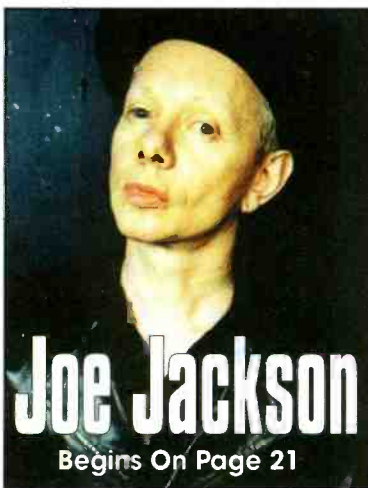


Billboard

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LONG BEACH CA 90807-3402
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Joe Jackson

Begins On Page 21

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOPI

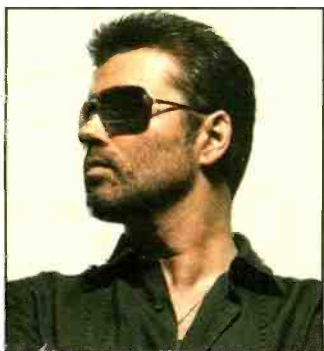
www.billboard.com • MARCH 27, 2004

HOT SPOTS



5 'Soul' Success

Music-video exposure, combined with an EP debut, pays off for S-Curve and its rising soul star Joss Stone.



9 Virtuous 'Patience'

The wait is over for fans, as George Michael makes his U.S. return after an eight-year hiatus with Epic debut "Patience."



28 'More' To Come

Tamia fights back against adversity to launch her third album almost a year after its original scheduled release.

Crisis Control

With Album Coming, Janet Plots Return To The Spotlight

BY GAIL MITCHELL

Will Janet Jackson's career forever be defined by a momentary "wardrobe malfunction"?

To a large degree, the answer will be found in the consumer response to Jackson's new Virgin album, "Damita Jo," which arrives domestically March 30 and internationally March 29.

It has been nearly two months since Jackson's infamous boob-tube stunt with Justin Timberlake during the CBS tele-

(Continued on page 72)



Janet: Jackson backstage at the Super Bowl

Legit P2P On Road To Reality

Filtering Is The Key; New Ventures Emerging

BY BRIAN GARRITY

NEW YORK—The race is on to legitimize peer-to-peer technology.

Music business sources predict that commercial P2P services are coming by 2005—both as startup ventures and cleaned-up versions of existing networks.

John Frankenheimer co-chairman of Loeb & Loeb, gave the boldest public P2P prediction to date at the recent Billboard Music & Money Symposium, when he said that he expects legitimate P2P services to be a reality within the next year.

Others in the industry are quietly seconding the forecast.

"It's within the realm of possibility," one major-label technology expert says (Continued on page 71)

Vintage T's Fit The Bill

Retro Rock Garb Bags Big Bucks For Fashion Firm

BY CARLA HAY

They say everything old is new again. That is certainly true for Trunk Ltd. The Santa Monica, Calif.-based fashion company is making a name for itself by reissuing vintage rock T-shirts.

Launched in December, Trunk is projected to do more than \$5 million in sales this year, according to parent

company Cinq Group.

What sets Trunk apart from many other fashion brands selling vintage T-shirts is that Trunk has been able to get the licensing rights for such top acts as the Beatles, the Doors, Madonna, Ozzy Osbourne, Kiss and Bruce Springsteen.

Unlike most music merchandising companies, which tend to focus on the (Continued on page 72)



BECKERMAN: STARTING AT HIGH END



SIMPSON: ADORES DOORS SHIRT

The album that everybody's talking about...

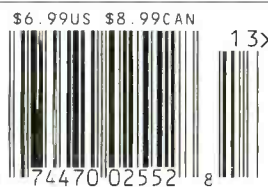
Carl Thomas Let's Talk About It

FEATURING "SHE IS" WITH LL COOL J, "ANYTHING", "MY 1ST LOVE", PRODUCED BY JUS BLAZE, & THE SMASH HIT "PROMISE"

IN STORES MARCH 23RD

EXECUTIVE PRODUCER: SEAN "P. DIDDY" COMBS ASSOCIATE EXECUTIVE PRODUCER: HARVE PIERRE

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ramón gonzález mora

song of the year

"perdóname mi amor"

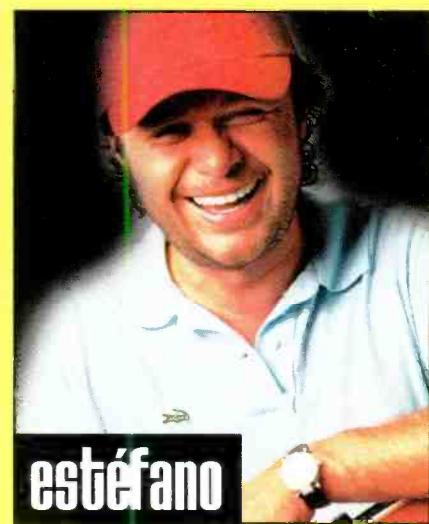
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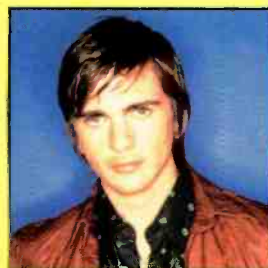
songwriter of the year



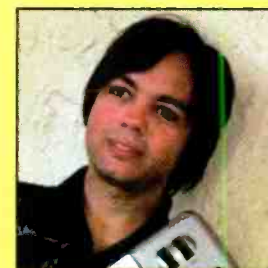
EMILIO ESTEFAN, JR.
AY! BUENO
TRAICIÓN



TEODORO BELLO JAIMES (SACM)
LA REINA DEL SUR
ME FALTA VALOR



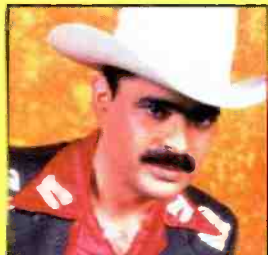
JURNES
A DIOS LE PIDO
ES POR TI
MALA GENTE



LESTER MENDEZ
PARA QUÉ LA VIDA
QUIZÁS



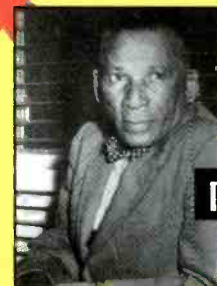
KIKE SANTANDER
CON ELLA
ENTRE EL DELIRIO Y LA LOCURA
POR MÁS QUE INTENTO



MARIO QUINTANA
JUGO A LA VIDA
LA CHICA SEXY



JORGE VILLAMIZAR
CARALUNA
MI PRIMER MILLÓN



Hacemos tributo a

rafael hernández

Un magistral compositor
e inspiración universal

KARLA APONTE
SE ME SUBE

JOSÉ LUIS ARROYAVE
CLÁVAME TU AMOR

**IGNACIO BALLESTEROS
DIAZ (SGAE)**
ALUCINADO

**MANUEL ANTONIO CAMPOS
ZAZUETA (SACM)**
POR LAS DAMAS

**JUAN CASAOJOSUÉ
CONTRERAS**
MUY A TU MANERA

RAY CONTRERAS
SEDUCEME

TIZIANO FERRO (SIAE)
ALUCINADO

GABRIEL FLORES
QUÉDATE CALLADA

**JOSE CARMEN FRAYLE
CASTAÑÓN (SACM)**
NO ME SÉ RAJAR

ALBERTO GAITÁN
AY! BUENO

RICARDO GAITÁN
AY! BUENO

**MARIO ALBERTO
GALLEGOS IBARRA (SACM)**
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SIN FORTUNA

RAMÓN GONZÁLEZ MORA
PERDÓNAME MI AMOR

JIMMY GRECO
SEDUCEME

NOÉ HERNÁNDEZ
LAS VÍAS DEL AMO

JULIO IGLESIAS, JR.
LOS DEMÁS

INDIA
SEDUCEME

**JOSE ALFREDO
JIMÉNEZ (SACM)**
TE SOLTÉ LA RIENDA

CÉSAR LEMOS
SE ME SUBE

ALFONSO LIZÁRRAGA
LAS VÍAS DEL AMOR

OEL DAVID LIZÁRRAGA
LAS VÍAS DEL AMOR

**GERMAN LIZÁRRAGA
LIZÁRRAGA (SACM)**
ESTOY SUFRIENDO

**JOSÉ ALFONSO LORCA
GOMEZ (SGAE)**
BÉSAME EN LA BOCA

ANTONIO JOAQUIN MARDINI
TRAICIÓN

YASMIL MARRUFO
SI TUVIERA QUE ELEGIR

SHIRLEY MARTE
SEDUCEME

**JOSÉ GUADALUPE
MARTÍNEZ**
QUEDÓ TRISTE EL JACAL

ANGEL RAMIRO MATOS
PERDÓNAME

RICARDO JAVIER MUÑOZ
MUY A TU MANERA

LUIS FERNANDO OCHOA
QUE ME QUEDES TÚ

LUIS "LOUIE" PADILLA
SUEÑA

A.B. QUINTANILLA III
AY, PAPACITO!

SHAKIRA
QUE ME QUEDES TÚ

ELSTEN TORRES
LOS DEMÁS

ISRAEL URÍAS
CORAZÓN CHIQUITO

**FELIPE VALDEZ
LEAL (SACM)**
BORRACHO NACÍ

ENRIQUE M. VALENCIA
MI SOLDADO

TROY VERGES
TODO MI AMOR

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| ALISON KRAUSS + UNION STATION | Live | 39 |
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Unpublished
No. 1 on this week's unpublished charts

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| CLASSICAL CROSSOVER | |
| JOSH GROBAN | Closer |
| JAZZ | |
| HARRY CONNICK, JR. | Only You |
| JAZZ/CONTEMPORARY | |
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7 Revenue from ring tones exceeded that of physical CD sales last year in Korea, spurring changes in the local music industry.

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13 Movies & Music: New documentary "Mayor of Sunset Strip" chronicles Rodney Bingenheimer's impact on artists from David Bowie to Coldplay.

14 Classical Score: Armenian composer Tigran Mansurian finds a home on the ECM label, with help from violist Kim Kashkashian.
19 Touring: Hip-hop dominates radio and retail but has less of a presence on the road.

28 R&B: Nearly a year after its planned release date, Tamia's third album is relaunched.



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30 Beats & Rhymes: Cee-Lo reaches for a broader audience with his sophomore Arista set, "Cee-Lo Green... Is the Soul Machine."

32 Latin Notas: Victor Manuelle's "Travesia" is the first tropical release to hit No. 1 on the *Billboard* Top Latin albums chart since Celia Cruz's death last year.

35 Beat Box: Tommy Boy licenses Armand Van Helden's "New York: A Mix Odyssey" album for release in the United States and Mexico.

37 Country: Randy Travis is among country stars paying musical tribute to the Civil War's legacy.

44 Songwriters & Publishers: Kate Markowitz's life experiences fill her solo debut, "Map of the World."

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RANDY TRAVIS

engineer on Van Morrison's studio albums, Mick Glossop captures a sense of live performance.

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45 From its roots at Lollapalooza, GameRiot aims to be the country's largest traveling video-game festival.

46 The Indies: University of Illinois students form Green St. Records to highlight their campus music scene.

47 Retail Track: Tower is set to emerge from one of the music industry's shortest Chapter 11 restructurings.

51 Home Video: The "DVD en Español" conference reveals Latin market opportunities for the home video industry.

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53 New talents such as Wir Sind Helden grab the spotlight at the annual German music industry Echo Awards.

55 Global Pulse: DJ Cam debuts his Inflamable Records label with the release of his own "Liquid Hip Hop" and Tassel & Naturel's "Fillet of Soul."

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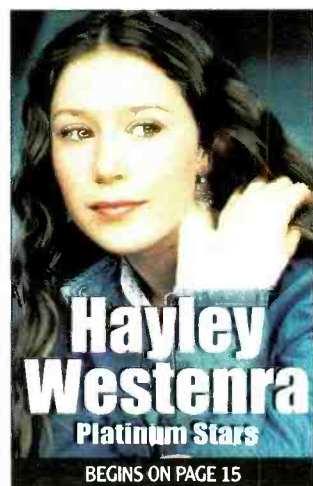
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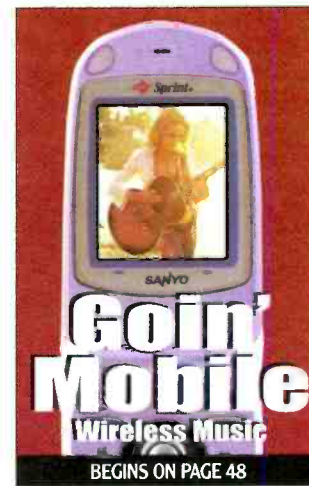


Hayley Westenra
Platinum Stars
BEGINS ON PAGE 15

QUOTE OF THE WEEK

“If it's an adults show, game on, but not if there's kids in the audience. I'd love to whip my apples out onstage, my baby bird. But there are kids watching.”

TRICK PONY'S IRA DEAN
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Goin' Mobile
Wireless Music
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Evanescence

Wilshire

Trapt

Monica

Carin DeGraw

Beyoncé

Bow Wow

The Ataris

Michelle Branch

Simple Plan

Chingy

The Black Eyed Peas

Interpol

Godsmack

Queens of the Stone Age

Strand

Mya

Jason Mraz

Maroon 5

Pharrell of the Neptunes

Jewel

Rooney

Nappy Roots

Ben Harper

Yellowcard

Cold

The All-American Rejects

Fabulous/Lil' Mo

Dido

Ashanti

Feargal Sharkey chairs the Live Music Forum, industry addresses safety



Upfront



UME's Resnikoff leads new Hip-O Select Web offerings

TOP OF THE NEWS



STONE: EP STRATEGY 'OPENED DOORS THAT ARE USUALLY CLOSED TO NEW ARTISTS'

Stone Exhibits Plenty Of 'Soul'

BY MARGO WHITMIRE

For 16-year-old newcomer Joss Stone, the rules don't apply.

Without the usual push at radio, the S-Curve Records artist's debut EP, "The Soul Sessions," has jumped from the bottom half of The Billboard 200 to No. 64 this issue. The success is attributed to music video exposure and a unique marketing strategy.

S-Curve president Steve Greenberg executive- and co-produced the project. He explains that releasing an EP before a full studio album opened doors that are usually closed to new artists.

"If you put out a regular studio album with a single to pop radio, the world is really going to judge her based on how the single does," Greenberg says. "With 'Sessions,' we made a record that stood on its own, that clearly wasn't made for the sole purpose of having hit singles."

The collection of vintage soul covers arrived in September 2003. "The Soul Sessions" served as an introduction to the Devon, England, singer's upcoming album of original material.

"I thought it was just going to be a word-of-mouth thing," Stone recalls. "That was the

(Continued on page 73)

New Era Dawns At BMG Distribution

BY ED CHRISTMAN

NEW YORK—The appointment of Jordan Katz as executive VP/GM of BMG Distribution reflects the final changing of the guard for U.S. music distribution.

Katz was an intern in the Arista sales department in 1987, the year that Pete Jones was picked to lead BMG Distribution. Jones, who is retiring March 31, was the sole head of distribution still holding sway from the bygone era when the "Big Six" distribution presidents dominated the sales side of the music industry.

"I am inheriting a fantastic team from Pete Jones, who built the most respected sales and marketing team in the industry," says Katz, who has served as senior VP of sales at Arista since 1999.

"With all the challenges facing the industry, it's a great time to meet them head-on and help bring the [BMG Distribution] organization into the future," Katz says.

Retailers praised Jones' replacement, even as they lamented his departure.

"Incoming, I don't think there is any better choice than Jordan. He is probably the most retail-savvy executive in any label group—and now, distribution group—and Musicland is just thrilled that he has this job," says Lew Garrett, president of purchasing for Musicland Group.

Russ Solomon, chairman emeritus at Tower Records, agrees. He says Katz's appointment is "absolutely wonderful news. He is 100% one of the most forward-thinking record executives I have ever met."

Jones, one of the most respected executives in the industry, was originally slated to step down at the end of 2003 but stayed on through a transitional period.

"Jones has been a true friend of retail and a clear pioneer in helping retail work through all of the issues over the years," Garrett says. "I can't imagine this business without Jones."

Solomon, likewise, calls Jones "one of the most stalwart guys in the industry. He is a real asset to the business, a class guy, and I hate to see him go."



KATZ: READY FOR CHALLENGE

Gibson Wins Suit

Guitar Maker Defends Its Les Paul Trademark

BY RAY WADDELL and CHRISTOPHER WALSH

Gibson Guitar has won an important trademark-infringement case against instrument manufacturer Paul Reed Smith (PRS).

The claim involved Gibson's Les Paul single cutaway guitar. Gibson attorneys charged PRS with using the Les Paul body design without permission or compensation.

Judge William J. Haynes in the U.S. District Court for the Middle District of Tennessee ruled that the Steubenville, Md.-based PRS infringed upon Gibson's trademark.

According to the claim, the PRS "Singlecut" model unjustly used the Les Paul design, causing confusion in the marketplace and damages to Gibson Guitar. The amount of those damages will be determined in the next phase of the proceedings.

Nashville-based Gibson Guitar has manufactured guitars and other musical instruments for more than 100 years, and its premier product, the Les Paul guitar, has been sold continuously since 1952.

The Gibson Les Paul is named after the recording artist of the same name, who has been the leading proponent of the electric solid body guitar since the early 1940s.

Les Paul, the artist, and Gibson Guitar have a long-standing relationship. Gibson Guitar also sells lower-priced versions of its Les Paul guitar

under the Epiphone brand.

Gibson's Les Paul single cutaway guitar is traditionally shaped with a portion removed from the body of the guitar where the lower section of the fingerboard meets the body of the guitar.

(Continued on page 59)



COURT SAID THIS PRS MODEL INFRINGES GIBSON TRADEMARK

'Virtual Orchestra' Strikes Sour Note With Musicians

BY CHRISTOPHER WALSH

NEW YORK—A musician's union and a technology company are in a heated battle over the latter's virtual orchestra.

Realtime Music Systems (RMS) says its Sinfonia is intended to supplement live musicians. Not so, says the union.

On March 4, RMS filed an unfair labor practice charge against Local 802 of the American Federation of Musicians (AFM). It cited the union's agreement with the Opera Company of Brooklyn (OCB), under which OCB would ban the use of Sinfonia from future productions.

In an August 2003 production of Mozart's "The Magic Flute," OCB used Sinfonia. It consists of a computer, keyboards and samplers and simulates orchestral sounds the way a synthesizer does.

Last month, the company was to

stage Mozart's "Le Nozze di Figaro" using Sinfonia in addition to live musicians. But Local 802 representatives persuaded the musicians not to play with Sinfonia's accompaniment. OCB and Local 802 then announced the ban.

VASTLY DIFFERENT OPINIONS

"I've been living with this pretty much since our inception," RMS CEO Jeff Lazarus says. "But this is the first time we've really taken a stand."

Sinfonia, Lazarus argues, is not meant to replace musicians. He says that it supplements live musicians, allowing the sound of a full orchestra.

"We're not against musicians or trying to put them out of jobs," he says. "We're musicians."

"There's a musician playing it, like any other musical instrument," Lazarus emphasizes. "That needs to

be understood."

Local 802 president David Lennon disagrees. "We're not talking about a musical instrument here," Lennon says. "Make that distinction very clear: It is a machine that is operated."

Lennon says technology is only better when it improves, not diminishes, something. "Live performance is what's at stake here," he adds.

OCB representatives declined to comment.

Controversy over Sinfonia erupted during the 2003 contract dispute between Local 802 and the League of American Theaters and Producers. Eighteen Broadway theaters closed for four days when negotiations regarding the minimum number of musicians required for an orchestra—which varies by theater—broke down.

(Continued on page 73)



FROM LEFT, RENE ARSENAULT, MICHAELANGELO L'ACQUA, AND GREGG FINE: THEIR ONDA ENTERTAINMENT WILL SIGN ARTISTS TO PRODUCTION DEALS

Onda Expands Production Role Beyond TV, Fashion

BY MICHAEL PAOLETTA

Onda Productions fully understands the synergy between the worlds of fashion and music.

In four short years, the production and music supervision firm has built a business creating and remixing music for TV ads and fashion shows.

Its client roster includes Gucci, Diane Von Furstenberg, Hugo Boss, John Varvatos, Old Navy, Cotton Inc. and Ikea.

Now, the New York-based company is extending its reach with the formation of Onda Entertainment. This new division will sign artists to production deals and bring them to the record industry.

"Onda Entertainment will handle it all, from music production and management to getting the artist placed with a label," says Rene Arsenault, Onda Productions co-founder.

Tom Sarig, former VP of A&R at MCA, joins the Onda Entertainment team, which consists of co-founders and production partners Michaelangelo L'Acqua, Gregg Fine and Arsenault.

"We see Onda Entertainment as the next logical step," Arsenault adds. "Onda Productions gave us the oppor-

tunity to make a real foray into the music industry."

"We have worked with Onda for years," Diane Von Furstenberg director of PR Jennifer Talbott says. "They understand that Diane's personality and the collection's theme must come through in the music. With Onda, we get music that is fresh and modern."

Daniel Chu, creative director/senior copywriter of advertising agency TBWA/Chiat Day, concurs. "Unlike traditional music production houses, Onda does not create generic, jingly sounding music," he says.

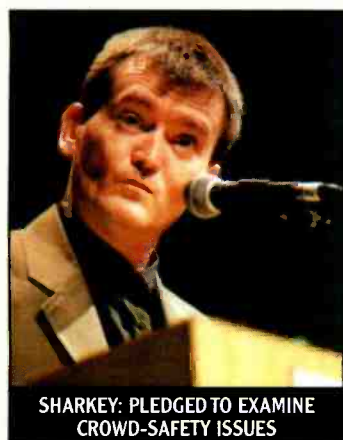
"They understand new genres of music," he continues. "And they know how to make it accessible to the world."

This is key for such Chu clients as Kmart and Embassy Suites, which have used Onda-created music in recent TV ads.

Onda, the recording trio, has licensed original tracks to such labels as Hed Kandi, Wave and Naked Music/Astralwerks for dance/electronic compilations.

Recently, Onda executive-produced the Isley Brothers remix collection, "Takin' It to the Next Phase," for Epic/Legacy.

(Continued on page 59)



SHARKEY: PLEDGED TO EXAMINE CROWD-SAFETY ISSUES

Study: Events Unsafe

BY JULIANA KORANTENG

LONDON—A new survey of concert-goers concludes that a paucity of crowd-management skills threatens the U.K. touring business.

The report, presented at the International Live Music Conference (ILMC) March 12-14 in London, warned touring professionals that massive improvements are needed across the board to ensure public safety at venues.

According to the report, the industry needs to re-evaluate the management of large field sites for

(Continued on page 73)

Menudo Returns

Hunt For New Members Begins

BY LEILA COBO

MIAMI—Boy bands haven't gotten much respect since the heyday of the Backstreet Boys and 'N Sync. But a group of investors is banking on a Menudo revival to reawaken the preteen market.

Menudo Entertainment LLC plans to launch a series of open calls in the United States, Puerto Rico and Latin America this summer to look for the next incarnation of Latin pop's most successful boy band.

"It will be cutting-edge music with live flair," says Jeff Weiner, principal of Menudo Entertainment. "There's been a void in the preteen market for that kind of music. We're looking to go to

that niche market that we feel has been untapped for the past 10 to 15 years."

Weiner, who was formerly Tito Puente's business partner, joined with Barry Solomon (formerly with NBC) and promoter/marketer Jerry Brenner in Menudo Entertainment.

Last month, the group secured the rights to the Menudo name from Latin record executive Oscar Llord.

The new Menudo, Weiner says, will be a bilingual, bicultural band made up of five members, 10 to 14 years old. As with the original Menudo, members will be steadily rotated to maintain a youthful age range. Weiner adds that he hopes some solo stars will also emerge from the mix.

(Continued on page 73)

Blix Street Sues Eva Cassidy Parents

BY CHRIS MORRIS

Blix Street Records has sued the parents of late vocalist Eva Cassidy and a film producer, alleging that they breached rights to the singer's recordings held by the label.

In the suit, filed March 15 in California Superior Court in Los Angeles, Blix Street alleges that Hugh and Barbara Cassidy have violated a 1997 agreement with the label. That agreement gives the label exclusive rights to release all recordings by their daughter, who died of melanoma in November 1996.

Thanks to extensive radio and TV coverage, Blix Street's 1998 Cassidy album "Songbird" became a major international hit. The label claims in the suit

that Cassidy's posthumous recordings have sold more than 6 million units worldwide and that the Cassidys have received more than \$5 million from Blix Street.

The suit claims that after meeting with a man named Allen Gelbard, who wanted to produce a film about Cassidy's life, Blix Street decided not to grant synchronization licenses for the film soundtrack. Nonetheless, the Cassidys partnered with Gelbard to produce the film.

Thereafter, the action alleges, the Cassidys, Gelbard and their company, Eva Cassidy Partners LLC, tried to breach Blix Street's contract. In one purported instance, the Cassidys insisted that the owners of a group of recordings by the act Method Actor (which featured Eva Cassidy) be allowed to grant synch

licenses for the film, in violation of Blix Street's rights.

The suit claims that the defendants threatened to secure synch licenses from other third parties to circumvent Blix Street's rights and undertook "a campaign of harassment" against the label. It also alleges that the Cassidys have denied the exclusive nature of their contract with the label.

The suit seeks compensatory, exemplary and punitive damages to be determined; a judicial determination of Blix Street's exclusive rights to the Cassidy recordings; and a right to refuse the granting of synch rights for the proposed feature film.

Neil Fischer, a Los Angeles attorney who represents the Cassidys, said he had not seen a copy of the action.

NEWSLINE

THE WEEK IN BRIEF

Interscope, A&M, Geffen and DreamWorks will begin using one staff to promote all R&B, hip-hop and crossover releases. Interscope senior urban executive Step Johnson heads the new department. The restructuring of Geffen's urban promotion operation eliminates eight positions. The reconfigured urban team now numbers 35. Among the exiting executives are urban music veteran Don Eason and rhythmic crossover head Tom Maffei. Sources say another senior Interscope executive, Howard Geiger, has segued to Universal-distributed Blackground Records. Artists on the four labels' collective roster include Mary J. Blige, Eminem, Dr. Dre, 50 Cent, Avant and the Roots. The restructuring follows Geffen's recent absorption of DreamWorks and Polly Anthony's appointment as Geffen's co-president with Jordan Schur.

GAIL MITCHELL

Warner Música, the U.S. Latin division of Warner Bros. Records, has suffered a new wave of layoffs. Sources say approximately eight people were let go March 16-17, including Amir Agai, the label's VP of A&R. Warner Música now has about 15 staffers in the United States and Puerto Rico. The label had no comment at press time.

LEILA COBO

The Federal Communications Commission has levied another large indecency fine against Clear Channel. This time, it is a \$247,500 penalty against syndicated modern WWDC (DC101) Washington, D.C., morning man Elliot Segal for material broadcast last year on three stations that carry his show. The material in question involved a discussion about oral sex and adult-film star Ron Jeremy with a female caller, warranting the maximum \$27,500 fine per incident. The bit aired two more times during the day in promos for Segal's show. WRXL Richmond, Va., and WOSC Bethany Beach, Del., carry the program. Clear Channel issued a statement saying that the incident in question took place one year before it implemented its Responsible Broadcasting Initiative and that it has since begun broadcasting Segal's show with a seven-second delay. The radio group also said it would "investigate the situation fully and respond as appropriate."

BRAM TEITELMAN

Starbucks' Hear Music Coffeehouse, an in-store music-retail offering, opened for business March 16 at the company's Santa Monica, Calif., location. Customers can create customized CDs, with a price range of \$6.95 to \$12.95. Universal, EMI, Sony and Warner Bros. are licensing music to Starbucks. Don MacKinnon, Starbucks VP of music and entertainment, says the chain is aggressively courting indie labels and expects BMG to be on board soon. About 20,000 songs are available at the Santa Monica store. That number is expected to grow to 150,000 in the coming weeks. Interscope Geffen A&M chairman Jimmy Iovine tells *Billboard* that despite the popularity of downloading at home, the Starbucks project will attract customers. "When families go on Kazaa and look for Britney [Spears] or Norah [Jones], they might see 50% pornography, but Starbucks is a safe environment to find music." About 2,500 stores will be equipped during the next two years.

SUSANNE AULT

Bill Thomas exits ASCAP as assistant VP/chief of staff. ASCAP has eliminated the position. Before he was promoted in 2002, Thomas, a 14-year veteran, was director of public affairs. He joined ASCAP in April 1990.

BILL HOLLAND

The Future of Music Coalition will hold its annual summit conference May 2-3 in Washington, D.C., at George Washington University's Lisner auditorium. FMC is involved in issues such as media consolidation, artists' rights, low power radio and online music exploration. More than 70 panelists and as many as 1,000 attendees are expected. Confirmed keynoters include Sen. Norm Coleman, R-Minn., chairman of the Senate Permanent Subcommittee on Investigations, and Michael Copps, Democratic commissioner on the Federal Communications Commission. Among the lineup of panelists are Danny Goldberg, chairman/CEO of Artemis Records; Derek Sivers, president of CD Baby; John Simson, executive director of Sound Exchange; Janeane Garofalo, actress and comedian; Seth Hurwitz, owner of the 9:30 club; and Dave Meinart, president of the Pacific Northwest chapter of the National Academy of Recording Arts and Sciences and owner of Blue Team Management.

BILL HOLLAND

Highlights from one of the largest music events in the United States will air as a two-hour summer TV special. Nashville's 2004 Country Music Assn. Music Festival, formerly known as Fan Fair and set for June 10-13, will provide the highlights for the CBS broadcast. The network also airs the annual CMA Music Awards. Robert Deaton of Nashville-based Deaton Flanigen Productions will produce the special.

BARRY A. JECKELL

For the latest breaking news, go to billboard.biz.

Korea Rings In Cash

Cell Tunes Make More Money Than Recorded-Music Sales

BY MARK RUSSELL

SEOUL—South Korea is making phones ring to the tune of cash registers.

In 2003, revenue from mobile-phone music services outstripped sales of recorded music, according to industry sources.

The Korea Assn. of Phonograph Producers (KAPP) says total revenue from mobile-related music services was close to 400 billion won (\$336 million) last year. In contrast, labels body the Recording Industry Assn. of Korea (RIAK) says that recorded-music sales totaled 188 billion won (\$158 million) in 2003, down 32% from 2002.

KAPP statistics indicate that music revenue from mobile use reached about 110 billion won (\$92 million) in 2002 and 29 billion won (\$24 million) in 2001. KAPP is a "digital contents music association" comprising many of the same members as the RIAK.

The huge and rapidly growing ring-tone and ring-tune markets have

caused the ailing music industry here to reconsider its business model earlier than anticipated.

Sony Music Entertainment Korea managing director Yang Beom-joon describes the emerging transition to a digital economy as "difficult" but notes that ultimately, consumers determine the market's direction.

"The music industry must change to meet our customers' behavior," Yang says. "All the money being made from mobile services may not compensate for all the Internet piracy, but it will help us to see a new opportunity."

Government regulatory authorities have grouped revenue generated by mobile-phone services with Internet services. After much lobbying by KAPP, the RIAK, authors body the Korean Music Copyright Assn. and other industry organizations, the Ministry of Culture and Tourism assigned responsibility for collecting and distributing mobile royalties to KAPP beginning July 1, 2003.

Ring tones cost 200 won to 600 won (16 cents-50 cents) per clip, while "color rings" (the local name for ring tones) cost 700 to 1,200 won per clip. Users also pay a monthly 900-won subscription fee to their telecom provider.

A wide array of ring tones is available for downloading, from the latest pop hits to favorites of the past. Korean music dominates the mobile-music market, with more than 90% of repertoire being local, far above the 60% level in the recorded-music market.

In addition to ring tones and ring tones, music streaming and downloading, background music that plays during conversations and streaming video services are also available to mobile phone users.

South Korea has one of the world's highest mobile usage rates: As of October 2003, 33 million mobile phones were in use in a country of 48 million people.

(Continued on page 59)



JOWELL: 'PIRACY THREATENS THE VERY NATURE OF CREATIVITY'

U.K. Forms Piracy Forum

BY EMMANUEL LEGRAND

LONDON—The British government is sending signals to creative industries that it is taking very seriously the threats to intellectual property.

The latest initiative from the government is the creation of a multi-industry forum set up to address the key issues surrounding intellectual property protection.

The creation of the forum was announced by culture secretary Tessa Jowell during a March 15 speech in Mumbai, India.

The forum will cover a broad array of interests, including film, music, publishing, design, fashion, computer games, Internet service providers, telecoms, hardware manufacturers and consumers.

The group will include government departments in the discussion of issues ranging from piracy to taxation. Further details will be outlined next month.

Jowell said the forum was part of a government-driven plan for "a shared approach in the fight against

(Continued on page 71)

UME Gets Hip To Web Sales

BY CHRIS MORRIS

LOS ANGELES—Perceiving a Web-based opening in a shrinking retail universe, Universal Music Enterprises is launching an Internet-only catalog imprint, Hip-O Select.

The collector-oriented label will offer limited-edition packages that might not be able to find a home in the racks. It is similar in inspiration and intent to Warner Music Group's 5-year-old Rhino Handmade.

UME president Bruce Resnikoff notes, "There is still a yearning for physical product in a world where the business is shifting from a physical world to a downloading world . . . There's been a huge transition from the traditional retailer to the big-box stores. There has been a big squeeze on product.

"It's leaving more and more product that has no home," Resnikoff continues. "What we're trying to do is not see that product get lost."

UME senior VP Pat

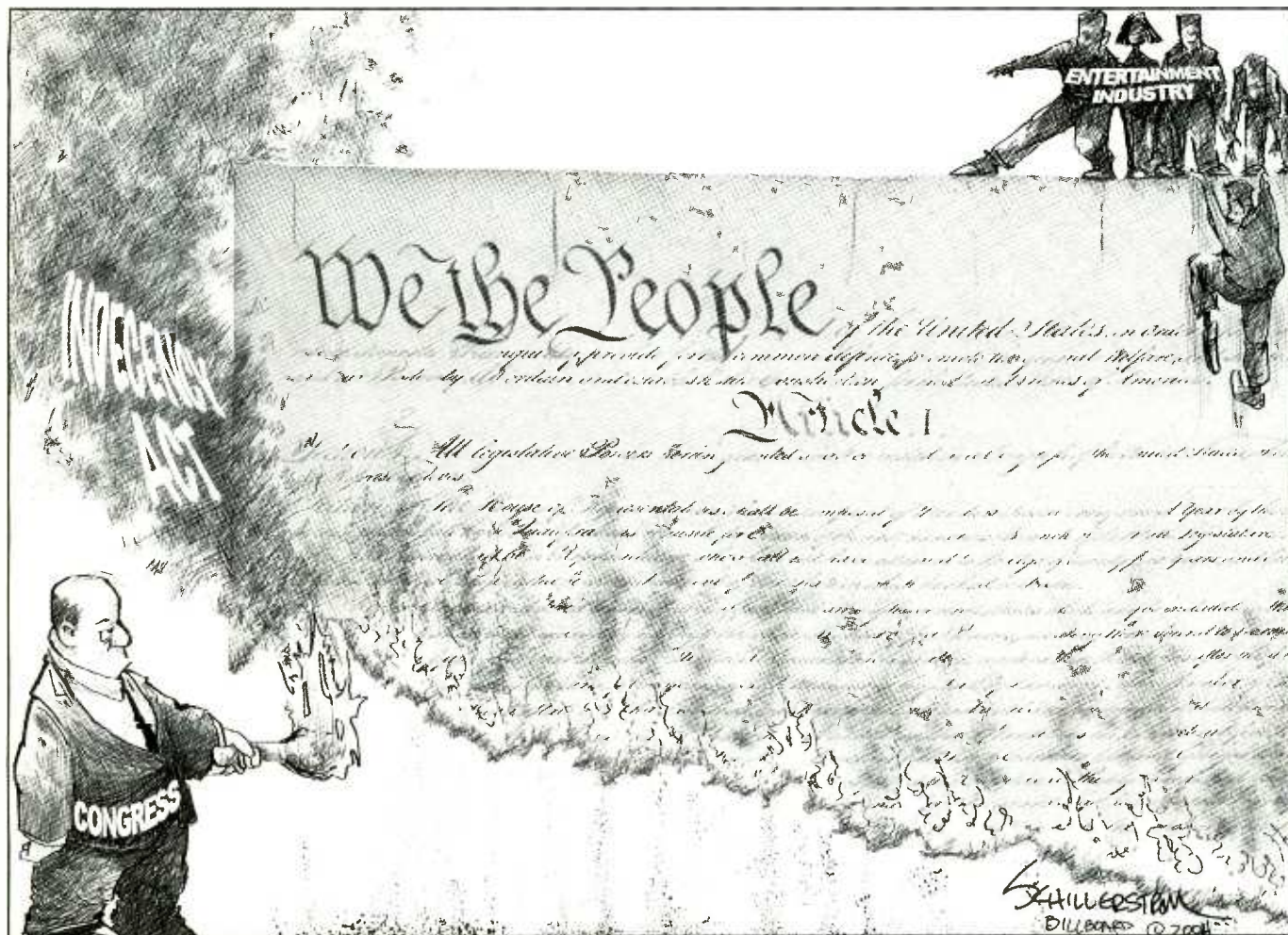
(Continued on page 59)



RESNIKOFF: 'STILL A YEARNING FOR PHYSICAL PRODUCT'



LAWRENCE: 'OUR A&R GUYS ARE GOING BERSERK'



An Indecent Proposal

When it comes to American politics, Marx had it nailed. No, not Karl Marx, who penned the Communist Manifesto; Groucho Marx, the king of wisecracks.

"Politics," he said, "is the art of looking for trouble, finding it everywhere, diagnosing it incorrectly, and applying the wrong remedies."

Leave it to Congress to prove the truth in that truism.

The full House last week voted to hike the maximum fine for indecency over the airwaves to \$500,000 from \$27,500 and to extend the reach of the indecency law to "nonlicensees." That would include guests and callers who may have no connection with the broadcast outlet.

The Senate Commerce Committee has passed similar legislation, and now the full Senate is scheduled to take up the measure. President Bush, meanwhile, is urging Capitol Hill to act quickly on the measure. There's an election going on, don't you know.

And therein lies the problem.

Politics is once again overruling reason in the midst of a heated election campaign.

No matter how you examine this issue, constitutionally or from a simple policy point of view, it adds up to bad lawmaking.

As former Supreme Court Justice Thurgood Marshall once said: "If the First Amendment means anything, it means that a state has no business telling a man, sitting alone in his house, what books he may read or what films he may watch."

Politics is once again overruling reason in the midst of a heated election campaign.

Add to that: what radio program he may listen to or what television show he may watch.

This kind of legislation represents the ultimate in government intrusiveness. It is clearly an affront to the First Amendment.

But what makes this measure truly annoying is that the administration and the Republican-controlled Congress are

so rabidly pushing it.

Beginning with the Reagan administration in the late '80s, the GOP has been a champion of less government and fewer regulations. The Bush administration has exhibited no qualms about gutting clean air standards or deregulating the airwaves to allow an unprecedented tide of corporate consolidation. Yet on issues that pander to its political base, the standards seem to be different.

Unbelievably, House lawmakers are blaming media consolidation for the rise of indecency. Their bill contains a provision declaring a moratorium on the Federal Communications Commission's plan to loosen the rules even more. But here's the final, frightening irony. What began as a political outcry over singer Janet Jackson's breast-baring episode has now turned into a real threat against free speech.

Let's hope cooler heads prevail in the Senate and put an end to this blatant political grandstanding. Then, and only then, will we be able to rest assured that Courtney Love will stop baring her breasts. That surely merits bipartisan support.

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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'American Idol' finalist R.J. Helton prepares to make his 'Real Life' debut

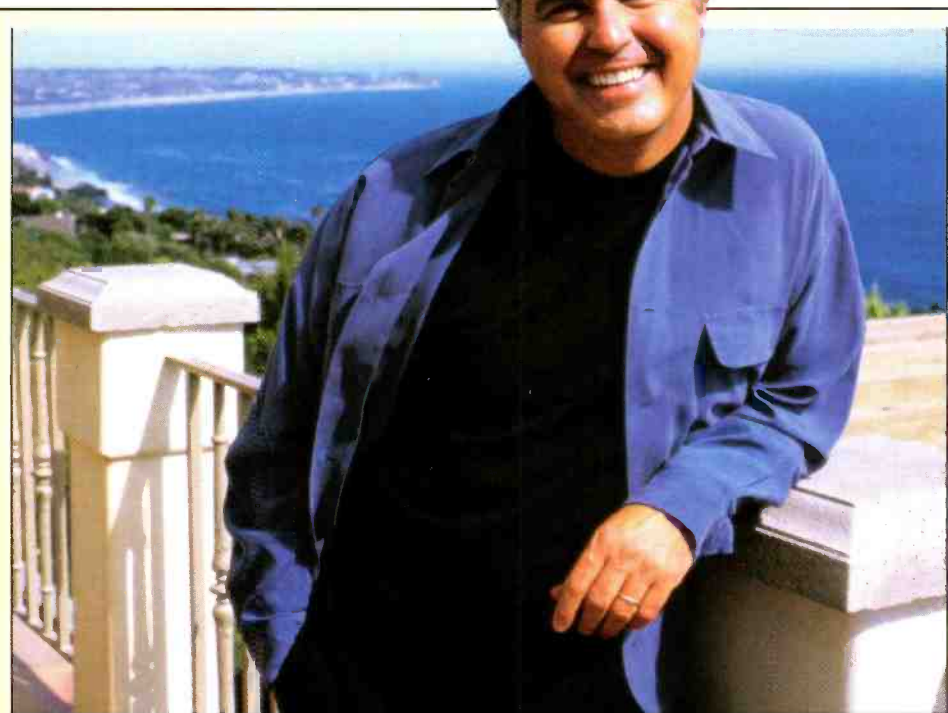


MUSIC



The Pixies' unexpected reunion tour creates high demand for tickets

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



TYRELL: ALBUM WILL BE PROMOTED IN TV, RADIO AND PRINT ADS, AS WELL AS AT FURNITURE STORES

Roomful Of Jazz

Steve Tyrell Teams With Furniture Maker

BY MARGO WHITMIRE

With musical acts affiliating themselves with everything from soda to wireless devices, it was probably only a matter of time before an artist would inspire a furniture line.

That artist is Grammy Award-winning jazzman Steve Tyrell. He has made a career of reinterpreting jazz standards for a modern audience. Now, Pennsylvania House is looking to "take classic shapes and reinvent them for a younger consumer," says the furniture retailer's VP of marketing, Ron Fuhrman.

And the deal will offer Tyrell new exposure for his work.

When executives for the retailer heard Tyrell crooning in the background at a cock-

tail party, "a light went on," Fuhrman says, and New Standards: The Steve Tyrell Collection was launched in February.

"I kind of went, 'Wow, a furniture line,'" Tyrell says. "I couldn't believe someone was doing this."

Columbia Records VP of jazz marketing Mark Feldman says the deal was exciting because "getting radio to play jazz standards is hard, so we're always looking at other outlets."

Showrooms feature displays of Tyrell's latest album, "This Guy's in Love," alongside the line of more than 75 18th-century-inspired pieces.

The campaign leans heavily on the title *(Continued on page 12)*

Strong Interest Precedes New Michael Album

BY PAUL SEXTON

George Michael is beginning to find out whether "Patience" is a virtue.

The title of the English singer/songwriter's new album—released March 15 internationally on Aegean/Sony Music—could be Michael's wish for his longtime fans, who have bided their time for nearly eight years since his last studio set of new songs, the 1996 release "Clder."

Early signs suggest the waiting will be worthwhile for both parties.

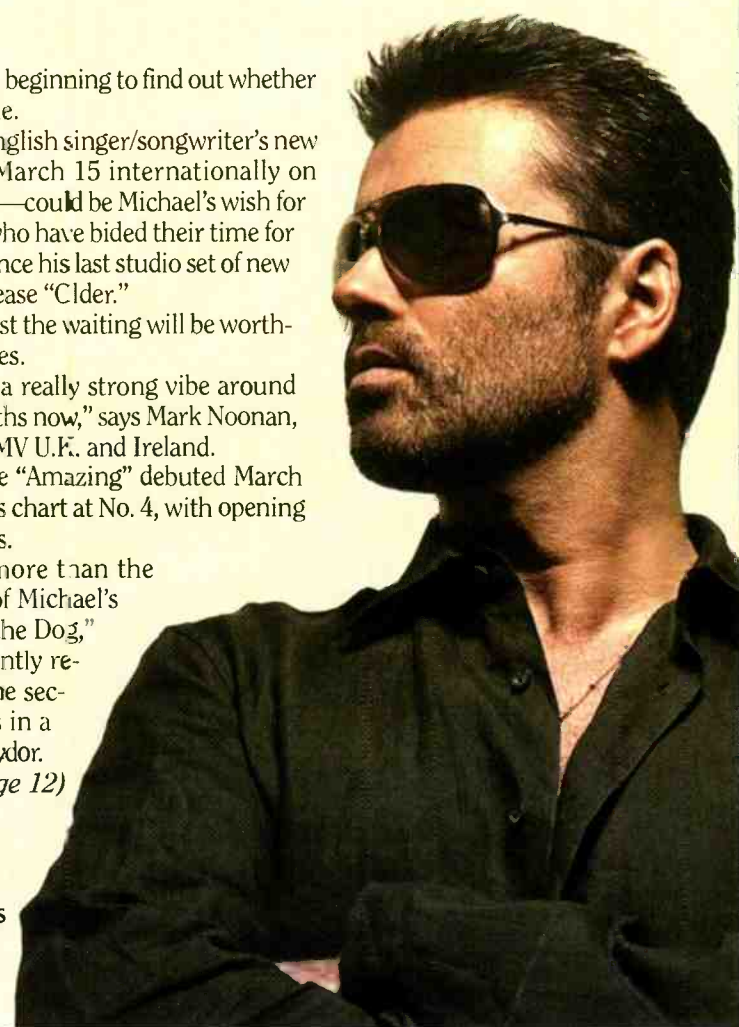
"There has been a really strong vibe around this album for months now," says Mark Noonan, head of music at HMV U.K. and Ireland.

Indeed, the single "Amazing" debuted March 7 on the U.K. singles chart at No. 4, with opening sales of 41,000 units.

That is 10,000 more than the total British sales of Michael's last single, "Shoot the Dog," which was indifferently received in 2002 as the second of two releases in a singles deal with Polydor.

(Continued on page 12)

Michael's first album of new songs in eight years will make its U.S. bow in June on Epic.



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Helton Jumps From 'Idol' Finalist To 'Real Life'

With "American Idol" as a launch pad, singer/songwriter **R.J. Helton** is preparing for the March 23 multi-format release of his **B-Rite Music** debut, "Real Life."

The album is getting a full-throttle push from three companies: B-Rite, the label's Christian market distributor; **Provident Distribution**; and **Jive/BMG**, which is handling distribution and promotion to mainstream radio and retail.

"I wanted to make something that different types of people would listen to. I love every type of music, from country to rock to rap to R&B to hip-

hop," says Helton, who co-wrote eight of the album's 12 cuts. "I wanted to add all of that in one CD. Because I do love every type of music, it's going to be fun for me to go to different markets."

Helton started gaining a fan base when he won a wild-card spot on the debut season of "American Idol" and became one of the final five contestants. In 2002, he was a featured performer on the "American Idol" tour. Such opportunities have been much-appreciated by Helton, who has long wanted a career in music.

Currently an Atlanta resident, Helton grew up all over the country, as his father's job as a VP with **Popeye's Chicken** spurred numerous moves. At 16, Helton was recruited for the Reader's Digest tour of schools that had been an early vehicle for **Paula Abdul** and **Backstreet Boys**. After graduation, he toured with **Soul Focus**, but when the group disbanded, Helton began looking for other options and subsequently landed on the talent-contest show.

The 22-year-old describes "American Idol" as a "boot camp" that boosted his confidence. "I'm very strong now, much more outspoken than I used to be and I've learned a lot

about patience. I've learned God's timing is perfect."

TKO Marketing president **Linda Klosterman**, who is working Helton's debut, says his experience gives him a head start on other new acts.

"He came to B-Rite so well-prepared as an artist," she says. "From the Reader's Digest tour to the training at 'American Idol' and then having a fan base from the platform they provided has been an amazing asset. New artists don't usually have that. You have to start from scratch, but 'American Idol' gave us a running start."

"Even If" is the first single going to mainstream AC, Christian AC and top 40 radio. Within the next month, B-Rite will also work an as-yet-undetermined single to gospel radio. The album will receive prime pricing and positioning at retail.

Helton gained additional exposure last fall on the "Gotta Have Gospel" compilation CD released by **Integrity**

with the song "My Devotion," which became a hit in the United Kingdom and is being played in clubs in the United States. Helton has also had major media visibility through appearances on "Today," "Good Morning America," CNN and MTV's "Total Request Live."

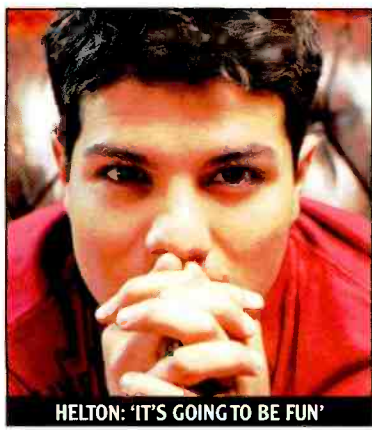
Gospo Centric/B-Rite president **Vicki Mack-Lataillade** says Helton's

labeling]. I don't think it has any place with people expressing their faith."

Helton, whose father is Mexican, is an artist that Mack-Lataillade sees as having broad-based appeal. "R.J. Helton [has] chosen to be an inspirational artist," she says. "He sings secular songs, but he also is singing Christian songs. He could have very easily done a secular record, but he has chosen to speak about his faith."

Helton says he chose to sign with B-Rite, the label responsible for the success of **Kirk Franklin**, because of the direction he wanted to go with his music.

"I didn't want to sign with an all-mainstream label, because they weren't going to allow me to sing about my faith and sing about relationships," says Helton, who is managed by **Mitchell Solarek** of **Mitchell Entertainment Group**. "[Labels were saying, 'It's] one or the other. If you are going to do love, do love. If you are going to do God, do God.' But in meeting with B-Rite, I let them know my goals and visions, and they were behind me 100%. They allowed me to be myself. Not many new artists get to write as much as I got to. It's a very honest record and completely from my heart."



HELTON: 'IT'S GOING TO BE FUN'

In The Spirit™

By Deborah Evans Price
dprice@billboard.com



album fits her goal of expanding her successful gospel venture into contemporary Christian and other areas.

"Our big thing is we are getting rid of the color lines," she says. "That's going to be a little difficult, but I'm up for that challenge. I don't want to feel like I have all black music or all white music. I don't like any of that [kind of

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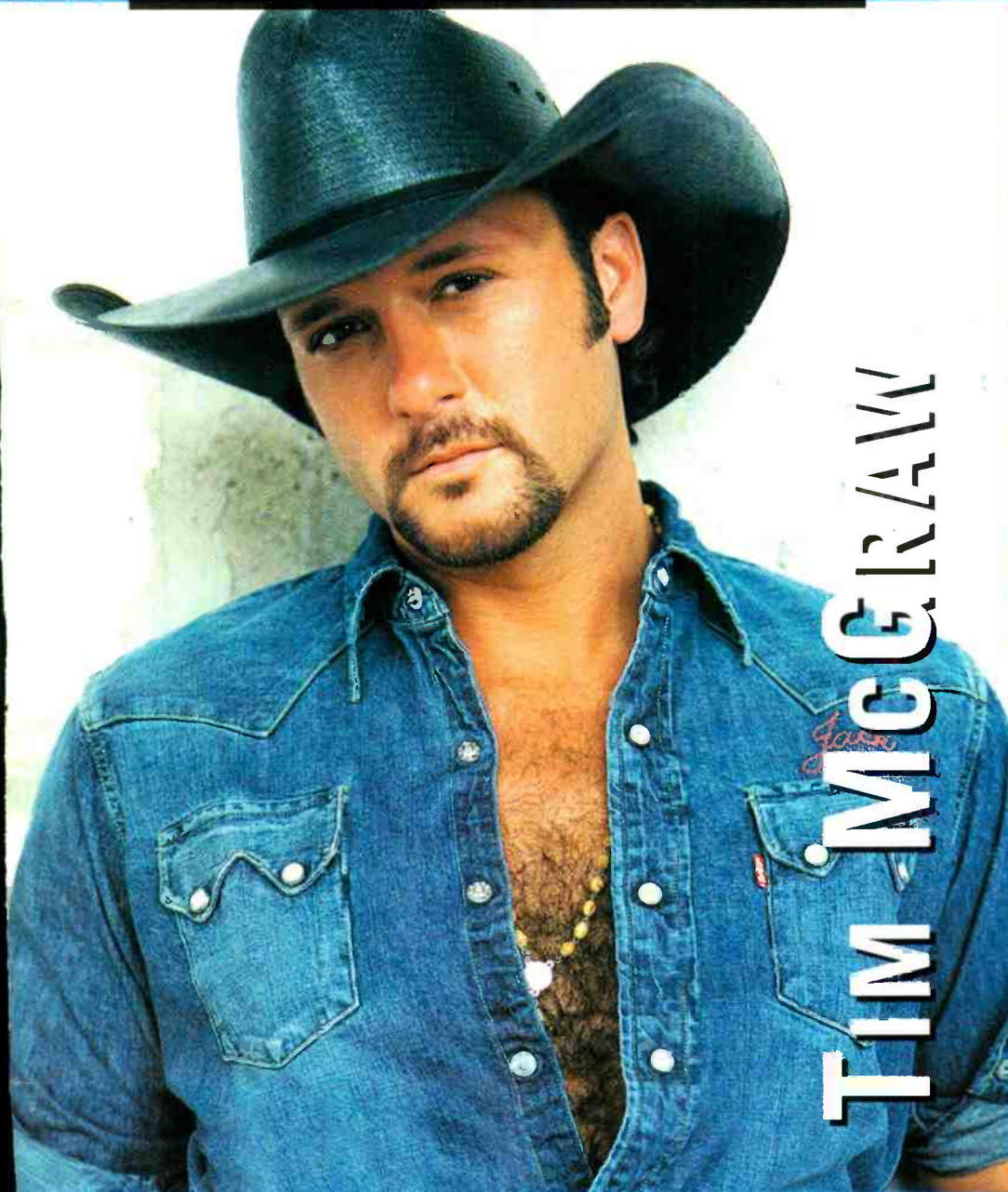
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Michael

Continued from page 9

"Amazing" opened at No. 1 in Italy, No. 2 in Denmark and Spain and No. 4 in Ireland. That helped it enter the cumulative Eurochart Hot 100 Singles list at No. 4. It also bowed on the Australian chart at No. 8.

"Patience"—to be released in June on Epic in the United States—also represents a dramatic rapprochement for Michael and Sony Music.

Michael started his career in the early '80s as a CBS and later Sony artist in hit duo Wham! and stayed with the company for the launch of his solo career with the hugely successful album "Faith" in 1987.

But in 1992, Michael famously and unsuccessfully sued Sony over creative ownership. He left the company in 1995 and signed with DreamWorks for North America and Virgin elsewhere.

Then, last November, in a dramatic twist, Michael re-signed for the world with Sony's U.K. division (*Billboard*, Nov. 18, 2003).

"George was interested in two things," Sony U.K. chairman/CEO Rob Stringer says. What mattered was that "he felt comfortable here and that the deal was good. Both those things got sorted out."

Stringer points out that he and several members of his team have close associations to Michael and his manager Andy Stephens and worked on the 1998 Sony compilation "Ladies and Gentlemen—The Best of George Michael." That release sold 9 million

copies worldwide, according to Stringer.

"There weren't fences [to mend] with me, it wasn't like George hadn't worked on a successful project with us," he says. "The fences to be built were in America. [Sony U.S. president] Don Jenner was very positive about the whole project, met with George and discussed all the issues that needed to be discussed."

"We definitely had to do that before we could do the signing. It's driven from [the United Kingdom], but Don and George got on very well this time and had an honest conversation."

As for terms of the deal, Stephens says only, "It's not the deal he signed as an 18-year-old. This is a very different time for the industry with many different people involved at Sony, and the relationship so far feels incredibly

comfortable."

Stephens says tracks from the new set were played for all five majors before Michael returned to Sony.

Based on reaction to the material, he and Michael "made our mind up pretty much there and then who we wanted to be with," Stephens says.

"On top of that, Sony offered us an excellent deal that works for all of us."

Michael is undertaking press and radio interviews in European markets.

He performed three songs from the new album March 13 on the influential "Parkinson" BBC1 TV show.

The 40-year-old singer has been quoted in more than one U.K. interview as saying this album would be his last major-label endeavor.

But Stringer says Sony is already planning its next release by Michael. That project will be

a duets record featuring four new collaborations to be cut "over the next year," according to Stringer, plus archive hits with Elton John, Queen, Whitney Houston and others.

STRONG RETAIL VIBE

Expectations for "Patience" are running high at U.K. retail. HMV's Noonan describes the album as "a real return to form."

Noonan compares the album with earlier Michael albums such as "Older" and the 1990 Sony release "Listen Without Prejudice."

"As such, it should appeal to George's existing fan base and a whole new audience," says Noonan, who predicts strong sales all the way through

to the Christmas season.

Stringer acknowledges that marketing the new album presents a unique challenge, considering the time that has passed since Michael's last major release.

"We didn't take anything for granted, particularly with the reaction to [the 2002 singles] not being as positive as he would have liked. 'Amazing' was a really good radio choice, because it's a clean-cut radio hit."

Ceci Kurzman, VP of worldwide marketing at Epic in New York, says the new single drew the interest of U.S. programmers "as soon as it was launched in Europe."

The U.S. label already is working the track at top 40 and adult top 40 stations, and Kurzman says Michael will conduct "an extensive run of TV appearances and performances"

around the album's release in June.

The artist's U.S. album sales total in the Nielsen SoundScan era (beginning in 1991), including those with Wham!, stands at 4.9 million. But total Recording Industry Assn. of America certifications for all albums by Michael and Wham! show U.S. shipments of 21 million, led by "Faith," which is certified 10-times platinum.

Sony has claimed global sales of more than 75 million units during Michael's career with the company.

Michael's most recent album, a collection of covers titled "Songs From the Last Century," was released in 1999 by Virgin and scanned 147,000 units in the United States.

'There weren't fences to mend with me, it wasn't like George hadn't worked on a successful project with us. The fences to be built were in America.'

—ROB STRINGER,
SONY U.K.

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Tyrell

Continued from page 9

song and features Tyrell singing in TV and radio spots. It also includes advertising in such print publications as *Architectural Digest* and *House Beautiful*.

Pennsylvania House is spending more than \$1 million on media, Feldman says. "So for us, the benefits are obvious."

Tyrell says the process of designing the furniture was "like having a bunch of musicians in the room and deciding the tempo, and once we got on the same page, it just flowed."

While Tyrell explores a new fan base with the deal, Fuhrman says Pennsylvania House will benefit because "we certainly have expanded our customer base into a bit younger consumer. The line has been getting excellent response."

The pairing makes sense, according to Feldman, because "the typical jazz consumer has a good amount of disposable income, and you'll be spending a few hundred dollars for these pieces."

As long as the collection continues to do well and to resonate with consumers, Fuhrman says the deal will remain.

"We're looking for a long-term relationship with Steve," he says.

Tyrell continues to tour in promotion of his latest release and is due to appear the week of March 29 on NBC's "Today."

The serendipitous creation of his new furniture line doesn't surprise Tyrell. "All my standard albums have sort of gone on their way to find their own level of things."

TO OUR READERS

The Beat is on vacation. It will return next week.

Tastemaker Bingenheimer Profiled In 'Mayor' Film

Rodney Bingenheimer has been a radio DJ, musician, record-company employee, nightclub entrepreneur, music journalist and one of the most influential music-industry tastemakers since the 1960s.

And now he can add "movie star" to that list.

Bingenheimer is the subject of the **First Look Pictures** documentary "Mayor of the Sunset Strip," which opens March 26 in Los Angeles, April 2 in New York and expands to theaters in select U.S. cities April 9.

The movie's title comes from Bingenheimer's nickname as one of the

leading scenesters in L.A.

A longtime DJ at Los Angeles modern rock station **KROQ**, Bingenheimer has been credited with helping launch the careers of such acts as **David Bowie**, **the Ramones**, **Blondie**, **Van Halen**, **Beck**, **Oasis**, **No Doubt** and **Coldplay**. Bingenheimer was one of the first prominent DJs to give airplay to many of these acts, and his far-reaching influence can still be felt in today's music scene.

The critically acclaimed "Mayor of the Sunset Strip" received an Independent Spirit Award nomination this year for best documentary. Filmed over a six-year period, Bingenheimer opens up about his personal life, including his sometimes volatile relationships with family members.

Bingenheimer considers himself a private person, but he tells *Billboard* he was convinced to do the documentary because of an idea inspired by a meeting between his friends **Chris Carter** (one of the film's producers) and **Rolling Stones** guitarist **Ron Wood**.

"Ron Wood was having an art exhibit," Bingenheimer recalls, "and Chris went there to interview him about a possible book about me. Then Chris had the idea that Ron's inter-

view should be filmed."

And when Emmy Award-winning director **George Hickenlooper** came on board as director of the film, that sealed the deal for Bingenheimer.

Hickenlooper tells *Billboard*, "I had the same relationship with Rodney that I had with **Francis Ford Coppola** in my documentary 'Hearts of Darkness.' I had to be candid and honest. Rodney was very courageous in allowing me to have access to his life in that way."

What comes through loud and clear in the film is that unlike many other well-known DJs, Bingenheimer has not been motivated by fame and fortune. His passion for music is unquestionable, and his reward comes from helping artists he thinks deserve to be heard.

The film's soundtrack, released March 16 on **Shout Factory**, is a collection of songs that exemplify Bingenheimer's history. It features tracks from **Brian Wilson**, **the Byrds**, **T. Rex**,

the **Ramones**, **X**, **Hole**, **Chris Martin** of **Coldplay** and Bingenheimer, under the name **Rodney & the Tube Tops**.

Carter, Bingenheimer, **Charles Raggio** and **Shawn Amos** were the soundtrack's producers. Carter says,

Bingenheimer says that the hardest song to get for the film was "I'm Into Something Good" by **Herman's Hermits**, which is also in the movie but not on the soundtrack.

The "Mayor" film and soundtrack album include an exclusive track from Bowie—a live recording of "All the Madmen."

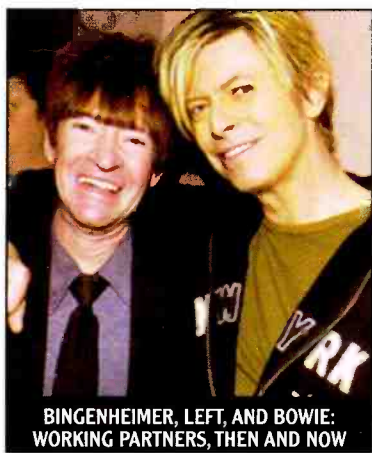
Bingenheimer explains the story behind the song: "We had a party for Bowie [in 1971], and he got to meet **Gene Vincent**. Bowie was playing guitar on the waterbed, and one of the songs he did was 'All the Madmen.'"

The documentary is raising Bingenheimer's profile. He is fielding TV offers and has not ruled out the possibility of writing a book about his life.

Currently in development is a big-screen feature film about Bingenheimer. The biopic is being produced in part by **Andrew Lazar** of **Mad Chance Productions**. **Warner Bros. Pictures** is attached to the project.

Even with all the corporate changes in the music industry, Bingenheimer says he still loves being in the business and will continue to be a radio DJ as long as possible.

"I try to block out all that corporate stuff out of my mind and do my own thing."



BINGENHEIMER, LEFT, AND BOWIE: WORKING PARTNERS, THEN AND NOW

Movies & Music

By Carla Hay
chay@billboard.com



I want to be treated like a star, even if I'm not one...yet.



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In Armenia, Discovering The Past And The Present



MANSURIAN: WRITES MUSIC WITH 'EXTREME' INTENSITY

Armenian composer **Tigran Mansurian** is a man of passion and intensity.

Whether discussing his friendship with **Dmitri Shostakovich**, describing his childhood in Beirut, Lebanon, or recounting the influence of **William Faulkner's** writings on his work, Mansurian punctuates his reflections with sweeping hand motions and piercing glances.

Yet the 65-year-old's own music exemplifies the power and pungency of the small and subtle gesture. Renowned violist **Kim Kashkashian**—herself Armenian-American—explains the appeal of Mansurian's music this way: "His writing is very distilled, very concentrated. The intensity is extreme."

Mansurian says his music is steeped not just in Armenian music and history but is also influenced by a Japanese artist he observed some 30 years ago.

"I saw an *ikebana* artist creating a composition from flowers," he says, "and the theory behind this art is to reveal beauty through

simplicity. When they cut off leaves, you can see the childhood of the plant. From that emptiness, you imagine and create life yourself."

Despite his renown at home and his friendships with such colleagues as **Arvo Pärt**, **Alfred Schnittke**, **Sofia Gubaidulina**, **Valentin Silvestrov** and others, Mansurian is not well-known internationally. However, that is rapidly changing.

Since their first meeting several years ago, Kashkashian has become a champion of Mansurian's work, and the composer has written several works for her. Kashkashian's advocacy has blossomed into a long-term commitment to Mansurian from producer/**ECM** label head **Manfred Eicher**.

The first fruit of that relationship arrived last July, when the

Munich-based **ECM** released "Hayren," a disc that included Mansurian's piece "Havik" as well as songs by the revered Armenian

by the **Hilliard Ensemble**.

"Lachrymae," a piece for viola and saxophone, is played here by its dedicatees, Kashkashian and **Jan Garbarek** (who makes his instrument sound remarkably like the traditional Armenian *duduk*). Rounding out the collection is 1981's *Violin Concerto*, played by **Leonidas Kavakos**.

WHO'S FIT TO BE ARIADNE? The brouhaha stemming from **Covent Garden's** decision to drop **Deborah Voigt** from this June's production of **Strauss' Ariadne auf Naxos** because of her weight shows no signs of abating, despite the outpouring of support for Voigt.

You know the opera-sized wars have hit the big time when the fury elicits outraged comment from *The New York Times'* editorial board, as it did March 10.

A suggestion for the beleaguered Voigt: Perhaps a suitable venue in London would be pleased to present you in a solo recital on the same night that *Ariadne* opens?

Classical Score™

By **Anastasia Tsioulcas**

atsioulcas@billboard.com



composer/ethnomusicologist **Komitas** (1869-1935), arranged by Mansurian.

On March 30, **ECM** continues to explore Mansurian's exceptional work with a two-CD set titled "Monodia." Two compositions on the new disc were written expressly for Kashkashian: the 1995 viola concerto "And Then I Was in Time Again . . ." and "Confessing With Faith" for viola and voices (in which Kashkashian is joined

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Hayley Westenra Kiwi Star Impresses The World

BY PAUL SEXTON and CHRISTIE ELIEZER

Jill and Gerard Westenra's daughter is making them proud. Not only for selling 1 million albums at 16 years of age, but also for managing to fly around the world while keeping her feet on the ground.

Hayley Westenra's voice, as pure as the title of her hit album, is a jewel discovered and developed in her native New Zealand and now reaching audiences worldwide.

On April 6, "Pure" will arrive in North America on Decca Records, after selling more than 1 million copies worldwide, according to the Decca Music Group. The album has received platinum certification in Australia, with sales of 70,000-plus units; multiplatinum recognition in New Zealand, with sales

topping 152,000 units; and double platinum recognition in the United Kingdom, with sales of more than 700,000 units.

Westenra is the first artist to receive recognition in the Billboard Platinum Stars series based on international platinum status. This series of reports profiles selected new artists that have achieved platinum sales for the first time, as well as established platinum

artists who are releasing new albums.

"Pure" shows Westenra's fluency in classical, operatic and pop repertoire. It gained its international breakthrough through the Decca Music Group, which is part of Universal Classics and Jazz and headquartered in London. Costa Pilavachi, president of the Decca Music Group, reports to Chris Roberts, chairman of Universal Classics Group (UCG).

(Continued on page 16)

Hayley Westenra: Fact File

Age: 16
Hometown: Auckland, New Zealand
Album: "Pure"
Label: Decca Records
Web site: hayleywestenra.com
Distributor: Universal International Distribution
Universal Music International



In Hailing Distance Of U.S. Debut

BY ANASTASIA TSIOLCAS

Nine months will have passed between the release of Hayley Westenra's album "Pure" in her native New Zealand and its April 6 North America bow. The extended buildup has allowed Decca Records to create a very broad campaign for the 16-year-old singer.

For the launch of "Pure" in the United States, Westenra and her family are moving to New York for at least six months, according to Marc Johnston, senior VP/GM for the Universal Classics Group, which includes Decca.

"Hayley is absolutely dedicated to the U.S. full-time," Johnston says. Media exposure around the release will come from an appearance by Hayley on "Good Morning America," coverage in teen magazines and heavy advertising buys on such high-profile shows as "Oprah," "Dr. Phil" and "Live With Regis and Kelly."

Decca also will turn to several tried-and-true methods of promoting a classical crossover artist.

Mike Lee, classical music buyer at Borders Books and Music, notes that Decca has supplied the store with free Westenra samplers to give away. "April is classical music month, and

Hayley will be a centerpiece of our positioning," Lee says.

In addition, following in the footsteps of such megastars as Andrea Bocelli and Josh Groban, Westenra is about to tape her first PBS special, a "Great Performances" program scheduled to air in fourth-quarter 2004.

"Her singing is so gorgeous," says David Horn, the program's producer. "It's reminiscent of the great boy-soprano sound of Anglican church choirs."

But while Decca will target its traditional crossover audience of adult women, the label is employing a new tactic: aggressively promoting Westenra to kids and teens. During April

and May, the young singer will appear on a national Radio Disney music education tour for middle-school students.

Robin Jones, VP of programming for Radio Disney, admits that Westenra is a departure. "She doesn't typify the Radio Disney sound," Jones says, "but presenting her exposes kids to a new level of music. And since she's so young herself, kids can really relate to her."

Glenn Lajeski, Disney's executive VP of music creative and marketing, agrees. "Unlike with Charlotte Church, for example, there's a priority to expose Hayley to a younger

audience," he says. To that end, Westenra's first Disney project is her appearance on the soundtrack for the direct-to-video "Mulan 2," slated for release in February 2005.

Another major and innovative aspect of Westenra's U.S. debut is Decca's effort to gain attention for her from the TV and film industries.

"We hired an independent consultant, Robin Kaye, who's been an amazing member of our team," Johnston notes. "She has showcased Hayley at most of the major studios. I believe that this is the first time anyone's done that systematically.

(Continued on page 16)

Westenra

Continued from page 15

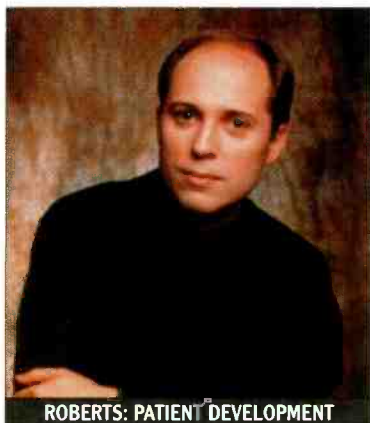
Following its release by Decca Sept. 15 in the United Kingdom, "Pure" became the fastest-selling album in the history of the U.K. classical charts and hit the pop top 10, snuggling up next to mainstream giants like Daniel Bedingfield and David Bowie.

"It's unbelievable [to hit] a million after just a few months," Pilavachi says. "We're sure we haven't fully penetrated [the United Kingdom] yet, and we haven't even started in the U.S., Canada [or Continental Europe]."

Bill Holland, divisional director of Universal Classics and Jazz U.K. and a 40-year industry veteran, remarks: "In some ways, it's the most phenomenal result I've ever seen for an artist."

Roberts, who is chairman of the Universal Classics Group in the United States and president of Universal Classics and Jazz for Universal Music International, acknowledges the extended lead-time for the release of "Pure" in the United States and Canada. "The timeline for her has been a bit elastic," he says. "We needed to be patient in developing an album that we wanted, in which the style, voice, key and tone were right for us."

Carol Wright, VP of international



ROBERTS: PATIENT DEVELOPMENT

marketing at Decca Music Group, praises Westenra's professionalism. "She acts like a veteran, and she's got a strong sense of self," Wright says. "The easiest thing about this project is you have 100% belief in the artist. You know she's the real thing and she's not going away."

As for Westenra herself, "These sales figures still haven't sunk in," she says. "I'd be singing regardless [of sales], but it's humbling that so many people appreciate it."

NATIONAL PRIDE

Few artists from New Zealand receive awards from their prime minister. But Feb. 20, the 16-year-old Westenra was acknowledged by Prime Minister Helen Clark as the first New Zealand artist to receive an

award for tenfold platinum status in their home market. The album also holds the record for most weeks—18—at No. 1 by a New Zealand artist.

"There can be no better promotion for New Zealand than our artistic excellence," Clark said at the event. "and the success Hayley has forged will open new doors for other New Zealand musicians."

Adam Holt, managing director of Universal Music New Zealand, agrees. "It's well beyond any of our wildest dreams," Holt says. "Her music doesn't fit many radio formats here, but there is a huge pride in New Zealand about her. She's a genuine superstar."

The young singer has been getting used to mixing with musical royalty. Last year, her idol Andrea Bocelli told her, "You have the voice of an angel." Andrew Lloyd Webber is writing a song for her. And she lived in London while recording "Pure" with producer Giles Martin, who co-wrote "Beat of Your Heart" with his father, George Martin. The venerable producer also adapted "Amazing Grace" for the album.

Giles Martin says, "I think her success is up to her, as opposed to me or the record company. She and I worked one-on-one for six weeks. When I met her, the first thing she asked was [if she] could make me a cup of tea, and I thought, 'This is going to be easy.'"

A continental European release of

"Pure" is planned for autumn, depending on her U.S. progress.

"Right now, her positioning varies from market to market," Roberts says. "In New Zealand and Australia, she's adjusting to life as a real superstar. In Japan, she's being marketed as a classical artist, although she's not really a classical singer. The image [there] of her as a pure, innocent teenager is very important."

'THE LITTLEST STAR'

Westenra took her first steps onstage a decade ago.

At age six, a teacher noticed her perfect pitch when she took the title role in a school Christmas play, "The Littlest Star." Encouraged by her teacher to learn the violin, she soon added piano and recorder. By the time she was seven, she was reading music, and she had made some 40 musical-theater appearances by age 11.

A year later, Westenra recorded a personal souvenir of her fledgling talents. After completing this self-recorded disc, she went "busking"—street entertaining—as she often did with sister Sophie and brother Isaac in their hometown of Christchurch.

At one point, the crowd that gathered to watch the trio included a local TV journalist. That led to a TV appearance, the attention of concert promoter Gray Bartlett and, eventually, a deal

(Continued on page 18)

U.S. Debut

Continued from page 15

and the response has been fantastic."

While singing is Westenra's main focus right now, Johnston adds that her L.A. showcases had a bonus result. "When she was out there, people were giving her scripts to read, and she had a few rather impromptu auditions. So some film and TV roles are currently in the works."

One exec who responded to Kaye's initiative was Greg Sill, music supervisor for the NBC drama "American Dreams." "Robin brought her to visit the set and perform for Jonathan Prince, the series' executive producer, and myself. We just flipped over the sound of her voice—it's so angelic," Sill says. Westenra has been booked to appear on one of next season's episodes of the show.

"We are also very aggressively pursuing marketing deals," Johnston says. The label has already entered into a partnership with Doritos: Between now and December, Westenra will be featured on 20 million bags of chips, appearing alongside the artist Raven and Nick Lachey, former 98° singer and "Newlyweds" star.

Hayley Westenra

"A ton of star quality" (Newsweek)

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- Platinum – Australia
- Gold – Hong Kong, Singapore
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- Classical Album of the Year 2003, Japan
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Hayley Westenra



- **Good Morning America** April
- **Fox and Friends** April
- **NBC's American Dreams** Fall
- **Disney's Mulan 2** September
- **PBS TV Special** November & December
- **Doritos® will feature Hayley on 20 million bags** March-December
- **Radio Disney school tour** April-May
- **e-single available on iTunes** March

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Billboard
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Hayley Westenra
'PURE'



Platinum Stars

Westenra

Continued from page 16

with Universal Music New Zealand.

"The family used the proceeds from busking to make an independent record," remembers George Ash, then managing director of Universal Music New Zealand. "They manufactured [the record] themselves and sold it to stores [achieving sales of about 1,000]. They sent out copies to record companies, and that's when Universal got involved."

FAMILY MEETING

When Pilavachi learned of the excitement surrounding Westenra in New Zealand, he flew from London to Wellington to see the teenager sing in front of 100 people during a corporate function at a rural racecourse.

"I thought I should pop down to New Zealand and meet her," he says. "I was blown away by her charm and her family.

"Christchurch is very far from London and New York, and I thought if she and her family were really serious about having a major international career, it was important they know who they were dealing with," Pilavachi says of his meeting with Westenra and her parents,

Jill and Gerald Westenra.

"I wanted them to audition *me* just as much as I wanted to see her in action. And, frankly, I wanted to meet the family," he continues. "There've been so many horror stories of young protégés with manipulative parents, I'd hate to be part of an exploitation like that. But they're lovely people. I was really impressed with the whole environment [she] came from."

A three-album deal with Decca followed, which the company reported is worth £3 million (\$2 million).

Westenra says of Pilavachi, "He gave me more than the opportunity to be released internationally; he's part of my family."

In Asia, "Pure" has shipped close to 20,000 in Hong Kong, Singapore and Taiwan combined, according to Universal Music International. But it is in the United Kingdom that Westenra has proved her global sales potential.

The campaign there included "tinkering" with the track listing of "Pure" to reduce the perceived pop content and ensure the album was eligible for the classical chart, according to Dickon Stainer, marketing director for Universal Classics & Jazz U.K.

"Pure" sold 19,068 copies in its first week to debut atop the U.K. classical chart and at No. 8 on the pop chart. Stainer says that while the first phase of the campaign had been "fan-

based," this new success gave the label a story that attracted major media.

"What really drove Hayley's success [in the United Kingdom] was that she was able to be here for a long time," Holland notes. By early 2004, sales had soared beyond 700,000 in the United Kingdom; Stainer says the label is now targeting 1 million in sales.

To hit this target, on March 29, Decca will release Westenra's version of Kate Bush's 1978 No. 1 hit "Wuthering Heights," rerecorded from "Pure," as a U.K. single.

"My mum had Kate's version in her record collection and suggested it when we were choosing songs for the album," Westenra says.

Westenra will immerse herself in her U.S. launch just as she did in the United Kingdom. "I'm going to be living in New York with my family for at least six months," she says. "It's a big challenge because there's so much area to cover, but I'm fine with it."

George Ash in New Zealand believes Westenra's innate adaptability will help the young singer embrace the U.S. market, and vice versa. "She's as at ease singing pop as she is classical, which means she can do Oprah one day, the Disney channel the next and PBS the next with no problem."

Additional reporting by Anastasia Tsioulcas in New York.

10 x Platinum in New Zealand, 2 x Platinum in the UK, Platinum in Australia, and "Pure" is still to be released in 80% of the World! With such natural talent, a voice that is heaven sent, and a hardworking, selfless and ego free personality, Hayley is a dream artist.

Yes, I am the manager, and I might be biased, but for once it's all truth!

Hayley Westenra

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Slim Tour Pickings For Hip-Hop Fans

Several Big Acts Choose To Stay Off The Road

BY RAY WADDELL

It's a familiar rap in the world of hip-hop touring: ticket sales lag miles behind the music's success in other areas of the business.

Though dominant at radio and retail, rap placed only one artist among the top 25 tours of 2003, as 50 Cent rang up nearly \$23 million in ticket sales, much of it co-headlining with Jay-Z on the Roc-the-Mic tour.

And, even if certain superstars confirm tours, little improvement is expected this year.

"I think this year, in terms of hip-hop touring, will be only slightly better than 2003—mediocre," says Phil Casey, who heads up the Los Angeles office for International Creative Management (ICM). "There'll be more shows this year, but Roc-the-Mic was an event."

That said, in terms of packaging, the combination of Beyoncé, Elliott, Alicia Keys and Tamia on the Verizon Ladies First tour is certainly star-studded, if tilted somewhat toward R&B. Sources say the Ladies First tour is notching sellout business in major markets, and tickets are moving slower but satisfactorily in smaller markets.

Some established hip-hop artists opt to tour with acts from other genres, like Snoop Dogg on Projekt Revolution with the Used, Korn and Linkin Park; Cypress Hill with Blink-182; or Chingy with Christina Aguilera.

A Kanye West/Dilated Peoples tour goes out this spring, and other packages will doubtless surface. In addition to Usher, Ashanti and Joe, Casey and ICM are putting together a Dirty South Crunk package featuring Lil Jon, the Ying Yang Twins and others.

"This is the one area of hip-hop

Boi and André 3000 want to work on separate projects and have turned down lucrative offers to tour.

"I don't know the specific politics surrounding this situation, but this would be a fantastic time for OutKast to tour," Miller says. "The overall industry would really embrace this act, should they decide to go out."

Likewise Eminem. "We haven't heard that Eminem will decide to tour, and if he does it would be the highlight of the season," Miller says. Both OutKast and Eminem are booked by William Morris Agency.

BUILDING CAREERS

Rap music, like touring in general, is in need of more headlining artists that can sustain a touring career.

"We're not interested in working with one-hit wonders," says Stephanie Mahler, agent for such acts as Twista and Kem at Monterey Peninsula Artists in New York. "We're only interested in dealing with those acts who get it and realize the label won't be around forever. We're looking to extend the careers of hip-hop and R&B artists."

Part of the problem in touring development for hip-hop is the difficulty in convincing platinum-level acts to take the time and effort to build a touring base when studio work is so much more lucrative and efficient in the short term.

"That's why we're having this conversation right now about the state of hip-hop touring," ICM's Casey says. "Sooner or later, these acts will realize they can't depend on the revenue from recording and publishing to pay all the bills. Touring will become a much more important revenue source for them."

Mahler agrees. "A lot of acts want to go out and chase the money, and we're out there trying to build careers," she says.

Toward that end, Twista has been underplaying markets. The artist began a run of 1,500- to 2,500-seaters April 13 in New York. The tour, which will run through May, follows a run of 500-seaters in January/February.

"The interest from buyers [on Twista] is phenomenal," Mahler says. "Ninety percent of the people we're working with are mainstream buyers, like HOB, Clear Channel and AEG Live."

Mahler says booking Twista into theaters is a deliberate strategy to stimulate demand and increase the buzz. "We want to sell out and build him as a touring entity," she says. "We want the places to be packed, with people waiting outside."

'A lot of acts want to go out and chase the money, and we're out there trying to build careers.'

—STEPHANIE MAHLER, MONTEREY PENINSULA ARTISTS



Theories as to why rap is a touring also-ran are many and have been well-explored in these pages. Bottom line: for rap to be successful, history shows it must be packaged, as evidenced by past multiartist tours ranging from Dr. Dre's Up in Smoke to Jay-Z's Hard Knock Life tours and the Cash Money label's packages.

Even the top performers in the genre—including 50 Cent, Nelly, Dr. Dre, Snoop Dogg, DMX, Jay-Z, Ja Rule and Busta Rhymes—must have strong supporting casts to average 10,000 people per night.

Eminem, arguably the genre's top star, is no exception, selling out Detroit's Ford Field twice to the tune of \$5.3 million with Missy Elliott and 50 Cent last summer. His Anger Management tour in 2002 featured Ludacris, Papa Roach, Xzibit and the X-Ecutioners and grossed more than \$14 million and averaged a healthy 14,651 per-show attendance.

right now that seems to be selling through across the board," Casey says of Southern rap. "The key is to keep all these acts off the road until we're ready to do a real tour."

LIVE IN '04

It's even more disappointing for rap when its top stars are not on the road. A big question in 2004 is, Who's working?

"What's Nelly gonna do? What's 50 gonna do?," wonders Jason Miller, who programs rap for House of Blues Concerts (HOB) based out of Denver.

"People are expecting Dr. Dre will work when a record comes out, but nobody really knows when it's going to come out," Miller says.

And then there's OutKast, quite possibly the hottest hip-hop act on the planet at the moment. As of now, the duo has no plans to tour, which is a disappointment to promoters and rap fans alike. Sources say OutKast's Big



THE PIXIES: PICTURED BEFORE THE GROUP SPLIT IN 1993

Pixies Reunion Is Just The Ticket

BY JONATHAN COHEN

By the time internal tensions splintered the Pixies in 1993, their influence on such acts as Nirvana and Radiohead—and on alternative rock in general—had already been cemented.

And while the group's upcoming reunion tour shocked fans familiar with the band's famously feuding past, the demand for tickets comes as no surprise to those involved with the tour.

"I don't want to come off as wacky, but I expected it," says the group's agent, Marc Geiger. "I firmly thought that, like a fine wine, the Pixies only appreciated in terms of value."

Reunion tour plans began to come together after the group agreed to appear on the first day of the Coachella Valley Music & Arts Festival, set for May 1-2 in Indio, Calif.

"They wanted to do warm-up dates," says Geiger, who is senior VP at William Morris Agency. "In order to allow Coachella to be the first meaningful U.S. play, we're playing out-of-the-way, nowhere places on purpose. This is a low pressure, warm-up tour."

Indeed, the 14 pre-Coachella club dates, which begin with an April 13 show at the Fine Line Music Café in Minneapolis, take in such off-the-beaten-path Canadian cities as Winnipeg, Manitoba, and Regina and Saskatoon, Saskatchewan, as well as Eugene, Ore. Every performance is sold out, a number of them having gone clean within five minutes. The Minneapolis show went on sale March 11 and sold out in four minutes.

"Beforehand, there was no way of knowing what business this would do," says talent buyer Keith Buckingham of Mon Qui, which is promoting the April 27-28 Eugene shows. "But we felt confident, because our research proved there was still a major demand for this artist."

At Prairieland in Saskatoon, venue staff adjusted the size of the room to allow double the original capacity of

1,500 for the April 17 show, according to events manager Carl Schlosser.

At the Eugene on-sale, promoters watched in amazement as fans lined up hours ahead of time at the McDonald Theatre box office, even though the gig was not even advertised in the local media.

After the first show sold out in minutes, venue staffers wrote down the names of fans who were shut out and did their best to accommodate them once the second show went up two weeks later.

"That was a lovely gesture by the venue," Buckingham says. "The only reason the second one took 30 minutes to sell out was because we allotted more tickets to the box office this time."

FUTURE PLANS

After Coachella, the Pixies head to Europe for 23 headlining and festival appearances ending July 10 at Scotland's T in the Park Festival. Although the band has been rumored as a possible Lollapalooza headliner, Geiger insists plans for the ensuing six weeks are undecided, beyond August stops at a Japanese festival and either the Reading or the V Festival in the United Kingdom.

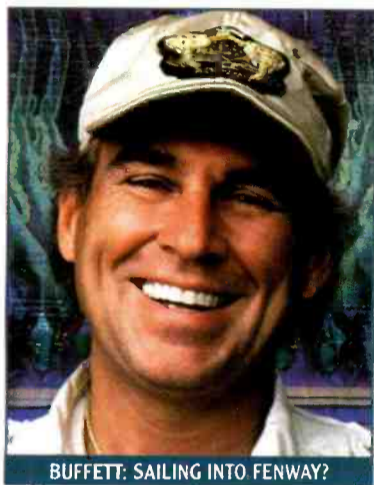
Meanwhile, a "major-market North American tour throughout the whole fall into December" is taking shape, Geiger reveals. "The size of the venue is going to vary from probably 2,500 to 10,000, depending on the market. It is an embarrassment of choices."

Asked what fans can expect from the shows, for which the Pixies have been rehearsing in secret in southern California, Geiger says, "It's huge—bigger than I thought. The band is playing well together. They're going to play all the hits."

The Pixies, comprising vocalist/guitarist Frank Black, bassist Kim Deal, guitarist Joey Santiago and drummer David Lovering, are managed by Ken Goes at Anything Goes Management.

Buffett Likely Artist At Fenway Concert

Although Red Sox officials couldn't confirm the artist, they did tell On the Road that plans were moving forward for Sept. 10 and 12 concerts at Boston's Fenway Park, and it's no secret that the planned performer will be Jimmy Buffett & the Coral Reefer Band.



BUFFETT: SAILING INTO FENWAY?

Opry will take its well-known brand into a live format with the Grand Ole Opry American Road Show 2004, featuring Opry members Vince Gill, Patty Loveless, the Del McCoury Band and frequent Opry guest Rebecca Lynn Howard, newly signed to Arista Nashville. Also on the bill are Grand Ole Opry announcer Eddie Stubbs and special guest appearances by other Opry performers.

The tour begins April 23 at the Mohegan Sun Casino in Uncasville, Conn., and will play a combination of arenas, amphitheaters, fairs and festivals into October. Stops include such large venues as the Ohio State Fair in Columbus (Aug. 14), the Michigan State Fair in Detroit (Aug. 17) and the Arizona State Fair in Phoenix (Oct. 16).

Production includes a tour version of the Opry's signature barn backdrop and microphone stands.

The tour is produced by Terry Elam of Fitzgerald Hartley and booked by Paul Moore at the William Morris Agency.

PARTICLE OF TRUTH: Guns 'N Roses guitarist Buckethead will tour for the first time as a solo artist, opening a series of 15 dates for Particle, beginning March 31 in Milwaukee at the Eagles Ballroom and continuing through April 15 at the Variety Play-

"On the record I can tell you that we have applied to have a concert Sept. 10 and 12, and things are moving forward," says Larry Cancro, senior VP of Fenway affairs for the Red Sox, owners of the beloved downtown ballpark.

The historic stadium hosted its first concerts ever last fall, when Bruce Springsteen & the E Street Band grossed \$5.2 million from two extremely well-received sellouts Sept. 6-7. Cancro and Sox officials have always said bringing another show in was a possibility.

"When we do go with a concert, we try to go with a group whose crowd behaves a lot like ours," Cancro explains. So Parrotheads would be welcome at area watering holes like the Cask 'N Flagon.

"Surrounding business did very well with the Springsteen show," Cancro says. "With [the upcoming concerts], the Sunday [Sept. 12] show might end a little early, around 9 p.m."

Community meetings to air concerns are scheduled, and a licensing hearing will be held March 22. The only major issues are noise-related, Cancro says, "and beyond that we don't foresee anything that could be a stumbling block."

Like the Springsteen show, the Buffett concert at Fenway would be produced by Clear Channel Entertainment Boston, where CCE co-CEO Don Law holds court.

AIN'T LIFE GRAND? The Grand Ole

On The Road

By Ray Waddell
rwaddell@billboard.com



house in Atlanta. The tour will include record-release concerts for Particle's debut Or Music release, "Launchpad," at Chicago's Park West (April 3), the Paradise in Boston (April 8), New York's Irving Plaza (April 9) and the TLA in Philadelphia (April 10). Particle is booked by Jonathan Levine at Monterey Peninsula Artists. The group will also play the Wakarusa Music Festival in Lawrence, Kan., June 18-20.

MUSHROOMHEAD & SOIL: J Records act Soil will tour with Mushroomhead, beginning April 3 at Starland Ballroom in Sayreville, N.J. Twisted Method and Dope are also on the bill. Dates are booked through May 8 at the Orbit Room in Grand Rapids, Mich. Soil is managed by the Firm and booked by Michael Arfin at Writers & Artists Group International.

MARCH 27
2004

Billboard

BOXSCORE
CONCERT GROSSES

| ARTIST(S) | VENUE/ DATE | GROSS/ TICKET PRICE(S) | ATTENDANCE/ CAPACITY | PROMOTER |
|---|---|--|----------------------------|--|
| CELINE DION | The Colosseum at Caesars Palace, Las Vegas March 10-14 | \$2,842,461 \$225/\$175/\$127.50/\$87.50 | 20,518 five sellouts | Concerts West |
| BETTE MIDLER | Office Depot Center, Sunrise, Fla. Feb. 28-29 | \$2,050,247 \$151.50/\$51.50 | 20,185 31,160 two shows | Clear Channel Entertainment, in-house |
| EL CONCIERTO DEL AMOR: GILBERTO SANTA ROSA, JUAN LUIS GUERRA, GRUPO 440 | Madison Square Garden, New York Feb. 14 | \$1,098,730 \$125/\$95/\$75/\$55 | 13,238 15,147 | Ralph Mercado Presents |
| METALLICA, GODSMACK | America West Arena, Phoenix March 2 | \$931,315 \$75/\$55 | 16,778 sellout | Frank Productions, Beaver Productions, OCEA Presents |
| METALLICA, GODSMACK | Cow Palace, Daly City, Calif. March 8 | \$888,000 \$55.50 | 16,000 sellout | Another Planet Entertainment |
| BRITNEY SPEARS, KELIS, SKYE SWEETNAM | Glendale Arena, Glendale, Ariz. March 3 | \$786,473 \$75.50/\$40 | 13,143 13,718 | Clear Channel Entertainment |
| TOBY KEITH, BLAKE SHELTON, SCOTTY EMERICK | Cumberland County Civic Center, Portland, Maine Feb. 22-23 | \$667,247 \$49.75 | 13,412 two sellouts | Clear Channel Entertainment |
| BRITNEY SPEARS, KELIS, SKYE SWEETNAM | San Diego Sports Arena, San Diego March 2 | \$666,015 \$500/\$40.50 | 11,578 14,391 | Clear Channel Entertainment |
| TOBY KEITH, BLAKE SHELTON, SCOTTY EMERICK | Continental Airlines Arena, East Rutherford, N.J. Feb. 13 | \$647,481 \$63.75/\$35.75 | 12,379 sellout | Clear Channel Entertainment |
| LUIS MIGUEL | Arrowhead Pond, Anaheim, Calif. March 4 | \$606,955 \$125/\$85/\$70/\$55 | 8,296 11,239 | House of Blues Concerts |
| TOBY KEITH, BLAKE SHELTON, SCOTTY EMERICK | Mohegan Sun Arena, Uncasville, Conn. Feb. 21 | \$523,092 \$68/\$58 | 8,329 sellout | Clear Channel Entertainment |
| METALLICA, GODSMACK | Tucson Convention Center, Tucson, Ariz. March 3 | \$502,210 \$76/\$55 | 8,514 sellout | Clear Channel Entertainment |
| HILARY DUFF | ARCO Arena, Sacramento, Calif. Feb. 28 | \$490,221 \$41.25/\$33.25 | 13,073 13,136 | Clear Channel Entertainment |
| KID ROCK, PUDDLE OF MUDD | The Pyramid, Memphis March 6 | \$471,290 \$33.75/\$25 | 14,338 sellout | Beaver Productions |
| LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR | Gaylord Entertainment Center, Nashville Feb. 29 | \$453,986 \$34.50 | 13,666 sellout | Clear Channel Entertainment |
| LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR | Thomas & Mack Center, Las Vegas Feb. 20 | \$428,283 \$36.25 | 13,198 13,500 | Goldenvoice |
| SARAH BRIGHTMAN | KeyArena, Seattle Feb. 29 | \$425,771 \$750/\$39.50 | 6,238 6,738 | Clear Channel Entertainment |
| KID ROCK, GOV'T MULE | Allstate Arena, Rosemont, Ill. March 12 | \$413,310 \$35/\$25 | 11,924 sellout | Jam Productions |
| KID ROCK, PUDDLE OF MUDD | Van Andel Arena, Grand Rapids, Mich. Feb. 28 | \$408,450 \$33 | 11,670 sellout | Clear Channel Entertainment |
| GINUWINE, JAGGED EDGE, JOE, AVANT | Beacon Theatre, New York Feb. 28 | \$382,075 \$85/\$75/\$40 | 5,725 two sellouts | Clear Channel Entertainment |
| YANNI | SBC Center, San Antonio March 9 | \$376,335 \$65/\$37.50 | 6,602 sellout | Danny O'Donovan Presents, AEG Live |
| YANNI | Don Haskins Center, El Paso, Texas March 7 | \$367,106 \$57.50/\$32 | 7,655 sellout | Danny O'Donovan Presents, AEG Live |
| LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR | Rupp Arena, Lexington, Ky. March 1 | \$343,945 \$33.50 | 10,638 sellout | Clear Channel Entertainment |
| INDIGO GIRLS, CORDERO | Radio City Music Hall, New York March 12-13 | \$343,318 \$40/\$38/\$35 | 9,083 11,500 two shows | Radio City Entertainment |
| TOM JONES | Bell Centre, Montreal March 14 | \$338,415 (\$451,377 Canadian) \$48.36/\$37.11 | 7,106 8,000 | Gillett Entertainment Group, House of Blues Canada |
| KID ROCK, PUDDLE OF MUDD | CenturyTel Center, Bossier City, La. March 4 | \$308,336 \$33.50/\$25 | 9,216 10,000 | Beaver Productions |
| 311 | Kiefer UNO Lakefront Arena, New Orleans March 11 | \$279,300 \$35 | 7,980 sellout | Beaver Productions |
| BARENAKED LADIES, GAVIN DeGRAW, BUTTERFLY BOUCHER | Verizon Wireless Arena, Manchester, N.H. March 1 | \$269,495 \$45/\$35 | 7,280 8,674 | Clear Channel Entertainment |
| BOB DYLAN | Roy Wilkins Auditorium, St. Paul, Minn. March 10 | \$254,295 \$45 | 5,651 sellout | Jam Productions |
| SARAH BRIGHTMAN | Rose Garden, Portland, Ore. March 1 | \$242,095 \$750/\$35 | 4,347 7,073 | Clear Channel Entertainment |
| DEEP PURPLE, THIN LIZZY | Beacon Theatre, New York Feb. 29-March 1 | \$241,500 \$50/\$35 | 5,676 two sellouts | Clear Channel Entertainment |
| LYNYRD SKYNYRD | Westbury Music Fair, Westbury, N.Y. Feb. 27-28 | \$236,632 \$47.50 | 5,484 two sellouts | Clear Channel Entertainment |
| SARAH BRIGHTMAN | Lawlor Events Center, Reno, Nev. March 5 | \$233,250 \$115/\$40 | 3,682 5,000 | Jack Utsick Presents, Touring Pro |
| YANNI | Tingley Coliseum, Albuquerque, N.M. March 4 | \$232,918 \$55/\$29 | 4,404 4,996 | Danny O'Donovan Presents, AEG Live |
| KID ROCK, PUDDLE OF MUDD | Kiefer UNO Lakefront Arena, New Orleans March 5 | \$231,145 \$33.50 | 6,870 sellout | Beaver Productions |

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Spotlight

JOE JACKSON

For 25 Years, 'Never Part Of Any Movement'

BY CRAIG ROSEN

A quarter-century has passed since Joe Jackson first burst onto the scene from Britain with "Look Sharp!" It is an album that, after 25 years, still bristles with punk energy and new-wave melodicism.

Back then, and even now, critics grouped Jackson with both new-wavers and punks. But with a career spanning two-and-a-half decades, Jackson has proved impossible to pigeonhole.

In 1978, his biting song "Sunday Papers" appeared alongside such new-wave entries as the Police and Squeeze on the A&M Records compilation "No Wave." In 2003, Jackson's "Is She Really Going Out With Him?" took its place along with tracks by the Clash and the Damned on "No Thanks! The '70s Punk Rebellion."

Chronologically, including Jackson on those compilations certainly makes sense, but the musician argues that he was never part of either scene.

Joe Jackson: Fact File

Age: 48
Hometown: Portsmouth, England
Album: "Afterlife"
Record label: Restless/Rykodisc
Distributor: Rykodisc
International distributor:
Rykodisc
Web site: joejackson.com

"I never felt a part of any movement," Jackson says. "It seems pretty obvious to me that even my very early stuff is not punk. I was influenced by punk because of the time, but I guess people have different perspectives."

"I was over-qualified for punk," he continues. "I fucked up. I had already learned to play. I already became a musician before punk happened. I could have saved so much trouble if I had known that you didn't need to know how to play. No, actually, I'm fortunate that I grew up in this very provincial, ignorant situation where I really learned music. I learned to read music when I was 11 years old. I learned a lot before I found out it wasn't hip to do that, and I was better off because of it."

On March 16, Rykodisc released "Aftermath," a 13-track album recorded during the 2003 reunion tour of the Joe Jackson Band. That tour, and the anniversary of the 1979 release of "Look Sharp," have prompted many fans to look back.

While Jackson may have been too accomplished to be a punk, the excitement of that scene led to his signing. David Kershbaum, then-VP of A&R for A&M Records, recalls discovering Jackson.

"I was over in London during the summer of 1978 looking for this new wave of

(Continued on page 24)

'It's Just Been A Series Of High Points' Joe Jackson Talks Of Reunions, Recording And The Road Ahead

BY CRAIG ROSEN

As his new album "Afterlife" arrives in stores, and in light of the 25th anniversary of the release of "Look Sharp!," Joe Jackson sat down with *Billboard* to discuss the recent reunion of the original Joe Jackson Band, his career highlights and his future plans.

Did you ever think you would be playing with the same guys 25 years later?

No, we're more surprised than anyone. But that's one of the things that made it great. It was something that was never supposed to happen, but it turned out to be great fun.

You recently played at the Sundance Film Festival. Are you planning to work on more film projects?

I have a couple of possibilities for later this year. It would be nice, because I haven't done one for a while. I just had a lot of bad luck on that front for quite a few years. I had a few offers, but they've always come up when I'm in the studio or on tour.

Through the years, several artists have covered your songs. You have probably heard Sugar Ray's version of "Is She Really Going Out With Him?" What did you think of that?

I'm always flattered if someone does one of my songs. What I say is, "Thanks . . . for the royalties." I'm still flattered, even if the version sucks. And that one didn't really. I thought it was OK.

It seems that the reunion project has revitalized you. Would you agree?

No. It was not like I was in a coma before. [He laughs.] Jesus Christ. "Night and Day II" I think is my best album. I really do. And the tour on that was tremendous. Great band,

probably the best I've ever had on tour. We had a great time, and I'm really proud of that project.

And now here comes the original Joe Jackson Band; it gives you guys something to write about. It gives you an angle, and then you start saying things like, "Oh, he's revitalized."

You said the Joe Jackson Band reunion was a "one-off." Was the original idea just to record a new album or play a single date?

No, the idea was to do a new album and a tour. That was that, and we're not continuing. We did a big tour. We played 104 shows and went to a lot of places we never played 25 years ago. This band never went to Australia and New Zealand before. The first American show was in New Orleans, where we had never played.

When you got the guys back together, did you have any doubts?

Well, I thought that for like 20 years. [He laughs.] The whole point was to make a new album, and that is when I became interested. I had about a half-dozen songs that I thought would suit the band, and I started to get excited about the idea of doing something new. The idea was not just to do an exercise in nostalgia. There's an element of that, but it's a new album with new songs, we wouldn't have done it otherwise.

It just shows other facets of what this band could have done if we had stayed together. This is our fourth album, the album we would have made if we stayed together longer and matured. [We would have] bounced back from the third album, which is not so great. But "Volume 4" is the best album we've done together, in terms of the songs and the playing and everything.

I'm really proud of it. I think it's a much better album than "Look



THE JOE JACKSON BAND: (FROM LEFT) DAVE HOUGHTON, GARY SANFORD, JACKSON AND GRAHAM MABY

Sharp!," but there's no way I'm going to be able to convince anyone of that. There's always that nostalgia element. Something is considered important because of when it came out.

On "Volume 4," the song "Thugz 'R' Us" takes aim at hip-hop. What do you think of the genre?

I'm so bored with it, I'm over it. It's like this huge monster that just grinds on year after year to suburban white kids. That's what that song is [about], it's just making fun. It's not an angry song or anything like that—some people have misinterpreted it a bit—it's supposed to be funny.

I thought some of the early hip-hop was kind of interesting, but most of it leaves me cold. I'm a fan of Duke Ellington, Aretha Franklin, Ray Charles and Stevie Wonder, and sometimes look at someone like Snoop Dogg and wonder if this is the

best that black America has to offer. I don't think it's very fashionable to say that.

Why did you decide to break up the Joe Jackson Band in the first place?

It was very simple. The drummer, Dave Houghton, left. He wanted to get off the road for personal reasons. And I just felt like he was such an [important] part of the band. There's a dynamic and a balance of personalities in every band.

He's just such a great guy, it was almost impossible to imagine continuing without him. So I thought, "Maybe it's a time for a change." I decided that rather than replace him, I'd take some time off and do something a little different. I wanted to do something featuring keyboards more, because I am a keyboard player. That turned out to be "Night and Day," which has no guitars.

I don't think any of my music has ever been very guitar-oriented. Even the stuff that has guitar is quite often not your typical guitar stuff, because I'm not a guitar player.

When "Night and Day" came out, it was certainly different from almost anything else in the marketplace. That was a time when MTV and Bon Jovi were big.

I remember being very nervous about "Night and Day." I thought it would be a commercial disaster. But I thought, "You know what? I'm going to do it anyway."

Looking back, I'm still surprised how successful that album was. A lot of it has to do with behind-the-scenes stuff—record-company politics, timing and all kinds of things.

It's probably the only album I've ever made where a record company that was very strong at the time decided they wanted it to be a hit
(Continued on page 26)

JOE JACKSON

STILL LOOKING SHARP! AFTER 25 YEARS

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THE
RZO
COMPANIES

Jackson

Continued from page 21

talent that I saw breaking out of there with Elvis Costello and a couple of others," he says. Kershenbaum met Jackson through John Telfer, then a music publisher who later became Jackson's manager.

On a Friday, Kershenbaum received a four-song demo tape with "Look Sharp!," "Sunday Papers," "Is She Really Going Out With Him?" and "Got the Time." By the following Monday, A&M had signed Jackson to a recording contract.

"Within a few days, we were in Eden Studios," Kershenbaum recalls. "We recorded the album in two weeks in the mornings while Elvis Costello was recording 'Armed Forces' in the afternoons. [The studio arrangement was ironic,] particularly because of the comparisons."

MULTIFACETED TALENT

On his debut, Jackson's musicality may not have been evident to all his fans, but a mere three years later, with the release of "Night and Day"—the best-selling and most acclaimed album of his career—Jackson made it clear that his talent transcended any scene or fad.

Ever since that first release, Jackson has dabbled in everything from reggae-influenced sounds and swing to jump blues and film music. He even won a Grammy Award for his 1999 Sony Classical release, "Symphony No. 1." He has had the kind of career that keeps fans guessing by genre-hopping and following his muse, drawing inspiration from

such legends as Costello, Neil Young and David Bowie.

GOING WITH THE FLOW

The man himself might argue that any of his musical moves were premeditated.

"I don't feel like I ever really changed directions," Jackson says. "And if I did, I certainly didn't do it consciously or deliberately. I didn't have an agenda. I don't think any true artist has an agenda. You don't make this kind of record because of this, this and this. It just doesn't work that way. It's a much more intuitive process and a lot of it is a mystery to me, quite frankly."

Jackson attributes some of his earliest musical swings to whims and external forces. For example, he says that "Joe Jackson's Jumpin' Jive," his 1981 foray into big band and swing, was "just supposed to be a little vacation, just for a bit of fun. 'Let's play someone else's music for a change.' It started out as, 'Let's do a few pub gigs for the fun of it,' and it kind of snowballed into an album. There was no agenda there at all."

His subsequent album, 1982's "Night and Day," which reached No. 4 on The Billboard 200 and spawned the hit singles "Steppin' Out" and "Breaking Us in Two," was an indirect result of drummer Dave Houghton leaving the band. Houghton's departure inspired Jackson to drop the rock quartet format in favor of showcasing his piano playing and Latin rhythms.

Jackson continued to confound fans during the next two decades, with moves that included a live album recorded directly to two-track that consisted of entirely new material (1986's "Big World"), film scores

(1983's "Mike's Murder" and 1988's "Tucker: The Man and His Dream"), albums influenced by jazz (1984's "Body and Soul") and classical (1987's "Will Power" and 1999's "Symphony No. 1").

However, his latest career move may have been the most astounding of all.

Jackson, never one to wallow in nostalgia, decided to regroup the original Joe Jackson Band—drummer Moby Houghton, bassist Graham Maby and guitarist Gary Sanford—for 2003's "Volume 4," the group's fourth album.

Like "Volume 4," the new live album "Aftermath" is on Rykodisc. For Rykodisc president Joe Regis, signing Jackson was a "no-brainer."

In the fall of 2002, Regis traveled to Jackson's hometown of Portsmouth, England, to catch a performance and make his pitch. "I said, 'Ryko's the right place for an artist like Joe. He's classy and talented, the perfect artist for Ryko.' And to my good fortune he agreed," Regis recalls.

NOW WHAT?

Given Jackson's career, exactly what his next move will be is anyone's guess.

Michael Maska of Big Hassle, who has served as Jackson's manager for the past four years, and Jackson himself hint that more film scoring is in the offing. Another possibility is an off-Broadway one-man show, based on Jackson's 1999 autobiography, "A Cure for Gravity."

Jackson says his plans are much more modest. "I'm going to take some time off and try to get into some film scoring," he says, before adding, "and I'm available if anyone wants a piano player."

Joe Jackson's Top Album Chart Action



LOOK SHARP: Jackson's 1979 Debut

| Title | Label | Debut | Chart | Peak Position |
|------------------------------|-------------------|---------------|----------------------------|---------------|
| "Look Sharp" | A&M | Apr. 7, 1979 | Top LP's & Tapes | 20 |
| "I'm The Man" | A&M | Oct. 27, 1979 | Top LP's & Tapes | 22 |
| "Beat Crazy" | A&M | Nov. 8, 1980 | Top LP's & Tapes | 41 |
| "Joe Jackson's Jumpin' Jive" | A&M | Aug. 1, 1981 | Top LP's & Tapes | 42 |
| "Night And Day" | A&M | Jul. 17, 1982 | Top LP's & Tapes | 4 |
| "Mike's Murder" | A&M | Sep. 24, 1983 | Top LP's & Tapes | 64 |
| "Body And Soul" | A&M | Apr. 7, 1984 | Top LP's & Tapes | 20 |
| "Big World" | A&M | Apr. 19, 1986 | Top Pop Albums | 34 |
| "Big World" | A&M | May 24, 1986 | Top Compact Discs-Pop | 14 |
| "Will Power" | A&M | May 2, 1987 | Top Pop Albums | 131 |
| "Live 1980/86" | A&M | May 21, 1988 | Top Pop Albums | 91 |
| "Live 1980/86" | A&M | May 28, 1988 | Top Compact Discs-Pop | 26 |
| "Blaze Of Glory" | A&M | May 6, 1989 | Top Pop Albums | 61 |
| "Blaze Of Glory" | A&M | May 13, 1989 | Top Compact Discs-Pop | 20 |
| "Laughter And Lust" | Virgin | May 18, 1991 | Top Pop Albums | 116 |
| "Heaven & Hell" | Sony Classical | Sep. 20, 1997 | Top Classical Crossover | 3 |
| "Heaven & Hell" | Sony Classical | Sep. 20, 1997 | The Billboard Classical 50 | 3 |
| "Symphony No. 1" | Sony Classical | Nov. 6, 1999 | Top Classical | 7 |
| "Symphony No. 1" | Sony Classical | Nov. 6, 1999 | The Billboard Classical 50 | 18 |
| "Volume 4" | Rykodisc/Restless | Mar. 29, 2003 | Top Independent Albums | 8 |
| "Volume 4" | Rykodisc/Restless | Apr. 5, 2003 | Top Internet Album Sales | 25 |

Compiled by Gordon Murray

Dear Joe,

25: more than half of
FORTY YEARS - Congratulations!

It's been a **PRECIOUS TIME** and we're
STILL ALIVE! Unfortunately we're not
NINETEEN FOREVER, but **NIGHT AND DAY**
you're **THE MAN** with all **BODY AND SOUL**,
always **STEPPIN' OUT** into the **BIG WORLD**
and **LOOK SHARP!**

Sometimes, it's been
STRANGER THAN FICTION,
but we **GOT THE TIME** and had lots of
SUMMERS IN THE CITY, not only in
MEMPHIS or **DOWN TO LONDON**.

I hope there will always be
ONE MORE TIME a **HAPPY ENDING!**

Looking forward to the future giving
THE BEST THAT I CAN DO - let's **GO FOR IT!**

Sincerely, **PETER RIEGER**
and all at **PRK**



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- Awkward Age
- Look Sharp
- Down To London
- Beat Crazy
- Fools In Love
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- Fairy Dust
- Sunday Papers
- Don't Wanna Be Like That
- Got The Time

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Joe Jackson Band Live

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Q&A

Continued from page 22

and really put a lot of money, time and effort into it. That's the only time in my career that actually happened. And that's one of the reasons it's still my most successful album. I don't think it's because it's my best album, although it is a good one. I'd

put it in the top four or five.

Last year Universal gave it the special-edition treatment. Were you involved in that at all?

I was. They—Universal—allowed me to be involved, so I [had] some say. I was able to do some fact checking on the liner notes. And I managed to stop them from using some unreleased live stuff that was really bad. It was not even mixed, but they

were actually going to release it. It was in an atrocious raw state.

Meanwhile, they [overlooked] a great live album that came out in 1986. I managed to get them to use stuff from that instead. They also used some of my original demos for "Night and Day," with me playing everything, which are kind of cute. But they used a couple that I didn't want them to use. It's a mixed bag. It was not a complete disaster.

Some of your albums are out of print. Are you lobbying to have them rereleased?

There's nothing I can do about that. I've tried, and management over the years has tried. They [Universal] have no reason to do anything about it. A couple of those records are not my favorites anyway. At least one, "Blaze of Glory," is a pretty good record, and it should be available.

is OK, but not as good as "Blaze of Glory." "Will Power" was premature. I have done much better instrumental work—my symphony is a million miles ahead of that, and it won a Grammy. But even Shakespeare and Beethoven did a couple of duds.

It's very easy for a listener or critic to sit back and say, "Oh, you lost it there," but Christ, you're only human. People don't realize how hard it is just to be pretty good sometimes. I think my track record is pretty good. I have my favorites, just like anyone else.

You once said that you prefer touring over recording. Do you still feel that way?

Oh yeah, performing for an audience is what it's all about. Obviously other people feel differently about it. When I walk onstage [in front of the audience] I have a feeling like, "Ah yes, now I remember why I'm doing this." It all makes sense.

When you're in the studio, you're making music for an audience that is out there somewhere, in theory. Having the audience there in front of you is a hell of a lot more fun.

Are there any artists that you would like to work with?

I just worked on a very interesting collaboration with Ben Folds and William Shatner. Ben is coordinating and producing this album with Shatner with various musicians. I spent a few days in Nashville hanging out with the Shat, as Ben likes to call him, and that was great. It was definitely unusual. I think it's going to be a great album.

You have dealt with several different record companies through the years. A&M was co-founded by a musician. Did that help convince you to go with them?

Yeah, there used to be important people at record companies who were passionate about music and were knowledgeable about music. I'm not really sure that's the case anymore.

There [used to be] a completely different mentality. The idea of developing an artist over several albums was still considered. There have been a lot of changes, and I can't think of that many for the better. But I [can't] change the way the industry as a whole functions. My priority should be making good music.

I want to work with people that are excited to work with me. That's why we went with Ryko for this last album, because they were so enthusiastic. Even if they don't do a good job, even if the album's a flop, at least it's going to be a better experience. Sometimes that's all you can count on. That's why you have to make a record you like, put together a band you like and do the shows you like. You can't count on anything else. At least at the end of the day you can have fun. That's what I want to do. That's why I'm doing this.

Congratulations on 25 years of great music!

-Bob Epstein

Epstein, Levinsohn, Bodine,
Hurwitz & Weinstein, LLP

Joe—

You've come a long way from that Transit van in Basingstoke!

Congrats,
The gang at
Little Big Man

You said you think "Night and Day II" is your best album.

If I had to pick one, yeah. That's sort of my most complete album. It draws a lot of elements together, but it really works. It was an ambitious project. When you do something ambitious and you know you've pulled it off, it's like hitting a home run. I'm very proud of that album.

It seems to be on the way to becoming my most underrated album. It was very badly promoted. I think the fact that it was called "Night and Day II" put a lot of people off rather than make them interested in it.

Would you consider that album and tour the high point of your career?

Oh, I'm not dead yet.

Well, up to now?

I couldn't pick a single high point; there have been many, many. I would say the last two tours I've done have been amazing. The "Night and Day II" band was just incredible. I started putting that band and road crew together months and months ahead, because I really wanted that to be a dream team. But then this last tour with the old guys was such an unexpected treat. That was another high point.

Working with Francis [Ford] Coppola [on the score to "Tucker: The Man and His Dream" in 1988] was a high point. I think it's just been a series of high points and hopefully many more to come.

On the other side of the coin, how about the low points? Are there any you care to talk about?

A couple of film projects didn't really work out that great. There are certain albums that I'm not that thrilled with. I think I made too many albums. I should have made a couple less.

I don't really feel that way about you, but I think Elvis Costello and Prince are guilty of that.

I agree with that. Some people don't know where to stop. I do find that with Elvis; he's brilliant and I'm not putting him down, but sometimes it's just more than you need. I think there are a couple albums of mine that the world possibly could have done without.

Which ones?

"Beat Crazy" I'm not crazy about. "Body and Soul" is OK, but not as good as "Night and Day." "Big World"

Joe,
 Congratulations on 25 years in the music business.
 It has been a privilege and pleasure to work
 with you for the last 10 years.
 We wish you continued success and happiness.

Andy Woolliscroft
 and everyone at Primary Talent International



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After Setbacks, Tamia Tries Again

BY GAIL MITCHELL

Is it possible to regain the momentum and buzz that may have been lost when an album has been pushed back? That's the question facing Elektra Entertainment and R&B singer Tamia.

Aided by a massive Verizon Wireless TV campaign, Elektra revved up the marketing wheels for Tamia's third album, "Still," last April (*Billboard*, July 26, 2003). One year later, the album—originally slated for Aug. 19, 2003—is due out April 6.

"Many acts can never regain what they lost in terms of momentum and buzz" when an album is pushed back, says Rico Brooks, Atlanta district manager for the Peppermint music chain. "Other times, pushing an album back is the right thing to do."

The latter scenario holds true in Tamia's case. First single "Officially Missing You" was released to piggyback the success of her pairing with rapper Fabolous on the hit "Into You." But Tamia was experiencing fatigue and a numb leg, which led to a troubling diagnosis: multiple sclerosis.

"I'm glad the album didn't come out then," Tamia says. "I wasn't healthy

enough to support it.

"I can't put into words how tired I was. I was working a lot when I was diagnosed, and fatigue just ached in my bones. It's a chronic illness but treatable."

Since the diagnosis and ensuing treatment, a lot has happened. Most important, the larger of two nodules on her spine that made doctors nervous has disappeared; a "very small one" remains.

The album also underwent a few changes. Retitled "More," it was retooled to include songs by producers the Trackmasters and R. Kelly, whose "Questions" is the project's second single. After six weeks, it is No. 45 on the Hot R&B/Hip-Hop Singles & Tracks chart.

Then another potential setback occurred. The sale of Warner Music Group spurred a round of executive exits and departmental restructuring (*Billboard*, March 13). Among those departing: Elektra chairman/CEO Sylvia Rhone.

WMG's ongoing consolidation of the Elektra and Atlantic operations has not slowed Tamia's promotional activities. She is criss-crossing the country as part of the Verizon Ladies First tour. Featuring Beyoncé, Alicia Keys and labelmate Missy Elliott, the tour kicked



off March 12 in Fort Lauderdale, Fla., and wraps April 21 in Anaheim, Calif.

'DIVINE TIMING'

High-profile appearances with Fabolous on BET and MTV2, a month-long radio promotion tour and a cus-

tom voice-ringer deal with Sprint helped spread the word about Tamia's album last year. As April 6 approaches, Elektra has launched several other attention-getting strategies to reinforce the new release date.

An advertorial feature with Sunglass Hut will appear in the *Rolling Stone* issue hitting stands March 26. The singer also appears on the cover of *Smooth* magazine. An exclusive Tamia single, "No Way," is available through Apple's iTunes store.

A major TV ad buy runs March 22 through April 17. That includes one week on UPN. Other recent and upcoming TV appearances include the NBA All-Star game (singing the Canadian national anthem), "Soul Train" and five episodes of BET's "The Center."

Now that her Darren Grant-directed "Questions" video has premiered on Launch, a major online campaign is being

developed, as are possible AOL tie-ins.

The label has already staged several listening parties and dinners with major retail buyers, according to Michelle Murray Gee, VP of marketing and artist development. "We're also doing a lot of listening posts. Many people are going into stores trying to figure out when the record is available."

For her part, Tamia just wants to keep moving forward after all the ups and downs.

"I went from 'What's going on?' and being upset six months ago to 'Wow,'" she observes. "These events have put things into perspective. Now I believe even more in divine timing."

"People have put a lot of time and energy into this project," she says. "The best tribute I can give to those still here and those who were let go is to ride this out."

Stars To Salute The Apollo

Natalie Cole Among Those Confirmed For An Anniversary Show

Natalie Cole, Willie Nelson and Denzel Washington comprise the initial talent lineup for the Apollo Theater's 70th-anniversary celebration. It will be taped March 28 for an NBC special to be broadcast in June.

As noted here last week, the two-hour show will feature contemporary artists from the realms of music, dance, comedy and acting. Their performances will be complemented by clips from the Apollo archives.

MIND GAMES: Producer Dallas Austin says Prince's "Dirty Mind" album surfaced during chats he had with Janet Jackson before recording tracks for her latest album, "Damita Jo" (see story, page 1).

"She told me she was in a good place, having a good time," Austin recalls. "So we wanted to do songs that were really fun, sexual. And I

Rhythm & Blues
By Gail Mitchell
gmitchell@billboard.com



artist Marques Houston ... Cedric the Entertainer joins Lionel Richie as co-host of ABC's "Motown 45" special. The comedian/actor succeeds Justin Timberlake. The tribute program will be taped April 4 at Los Angeles' Shrine Auditorium and will air May 3. To date, the performer slate includes Boyz II Men, the

Funk Brothers, the Four Tops, Gladys Knight and India.Arie.

The 26th annual **Black College Radio Convention** rolls into Atlanta's downtown **Hilton Hotel** April 16-17. Keynoting the event are **American Urban Radio Networks** president E.J. "Jay" Williams and lecturer **Stedman Graham**. Slated to conduct a music symposium is **Roc-a-Fella** CEO **Damon Dash**.

IN MEMORIAM: The Jacksons weren't the only family act charting hits in the '70s. There were also the Sylvers. Edmund, the lead singer of the group, died March 11 after battling lung cancer diagnosed last May. He was 47.

Edmund's distinctive tenor graced the group's first top 10 R&B single, "Wish That I Could Talk to You," in 1972. After signing with **Capitol**, the Sylvers scored several top 10 hits, including the 1975 No. 1 R&B/pop dance ditty "Boogie Fever." The Sylvers also recorded for **Casablanca** before Edmund released a solo album on the label in 1980, "Have You Heard." He is survived by 11 children, his parents and eight siblings.

wanted to bring back her pop side."

Two of his songs made the final cut: first single "Just a While" and beat-heavy "Sexhibition."

"Compared to her last album ["All for You"]," Austin says, "this one is closer to Janet not trying to make a record for any one format. It's just a good Janet record."

Austin's production plate includes **Gwen Stefani's** solo project. "We both love '80s music. And with her so into reggae and urban culture, we make a good combination."

Also on tap: rock band **Dropsonic**, signed to Austin's **Rowdy** label, and a second feature film, "Jellybeans," which is in preproduction. The movie is about the Atlanta skating rink where he still hangs out with **OutKast**, **TLC's T-Boz** and others. It is his first collaboration with **Will Smith's Overbrook Entertainment**. Austin's first film, **Twentieth Century Fox's "Drumline,"** debuted in 2002.

INDUSTRY NOTES: Universal/Motown has signed R&B singer O'Ryan. He's the 16-year-old brother of former B2K lead vocalist Omarion and IMx member/solo



| MARCH 27 2004 | | Billboard HOT RAP TRACKS | |
|---------------|-----------|---|--|
| THIS WEEK | LAST WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist |
| 1 | 1 | ONE CALL AWAY DISTURBING THE PEACE/CAPITOL | Chingy Featuring J. Weav |
| 2 | 2 | TIPSY SO SO DEF/ARISTA | J-Kwon |
| 3 | 3 | SPLASH WATERFALLS DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG | Ludacris |
| 4 | 6 | DIRT OFF YOUR SHOULDER ROC-A-FELLA/DEF JAM/IDJMG | Jay-Z |
| 5 | 5 | HOTEL FULL SURFACE/IRMG | Cassidy Featuring R. Kelly |
| 6 | 4 | SLOW JAMZ ATLANTIC | Twista Featuring Kanye West & Jamie Foxx |
| 7 | 9 | WANNA GET TO KNOW YOU G-UNIT/INTERSCOPE | G-Unit Featuring Joe |
| 8 | 7 | SALT SHAKER COLLI/PARK/TVT | Ying Yang Twins Featuring Lil Jon & The East Side Boyz |
| 9 | 8 | THROUGH THE WIRE ROC-A-FELLA/DEF JAM/IDJMG | Kanye West |
| 10 | 13 | FREEK-A-LEEK JIVE | Petey Pablo |
| 11 | 10 | I'M STILL IN LOVE WITH YOU VP/ATLANTIC | Sean Paul Featuring Sasha |
| 12 | 11 | RUBBER BAND MAN GRAND HUSTLE/ATLANTIC | TI |
| 13 | 12 | NO BETTER LOVE ROC-A-FELLA/DEF JAM/IDJMG | Young Gunz Featuring Reil |
| 14 | 17 | ALL FALLS DOWN ROC-A-FELLA/DEF JAM/IDJMG | Kanye West Featuring Syleena Johnson |
| 15 | 14 | THE WAY YOU MOVE ARISTA | OutKast Featuring Sleepy Brown |
| 16 | 15 | GAME OVER (FLIP) SUCKA FREE/COLUMBIA/SUM | Lil' Flip |
| 17 | 22 | OVERNIGHT CELEBRITY ATLANTIC | Twista |
| 18 | 21 | DUDE SHOCKING VIBES/VIRGIN | Beenie Man Featuring Ms. Thing |
| 19 | 18 | I'M REALLY HOT THE GOLD MIND/ELEKTRA/VEEG | Missy Elliott |
| 20 | 20 | IN MY LIFE CASH MONEY/UMRG | Juvenile Featuring Mannie Fresh |
| 21 | | MY BAND SHADY/INTERSCOPE | D12 Featuring Eminem |
| 22 | 19 | GIGOLO NICK/JIVE | Nick Cannon Featuring R. Kelly |
| 23 | 24 | ROSES ARISTA | OutKast |
| 24 | | NEVA EVA BME/REPRISE/WARNER BROS | Trillville |
| 25 | 25 | ENCORE ROC-A-FELLA/DEF JAM/IDJMG | Jay-Z |

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MARCH 27 2004

Billboard TOP R&B/HIP-HOP ALBUMS

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, ARTIST, TITLE, PEAK POSITION. Includes albums like 'The College Dropout', 'Kamikaze', 'Tough Luv', 'The Diary Of Alicia Keys', etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, ARTIST, TITLE, PEAK POSITION. Includes albums like 'Da Skool Boy Presents Murphy's Law', '2:35 PM', 'It's Your Move', etc.

MARCH 27 2004

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

Table with columns: THIS WEEK, LAST WEEK, ARTIST, TITLE, TOTAL CHART WKS. Includes albums like 'Life After Death', 'Ready To Die', 'All Eyez On Me', etc.

Table with columns: THIS WEEK, LAST WEEK, ARTIST, TITLE, TOTAL CHART WKS. Includes albums like 'The Marshall Mathers LP', 'I'm Serious', 'Me Against The World', etc.

Albuns with the greatest sales gains this week... Recording Industry Assn. (RIAA) certification for net shipment of 500,000 album units (Gold)...

Billboard **HOT LATIN TRACKS**

Main Billboard Hot Latin Tracks chart table with columns: Rank, Title, Artist, Weeks on Chart, Peak Position, and Imprint/Promotion Label. Includes 'HOT SHOT DEBUT' section.

Billboard.com legal disclaimer and data source information.

LATIN POP AIRPLAY

Latin Pop Airplay chart table with columns: Rank, Title, Artist, Weeks on Chart, Peak Position, and Imprint/Promotion Label.

TROPICAL AIRPLAY

Tropical Airplay chart table with columns: Rank, Title, Artist, Weeks on Chart, Peak Position, and Imprint/Promotion Label.

REGIONAL MEXICAN AIRPLAY

Regional Mexican Airplay chart table with columns: Rank, Title, Artist, Weeks on Chart, Peak Position, and Imprint/Promotion Label.

MARCH 27
2004

Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | PEAK POSITION | THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | PEAK POSITION |
|-----------|-----------|------------|----------------|--|---|---------------|-----------|-----------|------------|--|--|--|---------------|
| | | | | | | | | | | | | | |
| 1 | 3 | — | 2 | VICTOR MANUELLE SONY DISCOS 93272 (17.98 EQ CD) | Travesia | 1 | 49 | 42 | 53 | 3 | MARIANA UNIVISION 210199/UG (14.98 CD) | Sere Una Nina Buena | 42 |
| 2 | 1 | 1 | 3 | INTOCABLE EMI LATIN 96290 (16.98 CD) | Intimamente: En Vivo Live | 1 | 50 | NEW | 1 | LOS REHENES DISA 729080 (7.98 CD) | Las Rancheras De Los Rehenes | 50 | |
| 3 | 2 | 4 | 4 | THALIA EMI SPECIAL MARKETS 93043/EMI LATIN (16.98 CD) | Greatest Hits | 2 | 51 | NEW | 1 | PEPE AGUILAR MUSART 28912/BALBOA (9.98 CD) | Coleccion De Oro Vol. 2 | 51 | |
| 4 | 4 | 2 | 5 | PAULINA RUBIO ▲ UNIVERSAL LATINO 012036 (17.98 CD) | Pau-Latina | 1 | 52 | 47 | 44 | 19 | SOUNDTRACK MILAN 36038 (16.98 CD) | Once Upon A Time In Mexico | 3 |
| 5 | 5 | 6 | 3 | LOS RIELEROS DEL NORTE FONOVISA 351235/UG (12.98 CD) [M] | 20 Anos De Fuerza Nortena | 5 | 53 | 55 | 50 | 82 | MANA ● WARNER LATINA 48566 (10.98/18.98) | Revolucion De Amor | 1 |
| 6 | 6 | 3 | 4 | BRONCO/LOS BUKIS FONOVISA 351279/UG (17.98 CD/DVD) | Cronica De Dos Grandes | 1 | 54 | NEW | 1 | LOS INVASORES DE NUEVO LEON EMI LATIN 97233 (14.98 CD) | La Historia | 54 | |
| 7 | 7 | 7 | 20 | MARCO ANTONIO SOLIS FONOVISA 350950/UG (16.98 CD/DVD) | La Historia Continua... | 1 | 55 | 56 | 51 | 7 | BETO Y SUS CANARIOS DISA 020341 (12.98 CD) | 100% Tierra Caliente | 21 |
| 8 | NEW | 1 | 1 | AKWID ARIES 44245/EMI LATIN (14.98 CD) [M] | Hoy, Ayer And Forever | 8 | 56 | 52 | 52 | 37 | LOS TIGRES DEL NORTE FONOVISA 350871/UG (9.98/13.98) | Herencia Musical: 20 Corridos Inolvidables | 1 |
| 9 | 10 | 13 | 6 | VARIOUS ARTISTS DISA 720345 (12.98 CD) | 100% Duranguense | 7 | 57 | 51 | 49 | 71 | PANCHO BARRAZA MUSART 2713/BALBOA (6.98 CD) [M] | Las Romanticas De Pancho Barraza | 12 |
| 10 | 11 | 12 | 5 | GRUPO MOJADO UNIVISION 310235/UG (17.98 CD/DVD) [M] | 20 Greatest Hits | 9 | 58 | 62 | — | 33 | DON OMAR VI 450587 (14.98 CD) [M] | The Last Don | 2 |
| 11 | 8 | 5 | 6 | VARIOUS ARTISTS UNIVISION 310233/UG (14.98 CD) | Arcoiris Musical Mexicano 2004 | 2 | 59 | 59 | 73 | 20 | CUISILLOS MUSART 12808/BALBOA (12.98 CD) | Coleccion De Oro | 57 |
| 12 | 9 | 10 | 38 | LA OREJA DE VAN GOGH SONY DISCOS 70451 (15.98 EQ CD) [M] | Lo Que Te Conte Mientras Te Hacias La Dormida | 9 | 60 | 57 | 55 | 46 | CUISILLOS MUSART 2709/BALBOA (6.98 CD) | Las Romanticas De Cuisillos | 16 |
| 13 | 12 | 9 | 5 | DAVID BISBAL ○ VALE 002031/UNIVERSAL LATINO (15.98 CD) [M] | Buleria | 5 | 61 | 53 | 45 | 18 | GRUPO MONTEZ DE DURANGO/CONJUNTO ATARDECER LIDERES 950540 (12.98 CD) | El Pasito De Durango | 26 |
| 14 | 15 | 8 | 24 | GRUPO MONTEZ DE DURANGO DISA 724088 (12.98 CD) | De Durango A Chicago | 2 | 62 | 48 | 65 | 61 | SELENA ○ EMI LATIN 42096 (16.98 CD) | Ones | 4 |
| 15 | 13 | 11 | 25 | JUANES ● SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M] | Un Dia Normal | 1 | 63 | 61 | 58 | 64 | CELIA CRUZ SONY DISCOS 87607 (14.98 EQ CD) | Hits Mix | 2 |
| 16 | 16 | 14 | 16 | LOS TEMERARIOS FONOVISA 351005/UG (9.98/13.98) | Tributo Al Amor | 1 | 64 | 69 | — | 2 | MICHAEL SALGADO FREDDIE 1880 (15.98 CD) | Entre Copas | 64 |
| 17 | 14 | 19 | 3 | ALEX UBAGO WARNER LATINA 61342 (17.98 CD) [M] | Fantasia O Realidad | 14 | 65 | 49 | 54 | 54 | RICARDO ARJONA ▲ SONY DISCOS 84584 (17.98 EQ CD) [M] | Santo Pecado | 3 |
| 18 | 17 | 15 | 3 | K-PAZ DE LA SIERRA PROCAN 720348/O.S.A (12.98 CD) [M] | 20 Exitos Con La Fuerza Duranguense | 15 | 66 | 54 | 42 | 44 | DAVID BISBAL ○ VALE 066090/UNIVERSAL LATINO (13.98 CD) [M] | Corazon Latino | 13 |
| 19 | 20 | 20 | 47 | JOAN SEBASTIAN MUSART 12867/BALBOA (8.98/13.98) [M] | Coleccion De Oro | 9 | 67 | 72 | — | 15 | EDNITA NAZARIO ○ SONY DISCOS 70618 (15.98 EQ CD) [M] | Por Ti | 1 |
| 20 | 18 | 17 | 21 | SIN BANDERA SONY DISCOS 70633 (16.98 EQ CD) [M] | De Viaje | 6 | 68 | 58 | 64 | 10 | PAQUITA LA DEL BARRIO MUSART 2889/BALBOA (12.98 CD) | Coleccion De Oro | 54 |
| 21 | 21 | 18 | 17 | MANA WARNER LATINA 61046 (18.98 CD) | Eclipse | 2 | 69 | 74 | 74 | 30 | CONJUNTO PRIMAVERA FONOVISA 350875/UG (9.98/13.98) [M] | Decide Tu | 3 |
| 22 | 24 | 22 | 3 | PATRULLA 81 DISA 720355 (9.98 CD) | Como Pude Enamorarme De Ti | 22 | 70 | 65 | 63 | 17 | MANA WARNER LATINA 61045 (18.98 CD) | Luna | 13 |
| 23 | 27 | — | 2 | LOS HURACANES DEL NORTE UNIVISION 310207/UG (14.98 CD) | 20 Narco-Corridos | 23 | 71 | 60 | 57 | 37 | RICKY MARTIN ▲ SONY DISCOS 70439 (17.98 EQ CD) | Almas Del Silencio | 1 |
| 24 | 19 | 16 | 21 | A.B. QUINTANILLA III & KUMBIA KINGS EMI LATIN 93490 (21.98 CD/DVD) | La Historia | 1 | 72 | 68 | — | 16 | TEGO CALDERON WHITE LION 53021/BMG LATIN (14.98 CD) | El Abayarde | 49 |
| 25 | NEW | 1 | 1 | EZEQUIEL PENA FONOVISA 351296/UG (14.98 CD) | 20 Herraduras De Oro | 25 | 73 | RE-ENTRY | 41 | LOS PLAYER'S MUSART 2741/BALBOA (12.98 CD) | Lo Ranchero De Los Player's | 26 | |
| 26 | NEW | 1 | 1 | CONTROL EMI LATIN 95649 (14.98 CD) | Los Reyes De La Cumbia | 26 | 74 | 70 | 71 | 39 | LOS CADETES DE LINARES UNIVISION 310127/UG (9.98/13.98) [M] | 30 Inolvidables | 5 |
| 27 | NEW | 1 | 1 | CARDENALES DE NUEVO LEON DISA 724100 (12.98 CD) | Historia Musical | 27 | 75 | NEW | 1 | BANDA MACHOS WEA/MEX 61458/WARNER LATINA (12.98 CD) | Pura Pasion 2004 | 75 | |
| 28 | 23 | 21 | 3 | LOS ANGELES DE CHARLY FONOVISA 351234/UG (13.98 CD) | Carta De Amor | 21 | | | | | | | |
| 29 | 29 | 31 | 5 | GRUPO EXTERMINADOR FONOVISA 350839/UG (13.98 CD) | Narco Corridos De Parranda Con El Diablo Vol. 3 | 22 | | | | | | | |
| 30 | 22 | 26 | 44 | MARCO ANTONIO SOLIS FONOVISA 350840/UG (9.98/15.98) | Tu Amor O Tu Desprecio | 1 | | | | | | | |
| 31 | 28 | 23 | 22 | VICENTE Y ALEJANDRO FERNANDEZ SONY DISCOS 91088 (17.98 EQ CD) [M] | En Vivo: Juntos Por Ultima Vez | 4 | | | | | | | |
| 32 | 33 | 29 | 7 | YOLANDA PEREZ FONOVISA 350925/UG (13.98 CD) | Dejenme Llorar | 29 | | | | | | | |
| 33 | 30 | 27 | 14 | VARIOUS ARTISTS DISA 724098 (13.98 CD) | Historia Musical Del Pasito Duranguense | 11 | | | | | | | |
| 34 | 25 | 24 | 9 | TEGO CALDERON WHITE LION 58625/BMG LATIN (15.98 CD) [M] | El Enemy De Los Guasibiri | 5 | | | | | | | |
| 35 | 36 | 36 | 5 | K1 OLE 197107 (14.98 CD) [M] | Nuestro Turno | 19 | | | | | | | |
| 36 | 31 | 28 | 7 | EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN 92482 (14.98 CD) [M] | La Historia | 19 | | | | | | | |
| 37 | 26 | 25 | 40 | AKWID ▲ UNIVISION 310155/UG (13.98 CD) [M] | Proyecto Akwid | 7 | | | | | | | |
| 38 | 35 | 38 | 29 | CHAYANNE SONY DISCOS 70627 (16.98 EQ CD) | Sincero | 1 | | | | | | | |
| 39 | 32 | 40 | 7 | WISIN LIDERES 950569 (15.98 CD) [M] | El Sobreviviente | 20 | | | | | | | |
| 40 | 34 | 30 | 19 | JULIO IGLESIAS SONY DISCOS 93217 (16.98 EQ CD) | Divorcio | 9 | | | | | | | |
| 41 | 40 | 34 | 17 | LOS TIGRES DEL NORTE FONOVISA 350973/UG (9.98/13.98) | Herencia Musical: 20 Boleros Romanticos | 5 | | | | | | | |
| 42 | 38 | 39 | 24 | LUIS MIGUEL WARNER LATINA 60873 (18.98 CD) | | 33 | | | | | | | |
| 43 | 39 | 37 | 29 | OBIE BERMUDEZ ○ EMI LATIN 84547 (14.98 CD) | Confesiones | 29 | | | | | | | |
| 44 | 37 | 33 | 19 | PEPE AGUILAR UNIVISION 310167/UG (9.98/13.98) [M] | Con Orgullo Por Herencia | 7 | | | | | | | |
| 45 | 50 | — | 2 | JUAN TAVARES FONOVISA 350974/UG (13.98 CD) | Como Nunca | 45 | | | | | | | |
| 46 | 46 | 43 | 7 | IVY QUEEN REAL 070131/UNIVERSAL LATINO (15.98 CD) | Diva Platinum Edition | 24 | | | | | | | |
| 47 | 45 | 46 | 32 | LOS BUKIS FONOVISA 350895/UG (9.98/13.98) [M] | 25 Joyas Musicales | 3 | | | | | | | |
| 48 | 43 | 35 | 6 | LOS TRI-O PRISMA 70486/SONY DISCOS (16.98 EQ CD) [M] | Canciones Del Alma De Marco Antonio Solis | 20 | | | | | | | |

| LATIN POP ALBUMS | TROPICAL ALBUMS | REGIONAL MEXICAN ALBUMS |
|---|--|--|
| 1 THALIA GREATEST HITS (EMI SPECIAL MARKETS/EMI LATIN) | 1 VICTOR MANUELLE TRAVESIA (SONY DISCOS) | 1 INTOCABLE INTIMAMENTE: EN VIVO LIVE (EMI LATIN) |
| 2 PAULINA RUBIO PAU-LATINA (UNIVERSAL LATINO) | 2 IVY QUEEN DIVA PLATINUM EDITION (REAL/UNIVERSAL LATINO) | 2 LOS RIELEROS DEL NORTE 20 ANOS DE FUERZA NORTENA (FONOVISA/UG) |
| 3 MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... (FONOVISA/UG) | 3 CELIA CRUZ HITS MIX (SONY DISCOS) | 3 BRONCO/LOS BUKIS CRONICA DE DOS GRANDES (FONOVISA/UG) |
| 4 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS) | 4 CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATINO) | 4 AKWID HOY, AYER AND FOREVER (ARIES/EMI LATIN) |
| 5 DAVID BISBAL BULERIA (VALE/UNIVERSAL LATINO) | 5 VARIOUS ARTISTS BACHATAHITS 2004 (J&N/SONY DISCOS) | 5 VARIOUS ARTISTS 100% DURANGUENSE (DISA) |
| 6 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO) | 6 LUNYTUNES & NORIEGA MAS FLOW (VII) | 6 GRUPO MOJADO 20 GREATEST HITS (UNIVISION/UG) |
| 7 ALEX UBAGO FANTASIA O REALIDAD (WARNER LATINA) | 7 CELIA CRUZ REGALO DEL ALMA (SONY DISCOS) | 7 VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO 2004 (UNIVISION/UG) |
| 8 SIN BANDERA DE VIAJE (SONY DISCOS) | 8 VARIOUS ARTISTS 12 DISCIPULOS (DIAMOND) | 8 GRUPO MONTEZ DE DURANGO DE DURANGO A CHICAGO (DISA) |
| 9 MANA ECLIPSE (WARNER LATINA) | 9 VARIOUS ARTISTS REGGAETONHITS 2004 (J&N/SONY DISCOS) | 9 LOS TEMERARIOS TRIBUTO AL AMOR (FONOVISA/UG) |
| 10 A.B. QUINTANILLA III & KUMBIA KINGS LA HISTORIA (EMI LATIN) | 10 VARIOUS ARTISTS 30 BACHATAS PEGADITAS (MOCK & ROLL/SONY DISCOS) | 10 K-PAZ DE LA SIERRA 20 EXITOS CON LA FUERZA DURANGUENSE (PROCAN/DISA) |
| 11 TEGO CALDERON EL ENEMY DE LOS GUASIBIRI (WHITE LION/BMG LATIN) | 12 VARIOUS ARTISTS SALSAS 2004 (J&N/SONY DISCOS) | 11 JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBOA) |
| 12 K1 NUESTRO TURNO (OLE) | 13 VARIOUS ARTISTS REGGAETON GOLD COLLECTION VOL. 1 (UNIVERSAL LATINO) | 12 PATRULLA 81 COMO PUDE ENAMORARME DE TI (DISA) |
| 13 CHAYANNE SINCERO (SONY DISCOS) | 14 EL GENERAL LA VERDADERA HISTORIA XV ANOS DE EXITOS (UNIVERSAL LATINO) | 13 LOS HURACANES DEL NORTE 20 NARCO-CORRIDOS (UNIVISION/UG) |
| 14 WISIN EL SOBREVIVIENTE (LIDERES) | 15 JERRY RIVERA CANTO A MI IDOLO...FRANKIE RUIZ (ARIOLA/BMG LATIN) | 14 EZEQUIEL PENA 20 HERRADURAS DE ORO (FONOVISA/UG) |
| 15 JULIO IGLESIAS DIVORCIO (SONY DISCOS) | 16 VARIOUS ARTISTS SALSA EN LA CALLE OCHO 2004 (PROTEL/UNIVERSAL LATINO) | 15 CONTROL LOS REYES DE LA CUMBIA (EMI LATIN) |
| 16 LUIS MIGUEL 33 (WARNER LATINA) | 17 INOIA LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS) | 16 CARDENALES DE NUEVO LEON HISTORIA MUSICAL (DISA) |
| 17 OBIE BERMUDEZ CONFESIONES (EMI LATIN) | 18 LOS TRI-O CANCIONES DEL ALMA DE MARCO ANTONIO SOLIS (PRISMA/SONY DISCOS) | 17 LOS ANGELES DE CHARLY CARTA DE AMOR (FONOVISA/UG) |
| 18 LOS TRI-O CANCIONES DEL ALMA DE MARCO ANTONIO SOLIS (PRISMA/SONY DISCOS) | 19 NUEVA ERA MAKE WAY (OLE) | 18 GRUPO EXTERMINADOR NARCO CORRIDOS DE PARRANDA CON EL DIABLO VOL. 3 (FONOVISA/UG) |
| 19 MARIANA SERE UNA NINA BUENA (UNIVISION/UG) | 20 AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N) | 19 MARCO ANTONIO SOLIS TU AMOR O TU DESPRECIO (FONOVISA/UG) |
| 20 SOUNDTRACK ONCE UPON A TIME IN MEXICO (MILAN) | | 20 VICENTE Y ALEJANDRO FERNANDEZ EN VIVO: JUNTOS POR ULTIMA VEZ (SONY DISCOS) |

● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). ▲ Certification of 200,000 units (Platino). ◆ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. 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. Pacemaker 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.

América Latina...

NEWS FROM SOUTH OF THE BORDER

In Colombia: Popular Colombian *vallenato* band Los Diablitos (the Little Devils) is changing its name. Bandleader Omar Geles became a born-again Christian several years ago. Now a devout evangelist, he is uncomfortable leading a band with a satanic name. Ironically, Los Diablitos takes its name from Geles' nickname; he has long been known as "El Diablito" in his native Atlantic Coast. The band's new name will be determined by popular vote. Los Diablitos' upcoming album, "Una Canción Diferente" (Codiscos), will include a request for fans to suggest names for the group. The chosen name will be announced during the upcoming Vallenato Legend Festival, the most important vallenato gathering in the country. **GUSTAVO GOMEZ**

In Panama: In the midst of Panama's presidential campaign, many acts have recorded politically minded songs. One is "La Doña," performed by publicist Pedro Altamiranda, who alleges that authorities have asked radio stations not to play his anti-government song. Panamanian star Ruben Blades has penned and recorded "Sí Se Puede," a song supporting presidential candidate Martin Torrijos, son of the late general Omar Torrijos. Finally, district attorney Augusto "Yuto" Herrera recorded the song "2 de Mayo" (May 2), whose title refers to election day in Panama. The song criticizes politicians. Most local radio stations have embraced the tracks, except for "La Doña," which is absent from several stations.

ANASTACIO PUERTAS CAICEDO

In Mexico: Televisa, the largest entertainment company in Latin America, has launched a new film division based in Los Angeles. Televisa Cine will produce and

distribute Hispanic films in the United States. The company will be headed by CEO Eckenhardt Von Damn and director Mike Doban, who say they will release three films in 2004. The first, "Un Dia Sin Mexicanos," is due May 14. In 2005, Televisa Cine plans to release eight films. **TERESA AGUILERA**

In Puerto Rico: Puerto Rican balladeer Ednita Nazario celebrated the success of her new album, "Por Ti" (Sony Norte), with four sold-out shows at Roberto Clemente Coliseum March 13-15, including two March 14 performances. The singer was supported by 15 back-up musicians. Although Nazario could have easily filled a couple more nights, the National Basketball League had already booked the venue. As a result, Nazario will perform a fifth show May 22, opening the new José Miguel Agrelot Coliseum, which has a capacity of nearly 20,000. Before then, Nazario will tour Mexico; Miami; Los Angeles; New York; Orlando, Fla.; and Panama. **RANDY LUNA**

In Spain: Mexican supergroup Maná placed a half-page ad in the Spanish national press March 13 to express its grief over the train bombings that left more than 200 people dead and 1,600 injured in Madrid. The rock group, which has toured Spain several times and sold nearly 3 million CDs in its third-largest market after Mexico and the United States, wrote: "From Mexico we share your grief. We condemn violence, especially terrorism. We repudiate the cowardly murderers who planted the bombs. Spain is in our hearts always. For the pain that today wounds us, we are certain that the solidarity and kind action of others will impose itself... and justice will be the result." **HOWELL LLEWELLYN**

Despite Downturn, Tejano Awards Remain Upbeat

BY RAMIRO BURR

SAN ANTONIO—Despite a continuing downturn in the Tejano music market, spirits were high at the 2004 Tejano Music Awards.

The familiar faces of Jimmy Gonzalez y Mazz, Jay Perez and Shelly Lares dominated the awards, held March 11 at Graham Central Station nightclub.

Gonzalez won for best song with "Te Llevo en Mi Alma" and best album for "Live en el Valle." He won a Grammy Award last month for best Tejano album for "Si Me Faltas Tu" (Freddie Records).

Perez won male entertainer, male vocalist and crossover song for "Together" and vocal duo honors for his duet with Ramiro Herrera, "No Me Volvere Enamorar."

"Just to be recognized and to be nominated is a pleasure," Perez said. "San Antonio is still the capital of Tejano music, and the greatest bands in the world are here."

As the Tejano market continues its steady decline, nightclubs have closed, CD sales are down and Tejano radio stations have switched

to other formats.

This year, for the first time, the awards were held at a nightclub. In its heyday, the ceremony was held at the Alamodome.

As part of the 2004 TMA festivities, the TMA Fanfair was held March 12-14 at Market Square. More than 100 bands performed on six stages.

The mood of the event was upbeat, despite the current market's malaise.

"That there are still 100 bands playing at the Fanfair means there is hope for the future," MLK Marketing president Mark Lambert said. "At least with the showcases full, it means there's young bands out there that want to get into the business."

Bobby Esquivel, bandleader of top 40/Tejano group Liberty Band, was also sanguine.

"In this smaller place, now you can see all the artists and mingle with the people," Esquivel said. "At the dome, all the artists were always backstage, and you couldn't see them walking around like you do here."

Other honorees were Los Desperadoz, which won best *conjunto* album for "Lucky 13," Michael Salgado for best *conjunto norteno* album for "Tu



Musica Sin Fronteras" and Marcos Orozco for most promising artist.

"I want to thank God for all the blessings and especially my group, which has been with me in the lows and the highs," Orozco said.

Tommy Boy Takes A 'Mix Odyssey'

After partaking in all that was Miami 2004—the 19th annual Winter Music Conference, the inaugural M3 Summit, the third annual DanceStar Awards and the numerous showcases/parties (*Billboard*, Beat Box, March 20)—we are back in the office, musing on the week that was and sifting through much new music.

In Miami, **Tommy Boy Records** president **Tom Silverman** mentioned that his label was close to licensing **Armand Van Helden's** new compilation, "New York: A Mix Odyssey," from U.K. label Southern Fried for the United States and Mexico. Well, the deal is now complete.

Scheduled for a simultaneous worldwide release in May, the musically feisty DJ-mix (**Ram Jam's** "Black Betty," **Yazoo's** "Don't Go," **Company B's** "Fascinated" and others) features new tracks from Van Helden (including "Hear My Name" and "My My My") and **AB/DC** ("This Feeling"). The latter is a collaboration between **Arthur Baker** and **Dave Clarke**.

The label is due to deliver the set's lead single, "Hear My Name"—which is poised to be as popular as Van Helden's late-'90s anthem "U Don't Know Me"—to club DJs next month. A commercial release will follow May 18. ("Hear My Name" was one of a handful of songs heard at numerous parties in Miami.)

Also forthcoming from Tommy Boy is a new full-length from **Afrika Bambaataa**. In the TV soundtrack department, expect the label to issue "Queer As Folk 4" and "The L Word" in the near future.

ON HIS OWN: **Stealth Recordings**, the label owned by international DJ/producer and Grammy Award winner **Roger Sanchez**, has ended its joint-venture deal with hot U.K. label **Defected**. Regarding the amicable split, Sanchez says he wanted more control of his own label.

The first release for the stand-alone Stealth is the single "Mysteriosa" by **Trance Atlatin** (aka **DJ Oliver** and Sanchez).

Upcoming Stealth releases include the third volume in the Release Yourself compilation series and a new artist album from Sanchez. The latter may feature guest turns from **Jill Scott**, **Kelis** and **Jamiroquai's Jay Kay**, Sanchez notes.

Additionally, Sanchez says that a couple of tracks he produced for

Dannii Minogue that did not make it onto her "Neon Nights" album just might see the light of day on his own set—with vocals re-cut by Minogue.

Sanchez says his new album is heavily influenced by rock and soul music. "It showcases my musical evolution," he explains. "My last album ["First Contact"]

Beat Box™
By Michael Paoletta
mpaoletta@billboard.com



was a reflection of my life up to that point. The new one focuses on where I'm currently at and where I'm headed."

FINALLY: Days after returning from Miami, we find ourselves pondering the "whiteness" of the DanceStar Awards ceremony (*billboard.biz*, March 10).

No disrespect to any of the performers—who included **the Crystal Method**, **JC Chasez**, **Audio Bullys**, **Moby**, **Paul Van Dyk** and **Perry Farrell**—but the powerful black female vocalist as live performer was missing in action.

Grammy-winning DJ/producer **Frankie Knuckles**, among others, concurs. "That element was definitely missing," he says. "The show was a bit homogenized, focusing more on the commercial and mainstream side of dance music."

Let's hope this situation will be corrected next year. For a complete list of DanceStar winners, visit *dancestar.com*.

MARCH 27 2004

Billboard® HOT DANCE SINGLES SALES™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON | TITLE | Artist |
|-----------|-----------|------------|---------|---|----------------------------------|
| 1 | 1 | 1 | 19 | NUMBER 1 ME AGAINST THE MUSIC | Britney Spears Featuring Madonna |
| 2 | NEW | 1 | 1 | SAVE MY SOUL | Kristine W |
| 3 | 2 | 3 | 18 | YOU PROMISED ME (TU ES FOUTU) | In-Grid |
| 4 | 3 | 2 | 14 | NOTHING FAILS/NOBODY KNOWS ME | Madonna |
| 5 | 5 | 6 | 6 | LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES) | Seal |
| NEW | 1 | 1 | 1 | CHERRY BLOSSOM GIRL | Air |
| 7 | 8 | 5 | 36 | THE DISTRICT SLEEPS ALONE TONIGHT | The Postal Service |
| 8 | 4 | 10 | 26 | SYMPATHY FOR THE DEVIL (REMIXES) | The Rolling Stones |
| 9 | 7 | 27 | 27 | RUBBERNECKIN' (PAUL OAKENFOLD REMIX) | Elvis Presley |
| 10 | 6 | 4 | 28 | (THERE'S GOTTA BE) MORE TO LIFE | Stacie Orrico |
| 11 | 7 | 12 | 16 | BREATHE (REMIXES) | Michelle Branch |
| 12 | 14 | 13 | 5 | TOXIC (REMIXES) | Britney Spears |
| 13 | 10 | 8 | 35 | OFFICIALLY MISSING YOU (REMIXES) | Tamia |
| 14 | 11 | 9 | 19 | HAREM (CANCAO DO HARIM, LEHNIAN, R. RIVERA & H. HECTOR REMIXES) | Sarah Brightman |
| 15 | 17 | 14 | 13 | BORN TOO SLOW | The Crystal Method |
| 16 | 13 | 11 | 5 | TRULY | Delerium Featuring Nerina Pallot |
| 17 | 15 | 15 | 58 | THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) | Mariah Carey |
| 18 | 20 | 17 | 34 | I'M GLAD (REMIXES) | Jennifer Lopez |
| 19 | 12 | 19 | 14 | ROCK YOUR BODY, ROCK | Ferry Corsten |
| 20 | 19 | 18 | 36 | HOLLYWOOD (REMIXES) | Madonna |
| 21 | 24 | 24 | 7 | BEAUTIFUL THINGS | Andain |
| 22 | RE-ENTRY | 2 | 2 | RAINWATER | Astrid Suryanto |
| 23 | 18 | 20 | 27 | PAVEMENT CRACKS (REMIXES) | Annie Lennox |
| 24 | RE-ENTRY | 13 | 13 | A TOAST TO MEN (F**K THE MEN) | Willa Ford Featuring May |
| 25 | 23 | — | 21 | TIME OF OUR LIVES/CONNECTED | Paul Van Dyk Featuring Vega 4 |

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Billboard® HOT DANCE RADIO AIRPLAY™

Airplay compiled by Nielsen Broadcast Data Systems

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | Artist |
|-----------|-----------|----------|---|--|
| 1 | 2 | 7 | NUMBER 1 TOXIC | Britney Spears |
| 2 | 1 | 11 | AS THE RUSH COMES | Motorcycle |
| 3 | 3 | 7 | LOVE ME RIGHT (OH SHEILA) | Angel City Featuring Lara McAllen |
| 4 | 4 | 33 | NEVER (PAST TENSE) | The Roc Project Featuring Tina Arena |
| 5 | 5 | 8 | THE WAY YOU MOVE | OutKast Featuring Sleepy Brown |
| 6 | 7 | 16 | IT'S MY LIFE | No Doubt |
| 7 | 9 | 33 | ALONE | Lasgo |
| 8 | 6 | 19 | HEY YA! | OutKast |
| 9 | 13 | 2 | RED BLOODED WOMAN | Kylie Minogue |
| 10 | 11 | 3 | GIVE IT UP | Kevin Aviance |
| 11 | 8 | 33 | SOMETHING HAPPENED ON THE WAY TO HEAVEN | Deborah Cox |
| 12 | 12 | 7 | ROCK YOUR BODY, ROCK | Ferry Corsten |
| 13 | 10 | 15 | WHEREVER YOU ARE (I FEEL LOVE) | Laava |
| 14 | 15 | 6 | I FEEL LOVE | Blue Man Group Featuring Venus Hum |
| 15 | 16 | 18 | GIA | Despina Vandi |
| 16 | 14 | 5 | LOVE'S DIVINE | Seal |
| 17 | RE-ENTRY | 1 | DEEPEST BLUE | Deepest Blue |
| 18 | 17 | 5 | DEJA VU (IT'S HARD TO BELIEVE) | The Roc Project Featuring Tina Novak |
| 19 | 20 | 22 | SLOW | Kylie Minogue |
| 20 | 19 | 12 | ALL THINGS (JUST KEEP GETTING BETTER) | Widelife With Simone Denny |
| 21 | NEW | 1 | YEAH! | Usher Featuring Lil Jon & Ludacris |
| 22 | 18 | 6 | CRUISING | N&K Vs. Denis The Menace Feat. Alex Prince |
| 23 | RE-ENTRY | 1 | JUST A LITTLE MORE LOVE | David Guetta Featuring Chris Willis |
| 24 | 23 | 17 | SIMPLY BEING LOVED (SOMNAMBULIST) | BT |
| 25 | 22 | 2 | WHITE FLAG | Dido |

MARCH 27 2004

Billboard® TOP ELECTRONIC ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | WEEKS ON | ARTIST | Title |
|-----------|-----------|----------|------------------------------------|---|
| 1 | 1 | 11 | NUMBER 1 VARIOUS ARTISTS | Fired Up! |
| 2 | 2 | 6 | SOUNDTRACK | Queer Eye For The Straight Guy |
| 3 | 3 | 2 | ZERO 7 | When It Falls |
| 4 | 7 | 49 | THE POSTAL SERVICE | Give Up |
| 5 | 6 | 9 | THE CRYSTAL METHOD | Legion Of Boom |
| 6 | 4 | 7 | AIR | Talkie Walkie |
| 7 | 5 | 2 | LOUIE DEVITO | Dance Divas li |
| 8 | 8 | 7 | JOHNNY VICIOUS | Ultra.Trance:3 |
| 9 | NEW | 1 | SQUAREPUSHER | Ultravisitor |
| 10 | 9 | 4 | RAVIN | Buddha Bar VI |
| 11 | 10 | 13 | SARAH MCLACHLAN | Remixed |
| 12 | 11 | 22 | MARIAH CAREY | The Remixes |
| 13 | 12 | 24 | ENIGMA | Voyageur |
| 14 | NEW | 1 | JAMES LAVELLE | Global Underground: Romania #026 |
| 15 | 13 | 7 | VARIOUS ARTISTS | Best Of Trance Volume Four |
| 16 | 14 | 3 | THE HAPPY BOYS | Techno Party (Volume Two) |
| 17 | 16 | 3 | RICHARD "HUMPTY" VISSION | Big Floor Funk |
| 18 | 20 | 24 | THE CHEMICAL BROTHERS | Singles '93 - '03 |
| 19 | 15 | 17 | LOUIE DEVITO | N.Y.C. Underground Party 6 |
| 20 | 18 | 4 | VARIOUS ARTISTS | Trance Classics Vol. 2 |
| 21 | 17 | 9 | VARIOUS ARTISTS | This Is Trance!: 17 Euphoric Dance Floor Anthems! |
| 22 | RE-ENTRY | 1 | FERRY CORSTEN | Right Of Way |
| 23 | RE-ENTRY | 1 | SANDRA COLLINS | Perfecto Presents... Sandra Collins |
| 24 | 19 | 2 | VARIOUS ARTISTS | Freq.beats |
| 25 | 21 | 29 | LOUIE DEVITO | Louie DeVito Presents: Ultra.Dance 04 |

● Dance Airplay titles showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 6 dance stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. A title which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Titles below the top 15 are removed from the chart after 26 weeks. ©2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. ● Electronic Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral 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 retail. 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.

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Billboard® HOT DANCE CLUB PLAY™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON | TITLE | Artist | THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON | TITLE | Artist |
|-----------|-----------|------------|---------|---|--|-----------|-----------|------------|---------|---|--|
| 1 | 2 | 9 | 5 | NUMBER 1 TOXIC (REMIXES) | Britney Spears | 26 | 29 | 32 | 4 | ELECTRIFY | GTS Featuring Heigo Tani |
| 2 | 4 | 11 | 6 | NOT IN LOVE (D. AUDE, MINGE BINGE, & R.H. VISSION MIXES) | Enrique Iglesias Featuring Kelis | 27 | 21 | 17 | 8 | GOD IS A DJ | Pink |
| 3 | 10 | 21 | 6 | LOVE PROFUSION (R. ROSARIO, CRAIG J., PASSENGERZ, & BLOW-UP MIXES) | Madonna | 28 | 30 | 34 | 4 | STRAIGHT AHEAD | Tube & Berger Featuring Chrissie Hynde |
| 4 | 6 | 10 | 9 | WHERE LOVE IS | Trinity Featuring Revi | 29 | 18 | 12 | 15 | SLOW | Kylie Minogue |
| 5 | 9 | 15 | 7 | FREE (S.A.F. & NEMO MIXES) | Sarah Brightman | 30 | 32 | 38 | 5 | FIND MYSELF | Presta + Stakey |
| 6 | 3 | 6 | 10 | BORN TOO SLOW (E. MORILLO, DEEPSKY, & NUBREED MIXES) | The Crystal Method | 31 | 36 | 44 | 3 | SEX BOMB (THE REMIXES) | Tom Jones |
| 7 | 12 | 18 | 6 | TRULY | Delerium Featuring Nerina Pallot | 32 | 24 | 16 | 11 | ME, MYSELF AND I (JUNIOR MIXES) | Beyonce |
| 8 | 1 | 2 | 11 | FACE TO FACE | Daft Punk | 33 | 41 | — | 2 | NEVER LET ME DOWN | Richard "Humpty" Vission |
| 9 | 7 | 1 | 12 | BURNING | Robbie Rivera & Axwell Feat. Suzan Brittan | 34 | 43 | — | 2 | BROKEN WINGS | Thea Austin |
| 10 | 11 | 3 | 9 | LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES) | Seal | 35 | 34 | 30 | 7 | GET YOURSELF HIGH | The Chemical Brothers Featuring K-O-S |
| 11 | 5 | 7 | 9 | ALL THINGS (JUST KEEP GETTING BETTER) | Widelife With Simone Denny | 36 | NEW | 1 | 1 | HOT SHOT DEBUT YOU MAKE ME FEEL BRAND NEW (REMIXES) | Simply Red |
| 12 | 16 | 20 | 8 | SIGNED, SEALED, DELIVERED | Colton Ford And Pepper Mashay | 37 | 33 | 29 | 12 | INTO THE LIGHT (DAVE AUDE REMIXES) | Cause And Effect |
| 13 | 19 | 23 | 7 | GOOD BOYS | Blondie | 38 | 31 | 22 | 15 | GIVE IT UP | Kevin Aviance |
| 14 | 8 | 4 | 11 | SLIPPIN' AWAY | Sweet Rains | 39 | 35 | 27 | 14 | JUST A LITTLE MORE LOVE | David Guetta Featuring Chris Willis |
| 15 | 14 | 5 | 10 | POWERLESS (SAY WHAT YOU WANT) [WIDELIFE, JUNIOR, & CHAB MIXES] | Nelly Furtado | 40 | 45 | — | 2 | U LIKE THIS (MEGAMIX) | Mariah Carey |
| 16 | 17 | 19 | 7 | IT'S MY LIFE (REMIXES) | No Doubt | 41 | 44 | 42 | 16 | AS THE RUSH COMES | Motorcycle |
| 17 | 26 | — | 2 | SAVE MY SOUL | Kristine W | 42 | 40 | 43 | 10 | GIA | Despina Vandi |
| 18 | 13 | 13 | 9 | WHERE DID LOVE GO | Sun | 43 | 37 | 35 | 7 | PASS THAT DUTCH (SCUMFROG REMIX) | Missy Elliott |
| 19 | 27 | 36 | 3 | AMAZING (FULL INTENTION MIXES) | George Michael | 44 | 39 | 24 | 15 | FAKE | Simply Red |
| 20 | 15 | 8 | 9 | JANET MEGAMIX 04 (CHRIS COX REMIX) | Janet Jackson | 45 | NEW | 1 | 1 | I LIKE LOVE (I LOVE LOVE) | Solitaire |
| 21 | 22 | 26 | 5 | MAKE ME DANCE ALL NIGHT | 3 Speaker High | 46 | NEW | 1 | 1 | PERSONAL JESUS | Oba' Frank Lords |
| 22 | 23 | 25 | 17 | I TRY (RAUHOFFER, PILIIVIN & ZIMBARDO MIXES) | Made By Monkeys Featuring Maria Matto | 47 | NEW | 1 | 1 | GET BETTER | K.M.C. Featuring Sandy |
| 23 | 25 | 28 | 5 | FRIDAY MARSHMALLOW | Samba La Casa | 48 | NEW | 1 | 1 | CHANGES (FELIX DA HOUSECAT REMIX) | Kelly Osbourne & Ozzy Osbourne |
| 24 | 28 | 39 | 3 | POWER PICK HOLE IN THE HEAD (FULL INTENTION & GRAVITAS MIXES) | Sugababes | 49 | 38 | 31 | 15 | NOTHING FAILS (REMIXES) | Madonna |
| 25 | 20 | 14 | 12 | HARU (WIDELIFE, J. VASQUEZ, & DEMARKO MIXES) | Haru | 50 | 48 | 40 | 16 | GET IT OFF (THAT KID CHRIS REMIX) | Monica |

● 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.

Time-Life Launches Civil War Contender

BY JIM BESSMAN

The Civil War has inspired its fair share of contemporary song sets, such as Frank Wildhorn's Broadway musical "The Civil War" and the 1978 country disc "White Mansions." But "America Will Always Stand" is poised to outperform previous attempts at fashioning new material from America's epic and enduring struggle.

The 14-track Time-Life Music album is the first original music release from a company known for its heavily TV-promoted, genre-themed song compilations. It is available through the label's Web site and will be released to retail June 22. It will also spawn Time-Life's first radio single.

Michael Curtis and Michael Pyle primarily produced and co-wrote "America Will Always Stand" under the historical guidance of "Gods and Generals" and "Gettysburg" filmmaker Ron Maxwell.

The title comes from Randy Travis' post-Sept. 11, 2001, single. It is the album's closing cut and is the only song that was not specifically written for the set.

Ricky Skaggs, Darryl Worley, the Whites, Lee Ann Womack and Collin Raye are some of the established acts that sing the remaining songs. Newcomers Josh Turner, the Wilsons and the Michaels (Curtis and Pyle) also turn in performances.

The songs are frequently fact-based

and almost always relevant for today's listeners.

Maxwell points to "All the Daddies," which his daughter Olivia Maxwell co-wrote with Curtis and sings on "America Will Always Stand."

The song is based on a real conversation that occurred between Stonewall Jackson and a 5-year-old girl who asked the general when all the daddies were coming home. "Gods and Generals" depicts the exchange in one of its scenes.

"It's an evocative song that has resonance today, because we want all the daddies to come home from Iraq and Afghanistan," Maxwell says. "It's representative of the whole album [in that] while it's anchored in the Civil War, it speaks to today as well."

The album title was chosen because of the kinship between Civil War-era Americans who "survived that great ordeal" and the current generation, which Maxwell says has "come together to withstand international terrorism."

SIMILAR CONNECTION

As for the title track, Travis clearly sensed a similar connection when he co-wrote the song with Curtis.

"I had to stop and think about the Civil War as opposed to us being attacked by fanatics, which is what the song was written about," Travis says. "But when you think about the patriotic feeling that we experienced [after Sept. 11], that in itself would

hold true in either case. So a lot of lyrics in the song worked for this particular project."

Curtis conceived the idea for the album shortly after completing the song with Travis. He was then introduced to Maxwell, who had wanted to compile an album from the diverse songs that had been written and considered for his Civil War films.



TRAVIS: POST-SEPT. 11 SONG FIT WITH ALBUM

Impressed with Curtis, Maxwell put off his compilation idea in favor of Curtis' original, historically inspired songs.

When Time-Life Music received the project, executive producer Gene Zacharewicz recalls being "blown away."

"I listened to every song on the record, and it was solid throughout,"

Zacharewicz says. "They were all really well-written and incredibly performed—and really moving."

Zacharewicz singles out "One Letter," sung by Alabama-based sister trio the Wilsons. "It knocked me off my feet," he says, "so we're going to see if we can break it as a single to the country format."

Maxwell notes that the song brings to mind any number of scenes in Civil War films—or Ken Burns' landmark "The Civil War" TV series—where an anguished wife is clutching the one letter her husband sent her.

COURTING RADIO

Curtis feels that radio programmers won't see "One Letter" as a major-label single but for what it is, which is representative of "the mood of the masses. It can bring healing and hope for families who are waiting for the return of loved ones."

Bob Moody, VP of programming for radio chain Regent Communications, lauds "America Will Always Stand" as a "masterful album [that] for those of us interested in that history is a must-have and the best album of its type."

Moody adds, "The guys who wrote the songs did a spectacular job, and some of the artists' performances equal anything they've ever done. But whether you can take them out of the album's context and put them on radio is the question."

Zacharewicz notes that Time-Life did a big push for the product at the recent Country Radio Seminar in Nashville. "America Will Always Stand" was inserted into registration bags distributed to all CRS attendees.

Plus, he says, the company, "in typical Time-Life fashion," will commence a direct-response TV campaign at the end of the month. He expects heavy retail promotion in Wal-Mart and Kmart outlets, as well as at Civil War battlefield site stores and events.

"I look at this as an opportunity," Zacharewicz says. "The business has changed so much in the last few years that, as an industry, we need to make events out of things like this, where the material is so rich."

"Even though it's outside the box [in terms of] what we typically do, it really fits well with what the Time-Life brand stands for [in] being curators of American history and offering a historical context to a body of music."

Maxwell says that "America Will Always Stand" follow-up albums are being prepared. They will include such artists as Alison Krauss, Trace Adkins and Kenny Rogers.

Maxwell is also planning to produce 14 one-hour TV shows, each tying into a song on the album. Plans call for the artists who perform the songs to be featured in the TV programs.

CRS Discusses Indecency Onstage, On Air

With all the talk about indecency and broadcasting, it was a surprise that the recent Country Radio Seminar in Nashville only devoted one panel to the subject.

And ironically, the March 4 "How Far Is Too Far" panel got a bit raw

itself, thanks to **Trick Pony's Ira Dean**, who chose to repeatedly use a sophomoric slang word for his favorite female body part.

During a discussion about pushing the envelope at live shows and on the air, Dean

unleashed his most memorable line. While he said he's "all about shock value" in his live show, Dean noted that he is more cautious when younger fans are present.

"If it's an adults show, game on," he said. "But not if there's kids in the audience. I'd love to whip my apples out onstage, my baby bird.

But there are kids watching."

On the radio side, **WKDF** Nashville morning host **Eddie Foxx** said that if you know your audience, you know what you can get away with on the air.

"The soccer mom driving to work

with real adult human longing [and] slightly sexually overt content," he said. "We lack sex appeal."

Dean agreed, noting that he has "quit listening to country radio. It sounds like bad **Richard Marx** records. We sound like we're making music for 13-year-olds."

SIGNINGS: Former Mercury artist **Jamie O'Neal** has signed a new recording contract with **Capitol Records**. She is in the studio finishing her first album for the label with producer **Keith Stegall**. The album is due in early 2005, with a single expected in mid- to late-summer of this year.

O'Neal's gold-certified debut album, "Shiver," arrived in 2000 and peaked at No. 14 on the *Billboard* Top Country Albums chart. Her first two singles, "There Is No Arizona" and "When I Think About Angels," hit No. 1, but her four subsequent

singles were all mid-charters. Mercury released her last year.

Songwriter **Craig Wiseman** has inked an exclusive copyright administration deal with Nashville-based **Integrated Copyright Group (ICG)** to represent his new publishing venture, **Big Loud Shirt Enterprises**.

Bluegrass star **Rhonda Vincent** has signed with Nashville-based **Upper Management**. **Herb Sandker** heads Upper Management.

Little Big Town and **Kevin Fowler** join the **Equity Records** roster, which also includes

previously announced acts **Clint Black**, **Shannon Lawson** and **Carolina Rain**. Little Big Town previously recorded one self-titled album for **Sony's Monument Records**. The title peaked at No. 40 on the Top Country Albums chart in 2002.

Brian McComas has signed with

Buddy Lee Attractions for booking.

Sammy Sadler has signed a management deal with **Serenity Career Direction**. Sadler has a recording deal with **Tri-Records**.

Singer/songwriter **Jay Teter** has signed with Nashville independent label **Quarterback Records**. His debut album is due this summer.

ON THE ROW: Former **Broken Bow Records** artist **J. Michael Harter** has formed **Big Al Records** with Phoenix business executives **Steven Dick** and **Joan Heil**. Veteran Nashville producer/publisher/songwriter **Blake Mevis** is president/CEO of the Tempe, Ariz.-based label.

Big Al has formed an alliance with Nashville-based independent label **Lofton Creek Records**, which will promote Harter's new album, "Unexpected Change." **Select-O-Hits** will distribute it.

With **ASCAP** and **BMI** hosting competing country awards on the same night Nov. 9 (Nashville Scene, *Billboard*, March 20), **SESAC** has selected Wednesday, Nov. 10, for its annual awards soiree.

Nashville Scene
By Phyllis Stark
pstark@billboard.com



doesn't want to hear a couple having sex in a church," he said. Foxx's reference was to the infamous stunt that got former **WNEW** New York morning hosts **Opie & Anthony** fired.

As for the music, moderator **Ed Hill**, who is PD of **KUBL** Salt Lake City, thinks country has become almost too sterile. "We need songs

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2004

Billboard TOP COUNTRY ALBUMS

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | PEAK POSITION | THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | PEAK POSITION |
|-----------|-----------|------------|----------------|--|--|--|---------------|-----------|-----------|------------|----------------|------------------------------------|--|--|---------------|
| 1 | 1 | 1 | 1 | KENNY CHESNEY ▲ ² | BNA 58801/RLG (12.98/18.98) | When The Sun Goes Down | 1 | 37 | 36 | 31 | 30 | CHRIS CAGLE ● | CAPITOL 40516 (11.98/18.98) | Chris Cagle | 1 |
| 2 | 2 | 2 | 2 | TOBY KEITH ▲ ³ | DREAMWORKS 450435/INTERSCOPE (12.98/18.98) | Shock 'n Y'all | 1 | 38 | 38 | 37 | 30 | SARA EVANS | RCA 67074/RLG (12.98/18.98) | Restless | 3 |
| 3 | 4 | 3 | 13 | ALAN JACKSON ▲ ³ | ARISTA NASHVILLE 54860/RLG (18.98 CD) | Greatest Hits Volume II | 2 | 39 | 37 | 35 | 36 | TRACE ADKINS ● | CAPITOL 81512 (10.98/18.98) | Greatest Hits Collection, Volume I | 1 |
| 4 | 5 | 4 | 22 | JOSH TURNER ● | MCA NASHVILLE 000974/UMGN (4.98/9.98) [M] | Long Black Train | 4 | 40 | 39 | 38 | 48 | TOBY KEITH | MERCURY 170351/UMGN (12.98 CD) | The Best Of Toby Keith: 20th Century Masters The Millennium Collection | 5 |
| 5 | 6 | 5 | 75 | CROSS CANADIAN RAGWEED | UNIVERSAL SOUTH 001888 (12.98 CD) | Soul Gravy | 5 | 41 | 40 | 39 | 43 | JO DEE MESSINA | CURB 78790 (18.98 CD) | Greatest Hits | 1 |
| 6 | 7 | 6 | 81 | KEITH URBAN ▲ | CAPITOL 32936 (10.98/18.98) | Golden Road | 3 | 42 | 42 | 41 | 35 | PAT GREEN ● | REPUBLIC 000562/UNIVERSAL SOUTH (8.98/12.98) | Wave On Wave | 2 |
| 7 | 8 | 7 | 6 | CLINT BLACK | EQUITY 3001 (18.98 CD) | Spend My Time | 3 | 43 | 44 | 44 | 22 | CLAY WALKER | RCA 67068/RLG (11.98/18.98) | A Few Questions | 3 |
| 8 | 9 | 8 | 10 | MARTINA MCBRIDE ▲ | RCA 54207/RLG (11.98/18.98) | Martina | 1 | 44 | 41 | 40 | 37 | TRACY BYRD | RCA 67073/RLG (11.98/18.98) | The Truth About Men | 5 |
| 9 | 10 | 10 | 8 | KENNY CHESNEY ▲ ² | BNA 67038/RLG (12.98/18.98) | No Shoes, No Shirt, No Problems | 1 | 45 | 51 | 55 | 34 | GEORGE STRAIT ● | MCA NASHVILLE 170319/UMGN (12.98/18.98) | For The Last Time: Live From The Astrodome | 2 |
| 10 | 11 | 9 | 7 | GARY ALLAN ● | MCA NASHVILLE 000111/UMGN (8.98/12.98) | See If I Care | 2 | 46 | 47 | 47 | 16 | VARIOUS ARTISTS | UNIVERSAL SOUTH 000458* (18.98 CD) | Livin' Lovin' Losin': Songs Of The Louvin Brothers | 44 |
| 11 | 12 | 11 | 9 | TOBY KEITH ▲ ⁴ | DREAMWORKS 450254/INTERSCOPE (11.98/18.98) | Unleashed | 1 | 47 | 43 | 42 | 3 | KEITH URBAN | CAPITOL 97847 (9.98/17.98) | Keith Urban In The Ranch | 34 |
| 12 | 13 | 12 | 11 | SHANIA TWAIN ◆ ³ | MERCURY 170314/UMGN (12.98 CD) | Up! | 1 | 48 | 46 | 46 | 45 | VARIOUS ARTISTS | WARNER BROS./BMG/CURB/SONY MUSIC 73955/WARNER STRATEGIC MARKETING (18.98 CD) | Totally Country Vol. 3 | 2 |
| 13 | 14 | 13 | 16 | TIM MCGRAW ▲ ² | CURB 78746 (12.98/18.98) | Tim McGraw And The Dancehall Doctors | 2 | 49 | 45 | 43 | 34 | RANDY TRAVIS ● | WORD-CURB 86236/WARNER BROS. (11.98/18.98) | Rise And Shine | 8 |
| 14 | 15 | 14 | 15 | RASCAL FLATTS ▲ ² | LYRIC STREET 165031/HOLLYWOOD (12.98/18.98) | Melt | 1 | 50 | 50 | 48 | 23 | ALABAMA | RCA 54371/RLG (14.98 CD) | The American Farewell Tour | 6 |
| 15 | 16 | 15 | 15 | TRACE ADKINS ● | CAPITOL 40517 (12.98/18.98) | Comin' On Strong | 3 | 51 | 53 | 50 | 32 | WYNONNA | CURB 78811 (12.98/18.98) | What The World Needs Now Is Love | 1 |
| 16 | 17 | 16 | 17 | LEANN RIMES ● | CURB 78829 (18.98 CD) | Greatest Hits | 3 | 52 | 49 | 51 | 24 | LYLE LOVETT | CURB 001162*/LOST HIGHWAY (12.98 CD) | My Baby Don't Tolerate | 7 |
| 17 | 18 | 17 | 17 | DIXIE CHICKS ● | MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD) | Top Of The World Tour Live | 3 | 53 | 48 | 45 | 22 | VARIOUS ARTISTS | SUGAR HILL 3980 (17.98 CD) | Just Because I'm A Woman: Songs Of Dolly Parton | 6 |
| 18 | 19 | 18 | 17 | BROOKS & DUNN ● | ARISTA NASHVILLE 67070/RLG (12.98/18.98) | Red Dirt Road | 1 | 54 | 52 | 49 | 51 | TERRI CLARK | MERCURY 170325/UMGN (11.98/18.98) | Pain To Kill | 5 |
| 19 | 20 | 19 | 17 | BRAD PAISLEY ● | ARISTA NASHVILLE 50605/RLG (12.98/18.98) | Mud On The Tires | 1 | 55 | 54 | 53 | 28 | JEFF FOXWORTHY | WARNER BROS. 73903/RHINO (18.98 CD/DVD) | The Best Of Jeff Foxworthy: Double Wide, Single Minded | 10 |
| 20 | 21 | 20 | 18 | ALISON KRAUSS + UNION STATION ▲ | ROUNDER 610515 (18.98 CD) | Live | 9 | 56 | 56 | 57 | 23 | JOHN MICHAEL MONTGOMERY | WARNER BROS. 73918/WARN (18.98 CD) | The Very Best Of John Michael Montgomery | 11 |
| 21 | 22 | 21 | 19 | ALAN JACKSON ▲ ² | ARISTA NASHVILLE 53097/RLG (12.98/18.98) | Greatest Hits Volume II And Some Other Stuff | 1 | 57 | 55 | 56 | 81 | DIXIE CHICKS ▲ ⁶ | MONUMENT/COLUMBIA 88840*/SONY MUSIC (12.98 EQ/18.98) | Home | 1 |
| 22 | 23 | 22 | 19 | DIERKS BENTLEY ● | CAPITOL 39814 (12.98/18.98) | Dierks Bentley | 4 | 58 | 57 | 57 | 1 | BR549 | DUALTONE 01149 (13.98 CD) | Tangled In The Pines | 58 |
| 23 | 24 | 23 | 22 | ELVIS PRESLEY ▲ ³ | RCA 68079*/RMG (12.98/18.98) | Elvis: 30 #1 Hits | 1 | 59 | 58 | 52 | 19 | VARIOUS ARTISTS | GAITHER MUSIC GROUP 42459 (18.98 CD) | Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One | 37 |
| 24 | 25 | 24 | 11 | RODNEY CARRINGTON | CAPITOL 94184 (18.98 CD) | Greatest Hits | 11 | 60 | 59 | 61 | 19 | BILLY RAY CYRUS | WORD-CURB 86274/WARNER BROS. (18.98 CD) | The Other Side | 18 |
| 25 | 26 | 25 | 33 | BUDDY JEWELL ● | COLUMBIA 90131/SONY MUSIC (12.98 EQ/18.98) | Buddy Jewell | 1 | 61 | 60 | 61 | 19 | JAMES OTTO | MERCURY 002110/UMGN (4.98/9.98) | Days Of Our Lives | 61 |
| 26 | 27 | 26 | 23 | GEORGE STRAIT ● | MCA NASHVILLE 000114/UMGN (8.98/12.98) | Honkytonkville | 1 | 62 | 65 | — | 8 | CLINT BLACK | RCA 52551/RLG (18.98 CD) | Ultimate Clint Black | 39 |
| 27 | 28 | 27 | 27 | JIMMY WAYNE | DREAMWORKS 450355/INTERSCOPE (17.98 CD) | Jimmy Wayne | 7 | 63 | 71 | 67 | 25 | EMMYLOU HARRIS | NONESUCH 79805/AG (18.98 CD) | Stumble Into Grace | 6 |
| 28 | 29 | 28 | 24 | SOUNDTRACK | WARNER BROS. 48424/WARN (18.98 CD) | Blue Collar Comedy Tour: The Movie | 16 | 64 | 60 | 58 | 18 | BILL ENGVALL | WARNER BROS. 48534/WARN (18.98 CD) | Here's Your Sign: Reloaded | 37 |
| 29 | 30 | 29 | 32 | RON WHITE | PARALLEL/HIP-O 001582/UME (12.98 CD) [M] | Drunk In Public | 29 | 65 | 62 | 60 | 19 | BILLY CURRINGTON | MERCURY 000184/UMGN (4.98/9.98) [M] | Billy Currington | 17 |
| 30 | 31 | 30 | 25 | MONTGOMERY GENTRY ▲ | COLUMBIA 88520/SONY MUSIC (11.98 EQ/17.98) | My Town | 3 | 66 | 68 | 66 | 45 | WILLIE NELSON | LEGACY/COLUMBIA 86740/SONY MUSIC (25.98 EQ CD) | The Essential Willie Nelson | 24 |
| 31 | 32 | 31 | 30 | LONESTAR ▲ | BNA 67076/RLG (12.98/18.98) | From There To Here: Greatest Hits | 1 | 67 | 74 | 74 | 10 | BRIAN MCCOMAS | LYRIC STREET 165025/HOLLYWOOD (11.98/18.98) [M] | Brian McComas | 21 |
| 32 | 33 | 32 | 21 | JOHNNY CASH ▲ | AMERICAN 063339*/LOST HIGHWAY (12.98 CD) | American IV: The Man Comes Around | 2 | 68 | 67 | 70 | 30 | DOLLY PARTON | RCA/BMG HERITAGE 52008/RLG (18.98 CD) | Ultimate Dolly Parton | 20 |
| 33 | 34 | 33 | 17 | REBA MCBENTIRE ● | MCA NASHVILLE 000451/UMGN (8.98/12.98) | Room To Breathe | 4 | 69 | 59 | 54 | 7 | THE FLATLANDERS | NEW WEST 6049 (18.98 CD) [M] | Wheels Of Fortune | 35 |
| 34 | 35 | 34 | 26 | JOE NICHOLS ● | UNIVERSAL SOUTH 170285 (8.98/12.98) [M] | Man With A Memory | 9 | 70 | 64 | 59 | 24 | VARIOUS ARTISTS | CAPITOL 93166 (18.98 CD) | CMT Presents: Most Wanted, Volume 1 | 11 |
| 35 | 36 | 35 | 34 | GEORGE STRAIT ● | MCA NASHVILLE 170260/UMGN (9.98 CD) | The Best Of George Strait: 20th Century Masters The Millennium Collection | 8 | 71 | 61 | 65 | 83 | NICKEL CREEK ● | SUGAR HILL 3341 (18.98 CD) | This Side | 2 |
| 36 | 37 | 36 | 29 | RANDY TRAVIS | WORD-CURB 86273/WARNER BROS. (18.98 CD) | Worship & Faith | 9 | 72 | 72 | — | 2 | OLD CROW MEDICINE SHOW | NETTWERK 30349 (17.98 CD) | O.C.M.S. | 72 |
| | | | | | | | | 73 | 70 | 75 | 10 | HANK WILLIAMS JR. | CURB 78830 (18.98 CD) | I'm One Of You | 24 |
| | | | | | | | | 74 | 72 | — | 2 | VARIOUS ARTISTS | BMG SPECIAL PRODUCTS 18978/TIME LIFE (18.98 CD) | Classic Country: Hard To Find Hits | 72 |
| | | | | | | | | 75 | 70 | 75 | 10 | BILLY RAY CYRUS | MERCURY 170185/UMGN (12.98 CD) | The Best Of Billy Ray Cyrus: 20th Century Masters The Millennium Collection | 59 |

● 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 10 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). ▲¹ 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 percent-age growth. Heatseeker impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

MARCH 27
2004

Billboard TOP COUNTRY CATALOG ALBUMS

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | TOTAL CHART WKS | THIS WEEK | LAST WEEK | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | TOTAL CHART WKS |
|-----------|-----------|---|--|-------------------------------------|-----------------|-----------|-----------|---|--|--|-----------------|
| 1 | 1 | KENNY CHESNEY ▲ ³ | BNA 67976/RLG (12.98/18.98) | Greatest Hits | 181 | 13 | 13 | TOBY KEITH ▲ ² | MERCURY 558992/UMGN (8.98/12.98) | Greatest Hits Volume One | 276 |
| 2 | 2 | MARTINA MCBRIDE ▲ ³ | RCA 67012/RLG (12.98/18.98) | Greatest Hits | 130 | 16 | 16 | TOBY KEITH ▲ ² | DREAMWORKS 450297/INTERSCOPE (12.98/18.98) | Pull My Chain | 133 |
| 3 | 3 | SHANIA TWAIN ◆ ¹⁹ | MERCURY 53603/UMGN (8.98/12.98) | Come On Over | 332 | 15 | 15 | HANK WILLIAMS JR. ▲ ⁵ | CURB 77638 (5.98/9.98) | Greatest Hits, Vol. 1 | 497 |
| 4 | 4 | TIM MCGRAW ▲ ⁴ | CURB 77978 (12.98/18.98) | Greatest Hits | 173 | 66 | 20 | GARTH BROOKS ▲ ¹⁵ | CAPITOL 97424 (19.98/26.98) | Double Live | 229 |
| 5 | 5 | JOHNNY CASH ▲ | LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98) | 16 Biggest Hits | 258 | 18 | 18 | ROY ORBISON | LEGACY/MONUMENT 69738/SONY MUSIC (7.98 EQ/11.98) | 16 Biggest Hits | 78 |
| 6 | 6 | LARRY THE CABLE GUY | ARK 21 810076 (18.98 CD) | Lord, I Apologize | 39 | 17 | 17 | SOUNDTRACK ▲ ³ | CURB 78703 (11.98/17.98) | Coyote Ugly | 183 |
| 7 | 7 | BROOKS & DUNN ▲ ³ | ARISTA NASHVILLE 18852/RLG (12.98/18.98) | The Greatest Hits Collection | 339 | 14 | 14 | GEORGE JONES ● | LEGACY/EPIC 69319/SONY MUSIC (7.98 EQ/11.98) | 16 Biggest Hits | 145 |
| 8 | 8 | ALAN JACKSON ▲ ⁷ | ARISTA NASHVILLE 18801/RLG (12.98/18.98) | The Greatest Hits Collection | 438 | 19 | 19 | JOHNNY CASH ▲ | LEGACY/COLUMBIA 66773/SONY MUSIC (5.98 EQ/9.98) | Super Hits | 165 |
| 9 | 9 | SOUNDTRACK ▲ ⁷ | LOST HIGHWAY/MERCURY 170069/UMGN (8.98/12.98) | O Brother, Where Art Thou? | 171 | 21 | 21 | JOHN DENVER ▲ | MAGACY 4750 (5.98/9.98) | The Best Of John Denver | 285 |
| 10 | 10 | WILLIE NELSON ▲ | LEGACY/COLUMBIA 69322/SONY MUSIC (7.98 EQ/11.98) | 16 Biggest Hits | 287 | 22 | 22 | TIM MCGRAW ▲ ² | CURB 78711 (12.98/18.98) | Set This Circus Down | 130 |
| 11 | 11 | DIXIE CHICKS ◆ ¹² | MONUMENT 88195/SONY MUSIC (10.98 EQ/17.98) [M] | Wide Open Spaces | 319 | 25 | 25 | ALISON KRAUSS ▲ | ROUNDER 610325* (11.98/17.98) [M] | Now That I've Found You: A Collection | 296 |
| 12 | 12 | RASCAL FLATTS ▲ | LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) [M] | Rascal Flatts | 197 | 24 | 24 | PATSY CLINE ▲ ³ | DECCA/MCA NASHVILLE 000012/UMGN (6.98/11.98) | 12 Greatest Hits | 821 |
| | | | | | | 25 | 25 | THE JUDDS ● | CURB 77965 (7.98/11.98) | Number One Hits | 166 |

● 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 10 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.

MARCH 27
2004

Billboard® HOT COUNTRY SINGLES & TRACKS

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON | Airplay monitored by Nielsen Broadcast Data Systems | | TITLE PRODUCER (SONGWRITER) | Artist | IMPRINT & NUMBER/PROMOTION LABEL | PEAK POSITION | THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON | Airplay monitored by Nielsen Broadcast Data Systems | | TITLE PRODUCER (SONGWRITER) | Artist | IMPRINT & NUMBER/PROMOTION LABEL | PEAK POSITION | |
|-----------|-----------|------------|----------|---|------------|--|-------------------------------|----------------------------------|---------------|-----------------|-----------|------------|----------|---|------------|--|-------------------------|------------------------------------|---------------|--|
| | | | | MONITORING | DETECTIONS | | | | | | | | | MONITORING | DETECTIONS | | | | | |
| | | | | | | NUMBER 1 | 2 Weeks At Number 1 | | | | | | | | | | | | | |
| 1 | 1 | 3 | 22 | | | WATCH THE WIND BLOW BY B.GALLIMORE,T.MCGRAW,D.SMITH (A.OSBORNE,D.ALTMAN) | Tim McGraw | | | 31 | 31 | 34 | 6 | | | IT ONLY HURTS WHEN I'M BREATHING R.J.LANGE (S.TWAIN,R.J.LANGE) | Shania Twain | MERCURY ALBUM CUT | 31 | |
| 2 | 2 | 1 | 19 | | | AMERICAN SOLDIER J.STROUD,T.KEITH (T.KEITH,C.CANNON) | Toby Keith | DREAMWORKS 002046 | 1 | 32 | 32 | 33 | 10 | | | LAST ONE STANDING R.MARK (R.MARK,F.WAYBILL) | Emerson Drive | DREAMWORKS 001894 | 32 | |
| 3 | 3 | 2 | 30 | | | LITTLE MOMENTS FROGERS (C.DUBOIS,B.PAISLEY) | Brad Paisley | ARISTA NASHVILLE ALBUM CUT | 2 | 33 | 33 | 32 | 14 | | | GUY LIKE ME D.MORRIS,T.BROWN (P.GREEN,D.NEUHAUSER,THE PAT GREEN BAND) | Pat Green | REPUBLIC ALBUM CUT/UNIVERSAL SOUTH | 32 | |
| 4 | 9 | 11 | 8 | | | WHEN THE SUN GOES DOWN B.CANNON,K.CHESENEY (B.JAMES) | Kenny Chesney & Uncle Kracker | BNA ALBUM CUT | 4 | 34 | 42 | 48 | 3 | | | REDNECK WOMAN M.WRIGHT,J.SCAIFE (G.WILSON,J.RICHI) | Gretchen Wilson | EPIC ALBUM CUT/EMN | 34 | |
| 5 | 6 | 8 | 28 | | | PERFECT S.EVANS,P.WORLEY (S.EVANS,T.SHAPIRO,T.MARTIN) | Sara Evans | RCA ALBUM CUT | 5 | 34 | 37 | 11 | | | | I GOT A FEELIN' C.CHAMBERLAIN (B.CURRINGTON,C.CHAMBERLAIN,C.BEATHARD) | Billy Currington | MERCURY 001983 | 34 | |
| 6 | 5 | 7 | 27 | | | HOT MAMA S.HENDRICKS,T.BRUCE (C.BEATHARD,T.SHAPIRO) | Trace Adkins | CAPITOL ALBUM CUT | 5 | 35 | 35 | 38 | 10 | | | I WANNA MAKE YOU CRY K.BEARD,D.MALLOY (K.BEARD,J.BATES) | Jeff Bates | RCA ALBUM CUT | 35 | |
| 7 | 10 | 10 | 22 | | | SWEET SOUTHERN COMFORT C.BLACK (R.CLAWSON,B.CRISLER) | Buddy Jewell | COLUMBIA ALBUM CUT | 7 | 36 | 36 | 40 | 10 | | | FLIES ON THE BUTTER (YOU CAN'T GO HOME AGAIN) D.HUFFE,WYNNONA (C.CANNON,A.SHAMBLIN,A.CUNNINGHAM) | Wynonna With Naomi Judd | ASYLUM-CURB ALBUM CUT | 36 | |
| 8 | 7 | 4 | 21 | | | REMEMBER WHEN K.STEGALL (A.JACKSON) | Alan Jackson | ARISTA NASHVILLE ALBUM CUT | 1 | 37 | 37 | 39 | 10 | | | TOUGHER THAN NAILS L.WILSON,J.DIFFIE (P.O'DONNELL,K.MARVELL,M.T.BARNES) | Joe Diffie | BROKEN BOW ALBUM CUT | 37 | |
| 9 | 11 | 9 | 17 | | | YOU'LL THINK OF ME D.HUFFE,K.URBAN (D.BROWN,T.LACY,D.MATKOSKY) | Keith Urban | CAPITOL ALBUM CUT | 9 | 38 | 38 | 43 | 6 | | | THE WRONG GIRL B.GALLIMORE (L.ROSE,P.MCLAUGHLIN) | Lee Ann Womack | MCA NASHVILLE ALBUM CUT | 38 | |
| 10 | 4 | 5 | 19 | | | IN MY DAUGHTER'S EYES M.MCBRIDE,P.WORLEY (J.TSLATER) | Martina McBride | RCA ALBUM CUT | 4 | 39 | 39 | 42 | 7 | | | MEN DON'T CHANGE L.MILLER (A.DALLEY,T.MILLER) | Amy Dalley | CURB ALBUM CUT | 39 | |
| 11 | 8 | 6 | 32 | | | I LOVE YOU THIS MUCH C.LINSEY,J.STROUD (J.WAYNE,C.DUBOIS,D.SAMPSON) | Jimmy Wayne | DREAMWORKS 001239 | 6 | 40 | 45 | 54 | 5 | | | SHE THINKS SHE NEEDS ME R.SCRUGGS (S.LEMAIRE,C.MILLS,S.MINOR) | Andy Griggs | RCA ALBUM CUT | 41 | |
| 12 | 12 | 13 | 13 | | | MAYBERRY M.BRIGHT,M.WILLIAMS,RASCAL FLATTS (A.SMITH) | Rascal Flatts | LYRIC STREET ALBUM CUT | 12 | 42 | 43 | 46 | 4 | | | THANK GOD I'M A COUNTRY BOY L.WHITE,B.DEAN (J.M.SOMMERS) | Billy Dean | VIEW 2 ALBUM CUT/HZE | 42 | |
| 13 | 15 | 20 | 9 | | | LETTERS FROM HOME B.GALLIMORE (T.LANE,D.LEE) | John Michael Montgomery | WARNER BROS. ALBUM CUT/WRN | 13 | 43 | 40 | 44 | 9 | | | I'D BE LYING C.CAGLE,R.WRIGHT (C.CAGLE,D.BANNING) | Chris Cagle | CAPITOL ALBUM CUT | 40 | |
| 14 | 14 | 15 | 19 | | | SONGS ABOUT RAIN M.WRIGHT,G.ALLAN (L.ROSE,P.MCLAUGHLIN) | Gary Allan | MCA NASHVILLE ALBUM CUT | 14 | 44 | 48 | 52 | 6 | | | BREAK DOWN HERE B.ROWAN (J.BROWN,P.J.MATTHEWS) | Julie Roberts | MERCURY ALBUM CUT | 44 | |
| 15 | 13 | 14 | 14 | | | LONG BLACK TRAIN M.WRIGHT,F.ROGERS (J.TURNER) | Josh Turner | MCA NASHVILLE 000976 | 13 | 45 | 50 | 57 | 3 | | | I WANT TO LIVE M.WILLIAMS (R.RUTHERFORD,B.JAMES) | Josh Gracin | LYRIC STREET ALBUM CUT | 45 | |
| 16 | 16 | 17 | 11 | | | DESPERATELY T.BROWN,G.STRAIT (B.ROBISON,M.WARDEN) | George Strait | MCA NASHVILLE 001982 | 16 | 46 | 47 | 50 | 4 | | | SICK AND TIRED M.MCCLURE,CROSS CANADIAN RAGWEED (C.CANADA) | Cross Canadian Ragweed | UNIVERSAL SOUTH ALBUM CUT | 46 | |
| 17 | 17 | 16 | 22 | | | SPEND MY TIME C.BLACK (C.BLACK,H.NICHOLAS) | Clint Black | EQUITY 003 | 16 | 47 | 54 | 59 | 3 | | | ME AND EMILY C.LINSEY (R.PROCTOR,C.TOMPKINS) | Rachel Proctor | BNA ALBUM CUT | 47 | |
| 18 | 18 | 18 | 24 | | | GOOD LITTLE GIRLS D.HUFFE,D.JOHNSON (T.SEALS,B.JONES) | Blue County | ASYLUM-CURB ALBUM CUT | 18 | 48 | 49 | 51 | 5 | | | I WON'T GO ON AND ON M.WRIGHT,S.DECKER (C.PRATHER,T.LOONEY) | Colt Prather | EPIC ALBUM CUT/EMN | 48 | |
| 19 | 19 | 21 | 15 | | | SIMPLE LIFE D.HUFFE,C.D.JOHNSON (C.LINSEY,H.LINSEY,A.MAYO,T.VERGES) | Carolyn Dawn Johnson | ARISTA NASHVILLE ALBUM CUT | 19 | 49 | 46 | 45 | 8 | | | WE ALL FALL DOWN M.D.CLUTE,DIAMOND RID (A.ALBRIGHTON,S.D.JONES) | Diamond Rio | ARISTA NASHVILLE ALBUM CUT | 45 | |
| 20 | 21 | 23 | 22 | | | PAINT ME A BIRMINGHAM J.STROUD (B.MOORE,G.DUFFY) | Tracy Lawrence | DREAMWORKS ALBUM CUT | 20 | 50 | 53 | 47 | 7 | | | THE COAST IS CLEAR J.STROUD,T.KEITH (S.EMERICK,R.LANE) | Scotty Emerick | DREAMWORKS ALBUM CUT | 47 | |
| 21 | 20 | 22 | 23 | | | MY LAST NAME B.BEAVERS (H.ALLEN,D.BENTLEY) | Dierks Bentley | CAPITOL ALBUM CUT | 20 | AIRPOWER | | | | | | HOT SHOT DEBUT | | | | |
| 22 | 22 | 24 | 8 | | | IF YOU EVER STOP LOVING ME R.RUTHERFORD (B.OPIERO,T.SHAPIRO,R.RUTHERFORD) | Montgomery Gentry | COLUMBIA ALBUM CUT | 22 | 51 | NEW | 1 | | | | BLAME IT ON MAMA R.CROWELL (N.JENKINS,C.WALKER,D.HYSOM) | The Jenkins | CAPITOL ALBUM CUT | 51 | |
| 23 | 23 | 27 | 7 | | | THAT'S WHAT SHE GETS FOR LOVING ME K.BROOKS,R.QUINN,M.WRIGHT (R.QUINN,T.MCBRIDE) | Brooks & Dunn | ARISTA NASHVILLE ALBUM CUT | 23 | 52 | 52 | 53 | 9 | | | IF HEARTACHES HAD WINGS D.VINCENT,R.VINCENT (J.A.SWEET) | Rhonda Vincent | ROUNDER 614615 | 48 | |
| 24 | 24 | 25 | 13 | | | WILD WEST SHOW B.KENNY,J.RICH,P.WORLEY (B.KENNY,J.RICH,B.DALY) | Big & Rich | WARNER BROS. 16515WRN | 24 | 53 | 44 | 41 | 16 | | | THIS LOVE D.HUFFE (L.RIMES,M.BEESON,J.COLLINS) | LeAnn Rimes | ASYLUM-CURB ALBUM CUT | 37 | |
| 25 | 26 | 28 | 8 | | | PASSENGER SEAT D.HUFFE,SHEA (K.OSBORN,C.HARRINGTON) | SheDaisy | LYRIC STREET ALBUM CUT | 25 | 54 | NEW | 1 | | | | HOW'D I WIND UP IN JAMAICA B.J.WALKER,JR.,T.BYRD (C.BEATHARD,M.PHEENEY) | Tracy Byrd | RCA ALBUM CUT | 54 | |
| 26 | 27 | 26 | 23 | | | YOU'RE IN MY HEAD L.REYNOLDS (S.MINDR,J.STEELE,C.WALLIN) | Brian McComas | LYRIC STREET ALBUM CUT | 26 | 55 | 51 | — | 2 | | | DRIVIN' INTO THE SUN W.RAMBEAUX (S.AUSTIN,G.MIDDLEMAN) | Sherrie Austin | BROKEN BOW ALBUM CUT | 51 | |
| 27 | 30 | 35 | 4 | | | LET'S BE US AGAIN D.HUFFE (R.MCDONALD,M.DERRY,T.L.JAMES) | Lonestar | BNA ALBUM CUT | 27 | 56 | 55 | 58 | 14 | | | I CAN ONLY IMAGINE P.KIPLEY (B.MILLARD) | MercyMe | INO 73150/ASYLUM-CURB | 52 | |
| 28 | 25 | 29 | 11 | | | SOMEBODY R.MCENTIRE,B.CANNON,N.WILSON (D.BERG,S.TATE,A.TATE) | Reba McEntire | MCA NASHVILLE 001981 | 25 | 57 | NEW | 1 | | | | LET'S KILL SATURDAY NIGHT M.BRIGHT,PINMONKEY (R.FULKS) | Pinmonkey | BNA ALBUM CUT | 57 | |
| 29 | 28 | 30 | 16 | | | I CAN'T SLEEP J.RITCHEY,C.WALKER (C.WALKER,C.WRIGHT) | Clay Walker | RCA ALBUM CUT | 28 | 58 | 59 | — | 2 | | | WHISKEY GIRL J.STROUD,T.KEITH (T.KEITH,S.EMERICK) | Toby Keith | DREAMWORKS ALBUM CUT | 58 | |
| 30 | 29 | 31 | 11 | | | LOCO D.L.MURPHY,K.TRIBBLE (D.L.MURPHY,K.TRIBBLE) | David Lee Murphy | AUDIUM ALBUM CUT/KDCH | 29 | 59 | 58 | — | 3 | | | WHY CAN'T WE ALL JUST GET A LONG NECK? D.JOHNSON,H.WILLIAMS JR. (R.FAGAN,C.CLARK,M.SMOTHERMAN) | Hank Williams Jr. | ASYLUM-CURB ALBUM CUT | 53 | |
| | | | | | | | | | | 60 | NEW | 1 | | | | IF NOBODY BELIEVED IN YOU B.ROWAN (H.ALLEN) | Joe Nichols | UNIVERSAL SOUTH ALBUM CUT | 60 | |

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 127 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airplay 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 clip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. © 2004, VNU Business Media, Inc. All rights reserved.

MARCH 27 2004 Billboard® TOP BLUEGRASS ALBUMS

| THIS WEEK | LAST WEEK | WKS. ON | Sales data compiled by Nielsen SoundScan | | TITLE | Artist |
|-----------|-----------|---------|--|------------|---|----------------------|
| | | | MONITORING | DETECTIONS | | |
| 1 | 1 | 71 | | | ALISON KRAUSS + UNION STATION Live | 68 Weeks At Number 1 |
| 2 | 3 | 19 | | | VARIOUS ARTISTS Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One | |
| 3 | 83 | 3 | | | NICKEL CREEK This Side | |
| 4 | 5 | 5 | | | OLD CROW MEDICINE SHOW O.C.M.S. | |
| 5 | 4 | 19 | | | VARIOUS ARTISTS Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two | |
| 6 | 6 | 49 | | | VARIOUS ARTISTS Best Of Bluegrass Gospel | |
| 7 | 9 | 46 | | | RHONDA VINCENT One Step Ahead | |
| 8 | 7 | 35 | | | VARIOUS ARTISTS Pickin' On Toby Keith Volume II | |
| 9 | 10 | 7 | | | EARL SCRUGGS/DOC WATSON/RICKY SKAGGS The Three Pickers | |
| 10 | 10 | 10 | | | THE DEL MCCOURY BAND It's Just The Night | |
| 11 | 11 | 11 | | | VARIOUS ARTISTS Heaven Bound: The Best Of Bluegrass Gospel | |
| 12 | 12 | 12 | | | JUNIE CARTER CASH Wildwood Flower | |
| 13 | 13 | 14 | | | RICKY SKAGGS & KENTUCKY THUNDER Live At The Charleston Music Hall | |
| 14 | 14 | 13 | | | STEVE IVEY 20 Best Of Bluegrass Gospel | |
| 15 | 15 | 15 | | | VARIOUS ARTISTS Bluegrass Today | |

MARCH 27 2004 Billboard® HOT COUNTRY SINGLES SALES

| THIS WEEK | LAST WEEK | WKS. ON | Sales data compiled by Nielsen SoundScan | | TITLE | Artist |
|-----------|-----------|---------|--|------------|--|----------------------|
| | | | MONITORING | DETECTIONS | | |
| 1 | 1 | 17 | | | HURT AMERICAN 009770/LOST HIGHWAY | 13 Weeks At Number 1 |
| 2 | 2 | 5 | | | WILD WEST SHOW WARNER BROS. 16515/WRN | |
| 3 | 4 | 21 | | | I CAN'T TAKE YOU ANYWHERE DREAMWORKS 001581/INTERSCOPE | |
| 4 | 3 | 70 | | | PICTURE UNIVERSAL SOUTH 172274 | |
| 5 | 5 | 8 | | | IF HEARTACHES HAD WINGS ROUNDER 614615 | |
| 6 | 6 | 7 | | | LAST ONE STANDING DREAMWORKS 001894/INTERSCOPE | |
| 7 | 8 | 64 | | | THE IMPOSSIBLE UNIVERSAL SOUTH 172241 | |
| 8 | 9 | 41 | | | STAY GONE DREAMWORKS 000345/INTERSCOPE | |
| 9 | 7 | 38 | | | BROKENHEARTSVILLE UNIVERSAL SOUTH 000782 | |
| 10 | — | 21 | | | YOU'RE STILL HERE WARNER BROS. 16647/WRN | |

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 multination titles indicated by a numeral following the symbol. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

ALBUMS

Edited by Michael Paoletta

POP

► BRIDES OF DESTRUCTION

Here Come the Brides

PRODUCER: Steve Bruno
Sanctuary SANS-84674-2
RELEASE DATE: March 9

What a bridal party. Mötley Crüe bassist Nikki Sixx and L.A. Guns guitarist Tracii Guns have hooked up with drummer Scot Coogan (Sinéad O'Connor, Pete Dinklage) and vocalist London LeGrand in his first big-time gig. It's a messy punk-metal marriage marred by uneven commercial ambitions that begs the question: How long can it last? To be fair, "Shut the F**k Up" gives good rant, and individually, each member has laudable chops; LeGrand has enough of a garage growl to wail with these cats. But then there is "Natural Born Killers." A title that brutal should not have an annoying, bee-bop "na na na na na na" chorus like this one does. As for "I Got a Gun," it would be perfect if it weren't for the incomprehensible lyrics that actually read, "I got a gun/And nothing to say." Exactly.—**CLT**

★ FRANZ FERDINAND

Franz Ferdinand

PRODUCERS: Tore Johansson, Franz Ferdinand
Domino Recording DNO27
RELEASE DATE: March 9

The latest product of the U.K. hype machine, Franz Ferdinand's self-titled debut fuses virtually every indie rock trend of recent years. The New York post-punk sound popularized by the Strokes is here, complete with Julian Casablancas-esque vocals from frontman Alex Kapranos; so, too, is the A Certain Ratio-inspired dance-rock influence popularized by the Rapture, !!! and Radio 4. Throw in the fact that the members are Glasgow art students who tout their own venue/art-space scene called "The Chateau" and it becomes tempting to dismiss the band as too precious for its own good. But don't hate before hearing. Breathless buzz aside, Franz Ferdinand actually delivers the goods. The album is quick, breezy and fun. The herky-jerky rhythms on such tracks as "Take Me Out," "40" and "Michael" make for hip-shaking, head-nodding winners.—**BG**

★ KERI NOBLE

Fearless

PRODUCERS: Jeff Arundel, Rob Arthur
Manhattan 7243 5 95829 0 0
RELEASE DATE: March 9

The next Norah Jones? Not so fast. True, this is a sparkling, beautifully recorded debut by a young pianist/singer/songwriter. True, Arif Mardin serves as co-executive producer, also arranging and conducting strings. But from there the artists diverge. Where Jones' superb recordings are unerringly smooth, organic and melodic, Noble mixes sounds and delivery. She supplements her fine piano skills with drum loops on three of

ESSENTIAL REVIEWS



GODSMACK

The Other Side

PRODUCER: Sully Erna
Republic/Universal B0001539
RELEASE DATE: March 16

The title of Godsmack's latest release refers to the fact that it is an acoustic recording. That's no surprise, given Godsmack's open worship of Alice in Chains, a band that never shied away from acoustic settings. Three out of seven songs here are new, including first single "Running Blind." The track's vocal harmonies and layers of guitar deviate the most from Godsmack's formula, but not that far from Alice's. "Touché" features a collaboration with Dropbox, the first signing to singer Sully Erna's label. Hardcore fans will appreciate the acoustic renditions of classic Godsmack songs like "Re-Align," "Keep Away" and "Awake" (here retitled "Asleep"). Unfortunately, stripping down the guitars and drums has the tendency to draw attention to Erna's often dull lyrics. While an acoustic collection might break the band's platinum streak, this spring's tour with Metallica should keep Godsmack top of mind.—**BT**

the album's 12 songs, for example. She's also unafraid—this is "Fearless," after all—to let loose, as on the rocker "Let It Rain." Here, as elsewhere, Noble delivers an angrier, throaty approach more akin to Joan Osborne. But this hook-laden album is also full of sweeter moments: the lap steel fading in and out of the wistful "Piece of My Heart," which is another standout and is by itself worth repeated listens. Fortunately, there are many such moments on this impressive debut.—**CW**

★ ESZTER BALINT

Mud

PRODUCER: J.D. Foster
Bar/None 152
RELEASE DATE: March 9

Combining the scronk of the New York avant downtown scene, rootsy Nashville grit and unconventional pop instrumentation (including glockenspiel, vibes and French horn), Eszter Balint delivers "Mud," a small gem of mystery and allure. With her unaffected, blue-hued vocals and an uncanny sensibility in crafting indelible songs, Balint has succeeded in recording the young year's most quirky and compelling album. Exult-

USHER

Confessions

PRODUCERS: various
Arista 82876 52141
RELEASE DATE: March 23

Usher is on a roll. His 2001 multi-platinum album "8701" spawned three major hits. Now he's poised to repeat that feat with "Confessions." The set's lead single, "Yeah!," has already topped several *Billboard* charts, and its equally strong follow-up, "Burn," is on the rise. "Confessions" finds Usher, once again, working with an all-star cast of producers—Jimmy Jam & Terry Lewis, Lil Jon,



Jermaine Dupri, Rich Harrison (Beyoncé) and Dre & Vidal (Alicia Keys), among others. On display is a more emotionally raw Usher, who gets personal on the title track, "Superstar" and "Truth Hurts." Still, he knows how to get booties bumpin' ("Red Light," "Bad Girl"). And he is not afraid to intertwine elements of R&B/hip-hop, crunk, pop and rock. Like "8701," "Confessions" will surely be around for quite some time.—**GM**

ing in jagged edges and impenetrable shadows, she is a poet who sees the moon as a lollipop as well as "a big wet sponge" and ruminates on subjects like the "nightmare of gravity" and the haunting power of a paperweight. "Mud" opens with "Pebbles & Stones," which starts off with twangy banjo-picking, then jars with electric guitar lightning. It sets the mood for the rest of the 10-song collection. Other highlights include the loping "Here We Are," the thumping "If," the bluesy rocker "Your God," the sprightly bouncing "Weeds" and the wistful ballad "Who Are You Now." The CD may be short in running time (just shy of 36 minutes), but it's long in pleasure.—**DO**

R&B/HIP-HOP

► VARIOUS ARTISTS

Bad Boy's 10th Anniversary . . . The Hits

PRODUCERS: various
Bad Boy/Universal B0002112
RELEASE DATE: March 9

If anyone knows how to celebrate a milestone, it's Sean "P. Diddy" Combs. The music mogul marks the 10th anniversary of his Bad Boy label



THE VINES

Winning Days

PRODUCER: Rob Schnapf
Capitol 84338
RELEASE DATE: March 23

On this follow-up to their well-received 2002 debut, "Highly Evolved," the Vines have lost absolutely no momentum. The Australian rockers effectively alternate between swirling wall-of-sound fury and crisp, punchy power chords. This results in an intoxicating mix. "Ride" is pure, pounding, retro garage funk, while cuts like "Animal Machine" offer a false sense of security before delivering a sucker punch. Trippier fare like "TV Pro," the hypnotic "Amnesia" and "Autumn Shade 2" showcase the band's more melodic side, with guitarist Craig Nicholls and bassist Patrick Matthews harmonizing well. "She's Got Something to Say to Me" recalls the edgy power-pop of the Smithereens, while acoustic guitar drives well-rendered ballads "Rainfall" and "Sunchild." The Vines wrap things up with the visceral "Fuck the World," an intense coda to a diverse and highly enjoyable ride.—**RW**

with this hits collection and accompanying DVD. Such classics as the Notorious B.I.G.'s "Big Poppa," "It's All About the Benjamins" and Craig Mack's star-studded "Flava in Ya Ear Remix" still sound fresh. As an added bonus, the collection includes a new version of P. Diddy's "Victory." Retitled "Victory 2004" here, the apocalyptic song features new verses by P. Diddy, 50 Cent and Lloyd Banks. In the end, this set confirms that Combs has affected not only hip-hop but music in general.—**RH**

★ EL-P

High Water

PRODUCER: El-P
Thirsty Ear 57143
RELEASE DATE: March 9

Definitive Jux founder and independent hip-hop star El-P has already established himself as one of the genre's more experimental producers. His 2002 album "Fantastic Damage" was bleak and abrasive, yet an innovative, almost psychedelic hip-hop record. For "High Water," released as part of Thirsty Ear's Blue series, El-P takes a backseat to a crew of avant-garde jazzmen. With pianist Matthew Shipp, horn player Daniel Carter,

percussionist Guillermo E. Brown, trombonist Steve Swell, trumpeter Roy Campbell and bassist William Carter among the invitees, El-P's compositions are given a free jazz makeover. The result is a collection of nourishing soundscapes, all of which are just as jagged and defiant as El-P's hip-hop work. Beats are intertwined so slyly that songs swap genres long before the listener will notice, and the album should confound and compel fans of both worlds.—**TM**

DANCE/ELECTRONIC

★ LOUIE VEGA

Elements of Life

PRODUCER: Louie Vega
Vega/MAW Records VRCD.001
RELEASE DATE: March 9

DJ/producer Louie Vega is a luminous figure in the global dance music market. Along with his Masters at Work production partner Kenny "Dope" Gonzalez, Vega is responsible for numerous chart-topping remixes and the concept album "Nuyorican Soul" (1997). For "Elements of Life," Vega—on hiatus from his collaborations with Gonzalez—mines an uplifting musical terrain that owes much to jazz, soca, samba, salsa, bossa nova and soulful house music. Throughout, the beat-smart/rhythm-rich Vega surrounds himself with talented singers and musicians, including his wife Anané ("Nos Vida"), Blaze ("Brand New Day"), Raúl Midón ("Cerca de Mi"), Dimitri From Paris ("Mon Amor") and Domingo Quiñones ("Quimbombo"). The album opens with a scintillating and faithful cover of the Chakachas' early-'70s top 10 hit "Jungle Fever." By breaking down cultures, Vega celebrates life.—**MP**

COUNTRY

JAMES McMURTRY AND THE HEARTLESS BASTARDS

Live in Aught-Three

PRODUCER: James McMurry
Compadre 925682
RELEASE DATE: March 23

On his studio efforts, Texas-based singer/songwriter James McMurry comes off as a sort of country folkie with a barely contained mean streak. But onstage, with his scruffy Heartless Bastards, the junkyard dog tendencies take center stage, as on the pulsing, surly "Red Dress." This band swings mightily behind McMurry's droll vocals, giving such finely drawn songs as "Saint Mary of the Woods," "Fraulein O" and panoramic "Level-land" a framework they deserve. As a songwriter, McMurry has a knack for conveying sentiments both great and small. Witness the rollicking "I'm Not From Here" and the wry "Out Here in the Middle." Ultimately, it's the band that surprisingly steals the show here, whether it's on the rowdy commentary "60 Acres," a swaggering take on "Rex's Blues" or the blistering version of "Too Long in the Wasteland." In all, "Live" is a perfect showcase for an impressive catalog of material.—**RW**

(Continued on next page)

CONTRIBUTORS: Keith Caulfield, Gordon Ely, Deborah Evans Price, Brian Garrity, Rashaun Hall, Todd Martens, Gail Mitchell, Dan Ouellette, Michael Paoletta, Bram Teitelman, Christa L. Titus, 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 United States are eligible. Send album review copies and singles review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

WORLD

★ **SERGEANT GARCIA**
La Semilla Escondida
PRODUCERS: Tyrone Downie, Bruno Garcia, Ivan Darrroman Montoya
Shakti 72435-98356
RELEASE DATE: March 9
 Parisian Bruno Garcia, a former indie rocker (Ludwig Von 88), has released three albums in Europe as Sergeant Garcia. "La Semilla Escondida" is his U.S. debut, and with it comes music that he has coined "salsamuffin." That catchy name nicely references two of Garcia's major passions: Cuban music and Jamaican reggae. The album exudes a whopping Caribbean vibe, but, individually, songs travel to reggae, salsa and beyond. "Revolucion" is a track that truly blends salsa and reggae, while "Mi Ultima Voluntad (Tonite)" is more straight-ahead reggae. Meanwhile, "El Regreso" is a sultry cha-cha. Sergeant Garcia borrows from son, ragga, rumba and ska to shape a 14-track celebration of everything that is irresistible about Cuban and Jamaican music. The beauty of "La Semilla Escondida" is that it's wildly rhythmic and unfailingly hot-blooded. These songs would drive the sternest of stoics onto the dancefloor.—**PVV**

JAZZ

★ **CLAUDIA ACUÑA**
Luna
PRODUCERS: Claudia Acuña, Jason Lindner
MaxJazz 117
RELEASE DATE: March 16
 It's startling to listen to Claudia Acuña's marvelous performance on "Luna" with the awareness that it is only her third album (and her debut for MaxJazz). Acuña has developed into a first-rate jazz vocalist with such alacrity that one has to conclude that we're witnessing the opening rounds of what will become a world-class career. "Luna" finds Acuña working with a quintet of choice players and singing most of the tunes in Spanish. She's a native of Chile, and this return to her native tongue seems to have been especially inspirational. Acuña embraces her Spanish lyrics with a particular warmth, and from song to song, her vocal tone has a beautiful resonance. The emotive quality of her performance on such songs as "Arrimate Mi Amor" and "Oceano" is sheer jazz romanticism. Also take note of "Yo No Llevo La Razón" and "Lilas," tunes with a percussive Latin heartbeat on which Acuña swings with a quiet flair.—**PVV**

CHRISTIAN

▶ **AVALON**
The Creed
PRODUCERS: Brown Bannister, Charlie Peacock, Tedd T.
Sparrow SPD 84901
RELEASE DATE: Feb. 24
 Avalon's sixth studio album is the first with new member Greg Long, who joined last year when original member Michael Passons exited the foursome. Long, who is also continuing his solo career with a new album, joins his wife, Janna Long, as well as Jody McBrayer and Melissa Greene on this solid collection of Christian pop tunes. The album features the strong lead vocals and

impressive harmonies that have become the group's calling card. The R&B-flavored "Overjoyed" celebrates the happiness found in knowing God; "All" is the kind of vibrant uptempo that the Dove Award-winning group is known for; the title cut is a powerful anthem with a lyric that is vulnerable and empowering. After nine years and two recent personnel changes, this album showcases a group whose future is poised to be as bright as its successful past.—**DEP**

VITAL REISSUES

FLEETWOOD MAC
Rumours—Deluxe Edition
REISSUE PRODUCERS: Fleetwood Mac, David McLees, Gary Peterson
ORIGINAL PRODUCERS: Fleetwood Mac, Richard Dashut, Ken Caillat
Warner Bros. 73822
RELEASE DATE: March 23
 Fleetwood Mac's most commercially and critically successful album, "Rumours," has been remastered and reissued in deluxe packaging with a second CD of bonus material. Disc two has 18 additional rough versions, outtakes, demos and jam sessions. Two of the bonus tracks, "Think About It" and "Planets of the Universe," later appeared in different incarnations on solo albums by Stevie Nicks. Additionally, one of rock music's most famous B-sides, "Silver Springs," has been restored to the "Rumours" lineup. The Nicks-penned track was removed from the original release because of vinyl-album space constraints. The remastering sounds stunning; this sterling set can safely replace the old single-CD version, which, frankly, sounds murky in comparison. Along with "Rumours," two other Mac albums—the group's self-titled 1975 album and "Tusk"—are also being reissued, with bonus material.—**KC**

KIM BURRELL
Try Me Again
PRODUCER: James Brown
Shanachie 5751
RELEASE DATE: March 9
 "Try Me Again" was gospel diva Kim Burrell's first independent recording. Originally issued, and largely overlooked, in 1997, the set preceded the artist's two top 10 major-label outings in 1998 and 2001. Listening to "Try Me Again," it is easy to hear why Burrell was only a year away from gospel stardom: At every turn, she delivers with power and finesse. Graced with the thunder of a gospel shouter and the sophistication of a classy jazz chanteuse, Burrell is a one-of-a-kind singer who shines throughout this set. "Prayer Changes Things" and the title track are smooth and soulful. The chorally backed "Home" adds a healthy touch of Sunday morning to the mix while perfectly displaying Burrell's innate sense of when to hold back and when to cut loose. "Try Me Again" is an inspiring peak of one of modern music's great singers who is still, but just barely, waiting in the wings.—**GE**

Billboard.com

- Grant Lee Buffalo, "Storm Hymnal" (Slash/Rhino)
- Challenger, "Give People What They Want in Lethal Doses" (Jade Tree)

SINGLES

Edited by Michael Paoletta

NEW & NOTEWORTHY

★ **MRNORTH** **Speak No Evil** (3:11)
PRODUCER: Jerry Harrison
WRITER: MrNorth
PUBLISHER: Warner/Chappell Music
Uninhibited UNH10033 (CD promo)
 Since forming in Dublin in the late '90s, MrNorth has spent much time trekking throughout Italy. Last year, the quartet spent ample time in the United States, touring with Liz Phair, Puddle of Mudd, Evanescence and others. MrNorth also found its way to the Lollapalooza 2003 stage. Now, along comes "Speak No Evil," the lead single from the band's just-issued debut album ("Lifesize"). Produced by Jerry Harrison (formerly of Talking Heads), the powerful and energetic "Speak No Evil" is a pop-kissed rock anthem. Lead singer Colin Smith delivers of-the-day lyrics that are surely bringing a bitter-sweet smile to the face of Howard Stern: "Bad news today/Sorry to say/ You've been declined an open mind so you can shut your mouth/Shut it down." Of course, in today's cultural climate, the powers that be at radio may simply take it upon themselves to shut this dynamic, angst-filled track out. Surely, Madison Avenue has a more open mind.—**MP**

R&B/HIP-HOP

▶ **PATTI LABELLE** **New Day** (3:24)
PRODUCERS: JASON Rome, the Corner Boys
WRITERS: various
PUBLISHER: BMI
Def Soul Classics 16040 (CD promo)
 "Diva." It is an overused term, granted, but there are certain singers for whom no other title is more appropriate. Patti LaBelle is one such artist. With a career that spans more than four decades, the songstress is one of R&B's most distinct and powerful voices. LaBelle enters the next phase of her career with the aptly titled "New Day," the lead track from her forthcoming Def Soul Classics album debut, "Timeless Journey" (due May 4). "New Day" is a smooth, midtempo jam that is classic LaBelle. And the song's—yes, "New Day" is a *song*—lyrics are universally relatable. LaBelle could be singing about a new label, a new love or a new lease on life. This should be a no-brainer at adult R&B and AC, two formats where LaBelle is a fan favorite and critical darling.—**RH**

▶ **SLUM VILLAGE FEATURING KANYE WEST & JOHN LEGEND** **Selfish** (3:46)
PRODUCER: Kanye West
WRITERS: R.L. Altman, J. Powers, K. West, A. Franklin
PUBLISHERS: Donut Boy Music/EMI Publishing, ZHIFI Music, ASCAP; Gimme My Publishing/MI and Springtime Music, BMI
Capitol 7087 6 18385 (CD promo)
 With Slum Village going through yet another personnel change—with the recent departure of member Baatin—fans may worry that the quality of its music may suffer. That's not the case with the lead single from the act's forthcoming set, "Detroit Deli (A Taste of Detroit)." The midtempo, R&B-inflected "Selfish" is somewhat remi-

ESSENTIAL REVIEWS



LUTHER VANDROSS **Buy Me a Rose** (3:48)
PRODUCER: Shep Crawford
WRITERS: J. Funk, E. Hickenlooper
PUBLISHERS: Rex Benson Music/Stone Forest Music/Tripp Tunes, Blue Plate Music Publishing, BMI
J Records J1DJ-59157-2 (CD promo)
 Velvet-voiced Luther Vandross has never met a ballad he couldn't make his own. "Buy Me a Rose" is no exception. This time around, the multi-Grammy Award winner teams with producer Shep Crawford, who is also no slouch in the ballad department. (He crafted Deborah Cox's "Nobody's Supposed to Be Here.") Crawford's sparse, guitar-laced arrangement is the perfect accompaniment to Vandross' sweet tenor. Both bring to life lyrics about a relationship disconnect that can be solved by simple things. "Buy me a rose/Call me from work/Open a door for me/What would it hurt/Show me you love me by the look in your eyes/ These are the little things I need the most in my life," Vandross sings in the chorus. In light of the artist's current condition, the song takes on even more poignancy.—**GM**



TEENA MARIE **Still in Love** (4:17)
PRODUCERS: Mannie Fresh, Teena Marie
WRITERS: T. Marie, B. Thomas, A. Green
PUBLISHERS: A liarose Music, Irving Music/AI Green Music, BMI
Cash Money Classics/Universal UNIR 21178-2 (CD promo)
 It has been 13 years since Teena Marie appeared on the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart. In that time, much has changed in the sonic landscape of the chart. Hip-hop *tracks* have replaced R&B *songs*. But the tide appears to be changing, with new-school artists like Alicia Keys repaving the way for veterans like Marie to emerge (again). The sterling "Still in Love" marks Marie's Cash Money Classics debut. Co-produced by the artist and Cash Money in-house producer Mannie Fresh, "Still in Love" recalls "Irons in the Fire"-era Marie yet maintains a freshness that is very 2004. Without question, Marie possesses a voice that has been missing-in-action for way too long. Fortunately, a new album, "La Dona," is being readied for a late-spring/early-summer release. Ooh la la la.—**MP**

niscient of Slum's previous single, "Tainted." However, where "Tainted" talked about how relationships can be negatively influenced by outside forces, "Selfish" serves more as an open letter to the ladies. The group's remaining members, T3 and Elzhi, trade verses with the track's producer Kanye West about the women in their lives. West protégé John Legend provides the song's melodically lackadaisical hook, which complements the track's laid-back, piano-looped vibe. R&B programmers should not sleep on this one.—**RH**

COUNTRY

▶ **BRAD PAISLEY FEATURING ALISON KRAUSS** **Whiskey Lullaby** (3:46)
PRODUCER: Frank Rogers
WRITERS: B. Anderson, J. Randall
PUBLISHERS: Sony/ATV Tree Publishing, Mr. Bubba Music, Reynolds Publishing, Wha Ya Say Music, BMI
Arista 8287660134-2 (CD promo)
 Paisley is rapidly looking like the country format's next superstar. A triple threat (singer, songwriter and guitar player), he consistently delivers quality songs and great performances. He mesmerizes on this haunting ballad. Penned by Bill Anderson and Jon Randall, the lyric oozes with the pain of a heartbroken man who "put that bottle to his head and pulled the trigger, and finally drank away her memory." Paisley's performance captures the

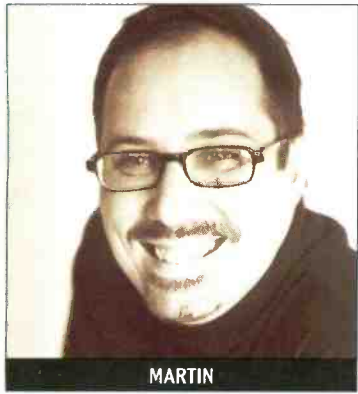
bitter sadness of such utter despair. The second verse is home to the angelic vocals of Alison Krauss, who serves up the story from the guilt-ridden woman's point of view. Masterful songwriting combined with excellent performances make this a record sure to be added to the pantheon of great country drinking songs. Thus far, singles from Paisley's "Mud on the Tires" album have demonstrated his ability to deliver tongue-in-cheek satire ("Celebrity"), tender romance ("Little Moments") and now, the darker side of love.—**DEP**

DANCE/ELECTRONIC

▶ **ZERO 7** **Home** (3:32)
PRODUCER: Zero 7
WRITERS: H. Binns, S. Hardaker, T. Dickow, D. Madden
PUBLISHERS: Kojam Music, Universal Music
Elektra 1978 (CD promo)
 An absolute high point from Zero 7's sophomore disc ("When It Falls"), "Home"—featuring the sublime vocals of newcomer Tina Dico, who sounds a lot like "Ladies of the Canyon"-era Joni Mitchell—is aural nourishment for the mind, body and soul. Wonderfully laid-back in its original version, "Home" is given sonic makeovers by Stereolab and Everything but the Girl's Ben Watt, who inject the track with, respectively, twitchy electro beats and soul-smacked house rhythms.—**MP**

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



MARTIN

RECORD COMPANIES: Compendia Music Group in Nashville promotes Ric Pepin to VP/GM. He was VP of marketing and promotions.

Also at Compendia, Jeff Loper is named director of business development. He was head of specialty marketing at Light Records.

PUBLISHING: Harry Fox Agency in New York promotes R. Wayne Martin to VP of index and client relations. He was senior director of index and client relations.

RADIO: Infinity Broadcasting in New York appoints Peggy Panosh senior VP of marketing. She was senior VP of marketing and communications at Westwood One.

Entercom Communications Corp. in Bala Cynwyd, Pa., names Bill Pasha VP of programming. He was VP of research and audience measurement at Infinity Broadcasting.

Univision Radio in Los Angeles names Brian Reed VP/director of sales for its L.A. radio cluster. He was VP of sales and marketing for



PANOSH

Univision Television Group. Adult top 40 KBIG in Los Angeles appoints Dave "Chachi" Denes PD. He adds those duties to his title of KBIG operations manager.

MUSIC VIDEO: MTV Networks in New York appoints Carolyn Everson mtvU director of advertising sales. She was VP of classified sales at Primedia.

PRO AUDIO: Community Professional Loudspeakers in Glasgow, Scotland, names Stuart Thomson regional market manager. He was a sales executive at Tannoy Ltd.

HOME VIDEO: Miramax Home Entertainment in Los Angeles appoints Jeffrey Fink senior executive VP. He was president of sales and marketing at Artisan Home Entertainment.

RELATED FIELDS: Macrovision Corp. in Santa Clara, Calif., names Jim Wickett executive VP of corporate development. He was an independent consultant.



Now, Hear This ... MINDY SMITH Artists to Watch

Vanguard Records' new Americana artist Mindy Smith has already made her mark on *Billboard's* charts: Her debut album, "One Moment More," released Jan. 27, bowed in the Feb. 14 issue at No. 6 on the Top Independent Albums chart and at No. 143 on The Billboard 200. The New York-born, Nashville-based singer/songwriter was featured on Vanguard's all-star 2003 Dolly Parton tribute album, "Just Because I'm a Woman." After opening for John Hiatt in early March, Smith made a Welk Music Group showcase appearance at the South by Southwest Music Conference in Austin, Texas. Smith opens several major-market shows in March and April for Sugar Hill Records bluegrass act Nickel Creek, with concurrent in-store appearances along the tour route. The video for her cover of Parton's classic "Jolene" hit the top 20 countdown on CMT. Next up for Smith is a video for "Come to Jesus," directed by Sophie Muller. Smith has also logged feature coverage in the magazines No Depression, Harper, Paste and Tracks, and she was named one of Esquire's best new acts of 2004.

CHRIS MORRIS



Billboard Honors Sting

When Sting performed March 3 at New York's Beacon Theatre, he was presented with a commemorative plaque as the recipient of the 2003 Billboard Century Award. Sting accepted the award—*Billboard's* highest honor for distinguished career achievement—last December at the 13th annual Billboard Music Awards. Pictured backstage at the Beacon Theatre, from left are, *Billboard* editor-in-chief Keith Girard, Sting and *Billboard* president/publisher John Kilcullen.



Hef's Smooth Jazz Moves

Playboy magazine founder Hugh Hefner, center, greets jazz artists Gerald Wilson, left, and Herbie Hancock March 3 at the Playboy Mansion in Los Angeles to announce the artist lineup for the 26th annual Playboy Jazz Festival, for which Hefner serves as executive producer. The festival, to be held June 19-20 at the Hollywood Bowl in Los Angeles, will include performances from Hancock, Wilson, Wayne Shorter, the Wynton Marsalis Septet, Etta James & the Roots Band, Bela Fleck & the Flecktones and Robert Randolph & the Family Band. (Photo: Leroy Hamilton)



Image Boost

Adding another award to her growing collection, Beyoncé accepts the prize of entertainer of the year at the 35th annual NAACP Image Awards. The awards show took place March 6 at the Universal Amphitheatre in Universal City, Calif., and Fox aired the program March 11. Other honorees at the NAACP Image Awards were Luther Vandross (who won four awards), OutKast, Alicia Keys, Ramsey Lewis, Ruben Studdard, Donnie McClurkin, T.D. Jakes, Queen Latifah, the Dave Matthews Band and hall of fame inductee Ray Charles.

Hall Of Fame Inducts New Class

Prince rocked, Traffic reunited and Bruce Springsteen gave one of the best speeches of the night at the 19th annual Rock & Roll Hall of Fame induction ceremony. At the black-tie event, held March 15 at the Waldorf Astoria Hotel in New York, the music industry's elite gathered to honor the Hall of Fame inductees. **Jackson Browne, the Dells, George Harrison, Bob Seger, Prince, Traffic, Jann Wenner** and **ZZ Top** received the honor.

Introducing Browne, Springsteen had the crowd roaring with laughter when joking about competing with Browne to attract more women to their concerts. Backstage, Seger said he expects his next studio album to be released later this year. Prince joined **Tom Petty, Jeff Lynne** and other musicians to play a scorching version of "While My Guitar Gently Weeps" in an emotional tribute to Harrison. And the Dells joined Traffic onstage to perform Traffic's "Feelin' Alright." VH1 will begin airing the Hall of Fame show March 21. (All photos by Kevin Mazur/WireImage.com unless otherwise indicated.)

CARLA HAY



Musicians who played during the all-star jam at the end of the show gather for a photo. Pictured, from left, are Traffic's **Jim Capaldi** and **Dave Mason**, **Kid Rock**, **Jackson Browne**, **Keith Richards**, Traffic's **Steve Winwood** and **Tom Petty**.



Gathered in the audience, from left, are **Bruce Springsteen**, **Sony Music Entertainment (SME) U.S. president Don Ienner**, **SME executive VP Michele Anthony**, **Patti Scialfa** and **Sony Corp. of America chairman/CEO and Sony Corp. vice chairman Howard Stringer**.



Prince was on fire during his performance.



The members of **ZZ Top** accept their Hall of Fame trophies. Pictured, from left, are **Billy Gibbons**, **Dusty Hill** and **Frank Beard**.



Presenter **Mick Jagger**, center, and **Atlantic Records co-founder/Atlantic Group co-chairman Ahmet Ertegun**, right, congratulate Hall of Fame inductee **Jann Wenner**, editor-in-chief/publisher of Rolling Stone magazine. (Photo: Dimitrios Kambouris/WireImage.com)



Bob Seger captivates the house with his songs "Old Time Rock & Roll" and "Turn the Page."



Hot Fashion ... OUTKAST & ALICIA KEYS

At the Rock & Roll Hall of Fame ceremony, presenters **OutKast** and **Alicia Keys**, who all introduced Prince, stayed on the cutting edge of fashion instead of donning stodgy formalwear. OutKast's **Big Boi**, left, stuck to informal street gear. Keys, center, wore a butterfly-motif gown. And OutKast's **André 3000**, right, sported a pageboy look. In other music-meets-fashion news, **Britney Spears** has inked a deal to develop her own line of **Elizabeth Arden** products, while **Jewel** has signed on as a spokesmodel for **L'Oréal's Feria** hair color products.

Markowitz Maps Solo Career With Dad As Inspiration

Kate Markowitz has done hundreds of shows in New York, singing backup for the likes of **Shawn Colvin** and, for 13 years, **James Taylor**. Still, she was admittedly uptight at her first show as a solo performer in New York recently at the **Cutting Room**. There, she showcased her new solo debut album, "Map of the World" (**Compass Records**), on which Colvin and Taylor guest.

But Markowitz was comfortable indeed in joining me at the bar right afterward for an a cappella duet of "The Rebel"—Johnny Yuma," the theme to 1950s TV series "The Rebel" and one of my favorite **Johnny Cash**

songs, and then a solo scatting of the theme to "The Wild, Wild West."

Both themes and music for other shows, including "Hawaii Five-O," "Barnaby Jones" and "Murder She Wrote," as well as movie scores like "Cry of Battle," were composed by her late father, **Richard Markowitz**.

"He always said that when you heard a [background music] version of a song, you could really tell if it was good or not—though I found that not always to be true!" Markowitz says of her father, who also served as composer/arranger for the **BBC** and the **Katharine Dunham Ballet Company**.



RICHARD AND KATE MARKOWITZ, CIRCA 1991: HIS HIGH STANDARDS TAUGHT HER A LOT

"But still he had a big influence on me: If I played a song or idea, he would stress the importance of melody and song structure. He was also not an easy audience—he was critical of himself and others.

"Though loving and supportive, he had high standards and taught me a lot about ethics and hard work," she continues. "So it was hard growing

up with a composer whom I admired as a dad. We were incredibly close, but it took a long time to feel that I'd gotten his approval."

Markowitz remembers being a kid when family friend **Johnny Mandel**, who "lived up the street in Laurel Canyon," was writing his classic "The Shadow of Your Smile."

She herself has been writing since she was a teen—"really bad

Words & Music

By Jim Bessman
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songs" then, she says.

In 1991, however, she had a No. 1 hit in Germany with "Summer Dreaming," using rewritten lyrics to a popular **Bacardi** jingle. "It's known as 'the Bacardi song'—and I became 'the Bacardi girl,'" says Markowitz, who released it using the name **Kate Yanai**—and was primed for a successful European career.

"To have a solo career there and a backup career here would be nice, but I didn't pursue it over there because they wanted me to continue as a current-day **Carmen Miranda**," Markowitz continues. "But I was singing with James Tay-

lor, so I wasn't desperate—and would rather do music I loved than hated. And that's what pushed me to write in a more personal way about things that mean something to me."

She credits fellow Los Angeles singer/songwriter **David Batteau**, with whom she co-wrote three songs on "Map of the World," with

encouraging her to write about her past. One cut, "My L.A.," resulted from "sitting around the living room and getting inspired by pictures of my father leading a big band in high school at the **Hollywood Canteen** in the '40s before a bunch of G.I.s."

The album ends with a lovely version of Richard Markowitz's "Who Needs the Spring?" for which her mother, **Haru**, wrote the lyrics. "He got an honorable discharge at the end of World War II, so he went to Paris to study," Markowitz recounts. "He played jazz clubs in a trio, and Mother was a painter from London who went to Paris on weekends to see jazz—and met Dad. 'Who Needs the Spring?' was never recorded by anybody, as far as I know."

Markowitz's mother did more than supply the lyrics to her daughter's album-closing song. She also gave her the name for her **Haru Music (ASCAP)** publishing company.

SIGNINGS AND RE-SIGNINGS: **BMG Songs** (the North American division of **BMG Music Publishing Worldwide**) has signed rising hardcore band **Thrice** to a worldwide music co-publishing agreement.

Carnival Music, meanwhile, has re-signed **Bruce Robison** to an exclusive songwriter agreement. The Texas singer/songwriter responsible for such country chart-toppers as "Angry All the Time" by **Tim McGraw** and **Faith Hill** and "Travelin' Soldier" by the **Dixie Chicks**, most recently penned **George Strait's** current hit "Desperately."

He's also the very first writer ever signed by Carnival, also the Nashville-based publishing home of **Phillip Coleman**, **Sam & Annie Tate**, **Dan Colehour** and **Don Schlitz**.

"Bruce has been a keystone of the Carnival organization from its inception," Carnival's **Brad Kennard** says. "I couldn't be more excited about the opportunity to continue working with him as we embark on a new chapter in the chronicle of Carnival Music."

Also in Nashville, **Bluewater Music Services** has re-signed **Tim Krekel** to an exclusive songwriter deal, making this the 12th straight year that the pubbery and songwriter have been paired.

But Bluewater has also brought singer/songwriter **Dean Miller** into its fold in the role of creative director. Son of the late, great **Roger Miller**, he is now charged with responsibility for all creative activities including developing and producing writers and artists.

Morrison Remixed In Surround Sound

As on St. Patrick's Days past, I made sure this year to listen to **Van Morrison's** outstanding 1988 collaboration with the **Chieftains**, "Irish Heartbeat."

Morrison was on my mind for another reason: a recent conversation with engineer/producer **Mick Glossop**, who has served as recording and mix engineer on 15 of the artist's albums.

Morrison remains an active, vital artist. Glossop's extensive involvement with his recording sessions, dating to 1978's "Wavelength" album, continue with Morrison's recent Blue Note debut, "What's Wrong With This Picture?," and a 5.1-channel mix of the artist's 2002 Universal release, "Down the Road."

Glossop created the 5.1-channel mix on the **Solid State Logic XL 9072 K Series** console in Studio E at **Metropolis Studios** in London,

using the console's surround panning features and a **Lexicon 960 Multichannel Digital Effects System**.

"Van Morrison's albums are very performance-oriented,"

Glossop says, "and I wanted to convey a sense of the realism of a group of musicians performing in front of the listener, as at a club gig. I placed all the instrument sources to the front of the listener, with a little expansion into the room by bringing the left and right instruments forward along the sides.



GLOSSOP: EMPHASIZING THE PERFORMANCE

"The only exception to this," Glossop notes, "was the placing of the string-section room microphones entirely in the rear speakers, with their individual

source mics across the front. Thus the overall philosophy was to create essentially a stereo image, but with some expansion into the room to create the extra dimensional depth that would be impossible with two-channel stereo."

Morrison's 1970 classic, "Moondance," was also remixed in surround sound. That remix, created by original mix engineer **Elliot Scheiner** in 2001, is slated for release on the DVD-Audio format, though **Warner Music Group** has not yet set a date.

Morrison generally records to **RADAR** hard disk multitrack recorders, Glossop says, though his priorities are performance and spontaneity rather than technical issues. Not surprisingly, Glossop, who has also worked with acts including **Frank Zappa**, **Lloyd Cole**, **Suede**

and the **Saw Doctors**, among others, uses **Digidesign's Pro Tools** to varying degrees on all current projects.

If Pro Tools has been used for the whole production process, Glossop likes to record the final mix to half-inch analog tape.

"It's important to go through one analog generation at some point in the recording chain," he says. "These days, that is usually the medium of the final mix."

ON A MISSION: San Francisco Bay Area-based mastering engineer **Paul Stubblebine** has moved his studio, **Paul Stubblebine Mastering & DVD**, to a new, expanded facility. Among the reasons cited for the expansion are the growing acceptance of the DVD-Audio and Super Audio CD formats.

The new facility's two studios are built to accommodate surround-sound mastering. DVD-related services include video editing and Dolby 5.1 encoding and authoring.

The new studio is located at 1340 Mission St. in San Francisco.

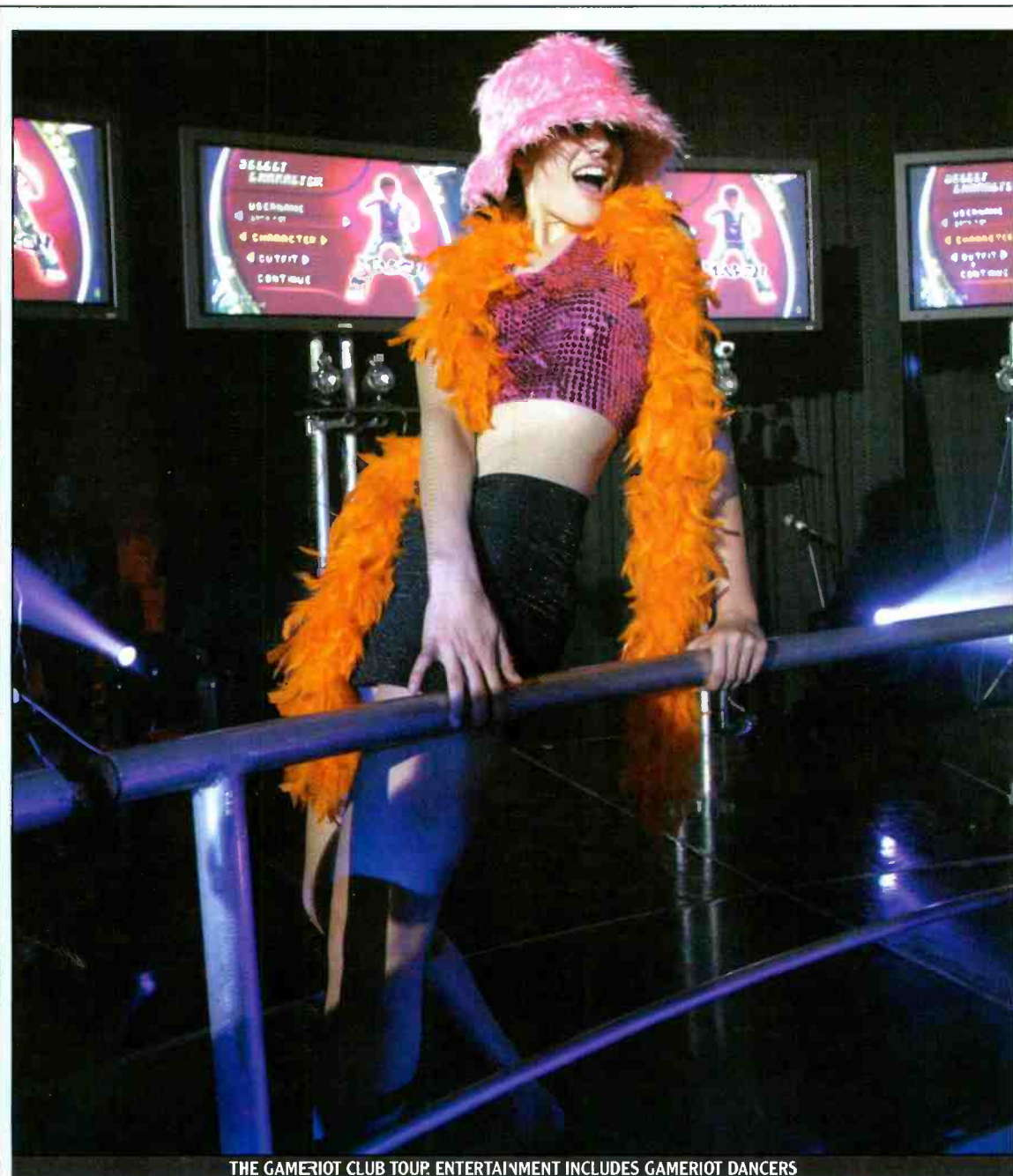
Studio Monitor

By Christopher Walsh
cwalsh@billboard.com





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THE GAMERIOT CLUB TOUR. ENTERTAINMENT INCLUDES GAMERIOT DANCERS

Expanded GameRiot Takes Videogames On The Road

BY SUSANNE AULT

LOS ANGELES—Powered by electronic headliners and information-technology roadies, GameRiot wants to establish itself as the country's largest traveling videogame festival.

After debuting as a tent at Lollapalooza 2003, GameRiot has morphed into a stand-alone, 36-date club tour. Hitting primary and secondary cities March through May, the fest showcases videogames that attendees can play on state-of-the-art plasma TV screens and PCs.

"Lollapalooza was a great place to launch. A lot of

the music promoters who came to the event recommended that this is a fabulous attraction [for other locations]. It is different from anything they have gotten before," says Matthew Ringel, GameRiot's executive producer at Game Media Properties. The William Morris Agency is one of Game Media Properties' investors.

Shows kick off March 13 at the Pan American Center in Las Cruces, N.M., and wrap May 13 at the Avalon in Los Angeles.

Videogames are turning concert organizers' heads, Ringel says, because "they have been the big story

(Continued on page 46)

Educators Add Music To Mix At Biennial Meet

BY CHRISTOPHER WALSH

The National Assn. for Music Education (MENC)'s 59th National Biennial In-Service Conference will feature, for the first time, the Music and Sound Expo.

The Music and Sound Expo, produced by NAMM, the International Music Products Assn., will include some 250 exhibitors, from musical instrument and software manufacturers to educators, publishers, wholesalers and retailers.

The MENC confab is slated for April 14-18 at the Minneapolis Convention Center.

NAMM holds biennial trade shows. The winter NAMM show, held Jan. 15-18 in Anaheim, Calif., drew 74,236 registrants and 1,340 exhibitors (*Billboard*, Jan. 31).

The Music and Sound Expo will be open to the public. Conference attendees will have exclusive access to the expo April 16 from noon to 3 p.m. The public can join them April 17 from 3 p.m. to 8 p.m. and 10 a.m. to 6 p.m., as well as 10 a.m. to 5 p.m. on April 18.

Michael McDonald will headline the April 16 Music and Sound Expo Concert, produced by Yamaha and benefiting music-education charities. Edwin McCain will also perform.

INCREASING EDUCATION

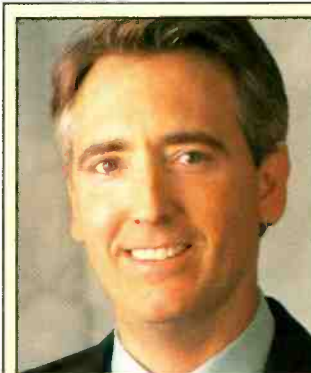
"We've always known and partnered with music educators," NAMM president/CEO Joe Lamond says, "[but] always on very surface levels of agreeing to promote music and music making.

"NAMM has been talking to the music products industry for many years," Lamond continues. "We hope to educate the general public on music, music making and audio. There's a real

mix of things going on that will energize and allow us to have a voice directly to the real consumer, the end user."

NAMM's winter and summer sessions—the latter will be held July 23-25 at the Nashville Convention Center—feature several hundred manufacturer exhibits. Many exhibitors will tailor their presence to the MENC conference.

For Fender Musical Instrument Corp., a smaller, education-specific exhibit will appear in place of the full array of instruments and amplifiers typically displayed at a NAMM show, spokesman Morgan Ringwald says.



'We hope to educate the general public on music, music making and audio. There's a real mix of things going on.'

—JOE LAMOND, NAMM

"Our education department will be there," Ringwald explains. "[Director of education] Bob Morris, a former educator, will work with school boards and teachers to get them started with a program on how to teach guitar. If you're an accredited music teacher, it's very easy to pick up. At that point, we pair the school board and administrators with retailers in their area."

Fender's Squire line features inexpensive versions of the company's revered Stratocaster and Telecaster electric guitars and its Precision and Jazz electric basses, among others.

Lamond hints that the Music and Sound Expo may indicate an expanded program of NAMM shows open to the public.

"There are boat shows, auto shows, hunting and fishing shows," Lamond says. "There's a template out there that the music products industry has not been thinking about. It really influences demand for products and tends to energize a market, and that's why those other categories of consumer spending do so well. They take advantage of that; I think we should."

New Label Green St. Celebrates Champaign Scene

Plenty of indie labels get started because their operators love their local music scene.

However, not many labels get started in a Big Ten university dormitory.

"We were in our dorm room one night, thinking up crazy stuff," says **Josh Morton**, who co-founded **Green St. Records** with **Jason Drucker**, his roommate at the University of Illinois in Champaign-Urbana.

Morton, Drucker and friends **Aaron Rosenthal** and **Jon Rozen**—all of whom are musicians who attended high school

together in the Chicago suburb of Lincolnshire—formed Green St. late last year to promote Champaign's local scene.

Morton had learned that Boston's Berklee College of Music had a student-run label. He recalls thinking, "Why can't we do that here?"

Green St. was set up with 12 volunteer staffers as a registered student organization on the

Champaign-Urbana campus.

The label's first release, "Emergence," is a compilation of 13 campus-based acts.

"The talent here is so amazing," Morton says. "It's such an untapped area."

The Indies
By Chris Morris
cmorris@billboard.com



The label partners reviewed submissions from bands. The one proviso for inclusion on the project is that at least one-quarter of a group's membership must be U of I students.

Green St.'s partners recused themselves from appearing on the compilation. "We made it a rule that if you're on staff, a band you're in can't be on the album," Morton says.

Unusually enough, the school's student fund board provided 60% of the financing for "Emergence."

"The total cost of the project is about \$4,000," Morton says. "They gave us a large amount of the money, and we funded the rest with a couple of benefit concerts." "Emergence" is being launched with a concert by seven of the album's featured acts on April 10 at the Illini Union on campus.

No one's making any money from the project: The university made its contribution with the understanding that the album would be given away.

But the experience has proved valuable for Green St.'s founders, since the U of I does not have a music-business program.

"I was trying to figure out how to start my own major here," Morton says.

CUTS AT ADA: As part of the widespread manpower parings following the ownership change

at **Warner Music Group**, Warner indie distribution arm **Alternative Distribution Alliance** let five staffers go the week of March 1.

ADA VP of sales **Bill Kennedy** and three other staffers in Los Angeles were laid off, and Minneapolis-based Midwest sales manager **Noele Sutherland** was also cut loose.

ADA president **Andy Allen** could not be reached for comment.

ARTSY: **Ryko Distribution** has added another left-of-center imprint to its growing list of video lines.

Ryko has picked up North American distribution rights to **artsmagicdvd.com**, a U.K.-based home-video imprint specializing in eclectic Japanese film.

Ryko will share Canadian distribution with **VidCanada**.

The deal commences in May with the release of the feature "Full Metal Yakuza" by eccentric Japanese director **Takashi Miike**

("Dead or Alive," "Ichi the Killer"). Releases of Miike's films "Sabu," "Young Thugs 1 & 2" and the "Black Society" trilogy will follow.

WIRING UP: Atlanta-based **LiveWire Entertainment Sales & Marketing** has established a new sales team, with the addition of several industry vets.

LiveWire principal **Alexis Kelley** has brought on **Clay Pasternack**, formerly with **M.S. Distribution** and **Action Music Sales**; **Ron Barnes**, previously with **M.S.** and **Southwest Wholesale**; and **Ric Curtice**, an alumnus of **MCA** who is currently a freelance indie sales rep.

Pasternack is servicing Midwestern and Northeastern accounts, Barnes will handle the major Minneapolis-based chains and Curtice will cover the West Coast. Kelley will function as the Southeastern and Southwestern rep.

GameRiot

Continued from page 45

over the last year. There's been a real maturity in the business. It's gone from straight package goods to films to TV shows [such as UPN's "Game Over"] to live events."

UPPING THE ANTE

In its second incarnation, GameRiot has expanded. It has attracted additional game publishers to provide titles for the fest, including Atari and Tecmo. Also on board is hardware maker AMD, which has lent its high-end Athlon 64 FX microchip to fuel PC gameplay.

A total of 31 new and unreleased videogames at 60 different playing stations will star on the tour, an increase from the 24 games presented at GameRiot 2003.

DJs will also spin tunes at the shows. Comprehensive lights, sound effects and Game Riot dancers will keep the party vibe going each night.

"This is a real touring operation. Two trucks, a bus . . . but instead of a guitar crew, we have game techs," Ringel says.

Game Media Properties and club promoters will split revenue from the tickets, which cost \$15 to \$20 apiece.

Videogame participants, which also include Xbox, ESPN and Electronic Arts, see GameRiot as a valuable promotional tool for their products.

ESPN senior VP of marketing Steve Raab says that specifically



AT A GAMERIOT SHOW LAST YEAR, ATTENDEES SAMPLED UPCOMING VIDEOGAMES

upping the ante with GameRiot this year is having the tour wind through venues that normally present rock shows. ESPN has selected GameRiot as the platform to premiere its "Major League Baseball 2004" title.

"It not only gives us the opportunity to have our game sampled, but it gives [us] the opportunity to be cool by association," Raab says.

One advantage over the Lollapalooza atmosphere, videogame publishers note, is that the club tour facilitates longer play.

Although it varies per market, GameRiot lasts two to three hours. The average time a fest-goer spent at Lollapalooza's GameRiot was 30 minutes.

Plus, many of the clubs also feature one early-evening all-ages

show and one late-night 21-and-over show. The potential to double audiences from a typical once-a-night concert crowd is enticing to venue executives.

Ticket sales have been so strong for the April 13 show at House of Blues in Chicago that the club added a third show running from 10 p.m. to 12:30 a.m.

"Gaming is a huge thing with younger audiences," which are clubs' target demographic, says Michael Yerke, a talent buyer for HOB.

And gaming is just as hot with musicians, he notes. Yerke recalls a John Mayer concert a couple of years ago where, instead of heading to an after-show party, "he and his friends played videogames until 3 a.m. on [the HOB Chicago stage

(Continued on page 47)

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Tower's Ch. 11 Restructuring Nears Completion

With the good news that a Wilmington, Del., bankruptcy court approved **Tower Records'** reorganization plan March 15, the industry is wondering what comes next.

Will the new ownership structure now in place as part of the reorganization hold on to Tower for a while, or will it sell the chain immediately? That's the key question, and we may get an answer as soon as the emergence is complete.

Retail Track™
By Ed Christman
echristman@billboard.com



According to a lawyer who was at the proceedings, "The plan was confirmed, but the effective date for the emergence should come within the next 10 days. The timing is dependent on [Tower's] decision to assume or reject contracts and leases."

That day could have already arrived by the time you read this. But whichever day it turns out to be, it will make Tower's Chapter 11 tenure the shortest for a music company in more than a decade. In a prepackaged plan, Tower filed for Chapter 11 protection Feb. 9.

The last prepackaged Chapter 11 that the home-entertainment software industry witnessed was that of **Live Entertainment** in the early 1990s. (By the way, I wouldn't mind

a phone call from any credit manager who was involved in that process and remembers the details.)

With the plan confirmed, Tower is now 85%-owned by former bondholders, who received \$30 million in new notes and had their debentures converted to equity. Tower founder **Russ Solomon** and his family trust retain a 15% stake in the chain.

While Tower operated under Chapter 11, management noted that the debt-to-equity conversion would provide the chain with a stronger balance sheet. This would enable the new owners to sell Tower when a better value could be realized instead of at the fire-sale prices that suitors offered when **Greif & Co.** was shopping it.

Tower CEO **Allen Rodriguez** says the judge's confirmation of the Tower reorganization plan reflects "how good our operations are and how solid our capital structure is."

According to Rodriguez, one factor that helped Tower quickly navigate its Chapter 11 filing was the support of suppliers. Another was "the sacrifices that the Solomons made and Russ [Solomon's] desire to do right by the company and employees."

MANIFEST DESTINY: Value Music Concepts acquired two **Manifest Discs & Tapes** locations that were to be shuttered as part of owner **Carl Singmaster's** exit from music retail.

Singmaster announced in January that he planned to close his five-store chain. At that time, he said, "This is not a bankruptcy. It

campaign. But GameRiot will likely produce tangible sales results, Ringel says.

In polling kids after they left the GameRiot tent at Lollapalooza last year, 74% said they would be "highly likely" to buy a title that they sampled, Ringel says. "The intent was there."

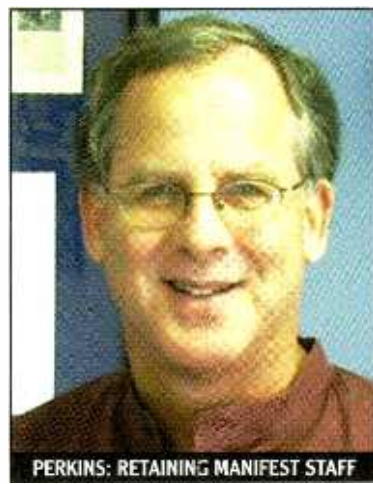
Predicting heavy walk-up buying, he declined to say how ticket sales are currently tracking. However, during an experimental five-date club tour in New Orleans last fall, GameRiot pulled in 1,000 people per show, which roughly matches clubs' capacities.

Already, Ringel is planning a summer batch of GameRiot shows at state fairs and weekend-long festivals.

"Thinking rosily about the future," Ringel says, "I would love a year or two from now [to have] a Game-apalooza tour, where videogames are on the road and there are a couple of musical acts to accompany them."

is a business decision to not further invest in music retail."

Value Music CEO **Rob Perkins** says the Marietta, Ga.-based company is acquiring the Charlotte, N.C., and Columbia, S.C., stores. The



PERKINS: RETAINING MANIFEST STAFF

current staff will remain. **Randy Dunn**, Manifest's director of store operations, was hired as a regional manager to oversee the two stores.

The acquisition gives Value Music 69 stores. Value Music emerged from Chapter 11 protection last November.

Perkins says that Manifest's closing was big news in the Carolinas, because Singmaster and his staff had built "a tremendous relationship with his customers."

Value Music hopes to capitalize on that relationship by retaining the employees in both stores. They will be augmented by the Value Music Staff—which, in the words of Perkins, "has the same love of music" as Singmaster.

Both stores already are profitable, and Perkins says Value Music will boost that by expanding product mix to bring in DVD, videogames and other entertainment-related accessories.

Singmaster previously sold one store to the **Music City** chain in Nashville, which means he is closing two stores.

DAY IN COURT: A former **Handleman Co.** employee has been charged with possession of stolen goods and embezzlement, according to the Daily Oakland Press in Michigan.

Jim James, a longtime buyer for Handleman, is facing two felony charges, each carrying 10-year sentences, because each charge involves CDs valued at

more than \$20,000.

Before the case goes to trial there will be a preliminary hearing, where the prosecutors will have to show probable cause. A date has not yet been set.

The police confiscated 12,000 CDs from James' garage and another 1,005 from the **Dixieland Flea Market** in Pontiac, Mich., according to chief deputy Oakland County prosecutor **Deborah Carley**.

"James had a good racket going on there for himself," she says. Carley notes that Handleman hired private detectives to uncover the alleged theft.

Sources say James was fired a month ago. Sales executives say that James regularly requested a boxlot or two of popular titles, claiming he wanted to distribute them to Handleman employees.

"My position is [that James] didn't do anything inappropriate," says James' lawyer, **Mitchell Ribitwer** of **Ribitwer & Sabbota** in Bloomfield, Mich. "These items were sent to him for promotional purposes, and he used them for that. In many cases, they were given to people at Handleman, including his supervisors."

Handleman declined to comment.

GameRiot

Continued from page 46

screen] . . . So what the hell? We'll give [GameRiot] a shot."

Another game bowing at GameRiot is Electronic Arts' "Fight Night 2004." Though not set to hit stores until June, Xbox's "RalliSport Challenge 2" will also be available. Players can either test games individually or enter contests where up to 60 people can compete at once.

"Kids would normally have to pay \$1,600 to buy all the games [that will be provided]," Ringel says. He adds that each fest-goer will receive a gift bag filled with electronics coupons and T-shirts to increase the event's allure.

SAMPLING WORKS

None of the featured games will be on sale at GameRiot, which is envisioned as strictly a publicity

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Ring Tones Set To Hit High Note

U.S. To Capitalize On Mobile-Music Revenue Potential

BY BRIAN GARRITY

The U.S. wireless music market is poised to take off in the coming year, thanks to more-sophisticated cell phone networks and an increase in consumer use of next-generation handsets.

Ring tones topped the list of wireless data service offerings from U.S. carriers last year and promise to play an even bigger role in the coming year, experts say.

The potential for the ring tone business, along with all other aspects of the mobile phone industry, will be discussed at CTIA Wireless 2004, March 22-24 in Atlanta, the annual conference of the Cellular Telecommunications & Internet Association (CTIA).

Consect, a research firm that specializes in tracking wireless music, estimates that ring tone sales totaled more than \$110 million last year—double the total for 2002. And the firm is expecting ring tone revenue to double or even triple in the United States in 2004.

The scope of the worldwide market, meanwhile, dwarfs those U.S. numbers. Global ring tone sales totaled an estimated \$3 billion last year, according to Consect. However, music- and wireless-industry executives see promise in the U.S. market trends.

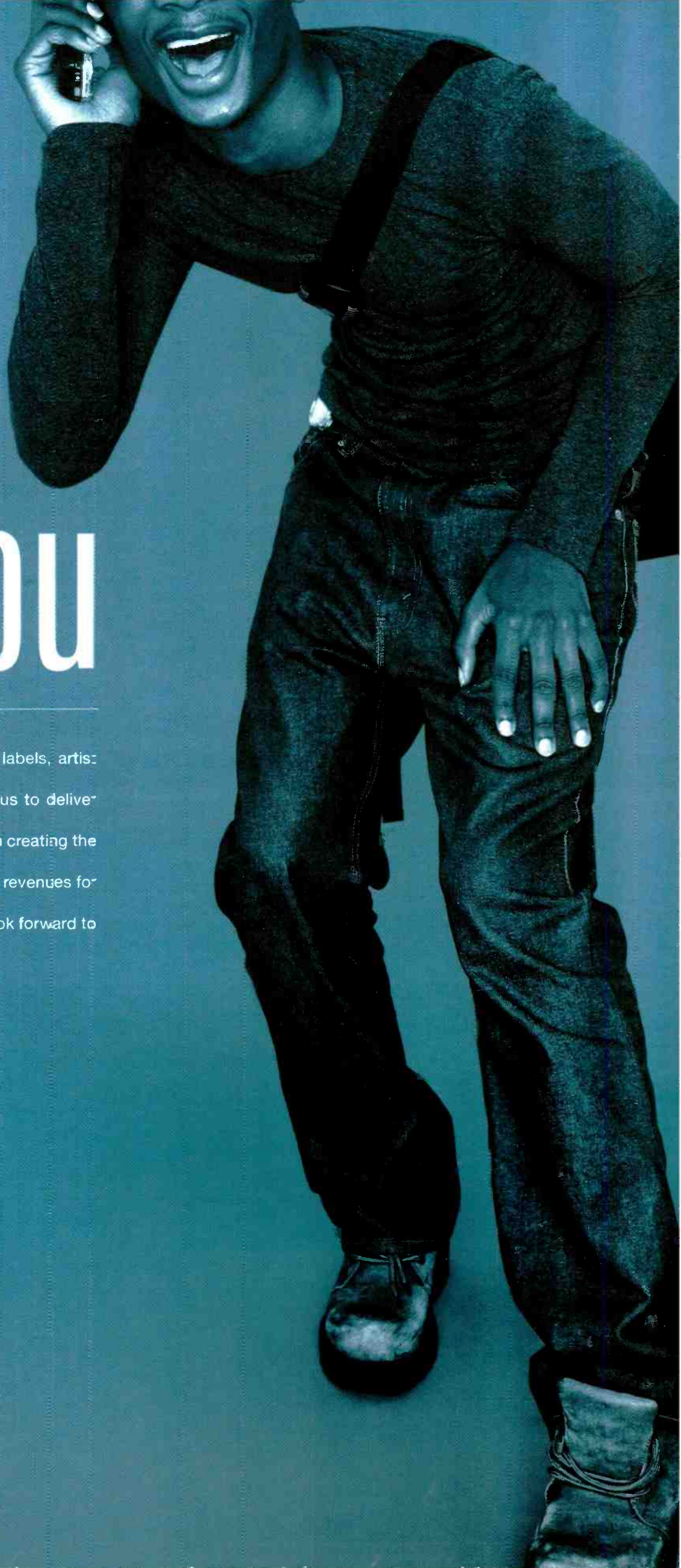
"It's just getting off the ground," Consect CEO Mark Frieser says. "It's a very exciting time for everyone in the value chain to take a serious look at the revenue potential for artists and publishers and labels."

Driving much of the excitement in the United States—and catching the attention of the major labels—is the emergence of new high-quality ring tones known as ring tunes, which are original artist recordings adapted to a format that can be used for a mobile phone ringer. (Suppliers also have

(Continued on page 50)

Owners of select Sprint phones can already purchase ring tones from top artists such as, clockwise from top, Black Eyed Peas, Sheryl Crow and Sting.





Thank you

Zingy would like to thank all the music publishers, record labels, artists, managers and media companies who have teamed up with us to deliver over 20 million ringtones in the Americas. We are dedicated to creating the best experience for our customers and generating outstanding revenues for our partners in the entertainment industry. All of us at Zingy look forward to developing our current friendships – and to making new ones.

zingy

MOBILE MEDIA

www.zingyinc.com

Mobile Market Soars In Europe

BY JULIANA KORANTENG

This year in Europe, as in the United States, business opportunities for wireless music are set to soar.

"The year 2004 is the turning point for mobile music," says Patrick Parodi, GM of PacketVideo Network Solutions Europe, a subsidiary of handset-maker Alcatel. "Previously, mobile services were seen [solely as a way] to promote music. Now, they are a revenue generator for all the links in the mobile-music value chain."

Major and independent record labels, mobile-phone manufacturers and service providers and mobile-entertainment-content companies are increasingly developing business deals together.

The latest phone models in Europe can provide access to entertainment content including music streams, downloadable files, ring tones, ring tunes, text messages, multimedia messages, screensavers and more.

The scope of opportunities available in the mobile-music business will be among the key topics discussed at MILIA, the 10-year-old international trade market for interactive content business. MILIA is now part of MIPTV, the annual television-programming marketplace.

The two events will take place simultaneously March 29-April 2 in Cannes. Vodafone Live, the

entertainment arm of Europe's biggest cell-phone operator, will sponsor MILIA's flagship conference about the global mobile business.

"We have been talking about convergence at MILIA for a decade, and convergence is becoming a reality," MILIA executive director Laurine Garaude says. "It means bringing these different communities [mobile content, interactive TV and broadband delivery] together."

PacketVideo's Parodi, who is also a vice chairman of the Mobile Entertainment Forum Americas (MEF), a global trade group for the mobile entertainment business, is encouraged by researchers' forecasts.

By one estimate from the ARC Group, a research firm based in the United Kingdom, the global mobile-entertainment business will grow to \$25 billion by 2007 and 3 billion handsets by 2008.

"Mobile isn't just about the consumption of music; it is about adapting the music experience to what the mobile phone can do for the user," Parodi says.

The decline in global sales of CDs during the past three years has helped spur the development of new mobile-music technologies, as copyright

owners seek alternative sources of revenue. At the same time, mobile-phone manufacturers and service providers need entertainment content to drive their business.

MEF chairman Ralph Simon says his organization is helping manufacturers and operators find their way around the new music industry landscape. And the recent addition of EMI Recorded Music and Universal Music International to MEF's membership has added substance to its role.

"What MEF has been doing is providing a crystal ball that shows members how to construct revenue-generating pathways," Simon says. "MEF can help unravel the thicket of copyright confusion."

TOP 20 TONES

Among the projects spearheaded by MEF is Europe's first official ring tones chart in the United Kingdom. Called the MEF U.K. Ringtones Top 20, it is a biweekly chart compiled by consulting company KPMG and scheduled to debut this month.

The data, collected confidentially, will be compiled from six of the United Kingdom's largest

ring tone suppliers. However, the chart compilers have not identified the specific suppliers participating in the chart.

Simon has also noticed the growing interests of artists' managers. "The difference from last year is that there's been a greater awareness by key managers," he says. "It was no coincidence that Paul McGuinness, U2's manager, was at [MIDEM 2004's] Mobile Forum."

For Cedric Ponsot, CEO of Universal Mobile, a division of Universal Music Group, the future lies in communicating directly with operators and device manufacturers.

"It's a full partnership with the handset manufacturers, the operators and the content owners," he says. "We, the labels, don't want to use a middleman. We need to have this direct dialog with the operators who don't understand the music industry, and vice versa," Ponsot asserts.

As a former director at French mobile network SFR, Ponsot understands both worlds. "My message to both is that we're no longer in the recording industry; we are in the music industry," he notes. "Consumers are no longer buying just CDs; they are also buying ring tones. Now artists have to be coached by the labels that, for instance, you can create a buzz with the [ring tune] version of a track before the album is released. We need to make the operator understand this."



PARODI: REVENUE GENERATORS

Ring Tones

Continued from page 48

marketed these music files as Mastertones, Truetones and Realtones.)

"I think the market for [ring tune] content is going to increase dramatically this year with the new handsets that are hitting the market," says Phil Wiser, chief technology officer at Sony Music Entertainment.

The sound quality of music on cell phones is an increasing area of focus for record labels, wireless carriers and ring tone specialists.

"It's like moving from black and white television to color television," says Ralph Simon, a music industry veteran who

currently serves as chairman of the Mobile Entertainment Forum Americas, a global trade group representing the wireless entertainment industry.

Ted Cohen, senior VP of digital development and distribution for EMI Music, describes the appeal of the ring tone more plainly. "Do you want to hear a version of 'Smoke on the Water' that sounds like it was played on an organ, or do you want to hear the real thing?" he asks.

Simon adds, "You don't have to settle with ring tones. You get the real deal. Ring tones sound like rock'n'roll."

Indeed, Frieser says that Consect research indicates that improvements in technology and ring tone quality drive ring tone consumption higher.

Analysts estimate that cell phone carriers saw as much as a 10-fold increase in consumption in the shift from monophonic ring tones to polyphonic tones.

Frieser is calling for ring tone consumption in the United States to double in the shift from polyphonic to higher-quality ring tones.

That's music to the ears of record labels. To date, they have been shut out of the ring tone market because older ring tones do not make use of the master recording.

Typical polyphonic ring tones and monophonic ring tones are instrumental rerecordings of songs, representing an opportunity geared more toward the publisher. By

contrast, ring tones require licensing of clips from actual recordings.

GETTING STARTED

Label executives are quickly becoming enthusiastic about the incremental revenue opportunities represented by ring tones and wireless services.

Owners of select Sprint phones can already purchase ring tones for use in place of less sophisticated ring tones.

Significant sales have followed. In January, Sprint announced that it had sold more than 500,000 ring tones of Beyoncé's "Crazy in Love" and "Baby Boy" since they became available late last year.

Frieser says that those numbers hint at a much larger opportunity for ring tones. He estimates that the figure only represents a quarter of the subscribers to Sprint's wireless data services.

Ring tones cost about \$1.50 to \$2.50 per song, which is considerably higher than the 99-cents-per-song downloads available through such services as Apple's iTunes.

Sprint says it sold 20 million ringtones and screensavers through PCS Vision in 2003—the company had 2.7 million PCS Vision customers at the end of third-quarter 2003. However, not all of that business was ring tones.

Polyphonic ring tones still account for the bulk of the ring tones business in the United States, because those are the ringtones that most current handsets will play. But that's quickly changing.

EMI's Cohen says, "Polyphonic will maintain its position in the short term, but the number of handsets that are ring tone-compatible is really growing."

Indeed, the major labels are in the midst of a deal-making frenzy to make ring tones available to consumers.

All these factors lead to bullish expectations for the wireless market in 2004 and beyond.

In a study published last summer, research firm IDC forecast that the U.S. ring tone business would be worth \$1 billion by 2007—driven in large part by ring tones.

IDC estimates that polyphonic ring tone content will dominate until late this year or early next year. At that point, consumers will begin to embrace ring tones in greater numbers.

'Ring tones sound like rock 'n' roll.'

—RALPH SIMON, MOBILE ENTERTAINMENT FORUM AMERICAS

Wealth Of Opportunities

BY BRIAN GARRITY

Ring tones are just the beginning.

Wireless companies and major labels see revenue opportunities for cell phones far beyond sales of ringtones.

"All this upgrading on the handset side and on the network side means allowing for a plethora of new applications and services that are based around mobile music," Mark Frieser, CEO of research firm Consect, says.

Ted Cohen, senior VP of digital development and distribution for EMI Music, adds, "In the long term, there are going to be more involved artist-driven products that are going to be about more than just the ring tone, they're going to be about the screensaver, the wallpaper and games."

Indeed, phone services and labels are already experimenting with such products as downloadable games that incorporate music from major labels, pictures that can be used as wallpaper on phone screens, mobile fan clubs and subscription-based streaming music services for phones.

Sprint PCS began offering its customers access to full songs from Warner Music Group artists through a streaming music service last year. The offer is an expansion of an existing subscription service WMG currently offers to Sprint customers: access to 30-second sound clips from WMG acts for \$3.99 per month.

In addition, labels and cell phone carriers are offering "animated ringtones"—polyphonic ring tones synchronized with animated graphics.

Major label executives note that wireless services are interested in doing deals with record companies because music plays into the sweet spot of new data services they are trying to sell over next-generation networks.

At the same time, mobile phone customers are looking for such quick entertainment programming features as music and games. And labels are responding by gearing offerings toward current hits and material that has not yet been released in stores.

"The music market is a hit-driven market," notes Phil Wiser, chief technology officer at Sony Music Entertainment. "When we have a hit, we don't want to just limit ourselves to one type of content around that hit."

A growing trend is music companies collaborating with wireless phone companies to promote certain songs and timing an album's promotion around its release date or when the song is serviced to radio.

The goal, label executives say, is to line up the mobile music experience against the traditional marketing promotion cycle for new albums.

"This year you're going to see the windows change on the ring tones," Wiser notes. "Just as in the digital space, where you have prerelease radio windows for digital singles, you'll also have a similar window for ring tones. Because it drives awareness, it raises visibility for the content and the artist."

MARCH 27 2004 Billboard TOP KID VIDEO

Sales data compiled by Nielsen VideoScan

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE LABEL/DISTRIBUTING LABEL & NUMBER | YEAR OF RELEASE | PRICE |
|-----------|-----------|----------------|--|-----------------|-------|
| 1 | 1 | 4 | NUMBER 1 4 Weeks At Number 1 THE LION KING 1 1/2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31203 | 2004 | 24.98 |
| 2 | 7 | 2 | DORA'S EGG HUNT PARAMOUNT HOME ENTERTAINMENT 75423 | 2004 | 9.98 |
| 3 | 2 | 6 | DORA THE EXPLORER-DORA'S PIRATE ADVENTURE PARAMOUNT HOME ENTERTAINMENT 79583 | 2004 | 9.98 |
| 4 | 3 | 9 | SPONGEBOB SQUAREPANTS - THE SEASCAPE CAPERS PARAMOUNT HOME ENTERTAINMENT 79553 | 2004 | 9.98 |
| 5 | 4 | 14 | DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 79053 | 2003 | 9.98 |
| 6 | 5 | 20 | CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413 | 2003 | 12.98 |
| 7 | 6 | 12 | RUGRATS GO WILD NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 34052 | 2003 | 19.98 |
| 8 | 9 | 7 | DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673 | 2001 | 9.98 |
| 9 | 8 | 5 | ELMO'S WORLD - ELMO HAS TWO! HANDS, EARS & FEET SONY WONDER 57243 | 2004 | 12.98 |
| 10 | 10 | 19 | DORA THE EXPLORER - MEET DIEGO! PARAMOUNT HOME ENTERTAINMENT 79103 | 2003 | 12.98 |
| 11 | 13 | 11 | LEAPFROG: LETTER FACTORY VIDEO WARNER HOME VIDEO 34354 | 2003 | 8.98 |
| 12 | 16 | 17 | STRAWBERRY SHORTCAKE - GET WELL ADVENTURE FOX VIDEO 09744 | 2003 | 12.98 |
| 13 | 14 | 14 | THE LAND BEFORE TIME X: THE GREAT LONGNECK MIGRATION UNIVERSAL STUDIOS HOME VIDEO 61408 | 2003 | 19.98 |
| 14 | | | THOMAS & FRIENDS- BEST OF GORDON ANCHOR BAY ENTERTAINMENT 01325 | 2004 | 12.98 |
| 15 | 21 | 17 | TOM AND JERRY: WHISKER'S AWAY WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 65718 | 2003 | 6.98 |
| 16 | 15 | 8 | WIGGLES TOP OF THE TOTS HIT ENTERTAINMENT 02521 | 2004 | 14.98 |
| 17 | 11 | 8 | BLUE'S CLUES: CLASSIC CLUES PARAMOUNT HOME ENTERTAINMENT 79573 | 2004 | 9.98 |
| 18 | 12 | 31 | DORA'S BACKPACK ADVENTURE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876653 | 2002 | 9.98 |
| 19 | 18 | 23 | BARBIE OF SWAN LAKE ARTISAN HOME ENTERTAINMENT 14470 | 2003 | 19.98 |
| 20 | | | LUCY MUST BE TRADED, CHARLIE BROWN PARAMOUNT HOME ENTERTAINMENT 79713 | 2004 | 9.98 |
| 21 | 19 | 13 | HOT WHEELS: WORLD RACE ARTISAN HOME ENTERTAINMENT 14933 | 2003 | 14.98 |
| 22 | 17 | 38 | CARE BEARS TO THE RESCUE UNITED AMERICAN VIDEO 60149 | 2003 | 9.98 |
| 23 | | | MEET STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOX VIDEO 2008934 | 2003 | 12.98 |
| 24 | 22 | 30 | DORA SAVES THE PRINCE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183 | 2002 | 9.98 |
| 25 | 23 | 38 | ELMO'S WORLD: WAKE UP WITH ELMO SONY WONDER/SONY MUSIC ENTERTAINMENT 54268 | 2002 | 9.98 |

MARCH 27 2004 Billboard RECREATIONAL SPORTS DVD

Sales data compiled by Nielsen VideoScan

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE PROGRAM SUPPLIER & NUMBER | PRICE |
|-----------|-----------|----------------|---|-------|
| 1 | 1 | 7 | NUMBER 1 2 Weeks At Number 1 NFL SUPER BOWL XXXVIII WARNER HOME VIDEO 34320 | 24.98 |
| 2 | 2 | 2 | WWE: THE MONDAY NIGHT WAR SONY MUSIC ENTERTAINMENT 56592 | 24.98 |
| 3 | 3 | 3 | WWE: JON CENA: WORLDFILE SONY MUSIC ENTERTAINMENT 70043 | 24.98 |
| 4 | 4 | 3 | WWE: ROYAL RUMBLE SONY MUSIC ENTERTAINMENT 58264 | 24.98 |
| 5 | 5 | 3 | WWE: MICK FOLEY: GREATEST HITS AND MISSES SONY MUSIC ENTERTAINMENT 56552 | 24.98 |
| 6 | 6 | 3 | PUMPING IRON - 25TH ANNIVERSARY SPECIAL EDITION WARNER HOME VIDEO 91566 | 19.98 |
| 7 | 7 | 4 | DALE EARNHARDT JR.: ANY GIVEN DAY DREAMWORKS HOME ENTERTAINMENT 50509 | 19.98 |
| 8 | 8 | 4 | NBA STREET SERIES: ANKLE BREAKERS WARNER HOME VIDEO 34322 | 19.98 |
| 9 | 9 | 7 | WWE: STONE COLD TRUTH SONY MUSIC ENTERTAINMENT 57014 | 24.98 |
| 10 | 10 | 7 | WWE: THE ULTIMATE FIC FLAIR COLLECTION SONY MUSIC ENTERTAINMENT 56550 | 29.98 |
| 11 | 11 | 7 | NBA STREET SERIES: NASTIEST DUNKS WARNER HOME VIDEO 34321 | 19.98 |
| 12 | 11 | 8 | DO YOU BELIEVE IN MIRACLES? WARNER HOME VIDEO 91975 | 19.98 |
| 13 | 13 | 13 | ULTIMATE FIGHT CHAMPIONSHIP - ULTIMATE KNOCKOUTS 1 & 2 VENTURA DISTRIBUTION 84427 | 19.98 |
| 14 | 17 | 39 | CKY4 VENTURA DISTRIBUTION 14197 | 19.98 |
| 15 | 14 | 14 | BILLABONG ODYSSEY WARNER HOME VIDEO 34319 | 27.98 |
| 16 | 19 | 19 | ULTIMATE JORDAN WARNER HOME VIDEO 34270 | 19.98 |
| 17 | 12 | 19 | ULTIMATE FIGHTING CHAMPIONSHIP 44: UNDISPUTED VENTURA DISTRIBUTION 17502 | 19.98 |
| 18 | 20 | 19 | WWE BLOODBATH - WRESTLING'S MOST INCREDIBLE STEEL CAGE MATCHES SONY MUSIC ENTERTAINMENT 56548 | 24.98 |
| 19 | 15 | 19 | ULTIMATE FIGHTING CHAMPIONSHIP 43: MELTDOWN VENTURA DISTRIBUTION 88277 | 19.98 |
| 20 | 16 | 19 | WWE: UNDERTAKER: HE BURIES THEM ALIVE SONY MUSIC ENTERTAINMENT 56909 | 9.98 |

MARCH 27 2004 Billboard HEALTH & FITNESS

Sales data compiled by Nielsen VideoScan

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE PROGRAM SUPPLIER & NUMBER | PRICE |
|-----------|-----------|----------------|--|-------|
| 1 | 1 | 21 | NUMBER 1 10 Weeks At Number 1 BILLY BLANKS' TAE-BO CARDIO GOODTIMES HOME VIDEO 02945 | 19.98 |
| 2 | 2 | 19 | THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 30840 | 12.98 |
| 3 | 3 | 19 | CRUNCH - FAT BURNING PILATES ANCHOR BAY ENTERTAINMENT 12585 | 9.98 |
| 4 | 4 | 19 | PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948 | 9.98 |
| 5 | 5 | 19 | LESLIE SANSONE: WALK AWAY THE POUNDS GOODTIMES HOME VIDEO 02642 | 19.98 |
| 6 | 6 | 19 | WALKING AWAY THE POUND EXPRESS GOODTIMES HOME VIDEO 02835 | 19.98 |
| 7 | 7 | 19 | LESLIE SANSONE: GET UP & GET STARTED GOODTIMES HOME VIDEO 330210 | 9.98 |
| 8 | 9 | 19 | THE FIRM - COMPLETE AEROBICS & WEIGHT TRAINING (2003) GOODTIMES HOME VIDEO 02903 | 19.98 |
| 9 | 10 | 19 | BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586 | 9.98 |
| 10 | 12 | 19 | FIRM: BODY SCULPTING SYSTEM 02 GOODTIMES HOME VIDEO 02902 | 39.98 |
| 11 | 8 | 19 | CRUNCH: PICK YOUR SPOT PILATES ANCHOR BAY ENTERTAINMENT 12273 | 9.98 |
| 12 | 11 | 19 | 15 MINUTE WORKOUTS FOR DUMMIES ANCHOR BAY ENTERTAINMENT 12581 | 14.98 |
| 13 | 16 | 19 | FAT BLASTING YOGA-21 DAYS TO A HEALTHY BODY ARTISAN HOME ENTERTAINMENT 13166 | 14.98 |
| 14 | 18 | 19 | PILATES - BEGINNING MAT WORKOUT GAIAM VIDEO 63134 | 14.98 |
| 15 | 13 | 19 | TAE-BO FLEX GOODTIMES HOME VIDEO 02946 | 12.98 |
| 16 | 14 | 19 | CRUNCH - CARDOSALSA ANCHOR BAY ENTERTAINMENT 12583 | 14.98 |
| 17 | 15 | 19 | LEISA HART'S FIT MAMA - PRENATAL WORKOUT GOLDHILL HOME VIDEO 02756 | 14.98 |
| 18 | 19 | 19 | PILATES FOR ABS GAIAM VIDEO 399193 | 9.98 |
| 19 | 17 | 19 | LESLIE SANSONE: HIGH CALORIE BURN GOODTIMES HOME VIDEO 430210 | 9.98 |
| 20 | | | LESLIE SANSONE: WALK AWAY THE POUNDS EXPRESS - 2 MILE BRISK WALK GOODTIMES HOME VIDEO 02838 | 14.98 |

Home Video

Latin Market Set To Boom

BY JILL KIPNIS

LOS ANGELES—For every dollar that consumers in the general U.S. population spend on entertainment, Latinos spend \$5.

That assertion by Edward James Olmos, a keynote speaker at the "DVD en Español" conference held March 9 at the Wyndham Bel Age Hotel here, highlights the immense financial opportunities awaiting the video industry in the Latino market.

According to the 2000 census, there are 40 million Latinos in the United States. Studio and marketing executives at the event discussed effectively promoting films to that group.

Knowing which types of films appeal to Latinos is key. Data presented by Video Store market research director Judith McCourt revealed that 49% of Latinos say the genre they purchase most on DVD is children's titles, vs. 39% of the general population.

Other participants noted the popularity of action films in the Latino community. Universal Studios Home Video executive VP of marketing Ken Graffeo said that "8 Mile" and "Scarface" were hits.



GRAFFEO

"Films that are underdogs might also do well in this market," he added. "Bring It On" had a huge Hispanic audience." Universal conducts research to determine if a video will appeal to the Latino market and will mount separate general-market and Latino marketing campaigns if a large Latino audience is expected. The Latino campaign typically includes Spanish-language commercials, as well as local radio ads.

Many participants said radio promotions should be played up in Latino-oriented marketing campaigns. "Latinos spend 21 hours listening to radio per week vs. 16 hours for the general population," said Rita Boyadjian, co-president of Alternative Marketing Solutions.

Attendees agreed that in addition to tailored marketing campaigns, retailers must give more attention to Spanish-language customers.

"The biggest single obstacle we face is placing Spanish-language product at retail," said Peter Staddon, senior VP of marketing for Twentieth Century Fox Home Entertainment. Getting retailers to test the product is an important foot in the door, he said.

For DVD releases of American films, Staddon said, it is important to include the Spanish audio on the mainstream release, because "retailers don't want separate SKUs."

The conference was produced by Video Store in cooperation with Digital Entertainment Group and The Hollywood Reporter.

MARCH 27 2004 Billboard TOP MUSIC VIDEOS

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE LABEL / DISTRIBUTING LABEL & NUMBER | Principal Performers | TAPE/DVD PRICE |
|-----------|-----------|----------------|--|--|----------------|
| 1 | 1 | 17 | NUMBER 1 13 Weeks At Number 1 LIVE IN TEXAS WARNER MUSIC VIDEO 48563 | Linkin Park | 21.98 CD/DVD |
| 2 | | | NEW ALL TIME FAVORITE HOME COMING... VOLUME 1 GAITHER MUSIC VIDEO 44586 | Bill Gaither | 14.98 DVD |
| 3 | | | NEW ALL TIME FAVORITE HOME COMING... VOLUME 2 GAITHER MUSIC VIDEO 44587 | Bill Gaither | 14.98 DVD |
| 4 | 2 | 16 | PART II TVT RECORDS 02378 | Lil Jon & The East Side Boyz | 11.98 CD/DVD |
| 5 | | | NEW ROAD CASE BNA/BMG VIDEO 59782 | Kenny Chesney | 6.98 DVD |
| 6 | 3 | 8 | WHEN THE SUN GOES DOWN BNA/BMG VIDEO 57200 | Kenny Chesney | 6.98 DVD |
| 7 | 4 | 43 | LED ZEPPELIN ▲ ¹⁰ ATLANTIC VIDEO 970198 | Led Zeppelin | 29.98 DVD |
| 8 | 5 | 24 | PAST, PRESENT & FUTURE GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041 | Rob Zombie | 18.98 CD/DVD |
| 9 | 8 | 17 | CONCERT FOR GEORGE RHINO HOME VIDEO 70241 | Various Artists | 29.98 DVD |
| 10 | 7 | 17 | THE REEL ME ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 90767 | Jennifer Lopez | 13.98 DVD/CD |
| 11 | 9 | 22 | THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELECTRA/RHINO HOME VIDEO 7382 | Pantera | 18.98 CD/DVD |
| 12 | 10 | 19 | COLDPLAY LIVE 2003 ▲ ⁶ CAPITOL VIDEO 99014 | Coldplay | 24.98 DVD/CD |
| 13 | | | NEW ON THE ROAD WITH THE DROPKICK MURPHYS EPITAPH VIDEO 80462 | Dropkick Murphys | 19.98 DVD |
| 14 | 6 | 8 | FIRST U.S. VISIT ▲ ² CAPITOL VIDEO 96349 | The Beatles | 24.98 DVD |
| 15 | 11 | 19 | THE COMPLETE MASTERWORKS ▲ ⁵ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58872 | Tenacious D | 19.98 DVD |
| 16 | 14 | 3 | INTIMAMENTE: EN VIVO LIVE EMI LATIN 96290 | Intocable | 19.98 DVD |
| 17 | 12 | 3 | G3: LIVE IN DENVER EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 57319 | G3 | 14.98 DVD |
| 18 | 20 | 18 | LIVE AT DONINGTON ▲ ³ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 | AC/DC | 14.98 DVD |
| 19 | | | NEW DEFINITIVE JUX PRESENTS 3 DEFINITIVE JUX 76 | Various Artists | 13.98 CD/DVD |
| 20 | 13 | 1 | THIS LEFT FEELS RIGHT LIVE ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 02409 | Bon Jovi | 16.98 DVD |
| 21 | 16 | 19 | LA HISTORIA CONTINUA... FONDISA/UNIVERSAL MUSIC & VIDEO DIST. 350960 | Marco Antonio Solis | 16.98 CD/DVD |
| 22 | 19 | 13 | NUMBER ONES ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 | Michael Jackson | 14.98 DVD |
| 23 | 18 | 3 | 20 GREATEST HITS UNIVERSAL LATIN/UNIVERSAL MUSIC & VIDEO DIST. 210225 | Grupo Mojado | 17.98 CD/DVD |
| 24 | 17 | 8 | GREATEST HITS VOLUME 2 - DISC 2 ARISTA RECORDS INC./BMG VIDEO 82876 | Alan Jackson | 6.98 DVD |
| 25 | 15 | 4 | ARCORIS MUSICAL MEXICANO 2004 UNIVERSAL LATIN/UNIVERSAL MUSIC & VIDEO DIST. 210233 | Various Artists | 16.98 CD/DVD |
| 26 | 23 | 17 | UP! LIVE IN CHICAGO ▲ MERCURY NASHVILLE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001599 | Shania Twain | 19.98 DVD |
| 27 | 26 | 3 | LIVE IN CONCERT - A 20 YEAR CELEBRATION REUNION/BMG VIDEO 010014 | Michael W. Smith | 16.98 DVD |
| 28 | | | NEW ONE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58511 | Michael Jackson | 9.98 DVD |
| 29 | 22 | 15 | GREATEST HITS 1978-1997 ● COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56032 | Journey | 14.98 DVD |
| 30 | 27 | 21 | RUSH IN RIO ▲ ⁴ ANTHEM/ZOE VISION VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 431040 | Rush | 29.98 DVD |
| 31 | 24 | 17 | THE CENTRAL PARK CONCERT BAMA RAGS/RCA/BMG VIDEO 57501 | Dave Matthews Band | 24.98 DVD |
| 32 | 28 | 15 | TRIBUTO AL AMOR UNIVERSAL LATIN/UNIVERSAL MUSIC & VIDEO DIST. 351005 | Los Temerarios | 17.98 CD/DVD |
| 33 | 31 | 17 | FLOACISM "LIVE" DREAMWORKS/DREAMWORKS HOME ENTERTAINMENT 001438 | Floetry | 18.98 CD/DVD |
| 34 | 36 | 10 | JOSH GROBAN IN CONCERT ▲ ⁶ 143/REPRISE MUSIC VIDEO/WARNER MUSIC VIDEO 48413 | Josh Groban | 27.98 CD/DVD |
| 35 | 32 | 18 | THE VIDEOS ● ARISTA RECORDS INC./BMG VIDEO 54643 | OutKast | 15.98 DVD |
| 36 | 34 | 27 | THE BEST OF JEFF FOXWORTHY: DOUBLE WIDE, SINGLE MINDED RHINO HOME VIDEO 7303 | Jeff Foxworthy | 18.98 CD/DVD |
| 37 | 37 | 19 | ALL ACCESS PASS ▲ ² HOLLYWOOD RECORDS MUSIC VIDEO/BUENA VISTA HOME ENTERTAINMENT 86594 | Hilary Duff | 9.98 DVD |
| 38 | 29 | 17 | TALES OF A LIBRARIAN: A TORI AMOS COLLECTION ATLANTIC VIDEO 83858 | Tori Amos | 19.98 CD/DVD |
| 39 | 30 | 22 | LIVE AND SWINGIN': THE ULTIMATE RAT PACK COLLECTION ● REPRISE MUSIC VIDEO/WARNER MUSIC VIDEO 3902 | Frank Sinatra, Dean Martin & Sammy Davis Jr. | 25.98 CD/DVD |
| 40 | 38 | 13 | LIVE AT THE GRAND OLYMPIC AUDITORIUM ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 5012 | Rage Against The Machine | 14.98 DVD |

Top Kid Video and Health & Fitness video refers to VHS sales. Recreational Sports refers to DVD sales. ◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$3 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ● IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2004, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

● RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2004, VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

MARCH 27 2004 **Billboard** TOP DVD SALES™

Sales data compiled by Nielsen VideoScan

| THIS WEEK | LAST WEEK | TITLE LABEL/DISTRIBUTING LABEL & NUMBER | Principal Performers | RATING | PRICE |
|-----------|-----------|--|--|--------|-------|
| 1 | 1 | NUMBER 1 SPY KIDS 3: GAME OVER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32946 | Antonio Banderas Sylvester Stallone | PG | 29.98 |
| 2 | NEW | SCHOOL OF ROCK (WIDESCREEN SPECIAL EDITION) PARAMOUNT HOME ENTERTAINMENT 38514 | Jack Black Joan Cusack | PG-13 | 29.98 |
| 3 | NEW | SCHOOL OF ROCK (PAN & SCAN SPECIAL EDITION) PARAMOUNT HOME ENTERTAINMENT 56394 | Jack Black Joan Cusack | PG-13 | 29.98 |
| 4 | NEW | COLD CREEK MANOR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32057 | Dennis Quaid Sharon Stone | R | 29.98 |
| 5 | NEW | GOOD BOY (SPECIAL EDITION) MGM HOME ENTERTAINMENT 69028 | Liam Aiken Molly Shannon | PG | 26.98 |
| 6 | 2 | THE LION KING 1 1/2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31203 | Animated | G | 29.98 |
| 7 | NEW | DUPLEX WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28648 | Ben Stiller Drew Barrymore | PG-13 | 29.98 |
| 8 | NEW | LOONEY TUNES: BACK IN ACTION (PAN & SCAN) WARNER HOME VIDEO 735247 | Brendan Fraser Jenna Elfman | PG | 27.98 |
| 9 | 3 | MISSING (WIDESCREEN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 02543 | Tommy Lee Jones Cate Blanchett | R | 28.98 |
| 10 | NEW | CHAPPELLE'S SHOW SEASON ONE PARAMOUNT HOME ENTERTAINMENT 87391 | Dave Chappelle | NR | 26.98 |
| 11 | NEW | STARGATE SG-1 (SEASON 6) MGM HOME ENTERTAINMENT 68830 | Richard Dean Anderson | NR | 69.98 |
| 12 | 7 | RUNAWAY JURY (WIDESCREEN) FOXVIDEO 20081 | John Cusack Gene Hackman | PG-13 | 27.98 |
| 13 | 23 | RESERVOIR DOGS: SPECIAL EDITION ARTISAN HOME ENTERTAINMENT 12050 | Harvey Keitel Tim Roth | R | 14.98 |
| 14 | 4 | MISSING (PAN & SCAN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 04005 | Tommy Lee Jones Cate Blanchett | R | 28.98 |
| 15 | NEW | LOONEY TUNES: BACK IN ACTION (WIDESCREEN) WARNER HOME VIDEO 28804 | Brendan Fraser Jenna Elfman | PG | 27.98 |
| 16 | 11 | LOST IN TRANSLATION (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 23957 | Bill Murray Scarlett Johansson | R | 26.98 |
| 17 | 21 | BARBERSHOP MGM HOME ENTERTAINMENT 1004104 | Ice Cube | PG-13 | 14.98 |
| 18 | 15 | FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62155 | Animated | G | 29.98 |
| 19 | 20 | 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 |
| 20 | 5 | MATCHSTICK MEN (PAN & SCAN) WARNER HOME VIDEO 24676 | Nicolas Cage Sam Rockwell | PG-13 | 27.98 |
| 21 | RE-ENTRY | LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002626 | Reese Witherspoon | PG-13 | 14.98 |
| 22 | 12 | RADIO COLUMBIA TRISTAR HOME ENTERTAINMENT 60130 | Cuba Gooding, Jr. Ed Harris | PG | 28.98 |
| 23 | 6 | MATCHSTICK MEN (WIDESCREEN) WARNER HOME VIDEO 24677 | Nicolas Cage Sam Rockwell | PG-13 | 27.98 |
| 24 | 13 | SECONDHAND LIONS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06904 | Michael Caine Robert Duvall | PG | 27.98 |
| 25 | 10 | RUNAWAY JURY (PAN & SCAN) FOXVIDEO 21175 | John Cusack Gene Hackman | PG-13 | 27.98 |
| 26 | 14 | OPEN RANGE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32055 | Kevin Costner Robert Duvall | R | 29.98 |
| 27 | NEW | QUIET MAN (COLLECTOR'S EDITION) ARTISAN HOME ENTERTAINMENT 12528 | John Wayne Maureen O'Hara | NR | 14.98 |
| 28 | RE-ENTRY | WHEN HARRY MET SALLY MGM HOME ENTERTAINMENT 1001460 | Billy Crystal Meg Ryan | R | 14.98 |
| 29 | 16 | UNDER THE TUSCAN SUN (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32053 | Diane Lane | PG-13 | 29.98 |
| 30 | RE-ENTRY | CAST AWAY FOXVIDEO 03761 | Tom Hanks Helen Hunt | PG-13 | 14.98 |
| 31 | RE-ENTRY | NATIONAL LAMPOON'S VAN WILDER (RATED) ARTISAN HOME ENTERTAINMENT 12891 | Ryan Reynolds Tara Reid | R | 19.98 |
| 32 | RE-ENTRY | MOULIN ROUGE 20TH CENTURY FOX 05785 | Nicole Kidman Ewan McGregor | PG-13 | 14.98 |
| 33 | NEW | YOURS, MINE AND OURS MGM HOME ENTERTAINMENT 01606 | Lucille Ball Henry Fonda | NR | 14.98 |
| 34 | 9 | NFL: SUPER BOWL XXXVIII WARNER HOME VIDEO 34320 | Not Listed | NR | 24.98 |
| 35 | RE-ENTRY | THE LORD OF THE RINGS: THE TWO TOWERS EXTENDED EDITION (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 08504 | Elijah Wood Ian McKellen | PG-13 | 39.98 |
| 36 | 22 | ONCE UPON A TIME IN MEXICO COLUMBIA TRISTAR HOME ENTERTAINMENT 08717 | Antonio Banderas Johnny Depp | R | 28.98 |
| 37 | 27 | TITANIC PARAMOUNT HOME ENTERTAINMENT 15527 | Leonardo DiCaprio Kate Winslet | PG-13 | 14.98 |
| 38 | 24 | INTOLERABLE CRUELTY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 22814 | George Clooney Catherine Zeta-Jones | PG-13 | 26.98 |
| 39 | NEW | STARSKY & HUTCH: COMPLETE FIRST SEASON COLUMBIA TRISTAR HOME ENTERTAINMENT 60066 | Paul Michael Glaser David Soul | NR | 49.98 |
| 40 | NEW | RAMBO: FIRST BLOOD ARTISAN HOME ENTERTAINMENT 12652 | Sylvester Stallone Richard Crenna | R | 14.98 |

MARCH 27 2004 **Billboard** TOP VHS SALES™

Sales data compiled by Nielsen VideoScan

| THIS WEEK | LAST WEEK | TITLE LABEL/DISTRIBUTING LABEL & NUMBER | Principal Performers | YEAR OF RELEASE | RATING | PRICE |
|-----------|-----------|--|--|-----------------|--------|-------|
| 1 | 1 | NUMBER 1 THE LION KING 1 1/2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31203 | Animated | 2004 | G | 24.98 |
| 2 | 2 | SPY KIDS 3: GAME OVER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32977 | Antonio Banderas Sylvester Stallone | 2003 | PG | 24.98 |
| 3 | NEW | GOOD BOY MGM HOME ENTERTAINMENT 69027 | Liam Aiken Molly Shannon | 2003 | PG | 24.98 |
| 4 | 21 | DORA'S EGG HUNT PARAMOUNT HOME ENTERTAINMENT 75423 | Dora The Explorer | 2004 | NR | 9.98 |
| 5 | NEW | LOONEY TUNES: BACK IN ACTION WARNER HOME VIDEO 33248 | Brendan Fraser Jenna Elfman | 2003 | PG | 19.98 |
| 6 | 3 | DORA THE EXPLORER-DORA'S PIRATE ADVENTURE PARAMOUNT HOME ENTERTAINMENT 75983 | Animated | 2004 | NR | 9.98 |
| 7 | 5 | FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081 | Animated | 2003 | G | 24.98 |
| 8 | 4 | UNDER THE TUSCAN SUN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32058 | Diane Lane | 2003 | PG-13 | 24.98 |
| 9 | 6 | SECONDHAND LIONS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06842 | Michael Caine Robert Duvall | 2003 | PG | 22.98 |
| 10 | 8 | SPONGEBOB SQUAREPANTS - THE SEASCAPE CAPERS PARAMOUNT HOME ENTERTAINMENT 75953 | Animated | 2004 | NR | 9.98 |
| 11 | 11 | PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31680 | Johnny Depp Orlando Bloom | 2003 | PG-13 | 24.98 |
| 12 | 7 | OPEN RANGE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 07603 | Kevin Costner Robert Duvall | 2003 | R | 24.98 |
| 13 | 9 | SHREK DREAMWORKS HOME ENTERTAINMENT 83670 | Mike Myers Eddie Murphy | 2001 | PG | 14.98 |
| 14 | 18 | DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 75053 | Animated | 2003 | NR | 9.98 |
| 15 | 13 | SEABISCUIT UNIVERSAL STUDIOS HOME VIDEO 061427 | Jeff Bridges Tobey McGuire | 2003 | PG-13 | 22.98 |
| 16 | NEW | COYOTE UGLY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21754 | Piper Perabo Adam Garcia | 2000 | PG-13 | 9.98 |
| 17 | 10 | EVER AFTER: A CINDERELLA STORY (REPACKAGED EDITION) FOXVIDEO 05753 | Drew Barrymore Anjelica Huston | 1998 | PG | 6.98 |
| 18 | 16 | FREAKY FRIDAY WALT DISNEY PICTURES/WALT DISNEY HOME VIDEO 318710 | Jamie Lee Curtis Lindsay Lohan | 2003 | PG-13 | 24.98 |
| 19 | 14 | BILLY BLANKS' TAE-BO CARDIO GOODTIMES HOME VIDEO 02945 | Billy Blanks | 2003 | NR | 19.98 |
| 20 | NEW | TOMBSTONE HOLLYWOOD PICTURES HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 2544 | Kurt Russell Val Kilmer | 1993 | R | 9.98 |
| 21 | NEW | REMEMBER THE TITANS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 21736 | Denzel Washington | 2000 | PG | 9.98 |
| 22 | 19 | CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413 | Dora The Explorer | 2003 | NR | 12.98 |
| 23 | 17 | THE LION KING (PLATINUM EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30420 | Animated | 1994 | G | 24.98 |
| 24 | 24 | THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 30840 | Not Listed | 1999 | NR | 12.98 |
| 25 | 20 | RUGRATS GO WILD NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 34052 | Animated | 2003 | PG | 19.98 |

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail.
◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

MARCH 27 2004 **Billboard** TOP VIDEO RENTALS™

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| THIS WEEK | LAST WEEK | TITLE LABEL/DISTRIBUTING LABEL & NUMBER | Principal Performers | RATING |
|-----------|-----------|--|-----------------------------------|--------|
| 1 | NEW | NUMBER 1 SCHOOL OF ROCK PARAMOUNT HOME ENTERTAINMENT 38514 | Jack Black Joan Cusack | PG-13 |
| 2 | 2 | MISSING COLUMBIA TRISTAR HOME ENTERTAINMENT 02543 | Tommy Lee Jones Cate Blanchett | R |
| 3 | 3 | MATCHSTICK MEN WARNER HOME VIDEO 24677 | Nicolas Cage Sam Rockwell | PG-13 |
| 4 | 1 | RUNAWAY JURY FOXVIDEO 20081 | John Cusack Gene Hackman | PG-13 |
| 5 | NEW | COLD CREEK MANOR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32057 | Dennis Quaid Sharon Stone | R |
| 6 | NEW | DUPLEX WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28648 | Ben Stiller Drew Barrymore | PG-13 |
| 7 | NEW | GOOD BOY MGM HOME ENTERTAINMENT 69028 | Liam Aiken Molly Shannon | PG |
| 8 | 4 | RADIO COLUMBIA TRISTAR HOME ENTERTAINMENT 60130 | Cuba Gooding, Jr. Ed Harris | PG |
| 9 | 6 | SECONDHAND LIONS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06904 | Michael Caine Robert Duvall | PG |
| 10 | NEW | LOONEY TUNES: BACK IN ACTION WARNER HOME VIDEO 28804 | Brendan Fraser Jenna Elfman | PG |

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. All rights reserved.

MARCH 27 2004 **Billboard** TOP VIDEO GAME RENTALS™

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| THIS WEEK | LAST WEEK | TITLE | Manufacturer | RATING |
|-----------|-----------|---|--------------------|--------|
| 1 | 2 | NUMBER 1 PS2-JAMES BOND 007 | Electronic Arts | T |
| 2 | 1 | PS2-MAFIA | Take 2 Interactive | M |
| 3 | 4 | PS2-NEED FOR SPEED: UNDERGROUND | Electronic Arts | E |
| 4 | 3 | PS2-NFL STREET | Electronic Arts | E |
| 5 | NEW | XBOX - NINJA GAIDEN | Tecmo | M |
| 6 | 5 | PS2-TRUE CRIME: STREETS OF LA | Activision | M |
| 7 | 6 | XBOX-JAMES BOND 007: EVERYTHING OR NOTHING | Electronic Arts | T |
| 8 | 7 | PS2-TONY HAWK'S UNDERGROUND | Activision | T |
| 9 | 8 | PS2-MEDAL OF HONOR: RISING SUN | Electronic Arts | T |
| 10 | 10 | PS2-MANHUNT | Take 2 Interactive | M |

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55

Ireland's Cathy Davey is ready to take her first solo steps



Global



56

Canadian duo Taima reaches for a global audience with its debut album

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA

SNEP Digital Delivery Choice Causes Stir

Joint Venture To Service Tracks To Radio

BY JAMES MARTIN

PARIS—French labels body SNEP has chosen a company with no track record in the field to digitally deliver its members' promotional titles to radio stations.

The decision has been met with surprise by the other contenders for the contract.

At the end of 2003, SNEP requested bids for a single "promo-to-radio" service that could be used by all its members. Three companies submitted proposals.

SNEP's board has now picked Live Network, a joint venture between Paris-based chart compiler TITE Live and technology firm Apach Network, to run the new service, Médiadisque. The service will digitally deliver SNEP members' music direct to broadcasters at a set group price. It will be SNEP's sole recommended delivery service for promotional titles.

Peter Murray is CEO of one of the unsuccessful contenders, Luxembourg-based Grandlink Media. He describes the SNEP decision as "dubi-

ous" and "a massive step backward" in technological terms. SNEP declined to comment.

Live Network currently handles the digitization and management of streamed musical extracts for ebay.fr and amazon.fr. However, it has yet to fully develop the Médiadisque system, and no date has yet been set for the launch of the new service.

TITE Live collects and manages data on all types of cultural products and compiles the official music sales charts in France for SNEP in tandem with market research company IFOP.

Grandlink specializes in supplying media companies with content via satellite. Murray says he considers the Internet-based transmission proposed by Live Network to be less secure and efficient than Grandlink's system.

"Over 50 French radio stations," including leading top 40 network NRJ, have "openly declared their total satisfaction with Grandlink Media," according to Murray.

(Continued on page 57)



MURRAY: CALLS SNEP DECISION 'DUBIOUS'



WIR SIND HELDEN: ECHO WINS SEEN AS A TRIUMPH FOR NON-CONFORMITY

Newcomer Claims Lion's Share At Echo Awards

BY WOLFGANG SPAHR and EMMANUEL LEGRAND

BERLIN—German labels are seeing cutting-edge A&R pay off in a country where musical conservatism often appears to be the norm.

When rock act Wir Sind Helden triumphed in three categories at the annual German music industry Echo Awards March 6 in Berlin for its debut Labels/EMI album, "Die Reklamation," the label saw it as vindication of a risk-taking A&R policy.

"Originality and greatness usually don't get recognition [in Germany]," says Berlin-based Christof Ellinghaus, managing director of the German arm of EMI's Labels division. Labels specializes in left-of-center repertoire, mostly from indie imprints.

"A&R here is [generally] driven either by the desire to reach the mainstream or by TV shows," Ellinghaus claims. "It is not artist-driven A&R."

FROM OUTSIDER TO WINNER'S CIRCLE

Wir Sind Helden won in the new talent, national radio new talent and best video (for the single "Müssen Nur Wollen") categories. Labels/EMI also won the Echo for best marketing campaign for its work on the band. The group was nominated in the best national rock/pop band category but lost to Pur (EMI).

Ellinghaus suggests that Wir Sind Helden stands out because "they are the 'cool cats' who did not want to play the mass-media game and conform to the rules of the mainstream."

Despite such "outsider" status, the album has (Continued on page 56)

Sanremo Future Unclear

Italian Festival Still In Flux After Most Controversial Year Yet

BY MARK WORDEN

MILAN—The two sides involved in the bitter divorce that cast a cloud over the 2004 Sanremo Festival might yet kiss and make up in time for next year's edition.

For more than 50 years, Sanremo has been the key event in the Italian music industry calendar.

Universal Music Italy president/CEO Piero La Falce says that the major offered "limited cooperation" to the festival organizers this year, despite a boycott by labels body FIMI—of which Universal is a member—after a dispute about outstanding expenses.

"We don't think it's in anybody's interests to bury the festival," La Falce says, "especially with the market in its current state. I also wanted to

keep a line of communication open for the future."

Veteran Italian singer/songwriter Tony Renis was appointed artistic director of the 2004 event in October 2003. He suggests that the decision to stay away by the majors may yet "boomerang" upon the labels concerned.

"Nevertheless," Renis says, "I hope the quarrels will end quickly, so that whomever has to organize next year's festival will have more time to do so."

Sanremo has regularly made newspaper headlines here in recent years, but the 54th edition (March 2-6) was the most controversial yet. FIMI's withdrawal was motivated by what it said was RAI and the City of Sanremo's failure to reimburse labels for expenses from previous years (*Billboard*, July 19, 2003).

FIMI's members represent an estimated 90% (Continued on page 57)



LA FALCE: FIMI WILL 'UNDOUBTEDLY' RETURN



RENIS: SATISFIED WITH FEST'S RESULTS



| JAPAN | | UNITED KINGDOM | | FRANCE | | GERMANY | |
|------------------------------------|--|---------------------------------------|--|-------------------------------|---|--------------------------|---|
| THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK |
| (OEMPA PUBLICATIONS INC.) 03/17/04 | | (THE OFFICIAL UK CHARTS CO.) 03/15/04 | | (SNEP/FOP/TITE-LIVE) 03/16/04 | | (MEDIA CONTROL) 03/17/04 | |
| SINGLES | | SINGLES | | SINGLES | | SINGLES | |
| 1 | WONDERFUL LIFE & G VICTOR | 2 | CHA CHA SLIDE DJ CASPER ALL AROUND THE WORLD | 1 | SI DEMAIN... (TURN AROUND) ANTONN KAREEN & BONNIE TYLER EPIC | NEW | CAN'T WAIT UNTIL TONIGHT MAX RARE |
| 2 | PIECES W-INDS PONY CANYON | 1 | TOXIC BRITNEY SPEARS JIVE | 2 | SHUT UP BLACK EYED PEAS INTERSCOPE | 1 | JUST ONE LAST DANCE SARAH CONNOR FT. NATURAL COLUMBIA |
| 3 | 2 YASASHIKISS O SHITE DREAMS COME TRUE UNIVERSAL | NEW | BABY I LOVE U JENNIFER LOPEZ EPIC | 4 | SUPERSTAR JAMELIA PARLOPHONE | 2 | AUGEN AUF OOMPH! HANSA |
| 4 | 1 HITOMI NO JYUNIN L'ARC EN CIEL KI/ODN | 3 | MYSTERIOUS GIRL PETER ANDRE MUSHROOM | 5 | TU SERAS EMMA DAUMUS POLYDOR | 3 | MAD WORLD MICHAEL ANDREWS FT. GARY JULES ADVENTURE/SANCTUARY |
| 5 | 14 SAKURA KYOGU KAWAGUCHI WARNER MUSIC JAPAN | NEW | NOT IN LOVE ENRIQUE IGLESIAS FT. KELIS INTERSCOPE | 3 | COMME DES CONNARDS LES CONARDS UP MUSIC | 4 | TURN ME ON KEVIN LYTTLE ATLANTIC |
| 6 | 4 JUPITER AYAKA HIRAHARA DREA MUSIC | NEW | HEY MAMA BLACK EYED PEAS INTERSCOPE | NEW | ETERNELLEMENT TRAGEDIE UP MUSIC | 5 | TOXIC BRITNEY SPEARS JIVE |
| 7 | 5 MICHISHIRUBE ORANGE RANGE SONY MUSIC | 6 | THANK YOU JAMELIA PARLOPHONE | 15 | MODERN TIMES J-FIVE MG INT. | 7 | SUPERSTAR JAMELIA PARLOPHONE |
| 8 | NEW HIYASHINSU AYA MATSUURA ZETIMA | 5 | RED BLOODED WOMAN KYLIE MINOGUE PARLOPHONE | 9 | TANT PIS ROCH VOISINE BMG | 11 | POWERLESS (SAY WHAT YOU WANT) NELLY FURTADO DREAMWORKS |
| 9 | 8 HANAMIZUKI HITOTOYO COLUMBIA | 4 | AMAZING GEORGE MICHAEL EPIC | 6 | UNE FILLE COMME MOI PRISCILLA JIVE | NEW | NO ETERNITY JEANETTE POLYDOR |
| 10 | 11 SAKURANBO AI OTSUKA COLUMBIA | 7 | DUDE BENIE MAN FT. MS. THING VIRGIN | 14 | TURN ME ON KEVIN LYTTLE ATLANTIC | 10 | BEHIND THE SUN ALEXANDER HANSA |
| ALBUMS | | ALBUMS | | ALBUMS | | ALBUMS | |
| 1 | NEW EVERY LITTLE THING COMMONPLACE AVEV TRAX | 1 | KATIE MELUA CALL OFF THE SEARCH DRAMATICO | 1 | LES ENFOIRES LES ENFOIRES DANS L'ESPACE RESTO DU COEUR/BMG | 1 | NORAH JONES FEELS LIKE HOME BLUE NOTE |
| 2 | 1 QUEEN QUEEN JEWELS—VERY BEST OF QUEEN TOSHIBA/EMI | 2 | NORAH JONES FEELS LIKE HOME BLUE NOTE | 2 | KYO LE CHEMIN JIVE | 7 | WIR SIND HELDEN DIE REKLAMATION VIRGIN |
| 3 | NEW THE GOSPELERS DRESSED UP TO THE NINES KI/ODN | NEW | DANIEL O'DONNELL THE JUKEBOX YEARS DMG TV | 3 | NORAH JONES FEELS LIKE HOME BLUE NOTE | 2 | YVONNE CATTERFELD FARBEN MEINER WELT HANSA |
| 4 | NEW QURULI ANTENNA VICTOR | 5 | JAMIE CULLUM TWENTYSOMETHING UCJ | NEW | ELODIE FREGRE ELODIE FREGRE MERCURY | 4 | OOMPH! WAHRHEIT ODER PFICHT HANSA |
| 5 | 2 JYOSHI JUUNI GAKUBOU KI KOU SHINING ENERGY PLATIA ENTERTAINMENT | NEW | LIONEL RICHIE JUST FOR YOU MERCURY | 7 | NANNICK NOAH POKHARA SAINT GEORGE/COLUMBIA | NEW | CHRIS DE BURGH THE ROAD TO FREEDOM EDEL |
| 6 | 4 LOVE PSYCHEDELICO LOVE PSYCHEDELICO III VICTOR | NEW | HARRY CONNICK JR. ONLY YOU COLUMBIA | 8 | BENABAR LES RISQUES DU METIER JIVE | 15 | NELLY FURTADO FOLKLORE DREAMWORKS |
| 7 | 6 AYAKA HIRAHARA DDYSSEY DREA MUSIC | NEW | ENGBERT HUMPERDINCK HIS GREATEST LOVE SONGS UMTV | 6 | CORNILLE PARCE QU'ON VIENT DE LOIN WAGRAM | 6 | DICK BRAVE & THE BLACKBEATS DICK THIS! WEA |
| 8 | 3 CHEMISTRY DNE X DNE DEFSTAR | 4 | JAMELIA THANK YOU PARLOPHONE | 5 | SANSEVERINO LES SENEGALAISES SAINT GEORGE/COLUMBIA | 8 | JOSS STONE THE SOUL SESSIONS VIRGIN |
| 9 | 5 DREAMS COME TRUE LOVE OVERFLOW UNIVERSAL | 3 | ZERO 7 WHEN IT FALLS ULTIMATE DILEMMA | 4 | MIOSSEC 1983 PIAS | 5 | NORAH JONES COME AWAY WITH ME BLUE NOTE |
| 10 | 11 SOUNDTRACK SUNA ND UTSUYA UNIVERSAL | 10 | WILL YOUNG FRIDAY'S CHILD S/BMG | 10 | EVANESCENCE FALLEN WIND-UP/EPIC | 10 | BAP SONEX CAPITOL |

| CANADA | | ITALY | | SPAIN | | AUSTRALIA | |
|----------------------|---|-------------------------|---|--------------------------------|---|-----------------|--|
| THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK |
| (SDUNDSKAN) 03/27/04 | | (FIMI/NIELSEN) 03/15/04 | | (AFYVE/MEDIA CONTROL) 03/17/04 | | (ARIA) 03/15/04 | |
| SINGLES | | SINGLES | | SINGLES | | SINGLES | |
| NEW | TOXIC BRITNEY SPEARS JIVE/BMG | 2 | DRAGOSTEA DIN TEI HAIUCUI UNIVERSO | 2 | AMAZING GEORGE MICHAEL EPIC | NEW | TOXIC BRITNEY SPEARS JIVE |
| 1 | MY IMMORTAL EVANESCENCE WIND-UP/EPIC/SONY MUSIC | 3 | SHUT UP BLACK EYED PEAS INTERSCOPE | 1 | FUENTE DE ENERGIA ESTOPA ARIOLA | 2 | SUPERSTAR JAMELIA PARLOPHONE |
| 3 | MEME LES ANGES AU DE MONTIGNY VIK/BMG | 1 | AMAZING GEORGE MICHAEL EPIC | 4 | THE UNNAMED FEELING EP METALLICA MERCURY | 3 | WHAT ABOUT ME SHANNON NOLL BMG |
| 2 | HEY YA! OUTKAST ARISTA/BMG | 4 | MY IMMORTAL EVANESCENCE WIND-UP/EPIC | 3 | NI UNA LAGRIMA MAS DAVID BUSTAMANTE VALE MUSIC | 4 | TURN ME ON KEVIN LYTTLE ATLANTIC |
| 5 | SOMETHING MORE RYAN MALCOLM VIK/BMG | 6 | TURN ME ON KEVIN LYTTLE ATLANTIC | 5 | LOS LUNNIS NOS VAMOS A LA CAMA LOS LUNNIS SONY MUSIC | 5 | MILKSHAKE KELIS VIRGIN |
| 4 | SUNRISE NORAH JONES BLUE NOTE/EMI | 5 | FUORI DAL TUNNEL CAPA REZZA EXTRALABELS | 6 | MY IMMORTAL EVANESCENCE WIND-UP/EPIC | 8 | AMAZING GEORGE MICHAEL EPIC |
| 6 | BABY BOY BEYONCE FEATURING SEAN PAUL COLUMBIA/SONY MUSIC | 8 | HEY YA! OUTKAST ARISTA | NEW | CUANDO ZARPA EL AMOR CAMELA CAPITOL | 3 | ALL I NEED IS YOU GUY SEBASTIAN BMG |
| 8 | SUNRISE SIMPLY RED UNIVERSAL | NEW | L'UOMO VOLANTE MARCO MASINI UNIVERSAL | NEW | ONLY IF I KATE RYAN VALE MUSIC | NEW | THE WAY YOU MOVE OUTKAST ARISTA |
| 7 | PERFECT SIMPLE PLAN LAVA/WARNER | 7 | TOXIC BRITNEY SPEARS JIVE | 8 | RED BLOODED WOMAN KYLIE MINOGUE PARLOPHONE | 7 | MY IMMORTAL EVANESCENCE WIND-UP/EPIC |
| 9 | SO YESTERDAY HILARY DUFF BUENA VISTA/HOLLYWOOD/UNIVERSAL | 11 | IN THE SHADOWS THE RASMUS PLAYGROUND/UNIVERSAL | 9 | ABRE TU MENTE MERCHE VALE MUSIC | 11 | SO BEAUTIFUL PETE MURRAY COLUMBIA |
| ALBUMS | | ALBUMS | | ALBUMS | | ALBUMS | |
| 1 | NORAH JONES FEELS LIKE HOME BLUE NOTE/EMI | 3 | MINA THE PLATINUM COLLECTION EMI | 1 | ESTOPA LA CALLE ES TUYA? ARIOLA | 1 | NEW THE JOHN BUTLER TRIO SUNRISE OVER SEA JARRAH RECORDS |
| 4 | BLACK EYED PEAS ELEPHUNK A&M/INTERSCOPE/UNIVERSAL | 1 | FRANCESCO GUCCINI RITRATTI CAPITOL | 2 | DAVID BISBAL BULERIA VALE MUSIC | 2 | PETE MURRAY FEELER COLUMBIA |
| 2 | EVANESCENCE FALLEN WIND-UP/EPIC/SONY MUSIC | 2 | NORAH JONES FEELS LIKE HOME BLUE NOTE | 3 | HEROES DEL SILENCIO ANTOLOGIA AUDIOVISUAL CAPITOL | 1 | SHANNON NOLL THAT'S WHAT I'M TALKING ABOUT BMG |
| 3 | JOSH GROBAN CLOSER 143/REPRISE/WARNER | 4 | MICHAEL BUBLÉ MICHAEL BUBLÉ REPRISE | 4 | LOS LUNNIS LOS LUNNIS NOS VAMOS A LA CAMA SONY MUSIC | 4 | EVANESCENCE FALLEN WIND-UP/EPIC |
| 5 | SHERYL CROW THE VERY BEST OF SHERYL CROW A&M/INTERSCOPE/UNIVERSAL | 5 | TIZIANO FERRO 111 CENTO ONCE CAPITOL | 9 | NORAH JONES FEELS LIKE HOME BLUE NOTE | 5 | NORAH JONES FEELS LIKE HOME BLUE NOTE |
| 6 | VARIOUS ARTISTS 2004 GRAMMY NOMINEES GRAMMY/BMG STRATEGIC MARKETING/BMG | 6 | EROS RAMAZZOTTI 9 ARIOLA | 6 | FRAN PEREA LA CHICA DE LA HABITACION DE AL LADO DRO | 6 | BLACK EYED PEAS ELEPHUNK INTERSCOPE |
| 9 | VARIOUS ARTISTS JUNO AWARDS 2004 UNIVERSAL | 11 | BLACK EYED PEAS ELEPHUNK INTERSCOPE | 8 | CAMARON DE LA ISLA ALMA Y COAZON FLAMENCOS UNIVERSAL | 22 | BLINK-182 BLINK-182 GEFREN |
| NEW | VARIOUS ARTISTS PS...TENDRESSE GUY/SELECT | NEW | MARCO MASINI MASINI UNIVERSAL | 12 | BEBO & CIGALA LAGRIMAS NEGRAS ARIOLA | 5 | SLIM DUSTY COLUMBIA LANE—THE LAST SEASONS CAPITOL |
| NEW | VARIOUS ARTISTS BAD BOY'S 10TH ANNIVERSARY... THE HITS BAD BOY/UNIVERSAL | 8 | ELISA LOTUS SUGAR | 7 | ANDRES CALAMARO EL CANTANTE DRO | 7 | JACK JOHNSON ON AND ON MOD |
| 10 | OUTKAST SPEAKERBOXXX/THE LOVE BELOW ARISTA/BMG | 9 | MANNOIA FIORELLA CONCERTI SONY MUSIC | 15 | BLACK EYED PEAS ELEPHUNK INTERSCOPE | 8 | SOUNDTRACK WHAT'S THAT SOUND? MUSIC FROM QUEER EYE FOR THE STRAIGHT GUY CAPITOL |

| THE NETHERLANDS | | SWEDEN | | NORWAY | | SWITZERLAND | |
|---------------------------|--|----------------|--|--------------------------------|---|--------------------------|--|
| THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK |
| (MEGA CHARTS BV) 03/15/04 | | (GLF) 03/12/04 | | (VERDENS GANG NORWAY) 03/15/04 | | (MEDIA CONTROL) 03/16/04 | |
| SINGLES | | SINGLES | | SINGLES | | SINGLES | |
| 1 | VOORBIJ MARC BORSATO & DD POLYDOR | 9 | F**K IT (I DON'T WANT YOU BACK) EAMON JIVE | 1 | TOXIC BRITNEY SPEARS JIVE | 1 | A KISS GOODBYE MUSIC STARS UNIVERSAL |
| 2 | DREAMER/GUSSIE'S SONG DINAND WOESTHOFF BMG | NEW | THE QUIET PLACE IN FLAMES NUCLEAR BLAST | 2 | MY IMMORTAL EVANESCENCE WIND-UP/EPIC | 2 | SUPERSTAR JAMELIA PARLOPHONE |
| 3 | RAMAGANANA TREBLE CNR | 1 | DING DONG SONG GUNTHER & THE SUNSHINE GIRLS METRONOME | 3 | BEHIND BLUE EYES LIMP BIZKIT INTERSCOPE | 3 | SHUT UP BLACK EYED PEAS INTERSCOPE |
| 4 | 5 STUCK ON YOU 3T DIGIDANCE | 3 | TOXIC BRITNEY SPEARS JIVE | 4 | SHUT UP BLACK EYED PEAS INTERSCOPE | 4 | TOXIC BRITNEY SPEARS JIVE |
| 5 | 6 SUPERSTAR JAMELIA PARLOPHONE | 2 | BORTOM TID OCH RUM NINA & KIM BONNIER | 5 | SWEET DREAMS MY L.A. EX RACHEL STEVENS POLYDOR | 5 | TURN ME ON KEVIN LYTTLE ATLANTIC |
| ALBUMS | | ALBUMS | | ALBUMS | | ALBUMS | |
| 1 | NORAH JONES FEELS LIKE HOME BLUE NOTE | 1 | NORAH JONES FEELS LIKE HOME BLUE NOTE | 1 | VARIOUS ARTISTS OLSENANDEN JR PA RUCKER N EMI | 1 | NORAH JONES FEELS LIKE HOME BLUE NOTE |
| 2 | BOUDEWIJN DE GROOT HET EILAND IN DE VERTE PHONOGRAM | NEW | TOMAS LEDIN MED VIDOPPPNA FONSTER ANDERSON | 2 | NORAH JONES FEELS LIKE HOME BLUE NOTE | 2 | MUSIC STARS YOUR FAVOURITES 2 UNIVERSAL |
| 3 | 3 CH!PZ THE ADVENTURES OF CHIPZ GLAM SLAM | 2 | WEeping WILLOWS PRESENCE VIRGIN | 3 | SIMON & GARFUNKEL THE ESSENTIAL SIMON & GARFUNKEL COLUMBIA | 3 | NEW DADA (ANTE PORTAS) SEASONS CHANGE WEA |
| 4 | 4 EVANESCENCE FALLEN WIND-UP/EPIC | NEW | EUROPE ROCK THE NIGHT: THE VERY BEST OF EUROPE COLUMBIA | 4 | SONDRE LERCHE TWO WAY MONOLOGUE VIRGIN | 4 | SEAL IV WARNER BROS. |
| 5 | NEW GEORGE MICHAEL PATIENCE EPIC | 3 | SARA LOFGREN STARKARE MARIANN | 5 | PET SHOP BOYS POP ART—THE HITS PARLOPHONE | 5 | BLACK EYED PEAS ELEPHUNK INTERSCOPE |

Funk, Soul Float DJ Cam's Boat

French hip-hop specialist DJ Cam (aka Laurent Daumail) is back with two contrasting records. "Liquid Hip Hop," his fifth studio album, marks a return to experimental turntablism after the adventures in soul of last album "Soulshine." "For me, it's modern funk," Cam says. "I'm not into rock and pop." The album marks his departure from Sony France and is released on his own **Inflamable Records**, distributed by **Nocturne**. Cam's second project is "Fillet of Soul," a jazz/soul album by **Tassel & Naturel**, for which he was an executive producer. "Liquid Hip Hop" was released in February in France and will be available throughout Europe in April. **JVC Victor** will distribute the album in Japan, while **Studio Distribution** will handle the U.S. release in May. **JAMES MARTIN**

the biggest names in British rap, have teamed for a bruising new version of the track "Oh U Want More?" first

Global Pulse™

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heard on Ty's album "Upwards" (**Big Dada Records**). "My father used to say, 'Son, you're not supposed to win,'" Ty says. "When you understand that, you understand everything." He has become a winner anyway: "Upwards" was voted album of the year in 2003 by DJ magazine as well as album of the year by listeners of **Gilles Peterson's** "Worldwide" radio show on BBC Radio 1. "Oh U Want More?" is issued as a single in April. **KWAKU**

STARTING OVER: Ireland's **Cathy Davey** came to attention last year singing on "Grace Under Pressure," the sophomore set on **V2** from British prog-rockers **Elbow**. Now, V2 is set to issue the debut solo release from the 25-year-old, whose songs reference **PJ Harvey**, **Björk** and a young **Kate Bush**. The EP "Come Over" appears



DAVEY: EP WILL PREVIEW FULL ALBUM

RADICAL HIT: It's proving to be a good year for the **Modena City Ramblers**, a vibrant eight-piece that resembles an Italian version of **Chumbawamba**. The act's radical protest songs have been a feature of Italy's alternative scene for a decade. Its album "Viva la Vida! Viva la Muerte!" (**Black Out/Universal**) is currently on the charts, while the band gained attention for its appearance at the first edition of the Mantua Festival March 2-6, an "anti-festival" organized by left-wing politician **Nando Dalla Chiesa** to compete with the more famous Sanremo Festival. **Paolo D'Alessandro**, **Universal Music Italy's** recently appointed divisional director, is delighted that the album has been in the Italian top 30 for two months: "This is an encouraging sign that shows that if you put quality music out there, people will buy it." **MARK WORDEN**

TURKISH HERO DIES: Turkey is mourning the death of the country's biggest rock phenomenon, **Cem Karaca**, whose career spanned almost four decades. Singing with 1970s bands such as **Apaslar**, **Kardaslar**, **Mogoliar** and **Dervidan**, he was dubbed a "Turkish **Bob Dylan**" for his radical left-wing songs and was forced into exile in 1979, immediately before the Turkish military seized power. Karaca was ordered to return to face a trial but remained in Germany until 1987, when he returned under a new government. In recent years, Karaca used his music to campaign for a peaceful co-existence between Turkey's secularists and Islamists. He died of a heart attack Feb. 8 at age 58. The funeral was shown on Turkish TV. **TALIP OGUUR**

Billboard EUROCHARTS

Eurocharts are compiled by Billboard from the national singles and album sales charts of 18 European countries. 03/17/04

| THIS WEEK | LAST WEEK | SINGLES SALES |
|-----------|-----------|---|
| 1 | 1 | TOXIC BRITNEY SPEARS JIVE |
| 2 | 3 | SUPERSTAR JAMELIA PARLOPHONE |
| 3 | 2 | SHUT UP BLACK EYED PEAS INTERSCOPE |
| 4 | 5 | SI DEMAIN . . . (TURN AROUND) ANTONN KAREEN & BONNIE TYLER EPIC |
| 5 | 6 | TURN ME ON KEVIN LYTLE ATLANTIC |
| 6 | 12 | CHA CHA SLIDE DJ CASPER ALL AROUND THE WORLD |
| 7 | NEW | CAN'T WAIT UNTIL TONIGHT MAX RARE/WARNER MUSIC |
| 8 | 4 | AMAZING GEORGE MICHAEL EPIC |
| 9 | NEW | NOT IN LOVE ENRIQUE IGLESIAS FT. KELIS INTERSCOPE |
| 10 | 8 | RED BLOODED WOMAN KYLIE MINOGUE PARLOPHONE |
| 11 | 11 | JUST ONE LAST DANCE SARAH CONNOR FT. NATURAL COLUMBIA |
| 12 | NEW | BABY I LOVE U JENNIFER LOPEZ EPIC |
| 13 | 14 | AUGEN AUF OOMPH! GUN SUPERS |
| 14 | 9 | MAD WORLD MICHAEL ANDREWS FT. GARY JULES ADVENTURE/SANCTUARY |
| 15 | 16 | TU SERAS EMMA DAUMUS POLYDOR |
| 16 | 7 | HEY YA! OUTKAST ARISTA |
| 17 | 13 | MYSTERIOUS GIRL PETER ANDRE MUSHROOM |
| 18 | 10 | COMME DES CONNARDS LES CONARDS UP MUSIC |
| 19 | 15 | MILKSHAKE KELIS VIRGIN |
| 20 | NEW | HEY MAMA BLACK EYED PEAS INTERSCOPE |

| THIS WEEK | LAST WEEK | ALBUM SALES |
|-----------|-----------|--|
| 1 | 1 | NORAH JONES FEELS LIKE HOME BLUE NOTE |
| 2 | 7 | BLACK EYED PEAS ELEPHUNK INTERSCOPE |
| 3 | 3 | EVANESCENCE FALLEN WIND-UP/EPIC |
| 4 | 2 | NORAH JONES COME AWAY WITH ME BLUE NOTE |
| 5 | 4 | JOSS STONE THE SOUL SESSIONS RELENTLESS/VIRGIN |
| 6 | 6 | KATIE MELUA CALL OFF THE SEARCH DRAMATICO |
| 7 | 5 | DIDO LIFE FOR RENT CHEEKY/ARISTA |
| 8 | NEW | LIONEL RICHELIE JUST FOR YOU MERCURY |
| 9 | 27 | WIR SIND HELDEN DIE REKLAMATION CAPITOL |
| 10 | 10 | YVONNE CATTERFELD FARBEN MEINER WEIT HANSA |
| 11 | NEW | DANIEL O'DONNELL THE JUKEBOX YEARS DMG TV |
| 12 | 8 | OUTKAST SPEAKERBOXX/IN THE ZONE ARISTA |
| 13 | 13 | OOMPH! WAHRHEIT ODER PFLICHT GUN SUPERS |
| 14 | 11 | SEAL IV WARNER BROS. |
| 15 | 24 | JAMIE CULLUM TWENTYSOMETHING UCJ/UNIVERSAL |
| 16 | 17 | BRITNEY SPEARS IN THE ZONE JIVE |
| 17 | 19 | LES ENFOIRES LES ENFOIRES DANS L'ESPACE RESTO DU COEUR/BMG |
| 18 | 14 | NO DOUBT THE SINGLES 1992-2003 INTERSCOPE |
| 19 | 16 | THE DARKNESS PERMISSION TO LAND ATLANTIC/MUST DESTROY |
| 20 | 21 | LEANN RIMES THE BEST OF CURB/LONDON |

| THIS WEEK | LAST WEEK | RADIO AIRPLAY |
|-----------|-----------|--|
| 1 | 1 | SHUT UP BLACK EYED PEAS INTERSCOPE |
| 2 | 2 | SUPERSTAR JAMELIA PARLOPHONE |
| 3 | 3 | IT'S MY LIFE NO DOUBT MCA |
| 4 | 4 | HEY YA! OUTKAST ARISTA |
| 5 | 8 | TOXIC BRITNEY SPEARS JIVE |
| 6 | 5 | TURN ME ON KEVIN LYTLE ATLANTIC |
| 7 | 7 | AMAZING GEORGE MICHAEL COLUMBIA |
| 8 | 9 | RED BLOODED WOMAN KYLIE MINOGUE PARLOPHONE |
| 9 | 6 | LIFE FOR RENT O100 CHEEKY/BMG |
| 10 | 11 | TOO LOST IN YOU SUGABABES ISLAND |
| 11 | 12 | IN THE SHADOWS THE RASMUS PLAYGROUND/UNIVERSAL |
| 12 | 14 | GOD IS A DJ PINK ARISTA |
| 13 | 15 | BEHIND BLUE EYES LIMP BIZKIT INTERSCOPE |
| 14 | 10 | PARCE QU'ON VIENT DE LOIN CORNELIE WAGBIAM |
| 15 | 17 | LEFT OUTSIDE ALONE ANASTACIA COLUMBIA |
| 16 | 13 | POWERLESS (SAY WHAT YOU WANT) NELLY FURTADO DREAMWORKS |
| 17 | 25 | YEAH USHER ARISTA/BMG |
| 18 | 20 | NOT IN LOVE ENRIQUE IGLESIAS UNIVERSAL |
| 19 | 16 | TAKE ME TO THE CLOUDS ABOVE L.M.C. VS. U2 ALL AROUND THE WORLD |
| 20 | 19 | MY IMMORTAL EVANESCENCE WIND-UP/EPIC |

AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 03/15/04

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 1 | AUGEN AUF OOMPH! GUN SUPERS |
| 2 | 2 | ADDICTION VERENA UNIVERSAL |
| 3 | 4 | SUPERSTAR JAMELIA PARLOPHONE |
| 4 | 3 | BEHIND BLUE EYES LIMP BIZKIT INTERSCOPE |
| 5 | 5 | TOXIC BRITNEY SPEARS JIVE |

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|---|
| 1 | 1 | NORAH JONES FEELS LIKE HOME BLUE NOTE |
| 2 | 2 | NORAH JONES COME AWAY WITH ME BLUE NOTE |
| 3 | 12 | WIR SIND HELDEN DIE REKLAMATION CAPITOL |
| 4 | 3 | OOMPH! WAHRHEIT ODER PFLICHT GUN SUPERS |
| 5 | NEW | LIONEL RICHELIE JUST FOR YOU MERCURY |

BELGIUM/WALLONIA

(PROMUVI) 03/17/04

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 1 | SI DEMAIN . . . (TURN AROUND) ANTONN KAREEN & BONNIE TYLER EPIC |
| 2 | 2 | TU SERAS EMMA DAUMUS POLYDOR |
| 3 | 3 | COMME DES CONNARDS LES CONARDS UP MUSIC |
| 4 | 4 | SEXY POUR MOI TRAGEDIE UP MUSIC |
| 5 | 5 | ON N'OUBLIE JAMAIS RIEN HELENE SEGARA EAST WEST |

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|--|
| 1 | 4 | LES ENFOIRES LES ENFOIRES DANS L'ESPACE RESTO DU COEUR/BMG |
| 2 | 1 | NORAH JONES FEELS LIKE HOME BLUE NOTE |
| 3 | 2 | SOUNDTRACK PODIUM TV EDITIONS/ARIANE |
| 4 | 3 | KYO LE CHEMIN JIVE |
| 5 | 6 | YANNICK NOAH POKHARA COLUMBIA |

DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 03/16/04

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | 1 | TURN ME ON KEVIN LYTLE ATLANTIC |
| 2 | 2 | AMAZING GEORGE MICHAEL EPIC |
| 3 | NEW | F**K IT (I DON'T WANT YOU BACK) EAMON JIVE |
| 4 | 4 | MILKSHAKE KELIS VIRGIN |
| 5 | 6 | TOXIC BRITNEY SPEARS JIVE |

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|--|
| 1 | 1 | SWAN LEE SWAN LEE PLAYGROUND |
| 2 | 30 | TV-2 HITS CAPITOL |
| 3 | 2 | NORAH JONES FEELS LIKE HOME BLUE NOTE |
| 4 | 3 | SIMON & GARFUNKEL THE ESSENTIAL SIMON & GARFUNKEL COLUMBIA |
| 5 | NEW | ZIDIDADA PRINCESS CMC |

PORTUGAL

(AFP) 03/17/04

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|---|
| 1 | 2 | RUSSELL WATSON THE VOICE FAROL |
| 2 | 1 | NORAH JONES FEELS LIKE HOME BLUE NOTE |
| 3 | 3 | EVANESCENCE FALLEN WIND-UP/EPIC |
| 4 | 4 | BLACK EYED PEAS ELEPHUNK INTERSCOPE |
| 5 | 5 | JOSS STONE THE SOUL SESSIONS VIRGIN |
| 6 | 7 | SIMPLY RED HOME 2 DANCE |
| 7 | 6 | SEAL IV WARNER BROS. |
| 8 | 9 | SHANIA TWAIN UP! MERCURY |
| 9 | 15 | REAMONN BEAUTIFUL SKY VIRGIN |
| 10 | 8 | MARIA RITA MARIA RITA WARNER BROS. |

IRELAND

(IRMA/CHART TRACK) 03/12/04

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | 1 | TOXIC BRITNEY SPEARS JIVE |
| 2 | 3 | MYSTERIOUS GIRL PETER ANDRE MUSHROOM |
| 3 | 2 | MILKSHAKE KELIS VIRGIN |
| 4 | 8 | CHA CHA SLIDE DJ CASPER ALL AROUND THE WORLD |
| 5 | NEW | HEY MAMA BLACK EYED PEAS INTERSCOPE |

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|---|
| 1 | 3 | PADDY CASEY LIVING COLUMBIA |
| 2 | 4 | KATIE MELUA CALL OFF THE SEARCH DRAMATICO |
| 3 | 1 | NORAH JONES COME AWAY WITH ME BLUE NOTE |
| 4 | 5 | LEANN RIMES THE BEST OF CURB/LONDON |
| 5 | 2 | NORAH JONES FEELS LIKE HOME BLUE NOTE |

NEW ZEALAND

(RECORD PUBLICATIONS LTD.) 03/17/04

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | 32 | F**K IT (I DON'T WANT YOU BACK) EAMON JIVE |
| 2 | 1 | SUPERSTAR JAMELIA EMI |
| 3 | 46 | BACK IN THE MUD BUBBA SPARXXX INTERSCOPE |
| 4 | 2 | DREAMING SCRIBE FMR |
| 5 | 3 | SUGA SUGA BABY BASH UNIVERSAL |

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|---|
| 1 | 1 | NORAH JONES FEELS LIKE HOME BLUE NOTE |
| 2 | 2 | HAYLEY WESTENRA PURE UNIVERSAL |
| 3 | NEW | STERIOGRAM SCHMACK CAPITOL |
| 4 | 3 | SCRIBE THE CRUSAADER DIRTY |
| 5 | 6 | BLACK EYED PEAS ELEPHUNK INTERSCOPE |

GREECE

(IFPI GREECE/DELITTE & TOUCHE) 03/12/04

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 1 | P20 MIKHALIS KHATZIGIANIS UNIVERSAL |
| 2 | 3 | JACUZZI VORIA KIKLOMATA ALPHA |
| 3 | 2 | THU THUCA AXE BAHIA HEAVEN |
| 4 | 5 | MY IMMORTAL EVANESCENCE WIND-UP/EPIC |
| 5 | 6 | ANAPANITIS KLISIS/TRELI KARDIA ELENA PAPANIZOU HEAVEN |

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|--|
| 1 | 3 | NORAH JONES FEELS LIKE HOME BLUE NOTE |
| 2 | 2 | JOSS STONE THE SOUL SESSIONS VIRGIN |
| 3 | 1 | EVANESCENCE FALLEN WIND-UP/EPIC |
| 4 | 4 | SCHILLER LIFE UNIVERSAL |
| 5 | 7 | LINKIN PARK LIVE IN TEXAS WARNER BROS. |

CZECH REPUBLIC

(IFPI) 03/12/04

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|---|
| 1 | 2 | CHINASKI PREMIUM/BEST OF 1993-2003 UNIVERSAL |
| 2 | 5 | JAROMIR NOHAVICA BABYLON BONTON |
| 3 | 1 | LUCIE LUCIE V OPERE BONTON |
| 4 | 7 | MICHAL DAVID NEJVETSI ITALSKI, HITY BONTON |
| 5 | 3 | KAREL GOTT LASKO MA SUPRAPHON |
| 6 | 4 | LUCIE BILA JAMPADAMPA EMI |
| 7 | 6 | DANIEL LANDA VLTAVA TOUR EMI |
| 8 | 121 | EVA OLMEROVA JELI'S SAMOTARKY (TD NEJLEPSI 1992-1992) SUPRAPHON |
| 9 | 12 | MARIE ROTTROVA VSECHNO NEJLEPSI . . . SUPRAPHON |
| 10 | 10 | KAREL SVOBODA 35 ORIGINALNI NAHRANKY NEJVETSICH HITU SUPRAPHON |

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) | | | | | | 2 | 10 | 6 | 7 | 8 |
| EVANESCENCE Fallen (S) | 4 | | | 10 | | | | 4 | | 4 |
| NORAH JONES Feels Like Home (E) | 1 | | 2 | 1 | 3 | 1 | 5 | 5 | 3 | 1 |

Canadian Duo Taima Draws On Inuit, French Culture

BY LARRY LeBLANC

TORONTO—Canadian folk duo Taima wants to share the passion of its cultures with a global audience.

Inuk singer/cinematographer Elisapie Isaac and French-speaking guitarist/film composer Alain Auger released their self-titled album Feb. 24 on Montreal-based indie label Fullspin Music, distributed in Canada by Distribution Fusion III.

"Our goal is to travel all over the world and to present our music to other cultures," says Auger, 33.

EXCEPTIONAL START

Strikingly, the album—with songs in English, French and Inuktitut—has scanned 3,300 units within two weeks of release, according to Nielsen SoundScan.

Taima was also profiled nationally in a 13-minute documentary on CBC-TV's "The National" March 12.

"I can't remember anything quite like this," Distribution Fusion III president Jim West says. "I'm so happy the group is catching on. It's a gorgeous album."

Since 2002, Taima (pronounced "tie-ma") has performed extensively in Canada and will tour nationally here this summer. The duo recently appeared at the Festival les Deferlantes Hivernales de Pralognan-La-Vanoise in France. It will perform at the Glastonbury Festival in England in June.

Auger says, "I'm not surprised with what's happening, because we had such a vision with this album."

Produced by Michel Pépin at Studio Frisson in Montreal, the album was greatly inspired by the atmospheric productions of fellow Canadians Daniel Lanois and Pierre Marchand.

Auger and Isaac wrote all but one of the album's 11 tracks; celebrat-



TAIMA: GLOBAL GOALS

ed French Canadian storyteller Fred Pellerin collaborated with them on "Silence."

The Inuktitut expression from which Isaac and Auger took their name loosely translates as "Enough. It's over. Let's move on." Their song "Inuuvunga" speaks about the will to live and the revival that spring can bring.

"Remaining for You" conveys a message from a woman to her father on the day he dies, and "Les Voyages," inspired by the migration of wild geese to the north, reflects Isaac's own personal explorations.

"Audiences have been touched by our songs," 27-year-old Isaac claims. "Even when they don't understand the Inuit lyrics, people will cry listening to 'Ilunnut.'" (The title translates as "Into

your flesh.")

"It's not a roots album. Of course, there's a touch of folk there," says Isaac, an admitted fan of Cowboy Junkies' Margo Timmins.

Isaac and Auger were introduced by a mutual friend at a photo exhibit in 2000. When Auger later heard Isaac's six-song demo, he realized he had found the singer he had been seeking. Isaac was equally impressed by Auger's music.

Auger was born in Rouyn-Noranda, in the Abitibi region of northern Quebec.

He moved to Montreal in 1989 to study jazz guitar and Latin percussion. After his studies, he played in various bands, performing in jazz, blues and Latin styles.

He has composed more than a dozen movie scores, as well as music for TV and theatrical productions.

The child of an Inuk mother and a father from Newfoundland, Isaac was adopted at birth by an Inuit family and raised in Salluit, Nunavik, which is Quebec's Inuit territory. She left Nunavik in 1999 to study communications in Montreal.

Two years later, she won the National Film Board of Canada's First Nations Filmmaker Award. The honor included a one-year National Film Board internship and a grant of \$200,000 Canadian (\$150,000).

The opportunity allowed her to direct the documentary film "Si le Temps le Permet," detailing the difficulties that today's Inuit face adapting their traditional heritage to modern culture.

Echoes

Continued from page 53

shipped more than 300,000 copies in Germany, according to the label.

Having unsuccessfully submitted demo recordings to labels across Germany, the Berlin-based band financed its own EP, "Guten Tag," in 2002. When that began getting airplay, it drew attention from those who had previously turned the act down.

"I contacted them," Ellinghaus recalls, "and I think they were interested because I had a different attitude."

The German arm of Labels launched under Ellinghaus' supervision in October 2000. He owns Berlin-based indie label City Slang, which is now affiliated with Labels.

EMI Recorded Music Continental Europe president Emmanuel de Buretel says the launch of the Labels operation in Berlin came about because he "came to the conclusion that [EMI] had a problem of structure in Germany."

EMI Recorded Music Germany is based in Cologne, with Virgin located in Munich. "We had no presence in Berlin," de Buretel explains, "and I also needed a structure to develop an alternative to mainstream A&R."

De Buretel says that the success of Wir Sind Helden proves that "there is creativity in Germany, that there are interesting artists."

Wir Sind Helden was not the only newcomer to claim an Echo Award; Hamburg-based band Wolfsheim, signed to Hamburg indie label Indigo, also won the best alternative national group award.

CELEBRATION 'NECESSARY'

The success of Wir Sind Helden comes amid one of the worst crises ever experienced by the German music industry. According to local estimates, the industry's revenue has halved in the past four years.

But label executives at the Echo Awards were putting on a brave face.

"Things are looking up again," International Federation of the Phonographic Industry Germany chairman

Gerd Gebhardt said in his opening address. Gebhardt also chairs national labels body BPW and the German Phonographic Academy, which organizes the Echo Awards.

Boris Löhe, managing director of Sony Music Germany's domestic division in Berlin, agrees with Gebhardt. "It is precisely in times of crisis that it is important and appropriate to celebrate and praise artists' successes," Löhe says. "Ultimately, the evening stands and falls with the quality of the artists."

The Echo gala took place in front of an audience of 4,500 at Berlin's International Congress Center. The event was broadcast with a delay "as live" March 6 by commercial TV channel RTL. At its peak, the show attracted 5.8 million viewers, falling short of the previous year's peak figure of 6.34 million viewers.

Echoes were awarded in 26 categories. Other than some sales-based awards, members of the Phonographic Academy chose the winners. EMI and its acts picked up seven Echoes; BMG and Universal collected five each.

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

Warner Music Benelux has laid off four of the 16 staffers at its Brussels office and seven of its 38 employees at its Hilversum headquarters in the Netherlands. The moves are part of parent Warner Music Group's global restructuring (*Billboard*, March 13). Four local Warner signings—Novastar and Gary Hagger from Belgium, plus Dutch acts Krezip and Ilse De Lange—have been dropped in related roster cuts. Hilversum-based managing director Albert Slendebroek helms Warner Benelux.

MARK MAES

Italian digital music company Buongiorno Vitaminic is aiming to offer the world's largest digital music catalog by the end of this year. The company formed in 2003 when financially troubled Vitaminic—an early leader in digital music services—merged with Italian interactive mobile-service provider Buongiorno. The Buongiorno Vitaminic catalog currently contains 400,000 tracks from 1,500 labels, available to consumers through international partnerships with telecom companies and media groups as well as through the company's own Web sites. CEO Andrea Casalini says Buongiorno Vitaminic aims to add 250,000 more tracks during 2004.

MARK WORDEN

Tower Records Japan is taking over the 30-store Wave music chain in a stock-swap deal with the latter's Tokyo-based parent, property and retail conglomerate Parco. Effective mid-April, all of Wave's outstanding debts will be transferred to Tower, which will increase its capital by allocating third-party shares to Parco of the same value as the Wave shares transferred to Tower. In May 2002, Tower Records Japan was sold to Nikko Principal Investments Japan, a wholly owned subsidiary of securities company Nikko Cordial. Nikko says it plans to make a public offering of Tower shares, although no schedule has been set yet.

STEVE McCLURE

The British Phonographic Industry has confirmed that director general Andrew Yeates will exit at the end of April. News of Yeates' departure emerged last month (*billboard.biz*, Feb. 17). The London-based labels body says the move is part of "a significant restructuring," and the director general post will be discontinued. Yeates has held the role since July 2000, after spending one year as the BPI's legal affairs director. BPI executive chairman Peter Jamieson describes him as "a great force for modernization." Yeates has yet to announce his future plans but says: "As the industry continues to face a period of change, I believe there will be an ever-sharper focus on the important role played by the BPI."



YEATES

LARS BRANDLE

Female pop artist Ayumi Hamasaki (Avex) was named domestic artist of the year at the Recording Industry Assn. of Japan's 18th annual Gold Disc Awards ceremony, held March 10 in Tokyo. The awards are based on net shipments for the period Jan. 1-Dec. 31, 2003. Hamasaki—who won the same award at the 2001 and 2002 Gold Disc ceremonies—won on the strength of shipping 4.5 million units (albums and singles) during that period. Chinese pop/traditional crossover act 12 Girls Band (Platia Entertainment) won the international artist of the year honor. There were 10 winners in the best new domestic artist category and five in the best new international artist category. The latter included Russian female duo T.a.t.u. (Universal Music K.K.) and Jamaica's Sean Paul (Warner Music Japan). The ceremony was broadcast live nationwide on NHK satellite TV.

STEVE McCLURE

Warner Music International has entered a deal to sell ring tones through T-Mobile International, the cell-phone arm of German telecommunications giant Deutsche Telekom. WMI will make more than 200 ring tones (also known as "real tones" and based on original master recordings) available to T-Mobile's 44 million customers in the United Kingdom, Germany, the Netherlands and Austria. In the United Kingdom, individual ring tones are being offered for £4 (\$7.30) each. Availability dates in other markets have yet to be finalized, and prices will vary in each country. T-Mobile already has a similar contract in place with Warner Music Group in the United States and has Pan-European agreements with Universal Music International's wireless unit, Universal Mobile, and Sony Music Entertainment.

JULIANA KORANTENG

Sanremo

Continued from page 53

of annual sales in the Italian industry. The body has also been concerned by the event's failure to act as a major sales booster each March.

The televised show traditionally attracts an average nightly audience of around 10 million viewers during its five-night span and generates substantial revenue for state-owned broadcaster RAI and the city of Sanremo.

However, in recent years the festival has been viewed by the record industry here as doing very little for business at a time of crisis. (According to FIMI, the trade value of recorded music shipments here dropped 7.69% in 2003 compared with 2002.)

RAI and the Sanremo authorities continued discussions with FIMI through 2003, but negotiations broke down in November, when RAI announced it would no longer televise FIMI's Italian Music Awards (Billboard Bulletin, Nov. 4, 2003).

Those awards, scheduled for Nov. 28, eventually took place Dec. 15 and were televised live on national commercial network Italia Uno.

Adding to the prefestival rancor, the Italian press had questioned Renis' suitability as artistic director, given what it called "undesirable friendships" with certain parties in the United States and with Italian prime minister Silvio Berlusconi.

The ultimate winner of the festival was Marco Masini, signed to indie label MBO. The imprint was the only FIMI-affiliated label competing. In total, 22 artists—many of them unknown—took part in the contest. Winners were chosen by popular vote, polled by phone and text message. Masini won 295,000 votes (of 1.3 million cast) with his song "L'Uomo Volante," published by Mamadue/UVA.

Renis took the Sanremo stage on the

festival's final night and attacked the majors and artists that had stayed away. He made an exception of Universal, which sent Lionel Richie as a guest performer and cooperated in the production of a compilation album of the new songs featured at the festival.

The album, released through RAI's publishing division/recording label, RAI Trade, was distributed simultaneously in record shops through distributor Self and through newsstands as a supplement to the *Sorrisi & Canzoni* magazine. According to RAI Trade, it shipped 180,000 units in two days following its March 4 release. Some 110,000 of those were distributed through newsstands, and 70,000 went to record stores.

Universal's cooperation with the festival was not welcomed by most other FIMI members, however. "It was never our aim to kill the festival," Warner Music Italy president/CEO Massimo Giuliano says, "but to resurrect it as a vehicle for selling records. We're disappointed with Universal. They seemed to change their mind after agreeing to toe the FIMI line, but I guess every label is free to do as it pleases."

FIMI director-general Enzo Mazza insists, "We did the right thing to stay away. It's a waste of time and money. Once again, music took second place to 'entertainment,' and this was reflected in the ratings for the final night [an average of 9.27 million]; the worst since 1987."

A spokesperson for RAI insists the broadcaster was "satisfied" with the ratings and that the door to reconciliation remains open to the majors.

Renis proclaims himself "very satisfied with the way it went. The compilation has sold very quickly; all the songs are getting plenty of airplay, and the average audience [8.9 million viewers nightly] was 0.1% up on last year."

La Falce says FIMI will "undoubtedly" be back at Sanremo in 2005.

Mazza, however, says, "It's not out of the question, but perhaps RAI and Sanremo could make the first move by paying the money they owe."

SNEP

Continued from page 53

Grandlink has provided French radio stations with repertoire from EMI, Warner and BMG during the past two years, and it has supplied Universal repertoire since June 2003. It now faces virtual exclusion from the market. SNEP members, who include the local affiliates of the five major labels, account for the vast majority of music sales in France.

Yacast, a company that monitors airplay on French radio and provides streaming facilities for the country's main broadcasters, was the third contender for the contract.

"We're surprised by the SNEP's decision," Yacast music department manager Ali Mouhoub says, "because we and Grandlink have already shown that we can provide this service. TITE Live has

yet to show anything; it won the contract with a paper dossier."

Mouhoub suggests that SNEP's choice was simply "economic." SNEP would not divulge the size of the Live Network bid, but Mouhoub claims that it was 100,000 euros (\$123,000) below Yacast's.

Mouhoub says, "They've chosen the cheapest option; let's see if the cheapest option works."

TITE Live co-founder and co-GM Stéphane Magnard points out that "the number of titles that can be sent to radio [stations] depends entirely on how much it costs to send them."

Grandlink may have lost a slab of its core business, but Murray says he is already looking at other opportunities. "Our initial client is the record industry," he says, "but we're looking into other fields, such as films and advertising. We're also going international and are well-advanced with key players in the United Kingdom."

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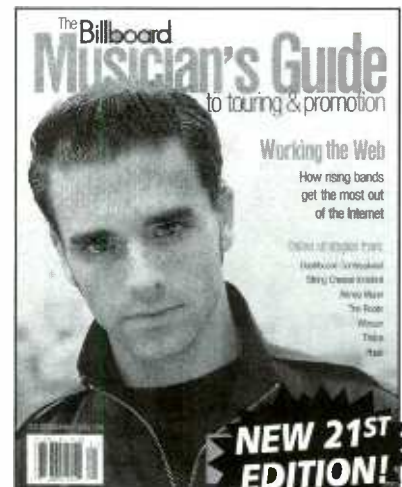
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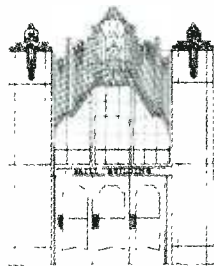
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Gibson

Continued from page 5

The term "single cutaway guitar" denotes that portion of the guitar between the neck and its lower part that appears to be missing from the natural, round body contour. The removal of this portion forms what is often referred to as the "horn."

The U.S. Patent and Trademark Office (USPTO) approved Gibson's 1987 application to register its design. Gibson also filed a "Declaration of Use and Incontestability of a Mark," which the USPTO approved in September 1999.

Gibson claimed that PRS began production of its Singlecut in January 2000 in an effort to market a guitar that looked like the Gibson Les Paul.

PRS representatives advanced multiple arguments as to why its guitar design did not violate Gibson's registered trademark shape, but none of the arguments succeeded in convincing

Judge Haynes. He ruled that "PRS was imitating the Les Paul" and gave the parties 90 days "to complete any discovery on damages or disgorgement of PRS' profits on the sales of its offending Singlecut guitar."

Outside counsel John Triggs and his team at Greenberg Traurig's New York office represented Gibson in the case, along with Wayne Beavers of Nashville firm Waddy & Patterson and Joel Cherry, general counsel for Gibson Guitar.

A prepared statement released by PRS says, in part, "PRS Guitars is disappointed with the court's ruling that its Singlecut guitar infringes a Gibson trademark. As the court itself noted, 'personal inspection of these high-price guitars that are sold with clear markings of their origins would dispel [any] initial confusion.' Further, the court concluded that there are 'various guitars in the market bearing the body shape similar to Gibson's Les Paul model.' PRS Guitars is confident that its customers and dealers know the difference between a PRS guitar

and other brands."

Indeed, electric guitars designed and manufactured by both Gibson and Scottsdale, Ariz.-based Fender Musical Instruments have long been imitated. Fender manufactures the single cutaway Telecaster and double cutaway Stratocaster. Several manufacturers have emulated both solid-body electric guitars.

A Fender spokesman declined to comment on the Gibson/PRS case.

"Fender and Gibson, as the most successful [electric guitar] companies in history, have certainly been copied, emulated and imitated by many different companies," says Keith Brawley, VP of merchandising, guitars and amplifiers at Westlake Village, Calif.-based retail chain Guitar Center.

Competing manufacturers, Brawley predicts, will continue to manufacture instruments that emulate the iconic Gibson and Fender body shapes.

"They'll probably get as close as they can," he says. "But Gibson certainly has a right to protect their trademarks."

Hip-O

Continued from page 7

Lawrence says, "If the ultimate market for some of these [packages] is only 2,500 or 5,000 or 7,500, it just doesn't make any economic sense to float them through retail."

Hip-O Select product will be available, in numbered editions of 10,000 copies or less, only at the label's Web site, hip-oselect.com. The first title will be available for sale April 1. The collection is "Tear It Up," the complete Coral Records output of '50s rockabilly unit Johnny Burnette & the Rock'n'Roll Trio.

Other spring releases will include "Get It While You Can: The Legendary Sessions," an expanded edition of the out-of-print 1993 compilation of '60s sides by soul singer Howard Tate, and "96" in the Shade," a 1977 collection by reggae act Third World. The titles are yet to be scheduled.

Thane Tierney, formerly of Rhino Records, will run day-to-day operations of the label as Hip-O Select director. UME's A&R staff will also have creative input for the collections.

Lawrence says that Hip-O Select will offer a terrific opportunity for UME to address Universal Music

Group's enormous catalog.

"[With] the ability to delve deeper in, for example, Island reggae or the Motown catalog or Chess blues, our A&R guys are just going berserk," Lawrence says.

Lawrence anticipates that once the imprint is up and running, it will deliver one or two new releases every week. He believes Hip-O Select will issue about 75 to 100 titles—from single-disc collections to boxed sets—in 2005.

He notes that since production costs are the same or even higher for the label's product, the cost to consumers will be around \$20 per disc.

However, Lawrence adds, that price tag is minuscule compared with

what out-of-print titles are currently fetching on the Web.

"Some fans might think \$20 is too much for a CD," Lawrence notes, "but not in comparison to [a CD going for] \$200 on eBay."

Resnikoff does not discount the idea of taking Hip-O Select releases to brick-and-mortar retailers in the future.

He says, "It'll make money for us and for the artists who are not selling records in many cases and open the door for opportunities to bring this product to a broader retail environment after we show some modicum of success through Hip-O Select."

Onda

Continued from page 6

For this project, due this summer, Onda brought in Mos Def and the Roots' Ahmir "Questlove" Thompson, among other artists, to rework classic Isley Brothers recordings.

An Onda remix of Akinyele's "Put It in Your Mouth" can be heard in the upcoming film "Rick" starring

Bill Pullman.

Onda also composed the score for "Office Party," a short that aired last year on HBO. The team recently scored portions of the "Daredevil" DVD (starring Ben Affleck) for 20th Century Fox.

"Everything that we do evolves into something else," Arsenault says. "The best part of it is that we're not reacting to what's going on. We're simply doing what we've always done. We are the new music business model."

Korea

Continued from page 7

There are four major players in South Korea's mobile music market: record labels, phone companies, content providers (CPs) and mobile music agencies. The CPs sell ring tones to the phone companies, as well as directly to consumers. The agencies serve as intermediaries between the labels and the CPs.

Recently, however, it has become

more common for labels to bypass the agencies and deal directly with the CPs.

The way revenue is split differs for each service, but in the case of ring tones, they are divided 50-50 between the phone company and the CPs. The CPs pay the publishing and performers' royalties, then split the remaining money with the agencies and the record labels. In total, record labels take in 15%-25% of total revenue generated by ring tones.

Han Chung-su, A&R director of Seoul-based independent record label Fluxus, says the labels' mobile-phone-related revenue now exceeds that of

CDs. As the average mobile-music services user tends to be younger than the average music consumer, Han sees a shift toward artists who appeal to a younger demographic and toward more local product.

"If the payment system for Internet online music succeeds, it will replace CDs," KAPP administration manager Park Ki Yong says. That ambition has Park emphasizing the importance of KAPP's efforts. "We have to succeed as a collection group," he says.

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| G-UNIT, WANNA GET 2 KNOW U USHER, YEAH LUDACRIS, SPLASH WATERFALLS CASSIDY, HOTEL PETEY PABLO, FREAK-A-LEEK CHINGY, ONE CALL AWAY YOUNG GUNZ, NO BETTER LOVE SLEEPY BROWN, I CAN'T WAIT AVANT, DON'T TAKE YOUR LOVE AWAY RUBEN STUDDARD, SORRY 2004 MASTER P, THEM JEANS JAY-Z, DIRT OFF YOUR SHOULDER J-KWON, TIPS TWISTA, SLOW JAMZ YING YANG TWINS, SALT SHAKER MISSY ELLIOTT, I'M REALLY HOT BEYONCÉ, ME MYSELF AND I T.I., RUBBER BAND MAN ALICIA KEYS, IF I AIN'T GOT YOU KANYE WEST, ALL FALLS DOWN JAGGED EDGE, WHAT'S IT LIKE MARIO WINANS, I DON'T WANNA KNOW LUDACRIS, BLOW IT OUT JENI, IN MY LIFE TANIA, QUESTIONS DAVID BANNER, CRANK IT UP LIL FLIP, GAME OVER BIG TYMERS, NO LOVE (BEAUTIFUL LIFE) OUTKAST, THE WAY YOU MOVE ASHANTI, BREAK UP 2 MAKE UP REMIX SEAN PAUL, I'M STILL IN LOVE WITH YOU KANYE WEST, THROUGH THE WIRE OUTKAST, HEY YA BEERIE MAN, OIDE TRILLVILLE, NEVA EVA ELEPHANT MAN, JOOK GAL (WINE WINE) JIN, LEARN CHINESE ALICIA KEYS, YOU DON'T KNOW MY NAME JOE GLASS & IROK, TWO NELLY, E.I. (REINVENTION) | JOSH TURNER, LONG BLACK TRAIN TOBY KEITH, AMERICAN SOLDIER BRAD PAISLEY, LITTLE MOMENTS ALAN JACKSON, REMEMBER WHEN KENNY CHESNEY & UNCLE KRACKER, WHEN THE SUN GOES DOWN JOE NICHOLS, COOL TO BE A FOOL KEITH URBAN, YOU'LL THINK OF ME BUDDY JEWELL, SWEET SOUTHERN COMFORT REBA MCKENTRE, SOMEBODY JIMMY WAYNE, I LOVE YOU THIS MUCH CLINT BLACK, SPEND MY TIME DIERKS BENTLEY, MY LAST NAME GARY ALLAN, SONGS ABOUT RAIN MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME MORAH JONES, SUNRISE JULIE ROBERTS, BREAK DOWN HERE MINDY SMITH, JOLENE KENNY CHESNEY, LIVE THOSE SONGS SHEDAISSY, PASSENGER SEAT KENNY CHESNEY, THERE GOES MY LIFE BILLY CURRINGTON, I GOT A FEELIN' RASCAL FLAKERS, I CAN'T SLEEP RASCAL FLAKERS, I MELT SHERYL CROW, THE FIRST CUT IS THE DEEPEST ALISON KRAUSS, YOU WILL BE MY AN IRLÉ LOVE KEITH URBAN, WHO WOULDN'T WANNA BE ME SHANIA TWAIN, IT ONLY HURTS WHEN I'M BREATHING BRIAN MCCOMAS, YOU'RE IN MY HEAD LEANN RIMES, THIS LOVE DOLLY PARTON, WELCOME HOME TRACE ADKINS, HOT MAMA EMERSON DRIVE, LAST ONE STANDING ALISON KRAUSS & UNION KRAUSS, EVERYTIME YOU SAY GOODBYE BROOKS & DUNN, YOU CAN'T TAKE THE HONKY-TONK OUT OF THE GIRL DIXIE CHICKS, SIN WAGON (LIVE) TOBY KEITH, I LOVE THIS BAR DEL MCCORMACK, MY LOVE WILL NOT CHANGE ROSANNE CASH, SEPTEMBER WHEN IT COMES RHONDA VINCENT, IF HEARTACHES HAD WINGS SCOTTY EMERICK, THE COAST IS CLEAR | USHER, YEAH BRITNEY SPEARS, TOXIC MARDONS, THIS LOVE CHINGY, ONE CALL AWAY BLINK-182, I MISS YOU CASSIDY, HOTEL HILARY DUFF, COME CLEAN EAMON, F*CK IT MISSY ELLIOTT, I'M REALLY HOT JAY-Z, DIRT OFF YOUR SHOULDER J-KWON, TIPS YELLOWCARO, OCEAN AVENUE RUBEN STUDDARD, SORRY 2004 JOSS STONE, FELL IN LOVE WITH A BOY KANYE WEST, THROUGH THE WIRE YEAH YEAH YEAHS, MAPS SWITCHFOOT, MEANT TO LIVE 311, LOVE SONG YOUNG GUNZ, NO BETTER LOVE STORY OF THE YEAR, UNTIL THE DAY I DIE TWISTA, SLOW JAMZ T.I., RUBBER BAND MAN BLACK EYED PEAS, HEY MAMA NICKELBACK, SOMEDAY EVANESCENCE, MY IMMORTAL THREE DAYS GRACE, I HATE EVERYTHING ABOUT YOU LOSTPROPHETS, LAST TRAIN HOME SEAN PAUL, I'M STILL IN LOVE WITH YOU N"E"R"D", SHE WANTS TO MOVE JUVENILE, IN MY LIFE SLEEPY BROWN, I CAN'T WAIT CLAY AIKEN, THE WAY SIMPLE PLAN, DON'T WANNA THINK ABOUT YOU MURPHY LEE, LUV ME BABY INCUBUS, MEGALOMANIAC ENRIQUE IGLESIAS, NOT IN LOVE TRILLVILLE, NEVA EVA STERIOGRAM, WALKIE TALKIE MAN JET, ARE YOU GONNA BE MY GIRL | JET, ARE YOU GONNA BE MY GIRL MARDONS, THIS LOVE EVANESCENCE, MY IMMORTAL OUTKAST, THE WAY YOU MOVE NDRAH JONES, SUNRISE THE DARKNESS, BELIEVE IN A THING CALLED LOVE USHER, YEAH BRITNEY SPEARS, TOXIC JESSICA SIMPSON, WITH YOU JOSS STONE, FELL IN LOVE WITH A BOY SHERYL CROW, THE FIRST CUT IS THE DEEPEST J-KWON, TIPS FIVE FOR FIGHTING, 100 YEARS BLACK EYED PEAS, HEY MAMA NO DOUBT, IT'S MY LIFE MELISSA ETHERIDGE, BREATHE SARAH MCCLACHLAN, STUPID KID ROCK, COLD AND EMPTY SEAL, LOVE'S DIVINE FOUNTAINS OF WAYNE, STACY'S MOM BLINK-182, I MISS YOU WARREN ZEVON, KEEP ME IN YOUR HEART FUEL, FALLS ON ME NICKELBACK, SOMEDAY SWITCHFOOT, MEANT TO LIVE ENRIQUE IGLESIAS, NOT IN LOVE OUTKAST, HEY YA ROBERT RANDOLPH & THE FAMILY BAND, GOING IN THE 3 DOORS DOWN, HERE WITHOUT YOU ROBERT RANDOLPH & THE FAMILY BAND, I NEED MORE LOVE BEYONCÉ, ME MYSELF AND I BARENAKED LADIES, TESTING 1,2,3 COURTNEY LOVE, MOND TOBY LIGHTNO, DEVILS AND ANGELS TRAPT, HEADS'ROUND U2, BEAUTIFUL DAY RUBEN STUDDARD, SORRY 2004 JOSH KELLEY, EVERYBODY WANTS YOU EVANESCENCE, BRING ME TO LIFE TWISTA, SLOW JAMZ |
| NEW ONS ALICIA KEYS, IF I AIN'T GOT YOU KANYE WEST, ALL FALLS DOWN MARIO WINANS, I DON'T WANNA KNOW LUDACRIS, BLOW IT OUT LIL FLIP, GAME OVER (FLIP) BIG TYMERS, NO LOVE (BEAUTIFUL LIFE) ELEPHANT MAN, JOOK GAL (WINE WINE) | NEW ONS NO NEW ONS THIS WEEK | NEW ONS T.I., RUBBER BAND MAN CLAY AIKEN, THE WAY ENRIQUE IGLESIAS, NOT IN LOVE TRILLVILLE, NEVA EVA STERIOGRAM, WALKIE TALKIE MAN ALICIA KEYS, IF I AIN'T GOT YOU | NEW ONS SARAH MCCLACHLAN, STUPID KID ROCK, COLD AND EMPTY BLINK-182, I MISS YOU SWITCHFOOT, MEANT TO LIVE |

| fuse | GAC GREAT AMERICAN COUNTRY | MUSIC TELEVISION 2 | MUCHMUSIC CANADA |
|--|--|--|---|
| 200 Jerocho Quadrangle, Jerocho, NY 11753 | 9637 E. Mineral Ave., Englewood, CO 80112 | 1515 Broadway, New York, NY 10036 | 299 Queen St West, Toronto, Ontario M5V2Z5 |
| 311, LOVE SONG THE OFFSPRING, HIT THAT STORY OF THE YEAR, UNTIL THE DAY I DIE A.F.I., SILVER AND COLD INCUBUS, MEGALOMANIAC BLINK-182, I MISS YOU LOSTPROPHETS, LAST TRAIN HOME GOOD CHARLOTTE, HOLD ON THREE DAYS GRACE, I HATE EVERYTHING ABOUT YOU TRAPT, ECHO THE DARKNESS, BELIEVE IN A THING CALLED LOVE CYPRESS HILL, WHAT'S YOUR NUMBER YELLOWCARO, OCEAN AVENUE PUDDLE OF MUDD, AWAY FROM ME LIMP BIZKIT, BEHIND BLUE EYES FINGER ELEVEN, ONE THING EVANESCENCE, MY IMMORTAL P.O.D., CHANGE THE WORLD SWITCHFOOT, MEANT TO LIVE THE VINES, RIDE PHANTOM PLANET, BIG BRAT SIMPLE PLAN, DON'T WANNA THINK ABOUT YOU STROKES, REPTILIA KORN, Y'ALL WANT A SINGLE NO DOUBT, IT'S MY LIFE OUTKAST, HEY YA 3 DOORS DOWN, HERE WITHOUT YOU G-UNIT, WANNA GET 2 KNOW U DASHBOARD CONFIDENTIAL, RAPID HOPE LOSS TRISHIE, STARE AT THE SUN | SARA EVANS, PERFECT JOSH TURNER, LONG BLACK TRAIN KENNY CHESNEY & UNCLE KRACKER, WHEN THE SUN GOES DOWN TOBY KEITH, AMERICAN SOLDIER BRAD PAISLEY, LITTLE MOMENTS KEITH URBAN, YOU'LL THINK OF ME SHANIA TWAIN, IT ONLY HURTS WHEN I'M BREATHING BUDDY JEWELL, SWEET SOUTHERN COMFORT JIMMY WAYNE, I LOVE YOU THIS MUCH JOE NICHOLS, COOL TO BE A FOOL ALAN JACKSON, REMEMBER WHEN CLAY WALKER, I CAN'T SLEEP DIERKS BENTLEY, MY LAST NAME BLU COUNTY, GOOD LITTLE GIRLS MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME KELLIE COFFEY, TEXAS PLATES SHEDAISSY, PASSENGER SEAT BILLY CURRINGTON, I GOT A FEELIN' KENNY CHESNEY, THERE GOES MY LIFE SCOTTY EMERICK, THE COAST IS CLEAR GARY ALLAN, SONGS ABOUT RAIN EMERSON DRIVE, LAST ONE STANDING TIM MCCRAW, I LIKE IT, I LOVE IT CLINT BLACK, SPEND MY TIME BROOKS & DUNN, RED DIRT ROAD TRACY LAWRENCE, PAINT ME A BIRMINGHAM REBA MCKENTRE, SOMEBODY BRIAN MCCOMAS, YOU'RE IN MY HEAD TIM MCCRAW, SHE'S MY KIND OF RAIN TIM MCCRAW & FAITH HILL, IT'S YOUR LOVE | A.F.I., SILVER AND COLD J-KWON, TIPS USHER, YEAH INCUBUS, MEGALOMANIAC LOSTPROPHETS, LAST TRAIN HOME YEAH YEAH YEAHS, MAPS RZA, GRITS JAY-Z, DIRT OFF YOUR SHOULDER OZZIE RASCAL, FIX UP, LOOK SHARP VINES, RIDE TWISTA, SLOW JAMZ CASSIDY, HOTEL TRILLVILLE, NEVA EVA 311, LOVE SONG KANYE WEST, THROUGH THE WIRE T.I., RUBBER BAND MAN NOTORIOUS B.I.G., BIG POPPA N"E"R"D", SHE WANTS TO MOVE KINKY, PRESIDENTE YOUNG GUNZ, NO BETTER LOVE BLINK-182, I MISS YOU STORY OF THE YEAR, UNTIL THE DAY I DIE GUSTER, CAREFUL KANYE WEST, ALL FALLS DOWN PHANTOM PLANET, BIG BRAT TRAPT, ECHO FINGER ELEVEN, ONE THING YELLOWCARO, OCEAN AVENUE CYPRESS HILL, WHAT'S YOUR NUMBER CHINGY, ONE CALL AWAY | USHER, YEAH HILARY DUFF, COME CLEAN J-KWON, TIPS THREE DAYS GRACE, JUST LIKE YOU FEFE DOBSON, EVERYTHING BLINK-182, I MISS YOU BRITNEY SPEARS, TOXIC MARDONS, THIS LOVE DEFAULT, TAKING MY LIFE AWAY TREWS, NOT READY TO GO BILLY TALENT, THE EX THE DARKNESS, BELIEVE IN A THING CALLED LOVE PLATE, MELT INTO THE WALLS KYPRIOS, THIS IS MY HIT EVANESCENCE, MY IMMORTAL SIMPLE PLAN, DON'T WANNA THINK ABOUT YOU JET, ARE YOU GONNA BE MY GIRL JANET JACKSON, JUST A LITTLE WHILE TWISTA, SLOW JAMZ NICKELBACK, FIGURED YOU OUT HIGH HOLY DAYS, ALL MY REAL FRIENDS KEVIN LYTTLE, TURN ME ON LUDACRIS, SPLASH WATERFALLS THE VINES, RIDE THE STROKES, REPTILIA N"E"R"D", SHE WANTS TO MOVE KELIS, MILKSHAKE KANYE WEST FEAT. SYLE, ALL FALLS DOWN JESSICA SIMPSON, WITH YOU NELLY FURTADO, POWERLESS (SAY WHAT YOU WANT) |
| NEW ONS CYPRESS HILL, WHAT'S YOUR NUMBER KORN, Y'ALL WANT A SINGLE A PERFECT CIRCLE, THE OUTSIDER STELASTARR, MY GOOD JAY-Z, DIRT OFF YOUR SHOULDER TANTRIC, HEY NOW MANDO DIAO, PARALYZED | NEW ONS CAROLYN DAWN JOHNSON, SIMPLE LIFE | NEW ONS GUSTER, CAREFUL PETEY PABLO, FREAK-A-LEEK LINKIN PARK, HYVING FROM YOU BIG STROKES, REPTILIA LUDACRIS, BLOW IT OUT | NEW ONS JANET JACKSON, JUST A LITTLE WHILE HIGH HOLY DAYS, ALL MY REAL FRIENDS THE STROKES, REPTILIA KANYE WEST, ALL FALLS DOWN OUT OF YOUR MOUTH, MUSIC CYPRESS HILL, WHAT'S YOUR NUMBER JAY-Z, DIRT OFF YOUR SHOULDER |

| THE CLIP LIST | A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL VIDEO OUTLETS FOR THE WEEK ENDING MARCH 27, 2004 |
|--|--|
| Continuous programming 404 Washington Ave., Miami Beach, FL 33139 PAULINA RUBIO, TE QUISE TANTO SIN BANDERA, MIENTES TAN BIEN RICKY MARTIN, Y TOOO QUEDA EN NAOA LA OREJA DE VAN GOGH, ROSAS DAVID BISBAL, BULERIA OBIE BERMUDEZ, ME CANSÉ DE TI LUIS FONSI, ¿QUIÉN TE DIJO ESQ? THALIA, CERCA DE TI NELLY FURTADO, POWERLESS (SAY WHAT YOU WANT) JUANES, LA PAGA RICARDO ARJONA, DUELE VERTE GLORIA ESTEFAN, TU FOTOGRAFIA ROSARIO, AGUANTATA VELASCO JUAN FERNANDO, HOY QUE NO ESTAS TIZIANO FERRO, TARDÉS NEGRAS OREJA DE VAN GOGH, 20 DE ENERO OBIE BERMUDEZ, ANTES ENRIQUE IGLESIAS, NO ES AMOR EDHITA NAZARIO, A QUE NO TE VAS CHAYANNE, UN SIGLO SIN TI TISUBY & GEORGINA, POR QUE NO | Continuous programming 1111 Lincoln Rd., Miami Beach, FL 33139 BRITNEY SPEARS, TOXIC EVANESCENCE, MY IMMORTAL NELLY FURTADO, TRY USHER, YEAH! OUTKAST, THE WAY YOU MOVE BLACK EYED PEAS, SHUT UP JANELIA, SUPERSTAR JANET JACKSON, JUST A LITTLE WHILE THE RASMUS, FUNERAL SDNG INFINITE MASS, NO 1 SWARTSKALLE FRANZ FERDINAND, TAKE ME OUT N"E"R"D", SHE WANTS TO MOVE BLINK-182, I MISS YOU BLACK EYED PEAS, HEY MAMA THE DARKNESS, LOVE IS ONLY A FEELING ENRIQUE IGLESIAS, NOT IN LOVE KYLIE MINOUE, RED BLOODED WOMAN SCISSOR SISTERS, COMFORTABLY NUMB SEAN PAUL, I'M STILL IN LOVE WITH YOU PINK, GDD IS A DJ |

Tesh Offers AC 'Radio Intelligence'

Against the backdrop of all the indecency controversy surrounding radio, John Tesh hosts an AC-targeted syndicated radio show that is the antithesis of the Howard Stern generation.

KKDJ (K-Lite) Bakersfield, Calif., the first signed affiliate of the daily version of his show ranked No. 1 in the summer and fall 2003 Arbitron books with women 25-54. That walled-off longtime AC syndicated evening-show staple Delilah, according to PD Kenn McCloud.

Top 40/AC managing editor of *Billboard* sister publication *Airplay Monitor* Chuck Taylor spoke with Tesh about the show. It is a mix of music from the likes of Celine Dion, Paul Davis and Brian McKnight—up to 12 songs per hour—with what the producers tag "intelligence for your life."

That can mean rules of thumb—like wearing red gets you better service in a restaurant—or that women miss kissing most in a mature relationship.

By Marc Schiffman
mschiffman@billboard.com

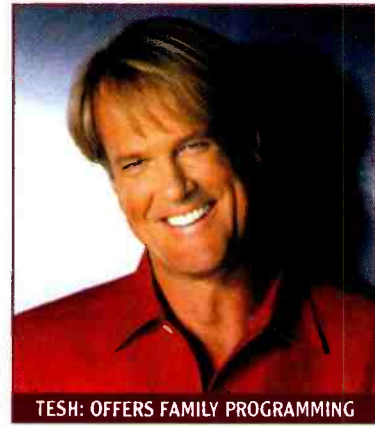


Since its April 2003 launch, the five-hour weekday program has picked up 76 affiliates. Most, but not all, of Tesh's affiliates air his show in the evening. One hundred and fifty outlets already air the weekend edition of the program, which began in 2000.

McCloud says, "John's commitment to radio for the family is perfect for us." Las Vegas affiliate KMZQ became the first station to air Tesh during afternoon drive. WBHH Norfolk, Va., put Tesh in morning drive earlier this month.

One of the show's slogans is "If a 9-year-old can't listen to it, you won't hear it on this radio station."

"The show has turned into a real gold mine of information," Tesh says. "I really believe that people start tuning in and just get hooked."



TESH: OFFERS FAMILY PROGRAMMING

Tesh is considerably passionate about the show's mandate: "You can scream all you want about First Amendment rights, but someone had to pull in the reins," he says of recent actions Clear Channel took to squelch Bubba the Love Sponge and Stern.

"It's one of few destination shows," Tesh says. "I really believe that people start tuning in and just get hooked."

Tesh thanks Clear Channel, adding, "I don't think there's any place for this stuff. I believe in free speech until it goes against what the airwaves were intended for. We've turned our backs on decency. You can be funny without being disgusting and provocative."

It was a major goal from the beginning to distinguish the show from relationship-focused competitors. Tesh explains, "We don't want to listen to the crying and whining, where you do nothing about it. We want to help people solve their problems, to give a purpose in their lives and then to live that out."

It looks like Tesh has tapped into a widely shared ideal. In a number of markets, his show has posted dramatic worst-to-first ratings. At

Lastly, if you read Bill Holland's cover piece last week on the indecency bills Congress is considering, you may remember this quote from a Senate Commerce Committee spokesperson: "The intent of the bill is not to chill speech."

But the spokesperson goes on to warn that "artists who push the envelope are going to have to re-think what they do."

U.S. bow by Germany's Sarah Connor is No. 1 on Heatseekers



Charts

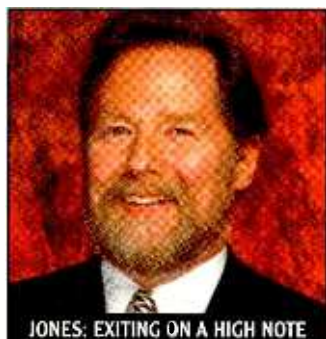
In Singles Minded: Matthew West leads Christian airplay chart



SALES / AIRPLAY / TRENDS / ANALYSIS

BMG Keeps Four In Top 10

In the week of Pete Jones' retirement dinner, music consumers delivered an appropriate going-away gift. For the 15th consecutive week, **BMG Distribution**, the company over



JONES: EXITING ON A HIGH NOTE

which he has presided since 1987, holds four of The Billboard 200's top 10 albums.

BMG's hand includes **Evanescence**, chalking up its 37th week in the top 10 (No. 4); **Kenny Chesney**, winner of the Greatest Gainer trophy (No. 5); and **OutKast**, with the album that outsold all others during the fourth quarter.

Sweetening the pot is an exercise in patience. In its

90th week of release and its 44th on the big chart, **Maroon5's** debut album advances 11-7.

Maroon5's jump caps one of the slowest climbs to the top 10 since The Billboard 200 adopted **Nielsen SoundScan** numbers in 1991. **Jewel's** first album, released in March 1995, needed 101 weeks to reach the top 10 in the *Billboard* dated Feb. 15, 1997. **John Mayer's** first for **Columbia**, which hit stores in April 2001, did not crack the top 10 until its 101st week, in the issue dated March 15, 2003.

Over the Counter™

By Geoff Mayfield
gmayfield@billboard.com



The ascent of Maroon5's "Songs About Jane" suggests that artist development remains an industry priority, even if market conditions make that mission a harder goal to attain.

Meanwhile, as Jones turns over BMG's keys to worthy successor **Jordan Katz** (see story, page 5), he leaves on a high note. The current 15-week span of four or more top 10 albums is the longest such run in BMG's history, beating a 12-week run that it managed in the summer of 1999.

This is the longest such streak by any distributor since market leader **Universal Music & Video Distribution** held court for 22 weeks in early 2002. It is also the longest by a vendor other than UMVD or BMG since **Sony Music Distribution** assembled a 10-week stretch in 1996.

SoundScan's "release to date" albums chart shows that BMG sold seven of the 11 best-selling albums since 1991. Jones would rightly credit that feat to BMG's labels and their artists, but that record suggests that Jones' team did not squander opportunities—and that nice guys need not finish last.

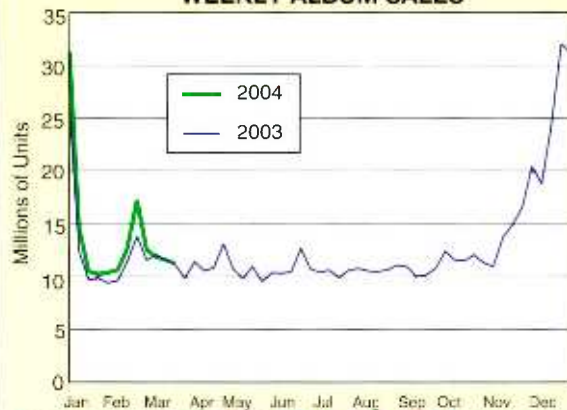
... AND STILL CHAMPION: **Norah Jones** makes it look easy, chalking up her fifth week at No. 1.

She doesn't get a lot of play from mass-audience radio formats. She had to overcome the onus of the sophomore jinx that has tripped up many a recording artist. And yet, with an album that defies cookie-cutter categorization as much as her
(Continued on page 64)

Market Watch

A Weekly National Music Sales Report

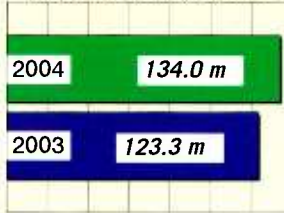
WEEKLY ALBUM SALES



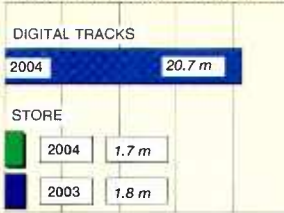
WEEKLY UNIT SALES

| | Albums | Store Singles | Digital Tracks |
|----------------|------------|---------------|----------------|
| This Week | 11,309,000 | 130,000 | 2,015,000 |
| Last Week | 11,627,000 | 125,000 | 1,983,000 |
| Change | ↔ 2.7% | ↗ 4.0% | ↘ 1.6% |
| This Week 2003 | 11,191,000 | 166,000 | — |
| Change | ↗ 1.1% | ↘ 21.7% | — |

YEAR-TO-DATE ALBUM SALES (millions)



YEAR-TO-DATE SINGLES SALES (millions)



YEAR-TO-DATE OVERALL UNIT SALES

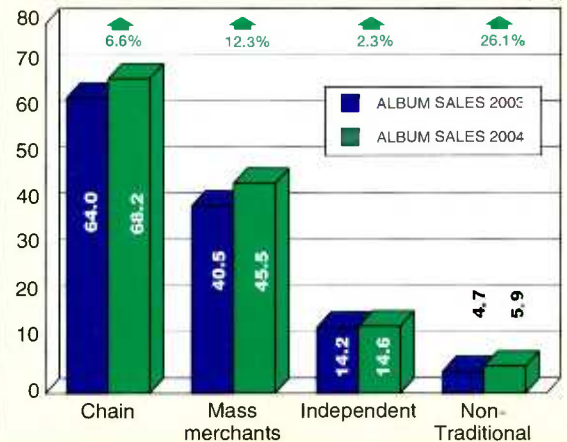
| | 2003 | 2004 | Change |
|----------------|-------------|-------------|---------|
| Total | 125,056,000 | 156,426,000 | ↗ 25.1% |
| Albums | 123,305,000 | 134,029,000 | ↗ 8.7% |
| Store Singles | 1,751,000 | 1,660,000 | ↘ 5.2% |
| Digital Tracks | — | 20,737,000 | — |

YEAR-TO-DATE SALES BY ALBUM FORMAT

| | 2003 | 2004 | Change |
|----------|-------------|-------------|---------|
| CD | 118,647,000 | 130,697,000 | ↗ 10.2% |
| Cassette | 4,270,000 | 2,906,000 | ↘ 31.9% |
| Other* | 388,000 | 426,000 | ↗ 9.8% |

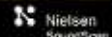
*Includes vinyl albums, mini-discs and digital downloads of full albums

YEAR-TO-DATE ALBUM SALES BY STORE TYPE (mil.)



For week ending 3/14/04. Rounded figures.

Compiled from a national sample of retail store and rack sales reports collected and provided by



Kim A 'Locke' On No. 1

It won't be long before third-season "American Idol" contestants are appearing on *Billboard* charts, but the second-season folks are still making news. **Kimberley Locke** becomes the third finalist to have a solo recording reach No. 1 on Hot 100 Singles Sales, as "8th World Wonder" (**Curb**) sold more copies than any other single in the past seven days.

The first "Idol" competitor to have a No. 1 hit on Hot 100 Singles Sales was **Kelly Clarkson**. Her "A Moment Like This" debuted at No. 10 the week of Sept. 28, 2002, and shot to No. 1 the following week. Next came **Clay Aiken**, whose "This Is the Night" opened at No. 19 the week of June 21, 2003, and rocketed to No. 1 the next week.

That makes Locke the first "Idol" singer with a solo hit to debut at No. 1 on the sales chart. She is also the first "Idol" singer to have a No. 1 hit with a song that was *not* performed on a season finale of the TV series—or performed on the series at all. Locke signed with **Curb** and recorded "8th World Wonder" after the second season of "Idol" was over.

This is the 25th week that an "American Idol"-related single has topped the sales chart. Clarkson's "Moment" reigned for five weeks. In May 2003, "God Bless the U.S.A." by the second-season **American Idol Finalists** ruled for eight weeks. Then Aiken's "Night" was on top for 11 weeks.

Locke finished third on "Idol," behind winner **Ruben Studdard** and runner-up Aiken. That puts the second season of "Idol" on par with the first season of "Pop Idol" in the United Kingdom, where the top three finalists—**Will Young**, **Gareth Gates** and **Darius**—all had hit singles.

After competing against each other on "American Idol," Locke and Aiken moved to Los Angeles and rented a house together. With Aiken certain to debut at No. 1 on Hot 100 Singles Sales next issue with "The Way" (**RCA**), it should be the first time in this chart's history that roommates have had consecutive No. 1 titles.

Chart Beat™

By Fred Bronson
fbronson@billboard.com



'GIRLS' POWER: **Martina McBride** earns her first solo top 10 hit on the Adult Contemporary chart, thanks to the 12-10 move of "This One's for the Girls" (**RCA**).

McBride made her AC debut in 1997 as the vocalist on **Jim Brickman's** "Valentine." That song peaked at No. 3.

"Girls" is McBride's first song to appear on the AC chart since "There You Are" peaked at No. 15 in September 2000.

'CUT' TO THE CHASE: With an 11-10 move on Mainstream Top 40 for "The First Cut Is the Deepest" (**A&M/Interscope**), **Sheryl Crow** collects her first solo top 10 hit since "My Favorite Mistake" peaked at No. 5 in December 1998. Crow last reached the top 10 when she was featured on **Kid Rock's** "Picture" in March 2003.

"First Cut" continues to march up the Hot 100, reaching a new peak position of No. 14 this issue. Crow's version is the most successful of this song composed by **Cat Stevens**, passing **Rod Stewart's** No. 21 peak in 1977.

Billboard® THE BILLBOARD® 200®

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | WKS. AGO | WEEKS ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | PEAK POSITION | THIS WEEK | LAST WEEK | WKS. AGO | WEEKS ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | PEAK POSITION |
|-----------|-----------|----------|----------------|--|--|---------------|-----------|-----------|----------|----------------|---|--|---------------|
| | | | | | | | | | | | | | |
| | | | | NUMBER 1 | | | | | | | 5 Weeks At Number 1 | | |
| 1 | 1 | 1 | 5 | NORAH JONES BLUE NOTE 84800 (18.98 CD) | Feels Like Home | 1 | 49 | 45 | 40 | 5 | SOUNDTRACK MAVERICK 48675/WARNER BROS. (18.98 CD) | 50 First Dates | 30 |
| | | | | HOT SHOT DEBUT | | | | | | | | | |
| 2 | | | 1 | VARIOUS ARTISTS BAD BOY 00212*/UMRG (8.98/12.98) | Bad Boy's 10th Anniversary... The Hits | 2 | 51 | NEW | 1 | | MICHAEL McDONALD ▲ MOTOWN 90055/UMRG (12.98 CD) | Motown | 14 |
| 3 | 2 | 16 | 30 | JESSICA SIMPSON ▲ COLUMBIA 86560/SONY MUSIC (12.98 EQ CD) | In This Skin | 2 | 52 | 71 | 69 | 75 | CROSS CANADIAN RAGWEED UNIVERSAL SOUTH 001888 (12.98 CD) | Soul Gravy | 51 |
| 4 | 3 | 4 | 54 | EVANESCENCE ▲ WIND-UP 13053 (18.98 CD) | Fallen | 3 | 53 | 54 | 45 | 70 | KEITH URBAN ▲ CAPITOL (NASHVILLE) 32936 (10.98/18.98) | Golden Road | 11 |
| | | | | GREATEST GAINER | | | | | | | | | |
| 5 | 5 | 5 | 6 | KENNY CHESNEY ▲ BNA 5880/RLG (12.98/18.98) | When The Sun Goes Down | 1 | 54 | 43 | 34 | 3 | 3 DOORS DOWN ▲ REPUBLIC/UNIVERSAL 054396/UMRG (8.98/12.98) | Away From The Sun | 8 |
| 6 | 4 | 2 | 3 | KANYE WEST RCA-A-FELLA/DEF JAM 002030*/DJMG (8.98/12.98) | The College Dropout | 2 | 55 | 69 | 65 | 14 | KIDZ BOP KIDS RAZOR & TIE 83079 (11.98/18.98) | Kidz Bop 5 | 34 |
| 7 | 11 | 11 | 34 | MAROONS ▲ OCTONE/J 50001/RLG (11.98 CD) [M] | Songs About Jane | 7 | 56 | 27 | — | 2 | STORY OF THE YEAR MAVERICK 48438/WARNER BROS. (12.98 CD) [M] | Page Avenue | 55 |
| 8 | 7 | 6 | 18 | JOSH GROBAN ▲ 143/REPRISE 48450/WARNER BROS. (18.98 CD) | Closer | 1 | 56 | 74 | 74 | 22 | CLINT BLACK EQUITY 3001 (18.98 CD) | Spend My Time | 27 |
| 9 | 8 | 10 | 19 | SHERYL CROW ▲ A&M 001521/INTERSCOPE (12.98 CD) | The Very Best Of Sheryl Crow | 2 | 57 | 53 | 50 | 24 | CLAY AIKEN ▲ RCA 54638/RLG (18.98 CD) | Measure Of A Man | 1 |
| 10 | 6 | 7 | 25 | OUTKAST ▲ ARISTA 50133* (22.98 CD) | Speakerboxx/The Love Below | 1 | 58 | 56 | 55 | 12 | JUVENILE ● CASH MONEY 001718*/UMRG (12.98 CD) | Juve The Great | 28 |
| 11 | 9 | 8 | 7 | TWISTA ▲ ATLANTIC 83598*/AG (10.98/13.98) | Kamikaze | 1 | 59 | 53 | 50 | 24 | DIDO ▲ ARISTA 50137 (18.98 CD) | Life For Rent | 4 |
| 12 | 10 | 9 | 4 | EAMON JIVE 58370/ZOMBA (18.98 CD) | I Don't Want You Back | 7 | 60 | 66 | 70 | 28 | T.I. ● GRAND Hustle/ATLANTIC 83650*/AG (9.98/14.98) | Trap Muzik | 4 |
| 13 | 14 | 13 | 35 | CHINGY ▲ DISTURBING THE PEACE 82976*/CAPITOL (11.98/18.98) | Jackpot | 2 | 61 | 55 | 57 | 31 | SOUNDTRACK ▲ WALT DISNEY 860126 (8.98 CD) | The Cheetah Girls (EP) | 33 |
| 14 | 15 | 14 | 7 | BRITNEY SPEARS ▲ JIVE 53748/ZOMBA (12.98/18.98) | In The Zone | 1 | 62 | NEW | 1 | | VARIOUS ARTISTS EMICMG/PROVIDENT/WORD-CURB 86300/WARNER BROS. (21.98 CD) | WOW Worship (Red) | 62 |
| 15 | 16 | 15 | 25 | NICKELBACK ▲ ROADRUNNER 818400/DJMG (12.98/18.98) | The Long Road | 6 | 63 | 67 | 68 | 51 | SWITCHFOOT ● COLUMBIA 71083/RED INK (9.98 CD) | The Beautiful Letdown | 57 |
| 16 | 23 | 28 | 18 | JAY-Z ▲ RCA-A-FELLA/DEF JAM 001528*/DJMG (8.98/12.98) | The Black Album | 1 | 64 | 65 | 63 | 18 | JOSS STONE S-CURVE 42234 (9.98 CD) [M] | The Soul Sessions (EP) | 63 |
| 17 | 21 | 27 | 5 | ALICIA KEYS ▲ J 55712*/RLG (15.98/18.98) | The Diary Of Alicia Keys | 1 | 65 | 72 | 73 | 10 | YEAH YEAH YEAHS INTERSCOPE 000349* (9.98 CD) | Fever To Tell | 65 |
| 18 | 12 | 3 | 3 | YOUNG GUNZ RCA-A-FELLA/DEF JAM 001937*/DJMG (8.98/12.98) | Tough Luv | 3 | 66 | 57 | 58 | | KEITH SWEAT ELEKTRA 73954/RHINO (18.98 CD) | The Best Of Keith Sweat: Make You Sweat | 31 |
| 19 | 20 | 24 | 23 | LUDACRIS ▲ DISTURBING THE PEACE/DEF JAM SOUTH 009530*/DJMG (8.98/12.98) | Chicken*N*Beer | 1 | 67 | 70 | 67 | | LIL JON & THE EAST SIDE BOYZ ▲ BME 2370*/TVT (13.98/17.98) | Kings Of Crunk | 14 |
| 20 | 19 | 23 | 18 | G-UNIT ▲ G-UNIT 001593*/INTERSCOPE (8.98/12.98) | Beg For Mercy | 2 | 68 | 46 | 62 | | SOUNDTRACK J 57758/RLG (18.98 CD) | Dirty Dancing: Havana Nights | 46 |
| 21 | 18 | 18 | 5 | HARRY CONNICK, JR. ● COLUMBIA 86551/SONY MUSIC (18.98 EQ CD) | Only You | 5 | 69 | 73 | 54 | 6 | SOUNDTRACK INTERSCOPE 001945* (8.98/12.98) | Barbershop 2: Back In Business | 18 |
| 22 | 24 | 25 | 19 | TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98) | Shock'n'Y'all | 1 | 70 | 61 | 51 | 4 | SOUNDTRACK HOLLYWOOD 162442 (12.98 CD) | Confessions Of A Teenage Drama Queen | 51 |
| 23 | 17 | 19 | 3 | SOUNDTRACK INTEGRITY 83012/SONY MUSIC (18.98 EQ CD) | The Passion Of The Christ | 17 | 71 | 64 | 60 | 21 | ROD STEWART ▲ J 55710*/RLG (15.98/18.98) | As Time Goes By... The Great American Songbook Vol. II | 2 |
| 24 | 28 | 22 | 14 | RUBEN STUDDARD ▲ J 54639*/RLG (12.98/18.98) | Soulful | 1 | 72 | NEW | 1 | | SUGA FREE LANEWAY 97058/BUNGALD (18.98 CD) | The New Testament: The Truth | 72 |
| 25 | 29 | 33 | 29 | HILARY DUFF ▲ BUENA VISTA 861006/HOLLYWOOD (18.98 CD) | Metamorphosis | 1 | 73 | 60 | 52 | 14 | WESTSIDE CONNECTION ● HOD BANGIN' 24030*/CAPITOL (7.98/18.98) | Terrorist Threats | 16 |
| 26 | 25 | 20 | 6 | INCUBUS ▲ IMMORTAL/EPIC 90890*/SONY MUSIC (18.98 EQ CD) | A Crow Left Of The Murder... | 2 | 74 | 63 | 49 | 5 | MELISSA ETHERIDGE ISLAND 001822/DJMG (12.98 CD) | Lucky | 15 |
| 27 | 30 | 30 | 13 | ALAN JACKSON ▲ ARISTA (NASHVILLE) 54860/RLG (18.98 CD) | Greatest Hits Volume II | 19 | 75 | 87 | 125 | 31 | YELLOWCARD CAPITOL 39844 (12.98 CD) | Ocean Avenue | 75 |
| 28 | 32 | 26 | 107 | NORAH JONES ▲ BLUE NOTE 32088* (17.98 CD) [M] | Come Away With Me | 1 | 76 | 69 | 59 | 40 | LUTHER VANDROSS ▲ J 51885/RLG (12.98/18.98) | Dance With My Father | 1 |
| 29 | 31 | 21 | 38 | BEYONCE ▲ COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98) | Dangerously In Love | 1 | 77 | 88 | 86 | 24 | MARTINA MCBRIDE ▲ RCA (NASHVILLE) 54207/RLG (11.98/18.98) | Martina | 7 |
| 30 | 39 | 41 | 17 | BLINK-182 ▲ GEFFEN 001334/INTERSCOPE (12.98 CD) | Blink-182 | 3 | 78 | 78 | 76 | 69 | AUDIOSLAVE ▲ INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98 EQ CD) | Audioslave | 7 |
| 31 | NEW | 1 | | TESLA SANCTUARY 84637 (18.98 CD) | Into The Now | 31 | 79 | 62 | — | 2 | HOOTIE & THE BLOWFISH ATLANTIC 78083/RHINO (18.98 CD) | The Best Of Hootie & The Blowfish: 1993 Thru 2003 | 62 |
| 32 | 26 | 12 | 3 | TRILLVILLE/LIL SCRAPPY BME/REPRISE 48556/WARNER BROS. (18.98 CD) | The King Of Crunk & BME Recordings Present | 12 | 80 | 86 | 89 | 17 | KORN ▲ IMMORTAL/EPIC 90335*/SONY MUSIC (18.98 EQ CD) | Take A Look In The Mirror | 9 |
| 33 | 36 | 32 | 19 | VARIOUS ARTISTS ▲ COLUMBIA/UNIVERSAL/EMI/ZOMBA 90753/SONY MUSIC (18.98 EQ CD) | Now 14 | 3 | 81 | 75 | 64 | 7 | VARIOUS ARTISTS RAZOR & TIE 83077 (18.98 CD) | Fired Up! | 14 |
| 34 | 35 | 35 | 51 | LINKIN PARK ▲ WARNER BROS. 48188* (19.98 CD) | Meteora | 1 | 82 | 84 | 96 | 23 | THREE DAYS GRACE ● JIVE 53479/ZOMBA (12.98 CD) [M] | Three Days Grace | 76 |
| 35 | 13 | — | 2 | CEE-LO ARISTA 52111* (12.98/18.98) | Cee-Lo Green... Is The Soul Machine | 13 | 83 | 79 | 84 | 18 | KID ROCK ▲ TOP DOG/ATLANTIC 83685*/AG (18.98 CD) | Kid Rock | 8 |
| 36 | 33 | 31 | 15 | NO DOUBT ▲ INTERSCOPE 001495 (12.98 CD) | The Singles 1992-2003 | 2 | 84 | 90 | 103 | 24 | ANTHONY HAMILTON SO SO DEF 52107/ARISTA (12.98 CD) | Comin' From Where I'm From | 33 |
| 37 | 34 | 47 | 38 | BLACK EYED PEAS ▲ A&M 000699/INTERSCOPE (12.98 CD) | Elephunk | 26 | 85 | 80 | 75 | 21 | EAGLES ▲ WARNER STRATEGIC MARKETING 73911 (25.98 CD) | The Very Best Of | 3 |
| 38 | 52 | 61 | 14 | HOOBASTANK ISLAND 001488/DJMG (12.98 CD) | The Reason | 38 | 86 | 59 | 114 | 16 | SOUNDTRACK ● REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS. (19.98 CD) | The Lord Of The Rings: The Return Of The King | 36 |
| 39 | 48 | 46 | 6 | LOSTPROPHETS COLUMBIA 86554/SONY MUSIC (12.98 EQ CD) | Start Something | 33 | 87 | 93 | 111 | 12 | CASTING CROWNS BEACH STREET 10723/REUNION (18.98 CD) [M] | Casting Crowns | 87 |
| 40 | 41 | 48 | 23 | JET ● ELEKTRA 62892*/EEG (12.98 CD) | Get Born | 40 | 88 | 83 | 85 | 70 | SEAN PAUL ▲ VP/ATLANTIC 83620*/AG (12.98/18.98) | Dutty Rock | 9 |
| 41 | 47 | 53 | 6 | FIVE FOR FIGHTING AWARE/COLUMBIA 86186/SONY MUSIC (12.98 EQ CD) | The Battle For Everything | 20 | 89 | 81 | 80 | 58 | 50 CENT ▲ SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98) | Get Rich Or Die Tryin' | 1 |
| 42 | 40 | 36 | 22 | JOSH TURNER ● MCA (NASHVILLE) 000974/UMGN (4.98/9.98) [M] | Long Black Train | 29 | 90 | 97 | 66 | 4 | INDIGO GIRLS EPIC 91003/SONY MUSIC (18.98 EQ CD) | All That We Let In | 35 |
| 43 | 44 | 42 | 14 | AVANT ● MAGIC JOHNSON/GEFFEN 001567*/INTERSCOPE (8.98/12.98) | Private Room | 18 | 91 | 77 | 71 | 81 | COLDPLAY ▲ CAPITOL 40504* (12.98/18.98) | A Rush Of Blood To The Head | 5 |
| 44 | 37 | 38 | 13 | THE DARKNESS ● ATLANTIC 60817*/AG (12.98 CD) [M] | Permission To Land | 36 | 92 | NEW | 1 | | BRIDES OF DESTRUCTION SANCTUARY 84674 (18.98 CD) | Here Comes The Bride | 92 |
| 45 | 22 | — | 2 | VARIOUS ARTISTS RAZOR & TIE 83067 (18.98 CD) | Tha Down Low | 22 | 93 | 76 | 72 | 7 | VARIOUS ARTISTS ● WORD/EMICMG/VERITY 57494/ZOMBA (19.98 CD) | WOW Gospel 2004 | 27 |
| 46 | 38 | 29 | 8 | VARIOUS ARTISTS ● GRAMMY 58022/BMG STRATEGIC MARKETING GROUP (18.98 CD) | 2004 Grammy Nominees | 4 | 94 | 85 | 82 | 67 | SIMPLE PLAN ▲ LAVA 83534/AG (7.98/12.98) [M] | No Pads, No Helmets...Just Balls | 35 |
| 47 | 42 | 44 | 26 | YING YANG TWINS ● COLLIPARK 2480/TVT (17.98 CD) | Me & My Brother | 11 | 95 | 104 | 102 | 60 | TRAPT ▲ WARNER BROS. 48296 (18.98 CD) [M] | Trapt | 42 |
| 48 | 50 | 43 | 19 | SARAH MCLACHLAN ▲ ARISTA 50150 (12.98/18.98) | Afterglow | 2 | 96 | 51 | 159 | 11 | SOUNDTRACK DMZ/COLUMBIA 86843/SONY MUSIC (18.98 EQ CD) | Cold Mountain | 51 |
| | | | | | | | 97 | 95 | 107 | 99 | KENNY CHESNEY ▲ BNA 67038/RLG (12.98/18.98) | No Shoes, No Shirt, No Problems | 1 |
| | | | | | | | 98 | 94 | 87 | 76 | GOOD CHARLOTTE ▲ DAYLIGHT/EPIC 86486/SONY MUSIC (18.98 EQ CD) | The Young And The Hopeless | 7 |
| | | | | | | | 99 | 100 | 90 | 17 | RED HOT CHILI PEPPERS ● WARNER BROS. 48545 (18.98 CD) | Greatest Hits | 18 |

| THIS WEEK | LAST WEEK | WKS. AGO | ARTIST | Title | PEAK POSITION | THIS WEEK | LAST WEEK | WKS. AGO | WEEKS ON CHART | ARTIST | Title | PEAK POSITION |
|-----------|-----------|----------|--|---|---------------|-----------|-----------|----------|--|---|---|---------------|
| 100 | 105 | 98 | GARY ALLAN ● MCA NASHVILLE 000111/UMGN (18.98/12.98) | See If I Care | 17 | 150 | 127 | 95 | 5 | SOUNDTRACK CAPITOL 95912 (18.98 CD) | Queer Eye For The Straight Guy | 39 |
| 101 | 91 | 83 | NELLY ▲ FD REEL/UNIVERSAL 001665*/UMRG (8.98/12.98) | Da Derry Versions - The Reinvention | 12 | 151 | 111 | 136 | 14 | FEFE DOBSON ISLAND 001244/UMGM (12.98 CD) [M] | Fefe Dobson | 67 |
| 102 | 96 | 79 | MURPHY LEE ● FD REEL/UNIVERSAL 001132/UMRG (12.98 CD) | Da Skool Boy Presents Murphy's Law | 8 | 152 | 143 | 126 | 14 | KELIS ● STAR TRAK 52132*/ARISTA (12.98/18.98) | Tasty | 27 |
| 103 | 102 | 100 | ROD STEWART ▲ ² J 20039/RMG (12.98/18.98) | It Had To Be You ... The Great American Songbook | 4 | 153 | 128 | 91 | 5 | DRAG-ON RUFF RYDERS 83583*/VIRGIN (12.98/18.98) | Hell And Back | 47 |
| 104 | 89 | 78 | LIMP BIZKIT ● FLIP 001235*/INTERSCOPE (12.98 CD) | Results May Vary | 3 | 54 | 163 | — | 51 | ALISON KRAUSS + UNION STATION ▲ ROUNDER 610515 (19.98 CD) | Live | 36 |
| 105 | 98 | 93 | TOBY KEITH ▲ ⁴ DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98) | Unleashed | 1 | 155 | 155 | 145 | 31 | ALAN JACKSON ▲ ² ARISTA NASHVILLE 53097/RMG (12.98/19.98) | Greatest Hits Volume II And Some Other Stuff | 1 |
| 106 | NEW | 1 | SARAH CONNOR EPIC 91110/SONY MUSIC (12.98 EQ CD) [M] | Sarah Connor | 106 | 156 | 161 | 153 | 30 | MIKELSON BENTLEY ● CAPITOL (NASHVILLE) 39814 (12.98/18.98) | Dierks Bentley | 26 |
| 107 | 106 | 99 | JOHN MAYER ▲ AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD) | Heavier Things | 1 | 157 | 151 | 144 | 17 | MICHAEL JACKSON ● MJJ/EPIC 88998/SONY MUSIC (12.98/18.98) | Number Ones | 13 |
| 108 | 101 | 117 | STING ▲ A&M 001141/INTERSCOPE (12.98 CD) | Sacred Love | 3 | 158 | 120 | 56 | 9 | TANTRIC MAVERICK 48351/WARNER BROS. (18.98 CD) | After We Go | 56 |
| 109 | NEW | 1 | BILL GAITHER Bill Gaither's All Time Favorite Homecoming Songs And Performances Volume 1 GAITHER MUSIC GROUP 42523 (12.98/17.98) | Bill Gaither's All Time Favorite Homecoming Songs And Performances Volume 1 | 109 | 159 | 158 | 155 | 18 | 3 DOORS DOWN REPUBLIC/UNIVERSAL 001603/UMRG (9.98 CD) | Another 700 Miles (EP) | 21 |
| 110 | 92 | 77 | MISSY ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62905*/EEG (12.98/18.98) | This Is Not A Test! | 13 | 160 | RE-ENTRY | 10 | TOM JONES DECCA/UTV 001421/UMG (12.98 CD) | Reloaded: Greatest Hits | 127 | |
| 111 | 107 | 94 | LINKIN PARK ● WARNER BROS. 48563 (21.98 CD/DVD) | Live In Texas | 23 | 161 | 175 | 193 | 37 | LED ZEPPELIN ATLANTIC 83619/AG (19.98 CD) | Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two | 116 |
| 112 | 109 | 105 | SHANIA TWAIN ◆ ¹⁰ MERCURY 170314/UMGN (12.98 CD) | Up! | 1 | 162 | 172 | 175 | 72 | ELVIS PRESLEY ▲ ³ RCA 88079*/RMG (12.98/19.98) | Elvis: 30 #1 Hits | 1 |
| 113 | 103 | 92 | R. KELLY ▲ JIVE 55077/ZOMBA (18.98 CD) | The R. In R&B Collection: Volume One | 4 | 163 | 139 | — | 2 | ZERO 7 ULTIMATE DILEMMA/ELEKTRA 61558/EEG (18.98 CD) [M] | When It Falls | 139 |
| 114 | 99 | 81 | THE WHITE STRIPES ▲ THIRD MAN 27148*/V2 (18.98 CD) | Elephant | 6 | 164 | NEW | 1 | FRANZ FERDINAND DOMINO 27* (14.98 CD) [M] | Franz Ferdinand | 164 | |
| 115 | 108 | 108 | VARIOUS ARTISTS WALT DISNEY 891004 (18.98 CD) | Disneymania 2: Music Stars Sing Disney ... Their Way! | 29 | 165 | 171 | 185 | 3 | LOS LONELY BOYS EPIC 80305/DR (13.98 CD) [M] | Los Lonely Boys | 165 |
| 116 | 140 | 140 | TIM MCGRAW ▲ ² CURB 78746 (12.98/18.98) | Tim McGraw And The Dancelhall Doctors | 2 | 166 | 148 | 112 | 3 | RODNEY CARRINGTON CAPITOL (NASHVILLE) 94164 (18.98 CD) | Greatest Hits | 112 |
| 117 | 115 | 123 | THE BEACH BOYS ● CAPITOL 82710 (18.98 CD) | The Very Best Of The Beach Boys: Sounds Of Summer | 16 | 167 | 157 | 147 | 69 | MATCHBOX TWENTY ▲ ² MELISMA/ATLANTIC 83612/AG (12.98/18.98) | More Than You Think You Are | 6 |
| 118 | 110 | 88 | CHRISTINA AGUILERA ▲ ³ RCA 88037*/RMG (12.98/18.98) | Stripped | 2 | 168 | 185 | — | 17 | BUDDY JEWELL ● COLUMBIA (NASHVILLE) 90131/SONY MUSIC (12.98 EQ/18.98) | Buddy Jewell | 13 |
| 119 | 134 | 137 | JEREMY CAMP BEC 39613 (18.98 CD) [M] | Carried Me: The Worship Project | 102 | 169 | 160 | 168 | 95 | EMINEM ▲ ⁸ WEB/AFETERMATH 493290*/INTERSCOPE (8.98/12.98) | The Eminem Show | 1 |
| 120 | 121 | 134 | RASCAL FLATTS ▲ ² LYRIC STREET 165031/HOLLYWOOD (12.98/18.98) | Melt | 5 | 170 | 152 | 109 | 5 | DAMAGEPLAN ELEKTRA 62939/EEG (18.98 CD) | New Found Power | 38 |
| 121 | 113 | 110 | JOE JIVE 53707/ZOMBA (18.98 CD) | And Then... | 26 | 171 | 153 | 152 | 56 | R. KELLY ▲ ² JIVE 41812/ZOMBA (18.98 CD) | Chocolate Factory | 1 |
| 122 | 116 | 121 | THE CARPENTERS A&M/UTV 001777/UMG (21.98) | Carpenters Gold: 35th Anniversary Edition | 116 | 172 | 150 | 115 | 4 | SOUNDTRACK ● T.U.G./EPC 90744/SONY MUSIC (18.98 EQ CD) | You Got Served | 34 |
| 123 | 129 | 131 | FINGER ELEVEN WIND-UP 13058 (16.98 CD) [M] | Finger Eleven | 123 | 173 | 164 | 157 | 50 | CHER ▲ ² GEPHEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18.98 CD) | The Very Best Of Cher | 4 |
| 124 | 131 | 106 | MUSIQ ● DEF SOUL 001616*/UMGM (8.98/12.98) | soulstar | 13 | 174 | 145 | 149 | 52 | JASON MRAZ ● ELEKTRA 62829/EEG (12.98 CD) [M] | Waiting For My Rocket To Come | 55 |
| 125 | NEW | 1 | BILL GAITHER Bill Gaither's All Time Favorite Homecoming Songs And Performances Volume 2 GAITHER MUSIC GROUP 42524 (12.98/17.98) | Bill Gaither's All Time Favorite Homecoming Songs And Performances Volume 2 | 125 | 175 | RE-ENTRY | 7 | SOUNDTRACK ATLANTIC 83694/AG (18.98 CD) | School Of Rock | 95 | |
| 126 | 133 | 122 | KYLIE MINOGUE CAPITOL 95645 (18.98 CD) | Body Language | 42 | 176 | 154 | 97 | 3 | KUTLESS TOOTH & NAIL 97789/BEC (18.98 CD) | Sea Of Faces | 97 |
| 127 | 122 | 116 | THE OFFSPRING ● COLUMBIA 89026*/SONY MUSIC (18.98 EQ CD) | Splinter | 30 | 177 | 167 | 177 | 31 | GEORGE STRAIT ● MCA NASHVILLE 000114/UMGN (8.98/12.98) | Honkytonkville | 5 |
| 128 | 142 | 15 | TRACE ADKINS ● CAPITOL (NASHVILLE) 40517 (12.98/18.98) | Comin' On Strong | 31 | 178 | 58 | — | 2 | THE GET UP KIDS VAGRANT 392* (14.98 CD) | Guilt Show | 58 |
| 129 | 162 | 154 |  LEANN RIMES ● CURB 78829 (18.98 CD) | Greatest Hits | 24 | 179 | 146 | 130 | 5 | PROBOT ROSWELL 30*/SOUTHERN LORD (15.98 CD) | Probot | 68 |
| 130 | 123 | 113 | PUDDLE OF MUDD ● GEPHEN 001080/INTERSCOPE (8.98/12.98) | Life On Display | 20 | 180 | NEW | 1 | SOUNDTRACK TVT SOUNDTRAX 6700/TVT (17.98 CD) | Starky & Hutch | 180 | |
| 131 | 112 | 101 | SOUNDTRACK ▲ AMARU 001533*/INTERSCOPE (12.98 CD) | Tupac: Resurrection | 2 | 181 | 179 | 182 | 48 | GODSMACK ▲ REPUBLIC/UNIVERSAL 067854/UMRG (8.98/12.98) | Faceless | 1 |
| 132 | 125 | 124 | DIXIE CHICKS ● MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD) | Top Of The World Tour Live | 27 | 183 | 197 | 188 | 5 | JACK JOHNSON ● JACK JOHNSON 075012*/UMRG (18.98 CD) | On And On | 3 |
| 133 | 118 | 104 | AVALON SPARROW 84901 (18.98 CD) | The Creed | 104 | 184 | 184 | — | 8 | KEB' MO' OKEH/EPIC 86408/SONY MUSIC (18.98 EQ CD) [M] | Keep It Simple | 149 |
| 134 | 130 | 133 | SEAL ● WARNER BROS. 47947 (18.98 CD) | Seal IV | 3 | 185 | 174 | 164 | 14 | JIMMY WAYNE DREAMWORKS (NASHVILLE) 450355/INTERSCOPE (17.98 CD) | Jimmy Wayne | 64 |
| 135 | 126 | 128 | SOUNDTRACK MUSIC WORLD/COLUMBIA 90286/SONY MUSIC (18.98 EQ CD) | The Fighting Temptations | 19 | 186 | 191 | 180 | 26 | BIG TYMERS ● CASH MONEY 009815*/UMRG (12.98 CD) | Big Money Heavyweight | 21 |
| 136 | 159 | 169 | JAMES TAYLOR WARNER BROS. 73837/WARNER STRATEGIC MARKETING (18.98 CD) | The Best Of James Taylor | 11 | 187 | 177 | — | 2 | A PERFECT CIRCLE ● VIRGIN 80918* (18.98 CD) | Thirteenth Step | 2 |
| 137 | 136 | 132 | SOUNDTRACK ● HOLLYWOOD 162404 (18.98 CD) | Freaky Friday | 19 | 188 | 173 | 160 | 16 | VICTOR MANUELLE SONY DISCOS 93272 (17.98 EQ CD) | Travesia | 177 |
| 138 | 135 | 127 | BROOKS & DUNN ● ARISTA NASHVILLE 67070/RMG (12.98/18.98) | Red Dirt Road | 4 | 189 | 180 | 196 | 45 | COUNTING CROWS ● GEPHEN 001676/INTERSCOPE (12.98 CD) | Films About Ghosts: The Best Of... | 32 |
| 139 | 132 | 138 | AFI ● NITRO/DREAMWORKS 450380*/INTERSCOPE (8.98 CD) | Sing The Sorrow | 5 | 190 | 170 | 151 | 3 | KEM MOTOWN 067516/UMRG (8.98/12.98) [M] | Kemistry | 90 |
| 140 | 117 | 118 | MEMPHIS BLEEK ROC-A-FELLA/DEF JAM 003220*/UMGM (8.98/12.98) | M.A.D.E. | 35 | 191 | 176 | 173 | 5 | INTOCABLE EMI LATIN 96290 (16.98 CD) | Intimamente: En Vivo Live | 151 |
| 141 | 137 | 119 | TRAIN ▲ COLUMBIA 86693/SONY MUSIC (18.98 EQ CD) | My Private Nation | 6 | 192 | 166 | 150 | 36 | THALIA EMI SPECIAL MARKETS 93043/EMI LATIN (16.98 CD) | Greatest Hits | 128 |
| 142 | 141 | 141 | LIL JON & THE EAST SIDE BOYZ BME 23787/TVT (11.98 CD/DVD) | Part II | 37 | 193 | 169 | 156 | 71 | MICHAEL BUBLE ● 143/REPRISE 48376/WARNER BROS. (18.98 CD) [M] | Michael Buble | 47 |
| 143 | 138 | 120 | BABY BASH ● UNIVERSAL 001258/UMRG (12.98 CD) | Tha Smokin' Nephew | 48 | 194 | 189 | 178 | 10 | JUSTIN TIMBERLAKE ▲ ³ JIVE 41823*/ZOMBA (12.98/18.98) | Justified | 2 |
| 144 | 124 | 135 | JAGGED EDGE ● COLUMBIA 87017/SONY MUSIC (12.98 EQ/18.98) | Hard | 3 | 195 | RE-ENTRY | 7 | SOUNDTRACK WALT DISNEY 861056 (17.98 CD) | Pixel Perfect (EP) | 133 | |
| 145 | 82 | 17 | JC CHASEZ JIVE 53724/ZOMBA (18.98 CD) | Schizophrenic | 17 | 196 | 178 | 171 | 19 | BOB SEGER ● CAPITOL 52772 (17.98 CD) | Greatest Hits 2 | 23 |
| 146 | 149 | 146 | DAVID BANNER SRC/UNIVERSAL 001720*/UMRG (12.98 CD) | MTA2: Baptized In Dirty Water | 69 | 197 | NEW | 1 | THE VON BONDIES SIRE 48548/WARNER BROS. (14.98 CD) [M] | Pawn Shoppe Heart | 197 | |
| 147 | 119 | 129 | VARIOUS ARTISTS PROVIDENT/WORLDCURB/EMI CHRISTIAN 90652/SPARROW (21.98 CD) | WOW Hits 2004 | 51 | 198 | NEW | 1 | THE POSTAL SERVICE SUB POP 595 (14.98 CD) [M] | Give Up | 198 | |
| 148 | 114 | 39 | BLINDSIDE ELEKTRA 62918/EEG (12.98 CD) | About A Burning Fire | 39 | 199 | NEW | 1 | RON WHITE PARALLEL/HIP-D 001582/UMG (12.98 CD) [M] | Drunk In Public | 199 | |
| 149 | 144 | 142 | BRAD PAISLEY ● ARISTA NASHVILLE 50606/RMG (12.98/18.98) | Mud On The Tires | 8 | 200 | 182 | 162 | 5 | PAULINA RUBIO ▲ UNIVERSAL LATIN 002036 (17.98 CD) | Pau-Latina | 105 |

● 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 (Oro). △ Certification of 200,000 units (Platino). △² 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.

MARCH 27 2004 **Billboard** TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by **Nielsen SoundScan**

| WEEK | LAST WEEK | ARTIST | TITLE | WEEKS AT NO. 1 |
|------|-----------|---|--|----------------|
| 1 | 1 | NORAH JONES BLUE NOTE 84800 | Feels Like Home | 5 |
| 2 | 2 | SOUNDTRACK INTEGRITY 83012/SONY MUSIC | The Passion Of The Christ | 23 |
| 3 | 4 | EVANESCENCE ▲ ⁴ WIND-UP 13063 | Fallen | 4 |
| 4 | 3 | TESLA SANCTUARY 84637 | Into The Now | 31 |
| 5 | 3 | JOSH GROBAN ▲ ³ 143/REPRISE 48450/WARNER BROS | Closer | 8 |
| 6 | 10 | SHERYL CROW ▲ ² A&M 001521/INTERSCOPE | The Very Best Of Sheryl Crow | 9 |
| 7 | 7 | OUTKAST ▲ ⁹ ARISTA 50133* | Speakerboxx/The Love Below | 10 |
| 8 | 13 | SOUNDTRACK DMZ/COLUMBIA 86843/SONY MUSIC | Cold Mountain | 96 |
| 9 | 8 | NORAH JONES ▲ ⁹ BLUE NOTE 32088* [M] | Come Away With Me | 28 |
| 10 | 9 | SARAH MCLACHLAN ▲ ² ARISTA 50150 | Afterglow | 48 |
| 11 | 16 | SOUNDTRACK ● REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS | The Lord Of The Rings: The Return Of The King | 86 |
| 12 | 12 | BRIDES OF DESTRUCTION SANCTUARY 84674 | Here Comes The Bride | 92 |
| 13 | 18 | MAROONS ▲ OCTONE/J 50001/RMG [M] | Songs About Jane | 7 |
| 14 | 15 | INDIGO GIRLS EPIC 91003/SONY MUSIC | All That We Let In | 90 |
| 15 | 12 | ROD STEWART ▲ ² J 55107/RMG | As Time Goes By ... The Great American Songbook Vol. II | 71 |
| 16 | 23 | SOUNDTRACK HIGHER OCTAVE SOUNDTRACKS 96811/HIGHER OCTAVE | The Triplets Of Belleville | - |
| 17 | 14 | HARRY CONNICK, JR. ● COLUMBIA 90551/SONY MUSIC | Only You | 21 |
| 18 | 14 | VIENNA TENG SOLTRUNA 10077/VIRT [M] | Warm Strangers | - |
| 19 | 17 | KENNY CHESNEY ▲ ² BNA 58801/RLG | When The Sun Goes Down | 5 |
| 20 | 17 | MELISSA ETHERIDGE ISLAND 001822/IDJMG | Lucky | 74 |
| 21 | 6 | NELLIE MCKAY COLUMBIA 90664/SONY MUSIC [M] | Get Away From Me | - |
| 22 | 5 | JESSICA SIMPSON ▲ COLUMBIA 86560/SONY MUSIC | In This Skin | 3 |
| 23 | 25 | KANYE WEST ROC-A-FELLA/DEF JAM 002030*/IDJMG | The College Dropout | 6 |
| 24 | 20 | DIDO ▲ ARISTA 50137 | Life For Rent | 59 |
| 25 | 22 | NO DOUBT ▲ INTERSCOPE 001495 | The Singles 1992-2003 | 36 |

MARCH 27 2004 **Billboard** TOP SOUNDTRACKS™

Sales data compiled by **Nielsen SoundScan**

| WEEK | LAST WEEK | TITLE | WEEKS AT NO. 1 |
|------|-----------|---|----------------|
| 1 | 1 | THE PASSION OF THE CHRIST INTEGRITY 83012/SONY MUSIC | 3 |
| 2 | 2 | 50 FIRST DATES MAVERICK 48675/WARNER BROS | - |
| 3 | 5 | THE CHEETAH GIRLS (EP) ▲ WALT DISNEY 860126 | - |
| 4 | 3 | DIRTY DANCING: HAVANA NIGHTS J 57578/RMG | - |
| 5 | 8 | BARBERSHOP 2: BACK IN BUSINESS INTERSCOPE 001945* | - |
| 6 | 7 | CONFESSIONS OF A TEENAGE DRAMA QUEEN HOLLYWOOD 162442 | - |
| 7 | 6 | THE LORD OF THE RINGS: THE RETURN OF THE KING ● REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS. | - |
| 8 | 4 | COLD MOUNTAIN DMZ/COLUMBIA 86843/SONY MUSIC | - |
| 9 | 9 | TUPAC: RESURRECTION ▲ AMARU 001533*/INTERSCOPE | - |
| 10 | 10 | THE FIGHTING TEMPTATIONS MUSIC WORLD/COLUMBIA 90286/SONY MUSIC | - |
| 11 | 12 | FREAKY FRIDAY ● HOLLYWOOD 162404 | - |
| 12 | 11 | QUEER EYE FOR THE STRAIGHT GUY CAPITOL 95912 | - |
| 13 | 13 | YOU GOT SERVED ● T.U.G./EPIC 90744/SONY MUSIC | - |
| 14 | 23 | SCHOOL OF ROCK ATLANTIC 83694/AG | - |
| 15 | 14 | STARSKY & HUTCH TVT SOUNDTRAX 6700/TVT | - |
| 16 | 14 | BLUE COLLAR COMEDY TOUR: THE MOVIE WARNER BROS. (NASHVILLE) 48424/WRN | - |
| 17 | 16 | PIXEL PERFECT (EP) WALT DISNEY 861056 | - |
| 18 | 15 | THE LIZZIE MCGUIRE MOVIE ▲ WALT DISNEY 860080 | - |
| 19 | 17 | CHICAGO ▲² EPIC 87018/SONY MUSIC | - |
| 20 | 25 | O BROTHER, WHERE ART THOU? ▲⁷ LDST HIGHWAY/MERCURY 170069/IDJMG | - |
| 21 | 24 | A WALK TO REMEMBER ● EPIC 86311/SONY MUSIC | - |
| 22 | 19 | CONCERT FOR GEORGE WARNER STRATEGIC MARKETING 74546 | - |
| 23 | 20 | LOST IN TRANSLATION EMPEROR NORTON 7068* | - |
| 24 | 22 | PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL WALT DISNEY 860089 | - |
| 25 | 21 | SOMETHING'S GOTTA GIVE COLUMBIA 90911/SONY MUSIC | - |

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)

| | | | | | | | |
|--------------------------|---------------------------|--------------------------------------|--------------------------------------|--|-----------------------------------|---------------------------|---|
| 3 Doors Down 53, 159 | Casting Crowns 87 | Finger Eleven 123 | Juvenile 58 | Martina McBride 77 | Sean 134 | Tupac: Resurrection 131 | Luther Vandross 76 |
| 50 Cent 89 | Cee-Lo 35 | Five For Fighting 41 | Toby Keith 22, 105 | Michael McDonald 50 | Sean Paul 88 | You Got Served 172 | VARIOUS ARTISTS |
| Trace Adkins 128 | JC Chasez 145 | Franz Ferdinand 164 | Kelis 152 | Tim McGraw 116 | Bob Seger 196 | Britney Spears 14 | 2004 Grammy Nominees 46 |
| AFI 139 | Cher 173 | Bill Gaither 109, 125 | R. Kelly 113, 171 | Sarah McLachlan 48 | Simple Plan 94 | Rod Stewart 71, 103 | Bad Boy's 10th Anniversary... The Hits 2 |
| Christina Aguilera 118 | Kenny Chesney 5, 97 | The Get Up Kids 178 | Kem 189 | Memphis Bleek 140 | Jessica Simpson 3 | Sting 108 | Disneymania 2: Music Stars Sing Disney ... Their Way! 115 |
| Clay Aiken 57 | Chingy 13 | Godsmack 181 | Alicia Keys 17 | Kyle Minogue 126 | 50 First Dates 49 | Joss Stone 64 | Fired Up! 81 |
| Gary Allan 100 | Coldplay 91 | Good Charlotte 98 | Kid Rock 83 | Ke\$ha 183 | Barbershop 2: Back In Business 69 | Story Of The Year 55 | Now 14 33 |
| Audioslave 78 | Harry Connick, Jr. 21 | Josh Groban 8 | Kidz Bop Kids 54 | Jason Mraz 174 | George Strait 177 | George Strait 177 | Now 14 33 |
| Avalon 133 | Sarah Connor 106 | G-Unit 20 | Beyonce 29 | Musiq 124 | Ruben Studdard 24 | Ruben Studdard 24 | Now 14 33 |
| Avant 43 | Counting Crows 188 | Anthony Hamilton 84 | Korn 80 | Nelly 101 | Suga Free 72 | Suga Free 72 | Now 14 33 |
| Baby Bash 143 | Cross Canadian Ragweed 51 | Hoobastank 38 | Alison Krauss + Union Station 154 | Nickelback 15 | Keith Sweat 66 | Keith Sweat 66 | Now 14 33 |
| David Banner 146 | Sheryl Crow 9 | Hootie & The Blowfish 79 | Kutless 176 | No Doubt 36 | Switchfoot 63 | Switchfoot 63 | Now 14 33 |
| The Beach Boys 117 | damageplan 170 | Incubus 26 | Led Zeppelin 161 | The Offspring 127 | Tantric 158 | Tantric 158 | Now 14 33 |
| Dierks Bentley 156 | The Darkness 44 | Indigo Girls 90 | Murphy Lee 102 | OutKast 10 | James Taylor 136 | James Taylor 136 | Now 14 33 |
| Big Tymers 185 | Dido 59 | Lil Jon & The East Side Boyz 67, 142 | Lil Jon & The East Side Boyz 67, 142 | Brad Paisley 149 | Tesla 31 | Tesla 31 | Now 14 33 |
| Clint Black 56 | Dixie Chicks 132 | Limp Bizkit 104 | Limp Bizkit 104 | A Perfect Circle 186 | Thalia 191 | Thalia 191 | Now 14 33 |
| Black Eyed Peas 37 | Fefe Dobson 151 | Linkin Park 34, 111 | Linkin Park 34, 111 | The Postal Service 198 | Three Days Grace 82 | Three Days Grace 82 | Now 14 33 |
| Blindside 148 | Drag-On 153 | Los Lonely Boys 165 | Los Lonely Boys 165 | Elvis Presley 162 | T.I. 60 | T.I. 60 | Now 14 33 |
| Blink-182 30 | Hilary Duff 25 | Lostprophets 39 | Lostprophets 39 | Probot 179 | Justin Timberlake 193 | Justin Timberlake 193 | Now 14 33 |
| Brides Of Destruction 92 | Eagles 85 | Ludacris 19 | Ludacris 19 | Puddle Of Mudd 130 | Train 141 | Train 141 | Now 14 33 |
| Brooks & Dunn 138 | Earmon 12 | Victor Manuelle 187 | Victor Manuelle 187 | The Passion Of The Christ 23 | Trapt 95 | Trapt 95 | Now 14 33 |
| Michael Buble 192 | Missy Elliott 110 | Maroon 5 7 | Maroon 5 7 | Freaky Friday 137 | Trillville/Lil Scrappy 32 | Trillville/Lil Scrappy 32 | Now 14 33 |
| Jeremy Camp 119 | Erinem 169 | Jack Johnson 182 | Jack Johnson 182 | The Fighting Temptations 135 | Josh Turner 42 | Josh Turner 42 | Now 14 33 |
| The Carpenters 122 | Melissa Etheridge 74 | Norah Jones 1, 28 | Norah Jones 1, 28 | Dirty Dancing: Havana Nights 68 | Shania Twain 112 | Shania Twain 112 | Now 14 33 |
| Rodney Carrington 166 | Evanescence 4 | Tom Jones 160 | Tom Jones 160 | The Lord Of The Rings: The Return Of The King 86 | Twista 11 | Twista 11 | Now 14 33 |

Over The Counter

Continued from page 61

first one did, "Feels Like Home" has quickly emerged as the best-selling set of this young year.

That is not to say the top seller just among albums released this year but the top dog of 2004—period. Her new one has been No. 1 a week longer than her first album, and it appears that streak will be extended next issue.

"Home" has sold 2.1 million copies so far, according to Nielsen SoundScan. That easily surpasses Kenny Chesney's "When the Sun Goes Down," which has done 1.3 million in six weeks, or OutKast's "Speakerboxx/The Love Below," which has scanned 1.26 million

since the start of 2004.

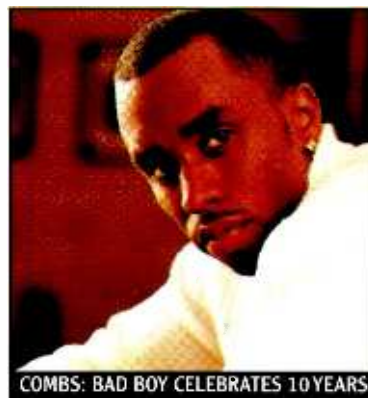
This comes on the heels of Jones' first album being the second-best seller in 2003, with 5.1 million sold during those 12 months. "Come Away With Me" was also the best seller last year among mass merchants, doing 2.5 million in those stores during 2003.

With her "Saturday Night Live" appearance and a Target Stores circular impacting the tracking week, the new album only sees a 10.6% decline from prior-week sales on this issue's big chart. It leads the field by more than a 22% margin.

HAPPY ANNIVERSARY: The Hot Shot Debut on The Billboard 200 and Top R&B/Hip-Hop Albums belongs to the Sean "P. Diddy" Combs-assembled compilation "Bad Boy's 10th Anniversary . . . The Hits."

With 149,000 copies sold in its first week, it opens at No. 1 on the R&B list and at No. 2 on the big chart. The set's 13 tracks include

cuts from the Notorious B.I.G., 112, Carl Thomas, Craig Mack and, of course, Combs. The package includes a DVD with 11 clips and commentary by Combs.



This is a much faster start than Bad Boy's first compilation scored in 1998 but pales next to the first-week sales the label's 2002 anthology garnered.

"Bad Boy's Greatest Hits Volume

1" entered The Billboard 200 at No. 51 with a 29,000-unit opener. But the label's last sampler before it moved from Arista's camp to Universal Motown Records Group, "We Invented the Remix," bowed at No. 1 on the big chart with 255,000 sold in its first week.

A LOOK AHEAD: While neither looks to threaten Norah Jones' hold at the top, next issue's Billboard 200 will greet two albums that will start in the 100,000-plus club.

First-day numbers cited by retailers suggest that rap rookie Cassidy will open at 110,000 or more with "Split Personality." A value-priced EP by Godsmack, "The Other Side," also looks good to cross the century mark. The band's last full-length album, "Faceless," bowed at No. 1 last year with a start of 267,000 copies.

LARGE AND SMALL SCREENS: It might be a reach to say that coun-

try star Kenny Chesney is a star of TV and film, but both mediums help him earn the biggest unit gain on The Billboard 200 and Top Country Albums. His "When the Sun Goes Down" garners an increase of 6,000 copies (95,000).

The burst follows his episode of A&E's "Live by Request," which first ran March 6 and will be repeated March 20. And on March 8, a satellite feed of a Chesney acoustic concert ran in 32 movie theaters that Regal Entertainment Group operates.

DETAILS, DETAILS: With its seventh increase in 10 weeks, the Postal Service climbs 13-9 on Top Heatseekers, gathering that chart's Greatest Gainer cup. The 17% gain also prompts the act's first ink on The Billboard 200, almost 13 months after the album's release . . . Check the calendar. Tesla, the '80s rock band that last appeared on The Billboard 200 in 1996, enters at No. 31.

MARCH 27 2004 Billboard TOP POP CATALOG

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, SALES, ARTIST, TITLE. Top entries include Josh Groban, The Beatles, MercyMe, Linkin Park, Bob Marley and The Wailers.

MARCH 27 2004 Billboard TOP HEATSEEKERS

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, SALES, ARTIST, TITLE. Top entries include Sarah Connor, Jeremy Camp, Finger Eleven, Zero 7, Franz Ferdinand.

MARCH 27 2004 Billboard TOP INDEPENDENT ALBUMS

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, SALES, ARTIST, TITLE. Top entries include Yung Yang Twins, Clint Black, Lil Jon & The East Side Boyz, Franz Ferdinand, Los Lonely Boys.

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. ...

MARCH 27 2004 Billboard TOP BLUES ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|---------------------|---------------------------------------|-------------------------------------|--|
| 1 | 1 | 5 Weeks At Number 1 | KEB' MO' | OKEH/EPIC 85428/SONY MUSIC [M] | Keep It Simple |
| 2 | 2 | | STEVIE RAY VAUGHAN AND DOUBLE TROUBLE | LEGACY/EPIC 85423/SONY MUSIC | The Essential Stevie Ray Vaughan And Double Trouble |
| 3 | 4 | | VARIOUS ARTISTS | NARIM 50009 | Get The Blues Vol. 2 |
| 4 | 3 | | SOUNDTRACK | UTV 000704/UMG | Martin Scorsese Presents The Best Of The Blues |
| 5 | 5 | | WILLIE CLAYTON | END ZONE 2062 | Changing Tha Game |
| 6 | 6 | | THE HOLMES BROTHERS | ALLIGATOR 4893 | Simple Truths |
| 7 | 10 | | KEB' MO' | OKEH/EPIC 90496/SONY MUSIC [M] | Martin Scorsese Presents The Blues: Keb' Mo' |
| 8 | 9 | | STEVIE RAY VAUGHAN | LEGACY/EPIC 90495/SONY MUSIC | Martin Scorsese Presents The Blues: Stevie Ray Vaughan |
| 9 | 12 | | TYRONE DAVIS | FUTURE 1025 | Come To Daddy |
| 10 | 11 | | SUSAN TEDESCHI | TOBE COOL 751146/ARTEMIS [M] | Wait For Me |
| 11 | | | BUDDY GUY | SILVERTONE 41843/ZOMBA [M] | Blues Singer |
| 12 | 13 | | JOHN MAYALL AND THE BLUESBREAKERS | EAGLE 20017 | John Mayall & The Blues Breaker And Friends: 70th Birthday Concert |
| 13 | 7 | | ROBBEN FORD | CONCORD 2187 | Keep On Running |
| 14 | 8 | | JIMMY THACKERY AND TAB BENOIT | TELARC BLUES 83584/TELARC | Whiskey Store Live! |
| 15 | 14 | | JIMI HENDRIX | EXPERIENCE HENDRIX/MCA 000698/UMG | Martin Scorsese Presents The Blues: Jimi Hendrix |

MARCH 27 2004 Billboard TOP REGGAE ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|---------------------|----------------------------|-------------------------------------|---|
| 1 | 1 | 5 Weeks At Number 1 | SOUNDTRACK | MAVERICK 45073/WARNER BROS | 50 First Dates |
| 2 | 2 | | SEAN PAUL A' | VP/ATLANTIC 83620*/AG | Dutty Rock |
| 3 | 3 | | ELEPHANT MAN | VP/ATLANTIC 83681*/AG | Good 2 Go |
| 4 | 4 | | VARIOUS ARTISTS | VP 1039* | Strictly The Best Volume 31 |
| 5 | 5 | | VARIOUS ARTISTS | VP 83654* | Reggae Gold 2003 |
| 6 | 6 | | VARIOUS ARTISTS | RED STAR/DEF JAMAICA 001195*/IOJMG | Red Star Sounds Presents Def Jamaica |
| 7 | | | VARIOUS ARTISTS | SEQUENCE 8021 | Power 96 Presents: Dancehall Nice Again 2004 Reggae Y Reggaeton |
| 8 | 7 | | ZIGGY MARLEY | TUFF GOING/PRIVATE MUSIC 11636/AAL | Dragonfly |
| 9 | 8 | | WAYNE WONDER | VP/ATLANTIC 83628*/AG | No Holding Back |
| 10 | 10 | | VARIOUS ARTISTS | PUTUMAYO 221 | Putumayo Presents: World Reggae |
| 11 | 9 | | BOB MARLEY AND THE WAILERS | TUFF GOING/SLAND 000516/IOJMG | Bob Marley & The Wailers Live At The Roxy |
| 12 | 12 | | BERES HAMMOND | VP 1664* | The Ultimate Collection: Beres Hammond - Can't Stop A Man |
| 13 | 11 | | VARIOUS ARTISTS | RAZOR & TIE 89062 | Rasta Jamz |
| 14 | 14 | | SIZZLA | VP 1649* | Da Real Thing |
| 15 | 13 | | SHAGGY | BIG YARD 113070*/MCA | Lucky Day |

MARCH 27 2004 Billboard TOP WORLD ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|---------------------|-------------------------|---|---|
| 1 | 1 | 2 Weeks At Number 1 | SOUNDTRACK | HIGHER OCTAVE SOUNDTRACKS 96811/HIGHER OCTAVE | The Triplets Of Belleville |
| 2 | 2 | | VARIOUS ARTISTS | WINDHAM HILL 54888/AAL | Celtic Circle |
| 3 | | | GREAT BIG SEA | ZOE 431049/ROUNDER | Something Beautiful |
| 4 | | | DANIEL O'DONNELL | DPTV MEDIA 0018 | Daniel In Blue Jeans |
| 5 | | | DANIEL O'DONNELL | DPTV MEDIA 0011 | Classic Doubles: Songs Of Inspiration / I Believe |
| 6 | 15 | | DANIEL O'DONNELL | DPTV MEDIA 9550 | Greatest Hits |
| 7 | 4 | | LADYSMITH BLACK MAMBAZO | HEADS UP 3083 [M] | Raise Your Spirit Higher: Wenyukela |
| 8 | 13 | | DANIEL O'DONNELL | DPTV MEDIA 0004 | The Daniel O'Donnell Show |
| 9 | 3 | | MOYA BRENNAN | DECCA 001915/UNIVERSAL CLASSICS GROUP | Two Horizons |
| 10 | 5 | | CLANNAD | BMG HERITAGE 58564 | In A Lifetime: The Best Of Clannad |
| 11 | 6 | | KEALI'I REICHEL | PUNAHOLE 11229 [M] | Ke'alaokamaile |
| 12 | 10 | | THE CHIEFTAINS | VICTOR 52897/AAL | Further Down The Old Plank Road |
| 13 | 8 | | SOUNDTRACK | MILAN 38010 | Bend It Like Beckham |
| 14 | | | THE COUNTDOWN SINGERS | MADACY 3946 | 20 Irish Sing-Along Favorites |
| 15 | 7 | | VARIOUS ARTISTS | PUTUMAYO 220 | Putumayo Presents: Sahara Lounge |

MARCH 27 2004 Billboard TOP CHRISTIAN ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | 2 WKS. AGO | | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|------------|---------------------|-----------------------------------|---|---|
| 1 | 1 | 1 | 3 Weeks At Number 1 | SOUNDTRACK | INTEGRITY 83012/WORD-CURB | The Passion Of The Christ |
| 2 | | | | VARIOUS ARTISTS | EMICMG/PROVIDENT 86300/WORD-CURB | WOW Worship (Red) |
| 3 | 2 | 2 | | SWITCHFOOT | SPARROW 1976/EMICMG | The Beautiful Letdown |
| 4 | 3 | 5 | | CASTING CROWNS | BEACH STREET/REUNION 10723/PROVIDENT [M] | Casting Crowns |
| 5 | 4 | 3 | | BILL GAITHER | GAITHER MUSIC GROUP 2523/EMICMG | Bill Gaither's All Time Favorite Homecoming Songs And Performances Volume 1 |
| 6 | 6 | 7 | | JEREMY CAMP | BEC 9613/EMICMG [M] | Carried Me: The Worship Project |
| 7 | 5 | 4 | | BILL GAITHER | GAITHER MUSIC GROUP 2524/EMICMG | Bill Gaither's All Time Favorite Homecoming Songs And Performances Volume 2 |
| 8 | 4 | 4 | | AVALON | SPARROW 4901/EMICMG | The Creed |
| 9 | 5 | 6 | | VARIOUS ARTISTS | PROVIDENT/WORD-CURB/SPARROW/EMI CHRISTIAN 0652/EMICMG | WOW Hits 2004 |
| 10 | 7 | 3 | | KUTLESS | TOOTH & NAIL/REC 7789/EMICMG | Sea Of Faces |
| 11 | 14 | 13 | | VARIOUS ARTISTS | EMI SPECIAL MARKETS/TIME LIFE 2010/EMICMG | Worship Together: I Could Sing Of Your Love Forever |
| 12 | 9 | 9 | | CECE WINANS | PURESPRINGS GOSPEL/INO 82685/WORD-CURB | Throne Room |
| 13 | 16 | 18 | | THIRD DAY | ESSENTIAL 10706/PROVIDENT | Offerings II: All I Have To Give |
| 14 | 22 | 21 | | VARIOUS ARTISTS | FERVENT 30045/PROVIDENT | Absolute Worship |
| 15 | 15 | 17 | | VARIOUS ARTISTS | EMICMG/WORD-CURB 80198/PROVIDENT | WOW Worship (Yellow) |
| 16 | 8 | 8 | | PASSION WORSHIP BAND | SPARROW 3817/EMICMG [M] | Passion: Hymns Ancient And Modern |
| 17 | 11 | 11 | | STACIE ORRICO | FOREFRONT/VIRGIN 2589/EMICMG [M] | Stacie Orrico |
| 18 | | | | MARK LOWRY | GAITHER MUSIC GROUP 2544/EMICMG [M] | Some Things Never Change |
| 19 | 10 | 15 | | RANDY TRAVIS | WORD-CURB/WARNER BROS 86273/WORD-CURB | Worship & Faith |
| 20 | | | | VARIOUS ARTISTS | REC/FOREFRONT 5908/EMICMG | X 2004: 17 Christian Rock Hits! |
| 21 | 27 | 31 | | MICHAEL W. SMITH | REUNION 10080/PROVIDENT | The Second Decade: 1993-2003 |
| 22 | 17 | 16 | | JEREMY CAMP | BEC 0456/EMICMG [M] | Stay |
| 23 | 23 | 28 | | ROBERT RANDOLPH & THE FAMILY BAND | DARE/WARNER BROS 48472/WORD-CURB [M] | Unclassified |
| 24 | 13 | 14 | | VARIOUS ARTISTS | WORSHIP TOGETHER 4172/EMICMG | Here I Am To Worship |
| 25 | 19 | 20 | | NEWSBOYS | SPARROW 1763/EMICMG | Adoration: The Worship Album |
| 26 | 18 | 12 | | REBECCA ST. JAMES | FOREFRONT 6643/EMICMG | Live Worship: Blessed Be Your Name (EP) |
| 27 | | | | VARIOUS ARTISTS | FOREFRONT 0642/EMICMG | Veggie Rocks! |
| 28 | | | | VARIOUS ARTISTS | ESSENTIAL 10721/PROVIDENT | The Christ: His Passion -- Remembering The Sacrifice |
| 29 | 21 | 19 | | P.O.D. | ATLANTIC 83678*/WORD-CURB | Payable On Death |
| 30 | 24 | 26 | | BYRON CAGE | GOSPO CENTRIC 70047/PROVIDENT [M] | Byron Cage |
| 31 | 20 | 22 | | MERCYME | INO 86218/WORD-CURB | Spoken For |
| 32 | | | | TREE63 | INPOP 1271/EMICMG [M] | The Answer To The Question |
| 33 | 26 | 29 | | OUT OF EDEN | GOTE 2898/EMICMG [M] | Love, Peace & Happiness |
| 34 | 31 | 38 | | CHRIS RICE | ROCKETOWN 20001/PROVIDENT [M] | Run The Earth, Watch The Sky |
| 35 | 28 | 25 | | SMOKIE NORFUL | EMI GOSPEL 0374/EMICMG [M] | I Need You Now |
| 36 | 12 | 10 | | DAVID PHELPS | WORD-CURB/WARNER BROS 86275/WORD-CURB [M] | Revelation |
| 37 | 25 | 24 | | SMOKIE NORFUL | EMI GOSPEL 5086/EMICMG | Smokie Norful: Limited Edition (EP) |
| 38 | 32 | 33 | | JARS OF CLAY | ESSENTIAL 10709/PROVIDENT | Who We Are Instead |
| 39 | | | | BARLOWGIRL | FERVENT 30046 [M] | Barlowgirl |
| 40 | 30 | 36 | | VARIOUS ARTISTS | INTEGRITY 82336/WORD-CURB | iWorship!: A Total Worship Experience |

MARCH 27 2004 Billboard TOP GOSPEL ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | 2 WKS. AGO | | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|------------|---------------------|---|--|---|
| 1 | 1 | 1 | 7 Weeks At Number 1 | VARIOUS ARTISTS | WORD/EMICMG/VERITY 57484/ZOMBA | WOW Gospel 2004 |
| 2 | 2 | 2 | | SOUNDTRACK | MUSIC WORLD/COLUMBIA 90286/SONY MUSIC | The Fighting Temptations |
| 3 | 3 | 3 | | CECE WINANS | PURESPRINGS GOSPEL/INO 90361/SONY MUSIC | Throne Room |
| 4 | 4 | 4 | | VARIOUS ARTISTS | INTEGRITY GOSPEL/GOSPO CENTRIC/EPIC 90671/SONY MUSIC | Gotta Have Gospel! |
| 5 | 5 | 7 | | BYRON CAGE | GOSPO CENTRIC 70047/ZOMBA [M] | Byron Cage |
| 6 | 8 | 6 | | SMOKIE NORFUL | EMI GOSPEL 20374 [M] | I Need You Now |
| 7 | 10 | 8 | | VICKIE WINANS | VERITY 43214/ZOMBA [M] | Bringing It All Together |
| 8 | 7 | 5 | | SMOKIE NORFUL | EMI GOSPEL 95086 | Smokie Norful: Limited Edition (EP) |
| 9 | 9 | 9 | | MICHELLE WILLIAMS | MUSIC WORLD/COLUMBIA 89081/SONY MUSIC | Do You Know |
| 10 | 11 | 10 | | VARIOUS ARTISTS | EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA | WOW Gospel 2003 |
| 11 | 13 | 11 | | MARTHA MUNIZZI | MARTHA MUNIZZI 0001 [M] | The Best Is Yet To Come |
| 12 | 12 | 12 | | DONNIE MCCLURKIN | VERITY 43199/ZOMBA | Donnie McClurkin... Again |
| 13 | 17 | 15 | | NEW DIRECTION | GOSPO CENTRIC 70056/ZOMBA | Rain |
| 14 | 6 | — | | RIZEN | CHEZ MUSIQUE/LIGHT 5517/COMPENDIA | RiZen |
| 15 | 14 | 18 | | VICKI YOHE | PURESPRINGS GOSPEL 84230/EMI GOSPEL | I Just Want You |
| 16 | 15 | 21 | | DETRICK HADDON | TYSCOT/VERITY 43195/ZOMBA [M] | Lost And Found |
| 17 | 20 | 17 | | BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR | TEHILLAH/LIGHT 5497/COMPENDIA [M] | Let It Rain |
| 18 | 18 | 16 | | MARVIN SAPP | VERITY 43227/ZOMBA [M] | Diary Of A Psalmist |
| 19 | 19 | 14 | | KAREN CLARK-SHEARD | ELEKTRA 62894/EEG | The Heavens Are Telling |
| 20 | 24 | 20 | | RAMIYAH | MUSIC WORLD/INTEGRITY GOSPEL 88952/SONY MUSIC [M] | Ramiyah |
| 21 | 26 | 19 | | THE BROOKLYN TABERNACLE CHOIR | M2,0/WORD-CURB 82502/WARNER BROS. | Live... This Is Your House |
| 22 | 22 | 13 | | LADYSMITH BLACK MAMBAZO | HEADS UP 3083 [M] | Raise Your Spirit Higher: Wenyukela |
| 23 | 23 | 29 | | FRED HAMMOND | VERITY 53712/ZOMBA | Nothing But The Hits |
| 24 | 28 | 23 | | HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR | VERITY 43178/ZOMBA [M] | Family Affair II: Live At Radio City Music Hall |
| 25 | 25 | 24 | | LEE WILLIAMS AND THE SPIRITUAL QC'S | MCG 7029/MALACO [M] | Right On Time |
| 26 | 30 | 26 | | TONY HIBBERT II | SPIRIT IN MOTION 70852/RUBY ROSE | In His Presence |
| 27 | 27 | 22 | | SHIRLEY CAESAR | WORD-CURB 73898/RHINO [M] | Greatest Gospel Hits |
| 28 | 33 | 27 | | SHIRLEY CAESAR | WORD-CURB 86008/WARNER BROS. [M] | Shirley Caesar And Friends |
| 29 | 31 | 25 | | MARY MARY | COLUMBIA 85690/SONY MUSIC | Incredible |
| 30 | 36 | 38 | | TACHINA DANIELLE | TRI-UNE 70369 | Still Here |
| 31 | 29 | 36 | | VARIOUS ARTISTS | OPHIR 8052/PGE | A Taste Of Dphir |
| 32 | 21 | 30 | | EDDIE RUTH BRADFORD | JUANA/KNIGHT 2008/MALACO | Too Close To The Mirror |
| 33 | 35 | 28 | | DONALD LAWRENCE & THE TRI-CITY SINGERS | EMI GOSPEL 91802 | The Best Of Donald Lawrence & The Tri-City Singers: Restoring The Years |
| 34 | 40 | 37 | | JOHNNY MO | SIERRA-PEARL 0001 | A New Direction |
| 35 | 37 | 35 | | TURKS & CAICOS MASS CHOIR | MEEK 4021 | Behold! Live In Chicago |
| 36 | | | | SHARROND KING | OPHIR 4089 | Dedicated |
| 37 | 34 | 31 | | THE WILLIAMS BROTHERS | BLACKBERRY 1843/MALACO | Still Here |
| 38 | 38 | 32 | | RICHARD SMALLWOOD | VERITY 53710/ZOMBA | The Praise & Worship Songs Of Richard Smallwood |
| 39 | 32 | 40 | | LUTHER BARNES & THE SUNSET JUBILAIRE | ATLANTA INT L 10282 | It's Your Time |
| 40 | | | | NATALIE WILSON & SOP | GOSPO CENTRIC 70053/ZOMBA | The Good Life |

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◊ Certification for net shipment of 200,000 units (Platino). ▲ Certification for 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Chart Codes: CS (Hot Country Singles); H100 (Hot 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&B Hip/Hop Singles).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

100 YEARS (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 34
BTH WORLD WONDER (Shankel Songs, ASCAP/Jacobson, ASCAP/BEEBop Music, SOCAN/BBC Worldwide, SOCAN) H100 78

-A-

ABRAZAR LA VIDA (Denise Rich Songs, BMI/Lazy Jo, ASCAP/Warner-Tamerlane, BMI/Perez Soto, BMI) LT 23
AGUANTA AHI (Not Listed) LT 24
ALL FALLS DOWN (Sony/ATV Songs, BMI/EMI Blackwood, BMI/Gimme My Publishing, BMI), HL, H100 46; RBH 25
ALONE (EMI Blackwood, BMI/Be's Songs, NV/A&S Productions, BVBA), HL, H100 91
AMERICAN SOLDIER (Tokeco Tunes, BMI/Wacissa River, BMI/BP), BMI, HL, CS 2; H100 38
ANTES (EMI April, ASCAP) LT 19
ARE YOU GONNA BE MY GIRL (Copyright Control) H100 32
AUNQUE NO TE PUEDA VER (WB, ASCAP) LT 4

-B-

BABY I LOVE U (Sony/ATV Songs, BMI/Nuyorican, BMI/Cori Tiffani, BMI/Dan Shea, BMI/EMI U Catalog, ASCAP/Barwin, ASCAP/Zomba Songs, BMI/R.Kelly, BMI), HL/WBM, RBH 74
BACK IN THE DAY (PUFF) (Divine, BMI/Tribes Of Kedar, ASCAP/JajaPo, ASCAP/In-Vibrations, ASCAP/Sadiyah's, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Jobete, ASCAP/Universal, ASCAP), HL, RBH 81
BARAJA DE ORO (Zomba, ASCAP) LT 11
BEAUTIFUL U R (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/E Two, ASCAP/Javier Cake, ASCAP), HL, RBH 84
BEHIND BLUE EYES (ABKCO, BMI/Careers-BMG, BMI/Suolubaf, BMI/Towser Tunes, BMI), HL, H100 77
BLAME IT ON MAMA (Blame Mama, ASCAP/Hysom Walker, BMI) CS 51
BOUNCE (Songs Of Booya Music GMBH, GEMA/7 Gemini, GEMA/Hanseatic Musikverlag, GEMA/Standard Musikverlag, GEMA/Edition X-Cellent, GEMA/George Glueck, GEMA/Warner-Tamerlane, BMI), WBM, H100 58
BREAK DOWN HERE (EMI April, ASCAP/Willow Lake, ASCAP), HL, CS 44
BREAKUP 2 MAKEUP REMIX (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Famous, ASCAP/Soldierz Touch, ASCAP/Ensign, BMI/DJ Inv, BMI/Unichappell, BMI/Swing Beat Songs, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP), HL, RBH 79
BULERIA (Kike Santander, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 13
BURN (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, H100 24; RBH 16

-C-

CERCA DE TI (Thaly Songs, BMI/Peermusic III, BMI/Warner-Tamerlane, BMI/Million Dollar Steve, BMI/Gerina Di Marco, BMI/Jumping Bean, BMI/Sony/ATV Latin, BMI), WBM, LT 9
CLOSER TO YOU (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 93
THE COAST IS CLEAR (Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Redairlane, BMI), HL, CS 50
COME CLEAN (Kay's Tuff, BMI/WB, ASCAP/Dylan Jackson, ASCAP/EMI Blackwood, BMI), WBM, H100 35
COMO FUI A ENAMORARME DE TI (Crisma, SESAC) LT 41
COMO PUEDE ENAMORARME DE TI (Universal Musica, ASCAP/Leo Musica, SACM) LT 15
CRANK IT UP (EMI April, ASCAP/Black Fountain, ASCAP/N Da Trunk, ASCAP/Crump Tight, ASCAP/Herbicious, ASCAP), HL, RBH 87
CREO EN EL AMOR (Piloto, ASCAP/Universal Musica, ASCAP) LT 17
CUIDARTE EL ALMA (Songs Of Castillo, BMI/WB, ASCAP/Universal-Musica Unica, BMI) LT 3

-D-

DALO POR HECHO (Designee, BMI) LT 27
DAMN! (Drugstore, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI) RBH 35
DEJA (Livi, ASCAP/Sony/ATV Discos, ASCAP/JKMC, ASCAP/Universal Musica, ASCAP) LT 32
DESPERATELY (Tilawahit, BMI/Moon Kiss, BMI) CS 16; H100 73
DIAMOND IN DA RUFF (Invisible, BMI/Niahlist, BMI/Divine Mill, ASCAP/WB, ASCAP/I Want My Daddy's Records, ASCAP/Jahque Joints, SESAC/Universal Tunes, SESAC/Bridgeport, BMI), WBM, RBH 65
DIP IT LOW (Poli Paul, BMI/SpenCow, BMI/Songs Of Universal, BMI/Havana Brown, BMI) RBH 91
DIRT OFF YOUR SHOULDER (EMI April, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP), HL, H100 7; RBH 5
DON'T TAKE YOUR LOVE AWAY (Tuff Huff, BMI/Zomba Songs, BMI/Grindtime, BMI), WBM, H100 66; RBH 26
DOS LOCOS (Not Listed) LT 26
DRIVIN' INTO THE SUN (Magic Mustang, BMI/Write Em Cowgirl, BMI/Cal IV, ASCAP/Jorga Song, ASCAP) CS 55
DUDE (EMI Blackwood, BMI), HL, H100 65; RBH 27
DUELE VERTE (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 33

-E-

E.I. (REINVENTION) (Jackie Frost, ASCAP/BMG Songs, ASCAP/Crump Tight, ASCAP) RBH 67
ELLA TIENE FUEGO (Sir George, ASCAP/Universal Musica, ASCAP/Piloto, ASCAP) LT 37
ENCORE (Carter Boys, ASCAP/EMI April, ASCAP/Je World Music, ASCAP), HL, RBH 44
ESTOY ENAMORADA (Arpa, BMI) LT 35

-F-

FALLS ON ME (Universal-Songs Of PolyGram International, BMI/Pener Pig, BMI), WBM, H100 54
FIGURED YOU OUT (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Ladevik, SOCAN), WBM, H100 69
THE FIRST CUT IS THE DEEPEST (Mainstay, BMI/Salafia, ASCAP/Universal-MCA, ASCAP), WBM, H100 14
F*CK IT (I DON'T WANT YOU BACK) (Hot Butter Milk, ASCAP/Bat Radar, ASCAP/Top Billin', ASCAP/Zomba, ASCAP), WBM, H100 21; RBH 55
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 37

FREEK-A-LEEK (Zomba, ASCAP/Kumbaya, ASCAP/Watch My Music, ASCAP/Lil Jon 00017 Music, BMI), WBM, H100 29; RBH 19
F.U.R.B. (E Controversy, ASCAP/Zomba, ASCAP/Hot Butter Milk, ASCAP/Bat Radar, ASCAP/First Priority, BMI/Ryckomusic, ASCAP/Maniac Music, ASCAP/Top Billin', ASCAP), WBM, H100 63

-G-

GAL YUH AH LEAD (X.C.A.R.R., ASCAP/Massive Sounds, ASCAP/STB, ASCAP) H100 89; RBH 49
GAME OVER (FLIP) (Neje, SESAC/Lucky, BMI) H100 51; RBH 24
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 88
GET 'EM GIRLS (Killa Cam, BMI/Copyright Control) RBH 99
GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/ColliPark, BMI/EWC, BMI/EMI Blackwood, BMI), HL, RBH 48
GIGOLO (Zomba Songs, BMI/R.Kelly, BMI/Nickelodeon, ASCAP/N-Can-N, ASCAP/Famous, ASCAP), HL/WBM, H100 37
GOOD LITTLE GIRLS (Mike Curb, BMI/Kiss My Cash, BMI/Ensign, BMI/Fuzzy Dice, BMI), HL/WBM, CS 18
GOT IT TWISTED (BMG Songs, ASCAP/Juvenile Hell, ASCAP/Careers-BMG, BMI/P. Noid, BMI/A. Maman Music, ASCAP/Bienstock, ASCAP/Lost Top People Music, ASCAP), WBM, RBH 76
GUERILLA NASTY (Charles Williamson, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI), WBM, RBH 80
GUY LIKE ME (Greenhorse, BMI/EMI Blackwood, BMI/Cooke's Trust, SESAC/Bug, BMI), HL, CS 33

-H-

HAPPY PEOPLE (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 47
HAZME OLVIDARLA (Vander, ASCAP) LT 16
HERE WITHOUT YOU (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 27
HEY YAI (Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, H100 16; RBH 33
HIT THAT (Underachiever, BMI/King, Purlich, Homes, Paterno & Berlinger, BMI), HL, H100 100
HOLD ON (Blackfire, ASCAP/Famous, ASCAP/Blue Ero Soul, ASCAP/EMI April, ASCAP/Tehuti, ASCAP/Je World Music, ASCAP/Modat, ASCAP/Get Ya Frog On, BMI), HL, RBH 53
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/Swiss Beat, ASCAP), HL/WBM, H100 4; RBH 7
HOT MAMA (Sony/ATV Acuff Rose, BMI/Wenonga, BMI), HL, CS 6; H100 59
HOW'D I WIND UP IN JAMAICA (Sony/ATV Acuff Rose, BMI), HL, CS 54
HYPHY (Cypherleff, 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 94

-I-

I AM THE HIGHWAY (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI), HL, H100 79
I CAN ONLY IMAGINE (Simpleville, ASCAP/Fun Attic, ASCAP) CS 56; H100 96
I CAN'T SLEEP (Espiritu de Leon, BMI/Songs Of Universal, BMI/My Mulligan, BMI), WBM, CS 29
I CAN'T WAIT (Organized Noise, BMI/Big Sexy, ASCAP/EMI April, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, H100 40; RBH 20
I'D BE LYING (Mark Hybner, ASCAP/Cagle Blue, ASCAP/BB3, BMI), WBM, CS 43
I DON'T WANNA KNOW (Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Hot Heat, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Donceno, ASCAP/337, ASCAP), HL, H100 11; RBH 11
IF HEARTACHES HAD WINGS (Son Of Gila Monster, BMI/Bug, BMI/Moon Catcher, BMI) CS 52
IF I AIN'T GOT YOU (Lellow, ASCAP/EMI April, ASCAP), HL, H100 28; RBH 9
IF NOBODY BELIEVED IN YOU (Coburn, BMI) CS 60
IF YOU EVER STOP LOVING ME (Sony/ATV Tree, BMI/Love Monkey, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 22
I GOT A FEELIN' (Major Bob, ASCAP/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Sony/ATV Tree, BMI), HL/WBM, CS 35
(I HATE) EVERYTHING ABOUT YOU (3 Days Grace, SOCAN/EMI April, ASCAP/Noodles For Everyone, SOCAN), HL, H100 67
I'LL BE AROUND (God Given, BMI/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 70
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 11; H100 70
I MISS YOU (EMI April, ASCAP/Fun With Goats, ASCAP/Beat Poet, ASCAP/Universal, ASCAP), HL, H100 64
I'M REALLY HOT (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Universal-PolyGram International, ASCAP/Universal, ASCAP), WBM, H100 75; RBH 40
I'M STILL IN LOVE WITH YOU (Sparta Florida, PRS/EMI Blackwood, BMI/EMI April, ASCAP), HL, H100 23; RBH 14
IN MY DAUGHTER'S EYES (Songs Of Nashville DreamWorks, BMI/Diversions, BMI/Cherry River, BMI), CLM, CS 10; H100 55
IN MY LIFE (Money Mack, BMI), WBM, H100 72; RBH 30
INVISIBLE (Desmundo, ASCAP/Deston, ASCAP/Andreas Carlsson, STIM/WB, ASCAP/Warner Chappell, PRS), HL/WBM, H100 92
IT ONLY HURTS WHEN I'M BREATHING (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 31
IT'S MY LIFE (Universal-Songs Of PolyGram International, BMI/Zomba, ASCAP), WBM, H100 31
I WANNA DO IT ALL (EMI Blackwood, BMI/Ty Land, BMI/1808 Music, BMI/BP), BMI/Mike Curb, BMI), HL/WBM, H100 80
I WANNA MAKE YOU CRY (Big Red Tractor, ASCAP/Warner-Tamerlane, BMI/Smith Haven, BMI), WBM, CS 36
I WANT TO LIVE (Memphisto, ASCAP/Onlay, ASCAP/Universal, ASCAP/Sony/ATV Cross Keys, ASCAP),

HL/WBM, CS 45
I WANT YOU (Uncle Bobby, BMI/EMI Blackwood, BMI/New Hidden Valley, ASCAP/WB, ASCAP/Casa David, ASCAP), HL/WBM, RBH 29
I WON'T GO ON AND ON (Peermusic, BMI/Ma Jene, BMI), HL, CS 48

-J-

JAMBALAYA (Sony/ATV Songs, BMI), HL, LT 48
JESUS WALKS (EMI Blackwood, BMI/Gimme My Publishing, BMI), HL, RBH 43
JOOK GAL (WINE WINE) (Greensleeves, PRS/Livingston, ASCAP/Drugstore, ASCAP/Lil Jon 00017 Music, BMI/Staying High Music, ASCAP/EMI April, ASCAP/Bonecrusher, ASCAP/Abood, BMI), HL, RBH 82
JOSE PEREZ LEON (TN Ediciones, BMI/Beechwood, BMI) LT 25
JUST A LITTLE WHILE (Black Ice, BMI/Cytron, BMI/EMI Blackwood, BMI), HL, H100 90

-L-

LAGRIMAS DE CRISTAL (Zomba, ASCAP) LT 21
LA MAS DESEADA (SACM Latin, ASCAP) LT 39
LA PAGA (Peermusic III, BMI/Camaleon, BMI) LT 14
LAST ONE STANDING (Chi-Boy, ASCAP/Feesongs, BMI), WBM, CS 32
LET'S BE US AGAIN (Sony/ATV Tree, BMI/Criterion, ASCAP/Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, BMI), HL, CS 27
LET'S KILL SATURDAY NIGHT (EMI Longitude, BMI/Songs Of DreamWorks, BMI/Cherry River, BMI), CLM/HL, CS 57
LETTERS FROM HOME (Famous, ASCAP/Ed And Lucille Songs, ASCAP/BMG Songs, ASCAP), HL, CS 13; H100 61
LITTLE MOMENTS (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 3; H100 42
LOCO (Old Desperados, ASCAP/N2D, ASCAP/WB, ASCAP/Scott And Soda, ASCAP/Beechtree, ASCAP), WBM, CS 30
THE LONELINESS (ECAF, BMI/Sony/ATV Songs, BMI), HL, RBH 52
LONG BLACK TRAIN (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 15; H100 76
LOVE ME RIGHT (OH SHEILA) (Songs Of Universal, BMI/Ready For The World, BMI) H100 95
LOVE'S DIVINE (Perfect Songs, BMI/Bat Future, BMI) H100 82
LUV ME BABY (Young Dude, ASCAP/Universal, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI), WBM, RBH 57

-M-

MAKE IT ALRIGHT (Mike City, BMI/Warner-Tamerlane, BMI), WBM, RBH 64
MAKE IT UP WITH LOVE (Zomba, ASCAP/Food Stamp Muzik, ASCAP/Strange Motel, ASCAP/David McPhermings, BMI), WBM, RBH 54
MAPS (Chrysalis, BMI), HL, H100 97
MAS QUE TU AMIGO (Crisma, SESAC) LT 6
MAYBERRY (Good Ol' Delta Boy, SESAC) CS 12; H100 53
ME AND EMILY (Castle Street, ASCAP/Singinrach Songs, ASCAP/Create Real, ASCAP), WBM, CS 47
ME CANSE DE TI (F.I.P.P., BMI/EMI April, ASCAP) LT 12
ME EQUIVOQUE (Copyright Control) LT 30
MEGALOMANIAC (EMI April, ASCAP/Hunglikeyora, ASCAP), HL, H100 56
ME, MYSELF AND I (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TV, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/Black Owned Music, ASCAP/Notting Dale, ASCAP), WBM, H100 18; RBH 10
MEN DON'T CHANGE (Mosaic Music, BMI/Hold Jack, BMI), HL, CS 40
MIENTES TAN BIEN (Sony/ATV Discos, ASCAP) LT 22
MORE & MORE (R.Kelly, BMI/Zomba Songs, BMI), WBM, H100 85; RBH 39
MOVE YOUR BODY (Twoenz, ASCAP/Elijah Wells The 3rd Music, ASCAP/Cipha Sounds, ASCAP/Lionel Bermingham Mus. Co., ASCAP/Abood, BMI) RBH 61
MY BAND (Eight Mile Style, BMI/Ensign, BMI/EMI April, ASCAP/Runyon Ave, BMI/McVey, ASCAP/Idiotic Biz, ASCAP/Derty Works, ASCAP/EMI Blackwood, BMI/Fullproof, BMI) H100 36; RBH 56
MY IMMORTAL (Zombies Ate My Publishing, BMI/Forthefallen, BMI/Dwight Frye, BMI), WBM, H100 10
MY LAST NAME (Coburn, BMI/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 21

-N-

NAUGHTY GIRL (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TV, ASCAP/Scott Storch, ASCAP/Black Owned Music, ASCAP/Angela Beyonce, ASCAP/WB, ASCAP/Summer Night Music, BMI/Kidada, BMI/Shugiterius, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram), HL/WBM, H100 68; RBH 38
NEVA EVA (Swole, ASCAP) H100 81; RBH 34
NEVER (EMI April, ASCAP/BMI/Universal, ASCAP/Blondie Rockwell, ASCAP), HL, RBH 85
NO BETTER LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI/Copyright Control), HL, H100 44; RBH 17
NOT YOUR AVERAGE JOE (Little Mahkvas, ASCAP/Missing Link, ASCAP/Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Songs Of Universal, BMI/Zomba, ASCAP/563, ASCAP/EMI Full Keel, ASCAP), HL/WBM, RBH 63
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 19

-O-

THE ONE (God Given, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Ya Majesty's Music, ASCAP/EMI April, ASCAP/Reach Global, BMI/Songs Of Universal, BMI), HL, RBH 83
ONE CALL AWAY (Almo, ASCAP/Trak Starz, ASCAP/Irving, BMI/Jackpot, ASCAP/Ching Chong, BMI), HL, H100 2; RBH 3
ONE DAY AT A TIME (Universal, ASCAP/Brothers Street, ASCAP/Malik & Milan's Money, ASCAP/Thug Nation, BMI/Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP), WBM, RBH 86
OVERNIGHT CELEBRITY (Stayin High, ASCAP/EMI April, ASCAP/Je World Music, ASCAP/Mirimode, BMI/Songs Of Universal, BMI/Len-Ion, BMI/Stone Diamond, BMI), HL, H100 60; RBH 31

-P-

PAINT ME A BIRMINGHAM (Songs Of DreamWorks, BMI/Princeton, BMI/Mama's House, BMI/Cherry River, BMI), CLM, CS 20
EL PALOMITO (Edimura, ASCAP) LT 47
PARA QUE ME HACES LORAR (BMG Songs, ASCAP/Alma, BMI) LT 46
PARA TODA LA VIDA (LGA, BMI) LT 28
PASSENGER SEAT (Emerto, ASCAP/EMI April, ASCAP/Little Cricket, ASCAP), HL, CS 25
PERFECT (Sony/ATV Tree, BMI/Wenonga, BMI/Gold Watch, BMI), HL/WBM, CS 5; H100 48
POPPIN' THEM THANGS (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 Mamba, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), HL, RBH 71
POR QUE (N Liderees, ASCAP) LT 42
PROTOTYPE (Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, RBH 92
PULL UP (Mudslide, BMI/Abood, BMI) H100 98; RBH 68
PUSH (D. Trotman, BMI/Starks, BMI/Rich Kid, BMI/Pleasure Music, BMI) RBH 75

-Q-

QUE LLORO (Sony/ATV Discos, ASCAP) LT 7
A QUE NO TE VAS (Brantunes, ASCAP/Maximo Aguirre, BMI/Mark Portmann, BMI/Universal-Musica Unica, BMI) LT 34
QUESTIONS (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 45
QUICK TO BACK DOWN (Zomba, ASCAP/III Will, ASCAP/Lil Jon 00017 Music, BMI), WBM, RBH 95
QUIEN TE DIJO ES? (Brantunes, ASCAP/Maximo Aguirre, BMI/Fonsi, ASCAP) LT 36
QUITEMONOS LA ROPA (Sony/ATV Discos, ASCAP/World Deep, BMI/Sony/ATV Latin, BMI/Blueplatium, ASCAP) LT 50

-R-

READ YOUR MIND (Tuff Huff, BMI/Grindtime, BMI/Pay Town, BMI) H100 39; RBH 21
THE REASON (Spread Your Cheeks And Push Out The Music, ASCAP), WBM, H100 57
REDNECK WOMAN (Sony/ATV Cross Keys, ASCAP/Gracie Girl, ASCAP/WB, ASCAP), HL/WBM, CS 34
REMEMBER WHEN (EMI April, ASCAP/Tri-angels, ASCAP), HL, CS 8; H100 47
RIDE WIT U (Universal, ASCAP/Tetragrammaton, ASCAP/Nivrac Tyke, ASCAP/Jesse Jave, ASCAP/BIG JAMES, ASCAP/Famous, ASCAP/50 Cent, ASCAP/High On Life, ASCAP/Mouth Full O' Gold, ASCAP), HL/WBM, H100 87; RBH 46
RIGHT HERE FOR U (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Danger Zone, ASCAP/DeSwing Mob, ASCAP), HL, RBH 100
ROSAS (Sony/ATV Discos, ASCAP) LT 18
ROSES (Gnat Booty, ASCAP/Chrysalis, ASCAP/Seven Sax, ASCAP), HL, H100 62; RBH 42
ROUND HERE (Val's Child, ASCAP/F.O.B., ASCAP/Domani And Ya Majesty's Music, ASCAP/Copyright Control) RBH 58
RUBBER BAND MAN (Domani And Ya Majesty's Music, ASCAP/Crump Tight, ASCAP) H100 30; RBH 15

-S-

SABANAS FRIAS (Tulum, ASCAP/EMI April, ASCAP) LT 40
SALT SHAKER (TVT, BMI/ColliPark, BMI/EWC, BMI/Da Crippler, BMI/C'Amore, BMI/Me & Marq, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, H100 17; RBH 13
SAY AY AY AY (Melaza, BMI/Dutty Rock, ASCAP/EMI April, ASCAP), HL, RBH 77
THE SET UP (Obie Trice, ASCAP/WB, ASCAP/Ain't Nuthin' 'Goin' On But Funkin, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Nate Dogg, BMI/Almo, ASCAP), HL/WBM, RBH 97
SHAKE THAT MONKEY (Zomba Songs, BMI/T. Shaw, BMI/Lil Jon 00017 Music, BMI), WBM, H100 94
SHE THINKS SHE NEEDS ME (Songs Of DreamWorks, BMI/All Country Music, BMI/E Ticket, BMI/Cherry River, BMI/Still Working For The Woman, ASCAP/MXC, ASCAP/ICG, BMI/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL, CS 41
SICK AND TIRED (Shan'Can, BMI) CS 46
SIDE SHOW (Ghetto Pop 2000, ASCAP/EMI April, ASCAP), HL, RBH 66
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 19
SLOW DOWN (E-Class, BMI/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 73
SLOW JAMZ (Stayin High, ASCAP/Konnam Entertainment, ASCAP/Roc Da World, ASCAP/Diplomat, ASCAP/Je World Music, ASCAP/EMI April, ASCAP), HL, H100 5; RBH 8
SLOW MOTION (Money Mack, BMI) RBH 51
SOMEbody (WB, ASCAP/Graviton, SESAC), WBM, CS 28
SOMEDAY (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM, H100 22
SONGS ABOUT RAIN (Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC/Sony/ATV Tree, BMI/Cake Taker, BMI/Corn Country, BMI), HL, CS 14; H100 71
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 13; RBH 6
SO SEXY (R.Kelly, BMI/Zomba Songs, BMI/Stayin High, ASCAP/Almo, ASCAP), HL/WBM, RBH 60
SOY UN NOVATO (Ser-CA, BMI) LT 20
SPEND MY TIME (Blakened, BMI), WBM, CS 17
SPLASH WATERFALLS (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control/Alrudy, ASCAP/Almo, ASCAP), HL, H100 6; RBH 2
STAND UP IN IT (High Voltage, BMI/Music Golry, BMI) RBH 90
STEP IN THE NAME OF LOVE (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 28
STILL FRAME (WBM, SESAC/Trapstis, SESAC), WBM, H100 99
STILL IN LOVE (Ailarose Music, BMI/Irving, BMI/Al Green, BMI), HL, RBH 50
SUGA SUGA (Latino Velvet, BMI/SoulSick Muzik, BMI/Jumping Bean, BMI/Songs Of Universal, BMI/Universal, ASCAP/Amaya-Sophia, ASCAP) H100 49
SWEET SOUTHERN COMFORT (Warner-Tamerlane, BMI/Writers Xtreme, BMI/EMI April, ASCAP/Brad To The Bone, ASCAP), HL/WBM, CS 7; H100 52

-T-

TAKE ME AS I AM (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMI/Te-Bass, BMI/Assirah's Music, ASCAP/Henchen, BMI), HL, RBH 96
TARDES NEGRAS (Curti, ASCAP) LT 38
TE LLAME (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Sony/ATV Discos, ASCAP) LT 8
TENGO GANAS (VMR, ASCAP/F.I.P.P., BMI) LT 5
TE QUISE OLVIDAR (Doble Acguarela Songs, ASCAP) LT 29
TE QUISE TANTO (Doble Acguarela Songs, ASCAP) LT 2
THANK GOD I'M A COUNTRY BOY (Cherry Lane, ASCAP/DreamWorks Songs, ASCAP), CLM, CS 42
THAT'S WHAT SHE GETS FOR LOVING ME (Sony/ATV Tree, BMI/Showbly, BMI), HL, CS 23
THEM JEANS (One Up, BMI) RBH 69
THINK ABOUT YOU (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 37
THIS LOVE (Angel Pie, BMI/Mike Curb, BMI/Sony/ATV Tree, BMI/Onaly, BMI/Warner-Tamerlane, BMI/Makeshift, BMI), HL/WBM, CS 53
THIS LOVE (Careers-BMG, BMI/February Twenty Second, BMI/Valentine Valentine, ASCAP), HL, H100 12
THIS WAY (Chappell & Co., ASCAP/Double Vinyl, BMI/Triops Media, BMI/Dilated Junky, ASCAP/Little A Music, BMI/Je World Music, ASCAP/EMI April, ASCAP), HL/WBM, RBH 72
THROUGH THE WIRE (Dyad, BMI/Warner-Tamerlane, BMI/Nerobup, BMI), HL/WBM, H100 26; RBH 18
TIPSY (Jerrell Jones, ASCAP/Tarpo, ASCAP/Notting Dale, ASCAP) H100 3; RBH 4
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 38
TOXIC (Colgens-EMI, ASCAP/Murly, ASCAP/Universal-PolyGram International, ASCAP), HL/WBM, H100 9
TU FOTOGRAFIA (Estefan, ASCAP/F.I.P.P., BMI) LT 10

-U-

UN DIA NORMAL (Peermusic III, BMI/Camaleon, BMI) LT 44
UN TE AMO (Manzmusic, ASCAP) LT 45
UNWELL (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 50

-V-

VANIDOSA (Arpa, BMI) LT 43
VICTORY 2004 (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Jae-wons, ASCAP/Steven A. Jordan, ASCAP/EMI-Unart Catalog, BMI/Universal, ASCAP), HL, RBH 78
VITAMIN 5 (EMI Blackwood, BMI), HL, RBH 59

-W-

WALKED OUTTA HEAVEN (WBM, SESAC/Babyboy's Little, SESAC/Noontime South, SESAC/EMI April, ASCAP/Black Baby, SESAC/Thorn Damn Twins, ASCAP/Air Control, ASCAP), HL/WBM, RBH 32
WANNA GET TO KNOW YOU (50 Cent, ASCAP/Lloyd Banks, ASCAP/Mouth Full O' Gold, ASCAP/Universal, ASCAP/Webstyle, BMI/Better-half, ASCAP/Leon Ware, ASCAP), WBM, H100 20; RBH 12
WATCH THE WIND BLOW BY (Universal-Songs Of PolyGram International, BMI/Slowmore, BMI/Hope-N-Cal, BMI), HL/WBM, CS 1; H100 41
THE WAY I AM (Knoc-Turn'Al, ASCAP/Million Dollar Game Ain't Free, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) RBH 89
THE WAY YOU MOVE (Gnat Booty, ASCAP/Chrysalis, BMI/Carl Mo, BMI/Organized Noise, BMI/Hitco, BMI), HL/WBM, H100 8; RBH 23
WE ALL FALL DOWN (Lone Palm, ASCAP/Music Of Windswept, ASCAP/Island Pacific, ASCAP), WBM, CS 49
WEAR IT OUT (Divided, BMI/Universal, BMI/Ramal, BMI/Warner-Tamerlane, BMI), WBM, RBH 62
WHAT'S IT LIKE (EMI April, ASCAP/Air Control, ASCAP/Thorn Damn Twins, ASCAP/EMI Blackwood, BMI/M

R&B Radio Follows Kanye West's Direction

Dilated Peoples make their second appearance on the Hot R&B/Hip-Hop Singles & Tracks chart, debuting at No. 72 with "This Way." The song, which features vocals by **Kanye West**, enters higher than the group's previous peak of No. 84 with "Worst Comes to Worst" in February 2002.

West is heard on five other tracks on the chart. Only **R. Kelly**, with seven, has had more entries in a single week this year.

Additionally, West produced or co-produced 10 songs currently residing on Hot R&B/Hip-Hop Singles & Tracks, which is the third-most in the Nielsen Broadcast Data Systems era. Only Kelly (12) and **Timbaland** (11) have produced more songs on this chart in a single week. **The Neptunes** also hit with 10 tracks in January and February of 2003.

R&B radio has a tendency to overlay a particular sound by an artist, an artist's protégés or a producer, if not all of the above. **50 Cent**, Kelly, **Pharrell Williams** and now West have been the flavors dominating the airwaves recently.

With R&B and hip-hop stations continuing to pull strong ratings, it appears the audience loves to overindulge in the "hot sound"—and these stations are more than happy to oblige.

IMMORTALIZED: After peaking at No. 2 on the Adult Top 40 chart with its debut single, "Bring Me to Life," **Evanescence** earns its first No. 1 at the format. "My Immortal" moves 5-1 and posts the biggest detection gain on the chart (up 204).

The four-place leap is, surprisingly, the biggest jump to No. 1 in the eight-year history of the Adult Top 40 list. Three songs have climbed 4-1 on the chart, the last being **Avril Lavigne's** "Complicated" in July 2002.

"Immortal" marks the third No. 1 on the Adult Top 40 chart in the past three weeks, something that has not occurred on this usually stable chart since June 2001. In that month, **Uncle Kracker's** "Follow Me," **Train's** "Calling All Angels" and **Lifehouse's** "Hanging by a Moment" occupied the No. 1 slot for three successive weeks.

LOCKED UP: **Kimberley Locke** debuts at No. 1 on Hot 100 Singles

Sales with "8th World Wonder," while also entering The Billboard Hot 100 at No. 78. Locke finished as

the second runner-up in last season's edition of "American Idol" behind **Ruben Studdard** and **Clay Aiken**.

The single scans 4,500 units,

which is the lowest total for a No. 1 debut in the history of the chart. Last year, **the Rolling Stones'** "Sympathy for the Devil (Remixes)" and "Nothing Fails" by **Madonna** were the first titles to debut at No. 1 with less than 10,000 units.

Locke will give way to Aiken atop the sales chart next issue when his single "The Way" charts.

Aiken would have to scan more than 170,000 units of the single, which includes the never-before-released "Solitaire," to have a chance to overtake "Yeah!" by **Usher Featuring Lil Jon & Ludacris** on The Billboard Hot 100. His last single, "This Is the Night," sold 393,000 in its opening week.

2003, issue. This week, **Matthew West** becomes the first Christian artist to top billboard.com's Hot Christian Adult Contemporary and Hot Christian Singles & Tracks charts with a single issued on a country music label.

West's "More" is the lead track from his **Universal South** debut set "Happy," and **EMI Christian Music Group** is working the song at Christian radio. Although Universal South's primary business is country music, the label has signed several noncountry artists, including West.

WEATHER REPORT: **Tim McGraw's** "Watch the Wind Blow By" rides the top wave on Hot Country Singles & Tracks for a second week.

But **Kenny Chesney & Uncle Kracker's** "When the Sun Goes Down" ousted it from No. 1 on the Nielsen Broadcast Data Systems audience tally. The duet

stacks 33.4 million estimated audience impressions, a gain of more than 3.3 million, while McGraw's single is pushed to No. 3 with 32.9 million listener impressions.

Toby Keith's former chart-topper "American Soldier" is the

second-most-listened-to title with 33 million and also holds at No. 2 on the detections chart.

"Sun" is making a run on Singles & Tracks as well, climbing 9-4

with the greatest detection gain on the chart (up 447). A continuation of that momentum would likely lead "Sun" to rise to the top of that chart next issue.

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CROSS-TOWN CROSSOVER: Last year, **Randy Travis** became the first artist to achieve a No. 1 country single from a religious music label when "Three Wooden Crosses" (**Word-Curb**) topped Hot Country Singles & Tracks in the May 24,

| HitPredictor™ | | DATA PROVIDED BY | |
|---|------|---|------|
| MAINSTREAM TOP 40 | | ADULT CONTEMPORARY | |
| NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL | | NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL | |
| ★ FRANKEE F.U.R.B. MARRO | 82.5 | ★ JESSICA SIMPSON With You COLUMBIA | 84.7 |
| ★ D12 FEAT. EMINEM My Band INTERSCOPE | 69.3 | RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL | |
| ★ USHER Burn ARISTA | 69.3 | 1 3 DOORS DOWN Away From The Sun UMRG | 88.0 |
| RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL | | 2 TRAIN When I Look To The Sky COLUMBIA | 84.1 |
| 1 JET Are You Gonna Be My Girl EEG | 88.0 | 3 SANTANA Why Don't You And I ARISTA | 80.7 |
| 2 3 DOORS DOWN Away From The Sun UMRG | 78.9 | 4 MELISSA ETHERIDGE Breathe IDJMG | 79.6 |
| 3 JESSICA SIMPSON Take My Breath Away COLUMBIA | 78.5 | 5 SHANIA TWAIN It Only Hurts When I'm Breathing IDJMG | 77.3 |
| 4 JOSH GROBAN You Raise Me Up REPRISE | 75.2 | 6 KENNY LOGGINS I Miss Us ONLY THE BEST! | 77.3 |
| 5 BLINK-182 I Miss You GEFEN | 73.2 | 7 SARAH MCLACHLAN Stupid ARISTA | 71.6 |
| 6 THREE DAYS GRACE (I Hate) Everything About You JIVE | 71.0 | MODERN ROCK | |
| ADULT TOP 40 | | NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL | |
| ★ SHANIA TWAIN It Only Hurts When I'm Breathing IDJMG | 83.6 | NO NEW SONGS SHOWED | |
| ★ DIDO Don't Leave Home ARISTA | 81.4 | TOP 10 CALLOUT POTENTIAL | |
| ★ PAT MC GEE BAND Beautiful Ways WARNER BROS. | 73.7 | THIS WEEK | |
| RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL | | RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL | |
| 1 JOSH GROBAN You Raise Me Up REPRISE | 86.6 | 1 EVANESCENCE Everybody's Fool WIND-UP | 85.0 |
| 2 OUTKAST Hey Ya! ARISTA | 86.6 | 2 MUSHROOMHEAD Crazy UMRG | 78.8 |
| 3 SARAH MCLACHLAN Stupid ARISTA | 77.7 | 3 SWITCHFOOT Dare You To Move COLUMBIA | 75.6 |
| 4 3 DOORS DOWN Away From The Sun UMRG | 76.4 | 4 YELLOWCARD Ocean Avenue CAPITOL | 74.8 |
| 5 311 Love Song JIVE | 76.2 | 5 EDGEWATER Eyes Wired Shut WIND-UP | 74.6 |
| 6 MICHAEL MCDONALD Ain't No Mountain High Enough UMRG | 75.4 | 6 LINKIN PARK Lying From You WARNER BROS. | 70.6 |
| | | 7 STERIOGRAM Walkie Talkie Man! CAPITOL | 70.5 |

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. R&B/Hip-Hop and Rhythmic HitPredictor located in R&B/Hip-Hop section. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2004, Promosquad is a trademark of Think Fast LLC.

| MARCH 27 2004 | | Billboard® | | MAINSTREAM TOP 40™ | |
|---------------|-----------|--|---|--------------------------------|--|
| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | Nielsen Broadcast Data Systems | |
| 1 | 1 | Toxic | BRITNEY SPEARS (JIVE) ☆ | 2 Wks At No. 1 | |
| 2 | 3 | My Immortal | EVANESCENCE (WIND-UP) ☆ | | |
| 3 | 2 | With You | JESSICA SIMPSON (COLUMBIA) ☆ | | |
| 4 | 4 | Yeah! | USHER FEAT. LIL JON & LUDACRIS (ARISTA) ☆ | | |
| 5 | 8 | This Love | MARQUESS (OCTONE/JRMG) ☆ | | |
| 6 | 5 | The Way You Move | OUTKAST FEAT. SLEEPY BROWN (ARISTA) ☆ | | |
| 7 | 6 | Numb | LINKIN PARK (WARNER BROS.) ☆ | | |
| 8 | 7 | Someday | NICKELBACK (ROADRUNNER/IDJMG) ☆ | | |
| 9 | 15 | One Call Away | CHIMBY FEAT. J. WEAV (DISTURBING THE PEACE/CAPITOL) ☆ | | |
| 10 | 11 | The First Cut Is The Deepest | SHERYL CHOW (A&M/INTERSCOPE) ☆ | | |
| 11 | 13 | Come Clean | HILARY DUFF (BUENA VISTA/HOLLYWOOD) ☆ | | |
| 12 | 10 | F**k It (I Don't Want You Back) | EAMON (JIVE) ☆ | | |
| 13 | 9 | Hey Ya! | OUTKAST (ARISTA) ☆ | | |
| 14 | 12 | Slow Jamz | TWISTA FEAT. KANYE WEST & JAMIE FOXX (ATLANTIC) ☆ | | |
| 15 | 14 | Falls On Me | TRAIN (COLUMBIA) ☆ | | |
| 16 | 16 | Bounce | SARAH CONNOR (EPIC) ☆ | | |
| 17 | 17 | Here Without You | 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ☆ | | |
| 18 | 22 | Are You Gonna Be My Girl | JET (ELEKTRA/EEG) ☆ | | |
| 19 | 19 | Suga Suga | BAUBY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG) ☆ | | |
| 20 | 20 | Gigolo | NICK CANNON FEAT. R. KELLY (NICK/JIVE) ☆ | | |

| MARCH 27 2004 | | Billboard® | | ADULT TOP 40™ | |
|---------------|-----------|-------------------------------------|--|--------------------------------|--|
| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | Nielsen Broadcast Data Systems | |
| 1 | 5 | My Immortal | EVANESCENCE (WIND-UP) ☆ | 1 Wk At No. 1 | |
| 2 | 2 | Here Without You | 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ☆ | | |
| 3 | 1 | Someday | NICKELBACK (ROADRUNNER/IDJMG) ☆ | | |
| 4 | 6 | This Love | MARQUESS (OCTONE/JRMG) ☆ | | |
| 5 | 3 | The First Cut Is The Deepest | SHERYL CHOW (A&M/INTERSCOPE) ☆ | | |
| 6 | 4 | It's My Life | NO DOUBT (INTERSCOPE) ☆ | | |
| 7 | 9 | 100 Years | FIVE FOR FIGHTING (AWARE/COLUMBIA) ☆ | | |
| 8 | 7 | Bright Lights | MATCHBOX TWENTY (ATLANTIC) ☆ | | |
| 9 | 8 | White Flag | DIDO (ARISTA) ☆ | | |
| 10 | 10 | Why Don't You & I | SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA) ☆ | | |
| 11 | 11 | Fallen | SARAH MCLACHLAN (ARISTA) ☆ | | |
| 12 | 12 | Breathe | MELISSA ETHERIDGE (ISLAND/IDJMG) ☆ | | |
| 13 | 13 | Hey Ya! | OUTKAST (ARISTA) ☆ | | |
| 14 | 15 | Clarity | JOHN MAYER (AWARE/COLUMBIA) ☆ | | |
| 15 | 14 | When I Look To The Sky | TRAIN (COLUMBIA) ☆ | | |
| 16 | 16 | Extraordinary | LIZ PHAIR (CAPITOL) ☆ | | |
| 17 | 17 | Falls On Me | FUEL (EPIC) ☆ | | |
| 18 | 20 | Sunrise | NORAH JONES (BLUE NOTE/EMCI) ☆ | | |
| 19 | 18 | Devils And Angels | TOBY LIGHTMAN (LAVA) ☆ | | |
| 20 | 19 | Testing 1,2,3 | BARNAKED LADIES (REPRISE) ☆ | | |

| MARCH 27 2004 | | Billboard® | | ADULT CONTEMPORARY™ | |
|---------------|-----------|--------------------------------------|--|--------------------------------|--|
| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | Nielsen Broadcast Data Systems | |
| 1 | 1 | You Raise Me Up | JOSH GROBAN (A&M/INTERSCOPE) ☆ | 3 Wks At No. 1 | |
| 2 | 3 | The First Cut Is The Deepest | SHERYL CHOW (A&M/INTERSCOPE) ☆ | | |
| 3 | 2 | Forever And For Always | SHANIA TWAIN (MERCURY/IDJMG) ☆ | | |
| 4 | 5 | White Flag | DIDO (ARISTA) ☆ | | |
| 5 | 7 | Drift Away | UNCLE KRACKER FEAT. DOBBIE GRAY (LAVA) ☆ | | |
| 6 | 4 | Calling All Angels | TRAIN (COLUMBIA) ☆ | | |
| 7 | 8 | 100 Years | FIVE FOR FIGHTING (AWARE/COLUMBIA) ☆ | | |
| 8 | 6 | Unwell | MATCHBOX TWENTY (ATLANTIC) ☆ | | |
| 9 | 9 | Ain't No Mountain High Enough | MICHAEL MCDONALD (MOTOWN/UMRG) ☆ | | |
| 10 | 12 | This One's For The Girls | MARTINA MCBRIDE (IRCA NASHVILLE) ☆ | | |
| 11 | 10 | You Make Me Feel Brand New | SIMPLY RED (SIMPLY RED/COLUMBIA/INX) ☆ | | |
| 12 | 11 | Big Yellow Taxi | COUNTING CROWS FEAT. VANESSA CARLSON (GEFFEN/INTERSCOPE) ☆ | | |
| 13 | 14 | Look Through My Eyes | PHIL COLLINS (WALT DISNEY/HOLLYWOOD) ☆ | | |
| 14 | 13 | Invisible | CLAY AIKEN (RCA/RMG) ☆ | | |
| 15 | 17 | Love's Divine | SEAL (WARNER BROS.) ☆ | | |
| 16 | 15 | Here Without You | 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ☆ | | |
| 17 | 16 | Fallen | SARAH MCLACHLAN (ARISTA) ☆ | | |
| 18 | 18 | Why Don't You & I | SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA) ☆ | | |
| 19 | 19 | Buy Me A Rose | LUTHER VAN DROSS (JRMG) ☆ | | |
| 20 | 21 | It's My Life | NO DOUBT (INTERSCOPE) ☆ | | |

| MARCH 27 2004 | | Billboard® | | MODERN ROCK™ | |
|---------------|-----------|---|--|--------------------------------|--|
| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | Nielsen Broadcast Data Systems | |
| 1 | 1 | Megalomaniac | INCUBUS (IMMORTAL/EPIC) ☆ | 5 Wks At No. 1 | |
| 2 | 2 | I Miss You | BLINK-182 (GEFFEN) ☆ | | |
| 3 | 3 | Last Train Home | LOST PROPHETS (COLUMBIA) ☆ | | |
| 4 | 7 | The Reason | HOBBAS/TANK (ISLAND/IDJMG) ☆ | | |
| 5 | 6 | Love Song | 311 (MAVERICK/COLCANN/JIVE) ☆ | | |
| 6 | 4 | Figured You Out | NICKELBACK (ROADRUNNER/IDJMG) ☆ | | |
| 7 | 5 | One Thing | FINGER ELEVEN (WIND-UP) ☆ | | |
| 8 | 11 | Silver And Cold | AFI (INTRUDER/WEA/INTERSCOPE) ☆ | | |
| 9 | 8 | Numb | LINKIN PARK (WARNER BROS.) ☆ | | |
| 10 | 9 | I Believe In A Thing Called Love | THE DARKNESS (ATLANTIC) ☆ | | |
| 11 | 13 | The Outsider | A PERFECT CIRCLE (VIRGIN) ☆ | | |
| 12 | 10 | I Am The Highway | AUDIOSLAVE (INTERSCOPE/EPIC) ☆ | | |
| 13 | 12 | (I Hate) Everything About You | THREE DAYS GRACE (JIVE) ☆ | | |
| 14 | 16 | Echo | TRAP1 (WARNER BROS.) ☆ | | |
| 15 | 18 | Cold Hard Bitch | JET (ELEKTRA/EEG) ☆ | | |
| 16 | 19 | Heel Over Head | PUDLOFF DE MUDD (FLAWLESS/GEFFEN) ☆ | | |
| 17 | 17 | Lying From You | LINKIN PARK (WARNER BROS.) ☆ | | |
| 18 | 15 | Until The Day I Die | STORY OF THE YEAR (MAVERICK/REPRISE) ☆ | | |
| 19 | 14 | Are You Gonna Be My Girl | JET (ELEKTRA/EEG) ☆ | | |
| 20 | 23 | Ride | THE WINES (CAPITOL) ☆ | | |

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 117 mainstream top 40, 87 adult top 40, 92 adult contemporary and 87 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ● Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All four radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard.com. ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

States Could Become Next Battleground Vs. P2Ps

BY BILL HOLLAND

WASHINGTON, D.C.—The battle against unauthorized file sharing could be moving from the federal courts to the states, where peer-to-peer services would face the formidable task of defending themselves on multiple fronts.

A draft letter from the National Assn. of Attorneys General (NAAG) to P2P companies indicates that state law-enforcement officials might probe the alleged role of file sharing in the spread of pornography, computer viruses and identity theft, as well as copyright infringement.

Echoing testimony on Capitol Hill by the Recording Industry Assn. of America (RIAA), the letter accuses the companies of facilitating activities that put the public at risk.

"We write to express our growing concern over the risks posed to consumers in our states from the use of your company's peer-to-peer ('P2P') file-sharing software and

your firm's inadequate response to those risks," said the draft, which was leaked to the press during the March 13-14 weekend.

The draft continued: "As the chief law enforcement officers and primary consumer advocates for our states, we share a unique responsibility to ensure our laws are respected and our consumers are informed about and protected from dangerous products and services."

A leading member of the House of Representatives tells *Billboard* he is happy that the attorneys general are poised to look at P2P concerns.

"They will be valuable allies in protecting the privacy and security of P2P software users against violations by the distributors of that software," Rep. Howard Berman, D-Calif., says.

"State AGs have often delivered for consumers what the federal government and other authorities would not," says Chris Murray, legislative counsel for the Consumers Union.

He adds, "If a company is big

enough to do business in the 50 states and threatens the well-being of consumers, then state-by-state lawsuits are an effective tool."

NAAG SMOKES BIG TOBACCO

NAAG won an impressive legal victory in 1998, when its lawsuits against U.S. tobacco companies on behalf of consumers resulted in a \$206 billion settlement, plus additional annual payments to anti-smoking groups.

In 2002, attorneys general in 41 states and three U.S. commonwealths negotiated a \$143 million settlement of price-fixing charges against the five major U.S. record distributors, as well as retailers Trans World Entertainment, Tower Records and Musicland Stores. Although the companies never admitted any wrongdoing, they ponied up the money for consumer cash paybacks and free CDs (*Billboard*, Oct. 12, 2002).

Recently, NAAG president Bill Lockyer, the second-term California attorney general, and his fellow AGs have

been focusing some of their efforts on the dimly lit crossroads of high tech and crime.

To date, the P2P services have been the target of legal actions by the RIAA, based on authority granted by Congress in the Digital Millennium Copyright Act of 1998.

SHARING THEIR RESPONSE

An organization representing several P2P services fired a pre-emptive strike against the NAAG draft.

In a written response to NAAG, Adam Eisgrau, executive director of P2P United, the D.C.-based public relations/lobbying group representing Morpheus, Blubster and four other P2P services, claims the draft is full of "misinformation" and requests that P2P United be given a chance to tell its side of the story.

P2P United also was quick to point out that the leaked e-mail of the NAAG letter indicates that the draft was prepared with the involvement of Vans Stevenson, senior VP of state legisla-

tive affairs for the Motion Picture Assn. of America.

It is common in public policy disputes for trade groups to submit such drafts to regulators and members of Congress. These are often written in the voice of the government. Policy-makers sift through such drafts, study conflicting opinions and come up with their own letter.

A Lockyer spokesman tells *Billboard* that the draft was not an official NAAG letter and does not yet constitute a formal warning shot.

"There is no letter on which to comment," spokesman Tom Dresslar says of the leaked draft. "No letter has been sent. But it's no news that the attorney general is concerned about certain issues connected with peer-to-peer services: kids being exposed to pornography, to copyright infringement and [the possibility of] identity theft. He's expressed those concerns before, and he's shared those concerns with his colleagues across the country."

P2P

Continued from page 1

of the timetable. "I think you'll see both [reformed P2P networks and new P2P networks] happen."

Details are limited on which companies have an eye on the legitimate market. Nor is it clear what the business model of a legal P2P offering would be.

This much is known: The key to every commercial P2P distribution scenario is the inclusion of content-filtering technology.

Filtering will play an integral role, says Vance Ikezoye, CEO of Los Gatos, Calif.-based Audible Magic, a specialist in the field.

Filtering technologies are intended to keep unlicensed files out of P2P environments, track content consumption on the network and facilitate transactions.

The buzz surrounding filtering centers on two companies: Audible Magic and Snocap, a San Francisco startup from Napster creator Shawn Fanning.

Sony Music chairman/CEO Andrew Lack cited both in a February speech at the National Academy of Recording Arts and Sciences' Entertainment Law Initiative luncheon in Los Angeles.

Audible Magic has been making the rounds on Capitol Hill with the Recording Industry Assn. of America (RIAA), showcasing a technology designed to identify and block the distribution of files that run afoul of label copyrights.

Snocap has yet to launch, but the company is quietly demonstrating a similar solution to the major labels and others.

Snocap officials did not return calls for comment.

Sources familiar with Snocap say it also has a transaction engine. That indicates that Snocap would block illegal content on a P2P network but simultaneously give users an opportunity to

acquire the content legally.

Ikezoye says Audible Magic is also exploring transaction capabilities.

"You can easily envision [using the technology] to sell consumers legitimate content or other services," he says.

DIFFERENT STROKES

Not all potential business models for P2P networks require the consumer to pay for music files.

Commercial P2P ideas under consideration range from free, sponsored services to more traditional pay-per-download and subscription models, label sources say.

But before the labels sign on for any commercial P2P concept, P2P network operators first need to agree to rid their systems of unlicensed content.

Major-label sources say they are not interested in allowing their content to be sold through P2P networks unless the operators enforce filtering of unlicensed content and flood their services with commercial files.

P2P operators—embroiled in copyright-infringement lawsuits with the recording industry—have long held that they cannot control the flow of content through their networks. The argument is a key component in their defense.

P2P operators are also balking at suggestions that they build filtering technologies into their systems.

The operators are concerned that such moves are the precursor to a legislative push by the entertainment industry to require P2P networks to use filtering technologies.

Adam Eisgrau, executive director of P2P United, the Washington, D.C.-based public relations/lobbying group representing Morpheus, Blubster and four other services, sent letters on March 10 to the heads of all five major labels, RIAA chairman Mitch Bainwol and Audible Magic's Ikezoye calling for independent testing of Audible Magic technology.

"Audible Magic is showing everybody besides the people who know better,"

says Wayne Rosso, CEO of Optisoft, which operates Blubster.

Rosso and others contend that filtering technologies can be bypassed. They also maintain that filtering changes the nature of decentralized P2P systems.

In his letter, Eisgrau called on Audible Magic to "stop misleading the public and policy-makers by characterizing your 'fingerprinting' software as a filter as if it might simply be installed . . . without the forced and fundamental redesign of decentralized peer-to-peer programs."

Rosso says the labels' interest in filtering comes as they face an uncertain fate in trying to overturn a federal court ruling last year in Los Angeles that operators of P2P networks are not

responsible for the actions of users of file-sharing technology. The case, part of an RIAA-led copyright infringement suit against StreamCast Networks and Grokster, is under review by the U.S. 9th Circuit Court of Appeals of California.

The labels and Audible Magic are adamant that filtering can work in a P2P environment.

"Legitimate peer-to-peer systems are possible today," Sony Music Entertainment chief technology officer Phil Wiser says. "It really just comes down to whether these services are truly interested in going legitimate and are willing to implement a solution that does that."

That's why Wiser and others see a commercial opportunity for companies

that offer a P2P network using filtering technology.

"You really need an in-the-application solution, which does require the peer-to-peer service to implement the technology," Wiser says.

"The longer they resist," he continues, "the more there is an opportunity for somebody else to come in and create a legitimate peer-to-peer service that competes with them."

The important thing is that someone makes the first move, according to Ted Cohen, senior VP of digital development and distribution for EMI Music.

"Coming up with a monetized peer-to-peer system is to everyone's benefit," he says.

Piracy

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piracy and a better understanding, and respect for, copyright."

Alison Wenham, chairman of trade body the Assn. of Independent Music, says: "This is very important, as the remit is huge and points to the fact that the government [has] realized 'copyright' is not just a boring word we all harp on about—it's the building in which we all live."

Intellectual property issues are dealt with by many different departments, such as the Department of Trade and Industry (DTI), the Department for Culture, Media and Sport (DCMS), the Exchequer or the Foreign Office.

The forum, led jointly by the DTI and the DCMS, aims at better coordination among all departments.

"We've long been arguing for this," says Andrew Yeates, outgoing director general for music trade body the British Phonographic

Industry (see story, page 56). "This will be the place to reconcile the different points of view and act more efficiently."

Yeates sees the initiative as a sign that governments throughout the European Union are treating the intellectual property issue more seriously.

"There's such a creative history in Europe that there is a need to allow people to live from their creativity," he says. "Governments can provide the framework for creativity to thrive."

INTERNATIONAL EFFORT NEEDED

In Mumbai, Jowell highlighted the need for joint international efforts to tackle piracy and discussed the opportunities and threats facing the global creative community.

"Intellectual property is a global issue, and we will only be able to tackle it by working together," she said.

She also called on creative industries to better engage and inform the consumer.

"Piracy threatens the very future

of creativity in our world," she said. "Without profits, there can be no investment in new talent. And without copyright income, there is no incentive for new talent to develop."

"We have to get the consumer on our side," she added. "Theft of intellectual property rights is not a victimless crime. But that is often how it is portrayed."

According to the DCMS, creative industries are estimated to contribute more than 8% to Britain's gross domestic product. Piracy cost the U.K. industry nearly £10 billion (\$18.1 billion) in 2002, more than £700 million (\$1.26 billion) of which affected the music industry directly, according to the Alliance Against Counterfeiting & Piracy, a cross-industry trade body.

The alliance estimates that in 2002, intellectual property crime cost the British government the equivalent of approximately £1.7 billion (\$3.1 billion) in lost value-added tax and taxes.

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Jackson

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cast of the Super Bowl.

Jackson has kept a low profile since the incident. Other than an interview in *Ebony*, her only public response to date has been a taped apology serviced to TV news outlets.

Some observers say that's the right approach.

"You make your first statement and move forward with nothing more to say," contends entertainment attorney Orin Snyder, a partner with Los Angeles-based Manatt, Phelps and Phillips.

"Scandal in pop is not new, and this album is extremely strong," BET senior VP of music programming Stephen Hill adds. "Jerry Lee Lewis and others have proved that if the music is strong, people will buy."

But not everyone agrees that Jackson has handled the situation correctly.

Image specialist Ann Stephenson says that the incident is not a "career buster" for Jackson but contends "there has been way too slow an uptake by her handlers."

"They don't seem to be doing anything proactive [and are] still answering the same questions and trying to explain the incident," adds Stephenson, CEO of New Jersey-based communications and image consulting firm the Stephenson Group. "Janet has to take control and manage her image."

Jackson declined to comment for this story. Her manager, Lindsay Scott of L.A.-based Lindsay Scott Management, referred calls to Jackson's PR representative, Stephen Huvane. The L.A.-based Huvane says his client "always keeps a low profile."

"Personally, she's not comfortable with being Janet in public," he says. "When she's performing, that's a different thing. We always planned that when the album came out, we would do the proper promotion."

With the album's release fast approaching, Jackson is re-emerging. She

will be honored March 20 for lifetime achievement at the 18th annual Soul Train Music Awards in Los Angeles.

That appearance will be followed March 29 by a guest turn on "Late Show With David Letterman," a March 31 interview and live performance—with a five-second delay—on "Good Morning America" and an April 10 stint as host/performer on "Saturday Night Live."

Huvane says Jackson and her team have been in talks with these TV shows for months. "It's all part of the promotion strategy," he says.

He adds that Jackson has not imposed any restrictions on "SNL" in terms of addressing the Super Bowl debacle during her show. "That hasn't been discussed," Huvane says.

ONE MISTAKE ALLOWED

Media and PR professionals concur that a celebrity is generally allowed one error of judgment along the lines of Jackson's nationally televised breast baring.

That's especially true if the star's career has been scandal-free.

"Jackson embodies grace, style and integrity," publicist Marvet Britto says. "She has never been known as a bad person." Britto, head of New York-based Britto Agency, represents Seal, actress Kim Cattrall and basketball player Latrell Sprewell, among others.

Britto describes Jackson's videotaped apology as "impersonal." "She has never been an impersonal artist, so it made it seem like she was guilty of something, and she wasn't. I would have had her and Timberlake apologizing side by side right from the beginning, since they performed side by side. Otherwise, it made the whole [apology] seem calculated and contrived."

In a cover story for the April issue of *Ebony*, Jackson says of the apology, "I probably should have done it live. But there was so much going on at the time that I needed to just get it done. It is what it is. And it will pass, and I'm fine with it."

That interview precedes forthcoming appearances on the covers of *Upscale* and *Essence* magazines.

Britto believes Jackson should be

even more visible.

"There has been no setup for this album," she says. "If the label is capitalizing on the incident's momentum and the increased attention Jackson is getting, that's smart. But setting up a record the right way is smarter. She should be on the cover of all major music magazines right now."

Jackson is amply displayed on the cover of "Damita Jo." She is bare from the waist up, with her arms strategically covering her chest.

The cover photo already has drawn substantial media attention, although it is no more provocative than her image on previous albums "All for You" and "Janet."

Beyond all the criticism, the incident has cost Jackson the starring role in



ABC's Lena Horne biopic.

"I thought the Super Bowl talk would die down by the time the album's release date came," says an R&B music buyer at a major retail chain. "But you have the [Federal Communications Commission], Clear Channel, Howard Stern—all going back to that incident. And some people may feel the cover is rubbing people's faces in it."

Huvane points out, however, that the shoot for the cover was done before the controversy erupted.

Jackson can bank on receiving widespread coverage through her upcoming TV appearances.

"Going on 'Saturday Night Live,' Leno or Letterman is very smart," attorney Snyder says. "It helps defuse the situation and put it into context

against the more important things that are happening in the world. The press wants to make this incident into something, but the fans don't care."

Courtney Barnes, head of Los Angeles-based PR firm the Courtney Barnes Group, agrees that Jackson is heading in the right direction.

"Among television shows, the only two that people can look to on a regular basis and see proven sales value are 'Saturday Night Live' and ['The Oprah Winfrey Show']."

VIRGIN'S PLAN

As if it was not enough to deal with the Super Bowl fallout, Virgin's marketing plans were also affected by Jackson's changes to the new album.

"Because she is a perfectionist, this thing went down to the wire," Virgin executive VP Lionel Ridenour says. "So we've built [the campaign] to the set of circumstances we had. For the next 30 days, it's going to be Janet's world in terms of the media."

The campaign got off to an unforeseen start when pop radio jumped on the track "Just a While" immediately after the Super Bowl.

According to Ridenour, that track "was never intended to be the single. It got leaked, and afterward we couldn't pull pop [radio] off of it."

But the song lost momentum and never got past No. 45 on *The Billboard Hot 100*. Part of the problem was the lack of a video for U.S. outlets, although Virgin did release a video in Europe.

"The song did not strike a chord with the masses," says Rico Brooks, Atlanta district manager for the Peppermint Music chain.

For the second single, Virgin chose to target Jackson's core R&B audience with "I Want You," a track produced by hot R&B/pop commodity Kanye West.

"I Want You" has yet to dent the *Hot 100*, but it has shown strength on the *Hot R&B/Hip-Hop Singles & Tracks* chart, where it climbs to No. 29 this issue, in its fourth week on the list.

TV PART OF THE PUSH

BET is expected to play a big part in pushing "I Want You" further up the

chart. The network premiered a clip for the single March 16 on its "Access Granted" program.

Next, BET will begin airing "About... Janet," a pretaped interview during which Jackson talks only about her music and life inspirations. That will be followed by an appearance March 30 on BET's "106 & Park."

Sister Viacom channel MTV, which produced the Super Bowl halftime show and disavowed any preteletcast knowledge of the breast-baring stunt, also plans to run the video once it is "submitted and goes through the proper channels," a spokeswoman says.

Peppermint's Brooks likes the early response to the new single. "Since so much of Janet's appeal is visual, I look forward to this song getting a boost when the video kicks in," he says.

Still, an R&B buyer for a major national chain remains "skittish" about the new album. "Usually with a Janet record, you say, 'There's that smash ballad, that smash R&B or club track.' I've lowered my estimate. We're supporting this album as a superstar act but not as heavily as we did the last one."

That album, the 2001 release "All for You," sold 3 million units, according to Nielsen SoundScan.

Sources predict that "Damita Jo"—which takes its title from Jackson's middle name—will sell around 200,000 copies its first week.

The label also is targeting international markets for the new album. Jackson recently wrapped a promotional visit to France and the United Kingdom, and subsequent visits to Europe, Japan and Australia are being planned.

Observers generally feel overseas audiences will not be affected by the televised incident.

Which brings us back to the question of how the Super Bowl brouhaha will affect U.S. sales.

"I would be surprised if anyone's decision to buy the album was changed by what happened [at the Super Bowl]," BET's Hill says.

Brooks adds, "Virgin has what every label dreams of in terms of publicity. It's up to them to spin that publicity into sales."

Vintage T's

Continued from page 1

artists' latest merchandise, Trunk prides itself on being retro. The vast majority of Trunk's merchandise comes from the 1960s, 1970s and 1980s.

Because Trunk T-shirts are considered collector's items, they carry high-end price tags to match. Most Trunk T-shirts have retail prices of \$75 to \$200. Some retailers sell the most in-demand Trunk items for up to \$300.

Trunk's limited-edition T-shirts can be found at such upscale retailers as Barneys New York, Fred Segal, Ron Herman and Theodore. The shirts are also available online at trunkltd.com.

"People pay for things that are aspirational brands," Cinq CEO/creative director Brad Beckerman explains. "These T-shirts are very special. The retail price is justified because if people found the original T-shirts, they should

expect to pay at least \$400."

Trunk says that many of its items are on back order.

CELEBRITY FANS

The shirts have become popular among celebrities, including John Mayer, Dave Matthews, Liz Phair, Enrique Iglesias and Jason Mraz.

Meg Ryan reportedly insisted on wearing a Trunk vintage Mötley Crüe T-shirt for her photos in *Jane* magazine's March 2004 issue. Strokes guitarist Nick Valensi wore a Billy Idol T-shirt from Trunk when he appeared on *Spin*'s December 2003 cover.

Trunk also counts Kid Rock, Britney Spears, Dido, Mya, Nas, Jewel, Coldplay and Sheryl Crow among its customers.

Beckerman adds, "At some point, we may have a mid-tier product that we could bring to the masses. But right now, our philosophy is to start at the higher end."

So how did a startup business get so many top artists for its T-shirts?

"I'm not going to tell all my trade

secrets," Beckerman says with a laugh. He credits the relationships he has built over the years.

Beckerman was previously GM for sports licensing firm the Starter Corp., which was founded by his father, David Beckerman.

From 1994 to 1999, the younger Beckerman also gained experience as president/CEO of Groove Track Productions, an entertainment consulting company whose clients included the Hard Rock Hotel, Universal Studios and Disney World.

Beckerman says that Trunk's guarantee of quality is what attracts people to the brand.

UPDATED DESIGNS

"Artists are also tired of having their brand names associated with low-quality apparel. We put a lot into our garments... We even use a lot of the same fabrics as the original shirts."

Trunk has also updated the rock T-shirts of yesteryear to include custom fits for women.

"Back then, rock T-shirts were made mostly for guys. Trunk's T-shirts are made to uniquely fit the shapes of men and women," Beckerman notes.

One of the retailers selling Trunk merchandise is the boutique Dari in Studio City, Calif. The store was featured on MTV's "Newlyweds" when the reality show's co-star, Jessica Simpson, bought a Doors T-shirt there for her husband, Nick Lachey. Simpson wore the T-shirt at a concert in Georgia last year.

Dari manager Tiffany Wendel reports, "The Trunk merchandise is doing better than average for a new brand. The Trunk items are very authentic and have a good fit. They also have some of the best bands for their shirts, and they have great graphics."

Beckerman says the Trunk name was inspired by the idea that people keep their most prized possessions in trunks.

Wendel agrees that the vintage look is in demand, which she says is why Trunk T-shirts are selling well.

"No one wants to look like they have a brand-new T-shirt," Wendel says. "They want things that look like they've been in a closet for years."

Trunk will be expanding in the coming months. Beckerman says the company is launching a children's spinoff brand, mini-Trunk, later this year. It is also developing vintage denim apparel, such as jackets, head wear, belts and other accessories.

Pop/rock singer Phair has also signed on to launch Trunk's modern classic line. The marketing campaign for the clothing will include cross-promotions of Phair's current self-titled album in selected stores that carry Trunk, as well as a print-ad campaign in such national magazines as *Rolling Stone*.

"Vintage is hot," Beckerman concludes. "When people wear vintage clothes, it's not about being trendy. It's about a lifestyle."

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Stone

Continued from page 5

idea—like an underground, five-dollar thing. It kind of turned into something completely different.”

Instead of a hit radio single, music TV channels MTV and VH1 picked up Stone's version of the White Stripes' "Fell in Love With a Girl"—renamed "Fell in Love With a Boy"—last month.

Since being added to video rotation, Stone has sold 31% of her 263,000-unit total in the United States, according to Nielsen SoundScan. Her label says the record has shipped 570,000 units.

"It zoomed for us. Sales tripled during the post-Grammy, Valentine's Day period," says Vince Szydlowski, senior director of product for Virgin Entertainment Group. He adds that the video airplay has been "phenomenal. Getting her in front of millions of viewers has certainly helped."

Amazon.com group merchandising manager Jeff Somers says that Stone jumped from No. 20 to No. 13 on its top-seller list in one day.

"With MTV and VH1 building her presence in the U.S., we're seeing a resurgence in her popularity," he says. "For us, she's been popular since her release in September. Our customers tend to look for an artist that has something unique about them, and she certainly falls into that category."

The video sparked TV appearances on "The Tonight Show With Jay Leno," "Last Call With Carson Daly" and a featured segment on MTV's "Total Request Live."

Stone also performed with Elton John at the pop icon's request during his annual Oscar bash with "In Style" Feb. 29.

RADIO HEARS A SINGLE

S-Curve did not aggressively solicit radio play for "Fell in Love With a Boy." But that does not matter at triple-A KMTT Seattle. Music director Shawn Stewart says the song has been a big

record for the station since being added in December.

"It's been in and out of heavy to medium rotation consistently," she says. "I don't know what it is about her voice or her delivery, but it's really connecting with our audience."

KMTT recently added Stone's "Super Duper Love (Are You Diggin' on Me?)" to excited listener response, Stewart says.

Co-produced by soul veteran Betty Wright, the release is long for an EP, with 10 tracks. It is a foray into soul from the '60s and '70s with classics like the Isley Brothers' "For the Love of You" and more obscure cuts like Carla Thomas' "I've Fallen in Love With You."

"We wanted to pick songs that she could do radically different from the original," explains Greenberg, who recalls that the whole recording process took just four days. "We really tried not to do a karaoke record."

Though it's not every day that a teenage ingenue records with veteran backing like Latimore and Timmy Thomas, Stone says, "I don't really

know any different. Everyone's saying, 'Oh, it must be weird being 16 and doing this,' but I really have no idea what it's like to be any older."

ALL TERRITORIES ON BOARD

Virgin subsidiary S-Curve is handling matters stateside. However, London-based Matthieu Lauriot-Prevost, senior VP of global marketing for EMI Recorded Music, says the project is a worldwide priority.

Responsible for marketing Virgin's repertoire around the world, Lauriot-Prevost forecasts that by June the EP will have shipped 3 million units worldwide.

Currently at No. 5 on the European Top 100 Albums chart, "Sessions" already has a worldwide total of more than 1 million units shipped, according to Lauriot-Prevost.

The support of traditional retailers and such specialized chains as HMV, Virgin and FNAC in Europe has helped the record overseas. That is now branching out to mainstream retailers like hypermarkets and mom-and-pop

stores.

The Pan-European release for "Sessions" was unveiled Feb. 2, while Asian territories and Latin America followed this month.

Stone has performed showcases in Germany, France and Italy and will open for Sting at London's Royal Albert Hall in May.

"I can't wait to do that," Stone says. "Royal Albert Hall is really posh, so it's going to be funny—a bit of a laugh."

Stone's "Fell in Love With a Boy" is also starting to hit mainstream top 40 stations like BBC Radio 1 in the United Kingdom and Europe 2 in France.

"The beauty of this record," Lauriot-Prevost says, "is that it has a cool appeal, which generates good press, and it has an incredibly efficient radio track. We have a lot of room for action."

Stone's album of original material is slated to arrive in September. The singer says she has been writing the material for it since she was 14.

Additional reporting by Emmanuel Legrand in London.

Safety

Continued from page 6

super-scale events (as opposed to specifically designed stadia and arenas).

Chris Kemp and Ian Hill from the United Kingdom's Buckinghamshire Chilterns University College and Mick Upton, founder of crowd-management company Showsec, compiled the study, called "Health and Safety Aspects in the Live Music Industry."

The report is based on 1,800 questionnaires spectators completed at an Eminem concert at the National Bowl in Milton Keynes near London and the Robbie Williams shows at Knebworth last summer.

SAFETY, SANITATION ARE ISSUES

"While the accident rate for mass-crowd concert events might be low in terms of injury, it would be foolish to ignore [that] there are hidden dangers within a crowd that can surface very quickly," Upton warned.

For example, the report takes issue with the two-persons-per-square-

meter guideline.

It says the guideline "is fundamentally flawed, as it does not take into account how people will interpret space for sitting, lying down or migrating." In the wrong circumstances, potential physical forces on the human body can be fatal.

Panelists at the Royal Garden Hotel venue agreed that the 21st century has ushered in super-scale concerts. Last year, hundreds of thousands of fans saw the Rolling Stones at Downsview Park in Toronto and Williams at Knebworth and Phoenix Park in Ireland.

On the ILMC panel called "Safety in Numbers," Deborah Rees presented her Web site, safeconcerts.com. Rees, who is a concert fan, was invited by the ILMC's Safety Focus Group (SFG).

"The site aims to give ticket buyers a voice," she explained.

"The concert industry has few consumer rights. There is no recourse if you don't get value for money and, mostly, the audience is blamed if anything goes wrong," Rees added.

Williams' Knebworth concerts, which attracted 375,000 people over three days, illustrates the difficulties fans face at super-scale shows.

While the shows were hailed as a public success, Rees said they did not meet the health and safety code of practice.

"I was fueled by anger at the Robbie Williams concert last year, because there was no one to complain to," she said. London-based Metropolis Music organized the Knebworth shows.

"Do these super-scale events benefit fans? We're herded around like cattle and given no information. We're expected to put up with sanitary standards that would be shameful in a developing country," she continued.

Addressing promoters in the audience, she recommended downsizing super-scale events.

Some attendees—such as Melvin Benn, managing director of Mean Fiddler Music Group—felt the criticisms were unnecessarily harsh.

"This is an industry of highly professional people who work very hard, and I always reply to anyone who contacts me about issues they have with our concerts," he said.

WORKING TOWARD IMPROVEMENT

Chris Uerlings, operations manager at Cologne-based promoter Peter

Rieger Konzertagentur and an SFG committee member, said the rock concert business will always involve risk and stressed that the industry must minimize them.

He pointed out that the SFG was considering harmonizing Europe's varied legislation and practices for promoters and venue owners.

To this end, the SFG recently received 160,000 euros (\$203,000) from the European Union's European Agency for Safety and Health at Work.

"What was reassuring was that the EU took us seriously as an industry. Of the 600 applications it received in the same year, only 14 were accepted, including the SFG," he said.

At another session, former Undertones frontman Feargal Sharkey pledged to examine crowd-safety issues. The U.K. government's Live Music Forum recently named Sharkey chairman.

The Live Music Forum was established in February following the passage of the U.K.'s Licensing Act 2003. It includes representatives from the music industry, the Arts Council, local authorities, small venues and government.

Sinfonia

Continued from page 6

During that conflict, producers planned to use "virtual orchestras" to replace striking musicians. Producers had also sought to abolish minimums, arguing that such requirements resulted in prohibi-

tively high costs associated with large orchestras.

"This isn't about minimums, and this isn't about jobs," Lennon counters. "This is about art versus corporate greed."

Lennon says the machine's sole purpose is to eliminate live music by destroying the essence of live performance for the sake of profits.

Off-Broadway theaters are not subject to minimums. One musi-

cal, "The Joys of Sex," will open in May at the off-Broadway Variety Theatre using Sinfonia.

For co-composer David Weinstein, it is not an enemy of musicians. Weinstein himself is a member of AFM's Local 47 in Hollywood.

"I'm using the Sinfonia as a tool to play these funky, wacky electric sounds that I've made," he says. "It's a mix between electric key-

boards and sound effects. The show is not orchestral in nature at all."

But Lennon is unmoved. He says "The Joys of Sex" is merely an indirect way of bringing the virtual orchestra to Broadway.

"Last year they did it directly and couldn't get away with it. Now, they're trying to get it in through the back door, which is just a heartbeat away from Broadway," Lennon says.

Menudo

Continued from page 6

The original Menudo was created in Puerto Rico in 1977. It targeted the preteen market, and members had to exit when they turned 16. Menudo went on to become an international phenomenon, selling more than 20 million albums and breaking attendance records worldwide. Menudo was renamed MDO in the 1990s, and the age limit on its members was raised.

All told, some 30 kids rotated through the original Menudo. Although many attempted solo careers, the one major success was Ricky Martin.

Robi Rosa, a Menudo member during Martin's tenure, went on to pen many of Martin's hits and develop as an alternative act. He's currently promoting an English-language album, "Mad Love" (Epic).

Weiner says that Menudo Entertainment is reviewing offers from labels, producers, sponsors and TV networks for TV specials. An album is planned for the beginning of next year.

Although Menudo will remain at heart a Latin group, "we plan to play in the general market," Weiner says. "Menudo had as many Anglo fans as they had Latin fans when they reached their height."

Menudo Entertainment is headquartered in New York, with offices in Boston and Miami.

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'The Live-Music Business Is Very Much Alive And Vibrant'

BY SUSANNE AULT

LOS ANGELES—Peter Grosslight has been immersed in the live-event scene for nearly three decades.

The co-founder of Triad Artists, Grosslight has been senior VP and worldwide head of music for the William Morris Agency since WMA acquired Triad in 1992.

From his office in Los Angeles, Grosslight oversees 63 WMA agents handling an elite roster that includes the Eagles, Eminem, Snoop Dogg, Sheryl Crow, Willie Nelson, Hank Williams Jr., Brooks & Dunn and Simon & Garfunkel.

With Grosslight at the music helm, WMA has maintained its position as arguably the world's most powerful talent agency—even as the competition has grown. Among Grosslight's WMA innovations are the opening last year of a Miami office aimed at attracting Latin music talent. Recent wins include top-grossing tours by Simon & Garfunkel and the Eagles and such signings as Van Halen and Trans-Siberian Orchestra.

Clear Channel Entertainment VP of touring Brad Wavra is steadfast in his admiration for Grosslight. "Peter has that delicate balance of being tough, smart and fair. That's why he's at the top of the heap," Wavra says. "When the things [artists] ask for are unreasonable, at the risk of losing the client, Peter will tell them the truth."

Q: Your agency held its first Grammy Awards party in February. What does this signal to the music industry?

A: I think it adds an element to the music industry that emphasizes the fact that, notwithstanding the woes that are commonplace in the record business, the live-music business is very much alive and vibrant. Audiences want to go to concerts as much or more than ever. That there's been a downturn in record sales has nothing to do with the live experience. We wanted to celebrate that we are a healthy industry.

Q: With touring growing in importance to a musician's career, are there new responsibilities that agents have for their acts?

A: I think we've always had the same responsibilities. I don't think that part has changed. I think there is probably a heightened attitude in the minds of artists and managers that the bulk of their income in current times is going to come from touring. I do think the agent's role, while always important, has become even more important in the current climate.

Q: WMA has a reputation for having a strong stable of rock, hip-hop and country acts. Is that shifting in any way?

A: We are expanding. We have a large client roster and a very large music division. And we focus on virtually every area of music—contemporary, adult contemporary, country, urban and Latin [among others]. For example, we are the first agency that opened up an office in Miami. There are 35 million-plus Hispanics [in the United States], which makes this one of the largest Spanish-language-speaking countries in the world.

Q: As major labels cut their rosters and reduce tour support, will WMA be taking fewer risks in terms of artist development?

A: We have always been in the artist-development business. The agency's artist-development investment is sweat equity. But we have a very large infrastructure and overhead to book developing artists. We are losing money at that stage. That's how we invest.

With diminishing tour support, artists are having to make compromises on the road. Some are having a more difficult time getting on the road. But we provide everything we can to make that possible.

Q: How will the market fare this year with the summer concert season?



The Last Word



A Q&A With Peter Grosslight

Peter Grosslight: Career Highlights

- 2003: Resurrects Lollapalooza tour with founder Perry Farrell.
- 2003: Opens William Morris Agency office in Miami to focus on Latin music market.
- 1994: WMA act the Eagles kick off landmark reunion tour.
- 1992: Named senior VP and worldwide head of music for WMA, following WMA's acquisition of Triad Artists.
- 1984: Launches Triad Artists with several partners following merger of Regency Artists and two other companies.
- 1975: Teams with former law partner Richard Rosenberg to create Regency Artists, which becomes one of the largest personal-appearance agencies in the United States.

A: I think it is going to be a healthy market—certainly as good as last year and maybe better. The economy is strong enough, so there's no general economic conditions that would indicate any negative impact on the concert market. Every concert year depends substantially on which artists tour. Some years are bigger than [others]. That's been my experience in nearly 30 years of doing this.

Q: Which WMA acts will go out in 2004?

A: The Eagles; Van Halen; Luis Miguel; Korn; Snoop Dogg; 50 Cent; Simon & Garfunkel; Crosby, Stills & Nash; Ludacris; the Roots; Cypress Hill; a Stray Cats reunion. Whitney Houston will do

a few shows in Germany. The Pixies reunion will be very exciting.

We are [working] on developing a number of new touring properties, in addition to Lollapalooza, which we've been involved in since my days at Triad. One is being in business with the Marley family to put out a festival tentatively called Marley Family Presents Roots, Rock, Reggae. Smokin' Grooves may go out again this year. We're also working on a children's package. We're attempting to develop properties that can be annual events.

Q: Even though Lollapalooza had dates canceled last year, it is returning this summer. Any key changes planned for 2004?

A: There are a couple of key changes in the works, and we are trying to do some things that are very unique. [At press time, Grosslight said details would be announced soon.]

Q: Who is on your wish list to come out on tour?

A: We would love OutKast to tour. That's No. 1 on the wish list. But I can't speculate on the possibility of them touring.

Q: High ticket prices are an issue within the industry. Promoters blame high artist guarantees. With agents working to determine guarantees, what do you think of pricing these days?

A: It's unfair for promoters to say that the only reason for high ticket prices are high guarantees. The general cost of producing a major tour on the road and the local cost of producing and promoting a show on the promoter side also contribute to the escalation of ticket prices. And there's also surcharges and Ticketmaster convenience fees. All these things have combined to raise ticket prices to record levels.

It is true that we are very sensitive to ticket prices when we are making deals. We certainly advise our clients as to what we think is the appropriate ticket price in the marketplace. Let's put it this way: Auction outlets like eBay are selling tickets [worth] a quarter of a billion dollars. For the best tickets, consumers are willing to pay substantially over face value.

So, ticket price isn't the issue—supply and demand is the issue. The artists get a bad rap for being the only cause of high ticket prices when they are only part of the equation.

Q: What other key challenges does the touring industry face?

A: To present a first-class show by a major artist, the actual production costs have skyrocketed. That makes it more difficult to put out as many shows with a first-class production at relatively reasonable ticket prices.

Q: Will that problem be resolved anytime soon?

A: I think it's just a fact of life. Technology increases, and artists want to have the latest and greatest, and the audience wants to see the latest and greatest. And the latest and greatest is expensive. It's hard to avoid those rising costs. I do think that we'll see more varying ticket scaling from front to the back of the house. I think possibly that the best tickets will be sold for higher than they currently are, and the less attractive tickets will be less than they are.

Q: What changes do you see in the WMA music department during the next five years?

A: I see an expansion in the role of the agent and the agency into additional areas of service to our clients. I see growth and diversification as the mantra for the future. For example, perhaps managing data on artists' behalf, helping manage their Web sites.

We're a focal point for a lot of their activities. We have a bigger infrastructure than management companies, so most management companies have to go outside their company to obtain additional services artists require. So why not just come to your agency?

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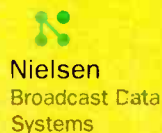
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