are so many examples now. This might sound old-fashioned, but I really do believe it's about music—and if that triggers the word-of-mouth thing, great."

Bublé's Reprise album has U.K. shipments of 546,000 to date from a worldwide total of 1.9 million, according to WMI marketing director Dion Singer.

Bublé is also enjoying success further afield. The album has shipped gold (500,000 units) in the U.S., double-platinum (200,000 units) in Canada and Australia (140,000) and platinum in South Africa (50,000), New Zealand (15,000), the Philippines (30,000) and Singapore (15,000).

Singer says those numbers reflect Bublé's appetite for international promotion and the breadth of his appeal. "He's got an incredibly wide demographic. It's not

(Continued on page 55)



BUBLÉ: SELF-TITLED SET SHIPPED 1.9 MILLION UNITS GLOBALLY

French Music Market Plunges

This story was prepared by Emmanuel Legrand in Cannes, France, and James Martin in Paris.

A major downturn in the French music market in 2003 has reduced its value to the dismal levels of 1997.

Several years of growth had established France as one of few bright spots in a depressed continental European market. Figures from labels body SNEP show a 14.5% drop in the trade value of shipments in 2003 compared with 2002, with an 11.5% drop in volume.

The figures were released Jan. 26 in Cannes at the MIDEM trade show. Noting that "France has now joined the countries posting a two-digit decline," SNEP director general Hervé Rony says the 2003 drop "offsets six consecutive years of growth."

The recent slide in the French market began during the last quarter of 2002. The situation "worsened dramatically over the following quarters," SNEP noted in a statement.

DOWNWARD SPIRAL

Every month in 2003 showed a drop in value compared with the same months in 2002, according to

SNEP. The decline reached 33% in July and 37% in August. November and December were down 20% and 21%, respectively.

Overall, sales in value reached 1.1 billion euros (\$1.4 billion), with total unit sales of 116.3 million units. CDs accounted for 85.6 million units; 30.7 million were singles.

Universal Music remained the undisputed market leader in 2003, with a 33.6% share, down from 35.5% in 2002.

Sony Music remained in second place with 20.5%, down from 22.5% in 2002. EMI was third at 18.1% (down from 19.1%), followed by Warner Music at 14.2% (up from 11.2% in 2002) and BMG at 9.4% (stable from the previous year).

In value terms, domestic repertoire represented 62.9% of total units shipped, with seven of the 10 top-selling albums from French-speaking acts: Florent Pagny (Mercury), Carla Bruni (Naïve), Kyo (Jive), Calogero (Mercury), Celine Dion (Columbia), Les Enfoires (WEA) and Helene Segara (Orlando/East West).

Meanwhile, sales of music DVDs continue to escalate, up 88% in units and 71% in value.

(Continued on page 53)



RONY: DECLINE OFFSETS SIX STRAIGHT YEARS OF GROWTH

Japan In Imports Fight Industry Calls For Govt. Control

BY STEVE McCLURE

Battle lines are being drawn in the fight over import rights in Japan.

Eight Japanese music industry organizations have issued what they call an "emergency request," publicly calling on the Japanese government to introduce legal measures to prevent "gray imports" into Japan of domestic repertoire

licensed to overseas labels.

The request is phrased in largely positive terms, claiming the introduction of these measures will help promote Japanese music in other countries. Fulfillment of the request will "make it possible for Japanese music to be actively promoted in countries that have different costs of living and therefore is in accordance

(Continued on page 55)



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(Dempa Publications Inc.) 01/28/04		(The Official UK Charts Co.) 01/26/04		(SNEP/IFOP/TITE-LIVE) 01/27/04		(Media Control) 01/28/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	1	1	4	1	2
2	1	2	2	2	3	2	1
3	3	3	5	3	1	3	4
4	NEW	4	9	4	2	NEW	NEW
5	NEW	5	4	5	NEW	5	3
6	2	6	8	6	6	6	16
7	5	7	3	7	7	7	5
8	4	8	6	8	5	8	6
9	7	9	7	9	12	9	8
10	11	10	NEW	10	11	10	11
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	4	1	NEW	1	NEW
2	2	2	1	2	4	2	1
3	3	3	3	3	5	3	4
4	4	4	2	4	8	4	5
5	9	5	5	5	2	5	3
6	11	6	6	6	32	6	6
7	NEW	7	11	7	3	7	8
8	8	8	8	8	1	8	7
9	NEW	9	7	9	7	9	9
10	5	10	13	10	6	10	10
CANADA		ITALY		SPAIN		AUSTRALIA	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 02/07/04		(FIMI/NIELSEN) 01/26/04		(AFYVE/MEDIA CONTROL) 01/28/04		(ARIA) 01/26/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	50	1	1	1	1
2	1	2	NEW	2	NEW	2	NEW
3	3	3	2	3	6	3	2
4	2	4	1	4	2	4	4
5	4	5	4	5	3	5	3
6	8	6	3	6	NEW	6	5
7	7	7	8	7	5	7	6
8	9	8	7	8	9	8	8
9	6	9	5	9	7	9	NEW
10	5	10	42	10	4	10	7
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	2	1	3	1	3
2	NEW	2	3	2	1	2	2
3	2	3	1	3	4	3	1
4	3	4	8	4	2	4	5
5	8	5	16	5	6	5	4
6	4	6	21	6	5	6	6
7	5	7	5	7	7	7	8
8	10	8	10	8	10	8	10
9	7	9	4	9	11	9	9
10	6	10	11	10	8	10	12
THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 01/26/04		(GLF) 01/26/04		(VERDENS GANG NORWAY) 01/26/04		(MEDIA CONTROL) 01/27/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	1
2	2	2	3	2	2	2	2
3	3	3	2	3	4	3	3
4	4	4	4	4	5	4	9
5	12	5	6	5	3	5	5
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	3	1	1	1	2
2	2	2	1	2	3	2	1
3	3	3	6	3	4	3	4
4	6	4	4	4	NEW	4	3
5	22	5	5	5	2	5	6

Ireland's Bell Rings Out For EU

To welcome the 10 new countries entering the European Union this May, the Irish government has sponsored **Bell X1** to tour Europe as part of Ireland's six-month EU presidency.

IRON MAN: Entering the world of Even Johansen is a bit like opening the "X-Files"—and not simply because the Norwegian artist's ethereal music has featured on sister sci-fi

The band, often described as an Irish Radiohead, has played in the Czech capital of Prague, the Slovak capital Bratislava, Hungary's Budapest and Poland's Krakow and Warsaw in January. Back at home, Bell X1 recently won Meteor Ireland Music Award nominations for best band and best album. The quartet had feared it would play to empty houses in central Europe, where its second album, "Music in Mouth" (Island Records), remains unreleased. But manager **Roger Bechirian** says, "The interest was way beyond our expectations. The shows were all full, and Polish and Hungarian affiliates now want to release the album." **MARK ADDRESS**

PASS NOTES: The exhausting 25-hour flight between New Zealand and the U.K. has its merits after all. It gave **Te Awanui Reeder** of Kiwi hip-hop act **Nesian Mystik** time to cram for his exams on the group's first U.K. visit last October. Reeder is taking a bachelor of business course at **Auckland University Tech**. "I tried to study while we were in London, but things were too busy," he says. "But I returned to Auckland a day before the exams and still passed." Meanwhile, **Nesian Mystik's** debut album, "Polysaturated," won two Tuis at the New Zealand Music Awards. The track "For the People" took song of the year at the **Australasian Performing Right Assn.'s** Silver Scroll Awards. The band is now writing its second album. **CHRISTIE ELIEZER**

HEBREW RAPPERS: With the release of latest single "Street Kid" from platinum CD "The Light and the Shadow" (Helicon Music/TACT), Israeli duo **Subliminal & the Shadow** has cemented its position as the undisputed leader of Israeli rap. Its controversial, right-wing music, which has garnered a dedicated local following, conveys a message of Jewish religious and cultural pride. The pair was featured in a prize-winning documentary film, "Channels of Rage," which followed its career against a background of heightened conflict with the Palestinians and hardening political positions. Future plans include performances in Belgium and France, where the duo will rap in Hebrew, English and French. "The real language we speak is hip-hop," Subliminal notes. **SASHA LEVY**

show "Roswell High." Even Mulder and Scully would surely be baffled by his stage name, **Magnet**. It's a reference to an Indian healer who cured his childhood anemia by drawing iron into his body. The intriguing tale fits



MAGNET: ATTRACTING ATTENTION

perfectly with the gently haunting music of his 2003 debut album, "On Your Side," recorded in Lockerbie, Scotland, and released through U.K. indie label **Ultimate Dilemma**. Magnet returns to Scotland during a headlining U.K. tour in February, ahead of the March 22 release of new single "Lay Lady Lay," a cover of the **Bob Dylan** classic, recorded with rising Irish songstress **Gemma Hayes**. **STEVE ADAMS**

R.I.P.: Real World recording artist **Hukwe Zawose**, Tanzania's leading traditional musician, is dead at age 65. For the label, Zawose recorded the albums "Chibite" (1996); "A Spear to the Soul" (2000) with his nephew and pupil, **Charles Zawose**; and "Assembly" (2002), produced by Canadian producer/guitarist **Michael Brook**. Last year, he supported **Peter Gabriel** on tour, singing the track "Animal Nation" onstage with him. "He was an extraordinary musician, singer and composer and made some of the most beautiful music we have ever put out on Real World Records," Gabriel says. **NIGEL WILLIAMSON**

Global Pulse™
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Billboard® EUROCHARTS

Eurocharts are compiled by Billboard from the national singles and album sales charts of 18 European countries. 01/28/04

SINGLES SALES

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	SHUT UP BLACK EYED PEAS INTERSCOPE	
2	2	HEY YA! OUTKAST ARISTA	
3	4	ALL THIS TIME MICHELLE McMANUS S/BMG	
4	15	SI DEMAIN... (TURN AROUND) ANTONN KAREEN & BONNIE TYLER EPIC	
5	5	MILKSHAKE KELIS VIRGIN	
6	29	TURN ME ON KEVIN LYTTLE ATLANTIC	
7	3	L'ORANGE ET WOT STAR ACADÉMY 3 MERCURY	
8	6	DU HAST MEIN HERZ GEBROCHEN YVONNE CATTERFELD HANSA	
9	19	SOMEBODY TO LOVE (SALT SHAKER) BOOGIE PIMPS DATA	
10	9	MY IMMORTAL EVANESCENCE WIND-UP/EPIC	
11	7	BEHIND BLUE EYES LIMP BIZKIT INTERSCOPE	
12	17	AUGEN AUF GOMPHI GUN SUPERS	
13	11	MAD WORLD MICHAEL ANDREWS FT. GARY JULES ADVENTURE/SANCTUARY	
14	8	SEXY POUR MOI TRAGÉDIE UP MUSIC	
15	14	IN THE SHADOWS THE RASMUS PLAYGROUND/MOTOR/UNIVERSAL	
16	12	LOVE'S DIVINE SEAL WEA	
17	62	HIT THAT THE OFFSPRING COLUMBIA	
18	45	SUPERSTAR JAMELIA PARLOPHONE	
19	NEW	RUNNIN' (DYING TO LIVE) 2 PAC FT. THE NOTORIOUS B.I.G. INTERSCOPE	
20	16	IT'S MY LIFE NO DOUBT INTERSCOPE	

ALBUM SALES

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	DIDO LIFE FOR RENT CHEEKY/ARISTA	
2	2	BLACK EYED PEAS ELEPHUNK INTERSCOPE	
3	3	EVANESCENCE FALLEN WIND-UP/EPIC	
4	4	RED HOT CHILI PEPPERS GREATEST HITS WARNER BROS.	
5	7	NO DOUBT THE SINGLES 1992-2003 INTERSCOPE	
6	18	KATIE MELUA CALL OFF THE SEARCH DRAMATICO	
7	6	R.E.M. IN TIME 1988-2003 WARNER BROS.	
8	5	ROBBIE WILLIAMS LIVE AT KNEBWORTH CHRYSALIS	
9	NEW	LAITH AL-DEEN FUR ALLE EPIC	
10	9	ALICIA KEYS THE DIARY OF ALICIA KEYS J	
11	12	SEAL IV WARNER BROS.	
12	8	DICK BRAVE & THE BLACKBEARDS DICK THIS! WEA	
13	15	OUTKAST SPEAKERCUBE/THE LOVE BELOW ARISTA	
14	13	LINKIN PARK LIVE IN TEXAS WARNER BROS.	
15	19	NORAH JONES COME AWAY WITH ME BLUE NOTE	
16	24	THE RASMUS DEAD LETTERS PLAYGROUND/MOTOR/UNIVERSAL	
17	10	WILL YOUNG FRIDAY'S CHILD S/BMG	
18	16	MICHAEL JACKSON NUMBER ONES EPIC	
19	17	SEAN PAUL DUTTY ROCK VP/ATLANTIC	
20	14	SOUNDTRACK THE LORD OF THE RINGS: THE RETURN OF THE KING REPRISE	

RADIO AIRPLAY

Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Music Control. 01/28/04

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	SHUT UP BLACK EYED PEAS INTERSCOPE	
2	2	IT'S MY LIFE NO DOUBT MCA	
3	3	LIFE FOR RENT DIDO BMG	
4	5	LOVE'S DIVINE SEAL EAST WEST	
5	4	HEY YA! OUTKAST ARISTA	
6	7	SUPERSTAR JAMELIA PARLOPHONE	
7	9	TOO LOST IN YOU SUGABABES ISLAND	
8	8	IN THE SHADOWS THE RASMUS PLAYGROUND	
9	6	WHITE FLAG DIDO ARISTA	
10	10	SEXED UP ROBBIE WILLIAMS CHRYSALIS	
11	14	YOU DON'T KNOW MY NAME ALICIA KEYS J	
12	16	POWERLESS (SAY WHAT YOU WANT) NELLY FURTADO DREAMWORKS	
13	11	HOLE IN THE HEAD SUGABABES ISLAND	
14	12	BABY BOY BEYONCE FEAT. SEAN PAUL COLUMBIA	
15	19	BEHIND BLUE EYES LIMP BIZKIT INTERSCOPE	
16	13	WHERE IS THE LOVE? BLACK EYED PEAS INTERSCOPE	
17	18	J'AI DES CHOSES A TE DIRE PEARL SMALL/EPIC	
18	17	SIGNED, SEALED DELIVERED BLUE FEAT. STEVIE WONDER INNOCENT	
19	44	PARCE QU'ON VIENT DE LOIN CORNEILLE WAGRAM	
20	28	LADIES NIGHT ATOMIC KITTEN INNOCENT	

AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 01/26/04

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	SHUT UP BLACK EYED PEAS INTERSCOPE	
2	2	MAMA (ANA AHABAK) CHRISTINA UNIVERSAL	
3	3	BEHIND BLUE EYES LIMP BIZKIT INTERSCOPE	
4	5	HEY YA! OUTKAST ARISTA	
5	4	DU HAST MEIN HERZ GEBROCHEN YVONNE CATTERFELD HANSA	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	RICARDO MUTI & WIENER PHILHARMONIKER NEUJAHRSKONZERT 2004 UNIVERSAL	
2	13	EVANESCENCE FALLEN WIND-UP/EPIC	
3	2	CHRISTINA FREIER FALL UNIVERSAL	
4	3	BLACK EYED PEAS ELEPHUNK INTERSCOPE	
5	8	DIE LOLLIPOPS WIR FEIERN EDEL	

BELGIUM/FLANDERS

(PRO/MUVI) 01/28/04

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	SHUT UP BLACK EYED PEAS INTERSCOPE	
2	2	AFSCHIED NEMEN BESTAAT NIET MARC BORSATO UNIVERSAL	
3	3	I'VE ONLY BEGUN TO FIGHT NATALIA ARIDLA	
4	4	VOOR HAAR GENE THOMAS MERCURY	
5	12	RAIN DOWN ON ME KANE RCA	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	SPRING SPRING STUDIO 100	
2	2	DIDO LIFE FOR RENT CHEEKY/ARISTA	
3	11	EVANESCENCE FALLEN WIND-UP/EPIC	
4	7	NATALIA THIS TIME ARIOLA	
5	8	BLACK EYED PEAS ELEPHUNK INTERSCOPE	

DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 01/27/04

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	TURN ME ON KEVIN LYTTLE ATLANTIC	
2	2	TAKING BACK MY HEART MARIA LUCIA CAPITOL	
3	5	BEHIND BLUE EYES LIMP BIZKIT INTERSCOPE	
4	3	THE UNNAMED FEELING EP METALLICA MERCURY	
5	6	SHUT UP BLACK EYED PEAS INTERSCOPE	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	2	KIM LARSEN & KJUKKEN 7-9-13 CAPITOL	
2	1	GASOLIN THE BLACK BOX SONY MUSIC	
3	4	DIDO LIFE FOR RENT CHEEKY/ARISTA	
4	3	BLACK EYED PEAS ELEPHUNK INTERSCOPE	
5	5	BIG FAT SNAKE ONE NIGHT OF SIN CMC	

PORTUGAL

(AFP) 01/27/04

THIS WEEK	LAST WEEK	ARTIST	ALBUM
NEW		LOOKING FOR SOMETHING ERA MERCURY	
1		LOSE YOURSELF EMINEM INTERSCOPE	
2		J... SEI NAMORAR TRIBALISTAS VIRGIN	
3		SING FOR THE MOMENT EMINEM INTERSCOPE	
4		REMIXED & REVISTED MADONNA MAVERICK/WARNER BROS.	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	MARIA RITA MARIA RITA WARNER BROS.	
2	2	RUI VELOSO D'CONCERTO ACUSTICO VIRGIN	
3	4	TONY CARREIRA AO VIVO NO PAVALHAO ATLANTICO ESPACIAL	
4	3	ROBBIE WILLIAMS LIVE AT KNEBWORTH CHRYSALIS	
5	10	MARTINHO DA VILA CONEXOES SOM LIVRE	

IRELAND

(IRMA/CHART TRACK) 01/23/04

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	LEAVE RIGHT NOW WILL YOUNG S/BMG	
2	3	ALL THIS TIME MICHELLE McMANUS S/BMG	
3	7	HEY YA! OUTKAST ARISTA	
4	2	SHUT UP BLACK EYED PEAS INTERSCOPE	
5	4	MAD WORLD MICHAEL ANDREWS FT. GARY JULES ADVENTURE/SANCTUARY	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	DIDO LIFE FOR RENT CHEEKY/ARISTA	
2	2	PADDY CASEY LIVING COLUMBIA	
3	4	EVANESCENCE FALLEN WIND-UP/EPIC	
4	5	MICHAEL JACKSON NUMBER ONES EPIC	
5	3	RED HOT CHILI PEPPERS GREATEST HITS WARNER BROS.	

FINLAND

(YLE) 01/26/04

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	EI KOSKAAN ENAA @JUNKMAIL GOOD SON	
2	NEW	THE UNNAMED FEELING EP METALLICA MERCURY	
3	3	BLACK NIGHT ERI ESITTAJIA POKO	
4	4	POPSTARS NELJA RUUSUA PARLOPHONE	
5	2	OTA MUT RIPSIPIIRAKKA MERCURY	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	ERI ESITTAJIA IDOLS RCA	
2	NEW	SUBURBAN TRIBE MINIMAL PARLOPHONE	
3	NEW	DIABLO ETERNIUM GAGA GOODIES	
4	2	NO DOUBT THE SINGLES 1992-2003 INTERSCOPE	
5	3	BLACK EYED PEAS ELEPHUNK INTERSCOPE	

HUNGARY

(MAHASZ) 01/23/04

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	NEW	THE UNNAMED FEELING EP METALLICA MERCURY	
2	7	ME AGAINST THE MUSIC BRITNEY SPEARS FT. MADONNA JIVE	
3	1	SZEXT RGY TANKSAPDA SONY MUSIC	
4	2	PASS THAT DUTCH MISSY 'MISDEMEANDR' ELLIOTT ELEKTRA	
5	NEW	FIRST DAY OF MY LIFE THE RASMUS MOTOR	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	MC HAWER FT. TEKKO KIMEGYEK A TEMETOBE MAGNEOTON	
2	2	MATYI ES AN HEGEDUS NECSI-NECSI EMI	
3	4	NOX BUVOLET UNIVERSAL	
4	6	ZAMBO JIMMY EMLIKALBUM MAGNEOTON	
5	3	MARIO SARGARDZSA ROZSA RECORDS	

POLAND

(ZWI.ZEK PRODUCCENTOW AUDIO VIDEO) 01/23/04

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	ANITA LIPNICKA & JOHN PORTER NIEPRZYDZWOITE PIDSENKI POMATON	
2	9	BAJM MYSLI SLOWA POMATON	
3	8	BLUE CAFE DEMI-SEC POMATON	
4	2	ANNA MARIA JOPEK FARAT IZABELIN	
5	4	DIDO LIFE FOR RENT CHEEKY/ARISTA	
6	10	ROD STEWART AS TIME GOES BY—THE GREAT AMERICAN SONGBOOK VOL. 2 RCA	
7	3	SOUNDTRACK THE LORD OF THE RINGS: THE RETURN OF THE KING WEA	
8	3	VARIOUS ARTISTS RADIO ZET—TYLKO WIELKIE PRZEBOJE MAGIC	
9	5	SOUNDTRACK LOVE ACTUALLY ISLAND	
10	6	VARIOUS ARTISTS POL POZYTYWNE WIBRACJE VOL.5 IZABELIN	

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.
 Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
BLACK EYED PEAS Elephunk (U)			3	7	6	7		4	6	
DIDO Life for Rent (B)			2	3				5	8	1
EVANESCENCE Fallen (S)	3		5	4		1		1		3
RED HOT CHILI PEPPERS Greatest Hits (W)			10					2		7

North America Trek Is De Lucia's Last Full-Length Tour

BY HOWELL LLEWELLYN

MADRID—Widely acknowledged as the world's leading flamenco guitarist, Spain's Paco de Lucia has ended a five-year recording hiatus with a new album and a 27-gig jaunt around North America that he says will be his last full-length tour.

"Cositas Buenas" was released on Universal's classical/jazz imprint, Verve, Jan. 26 in Spain and one day later in the U.S. and Canada, with an international release date of Feb. 2.

De Lucia's tour was to begin Jan. 20 in Davis, Calif. However, a band member of Cuban origin has had trouble securing a visa to enter the country.

Dates are now being rescheduled into March. The tour is slated to hit Los Angeles; Boston; Chicago; Miami; Philadelphia; Washington, D.C.; and New York, plus four dates in Canada. Scott Southard of Gloucester, Mass.-based International Music Network is the booking agent.

"This will be my last tour," says de

Lucia, who in late 2003 returned to his native Spain after five years in Yucatan, Mexico.

"I've spent all my life touring six or eight months a year, getting up at the crack of dawn and sleeping in hotels," de Lucia says. "I'm really, really tired of it."

At Universal Music International, London-based VP of international marketing for classics and jazz Wulf Müller says de Lucia will no longer play "tours as such." But he confirms that the artist will play several gigs in Spain during May and June, plus major European festivals and some German dates in July. Those will be followed by dates in select European cities during the fall.

De Lucia will play the occasional concert in the future but intends to spend his time composing and recording.

'LESS TECHNIQUE, MORE FEELING'

"Cositas Buenas" is a return to down-home flamenco styles compared with some of de Lucia's previous material. "Wherever I go or play, I am a rep-



DE LUCIA: 'I'M REALLY, REALLY TIRED'

resentative of the flamenco guitar, and I never forget that," he says. "This album has none of the velocity fireworks of earlier material; there is less technique but more feeling."

Guest artists on the album include Warner-signed vocalist Alejandro Sanz, who plays Cuban guitar on one track but does not sing. Sanz is returning a favor: De Lucia played on his 2003 album, "No Es Lo Mismo."

De Lucia is "the biggest thing Spain has given musically," Sanz

declares. "He's the maestro—every record of Paco shows you a new way of looking at the guitar."

De Lucia, 57, began playing flamenco guitar at the age of 5. The first of his 26 albums to date, "Dos Guitarras Flamencas," was released in 1965. During the following decade, his guitar style attracted the attention of leading jazz musicians, as de Lucia blended flamenco guitar with Spanish classical music and Brazilian rhythms.

By the early 1980s, he had worked with such jazz artists as John McLaughlin, Al Di Meola, Chick Corea and Larry Coryell.

"Some people assume they were learning from me, but I can tell you it was me learning from them," de Lucia says. "I have never studied music. I am incapable of studying harmony—I don't have the discipline; playing with McLaughlin and Di Meola was about learning these things."

Müller says Universal/Verve will market the album to world-music fans and to a more "general-interest" adult audi-

ence. He pitches "a few hundred thousand copies" as the global sales target.

"We shall market 'Cositas Buenas' as a core album, not a crossover," Müller says. "We have his name as an incredibly durable artist, with a fully credible feel." The title track from the album will be pitched to radio as a single, he adds.

De Lucia is particularly well-known in Spain as the guitarist who accompanied legendary gypsy flamenco singer Camaron de la Isla. The two recorded and performed together for more than a decade before Camaron died of cancer in 1992 at age 41.

One track on the album, "Que Venga el Alba," includes de Lucia playing behind a Camaron vocal recorded in the late 1980s. De Lucia, who also produced several Camaron albums, used Pro Tools software to retrieve unreleased Camaron material.

"It was the first time that I had used this software, and it was as if Camaron had not died," he says. "I think my next record will be [recorded] entirely using Camaron's original voice."

Legal Downloads Come Online In Oz

BY CHRISTIE ELIEZER

SYDNEY—Australia's brick-and-mortar music retailers are playing significant roles as Australian companies bow new digital music services.

Melbourne-based digital-rights management company Destra launched downloads through its destramusic.com subsidiary Dec. 15, and Sydney-based startup Mulemusic is about to unveil its own service (mulemusic.com.au).

Destra is selling tracks through the online divisions of leading music chains Sanity Entertainment and HMV Australia, music e-tailer ChaosMusic and budget CD/electronics chain JB Hi-Fi.

"Our whole focus was from the start to work closely with these retailers," Destra CEO Domenic Carosa says. "They have the market share and well over 1 million customers through their stores a month. By being the first [to launch] in Australia, we expect these retailers to continue to build their online market share."

Destramusic.com was created in 2000 as wiredrecords.com, a joint venture between Destra and e-tailer sanity.com. In April 2003, Destra became the 100% owner of destramusic.com through a share-swap deal with sanity.com. The undisclosed wholesale rate destramusic.com offers to retailers is based on volume.

Music merchants here agree that online sales will not be a major income source for some years. "Downloading is topical," Sanity CEO Brett Blundy says, "and we're pleased with the initial response. But it's a tiny part of our business—although one which will grow rapidly."

JB Hi-Fi CEO Richard Uechtriz expresses doubts about whether consumers will immediately make the transition to paid downloads but reasons, "We need to be a player now, just in case we're wrong."

The stores will cross-promote the download service and plan destramusic.com-linked campaigns, including some offering one free download for the purchase of two CDs. They will also offer prepaid schemes for the under-18 market with no access to credit card facilities.

Some retailers plan download kiosks in their stores. But Blundy points out that technical problems with the machines mean they will not be introduced until late 2004.

Australian telecommunications giant Telstra had expected to bow a downloads service before Destra through its Internet service provider BigPond (*Billboard*, Nov. 1, 2003).

But the launch was delayed from Dec. 1, 2003, until Jan. 15. Telstra claims that label clearances had taken longer than expected.

The Telstra site (bigpondmusic.com) offers users downloads at \$1.89 Australian (\$1.46); subscribers to the BigPond Internet service provider pay \$1.49 Australian (\$1.15).

The company claims to have negotiated access to 250,000 songs, although only a limited number of those are currently available.

Destra prices tracks at between \$0.99 Australian (76 cents) and \$1.99 Australian (\$1.53). At launch, it offered 100,000 tracks, all from EMI Music Australia and independent Festival Mushroom Records. Carosa expects most of the majors to be on board by the end of 2004, at which time its offer will be around 500,000 tracks.

"The initial reaction from customers has been positive," he says. "They want more artists, and they want tutorials on how to burn CDs."

Sydney-based Mulemusic plans to bow with an initial offer of 130,000 tracks, again from

EMI and FMR, available at its mulemusic.com.au site. Songs are \$1.99 Australian each, aimed primarily at the 14- to 24-year-old demographic. Although a Jan. 27 launch date was missed, the service's online debut is imminent.

"Our research shows that the biggest buyers of digital devices are college students with a lot of leisure money and [those] who spend a lot of time listening to music in different formats," director Angus Hayes says.

Mulemusic's retail partners include electronics chain Bing Lee, which has 13 stores in the state of New South Wales.

"Digital music and digital devices are best sold in that specific environment," Hayes suggests. Mulemusic has also tied in with clothing company Glue, which has seven

(Continued on page 55)



CAROSA: WORKING CLOSELY WITH RETAILERS

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NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

Rising U.K. rock act the Darkness was among the European bands that received a Border Breakers Award Jan. 25 during the inaugural ceremony in Cannes, France. The awards were created and sponsored by the European Commission, the executive body of the European Union. Based on data supplied by Billboard Information Group, the awards recognize the debut albums from EU acts that have sold the most copies outside their country of origin in a 12-month period (initially, November 2002–November 2003). The honors were presented during a ceremony attended by officials from the EC and several EU countries, including French Minister of Culture Jean-Jacques Aillagon and Danish Minister of Culture Bran Mikkelsen. The other winners were the Thrills (Ireland), Las Ketchup (Spain), Carla Bruni (France), Masterplan (Germany), Tiziano Ferro (Italy), Lasgo (Belgium), Saybia (Denmark) and Mariza (Portugal). Nikolaus Van der Pas, EC director general for education and culture, told attendees that the prize is “intended to highlight the development of a European identity.”

EMMANUEL LEGRAND



Sony Music Asia president Richard Denekamp has been named chairman of the Asia-Pacific regional board of the International Federation of the Phonographic Industry. Denekamp succeeds Warner Music Asia-Pacific president Lachie Rutherford, who has taken over as vice chairman from EMI Recorded Music Southeast Asia chairman/CEO Norman Cheng. Denekamp's two-year term as chairman officially began Dec. 1 but was announced Jan. 20. “My major priority remains trying to decrease physical piracy and to fight digital Internet piracy,” Denekamp says. He notes that three territories in the region—South Korea, Taiwan and Hong Kong—have some of the highest broadband penetration rates in the world.

STEVE McCLURE

The Global Entertainment Retail Assn. Europe and the International Federation of the Phonographic Industry have agreed to share information on best practices for the promotion of music in Europe. Specific plans call for record stores to improve the buying experience through enhanced outlet image and functionality. The agreement emerged from a Jan. 25 closed-door “brainstorming” meeting at the MIDEM trade fair in Cannes, France. GERA-Europe president Simon Wright says, “We are committed to having a dialog with record companies on how to drive consumer interests and cater to a wide range of musical tastes. It is also vital to raise consumer awareness of how piracy undermines investment in new talent and ultimately affects diversity of choice.” Both parties have pledged to hold regular meetings going forward.

LARS BRANDLE

Coca-Cola is readying a major British marketing campaign for March and April to promote its newly launched U.K. online music service mycokemusic.com (Billboard Bulletin, Jan. 21). The company's head of strategic marketing alliances, Rafael McDonnell, told attendees at the Jan. 24 MidemNet conference in Cannes, France, that the service will benefit from a promotion in which the drink's packaging will carry an offer of 20 million free downloads for U.K. consumers. The goal is to drive consumers to the Web site and expand awareness of legitimate downloads. McDonnell claims it will be “the biggest ever promotional push for downloads.”

EMMANUEL LEGRAND

U.K.-based independent Sanctuary Group recorded pretax profit growth of 20% for the year ended Sept. 30, 2003, to £17 million (\$30 million). Earnings before interest, taxes, depreciation and amortization improved 20% to £24.5 million (\$44 million). Revenue rose 28.5% to £151.7 million (\$272 million), thanks largely to a bumper year for live music. Through its booking divisions, Sanctuary was involved in about 7,000 shows in Europe, Asia and Australia, by such acts as Dido, Robbie Williams, the Darkness, Red Hot Chili Peppers and Coldplay. Sanctuary-managed EMI act Iron Maiden alone played to more than 1 million people across Europe. CEO Andy Taylor says the group is eyeing acquisitions of a number of unidentified niche recording and publishing catalogs.

LARS BRANDLE

About 35 positions are to be shed at Universal Music U.K. as part of global cost-cutting measures affecting Universal Music Group (UMG). Universal Music U.K., the local market leader, employs about 400 people. Chairman/CEO Lucian Grainge informed the staff of the changes Jan. 21. Most of the job cuts are expected to hit the sales department. It is not known whether key executives will be among the casualties. The announcement began a consultation process within the company, in accordance with U.K. labor laws. The cuts were part of a UMG global review.

EMMANUEL LEGRAND

Harmer's Faith In 'Names'

Canadian's New Set Gets Long-Awaited Worldwide Release On Zöe

BY LARRY LeBLANC

TORONTO—Two months ahead of its retail release, Canadian singer/songwriter Sarah Harmer is elated about “All of Our Names,” her first album in three years.

“I took so much time between records,” Harmer says. “There were so many people putting out records that I felt like I was being continually lapped in a 400-meter relay.”

Set for worldwide release March 23 on Rounder's Zöe imprint, the set is the follow-up to Harmer's 2000 album, “You Were Here.”

In Canada, the album will be issued on Harmer's own Cold Snap Records label, which is distributed by Universal Music Canada.

Its lead-off single, “Almost,” shipped to Canadian radio Jan. 19 and will be serviced to U.S. radio in mid-February.

“You Were Here” was first issued in Canada by Cold Snap and was only available via mail order or at Harmer's shows. She self-financed the album for \$25,000 Canadian (\$19,100) without seeking major-label backing.

Harmer's career soared after Rounder and Universal Music Canada separately signed her to their respective territories in 2000. Together, the companies worked toward launching Harmer internationally.

To date, “You Were Here” has sold 100,000 units in Canada and 69,000 units in the U.S., according to Nielsen SoundScan. The singles “Basement Apartment” and “Don't Get Your Backup” received widespread airplay on AC and top 40 stations in Canada. “Basement Apartment” also broke ground at U.S. triple-A radio outlets.

A WELCOME PROJECT

“Sarah has really delivered a beautiful record,” Rounder president/CEO John Virant says. “It is very true to her spirit. We got good support at triple-A with her last time. That's her home in the U.S., as well as college and NPR stations.”

Donna Lidster, senior director of marketing at Universal Island/Def Jam in Canada, says, “‘You Were Here’ was such a labor of love for everybody here. We knew we were going to have a plat-

inum record, but it took months and months. Every week there was a success story. Someone would play the record, and sales would go up. This new record is really anticipated.”

Harmer toured North America for almost two years in support of “You Were Here.” She also toured Europe and Australia.

“Sarah toured U.S. markets two and three times,” Rounder GM Paul Foley notes. “She made a lot of fans and has set this new album up nicely.”

Harmer's manager, Patrick Sambrook of Eggplant Entertainment in Toronto, agrees. “‘You Were Here’ built a base so that when this record comes out, press, radio and retail won't be



HARMER: ALBUM REFLECTS HER RURAL LIFE

receiving an album by an artist they aren't familiar with,” he says.

For the album, Harmer will do promotional work in North America in February and March, followed by a stint in Europe in May and Australia in April. Booked by the Agency Group worldwide, she will spend this summer touring North America and Europe.

Prior to “You Were Here,” Harmer was hardly an industry neophyte. She had been singer/chief songwriter for six years with Weeping Tile, an alternative rock band from Kingston, Ontario.

Despite two critically lauded albums on WEA Records, widespread airplay at college and modern rock stations in Canada and six national tours, the band failed to expand beyond its cult status; Warner dropped it in 1998.

Most of Harmer's new album was recorded at her farmhouse in Quaker

Valley, outside Kingston. The laundry room served as a vocal booth, and the living room was filled with instruments for about a year. Harmer co-produced the album with Martin Kinack, and she played lead guitar, bass and drums.

“There was a lot of ‘science geek’ going on,” says Harmer, noting the use of Digital Performer programming for editing. “Marty even wore a white lab coat.”

While recording, Harmer maintained her day-to-day rural lifestyle. She went for walks, planted trees and bird-watched. Her idyllic surroundings are reflected in the album's repertoire and are most evident in “Pendulums,” about a wintry walk in the countryside, and “Silver Road,” about a moonlit drive through the woods.

However, she found that recording in a rural environment posed distinct challenges. To record, she had to unplug the refrigerator and turn off the furnace. Listen to “Came on Lion,” and you can hear the sound of a cast-iron stove cooling off.

The album shows Harmer's reverence for natural beauty and relationships—as evidenced on its predecessor—but this is a far less personal set, being centered on her observations of humanity.

This is underscored in “Dandelions in Bullet Holes,” a pensive reflection on human potential that Harmer describes as “the spine of the album.” “Dandelions in Bullet Holes”—from which the title of the album was taken—was written following a trip to Amsterdam.

Touring abroad, Harmer acknowledges, gave her a broader perspective that is evident on the album. “Travel makes one more of a participant in the world,” she says.

In 1998, Harmer released the album “Songs for Clem” on Cold Snap. The starkly etched acoustic collection of country standards was intended only as a Christmas gift for her father, 75-year-old Alan Clement Harmer. She is now working on a follow-up, “Songs With Clem,” with him.

“My dad is exerting his ideas,” Harmer says with a laugh. “He's telling me, ‘I think we should do songs people know.’ It's wicked.”

French

Continued from page 49

SNEP blames the explosion of free music on the Internet for the decline. In a statement, it warned that “the whole economy of the sector is under menace.”

Jérôme Roger, GM of French independent labels body the UPFI, says, “Piracy is the music industry's

No. 1 problem.”

He adds that 2003 was very much a year of contrasts for independent companies. While sales at French indie Naïve climbed 30%—thanks to Bruni's album “Quelqu'un m'a Dit,” with more than 900,000 copies shipped to date in France—“a lot of smaller independents are very fragile,” Rogers says.

However, a 10.6% fall in actual unit sales to consumers in 2003 as measured by market research company IFOP represents the real state

of the French market better than SNEP's shipment figures, Rogers stresses. Indie labels accounted for 15% of French sales in 2003, according to IFOP.

The UPFI and collecting society SPPF suggest raising prices for broadband Internet access (for example, by taxing uploads) in the hope of reducing peer-to-peer activity. This proposition is a primary proposal of the UPFI's discussion document, “Manifesto for True Musical Diversity,” released Jan. 20.

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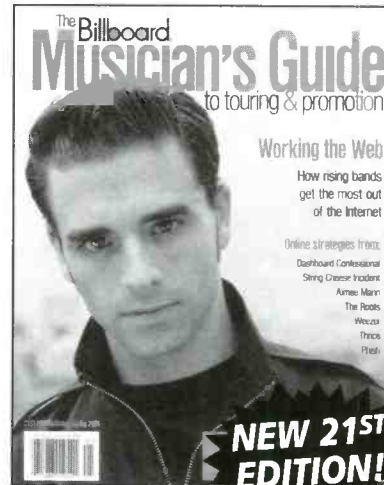
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Imports

Continued from page 49

with the government's goal of creating a country built on intellectual property," the document states.

The eight trade bodies behind the request are the Recording Industry Assn. of Japan (RIAJ); the Japanese Society for Rights of Authors, Publishers and Composers; the Japan Council of Performers' Organizations; the Japan Assn. of Music Enterprises; the Music Publishers Assn. of Japan; the Federation of Music Producers; the Japan Record Mercantile Union; and the National Record Wholesalers' Union.

"The introduction of these legal measures will encourage the distribution of licensed works in foreign countries and will help to wipe out pirated versions," the declaration states.

The declaration has caused concern among other industry players, particularly major merchants, who fear that permitting record companies the right to ban imports would give them excessive leverage over entertainment retailers.

"They shouldn't have the right to ban *yogaku* [foreign music]," says Osamu Wakamatsu, managing director of trade group CDV-Japan, which represents Japan's CD-rental industry.

Wakamatsu says he understands the labels' concern about lower-priced Japanese repertoire being shipped into Japan from such markets as China and South Korea but opposes changing the law to give labels a blanket import right. Many CDV-Japan members sell and rent music software.

A major driver of the campaign to give labels the right to control imports is South Korea's recent removal of remaining restrictions on Japanese repertoire (*Billboard*, Jan. 24).

Music industry executives were reluctant to speak on the record about the reasons behind the declaration. But according to one well-placed source, "There's no physical market left in Korea, so there's an enormous temptation to export [Japanese product] to Japan."

He notes that South Korea's piracy problem recently caused the country to be placed on the U.S. Trade Repre-

sentative's Priority Watch List (*Billboard*, Jan. 24).

Giving Japanese labels the right to ban imports could also endanger the current retail practice whereby retailers operating in Japan source imported product through local affiliates of the major international record companies.

Characterizing the import-right campaign as "a misplaced initiative,"

the source asks: "In what other country in the world do retailers import through local labels?"

Another industry source says the Japanese Fair Trade Commission may oppose granting labels the right to ban imports on the grounds that it would give them too much power in the domestic market.

Nevertheless, the Japanese government's Cultural Affairs Agency is

expected to introduce legislation to grant labels that right later this year.

Insiders tell *Billboard* there have already been high-level discussions between trade bodies, including the RIAJ, and government officials about such proposed legislation.

It is unclear whether it will be legally possible to give labels the right to ban only product from certain territories or only Japanese repertoire.

Jazzers

Continued from page 49

jazz, it's adult contemporary pop; when you walk into a record store, it's filed in three places."

Bublé's album was released in the U.K. in June 2003, but it broke in October after a promotional visit generated one-week sales of 28,000 units. During the visit, he performed on BBC1 TV chat show "Parkinson" and on BBC Radio 2. He also made his London concert debut at the 700-capacity Café de Paris.

WMI senior VP of marketing Jay Durgan says Bublé's appeal is by no means restricted to "upper-age demographics. [But those] more hard-to-reach, discerning demographics have found or been introduced to Michael and are obviously voting with their purchases."

Cullum, whose repertoire stretches from Cole Porter to Radiohead, is fulfilling the faith shown by Universal Classics & Jazz last year when it signed him to a widely reported £1 million (\$1.8 million) contract. Having been nurtured by U.K. jazz indie Candid, Cullum released "Twentysomething" through Universal in the U.K. in October 2003.

"Normally, when you talk about sophisticated, adult music that's not singles-driven, you talk about an audience

of 25-30 upward," London-based Universal Music International VP of international marketing for classics and jazz Wulf Müller says. "With Jamie we started a little bit earlier. He speaks to his generation. He's not a jazz musician who puts on a suit; he wears a T-shirt and jumps on the piano."

BBC broadcaster Michael Parkinson was also an early champion of Cullum and introduced him at Universal's September sales conference in London.

UMI releases "Twentysomething" internationally in March. A U.S. release will follow in May. Cullum began an

extensive lead-in to the American launch Sept. 30, 2003, with a three-week residency at the Oak Room in New York's celebrated Algonquin Hotel.

Melua, born in the Eastern European republic of Georgia, now lives in southern England. A student of South London's Brit School, she accompanied Dramatico label owner/album producer Mike Batt to the MIDEM 2004 trade fair in Cannes, France, where she performed a Jan. 26 showcase. Batt attended MIDEM to field international offers for "Call Off the Search."

Dramatico will go for independent sales and distribution in Europe, Batt

says. "But we want to sign with an American company for the U.S. so that Katie is regarded there as a 'local' artist rather than a licensed one."

The success of these artists is encouraging, Müller says. "There seems to be a demand for music with emotional content and musicianship. At a time when a lot of pop music is short-lived and fabricated, people look for the real thing."

Batt concurs. "You've now got a full age range of people that love pop music," he says. "That's been the case for the last 20 years, but the business has chosen to ignore it."

Downloads

Continued from page 52

outlets in the states of New South Wales and Victoria.

A series of marketing strategies are being negotiated with its partners. Hayes anticipates that initially, these will include giving away downloads with sales of digital players and cross-promotions.

"There is no doubt that a range of digital music services would be of real benefit to the artists, the consumers and the music companies," FMR chairman Roger Grierson says.

EMI Australia CEO Paul Robinson says, "As part of our much wider digital strategy, EMI and its artists are totally committed to making our extensive music catalog available in a legal digital format."

The two companies have gained label confidence partly because of their security measures. Destra's own technology enables customers to make copies to CDs three times but prevents transfers to pirate Web sites.

Mulemsoft encodes its tracks in the Microsoft WMA standard, and the encoding includes digital-rights management. It allows transfer between digital audio devices to PC and burning songs onto CDs for personal use.

A third company plans to launch mid-February. Ninemsn, a 5-year-old joint venture between Microsoft and media conglomerate PBL, is Australia's busiest Web site, according to Internet tracking service Hitwise.

The company hopes to turn the site into Australia's biggest music downloads store, by offering 275,000 tracks from all major labels.

These can be downloaded to a computer, MP3 player or a mobile phone and copied three times. Pricing has not yet been announced.

Apple Computer Australia has been negotiating with local labels for a local launch of its iTunes Music Store but is not yet committed to a launch date.

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Love

Continued from page 5

Fortunately for Love, she has made the album that can revive her music career, Strauss believes.

"Between all her lawsuits, arrests and drama, I'd forgotten how talented she was as a singer and performer," he says. "It has been a decade since her last great record, 'Live Through This,' but finally she has picked up where she left off."

"Live Through This" has sold 1.5 million copies, while 1998's "Celebrity Skin" has moved 1.4 million, according to Nielsen SoundScan.

"There's a great deal of curiosity about the new album," says Jon Bream, music critic for Minneapolis' Star Tribune. "People are clamoring for a female singer who has balls, and she certainly does."

Chris Brown believes Love fills a void in that regard. "There aren't a whole lot of women playing real rock'n'roll," says the VP of marketing and operations for the 10-store, Portland, Maine-based Bull Moose Music chain.

First single "Mono" is getting a strong, though not stellar, reception at modern rock radio. This week, it stands at No. 25 on the *Billboard* Modern Rock chart.

Like much of the album, the song is an aggressive slab of in-your-face rock that does not stray far from Hole's previous material. Notable exceptions include "Sunset Strip"—a midtempo, mainly acoustic exploration of Hollywood's chew-'em-up-and-spit-'em-out mentality—and closing ballad "Never Gonna Be the Same."

"I believe people absolutely care about her as an artist," says Oedipus, PD at modern rock station WBCN Boston, where "Mono" is ranked No. 1. "Rock is more than simply the music, it's also the image," he says. "She's a rebel, and the song is wonderful. She's very talented."

At modern outlet WNNX Atlanta, where the song is ranked No. 22, the jury is still out. "Honestly, we're playing the record to give it the benefit of the doubt," PD Chris Williams says. "We'll see once the album comes out what her relevance to the format is. If the CD doesn't really sell, that will say a lot."

For Virgin, the emphasis is on Love's music, not her antics. "Courtney is a

media celebrity. It is our job now to get the world to focus on the element of her as a musician," says Randy Miller, Virgin executive VP of marketing.

To that end, the first phase of a year-long marketing campaign has Love doing a select number of print interviews for outlets like Interview and Blender. "We want to make sure the interviews are about the music and not sensationalism," Miller says.

Love gave *Billboard* an exclusive interview about her move to Virgin last summer (*Billboard*, July 15, 2003).

Although Love is prepping for a tour that could start as early as late February, there are no TV performances yet slated. Miller says those may come if the single progresses up the chart.

Love's legal woes have not precluded her ability to promote the album, Miller says. "She has had the freedom and ability to get the things done that we need done," he says.

Virgin is playing the album for select industry tastemakers and plans to hold listening nights for fans at local clubs prior to release. A contest to win a weekend in Lake Tahoe that Love will also attend will run on 30 modern rock stations the week of the album's release.

More Musicians Grace The Small Screen

Artists are flocking to TV networks in search of new business opportunities. A number of deals are in place, with sitcoms and reality shows being the hottest draw for musical acts.

Tuned In: The Tube
By Carla Hay
chay@billboard.com



Queen Latifah is developing a UPN sitcom called "WHOT," which is being described as an urban TV program inspired by the classic sitcom "WKRP in Cincinnati." "WHOT" is about a young white woman who manages a hip-hop radio station. Queen Latifah's **Flavor**

has inked a development deal with ABC and **Touchstone TV** to star in a sitcom or drama pilot on ABC. He will also co-star with wife **Jessica Simpson** on an ABC variety show airing later this year.

Speaking of Simpson, her younger sister, 19-year-old **Ashlee Simpson**, is getting her own MTV reality show titled "Ashlee," which will chronicle her nascent singing career. And **Hilary Duff** has an untitled reality show in development with MTV, in addition to her previously announced sitcom development deal with CBS.

The music channel is also introducing "Foxy's Family." **Foxy Brown** will headline the program, which will show how the rap diva runs her record label with her family. "Foxy's Family" producers say to expect lots of bleeping to censor the profanity.

Method Man and **Redman** are developing a Fox sitcom, a currently untitled project. The pilot is expected before the end of the year.

MORE BRITNEY ON TV: As if she wasn't overexposed enough, **Britney**

Spears has a number of TV projects on tap; she is arguably the pop star with the most TV deals right now.

Spears has signed on as executive producer of an **ABC Family Channel TV** movie set to air this spring. The still-untitled movie is based on "A Mother's Gift," the 2001 semi-autobiographical novel co-written by Spears and her mother, **Lynne Spears**.

Spears also has a live **Showtime** concert special airing March 28 from **American Airlines Arena** in Miami.

In related news, Spears, **Pink**, **Enrique Iglesias** and **Beyoncé** recently teamed up to film a **Pepsi TV** commercial in Rome.

THE PRODUCERS: Grammy Award-winning producers **Don Was** and **Dallas Austin** are getting into the TV business with behind-the-scenes roles.

Was has co-founded a Los Angeles-based TV and home-video production company, **M101**. His partners in the company include **Arizona Diamond-**

backs owner **Dale Jensen**, former **ABC** executive **Marilyn Wilson** and film producer **Bradley Yonover**.

M101's first project is a tribute-concert series, "Music Room," which is currently seeking a distributor. The series' pilot episode features **Al Green**, **Mary J. Blige** and **Hall & Oates**.

Meanwhile, Austin is producing an **MTV** cartoon series in development titled "Chico & Guapo," which is set in a New York recording studio. The series will air later this year or in 2005.



QUEEN LATIFAH: A 'HOT' SHOW FOR UPN

Unit Productions is producing "WHOT" in association with **HBO Independent Productions**. The pilot is expected to be filmed this year. "Newlyweds" co-star **Nick Lachey**

Billboard VIDEO MONITOR
For week ending JANUARY 25, 2004

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
"New Ons" are those clips with six or more plays for the first time in the chart week.

BET	CMT	MTV	Wht
1234 W. Street, NE, Washington, D.C. 20018	330 Commerce Street, Nashville, TN 37201	1515 Broadway, New York, NY 10036	1515 Broadway, New York, NY 10036
WESTSIDE CONNECTION, GANGSTA NATION TWISTA, SLOW JAMZ ALICIA KEYS, YOU DON'T KNOW MY NAME BEYONCE, ME MYSELF AND I YING YANG TWINS, SALT SHAKER JUVENILE, IN MY LIFE G-UNIT, POPPIN' THEM THANGS B2K, BADABOOM MARQUES HOUSTON, POP THAT BOOTY RUBIN STUDDARD, SORRY 2004 CHINGY, ONE CALL AWAY LUDACRIS, STAND UP MUSIC, FOR THE NIGHT G-UNIT, STUNT 101 AVANT, READ YOUR MIND KANYE WEST, THROUGH THE WIRE JAGGED EDGE, WALKED OUTTA HEAVEN JOE, MORE & MORE R. KELLY, STEP IN THE NAME OF LOVE CASSIDY, HOTEL TRILLVILLE, NEVA EVA CARL THOMAS, SHE IS OUTKAST, HEY YA JAY-Z, ENCORE MARY J. BLIGE, NOT TODAY BOW WOW, MY BABY OUTKAST, THE WAY YOU MOVE JAY-Z, CHANGE CLOTHES NICK CANNON, GIGLO SEAN PAUL, I'M STILL IN LOVE WITH YOU BIG TYMERS, GANGSTA GIRL KELIS, MILKSHAKE YOUNG GUNZ, NO BETTER LOVE JIN, LEARN CHINESE KEM, LOVE CALLS MURPHY LEE, LUV ME BABY LIL SCRAPPY, HEAD BUSSA TUPAC, RUNNIN' SWV, WEAK VIOLATOR, KEEP DOIN' IT	ALAN JACKSON, REMEMBER WHEN SHANIA TWAIN, SHE'S NOT JUST A PRETTY FACE KENNY CHESNEY, THERE GOES MY LIFE BROOKS & DUNN, YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL TOBY KEITH, AMERICAN SOLDIER JOSH TURNER, LONG BLACK TRAIN BRAD PAISLEY, LITTLE MOMENTS BUDDY JEWELL, SWEET SOUTHERN COMFORT SARA EVANS, PERFECT BILLY CURRINGTON, I GOT A FEELIN' TRACE ADKINS, HOT MAMA SHERYL CROW, THE FIRST CUT IS THE DEEPEST GARY ALLAN, SONGS ABOUT RAIN JIMMY WAYNE, I LOVE YOU THIS MUCH JOE NICHOLS, COOL TO BE A FOOL ALISON KRAUSS & UNION STATION, EVERYTIME YOU SAY GOODBYE TERRI CLARK, I WANNA GO IT ALL DEL MCCOURY BAND, MY LOVE WILL NOT CHANGE CLINT BLACK, SPEND MY TIME ROBIN ELLA & THE CC STRING BAND, MAN OVER DIERKS BENTLEY, MY LAST NAME MARTY STUART/MERLE HAGGARD, FARMER'S BLUES JAMES TAYLOR & ALISON KRAUSS, NOW'S THE WORLD TREATING YOU BRIAN MCCOMBS, YOU'RE IN MY HEAD RODNEY CROWELL, EARTHBOUND CHRIS CAGLE, CHICKS DID IT RHONDA VINCENT, IF HEARTACHES HAD WINGS RASCAL FLATTS, I MELT ROSANNE CASH, SEPTEMBER WHEN IT COMES DIXIE CHICKS, SIN WAGON (TOP OF THE WORLD) LIVE WYNNONNA, HEAVEN HELP ME MONTGOMERY GENTRY, HELL YEAH DIERKS BENTLEY, WHAT WAS I THINKIN' TOBY KEITH, I LOVE THIS BAR KEITH URBAN, WHO WOULDN'T WANNA BE ME PATTY LOVELESS, ON YOUR WAY HOME BROOKS & DUNN, RED DIRT ROAD MINDY SMITH, JOLENE ALAN JACKSON & JIMMY BURETT, IT'S 5 O'CLOCK SOMEWHERE EMERSON DRIVE, LAST ONE STANDING	TWISTA, SLOW JAMZ BRITNEY SPEARS, TOXIC OUTKAST, THE WAY YOU MOVE GOOD CHARLOTTE, HOLD ON JESSICA SIMPSON, WITH YOU KELIS, MILKSHAKE JAY-Z, CHANGE CLOTHES NO DOUBT, IT'S MY LIFE CHRISTINA AGUILERA, THE VOICE WITHIN ALICIA KEYS, YOU DON'T KNOW MY NAME PINK, GOD IS A DJ G-UNIT, POPPIN' THEM THANGS HILARY DUFF, COME CLEAN THE OFFSPRING, HIT THAT DARKNESS, I BELIEVE IN A THING CALLED LOVE MURPHY LEE, WHAT DA HOOK GON BE OUTKAST, HEY YA CHINGY, ONE CALL AWAY BLINK-182, FEELING THIS MAROON 5, THIS LOVE PINK, GOD IS A DJ INCUBUS, MEGALOMANIAC BRYAN ADAMS, SO ALIVE NICK CANNON, GIGLO B2K, BADABOOM FEFF DOBSON, EVERYTHING CLAY AIKEN, INVISIBLE KATY ROSE, OVERDRIVE LINKIN PARK, NUMB WESTSIDE CONNECTION, GANGSTA NATION MYA, FALL IN THE OFFSPRING, HIT THAT JET, ARE YOU GONNA BE MY GIRL EAMON, F**K NICKELBACK, SOMEDAY HOOBASTANK, OUT OF CONTROL YING YANG TWINS, SALT SHAKER JASON MRAZ, YOU AND I BOTH TRUMAN, GIRL WITH A PEARL KID ROCK, FEEL LIKE MAKIN' LOVE	NICKELBACK, SOMEDAY NO DOUBT, IT'S MY LIFE OUTKAST, HEY YA SHERYL CROW, THE FIRST CUT IS THE DEEPEST JET, ARE YOU GONNA BE MY GIRL GOOD CHARLOTTE, HOLD ON ALICIA KEYS, YOU DON'T KNOW MY NAME 3 DOORS DOWN, HERE WITHOUT YOU FIVE FOR FIGHTING, 100 YEARS JESSICA SIMPSON, WITH YOU BEYONCE, ME MYSELF AND I OUTKAST, THE WAY YOU MOVE PINK, GOD IS A DJ BEYONCE, ME MYSELF AND I TRAIN, WHEN I LOOK TO THE SKY FUEL, FALLS ON ME DIDD, WHITE FLAG KID ROCK, FEEL LIKE MAKIN' LOVE WIDE LIFE, ALL THINGS BRITNEY SPEARS, TOXIC CHRISTINA AGUILERA, THE VOICE WITHIN DAVE MATTHEWS, SAVE ME MAROON 5, THIS LOVE JASON MRAZ, YOU AND I BOTH STAIN'D, SO FAR AWAY JAY-Z, CHANGE CLOTHES THE DARKNESS, I BELIEVE IN A THING CALLED LOVE EVANESCENCE, MY IMMORTAL KELLY CLARKSON, THE TROUBLE WITH LOVE IS CLOPLAY, CLOCKS MATCHBOX TWENTY, BRIGHT LIGHTS MAROON 5, HARDER TO BREATHE SARAH MCCLACHLAN, FALLEN KELIS, MILKSHAKE TRAPT, HEADSTRONG FOUNTAINS OF WAYNE, STACY'S MOM EVANESCENCE, BRING ME TO LIFE INCUBUS, DRIVE R. KELLY, IGNITION JOSH GROBAN, YOU RAISE ME UP
NEW ONS CHINGY, ONE CALL AWAY YOUNG GUNZ, NO BETTER LOVE	NEW ONS BILLY CURRINGTON, I GOT A FEELIN' EMERSON DRIVE, LAST ONE STANDING	NEW ONS G-UNIT, POPPIN' THEM THANGS PINK, GOD IS A DJ INCUBUS, MEGALOMANIAC KATY ROSE, OVERDRIVE	NEW ONS PINK, GOD IS A DJ WIDE LIFE, ALL THINGS JUST KEEP GETTING BETTER BRITNEY SPEARS, TOXIC
fuse 200 Jericho Quadrangle, Jericho, NY 11753	G-A-C 9637 E. Mineral Ave., Englewood, CO 80112	MTV 2 1515 Broadway, New York, NY 10036	MUCHMUSIC 299 Queen St West, Toronto, Ontario M5V2Z5
INCUBUS, MEGALOMANIAC THE OFFSPRING, HIT THAT LOSTPROPHETS, LAST TRAIN HOME STORY OF THE YEAR, UNTIL THE DAY I DIE BRAND NEW, SIC TRANSIT GLORIA - GLORY FADES EVANESCENCE, MY IMMORTAL A.F.I., SILVER AND COLD THREE DAYS GRACE, (I HATE) EVERYTHING ABOUT YOU RED HOT CHILI PEPPERS, FORTUNE FADED CHIVELLE, CLOSURE SWITCHFOOT, MEANT TO LIVE SMILE EMPTY SOUL, NOWHERE KIDS TRAPT, STILL FRAME HOOBASTANK, OUT OF CONTROL GOOD CHARLOTTE, HOLD ON STAIN'D, SO FAR AWAY SIMPLE PLAN, PERFECT FINGER ELEVEN, ONE THING THINICE, STARE AT THE SUN PIETRO OF MUDD, AWAY FROM ME JET, ARE YOU GONNA BE MY GIRL NO DOUBT, IT'S MY LIFE OUTKAST, HEY YA FUEL, FALLS ON ME G-UNIT, POPPIN' THEM THANGS LINKIN PARK, FAINT PHANTOM PLANET, BIG BRAT LINKIN PARK, SOMEBODY I BELONG TRAPT, HEADSTRONG NICKELBACK, FIGURED YOU OUT	TOBY KEITH, AMERICAN SOLDIER ALAN JACKSON, REMEMBER WHEN KENNY CHESNEY, THERE GOES MY LIFE SHANIA TWAIN, SHE'S NOT JUST A PRETTY FACE BRAD PAISLEY, LITTLE MOMENTS BROOKS & DUNN, YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL RODNEY ATKINS, HONESTY SARA EVANS, PERFECT GARY ALLAN, SONGS ABOUT RAIN CHRIS CAGLE, CHICKS DID IT BUDDY JEWELL, SWEET SOUTHERN COMFORT JOSH TURNER, LONG BLACK TRAIN JOE NICHOLS, COOL TO BE A FOOL DIERKS BENTLEY, MY LAST NAME BILLY RAY CYRUS, ALWAYS SIXTEEN DIXIE CHICKS, SIN WAGON (TOP OF THE WORLD) LIVE JAMES TAYLOR & ALISON KRAUSS, NOW'S THE WORLD TREATING YOU KEITH URBAN, WHO WOULDN'T WANNA BE ME WYNNONNA, HEAVEN HELP ME CRAIG MORGAN, EVERY FRIDAY AFTERNOON MONTGOMERY GENTRY, HELL YEAH TRACE ADKINS, HOT MAMA BRIAN MCCOMBS, YOU'RE IN MY HEAD CLINT BLACK, SPEND MY TIME REBA MCKENTRE, I'M GONNA TAKE THAT MOUNTAIN EMERSON DRIVE, LAST ONE STANDING RUSHLOW, I CAN'T BE YOUR FRIEND PHANTOM PLANET, EVERY FRIDAY AFTERNOON MONTGOMERY GENTRY, HELL YEAH TRACE ADKINS, HOT MAMA BILLY CURRINGTON, I GOT A FEELIN'	KANYE WEST, THROUGH THE WIRE KELIS, MILKSHAKE TWISTA, SLOW JAMZ LINKIN PARK, NUMB ALICIA KEYS, YOU DON'T KNOW MY NAME JAY-Z, CHANGE CLOTHES JET, ARE YOU GONNA BE MY GIRL POLYPHONIC SPREE, LIGHT & DAY MARY J. BLIGE, NOT TODAY THE DARKNESS, I BELIEVE IN A THING CALLED LOVE OUTKAST, HEY YA SHINS, SO SAYS I OUTKAST, THE WAY YOU MOVE BEYONCE, ME MYSELF AND I YOUNG GUNZ, NO BETTER LOVE DIZEE RASCAL, FIX UP, LOOK SHARP INCUBUS, MEGALOMANIAC MURPHY LEE, WHAT DA HOOK GON BE BLINK-182, FEELING THIS THE OFFSPRING, HIT THAT NICKELBACK, SOMEDAY SIMPLE PLAN, PERFECT YING YANG TWINS, SALT SHAKER CASSIDY, HOTEL HOOBASTANK, OUT OF CONTROL NO DOUBT, IT'S MY LIFE LOSTPROPHETS, LAST TRAIN HOME JACK JOHNSON, TAYLOR	BRITNEY SPEARS, TOXIC FEFF DOBSON, TAKE ME AWAY OUTKAST, THE WAY YOU MOVE NELLY FURTADO, POWERLESS (SAY WHAT YOU WANT) THREE DAYS GRACE, JUST LIKE YOU OUTKAST, HEY YA BLINK-182, FEELING THIS POLYPHONIC SPREE, LIGHT & DAY PILATE, INTO YOUR HIDEOUT PINK, GOD IS A DJ HILARY DUFF, COME CLEAN DEFALUT, TAKING MY LIFE AWAY INCUBUS, MEGALOMANIAC SAM ROBERTS, HARD ROAD JAY-Z, CHANGE CLOTHES KELIS, MILKSHAKE LINKIN PARK, NUMB RYAN ADAMS, SO ALIVE ALICIA KEYS, YOU DON'T KNOW MY NAME GOOD CHARLOTTE, HOLD ON BILLY TALENT, THE EX JET, ARE YOU GONNA BE MY GIRL TREWS, NOT READY TO GO EVANESCENCE, MY IMMORTAL SWANLEN MEMBERS, WATCH THIS SWITCHFOOT, MEANT TO LIVE THE DARKNESS, I BELIEVE IN A THING CALLED LOVE MISSY ELLIOTT, PASS THAT DUTCH HILARY DUFF, SO YESTERDAY
NEW ONS LOSTPROPHETS, LAST TRAIN HOME PHANTOM PLANET, BIG BRAT NICKELBACK, FIGURED YOU OUT MAXEEN, LOVE GOES A LONG WAY ROONEY, I'M SHAKIN' THE DARKNESS, I BELIEVE IN A THING CALLED LOVE	NEW ONS NO NEW ONS THIS WEEK	NEW ONS YOUNG GUNZ, NO BETTER LOVE DIZEE RASCAL, FIX UP, LOOK SHARP LOSTPROPHETS, LAST TRAIN HOME G-UNIT, POPPIN' THEM THANGS CHINGY, ONE CALL AWAY	NEW ONS SWITCHFOOT, MEANT TO LIVE G-UNIT, POPPIN' THEM THANGS FEFF DOBSON, EVERYTHING

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84 Hours Weekly

COUNTRY/ALT
NYC/Melbourne, FL TV 31

WNYX-TV 26

WNYX-TV 35

VJ TOP 20
40 Hours Weekly

LATIN
40 Hours Weekly

WNYX-TV 26

WNYX-TV 35

LIVE CALL REQUESTS FOR JANUARY / 30,366 CALLS
BASED UPON VERIZON CALL COUNTS VIA IP 540 SERVICE NY LATA

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TV stops on ABC and Fox News drive 15% gain for Amici Forever



PHOTO: ANDY EARL

Charts

With his 22nd No. 1 song, Alan Jackson stands tall on Country list



SALES / AIRPLAY / TRENDS / ANALYSIS

Grammy Set Starts Big

My, Grammy. What a big start you have, as "Grammy Nominees 2004," in its very first week, establishes the best peak that the sampler series has seen since its launch in 1995 (No. 4, 68,000 copies).



The fast start, in part, is owed to the shuffle that saw the Grammy telecast move from late February to early in the month. That change moved the "Nominees" release date up to the soft sales weeks of January rather than the competitive waters of February.

This marks the first time a "Grammy Nominees" album has bowed in the top 10, but

it is not the biggest sales opener in the series' history. That distinction belongs to "Grammy Nominees 2000," which rang 71,000 when it began at No. 19. Prior to this, the series' highest chart start belonged to last year's entry, which began at No. 16 with 65,500 sold in the first week.

"Grammy Nominees 2003" eventually rose to No. 6, breaking the line's prior peak of No. 8, earned by the 1999 edition. In its best sales week, last year's volume moved 113,000, just shy of the "Nominees" record—113,500 copies—earned when the 2000 edition peaked at No. 9.

Over the Counter

By Geoff Mayfield
gmayfield@billboard.com



WINNING UGLY: Suddenly, as a monkey climbs off Paula Abdul's back, the music industry resembles the 1983 Chicago White Sox.

It was the '83 Pale Sox that popularized the phrase "Winning Ugly," which seems to be the pattern of album sales these days. For the second week in a row, the top 10 resembles a barren desert, with no albums reaching the 100,000-unit mark. Yet despite the ugly numbers at the top of the chart, album volume again beats the numbers from the same week of 2003.

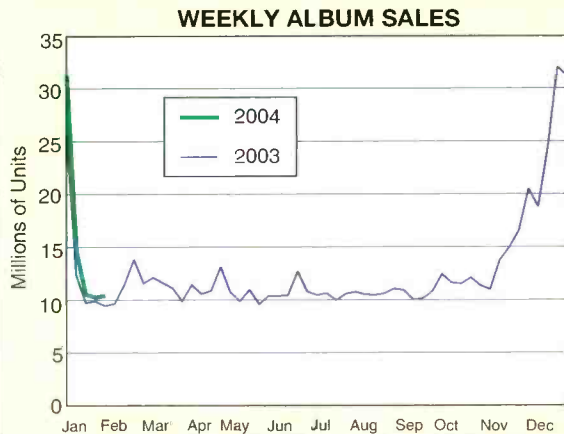
This marks the fifth straight week that album numbers have exceeded those of the same frame in the prior year, a streak that began with the last week of 2003. Thus, year-to-date album sales continue to splash past those of early 2003, now leading last year's pace by 10.5%.

So, what does any of this have to do with the least-picky of the "American Idol" judges? Until now, Abdul's 1991 album, "Spellbound," had the dubious distinction of owning the smallest sum of any No. 1 since The Billboard 200 switched to Nielsen SoundScan data. In the issue dated June 8, 1991, her sophomore set clocked the first of its two chart-leading weeks with a sum just shy of 88,000 copies.

It was one of three early SoundScan weeks when the No. 1 title sold less than 90,000 copies, but those light numbers might be
(Continued on page 60)

Market Watch

A Weekly National Music Sales Report

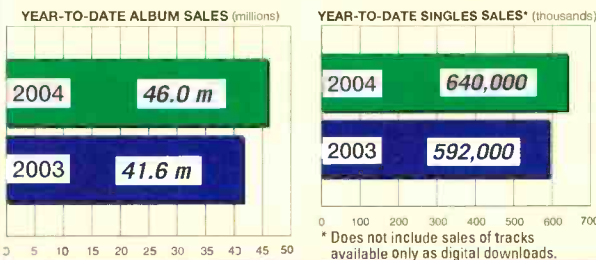


ALBUM SALES

This Week	10,445,000	This Week 2003	9,473,000
Last Week	10,271,000	Change	↗10.3%
Change	↗1.7%		

SINGLES SALES*

This Week	153,000	This Week 2003	135,000
Last Week	149,000	Change	↗13.3%
Change	↗2.7%		

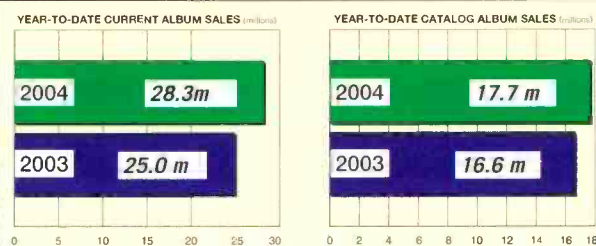


YEAR-TO-DATE OVERALL UNIT SALES

	2003	2004	Change
Total	42,194,000	46,599,000	(↗10.4%)
Albums	41,602,000	45,959,000	(↗10.5%)
Singles	592,000	640,000	(↗8.1%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
CD	39,984,000	44,791,000	(↗12.0%)
Cassette	1,481,000	1,003,000	(↘32.3%)
Other	137,000	165,000	(↗20.4%)



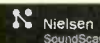
YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2003	2004	Change
Current	24,968,000	28,278,000	(↗13.3%)
Catalog	16,634,000	17,681,000	(↗6.3%)
Deep Catalog	11,768,000	12,530,000	(↗6.5%)

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

* For week ending 1/25/04.
Rounded figures.

Compiled from a national sample of retail store and rack sales reports collected and provided by



Hey! 'Jude,' 'Ya!' Are Tied

For 35 years, the Beatles' "Hey Jude" reigned as the longest-running No. 1 song on The Billboard Hot 100 with the word "Hey" in the title. But no longer. "Jude" has to share the honor with the current occupant of pole position, as "Hey Ya!" (Arista) by OutKast reaches its ninth frame at the top of the list.

That's not the only thing OutKast has in common with the Beatles (who arrived on these shores 40 years ago this week—see story, page 1). The Atlanta rap duo has owned the top two slots on the Hot 100 for eight weeks in a row, with "The Way You Move" in the runner-up spot. That beats the five weeks in 1978 when the Bee Gees held down the top two with "Night Fever" and "Stayin' Alive" and is very close to matching the 10 weeks in early 1964 when the Beatles filled the top two positions, albeit with four different singles.

"Hey Ya!" is a leftover from the class of 2003, so matches the nine-week runs of 50 Cent's "In Da Club" and Beyoncé Featuring Sean Paul's "Baby Boy" as the longest-running No. 1s of last year.

Chart Beat

By Fred Bronson
fbronson@billboard.com



DUSTIN' OFF A HIT: Jennifer Lopez has a new entry on Hot R&B/Hip-Hop Singles & Tracks for the first time in 14 months. "Baby I Love U" (Epic), from "The Reel Me" DVD/CD, debuts at No. 75.

The song interpolates the film theme from "Midnight Cowboy" (which was No. 23 on the Hot 100 exactly 34 years ago this issue). That gives British composer John Barry his first songwriting credit on the R&B/Hip-Hop chart since Gladys Knight took his James Bond theme "Licence to Kill" to No. 69 in 1989.

HEY 'YEAH': The speedy ascent of "Yeah!" (Arista) by Usher Featuring Lil Jon & Ludacris on Rhythmic Airplay makes chart news. The 8-2 move in the song's fifth chart week is the fastest climb into the top two since 50 Cent's "In Da Club" hit No. 1 in its fifth week.

The six-point jump of "Yeah!" is the biggest leap into the top two since Janet Jackson's "That's the Way Love Goes" flew 11-2 the week of April 30, 1993.

'WHEN' IS NOW: Alan Jackson collects his 22nd No. 1 on Hot Country Singles & Tracks, as "Remember When" (Arista) goes to the head of the class.

That puts Jackson in the top 10 among artists with the most No. 1s on the country tally and knocks Buck Owens, Reba McEntire, Kenny Rogers and Willie Nelson down to 11th place, with 21 chart-toppers each.

'WALK' THE WALK: Last issue I noted that Burt Bacharach and Hal David were in the top five of the Hot 100 and were also charting on Modern Rock Tracks. The songwriting duo is also represented on the Hot Dance Club Play chart, where Cyndi Lauper's version of "Walk On By" (Daylight/Epic) holds at No. 10.

Billboard® THE BILLBOARD® 200®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			NUMBER 1 7 Weeks At Number 1									
1	1	1	OUTKAST ▲ ⁷ ARISTA 50133* (12.98 CD)	Speakerboxxx/The Love Below	1	49	59	67	19	YING YANG TWINS ● COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	11
2	2	6	SHERYL CROW ▲ A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2	51	49	48	11	KID ROCK ▲ TOP DOG/ATLANTIC 83685*/AG (18.98 CD)	Kid Rock	8
3	9	9	EVANESCENCE ▲ ³ WIND-UP 13063 (18.98 CD)	Fallen	3	52	48	44	62	KORN ▲ IMMORTAL/EPIC 90335*/SONY MUSIC (18.98 EQ CD)	Take A Look In The Mirror	9
4	NEW	1	HOT SHOT DEBUT									
4	NEW	1	VARIOUS ARTISTS GRAMMY 58022/BMG STRATEGIC MARKETING GROUP (18.98 CD)	2004 Grammy Nominees	4	53	40	15	10	SHANIA TWAIN ◆ ¹⁰ MERCURY 170314/UMGN (12.98 CD)	Up!	1
5	8	8	RUBEN STUDDARD ▲ J 54639*/RMG (12.98/18.98)	Soulful	1	54	57	60	69	MICHAEL JACKSON ● MJJ/EPIC 88998/SONY MUSIC (12.98/18.98)	Number Ones	13
6	4	5	TOBY KEITH ▲ ³ DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'all	1	55	55	39	6	GOOD CHARLOTTE ▲ ² DAYLIGHT/EPIC 86486/SONY MUSIC (18.98 EQ CD)	The Young And The Hopeless	7
7	6	7	VARIOUS ARTISTS ▲ COLUMBIA/UNIVERSAL/EMI/ZD/MBA 90753/SONY MUSIC (18.98 EQ CD)	Now 14	3	56	56	54	62	THE DARKNESS ATLANTIC 60817/AG (12.98 CD) [M]	Permission To Land	39
8	5	1	JOSH GROBAN ▲ ² 143/REPRISE 48450/WARNER BROS. (18.98 CD)	Closer	1	56	51	61	79	TOBY KEITH ▲ ⁴ DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1
9	3	2	ALICIA KEYS ▲ ² J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1	57	56	54	62	AUDIOSLAVE ▲ ² INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98 EQ CD)	Audioslave	7
10	11	16	BRITNEY SPEARS ▲ ² JIVE 53748/ZD/MBA (12.98/18.98)	In The Zone	1	58	45	46	66	ROD STEWART ▲ ² J 20039*/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4
11	7	4	NO DOUBT ▲ INTERSCOPE 001495 (12.98 CD)	The Singles 1992-2003	2	59	41	40	9	SOUNDTRACK REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS. (19.98 CD)	The Lord Of The Rings: The Return Of The King	36
12	10	10	JAY-Z ROC-A-FELLA/DEF JAM 001528*/IDJMG (8.98/12.98)	The Black Album	1	60	64	59	65	LIL JON & THE EAST SIDE BOYZ ▲ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	14
13	13	13	G-UNIT ▲ ² G-UNIT 001593*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2	61	61	51	6	MEMPHIS BLEEK ROC-A-FELLA/DEF JAM 003220*/IDJMG (8.98/12.98)	M.A.D.E.	35
14	14	17	NICKELBACK ▲ ROADRUNNER 618400/IDJMG (18.98 CD)	The Long Road	6	62	60	50	6	JOE JIVE 53707/ZD/MBA (18.98 CD)	And Then...	26
15	19	29	CHINGY ▲ DISTURBING THA PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2	63	54	52	7	THE OFFSPRING COLUMBIA 89026*/SONY MUSIC (18.98 EQ CD)	Splinter	30
16	28	30	JESSICA SIMPSON ● COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)	In This Skin	10	64	67	62	18	R. KELLY ▲ JIVE 55077/ZD/MBA (18.98 CD)	The R. In R&B Collection: Volume One	4
17	18	20	HILARY DUFF ▲ ³ BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1	65	62	55	10	LINKIN PARK ● WARNER BROS. 48563 (21.98 CD/DVD)	Live In Texas	23
18	15	14	SARAH MCLACHLAN ▲ ARISTA 50150 (12.98/18.98)	Afterglow	2	66	69	69	9	PUDDLE OF MUDD GEFFEN 001080/INTERSCOPE (8.98/12.98)	Life On Display	20
19	22	23	WESTSIDE CONNECTION ● HOD-BANGIN' 24030*/CAPITOL (7.98/18.98)	Terrorist Threats	16	67	87	101	7	FEFE DOBSON ISLAND 001244/IDJMG (12.98 CD) [M]	Fefe Dobson	67
20	17	12	LINKIN PARK ▲ ³ WARNER BROS. 48186* (19.98 CD)	Meteora	1	68	69	69	51	50 CENT ▲ ⁵ SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1
21	16	11	BEYONCE ▲ ² COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	69	66	49	7	BIG TYMERS CASH MONEY 000815*/UMRG (12.98 CD)	Big Money Heavyweight	21
22	21	24	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 000930*/IDJMG (8.98/12.98)	Chicken*N*Beer	1	70	68	63	65	CHRISTINA AGUILERA ▲ ³ RCA 68037*/RMG (12.98/18.98)	Stripped	2
23	37	57	PACESETTER									
23	37	57	MAROONS ● OCTONE/J 50001/RMG (11.98 CD) [M]	Songs About Jane	23	71	70	65	66	BABY BASH UNIVERSAL 001258/UMRG (12.98 CD)	Tha Smokin' Nephew	48
24	27	27	NORAH JONES ▲ ⁵ BLUE NOTE 32088* (17.98 CD) [M]	Come Away With Me	1	72	71	68	18	SOUNDTRACK ● HOLLYWOOD 162404 (18.98 CD)	Freaky Friday	19
25	25	26	DIDO ▲ ARISTA 50137 (18.98 CD)	Life For Rent	4	73	71	68	18	LIMP BIZKIT ● FLIP 001235*/INTERSCOPE (12.98 CD)	Results May Vary	3
26	23	21	ROD STEWART ▲ ² J 55710*/RMG (15.98/18.98)	As Time Goes By ... The Great American Songbook Vol. II	2	74	106	—	2	HEATSEEKER IMPACT		
27	63	103	GREATEST GAINER									
27	63	103	ALAN JACKSON ▲ ² ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	27	75	74	47	7	AMICI FOREVER VICTOR 52739/AAL (18.98 CD) [M]	The Opera Band	74
28	29	28	3 DOORS DOWN ▲ ³ REPUBLIC/UNIVERSAL 064396/UMRG (8.98/12.98)	Away From The Sun	8	76	74	47	7	HOOBASTANK ISLAND 001488/IDJMG (12.98 CD)	The Reason	45
29	12	—	VARIOUS ARTISTS WWE RECORDS/COLUMBIA 90881/SONY MUSIC (18.98 EQ CD)	WWE Originals	12	77	86	91	16	THREE DAYS GRACE JIVE 53479/ZD/MBA (12.98 CD) [M]	Three Days Grace	76
30	26	25	BLINK-182 ▲ GEFFEN 001334/INTERSCOPE (12.98 CD)	Blink-182	3	78	80	83	20	JOHN MAYER ▲ AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	Heavier Things	1
31	32	31	JUVENILE CASH MONEY 001718*/UMRG (12.98 CD)	Juve The Great	31	79	81	75	44	SWITCHFOOT ● COLUMBIA 71083/RED INK (9.98 CD)	The Beautiful Letdown	57
32	24	18	RED HOT CHILI PEPPERS ● WARNER BROS. 48545 (18.98 CD)	Greatest Hits	18	80	78	78	62	MATCHBOX TWENTY ▲ ² MELISMA/ATLANTIC 83512/AG (12.98/18.98)	More Than You Think You Are	6
33	35	32	CLAY AIKEN ▲ ² RCA 54638/RMG (18.98 CD)	Measure Of A Man	1	81	80	83	20	DIXIE CHICKS ● MONUMENT/COLUMBIA 90794/SONY MUSIC (19.98 EQ CD)	Top Of The World Tour Live	27
34	34	35	SOUNDTRACK ● WALT DISNEY 860126 (6.98 CD)	The Cheetah Girls (EP)	33	82	111	132	17	ANTHONY HAMILTON SD SD DEF 52107/ARISTA (12.98 CD)	Comin' From Where I'm From	33
35	33	33	COLDPLAY ▲ ³ CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5	83	73	53	9	COUNTING CROWS GEFFEN 001676/INTERSCOPE (12.98 CD)	Films About Ghosts: The Best Of...	32
36	30	22	EAGLES ▲ ² WARNER STRATEGIC MARKETING 73971 (25.98 CD)	The Very Best Of	3	84	107	130	45	JASON MRAZ ● ELEKTRA 62829/EEG (12.98 CD) [M]	Waiting For My Rocket To Come	55
37	NEW	1	ANI DIFRANCO RIGHTeous BABE 034 (16.98 CD)	Educated Guess	37	85	82	77	17	MARTINA MCBRIDE ▲ RCA NASHVILLE 54207/RLG (11.98/18.98)	Martina	7
38	31	—	KEITH SWEAT ELEKTRA 73954/RLG (18.98 CD)	The Best Of Keith Sweat: Make You Sweat	31	86	76	66	9	MISSY ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62905*/EEG (12.98/18.98)	This Is Not A Test!	13
39	20	19	ALAN JACKSON ▲ ² ARISTA NASHVILLE 53097/RLG (12.98/19.98)	Greatest Hits Volume II And Some Other Stuff	1	87	88	86	43	THE WHITE STRIPES ▲ THIRD MAN 27148*/V2 (18.98 CD)	Elephant	6
40	47	43	JET ELEKTRA 62882/EEG (12.98 CD)	Get Born	40	88	36	—	2	THE CRYSTAL METHOD V2 27176 (14.98 CD)	Legion Of Boom	36
41	50	71	JOSH TURNER ● MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]	Long Black Train	41	89	89	96	33	LUTHER VANDROSS ▲ J 51885/RMG (12.98/18.98)	Dance With My Father	1
42	52	64	MICHAEL McDONALD ● MOTOWN 000651/UMRG (12.98 CD)	Motown	28	90	101	111	92	KENNY CHESNEY ▲ ³ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
43	46	38	MUSIQ DEF SOUL 001616*/IDJMG (8.98/12.98)	soulstar	13	91	79	80	9	LIL JON & THE EAST SIDE BOYZ BME 2378*/TVT (11.98 CD/DVD)	Part II	37
44	42	41	SIMPLE PLAN ▲ LAVA 83534/AG (7.98/12.98) [M]	No Pads, No Helmets...Just Balls	35	92	65	72	18	DAVE MATTHEWS ▲ RCA 55167/RMG (18.98 CD)	Some Devil	2
45	53	45	AVANT MAGIC JOHNSON/GEFFEN 001567*/INTERSCOPE (8.98/12.98)	Private Room	18	93	98	76	5	SOUNDTRACK T.U.G./EPIC 90744/SONY MUSIC (18.98 EQ CD)	You Got Served	34
46	39	37	KELIS STAR TRAK 52132*/ARISTA (12.98/18.98)	Tasty	27	94	90	89	8	TRACE ADKINS CAPITOL (NASHVILLE) 40517 (12.98/18.98)	Comin' On Strong	31
47	38	36	NELLY ▲ FO: REEL/UNIVERSAL 001665*/UMRG (8.98/12.98)	Da Derry Versions - The Reinvention	12	95	121	123	17	BETTE MIDLER ● COLUMBIA 90350/SONY MUSIC (18.98 EQ CD)	Bette Midler Sings The Rosemary Clooney Songbook	14
48	44	34	SOUNDTRACK ▲ AMARU 001533*/INTERSCOPE (12.98 CD)	Tupac: Resurrection	2	96	72	99	11	BLACK EYED PEAS ● A&M 000699/INTERSCOPE (12.98 CD)	Elephunk	26
										TRAPT ▲ WARNER BROS. 48296 (18.98 CD) [M]	Trapt	42
										STING ▲ A&M 001141/INTERSCOPE (12.98 CD)	Sacred Love	3
										LEANN RIMES ● CURB 78829 (18.98 CD)	Greatest Hits	24
										KEITH URBAN ▲ CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
				HEATSEEKER IMPACT									
100	103	117	7	STORY OF THE YEAR	Page Avenue	100	151	133	108	10	112	Hot & Wet	22
				MAVERICK 48438/WARNER BROS. (12.98 CD) [M]							BAD BOY/DEF SOUL 000927*/UMRG (8.98/12.98)		
101	94	97	11	3 DOORS DOWN	Another 700 Miles (EP)	21	152	140	143	11	BRUCE SPRINGSTEEN ▲	The Essential Bruce Springsteen	14
				REPUBLIC/UNIVERSAL 001603/UMRG (9.98 CD)							LEGACY/COLUMBIA 90773/SONY MUSIC (25.98 EQ CD)		
102	85	56	10	THE BEATLES ▲	Let It Be... Naked	5	153	143	129	9	ENRIQUE IGLESIAS	Seven	31
				APPLE 95713/CAPITOL (18.98 CD)							INTERSCOPE 001711 (12.98 CD)		
103	RE-ENTRY		4	GAVIN DEGRAW	Chariot	103	154	159	164	27	BRAD PAISLEY ●	Mud On The Tires	8
				J 20058/RMG (11.98 CD) [M]							ARISTA NASHVILLE 50605/RLG (12.98/18.98)		
104	125	126	31	JAMES TAYLOR ●	The Best Of James Taylor	11	155	157	147	40	SOUNDTRACK ▲	The Lizzie McGuire Movie	6
				WARNER BROS. 73837/WARNER STRATEGIC MARKETING (18.98 CD)							WALT DISNEY 860080 (18.98 CD)		
105	118	120	63	SEAN PAUL ▲ ²	Dutty Rock	9	156	160	167	7	NICK CANNON	Nick Cannon	83
				VP/ATLANTIC 83620*/AG (12.98/18.98)							NICK/JIVE 48500/ZOMBA (18.98 CD)		
106	92	73	12	BOB SEGER ●	Greatest Hits 2	23	157	146	155	15	JONNY LANG	Long Time Coming	17
				CAPITOL 52772 (17.98 CD)							A&M 001145/INTERSCOPE (8.98/12.98)		
107	102	92	15	JAGGED EDGE ●	Hard	3	158	122	—	2	JOE COCKER	Ultimate Collection	122
				COLUMBIA 87017/SONY MUSIC (12.98 EQ/18.98)							A&M/HIP-D 001572/JME (12.98 CD)		
108	139	149	34	TRAIN ●	My Private Nation	6	159	164	161	88	EMINEM ▲ ⁸	The Eminem Show	1
				COLUMBIA 86593/SONY MUSIC (18.98 EQ CD)							WEB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98)		
109	109	119	96	MERCYME ▲	Almost There	37	160	180	182	23	DIERKS BENTLEY	Dierks Bentley	26
				INO 86133/CURB (16.98 CD) [M]							CAPITOL (NASHVILLE) 39814 (12.98/18.98)		
110	97	79	5	DAVID BANNER	MTA2: Baptized In Dirty Water	69	161	155	159	65	ELVIS PRESLEY ▲ ³	Elvis: 30 #1 Hits	1
				SRC/UNIVERSAL 001720*/UMRG (12.98 CD)							RCA 68079*/RMG (12.98/19.98)		
111	96	94	4	SOUNDTRACK	Cold Mountain	94	162	156	195	12	STEVE MILLER BAND	Young Hearts: Complete Greatest Hits	37
				DMZ/COLUMBIA 86843/SONY MUSIC (18.98 EQ CD)							CAPITOL 90509 (18.98 CD)		
112	110	100	65	RASCAL FLATTS ▲	Melt	5	163	161	118	13	CECE WINANS	Throne Room	32
				LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)							PURESPRINGS GOSPEL/INO 90361/SONY MUSIC (11.98 EQ/18.98)		
113	120	122	61	TIM MCGRAW ▲ ²	Tim McGraw And The Dancehall Doctors	2	164	163	145	24	YELLOWCARD	Ocean Avenue	99
				CURB 78746 (12.98/18.98)							CAPITOL 39844 (12.98 CD)		
114	108	98	18	OBIE TRICE ●	Cheers	5	165	162	175	5	CASTING CROWNS	Casting Crowns	162
				SHADY 001105*/INTERSCOPE (12.98 CD)							BEACH STREET 10723/REUNION (18.98 CD) [M]		
115	113	105	20	SEAL ●	Seal IV	3	166	NEW	1	AMEL LARRIEUX	Bravebird	166	
				WARNER BROS. 47947 (18.98 CD)							BLISS LIFE 0001 (16.98 CD)		
116	112	110	36	STAINED ▲	14 Shades Of Grey	1	167	158	137	12	P.O.D. ●	Payable On Death	9
				FLIP/ELEKTRA 62882/EEG (18.98 CD)							ATLANTIC 83676*/AG (19.98 CD)		
117	126	152	17	GARY ALLAN	See If I Care	17	168	172	95	3	PHANTOM PLANET	Phantom Planet	95
				MCA NASHVILLE 00011/UMGN (8.98/12.98)							DAYLIGHT/EPIC 86964/SONY MUSIC (12.98 EQ CD)		
118	130	106	29	MICHAEL BUBLE ●	Michael Buble	47	169	177	176	24	KIDZ BOP KIDS ●	Kidz Bop 4	14
				143/REPRISE 48376/WARNER BROS. (18.98 CD) [M]							RAZOR & TIE 89074 (11.98/18.98)		
119	104	115	33	THE BEACH BOYS ●	The Very Best Of The Beach Boys: Sounds Of Summer	16	170	153	141	18	THE STROKES ●	Room On Fire	4
				CAPITOL 82710 (18.98 CD)							RCA 55497*/RMG (18.98 CD)		
120	131	134	49	R. KELLY ▲ ²	Chocolate Factory	1	171	154	165	14	DAVID BOWIE	Best Of Bowie	70
				JIVE 41812/ZOMBA (18.98 CD)							EMI 41929/VIRGIN (18.98 CD)		
121	135	107	7	VARIOUS ARTISTS	The Source Presents Hip Hop Hits Vol. 7	89	172	144	114	11	SOUNDTRACK ●	Love Actually	39
				DEF JAM 001614/IDJMG (12.98 CD)							J 56760/RMG (18.98 CD)		
122	95	84	12	COLDPLAY ●	Coldplay Live 2003	13	173	179	173	11	MARY J. BLIGE ▲	Love & Life	1
				CAPITOL 99014 (24.98 DVD/CD)							GEFFEN 000956*/INTERSCOPE (8.98/12.98)		
123	119	116	16	VARIOUS ARTISTS	WOW Hits 2004	51	174	149	140	13	R.E.M.	In Time 1988-2003: The Best Of R.E.M.	8
				PROVIDENT/WORD-CURB/EMI CHRISTIAN 90652/SPARROW (21.98 CD)							WARNER BROS. 48381 (18.98 CD)		
124	128	148	33	JACK JOHNSON ●	On And On	3	175	184	192	5	VARIOUS ARTISTS	Crunk And Disorderly	161
				JACK JOHNSON 075012*/UMRG (18.98 CD)							TVT 2500 (17.98 CD)		
125	137	131	18	ROONEY	Rooney	125	176	183	—	5	THE SHINS	Chutes Too Narrow	86
				GEFFEN 000242/INTERSCOPE (9.98 CD) [M]							SUB POP 70625* (15.98 CD)		
126	129	113	18	MURPHY LEE ●	Da Skool Boy Presents Murphy's Law	8	177	175	170	23	BRAND NEW	Deja Entendu	63
				FO' REEL/UNIVERSAL 001132/UMRG (12.98 CD)							TRIPLE CROWN 82896*/RAZOR & TIE (13.98 CD)		
127	105	90	11	PINK ▲	Try This	9	178	169	169	10	CYNDI LAUPER	At Last	38
				ARISTA 52139 (18.98 CD)							DAYLIGHT/EPIC 90760/SONY MUSIC (18.98 EQ CD)		
128	117	93	5	BRAVEHEARTS	Bravehearted	75	179	173	157	11	STONE TEMPLE PILOTS	Thank You	26
				ILL WILL/COLUMBIA 95712*/SONY MUSIC (12.98 EQ/18.98)							ATLANTIC 83586*/AG (18.98 CD)		
129	115	85	43	CHER ▲ ⁷	The Very Best Of Cher	4	180	171	168	34	LONESTAR ●	From There To Here: Greatest Hits	7
				GEFFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18.98 CD)							BNA 67076/RLG (12.98/18.98)		
130	142	151	21	T.I. ●	Trap Muzik	4	181	190	183	39	KEM	Kemistry	90
				GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)							MOTOWN 067516/UMRG (8.98/12.98) [M]		
131	123	128	86	AVRIL LAVIGNE ▲ ⁶	Let Go	2	182	RE-ENTRY	18		DAMIEN RICE	0	169
				ARISTA 14740 (17.98 CD)							DRM/VECTOR 48507/WARNER BROS. (18.98 CD) [M]		
132	167	200	3	SOUNDTRACK	Blue Collar Comedy Tour: The Movie	132	183	186	186	11	LED ZEPPELIN	Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two	116
				WARNER BROS. (NASHVILLE) 48424/WARN (18.98 CD)							ATLANTIC 83619/AG (19.98 CD)		
133	NEW		1	SOUNDTRACK	Pixel Perfect (EP)	133	184	181	184	15	SOUNDTRACK	Pirates Of The Caribbean: The Curse Of The Black Pearl	75
				WALT DISNEY 861056 (7.98 CD)							WALT DISNEY 860089 (18.98 CD)		
134	99	82	9	NELLY FURTADO ●	Folklore	38	185	189	190	41	GODSMACK ▲	Faceless	1
				DREAMWORKS 001007/INTERSCOPE (18.98 CD)							REPUBLIC/UNIVERSAL 067854/UMRG (8.98/12.98)		
135	114	153	28	BROOKS & DUNN ●	Red Dirt Road	4	186	148	136	5	SOUNDTRACK	Mona Lisa Smile	134
				ARISTA NASHVILLE 67070/RLG (12.98/18.98)							EPIC 90737/SONY MUSIC (18.98 EQ CD)		
136	138	127	10	AL GREEN	I Can't Stop	53	187	RE-ENTRY	5		BARRY WHITE	The Best Of Barry White: 20th Century Masters The Millennium Collection	100
				BLUE NOTE 93558* (18.98 CD)							ISLAND/CHRONICLES 000884/IDJMG (9.98 CD)		
137	127	121	19	DMX ▲	Grand Champ	1	188	178	171	64	MONTGOMERY GENTRY ●	My Town	26
				RUFF RYDERS/DEF JAM 063369*/IDJMG (8.98/12.98)							COLUMBIA (NASHVILLE) 86520/SONY MUSIC (11.98 EQ/17.98)		
138	116	102	10	DAVE MATTHEWS BAND ▲	The Central Park Concert	14	189	RE-ENTRY	2		FINGER ELEVEN	Finger Eleven	157
				BAMA RAGS/RCA 57501/RMG (19.98 CD)							WIND-UP 13058 (16.98 CD) [M]		
139	134	125	19	A PERFECT CIRCLE ●	Thirteenth Step	2	190	192	191	7	TOO SHORT	Married To The Game	49
				VIRGIN 80918* (18.98 CD)							SHORT/JIVE 53722/ZOMBA (18.98 CD)		
140	136	135	64	JUSTIN TIMBERLAKE ▲ ³	Justified	2	191	195	—	20	JO DEE MESSINA	Greatest Hits	14
				JIVE 41823*/ZOMBA (12.98/18.98)							CURB 78790 (18.98 CD)		
141	132	146	4	SOUNDTRACK	Something's Gotta Give	132	192	196	196	13	FUEL	Natural Selection	15
				COLUMBIA 90911/SONY MUSIC (18.98 EQ CD)							EPIC 86392/SONY MUSIC (18.98 CD)		
142	124	104	54	JOHNNY CASH ▲	American IV: The Man Comes Around	22	193	RE-ENTRY	21		SMILE EMPTY SOUL	Smile Empty Soul	94
				AMERICAN 063339*/LOST HIGHWAY (12.98 CD)							THROBACK/LAVA 83639/AG (12.98 CD) [M]		
143	150	156	18	ROB ZOMBIE ●	Past, Present & Future	11	194	174	154	16	ELVIS PRESLEY ▲	Elvis: 2nd To None	3
				GEFFEN 001041/JME (12.98 CD/DVD)							BMG STRATEGIC MARKETING/RCA 55895*/RMG (19.98 CD)		
144	151	163	37	AFI ●	Sing The Sorrow	5	195	RE-ENTRY	33		CHRIS CAGLE	Chris Cagle	15
				NITRO/DREAMWORKS 450380*/INTERSCOPE (9.98 CD)							CAPITOL (NASHVILLE) 40516 (11.98/18.98)		
145	141	109	31	MICHELLE BRANCH ▲	Hotel Paper	2	196	RE-ENTRY	47		JOE NICHOLS ●	Man With A Memory	72
				MAVERICK 48426/WARNER BROS. (18.98 CD)							UNIVERSAL SOUTH 170285 (8.98/12.98) [M]		
146	147	139	44	STACIE ORRICO ●	Stacie Orrico	59	197	84	150	47	VARIOUS ARTISTS ▲	Worship Together: I Could Sing Of Your Love Forever	39
				FOREFRONT 32589/VIRGIN (12.98/18.98) [M]							EMI SPECIAL MARKETS 6320/TIME LIFE (19.98 CD)		

Billboard TOP INTERNET ALBUM SALES™				
Sales data and internet sales reports compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW	1	ROGER CLYNE & THE PEACEMAKERS EMMA JAVA 6007 [M]	iAmericano!
2	1	18	OUTKAST ▲ ⁷ ARISTA 50133*	Speakerboxxx/The Love Below
3	6	12	SHERYL CROW ▲ A&M 001521/INTERSCOPE	The Very Best Of Sheryl Crow
4	2	12	JOSH GROBAN ▲ ² 143/REPRISE 48450/WARNER BROS.	Closer
5	8	12	SARAH MCLACHLAN ▲ ARISTA 50150	Afterglow
6	9	2	JOHNNY CASH AMERICAN 001679/LOST HIGHWAY	Cash Unearthed
7	13	9	NO DOUBT ▲ INTERSCOPE 001495	The Singles 1992-2003
8	16	2	JOSHUA BELL SONY CLASSICAL 87894/SONY MUSIC [M]	Romance Of The Violin
9	NEW	1	VARIOUS ARTISTS GRAMMY 58022/BMG STRATEGIC MARKETING GROUP	2004 Grammy Nominees
10	NEW	1	AMICI FOREVER VICTOR 52739/AAL [M]	The Opera Band
11	14	16	EVANESCENCE ▲ ³ WIND-UP 13063	Fallen
12	23	2	LARRY THE CABLE GUY ARK 21 810076	Lord, I Apologize
13	3	2	SOUNDTRACK REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS.	The Lord Of The Rings: The Return Of The King
14	NEW	1	JUSSI BJORLING RED SEAL 53231/BMG CLASSICS	Bjorling Rediscovered - Carnegie Hall Recital September 1955
15	17	17	DIDO ▲ ARISTA 50137	Life For Rent
16	18	18	NORAH JONES ▲ ⁸ BLUE NOTE 32088* [M]	Come Away With Me
17	22	4	SOUNDTRACK DMZ/COLUMBIA 86843/SONY MUSIC	Cold Mountain
18	NEW	1	RON WHITE PARALLEL/HP-D 001582/UME [M]	Drunk In Public
19	NEW	1	MICHAEL MCDONALD ● MOTO/DWN 000551/UMRG	Motown
20	21	7	ALICIA KEYS ▲ ² J 55712*/RMG	The Diary Of Alicia Keys
21	25	10	THE BEATLES ▲ APPLE 95713/CAPITOL	Let It Be... Naked
22	10	4	EVA CASSIDY ● BLIX STREET 10045	Songbird
23	NEW	1	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP	Wicked
24	NEW	1	COLDPLAY ▲ ³ CAPITOL 40504*	A Rush Of Blood To The Head
25	NEW	1	THE WHITE STRIPES ▲ THIRD MAN 27148*/V2	Elephant

Billboard TOP SOUNDTRACKS™				
Sales data compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	3	THE CHEETAH GIRLS (EP) ●	WALT DISNEY 860126
2	3	11	TUPAC: RESURRECTION ▲	AMARU 001533*/INTERSCOPE
3	2	9	THE LORD OF THE RINGS: THE RETURN OF THE KING	REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS.
4	4	3	FREAKY FRIDAY ●	HOLLYWOOD 162404
5	6	3	YOU GOT SERVED	T.U.G./EPIC 90744/SONY MUSIC
6	5	3	COLD MOUNTAIN	DMZ/COLUMBIA 86843/SONY MUSIC
7	11	1	BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WRN
8	22	1	PIXEL PERFECT (EP)	WALT DISNEY 861056
9	7	1	SOMETHING'S GOTTA GIVE	COLUMBIA 90911/SONY MUSIC
10	10	1	THE LIZZIE MCGUIRE MOVIE ▲	WALT DISNEY 860080
11	8	1	LOVE ACTUALLY ●	J 56760/RMG
12	12	1	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL	WALT DISNEY 860089
13	9	1	MONA LISA SMILE	EPIC 87037/SONY MUSIC
14	14	1	CHICAGO ▲ ²	EPIC 87018/SONY MUSIC
15	13	1	DIRTY DANCING: ULTIMATE DIRTY DANCING	RCA 55525/BMG STRATEGIC MARKETING GROUP
16	16	1	BAD BOYS II ▲	BAD BOY 000716*/UMRG
17	17	1	BIG FISH	SONY CLASSICAL 93094/SONY MUSIC
18	18	1	THE LORD OF THE RINGS: THE TWO TOWERS ●	WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS.
19	25	1	A WALK TO REMEMBER ●	EPIC 86311/SONY MUSIC
20	24	1	O BROTHER, WHERE ART THOU? ▲ ⁷	LOST HIGHWAY/MERCURY 170069/IDJMG
21	15	1	AMERICAN WEDDING	UNIVERSAL 000744/UMRG
22	20	1	THICKER THAN WATER	BRUSHFIRE 001674/UMRG
23	21	1	CONCERT FOR GEORGE	WARNER STRATEGIC MARKETING 74546
24	19	1	HONEY	ELEKTRA 62925/EEG
25	23	1	MOULIN ROUGE ▲ ²	INTERSCOPE 493035

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

112	151	Brooks & Dunn 135	Eminem 159	R. Kelly 64, 120	Reba McEntire 148	Puddle Of Mudd 66	Pirates Of The Caribbean: The	Shania Twain 52
3	Doors Down 28, 101	Michael Buble 118	Evanescence 3	Kem 181	Tim McGraw 113	R.E.M. 174	Curse Of The Black Pearl 184	Keith Urban 99
50	Cent 68	Chris Cagle 195	Finger Eleven 189	Alicia Keys 9	Sarah McLachlan 18	Rascal Flatts 112	Pixel Perfect (EP) 133	Luther Vandross 88
Trace Adkins 93	AFI 144	Nick Cannon 156	Fuel 192	Kid Rock 50	Memphis Bleek 61	Red Hot Chili Peppers 32	Something's Gotta Give 141	VARIOUS ARTISTS
Christina Aguilera 70	Clay Aiken 33	Johnny Cash 142	Nelly Furtado 134	Kidz Bop Kids 169	MercyMe 109	Damien Rice 182	Tupac: Resurrection 48	2004 Grammy Nominees 4
Gary Allan 117	Amici forever 74	Casting Crowns 165	Godsmack 185	Beyonce 21	Jo Dee Messina 191	LeAnn Rimes 98	You Got Served 92	Crunk And Disorderly 175
Audioslave 57	Avant 45	Cher 129	Good Charlotte 54	Korn 51	Bette Midler 94	Rooney 125	Now 14 7	The Source Presents Hip Hop Hits
Baby Bash 71	David Banner 110	Kenny Chesney 89	Al Green 136	Jonny Lang 157	Steve Miller Band 162	Seal 115	Now 14 7	Vol. 7 121
The Beach Boys 119	The Beatles 102	Chingy 15	Al Green 136	Amel Larrieux 166	Montgomery Gentry 188	Sean Paul 105	The Source Presents Hip Hop Hits	Worship Together: I Could Sing Of
Joshua Bell 198	Dierks Bentley 160	Kelly Clarkson 149	Josh Groban 8	Cyndi Lauper 178	Jason Mraz 83	Bob Seger 106	Staind 116	Story Of The Year 100
Dierks Bentley 160	Big Tymers 69	Joe Cocker 158	G-Unit 13	Avril Lavigne 131	MusiQ 43	The Shins 176	Rod Stewart 26, 58	The Strokes 170
Black Eyed Peas 95	Mary J. Blige 173	Coldplay 35, 122	Anthony Hamilton 81	Led Zepplin 183	Nelly 47	Simple Plan 44	Sting 97	Ruben Studdard 5
David Bowie 171	Bow Wow 147	Counting Crows 82	Hoobastank 75	Murphy Lee 126	Joe Nichols 196	Jessica Simpson 16	Stone Temple Pilots 179	Keith Sweat 38
Michelle Branch 145	Brand New 177	Sheryl Crow 2	Enrique Iglesias 153	Gerald Levert 199	Nickelback 14	Smile Empty Soul 193	Story Of The Year 100	Switchfoot 78
Bravehearts 128	Brooks & Dunn 135	The Crystal Method 87	Alan Jackson 27, 39	Lil Jon & The East Side Boyz 60, 90	No Doubt 11	SOUNDTRACK	The Strokes 170	Westside Connection 19
	Michael Buble 118	The Darkness 55	Michael Jackson 53	Limp Bizkit 73	The Offspring 63	Blue Collar Comedy Tour: The	Ruben Studdard 5	Barry White 187
	Chris Cagle 195	Gavin Degraw 103	Jagged Edge 107	Linkin Park 20, 65	Stacie Orrico 146	Movie 132	Keith Sweat 38	The White Stripes 86
	Nick Cannon 156	Dido 25	Jay-Z 12	Ludacris 22	OutKast 1	The Cheetah Girls (EP) 34	James Taylor 104	CeCe Winans 163
	Johnny Cash 142	Ani DiFranco 37	Jet 40	Maroon5 23	Brad Paisley 154	Cold Mountain 111	Three Days Grace 76	Yellowcard 164
	Casting Crowns 165	Dixie Chicks 80	Jack Johnson 124	matchbox twenty 79	Pearl Jam 200	Freaky Friday 72	T.I. 130	Yang Young Twins 49
	Cher 129	DMX 137	Norah Jones 24	Dave Matthews Band 138	A Perfect Circle 139	The Lizzie McGuire Movie 155	Justin Timberlake 140	YoungBloodZ 150
	Kenny Chesney 89	Fefe Dobson 67	Juvenile 31	Dave Matthews 91	Phantom Planet 168	The Lord Of The Rings: The Return	Too Short 190	Rob Zombie 143
	Chingy 15	Hilary Duff 17	Toby Keith 6, 56	John Mayer 77	Pink 127	Of The King 59	Train 108	
	Kelly Clarkson 149	Eagles 36	Kelis 46	Martina McBride 84	R.O.D. 167	Love Actually 172	Tupac 96	
	Joe Cocker 158	Missy Elliott 85		Michael McDonald 42	Elvis Presley 161, 194	Mona Lisa Smile 186	Obie Trice 114	
	Coldplay 35, 122						Josh Turner 41	

Over The Counter

Continued from page 57

attributed to the system's early sample, which in those days had not yet added point-of-sale data from such accounts as **Wherehouse** and **Western Merchandisers** (which then included both the **Hastings** chain and the company now known as **Western Merchandisers**), plus most **Camelot Music** and **Tower Records** stores.

By contrast, the store sample that today yields a chart-topping total of 86,500 for **OutKast** is quite complete, representing more than 90% of the U.S. music market.

Before anyone tries to ridicule **OutKast's** seventh week at No. 1, let us all remember that even with a sum under 90 grand, "Speakerboxxx/

The Love Below" still has the distinction of outselling every other title on the market.

The double album has sold more than 3.5 million since its release in September. It was the best-selling album of the fourth quarter and is the best-selling album of the new year, having tallied 436,500 copies in the first four weeks of 2004.

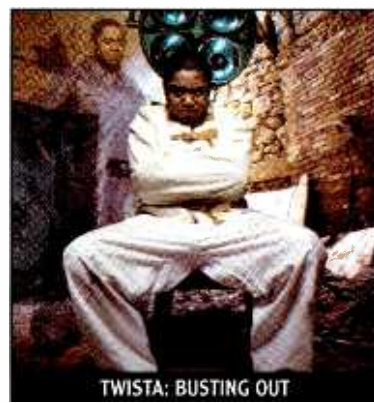
CHANGE IN THE WEATHER: Next issue's Billboard 200 will sport at least one robust sales week, as the new **Twista** album promises to be the first huge record of 2004.

Based on retailers' first-day sales, chart soothsayers predict the rapper's "Kamikaze" will easily surpass 200,000 copies in its first week. In fact, with **Target** stores, **Kmart** and **Circuit City** low-balling the \$13.98-list title for as little as \$8.99, the **Twista** set ran into stock shortages.

With more copies in the pipeline, one chart watcher at a rival label

thinks **Twista** might have had a shot at 300,000.

Another chart hawk notes that January release schedules of this year and last year have been particu-



larly light. While no new albums broke 100,000 in the first four weeks of either year, in the Januarys of 1999 through 2002 there were 10 albums combined that started at 100,000 copies or more.

HEARD IT ON THE RADIO: A recent article in *The New York Times* suggests that scoring a huge radio hit no longer ensures sales success. While there may be isolated cases where that premise proves true, the common denominator of most of the albums that scoot ahead on this issue's Billboard 200 is, indeed, a hot radio track.

That's the case with country star **Alan Jackson**, whose cheaper, single-disc version of "Greatest Hits Volume II" sees a 79% boost, winning Greatest Gainer ribbons on both Top Country Albums (6-2) and The Billboard 200 as his latest song reaches No. 1 on Hot Country Singles & Tracks.

That's true of **Britney Spears**, whose album returns to the top 10 as "Toxic" shapes up as the most successful follow-up radio track of her career. The album sees its second consecutive increase (11-10, up 16%) as the song climbs 21-14 on Top 40 Mainstream and 53-38 on

the pan-format Hot 100 Airplay.

Yes, the second season of **MTV's** "The Newlyweds," as well as appearances with husband **Nick Lachey** on "Saturday Night Live" and "Late Show With David Letterman" help **Jessica Simpson's** album jump (28-16, up 23%), just as appearances on "The Ellen DeGeneres Show," "The Late, Late Show With Craig Kilborn" and "Access Hollywood" assist **Ruben Studdard's** set (8-5, up 6%). But don't forget that both **Simpson** and **Studdard** have songs that are growing quickly at radio, as do most of the big chart's upwardly mobile albums.

While there are certainly instances each week when TV proves to be music's best new friend, don't forget that **Lachey's** "SoulO" has sold only 116,000, logging just two chart weeks since its Nov. 11 release, with virtually no sales bumps from the recent media barrage that he and wife **Simpson** unleashed.

FEBRUARY 7 2004
Billboard® **TOP POP CATALOG™**

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	Title	SALES DATA
1	1	1	THE BEATLES	Apple 25325/CAPITOL (12.98/18.98)	NUMBER 1 7 Weeks At Number 1
2	2	4	LINKIN PARK	WARNER BROS. 47755 (12.98/18.98)	GREATEST GAINER [Hybrid Theory]
3	3	2	JOSH GROBAN	143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban
4	4	3	BOB SEGER & THE SILVER BULLET BAND	CAPITOL 30334 (10.98/15.98)	Greatest Hits
5	5	7	JOHN MAYER	AWAR/COLUMBIA 85293/SONY MUSIC (7.98 EQ/18.98) [M]	Room For Squares
6	9	12	KID ROCK	LAVA 83482/AG (12.98/18.98)	Cocky
7	7	8	TIM MCGRAW	CURB 77978 (12.98/18.98)	Greatest Hits
8	10	9	MARTINA MCBRIDE	RCA NASHVILLE 67012/RLG (12.98/18.98)	Greatest Hits
9	6	6	FRANK SINATRA	Classic Sinatra: His Great Performances 1953-1960 CAPITOL 23552 (11.98/17.98)	Greatest Hits
10	11	14	BOB MARLEY AND THE WAILERS	TUFF GONG/SLAND 54890/IDJMG (8.98/12.98)	Legend
11	13	15	AC/DC	LEGACY/EPIC 80207/SONY MUSIC (18.98 EQ CD)	Back In Black
12	12	11	PINK FLOYD	CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
13	16	16	ROD STEWART	WARNER BROS. 76326 (12.98/18.98)	The Very Best Of Rod Stewart
14	17	18	KENNY CHESNEY	BNA 67976/RLG (12.98/18.98)	Greatest Hits
15	15	13	JOHNNY CASH	LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (12.98 EQ/11.98)	16 Biggest Hits
16	18	17	CELINE DION	550 MUSIC/EPIC 63760/SONY MUSIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
17	8	5	VARIOUS ARTISTS	The Most Relaxing Classical Album In The World...Ever! CIRCA 44890/VIRGIN (19.98/22.98)	The Most Relaxing Classical Album In The World...Ever!
18	19	19	METALLICA	ELEKTRA 61113/VEG (11.98/17.98)	Metallica
19	20	21	SHANIA TWAIN	MERCURY 536503/UMG (18.98/12.98)	Come On Over
20	14	10	COLDPLAY	NETTWERK 30162/CAPITOL (11.98/17.98) [M]	Parachutes
21	21	23	AL GREEN	HIT THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits
22	30	29	LARRY THE CABLE GUY	ARK 21 810076 (18.98 CD)	Lord, I Apologize
23	24	27	QUEEN	HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
24	28	31	KID ROCK	TOP DOG/LAVA 83119/AG (12.98/18.98) [M]	Devil Without A Cause
25	23	24	DEAN MARTIN	CAPITOL 94591 (17.98 CD)	Greatest Hits
26	27	32	JOURNEY	COLUMBIA 44493/SONY MUSIC (11.98 EQ/17.98)	Journey's Greatest Hits
27	26	25	PHIL COLLINS	FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
28	25	38	BROOKS & DUNN	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection
29	22	20	ABBA	POLYDOR/UNIVERSAL 517007/UMG (12.98/18.98)	Gold - Greatest Hits
30	33	37	ALAN JACKSON	ARISTA NASHVILLE 18701/RLG (12.98/18.98)	The Greatest Hits Collection
31	34	39	JAMES TAYLOR	WARNER BROS. 3113 (17.98/11.98)	Greatest Hits
32	42	47	GUNS N' ROSES	GEFFEN 42418/INTERSCOPE (12.98/18.98)	Appetite For Destruction
33	29	26	BARRY WHITE	MERCURY 522559/IDJMG (8.98/12.98)	All Time Greatest Hits
34			THE TEMPTATIONS	The Best Of The Temptations: 20th Century The Millennium Collection Vol. 1 MOTOWN 153362/UMG (4.98/9.98)	The Best Of The Temptations: 20th Century The Millennium Collection Vol. 1
35	32	28	MICHAEL JACKSON	EPIC 85250/SONY MUSIC (18.98 EQ CD)	Greatest Hits: HIStory - Volume 1
36	31	30	JACK JOHNSON	ENJOY 860994/UMG (18.98 CD) [M]	Brushfire Fairytales
37	35	49	SADE	EPIC 85287/SONY MUSIC (12.98 EQ/18.98)	The Best Of Sade
38	36	36	DISTURBED	GIANT 24738/WARNER BROS. (11.98/17.98) [M]	The Sickness
39	38		NICKELBACK	ROADRUNNER 618485/IDJMG (12.98/18.98)	Silver Side Up
40			PINK	ARISTA 14718 (12.98/18.98)	M!ssundaztood
41			GOOD CHARLOTTE	DAYLIGHT/EPIC 85845/SONY MUSIC (13.98 EQ CD) [M]	Good Charlotte
42	40	40	JOHN LENNON	Parlphone 21954/7/CAPITOL (10.98/16.98)	Lennon Legend - The Very Best Of John Lennon
43			STAINED	FLIP/ELEKTRA 62626/VEG (12.98/18.98)	Break The Cycle
44	48		AC/DC	LEGACY/EPIC 80214/SONY MUSIC (11.98/17.98)	Live
45	44		DEF LEPPARD	MERCURY 528718/IDJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
46			METALLICA	ELEKTRA 10435/VEG (11.98/18.98)	Master Of Puppets
47	46	44	ALICIA KEYS	J 20002/RMG (12.98/18.98)	Songs In A Minor
48	41	35	MADONNA	SIRE 26440/WARNER BROS. (13.98/18.98)	The Immaculate Collection
49			FRANK SINATRA	REPRISE 78295/WARNER BROS. (12.98/18.98)	Greatest Love Songs
50	43		SYSTEM OF A DOWN	AMERICAN/COLUMBIA 62247/SONY MUSIC (12.98 EQ/18.98)	Toxicity

FEBRUARY 7 2004
Billboard® **TOP HEATSEEKERS™**

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	Title	SALES DATA
1	20	6	JAVIN DEGRAW	Chariot	NUMBER 1 / GREATEST GAINER 1 Week At Number 1
2	3	3	ROONEY	Rooney	
3	5	5	CASTING CROWNS	Beach Street 10733/REUNION (18.98 CD)	Castling Crowns
4	10	11	DAMIEN RICE	ORM/VECTOR 48507/WARNER BROS. (18.98 CD)	O
5	16	10	FINGER ELEVEN	WIND-UP 13058 (16.98 CD)	Finger Eleven
6	6	9	JOSHUA BELL	SONY CLASSICAL 87894/SONY MUSIC (18.98 EQ CD)	Romance Of The Violin
7	7	4	JOSS STONE	S-CURVE 42734 (19.98 CD)	The Soul Sessions (EP)
8	9	25	LOS LONELY BOYS	OR 80305 (13.98 CD)	Los Lonely Boys
9	11	8	FOUNTAINS OF WAYNE	S-CURVE 90875 (18.98 CD)	Welcome Interstate Managers
10	8	14	HIM	JIMMY FRANKS/UNIVERSAL 001428/UMRG (12.98 CD)	Razorblade Romance
11	12	13	THE POSTAL SERVICE	SUB POP 595 (14.98 CD)	Give Up
12	18	18	RON WHITE	PARALLEL/P-O 011582/UMG (12.98 CD)	Drunk In Public
13	13	12	JUANES	SURCO 017532/UNIVERSAL LATINO (16.98 CD)	Un Dia Normal
14	4		ICED EARTH	STEAMHAMMER/HUNTER 74970/SPV (17.98 CD)	The Glorious Burden
15	15	16	JEREMY CAMP	BEC 40456 (16.98 CD)	Stay
16			DIZZEE RASCAL	XL 10600/MATADOR (16.98 CD)	Boy In Da Corner
17	17	26	THE THRILLS	VIRGIN 84966* (9.98 CD)	So Much For The City
18	14		TEGO CALDERON	WHITE LION 9665/UMG LATIN (15.98 CD)	El Enemy De Los Guasibiri
19			ROGER CLYNE & THE PEACEMAKERS	EMMA JAVA 6007 (14.98 CD/DVD)	iAmericano!
20	27	35	SHINEDOWN	ATLANTIC 83566/AG (12.98 CD)	Leave A Whisper
21	21	17	DSGB DOWN SOUTH GEORGIA BOYS	UNIVERSAL 00154**/UMRG (12.98 CD)	'Til Death Do Us Part
22	22	19	VICENTE Y ALEJANDRO FERNANDEZ	En Vivo: Juntos Por Ultima Vez SONY DISCOS 91088 (17.98 EQ CD)	En Vivo: Juntos Por Ultima Vez
23	28	20	SIN BANDERA	SONY DISCOS 70633 (16.98 EQ CD)	De Viaje
24	24	21	TAKING BACK SUNDAY	VICTORY 176 (12.98 CD)	Tell All Your Friends
25	32	23	LILLIX	MAYBERIC 48323/WARNER BROS. (12.98 CD)	Falling Uphill
26	26	29	DARLENE ZSCHECH	EXTRAVAGANT WORSHIP/IND 90669/SONY MUSIC (12.98 EQ CD)	Kiss Of Heaven
27	25	7	JOSH KELLEY	HOLLYWOOD 16237 (12.98 CD)	For The Ride Home
28	29	15	DWELE	VIRGIN 80919* (9.98 CD)	Subject
29	42	39	JOAN SEBASTIAN	MUSART 12887/BALBOA (8.98/13.98)	Coleccion De Oro
30	40	32	VICKIE WINANS	VERITY 43214/ZOZ/BA (11.98/18.98)	Bringing It All Together
31	35		BYRON CAGE	GOSPO CENTRIC 70047/ZOMBA (18.98 CD)	Byron Cage
32	36	42	THE WIGGLES	KOCH 8626 (11.98 CD)	Yummy Yummy
33			RAMIYAH	MUSIC WORLD/INTEGRITY GOSPEL 86952/SONY MUSIC (9.98 EQ/13.98)	Ramiyah
34	33	30	PEPE AGUILAR	UNIVISION 31015/UG (9.98/12.98)	Con Orgullo Por Herencia
35	44	41	LA OREJA DE VAN GOGH	SONY DISCOS 70451 (15.98 EQ CD)	Lo Que Te Conte Mientras Te Hacias La Dormida
36	41	37	DAVE KOZ	CAPITOL 34223 (18.98 CD)	Saxophonic
37	37	40	MY MORNING JACKET	AT/RCA 52979/RMG (12.98 CD)	It Still Moves
38	45	47	KINDRED THE FAMILY SOUL	HIDDEN BEACH/EPIC 86491/SONY MUSIC (13.98 EQ CD)	Surrender To Love
39	34	27	THE STARTING LINE	DRIVE-THRU 08063/MCA (12.98 CD)	Say It Like You Mean It
40	39	34	THE RAPTURE	STRUMMER/DFA 001283/UMRG (12.98 CD)	Echoes
41	47		AS I LAY DYING	METAL BLADE 14441 (9.98 CD)	Frail Words Collapse
42			AKWID	UNIVISION 310155/UG (13.98 CD)	Proyecto Akwid
43	43	38	DANE COOK	COMEDY CENTRAL 30017 (16.98 CD/DVD)	Harmful If Swallowed
44	46	46	INTERPOL	MATADOR 545* (16.98 CD)	Turn On The Bright Lights
45			SKILLET	ARDENT 72522 (18.98 CD)	Collide
46			MATTHEW WEST	ACROBAT/CHERRY/UNIVERSAL 000977/UMRG (12.98 CD)	Happy
47			MARTHA MUNIZZI	MARTHA MUNIZZI 0001 (16.98 CD)	The Best Is Yet To Come
48			STEVE TYRELL	COLUMBIA 89238/SONY MUSIC (18.98 EQ CD)	This Guy's In Love
49			CHRIS BOTTI	COLUMBIA 90535/SONY MUSIC (18.98 EQ CD)	A Thousand Kisses Deep
50	50	49	THE HAPPY BOYS	ROBBINS 75041 (18.98 CD)	Dance Party (Like It's 2004)

FEBRUARY 7 2004
Billboard® **TOP INDEPENDENT ALBUMS™**

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	Title	SALES DATA
1	NEW	1	ANI DIFRANCO	Educated Guess	NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1
2	1	2	YING YANG TWINS	Me & My Brother	GREATEST GAINER
3	2	1	LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk	
4	3	3	LIL JON & THE EAST SIDE BOYZ	Part II	
5	NEW	1	AMEL LARIEUX	Bravebird	
6	6	6	VARIOUS ARTISTS	Crunk And Disorderly	
7	5	9	THE SHINS	Chutes Too Narrow	
8	9	20	LOS LONELY BOYS	Los Lonely Boys	
9	8	7	WARREN ZEVON	The Wind	
10	10	5	DASHBOARD CONFESSIONAL	A Mark, A Mission, A Brand, A Scar	
11	11	10	THE POSTAL SERVICE	Give Up	
12	4		ICED EARTH	The Glorious Burden	
13	7	4	VARIOUS ARTISTS	Just Because I'm A Woman: Songs Of Dolly Parton	
14	NEW	1	DIZZEE RASCAL	Boy In Da Corner	
15	12	8	DEFAULT	Elocation	
16	16	14	MICHAEL BOLTON	Vintage	
17	13	11	DEATH CAB FOR CUTIE	Transatlanticism	
18	NEW	1	VARIOUS ARTISTS	12 Discipulos	
19	14	12	SEVENDUST	Seasons	
20	NEW	1	ROGER CLYNE & THE PEACEMAKERS	iAmericano!	
21	17	19	SIMPLY RED	Home	
22	15	13	COHEED AND CAMBRIA	In Keeping Secrets Of Silent Earth: 3	
23	19	18	TAKING BACK SUNDAY	Tell All Your Friends	
24	20	17	2PAC	Nu-Mixx Klazzics	
25	21	23	ATMOSPHERE	Seven's Travels	
26	27	26	JOAN SEBASTIAN	Coleccion De Oro	
27	46		JIMMY BUFFETT	Live In Auburn WA	
28	18	15	SOUNDTRACK	Underworld	
29	24	28	THE WIGGLES	Yummy Yummy	
30	NEW	1	LORRIE MORGAN	Show Me How	
31	22	21	LOUIE DEVITO	N.Y.C. Underground Party 6	
32	32	39	LIL JON & THE EAST SIDE BOYZ	Certified Crunk	
33	26	32	SOUNDTRACK	Lost In Translation	
34	23	16	EVA CASSIDY	American Tune	
35	30	35	AS I LAY DYING	Frail Words Collapse	
36	28	25	DANE COOK	Harmful If Swallowed	
37	29	30	INTERPOL	Turn On The Bright Lights	
38	41	44	MARTHA MUNIZZI	The Best Is Yet To Come	
39	33	27	THE PETER MALICK GROUP FEATURING NORAH JONES	New York City	
40	35	34	JOE STRUMMER & THE MESCALEROS	Streetcore	
41	NEW	1	LISA GERRARD/PATRICK CASSIDY	Immortal Memory	
42	31		LACUNA COIL	Comalies	
43	38	31	VARIOUS ARTISTS	Vans Warped Tour 2003 Compilation	
44	44	38	PANCHO BARRAZA	Las Romanticas De Pancho Barraza	
45	NEW	1	VARIOUS ARTISTS	Strictly The Best Volume 31	
46	37	24	HOT HOT HEAT	Make Up The Breakdown	
47	25	22	MITCH HEDBERG	Mitch All Together	
48	48	47	PROJECT PAT	The Appeal Mix Tape	
49	NEW	1	BRIGHT EYES	Lifted or The Story Is In The Soil, Keep Your Ear To The Ground	
50	47	41	FALL OUT BOY	Take This To Your Grave	

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseeker's title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond 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 (Dor). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [M] Indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

FEBRUARY 7 2004 **Billboard** TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	69	DIANA KRALL ●	VERVE 065109/VG	Live In Paris
2	2	15	STEVE TYRELL	COLUMBIA 89238/SONY MUSIC [M]	This Guy's In Love
3	4	2	STAN GETZ	VERVE 800052502/VG	Bossas & Ballads: The Lost Sessions
4	7	18	ELVIS COSTELLO	DEUTSCHE GRAMMOPHON 000996/UNIVERSAL CLASSICS GROUP	North
5	8	16	CASSANDRA WILSON	BLUE NOTE 81863 [M]	Glamoured
6	3	97	VARIOUS ARTISTS	CAPITOL 80738	Lady Sings The Blues
7	12	64	TONY BENNETT & K.D. LANG ●	RPM COLUMBIA 86734/SONY MUSIC	A Wonderful World
8	9	34	DAVID SANBORN	VERVE 065578/VG	timeagain
9	10	72	AARON NEVILLE	VERVE 065633/VG	Nature Boy: The Standards Album
10	11	66	PETER CINCOTTI	CONCORD 2159 [M]	Peter Cincotti
11	14	30	VARIOUS ARTISTS	PLAYBOY JAZZ 7507/CONCORD	Jazz After Dark
12	13	35	PAT METHENY	WARNER BROS. 48473	One Quiet Night
13	15	22	VINCE GUARALDI	BLUEBIRD 53900/AAL	The Charlie Brown Suite & Other Favorites
14	16	18	LOU RAWLS	SAVOY JAZZ 17284	Rawls Sings Sinatra
15	NEW		VARIOUS ARTISTS	SAVOY JAZZ 17336	The Most Romantic Jazz Music In The Universe
16	18	20	VARIOUS ARTISTS	VERVE 000885/VG	Verve//Unmixed2
17	19	19	PONCHO SANCHEZ	CONCORD PICANTE 1031/CONCORD	Dut Of Sight
18	20	7	JANE MONHEIT	N-CODED 4249/WARLOCK	Live At The Rainbow Room
19	21	15	DIANNE REEVES	BLUE NOTE 80252	A Little Moonlight
20	23	13	NAT KING COLE	CAPITOL 81513	Love Songs
21	17	29	THE BAD PLUS	COLUMBIA 87040/SONY MUSIC	These Are The Vistas
22	22	18	STACEY KENT	CANDID 79797	The Boy Next Door
23	5	9	VARIOUS ARTISTS	CAPITOL 92820	The Definitive American Songbook J - K Vol. 2
24	6	14	VARIOUS ARTISTS	CAPITOL 92819	The Definitive American Songbook A - I Vol. 1
25	NEW		BOZ SCAGGS	GRAY CAT 4000/MAILBOAT	But Beautiful: Standards Volume 1

FEBRUARY 7 2004 **Billboard** TOP CONTEMPORARY JAZZ™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	100	NORAH JONES ▲	BLUE NOTE 32088 [M]	Come Away With Me
2	2	70	WILL DOWNING	GRP 000529/VG	Emotions
3	3	83	KENNY G	BMG HERITAGE 50997/ARISTA	Ultimate Kenny G
4	4	18	DAVE KOZ	CAPITOL 34226 [M]	Saxophonic
5	5	17	CHRIS BOTTI	COLUMBIA 90535/SONY MUSIC [M]	A Thousand Kisses Deep
6	6	72	VARIOUS ARTISTS	VERVE 000598/VG	Verve//Remixed2
7	7	8	LARRY CARLTON	BLUEBIRD 57667/AAL	Sapphire Blue
8	8	74	PRAFUL	N-CODED 4244/RENOEZVOUS	One Day Deep
9	9	14	NAJEE	N-CODED 4248/WARLOCK	Embrace
10	14	13	LIZZ WRIGHT	VERVE 589933/VG [M]	Salt
11	10	15	DAVID BENOIT	GRP 000597/VG	Right Here, Right Now
12	11	80	MINDI ABAIR	GRP 055229/VG	It Just Happens That Way
13	18	10	INCOGNITO	NARADA JAZZ 91627/NARADA	Who Needs Love
14	NEW		KEIKO MATSUI	NARADA 93666	White Owl
15	13	38	BERNIE WILLIAMS	GRP 000725/VG [M]	The Journey Within
16	15	39	GEORGE BENSON	WARNER BROS. 78284/RHINO	The Greatest Hits Of All
17	12	18	VARIOUS ARTISTS	GRP 000115/VG	A Twist Of Motown
18	16	32	RICK BRAUN	WARNER BROS. 48280	Esperanto
19	17	30	THE JAZZMASTERS	TRIP/TIP N RHYTHM/HARDCASTLE 30513/V2	The Jazzmasters 4
20	20	14	ALEX BUGNON	NARADA 93641	Southern Living
21	19	13	GALACTIC	SANCTUARY 84643 [M]	Ruckus
22	24	18	MARC ANTOINE	RENDEZVOUS 5101	Mediterraneo
23	NEW		MADLIB	BLUE NOTE 36447	Shades Of Blue
24	23	14	KENNY G ●	ARISTA 14738	Paradise
25	22	12	VARIOUS ARTISTS	KKSF 103.7 FM Sampler For AIDS Relief, Vol. 14	KKSF 995

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. ©2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

FEBRUARY 7 2004 **Billboard** TOP CLASSICAL ALBUMS™

ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	13	JOSHUA BELL	SONY CLASSICAL 87884/SONY MUSIC [M]	Romance Of The Violin
2	2	11	SOUNDTRACK	DECCA 001574/UNIVERSAL CLASSICS GROUP	Master And Commander
3	14	14	VARIOUS ARTISTS	CIRCA/VIRGIN 66967/ANGEL	The Most Relaxing Classical Album... Ever! II
4	10	6	JUSSI BJORLING	RED SEAL 5231/BMG CLASSICS	Bjorling Rediscovered - Carnegie Hall Recital September 1955
5	3	4	LORRAINE HUNT LIEBERSON	NONESUCH 79692/AG	Bach: Cantatas BWV 82 And 199
6	4	64	ANDREA BOCELLI ▲	PHILIPS 470400/UNIVERSAL CLASSICS GROUP	Sentimento
7	5	16	ANDRE RIEU	DENON 17293 [M]	Live In Dublin
8	7	19	RENEE FLEMING	DECCA 001024/UNIVERSAL CLASSICS GROUP	By Request
9	8	11	CECILIA BARTOLI	DECCA 001097/UNIVERSAL CLASSICS GROUP	The Salieri Album
10	6	11	EMERSON STRING QUARTET	DG 000906/UNIVERSAL CLASSICS GROUP	Bach: The Art Of Fugue
11	11	10	HILARY HAHN	DG 000986/UNIVERSAL CLASSICS GROUP	Bach: Violin Concertos
12	9	9	JANUSZ OLEN/JNICZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)	SONY CLASSICAL 87739/SONY MUSIC	The Pianist (Soundtrack)
13	NEW		HELENE GRIMAUD/SALONEN	DG 001732/UNIVERSAL CLASSICS GROUP	Credo
14	15	9	LANG LANG	DG 000686/UNIVERSAL CLASSICS GROUP	Tchaikovsky/Mendelssohn: Piano Concertos
15	13	10	ANDREA BOCELLI	PHILIPS 001275/UNIVERSAL CLASSICS GROUP	Sacred Arias: Special Edition

FEBRUARY 7 2004 **Billboard** TOP CLASSICAL CROSSOVER™

ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	11	JOSH GROBAN ▲	143/REPRISE 48450/WARNER BROS.	Closer
2	2	2	AMICI FOREVER	VICTOR 52739/AAL [M]	The Opera Band
3	3	3	YO-YO MA	SONY CLASSICAL 89935/SONY MUSIC	Obrigado Brazil
4	4	4	SARAH BRIGHTMAN	NEMO STUDIO 37180/ANGEL	Harem
5	5	5	JOSH GROBAN	143/REPRISE 48413/WARNER BROS.	Josh Groban In Concert
6	6	6	LUCIANO PAVAROTTI	DECCA 001096/UNIVERSAL CLASSICS GROUP	Ti Adoro
7	7	7	CHARLOTTE CHURCH	COLUMBIA 86990/SONY MUSIC	Prelude: The Best Of Charlotte Church
8	8	8	RUSSELL WATSON	DECCA 001178/UNIVERSAL CLASSICS GROUP	Reprise
9	9	9	BOND	MBG/DECCA 001117/UNIVERSAL CLASSICS GROUP	Bond: Remixed
10	10	10	VARIOUS ARTISTS	DECCA 000901/UNIVERSAL CLASSICS GROUP	Pure Classics
11	11	11	SOUNDTRACK	NONESUCH 79837/AG	Angels In America
12	14	14	VARIOUS ARTISTS	VITAMIN 8780	String Tribute To Evanesence
13	13	13	BOND	MBG/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine
14	15	15	JOHN WILLIAMS	SONY CLASSICAL 90451/SONY MUSIC	El Diablo Suelto
15	12	12	YO-YO MA & THE SILK ROAD ENSEMBLE	SONY CLASSICAL 89782/SONY MUSIC	Silk Road Journeys: When Strangers Meet

FEBRUARY 7 2004 **Billboard** TOP NEW AGE ALBUMS™

ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	3	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 214	Romantic Melodies
2	1	20	YANNI	WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
3	3	3	VARIOUS ARTISTS	WINDHAM HILL 57668/AAL	Windham Hill Chill 2
4	5	30	YANNI	VIRGIN 81516	Ethnicity
5	4	31	DELERIUM	NETTWERK 30306 [M]	Chimera
6	6	6	STEVEN ANDERSON	MADACY CHRISTIAN 2881/MADACY	100 Church Classics
7	7	7	VARIOUS ARTISTS	WINDHAM HILL 54344/AAL	Prayer: A Windham Hill Collection
8	8	8	MANNHEIM STEAMROLLER/C.W. MCCALL	AMERICAN GRAMAPHONE 1776	American Spirit
9	11	11	2002	REAL MUSIC 8820	This Moment Now
10	9	9	JIM BRICKMAN	WINDHAM HILL/VICTOR 11647/AAL	Love Songs & Lullabies
11	10	7	ARMIK	BOLERO 7104	Romantic Dreams
12	13	4	ZADE	SAWA 196	Zade
13	14	4	VARIOUS ARTISTS	ST. CLAIR 7382	Pachelbel's Canon/Mozart's Music For The Night - Music For Relaxation
14	12	12	VANGELIS	HIP-O 001427/UJME	Odyssey: The Definitive Collection
15	NEW		JESSE COOK	NARADA WORLD 30797/VIRGIN	Nomad

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

FEBRUARY 7 2004 **Billboard** TOP CLASSICAL BUDGET

1	MOZART: 50 CLASSICAL HIGHLIGHTS	VARIOUS ARTISTS
2	CLASSICS FOR RELAXATION	VARIOUS ARTISTS
3	25 PIANO FAVORITES	VARIOUS ARTISTS
4	BEETHOVEN: 50 CLASSICAL HIGHLIGHTS	VARIOUS ARTISTS
5	THE MOST RELAXING CLASSICAL MUSIC	VARIOUS ARTISTS
6	25 CLASSICAL FAVORITES	VARIOUS ARTISTS
7	BEST OF GERSHWIN	VARIOUS ARTISTS
8	CLASSICS FOR THE MOVIES	VARIOUS ARTISTS
9	ROMANTIC PIANO	VARIOUS ARTISTS
10	FIFTY CLASSICAL ROMANTIC PIANO	VARIOUS ARTISTS
11	CLASSICAL PIANO	VARIOUS ARTISTS
12	VIENNA WALTZES	VARIOUS ARTISTS
13	CLASSICS FOR MEDITATION	VARIOUS ARTISTS
14	HANDEL'S MESSIAH	LONDON PHILHARMONIC ORCHESTRA
15	BEST OF MOZART VOL. 1	VARIOUS ARTISTS

FEBRUARY 7 2004 **Billboard** TOP CLASSICAL MIDLINE

1	THE MOST ROMANTIC CLASSICAL MUSIC IN THE UNIVERSE	VARIOUS ARTISTS
2	MOZART	VARIOUS ARTISTS
3	PACHELBEL'S GREATEST HITS: THE ULTIMATE CANON	VARIOUS ARTISTS
4	DISNEY'S BABY BEETHOVEN	VARIOUS ARTISTS
5	CLASSICAL HEARTBREAKERS	VARIOUS ARTISTS
6	THE MOST RELAXING PIANO ALBUM IN THE WORLD... EVER!	VARIOUS ARTISTS
7	MORE OF MOST RELAXING CLASSICAL MUSIC IN UNIVERSE	VARIOUS ARTISTS
8	THE #1 OPERA ALBUM	VARIOUS ARTISTS
9	CLASSICAL CONNECTIONS FOR THE ONE YOU LOVE	VARIOUS ARTISTS
10	FOR YOUR BABY	VARIOUS ARTISTS
11	BABY BACH	VARIOUS ARTISTS
12	HYMNUS TRIUMPHANT: VOLS. 1 & 2	LONDON PHILHARMONIC ORCHESTRA
13	BABY EINSTEIN: BABY NEPTUNE	VARIOUS ARTISTS
14	50 GREATEST CLASSICS	VARIOUS ARTISTS
15	BEST OF THE MILLENNIUM	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between \$ 9.99 and 12.98. CDs with wholesale price lower than \$ 9.99 appear on Classical Budget.

FEBRUARY 7 2004 **Billboard** TOP KID AUDIO

1	THE CHEETAH GIRLS	THE CHEETAH GIRLS (EP)
2	VARIOUS ARTISTS	PIXEL PERFECT (EP)
3	KIDZ BOP KIDS	KIDZ BOP 4
4	VARIOUS ARTISTS	RADIO DISNEY JAMS VOL. 6
5	KIM POSSIBLE	DISNEY'S KIM POSSIBLE
6	LIZZIE MCGUIRE	DISNEY'S KARAOKE SERIES: LIZZIE MCGUIRE
7	VARIOUS ARTISTS	DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY
8	THE WIGGLES	YUMMY YUMMY
9	KIDZ BOP KIDS	KIDZ BOP 3
10	VARIOUS ARTISTS	DISNEY-PIXAR FINDING NEMO: OCEAN FAVORITES
11	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 2
12	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1
13	LIZZIE MCGUIRE	LIZZIE MCGUIRE
14	VARIOUS ARTISTS	RADIO DISNEY JAMS: VOL. 5
15	KIDZ BOP KIDS	KIDZ BOP 2
16	KIDZ BOP KIDS	KIDZ BOP
17	VEGGIETALES	BOB & LARRY'S SUNDAY MORNING SONGS
18	VARIOUS ARTISTS	TODDLER FAVORITES
19	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1
20	SING-ALONG	SING-ALONG WITH DISNEY'S PRINCESSES
21	READ-ALONG	FINDING NEMO
22	VARIOUS ARTISTS	KID'S DANCE PARTY
23	VARIOUS ARTISTS	DISNEY'S PRINCESS COLLECTION
24	VARIOUS ARTISTS	DISNEY'S KARAOKE SERIES: THE LION KING
25	READ-ALONG	DISNEY'S BROTHER BEAR

Children's recordings: original motion picture soundtracks excluded.

Chart Codes: **CS** (Hot Country Singles); **H100** (Hot 100 Singles); **LT** (Hot Latin Tracks) and **RBH** (Hot R&B Hip/Hop Singles).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

-A-

ADICTO (Enrique Iglesias, ASCAP/EMI April, ASCAP/Metrophonic, ASCAP) LT 12
ALONE (EMI Blackwood, BMI/Be's Songs, NV/A&S Productions, BVBA), HL, H100 90
AMERICAN SOLDIER (Tokeco Tunes, BMI/Wacissa River, BMI/BP), BMI, HL, CS 3; H100 34
AMOR DESCARADO (Flamingo, BMI/Nuevo Mundo, BMI/Telemundo, BMI) LT 32
ANTES (EMI April, ASCAP) LT 11
AQUI EN CORTITO (Esmogon, ASCAP) LT 45
ARE YOU GONNA BE MY GIRL (Copyright Control) H100 64
AUNQUE NO TE PUEDA VER (WB, ASCAP) LT 43
AVE CAUTIVA (Seg Son, BMI) LT 16
AWAY FROM ME (WB, ASCAP/Jordan Rocks Music, ASCAP), WBM, H100 88

-B-

BABY BOY (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/EMI April, ASCAP/Black Owned Musik, ASCAP/Carter Boys, ASCAP/TVT, ASCAP/Notting Dale, ASCAP/Irving, BMI/Hottis, We Do Hits Music, BMI), HL/WBM, H100 37; RBH 47
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 75
BACK FOR MORE (Universal, ASCAP/Dirty Dre, ASCAP/PoohBZ, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/WB, ASCAP/Sounds From The Soul, ASCAP/Warner Chappell, SOCAN/One Man Music, ASCAP), WBM, RBH 90
BACK IN THE DAY (PUFF) (Divine, BMI/Tribes Of Kedar, ASCAP/JalaPo, ASCAP/I-N-I Vibrations, ASCAP/Sadiyah's, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Jobete, ASCAP/Universal, ASCAP), HL, RBH 72
BADABOOO (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, H100 86; RBH 52
BAD BOY THIS BAD BOY THAT (Tony Dofat, BMI/Rounder, BMI/Irving, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Frederick Watson, ASCAP/Rodney Hill, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/Lloyd Mathis, BMI/Lynese Wiley, BMI), HL, RBH 95
BE EASY (Domani And Ya Majesty's Music, ASCAP/Toompstone, BMI) RBH 87
BREATHE (I'm Still With The Band, BMI/Warner-Tamerlane, BMI/Dylan Jackson, ASCAP/WB, ASCAP), WBM, H100 80
BRIGHT LIGHTS (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 48

-C-

CAUSAME LA MUERTE (TN Ediciones, BMI/Los Compositores, BMI) LT 44
CERCA DE TI (Thaly Songs, BMI/Peermusic III, BMI/Warner-Tamerlane, BMI/Million Dollar Steve, BMI/Gerina Di Marco, BMI) LT 10
CHANGE CLOTHES (EMI April, ASCAP/Carter Boys, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL, H100 54; RBH 22
CHICKS DIG IT (Mark Hybner, ASCAP/Cagle Blue, ASCAP/Casey Donovan, BMI), WBM, H100 100
CLAP BACK (Slavery, BMI/Songs Of Universal, BMI/Scott Storch, ASCAP/DJ Irv, BMI/Ensign, BMI), HL/WBM, RBH 91
CLOSER TO YOU (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 74
CLUBBIN' (R.Kelly, BMI/Zomba Songs, BMI/Joe Buden, ASCAP/On Top, ASCAP/Universal, ASCAP), WBM, RBH 43
COOL TO BE A FOOL (Foray, SESAC/MR2), SESAC/Bethar, BMI/Still Working For The Man, BMI/Wil Nance, BMI/ICG, BMI) CS 21
COWBOYS LIKE US (Almo, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI), HL, H100 97
CRANK IT UP (EMI April, ASCAP/Black Fountain, ASCAP/N Da Trunk, ASCAP/Crump Tight, ASCAP/Herbicious, ASCAP), HL, RBH 97
CUIDARTE EL ALMA (Songs Of Castillo, BMI/WB, ASCAP/Universal-Musica Unica, BMI) LT 11

-D-

DAME POR MUERTO (Sonora, ASCAP) LT 34
DAMNI (Drugstore, ASCAP/Lil Jon 0017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI) H100 28; RBH 17
DAYS OF OUR LIVES (Songs Of Universal, BMI/You Scream, BMI/Ottomar Hill, BMI/Almo, ASCAP/Jill's Mad Money, ASCAP/Universal, ASCAP), HL/WBM, CS 35
DESPERATELY (Tiltawhir, BMI/Moon Kiss, BMI) CS 32
DIAMOND IN DA RUFF (Invisible, BMI/Niahlist, BMI/Divine Mill, ASCAP/WB, ASCAP/I Want My Daddy's Records, ASCAP/Jahque Joins, SESAC/Universal Tunes, SESAC/Bridgeport, BMI), WBM, RBH 80
DIDN'T I (Warner-Tamerlane, BMI/Green Ivy, BMI/Nashville DreamWorks Songs, ASCAP/Brian Nash, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Deson, ASCAP/Sony/ATV Cross Keys, ASCAP), CLM/HL/WBM, CS 46
DIRTY OFF YOUR SHOULDER (EMI April, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP), HL, H100 32; RBH 16
DON'T TAKE YOUR LOVE AWAY (Tuff Huff, BMI/Zomba Songs, BMI/Grindtime, BMI), WBM, RBH 79
DOWN FOR ME (Next Selection, ASCAP/Donceno, ASCAP/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Harve Pierre, BMI/Shannon Lawrence, SESAC/Featugo, SESAC/The Writing Factory, ASCAP), HL, RBH 59
DO YOU STILL WANT TO BUY ME THAT DRINK (FRANK) (EMI April, ASCAP/Zomba Melodies, SESAC/Agatha Monroe, SESAC), HL/WBM, CS 57
DRINKIN' BONE (Sony/ATV Acuff Rose, BMI/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 8; H100 72
DUDE (EMI Blackwood, BMI), HL, H100 99; RBH 55
DUELE VERTE (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 35

-E-

ENCORE (Carter Boys, ASCAP/EMI April, ASCAP/VE World Music, ASCAP), HL, RBH 34
ESTOY ENAMORADA (Arpa, BMI) LT 25
EVERY FRIDAY AFTERNOON (Murray, BMI/Melanie Howard, ASCAP), WBM, CS 25

-F-

FACE OF GOD (Sony/ATV Tree, BMI/Wenonga, BMI/Love Monkey, BMI/Universal, ASCAP/Memphisto, ASCAP), HL, CS 54
FALLEN (Sasqua, BMI/Nieze World Music, BMI/One Dynasty Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Lanard Huggins, ASCAP/Edy Crahp, BMI/EMI Blackwood, BMI/Bridges In Babylon Music, BMI), HL, H100 87; RBH 83
FALLEN (Sony/ATV Songs, BMI/Tyde, BMI/Sony/ATV Canada, SOCAN), HL, H100 51
FALLS ON ME (Universal-Songs Of PolyGram International, BMI/Pener Pig, BMI) H100 65
FIGURED YOU OUT (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, ASCAP/Black Diesel, SOCAN/Ladekev, SOCAN), WBM, H100 76
THE FIRST CUT IS THE DEEPEST (Mainstay, BMI/Salafa, ASCAP/Universal-MCA, ASCAP), WBM, CS 39; H100 17
FK IT (I DON'T WANT YOU BACK)** (Hot Butter Milk, ASCAP/Bat Radar, ASCAP/Top Billin', ASCAP) H100 22; RBH 60
FLIES ON THE BUTTER (YOU CAN'T GO HOME AGAIN) (Wacissa River, BMI/Built On Rock, ASCAP/ICG, BMI/Famous, ASCAP/Song Matters, ASCAP/BP Administration, ASCAP), HL, CS 49
FORTHENIGHT (Universal, ASCAP/Tetragrammaton, ASCAP/Soulchild, ASCAP/Nivrac Tyke, ASCAP), WBM, H100 83; RBH 31
FRECK-A-LEEK (Zomba, ASCAP/Kumbaya, ASCAP/Watch My Music, ASCAP/Lil Jon 0017 Music, BMI), WBM, H100 70; RBH 33
A FUEGO LENTO (Clear Mind, ASCAP/Famous, ASCAP/Clear Heart, BMI/Ensign, BMI) LT 36

-G-

GAL YUH AH LEAD (X.C.A.R.R., ASCAP/Massive Sounds, ASCAP/STB, ASCAP) RBH 69
GAME OVER (Not Listed) RBH 71
GANGSTA GIRL (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 95; RBH 45
GANGSTA NATION (Gangsta Boogie, ASCAP/Hoo Bangin' Music, ASCAP/DreamWorks Songs, ASCAP/Bass Pipe, ASCAP/Karam's Kid, ASCAP/Nate Dogg, BMI/Universal, ASCAP/Cherry Lane, ASCAP), CLM/WBM, H100 33; RBH 23
GET IT ON THE FLOOR (Boomer X, ASCAP/Universal, ASCAP/Dead Game, ASCAP/EMI April, ASCAP/Swizz Beatz, ASCAP), HL, RBH 93
GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/Collipark, BMI/EWC, BMI/EMI Blackwood, BMI), HL, H100 31; RBH 30
GIGOLO (Zomba Songs, BMI/R.Kelly, BMI/Nick-elodeon, ASCAP/N-Can-N, ASCAP/Famous, ASCAP), HL/WBM, H100 25; RBH 29
GOOD LITTLE GIRLS (Mike Curb, BMI/Kiss My Cash, BMI/Ensign, BMI/Fuzzy Dice, BMI), HL/WBM, CS 22
A GUY LIKE ME (Greenhouse, BMI/EMI Blackwood, BMI/Cooke's Trust, SESAC/Bug, BMI), HL, CS 33

-H-

HANDPRINTS ON THE WALL (White Car, BMI/Scott P. Innes, BMI/Bug, BMI/Early Bird, BMI) CS 50
HASTA QUE ME OLVIDE DE TI (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP) LT 42
HAZME OLVIDARLA (Vander, ASCAP) LT 26
HEADSTRONG (WBM, SESAC/Traptism, SESAC), WBM, H100 47
HERE WITHOUT YOU (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 9
HERMANITA (Not Listed) LT 47
HEY YA! (Gnat Booty, ASCAP/Chrysalis, ASCAP), WBM, H100 1; RBH 13
HIT THAT (Underachiever, BMI/King, Puritch, Homes, Paterno & Berlinger, BMI), HL, H100 68
HOLIDAE IN (Almo, ASCAP/Trak Starz, ASCAP/Irving, BMI/Jackpot, ASCAP/Ludacris, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, H100 42; RBH 40
HONESTY (WRITE ME A LIST) (Sony/ATV Acuff Rose, BMI/New Works, BMI), HL, H100 85
HONK IF YOU HONKY TONK (Sony/ATV Tree, BMI/Curb, ASCAP/Justin John, ASCAP), HL/WBM, CS 53
HORSEPOWER (Wordfarmer, ASCAP) CS 56
HOTEL (Larsiny, BMI/EMI April, ASCAP/R.Kelly, BMI/Zomba Songs, BMI/Warner-Tamerlane, BMI/Sony/ATV Songs, BMI/EMI Blackwood, BMI/Dead Game, ASCAP/Bernard's Other, BMI/Universal, ASCAP/Swizz Beatz, ASCAP), HL/WBM, H100 20; RBH 14
HOT MAMA (Sony/ATV Acuff Rose, BMI/Wenonga, BMI), HL, CS 11; H100 63
HOY (Estefan, ASCAP) LT 29
HYPHY (Cypherclief, ASCAP/Momma Dot Muzik, ASCAP/Your Momma Looks Like A Man, ASCAP/Yellow Twankie, ASCAP/EMI April, ASCAP/E-40, BMI/Zomba Songs, BMI), HL/WBM, RBH 98

-I-

I AM THE HIGHWAY (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI), HL, H100 66
I CAN ONLY IMAGINE (Simpleville, ASCAP/Fun Attic, ASCAP) CS 59
I CAN'T SLEEP (Espiritu de Leon, BMI/Songs Of Universal, BMI/My Mulligan, BMI), WBM, CS 31
I CAN'T WAIT (Organized Noise, BMI/Big Sexy, ASCAP/EMI April, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, RBH 39
I'D BE LYING (Mark Hybner, ASCAP/Cagle Blue, ASCAP) CS 60
IF HEARTACHES HAD WINGS (Son Of Gila Monster, BMI/Bug, BMI/Moon Catcher, BMI) CS 51
IF I AIN'T GOT YOU (Lellow, ASCAP/EMI April, ASCAP), HL, RBH 56
IF YOU EVER STOP LOVING ME (Sony/ATV Tree, BMI/Love Monkey, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP), HL, CS 58
I GOT A FEELIN' (Major Bob, ASCAP/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Sony/ATV Tree, BMI), HL/WBM, CS 47
(I HATE) EVERYTHING ABOUT YOU (3 Days Grace, SOCAN/EMI April, ASCAP/Noodles For Everyone, SOCAN), HL, H100 71
I'LL BE AROUND (God Given, BMI/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 78
I LOVE THIS BAR (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 15
I LOVE YOU THIS MUCH (Nashville DreamWorks Songs, ASCAP/Paper Angels, ASCAP/Sunchaser, ASCAP/Cherry Lane, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), CLM/HL, CS 12; H100 67
IMMACULATE (Unshackled, ASCAP/Freed Slave, BMI) RBH 99
I'M REALLY HOT (Mass Confusion, ASCAP/WB,

ASCAP/Virginia Beach, ASCAP), WBM, RBH 36
I'M STILL IN LOVE WITH YOU (Sparta Florida, PRS/EMI Blackwood, BMI/EMI April, ASCAP), HL, H100 59; RBH 25
I NEED A VACATION (EMI April, ASCAP/Rebecca Lynn Howard, ASCAP/Sony/ATV Cross Keys, ASCAP/Satcher Songs, ASCAP), HL, CS 52
IN MY DAUGHTER'S EYES (Songs Of Nashville DreamWorks, BMI/Diversion, BMI/Cherry River, BMI), CLM, CS 9; H100 55
IN MY LIFE (Money Mack, BMI) H100 56; RBH 21
INOCENTE DE TI (BMG Songs, ASCAP/Almo, ASCAP) LT 49
INVISIBLE (Desmundo, ASCAP/Deston, ASCAP/Andreas Carlsson, STIM/HW, ASCAP/Warner Chappell, PRS), HL/WBM, H100 77
IT'S MY LIFE (Universal-Songs Of PolyGram International, BMI/Zomba, ASCAP), WBM, H100 10
I WANNA DO IT ALL (EMI Blackwood, BMI/Ty Land, BMI/1808 Music, BMI/BP), BMI/Mike Curb, BMI), HL/WBM, CS 6; H100 46
I WANNA MAKE YOU CRY (Big Red Tractor, ASCAP/Warner-Tamerlane, BMI/Smith Haven, BMI), WBM, CS 45
I WISH (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, BMI/Careers-BMG, BMI/Music Hill, BMI), HL, H100 79

-K-

KEEP DOIN' IT (The Braids, ASCAP/Zomba, ASCAP/Gator Boys, BMI/Songs Of Universal, BMI/T'Ziah, BMI/Dade Co. Project Music, BMI), WBM, RBH 96

-L-

LAGRIMAS DE CRISTAL (Zomba, ASCAP) LT 8
LA PAGA (Peermusic III, BMI/Camaleon, BMI) LT 13
LAST ONE STANDING (Chi-Boy, ASCAP/Feesongs, BMI), WBM, CS 42
LEAN LOW (Drugstore, ASCAP/Not-Neq, ASCAP/Memph Hitz Muzik, BMI/Street Top, ASCAP/Tarpo, ASCAP/Notting Dale, ASCAP) RBH 100
LEARN CHINESE (A Shot Of Gin, SESAC/Dead Game, ASCAP/EMI April, ASCAP/Huss Zwingli, ASCAP/Sony/ATV Cross Keys, ASCAP/Te-Bass, BMI/EMI Blackwood, BMI/Donna-Dijon, BMI/MGM Music, BMI/Dynatone, BMI), HL, RBH 85
LETTERS FROM HOME (Famous, ASCAP/Ed And Lucille Songs, ASCAP/BMG Songs, ASCAP), HL, CS 36
LITTLE MOMENTS (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 7; H100 52
LOCA CONMIGO (Premium Latin, ASCAP) LT 41
LOCO (Old Desperados, ASCAP/N2-D, ASCAP/WB, ASCAP/Scott And Soda, ASCAP/Beechtree, ASCAP), WBM, CS 43
THE LONELINESS (ECAF, BMI/Sony/ATV Songs, BMI), HL, RBH 76
LONG BLACK TRAIN (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 16; H100 78
LOVE ANGEL (Zomba Songs, BMI/R.Kelly, BMI) RBH 51
LOVE CALLS (Kem, BMI) RBH 46
LOVE YOU MORE (Hand In My Pocket, ASCAP/Music Of Windswept, ASCAP/Famous, ASCAP/BIG JAMES, ASCAP/Casino Room, ASCAP/Hutspa, ASCAP/Chutzpah, ASCAP/Notting Dale, ASCAP), HL/WBM, H100 98; RBH 51

-M-

MAS QUE TU AMIGO (Crisma, SESAC) LT 5
MAYBEY (Good Ol' Delta Boy, SESAC) CS 20
ME CANSE DE MORIR POR TU AMOR (Zomba Golden Sands, ASCAP) LT 39
ME CANSE DE TI (F.I.P.P., BMI/EMI April, ASCAP) LT 2
MEGALOMANIAC (EMI April, ASCAP/Hungtikoyera, ASCAP), HL, H100 60
ME, MYSELF AND I (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/Black Owned Musik, ASCAP/Notting Dale, ASCAP), WBM, H100 5; RBH 3
ME VOY A IR (Arpa, BMI) LT 33
MIENTES TAN BIEN (Sony/ATV Discos, ASCAP) LT 9
MI FUNERAL (Universal Musica, ASCAP/Sony/ATV Discos, ASCAP) LT 24
MILKSHAKE (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Raynchaser, BMI/Careers-BMG, BMI), HL, H100 7; RBH 15
A MILLION WAYS (Zomba, ASCAP/563, ASCAP), WBM, RBH 73
MORE & MORE (R.Kelly, BMI/Zomba Songs, BMI), WBM, H100 57; RBH 19
MY BABY (OKBYME, ASCAP/Shago, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP/Multi Muzic, ASCAP), WBM, H100 82; RBH 37
MY IMMORTAL (Zombies Ate My Publishing, BMI/FortheHall, BMI/Dwight Frye, BMI), WBM, H100 39
MY LAST NAME (Coburn, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 23

-N-

NEVA EVA (Swole, ASCAP) H100 84; RBH 32
NO BETTER LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI/Copyright Control), HL, H100 58; RBH 24
NO HACE FALTA (F.I.P.P., BMI/Estefan, ASCAP) LT 30
NOMAS POR TU CULPA (EMI April, ASCAP) LT 14
NO REGRETS YET (Make Me Smile, ASCAP/Right Bank, ASCAP/Brand New Sky, ASCAP) CS 37
NOT TODAY (Universal-MCA, ASCAP/Mary J. Blige, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/WB, ASCAP/CWAB, SESAC/Ain't Nuthin' Goin' On But Funkin', ASCAP/Feemstar, ASCAP/Music Of Windswept, ASCAP/Elvis Mambro, ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP/Zomba, ASC), WBM, H100 81; RBH 49
NUMB (Zomba Songs, BMI/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI), WBM, H100 12

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ONE CALL AWAY (Almo, ASCAP/Trak Starz, ASCAP/Irving, BMI/Jackpot, ASCAP/Ching Chong, BMI), HL, H100 35; RBH 18
ONE DAY AT A TIME (Universal, ASCAP/Brothers Street, ASCAP/Malik & Milan's Money, ASCAP/Thug Nation, BMI/Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP) H100 93; RBH 66
ONE MORE CHANCE (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 82
ON YOUR WAY HOME (Songs Of Bud Dog, ASCAP/Songs Of Universal, BMI/Hannaberg, BMI), WBM, CS 29

-P-

PAINT ME A BIRMINGHAM (Songs Of DreamWorks, BMI/Princetta, BMI/Mama's House, BMI/Cherry River, BMI), HL, CS 26
EL PALOMITO (Edimura, ASCAP) LT 50
PARA QUE ME HACES LLORAR (BMG Songs, ASCAP/Alma, BMI) LT 28
PASSENGER SEAT (Emerto, ASCAP/EMI April, ASCAP/Little Cricket, ASCAP), HL, CS 44
PASS THAT DUTCH (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, RBH 77
PERFECT (Sony/ATV Tree, BMI/Wenonga, BMI/Gold Watch, BMI), HL/WBM, CS 13; H100 69
PERFECT (WB, ASCAP/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN/Warner Chappell, SOCAN), WBM, H100 40
A PIERNA SUELTA (Ser-Ca, BMI) LT 18
POPPIN' THEM THINGS (50 Cent, ASCAP/Lloyd Banks, ASCAP/Mouth Full O' Gold, ASCAP/Universal, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Music Of Windswept, ASCAP/Elvis Mambro, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), HL, RBH 88
POP THAT BOOTY (Notting Hill, SESAC/Put It Down, SESAC/T. Scott Style, SESAC) H100 96; RBH 54
POR UN RATO (SongLibra, ASCAP) LT 37

-Q-

QUE TE RUEGUE QUIEN TE QUIERA (LGA, BMI) LT 22
QUICK TO BACK DOWN (Zomba, ASCAP/III Will, ASCAP/Lil Jon 0017 Music, BMI), WBM, RBH 63
QUIEN TE DIO ES? (Brantunes, ASCAP/Maximo Aguirre, BMI/Fonsi, ASCAP) LT 3
QUIERO PERDERME EN TU CUERPO (Kike Santander, BMI/Ensign, BMI) LT 19

-R-

RAIN ON ME (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Famous, ASCAP/Soldierz Touch, ASCAP/Ensign, BMI/DJ Irv, BMI/Colegms-EMI, ASCAP/Irving Lorenzo, ASCAP), HL/WBM, RBH 50
READ YOUR MIND (Tuff Huff, BMI/Grindtime, BMI/Pay Town, BMI) H100 21; RBH 55
REGALAME LA SILLA DONDE TE ESPERE (WB, ASCAP/Gazul, ASCAP) LT 31
REMEMBER WHEN (EMI April, ASCAP/Tri-angels, ASCAP), HL, CS 1; H100 29
RIDE WIT U (Universal, ASCAP/Tetragrammaton, ASCAP/Nivrac Tyke, ASCAP/Jesse Jaye, ASCAP/BIG JAMES, ASCAP/Famous, ASCAP/50 Cent, ASCAP/High On Life, ASCAP/Mouth Full O' Gold, ASCAP) RBH 65
RIGHT HERE FOR U (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Danger Zone, ASCAP/DeSwing Mob, ASCAP), HL, RBH 84
RIGHT THURR (Trak Starz, ASCAP/Almo, ASCAP/Irving, BMI), HL, RBH 48
ROSAS (Sony/ATV Discos, ASCAP) LT 4
ROUND HERE (Val's Child, ASCAP/F.O.B., ASCAP/Domani And Ya Majesty's Music, ASCAP/Copyright Control) RBH 61
RUBBER BAND MAN (Domani And Ya Majesty's Music, ASCAP/Crump Tight, ASCAP) H100 61; RBH 26
RUNNIN' (DYING TO LIVE) (EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/EMI Longitude, BMI/Bee Mo Easy, ASCAP/Universal, ASCAP/Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP), HL, H100 53; RBH 27

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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 13; RBH 10
THE SET UP (Obie Trice, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambro, ASCAP/Nate Dogg, BMI/Almo, ASCAP), HL/WBM, RBH 68
SHAKE THAT MONKEY (Zomba Songs, BMI/T. Shaw, BMI/Lil Jon 0017 Music, BMI), WBM, H100 94
SHE IS (Phoenix Ave, ASCAP/Eddie Serrano, BMI/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Below The Surface, ASCAP) RBH 64
SHE'S NOT JUST A PRETTY FACE (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 10; H100 62
SIGNAL DE PLANE (Greensleeves, PRS/EMI, PRS), HL, RBH 94
SIMPLE LIFE (Nashville DreamWorks Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Songs From The Engine Room, BMI), CLM/HL/WBM, CS 24
SI NO ME AMAS (Brantunes, ASCAP/Maximo Aguirre, BMI/Fonsi, ASCAP) LT 48
SLOW JAMZ (Stayin High, ASCAP/Konnam Entertainment, ASCAP/Roc Da World, ASCAP/Diplomat, ASCAP/VE World Music, ASCAP/EMI April, ASCAP), HL, H100 3; RBH 2
SMILE (50 Cent, ASCAP/Lloyd Banks, ASCAP/Universal, ASCAP/No I.D., BMI/Jobete, ASCAP) RBH 81
SO FAR AWAY (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 44
SOMEBODY (WB, ASCAP/Gravitrn, SESAC), WBM, CS 34
SOMEDAY (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM, H100 8
SOME GIRLS (DANCE WITH WOMEN) (Chasez, ASCAP/Zomba, ASCAP/All Greggs, ASCAP/BMG Canada, SOCAN/Internash, SOCAN/BMG Songs, ASCAP), HL/WBM, H100 92
SONGS ABOUT RAIN (Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC/Sony/ATV Tree, BMI/Cake Taker, BMI/Corn Country, BMI), HL, CS 18
SORRY 2004 (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Einor, ASCAP/Antonio Dixon's Muzik, ASCAP/E.D. Duz-It, BMI/Anthony Nance Muzik, ASCAP/E Two, ASCAP), HL, H100 19; RBH 6
SOY UN NOVATO (Ser-Ca, BMI) LT 15
SPEND MY TIME (Blackened, BMI), WBM, CS 19
SPLASH WATERFALLS (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control/Altru, ASCAP/Almo, ASCAP), HL, H100 23; RBH 12
STAND UP (Ludacris, ASCAP/EMI April, ASCAP/VE World Music, ASCAP), HL, H100 15; RBH 28
STAND UP IN IT (High Voltage, BMI/Music Gotry, BMI) RBH 86
STEP IN THE NAME OF LOVE (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 27; RBH 11
STILL FRAME (WBM, SESAC/Traptism, SESAC), WBM, H100 89
STUNT 101 (50 Cent, ASCAP/EMI April, ASCAP/Dirty Works, ASCAP/Universal, ASCAP), HL/WBM, H100 75; RBH 33
SUGA SUGA (Latino Velvet, BMI/SoulSick Muzik, BMI/Jumping Bean, BMI/Songs Of Universal, BMI/Univer-

sal, ASCAP/Amaya-Sophia, ASCAP) H100 11
SWEET SOUTHERN COMFORT (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Brad To The Bone, ASCAP), HL/WBM, CS 14; H100 73

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TE LLAME (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Sony/ATV Discos, ASCAP) LT 6
TE LLEVARE AL CIELO (EMI April, ASCAP/Yelapa Songs, ASCAP) LT 23
TE NECESITO (Karen, BMI/Elyon, BMI) LT 17
TENGO GANAS (VMR, ASCAP/F.I.P.P., BMI) LT 27
TE QUISE TANTO (Doble Acurela Songs, ASCAP) LT 21
TE RETO A QUE ME OLVIDES (Arpa, BMI) LT 46
TEXAS PLATES (WB, ASCAP/Kelodis, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, BMI), HL/WBM, CS 27
THAT'S A WOMAN (Sony/ATV Cross Keys, ASCAP/oesin' For You, ASCAP/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 41
THEM JEANS (One Up, BMI) RBH 44
THERE GOES MY LIFE (Warner-Tamerlane, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP), WBM, CS 2; H100 38
THINK ABOUT YOU (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 53
THIS LOVE (Angel Pie, BMI/Mike Curb, BMI/Sony/ATV Tree, BMI/Onaly, BMI/Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 27
THROUGH THE WIRE (Ye World Music, ASCAP/Dyad, BMI/Warner-Tamerlane, BMI/Nerobup, BMI/EMI April, ASCAP), HL/WBM, H100 16; RBH 8
TIPSY (Jerrill Jones, ASCAP/Tarpo, ASCAP/Notting Dale, ASCAP) H100 26; RBH 20
TOUCHED A DREAM (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 58
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, CS 55
TOXIC (Colegms-EMI, ASCAP/Murlyn, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 36

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U GOT THAT LOVE (CALL IT A NIGHT) (Divided, BMI/Ramal, BMI/Warner-Tamerlane, BMI/Songs Of Universal, WBM, RBH 35
UN AMOR PARA LA HISTORIA (Universal Musica, ASCAP/Universal Hits, ASCAP) LT 38
UN SINGO SIN TI (Muziekuitgeverij B.V. BUMA, ASCAP/WB, ASCAP) LT 20
UN TE AMO (Manzamusic, ASCAP) LT 40
UNWELL (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 41

-V-

THE VOICE WITHIN (Xtina, BMI/Aerostation, ASCAP/Universal-MCA, ASCAP/Universal, ASCAP), HL/WBM, H100 50

-W-

WALKED OUTTA HEAVEN (WBM, SESAC/Babyboy's Little, SESAC/Noonlime South, SESAC/EMI April, ASCAP/Black Baby, SESAC/Therm Damns Twins, ASCAP/Air Control, ASCAP), HL/WBM, H100 14; RBH 9
WANNA GET TO KNOW YOU (50 Cent, ASCAP/Lloyd Banks, ASCAP/Mouth Full O' Gold, ASCAP/Universal, ASCAP/Webstyle, BMI/Better-half, ASC

'Remember' Jackson? He's Back Atop Country

Alan Jackson tops Hot Country Singles & Tracks for the 22nd time, as "Remember When" dams a seven-week flood atop the chart by **Kenny Chesney's** "There Goes My Life," which is pushed to No. 2 (see Chart Beat, page 57).

Meanwhile, the country pond ripples with patriotism, as **Toby Keith's** "American Soldier" advances 4-3 in its 12th chart week, adding a distinction as the youngest title in the top five. Keith's

quick ascent and **John Michael Montgomery's** 48-36 leap with "Letters From Home" demonstrate an enduring heartland appetite for flag-waving fare.

Montgomery's hop is the chart's biggest, and his gain of 400 detections is the chart's second-largest.

The greatest-gaining song is Chesney's duet with **Uncle Kracker**, "When the Sun Goes Down," which opens at No. 40 with a 421-spin gain. "Down" is Chesney's highest-debuting non-seasonal track of his career, following his No. 46 debut with the just-displaced No. 1, "There Goes My Life." **YEAH! YA!** **OutKast** is having a difficult time dislodging itself from No. 1 on The Billboard Hot 100, as "Hey Ya!" maintains its lead on the chart for a ninth

week by a slim, 196-point margin over "The Way You Move." This is the eighth consecutive week that "Move" has waited in the runner-up position behind "Ya!" (see Chart Beat, page 57).

Both tracks take an audience dip this week, with "Ya!" dropping by 6.5 million listener impressions to 128 million, while "Move" is down 5 million to 124 million impressions.

The last time the battle for No. 1 was so close was one year ago this

HE GOT GAME: As folks ready themselves for the Feb. 1 Super Bowl in Houston, hometown artist **Lil Flip** gets competitive with "Game Over," which earns the Hot Shot Debut on the Hot R&B/Hip-Hop Singles & Tracks chart at No. 71.

"Game" is the seventh appearance for Flip on the Singles & Tracks list although only his second as a lead artist. Having contributed songs to such videogames as "NFL Street" and "NBA Live," this track was a natural progression for the artist.

BABY BACK MIX: The ubiquitous **Jennifer Lopez** charts for a ninth time on Hot R&B/Hip-Hop Singles & Tracks, bowing at No. 71, with "Baby I Love U." Originally from her "This Is Me... Then" album, the track first charted on the Mainstream Top 40 Airplay chart in August, peaking at No. 26.

The song has received new life thanks to airplay of an **R. Kelly** remix that was included on her December release "The Reel Me." Kelly's hometown station **WGCI** Chicago is leading the way in airplay, as "Baby" is the station's No. 7-ranked track.

EXPLICIT DETAILS: **Eamon's** "F**k It (I Don't Want You Back)," which climbs 26-22 on The Billboard Hot 100, is tagged as the Greatest Gainer/Sales title for the seventh consecutive week that the honor has been

awarded. No award was given three weeks ago because of the steep decline of all sales titles in the post-holiday week.

This is the longest such streak for

a sales gainer on the chart, outdoing the five consecutive weeks that "Heaven" by **DJ Sammy & Yanou Featuring Do** earned the designation in summer 2002.

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week, when **Jennifer Lopez Featuring LL Cool J's** "All I Have" had a 127-point advantage over No. 2 "Bump, Bump, Bump" by **B2K & P. Diddy** in the Feb. 8, 2003, issue.

Honing in on the No. 1 slot in the near future is "Slow Jamz" by **Twista Featuring Kanye West & Jamie Foxx**, which climbs 4-3 and is at 115.5 million impressions, and "Yeah!" by **Usher Featuring Lil Jon & Ludacris**, which earns Greatest Gainer/Airplay and climbs 7-6 with an audience jump of 20 million to 97.5 listener impressions.

HitPredictor™		Monitor		DATA PROVIDED BY	
MAINSTREAM TOP 40					
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL					
★	ROONEY	70.4			
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL					
1	JET	88.0			
2	EVANESCENCE	87.3			
3	THREE DAYS GRACE	71.0			
4	THE OFFSPRING	70.9			
5	BRITNEY SPEARS	68.9			
6	SWITCHFOOT	67.9			
7	MAROON 5	65.6			
8	HILARY DUFF	65.1			
ADULT TOP 40					
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL					
NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK					
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL					
1	EVANESCENCE	88.6			
2	OUTKAST	86.6			
3	CHRISTINA AGUILERA	75.5			
4	MICHAEL MCDONALD	75.4			
5	JASON MRAZ	72.0			
6	MAROON 5	68.6			
7	JOHN MAYER	68.2			
8	FEFE DOBSON	67.4			
RHYTHMIC TOP 40					
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL					
★	SLEEPY BROWN	70.0			
★	KEYSHIA COLE	66.6			
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL					
1	USHER	84.9			
2	BEYONCE KNOWLES	76.0			
3	MISSY ELLIOTT	74.8			
4	BLACK EYED PEAS	69.0			
5	ALICIA KEYS	65.0			
MODERN ROCK					
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL					
NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK					
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL					
1	ZEBRAHEAD	75.3			
2	YELLOWCARD	74.8			
3	3 DOORS DOWN	71.4			
4	SEVENDUST	70.6			
5	FOUNTAINS OF WAYNE	67.9			
6	THOUSAND FOOT CRUTCH	67.2			
7	THE LIVING END	66.5			

Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats; Recently Tested Songs are the songs tested during the past month with the highest score. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2004 Promosquad is a trademark of Think Fast LLC.

FEBRUARY 7 2004		Billboard®		MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	17	Hey Ya!	OUTKAST (ARISTA) 9 Wks At No. 1	★
2	2	10	The Way You Move	OUTKAST FEAT. SLEEPY BROWN (ARISTA) ★	
3	3	17	Someday	NICKELBACK (ROADRUNNER/IDJMG)	
4	4	19	Suga Suga	BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)	
5	5	14	It's My Life	NO DOUBT (INTERSCOPE)	
6	10	11	With You	JESSICA SIMPSON (COLUMBIA) ★	
7	6	26	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	
8	7	16	Perfect	SIMPLY PLAN (LAVA) ★	
9	11	10	Numb	LINKIN PARK (WARNER BROS.) ★	
10	8	9	Milkshake	KELIS (STAR TRAK/ARISTA) ★	
11	9	14	Stand Up	LUDACRIS FEAT. SHAWNNA (DEF JAM SOUTH/IDJMG)	
12	16	7	My Immortal	EVANESCENCE (WIND-UP) ★	
13	12	12	The Voice Within	CHRISTINA AGUILERA (RCA/RMG) ★	
14	21	3	Toxic	BRITNEY SPEARS (JIVE) ★	
15	15	10	F**k It (I Don't Want You Back)	EAMON (JIVE)	
16	13	22	Headstrong	TRAPT (WARNER BROS.) ★	
17	20	11	Falls On Me	FUEL (EPIC)	
18	14	23	Baby Boy	BEYONCE FEAT. SEAN PAUL (COLUMBIA)	
19	22	8	Hold On	GOOD CHARLOTTE (DAYLIGHT/EPIC)	
20	23	9	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE) ★	

FEBRUARY 7 2004		Billboard®		RHYTHMIC AIRPLAY™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	9	Slow Jamz	USHER FEAT. KANYE WEST & JAMIE FOXX (ATLANTIC) 2 Wks At No. 1	★
2	8	5	Yeah!	USHER FEAT. LIL JON & LUDACRIS (ARISTA) ★	
3	5	10	Salt Shaker	YING YANG TWINS (COLLIPARK/TVT)	
4	2	15	Milkshake	KELIS (STAR TRAK/ARISTA)	
5	3	16	Hey Ya!	OUTKAST (ARISTA)	
6	4	12	Gigolo	NICK CANNON FEAT. R. KELLY (NICK/JIVE)	
7	7	13	Gangsta Nation	WESTSIDE CONNECTION (HOO BANGIN!/CAPITOL)	
8	6	1	The Way You Move	OUTKAST FEAT. SLEEPY BROWN (ARISTA)	
9	11	3	Hotel	CASSIDY FEAT. R. KELLY (FULL SURFACE/JRMG)	
10	15	3	Tipsy	J-KWON (ISO SO DEF/ARISTA) ★	
11	12	8	You Don't Know My Name	ALICIA KEYS (JRMG) ★	
12	9	15	Walked Outta Heaven	JAGGED EDGE (COLUMBIA)	
13	10	21	Stand Up	LUDACRIS FEAT. SHAWNNA (DEF JAM SOUTH/IDJMG)	
14	16	11	Me, Myself And I	BEYONCE (COLUMBIA) ★	
15	20	9	F**k It (I Don't Want You Back)	EAMON (JIVE)	
16	24	4	One Call Away	CHINGY FEAT. J. MEAY (DISTURBING THE PEACE/CAPITOL)	
17	19	7	Through The Wire	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
18	14	34	Suga Suga	BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)	
19	17	17	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	
20	25	5	Splash Waterfalls	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)	

FEBRUARY 7 2004		Billboard®		ADULT TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	26	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) 9 Wks At No. 1	★
2	3	19	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE) ★	
3	2	26	Bright Lights	MATCHBOX TWENTY (ATLANTIC) ★	
4	4	34	Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA)	
5	5	29	White Flag	DIDO (ARISTA)	
6	7	15	It's My Life	NO DOUBT (INTERSCOPE) ★	
7	6	21	Fallen	SARAH MCLACHLAN (ARISTA) ★	
8	8	20	Someday	NICKELBACK (ROADRUNNER/IDJMG) ★	
9	9	13	When I Look To The Sky	TRAIN (COLUMBIA) ★	
10	11	11	100 Years	FIVE FOR FIGHTING (AWARE/COLUMBIA)	
11	10	32	Unwell	MATCHBOX TWENTY (ATLANTIC) ★	
12	13	11	My Immortal	EVANESCENCE (WIND-UP) ★	
13	12	43	Calling All Angels	TRAIN (COLUMBIA)	
14	19	6	Breathe	MELISSA ETHERIDGE (ISLAND/IDJMG)	
15	15	17	You And I Both	JASON MRAZ (ELEKTRA/VEE) ★	
16	18	9	Hey Ya!	OUTKAST (ARISTA) ★	
17	14	17	Breathe	MICHELLE BRANCH (MAVERICK/WARNER BROS.) ★	
18	17	24	So Far Away	STAINED (FLIPELEKTRA/VEE) ★	
19	27	2	This Love	MAROON 5 (OCTONE/JRMG) ★	
20	26	3	Clarity	JOHN MAYER (AWARE/COLUMBIA) ★	

FEBRUARY 7 2004		Billboard®		ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	2	30	Calling All Angels	TRAIN (COLUMBIA) 2 Wks At No. 1	★
2	3	40	Forever And For Always	SHANIA TWAIN (MERCURY/UMRG)	
3	1	47	Drift Away	UNCLE KRACKER FEAT. DOBBIE GRAY (LAVA)	
4	4	38	Unwell	MATCHBOX TWENTY (ATLANTIC)	
5	8	15	You Raise Me Up	JOSH GROBAN (433/REPRISE)	
6	9	17	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE) ★	
7	5	20	Look Through My Eyes	PHIL COLLINS (WALT DISNEY/HOLLYWOOD)	
8	6	39	Big Yellow Taxi	DOUBTING GROVES FEAT. VANESSA CARLTON (GEFFEN/INTERSCOPE)	
9	10	22	White Flag	DIDO (ARISTA) ★	
10	7	27	Sunrise	SIMPLY RED (SIMPLYRED.COM/RED INK)	
11	11	16	Invisible	CLAY AIKEN (RCA/RMG) ★	
12	13	14	Ain't No Mountain High Enough	MICHAEL MCDONALD (MOTOWN/UMRG)	
13	12	18	Fallen	SARAH MCLACHLAN (ARISTA) ★	
14	15	6	100 Years	FIVE FOR FIGHTING (AWARE/COLUMBIA)	
15	14	15	Tiny Dancer	TIM MCGRAW (CURB)	
16	17	12	Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA) ★	
17	16	10	The Voice Within	CHRISTINA AGUILERA (RCA/RMG) ★	
18	20	5	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	
19	18	13	Bewitched, Bothered & Bewildered	ROD STEWART & CHER (JRMG)	
20	22	2	This One's For The Girls	MARTINA MCBRIDE (RCA/NASHVILLE)	

FEBRUARY 7 2004		Billboard®		MODERN ROCK™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	19	Numb	LINKIN PARK (WARNER BROS.) ★ 12 Wks At No. 1	★
2	2	13	Hit That	THE OFFSPRING (COLUMBIA) ★	
3	4	6	Megalomaniac	INCUBUS (IMMORTAL/EPIC)	
4	3	22	Are You Gonna Be My Girl	JET (ELEKTRA/VEE)	
5	6	17	I Am The Highway	AUDIOSLAVE (INTERSCOPE/EPIC) ★	
6	5	30	(I Hate) Everything About You	THREE DAYS GRACE (JIVE) ★	
7	7	27	Meant To Live	SWITCHFOOT (RED INK/COLUMBIA)	
8	10	10	Figured You Out	NICKELBACK (ROADRUNNER/IDJMG) ★	
9	11	7	Last Train Home	LOSTPROPHETS (COLUMBIA)	
10	13	11	How About You	STAINED (FLIPELEKTRA/VEE)	
11	8	17	Feeling This	BLINK-182 (GEFFEN)	
12	16	11	One Thing	FINGER ELEVEN (WIND-UP)	
13	12	18	Closure	CHEVELLE (EPIC) ★	
14	18	15	Until The Day I Die	STORY OF THE YEAR (MAVERICK/REPRISE)	
15	19	9	I Believe In A Thing Called Love	THE DARKNESS (ATLANTIC)	
16	9	12	Fortune Faded	RED HOT CHILI PEPPERS (WARNER BROS.)	
17	14	30	Still Frame	TRAPT (WARNER BROS.) ★	
18	20	11	Darling Nikki	FOO FIGHTERS (ROSVELT/RCA/RMG)	
19	25	4	I Miss You	BLINK-182 (GEFFEN)	
20	21	9	The Outsider	A PERFECT CIRCLE (VIRGIN)	

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 118 mainstream top 40, 56 rhythmic top 40, 87 adult top 40, 90 adult contemporary and 88 modern rock are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Songs with an increase in detections over the previous week are bulleted regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All five radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard.com. ★ indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

Meeting The Beatles

Continued from page 1

every other rock group has been measured.

Now, on the 40th anniversary of the Beatles' landing in New York on Feb. 7, 1964, it's easy to forget that hardly anyone in the U.S. knew what a Beatle was only weeks before their arrival. "[At] Christmas of 1963, the Beatles are virtually unknown in America," says Bruce Spizer, author of the comprehensive new book "The Beatles Are Coming! The Birth of Beatlemania in America" (498 Productions).

"The next thing you know, six weeks later, 73 million people are watching them on 'The Ed Sullivan Show.' It's just phenomenal how quick it happened."

FROM FLOP TO SMASH

It seems unbelievable today, but Capitol's signing of the Beatles was not announced until Dec. 4, 1963—a mere two months before the group's Feb. 9, 1964, U.S. TV debut on Ed Sullivan's CBS show.

Before that, Livingston recalls, "as far as anyone could tell, they were dead."

Capitol had right of first refusal on the Beatles in the U.S.; EMI, its major stockholder, released the group's music in the U.K. on its Parlophone imprint.

Despite the Beatles' run of hits in England, Capitol repeatedly passed on the band. Livingston had sought the advice of Dave Dexter, Capitol's international A&R rep.

"He said, 'Alan, forget it,'" Livingston recalls. "'They're a bunch of long-haired kids. They're nothing.' I

said, 'OK.' and I had no reason to be concerned, because nothing from England was selling here."

EMI had licensed some of the Beatles' singles to U.S. indies Vee Jay and Swan. All of them flopped; the biggest, "From Me to You," had peaked at No. 116 on the *Billboard* Bubbling Under the Hot 100 chart in August 1963.

But the Beatles' manager, Brian Epstein, persevered. Tony Barrow, Epstein's U.K. press officer, remembers, "He realized that big money was in America."

In November 1963, Epstein persuaded Sullivan, host of the top-rated U.S. variety show of the day, to book the Beatles. Armed with that commitment, he convinced Livingston to sign the group and lay out \$40,000 to promote the first Capitol single, "I Want to Hold Your Hand."

The single was scheduled for a Jan. 13, 1964, release. But events altered Capitol's game plan.

"The whole thing that broke the Beatles was just one of those quirks where things fell into place," author Spizer says. "You couldn't have written the script if you had tried."

Spizer says "the first domino fell" Dec. 10, 1963, when "The CBS Evening News" aired a story by U.K. correspondent Alexander Kendrick about the excitement the Beatles were generating in England.

An abbreviated version of the report had been telecast on the CBS morning news show Nov. 22, the day President John F. Kennedy was assassinated. Cronkite decided to air the complete story in early December.

Cronkite recalls, "In the wake of the assassination story, nothing else was happening in the world, at least in the United States—stuff that was important, that is. So we actually had an opportunity to use it.

"I was not entirely thrilled with it myself, to tell you the truth," he adds. "It was not a musical phenomenon to me. The phenomenon was a social one, of these rather tawdry-looking guys, we thought at the time, with their long hair and this crazy singing of theirs, this meaningless 'wah-wah-wah, wee-wee-wee' stuff they were doing."

However, one viewer of the broadcast—a 15-year-old Silver Spring, Md., girl named Marsha Albert—had a different point of view.

"She liked what she saw and heard," Spizer says, "and wrote a letter to her radio station, WWDC [in Washington, D.C.], referring to the broadcast and saying how great it was, and why can't we have music like that in America."

"Carroll James, who was a DJ with WWDC, obtained the British 45 of 'I Want to Hold Your Hand' and aired it on Dec. 17 and got immediate favorable response in the Washington area."

Jocks in Chicago and St. Louis quickly procured copies of "I Want to Hold Your Hand" from James and began spinning them heavily.

Alarmed by the early airplay on its as-yet-unreleased single, Capitol initially sought a cease-and-desist order.

But, Beatles authority Martin Lewis says, "[Livingston] said, 'Hold on a moment. We spend all our lives hustling DJs to play our records. Now we're threatening to sue 'em. This is insane. Maybe we should change our plans.' And they hustled up the release."

Capitol moved the single's release date to Dec. 26—an unusual act of timing that paid off.

High schools were still on Christmas break. Lewis says, "Kids who normally would have heard the record only in the early morning or late evening when they got home from school are hearing it all the way through the daytime... In that peri-

Coming Of The Beatles Revisited On DVD

BY MARGO WHITMIRE

Forty years after Beatlemania broke out in America, Apple/Capitol is celebrating the Fab Four's legacy with a new DVD.

"The Beatles—The First U.S. Visit," due Feb. 3, intimately captures the blind excitement and unmatched frenzy of the Beatles' initial Atlantic crossing.

The DVD features a remastered version of a black-and-white documentary by filmmaking brothers Albert and David Maysles, which was originally televised in the U.S. and the U.K. in 1964.

The Maysles' piece—which inspired the Beatles' feature film debut, "A Hard Day's Night"—chronicles the two-week hysteria surrounding the group's American performance debut.

The disc, priced at \$24.98, includes a 50-minute look at the making of the documentary, with never-before-seen footage and an interview with Albert Maysles.

Also commemorating the 40th anniversary, the Fab 40 Committee—comprising Beatle friends, historians and witnesses of the band's initial U.S. trip—will hold a screening of "A Hard Day's Night" and highlights from the Beatles' first appearance on "The Ed Sullivan Show." The event will take place Feb. 8 at Lincoln Center in New York.

In Seattle, Experience Music Project will unveil "Beatlemania! America Meets the Beatles, 1964" Feb. 20. The exhibit will detail the Fab Four's impact on American pop culture, including the fans, media, merchandise and marketing. It will run through the year.

od, the kids go wild, and it takes off on its own volition."

"I Want to Hold Your Hand" entered *The Billboard* Hot 100 at No. 45 on Jan. 18, 1964, and hit No. 1 a mere two weeks later, on Feb. 1.

In New York, pandemonium ensued. Spizer says, "You had the New York stations trying to out-Beatle each other, and this happened in every market... Capitol's job was to get the radio stations to announce when the Beatles were arriving and to encourage kids to cut school and go see the group."

Thousands of shrieking teens mobbed Kennedy International Airport when the Beatles arrived Feb. 7 on Pan Am flight 101 from London. Thousands more laid siege to the Plaza Hotel, where the group was staying.

"There was bedlam at 59th and Fifth Avenue," Livingston says. "Nobody could move, the traffic was so held up. It was practically a riot scene. The hotel said to me, 'Don't ever book those boys in here again.'"

THE BEATLEMANIA LEGACY

Hundreds of keening, weeping girls filled the house Feb. 9 as the Beatles played five songs during the first of three 1964 appearances on the Sullivan show. The telecast was watched by a record U.S. audience.

Press agent Barrow says of the Sullivan appearance, "It was crucial in that it took the Beatles out of the rock'n'roll context and introduced them to a family audience. No one had seen acts like that on the show before."

It was a signal event for the industry. "The Beatles were pioneers in opening the doors of success for British artists in America. That trip was the start of it all," former EMI Recorded Music executive VP Rupert Perry says.

Livingston notes, "It changed the business, because once [kids] started buying, everybody looked to see what they were doing. The American groups changed their sound to try and match them."

Cronkite says, "There were so many

groups that then came along, copying them, some doing a good job of it, some doing a much poorer job of trying to imitate the Beatles' music. The Beatles were the innovators, no question about it, and they need to be appreciated as the cultural revolutionaries of the time."

Musicians were touched immediately by the Beatles' arrival and remain affected today.

Lewis says, "[Bruce] Springsteen and [the Byrds'] Roger McGuinn and all those people said that was the turning point for them; when they switched on the TV, they watched it and said, 'That's what I'm doing!'"



CRONKITE: 'DUMBFOUNDED' BY BEATLEMANIA

Jeff Lynne—who would later work on the Beatles' "Anthology" projects and with George Harrison in the Traveling Wilburys, says, "When [the Beatles] got to the States, it was the biggest news ever."

Adam Schlesinger—who leads the Beatles-influenced band Fountains of Wayne with partner Chris Collingwood—says, "They lived up to all the hype—and much more. That's the incredible accomplishment. It wasn't just the Hula Hoop or something. [They said at the time,] 'This is the greatest thing that's ever happened to popular music,' and it turned out that it actually was."



Billboard Tracked Fab Four's Path To U.S.

Here's how *Billboard* covered the U.S. detonation of Beatlemania, tracked by issue date:

Nov. 30, 1963: Manager Brian Epstein announces that the Beatles will make "at least one appearance" on Ed Sullivan's CBS variety show.

Dec. 14, 1963: Capitol Records says it has completed negotiations with EMI for exclusive distribution of the Beatles' future recordings.

Jan. 4, 1964: "I Want to Hold Your Hand" earns a "Pop Spotlight" review. "Side is driving rocker with surf on the Thames sound and strong vocal work from the group," writes a

Billboard reviewer.

Jan. 18, 1964: A page 1 headline declares, "British Beatles Hottest Capitol Singles Ever." Orders for "I Want to Hold Your Hand" surpass 1 million. The label's plants are running 24-hour shifts to meet demand, with some pressing farmed out to RCA Victor.

Jan. 25, 1964: Capitol's lawsuits over the release of the Vee Jay album "Introducing the Beatles" are covered in two page 1 stories. The same week, Capitol's "Meet the Beatles" scores a "Pop Spotlight" review. "[T]his album... should reap plenty of big action."

Feb. 1, 1964: "I Want to Hold Your

Hand" hits No. 1 on the *Billboard* Hot 100, displacing Bobby Vinton's "There, I Said It Again." A front-page story reports on the band's imminent U.S. arrival and plans for a film, then titled "The Beatles."

"Introducing the Beatles" gets a "Pop Spotlight" review. "The Beatles, no matter what the label, are about the hottest thing around the pop scene these days."

Feb. 15, 1964: A five-column page 1 headline exclaims, "U.S. Rocks & Reels From Beatles' Invasion: New York City Crawling With Beatlemania." **CHRIS MORRIS**

Cohen

Continued from page 1

and Ames as the top business executive.

Some question whether Ames and Cohen can work together, but they note they have a relationship dating back to the mid-1980s, when Cohen was running Def Jam's Rush Management operation.

Later, their paths crossed more often, when Ames was part of PolyGram management and Cohen headed Def Jam. "[Def Jam] was the best-run, tightest-run label, with an unbelievable hit ratio," Ames tells *Billboard*.

Cohen says that wasn't always so, particularly when Def Jam was distributed by Sony Music.

"We were flopping around as a company [at Sony] until Roger injected his love and guidance and believed that [Def Jam] was poised to fill a place in the market," Cohen says. "It was his vision that the urban music business was going to explode. If you want to track that growth, the moment we moved to PolyGram, everything exploded."

An e-mail to WMG employees from Bronfman and Ames says that Cohen will play an invaluable role in the company's efforts to grow the U.S. business "as we focus on the future direction of the entire Music Group, the strategic growth of our operations on a global basis and the challenges presented by the evolving marketplace."

For his part, Cohen tells *Billboard* that his "role will take shape in many phases." In the first phase, he expects to "observe and understand the cultures that the various [operating companies] have designed" and then to help them move their business forward.

"As a label head myself for so many years, it has given me the view that will help me to assist some of the best music executives in the industry, period."

Cohen, the former chairman/CEO of Island Def Jam Music Group, has told reporters that he would not bring aboard his two key IDJMG lieutenants,

Island president Julie Greenwald and Def Jam president Kevin Liles; their contracts are set to expire shortly.

Cohen has told associates that he hopes Greenwald and Liles are chosen to replace him at IDJMG. But some within IDJ parent Universal Music Group say they can't fathom Cohen walking away from his team.

It is also believed that Bronfman is talking to Antonio "L.A." Reid about a senior role at WMG. The former Arista Records chairman also is being touted as Cohen's likely replacement at IDJMG.

PROVEN LEADER

Meanwhile, the \$2.6 billion acquisition of WMG by Bronfman and his firm Lexa Partners, along with Thomas H. Lee Partners, Bain Capital and Providence Equity Partners, is now expected to close in mid-February.

When that acquisition is completed, a massive restructuring is expected to achieve \$225 million in savings that would help give the investment group the return they need.

In hiring Cohen, it is clear that Bronfman has landed one of the best record men in the industry, one who is sure to attract stars as well as up-and-coming bands, industry executives agree.

"Lyor is an evangelist; he is a motivator; he knows how to get his troops to believe in whatever project they are working," one executive says.

Another adds that Cohen is "brilliant, funny and vicious. He is very demanding but he knows what he is doing. He will take a place apart if they don't perform to his expectations."

At a Jan. 27 hip-hop discussion panel in New York, Cohen reflected on his move, saying, "Leaving Island Def Jam was the most difficult decision of my life. It was my decision to go because it was a terrific opportunity to have an impact on the music business.

"I have a voice, but not a strong enough voice," Cohen added. "I want to make a difference."

Cohen declines to discuss his compensation other than to confirm it involves an equity stake in WMG. Sources say his WMG income will be performance-based and could allow the executive to merit a 3% equity stake in WMG in addition to whatever salary he is being paid.

At IDJMG, Cohen's salary is said to have called for \$2.5 million per year, with a bonus that doubled that amount.

Cohen helped the label ring up hundreds of millions of dollars in profits

since it was formed. However, with last year's industry downturn, IDJMG lost about \$20 million, sources say.

While Cohen tells *Billboard* it is premature to talk about reporting structure in the new WMG, it is believed he will report directly to Bronfman.

While Bronfman has yet to publicly define the new WMG hierarchy, it appears that Cohen's arrival will spell a changed role for Ames.

Since becoming chairman/CEO in October 1999, Ames has halted the U.S. market-share erosion that WMG company suffered throughout the '90s. In 2003, the company's U.S. market share was 16.4%, up from 15.9% in 2002.

HIP-HOP EXPERTISE

While Cohen has expanded his portfolio to include successes in rock, it is his expertise in rap and hip-hop that WMG needs most.

In fact, IDJMG's market share in rap and R&B is larger than the combined might of WMG. In 2003, Island posted a 12.1% share in R&B and 16.2% in rap, while WMG scored 10.5% and 10.3% in those genres, respectively.

In bringing him to WMG, Bronfman is betting that Cohen alone might

be able to add market share and revenue that would help justify the pending commitment in WMG by his investment group.

The other side of the profitability equation, however, is cutting expenses. Since the \$225 million in desired reductions is so deep, WMG insiders wonder how it can be achieved without consolidating labels and sharing services among the labels left standing.

Also, with Bronfman cutting expenses, bringing in Cohen and reportedly talking to Reid, it leaves company insiders wondering if there is room for all the current label heads.

Bronfman and his investment group have instructed WMG executives to construct scenarios on how to reach the savings target. While they are taking in all that information, they are not providing any feedback on what actually will happen, WMG executives say.

Last week, meetings and dinners were held so that the principals of the investment group could get detailed analyses from the label chiefs and other operating heads on budgets planned for the current fiscal year, which began Jan. 1.

WMG executives familiar with these meetings are encouraged by two factors.

"One thing we learned is that when the deal closes, which can be anytime in the next two or three weeks, they will announce the new management structure concurrently," one executive says. "What that will be is still anybody's guess."

The other hopeful note is that with all the problems the music industry has suffered over the past few years, every other owner of a major record label appears to be disenchanted about owning a major music company. The WMG investors, on the other hand, are enthusiastic about being in the music industry.

"These guys have made a positive statement and put their money down to buy us when music companies are woefully undervalued," Ames says. "They believe in the music business."

Additional reporting by Carla Hay in New York and Deborah Evans Price and Phyllis Stark in Nashville.

Reid To Step Into Cohen's Shoes?

Former Arista Records chief Antonio "L.A." Reid has quickly emerged as the leading candidate to replace departing Island Def Jam Music Group chairman Lyor Cohen, according to sources at IDJMG parent Universal Music Group.

Reid was recently axed as president/CEO of Arista, but the sources say that UMG chairman Doug Morris had already approached him about a role at UMG. Cohen's exit changed the substance of the talks to placing Reid at the IDJMG helm.

But Morris may have some competition for Reid's services. Sources indicate that Edgar Bronfman Jr. is also talking to Reid in an attempt to

bring him aboard at Warner Music Group, after the Bronfman-led buy-out of the major is completed.

Reid was unavailable for comment. Bronfman already has imported Cohen to become WMG's chairman/CEO of U.S. recorded music.

How did Reid become such a hot commodity after press reports that he lost \$120 million last year at BMG?

Sources say Reid is respected for his track record as a music man who, with the right controls, can produce substantial profits.

"Reid has one of the best creative minds in the business," says one source, who believes the case against Reid's business skills has

been exaggerated. "He is being hung out to dry. The way they are laying things at his feet, I wouldn't be surprised to eventually read that he has lost \$300 million."

With Reid being touted within UMG as the top candidate, questions have been raised about the fate of Island Records president Julie Greenwald and Def Jam president Kevin Liles.

Sources say UMG wants to keep Greenwald and Liles, but both are understood to be close to the end of their contracts.

Sources also say at least one other major is interested in luring Liles away from IDJMG. **ED CHRISTMAN**

Online Music

Continued from page 5

Cue said Apple targeted two main age groups when iTunes launched: under-18s and over-25s. "The 18 to 25s are a lost cause, they've been doing the wrong thing for so long!" he told delegates at the Palais des Festivals in Cannes.

"We are very successful with the over-25 [demographic]," he revealed, adding that as of Jan. 6, more than 30 million tracks have been acquired by consumers from the iTunes Music Store, with one user having spent \$29,500 since its launch.

Cue confirmed that iTunes will launch in Europe in 2004 but declined to give more details about the debut.

Also set to have a European presence this year is the relaunched Napster, under the aegis of Roxio. Napster could gross between \$20 million and

\$40 million in global revenue in 2004, Roxio chairman/CEO Chris Gorog said during a Q&A session that he chaired.

"We see the business growing and rapidly evolving into a multibillion-dollar business," he said. "We see money in this sector for our company."

In contrast to Apple's track-by-track sales approach, Gorog favors the subscription model, which he claims offers more flexibility and value to consumers while delivering more significant margins.

Like Apple, Roxio is banking on the over-25 demographic to develop its business model. "This age group has more money than time," Gorog said, "and Kazaa is not an attractive service for them."

Napster, Gorog said, will adopt a localized approach when launching in Europe, creating a specific service for each country.

But Apple and Napster still face some difficulties in Europe, including catalog-rights clearance. "There are some obstacles," Gorog conceded.

OD2 chief executive Charles Grimsdale agreed during another panel session, noting, "Europe is a pretty complicated market." Those complications include different payment systems for individual countries and problems of cross-territory release dates.

"There is no problem for Pan-European licensing of masters," EMI Group executive VP John Rose acknowledged, "but there's a problem in licensing publishing rights. It is a very complicated value chain with a set of people who have their own rights issues."

RETURN ON INVESTMENT

Another issue raised at MidemNet was whether online music services would deliver sufficient revenue to make investment in them worthwhile.

Cue said that Apple did not expect to turn the iTunes service into a moneymaker, at least in its initial stages. For Apple, the real value comes from the sale of iPod players.

"There's a better margin in iPods than in the record business," he admitted.

For Grimsdale, the cost of setting up an infrastructure to manage 1 million tracks is "significant," but he conceded that "it's a numbers game—you have to be a volume player."

From a label's perspective, online services offer new opportunities, but EMI's Rose admitted that "until somebody starts selling 50 to 100 million tracks a month and we have enough volume to cover all our costs, we are all going to lose money. It is a fixed-cost game."

Roxio's Gorog predicted that the value of the online music business will hit the \$3 billion-\$6 billion mark within the next five years.

Another MidemNet speaker was Josh Bernoff, principal analyst at Forrester Research. He forecast a major shakeout in music online services by 2006. "There are three times as many services as the market will support," Bernoff said.

Bernoff told delegates that he sees a migration taking place from the

"plastic business" represented by CDs to an online environment. He urged labels to embrace the online world as consumers migrate to new modes of music consumption.

However, he added that labels should not be afraid of the negative image they will create for suing the most active current users of peer-to-peer services. "For these consumers, all the problems are ascribed to the labels," he said. "That's great, because if you sue them, it will not make any difference in their attitude—they hate you anyway!"

The winners in the new "non-plastic" legitimate sales environment would be Internet portals offering the online services, telcos and cable companies providing the broadband services, artists who will have many more distribution opportunities and the "music-to-go" equipment makers, Bernoff said.

The losers, he suggested, would be "the retailers selling plastic, as active consumers shift to online."

Harmony

Continued from page 1

about interoperability," says Paul Vidich, executive VP of strategic planning and business development for Warner Music Group.

Consumers are embracing commercial digital music in increasing numbers, and the trend is likely to be aided by a Pepsi-Apple promotion launching Feb. 1 during Super Bowl XXXVIII. But incompatibility among certain digital music services and portable players remains an obstacle.

"Consumers are going to demand that there be interoperability in devices and software players," Vidich says.

Details of the discussions are limited. However, executives with knowledge of the talks say much of the focus is on transcoding—the process of converting a file from one format to another.

It is impossible right now for consumers to directly convert a file protected by one type of digital rights management (DRM) into another type of secure file.

"Everyone is motivated to crack this," says Amanda Marks, senior VP of Universal Music Group's eLabs division. "We have to throw whatever weight we can into this issue."

While this is not specifically an Apple and Microsoft matter, many of the practical issues center on compatibility between the two tech giants.

Music from Apple Computer's iTunes Music Store—the leading seller of digital tracks—cannot be directly transferred to any portable device other than the iPod. Those who compete with iPod by and large support Microsoft's Windows Media Audio (WMA) format.

At the same time, tracks from every other legitimate service—a field that includes Napster, MusicMatch, Real Networks, Wal-Mart and Sony—are incompatible with the iPod.

Executives at some device makers—such as Richard Bullwinkle, a senior product manager at Rio Audio—have complained that Apple has been resistant to overtures about making secure iTunes files compatible with other devices.

To load iTunes tracks on a device other than iPod or to load songs from a rival onto Apple's device, consumers must burn the tracks to a CD and then rip the tracks from the CD back to the computer in the MP3 format.

Peter Csathy, president/COO of MusicMatch, a rival to iTunes that offers its tracks in the WMA format, acknowledges the compatibility problem.

"There are issues with respect to compatibility, and the market won't truly take off until those issues are solved," he says.

NO SOLUTION IN SIGHT

No clear-cut Windows-based rival to the iPod emerged at the Consumer Electronics Show in January. Instead, CES saw the increased Balkanization of the codec/DRM market.

Sony and Real Networks each announced at CES new music services that use standards other than the DRM-protected version of AAC used by Apple or WMA, the format used by Napster, MusicMatch and MusicNow.

As a result, music companies have stepped up their efforts to solve the compatibility issue.

The solution the industry is said to be pushing would allow consumers to swap one secure file type for another. Then, they can use the music they purchase with the music management soft-

ware and portable player of their choice.

This solution is viewed in some circles as more likely than any direct licensing of competing formats.

For example, it seems unlikely that Apple would agree to support WMA on the iPod. However, talks on that front are also said to be on the table.

Either way, efforts by the music industry to promote increased compatibility could impact Apple's early stranglehold on the digital download business.

Apple recently announced that it had sold more than 730,000 iPods in its fiscal fourth quarter and more than 2 million units since the product's introduction.

It also says it has sold more than 30 million tracks through iTunes since the service launched last April and claims a 70% share of the digital download market.

Chris Castle, an attorney with Akin Gump Strauss Hauer & Feld LLP, has been involved in digital music licensing deals. He says an increasing desire for standardization makes sense.

"Steve Jobs is either going to get pressured into taking the Windows Media format, or services are going to have to become compatible with iPod," Castle says.

However, technology executives caution that it's easier to suggest compatibility solutions than to achieve them.

"Transcoding can work if all the parties involved are willing to make it work—but that's the \$64,000 question," says Dan Sheeran, senior VP of marketing at RealNetworks.

At a minimum, the companies behind the leading format standards would have to cut licensing deals to allow for the conversion of content and transfer of DRM rules—something the companies have been loathe to do so far.

"There has to be a handshake at some point between the technologies. That requires an exchange of some level of trade secrets," Marks acknowledges.

What's more, critics argue that

transcoding makes for a clunky consumer solution. The conversion process from one format to another is time consuming. Also, audio quality can be lost in reformatting.

"There's a lot of buzz going around about how to bridge the gap to create a seamless experience. But there are some tough issues with that," says Dave Fester, GM of Microsoft's Windows Digital Media division. "We collectively need to do the right thing for the consumer."

APPLE'S INTERESTS

However, with Apple controlling much of the nascent legitimate digital music market, the onus for concessions in the compatibility debate largely falls on the company—a prospect one rival executive likens to "unilateral disarmament."

"Increased operability is great for consumers. But if you're in Apple's situation, it's not in your interest to do this," says a source.

Indeed, Fester says Apple at this point

has given no indication that it would support Windows. "We've asked Apple if they want to include Windows Media support for the iPod, but to date they haven't taken the step to do that."

Apple did not respond to requests for comment.

Some sources in the tech industry—who characterize the efforts by the music industry as "wishful thinking"—say Apple could undercut its strategy for iTunes by opening the door to WMA compatibility. In other words, consumers would no longer be as compelled to buy music through iTunes.

However, others argue that if Apple's ultimate goal is to sell more iPods, then improved compatibility—either through transcoding or direct support of other formats—is a compelling part of achieving that goal.

Executives in the recording industry are optimistic that solutions will begin emerging within the next product cycle.

"This is not like getting a man to Mars," Vidich says. "People expect this will be resolved."

Gabriel

Continued from page 6

a former Geffen artist who is currently without a label in the U.S. He still owes an album to Virgin for the rest of the world. For unsigned artists, the Internet can be a new source of revenue, collected directly by them.

On the mudda.org Web site, Gabriel notes that "the relationship of artists to the business has most often been one of contract and servitude." The time has come for "artists [to] take a much bigger role in how their creations are sold."

But Gabriel says this initiative is not a crusade against labels. "On the whole, Virgin [has] been very good to me," he says. "There are still functions like mar-

keting, accounting, distribution and even A&R-ing that labels can perform. But there are lots of elements that artists can deal with independently."

Gabriel adds, "If artists don't act with one single voice, no one will look at our interests."

Eno says, "Artists need to take responsibility for the potential of this new media. Downloads are happening. So either we as artists get into that without noticing, or we acknowledge we are facing a revolution and we need to build this into a business model."

Gabriel admits that not all of the creative works are worth a listen, but there should not be any limitations to what artists can post online. "Obviously that means there's going to be more shit available out there, which brings us to the next question: how to filter [out] the crap."

Vivaton

Continued from page 6

more," Wright continues. "They're not putting out \$15,000 albums anymore."

At Vivaton, Wright says, the staffers are veterans of the music business. "It's not like we're a bunch of idealistic people who've never done the business before, saying, 'Hey, let's get the band back together.'"

The label's staffers have music business pedigrees.

In addition to Little Texas, Huskins has toured in the bands of artists Gene Watson and Clint Black. He got his professional start in the music business in 1985, when he was signed to MTM Records as a member of the band the Shoppe. He has also produced or engineered more than 160 albums.

Shipley Biddy was previously senior VP/GM at Decca Records and has spent the past five years managing artists Jeff

Carson and Danni Leigh.

Entertainment attorney Amy Stevens is the label's VP of legal affairs and international licensing.

Former MCA Nashville VP of sales and marketing Dave Weigand has been hired on a consulting basis to help the label find the right distribution deal.

Darrell Vanzant, the only Vivaton staffer not well-known on Music Row, is manager of A&R. Vanzant previously operated his own Knoxville-based label, Levity Records.

Vivaton's in-house promotion staff includes country radio veterans Larry Santiago and Mandy McCormack and record promotion pros Trudie Richardson and Brian Thiele.

Tracy Long is Vivaton's manager of promotion. She previously was with Austin-based Austin Universal Entertainment and Leaddog Management.

Vivaton's office manager/executive assistant is Ronna Reeves, who landed five singles on *Billboard's* Hot Country Singles & Tracks when she was an artist on Mercury Records in the early '90s.

Merger

Continued from page 5

Independent labels are poised to raise substantial reservations about the merger. Independent labels organization Impala will present the EC objections revolving around issues like horizontal and vertical concentration.

At MIDEM, representatives from the Brussels-based Impala expressed concern about industry consolidation. Michel Lambot, PIAS group co-chairman and Impala president, said: "We're protesting for citizenship reasons. Our opposition is a moral one. It is not about Sony or BMG, indies vs. majors; it is about cultural diversity."

Martin Mills, chairman of the U.K.'s Beggars Group, added, "When you give power to have a monopolistic position, they will use it."

Patrick Zelnik, Impala VP and president of French indie Naïve, raised concerns about vertical integration, noting that Bertelsmann is Europe's leading media group, with 24 TV channels and 27 radio stations. If the merger is allowed to go through, the industry "will end up in a universe that will clearly be dictated by market power," he warned.

Zelnik added that he anticipated that EMI and Universal would join the ranks of those objecting to the merger.

Retailers are also expected to raise the issue of diversity and potential market dominance. *Billboard* has learned that retail groups have been contacted by the EC and are poised to voice sub-

stantial reservations on the merger.

"It is of concern to us if we move from five main suppliers to four," one retailer told *Billboard*.

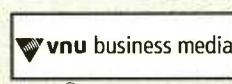
However, not all indies think the merger is going to have a negative impact. Michael Haentjes, chairman of German indie group Edel, tells *Billboard* that he has received the EC questionnaire and that he will not raise objections.

"I never thought that majors were preventing me from doing what I wanted to do, and it is not because there will be four instead of five that it will change," he says.

As far as vertical integration is concerned, Haentjes says that so far, he has not seen much effect in practice. "In big conglomerates like these you rarely see cooperation between divisions, and here it is no different."



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'The One Thing Major Labels Can't Offer Anybody Is Time'

BY PHYLLIS STARK

With all due respect to James Brown, Ken Levitan may just be the hardest-working man in show business.

The attorney-turned-artist manager has expanded his Nashville-based operations in recent years to include two record labels—Combustion Music and Vector Recordings—and a radio-promotion firm. Through Combustion, Levitan is also involved in music publishing and production.

As a manager, his eclectic client roster includes Lyle Lovett, Emmylou Harris, Michael McDonald, John Hiatt, Lynyrd Skynyrd, Jonny Lang, Patty Griffin, Shawn Colvin, Buddy & Julie Miller and the bands Kings of Leon and Old 97's.

His country artist clients are Trace Adkins, Billy Curington, Mary Chapin Carpenter and newly signed Capitol artist Emily West.

His clients are eager to sing his praises.

"Ken combines an extraordinary business savvy with a true passion for music," Harris says. "He has bold, inventive ideas and creates opportunities that enhance and expand the unique careers of his artists. I know he will go to the mat for me, and we work well together, even during baseball season, when he insists on rooting for the Yankees."

Lang calls Levitan "a very honest guy . . . He makes me feel like he thinks I'm important and that I'm a priority to him. There is never any drama with him. The world could be exploding and he would temper it. He's a great mediator."

Lyle Lovett first hired Levitan as his attorney in 1985. He says, "No matter whether he was working as my attorney or my manager, Ken is just always there for you."

Lovett recalls being on a business call with Levitan while "Monday Night Football" was on TV. As the camera panned the stands, Lovett spotted Levitan in the crowd and realized he was speaking from a Jets game.

While his Combustion Music functions primarily as a soundtrack label, Vector Recordings, launched in partnership last year with former RCA president Jack Rovner, is a more traditional label, with distribution by WEA. Its roster includes Queen Latifah, Chris Robinson, Damien Rice, Joseph Arthur and Simple Kid.

Levitan's various companies now employ nearly 30 people.

Q: What are your greatest strengths as an artist manager?

A: We're really strong in thinking outside the box, finding creative ways to make our clients successful, and that's really important these days. It's a business where you need to look under every rock and find new opportunities.

Q: What are the strong points of your company?

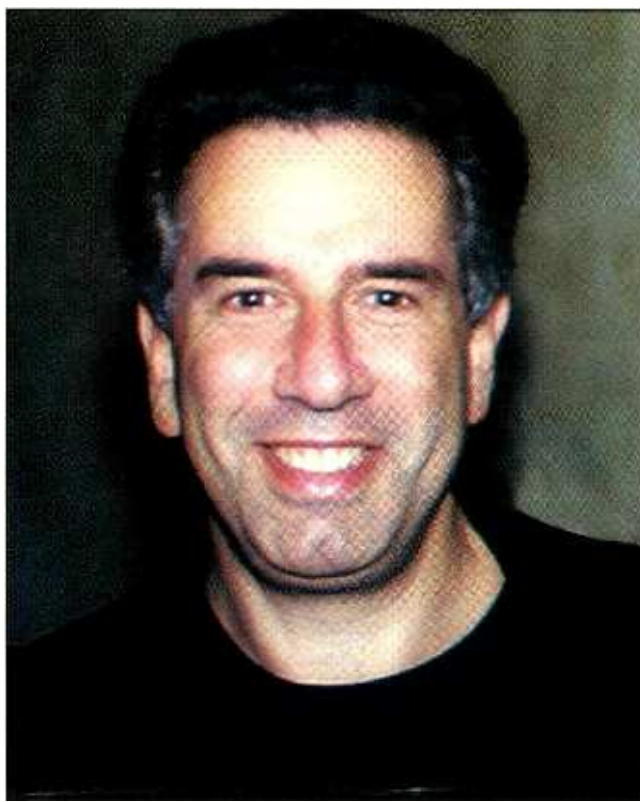
A: I've hired really strong people with strong backgrounds in a lot of different areas [such as] in-house publicity and in-house promotion. The way labels are now, where they are so tight on dollars spent, you have to be able to offer these services to your clients . . . I don't see how one can do it any other way and be an effective manager.

Q: How has your legal background benefited you as a manager?

A: So much of what we deal with is contractual situations and negotiating situations. The type of lawyer I was, I did a lot of negotiating, and it played perfectly into the management side. It was a great background.

Q: You headed Rising Tide Records for two years before that label fell victim to the Universal/PolyGram merger in 1998. Was that ultimately a positive or negative experience?

A: It was a great experience. We had to build it from the ground up. It taught me a whole other side of the business—the record company side. I was really proud of what we did at Rising Tide.



The Last Word



A Q&A With Ken Levitan

Ken Levitan: Career Highlights

2002: Founds Vector Recordings with Jack Rovner
 2001: Launches radio promotion company, Vector Promotions, with Chris Stacey
 2000: Starts Combustion Music with Chris Farren
 1998: Closes Rising Tide Records, re-forms Vector Management
 1998: Wins Grammy Award for "The Apostle" soundtrack
 1996: Closes Vector; launches and is named president of Rising Tide Records
 1991: Partners With Will Botwin at Vector Management
 1985: Launches Vector Management
 1983: Graduates from law school and opens Nashville law office with Trip Aldredge

Q: You launched a label, Combustion Music, with producer/songwriter Chris Farren in 2000. Why launch yet another label with Vector Recordings last year?

A: Chris and [I] built Combustion to put out soundtracks. I saw a need for a small soundtrack label [releasing] soundtracks that had a definitive point of view [like] "Songcatcher" and "We Were Soldiers."

In the past few years, since Jack Rovner came aboard, we

saw that the one thing major labels can't offer anybody right now is time. They all have to swing for the fences. Not to say that's not a positive thing to do when it's appropriate, but so many [artists] get left in an undeveloped state.

What I love to do is develop [potential] boxed sets—artists who have a long career.

Q: What was the vision you and Jack shared for Vector Recordings?

A: It wasn't about hit radio. It was about selling records over a period of time and building a base.

I think radio is very important, but I just don't think it's everything. Today you have to come from an approach that involves marketing. Radio is great when you get it, but it's not the only way to market an artist.

Q: Is that why you partnered Michael McDonald with MCI for an ad campaign?

A: I knew radio was going to be tough, and we wanted to find franchise things he could do.

Q: Are those kinds of deals the future for music acts? With record sales off, do they need to just follow the money?

A: I don't think you have to follow the money. It's about doing what's right for your artists.

We do a lot of sponsorships [like] Lynyrd Skynyrd with Jim Beam. It hit right to their demographic.

Q: One of your missions seems to be getting deals for your artists in which they own their own masters. How successful has that been?

A: It has been very, very successful for a number of our artists, [including] Emmylou, John Hiatt, Michael McDonald and Patty Griffin.

What we've tried to do is have the records done in advance so it really is a [licensing deal]. For the most part, we're not going to [labels] asking for money to fund and record the record.

Another thing we do quite a bit is we don't sign worldwide deals. We sign on a country-by-country or territory-by-territory basis, [because] often an artist will sign a worldwide deal with an American company and the people in Asia don't care.

Q: So is it safe to assume the artists on your label own their masters?

A: Vector artists own their own masters.

Q: Given your thoughts on radio, why did you launch an independent promotion company with Mercury and Lost Highway veteran Chris Stacey in 2001?

A: We saw the promotion company as a way to help the artists here, but we also saw it as a profitable little company. It works very well as a stand-alone company.

Q: What are the next growth areas for your business?

A: One thing we want to grow into is to have an [in-house] marketing division.

Q: Does the diversity of your company help make you bulletproof at a time when the music industry is so challenged?

A: I think it's the Wild West out there right now. The music business is in trouble, but there is so much room for opportunity if you don't stick with the standard ways of doing things. That has been our mantra.

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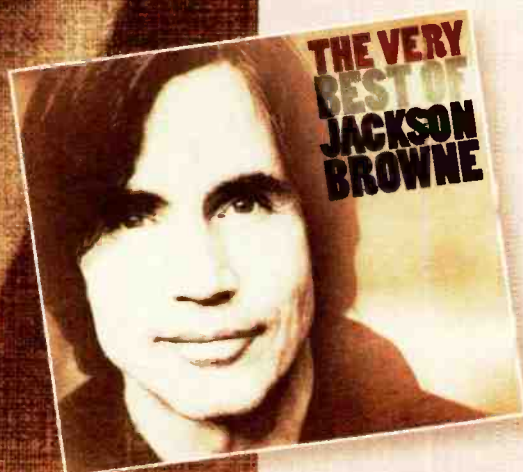
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