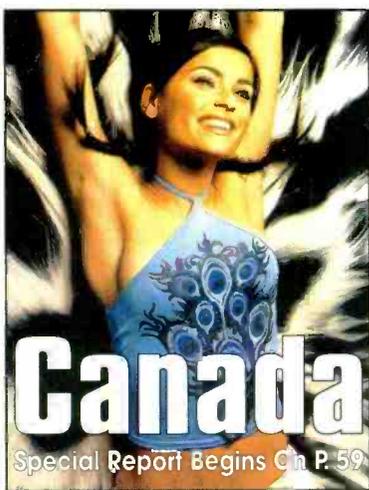


# Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • www.billboard.com • APRIL 3, 2004



## Canada

Special Report Begins On P. 59

### HOT SPOTS



#### 5 Move To The Music

Madonna prepares to perform more of her classic material during the upcoming re-Invention tour.



#### 13 Blast From The Past

Aerosmith returns to its original sound with the release of blues covers set "Honkin' on Bobo."



#### 55 Borderline Influence

Canadian acts such as Fefe Dobson seem to gain more radio airplay at home after chart success in America.

## How Phat This Cat?

### \$20M Phat Fashions Windfall Puts Cohen, TVT Back In Court

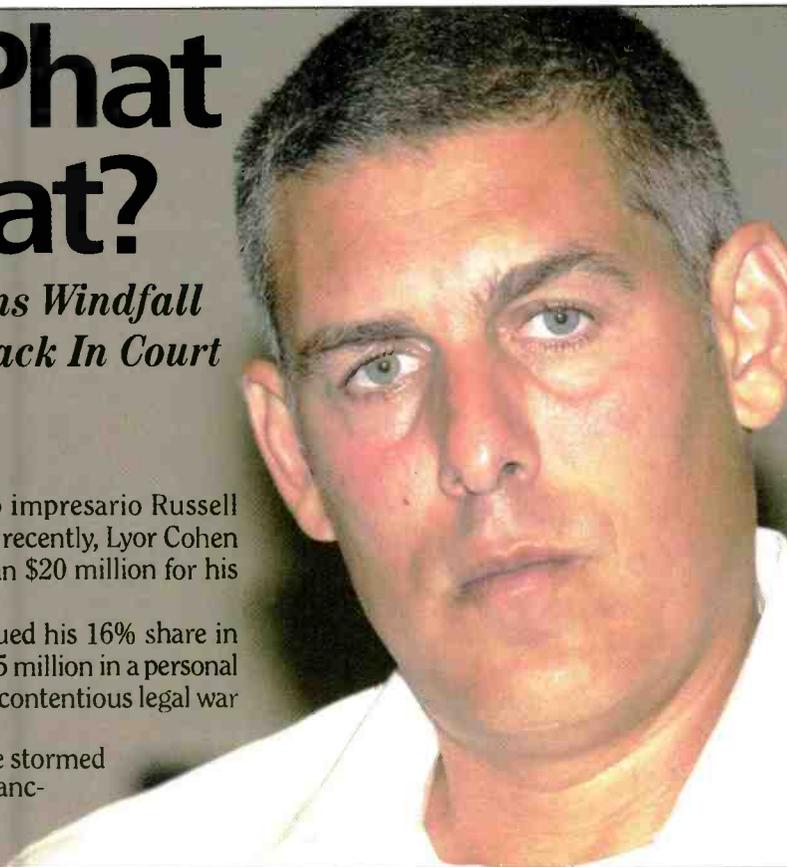
BY BRIAN GARRITY

NEW YORK—When hip-hop impresario Russell Simmons sold his fashion line recently, Lyor Cohen reportedly picked up more than \$20 million for his stake in the deal.

The only problem is, he valued his 16% share in Simmons' Phat Fashions at \$5.5 million in a personal financial statement filed in his contentious legal war with TVT Records.

As a result, TVT lawyers have stormed back into court, demanding sanc-  
*(Continued on page 85)*

Photo: Theo Wargo/WireImage.com



## Indecency Bill Faces Hurdles

### Despite Senate Support, Measure Could Stall

BY BILL HOLLAND

WASHINGTON, D.C.—Key Senate lawmakers say they intend to vote for a bill that would sock broadcast outlets with whopping fines for indecency, according to an informal *Billboard* poll.

But some Hill staffers say privately that because the House version of the bill is laden with amendments, it may not get to the Senate floor for weeks.

And, if problems persist, it may not get there until fall, or perhaps not at all, they say.

*(Continued on page 85)*

## Sound, Fury, Fun

### SXSW Raises Curtain For Rock Star Wannabes

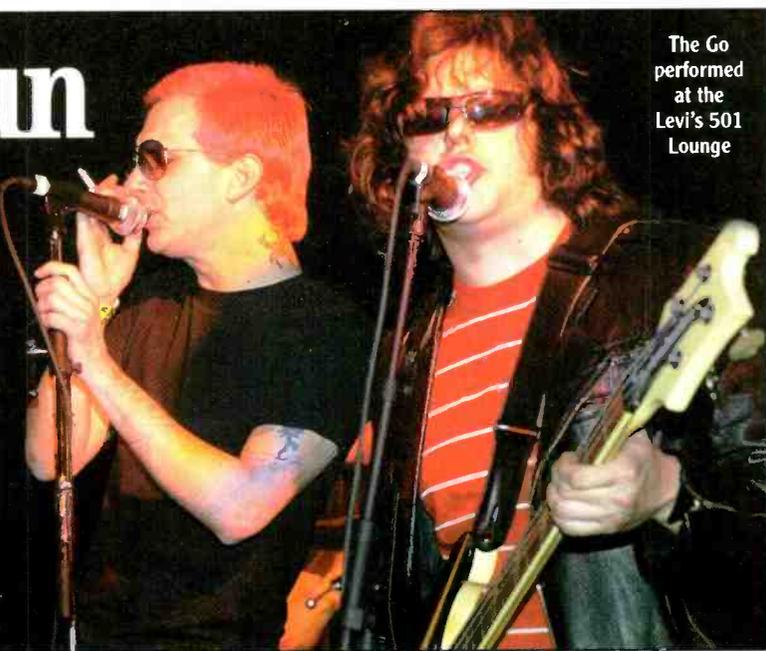
BY CHRIS MORRIS

AUSTIN—Performers at the nation's biggest gathering of bands here always face Vegas-style odds.

Yet acts ranging from major-label properties to unsigned regional groups—more than 1,200 in all this year—flooded the South by Southwest Music Conference (SXSW), hunting a break.

"Sure, it's a crapshoot," says Peter Jespersen, head of A&R for New West Records in Los Angeles. "But it's less of a crapshoot than staying home."

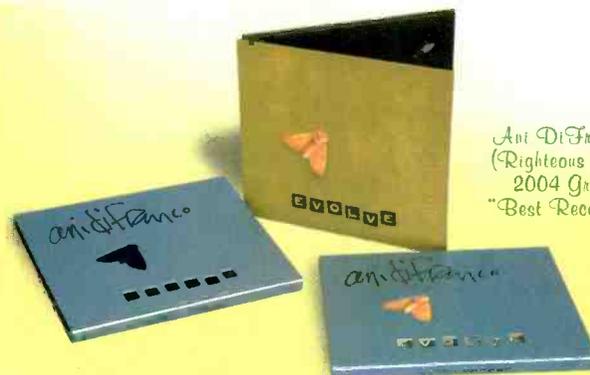
This year's conference, which ran March 17-21, hosted an average  
*(Continued on page 88)*



The Go performed at the Levi's 501 Lounge

Photo: Bob Levey/PMK-HBH via WireImage.com

## Shorewood Extra Special Packaging



Ani DiFranco's "Evolve" (Righteous Babe Records) 2004 Grammy Winner "Best Recording Package"

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Top Albums

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WORLD MUSIC	
GIPSY KINGS	Roots
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LINKIN PARK	Live In Texas
KID VIDEO	
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Top of the News

**5** Madonna plans to include more of her past hits on her re-Invention tour than she did on her Drowned World outing.

**6** Banda El Recodo and Soraya will receive the Hall of Fame and Spirit of Hope Awards, respectively, at this year's Billboard Latin Music Awards.

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**15 Legal Matters:** Record labels find wider uses for the Internet in preparing an album for release.

**16 Higher Ground:** Trinity Broadcasting Network and Johnny Wright are creating such TV programs as game and reality shows for the Christian network.

**30 Touring:** Clear Channel Entertainment's promotion tactics boost Sarah Brightman's arena success.

**32 Jazz Notes:** Joshua Redman heads the multi-generational Spring Season house band, SFJAZZ Collective.



SORAYA, LEFT, AND BANDA EL RECODO: PAGE 6

**33 R&B:** 21 C-B-Boyz blend the blues and hip-hop on their debut album, "Now or Never."

**37 Latin Notas:** Esencia brings Miami songwriters to the stage in a biweekly small-club concert series.

**41 Beat Box:** The Angel scores a documentary about Democratic congressman Barney Frank.

**43 Country:** Such country artists as Kevin Chesney and Martina McBride are expected to put up hefty numbers from 2004 tours.

**54 Songwriters & Publishers:** Music & Media International has become a mini-major publishing company through the catalogs it buys and administers.

**71 Studio Monitor:** To help build business, Metropolis Studios offers digital video cameras and operators to clients.

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**49** Ring-tunes licensing deals are expected to fuel the growing U.S. wireless music market.

**50 The Indies:** Indies gained higher profiles at the 2004 South by Southwest Music Conference than in recent years.

**51 Retail Track:** Prince's method of distributing his new album, "Musicology," has some retailers perplexed.

**52 Home Video:** "Sesame Street" celebrates its 35th anniversary with a series of videos featuring such acts as the Dixie Chicks and Gloria Estefan.

Global

**55** Canadian executives think American chart success is determining how much radio airplay Canadian acts receive at home.

**57 Global Pulse:** Politically radical lyrics and global musical influences make up Chumbawamba's Mutt debut, "Un."

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**VICTORY RECORDS**  
SPOTLIGHT BEGINS ON PAGE 17

**QUOTE OF THE WEEK**

“I’m not a rapper or MC. I’m a Renaissance man doing dissertations over instrumentals.”

BENTLEY FARNSWORTH  
Page 34

**Touring Monthly**  
SPECIAL ISSUE BEGINS ON PAGE 27

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



MUSIC



BUSINESS & FINANCE



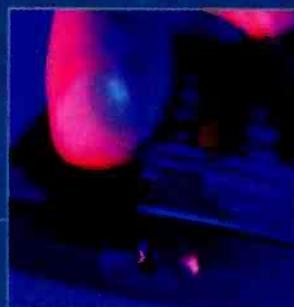
DIGITAL



LEGAL & MANAGEMENT



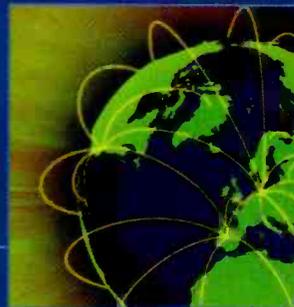
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Hits Of The Web  
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New Releases  
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Executive Turntable  
Industry Events

**Today's Top Stories**  
**Dido Reclaims Eurochart Peak**  
February 12, 2004  
The dethroning of Dido by Air at the top of European Top 100 Albums proves to be short-lived, as "Life for Rent" (Cheeky/Arista) regains the No. 1 spot and the French duo's "Talkie Walkie" (Virgin) falls steeply to No. 5. The latter album's peak debut last week had ended Dido's 17-week residency in the No. 1 slot.  
DIDO  
more >>

**Hot Spot**  
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> Clive Takes Reins, But BMG Remains In Flux  
> OutKast Forecast: More Hits Mainstream Falls For Energetic Duo  
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**Today's Featured Column**  
**Rhythm & Blues**  
February 11, 2004  
Singer/songwriter Teena Marie reunites with duet partner Rick James on her self-produced Cash Money/Universal Records album, "La Donna."  
more >>

**Spotlight**  
**Touring Monthly**  
February 09, 2004  
Billboard's special touring section takes a look at new venues that opened in 2003 as well as the arena-vs.-theater competition.  
more >>

**Research**  
Latest Research  
February 09, 2004  
Marketplace data and analysis from the most-

**Billboard Picks**  
Kenny Chesney & Uncle Kracker  
"When the

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Soraya and Banda el Recodo are to receive special Billboard Latin Awards



# Upfront



Trojan's House recapitalized to the tune of \$110 million

TOP OF THE NEWS



MADONNA: TOUR WILL FOCUS ON CLASSIC MATERIAL

## Tour Is Madonna's Latest Re-Invention

BY RAY WADDELL

Producers of Madonna's upcoming tour believe that a focus on her classic material, even if it is "re-invented," should be worth the \$300 top-end ticket price to her fans.

The re-Invention tour will primarily consist of North American arena stops. An international leg includes 12 dates in Europe—a concert at Slane Castle in Dublin is one of them—and shows in Tel Aviv, Israel.

The trek begins May 24 at the Forum in Inglewood, Calif. There will be no supporting acts, and the set list will tilt toward a career retrospective, according to Arthur Fogel. He is touring division president for worldwide pro-

ducer Clear Channel Entertainment and is overseeing the tour.

The ticket price puts Madonna in the upper tier of touring artists, a status her handlers believe she has earned.

"I am not expecting sticker shock—Madonna is one of the few artists who gives a performance worthy of every cent spent," says her manager, Caresse Henry. "I am basing ticket prices on the going rate and knowing the show she is preparing to give."

Fogel adds, "Madonna is a unique and major-league act that, whenever she works, it's a true event, and I don't see it being any different this time."

(Continued on page 73)

## Europe Goes Digital

UMI Leads Way As Majors Eye Web Sales

BY JULIANA KORANTENG

LONDON—Although their commitment varies, the major labels are gearing up for big-time digital retailing to arrive in Europe this year.

To date, legitimate repertoire has been scarce for the many retailers that have launched European digital music sites.

But that was before Apple's iTunes Music Store, Napster and Sony Connect announced their intentions to enter the market.

"Europe is going to be moving very quickly this year, with a large number of retailers jumping on this game," declares Phil Wiser, New York-based Sony Music Entertainment chief technology officer.

*Billboard* estimates that the five majors have digitized and cleared rights to more than half a million tracks for Europe. That number is growing by the week.

This figure does not include material available

from independent labels, which amounts to another 100,000-150,000 tracks, according to industry estimates.

Of course, labels are not the only interested parties. Individual retailers also must get blanket publishing clearance through the authors' societies in each market.

On the label front, Universal Music International has moved to the front of the digital-supply line. UMI recently announced it had digitized its entire active European catalog of about 300,000 songs from nearly 27,000 albums (*billboard.biz*, March 3).

"Not only are we the first to have digitized all this and made it available, we can deliver it accurately and directly to any retail partner," says Barney Wragg, the London-based VP of

UMI's eLabs unit. "We've also developed the royalty-management system for every single CD we currently sell to retail."

UMI's digitized catalog features North American repertoire that is sold in Europe as well as

(Continued on page 89)



WRAGG: UMI AHEAD OF THE CURVE

## Microsoft Previews Music Service

BY MELINDA NEWMAN

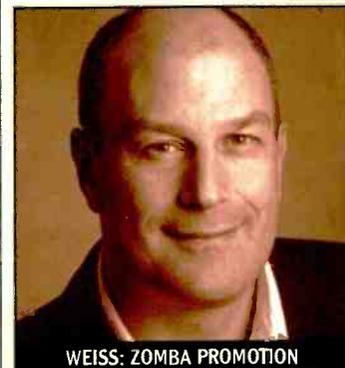
AUSTIN—Indie-label executives who caught a sneak peek of Microsoft's music download service here March 18 at the South by Southwest Music Conference give it high marks.

The software giant's offering, the MSN Music Service, is not slated to launch until the fall, at the earliest. It will compete with already up-and-running services including Apple Computer's iTunes Music Store and Roxio's Napster (*billboard.biz*, March 18).

(Continued on page 88)



MSN'S YUSUF MEHDI DEMONSTRATES THE MUSIC SERVICE AT SXSW



WEISS: ZOMBA PROMOTION

## New BMG Ushered In

BY ED CHRISTMAN

In one of life's ironies, the same week that Arista achieved its biggest sales debut, the RCA Music Group and the Zomba Label Group was divvying up its artists and staff. This comes as BMG restructures North American operations.

Usher's "Confessions," which hit stores March 23, was on its way to scanning some 850,000 to 900,000 units in the week ending March 28,

(Continued on page 85)



BANDA EL RECODO: 'THE MOTHER OF ALL BANDS' CELEBRATES 65 YEARS

## El Recodo, Soraya Honored

### Billboard Plans Tribute At Latin Music Awards

BY LEILA COBO

MIAMI—Veteran act Banda El Recodo and soulful singer/songwriter Soraya will receive the Hall of Fame and Spirit of Hope Awards, respectively, at this year's Billboard Latin Music Awards.

El Recodo and Soraya will receive their honors at the 15th-anniversary edition of the awards show, taking place April 29 at the Miami Arena.

Banda El Recodo, a living institution known as "the Mother of All Bands," will receive the Hall of Fame Award in recognition of its 65 years of existence and its successful bid to take Mexico's "banda" music to virtually every corner of the world.

An artful blend of contemporary edge and attitude with finely honed musical tradition, El Recodo is almost single-handedly responsible for



SORAYA: EXTRAMUSICAL EFFORTS

popularizing and exporting the uniquely Mexican music genre.

"We are Cruz Lizárraga's band, because we've always maintained ourselves the way we are now," says Alfonso Lizárraga, explaining the enduring legacy of the group his father founded nearly seven decades ago.

But, he adds, "we're always in the process of renovation. We want to leave a footprint in Mexico's musical history."

Soraya will receive the Spirit of Hope Award for her tireless work to raise awareness for the fight against breast cancer in the Hispanic community.

Soraya is a breast cancer survivor and a spokesperson for livingwithit.org and Yoplait's "Si Se Puede" program, among others. She has also teamed

(Continued on page 73)

## MTV, VPL Back In Talks

BY EMMANUEL LEGRAND

LONDON—MTV Networks Europe (MTVNE) and U.K. indie labels are attempting to secure an 11th hour deal to keep videos from such acts as the Strokes, Travis and the White Stripes on the air.

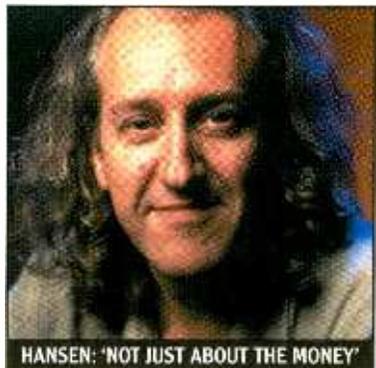
Viacom-owned MTVNE and Video Performance Ltd. (VPL), which licenses the use of videos on behalf of its U.K. independent label members, have decided to go back to the negotiating table.

The dispute centers on the level of royalties that MTVNE expects to pay indie labels for the use of their videos on the network's various European feeds. MTVNE has offered VPL and indie labels an annual payment of £840,000 (\$1.5 million) (*Billboard*, Feb. 21).

March 24 marked a turning point in the conflict. In the morning, through their U.K. and European representative bodies, the Assn. of Independent Music (AIM) and Impala, respectively, more than 280 indie labels from across Europe sent an open letter to MTVNE president Brent Hansen.

In the letter, the labels protest the

"totally unacceptable" terms offered by MTV. "Independent artists and record companies object to the high-handed way in which MTV is trying to reduce its costs," the letter read. "If MTV loves music and artists, this is no way to treat them."



HANSEN: 'NOT JUST ABOUT THE MONEY'

Under the previous agreement, MTVNE had paid VPL a yearly sum of £1.9 million (\$3.5 million). VPL rejected MTVNE's new proposal.

MTVNE has set a deadline of March 31 for VPL and all U.K. indies to reach an agreement. MTV said that after that date, it would cease broadcasting non-

licensed repertoire unless it makes direct deals with independent labels. Some labels have called that approach a prospective "cherry-picking" exercise.

Several labels, including Beggars Group and Ministry of Sound, two of the United Kingdom's biggest independent companies, have served MTVNE with "take down notices," preventing the music network from airing their repertoire after March 31.

### MTVNE'S REPLY

In the afternoon of March 24, Hansen replied to the indies with his own open letter. He wrote that "in the interests of supporting the issues that the indies have raised and in a genuine effort to reach a resolution we have decided to return to the negotiating table with the VPL."

Hansen maintains, "We still fundamentally believe that collective licensing does not serve the best interests of independent labels as they relate to MTV. Direct deals offer many significant benefits, and we remain convinced at the strength of our case."

He concluded, "This is not just about

(Continued on page 73)

## A LOOK AHEAD

### Usher's 'Confessions' No Disgrace

BY GEOFF MAYFIELD

LOS ANGELES—While hip-hop often sets the pace for album sales, a career-big week for Usher will put the spotlight on R&B when next issue's album charts are unveiled.

Aside from scoring his first No. 1 on The Billboard 200 and a career-best Nielsen SoundScan week, Usher's "Confessions" (Arista) will likely ring the largest opening week by an R&B vocal album.

Based on first-day sales culled from retailers, the label estimates that Usher will open in the range of 850,000-900,000 copies.

R. Kelly's 2000 album "tp-2.com" (Jive) holds the record for the best SoundScan start by a male R&B singer, with 543,000. The best opener by any R&B vocal act in that era was 663,000 for the 2001 Destiny's Child set "Survivor" (Columbia).

Usher did not arrive alone. The

March 23 slate also brought "Now! 15" to stores. With hits by No Doubt, Britney Spears, Ludacris and more on board, the set should begin at around 350,000 copies.

Three other albums are anticipated to surpass 100,000. Carl Thomas' "Let's Talk About It" (Bad Boy/Universal) is on track for 150,000, while N.E.R.D.'s "Fly or Die" (Virgin) aims for 115,000-125,000. In both cases, those numbers would handsomely beat the starts of each act's debut set.

A hits album from Guns N' Roses (Geffen/Interscope) will also enter the top 10. Chart watchers estimate Guns' start to be in the same range as the new N.E.R.D.

This album slate battles with the comparative 2003 week that saw Linkin Park's " Meteora" (Warner Bros.) hammer the second-largest start of the year with 810,500 copies (see Over the Counter, page 61).

## Univision Content Goes Wireless

BY LEILA COBO

MIAMI—Univision Communications is adding a mobile brand to its portfolio of multimedia offerings.

The new Univision Mobile is a partnership between Univision's online division and another major force: AGmobile, the new media subsidiary of greetings card giant American Greetings Corp.

The partners aim to launch Univision Mobile this summer with a yet-to-be-announced carrier.

Thanks to AGmobile's existing partnerships with T-Mobile, Verizon Wireless, Cingular, AT&T Wireless and Vodafone, the brand is eventually expected to be offered through

multiple carriers and reach millions of customers.

Univision Mobile plans to feature a wide array of content, from graphics and entertainment to personalized messages from celebrities. This content will be culled mainly from Univision's many media properties, which include univision.com, Univision Radio, Univision Music Group, the Univision and Telefutera broadcast TV networks and the Galavision cable network.

Ring tones will be drawn from Univision Music Publishing repertoire and other major music publishers with which AGmobile already has licensing deals.

(Continued on page 89)

## All In The Family

How Univision Mobile could tap sister companies for content



**Dear Ketel One Drinker**  
**If you meet our new drinker, Mike,**  
**at the bar, please say hello.**





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## HOB Sets Sights On Growth Armed With Fresh Funding

BY RAY WADDELL

A \$110 million recapitalization plan for House of Blues (HOB) Entertainment will enable the company to focus on growth opportunities and possible diversification.

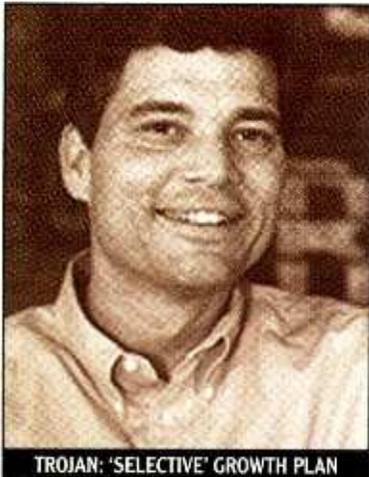
Greg Trojan, HOB CEO, tells *Billboard* that the influx of money will help the company fund future growth.

The recap announcement came following investment fund Ares Management's \$30 million investment in the company (*billboard.biz*, March 22).

"This will help us grow our clubs, along with touring opportunities, and possibly hotels," Trojan says. "But the key term is 'selective.' We're not going to go out and build 100 of these [clubs]. Our growth plan is predicated on being careful."

The Ares investment led a series of recent transactions that include additional backing by longtime HOB backer J.P. Morgan Partners and a new bank credit facility led by Banc of America Securities acting as arranger and J.P. Morgan Chase as syndication agent.

The recap plan is the latest development in the ongoing saga of HOB, which was for sale for most of 2001



TROJAN: 'SELECTIVE' GROWTH PLAN

before being unofficially taken off the block in the fall of 2002 (*Billboard*, Nov. 9, 2002).

Trojan says recapitalization was mostly "pretty unrelated" to the potential sale of the company in 2002. "The capital markets were terrible back then, and [potential buyers] were knocking on our doors," Trojan says. "We listened."

Among those making a run at HOB were Anschutz Entertain-

ment Group (AEG), Clear Channel Entertainment and a combination of the two; former Ticketmaster CEO Fred Rosen's Key3 Media; and a group headed by manager Howard Kaufman.

In 2001, HOB downsized its content and digital ventures, expanded Internet ticketing and first sought joint-venture financing for venue projects (*Billboard*, Oct. 6, 2001).

This reorganization resulted in pink slips for 39 employees, primarily in new media at HOB's Hollywood offices. Among those to exit were Lou Mann, formerly president of media properties for HOB. Former HOB Concerts president Jay Marchiano, an 18-year veteran of the company, left last year and is now a key executive with rival promoter AEG Live.

### BETTER ENVIRONMENT

"As the saying goes, 'What doesn't kill you makes you stronger,'" Trojan says. "We just put our heads down and waited for a better environment. We're better operators than we were two or

(Continued on page 89)

## Biz Reacts To Warner Cuts U.S. Latin Operation Could Suffer, Some Contend

BY LEILA COBO

MIAMI—The restructuring and paring down of Warner Music Group has resulted in a drastically leaner and meaner U.S. Latin operation.

The move leaves some artist managers concerned, while others deem the changes necessary.

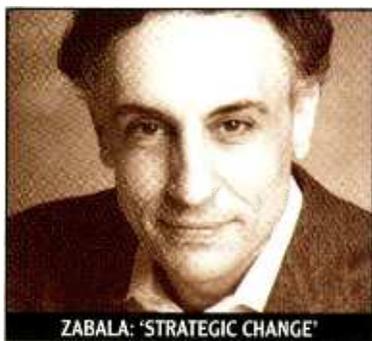
The combined operations of Warner Music Latina (WGM's U.S. Latin labels) and Warner Music Latin America's U.S. offices (which supervise Warner's operations in the Latin region) shrunk from 45 staffers to 23.

Among those exiting were Warner Music Latina's president, VP of A&R and senior VP of sales and marketing (*Billboard*, March 13).

"I understand we have to give the restructuring process some time to work," one manager said. "But I'm concerned, because it will be difficult to push such an important roster in such a big and complex market [the United States] with such a reduced staff. I also think it may hurt new-artist development."

Warner's marquee acts include Luis Miguel, Alejandro Sanz, Olga Tañón, La Ley and Alex Ubago.

As part of the restructuring, Warner



ZABALA: 'STRATEGIC CHANGE'

regional Mexican label WEA Mex and tropical music label WEA Caribe will cease to exist as stand-alone entities. Their artists will be incorporated into the general Warner structure.

But Warner executives insist that Warner Music Latina's performance will not be diminished.

"This isn't a retreat. It's a strategic change," says Inigo Zabala, president of Warner Music Latin America, which oversees Warner's Latin operations in North and South America.

Zabala also stresses to *Billboard* that Warner will not stop signing artists: "That would be foolish," he says. "The appropriate thing is to grow."

Zabala's responsibilities now include the day-to-day operations of Warner

Music Latina, a role previously handled by Warner Music Latina president George Zamora.

Zamora, a seasoned and respected executive in the Latin industry, left the label as part of the restructuring.

Sources say there are no plans to hire another president for the label. However, Warner Music Latina named Angel Kaminski director of marketing for the label. He started at his post March 26.

Kaminski, who was marketing director for Lideres in Miami, reports directly to Zabala.

While some artist managers are concerned, others remain confident in Warner Music Latina.

"I was a bit surprised as to how deep the layoffs went at Warner, although I am sure they thought long and hard before making such sweeping changes," said Tomas Cookman, president of Cookman International, which handles Warner acts La Ley and Volumen Cero.

"The business of selling recorded music is changing. The companies that will survive need to look deep into how they are, or were, selling music and have reality tell them if that model will work in the near future."

## NEWSLINE

THE WEEK IN BRIEF

**Warner Music Group (WGM)** filed an action seeking a declaratory judgment against Madonna's label Maverick Records in a Delaware court March 24, a source confirms. The action was lodged in anticipation of a breach-of-contract suit that Maverick reportedly planned to file in L.A. Superior Court the next day, seeking termination of its 11-year-old joint venture with WGM. Maverick's suit had not been filed at press time. The labels have been in a protracted dispute about the valuation of Maverick principals Madonna and Guy Oseary's 60% interest in the label, as they have sought to sell their share of Maverick to WGM. A WGM spokesman had no comment. **CHRIS MORRIS**

**Haim Saban's Saban Capital Group** and entertainment giant Viacom Inc. want to acquire a controlling stake in German music television group Viva Media, sources close to Viva said. Saban and Viacom are believed to be trying to secure a 60% share in Viva by buying up the stakes in the company currently held by Time Warner's Turner Broadcasting System (30.6%) and Vivendi Universal's Universal Music Group (15.3%), along with Viva shares controlled by a series of private investment groups. A takeover deal for Viva would allow Viacom, which owns MTV, to buy out a strong local competitor in the German music television market. Saban could expand his reach in the German TV landscape after taking over German commercial broadcaster ProSiebenSat.1 last summer. Viva CEO Dieter Gorny declined comment. Officials for Saban, TW and Viacom in the United States declined to discuss the situation. UMG could not be reached for comment. **SCOTT ROXBOROUGH**

**The Recording Industry Assn. of America** has filed a new round of lawsuits against suspected users of illegal peer-to-peer file-sharing services, including users of networks at 21 U.S. universities. The bundled suits, filed March 23 using the "John Doe" process, were brought against 443 users of commercial Internet service providers and 89 individuals using university networks. Including today's suits, the RIAA has filed 1,977 lawsuits in its campaign against individuals suspected of illegally trading music files over the Internet. Of those, 1,595 have been filed this year using the John Doe process to sue defendants whose names are not known. A John Doe suit must be filed with a judge, who then determines whether a subpoena should be issued. Once a judge approves a John Doe suit, the record-label plaintiffs can subpoena the information necessary to identify the defendant by name. **TROY CARPENTER**

**Wal-Mart formally launched its online download store** March 23. The service, which has been live since December, makes its official bow at walmart.com with 300,000 songs, including exclusive tracks by Jessica Simpson, 3 Doors Down, Black Eyed Peas, Hilary Duff, Shania Twain, Shakira, P.O.D. and JC Chasez. Country label Curb Records is making its songs available in download form exclusively to the Wal-Mart service for the next two months. Curb has not previously released material to any digital service. Wal-Mart also offers exclusives from country acts John Michael Montgomery and Gretchen Wilson, as well as from finalists in Oprah Winfrey's "Pop Star Challenge," including contest winner LaShell Griffin. Downloads are sold in the Windows Media format and cost 88 cents—cheaper than competitors Apple, Napster, RealNetworks and MusicMatch. Like that of all other competitors to Apple's iTunes Music Store, music from the Wal-Mart service is not directly compatible with the iPod. **BRIAN GARRITY**

**Island Records president/IDJ executive VP Julie Greenwald**, who will go on maternity leave April 1, is expected to extend her leave and not return to the company, sources say. Def Jam/Def Soul president Kevin Liles, who resigned last month, is now expected to reclaim his post. A Universal Music Group spokesman had no comment. Sources confirm that Warner Music Group is in talks with Greenwald to take a position at the major. **TROY CARPENTER**

**EMI, Sony Music and BMG** have announced deals with Verizon Wireless' Get It Now mobile-phone software store, as has indie Epitaph Records. In his March 24 keynote address at MobileMusicCon 2004 in Atlanta, EMI executive David Munns said the major will make singles available through Get It Now in compressed versions of the original recordings, with vocals. BMG and Epitaph have inked similar deals. Get It Now offers such features as master-recording ring tones and ring backs, games and local information, which can be purchased and downloaded through mobile phones. Master-recording ring tones are priced at \$2.99 each; charges appear on the customer's mobile-phone bill. Meanwhile, Sony announced the launch of its Sony Music Box service for Get It Now. The service enables customers to download master-recording ring tones. Prices of Sony Music Box range from \$1.99 for one use to \$12.49 for 10 uses. **CAROLYN HORWITZ**

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Hot In Herre/ **Nelly** /UNIVERSAL  
Beautiful Day/ **U2** /INTERSCOPE  
I'm Like A Bird/ **Nelly Furtado** /DREAMWORKS

## 300,000 SPINS

Baby Boy/ **Beyonce** /COLUMBIA  
Hey Ya/ **OutKast** /ARISTA  
Why Don't You & I/ **Santana Feat. Alex Band or Chad Kroeger** /ARISTA  
Get Low/ **Lil John & The East Side Boyz** /TVT  
Landslide/ **Dixie Chicks** /MONUMENT  
The Space Between/ **Dave Matthews Band** /RCA

## 200,000 SPINS

Harder To Breathe/ **Maroon 5** /OCTONE/J RECORDS  
I'm Just Talkin' About Tonight/ **Toby Keith** /DREAMWORKS  
Blessed/ **Martina McBride** /RCA  
Living And Living Well/ **George Strait** /MCA  
Crawling/ **Linkin Park** /WARNER BROS.  
Aerials/ **System Of A Down** /COLUMBIA

## 100,000 SPINS

Slow Jamz/ **Twista Feat. Kanye West** /ATLANTIC  
Me Myself And I/ **Beyonce** /COLUMBIA  
Fallen/ **Sarah McLachlan** /ARISTA  
Perfect/ **Simple Plan** /LAVA  
Still Frame/ **Trapt** /WARNER BROS.  
Read Your Mind/ **Avant** /Geffen  
Chicks Dig It/ **Chris Cagle** /CAPITOL  
Are You Gonna Be My Girl/ **Jet** /ELEKTRA  
Cowboys Like Us/ **George Strait** /MCA  
There Goes My Life/ **Kenny Chesney** /BNA  
Addicted/ **Simple Plan** /LAVA  
Dance With My Father/ **Luther Vandross** /J RECORDS  
A Lot Of Things Different/ **Kenny Chesney** /BNA  
She Loves Me Not/ **Papa Roach** /DREAMWORKS  
Quitame Ese Hombre/ **Pilar Montenegro** /UNIVISION

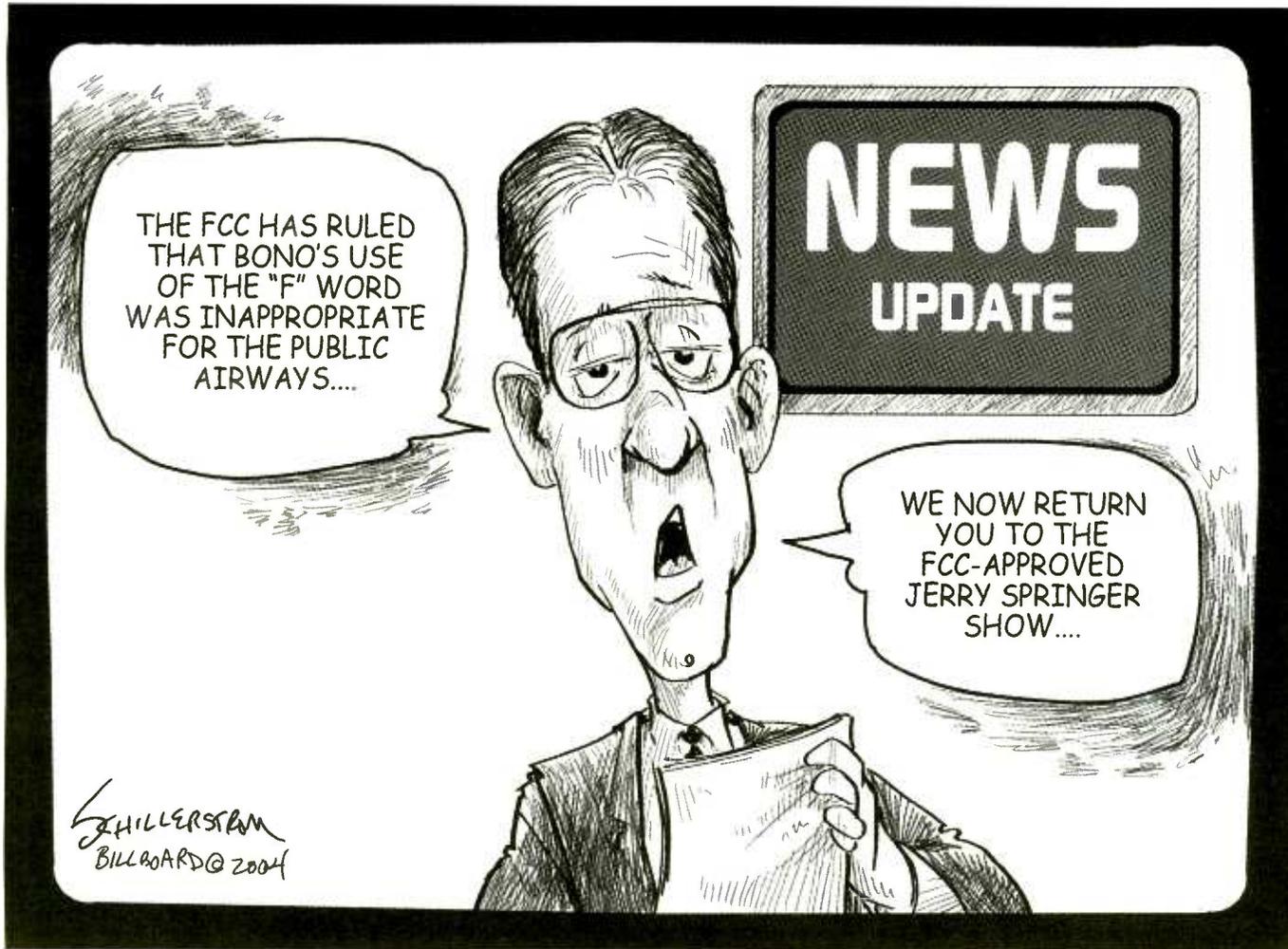
## 50,000 SPINS

Yeah/ **Usher Feat. Ludacris & Lil John** /ARISTA  
With You/ **Jessica Simpson** /COLUMBIA  
F\*\*k It/ **Eamon** /JIVE  
Hotel/ **Cassidy Feat. R Kelly** /J RECORDS  
Figured You Out/ **Nickelback** /ROADRUNNER  
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American Soldier/ **Toby Keith** /DREAMWORKS  
Hot Mama/ **Trace Adkins** /CAPITOL  
Sorry 2004/ **Ruben Studdard** /J RECORDS  
Behind Blue Eyes/ **Limp Bizkit** /INTERSCOPE  
Perfect/ **Sara Evans** /RCA  
Gangsta Nation/ **Westside Connection** /HOO-BANGIN/CAPITOL  
One Call Away/ **Chingy Feat. Jason Weaver** /CAPITOL  
When I Look to The Sky/ **Train** /COLUMBIA  
Toxic/ **Britney Spears** /JIVE  
Splash Waterfalls/ **Ludacris** /DTP/DEF JAM SOUTH/IDJMG  
In My Daughter's Eyes/ **Martina McBride** /RCA  
One Thing/ **Finger Eleven** /WIND-UP  
You And I Both/ **Jason Mraz** /ELEKTRA  
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## A Pivotal Turn On Piracy

After years of inaction by the Bush administration and lawmakers on Capitol Hill, the fight against music and movie piracy over the Internet could soon get a powerful new ally.

The National Assn. of Attorneys General (NAAG) is considering taking action against peer-to-peer file-sharing services that have become a breeding ground for the spread of explicit pornography and all manner of copyright infringement.

The organization, which represents the top legal officers of state governments around the country, has drafted a letter that expresses "growing concern over the risks posed to consumers in our states" from the use of P2P file-sharing software.

Aside from the spread of pornography and copyright infringement, the group is also alarmed about the use of these services by individuals to spread computer viruses and engage in identity theft, one of the fastest-growing crimes on the Internet.

The letter, of course, is only a draft, which incidentally was leaked to the media. An NAAG spokesman was quick to point out that the law-enforcement

officers have taken no official position, nor has the NAAG fired any warning shots. But there was no attempt to play down the substance of the draft.

If state attorneys general do decide to get involved formally, it would mark a significant turning point in the fight against Internet piracy. Their power to effect change is formidable.

As *Billboard* senior writer Bill Holland noted in his March 27 story, in 1998

*If state attorneys general get involved, it would mark a turning point in the fight against piracy.*

state attorneys general were instrumental in winning a \$206 billion settlement from U.S. tobacco companies over the ill-health effects of cigarette smoking.

More recently, New York Attorney General Eliot Spitzer almost single-handedly launched the cleanup of Wall Street in the wake of the dotcom bust. With little help initially from federal regulators, he nonetheless won hundreds of

millions of dollars in settlements and pushed through much-needed reforms.

As always, the technology is not at issue; it's the use to which it is being put that's the problem. P2P United, a Washington, D.C., lobbying group representing several services, was quick to claim that the draft letter was full of "misinformation."

But, let's face it, these services are based almost solely on illegal file sharing. Without it, traffic over the networks would fall to almost nothing.

It's unreasonable for any company to think it can build a business based on illegal activity, especially when its parasitic behavior is so damaging to legitimate businesses and costs thousands of people their jobs.

Yet these operations have been able to thrive solely because of federal inertia.

In that regard, the NAAG's heightened interest in file sharing is welcome. The best possible solution would be to bring all parties together to find a reasonable way at a reasonable cost to allow these services to operate legitimately.

Clearly, illegal file sharing must come to an end—and soon.

# Billboard

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Junior Jack's soul-infused dance music adds needed substance to the genre



# MUSIC

43

Shania Twain is among the country acts expected to pull in strong tour numbers



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



PHOTO: ROSS HALEM

## 'Honk' If You Love Old Aerosmith

Band Returns To Its Beginnings On New Album

BY BRAM TEITELMAN

NEW YORK—Aerosmith's 1987 comeback ushered in a new era of success for the band, garnering the quintet a generation of new fans, top 40 hits and MTV airplay.

But its newfound popularity came at the expense of the band's earlier followers.

"A lot of fans have said, 'We like your new stuff, but we really like the way the old records sound,'" guitarist Joe Perry says.

The March 30 release of Aerosmith's blues covers set, "Honkin' on Bobo" (Columbia), addresses that concern.

The new album is a return to the band's gritty, early-'70s Boston beginnings that should satisfy its oldest followers as well as fans of current blues-based rockers. But it risks alienating those weaned on Aerosmith's top 40 and MTV-era output, radio programmers say.

The project has already struck a chord with listeners at heritage rock. (Continued on page 14)

## Starbucks, Concord Brew Ray Charles Duets Set

Starbucks and Concord Records have inked a deal to release new projects through the Concord and Starbucks Hear Music brands.

The first effort is a new collection of duets that pairs Ray Charles with such artists as Norah Jones, Elton John, Willie Nelson, Michael McDonald and B.B. King. The set's tentative release date is Aug. 31.

Although Starbucks has carried music in its coffee shops for years, the Charles release marks the first time the chain has been involved in the development of a project.

Unlike the previous compilations

offered only in Starbucks stores, the Charles title will be available to all traditional and online retailers.

"There will be no exclusivity or preferential treatment to Starbucks, no exclusive track. It will be everywhere at once," says Glen Barros, Concord Records president.

Barros would not disclose terms of the arrangement other than that Starbucks had made a "financial

commitment to the creation of the project."

The partnership is ongoing. "There

The Beat

By Melinda Newman  
mnewman@billboard.com



will be another follow-up in 2005, although we haven't settled on a specific project yet," Barros says. "We want each one to be an event record."

For Concord, Starbucks is a way to reach the older listener.

"Clearly when you're dealing with an adult consumer, which we believe this record will hit, that's where they are," Barros says. "They're walking into Starbucks daily; sometimes more than once. That's where they're discovering music."

Additionally, Barros believes the promotional and advertising push that Starbucks puts behind the title

and subsequent projects will drive sales at traditional retail. IDN distributes Concord releases to retail.

In other recent Starbucks music moves, Starbucks opened its Hear Music Coffeehouse March 16 (Billboard, March 27). Customers can customize CDs at the Santa Monica, Calif., location.

A PRINCE AMONG MEN: Columbia Records will issue Prince's "Musicology" album April 20 in the United States through a new worldwide manufacturing and distribution deal (Continued on page 15)

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\$35,595  
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2003 DEMO  
X5 3.0 was \$47,170  
\$41,500  
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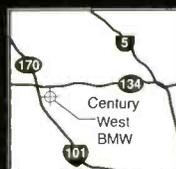
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## Aerosmith

Continued from page 13

A driving cover of Muddy Waters' "Baby, Please Don't Go" is No. 1 on *Billboard* sister radio publication Airplay Monitor's Heritage Rock chart this week.

"Honkin' on Bobo" reunites Aerosmith with producer Jack Douglas, who worked with the band on such early-day records as "Toys in the Attic" and "Rocks."

With the start of last summer's tour with Kiss looming as a deadline, the

band had about six weeks to record basic tracks for the album, which includes one original, "Into the Grind."

Perry says that the most important factor in the making of the record was "getting the five guys in a room working together."

"After a record like [2001's] 'Just Push Play,' where we never even played as a band [in the studio], for a live band like Aerosmith, we're at our best when we're all playing together," Perry says. "We wanted to make a record that made us realize why we got into it."

Perry says that while Aerosmith had tossed around the idea of recording a

blues album before, "we had all these successful singles and videos, so it never seemed like the right time."

Columbia Records Group president Will Botwin calls the record "a good change of pace in the marketplace."

He says that Sony Music U.S. president Don Jenner worked closely with Aerosmith on the concept of "Honkin' on Bobo"—much like he did with John Mellencamp's critically acclaimed 2003 roots album, "Trouble No More."

While "Honkin' on Bobo" is the riskiest album Aerosmith has recorded since its comeback, it has many of the hallmarks of an early-Aerosmith record.

The 12-song set eschews the glossy production of its past several albums in favor of a leaner, stripped-down sound. And "Baby Please Don't Go" is the kind of straight-ahead, hard-driving track that always has typified the band's records.

Aerosmith, like many American acts, was initially inspired by such British acts as the Jeff Beck Group, the Who and the Rolling Stones.

Those acts were, in turn, inspired by American blues artists. Perry says that going back and hearing the blues acts that those bands were moved by is what first led him years ago to many

of the artists the band covers on "Honkin' on Bobo."

That's a process he hopes younger fans will repeat. "Hopefully, we'll do what a lot of those English bands did for guys in my generation," he says.

### NICE TIMING

Given Aerosmith's place in rock history and the current blues revivalism found in the music of bands like the White Stripes, some think the blues set will be well-received.

"It's a perfect time for this," Boston Globe music critic Steve Morse says. "With roots music recycling back, I think it's a very smart move that's long overdue."

Morse also thinks the band's core audience will appreciate the new album. "For Aerosmith's older fans that have been disenfranchised by MTV ballads, movie-soundtrack ballads and Diane Warren songs, this is a milestone for its original fans to get back in the saddle, so to speak."

For his part, Perry says that after years of courting its pop audience, "it was very strange to make a record and have the label say, 'Don't worry about a single; just make a great blues or roots record.'"

Columbia sent a two-song sampler to all rock radio formats, and while it is not ruling out MTV and top 40 radio, they are not the label's initial targets. Columbia also will send music to National Public Radio, which is a first for Aerosmith.

While heritage rock's reaction is not surprising, reaction is mixed at active and modern rock outlets. The single is No. 24 on Monitor's Active Rock chart this week.

Active rock WRIF Detroit operations manager Doug Podell says the album "is much more in our vein than the top 40 pop stuff they've been putting out over the last couple of years."

Michael Lee, operations manager at active rock WTFX Louisville, Ky., is less enthusiastic about the release.

"It's something our listeners are going to be interested in, if nothing else for the novelty factor of a band like this doing something different," Lee says. "But it will probably be a novelty, as opposed to something I can put my arms around."

While Aerosmith hasn't had any modern rock hits, some modern rock stations with rock heritage—like WWDC Washington, D.C., and WBCN Boston—still play the band's older material and might consider playing the new album.

"We weren't big into the pop stuff," says Oedipus, VP of programming for WBCN, which is playing "Baby Please Don't Go." "There wasn't much desire there, because nothing has rivaled the 'Walk This Way' and 'Sweet Emotion' era. But this record will sound perfect next to the White Stripes, Audioslave or Jet."

"Honkin' on Bobo" will also be available as a limited edition that will come with a harmonica key chain and can also be had in a high-grade vinyl version. Columbia plans a companion DVD on the making of the album as well.

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# Labels Integrate New Web Initiatives Into Marketing Plans

After initially resisting, record labels are now increasingly integrating the Internet into every aspect of their business.

A marketing strategy is emerging that is complementary to the traditional 90-day setup for album releases, says

**Christian Castle**, senior counsel of the music group at **Akin Gump Strauss Hauer & Feld** in Los Angeles.

For example, **Warner Bros.** has adopted a pre-release strategy that integrates

online marketing for its act **the Secret Machines** (billboard.biz, Feb. 2). WB is making the group's album,

**Legal Matters**  
By Samantha Chang  
schang@billboard.com



about what fans want than ever before and to monitor and even predict consumer behavior," says Castle, a former VP of business affairs at **Sony Music**.

Online retailers such as **iTunes** are also offering special releases both

songwriters and music publishers, due to a fundamental misunderstanding of the Copyright Act. Their proposals are laughably spacey," Castle says.

**Jeremy Welt**, head of new media at **Maverick Records**, says he is excited by the new challenges posed by the application of technology.

The Internet complements and enhances the traditional record company functions of radio promotion, marketing and sales by providing new techniques to find audiences for breaking acts as well as for new releases from established artists, he says.

So the Internet, once viewed as the death knell of the industry, could well be its savior.

during and between the customary album-release cycle. These offerings include live or acoustic sessions or previously unreleased recordings.

Indeed, far from viewing the Internet as a threat, record execs are embracing the technology as a means to new revenue and increased visibility for their artists.

"The unauthorized [peer-to-peer] companies like to tell you that the genie is out of the bottle, and they are an unstoppable force. The fact is that there is a second [legitimate] genie emerging from the bottle that will compete with P2P on quality and consumer experience," Castle says.

Some lawyers criticize advocates of unlicensed P2P services, such as the **Electronic Frontier Foundation** (EFF), saying they have little or no knowledge of how the music business operates.

"They take a **Carl Sagan** approach: 'If everybody pays a little bit, there will be billions and billions of dollars generated by P2P activity.' EFF has completely overlooked the payment of mechanical royalties to

**CHECK IT OUT:** There's an ancient oath (often credited to the Chinese) that says, "May you live in interesting times." Never has there been a more interesting time in music than now, as developments emerge daily on the Internet piracy front, in the digital music space and in the increasingly global music arena.

So keep yourself up-to-date on the latest developments with **Entertainment Law Weekly**. With correspondents in Brussels, Berlin, London, Tokyo, Australia, Nashville, New York, Los Angeles and Washington, D.C., no other legal publication covers the changing world of entertainment law as thoroughly.

**WHO'S NEWS:** **BeMusic** in New York names **Clif Knight** executive VP of legal and business affairs. **BeMusic**, a unit of **DirectGroup Bertelsmann**, is home to **BMG Music Service** and **CDnow**.

**Jeffrey Silberman** has joined **King Holmes Paterno & Berliner's** film and TV group. The Los Angeles-based firm represents **Metallica** and **Dr. Dre**.



CASTLE: EMBRACING THE INTERNET

release of the album on CD.

**Warner Bros.**' new-media group gauges fan reaction to the digital version of the record, as well as other vital information such as how best to sequence the album when it is released on CD.

Similarly, labels are using online communities to coordinate touring, ticket sales, fan outreach, radio and other promotional opportunities.

"These community-building techniques allow labels to know far more

les in 43 U.S. markets. Fans attending the screenings and the **Staples Center** show will receive "Musicology" as part of the ticket price.

**CH-CH-CHANGES:** **The Baha Men** have changed management from **Gold Mountain** to **Louis Levin**. **S-Curve** will release the act's next album, "Holla," in May. The title track is the first single and is also featured in the opening credits of "Garfield: The Movie."

**RESOLUTION RESURRECTION:** **Zoë/Rounder Records** has signed the **BoDeans**. The label will release the roots group's new album, "Resolution," in June. The band now consists of founding members **Sam Llanas** and **Kurt Neumann** and longtime

member **Bob Griffin**.

**EVERY DAY HE WRITES THE BOOKS:** Simply writing his autobiography clearly didn't appeal to **Elvis Costello**. Instead, the singer/songwriter has signed a deal with **Simon & Schuster** to write two books.

The first volume, which bows in the fall of 2005, will be a series of narratives based on themes and characters in Costello's songs.

**Simon & Schuster** describes the second book as a "work of comic philosophy." Its working title is "How to Play the Guitar, Sing Loudly and Impress Girls... or Boys."

Additional reporting by **Ed Christman** in New York.

## The Beat

Continued from page 13

the artist signed with **Sony**.

**Sony** priced the release at \$18.98 (see Retail Track, page 51).

The deal allows for future collaborations between **Prince** and **Sony**. In 2001, **Prince** released "The Rainbow Children" through **Sony's RED Distribution**.

**Prince's** last liaison with a major label was 1999's "Rave Un2 the Joy Fantastic," released by **Arista**.

In other **Prince** news, **Regal Entertainment Theaters** will broadcast the artist's March 29 concert in Los Ange-

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# Music

## Wright, TBN Pair Up For Christian TV Programs

Well-known artist manager **Johnny Wright**, who steers the careers of **Justin Timberlake**, **'N Sync** and **Backstreet Boys**, is getting into the Christian music business.

Wright, who is CEO of **Wright Entertainment Group**, is partnering with

Miami presence.

In other Butterfly Group news, the company's deal with **Fusion Entertainment** has fallen through. Fusion had planned to purchase Butterfly, and the deal was expected to close in December.

it eventually struck a deal Rinaldi describes as a "time payment acquisition based on sales."

Rinaldi admits the company has seen its share of growing pains, but he says it is doing better now because of "our niche market products, 'Songs for Sleepless Nights' and 'Senior Select' [as well as] controlling costs, being more diligent in setup and getting momentum going before we release a record."

"Instead of trying to hit a home run, we're trying to get a single or a double and make sure we don't lose money or strike out," Rinaldi adds. "It's working. We've beat our projections the last two months. We've definitely turned the corner. We're hitting our sales goals now, which we weren't doing before, and we're controlling returns."

## Higher Ground™



By **Deborah Evans Price**  
dprice@billboard.com



In the wake of the recent departure of partner **George King** (Higher Ground, Feb. 21), the company has undergone restructuring. Founding partner **Michael J. Rinaldi** now serves as president/CEO. Fellow managing partner/COO **Brad Mathias** will

**Matthew Crouch** of **Trinity Broadcasting Network** (TBN) to produce programming for the Christian cable network. Crouch is founder of **8X Entertainment**, which is TBN's film division.

"I've always been a strong believer in God and have faith in my life," Wright says. "My path has been definitely planned out by God. He has blessed me with going to the top of the mountain with **New Kids on the Block**, **Backstreet Boys**, **Britney Spears** and **'N Sync**."

Wright says he has been praying that if God had a bigger mission for him, he would reveal it. He thought radio was going to be the avenue for him to share the gospel with today's youth and had planned on starting an Internet radio station with a contemporary Christian/gospel radio format. He credits his assistant, **Phil McIntyre**, with setting up a meeting with Crouch that led to the new deal.

"It was like we were destined to be together," Wright says of their shared goals.

Plans call for the creation of a variety of new programming that will encompass contemporary Christian music artists, sports, reality TV programs and possibly a game show.

The programs will be underwritten by corporate sponsors, according to Wright.

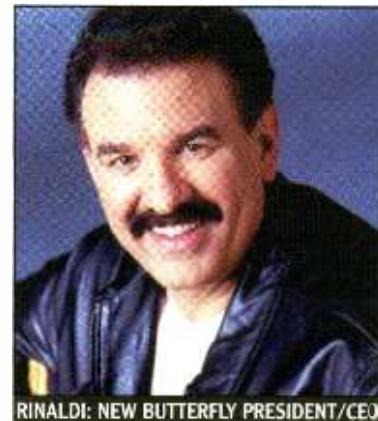
Initially, all the programming will be televised on TBN, but "our ultimate goal is to spin it off into a full-fledged network just for that type of programming," he says. "But right now in its infancy... the first program we're going to do together is a talent show."

**ONE VOICE JOINS BUTTERFLY GROUP:** Miami-based Latin Christian label **One Voice** has partnered with the **Butterfly Group**. **Jose Garcés Jr.** will relocate to Butterfly's Franklin, Tenn., offices and handle A&R for One Voice. The label will continue to maintain a

handle daily operations, finance and administration.

In other key Butterfly posts, **Brian Hardin** has been hired to head creative services. **Linda Kowatch** remains with Butterfly as head of the marketing department. **Veronne Carter** heads up A&R for gospel and hip-hop, as well as overseeing production for the Butterfly labels.

Rinaldi says the deal with **One Voice** came about when **One Voice** founder **Pepe Garcés** approached Butterfly saying he felt it should own his company. Rinaldi was hesitant in light of Butterfly's cash flow situation, but

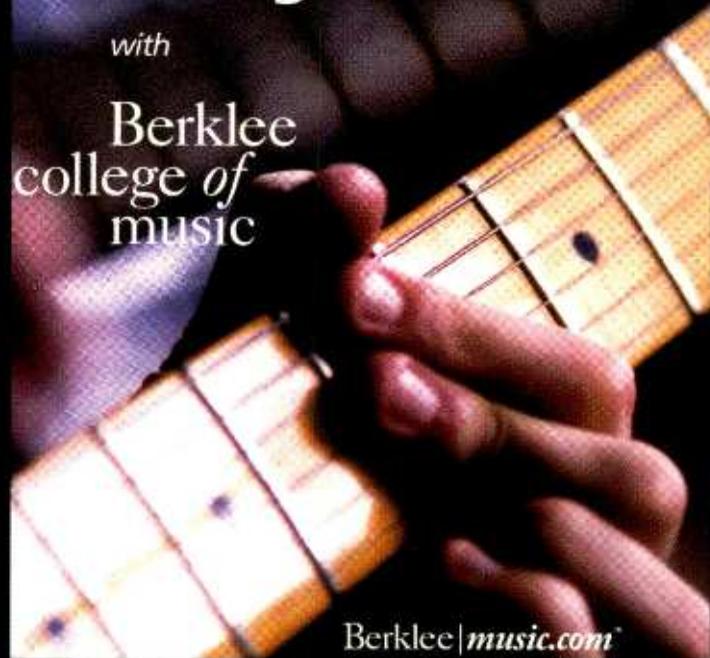


RINALDI: NEW BUTTERFLY PRESIDENT/CEO

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# Spotlight

## Victory Scores With Indie Grit *After A Decade, The Label Is A Force To Be Reckoned With*

BY BRYAN REESMAN

When people hear of independent record labels in corporate culture, they often think of start-ups with plenty of venture capital. But Victory Records began with little cash and made a profit the old-fashioned way: The label earned it.

As it marks its 10th anniversary, Victory has become a highly successful and influential indie label, but it has taken a lot of blood, sweat and tears to reach that point.

"The reality is, Tony [Brummel] started this company in his apartment, and it has developed into what it is today," says Nicolas C. Ferrara, partner at entertainment law firm Serling, Rooks and Ferrara. "A part of that [success] is related to the people that work at Victory, but a majority of it has to be attributed to Tony and his vision. To be successful, you have to have great A&R and marketing skills. He knows his market."

In 1994, after five years of Tony Brummel releasing seven-inch records as a hobby, Victory blossomed into a full-time record label and released its first full-length CD.

By February 1994, Snapcase's debut album, "Lookinglasself," had sold 30,000 copies in only a few months. That same year, Brummel hired his first employee, got the company Web



TAKING BACK SUNDAY: HITTING THE CHARTS AND APPROACHING GOLD

site up and running and opened Victory's online store in time for Christmas.

During the first quarter of 1995, Victory signed international distribution agreements in Germany, the United Kingdom, Japan, Australia, Belgium, the Netherlands, Luxembourg, Italy and Sweden. Releases by Earth Crisis, Integrity and Snapcase followed, and

the label experienced strong growth.

Victory reached a pivotal point by partnering with RED Distribution in the fall of 1996. The first release through this new association was Earth Crisis' "Gomorra's Season Ends," which became the label's first album to crack the *Billboard* Top Heatseekers chart.

"[Tony] had that core artist roster, like Snapcase and Earth Crisis, that brought [the label to RED] in the first place and got our attention," recalls Alan Becker, senior VP of product development at RED Distribution. "He has the ability to always keep things fresh and exciting and capture a new wave that is really bringing him into the mainstream—bands like Hatebreed, Thursday, Taking Back Sunday and Atreyu."

In 1997, a year that would see the company double its staff to 15 people, Hatebreed kicked off a slate of prominent new releases. In addition, Snapcase's "Progression Through Unlearning" became a seminal release for the label, according to Clint Billington, production manager for Victory.

"It gave the label notoriety, because it was such a musically ground-

breaking album," Billington says. "That was Snapcase's second full-length release, and it just really took off. It was probably the first time that mainstream as well as underground critics were able to embrace the same Victory release."

The label continued to make inroads outside of the United States, and by

June 1998, Koch Entertainment became Victory's exclusive Canadian distributor. Another important milestone that year was the creation of the Another Victory publishing division.

"Another Victory is a separate company that controls the copyrights for many of our artists," explains Brummel, who confesses he knew nothing about publishing but started the venture out of frustration. "The bigger publishers [associated] with some of our artists at the time weren't doing anything, but they were always the first ones to ask where their check was. So I started our company because I felt that we were [already] doing the work of the publisher."

It should also be noted that, all along, Victory handled its artists' merchandising through its own VSP division.

"If we put out a record, we just saw the merchandise as a natural extension of that," Brummel says. "I don't have a record company, I have a lifestyle company. If you buy the record, you want the shirt, you want the hat, you want everything."

By 1999, the label was branching out into other genres with devoted fan bases by developing acts in the punk, ska, metal and alternative subgenres. Then, in 2001, Victory sold Hatebreed to Universal.

"[Hardcore metal] is certainly a hard

*(Continued on page 22)*



ATREYU: FINDING NEW SUCCESS WITH A 2-YEAR-OLD ALBUM



BAYSIDE: ONE OF VICTORY'S NEWEST HEATSEEKERS

## Victory's Brummel Sets Long-Term Goals

BY BRYAN REESMAN

When Tony Brummel started Victory Records as a side project in 1989, he had only \$800 to play with. Once he kicked things off with some seven-inch vinyl releases of underground, hardcore punk bands, Brummel kept pumping out music. After five years, his pastime evolved into a serious venture.

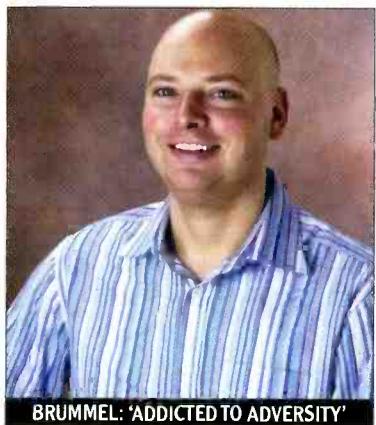
By 1994, Victory had become a full-time business, one that now includes a music publishing company (Another Victory) and merchandising arm (VSP). Currently, there are 20 bands on its roster, including Taking Back Sunday and Atreyu, and the label's guitar-driven music spans the gamut—hardcore, emo, punk, ska, metal.

Brummel, an indie entrepreneur who based his company on passion and street smarts rather than a traditional business model, has done quite well for himself, reporting continuous growth every year.

Last year, Nielsen SoundScan listed Victory as the No. 2 independent rock label in the United States. Meanwhile, Taking Back Sunday's debut, "Tell All Your Friends," is approaching

400,000 units shipped, and Atreyu, which is slated to be on this summer's Ozzfest, has moved 100,000 copies of its "Suicide Notes and Butterfly Kisses."

Ten years later, Victory has 25 full-time employees in Chicago and one in London, and there are plans to



BRUMMEL: 'ADDICTED TO ADVERSITY'

have two in Toronto by the end of the summer.

In this exclusive interview, Brummel discusses the label's history, his philosophy and goals and what can be expected from Victory in 2004.

**Victory recently opened its first office outside the United States, in London. How did that come about?**

International is usually somewhere around 20%-25% of our gross sales, and we always had somebody here in the States that handled the international partners. But it got to the point where we needed to have somebody actually based in Europe, who is there for our artists and can easily jump on a plane and hit whatever territory [necessary] to help push the product. We have distributors in over 25 territories.

**You started your Web site in 1994. What inspired you to do this so early? Was it for promotion, information or to recruit fans?**

All of the above. It started as a way to cheaply get the information out there. Originally [it was] the old bulletin board system and newsgroups, pre-Web sites. That information migrated into the first Victory Web site.

We started doing e-commerce in December 1995. I was fortunate to have a lot of friends who were involved in that industry at the time. So Victory

was in a good situation, because as the technology improved, we were privy to it without having to pay for it.

**From the start, you have done low-budget videos. Before MTV and Fuse started playing more underground clips, what types of outlets did you go to with those videos?**

### Victory Records: Fact File

Headquarters: Chicago  
Key executives:  
Tony Brummel, CEO  
Ramsey Dean, VP of sales  
John Kuliak, national director of radio promotions  
Clint Billington, production manager  
Heather West, director of publicity  
Web site: victoryrecords.com

It was predominately regional video shows. We would use the videos as a vehicle for retailers, whether it was the local skateboard shop or a mom-and-pop store that had a TV, and anybody that could potentially

play a video.

One of our other databases would be club owners that would play our videos over their system in between sets, before and after the show or in the bar. We were sending our videos to anybody that would have [customers] that might potentially be into our artists. To this day, we still do that.

We have videos that might not get played on Fuse, MTV or another high-profile network, but there are lots of smaller outlets that are playing them. People are definitely seeing them. You have to be creative.

**Are MTV and Fuse more receptive to your videos these days?**

MTV and Fuse have been extremely supportive of Victory [artists].

**Which bands have been getting the most airplay?**

In the past year, it would be bands like Taking Back Sunday, but all of our bands get support on different programs.

Right now, "Headbanger's Ball" on MTV2 has four of our videos on their playlist [by] Freya, Snapcase, Atreyu  
*(Continued on page 26)*

**"VICTORY belongs to the most persevering"**

- Napoleon Bonaparte

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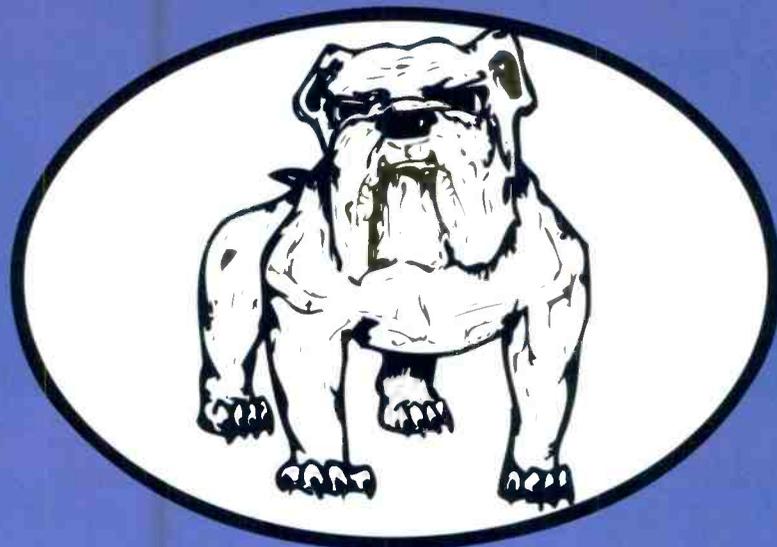
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# VICTORY



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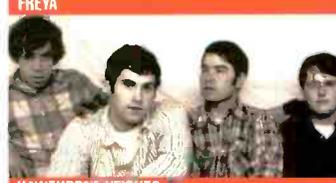
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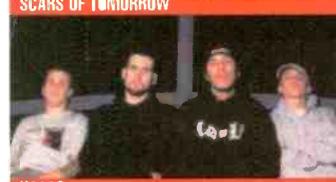
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## With Partners In Place Worldwide, Victory Expands

BY BRYAN REESMAN

While Tony Brummel is credited as the driving force behind the success of Victory Records, a dedicated staff and partners around the world are helping him bring the label's music to new and old fans.

But as always, Brummel does it on his own terms.

"Some labels, especially within the hardcore [and] punk rock scene, aren't too professional; they are just fans of the music," observes Ronald Drayer, managing director and co-owner of Suburban, Victory's distributor in the Benelux region (Belgium, the Netherlands and Luxembourg).

"Tony is a music lover and very professional, and let's not forget dedicated. He's like a pit bull when it comes to his label and artists," Drayer observes. "I think working his label in a punk rock way but not considering marketing [to be] a dirty word has helped a lot."

Possessing a large group of international distributors, particularly in Europe, Victory opened its London office last year. International VP Russell Aldrich is the one-man operation

that coordinates all of the label's affairs in that region of the world.

A Toronto office may also open by late summer, which makes sense, given the number of label acts hailing from north of the border.



ZGARKA: COMMITTED TO CANADA

"Tony is one of the most accomplished label owners of the last 10 years," says Dominique Zgarka, president of Koch Entertainment, Victory's distributor in Canada. "He understands his audience and his bands and what they're both looking for. He helps them build the success they deserve.

Being on Victory means something, and few labels [can say that].

"Victory's commitment to Canada is well-known," he continues. "The label signings of Grade, Silverstein, Somehow Hollow and, most recently, A Perfect Murder are prime examples of his commitment not only to great, new music but helping Canadian artists succeed on a global scale."

Ben Ralph, A&R/label manager of Australian distribution partner Stomp, says, "Victory has been a success due to the passion and knowledge of its staff. [They have] a willingness to go the extra length to support their bands and their worldwide partners. Victory is not only a label, it is a family."

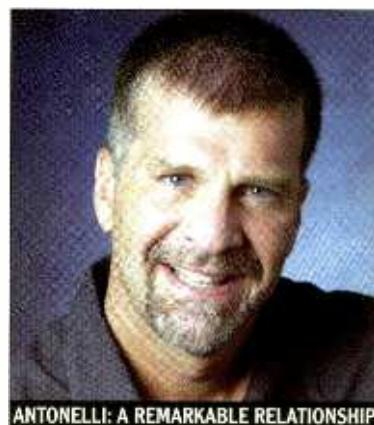
That extended global distribution family includes Plastichead in the United Kingdom, Soulfood in Germany, JVC in Japan, Border in Sweden, Venus in Italy and Mas-tertrax in Spain, among others.

### FIERCELY INDEPENDENT ROOTS

"Tony's a tough guy to do business with, because he's fiercely independent and fiercely protective of what he believes [in]," says Jeff McClusky,

president of Jeff McClusky and Associates. "I have a lot of admiration for him, and I've had my beefs with him.

"We've been a major component of his promotion department," McClusky continues. "I put together



ANTONELLI: A REMARKABLE RELATIONSHIP

an entire outsource team for Thursday last year, and look where the record is sitting today; some 200,000 units [sold]. It would be difficult to say that a major record company would have done a better job."

Alan Becker, senior VP of product development at RED Distribution,

says that Victory artists have gained fairly significant airplay, most notably Thursday and Taking Back Sunday.

Becker adds that because of lack of significant mainstream radio and video play, indie labels like Victory have development and marketing plans based on touring, press and artist development.

"This is the flip [side] of the major-label model that is so radio-driven," he observes. "Tony can go out and develop a band that sells 200,000 copies and is significant [with] a fan base that buys tickets and T-shirts, as well. So the band [as a] brand is being developed." Radio then becomes the avenue for greater exposure.

In order to promote its acts' newest releases at retail, Victory has used a wide array of marketing campaigns.

RED recently collaborated with Victory on a half-hour block of videos by label artists called "Discover the New Breed of Music," which was sponsored by Sam Goody and aired in February on the Fuse music channel. Nine bands were featured, including Taking Back Sunday, Spitalfield and Atreyu.

In addition, Ramsey Dean, Victo-

(Continued on page 24)

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## Victory Wins

Continued from page 17

genre [in which] to sell bucket loads of records," admits Monte Lipman, president of Universal Records. "But, ultimately, I think Hatebreed might be considered one of the biggest bands within that genre. We believe Jamey [Jasta] is a big star, and we give a lot of credit to Victory because it sold the first 100,000 units, and that's always the most difficult."

On Victory, Hatebreed's "Satisfaction Is the Death of Desire" has sold 158,000 units, according to Nielsen SoundScan, while the Universal title "Perseverance" has sold 234,000 copies.

Lipman adds, "We like saying that we're one of the few labels that have

successfully negotiated a deal with Tony. He's fiercely independent."

### CUP OF COFFEE WITH MCA

Such independence was reaffirmed by a most unusual business transaction in April 2002, when Victory sold a 25% minority interest to MCA Records. Less than a year-and-a-half later, the label returned MCA's equity purchase funds and dissolved its relationship with the company. MCA was shuttered shortly thereafter.

Brummel notes that although he respects some of his major-label counterparts, he does not abide by their business philosophies, especially when it comes to breaking bands.

"Independents are in a different business than the majors, who are part of public companies," he asserts. "Art is about freedom and flexibility, not quar-

terly reports and bureaucracy."

In August 2002, Victory sold Thursday to Island/Def Jam, after joining the Universal family through MCA's 25% equity purchase in the company—a complicated scenario Brummel cannot comment on. The band's Victory debut, "Full Collapse," has sold 280,000 units, while its major-label follow-up, "War All the Time," has sold 259,000 copies.

When Heather West joined Victory two years ago as director of publicity, Thursday was receiving substantial airplay on MTV2. She began coordinating press coverage with larger national publications that the label had not reached before but which were starting to respond to Victory's artists. West discovered something interesting in the process.

"We don't need those people to break a band," she says. "We've proved that



SILVERSTEIN: MIXING HARDCORE, PUNK AND EMO

time and time again. If they climb on board, that's great, but if not, we have our own network."

During the past decade, Brummel and his dedicated employees have expanded his company, partnerships and fan base organically. As a result, their hard work and perseverance are reaping big dividends today.

"We're shipping more records than ever before," VP of sales Ramsey Dean declares. "There's a new level of respect at retail for what we do, and we have a very consistent track record. We don't really have stiffs here because of our fan base."

RED's Becker adds that Brummel's newer bands "are bringing him more attention than ever. His records are not selling 30,000-40,000 anymore, they're pretty consistently selling 50,000-100,000."

Last year, Taking Back Sunday became the label's first band to chart on *Billboard's* sister radio publication *Airplay Monitor's* alternative radio charts, according to John Kuliak, Victory's national director of radio promotions. The band's album, "Tell All Your Friends," is approaching gold certification.

Kuliak adds that Victory has recently started an active rock campaign with Treya that initially began in three markets. "In each of those markets, SoundScan [figures] went up between six and seven times what it was before the record got airplay," he says. "So that is the story we're taking to radio."

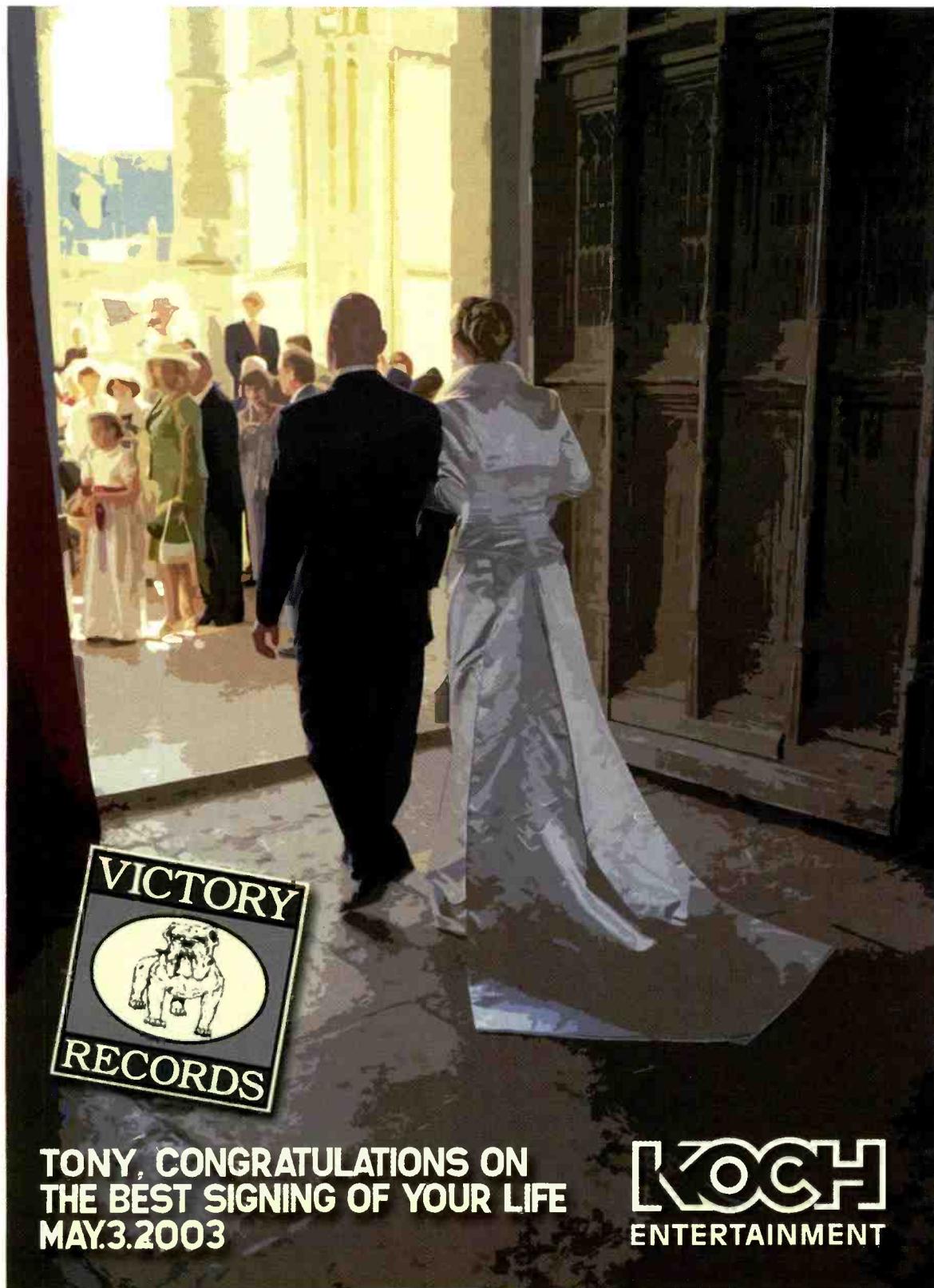
### PASSION IS KEY

How the label keeps growing is a simple equation. "Victory has a staff that is talented at finding bands early on," says Jillian Newman, senior manager at Amp Management, whose roster includes Taking Back Sunday. "That's the hard part: taking the risk on a band with no sales history. You have to go with your passion at that point."

"Victory has a good system set up for bands that are just starting out," she continues. "Tony is a smart businessman who sets his mind on something and pursues it with a lot of passion. The bulldog logo is pretty representative of his management style. He constantly attempts to challenge the system."

And that system is taking notice. Victory recently scored another first in late February, when four of its bands

(Continued on page 24)



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FROM ONE INDIE TO ANOTHER. CONGRATULATIONS ON YOUR 10TH ANNIVERSARY. —LYOR COHEN

## In Praise Of Victory

"First and foremost, Tony has a strong business sense and has surrounded himself with a team of dedicated and hardworking employees. About four years ago, I had the pleasure of spending a day at the Victory warehouse, and while there I sat in on meetings and saw the inner workings firsthand. Victory has managed to stay loyal to itself and to the underground scene; even though they are a 'big label,' many kids still consider them underground."

—Jeff Terranova,  
Smorgasbord Records owner

"They work their asses off for their bands, sending them on tour and helping wherever they can. These guys are real music lovers."

—Jochen Richert,  
Soulfood Music owner

"Tony has never ceased to amaze Koch Entertainment with Victory's releases. Its bands are continuing to tour Canada, and retail has opened up its shelves to Victory [acts], treating them with the respect the label

deserves. Koch is in the middle of a huge marketing and promotional retail and TV/media campaign for Victory as we speak."

—Dominique Zgarka,  
Koch Entertainment president in Canada



"They're a very passionate, very focused and very driven company. Tony is a very good record executive. He's difficult [to do business with], but I chalk that up to passion. He believes in what he does. He believes what he does is right, and [if] anybody questions that, there might be some friction."

—Monte Lipman,  
Universal Records president

"You've got to hand it to Tony for building such a great and growing label out of nothing and with no one's help. He also dissed MCA when he saw how shallow the major label game has gotten."

—Michael Koch,  
Koch Entertainment CEO

Compiled by Bryan Reesman.

## Victory Wins

Continued from page 22

appeared on Nielsen SoundScan's Top New Artist chart (from which *Billboard* culls Top Heatseekers).

Brummel proudly notes, "While the rest of the chart was on a backslide from [the previous] week's surge in sales, we managed to not only hold our ground but make huge advances."

Taking Back Sunday was No. 26 (after almost two years on the chart), Atreyu hit No. 37, Bayside was No. 109 and Silverstein debuted at No. 111 on the Heatseekers chart. Impressively enough, Atreyu's "Suicide Notes and Butterfly Kisses" had been out for 90 weeks, and Silverstein's "When Broken Was Easily Fixed" was 40 weeks old.

"Overall, our sales rose 17% while the chart dropped 16%," Brummel notes. Additionally, he says that Taking Back Sunday's "Tell All Your Friends" is Victory's longest-running album on Nielsen SoundScan's Top New Artist chart and *Billboard*'s Top Heatseekers and Top Independent Albums charts.

From hardcore and metal to emo and screamo, Victory Records continues to discover and promote bands with tenacious followings and potential for widespread exposure. The fact that Atreyu will be on the second stage at this summer's Ozzfest offers proof of that.

"Tony is a very astute judge of talent, and he has a tremendous work ethic," says Jason Flom, president of Lava Records. "He has built a little culture out there in Chicago of people who share his vision. When you have good records and good people, good things happen."

## Partners

Continued from page 20

ry VP of sales, even convinced the Best Buy chain to add an emo/punk endcap in each of its stores.

RED Distribution president Ken Antonelli says that Victory titles are showing increases.

"Tony stays with his acts," Antonelli says. "He's got some amazing insight into the bands that he finds, and he knows what to do with them. It's been a remarkable relationship between us."

"He's an incredibly talented A&R guy who grew up learning this business on his own. He's done a remarkable job of branding his company," he continues. "Victory has an incredible

identity that stands for something. It's given us an enormous amount of credibility in the independent community, and over the years we've really established his presence."

"Credibility" is a key term used when discussing the label. "Victory has a solid reputation as a label that can break bands," says Tim Smith, manager of Atreyu. "They have a great sales track record and have the capability to get a great band out there and in people's faces."

"Being on an indie label is good, because the turnaround time is usually pretty fast," he says. "There's minimal red tape, and we can usually act on things quickly. Tony's been very successful at what he does. Victory is without question one of the largest indies out there."

**Congratulations to Tony, Clint, and Everyone at VICTORY RECORDS! Ten successful years is a great achievement and milestone.**

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## Brummel

Continued from page 18

and Silverstein. Recently, Catch 22 was on Fuse's "Oven Fresh," and Taking Back Sunday was on MTV. Also, Fuse was playing the Spitalfield video, and for weeks Atreyu was in rotation on MTV2's "Uranium."

We've done very well with our support and relationships with both of those networks. At the same time they know what our music is worth to their programming, and obviously their viewers are telling them that they need to be playing this stuff. That's what it boils down to—the people that will potentially buy the music are supportive [and] saying that it needs to be played.

**You are the sole shareholder of the label. Would you ever want to go public? And if so, how would that change the nature of your business?**

That's why we're able to do what we do. We're a privately held record company—no board meetings, no quarterly reports; we do everything from the gut. I know that's why we're successful, and that's part of the reason why the majors are having problems.

It's art, but these public companies have to make their shareholders happy and hit their quarterly numbers. It's not about art, it's just about product and pushing out as much as you can for billing, and a lot of times at the sacrifice of an important artist's career.

It needs to go back to how it was in the 1930s and 1940s, when the people that started the first record companies in America were all independents. They weren't Harvard and Yale graduates; these were guys that liked music. They were guys that hung out in clubs. It seems like that's what we're swinging back to, at least in my world.

We don't care about first-week sales. It's nice to have a good showing so people know the record is real, but my barometer is, "Where is the record in six months? Where is it in 12 months?"

Some of our records don't even pick up heat and traction until a year after they're released. It is our job to stick with it, believe in the artist and keep plugging away so that we can develop careers for these people that are depending on us.

If we were a public company or part of a major, we would never be able to do half of what we do. There would be somebody telling us to stop.

**What is the longest it has taken to break one of your acts?**

A lot of times it takes six months before anything real even gets started. We've got several records where that's the case right now. Like Atreyu, whose record will be 2 years old in June, and we're seeing the biggest sales weeks now.

Their debut album will be seeing its biggest sales ever, and we're going to drop their new album at the end of June. How cool is that? There is not one major label in the world that can say that they've had a situation like that. Not one.

Taking Back Sunday's record will be out two years [in April], and we're seeing the biggest sales on that record, too.

You hear stories from people who work at majors or visit majors—whether it's a lawyer or a manager or an artist—about how depressing it is, how quiet it is and how there are empty desks and cubicles. It's crazy over here, man. There is major electricity in the air. I'm kicking my employees out of the office at nine o'clock at night, [saying], "Go home!"

**What can we expect from Victory during the next year?**

We have a very busy release schedule for 2004—probably about 25 [albums]. This summer alone is going to be huge for us, with new albums from Atreyu, Taking Back Sunday and Stray Light Run. Those are going to be

three huge records right there.

Aside from that there are other records that are currently selling and active by Silverstein, Bayside, Between the Buried and Me, Spitalfield and the other great records we're going to be releasing. We definitely have our work cut out for us.

If we release Taking Back Sunday's record the right week, it could potentially be a No. 1 album. It will [at least] be top five. The current album will be gold within the next [few] weeks. Their fans are beyond passionate.

A lot of what we do boils down to viral and direct marketing, street teams, the Internet, trend spotting, data mining, customer feedback and

being a fiscally responsible business. We are mystique engineers. A lot of what we do is extremely clandestine and nontraditional.

We are addicted to adversity and thus use many nontraditional methods to market and promote our artists. What we do is very intriguing and attractive to the artists that come here and the people that buy their albums. Everyone involved knows that this is something very special.

**What advice would you offer to a young kid who wants to start his or her own label?**

Be sickly passionate about what you do.

# Congratulations to Victory Records on your 10th Anniversary!

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## Life Experience Shapes Label

Victory Records founder Tony Brummel credits the years he spent in the Caribbean during his youth for shaping his perspective of life and business.

**Where and when did you live in the Caribbean?**

We lived in Nassau, Bahamas, from late 1977 to late 1981—basically 2nd to 7th grade. I was accelerated from 4th to 6th.

**How did that experience influence you and the work you do now?**

It sculpted me, it created my mold. Socially, it made me immune to many of the imperfections of American society. People there operated from "can to can't"—sun up to sun down—with very little. No one beat around the bush. Honesty and loyalty were total. There was an unerring sense of community.

Seeing Bob Marley at the Queen Elizabeth Sports Center in December 1979 on the Survival tour was one of my most profound memories. That performance—on and mostly off the stage—was the most composed act of defiance I will ever see. It was revolutionary and liberating.

I knew from that day that I would be involved with something important, something that touched people. Being involved with music is a wonderful and enriching gift when you truly realize its power and cultural significance. To this day, I credit my favorite artist—Peter Tosh—for turning me into a 12-year-old island rocker.

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# On The Road

TOURING MONTHLY

## Season Preview

### Touring Continues To Be Music Biz's Solid Earner

BY RAY WADDELL

The healthiest segment of the music business shows no signs of slowing down. With heavy traffic and a diverse mix of artists planning road trips in 2004, the touring market promises continued growth.

The list of acts on tour or considering touring in 2004 is long and strong (see box, page 28).

"It looks very good," says Dave Lucas, president/co-CEO of Clear Channel Music, the world's largest promoter and venue operator. "Right now, the number of shows that we have tentatively scheduled or confirmed is

a higher number compared to this time last year."

In short, business is up. Gross touring dollars reported to Billboard Boxscore in 2003 were up 25% over the previous year, following a trend of sizable increases during the past several years.

"I think this year is shaping up as generally healthy," says Peter Grosslight, who heads the William Morris Agency's worldwide music division. "Our roster will be as busy [or busier] than last year. All areas—contemporary, country, urban, adult—will be very busy."

Creative Artists Agency music division head Rob Light has a similar forecast. "Knock on wood, I think it's going to be a very healthy year," he says. "A lot of artists are working, and there are some great packages out there."

The list of artists touring in 2004 bodes well for another strong year at the box office, with superstars, breaking acts and well-conceived packages all on tap.

"I don't see any drop in the concert business," says Jon Peters, president of MassConcerts, a

*(Continued on page 28)*

Prince will celebrate the 20th anniversary of his landmark album "Purple Rain" with his new "Musicology" CD and his first U.S. tour in six years, opening March 29 in Los Angeles.

## A Hot 2004 For Festivals

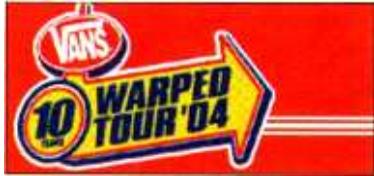
BY SUSANNE AULT

Despite coming off a hit-or-miss festival season last year, tour organizers are anticipating a sizzling 2004.

Perennial package-tour successes Ozzfest and Vans Warped will return for their ninth and 10th installments, respectively. According to the 2003 Billboard Boxscore, Ozzfest drew 500,000 attendees and Warped drew 628,448 fans.

Lollapalooza is also slated to return, even though last summer's revival stumbled with canceled dates in some markets (*Billboard*, Aug. 2, 2003). The high-profile festival did not crack the top 25 grossing tours in 2003.

William Morris Agency has resurrections of world-music festival WOMAD and hip-hop's Smokin' Grooves, set to star Ludacris and 50



Cent, in the works. WMA also has plans to introduce a new franchise, Marley Family Presents, which will feature several family members of reggae legend Bob Marley.

Festival planners believe that concert fans will embrace all these concepts if each can shine in a distinct way. Event lineups must be alluring and ticket prices need to stay competitive, since fans will face a slew of choices this summer.

"There is tons of room [for new and old entries]," says Marc Geiger, an agent at WMA, which is booking Lol-

lapalooza with partner Perry Farrell of Jane's Addiction. "It really is a question of people putting together the right package . . . and ticket price."

At press time, WMA had not announced details for its stable of festivals, though Geiger promises a revamped Lollapalooza.

Clear Channel Entertainment also extended its touring reach by opening a new division devoted to creating new festival projects (*Billboard*, March 6). The events would unspool at CCE's 33 amphitheaters, as well as non-CCE-owned venues.

The ideas, shepherded by CCE festival/events group senior VP Jim Lewi and VP Frank LoPresti, include creating lifestyle events for the Hispanic and urban communities.

Kevin Lyman, founder of the Vans (Continued on page 31)

## Season

Continued from page 27

Boston-based independent promoter. "The record business is really suffering, but live music is still a unique experience—you gotta be there."

In addition to tours by top headliners, many intriguing multi-act tours are on the horizon, including Ozzfest, Vans Warped, Lollapalooza, Projekt Revolution, Beyoncé/Missy Elliott/Alicia Keys, No Doubt/Blink-182 and this season's "American Idol" finalists.

### Tours On Tap

Tours this season are confirmed for Prince, Madonna, Metallica, Britney Spears, David Bowie, Sting, Jimmy Buffet, and Linkin Park.

Also confirmed are tours by Ros Stewart, Dave Matthews Band, Bette Midler, Rush and Fleetwood Mac.

Unconfirmed but expected on tour: Eric Clapton, Phish, 50 Cent, Van Halen and Janet Jackson.

"I would say this is a very good mix," Lucas says.

Dennis Arfa, president of Writers and Artists Group International, which represents such acts as Metallica, Rod Stewart and Billy Joel, adds: "I'm optimistic about our roster, and about the industry in general."

Alex Hodges, executive VP at House of Blues Concerts, says the year is already off to a good start for his company. He is particularly excited about some of the package tours coming up this summer, such as No Doubt/Blink-182.

That said, nothing in the music business is a sure thing. "It's going to be a good year for the good acts," promoter Louis Messina of TMG/AEG Live says. "The good shows, priced right, in the right market, will do fine. I think the business is healthy, as long as we don't try to force things on people they don't want to see—they ain't coming."

A trend of dollars outpacing attendance continued in 2003, with total attendance up less than half the rate of gross dollars. Per-show attendance was down 8.6% industrywide in 2003.

"Last year, in an economic time when things were a little uncertain, we saw a reduction in traffic but an increase in average show attendance," Lucas says. Such efficiency seems to indicate CCE was more prudent in the shows and tours it bought, which Lucas does not deny.

"It's a matter of knowing when to say no, and we did say no to several tours last year and will say no to several tours this year," he says.

Promoter Seth Hurwitz of I.M.P. in Washington, D.C., says his colleagues seldom say no to an offered tour. "I never hear 'em passing on anything. But that's good for guys like me. I'm not under pressure to book something."

Still, Lucas says CCE's volume for 2004 appears to be on the upswing. "This year," he says, "more artists are going out and, at the same time, the economy seems to be picking up."

## Competition Still Fierce

The rise of AEG Live as a national promoter has changed the competitive landscape for rivals presenting concerts on a national scale, including the dominant Clear Channel Entertainment, House of Blues Concerts and Jack Utsick Presents. These companies in turn compete with a host of highly active independents from coast to coast.

"I can't speak to the 800-pound gorilla, but we're going to have our best year ever," vows Randy Phillips, chairman of AEG Live, which is producing tours by Rod Stewart, Prince, Clay Aiken/Kelly Clarkson and others.



LUCAS: BLOCK BOOKINGS UP

Some believe the competition between AEG Live and CCE has a downside. "The wars of AEG and Clear Channel for tours are hot, and it seems that they are geared to pay even more money than ever before to gain control and market share," says Alex Hodges, executive VP of HOB. "As we have seen, this impacts ticket prices and the paid attendance of shows. It will take innovation and multiple-priced events to get more people out in the future."

Clear Channel Music president/co-CEO Dave Lucas says the

number of national promotions for his company is up "slightly" compared with last year.

"What is up considerably is the number of block bookings we're doing," Lucas says. "That concept is really taking hold, where we're not the promoter for every date on the tour but with one or more regions tied together. Say an artist has 40 dates on a tour, we might have 32 of them."

Independents are also reporting full date-books. "We're very busy, actually," says Gregg Perloff, president of Another Planet in San Francisco, who counts dates by Shania Twain, Linkin Park, Metallica, Rod Stewart and Dido among his

recent successes.

"What happens is, a lot of tours are taken up by a national promoter, probably 40% of the major tours," Perloff says. "With the 60% that are left, we hope they look to independent promoters, and so far a lot of people are gravitating toward us. I think the industry is realizing there is a difference in the promoters that you can use; [independents] have the time and inclination to really promote shows."

RAY WADDELL

## Pricing Always A Concern

Touring industry executives agree that ticket prices will continue to be a major issue during the coming spring and summer concert season.

"With the tremendous rise in ticket prices over the last few years," says Peter Grosslight, head of William Morris Agency's worldwide music division, "you have to be very careful not to overprice, or you can create a situation where the artist turns into a 'can miss' rather than a 'must see' . . . We are all affected by the relative lack of new artists as ticket sellers."

Independent promoter Seth Hurwitz of I.M.P. in Washington, D.C., believes the best-valued tickets and top artists will be fine.

"There's a lot of decent, quality stuff out there, and there's a lot of crap," he says. "The crap fills up schedules. Acts that can't get a lot of money the rest of the year go out in the summer, because they know they can get paid by people that don't care about the net."

Dennis Arfa, president of Writers

and Artists Group International, notes that the 2004 touring landscape holds a nice mix of perennial favorites that tour every year and artists that go out on the road less frequently. "There are acts that tour year in and year out, and there are acts that don't tour that often, so it's special," he says.

But even with an increase in artists controlling their own revenue by touring more—a record 13,437 concerts were reported to Billboard Boxscore in 2003, up more than 25%—venue managers still want more.

A proliferation of buildings exacerbates the problem of more venues than artists to play them.

"From the point of view of the building managers, there are never enough shows, especially in the fall, winter and spring," says promoter Jon Peters, president of MassConcerts. "But most of these places weren't built for concerts—they were built for sports. So they shouldn't expect [music] promoters to fill them up."

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## Headlining Next For Mindy Smith

After testing the touring waters by opening for **John Hiatt** and **Nickel Creek**, Vanguard artist **Mindy Smith** is playing select headlining shows.

Smith will tour throughout the spring. Among the high-profile dates on tap are the **Knitting Factory** April 3 in New York, Los Angeles' **Avalon Theatre** April 9 and the **Warfield Theatre** in San Francisco April 10. **Jay Williams** at the **William Morris Agency** booked the dates.

"I love performing," Smith says, adding that she doesn't want to overload her schedule with concert dates at this stage of her career.

"We could be out every day, according to my manager [**Casey Verbeck** at **Partners in Music**]. But I'm the kind of person who has to ease into everything."

Smith wrote 10 of the 11 cuts on "One Moment More," her debut album. But it was the song of another female singer/songwriter that first brought Smith widespread attention. The artist's cover of **Dolly Parton's** "Jolene," a duet with Parton, was first released as the leadoff single from "Just Because I'm a Woman: The Songs of Dolly Parton." It now graces Smith's debut album as a bonus cut.



SMITH: SXSW BETTER THE SECOND TIME

Nashville labels vied for Smith's original songs before she signed with Vanguard.

"My intentions were just to make a record I believed in, and if we sold a couple thousand units we'd be good to go for the next record," she says. "I'm pleased with how well it's going, but at the same time I'm a little nervous: I wear my heart on my sleeve, and I've been blessed that some people connect with that."

When **On the Road** talked with Smith, she was an hour away from heading out on a run that would lead to a performance at the South by Southwest Music Conference in Austin. "I played there last year with **Lee Ann Womack**, and I didn't really get accepted," she says. "This year, I'm the 'next big thing.' Maybe it

should be 'look out for this one.' Or 'there she blows.'"

**NO PROBLEM, HOUSTON:** Everything's bigger in Texas, including **Kenny Chesney**.

March 17, the day of Chesney's performance, was a record-breaking day

**On The Road**  
By Ray Waddell  
rwaddell@billboard.com



at the **Houston Livestock Show and Rodeo**, as the show set a new paid attendance record of 70,668. Held at **Reliant Stadium**, the Livestock Show and Rodeo ended March 21.

**BIG CHANNEL ON CAMPUS:** MtvU, MTV's 24-hour college network, will present the **Distillers'** 2004 North American tour in the network's first tour sponsorship since launching in January.

MtvU teamed up with the punk-rock quartet on the 26-date trek that began March 25 at the **Metro** in Chicago.

Dates are on the books until April 25 at the **Hub** at the University of California-Santa Barbara. MtvU airs at more than 720 colleges across the country.

**WAB-ON, DUDE:** **Sammy Hagar** will open the first U.S.-based **Cabo Wabo Cantina** April 30, inside **Harveys Resort Casino** at Lake Tahoe, Nev.; **Harrah's Entertainment** owns both facilities. The club is nicknamed "Taho Wabo."

Hagar plays three grand-opening weekend shows across the street at Harrah's **South Shore Room**, April 30-May 2.

**TULSA TIME:** Argentine architect **Cesar Pelli** will lead a team of designers, architects and engineers in designing a new downtown arena in Tulsa, Okla., as well as in redesigning the adjacent convention center.

Pelli will work with Tulsa's **Matrix Architects Engineers Planners** and North Carolina-based **Odell Associates**. Planners will break ground in December, with a targeted completion date of 2007.

Last September, Tulsa County voters approved a one-cent sales tax increase to fund \$544 million in civic improvements, including \$183 million for the arena/convention center project.

APRIL 3 2004 Billboard® BOXSCORE™ CONCERT GROSSES				
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BETTE MIDLER	St. Pete Times Forum, Tampa March 2	\$939,902 \$151.75/\$41.25	9,783 12,816	Clear Channel Entertainment, in-house
ALAN JACKSON, MARTINA McBRIDE	Wachovia Center, Philadelphia Feb. 27	\$824,194 \$59.50/\$49.50/\$37.50	15,754 sellout	AEG Live
BRITNEY SPEARS, KELIS, SKYE SWEETNAM	Save Mart Center, Fresno, Calif. March 5	\$760,384 \$500/\$40.50	12,710 13,000	Clear Channel Entertainment
LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR	Office Depot Center, Sunrise, Fla. March 4	\$505,115 \$34.50	15,013 sellout	Clear Channel Entertainment
LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR	Greensboro Coliseum, Greensboro, N.C. March 2	\$408,410 \$34.50	12,118 sellout	Clear Channel Entertainment
LUIS MIGUEL	Tucson Convention Center, Tucson, Ariz. March 5	\$407,852 \$126/\$86/\$66	5,189 5,395	House of Blues Concerts
BARENAKED LADIES, GAVIN DeGRAW, BUTTERFLY BOUCHER	FleetCenter, Boston March 2	\$399,430 \$45/\$35	9,444 17,509	Clear Channel Entertainment
ERYKAH BADU, FLOETRY	Radio City Music Hall, New York March 5	\$297,425 \$60/\$55/\$45/\$35	5,693 5,948	Radio City Entertainment
BROOKS & DUNN, JOE NICHOLS	NIU Convocation Center, DeKalb, Ill. Feb. 20	\$229,636 \$41.25	6,140 sellout	Clear Channel Entertainment
SARAH BRIGHTMAN	Spokane Arena, Spokane, Wash. March 2	\$226,104 \$750/\$35	3,850 sellout	Clear Channel Entertainment
SARAH BRIGHTMAN	Bradley Center, Milwaukee Feb. 19	\$223,740 \$752/\$47	3,352 5,973	Clear Channel Entertainment
JOHN MAYER, MAROONS	Tucson Convention Center, Tucson, Ariz. Feb. 24	\$223,632 \$36	6,460 7,696	Clear Channel Entertainment
JOHN MAYER, MAROONS	Mississippi Coliseum, Jackson, Miss. Feb. 29	\$217,124 \$34	6,386 7,500	Beaver Productions
JOHN MAYER, MAROONS	Mid-South Coliseum, Memphis Feb. 28	\$216,506 \$33.75	6,415 7,500	Beaver Productions
NEIL YOUNG	Memorial Auditorium, Sacramento, Calif. Feb. 23	\$216,385 \$69.50/\$49.50	3,520 3,633	Clear Channel Entertainment
JOHN MAYER, MAROONS	Kiefer UNO Lakefront Arena, New Orleans Feb. 27	\$212,591 \$33.50	6,346 6,500	Beaver Productions
BARENAKED LADIES, GAVIN DeGRAW, BUTTERFLY BOUCHER	Cumberland County Civic Center, Portland, Maine Feb. 17	\$211,540 \$45/\$35	5,062 6,723	Clear Channel Entertainment
A PERFECT CIRCLE	Festival Hall, Melbourne, Australia Feb. 23	\$210,457 (\$273,448 Australian) \$43.10	4,883 5,000	Jack Utsick Presents, Michael Chugg Entertainment
JOSH GROBAN	Wang Center for the Performing Arts, Boston Feb. 24	\$210,034 \$72/\$38	3,534 sellout	Clear Channel Entertainment
NEIL YOUNG	World Arena, Colorado Springs, Colo. Feb. 29	\$205,288 \$85/\$39.50	3,607 6,246	Clear Channel Entertainment
HAYLEY WESTENRA	Christchurch Town Hall, Christchurch, New Zealand Feb. 18-19	\$204,499 (\$288,144 New Zealand) \$49.32/\$42.23/\$35.13	4,569 4,600 two shows	Pacific Entertainment
ERYKAH BADU, FLOETRY	Fox Theatre, Atlanta March 12	\$202,854 \$47/\$42	4,382 sellout	Steve Litman Presents
BOB DYLAN	Aragon Ballroom, Chicago March 5	\$202,500 \$45	4,500 sellout	Jam Productions
RASCAL FLATTS, BRIAN McCOMAS, CLEDUS T. JUDD	UNI-Dome, Cedar Falls, Iowa Feb. 20	\$202,282 \$33.75/\$25.75	6,099 sellout	Clear Channel Entertainment
BROOKS & DUNN, JOE NICHOLS	Wicomico Youth & Civic Center, Salisbury, Md. Feb. 15	\$201,016 \$39.75	5,270 6,317	Clear Channel Entertainment, in-house
JOHN MAYER, MAROONS	Pensacola Civic Center, Pensacola, Fla. March 3	\$193,865 \$35	5,539 7,000	Beaver Productions
ERYKAH BADU, FLOETRY	Fox Theatre, Detroit Feb. 22	\$193,409 \$75/\$39.50	4,350 4,700	Clear Channel Entertainment
ENRIQUE IGLESIAS	Allstate Arena, Rosemont, Ill. Feb. 19	\$192,970 \$50/\$40	4,188 4,249	Clear Channel Entertainment
BARENAKED LADIES, GAVIN DeGRAW, BUTTERFLY BOUCHER	Giant Center, Hershey, Pa. Feb. 15	\$192,484 \$39.50	4,873 5,110	Jack Utsick Presents N.E.
NICKELBACK, THREE DAYS GRACE, THE TREWS	Moncton Coliseum, Moncton, N.B. Feb. 26	\$186,966 (\$249,561 Canadian) \$29.59	6,318 7,400	Gillett Entertainment Group, House of Blues Canada
STAIN'D, DOGFIGHT	Paul E. Tsongas Arena, Lowell, Mass. Feb. 14	\$184,604 \$28	6,943 sellout	Clear Channel Entertainment
KID ROCK	Freedom Hall Civic Center, Johnson City, Tenn. Feb. 26	\$184,590 \$35	5,209 6,706	Clear Channel Entertainment
GAITHER HOMECOMING	Crown Coliseum, Fayetteville, N.C. Feb. 20	\$183,718 \$31.75/\$13.75	8,371 10,965	Clear Channel Entertainment
GAITHER HOMECOMING	Mississippi Coliseum, Jackson, Miss. Feb. 28	\$182,827 \$33.75/\$14.75	8,333 8,335	Clear Channel Entertainment
RASCAL FLATTS, BRIAN McCOMAS, CLEDUS T. JUDD	War Memorial at Oncenter, Syracuse, N.Y. Feb. 28	\$182,730 \$32.75	5,596 sellout	Clear Channel Entertainment

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# Festivals

Continued from page 28

Warped tour, is confident he will offer a one-two punch with affordable ticket prices and major headliners—including New Found Glory and Good Charlotte, who shared the bill on the 2003 Honda Civic tour.

To keep ticket prices down, Lyman says that groups agree to perform for less than their usual artist fees to participate in the budget-conscious tour. At \$25 a pop, Warped tickets are on average 50% less than many other summer festival tickets, he notes.

Despite its cost structure, Warped still draws first-rate acts because it is credited for breaking many of today's pop-punk superstars, including Blink-182, Good Charlotte and New Found Glory.

The Warped tour starts June 25 at Reliant Center in Houston and wraps Aug. 8. at Brockton Fairgrounds in Brockton, Mass.

## OZZMAN COMETH ONCE AGAIN

At a Feb. 20 press conference announcing details for Ozzfest 2004, Ozzy Osbourne was still wearing a neck brace—the result of sustaining severe injuries from an ATV crash.

The 26-date tour kicks off July 10 at ctnow.com Meadows Music Theatre in Hartford, Conn.

Osbourne assured fans of his performance health, insisting “I’m ready to rock, man.” Also adding star power to the 2004 lineup will be the reunion of Judas Priest and Ozzfest regular Slayer.

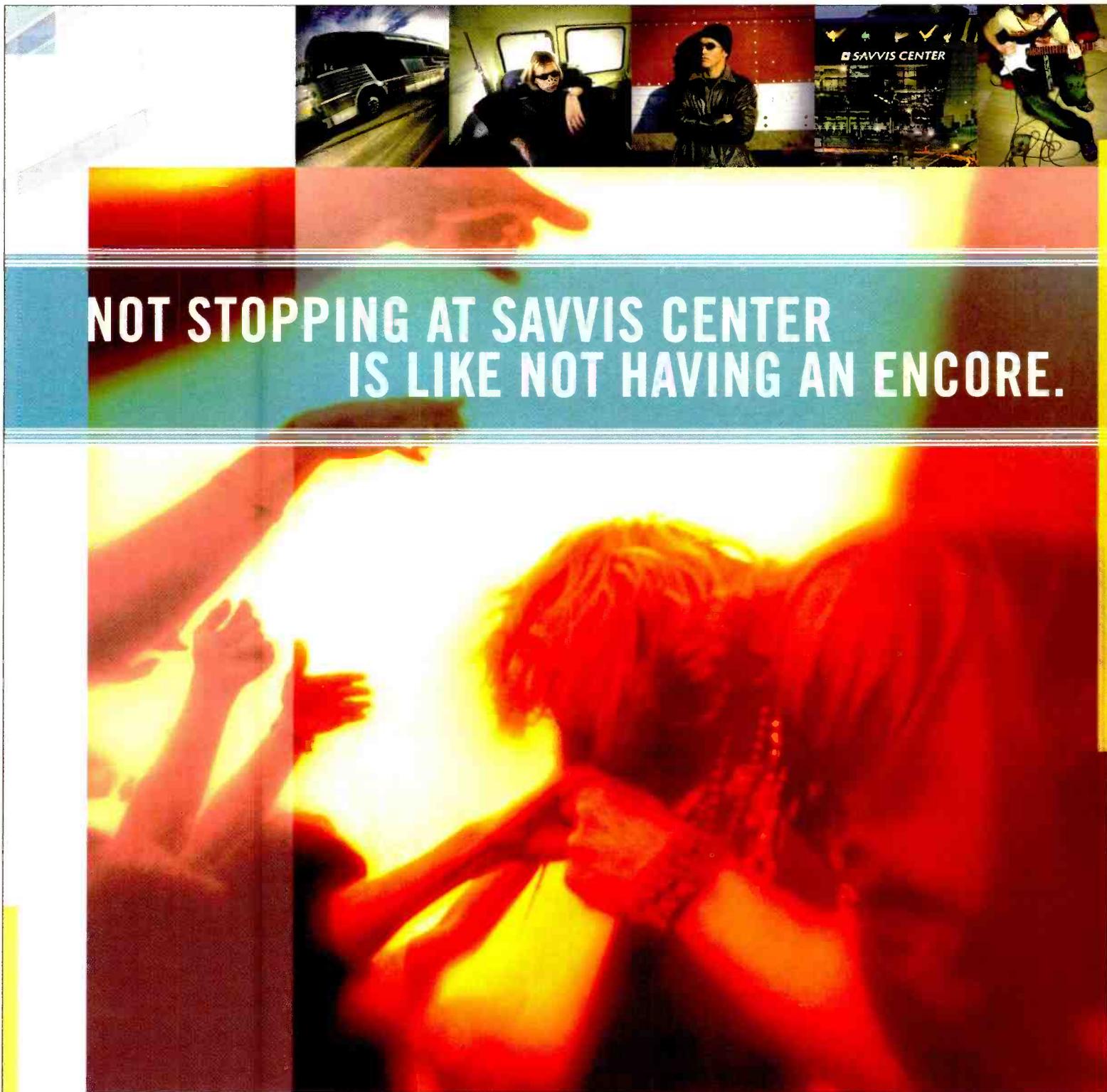
Sharon Osbourne, Ozzy’s wife and manager, also made sure to mention that tickets will stay the same as they have for the past two years, \$10-\$65.

In contrast, Bonnaroo (June 11-14 in Manchester, Tenn.) is hiking prices to \$139.50 and \$164.50, up from \$119.50, \$134.50 and \$149.50 last year.

Organizers have boosted the festival’s talent budget by about 30%, says Jonathan Mayers, partner of Superfly Productions, which is co-producing Bonnaroo with A.C. Entertainment. The festival’s 2004 marquee features Bob Dylan, Trey Anastasio, the Dead and Willie Nelson, among others.

The Coachella Valley Music & Arts Festival, running May 1-2 in Indio, Calif., arguably has some of the highest-profile acts of the season. Radiohead will headline the event, playing its first West Coast summer festival gig in recent memory, and the Cure is back after a long touring absence. To top it off, the Pixies have chosen Coachella as the site to kick off their reunion trek. (Although the band is playing about a dozen warm-up gigs beforehand.)

“It is all about Radiohead and the Cure. We’ve been going after them for so long,” says Paul Tolleth, president of Coachella promoter Goldenvoice, who is not sure what led either band to agree this year. “But when they said yes, I can’t explain how excited we were.”



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# Redman Plants New Ideas With SFJAZZ Collective

San Francisco has long been renowned as a city that marches to a different drummer, whether it be progressive politics or gay marital rights. So, it comes as no surprise that SFJAZZ is breaking new ground in the fifth year of its Spring Season: the premiere of a house band.

Saxophonist **Joshua Redman** heads the SFJAZZ Collective, an octet of all-star leaders in their own right.

Comprising vibist **Bobby Hutcherson**, trumpeter **Nicholas Payton**, alto saxophonist **Miguel Zenón**, trombonist **Josh Roseman**, pianist **Renee Rosnes**, bassist **Robert Hurst** and drummer **Brian Blade**, the multigenerational band makes its official San Francisco debut with concerts April 1 and 2 at **Palace of Fine Arts Theater**.

It will perform original material as well as adventurous explorations of the works of **Ornette Coleman**, with new arrangements by **Gil Goldstein**.

"This is a true composer's collective," says Redman, who has served as SFJAZZ's Spring Season artistic director since its inception. "We set this in motion three years ago. I felt strongly that a special band not be just a repertory ensemble, primarily playing the music of the greats like

**Louis Armstrong** or [Thelonious] **Monk**. The **Lincoln Center Jazz Orchestra** is a wonderful group, but we've chosen a different path."

The Collective convened in early March in San Francisco and set up a five-week residency. The first three weeks were dedicated to rehearsals and educational outreach in the community; the last two weeks are performance-oriented.

"The quality of the ensemble is jaw-dropping," says SFJAZZ executive director **Randall Kline**, whose San Francisco Jazz Festival celebrates its 22nd anniversary this fall. "Josh wanted a flexible group for creating new work. This band is all about pushing jazz forward. Jazz is a living, breathing, moving art. We wanted to present that instead of constantly looking backward."

Redman agrees. "This experiment is so atypical. We're creating something entirely new with this resident project. It's a new environment and a new concept for jazz musicians."

Each year, the SFJAZZ Collective will balance its program of originals

with interpretations of a modern jazz master.

"I wanted Ornette to be the focus of the first year," Redman says. "The spirit of his music is the sound of surprise. It's quirky, angular, offbeat and beautiful. We are integrating his works into our band's sound."

**JAZZ Notes**  
By Dan Ouellette  
douellette@billboard.com



SFJAZZ will record all nine of the Collective's concerts on the West Coast and choose the best performances for a two-CD package. The collectors' edition, with 5,000 individually numbered copies, will be available May 4 from SFJAZZ (sfjazz.org).

The SFJAZZ Spring Season began March 12 and continues through June 25. The program features performances by **Charles Lloyd**, the

**Wayne Shorter Quartet**, **Joe Zawinul Syndicate**, **Jimmy Scott**, **Matthew Shipp**, **Hugh Masekela**, **Sonny Rollins** and **João Gilberto**.

**JAZZ FOR PEACE:** New entity **Musicians for Peace and Justice** organized an all-star concert March 10 at New York club **Sweet Rhythm** to benefit **United for Peace and Justice**, sponsor of the March 20 worldwide peace march.

"We wanted to bring awareness to the march," said pianist **Cynthia Hilts**, who spearheaded the event. "Musicians and the audience were inspired, money was raised, and it seems like this may be a catalyst to further action and focus in the jazz community."

Guitarist **Jim Hall** headlined the event. He performed "In a Sentimental Mood," then engaged in a free improvisation with Hilts.

"Playing free felt appropriate to the setting," Hall told *Billboard* the next day. "It's all about people getting along and reacting to each other. This is the darkest period politically that I've experienced. Last night was like therapy. Some of the frown lines today are gone from my face."

Historically, jazz has been a voice protesting the status quo. **Ted Sirota's Rebel Souls'** compelling post-bop, swing-to-avant outing "Breeding Resistance" (Delmark) is the latest album to dynamically do so.

The Chicago-based ensemble features **Tortoise** and **Isotope 217** guitarist **Jeff Parker**. Drummer/bandleader Sirota writes in the album's liner notes that the set's intent is "to let our music be a shot in the battle to beat back and defeat those who will continually try to lure us back to the Dark Ages."

**THREE DOT LOUNGE:** Jazz at Lincoln Center has linked its Web site (jazz-atlincolncenter.org) with **Music Education Coalition** (supportmusic.com). The pairing hopes to aid parents and educators striving to keep music pro-

grams in schools . . . **Frank Sinatra** launched his trailblazing popular-music career with swing trombonist **Tommy Dorsey** and his orchestra. On April 6, **Bluebird Records** will release for the first time songs from the pair's early-'40s **NBC** radio broadcasts. "Young Blue Eyes: Birth of the Crooner" features rare covers and tunes not previously associated with the Sinatra repertoire . . . On March 16, **Sunnyside Records** delivered a doubleheader of potent jazz: pianist **Jason Lindner's** "Live/UK" and drummer **Jeff "Tain" Watts' "Megawatts,"** his never-released 1991 session featuring late piano ace **Kenny Kirkland** . . . Vocalist **Libby York** makes her auspicious **BluJazz** debut, "Sunday in New York," with a fine support cast including pianist **Renee Rosnes**, saxophonist **Frank Wess** and drummer **Ray Drummond** . . . In the most suspect jazz release of the month, **Shanachie Entertainment** delivers "Jazz for Couch Potatoes," a collection of jazzed-up versions of TV show themes. Guitarist **Chuck Loeb** leads the band on the album.

**INDIES BLOOM:** It must be spring, as a fresh crop of indies is blooming. **Bill Bruford's** "Random Acts of Happiness," recorded live at **Yoshi's** jazz club in Oakland, Calif., will street April 20 on the drummer's new label, **Summerfold Records**. **Smalls Records**, an outgrowth of New York's now-shuttered **Smalls** club and newly opened **Fat Cat** venue, has been launched to document such older and lesser-known artists as tenor saxophonist **Ned Goold** and drummer **Ari Hoening**. A spinoff of the Brooklyn-based **OmniTone** label, **ToneScience** is releasing purely improvised music directly from its Web site (tonescience.com). The first two CDs are "New Math," duos by pianist **Mick Rossi** and trumpeter **Russ Johnson**, and guitarist/sound designer **Johnny Valentino's** "Eight Shorts in Search of David Lynch."

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Pictured standing, from left, are SFJAZZ Collective's Payton, Blade, Roseman and Hurst. Sitting, from left, are Hutcherson, Rosnes, Redman and Zenon.

# Hip-Hop Meets Blues At 21st Century

BY GAIL MITCHELL

Chris Thomas King believes a person doesn't have to be "65 years old to be considered a bluesman." To drive that point home, his New Orleans-based label released the hip-hop blues debut of the 21 C-B-Boyz.

"Now or Never" is the collaborative effort between Myself (aka Akil Omari) and Baby Wolf (Kipori Woods). Both are in their late 20s.

King's 21st Century Blues Records released the set March 23. Select-O-Hits distributes the 5-year-old label. Its title is where 21 C-B-Boyz gets its moniker, 21st Century Blues Boys.

"A lot of blues labels are complaining that their fan base is dwindling and they're losing dollars," King says. But, he adds, "these labels aren't developing new acts or reaching out to the younger generation."

## BUILDING A POSITIVE BRIDGE

Myself and Baby Wolf are determined to bridge that generational gap. As the duo's rapping half, Myself's influences include Gil Scott-Heron and the Last Poets. He has toured with the Roots and Common.

Delta slide guitarist Baby Wolf is the grandson of "Luscious" Lloyd Lambert, bassist for the legendary Guitar Slim ("The Things That I Used to Do"). He has also studied with jazz patriarch Ellis Marsalis.

Both had recorded independent projects prior to fusing their sound under King's direction. Their work on "Now or Never" ranges from the juke-joint tune "She's a Dogcatcher"—a co-write between King and Mystikal associate DJ Spin—to the socially conscious "41 Bullets."

"The concept is to usher in a positive new framework of the blues with a hip-hop connection," Myself says. "The connection

is life's everyday struggles: unemployment, family issues, police brutality. With the resurgence of spoken word and conscious hip-hop, the timing couldn't be any more perfect."

Nearly 10 years have elapsed since King's blues hip-hop foray, "21st Century Blues . . . From da 'Hood," was released. He has since issued his own albums through 21st Century Blues, including "Dirty South Hip-Hop Blues." However, the



21 C-B-BOYZ: PROVING YOU CAN BE YOUNG AND STILL HAVE THE BLUES

Grammy Award winner is best known for his work in the film "O Brother, Where Art Thou?" and its pivotal soundtrack.

Despite the success of "O Brother" and a visibility boost that last year's PBS series "Martin Scorsese Presents the Blues" gave the genre, commercial radio remains a tough sell.

"Going to commercial radio and trying to buy your way onto the air . . . we know as an indie we can't compete there," King says.

But with the support network he has built within the past

decade, King is forging inroads through alternative strategies. His four-member staff works from a mailing list of 300 stations that carry specialty, syndicated and NPR-type programs. He is also approaching club DJs.

## LUCRATIVE LICENSING

A more lucrative route lies in his 21st Century Blues Films. Through this division, King licenses the label's music for various projects. He is currently working on the soundtrack to the upcoming Ray Charles biopic, "Unchain My Heart."

Directed by Taylor Hackford and starring Jamie Foxx as Charles, the Universal Pictures film bows in October. King sings and has a role in the movie, while Baby Wolf has a cameo.

"The biggest part of our income is licensing and soundtracks," King says. "That's a way to reach a larger fan base. A three-minute video for a blues artist doesn't work. And this is a better scenario than spending a couple hundred thousand on something that doesn't bring in any income."

To date, the label has serviced "Now or Never" to blues, Americana and R&B and hip-hop stations, and it has attracted attention from a few radio outlets. Syndicator House of Blues Radio will feature 21 C-B-Boyz in an upcoming program. A college tour is also being discussed.

"If radio bites, fine," Myself says. "But we're more into building from a grass-roots foundation."

In addition to the 21 C-B-Boyz, the label is eyeing a potential roster of four to five artists. King is in discussions with two English acts about projects in a "hip-hop rock blues" vein.

King says he is not opposed to having some help from the majors, noting that he has talked with Verve and Blue Note.

"I feel like the poor man's Russell Simmons in a way," he continues. "I don't want to be the next Berry Gordy. I just saw a huge void for contemporary blues—and I'm trying to fill it."

# Legendary Marvin Gaye As Relevant As Ever

Before cameras begin rolling on ABC's "Motown 45" special, another occasion will be observed. April 1 marks the 20th anniversary of Marvin Gaye's death. The Motown alum would have turned 65 April 2.

Gaye represents one of several pivotal chapters in Motown lore. Already an established R&B star who made women swoon, he ignored advice against switching musical directions.

But his 180-degree turn culminated in the seminal 1971 album "What's Going On." And 33 years later, its influence still resonates.

Just as vital and fresh as it was then, Gaye's timeless vision underscores how truly powerful music can be. As he noted, "I felt the strong urge to write music and to write lyrics that would touch the souls of men." He did.

"Marvin expressed all the fundamental human traits in his music—yearning, hope, joy, fear, courage," author David Ritz says. He penned the Gaye biography "Divided Soul" and co-wrote lyrics on the singer's hit "Sexual Healing."

"He was a conduit," Ritz adds. "He channeled a universal creative energy. He wasn't afraid of confusion or contradiction. He let it all out. In his personal life, if the various voices inside his head remained in conflict, he brought those same voices into harmony in the studio. He not only sang exquisitely, he felt exquisitely; he wrote exquisitely; he wrote honestly. Above all, he conveyed a sweetness [which], while always funky, was also divine."

Macy Gray will interpret another Gaye classic, "Let's Get It On," for "Motown 45." Calling Gaye the "consummate artist," Gray says his secret lies in "the way he put things. 'Let's Get It On,' 'Got to Give It Up,' 'Inner City Blues' . . . all his records are just beautiful. His lyrics are so brilliant

and still relevant today.

"And the Motown legacy itself shows how to write great songs and what music is all about. We need to keep that legacy alive," Gray says.

In addition to various reissues currently in stores, he is among the featured artists on the forthcoming CD "Motown: #1's" (Motown/UTV Records/Universal Music Enterprises).

Gaye's visage is also being considered for a U.S. stamp in 2006.

"Motown 45" will be taped April 4 at the Shrine Auditorium in Los Angeles. It airs later in the spring, with a portion of the proceeds benefiting the United Negro College Fund.

Among the other performer pairings are Smokey Robinson and newcomer Joss Stone dueting on the former's "I Second That Emotion."

**BACKSTAGE:** In front of the cameras at the 18th annual Soul Train Music Awards (March 20), OutKast picked up two awards and shared entertainer of the year honors with Beyoncé. Janet Jackson and R. Kelly

were saluted for their career achievements. (For a complete list of winners, visit [billboard.com/awards](http://billboard.com/awards).)

Behind the scenes, OutKast cohort Sleepy Brown talked up his new

**Rhythm & Blues**  
By Gail Mitchell  
[gmitchell@billboard.com](mailto:gmitchell@billboard.com)



GAYE: ACCORDING TO AUTHOR DAVID RITZ, THE ARTIST 'NOT ONLY SANG EXQUISITELY, HE FELT EXQUISITELY'

APRIL 3  
2004

# Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>Yeah!</b>	USHER (ARISTA) <b>NUMBER 1</b> 4 Wks At No. 1	26	23	<b>The Way You Move</b>	OUTKAST FEAT. SLEEPY BROWN (ARISTA)	51	50	<b>Still In Love</b>	TEENA MARIE (CASH MONEY CLASSICS/UMRG)
2	4	<b>Tipsy</b>	J-KWON (SO SO DEF/ARISTA)	27	27	<b>Dude</b>	BEENIE MAN (SHOCKING VIBES/VIRGIN)	52	40	<b>I'm Really Hot</b>	MISSY ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)
3	3	<b>One Call Away</b>	CHINGY FEAT. J. WEAV (DISTURBING THE PEACE/CAPITOL)	28	18	<b>Through The Wire</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	53	54	<b>Make It Up With Love</b>	ATL (INDO/TIME/EPIC/SUM)
4	6	<b>Dirt Off Your Shoulder</b>	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	29	20	<b>Read Your Mind</b>	AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)	54	53	<b>Hold On</b>	DWLE (VIRGIN)
5	2	<b>Splash Waterfalls</b>	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	30	29	<b>I Want You</b>	JANET JACKSON (VIRGIN)	55	52	<b>The Loneliness</b>	BABYFACE (ARISTA)
6	5	<b>Sorry 2004</b>	RUBEN STUDDARD (J/RMG)	31	28	<b>Step In The Name Of Love</b>	R. KELLY (JIVE)	56	59	<b>Vitamin S</b>	CHAM (MADHOUSE/PI/ATLANTIC)
7	9	<b>If I Ain't Got You</b>	ALICIA KEYS (J/RMG)	32	36	<b>What's It Like</b>	JAGGED EDGE (COLUMBIA/SUM)	57	55	<b>My Band</b>	D12 FEAT. EMINEM (SHADY/INTERSCOPE)
8	7	<b>Hotel</b>	CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)	33	37	<b>Think About You</b>	LUTHER VANDROSS (J/RMG)	58	56	<b>Luv Me Baby</b>	MURPHY LEE (FO' REEL/UNIVERSAL/UMRG)
9	10	<b>I Don't Wanna Know</b>	MARIO WINANS (BAD BOY/UMRG)	34	46	<b>Happy People</b>	R. KELLY (JIVE)	59	57	<b>F**k It (I Don't Want You Back)</b>	EAMON (JIVE)
10	12	<b>Wanna Get To Know You</b>	G-UNIT FEAT. JOE IG-UNIT/INTERSCOPE	35	43	<b>Encore</b>	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	60	61	<b>Move Your Body</b>	NINA SKY FEAT. JABBA (NEXT PLATEAU/UNIVERSAL/UMRG)
11	15	<b>Burn</b>	USHER (ARISTA)	36	45	<b>Roses</b>	OUTKAST (ARISTA)	61	74	<b>Got It Twisted</b>	MOBB DEEP (INFAMOUS/VIOLATOR/JIVE)
12	8	<b>Slow Jamz</b>	TWISTA (ATLANTIC)	37	34	<b>Damn!</b>	YOUNGBLOODZ FEAT. LIL JON (SO SO DEF/ARISTA)	62	60	<b>So Sexy</b>	TWISTA FEAT. R. KELLY (ATLANTIC)
13	13	<b>I'm Still In Love With You</b>	SEAN PAUL FEAT. SASHA (VP/ATLANTIC)	38	32	<b>Walked Outta Heaven</b>	JAGGED EDGE (COLUMBIA/SUM)	63	58	<b>Round Here</b>	MEMPHIS BLEEK (ROC-A-FELLA/DEF JAM/IDJMG)
14	16	<b>Rubber Band Man</b>	T.I. (GRAND HUSTLE/ATLANTIC)	39	41	<b>Whoknows</b>	MUSIQ (DEF SOUL/IDJMG)	64	—	<b>Push</b>	GHOSTFACE FEAT. MISSY ELLIOTT (DEF JAM/IDJMG)
15	24	<b>All Falls Down</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	40	30	<b>In My Life</b>	JUVENILE FEAT. MANNIE FRESH (CASH MONEY/UMRG)	65	72	<b>Baby I Love U</b>	JENNIFER LOPEZ (EPIC/SUM)
16	21	<b>Freek-A-Leek</b>	PETEY PABLO (JIVE)	41	48	<b>Gal Yuh Ah Lead</b>	T.O.K. (VP/ATLANTIC)	66	63	<b>Not Your Average Joe</b>	DJ KAYSLAY (COLUMBIA/SUM)
17	11	<b>Me, Myself And I</b>	BEYONCE (COLUMBIA/SUM)	42	35	<b>Neva Eva</b>	TRILLVILLE (BME/REPRISE/WARNER BROS.)	67	62	<b>Wear It Out</b>	GERALD LEVERT (ELEKTRA/EEG)
18	25	<b>Game Over (Flip)</b>	LIL' FLIP (SUCKA FREE/COLUMBIA/SUM)	43	44	<b>Questions</b>	JAMIA (ELEKTRA/EEG)	68	65	<b>Diamond In Da Ruff</b>	JAHHEIM (JUVENILE MILL/WARNER BROS.)
19	14	<b>Salt Shaker</b>	YING YANG TWINS (COLLIPARK/TVT)	44	47	<b>Ride Wit U</b>	JOE FEAT. G-UNIT (JIVE)	69	70	<b>This Way</b>	DILATED PEOPLES (ARB/CAPITOL)
20	17	<b>No Better Love</b>	YOUNG GUNZ (ROC-A-FELLA/DEF JAM/IDJMG)	45	39	<b>More &amp; More</b>	JOE (JIVE)	70	67	<b>E.I. (Reinvention)</b>	NELLY (FO' REEL/UNIVERSAL/UMRG)
21	38	<b>Naughty Girl</b>	BEYONCE (COLUMBIA/SUM)	46	64	<b>Make It Alright</b>	CARL THOMAS (BAD BOY/UMRG)	71	—	<b>U Should've Known Better</b>	MONICA (J/RMG)
22	26	<b>Don't Take Your Love Away</b>	AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)	47	33	<b>Hey Ya!</b>	OUTKAST (ARISTA)	72	66	<b>Side Show</b>	SILK (SILK/QUIO B)
23	19	<b>I Can't Wait</b>	SLEEPY BROWN FEAT. OUTKAST (DREAMWORKS/INTERSCOPE)	48	42	<b>Jesus Walks</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	73	—	<b>Shake</b>	CAM RON FEAT. JR WRITER (ROC-A-FELLA/DEF JAM/IDJMG)
24	22	<b>You Don't Know My Name</b>	ALICIA KEYS (J/RMG)	49	49	<b>Get Low</b>	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	74	68	<b>Pull Up</b>	MR. VEGAS (DELICIOUS VINYL/DREAMWORKS/INTERSCOPE)
25	31	<b>Overnight Celebrity</b>	TWISTA (ATLANTIC)	50	51	<b>Slow Motion</b>	JUVENILE (CASH MONEY/UMRG)	75	69	<b>Them Jeans</b>	MASTER P. (NEW NO LIMIT/KOCHI)

Records with the greatest impressions increase. © 2004, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 139 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart. indicates title earned HitPredictor status in research data provided by Promosquad.

# Music R&B/Hip-Hop

## Gaye

Continued from page 33

("Crunk Juice"), more producing (Usher's "Yeah!"), a sunglass line and movie scoring, Jon and crew are pushing yet another project. Coming soon to MTV: "The Adventures of Lil Jon & the East Side Boyz."

Bentley Farnsworth, one-time personal assistant to Sean "P. Diddy" Combs, is striking out on his own. The Parasol Line is the moniker for his high-fashion umbrella collection, which starts at the princely sum of \$160. Handle styles range from alligator and crocodile to diamond.

He's also getting in touch with his musical side. Farnsworth says he will guest on a remix of a Kanye West single and may work with the producer/artist on a solo project.

"I'm not a rapper or MC," Farnsworth declares. "I'm a Renaissance man doing dissertations over instrumentals."

**MUSICAL NOTES:** Patti LaBelle is looking for a few good women. Because she is touring soon, the songstress is holding auditions for backup

singers March 25-27 at Indre Studios in Philadelphia (610-645-5787)...

Island Def Jam chairman Antonio "L.A." Reid, Denzel Washington and Capricorn Records founder Phil Walden are among the presenters at the third annual Atlanta Heroes Awards. Honorees include producer Dallas Austin and OutKast. The Atlanta chapter of the National Academy of Recording Arts and Sciences is presenting the April 1 event at the Westin Peachtree Plaza.

Dome Records has licensed Rahsaan Patterson's new album for the United Kingdom and Europe. "After Hours" features tracks co-produced with Van Hunt, Jamey Jaz and Steve "Silk" Hurley. The U.K. street date is April 26.

Congratulations to producer/songwriter Rodney Jerkins and actress/singer Joy Enriquez. The two will tie the knot April 4 in Laguna Beach, Calif.

**IN MEMORIAM:** Condolences to the family, friends and associates of Amon Parker. Interscope's West Coast regional R&B promotion manager died March 21 after a motorcycle accident. He was 31. The always-smiling Parker possessed unflinching enthusiasm for life and the music biz. He will be sorely missed.

## APRIL 3 2004 R&B/HIP-HOP Billboard® SINGLES SALES™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>Stand Up In It</b>	THEDDI'S EALEY (IFGAM) <b>NUMBER 1</b> 5 Wks At No. 1
2	2	<b>Tipsy</b>	J-KWON (SO SO DEF/ARISTA)
3	4	<b>Yeah!</b>	USHER (ARISTA)
4	25	<b>All Falls Down</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
5	10	<b>Game Over (Flip)</b>	LIL' FLIP (SUCKA FREE/COLUMBIA/SUM)
6	5	<b>Hotel</b>	CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)
7	8	<b>Dirt Off Your Shoulder/Encore</b>	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
8	3	<b>Splash Waterfalls</b>	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
9	12	<b>Hey Lady/Get 'Em Girls</b>	CAM RON (ROC-A-FELLA/DEF JAM/IDJMG)
10	16	<b>Dude</b>	BEENIE MAN (SHOCKING VIBES/VIRGIN)
11	34	<b>Push</b>	GHOSTFACE FEAT. MISSY ELLIOTT (DEF JAM/IDJMG)
12	33	<b>Victory 2004</b>	F.ROBY (HOTNOTES B1G, SO CENT, LLOYD BANKS & BUSTA RHYMES (BAD BOY/UMRG)
13	7	<b>Salt Shaker</b>	YING YANG TWINS (COLLIPARK/TVT)
14	6	<b>Me, Myself And I</b>	BEYONCE (COLUMBIA/SUM)
15	66	<b>Overnight Celebrity</b>	TWISTA (ATLANTIC)
16	11	<b>Freek-A-Leek</b>	PETEY PABLO (JIVE)
17	9	<b>Ride Wit U</b>	JOE FEAT. G-UNIT (JIVE)
18	15	<b>Neva Eva</b>	TRILLVILLE (BME/REPRISE/WARNER BROS.)
19	39	<b>Breakup 2 Makeup Remix</b>	ASHANTI FEAT. BLACK CHILD (THE INC./DEF JAM/IDJMG)
20	17	<b>I'm Still In Love With You</b>	SEAN PAUL FEAT. SASHA (VP/ATLANTIC)
21	21	<b>Shoulda Known Betta</b>	CASE FEAT. GHOSTFACE (DEF SOUL/IDJMG)
22	14	<b>Rubber Band Man</b>	T.I. (GRAND HUSTLE/ATLANTIC)
23	13	<b>The Way You Move/Hey Ya!</b>	OUTKAST FEAT. SLEEPY BROWN (ARISTA)
24	19	<b>Jook Gal (Wine Wine)</b>	ELEPHANT MAN (VP/ATLANTIC)
25	23	<b>Dip It Low</b>	CHRISTINA MILIAN (DEF SOUL/IDJMG)

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

## APRIL 3 2004 RHYTHMIC AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>Yeah!</b>	USHER (ARISTA) <b>NUMBER 1</b> 7 Wks At No. 1
2	2	<b>Tipsy</b>	J-KWON (SO SO DEF/ARISTA)
3	3	<b>One Call Away</b>	CHINGY FEAT. J. WEAV (DISTURBING THE PEACE/CAPITOL)
4	4	<b>I Don't Wanna Know</b>	MARIO WINANS (BAD BOY/UMRG)
5	8	<b>Dirt Off Your Shoulder</b>	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
6	5	<b>Splash Waterfalls</b>	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
7	6	<b>F**k It (I Don't Want You Back)</b>	EAMON (JIVE)
8	14	<b>My Band</b>	D12 (SHADY/INTERSCOPE)
9	9	<b>Salt Shaker</b>	YING YANG TWINS (COLLIPARK/TVT)
10	12	<b>Burn</b>	USHER (ARISTA)
11	7	<b>Slow Jamz</b>	TWISTA (ATLANTIC)
12	11	<b>Wanna Get To Know You</b>	G-UNIT FEAT. JOE IG-UNIT/INTERSCOPE
13	10	<b>Hotel</b>	CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)
14	13	<b>Freek-A-Leek</b>	PETEY PABLO (JIVE)
15	15	<b>Baby I Love U</b>	JENNIFER LOPEZ (EPIC)
16	23	<b>Overnight Celebrity</b>	TWISTA (ATLANTIC)
17	16	<b>Toxic</b>	BRITNEY SPEARS (JIVE)
18	20	<b>Roses</b>	OUTKAST (ARISTA)
19	18	<b>F.U.R.B.</b>	FRANKIE (MARRO/WARLOCK)
20	24	<b>I'm Still In Love With You</b>	SEAN PAUL FEAT. SASHA (VP/ATLANTIC)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 58 rhythmic airplay stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. The rhythmic airplay chart runs at a deeper length in Airplay Monitor, Billboard Information Network, and billboard.com. indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

## HitPredictor™

R&B/HIP-HOP	
<b>NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL</b>	
★	ELEPHANT MAN Jook Gal (Wine Wine) ATLANTIC 75.7
★	GHOSTFACE Push IDJMG 71.8
<b>RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL</b>	
1	JAGGED EDGE What's It Like COLUMBIA 97.2
2	SLEEPY BROWN I Can't Wait INTERSCOPE 85.8
3	ANTHONY HAMILTON Charlene ARISTA 84.9
4	CASE Shoulda Known Betta IDJMG 84.7
5	OUTKAST Roses ARISTA 84.4
6	KANYE WEST All Falls Down IDJMG 84.2
7	BEYONCE Naughty Girl COLUMBIA 82.0
<b>RHYTHMIC</b>	
<b>NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL</b>	
NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK	
<b>RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL</b>	
1	ALICIA KEYS If I Ain't Got You J/RMG 82.8
2	JOJO Leave (Get Out) UMRG 81.3
3	JENNIFER LOPEZ Baby I Love U EPIC 78.5
4	G-UNIT FEAT. JOE Wanna Get To Know You INTERSCOPE 76.8
5	KANYE WEST All Falls Down IDJMG 72.3
6	CHRISTINA MILIAN Dip It Low IDJMG 70.7
7	TWISTA Overnight Celebrity ATLANTIC 70.0

Other radio formats and hitpredictor legend located in chart section.

## APRIL 3 2004 Billboard® HOT RAP TRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	2	<b>TIPSY</b>	SO SO DEF/ARISTA <b>NUMBER 1</b> 1 Week At Number 1	J-Kwon
2	1	<b>ONE CALL AWAY</b>	DISTURBING THE PEACE/CAPITOL	Chingy Featuring J. Weav
3	3	<b>SPLASH WATERFALLS</b>	DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG	Ludacris
4	4	<b>DIRT OFF YOUR SHOULDER</b>	ROC-A-FELLA/DEF JAM/IDJMG	Jay-Z
5	5	<b>HOTEL</b>	FULL SURFACE/J/RMG	Cassidy Featuring R. Kelly
6	6	<b>SLOW JAMZ</b>	ATLANTIC	Twista Featuring Kanye West & Jamie Foxx
7	7	<b>WANNA GET TO KNOW YOU</b>	G-UNIT/INTERSCOPE	G-Unit Featuring Joe
8	8	<b>SALT SHAKER</b>	COLLIPARK/TVT	Ying Yang Twins Featuring Lil Jon & The East Side Boyz
9	11	<b>I'M STILL IN LOVE WITH YOU</b>	VP/ATLANTIC	Sean Paul Featuring Sasha
10	10	<b>FREEK-A-LEEK</b>	JIVE	PeteY Pablo
11	12	<b>RUBBER BAND MAN</b>	GRAND HUSTLE/ATLANTIC	T.I.
12	14	<b>ALL FALLS DOWN</b>	ROC-A-FELLA/DEF JAM/IDJMG	Kanye West Featuring Syleena Johnson
13	16	<b>GAME OVER (FLIP)</b>	SUCKA FREE/COLUMBIA/SUM	Lil' Flip
14	17	<b>OVERNIGHT CELEBRITY</b>	ATLANTIC	Twista
15	9	<b>THROUGH THE WIRE</b>	ROC-A-FELLA/DEF JAM/IDJMG	Kanye West
16	13	<b>NO BETTER LOVE</b>	ROC-A-FELLA/DEF JAM/IDJMG	Young Gunz Featuring Rell
17	18	<b>DUDE</b>	SHOCKING VIBES/VIRGIN	Beenie Man Featuring Ms. Thing
18	15	<b>THE WAY YOU MOVE</b>	ARISTA	OutKast Featuring Sleepy Brown
19	21	<b>MY BAND</b>	SHADY/INTERSCOPE	D12
20	23	<b>ROSES</b>	ARISTA	OutKast
21	20	<b>IN MY LIFE</b>	CASH MONEY/UMRG	Juvenile Featuring Mannie Fresh
22	19	<b>I'M REALLY HOT</b>	THE GOLD MIND/ELEKTRA/EEG	Missy Elliott
23	22	<b>GIGOLO</b>	NICKI/JIVE	Nick Cannon Featuring R. Kelly
24	24	<b>NEVA EVA</b>	BME/REPRISE/WARNER BROS.	Trillville
25	25	<b>ENCORE</b>	ROC-A-FELLA/DEF JAM/IDJMG	Jay-Z

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 95 R&B/Hip-Hop and 58 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Videoclip availability. © 2004, VNU Business Media, Inc. All rights reserved.



APRIL 3  
2004

# Billboard TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		Title	PEAK POSITION
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL						ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	74	—	<b>NUMBER 1/GREATEST GAINER</b> 1 Week At Number 1		<b>CASSIDY</b> FULL SURFACE/J 57018/RMG (12.98/18.98)	Split Personality	1	45	43	<b>MICHAEL MCDONALD</b> ▲ MOTOWN 000651/UMRG (12.98 CD)	Motown	17	
2	2	1	<b>KANYE WEST</b> ROC-A-FELLA/DEF JAM 002030*/IDJMG (8.98/12.98)		The College Dropout	1	46	41	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> BME 2378/TVT (11.98 CD/DVD)	Part II	7		
3	1	—	<b>VARIOUS ARTISTS</b> BAD BOY 002112*/UMRG (8.98/12.98)		Bad Boy's 10th Anniversary... The Hits	1	48	47	<b>GERALD LEVERT</b> ELEKTRA 62903/EEG (11.98/18.98)	Stroke Of Genius	1		
4	3	4	<b>TWISTA</b> ▲ ATLANTIC 83598*/AG (10.98/13.98)		Kamikaze	1	64	57	<b>DMX</b> ▲ RUFF RYDERS/DEF JAM 063369*/IDJMG (8.98/12.98)	Grand Champ	1		
5	7	11	<b>ALICIA KEYS</b> ▲ J 55712*/RMG (15.98/18.98)		The Diary Of Alicia Keys	1	49	48	<b>JOSS STONE</b> S-CURVE 42234 (9.98 CD) [M]	The Soul Sessions (EP)	48		
6	8	9	<b>JAY-Z</b> ▲ ROC-A-FELLA/DEF JAM 001528*/IDJMG (8.98/12.98)		The Black Album	1	54	66	<b>PAUL WALL</b> PAID IN FULL 0033 (11.98 CD)	Chick Magnet	54		
7	5	2	<b>CEE-LO</b> ARISTA 52111* (12.98/18.98)		Cee-Lo Green... Is The Soul Machine	2	44	44	<b>MISSY ELLIOTT</b> ▲ THE GOLD MIND/ELEKTRA 62905*/EEG (12.98/18.98)	This Is Not A Test!	3		
8	4	3	<b>YOUNG GUNZ</b> ROC-A-FELLA/DEF JAM 001937*/IDJMG (8.98/12.98)		Tough Luv	1	51	46	<b>MURPHY LEE</b> ● FO REEL/UNIVERSAL 001132/UMRG (12.98 CD)	Da Skool Boy Presents Murphy's Law	5		
9	15	13	<b>AVANT</b> ● MAGIC JOHNSON/GEFFEN 001567*/INTERSCOPE (8.98/12.98)		Private Room	4	59	54	<b>WILL DOWNING</b> GRP 00529V/G (12.98 CD)	Emotions	9		
10	11	10	<b>LUDACRIS</b> ▲ DISTURBING THE PEACE/DEF JAM SOUTH 000930*/IDJMG (8.98/12.98)		Chicken*N*Beer	1	98	74	<b>MR. POOKIE/MR. LUCCI</b> CRAWL 2 BAWL 24359 (18.98 CD)	My Life	59		
11	6	5	<b>TRILLVILLE/LIL SCRAPPY</b> BME/REPRISE 48556*/WARNER BROS. (18.98 CD)		The King Of Crunk & BME Recordings Present	3	50	50	<b>NELLY</b> ▲ FO REEL/UNIVERSAL 001665*/UMRG (8.98/12.98)	Da Derrty Versions - The Reinvention	6		
12	14	12	<b>G-UNIT</b> ▲ G-UNIT 001593*/INTERSCOPE (8.98/12.98)		Beg For Mercy	2	52	55	<b>CALVIN RICHARDSON</b> HOLLYWOOD 162351 (18.98 CD)	2:35 PM	8		
13	13	15	<b>JUVENILE</b> ● CASH MONEY 001718*/UMRG (12.98 CD)		Juve The Great	4	60	52	<b>KELIS</b> ● STAR TRAK 52132*/ARISTA (12.98/18.98)	Tasty	7		
14	10	6	<b>EAMON</b> ● JIVE 58370/ZOMBA (12.98 CD)		I Don't Want You Back	3	93	84	<b>GOAPELE</b> SKYBLAZE/COLUMBIA 72795/HIERO IMPERIUM (13.98 EQ CD) [M]	Even Closer	63		
15	9	8	<b>RUBEN STUDDARD</b> ▲ J 54639*/RMG (12.98/18.98)		Soulful	1	57	49	<b>SOUNDTRACK</b> ▲ AMARU 001533*/INTERSCOPE (12.98 CD)	Tupac: Resurrection	3		
16	12	7	<b>OUTKAST</b> ▲ ARISTA 50133* (12.98 CD)		Speakerboxx/The Love Below	1	58	64	<b>KINDRED THE FAMILY SOUL</b> HIDDEN BEACH/EPIC 86491/SONY MUSIC (18.98 EQ CD) [M]	Surrender To Love	29		
17	16	16	<b>T.I.</b> ● GRAND HUSTLE/ATLANTIC 83650*/JAG (9.98/14.98)		Trap Muzik	2	69	62	<b>EMINEM</b> ▲ WEB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98)	The Eminem Show	1		
18	19	17	<b>CHINGY</b> ▲ DISTURBING THE PEACE 82976*/CAPITOL (11.98/18.98)		Jackpot	2	61	65	<b>TOO SHORT</b> SHORT/JIVE 53722/ZOMBA (18.98 CD)	Married To The Game	7		
19	17	18	<b>ANTHONY HAMILTON</b> SD SD DEF 52107/ARISTA (12.98 CD)		Comin' From Where I'm From	6	68	—	<b>BIG TYMERS</b> CASH MONEY 002166*/UMRG (12.98 CD)	Big Money Heavyweight: Screwed & Chopped	68		
20	18	19	<b>BEYONCE</b> ▲ COLUMBIA 86396*/SONY MUSIC (12.98 EQ/18.98)		Dangerously In Love	1	72	81	<b>DWELE</b> VIRGIN 80919* (9.98 CD) [M]	Subject	20		
21	20	14	<b>WESTSIDE CONNECTION</b> ● HOO-BANG'IN' 24030*/CAPITOL (7.98/18.98)		Terrorist Threats	3	89	91	<b>MARY J. BLIGE</b> ▲ GEFFEN 000956*/INTERSCOPE (8.98/12.98)	Love & Life	1		
22	21	20	<b>YING YANG TWINS</b> ● COLLIPARK 2480*/TVT (17.98 CD)		Me & My Brother	4	65	63	<b>ERYKAH BADU</b> ● MOTOWN 000739*/UMRG (12.98 CD)	World Wide Underground (EP)	2		
23	22	21	<b>DRAG-ON</b> RUFF RYDERS 83583*/MIRGIN (12.98/18.98)		Hell And Back	5	62	70	<b>JAHEIM</b> ▲ DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	3		
24	29	31	<b>MUSIQ</b> ● DEF SOUL 001616*/IDJMG (8.98/12.98)		soulstar	3	71	73	<b>VARIOUS ARTISTS</b> ▲ COLUMBIA/UNIVERSAL/EMI/ZOMBA 90753/SONY MUSIC (18.98 EQ CD)	Now 14	11		
25	55	75	<b>VARIOUS ARTISTS</b> NOTHIN' N LOSE 1601/MILLENNIUM (17.98 CD)		Nothin' N Lose Everything N Gain: Stage II	25	81	85	<b>VARIOUS ARTISTS</b> SWISHAHOUSE 005 (17.98 CD)	The Day Hell Broke Loose 2	74		
26	26	28	<b>JOE</b> JIVE 53707/ZOMBA (18.98 CD)		And Then...	4	91	69	<b>ARETHA FRANKLIN</b> ARISTA 50174 (18.98 CD)	So Damn Happy	11		
27	27	24	<b>LUTHER VANDROSS</b> ▲ J 51885/RMG (12.98/18.98)		Dance With My Father	1	80	90	<b>ANITA BAKER</b> ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29		
28	32	23	<b>MEMPHIS BLEEK</b> ROC-A-FELLA/DEF JAM 003220*/IDJMG (8.98/12.98)		M.A.D.E.	5	73	76	<b>MICHAEL JACKSON</b> ● M/JJ/EPIC 88988/SONY MUSIC (12.98/18.98)	Number Ones	6		
29	24	25	<b>KEITH SWEAT</b> ELEKTRA 73954/RHINO (18.98 CD)		The Best Of Keith Sweat: Make You Sweat	15	67	51	<b>EN VOGUE</b> FUNKIGIRL/BEAT EXCHANGE 3326/33RD STREET (15.98 CD)	Soufflower	47		
30	25	26	<b>SOUNDTRACK</b> INTERSCOPE 001945* (8.98/12.98)		Barbershop 2: Back In Business	8	70	56	<b>ROYCE DA 5'9"</b> KDCB 9500 (18.98 CD) [M]	Death Is Certain	39		
31	40	35	<b>Z-RO</b> J PRINCE 42035/RAP-A-LOT 4 LIFE (17.98 CD) [M]		The Life Of Joseph W. McVey	27	82	80	<b>CAM'RON PRESENTS THE DIPLOMATS</b> ● ROC-A-FELLA/DEF JAM 063211*/IDJMG (12.98 CD)	Diplomatic Immunity	1		
32	31	27	<b>R. KELLY</b> ▲ JIVE 55077/ZOMBA (18.98 CD)		The R. In R&B Collection: Volume One	2	81	—	<b>ASHANTI</b> ▲ MURDER INC./DEF JAM 000143*/IDJMG (8.98/12.98)	Chapter II	1		
33	33	29	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> ▲ BME 2370*/TVT (13.98/17.98)		Kings Of Crunk	2	92	—	<b>HIL ST SOUL</b> SHANACHIE 5752 (18.98 CD)	Copasetik & Cool	82		
34	28	30	<b>KEM</b> MOTOWN 067516/UMRG (8.98/12.98) [M]		Kemistry	14	68	53	<b>SOUNDTRACK</b> J 57758/RMG (18.98 CD)	Dirty Dancing: Havana Nights	53		
35	34	32	<b>JAGGED EDGE</b> ● COLUMBIA 87017/SONY MUSIC (12.98 EQ/18.98)		Hard	1	84	—	<b>THE ISLEY BROTHERS FEATURING RONALD ISLEY</b> ● DREAMWORKS 45049/INTERSCOPE (12.98/18.98)	Body Kiss	1		
36	37	38	<b>BLACK EYED PEAS</b> ▲ A&M 000699/INTERSCOPE (12.98 CD)		Elephunk	23	79	78	<b>LIL' FLIP</b> ▲ SUCKA FREE/LOUD 86521*/SONY MUSIC (7.98 EQ/12.98)	Undaground Legend	4		
37	35	33	<b>SEAN PAUL</b> ▲ VP/ATLANTIC 83620*/AG (12.98/18.98)		Dutty Rock	4	95	82	<b>CECE WINANS</b> PURESPLINGS GOSPEL/INO 90361/SONY MUSIC (11.98 EQ/18.98)	Throne Room	21		
38	—	—	<b>USHER</b> ARISTA 52141 (12.98/18.98)		Confessions	38	98	72	<b>SMOKIE NORFUL</b> EMI GOSPEL 95086 (9.98 CD)	Smokie Norful: Limited Edition (EP)	24		
39	47	45	<b>VAN HUNT</b> CAPITOL 35233 (12.98 CD) [M]		Van Hunt	38	75	72	<b>BABY BASH</b> ● UNIVERSAL 001258/UMRG (12.98 CD)	Tha Smokin' Nephew	32		
40	30	22	<b>VARIOUS ARTISTS</b> RAZOR & TIE 89067 (18.98 CD)		Tha Down Low	22	96	99	<b>FLOETRY</b> ● DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	4		
41	39	34	<b>R. KELLY</b> ▲ JIVE 41812/ZOMBA (18.98 CD)		Chocolate Factory	1	63	61	<b>SOUNDTRACK</b> ● T.U.G./EPIC 80744/SONY MUSIC (18.98 EQ CD)	You Got Served	7		
42	38	42	<b>VICKIE WINANS</b> VERITY 43214/ZOMBA (11.98/18.98) [M]		Bringing It All Together	38	84	71	<b>112</b> BAD BOY/DEF SOUL 000927*/UMRG (8.98/12.98)	Hot & Wet	4		
43	23	—	<b>SUGA FREE</b> LANEWAY 970558/BUNGALO (18.98 CD)		The New Testament: The Truth	23	78	77	<b>AMEL LARRIEUX</b> BLISS/IFF 00001 (11.98 CD)	Bravebird	28		
44	43	39	<b>50 CENT</b> ▲ SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)		Get Rich Or Die Tryin'	1	85	96	<b>BAD BOY'S DA BAND</b> ● BAD BOY 001118*/UMRG (12.98 CD)	Too Hot For T.V.	1		
45	53	59	<b>FREDDIE JACKSON</b> MARTLAND 7158 (13.98 CD)		It's Your Move	45	90	83	<b>DSGB DOWN SOUTH GEORGIA BOYS</b> UNIVERSAL 001541*/UMRG (12.98 CD) [M]	'Til Death Do Us Part	42		
46	36	36	<b>DAVID BANNER</b> SRC/UNIVERSAL 001720*/UMRG (12.98 CD)		MTA2: Baptized In Dirty Water	16	66	67	<b>YOUNGBLOODZ</b> ● SD SD DEF 50155*/ARISTA (12.98/18.98)	Drankin' Patnaz	1		
47	41	40	<b>SOUNDTRACK</b> MUSIC WORLD/COLUMBIA 90286/SONY MUSIC (18.98 EQ CD)		The Fighting Temptations	14	100	—	<b>DONNIE MCCLURKIN</b> VERITY 43199/ZOMBA (12.98/18.98)	Donnie McClurkin... Again	12		
48	42	37	<b>VARIOUS ARTISTS</b> ● WORD/EMICMG/VERITY 57494/ZOMBA (18.98 CD)		WOW Gospel 2004	19	88	86	<b>OBIE TRICE</b> ● SHADY 001105*/INTERSCOPE (12.98 CD)	Cheers	3		
49	56	60	<b>BIG TYMERS</b> ● CASH MONEY 000815*/UMRG (12.98 CD)		Big Money Heavyweight	6	97	86	<b>HALL &amp; OATES</b> BMG HERITAGE 57355 (25.98 CD)	Ultimate Daryl Hall + John Oates	98		
50	45	43	<b>MICHAEL MCDONALD</b> ▲ MOTOWN 000651/UMRG (12.98 CD)		Motown	17	97	68	<b>TONY TOUCH</b> TOUCH ENTERTAINMENT 9547*/KDCB (18.98 CD)	The Piecemaker 2	53		
51	46	41	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> BME 2378/TVT (11.98 CD/DVD)		Part II	7	99	—	<b>BOOBE &amp; THE YOUNG FARMERS</b> ONE WAY 12345 (12.98 CD)	One Way Up	78		
52	48	47	<b>GERALD LEVERT</b> ELEKTRA 62903/EEG (11.98/18.98)		Stroke Of Genius	1	—	—	—	—	—		
53	64	57	<b>DMX</b> ▲ RUFF RYDERS/DEF JAM 063369*/IDJMG (8.98/12.98)		Grand Champ	1	—	—	—	—	—		
54	49	48	<b>JOSS STONE</b> S-CURVE 42234 (9.98 CD) [M]		The Soul Sessions (EP)	48	—	—	—	—	—		
55	54	66	<b>PAUL WALL</b> PAID IN FULL 0033 (11.98 CD)		Chick Magnet	54	—	—	—	—	—		
56	44	44	<b>MISSY ELLIOTT</b> ▲ THE GOLD MIND/ELEKTRA 62905*/EEG (12.98/18.98)		This Is Not A Test!	3	—	—	—	—	—		
57	51	46	<b>MURPHY LEE</b> ● FO REEL/UNIVERSAL 001132/UMRG (12.98 CD)		Da Skool Boy Presents Murphy's Law	5	—	—	—	—	—		
58	59	54	<b>WILL DOWNING</b> GRP 00529V/G (12.98 CD)		Emotions	9	—	—	—	—	—		
59	98	74	<b>MR. POOKIE/MR. LUCCI</b> CRAWL 2 BAWL 24359 (18.98 CD)		My Life	59	—	—	—	—	—		
60	50	50	<b>NELLY</b> ▲ FO REEL/UNIVERSAL 001665*/UMRG (8.98/12.98)		Da Derrty Versions - The Reinvention	6	—	—	—	—	—		
61	52	55	<b>CALVIN RICHARDSON</b> HOLLYWOOD 162351 (18.98 CD)		2:35 PM	8	—	—	—	—	—		
62	60	52	<b>KELIS</b> ● STAR TRAK 52132*/ARISTA (12.98/18.98)		Tasty	7	—	—	—	—	—		
63	93	84	<b>GOAPELE</b> SKYBLAZE/COLUMBIA 72795/HIERO IMPERIUM (13.98 EQ CD) [M]		Even Closer	63	—	—	—	—	—		
64	57	49	<b>SOUNDTRACK</b> ▲ AMARU 001533*/INTERSCOPE (12.98 CD)		Tupac: Resurrection	3	—	—	—	—	—		
65	58	64	<b>KINDRED THE FAMILY SOUL</b> HIDDEN BEACH/EPIC 86491/SONY MUSIC (18.98 EQ CD) [M]		Surrender To Love	29	—	—	—	—	—		
66	69	62	<b>EMINEM</b> ▲ WEB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98)		The Eminem Show	1	—	—	—	—	—		
67	61	65	<b>TOO SHORT</b> SHORT/JIVE 53722/ZOMBA (18.98 CD)		Married To The Game	7	—	—	—	—	—		
68	—	—	<b>BIG TYMERS</b> CASH MONEY 002166*/UMRG (12.98 CD)		Big Money Heavyweight: Screwed & Chopped	68	—	—	—	—	—		
69	72	81	<b>DWELE</b> VIRGIN 80919* (9.98 CD) [M]		Subject	20	—	—	—	—	—		
70	89	91	<b>MARY J. BLIGE</b> ▲ GEFFEN 000956*/INTERSCOPE (8.98/12.98)		Love & Life	1	—	—	—	—	—		
71	65	63	<b>ERYKAH BADU</b> ● MOTOWN 000739*/UMRG (12.98 CD)		World Wide Underground (EP)	2	—	—	—	—	—		
72	62	70	<b>JAHEIM</b> ▲ DIVINE MILL 48214/WARNER BROS. (18.98 CD)		Still Ghetto	3	—	—	—	—	—		
73	71	73	<b>VARIOUS ARTISTS</b> ▲ COLUMBIA/UNIVERSAL/EMI/ZOMBA 90753/SONY MUSIC (18.98 EQ CD)		Now 14	11	—	—	—	—	—		
74	81	85	<b>VARIOUS ARTISTS</b> SWISHAHOUSE 005 (17.98 CD)		The Day Hell Broke Loose 2	74	—	—	—	—	—		
75	91	69	<b>ARETHA FRANKLIN</b> ARISTA 50174 (18.98 CD)		So Damn Happy	11	—	—	—	—	—		
76	80	90	<b>ANITA BAKER</b> ATLANTIC 78209/RHINO (17.98 CD)		The Best Of Anita Baker	29	—	—	—	—	—		
77	73	76	<b>MICHAEL JACKSON</b> ● M/JJ/EPIC 88988/SONY MUSIC (12.98/18.98)		Number Ones	6	—	—	—	—	—		
78	67	51	<b>EN VOGUE</b> FUNKIGIRL/BEAT EXCHANGE 3326/33RD STREET (15.98 CD)		Soufflower	47	—	—	—	—	—		
79	70	56	<b>ROYCE DA 5'9"</b> KDCB 9500 (18.98 CD) [M]		Death Is Certain	39	—	—	—	—	—		
80	82	80	<b>CAM'RON PRESENTS THE DIPLOMATS</b> ● ROC-A-FELLA/DEF JAM 063211*/IDJMG (12.98 CD)		Diplomatic Immunity	1	—	—	—	—	—		
81	—	—	<b>ASHANTI</b> ▲ MURDER INC./DEF JAM 000143*/IDJMG (8										

# Piracy, Quotas Cloud Caribbean Carnival

BY PATRICIA MESCHINO

PORT-OF-SPAIN, Trinidad & Tobago—Carnival in the Caribbean Republic of Trinidad and Tobago (T&T) officially begins the day after Christmas and concludes with an elaborate presentation of masquerade and local music on the Monday and Tuesday immediately preceding Ash Wednesday.

Throughout the carnival season, T&T's indigenous musical forms calypso, soca (calypso's energetic derivative) and the country's national instrument—the steel drum—are showcased in competitions.

But this year, the carnival's grand finale Feb. 24 was also followed by a rally addressing two key factors impeding the growth of T&T's music: piracy and foreign music's domination of local airwaves.

Piracy has crippled legitimate sales of T&T's soca and calypso releases. In Trinidad, a legitimate CD costs \$120 TT (\$20), while a pirated copy can be purchased for just \$20 TT. With the large number of carnival visitors to T&T—the Ministry of Security estimated a

record 49,000—sales of pirated CDs translated into heavy financial losses for the music's creators.

"In Trinidad we talk about this year's crime-free carnival, yet on every street corner in every city they are selling [pirated] CDs," Brother Resistance said at an anti-piracy rally. Resistance is the secretary of Trinidad's United Calypsonian Organization (TUCO)—and T&T's leading practitioner of rapso, the rap or poetry of calypso.

"Too many people don't appreciate what piracy is all about," says T&T Minister of Legal Affairs Danny Montano, who helped organize the rally.

Industry leaders say the piracy problem is compounded by the fact that local music does not get enough support on the island.

## LOCAL MUSIC ENDANGERED

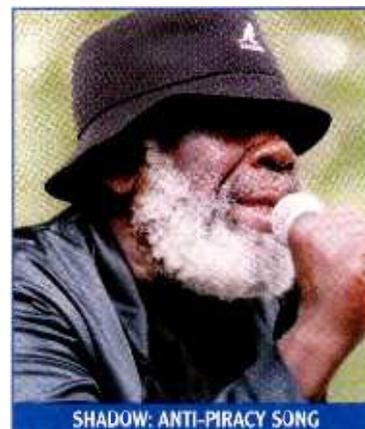
According to Kenny Phillips, president of the Recording Industry Artists of T&T and VP of the Copyright Organization of T&T (COTT), about 1,000 songs were released during the 2004 carnival season. Between 750 and 800 are promo-

tional—that is, artists produce the music, burn a few copies and circulate them to local radio stations. About 10%-15% of the carnival songs released this year actually received airplay, with one-quarter of those songs receiving steady rotation.

But once carnival is over, local music gets pushed aside on playlists dominated by R&B, hip-hop and dancehall reggae. According to Jean Michel Gibert of the T&T Entertainment Coalition, local music accounted for 5% of all music played on T&T's radio stations in 2003.

"The traditional calypso and the music of the steel band is barely heard," Gibert says. "If something is not done, indigenous music will be slowly eradicated. There is a cultural and economic responsibility for the government to do something."

For the past 20 years, T&T's musical fraternity has lobbied for the government to implement a compulsory quota of local music to be played on the country's airwaves. In late 2003, organizations representing the diversity of T&T's music, including PanTrinbago (steel bands), TUCO (calypsonians) and the



Somebody has to look out for them, and the government must step in."

T&T Prime Minister Patrick Manning says year-round support is critical to preserve the territory's musical culture. But he stopped short of saying he would mandate the suggested quota. "There is a study about to begin within the music industry," Manning says. "Based on the results of that study, a strategic plan would be implemented."

In a country where Calypsonians often pen lyrics based on political actions, expect the prime minister's decision to determine the content of a few calypsos for carnival 2005.

In his stinging carnival 2004 hit "Sing Boy Sing," for example, Shadow—a beloved, 65-year-old, silver-bearded calypsonian—chastised the powers that be for their indifference to rampant piracy. This despite the calypsonians' cultural contributions to T&T and the carnival, which brought the country an estimated revenue of \$30 million in 2003.

Beyond that, Gibert believes that combining venerable calypsonians' seasoned songwriting expertise with the animation of younger soca scions may be effective in moving the country's music toward the elusive international mainstream.

Chutney Foundation (a local strain of Indian music), united under the T&T Entertainment Coalition to demand a 50% local music quota.

Carl Holder, a member of the Entertainment Coalition, presents troubling statistics underscoring the necessity of the proposed quota: "In 2003, the COTT collected \$8 million TT (\$1.3 million) in royalties, with \$7.2 million being paid to foreign producers and writers. If we had 50% local airplay, half of that money would have stayed here and been distributed to improve poor folks' standard of living.

"Calypso comes from the belly of the nation, from the common folk.

## Songwriters Drawn To Essence

The hottest ticket in Miami these days isn't a Broadway show or a concert by some chart-topping act.

Industry insiders and musicians are flocking every two weeks to a tiny nightclub to enjoy an evening of acoustic songs.

The no-frills series is called Esencia and features a changing roster of songwriters—some Grammy Award winners and chart-toppers and others up-and-comers.

"I love composers," says Esencia founder and organizer **Erwin Pérez**. "The songs that move this industry come from them."

Pérez, an entertainment and music writer at Miami Spanish-language daily *El Nuevo Herald*, conceived Esencia last year.

He teamed with independent promoter **Luis Sanabria** and launched the concert series last July. By late fall, Pérez had taken over the project on his own. Initially a monthly event, Esencia now takes place every other Wednesday at **Hoy Como Ayer**, a bohemian hangout in Little Havana that accommodates 150 people.

Of course, songwriting showcases are not new in Miami. ASCAP and BMI occasionally host them. Until it finished a year ago, Songwriters in the Round was a bimonthly showcase organized by publishers and songwriters including **Desmond Child** and the late **Ellen Moraskie** of

Latin  
**Notas**  
By Leila Cobo  
lcobo@billboard.com



Warner/Chappell.

But Esencia is remarkable for the frequency of the performances and because it is put together without any industry resources.

Pérez teamed with sponsor **Jack Daniel's** for expenses and promotion costs, but the venture is otherwise purely a labor of love.

"The proposal is, 'Come sing with your guitar,'" Pérez says, explain-



PÉREZ: 'COME SING WITH YOUR GUITAR'

ing his approach to songwriters. "And they do. They're cool about it. It's something that's social, enjoyable. They're composers, but they want to sing."

And sing they do. Esencia has hosted performances by top songwriters in the Latin market, including **Omar Alfanno**, **Alejandro Jaén**, **Jorge Luis Piloto**, **Fernando Osorio** and **Ivan Lins**. Last week's series featured **César Lemos** and **Manolín**.

The composers' willingness to perform, for free, without promotion, TV or radio, underscores an encouraging message: For some, musical essence is still more important than hype.

The next Esencia takes place April 7.

**VIVA MARLINS:** It's hardly news that español is becoming a lingua franca. But when Spanish becomes a battle cry for a sports institution, it's time to take note.

Florida baseball team the **Marlins'** official song for the 2004 season will be in Spanish. "Vienen al Son," performed by **salsero Rey Ruiz**, will premiere April 6 in Miami at the Marlins' first game of the season.

The song was penned by **Jorge Fonseca**, A&R manager at Sony, and producer/songwriter **Sergio George** (who has recently relocated to Miami from his longtime New York hub).

**FOR THE RECORD:** In the March 27 column, **Melina León's** label was misidentified. She is signed to **Sony Norte**.

90 Millas de la isla 'el caimán

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90 Millas is the newest revolution in reggaeton presented to you by Guitan Brothers and Universal Music Latino. This product is sure to take you off your feet with 12 self written tracks by the group. 90 Millas comes to take reggaeton to a new level. Available March 30, 2004.

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APRIL 3  
2004

# Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	4	4	6	<b>PAULINA RUBIO</b> UNIVERSAL LATINO 002036 (17.98 CD)	<b>NUMBER 1 / GREATEST GAINER</b> 3 Weeks At Number 1 Pau-Latina	1
2	2	1	4	<b>INTOCABLE</b> EMI LATIN 96250 (16.98 CD)	Intimamente: En Vivo Live	1
3	NEW	1		<b>GIPSY KINGS</b> NONESUCH 79841/AG (16.98 CD)	<b>HOT SHOT DEBUT</b> Roots	3
4	3	2	6	<b>THALIA</b> EMI SPECIAL MARKETS 93043/EMI LATIN (16.98 CD)	Greatest Hits	2
5	1	3	3	<b>VICTOR MANUELLE</b> SONY DISCOS 93272 (17.98 EQ CD)	Travesia	1
6	5	5	4	<b>LOS RIELEROS DEL NORTE</b> FONOVISA 351235/UG (12.98 CD) [M]	20 Anos De Fuerza Nortena	5
7	6	6	7	<b>BRONCO/LOS BUKIS</b> FONOVISA 351279/UG (17.98 CD/DVD)	Cronica De Dos Grandes	1
8	9	10	7	<b>VARIOUS ARTISTS</b> DISA 720345 (12.98 CD)	100% Duranguense	7
9	7	7	7	<b>MARCO ANTONIO SOLIS</b> FONOVISA 350950/UG (16.98 CD/DVD)	La Historia Continua...	1
10	12	9	39	<b>LA OREJA DE VAN GOGH</b> SONY DISCOS 70451 (15.98 EQ CD) [M]	Lo Que Te Conte Mientras Te Hacias La Dormida	9
11	NEW	1		<b>EL PODER DEL NORTE</b> DISA 720350 (12.98 CD) [M]	La Decada	11
12	11	8	7	<b>VARIOUS ARTISTS</b> UNIVISION 310233/UG (14.98 CD)	Arcoiris Musical Mexicano 2004	2
13	14	15	25	<b>GRUPO MONTEZ DE DURANGO</b> DISA 724098 (12.98 CD)	De Durango A Chicago	2
14	10	11	6	<b>GRUPO MOJADO</b> UNIVISION 310235/UG (17.98 CD/DVD) [M]	20 Greatest Hits	9
15	NEW	1		<b>VARIOUS ARTISTS</b> UNIVISION 310236/UG (14.98 CD)	Historia Musical Nortena	15
16	18	17	4	<b>K-PAZ DE LA SIERRA</b> PROCAN 720348/DISA (12.98 CD) [M]	20 Exitos Con La Fuerza Duranguense	15
17	13	12	6	<b>DAVID BISBAL</b> VALE 002031/UNIVERSAL LATINO (15.98 CD) [M]	Buleria	5
18	8	—	2	<b>AKWID</b> ARIES 44245/EMI LATIN (14.98 CD) [M]	Hoy, Ayer And Forever	8
19	15	13	96	<b>JUANES</b> SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	1
20	16	16	17	<b>LOS TEMERARIOS</b> FONOVISA 351005/UG (19.98/13.98)	Tributo Al Amor	1
21	20	18	22	<b>SIN BANDERA</b> SONY DISCOS 70633 (16.98 EQ CD) [M]	De Viaje	6
22	22	24	4	<b>PATRULLA 81</b> DISA 720355 (19.98 CD)	Como Pude Enamorarme De Ti	22
23	17	14	4	<b>ALEX UBAGO</b> WARNER LATINA 61342 (17.98 CD) [M]	Fantasia O Realidad	14
24	21	21	18	<b>MANA</b> WARNER LATINA 61046 (18.98 CD)	Eclipse	2
25	25	—	2	<b>EZEQUIEL PENA</b> FONOVISA 351236/UG (14.98 CD)	20 Herraduras De Oro	25
26	19	20	48	<b>JOAN SEBASTIAN</b> MUSART 12807/BALBOA (8.98/13.98) [M]	Coleccion De Oro	9
27	24	19	22	<b>A.B. QUINTANILLA III &amp; KUMBIA KINGS</b> EMI LATIN 93490 (21.98 CD/DVD)	La Historia	1
28	NEW	1		<b>LITO Y POLACO</b> PINA 270153/UNIVERSAL LATINO (16.98 CD)	Fuera De Serie	28
29	23	27	3	<b>LOS HURACANES DEL NORTE</b> UNIVISION 310207/UG (14.98 CD)	20 Narco-Corridos	23
30	NEW	1		<b>ALICIA VILLARREAL</b> UNIVERSAL LATINO 225402 (14.98 CD)	Cuando El Corazon Se Cruza	30
31	34	25	10	<b>TEGO CALDERON</b> WHITE LION 56625/BMG LATIN (15.98 CD) [M]	El Enemy De Los Guasibiri	5
32	31	28	23	<b>VICENTE Y ALEJANDRO FERNANDEZ</b> SONY DISCOS 91088 (17.98 EQ CD) [M]	En Vivo: Juntos Por Ultima Vez	4
33	27	—	2	<b>CARDENALES DE NUEVO LEON</b> DISA 724100 (12.98 CD)	Historia Musical	27
34	28	23	4	<b>LOS ANGELES DE CHARLY</b> FONOVISA 351234/UG (13.98 CD)	Carta De Amor	21
35	29	29	6	<b>GRUPO EXTERMINADOR</b> FONOVISA 350839/UG (13.98 CD)	Narco Corridos De Parranda Con El Diablo Vol. 3	22
36	33	30	15	<b>VARIOUS ARTISTS</b> DISA 724098 (12.98 CD)	Historia Musical Del Pasito Duranguense	11
37	32	33	8	<b>YOLANDA PEREZ</b> FONOVISA 350925/UG (13.98 CD)	Dejenme Llorar	29
38	30	22	45	<b>MARCO ANTONIO SOLIS</b> FONOVISA 350840/UG (19.98/15.98)	Tu Amor O Tu Desprecio	1
39	26	—	2	<b>CONTROL</b> EMI LATIN 96649 (14.98 CD)	Los Reyes De La Cumbia	26
40	43	39	30	<b>OBIE BERMUDEZ</b> EMI LATIN 84847 (14.98 CD)	Confesiones	29
41	39	32	8	<b>WISIN</b> LIDERES 950569 (15.98 CD) [M]	El Sobreviviente	20
42	35	36	6	<b>K1</b> DLE 197107 (14.98 CD) [M]	Nuestro Turno	19
43	36	31	8	<b>EL COYTE Y SU BANDA TIERRA SANTA</b> EMI LATIN 92482 (14.98 CD) [M]	La Historia	19
44	38	35	30	<b>CHAYANNE</b> SONY DISCOS 70627 (16.98 EQ CD)	Sincero	1
45	54	—	2	<b>LOS INVASORES DE NUEVO LEON</b> EMI LATIN 97233 (14.98 CD)	<b>PACESETTER</b> La Historia	45
46	NEW	1		<b>VARIOUS ARTISTS</b> UNIVISION 310209/UG (14.98 CD)	24 Kilates De Amor	46
47	37	26	41	<b>AKWID</b> UNIVISION 310155/UG (13.98 CD) [M]	Proyecto Akwid	7
48	40	34	20	<b>JULIO IGLESIAS</b> SONY DISCOS 93217 (16.98 EQ CD)	Divorcio	9
49	47	45	33	<b>LOS BUKIS</b> FONOVISA 350855/UG (19.98/13.98) [M]	25 Joyas Musicales	3

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
50	41	40	18	<b>LOS TIGRES DEL NORTE</b> FONOVISA 350973/UG (9.98/13.98)	Herencia Musical: 20 Boleros Romanticos	5
51	NEW	1		<b>PILAR MONTENEGRO</b> GOLDEN 2017/TRIGGERFISH (14.98 CD)	Pilar	51
52	46	46	8	<b>IVY QUEEN</b> REAL 070131/UNIVERSAL LATINO (15.98 CD)	Diva Platinum Edition	24
53	44	37	20	<b>PEPE AGUILAR</b> UNIVISION 310167/UG (19.98/13.98) [M]	Con Orgullo Por Herencia	7
54	48	43	7	<b>LOS TRI-O</b> PRISMA 70486/SONY DISCOS (16.98 EQ CD) [M]	Canciones Del Alma De Marco Antonio Solis	20
55	53	55	83	<b>MANA</b> WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1
56	42	38	25	<b>LUIS MIGUEL</b> WARNER LATINA 60873 (18.98 CD)		33
57	45	50	3	<b>JUAN TAVARES</b> FONOVISA 350974/UG (13.98 CD)	Como Nunca	45
58	51	—	2	<b>PEPE AGUILAR</b> MUSART 28912/BALBOA (9.98 CD)	Coleccion De Oro Vol. 2	51
59	49	42	4	<b>MARIANA</b> UNIVISION 210199/UG (14.98 CD)	Sere Una Nina Buena	42
60	55	56	8	<b>BETO Y SUS CANARIOS</b> DISA 020341 (12.98 CD)	100% Tierra Caliente	21
61	52	47	20	<b>SOUNDTRACK</b> MILAN 36038 (18.98 CD)	Once Upon A Time In Mexico	3
62	56	52	38	<b>LOS TIGRES DEL NORTE</b> FONOVISA 350871/UG (19.98/13.98)	Herencia Musical: 20 Corridos Inolvidables	1
63	57	51	72	<b>PANCHO BARRAZA</b> MUSART 27131/BALBOA (6.98 CD) [M]	Las Romanticas De Pancho Barraza	12
64	50	—	2	<b>LOS REHENES</b> DISA 723080 (17.98 CD)	Las Rancheras De Los Rehens	50
65	71	60	38	<b>RICKY MARTIN</b> SONY DISCOS 70439 (17.98 EQ CD)	Almas Del Silencio	1
66	59	59	21	<b>CUISILLOS</b> MUSART 12808/BALBOA (12.98 CD)	Coleccion De Oro	57
67	64	69	3	<b>MICHAEL SALGADO</b> FREDDIE 1880 (15.98 CD)	Entre Copas	64
68	RE-ENTRY	64		<b>SIN BANDERA</b> SONY DISCOS 84806 (16.98 EQ CD) [M]	Sin Bandera	12
69	65	49	55	<b>RICARDO ARJONA</b> SONY DISCOS 84564 (17.98 EQ CD) [M]	Santo Pecado	3
70	62	48	62	<b>SELENA</b> EMI LATIN 42096 (16.98 CD)	Ones	4
71	67	72	16	<b>EDNITA NAZARIO</b> SONY DISCOS 70618 (15.98 EQ CD) [M]	Por Ti	1
72	NEW	1		<b>LA PROPIEDAD DE DURANGO</b> DISA 729105 (18.98 CD)	La Propiedad De Durango	72
73	58	62	34	<b>DON OMAR</b> VI 450587 (14.98 CD) [M]	The Last Don	2
74	60	57	47	<b>CUISILLOS</b> MUSART 2709/BALBOA (6.98 CD)	Las Romanticas De Cuisillos	16
75	72	68	17	<b>TEGO CALDERON</b> WHITE LION 53021/BMG LATIN (14.98 CD)	El Abayarde	49

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 PAULINA RUBIO PAU-LATINA (UNIVERSAL LATINO)	1 VICTOR MANUELLE TRAVESIA (SONY DISCOS)	1 INTOCABLE INTIMAMENTE: EN VIVO LIVE (EMI LATIN)
2 GIPSY KINGS ROOTS (NONESUCH/AG)	2 LITO Y POLACO FUERA DE SERIE (PINA/UNIVERSAL LATINO)	2 LOS RIELEROS DEL NORTE 20 ANOS DE FUERZA NORTENA (FONOVISA/UG)
3 THALIA GREATEST HITS (EMI SPECIAL MARKETS/EMI LATIN)	3 IVY QUEEN DIVA PLATINUM EDITION (REAL/UNIVERSAL LATINO)	3 BRONCO/LOS BUKIS CRONICA DE DOS GRANDES (FONOVISA/UG)
4 MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... (FONOVISA/UG)	4 CELIA CRUZ HITS MIX (SONY DISCOS)	4 VARIOUS ARTISTS 100% DURANGUENSE (DISA)
5 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	5 CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATINO)	5 EL PODER DEL NORTE LA DECADE (DISA)
6 DAVID BISBAL BULERIA (VALE/UNIVERSAL LATINO)	6 LUNYTUNES & NDRIEGA MAS FLOW (VI)	6 VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO 2004 (UNIVISION/UG)
7 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	7 VARIOUS ARTISTS REGGAETONHITS 2004 (J&N/SONY DISCOS)	7 GRUPO MONTEZ DE DURANGO DE DURANGO A CHICAGO (DISA)
8 SIN BANDERA DE VIAJE (SONY DISCOS)	8 VARIOUS ARTISTS BACHATAHITS 2004 (J&N/SONY DISCOS)	8 GRUPO MOJADO 20 GREATEST HITS (UNIVISION/UG)
9 ALEX UBAGO FANTASIA O REALIDAD (WARNER LATINA)	9 VARIOUS ARTISTS 12 DISCIPULOS (DIAMOND)	9 VARIOUS ARTISTS HISTORIA MUSICAL NORTENA (UNIVISION/UG)
10 MANA ECLIPSE (WARNER LATINA)	10 CELIA CRUZ REGALO DEL ALMA (SONY DISCOS)	10 K-PAZ DE LA SIERRA 20 EXITOS CON LA FUERZA DURANGUENSE (PROCAN/VOISA)
11 A.B. QUINTANILLA III & KUMBIA KINGS LA HISTORIA (EMI LATIN)	11 VARIOUS ARTISTS 2004 ANO DE EXITOS: REGGAETON (UNIVERSAL LATINO)	11 AKWID HOY, AYER AND FOREVER (ARIES/EMI LATIN)
12 TEGO CALDERON EL ENEMY DE LOS GUASIBIRI (WHITE LION/BMG LATIN)	12 VARIOUS ARTISTS SALSAHITS 2004 (J&N/SONY DISCOS)	12 LOS TEMERARIOS TRIBUTO AL AMOR (FONOVISA/UG)
13 OBIE BERMUDEZ CONFESIONES (EMI LATIN)	13 EL GENERAL LA VERDADERA HISTORIA: XV ANOS DE EXITOS (UNIVERSAL LATINO)	13 PATRULLA 81 COMO PUDE ENAMORARME DE TI (DISA)
14 WISIN EL SOBREVIVIENTE (LIDERES)	14 VARIOUS ARTISTS 30 BACHATAS PEGADITAS (MOCK & ROLL/SONY DISCOS)	14 EZEQUIEL PENA 20 HERRADURAS DE ORO (FONOVISA/UG)
15 K1 NUESTRO TURNO (OLE)	15 VARIOUS ARTISTS SALSA EN LA CALLE OCHO 2004 (PROTEC/UNIVERSAL LATINO)	15 JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBOA)
16 CHAYANNE SINCERO (SONY DISCOS)	16 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	16 LOS HURACANES DEL NORTE 20 NARCO-CORRIDOS (UNIVISION/UG)
17 JULIO IGLESIAS DIVORCIO (SONY DISCOS)	17 JERRY RIVERA CANTO A MI IDOLO: FRANKIE RUIZ (ARIOLA/BMG LATIN)	17 ALICIA VILLARREAL CUANDO EL CORAZON SE CRUZA (UNIVERSAL LATINO)
18 PILAR MONTENEGRO PILAR (GOLDEN/TRIGGERFISH)	18 ELVIS CRESPO GREATEST HITS (SONY DISCOS)	18 VICENTE Y ALEJANDRO FERNANDEZ EN VIVO: JUNTOS POR ULTIMA VEZ (SONY DISCOS)
19 LOS TRI-O CANCIONES DEL ALMA DE MARCO ANTONIO SOLIS (PRISMA/SONY DISCOS)	19 VARIOUS ARTISTS REGGAETON GOLD COLLECTION VOL. 1 (UNIVERSAL LATINO)	19 CARDENALES DE NUEVO LEON HISTORIA MUSICAL (DISA)
20 MANA REVOLUCION DE AMOR (WARNER LATINA)	20 INDIA LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS)	20 LOS ANGELES DE CHARLY CARTA DE AMOR (FONOVISA/UG)

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

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## The Billboard Q&A PAULINA RUBIO

An in-depth conversation with one of Latin music's most dynamic artists.

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## HIGHLIGHTS

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# Billboard HOT LATIN TRACKS

APRIL 3 2004

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THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	2	1	9	<b>TE QUISE TANTO</b> E. ESTEFAN, JR., A. PEÑA (G. SOROKIN, ANDAHU)	Paulina Rubio UNIVERSAL LATINO	1
<b>NUMBER 1</b> 5 Weeks At Number 1						
2	1	3	15	<b>Y TODO QUEDA EN NADA</b> ESTEFANO (ESTEFANO, J. REYES)	Ricky Martin SONY DISCOS	1
3	6	6	26	<b>MAS QUE TU AMIGO</b> M.A. SOLIS, H. PATRON, R. PEREZ (M.A. SOLIS)	Marco Antonio Solis FONOVISA	3
4	3	2	20	<b>CUIDARTE EL ALMA</b> L.F. CHOZA (M. DURANDEAU, C. ZALLES)	Chayanne SONY DISCOS	1
5	5	8	9	<b>TENGO GANAS</b> E. ESTEFAN, JR., A. GAITAN, R. GAITAN (V.M. RUIZ, E. ESTEFAN, JR.)	Victor Manuelle SONY DISCOS	5
6	4	4	9	<b>AUNQUE NO TE PUEDA VER</b> J.N. GOMEZ (A. UBAGO)	Alex Ubago WARNER LATINA	4
7	10	11	7	<b>TU FOTOGRAFIA</b> G. ESTEFAN, E. ESTEFAN, JR., S. KRYS (G. MARCO, E. ESTEFAN, JR.)	Gloria Estefan EPIC/SONY DISCOS	7
<b>GREATEST GAINER</b>						
8	15	16	1	<b>COMO PUDE ENAMORARME DE TI</b> A. RAMIREZ CORRAL (R. LUGO)	Patrulla 81 DISA	8
9	16	14	10	<b>HAZME OLVIDARLA</b> J. GUILLEN (A. TORRES)	Conjunto Primavera FONOVISA	9
10	8	10	19	<b>TE LLAME</b> R. PEREZ, R. LIVI (R. LIVI, R. PEREZ)	Cristian ARIOLA/BMG LATIN	3
11	7	5	8	<b>QUE LLORO</b> A. BAQUEIRO, SIN BANDERA (L. GARCIA)	Sin Bandera SONY DISCOS	5
12	11	15	8	<b>BARAJA DE ORO</b> PALOMO (R. AYALA)	Palomo DISA	11
13	17	26	4	<b>CREO EN EL AMOR</b> J.L. PILOTO (J.L. PILOTO, R. DEL SOL)	Rey Ruiz SONY DISCOS	13
14	19	17	39	<b>ANTES</b> S. KRYS, J. SOMEILLAN (O. BERMUDEZ)	Obie Bermudez EMI LATIN	1
15	9	7	14	<b>CERCA DE TI</b> S. MORALES (T. SODI, S. MORALES, D. SIEGEL, G. DI MARCO)	Thalia VIRGIN/EMI LATIN	1
16	14	13	26	<b>LA PAGA</b> G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	5
17	13	12	7	<b>BULERIA</b> K. SANTANDER, D. BETANCOURT (K. SANTANDER, G. SANTANDER)	David Bisbal VALE/UNIVERSAL LATINO	11
18	21	19	25	<b>LAGRIMAS DE CRISTAL</b> J.L. TERRAZAS (HARRIS)	Grupo Montez De Durango DISA	6
19	18	20	25	<b>ROSAS</b> N. WALKER, LA OREJA DE VAN GOGH (A. MONTERO, X. SAN MARTIN, P. BENEGAS, A. FUENTES, H. GARDE)	La Oreja De Van Gogh SONY DISCOS	4
20	23	36	3	<b>ABRAZAR LA VIDA</b> R. PEREZ (O. RICH, J. MARR, J. C. PEREZ, SOTD)	Luis Fonsi UNIVERSAL LATINO	20
21	12	9	20	<b>ME CANSE DE TI</b> S. KRYS, J. SOMEILLAN (O. BERMUDEZ, G. MARCO)	Obie Bermudez EMI LATIN	1
22	30	40	4	<b>ME EQUIVOQUE</b> A.A. ALBA (COPYRIGHT CONTROL)	Mariana UNIVISION	22
23	25	24	5	<b>JOSE PEREZ LEON</b> LOS TIGRES DEL NORTE (J. CANTORAL)	Los Tigres Del Norte FONOVISA	23
24	38	—	2	<b>TARDES NEGRAS</b> A. SALERNO, M. MAJONCHI (T. FERRO)	Tiziano Ferro EMI LATIN	24
25	27	28	9	<b>DALO POR HECHO</b> BRONCO (IN URQUIZA, N. CONCHA)	Bronco: El Gigante De America FONOVISA	25
26	26	—	2	<b>DOS LOCOS</b> NOT LISTED (NOT LISTED)	Los Horoscopos De Durango PROCAN/DISA	26
27	39	—	2	<b>LA MAS DESEADA</b> V. ELIZALDE (R. E. MORA)	Valentin Elizalde UNIVERSAL LATINO	27
28	20	18	19	<b>SOY UN NOVATO</b> R. MUÑOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI LATIN	14
<b>HOT SHOT DEBUT</b>						
29	NEW	1	1	<b>LUCHARE POR TU AMOR</b> A. BAQUEIRO (R. FOLGUERA, S. MONY, M. ENTRAIGUES)	Alejandro Fernandez SONY DISCOS	29
30	48	—	6	<b>JAMBALAYA</b> K. PAZ DE LA SIERRA (H. WILLIAMS)	K-Paz De La Sierra PROCAN/DISA	30
31	28	35	3	<b>PARA TODA LA VIDA</b> A. LIZARRAGA, J. LIZARRAGA (J. J. LEYVA)	Banda El Recodo FONOVISA	28
32	31	—	2	<b>Y QUE</b> I. RODRIGUEZ, F. EHRICH (A. VEZZANI)	Los Angeles De Charly FONOVISA	31
33	RE-ENTRY	4	4	<b>HERMANITA</b> L. SANTOS, J. SANCHEZ (L. SANTOS)	Aventura PREMIUM LATIN	33
34	34	30	7	<b>A QUE NO TE VAS</b> T. TORRES, M. PORTMANN (AMERIKA, C. BRANT, M. PORTMANN)	Ednita Nazario SONY DISCOS	25
35	NEW	1	1	<b>CRUZ DE OLVIDO</b> P. AGUILAR (J. ZAIZAR)	Pepe Aguilar UNIVISION	35
36	47	43	8	<b>EL PALOMITO</b> J. PRECIADO (G. TIJERINA)	Julio Preciado Y Su Banda Perla Del Pacifico RCA/BMG LATIN	30
37	24	27	7	<b>AGUANTA AHI</b> FILLAN (R. ALVAREZ)	Rosario ARIOLA/BMG LATIN	24
38	32	—	2	<b>DEJA</b> C. CABRAL, "JUNIOR", A. BARBARA (R. LIVI, R. PEREZ)	Ana Barbara FONOVISA	32
39	29	37	4	<b>TE QUISE OLVIDAR</b> J.L. TERRAZAS (J. GABRIEL)	Grupo Montez De Durango DISA	29
40	NEW	1	1	<b>DESEOS DE COSAS IMPOSIBLES</b> N. WALKER, LA OREJA DE VAN GOGH (X. SAN MARTIN)	La Oreja De Van Gogh SONY DISCOS	40
41	35	44	13	<b>ESTOY ENAMORADA</b> MUSIDEAS (P. GARZA, J. RAZO)	Yolanda Perez With Don Cheto FONOVISA	23
42	42	—	1	<b>POR QUE NO</b> M. BLASCO, L. RUSTICI (T. GONZALEZ)	Tisuby & Georgina LIDERES	42
43	46	29	13	<b>PARA QUE ME HACES LLORAR</b> P. INIGUEZ, P. GARZA (J. GABRIEL)	Briseyda Y Los Muchachos PLATINO/FONOVISA	24
44	44	—	2	<b>UN DIA NORMAL</b> G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	44
45	NEW	1	1	<b>A PIERNA SUELTA</b> P. AGUILAR (M. URIETA)	Pepe Aguilar UNIVISION	16
46	RE-ENTRY	7	7	<b>SE ME HIZO TARDE LA VIDA</b> P. RAMIREZ (I. RAMIREZ)	Vicente Fernandez SONY DISCOS	46
47	37	25	7	<b>ELLA TIENE FUEGO</b> S. GEORGE (S. GEORGE, J. PILOTO, EL GENERAL)	Celia Cruz SONY DISCOS	25
48	RE-ENTRY	4	4	<b>ECHALE LENA</b> R. PEREZ, R. LIVI (R. LIVI, R. PEREZ)	Victoria MEGAMUSIC/UNIVERSAL LATINO	31
49	RE-ENTRY	14	14	<b>LOCA CONMIGO</b> R. CAMASTA (W. BRAZOBAN)	Los Toros Band UNIVERSAL LATINO	33
50	36	23	25	<b>QUIEN TE DIJO ES?</b> R. PEREZ (L. FONSI), C. BRANTI	Luis Fonsi UNIVERSAL LATINO	3

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 101 stations (40 Latin Pop, 16 Tropical, 53 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Video availability. ©2004, VNU Business Media, Inc. All rights reserved.

# LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	<b>TE QUISE TANTO</b> UNIVERSAL LATINO	PAULINA RUBIO	21	18	<b>AGUANTA AHI</b> ARIOLA/BMG LATIN	ROSARIO
2	3	<b>Y TODO QUEDA EN NADA</b> SONY DISCOS	RICKY MARTIN	22	28	<b>DESEOS DE COSAS IMPOSIBLES</b> SONY DISCOS	LA OREJA DE VAN GOGH
3	2	<b>CUIDARTE EL ALMA</b> SONY DISCOS	CHAYANNE	23	25	<b>POR QUE NO</b> LIDERES	TISUBY & GEORGINA
4	4	<b>AUNQUE NO TE PUEDA VER</b> SONY DISCOS	ALEX UBAGO	24	24	<b>UN DIA NORMAL</b> SURCO/UNIVERSAL LATINO	JUANES
5	6	<b>TE LLAME</b> ARIOLA/BMG LATIN	CRISTIAN	25	23	<b>COMO FUI A ENAMORARME DE TI</b> PRISMA/SONY DISCOS	LOS TIGRES DEL NORTE
6	5	<b>QUE LLORO</b> SONY DISCOS	SIN BANDERA	26	21	<b>QUIEN TE DIJO ES?</b> UNIVERSAL LATINO	LUIS FONSI
7	7	<b>CERCA DE TI</b> VIRGIN/EMI LATIN	THALIA	27	19	<b>DUELE VERTE</b> SONY DISCOS	RICARDO ARJONA
8	13	<b>ANTES</b> EMI LATIN	OBIE BERMUDEZ	28	26	<b>UN TE AMO</b> WARNER LATINA	LUIS MIGUEL
9	15	<b>MAS QUE TU AMIGO</b> FONOVISA	MARCO ANTONIO SOLIS	29	31	<b>TE LLEVARE AL CIELO</b> WARNER LATINA	MANA
10	10	<b>LA PAGA</b> SURCO/UNIVERSAL LATINO	JUANES	30	—	<b>CREO EN EL AMOR</b> SONY DISCOS	REY RUIZ
11	9	<b>BULERIA</b> VALE/UNIVERSAL LATINO	DAVID BISBAL	31	27	<b>SABANAS FRIAS</b> WARNER LATINA	MANA & RUBEN BLADES
12	11	<b>ROSAS</b> SONY DISCOS	LA OREJA DE VAN GOGH	32	—	<b>4:30 AM</b> EMI LATIN	OBIE BERMUDEZ
13	12	<b>TU FOTOGRAFIA</b> EPIC/SONY DISCOS	GLORIA ESTEFAN	33	40	<b>ESO</b> WARNER LATINA	ALEJANDRO SANZ
14	16	<b>ABRAZAR LA VIDA</b> UNIVERSAL LATINO	LUIS FONSI	34	36	<b>ECHALE LENA</b> MEGAMUSIC/UNIVERSAL LATINO	VICTORIA
15	14	<b>MIENTES TAN BIEN</b> SONY DISCOS	SIN BANDERA	35	—	<b>HAY QUE CAMBIAR</b> RPE/UNIVISION	AREA 305
16	22	<b>TARDES NEGRAS</b> EMI LATIN	TIZIANO FERRO	36	38	<b>ME EQUIVOQUE</b> UNIVISION	MARIANA
17	8	<b>ME CANSE DE TI</b> EMI LATIN	OBIE BERMUDEZ	37	30	<b>DONDE CORRE LA SANGRE</b> CRESCENT MOON/SONY DISCOS	SHALIM
18	17	<b>TENGO GANAS</b> SONY DISCOS	VICTOR MANUELLE	38	37	<b>Y TE VOY A OLVIDAR</b> MEGAMUSIC/UNIVERSAL LATINO	MARCO FLORES
19	29	<b>LUCHARE POR TU AMOR</b> SONY DISCOS	ALEJANDRO FERNANDEZ	39	34	<b>DEJA</b> FONOVISA	ANA BARBARA
20	20	<b>A QUE NO TE VAS</b> SONY DISCOS	EDNITA NAZARIO	40	—	<b>LA REINA</b> SONY DISCOS	ANA GABRIEL

# TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	<b>TENGO GANAS</b> SONY DISCOS	VICTOR MANUELLE	21	21	<b>HAY QUE CAMBIAR</b> RPE/UNIVISION	AREA 305
2	3	<b>CREO EN EL AMOR</b> SONY DISCOS	REY RUIZ	22	19	<b>MI LIBERTAD</b> ARIOLA/BMG LATIN	JERRY RIVERA
3	5	<b>HERMANITA</b> PREMIUM LATIN	AVENTURA	23	18	<b>SABANAS FRIAS</b> WARNER LATINA	MANA & RUBEN BLADES
4	12	<b>TU FOTOGRAFIA</b> EPIC/SONY DISCOS	GLORIA ESTEFAN	24	—	<b>LA SOSPECHA</b> UNIVISION	SON DE CALI
5	7	<b>LOCA CONMIGO</b> UNIVERSAL LATINO	LOS TOROS BAND	25	24	<b>POR QUE NO</b> LIDERES	TISUBY & GEORGINA
6	4	<b>ELLA TIENE FUEGO</b> SONY DISCOS	CELIA CRUZ	26	25	<b>AME LA OROGA</b> CUTTING	SDN CALLEJERO
7	6	<b>QUITEMONOS LA ROPA</b> SONY DISCOS	NEG	27	29	<b>AGUANTA AHI</b> ARIOLA/BMG LATIN	ROSARIO
8	2	<b>Y TODO QUEDA EN NADA</b> SONY DISCOS	RICKY MARTIN	28	30	<b>ECHALE LENA</b> MEGAMUSIC/UNIVERSAL LATINO	VICTORIA
9	8	<b>DILE</b> VI	DDN DMAR	29	28	<b>AMIGO MIO</b> WEACARIBE/WARNER LATINA	TONO ROSARIO WITH TEGO CALDERON
10	11	<b>NADA DE NADA</b> J&N	FRANK REYES	30	23	<b>CUIDARTE EL ALMA</b> SONY DISCOS	CHAYANNE
11	20	<b>PUERTO RICO</b> ARIOLA/BMG LATIN	JERRY RIVERA	31	27	<b>EL REFRAN SE TE OLVIDO</b> SONY DISCOS	GILBERTO SANTA ROSA
12	13	<b>VOY A TENER QUE OLVIDARTE</b> SONY DISCOS	ANDY ANDY	32	—	<b>AMANECER (BOMBA)</b> EMI LATIN	LIMI T 21
13	9	<b>PEQUENAS COSAS</b> S&I	SDN BY FOUR	33	—	<b>SOLAMENTE ELLA</b> M.P.	WILLIE GONZALEZ & EDDIE SANTIAGO
14	17	<b>EL GALLO NO OLVIDA</b> M.P.	TITO ROJAS	34	36	<b>CURAME</b> WEACARIBE/WARNER LATINA	CHARLIE CRUZ
15	15	<b>SUENA</b> M.P.	JOSE PENA SUAZO Y LA BANDA GORDA	35	—	<b>LA PAGA</b> SURCO/UNIVERSAL LATINO	JUANES
16	10	<b>LA PAGA</b> KAREN/UNIVERSAL LATINO	TONNY TUN TUN	36	31	<b>PORQUE TE AMO</b> MAMBO	4 EVER
17	14	<b>SI TU ESTUVIERAS</b> UNIVERSAL LATINO	LOS TOROS BAND	37	39	<b>ME CANSE DE TI</b> EMI LATIN	OBIE BERMUDEZ
18	22	<b>NAVEGANDOTE</b> NUEVA VIDA	N. KLABE	38	—	<b>Y QUE</b> FONOVISA	LOS ANGELES DE CHARLY
19	16	<b>TE QUISE TANTO</b> UNIVERSAL LATINO	PAULINA RUBIO	39	32	<b>NECESITO UN AMOR</b> SONY DISCOS	ANDY ANDY
20	—	<b>TELEFONO</b> UNIVERSAL LATINO	GRUPO MANIA	40	—	<b>LA DECLARACION DEL VIZCO</b> EMI LATIN	CABAS

# REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	<b>COMO PUDE ENAMORARME DE TI</b> DISA	PATRULLA 81	21	32	<b>A PIERNA SUELTA</b> UNIVISION	PEPE AGUILAR
2	3	<b>HAZME OLVIDARLA</b> FONOVISA	CONJUNTO PRIMAVERA	22	21	<b>YO TE ENSENE</b> MUSIMEX/UNIVERSAL LATINO	CONJUNTO ATARDECER
3	1	<b>BARAJA DE ORO</b> DISA	PALOMO	23	24	<b>ME VOY A IR</b> EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
4	5	<b>LAGRIMAS DE CRISTAL</b> DISA	GRUPO MONTEZ DE DURANGO	24	16	<b>VANIDOSA</b> MUSART/BALBOA	CUISILLOS
5	8	<b>JOSE PEREZ LEON</b> FONOVISA	LOS TIGRES DEL NORTE	25	22	<b>QUE TE RUEGUE QUIEN TE QUIERA</b> FONOVISA	BANDA EL RECODO
6	6	<b>MAS QUE TU AMIGO</b> FONOVISA	MARCO ANTONIO SOLIS	26	29	<b>CRUZ DE OLVIDO</b> UNIVISION	PEPE AGUILAR
7	9	<b>DALO POR HECHO</b> FONOVISA	BRONCO: EL GIGANTE DE AMERICA	27	33	<b>LA MILPA</b> ARIOLA/BMG LATIN	LOS ASTROS DE DURANGO
8	7	<b>DOS LOCOS</b> PROCAN/DISA	LOS HOROSCOPOS DE DURANGO	28	27	<b>CAMARON PELA'O</b> EMI LATIN	VOCES DEL RANCHO
9	14	<b>LA MAS DESEADA</b> UNIVERSAL LATINO	VALENTIN ELIZALDE	29	31	<b>PERO TU NO ESTAS</b> DISA	GRUPO BRYNDIS
10	4	<b>SOY UN NOVATO</b> DISA	INTOCABLE	30	—	<b>MAS TERCO QUE UNA MULA</b> DISA	GERMAN LIZARRAGA
11	12	<b>NOMAS POR TU CULPA</b> UNIVISION	LOS HURACANES DEL NORTE	31	36	<b>QUE ME LLEVE EL OIABLO</b> PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO
12	20	<b>JAMBALAYA</b> PROCAN/DISA	K-PAZ DE LA SIERRA	32	26	<b>LA BOTELLA</b> LA SIERRA	LOS MORROS DEL NORTE
13	10	<b>PARA TODA LA VIDA</b> FONOVISA	BANDA EL RECODO	33	25	<b>AMOR DESCARADO</b> UNIVERSAL LATINO	LOS TUCANES DE TIJUANA
14	19	<b>EL PALOMITO</b> RCA/BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	34	28	<b>OAME POR MUERTO</b> UNIVISION	LUPILLO RIVERA
15	11	<b>TE QUISE OLVIDAR</b> DISA	GRUPO MONTEZ DE DURANGO	35	—	<b>TE QUISE TANTO</b> UNIVERSAL LATINO	PAULINA RUBIO
16	13	<b>ESTOY ENAMORAOA</b> FONOVISA	YOLANDA PEREZ WITH DON CHETO	36	37	<b>DEJA</b> FONOVISA	ANA BARBARA
17	15	<b>Y QUE</b> FONOVISA	LOS ANGELES DE CHARLY	37	30	<b>POR UN RATO</b> FONOVISA	AROMA
18	18	<b>PARA QUE ME HACES LLORAR</b> PLATINO/FONOVISA	BRISEYDA Y LOS MUCHACHOS	38	38	<b>Y DICEN</b> UNIVISION	ADAN CHALINO SANCHEZ
19	—	<b>ME EQUIVOQUE</b> UNIVISION	MARIANA	39	—	<b>NO TENGAS MIEDO ENAMORARTE</b> DISA	EL PODER DEL NORTE
20	23	<b>SE ME HIZO TARDE LA VIDA</b> SONY DISCOS	VICENTE FERNANDEZ	40	—	<b>DALE SU BENEDICION</b> UNIVISION	LOS HURACANES DEL NORTE

# Euro Dance Fuses Sounds To Keep Genre Vital

BY CHUCKY THOMAS

LONDON—With commercial dance music reaching saturation point and the electroclash backlash well under way in Europe, the pressure is on A&R reps to discover acts offering a little more substance.

Kevin Robinson, head of Sony's Illustrious imprint, is one of a number of executives embracing the broader aspects of dance music.

Keen to promote crossover appeal through the co-existence of dance and rock, Robinson's latest "post-electronic" act is Syntax. The London-based duo—Mike Tournier and Jan Burton—is a good indication of the current musical shift.

Since making its live debut in the United Kingdom last December, Syntax has supported Scissor Sisters on a U.K. tour.

"Though the act emerged from the dance scene via its debut single 'Pray,' we always saw them as more of a dance/rock hybrid," Robinson says.

The duo's debut album, "Meccano Mind," incorporates dark, brooding electronic backdrops and sepulchral vocal narratives. The result is a sound palette reflecting the likes of Hybrid, Massive Attack and Underworld.

Also amalgamating sounds is Berlin-based producer/songwriter Andre Abshagen. For his latest project, recording as Pet, he combines glam rock, disco and pop.

Signed to new label Gronland—headed by European pop veteran Herbert Grönemeyer—Pet's sophomore single, "No Yes No," and debut album, "Player One Ready," are due this year.

Citing John Lennon and David Bowie as inspirational songwriters, Abshagen has pledged his allegiance to the grown-up variety of pop. "I've always been a huge fan of pop music from the 1970s," he says. "With 'Player One Ready,' I've tried to make a serious pop album."

Abshagen previously achieved success as one-half of German sample-based electronic duo Dauerfisch (with Künstler Treu) on Berlin's Bungalow Records. Today, he writes all his original material on the acoustic guitar, adding Moogs, drums and electric guitars later.

Abshagen is preparing for some live shows, which will include a keyboard player and drummer.

## FUNK D'VOID IN BARCELONA

Sharing the live vision is Barcelona-based Lars Sandberg, aka Funk D'Void, a contrary techno producer of Swedish origin who relocated from Scotland. The 32-year-old's sound takes the essence of techno, masterfully infusing it with melody.

"Techno became very rhythm-based, too cold and abrasive for my liking," Sandberg notes. "I've always been into the more emotional, melodic side, and I think it's coming to the fore again."

This year, Funk D'Void issued his third album, "Volume Freak," on Glasgow imprint Soma.

Soma label manager Dave Clarke identifies the rationale behind Sandberg's individuality: "He never covers



JUNIOR JACK: SUFFUSING DANCE WITH SOUL

old ground and is always genius at turning real emotions and moods into music."

Sandberg's "Diabla" track marked his career breakthrough in 2001, proving to be one of that year's most significant records. It was championed by the Chemical Brothers and others.

Sandberg's most recent release incorporates vocal tracks, which have inspired him to begin work on a new live show.

At the slower end of the beat spectrum, the Zurich-based duo of Gianni Sivaro and Robert Santo—recording collectively as Sequel—is eschewing frenetic, commercial electronic music for surreal rhythms, depth and quality.

The pair has released music on Swiss label Straight Ahead Recordings and Germany's Compost, among others. Its debut album, "Motorized Instinct," was released by Berlin-based Sonar Kollektiv.

Splicing electronic broken beats and soulful house and working with assorted vocalists, Sivaro & Santo won the attention of international DJs Louie Vega and Kruder & Dorfmeister's Peter Kruder.

## BRUSSELS' JUNIOR JACK

Vito Lucente, who often records as Junior Jack, is another talent suffusing dancefloor energy with soul.

The Italian-born and Brussels-based producer has reportedly sold more than 3 million records across Europe. Some of these have been on his own Noise Traxx label.

Since cracking the U.K. top 30 in 2000 with the single "My Feeling," Lucente has delivered several hits, including "Thrill Me," "E Samba" and "Make Luv" (under his Room 5 alias). U.K. label Defected issued Junior Jack's debut album, "Trust It," earlier this year.

Fabrizio Gentile, international product manager of PIAS International—which signed the artist for the

world in 1999—says, "[Vito's] ability to use and play with basslines is one of the things that shapes his distinctive, trademark sound."

Defected has licensed Lucente's output since 2000. Defected product manager Kieran Mansfield says the artist is scheduled to appear at the label's high-profile weekly parties at the El Divino club in Ibiza, Spain, this summer.

## BLACK STROBE

And then there is Parisian DJ/producer Ivan Smagghe. He has acquired an enviable reputation alongside Arnaud Rebotini as Black Strobe on Trevor Jackson's U.K. label Output.

"Early Warp stuff has always been a major influence on Black Strobe," Smagghe observes. Black Strobe's résumé lists singles like "Innerstrings" and "Me and Madonna" and remixes for the Rapture and Royksopp. On his own, Smagghe mixed the "Death Disco" compilation for Belgian label Eskimo.

Smagghe cut his teeth as dance imports buyer at the now-defunct Rough Trade record store in Paris. He also held a two-year stint as host of "Test," a show on leading French station Radio Nova. In 2001, he began producing music and launched his own label, Set.

His monthly Kill the DJ nights at Paris club Pulp define the city's club scene. With a Black Strobe album due this year, Smagghe's ability to be both futuristic and retrospective has him emerging as a very hot property.

# 'Frank' Film Snags The Angel

Supa Crucial artist the Angel has scored "Let's Get Frank," a documentary about Democratic congressman Barney Frank. The Bart Everly-directed film opens at New York's Film Forum in July.

Of course, this is not the first time that the Angel's music has been heard outside of clubland. Her original tracks have been placed in Showtime's "Street Time," UPN's "The Twilight Zone" and other TV series (*Billboard*, March 6).

On March 9, Supa Crucial, which is distributed by New Line Records, issued "Covert Movements," the new album by 60 Channels, an alias of the Angel.

**ALL THAT GLITTERS:** British DJ/producer Alex Gold has been keeping a low profile since injuring his spinal cord nearly two years ago. Now, after much therapy, Gold is back in action.

He is actively running his label

(Xtravaganza)—which recently released "Holding on to Nothing" by Agnelli & Nelson Featuring Aureus—and gearing up for some DJ dates.

Additionally, he has remixed

**Beat Box™**  
By Michael Paoletta  
mpaoletta@billboard.com



Annie Lennox's "Into the West," the Grammy Award-winning song from the Reprise/Warner Bros. soundtrack, "The Lord of the Rings: The Return of the King."

Overflowing with haunting synth patterns, hip-hop-shaded beats, cinematic strings and Lennox's unmistakable voice, Gold's epic remix sits somewhere between the music of U2 and Massive Attack.

Though 2004 is still young, consider this one of the year's best remixes.

**A NEW FACE:** Several tastemaking electro-funk-rock DJs are championing "Dannii (In Town 2Nite)" by U.K. newcomer Kurt. Produced by Sidh Solanki (Busted), the blistering, electro-kissed track is an homage to Dannii Minogue.

After a few spins of "Dannii," don't be surprised if—to paraphrase a certain song by older sister Kylie—you can't get the track's chorus out of your head.

Since debuting "Dannii" in Miami during the recent Winter Music Conference, Kurt—a contributor to British lifestyle magazine *The Face*—has licensed the label-less track for the movie "Discovering Dannii."

This Australian short film is about two club promoters who are fans of the younger Minogue. Filming begins in the coming weeks.

**THE SINGLE FILE:** Can't get enough of the carnival-hued rhythms of Junior Jack's "E Samba"? Do yourself a favor and give a listen to "Bulo" by Copyright Featuring

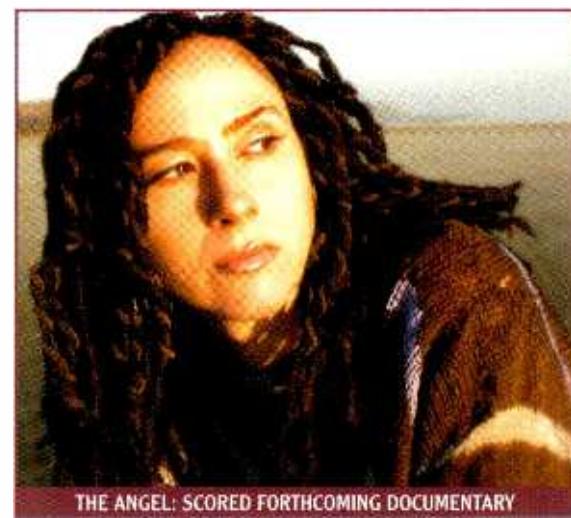
Shovell.

The Soulfulric Traxx single is awash in lively percussion and funky basslines. Former M People percussionist Shovell, making his vocal debut, provides the fiery, mantra-like chanting.

House classic "A Day in the Life" by Black Riot (aka Todd Terry) has been put to the remix test by Glenn Friscia and Frank Lamboy. Now titled "A Day in the Life 2004" by Friscia & Lamboy Vs. Todd Terry, the track sports a peak-hour tribal vibe. Available from Chicago's Music Plant label.

Full Intention is enjoying much success with its rerub of George Michael's "Amazing." Now, the U.K. production team turns its attention to Christina Milian's "Dip It Low" (Island Def Jam).

Pounding house beats, accompanied by disco-lashed cowbells and a rubbery bassline, create one power-



THE ANGEL: SCORED FORTHCOMING DOCUMENTARY

packed groove. Milian's lip-smackin' rapid delivery is icing on the cake.

**FYI:** Danger Mouse has been tapped by U.K. duo Zero 7 to remix its next single, "Somersault." Culled from the act's new album "When It Falls," "Somersault" features vocalist Sia Furler.

In case you've been living under a rock, Danger Mouse caused much controversy recently with his recording "The Grey Album." The set features vocal tracks from Jay-Z's "The Black Album" placed over beats created using the Beatles' "White Album."

APRIL 3 2004				Billboard® HOT DANCE SINGLES SALES	
Sales data compiled by Nielsen SoundScan				Artist	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	NEW	1	1	<b>NUMBER 1</b> LOVE PROFUSION MAVERICK 42703/WARNER BROS.	Madonna ♀
2	1	1	20	ME AGAINST THE MUSIC JIVE 5757/ZOMBA	Britney Spears Featuring Madonna ♀
3	2	—	2	SAVE MY SOUL TOMMY BOY SILVER LABEL 2438/TOMMY BOY	Kristine W
4	3	2	19	YOU PROMISED ME (TU ES FOUTU) BENZ STREET/WAAKO 75434/2YX	In-Grid
5	4	3	15	NOTHING FAILS/NOBODY KNOWS ME MAVERICK 42682/WARNER BROS.	Madonna
6	5	5	7	LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES) WARNER BROS. 42685	Seal ♀
7	RE-ENTRY	6	6	SAN FRANCISCO JELLYBEAN 8654	Sir Ivan
8	7	8	37	THE DISTRICT SLEEPS ALONE TONIGHT SUB POP 70614	The Postal Service ♀
9	6	—	2	CHERRY BLOSSOM GIRL SOURCE 47769/ASTRALWERKS	Air
10	9	9	28	RUBBERNECKIN' (PAUL OAKENFOLD REMIX) BMG STRATEGIC MARKETING/RCA 54219/RMG	Elvis Presley
11	10	6	29	(THERE'S GOTTA BE) MORE TO LIFE FOREFRONT 52925/VIRGIN	Stacie Orrico ♀
12	13	10	36	OFFICIALLY MISSING YOU (REMIXES) ELEKTRA 47439/EEG	Tamia ♀
13	8	4	27	SYMPATHY FOR THE DEVIL (REMIXES) ABKCO 71966	The Rolling Stones ♀
14	12	14	6	TOXIC (REMIXES) JIVE 59214/ZOMBA	Britney Spears ♀
15	11	7	17	BREATHE (REMIXES) MAVERICK 42689/WARNER BROS.	Michelle Branch ♀
16	15	17	14	BORN TOO SLOW V2 27804	The Crystal Method ♀
17	14	11	20	HAREM (CANCAO DO MAR) (M. LEHMAN, R. RIVERA & H. HECTOR REMIXES) NEMO STUDIO 53240/ANGEL	Sarah Brightman
18	17	15	59	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) MONARCH/ISLAND 063733/DJMG	Mariah Carey ♀
19	16	13	6	TRULY NETTWERK 33221	Delerium Featuring Nerina Pallot
20	RE-ENTRY	15	15	LIMBO ROCK (REMIXES) TEEC 28206	Chubby C & OD Featuring Inner Circle ♀
21	19	12	15	ROCK YOUR BODY, ROCK MOONSHINE 88492	Ferry Corsten
22	23	18	28	PAVEMENT CRACKS (REMIXES) J 55884/RMG	Annie Lennox
23	18	20	35	I'M GLAD (REMIXES) EPIC 73952/SONY MUSIC	Jennifer Lopez ♀
24	RE-ENTRY	7	7	AS THE RUSH COMES ULTRA 1192	Motorcycle
25	20	19	37	HOLLYWOOD (REMIXES) MAVERICK 42638/WARNER BROS.	Madonna ♀

APRIL 3 2004				Billboard® HOT DANCE RADIO AIRPLAY	
Airplay compiled by Nielsen Broadcast Data Systems				Artist	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
				IMPRINT & PROMOTION LABEL	
1	3	—	1	<b>NUMBER 1</b> LOVE ME RIGHT (OH SHEILA) ULTRA	Angel City Featuring Lara McAllen
2	2	—	2	AS THE RUSH COMES ULTRA	Motorcycle
3	1	8	8	TOXIC JIVE	Britney Spears
4	9	3	3	RED BLOODED WOMAN CAPITOL	Kylie Minogue
5	6	17	17	IT'S MY LIFE INTERSCOPE	No Doubt
6	15	11	11	GIA ULTRA	Despina Vandi
7	5	9	9	THE WAY YOU MOVE ARISTA	OutKast Featuring Sleepy Brown
8	18	6	6	DEJA VU (IT'S HARD TO BELIEVE) TOMMY BOY SILVER LABEL/TOMMY BOY	The Roc Project Featuring Tina Novak
9	8	20	20	HEY YA! ARISTA	OutKast
10	14	7	7	I FEEL LOVE BLUE MAN GROUP/LAVA	Blue Man Group Featuring Venus Hum
11	NEW	—	—	I LIKE LOVE (I LOVE LOVE) ROBBINS	Solitaire
12	7	34	34	ALONE ROBBINS	Lasgo
13	10	4	4	GIVE IT UP ROBBINS	Kevin Aviance
14	13	16	16	WHEREVER YOU ARE (I FEEL LOVE) ROBBINS	Laava
15	12	8	8	ROCK YOUR BODY, ROCK MOONSHINE	Ferry Corsten
16	25	3	3	WHITE FLAG ARISTA	Dido
17	NEW	—	—	BEAUTIFUL THINGS ROBBINS	Andain
18	21	2	2	YEAH! ARISTA	Usher Featuring Lil Jon & Ludacris
19	RE-ENTRY	—	—	DON'T WANNA LOSE THIS FEELING ULTRA	Dannii Minogue
20	17	16	16	DEEPEST BLUE ULTRA	Deepest Blue
21	16	6	6	LOVE'S DIVINE WARNER BROS.	Seal
22	NEW	—	—	DIP IT LOW DEF SOUL/JMG	Christina Milian
23	NEW	—	—	STRAIGHT AHEAD KING BRAIN/ARTEMIS	Tube & Berger Featuring Chrissie Hynde
24	RE-ENTRY	—	—	IF I WERE YOU ROBBINS	Candee Jay
25	20	13	13	ALL THINGS (JUST KEEP GETTING BETTER) CAPITOL	Widelife With Simone Denny

APRIL 3 2004				Billboard® TOP ELECTRONIC ALBUMS		
Sales data compiled by Nielsen SoundScan				Artist		
THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	TITLE	Artist	
				IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	1	12	VARIOUS ARTISTS	<b>NUMBER 1</b> RAZOR & TIE 89077	Fired Up!	
2	4	50	THE POSTAL SERVICE	SUB POP 595 [M]	Give Up	
3	2	7	SOUNDTRACK	Queer Eye For The Straight Guy CAPITOL 95812	Queer Eye For The Straight Guy	
4	3	3	ZERO 7	ULTIMATE DILEMMA/ELEKTRA 61558/EEG [M]	When It Falls	
5	5	10	THE CRYSTAL METHOD	V2 27176	Legion Of Boom	
6	6	8	AIR	SOURCE 96632*/ASTRALWERKS	Talkie Walkie	
7	7	3	LOUIE DEVITO	DEE VEE 0008/MUSICRAMA	Dance Divas li	
8	8	8	JOHNNY VICIOUS	ULTRA 1180 [M]	Ultra.Trance:3	
9	10	5	RAVIN	GEORGE V 71050 [M]	Buddha Bar VI	
10	11	14	SARAH MCLACHLAN	NETTWERK 58763/ARISTA	Remixed	
11	9	2	SQUAREPUSHER	WARP 117	Ultravisitor	
12	12	23	MARIAH CAREY	COLUMBIA 87154/SONY MUSIC	The Remixes	
13	13	25	ENIGMA	VIRGIN 91929	Voyageur	
14	15	8	VARIOUS ARTISTS	ROBBINS 75043	Best Of Trance Volume Four	
15	16	4	THE HAPPY BOYS	ROBBINS 75044	Techno Party (Volume Two)	
16	19	18	LOUIE DEVITO	DEE VEE 0008/MUSICRAMA	N.Y.C. Underground Party 6	
17	17	4	RICHARD "HUMPTY" VISSION	SYSTEM 1028	Big Floor Funk	
18	18	25	THE CHEMICAL BROTHERS	FREESTYLE DUST/ASTRALWERKS 92714*/VIRGIN	Singles '93 - '03	
19	14	2	JAMES LAVELLE	GLOBAL UNDERGROUND 026	Global Underground: Romania #026	
20	21	10	VARIOUS ARTISTS	WATER 000604	This Is Trance!: 17 Euphoric Dance Floor Anthems!	
21	RE-ENTRY	—	—	VARIOUS ARTISTS	Verve//Remixed2	
22	RE-ENTRY	—	—	THE HAPPY BOYS	ROBBINS 75041 [M]	Dance Party (Like It's 2004)
23	RE-ENTRY	—	—	VARIOUS ARTISTS	MADACY 4381	30th Anniversary Collection: Ultimate Disco
24	22	3	FERRY CORSTEN	TSUNAMI 0215/PURPLE EYE	Right Of Way	
25	20	5	VARIOUS ARTISTS	MOONSHINE 80214	Trance Classics Vol. 2	

• 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 services. 6 dance stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. A title which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Titles below the top 15 are removed from the chart after 26 weeks. ©2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. • Electronic Albums with the greatest sales gains this week. • Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). • RIAA certification for net shipment of 1 million units (Platinum). • RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiples 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.

# APRIL 3 2004 Billboard® HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
				IMPRINT & NUMBER/PROMOTION LABEL	
1	3	10	7	<b>NUMBER 1</b> LOVE PROFUSION (R. ROSARIO, CRAIG J., PASSENGERZ, & BLOW-UP MIXES) MAVERICK 42703/WARNER BROS.	Madonna ♀
2	2	4	7	NOT IN LOVE (D. AUDE, MINGE BINGE, & R.H. VISSION MIXES) INTERSCOPE PROMO	Enrique Iglesias Featuring Kelis ♀
3	1	2	6	TOXIC (REMIXES) JIVE 59214	Britney Spears ♀
4	5	9	8	FREE (S.A.F. & NEMO MIXES) NEMO STUDIO PROMO/ANGEL	Sarah Brightman
5	7	12	7	TRULY NETTWERK 33221	Delerium Featuring Nerina Pallot
6	17	26	3	SAVE MY SOUL TOMMY BOY SILVER LABEL 2438/TOMMY BOY	Kristine W
7	13	19	8	GOOD BOYS SANCTUARY 85595	Blondie ♀
8	19	27	4	AMAZING (FULL INTENTION MIXES) SONY MUSIC IMPORT	George Michael
9	12	16	9	SIGNED, SEALED, DELIVERED CENTAUR PROMO	Colton Ford And Pepper Mashay
10	4	6	10	WHERE LOVE IS COMMISSION PROMO	Trinity Featuring Revi
11	21	22	6	MAKE ME DANCE ALL NIGHT PAS PROMO	3 Speaker High
12	24	28	4	HOLE IN THE HEAD (FULL INTENTION & GRAVITAS MIXES) ISLAND PROMO/INTERSCOPE	Sugababes
13	6	3	11	BORN TOO SLOW (E. MORILLO, DEEPSKY, & NUBREED MIXES) V2/SUBISA 27804/SUBJ/IMINAL	The Crystal Method ♀
14	9	7	13	BURNING BENZ STREET/EPISODIC 1253/WAAKO	Robbie Rivera & Axwell Feat. Suzan Brittan
15	23	25	6	FRIDAY MARSHMALLOW VINYL SOUL 126/MUSIC PLANT	Samba La Casa
16	8	1	12	FACE TO FACE VIRGIN PROMO	Daft Punk
17	22	23	18	I TRY (RAUHOFFER, PILAVIN & ZIMBARDO MIXES) STAR 69 1265	Made By Monkeys Featuring Maria Matto
18	16	17	8	IT'S MY LIFE (REMIXES) INTERSCOPE PROMO	No Doubt ♀
19	26	29	5	ELECTRIFY AVEX/NITEGR00VES 203/KING STREET	GTS Featuring Heigo Tani
20	28	30	5	STRAIGHT AHEAD KING BRAIN 5150/ARTEMIS	Tube & Berger Featuring Chrissie Hynde ♀
21	14	8	12	SLIPPIN' AWAY NOSTALGIC 20001	Sweet Rains
22	11	5	10	ALL THINGS (JUST KEEP GETTING BETTER) CAPITOL 53832	Widelife With Simone Denny ♀
23	15	14	11	POWERLESS (SAY WHAT YOU WANT) [WIDELIFE, JUNIOR, & CHAB MIXES] DREAMWORKS PROMO	Nelly Furtado ♀
24	18	13	10	WHERE DID LOVE GO RM PROMO	Sun
25	33	41	3	<b>POWER PICK</b> NEVER LET ME DOWN SYSTEM 1027	Richard "Humpty" Vission ♀

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
26	31	36	4	SEX BOMB (THE REMIXES) DECCA PROMO/UTV	Tom Jones
27	10	11	10	LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES) WARNER BROS. 42685	Seal ♀
28	20	15	10	JANET MEGAMIX 04 (CHRIS COX REMIX) VIRGIN PROMO	Janet Jackson ♀
29	30	32	6	FIND MYSELF STAR 69 1272	Presta + Stakey
30	27	21	9	GOD IS A DJ ARISTA PROMO	Pink ♀
31	34	43	3	BROKEN WINGS LIZA PROMO	Thea Austin
32	25	20	13	HARU (WIDELIFE, J. VASQUEZ, & DEMARKO MIXES) ROMANN MUSIC PROMO	Haru
33	36	—	2	YOU MAKE ME FEEL BRAND NEW (REMIXES) SIMPLYRED.COM PROMO/RED INK	Simply Red
34	45	—	2	I LIKE LOVE (I LOVE LOVE) ROBBINS 72096	Solitaire
35	47	—	2	GET BETTER ROBBINS 72098	K.M.C. Featuring Sandy
36	NEW	—	—	<b>HOT SHOT DEBUT</b> JUST A LITTLE WHILE (P. RAUHOFFER & M. JOSHUA MIXES) VIRGIN PROMO	Janet Jackson ♀
37	35	34	8	GET YOURSELF HIGH FREESTYLE DUST 47737/ASTRALWERKS	The Chemical Brothers Featuring K-OS ♀
38	40	45	3	U LIKE THIS (MEGAMIX) COLUMBIA PROMO	Mariah Carey
39	NEW	—	—	SAVING MY LOVE (ROSABEL & JOSH HARRIS MIXES) FRIXION 9002	Pat Hodges
40	NEW	—	—	MY LIFE JVM PROMO	Junior Vasquez Presents Jason
41	29	18	16	SLOW CAPITOL 53862	Kylie Minogue ♀
42	41	44	17	AS THE RUSH COMES ULTRA 1192	Motorcycle
43	48	—	2	CHANGES (FELIX DA HOUSECAT REMIX) SANCTUARY PROMO	Kelly Osbourne & Ozzy Osbourne ♀
44	46	—	2	PERSONAL JESUS TRIPLEX 315/MUSIC PLANT	Oba' Frank Lords
45	38	31	16	GIVE IT UP ROBBINS 72099	Kevin Aviance
46	NEW	—	—	DREAM-A-LOT'S THEME (I WILL LIVE FOR LOVE) MERCURY PROMO/UTV	Donna Summer
47	43	37	8	PASS THAT DUTCH (SCUMFROG REMIX) THE GOLD MIND/ELEKTRA PROMO/EEG	Missy Elliott ♀
48	NEW	—	—	NAUGHTY GIRL (CALDERONE & QUAYLE REMIX) COLUMBIA PROMO	Beyonce ♀
49	37	33	13	INTO THE LIGHT (DAVE AUDE REMIXES) LIQUEFACTION PROMO	Cause And Effect
50	42	40	11	GIA ULTRA 1187	Despina Vandi ♀

• 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 D.J.s. ♀ 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. • Vinyl Maxi-Single available. • Cassette Maxi-Single available. ©2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# It's Boom Time For Country Tours

BY RAY WADDELL

NASHVILLE—Merle Haggard's famous song asks, "Are the good times really over?" And the answer is, not for country music tours.

Country promoter Louis Messina, president of TMG/AEG Live, has reason to be enthusiastic. "I'm doing one-day sellouts with Kenny Chesney, 85%-100% business with George Strait and [the] Alan Jackson/Martina McBride [package] is blowing out everywhere," he says.

"This is quality stuff. [With] things people want to see, priced right, people are coming out," Messina adds. "My business is phenomenal."

With a good mix of new and established artists vying for headliner status, country music touring is the healthiest it has been since the early-'90s boom, which was spearheaded by the now-retired Garth Brooks.

Country music now boasts many acts that can average 10,000 or more tickets per night. Chesney, Jackson, Strait, Dixie Chicks, Tim McGraw, Shania Twain, Faith Hill, Alabama, Brooks & Dunn, Reba McEntire and Toby Keith are all capable of solid, arena-level business coast to coast.

And bands like Rascal Flatts and Lonestar are hovering on the brink of such success.

McBride, Vince Gill, Clint Black, Dwight Yoakam, Trisha Yearwood, Lyle Lovett and Patty Loveless can put together solid theater and casino

runs as headliners. Plus, several breakthrough acts are moving up. They include Keith Urban, Chris Cagle, Darryl Worley and Montgomery Gentry.

Outside contemporary country's mainstream, artists like Hank Williams Jr. sell out sheds in at least 30 markets every year. And veteran artists such as Haggard, Emmylou Harris, Willie Nelson and George Jones work continuously.

One-time Nashville A-listers Joe Diffie, Tracy Lawrence, Mark Chesnutt, Lorrie Morgan and Sammy Kershaw are all touring steadily, and fringe bluegrass and alt-country acts boast thriving circuits.

## HEADING FOR A GREAT YEAR

With all these names on the road, country touring is robust.

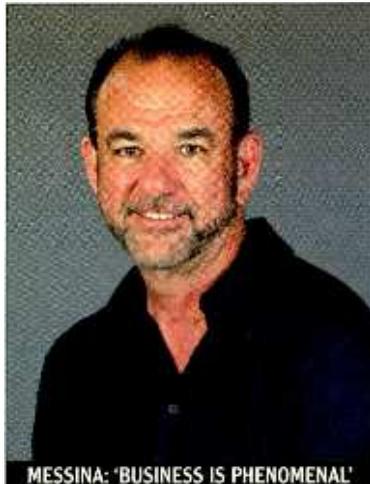
"Sometimes we don't realize how much we have," admits Ron Baird, agent with Creative Artists Agency in Nashville. "These are the best times we've had in quite a long time, and the good news is not everybody's touring at the same time."

2003 was a record year for country music touring, with country's top nine acts generating some \$266 million in grosses. And 2004 might be even bigger.

"I can easily say that this year will rival last year, which was huge," says Gregg Oswald, VP at the William Morris Agency in Nashville. "I'll be surprised if 2004 is not the

biggest year in our history."

Indeed, except for the Dixie Chicks and possibly Hill, most of country's heaviest hitters will tour at some point in 2004. But so many acts on the road can create traffic



MESSINA: 'BUSINESS IS PHENOMENAL'

problems. Country acts traditionally need more protection from competition than those in other genres. This is something that needs to be monitored.

"The key is to keep distance between everybody," Baird says. "The difference between country and other types of music is there's still an effort being made to not be on top of each other [while touring]. But conflicts are inevitable with as much volume as we have this year."

Occasional conflicts, however,

may not hurt that much.

"If you have what people want to see, it's pretty amazing how resilient a market can be," Oswald notes. "The act doesn't have to be bulletproof, just bullet resistant. And if it costs you a couple of dollars, that's better than not working at all that night."

Even so, country acts tend to keep their distance from each other on the road. This is a good strategy when the market is lean, which can pay big dividends in boom times.

## TWO SUPERSTARS EMERGE

The big touring story the past couple of years has been the development of two powerhouse headliners: Keith and Chesney. According to Billboard Boxscore, the two finished second and third, respectively, in country music touring last year. Keith grossed \$41.2 million; Chesney grossed \$36.7 million.

That both are touring extensively in 2004 is good news for promoters, venues and their respective handlers.

"I don't think we're gonna leave one ticket unsold with Kenny Chesney this year," predicts Messina, who is promoting many of the artist's dates. "This is a superstar act, priced right. Without those bogus facility fees, he's in the \$50 range, tops."

Likewise for Keith. It looks as though this will be another banner year for him, according to his agent, Curt Motley at Monterey Peninsula Artists.

This year, Motley says, Keith reduced his schedule from 109 dates in 2003 to a "much more manageable" 75 shows.

"Frankly, at the price Toby commands, you're limited to where you can play," Motley says. Keith's ticket will top out at about \$57 this year, and his numbers aren't flagging at all.

"He has not peaked, I don't think he's even close," Motley adds. "We just came off the best four-day weekend we ever had, and his merch-per-head numbers are still rising."

But Keith and Chesney aren't the only ones expected to put up hefty numbers this year.

Jackson and McBride have proved to be a sturdy package, while Strait and Twain are rock solid in the arenas. Alabama is doing the best business of its career on its extended farewell tour, and Brooks & Dunn are giving their multi-artist Neon Circus extravaganza a rest to go out on the more focused Red Dirt Road tour.

Tim McGraw, who rang up \$33 million from just 53 dates in 2003, will tour again this year. Rascal Flatts, which is already seeing success as a headliner, will gain huge exposure opening for Chesney in the sheds before headlining this fall.

Meanwhile, McEntire is returning to the markets that first broke her as an artist—fairs, festivals and rodeos—mixed with arenas, amphitheaters and casinos (*Billboard*, Feb. 21).

## Keith, Cameos Worthy Of Watching At CMT's 'Flames'

A dog, a man's naked backside and actor **William Shatner** are among the nominees in the CMT 2004 Flame Worthy Video Music Awards.

But **Toby Keith** tops the nominations with four, including two he shares with duet partner **Willie Nelson**. Their

"Beer for My Horses" video, in which the artists portray father and son detectives, is nominated in the collaborative video and video of the year categories.

Keith has a second entry in the video of the year category with "American Soldier." That video also netted him a nomination for Flame Worthy male video of the year.

**Kenny Chesney**, **Alan Jackson** and **Rascal Flatts** each earned three nominations. Chesney's "No Shoes, No Shirt, No Problems" is a contender in the "hottest" video of the

year category. His "There Goes My Life" clip is up for video of the year and male video.

Jackson and **Jimmy Buffett** are nominated twice for their pairing on "It's Five O'Clock Somewhere," which received nods in the collabo-

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



rative video and video of the year categories. Jackson is also nominated in the male video category for "Remember When."

Rascal Flatts' controversial "I Melt" is recognized in the "hottest" video category, as well as the group/duo of the year category and for overall video of the year.

Rascal Flatts member **Joe Don Rooney**—or, more specifically, his rear end—is nominated in the light-hearted "cameo of the year" category, which is awarded to a "special guest" appearance in a video. A brief shot of Rooney's naked posterior became the much-buzzed-about first instance of nudity in a country video last year.

Joining Rooney's rump in the cameo category is **Dierks Bentley's** dog, **Jake**, who appeared in Bentley's "What Was I Thinkin'" clip. Nominated for their appearance in **Brad Paisley's** hilarious "Celebrity" are Shatner and fellow actors **Jason Alexander** and **Jim Belushi**, as well as **Grand Ole Opry** member **Little Jimmy Dickens** and reality TV star **Trista Rehn**.

Rounding out the cameo category are motocross rider **Kenny Bartram** and BMX rider **Kevin Robinson**, who appear in **Chris Cagle's** "Chicks Dig It."

**Keith Urban** and **Shania Twain** earned two nominations apiece.

CMT viewers determine the nominees and winners by voting online at

cmt.com. Winners will be announced April 21 during the live awards show telecast from Nashville. **Dolly Parton** will host.

For a complete list of nominees, visit [billboard.com/awards](http://billboard.com/awards).

**WATERED DOWN:** Country icon **George Jones** is introducing his own brand of bottled drinking water, George Jones' White Lightning Tennessee Spring Water. The product is named after Jones' 1959 No. 1 hit "White Lightning."

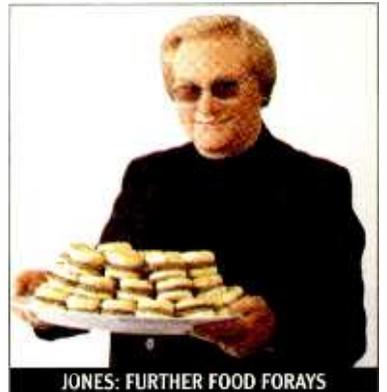
The water is the latest entry in Jones' line of food products, which includes sausages, biscuits and sauces branded with the artist's name. The products are available in more than 5,000 U.S. grocery stores.

In April the line will grow to include precooked sausage links and bacon.

The water will initially be sold at grocery and convenience stores throughout the Southeastern United States. Pumped from a natural spring in rural Tennessee, it is bottled by Hohenwald, Tenn.-based **Sweetwater Corp.**

**Williams Sausage** distributes the water, as well as Jones' breakfast food and sauce products.

In music news, Jones recently recorded with **Jerry Lee Lewis** in Memphis for Lewis' upcoming duets album.



JONES: FURTHER FOOD FORAYS

**ON THE ROW:** Capitol Records has promoted **Joanna Carter** to director of creative services. She previously was director of artist development.

**Sony/ATV Tree** has signed **Epic** artist **Gretchen Wilson** to a publishing deal.



APRIL 3  
2004

# Billboard® HOT COUNTRY SINGLES & TRACKS

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

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 128 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 15 are removed from the chart after 20 weeks. → Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. ⊕ CD Single available. ⊕ DVD Single available. ⊕ CD Maxi-Single available. ⊕ Cassette Single available. ⊕ Vinyl Maxi-Single available. ⊕ Vinyl Single available. ⊕ Cassette Maxi-Single available. © 2004, VNU Business Media, Inc. All rights reserved.

APRIL 3  
2004

## Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Title
				NIelsen	SoundScan	
				<b>NUMBER 1</b>		69 Weeks At Number 1
1	1	1	2			<b>ALISON KRAUSS + UNION STATION</b> LIVE ROUNDER 610515
2	2	2	18			<b>VARIOUS ARTISTS</b> GATHER MUSIC GROUP 42459 Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
3	3	14	4			<b>NICKEL CREEK</b> SUGAR HILL 3941 This Side
4	4	5	10			<b>OLD CROW MEDICINE SHOW</b> NETWERK 30349 O.C.M.S.
5	6	50	2			<b>VARIOUS ARTISTS</b> MADACY CHRISTIAN 3241/MADACY Best Of Bluegrass Gospel
6	5	20	10			<b>VARIOUS ARTISTS</b> GATHER MUSIC GROUP 42460 Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
7	8	3	10			<b>VARIOUS ARTISTS</b> CMH 8775 Pickin' On Toby Keith Volume II
8	9	36	3			<b>EARL SCRUGGS/DOC WATSON/RICKY SKAGGS</b> ROUNDER 610526 The Three Pickers
9	7	47	4			<b>RHONDA VINCENT</b> ROUNDER 610497 [H] One Step Ahead
10	RE-ENTRY		1			<b>NATALIE MACMASTER</b> ROUNDER 617056 Blueprint
11	10	32	3			<b>THE DEL MCCOURY BAND</b> MCCOURY MUSIC 0001/SUGAR HILL [H] It's Just The Night
12	11	33	3			<b>VARIOUS ARTISTS</b> SM/CMG 18940/TIME LIFE Heaven Bound: The Best Of Bluegrass Gospel
13	13	34	3			<b>RICKY SKAGGS &amp; KENTUCKY THUNDER</b> SKAGGS FAMILY/LYRIC STREET 90104/HOLLYWOOD [H] Live At The Charleston Music Hall
14	RE-ENTRY		1			<b>IRON HORSE</b> CMH 8401 Fade To Bluegrass: A Bluegrass Tribute To Metallica
15	14	3	10			<b>STEVE IVEY</b> MADACY SPECIAL PRODUCTIONS 5338/MADACY 20 Best Of Bluegrass Gospel

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

APRIL 3  
2004

## Billboard® HOT COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Artist
				NIelsen	SoundScan	
				<b>NUMBER 1</b>		1 Week At Number 1
1	2	6	6			<b>WILD WEST SHOW</b> WARNER BROS. 16515/AVRN Big & Rich
2	1	18	18			<b>HURT</b> AMERICAN 009770/LOST HIGHWAY Johnny Cash
3	3	22	22			<b>I CAN'T TAKE YOU ANYWHERE</b> DREAMWORKS 001581/INTERSCOPE Scotty Emerick With Toby Keith
4	4	37	4			<b>PICTURE</b> UNIVERSAL SOUTH 17274 Kid Rock Featuring Allison Moorer
5	6	6	6			<b>LAST ONE STANDING</b> DREAMWORKS 001894/INTERSCOPE Emerson Drive
6	7	14	14			<b>THE IMPOSSIBLE</b> UNIVERSAL SOUTH 17221 Joe Nichols
7	8	14	14			<b>STAY GONE</b> DREAMWORKS 000345/INTERSCOPE Jimmy Wayne
8	9	6	6			<b>BROKENHEARTSVILLE</b> UNIVERSAL SOUTH 000782 Joe Nichols
9	5	10	10			<b>IF HEARTACHES HAD WINGS</b> ROUNDER 614615 Rhonda Vincent
10	10	22	22			<b>YOU'RE STILL HERE</b> WARNER BROS. 16847/AVRN Faith Hill

## ALBUMS

Edited by Michael Paoletta

### POP

#### ▶ LOU REED

**Animal Serenade**  
PRODUCERS: Lou Reed, Fernando Saunders  
Sire/Reprise 48678  
RELEASE DATE: March 23

One of few '60s survivors who is still creatively vital, Lou Reed consistently elevates rock to a state of art. Case in point: "Animal Serenade." Recorded live at Los Angeles' Wilton Theater, the two-CD collection covers a breadth of historical and stylistic ground. The rock icon revisits his gritty Velvet Underground repertoire and his previous, tragically off-the-radar disc "The Raven." Underneath the gruff, droll, tough-guy demeanor, he's a romantic, evidenced by "Tell It to Your Heart." Cellist Jane Scarpantoni excels on her dark-toned, grace-and-fever solo on "Venus in Furs," and although primo vocalist Anthony flies high on "Candy Says," it's one of the few bad calls here. Talking to the crowd, Reed says the tune was always too difficult for him to sing. But what's missing from this performance is the raw gloom of his distinctive voice and his powerful primal authority.—**DO**

#### ★ ABRA MOORE

**Everything Changed**  
PRODUCERS: Mitch Watkins, Jay Joyce, Mike Mogis  
Koch KOC CD 9501  
RELEASE DATE: March 23

Abra Moore's voice should sound familiar. In addition to scoring a hit in 1998 with "Four Leaf Clover," her work has been heard in such TV shows as "Felicity." After a six-year absence—wherein she dealt with the death of her father and extricating herself from her J Records contract—she returns with the autobiographical "Everything Changed." The songs, such as "I Do" and "If You Want Me To," are warm and soaring. They portray an artist who has been able to heal and move on. The picture Moore paints of her father's passing, "Paint on Your Wings," is more celebratory than sad. After all she endured, Moore almost called the album "I Win" after the cut of the same name. This, too, would have been a deserving title.—**CLT**

#### IRON AND WINE

**Our Endless Numbered Days**  
PRODUCER: Brian Deck  
Sub Pop 70630  
RELEASE DATE: March 23

Don't be scared by his shaggy beard. Sam Beam, aka Iron and Wine, quietly rolls out a touching batch of folk tunes on his second full-length. Beam sings comfortably of hermit-friendly backwoods, lushly describing them as full of june bugs and alcohol ("Sunset Soon Forgotten"). Many of the songs play like guitar-plucked whispers at first. But the melodies mysteriously grow forceful and wonderfully impossible to escape. Perfectly creeping into shape is "On Your Wings," which begins as a tentative prayer for love but evolves into a

## ESSENTIAL REVIEWS



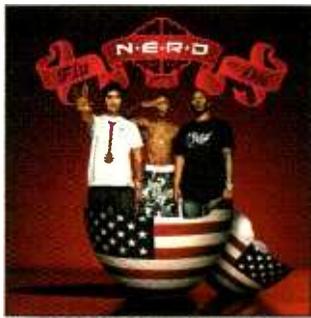
**CARL THOMAS**  
**Let's Talk About It**  
PRODUCERS: various  
Bad Boy/Universal 80001 1880  
RELEASE DATE: March 23

On his striking 2000 debut, "Emotional," Carl Thomas waxed philosophical about unfulfilled love. It netted the singer/songwriter his first R&B hit ("I Wish"). However, it's a mellower, more content Thomas taking a second time at bat. With a nod to Marvin Gaye, Thomas gives his expressive tenor more of a workout this go-round. Whether being self-reflective ("Dreamer"), inspirational ("A Promise") or just plain groovin' ("The Baby Maker"), Thomas delivers on his quest to release "feel-good music." Rather than being obtrusive, the rhythmic interludes are perfect segues—often as strong as the full tracks themselves. Save for one misstep—the obligatory guest rapper cameo (LL Cool J on "She Is")—"Let's Talk About It" is consistent and satisfying. There's no doubt that four years between albums isn't an optimum situation. But there's something to be said for taking your time—and doing it right.—**GM**

#### N\*E\*R\*D

**Fly or Die**  
PRODUCERS: the Neptunes, Lenny Kravitz, Good Charlotte  
Virgin 98768  
RELEASE DATE: March 23

Two years ago, Pharrell Williams and Chad Hugo introduced N\*E\*R\*D to the world with the full-length set "In Search Of..." The disc was a delirious mix of space-age funk and psychedelic rock. Its aural experience was the antithesis to the rhythmic workouts created by the Neptunes, Williams and Hugo's producer day job. For N\*E\*R\*D's sophomore set, Hugo and



Williams, again, offer a tasty amalgamation of sonic sensations that fans of OutKast's "Speakerboxxx/The Love Below" will surely embrace. But this time around, Hugo and Williams play all the instruments—a task handled previously by the band Spymob. Rapper Shae completes the lineup. Choice cuts are many and include "Chariot of Fire," "Wonderful Place," lead single "She Wants to Move" and "Maybe" featuring Lenny Kravitz and ?uestlove. As for the album's title, fly, for sure.—**MP**

more demanding plea. Blending melancholy with reluctant optimism in the songwriting, the disc is a progression from Beam's largely morose debut "The Creek Drank the Cradle." Beam's subdued artistry could very well make this a tough sell for mainstream audiences, but he has nevertheless proved himself to be quite the troubadour.—**SA**

#### SONDRE LERCHE

**Two Way Monologue**  
PRODUCERS: Jørgen Træen, HP Gundersen, Sondre Lerche  
Astralwerks 98027  
RELEASE DATE: March 9

With a voice like melted chocolate, Norwegian Sondre Lerche burst onto the singer/songwriter scene with "Faces Down" in 2002. On this follow-up, Lerche thankfully sounds just as sweet. Yet the emptiness of some of the track arrangements will likely leave fans wishing for something more filling than a sugar rush. To be fair, "Two Way Monologue" is a perfectly fine piece of work, replete with whimsical lyrics explaining Lerche's complicated relationship with "Mum" and "Pa" (the title track). But as a whole, the collection lacks the wonderment that permeated "Faces Down," wherein jazz-pop melodies spectacularly and

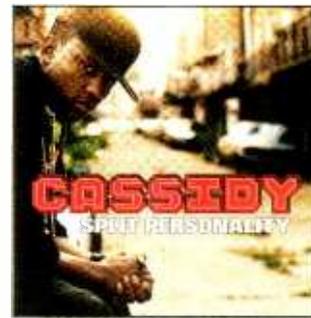
effortlessly sounded like nothing that had come before. It is tough not to wish for almost-there songs like "Counter Spark" or "Stupid Memory" to include punchier hooks or unexpected twists of instrumentation. The reasoning is simple: We know Lerche has this wizardry in him.—**SA**

### DANCE/ELECTRONIC

#### ★ 60 CHANNELS

**Covert Movements**  
PRODUCER: the Angel  
Supa Crucial/New Line 39032  
RELEASE DATE: March 9

Good music cannot always be categorized. This latest set from the Angel's 60 Channels alias confirms this. Equal parts electronic, soul, hip-hop, reggae and jazz, "Covert Movements" effortlessly blends genres. The rock-steady flow of "Riddim Supastar" is contagious—and soothing. The album's title track is a dark, sparse drum 'n'bass affair with much soul. Other highlights include the urgent "Still Burnin'," "Counter Evolution" and the lush "Black Rush." With contributions from Karen Grant, Rain Phoenix and Navigator, the Angel has crafted a perfect balance of moody instrumentals and



**CASSIDY**  
**Split Personality**  
PRODUCERS: various  
Full Surface/J 82876 58896  
RELEASE DATE: March 16

An aspiring rapper makes a name for himself on the mix-tape circuit and then earns a crossover audience with his debut single. Sound familiar? Cassidy is the latest MC to climb the mix-tape ranks and find a place in the mainstream. The aptly titled "Split Personality" is divided into the three faces of Cassidy: the player, the underground MC and the street poet. Already a top 10 hit, lead single "Hotel" (featuring R. Kelly) pairs its hook with a flamenco guitar riff that cannot be denied. Cassidy showcases his relentless freestyle skills on "My Interpretation." While he is an able lyricist, average and uninspired production sometimes mar the set. Tracks like "Pop That Cannon" and "Lipstick" come off as flat at best. That said, guest appearances from Snoop Dogg, Jadakiss and Styles P, among others, help make "Split Personality" a promising debut from one of hip-hop's newest stars.—**RH**

intriguing vocal tracks. This set is perfect for those in need of something out of the ordinary.—**RH**

### COUNTRY

#### ★ DAVID LEE MURPHY

**Tryin' to Get There**  
PRODUCERS: David Lee Murphy, Kim Tribble  
Audiom 8189  
RELEASE DATE: March 23

Though a proven hitmaker, David Lee Murphy inexplicably fell off the mainstream country map several years ago. This Audiom debut proves that was a mistake. Murphy wrote or co-wrote all 12 tracks here, and it's all good. Highlights include the easy-rollin' title cut (with a Waylon Jennings co-write) and party fare like the breezy "Loco" and "I Like It Already," both of which are tailor-made for today's country radio. "Mama's Last" is a Paycheck-styled hard-charger, and "Beggin' for Affection" is the kind of cut that Murphy has previously taken to the top of the charts. Elsewhere, "Killin' the Pain" is solid country gold, and the powerhouse "Ghost in the Jukebox" is a no-brainer crowd-pleaser that has "hit" written all over it.—**RW**

### LATIN

#### ALEKS SYNTEK

**Mundo Lite**  
PRODUCERS: Aleks Syntek, Aureo Baqueiro, Armando Avila  
EMI Latin H2724394970  
RELEASE DATE: Feb. 24

Mexican iconoclast Aleks Syntek is capable of delivering thoroughly satisfying pop, in the vein of Spanish groups like La Oreja de Van Gogh. It's not surprising, then, that in his latest studio bow, Syntek has paired up for duets with Ana Torroja ("Duele el Amor," also included in a techno version) and Benny ("Viviendo por Ti"). A third duet is with Colombian singer/songwriter Soraya, with whom Syntek wrote "Salva Mi Corazón." This is good stuff, not adventuresome, but solid, melodic and lushly beautiful. In "A Veces Fui," Syntek leans toward rock, while "Alguno de Estos Dias" is upbeat tropical and "Lo Que Tú Me Das" harks to Santana in its guitar and percussion work. Otherwise, "Mundo Lite" is indeed "lite," but in a good way. Its fine melodies make it an effortless listen.—**LC**

### WORLD

#### ▶ THE IRISH TENORS

**Heritage**  
PRODUCERS: Arnie Roth, the Irish Tenors  
Razor & Tie 7930182910  
RELEASE DATE: March 16

The Irish Tenors are no strangers to fans of "Today," "Good Morning America" and "20/20." In addition to their numerous TV appearances, the tenors—Finbar Wright, Anthony Kearns and Ronan Tynan—maintain a busy tour schedule. Late last year, the trio's holiday-themed collection, "We Three Kings," reached the summit of the *Billboard* Top World Music Albums chart. Now, on the heels of that set, the Irish Tenors deliver the 16-track "Heritage." While it spotlights their Irish heritage, it does not ignore Celtic-influenced folk songs from other traditions. Recorded earlier this year with the London Symphony Orchestra, "Heritage" is home to such breathtaking moments as "I'll Take You Home Again Kathleen," "Song for Ireland," "Off to Philadelphia" and "Red Is the Rose." A cover of "My Heart Will Go On" will make you weak in the knees.—**MP**

#### ▶ GIPSY KINGS

**Roots**  
PRODUCER: Craig Street  
Nonesuch 79841  
RELEASE DATE: March 16

You cannot go wrong with the Gipsy Kings. Their superlative, near-telepathic musical interplay never fails to produce precise, driving rhythms and wrenchingly soulful balladry. Here, the group's principals, the Baliardo and Reyes families, regrouped in a villa in the south of France with producer Craig Street (Norah Jones, Cassandra Wilson) to record this collection. Surrounded by their native region and culture, the centuries-old but timeless essence of the Gipsy Kings' music is brought forth. The performances—unadorned save for

(Continued on next page)

**CONTRIBUTORS:** Susanne Ault, Keith Caulfield, Leila Cobo, Gordon Ely, Deborah Evans Price, Rashaun Hall, Jill Kipnis, Gail Mitchell, Dan Ouellette, Michael Paoletta, Christa L. Titus, Anastasia Tsioulcas, 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)

percussionist Cyro Baptista, double bassist Greg Cohen and Garth Hudson on accordion—stand up with their finest work. There isn't a weak track on this 16-song set nor anything close to it. But the torrential opener, "Aven, Aven" and the beautiful meditation "Soledad" are among the finest this treasure has to offer.—**CW**

## CLASSICAL

► **YO-YO MA; TON KOOPMAN**

**Vivaldi's Cello**  
PRODUCER: Tini Mathot  
Sony Classical SK 90916  
RELEASE DATE: March 30

Continuing the successes of their "Simply Baroque" and "Simply Baroque II" albums, cellist Yo-Yo Ma, celebrated conductor Ton Koopman and the Amsterdam Baroque Orchestra pair up again. This time, they explore a few lesser-known works by Antonio Vivaldi. Performing three of the cello concertos and a number of new transcriptions, including "La Gloria Del Mio Sangue" from the opera *Il Giustino* and two arias from *Juditha Triumphans*, Ma and the Amsterdam musicians play with their characteristic elegance and stylishness. Witness the Largo movement of the Concerto for Viola d'Amore, Lute and Orchestra, RV 540, arranged by Koopman. But there is crackle and excitement to burn as well; just listen to Ma's treatment of the Allegro from the Concerto for Two Cellos, Strings and Basso Continuo in G Minor, RV 531. There is a current trend among Baroque specialists to explore, reassess and celebrate Vivaldi; this particular effort proves why his music deserves serious attention.—**AT**

## GOSPEL

► **R.J. HELTON**

**Real Life**  
PRODUCERS: various  
B-Rite Music 7 575170061  
RELEASE DATE: March 23

Former "American Idol" finalist R.J. Helton proves himself a deft artist and songwriter on his debut release. Lyrical content ranges from love songs ("Missing You," "Tell Me") to stirring statements of faith ("All We Need to Know," "My Devotion," "Even If"). The instrumentation—percussion, drum loops and acoustic guitars—provides a perfectly spare but striking canvas for Helton. He "paints" with the full range of his impressive vocal chops and multi-octave range, including a shimmering falsetto, which he uses with often thrilling effect. Priceless hooks abound on a number of songs that have all the goods to score big in various formats, including pop, gospel, R&B and contemporary Christian. One of the most arresting debuts in recent memory, "Real Life" heralds the arrival of a major new talent.—**GE**

## VITAL REISSUES

**ELVIS PRESLEY**

**Elvis Ultimate Gospel**  
PRODUCERS: Ernst Mikael Jorgenson, Roger Semon  
RCA 82876 57868  
RELEASE DATE: March 23

During his phenomenal career, Elvis Presley only won three Grammy Awards, and they were all for his gospel

recordings. Featuring 24 tracks on a single CD, this collection beautifully showcases Presley's deep gospel roots. The packaging includes quotes from his mother, Gladys, commenting on how her son always loved to sing in church. Indeed, Presley's appreciation for the music is revealed on tracks like "Swing Down Sweet Chariot." Timeless standards—including "How Great Thou Art," "Amazing Grace" and "He Touched Me"—are delivered with a passion and authority that is truly moving. And depending on the track, he is backed by the Jordanaires, the Imperials Quartet and others. This collection is not just a must for Elvis fans but for anyone who loves great gospel music sung with power and conviction.—**DEP**

**GUNS N' ROSES**

**Greatest Hits**  
PRODUCERS: various  
Geffen/Interscope 001714  
RELEASE DATE: March 23

Is Guns N' Roses' "Greatest Hits" an album worth suing over? That's what three of the original band members thought. Axl Rose, Slash and Duff McKagan aimed to stop the album's release, as they did not have any input on the compilation. The court turned the petition down. So what's the big deal? While "Hits" collects the obvious radio singles, it still feels like it's lacking something. Maybe it's because there are a lot of covers, or because certain hits don't hold up over time. Sure, the biggies are here, and the set includes a cover of "Sympathy for the Devil" (available for the first time on a Guns album). But there isn't much else for a die-hard GN'R fan to get excited about. It's an acceptable starting point for a casual listener; but then again, so is "Appetite for Destruction."—**KC**

## DVD

**HONEY**

**Universal 23292**  
RELEASE DATE: March 23

Fans of hip-hop dance will find a lot to love on this disc. Not only is the film packed with energetic dance sequences, but there are also numerous special features that go deeper into hip-hop rhythm. In the "Make Your Move: Dance Like Honey" segment, the film's choreographer, Laurie Ann Gibson, breaks one of the film's sequences down step by step so viewers can follow along. In another extra, the film's star Jessica Alba gives fans an inside look at how she prepared to dance in Blaque's music video "I'm Good," which is featured in its entirety on the disc. The complete music videos for Shawn Desman's "Sexy" and Jadakiss & Sheek's "J-A-D-A," which are partially shown in the film, are included. The DVD also contains behind-the-scenes footage, audio commentaries with Alba and director Bille Woodruff and deleted scenes.—**JK**

## Billboard.com

- Dilated Peoples, "Neighborhood Watch" (Capitol)
- Finley Quaye, "Much More Than Love" (Epic)
- Murs, "Murs 3:16" (Definitive Jux)

# SINGLES

Edited by Michael Paoletta

## R&B/HIP-HOP

► **GHOSTFACE FEATURING MISSY ELLIOTT** *Push* (3:28)

PRODUCER: Derrick Trotman  
WRITERS: D. Trotman, D. Coles, R. Lee  
PUBLISHER: not listed  
Def Jam 16019 (CD promo)

Ghostface is wasting no time in making his mark on his new label. Following the success of street anthem "Run," the Wu-Tang Clan member returns with lighter fare for the second single from his forthcoming album, "Pretty Toney." "Push" reveals another side of Ghostface—that of a ladies' man. Featuring Missy Elliott, the Derrick Trotman-produced single has an infectious, funk-fueled groove that is irresistible. Elliott and Ghostface trade verses about teasing and tantalizing each other with their sexual prowess. The result is a steamy uptempo gem that should heat up the clubs. With Elliott riding shotgun, Ghostface should have no problem getting attention at mainstream R&B radio. This one is a killah!—**RH**

**TARRALYN RAMSEY FEATURING MURPHY LEE** *Baby U Know* (4:08)

PRODUCER: Gregory "Nyce Boy" Christopher  
WRITERS: various  
PUBLISHERS: various  
Casablanca/Universal 21188 (CD promo)

VH1's "Born to Diva" winner initially showcased her church-honed chops on the inspirational ballad "Up Against All Odds." Despite her moving interpretation, the song failed to score a lasting mainstream impression. With rapper Murphy Lee in tow, Tarralyn Ramsey dishes up a second single. This mid-tempo ditty enlists Minnie Riperton's 1975 R&B hit "Lovin' You" as a backdrop. But Lee and Riperton fail to ignite the proceedings. The pairing with Lee comes off as forced. At the same time, Ramsey's considerable vocal talent fights against the slick, overproduced arrangement—and loses. Ramsey faces a dilemma many contemporary singers share: finding the right vehicle to help her merge naturally onto the industry's hip-hop-heavy freeway. But with an artist like Ramsey, the bottom line is this: Let her do what she does best. In other words, let the girl sing. Period.—**GM**

## MODERN ROCK

► **GODSMACK** *Running Blind* (3:57)

PRODUCER: Sully Erna  
WRITER: S. Erna  
PUBLISHERS: Meeengya Music/Universal Music Publishing, ASCAP  
Republic/Universal UNIR21213-2 (CD single)

Godsmack apparently enjoyed writing its No. 7 mainstream rock hit "Serenity" so much that it put together a CD, performed in a similar vein. The recently issued disc, "The Other Side," spotlights the band's unplugged stylings. It is a welcome change of pace, since Godsmack is in need of a new musical direction. The subject of "Running Blind" is self-explanatory. However, its tone is not as grim as "Serenity," which was inspired by the book "Ghost Rider," a per-

## ESSENTIAL REVIEWS



**ALANIS MORISSETTE** *Everything* (3:30)

PRODUCERS: Alanis Morissette, John Shanks  
WRITER: A. Morissette  
PUBLISHERS: Szeretlek adm. by BMG Music Publishing International, ASCAP  
Maverick/Reprise 101282 (CD promo)

There is no mistaking an Alanis Morissette song. With "Everything"—the first single from the artist's forthcoming album, "So-Called Chaos"—the familiar elements are in place: intricate, provoking lyrics and quirky phrasing. The track is sung from the point of view of a person who is baffled that another can love them unconditionally, flaws and all: "You see everything . . . You dig everything of which I'm ashamed . . . And you're still here." Produced by Morissette and John Shanks, the music recalls other guitar-wielding ladies that Shanks has worked with (Michelle Branch, Sheryl Crow, Melissa Etheridge). The simple if somewhat unremarkable music acts as a supporting player to the real star of the show: Morissette's moving lyrics.—**KC**



**R. KELLY** *Happy People* (4:59)

PRODUCER: R. Kelly  
WRITER: R. Kelly  
PUBLISHERS: Zomba Songs/R. Kelly Publishing adm. by Zomba Songs, BMI  
Jive 60140 (CD promo)

R. Kelly seems to be unstoppable. In addition to producing and collaborating with a host of artists (including Cassidy, Tamia and Joe), the singer/songwriter has already completed a new album. The title track of the May 4 release, "Happy People," follows in the footsteps of previous single "Step in the Name of Love." In fact, the song sounds like a more uptempo version of "Step," which reached the summit of the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart. Similarities aside, "Happy People"—replete with glorious Larry Gold-arranged strings—is a wonderfully melodic track that exalts the pleasures of stepping. R&B programmers are often quick to program an R. Kelly single. Expect nothing different this time around. It looks as though the self-proclaimed "Pied Piper" may have a few more followers after this one.—**RH**

sonal journey of grief and recovery written by Rush drummer Neil Peart. The bongos are back, but they are not as prominent this time. And the influence of Alice in Chains is definitely felt in the composition. "Running Blind" will not have any problem slipping into Godsmack's home formats of modern and active rock. It could even pop up in evening rotation at top 40.—**CLT**

## AC

► **MICHAEL ANDREWS FEATURING GARY JULES** *Mad World* (3:05)

PRODUCER: Michael Andrews  
WRITER: R. Orzabel  
PUBLISHER: Chrysalis Songs, BMI  
Universal UNIR 21192 (CD promo)

Ironically, the breakthrough single for Gary Jules—who has spent years in the songwriting trenches—is one of the most depressing songs he has ever recorded. However, the delicate cover of Tears for Fears' "Mad World" is nevertheless an emotionally wrought wonder. Between Michael Andrews' haunting, sparse piano and Jules' endearing, whispered vocals, an entirely new song is created. Lyrics like "The dreams in which I'm dying are the best I've ever had" take on a renewed sense of desperation. Included on Jules' self-released 2001 album, "Trading Snakeoil for Wolf tickets," and on the "Donnie Darko" soundtrack, "Mad World" will now see new light on a Universal

rerelease of "Trading Snakeoil"—thanks to the song skyrocketing up the U.K. charts late last year. With his profile booming over "Mad World," Jules will not be sad for much longer.—**SA**

## COUNTRY

► **THE JENKINS** *Blame It on Mama* (3:29)

PRODUCER: Rodney Crowell  
WRITERS: N. Jenkins, C. Walker, D. Hysom  
PUBLISHERS: Blame Mama Music, ASCAP; Hysom Walker Publishing, BMI  
Capitol 7087-6-18507-2-7 (CD promo)

Buoyed no doubt by the act's recent performance at the Capitol luncheon during the Country Radio Seminar, this potent single is already gaining strong support at country radio. The debut by this mother/daughter trio, "Blame It on Mama" sports stellar harmonies and a personality-packed lead vocal performance. (Judds comparison, anyone?) This is a fun, uptempo number, with an insinuating melody and well-written lyric that pays homage to such country hits as "Delta Dawn," "Coal Miner's Daughter" and "Coat of Many Colors." Produced by Rodney Crowell, the track percolates with energy and serves as a great framework for the trio's scintillating vocals. It is a promising debut that serves as a great introduction to this California-based family act's musical gifts.—**DEP**

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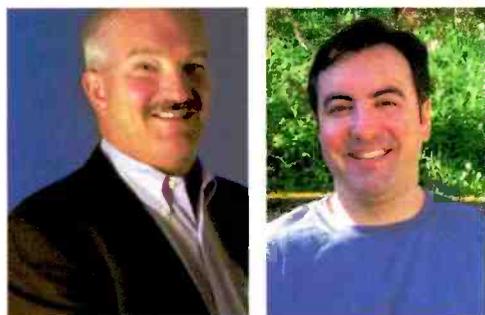
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**Alex St. John**—CEO & Co-Founder, Wild Tangent  
**Joseph Varet**—Vice President, Groove Alliance

Marcia Ball's album project could be a model for indie-coalition releases



# Retail

'Sesame Street' celebrates its 35th year with a series of videos



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

## Wireless Deals Focus On Ring Tunes

BY BRIAN GARRITY

NEW YORK—As the wireless music market evolves in the United States, deal-making abounds among labels, handset makers, cell phone companies and entertainment companies targeting the space.

Deals during the next year will center on licensing agreements that will enable carriers to sell ring tones (ring tones that use actual songs instead of simulations) either directly to consumers or through third-party distributors.

Such wireless carriers as Sprint, Verizon, T-Mobile, Virgin Mobile USA and AT&T/Cingular currently sell the bulk of ring tones in the United States.

"The carriers see this as an opportunity," Sony Music chief technical officer Phil Wiser says of the ring tune market. "We've been able to grow the market significantly."

### MAJOR MUSIC

In the latest example, BMG announced March 22 that it has cut a ring-tune deal with Sprint.

At launch, music from BMG acts including Britney Spears,

Maroon5, Three Days Grace, the Strokes, Kenny Chesney and Pink will be available as ring tones for \$2.50 each.

The ringers, known as Music Tones on the Sprint Network, are clips of actual recorded music by the original artists.

The BMG deal now gives Sprint music from four of the five majors. Sprint is yet to sign a deal with EMI for ring tones, though the two companies are said to be in negotiations.

In 2003, Sprint sold more than 20 million ringers and screen savers to a network of 3.2 million Sprint PCS Vision customers.

Cingular Wireless is offering its users ring tunes from Universal Music Group, BMG, Sony Music and EMI. Moviso, the wireless entertainment unit of Bellevue, Wash.-based Infospace, is supplying the ring tunes.

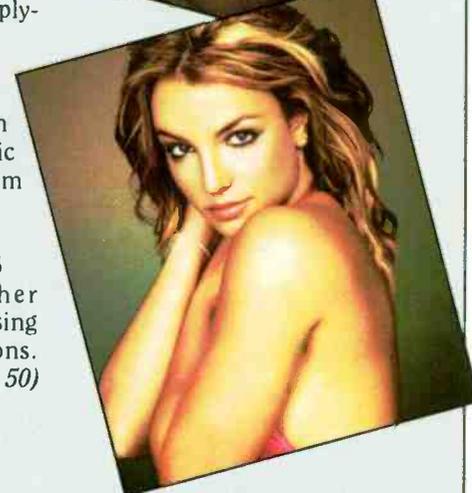
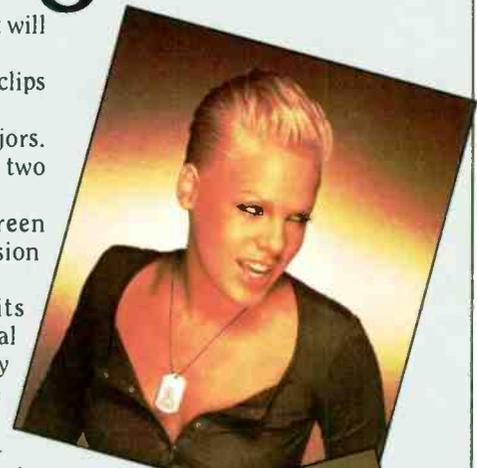
And in February, T-Mobile announced a global distribution deal with Sony Music for ring tunes from its acts.

### BLAZING TRAILS

Elsewhere, other companies are focusing on future applications. (Continued on page 50)



The Nokia 7700, above, has a feature called "visual radio" that enables handsets to receive FM radio signals and match the music of such artists as Pink, above right, and Britney Spears with related pictures and graphics.



## WEA Leaves Marketing To Labels

### Distributor Restructures To Focus On 'Core Competency'

BY ED CHRISTMAN

NEW YORK—Under the latest WEA restructuring, management has tossed aside the force driving the major distribution companies for the past decade: marketing.

The restructuring, which began March 2 with the dismissal of 70 employees, resulted in the elimination of the branch structure.

WEA president John Esposito acknowledges that the \$225 million in cutbacks at the Warner Music Group may have had a small role in the staff cuts—maybe six or seven people—



ESPOSITO: CHANGING THE FACE OF DISTRIBUTION

but not in the company's structure or philosophy.

"I wanted to have the best distribution company in the business built for 2004 and beyond, so in September we got key people from the field and national staff to take a serious inward look at WEA," Esposito says. "I showed them the organization chart and said, 'Let's zero-base everything and define what the mission of distribution is.'"

The definition that emerged reflects an age-old mantra. "Our job is to make sure the right music is in the right place at the right time," Esposito says.

### A NEW DIRECTION

That approach is quite a departure from the major distribution companies' evolution into marketing entities during the 1990s. In fact, some executives of the major distributors—like

EMI Music Marketing and Universal Music & Video Distribution—refer to their groups as marketing entities, not sales companies.

But in this time of cutbacks, marketing is the hardest function for distribution companies to justify, because it often does not have any direct correlation to sales.

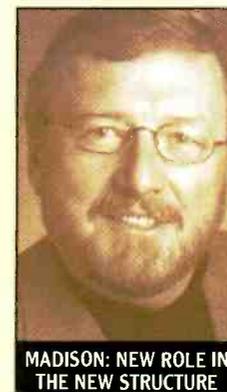
That is why WEA's direction is "changing the face of distribution," Esposito says. "I wanted to have something that is bulletproof that would be known as the [standard] of the industry so that if two companies are being merged, the WEA structure is the one to be picked going forward."

"We just had to accept that being in the marketing business is not a core competency of what a distribution company does," he continues. "The labels are marketing; they are supposed to create consumer demand."

While most would agree with that assess-

ment, a distribution executive at another major says that distributors' marketing efforts are more cost-effective than labels'. "If the distribution companies don't do street marketing, the labels will have to build organizations to do it or outsource it, which becomes even more expensive," he says.

In the new WEA structure, John Madison, senior VP of sales, has been promoted to executive VP of sales and marketing. Kellie Diamond, formerly VP of sales and marketing, is now senior VP of sales planning. Ron Spaulding, VP of sales, (Continued on page 51)

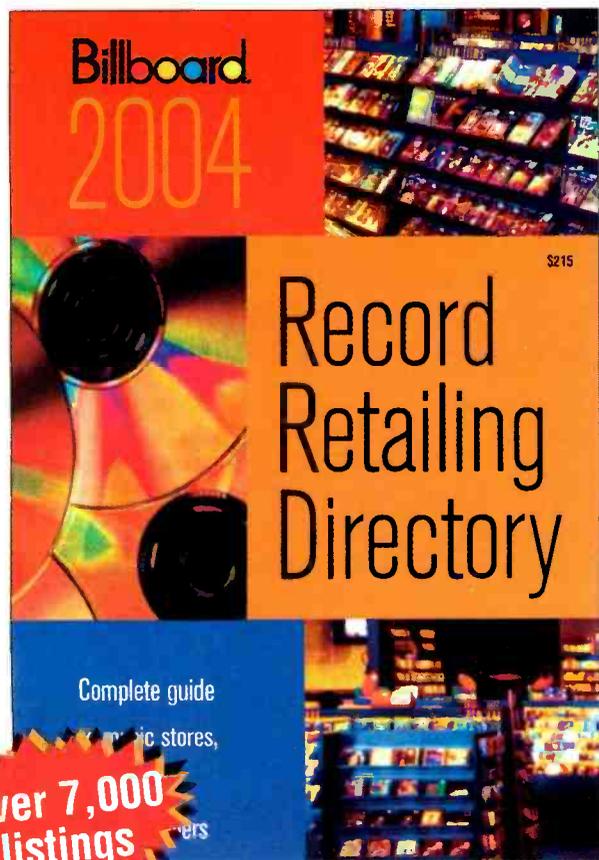


MADISON: NEW ROLE IN THE NEW STRUCTURE

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## Retail

# Talent-Heavy South By Southwest Returns To Its Indie Roots

As this is written, we're still licking our wounds after four days (March 17-20) at the South by Southwest Music Conference (SXSW) in Austin.

The Indies hadn't attended SXSW since 1993, and we'd forgotten how much wear and tear is absorbed covering literally miles of ground to view dozens of acts.

Though the conference is attended by thousands more than it was a decade ago, SXSW returned to its roots this year—in a way.

Through the mid- and late '90s, the music showcase experienced an incredible rise in attendance by the major labels, which used SXSW as a launching pad for their newly signed talent and as an opportunity to scout new acts.

However, with the majors still reeling from the business downturn of the past two years, independent labels and talent are enjoying a higher profile than they likely have experienced since the conference began as a platform for regional music in the late '80s and early '90s.

The majors were still a presence in Austin this year. One indication of their continued clout was the buzz-band status of Scottish act **Franz Ferdinand**. Though the group is debuting in the United States on indie **Domino Records**, it just signed a lucrative deal with **Sony**.

The majors also contributed several headline acts to the festival, and some threw low-key, invitation-only parties and events off-site.

But for the most part, SXSW was an indie fandango in 2004. We couldn't walk a block up Sixth Street without being button-holed by a staffer from an independent label or a member of an indie band.

With a few exceptions, The Indies attended only indie-label showcases, and we found the crop of talent staggering. Our pick of the best shows can be found else-

where in this issue (see page 87).

By the way, if we didn't make it to your gig, our apologies. As our friend **David Fricke** from Rolling Stone noted during the festival, "No matter where you are, you're missing something."

Had it been physically possible, we could have attended indie-label events from noon until 2 a.m. every day of the conference.

Some indies, in addition to placing their acts in nighttime gigs, put together invitational parties and concerts in the afternoon.

We also noted a new phenomenon: Many former major-label executives have joined the indies.

One veteran spoke March 18 on a panel about indie entrepreneurialism that The Indies moderated. **Larry Weintraub**, who in the '90s was VP of artist development at **A&M Records**, now heads **Fanscape**, a Los Angeles-based indie that manages fan bases and Web sites for bands and labels.

We encountered several other refugees from the majors trolling

the indie turf at SXSW this year. So for us, the message at SXSW was simple: It's an indie world, so dig it.

The  
Indies™  
By Chris Morris  
[cmorris@billboard.com](mailto:cmorris@billboard.com)



**HAVING AN EXCLUSIVE BALL:** More than once during SXSW, we ran into **Waterloo Records** owner **John Kunz**. He informed us of an unusual exclusive release his store mounted with Chicago-based **Alligator Records**.

On March 16, Alligator released **Marcia Ball's** "Live at Waterloo Records." The singer/pianist recorded the seven-track EP during an in-store performance at Waterloo in April 2003. It is priced at \$5.99.

The set will be available only at various independent retail coalition stores. Orders have come in from the **Coalition of Independent Music Stores**, the **Alliance of Independent Music Stores**, **Music Monitor Network** and free-standing chain **Newbury Comics** in Boston.

"It's a one-shot pressing," Alligator sales director **Kerry Peace** says.

Beyond his obvious pride in the release, Kunz sees the Ball project as a possible model for other indie-coalition releases.

He notes that if other retailers can record their in-store appearances by independent artists and get the cooperation of the acts' labels, it could be a boon for the retail coalitions, which have increasingly sought exclusive product to drive consumer traffic.



## Ring Tunes

Continued from page 49

Handset makers like Nokia will roll out phones that will take music applications beyond ring tones.

The company is developing a feature called "visual radio" that enables a handset to receive FM radio signals and matches the audio content with related pic-

tures, graphics and other content.

"What we're bringing to the table with visual radio is impulse buying," says Reidar Wasenius, a senior project manager with Nokia's multimedia group.

"You happen to hear something in a certain mood, and the radio station offers you the purchase opportunity. You do it there and then," Wasenius says.

Elsewhere, Berkeley, Calif.-based Idetic launched a service that enables Sprint cellular sub-

scribers to watch live TV, including three music video channels, through its mobile phones.

The company also is already working on an e-commerce solution that will enable viewers tuned in to the music video channels to buy the video, ring tones or music from streamed videos, according to Idetic CEO Dr. Phillip Alvelda.

Additional reporting by *Carla Hay* in New York.

# Prince's 'Musicology' Presents Marketing Challenge

By signing a production-and-distribution deal for Prince's "Musicology," Sony Music Entertainment (see The Beat, page 13) lands a great artist who has been at the forefront of exploring new business models.

For the past decade, Prince has established himself as a brand that consumers can buy directly. But not

every move he has made has been retail-friendly, which is why Sony Music Distribution will have its work cut out in trying to repair some of that damage with merchants.

"Prince is driving our customers crazy," one music retail chain executive says. "One album is only available through the Internet, another is only available through certain retailers and then the next is first available here and then available there. Prince doesn't understand that customers need continuity. Nobody—the retailer, the artist or the product—is bigger than the game."

Sony's efforts in that direction have already been abetted by Big Daddy, which acted as the distribu-

tor to U.S. chain retailers for Prince's previous two albums. In July 2003, the Kenilworth, N.J.-based distributor sold "N.E.W.S.," which contained four 15-minute-long jazz instrumentals. In December 2002, it distributed "One Nite Alone . . . Live," a three-CD boxed set.

But the marketing of the new

album is again raising eyebrows among retailers, and it remains to be seen how things will work out. The album will likely carry an \$18.98 list price. It should prove an interesting sell at stores, since Prince is also giving away "Musicology" as part of the ticket price for fans who attend his concerts.

That version of the album will have a white slip cover, while the Sony copy will come in a full package, including artwork. If fans attending his shows get the full album for free, why should they also buy it at record stores? Merchants say it would have been wiser if Prince gave away a sampler of the album at his shows.

But what if they do get the vanilla "Musicology" and decide to buy the full-color package at stores? Then the new Rock and Roll Hall of Fame inductee would be a marketing genius.

**CHA-CHA-CHANGES:** Virgin Entertainment Group North America has restructured its senior buying staff. Operations and information technology senior VP **Steven Winningham** is now also in charge of product. **Kevin Milligan**, who was Trans World Entertainment VP of purchasing for the Western region, is joining VEG as VP of product, reporting to Winningham.

Meanwhile, **Dave Alder**, who was senior VP of product and marketing, will now have the title of senior VP of marketing and strategic development. VEG North America president **Glen Ward** says Alder "will take for-

ward the stuff he pioneered in our San Francisco store, where we debuted our 'future store' look" and will lead the rollout in refurbishing other stores in the chain. Winningham and Alder report to Ward.

As part of the restructuring, the responsibilities of senior director of product **Vince Szydlowski** will now focus on strategic product planning, analysis and quality control and development of Virgin's assortment.

Szydlowski will report to Milligan, along with **Jerry Suarez**, **Bart Saunt** and **Maureen Ferguson**. They are,

respectively, senior product managers for music, DVD and games and books. Replenishment manager **Scott Leibow** also reports to Milligan.

In other news, VEG is shuttering one of its U.S. Megastores for the first time. The Columbus, Ohio, store will close by May 31, according to Ward. Virgin supposedly had five years left on the lease, but **Crate & Barrel** approached the retailer about taking over the location. Ward says VEG will continue to look for a replacement store in that market.

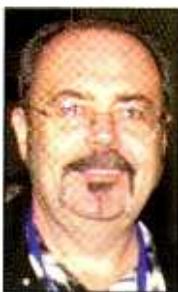
**SHAPING UP:** The recently created **Baker & Taylor** music group has been beefing up staff, sources say.

**Len Cosimano**, formerly VP of multimedia at the **Borders Group**, has been named VP of music buying. He reports to **Steve Harkness**, who heads up the music group.

In addition, **Ken Norton**, formerly of **Manifest Discs and Tapes**, has joined Baker as manager of music advertising and publications, while **Paul Chesik**, formerly an indie buyer in the downtown New York **Tower Records** store, has joined as a buyer. Baker & Taylor executives could not be reached for comment.

## Retail Track™

By Ed Christman  
echristman@billboard.com



album is again raising eyebrows among retailers, and it remains to be seen how things will work out. The album will likely carry an \$18.98 list price. It should prove an interesting sell at stores, since Prince is also giving away "Musicology" as part of the ticket price for fans who attend his concerts.

## WEA

Continued from page 49

becomes senior VP of the national account team, while Jay Perloff, formerly head of sales at Elektra, joins WEA as VP of national accounts.

The restructuring is the second for WEA in 13 months. Previously, 55 jobs were shed, and a management team led by WEA Inc. CEO Jim Caparro and Esposito, who headed WEA Corp., was installed. Most of the WEA Inc. assets, including manufacturing, packaging and fulfillment, have been sold, and Caparro left the company last fall.

### NEW BUSINESS MODEL

In the current restructuring, WEA management wanted to emphasize the importance of expanding business at the top 11 accounts, which comprise 80% of the company's business. To "superserve" those accounts, Esposito says, the national account staff was expanded to 24 from 14.

"The large accounts want direct access to the national staff in New York, and we will give them that. The national account teams will report directly to Jay Perloff and Ron Spaulding," Esposito says.

The other accounts will no longer be sold by sales representatives or serviced by artist-development representatives or merchandisers. Instead, WEA will now have one position, that of field representative, which could

sell some accounts but will also take inventories at and call on other stores to make sure priorities are visible in the marketplace.

To this end, the field staff has been restructured, with the four regional VP slots (only three of which were occupied) reduced to two. The U.S. market is now divided between Tony Niemczyk, the VP overseeing the West, and Todd Van Gorp, the VP overseeing the East.

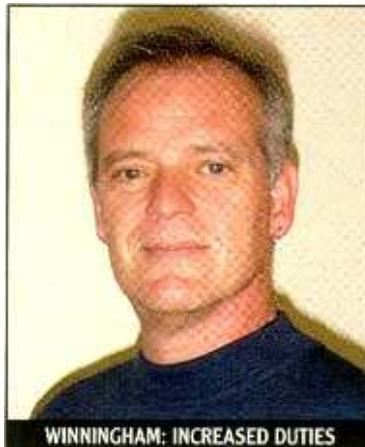
Reporting to the two VPs are four sales managers. They will oversee 18 market leaders in New York, Los Angeles, Chicago, San Francisco, Philadelphia, Atlanta, Boston, Seattle, St. Louis, Denver, Detroit, Phoenix, Nashville, Florida, Minneapolis, Dallas, North Carolina and Washington, D.C.

Another major goal of WEA management is to ensure that WEA stores are stocked with key titles at all times, Esposito says.

Although retailers have sophisticated inventory systems, "they are becoming less [adept] at having the right music in the right place at the right time. That's because some 38,000 releases come out annually, which is too many titles for them to sort through," Esposito says.

If a store is carrying only a few copies of a developing title and it sells out, it is the distribution company's job to quickly restock and persuade the account to upgrade the replenishment order, Esposito notes.

The field staff will visit stores "to be our eyes and ears to own the marketplace," he says.



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## 'Sesame Street' Turns 35 With Vids, Merch

BY JILL KIPNIS

LOS ANGELES—Generations of families who grew up singing "Can you tell me how to get to Sesame Street?" will soon have a new tune to hum.

Sony Wonder's April 6 home video release, "What's the Name of That Song?," will see parents and children warbling along with "Sesame Street" favorites Grover, Big Bird and Elmo as they try to find one song that the whole world can sing. The 50-minute video—which features appearances by the Dixie Chicks, Gloria Estefan, Diana Krall and Patti LaBelle and also includes a sing-along book—sells for \$9.98 on VHS and \$12.98 on DVD.

Also on April 6, Sony Wonder releases two new-to-DVD sing-alongs, "Sing, Hoot & Howl with the Sesame Street Animals" and "Fiesta!" The latter includes performances by Linda Ronstadt and the late Celia Cruz. Both DVDs cost \$12.98.

The new videos are part of a year-long celebration of "Sesame Street," whose 35th anniversary is Nov. 10.

The celebration kicked off in September with Sony Wonder's release of the three-CD set "Songs From the Street." The CD featured 63 classic songs from the program and contained a special commemorative booklet with liner notes and photos of celebrity participants of the show.

So far, the set has sold 16,500 units, according to Nielsen SoundScan (*Billboard*, July 12, 2003).

The 35th season of "Sesame Street" will officially launch April 4 with a primetime "Sesame Street" special on PBS. Throughout the year, the creators of the show—Sesame Workshop—will release new "Sesame Street"-themed merchandise created through multiple toy, clothing and food partnerships.

### BIG TV PUSH

Sony Wonder and Sesame Workshop are conducting separate promotions; the marketing campaigns for both are extensive.

Jovi Crooks, director of marketing for Sony Wonder, says that Sony will support "What's the Name of That Song?" with a multimillion-dollar TV ad campaign that will last eight weeks from the title's release date. The campaign will not encompass the two DVD sing-along titles.

"We are plastering cable and broadcast. We will have spots on NBC, ABC Family, Lifetime and others," she says. "We will run ads during shows like 'Oprah,' 'Everybody Loves Raymond,' 'The View,' 'Just Shoot Me' and 'Live With Regis and Kelly.' This TV campaign is definitely our big push."

Sony Wonder is also working on in-store promotions with mass retailers

such as Wal-Mart, Kmart and Target.

Online retailers expect strong sales for the title. " 'Sesame Street' is one of our top franchises," says Cynthia Lin, spokeswoman for the Brisbane,



GROVER: TAPPING INTO NOSTALGIA

Calif.-based walmart.com. "We expect 'What's the Name of That Song?' to do well on the site when the consumer advertising starts hitting around street date."

Crooks adds that the DVD will make for "great opportunities for parents and kids to bond. Because it's a DVD and sing-along book, it's very interactive."

Sesame Workshop, the nonprofit educational organization that created "Sesame Street" (formerly known as the Children's Television Workshop), started releasing new merchandise during the 2003 holiday season as part of the 35th-anniversary celebrations.

In an exclusive deal with Fisher-Price and Toys "R" Us, customers received a new Elmo plush when they purchased \$100 of merchandise at the retailer last November. In December, Toys "R" Us offered the Elmo plush (valued at \$30) for \$5 if consumers purchased \$75 of merchandise.

"That was the first time that Toys "R" Us had done something like that," says Heather Hanssen, director of marketing for Sesame Workshop.

TV promotional spots in support of the upcoming "Sesame Street" season are airing, Hanssen says. The April 4 special, titled "The Street We Live On," focuses on Elmo as he learns more about where he lives. The hour-long program features numerous flashback moments in "Sesame Street" history.

### CELEBRITY MOMENTS

The first regular show of the season, which will air April 5, will debut the new "Sesame Moments" feature added to each program. "We have celebrities coming in and talking about their 'Sesame' memories," Hanssen says. "Some celebrities have

been on the show, and some haven't. The segment will include everyone from Seth Green to Kelsey Grammer to Cher. We'll have more new things happening throughout the year that we aren't ready to announce yet."

A number of companies are launching new product lines. Pez bows Sesame Street Pez product this year, marking the first Pez ever revolving around the franchise. USAopoly will issue Sesame Street Monopoly this fall.

American Greetings has created a line of holiday ornaments, while Rix Products has a collectible line of tin products including lunchboxes and wastebaskets debuting this year.

Sesame Workshop has also teamed with General Mills to offer a new line of "Sesame Street"-themed fruit snacks.

Sesame Workshop and Random House will reissue "The Sesame Street Dictionary" this August for \$19.99. It will include a new CD sampler of classic "Sesame Street" songs.

Additionally, several clothing manufacturers such as SBH Intimates and MJC have created new lines of loungewear with a "Sesame Street" theme.

"There are 70 million graduates of 'Sesame Street,'" Hanssen says. "We are targeting all of these promotional programs to parents to tie in to that nostalgia."

## Razor & Tie Gets Smart To 'Dummies' Brand

Razor & Tie is partnering with Wiley Publishing, the publisher of the "For Dummies" book series, to release a series of instructional DVDs. The first project under the deal is "Golf for Dummies," which will be available June 8 on DVD (\$19.98).

"The videos will use many of the visual components of the books," says Craig Balsam, co-owner of Razor & Tie. "We're going to use our expertise in TV marketing for the series."

Razor & Tie will start airing "Golf for Dummies" ads next month and will work with brick-and-mortar retailers on Father's Day tie-ins.

Both companies are working together to determine which "Dummies" books work best for the video format. Wiley has previously worked with Anchor Bay Entertainment for several fitness "For Dummies" titles.

"The DVD format really lends itself well to this type of visual reference," says John Hislop, associate director of brand management for Wiley. "The fitness titles have sold

over 1.6 million units. It's a natural extension to go into other topics."

In other distribution news, Skouras Films and Ventura Distribution have entered into a joint-venture agreement to acquire, market and distribute independent films worldwide. This marks the first

Skouras, president of Skouras Films. "Ventura is very attuned to the video/DVD market, and [we know] that retailers are looking for these films. We will work together with Ventura to market the films."

The two companies will release six to 10 films this year, and 12 yearly releases are targeted for 2005.

Craig Sussman, president of Ventura Entertainment, says that the titles will likely focus on such genres as horror, thriller, science fiction, action and art house.

**GOTTA GET THIS:** Writer/director Nancy Meyers has gotten more positive reaction from fans for "Something's Gotta Give" than from any other film she has worked on.

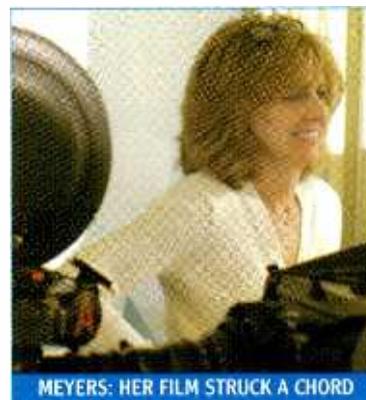
The story of two 50-something characters who find love has heartened audiences and earned Diane Keaton a Golden Globe for best actress.

Columbia TriStar Home Entertainment will release the film March 30 on DVD (\$28.95).

"Women have stopped me on the street. I have gotten letters from other writers who say this movie reflected something in their lives," Meyers says. "The movie didn't have a splashy opening, but

it really stayed in theaters."

Meyers, who directed "What Women Want" and wrote/directed 1998's "The Parent Trap," says that "Something's Gotta Give" was inspired by her own life. "For people in middle age who are single, there's still fun to be had," she says.



MEYERS: HER FILM STRUCK A CHORD

The DVD includes a deleted scene with Jack Nicholson singing karaoke; audio commentaries from Meyers, Nicholson and Keaton; and a tour of the film's Hamptons house with Amanda Peet.

**SECRET SERVICE PROBES FOX:** The U.S. Secret Service has implicated a former Fox employee in an online

piracy ring run from studio computers.

Last month, the Secret Service searched the home of former Fox Cable employee Lisa Yamamoto in Los Angeles and confiscated material on her home computer server.

According to the Secret Service's affidavit, a piracy ring—dubbed "warez"—accessed on its members' home servers illegal copies of 14 films from various studios, including "Daddy Day Care," "Daredevil," "The Matrix Reloaded," "Old School" and "X-Men 2" that were stored on a Fox computer server.

Yamamoto is believed to be a key member of the warez group, though she has yet to be charged.

In a company statement, Fox said: "We are outraged that individuals within our company not only engaged in this behavior but also used our technology to do so. We turned the matter over to federal authorities immediately and continue to actively support their efforts to bring all those involved to justice."

The Secret Service targeted Yamamoto after an investigation into another Fox case—relating to unauthorized distribution of Fox employee data—turned up information about a warez group.

Picture  
This  
By Jill Kipnis  
jkipnis@billboard.com



independent film deal for Ventura and will kick off the company's new Ventura Entertainment label.

Ventura will handle video distribution of the titles domestically and in Canada, the United Kingdom and Australia. Skouras will handle theatrical distribution and video distribution for other territories.

"There's a real need now for low-cost worldwide video distribution for independent films," says Tom

APRIL 3  
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# Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		<b>NUMBER 1</b> 1 Week At Number 1			
1	NEW	MONA LISA SMILE COLUMBIA TRISTAR HOME ENTERTAINMENT 10075	Julia Roberts	PG-13	28.98
2	NEW	SCHINDLER'S LIST (WIDESCREEN SPECIAL EDITION) UNIVERSAL STUDIOS HOME VIDEO 23866	Ben Kingsley Ralph Fiennes	R	26.98
3	NEW	SCHINDLER'S LIST (PAN & SCAN SPECIAL EDITION) UNIVERSAL STUDIOS HOME VIDEO 21152	Ben Kingsley Ralph Fiennes	R	26.98
4	1	SPY KIDS 3: GAME OVER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32946	Antonio Banderas Sylvester Stallone	PG	29.98
5	3	SCHOOL OF ROCK (PAN & SCAN SPECIAL EDITION) PARAMOUNT HOME ENTERTAINMENT 36394	Jack Black Joan Cusack	PG-13	29.98
6	2	SCHOOL OF ROCK (WIDESCREEN SPECIAL EDITION) PARAMOUNT HOME ENTERTAINMENT 38514	Jack Black Joan Cusack	PG-13	29.98
7	10	CHAPPELLE'S SHOW SEASON ONE PARAMOUNT HOME ENTERTAINMENT 87991	Dave Chappelle	NR	26.98
8	6	THE LION KING 1 1/2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31205	Animated	G	29.98
9	5	GOOD BOY (SPECIAL EDITION) MGM HOME ENTERTAINMENT 69028	Liam Aiken Molly Shannon	PG	26.98
10	NEW	WINNIE THE POOH: SPRINGTIME WITH ROO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32050	Winnie The Pooh	NR	29.98
11	4	COLD CREEK MANOR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32057	Dennis Quaid Sharon Stone	R	29.98
12	NEW	DAWN OF THE DEAD ANCHOR BAY ENTERTAINMENT 12183	Ken Foree Scott Reiniger	NR	19.98
13	NEW	FUTURAMA (SEASON 3) FOXVIDEO 20501	Animated	NR	49.98
14	7	DUPLEX WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28648	Ben Stiller Drew Barrymore	PG-13	29.98
15	9	MISSING (WIDESCREEN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 02543	Tommy Lee Jones Cate Blanchett	R	28.98
16	NEW	SPONGEBOB GOES PREHISTORIC PARAMOUNT HOME ENTERTAINMENT 79544	Spongebob Squarepants	NR	16.98
17	22	RADIO COLUMBIA TRISTAR HOME ENTERTAINMENT 60130	Cuba Gooding, Jr. Ed Harris	PG	28.98
18	18	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62155	Animated	G	29.98
19	19	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31663	Johnny Depp Orlando Bloom	PG-13	29.98
20	16	LOST IN TRANSLATION (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 23957	Bill Murray Scarlett Johansson	R	26.98
21	8	LOONEY TUNES: BACK IN ACTION (PAN & SCAN) WARNER HOME VIDEO 733247	Brendan Fraser Jenna Elfman	PG	27.98
22	12	RUNAWAY JURY (WIDESCREEN) FOXVIDEO 20081	John Cusack Gene Hackman	PG-13	27.98
23	24	SECONDHAND LIONS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06904	Michael Caine Robert Duvall	PG	27.98
24	15	LOONEY TUNES: BACK IN ACTION (WIDESCREEN) WARNER HOME VIDEO 28804	Brendan Fraser Jenna Elfman	PG	27.98
25	37	TITANIC PARAMOUNT HOME ENTERTAINMENT 155227	Leonardo DiCaprio Kate Winslet	PG-13	14.98
26	NEW	TEN COMMANDMENTS (SPECIAL COLLECTOR'S EDITION) PARAMOUNT HOME ENTERTAINMENT 50284	Charlton Heston Yul Brynner	G	19.98
27	NEW	MY BEST FRIEND'S WEDDING (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 05817	Julia Roberts Dermot Mulroney	PG-13	19.98
28	14	MISSING (PAN & SCAN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 04005	Tommy Lee Jones Cate Blanchett	R	28.98
29	RE-ENTRY	FORREST GUMP (SPECIAL EDITION) PARAMOUNT HOME ENTERTAINMENT 156444	Tom Hanks	PG-13	24.98
30	26	OPEN RANGE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32055	Kevin Costner Robert Duvall	R	29.98
31	20	MATCHSTICK MEN (PAN & SCAN) WARNER HOME VIDEO 24676	Nicolas Cage Sam Rockwell	PG-13	27.98
32	36	ONCE UPON A TIME IN MEXICO COLUMBIA TRISTAR HOME ENTERTAINMENT 08717	Antonio Banderas Johnny Depp	R	28.98
33	29	UNDER THE TUSCAN SUN (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32053	Diane Lane	PG-13	29.98
34	17	BARBERSHOP MGM HOME ENTERTAINMENT 1004104	Ice Cube	PG-13	14.98
35	25	RUNAWAY JURY (PAN & SCAN) FOXVIDEO 21175	John Cusack Gene Hackman	PG-13	27.98
36	23	MATCHSTICK MEN (WIDESCREEN) WARNER HOME VIDEO 24677	Nicolas Cage Sam Rockwell	PG-13	27.98
37	13	RESERVOIR DOGS: SPECIAL EDITION ARTISAN HOME ENTERTAINMENT 12050	Harvey Keitel Tim Roth	R	14.98
38	11	STARGATE SG-1 (SEASON 6) MGM HOME ENTERTAINMENT 69030	Richard Dean Anderson	NR	69.98
39	RE-ENTRY	ZOOLANDER PARAMOUNT HOME ENTERTAINMENT 337374	Ben Stiller	PG-13	14.98
40	RE-ENTRY	TOMMY BOY PARAMOUNT HOME ENTERTAINMENT 31314	Chris Farley David Spade	PG-13	14.98

APRIL 3  
2004

# Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		<b>NUMBER 1</b> 1 Week At Number 1				
1		WINNIE THE POOH: SPRINGTIME WITH ROO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32060	Winnie The Pooh	2004	NR	22.98
2	1	THE LION KING 1 1/2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31203	Animated	2004	G	24.98
3	3	GOOD BOY MGM HOME ENTERTAINMENT 69027	Liam Aiken Molly Shannon	2003	PG	24.98
4	4	DORA'S EGG HUNT PARAMOUNT HOME ENTERTAINMENT 75423	Dora The Explorer	2004	NR	9.98
5	2	SPY KIDS 3: GAME OVER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32977	Antonio Banderas Sylvester Stallone	2003	PG	24.98
6	NEW	SPONGEBOB GOES PREHISTORIC PARAMOUNT HOME ENTERTAINMENT 79543	Spongebob Squarepants	2004	NR	9.98
7	NEW	WHAT'S NEW SCOOBY DOO? SAFARI SO GOOD WARNER HOME VIDEO 02390	Scooby-Doo	2004	NR	14.98
8	5	LOONEY TUNES: BACK IN ACTION WARNER HOME VIDEO 33248	Brendan Fraser Jenna Elfman	2003	PG	19.98
9	6	DORA THE EXPLORER-DORA'S PIRATE ADVENTURE PARAMOUNT HOME ENTERTAINMENT 79583	Animated	2004	NR	9.98
10	7	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	2003	G	24.98
11	RE-ENTRY	FATHER OF THE BRIDE TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 1335	Steve Martin	1991	PG	9.98
12	16	COYOTE UGLY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21794	Piper Perabo Adam Garcia	2000	PG-13	9.98
13	NEW	SISTER ACT WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 45203	Whoopi Goldberg	1992	PG	9.98
14	NEW	GONE IN 60 SECONDS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21793	Nicolas Cage Angelina Jolie	2000	PG-13	9.98
15	21	REMEMBER THE TITANS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 21736	Denzel Washington	2000	PG	9.98
16	8	UNDER THE TUSCAN SUN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32058	Diane Lane	2003	PG-13	24.98
17	20	TOMBSTONE HOLLYWOOD PICTURES HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 2544	Kurt Russell Val Kilmer	1993	R	9.98
18	NEW	SCHINDLER'S LIST (SPECIAL EDITION) UNIVERSAL STUDIOS HOME VIDEO 62535	Ben Kingsley Ralph Fiennes	1993	R	22.98
19	14	DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 79053	Animated	2003	NR	9.98
20	NEW	CON AIR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 10484	Nicolas Cage John Cusack	1997	R	9.98
21	NEW	WATERBOY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 17794	Adam Sandler	1998	PG-13	9.98
22	9	SECONDHAND LIONS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06842	Michael Caine Robert Duvall	2003	PG	22.98
23	RE-ENTRY	ENEMY OF THE STATE TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 1596903	Will Smith Gene Hackman	1999	R	9.98
24	17	EVER AFTER: A CINDERELLA STORY (REPACKAGED EDITION) FOXVIDEO 05753	Drew Barrymore Anjelica Huston	1998	PG	6.98
25	10	SPONGEBOB SQUAREPANTS - THE SEASCAPE CAPERS PARAMOUNT HOME ENTERTAINMENT 79553	Animated	2004	NR	9.98

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.

APRIL 3  
2004

# Billboard TOP VIDEO RENTALS

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THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		<b>NUMBER 1</b> 1 Week At Number 1		
1	NEW	MONA LISA SMILE COLUMBIA TRISTAR HOME ENTERTAINMENT 10075	Julia Roberts	PG-13
2	1	SCHOOL OF ROCK PARAMOUNT HOME ENTERTAINMENT 38514	Jack Black Joan Cusack	PG-13
3	2	MISSING COLUMBIA TRISTAR HOME ENTERTAINMENT 02543	Tommy Lee Jones Cate Blanchett	R
4	3	MATCHSTICK MEN WARNER HOME VIDEO 24677	Nicolas Cage Sam Rockwell	PG-13
5	5	COLD CREEK MANOR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32057	Dennis Quaid Sharon Stone	R
6	4	RUNAWAY JURY FOXVIDEO 20081	John Cusack Gene Hackman	PG-13
7	6	DUPLEX WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28648	Ben Stiller Drew Barrymore	PG-13
8	7	GOOD BOY MGM HOME ENTERTAINMENT 69028	Liam Aiken Molly Shannon	PG
9	8	RADIO COLUMBIA TRISTAR HOME ENTERTAINMENT 60130	Cuba Gooding, Jr. Ed Harris	PG
10	9	SECONDHAND LIONS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06904	Michael Caine Robert Duvall	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.

APRIL 3  
2004

# Billboard TOP VIDEO GAME RENTALS

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THIS WEEK	LAST WEEK	TITLE	Manufacturer	RATING
		<b>NUMBER 1</b> 1 Week At Number 1		
1	5	XBOX - NINJA GAIDEN	Tecmo	M
2	2	PS2-MAFIA	Take 2 Interactive	M
3	1	PS2-JAMES BOND 007	Electronic Arts	T
4	3	PS2-NEED FOR SPEED: UNDERGROUND	Electronic Arts	E
5	4	PS2-NFL STREET	Electronic Arts	E
6	6	PS2-TRUE CRIME: STREETS OF LA	Activision	M
7	7	XBOX-JAMES BOND 007: EVERYTHING OR NOTHING	Electronic Arts	T
8	8	PS2-TONY HAWK'S UNDERGROUND	Activision	T
9	9	PS2-MEDAL OF HONOR: RISING SUN	Electronic Arts	T
10	10	PS2-MANHUNT	Take 2 Interactive	M

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## MMI Builds 'Mini-Major' Through Catalog Buys

BY JIM BESSMAN

Now in its seventh year, Music & Media International (MMI) is a self-proclaimed "mini-major publishing company" by way of its strategic policy of catalog acquisition.

"If you buy catalogs," owner/CEO Billy Meshel explains, "you don't have to be signing a whole stable of songwriters, because you're going to get great records anyway on the quality of what you're buying."

A case in point is the March 23 release "Me and Mr. Johnson" from Eric Clapton—a 14-song album consisting entirely of covers of classic material by blues legend Robert Johnson.

MMI purchased Johnson's perennially covered, 29-song King of Spades Music catalog two years ago. Clapton's album, Meshel estimates, will reduce its purchase cost by at least one-third.

The Los Angeles-based company specializes in buying such small and medium music publishing catalogs containing well-known songs in any genre—the goal being to create a versatile, major-sized catalog out of the lesser components.

Other recent MMI catalog acquisitions include Artie Kornfeld's Luvlin Music, which features songs by the Cowsills; Nickolas Gonzalez's Vogon Poetry (songs by Avalon and Jaci Velasquez); Michael Henderson's Electrocord Publishing

(R&B hits by Henderson, Norman Connors and the Dramatics); and songs by Gerald Crabb of top Southern gospel group the Crabb Family.

In all, MMI has acquired approximately 25 catalogs, including the Smithereens' Pat DiNizio's Famous Monsters Music, Carman's Some-O-Dat Music, Jetstar Publishers (home of such hits by the Five Americans as "Western Union" and "Zip Code"), Rick Hall Music, Roadshow Music (featuring hits by BT Express, Brass Construction and Enchantment) and country and contemporary Christian house McSpadden Smith Publishing.

"We're a mini-major," reiterates Meshel, himself a songwriter since the 1950s and a veteran music publishing executive previously employed at Famous Music, Arista Music, BMG Music Publishing and All Nations Music Publishing.

Noting MMI catalog cuts on current albums by DMX, Jagged Edge, Bette Midler, LeAnn

Rimes, Wynonna and Sara Evans, he continues, "You can buy catalog and find yourself without a current writer or artist/writer, yet find yourself on the charts all over the place."

Indeed, MMI has only one writer on its roster.

"You can have pretty serious activity when you're not focusing on the costs of having writers who are currently involved in record deals with major labels," Meshel adds.

He notes, "This is a business—not a gamble—and so much gambling is done in it [in] giving tons of money to writer/artists when the label doesn't know if they'll be a hit. So how does the publisher [know]?"

Meshel concedes, however, that MMI makes "very good offers" for catalogs it looks to either own or administer. He notes that the company has administration deals with Mike Chapman Publishing Enterprises for the United States and Canada and Rak Publishing, also for those coun-

tries.

Other administration clients include Phil Coulter's Four Seasons Music, Eddie Rabbitt Music Publishing, Blu Cantrell's Tootie Blu Music, Peter Case's Trumpet Blast Music and LeRoy Marinell's Tiny Tunes Music.

"You can't reinvent publishing, so we do what everyone else does," Meshel says, citing the usual areas of exploitation, including film and TV, covers, sample usages, commercials, special markets and print and new media. About 40% of MMI's revenue comes from new usages rather than back-catalog standard earnings, he notes.

"But we don't have the distractions of [having] many writers—as most publishing companies do—taking us away from the exploitation of the companies we administer or the copyrights we own," he says.

"So it feels like we have double the focus on the exploitation side. Instead of signing writers and gambling on every demo, we figure we work with what we bought—and eliminate the gambling side of it," Meshel explains.

MMI's sole writer is Kevin Irving, who is known simply as Kirv.

"It's a special situation, because he's working with every important producer," Meshel says, singling out Dr. Dre as Kirv's primary producer associate.



MESHEL: EMPHASIZING NEW USAGES

## Famous Links With Otis Catalog Of R&B Classics

Famous Music Publishing picks up exclusive worldwide rights for most of the classic pop and R&B songs written by Clyde Otis and Brook Benton.

The Clyde Otis Music Group (TCOMG)'s newly minted, long-term pact with the worldwide music publishing division of Viacom's Paramount Pictures is the first of its kind for TCOMG.

It was struck by the children of Clyde Otis: TCOMG president Isidro Otis, VP of business affairs Clyde Otis III and VP of film and

television Ana Iza Otis. The trio has been running the company since the semi-retirement of its founder and chairman, Clyde Otis, 79, who remains active in Nashville.

After scoring his first hit composition in 1954 with Nat "King" Cole & the Four Knights' "That's All There Is to That," New York cabbie Otis traded the steering wheel for the studio knob.

He joined Mercury's A&R department and began writing and producing material for his signee

Benton, including the 1959 No. 3 hit "It's Just a Matter of Time"—the first of 17 straight hits for the creative duo.

Otis produced Dinah Washington's classic "What a Difference a Day Makes" and Sarah Vaughan's "Broken-Hearted Melody" and also wrote and produced for the likes of Aretha Franklin, Bobby "Blue" Bland, Timi Yuro and Johnny Mathis.

Otis produced 33 of Mercury's 51 hit singles in 1962. Moving to Nashville, he wrote and produced

for country artists including Charlie Rich, Glen Campbell, Barbara Mandrell, Sonny James and Don Williams via his Eden Music country music pubbery.

Among Otis' many achievements, he was the first African-American publisher to receive a No. 1 BMI country music award (Randy Travis took "It's Just a Matter of Time" to country No. 1 in 1989) and has served as a member of the board of directors of the Songwriters Hall of Fame.

He founded TCOMG in 1956, and it remains a family-owned and -operated publishing company that contains copyrights spanning more than five decades of music in pop, rock, R&B, country and jazz.

In addition to Otis and Benton, among the many top songwriters included in the catalog are Larry Harrison, Danny Small, Joe Seneca and Rose Marie McCoy.

The majority of songs are contained in TCOMG's Vanessa Music (ASCAP) and Iza Music (BMI) catalogs. Included are such much-covered hits as "Endlessly," "Topsy," "A Lover's Question," "Baby, You've Got What It Takes"

Words & Music  
By Jim Bessman  
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CELEBRATING 'ENDLESSLY': Key executives of Famous Music Publishing and the Clyde Otis Music Group celebrate their new, global deal. From left, John Pires, Famous Music director of special projects; Irwin Z. Robinson, chairman/CEO of Famous Music Publishing; Clyde Otis III, VP of business affairs for TCOMG; Ana Iza Otis, VP of film and television for TCOMG; Isidro Otis, president of TCOMG; and Margaret Johnson, Famous Music executive VP of finance and administration.

and "Break It to Me Gently." "These catalogs represent a very significant piece of music history," Isidro Otis says. "We've taken our time in selecting representation and feel that Famous—because of its own successful history—has a respect for both the classic and the contemporary, which is the make-up of our catalog."

Famous executive VP of finance and administration Margaret Johnson adds that the Clyde Otis Music catalog was a perfect fit with the Famous portfolio. "In addition to contemporary hits, it is loaded with classics from the 1950s and 1960s—a time period that is somewhat under-represented in our own catalog. There are some wonderful songs that are due to be rediscovered by a new generation, and we look forward to the many opportunities to promote them via recordings, television, film and advertising, as well as other media."

EMI Denmark artist Tim Christensen is ready for an international breakout



Longtime managing director James Southgate is axed in Warner New Zealand cuts

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



THREE DAYS GRACE: U.S. SIGNING MADE A DIFFERENCE AT HOME

## Radio Plays Favorites

### Canadians With U.S. Success Get More Airplay

BY LARRY LeBLANC

TORONTO—Fefe Dobson, Finger 11, Three Days Grace, Simple Plan and Billy Talent are among a crop of rising talent that have made U.S. breakthroughs. But Canadian label insiders are concerned that artists with such success are preventing domestic acts from getting airplay.

They say radio often meets Canadian content quotas by relying heavily on selections from established Canadian stars or Canadian artists with American chart success. This holds particularly true at mainstream rock, modern rock and adult contemporary formats.

"A Canadian act with American success has a better chance of getting on Canadian radio," Music Canada VP of national promotions and media relations Derrick Ross observes. U.S. chart numbers have "higher impact" with Canadian programmers because there's "a story that they can sell," he adds.

Paul Tuch, director of operations at Nielsen Broadcast Data Systems Canada, agrees. "Canadian radio programmers follow U.S. numbers. If you get a U.S. number, it's easier to get airplay in Canada."

BMG Music Canada VP of promotion Larry Macrae adds,

(Continued on page 70)

## Universal France Breaks Radio 'Binds'

BY JAMES MARTIN

PARIS—Universal Music France CEO Pascal Nègre has ended his company's involvement with the local practice of associating certain radio stations with advertising for its artists.

In Europe, these partnerships are unique to the French music industry. They involve radio station logos being featured in labels' TV advertisements, with straplines such as "The Black Eyed Peas, an NRJ act." (NRJ is a leading French top 40 radio network.)

All five French affiliates and one leading independent (Paris-based Wagram) have followed the practice for several years. In a recent letter to broadcasters explaining his unexpected decision, Nègre said the agreements had become too restrictive.

The practice is widely seen within the industry as having a "binding" effect, with certain acts viewed in a proprietary way by stations. Broadcasters are then much more likely to add one of "their" acts to playlists.

The downside of that, Nègre claims in his letter, is that "when a station is the partner of an artist, other stations consider that they don't have to play that artist."

Roberto Ciurleo is programming

director of NRJ. He says that rather than following Universal's lead, the other labels have been in touch "to say they'll continue doing these partnerships."

### MAJOR-LABEL BIAS

The system was originally introduced by Nègre in 1987, when he was Columbia France head of promotion. Its aim was to encourage certain radio stations to give stronger support to specific artists. Those broadcasters in return benefited from free TV exposure.

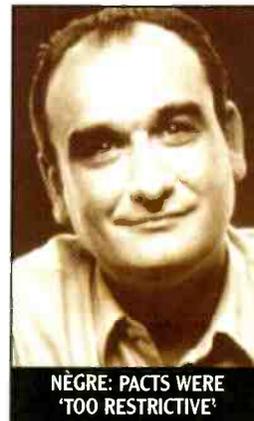
Many French independent labels have welcomed Nègre's decision. They have complained that the practice encouraged stations to

favor major-label product ahead of that from indies.

"Pascal Nègre's attitude on this matter is in complete concordance with ours," says Jerome Roger, GM of independent labels body UPFI.

Roger concedes that he cannot speak on behalf of all UPFI members on the issue. However, he says, "If this initiative's aim is to create a new balance between radio and labels, it is an excellent one. The current partnership system has created relationships which are too favorable for radio sta-

(Continued on page 58)



NÈGRE: PACTS WERE 'TOO RESTRICTIVE'

## Portuguese Labels Pull Plug On Singles Chart

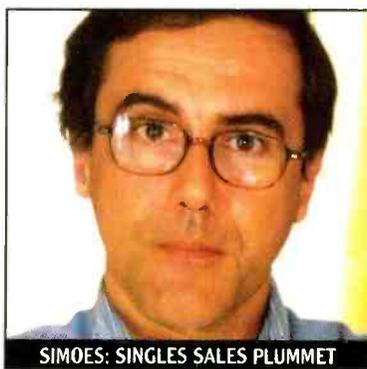
BY CHRIS GRAEME

LISBON, Portugal—March 2 marked the end of the Portuguese singles chart, as labels acknowledged the format's demise as a commercial entity.

The end comes about four years after the chart was reintroduced by local International Federation of the Phonographic Industry (IFPI) affiliate the Portuguese Phonographic Assn. (AFP). Spurred by healthy

sales, AFP relaunched the chart in July 2000 after a seven-year hiatus.

"We stopped publishing a singles chart in Christmas 1993 after the death of vinyl," AFP director Eduardo Simoes says, "because the market became insignificant. Between 1998 and 2000, we observed an improvement which led us to believe there was enough of a market to reintroduce a singles chart, which we thought would boost flagging album sales."



SIMOES: SINGLES SALES PLUMMET

The AFP chart was based on retail data compiled by the local arm of ACNielsen. AFP dropped the listing after shipments plummeted to an all-time low of 150,000 units in 2003 from 300,000 in 2002.

"CD singles are [increasingly] more difficult to sell," Simoes says, "and we had to take an option not to continue publishing the charts, which we had to pay for."

Label executives concede that strong singles shipments in 2000 led

them to believe that things were improving. "For some years, our optimism outlived the problems," EMI Portugal managing director David Ferreira admits.

"The singles market crisis in Portugal is not new," he adds. "CD singles never really happened here. The rise of the Internet only made things worse for the format."

Industry insiders cite piracy, the impact of new media and the grim

(Continued on page 58)



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 03/24/04		(THE OFFICIAL UK CHARTS CO.) 03/22/04		(SNEP/FOP/TITE-LIVE) 03/23/04		(MEDIA CONTROL) 03/24/04	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	NEW	1	1	1	1
2	NEW	2	1	2	2	2	NEW
3	NEW	3	NEW	3	4	3	2
4	3	4	2	4	7	4	NEW
5	5	5	NEW	5	NEW	5	4
6	6	6	5	6	3	6	3
7	NEW	7	7	7	75	7	NEW
8	NEW	8	3	8	5	8	17
9	NEW	9	4	9	6	9	18
10	NEW	10	6	10	13	10	5
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	NEW	1	NEW	1	NEW	1	NEW
2	NEW	2	NEW	2	1	2	1
3	2	3	1	3	NEW	3	2
4	1	4	7	4	NEW	4	NEW
5	NEW	5	2	5	3	5	NEW
6	NEW	6	3	6	2	6	6
7	5	7	10	7	5	7	3
8	NEW	8	11	8	NEW	8	4
9	6	9	5	9	4	9	8
10	7	10	4	10	7	10	9

CANADA		ITALY		SPAIN		AUSTRALIA	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(ISOUNDSCAN) 04/03/04		(FIMI/NIELSEN) 03/22/04		(IAPVE/MEDIA CONTROL) 03/24/04		(ARIA) 03/22/04	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	NEW	1	NEW	1	1
2	2	2	1	2	NEW	2	2
3	NEW	3	2	3	1	3	4
4	3	4	5	4	7	4	NEW
5	10	5	4	5	2	5	12
6	9	6	3	6	NEW	6	3
7	7	7	15	7	3	7	8
8	5	8	11	8	5	8	9
9	6	9	8	9	4	9	5
10	8	10	9	10	NEW	10	7
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	1	1	NEW	1	1	1	1
2	RE	2	1	2	2	2	NEW
3	2	3	4	3	3	3	2
4	3	4	2	4	NEW	4	3
5	4	5	3	5	4	5	4
6	RE	6	5	6	7	6	5
7	5	7	6	7	NEW	7	9
8	8	8	8	8	5	8	6
9	NEW	9	9	9	8	9	11
10	6	10	7	10	6	10	7

THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 03/22/04		(GLF) 03/19/04		(IVERDENS GANG NORWAY) 03/22/04		(MEDIA CONTROL) 03/23/04	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	1	1	1	1	1
2	26	2	5	2	2	2	2
3	2	3	3	3	3	3	3
4	4	4	4	4	NEW	4	5
5	3	5	10	5	6	5	4
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	1	1	1	1	NEW	1	NEW
2	5	2	4	2	1	2	1
3	2	3	10	3	NEW	3	NEW
4	6	4	2	4	NEW	4	NEW
5	4	5	7	5	2	5	2

# Chumbawamba Looks Further Afield

Chumbawamba's 1997 smash hit "Tubthumping" was an international phenomenon, shooting to No. 1 in 22 countries. Now, the U.K.-based anarchist collective has truly turned global. Its album "Un," released April 26 on its own Mutt Records, combines politically radical lyrics with musical influences from Cuba, Argentina, Polynesia and the Middle East. "It's the sound of Chumbawamba listening to the world beyond our own backyard," singer Alice Nutter says. "It's a record we couldn't have made five years ago. Instead of imposing one generic culture, 'Un' takes aspects from several and appreci-

toire at EMI Recorded Music Denmark. "Honeyburst" has surpassed the double-platinum mark, with

domestic sales of more than 80,000 units. After a six-month chart run, the album jumped back into the top 10 when Christensen nabbed three Danish Music Awards, including one for album of the year. Christensen performed in Holland for sold-out shows in Utrecht and Rotterdam in March. And the video for "Jump the Gun," featuring Danish James Bond honey Cecile Thomsen, is making waves on MTV. Mortensen says Christensen is booked for international festivals this summer, with a focus on Scandinavia and Benelux.

CHARLES FERRO

**WIZARD'S SPELL:** Contemporary flamenco act *Ojos de Brujo* ("Wizard's Eyes") cast a potent spell at the BBC Radio 3 Award for World Music this month. The group stole the show at the winners' concert, which was broadcast across Europe in mid-March. According to vocalist *Marina la Canillas*, the group has recorded two dozen tracks for the next album. But success has caused its delay, while the award-winning "Bari," originally released on the band's own label, *La Fábrica De Colores*, in 2002, has been reissued. The Barcelona-based group, which fuses flamenco and electronic beats, will play European festivals this summer. It's also keeping the pot simmering with "Remezclas de la Casa," a five-track EP of "Bari" remixes by DJ *Panko* and guitarist *Ramón Giménez*, to be followed by a double-vinyl set of further remixes.

MAGALI WILD and STEVE ADAMS

**THE QUEEN MEETS THE POPE:** Gospel remains a major part of the South African music scene, and all eyes are on the first-ever duet by *Rebecca Malope* and *Tsepo Tshola*, the genre's two major stars. Released by CCP Record Co. (part of EMI SA), the album brings together "the Queen of Gospel" and "the Village Pope," their popular nicknames. Malope composed most of the album's 14 tracks. "I've always loved Tsepo's voice and think we created real musical magic in the studio," she says.

DIANE COETZER

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Nigel Williamson, Editor  
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NUTTER: 'LISTENING BEYOND OUR BACKYARD'

ates all." The group recorded the album at its studio in Bradford, England, and in Latin America. Chumbawamba tours Europe with an acoustic lineup until April and then unveils a new, all-electric show at summer festivals.

NIGEL WILLIAMSON

**MINT FLAVOR:** New Zealand post-punkers the *Mint Chicks* are one of the hottest exports from Down Under this year. The foursome of *Kody Nielson* (vocals), *Ruban Nielson* (guitar), *Logie* (bass) and *Roper* (drums) earned an opening slot on the *White Stripes'* Australian tour and is gearing up for an assault on the Northern Hemisphere. The offensive starts with the single "Blue Team Go/Post No Bills" on indie label *Fierce Panda*. European tour dates are set for May.

STEVE ADAMS

**SWEET SUCCESS:** Tim Christensen's second album, "Honeyburst" (Medley-EMI), is breaking out internationally, but he's had little time to build on its success beyond Denmark's borders. "He's been so busy with a six-month Danish tour," says *Ole Mortensen*, head of local reper-

AUSTRIA		(AUSTRIAN/FPI/AUSTRIA TOP 40) 03/22/04	
THIS WEEK	LAST WEEK		
<b>SINGLES</b>			
1	NEW	LEFT OUTSIDE ALONE	ANASTACIA EPIC
2	1	AUGEN AUF	ODMPH! GUN SUPERS
3	39	CAN'T WAIT UNTIL TONIGHT	MAX RARE
4	2	ADDICTION	VERENA UNIVERSAL
5	3	SUPERSTAR	JAMELIA PARLOPHONE
<b>ALBUMS</b>			
1	NEW	GUNS N' ROSES	GREATEST HITS GEFEN
2	1	NORAH JONES	FEELS LIKE HOME BLUE NOTE
3	NEW	GEORGE MICHAEL	PATIENCE AEGEAN/SONY MUSIC
4	3	WIR SIND HELDEN	DIE REKLAMATION CAPITOL
5	2	NORAH JONES	COME AWAY WITH ME BLUE NOTE

BELGIUM/FLANDERS		(PROMUVI) 03/24/04	
THIS WEEK	LAST WEEK		
<b>SINGLES</b>			
1	1	1 LIFE	XANDEE ARS
2	4	VOORBIJ	MARCO BORSATO & OO POLYDOR
3	3	I DON'T CARE	MILK INC. FT. SILVY ANTLER-SUBWAY
4	2	HIGHER THAN THE SUN	NATALIA ARIOLA
5	9	OBSESSION	AVENTURA WALBOOMERS MUSIC
<b>ALBUMS</b>			
1	1	NOVASTAR	ANOTHER LONELY SOUL WEA
2	2	FLIP KOWLIER	IN DE FIK EMI
3	3	NORAH JONES	FEELS LIKE HOME BLUE NOTE
4	22	K3	5 JAAR HUN GROOTSTE HITS! STUDIO 100
5	25	GEORGE MICHAEL	PATIENCE AEGEAN/SONY MUSIC

DENMARK		(IFPI/NIELSEN MARKETING RESEARCH) 03/23/04	
THIS WEEK	LAST WEEK		
<b>SINGLES</b>			
1	NEW	YEAH	USHER FT. LUDACRIS & LIL JON ARISTA
2	NEW	LEFT OUTSIDE ALONE	ANASTACIA EPIC
3	1	TURN ME ON	KEVIN LYTTLE ATLANTIC
4	3	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
5	NEW	NOT IN LOVE	ENRIQUE IGLESIAS FT. KELIS INTERSCOPE
<b>ALBUMS</b>			
1	NEW	GEORGE MICHAEL	PATIENCE AEGEAN/SONY MUSIC
2	2	TV-2	HITS CAPITOL
3	1	SWAN LEE	SWAN LEE PLAYGROUND
4	3	NORAH JONES	FEELS LIKE HOME BLUE NOTE
5	5	ZIDIDADA	PRINCESS CMC

PORTUGAL		(RIM) 03/23/04	
THIS WEEK	LAST WEEK		
<b>ALBUMS</b>			
1	1	RUSSELL WATSON	THE VOICE FAROL
2	2	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	NEW	GEORGE MICHAEL	PATIENCE AEGEAN/SONY MUSIC
7	7	SEAL	IV WARNER BROS.
8	6	SIMPLY RED	HOME 2 DANCE
9	10	MARIA RITA	MARIA RITA WARNER BROS.
10	NEW	ZERO 7	WHEN IT FALLS ULTIMATE DILEMMA

IRELAND		(IRMA/CHART TRACK) 03/19/04	
THIS WEEK	LAST WEEK		
<b>SINGLES</b>			
1	1	TOXIC	BRITNEY SPEARS JIVE
2	2	MYSTERIOUS GIRL	PETER ANDRE MUSHROOM
3	NEW	YEAH	USHER FT. LUDACRIS & LIL JON ARISTA
4	3	MILKSHAKE	KELIS VIRGIN
5	4	CHA CHA SLIDE	DJ CASPER ALL AROUND THE WORLD
<b>ALBUMS</b>			
1	NEW	GUNS N' ROSES	GREATEST HITS GEFEN/POLYDOR
2	NEW	GEORGE MICHAEL	PATIENCE AEGEAN/SONY MUSIC
3	1	PADDY CASEY	LIVING COLUMBIA
4	NEW	GILBERT O'SULLIVAN	THE BERRY VEST OF EMI
5	5	NORAH JONES	FEELS LIKE HOME BLUE NOTE

FINLAND		(YLE) 03/22/04	
THIS WEEK	LAST WEEK		
<b>SINGLES</b>			
1	1	LOVE IS LIKE A SONG	MANNA PAKARINEN RCA
2	2	SOLITARY MAN	HIM RCA
3	NEW	MUSTA PARAATRI	MAJ KARMAN KAUNIT KUVA MEGAMANIA
4	NEW	ENDLESS	TECHNICOLOR VIRGIN
5	3	HYVA IHMINEN	TIMO RAUTIAINEN & TRIO NISKALAUKAUS RANCH
<b>ALBUMS</b>			
1	1	SIMON & GARFUNKEL	THE ESSENTIAL SIMON & GARFUNKEL COLUMBIA
2	2	EGOTRIPPI	20 SUOSIKKIA BMG
3	NEW	GEORGE MICHAEL	PATIENCE AEGEAN/SONY MUSIC
4	3	ERI ESITTAJIA	100LS RCA
5	4	NORAH JONES	FEELS LIKE HOME BLUE NOTE

HUNGARY		(MAHASZ) 03/19/04	
THIS WEEK	LAST WEEK		
<b>SINGLES</b>			
1	2	TOXIC	BRITNEY SPEARS JIVE
2	1	2000 EV	DRAFT MAGNEOTON
3	NEW	AMAZING	GEORGE MICHAEL AEGEAN/SONY MUSIC
4	3	RED BLOODED WOMAN	KYLIE MINOGUE PARLOPHONE
5	6	UTON	UNIQUE MAGNEOTON
<b>ALBUMS</b>			
1	1	NOX	BUVOLET UNIVERSAL
2	2	MC HAWER FT. TEKKO	KIMEGYEK A TEMETOBE MAGNEOTON
3	6	CSERHATI ZSUZSA	BEST OF BMG
4	4	FILMZENE	MAGYAR VANODR BMG
5	7	PRESSER GABOR	KONCERT—GALOK REGROL ES NEMREGROL BMG

POLAND		(IZWZEK PRODUCCENTOW AUDIO VIDEO) 03/19/04	
THIS WEEK	LAST WEEK		
<b>ALBUMS</b>			
1	1	ANIA	SAMOTNOSC PO ZMIERZCHU POLSKI RADIO
2	2	NORAH JONES	FEELS LIKE HOME BLUE NOTE
3	4	JEDEN OSJEM	WIDOWIEKA UMC RECORDS
4	3	ANITA LIPNICKA & JOHN PORTER	NIEPRZYWOITE PIOSENKI POMATON
5	5	SOUNDTRACK	NIGOW W ZYCIEU BMG
6	6	CZESLAW NIEMEN	ZLOTA KOLEKCJA POMATON
7	NEW	GEORGE MICHAEL	PATIENCE AEGEAN/SONY MUSIC
8	117	SOUNDTRACK	THE PASSION OF THE CHRIST SONY CLASSICAL
9	9	SISTARS	SILA SIOSTR WIELKIE JOL
10	8	VARIOUS ARTISTS	RADIO ZET. TYLKO WIELKIE PRZEBOJE... MAGIC

COMMON CURRENCY										
A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.										
Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner										
ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
BLACK EYED PEAS Elephunk (U)						3		8	10	7
EVANESCENCE Fallen (S)	3					4		5		5
NORAH JONES Feels Like Home (E)	1		5	2	5	1	8	6	5	1
GEORGE MICHAEL Patience (S)			1	1	4		4	2	1	2

Billboard® EUROCHARTS		Eurocharts are compiled by Billboard from the national singles and album sales charts of 18 European countries.	
THIS WEEK	LAST WEEK		
<b>SINGLES SALES</b>			
1	NEW	YEAH	USHER FT. LUDACRIS & LIL JON ARISTA
2	1	TOXIC	BRITNEY SPEARS JIVE
3	3	SHUT UP	BLACK EYED PEAS INTERSCOPE
4	4	SI DEMAIN . . . (TURN AROUND)	ANTONN KAREEN & BONNIE TYLER EPIC
5	2	SUPERSTAR	JAMELIA PARLOPHONE
6	NEW	LEFT OUTSIDE ALONE	ANASTACIA EPIC
7	7	CAN'T WAIT UNTIL TONIGHT	MAX RARE/WARNER MUSIC
8	5	TURN ME ON	KEVIN LYTTLE ATLANTIC
9	6	CHA CHA SLIDE	DJ CASPER ALL AROUND THE WORLD
10	15	TU SERAS	EMMA DAUMUS POLYDOR
11	9	NOT IN LOVE	ENRIQUE IGLESIAS FT. KELIS INTERSCOPE
12	20	HEY MAMA	BLACK EYED PEAS INTERSCOPE
13	NEW	YOUR GAME	WILL YOUNG S/BMG
14	10	RED BLOODED WOMAN	KYLIE MINOGUE PARLOPHONE
15	11	JUST ONE LAST DANCE	SARAH CONNOR FT. NATURAL COLUMBIA
16	NEW	HE SHE WANTS TO MOVE	N.E.R.D. VIRGIN
17	8	AMAZING	GEORGE MICHAEL AEGEAN/SONY MUSIC
18	25	MODERN TIMES	J-IVE MGINIT.
19	16	HEY YA!	OUTKAST ARISTA
20	14	MAD WORLD	MICHAEL ANDREWS FT. GARY JULES ADVENTURE/SANCTUARY
<b>ALBUM SALES</b>			
1	NEW	GEORGE MICHAEL	PATIENCE AEGEAN/SONY MUSIC
2	1	NORAH JONES	FEELS LIKE HOME BLUE NOTE
3	NEW	GUNS N' ROSES	GREATEST HITS GEFEN
4	2	BLACK EYED PEAS	ELEPHUNK INTERSCOPE
5	3	EVANESCENCE	FALLEN WIND-UP/EPIC
6	5	JOSS STONE	THE SOUL SESSIONS RELENTLESS/VIRGIN
7	4	NORAH JONES	COME AWAY WITH ME BLUE NOTE
8	7	DIDO	LIFE FOR RENT CHEEKY/ARISTA
9	6	KATIE MELUA	CALL OFF THE SEARCH DRAMATICO
10	9	WIR SIND HELDEN	DIE REKLAMATION CAPITOL
11	8	LIONEL RICHIE	JUST FOR YOU MERCURY
12	NEW	HIM	AND LOVE SAID NO... 1997-2004 RCA
13	17	LES ENFOIRES	LES ENFOIRES DANS L'ESPACE RESTO DU COEUR/BMG
14	20	LEANN RIMES	THE BEST OF CURB/LONDON
15	22	NELLY FURTADO	FOLKLORE DREAMWORKS
16	31	ENGELBERT HUMPERDINCK	HIS GREATEST LOVE SONGS UMTV
17	NEW	PASCAL OBISPO	LIVE FAN/STUDIO FAN EPIC
18	12	OUTKAST	SPEAKERSBOXXX/THE LOVE BELOW ARISTA
19	14	SEAL	IV WARNER BROS.
20	28	MICHAEL BUBLÉ	MICHAEL BUBLÉ REPRISE
<b>RADIO AIRPLAY</b>			
Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Music Control.			
THIS WEEK	LAST WEEK		
1	2	SUPERSTAR	JAMELIA PARLOPHONE
2	1	SHUT UP	BLACK EYED PEAS INTERSCOPE
3	3	IT'S MY LIFE	NO DOUBT MCA
4	4	HEY YA!	OUTKAST ARISTA
5	5	TOXIC	BRITNEY SPEARS JIVE
6	7	AMAZING	GEORGE MICHAEL AEGEAN/SONY
7	6	TURN ME ON	KEVIN LYTTLE ATLANTIC
8	8	RED BLOODED WOMAN	KYLIE MINOGUE PARLOPHONE
9	11	IN THE SHADOWS	THE RASMUS PLAYGROUND/UNIVERSAL
10	9	LIFE FOR RENT	DIDO CHEEKY/BMG
11	15	LEFT OUTSIDE ALONE	ANASTACIA COLUMBIA
12	10	TOO LOST IN YOU	SUGABABES ISLAND
13	14	PARCE QU'ON VIENT DE LOIN	CORNILLE WAGRAM
14	12	GOD IS A DJ	PINK ARISTA
15	17	YEAH	USHER ARISTA/BMG
16	16	POWERLESS (SAY WHAT YOU WANT)	NELLY FURTADO DREAMWORKS
17	19	TAKE ME TO THE CLOUDS ABOVE	LMF VS. TIZ ALL AROUND THE WORLD
18	13	BEHIND BLUE EYES	LIMP BIZKIT INTERSCOPE
19	18	NOT IN LOVE	ENRIQUE IGLESIAS UNIVERSAL
20	20	MY IMMORTAL	EVANESCENCE WIND-UP/EPIC

# Taiwan's Rock Mobile Builds Chinese Biz

BY TIM CULPAN

TAIPEI, Taiwan—The demand for entertainment through cell phones in mainland China is starting to ring up profits for Taiwan-based Rock Mobile.

Rock Mobile was spun off from its parent Rock Music Group, Taiwan's leading independent label, in August 2002. It launched in October 2000 as the latter's Wired and Wireless Business division, with the aim of developing a revenue model by combining music with the Internet and cell phones.

At first, Rock Mobile's operations only covered Taiwan. It moved into mainland China in 2003.

Chairman Sam Duann credits sales in China as the reason why the company broke even in February. "Monthly, we are now profitable in both Taiwan and China," he claims.

Duann says Rock Mobile is posting around \$750,000 in monthly revenue across both markets. The company still has accumulated losses from its startup four years ago, but Duann says revenue projections are "looking healthy."

Rock Mobile is expected to name a new CEO shortly, following

Joshua Maa's Feb. 10 resignation. Maa, who was with the company since its launch, has joined Beijing-based Internet/wireless conglomerate

Duann adds, "It was a surprise that [Maa] said he wanted to leave. He was doing great, because we started from nothing and he helped

form of music and music videos, primarily in Chinese-language repertoire.

The main growth driver to date has been ring tones and ring-back tones, which together contribute more than 50% of the company's revenue.

Rock Mobile already has video

a hardy revenue model in Asia. Taiwan claims the world's highest cell-phone penetration rate; industry estimates say there are more than 25 million cell-phone accounts in Taiwan, out of a population of 23 million.

Rock Mobile's recent performance clearly impressed potential investors. Taiwan company Acer Technology Ventures and Germany's Siemens Mobile Acceleration invested \$1.5 million and \$1 million each in Rock Mobile in June 2003.

In February, a second round of private funding brought in a total of \$8 million from three new investors. U.S. venture capitalists Walden Capital and Doll Asset Management plus China-based Legend Capital all claimed a stake in Rock Mobile, reducing Rock Music Group's share. Insiders say the company retains a share estimated at between 30% and 40%.



*'Monthly, we are now profitable in both Taiwan and China... We feel that mobile entertainment still has large potential.'*

—SAM DUANN, ROCK MOBILE



and photographic content deals in place with a number of other international companies, in anticipation of the currently small mobile video market taking off. Its projections suggest that is likely to happen within the next 12 to 18 months.

"We feel that mobile entertainment still has large potential," Duann says.

With piracy hitting the industry hard, mobile music is proving to be

ate Tom Online as executive VP of wireless operations.

Reflecting on Rock Mobile's launch, Maa claims that the company "created the mobile music business in Greater China. Three years ago, this business did not exist; we had to create it."

build it. He motivated people to understand what it is that we're thinking of doing."

## MAJOR DEALS

Rock Mobile has content deals with the five majors. It provides cell-phone users content in the

## Singles

Continued from page 55

domestic economy as the reasons for the demise of the single in Portugal.

Figures from the Portuguese National Statistics Institute indicate that personal debt in Portugal is currently high, consumer confidence is low and unemployment is running at 500,000 in a country with a total population of 10 million.

Piracy remains a major problem, Ferreira says. "Open-air markets remain lawless ghettos where the authorities do not dare to interfere," he says. "That's a police issue, and we are told that resources are scarce."

Retailers have complained about an increasing trend for labels to issue tracks to radio as airplay-only items, with no associated commercial release. One recent example was Universal act No Doubt's "It's My Life," which was only released to radio. It became an airplay staple but was not available in stores.

Pedro Gonçalves is the editor of Lisbon-based weekly consumer music magazine Blitz, which claims a circulation of 20,000. For him, the death of the singles chart and the decline of the local singles market was inevitable.

"Young people can get it all for free on the Internet and download it," Gonçalves says, "and the singles market was always very poor. A single could get into the top 10 simply by selling a few hundred copies."

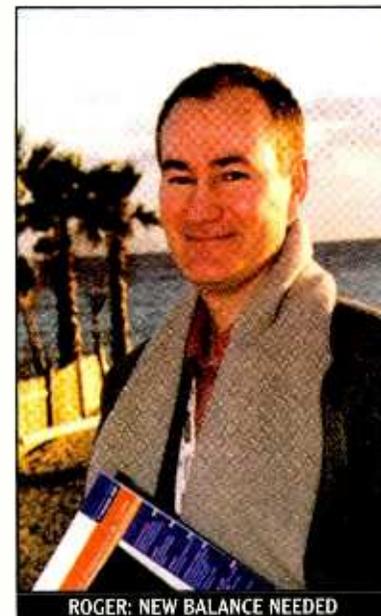
## Universal

Continued from page 55

tions. We need to get back to the true sense of the word 'partnership.'"

Nègre claims that the end of the system will improve musical diversity by putting all stations on a level playing field in terms of access to artists.

Ciurleo does not expect Nègre's decision to be particularly damaging to NRJ. "Television partnerships have lost their meaning," he claims. "For example, just after a Universal TV ad for the Black Eyed Peas with our logo, you see an ad for a compilation including the Black Eyed Peas but on another label and with a different radio partner."



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# Canada

JUNO AWARDS PREVIEW

## Stars' Sales Cross Borders

*International Success More Important Than Ever*

BY LARRY LeBLANC

Canada is unquestionably a proving ground for international talent—a fact underscored by the global success in recent years of such leading Canadian acts as Alanis Morissette, Avril Lavigne, Shania Twain, Celine Dion and Bryan Adams.

However, the Canadian music industry isn't resting on its multiplatinum laurels. Rising acts from Canada that have broken through in the past year in the United States and other territories include Fefe Dobson, Michael Bublé, Simple Plan, Finger 11, Three Days Grace and Billy Talent.

In the French-language markets of Europe, the past year has brought acclaim to Lynda LeMay, Garou, Natasha St-Pier, Roch Voisine, Robert Charlebois, Isabelle Boulay, Jorane and Lhasa de Sela.

Adding to Canada's reputation for nurturing new talent are major-label releases on tap this year from Skye Sweetnam (EMI), Audrey de Motigny (ViK), Wil (Capitol Canada) and Toronto rapper K-OS (Astralwerks/Virgin).

Additionally, the roll call of other well-established Canadian acts at home and abroad is impressive: Diana Krall, the Tragically Hip, Our Lady Peace, Remy Shand, Barenaked Ladies, BT, Glenn Lewis, Hot Hot Heat, Carolyn Dawn Johnson, Bruce Cockburn and Jesse Cooke, among others.

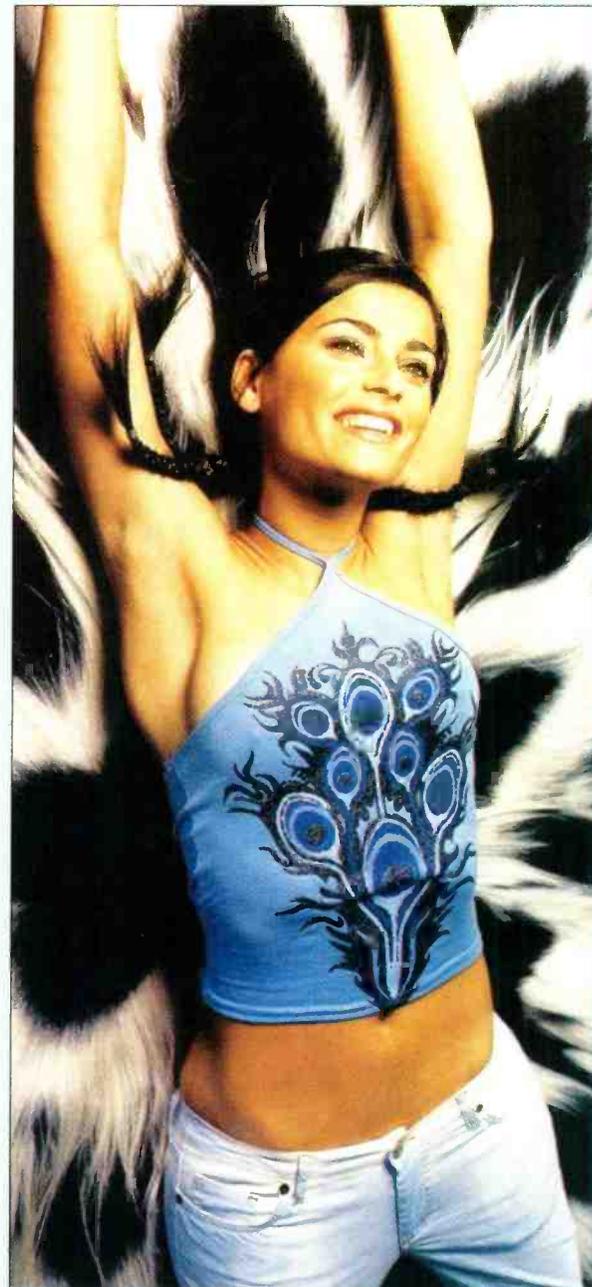
The Canadian music industry has good reason to celebrate as it gathers April 4 in Edmonton, Alberta, for the 2004 Juno Awards. Leading the field this year are Sarah McLachlan, Nickelback and Nelly Furtado, with five nominations apiece. They will be joined as performers at the show by Barenaked Ladies, Michael Bublé, Avril Lavigne and others. Morissette will host the evening.

At the same time, the Junos take place against the backdrop of a changing Canadian record industry, where international success is more important than ever and independent labels are playing a greater role in nurturing new Canadian talent.

For the past decade, acknowledging the importance of international sales, all sectors of Canada's music industry have sought to develop or greatly strengthen their international relationships.

This had led to increased business internationally, particularly in the United States and Europe, not only for pop acts

*(Continued on page 66)*



The leading artists at this year's Juno Awards, with five nominations each, are (clockwise from top left) Sarah McLachlan, Nelly Furtado & Nickelback.



# Artists To Watch

BY LARRY LeBLANC

## Sarah Harmer

Released worldwide March 23, Sarah Harmer's "All of Our Names" is the follow-up to her 2000 album "You Were Here." That set reached platinum status (100,000 units) in Canada and has sold 70,000 copies in the United States, according to Nielsen SoundScan.

"All of Our Names" was released worldwide, except for Canada, on Rounder's Zoë imprint. In Canada, it was issued on Harmer's own Cold Snap Records label, distributed by Universal Music Canada.

Booked by the Agency Group worldwide, Harmer will spend most of 2004 on tour.

"Sarah doesn't have a day off until June," says her Toronto-based manager Patrick Sambrook, who also handles Zoë labelmate Kathleen Edwards. "She starts a 20-date U.S. tour April 9. Afterward, she has one-week tours of both Europe and Australia. She will tour Canada in the fall."



## Fefe Dobson

Universal Music Canada president/CEO Randy Lennox was so impressed when he saw Fefe Dobson perform 18 months ago that he coaxed then-Island/Def Jam president Lyor Cohen to fly to see her showcase at the Toronto club Reverb. Halfway through the first song, Cohen was hooked.

A half-hour later, label executives and Dobson's manager Chris Smith—who also handles Nelly Furtado—struck a deal on the sidewalk outside the club. Island/Def Jam and Universal Music Canada jointly signed the singer for the world and Dobson's self-titled debut has sold more than 350,000 units in the United States, 100,000 in Canada and, says Lennox, "We're just getting started internationally."

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## Avril Lavigne

Avril Lavigne's "Under My Skin," which bows May 25, follows her 2002 debut, "Let Go," which has sold a dizzying 14 million units worldwide.

"You follow it by making sure you have a damn fine album," says Lavigne's manager, Terry McBride, CEO of Nettwerk Management. "You know the knives are out, but Avril has delivered a great album."

Lavigne is supporting the new set with a promotional tour of North American malls that began March 4. The 19-year-old is appearing at 21 malls during a six-week outing. Venues for each city are announced only two days prior to the show.

The tour—dubbed Avril Live and by Surprise—which is presented by AOL in the United States and by Bell Sympatico in Canada, features acoustic sets by Lavigne with her guitarist Evan Taubenfeld.



## Hawksley Workman

A gifted one-man band and a true Canadian original on par with Neil Young, Toronto-based singer/songwriter Hawksley Workman was named top new solo artist at Canada's 2002 Juno Awards.

Workman's third album, "Lover/Fighter," issued last fall by Universal Music, has been released in 14 territories, including France, Germany, Italy, Sweden, Australia and the United Kingdom.



## Sarah McLachlan

As a three-time Grammy Award winner, Sarah McLachlan has sold an estimated 25 million records worldwide since her 1988 Nettwerk debut, "Tough."

On July 5 in Seattle, McLachlan embarks on an ambitious 41-city North American tour in support of her current album, "Afterglow," her first new studio album since "Surfacing" in 1997.

McLachlan gave birth to daughter India in 2002 and also dealt with health issues within her family.

But McLachlan's absence hasn't fazed her Canadian fans. When "Afterglow" was released, it immediately went to No. 1 on Nielsen SoundScan's album chart in Canada, where it remained for seven weeks.

"Sarah is starting to have a breakthrough in Europe now," says manager Terry McBride, CEO of Nettwerk Management.

"In Germany and France, [the new album] entered the top 15," McBride continues.

After touring North America, McLachlan will visit Europe, Australia and Japan.



## THE BREAKOUT STORY OF THE YEAR

Their self-titled debut is certified **PLATINUM** in Canada, with two massive BDS rock hits in "(I Hate) Everything About You" and current single, "Just Like You".

Both videos were #1 on the MuchMusic countdown and in **HEAVY** for over 14 weeks each and they are nominated for a 2004 **JUNO** award for "Best New Group"!

And now they're erupting in America:

**THREE DAYS GRACE** is certified **GOLD** and has scanned over 400,000 units! Current U.S. single, "(I Hate)" is Top 5 at both Active and Alternative Rock, #6 at Modern Rock and has just shipped to **CHR**. "(I Hate)" video has just been added into **Medium** rotation at **MTV**!

The band just finished a sold out cross Canada tour with Nickelback, and are in the midst of a headlining tour of the U.S. (March 10 - May 2), and will be touring with Nickelback in Australia!



Produced by Gavin Brown Management: Mark Adelman/Stu Sobol for Spivak Sobol Management





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# Europe Beckons With Tour Opportunities

BY RON ROGERS

Instead of looking south to the United States, many Canadian-based managers and promoters prefer to cross the ocean for touring opportunities for their acts. As a result, an increasing number of developing Canadian artists are taking their shows to European audiences before playing for American fans.

The strength of relationships between Canadian agents, managers and promoters and their European counterparts explains this trend. It also is a result of the ongoing difficulties that Canadian artists, par-

ticularly those on independent labels, face in touring the United States, where the competition can be fierce and the opportunities limited.

"We're trying to forge new relationships overseas so we can try to expand the opportunities for our artists," says Rob Zifarelli, a booking agent with Paquin Entertainment in Toronto.

Zifarelli recently returned from a conference hosted by the Canadian Consulate in London, where he met with European agents and promoters and introduced his agency's roster. Paquin Entertainment currently handles such acts

as the Constantines, the Dears, Broken Social Scene, the Weak-erthans and Hawksley Workman. Zifarelli argues that for these young bands to survive, they have to look beyond their native land.

## TOUGH TO SUSTAIN

"Our market is so small, and the record sales are just not big enough; it's tough to sustain yourself," he says. "Certainly, there are some bands that go against that thinking [and succeed], the Tragically Hip being a perfect example. But you really have to be a superstar act to do that, and there are

very few of those."

Zifarelli also notes that the United Kingdom and Continental Europe seem to be more receptive to Canadian talent than the United States, a view echoed by Jeff Craib, VP of S.L. Feldman & Associates in Toronto.

Europeans, Craib says, "are open to music that isn't necessarily coming out of a huge label deal. They're more open to somebody trying to get something started. But in the U.S., it's so formatted that it's hard to get things moving."

Craib adds that Canadian artists in niche musical genres like punk or  
*(Continued on page 68)*



ZIFARELLI: NEW RELATIONSHIPS

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Songwriter

Legend

Gordon Lightfoot  
Harmony

in stores May 11

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Linus  
LINUS ENTERTAINMENT

## Quality Venues Abound

BY RON ROGERS

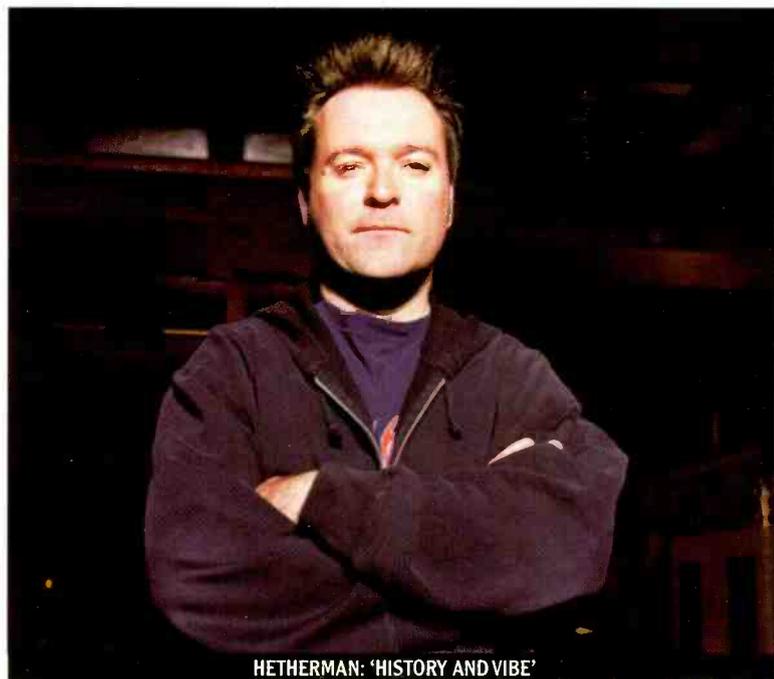
Asking booking agents and managers in Canada to name their favorite venues is tricky. They don't want to play favorites, of course, because they never know what club they'll need to book a show.

On the other hand, Canadian agents and managers will readily tell you that the country features an abundance of quality concert venues, from sporting arenas to soft-seat theaters to rustic clubs.

the Phoenix Concert Hall. They are very accommodating to shows that'll sell well, and very open to that kind of deal. They're probably the best for that, along with Lee's Palace or the Horseshoe."

Each major market in Canada has two or three smaller—up to 1,000 capacity—venues with which booking agents generally enjoy dealing, Zifarelli says.

Along with the Commodore, Vancouver has the Orpheum and Vogue Theatres. In Edmonton, key tour



HETHERMAN: 'HISTORY AND VIBE'

Rob Zifarelli, a booking agent with Paquin Entertainment in Toronto, can look at a map of Canada and easily pick out quality venues in each major city from Vancouver to Halifax. But he acknowledges that working Toronto venues presents certain advantages.

"There are many venues in Toronto where you can work a 100%-of-the-door deal," Zifarelli says. "My favorite venue for that is

stops include the Sidetrack Café, and the University of Alberta presents concerts at Convocation Hall and Studio 27. Calgary hosts artists at Liberty Lounge and the University of Calgary's MacEwen Hall.

Regina, Saskatchewan, boasts the 1,000-capacity Dorothy Knight Hall. Favored Winnipeg, Manitoba, venues include the Pyramid (4,500 capacity), the Burton Cummings  
*(Continued on page 67)*

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L'Aréna des Canadiens

## Sales

Continued from page 59

from Canada but also artists working in niche genres. That includes such roots-style acts as Sarah Harmer, Kathleen Edwards, the Be Good Tanyas, Fred Eaglesmith and O Susanna; alternative acts such as Hawksley Workman, Buck 65, Danko Jones and the New Pornographers; and Chinese-Canadian dance artist DJ Kid Koala.

"Three trends have come together in Canada," says Michael McCarty, president of EMI Music Publishing in Toronto. "One is the [artist-development efforts of] independent labels and managers like Terry McBride, Sam Feldman and Steve Macklam coming to fruition. Secondly, a new generation of internationally savvy [major-] label presidents being more interested in signing local acts. Thirdly, the publishing industry has finally hit its stride."

Sam Feldman of Macklam/Feldman Management in Vancouver says that with the multiplatinum success of Canada's best-known artists, "an infrastructure has developed and grown." Feldman represents such high-profile interna-



BUCK 65: ALTERNATIVE BREAKTHROUGH

tional acts as Norah Jones, Elvis Costello and the Chieftains and Canadians Diana Krall, Joni Mitchell and Jesse Cooke. He also manages Canadian newcomers Stabla and Liam Titcomb; he co-manages Norway's Sondre Lerche.

"It's a great time for Sam and Steve; it's great for all of us," says Terry McBride, CEO of Nettwerk Management in Vancouver, which represents Avril Lavigne, Sarah McLachlan, Barenaked Ladies and U.K. artist Dido.

The five multinational record companies, through their Canadi-

an affiliates, still play a pivotal role in launching new acts internationally and domestically. But their role has altered in recent years, as many Canadian artists sign directly with U.S. labels and as Canada's independent labels undergo consequent changes.

### INDIES BENEFITING

Canada's vibrant independent sector has benefited from the restructuring of the multinationals, which has prompted the majors to trim their rosters and sign fewer new acts. The indies also have taken advantage of increased business opportunities abroad, particularly in the United States and Europe. And in some cases, the majors are helping to fund domestically owned independent labels to share in their future success.

"There's no question the multinationals are [signing fewer domestic acts] and that this is a vibrant time for the indie labels in Canada," says Bernie Finkelstein, president of True North Records in Toronto.

Major-label consolidation "has opened up opportunities, and people are taking advantage of those opportunities by starting new labels," McCarty says. "People feel the larger companies can't pay attention to the small artists or the new genres."

Jack Ross, VP of Toronto-based concert booker the Agency Group,

agrees. "Opportunities are being created [by major-label consolidation], and smart entrepreneurs are out there working the system."

Booking agent Rob Zifarelli at the Paquin Entertainment Group in Toronto points out, "There hasn't been a huge influx of new talent coming from the [major] record companies. But many of these [rising] independent acts are not new, baby bands. They have been gestating, waiting to take their opportunity."

However, it is difficult for acts on independent labels in Canada to enjoy sizable success nationally. They are hampered by lack of mainstream radio airplay and the costs of marketing to mainstream retail outlets. "You can't get onto [commercial] radio without a major label," Ross says.

For three decades, EMI Music Canada has distributed an impressive array of Canadian independent labels. Today, this includes Vancouver-based Nettwerk Productions (Sarah McLachlan, Swollen Members, Be Good Tanyas and O Susanna) and Montreal-based Aquarius Records (Sum 41, Crowned King), as well as such labels as Arts & Crafts, Bumstead, Marquis, Battleaxe, Shoreline and Distort Entertainment.

Universal Music Canada is the leader in distributing independent Canadian music. It distributes MapleMusic Recordings, Canada's leading player of alternative-styled domestic music. Two-year-old MapleMusic, based in Toronto, is a subsidiary of MapleCore, in which Universal has an undisclosed amount of equity. MapleMusic is home to Kathleen Edwards, the Cowboy Junkies, Pilate, Gordie Sampson, the Dears and Joel Plaskett. Its sister label, Open Road, releases country acts Doc Walker and Jason McCoy.

Universal Music Canada also has distribution deals with such key Canadian labels as True North, Anthem, Alma, CBC Records and 604.

In addition, Universal Music Canada has directly signed artists including Sam Roberts, the Tragically Hip, Remy Shand, Jann  
(Continued on page 69)

## Indies Now Sway Sales

A significant recent development throughout Canada is the wave of artists from independent labels achieving notable commercial success. Many of these acts have emerged from small labels nurturing grassroots alternative, jazz, roots and punk-rock genres.

These include such alternative-styled bands as Broken Social Scene, the Weakerthans, the Constantines, Stars, Metric, Tangiers and the Hidden Cameras; rockers Alexisonfire, Tricky Woo and the Trews; singer/songwriters Danny Michel, Matt Mays and Martin Tielli; roots-styled Blackie and the Rodeo Kings, Nathan Wiley, Harry Manx, James Keelaghan, Luther Wright & the Wrongs and the Corb Lund Band; and punk rockers Warsawpack.

Canada's independent labels will release a bumper crop of releases in 2004.

This includes new albums by such rockers as the Waking Eyes (Coalition Entertainment), the Golden Dogs (True North), Raising the Fawn (Sonic Unyon) and Aaron Booth (Endearing Records); folk artists such as Nathan (Nettwerk), the Wailin' Jennies (Jericho Beach Music), Jenny Whiteley (Maximum) and Taima (Full Spin Music); singer/songwriters Coral Egan (Justin Time), Simon Wilcox (SHErecords) and Joel Kroeker (True North); and from Vancouver-based 604 Records, mainstream rocker Thornley and alternative-styled Sonic Bloom and the Organ.

Bernie Finkelstein, president of True North Records in Toronto, declares, "Some of the most exciting music in the country right now is on indie labels."

LARRY LeBLANC

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## U.S. Deals Increase

Top Canadian acts signed to U.S. labels include Shania Twain (Mercury Nashville), Avril Lavigne (Arista), Diana Krall (Verve), Nickelback (Roadrunner), Alanis Morissette (Maverick), Barenaked Ladies (Reprise) and Michael Bublé (Reprise). U.S. signings this past year include Winnipeg Christian act Starfield—to Sparrow, a division of EMI Christian Music Group; and 16-year-old Saskatoon guitarist Kyle Rabkio, to Aware Records.

"More than half of the acts at this year's Juno Awards are signed in the U.S.," laments Denise Donlon, president of Sony Music Canada. "Either you joint-venture a new signing with a U.S. affiliate or you try to build the story in Canada on your own. Growing your own domestic success is a short window of opportunity. [Canadian radio programmers] read the U.S. trades."

Tim Trombley, VP of talent acquisition and artist development at EMI Music Canada, observes: "During the mid-'80s through the '90s, Canadian artists could sustain themselves with success in Canada and a few international territories. Success was not [dependent] on what happened in America. But with sales being cannibalized by piracy, it's more challenging today signing Canadian artists and make them viable financially with just a Canada profile."

Still, an impressive number of Canadian acts remain popular at home and signed directly to Canadian labels. This includes Blue Rodeo, Great Big Sea, the Tragically Hip, Sloan and David Usher, as well as "Canadian Idol" winner Ryan Malcolm.

LARRY LeBLANC

# Venues

Continued from page 64

Theatre (1,500 capacity) and the West End Cultural Centre, which Zifarelli describes as a "great venue for artist showcases."

Jeff Craib, VP of S.L. Feldman & Associates in Toronto, says his firm—which also has an office in Vancouver—deals with about 300 venues nationally, from small clubs to major arenas. From his vantage point, the quality of the club is often dictated by the quality of the artist it attracts.

"I think it's often a cart-and-horse sort of thing. Do people love the Kool Haus [in Toronto] because it's a great venue or because there are so many great shows there? In most cases, the vibe in a venue is created by the artists," Craib says.

Brian Hetherman of Cerberus Artist Management in Toronto says his favorite venues include the Commodore in Vancouver and Toronto venues like the Phoenix, Rivoli, Koolhaus and, particularly, the Horseshoe, "because of the history and vibe." Hetherman indicates that the Great Hall in Toronto is "a great, underused venue."

## FANTASTIC OPTIONS

Ottawa venues highlighted by agents and managers alike include Zaphod Beeblebrox, the Babylon and Barrymore's. In Montreal, the top venues include the Café Campus, Le Swimming, the Cabaret Music Hall, Club Soda, the Spectrum and Metropolis.

"There are many fantastic options in Montreal," Zifarelli notes. "The venues are a bit expensive there, but the promoters are so strong that they make up for it."

Speaking of Canada's Atlantic region, Zifarelli says, "Until you become a hard ticket, the East Coast is really difficult." He notes that the Marquee in Halifax is a frequent favorite destination for developing acts.

Craib adds that while he loves older theaters like Massey Hall in Toronto, he feels many of the club locales in the country could use an overhaul. "I think we could do a better job of providing a better place for people to enjoy a show," he says.

However, Craib says that major Canadian concert arenas—such as Montreal's Bell Centre, the Air Canada Centre in Toronto or the Corel Centre in Ottawa—have become more efficient in their use of reduced-capacity configurations to present theater artists within an arena setting.

"Ten years ago compared to today, it's drastically different," he says. Today "the sound is better, the service is better and the concessions are more accessible. They've done a really good job, as much out of necessity as anything else because they need to stay busy."

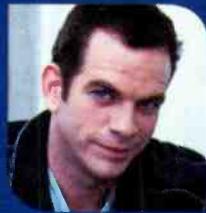
# Sony Music Canada



Celine Dion



Our Lady Peace



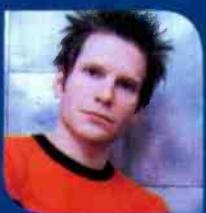
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Chantal Kreviazuk

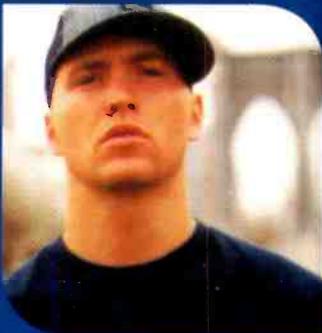


The Trews



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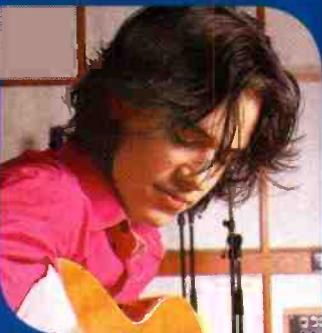


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## Aselin Debison

At the age of 13, Aselin Debison has emerged as one of the fastest-rising stars in Canadian music. Aselin's sophomore album blends her talents as a songwriter with a matured pop-rock sound, weaving melodic ballads with engaging lyrics.

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## K-OS

One of the finest hip-hop records Canada has ever produced, K-OS' "Exit" (Capitol) was nevertheless slammed into oblivion when it was released in 2002. But Astralwerks picked up the album in early 2003.

In October, "Exit" was chosen as national album of the year at The Source Hip-Hop Music Awards.

K-OS' second album, "Joyful Rebellion," arrives in June—on Capitol in Canada and Astralwerks in the United States.

"We feel this could be a multiplatinum record in America," says Tim Trombley, VP of talent acquisition and artist development at EMI Music Canada. "K-OS has a lot of credibility in the American media and record industry. A big jump for him was winning that Source award."

## Coral Egan



Although she's known mainly in Quebec as a jazz vocalist, Coral Egan is on her way to becoming Canada's next adult contemporary pop star.

On Feb. 10, the country's premier jazz label, Justin Time Records, released Egan's solo debut, "My Favorite Distraction," in Canada. It is being heavily supported by most mainstream Canadian retailers, particularly HMV Canada.

While rooted in jazz, "My Favorite Distraction" reflects Montreal's diverse cultural lineage with a hybrid of pop, folk, soul and Quebecois influences. Last year, Justin Time licensed the 2002 album "The Path of Least Resistance," featuring Egan and guitarist Alex Cattaneo.

## Europe

*Continued from page 64*

metal will have a tough time in the United States because they fall "below that radio line." As a result, they often head to Europe to build a buzz, sell merchandise and try to attract indie label support.

"That does happen to a lesser degree in the U.S.," Craib says, "but more often than not, the bigger companies want to try to fit you into the radio promotion machinery they have in place. There's less of that in Europe, though."

Developing relationships in Europe certainly isn't a new concept. But Zifarelli notes the success that Paquin has had abroad with Workman has encouraged him to seek bookings for more of his acts there.

For Workman, France opened the door. Universal Music Publishing in France recognized the Toronto native's talents and negotiated a publishing deal, which eventually resulted in the release of his record in France.

Zifarelli says that similar, smaller successes have occurred with other artists represented in Canada by

Paquin, including Buck 65, Broken Social Scene and the Weakerthans.

Brian Hetherman, head of Cerberus Artists Management in Toronto, observes that tightened U.S. border security in the wake of Sept. 11, 2001, has made it more difficult to bring young Canadian artists into the United States. That difficulty, he says, is increased if the artist doesn't have a distribution deal in the United States.

"If we can get a record out down there, we'll go and tour like there's no tomorrow," says Hetherman, whose company represents singer/songwriter Holly McNarland and critically lauded indie bands like Turn Off the Stars and Blue Skies at War. "If we can't get a record out, then it's a different story."

Veteran Toronto manager Beau Randall works with Venus Corp./EMI artist Skye Sweetnam, who secured a coveted opening slot on Britney Spears' upcoming North American tour. Randall is seeking further exposure for Sweetnam in other international markets with the worldwide release in May of her album "Noise From the Basement."

"Once the record comes out," Randall predicts, "we'll get a lot more requests to tour in Europe and Asia."

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THE WEAKERTHANS: LOOKING ABOARD

## Indie Boosts Quebec Acts

In contrast to English Canada, Quebec has a more centralized industry, with distribution of domestic—primarily French-language—product handled by a single distributor/retailer, Groupe Archambault.

Its subsidiary Distribution Select distributes about 90% of the independent French-language labels in Quebec. As a result, Quebec's top stars primarily have independent ties.

This includes Isabelle Boulay, Lynda LeMay, Daniel Bélanger, Natasha St-Pier, Jean Leloup, Eric LaPointe, Veronic Dicaire, Marie-Chantal Toupin, Marie Denise Pelletier, Nicola Ciccone, Laurence Jalbert and Les BB.

LARRY LeBLANC

## Sales

Continued from page 66

Arden and the Marble Index. The Canadian affiliate also has co-venture agreements with Island/Def Jam for Fefe Dobson and with Island U.K. for singer/songwriter Hawksley Workman.

Universal Music Canada president/CEO Randy Lennox is delighted with his company's role as a formidable indie-label distributor. The majors, he says, are recognizing the strength of the Canadian independents and embracing that strength. "Our investment in MapleMusic and other labels speaks to that issue. We're seeing great success."

Warner Music Canada recently signed a distribution pact with the newly formed Coalition Entertainment label, headed by Robert Lanni and Eric Lawrence. They are co-presidents of Coalition Entertainment Management, which represents Our Lady Peace, Finger 11 and Simple Plan. The first release under the deal will be an album from Winnipeg, Manitoba, rock band the Waking Eyes in late spring.

Warner also distributes the Canadian labels Linus Entertainment, Sonic Records, High Bia and Stony Plain. Warner's roster of Canadian artists consists of Buck 65, Billy Talent, Blue Rodeo, the Ennis Sisters, Matthew Barber and Sarah Slean.

Warner Music Canada CEO/president Steve Kane maintains that with this emergence of indies, Canada's music industry has returned to its grassroots strength.

"What we are seeing is a return to the bands going out, finding their feet, building an audience and getting a groundswell," he says. "Then, we [major labels] can build on that independent credibility."

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# Warner Slashes Exec Team At New Zealand Affiliate

BY DAVID McNICKEL

AUCKLAND, New Zealand—Warner Music has shed the entire senior management team from its affiliate in New Zealand.

Auckland-based marketing manager Jerry Lloyd is running the major's New Zealand operations on an interim basis. He reports to Sydney-based Warner Music Australasia chairman/CEO Shaun James, as did longtime managing director James Southgate.

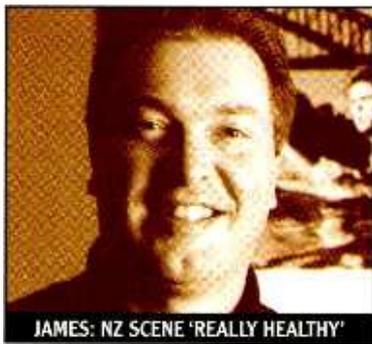
James says many of the functions of the New Zealand operation can be replicated in the Sydney offices. He insists, however, that the major intends "to continue [its] presence in the New Zealand market."

Southgate, Warner New Zealand financial director Geoff Shearning and marketing director Peter Andrew depart March 31. Staffers from marketing, accounts, IT and telesales were also laid off. The local staff has been reduced to 11 from 19.

Reaction from retailers so far has been low-key. Terry Anderson, a music buyer at Wal-Mart-style retail chain the Warehouse (which claims a 48% market share in New Zealand), says he is

unconcerned about the change.

"As long as Warner stays focused on sales and marketing and keeps servicing us as they have been, I don't see any problems," Anderson says. He points out that the local affiliate of BMG



JAMES: NZ SCENE 'REALLY HEALTHY'

already has most of its back-room functions handled from Australia.

However, there is some concern locally about how Warner's regional restructuring will affect its New Zealand signings Pacifier, the Feelers, Anika Moe, Ardijah and Evermore.

"[Southgate] really drove that part of their business along," Anderson says. "If there's going to be any gap in their presence here, it will be in A&R."

An A&R withdrawal by Warner would be regrettable but not disastrous for the local sector, according to Grant Hislop, PD at Auckland-based "new rock" station Channel Z.

"The whole model is changing," Hislop says, "with indies doing licensing deals. There's so much quality local product coming over our desks these days that if Warner isn't signing acts here, I don't think it will affect things too much."

Feelers frontman James Reid concedes the band is uncertain about its future. "It's an interesting change," Reid says. "We'll just have to wait and see what happens."

The act's latest album, "Playground Battle," is gold-certified in New Zealand (7,500 copies shipped). There are no plans as yet to release it in Australia.

James dismisses any talk about Warner's withdrawal from local A&R as "presumptuous, given that we've just made the announcements."

"The New Zealand scene is really healthy right now," he says, "and we'll continue to look at new talent."

*Additional reporting by Christie Eliezer in Melbourne, Australia.*

## Radio

Continued from page 55

"As soon as Canadian programmers see that trickle of U.S. station adds in most formats, they'll jump on a [Canadian] record."

All new Canadian recordings compete directly against each other for airplay. But the cream of the country's talent pool is signed to U.S. sources.

This includes Shania Twain, Avril Lavigne, Nelly Furtado, Nickelback, Alanis Morissette, Barenaked Ladies, Finger 11, Three Days Grace, Simple Plan and Glenn Lewis. Dobson and Talent are co-ventured signings between U.S. and Canadian labels.

According to Paul Jessop, VP of national promotion for the Universal Island/Def Jam labels at Universal Music Canada, "Programmers always say if it's a good Canadian [record] they'll always find a space. Try to slot in another Canadian record, and you hear, 'Sorry man, I'm full.'"

### REGULATING RADIO

In 1998, the Canadian Radio-Television and Telecommunications Commission boosted the CanCon airplay quota for English-language stations from 30% to 35%. The hike took effect Jan. 3, 1999.

Meanwhile, most new commercial

radio stations licensed in the past five years have been licensed at 40%.

The CanCon grading system has been in place since 1971. It offers one point each for Canadian music, artist, production and lyrics (MAPL). A recording is considered CanCon if two of the MAPL criteria are met.

Label sources contend that the increased content percentage is largely benefiting recordings by new Canadian acts becoming successful abroad. Veteran acts like Celine Dion, Sarah McLachlan, Remy Shand and Our Lady Peace—all Canadian-based signings—who continue to register at home and in the States are also beneficiaries.

### THE INDIES FEEL IT, TOO

Only a handful of Canada-only successes are staples at Canadian radio. These include David Usher, Matthew Good and the Tragically Hip.

Recent domestic-only radio breakthroughs are limited to Pilate, the Trews and Blackie & the Rodeo Kings. They are all on independent Canadian labels, which multinationals distribute here.

Sony Music Canada director of national promotion/video Vel Omazic says that attaining meaningful Canadian airplay without U.S. chart numbers "is not easy, but it can be done."

He points out that Sony has been working the Trews' "Not Ready to Go" on Toronto-based independent label Bumstead Records for 26 weeks. "We are only now peaking at No. 4" on Nielsen BDS' Canadian rock chart.

Canadian Independent Record Production Assn. president Brian Chater argues that obstacles at Canadian commercial radio are significant for independent labels.

"It's hard to get independent records on Canadian radio," he says. "My members have two hurdles at radio: records by international acts and records by Canadian acts with major labels. It's a double whammy."

Jeremy Summers, director of national promotion for Interscope/MCA at Universal Music Canada, says Canadian acts directly signed to U.S. labels have an advantage from the outset.

"Just to say a U.S. label has signed a Canadian band means something to Canadian radio," he says. "There's a perceived story if Hollywood Records signs a band from Hamilton [Ontario] rather than if I say, 'We've signed this band from Hamilton.'"

Tuch points out that U.S. airplay of Three Days Grace's single "(I Hate) Everything About You" gave the band a significant airplay boost in Canada.

"The track has stayed in 'heavy recurrent' and is even getting some top 40 action. It probably wouldn't have got top 40 action in Canada without U.S. chart numbers," he says.

However, Jessop adds, "there's a big difference between a U.S. release and a U.S. story. A U.S. signing tells programmers an artist might have an international career. It doesn't mean it's a winner."

## NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

**U.K.-based live-venue operator** and concerts promoter Mean Fiddler Music Group (MFMG) is entering the digital-download market. The London-based group has formed a new subsidiary, Mean Fiddler Media (MFM), to provide audio download services through the Internet and mobile phones. MFM is a joint venture of MFMG and telecommunications group Media Internet Telecom. The initiative will go live in the United Kingdom in April, with plans to launch later in the year in Europe, the United States and Asia. Warner Music International, BMG and V2 have agreed to supply content to the service. "I am confident that our position as the U.K.'s market leader in live music will put us in an ideal position to sell digital music and mobile-phone content to our customers," MFMG chairman Vince Power says.



POWER

LARS BRANDLE

**The Australian recorded music market** rose in value to \$646 million Australian (\$478.8 million) in 2003, up 5.98% from 2002. According to the Australian Record Industry Assn. (ARIA), the hike was the result of increased demand for music video/DVD titles. Shipments of those rose 101% to 4.9 million units from 2.4 million one year earlier. Album sales rose in volume by 7.8% to 50 million units but increased 2.1% in value to \$539.6 million Australian (\$399.9 million). Meanwhile, singles shipments fell 16.6% in volume and 23.9% in value from 2002. ARIA cites illegitimate file sharing and CD burning for the declines. A strong performance by domestic repertoire was one of the year's highlights, ARIA says. The value of Australian recordings increased 26% over the previous year, to \$145 million Australian (\$107.5 million). Local repertoire represented about 25% of shipments, up from 20% in 2002.

CHRISTIE ELIEZER

**The U.K. live music business** in 2003 was hurt by the country's involvement in the Iraq war, according to the National Arenas Assn. The number of music shows performed in British arenas last year dropped by 105, to 575, from 2002. In the first three months of 2003, there were 60 fewer concerts compared with 2002. "The early part of 2003 was much quieter than 2002, with fewer shows staged and reduced attendance," the NAA says. The NAA claims fear of potential terrorist attacks prompted several American artists to pull out of scheduled British arena shows. "As U.S. artists were less willing to travel," the NAA says, "for the first few months of 2003, we saw definite echoes of post-9-11." The association's figures are based on information supplied by 16 arenas. The number of U.S. performers fell 12% year over year, to 36. The NAA was founded in 1991 as a forum for managers of concert and event venues with a minimum indoor seated capacity of 5,000.

JULIANA KORANTENG

**Napster** has hired experienced radio programmer Jeff Smith as PD to bolster its new U.K. operations. Smith has more than 18 years' programming experience in the local radio industry, most recently as a consultant. Between 2002 and 2003, he was head of music and programming strategy for the top 40 format Capital FM Network. He previously had senior programming roles at market-leading top 40 station BBC Radio 1. In his new London-based role, Smith oversees the sourcing and selection of all music for Napster's British service, which is set to launch by the end of the summer. He reports to Napster U.K. GM Leanne Sharman. Napster U.K. has also named Rob Gotlieb marketing manager. He was previously marketing manager at London-based bt.com, where he drove consumer traffic to the telecom provider's Web site and managed BT's media agency. Musician/freelance journalist Adam Howorth was named communications director. He previously held a similar role at now-defunct mp3.com Europe. Gotlieb and Howorth also report to Sharman.

LARS BRANDLE

**The German affiliate** of the International Federation of the Phonographic Industry (IFPI) has canceled a roundtable discussion with key publishers as a dispute over royalty payments escalates. The meeting had been planned for March 22 in Berlin. For the labels, it was to have been attended by representatives of IFPI Germany members, led by chairman Gerd Gebhardt. Reinhold Kreile, chairman of authors rights society GEMA, was set to head the publishers' side. IFPI Germany and GEMA are currently locked in a battle over online tariffs. The IFPI canceled the meeting after Kreile wrote to Chancellor Gerhard Schröder, complaining that the local record industry's new digital music platform Phonoline has not signed a royalties agreement with authors and publishers. Labels, Gebhardt says, "were not willing to accept a situation in which investments in the future of the music market, particularly for the benefit of the lyricists, composers and publishers, were disrupted by such public plays."

WOLFGANG SPAHR

## Trio Of Recording Facilities Teams Up

BY CHRISTOPHER WALSH

NEW YORK—In an effort to attract new clients and provide a broader range of services, three of the recording industry's premier facilities have partnered.

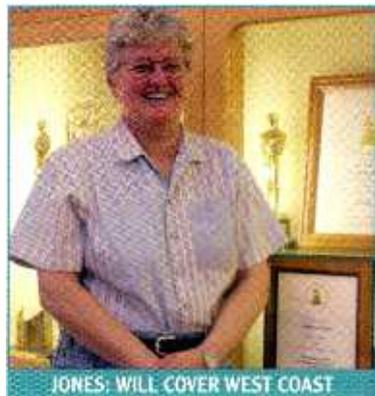
The mobile Remote Recording Services and the Hit Factory studios, both based in New York, and Marin County, Calif.-based Skywalker Sound intend to offer a streamlined production process.

Jointly, the three facilities will offer complete recording and postproduction of live concerts and events destined for CD and DVD release.

Under the partnership, clients will be able to utilize a combination of the three facilities' services, which include location recording, multitrack mixing and postproduction.

Events recorded by Remote Record-

ing's flagship vehicle, the Neve VR console-equipped Silver Studio, can now



be mixed on either coast.

Remote Recording VP Karen Brinton says the partnership was a result of "us getting together and talking, trying to think of ways to better serve our

clients and make things more attractive to them."

"Karen and I were at the Surround Conference in December," Skywalker Sound director of music recording and scoring Leslie Ann Jones says, referring to the annual two-day conference in Beverly Hills. "She and I both came to the idea when we were there about joining forces.

"Then Karen spoke to Zoë [Thrall, Hit Factory GM], because she thought it would be a good idea to have [a studio facility] on the East Coast as well. And of course, the Hit Factory is a great studio. Hit Factory and Skywalker have shared projects from time to time."

Jones adds that the partnership was particularly attractive "since Skywalker is in the post business and Remote Recording does so much live recording. People are so 5.1- and DVD-conscious

now. It seemed like a really great way to combine all the things we do best



and offer folks one place to call."

Utilizing the partners for any combination of recording, mixing and postproduction will offer not only convenience, Brinton says, but also

cost savings.

"We can do as much or as little as they want us to do," she says. "There is the simplicity of it, there's streamlined service."

The Silver Studio, a mainstay in the remote recording industry, recently provided recording and 5.1-channel mixing for the 76th Academy Awards telecast.

In January 2003, engineer Ed Cherney recorded a Rolling Stones performance at Madison Square Garden in the Silver Studio. Following the concert's simulcast on HBO, Cherney refined the mix at the Hit Factory for its later presentation in the Stones' "Four Flicks" DVD-Video boxed set.

The partnership also makes available Hit Factory-owned Criteria Recording's five studios to clients. Hit Factory acquired the Miami facility in 1999.

## Metropolis Offers Video Option To Audio Clients

Metropolis Studios, the flagship division of London-based media company Metropolis Group, has added a novel offering to its audio recording services.

During the past month, Metropolis has made a broadcast-quality digital video (DV) camera and operator available to

recording, mixing and mastering clients. Metropolis then provides clients a CD-R of full, unedited footage. Copyright remains with the client.

The service, Metropolis Group head of DVD Andy Townsend says, is both an effort to attract clients in a highly competitive environment and a means to



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



feed additional work to the facility's DVD and film/TV production divisions.

"The music industry is becoming more and more of an audiovisual industry, as opposed to just audio," Townsend says. That thought fostered discussion about how to best serve client needs and cross-sell the company's other services.

"Filming seemed an obvious thing that studios should be offering," Townsend continues, "but also something that our creative side could offer to other, additional clients."

The value a DV camera and operator can lend to a Metropolis Studios project was illustrated by a recent client's session in which a 14-person gospel choir was employed. The artist belatedly realized that he wanted to capture the moment on videotape, but equipment was not available.

Adding such a service, Townsend says, "takes the pressure off an A&R coordinator, a label or a manager to run around and try to hire a camera and find an operator. If [clients] say, 'It's

part of the service that we want,' we can record as much or as little as they want."

The client leaves with complete rights to the video, meaning the content can be used anywhere from a Web site to a career-retrospective DVD.

Even as one of Europe's most prominent facilities, Metropolis Group's studio

division finds itself squeezed by the proliferation of inexpensive digital audio workstation-based home recording. A diversity of offerings—the facility also features a bar and a restaurant—is one way to maintain that prominence.

"From the music side, our thinking is that we can offer a circle of services," Townsend explains. "You can record, mix and master your album. We can shoot your live show, put it on DVD for you, put together Web content and design your sleeve. We can offer so many things, so we aren't just reliant on people coming through and recording their album."

**NEW YORK GROOVE:** Scott McConville has joined New York-based mastering facility Sterling Sound as chief technical engineer. McConville was recently manager of audiovisual operations at Vulcan, a Seattle-based management/R&D company for Microsoft co-founder Paul Allen.

Prior to Vulcan, he was director of new technology development at

Portland, Maine-based Gateway Mastering. At Gateway, he was instrumental in creating the facility's DVD authoring, surround

sound and mastering businesses.

McConville began his career in 1988 in New York, as technical director at Masterdisk.

APRIL 3 2004 Billboard PRODUCTION CREDITS			
BILLBOARD'S NO. 1 SINGLES (MARCH 27, 2004)			
CATEGORY	HOT 100	R&B	COUNTRY
TITLE Artist/ Producer (Label)	YEAH! Usher Featuring Lil Jon & Ludacris/ J. Smith, S. Garrett (Atlantic)	YEAH! Usher Featuring Lil Jon & Ludacris/ J. Smith, S. Garrett (Atlantic)	WATCH THE WIND BLOW BY Tim McGraw/ B. Gallimore, T. McGraw, D. Smith (Curb)
RECORDING STUDIO(S) (Location) Engineer(s)	LARRABEE SOUND WEST (West Hollywood, Calif.) Donnie Scantz	LARRABEE SOUND WEST (West Hollywood, Calif.) Donnie Scantz	ALLAIRE STUDIOS (Neve Room) (Shokan, NY) Julian King
CONSOLE(S)/ DAW(S)	SSL XL 9000 K	SSL XL 9000 K	Neve 8068
MULTITRACK RECORDER(S)/PLAYBACK MEDIA	Pro Tools HO	Pro Tools HD	Pro Tools
RECORDING MEDIA	Pro Tools HD	Pro Tools HD	Pro Tools, Glyph hard drive
MIX DOWN STUDIO(S) (Location) Engineer(s)	STANKONIA (Atlanta) Jonathan "Lil Jon" Smith, John Frye	STANKONIA (Atlanta) Jonathan "Lil Jon" Smith, John Frye	RECORD ONE (Sherman Oaks, Calif.) Mike Shipley
CONSOLE(S)/DAW(S)	SSL 4000 G	SSL 4000 G	SSL 8000 G+
MIXDOWN RECORDER(S)/MEDIA	Pro Tools	Pro Tools	Ampex ATR 100
MIX DOWN MEDIA	Pro Tools, Glyph Trip	Pro Tools, Glyph Trip	Quantegy 900
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers, Jr.	HIT FACTORY (New York) Herb Powers, Jr.	MASTERLING LAB (Los Angeles, Calif.) Doug Sax, Robert Hadley
CD/CASSETTE MANUFACTURER	BMG	BMG	WEA

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The ideal candidate must have a minimum of 10 years of media and journalistic experience in the record, radio, music or allied information industries. Qualified candidates must have the ability to lead an editorial staff and generate compelling story ideas tightly integrated across our electronic and print delivery platforms. You must maintain deadlines, possess strong interpersonal skills and have experience in analyzing news, trends and data in the music and business radio industry. Requirements include extensive knowledge of the radio industry and radio programming with an understanding of all music formats. This position will be based in either LA or NYC. Experience in Web development, email and fax newsletters and b2b trade publishing is essential.

If this position sounds like an opportunity you wish to explore further, please send your résumé, cover letter and samples of your writing and salary requirements to: [vnuhrla@vnuuspubs.com](mailto:vnuhrla@vnuuspubs.com). EOE. Due to the large volume of résumés received, we will only contact candidates of interest.

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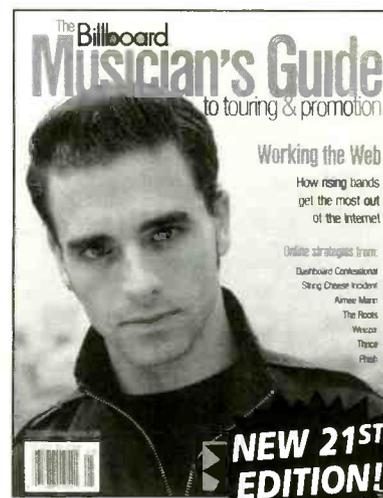
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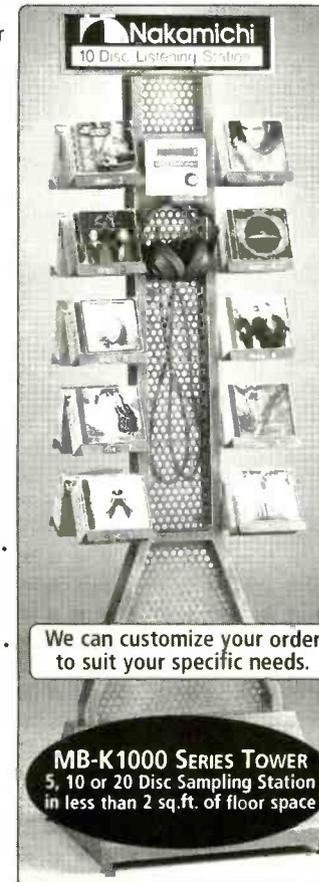
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# Madonna

Continued from page 5

Cher has toured extensively during the past two years, Bette Midler has been out, Britney Spears is currently on the road and Janet Jackson has tentative plans to tour this fall.

But even if the marketplace is jostling with iconic diva types, Madonna tends to rise above the competition, according to Fogel.

"She has a way of captivating the marketplace," Fogel says. "Any time Madonna tours, it has been hugely successful."

In 2001, Madonna grossed \$75 million from 47 sellouts on her Drowned World tour, according to Billboard Boxscore. CCE also produced that tour, which focused far more on material from then-current release "Music" than the artist's hit catalog. Its ticket prices topped out at \$250.

This time around, fans can apparently expect a degree of familiarity—good news when the ticket range is \$45-\$300.

Some fans complained last time out that Madonna didn't perform enough of her classic hits, a fact not lost on the artist.

"That was one of the major complaints, and thus [we] came to the conclusion that it was time to perform more of her entire repertoire," Henry says.

John Page, senior VP for Comcast-Spectacor, operator of the Wachovia Center in Philadelphia, does not expect any price resistance to his July 4 Madonna show.

And because the Republican National Convention will be occupying New York arena Madison Square Garden in July, the Philly show's draw should expand into New York and central New Jersey, Page believes.

"Based on the business we did two years ago with Madonna, we anticipate adding a date," Page says. "From what we've seen, people aren't really resistant to [\$300 tickets] as long as there are only a few of them. People like U2, Paul McCartney and the Rolling Stones have shown that it's really about what the market will bear."

VIP packages, offered through a partnership between Music Today and Signatures Network, include exclu-

sive merchandise, laminates and private entrance to venues. They will cost about \$700.

Production elements are still being determined. "The show will be filled with many musical surprises in terms of the performances. This show will not be as theatrical as the last tour; I like to refer to it as a brilliant performance show," says Henry. "Extravagant, yes, but more in line with how shows used to be and scaled back but filled with plenty of eye candy."

Madonna's tour manager this time out is Bill Greer. Her booking agency is Creative Artists Agency, with CAA music head Rob Light the responsible agent.

# MTV

Continued from page 6

the money. Our invaluable relationships with the independent music community dictate that this is the right course."

VPL, which had been sidelined during the conflict, welcomed the news. VPL chairman Fran Nevrlka said that his organization was available for discussions. "We would be happy with the deal as it is, but would not be satisfied by a dumbing down of the deal."

Beggars Group chairman Martin Mills, an influential AIM and Impala member, called it "a positive response." He added that VPL will have a mandate to re-open negotiations based on the old deal. Indie labels are also prepared to have discussions on a broader scope of issues, including new-media rights and other territories.

Reflecting the new conciliatory approach, MTVNE COO Simon Guild tells *Billboard* that he wants to resolve the dispute before the end of March.

"I am still a believer in having a direct relationship with labels," Guild says, "but if labels want... a central licensing organization, then we have to find a common ground."

Guild added that he was not envisaging a worst-case scenario in which artists signed to indie labels would be dropped from the channel. "We want to have a deal, have them on the channel and not see them disappear," he said.

# El Recodo

Continued from page 6

with the Susan G. Komen Foundation, working extensively on its breast cancer efforts. She lost her mother, aunt and grandmother to the disease. Her outreach work has long gone hand in hand with promoting her music. Many say her personal efforts have directly saved lives.

"My life is split in three," Soraya says. "My music career. My life. And my third part is this. It's a full-time job."

"This" is a steady schedule of events, appearances and talks, from the United States to Argentina, spurred by what Soraya calls "a hole of information" in the Latin community here and abroad.

"We know of women who have gone publicly through a breast cancer diagnosis in the English-speaking world," she says. "But you're hard-pressed to find that in the Spanish-language market."

While *Billboard* chart performance determines the finalists and winners of the Billboard Latin Music Awards, an editorial committee decides who will receive the Hall of Fame and Spirit of Hope Awards, based solely on merit specific to that award.

Previous Hall of Fame Award recipients include Marco Antonio Solís, Los Lobos and Mongo Santamaria. Maná, Ricky Martin and Olga Tañón are among the Spirit of Hope Award honorees.

For the latest breaking news, go to [billboard.biz](http://billboard.biz).

## Guitar, Bluegrass Fans Get DIY Shows

**Tuned In:  
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By Carla Hay  
chay@billboard.com



known for making guitars from sought-after red spruce wood, are featured in the series.

The show also spotlights Lynn Dudenbostel demonstrating how to build guitars from scratch, including the

“gold standard” for bluegrass pickers, the D-28 from Martin Guitars.

Dudenbostel is the exclusive crafter for Nickel Creek guitarist Chris Thile. Bluegrass group Kentucky Thunder also appears for a jam session.

“Handmade Guitars” is a one-hour special that focuses more on constructing a D-28 guitar. That show premieres at 6 p.m. ET May 23.

For more information, visit [diynetwork.com](http://diynetwork.com).

Fixer-up and construction shows aren't just for houses anymore.

Fans of vintage guitars and bluegrass music are getting their dream construction shows on cable channel **DIY: Do It Yourself**, a sister network of Home & Garden TV.

DIY's “Handmade Music” and “Handmade Guitars” will look at how to build vintage guitars step by step.

“Handmade Music” is an eight-part series that premieres at 10 p.m. ET April 2. Ted Davis and John Arnold,



LOPEZ: BUSY WITH TV DEALS

**J. LO'S TV DEALS:** Jennifer Lopez and her Nuyorican Productions have scored a first-look deal with Fox TV Studios and Regency TV. Lopez will develop comedies, dramas, TV specials, reality shows and TV movies.

The deal is the latest in a flurry of TV business for Lopez. Nuyorican previously signed a deal with Telemundo to develop Spanish-language TV shows.

Under that agreement, Nuyorican is developing a version of French variety show “Le Grand Tralala,” as well as a Spanish-language soap opera. Lopez is producing her version of “Le Grand

Tralala” with Nuyorican partner Simon Fields and producer Julio Caro.

**‘PEPSI SMASH’ RETURNS:** The WB TV network has renewed live-music series “Pepsi Smash” for a second season, even though it was one of the network's lowest-rated shows last year.

According to Nielsen Media Research, the first season of “Pepsi Smash” averaged 1.7 million U.S. viewers per episode.

The second season of “Pepsi Smash” will air Thursdays at 8 p.m.

ET, beginning May 27. Joel Gallen of Tenth Planet Productions is returning as executive producer.

To boost ratings, “Pepsi Smash” is tweaking its format by adding tour concert footage to its usual lineup of live performances at the “Pepsi Smash” studio. Clear Channel Entertainment has signed on to provide “Pepsi Smash” with access to artists on tour.

A new segment tentatively called “Smash-Off” will feature interactive viewer voting.

**IN BRIEF:** Showtime will air a documentary on tribute bands titled “Tribute: A Rockumentary” at 9 p.m. ET April 5. Academy Award-winning director Steven Soderbergh is the executive producer of the project. . . Patti LaBelle, Jessica Simpson, Debbie Harry of Blondie, Cyndi Lauper and Joss Stone are among the performers scheduled for this year's “VH1 Divas” concert, which VH1 will air live at 9 p.m. ET April 18 from MGM Grand in Las Vegas.

### Billboard VIDEO MONITOR

APRIL 3 2004

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<b>AVANT, DON'T TAKE YOUR LOVE AWAY</b> USHER, YEAH G-UNIT, WANNA GET 2 KNOW U LUDACRIS, SPLASH WATERFALLS JAY-Z, DIRT OFF YOUR SHOULDER PETEY PABLO, FREEK-A-LEEK SLEEPY BROWN, I CAN'T WAIT CHINGY, ONE CALL AWAY CASSIDY, HOTEL LIL FLIP, GAME OVER J-KWON, TIPS MASTER P, THEM JEANS MARIO WINANS, I DON'T WANNA KNOW ALICIA KEYS, IF I AIN'T GOT YOU YOUNG GUNZ, NO BETTER LOVE JAGGED EDGE, WHAT'S IT LIKE MARY J. BLIGE, IT'S A WRAP SEAN PAUL, I'M STILL IN LOVE WITH YOU MUSIC, WHO KNOWS KANYE WEST, ALL FALLS DOWN T.I., RUBBER BAND MAN TWISTA, SLOW JAMZ RUBEN STUDDARD, SORRY 2004 ASHANTI, BREAK UP 2 MAKE UP REMIX BEYONCE, ME MYSELF AND I BENIE MAN, DUDE TANIA, QUESTIONS YING YANG TWINS, SALT SHAKER BIG TYMERS, NO LOVE (BEAUTIFUL LIFE) LUDACRIS, BLOW IT OUT MISSY ELLIOTT, I'M REALLY HOT DILATED PEOPLES, THIS WAY JANET JACKSON, I WANT YOU TRILLVILLE, NEVA EVA KANYE WEST, THROUGH THE WIRE KNOC-TURN'AL, THE WAY I AM TIMBALAND, LOBSTER & SCRIMP JAY-Z, JIGGA WHAT JAY-Z, BIG PIMPIN' JAY-Z, HEY PAPI	<b>KEITH URBAN, YOU'LL THINK OF ME</b> ALAN JACKSON, REMEMBER WHEN KENNY CHESNEY & UNCLE KRACKER, WHEN THE SUN GOES DOWN JOSH TURNER, LONG BLACK TRAIN REBA MCENTIRE, SOMEBODY BRAD PAISLEY, LITTLE MOMENTS TOBY KEITH, AMERICAN SOLDIER MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME GARY ALLAN, SONGS ABOUT RAIN JIMMY WAYNE, I LOVE YOU THIS MUCH CLINT BLACK, SPEND MY TIME BUDDY JEWELL, SWEET SOUTHERN COMFORT DIERKS BENTLEY, MY LAST NAME JULIE ROBERTS, BREAK DOWN HERE NORAH JONES, SUNRISE BILLY CURRINGTON, I GOT A FEELIN' JOE NICHOLS, COOL TO BE A FOOL CLAY WALKER, I CAN'T SLEEP KENNY CHESNEY, LIVE THESE SONGS MINDY SMITH, JOLENE CAROLYN DAWN JOHNSON, SIMPLE LIFE RHONDA VINCENT, IF HEARTACHES HAD WINGS TOBY KEITH, I LOVE THIS BAR DIXIE CHICKS, SIN WAGON (TOP OF THE WORLD LIVE) SHEAKEY SPIES, PASSENGER SEAT ALAN JACKSON & JIMMY BURETT, IT'S SURE O'CLOCK SOMEBODY JAMES TAYLOR & ALISON KRAUSS, HOW'S THE WORLD TREATING YOU DIERKS BENTLEY, WHAT WAS I THINKIN' SCOTTY EMERICK, THE COAST IS CLEAR TRACE ADKINS, HOT MAMA EMERSON DRIVE, LAST ONE STANDING BRIAN MCCOMAS, YOU'RE IN MY HEAD SHERYL CROW, THE FIRST CUT IS THE DEEPEST KEITH URBAN, WHO WOULD I WANNA BE ME KENNY CHESNEY, THERE GOES MY LIFE SARA EVANS, PERFECT SHANIA TWAIN, FOREVER AND FOR ALWAYS CHRIS CAGLE, CHICKS DIG IT TIM MCGRAW, REAL GOOD MAN PAT GREEN, WAVE ON WAVE	<b>MARDONS, THIS LOVE</b> J-KWON, TIPS BRITNEY SPEARS, TOXIC USHER, YEAH JAY-Z, DIRT OFF YOUR SHOULDER G-UNIT, WANNA GET 2 KNOW U BLINK-182, I MISS YOU CHINGY, ONE CALL AWAY CASSIDY, HOTEL EAMON, F**K IT YELLOWCARD, OCEAN AVENUE KANYE WEST, ALL FALLS DOWN JOSSELYN WHILDEN, I LOVE WITH A BOY SIMPLE PLAN, DON'T WANNA THINK ABOUT YOU YEAH YEAH YEAHS, MAPS T.I., RUBBER BAND MAN EVANESCENCE, MY IMMORTAL LIL FLIP, GAME OVER SEAN PAUL, I'M STILL IN LOVE WITH YOU LOSTPROPHETS, LAST TRAIN HOME MARIO WINANS, I DON'T WANNA KNOW BLACK EYED PEAS, HEY MAMA YOUNG GUNZ, NO BETTER LOVE SWITCHFOOT, MEANT TO LIVE SLEEPY BROWN, I CAN'T WAIT THREE DAYS GRACE, I HATE EVERYTHING ABOUT YOU STORY OF THE YEAR, UNTIL THE DAY I DIE MURPHY LEE, LUV ME BABY N.E.R.D., SHE WANTS TO MOVE HOOBASTANK, THE REASON THE WINES, RIDE CLAY AIKEN, THE WAY TOBY LIGHTMAN, DEVILS AND ANGELS JET, ARE YOU GONNA BE MY GIRL BEN JELLEN, COME ON A.F.I., SILVER AND COLD SHANIA TWAIN, FOREVER AND FOR ALWAYS RUBEN STUDDARD, SORRY 2004 MISSY ELLIOTT, I'M REALLY HOT D12, MY BAND	<b>JET, ARE YOU GONNA BE MY GIRL</b> EVANESCENCE, MY IMMORTAL MARDONS, THIS LOVE OUTKAST, THE WAY YOU MOVE BRITNEY SPEARS, TOXIC JOSSELYN WHILDEN, I LOVE WITH A BOY THE DARKNESS, I BELIEVE IN A THING CALLED LOVE NORAH JONES, SUNRISE USHER, YEAH SHERYL CROW, THE FIRST CUT IS THE DEEPEST BLACK EYED PEAS, HEY MAMA KID ROCK, COLD AND EMPTY FIVE FOR FIGHTING, 100 YEARS JOHN MAVER, CLARITY ALICIA KEYS, IF I AIN'T GOT YOU SARAH MCCLACHLAN, STUPID POLYPHONIC SPREE, LIGHT & DAY HOOBASTANK, THE REASON SEAN PAUL, I'M STILL IN LOVE WITH YOU NO DOUBT, IT'S MY LIFE MELODY HART, BREATHE FUEL, FALLS ON ME JESSICA SIMPSON, WITH YOU NELLY FURTADO, TRY KYLIE MINOGUE, RED BLOODED WOMAN SWITCHFOOT, MEANT TO LIVE THREE DAYS GRACE, I HATE EVERYTHING ABOUT YOU ENRIQUE IGLESIAS, NOT IN LOVE ROBERT RANDOLPH & THE FAMILY BAND, GOING IN THE RIGHT DIRECTION BLINK-182, I MISS YOU FOUNTAINS OF WAYNE, STACY'S MDM OUTKAST, HEY YA GAVIN DEGRAW, I DON'T WANT TO BE TRAP, HEADSTRONG 3 DOORS DOWN, HERE WITHOUT YOU ROBERT RANDOLPH & THE FAMILY BAND, I NEED MORE LOVE NICKELBACK, SOMEDAY SEAL, LOVE'S DIVINE ENRIQUE IGLESIAS, NOT IN LOVE SLEEPY BROWN, I CAN'T WAIT BARENKATED LADIES, TESTING 1,2,3 TOBY LIGHTMAN, DEVILS AND ANGELS
<b>NEW ONS</b> MARY J. BLIGE, IT'S A WRAP MUSIC, WHO KNOWS DILATED PEOPLES, THIS WAY JANET JACKSON, I WANT YOU KNOC-TURN'AL, THE WAY I AM	<b>NEW ONS</b> CAROLYN DAWN JOHNSON, SIMPLE LIFE	<b>NEW ONS</b> KANYE WEST, ALL FALLS DOWN LIL FLIP, GAME OVER (FLIP) MARIO WINANS, I DON'T WANNA KNOW HOOBASTANK, THE REASON NELLY FURTADO, TRY KYLIE MINOGUE, RED BLOODED WOMAN	<b>NEW ONS</b> ALICIA KEYS, IF I AIN'T GOT YOU POLYPHONIC SPREE, LIGHT & DAY HOOBASTANK, THE REASON NELLY FURTADO, TRY KYLIE MINOGUE, RED BLOODED WOMAN
<b>fuse</b> 200 Joice Quadrangle, Jericho, NY 11753	<b>G-A-C</b> 9697 E. Mineral Ave., Englewood, CO 80112	<b>MUSIC TELEVISION 2</b> 1515 Broadway, New York, NY 10036	<b>MUSIC TELEVISION CANADA</b> 299 Queen St. West, Toronto, Ontario M5V2Z5
<b>THE OFFSPRING, HIT THAT</b> STORY OF THE YEAR, UNTIL THE DAY I DIE THE DARKNESS, I BELIEVE IN A THING CALLED LOVE LOSTPROPHETS, LAST TRAIN HOME BLINK-182, I MISS YOU TRAPT, ECHO INCUBUS, MEGALOMANIAC THE WINES, RIDE THREE DAYS GRACE, I HATE EVERYTHING ABOUT YOU STROKES, REPTILIA EVANESCENCE, MY IMMORTAL MAROONS, THIS LOVE SIMPLE PLAN, DON'T WANNA THINK ABOUT YOU YELLOWCARD, OCEAN AVENUE SWITCHFOOT, MEANT TO LIVE CYPRESS HILL, WHAT'S YOUR NUMBER PHANTOM PLANET, BIG BRAT LIMP BIZKIT, BEHIND BLUE EYES HOOBASTANK, THE REASON FINGER ELEVEN, ONE THING 6000 CHARLOTTE, HOLD ON SIMPLE PLAN, ADDICTED DASHBOARD CONFESSSIONAL, RAPID HOPE LOSS RANCIDO, FALL BACK DOWN PUDDLE OF MUDD, AWAY FROM ME JET, ARE YOU GONNA BE MY GIRL BRITNEY SPEARS, TOXIC CHINGY, ONE CALL AWAY	<b>NEW ONS</b> HOOBASTANK, THE REASON RASMUS, IN THE SHADOWS THURSDAY, WAR ALL THE TIME KANYE WEST, THROUGH THE WIRE LUDACRIS, BLOW IT OUT PROBOT, SHAKE YOUR BLOOD	<b>NEW ONS</b> SHERRIE AUSTIN, DRIVIN' INTO THE SUN LIL FLIP, GAME OVER (FLIP)	<b>NEW ONS</b> CASSIDY, HOTEL J-KWON, TIPS YELLOWCARD, OCEAN AVENUE USHER, YEAH CHINGY, ONE CALL AWAY LOSTPROPHETS, LAST TRAIN HOME A.F.I., SILVER AND COLD JAY-Z, DIRT OFF YOUR SHOULDER RZA, GRITS KANYE WEST, ALL FALLS DOWN YOUNG GUNZ, NO BETTER LOVE T.I., RUBBER BAND MAN THE WINES, RIDE PHANTOM PLANET, BIG BRAT INCUBUS, MEGALOMANIAC STORY OF THE YEAR, UNTIL THE DAY I DIE DIERKS BENTLEY, MY LAST NAME ALAN JACKSON, REMEMBER WHEN BILLY CURRINGTON, I GOT A FEELIN' SHEAKEY SPIES, PASSENGER SEAT CLAY WALKER, I CAN'T SLEEP JOE NICHOLS, COOL TO BE A FOOL N.E.R.D., SHE WANTS TO MOVE LINKIN PARK, LYING FROM YOU G-UNIT, WANNA GET 2 KNOW U EVANESCENCE, MY IMMORTAL KORN, Y ALL WANT A SINGLE BILLY TALENT, TRY HONESTY SIMPLE PLAN, DON'T WANNA THINK ABOUT YOU MISSY ELLIOTT, GET UR FREAK ON

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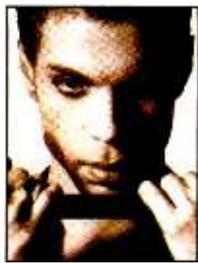
OVER THE AIR COMMERCIAL BROADCAST NYC

HIP HOP/R&B	COUNTRY/AL
<b>W</b> TWISTA, I'M STILL IN LOVE WITH YOU CASSIDY, HOTEL JAGGED EDGE, WALKED OUT OF HEAVEN ALICIA KEYS, YOU DON'T KNOW MY NAME SEAN PAUL, I'M STILL IN LOVE WITH YOU MEMPHIS BLEEK ROUND HERE ASHANTI, RAIN ON ME (REMIX) JAY-Z, ENCORE JOE MORE & MORE MARQUES HOUSTON, POP THAT BOOTY R. KELLY, STEP IN THE NAME OF LOVE BUSTA RHYMES F.N. CANNON, SHORTY AVANT, READ YOUR MIND MARY J. BLIGE, EVE NOT TODAY JAY MILLZ, NO NO NO BEYONCE/SEAN PAUL, BABY BOY BOW WOW, MY BABY KELIS, MILKSHAKE G-UNIT, STUNT 101 JA RULE, CROWN/CLAP BACK	<b>W</b> SHANIA TWAIN, SHE'S NOT JUST A PRETTY FACE ROSANNE CASH, SEPTEMBER WHEN IT COMES FAITH HILL, CRY BROOKS & DUNN, YOU CAN'T TAKE THE HONKY CROSS CANADIAN, RAGWEED 17 GARY ALLAN, SONGS ABOUT RAIN KID ROCK/SHERYL CROW, PICTURE TOBI KEITH, AMERICAN SOLDIER DIXIE CHICKS, SIN WAGON ALISON KRAUSS, EVERYTIME YOU SAY BYE TRAIN, WHEN I LOOK TO THE SKY RODNEY CROWELL, EARTHBOUND DWIGHT YOAKAM, EARTHBOUND BUDDY JEWELL, SWEET SOUTHERN COMFORT COLDFPLAY, MOSES ROBINELLA & THE CC STRING BAND, MAN OVER KEITH URBAN, WHO WOULD I WANNA BE ME CLINT BLACK, SPEND MY TIME L&ANN, RIMES SUDDENLY LIZ PHAIR, WHY CAN'T I
VJ TOP 20	LATIN
<b>W</b> SEAN PAUL, I'M STILL IN LOVE WITH YOU TWISTA, I'M STILL IN LOVE WITH YOU ASHANTI, RAIN ON ME - Remix JAY-Z, CHANGE CLOTHES G-UNIT, 50 CENT STUNT 101 ALICIA KEYS, YOU DON'T KNOW MY NAME LUDACRIS, STAND UP BEYONCE/JAY-Z, CRAZY IN LOVE JESSICA SIMPSON, WITH YOU MONICA, KNOCK KNOCK KGM, LOVE CALLS R. KELLY, STEP IN THE NAME OF LOVE AKON, BELLY DANCER MARY J. BLIGE, EVE NOT TODAY JUVENILE, IN MY LIFE ELEPHANT MAN, PON DE RIVER CHRISTINA AGUILERA, CANT HOLD US DOWN TWISTA, TATOO YING YANG TWINS, SALT SHAKER MEMPHIS BLEEK ROUND HERE	<b>W</b> OBIE BERMUDEZ, ANTES LOS CHALCHALEROS, DESPESIDA LEONARDO FAVIO, FOTO DE CARNET PLASTILINA MOSH, PELIGROSO POP TIGRES DEL NORTE, REYNA DEL SUR ALEXANDRE PIRES, QUITEMOSOS LA ROPA DIEGO TORRES, QUE NO ME PIERDA MIANA, PUERTO DE SAN BLAS CRISTIAN VOLVER, A AMAR CHAYANNE, AUN SIGLO SIN TI DIEGO TORRES, QUE NO ME PIERDA FABULOSOS CADILLAC, MATADOR LOS VISCONTIS, VENENO KUMBIA KINGS & OZOMATLI, MI GENTE CHRISTIAN VOLVER, A AMAR SELENA AMOR, PROHIBIDO VIRGINIA LOPEZ, CARMELO DI LIMON LOS IRACUNDOS, PUERTO MONT BANDA BLANCA, SOPA DE CARACOL CABA'S, LA CADERONA

LIVE CALL REQUESTS FOR DECEMBER / 34,716 CALLS  
BASED UPON VERIZON CALL COUNTS VIA IP 540 SERVICE NY LATA

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Rock and Roll Hall of Famer Prince scores catalog chart's biggest gain



# Charts

In Singles Minded: Kenny Chesney and Uncle Kracker lead country



SALES / AIRPLAY / TRENDS / ANALYSIS

## Sales Poised For Big Boost

Like a fresh spring breeze, a strong slate of new releases, led by Usher, will return album volume to the U.S. music industry's comeback track.

After a strong start that saw 2004 album sales stand as much as 13% ahead of the prior year's volume, numbers have been slightly below those of the same 2003 week for three of the past four weeks.



USHER: HELPING BOOST VOLUME

It would probably be an exaggeration to call this stretch a slump, and album sales still stand 9% ahead of the pace in 2003. That said, next week's numbers should prove to be much more exciting than what we have seen in the past four weeks.

Usher has a shot at 900,000 copies in the first week, and his "Confessions" is not the only big cannon in the ranks that fortified music stores March 23 (see A Look Ahead, page 6).

That arsenal should help the music trade beat the robust 2003 week that saw Linkin Park's "Metemora" bow at No. 1 with 810,500 copies sold while four other debuts in the top 10 contributed another 888,000 sales.

## Over the Counter

By Geoff Mayfield  
gmayfield@billboard.com



**NOW AND THEN:** Album sales are off less than 1% from those of the 2003 week that ended March 23. Indeed, the top two albums one year ago were stronger than those that lead this issue's Billboard 200, but from there on, most of the albums on this issue's chart look stronger.

Down 19% from the previous week, Norah Jones' "Feels Like Home" easily retains the top shelf on The Billboard 200, leading runner up Cassidy by 30,000 copies. In keeping her crown, Jones exceeds the streak of five consecutive weeks at No. 1 that Shania Twain's "Up!" pulled at the end of 2002. This is the longest continuous reign at No. 1 since Creed's "Weathered" held court for eight weeks at the end of 2001 and into the start of the following year.

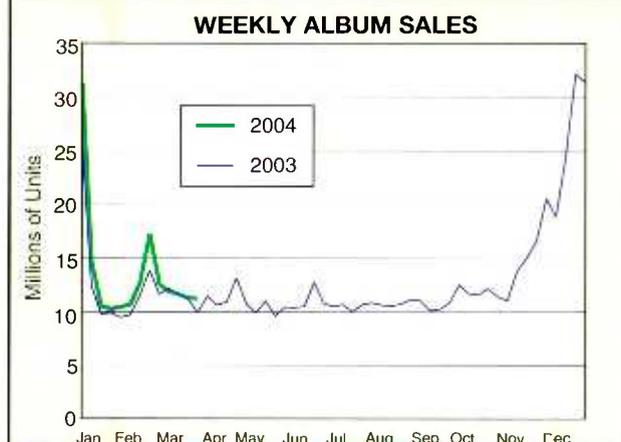
However, the new total "Home" brought in, 147,000 copies, falls about 87,000 from what 50 Cent's "Get Rich or Die Tryin'" tracked a year ago when it captured its sixth nonconsecutive week at No. 1.

**WITH OR WITHOUT RADIO:** From her perch atop The Billboard 200, Norah Jones shows that an album can be successful without large support from mass-audience radio formats. Lower in the top 10, Maroon 5 proves that a big radio hit can still mean everything.

Jones' "Feels Like Home" is the best-selling album of 2004, having clicked through 2.2 million copies at Nielsen  
(Continued on page 78)

## Market Watch

A Weekly National Music Sales Report



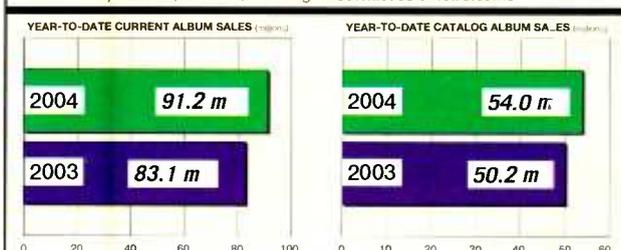
	Albums	Store Singles	Digital Tracks
<b>This Week</b>	11,219,000	243,000	2,145,000
<b>Last Week</b>	11,309,000	130,000	2,015,000
<b>Change</b>	◀0.8%	▶86.9%	▶6.5%
<b>This Week 2003</b>	9,928,000	159,000	—
<b>Change</b>	▶13.0%	▶52.8%	—



	2003	2004	Change
<b>Total</b>	135,142,000	170,033,000	▶25.8%
<b>Albums</b>	133,233,000	145,248,000	▶9.0%
<b>Store Singles</b>	1,909,000	1,903,000	▶0.3%
<b>Digital Tracks</b>	—	22,882,000	—

	2003	2004	Change
<b>CD</b>	128,210,000	141,640,000	▶10.5%
<b>Cassette</b>	4,600,000	3,148,000	▶31.6%
<b>Other*</b>	423,000	460,000	▶8.7%

\* Includes vinyl albums, mini-discs and digital downloads of full albums



	2003	2004	Change
<b>Current</b>	83,069,000	91,249,000	▶9.8%
<b>Catalog</b>	50,164,000	54,000,000	▶7.6%
<b>Deep Catalog</b>	35,529,000	37,798,000	▶6.4%

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending 3/21/04. Compiled from a national sample of retail store and rock sales reports collected and provided by Nielsen SoundScan.

## Aiken Brings Sedaka Back

When Clay Aiken sang "Solitaire" on "American Idol" last year, songwriter Neil Sedaka told him the track would forever be known as a Clay Aiken song.

It turns out Sedaka's comment was prophetic, as Aiken's recording of the song that Sedaka wrote with Phil Cody enters The Billboard Hot 100 at No. 4. That beats the No. 17 peak of the Carpenters' version in 1975.

"Solitaire," which is No. 1 on Hot 100 Singles Sales—along with "The Way," which is now the B-side (see Singles Minded, page 82)—was originally recorded by Sedaka in 1972 for the Kirshner label and reissued in 1976 on RCA, the same label that released Aiken's single.

Sedaka made his Hot 100 debut as an artist the week of Dec. 8, 1958, with "The Diary." He had already appeared on the Billboard pop singles chart a little more than four months earlier as a writer, when Connie Francis' "Stupid Cupid" was a new entry the week of July 28, 1958.

That gives Sedaka the songwriter a chart span of 45 years, eight months and one week. "Solitaire" is his highest-charting song since Captain & Tennille's cover of "Lonely Night (Angel Face)" peaked at No. 3 in 1976. Sedaka's biggest hit as a songwriter is Captain & Tennille's version of "Love Will Keep Us Together," which was No. 1 for four weeks in 1975.

Sedaka was last on the Hot 100 as a songwriter exactly 20 years and one month ago, when a parody of "Breaking Up Is Hard to Do" by the American Comedy Club spent its last week on the chart. Cody was last on the survey 16½ years ago, when Huey Lewis & the News' "Doing It All for My Baby" was in its final week.

## Chart Beat

By Fred Bronson  
fbronson@billboard.com



"Solitaire" is the fourth song to debut in the top four of the Hot 100 since 1999, when chart rules were changed. All four titles are associated with "American Idol."

"God Bless the U.S.A." by the American Idol Finalists debuted at No. 4 the week of May 3, 2003. Aiken's "This Is the Night" and Ruben Studdard's "Flying Without Wings" debuted at No. 1 and No. 2, respectively, the week of June 28, 2003.

**SAY UNCLE:** With "When the Sun Goes Down" (BNA) by Kenny Chesney & Uncle Kracker jumping 4-1 on Hot Country Singles & Tracks, it's the first time in almost 20 years that a duet featuring a non-country artist without any prior history on this tally has gone to No. 1.

The week of Dec. 15, 1984, Anne Murray & Dave Loggins captured pole position with "Nobody Loves Me (Like You Do)." Seven months earlier, the same thing happened when Julio Iglesias & Willie Nelson went to No. 1 with "To All the Girls I've Loved Before."

**LAUGHING MATTER:** With "Lord, I Apologize" (Ark 21) by Larry the Cable Guy moving 6-1 on Top Country Catalog Albums, a humorous CD is sitting atop a Billboard country albums chart for the first time since Nielsen SoundScan data has been used to compile the charts. "Lord" is the first comedy album to hit No. 1 on any country chart since March 15, 1986, when Ray Stevens spent one week on top with "I Have Returned" on the Top Country Albums chart.

APRIL 3  
2004

# Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
							THIS WEEK	LAST WEEK	2 WKS AGO			
				<b>NUMBER 1</b>	6 Weeks At Number 1	1	49	50	49	<b>MICHAEL MCDONALD</b> ▲ MOTOWN 00055/UMRG (12.98 CD)	Motown	14
1	1	1	6	<b>NORAH JONES</b> BLUE NOTE 84800 (18.98 CD)	Feels Like Home	1	50	61	55	<b>SOUNDTRACK</b> ▲ WALT DISNEY 860126 (6.98 CD)	The Cheetah Girls (EP)	33
				<b>HOT SHOT DEBUT</b>			51	55	69	<b>STORY OF THE YEAR</b> MAVERICK 48438/WARNER BROS. (12.98 CD) [M]	Page Avenue	51
2	NEW	1	1	<b>CASSIDY</b> FULL SURFACE/J 570187/RMG (12.98/18.98)	Split Personality	2	52	60	66	<b>T.I.</b> ● GRAND HUSTLE/ATLANTIC 836507/AG (9.98/14.98)	Trap Muzik	4
3	4	3	55	<b>EVANESCENCE</b> ▲ <sup>4</sup> WIND-UP 13063 (18.98 CD)	Fallen	3	53	35	13	<b>CEE-LO</b> ARISTA 52111* (12.98/18.98)	Cee-Lo Green... Is The Soul Machine	13
4	3	2	31	<b>JESSICA SIMPSON</b> ▲ COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)	In This Skin	2	54	53	54	<b>3 DOORS DOWN</b> ▲ <sup>3</sup> REPUBLIC/UNIVERSAL 064396/UMRG (8.98/12.98)	Away From The Sun	8
5	NEW	1	1	<b>GODSMACK</b> REPUBLIC/UNIVERSAL 001539/UMRG (8.98 CD)	The Other Side (EP)	5	55	65	72	<b>YEAH YEAH YEAHS</b> INTERSCOPE 000348* (9.98 CD)	Fever To Tell	55
6	6	4	6	<b>KANYE WEST</b> ROC-A-FELLA/DEF JAM 002030*/DJJMG (8.98/12.98)	The College Dropout	2	56	64	65	<b>JOSS STONE</b> S CURVE 42234 (9.98 CD) [M]	The Soul Sessions (EP)	56
7	5	5	7	<b>KENNY CHESNEY</b> ▲ <sup>2</sup> BNA 58801/RMG (12.98/18.98)	When The Sun Goes Down	1	57	48	50	<b>SARAH MCLACHLAN</b> ▲ <sup>2</sup> ARISTA 50150 (12.98/18.98)	Afterglow	2
8	2	—	2	<b>VARIOUS ARTISTS</b> BAD BOY 002112*/UMRG (8.98/12.98)	Bad Boy's 10th Anniversary... The Hits	2	58	47	42	<b>YING YANG TWINS</b> ● CDLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	11
9	7	11	45	<b>MAROONS</b> ▲ OCTONE/J 50001/RMG (11.98 CD) [M]	Songs About Jane	7	59	45	22	<b>VARIOUS ARTISTS</b> RAZOR & TIE 89067 (18.98 CD)	Tha Down Low	22
10	8	7	19	<b>JOSH GROBAN</b> ▲ <sup>3</sup> 143/REPRISE 48450/WARNER BROS. (18.98 CD)	Closer	1	60	75	87	<b>YELLOWCARD</b> ● CAPITOL 39844 (12.98 CD)	Ocean Avenue	60
11	9	8	20	<b>SHERYL CROW</b> ▲ <sup>2</sup> A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2	61	58	56	<b>JUVENILE</b> ● CASH MONEY 001718*/UMRG (12.98 CD)	Juve The Great	28
12	11	9	8	<b>TWISTA</b> ▲ ATLANTIC 83598*/AG (10.98/13.98)	Kamikaze	1	62	67	70	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> ▲ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	14
13	10	6	26	<b>OUTKAST</b> ▲ <sup>9</sup> ARISTA 50133* (22.98 CD)	Speakerboxx/The Love Below	1	63	NEW	1	<b>HALL &amp; OATES</b> BMG HERITAGE 57355 (25.98 CD)	Ultimate Daryl Hall + John Oates	63
14	12	10	5	<b>EAMON</b> ● JIVE 58370/ZOMBA (18.98 CD)	I Don't Want You Back	7	64	59	53	<b>DIDO</b> ▲ ARISTA 50137 (18.98 CD)	Life For Rent	4
15	13	14	36	<b>CHINGY</b> ▲ <sup>2</sup> DISTURBIN' THA PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2	65	46	38	<b>VARIOUS ARTISTS</b> ● GRAMMY 58022/BMG STRATEGIC MARKETING GROUP (18.98 CD)	2004 Grammy Nominees	4
16	14	15	18	<b>BRITNEY SPEARS</b> ▲ <sup>2</sup> JIVE 53748/ZOMBA (12.98/18.98)	In The Zone	1	66	54	43	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89079 (11.98/18.98)	Kidz Bop 5	34
17	16	23	19	<b>JAY-Z</b> ▲ <sup>2</sup> ROC-A-FELLA/DEF JAM 001528*/DJJMG (8.98/12.98)	The Black Album	1	67	49	45	<b>SOUNDTRACK</b> MAVERICK 48675/WARNER BROS. (18.98 CD)	50 First Dates	30
18	15	16	26	<b>NICKELBACK</b> ▲ <sup>2</sup> ROADRUNNER 618400/UMRG (12.98/18.98)	The Long Road	6	68	66	57	<b>KEITH SWEAT</b> ELEKTRA 73954/RHINO (18.98 CD)	The Best Of Keith Sweat: Make You Sweat	31
19	17	21	16	<b>ALICIA KEYS</b> ▲ <sup>2</sup> J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1	69	70	61	<b>SOUNDTRACK</b> HOLLYWOOD 162442 (12.98 CD)	Confessions Of A Teenage Drama Queen	51
20	19	20	24	<b>LUDACRIS</b> ▲ DISTURBIN' THA PEACE/DEF JAM SOUTH 000930*/DJJMG (8.98/12.98)	Chicken*N*Beer	1	70	71	64	<b>ROD STEWART</b> ▲ <sup>2</sup> J 55710*/RMG (15.98/18.98)	As Time Goes By... The Great American Songbook Vol. II	2
21	20	19	19	<b>G-UNIT</b> ▲ <sup>2</sup> G-UNIT 001533*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2	71	73	60	<b>WESTSIDE CONNECTION</b> ● HOO-BANGIN' 24030*/CAPITOL (7.98/18.98)	Terrorist Threats	16
22	22	24	20	<b>TOBY KEITH</b> ▲ <sup>3</sup> DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'all	1	72	82	84	<b>THREE DAYS GRACE</b> ● JIVE 53479/ZOMBA (12.98 CD) [M]	Three Days Grace	72
23	25	29	30	<b>HILARY DUFF</b> ▲ <sup>3</sup> BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1	73	83	79	<b>KID ROCK</b> ▲ TOP DOG/ATLANTIC 83685*/AG (18.98 CD)	Kid Rock	8
24	23	17	4	<b>SOUNDTRACK</b> INTEGRITY 83012/SONY MUSIC (18.98 EQ CD)	The Passion Of The Christ	17	74	84	90	<b>ANTHONY HAMILTON</b> SO SO DEF 52107/ARISTA (12.98 CD)	Comin' From Where I'm From	33
25	38	52	15	<b>HOOBASTANK</b> ISLAND 001488/UMRG (12.98 CD)	The Reason	25	75	78	78	<b>AUDIOSLAVE</b> ▲ <sup>2</sup> INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98 EQ CD)	Audioslave	7
26	21	18	7	<b>HARRY CONNICK, JR.</b> ● COLUMBIA 90551/SONY MUSIC (18.98 EQ CD)	Only You	5	76	76	68	<b>LUTHER VANDROSS</b> ▲ J 51885/RMG (12.98/18.98)	Dance With My Father	1
27	27	30	14	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA NASHVILLE 54860/RMG (18.98 CD)	Greatest Hits Volume II	19	77	89	81	<b>50 CENT</b> ▲ <sup>6</sup> SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1
28	30	39	18	<b>BLINK-182</b> ▲ GEFFEN 001334/INTERSCOPE (12.98 CD)	Blink-182	3	78	88	83	<b>SEAN PAUL</b> ▲ <sup>2</sup> VP/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	9
29	26	25	7	<b>INCUBUS</b> ▲ IMMORTAL/EPIC 90890*/SONY MUSIC (18.98 EQ CD)	A Crow Left Of The Murder...	2	79	80	86	<b>KORN</b> ▲ IMMORTAL/EPIC 90335*/SONY MUSIC (18.98 EQ CD)	Take A Look In The Mirror	9
30	37	34	39	<b>BLACK EYED PEAS</b> ▲ A&M 000698/INTERSCOPE (12.98 CD)	Elephunk	26	80	87	93	<b>CASTING CROWNS</b> BEACH STREET 10723/REUNION (18.98 CD) [M]	Casting Crowns	80
31	18	12	4	<b>YOUNG GUNZ</b> ROC-A-FELLA/DEF JAM 001937*/DJJMG (8.98/12.98)	Tough Luv	3	81	74	63	<b>MELISSA ETHERIDGE</b> ISLAND 001822/DJMG (12.98 CD)	Lucky	15
32	29	31	39	<b>BEYONCE</b> ▲ <sup>3</sup> COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	82	62	—	<b>VARIOUS ARTISTS</b> EMICMG/PROVIDENT/WORD-CURB 86300/WARNER BROS. (21.98 CD)	WOW Worship (Red)	62
33	28	32	108	<b>NORAH JONES</b> ▲ <sup>8</sup> BLUE NOTE 32088* (17.98 CD) [M]	Come Away With Me	1	83	81	75	<b>VARIOUS ARTISTS</b> RAZOR & TIE 89077 (18.98 CD)	Fired Up!	14
34	33	36	20	<b>VARIOUS ARTISTS</b> ▲ COLUMBIA/UNIVERSAL/EMI/ZOMBA 30753/SONY MUSIC (18.98 EQ CD)	Now 14	3	84	97	95	<b>KENNY CHESNEY</b> ▲ <sup>3</sup> BNA 67038/RMG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
35	34	35	52	<b>LINKIN PARK</b> ▲ <sup>4</sup> WARNER BROS. 48186* (19.98 CD)	Meteora	1	85	91	77	<b>COLDPLAY</b> ▲ <sup>3</sup> CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5
36	40	41	24	<b>JET</b> ● ELEKTRA 62892*/EEG (12.98 CD)	Get Born	36	86	68	46	<b>SOUNDTRACK</b> J 57758/RMG (18.98 CD)	Dirty Dancing: Havana Nights	46
37	24	28	15	<b>RUBEN STUDDARD</b> ▲ J 54639*/RMG (12.98/18.98)	Soulful	1	87	95	104	<b>TRAPT</b> ▲ WARNER BROS. 48296 (18.98 CD) [M]	Trapt	42
38	41	47	7	<b>FIVE FOR FIGHTING</b> AWARE/COLUMBIA 86186/SONY MUSIC (12.98 EQ CD)	The Battle For Everything	20	88	85	80	<b>EAGLES</b> ▲ <sup>2</sup> WARNER STRATEGIC MARKETING 73971 (25.98 CD)	The Very Best Of	3
39	42	40	23	<b>JOSH TURNER</b> ● MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]	Long Black Train	29	89	100	105	<b>GARY ALLAN</b> ● MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	17
40	39	48	7	<b>LOSTPROPHETS</b> COLUMBIA 86554/SONY MUSIC (12.98 EQ CD)	Start Something	33	90	94	85	<b>SIMPLE PLAN</b> ▲ LAVA 83534/AG (17.98/12.98) [M]	No Pads, No Helmets...Just Balls	35
41	43	44	15	<b>AVANT</b> ● MAGIC JOHNSON/GEFFEN 001567*/INTERSCOPE (8.98/12.98)	Private Room	18	91	69	73	<b>SOUNDTRACK</b> INTERSCOPE 001945* (8.98/12.98)	Barbershop 2: Back In Business	18
42	44	37	14	<b>THE DARKNESS</b> ● ATLANTIC 60617*/AG (12.98 CD) [M]	Permission To Land	36	92	56	27	<b>CLINT BLACK</b> EQUITY 3001 (18.98 CD)	Spend My Time	27
43	36	33	17	<b>NO DOUBT</b> ▲ INTERSCOPE 001495 (12.98 CD)	The Singles 1992-2003	2	93	31	—	<b>TESLA</b> SANCTUARY 84637 (18.98 CD)	Into The Now	31
				<b>GREATEST GAINER</b>			94	98	94	<b>GOOD CHARLOTTE</b> ▲ <sup>3</sup> DAYLIGHT/EPIC 86496/SONY MUSIC (18.98 EQ CD)	The Young And The Hopeless	7
44	63	67	52	<b>SWITCHFOOT</b> ● COLUMBIA 71083/RED INK (9.98 CD)	The Beautiful Letdown	44	95	99	100	<b>RED HOT CHILI PEPPERS</b> ● WARNER BROS. 48545 (18.98 CD)	Greatest Hits	18
45	52	71	76	<b>KEITH URBAN</b> ▲ CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11	96	93	76	<b>VARIOUS ARTISTS</b> ● WORD/EMICMG/VERITY 57494/ZOMBA (19.98 CD)	WOW Gospel 2004	27
46	NEW	1	1	<b>JACKSON BROWNE</b> ELEKTRA 78091/RHINO (26.98 CD)	The Very Best Of Jackson Browne	46	97	79	62	<b>HOOTIE &amp; THE BLOWFISH</b> ATLANTIC 73083/RHINO (18.98 CD)	The Best Of Hootie & The Blowfish: 1993 Thru 2003	62
47	57	74	23	<b>CLAY AIKEN</b> ▲ <sup>2</sup> RCA 54638/RMG (18.98 CD)	Measure Of A Man	1	98	77	88	<b>MARTINA MCBRIDE</b> ▲ RCA NASHVILLE 54207/RLG (11.98/18.98)	Martina	7
48	32	26	4	<b>TRILLVILLE/LIL SCRAPPY</b> BME/REPRISE 48556*/WARNER BROS. (18.98 CD)	The King Of Crunk & BME Recordings Present	12	99	107	106	<b>JOHN MAYER</b> ▲ AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	Heavier Things	1

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION
100	104	89	26	LIMP BIZKIT ●	Results May Vary	3	150	RE-ENTRY	24	ROONEY	Rooney	125	
101	122	116	6	THE CARPENTERS	Carpenters Gold: 35th Anniversary Edition	101	151	NEW	1	VARIOUS ARTISTS	Absolute Worship	151	
102	111	107	18	LINKIN PARK ●	Live In Texas	23	152	140	117	14	MEMPHIS BLEEK	M.A.D.E.	35
103	120	121	73	RASCAL FLATTS ▲ <sup>2</sup>	Melt	5	153	162	172	73	ELVIS PRESLEY ▲ <sup>3</sup>	Elvis: 30 #1 Hits	1
104	118	110	73	CHRISTINA AGUILERA ▲ <sup>3</sup>	Stripped	2	54	147	119	24	VARIOUS ARTISTS ▲	WOW Hits 2004	51
105	112	109	70	SHANIA TWAIN ◆ <sup>10</sup>	Up!	1	155	161	175	38	LED ZEPPELIN	Early Days & Later Days: The Best Of Led Zeppelin Volume One And Two	116
106	101	91	17	NELLY ▲	Da Derry Versions - The Reinvention	12	156	51	—	2	CROSS CANADIAN RAGWEED	Soul Gravy	51
107	86	59	17	SOUNDTRACK ●	The Lord Of The Rings: The Return Of The King	36	157	169	160	96	EMINEM ▲ <sup>8</sup>	The Eminem Show	1
108	105	98	87	TOBY KEITH ▲ <sup>4</sup>	Unleashed	1	158	146	149	13	DAVID BANNER	MTA2: Baptized In Dirty Water	69
109	119	134	6	JEREMY CAMP	Carried Me: The Worship Project	102	159	175	—	8	SOUNDTRACK	School Of Rock	95
110	114	99	51	THE WHITE STRIPES ▲	Elephant	6	160	142	141	17	LIL JON & THE EAST SIDE BOYZ	Part II	37
111	115	108	8	VARIOUS ARTISTS	Disneymania 2: Music Stars Sing Disney ...Their Way!	29	161	196	178	20	BOB SEGER ●	Greatest Hits 2	23
112	124	131	15	MUSIQ ●	soulstar	13	162	157	151	18	MICHAEL JACKSON ●	Number Ones	13
113	108	101	25	STING ▲	Sacred Love	3	163	199	—	2	RON WHITE	Drunk In Public	163
114	123	129	10	FINGER ELEVEN	Finger Eleven	114	164	159	158	19	3 DOORS DOWN	Another 700 Miles (EP)	21
115	113	103	26	R. KELLY ▲	The R. In R&B Collection: Volume One	4	165	185	174	15	BIG TYMERS ●	Big Money Heavyweight	21
116	117	115	41	THE BEACH BOYS ●	The Very Best Of The Beach Boys: Sounds Of Summer	16	166	168	185	18	BUDDY JEWELL ●	Buddy Jewell	13
117	90	97	5	INDIGO GIRLS	All That We Let In	35	167	167	157	70	MATCHBOX TWENTY ▲ <sup>2</sup>	More Than You Think You Are	6
118	103	102	74	ROD STEWART ▲ <sup>2</sup>	It Had To Be You ... The Great American Songbook	4	168	164	—	2	FRANZ FERDINAND	Franz Ferdinand	164
119	121	113	14	JOE	And Then...	26	169	155	155	32	ALAN JACKSON ▲ <sup>3</sup>	Greatest Hits Volume II And Some Other Stuff	1
120	127	122	15	THE OFFSPRING ●	Splinter	30	170	143	138	26	BABY BASH ●	Tha Smokin' Nephew	48
121	102	96	26	MURPHY LEE ●	Da Skool Boy Presents Murphy's Law	8	171	129	162	18	LEANN RIMES ●	Greatest Hits	24
122	132	125	18	DIXIE CHICKS ●	Top Of The World Tour Live	27	172	171	153	57	R. KELLY ▲ <sup>2</sup>	Chocolate Factory	1
123	165	171	4	LOS LONELY BOYS	Los Lonely Boys	123	173	150	127	6	SOUNDTRACK	Queer Eye For The Straight Guy	39
124	139	132	45	AFI ●	Sing The Sorrow	5	174	148	114	4	BLINDSIDE	About A Burning Fire	39
125	72	—	2	SUGA FREE	The New Testament: The Truth	72	175	180	—	2	SOUNDTRACK	Starky & Hutch	175
126	134	130	28	SEAL ●	Seal IV	3	176	173	164	51	CHER ▲ <sup>2</sup>	The Very Best Of Cher	4
127	195	—	8	SOUNDTRACK	Pixel Perfect (EP)	127	177	177	167	32	GEORGE STRAIT ●	Honkytonkville	5
128	135	126	16	SOUNDTRACK	The Fighting Temptations	19	178	NEW	1	DAVID BYRNE	Grown Backwards	178	
129	138	135	36	BROOKS & DUNN ●	Red Dirt Road	4	180	152	143	15	JIMMY BUFFETT ▲ <sup>2</sup>	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9
130	110	92	17	MISSY ELLIOTT ▲	This Is Not A Test!	13	181	182	168	41	KELIS ●	Tasty	27
131	116	140	7	TIM MCGRAW ▲ <sup>2</sup>	Tim McGraw And The Dancehall Doctors	2	182	192	166	37	JACK JOHNSON	On And On	3
132	130	123	8	PUDDLE OF MUDD ●	Life On Display	20	183	170	152	6	MICHAEL BUBLE ●	Michael Buble	47
133	181	179	7	GODSMACK ▲	Faceless	1	184	154	163	52	DAMAGEPLAN	New Found Power	38
134	136	159	7	JAMES TAYLOR ●	The Best Of James Taylor	11	185	184	184	9	ALISON KRAUSS + UNION STATION ▲	Live	36
135	156	161	7	DIERKS BENTLEY ●	Dierks Bentley	26	186	163	139	3	JIMMY WAYNE	Jimmy Wayne	64
136	96	51	7	SOUNDTRACK	Cold Mountain	51	187	145	82	4	ZERO 7	When It Falls	139
137	131	112	12	SOUNDTRACK ▲	Tupac: Resurrection	2	188	106	—	2	JC CHASEZ	Schizophrenic	17
138	149	144	7	BRAD PAISLEY ●	Mud On The Tires	8	189	153	128	6	SARAH CONNOR	Sarah Connor	106
139	137	136	3	SOUNDTRACK ●	Freaky Friday	19	190	190	170	4	DRAG-ON	Hell And Back	47
140	151	111	15	FEFE DOBSON	Fefe Dobson	67	191	158	120	4	INTOCABLE	Intimamente: En Vivo Live	151
141	144	124	23	JAGGED EDGE ●	Hard	3	192	194	189	11	TANTRIC	After We Go	56
142	133	118	4	AVALON	The Creed	104	193	174	145	53	SOUNDTRACK	Blue Collar Comedy Tour: The Movie	132
143	RE-ENTRY	53	12	ELTON JOHN ▲ <sup>2</sup>	Greatest Hits 1970-2002	12	194	NEW	1	JASON MRAZ ●	Waiting For My Rocket To Come	55	
144	141	137	42	TRAIN ▲	My Private Nation	6	195	176	154	4	GIPSY KINGS	Roots	194
145	126	133	6	KYLIE MINOGUE	Body Language	42	196	193	169	72	KUTLESS	Sea Of Faces	97
146	128	142	16	TRACE ADKINS ●	Comin' On Strong	31	197	189	180	46	JUSTIN TIMBERLAKE ▲ <sup>3</sup>	Justified	2
147	200	182	6	PAULINA RUBIO △	Pau-Latina	105	198	179	146	6	KEM	Kemistry	90
148	186	191	27	A PERFECT CIRCLE ●	Thirteenth Step	2	199	166	148	4	PROBOT	Probot	68
149	198	—	2	THE POSTAL SERVICE	Give Up	149	200	RE-ENTRY	68	RODNEY CARRINGTON	Greatest Hits	112	
											MONTGOMERY GENTRY ▲	My Town	26

● 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 symbols 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 (Platinum). ▲ Certification for 400,000 units (Multi-Platinum). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard TOP INTERNET ALBUM SALES™				
Sales data and internet sales reports compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	7	<b>NORAH JONES</b> BLUE NOTE 84800	<b>Feels Like Home</b> 1
2	2	4	<b>SOUNDTRACK</b> INTEGRITY 83012/SONY MUSIC	<b>The Passion Of The Christ</b> 24
3	5	21	<b>JOSH GROBAN</b> ▲ <sup>3</sup> 143/REPRISE 48450/WARNER BROS.	<b>Closer</b> 10
4	3	4	<b>EVANESCENCE</b> ▲ <sup>4</sup> WIND-UP 13063	<b>Fallen</b> 3
5	11	10	<b>MICHAEL MCDONALD</b> ▲ MOTOWN 000651/UMRG	<b>Motown</b> 49
6	9	10	<b>NORAH JONES</b> ▲ <sup>8</sup> BLUE NOTE 32088* [M]	<b>Come Away With Me</b> 33
7	7	23	<b>OUTKAST</b> ▲ <sup>9</sup> ARISTA 50133*	<b>Speakerboxxx/The Love Below</b> 13
8	6	2	<b>SHERYL CROW</b> ▲ <sup>2</sup> A&M 001521/INTERSCOPE	<b>The Very Best Of Sheryl Crow</b> 11
9	10	2	<b>SARAH MCLACHLAN</b> ▲ <sup>2</sup> ARISTA 50150	<b>Afterglow</b> 57
10	13	4	<b>MAROON5</b> ▲ OCTONE/J 50091/RMG [M]	<b>Songs About Jane</b> 9
11	15	1	<b>ROD STEWART</b> ▲ <sup>2</sup> J 55710*/RMG	<b>As Time Goes By ... The Great American Songbook Vol. II</b> 70
12	NEW	1	<b>USHER</b> ARISTA 52141	<b>Confessions</b> -
13	NEW	1	<b>GODSMACK</b> REPUBLIC/UNIVERSAL 001539/UMRG	<b>The Other Side (EP)</b> 5
14	14	1	<b>INDIGO GIRLS</b> EPIC 91003/SONY MUSIC	<b>All That We Let In</b> 117
15	23	1	<b>KANYE WEST</b> ROC-A-FELLA/DEF JAM 002030*/IQ/JMG	<b>The College Dropout</b> 6
16	17	7	<b>HARRY CONNICK, JR.</b> ● COLUMBIA 90551/SONY MUSIC	<b>Only You</b> 26
17	8	9	<b>SOUNDTRACK</b> DMZ/COLUMBIA 86843/SONY MUSIC	<b>Cold Mountain</b> 136
18	24	1	<b>DIDO</b> ▲ ARISTA 50137	<b>Life For Rent</b> 64
19	21	7	<b>NELLIE MCKAY</b> COLUMBIA 90664/SONY MUSIC [M]	<b>Get Away From Me</b> -
20	11	1	<b>SOUNDTRACK</b> ● REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS.	<b>The Lord Of The Rings: The Return Of The King</b> 107
21	19	1	<b>KENNY CHESNEY</b> ▲ <sup>2</sup> BNA 58801/RLG	<b>When The Sun Goes Down</b> 7
22	25	1	<b>NO DOUBT</b> ▲ INTERSCOPE 001495	<b>The Singles 1992-2003</b> 43
23	NEW	1	<b>JACKSON BROWNE</b> ELEKTRA 78091/RHINO	<b>The Very Best Of Jackson Browne</b> 46
24	NEW	1	<b>KEB' MO'</b> ○ OKEH/EPIC 86408/SONY MUSIC [M]	<b>Keep It Simple</b> -
25	NEW	1	<b>JOSH GROBAN</b> ▲ <sup>4</sup> 143/REPRISE 48154/WARNER BROS. [M]	<b>Josh Groban</b> -

Billboard TOP SOUNDTRACKS™				
Sales data compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	4	<b>THE PASSION OF THE CHRIST</b>	INTEGRITY 83012/SONY MUSIC
2	3	13	<b>THE CHEETAH GIRLS (EP) ▲</b>	WALT DISNEY 860126
3	2	7	<b>50 FIRST DATES</b>	MAVERICK 48675/WARNER BROS.
4	4	8	<b>CONFESSIONS OF A TEENAGE DRAMA QUEEN</b>	HOLLYWOOD 162442
5	6	9	<b>DIRTY DANCING: HAVANA NIGHTS</b>	J 57758/RMG
6	5	7	<b>BARBERSHOP 2: BACK IN BUSINESS</b>	INTERSCOPE 001945*
7	7	17	<b>THE LORD OF THE RINGS: THE RETURN OF THE KING ●</b>	REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS.
8	17	10	<b>PIXEL PERFECT (EP)</b>	WALT DISNEY 861058
9	10	18	<b>THE FIGHTING TEMPTATIONS</b>	MUSIC WORLD/COLUMBIA 90286/SONY MUSIC
10	8	15	<b>COLD MOUNTAIN</b>	DMZ/COLUMBIA 86843/SONY MUSIC
11	9	19	<b>TUPAC: RESURRECTION ▲</b>	AMARU 001533*/INTERSCOPE
12	11	14	<b>FREAKY FRIDAY ●</b>	HOLLYWOOD 162404
13	14	16	<b>SCHOOL OF ROCK</b>	ATLANTIC 83694/AG
14	12	17	<b>QUEER EYE FOR THE STRAIGHT GUY</b>	CAPITOL 95912
15	15	2	<b>STARSKY &amp; HUTCH</b>	TVT SOUNDTRAX 6700/TVT
16	16	24	<b>BLUE COLLAR COMEDY TOUR: THE MOVIE</b>	WARNER BROS. (NASHVILLE) 48424/WRN
17	20	4	<b>O BROTHER, WHERE ART THOU? ▲<sup>7</sup></b>	LOST HIGHWAY/MERCURY 170069/IJMG
18	18	10	<b>THE LIZZIE MCGUIRE MOVIE ▲</b>	WALT DISNEY 860080
19	13	13	<b>YOU GOT SERVED ●</b>	T.U.G./EPIC 90744/SONY MUSIC
20	21	19	<b>A WALK TO REMEMBER ●</b>	EPIC 86311/SONY MUSIC
21	19	12	<b>CHICAGO ▲<sup>2</sup></b>	EPIC 87018/SONY MUSIC
22	19	12	<b>MONA LISA SMILE</b>	EPIC 90737/SONY MUSIC
23	24	18	<b>PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL</b>	WALT DISNEY 860089
24	23	18	<b>LOST IN TRANSLATION</b>	EMPEROR NORTON 7068*
25	NEW	1	<b>DIRTY DANCING: ULTIMATE DIRTY DANCING</b>	RCA 55525/BMG STRATEGIC MARKETING GROUP

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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲<sup>2</sup> 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 54, 164	The Carpenters 101	Evanescence 3	Jack Johnson 181	John Mayer 99	Paulina Rubio 147	Starksy & Hutch 175	Luther Vandross 76
50 Cent 77	Rodney Carrington 199	Finger Eleven 114	Norah Jones 1, 33	Martina McBride 98	Seal 126	Tupac: Resurrection 137	VARIOUS ARTISTS
Trace Adkins 146	Cassidy 2	Castling Crowns 80	Juvenile 61	Michael McDonald 49	Sean Paul 78	Britney Spears 16	2004 Grammy Nominees 65
AFI 124	Castling Crowns 80	Cee-Lo 53	Toby Keith 22, 108	Tim McGraw 131	Bob Seger 161	Rod Stewart 70, 118	Absolute Worship 151
Christina Aguilera 104	Cher 176	JC Chasez 187	Kelis 180	Sarah McLachlan 57	Simple Plan 90	Sting 113	Bad Boys 10th Anniversary... The Hits 8
Clay Aiken 47	Kenny Chesney 7, 84	Chingy 15	R. Kelly 115, 172	Memphis Bleek 152	Jessica Simpson 4	George Strait 177	Joss Stone 56
Gary Allan 89	Chingy 15	Coldplay 85	Kem 197	Kylie Minogue 145	SOUNDTRACK	Story Of The Year 51	Disneymania 2: Music Stars Sing
Audioslave 75	Coldplay 85	Harry Connick, Jr. 26	Alicia Keys 19	Montgomery Gentry 200	50 First Dates 67	George Strait 177	Disney ... Their Way! 111
Avalon 142	Harry Connick, Jr. 26	Sarah Connor 188	Kid Rock 73	Jason Mraz 193	Barbershop 2: Back In Business 91	Ruben Studdard 37	Fired Up! 83
Avant 41	Sarah Connor 188	Cross Canadian Ragweed 156	Kidz Bop Kids 66	MusiQ 112	Blue Collar Comedy Tour: The Movie 192	Suga Free 125	Now 14 34
Baby Bash 170	Cross Canadian Ragweed 156	Sheryl Crow 11	Beyonce 32	Nelly 106	Blue Collar Comedy Tour: The Movie 192	Keith Sweat 68	The Down Low 59
David Banner 158	Sheryl Crow 11	damageplan 183	Korn 79	Nickelback 18	Blue Collar Comedy Tour: The Movie 192	Switchfoot 44	WOW Gospel 2004 96
The Beach Boys 116	damageplan 183	The Darkness 42	Alison Krauss + Union Station 184	No Doubt 43	Blue Collar Comedy Tour: The Movie 192	Tantric 191	WOW Hits 2004 154
Dierks Bentley 135	The Darkness 42	Dido 64	Kutless 195	The Offspring 120	Blue Collar Comedy Tour: The Movie 192	James Taylor 134	WOW Worship (Red) 82
Big Tymers 165	Dido 64	Dixie Chicks 122	Led Zeppelin 155	OutKast 13	Blue Collar Comedy Tour: The Movie 192	Tesla 93	Jimmy Wayne 185
Black Eyed Peas 30	Dixie Chicks 122	Fete Dobson 140	Murphy Lee 121	A Perfect Circle 148	Blue Collar Comedy Tour: The Movie 192	Three Days Grace 72	Kanye West 6
Blindside 174	Fete Dobson 140	Drag-On 189	Lil Jon & The East Side Boyz 62, 160	The Postal Service 149	Blue Collar Comedy Tour: The Movie 192	T.I. 52	Westside Connection 71
Blink-182 28	Hilary Duff 23	Eagles 88	Limp Bizkit 100	Elvis Presley 153	Blue Collar Comedy Tour: The Movie 192	Justin Timberlake 196	Ron White 163
Brooks & Dunn 129	Eagles 88	Emmon 14	Linkin Park 35, 102	Probot 198	Blue Collar Comedy Tour: The Movie 192	Train 144	The White Stripes 110
Jackson Browne 46	Emmon 14	Missy Elliott 130	Los Lonely Boys 123	Puddle Of Mudd 132	Blue Collar Comedy Tour: The Movie 192	Trapt 87	Yeah Yeah Yeahs 55
Michael Buble 182	Missy Elliott 130	Eminem 157	Lostprophets 40	Rascal Flatts 103	Blue Collar Comedy Tour: The Movie 192	Trillville/Lil Scrappy 48	Yellowcard 60
Jimmy Buffett 179	Eminem 157	Melissa Etheridge 81	Ludacris 20	Red Hot Chili Peppers 95	Blue Collar Comedy Tour: The Movie 192	Josh Turner 39	Ying Yang Twins 58
David Byrne 178	Melissa Etheridge 81	Elton John 143	Maroon5 9	LeAnn Rimes 171	Blue Collar Comedy Tour: The Movie 192	Shania Twain 105	Young Gunz 31
Jeremy Camp 109	Elton John 143	matchbox twenty 167	matchbox twenty 167	Rooney 150	Blue Collar Comedy Tour: The Movie 192	Twista 12	Zero 7 186

# Over The Counter

Continued from page 75

SoundScan in just six weeks. All the while, her lead track, "Sunrise," has only gathered 76 million audience impressions to date, according to Nielsen Broadcast Data Systems, with 10.3 million of those during the tracking week that ended March 21.

To put that in perspective, the No. 1 on this issue's Hot 100 Airplay chart, "Yeah!" by Usher with Lil Jon and Ludacris, collected 169 million impressions in just one week.

Obviously, a handsome amount of press attention, TV appearances, the rack of Grammy Awards she collected last year and good old word-of-mouth more than made up for the

huge radio hit that has eluded both of her multi-platinum albums.

While Jones' second album began at No. 1 with the first million-plus sales week in more than a year, it took Maroon5 90 weeks in the market to push its debut album into the top 10. And, the band wouldn't have got there at all if radio had not gobbled up current track "This Love."

When the song found a home at the larger pop formats, Maroon5's set showed immediate gains, aided, too, by MTV and VH1. "This Love" is still growing at Mainstream Top 40 (No. 5) and Adult Top 40 (No. 2) as it bullets 12-9 on the all-format Hot 100 Airplay list.

Maroon5's album, "Songs About Jane," posts its 10th gain in 11 weeks (No. 9, up 5%).

Contrary to an item in last issue's column, John Mayer's first Columbia album hit the top 10 in its 93rd week of release. With each act needing so long to hit the

chart's higher rungs, it seems appropriate that Mayer and Maroon5 are touring together (see Billboard Boxscore, page 30).

**HEE HAW:** As Larry the Cable Guy makes chart history (see Chart



Beat, page 75), he and tour mate Ron White profit from a cocktail of concert and cable exposure.

Both have been on tour with veteran country comics Jeff Fox-

worthy and Bill Engvall, but the real kick seems to come from "Blue Collar Comedy Tour: The Movie," in which both star, running on Comedy Central.

The channel claims viewership of 2.9 million during its Redneck Week-end. That delivers gains of more than 20% to White (29-21 on Top Country Albums, a new peak) and Larry (21-13 on Top Pop Catalog).

The movie continues to air on Comedy Central. In May and June, the channel plans to run a special featuring just those two, as both comics bring new titles to stores.

**HALL BOOSTS VETS:** Jackson Browne, Prince and Bob Seger are the new Rock and Roll Hall of Fame inductees who see the most chart juice from coverage of the museum's annual ceremony. All three score with hits albums, as a new Browne double-CD enters The Billboard 200 at No. 46 (24,000 copies), while Seger bullets on Top Pop Catalog

(6-5, up 13%).

Prince, who also nets attention from his impending tour, garners the catalog chart's largest unit increase (15-2, up 60%).

Meanwhile, three acts who are much earlier in their careers make news, including the two highest bows on The Billboard 200.

Rap rookie Cassidy hits the big chart at No. 2 (118,000 copies). He also bolts 74-1 on Top R&B/Hip-Hop Albums after street-date leaks caused an early chart bow.

Rock band Godsmack clocks the third top five title of its career with EP "The Other Side" (No. 5, 98,000). Eleven months ago, its last full-length set, "Faceless," bowed at No. 1 with an opener of 267,000.

Finally, Switchfoot locks Greatest Gainer honors on both The Billboard 200 (63-44, up 29%) and Top Christian Albums (3-2) after playing "The Tonight Show With Jay Leno" and "On Air With Ryan Seacrest."

APRIL 3 2004  
**Billboard** **TOP POP CATALOG**<sup>TM</sup>

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			<b>NUMBER 1</b> 7 Weeks At Number 1		
1	1	1	<b>JOSH GROBAN</b> ▲ <sup>4</sup>	143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban
2	15	16	<b>PRINCE</b> ●	WARNER BROS. 74272 (18.98 CD)	The Very Best Of Prince
3	4	5	<b>LINKIN PARK</b> ▲ <sup>8</sup>	WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]
4	2	2	<b>THE BEATLES</b> ▲ <sup>9</sup>	APPLE 29325/CAPITOL (12.98/18.98)	1
5	6	7	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>6</sup>	CAPITOL 30334 (18.98/15.98)	Greatest Hits
6	3	3	<b>MERCYME</b> ▲	INO 06133/CURB (16.98 CD) [M]	Almost There
7	5	6	<b>BOB MARLEY AND THE WAILERS</b> ◆ <sup>10</sup>	TUFF GONG/ISLAND 54890/IDJMG (8.98/12.98)	Legend
8	7	4	<b>JOHN MAYER</b> ▲ <sup>3</sup>	AWARE/COLUMBIA 65293/SONY MUSIC (17.98 EQ/18.98) [M]	Room For Squares
9	8	8	<b>PINK FLOYD</b> ◆ <sup>15</sup>	CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
10	10	9	<b>KID ROCK</b> ▲ <sup>4</sup>	LAVA 834627/AG (12.98/18.98)	Cocky
11	12	12	<b>ROD STEWART</b> ●	WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart
12	13	14	<b>AC/DC</b> ◆ <sup>9</sup>	LEGACY/EPIC 80207/SONY MUSIC (18.98 EQ CD)	Back In Black
13	21	23	<b>LARRY THE CABLE GUY</b>	ARK 21 81076 (18.98 CD)	Lord, I Apologize
14	9	10	<b>KENNY CHESNEY</b> ▲ <sup>3</sup>	BNA 67976/RLG (12.98/18.98)	Greatest Hits
15	16	19	<b>SHANIA TWAIN</b> ▲ <sup>19</sup>	MERCURY 536003/UMG (8.98/12.98)	Come On Over
16	14	13	<b>METALLICA</b> ◆ <sup>16</sup>	ELEKTRA 61113/EEG (11.98/17.98)	Metallica
17	11	11	<b>MARTINA MCBRIDE</b> ▲ <sup>3</sup>	RCA NASHVILLE 67012/RLG (12.98/18.98)	Greatest Hits
18	22	20	<b>KID ROCK</b> ◆ <sup>1</sup>	TOP DDD/LAVA 83119/AG (12.98/18.98) [M]	Devil Without A Cause
19	18	18	<b>TIM MCGRAW</b> ▲ <sup>4</sup>	CURB 77978 (12.98/18.98)	Greatest Hits
20	20	15	<b>JOHNNY CASH</b> ▲	LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits
21	17	17	<b>QUEEN</b> ▲ <sup>7</sup>	HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
22	RE-ENTRY	42	<b>BEE GEES</b> ▲	POLYDOR/ATLANTIC 59390/UMG (17.98/24.98)	Their Greatest Hits - The Record
23	37	49	<b>SOUNDTRACK</b> ▲ <sup>7</sup>	LOST HIGHWAY/MERCURY 170069/IDJMG (8.98/12.98)	O Brother, Where Art Thou?
24	29	29	<b>ABBA</b> ▲ <sup>6</sup>	POLYDOR/UNIVERSAL 517007/UMG (12.98/18.98)	Gold - Greatest Hits
25	26	25	<b>CELINE DION</b> ▲ <sup>6</sup>	550 MUSIC/EPIC 63760/SONY MUSIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
26	24	26	<b>SYSTEM OF A DOWN</b> ▲ <sup>3</sup>	AMERICAN/COLUMBIA 62247/SONY MUSIC (12.98 EQ/18.98)	Toxicity
27	25	24	<b>COLDPLAY</b> ▲ <sup>2</sup>	NETTWERK 30162/CAPITOL (11.98/17.98) [M]	Parachutes
28	27	22	<b>MICHAEL JACKSON</b> ◆ <sup>20</sup>	EPIC 66073/SONY MUSIC (12.98 EQ/18.98)	Thriller
29	23	21	<b>FRANK SINATRA</b> ▲	CAPITOL 23502 (11.98/17.98)	Classic Sinatra: His Great Performances 1953-1960
30	38	41	<b>DISTURBED</b> ▲ <sup>3</sup>	GIANT 24738/WARNER BROS. (11.98/17.98) [M]	The Sickness
31	32	30	<b>EMINEM</b> ▲ <sup>9</sup>	WEB/AFTERMATH 490629/INTERSCOPE (8.98/12.98)	The Marshall Mathers LP
32	34	39	<b>AL GREEN</b> ▲	HV/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits
33	RE-ENTRY	217	<b>SADE</b> ▲ <sup>4</sup>	EPIC 85287/SONY MUSIC (12.98 EQ/18.98)	The Best Of Sade
34	30	34	<b>TENACIOUS D</b> ●	EPIC 86234/SONY MUSIC (18.98 EQ CD)	Tenacious D
35	44	—	<b>JAMES TAYLOR</b> ▲ <sup>11</sup>	WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
36	19	—	<b>MODEST MOUSE</b> ●	EPIC 63871/SONY MUSIC (16.98 EQ CD) [M]	The Moon & Antarctica
37	40	47	<b>SOUNDTRACK</b> ●	EPIC 86311/SONY MUSIC (18.98 EQ CD)	A Walk To Remember
38	33	32	<b>LYNYRD SKYNYRD</b> ▲	MCA 111941 (6.98/11.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
39	RE-ENTRY	181	<b>AC/DC</b> ▲ <sup>3</sup>	LEGACY/EPIC 80214/SONY MUSIC (11.98/17.98)	Live
40	39	43	<b>DEF LEPPARD</b> ▲ <sup>3</sup>	MERCURY 52818/IDJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
41	36	35	<b>GUNS N' ROSES</b> ▲ <sup>15</sup>	GEFFEN 42418/INTERSCOPE (12.98/18.98)	Appetite For Destruction
42	31	31	<b>PEARL JAM</b> ◆ <sup>12</sup>	EPIC 47857 (10.98 EQ/17.98) [M]	Ten
43	28	28	<b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup>	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection
44	RE-ENTRY	461	<b>TOM PETTY AND THE HEARTBREAKERS</b> ◆ <sup>10</sup>	MCA 110813 (12.98/18.98)	Greatest Hits
45	41	40	<b>JOURNEY</b> ◆ <sup>10</sup>	COLUMBIA 44493/SONY MUSIC (12.98 EQ/18.98)	Journey's Greatest Hits
46	47	46	<b>AEROSMITH</b> ◆ <sup>10</sup>	COLUMBIA 57367/SONY MUSIC (7.98 EQ/11.98)	Aerosmith's Greatest Hits
47	RE-ENTRY	226	<b>PHIL COLLINS</b> ▲ <sup>2</sup>	FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
48	43	37	<b>NICKELBACK</b> ▲ <sup>5</sup>	ROADRUNNER 618485/IDJMG (12.98/18.98)	Silver Side Up
49	35	33	<b>ALAN JACKSON</b> ▲ <sup>5</sup>	ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection
50	50	—	<b>POISON</b> ▲	CAPITOL 53375 (7.98/11.98)	Greatest Hits 1986-1996

APRIL 3 2004  
**Billboard** **TOP HEATSEEKERS**<sup>®</sup>

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			<b>NUMBER 1</b> 2 Weeks At Number 1		
1	2	2	<b>JEREMY CAMP</b>	BEC 39613 (18.98 CD)	Carried Me: The Worship Project
2	3	1	<b>FINGER ELEVEN</b>	WIND-UP 13058 (16.98 CD)	Finger Eleven
3	6	6	<b>LOS LONELY BOYS</b>	EPIC 80305/OR (13.98 CD)	Los Lonely Boys
4	9	13	<b>THE POSTAL SERVICE</b>	SUB POP 595 (14.98 CD)	Give Up
5	11	4	<b>ROONEY</b>	GEFFEN 000242/INTERSCOPE (9.98 CD)	Rooney
6	10	12	<b>RON WHITE</b>	PARALLEL/HIP 001582/UME (12.98 CD)	Drunk In Public
7	5	—	<b>FRANZ FERDINAND</b>	DOMINO 27 (14.98 CD)	Franz Ferdinand
8	4	3	<b>ZERO 7</b>	ULTIMATE DILEMMA/ELEKTRA 61558/EEG (18.98 CD)	When It Falls
9	1	—	<b>SARAH CONNOR</b>	EPIC 81110/SONY MUSIC (12.98 EQ CD)	Sarah Connor
10	18	18	<b>HIM</b>	JIMMY FRANKS/UNIVERSAL 001429/UMRG (12.98 CD)	Razorblade Romance
11	13	14	<b>SHINEDOWN</b>	ATLANTIC 83556/AG (12.98 CD)	Leave A Whisper
12	7	10	<b>KEB' MO'</b>	OKEH/EPIC 85408/SONY MUSIC (18.98 EQ CD)	Keep It Simple
13	12	5	<b>PASSION WORSHIP BAND</b>	SPARROW 63817 (18.98 CD)	Passion: Hymns Ancient And Modern
14	25	16	<b>VAN HUNT</b>	CAPITOL 35233 (12.98 CD)	Van Hunt
15	16	7	<b>NELLIE MCKAY</b>	COLUMBIA 90684/SONY MUSIC (12.98 EQ CD)	Get Away From Me
16	14	9	<b>LOS RIELEROS DEL NORTE</b>	FONOVISA 351235/UG (12.98 CD)	20 Anos De Fuerza Nortena
17	19	17	<b>JEREMY CAMP</b>	BEC 40456 (18.98 CD)	Stay
18	21	8	<b>GAVIN DEGRAW</b>	J 20058/RMG (11.98 CD)	Chariot
19	15	—	<b>TV ON THE RADIO</b>	TOUCH AND GO 20954 (12.98 CD)	Desperate Youth, Blood Thirsty Babes
20	8	—	<b>THE VON BONDIES</b>	SIRE 48549/WARNER BROS. (14.98 CD)	Pawn Shoppe Heart
21	NEW	1	<b>36 CRAZYFISTS</b>	ROADRUNNER 618374/IDJMG (15.98 CD)	A Snow-Capped Romance
22	24	15	<b>Z-RO</b>	J PRINCE 42035/RAP-A-LOT 4 LIFE (17.98 CD)	The Life Of Joseph W. McVey
23	23	20	<b>DAMIEN RICE</b>	DRM/VECTOR 48507/WARNER BROS. (18.98 CD)	O
24	30	23	<b>LA OREJA DE VAN GOGH</b>	SONY DISCOS 70451 (15.98 EQ CD)	Lo Que Te Conte Mientras Te Hacias La Dormida
25	27	21	<b>MINDY SMITH</b>	VANGUARD 79736 (16.98 CD)	One Moment More
26	33	38	<b>OUT OF EDEN</b>	GOTE 72899 (18.98 CD)	Love, Peace & Happiness
27	1	—	<b>EL PODER DEL NORTE</b>	DISA 720350 (12.98 CD)	La Decada
28	37	41	<b>CHRIS RICE</b>	ROCKETOWN 20001/ZOMBA (18.98 CD)	Run The Earth, Watch The Sky
29	20	28	<b>ROBERT RANDOLPH &amp; THE FAMILY BAND</b>	DAIE 48472/WARNER BROS. (18.98 CD)	Unclassified
30	RE-ENTRY	13	<b>THE THRILLS</b>	VRGIN 84968 (19.98 CD)	So Much For The City
31	34	—	<b>SISSLE</b>	DECCA 002080/UNIVERSAL CLASSICS GROUP (18.98 CD)	My Heart
32	45	19	<b>JOHN KELLEY</b>	HOLLYWOOD 162377 (12.98 CD)	For The Ride Home
33	31	29	<b>JOHNNY VICIOUS</b>	ULTRA 1180 (11.98 CD)	Ultra.Trance:3
34	38	11	<b>DAVID PHELPS</b>	WORD-CURB 86275/WARNER BROS. (14.98 CD)	Revelation
35	28	25	<b>GRUPO MOJADO</b>	UNIVISION 310225/UG (17.98 CD/DVD)	20 Greatest Hits
36	RE-ENTRY	5	<b>KATY ROSE</b>	ROSE COLORED 27170/V2 (12.98 CD)	Because I Can
37	48	34	<b>JOSHUA BELL</b>	SONY CLASSICAL 87894/SONY MUSIC (18.98 EQ CD)	Romance Of The Violin
38	47	36	<b>K-PAZ DE LA SIERRA</b>	PROCAN 720348/DISA (12.98 CD)	20 Exitos Con La Fuerza Duranguense
39	RE-ENTRY	11	<b>BIG DADDY WEAVE</b>	FERVEN 30040 (18.98 CD)	Fields Of Grace
40	RE-ENTRY	2	<b>THOUSANDFOOTKRUTCH</b>	TOOTH & NAIL 84799 (18.98 CD)	Phenomenon
41	26	30	<b>BYRON CAGE</b>	GOSPO CENTRIC 70047/ZOMBA (18.98 CD)	Byron Cage
42	35	27	<b>DAVID BISBAL</b> ○	VALE 002031/UNIVERSAL LATINO (15.98 CD)	Buleria
43	22	—	<b>AKWID</b>	ARIES 44245/EMI LATIN (14.98 CD)	Hoy, Ayer And Forever
44	40	31	<b>JUANES</b> ●	SURCO 017532/UNIVERSAL LATINO (16.98 CD)	Un Dia Normal
45	RE-ENTRY	10	<b>MARK SCHULTZ</b>	WORD-CURB 86270/WARNER BROS. (18.98 CD)	Stories & Songs
46	36	24	<b>ROYCE DA 5'9"</b>	KOCH 9500 (18.98 CD)	Death Is Certain
47	RE-ENTRY	21	<b>SIN BANDERA</b>	SONY DISCOS 70633 (16.98 EQ CD)	De Viaje
48	29	—	<b>TREE63</b>	INPOP 71271 (12.98 CD)	The Answer To The Question
49	NEW	1	<b>GOAPELE</b>	SKYLAZE/COLUMBIA 72795/HIERO IMPERIUM (13.98 EQ CD)	Even Closer
50	NEW	1	<b>PATRULLA 81</b>	DISA 720355 (9.98 CD)	Como Pude Enamorarme De Ti

APRIL 3 2004  
**Billboard** **TOP INDEPENDENT ALBUMS**<sup>TM</sup>

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			<b>NUMBER 1</b> 9 Weeks At Number 1		
1	1	2	<b>YING YANG TWINS</b> ●	COLLIPARK 2480/TVT (17.98 CD)	Me & My Brother
2	3	4	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> ▲	BME 2370/TVT (13.98/17.98)	Kings Of Crunk
3	2	1	<b>CLINT BLACK</b>	EQUITY 3001 (18.98 CD)	Spend My Time
4	6	7	<b>LOS LONELY BOYS</b>	EPIC 80305/OR (13.98 CD) [M]	Los Lonely Boys
5	10	11	<b>THE POSTAL SERVICE</b>	SUB POP 595 (14.98 CD) [M]	Give Up
6	4	5	<b>LIL JON &amp; THE EAST SIDE BOYZ</b>	BME 2378/TVT (11.98 CD/DVD)	Part II
7	5	—	<b>FRANZ FERDINAND</b>	DOMINO 27 (14.98 CD) [M]	Franz Ferdinand
8	9	—	<b>SOUNDTRACK</b>	TVT SOUNDTRACK 6700/TVT (17.98 CD)	Starsky & Hutch
9	8	6	<b>PROBOT</b>	RDSWELL 307/SOUTHERN LORD (15.98 CD)	Probot
10	7	3	<b>THE GET UP KIDS</b>	VAGRANT 392 (14.98 CD)	Guilt Show
11	15	12	<b>SIMPLY RED</b>	SIMPLYRED.COM 0001/RED INK (18.98 CD)	Home
12	13	8	<b>AIR</b>	SOURCE 96532/ASTRALWERKS (19.98 CD)	Talkie Walkie
13	12	10	<b>DASHBOARD CONFSSIONAL</b> ●	VAGRANT 0385 (18.98 CD)	A Mark, A Mission, A Brand, A Scar
14	14	9	<b>LOUIE DEVITO</b>	DEE VEE 0009/MUSICRAMA (14.98 CD)	Dance Divas II
15	11	—	<b>TV ON THE RADIO</b>	TOUCH AND GO 20954 (12.98 CD) [M]	Desperate Youth, Blood Thirsty Babes
16	17	16	<b>MINDY SMITH</b>	VANGUARD 79736 (16.98 CD) [M]	One Moment More
17	16	14	<b>SOUNDTRACK</b>	EMPEROR NORTON 7068 (17.98 CD)	Lost In Translation
18	NEW	1	<b>VARIOUS ARTISTS</b>	NOTHIN' II LOSE 1801/NUMLENNIUM (17.98 CD)	Nothin' II Lose Everything II Gain: Stage II
19	19	20	<b>DEATH CAB FOR CUTIE</b>	BARSKU 32 (16.98 CD)	Transatlanticism
20	20	23	<b>JOHNNY VICIOUS</b>	ULTRA 1180 (11.98 CD) [M]	Ultra.Trance:3
21	27	27	<b>THE SHINS</b>	SUB POP 70625 (15.98 CD)	Chutes Too Narrow
22	21	13	<b>WARREN ZEVON</b>	ARTEMIS 51156 (18.98 CD)	The Wind
23	23	19	<b>ROYCE DA 5'9"</b>	KOCH 9500 (18.98 CD) [M]	Death Is Certain
24	41	41	<b>GOAPELE</b>	SKYLAZE/COLUMBIA 72795/HIERO IMPERIUM (13.98 EQ CD) [M]	Even Closer
25	28	26	<b>COHEED AND CAMBRIA</b>	EQUAL VISION 67 (13.98 CD)	In Keeping Secrets Of Silent Earth: 3
26	25	21	<b>LIL ROB</b>	UPSTAIRS 1018 (13.98 CD) [M]	Neighborhood Music
27	30	28	<b>ANI DIFRANCO</b>	RIGHTeous BABE 034 (16.98 CD)	Educated Guess
28	29	30	<b>TAKING BACK SUNDAY</b>	VICTORY 176 (12.98 CD) [M]	Tell All Your Friends
29	40	24	<b>TONY TOUCH</b>	TOUCH ENTERTAINMENT 9547/KOCH (18.98 CD)	The Piecemaker 2
30	32	29	<b>AMEL LARRIEUX</b>	BLISS/LIFE 00001 (16.98 CD)	Bravebird
31	24	22	<b>ORGY</b>	D1 9022 (15.98 CD)	Punk Statik Paranoia
32	33	34	<b>MARTHA MUNIZZI</b>	MARTHA MUNIZZI 0001 (16.98 CD) [M]	The Best Is Yet To Come
33	34	17	<b>FALL OUT BOY</b>	FUELED BY RAMEN 061 (12.98 CD) [M]	Take This To Your Grave
34	RE-ENTRY	2	<b>RIZEN</b>	CHIZ MUSIC/LIGHT 5517/COMPENIA (16.98 CD)	RiZen
35	36	32	<b>JOAN SEBASTIAN</b>	MUSART 12887/BALBOA (18.98/13.98) [M]	Coleccion De Oro
36	18	18	<b>VARIOUS ARTISTS</b>	TVT 2500 (17.98 CD)	Crunk And Disorderly
37	43	39	<b>SEVENDUST</b>	TVT 5993 (17.98 CD)	Seasons
38	38	15	<b></b>		

APRIL 3 2004		Billboard® TOP JAZZ ALBUMS™		
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			Sales data compiled by Nielsen SoundScan	
1	1	7	<b>HARRY CONNICK, JR.</b> COLUMBIA 90551/SONY MUSIC	<b>Only You</b>
2	3	2	<b>WYNTON MARSALIS QUARTET</b> BLUE NOTE 91717	<b>Magic Hour</b>
3	2	2	<b>THE BAD PLUS</b> COLUMBIA 90771/SONY MUSIC [M]	<b>Give</b>
4	4	77	<b>DIANA KRALL</b> VERVE 065109/VG	<b>Live In Paris</b>
5	7	21	<b>STEVE TYRELL</b> COLUMBIA 89238/SONY MUSIC [M]	<b>This Guy's In Love</b>
6	6	4	<b>BRAD MEHLDAU TRIO</b> WARNER BROS. 48608	<b>Anything Goes</b>
7	8	6	<b>TIERNEY SUTTON</b> TELARC 3592	<b>Dancing In The Dark</b>
8	13	42	<b>DAVID SANBORN</b> VERVE 065578/VG	<b>timeagain</b>
9	12	34	<b>PETER CINCOTTI</b> CONCORD 2159 [M]	<b>Peter Cincotti</b>
10	5	1	<b>PACO DE LUCIA</b> BLUE THUMB 001339/GRP	<b>Cositas Buenas</b>
11	9	34	<b>CASSANDRA WILSON</b> BLUE NOTE 81860 [M]	<b>Glamour</b>
12	10	26	<b>ELVIS COSTELLO</b> DEUTSCHE GRAMMOPHON 000996/UNIVERSAL CLASSICS GROUP	<b>North</b>
13	14	72	<b>TONY BENNETT &amp; K.D. LANG</b> RPM/COLUMBIA 89234/SONY MUSIC	<b>A Wonderful World</b>
14	15	42	<b>PAT METHENY</b> WARNER BROS. 48473	<b>One Quiet Night</b>
15	20	47	<b>VARIOUS ARTISTS</b> PLAYBOY JAZZ 7507/CONCORD	<b>Jazz After Dark</b>
16	18	9	<b>VARIOUS ARTISTS</b> SAVOY JAZZ 17336	<b>The Most Romantic Jazz Music In The Universe</b>
17	11	6	<b>MIKE STERN</b> ESC 4911	<b>These Times</b>
18	24	16	<b>VARIOUS ARTISTS</b> VERVE/UNMIXED2	<b>Verve/Unmixed2</b>
19	16	4	<b>ANDY BEY</b> SAVOY JAZZ 17330	<b>American Song</b>
20	21	4	<b>BOB JAMES TRIO</b> KOCH 9519	<b>Take It From The Top</b>
21	17	25	<b>GLENN MILLER</b> VICTOR 64014/AAL	<b>Platinum Glenn Miller</b>
22	RE-ENTRY		<b>PAT METHENY</b> ECM 001800/UNIVERSAL CLASSICS GROUP	<b>rarum IX: Selected Recordings</b>
23	19	8	<b>DAVE DOUGLAS</b> BLUEBIRD 50818/AAL	<b>Strange Liberation</b>
24	25	43	<b>NAT KING COLE</b> CAPITOL 81513	<b>Love Songs</b>
25	RE-ENTRY		<b>AARON NEVILLE</b> VERVE 065633/VG	<b>Nature Boy: The Standards Album</b>

APRIL 3 2004		Billboard® TOP CONTEMPORARY JAZZ™		
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			Sales data compiled by Nielsen SoundScan	
1	1	108	<b>NORAH JONES</b> BLUE NOTE 32088* [M]	<b>Come Away With Me</b>
2	2	23	<b>WILL DOWNING</b> GRP 000529/VG	<b>Emotions</b>
3	3	41	<b>KENNY G</b> BMG HERITAGE 50997/ARISTA	<b>Ultimate Kenny G</b>
4	5	25	<b>CHRIS BOTTI</b> COLUMBIA 90535/SONY MUSIC [M]	<b>A Thousand Kisses Deep</b>
5	8	4	<b>KEIKO MATSUI</b> NARADA JAZZ 97904/NARADA	<b>Wildflower</b>
6	4	2	<b>EUGE GROOVE</b> NARADA JAZZ 97227/NARADA	<b>Livin' Large</b>
7	7	34	<b>DAVE KOZ</b> CAPITOL 34226 [M]	<b>Saxophonic</b>
8	6	8	<b>DOWN TO THE BONE</b> NARADA 95747 [M]	<b>Cellar Funk</b>
9	NEW		<b>BOB BALDWIN</b> AA40 4034	<b>Brazil Chill</b>
10	9	4	<b>PAUL BROWN</b> GRP 8001531/VG	<b>Up Front</b>
11	11	6	<b>PIECES OF A DREAM</b> BLUE NOTE 95980	<b>Sensual Embrace 2: More Soul Ballads</b>
12	10	4	<b>WALTER BEASLEY</b> SHANACHIE 5111	<b>The Classics R &amp; B Collection</b>
13	16	30	<b>VARIOUS ARTISTS</b> VERVE 000598/VG	<b>Verve/Remixed2</b>
14	13	4	<b>THE BRAXTON BROTHERS</b> PEAK 8517/CONCORD	<b>Rollin'</b>
15	12	10	<b>LARRY CARLTON</b> BLUEBIRD 57667/AAL	<b>Sapphire Blue</b>
16	19	37	<b>GEORGE BENSON</b> WARNER BROS. 78284/RHINO	<b>The Greatest Hits Of All</b>
17	14	8	<b>VARIOUS ARTISTS</b> NARADA 98478	<b>The Love Project</b>
18	15	32	<b>PRAFUL</b> N-CODED 4244/RENDEZVOUS	<b>One Day Deep</b>
19	17	7	<b>VIKTOR KRAUSS</b> NONESUCH 79819/AG	<b>Far From Enough</b>
20	22	32	<b>BRIAN CULBERTSON</b> WARNER BROS. 48300 [M]	<b>Come On Up</b>
21	18	36	<b>MINDI ABAIR</b> GRP 065223/VG	<b>It Just Happens That Way</b>
22	20	24	<b>NAJEE</b> N-CODED 4248/WARLOCK	<b>Embrace</b>
23	21	43	<b>DAVID BENOIT</b> GRP 000597/VG	<b>Right Here, Right Now</b>
24	24	33	<b>THE JAZZMASTERS</b> TRIPPIN' N RHYTHM/HARDCASTLE 90513/V2	<b>The Jazzmasters 4</b>
25	23	45	<b>LIZZ WRIGHT</b> VERVE 589833/VG [M]	<b>Salt</b>

APRIL 3 2004		Billboard® TOP CLASSICAL ALBUMS™		
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			Sales data compiled by Nielsen SoundScan	
1	1	21	<b>JOSHUA BELL</b> SONY CLASSICAL 87894/SONY MUSIC [M]	<b>Romance Of The Violin</b>
2	2	3	<b>LANG LANG</b> DG 002047/UNIVERSAL CLASSICS GROUP	<b>Live At Carnegie Hall</b>
3	3	3	<b>TIM JANIS</b> TIM JANIS ENSEMBLE 1106	<b>Beautiful America</b>
4	4	19	<b>SOUNDTRACK</b> DECCA 001574/UNIVERSAL CLASSICS GROUP	<b>Master And Commander</b>
5	6	24	<b>ANDRE RIEU</b> DENON 17293 [M]	<b>Live In Dublin</b>
6	7	6	<b>ANONYMOUS 4</b> HARMONIA MUNDI 907326	<b>American Angels</b>
7	8	72	<b>ANDREA BOCELLI</b> PHILIPS 470400/UNIVERSAL CLASSICS GROUP	<b>Sentimento</b>
8	9	14	<b>LORRAINE HUNT LIEBERSON</b> NONESUCH 79692/AG	<b>Bach: Cantatas BWV 82 And 199</b>
9	14	64	<b>JANUSZ OLEJNICZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)</b> SONY CLASSICAL 87739/SONY MUSIC	<b>The Pianist (Soundtrack)</b>
10	10	6	<b>TRIO MEDIAEVAL</b> ECM 001847/UNIVERSAL CLASSICS GROUP	<b>Soir Dit-Elle</b>
11	13	47	<b>VARIOUS ARTISTS</b> CIRCA/VIRGIN 68967/ANGEL	<b>The Most Relaxing Classical Album...Ever! II</b>
12	12	27	<b>RENEE FLEMING</b> DECCA 001024/UNIVERSAL CLASSICS GROUP	<b>By Request</b>
13	NEW		<b>ROLANDO VILLAZON</b> VIRGIN CLASSICS 45626/ANGEL	<b>Italian Opera Arias</b>
14	5	3	<b>SAN FRANCISCO SYMPHONY (TILSON THOMAS)</b> DECCA 000986/UNIVERSAL CLASSICS GROUP	<b>Mahler: Symphony No. 4</b>
15	RE-ENTRY		<b>HILARY HAHN</b> DG 000986/UNIVERSAL CLASSICS GROUP	<b>Bach: Violin Concertos</b>

APRIL 3 2004		Billboard® TOP CLASSICAL CROSSOVER™		
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			Sales data compiled by Nielsen SoundScan	
1	1	20	<b>JOSH GROBAN</b> 143/REPRISE 48450/WARNER BROS.	<b>Closer</b>
2	NEW		<b>THE IRISH TENORS</b> RAZOR & TIE 82910	<b>Heritage</b>
3	2	10	<b>AMICI FOREVER</b> VICTOR 52739/AAL [M]	<b>The Opera Band</b>
4	3	9	<b>SISSEL</b> DECCA 002080/UNIVERSAL CLASSICS GROUP [M]	<b>My Heart</b>
5	5	42	<b>SARAH BRIGHTMAN</b> NEMO STUDIO 37180/ANGEL	<b>Harem</b>
6	4	6	<b>YO-YO MA</b> SONY CLASSICAL 89970/SONY MUSIC	<b>Obrigado Brazil: Live In Concert</b>
7	7	40	<b>JOSH GROBAN</b> 143/REPRISE 48413/WARNER BROS.	<b>Josh Groban In Concert</b>
8	6	34	<b>YO-YO MA</b> SONY CLASSICAL 89935/SONY MUSIC	<b>Obrigado Brazil</b>
9	8	67	<b>CHARLOTTE CHURCH</b> COLUMBIA 86980/SONY MUSIC	<b>Prelude: The Best Of Charlotte Church</b>
10	9	3	<b>DOMINIC MILLER</b> DECCA 002090/UNIVERSAL CLASSICS GROUP	<b>Shapes</b>
11	10	26	<b>LUCIANO PAVAROTTI</b> DECCA 001096/UNIVERSAL CLASSICS GROUP	<b>Ti Adoro</b>
12	12	12	<b>VARIOUS ARTISTS</b> VITAMIN 8780	<b>String Quartet Tribute To Evanesence</b>
13	11	27	<b>BOND</b> MBO/DECCA 001117/UNIVERSAL CLASSICS GROUP	<b>Bond: Remixed</b>
14	15	21	<b>ANDRE RIEU</b> SAVOY 17152/DENON	<b>Dreaming</b>
15	14	75	<b>BOND</b> MBO/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	<b>Shine</b>

APRIL 3 2004		Billboard® TOP NEW AGE ALBUMS™		
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			Sales data compiled by Nielsen SoundScan	
1	1	4	<b>VARIOUS ARTISTS</b> VIRGIN 96797	<b>Pure Moods: Celestial Celebration</b>
2	3	58	<b>YANNI</b> VIRGIN 81516	<b>Ethnicity</b>
3	2	61	<b>YANNI</b> WINDHAM HILL 18106/BMG HERITAGE	<b>Ultimate Yanni</b>
4	5	30	<b>STEVEN ANDERSON</b> MADACY CHRISTIAN 2887/MADACY	<b>100 Church Classics</b>
5	8		<b>GOVI</b> HIGHER OCTAVE 95576	<b>Saffron &amp; Silk</b>
6	4		<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMMOPHON	<b>Romantic Melodies</b>
7	7		<b>DELERIUM</b> NETTYERK 30306 [M]	<b>Chimera</b>
8	6		<b>VARIOUS ARTISTS</b> WINDHAM HILL 57686/AAL	<b>Windham Hill Chill 2</b>
9	9		<b>ARMIK</b> BDLERO 7104	<b>Romantic Dreams</b>
10	11		<b>VARIOUS ARTISTS</b> MADACY 4850	<b>The Healing Garden Collection</b>
11			<b>DAROL ANGER &amp; THE AMERICAN FIDDLE ENSEMBLE</b> COMPASS 4372	<b>Republic Of Strings</b>
12	10		<b>VARIOUS ARTISTS</b> WINDHAM HILL 54344/AAL	<b>Prayer: A Windham Hill Collection</b>
13	14		<b>VARIOUS ARTISTS</b> VIRGIN 12082	<b>Pure Moods IV</b>
14	15		<b>VANGELIS</b> HIP-O 001427/UMI	<b>Odyssey: The Definitive Collection</b>
15			<b>MANNHEIM STEAMROLLER/C.W. MCCALL</b> AMERICAN GRAMMOPHON 1776	<b>American Spirit</b>

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

APRIL 3 2004		Billboard® TOP CLASSICAL BUDGET		
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	<b>LUCIANO PAVAROTTI</b> MADACY	<b>VARIOUS ARTISTS</b>
2	2	1	<b>CLASSICS FOR RELAXATION</b> MADACY	<b>VARIOUS ARTISTS</b>
3	3	1	<b>25 PIANO FAVORITES</b> MADACY	<b>VARIOUS ARTISTS</b>
4	4	1	<b>25 CLASSICAL FAVORITES</b> MADACY	<b>VARIOUS ARTISTS</b>
5	5	1	<b>GUITAR CLASSICS</b> MADACY	<b>VARIOUS ARTISTS</b>
6	6	1	<b>CLASSICAL CHILLOUT 2</b> EMI CLASSICS/ANGEL	<b>VARIOUS ARTISTS</b>
7	7	1	<b>CLASSICAL PIANO</b> MADACY	<b>VARIOUS ARTISTS</b>
8	8	1	<b>BEST OF TCHAIKOVSKY</b> MADACY	<b>VARIOUS ARTISTS</b>
9	9	1	<b>MOONLIGHT CLASSICS</b> MADACY	<b>VARIOUS ARTISTS</b>
10	10	1	<b>ROMANTIC PIANO</b> MADACY	<b>VARIOUS ARTISTS</b>
11	11	1	<b>CLASSICS FOR MEDITATION</b> MADACY	<b>VARIOUS ARTISTS</b>
12	12	1	<b>BEST OF GERSHWIN</b> MADACY	<b>VARIOUS ARTISTS</b>
13	13	1	<b>CLASSICAL VIOLIN</b> MADACY	<b>VARIOUS ARTISTS</b>
14	14	1	<b>CLASSICS FOR THE MOVIES</b> MADACY	<b>VARIOUS ARTISTS</b>
15	15	1	<b>ROMANTIC FLUTE</b> MADACY	<b>VARIOUS ARTISTS</b>

APRIL 3 2004		Billboard® TOP CLASSICAL MIDLINE		
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	<b>BABY MOZART</b> WALT DISNEY	<b>VARIOUS ARTISTS</b>
2	2	1	<b>DISNEY'S BABY BEETHOVEN</b> WALT DISNEY	<b>VARIOUS ARTISTS</b>
3	3	1	<b>CLASSICAL HEARTBREAKERS</b> EMI CLASSICS/ANGEL	<b>VARIOUS ARTISTS</b>
4	4	1	<b>PACHELBEL'S GREATEST HITS: THE ULTIMATE CANON</b> VICTOR/BMG CLASSICS	<b>VARIOUS ARTISTS</b>
5	5	1	<b>THE MOST RELAXING PIANO ALBUM IN THE WORLD...EVER!</b> EMI CLASSICS/ANGEL	<b>VARIOUS ARTISTS</b>
6	6	1	<b>THE MOST ROMANTIC CLASSICAL MUSIC IN THE UNIVERSE</b> DENON	<b>VARIOUS ARTISTS</b>
7	7	1	<b>THE #1 OPERA ALBUM</b> DECCA/UNIVERSAL CLASSICS GROUP	<b>VARIOUS ARTISTS</b>
8	8	1	<b>HYMNS TRIUMPHANT: VOLS. 1 &amp; 2</b> LONDON PHILHARMONIC ORCHESTRA SPARROW	<b>VARIOUS ARTISTS</b>
9	9	1	<b>BABY BACH</b> WALT DISNEY	<b>VARIOUS ARTISTS</b>
10	10	1	<b>BABY EINSTEIN: BABY NEPTUNE</b> BUENA VISTA/WALT DISNEY	<b>VARIOUS ARTISTS</b>
11	11	1	<b>MORE OF MOST RELAXING CLASSICAL MUSIC IN THE UNIVERSE</b> DENON	<b>VARIOUS ARTISTS</b>
12	12	1	<b>SERENITY NOW</b> DECCA/UNIVERSAL CLASSICS GROUP	<b>VARIOUS ARTISTS</b>
13	13	1	<b>BABY VIVALDI</b> WALT DISNEY	<b>VARIOUS ARTISTS</b>
14	14	1	<b>CLASSICAL BLAST</b> SAVOY	<b>VARIOUS ARTISTS</b>
15	15	1	<b>50 GREATEST CLASSICS</b> ST. CLAIR	<b>VARIOUS ARTISTS</b>

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

APRIL 3 2004		Billboard® TOP KID AUDIO		
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	<b>THE CHEETAH GIRLS</b> WALT DISNEY 860126	<b>THE CHEETAH GIRLS (EP)</b>
2	2	1	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89079	<b>KIDZ BOP 5</b>
3	3	1	<b>VARIOUS ARTISTS</b> WALT DISNEY 891004	<b>DISNEYMANIA 2: MUSIC STARS SING DISNEY</b>
4	4	1	<b>VARIOUS ARTISTS</b> WALT DISNEY 861056	<b>PIXEL PERFECT (EP)</b>
5	5	1	<b>VARIOUS ARTISTS</b> WALT DISNEY 861056	<b>I COULD SING OF YOUR LOVE FOREVER: KIDS WORSHIP TOGETHER 2007/SPARROW</b>
6	6	1	<b>VARIOUS ARTISTS</b> WALT DISNEY 861059	<b>DISNEY'S KARAOKE SERIES: THE CHEETAH GIRLS</b>
7	7	1	<b>VARIOUS ARTISTS</b> WALT DISNEY 861046	<b>THE LION KING 1 1/2 (EP)</b>
8	8	1	<b>SUPERSTAR KIDZ</b> WALT DISNEY 861076	<b>SUPERSTAR KIDZ 2</b>
9	9	1	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89074	<b>KIDZ BOP 4</b>
10	10	1	<b>VEGGIETALES</b> BIG IDEA 35007	<b>BOB &amp; LARRY'S SUNDAY MORNING SONGS</b>
11	11	1	<b>KIM POSSIBLE</b> WALT DISNEY 860057	<b>DISNEY'S KIM POSSIBLE</b>
12	12	1	<b>VARIOUS ARTISTS</b> DIC 8654/KOCH	<b>STRAWBERRY SHORTCAKE: STRAWBERRY JAMS</b>
13	13	1	<b>THE WIGGLES</b> KOCH 8626	<b>YUMMY YUMMY</b>
14	14	1	<b>VARIOUS ARTISTS</b> WALT DISNEY 860693	<b>DISNEY'S GREATEST: VOL. 1</b>
15	15	1	<b>VARIOUS ARTISTS</b> WALT DISNEY 860785	<b>DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY</b>
16	16	1	<b>VARIOUS ARTISTS</b> WALT DISNEY 860694	<b>DISNEY'S GREATEST: VOL. 2</b>
17	17	1	<b>VARIOUS ARTISTS</b> WALT DISNEY 860688	<b>RADIO DISNEY JAMS VOL. 6</b>
18	18	1	<b>WONDER KIDS CHORUS</b> MADACY KIDS! 1314/MADACY	<b>WONDER KIDS SING: TODDLERS TOP 100 KIDS SONGS</b>
19	19	1	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89042	<b>KIDZ BOP</b>
20	20	1	<b>VARIOUS ARTISTS</b> WALT DISNEY 861022	<b>DISNEY PIXAR: FINDING NEMO: OCEAN FAVORITES</b>
21	21	1	<b>VARIOUS ARTISTS</b> WALT DISNEY 860695	<b>DISNEY CHILDREN'S FAVORITES VOL. 1</b>
22	22	1	<b>VEGGIETALES</b> BIG IDEA 35032	<b>ON THE ROAD WITH BOB &amp; LARRY</b>
23	23	1		

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 36  
**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 20  
**AGUANTA AHI** (Not Listed) LT 37  
**ALL FALLS DOWN** (Sony/ATV Songs, BMI/EMI Blackwood, BMI/Gimme My Publishing, BMI), HL, H100 31; RBH 14  
**AMERICAN SOLDIER** (Tokoco Tunes, BMI/Wacissa River, BMI/BPI, BMI), HL, CS 4; H100 44  
**ANTES** (EMI April, ASCAP) LT 14  
**ARE YOU GONNA BE MY GIRL** (Copyright Control) H100 32  
**AUNQUE NO TE PUEDA VER** (WB, ASCAP) LT 6

## -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, H100 72; RBH 65  
**BACK IN THE DAY (PUFF)** (Divine, BMI/Tribes Of Kedar, ASCAP/JajaPo, ASCAP/N-I Vibrations, ASCAP/Sadiyah's, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Jobete, ASCAP/Universal, ASCAP), HL, RBH 96  
**BACK OF THE BOTTOM DRAWER** (Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC/Painted Red, BMI), HL, CS 47  
**BARAJA DE ORO** (Zomba, ASCAP) LT 12  
**BEAUTIFUL U R** (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/E Two, ASCAP/Javier Cake, ASCAP), HL, RBH 91  
**BEER MAN** (EMI April, ASCAP/Sea Gayle, ASCAP/Sony/ATV Acuff Rose, BMI), HL, CS 54  
**BEHIND BLUE EYES** (ABKCO, BMI/Careers-BMG, BMI/Suolubaf, BMI/Towser Tunes, BMI), HL, H100 84  
**BLAME IT ON MAMA** (Blame Mama, ASCAP/Hyson Walker, BMI) CS 56  
**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 54  
**BREAK DOWN HERE** (EMI April, ASCAP/Willow Lake, ASCAP), HL, CS 41  
**BREAKUP 2 MAKEUP REMIX** (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Famous, ASCAP/Soldier Touch, ASCAP/Ensign, BMI/DJ Irv, BMI/Unichappell, BMI/Swing Beat Songs, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP), HL, RBH 80  
**BULERIA** (Kike Santander, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 17  
**BURN** (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noonline South, SESAC/WB/M, SESAC/U.R. IV, ASCAP), HL/WBM, H100 15; RBH 11

## -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 15  
**CLOSER TO YOU** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 89  
**THE COAST IS CLEAR** (Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Redairlane, BMI), HL, CS 51  
**COLD HARD BITCH** (Get-Jet, BMI) H100 76  
**COME CLEAN** (Kay's Tuff, BMI/WB, ASCAP/Dylan Jackson, ASCAP/EMI Blackwood, BMI), WBM, H100 37  
**COMO PUDE ENAMORARME DE TI** (Universal Music, ASCAP/Leo Musical, SACM) LT 8  
**CRANK IT UP** (EMI April, ASCAP/Black Fountain, ASCAP/N Da Trunk, ASCAP/Crump Tight, ASCAP/Herbicious, ASCAP), HL, RBH 94  
**CREO EN EL AMOR** (Piloto, ASCAP/Universal Music, ASCAP/WB, ASCAP) LT 13  
**CRUZ DE OLVIDO** (Zomba Golden Sands, ASCAP) LT 35  
**CUIDARTE EL ALMA** (Songs Of Castillo, BMI/WB, ASCAP/Universal-Musica Unica, BMI) LT 4

## -D-

**DALO POR HECHO** (Designee, BMI) LT 25  
**DAMN!** (Drugstore, ASCAP/Lil Jon 0017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI) RBH 37  
**DEJA** (Livi, ASCAP/Sony/ATV Discos, ASCAP/JKMC, ASCAP/Universal Music, ASCAP) LT 38  
**DESEOS DE COSAS IMPOSIBLES** (Sony/ATV Discos, ASCAP) LT 40  
**DESPERATELY** (Titwahirl, BMI/Moon Kiss, BMI) CS 13; H100 62  
**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 69  
**DIP IT LOW** (Poli Paul, BMI/SpenCov, BMI/Songs Of Universal, BMI/Havana Brown, BMI) RBH 86  
**DIRT OFF YOUR SHOULDER** (EMI April, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP), HL, H100 6; RBH 3  
**DON'T TAKE YOUR LOVE AWAY** (Tuff Huff, BMI/Zomba Songs, BMI/Grindtime, BMI), WBM, H100 58; RBH 22  
**DON'T TELL ME** (Almo, ASCAP/Avril Lavigne, SOCAN/Evan Taubenfeld, ASCAP), HL, H100 65  
**DOS LOCOS** (Not Listed) LT 26  
**DRIVIN' INTO THE SUN** (Magic Mustang, BMI/Write Em Cowgirl, BMI/Cal IV, ASCAP/JorgaSong, ASCAP) CS 52  
**DUDE** (EMI Blackwood, BMI), HL, H100 57; RBH 27

## -E-

**ECHALE LENA** (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP) LT 48  
**E.I. (REINVENTION)** (Jackie Frost, ASCAP/BMG Songs, ASCAP/Crump Tight, ASCAP) RBH 71  
**ELLA TIENE FUEGO** (Sir George, ASCAP/Universal Musica, ASCAP/Piloto, ASCAP) LT 47  
**ENCORE** (Carter Boys, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP), HL, RBH 35  
**ESTOY ENAMORADA** (Arpa, BMI) LT 41

## -F-

**FALLS ON ME** (Universal-Songs Of PolyGram International, BMI/Pener Piv, BMI), WBM, H100 66  
**FIGURED YOU OUT** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Ladekiv, SOCAN), WBM, H100 70  
**THE FIRST CUT IS THE DEEPEST** (Mainstay, BMI/Salafa, ASCAP/Universal-MCA, ASCAP), WBM, H100 14

**F\*\*K IT (I DON'T WANT YOU BACK)** (Hot Butter Milk, ASCAP/Bat Radar, ASCAP/Top Billin', ASCAP/Zomba, ASCAP), WBM, H100 26; RBH 58  
**FLIES ON THE BUTTER (YOU CAN'T GO HOME AGAIN)** (Wacissa River, BMI/Built On Rock, ASCAP/ICG, BMI/Famous, ASCAP/Song Matters, ASCAP/BPI Administration, ASCAP), HL, CS 36  
**FREEK-A-LEEK** (Zomba, ASCAP/Kumbaya, ASCAP/Watch My Music, ASCAP/Lil Jon 0017 Music, BMI), WBM, H100 25; RBH 17  
**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; RBH 85

## -G-

**GAL YUH AH LEAD** (X.C.A.R.R., ASCAP/Massive Sounds, ASCAP/STB, ASCAP) H100 89; RBH 42  
**GAME OVER (FLIP)** (Neje, SESAC/Lucky, BMI) H100 40; RBH 18  
**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 98  
**GET LOW** (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/Collipark, BMI/EWC, BMI/EMI Blackwood, BMI), HL, RBH 48  
**GOOD LITTLE GIRLS** (Mike Curb, BMI/Kiss My Cash, BMI/Ensign, BMI/Fuzzy Dice, BMI), HL/WBM, CS 16; H100 77  
**GOT IT TWISTED** (BMG Songs, ASCAP/Juvenile Hell, ASCAP/Careers-BMG, BMI/P. Noid, BMI/A. Maman Music, ASCAP/Bienstock, ASCAP/Lost Yo People Music, ASCAP), WBM, RBH 61  
**GUERRILLA NASTY** (Charles Williamson, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI), WBM, RBH 82  
**GUY LIKE ME** (Greenhouse, BMI/EMI Blackwood, BMI/Cooke's Trust, SESAC/Bug, BMI), HL, CS 31

## -H-

**HAPPY PEOPLE** (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 34  
**HAZME OLVIDARLA** (Vander, ASCAP) LT 9  
**HERE WITHOUT YOU** (Escatavava, BMI/Songs Of Universal, BMI), WBM, H100 29  
**HERMANITA** (Not Listed) LT 33  
**HEY LADY** (Killa Cam, BMI/Frekey Zekey Musik, ASCAP/Pop Verse, ASCAP/Saja, BMI/Songs Of Lastrada, BMI/Sony/ATV Songs, BMI), HL, RBH 84  
**HEY YAY** (Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, H100 22; RBH 47  
**HOLD ON** (Blackfire, ASCAP/Famous, ASCAP/Blue Erro Soul, ASCAP/EMI April, ASCAP/Tehtui, ASCAP/Ye World Music, ASCAP/Modat, ASCAP/Get Ya Frog On, BMI), HL, RBH 54  
**HORSEPOWER** (Wordfarmer, ASCAP) CS 57  
**HOTEL** (Larsiny, BMI/EMI April, ASCAP/R.Kelly, BMI/Zomba Songs, BMI/Warner-Tamerlane, BMI/Sony/ATV Songs, BMI/EMI Blackwood, BMI/Dead Game, ASCAP/Bernard's Other, BMI/Universal, ASCAP/Swizz Beat, ASCAP), HL/WBM, H100 5; RBH 8  
**HOT MAMA** (Sony/ATV Acuff Rose, BMI/Wenonga, BMI), HL, CS 9; H100 68  
**HOW'D I WIND UP IN JAMAICA** (Sony/ATV Acuff Rose, BMI), HL, CS 59  
**HYPHY** (Cyphercleff, 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 95

## -I-

**I AM THE HIGHWAY** (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI), HL, H100 82  
**I CAN ONLY IMAGINE** (Simpleville, ASCAP/Fun Attic, ASCAP) CS 55; H100 96  
**I CAN'T SLEEP** (Espiritu de Leon, BMI/Songs Of Universal, BMI/My Mulligan, BMI), WBM, CS 25  
**I CAN'T WAIT** (Organized Noise, BMI/Big Sexy, ASCAP/EMI April, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, H100 52; RBH 23  
**I'D BE LYING** (Mark Hybner, ASCAP/Cagle Blue, ASCAP/BB3, BMI), WBM, CS 39  
**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 9; RBH 9  
**IF HEARTACHES HAD WINGS** (Son Of Gila Monster, BMI/Bug, BMI/Moon Catcher, BMI) CS 58  
**IF I AIN'T GOT YOU** (Lellow, ASCAP/EMI April, ASCAP), HL, H100 21; RBH 7  
**IF NOBODY BELIEVED IN YOU** (Coburn, BMI) CS 49  
**IF YOU EVER STOP LOVING ME** (Sony/ATV Tree, BMI/Love Monkey, BMI/Wenonga, BMI/Universal, ASCAP/Memphis, ASCAP), HL/WBM, CS 19  
**I GOT A FEELIN'** (Major Bob, ASCAP/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Sony/ATV Tree, BMI), HL/WBM, CS 32  
**(I HATE) EVERYTHING ABOUT YOU** (3 Days Grace, SOCAN/EMI April, ASCAP/Noodles For Everyone, SOCAN), HL, H100 69  
**I'LL BE AROUND** (God Given, BMI/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 76  
**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, H100 79  
**I MISS YOU** (EMI April, ASCAP/Fun With Goats, ASCAP/Beat Poet, ASCAP/Universal, ASCAP), HL/WBM, H100 61  
**I'M REALLY HOT** (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Universal-PolyGram International, ASCAP/Universal, ASCAP), WBM, H100 83; RBH 52  
**I'M STILL IN LOVE WITH YOU** (Sparta Florida, PRS/EMI Blackwood, BMI/EMI April, ASCAP), HL, H100 20; RBH 13  
**IN MY DAUGHTER'S EYES** (Songs Of Nashville DreamWorks, BMI/Diversion, BMI/Cherry River, BMI), CLM, CS 12; H100 64  
**IN MY LIFE** (Money Mack, BMI), WBM, H100 80; RBH 39  
**INVISIBLE** (Desmundo, ASCAP/DeSton, ASCAP/Andreas Carlsson, STIM/WB, ASCAP/Warner Chappell, PRS), HL/WBM, H100 99  
**IT ONLY HURTS WHEN I'M BREATHING** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 29  
**IT'S MY LIFE** (Universal-Songs Of PolyGram International, BMI/Zomba, ASCAP), WBM, H100 39  
**I WANNA DO IT ALL** (EMI Blackwood, BMI/Ty Land,

BMI/1808 Music, BMI/BPI, BMI/Mike Curb, BMI), HL/WBM, H100 91  
**I WANNA MAKE YOU CRY** (Big Red Tractor, ASCAP/Warner-Tamerlane, BMI/Smith Haven, BMI), WBM, CS 35  
**I WANT TO LIVE** (Memphisto, ASCAP/Onlay, ASCAP/Universal, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 43  
**I WANT YOU** (Uncle Bobby, BMI/EMI Blackwood, BMI/New Hidden Valley, ASCAP/WB, ASCAP/Casa David, ASCAP/Songs Of Universal, BMI/Miramide, BMI), HL/WBM, H100 74; RBH 30  
**I WON'T GO ON AND ON** (Peermusic, BMI/Ma Jane, BMI), HL, CS 53

## -J-

**JAMBALAYA** (Sony/ATV Songs, BMI), HL, LT 30  
**JESUS WALKS** (EMI Blackwood, BMI/Gimme My Publishing, BMI), HL, RBH 49  
**JOOK GAL (WINE WINE)** (Greensleeves, PRS/Livingston, ASCAP/Drugstore, ASCAP/Lil Jon 0017 Music, BMI/Staying High Music, ASCAP/EMI April, ASCAP/Bonecrusher, ASCAP/Abood, BMI), HL, RBH 83  
**JOSE PEREZ LEON** (TN Ediciones, BMI/Beechwood, BMI) LT 23

## -L-

**LAGRIMAS DE CRISTAL** (Zomba, ASCAP) LT 18  
**LA MAS DESEADA** (SACM Latin, ASCAP) LT 27  
**LA PAGA** (Peermusic III, BMI/Camaleon, BMI) LT 16  
**LAST ONE STANDING** (Chi-Boy, ASCAP/Feesongs, BMI), WBM, CS 30  
**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 21  
**LET'S KILL SATURDAY NIGHT** (EMI Longitude, BMI/Songs Of DreamWorks, BMI/Cherry River, BMI), CLM/HL, CS 45  
**LETTERS FROM HOME** (Famous, ASCAP/Ed And Lucille Songs, ASCAP/BMG Songs, ASCAP), HL, CS 11; H100 55  
**LITTLE MOMENTS** (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 7; H100 51  
**LOCA CONMIGO** (Premium Latin, ASCAP) LT 49  
**LOCO** (Old Desperados, ASCAP/N2D, ASCAP/WB, ASCAP/Scott And Soda, ASCAP/Beechtree, ASCAP), WBM, CS 28  
**THE LONELINESS** (ECAF, BMI/Sony/ATV Songs, BMI), HL, RBH 55  
**LONG BLACK TRAIN** (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, H100 87  
**LOVE ME RIGHT (OH SHEILA)** (Songs Of Universal, BMI/Ready For The World, BMI), WBM, H100 95  
**LOVE'S DIVINE** (Perfect Songs, BMI/Bat Future, BMI) H100 81  
**LUGHARE POR TU AMOR** (Peermusic III, BMI) LT 29  
**LUV ME BABY** (Young Duce, ASCAP/Universal, ASCAP/Hubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI), WBM, RBH 59

## -M-

**MAKE IT ALRIGHT** (Mike City, BMI/Warner-Tamerlane, BMI), WBM, RBH 46  
**MAKE IT UP WITH LOVE** (Zomba, ASCAP/Food Stamp Muzik, ASCAP/Strange Motel, ASCAP/David McPhersons, BMI), WBM, RBH 53  
**MAPS** (Chrysalis, BMI), HL, H100 93  
**MAY BE TU AMIGO** (Crisma, SESAC) CS 3  
**MAS QUEERY** (Good Ol' Delta Boy, SESAC) CS 8; H100 48  
**ME AND EMILY** (Castle Street, ASCAP/Singinrach Songs, ASCAP/Create Real, ASCAP), WBM, CS 42  
**MEANT TO LIVE** (Meadowgreen, ASCAP/Sugar Pete, ASCAP) H100 75  
**ME CANSE DE TI** (F.I.P.P., BMI/EMI April, ASCAP) LT 21  
**ME EQUIVOCHE** (Copyright Control) LT 22  
**MEGALOMANIAC** (EMI April, ASCAP/Hungiketyora, ASCAP), HL, H100 60  
**ME, MYSELF AND I** (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/Black Owned Music, ASCAP/Notting Dale, ASCAP), WBM, H100 28; RBH 16  
**MEN DON'T CHANGE** (Mosaic Music, BMI/Hold Jack, BMI), HL, CS 37  
**MORE & MORE** (R.Kelly, BMI/Zomba Songs, BMI), WBM, H100 92; RBH 45  
**MOVE YOUR BODY** (Twoenz, ASCAP/Elijah Wells The 3rd Music, ASCAP/Cipha Sounds Music, ASCAP/Lionel Bermingham Music, ASCAP/Abood, BMI) RBH 60  
**MY BAND** (Derty Works, ASCAP/EMI April, ASCAP/Swifty McVay, ASCAP/Fullproof, BMI/Runyon Ave, BMI/Idiotic Hz, ASCAP/Eight Mile Style, BMI/Ensign, BMI/EMI Blackwood, BMI/Jaceff, ASCAP/Resto World, ASCAP) H100 27; RBH 57  
**MY IMMORTAL** (Zombies Ate My Publishing, BMI/Forthfallen, BMI/Dwight Frye, BMI), WBM, H100 8  
**MY LAST NAME** (Coburn, BMI/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 18

## -N-

**NAUGHTY GIRL** (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, 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), WBM, H100 34; RBH 21  
**NEVA EVA** (Swole, ASCAP) H100 88; RBH 40  
**NEVER** (EMI Blackwood, BMI/Universal, ASCAP/Blondie Rockwell, ASCAP), HL, RBH 100  
**NO BETTER LOVE** (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI/Copyright Control), HL, H100 49; RBH 20  
**NOT YOUR AVERAGE JOE** (Little Mahkys, 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 66  
**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  
**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 92  
**ONE CALLAWAY** (Almo, ASCAP/Trak Starz, ASCAP/Irving, BMI/Jackpot, ASCAP/Ching Chong, BMI), HL, H100 2; RBH 4  
**OOCHEE POP** (Zomba, ASCAP/The Braids, ASCAP/Pis-

capo, ASCAP/Black Mob, ASCAP/Rock Pop, BMI), WBM, RBH 98  
**OVERNIGHT CELEBRITY** (Stayin' High, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP/Miramide, BMI/Songs Of Universal, BMI/Len-Ion, BMI/Stone Diamond, BMI/Almo, ASCAP), HL, H100 41; RBH 25

## -P-

**PAINT ME A BIRMINGHAM** (Songs Of DreamWorks, BMI/Princetta, BMI/Mama's House, BMI/Cherry River, BMI), CLM, CS 15; H100 67  
**EL PALOMITO** (Edimura, ASCAP) LT 36  
**PARA QUE ME HACES LLORAR** (BMG Songs, ASCAP/Alma, BMI) LT 43  
**PARA TODA LA VIDA** (LGA, BMI) LT 31  
**PASSENGER SEAT** (Emerto, ASCAP/EMI April, ASCAP/Little Cricket, ASCAP), HL, CS 22  
**PERFECT** (Sony/ATV Tree, BMI/Wenonga, BMI/Gold Watch, BMI), HL/WBM, CS 2; H100 46  
**PIERNA SUELTA** (Ser-Ca, BMI) LT 45  
**POPPIN' THEM THINGS** (50 Cent, ASCAP/Lloyd Banks, ASCAP/Mouth Full O' Gold, ASCAP/Universal, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Music Of Windswept, ASCAP/Elvis Mambo, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), HL, RBH 81  
**POR QUE NO** (Lideres, ASCAP) LT 42  
**PROTOTYPE** (Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, RBH 87  
**PULL UP** (Mudslide, BMI/Abood, BMI) RBH 75  
**PUSH D** (Trotman, BMI/Starks, BMI/Rich Kid, BMI/Pleasure Music, BMI) RBH 63

## -Q-

**QUE LLORO** (Sony/ATV Discos, ASCAP) LT 11  
**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 44  
**QUICK TO BACK DOWN** (Zomba, ASCAP/III Will, ASCAP/Lil Jon 0017 Music, BMI), WBM, RBH 97  
**QUIEN TE DIJO ES?** (Brantunes, ASCAP/Maximo Aguirre, BMI/Fonsi, ASCAP) LT 50

## -R-

**READ YOUR MIND** (Tuff Huff, BMI/Grindtime, BMI/Pay Town, BMI) RBH 29  
**THE REASON** (Spread Your Cheeks And Push Out The Music, ASCAP), WBM, H100 43  
**REDNECK WOMAN** (Sony/ATV Cross Keys, ASCAP/Gracie Girl, ASCAP/WB, ASCAP), HL/WBM, CS 24  
**REMEMBER WHEN** (EMI April, ASCAP/Tri-angels, ASCAP), HL, CS 40; H100 47  
**RIDE WIT U** (Universal, ASCAP/Tetragrammaton, ASCAP/Nivrac Tyke, ASCAP/Jesse Jay, ASCAP/Big JAMES, ASCAP/Famous, ASCAP/50 Cent, ASCAP/High On Life, ASCAP/Mouth Full O' Gold, ASCAP), HL/WBM, H100 85; RBH 43  
**ROSAS** (Sony/ATV Discos, ASCAP) LT 19  
**ROSES** (Gnat Booty, ASCAP/Chrysalis, ASCAP/Seven Sax, ASCAP), HL, H100 56; RBH 36  
**ROUND HERE** (Val's Child, ASCAP/F.O.B., ASCAP/Domani And Ya Majesty's Music, ASCAP/Copyright Control) RBH 64  
**RUBBER BAND MAN** (Domani And Ya Majesty's Music, ASCAP/Crump Tight, ASCAP) H100 30; RBH 15

## -S-

**SALT SHAKER** (TVT, BMI/Collipark, BMI/EWC, BMI/Da Crippler, BMI/C'Amore, BMI/Me & Marq, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, H100 24; RBH 19  
**SAY AY AY AY** (Melaza, BMI/Dutty Rock, ASCAP/EMI April, ASCAP), HL, RBH 78  
**SE ME HIZO TARDE LA VIDA** (Musinda, ASCAP) LT 46  
**SHAKE** (Killa Cam, BMI/Tiara's Daddy's Music, BMI/Copyright Control) RBH 74  
**SHAKE THAT MONKEY** (Zomba Songs, BMI/T. Shaw, BMI/Lil Jon 0017 Music, BMI), WBM, H100 97  
**SHE THINKS SHE NEEDS ME** (Songs Of DreamWorks, BMI/API Country Music, BMI/E Ticket, BMI/Cherry River, BMI/Still Working For The Woman, ASCAP/MXC, ASCAP/ICG, BMI/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL, CS 38  
**SHOULD A KNOWN BETTA** (Baby Spike, ASCAP/Beat Wise, BMI/I Cool Music, ASCAP/Starks, BMI/Rich Kid, BMI) RBH 90  
**SICK AND TIRED** (ShanCan, BMI) CS 48  
**SIDE SHOW** (Ghetto Pop 2000, ASCAP/EMI April, ASCAP), HL, RBH 73  
**SIMPLE LIFE** (Nashville DreamWorks Songs, ASCAP/Money 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 17  
**SLOW DOWN** (E-Class, BMI/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 88  
**SLOW JAMZ** (Stayin' High, ASCAP/Konman Entertainment, ASCAP/Roc Da World, ASCAP/Diplomat, ASCAP/Ye World Music, ASCAP/EMI April, ASCAP), HL, H100 12; RBH 12  
**SLOW MOTION** (Money Mack, BMI) RBH 50  
**SOLITAIRE** (EMI Jemaxal, ASCAP/EMI April, ASCAP/SIL-RSL Song Company, ASCAP/Lastrada, ASCAP/Welbeck, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 4  
**SOMEBODY** (WB, ASCAP/Gravitron, SESAC), WBM, CS 27  
**SOMEDAY** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM, H100 23  
**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 18; RBH 6  
**SO SEXY** (R.Kelly, BMI/Zomba Songs, BMI/Staying High, ASCAP/Almo, ASCAP), HL/WBM, RBH 62  
**SOY UN NOVATO** (Ser-Ca, BMI) LT 28  
**SPLASH WATERFALLS** (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control/Alrudy, ASCAP/Almo, ASCAP), HL, H100 7; RBH 5  
**STAND UP IN IT** (High Voltage, BMI/Music Golry, BMI) RBH 68  
**STEP IN THE NAME OF LOVE** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 31  
**STILL IN LOVE** (Ailarose Music, BMI/Irving, BMI/AI Green, BMI), HL, RBH 51  
**SUGA SUGA** (Latin Velvet, BMI/SoulSick Muzik, BMI/Jumping Bean, BMI/Songs Of Universal, BMI/Universal, ASCAP/Amaya-Sophia, ASCAP) H100 50  
**SUNDAY MORNING AND SATURDAY NIGHT** (EMI Blackwood, BMI/Ty Land, BMI/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI), HL,

CS 60  
**SWEET SOUTHERN COMFORT** (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Brad To The Bone, ASCAP), HL/WBM, CS 3; H100 45

## -T-

**TAKE ME AS I AM** (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMI/Te-Bass, BMI/Assiah's Music, ASCAP/Henchmen, BMI), HL, RBH 99  
**TAKE MY BREATH AWAY** (Famous, ASCAP/WB, ASCAP), HL/WBM, H100 59  
**TARDES NEGRAS** (Curci, ASCAP) LT 24  
**TE LLAME** (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Sony/ATV Discos, ASCAP) LT 10  
**TENGO GANAS** (V.M.R., ASCAP/F.I.P.P., BMI) LT 5  
**TE QUISE OLVIDAR** (BMG Songs, ASCAP) LT 39  
**TE QUISE TANTO** (Doble Acuarela Songs, ASCAP) LT 1  
**THANK GOD I'M A COUNTRY BOY** (Cherry Lane, ASCAP/DreamWorks Songs, ASCAP), CLM, CS 40  
**THAT'S WHAT SHE GETS FOR LOVING ME** (Sony/ATV Tree, BMI/Showbilly, BMI), HL, CS 20  
**THEM JEANS** (One Up, BMI) RBH 77  
**THINK ABOUT YOU** (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 33  
**THIS LOVE** (Careers-BMG, BMI/February Twenty Second, BMI/Valentine Valentine, ASCAP), HL, H100 10  
**THIS WAY** (Chappell & Co., ASCAP/Double Vinyl, BMI/Triclops Media, BMI/Dilated Junky, ASCAP/Little A Music, BMI/EMI Blackwood, BMI/Kanye West, BMI), HL/WBM, RBH 70  
**THROUGH THE WIRE** (Dyad, BMI/Warner-Tamerlane, BMI/Nerobup, BMI), HL/WBM, H100 38; RBH 28  
**TIPSY** (Jretell Jones, ASCAP/Tarpo, ASCAP/Notting Dale, ASCAP) H100 3; RBH 2  
**TOUGHER THAN NAILS** (Songs Of Daniel Music, BMI/Tanasi Island Music, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Eta Baby Music, BMI/Copyright Solutions, BMI), HL, CS 33  
**TOXIC** (Colgemes-EMI, ASCAP/Murlyn, ASCAP/Universal-PolyGram International, ASCAP), HL/WBM, H100 11  
**TU FOTOGRAFIA** (Estefan, ASCAP/F.I.P.P., BMI) LT 7

## -U-

**UN DIA NORMAL** (Peermusic III, BMI/Camaleon, BMI) LT 44  
**U SHOULD'VE KNOWN BETTER** (MonDeenise, ASCAP/Shaniah Cymone, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI), HL, RBH 72

## -V-

**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 79  
**VITAMIN 5** (EMI Blackwood, BMI), HL, RBH 56

## -W-

**WALKED OUTTA HEAVEN** (WBM, SESAC/Babyboy's Little, SESAC/Noontime South, SESAC/EMI April, ASCAP/Black Baby, SESAC/Them Damn Twins, ASCAP/Air Control, ASCAP), HL/WBM, RBH 38  
**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, H1

## Aiken's Double-Sided Disc Finds 'Way' To Top

Clay Aiken continues to do his part to save the retail single, as his double-sided "Solitaire/The Way" debuts at No. 1 on Hot 100 Singles Sales with 100,500 copies scanned.

Aiken had one of the singles that surpassed 100,000 in the July 5, 2003, issue. His "This Is the Night/Bridge Over Troubled Water" and "American Idol" pal Ruben Studdard's "Flying Without Wings/Superstar" each did so in their second weeks at Nos. 1 and 2, respectively, after opening with even larger numbers.

The last song to debut at No. 1 with more than 100,000 units sold was "God Bless the U.S.A." by the American Idol Finalists. Sense a trend here?

On The Billboard Hot 100, "Solitaire" is the beneficiary track of all this sales activity and debuts at No. 4; it is the second top five debut for Aiken in his career (see Chart Beat, page 61).

Because we do not list double-sided singles on the Hot 100, we link sales points to the track that has shown the most activity. In the past we used radio airplay as our sole guide and would designate the song with the most cumulative airplay to be the main track.

However, in instances where neither track has appeared on a Billboard or billboard.com radio chart, we would turn to the recently launched Hot Digital Tracks chart for guidance. The track with the most downloads will get the nod in such cases, and "Solitaire" has the lead ranking at No. 19 with 3,500 downloads, while "The Way" is below the chart with 2,000 downloads.

In the same vein, we will now list double-sided singles on the sales chart for those tracks that have yet to appear on a radio chart but have shown significant digital download activity.

**GROOVE KINGS:** With the chart's second-largest gain, Kenny Chesney & Uncle Kracker's tropical-flavored "When the Sun Goes Down" crowns Hot Country Singles & Tracks. It is the first time in some 20 years that a duet featuring a non-country artist with no prior chart history appears atop the page (see Chart Beat, page 61). Chesney's seventh No. 1 nabs top ink in only nine weeks and leads the No. 2 title by 562 detections, making any bet for a second week at No. 1 an attractive wager.

The runner-up slot is occupied for the first time in more than a

year by a solo female, an artist category that has not been represented at No. 1 on the chart since spring 2002.

Sara Evans takes her "Perfect" 5-2, marking the closest No. 1 call by a solo female since Terri Clark's "I Just Wanna Be Mad" stopped at No. 2 in the Feb. 22, 2003, *Billboard*. At 29 chart weeks, Evans' single is certainly a dark horse for No. 1, given Chesney's white-knuckle grip on the chart's crest.

If she does manage to surpass him, Evans would be the first solo female to hit No. 1 since Martina McBride's "Blessed" led for two weeks commencing in the March 30, 2002, issue.

**ALMOST THERE:** "Yeah!" by Usher Featuring Lil Jon & Ludacris holds at No. 1 on the Hot 100 for a sixth week and inches up in audience to 169 million listener impressions.

That is just shy of the audience record of 170.2 million impressions established by 50 Cent's "In Da Club" in the March 29, 2003, issue. Airplay for "Yeah!" was up less than 1% this week, making the

race to the record next issue too close to call.

**LOW RIDER:** "Get Low" by Lil Jon & the Eastside Boyz Featuring Ying Yang Twins becomes the first rap track to spend a year on Hot R&B/Hip-Hop Singles & Tracks, as it maintains its position at No. 48 in its 52nd chart week. "Low" entered the chart at No. 74

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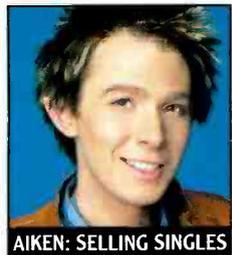


in the April 12, 2003, issue and reached its high point on the list when it peaked at No. 2 for two weeks in September.

Other rap records that showed nearly as much staying power include Sean Paul's "Gimme the Light"—which spent 47 weeks on the chart as it moved from indie label VP to major label Atlantic during its stay in 2002-2003—and "Back That Thang Up" by Juvenile Featuring Mannie Fresh & Lil Wayne, which held sway for 46 weeks in 1999-2000.

"Low" is the first track to consecutively spend a year on the chart since Joe's "I Wanna Know" ended a 57-week run in October 2000. Usher, whose "Yeah!" holds

at No. 1 for a fifth week, is currently the record holder, with 71 weeks on Hot R&B/Hip-Hop Singles & Tracks with "You Make Me Wanna . . ." in 1997-98.



AIKEN: SELLING SINGLES

HitPredictor™ Monitor		DATA PROVIDED BY PROMOSQUAD™	
<b>MAINSTREAM TOP 40</b>		<b>ADULT CONTEMPORARY</b>	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK		NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK	
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1	Are You Gonna Be My Girl EEG 88.0	1	3 DOORS DOWN Away From The Sun UMRG 88.0
2	FRANKEE F.U.R.B. WARLOCK 82.5	2	JESSICA SIMPSON With You COLUMBIA 84.7
3	3 DOORS DOWN Away From The Sun UMRG 78.9	3	TRAIN When I Look To The Sky COLUMBIA 84.1
4	JESSICA SIMPSON Take My Breath Away COLUMBIA 78.5	4	MELISSA ETHERIDGE Breathe IDJMG 79.6
5	JOSH GROBAN You Raise Me Up REPRISE 75.2	5	SHANIA TWAIN It Only Hurts When I'm Breathing IDJMG 77.3
6	BLINK-182 I Miss You GEFEN 73.2	6	KENNY LOGGINS I Miss Us ALL THE BEST! 77.3
7	THREE DAYS GRACE (I Hate) Everything About You JIVE 71.0	7	SARAH MCLACHLAN Stupid ARISTA 71.6
<b>ADULT TOP 40</b>		<b>MODERN ROCK</b>	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK		NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK	
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1	SHANIA TWAIN It Only Hurts When I'm Breathing IDJMG 83.6	1	CROSSFADE Gold COLUMBIA 76.6
2	DIDO Don't Leave Home ARISTA 81.4	2	EVANESCENCE Everybody's Fool WIND-UP 85.0
3	SARAH MCLACHLAN Stupid ARISTA 77.7	3	MUSHROOMHEAD Crazy UMRG 78.8
4	3 DOORS DOWN Away From The Sun UMRG 76.4	4	SWITCHFOOT Dare You To Move COLUMBIA 75.6
5	311 Love Song JIVE 76.2	5	LINKIN PARK Lying From You WARNER BROS. 70.6
6	MICHAEL MCDONALD Ain't No Mountain High Enough UMRG 75.4	6	STERIOGRAM Walkie Talkie Man! CAPITOL 70.5
7	PAT MCGEE BAND Beautiful Ways WARNER BROS. 73.7	7	INCUBUS Talk Shows On Mute EPIC 66.5
			THE LIVING END Who's Gonna Save Us? REPRISE 66.5

Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats. Recently Tested Songs are the songs tested during the past month with the highest score. 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 L.L.C.

APRIL 3 2004		Billboard® MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	11	<b>NUMBER 1</b> Toxic BRITNEY SPEARS (JIVE) 3 Wks At No. 1
2	4	9	Yeah! USHER FEAT. LIL JON & LUDACRIS (ARISTA)
3	2	15	My Immortal EVANESCENCE (WIND-UP) ☆
4	3	19	With You JESSICA SIMPSON (COLUMBIA) ☆
5	5	8	This Love MARDONS (OCTONE/JRMG) ☆
6	6	18	The Way You Move OUTKAST FEAT. SLEEPY BROWN (ARISTA) ☆
7	7	10	Numb LINKIN PARK (WARNER BROS.) ☆
8	9	6	One Call Away CHINERY FEAT. J. WEAV (DISTURBING THE PEACE/CAPITOL) ☆
9	8	25	Someday NICKELBACK (ROADRUNNER/IDJMG)
10	11	9	Come Clean HILARY DUFF (BUENA VISTA/HOLLYWOOD) ☆
11	10	17	The First Cut Is The Deepest SHERYL CROW (A&M/INTERSCOPE) ☆
12	16	8	Bounce SARAH CONNOR (EPIC)
13	12	18	F**k It (I Don't Want You Back) EAMON (JIVE)
14	13	25	Hey Ya! OUTKAST (ARISTA)
15	14	10	Slow Jamz TWISTA FEAT. KANYE WEST & JAMIE FOXX (ATLANTIC)
16	22	4	Tipsy J-KWON (SO SO DEF/ARISTA)
17	18	5	Are You Gonna Be My Girl JET (ELEKTRA/EEG) ☆
18	21	5	Hotel CASSI DY FEAT. R. KELLY (FULL SURFACE/JRMG)
19	36	2	My Band DIZ (SHADY/INTERSCOPE) ☆
20	15	19	Falls On Me FUEL (EPIC)

APRIL 3 2004		Billboard® ADULT TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	19	<b>NUMBER 1</b> My Immortal EVANESCENCE (WIND-UP) ☆ 2 Wks At No. 1
2	4	10	This Love MARDONS (OCTONE/JRMG) ☆
3	3	28	Someday NICKELBACK (ROADRUNNER/IDJMG) ☆
4	2	34	Here Without You 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ☆
5	5	27	The First Cut Is The Deepest SHERYL CROW (A&M/INTERSCOPE) ☆
6	6	23	It's My Life NO DOUBT (INTERSCOPE) ☆
7	7	19	100 Years FIVE FOR FIGHTING (AWARE/COLUMBIA)
8	8	34	Bright Lights MATCHBOX TWENTY (ATLANTIC) ☆
9	10	42	Why Don't You & I SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA)
10	12	14	Breathe MELISSA ETHERIDGE (ISLAND/IDJMG)
11	9	37	White Flag DIDO (ARISTA)
12	11	29	Fallen SARAH MCLACHLAN (ARISTA) ☆
13	14	11	Clarity JOHN MAYER (AWARE/COLUMBIA) ☆
14	13	17	Hey Ya! OUTKAST (ARISTA) ☆
15	15	23	When I Look To The Sky TRAIN (COLUMBIA) ☆
16	16	15	Extraordinary LIZ PHAIR (CAPITOL)
17	17	22	Falls On Me FUEL (EPIC) ☆
18	18	9	Sunrise NORAH JONES (BLUE NOTE/EMC) ☆
19	19	10	Devils And Angels TOBY LIGHTMAN (LAVA)
20	22	6	The Reason HOBBASTANK (ISLAND/IDJMG) ☆

APRIL 3 2004		Billboard® ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	23	<b>NUMBER 1</b> You Raise Me Up JOSH GROBAN (143REPRISE) 4 Wks At No. 1
2	2	25	The First Cut Is The Deepest SHERYL CROW (A&M/INTERSCOPE) ☆
3	3	48	Forever And For Always SHANIA TWAIN (MERCURY/IDJMG)
4	4	30	White Flag DIDO (ARISTA) ☆
5	6	38	Calling All Angels TRAIN (COLUMBIA)
6	7	14	100 Years FIVE FOR FIGHTING (AWARE/COLUMBIA)
7	5	55	Drift Away UNCLE KRACKER FEATURING DOBBIE GRAY (LAVA)
8	8	46	Unwell MATCHBOX TWENTY (ATLANTIC)
9	9	22	Ain't No Mountain High Enough MICHAEL MCDONALD (MOTOWN/UMRG)
10	11	10	You Make Me Feel Brand New SIMPLY RED (SIMPLY RED COM/RED INK)
11	10	10	This One's For The Girls MARTINA MCBRIDE (RCA NASHVILLE)
12	15	8	Love's Divine SEAL (WARNER BROS.)
13	12	47	Big Yellow Taxi COUNTING CROWS FEATURING VANESSA CARTON (GEFFEN/INTERSCOPE)
14	13	28	Look Through My Eyes PHIL COLLINS (WALT DISNEY/HOLLYWOOD)
15	14	24	Invisible CLAY AIKEN (RCA/RMG) ☆
16	16	13	Here Without You 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
17	18	20	Why Don't You & I SANTANA FEATURING ALEX BAND OR CHAD KROEGER (ARISTA)
18	19	4	Buy Me A Rose LUTHER VANDROSS (JRMG) ☆
19	17	24	Fallen SARAH MCLACHLAN (ARISTA) ☆
20	22	3	Just For You LIONEL RICHIE (ISLAND/IDJMG) ☆

APRIL 3 2004		Billboard® MODERN ROCK™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	12	<b>NUMBER 1</b> I Miss You BLINK-182 (GEFFEN) ☆ 1 Wk At No. 1
2	1	14	Megalomaniac INCUBUS (IMMORTAL/EPIC)
3	3	15	Last Train Home LOSTPROPHETS (COLUMBIA)
4	4	8	The Reason HOBBASTANK (ISLAND/IDJMG)
5	5	8	Love Song 311 (MAVERICK/VOLCANO/JIVE)
6	7	19	One Thing FINGER ELEVEN (WIND-UP)
7	6	18	Figured You Out NICKELBACK (ROADRUNNER/IDJMG) ☆
8	8	18	Silver And Cold AFI (INTRUDER/WORKS/INTERSCOPE)
9	15	7	Cold Hard Bitch JET (ELEKTRA/EEG)
10	11	17	The Outsider A PERFECT CIRCLE (VIRGIN)
11	9	27	Numb LINKIN PARK (WARNER BROS.) ☆
12	14	10	Echo TRAPT (WARNER BROS.)
13	17	6	Lying From You LINKIN PARK (WARNER BROS.) ☆
14	13	38	(I Hate) Everything About You THREE DAYS GRACE (JIVE) ☆
15	10	17	I Believe In A Thing Called Love THE DARKNESS (ATLANTIC)
16	16	7	Heel Over Head PUDDLE OF NUDD (LAWLESS/GEFFEN)
17	12	25	I Am The Highway NICKELBACK (INTERSCOPE/EPIC) ☆
18	20	6	Ride THE VINES (CAPITOL)
19	22	4	(Can't Get My) Head Around You THE OFFSPRING (COLUMBIA)
20	19	30	Are You Gonna Be My Girl JET (ELEKTRA/EEG)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 120 mainstream top 40, 87 adult top 40, 90 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.

APRIL 3  
2004

# Billboard® HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	13	<b>Yeah!</b> USHER (ARISTA)	26	36	3	<b>My Band</b> D12 FEAT. EMINEM (SHADY/INTERSCOPE)	51	37	17	<b>Watch The Wind Blow By</b> TIM MCGRAW (ICURBI)
2	2	10	<b>One Call Away</b> CHINGY FEAT. J. WEAV (DISTURBING THE PEACE/CAPITOL)	27	27	32	<b>Here Without You</b> 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	52	38	7	<b>I Can't Wait</b> SLEEPY BROWN FEAT. OUTKAST (DREAMWORKS/INTERSCOPE)
3	3	10	<b>Tipsy</b> J-KWON (SO SO DEF/ARISTA)	28	25	29	<b>White Flag</b> DIDD (ARISTA)	53	60	3	<b>Letters From Home</b> JOHN MICHAEL MONTGOMERY (WARNER BROS. NASHVILLE/WRN)
4	4	15	<b>Hotel</b> CASSIODY FEAT. R. KELLY (FULL SURFACE/JRMG)	29	47	4	<b>All Falls Down</b> KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	54	66	4	<b>Don't Take Your Love Away</b> AVANT (MAGIC JOHNSON/GEFFEN)
5	7	11	<b>Dirt Off Your Shoulder</b> JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)	30	19	20	<b>Me, Myself And I</b> BEYONCE (COLUMBIA)	55	63	3	<b>Roses</b> OUTKAST (ARISTA)
6	5	14	<b>Splash Waterfalls</b> LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTHWEST/UMRG)	31	68	2	<b>Naughty Girl</b> BEYONCE (COLUMBIA)	56	61	5	<b>Bounce</b> SARAH CONNOR (EPIC)
7	11	7	<b>I Don't Wanna Know</b> MARIO WINANS (BAD BOY/UMRG)	32	31	12	<b>Rubber Band Man</b> T.I. (GRAND Hustle/ATLANTIC)	57	55	13	<b>Megalomaniac</b> INCUBUS (IMMORTAL/EPIC)
8	9		<b>My Immortal</b> EVANESCENCE (WIND-UP)	33	32	7	<b>When The Sun Goes Down</b> KENNY CHESNEY & UNCLE KRACKER (BNA)	58	65	2	<b>Dude</b> BEENIE MAN (SHOCKING VIBES/VIRGIN)
9	12		<b>This Love</b> MAROONS (OCTONE/JRMG)	34	26	17	<b>Through The Wire</b> KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	59	—	1	<b>Take My Breath Away</b> JESSICA SIMPSON (COLUMBIA)
10	10		<b>Toxic</b> BRITNEY SPEARS (JIVE)	35	30	23	<b>It's My Life</b> NO DOUBT (INTERSCOPE)	60	72	2	<b>Desperately</b> GEORGE STRAIT (MCA NASHVILLE)
11	6		<b>Slow Jamz</b> TWISTA (ATLANTIC)	36	51	4	<b>Game Over (Flip)</b> LIL FLIP (SUCCA FREE/COLUMBIA)	61	64	3	<b>I Miss You</b> BLINK-182 (Geffen)
12	8		<b>The Way You Move</b> OUTKAST FEAT. SLEEPY BROWN (ARISTA)	37	33	16	<b>Are You Gonna Be My Girl</b> JET (ELEKTRA/EEG)	62	62	3	<b>F.U.R.B.</b> FRANKIE (MARROW/WARLOCK)
13	23		<b>Burn</b> USHER (ARISTA)	38	58	2	<b>Overnight Celebrity</b> TWISTA (ATLANTIC)	63	54	12	<b>In My Daughter's Eyes</b> MARTINA MCBRIDE (CRA NASHVILLE)
14	14	24	<b>The First Cut Is The Deepest</b> SHERYL CROW (A&M/INTERSCOPE)	39	44	8	<b>You'll Think Of Me</b> KEITH URBAN (CAPITOL NASHVILLE)	64	—	1	<b>Paint Me A Birmingham</b> TRACY LAWRENCE (DREAMWORKS NASHVILLE)
15	17	8	<b>Wanna Get To Know You</b> G-UNIT FEAT. JOE (G-UNIT/INTERSCOPE)	40	34	8	<b>100 Years</b> FIVE FOR FIGHTING (AWARE/COLUMBIA)	65	57	11	<b>Hot Mama</b> TRACE ADKINS (CAPITOL NASHVILLE)
16	13	14	<b>Sorry 2004</b> RUBEN STUDDARD (JRMG)	41	35	15	<b>American Soldier</b> TOBY KEITH (DREAMWORKS NASHVILLE)	66	71	5	<b>Songs About Rain</b> GARY ALLAN (MCA NASHVILLE)
17	16	15	<b>With You</b> JESSICA SIMPSON (COLUMBIA)	42	45	6	<b>Come Clean</b> HILARY DUFF (BUENA VISTA/HOLLYWOOD)	67	67	9	<b>Figured You Out</b> NICKELBACK (ROADRUNNER/DJMG)
18	28	5	<b>If I Ain't Got You</b> ALICIA KEYS (JRMG)	43	52	9	<b>Sweet Southern Comfort</b> BUDDY JEWELL (COLUMBIA NASHVILLE)	68	70	19	<b>(I Hate) Everything About You</b> THREE DAYS GRACE (JIVE)
19	24	9	<b>I'm Still In Love With You</b> SEAN PAUL FEAT. SASHA (VP/ATLANTIC)	44	56	3	<b>The Reason</b> HOBBASTANK (ISLAND/DJMG)	69	—	1	<b>Don't Tell Me</b> AVRIL LAVIGNE (ARISTA)
20	18	22	<b>Numb</b> LINKIN PARK (WARNER BROS.)	45	48	11	<b>Perfect</b> SARA EVANS (RCA NASHVILLE)	70	—	1	<b>I Want You</b> JANET JACKSON (VIRGIN)
21	15	25	<b>Hey Ya!</b> OUTKAST (ARISTA)	46	46	17	<b>Remember When</b> ALAN JACKSON (ARISTA NASHVILLE)	71	—	1	<b>Cold Hard Bitch</b> JET (ELEKTRA/EEG)
22	22	33	<b>Someday</b> NICKELBACK (ROADRUNNER/DJMG)	47	53	7	<b>Maybe</b> RASCAL FLATTS (LYRIC STREET)	72	—	1	<b>Good Little Girls</b> BLUE COUNTY (ASYLUM/CURBI)
23	20	17	<b>Salt Shaker</b> YING YANG TWINS (COLLIPARK/TVT)	48	43	10	<b>No Better Love</b> YOUNG GUNZ (ROC-A-FELLA/DEF JAM/DJMG)	73	74	3	<b>You Raise Me Up</b> JOSH GROBAN (143/REPRISE)
24	29	9	<b>Freek-A-Leek</b> PETEY PABLO (JIVE)	49	39	16	<b>Little Moments</b> BRAD PAUSLEY (ARISTA NASHVILLE)	74	—	1	<b>Baby I Love U</b> JENNIFER LOPEZ (EPIC)
25	21	14	<b>F**k It (I Don't Want You Back)</b> EAMON (JIVE)	50	50	32	<b>Suga Suga</b> BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)	75	—	1	<b>Meant To Live</b> SWITCHFOOT (RED INK/COLUMBIA)

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APRIL 3  
2004

# Billboard® HOT DIGITAL TRACKS™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	13	<b>This Love</b> MAROONS (OCTONE/JRMG)	26	26	4	<b>Meant To Live</b> SWITCHFOOT (RED INK/COLUMBIA)
2	4	5	<b>Tipsy</b> J-KWON (SO SO DEF/ARISTA)	27	28	25	<b>White Flag (Album Version)</b> DIDD (ARISTA)
3	2	11	<b>Toxic</b> BRITNEY SPEARS (JIVE)	28	31	5	<b>(I Hate) Everything About You</b> THREE DAYS GRACE (JIVE)
4	3	26	<b>Hey Ya! (Radio Mix)</b> OUTKAST (ARISTA)	29	34	3	<b>Wanna Get To Know You</b> G-UNIT FEAT. JOE (G-UNIT/INTERSCOPE)
5	5	20	<b>Are You Gonna Be My Girl</b> JET (ELEKTRA/EEG)	30	—	1	<b>Everybody Hurts</b> DASHBOARD CONFSSIONAL (VAGRANT)
6	7	2	<b>Burn</b> USHER (ARISTA)	31	21	8	<b>Gigolo</b> NICK CANNON FEAT. R. KELLY (NICK/JIVE)
7	9	9	<b>I Believe In A Thing Called Love</b> THE DARKNESS (ATLANTIC)	32	—	1	<b>Ocean Avenue</b> YELLOWCARD (CAPITOL)
8	14	7	<b>Hey Mama</b> BLACK EYED PEAS (A&M/INTERSCOPE)	33	—	1	<b>Nightswimming</b> DASHBOARD CONFSSIONAL (VAGRANT)
9	6	9	<b>100 Years</b> FIVE FOR FIGHTING (AWARE/COLUMBIA)	34	33	39	<b>Crazy In Love</b> BEYONCE FEAT. JAY-Z (COLUMBIA)
10	13	6	<b>I Miss You</b> BLINK-182 (Geffen)	35	27	39	<b>Clocks</b> COLDPLAY (CAPITOL)
11	11	8	<b>Someday</b> NICKELBACK (ROADRUNNER/DJMG)	36	—	1	<b>My Band</b> D12 (SHADY/INTERSCOPE)
12	10	7	<b>Hotel</b> CASSIODY FEAT. R. KELLY (JIVE)	37	29	8	<b>Through The Wire</b> KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
13	8	8	<b>F**k It (I Don't Want You Back) (Dirty)</b> EAMON (JIVE)	38	35	28	<b>Here Without You</b> 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
14	12	13	<b>With You (Album Version)</b> JESSICA SIMPSON (COLUMBIA)	39	44	6	<b>Figured You Out</b> NICKELBACK (ROADRUNNER/DJMG)
15	18	3	<b>Dirt Off Your Shoulder (Album Version)</b> JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)	40	30	12	<b>Behind Blue Eyes</b> LIMP BIZKIT (FLIP/INTERSCOPE)
16	15	26	<b>Harder To Breathe</b> MAROONS (OCTONE/JRMG)	41	—	1	<b>Hands Down</b> DASHBOARD CONFSSIONAL FEAT. MICHAEL STIPE (VAGRANT)
17	24	3	<b>The Reason</b> HOBBASTANK (ISLAND/DJMG)	42	36	6	<b>One Call Away</b> CHINGY FEAT. J. WEAV (DISTURBING THE PEACE/CAPITOL)
18	20	3	<b>Take My Breath Away (Album Version)</b> JESSICA SIMPSON (COLUMBIA)	43	37	3	<b>Don't Tell Me</b> AVRIL LAVIGNE (ARISTA)
19	—	1	<b>Solitaire</b> CLAY AIKEN (RCA/RMG)	44	43	26	<b>Fallen (Album Mix)</b> SARAH MCLACHLAN (ARISTA)
20	17	26	<b>The First Cut Is The Deepest</b> SHERYL CROW (A&M/INTERSCOPE)	45	39	3	<b>She Wants To Move</b> N'E'R'D (STAR TRAK/VIRGIN)
21	16	18	<b>The Way You Move (Album Version)</b> OUTKAST FEAT. SLEEPY BROWN (ARISTA)	46	48	2	<b>Bounce</b> SARAH CONNOR (EPIC)
22	19	22	<b>It's My Life</b> NO DOUBT (INTERSCOPE)	47	32	8	<b>Slow Jamz</b> TWISTA FEAT. KANYE WEST & JAMIE FOXX (ATLANTIC)
23	47	2	<b>I Don't Wanna Know</b> MARIO WINANS (BAD BOY/UMRG)	48	42	24	<b>Stacy's Mom</b> FOUNTAINS OF WAYNE (IS CURVE/EMC)
24	23	7	<b>Come Clean</b> HILARY DUFF (BUENA VISTA/HOLLYWOOD)	49	—	1	<b>When The Sun Goes Down</b> KENNY CHESNEY & UNCLE KRACKER (BNA)
25	25	35	<b>Where Is The Love? (Radio Edit)</b> BLACK EYED PEAS (A&M/INTERSCOPE)	50	38	4	<b>Sorry 2004</b> RUBEN STUDDARD (JRMG)

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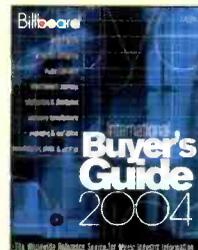
# APRIL 3 2004 Billboard® HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	<b>Solitaire/The Way</b> CLAY AIKEN (RCA/RMG)	26	26	4	<b>Meant To Live</b> SWITCHFOOT (RED INK/COLUMBIA)
2	—	1	<b>Temptation</b> DIANA KRALL (VERVE)	27	28	25	<b>White Flag (Album Version)</b> DIDD (ARISTA)
3	1	2	<b>8th World Wonder</b> KIMBERLEY LOCKE (CURB)	28	31	5	<b>(I Hate) Everything About You</b> THREE DAYS GRACE (JIVE)
4	—	1	<b>Love Profusion</b> MADONNA (MAVERICK/WARNER BROS.)	29	34	3	<b>Wanna Get To Know You</b> G-UNIT FEAT. JOE (G-UNIT/INTERSCOPE)
5	2		<b>Me, Myself And I</b> BEYONCE (COLUMBIA)	30	—	1	<b>Everybody Hurts</b> DASHBOARD CONFSSIONAL (VAGRANT)
6	8		<b>Stand Up In It</b> THE DDIS EALEY (IFGAM)	31	21	8	<b>Gigolo</b> NICK CANNON FEAT. R. KELLY (NICK/JIVE)
7	3		<b>Maps</b> YEAH YEAH YEARS (INTERSCOPE)	32	—	1	<b>Ocean Avenue</b> YELLOWCARD (CAPITOL)
8	7		<b>Yeah!</b> USHER (ARISTA)	33	—	1	<b>Nightswimming</b> DASHBOARD CONFSSIONAL (VAGRANT)
9	4		<b>I'm Still In Love With You</b> SEAN PAUL FEAT. SASHA (VP/ATLANTIC)	34	33	39	<b>Crazy In Love</b> BEYONCE FEAT. JAY-Z (COLUMBIA)
10	9		<b>Tipsy</b> J-KWON (SO SO DEF/ARISTA)	35	27	39	<b>Clocks</b> COLDPLAY (CAPITOL)
11	6		<b>Fallen</b> SARAH MCLACHLAN (ARISTA)	36	—	1	<b>My Band</b> D12 (SHADY/INTERSCOPE)
12	—	1	<b>All Falls Down</b> KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	37	29	8	<b>Through The Wire</b> KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
13	5	28	<b>The Way You Move/Hey Ya!</b> OUTKAST FEAT. SLEEPY BROWN (ARISTA)	38	35	28	<b>Here Without You</b> 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
14	12	8	<b>Dude</b> BEENIE MAN (SHOCKING VIBES/VIRGIN)	39	44	6	<b>Figured You Out</b> NICKELBACK (ROADRUNNER/DJMG)
15	11	16	<b>Me Against The Music</b> BRITNEY SPEARS FEAT. MADONNA (JIVE)	40	30	12	<b>Behind Blue Eyes</b> LIMP BIZKIT (FLIP/INTERSCOPE)
16	14	7	<b>Love's Divine</b> SEAL (WARNER BROS.)	41	—	1	<b>Hands Down</b> DASHBOARD CONFSSIONAL FEAT. MICHAEL STIPE (VAGRANT)
17	33	2	<b>Game Over (Flip)</b> LIL FLIP (SUCCA FREE/COLUMBIA)	42	36	6	<b>One Call Away</b> CHINGY FEAT. J. WEAV (DISTURBING THE PEACE/CAPITOL)
18	15	13	<b>Hotel</b> CASSIODY FEAT. R. KELLY (FULL SURFACE/JRMG)	43	37	3	<b>Don't Tell Me</b> AVRIL LAVIGNE (ARISTA)
19	41	2	<b>Leave (Get Out)</b> JUDO (DA FAMILY/BLACKGROUND/UMRG)	44	43	26	<b>Fallen (Album Mix)</b> SARAH MCLACHLAN (ARISTA)
20	19		<b>Dirt Off Your Shoulder/Encore</b> JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)	45	39	3	<b>She Wants To Move</b> N'E'R'D (STAR TRAK/VIRGIN)
21	—	1	<b>Push</b> GHOSTFACE FEAT. MISSY ELLIOTT (DEF JAM/DJMG)	46	48	2	<b>Bounce</b> SARAH CONNOR (EPIC)
22	17	16	<b>Turn Me On</b> NORAH JONES (BLUE NOTE/EMC)	47	32	8	<b>Slow Jamz</b> TWISTA FEAT. KANYE WEST & JAMIE FOXX (ATLANTIC)
23	13	7	<b>Splash Waterfalls</b> LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTHWEST/UMRG)	48	42	24	<b>Stacy's Mom</b> FOUNTAINS OF WAYNE (IS CURVE/EMC)
24	16	34	<b>Frontin'</b> PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	49	—	1	<b>When The Sun Goes Down</b> KENNY CHESNEY & UNCLE KRACKER (BNA)
25	10	23	<b>F**k It (I Don't Want You Back)</b> EAMON (JIVE)	50	38	4	<b>Sorry 2004</b> RUBEN STUDDARD (JRMG)

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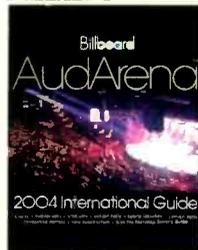


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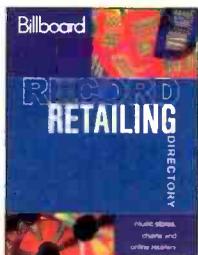


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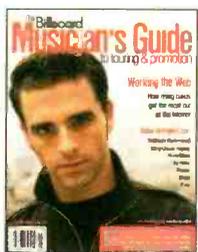
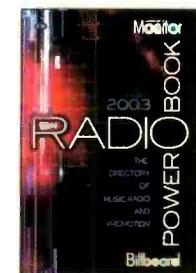


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APRIL 3  
2004

# Billboard® HOT 100®

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Nielsen Broadcast Data Systems		Nielsen SoundScan		PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Nielsen Broadcast Data Systems		Nielsen SoundScan		PEAK POSITION
				TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist						TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist	
1	1	1	13	<b>NUMBER 1</b> 6 Weeks At Number 1				1	50	49	38	33	<b>SUGA SUGA</b>		Baby Bash Featuring Frankie J		7
2	2	2	10	<b>YEAH!</b>		Usher Featuring Lil Jon & Ludacris		2	51	42	37	16	<b>LITTLE MOMENTS</b>		Brad Paisley		35
3	3	4	12	<b>ONE CALL AWAY</b>		Chingy Featuring J. Weav		3	52	40	42	7	<b>I CAN'T WAIT</b>		Sleepy Brown Featuring OutKast		40
4	4	1	1	<b>TIPSY</b>		J-Kwon		4	53	41	35	17	<b>WATCH THE WIND BLOW BY</b>		Tim McGraw		32
5	5	5	14	<b>SOLITAIRE</b>		Clay Aiken		5	54	58	58	5	<b>BOUNCE</b>		Sarah Connor		54
6	6	8	11	<b>HOT SHOT DEBUT</b>		Cassidy Featuring R. Kelly		6	55	61	66	3	<b>LETTERS FROM HOME</b>		John Michael Montgomery		55
7	7	6	14	<b>DIRT OFF YOUR SHOULDER</b>		Jay-Z		7	56	62	64	4	<b>ROSES</b>		OutKast		56
8	8	6	14	<b>SPLASH WATERFALLS</b>		Ludacris		8	57	65	71	9	<b>DUDE</b>		Beenie Man Featuring Ms. Thing		57
9	9	10	13	<b>MY IMMORTAL</b>		Evanescence		9	58	66	63	4	<b>DON'T TAKE YOUR LOVE AWAY</b>		Avant		58
10	10	22	7	<b>I DON'T WANNA KNOW</b>		Mario Winans Featuring Enya & P. Diddy		10	59	NEW	1	1	<b>TAKE MY BREATH AWAY</b>		Jessica Simpson		59
11	11	19	8	<b>THIS LOVE</b>		Maroon 5		11	60	56	56	14	<b>MEGALOMANIA</b>		Incubus		55
12	12	10	10	<b>TOXIC</b>		Britney Spears		12	61	64	70	3	<b>I MISS YOU</b>		Blink-182		61
13	13	5	18	<b>SLOW JAMZ</b>		Twista Featuring Kanye West & Jamie Foxx		13	62	73	—	2	<b>DESPERATELY</b>		George Strait		62
14	14	7	28	<b>THE WAY YOU MOVE</b>		OutKast Featuring Sleepy Brown		14	63	63	67	3	<b>F.U.R.B.</b>		Frankie		63
15	15	16	24	<b>THE FIRST CUT IS THE DEEPEST</b>		Sheryl Crow		15	64	55	47	12	<b>IN MY DAUGHTER'S EYES</b>		Martina McBride		39
16	16	4	4	<b>BURN</b>		Usher		16	65	NEW	1	1	<b>DON'T TELL ME</b>		Avril Lavigne		65
17	17	14	15	<b>WITH YOU</b>		Jessica Simpson		17	66	54	52	9	<b>FALLS ON ME</b>		Fuel		52
18	18	25	8	<b>WANNA GET TO KNOW YOU</b>		G-Unit Featuring Joe		18	67	NEW	1	1	<b>PAINT ME A BIRMINGHAM</b>		Tracy Lawrence		67
19	19	11	14	<b>SORRY 2004</b>		Ruben Studdard		19	68	59	51	11	<b>HOT MAMA</b>		Trace Adkins		51
20	20	15	22	<b>NUMB</b>		Linkin Park		20	69	67	68	19	<b>(I HATE) EVERYTHING ABOUT YOU</b>		Three Days Grace		55
21	21	27	14	<b>I'M STILL IN LOVE WITH YOU</b>		Sean Paul Featuring Sasha		21	70	69	65	9	<b>FIGURED YOU OUT</b>		Nickelback		65
22	22	28	5	<b>IF I AIN'T GOT YOU</b>		Alicia Keys		22	71	71	73	5	<b>SONGS ABOUT RAIN</b>		Gary Allan		71
23	23	12	25	<b>HEY YA!</b>		OutKast		23	72	NEW	1	1	<b>BEHIND BLUE EYES</b>		Limp Bizkit		71
24	24	21	33	<b>SOMEDAY</b>		Nickelback		24	73	74	75	3	<b>YOU RAISE ME UP</b>		Josh Groban		73
25	25	17	21	<b>SALT SHAKER</b>		Ying Yang Twins Featuring Lil Jon & The East Side Boyz		25	74	NEW	1	1	<b>I WANT YOU</b>		Janet Jackson		74
26	26	34	14	<b>FREEK-A-LEEK</b>		Petey Pablo		26	75	NEW	1	1	<b>MEANT TO LIVE</b>		Switchfoot		75
27	27	18	18	<b>F**K IT (I DON'T WANT YOU BACK)</b>		Eamon		27	76	NEW	1	1	<b>COLD HARD BITCH</b>		Jet		76
28	28	72	3	<b>MY BAND</b>		D12		28	77	NEW	1	1	<b>SARDY</b>		Blue County		77
29	29	13	21	<b>ME, MYSELF AND I</b>		Beyonce		29	78	78	—	2	<b>8TH WORLD WONDER</b>		Kimberley Locke		78
30	30	24	32	<b>HERE WITHOUT YOU</b>		3 Doors Down		30	79	70	53	11	<b>I LOVE YOU THIS MUCH</b>		Jimmy Wayne		53
31	31	30	13	<b>RUBBER BAND MAN</b>		T.I.		31	80	72	69	14	<b>IN MY LIFE</b>		Juvenile Featuring Mannie Fresh		46
32	32	60	4	<b>ALL FALLS DOWN</b>		Kanye West Featuring Syleena Johnson		32	81	82	87	6	<b>LOVE'S DIVINE</b>		Seal		81
33	33	44	16	<b>ARE YOU GONNA BE MY GIRL</b>		Jet		33	82	79	79	13	<b>I AM THE HIGHWAY</b>		Audioslave		66
34	34	23	29	<b>WHITE FLAG</b>		Dido		34	83	75	59	8	<b>I'M REALLY HOT</b>		Missy Elliott		59
35	35	—	2	<b>GREATEST GAINER/AIRPLAY</b>		Beyonce		35	84	77	77	5	<b>BEHIND BLUE EYES</b>		Limp Bizkit		71
36	36	43	7	<b>WHEN THE SUN GOES DOWN</b>		Kenny Chesney & Uncle Kracker		36	85	87	86	4	<b>RIDE WIT U</b>		Joe Featuring G-Unit		85
37	37	45	8	<b>100 YEARS</b>		Five For Fighting		37	86	86	88	6	<b>WILD WEST SHOW</b>		Big & Rich		86
38	38	41	6	<b>COME CLEAN</b>		Hilary Duff		38	87	76	74	16	<b>LONG BLACK TRAIN</b>		Josh Turner		72
39	39	20	19	<b>THROUGH THE WIRE</b>		Kanye West		39	88	81	83	16	<b>NEVA EVA</b>		Trillville		77
40	40	26	23	<b>IT'S MY LIFE</b>		No Doubt		40	89	89	91	7	<b>GAL YUH AH LEAD</b>		T.O.K.		85
41	41	57	4	<b>GAME OVER (FLIP)</b>		Lil' Flip		41	90	83	84	9	<b>WHEN I LOOK TO THE SKY</b>		Train		74
42	42	—	2	<b>OVERNIGHT CELEBRITY</b>		Twista		42	91	80	76	17	<b>I WANNA DO IT ALL</b>		Terri Clark		38
43	43	48	8	<b>YOU'LL THINK OF ME</b>		Keith Urban		43	92	85	81	20	<b>MORE &amp; MORE</b>		Joe		48
44	44	62	3	<b>THE REASON</b>		Hoobastank		44	93	97	100	4	<b>MAPS</b>		Yeah Yeah Yeahs		93
45	45	33	15	<b>AMERICAN SOLDIER</b>		Toby Keith		45	94	84	80	5	<b>WORK IT (REINVENTION)</b>		Nelly		68
46	46	54	9	<b>SWEET SOUTHERN COMFORT</b>		Buddy Jewell		46	95	95	97	3	<b>LOVE ME RIGHT (OH SHEILA)</b>		Angel City Featuring Lara McAllen		95
47	47	50	11	<b>PERFECT</b>		Sara Evans		47	96	96	94	18	<b>I CAN ONLY IMAGINE</b>		MercyMe		71
48	48	40	17	<b>REMEMBER WHEN</b>		Alan Jackson		48	97	94	89	15	<b>SHAKE THAT MONKEY</b>		Too Short Featuring Lil Jon & The East Side Boyz		84
49	49	55	7	<b>MAYBERRY</b>		Rascal Flatts		49	98	88	82	15	<b>GANGSTA NATION</b>		Westside Connection Featuring Nate Dogg		33
50	50	44	10	<b>NO BETTER LOVE</b>		Young Gunz Featuring Reill		50	99	92	90	10	<b>INVISIBLE</b>		Clay Aiken		37
				<b>GREATEST GAINER/SALES</b>		Kimberley Locke			100	93	93	10	<b>YOU'RE</b>		Ryan Duarte		81

● Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Indicates video clip availability. Indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification. RIAA certification for net shipment of 500,000 units or 25,000 units for DVD single (Gold). RIAA certification for net shipment of 1 million units or 50,000 units for DVD single (Platinum), with additional million indicated by a number following the symbol. Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. CD Single available. DVD Single available. Maxi-Single available. Cassette Single available. Vinyl Single available. Cassette Maxi-Single available. Catalog number is for . \* Indicates unavailable, in which case, catalog number is for respectively, based on availability. © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# Cohen

Continued from page 1

tions for misrepresenting his net worth that could put Cohen in contempt of court and possibly lead to a criminal investigation.

Legal experts say that post-trial disputes over net-worth claims, while not unheard-of, are unusual. And while the charges are tough to prove, they are potentially serious.

"The courts have little tolerance for what they view as an affront to the integrity of the judicial process," says John Rosenberg, a New York-based entertainment litigator with Sullivan & Worcester.

The court has broad discretion over the punishment it could dole out if material false statements were made, experts say.

Cohen could be convicted of perjury—a criminal offense—if he is found to have intentionally misrepresented his financial status.

In an early victory for TVT, federal magistrate Debra Freeman in New York ruled March 17 that TVT can take new testimony to determine whether the former Island Def Jam Music Group (IDJ) boss intentionally understated the value of his Phat Fashions stake.

But Freeman limited the examination solely to Cohen's Phat Fashions investment. His other listed assets, including real estate and holdings in

various companies, fall outside the scope of her order.

The financial statement is key, because federal Judge Victor Marrero—who presided over the trial—used it as the basis to reduce a \$56 million punitive damage award against Cohen to only \$3 million.

Lawyers for Cohen and TVT did not return calls seeking comment. Cohen, TVT president Steve Gottlieb and UMG also declined interviews.

## LEGAL AFFIRMATION

At the heart of the dispute is Cohen's affirmation last April under penalty of perjury that his net worth was \$29 million. Of that, \$5.5 million was attributable to his Phat Fashions stake.

TVT alleges that Cohen's valuation of the investment was four times less than what he actually made when clothing manufacturer Kellwood Cothe purchased the company for a reported \$140 million earlier this year.

Based on his claimed 16% stake, Cohen earned \$22.4 million in the deal, TVT lawyers estimate.

TVT is asking the court to levy "substantial sanctions" against Cohen for "repeated material misrepresentations" about his net worth, according to court papers.

Accountant Michael DeVito, formerly of Berdon LLP in New York, prepared the statement, according to court papers. He was unavailable for comment.

In the statement, Cohen claimed assets of \$1.1 million in cash and cash

equivalents, \$248,000 in collectible personal loans to friends and family and \$14 million in investments, including Phat Fashions.

He also listed more than \$10 million in real-estate holdings, including an "ownership interest" in a residence on 94th Street in Manhattan.

That interest was valued at \$7.5 million in January 2002, according to the statement, but it is unclear whether he owned the entire property or just a portion of it.

A top broker with a leading Manhattan real estate company, who asked not to be identified, estimates that the 94th Street townhouse was worth roughly \$9 million in November 1999.

Today, she estimates the property's market value at \$18 million to \$20 million, largely because of its 25-foot width, which is highly desirable in Manhattan.

Cohen also owned a residence on Park Avenue that was valued and listed for sale at \$2.2 million at the time the statement was prepared. The broker says the property sold late last year for close to its listing price.

In addition, Cohen reported owning \$1.9 million in personal property, including artwork, jewelry, furniture and automobiles, and he had \$770,000 in deferred cash and stock compensation accounts with Universal Music Group, according to the statement.

The legal battle began in 2002, when TVT sued Cohen and IDJ's Def Jam Records for allegedly blocking the release of a TVT album featuring rap-

per Ja Rule and producer Irv Gotti.

Last May, a federal jury in New York ordered Cohen and Def Jam to pay TVT \$24 million in compensatory damages after finding the defendants liable for fraud, tortious interference with contractual relations and copyright infringement.

Def Jam was ordered to pay an additional \$52 million in punitive damages, while Cohen was personally ordered to pay \$56 million in punitive damages.

But in September, Marrero reduced the punitive damage award to \$3 million against Cohen and to \$24 million against Def Jam. Compensatory damages were upheld.

TVT's latest move against Cohen comes in the midst of an appeal of the jury verdict by Cohen and IDJ. They argue that the jury was prevented from considering all the evidence in the case.

TVT filed the latest motion Feb. 5, two days after the completion of the Phat Fashions sale.

TVT, which has yet to receive any payment, alleges in the motion that Cohen's valuation of his share in Phat Fashions was "grossly and materially understated."

The company also claims that it alerted the court and Cohen last August to reports that Simmons was in talks to sell Phat Fashions to Kellwood for between \$150 million and \$200 million.

Cohen's lawyers argued that his investment in Phat Fashions was based on a valuation assigned during a "capital transaction" that occurred May 2, 2002.

In the March 17 ruling, Freeman said that TVT could conduct discovery on what Cohen knew about his interests in Phat Fashions and the value of the company—including its potential sale price—prior to Sept. 2, 2003, when the damages were reduced.

If TVT can find evidence that Cohen had information about Phat Fashions that differs from his net worth statement, Freeman will hear further arguments about how to proceed.

Otherwise, she will recommend against further action, according to her order.

Procedurally, TVT's lawyers can depose Cohen and Simmons as part of the inquiry, but questioning is limited to what Cohen knew about the value of the company and what Simmons communicated to Cohen about the value before Sept. 2, 2003.

TVT may also seek documents from "other parties and non-parties constituting their communications" with Cohen regarding the value of Phat Fashions, his interest in the company and its potential sale price prior to September.

Legal observers say that the stipulation limits the inquiry to what Cohen knew and when he knew it.

As such, TVT must produce explicit documentation between Cohen and another party regarding Phat Fashion's value in order to move the case forward.

Sources connected to the case, speaking on the condition of anonymity, suggest that TVT's complaint against Cohen is a hedge in the event that the label fares poorly in the appeal process.

# Indecency

Continued from page 1

"The [Republican] leadership only has about 40 or 45 days to pass legislation this year," a Hill insider says. "They don't and won't have time to arm-wrestle."

## OUTRAGE QUESTIONED

Lawmakers also say that they are still open to hearing from constituents, and a new study suggests that their phones could be ringing.

Rock-radio listeners around the country, while concerned with indecency, are overwhelmingly opposed to government regulation of on-air speech, according to a just-released survey by Jacobs Media and Edison Media Research.

The study, conducted over the

Internet, reached 13,700 people who listen to rock stations nationwide.

Few listeners of the morning shows that the Federal Communications Commission is investigating or fining are ever offended by what they hear, the survey found.

In contrast, members of Congress say they are responding to outraged constituents who claim they are inundated by vulgar and indecent programming on radio and TV.

## NEW MAXIMUMS

The Senate measure, S. 2056, is the companion to H.R. 3717, which already has cleared the full House. It could hit the Senate floor within the next two weeks, Hill insiders say.

Significant differences between the two bills, however, could make it difficult for congressional leaders to fast-track the passage of either.

"The Republican leadership wants

to pass passable bills," a staffer close to the bill says. "They don't want a lot of floor debate."

Like the House counterpart, the Senate version would increase fines up to a maximum of \$500,000 against broadcast licensees for knowingly and willingly engaging in indecent programming.

For the first time, performers—recording artists, actors, talk-show hosts and sports figures—as well as citizens who call in to a station could also face significant fines.

The new maximum is 45 times higher than the current \$11,000 fine, which is seldom employed, and only after a warning.

Based on a new interpretation of FCC indecency rules, exposure of a breast or explicit and salacious sex talk—which is commonly heard on radio—could lead to a fine.

Neither cable and satellite compa-

nies nor their performers are subject to the same "public airwaves" rules as broadcast radio and TV.

Congress would face an uphill legislative fight to impose indecency restrictions on media that consumers choose to pay for and bring into their homes, according to observers.

## GROUPS LOBBY

Meanwhile, arts organizations, First Amendment groups and performers' unions continue to lobby against the performer provision.

But they are unlikely to get much help from key players, such as Sens. John McCain, R-Ariz.; Ernest Hollings, D-S.C.; Trent Lott, R-Miss.; Byron Dorgan, D-N.D.; Sam Brownback, R-Kan.; John Breaux, D-La.; Barbara Boxer, D-Calif.; and presidential hopeful John Kerry, D-Mass.

All of them sit on the Senate Commerce Committee and voted for the

bill when it was marked up March 9. It passed the committee unanimously.

Kerry was absent, but according to his press aide, "he supported the bill in committee, and that support remains."

Boxer, who voted for the bill in markup, is open to listening to the views of her constituents all the way up to a final floor vote, a spokesman for the California lawmaker says.

Sen. Orrin Hatch, R-Utah, the powerful chairman of the Judiciary Committee, has yet to take a stand on the bill, according to a spokeswoman in his office.

Particularly bothersome to some senators is an amendment to the House bill that has nothing to do with the topic of indecency.

The amendment would keep current FCC rules limiting national ownership of TV stations in place for one year, pending a study of the effects of consolidation.

# Arista

Continued from page 5

according to industry estimates. It will likely debut at No. 1 on The Billboard 200 next issue.

At the same time, nearly 100 Arista staffers were being let go as part of a 150-person downsizing at BMG North America. Those let go were given two months' severance, plus an additional week for each year of service, sources say. The other 70 or so Arista staffers

are being reassigned within BMG North America, sources indicate. Most of the label's department heads are expected to leave.

The cost-cutting moves include shared services for financial, administration, legal and business affairs and production between the RCA Music Group and the Zomba Label Group.

The pared down Arista label will be placed within the RCA Music Group, alongside J and RCA. Each of those labels will have its own press, A&R and marketing staffs. They will share the RCA Music Group sales and promotion teams.

Among the Arista artists being placed within the RCA Music Group are Avril Lavigne, Carlos Santana, Whitney Houston, Kenny G, Dido, Sarah McLachlan, Babyface and Aretha Franklin. It was unclear at press time which artists would go to which labels.

BMG also announced that Barry Weiss, previously president of Jive, has been named president/CEO of Zomba Label Group, reporting to BMG North America chairman Clive Davis.

Zomba will absorb Arista imprint So So Def. Artists on Star Trak and LaFace will be placed within Zomba,

which also contains Jive, Verity, Volcano and Violator.

Meanwhile, the Star Trak imprint, which the Neptunes launched, is reportedly moving to Interscope. But albums from two of the three acts on the label—Kelis and Clipse—will stay with BMG at Zomba.

Other acts moving under the Zomba umbrella include OutKast, Usher, Pink, J-Kwon, Bone Crusher, Youngbloodz, Jermaine Dupri and Anthony Hamilton.

In other BMG news, the recently rechristened RCA Victor Group is seeing its staff divided in two. Senior VP

of worldwide marketing Jeb Hart and others will work front-line RCA Victor Group artists like Rachael Yamagata through the RCA label.

Sales staffers and some in marketing have been assigned to BMG Strategic Marketing and will work the RCA Victor catalog, sources say. As part of the changes, about a dozen RCA Victor Group staffers are said to have been let go March 24.

The restructuring allows for more investment in A&R while achieving savings by using shared services, a BMG insider familiar with the restructuring says.

# Backbeat

Edited By Carla Hay  
People/Places/Events

## SXSW

*Plenty To See, Do And Hear In Austin*

The 2004 South by Southwest Music Conference (SXSW) in Austin offered music lovers a wide variety of panels, events and live showcases. Held March 17-21, the 18th annual SXSW mounted shows in more than 50 official festival venues. During the day, panels at the Austin Convention Center covered a range of music-industry topics, while the conference also featured numerous off-site events. Rock'n'roll pioneer Little Richard gave the conference's keynote speech March 18. Joan Baez, Wayne Coyne of the Flaming Lips and Ani DiFranco appeared at the conference for separate Q&A interview sessions. And on March 20, billboard.biz and Blender magazine co-hosted a party at the Ritz featuring performances by Trampoline Records' roster. (All photos by Chris Morris/Billboard unless otherwise indicated.)

CHRIS MORRIS



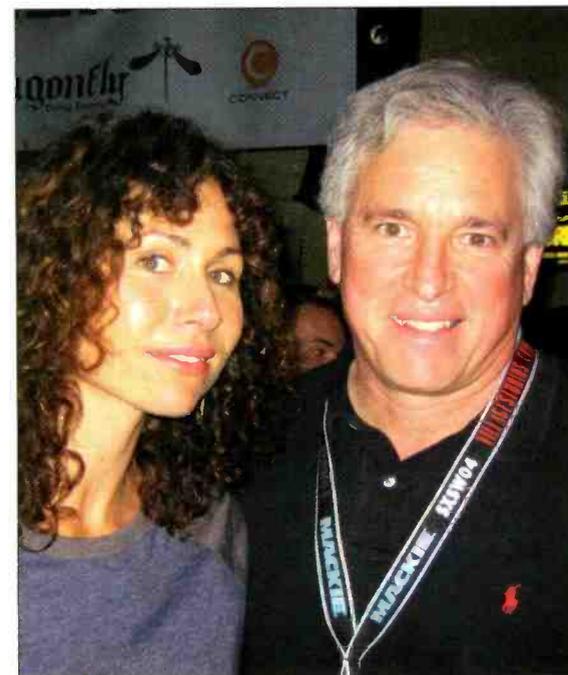
Michelle Shocked, center, romps through a version of "When the Levee Breaks" at Sin City Marketing's party at Maria's Taco Express.



Javier Escovedo, right—brother of Austin musical kingpin Alejandro Escovedo—led his Los Angeles-based band through a performance at the Hard Rock Cafe.



Little Richard delivers the conference's keynote speech. (Photo: Randall Michelson/WireImage.com)



Actress/vocalist Minnie Driver, left, who performed with an all-star crew of Trampoline Records musicians, greets *Billboard* editor-in-chief Keith Girard at the billboard.biz/Blender party.



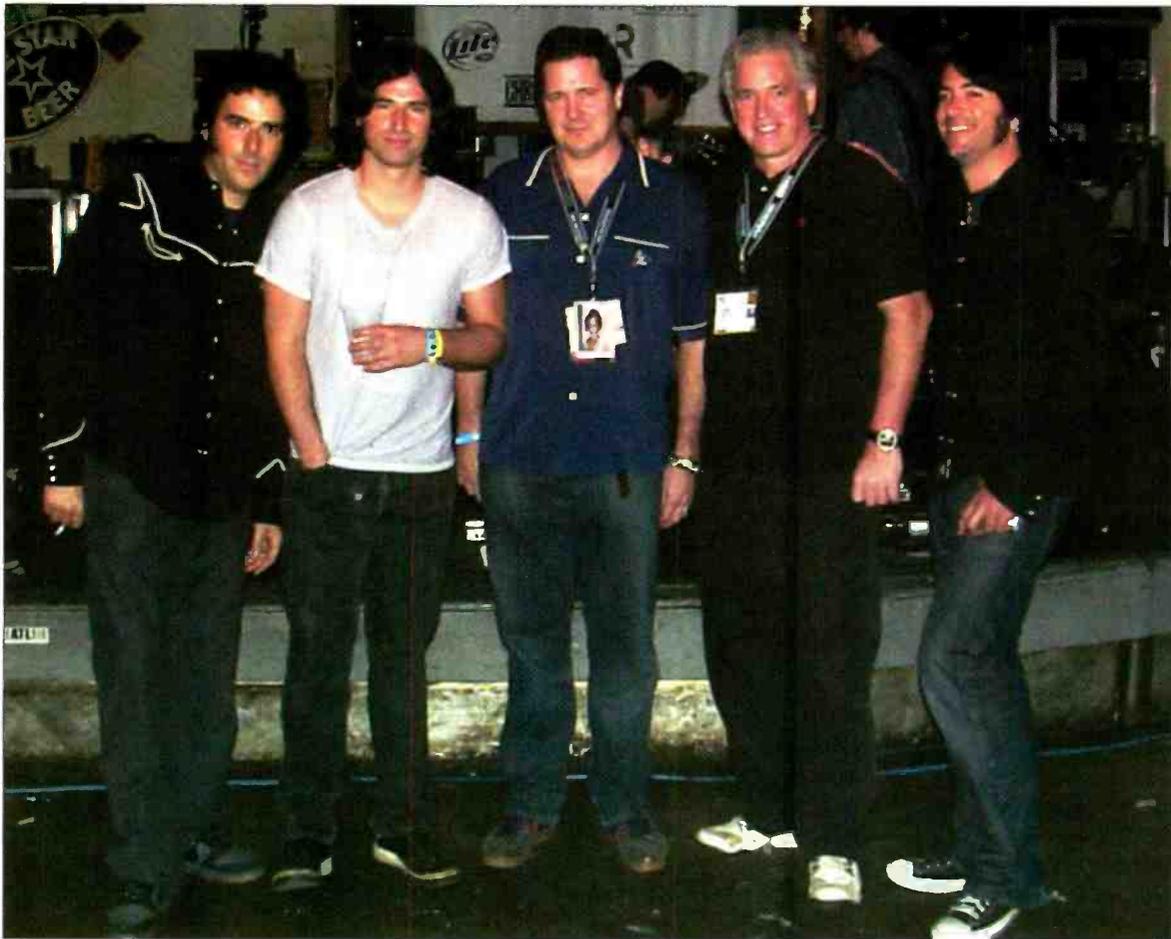
Or Records' Los Lonely Boys play an acoustic set for members of the Coalition of Independent Music Stores. The trio took album, band and song of the year honors at the 2004 Austin Music Awards.



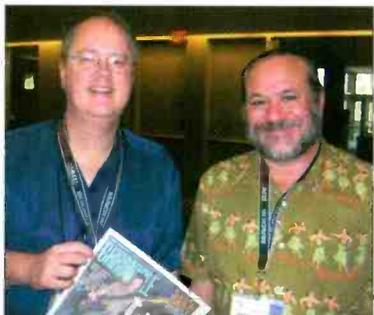
*Billboard* U.K. contributing editor Paul Sexton, left, shares a moment with former Rolling Stones manager and producer Andrew Loog Oldham, the subject of a major SXSW interview.



Artemis Records artist Ellis Hooks showed everyone what soul is all about during his solo set at Agave.



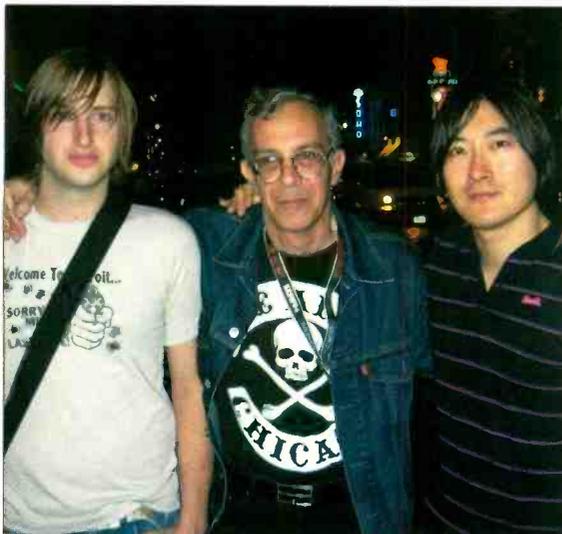
Pictured at the billboard.biz/Blender party, from left, are Trampoline Records co-founders Marc "Doc" Dauer and Pete Yorn, Blender publisher Malcolm Campbell, *Billboard* editor-in-chief Keith Girard and Trampoline Records co-founder Rami Jaffee. (Photo: Mary Ann Kim/*Billboard*)



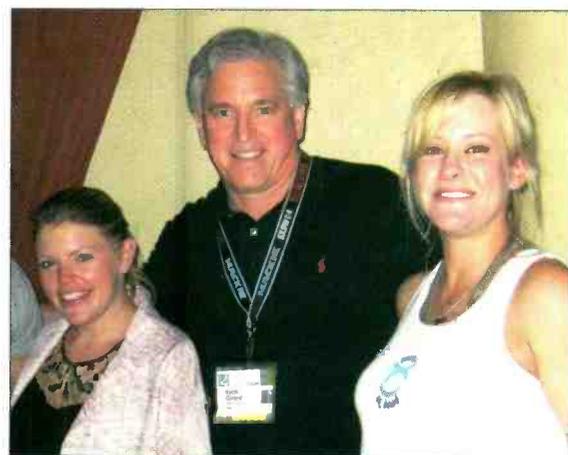
Pictured celebrating the conclusion of another successful conference are SXSW managing director Roland Swenson, left, and founding director Lewis Black.



Australian singer/songwriter/guitarist Anne McCue burns through a set at Sin City Marketing's party at Maria's Taco Express.



Jason Stollsteimer, left, and Don Blum, right, of the Von Bondies say hello to *Billboard* senior writer Chris Morris in the heart of the action on Sixth Street. (Photo: Rick Gershon)



Hanging out at the billboard.biz/Blender party, from left, are Natalie Maines of the Dixie Chicks, *Billboard* editor-in-chief Keith Girard and Martie Maguire of the Dixie Chicks. (Photo: Nathan Misner/*Billboard*)

## Artist Highlights From South By Southwest

More than 1,000 artists performed at the South by Southwest Music Conference. It was impossible to see them all, but here are the top picks (in alphabetical order) of *Billboard* staffers who made the rounds. Initials indicate who made the selection.

**Abra Moore** (Koch): Slightly eccentric singer/songwriter has a mellifluous voice. *kg*

**Ambulance Ltd.** (TVT): Great vocals, strong guitar, Beatles-like riffs. *kg*

**Anders Parker** (Undertow Music): An underappreciated songwriter. *nm*

**Anne McCue** (Messenger): Mind-bending guitar; new album out. *cm*

**Antigone Rising** (Lava): All-girl band rocks, plus sweet three-part harmony. *kg*

**Aqualung** (B-Unique/WEA UK): Delicate and sophisticated. *ps*

**Bandcamp** (unsigned): Sixteen-year-old singer/songwriter Matt Bair is tops. *kg*

**Big Star** (Rykodisc): Reformed power-pop kings played like it was 1972 again. *jc*

**The Black Keys** (Fat Possum): Two guys create a hell of a gritty blues/rock gumbo. *jc*

**Britt Daniel** (Merge): Highly anticipated fifth album coming. *jc*

**Broken Social Scene** (Arts & Crafts): "Almost Crimes," one of the best indie rock singles of 2003. *jc, nm*

**Calexico** (Quarterstick): American Southwest set to sweet music. *jc*

**Citizen Cope** (Universal): Nice alternative to rock-heavy event. *nm, mn*

**Clearlake** (Domino): Forget Radiohead comparisons, has its own mojo. *nm*

**Comets on Fire** (Sub Pop): Supreme mega-guitar stun-rock. *cm*

**Coheed & Cambria** (Equal Vision Records): Head-banging punk rock and strong musicianship. *kg*

**David Mead** (Netzwerk/EMI): Introspection strengthens songwriting. *ps*

**The Decemberists** (Kill Rock Stars): Literate rock with surprisingly powerful presentation. *jc*

**Division of Laura Lee** (Enigma): Swedish band rocked mightily. *cm*

**Drive-By Truckers** (New West): Southern rock with mighty muscles. *mn, ps*

**Ellis Hooks** (Artemis): Real soul lives! *cm, kg*

**Bobby Bare Jr. & the Young Criminals' Starvation League**: (Bloodshot Records): A tight blend of country and rock. *mn*

**Franz Ferdinand** (Epic/Domino): Intense live show. *jc, nm*

**The Hang Ups** (Trampoline): Retro power pop, but great fun. *ps*

**Gris Gris** (Birdman): Greg Ashley's Oakland, Calif., quartet banged out heady Velvets-style sound. *cm*

**Jamie Cullum** (Verve): A wacky

blend of tender jazz crooner and charismatic rock star. *mn*

**Junior Senior** (Atlantic): Only this band could follow the B-52's and keep the crowd on its feet. *kg*

**Jolie Holland** (Enigma/Anti-): Melded blues and Eastern modalities held listeners rapt. *cm*

**Joss Stone** (S-Curve/EMI): The voice, the looks, the presence. And only 16. Hello, superstardom. *kg*

**Jukebox Junkies** (Trampoline): Jangly alternative country/pop blend works surprisingly well. *mn*

**Lucero** (Tiger Style): Raw-voiced Ben Nichols slams a powerful show. *cm*

**The Mavericks** (Sanctuary): Voices don't come any better than Raul Malo's; matched by a great band. *mn*

**Modey Lemon** (Birdman): If the MC5 had been a keyboard-based power trio, it would have sounded like this. *cm*

**Nellie McKay** (Columbia): Too clever, but at 19 has talent to burn. Think Bette Midler. *mn*

**On the Speakers** (Universal): Dispenses with gloss and gets back to writing incredibly hooky songs. *jc*

**Patty Griffin** (Ato Records): One of America's clearest voices. *ps, cm*

**Pete Yorn** (Trampoline): Got the *Billboard*/Blender party movin'! *nm*

**The Posies** (Ryk): Still have it after all these years. *nm*

**Pretty Girls Make Graves** (Matador): Power rock sound fueled by Andrea Zollo's power vocals. *kg*

**Read Yellow** (Fenway): A little At the Drive-In, a little Fugazi. *nm*

**The Reigning Sound** (In the Red): Tore it up, soul-garage style. *cm*

**Rhett Miller** (Elektra): Old 97's frontman even more convincing on his own with well-crafted pop tunes. *mn*

**Rob Jungklas** (Madjack): Debuted a brace of hypnotic, unsettling songs. *cm*

**Sarah Harmer** (Zoë Records): Beautifully measured, refined Canadian. *ps*

**Snow Patrol** (A&M/Fiction-Polydor UK): Great heart, rock and passion. *jc, ps, nm, mn*

**Sparta** (DreamWorks): Sophomore disc due in June. *jc*

**Southern Culture on the Skids** (Yep Roc): A cranked-up twangfest thrown by your crazy uncle. *ps*

**Trashcan Sinatras** (unsigned): Dreamy melodies for a drizzly night. *mn, ps*

**Toby Lightman** (Lava): Powerful, soulful voice; great songwriter. *kg*

**Lari White** (Skinny White Girl/Mesmerizing): Nashville siren doesn't play by the rules. *ps*

— Jonathan Cohen, Keith Girard, Nathan Misner, Chris Morris, Melinda Newman, Paul Sexton

# Global Acts Boost Their Claim On Fame At SXSW

BY PAUL SEXTON

AUSTIN—As the 2004 South by Southwest Music Conference neared launch, attendees were descending on Austin's airport from all directions—and distances.

Global attendance at this year's event was up by about one-third over 2003, according to organizers. In all, 25 countries were represented and 226 non-U.S. acts performed.

The United Kingdom provided 68 artists, the highest of any foreign country, backed by trade bodies that included the British Phonographic Industry (BPI) and UK Trade and Investment. The latter is a government body that supports U.K. exporters and foreign firms that want to locate in the United Kingdom.

The BPI sponsored two British showcases: a three-act acoustic gathering in Brush Square and a six-band event at the Fox & Hound club headlined by RCA-signed Cooper Temple Clause.

Within the U.K. fraternity, Scotland made a strong show-

ing with 17 acts, after being represented 12 months ago solely by EMI-signed band Idlewild.

That was thanks in no small measure to the Scottish Arts Council, which gave each act £2,000 (\$3,700).

Frank McAveety, the Scottish minister for culture, tourism and sport, "made it known he thought there should be a Scottish presence at South by Southwest," Scottish Arts Council spokesman Ronnie Gurr says, "and conveyed that to the Council."

Scotland's Franz Ferdinand, newly signed to a U.S. deal on Domino/Epic, staked a strong claim for buzz band of the event with a heavily oversubscribed show at Buffalo Billiards.

Scottish-Irish group Snow Patrol was another high-profile act. A breakthrough in the United Kingdom this year, the band played several well-received sets in the lead-up to the March 30 U.S. release of its "Final Straw" album on A&M.

A Scottish act of older vintage, the currently unsigned Trashcan Sinatras (formed in 1987), also looks ready to benefit from its SXSW visit. Manager Robin Morton tells *Billboard* he is

"already taking calls" regarding U.S. and U.K. deals for the band's "Weightlifting" album as a result of its SXSW appearance.

Canada was the second-best-represented international territory; Australia was third, followed by Japan and Sweden.

The Australian attendance was backed by that country's federal government agency Austrade, which helps domestic companies win overseas business for their products and services.

Phil Tripp, managing director of Australian entertainment industry PR firm and directory publisher Immedia, was the coordinator of the official Australian presence.

The SXSW experience "was a major success," Tripp says.

He adds that the 20 Australian acts in Austin was the largest number ever to be in America simultaneously.

This was double last year's effort and quadruple that of 2002, as was the total of 105 paid Australian registrants.

"I believe we had greater visibility than any other national presence," Tripp says.

## SXSW

Continued from page 1

of 300 showcases per night in more than 50 official venues.

Label heads and A&R reps say they continue to troll the event looking for hot, unsigned talent, albeit to a lesser degree than in years past.

"Artists can still get hooked up with labels here," says Andy Kaulkin, president of Los Angeles-based indie Epitaph Records. The label signed the Frames after seeing them here last year.

But "realistically," Warner/Chappell Music VP of A&R Greg Sowders says, "it's for a band that's built some momentum before they get here."

The Von Bondies from Detroit were one of the buzz acts of SXSW '04. But singer/guitarist Jason Stollsteimer points out that his group did five U.S. tours before appearing at SXSW last year.

"Ninety-nine percent of the bands who come here think they're going to get signed, and they're not," he says.

Many of the performers who play SXSW realize that their expectations should be kept in check.

"I went at it as a way to let people know I'm playing music. It's a new

thing for me to play solo under my own name," Javier Escovedo says. He is the brother of Austin musical icon Alejandro Escovedo and leader of his own L.A.-based band.

Aaron Beavers, lead singer with L.A. group Shurman, says that the band's main objective in Austin was to score some radio time; it made a live appearance on Austin radio station KLBX.

"Everyone's trying to sell themselves on the five minutes they get," he says. "Maybe we'll get exposure for our new record," which has still not been released on Vanguard.

### MAKING AN IMPACT

With incredible competition for attendees' attention, indie-label operators are divided on the value of SXSW showcases.

"People get to know the label more," says David Katznelson, head of the Birdman Recording Group in San Francisco. "The more our logo and our band names are in people's faces, the better."

Michael Krumper, executive VP of Artemis Records in New York, brought just two acts, R&B singer Ellis Hooks and singer/songwriter Jesse Malin, to Austin.

He believes that an act should play multiple shows during the festival to maximize its exposure.

"The only way you can make an

impact is by planning as many appearances as possible," Krumper says. "And that's no guarantee—how many parties are there?"

But, he adds, "if you hit it, the good news is, an act can spread like wildfire."

Larry Hardy, whose L.A. label In the Red Records put on a showcase at the Beerland bar, isn't sure what he derived from the SXSW experience.

"I've always said there was no real point [to playing the festival]," he says. "It's a smorgasbord for A&R people, and I don't want my bands to

go somewhere else."

He also notes that his biggest new act, the Ponys, suffered because the small venue reached capacity at their set time.

"Two of the biggest writers couldn't get in," he says.

### NIGHTMARE SCENARIO

The annual influx of SXSW bands taxes Austin's nightclub capacity to the limit.

"What we have to do is find enough venues to accommodate all of the peo-

ple who are going to come down here," SXSW managing director Roland Swenson says. "It's a function of making space for everybody."

Some labels are forced to mount their acts in spaces that are less than ideal for their music.

A case in point was Welk Music Group's March 18 showcase, which featured newly signed Sugar Hill artist Allison Moorer and Vanguard's breakthrough act Mindy Smith.

The artists played at Coyote Ugly, a Sixth Street bar. A stage was jury-rigged there a day before the show, the venue's overtaxed power blew out frequently during the showcase and the club's female bartenders danced on the bar during the sets.

"By trying to expand the festival, it seems they're throwing music into any square footage they can get their hands on," Sugar Hill GM Bev Paul says with barely restrained anger. "Any value to us of doing a showcase at South by Southwest was totally blown."

Madjack Records artist Rob Jungklas, who played a set of his dark, intimate music in the same club the following night, seconds Paul's sentiments.

Jungklas says drily, "Nothing like singing about the vagaries of fate and the wrath of God to balance out girls in wet T-shirts dancing to Def Leppard."



ROB JUNGKLAS: PLAYED IN THE UNLIKELY SETTING OF COYOTE UGLY

## MSN

Continued from page 5

"They have some significant features that the other [download] services don't have," says Brady Lahr, head of Santa Monica, Calif.-based Kufala Music.

The attending label representatives had to sign nondisclosure agreements before viewing the demonstration, but Lahr adds, "It's not that genius, but they've done a smart collaboration with some of the other services they have."

"Microsoft has integrated the download service into every sort of logical

aspect of their variety of different services, which is very important to its success," another indie-label head says.

Microsoft is stressing the ease of consumer use of its system, but sources say it is no easier to use than existing offerings.

"They seem to be implying it's a big step forward in helping people find content, and I didn't see that," says one attending label exec, who asked to remain anonymous.

However, label executives say MSN's entry into the legal-download arena could clearly be a big win for its digital sales.

"Obviously, Microsoft is in the traffic business, and presumably they'll bring traffic to my artists, some of whom clearly can't be found at con-

ventional retail," says Mark Kates, head of Boston-based Fenway Recordings.

### MULTI-PURPOSE SNEAK PEEK

Microsoft has revealed few details of its service; therefore, the event had several purposes: to sign up labels for the service, to gather feedback while it is still in the pre-beta stage and to create anticipation for the product.

"Generally, we just wanted people to get excited that they're going to have other opportunities out there," says Christine Andrews, MSN product manager.

MSN has been meeting with major labels about the new system for several months. According to a source, negotiations with the majors are in the final stages.

The new service will work in conjunction with other legal download entities already offered through Microsoft's Windows operating system, such as Napster.

Additionally, MSN Music Service will be compatible with most portable players, including Dell DJ and Microsoft's own Portable Media Center, which bows later this year. The exception is Apple's iPod.

MSN plans to launch Music Service with between 700,000 and 1 million titles from all musical genres.

Initially, the downloads will be available à la carte, but MSN is examining other delivery plans. MSN has not divulged its pricing plan for individual downloads.

Sources say it's unlikely that

MSN would make money through the sale of music. Instead, it will profit from offering consumers premium services in conjunction with the music service.

"Microsoft has a new search service coming that will be competitive with Yahoo and Google. It's clear that a large number of searches today are for music," a source says. "The company that will do well is the one where people can search and then connect right to where you want to get and then can act on that."

The service will debut in the United States. MSN declined to comment on availability outside the States.

For the latest breaking news, go to [billboard.biz](http://billboard.biz).

# Digital

Continued from page 5

local repertoire.

UMI's 300,000 digitized tracks represent about 99% of its European catalog, apart from a few segments. One of them is the Rolling Stones' early repertoire, for which ABKCO Records has withheld permission to use.

Wragg says the move enables UMI to deliver new releases on the same dates to physical and digital stores.

"At the same time that we're sending out master [recordings] for CD manufacturing, digital retailers can automatically ingest the same tracks in their own system ready for online sale," he reveals. He expects an average of 2,000 newly released tracks to be added to the system per week.

UMI's digitized catalog is at the moment cleared for European use. But Wragg says that the digitization process UMI has undertaken could benefit other regions. It will soon have all recordings licensed to the United States, Canada and the rest of the world.

UMI repertoire is already sold online in nine major European markets through more than 40 digital stores, including the UMI-owned E-compile in France and popfile.de in Germany.

## DIFFERENT STROKES

The other four majors also are gearing up for the European digital launches but at different paces.

"It would help a lot to know what the labels are doing and the time scale in which they hope to complete it," says Rebecca Ulph-Jennings, senior analyst at Forrester Research Europe in London.

"A growing number of legitimate music Web sites have started to offer consumers services. This isn't something you can introduce in dribs and drabs. Otherwise people will leave those sites," Ulph-Jennings says. "You need to have something that will impress them as soon as possible."

Prior to UMI's announcement, the most aggressive of the majors to embrace digital music had been EMI Recorded Music, which last April unveiled what was then Europe's largest music-download initiative.

EMI has more than 175,000 tracks for online sale in the region, according

to a company spokesperson. EMI Music's repertoire is sold in 10 major European countries through more than 50 online stores.

Sony Music Entertainment has digitized 160,000-plus songs from its U.S. and Europe catalogs as part of its 2-year-old Digital Asset Management and Delivery initiative. However, only a portion of the tracks have been cleared for Europe.

Sony sources and delivers digital files to retailers from sister company Digital Audio Disc in Salzburg, Austria, while SME's Digital Business Group in London manages the retail relationships.

SME has 11 digital distribution deals, with negotiations ongoing for 12 more in various European markets, Wiser says.

He adds that more than 30,000 digitized Sony tracks are cleared for sale in the United Kingdom. That number, he says, "is really going to jump up over the next three to four months."

Local-language repertoire is receiving the same attention. In Germany, about 5,000 domestic Sony songs (about 70% of the total catalog) have been cleared and digitized.

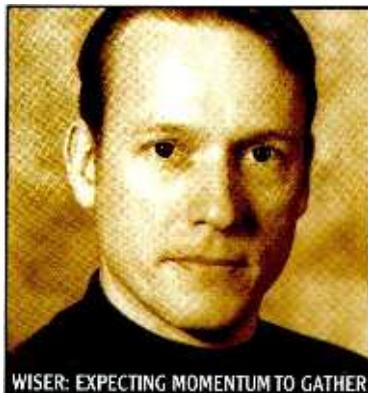
At Warner Music International, a spokeswoman says, "With only a few exceptions . . . WMI repertoire across all territories is being made available for digital sales."

But specific figures for digitized WMI content are not available.

Christa Haussler, BMG Entertainment's New York-based VP of new

technology, says BMG has cleared 140,000 tracks for digital distribution in various markets worldwide and that the digitization process is ongoing.

Of the 140,000 tracks, she says 85,000 have been cleared for Europe. Of those, 30,000 have been digitized and



WISER: EXPECTING MOMENTUM TO GATHER

are ready to go to European retailers.

By the end of April, BMG hopes to have 80% to 90% of its European-based catalog digitized and ready for sale.

## RETAIL ROLLOUTS

European retailers can opt to use such third parties as U.K.-based digital music service provider OD2 to handle the digitization process. OD2 can also take care of the administration, sales reports and royalty calculations on behalf of its retailer clients.

OD2 acts as the back room for 35 European Web retailers, including MTV Europe, French retailer FNAC, Microsoft's Web portal MSN, Pan-European

portal Tiscali and music store HMV.

Joining the retail roster this year will be Sony Connect, which is expected to launch in June in the United Kingdom, France and Germany; Napster, which will kick off its European operations in the United Kingdom; and Apple Computer's iTunes Music Store, which has provided few launch specifics.

"It has been difficult to get all the majors to deliver all their catalogs digitally. If what UMI has achieved accelerates the process, that is a good thing," OD2 CEO Charles Grimsdale says. "But all UMI has provided is the digital copy, and that is just about 2% of the total process. That is when we come in for our customers."

## EXPENSIVE PROCESS

Label executives say digitization is an expensive and time-consuming process. First of all, it requires labels to own the master and the licensing rights to the tracks.

They must also obtain artists' permission. For example, the Beatles have so far refused to permit EMI to distribute and sell their songs digitally for downloading. Moreover, the artists must give clearances for all the different European territories.

Once all the recording rights are cleared, the label sends the master tape to the manufacturing factory. For current releases, the digitization process takes place at the same time that the CD manufacturing is occurring in a different section.

The digital version is converted or

encoded into computer files of all kinds. Those range from the open MP3 format to such encrypted files as (the Advanced Audio Coding used by iTunes) or ATAC3 (preferred by Sony Music).

With each compressed music file, the label embeds such information (known as metadata) as the artist's name, title and length of the song. In addition, it provides the composers, the publishers, copyright information, recording dates and the International Standard Recording Code and Universal Product Code, where applicable.

The label delivers the files to the retailers, who then incorporate the files, track by track, into their own databases before uploading them on to their Web sites. The retailers' sites need to be compatible with each major label's unique delivery technology.

Retailers, however, still need publishers and composers' clearance through European royalties-collection societies.

As BMG's Haussler observes, that is another potential minefield.

"In some territories, you can't get copyright clearance and set up business even if you wanted to because of ongoing negotiations between the retailers and other rights holders," Haussler says.

In practice, it means that a Spanish retailer might get clearance from Universal Music Spain to use its repertoire but would still have to obtain clearance from local authors society SGAE.

Additional reporting by Brian Garrity in New York.

# Univision

Continued from page 3

"[Ring tones] is one of the few music sectors where there's actually growth," AGmobile senior VP/GM Bryan Biniak says.

"If you combine that with the fact that Hispanics are the fastest-growing population with the largest phone bill per month," he continues, "it basically says this is a market you should be thinking about."

Other companies already offer Latin ring tones through various carriers. But Univision's advantage will come from its strong brand name, which will be marketed

through all Univision properties and channels.

"This is an extension of our current business," says Chris Brunner, senior director of services for Univision Online. "The analogy we tend to use is Univision Radio, which plays the best music from all over. Our goal is to have an umbrella offer that captures the best content in the market."

According to Biniak, Univision Mobile will go a step beyond current offerings by providing exclusive content and elements created expressly for its users.

For example, he says, "We could work with specific artists to create a piece of content specifically for the wireless base."

The concept of providing TV-

based content through cell phones has been tested in Mexico. There, according to Biniak, "content based upon TV programming, specifically telenovelas, is by far the No. 1 category."

"And if you look at the U.S.," he adds, "the ratings for telenovelas go through the roof."

## COMMON GROUND

Under the new alliance, AGmobile will handle content licensing, production, development and distribution, while Univision will focus on marketing and customer relations.

Univision Online president Javier Saralegui will head the new service, which will have offices in New York, Los Angeles and Miami.

While at first blush the association between Univision and American Greetings seems unusual, it made sense to both parties.

"[American Greetings is] a 100-year-old company built on communication, messaging and delivery of content," Univision's Brunner says. "The same elements hold true in the wireless data market."

As for AGmobile, the numbers pointed them clearly toward the Hispanic market.

Biniak cites statistics showing that U.S. Hispanics spend \$10 more than any other market segment on wireless services each month. "For many carriers, the Hispanic and urban demographic is buying two to three times as much content as any other demographic," he says.

## FOR THE RECORD

Contrary to a story in the March 27 issue, S-Curve Records is not a subsidiary of Virgin Records. It is a stand-alone label distributed by EMI Music Distribution. EMI's Virgin affiliates handle its products outside of the United States.

# HOB

Continued from page 10

three years ago."

Trojan says HOB has done well despite market conditions. "This is a good company, and our investors are

supportive," he says. "We've grown profits and cash flow year to year, despite a challenging economy."

HOB acquired Universal Concerts and its multiple amphitheater properties in 1999 for \$190 million. The operation was renamed HOB Concerts.

The deal at that time included Universal's amphitheater business,

with large sheds in Denver; Atlanta; San Diego; Dallas; Toronto; George, Wash.; and Cuyahoga Falls, Ohio, as well as the 7,800-capacity Universal Amphitheatre in Universal City, Calif.

HOB also partners with Netherlander Concerts in booking and operating the Greek Theater in Los Angeles.

HOB has since added a 20,000-seat

amphitheater in Austin, and a proposal for a new shed in San Jose, Calif., is still on the table. The company earlier announced plans to add at least five new HOB club venues to its existing seven, and club projects in San Diego and Cleveland are a go.

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# 'When You're Facing The Unknown, It's Like Taking A Bungee Jump'

BY MICHAEL PAOLETTA

Blondie has been making music since 1974. In that time, the band has covered much musical terrain, from punk, new wave and disco to rap, reggae and pop.

Along the way, Blondie released seven studio albums and numerous singles, including "Heart of Glass," "Call Me," "The Tide Is High" and "Rapture," all of which went to No. 1 on The Billboard Hot 100.

In addition, there have been numerous best-of collections and remix sets. Also figuring into the mix are four solo albums from Blondie frontwoman Debbie Harry.

Through the years, Harry has also collaborated with the Jazz Passengers and Blow-Up, among others. And Harry has appeared in the films "Union City" and "The Fluffer."

Grammy- and Academy Award-winning producer Giorgio Moroder, who helmed "Call Me," attributes the group's longevity to Harry's talents. "It's her," he says. "She has a great voice, and she is the perfect frontperson."

"Plus," he adds, "the current lineup includes the band's core members. They may have disappeared for a while, but they are back."

Indeed, on April 6, Blondie—guitarist Chris Stein, drummer Clem Burke, keyboardist Jimmy Destri and singer Harry—returns with "The Curse of Blondie," the group's first studio album in five years.

The core members had previously regrouped for the 1999 release "No Exit" on the Beyond label; Chrysalis had released all previous Blondie albums.

"The Curse of Blondie" marks the group's new North American label association with Sanctuary. The act is signed to Sony internationally.

On the eve of the new release, Harry spoke with *Billboard*.

**Q: The new album is fresh and new. How does an act like Blondie maintain that freshness?**

**A:** All of our records are a group effort. Each person's style and frame of mind comes through. This is particularly true on the new record. I think it's because "No Exit" was us getting our feet wet again. Now, they're completely wet.

**Q: "Shakedown," which opens the new album, spotlights your unique rapping style. Does rhyming come easy to you?**

**A:** It wasn't spontaneous or anything. It took some time for me to write the rap. Fitting the words into the arrangement was somewhat difficult. I didn't polish it. But I did work out the lines and the rhymes.

**Q: Was this the same way "Rapture" came about?**

**A:** Yeah. I fleshed out "the man from Mars" bit, which was Chris' idea. "Rapture" was definitely more spontaneous than "Shakedown." I was writing the lyrics in the studio as I was recording it. Chris had supplied me with several lines, and I expanded on those ideas.

**Q: At the time, did you think that "Rapture" would be such a groundbreaking song for pop music, Blondie and hip-hop?**

**A:** No. I thought people would laugh at us for doing it so whitebread. But it was groundbreaking, and it opened the door for other artists. I feel very honored to be a part of that.

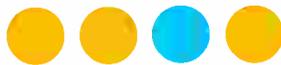
The song also broke ground in a way that many people don't talk about much: Back in those days, hip-hop and rap music was done to scratching and to tracks lifted off of other artists' songs. "Rapture" was the first rap song to have original music.

**Q: When you think back to yesterday's hip-hop, and when you listen to today's hip-hop, what goes through your mind?**

**A:** There was good and bad hip-hop then, and there is good and bad hip-hop now. It's come a long way; it's much more sophisti-



## The Last Word



### A Q&A With Debbie Harry

#### Blondie Album Releases

Year	Title (Label)	Chart Peak
1999	"No Exit" (Beyond)	18
1982	"The Hunter" (Chrysalis)	33
1980	"Autoamerican" (Chrysalis)	7
1979	"Eat to the Beat" (Chrysalis)	17
1978	"Parallel Lines" (Chrysalis)	6
1978	"Plastic Letters" (Chrysalis)	72
1977	"Blondie" (Chrysalis)	—

#### Debbie Harry Album Releases

Year	Title (Label)	Chart Peak
1993	"Debravation" (Sire/Reprise—as Deborah Harry)	—
1989	"Def, Dumb & Blonde" (Sire/Reprise—as Deborah Harry)	123
1986	"Rockbird" (Geffen)	97
1981	"KooKoo" (Chrysalis)	25

cated. It's an elegant kind of folk music.

**Q: Does today's rock music also excite you?**

**A:** Sure. A good song is a good song. A good band is a good band. It's a shame about the record industry, though, with all the [illegal] downloading.

**Q: You've been very outspoken on this topic. What are your thoughts today about downloading?**

**A:** First, most everybody is pretty outspoken about it. We're all pretty screwed by it. It's like getting fired from your job at the office. This is my future income. What else have I got? It's what I do.

**Q: Do you see something like Apple's iTunes Music Store as the savior, or does more work need to be done?**

**A:** The iTunes store is really good. But I'm not sure if it's the only or the best solution. In a way, the big labels, by making CDs so expensive, caused [illegal downloading] to happen.

We've been thinking of having CDs become part of a concert ticket price, whereby you'd go to a show and get the CD as part of the ticket price. It's one way to have control of the situation, control of your product and also deliver artwork. This way, it has integrity and personality—unlike a download.

**Q: What attracted you to the Sanctuary label?**

**A:** I liked the fact that it is an independent label and that it also has a publishing division. For an act like Blondie, independents are the way to go.

**Q: When it comes to a new Blondie track, do radio programmers think, "Oh, this will be good for classic rock" or "This will work at top 40"?**

**A:** Both—and then some. Any artist that has a history is usually looked at first by the classic stations. Of course, it really depends on the single. I mean, look at Cher. She keeps coming back with these monster singles that get played on several formats.

**Q: Giorgio Moroder remixed the new album's lead single, "Good Boys." You have always embraced remixes. What is it about the process that appeals to you?**

**A:** Remixers reduce everything. It's like the old saying, beauty is in the eye of the beholder. We all look at or listen to the same thing, but each of us will focus on something a little bit differently. To be a good remixer, you need to be a good listener. You must know what elements need to be in the mix.

**Q: You have always exuded a sexy image, provocative yet mysterious. Today, for many artists, mystery is tossed out the window. Is there something to be said for mystery?**

**A:** The extreme sort of exploitation—that in-your-face kind of personality or style or presentation—is what's working the best today. Maybe it's more in tune to the artist's personality. Perhaps I'm old-fashioned in that respect. That said, I do like both styles. I like the extremes. If someone is cool and kinky and hot and a little bit dirty and funky, I love it.

**Q: Of all the Blondie albums, which one still speaks to you the most today?**

**A:** It would be one of the first three. Those were exciting times. I don't think the records are all that accomplished, but the excitement we felt in doing them—the writing and the lives we were living at that time—still comes through.

**Q: What do you most miss about those times?**

**A:** I was learning something new every day. I was standing on very shaky ground, and that was kind of thrilling. Today, it's not quite the same. I know more what I'm doing. I still enjoy it. But when you're facing the unknown, it's like taking a bungee jump, like leaping into the unknown. Your adrenaline flies.



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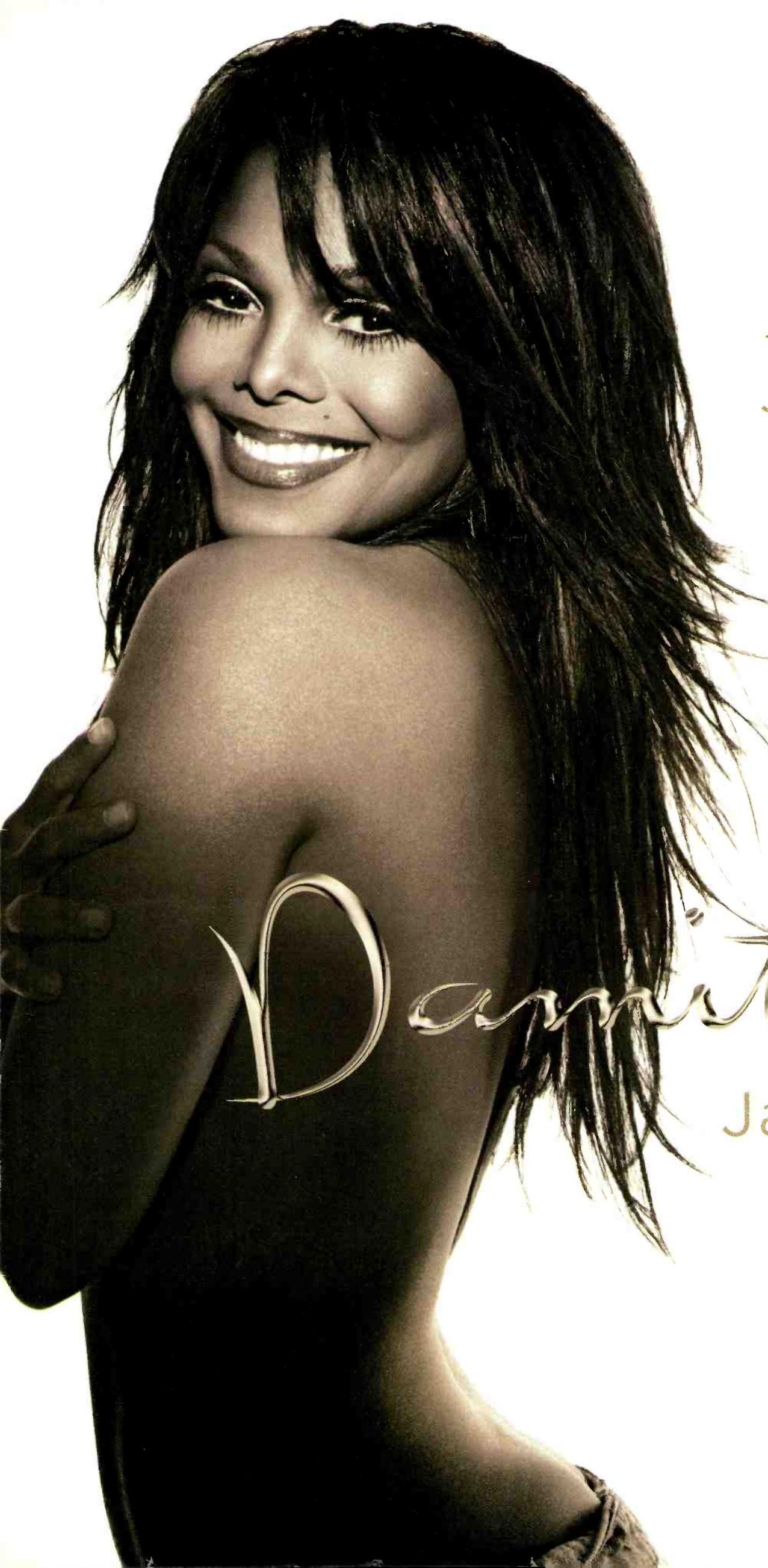
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Rank	Vodka Cosmopolitans
1st	Grey Goose® L'Orange "Aromatic citrus nose. Lush, smooth mouth-feel. Robust, natural orange flavors... Long evolving finish. Very refreshing and highly drinkable."
2nd	Grey Goose Vodka
3rd	Belvedere
4th	Ketel One
5th	Stolichnaya Gold
6th	Absolut
7th	Absolut Mandrin

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