

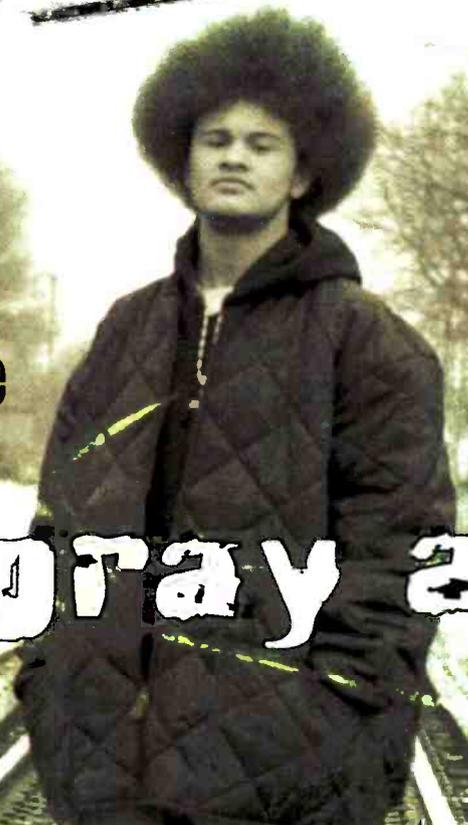
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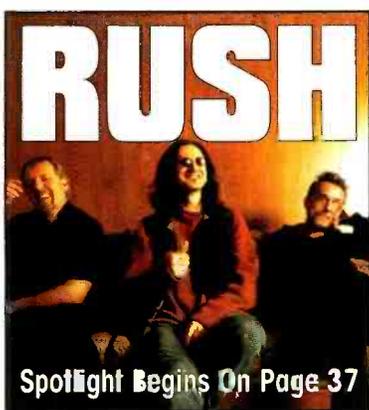
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NASHVILLE SCENE



Spotlight Begins On Page 37

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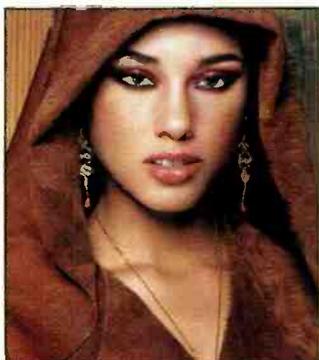
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HOT SPOTS



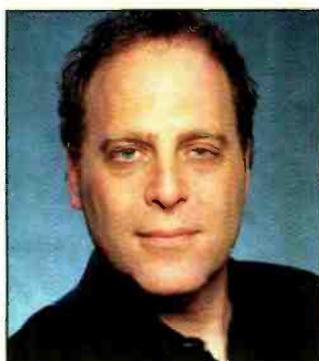
11 Go Phish

With a new Elektra/Atlantic album on the way, the members of Phish ponder the possibility of airplay.



18 Lady Luck

The Ladies First tour starring Beyoncé, Alicia Keys and Missy Elliott raises expectations for future urban outings.



86 He's Got Game

Electronic Arts' Steve Schnur talks about the changing dynamic between the music and videogame industries.

For breaking news, analysis, jobs and newsletters visit:

www.billboard.biz

Playing Games

Advertisers' Virtual Ads Sprouting In Videogames

BY SCOTT BANERJEE

SAN FRANCISCO—Nick Kang is a bad-ass ex-cop, a cool Charles Bronson-type antihero who goes after the bad guys.

But that is only Nick's day job—he also works as a pitchman for Puma sportswear.

And that has some parents riled. They think Nick ought to be busted just like the criminals he collars in his virtual videogame world, "True Crime: Streets of LA," from Activision.

"It's inherently deceptive, because they don't disclose when ads are ads," says Gary Ruskin, executive director of Commercial Alert, a marketing (Continued on page 82)

Crow Flies High For Sony Connect

BY SCOTT BANERJEE

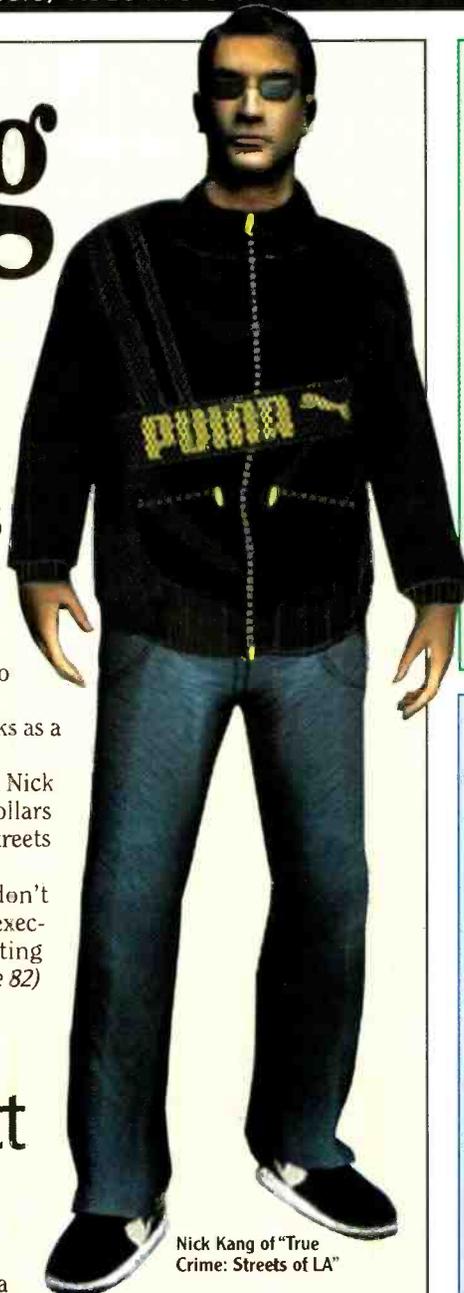
At 35,000 feet, Sheryl Crow cracked a smile after she sang the words "I don't have digital."

The lyrics to her hit single "Soak Up the Sun" were an ironic twist on a day when she added more fuel to the legal download revolution.

Crow's Concert in the Sky live performance was the highlight of a barnstorming tour from Chicago to Los Angeles to publicize Sony's new online music store, Connect. (Continued on page 82)



Nick Kang of "True Crime: Streets of LA"



Artist Orgs To Aid In Royalty Search

AG Wants Help To Find Colleagues

BY BILL HOLLAND

Now it's up to artist groups to ensure that musicians and songwriters collect some \$25 million in royalty payments that major labels have kept tucked away.

New York state attorney general Eliot Spitzer handed that task to the groups this (Continued on page 83)



SPITZER: DONE DEAL

It Only Gets Better For Gospel Group

BY DEBORAH EVANS PRICE

NASHVILLE—Last month ended with a bang for MercyMe.

On April 28, the Gospel Music Assn. presented the Christian crossover act and its members with four Dove Awards, including artist, song and group of the year.

"I don't know how we could have had a better Wednesday," INO Records president Jeff Moseley says of the Dove wins (Continued on page 83)



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Country, R&B/Hip-Hop, Digital Tracks,
Heatseekers and more.

Billboard CHART ALERT
YOUR FIRST LOOK BETWEEN THE BULLETS
DECEMBER 03, 2003
Geoff Mayfield, Contributors: Keith Caulfield, Todd Martens

Jay-Z Fends Off No Doubt; Reclaims No. 1
In its third week on the charts, Thanksgiving week traffic softens the erosion on Jay-Z's "The Black Album" from 38% in the second week to 9.7% on the current Billboard 200. The rapper finishes ahead of the pack with a lead of less than 8,000 copies (4-1, 260,000) ... A hits album by No Doubt sets up shop at No. 2. With 253,000 sold in its best frame, the band is just a hair off its best Nielsen SoundScan opener ... Thanksgiving week album sales are down less than 3.5% from the same holiday week of 2002, but if ...

MARKET WATCH

- Album units, current chart week: 20.5 million units
- UP 23.7% over last issue's charts: 16.6 million units
- DOWN 3.4% over same week, 2002: 21.3 million units
- This week Each of the top 21 albums surpass 100,000 copies, with each of the top 7 above 200,000.

The Billboard 200 - Sales data provided and compiled from Nielsen SoundScan

1	4	JAY-Z The Black Album (Roc-A-Fella/Def Jam /DJJMG)	11	4	BLINK-182 Blink-182 (Geffen /Interscope)
*2	New	NO DOUBT The Singles 1992-2003 (Interscope)	*12	New	NELLY Da Derry Versions - The Reinvention (Fo' Reel/Universal /UMRG)
3	1	BRITNEY SPEARS In The Zone (Jive /Zomba)	*13	1	MISSY ELLIOTT This Is Not A Test! (The Gold Mind/Elektra /EEG)
*4	18	HILARY DUFF Metamorphosis (Buena Vista /Hollywood)	*14	18	CLAY AIKEN Measure Of A Man (RCA /RMG)
*5	8	VARIOUS ARTISTS Now 14 (Columbia/Universal/EMI/Zomba /Sony Music)	15	8	SHERYL CROW The Very Best Of Sheryl Crow (A&M /Interscope)
*6	9	TOBY KEITH Shock'n Y'all (DreamWorks (Nashville) /Interscope)	16	9	SOUNDTRACK Tupac: Resurrection (Amaru /Interscope)
7	6	JOSH GROBAN Closer (143/ Reprise /Warner Bros.)	17	6	THE BEATLES Let It Be... Naked (Apple /Capitol)
8	2	G-UNIT Beg For Mercy (G-Unit/ Shady /Interscope)	18	2	SARAH MCLACHLAN Afterglow (Arista)
*9	19	KORN Take A Look In The Mirror (Immortal/Epic /Sony Music)	*19	19	ROD STEWART As Time Goes By ... The Great American Songbook Vol. II (J /RMG)
*10	10	OUTKAST Speakerboxxx/The Love Below (Arista)	*20	10	PUDDLE OF MUDD Life On Display (Geffen /Interscope)

* indicates titles with greatest sales gains this week

Go to billboard.com/chartalert for registration and more information.

Top Albums

ARTIST	ALBUM	PAGE
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JOSH GROBAN	Closer	76
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VIC LATINO & DAVID WAXMAN	Ultra.Dance 05	31
HEATSEEKERS		
CONJUNTO PRIMAVERA	Dejando Huella	77
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VARIOUS ARTISTS	Rock Against Bush Vol. 1	77
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DIANA KRALL	The Girl In The Other Room	74
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PRINCE	The Very Best Of Prince	75
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DIANA KRALL	The Girl In The Other Room	74
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NORAH JONES	Come Away With Me	77
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CHRISTIAN	
MERCYME	Undone
GOSPEL	
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REGGAE	
SEAN PAUL	Dutty Rock
WORLD MUSIC	
GIPSY KINGS	Roots
MUSIC VIDEO	
BEYONCE	Beyonce: Live At Wembley
KID VIDEO	
THE LION KING 1 1/2	
HEALTH & FITNESS VIDEO	
THE METHOD PILATES: TARGET SPECIFICS	
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WWE: THE MONDAY NIGHT WAR	

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8 Ten new member states join the European Union, widening the EU's trading borders and extending the scope of its copyright concerns.

9 BMI pacts with Nielsen Broadcast Data Systems and Mediabase as part of its digital initiative.

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11 The Beat: Phish emerges from the studio with new set "Undermind" and a renewed dedication to making records.

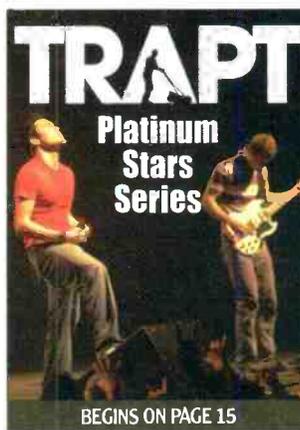
12 Higher Ground: Newcomer Jeremy Camp wows the Gospel Music Assn. as he beats out established artists to win one of his first two Dove Awards.

13 Legal Matters: Prosecutors turn the screws on Michael Jackson, opting to file a conspiracy charge against the singer.

14 Jazz Notes: North Sea Jazz Festival Cape Town celebrates South Africa's 10th year of



MICHAEL JACKSON



democracy with a slate of such homegrown acts as Feya Faku.

18 Touring: The Ladies First tour's mainstream appeal and production pizzazz set an example for future urban outing.

20 R&B: Smokey Robinson's food company introduces its first entree, Soul Is in the Bowl Gumbo.

30 Beat Box: Erlend Øye literally makes his voice heard on his installment of the DJ Kicks series.

32 Country: Compendia Records taps bluegrass popularity with three genre-bending, budget-conscious album projects produced by Bil VornDick.

67 Songwriters & Publishers: Bryan-Michael Cox wins his fourth straight songwriter of the



year trophy at SESAC's eighth annual New York Music Awards.

68 Studio Monitor: New York studio owners gathered at a Society of Professional Audio Recording Services meeting to find better ways to promote their services.

59 The videogame industry's strong growth will no doubt be a popular topic at the Electronic Entertainment Expo, set for May 11-14 in Los Angeles.

60 Retail Track: HMV pulls out of the United States. Why did the retail chain fail?

61 Home Video: Affordability of DVD players has fitness titles

slimming their VHS shape into the DVD format.

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63 Canada's Michael Bubl  aims to continue the international success of his self-titled album in the United States.

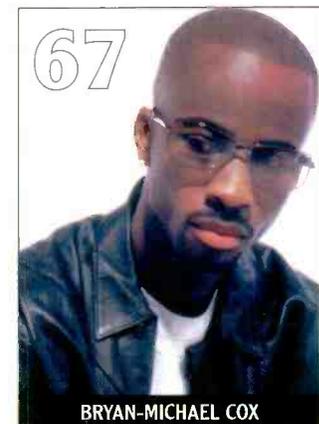
65 Global Pulse: Macaco mixes Afro-Latin roots with electronica beats on its third album, "Entre Raices Y Antenas."

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81 Tuned In: The Tube: Walt Disney Records turns to its own resources to push such TV soundtracks as "The Cheetah Girls," "Lizzy McGuire" and "Pixel Perfect."

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BRYAN-MICHAEL COX

QUOTE OF THE WEEK

"There are a lot of people in town so scared that they're going to lose their Mercedes, their parking space and their job, that they're afraid to sign anything."

BRAD COTTER
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ARTIST & COMPANY INDEX

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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.



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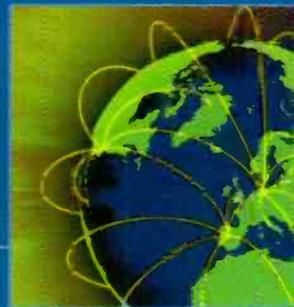
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Steve Bartels officially takes the reins at Island Def Jam



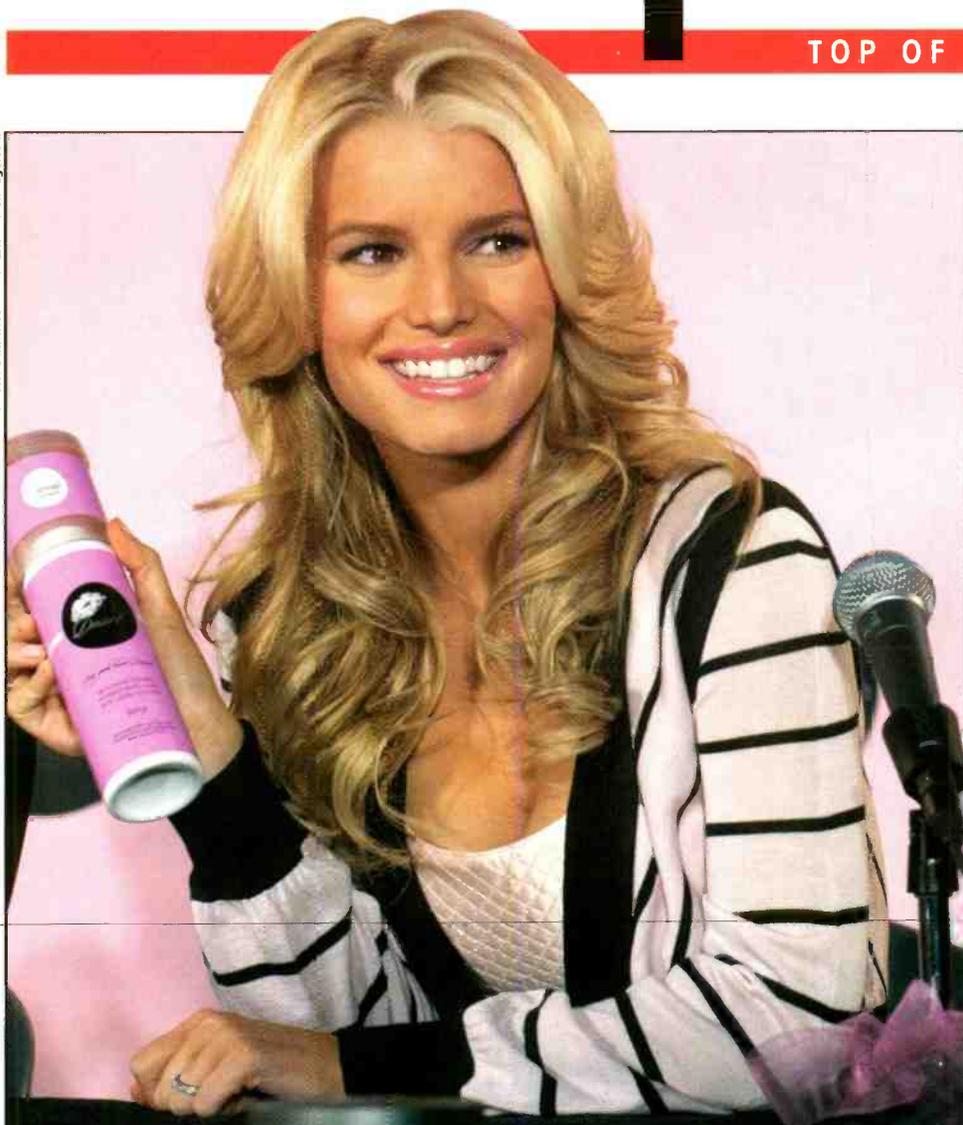
Upfront

TOP OF THE NEWS

Reggae architect Coxson Dodd dies at 72



Photo: Dimitrios Kambouris/WireImage.com



Jessica Simpson introduced her fragrance line Dessert during a January event in New York.

Divas Smell Money In Fragrance Biz

BY CARLA HAY

NEW YORK—Some of today's biggest music stars have ignited a boom in the once-dormant celebrity fragrance business.

Leading the way is Jennifer Lopez, who has two successful fragrance lines: Glow by J.Lo and Still Jennifer Lopez.

Celine Dion, Thalía and Jessica Simpson are among the other stars who have attached their names to fragrance products. Britney Spears and Beyoncé will enter the marketplace later this year.

Celebrities who launch fragrance products almost always have an ownership stake in the business.

"Even if the product line doesn't sell that well, it's a big moneymaker for the star because of the lucrative contract, which usually comes with a big-salary guarantee," says Gina Pia Bandini, editor-in-chief of fashionfinds.com.

PERFUME HITS

Five years ago, the market for celebrity fragrances was largely inactive, according to beauty-industry experts.

(Continued on page 84)

Collecting Societies Under EU Microscope

BY EMMANUEL LEGRAND

LONDON—The role of national royalty collection societies is under scrutiny by the European Commission, Europe's executive arm, which is seeking new rules on collective licensing of music for online use.

The EC has warned 16 authors' rights societies that the way they cross-license repertoire through what is known as the "Santiago agreement" is "potentially in breach of European Union competition rules."

On April 19, the EC also called for new EU-wide legislation "on the collective management of rights, and particularly on collecting societies."

A legal expert working for a major company says the EC move "was expected, but it is still unclear what they want to look at. All this is very vague."



BOLKESTEIN: SEEKS A 'TRUE SINGLE MARKET'



KREILE: IP PROTECTION IS CRUCIAL

What is clear is the EC's desire to ease Pan-European repertoire licensing.

"The marketing of intellectual-property rights needs to be facilitated in order to create a true single market in this area," EU internal market commissioner Frits Bolkestein says.

The EC's decision is based on a preliminary 19-page report, "The Management of Copyright and Related Rights in the Internal Market." The paper suggests that Pan-European legislation "would be highly desirable."

The EC paper argues that collective-rights management will be more firmly established if a legal framework on collecting societies is implemented at the EU level. This would ensure that collecting societies are efficient and transparent.

In a first step, the EC launched a consultation (Continued on page 84)

BMG U.S. Latin Quits A&R Label Limits Role, Won't Sign Local Acts

BY LEILA COBO

MIAMI—It didn't take long for Maarten Steinkamp to conclude that BMG U.S. Latin could not continue as a traditional label.

The BMG International president, who was given direct control of Latin operations in November, is reducing the label to a marketing/promotion/distribution office that will no longer sign local acts.

The move, which Steinkamp hinted at last year, was made official during the Billboard Latin Music Conference, where the New York-based executive was a speaker at the "Presidents & Artists" panel.

At this point, BMG U.S. Latin is "first and foremost a marketing and promotional operation that helps sell our repertoire from around the world into the U.S. Latin market," Steinkamp tells *Billboard*.

"Second, it's about maximizing catalog and compilations," Steinkamp continues.

Additionally, he says the company will seek "repertoire we can promote and market without making the A&R investment."

The decision has raised many questions in the industry.

"I don't believe they have the structure to promote properly," says one manager with an act on the label. "And not signing local acts is a big mistake. It leaves you with no clout in the market."

Others agree that it would be a mistake not to sign acts in the biggest market for Latin music.

The Miami-based operation's staff stands at 30 people, down from 44 when Steinkamp took charge. The cuts were made in December; no additional staff reductions are expected.

Some believe the changes have been made in anticipation of the planned BMG merger with Sony Music, but Steinkamp denies this. Sony continues to operate a full-service U.S. label.

Currently, BMG has only one radio promoter on staff. But Steinkamp says there are plans to hire one or two additional promotion people in the next several weeks.

What no one disputes is that BMG U.S. Latin has had multimillion-dollar losses in the past two years, fueled by large artist advances and (Continued on page 85)

Bartels New Island Prez

Move Reunites Him With Former Boss L.A. Reid

BY CHRIS MORRIS

As Island Records' new president, Steve Bartels' first order of business is to build upon the label's solid rock foundation.

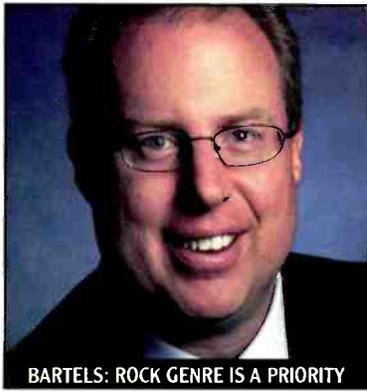
"The rock integrity of this label is so vital and so important," Bartels says. "My absolute first task is to make sure I shore it up and increase it further."

"Not only the history of the label, but what's been accomplished with it, has been fantastic. We have some incredible releases in that genre coming up."

He cites upcoming Island projects by the Killers, Saliva and PJ Harvey as priorities. On the pop side, he says vocalist Christina Milian continues to develop.

Bartels was officially named president May 4. He is based in New York and reports to Island Def Jam Music Group chairman Antonio "L.A." Reid.

The move reunites Bartels with Reid. As executive VP of promotion at Arista Records, which he left in March, Bartels reported to Reid, who was for-



BARTELS: ROCK GENRE IS A PRIORITY

merly label president/CEO.

Bartels says of Reid, "I had an incredible working relationship with him. We bonded early on. When this opportunity became available, it seemed like a natural fit."

Bartels spent a decade at Arista and most recently was involved in promoting such hit label acts as Usher, OutKast, Pink, Avril Lavigne and Dido. Previously, he was national director of

promotion at A&M.

Assuming his Island post after a period of downsizing, both industry-wide and at parent Universal Music Group, Bartels admits that doing business with fewer resources is "a challenge."

However, he adds, "You have to be a business person as you look at the realities of the music, but the music to me always leads, the creative process always leads. It's a matter of, 'Can you do it more efficiently today than you might have been able to do it 10 years ago?'"

Bartels arrives at IDJ after a round of executive musical chairs.

Reid took the helm at IDJ a month after his dismissal at Arista in January. He succeeded Lyor Cohen, who moved to Warner Music Group as chairman/CEO of U.S. operations.

Following Cohen's exit, Island president/IDJ executive VP Julie Greenwald departed April 1; she has since been named president of Atlantic Records Group.



EUROPEAN UNION FLAG: GOLD STARS ON A BLUE FIELD SIGNIFY UNITY FOR THE EU

New EU Members Face Copyright Issues

BY EMMANUEL LEGRAND

LONDON—History was made May 1 when 10 additional countries joined the European Union.

The new member states are Poland, Hungary, the Czech Republic, Slovenia, Slovakia, Lithuania, Latvia, Estonia, Malta and Cyprus.

They bring 75 million inhabitants and nine new languages to the 11 officially spoken in the former 15-member EU.

The EU has become the third-largest population bloc in the world after China and India, with more than 450 million inhabitants and the biggest free-trading area.

Even with this new influx, Europe as a music market still lags behind the United States.

In value, the 10 countries combined represent a market the size of Belgium, with aggregate 2003 sales of \$231.3 million, according to the International Federation of the Phonographic Industry.

But for industry observers, the input of these 10 new members goes beyond simple statistics.

"What has happened is that the borders of the EU have changed," says Frances Moore, Brussels-based director of the IFPI's European office.

ENLARGED TRADING BLOC

By shifting toward Eastern Europe with the addition of countries from the former Soviet empire and further south with the

arrival of the Mediterranean islands of Cyprus and Malta, Moore reckons that the region's whole balance has changed.

"These are young and dynamic countries, and they bring a breath of fresh air to Europe," she says. "It reinforces the EU and creates a bigger trading bloc."

Universal Music International general counsel Richard Constant is among those who see the enlargement as a positive thing.

"These 10 countries had pretty poor copyright protection. By joining the EU, they will have to fix the situation and level up to EU standards. That will result in better protection."

On the legislative front, much progress has been made during the past 10 years to elevate national laws to EU levels, according to the IFPI.

"Our feeling was to push hard to improve the situation before they joined, and we will continue to push," Moore says.

However, Moore sees the enlargement as a major challenge for the industry with regard to piracy. By moving its borders farther east, not only has the EU integrated countries with an already strong piracy rate, but it has also moved closer to three main centers of physical piracy: Russia, Belarus and Ukraine.

Previously, Greece and Italy were the two EU countries with the highest piracy rate. But the emphasis is now moving east.

"The piracy levels in the region
(Continued on page 85)



MOORE: NEW MEMBERS BRING 'BREATH OF FRESH AIR'

McCoury Sues To Halt Release Of Two Albums

BY PHYLLIS STARK

NASHVILLE—Grammy Award-winning bluegrass star Del McCoury is challenging independent label Copper Creek Records over the ownership of two recordings McCoury cut more than 25 years ago.

McCoury's copyright infringement suit against the Roanoke, Va.-based label unveils the legal wranglings that can arise when the transfer of ownership rights in artistic works is questioned.

The independent-label and bluegrass communities will be watching the proceedings closely.

Copper Creek is also accused of engaging in unfair trade practices and unfair competition in the civil action, which was filed April 30 in the U.S. District Court for the Middle District of Tennessee.

The suit concerns two records McCoury made in the early 1970s. One was recorded at Leesburg State Prison (now Bayside State Prison) in Leesburg, N.J. That recording has never been released.

The other recording was made with McCoury's band at the time, the Dixie Pals, at a studio in Ferndale, N.Y., belonging to Paul Gerry. Gerry's Revonah Records released the album as "Del McCoury & the Dixie Pals" in 1975. It has been out of print for 25 years.

Copper Creek purchased the masters to both recordings and all assets of Revonah Records from Gerry's widow. In February, Copper Creek executives informed McCoury that the label planned to rerelease the "Dixie Pals" album supplemented with a few tracks from the unreleased prison recording.

McCOURY'S COMPLAINT

McCoury's attorneys have asked Copper Creek to cease

all plans for the rerelease. They believe the label does not have the legal right to the recordings. They also cited the tapes' poor quality and potential for interfering with other planned McCoury releases and sales of albums already on the market.

However, according to the suit, the label continued with its plans and informed McCoury that he would not be paid for the exploitation of these recordings.

In a letter to Copper Creek principal Gary Reid, McCoury's manager, Stan Strickland of Rainmaker Management, calls the planned release "theft" and characterizes the label's business dealings as "immoral."

David Crow, a Nashville attorney representing Copper Creek, characterized the recordings as "works made for hire" in a February letter to McCoury's attorney.

Crow notes that "Revonah's standard artist agreement was that Revonah paid for all production costs, artwork costs and manufacturing costs and gave the artist 500 free copies of each album in exchange for all rights in the album."

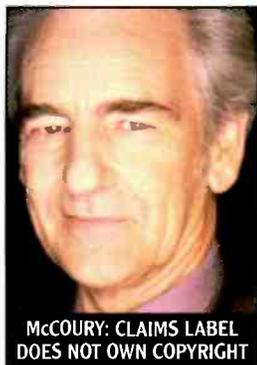
Crow's letter states, "As the owner of a work made for hire, my client has the right to rerelease the album."

PUT IT IN WRITING

McCoury's attorney, San Francisco-based David Given, disagrees.

In a March 4 response to Crow, Given says the lack of a written contract makes any transfer of ownership rights from the artist to the record label void under the statute of frauds provision of the federal Copyright Act.

Given also disputes Crow's claims that the recordings were works made for hire. Among several arguments
(Continued on page 83)



McCOURY: CLAIMS LABEL DOES NOT OWN COPYRIGHT

NEWSLINE

THE WEEK IN BRIEF

The Latin Grammy Awards returns to Los Angeles in 2004, after a one-year stint in Miami. The Fifth Annual Latin Grammy Awards will take place Sept. 1 at the Shrine Auditorium and will once again be broadcast live on CBS. The Latin Grammys will also air in approximately 100 other countries. L.A. was a practical choice: The show's production staff is based there, and moving that staff is costly, sources say. Award nominees will be announced July 14. **LEILA COBO**

Celebrate Brooklyn, one of the nation's oldest free performing-arts festivals, will honor Clive Davis, BMG North America chairman and Brooklyn, N.Y., native, at a June 16 gala. The event at Brooklyn's 7,000-capacity Prospect Park Bandshell marks the opening of the festival's 26th season. Highlights of the summer-long concert series include Los Lobos, South Africa's Ladysmith Black Mambazo, rising Latin stars Natalie LaFourcade and Bacilos, reggae superstar Burning Spear and a multi-artist tribute to the songs of Neil Young. Davis grew up in a working-class Jewish neighborhood in Crown Heights. He attended Brooklyn's Erasmus Hall High School, earning membership in the Arista Society for New York's top students. Davis later adopted the organization's name for his record company: "It stood for excellence," he says. **THOM DUFFY**

Universal Music Group Nashville and sister label DreamWorks are expected to consolidate operations May 7. Sources say DreamWorks chief executive James Stroud and current UMGN chairman Luke Lewis will jointly run the combined labels. DreamWorks senior executive for promotion and artist development Scott Borchetta likely will helm the combined promotion efforts for DreamWorks, MCA Nashville, Mercury and Lost Highway Records. **PHYLLIS STARK**

VNU beefs up its European presence in the airplay-monitoring business by acquiring Music Control and Aircheck. VNU, Billboard Information Group's parent company, says regulatory authorities have approved both transactions. Music Control is the leading Pan-European radio airplay-monitoring service. Based in Germany and Ireland, Music Control also operates in Italy, Switzerland, Austria, the United Kingdom, Spain, Portugal, France, Belgium, Scandinavia, Greece and Mexico. It monitors more than 600 radio stations and provides *Billboard* with the weekly Pan-European Airplay Top 20 chart. Aircheck monitors 20 Dutch radio stations. Prior to the purchase, VNU owned a majority stake in Aircheck, which is a partnership between VNU and Dutch collecting society Buma/Stemra. Both companies will be integrated into VNU's Nielsen Entertainment, which also includes U.S. airplay monitoring service Nielsen Broadcast Data Systems and U.S. sales chart compiler Nielsen SoundScan. **EMMANUEL LEGRAND**

Broken Bow Records has ended its 18-month relationship with management and marketing firm the Consortium. The two companies were partners in label imprint C4 Records. RED Distribution distributes Nashville-based indie label Broken Bow. Its roster includes Craig Morgan, Sherrie Austin, Lila McCann and C4 flagship artist Joe Diffie. Partners Mike Martinovich, Stan Moress, Bernard Porter and Al Schiltz formed the Consortium in 2001. All four are veteran artist managers. **PHYLLIS STARK**

Clear Channel Communications started the year strongly, according to a recent report by financial services firm William Blair & Co. In CCC's radio division, the growth of spot advertising drove revenue of \$832.9 million, an increase of almost 5%. The report was less enthusiastic about CCC's live-entertainment division, Clear Channel Entertainment, where higher-than-expected expenses offset better-than-expected revenue. CCC currently trades at 23.3 times William Blair's 2005 EPS estimate, according to the report. See billboard.biz for more analysis. **RAY WADDELL**

Rykodisc is finalizing the purchase of Los Angeles-based independent Emperor Norton Records, according to a source familiar with the deal. Rykodisc's distribution arm, Ryko Distribution, began handling Emperor Norton releases May 3. The label previously went through Caroline Distribution. Peter Getty, grandson of late billionaire J. Paul Getty, founded Emperor Norton. The label's most recent hit was the soundtrack to director Sofia Coppola's Oscar-winning film "Lost in Translation." The soundtrack sold more than 114,000 copies, according to Nielsen SoundScan. Emperor Norton president Steve Pross and GM Van Riker will join Rykodisc's staff in A&R and marketing capacities. Pross and Ryko Label Group president Joe Regis did not return calls seeking comment, and Riker declined to comment. **CHRIS MORRIS**

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

WMG Drops Catalog Prices

1,776 Titles Affected; Many Cut To \$6.71 Wholesale

BY ED CHRISTMAN

NEW YORK—In a move merchandisers praised, the new ownership of the Warner Music Group is putting its stamp on the marketplace by lowering the cost on 1,776 titles, the largest devaluation in WEA's 33-year history.

"Anything that the industry does to lower [retail prices for] the consumers who shop in the store is extremely positive," Trans World Entertainment music divisional merchandise manager Jerry Kamiler says. The WEA price cut "reinforces what the [Universal Music Group] started in the fall with JumpStart."

George Balicky, VP at Galaxy Music Distributors in Pittsburgh, says, "If there is price protection, we always praise price changes when they are going down."

Price protection occurs when suppliers agree to cover the devaluation so that accounts do not have to take a hit on inventory. In this case, WEA will issue a credit by rebilling affected titles at the new lower price for purchases made of those albums within the past

90 days.

WMG executives were unavailable to comment.

About 1,200 of the devalued titles were repriced to the company's Super Value budget line, which carries a \$6.71 wholesale cost. Most of these were from WEA's \$11.98 midline, but a few came from the company's front-line and super midline.

Among the acts with titles being repriced from the Super Saver midline to budget are 10,000 Maniacs, the B-52's, Bad Company, Jackson Browne, Judy Collins, Doobie Brothers, Foghat, Aretha Franklin, J. Geils Band, Manhattan Transfer, Bette Midler, Teddy Pendergrass, Bonnie Raitt, Otis Redding and Rod Stewart.

Another 300 titles will be repriced from the front-line prices of \$17.98 and \$18.98 and the Super Sonic super midline price of \$13.98 to the Super Saver midline, which carries a \$7.85 cost.

That repricing will affect albums by acts including Tori Amos, Built to Spill, Tracy Chapman, Phil Collins, Hootie & the Blowfish, Madonna, Lil' Kim, Natalie Merchant, Morrissey, the Ramones,

Stone Temple Pilots, Neil Young and Emerson, Lake & Palmer, as well as the Jimmy Page/Robert Plant album "Walking Into Clarksdale."

In addition to the price reduction, the midline, super midline and front-line CDs—excluding the 200 best-selling catalog titles—will carry a 5% discount with 120 days of extra dating, while the budget line carries a 10% discount and the same amount of extra dating before bills are due.

Normally, payments are due in 60 days, so the extra dating gives accounts nearly six months before payments are due.

Other price cuts saw front-line titles dropped to the Super Sonic line and a number of double- and triple-album sets reduced as well.

"They really strengthened their Super Sonic line too, which brings retail's cost down to \$9.17. This is critical and allows us to get pricing to hit the consumer's sweet spot," Kamiler says.

In other changes, WEA reduced its early-payment discount from 2% to 1.5% and introduced a handling fee of 19 cents per unit for all returns.

Coxsone Dodd Dies

His Label Captured Jamaica's Best

BY CHRIS MORRIS

LOS ANGELES—Producer/label operator Clement "Coxsone" Dodd, one of the great architects of reggae music, died of a heart attack May 4 at his studio in Kingston, Jamaica. He was 72.

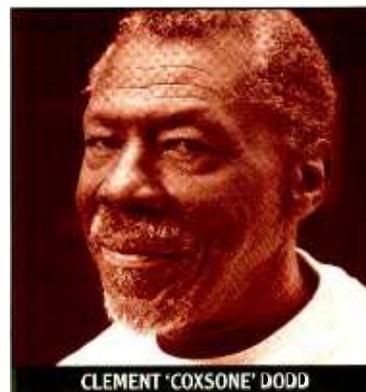
A jazz fan, Dodd was originally a DJ who operated one of Kingston's first important sound systems, Coxsone Downbeat.

He began recording R&B-styled material by homegrown talent in 1959 and worked with virtually every important Jamaican performer of the '60s and '70s.

Working with producer Lee Perry, he began documenting the pre-reggae ska sound on his Studio One label in 1963. In the early '60s, the Skatalites, ska's first major instrumental group, were his house band.

Singers Delroy Wilson, Ken Boothe, Owen Gray and keyboardist Jackie Mittoo were other important performers in Dodd's stable.

Dodd's biggest early discovery was the Wailers. The trio of Bob Marley,



CLEMENT 'COXSONE' DODD

Peter Tosh and Bunny Livingston recorded such early "rude boy" ska hits as "Simmer Down" at Dodd's Brentford Road studio.

As ska evolved into rocksteady, Dodd recorded major dance hits by Alton Ellis, Slim Smith, Marcia Griffiths and vocal trio the Heptones. As the roots reggae sound developed in the late '60s and early '70s, these artists were joined at Studio One by Horace Andy, Dennis Brown, Burning Spear, John Holt and the Wailing Souls.

During the '70s and '80s, Dodd released his studio's spare rhythm tracks in a series of instrumental albums that helped define Jamaican dub. He also cut early dancehall reggae hits by Willie Williams, the Lone Ranger and Michigan & Smiley.

In the mid-'80s, Dodd moved to Brooklyn, N.Y., where he ran a record store, Coxsone's Music City. Rounder's reggae imprint Heartbeat Records has extensively reissued his classic Studio One recordings.

BMI Boosts Its Data

Society Adds Real-Time Radio Airplay Info From BDS, MediaBase

BY BRIAN GARRITY

NEW YORK—BMI has cut deals with Nielsen Broadcast Data Systems and MediaBase that will add more comprehensive airplay data for hundreds of radio stations to its



existing nationwide sample of radio airplay on 10,000-plus stations.

BMI says the new "census" data—which will supplement its existing radio sample data—will not change the overall number of radio performances tracked for a song.

Instead, the information will allow BMI to better track where and when the airplay took place.

"It gives us more granular information," BMI COO John Cody says.

(Continued on page 84)



Bullish On Latin Music

When it comes to the Latin market, there are numbers, and then there are numbers.

Take the case of Latin music. Last year, shipments slid to 38.6 million from 41.1 million in 2002, a decline of 6%, according to the Recording Industry Assn. of America.

Sadly, the numbers have been declining for four straight years. The only saving grace is the shortfall no longer hits double digits. Shipments in 2002, you might recall, declined 15.6% from 48.7 million the year before.

Looking at those numbers, it is hard to be optimistic.

But now check these numbers.

The nation's 40 million Latinos represent about 14% of the population—making them the largest minority group in the United States. Their aggregate disposable income is nearly \$700 billion per year.

What's more, Latinos are also the fastest-growing segment of the population. Their numbers rose 60% from 1990 to 2000, according to the U.S. Census Bureau. And they grew by almost 10% again during the past two years.

Compare this to the general population, which grew by a mere 2.5%, and you understand why advertisers in droves are suddenly discovering this market.

By 2050, Latinos are expected to comprise 25% of the U.S. population. This burgeoning market will become a powerhouse.

Ad revenue for the top 58 Latin magazines in the United States grew to more than \$145 million last year, according to

There's always a bottom line, and here it is: We're bullish on the Latin market.

Folio magazine and the Hispanic Magazine Monitor, which track the industry.

That is an increase of more than 23% over the previous year.

We're happy to report that *Billboard's* Latin coverage and our signature four-day conference and Latin Music Awards TV show have put us right in the sweet spot of this growing market for more than 15 years. That

spells commitment.

This year a record number of sponsors signed up for the Latin event, and despite the dour sales figures, the conference demonstrated that there was every reason to be optimistic.

The mood, typical of other *Billboard* events this year, was decidedly upbeat compared with 2003. New stars emerged, such as Juanes and Akwid, while established acts like Ricky Martin and Gloria Estefan demonstrated their staying power.

Piracy, of course, continues to be a major problem, especially in Latin American countries. So far, the main threat is physical piracy, although digital piracy is a growing concern.

The good news is that the RIAA dedicated \$2.5 million last spring to fight piracy mainly in the United States and Puerto Rico. Two million illegal pieces of Latin product were seized in 2003, a 40% increase over seizures in 2002. And those numbers are likely to continue rising.

Like any numbers game, there's always a bottom line, and here it is: We're bullish on the Latin market.

Does something make you jump and shout? Write a letter to the Editor! Mail to Keith Girard, Editor-in-Chief, *Billboard*, 770 Broadway, 6th Floor, New York, N.Y., 10003, or e-mail to letters@billboard.com. Include name, title, address and phone number for verification. Letters should be concise and may be edited. Names can be withheld, at the discretion of the editor. All submissions published shall become the sole property of *Billboard*, which shall own the copyright in whole or part, for publication.

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Jeremy Camp is the first BEC Recording artist to take home a Dove Award



A conspiracy charge against Michael Jackson opens door to hearsay testimony



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



PHISH: FINDING THEIR WAY IN THE STUDIO REALM

Phish Puts Mind To Studio Work

After 11 studio albums, jam band **Phish** may finally be finding its sea legs when it comes to making records.

Or so says drummer **Jon Fishman**.

"I think it's something we're getting good at. We were great at the stage part but pretty lousy in the studio. For so many years we were always disheartened by the studio results. But I think we're getting into the realm where we can start making some pretty amazing albums."

Elektra/Atlantic releases "Undermind," the band's first studio project since 2002's "Round Room," June 15.

The album fulfills Phish's contract

promotion ideas. None of us were very comfortable sitting in **Tower Records** signing autographs or playing three minutes on the air."

He feels the plans for this album suit the band. He is particularly excited about concerts set for June 17-18 at **KeySpan Park** in Brooklyn, N.Y. One of the shows will be beamed into movie theaters.

Phish has never been about radio hits, but Fishman thinks the time may have come with first single "The Connection."

"I will be surprised if it doesn't catch fire," he says. "I don't think it

will be a boom bang hit like something from [**OutKast's**] 'Speakerboxx,' but I could really see it striking a chord." The song goes to radio May 24.

DURANNIES REJOICE: **Duran Duran** has signed with **Epic Records**.

The worldwide deal is for at least one album and one DVD,

according to sources. **Wendy Laister** manages the band, which now consists of the five original members. Epic declined to comment.

Billboard.biz on April 28 broke the news that the band was in final negotiations with Epic. Sources say the deal is done.

Hollywood Records released **Duran Duran's** last studio album, 2000's "Pop Trash," in the United States.

CH-CH-CHANGES: **Lee Stimmel** is the new senior VP of marketing for **Epic Records**. He is former VP of marketing and product development for **Atlantic Records**. Stimmel, who is

(Continued on page 13)

Verve Hopes Cullum Has That 'Something'

BY DAN OUELLETTE

Too often the recording industry hustles out young talent with ploys that are more about marketing than musical substance.

Jamie Cullum has already demonstrated to live audiences in the United States—from New York and Los Angeles to Austin—that he's able to deliver the goods. It is these performances that have made British jazz pianist/singer/songwriter Cullum one of the year's biggest buzz artists.

But **Verve/Universal**, which is releasing his album "Twentysomething" May 11 in the United States, is not taking any chances. The label has given Cullum a full-court promo press since last September.

First single "A 1 at Sea" was among the most-added tracks at triple-A radio, according to **Billboard's** sister publication **Airplay Monitor**. And **MTV** has aired the video.

Originally released last December in the United Kingdom on **Universal**, the album has now been certified double-platinum by **BPI**. Total European sales top 1 million copies, according to the label.

On the album, Cullum covers standards but delivers them with a new twist and stomp.

SHAKING UP STANDARDS

He also raises the hipness quotient with fresh takes on pop tunes from **Jimi Hendrix** to **Radiohead** to **Cole Porter**. And he throws in enough catchy and rollicking originals to offer an eclectic package of extroverted jazz-pop crossover.

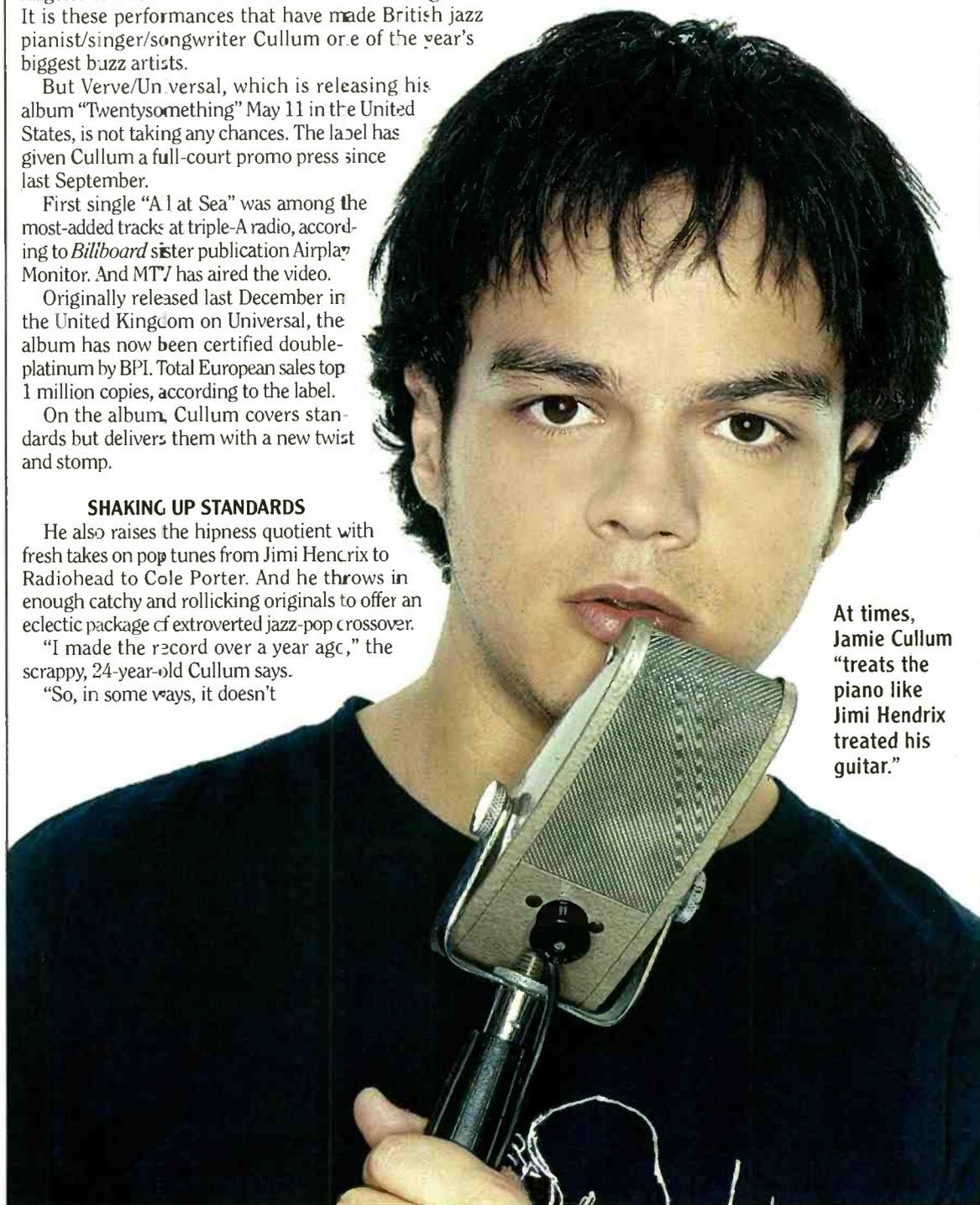
"I made the record over a year ago," the scrappy, 24-year-old Cullum says.

"So, in some ways, it doesn't

really reflect me now, because I'm changing every day. I'm constantly into new music. I don't really think about the marketing strategy, but I do like that I've been able to establish a fan base the old-fashioned way—by performing."

At his rousing New York showcase at **Joe's Pub** in January, Cullum played like a cross between avant-jazz ace **Cecil Taylor** and **Billy Joel**.

(Continued on page 12)



At times, Jamie Cullum "treats the piano like Jimi Hendrix treated his guitar."

The Beat

By Melinda Newman
mnewman@billboard.com



with **Elektra**. "We either re-sign with them and it's great, or you just let the contract go and say, 'See you later,' and see what else is out there," Fishman says. "Or you just don't have a label. I think any scenario would work for us."

"Undermind" is the group's first release for the merged **Elektra/Atlantic** team. Fishman says he's excited by the changes at the label, saying the old **Elektra** "never really worked out well for us. It always felt like they wanted us to be different, and this is who we are."

However, he admits, "it's a two-way street. For our part, we were very unattentive and unresponsive to their

Camp Comes Up Big At GMAs; Tait Joins Santana Tour

Gospel Music Week 2004 was a memorable one for **Jeremy Camp**. The **BEC Recordings** artist netted his first **Gospel Music Assn. Dove Awards**, taking home two accolades.

The best new artist award seemed a fitting choice to the packed crowd at Nashville's Municipal Auditorium. But attendees appeared pleasantly surprised when the newcomer beat out such established artists as **Steven Curtis Chapman** and **Mark Schultz**

for the male vocalist honor.

Camp's awards also marked the first time an artist on **BEC Recordings** took home a Dove. He says winning the awards indicates he has the respect of his peers.

"It's like them expressing that they like what you have to say as an artist and that your ministry is relevant in the music industry."

When the Christian industry begins to take notice of a new talent, that artist's exposure grows rapidly. Such is the case with Camp.

The Indiana native's tunes are featured on seven compilation albums. "I Still Believe" is on "WoW 2004," "Enough" is included on "WoW Worship" and "Empty Me" is on **Fervent Records'** "Absolute Worship."

"We are always doing a lot of little side things," Camp says. "I'm getting pushed into every compilation CD that's out there. It's pretty exciting. God is smiling down upon what is going on."

Released in February, Camp's current disc, "Carried Me: The Worship Project," has sold more than 124,000 copies, according to Nielsen SoundScan. It debuted at No. 2 on the *Billboard* Top Contemporary Christian Albums chart.

"What has been a huge blessing is

using the gift and the songs to bless people and encourage people," Camp says. "People are just connecting with the songs and with the heart that God has put into this project."

His previous effort, 2002's "Stay,"

join the legendary artist's band as a vocalist on Santana's European summer tour.

Tait rose to prominence in the Christian industry as part of the trio **dc Talk** with **Toby McKeehan** and **Kevin Max**. Tait has also recorded two solo albums with his band, **Tait**, on **ForeFront Records**.

When not on the road with Santana, Tait plans to continue working with his band, whose members include **Chad Chapin**, **Lonnie Chapin** and **Justin York**.

De Talk is on hiatus while the members pursue solo careers.

Tait will make his debut with Santana July 2 in France. The tour is slated to hit Germany, Denmark, the Netherlands, Switzerland, Italy, Croatia, Hungary and the Czech Republic.

Santana has also asked Tait to sing on his next album.

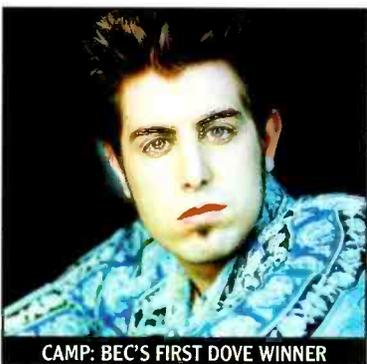
Higher Ground
By **Deborah Evans Price**
dprice@billboard.com



also continues to sell (242,000 copies), buoyed by his recent dates on the Adoration tour with **Newsboys** and **Rebecca St. James**.

This summer, he'll be making the rounds on the festival circuit before headlining his own tour in the fall.

Camp's first DVD set, "In24," was released May 4. Designed to show



CAMP: BEC'S FIRST DOVE WINNER

fans a day in Camp's life, "In24" features concert performances as well as behind-the-scenes footage of life on the road. The DVD also previews new songs from the artist's next album, "Restored," which is slated for release in November.

TAIT JOINS SANTANA: **Michael Tait** has been tapped by **Carlos Santana** to

NEW HAVEN'S COUNTRY COLLECTION: **The Carter Family**, **Hank Williams**, **Patsy Cline**, **the Statler Brothers**, **Willie Nelson**, **Tennessee Ernie Ford**, **Vince Gill**, **Ricky Skaggs**, **the Whites** and **Alison Krauss** are among the acts featured on "The Country Music Hall of Fame Presents Country's 20 Classic Gospel Songs of the Century."

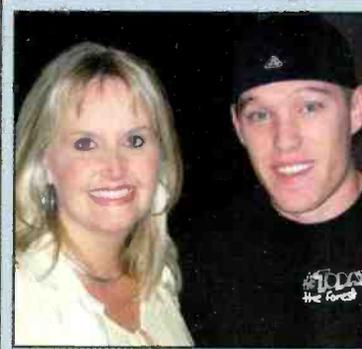
Released May 4, the collection is a joint venture between **New Haven Records** and the Country Music Hall of Fame and Museum. This is the third set in New Haven's Songs of the Century series, following "Southern Gospel's Top 20 Songs of the Century" (volumes 1 and 2) and "Gospel's Top 20 Songs of the Century."

SIGNINGS: **The Florida Boys** have signed with **Cathedral Records**. For more than 50 years, the group has been a fixture on the Southern gospel music scene. The act's new record, "Something to Remember," will hit shelves this summer.

Paul Colman, previously of the **Paul Colman Trio**, has signed with **Inpop Records** as a solo act.

On The Scene At GMA Week

Christian music artists, managers, agents, publishers and label executives from around the world convened April 24-28 for the Gospel Music Assn.'s annual con-fab at the Nashville Convention Center. Gospel Music Week 2004 included seminars, showcases, an annual worship service and a staging of "Hero: The Rock Opera." The GMA's 35th annual Music Awards were also held April 28 at Nashville's Municipal Auditorium.



Spring Hill artist **Karen Peck Gooch**, left, and **Jon Micah Sumrall** of **Kutless** appeared on the "Hear My Heart" panel during GMA Week. **Chris Rice** and **Paul Colman** were also on the panel discussing issues affecting Christian artists.



Margaret Becker, **Erin O'Donnell** and **Andrew Peterson** were among the Christian singer/songwriters who performed at "Songs & Stories of Faith V," held at Nashville's Bluebird Cafe. American Songwriter magazine presented the event, and **Charlie Peacock** hosted. Standing, from left, are **Peacock** and **O'Donnell**. Seated, from left, are **Becker**, **Peterson** and newcomer **Joe Rogness**.



EMI Gospel artist **Smokie Norful** not only won a Dove Award for contemporary gospel album of the year during the GMA's annual awards show, he also carried home a gold album for his debut, "Limited Edition." Pictured, from left, are **Norful's son, Tréy**; **EMI Gospel** president **Ken Pennell**; **EMI Gospel VP/GM Larry Blackwell**; **EMI Music North America chairman/CEO David Munns**; **Norful**; **EMI Recorded Music COO Ivan Gavin** (behind Norful); and **EMI Christian Music Group CEO Bill Hearn**.

Cullum

Continued from page 11

Cullum quickly set the ground rules, asserting he wasn't about to play the retro-jazz card of singers like **Michael Bublé** or **Peter Cincotti**.

He gave a real kick to Porter's classic "I Get a Kick Out of You," literally stomping the keys with his feet. He played the outside and inside of the piano box as a funky percussion instrument on the Lerner & Loewe standard "I Could Have Danced All

Night." And he ably delivered his witty original "Twentysomething," about the possibilities and perils of young adulthood.

'SINATRA IN SNEAKERS'

"When I play the Porter number, I treat the piano the way **Jimi** treated his guitar," Cullum says. "And 'Twentysomething' comes right out of the **Bob Dorough/Dave Frishberg** school of songwriting. I'm putting a new take on the old. At my 3,000-seat concerts in England, two-thirds of the audience is under 20."

Dubbed by the British press as "Sinatra in sneakers," Cullum says he never

set out to be famous, which is why his overnight success in his homeland took him by surprise.

"At the risk of sounding cliché, the timing was right," he says. "Norah Jones was huge in England, and therefore, so was anything that had that kind of piano-singer-jazzy flavor. Of course, people found out with me that I was a live wire and much more spontaneous and jazz-oriented."

That made for a perfect fit with **Verve**, which set into motion a lengthy setup for the U.S. release of "Twentysomething."

"We took our time to do this right," says **Nate Herr**, **Verve** senior VP/GM. "It

was critical to our marketing plan that we expose **Jamie** to audiences first."

Cullum performed several New York showcases last September and October at such clubs as **Makor** and **Fez**. He also did a three-week stint in the **Oak Room** at the **Algonquin Hotel**.

"Seeing **Jamie** is believing," **Herr** says. "That's how we wanted to introduce him to critics, TV, retail buyers and radio programmers. **Jamie** is his own No. 1 salesperson. He wins people over every night."

While U.K. marketers pushed Cullum's jazz artistry, **Verve** decided to position him more as a singer/songwriter in the United States. The track

sequence on the album was changed to accentuate the different focus. New photos were taken, and the U.S. release has a different cover.

TV will be an important promotional factor with visits to "Today" and "Late Night With David Letterman" already firm.

At retail, **Jessica Sendra**, jazz buyer for **Borders Books & Music**, says the chain will display "Twentysomething" prominently.

"**Jamie Cullum** has star power," says **Sendra**. "We're buying sizable quantities of his CD. We're going to make it hard for people to not know who he is when they come into our stores."

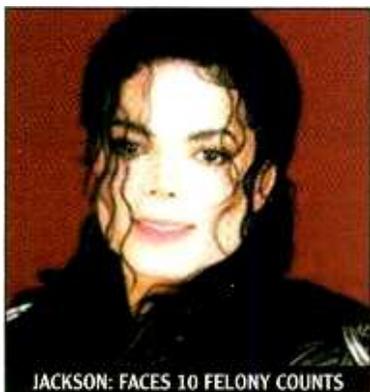
Prosecutors Play Conspiracy Card In Jackson Case

Prosecutors have turned up the heat on pop star **Michael Jackson**, who faces 10 felony counts, including one for conspiracy.

The conspiracy charge permits prosecutors to introduce hearsay testimony, lawyers say. That makes it easier for the prosecution to gain a conviction than trying him for child molestation, with which Jackson is also charged.

Like any sex crime, child molestation is difficult to prove unless there is such physical evidence as blood or wounds.

But a conspiracy charge opens the field for testimony of all types from many people, which is why



JACKSON: FACES 10 FELONY COUNTS

there's talk that prosecutors will question, or have already questioned, Jackson's aides.

LOWERING THE BOOM: As the industry debates price cutting as a way of bolstering CD sales, some observers say such a tactic is the only way to revive the beleaguered music biz.

The notion of legal download sites replacing the "free" offerings of networks like **Kazaa** and **Grokster** is unrealistic, they argue. They say that is because unemployed teens—who possess more time than money—are responsible for most of the illegal downloading that occurs.

"While a few teenagers may stop downloading illegally for fear of being sued, many more enjoy testing the limits," says **Josh Norek**, publicist for Latin rock bands

Jaguares and **La Ley**.

Even if legal downloads became popular, they aren't likely to generate the same level of album sales and music publishing income that artists and labels are used to, says

Norek, who is also a student at **Southwestern University Law School**.

That's because purchasers of legal downloads tend to be interested in just one song, rather than albums.

Also, in the past, the interests of such retailers as **Tower** and the record labels were aligned: They both benefited from album sales. But the digital era has changed all that, since neither **Apple Computer** nor **Wal-Mart** launched download stores to turn a profit. Instead, lawyers say, Apple uses iTunes to sell iPods, while Wal-Mart uses its service to boost online sales of more expensive goods.

Wal-Mart's brick-and-mortar stores sell CDs for \$9.99 to drive store traffic. Single downloads are priced at 88 cents to drive traffic to its online service. The rebound in album sales in late 2003 and early 2004, which has occurred in tandem with the **Recording Industry Assn. of America's** legal losses to **Grokster** and **Verizon**, indicates that lower prices—not lawsuits—are what is drawing customers back into stores.

HEAVE-HO: The Supreme Court has tossed out an appeal by two musicians who are seeking royalty payments from rocker **Ozzy Osbourne**.

The high court dismissed an appeal May 3 by drummer **Lee Kerlake** and bassist **Robert Daisley**, who claim they are owed funds from work they did on Osbourne's albums "Diary of a Madman" and "Blizzard of Oz."

Attorney **Nate Kraut** contends the plaintiffs did not get proper credit or

money for writing songs on the albums. Those tunes are now used in TV commercials and during **National Football League** games, Kraut states.

Sharon Osbourne, who manages husband **Ozzy**, has stated that the

duo's contributions were removed from the two albums because of their "abusive behavior."

The legal wrangling began in 1997, when **Daisley**, formerly of **Black Sabbath**, sued Osbourne for royalties. The Osbournes and several record labels were named as defendants in the suit, which a California judge dismissed.

IN OTHER NEWS: **Fulbright & Jaworski** in Houston promotes partner **Stephen C. Dillard** to head its litigation group, which comprises 424 trial lawyers worldwide. Dillard recently helped defend **Baylor University** in a wrongful death suit brought by the father of former Baylor basketball star **Patrick Dennehy Jr.** A former teammate allegedly murdered Dennehy in summer 2003.

Loeb & Loeb in New York has named **Michael D. Beck** co-chairman. Beck, who joins **John T. Frankenheimer** as co-chairman, previously was managing partner of Loeb's New York office.

Thelen Reid & Priest in New York names **William F. Patry** a partner with its intellectual-property group. Patry previously was copyright counsel to the House of Representatives' Committee on the Judiciary, where he drafted amendments to the Copyright Act.

Legal Matters
By Samantha Chang
schang@billboard.com



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The Beat

Continued from page 11

based in New York, reports to Epic executive VP/GM **Steve Barnett**.

'CALIFORNIA' DREAMING: To celebrate the release of "California," its new **Columbia Records** album, **Wilson Phillips** will perform a free show May 25 at the Santa Monica Pier. **Pre-**

miere Radio Network will tape the concert and syndicate it to 130 markets for broadcast the following week.

WORLD SERIES: Judges have picked six finalists for the Independent Music World Series Midwest Showcase, a national unsigned-artist competition. CD/DVD manufacturer **Disc Makers** is presenting the event in association with "The Billboard Musician's Guide to Touring & Promotion" and other sponsors.

A&R company **TAXI** selected 100 semifinalists from more than 1,000 submissions. **Billboard** editors chose the six finalists from that group.

Full Flava Kings, Nadir, Rebel's Advocate, Shipwreck Union, the Etiquette and **the Its** will compete for more than \$35,000 in music gear and prizes May 13 at the Elbo Room in Chicago.

The IMWS Southeast Showcase takes place July 22 at 3rd & Lindsley in Nashville.

Jazz Fest Celebrates South Africa And Its Artists

Celebrating its fifth installment, the North Sea Jazz Festival Cape Town came of age this year when it moved into a new venue and presented its most ambitious programming to date.

The two-day jazz, world and pop extravaganza was held April 10-11 in Cape Town, South Africa. The event not only packed the five venues at the new International Convention Centre but also helped celebrate the country's

10th anniversary of democracy. The festival was inaugurated in 2000 under artistic director

Rashid Lombard, who sought guidance from and collaborated with **Theo van den Hoek**, the director of the popular, multistaged North Sea Jazz Festival in the Netherlands. (That jazz bash takes place July 9-11 in the Hague.)

What's striking about the Cape Town fest is that half the lineup features such impressive homegrown talent as trumpeter **Feya Faku**, smooth jazz guitarist **Jonathan Butler**, saxophonist **McCoy Mrubata**, dynamic vocalist **Yvonne Chaka Chaka** and a reunion of Afro-fusion group **Sakhile**.

Imports included a host of bands led by saxophonists (**Joe Lovano**, **Lou Donaldson**, **Sadao Watanabe**, **René and Jackie McLean**, **James Moody** and **Gary Bartz**), fusion band **Hiroshima**, guitarist **Al Di Meola**, electric bassist **Stanley Clarke**, R&B

singer **Angie Stone** and thoroughly live-wire **Femi Kuti & Positive Force**.

Jazz Notes

By Dan Ouellette
douellette@billboard.com



Vocalist **Cassandra Wilson** made her first African continent performance in Cape Town, with two sensual and spirited shows that enthralled the crowds.

Included in her sets was a tune she played on the guitar, reminiscent of her live shows 10 years ago.

"I've played guitar since I was 12, but I've gotten sidetracked from it in recent years," Wilson told this columnist before her shows. "But **Brandon Ross**, my musical director, has been encouraging me to play again. I'm realiz-

ing now as I live with it more than I have my own level of expertise on guitar." She is leaning toward recording an entire album of her own compositions this fall.

Wilson said a particular thrill for her was opening Rosie's Theater for **Miriam Makeba**. "This is a dream come true," she said. "I place Miriam Makeba in the same space as **Nina Simone** and **Abbey Lincoln** in terms of depth of message in the music."

In her second Cape Town festival appearance, the 72-year-old Makeba wowed her fellow countrymen with a trio set featuring American bassist **William Slater** and accordion/piano player **Tony Cedras**, a South African native based in New York.

The set was a reunion with Slater, who performed with her in a trio documented on the disc "Miriam Makeba: Live at Bern's Salonger, Stockholm in Sweden—1966." It was recorded when the singer was living in exile and reissued as a CD/DVD package last year on **Gallo Records**.

Makeba left South Africa during the apartheid regime and only returned in 1991 after **Nelson Mandela's** release from prison.

"I told the truth," said **Mama Africa**, as she's fondly known throughout the continent. "We didn't have the good life here, but this country has always had great music. If left alone, we would have competed with any country in the world."

Heads Up will release Makeba's new album, "Reflections," June 22.

Another former expatriate who has settled back in Cape Town is **Abdullah Ibrahim**.

The 69-year-old pianist made his first festival appearance as a leader. His trio set, with stateside bassist **Belden Bullock** and drummer **George Gray**, was a transcendent performance that highlighted the festival.

He delivered journey music that changed shapes and colors. A poet on the piano, Ibrahim chimed chords, sprinkled single-finger notes and drifted into a state of lyrical grace. The audience was hushed in beloved appreciation.

While Ibrahim was prickly during his festival press conference, he also proved to be a wise man speaking parables.

"The circle was broken in South Africa," he said. "The black eagle has only one wing and is blind in one eye. It can't fly. We're working today to get our eagles flying again."

Montreal-based **Justin Time** recently released in North America two of Ibrahim's CDs recorded for the German label **Enja**: 1998's

"African Suite" and 2000's "Cape Town Revisited."

JAMMING FOR GONZALEZ: It happens all too often. A top-drawer jazz musician without health insurance suffers a calamitous illness, and his cohorts come to the rescue.

Since December, Latin jazz bassist **Andy Gonzalez**, whose **Fort Apache Band** recorded three noteworthy Afro-Caribbean jazz CDs for **Milestone Records** in the



IBRAHIM: HELPING THE EAGLES FLY

'90s, has undergone two operations for diabetes.

On April 27, pianist/bandleader **Arturo O'Farrill** organized an all-star benefit show at Birdland. Featuring such friends of the bassist as **Graciela**, **Eddie Palmieri** and **Ray Barretto**, the evening raised funds to defray Gonzalez's medical bills.

Additional contributions can be sent to Gonzalez's sister, **Eileen Altomari**, in care of O'Farrill at Birdland, 315 West 44th St., New York, N.Y. 10036. Checks can be made payable to Altomari and marked "Andy's Fund."

THREE DOT LOUNGE: Saxophonist **Ravi Coltrane** has signed a multi-album deal with **Savoy Jazz Records**. In June, he'll begin recording a quartet project scheduled for release in February 2005 . . . Earlier this month, **Charnett Moffett**, bassist of choice for **Ornette Coleman** and **McCoy Tyner**, released his latest, "For the Love of Peace," on **Piadium Records** . . . Late last month, vibes ace **Stefon Harris** capped the ante in his rising-star career with the soul and hip-hop-vibed "Evolution," his fifth **Blue Note** outing and first with his thumping electric band **Blackout** . . . Veteran saxophonist **Oliver Lake** hooked up with steel-pan player **Lyndon Achee** to deliver an islands-grooved jazz mix on the recently released **Oliver Lake Steel Quartet** disc "Dat Love." **Synergy** distributes the **Passin' Thru Records** set.



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California Band's Stubbornness Pays Off

BY BRAM TEITELMAN

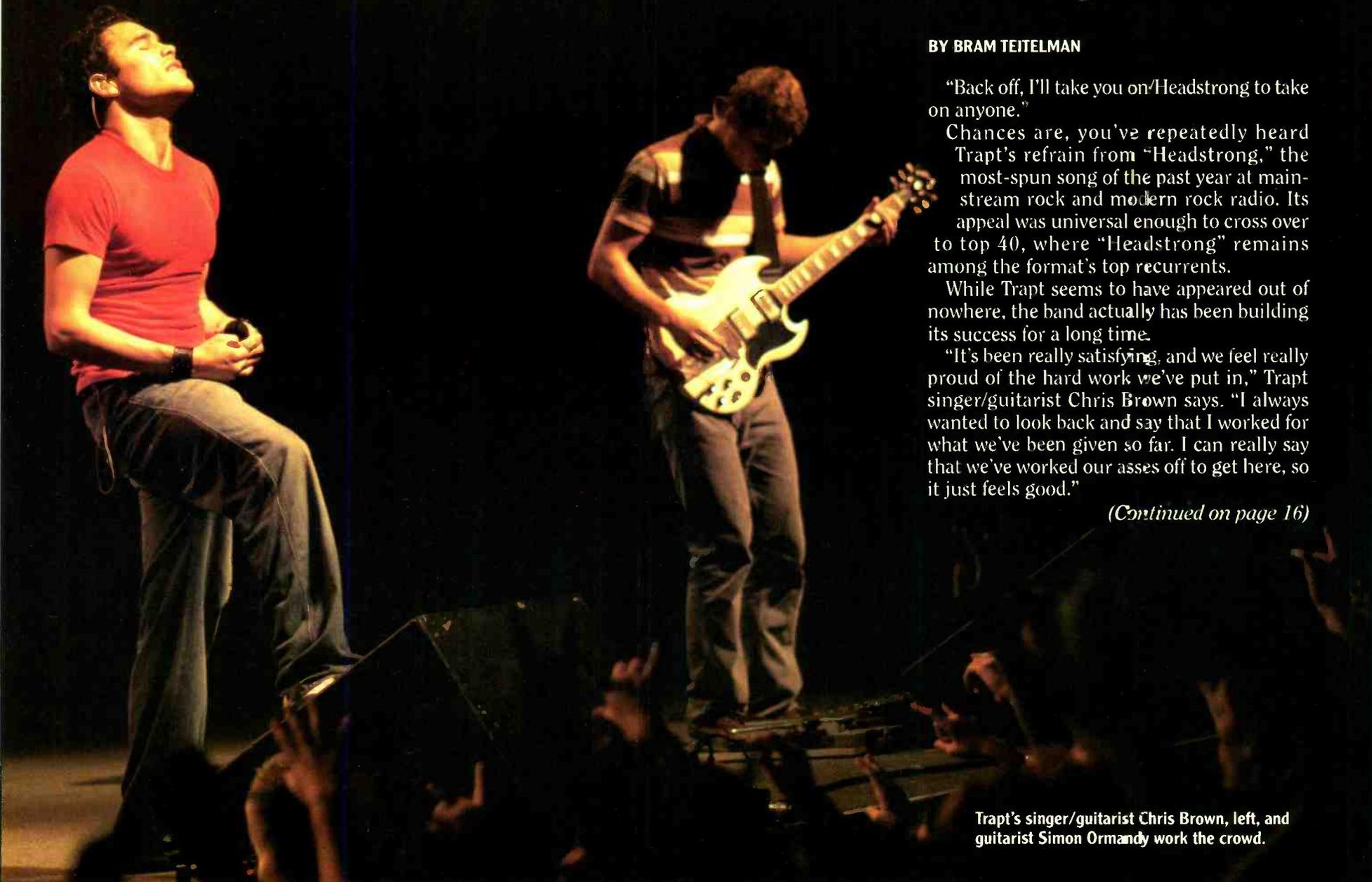
"Back off, I'll take you on/Headstrong to take on anyone."

Chances are, you've repeatedly heard Trapt's refrain from "Headstrong," the most-spun song of the past year at mainstream rock and modern rock radio. Its appeal was universal enough to cross over to top 40, where "Headstrong" remains among the format's top recurrents.

While Trapt seems to have appeared out of nowhere, the band actually has been building its success for a long time.

"It's been really satisfying, and we feel really proud of the hard work we've put in," Trapt singer/guitarist Chris Brown says. "I always wanted to look back and say that I worked for what we've been given so far. I can really say that we've worked our asses off to get here, so it just feels good."

(Continued on page 16)



Trapt's singer/guitarist Chris Brown, left, and guitarist Simon Ormandy work the crowd.

Trapt

Continued from page 15

The success of "Headstrong" as a single helped propel Trapt's self-titled debut album to platinum status.

Warner Bros. released "Trapt" in November 2002. It received platinum certification the following November from the Recording Industry Assn. of America. As a result, Trapt earns recognition as *Billboard's* latest Platinum Star of 2004.

This new *Billboard* series has profiled the debut platinum success of Hilary Duff, Clay Aiken, Sean Paul, and Lil Jon & the East Side Boyz. The Platinum Stars series also profiles major new releases by established platinum artists, such as Alanis Morissette's new album, "So-Called Chaos" (*Billboard*, May 8).

'THE REAL DEAL'

Trapt formed in Los Gatos, Calif., a suburb of San Jose, in the summer of 1997. The members—who at the time included Brown, Simon Ormandy and Peter Charell—were just about to enter their junior year of high school. (Drummer Aaron "Monty" Montgomery joined the group in 2001.)

The band released several independent CDs and sold them at shows and record stores in the Bay Area, Los Angeles and Santa Barbara.

Early label interest led the band members to drop out of college and pursue music full time.

"After we put out the five-song EP ["Glimpse"] and got [exposure] on the Internet, labels started calling us. That was when we realized things were really going to happen," Brown recalls. "That's when we had to drop out of school and go after it hard."

Trapt soon caught the attention of executives at Warner Bros. James Dowdall, senior VP of A&R, and Damon Booth, senior director of A&R, reacted

Trapt: Fact File

Members: Chris Brown, vocals/guitar (age 23); Simon Ormandy, guitar (22); Peter Charell, bass (22); Aaron "Monty" Montgomery, drums (27)

Hometown: Los Gatos, Calif.

Album: "Trapt"

Label: Warner Bros.

Web site: trapt.com

Distributor: WEA

International distributor: Warner Music International

strongly to the band's live presence.

"We saw them in rehearsal and thought that Chris was a complete star," Dowdall says. "The thing you really need to do with Trapt is buy into what the singer is saying. He's very much the real deal, and what he's

singing about, he really means it."

Brown credits new artist Web sites and chat rooms for helping Trapt build its audience and secure its label deal. In fact, manager Drake Sutton-Shearer first heard about the band online.

"The Internet served as a launching pad for Trapt's music," Sutton-Shearer says. "Without that as a marketing medium, I would never have found the band."

"Before the band had a record deal or any kind of label interest, Chris used to literally spend hours on end every day e-mailing people that heard his music on the Internet," he continues. "He was 100% dedicated to getting to know who the fans were. He answered every single e-mail and then maintained a rapport with [each person], which is no small feat."

That ability to connect with the audience is what drew Sutton-Shearer to Trapt, he says.

"Trapt is a young, motivated, melodic modern rock band [with] a singer who writes about the things that are relative to his life. In turn, his lyrics are relative to many other young people's lives. There is a direct connection between the band and their fans."

Trapt's songs are written by Brown, Charell and Ormandy, and published by W.B.M. Music/Traptism. The writers are signed to SESAC.

Once Trapt signed to Warner Bros., the label kept the Internet buzz

going. The band's street team grew faster than that of any other Warner Bros. act, says Eric Fritschi, VP of marketing at the label.

Street teams, recruited online from among fans, help with grassroots promotion efforts.

"With mainstream rock bands, you don't get the stuff that the critical favorites do," Fritschi says. "We didn't expect press out of the gates, and there's not a lot of TV opportunities early on, either. It's really

ment distributed a media player for the band, comprising four songs, video footage and a link to the band's Web site.

"Kids were listening to all of those songs repeatedly and sending them to friends. So early on, we had hundreds of thousands of people that saw the player, and we wound up reaching over a million people with it," Fritschi says. "We knew from the response we got, we had something."

'WE HAD SOMETHING'

Trapt recorded its debut at Warehouse Studios in Vancouver. Ted Jensen mastered the disc at Sterling Sound in New York.

Warner Bros. used its own site to make "Trapt" and its first single, "Headstrong," available to Internet consumers ahead of the album's official release date.

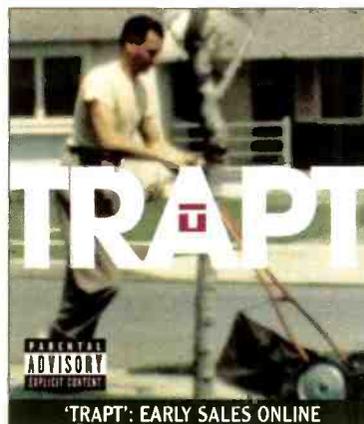
"We were excited that it had the response that it did, considering the interface was a little clunky, having to buy it from our site," Fritschi says.

By the time the album became available in stores, Trapt had already sold 1,000 copies via online exposure alone.

The band's touring boosted sales further. Pinnacle Entertainment agent Scott Sokel books Trapt.

"This is a band that didn't necessarily have anything handed to them," Rob Goldklang, VP of modern rock promotion at Warner Bros.,

(Continued on page 17)



[about] radio, video and all the lifestyle marketing you can do.

"We felt that if we went straight to fans, they would really embrace the band," he adds. "We didn't want to worry about the gatekeepers that might be hesitant at first."

Warner Bros.' new-media depart-

Chris, Simon, Pete, Monty.

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Trapt

Continued from page 16

told Airplay Monitor in 2003. "If you look at the beginning stages, this was never a \$6.99 record at retail, and they never had a tour where they were opening for a big act.

"When we came out with this record, it wasn't about making a huge impact [in the] first week. We wanted to get the record in the market and grow it," he adds.

GRADUALLY, RADIO SUCCESS

Warner Bros. sought playlist adds for "Headstrong" in September 2002. With early support from stations in Cleveland (modern WXTM) and Minneapolis (active rock KXXR), the label had some success stories it could use. Yet the song still built slowly.

While many singles take only a few months to develop, "Headstrong" didn't peak at No. 1 at rock radio until its seventh month.

Mike Rittberg, VP of rock promotion at Warner Bros., knew that "Headstrong" was a competitive song. But he admits, "I don't think that any of us thought that it was a No. 1 song until February [2003] or so."

After "Headstrong" peaked at rock radio, the label released Trapt's second single, "Still Frame," which gave the band its second No. 1 at active rock. In the meantime, top 40 picked up on "Headstrong," and it eventually peaked on that chart at No. 4 in November 2003.

While they still consider themselves a rock act, Brown and his bandmates do not have any reservations about crossover pop success.

"It's an awesome thing when your music can hit people that don't care about one certain genre of music. [They] just want to hear good songs," Brown says. "That [success is] pretty much saying that you wrote a great song and that a lot of people get into the song.

"I don't think there's anything wrong with top 40. You definitely want to keep your fan base and your roots in modern and active rock though, because they'll play [your song] even if it's not a huge hit. They'll play [your song] because it's your sound and it's the band," he notes.

While many artists rely on image or posturing to get noticed, Trapt has done so with its music alone.

"Some people saw Trapt as another faceless, nameless rock band that would [peak at] mid-chart and go away," Goldklang says. "It has been amazing watching the development of a record that wasn't on most people's radar grow to the point where everyone had no choice but to add it."

Sutton-Shearer adds, "Trapt is not part of some scene or considered a 'cool' band by critics' standards. They do not subscribe to the [idea] that [they] need to have some kind of definable image for consumers to decide whether or not they want to take them home."



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Ladies First Trek Sets Bar For R&B Outings

BY SUSANNE AULT

LOS ANGELES—Revenue for the Ladies First tour was just about second to none, organizers say.

That could open the door further for more urban concert series, they believe.

Overall, urban talent has not had the same recent victories on the road as rock and pop acts. Last year, only one urban outing—50 Cent/Jay-Z's Roc the Mic tour—cracked *Billboard's* top 25 grosses. That trek earned \$23 million from 64 shows reported (*Billboard*, Dec. 27, 2003).

At press time, Snoop Dogg—as part of the upcoming Projekt Revolution tour—is one of the few major urban acts confirmed for the summer (*Billboard*, March 27). Still unconfirmed but expected is an arena outing from Usher this year.

Although there were a few soft spots, Ladies First—starring Beyoncé, Alicia Keys and Missy Elliott—earned more than \$22 million from only 27 dates. The tour concluded April 21.

“I hope this is the start of many more urban tours that can be successful,” says Jeff Robinson, CEO of Keys’ management company, MBK Entertainment. “You used to be able to take a girl to see the Temptations or Guy or Jodeci or New Edition. You usually had great R&B shows each summer.”

BROAD AUDIENCE NEEDED

Organizers agree that future urban tours must carry the same mainstream elements as Ladies First to enjoy similarly healthy grosses.

Also, many venue managers are raving about the wide range of music fans that filled their facilities for the tour.

“The key is to have a broad audience. It’s no

longer just R&B or just hip-hop or just pop. These artists appeal to many kinds of taste. That’s where we’re headed in music,” says Al Haymon, CEO of Haymon Entertainment, which co-produced Ladies First with Clear Channel Entertainment.

All three women can be heard on multiple R&B and top 40 radio formats, as well as on mainstream and urban TV outlets like MTV, VH1 and BET.

Collectively winning 12 Grammy Awards and selling more than 6.5 million copies of their latest albums, according to Nielsen SoundScan, also boosted their statures.

Production pizzazz needs to be of central concern as well.

“We really brought on the expertise of the rock industry through Sanctuary to really do the overall production of the tour,” explains Mathew Knowles, president of Music World/Sanctuary Urban Holding Co. and Beyoncé’s father and manager.

One of Knowles’ goals since merging his company Music World with Sanctuary in October, he says, is to better translate urban album sales successes into touring achievements.

There are conversations within Music World/Sanctuary about launching its own booking division specifically to advance the urban live scene.

Also a boon to any tour are significant sponsorships to defray costs. Knowles notes that funds from Ladies First’s presenting sponsor, Verizon Wireless, and Beyoncé’s own sponsors, Steve Madden and L’Oréal, covered 50% to 75% of Beyoncé’s production expenses.

The artist package of Ladies First allowed organizers to set a higher price structure that would deliver bigger grosses, Knowles and Haymon say. In contrast to Rock the Mic’s \$33 ticket average, most Ladies First tickets ranged between \$50 and \$60.

“This was a unique combination of superstars. People were willing to pay for that,” Haymon says.

Although there were a number of sellouts on the tour—including the 12,310-seat Philips Arena in Atlanta March 28 and 12,571-seat Wachovia Center in Philadelphia March 23—some markets were soft.

The American Airlines Center show March 15 in Dallas drew 6,624 people, about half of the venue’s 12,096 capacity. Also, the 14,123-seat Con-seco Fieldhouse in Indianapolis grabbed 6,883 people March 30.

“We thought it would have done better than

it did. It’s a fantastic show with four fantastic artists [including opener Tamia] on it,” says Jeff Bowen, VP of scheduling and production services at the Fieldhouse. “We expected a little higher ticket sales.”

A potential reason for slow sales, Bowen notes, is that urban tours are still somewhat of a rarity in Indianapolis.

Knowles believes the American Airlines show underperformed because Beyoncé had already played the Houston Livestock Show and Rodeo just two weeks before.

Haymon is nevertheless impressed by the tour’s ticket sales. “Some [dates] didn’t sell out, but overall it has been an enormous success.”

Because of individual work commitments, including Beyoncé’s work on a new Destiny’s Child album, it is doubtful Ladies First will be extended.

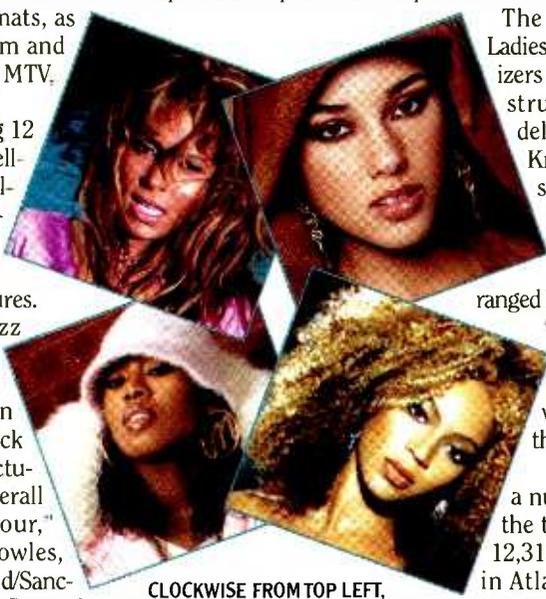
USHERING IN USHER

Venue executives are already angling for dates for Usher, who they believe will have the next pop/urban smash tour.

Usher’s trek has yet to be confirmed, but he is expected to play large-sized venues starting in August. Like the talent for Ladies First, Usher has built a hefty fan base. His new album “Confessions” has sold 2.4 million copies.

Regardless of the ticket sales for Ladies First at the Fieldhouse, Bowen is likewise gunning for an Usher date.

“He certainly would have an advantage with his mainstream focus. There is now much more crossover opportunity with [his] style of R&B,” he believes.



CLOCKWISE FROM TOP LEFT, TAMIA, ALICIA KEYS, BEYONCÉ AND MISSY ELLIOTT

Demand Escalates For Elton’s Vegas Run

BY RAY WADDELL

“The Red Piano” is generating plenty of green.

Sir Elton John’s three-year stand at the Colosseum at Caesars Palace in Las Vegas is notching sellouts, with 15 dates added to the 2004 run.

First tipped in *Billboard* (*Billboard* Bulletin, July 11, 2003), John’s deal at the Colosseum originally dictated 75 shows over three years. Sources say his guarantee for the run exceeds \$50 million.

Since it began Feb. 13, the engagement has grossed \$14.5 million from 19 sellouts that drew 75,276 people. At John’s current pace of \$763,157 per night, the year’s gross will exceed \$30 million.

Mark Juliano, president of Caesars, while not confirming John’s guarantee, says the pluses to booking him go well beyond turning a profit at the box office.

“It’s about the traffic,” Juliano says. “It’s about image-building for the property and [the] ancillary transactions people make at the restaurants, retail, bars and, most importantly, the casinos.”

Juliano adds that Caesars has seen a “nice little uptick” in that regard surrounding John’s shows.

“The Red Piano” resumes July 23 and ends Aug. 8; the additional 15 dates run between Oct. 12 and 31.

“The shows are going fantastic,” says Howard Rose, John’s longtime agent at the Howard Rose Agency in Beverly Hills. “We added the additional 15 shows because of the overwhelming demand.”

Tickets for “The Red Piano” are priced at \$100, \$175 and \$250. Photographer/director David LaChapelle serves as production designer/director for the John engagement. The shows are produced by Caesars Palace and Concerts West.

Performers who have played the 4,100-seat, \$95 million Colosseum include Jerry Seinfeld (who is a recurring booking), Tim McGraw, Mariah Carey and Gloria Estefan.

The venue opened last year to house Celine Dion’s three-year run at Caesars.

John’s performances do not alter the schedule for Dion’s “A New Day . . .,” which breaks for 12 weeks each year.

Even with John’s success, the Colosseum remains the house that Celine built. In 2003, Dion grossed \$80 million from 146 sellouts at the room, according to *Billboard* Boxscore.

Dion has grossed another \$26.8 mil-

lion from 48 sellouts so far this year. Her grosses to date have well exceeded the total cost of the venue, and she’ll easily top 1 million tickets sold by year’s end.

Meanwhile, John will perform with a full orchestra during a five-night stint at New York’s Radio City Music Hall July 13-18 (*billboard.biz*, April 27).

Rose says the Radio City and Vegas

shows will be the extent of John’s live work in 2004. The artist has a new record due in November and plans to tour in 2005 over and above the Vegas run, Rose says.

IEG/BILLBOARD TOUR SPONSORSHIP ROUNDUP

Sponsor	Tour	Estimated Fee	Leverage	Dealmakers
Cingular Wireless Cingular Wireless	Aquafina on the Bricks concert series, Atlanta	\$325,000	Cingular is leveraging its presenting tie of the summer-long Friday concert series through two text-message promotions. The “Get It Here First” campaign offers concert schedules, confirmed acts and other exclusive content before public release; the “Live on Stage” campaign centers on an on-site promo dangling backstage passes and other perks. Cingular and marketing partner Nokia plan other on-site programming including sign-up incentives, coupon dissemination and free calls from the shows.	Lindsay Hallam, marketing manager, Cingular Wireless; Stacy Schott, director of corporate sponsorships, Mad Booking & Events.
Hershey Hershey Foods	Thalia Sodi tour, May, nine-plus stops	\$500,000	Tour is part of a larger multiyear marketing partnership centered on a multimillion-dollar advertising campaign and a new line of co-branded Latin FlavorTwist Hershey products. Hershey will leverage the tie through consumer and retail promotions in the United States as well as Mexico and Puerto Rico.	Thomas Hemquist, senior VP/chief marketing officer, Hershey, and Thomas Mottola, manager.
Kia Kia Motors America	Sugar Ray tour, April-May, 17 stops	\$900,000	Multi-pronged marketing platform for Kia’s 1-month-old Spectra compact sedan revolves around six-episode reality TV series filmed during the tour that features eight contestants competing for a chance to land a job at a major record label. Touring tour through magazine ads as well as sugarrayshow.com that includes a sweeps dangling a free Spectra. On-site, Kia is displaying vehicles and handing out trucker caps and other items to compile a prospect database.	Jarrold Moses, president, Alliance; and Tom Smith, director of marketing communications, and Wally Anderson, VP of marketing, Kia.
YI Stinger NVE Pharmaceuticals	Presenting, Ozzfest tour, July-September, 26 stops	\$750,000	Using tour to build awareness and sample its 7-month-old YI Stinger energy drink; leveraging through radio station ticket sweeps and hospitality for the trade. YI Stinger also has a partnership with World Wrestling Entertainment.	Doug Friedman, director of PR and media, NVE Pharmaceuticals; and Caroline Frye, VP of touring and sales, Clear Channel Entertainment.

Compiled by William Chipps, senior editor, IEG Sponsorship Report

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2004

Billboard®

BOXSCORE™
CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
CELINE DION	The Colosseum at Caesars Palace, Las Vegas April 28-May 2	\$2,811,213 \$225/\$175/\$127.50/\$87.50	20,451 five sellouts	Concerts West
BEYONCÉ, ALICIA KEYS, MISSY ELLIOTT, TAMIA	Oakland Arena, Oakland, Calif. April 18, 20	\$1,644,858 \$87.50/\$50.50	20,725 24,362 two shows one sellout	Clear Channel Entertainment
BEYONCÉ, ALICIA KEYS, MISSY ELLIOTT, TAMIA	Arrowhead Pond, Anaheim, Calif. April 17, 21	\$1,616,943 \$90.50/\$87.50/\$50.50	21,697 25,432 two shows	Clear Channel Entertainment
JIMMY BUFFETT	St. Pete Times Forum, Tampa, Fla. April 22	\$1,171,816 \$91/\$31	19,518 sellout	Clear Channel Entertainment
PRINCE	RBC Center, Raleigh, N.C. April 23	\$1,159,331 \$75/\$49.50	18,494 sellout	Concerts West
RADIOHEAD	Sydney Entertainment Centre, Sydney April 23-24	\$1,097,434 (\$1,493,310 Australian) \$51.44	21,333 21,999 two shows	Michael Chugg Entertainment, Jack Utsick Presents
PRINCE	Office Depot Center, Sunrise, Fla. April 25	\$1,051,164 \$76.50/\$49.50	18,231 sellout	Concerts West
PRINCE	St. Pete Times Forum, Tampa, Fla. April 26	\$1,038,895 \$76.75/\$49.50	17,079 sellout	Concerts West
SHANIA TWAIN, EMERSON DRIVE	Philips Arena, Atlanta April 23	\$954,666 \$82/\$47	15,779 17,992	Clear Channel Entertainment
ELTON JOHN	Verizon Wireless Arena, Manchester, N.H. April 23	\$905,237 \$86.50/\$70.50	10,966 sellout	Clear Channel Entertainment
PRINCE	Veterans Memorial Arena, Jacksonville, Fla. April 27	\$880,132 \$76/\$49.50	14,791 sellout	Concerts West
PRINCE	Colonial Center, Columbia, S.C. April 21	\$873,620 \$77/\$49.50	16,165 sellout	Concerts West
AEROSMITH, CHEAP TRICK	Copps Coliseum, Hamilton, Ont. April 22	\$812,971 (\$1,104,821 Canadian) \$65.86/\$36.42	13,528 14,183	Clear Channel Entertainment, in-house
SHANIA TWAIN, EMERSON DRIVE	Thompson-Boling Arena, Knoxville, Tenn. April 24	\$746,515 \$80/\$65/\$45	12,247 12,950	Mischell Productions, Frank Productions
KENNY CHESNEY, KEITH URBAN, DIERKS BENTLEY	Wachovia Spectrum, Philadelphia May 1	\$734,525 \$54.50/\$41.50	14,172 sellout	The Messina Group, Varnell Enterprises
AEROSMITH, CHEAP TRICK	Bell Centre, Montreal April 20	\$658,260 (\$885,365 Canadian) \$66.54/\$59.11/\$44.24	10,929 sellout	Clear Channel Entertainment, Gillett Entertainment Group
PRINCE	Thompson-Boling Arena, Knoxville, Tenn. April 22	\$651,685 \$65/\$49.50	11,614 sellout	Concerts West
KENNY CHESNEY, KEITH URBAN, DIERKS BENTLEY	Bryce Jordan Center, University Park, Pa. April 30	\$593,371 \$49.50/\$39.50	12,702 sellout	The Messina Group
ALAN JACKSON, MARTINA McBRIDE	Blue Cross Arena, Rochester, N.Y. May 1	\$562,443 \$59.50/\$49.50/\$38	10,964 sellout	AEG Live
RADIOHEAD	Rod Laver Arena, Melbourne, Australia April 26	\$544,182 (\$742,910 Australian) \$51.28	10,613 11,182	Michael Chugg Entertainment, Jack Utsick Presents
KENNY CHESNEY, KEITH URBAN, DIERKS BENTLEY	Worcester's Centrum Centre, Worcester, Mass. April 29	\$537,001 \$52.50/\$39.50	11,015 sellout	The Messina Group
ELTON JOHN	Mullins Center, Amherst, Mass. April 17	\$518,331 \$80.50/\$70.50	7,613 9,266	Clear Channel Entertainment
ALAN JACKSON, MARTINA McBRIDE	Verizon Wireless Arena, Manchester, N.H. April 24	\$516,044 \$62.50/\$38.50	9,627 sellout	Concerts West, Jack Utsick Presents N.E.
BUZZFEAT: PUDDLE OF MUDD, TRAPT, HOOBASTANK, SEVENDUST, EVERLAST, THREE DAYS GRACE & OTHERS	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas April 17	\$513,386 \$75/\$30	16,531 sellout	Clear Channel Entertainment
DAVID BOWIE, POLYPHONIC SPREE	Arrowhead Pond, Anaheim, Calif. April 23	\$498,218 \$86/\$46	7,015 7,520	Clear Channel Entertainment
CLAY AIKEN & KELLY CLARKSON, THE BEU SISTERS	Arrowhead Pond, Anaheim, Calif. April 3	\$427,555 \$45/\$35	9,645 11,505	AEG Live
CLAY AIKEN & KELLY CLARKSON, THE BEU SISTERS	ARCO Arena, Sacramento, Calif. March 31	\$418,330 \$46.75/\$36.75	9,123 10,442	AEG Live
KENNY CHESNEY, KEITH URBAN, DIERKS BENTLEY	Macon Coliseum, Macon, Ga. April 22	\$411,794 \$52.50/\$40.50	8,225 sellout	The Messina Group, Varnell Enterprises
KID ROCK, JERRY CANTRELL	Mandalay Bay Events Center, Las Vegas April 17	\$407,445 \$65/\$30	8,037 sellout	Clear Channel Entertainment
CLAY AIKEN & KELLY CLARKSON, THE BEU SISTERS	Staples Center, Los Angeles April 5	\$384,894 \$48.50/\$38.50	8,131 9,388	AEG Live, Nederlander Organization
CLAY AIKEN & KELLY CLARKSON, THE BEU SISTERS	HP Pavilion, San Jose, Calif. April 6	\$372,295 \$45/\$35	8,315 12,131	AEG Live
CLAY AIKEN & KELLY CLARKSON, THE BEU SISTERS	Glendale Arena, Glendale, Ariz. April 2	\$365,943 \$49.95/\$39.95	7,549 8,016	AEG Live
DAVID BOWIE, POLYPHONIC SPREE	Greek Theatre, Los Angeles April 22	\$360,560 \$96/\$31	5,764 sellout	Clear Channel Entertainment
DAVID BOWIE, POLYPHONIC SPREE	Rexall Place, Edmonton, Alta. April 9	\$342,609 (\$454,576 Canadian) \$60.67/\$38.06	8,507 9,404	Clear Channel Entertainment
BOB DYLAN	The Tabernacle, Atlanta April 12-14	\$341,634 \$76/\$46	6,342 7,500 three shows	Clear Channel Entertainment

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Touring Music

First Outing Set For 'Nashville Star'

The William Morris Agency's Nashville office may have a hot property on its hands with the first "Nashville Star" tour.

Featuring the four finalists from the popular USA Network TV show, the tour will include about 30 dates, beginning June 18 at the Frazee Pavilion in Kettering, Ohio. 262 Five, owned by Brinson Strickland and Kyle Gustie, is producing the outing.

Brad Cotter won this year's "Nashville Star" title May 1. Matt

Lindahl, Lance Miller and George Canyon were the other three finalists (see Nashville Scene, page 32). The Nashville Star Band will provide backup on the tour.

Rob Beckham, responsible agent for the tour at WMA, says producers initially wanted a "Nashville Star" tour last year, but plans could not be finalized in time to take advantage of the show's momentum.

"The 'American Idol' tours have shown you have to go out right after" the show ends, Beckham says. Cotter is back in the studio this week. A single was released May 3. After the Country Music Assn.'s Country Music Festival, the tour will begin.



Beckham hopes radio will be smitten with Cotter's single by then. The tour plays theaters, large clubs, sheds and fairs.

In many markets local radio will be involved in the dates through "Nashville Star, Too!" promotions. Local contestants will vie for a spot in the regional finals for the third installation of the TV show.

The price tag for a date on the "Nashville Star" tour is \$25,000. So how did buyers react when Beckham pitched them a package of unknown artists on their first national tour?

"You have to sell the 'Nashville Star' brand to a certain extent," Beckham says. "Most performing arts centers, clubs and fairs out there wouldn't have a chance to buy an 'American Idol' tour date. We know this isn't 'American Idol,' but some buyers are making

an investment into the future of this brand."

The tour will use local sound and lights but will also carry some production elements, including video.

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



And if the "Nashville Star" finalists, like those from "American Idol," play large venues on their first tour, they will no longer be rookies when they're done.

"By the time they're done with this tour, they will have their chops and their entertainer's legs underneath them," Beckham says.

The concept worked well for "American Idol." The two "Idol" tours, booked by Jeff Frasco at Creative Artists Agency, have grossed nearly \$25 million and have drawn 669,531 people to arenas.

The next "Idol" tour, produced by AEG Live, begins July 14 at the Delta Center in Salt Lake City. It includes about 50 markets and ends Sept. 26 at the HP Pavilion in San Jose, Calif.

McKNIGHT MOVES: Brian McKnight has signed with Creative Artists Agency. He had been represented by the William Morris Agency.

Up next for McKnight is the release of "Gemini" in August on Motown. A tour follows in the fall. Silas White is McKnight's manager. John Branca is his attorney.

DERBY DEB: For 20 years now, Freedom Hall in Louisville, Ky., has sponsored an annual Kentucky Derby bet to promote the building. Deb Burda, booking director at the arena, orchestrates the pool. This year, five people picked Smarty Jones, which went off at 4 to 1 odds paying \$10.20.

This year's winners are Adam Kornfeld, agent at Writers & Artists Group International; Darin Lashinsky, VP at Outback Concerts; Mary Ann Porcaro, VP of operations for Magic Arts & Entertainment; Scott Pang, agent at International Creative Management; and our own Howard Lander, COO of VNU Business Publications. For the record, I picked Master David, who finished 12th.

Smokey Gumbo Is Soul Good

BY GAIL MITCHELL

Smokey Robinson has satisfied his share of musical palates. Now he's whetting appetites another way.

The Motown legend has launched Smokey Robinson's Foods. The company introduced its first product, Soul Is in the Bowl Gumbo, to the Chicago market in February. The gumbo is available there through the Jewel-Osco chain, an Albertson's subsidiary.

"I've been a gumbo connoisseur since I was a kid," Robinson says. "If you're going to make real good gumbo, it's an all-day or all-night cook. But this you just have to microwave."

Located in the frozen food section, Robinson's gumbo contains chicken sausage and seafood but no red meat. It's also low in cholesterol and sodium.

The gumbo hits Southern and Northern California in May through Safeway and Albertson's, respectively. Then it's on to Dallas, where Robinson will open the city's annual Juneteenth Festival. He plans to go national before the end of the year.

BENEFITING EDUCATION

Smokey Robinson's Foods is a partnership among Robinson, his interior designer wife

Frances, Los Angeles club owner/philanthropist Gene La Pietra and actor/producer Leon Isaac Kennedy. It was Kennedy who brought Robinson and La Pietra together.

The L.A.-based company operates with a staff of five, including CEO Jeff Brain, marketing director Geoffrey Garfield and PR consultant Karen Mayo.

A portion of the company's profits will be used to further education for minority children.

It took 18 months to develop the gumbo's recipe and packaging, Garfield says. Then it was time to find a distributor.

Like the record industry, "distribution is everything" for food companies, Garfield says. "Their criteria is, can this brand bring people to the market?"

Garfield cites Robinson's 45-year career and 35-plus demo reach as keys to achieving the



Packaging for Smokey Robinson's seafood gumbo entree sports a picture of the artist.

company's goals: succeeding in the ethnic and frozen food fields.

Erin Patton, president of marketing think tank the Mastermind Group, believes Robinson is on the right track.

"Soul music and soul food are inextricably linked. And Smokey Robinson is someone able to navigate this new territory. He has credibility with the mainstream. Plus, he's tapping into the African-American community with a health-conscious alternative against such concerns as heart disease."

Robinson's company enlisted the services of a food marketer and area attorneys for its 24-store test run in Chicago. It sold 50,000 packages of gumbo in one month, according to Garfield.

Regularly priced at \$2.89, the gumbo was offered at an introductory price of two for \$5. A month after the test, all 204 Jewel-Osco stores in Chicago began to stock the gumbo.

Robinson isn't the first artist to parlay musi-

cal popularity into the food arena. Patti LaBelle wrote a cookbook. Ashford & Simpson operate a New York eatery. Isaac Hayes, another cookbook author, runs a Memphis soul food restaurant and markets Memphis Magic meat sauces.

On the country front, there are Jimmy Dean (sausage), George Jones (bacon, bottled water), Tracy Byrd (spices and seasoning) and Dwight Yoakam (seafood).

Before working with Robinson, Mayo was special events director for Gladys Knight. She helped the singer establish a Las Vegas-based bakery.

After leading with gumbo, Robinson plans to offer red beans and rice and jambalaya. Simmering on the back burner are ideas for a health food division, as well as bottled water and co-branding with other celebrity-spawned food items.

As the company ramps up, listen for Robinson-penned jingles in forthcoming radio and TV spots.

Having just participated in the Food Marketing Institute's annual Chicago conference, Garfield says Smokey Robinson's Foods is raring to go. "We're talking to other supermarket chains and strategic partners," he says. "In the food industry, you have to have a quality product and professionalism. We've also got one of the best brands in America."

Day Says Time Is Right For New Album

It's been ticking for a year. But the new **Time** album is definitely on its way.

Hollywood Records will release "It's About Time" June 22. It features live recordings of classic tunes from Time and frontman **Morris Day's** solo career. A bonus is four new songs penned by Day and three of his veteran Time cohorts—**Jerome Benton**, **Jellybean Johnson** and **Monte Moir**.

As reported here last year (Rhythm & Blues, *Billboard*, Sept. 27), Los Angeles-based **Whole 9** and Day produced the set.

Day describes the new songs as "appropriate to me and the fellas,

according to today and the past. We didn't create a new dance [like "The Bird"] this time. But there is some club/dance material on here."

That is what the **Prince**-mentored, Minneapolis-bred urban funk act became known for in the '80s. The original lineup included **Jesse Johnson**, **Jimmy "Jam" Harris** and **Terry Lewis**.

Time's hits range from the 1982 ditty "777-9311" to 1990's "Jerk-Out."

Day later recorded several solo sets, among them "The Color of Success"

and "Daydreaming." He also delved into acting. He will guest on the May 10 episode of UPN series "Eve."

Now based in Atlanta, Day reunited with Prince during the Purple One's recent concert there.

"He called us two days prior," Day says of the 45-minute set. "People went nuts."

"I don't know if I thought much 22 years ago about still being

tle weak now, but I'll get stronger."

The singer/songwriter/producer, who is recovering from hip surgery, had to be helped to the podium. Known for his constant touring, Charles hasn't performed for a year.

Among those participating in the ceremony were Charles' long-time manager **Joe Adams** and **Clint Eastwood**.

Eastwood, who called Charles "an idol of mine," worked with the artist for the PBS special "Piano Blues."

Additional guests included L.A. mayor **James Hahn**, actress **Cicely Tyson** and biographer **David Ritz**.

RPM International was designed and built by Charles and Adams in 1964. The South Central facility served as a recording site for **Johnny Cash** and **Quincy Jones**, among others.

A collection of duets pairing Charles with **Norah Jones**, **Michael McDonald** and others was announced in April. The aptly titled "Genius Loves Company" is slated for release Aug. 31.

The collection is the inaugural project of a partnership between **Concord Records** and **Starbucks'** Hear Music brand.

HER FATHER'S DAUGHTER: **Ayanna Gregory** is following in her father's footsteps. Dad is satirist/human rights activist/nutritionist **Dick Gregory**.

But rather than do comedy, Ayanna opts to reach people through music. Her soulful brand of activism

can be heard on her debut CD, "Beautiful Flower."

The CD is self-titled, in a way, since Ayanna's name means "beautiful flower" in several African languages.

"A lot of people go out of their way not to put me with my dad," Ayanna says. "But I don't mind [the associa-



tion]. What he represents is more than celebrity. He's been that agent of change, that agitation to help a nation and world better itself. I don't mind being associated with that."

While a student at Washington, D.C.'s Howard University, Ayanna sang at marches, rallies and demonstrations against the Persian Gulf War.

In 1992 she joined the message music group **2000 Black**. After spending a year with the spoken word/music ensemble **Black Notes**,

Ayanna began pursuing a solo music career.

Her musical partner/accompanist is fellow Howard alumnus **James McKinney**. Between Ayanna's day job as a counselor/teacher and McKinney's telephone company gig, the pair spent four years recording her debut in McKinney's home studio.

"Children have so much to do with why I wanted to pursue music," Ayanna says. "They have so little positive music to listen to coming through the mainstream. Why should they have to go underground to find artists of substance?"

Ayanna's single "Far Away" has received airplay on adult R&B **KJLH** Los Angeles and R&B/hip-hop **WBLS** New York. The album is available through independent label **New Moon Recordings** at **Borders Books & Music** and **Tower Records**.

MUSICAL NOTES: **Aretha Franklin** headlines a two-night engagement Sept. 17-18 at Los Angeles' Greek Theatre. It's the first time she's performed in L.A. in 21 years. A week later (Sept. 24-25), she takes over the House of Blues Las Vegas.

Usher, **Alicia Keys**, **Norah Jones**, **Eve** and **Natalie Cole** are just a few of the confirmed acts for **Quincy Jones'** Rome event "We Are the Future." The May 16 global concert is a take-off on Jones' history-making "We Are the World" recording of nearly 20

(Continued on page 22)

Rhythm & Blues

By Gail Mitchell
gmitchell@billboard.com



around," he adds. "I was just looking to have some fun and not work too hard. But the legacy is powerful. It's great to be in this position."

LANDMARK EVENT: **Ray Charles** is already an R&B institution. Now his recording studio, **RPM International**, is a Los Angeles landmark.

The dedication ceremony for "historic cultural monument No. 776" took place April 30.

"Thank you all from my heart," Charles told the audience. "I'm a lit-

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Billboard TOP R&B/HIP-HOP ALBUMS

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan					Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan						
THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	NEW	1	NUMBER 1/HOT SHOT DEBUT D12 SHADY 0024047/INTERSCOPE (8.98/12.98)	D12 World	1	51	37	31	DEAD PREZ COLUMBIA 890507/SONY MUSIC (18.98 EQ CD)	RBG: Revolutionary But Gangsta	14
2	2	1	USHER ▲ ³ LAFACE 52141/ZOMBA (12.98/18.98)	Confessions	1	52	39	35	CHINGY ▲ ² DISTURBING THE PEACE 829767/CAPITOL (11.98/18.98)	Jackpot	2
3	1	—	MARIO WINANS BAD BOY 002392/UMRG (8.98/12.98)	Hurt No More	1	53	44	—	SMOKEY ROBINSON ROBSO 12177/LIQUID 8 (13.98 CD)	Food For The Spirit	44
4	3	—	PRINCE NPG/COLUMBIA 92560/SONY MUSIC (18.98 EQ CD)	Musicology	3	54	45	—	INFAMOUS MOBB IM3 0017/MONDOPOLEE (10.98/13.98) [M]	Blood Thicker Than Water Vol. 1	45
5	5	2	LIL' FLIP ● SUCKA FREE/COLUMBIA 891437/SONY MUSIC (18.98 EQ CD)	U Gotta Feel Me	2	55	50	38	KEM MOTOWN 067516/UMRG (8.98/12.98) [M]	Kemistry	14
6	7	4	KANYE WEST ▲ ROC-A-FELLA/DEF JAM 0020307/IDJMG (8.98/12.98)	The College Dropout	1	56	56	43	KEITH SWEAT ELEKTRA 73954/RHINO (18.98 CD)	The Best Of Keith Sweat: Make You Sweat	15
7	4	—	GHOSTFACE DEF JAM 0021697/IDJMG (8.98/12.98)	The Pretty Toney Album	4	57	57	51	VAN HUNT CAPITOL 35233 (12.98 CD) [M]	Van Hunt	38
8	NEW	1	BEYONCE COLUMBIA 58627/SONY MUSIC (19.98 EQ DVD/CD)	Live At Wembley	8	58	58	60	MONICA ● J 200317/RMG (12.98/18.98)	After The Storm	2
9	6	3	JANET JACKSON VIRGIN 84404* (12.98/18.98)	Damita Jo	2	59	71	71	ELEPHANT MAN VP/ATLANTIC 836817/AG (14.98 CD)	Good 2 Go	14
10	8	5	TWISTA ▲ ATLANTIC 835987/AG (10.98/13.98)	Kamikaze	1	60	65	78	GOAPELE SKYBLAZE/COLUMBIA 72795/HERO IMPERIUM (13.98 EQ CD) [M]	Even Closer	60
11	9	7	ALICIA KEYS ▲ ² J 557127/RMG (15.98/18.98)	The Diary Of Alicia Keys	1	61	41	—	VARIOUS ARTISTS MOTOWN/UTV 001781/UME (12.98 CD)	Motown 1's	41
12	10	6	J-KWON ● SO SO DEF 576137/ZOMBA (18.98 CD)	Hood Hop	4	62	62	61	EMINEM ▲ ⁸ WEB/AFTERMATH 4932907/INTERSCOPE (8.98/12.98)	The Eminem Show	1
13	12	10	OUTKAST ▲ ⁹ LAFACE 501337/ZOMBA (22.98 CD)	Speakerboxxx/The Love Below	1	63	64	57	BIG TYMERS ● CASH MONEY 0308157/UMRG (12.98 CD)	Big Money Heavyweight	6
14	11	9	CARL THOMAS ● BAD BOY 0011887/UMRG (8.98/12.98)	Let's Talk About It	2	64	55	59	VARIOUS ARTISTS ● WORD/E/MIC/MG/VERITY 57494/ZOMBA (19.98 CD)	WOW Gospel 2004	19
15	13	19	JUVENILE ● CASH MONEY 0017187/UMRG (12.98 CD)	Juve The Great	4	65	53	46	WESTSIDE CONNECTION ● HOD-BANGIN' 240307/CAPITOL (7.98/18.98)	Terrorist Threats	3
16	14	11	CASSIDY ● FULL SURFACE/J 570187/RMG (12.98/18.98)	Split Personality	1	66	67	53	JAGGED EDGE ● COLUMBIA 87017/SONY MUSIC (12.98 EQ/18.98)	Hard	1
17	16	25	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 0015287/IDJMG (8.98/12.98)	The Black Album	1	67	63	58	MICHAEL MCDONALD ▲ MOTOWN 000651/UMRG (12.98 CD)	Motown	17
18	13	46	BEYONCE ▲ ³ COLUMBIA 863987/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	68	54	66	THEODIS EALEY IFGAM 74023 (17.98 CD)	Stand Up In It	54
19	13	8	TAMIA ELEKTRA 62847/AG (18.98 CD)	More	4	69	72	56	DAVID BANNER SRC/UNIVERSAL 0017207/UMRG (12.98 CD)	MTA2: Baptized In Dirty Water	16
20	20	19	LUDACRIS ▲ DISTURBING THE PEACE/DEF JAM SOUTH 0009307/IDJMG (8.98/12.98)	Chicken*N*Beer	1	70	47	50	VICKIE WINANS VERITY 43214/ZOMBA (11.98/18.98) [M]	Bringing It All Together	38
21	17	18	G-UNIT ▲ ² G-UNIT 0015937/INTERSCOPE (8.98/12.98)	Beg For Mercy	2	71	69	55	SOUNDTRACK MUSIC WORLD/COLUMBIA 90286/SONY MUSIC (18.98 EQ CD)	The Fighting Temptations	14
22	18	14	MASTER P NEW NO LIMIT 57177/KOCH (18.98 CD)	Good Side Bad Side	3	72	59	49	CYPRESS HILL SOUL ASSASSINS/COLUMBIA 907817/SONY MUSIC (18.98 EQ CD)	Till Death Do Us Part	23
23	23	22	ANTHONY HAMILTON SO SO DEF 52107/ZOMBA (12.98 CD)	Comin' From Where I'm From	6	73	68	70	MEMPHIS BLEEK ROC-A-FELLA/DEF JAM 0032207/IDJMG (8.98/12.98)	M.A.D.E.	5
24	NEW	1	KIM WATERS SHANACHIE 5113 (18.98 CD) [M]	In The Name Of Love	24	74	81	63	ANITA BAKER ● ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29
25	24	20	AVANT ● MAGIC JOHNSON/GEFFEN 0015677/INTERSCOPE (8.98/12.98)	Private Room	4	75	85	91	MARY J. BLIGE ▲ GEFFEN 0009567/INTERSCOPE (8.98/12.98)	Love & Life	1
26	22	21	T.I. ● GRAND HUSTLE/ATLANTIC 836507/AG (9.98/14.98)	Trap Muzik	2	76	52	48	Z-RO J PRINCE 42035/RAP-A-LOT 4 LIFE (17.98 CD) [M]	The Life Of Joseph W. McVey	27
27	21	15	VARIOUS ARTISTS ● BAD BOY 0021127/UMRG (8.98/12.98)	Bad Boy's 10th Anniversary... The Hits	1	77	83	67	LIL JON & THE EAST SIDE BOYZ BME 2378/TVT (11.98 CD/DVD)	Part II	7
28	26	23	PASTOR TROY KHAOTIC GENERATION/UNIVERSAL 0022977/UMRG (12.98 CD)	By Any Means Necessary	7	78	60	54	ANDRE WARD AWARD 90334/DRPHEUS (14.98 CD)	Steppin' Up	51
29	25	17	N*E*R*D STAR TRAK 914577/VIRGIN (18.98 CD)	Fly Or Die	5	79	84	68	FREDDIE JACKSON MARTLAND 7158 (13.98 CD)	It's Your Move	45
30	32	36	BLACK EYED PEAS ▲ A&M 0006997/INTERSCOPE (12.98 CD)	Elephunk	23	80	91	93	CAM'RON PRESENTS THE DIPLOMATS ● ROC-A-FELLA/DEF JAM 0532117/IDJMG (12.98 CD)	Diplomatic Immunity	1
31	27	29	TRILLVILLE/LIL SCRAPPY BME/REPRISE 485587/WARNER BROS. (18.98 CD)	The King Of Crunk & BME Recordings Present	3	81	79	84	CALVIN RICHARDSON HOLLYWOOD 162351 (18.98 CD)	2:35 PM	8
32	NEW	1	TURK LABORATORY 9575/KOCH (18.98 CD)	Penitentiary Chances	32	82	82	79	TOO SHORT SHORTJIVE 53722/ZOMBA (18.98 CD)	Married To The Game	7
33	35	32	LUTHER VANDROSS ▲ ² J 518857/RMG (12.98/18.98)	Dance With My Father	1	83	75	64	KINDRED THE FAMILY SOUL HIDDEN BEACH/EPIC 86491/SONY MUSIC (18.98 EQ CD) [M]	Surrender To Love	29
34	NEW	1	JAGGED EDGE COLUMBIA 585177/SONY MUSIC (14.98 EQ DVD/CD)	The Ultimate Video Collection	34	84	80	81	GERALD LEVERT ELEKTRA 62903/AG (11.98/18.98)	Stroke Of Genius	1
35	31	30	MUSIQ ● DEF SOUL 0016167/IDJMG (8.98/12.98)	soulstar	3	85	80	81	DWELE VIRGIN 80919* (9.98 CD) [M]	Subject	20
36	28	24	DJ KAYSLAY COLUMBIA 907007/SONY MUSIC (18.98 EQ CD)	The Streetsweeper Vol. 2: The Pain From The Game	10	86	RE-ENTRY	48	ADINA HOWARD MAYBACH 1953/RUFFDOWN (17.98 CD)	The Second Coming	76
37	29	25	DILATED PEOPLES ABB 408897/CAPITOL (18.98 CD)	Neighborhood Watch	16	87	66	45	VARIOUS ARTISTS NOTHIN' II LOSE 1601/NUMILLENNIUM (17.98 CD)	Nothin' II Lose Everything II Gain: Stage II	25
38	30	26	RUBEN STUDDARD ▲ J 546397/RMG (12.98/18.98)	Soulful	1	88	76	82	DMX ▲ RUFF RYDERS/DEF JAM 0633697/IDJMG (8.98/12.98)	Grand Champ	1
39	36	27	CEE-LO LAFACE 521117/ZOMBA (12.98/18.98)	Cee-Lo Green... Is The Soul Machine	2	89	RE-ENTRY	17	STEVIE WONDER MOTOWN/UTV 066164/UME (18.98 CD)	The Definitive Collection	28
40	NEW	1	JUVENILE CASH MONEY 002301/UMRG (12.98 CD)	Juve The Great: Screwed & Chopped	40	90	RE-ENTRY	29	ARETHA FRANKLIN ARISTA 50174/RMG (18.98 CD)	So Damn Happy	11
41	33	33	YOUNG GUNZ ROC-A-FELLA/DEF JAM 0019377/IDJMG (8.98/12.98)	Tough Luv	1	91	RE-ENTRY	7	JAHEIM ▲ DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	3
42	43	37	R. KELLY ▲ JIVE 55077/ZOMBA (18.98 CD)	The R. In R&B Collection: Volume One	2	92	70	52	KNOC-TURN'AL L.A. CONFIDENTIAL/ELEKTRA 629287/AG (18.98 CD)	The Way I Am	17
43	49	40	SEAN PAUL ▲ VP/ATLANTIC 836207/AG (12.98/18.98)	Dutty Rock	4	93	95	85	NELLY ▲ FO REEL/UNIVERSAL 0016657/UMRG (8.98/12.98)	Da Derry Versions - The Reinvention	6
44	38	47	JOSS STONE ● S-CURVE 42234 (19.98 CD) [M]	The Soul Sessions (EP)	38	94	RE-ENTRY	23	BAD BOY'S DA BAND ● BAD BOY 0011187/UMRG (12.98 CD)	Too Hot For T.V.	1
45	40	34	JOE JIVE 53707/ZOMBA (18.98 CD)	And Then...	4	95	RE-ENTRY	21	CECE WINANS PURESPRINGS GOSPEL/INO 90361/SONY MUSIC (11.98 EQ/18.98)	Throne Room	21
46	46	42	YING YANG TWINS ● COLLIPARK 24807/TVT (17.98 CD)	Me & My Brother	4	96	77	65	WILL DOWNING GRP 0005297/AG (12.98 CD)	Emotions	9
47	48	41	50 CENT ▲ ⁶ SHADY/AFTERMATH 4935447/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1	97	86	97	AMEL LARRIEUX BLISSLIFE 00001 (16.98 CD)	Bravebird	28
48	51	44	R. KELLY ▲ ² JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1	98	RE-ENTRY	1	SKINNY PIMP GRANDSTAND ENTERTAINMENT 0006 (15.98 CD)	The Classic	98
49	42	39	LIL JON & THE EAST SIDE BOYZ ▲ BME 23707/TVT (13.98/17.98)	Kings Of Crunk	2	99	87	100	SOUNDTRACK ▲ AMARU 0015337/INTERSCOPE (12.98 CD)	Tupac: Resurrection	3
50	34	28	EAMON ● JIVE 58370/ZOMBA (18.98 CD)	I Don't Want You Back	3	100	RE-ENTRY	30	ERYKAH BADU ● MOTOWN 0007397/UMRG (12.98 CD)	World Wide Underground (EP)	2

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Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan					Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan				
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	2	PRINCE ● WARNER BROS. 74272 (18.98 CD)	The Very Best Of Prince	23	1	7	EMINEM ▲ ⁸ WEB/AFTERMATH 4905297/INTERSCOPE (8.98/12.98)	The Marshall Mathers LP	167
2	1	NAS ▲ ILL WILL/COLUMBIA 920727/SONY MUSIC (18.98 EQ CD)	Illmatic: 10 Year Anniversary Platinum Series	94	2	23	BONE THUGS-N-HARMONY ▲ RUTHLESS/EPIC 694437/SONY MUSIC (10.98 EQ/15.98)	E. 1999 Eternal	321
3	5	2PAC ▲ ⁸ DEATH ROW 630087/KOCH (12.98/24.98)	All Eyez On Me	421	15	15	USHER ▲ ¹ LAFACE 147157/ZOMBA (12.98/18.98)	8701	63
4	10	BOB MARLEY & THE WAILERS ● TUFF GONG/ISLAND 548904/IDJMG (8.98/12.98)	Legend	391	16	24	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 5863967/IDJMG (12.98/19.98)	The Blueprint	77
5	4	THE NOTORIOUS B.I.G. ▲ ¹⁰ BAD BOY 2730007/UMRG (11.98/18.98)	Ready To Die	441	17	—	D12 ▲ SHADY 4908977/INTERSCOPE (12.98/18.98)	Devil's Night	23
6	9	SADE ▲ ⁸ EPIC 85287/SONY MUSIC (12.98 EQ/18.98)	The Best Of Sade	417	16	16	DR. DRE ▲ ⁸ AFTERMATH 4904867/INTERSCOPE (12.98/18.98)	Dr. Dre—2001	200
7	3	THE NOTORIOUS B.I.G. ▲ ¹⁰ BAD BOY 2730117/UMRG (19.98/24.98)	Life After Death	324	19	12	AL GREEN ▲ HIT THE RIGHT STUFF 30830/CAPITOL (10.98/17.98)	Greatest Hits	465
8	8	2PAC ▲ ⁸ AMARU/DEATH ROW 4903017/INTERSCOPE (19.98/24.98)	Greatest Hits	280	20	14	2PAC ▲ AMARU/JIVE 41536/ZOMBA (11.98/17.98)	Me Against The World	393
9	21	LAURYN HILL ▲ ⁸ RUFFHOUSE/COLUMBIA 690357/SONY MUSIC (11.98 EQ/17.98)	The Miseducation Of Lauryn Hill	162	21	—	OUTKAST ▲ ² LAFACE 260297/ZOMBA (11.98/17.98)	ATLiens	46
10	13	PRINCE AND THE NEW POWER GENERATION ● WARNER BROS. 25110 (17.98/11.98)	Purple Rain	129	18	18	ALICIA KEYS ▲ ⁶ J 20002/RMG (12.98/18.98)	Songs In A Minor	84
11	6	JAY-Z ▲ FREEZE/ROC-A-FELLA 500407/CAPITOL (8.98/12.98)	Reasonable Doubt	328	22	—	MARY J. BLIGE ▲ MCA/GEFFEN 1111567/INTERSCOPE (12.98/18.98)	My Life	205
12	11	MAKAVELI ▲ ⁴ DEATH ROW 630127/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	304	23	—	EMINEM ▲ ⁸ WEB/AFTERMATH 4902877/INTERSCOPE (12.98/18.98)	The Slim Shady LP	188
					25	—	JAHEIM ▲ DIVINE MILL 475527/WARNER BROS. (11.98/17.98)	[Ghetto Love]	158

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. 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.

MAY 15
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	If I Ain't Got You	ALICIA KEYS (J/RMG)	26	22	Whoknows	MUSIQ (DEF SOUL/IDJMG)	51	46	Musicology	PRINCE (NPG/COLUMBIA/SUM)
2	3	Burn	USHER (LAFACE/ZOMBA)	27	27	I Want You	JANET JACKSON (VIRGIN)	52	56	Jook Gal (Wine Wine)	ELEPHANT MAN (VP/ATLANTIC)
3	2	I Don't Wanna Know	MARIO WINANS (BAD BOY/UMRG)	28	37	On Fire	LLOYD BANKS (G-UNIT/INTERSCOPE)	53	58	Get No Better	CASSIDY FEAT. MASHONDA (FULL SURFACE/J/RMG)
4	6	Overnight Celebrity	TWISTA (ATLANTIC)	29	31	Move Ya Body	NINA SKY FEAT. JABBA (NEXT PLATEAU/UNIVERSAL/UMRG)	54	52	Time's Up!	JADAKISS FEAT. NATE DOGG (RUFF RYDERS/INTERSCOPE)
5	5	All Falls Down	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	30	32	I'm Still In Love With You	SEAN PAUL FEAT. SASHA (VP/ATLANTIC)	55	53	So Sexy	TWISTA FEAT. R. KELLY (ATLANTIC)
6	4	Yeah!	USHER (LAFACE/ZOMBA)	31	21	Hotel	CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)	56	60	You Don't Want Drama	8BALL & MJG FEAT. P. DIDDY (BAD BOY/UMRG)
7	8	Freek-A-Leek	PETEY PABLO (JIVE/ZOMBA)	32	20	Rubber Band Man	T.I. (GRAND HUSTLE/ATLANTIC)	57	54	What If	RUBEN STUDDARD (J/RMG)
8	10	Naughty Girl	BEYONCE (COLUMBIA/SUM)	33	30	Salt Shaker	YING YANG TWINS (COLLIPARK/TVT)	58	64	Selfish	SUM VILLAGE (IBARAK/CAPITOL)
9	9	Game Over (Flip)	LIL' FLIP (SUCCA FREE/COLUMBIA/SUM)	34	28	The Way You Move	OUTKAST FEAT. SLEEPY BROWN (LAFACE/ZOMBA)	59	55	What's It Like	JAGGED EDGE (COLUMBIA/SUM)
10	7	Dirty Off Your Shoulder	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	35	35	Still In Love	TEENA MARIE (CASH MONEY CLASSICS/UMRG)	60	61	This Way	DILATED PEOPLES (ABB/CAPITOL)
11	15	Confessions Part II	USHER (LAFACE/ZOMBA)	36	34	Think About You	LUTHER VANDROSS (J/RMG)	61	—	U Saved Me	R. KELLY (JIVE/ZOMBA)
12	11	Tipsy	J. KWON (SO SO DEF/ZOMBA)	37	38	Make It Alright	CARL THOMAS (BAD BOY/UMRG)	62	57	No Better Love	YOUNG GUNZ (ROC-A-FELLA/DEF JAM/IDJMG)
13	12	Happy People	R. KELLY (JIVE/ZOMBA)	38	41	Questions	IAMIA (ELEKTRA/ATLANTIC)	63	66	Diary	ALICIA KEYS (J/RMG)
14	13	Don't Take Your Love Away	AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)	39	40	Step In The Name Of Love	R. KELLY (JIVE/ZOMBA)	64	63	Push	GHOSTFACE FEAT. MISSY ELLIOTT (DEF JAM/IDJMG)
15	14	Splash Waterfalls	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	40	49	Got It Twisted	MOBB DEEP (VIOLATOR/JIVE/ZOMBA)	65	65	Hold On	DWELE (VIRGIN)
16	18	Dude	BEENIE MAN (SHOCKING VIBES/VIRGIN)	41	50	Talk About Our Love	BRANDY FEAT. KANYE WEST (ATLANTIC)	66	69	Culo	PITBULL FEAT. LIL' JON (TVT)
17	16	Sorry 2004	RUBEN STUDDARD (J/RMG)	42	45	You Don't Know My Name	ALICIA KEYS (J/RMG)	67	70	E.I. (Reinvention)	NELLY (F'D REEL/UNIVERSAL/UMRG)
18	17	Wanna Get To Know You	G-UNIT FEAT. JOE (G-UNIT/INTERSCOPE)	43	48	U Should've Known Better	MONICA (J/RMG)	68	—	Bring It Back	LIL' WAYNE (CASH MONEY/UMRG)
19	25	Roses	OUTKAST (LAFACE/ZOMBA)	44	62	99 Problems	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	69	74	Whats Happnin'	YING YANG TWINS (COLLIPARK/TVT)
20	26	Slow Motion	JUVENILE (CASH MONEY/UMRG)	45	39	Read Your Mind	AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)	70	—	Smile	G-UNIT (G-UNIT/INTERSCOPE)
21	29	Jesus Walks	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	46	51	Tear It Up	YUNG WUN (FULL SURFACE/J/RMG)	71	—	Vitamin S	CHAM (MADHOUSE/VP/ATLANTIC)
22	23	Me, Myself And I	BEYONCE (COLUMBIA/SUM)	47	44	Friday Night	YOUNG GUNZ (ROC-A-FELLA/DEF JAM/IDJMG)	72	67	What's Happenin'	METHOD MAN (DEF JAM/IDJMG)
23	24	Ride Wit U	JOE FEAT. G-UNIT (JIVE/ZOMBA)	48	43	I Can't Wait	SLEEPY BROWN FEAT. OUTKAST (DREAMWORKS/INTERSCOPE)	73	71	Encore	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
24	19	One Call Away	CHINGY FEAT. J. WEAV (DISTURBING THE PEACE/CAPITOL)	49	59	Southside	LLOYD FEAT. ASHANTI (THE INC./DEF JAM/IDJMG)	74	72	She Wants To Move	N'E'R'D (STAR TRAK/VIRGIN)
25	33	My Band	D12 FEAT. EMINEM (SHADY/INTERSCOPE)	50	47	New Day	PATTI LABELLE (DEF SOUL CLASSICS/IDJMG)	5	68	Make It Up With Love	ATL (NOONTIME/EPIC/SUM)

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. 140 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

Rhythm & Blues

Continued from page 20

years ago.

Staged at Rome's Circus Maximus, the concert will be telecast and Web-cast. Proceeds benefit various "Future" programs, including child centers in six cities worldwide.

WINNING TUNES: The recipients of the 2003 Heineken Music Initiative/ASCAP Foundation R&B Grant have been chosen.

They are Atlanta's **Marc Demone Dickerson** ("Brand New"), Chicago's **Mark Carson** and **Jawara Harris** ("What Should I Do?"), Los Angeles' **C. Chill** and **Jay Greene** ("Lovin' on the Line"), Miami's **Francisco Correa** and **Tommy Lee Hopkins Jr.** ("Penny"), New York's **Chinua Hawk** and **Kwame Viapree** ("I Remember You"), Philadelphia's **Aziz Collins** and **Joshua Collins** ("Best of Me") and Washington, D.C./Baltimore's **Reginald Staggers** and **Juan Brown** ("B Here 4 U").

The winning songwriter(s) will

receive \$3,000. The grant program is now in its second year.

Speaking of songwriting, Atlanta-based **Artist Factory** has teamed with **Script Squad Music Publishing** to organize songwriting clinics for aspiring tunesmiths and producers (information at artistfactory.com).

Hiriam Hicks, who launched **Artist Factory** last May, is former president of **Island's** black music division. **Stone Stafford** created **Script Squad** this year and also serves as executive VP of creative affairs for **Enlight Entertainment**. That company's clients include writer/producers **Kevin "She'kspere" Briggs** (**TLC**) and **Anthony Dent** (**Destiny's Child**).

ON THE DOTTED LINE: Liquid 8 recording act **Silk** signs with **Oliver & Chesser Artist Management & Entertainment Consultant Group**. The company's recent agreement to represent another Liquid 8 artist, **Jesse Powell**, has ended. According to a press statement, the pact was terminated "due to a conflict with Powell's previous management."

In other Oliver & Chesser activity, president **Daryl Oliver** has been named president of **V.I.P. Music Group**. The St. Louis-based company's roster includes **Marley Marl** protégés the **Young Boyz**.

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	58	Make It Up With Love	ATL (NOONTIME/EPIC/SUM)
2	3	Naughty Girl	BEYONCE (COLUMBIA/SUM)
3	4	Tipsy	J. KWON (SO SO DEF/ZOMBA)
4	25	Move Ya Body	NINA SKY FEAT. JABBA (NEXT PLATEAU/UNIVERSAL/UMRG)
5	1	F.U.R.B. (F U Right Back)	FRANKEE (MARRO/LANDSLIDE/WARLOCK)
6	5	Happy People	R. KELLY (JIVE/ZOMBA)
7	10	Stand Up In It	THEODIS EALEY (IFGAM)
8	6	Freek-A-Leek	PETEY PABLO (JIVE/ZOMBA)
9	7	Game Over (Flip)	LIL' FLIP (SUCCA FREE/COLUMBIA/SUM)
10	9	Dude	BEENIE MAN (SHOCKING VIBES/VIRGIN)
11	2	Time's Up!	JADAKISS FEAT. NATE DOGG (RUFF RYDERS/INTERSCOPE)
12	8	Bang Bang	SURVIVALIST (SLAVE)
13	42	Locked Up	AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)
14	15	All Falls Down	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
15	19	Ride Wit U	JOE FEAT. G-UNIT (JIVE/ZOMBA)
16	12	Jook Gal (Wine Wine)	ELEPHANT MAN (VP/ATLANTIC)
17	11	Overnight Celebrity	TWISTA (ATLANTIC)
18	17	Got It Twisted	MOBB DEEP (VIOLATOR/JIVE/ZOMBA)
19	26	What's Happenin'	METHOD MAN (DEF JAM/IDJMG)
20	13	Yeah!	USHER (LAFACE/ZOMBA)
21	32	Get No Better	CASSIDY FEAT. MASHONDA (FULL SURFACE/J/RMG)
22	—	Talk About Our Love	BRANDY FEAT. KANYE WEST (ATLANTIC)
23	16	Milkshake	KELIS (STAR TRAK/ZOMBA)
24	21	Push	GHOSTFACE FEAT. MISSY ELLIOTT (DEF JAM/IDJMG)
25	—	Don't Say Nuthin	THE ROOTS (GEFFEN/INTERSCOPE)

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

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	My Band	D12 (SHADY/INTERSCOPE)
2	4	Burn	USHER (LAFACE/ZOMBA)
3	2	I Don't Wanna Know	MARIO WINANS (BAD BOY/UMRG)
4	5	Naughty Girl	BEYONCE (COLUMBIA/SUM)
5	3	Yeah!	USHER (LAFACE/ZOMBA)
6	7	Overnight Celebrity	TWISTA (ATLANTIC)
7	6	Tipsy	J. KWON (SO SO DEF/ZOMBA)
8	8	Freek-A-Leek	PETEY PABLO (JIVE/ZOMBA)
9	10	Game Over (Flip)	LIL' FLIP (SUCCA FREE/COLUMBIA/SUM)
10	9	All Falls Down	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
11	14	Culo	PITBULL FEAT. LIL' JON (TVT)
12	12	I'm Still In Love With You	SEAN PAUL FEAT. SASHA (VP/ATLANTIC)
13	11	One Call Away	CHINGY FEAT. J. WEAV (DISTURBING THE PEACE/CAPITOL)
14	13	Dirty Off Your Shoulder	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
15	5	I Pray	AMANDA PEREZ (POWERHOUSE/VIRGIN)
16	19	Confessions Part II	USHER (LAFACE/ZOMBA)
17	16	Salt Shaker	YING YANG TWINS (COLLIPARK/TVT)
18	20	If I Ain't Got You	ALICIA KEYS (J/RMG)
19	21	So Fly	NB RIDAZ (NASTYBOY/UPSTAIRS)
20	18	Hotel	CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 61 rhythmic airplay stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ★ indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL
★ KANYE WEST Jesus Walks IDJMG 72.7	1 YUNG WUN Tear It Up RMG 97.8
★ JAY-Z 99 Problems IDJMG 77.8	2 USHER Confessions Part II ZOMBA 97.5
★ BABY BASH Sexy Eyes (Da Da Da Da) UMRG 65.1	3 LUDACRIS Blow It Out IDJMG 92.8
★ JAY-Z 99 Problems IDJMG 77.8	4 RUBEN STUDDARD What If RMG 89.9
★ BABY BASH Sexy Eyes (Da Da Da Da) UMRG 65.1	5 JAY-Z 99 Problems IDJMG 87.4
★ JAY-Z 99 Problems IDJMG 77.8	6 OUTKAST Roses ZOMBA 84.4
★ BABY BASH Sexy Eyes (Da Da Da Da) UMRG 65.1	7 CEE LO The One ZOMBA 77.0
★ JAY-Z 99 Problems IDJMG 77.8	★ JAY-Z 99 Problems IDJMG 77.8
★ BABY BASH Sexy Eyes (Da Da Da Da) UMRG 65.1	★ BABY BASH Sexy Eyes (Da Da Da Da) UMRG 65.1
★ JAY-Z 99 Problems IDJMG 77.8	★ JAY-Z 99 Problems IDJMG 77.8
★ BABY BASH Sexy Eyes (Da Da Da Da) UMRG 65.1	★ BABY BASH Sexy Eyes (Da Da Da Da) UMRG 65.1
★ JAY-Z 99 Problems IDJMG 77.8	★ JAY-Z 99 Problems IDJMG 77.8
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★ JAY-Z 99 Problems IDJMG 77.8	★ JAY-Z 99 Problems IDJMG 77.8
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★ JAY-Z 99 Problems IDJMG 7	

Billboard Latin Music Conference & Awards



American Express was one of the event sponsors. Pictured, from left, are Exim Licensing's Judith Hofman, American Express' Dominic McKay, *Billboard's* Gene Smith and American Express' Edgardo Tettamanti and Mauricio González.



J Records artist Alicia Keys, left, who performed at the awards show, hangs backstage with *Billboard's* John Kilkullen.



Pictured at the "Latin Christian Music" panel, from left, are moderator Marcos Witt of Canzi3n Productions, Amanecer Christian Network/Rejoice Music's Frank L3pez, SH Productions' Samuel Hern3ndez, Voz Cristiana's Bernice Ram3rez and songwriter/producer Manny Benito.



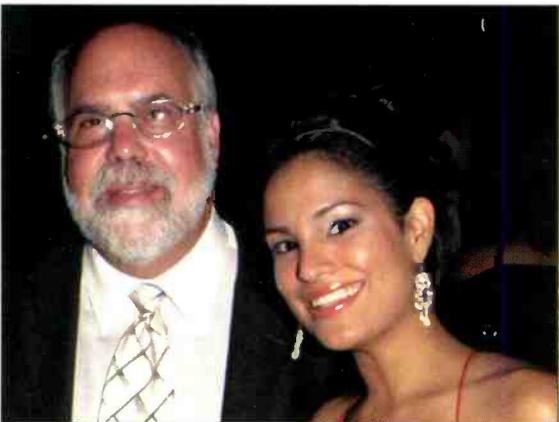
Paulina Rubio, center, signs a picture taken with her new camera, a gift from sponsor Polaroid. Pictured with Rubio are Euro RSCG Latino's Amaia Arana, left, and Euro RSCG Magnet Latino's Marcie Perez.



At the Billboard Bash, EMI Latin artist Vico C, second from right, is surrounded by, from left, hosts Jorge Bernal, Johanna G3mez and Melanie Byron.



Warner Latina rock act La Ley is pictured with Fructis model Ivonne Vega, second from left, and Dawn Sante, far right, of in association event sponsor Maybelline-Garnier.



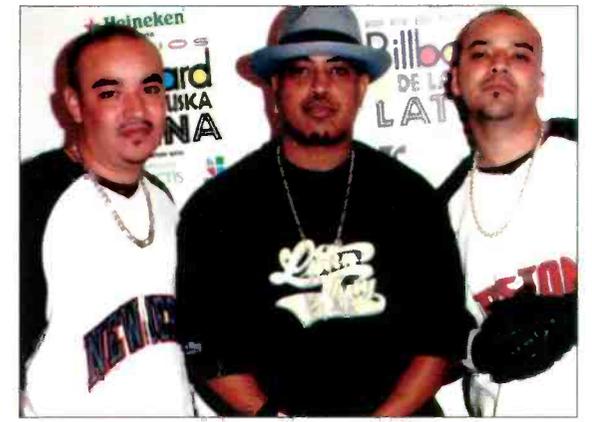
CMX Latin Music Group hosted the awards show after-party at Bongos. Pictured are CMXChange/CMX Latin Music Group's Tony Caravia, left, and Michelle Hu3rfano.



Universal Latino artist Alih Jey performs at the confab's 15th anniversary celebration, co-sponsored by Garnier Fructis, MTV Espa3ol and VH Uno.



Universal Latino artist Michael Stuart performs at the awards show after-party at Bongos hosted by CMX Latin Music Group.



Dimelo Records artist Mellow Man Ace, center, performed at the conference. He's flanked by brothers Francisco and Sergio G3mez of Univision act Akwid, winner of two awards.



It was marquee time at "The Music We See" panel. Pictured, from left, are Loiza Films' Franc Reyes, Cris Morena Group's Mar3a Cristina Di Giacomi and Surco/Vibra/Seminal Records' Gustavo Santaolalla.

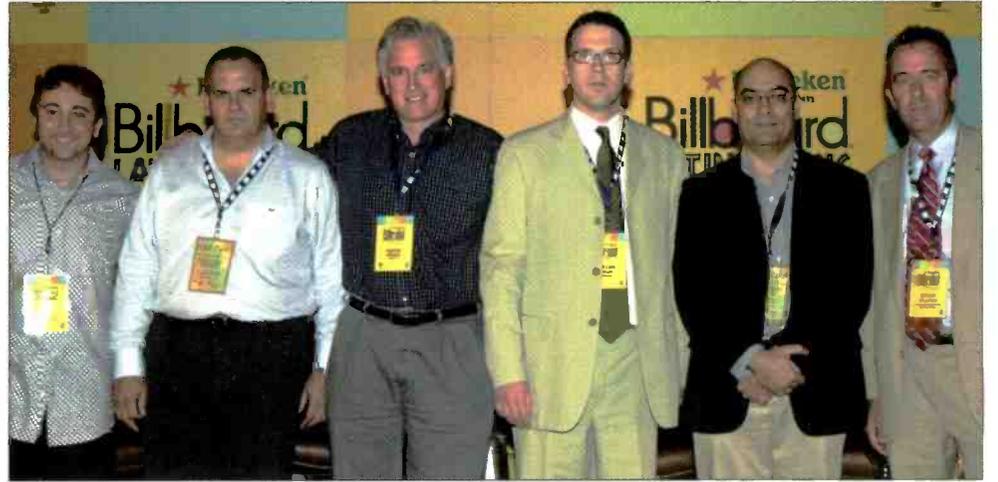


Lunytones & Noriega collect the awards for tropical album of the year for duo/group and best new artist at the Billboard Bash.

Billboard Latin Music Conference & Awards



Pictured at the annual "ASCAP Songwriters" panel, from left, are ASCAP's Jorge Rodríguez, Ana Rosa Santiago and Gabriela Benítez; La Ley singer Beto Cuevas; Máximo Aguirre Music Publishing's Máximo Aguirre; ASCAP's Alexandra Lioutikoff; producer Sergio George; Warner/Chappell Music Publishing's Gustavo Menéndez; and songwriter/producer George Noriega.



Pictured at the "Show Me the Money" panel that was sponsored by SunTrust Bank, from left, are the Fuerte Group's Jerry Blair, Mock & Roll Entertainment's Francisco Villanueva, moderator Keith Girard of *Billboard*, AG Mobile's Bryan Biniak, Wireless Latin Entertainment's Luis Samra and SunTrust Entertainment Banking Group's Brian Williams.



Following her Q&A with *Billboard*'s Leila Cobo, Paulina Rubio received the Recording Industry Assn. of America's Latin gold and platinum certifications from her record label, Universal Latino. Pictured, from left, are Universal executives Humberto Calderón, John Echevarría and Jesús López; Rubio; Cobo; and Universal's Walter Kolm.



Producer of the year Rudy Pérez, left, after collecting his award onstage, celebrates with performer Pilar Montenegro, whose album he produced. (Photo: Alberto Tamargo/Telemundo)



Nielsen Broadcast Data Systems sponsored the "Presidents & Artists" panel. Pictured, from left, are moderator Leila Cobo of *Billboard*, Universal Music Latino's John Echevarría, artists Vico C and Luis Fonsi, EMI Latin USA's Jorge Pino and BMG International's Maarten Steinkamp.



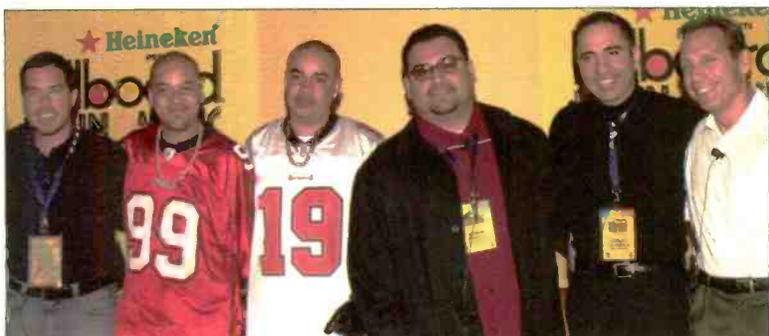
Pictured at the "Download Revolution" panel, from left, are moderator Gabriel Abaroa of the Latin Academy of Recording Arts and Sciences, emepe3.com's Andy Kleinman, Universal Music & Video Distribution's Susan Roberts, Nielsen Entertainment's Chris Muratore and AOL's Richard Bull.



Ednita Nazario accepts her award for Latin pop album of the year/female at the Billboard Awards. (Photo: Alberto Tamargo/Telemundo)



"The Changing Role of A&R" panel, sponsored by Nekenek Records, discussed challenges in an era of declining record sales. Pictured, from left, are EMI Latin's Doug James, Univision Music Publishing's Lynette Brehm, moderator Mauricio Abaroa of Earthtown Entertainment, producer Kike Santander, *Billboard*'s Leila Cobo and Sony/ATV Music Publishing's Eddie Fernández.

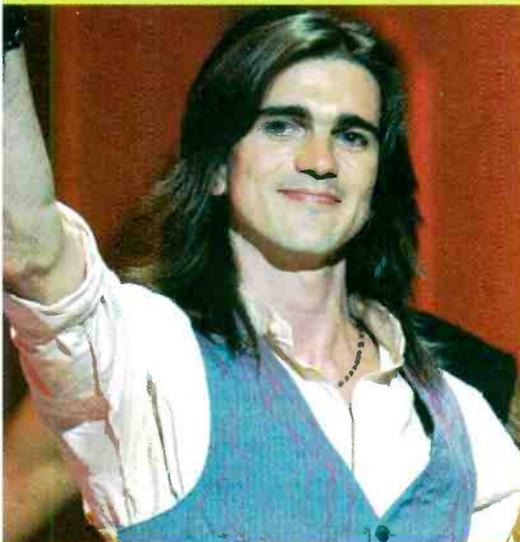
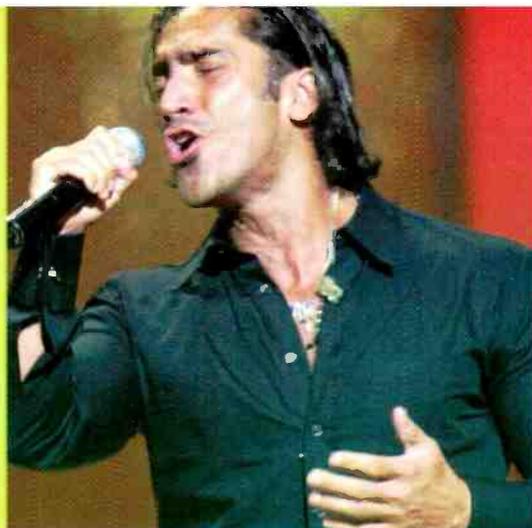


Pictured at the "New Sounds of Regional Mexican Music" panel that was sponsored by Dímelo Records, from left, are Mock & Roll Records' Rogelio Macín, Akwid's Francisco and Sergio Gómez, producer Byron Brizuela, producer Omar Valenzuela and Disa Records' Jeff Young.

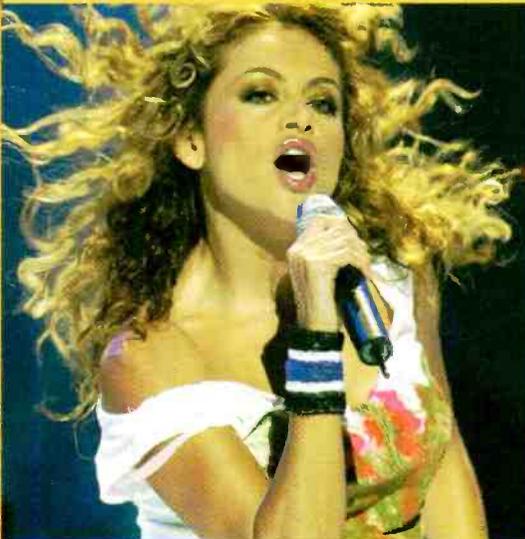


Adweek sponsored "The Art of Endorsement and Branding" panel. Pictured, from left, are moderator Karen Benezra of Brandweek, BMG Entertainment's Paula Kaminsky, Exim Licensing's Arturo Vinuesa and the William Morris Agency's Rebecca Drucker.

Muchas Gracias



To all the attendees, sponsors, performers, presenters and panelists for making this year's conference the best yet!



PRESENTS

Billboard LATIN MUSIC CONFERENCE & AWARDS 2004

IN ASSOCIATION WITH GARNIER
FRUCTIS



Special congratulations to Telemundo on their most spectacular awards show ever!

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MAY 15
2004

Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
				NUMBER 1 2 Weeks At Number 1							PACESETTER		
1	1	48	3	ADAN CHALINO SANCHEZ	Amor Y Lagrimas	1	49	69	75	3	EL MORRO	El Pasito Duranguense Con...	49
2	2	—	1	CONJUNTO PRIMAVERA	Dejando Huella	2	50	46	44	8	CARDENALES DE NUEVO LEON	Historia Musical	27
3	3	1	5	LOS TIGRES DEL NORTE	Pacto De Sangre	1	51	53	53	40	DON OMAR	The Last Don	2
4	4	2	5	GRUPO MONTEZ DE DURANGO	En Vivo Desde Chicago	1	52	52	47	14	IVY QUEEN	Diva Platinum Edition	24
5	5	3	7	GIPSY KINGS	Roots	3	53	48	45	16	TEGO CALDERON	El Enemy De Los Guasibiri	5
				HOT SHOT DEBUT									
6	NEW	1	1	VARIOUS ARTISTS	El Carnalillo Mix Presenta: El Pasito Duranguense Mix	6	54	50	52	67	SELENA	Ones	4
7	7	—	1	ADAN CHALINO SANCHEZ	Un Sonador	5	55	47	46	47	AKWID	Proyecto Akwid	7
8	6	6	4	LOS HOROSCOPOS DE DURANGO	Locos De Amor	6	56	51	58	29	VICENTE Y ALEJANDRO FERNANDEZ	En Vivo: Juntos Por Ultima Vez	4
9	8	4	12	PAULINA RUBIO	Pau-Latina	1	57	68	72	39	MANA	Revolucion De Amor	1
10	12	10	45	LA OREJA DE VAN GOGH	Lo Que Te Conte Mientras Te Hacias La Dormida	9	58	54	55	21	VARIOUS ARTISTS	Historia Musical Del Pasito Duranguense	11
11	14	18	4	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Los Remixes 2.0	11	59	66	67	8	ALEJANDRO SANZ	No Es Lo Mismo	2
12	10	7	5	VICENTE FERNANDEZ	Se Me Hizo Tarde La Vida	5	60	66	67	8	LOS REHENES	Las Rancheras De Los Rehenes	50
13	9	9	13	VARIOUS ARTISTS	100% Duranguense	7	61	56	49	6	JOAN SEBASTIAN	Que Amarren A Cupido	32
14	15	11	12	THALIA	Greatest Hits	2	62	73	59	44	RICKY MARTIN	Almas Del Silencio	1
15	11	12	10	INTOCABLE	Intimamente: En Vivo Live	1	63	NEW	1	1	VARIOUS ARTISTS	Billboard Latin Music Awards 2004	63
16	13	8	13	BRONCO/LOS BUKIS	Cronica De Dos Grandes	1	64	64	34	9	LOS HURACANES DEL NORTE	20 Narco-Corridos	23
17	16	13	10	LOS RIELEROS DEL NORTE	20 Anos De Fuerza Nortena	5	65	57	61	51	MARCO ANTONIO SOLIS	Tu Amor O Tu Desprecio	1
18	29	25	12	DAVID BISBAL	Buleria	5	66	49	43	6	LOS ACOSTA	20 Inolvidables	37
19	23	16	28	SIN BANDERA	De Viaje	6	67	63	60	6	K-PAZ DE LA SIERRA	Arrasando Con Fuego	40
20	18	17	27	MARCO ANTONIO SOLIS	La Historia Continua...	1	68	58	57	39	LOS BUKIS	25 Joyas Musicales	3
21	21	40	4	BETO QUINTANILLA	Mi Historia Musical: 20 Exitos	21	69	62	74	8	CHALINO SANCHEZ	Coleccion De Oro	62
22	32	32	10	PATRULLA 81	Como Pude Enamorarme De Ti	22	70	NEW	1	1	VARIOUS ARTISTS	Premio Lo Nuestro 2004	70
23	19	14	11	VICTOR MANUELLE	Travesia	1	71	61	65	78	PANCHO BARRAZA	Las Romanticas De Pancho Barraza	12
24	25	19	10	ALEX UBAGO	Fantasia O Realidad	14	72	75	69	26	JULIO IGLESIAS	Orvorcio	9
25	24	24	122	JUANES	Un Dia Normal	1	73	60	—	25	PEPE AGUILAR	Con Orgullo Por Herencia	7
26	22	15	13	VARIOUS ARTISTS	Arcoiris Musical Mexicano 2004	2	74	74	66	51	CUISILLOS	Las Romanticas De Cuisillos	16
27	39	34	24	MANA	Eclipse	2	75	59	50	14	YOLANDA PEREZ	Dejenme Llorar	29
28	26	20	4	LOS TEMERARIOS	15 Super Exitos En Vivo Vol. 1	20							
29	35	28	10	K-PAZ DE LA SIERRA	20 Exitos Con La Fuerza Duranguense	15							
30	20	5	4	LOS ORIGINALES DE SAN JUAN	Corridos De Este Tamano	5							
31	30	26	31	GRUPO MONTEZ DE DURANGO	De Durango A Chicago	2							
32	31	27	6	SELENA	Momentos Intimos	11							
33	27	36	44	INTOCABLE	La Historia	3							
34	37	30	23	LOS TEMERARIOS	Tributo Al Amor	1							
35	33	22	7	EL PODER DEL NORTE	La Decada	11							
36	34	31	54	JOAN SEBASTIAN	Coleccion De Oro	9							
				GREATEST GAINER									
37	65	56	7	ALICIA VILLARREAL	Cuando El Corazon Se Cruza	28							
38	36	35	12	GRUPO MOJADO	20 Greatest Hits	9							
39	44	42	23	A.B. QUINTANILLA III & KUMBIA KINGS	La Historia	1							
40	43	41	35	CHAYANNE	Sincero	1							
41	28	23	7	VARIOUS ARTISTS	Historia Musical Nortena	10							
42	42	37	5	GRUPO PEGASSO	30 Exitos	37							
43	38	—	2	REY RUIZ	Mi Tentacion	38							
44	40	29	6	DJ KANE	DJ Kane	8							
45	41	39	8	EZEQUIEL PENA	20 Herraduras De Oro	25							
46	17	21	36	OBIE BERMUDEZ	Confesiones	17							
47	NEW	1	1	VARIOUS ARTISTS	De Durango Para El Mundo	47							
48	45	38	14	EL COYOTE Y SU BANDA TIERRA SANTA	La Historia	19							

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 GIPSY KINGS ROOTS (NONESUCH/AG)	1 VICTOR MANUELLE TRAVESIA (SONY DISCOS)	1 ADAN CHALINO SANCHEZ AMOR Y LAGRIMAS (MOON/COSTAROLA/SONY DISCOS)
2 PAULINA RUBIO PAU-LATINA (UNIVERSAL LATINO)	2 REY RUIZ MI TENTACION (SONY DISCOS)	2 CONJUNTO PRIMAVERA DEJANDO HUELLA (FONOVISA/UG)
3 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	3 IVY QUEEN DIVA PLATINUM EDITION (REAL/UNIVERSAL LATINO)	3 LOS TIGRES DEL NORTE PACTO DE SANGRE (FONOVISA/UG)
4 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS LOS REMIXES 2.0 (EMI LATIN)	4 LUNY TUNES & NORIEGA MAS FLOW (V)I	4 GRUPO MONTEZ DE DURANGO EN VIVO DESDE CHICAGO (DISA)
5 THALIA GREATEST HITS (EMESPECIAL MARKETS/EMI LATIN)	5 LITO Y PDLACD FUERA DE SERIE (IPINA/UNIVERSAL LATINO)	5 VARIOUS ARTISTS EL CARNALILLO MIX PRESENTA: EL PASITO DURANGUENSE MIX (DISA)
6 DAVID BISBAL BULERIA (VALE/UNIVERSAL LATINO)	6 CELIA CRUZ HITS MIX (SONY DISCOS)	6 ADAN CHALINO SANCHEZ UN SONADOR (UNIVISION/UG)
7 SIN BANDERA DE VIAJE (SONY DISCOS)	7 AVENTURA LOVE & HATE (PREMIUM LATIN)	7 LOS HOROSCOPOS DE DURANGO LOCOS DE AMOR (DISA)
8 MARCO ANTONIO SOLIS LA HISTORIA CO CONTINUA... (FONOVISA/UG)	8 CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATINO)	8 VICENTE FERNANDEZ SE ME HIZO TARDE LA VIDA (SONY DISCOS)
9 ALEX UBAGO FANTASIA O REALIDAD (WARNER LATINA)	9 VARIOUS ARTISTS REGGAETON HITS 2004 (J&N/SONY DISCOS)	9 VARIOUS ARTISTS 100% DURANGUENSE (DISA)
10 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	10 VARIOUS ARTISTS REGGAETON BIGGEST HITS (UNIVERSAL LATINO)	10 INTOCABLE INTIMAMENTE: EN VIVO LIVE (EMI LATIN)
11 MANA ECLIPSE (WARNER LATINA)	11 VARIOUS ARTISTS 2004 ANO DE EXITOS: REGGAETON (UNIVERSAL LATINO)	11 BRONCO/LOS BUKIS CRONICA DE DOS GRANDES (FONOVISA/UG)
12 A.B. QUINTANILLA III & KUMBIA KINGS LA HISTORIA (EMI LATIN)	12 VARIOUS ARTISTS BACHATA HITS 2004 (J&N/SONY DISCOS)	12 LOS RIELEROS DEL NORTE 20 ANOS DE FUERZA NORTENA (FONOVISA/UG)
13 CHAYANNE SINCERO (SONY DISCOS)	13 VARIOUS ARTISTS BACHATA HITS 2003 (J&N/SONY DISCOS)	13 BETO QUINTANILLA MI HISTORIA MUSICAL: 20 EXITOS (UNIVISION/UG)
14 DJ KANE DJ KANE (EMI LATIN)	14 CELIA CRUZ REGALO DEL ALMA (SONY DISCOS)	14 PATRULLA 81 COMO PUEDE ENAMORARME DE TI (DISA)
15 OBIE BERMUDEZ CONFESIONES (EMI LATIN)	15 ELVIS CRESPO GREATEST HITS (SONY DISCOS)	15 VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO 2004 (UNIVISION/UG)
16 DON OMAR THE LAST DON (V)I	16 VARIOUS ARTISTS 12 DISCIPULOS (DIAMOND)	16 LOS TEMERARIOS 15 SUPER EXITOS EN VIVO VOL. 1 (DISA)
17 TEGO CALDERON EL ENEMY DE LOS GUASIBIRI (WHITE LION/BMG LATIN)	17 CELIA CRUZ/INDIA SALSA DIVAS (SONY DISCOS)	17 K-PAZ DE LA SIERRA 20 EXITOS CON LA FUERZA DURANGUENSE (PROCAN/DISA)
18 SELENA ONES (EMI LATIN)	18 VARIOUS ARTISTS 30 BACHATAS PEGADITAS (MOCK & ROLL/SONY DISCOS)	18 LOS ORIGINALES DE SAN JUAN CORRIDOS DE ESTE TAMANO (EMI LATIN)
19 MANA REVOLUCION DE AMOR (WARNER LATINA)	19 VARIOUS ARTISTS SALSA HITS 2004 (J&N/SONY DISCOS)	19 GRUPO MONTEZ DE DURANGO DE DURANGO A CHICAGO (DISA)
20 ALEJANDRO SANZ NO ES LO MISMO (WARNER LATINA)	20 INDIA LATIN SONGBOOK: MI ALMA Y CORAZON (SONY DISCOS)	20 SELENA MOMENTOS INTIMOS (EMI LATIN)

● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Or), △ Certification for net shipment of 200,000 units (Platin), ▲ Certification for net shipment 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. [H] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

MAY 15 2004

Billboard HOT LATIN TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	3	2	MAS QUE TU AMIGO M.A.SOLIS,H.PATRON,R.PEREZ (M.A.SOLIS)	Marco Antonio Solis FONOVISA	1
NUMBER 1					
2	2	3	TE QUISE TANTO E.ESTEFAN JR.,A.PENA (C.SORDKIN,A.NDAHI)	Paulina Rubio UNIVERSAL LATINO	1
3	4	1	TENGO GANAS E.ESTEFAN JR.,A.GAITAN,R.GAITAN (V.M.RUIZ,E.ESTEFAN JR.)	Victor Manuelle SONY DISCOS	1
4	5	5	CREO EN EL AMOR J.L.PILOTO (J.L.PILOTO,R.OEL SOLI)	Rey Ruiz SONY DISCOS	4
5	6	4	CUIDARTE EL ALMA L.FOCHOA (M.DURANDEAU,C.ZALLES)	Chayanne SONY DISCOS	1
6	11	7	Y TODO QUEDA EN NADA ESTEFANO (ESTEFANO,J.REYES)	Ricky Martin SONY DISCOS	1
7	14	22	TU DE QUE VAS F.OE VITAL,R.ROMERO (F.OE VITAL)	Franco De Vita SONY DISCOS	7
8	8	16	CRUZ DE OLVIDO PAGUIAR (J.ZAIZAR)	Pepe Aguilar UNIVISION	8
9	10	11	AUNQUE NO TE PUEDA VER J.N.GOMEZ (A.UBAGO)	Alex Ubago WARNER LATINA	4
10	7	6	QUE LLORO A.BAQUEIRO,SIN BANDERA (L.GARCIA)	Sin Bandera SONY DISCOS	5
11	9	10	BARAJA DE ORO PALOMO (R.AVALAI)	Palomo DISA	7
12	12	17	A DONDE ESTABAS? R.MUNOZ,R.MARTINEZ (R.MARTINEZ)	Intocable EMI LATIN	12
GREATEST GAINER					
13	20	13	ABRAZAR LA VIDA R.PEREZ (D.RICH,J.MARR,J.C.PEREZ SOTO)	Luis Fonsi UNIVERSAL LATINO	11
14	1	8	TU FOTOGRAFIA G.ESTEFAN,E.ESTEFAN JR.,S.KRYS (G.MARCO,E.ESTEFAN JR.)	Gloria Estefan EPIC /SONY DISCOS	1
15	15	12	HAZME OLVIDARLA J.GUILLEN (A.TORRES)	Conjunto Primavera FONOVISA	8
16	16	14	COMO PUDE ENAMORARME DE TI A.RAMIREZ CORRAL (R.LUGO)	Patrulla 81 DISA	8
17	21	21	DOS LOCOS LOS HOROSCOPOS DE DURANGO (A.MARTINEZ)	Los Horoscopus De Durango PROCAN /DISA	17
18	25	45	SABANAS FRIAS FHER,A.GONZALEZ (FHER)	Mana & Ruben Blades WARNER LATINA	18
19	18	19	TE QUISE OLVIDAR J.L.TERRAZAS (J.GABRIEL)	Grupo Montez De Durango DISA	18
20	17	9	4:30 AM S.KRYS,J.SOMEILLAN (O.BERMUDEZ,S.KRYS)	Obie Bermudez EMI LATIN	9
21	23	23	DESEOS DE COSAS IMPOSIBLES N.WALKER,LA OREJA DE VAN GOGH (X.SAN MARTIN)	La Oreja De Van Gogh SONY DISCOS	21
22	19	15	NADIE ES ETERNO A.A.DE LUNA (O.GOMEZ)	Adan Chalino Sanchez MODN/COSTAROLA /SONY DISCOS	15
23	28	50	VIVO Y MUERO EN TU PIEL R.PEREZ (R.PEREZ)	Jennifer Pena UNIVISION	23
24	26	27	LUCHARE POR TU AMOR A.BAQUEIRO (R.FOLGUERA,F.MONTY,M.ENTRAIGUES)	Alejandro Fernandez SONY DISCOS	23
25	33	39	ESO A.SANZ,L.PEREZ (A.SANZ)	Alejandro Sanz WARNER LATINA	25
26	22	18	TARDES NEGRAS A.SALERNO,M.MAJONCHI (T.FERRO)	Tiziano Ferro EMI LATIN	14
27	34	—	DEJA C.CABRAL "JUNIOR",A.BARBARA,R.PEREZ (R.LIVI,R.PEREZ)	Ana Barbara FONOVISA	27
28	27	24	PARA TODA LA VIDA A.LIZARRAGA,J.LIZARRAGA (J.LEVVA)	Banda El Recodo FONOVISA	20
29	30	34	AMAR COMO TE AME J.SEBASTIAN (J.SEBASTIAN)	Joan Sebastian MUSART /BALBOA	28
30	39	31	HAY QUE CAMBIAR R.PEREZ (R.PEREZ)	Area 305 RPE /UNIVISION	30
31	24	20	ME EQUIVOQUE A.A.ALBA (COPYRIGHT CONTROL)	Mariana UNIVISION	18
32	43	48	PERO QUE TAL SI TE COMPRO PRIVERA (C.REYNA)	Lupillo Rivera UNIVISION	32
33	32	42	SE ME HIZO TARDE LA VIDA PRAMIREZ (I.RAMIREZ)	Vicente Fernandez SONY DISCOS	32
34	31	26	TE LLAME R.PEREZ,R.LIVI (R.LIVI,R.PEREZ)	Cristian ARIOLA /BMG LATIN	3
35	29	28	TANTO LA QUERIA A.STIVEL (L.GONZALEZ GOMEZ)	Andy & Lucas ARIOLA /BMG LATIN	28
36	38	25	LA SOSPECHA J.AGUIRRE,W.GARCIA (W.GARCIA)	Son De Cali UNIVISION	25
37	37	29	CERCA DE TI S.MORALES (T.SODI),S.MORALES,D.SIEGEL,G.DI MARCO)	Thalia VIRGIN /EMI LATIN	1
HOT SHOT DEBUT					
38	NEW	1	NO ME QUIERO ENAMORAR M.DOMM (M.DOMM,E.OCCERANSKY,M.BERNAL)	Kalimba SONY DISCOS	38
39	13	—	HORA ENAMORADA E.CRESPO (E.CRESPO)	Elvis Crespo OLE	13
40	41	38	SI TU ESTUVIERAS J.FOIAZ,G.DIAZ (A.T.MERCAO)	Los Toros Band UNIVERSAL LATINO	38
41	35	32	DALO POR HECHO BRONCO (N.URQUIZA,N.CDNCHA)	Bronco: El Gigante De America FONOVISA	25
42	NEW	1	A UN PASO DE OLVIDARTE R.GUADARRAMA (M.TORRES)	Juan Tavares FONOVISA	42
43	36	35	LA MILPA A.SOTO,LOS ASTROS DE DURANGO (V.CORDERO)	Los Astros De Durango RCA /BMG LATIN	35
44	42	36	LA MAS DESEADA V.ELIZALDE (R.E.MORA)	Valentin Elizalde UNIVERSAL LATINO	27
45	40	30	Y QUE I.RODRIGUEZ,F.FEHLRICH (A.VIZZANI)	Los Angeles De Charly FONOVISA	28
46	46	33	BULERIA K.SANTANDER,D.BETANCOURT (K.SANTANDER,G.SANTANDER)	David Bisbal VALE /UNIVERSAL LATINO	11
47	44	41	NO ES AMOR M.TAYLOR,C.PAUCAR,E.IGLESIAS,F.GARIBAY (E.IGLESIAS,P.BARRY,M.TAYLOR,F.GARIBAY,C.GARCIA ALONSO)	Enrique Iglesias UNIVERSAL LATINO	39
48	48	40	NO TENGAS MIEDO ENAMORARTE EL PODER DEL NORTE (L.PADILLA)	El Poder Del Norte DISA	37
49	45	—	NAVEGANDOTE A.TORRES (R.LOPEZ)	N'Klabe NU	41
50	NEW	1	SENTADA AQUI EN MI ALMA ESTEFANO (ESTEFANO,J.REYES)	Chayanne SONY DISCOS	50

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. Videoclip availability. ©2004, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	TE QUISE TANTO UNIVERSAL LATINO	PAULINA RUBIO	21	21	CERCA DE TI VIRGIN /EMI LATIN	THALIA
2	2	CUIDARTE EL ALMA SONY DISCOS	CHAYANNE	22	26	NO ME QUIERO ENAMORAR SONY DISCOS	KALIMBA
3	5	Y TODO QUEDA EN NADA SONY DISCOS	RICKY MARTIN	23	22	VIVO Y MUERO EN TU PIEL UNIVISION	JENNIFER PENA
4	6	TU DE QUE VAS SONY DISCOS	FRANCO DE VITA	24	28	HAY QUE CAMBIAR RPE /UNIVISION	AREA 305
5	4	AUNQUE NO TE PUEDA VER WARNER LATINA	ALEX UBAGO	25	23	BULERIA VALE /UNIVERSAL LATINO	DAVID BISBAL
6	3	QUE LLORO SONY DISCOS	SIN BANDERA	26	31	SENTADA AQUI EN MI ALMA SONY DISCOS	CHAYANNE
7	8	ABRAZAR LA VIDA UNIVERSAL LATINO	LUIS FONSI	27	25	CREO EN EL AMOR SONY DISCOS	REY RUIZ
8	7	TU FOTOGRAFIA EPIC /SONY DISCOS	GLORIA ESTEFAN	28	24	NO ES AMOR UNIVERSAL LATINO	ENRIQUE IGLESIAS
9	10	MAS QUE TU AMIGO FONOVISA	MARCO ANTONIO SOLIS	29	36	AMAR COMO TE AME MUSART /BALBOA	JOAN SEBASTIAN
10	15	SABANAS FRIAS WARNER LATINA	MANA & RUBEN BLADES	30	34	ECHALE LENA MEGAMUSIC /UNIVERSAL LATINO	VICTORIA
11	11	DESEOS DE COSAS IMPOSIBLES SONY DISCOS	LA OREJA DE VAN GOGH	31	29	COMO FUJ A ENAMORARME DE TI PRISMA /SONY DISCOS	LOS TRI-O
12	12	TENGO GANAS SONY DISCOS	VICTOR MANUELLE	32	33	DONDE CORRE LA SANGRE CRESCENT MOON /SONY DISCOS	SHALIM
13	20	ESO WARNER LATINA	ALEJANDRO SANZ	33	—	HEY CORAZON NO LITTLE FISH	LA SECTA ALLSTAR
14	13	LUCHARE POR TU AMOR SONY DISCOS	ALEJANDRO FERNANDEZ	34	39	DESNUDATE MUJER VALE /UNIVERSAL LATINO	DAVID BISBAL
15	9	TARDES NEGRAS EMI LATIN	TIZIANO FERRO	35	—	ANDAR CONMIGO ARIOLA /BMG LATIN	JULIETA VENEGAS
16	14	ANTES EMI LATIN	OBIE BERMUDEZ	36	32	DEJA FONOVISA	ANA BARBARA
17	17	CRUZ DE OLVIDO UNIVISION	PEPE AGUILAR	37	37	DUELE VERTE SONY DISCOS	RICARDO ARJONA
18	18	4:30 AM EMI LATIN	OBIE BERMUDEZ	38	38	POR QUE NO LIBRES	TISUBY & GEORGINA
19	19	TE LLAME ARIOLA /BMG LATIN	CRISTIAN	39	—	UN DIA NORMAL SURCO /UNIVERSAL LATINO	JUANES
20	16	TANTO LA QUERIA ARIOLA /BMG LATIN	ANDY & LUCAS	40	—	INOCENTE DE TI ARIOLA /BMG LATIN	JUAN GABRIEL

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	CREO EN EL AMOR SONY DISCOS	REY RUIZ	21	28	SABANAS FRIAS WARNER LATINA	MANA & RUBEN BLADES
2	4	TENGO GANAS SONY DISCOS	VICTOR MANUELLE	22	26	AMIGO MIO WEACARIBE /WARNER LATINA	TONO ROSARIO WITH TEGO CALDERON
3	5	LA SOSPECHA UNIVISION	SON DE CALI	23	25	ME EQUIVOQUE UNIVISION	MARIANA
4	6	SI TU ESTUVIERAS UNIVERSAL LATINO	LOS TOROS BANDO	24	24	EL GALLO NO OLVIDA M.P.	TITO ROJAS
5	1	HORA ENAMORADA OLE	ELVIS CRESPO	25	22	AMANECEER (BOMBA) EMI LATIN	LIMI-T 21
6	7	NAVEGANDOTE NU	N'KLABE	26	34	UN OSITO DORMILON SONY DISCOS	EL GRINGO DE LA BACHATA FEAT. SERGIO VARGAS
7	8	QUITEMONOS LA ROPA SONY DISCOS	NG2	27	21	NADA DE NADA J&N	FRANK REYES
8	12	INTRO LOS 12 DISCIPULOS DIAMOND	EDDIE OEE	28	27	JUANA PENA RUMBA JAMS	LOS SONEROS DEL BARRIO
9	9	PUERTO RICO ARIOLA /BMG LATIN	JERRY RIVERA	29	30	Y TODO QUEDA EN NADA SONY DISCOS	RICKY MARTIN
10	11	ME ACORDARE EMI LATIN	LIMI-T 21	30	—	ALGO IMPOSIBLE SONY DISCOS	NG2
11	40	LORE LORE SONY DISCOS	VICTOR MANUELLE	31	—	FLOR DORMIDA SONY DISCOS	EDDIE SANTIAGO
12	17	HAY QUE CAMBIAR RPE /UNIVISION	AREA 305	32	32	POR QUE NO DEJAS ESE LOCO J&N	SEXAPPEAL
13	16	LOCA CONMIGO UNIVERSAL LATINO	LOS TOROS BANDO	33	36	LA PAGA KAREN /UNIVERSAL LATINO	TONY TUN TUN
14	3	TU FOTOGRAFIA EPIC /SONY DISCOS	GLORIA ESTEFAN	34	—	SUENA M.P.	JOSE PENA SUAZO Y LA BANDA GORDA
15	13	NECESITO UN AMOR SONY DISCOS	ANDY ANDY	35	23	TE QUISE TANTO UNIVERSAL LATINO	PAULINA RUBIO
16	10	TELEFONO UNIVERSAL LATINO	GRUPO MANIA	36	29	VOY A DEJARTE DE AMAR J&N	FRANK REYES
17	14	DILE VI	DON OMAR	37	—	OBSESION PREMIUM LATIN	AVENTURA
18	15	4:30 AM EMI LATIN	OBIE BERMUDEZ	38	—	ENAMORAME J&N	PAPI SANCHEZ
19	18	PA' LA RUMBA VOY J&N	ZAFRA NEGRA	39	—	SE ME SIGUE OLVIDANDO UNIVERSAL LATINO	MARC ANTHONY
20	20	DAME LA DROGA CUTTING	SON CALLEJERO	40	33	DOCTOR J&N	PUERTO RICAN POWER

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	BARAJA DE ORO DISA	PALOMO	21	19	ANTES DE QUE TE VAYAS MUSICEX /UNIVERSAL LATINO	CONJUNTO ATARDECER
2	2	A DONDE ESTABAS? EMI LATIN	INTOCABLE	22	25	Y DICEN UNIVISION	ADAN CHALINO SANCHEZ
3	4	COMO PUDE ENAMORARME DE TI DISA	PATRULLA 81	23	22	AMAR COMO TE AME MUSART /BALBOA	JOAN SEBASTIAN
4	3	HAZME OLVIDARLA FONOVISA	CONJUNTO PRIMAVERA	24	32	MI NAJAVITA EMI LATIN	CONTROL
5	8	DOS LOCOS PROCAN /DISA	LOS HOROSCOPOS DE DURANGO	25	21	CAMARON PELA'O EMI LATIN	VOCES DEL RANCHO
6	5	TE QUISE OLVIDAR DISA	GRUPO MONTEZ DE DURANGO	26	17	ME EQUIVOQUE UNIVISION	MARIANA
7	7	MAS QUE TU AMIGO FONOVISA	MARCO ANTONIO SOLIS	27	29	JAMBALAYA PROCAN /DISA	K-PAZ DE LA SIERRA
8	6	NADIE ES ETERNO MOON/COSTAROLA /SONY DISCOS	ADAN CHALINO SANCHEZ	28	—	SABES A CHOCOLATE EMI LATIN	KUMBIAS KINGS
9	9	PARA TODA LA VIDA FONOVISA	BANDA EL RECODO	29	20	PERO TU NO ESTAS DISA	GRUPO BRYNDIS
10	15	PERO QUE TAL SI TE COMPRO UNIVISION	LUPILLO RIVERA	30	33	QUE ME LLEVE EL DIABLO PLATINO /FONOVISA	AODOLFO URIAS Y SU LOBO NORTEÑO
11	10	SE ME HIZO TARDE LA VIDA SONY DISCOS	VICENTE FERNANDEZ	31	35	20 AÑOS DISA	LOS REYES DEL CAMINO
12	13	CRUZ DE OLVIDO UNIVISION	PEPE AGUILAR	32	—	NO TIENE LA CULPA EL INDIIO FONOVISA	LOS TIGRES DEL NORTE
13	23	A UN PASO DE OLVIDARTE FONOVISA	JUAN TAVARES	33	—	SERVICIO A DOMICILIO DISA	JORGE LUIS CABRERA
14	27	DEJA FONOVISA	ANA BARBARA	34	—	MIEDO DISA	PALOMO
15	11	LA MILPA RCA /BMG LATIN	LOS ASTROS DE DURANGO	35	—	A PIERNA SUELTA UNIVISION	PEPE AGUILAR
16	12	LA MAS DESEADA UNIVERSAL LATINO	VALENTIN ELIZALDE	36	30	DALE SU BENEDICION UNIVISION	LOS HURACANES DEL NORTE
17	18	NO TENGAS MIEDO ENAMORARTE DISA	EL PODER DEL NORTE	37	24	JOSE PEREZ LEON FONOVISA	LOS TIGRES DEL NORTE
18	16	Y QUE FONOVISA	LOS ANGELES DE CHARLY	38	34	LA NEGRA TOMASA EMI LATIN	DJ KANE
19	14	DALO POR HECHO FONOVISA	BRONCO: EL GIGANTE DE AMERICA	39	28	EL PALOMITO RCA /BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
20	26	MI PEOR ENEMIGO FONOVISA	BRONCO: EL GIGANTE DE AMERICA	40	—	ESTOY ENAMORADA FONOVISA	YOLANDA PEREZ WITH DON CHETO

The House That Frankie Built

BY MICHAEL PAOLETTA

Scant radio play in the United States? Check. A history of poor record sales in the United States? Check. A sound that has remained a constant in the international club scene for more than 20 years? Check.

Welcome to the real world of house music.

Since day one, international DJ/producer and Grammy Award winner Frankie Knuckles has remained true to house music of a soulful, vocal and musical kind.

Even when faced with its many permutations (tech house, progressive house, tribal house)—as well as more commercially successful dance music styles like trance—Knuckles never wavered.

“He’s not called the ‘Godfather of House’ for nothing,” says Ken Smith, co-owner of the Crobar nightclub chain. “Frankie is house music—for yesterday, today and tomorrow.”

He is also a proper artist. His third artist album, “A New Reality,” was released April 20 by Definity Records. The label is distributed by Studio, which travels through the Navarre network.

The full-length—which features vocals by Nicki Richards, Jamie Principle and CeCe Rogers—is classically house.

According to Knuckles, this sound and quality of music has been missing in club music for far too long.

“No wonder so many people were saying, ‘House music is dead,’” he says. “Technology threatened to do more of a disservice than service to this side of the industry. [Technology] made it easy for anyone to create tracks in their bedroom. But a track is not enough.

“In order to give this project all the life it deserved, I needed to take it into a full-on production facility like Quad Recording [in New York],” he continues. “Every element of a project like this had to be considered from every angle. The songs and production needed to project a third dimension.”

HOUSE MUSIC RENAISSANCE?

Whether such care leads to healthy sales remains uncertain. But industry observers—pointing to the cultural unrest in the world—believe a house music renaissance may be on the way.

“It’s odd,” Village Voice nightlife columnist Tricia Romano says, “but since the war [in Iraq] began, there really hasn’t been any aggro musical movement. It seems more about preserving the status quo. And in big-city clubs, that means house music.”

Of course, the musical soundtrack in clubland does not necessarily translate into hefty CD sales. Between his past two artist albums, Knuckles scored several No. 1s on the *Billboard* Hot Dance Club Play chart, including “The Whistle Song,” “Rain Falls” and “Too Many Fish.”

Yet his albums, “Beyond the Mix” (1991) and “Welcome to the Real World” (1995), have not fared as well, selling 8,000 and 13,000 copies, respectively, according to Nielsen SoundScan.

Without radio and video play, though, “kids on the street never get to hear all this great house music,” Crobar’s Smith notes. “All they hear is hip-hop and pop. So house music remains underground.”

Indeed, Bradley Roullet, a partner in dance/electronic e-tailer beatport.com, acknowledges that house music titles are not among the Web site’s best sellers. “But they do hold their own,” he says.

Industry veteran Dennis Wheeler, now a marketing consultant to Definity and its parent management/production company Def Mix, is confident “A New Reality” will do more than that.

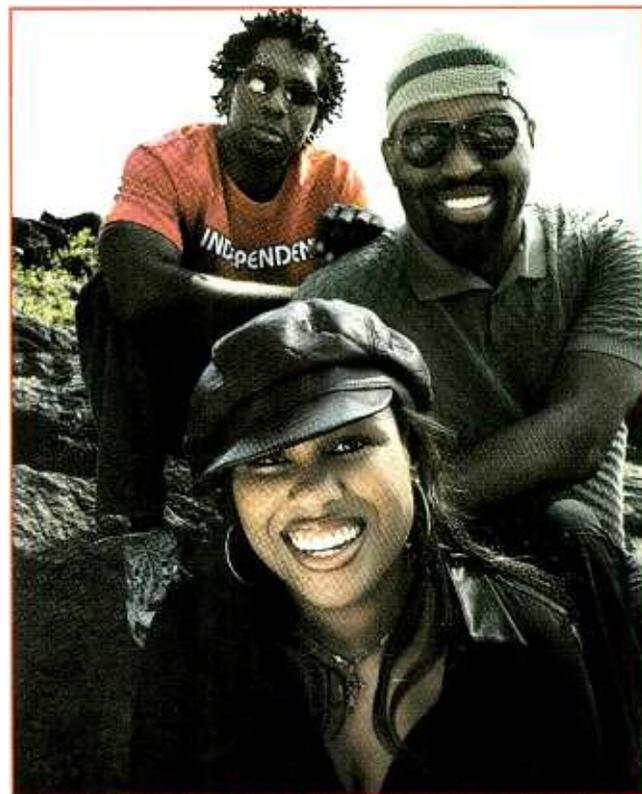
The label has sent the album’s lead single, “Bac N Da Day,” to club DJs, college and mix-show radio, and satellite (Sirius, XM) and digital (Music Choice) stations.

Album track “What’s Goin’ On?” will be sent to smooth jazz stations in the coming weeks.

An interview with Knuckles recently aired on “No Cover,” the nightly dance music show on Telemundo’s Mun 2 channel.

Outside of North America, Knuckles and other Def Mix artists—including David Morales, Satoshi Tomiie, Bobby D’Ambrosio and Hector Romero—are viewed as pop stars, Wheeler notes. “Which explains why they are often interviewed by MTV Europe.”

Already, Definity has secured distribution deals for the album in numerous countries. They include Italy (Family Affair), Japan (Cisco), Germany (Discomania), Australia/New Zealand (Stomp) and the United Kingdom (Amato).



IN THE HOUSE: FROM LEFT ARE PRINCIPLE, RICHARDS AND KNUCKLES

In the months leading up to summer, the international exposure increases, Wheeler says. He credits this to Def Mix’s annual DJ residency at the Pacha club in Ibiza.

The weekly party features the Def Mix roster and special guest DJs. This year’s soiree, with an “Island of Desire” theme, commences June 19 and ends Sept. 25.

Throughout the summer, Knuckles will maintain his monthly residencies at New York’s Cielo and Chicago’s Hydrate clubs.

Knuckles says these U.S. residencies help people realize that all is not lost where house music is concerned. “The greatest thing about this music is how it endures over time.”

Øye Gives DJ-Mix Series A Flavor Kick

Erlend Øye is not a DJ’s DJ. In fact, he’s not really a DJ.

Øye is one-half of Norwegian pop duo **Kings of Convenience**. Last year, taking a break from

the latest installation in the DJ-Kicks series.

Out May 11 on the influential **K7** label (which **Studio** distributes in the United States), Øye’s “DJ-

laying his vocals atop the beats and rhythms of his colorful musical bed.

“When I first began DJing, I would always look at the mic input of the DJ mixer and think that I should be using it,” Øye says. “But not to

announce someone’s birthday—not in a cheesy way like that.”

One night while he was DJing, it hit him.

“I always found myself singing [to myself] over instrumental tracks that I was playing in the clubs,” he explains. “I thought to myself, ‘That’s how I can use the mic input.’”

In this way, Øye offers a much-needed element of surprise in the musically safe club environment. “I must put more flavor, more candy into the mix,” Øye notes. Indeed.

Øye’s “DJ-Kicks” is easily the best DJ-mix to come down the pike in eons. He has created a colorful soundscape that draws from house, techno, disco-punk and

electro. At the centerpiece is his comforting voice, which graces half of the 18 tracks.

Atop his own “Sheltered Life” (from “Unrest”), Øye delivers a reworded reading of **Opus III**’s “It’s a Fine Day.” Elsewhere, he offers

Is a Light That Never Goes Out.”

Also included are three unreleased Øye songs: “Intergalactic Autobahn,” “A Place in My Heart” and “The Black Keys Work.”

These days, Øye is gearing up for the release of the new **KoC** album, “Riot on an Empty Street.” Due June 21 internationally, the **Source/Virgin** disc will be preceded by the single “Misread.”

At the same time, Øye is maintaining a busy DJ schedule. “I’m out there promoting ‘DJ-Kicks,’” he says. “Right now, my life as a DJ could not be more busy.”

DOUBLE DUTCH: The ninth annual Amsterdam Dance Event and third annual Live Dance Music Conference are scheduled for Oct. 21-23.

The former is Europe’s main dance and electronic music conference. The latter is the ADE’s specialized forum (within a forum) that caters to the live-event industry. Both conferences take place at the Felix Meritis center.

Those who register before May 15 will receive the early bird price of 175 euros (\$212) for both events. For more info, visit amsterdam-dance-event.nl.



ØYE: SINGER/SONGWRITER STEPS BEHIND THE DECKS

KoC duties, Øye released his solo debut album, the dancefloor-aimed, melancholia-hued “Unrest.” Along the way, he began DJing here and there.

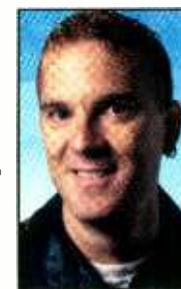
Recently, the Berlin-residing Norwegian was tapped to helm

Kicks” gives new meaning to the phrase “DJ-mix.” The man is a singer/songwriter after all.

So, instead of simply playing one track after the other—blending one track into the next—Øye takes to the microphone, over-

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By Michael Paoletta
mpaoletta@billboard.com



his takes on “Venus,” “Always on My Mind” and “There Is a Light That Never Goes Out.”

Øye perfectly connects “Light”—recorded by the **Smiths** nearly 20 years ago—to the rhythm track of **Röyksopp**’s “Poor Leno.” A wicked mash-up, anyone?

Øye says the idea for intertwining the two tracks began forming a couple of years ago when he heard **Schneider TM**’s remake of “There

MAY 15 2004
Billboard **HOT DANCE SINGLES SALES**

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
				NUMBER 1	1 Week At Number 1
1	2	2	5	8TH WORLD WONDER (THE REMIXES)	Kimberley Locke
2	1	—	2	LEFT OUTSIDE ALONE (J. NEVINS REMIX)	Anastacia
3	3	1	7	LOVE PROFUSION	Madonna
4	4	3	26	ME AGAINST THE MUSIC	Britney Spears Featuring Madonna
5	5	5	6	CRUSH	Paul Van Dyk
6	6	4	5	AERODYNAMIK	Kraftwerk
7	8	10	43	THE DISTRICT SLEEPS ALONE TONIGHT	The Postal Service
8	7	7	25	YOU PROMISED ME (TU ES FOUTU)	In-Grid
9	13	12	33	SYMPATHY FOR THE DEVIL (REMIXES)	The Rolling Stones
10	14	9	4	JUST A LITTLE WHILE	Janet Jackson
11	10	6	21	NOTHING FAILS/NOBODY KNOWS ME	Madonna
12	9	8	13	LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES)	Seal
13	12	13	8	SAVE MY SOUL	Kristine W
14	15	11	35	(THERE'S GOTTA BE) MORE TO LIFE	Stacie Orrico
15	16	20	3	DIP IT LOW (DANCE REMIXES)	Christina Milian
16	19	22	26	HAREM (CANCAO DO MARI, LEIFMAN, R. RIVERA & H. HECTOR REMIXES)	Sarah Brightman
17	24	18	12	TOXIC (REMIXES)	Britney Spears
18	11	14	23	BREATHE (REMIXES)	Michelle Branch
19	21	15	20	BORN TOO SLOW	The Crystal Method
20	22	—	42	HOLLYWOOD (REMIXES)	Madonna
21	20	19	65	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	Mariah Carey
22	18	17	8	CHERRY BLOSSOM GIRL	Air
23	17	16	34	RUBBERNECKIN' (PAUL OAKENFOLD REMIX)	Elvis Presley
24	RE-ENTRY	37	I'M GLAD (REMIXES)	Jennifer Lopez	
25	RE-ENTRY	29	PAVEMENT CRACKS (REMIXES)	Annie Lennox	

MAY 15 2004
Billboard **HOT DANCE RADIO AIRPLAY**

Airplay compiled by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Artist
			NUMBER 1	1 Week At Number 1
1	3	9	RED BLOODED WOMAN	Kylie Minogue
2	4	14	TOXIC	Britney Spears
3	1	22	AS THE RUSH COMES	Motorcycle
4	2	14	LOVE ME RIGHT (OH SHEILA)	Angel City Featuring Lara McAllen
5	5	12	DEJA VU (IT'S HARD TO BELIEVE)	The Roc Project Featuring Tina Novak
6	6	7	DIP IT LOW	Christina Milian
7	9	6	BURNED WITH DESIRE	Armin Van Buuren Featuring Justine Suissa
8	7	5	TAKE ME TO THE CLOUDS ABOVE	LMC Vs. U2
9	8	7	STRAIGHT AHEAD	Tube & Berger Featuring Chrissie Hynde
10	NEW	NAUGHTY GIRL	Beyonce	
11	10	7	BEAUTIFUL THINGS	Andain
12	15	7	I LIKE LOVE (I LOVE LOVE)	Solitaire
13	14	22	WHEREVER YOU ARE (I FEEL LOVE)	Laava
14	18	7	YEAH!	Usher Featuring Lil Jon & Ludacris
15	12	12	LOVE'S DIVINE	Seal
16	11	8	WHITE FLAG	Dido
17	16	26	HEY YA!	OutKast
18	21	4	THIS LOVE	Maroon5
19	13	23	IT'S MY LIFE	No Doubt
20	22	3	LOVE PROFUSION	Madonna
21	24	11	CRUISING	N&K Vs. Denis The Menace Feat. Alex Prince
22	20	18	NOTHING BUT YOU	Paul Van Dyk Featuring Hemstock & Jennings
23	25	2	DON'T LOOK BACK	Thalia
24	23	8	DON'T WANNA LOSE THIS FEELING	Dannii Minogue
25	NEW	TRAFFIC	DJ Tiesto	

MAY 15 2004
Billboard **TOP ELECTRONIC ALBUMS**

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	Title
			NUMBER 1	2 Weeks At Number 1
1	1	2	VIC LATINO & DAVID WAXMAN	Ultra.Dance 05
2	2	18	VARIOUS ARTISTS	Fired Up!
3	3	56	THE POSTAL SERVICE	Give Up
4	4	9	ZERO 7	When It Falls
5	5	4	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Los Remixes 20
6	7	14	AIR	Talkie Walkie
7	6	16	THE CRYSTAL METHOD	Legion Of Boom
8	8	4	VARIOUS ARTISTS	Pink Panther's Penthouse Party
9	9	13	SOUNDTRACK	Queer Eye For The Straight Guy
10	10	4	JUMPS	Mix It Up: Remixed
11	13	14	JOHNNY VICIOUS	Ultra.Trance:3
12	11	9	LOUIE DEVITO	Dance Divas II
13	14	20	SARAH MCLACHLAN	Remixed
14	12	6	THE RIDDLER	Dance Mix 5
15	19	2	DJ ICEY	For The Love Of The Beat
16	15	4	VARIOUS ARTISTS	Pure 80's Dance
17	17	11	RAVIN	Buddha Bar VI
18	16	3	BAD BOY JOE	The Best Of Freestyle Megamix 5
19	20	6	VARIOUS ARTISTS	Pure Trance 3
20	18	31	ENIGMA	Voyageur
21	21	29	MARIAH CAREY	The Remixes
22	22	14	VARIOUS ARTISTS	Best Of Trance Volume Four
23	25	4	GREYBOY	Soul Mosaic
24	RE-ENTRY	VARIOUS ARTISTS	30th Anniversary Collection: Ultimate Disco	
25	RE-ENTRY	ARMIN VAN BUUREN	A State Of Trance 2004	

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

MAY 15 2004
Billboard **HOT DANCE CLUB PLAY**

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
				NUMBER 1	1 Week At Number 1
1	2	3	7	JUST A LITTLE WHILE (P. RAUHOFFER & M. JOSHUA MIXES)	Janet Jackson
2	3	8	6	HOW DID YOU KNOW	Kurtis Mantronik Presents Chamonix
3	7	11	7	SAVING MY LOVE (ROSABEL & JOSH HARRIS MIXES)	Pat Hodges
4	11	15	6	DIP IT LOW (FULL INTENTION, JJ FLORES, TYAS & LAWRENCE MIXES)	Christina Milian
5	6	10	8	YOU MAKE ME FEEL BRAND NEW (REMIXES)	Simply Red
6	1	2	9	NEVER LET ME DOWN	Richard "Humpty" Vission
7	5	1	10	HOLE IN THE HEAD (REMIXES)	Sugababes
8	12	17	7	MY LIFE	Junior Presents Jason
9	15	21	7	NAUGHTY GIRL (CALDERONE & QUAYLE REMIX)	Beyonce
10	14	19	6	LEFT OUTSIDE ALONE (REMIXES)	Anastacia
11	9	4	10	AMAZING (FULL INTENTION AND JACK 'N' RORY MIXES)	George Michael
12	4	5	11	STRAIGHT AHEAD	Tube & Berger Featuring Chrissie Hynde
13	17	25	5	ILLUSION	Benassi Bros. Featuring Sandy
14	13	18	8	I LIKE LOVE (I LOVE LOVE)	Solitaire
15	18	24	6	JAM SESSIONS	Mr. Ali Vs. E-Smoove
16	8	9	9	BROKEN WINGS	Thea Austin
17	23	32	5	COME INTO MY LIFE (REMIXES)	Joyce Sims
18	10	6	9	SAVE MY SOUL	Kristine W
19	27	34	4	THE FORCE OF GRAVITY	BT Featuring JC Chasez
20	28	30	5	A DAY IN THE LIFE (2004 REMIX)	Frischia & Lamboy Vs. Todd Terry
21	26	29	5	THIS LOVE (JUNIOR VASQUEZ MIXES)	Maroon5
22	30	37	3	SANCTUARY	Origene
				POWER PICK	
23	34	—	2	I'M READY (D. AUDE, S. NICK, M. RIZZO, & DUMMIES MIXES)	Cherie
24	29	33	5	LET IT GO	Norty Cotto
25	32	35	5	DON'T LOOK BACK (REMIXES)	Thalia
26	21	16	11	ELECTRIFY	GTS Featuring Heigo Tani
27	22	13	10	SEX BOMB (THE REMIXES)	Tom Jones
28	20	23	7	DREAM-A-LOT'S THEME (I WILL LIVE FOR LOVE)	Donna Summer
				HOT SHOT DEBUT	
29	NEW	1	STRICT MACHINE (REMIXES)	Goldfrapp	
30	31	26	8	GET BETTER	K.M.C. Featuring Sandy
31	39	—	2	ONE WITH YOU	Sun
32	16	12	13	TRULY	Delerium Featuring Nerina Pallot
33	36	42	3	STRANGE TRANSMISSION (BASTONE & BURNZ REMIX)	The Peter Malick Group Featuring Norah Jones
34	19	7	13	NOT IN LOVE (D. AUDE, MINGE BINGE, & R.H. VISSION MIXES)	Enrique Iglesias Featuring Kelis
35	25	22	12	FRIDAY MARSHMALLOW	Samba La Casa
36	40	—	2	SHE WANTS TO MOVE (BASEMENT JAXX & J. NEVINS MIXES)	*E*R*D
37	24	14	13	LOVE PROFUSION (R. ROSARIO, CRAIG J., PASSENGERZ, & BLOW-UP MIXES)	Madonna
38	41	—	2	EASY AS LIFE (T. MORAN & W. RIGG REMIX)	Deborah Cox
39	43	—	2	HORNY ALL THE TIME	Bastone & Burnz Featuring Triple Lexxx
40	44	—	2	IF YOU WANNA	Roy Davis Jr. Featuring Terry Dexter
41	NEW	1	HEARTATTACK	Jahkey B. Featuring Satta	
42	NEW	1	JUST FOR YOU (THE DANCE REMIXES)	Lionel Richie	
43	37	28	12	TOXIC (REMIXES)	Britney Spears
44	NEW	1	FEELS GOOD	Dolce	
45	45	41	6	YOU HAVE A WAY	Anthony Cole
46	33	20	14	FREE (S.A.F. & NEMO MIXES)	Sarah Brightman
47	42	40	4	YA NO ERES EL MISMO (NORTY COTTO MIXES)	Noelia
48	46	39	12	FIND MYSELF	Presta + Stakey
49	35	31	12	MAKE ME DANCE ALL NIGHT	3 Speaker High
50	38	27	14	GOOD BOYS (REMIXES)	Blondie

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

Compendia Grows 'JamGrass' Audience

BY JIM BESSMAN

The success of progressive bluegrass and jam-band acts and the Appalachian folk-based "Cold Mountain" soundtrack has inspired Nashville indie Compendia Records.

The label is pursuing new marketing opportunities with three genre-bending, budget-conscious album projects, all produced by acoustic music maven Bil VornDick.

"JamGrass—A Phish Tribute" came out in March. A similar tribute to Dave Matthews Band is tentatively scheduled for July.

In between comes "Return to Cold Mountain." The May 25 release extends the "Cold Mountain" soundtrack model with vintage songs that fit the film's Civil War-era, rural Southern setting. These include "Pretty Polly," "Old Joe Clark" and "Black Mountain Rag."

All are performed by musicians with a connection to the region. They include banjoist David Holt, singer/songwriter Jim Lauderdale and bluegrass mainstay Ralph Lewis.

"You have to be opportunistic," says Ric Pepin, Compendia Music Group VP/GM. He is the A&R force behind the VornDick projects. "There's been a rebirth of interest in bluegrass-type sounds, and we have to take advantage of economies of scale in marketing."

Pepin points to Compendia's recent signing of rootsy jam band Leftover Salmon, whose self-titled label debut came out in March.

"Leftover Salmon's music has a lot of bluegrass elements in it, and we saw an opportunity to derive some sales from the 'JamGrass' release by co-marketing with Leftover Salmon," Pepin says.

The similarly styled releases are being jointly advertised in a print campaign "to spread the cost of the ad and get two sales instead of one," Pepin says.

Another goal is to "sell product without necessarily [having] radio airplay," as with the Phish tribute.

"There are a lot of rabid fans who will buy anything by or about Phish, which generates automatic bin sharing," Pepin says.

COTTAGE INDUSTRY

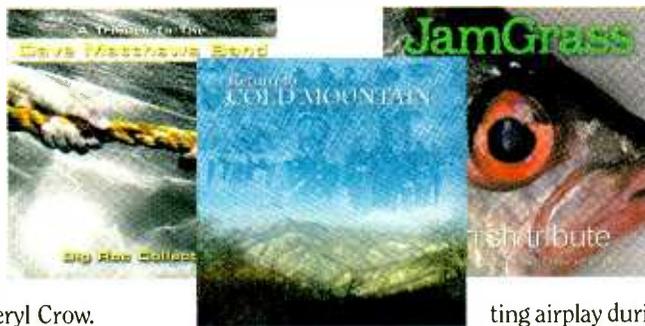
The concept of progressive bluegrass artist tributes is not new. CMH Records, for one, cre-

ated a veritable cottage industry with its Pickin' On . . . series of instrumental treatments. Subjects of recent CMH tributes include Trace Adkins and Sheryl Crow.

What is new, according to Pepin, is the Compendia projects' inclusion of vocals and their emphasis on high-quality recording.

"Bil's an engineer with his own studio, who gets great players and records that sound really good," Pepin says. "He produces stuff in tune and on time and on budget."

For VornDick, a prolific bluegrass engineer for such acts as Alison Krauss and New Grass Revival, the Compendia projects have been



"way too much fun."

"In the case of 'JamGrass,' I wanted to get together my 'freight train' of drummer Bob Mater and bassist Mark Fain and then get some young, aggressive players—and a vocalist no one's heard of [Travis Stinson of Nashville's Volunteer String Band]—and put an extreme front end to bluegrass that college kids could party to," VornDick says.

"It's kind of like the old New Grass stuff, tying rock'n'roll and bluegrass together while choosing songs that people already knew."

VornDick tested his creation successfully at Vanderbilt University's radio station, WRVU Nashville.

"I brought the album and some of the musicians over, and they played it and said it was really cool."

The Phish album is getting airplay during specialty jam-band radio programming. Among those playing it is Scottie Robertson, music director of the three-station Allegheny Mountain Radio community network, based in Dunmore, W. Va.

"With more and more festivals adding bluegrass to the lineups and the increase of young, hip players on the circuit like Salmon, the music is just being recognized in the mainstream and the labels are attempting to get a piece," Robertson says.

"I don't believe all rock material lends itself to interpretation through bluegrass, but much of the new song presentations have won over a lot of traditional bluegrass listeners and have certainly energized many new players," Robertson adds.

Guitarist Larry Keel, who appears on "Return to Cold Mountain" along with his vocalist wife, Jenny, lauds VornDick's idea of "getting bluegrass to a completely different audience."

Looking ahead to the Dave Matthews tribute, he adds, "A lot of the real young kids would love bluegrass if they gave it a little chance, because they love jam bands like Leftover Salmon—which is sort of bluegrass."

Pepin cites the success of young bluegrass act Nickel Creek and its "Smoothie Song" at triple-A radio, where Compendia will ply key Phish and Dave Matthews "JamGrass" tracks.

The label also plans a push to public radio and college formats.

Regarding "Return to Cold Mountain," Pepin believes the original soundtrack stimulated demand for music from the film's era and location. Additionally, the album's artists "have a lot of star power," he says.

He sees great promotional potential, indicating upcoming efforts to secure roots music airplay as well as "lifestyle marketing" to Civil War re-enactment groups, related Web sites and bluegrass festivals.

VornDick adds: "We want to help these artists in the area to get more widely known so that they can go out and play folk festivals and the performing-arts centers throughout North America."

'Nashville Star' Sounds Off About State Of A&R

Brad Cotter is using his win on this season's "Nashville Star" talent contest as a platform to speak out on behalf of the hundreds of unsigned artists languishing in Nashville.

Until very recently, he was one of them.



But thanks to his May 1 win on the USA Networks series, Cotter now has a recording contract with Sony Music Nashville. His first single, "I Meant To," has already gone to country radio. His first Sony album arrives July 13.

Cotter's story is remarkably similar to that of last year's "Nashville

Star" winner, Buddy Jewell. Both kicked around Nashville for years trying to get a deal and made their living as demo singers. Both also had promising opportunities that went south.

Cotter, 33, moved to Nashville from Auburn, Ala., nine years ago. Since then, he says every label in town has shot him down five times.

Often, Cotter says, he was told he didn't have "star quality." But "Nashville Star" viewers thought differently.

While he claims to have no axe to grind, Cotter says, "I'm just trying to speak up for some of the other artists and musicians in town that don't get a break."

Talking about Nashville's A&R executives, Cotter says, "Some of these people need to do their jobs."

Cotter was appalled when a "Nashville Star" producer told him that the show had a difficult time prior to the first season finding a label partner who would agree to award a record contract to the winner. The producer said label reps told him, "If there was any talent in this town, we'd know about it."

He says this kind of arrogance is a chronic problem on Music Row.

"There are a lot of people in town so scared that they're going to lose their Mercedes, their parking space and their job that they're afraid to sign anything," he says. Consequently, "there's a lot of horrendous music getting released out of Nashville that gives us all a bad name."

"You have these people that are trying to put as many gold bars in their pocket as they can before they lose their jobs."

Told that he's unusually candid for a "new" artist, Cotter replies, "I'm not smart enough to be fake about it. I've been wanting to say these things for a long time, because I've been really frustrated."

Like Jewell, Cotter was a fan favorite on "Nashville Star" from the beginning. He was not one of the 10 finalists the judges chose in the first episode, but viewers voted him back in the second.

Those kinds of ups and downs

have typified Cotter's career. He has had three publishing deals in the past nine years. Ironically, Warner/Chappell dropped him from his last deal two months before the "Nashville Star" auditions.

And while he says "they threw me out on the street" with some discern-



able anger in his voice, having a publishing deal would have made him ineligible to compete on the show.

In the 1990s he had development deals with RCA and Mercury that went nowhere and had a similar dead-end production deal with EMI. He admits that kind of experience "beats you down after nine years of it, but obviously it didn't beat me all the way down."

From the moment he won, Cotter's life has been hectic, and it's only going to get more so. He has a single to promote, an album to rush-record and a manager to hire. He'll also embark on a tour with the other "Nashville Star" finalists this summer (see story, page 19).

Cotter will work with his songwriter friends Rick Giles and Steve Bogard to produce the album. Sony A&R executives Tracy Gershon and Mark Wright will executive-produce.

ON THE ROW: BNA Records has parted ways with the group Pinmonkey. Its self-titled album peaked at No. 17 on the Billboard Top Country Albums chart in 2002. The group's most recent single, "Let's Kill Saturday Night," peaked at No. 44 on the Hot Country Singles & Tracks chart a few weeks ago.

Manager Nancy Russell, president of Nashville-based firm Force, is no longer representing longtime client Trisha Yearwood.

The Grand Ole Opry has renewed its agreement with CMT Canada to telecast its weekly TV series. In the United States, the show is telecast on Great American Country.

MAY 15
2004

Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems			TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems			TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				▲	▼	↔								▲	▼	↔			
				NUMBER 1				2 Weeks At Number 1		31	35	36	7			BEER MAN F.ROGERS (T.WILLMON,C.BEATHARD)	Trent Willmon COLUMBIA ALBUM CUT	31	
1	1	2	24				YOU'LL THINK OF ME D.HUFF,K.URBAN (D.BROWN,T.LACY,D.MATKOSKY)	Keith Urban CAPITOL ALBUM CUT	1	32	30	33	14			MEN DON'T CHANGE L.MILLER (A.DALLEY,T.MILLER)	Amy Dalley CURB ALBUM CUT	30	
2	2	1	15				WHEN THE SUN GOES DOWN B.CANNON,K.CHESENEY (B.JAMES)	Kenny Chesney & Uncle Kracker BNA ALBUM CUT	1	33	32	35	11			THANK GOD I'M A COUNTRY BOY L.WHITE,B.DEAN (J.M.SOMMERS)	Billy Dean VIEW 2 ALBUM CUT/CURB	32	
3	3	4	20				MAYBERRY M.BRIGHT,M.WILLIAMS,RASCAL FLATTS (A.SMITH)	Rascal Flatts LYRIC STREET ALBUM CUT	3	34	33	37	13			BREAK DOWN HERE B.ROWAN (J.BROWN,P.J.MATTHEWS)	Julie Roberts MERCURY 002162	33	
4	5	6	10				REDNECK WOMAN M.WRIGHT,J.SCAIFE (G.WILSON,J.RICH)	Gretchen Wilson EPIC ALBUM CUT/EMN	4	35	41	40	8			BLAME IT ON MAMA R.CROWELL (J.JENKINS,C.WALKER,D.HYSOM)	The Jenkins CAPITOL ALBUM CUT	35	
5	4	3	16				LETTERS FROM HOME B.GALLIMORE (T.LANE,D.LEE)	John Michael Montgomery WARNER BROS. ALBUM CUT/WRN	3	36	42	48	5			ROUGH & READY S.HENDRICKS,T.BRUCE (C.WISEMAN,B.MACKI,CHAN,B.WHITE)	Trace Adkins CAPITOL ALBUM CUT	36	
6	6	7	29				PAINT ME A BIRMINGHAM J.STROUD (B.MOORE,G.DUFFY)	Tracy Lawrence DREAMWORKS ALBUM CUT	6	37	39	39	8			WHEN SOMEBODY KNOWS YOU THAT WELL B.BROADOCK (J.MELTON,H.ALLEN)	Blake Shelton WARNER BROS. ALBUM CUT/WRN	37	
7	7	8	18				DESPERATELY T.BROWN,G.STRAIT (B.ROBINSON,M.WARDEN)	George Strait MCA NASHVILLE 001982	7	38	38	38	10			WHY CAN'T WE ALL JUST GET A LONG NECK? D.JOHNSON,K.WILLIAMS JR. (R.FAGAN,C.CLARK,M.SMOTHERMAN)	Hank Williams Jr. ASYLUM-CURB ALBUM CUT	38	
8	9	9	11				LET'S BE US AGAIN D.HUFF (R.MCDONALD,M.DERRY,T.L.JAMES)	Lonestar BNA ALBUM CUT	8	39	45	50	4			SAVE A HORSE (RIDE A COWBOY) B.KENNY,J.RICH,P.WORLEY (B.KENNY,J.RICH)	Big & Rich WARNER BROS. ALBUM CUT/WRN	39	
9	10	10	15				IF YOU EVER STOP LOVING ME R.RUTHERFORD (B.DIPIERO,T.SHAPIRO,R.RUTHERFORD)	Montgomery Gentry COLUMBIA ALBUM CUT	9	40	40	41	8			BACK OF THE BOTTOM DRAWER J.HUSKINS,C.WRIGHT (L.ROSE,C.WRIGHT)	Chely Wright VIVATON! ALBUM CUT	40	
10	12	16	9				WHISKEY GIRL J.STROUD,T.KEITH (T.KEITH,S.EMERICK)	Toby Keith DREAMWORKS 002546	10	41	43	45	6			SOMEONE TO SHARE IT WITH M.SHIPLEY (R.ATKINS,B.GOWAN,T.THEWITT)	Rodney Atkins CURB ALBUM CUT	41	
11	11	11	14				THAT'S WHAT SHE GETS FOR LOVING ME K.BROOKS,R.DUNN,M.WRIGHT (R.DUNN,T.MCBRIDE)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	11	42	44	47	6			YOU ARE C.LINDEY,J.STROUD (J.WAYNE,C.LINDEY,A.MAYO,M.GREEN)	Jimmy Wayne DREAMWORKS ALBUM CUT	42	
12	8	5	29				SWEET SOUTHERN COMFORT C.BLACK (R.CLAWSOON,B.CRISLER)	Buddy Jewell COLUMBIA ALBUM CUT	3	43	53	57	3			I GO BACK B.CANNON,K.CHESENEY (K.CHESENEY)	Kenny Chesney BNA ALBUM CUT	43	
13	15	17	18				LOCO D.L.MURPHY,K.TRIBBLE (D.L.MURPHY,K.TRIBBLE)	David Lee Murphy AUDIO ALBUM CUT/KOCH	13	44	50	55	3			IN A REAL LOVE F.ROGERS,P.VASSAR (P.VASSAR,C.WISEMAN)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	44	
14	13	15	25				SIMPLE LIFE D.HUFF,C.O.JOHNSON (C.LINDEY,H.LINDEY,A.MAYO,T.VERGES)	Carolyn Dawn Johnson ARISTA NASHVILLE ALBUM CUT	13	45	47	49	5			WHAT IT AIN'T M.WRIGHT,F.ROGERS (T.MENSY,M.CRISWELL)	Josh Turner MCA NASHVILLE ALBUM CUT	45	
15	16	18	15				PASSENGER SEAT D.HUFF,S.HEDDAISY (K.OSBORN,C.HARRINGTON)	SheDaisy LYRIC STREET ALBUM CUT	15	46	48	52	3			LOOK AT US C.MORGAN,P.DONNELL (C.MORGAN,P.DONNELL)	Craig Morgan BROKEN BOW ALBUM CUT	46	
16	17	19	23				I CAN'T SLEEP J.RITCHEY,C.WALKER (C.WALKER,C.WRIGHT)	Clay Walker RCA ALBUM CUT	16	47	34	24	20			WILD WEST SHOW B.KENNY,J.RICH,P.WORLEY (B.KENNY,J.RICH,B.DALY)	Big & Rich WARNER BROS. 16515/WRN	21	
17	18	20	18				SOMEBODY R.MCENTIRE,B.CANNON,N.WILSON (D.BERG,S.TATE,A.TATE)	Reba McEntire MCA NASHVILLE 001981	17	48	49	—	2			SUDS IN THE BUCKET S.EVANS,P.WORLEY (B.MONTANA,JENAI)	Sara Evans RCA ALBUM CUT	48	
18	19	21	13				IT ONLY HURTS WHEN I'M BREATHING R.J.LANGE (S.TWAIN,R.J.LANGE)	Shania Twain MERCURY 002357	18	49	37	34	17			FLIES ON THE BUTTER (YOU CAN'T GO HOME AGAIN) D.HUFF,WYNNONNA (C.CANNON,A.SHAMBLIN,A.CUNNINGHAM)	Wynonna With Naomi Judd ASYLUM-CURB ALBUM CUT	33	
19	20	22	16				I GOT A FEELIN' C.CHAMBERLAIN (B.CURRINGTON,C.CHAMBERLAIN,C.BEATHARD)	Billy Currington MERCURY 001983	19	50	46	44	8			LET'S KILL SATURDAY NIGHT M.BRIGHT,PINMONKEY (R.FULKS)	Pinmonkey BNA ALBUM CUT	44	
20	23	26	10				I WANT TO LIVE M.WILLIAMS (R.RUTHERFORD,B.JAMES)	Josh Gracin LYRIC STREET ALBUM CUT	20	51	54	—	2			THE GIRL'S GONE WILD B.J.WALKER,JR.,T.TRITT (B.DIPIERO,R.RUTHERFORD)	Travis Tritt COLUMBIA ALBUM CUT	51	
21	24	29	6				WHISKEY LULLABY F.ROGERS (B.ANDERSON,J.RANDALL)	Brad Paisley Featuring Alison Krauss ARISTA NASHVILLE ALBUM CUT	21	52	59	59	3			THE BOOGIE MAN C.BLACK (C.BLACK,W.JENNINGS)	Clint Black EQUITY ALBUM CUT	52	
22	21	23	17				LAST ONE STANDING R.MARK (R.MARK,F.WAYBILL)	Emerson Drive DREAMWORKS 001894	21	53	52	—	2			HONEYSUCKLE SWEET G.NICHOLSON (J.ALEXANDER,S.BARRIS)	Jessi Alexander COLUMBIA ALBUM CUT	52	
23	22	25	17				TOUGHER THAN NAILS L.WILSON,J.DIFFIE (P.DONNELL,K.MARVELL,M.T.BARNES)	Joe Diffie BROKEN BOW ALBUM CUT	22	54	51	51	11			SICK AND TIRED M.MCCLURE,CROSS CANADIAN RAGWEED (C.CANADA)	Cross Canadian Ragweed UNIVERSAL SOUTH ALBUM CUT	46	
24	25	28	12				SHE THINKS SHE NEEDS ME R.SCRUGGS (S.LEMAIRE,C.MILLS,S.MINDI)	Andy Griggs RCA ALBUM CUT	24	55	56	54	6			SMOKIN' GRASS S.LAWSON,S.OEKER (S.LAWSON,B.YATES)	Shannon Lawson EQUITY ALBUM CUT	53	
25	26	27	13				THE WRONG GIRL B.GALLIMORE (L.ROSE,P.MCLAUGHLIN)	Lee Ann Womack MCA NASHVILLE 002359	25	HOT SHOT DEBUT									
26	28	30	17				I WANNA MAKE YOU CRY K.BEARD,D.MALLOY (K.BEARD,J.BATES)	Jeff Bates RCA ALBUM CUT	26	56	NEW	1				SWEET SUMMER RAIN J.BALDING,C.DINAPOLI,T.RUSHLOW (D.ORTON,J.COLLINS)	Rushlow LYRIC STREET ALBUM CUT	56	
27	27	31	10				ME AND EMILY C.LINDEY (R.PROCTOR,C.TOMPKINS)	Rachel Proctor BNA ALBUM CUT	27	57	57	60	3			ALWAYS WANTING MORE (BREATHLESS) S.SHERROD (L.TURNER,K.BLAZY,M.HOLMES)	Lane Turner WARNER BROS. ALBUM CUT/WRN	57	
28	31	43	4				GIRLS LIE TOO B.GALLIMORE (C.HARRINGTON,K.LOVELACE,T.NICHOLS)	Terri Clark MERCURY ALBUM CUT	28	58	NEW	1				THAT'S COOL D.HUFF,D.JOHNSON (A.BENWARD,S.REEVES,L.T.MILLER)	Blue County ASYLUM-CURB ALBUM CUT	58	
29	36	42	5				HOW FAR M.MCBRIDE,P.WORLEY (J.O'NEAL,S.SMITH,E.HILL)	Martina McBride RCA ALBUM CUT	29	59	NEW	1				HOW AM I DOIN' B.BEAVERS (WRITER X.D.BENTLEY)	Dierks Bentley CAPITOL ALBUM CUT	59	
30	29	32	8				IF NOBODY BELIEVED IN YOU B.ROWAN (H.ALLEN)	Joe Nichols UNIVERSAL SOUTH ALBUM CUT	29	60	58	56	7			IN THESE LAST FEW DAYS V.GILL (V.GILL)	Vince Gill MCA NASHVILLE ALBUM CUT	51	

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. 123 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.

Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON	Sales data compiled by Nielsen SoundScan			Title
1	1	78	NUMBER 1			75 Weeks At Number 1 ALISON KRAUSS + UNION STATION Live ROUNDER 610515
2	2	96	ACQUATIC DISC 57			JERRY GARCIA & DAVID GRISMAN Been All Around This World
3	4	2	SUGAR HILL 3941			NICKEL CREEK This Side
4	4	2	ROUNDER 610531			VARIOUS ARTISTS Bluegrass Number 1's: A Collection Of Chart Topping Songs
5	3	3	SUGAR HILL 3987			SAM BUSH King Of My World
6	6	56	MADACY CHRISTIAN 3241/MADACY			VARIOUS ARTISTS Best Of Bluegrass Gospel
7	5	26	GAITHER MUSIC GROUP 42499			VARIOUS ARTISTS Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
8	8	11	GAITHER MUSIC GROUP 42460			VARIOUS ARTISTS Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
9	7	19	NETTWERK 30349			OLD CROW MEDICINE SHOW O.C.M.S.
10	12	9	CMH 8709			RAUL MALO/PAT FLYNN/ROB ICKES/DAVE POMEROY The Nashville Acoustic Sessions
11	14	4	DAYWIND 71353/WARNER BROS.			VARIOUS ARTISTS O Lord How Great Thou Art!-The Ultimate Bluegrass Gospel Collection
12	12	12	ROUNDER 610526			EARL SCRUGGS/DOC WATSON/RICKY SKAGGS The Three Pickers
13	10	13	CMH 8775			VARIOUS ARTISTS Pickin' On Toby Keith Volume II
14	13	18	MCCOURY MUSIC 0001/SUGAR HILL [M]			THE DEL MCCOURY BAND It's Just The Night
15	15	13	ROUNDER 610497 [M]			RHONDA VINCENT One Step Ahead

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

Billboard® HOT COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON	Sales data compiled by Nielsen SoundScan			Artist
1	2	9	NUMBER 1			4 Weeks At Number 1 BREAK DOWN HERE MERCURY 002162/UMGN Julie Roberts
2	3	12	WARNER BROS. 16515/WRN			WILD WEST SHOW Big & Rich
3	7	8	DREAMWORKS 001581/INTERSCOPE			I CAN'T TAKE YOU ANYWHERE Scotty Emerick With Toby Keith
4	9	24	AMERICAN 008770/LDST HIGHWAY			HURT Johnny Cash
5	—	13	DREAMWORKS 001894/INTERSCOPE			LAST ONE STANDING Emerson Drive
6	—	26	UNIVERSAL SOUTH 172274			PICTURE Kid Rock Featuring Allison Moorer
7	10	14	ROUNDER 614615			IF HEARTACHES HAD WINGS Rhonda Vincent
8	1	3	UNIVERSAL SOUTH 000329			IT DOESN'T MEAN I DON'T LOVE YOU McHayes
9	—	46	DREAMWORKS 000345/INTERSCOPE			STAY GONE Jimmy Wayne
10	4	71	UNIVERSAL SOUTH 172241			THE IMPOSSIBLE Joe Nichols

ALBUMS

Edited by Michael Paoletta

POP

★ YOUNG HEART ATTACK

Mouthful of Love
PRODUCERS: Cliff Jones, Young Heart Attack
XL Recordings/Beggars Group XL 173
RELEASE DATE: May 4

Young Heart Attack might as well be called That '70s Band. The group is to late-'70s hard rock what the Darkness is to '80s hair metal. The only thing more shameless than the openness with which this Austin-based five-piece mines the signature hooks of AC/DC, the Who and the Rolling Stones is the fun listeners will have hearing them do it. The band's debut album, clocking in at a lean and mean 34 minutes, is a trashy romp designed to keep the party in overdrive. But just when you think you've heard it all before, the duo of screeching frontman/guitarist Chris Hodge and bluesy vocalist Jennifer Stephens puts a new spin on the old formula by making each beer-can-crushing rocker a boy/girl trade-off. Highlights include a blistering cover of MC5's "Over and Over" and the "Won't Get Fooled Again"-inspired "Starlite."—**BG**

VARIOUS ARTISTS

Power of Soul: A Tribute to Jimi Hendrix
PRODUCERS: various
Experience Hendrix/Image Entertainment EXP2281
RELEASE DATE: May 4

Given the seemingly infinite number of posthumous releases, guitar magazine covers and cover versions of his music, Jimi Hendrix clearly remains a force in popular culture. On this, the second officially sanctioned tribute album (Reprise issued "Stone Free: A Tribute to Jimi Hendrix" in 1993), that legacy is unmistakable. While there are a few disappointments in this 17-song collection, most are on the mark. Pedal steel guitarist Robert Randolph makes this collection worth its price with his searing rendition of "Purple Haze," his slide delivering furious, out-of-control solos of which Hendrix would be proud. Similarly, the late Stevie Ray Vaughan's previously unreleased instrumental medley "Little Wing/Third Stone From the Sun" is a dazzling display of guitar virtuosity appropriate to such a tribute. But it's not all guitar histrionics: A second rendition of "Little Wing," this one by Chaka Khan, proves both her breathtaking vocal prowess and the timeless, boundless nature of Hendrix's music.—**CW**

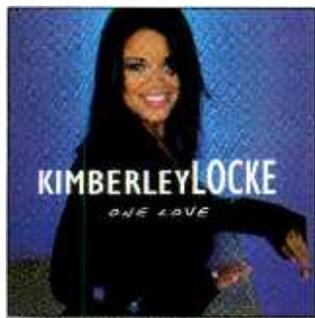
R&B/HIP-HOP

► PETEY PABLO

Still Writing in My Diary: 2nd Entry
PRODUCERS: various
Jive 01241-41824
RELEASE DATE: May 4

With the recent rise of Southern hip-hop, North Carolina is still not the first or second place that comes to mind when you think of that genre. Petey Pablo wants to change this with his sophomore set. Serving as the sequel

ESSENTIAL REVIEWS



KIMBERLEY LOCKE

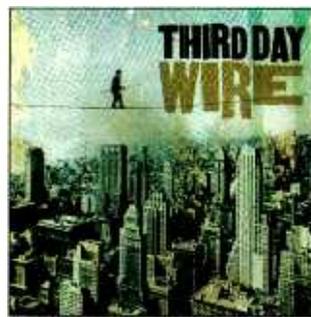
One Love
PRODUCERS: various
Curb D2-78845
RELEASE DATE: May 4

Yes, Kimberley Locke placed third behind Ruben Studdard and Clay Aiken in the second season of "American Idol." But she is the first "Idol" contestant to debut at No. 1 on the *Billboard* Hot 100 Singles Sales chart. She achieved this feat in March with the powerful "8th World Wonder." (Aiken bumped her from No. 1 after one week.) Now, with the single ascending other *Billboard* charts, Locke's debut album arrives. While her powerful vocals shine throughout "One Love," the material itself does not. Indeed, there are a few missteps here, including a misguided reading of "Somewhere Over the Rainbow" (which is odd, considering Locke nailed this classic on the show). An inspired pairing with Aiken, "Without You," results in an incredibly winning power ballad. On the soul-smacked "You've Changed," Locke deftly enters Gladys Knight terrain. Now, she can fly.—**MP**

THIRD DAY

Wire
PRODUCER: Paul Ebersold
Essential 83061-0728-2
RELEASE DATE: May 4

The seventh album from this talented Georgia outfit may well be one of the year's best rock releases. Working for the first time with producer Paul Ebersold (Three Doors Down, Sister Hazel), Third Day has crafted a powerful collection that runs the gamut from aggressive rockers ("Til the Day I Die," "Come On Back to Me") to eloquent, beautiful ballads ("You Are Mine"). The title cut, with lyrics



by guitarist Mark Lee, perfectly captures the emotional pressures of life in the spotlight. Lead vocalist Mac Powell is incredibly compelling: His Southern, honey-soaked growl ably infuses each song with passion and authority. With four gold albums and one platinum disc to its credit, Third Day has long been the top band in the Christian market. Don't be surprised if, on the strength of "Wire," the rest of the record-buying public now joins the party.—**DEP**



PATTI LaBELLE

Timeless Journey
PRODUCERS: various
Def Soul Classics/Def Jam B0002433
RELEASE DATE: May 4

Since the 2000 release of her last album, "When a Woman Loves," Patti LaBelle has experienced some life changes. She divorced her husband and severed ties with longtime label MCA. Given those circumstances, "Timeless Journey" takes on added poignancy, with a revitalized diva ruling the stage. Lead single "New Day" doubles as LaBelle's new-millennium-styled "New Attitude." The moving ballad "Hear My Cry" compellingly pairs her with Floetry. Producer Babyface weighs in with the noteworthy "Sometimes Love." LaBelle also works with up-and-coming production talent, which results in songs that don't sound forced or compromised. This is especially true of the ballad "Two Steps Away," midtempo charmer "Good Lovin'" and the Celia Cruz-inspired "When You Smile" (featuring Carlos Santana and Sheila E.). With "Timeless Journey," LaBelle proves she can still hang with the best of them.—**GM**

slick, pop-leaning country with plenty of Mutt Lange-styled knob twisting is what it takes, "Dress Rehearsal" may do the trick. Johnson has momentum with leadoff single "The Simple Life," a sonically busy track that owes much to producer Dann Huff's wizardry. The title cut is a gently thrumming midtempo that certainly draws a fine performance from Johnson, but in the end, it goes nowhere. Peppy fare like "Head Over Heels," "He's Mine" and "Squeezin' the Love Outta You," though delivered with verve, veer solidly into the territory of Johnson's fellow Canadian Shania Twain. Much better is "Die of a Broken Heart," where Johnson's vocal and songwriting skills are at full power. Likewise, "We Talked" is a nicely rendered power ballad. But in total, this record is akin to summer TV: It passes for entertainment, but it's not very memorable.—**RW**

★ DALE WATSON

Dreamland
PRODUCER: Ray Benson
Koch 9803
RELEASE DATE: May 4

An uncompromising honky-tonk hero, Dale Watson has found a like-minded studio compadre in producer Ray Benson. The payoff begins immediately with leadoff barroom ball-buster "Honky Tonkers Don't Cry." Watson wears his Haggard heart on his sleeve, whether it's the aggressive love song "Ain't a Cow in Texas" or the stylish blues-tonk "Way Down Texas Way." But Watson is far more than a clone: The steel-drenched weepers "I Wish You'd Come Around" and "You Don't Call" are country genius. Later, "Never Ever" and "Don't Rock No Cradle" are energetic Bakersfield shuffles. The title cut swirly sways with Benson-engineered authority, and the closer "Pretty Girls" is delivered with backwoods enthusiasm.—**RW**

WORLD

► ANGÉLIQUE KIDJO

Oyaya!
PRODUCER: Steve Berlin
Columbia 89053
RELEASE DATE: May 4

"Oyaya!" is the third album in a trilogy that has so far explored the African roots in U.S. music ("Oremi") and Brazilian music ("Black Ivory Soul"). Now, Angélique Kidjo examines Africa's influence on the music styles of the Caribbean, taking her from Cuba to Martinique. This is the sort of Caribbean cruise anyone can afford, and the tunes are fabulous. She opens the album with a rowdy Puerto Rican *bomba* tune, "Seyin Djro," and chases that with a calypso number, "Congoleo." Cha-cha, merengue and bolero follow, then Kidjo lights the fuse on a fine salsa tune, "Conga Habanera." She delivers one of her most beautiful vocals on the mazurka "Le Monde Comme un Bèbè." Kidjo doesn't stop until she's touched base with Haitian *kompa*, the Cuban *changui* rhythm, *plena* music, another taste of salsa—"Djovamin Yi"—and a lively Jamaican ska number, "Mutoto Kwanza." From
(Continued on page 36)

to "Diary of a Sinner: 1st Entry," "Still Writing in My Diary: 2nd Entry" again offers access to Petey Pablo's world. The MC teams with Lil Jon on lead single "Freek-a-Leek." Pablo gets some help from Missy Elliott on the hand-clap-accented "Break Me Off." Produced by Timbaland, the infectious, sexually charged track needs to be seriously considered as a second single. Pablo also scores when he tries his hand at crunk with the high-octane "U Don't Want That" (featuring Lil Jon & the East Side Boyz). This diary needs to be read now, not later.—**RH**

★ AUTOMATO

Automato
PRODUCER: DFA
Coup de Grâce CGC-2
RELEASE DATE: April 27

Hip-hop has many faces. From the shine of bling-bling to the grit of the underground, there is something for everyone. Automato showcases its unique musical identity on its self-titled debut, which was helmed by über-hot production duo DFA. The New York-based sextet—keyboardist Alex Frankel, drummer Nick Millhiser, bassist Andrew Raposo, guitarist Morgan Wiley and MCs Ben Fries and

Jesse Levine—mixes live instrumentation and witty lyricism to craft "Automato." The result is equal parts old-school hip-hop—think early-'90s Native Tongues—and experimental electronic music. A prime example is "Walk Into the Light," in which a stream-of-consciousness lyric is placed over a hypnotic musical bed. The appropriately titled "The Single" booms with a chunky bassline courtesy of Raposo, while Fries and Levine trade verses about the virtues of soul music. Other highlights include the ethereal "Hollywood and Vine" and "Gold of Desert Kings."—**RH**

DANCE/ELECTRONIC

THE REAL TUESDAY WELD

I, Lucifer
PRODUCER: the Clerkenwell Kid
Six Degrees 657036 1097
RELEASE DATE: May 11

The Real Tuesday Weld makes music that is equal parts electronic and cabaret. In the underground club scene, such tastemaking DJs as Groove Armada, Fatboy Slim and Coldcut have praised the act. With "I, Lucifer," Weld mastermind Stephen Coates (aka pro-

ducer the Clerkenwell Kid) has created an unofficial soundtrack to Glen Duncan's novel of the same name. While Duncan's book dealt with the devil's take on humanity, the storytelling of "I, Lucifer" offers astute and mischievous observations on life and living. Accompanying the deft lyrics—bittersweet one song, melancholic the next—is a broad spectrum of retro musical moods and styles. Beautifully fitting into this rich, at times hazy, rhythmic mosaic are Coates' Serge Gainsbourg-inflected vocals. Gems include "Easter Parade," "Bathtime in Clerkenwell" and "(Still) Terminally Ambivalent Over You." Included on this enhanced CD is the animated video for "Bathtime in Clerkenwell."—**MP**

COUNTRY

► CAROLYN DAWN JOHNSON

Dress Rehearsal
PRODUCERS: Dann Huff, Carolyn Dawn Johnson
Arista 82876
RELEASE DATE: May 4

Country singer/songwriter Carolyn Dawn Johnson has flirted with a commercial breakthrough in the past. And if

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

(Continued from page 35)

start to finale, Kidjo's performance is formidable.—**PVV**

▶ ELIANE ELIAS

Dreamer
PRODUCERS: Eliane Elias, Steve Rodby, Marc Johnson
Bluebird 82876-58335
RELEASE DATE: May 4

The cover photograph of Brazilian singer/pianist Eliane Elias' "Dreamer" is a blurry black-and-white photograph with bare tinges of color. That dreamy quality is captured in a CD that mixes Brazilian and American standards, set to full orchestra, and for the first time featuring Elias as a singer on all tracks. It's a tasteful album, made so by Elias' seductive, husky vocals, the subtle string orchestration and an overall Brazilian feel. Most impressive is when Elias takes command of her piano, as in the coda to "Baubles, Bangles and Beads," and when she performs her own material. Notably, the gospel-tinged "Movin' Me On" is surprising for a musician who excels in traditional bossa novas. As beautiful as "Dreamer" is, it's predictable and overwhelmingly one-dimensional. Everything tends to be in one tempo, one intensity and one emotion. That said, fans in a dreamy state of mind will put it on.—**LC**

BLUES

▶ ROD PIAZZA & THE MIGHTY FLYERS

Keepin' It Real
PRODUCERS: Rod and Honey Piazza
Blind Pig BPCD 5088
RELEASE DATE: May 11

Paramount blues harmonica player Piazza gets better with each disc—and he's been releasing them since 1967. Reflecting his many years on the road, this one, for the most part, was cut in one take. Lead cut "Blues Party," an original, is a soul-inflected intro to his longtime Mighty Flyers backup group and gives way to the respectively simmering and sizzling blues standards "Good Morning Little School Girl" and "Baby Please Don't Go." Other originals like "Moving in a West Coast Way" pay tribute to the jazzier jump-blues style of his California home base, with wife Honey Piazza getting special credit for her blazing piano instrumental boogie "Buzzin'."—**JB**

★ LOUISE HOFFSTEN

Knäckerbröd Blues
PRODUCER: Louise Hoffsten
Memphis International 0209
RELEASE DATE: April 27

The thing about the blues is that everybody gets a case of them now and then, even in Scandinavia. Louise Hoffsten, a Swedish singer who is widely celebrated in her own country, proves yet again, with her U.S. debut on Memphis International Records, that the blues know no boundaries. Hoffsten's niche—based solely on this set—is contemporary, guitar-driven blues. She's tracked a tantalizingly lazy rendition of "Guess I'm a Fool" and an equally sultry version of Willie Dixon's "I Just Wanna Make Love to You." Hoffsten's lead guitarist, Staffan Astner, lets fly his best Robin Trower vibe on a howling cover of John Lee Hooker's "It Serves You Right to Suffer." On a much mellower note, Hoffsten concludes with an excellent take

on Lightning Hopkins' "Darling, Do You Remember Me?" sung to the accompaniment of an acoustic guitar. This stirring American debut album will definitely earn Hoffsten some credibility with U.S. blues fans.—**PVV**

CLASSICAL

▶ EVGENY KISSIN

Schubert, Piano Sonata in B-Flat, D. 960.; Schubert-Liszt, Four Songs; Liszt, Mephisto Waltz No. 1
PRODUCER: Jay David Saks
RCA Red Seal 82876-58420-2
RELEASE DATE: May 4

Evgeny Kissin is, without question, one in a generation—at least when it comes to Romantic repertoire. This disc shows the 33-year-old Russian pianist in his prime. He grapples magnificently with the sprawling Schubert sonata, effectively drawing out its poetic heart by shading the contours of the first movement's mountainous terrain. He lingers tenderly over the delicate pianissimos of the "Andante Sostenuto," keeps the mood of the fleet-footed "Scherzo" whisper-light, and surges into the concluding movement with electric joy. Kissin performs the four Liszt arrangements—"Ständchen," "Das Wandern," "Wohin?" and "Aufenthalt"—with breathtaking virtuosity (particularly in "Aufenthalt") and innate understanding of the piano's singing qualities. Liszt's "Mephisto Waltz" is just as deliciously devilish as one could ever hope for, and he easily dashes off the jaw-droppingly difficult technical feats that make other artists weep. A must-hear.—**AT**

VITAL REISSUES

CARLY SIMON

Reflections: Carly Simon's Greatest Hits
PRODUCERS: various
BMG Strategic Marketing Group 82876 59429

It's been 33 years since Carly Simon scored her first top 10 hit with the blue-tinged "That's the Way I've Always Heard It Should Be." The singer/songwriter followed this with other top 10s like "Nobody Does It Better" and "Mockingbird" (a duet with then-husband James Taylor). Simon's sassy ode to a playboy, "You're So Vain" (with Mick Jagger on backing vocals) reached the summit of The Billboard Hot 100 in 1972. These are but a few of the classic recordings featured on "Reflections," the artist's most comprehensive single-disc hits retrospective. "Jesse" and an alternate mix of "Amity" (from the "Anywhere but Here" soundtrack), which were not on the artist's 2002 two-disc "Anthology," are included here. Sadly, the very essential "Why" is nowhere to be found on "Reflections." Which begs the question, Why not?—**MP**

Billboard.com

- Ween, "Live in Chicago" (Sanctuary)
- RJD2, "Since We Last Spoke" (Definitive Jux)
- Gift of Gab, "Fourth Dimensional Rocketships Going Up" (Quannum)

SINGLES

Edited by Michael Paoletta

R&B/HIP-HOP

★ THE ROOTS Don't Say Nuthin (3:38)

PRODUCER: Scott Storch
WRITERS: T. Trotter, S. Storch
PUBLISHERS: TVT Publishing; BMG Publishing
Geffen GEFR-26110-2 (CD promo)

If hip-hop fans have learned anything from the Roots, it is to expect the unexpected. That said, leave it to the hip-hop band known for its live instrumentation to go all minimal on this first glimpse into its forthcoming full-length, "Tipping Point." On "Don't Say Nuthin," the group's MC Black Thought takes center stage over the sparse Scott Storch-produced track. The result is a song that is more akin to mainstream hip-hop fare than the group's previous work. This could make for easy entry into R&B radio, which has yet to wholly embrace the act. Indeed, the group may have finally crafted a song that works for mainstream R&B programmers. Of course, the Roots have a healthy, faithful following that will support the album—airplay or not.—**RH**

MODERN ROCK

▶ SLIPKNOT Duality (3:33)

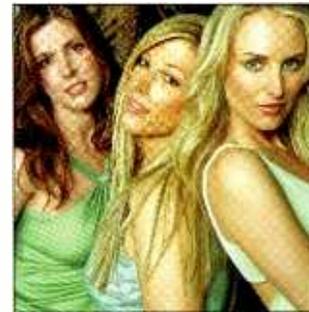
PRODUCER: Rick Rubin
WRITER: Slipknot
PUBLISHERS: EMI April Music, Music That Music, ASCAP
Roadrunner RDRR 10087-2 IN02 (CD promo)

With matching jumpsuits, masks and a percussive brand of nü-metal, Slipknot's 1999 arrival met with instant success. The act's debut, "Slipknot," and 2001 follow-up, "Iowa," went platinum. But times have changed in the four years since. Nü-metal has declined as a commodity, and two members had a surprise hit with side project Stone Sour. (Stone Sour's melodic "Bother" was featured on the "Spider-Man" soundtrack, paving the way to a self-titled gold album.) Time and musical growth have contributed to "Duality," the first taste of the band's upcoming third album, "Vol. 3 (The Subliminal Verses)." Vocalist Corey Taylor sings more, at least in the song's chorus, than on previous singles; meanwhile, Jim Root and Mick Thompson's guitars are front and center, with the riffing more immediate. Rick Rubin's production appears to have affected the nine-member band for the better. Between the track's healthy radio airplay and the fast-approaching Ozzfest trek, 2004 could be a very good year for the band.—**BT**

▶ INCUBUS Talk Show on Mute (3:49)

PRODUCER: Brendan O'Brien
WRITERS: Boyd, Kenney, Pasillas II, Kilmore
PUBLISHERS: EMI April Music, ASCAP, obo itself and Hunglikeyora Music
Immortal/Epic ESK 58419 (CD promo)
Less bombastic than the first single ("Megalomaniac") from latest album "A Crow Left of the Murder," Incubus' follow-up nevertheless makes some effective noise. In an interesting wrinkle, the soothing

ESSENTIAL REVIEWS



WILSON PHILLIPS Go Your Own Way (3:40)

PRODUCERS: Peter Asher, David Rolfe
WRITER: L. Buckingham
PUBLISHER: Now Sounds Music, ASCAP
Columbia 58462 (CD promo)

Covering classic songs is a tricky endeavor. Listeners always compare the new version to the original, making more universally known songs the most difficult to cover. This is the case with Fleetwood Mac's seething rocker "Go Your Own Way." Many people know that Lindsey Buckingham wrote the song about his frustration with bandmate and ex-girlfriend Stevie Nicks. But Wilson Phillips, with its first single as a trio in 12 years, takes a light and airy, passive route. Now a ballad, the song floats by without any lingering impression. The harmonies are certainly lovely—just as they always were. But where is the gut-wrenching emotion of the original? "Go Your Own Way" is the lead single from Wilson Phillips' covers album, "California" (due May 25), which, fortunately, includes tastier remakes than this one.—**KC**



TANTRIC The Chain (3:28)

PRODUCER: Toby Wright
WRITERS: various
PUBLISHERS: Now Sounds Music, ASCAP; Fleetwood Mac Music; Welsh Witch Music (adm. by Sony/ATV Songs), BMI

Maverick 101329 (CD promo)
Following the success of "Hey Now" on mainstream rock radio, perhaps Tantric is aiming for a broader audience by covering this Fleetwood Mac chestnut. The cut is the second radio single from the group's sophomore album, "After We Go." Tantric's rendition retains the rollicking spirit of the original, but punches it up a notch with crunchy guitars, growling vocals and heavy bass. Frontman Hugo Ferreira delivers the song's classic chorus ("And if you don't love me now/You will never love me again/I can still hear you sayin'/You would never break the chain") with angst and urgency. Such powerful stuff makes you want to reach out and touch somebody's hand. Heritage and mainstream rock radio should latch onto the track immediately.—**KC**

midtempo beat of "Talk Show on Mute" works well against fairly harsh words that denounce America's trash TV culture. Just as "Megalomaniac" was perfectly timed to many people's frustration with current political figures' egos, "Talk Show" criticizes the public's obsession with all things related to 15 minutes of fame. Working with dark soaring tones, frontman Brandon Boyd warns that quick fame will "burn into obscurity." Granted, the pace of "Talk Show" is similar to past Incubus ballads. Still, the song is well-poised to make a lasting impression.—**SA**

★ THE THRILLS Big Sur (3:07)

PRODUCER: Tony Hoffer
WRITERS: Deasy, the Thrills
PUBLISHER: BMG Music Publishing
Virgin 7087 6 18542 2 0 (CD promo)

Taking a so-crazy-it-just-might-work approach, the Thrills mix electronic swooshes, banjos and lyrical references to the Monkees on their latest single "Big Sur." In fact, the track contains elements from "Theme From the Monkees." And guess what? It works wonderfully, with the various elements melding into one perfectly lush pop song. Following lead single "Santa Cruz" (from the album "So Much for the City"), the Dublin-based Thrills keep with their American obsession on "Big Sur." Here, though, Thrills frontman Conor Deasy pleads with a lover not to return to the

woody California region of the song's title. But Deasy, realizing his partner is not just "monkeying around," discovers that there may be more to life than the city. With its tuneful quirkiness, it would be tough for anyone to avoid "Big Sur."—**SA**

COUNTRY

▶ SARA EVANS Suds in the Bucket (3:40)

PRODUCERS: Sara Evans, Paul Worley
WRITERS: B. Montana, Jenai
PUBLISHERS: Mike Curb Music, Songs of Moraine, BMI; Curb Songs, Moraine Music, ASCAP

RCA 82876-60702-2 (CD promo)
Culled from Sara Evans' "Restless" album, this is a lively single that is tailor-made for country programmers in need of uptempo tunes for summer. The song is awash in fiddle and steel guitar and has a catchy chorus. The visual lyrics tell of a young girl who leaves "the suds in the bucket and the clothes hangin' out on the line" as she takes off to Las Vegas with her prince charming. Her parents are left wondering, "How could 18 years just up and walk away?" The lyric is cute and will remind all parents of the fleeting joys of childhood and how quickly the kids begin building their own lives. Evans gives a spirited performance and once again demonstrates why she should be country's next female superstar.—**DEP**

Spotlight

RUSH

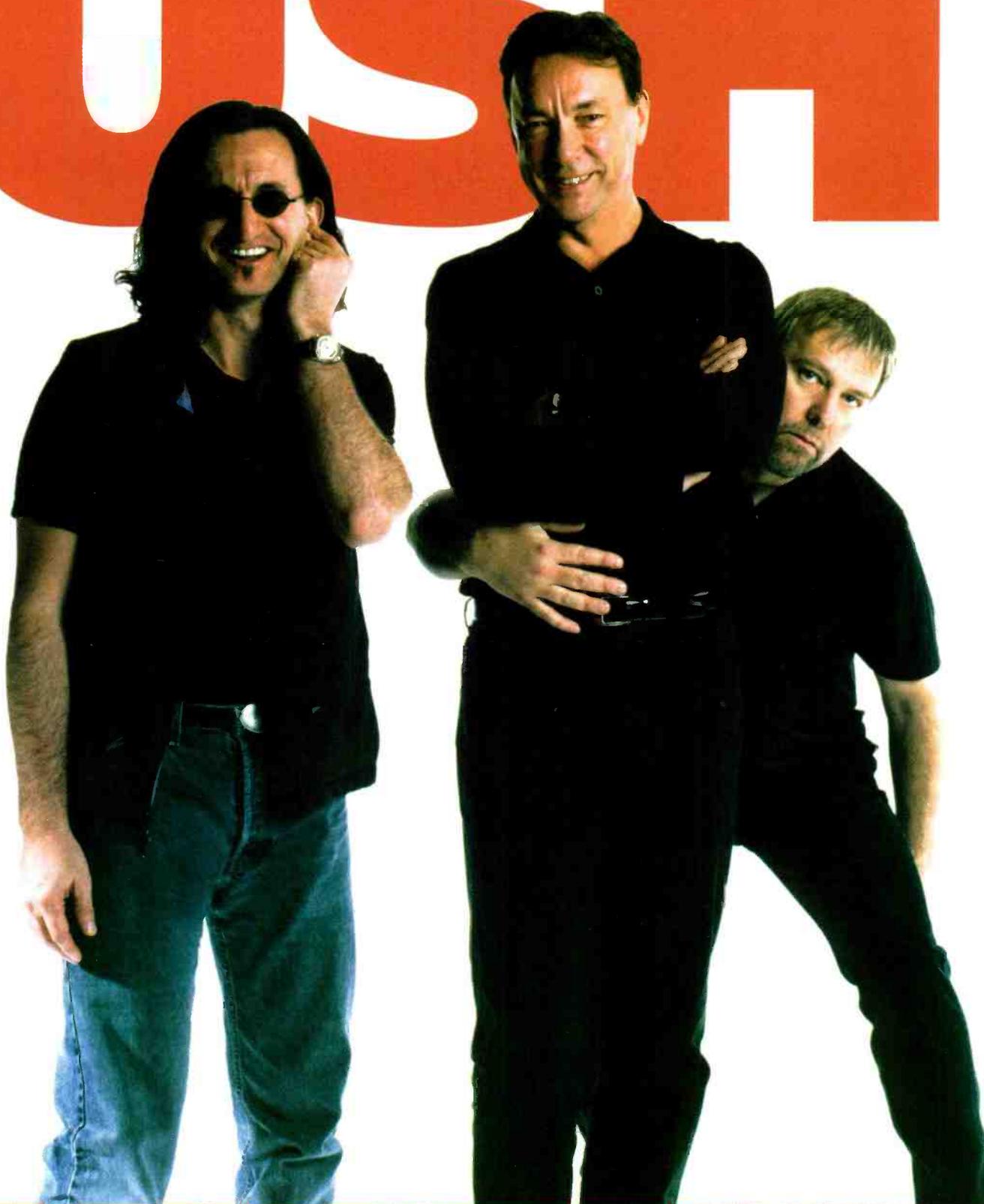
Trio Celebrates
30 Years
Of Innovation
And Success

BY CHRISTA TITUS

Geddy Lee didn't know it at the time, but on his 21st birthday—July 29, 1974—he and his bandmates hit a career lottery.

That was the day Neil Peart joined Lee and Alex Lifeson in their band Rush. When Peart replaced drummer John Rutsey, he cemented a lineup for the Toronto-based trio that has lasted for 30 years, with Lifeson on guitar and Lee on bass and lead vocals.

(Continued on page 52)



The band, from left: Geddy Lee, Neil Peart and Alex Lifeson

Three Players, Three Decades

Rush Recalls 30 Years Of Sharing 'The Best Of Times, And The Worst'

BY CHRISTA TITUS

What keeps Rush ticking? Faced with that question, members of the trio offer a simple plan for success. In their eyes, friendship and musicianship are the keys to the group's longevity and vitality. And they want to be remembered by the emotions they stir in fans and the music they create, not by how many albums they sell.

On the eve of a 30th anniversary tour that opens May 26 outside Nashville, the members of Rush—Geddy Lee, Alex Lifeson and Neil Peart—open up in a discussion of their three decades together. Peart, who has not given an interview in several years, responded to questions via e-mail.

From a musical and personal standpoint, what has helped Rush endure for so long?

Geddy Lee: There's some balance between our personalities that really

'We agree on what we want to play together 95% of the time.'

—GEDDY LEE

kind of clicked. Even when things are difficult or stressful—and there have been a lot of times when things don't go exactly right—somehow when we sit down to work together, it's a nice rapport.

We seem to be able to talk easily, laugh a lot; we've always had the same desires in terms of what we've wanted to do as musicians.

I think that a common musical vision [helps], even though our tastes are different and we argue from time to time about influences and styles and whatnot. We agree on what we want to play together 95% of the time. That's a huge advantage in staying together.

Alex Lifeson: Musically, we've always stuck to our guns, and we've compromised our music very little. We're lucky in that we've had an audience that has grown with us and stayed with us for all these years, so it didn't matter if we had radio hits or huge sales in the early days.

On the personal side, I think we're fortunate that we've got three guys in this band that love each other very much, who enjoy each other's company, have a similar sense of humor and vision and a dream that we shared when we were younger.

Would you say that is why Rush

has avoided problems or breakups that egos or even success can create?

Lee: Yeah. After the first seven records, we stopped counting who wrote what, and that took a lot of arguing away. When we first started, if I wrote a song by myself, I wanted the credit for it; as did Alex, Neil, whatever.

And after a while we decided that so much of our songs are indefinable—

human nature to always think what somebody [else is] doing is more interesting than what you're doing. I think it's surprising sometimes and hugely complimentary.

Lifeson: That's a wonderful feeling. That's the greatest reward of all. That's easy to say when you have a good life and lots of success. But honestly, to hear somebody say they were influenced by the way you did

Lifeson: Popular music today, I just don't see a great deal of merit in it. I always feel terrible saying something like that, because I know to the artist, they're loving what they do, and it's the world to them. Even "American Idol," seeing all those kids on there, what an amazing thrill it is for them to be on something like that. But the level of mediocrity that's exposed is

Lee: Well, that's what happens. There's going to be—what, two, three record companies left in the world? I think it sucks. I don't think it's good for anybody except for shareholders. It's not good for the culture. It's the Disneyfication of the universe.

The lyrics to "The Spirit of Radio" decry the commercialization of the medium. Did you find it ironic that when it was released, it got the most mainstream airplay of any previous Rush song?

Peart: "The Spirit of Radio" was actually written as a tribute to all that was good about radio, celebrating my appreciation of magical moments I'd had since childhood, of hearing "the right song at the right time" . . . However, [the song's] celebration of the ideals of radio necessarily seemed like an attack on the reality—on the formulaic, mercenary programming of

' "The Spirit Of Radio" was celebrating magical moments of hearing "the right song at the right time." '

—NEIL PEART



A TRIO IN BALANCE: LONGEVITY AND VITALITY

'To hear somebody say they were influenced by the way you write is really an amazing feeling.'

—ALEX LIFESON

who contributed to what—we just agreed that we would have co-writing [credits] on all our material. Every album since then, we haven't even thought of it.

We've tried to do that with every aspect of our life, even when practicalities force us to have business meetings and whatnot. We've tried to make sure we focus on what we're really about. And that's staying in a band together and making music.

As a band and individually, Rush's musicianship is very respected. How does it feel to know you are admired as teachers and that you have influenced others?

Lee: Well, of course, it's tremendously gratifying and a little embarrassing, because you never really view your own work as being worthy of study on any level [laughs]. I think it's just kind of

just amazing, and that's what they're promoting.

Before, it was a little tougher. You had to be really good to get anywhere, and you had to be willing to work really hard and tour like crazy and play every shitty gig that came your way to get exposure. I don't know if that exists to the same degree anymore.

Lee: The whole monopolization of the music industry is sad to me—the fact that one or two companies [seem to] run the whole damn thing and then buy radio stations. It just becomes again a bunch of consultants telling people what they can listen to and what they can go see.

Your albums have been released in the United States through Atlantic Records for years. What do you think of Atlantic's merging with Elektra as a result of the Warner Music Group buyout?

What are some of the most significant changes you have seen in the music business?

most radio stations, with music the last of anyone's concerns.

And yes, it was really ironic that such a song became popular on radio, though it was a kind of litmus test—some radio guys who "got it" could hear the song and think, "That's the way it ought to be," while others—the shallow, swaggering salesmen-of-the-air—could be oblivious to the song's meaning and proudly applaud themselves, "That's about me!"

The book "Rush Visions: The Official Biography" notes that your 1978 album "Hemispheres" was a transitional one for the band. Why?

Lee: "Hemispheres" represents more of an end of a period, if anything. From my point of view, it was one more stab at this idea of a concept album in the form that we had been doing [them], the long pieces interconnected as a very overt concept.

We've continued to do concept records, but they've been less overt and more just a kind of overall concept instead of a ramming-it-down-your-throat kind of idea [laughs].

Lifeson: By the time we got to
(Continued on page 55)

Time Stand Still



After all
these years

Even Closer
to our
Hearts



Congratulations Alex, Neil and Geddy

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Audiences 'Rabid' For Rush

Trio's Live Show Highlights Musicianship, Innovation

BY RAY WADDELL

For this Canadian power trio, touring is indeed a rush—and has been for the past 30 years.

To maintain a fan base for three decades, a rock band certainly must deliver the goods live, and Rush is no exception.

Rush on May 26 will open a 30th anniversary tour at the Starwood Amphitheatre near Nashville. The North American leg of the tour will conclude with an Aug. 22 show in the band's hometown of Toronto. The band also will play its first shows in Europe since 1992, beginning Sept. 8 at London's Wembley Arena.

Vinny Cinquemani, president of S.L. Feldman & Associates in Toronto, has booked Rush in Canada for 27 years. "From the very beginning, they have always been extremely passionate and competent musicians," Cinquemani says.

"In an era of shrinking record sales, there are bands that consistently do business live, and that isn't an accident," Cinquemani adds. "With Rush,

it's because their live show is so good. They play their asses off."

From Alex Lifeson's innovative guitar runs and Geddy Lee's fluid basslines and unearthly vocals to Neil Peart's thundering drums, Rush owns an instantly recognizable sonic presence.

And Rush remains capable of representing the most ambitious of studio

"Their performances are engrossing."

—ADAM KORNFELD, WRITERS & ARTISTS GROUP INTERNATIONAL

material in a live concert format.

"As great as their records are, this is a fantastic live band," says Jerry Barrad, a Toronto-based promoter with Clear Channel Entertainment (CCE).

"Great production, great lights, great sound, great musicianship, a nice repertoire—that's why they sell tickets," Barrad continues. "And they always have their game face on when they show up to play."

Indeed, Rush never disappoints those in front and behind the stage.

"Their performances are engrossing, and there are only three of them out there," says Adam Kornfeld, the band's U.S. booking agent at Writers & Artists Group International.

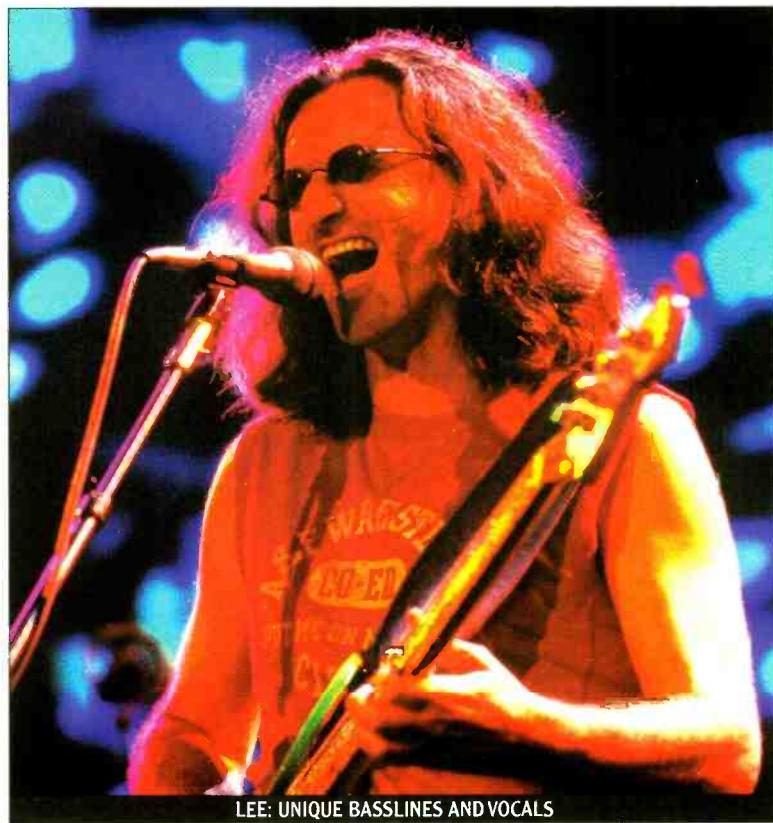
"Geddy's basslines are so special and unique, Alex is such a brilliant guitar player, and Neil Peart is without question the greatest drummer that is alive and playing today, in any musical genre," Kornfeld adds.

After a five-year absence, Rush returned to the road in 2002 with the ambitious and successful Vapor Trails tour.

"It was great to see how warm and receptive the audiences were to seeing them again," Kornfeld observes. "It was like they never left."

The Vapor Trails tour grossed more than \$27 million, according to Billboard Boxscore, and drew 601,525 fans, finishing 14th among all touring acts for 2002.

"They definitely have their own devoted, rabid core audience, who
(Continued on page 50)



LEE: UNIQUE BASSLINES AND VOCALS

RUSH



30TH ANNIVERSARY

CONGRATULATIONS!!
GEDDY, ALEX & NEIL
ON YOUR 30th
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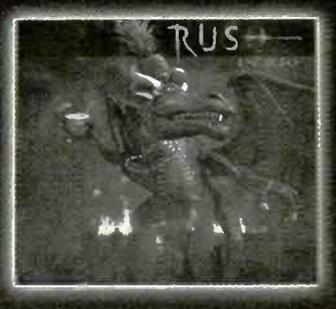
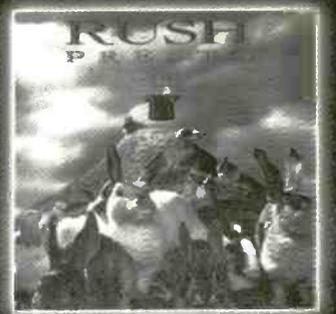
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RUSH

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ON 30 YEARS AS PERFORMERS AND PORTRAYERS.**



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30th ANNIVERSARY TOUR

NEWS

- APRIL 03, 2004**
Rush was awarded a Juno award for Best Music DVD!
- APRIL 03, 2004**
To find out how you can earn front row tickets to see Rush during their 30th Anniversary tour in North America, please click here
- MAR 23, 2004**
Due to a miscommunication, presales this week will begin on Wednesday March 24. Please click here for more information.
- MAR 22, 2004**
Please click here for the latest pre-sale and public onsale announcements (all posted times are local)

FEATURES

- NORTH AMERICA 30th ANNIVERSARY TOUR DATES**
- UK 30th ANNIVERSARY TOUR DATES**
- EUROPEAN 30th ANNIVERSARY TOUR DATES**

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**NEW ALBUM
THIS SUMMER**

Canadian Icons Find Fans Everywhere

Loyal International Followers Wait Years Between Rush Tours

BY STEVE ADAMS

The allegiance of Rush fans worldwide explains why the group has sold some 10 million albums outside North America, according to its management, about one-quarter of its career total of 35 million units.

The act's biggest market beyond the United States and Canada is the United Kingdom, followed by Germany, Brazil and Japan. The band also has a healthy following in northern Europe, particularly Scandinavia (led by Sweden) and Holland, and in South America.

CONSISTENT SALES

Universal Music, which distributes the band's pre-1989 catalog, reports sales of close to 1 million units in Europe during the past 12 months. Yet despite consistently solid sales, the European media barely acknowledges Rush's existence.

The situation is especially apparent in the United Kingdom, where the trio was initially criticized by a punk-friendly music press and has

been largely ignored ever since. This is despite top-five album chart placings for the best-selling "Moving Pictures" (1981), as well as the likes of "Signals" (1982) and "Grace Under Pressure" (1984).

"The British press prefers gimmick acts," says Peter Noble, managing director of Noble PR in London. Noble PR is currently publicizing Rush's U.K. DVD collection "Chronicles" from Universal Music DVD Video, "Rush in Rio" from Sanctuary Vision Entertainment and the group's upcoming U.K. tour.

"When it's a respected rock group that's been around for 30 years," Noble observes, "[the British press is] not interested."

Noble says Rush has the most dedicated fans he has come across, so campaigns for the DVDs and the tour have been "fan-centric," with the Internet playing a major role.

Shows at London's Wembley Arena and Birmingham's NEC sold out immediately, with the remainder likely to post sold-out signs long before the band opens its European

tour in London Sept. 8.

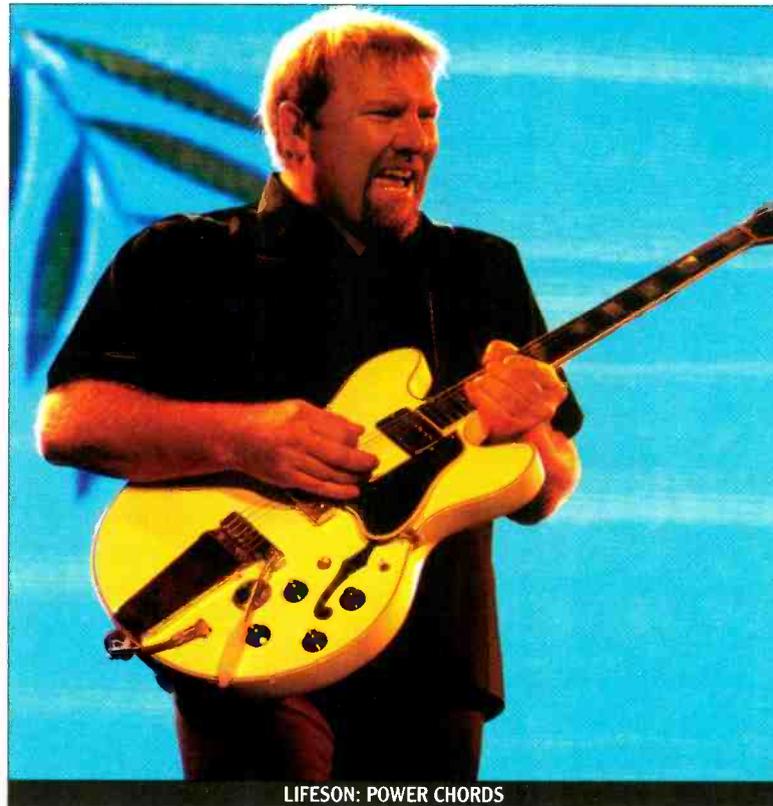
"The success of the U.K. tour is not down to media support at all," he says. "The dates are selling out through word-of-mouth and the loyalty of the fans, many of whom will attend more than one show."

Neil Warnock, chairman of the Agency Group in London, echoes Noble's views. The Agency Group has booked all of Rush's tours outside of North America, from its first tentative steps into Europe in 1977 to its largest shows to date in Brazil in 2002.

TICKETS MOVE FAST

"Rush has an amazingly dedicated fan base who are very sharp at getting hold of information, so the marketing almost takes care of itself," Warnock says. "Tickets sell fast because of a loyalty factor that goes back for years."

Jacob Harregaard, international marketing director of Warner Music International, also praises the dedication of Rush's fan base. WMI has released Rush's albums since it
(Continued on page 56)



LIFESON: POWER CHORDS

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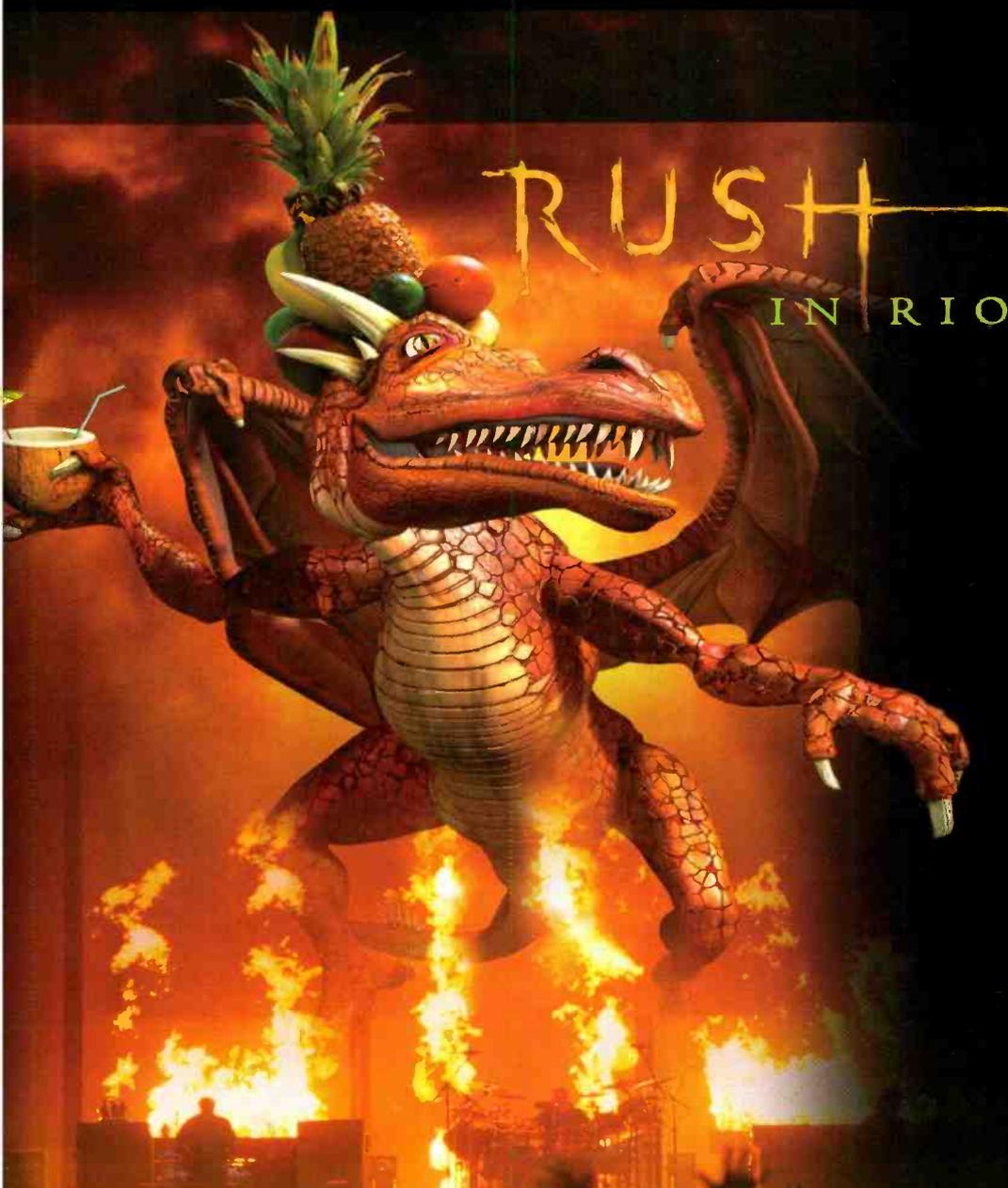
Geddy, Neil and Alex:

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*Together, a fiercely creative and inspiring
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*Thank you and congratulations on an
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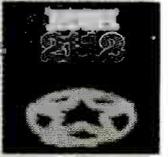
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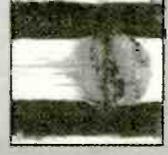
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ERE AS STRONG AS LIFE

Rush: Career Milestones

- When Neil Peart replaced drummer John Rutsey in 1974, he had three weeks to prepare for his first Rush gig. It was at the Civic Center Arena in Pittsburgh, opening for Uriah Heep and Manfred Mann in front of an audience of 11,000.

- The 1976 album "2112" was Rush's commercial and artistic breakthrough in the United States. The sci-fi concept record brought the band mainstream attention and became its first million-selling set. It also contained Rush's best-recognized logo: a nude man holding up his hands to ward off a huge star.

- "Moving Pictures," released in 1981, remains Rush's best-selling album in the United States. The Recording Industry Assn. of America has certified it four-times platinum. (In Canada, it is certified for sales of 400,000 copies.) Rush's best-selling title in Canada is the "Rush in Rio" DVD, which the Canadian Recording Industry Assn. has certified eight-times platinum (800,000 copies).

- When Rush was starting out, the band opened for such rock icons as Kiss, Aerosmith, Ted Nugent and ZZ Top.

- In 1981, Rush was the only group to receive platinum certification from the RIAA for three albums in the same year: "2112," live set "All the World's a



Stage" and "Moving Pictures." *Billboard* also named the band the top-grossing act in arenas for the year.

- Rush has sold more than 35 million records worldwide and played more than 500 shows in a dozen coun-

tries to 6 million-plus fans.

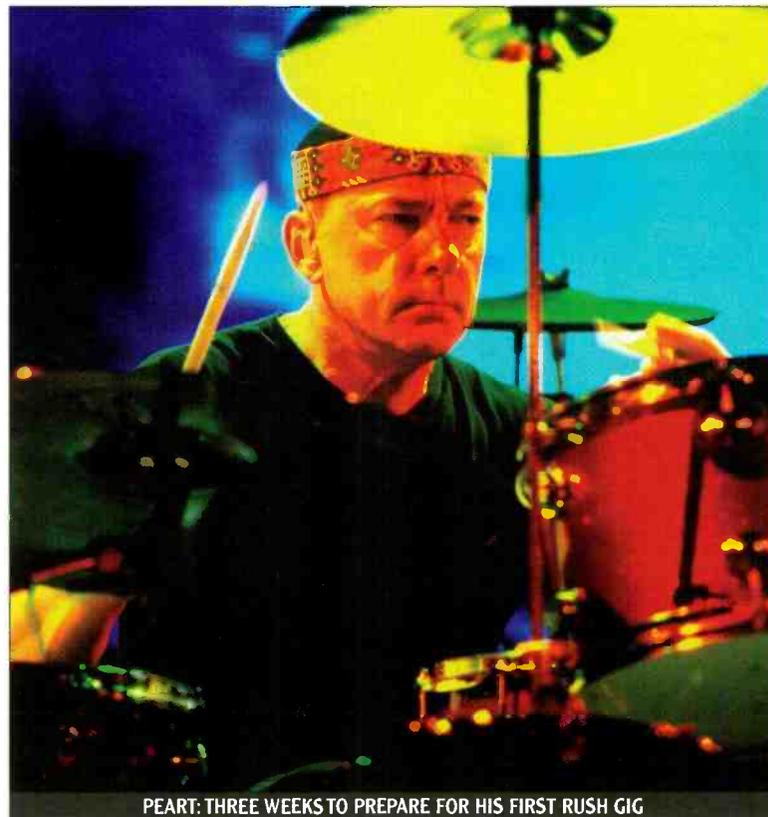
- Rush has received multiple honors in its Canadian homeland. The honors include the Howard Moon Award from SOCAN, the Toronto Arts Award from the Arts Foundation of Toronto and the Officers of the Order of Canada, which is the equivalent of a British knighthood.

- Rush is fourth in the list of acts with the most consecutive gold albums, at 23, according to the RIAA.

- Rush's two Grammy Award nominations have been for instrumentals: the songs "YYZ" from "Moving Pictures" and "Where's My Thing?" from 1991's "Roll the Bones."

- Beginning with its Counterparts tour in 1996, Rush has toured without an opening act. Called An Evening With Rush, the band's traditional three-hour show spans music from its entire career.

Source: SRO Management



PEART: THREE WEEKS TO PREPARE FOR HIS FIRST RUSH GIG

30 YEARS... and still in the LIMELIGHT!

Congratulations.

We wish you continued success and happiness,

Rick Claydon

Bryan Grenier

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salutes

RUSH

30

on over

years of

timeless music.

2003 The Spirit of Radio
Greatest Hits (1974-1987)



2002 Chronicles [DVD]



1975 Fly By Night



1975 Caress of Steel



1976 2112



1974 Rush

1976 All The World's A Stage [Live]



1990 Chronicles [2 CDs]



1977 A Farewell To Kings



Rush

A Show of Hands

1989 A Show Of Hands [Live]

1978 Hemispheres



1987 Hold Your Fire



1985 Power Windows



1984 Grace Under Pressure



1982 Signals



1981 Exit... Stage Left [Live]



1981 Moving Pictures



1980 Permanent Waves

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Friends, Fans On What Rush Means To Them

"There are only a handful of artists who have been able to create their own musical universe—combining a signature sound and vision with career longevity and the grass-roots support of truly passionate fans. Rush stands tall among this elite group.

"Rush came to Atlantic 15 years after they released their first album—already far more than a lifetime for most bands. And yet they have now spent 15 years, half of their career, with us—an era during which they have made some of the most impressive, and I would predict long-lasting, music of their many years together.



ERTEGUN: 'THEIR OWN MUSICAL UNIVERSE'

"Three decades on, Geddy, Alex and Neil continue to evolve as musicians and composers, remaining a trio of undiminished musicality and boundless creativity. Atlantic Records is honored and proud to be associated with one of the most exceptional musical outfits in the history of rock."

Ahmet Ertegun, founding chairman, the Atlantic Group

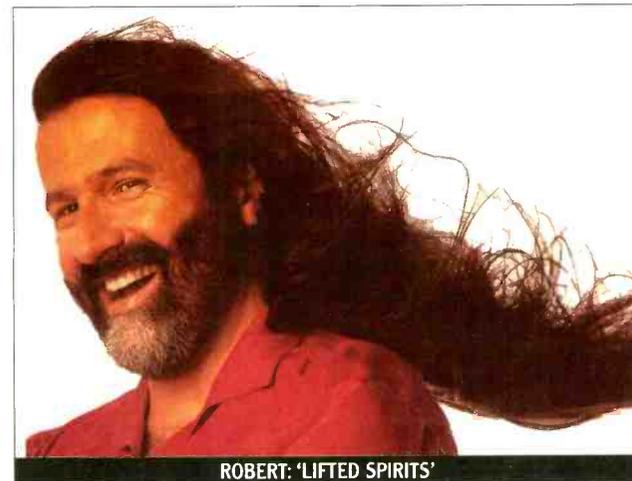
"Of all the bands I've worked with, not only have all four of us become very close friends, I've never had the privilege of working with three better individuals in my life. One of the reasons why I stayed in the music business throughout those hard times at the beginning is because of them, and they made life very pleasurable for both me and my family; we're all still friends. You can't say that about very many people after all these years."

Val Azzoli, former Atlantic Group Co-CEO

"I knew they couldn't be stopped on that record ["2112"] when [WLS-AM Chicago was] taking calls from listeners. Some kid gets on the phone and goes [adopting a drugged voice], 'Play "2112," man, by Rush.' And this is to a top 40 station. And I'm going, 'My God, the people are so desperate for it, [since] there's no airplay to speak of, the people are calling fucking WLS.' I knew that this was something the fans wanted so bad it couldn't really be stopped."

Cliff Burnstein, co-owner of Q-Prime Management

"I never thought we'd see 30 years of Rush still playing and being hugely successful when we were doing this 30



ROBERT: 'LIFTED SPIRITS'

years ago. It's remarkable. It makes me feel good that I made a good decision to stay with them. I thought they were fabulous. I can remember when I first started working with them, people frowning at me like, 'What are you, nuts?' And I always thought Rush just were the cat's whiskers, right from the beginning."

Terry Brown, producer

"Your continued success can be measured in the way you treat each other and those close to you. I could not be prouder of all of you.

"Thank you! Thank you! Thank you!"

Ray Daniels, manager, SRO Management

"The myth is, if you're not a bastard then you're not going to get ahead in broadcasting. It's not true. The nice guys sometimes do win, and Rush are nice people. I am thrilled beyond words that their career has lasted as long as it has and that they continue to be a group that fans can respect and admire, and I'm talking a second generation of fans now.

"Every week I hear, 'I used to listen to Rush, and now my kids are listening to them.' It's a thrill for me to know that I got something started back in 1974 that has not only endured but has made a positive impact on an awful lot of people's lives."

Donna Halper, founder of radio consultancy Donna Halper & Associates

"I first heard Rush in 1981-1982, at about the time of 'Moving Pictures,' and that pretty much turned my world completely upside down. I became obsessed with them at that point, and Neil Peart became my biggest drum hero... It was Neil's drumming that immediately struck me, but also it was Geddy's bass playing; it was top-notch. It was three virtuosos.

"Thank you for 30 years of musical inspiration and musical excellence that has inspired us from the beginning to this very day. Love, Mike Portnoy and Dream Theater."

Mike Portnoy, Dream Theater

"Geddy and Alex and Neil, thank you guys so much for the positive difference you have made in so many lives, for the spirits you've lifted by your collective time together musically. I can't wait to see the 30th-anniversary tour, and I thank you for these 30 years and the integrity that's been a continued part of your work. Cheers and love."

Pierre Robert, DJ, WMMR Philadelphia

"For myself and for Queensrÿche, I'd definitely like to say hats off to Rush for what they've done. Their perseverance and their continued efforts to push themselves, challenge the music world—I think it's a pretty amazing thing.

"They've been a huge influence on me and many people. I hope there's more to come, and I hope other people, if their careers take off, carry the Rush philosophy even farther and keep pushing the envelope to inspire every generation to come. Music is important, and 30 years of making music together is a pretty cool thing. Congratulations."

Scott Rockenfeld, Queensrÿche

RUSH

From Lakeside Park to YYZ to All The World's A Stage
You've put Toronto on the map and made
Permanent Waves around the world



Congratulations
Geddy Alex & Neil on your
30th Anniversary

From all your friends at Universal Music Canada

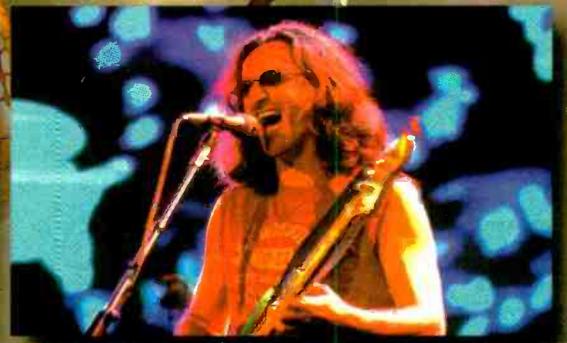
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ALL THE WORLD'S YOUR STAGE

RUSH



30th ANNIVERSARY TOUR



We are honored to work with a band as timeless and talented as Rush.
For three decades you've combined mystic rhythms with
extraordinary strings and insightful lyrics to bring a new
sonic chemistry to Rock and Roll.
Congratulations on 30 years in the Limelight.

W&AGI
WRITERS AND ARTISTS GROUP INTERNATIONAL

'Rabid' For Rush

Continued from page 40

were thrilled to see them back out on the road again," says Arthur Fogel, president of CCE's touring division, promoter of the bulk of dates on Vapor Trails.

"That's a great tribute to any act, 30 years down the road," Fogel adds. "And they've lasted three decades with credibility intact."

Riley O'Connor, senior VP of House of Blues Canada, has promoted Rush for more than 25 years.

"And over the course of that 25 years, Rush has remained a rel-

evant band of our times, no matter what year they decide to tour," O'Connor points out. "They are one of the most consistent live shows that has ever toured."

Cinquemani notes, "Rush at this point can do business everywhere, but they are icons in Canada."

The current U.S. tour works primarily with CCE, under CCE Touring president Fogel with Toronto-based VP Barrad. According to Barrad, ticket sales are "vibrant." Likewise, O'Connor expects sellouts for his shows in Montreal and Toronto.

Cinquemani adds that Rush manager Ray Danniels of SRO Management is very involved in planning the tours. "The work ethic and professionalism is second to none," Cinquemani says of the Rush camp. "We evaluate every single aspect of

where the band is playing, when and what the ticket price is."

Following the North American tour Rush heads to Europe for another 15 shows, beginning Sept. 8-9 at Wembley Arena in London.

The dates are promoted by Kennedy Street, as are U.K. concerts at the MEN Arena in Manchester Sept. 12 and at the NEC Arena in Birmingham Sept. 11 and 15. European dates begin Sept. 17 at Arena Oberhausen in Germany.

Rush is booked in Europe by Neil Warnock at the Agency Group in London.

Clearly the Rush audience is an international one, long ago exceeding the borders of Canada and North America, no small source of pride to those of Canadian heritage.

"As a fellow Canadian, I'm very proud to be associated with Rush, who have had such a longstanding global success over so many years," Barrad says.

"Rush's track record speaks for itself, 30 years deep," Fogel adds. "They are a great live act, always devoted to their fans, a great bunch of people, talented musicians and, of course, my fellow Canadians."

(Tour plans are proceeding despite charges pending in Florida against guitarist Alex Lifeson following a hotel incident on New Year's Eve. Lifeson faces two counts of battery on a law enforcement officer after a scuffle with Collier County sheriff's deputies at the Naples Ritz-Carlton. A tentative trial date is set for May 17, according to press reports. Band manager Danniels says, "We're confident that this will be resolved favorably for Alex.")

CONGRATULATIONS GUYS.

For 10 years we have been happy to Rush to your assistance for all of your travel requirements.

Here's to another 30 years on the road, which means you'll be nearly as old as The Rolling Stones.

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NEIL PEART ~ Lyrically challenging one's heart and soul to see...as if with eyes. "The Professor". Rock 'N' Roll's most musical drummer.

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ALEX LIFESON ~ Always delivering cutting edge guitar work...sonically, technically, artistically, and emotionally. The band's founding member provides the foundation for the unforgettable experience one has when they listen to:

R U S H

Congratulations on 30 incredible years!

Clair Brothers Audio, Nashville
and the entire Clair Brothers/Showco worldwide family



Rush played for a hometown crowd July 30, 2003, at the Molson Canada Rocks for Toronto show to boost the city in the wake of the SARS outbreak. From top: Lee, Lifeson and Peart. Photos: Theo Wargo/WireImage.com



RUSH

**30 YEARS AND
WE STILL GET A RUSH.**

**CONGRATULATIONS FROM YOUR FRIENDS
AT CLEAR CHANNEL ENTERTAINMENT, TOURING.**



Rush

Continued from page 37

"It's beyond being brothers, it's beyond being a family, it's beyond a marriage," Lifeson says of Rush's personal chemistry. "It's like a whole different kind of relationship that we have. It's so unique that it really clicked with us. We've seen so many other bands disintegrate because of ego problems [and] that sort of thing. That never existed with us."

That is true probably because the members of Rush never wanted to be pop stars. Since its self-titled debut in 1974, the

trio's main goals have been to create its own sound and explore new musical terrain.

After three decades and several notable transformations, Rush's latest studio album, 2002's "Vapor Trails," shows the group still holding to that aesthetic.

"Every time we went into the studio, it was always the feeling that we were pushing the envelope a little bit further," recalls Terry Brown, co-producer of 10 Rush albums. "I always felt that we explored as much of their capability as possible."

Rush will mark the 30th anniversary of its longstanding lineup with an international tour that opens May 26 at the Starwood Amphitheatre outside Nashville. The North Amer-

Geddy, Alex & Neil...

In your own words...

"... More than just survival/More than just a flash/
More than just a dotted line/More than just a dash..."
(Power Windows, "Marathon")

Congratulations on your first three decades of creating rock history.

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THEY'LL TAKE MANHATTAN: AN EARLY U.S. VISIT

ican leg of the tour will conclude with a hometown show in Toronto Aug. 22 before the band heads to Europe.

Rush's tenacity through the years has resulted in 17 studio albums, five live albums—including "Rush in Rio," released as a CD and DVD late last year—and five archive collections.

The band has received numerous accolades, including recognition from the Recording Industry Assn. of America as the best-selling Canadian band in the United States, for shipments that exceed 25 million copies. Its Canadian achievements include 42 Juno Award nominations, six wins and induction in the Juno Hall of Fame.

HISTORY OF GROWTH

The complexity of Rush's songs led some critics in the '70s and '80s to accuse the band of being pretentious. But the innovation that sustains its career commands deep respect from fellow musicians. For some, the members of Rush have been personal mentors.

Drummer Mike Portnoy of the band Dream Theater recalls, "My nickname in [school] was 'Mike Peartnoy.' Even in my high-school yearbook, it said, 'Future plans: to become the next Neil Peart.'"

When Portnoy, Jon Myung and John Petrucci formed Dream Theater while attending Berklee College of Music, their devotion to Rush was a bonding thread.

Rush has godfathered many other acts, progressive (Queensrÿche, Fates Warning, Tool) and alternative (Primus, Smashing Pumpkins, Soundgarden, No Doubt).

Rush formed in 1968, cutting its teeth primarily on music by British groups, especially Cream, the Who and Led Zeppelin. Rush's first gigs were at youth clubs and teen dances. When it started playing bars, the band stood out because it insisted on playing its original material along with cover tunes.

Now, the students have become the masters, and they advocate continual experimentation, writing intelligent lyrics and striving for lifelong improvement as performers.

The dramatic shifts in Rush's albums chart its growth. Its commercial breakthrough, "2112" (1976), was a sci-fi concept piece. "Permanent Waves" (1980) and "Moving Pictures" (1981) feature shorter arena-rock compositions. "Grace Under Pressure" (1984) began an era where keyboards and other synth elements enhanced Rush's sound. "Roll the Bones" (1991) and "Counterparts" (1993) were contemporary returns to form, with Lifeson's guitar work more at the fore.

"The thing that they're best at is making complexity accessible," veteran music writer J.D. Considine says. "They pack an awful lot into a song and yet still give it a simple, straightforward appeal, which is a very difficult thing to pull off. Only

(Continued on page 54)

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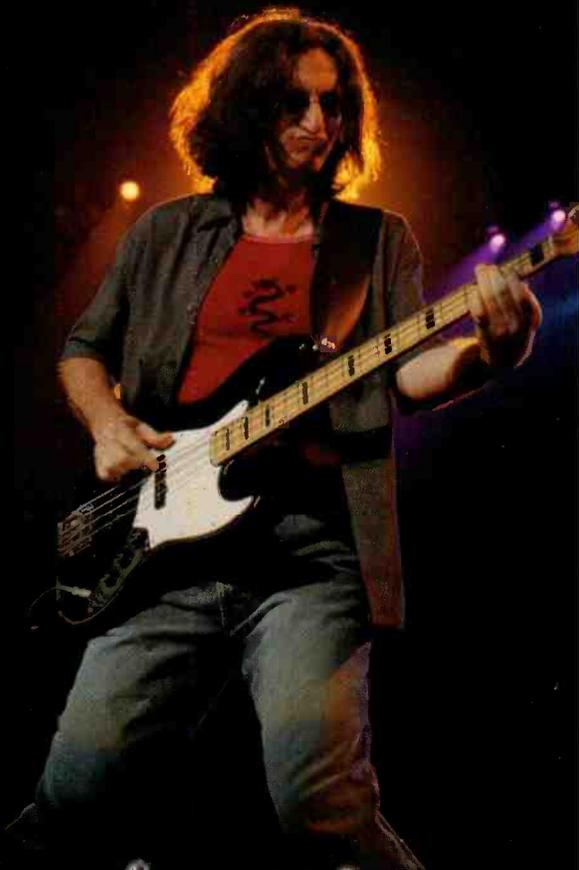
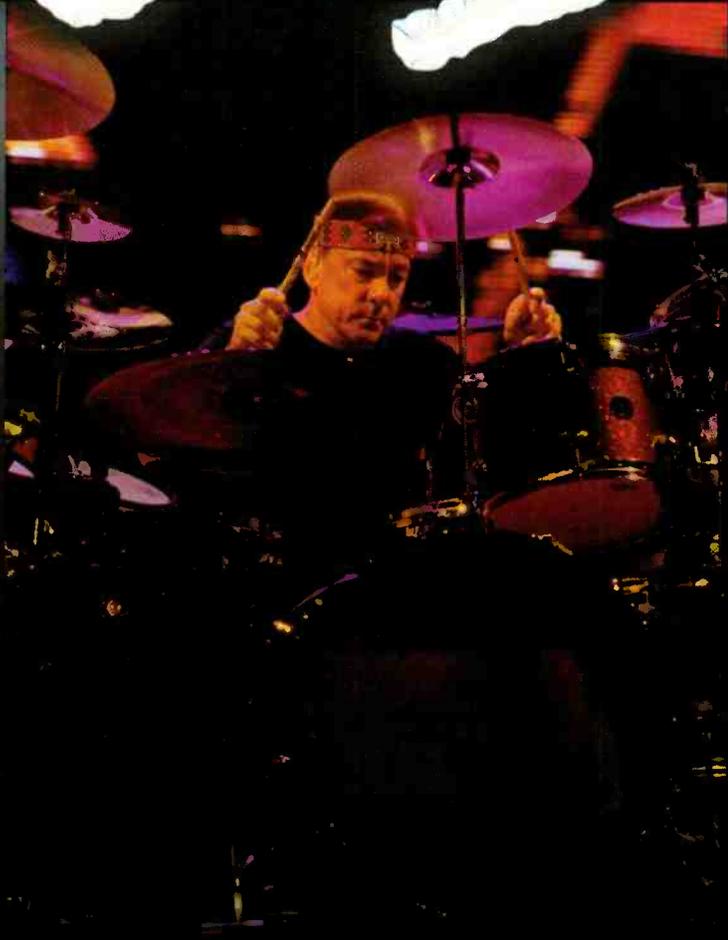
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On 30 Years Of Making Music History

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BLUES



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JUNE 10



JUNE 23



JULY 7



AUGUST 1



AUGUST 21



AUGUST 22

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Rush

Continued from page 52

a handful of bands have been good [at that]—Van Halen, the Police, Cream, Zeppelin.”

And few accomplish what Rush does onstage. A band that built its following with hard touring, Rush is most alive in front of an audience. Its stage productions, while entertaining, never overshadow its performance. The onstage grandeur belies the group’s small size.

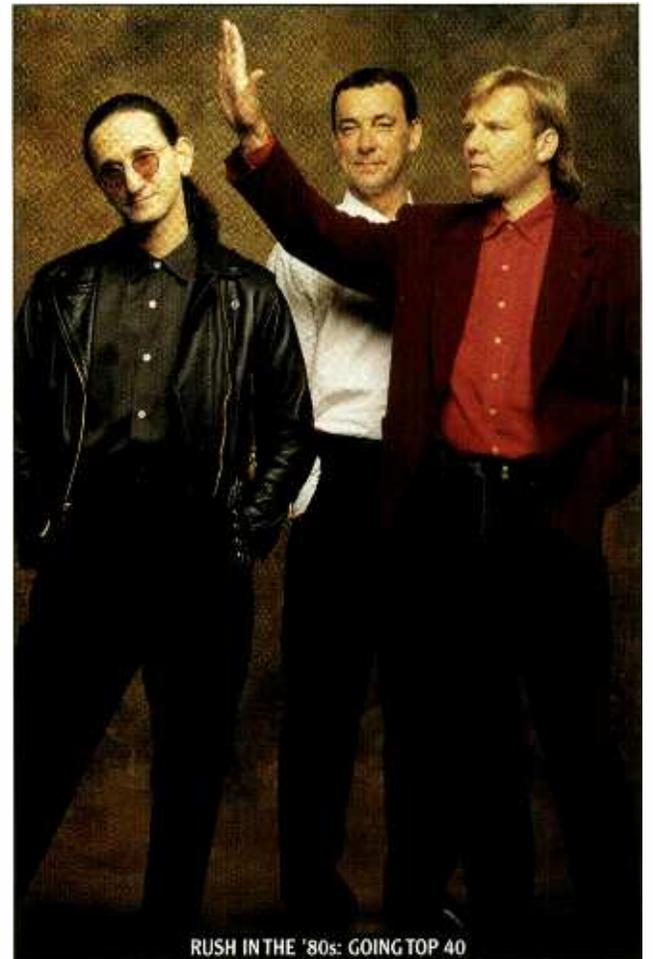
“Three guys making that much music is phenomenal,” says

Pierre Robert, longtime DJ of heritage WMMR Philadelphia. “The sound on the records is very full, but when you see it in concert, it lifts to another level.”

Queensrÿche drummer Scott Rockenfeld concurs. “Being a player, I appreciate [that] they can play what they do on a record as a three-piece. They really pull it off well live, which can really be a difficult task with the world we live in of overdubs and putting all sorts of instruments on [a record] that don’t really exist in the band.”

Although Rush has considered hiring additional musicians for its live shows through the years, it never does. Instead, the band works with triggers and sequencers.

Lee, who has triple duties onstage, as vocalist, bassist and key-



RUSH IN THE '80s: GOING TOP 40

remārkable--definition: (as in "the three remarkable men p/k/a RUSH). adj. worthy, exceptional, outstanding, striking, conspicuous, without comparison--both professionally and personally.

--Warren Seyffert

Congratulations To
Geddy, Alex & Neil
of
Rush
on 30 years of
Excellence



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board player, believes Rush’s audience appreciates this approach.

“I think our fans love that there’s nobody else out there,” Lee says. “I think they like to look at us as the world’s smallest orchestra. It’s nice to try to live up to that.”

CAREER ADVISORS

Putting on a great show isn’t all that Rush can do. Cliff Burnstein, co-owner of artist management company Q Prime, was the executive at Mercury Records who heard Rush’s debut album and helped negotiate the band’s first U.S. record deal in 1974. In his opinion, the threesome offers a lesson in longevity.

“Rush are very uniquely defined musically and in the marketplace,” he says. “They wouldn’t have a 30-year career if that weren’t the case. They might have sold more records in a shorter time span, but they wouldn’t be around today and be able to make money on the road like they do and still have a fan base.

“Being original, staying original, not overexposing yourself to the media, not jumping on every trend that comes down—these are the kind of things I think that if you want to have a 30-year career, you should learn from Rush,” Burnstein adds.

Rush remains uninterested in such popular branding techniques as launching its own clothing line. The band’s manager, Ray Danniel of SRO Management, says the members don’t enjoy making videos either, even though video collection “Chronicles” hit U.S. platinum.

Its concert videos “Exit . . . Stage Left,” “A Show of Hands” and “Rush in Rio” have also been successful, especially “Rio.” Documenting the band’s first concerts in Brazil, it debuted at No. 1 last November on the *Billboard* Top Music Video chart and is certified three-times platinum. It also won the 2004 Juno Award for music video of the year.

Rush also maintains a relaxed attitude toward radio airplay. “To be honest, we never really cared about radio,” Lifeson admits. “We realized it was important and we’re thankful for whatever support that we did get, but we weren’t really a radio kind of band.”

Indeed, of the eight songs Rush has charted on The *Billboard* Hot 100, 1982’s “New World Man” is the band’s only American top 40 hit.

The trio’s radio mainstay is the album rock format, where it has charted 19 top 10 hits. That is where fans hear such classic tunes as “Closer to the Heart,” “Fly by Night” and “Dis-

(Continued on page 55)

Rush

Continued from page 54

tant Early Warning," along with newer compositions like "Bravado" and "Animate."

WMMR's Robert says an old favorite, 1981's "Tom Sawyer," is still one of the station's biggest Rush requests.

"Rush is a unique sound and some would say an acquired taste," Robert observes. "There are fewer stations for a band like Rush to find a home on. Stations that have been around like WMMR has been for 36 years, we're one of them, and I'm proud that we are."

Danniels notes that in the 1970s, the concert circuit fueled Rush's popularity. The growing touring industry spawned more venues, and he took advantage of that development.

Rush performed nearly 200 shows in some years and always included key tastemaker markets. Danniels ignored the Canadian border, reasoning that if Rush had to travel hundreds of miles to a gig, it might as well play in heavily populated U.S. cities.

"I had them touring with anyone and everyone I could get to keep [Rush] out there long enough for something to happen," he recalls.

LOYALTY MEANS LONGEVITY

Longstanding partnerships are another source of support. Anthem (formerly Moon Records), an arm of SRO Management, formed so Rush could find a distribution deal, and it remains the band's home label. In the United States, Rush has been signed to Atlantic Records since the late '80s (and to just one

other label, Mercury, before that). Danniels has been the band's primary manager for its entire career, joined in the early years by former partner Vic Wilson. And some members of the road crew have been aboard since Rush was a bar band.

"These guys are incredibly loyal, and they're just men of amazing integrity," Danniels says. "I don't know many other examples of people like that."

Radio consultant Donna Halper has been close with Rush

since giving the band its first U.S. airplay, when she was music director of WMMR Cleveland in the '70s. She says the members' dedication was evident from day one. And when the band went on indefinite hiatus in 1997 after Peart lost his daughter and then his wife a year later, she knew Lee and Lifeson would not continue Rush's work without him.

"I know other bands where a member got sick, couldn't play, died, whatever, and within a week the band had a replacement and they were back out on the road," she says. "Geddy and Alex said they would not tour without Neil, even if it took [years]. They said, 'No. We'll do solo projects, but there is no Rush without Neil.'"

Rush returned in 2002 with "Vapor Trails." Fans welcomed them back with a No. 6 debut on The Billboard 200.

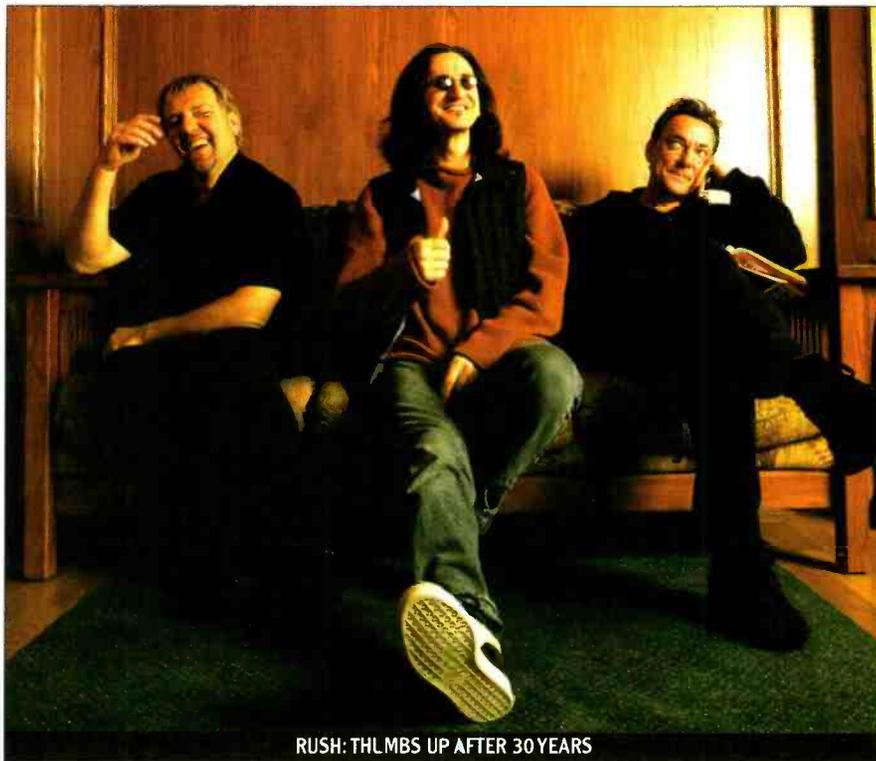
Lee hopes the band will work on another album next year, but right now, it is focusing on the 30th-anniversary tour. According to Danniels, the outing will mark Rush's first concerts in Prague, Italy and several territories that were formerly behind the Iron Curtain.

As the tour approaches, Lee reflects on the start of the band's career in the United States, when it first signed with Mercury. At the time, a 30-year run was unthinkable.

"You think [the deal] is the beginning of something, but you don't know what that means, and you don't know how long it will last," he says.

"I remember the first tour we did—that very first tour with Neil. We would all keep the keys to our hotel rooms from all these various Holiday Inns around the United States, because we thought, 'Well, you may never get to these places again,' and you wanted proof you were there."

Research assistance by Christopher Peary in Marlton, N.J., and Larry LeBlanc in Toronto.



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THROUGH ALL THE DIFFERENT STAGES, IT'S BEEN GREAT TO HAVE BEEN ALONG FOR THE JOURNEY.
—CONGRATULATIONS ALEX, GEDDY & NEIL

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International Fans

Continued from page 42

switched U.S. labels from Mercury (PolyGram) to Atlantic in 1989. European sales have been solid, if not outstanding, ever since.

"Rush is a difficult band to market but has a very loyal fan base," Harregaard says. He notes that European sales during the past 15 years have averaged 250,000 units per album, with "Presto" (1989) leading the way at close to 300,000 units.

"The band's European status is atypical for this type of act—sales find a level and stay there because the fans stay loyal," Harregaard adds.

That support, he says, "creates great opportunities to work the catalog and do something special for the fans, though it must be high quality to reflect the nature of the act."

WMI is considering a new best-of package featuring post-1990 material and is also looking at repackaging the Rush catalog, including upgraded vinyl replicas. That strategy worked well in a recent campaign for Led Zeppelin.

"The focus is very much on celebrating the band's career, but most of the activity is U.S.-led," Harregaard states. "The U.S. has been very much the key market in later years."

INFREQUENT VISITOR

That last comment is of little surprise, given the lack of media support the band receives across the Atlantic. However, another factor is that Rush has only played European dates twice since 1983.

Warnock, a self-confessed fan of the band, is as frustrated as any other follower by its lack of live appearances.

"It's been a long time between drinks," he says with a laugh. "I'd love them to have played every couple of years, but they tour in a way that feels right for them and I respect that."

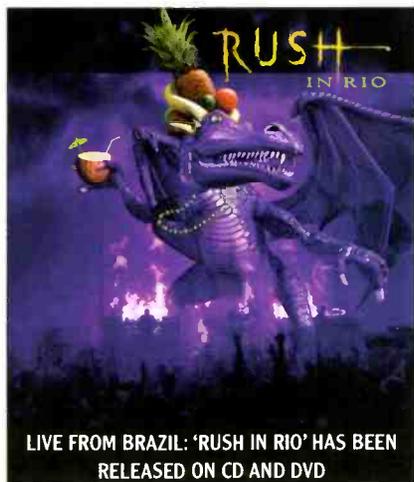
"Having said that, I do all I can to encourage them to tour and let them know where they can go. For instance, if they wanted to go back to Japan, I'm sure they could do very well." (The only time the band played shows there was in 1984.)

Warnock, who encouraged Rush's management to book the band's first dates outside of North America in 1977, says the success of its first South American shows in 2002 "proved to them that they had fans down there" and could encourage the trio to play other new venues in future. This year's European tour includes debut appearances in the Czech Republic and Italy.

"The band has always been very particular about production," Warnock notes. "On the early tours they brought everything with them, including the PA and lights. One of the reasons they haven't toured more is the sheer cost of bringing their shows to Europe, because they want to ensure the fans see the same show as in the U.S. and Canada."

"That remains true today, but production elements in Europe have caught up with the U.S., so they don't bring as much gear with them. Even so, it's a very unique production with several hundred tons of equipment."

Judging from the brisk ticket sales for the 30th Anniversary tour—the band's first European dates in 12 years look certain to sell out—fans abroad have been waiting eagerly for Rush's return to the international stage.



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Three Players

Continued from page 38

"Hemispheres," we just felt that we had played that out. We had gone through that whole sword-and-sorcery thing, science-fiction sort of thing, and I think we just felt like we needed to go into kind of a new direction. We needed to shorten the songs a little bit and carry a little more punch.

With [the 1980 album] "Permanent Waves," there were still a number of long songs, but there were quite a few shorter songs, and we condensed them more. We were more economical with them, and that sort of set the tone at least for the next 10 years.

What Rush tour or album or song are you particularly proud of?

Lifeson: On the last tour, it was a very emotional thing. I don't know how many times I looked out at the audience and people were crying. They were so happy that we were there, and I'll never forget that.

Particularly the first gig that we did in Hartford [Conn.]. There was a high level of anxiety before we went on, and so much stuff was going through our heads, having been out of the picture for so many

years and everything that happened to Neil and making the record, how emotional that was, and to be there and see people in the audience crying, I can remember getting choked up a few times during the show.

I think we just left something with our fans that night, and just about every night on that tour, that will last for all of us for the rest of our lives and particularly for them.

Peart: I am most proud that for 30 years the three of us have remained the best of friends and have always done the best work we could, in the studio or onstage.

'As a band, we have never compromised or accepted any limitations other than our own.'

—NEIL PEART

We are not alike, really, as people. But we are like-minded as musicians, and we share values like pursuing "goodness" in all we do. As a band, we have never compromised or accepted any limitations other than our own.

The three of us have shared the

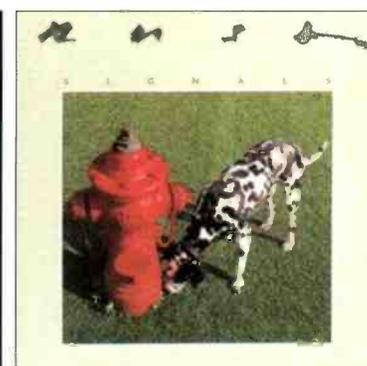
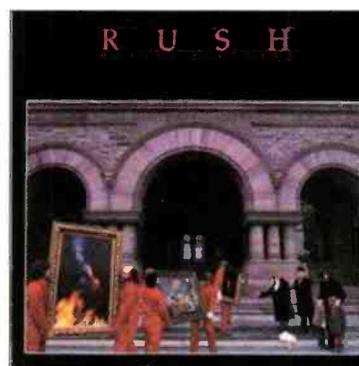
best of times, and the worst, and I feel very fortunate to have spent such a large part of my life working with two such talented, dedicated, funny, big-hearted, supportive, stimulating and entertaining guys. They make me work harder at my job, they make me feel better about my life, and most of all, they make me laugh.

How would you like Rush to be remembered?

Lee: Gee, I don't know. A band of good players that did some wacky material. Just a band that worked hard at trying to create their own piece of music.

Lifeson: I think the way I saw it in our fans' eyes, how they remember us, and that was there before we did that [most recent] tour. I'm sure that with so many of our fans, they'll grow into their 60s and 70s being Rush fans. That's amazing.

There's something about a Rush fan that sets them apart from anybody else. It's really their dedication and their understanding. When I read the mail that Rush fans write generally and the kind of dialogue they have with other Rush fans, it's very impressive. We have a real thinking audience and really have a lot of respect for them. That's what it has always been with us. It has always been about the relationship.



Rush's Top Albums

The Billboard 200

Rank	Title	Peak Position	Debut Date	Label
1	"Counterparts"	2	Nov. 6, 1993	Atlantic
2	"Moving Pictures"	3	March 7, 1981	Mercury
3	"Roll The Bones"	3	Sept. 21, 1991	Atlantic
4	"Permanent Waves"	4	Feb. 2, 1980	Mercury
5	"Test For Echo"	5	Sept. 28, 1996	Atlantic
6	"Grace Under Pressure"	10	May 5, 1984	Mercury
7	"Exit ... Stage Left"	10	Nov. 14, 1981	Mercury
8	"Power Windows"	10	Nov. 9, 1985	Mercury
9	"Signals"	10	Oct. 2, 1982	Mercury
10	"Hold Your Fire"	13	Sept. 26, 1987	Mercury

Compiled by Keith Caulfield

Titles on this chart are ordered by peak position on The Billboard 200. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top ten, and/or top 40, depending on where the title peaked.

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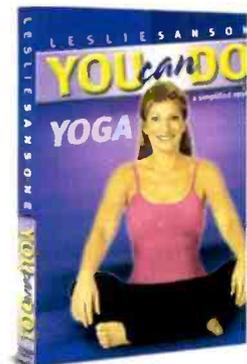
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Games: As Sales Rise, Edge Must Remain

BY STEVE TRAIMAN

The videogame business is feeling bullish.

Gaming executives will gather for E3, the Electronic Entertainment Expo, May 11-14 at the Los Angeles Convention Center, amid promising developments for their industry:

- Videogames for console players, portable players and personal computers continue to expand their reach into traditional music and video retail chains, as well as mass-market and specialty outlets.

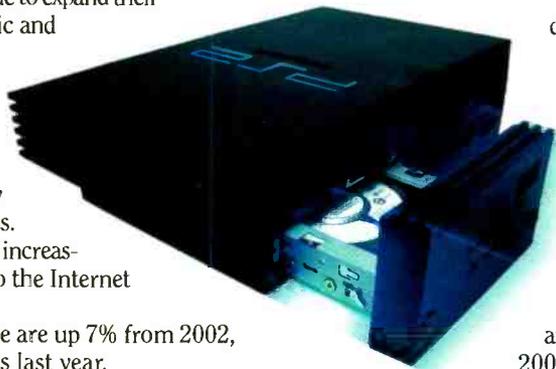
- Convergence between music and gaming continues to increase as they draw overlapping audiences.

- Online game playing is increasing, as broadband access to the Internet spreads.

- Sales of game software are up 7% from 2002, hitting 239 million copies last year.

Doug Lowenstein, president of the Entertainment Software Assn.—whose members represent more than 90% of U.S. game-industry sales—identifies one major challenge ahead.

"The game industry," he says, "needs to keep its innovative edge and continue to advance the art form, despite escalating development costs that put enormous pressure



on publishers and developers to stick with what has worked in the past."

The three dominant game companies continue to battle for consumer allegiance. They are Sony Computer Entertainment America (SCEA) with its PlayStation 2 (PS2), Microsoft with Xbox and Nintendo of America (NOA) with its GameCube (GC) and portable Game Boy Advance (GBA).

The result is creative product development and marketing.

"Innovation is the key to driving this industry toward new levels of creativity as we head into the next phase in hardware and software development," SCEA executive VP Andrew House says.

SALES PRETTY STEADY

Game-industry retail sales and rentals totaled \$11.9 billion in 2003, down 4% from the previous year. Combined console and portable hardware, software and accessories topped \$11.2 billion, according to the NPD Group, which tracks point-of-sale data for the industry.

The decline also reflects a 1% drop (to \$719 million) in game-rental revenue compared with 2002, according to *(Continued on page 60)*

Whether for consoles, portables or PCs, innovation and artistry are essential to keep the game business winning.



Music, Videogames Continue To Merge

BY STEVE TRAIMAN

Music and gaming continue to converge, given the common audience drawn to these areas of entertainment.

An increasing number of veteran acts and new artists and songwriters are creating original music or licensing existing songs for games. Music publishers are actively promoting their catalogs to game developers.

GAMING BOOSTS SALES

Game manufacturers have confirmed numerous music deals for their 2004 releases. They are creating these ventures with good reason: Research by Electronic Arts shows a clear link between an artist having a musical presence on videogames and sales of their CDs.

The Def Jam label and EA reteamed for "Def Jam Vendetta II," which will be released in autumn for the PlayStation 2, Game Cube and Xbox platforms.

The first "Def Jam Vendetta" videogame, released only for PS2 and GC, sold more than 1 million units worldwide, according to the manufacturer. The game featured a wealth of music tracks from hip-hop artists.

"Def Jam Vendetta II" will have tracks from more than 35 artists. They include Busta Rhymes, Carmen Electra, Lil Kim, Snoop Dogg, Method Man, Redman and Ludacris.

"This partnership with EA gave us the opportunity to create multi-tiered campaigns for our artists, introducing them to a new audience," says Kevin Liles, president/CEO of Def Jam.

To underscore EA's commitment to the music industry, in 2002 the com-

pany created a dedicated music and marketing department under Steve Schnur, worldwide executive for music (see The Last Word, page 86).

In March, EA released two titles with noteworthy music content. "MVP Baseball 2004," for all console platforms and PC, features 13 tracks from such up-and-coming rock acts as Stellastarr and the Von Bondies. "Battlefield: Vietnam," a PC game, features 16 songs from such acts as Jefferson Airplane, the Kinks and Deep Purple.

Ubi Soft, another leading game developer, commissioned Real World's Peter Gabriel to write and perform an original song for long-awaited "Myst 4," and award-winning composer Jack Wall wrote an original score for the release.

The PS2 version of the Sony game "MLB 2005" includes 28 songs licensed from such acts as Jane's Addiction, Nickelback, Black Eyed Peas and Bootsy Collins.

TOUR SPONSORS

Last year, Sony sponsored seven music tours in such varied musical genres as electronic, metal, hip-hop and alternative. The events brought the PS2 experience to more than 1 million people across the country.

Konami in June will release "Karaoke Revolution Vol. 2," designed to turn a PS2 console into a karaoke machine, with 35 licensed songs. Konami's "DDR (Dance Dance Revolution) Extreme" will ship in fall for PS2, showcasing more than 100 minutes of licensed and original dance music.

Nintendo of America made its first *(Continued on page 70)*

The Sad Truth Behind HMV's Decision To Quit U.S. Market

HMV has finally admitted something the entire industry could see four years ago: It is pulling out of the U.S. market.

The chain issued a press release April 29 stating it would close its three remaining U.S. stores by year's end. I guess that "year's end" bit applies to the Fifth Avenue store in Manhattan. Sources say the other two stores—located in New York's Harlem and Southpark, Ohio—are holding going-out-of-business sales and likely will close by mid-May.

It has been a long time since HMV was a factor in the U.S. marketplace. The sad thing is that the company could have been a contender.

I remember when the chain dropped anchor in the States; it certainly talked like it was going to make a difference.

A longtime New York-based distribution executive recalls HMV's U.S. launch in November 1990: "At the time, they really came into town to

steal Tower's thunder. But what happened is **Virgin [Entertainment Group]** came in and stole HMV's thunder," he says. "HMV never really rose to the competition after their initial thrust."

In his view, HMV failed to con-

operations and marketing. But no matter who ran the show, the company never understood the U.S. real estate market.

That's why its first two U.S. locations closed several years ago. They never turned a profit, despite being among the country's highest-volume music specialty stores, each generating upwards of \$20 million per year.

Whatever Luckhurst learned about real estate from the disastrous debut of HMV's first two stores, it was not enough to matter in the end.

The chain conceded as much in its recent press release. HMV said it is exiting the U.S. market "because of our high occupancy costs, which made our store portfolio loss-making."

Another factor in HMV's departure: Labels forgot that the best way to conduct a healthy business is to ensure a solid account base.

HMV is not the first music specialty retailer to divest from the U.S. market. Remember **W.H. Smith, Blockbuster, Tony Alvarez, Harmony House, Record Express** and **Manifest Discs & Tapes**? They all got out while the going was good.

That brings us to the final reason for HMV's U.S. failure. The surviving music specialty retailers saw labels abandoning them and realized they had to diversify beyond music. That was something HMV resisted doing—until it was too late.

Retail Track™
By Ed Christman
christman@billboard.com



quer the States because the chain never altered its look or operating model, and it underwent too many personnel changes.

Another longtime distribution executive agrees on HMV's bravado. When the chain came to the States, it had the attitude that it was going to be "the biggest thing" in retailing, he says. "They were going to do it their way."

He recalls **Peter Luckhurst**, who assumed leadership of HMV North America from Tony Hirsch, assembling a staff that tried to turn the chain around, allowing it to get a toe-hold in the States.

I agree that Luckhurst assembled a fine staff that improved the stores,

Games

Continued from page 59

HVE/Rentrak, which tracks retail transactions for the Video Software Dealers Assn.

However, game-software sales rose to a record \$7 billion, a 1.5% increase compared with 2002.

First-quarter 2004 sales at retail for the combined video, portable and computer game industry topped \$2.1 billion, about 4.4% below January-March 2003 figures of \$2.2 billion, according to the NPD Group. Software alone saw 45.7 million copies sold, down less than 1%, with retail dollars surpassing \$1.3 billion, a 1.8% decline.

Lacking blockbuster titles, portable and PC games had lower numbers.

"The sales results for the first quarter exemplify the next-generation console's coming of age," NPD senior games analyst Richard Ow notes.

Sony leads the three dominant game companies. Its PS2 is the most prevalent system in U.S. homes given its one-year-plus intro-

duction jump. U.S. unit sales of PS2 consoles recently passed 25 million, according to House.

But Microsoft's Xbox and Nintendo's GC are seeking to close the gap with price cuts on players and creative software development and marketing.

Microsoft announced in March a \$30 price cut on Xbox, which now retails for \$149.99.

"At this lower mass-market price point, we're opening up our system to an even broader audience," says Mitch Koch, corporate VP of Microsoft worldwide retail sales.

NOA is also taking steps to increase the number of GC and GBA players.

The company dropped the GC price 33% to \$99.99 before the 2003 holiday season. It also introduced the GBA SP, priced at \$99.99, as a step up from the less expensive GBA. The GBA SP has sold approximately 6.5 million units in North America since its introduction in March 2003.

TO OUR READERS

The Indies column is taking a break. It will return next issue.

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Fitness Titles: DVD Finally Overtakes VHS

BY JILL KIPNIS

LOS ANGELES—VHS consumers may want to stock up on the latest fitness titles now.

Some video distributors predict that fitness videos will no longer be sold on the VHS format after next winter.

Others say they will drastically cut back their VHS offerings.

"The first quarter of next year will be the last of VHS sales for the fitness category," says Dan Gurlitz, VP of video for Koch Entertainment Distribution (KED).

Alan Ferguson, Sony Wonder VP of sales and distribution, believes that 80% of fitness video sales will be on DVD by next winter.

Though executives in the fitness video business might not agree on an exact time line for VHS' demise, they do agree that demand for VHS fitness tapes is dying fast.

"Last year, my VHS business was 70%. This year, it is 50%," says Bill Sondheim, president of GoodTimes Home Entertainment. "We have noticed a particular shift over the last four months since the holiday season."

Indeed, according to Nielsen Video-

Scan, DVD represented 51% of sales for the top 30 fitness titles by mid-March. Nielsen VideoScan also reports that overall DVD sales have eclipsed those of VHS for fitness titles.

The number of copies sold for individual VHS and DVD titles remain similar, however.

GoodTimes' Billy Blanks title "Tae-Bo Cardio" sold 33,300 VHS copies and 30,200 DVD copies through mid-March, according to Nielsen VideoScan.

Anchor Bay Home Entertainment's "Pilates for Dummies" moved 21,400 VHS copies and 17,000 DVD copies during that same period.

WHY SWITCH NOW?

Fitness, along with kids' titles, is one of the last genres to appeal to consumers on DVD (*Billboard*, March 20).

With VCRs present in more than 92% of U.S. households, according to the Consumer Electronics Assn., retailers continue to stock fitness titles on tape.

"Consumers are still interested in fitness on VHS, and it continues to do quite well for us," says Stefan Pepe, DVD/video store group merchandising manager for Seattle-based amazon.com.

DVD players are becoming more affordable, accelerating consumers' conversion to the format, according to distributors.

With DVD players retailing for as low as \$30, "we are really seeing the switch to DVD [software] for this category," says Lee Eiland, brand manager of home video marketing, for Lions Gate Home Entertainment.

Nonetheless, many people retain VCRs for exercise rooms, Pepe says.

"Fitness has lagged behind other categories because people have put the DVD in the den and kept the VCR in the bedroom or where they exercise," Eiland says. "[But] DVD players are starting to replace those VCRs."

KED's Gurlitz is not sure he believes this theory. The reason for consumers' reluctance to buy fitness on DVD is "the big wild-card question that I've been wrestling with for two years," he says.

"I have also heard theories that the female buyer, which is probably the heavier buyer for fitness, was slower to migrate [to DVD]," Gurlitz continues. "The cinematic experience of a fitness tape is also less pertinent. People may be less concerned with the quality of a fitness tape."

KED this year will promote such recent DVD releases as "The Trainer's Edge—Killer Abs and Back with Michael Olajide" and "Liz Gillies—Pro-

gressive Pilates." All are also available on VHS.

THE DVD DEMOGRAPHIC

GoodTimes' Sondheim says fitness distributors have not done a good job of communicating to consumers the benefits of switching to DVD. He cites DVDs' interactivity as a particular advantage.

"The movie experience on DVD was so initially dominated by the improved quality of audio and video, that's what the consumer focused on and that's what we as an industry marketed to," he says.

DVD is, in fact, "ideal" for the fitness category, according to Lions Gate's Eiland.

"One of the criticisms of exercise videos is, you do the same exercise and it gets boring," she notes. "With DVD, you can customize your workout."

This summer, Lions Gate will release its first DVD-only Denise Austin title, which will allow users to create their own workout. The title and release date are to be announced.

Sondheim says fitness titles that "target body parts and allow for segmentation" are selling better than general aerobic titles on DVD.

Additionally, he says fitness

categories that skew younger or appeal to an upscale audience have been quicker to sell on DVD.

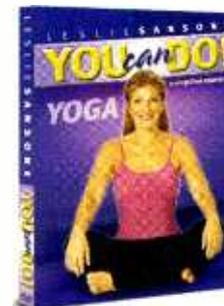
"When you have young-leaning content—more weights-oriented, more strenuous, higher impact—all are making that switch to DVD," he explains. "With yoga, we have seen a dramatic difference vs. other fitness categories in it leaning toward DVD."

GoodTimes will release new titles in the Leslie Sansone You Can Do line and Blanks' Tae-Bo Contact line on VHS and DVD this year.

Sondheim predicts DVD-only releases will proliferate during the next few years. Still, the video distributors polled say they will continue to release most new fitness titles on VHS and DVD until VHS demand dies.

Retailers are not resisting customer demand for fitness DVDs, distributors say. It may be a few years, however, before retailers stock large numbers of such DVDs.

"There will be retail holdouts for maybe another two years," Sony Wonder's Ferguson predicts. "Some of the deeper catalog accounts, like a Trans World or Musicland, will be in VHS longer than other accounts because of their demographic."



Warner Brings Lifetime Movies To DVD

Warner Home Video (WHV) and Lifetime Entertainment Services have signed an exclusive home entertainment distribution deal.

The multi-year agreement covers home video distribution for Lifetime's catalog of original movies, as well as future original movies and select specials and series Lifetime develops or acquires.

Christine Martinez, WHV VP of nontheatrical franchise marketing, says Lifetime's female-oriented programming will fill a void in WHV's lineup of brands, which include male-gearled programs and NHL as well as the children's brand Leapfrog.

"It makes sense to leverage properties from the industry leader in women's programming," she notes. "Over the last couple of years, there has been a transition where the female is now becoming more in charge of the DVD purchases."

The first titles distributed under the agreement will include Lifetime original movies "Homeless to Harvard" and "Obsessed." Release

dates have yet to be announced, though Lifetime senior VP of brand extensions Todd Unger says they are expected by year's end.

Unger believes consumer demand for TV product on DVD will translate into interest for TV movies.

"Lifetime viewers are requesting that [these movies] be available on DVD," he says. "We are optimistic that these titles can do very well."

PACKED 'STAR WARS': Twentieth Century Fox Home Entertainment's four-disc "Star Wars Trilogy" DVD set (\$69.98, Sept. 21)—expected to be a fourth-quarter best-seller (*Billboard*, May 8)—will include four hours of extra features.

The set's fourth disc will contain the documentary "Empire of Dreams: The Story of the Star Wars Trilogy." Clocking in at 2½ hours, it features new interviews with "Star Wars" creator George Lucas and more than 40 members of the cast and crew from episodes IV through VI, as well as behind-the-scenes footage.

Other documentary features

include "The Birth of the Lightsaber," "The Characters of Star Wars" and "The Force Is With Them: The Legacy of Star Wars."

The set will also contain a preview of "Episode III—The Return of Darth Vader," with more interviews from Lucas and a close look at the new Vader costume.

Additionally, the set will preview the "Star Wars: Episode III" videogame, available in spring 2005 for PlayStation 2 and Xbox consoles.

DEF FILMMAKERS ON DVD: The last frontier for urban media is film, says Will Griffin, president/COO of Simmons Lathan Media Group (SLMG).

"Our company is now on a mission to bring urban film to the level of urban music and fashion," he says.

SLMG's first foray into urban film is Kwame Amoake's "F.E.D.S.," available May 4 on DVD (\$19.99). The nonfiction project, distributed by Image Entertainment, documents "street" stories

from F.E.D.S. magazine.

Hip-hop mogul Russell Simmons and TV producer Stan Lathan co-founded SLMG with Griffin. The company will support the

project, "Paul McCartney: The Music and Animation Collection" (April 13, \$29.99), from Buena Vista.

The DVD includes three animated tales McCartney wrote and produced with director Geoff Dunbar during the past 20 years. Extras include an interview with McCartney and making-of segments.

"Rupert and the Frog Song," inspired by U.K. comic strip character Rupert the Bear, received the British Academy Award for best animated short film in 1984. It features the song "We All Stand Together," which has never been commercially released in the United States.

The title song from "Tropic Island Hum," about a squirrel that a one-legged frog rescues from hunters, and the orchestral suite from "Tuesday," based on the book by David Wiesner, also debut with this DVD.

Each film uses hand-drawn animation, a process that Dunbar calls "more expressive" than modern computer animation.

"When you look at this collection, it shows the work of many people working for many months to create a look that is not readily available today," he says.

Picture
This™
By Jill Kipnis
jkipnis@billboard.com



MAY 15 2004 Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE			
							1	2	3
			NUMBER 1	1 Week At Number 1					
1	NEW		MASTER & COMMANDER (WIDESCREEN) FOXVIDEO 21421	Russell Crowe	PG-13	29.98			
2	NEW		HAUNTED MANSION (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32092	Eddie Murphy Jennifer Tilly	PG	29.98			
3	1	2	KILL BILL VOLUME 1 MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32210	Uma Thurman Daryl Hannah	R	29.98			
4	NEW		HAUNTED MANSION (WIDESCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32094	Eddie Murphy Jennifer Tilly	PG	29.98			
5	NEW		MASTER & COMMANDER (PAN & SCAN) FOXVIDEO 21430	Russell Crowe	PG-13	29.98			
6	2	3	CHEAPER BY THE DOZEN (2003) FOXVIDEO 21602	Steve Martin Bonnie Hunt	PG	29.98			
7	5	4	BROTHER BEAR (2 DISC SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62240	Animated	G	29.98			
8	3	3	MATRIX REVOLUTIONS (2 DISC WIDESCREEN EDITION) WARNER HOME VIDEO 33209	Keanu Reeves Laurence Fishburne	R	29.98			
9	7	4	SOMETHING'S GOTTA GIVE COLUMBIA TRISTAR HOME ENTERTAINMENT 01302	Jack Nicholson Diane Keaton	PG-13	28.98			
10	NEW		MASTER & COMMANDER (2 DISC COLLECTOR'S EDITION) FOXVIDEO 21757	Russell Crowe	PG-13	39.98			
11	9	8	CHAPPELLE'S SHOW SEASON ONE PARAMOUNT HOME ENTERTAINMENT 87991	Dave Chappelle	NR	26.98			
12	6	3	MATRIX REVOLUTIONS (2 DISC PAN & SCAN EDITION) WARNER HOME VIDEO 21852	Keanu Reeves Laurence Fishburne	R	29.98			
13	NEW		WIN A DATE WITH TAD HAMILTON (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91731	Kate Bosworth Josh Duhamel	PG-13	26.98			
14	NEW		WIN A DATE WITH TAD HAMILTON (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91675	Kate Bosworth Josh Duhamel	PG-13	26.98			
15	11	4	TEXAS CHAINSAW MASSACRE (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06834	Jessica Biel Eric Balfour	R	27.98			
16	NEW		KING OF NEW YORK (SPECIAL EDITION) ARTISAN HOME ENTERTAINMENT 14208	Christopher Walken Laurence Fishburne	R	19.98			
17	8	2	TIMELINE (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 38684	Paul Walker Bill Connolly	PG-13	29.98			
18	10	2	TIMELINE (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 56874	Paul Walker Bill Connolly	PG-13	29.98			
19	NEW		OFFICE: COMPLETE SECOND SEASON WARNER HOME VIDEO 01988	Ricky Gervais	NR	24.98			
20	12	3	IN LIVING COLOR: SEASON ONE FOXVIDEO 20517	Keenen Ivory Wayans Jim Carrey	NR	39.98			
21	NEW		STEP INTO LIQUID ARTISAN HOME ENTERTAINMENT 14838	Kelly Slater	NR	24.98			
22	14	5	THE RUNDOWN (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 23290	The Rock	PG-13	26.98			
23	13	3	FRIENDS: COMPLETE SEVENTH SEASON WARNER HOME VIDEO 24273	Jennifer Aniston Matthew Perry	NR	44.98			
24	4	21	RESERVOIR DOGS: SPECIAL EDITION ARTISAN HOME ENTERTAINMENT 12050	Harvey Keitel Tim Roth	R	14.98			
25	22	26	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62155	Animated	G	29.98			
26	NEW		WILD THINGS (UNRATED VERSION) COLUMBIA TRISTAR HOME ENTERTAINMENT 01628	Matt Dillon Neve Campbell	NR	19.98			
27	18	3	PINK PANTHER FILM COLLECTION MGM HOME ENTERTAINMENT 06065	Peter Sellers David Niven	PG	69.98			
28	16	5	THE RUNDOWN (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 23291	The Rock	PG-13	26.98			
29	23	11	THE LION KING 1 1/2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31205	Animated	G	29.98			
30	20	9	SPY KIDS 3: GAME OVER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32946	Antonio Banderas Sylvester Stallone	PG	29.98			
31	36	20	BARBERSHOP MGM HOME ENTERTAINMENT 1004104	Ice Cube	PG-13	14.98			
32	35	5	BLUE COLLAR COMEDY TOUR WARNER HOME VIDEO 24657	Jeff Foxworthy Bill Engvall	PG-13	19.98			
33	21	5	GOTHIKA (PAN & SCAN) WARNER HOME VIDEO 28379	Halle Berry Penelope Cruz	R	27.98			
34	32	20	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			
35	33	8	SCHOOL OF ROCK (PAN & SCAN SPECIIL EDITION) PARAMOUNT HOME ENTERTAINMENT 56394	Jack Black Joan Cusack	PG-13	29.98			
36	29	7	MONA LISA SMILE COLUMBIA TRISTAR HOME ENTERTAINMENT 10075	Julia Roberts	PG-13	28.98			
37	RE-ENTRY		GLADIATOR UNIVERSAL STUDIOS HOME VIDEO 90667	Russell Crowe Joaquin Phoenix	R	19.98			
38	24	5	GOTHIKA (WIDESCREEN) WARNER HOME VIDEO 28380	Halle Berry Penelope Cruz	R	27.98			
39	RE-ENTRY		YOUNG FRANKENSTEIN FOXVIDEO 09070	Gene Wilder	PG	19.98			
40	NEW		WILD THINGS 2 COLUMBIA TRISTAR HOME ENTERTAINMENT 02568	Susan Ward	R	24.98			

MAY 15 2004 Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE		
								1	2
			NUMBER 1	1 Week At Number 1					
1	NEW		HAUNTED MANSION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32091	Eddie Murphy Jennifer Tilly	2003	PG	24.98		
2	1	3	CHEAPER BY THE DOZEN (2003) FOXVIDEO 21602	Steve Martin Bonnie Hunt	2003	PG	22.98		
3	2	4	BROTHER BEAR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62242	Animated	2003	G	24.98		
4	4	2	KILL BILL VOLUME 1 MIRAMAX FILMS/BUENA VISTA HOME ENTERTAINMENT 32211	Uma Thurman Daryl Hannah	2003	R	24.98		
5	3	6	DR. SEUSS' CAT IN THE HAT UNIVERSAL STUDIOS HOME VIDEO 62609	Mike Myers	2003	PG	24.98		
6	5	11	THE LION KING 1 1/2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31203	Animated	2004	G	24.98		
7	9	25	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	2003	G	24.98		
8	11	13	DORA THE EXPLORER-DORA'S PIRATE ADVENTURE PARAMOUNT HOME ENTERTAINMENT 79583	Animated	2004	NR	9.98		
9	15	7	SPONGEBOB GOES PREHISTORIC PARAMOUNT HOME ENTERTAINMENT 79543	Spongebob Squarepants	2004	NR	9.98		
10	7	4	RUNDOWN UNIVERSAL STUDIOS HOME VIDEO 61429	The Rock	2003	PG-13	22.98		
11	13	52	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	14.98		
12	12	7	WHAT'S NEW SCOOBY DOO? SAFARI SO GOOD WARNER HOME VIDEO 02390	Scooby-Doo	2004	NR	14.98		
13	17	24	DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 79553	Animated	2003	NR	9.98		
14	8	7	WINNIE THE POOH: SPRINGTIME WITH ROO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32060	Winnie The Pooh	2004	NR	22.98		
15	23	22	CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413	Dora The Explorer	2003	NR	9.98		
16	10	9	SPY KIDS 3: GAME OVER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32977	Antonio Banderas Sylvester Stallone	2003	PG	24.98		
17	16	10	DORA'S EGG HUNT PARAMOUNT HOME ENTERTAINMENT 75423	Dora The Explorer	2004	NR	9.98		
18	18	10	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31680	Johnny Depp Orlando Bloom	2003	PG-13	24.98		
19	21	3	SESAME STREET: WHAT'S THE NAME OF THAT SONG? SONY WONDER/SONY MUSIC ENTERTAINMENT 57253	Sesame Street	2004	NR	9.98		
20	NEW		WIN A DATE WITH TAD HAMILTON DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91676	Kate Bosworth Josh Duhamel	2004	PG-13	22.98		
21	19	10	SPONGEBOB SQUAREPANTS - THE SEASCAPE CAPERS PARAMOUNT HOME ENTERTAINMENT 79553	Animated	2004	NR	9.98		
22	RE-ENTRY		COYOTE UGLY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21794	Piper Perabo Adam Garcia	2000	PG-13	9.98		
23	22	10	SECONDHAND LIONS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06842	Michael Caine Robert Duvall	2003	PG	22.98		
24	RE-ENTRY		THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 30840	Not Listed	1999	NR	12.98		
25	14	8	GOOD BOY MGM HOME ENTERTAINMENT 69027	Liam Aiken Molly Shannon	2003	PG	24.98		

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.

MAY 15 2004 Billboard TOP VIDEO RENTALS

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING				
						1	2	3	4
			NUMBER 1	1 Week At Number 1					
1	NEW		MASTER & COMMANDER FOXVIDEO 21421	Russell Crowe	PG-13				
2	NEW		HAUNTED MANSION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32094	Eddie Murphy Jennifer Tilly	PG				
3	1	2	KILL BILL VOLUME 1 MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32210	Uma Thurman Daryl Hannah	R				
4	2	3	CHEAPER BY THE DOZEN (2003) FOXVIDEO 21602	Steve Martin Bonnie Hunt	PG				
5	3	4	SOMETHING'S GOTTA GIVE COLUMBIA TRISTAR HOME ENTERTAINMENT 01302	Jack Nicholson Diane Keaton	PG-13				
6	5	2	TIMELINE PARAMOUNT HOME ENTERTAINMENT 38684	Paul Walker Bill Connolly	PG-13				
7	6	5	THE RUNDOWN UNIVERSAL STUDIOS HOME VIDEO 23290	The Rock	PG-13				
8	7	5	GOTHIKA WARNER HOME VIDEO 28380	Halle Berry Penelope Cruz	R				
9	4	3	MATRIX REVOLUTIONS WARNER HOME VIDEO 33209	Keanu Reeves Laurence Fishburne	R				
10	NEW		WIN A DATE WITH TAD HAMILTON DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91675	Kate Bosworth Josh Duhamel	PG-13				

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.

MAY 15 2004 Billboard TOP VIDEO GAME RENTALS

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Manufacturer	RATING				
						1	2	3	4
			NUMBER 1	2 Weeks At Number 1					
1	1	3	PS2-NBA BALLERS	Midway Entertainment	NR				
2	NEW		PS2-HITMAN: CONTRACTS	Eidos	M				
3	2	5	XBOX-TOM CLANCY'S SPLINTER CELL: PANDORA TOMORROW	Ubs	T				
4	4	17	PS2-NEED FOR SPEED: UNDERGROUND	Electronic Arts	E				
5	5	2	XBOX-NBA BALLERS	Midway Entertainment	NR				
6	3	4	PS2-TOM CLANCY'S RAINBOW SIX 3: RAVEN SHIELD	Ubs	M				
7	7	4	PS2-JAMES BOND 007: EVERYTHING OR NOTHING	Electronic Arts	T				
8	6	12	PS2-MAFIA	Take 2 Interactive	M				
9	RE-ENTRY		PS2-TRUE CRIME: STREETS OF LA	Activision	M				
10	RE-ENTRY		PS2-NFL STREET	Electronic Arts	E				

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New Zealand synth-pop act Goodshirt returns with second album, 'Fiji Baby'



Global



Aussie labels need radio performance fees increased, ARIA CEO Stephen Peach says

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Bubl  Swings, Hits Int'l Market

Roadwork Pays Off For Warner Artist

BY LARRY LeBLANC

TORONTO—Canadian crooner Michael Bubl  is intent on becoming a worldwide phenomenon through an aggressive global marketing campaign.

"We broke Michael internationally before he had a story in America," says Steve Margo, senior VP of international operations at Warner Bros. Records in Los Angeles. "He is now competing with some of the biggest pop acts in the world."

Bubl 's self-titled debut album arrived in most markets in February 2003 on 143 Records/Reprise. It has shipped 2.3 million copies worldwide, according to Margo.

The singer has yet to break to the same degree in the United States, where his album has shipped 760,000 copies. But his Vancouver-based manager, Bruce Allen, won't be satisfied until he captures the American market. "I want to get to 1 million units," he says.

143 Records founder and chairman David Foster, who discovered and produced Bubl , disagrees. "I'm thrilled with the 700,000-unit figure. In a declining marketplace, with an out-of-the-box project, any record company would be pleased with even 200,000 units."

SHOWCASE CAMPAIGN

In fact, Warner's early expectation was that Bubl 's album would sell 50,000 to 100,000 units worldwide.

To bolster the album in the States, Bubl  kicked off a two-week U.S. tour May 1. Then he is off to Europe in late May for concerts and promotion in Italy and Spain.

(Continued on page 66)



The whole world is embracing Michael Bubl . His albums are selling in the Far East, Europe, South Africa and Australia.

Eurovision 2004 Sets Record

BY FRED BRONSON

ISTANBUL, Turkey—The world knows that Europe expanded May 1. But May 12, it is going to get even bigger.

Just 11 days after the European Union brought 10 new member states into the fold, the European Broadcasting Union (EBU) will welcome a record 36 nations to its 49th annual Eurovision Song Contest (ESC) in Istanbul.

Last year's contest involved 26 countries in an event that attracted 100 million viewers through the EBU.

Only 20 of the 25 EU members will take part in this year's ESC. EBU

members provide the other 16 participants, including such non-EU countries as Russia, Norway and Turkey. First-time entrants for 2004 include Albania, Belarus and Serbia-Montenegro.

Public and music industry perception of the

contest varies wildly from nation to nation. But most newer participants see it as vital international exposure for their country and its artists.

Ukraine, an ESC newcomer in 2003, returns this year with the strongly tipped "Wild Dances" by Ruslana. Vasyl Yablonski is a member of Ukraine's ESC delegation and senior account manager for CFC Consulting, which helped organize the Ukrainian national Eurovision heats. He believes a top five finish for "Wild Dances" would strongly impact his country.

"This would mean recognition of Ukrainian music on a European level, which has never happened before," Yablonski says. "With Ukraine aspiring to enter the European political, economic and cultural community, [the contest] is of vital importance."

MIXED OPINIONS

A new format debuts with ESC 2004, as 22 countries compete in the May 12 semifinal round for 10 places.

The chosen 10 will join 14 pre-qualified countries in the May 15 final.

The pre-qualified finalists are last year's 10 highest-scoring countries, plus the "big four": the United Kingdom, Spain, France and Germany. The big four are always included because they contribute the largest share of the ESC budget.

Yablonski says the Ukraine public is "very enthusiastic" about ESC. But with 36 countries involved, there are almost as many views of the contest.

"The U.K. music industry doesn't take Eurovision seriously and hasn't for many years," says music publisher Mike Connaris, managing director of London-based Mcasto Music Production.

The U.K.'s last-place finish in 2003 led its music industry to call for a worthier entry this year. Vocalist James Fox emerged from the televised national finals in March with this year's U.K. entry, "Hold On to Our Love."

"U.K. winners from the '60s and

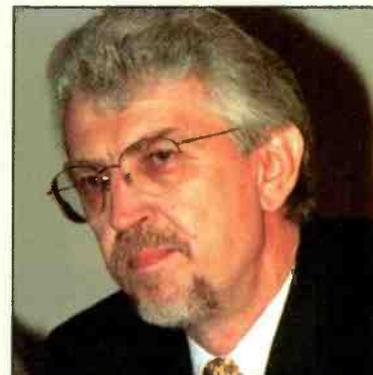
'70s like 'Puppet on a String' [performed by Sandie Shaw] and 'Save Your Kisses for Me' [Brotherhood of Man] are synonymous with Eurovision in [the industry's] eyes," Connaris says. "Those weren't 'cool,' even though they were great successes. It's hard for the U.K. industry to believe something 'cool' can win Eurovision."

Connaris composed this year's Cyprus entry, "Stronger Every Minute" by Lisa Andreas.

He suggests that the British public is again warming to ESC, though, thanks to "improvements in song quality, song production and stage presentation."

The mixed U.K. views are a marked contrast to the outlook in Sweden. The annual heats for its national entry cover six "Melodyfestival" telecasts, and more than a dozen songs from this year's shows have appeared on the Swedish chart.

"Creative input from Swedish TV (Continued on page 66)



KALNINS: ESC BOOSTED LATVIAN POP



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(IDEMPA PUBLICATIONS (INC.) 04/28/04)		(THE OFFICIAL UK CHARTS CO.) 05/03/04		(SNEP/FDP/TITE-LIVE) 05/05/04		(MEDIA CONTROL) 05/05/04	
SINGLES							
1	1	1	1	1	1	1	NEW
DAREKANO NEGAIGA KANAUKORO HIKARU UTADA TOSHIBA/EMI		F**K IT (I DON'T WANT YOU BACK) EAMON JIVE		DRAGOSTEA DIN TEI O-ZONE MEDIA SERVICES/TIME		I DON'T WANNA KNOW MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL	
2	2	2	NEW	2	2	2	5
AYA AJA SOUTHERN ALL STARS VICTOR		AIR HOSTESS BUSTED UNIVERSAL		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA		F**K IT (I DON'T WANT YOU BACK) EAMON JIVE	
3	3	3	2	3	4	3	1
NAMIDA KETSUMEISHI TOY'S FACTORY		MY BAND D12 FT. EMINEM INTERSCOPE		PARLE-MOI NADIYA COLUMBIA		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA	
4	4	4	NEW	4	3	4	3
OLD FASHIONED LOVE SONG RAG FAIR TOY'S FACTORY		FIT BUT YOU KNOW IT THE STREETS LOCKED ON/679 RECORDINGS		DRAGOSTEA DIN TEI HAIDUCHI UNIVERSO		MY BAND D12 FT. EMINEM INTERSCOPE	
5	5	5	4	5	6	5	4
MASCARAMATSUGE DREAMS COME TRUE UNIVERSAL		LEFT OUTSIDE ALONE ANASTACIA EPIC		CALIFORNIA DREAMIN' ROYAL GIGOLOS SCORPIO		SUGA SUGA BABY BASH UNIVERSAL	
6	6	6	5	6	5	6	2
LUCKY CHA CHA CHA MINIMONI ZETIMA		IN THE SHADOWS THE RASMUS PLAYGROUND/UNIVERSAL		I DON'T WANNA KNOW MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL		LEFT OUTSIDE ALONE ANASTACIA EPIC	
7	7	7	3	7	NEW	7	8
ARUE BUMP OF CHICKEN TOY'S FACTORY		THIS LOVE MAROONS J/BMG		JE RESTE GHETTO TRAGEDIE UP MUSIC		BREATHE EASY BLUE INNOCENT/VIRGIN	
8	8	8	6	8	7	8	6
MOMENTS AYUMI HAMASAKI AVEX TRAX		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA		PUMP IT UP DANZEL ULM		CAN'T WAIT UNTIL TONIGHT MAX RARE	
9	9	9	NEW	9	9	9	7
KITOSHI IKERUMONO E NAOTARO MORIYAMA UNIVERSAL		SOLITARY MAN HIM RCA		MODERN TIMES J-FIVE M6 INT.		MAD WORLD MICHAEL ANDREWS FT. GARY JULES ADVENTURE/SANCTUARY	
10	10	10	NEW	10	8	10	NEW
VALON ILMARI & SALLY WARNER MUSIC JAPAN		SUNNY BOOGIE PIMPS DATA		TOXIC BRITNEY SPEARS JIVE		DON'T TELL ME AVRIL LAVIGNE ARISTA	
ALBUMS							
1	1	1	NEW	1	1	1	1
HIKARU UTADA UTADA HIKARU SINGLES COLLECTION VDL.1 TOSHIBA/EMI		D12 D12 WORLD INTERSCOPE		SOUNDTRACK LES CHRISTES MARC MUSIC		ANASTACIA ANASTACIA EPIC	
2	2	2	1	2	3	2	NEW
YUTAKA OZAKI 13/71-THE BEST SELECTION SONY MUSIC		GUNS N' ROSES GREATEST HITS GEFLEN		DIANA KRALL THE GIRL IN THE OTHER ROOM VERVE		D12 D12 WORLD INTERSCOPE	
3	3	3	2	3	2	3	NEW
MR. CHILDREN SHIFUKU ND OTO TOY'S FACTORY		ANASTACIA ANASTACIA EPIC		KOOL SHEN DERNIER ROUND IV MY PEOPLE		SIDO MASKE AGGRO BERLIN/GRDOVE ATTACK	
4	4	4	5	4	5	4	3
VARIOUS ARTISTS BLUE: A TRIBUTE TO YUTAKA OZAKI SONY MUSIC		MAROONS SONGS ABOUT JANE J/BMG		VINCENT DELERM KENSINGTON SQUARE TOT OU TARO		NORAH JONES FEELS LIKE HOME BLUE NOTE	
5	5	5	4	5	8	5	2
L'ARC EN CIEL DUNE DANGER GRUE		USHER CONFESSIONS ARISTA		CALOGERO 3 MERCURY		ROSENSTOLZ HERZ ISLAND	
6	6	6	8	6	4	6	NEW
HITOTOYO HITOTOMI COLUMBIA		SCISSOR SISTERS SCISSOR SISTERS POLYDOR		BENASSI BROS PUMPHONIA ULM		AGNETHA FALTSKOG MY COLOURING BOOK WEA	
7	7	7	7	7	6	7	4
D12 D12 WORLD UNLIMITED		SNOW PATROL FINAL STRAW FICTION/POLYDOR		DANY BRILLANT JAZZ A LA NOUVELLE ORLEANS COLUMBIA		PRINCE MUSICOLOGY NPG/COLUMBIA	
8	8	8	NEW	8	9	8	8
AI OTSUKA LOVE PUNCH AVEX TRAX		SHADOWS LIFE STORY—THE VERY BEST OF UMTV		NORAH JONES FEELS LIKE HOME BLUE NOTE		DIANA KRALL THE GIRL IN THE OTHER ROOM VERVE	
9	9	9	6	9	NEW	9	7
QUEEN QUEEN JEWELS - VERY BEST OF QUEEN TOSHIBA/EMI		EAMON I DON'T WANT YOU BACK JIVE		D12 D12 WORLD INTERSCOPE		WIR SIND HELDEN DIE REKLAMATION LABELS/VIRGIN	
10	10	10	17	10	11	10	5
RAVEN KAGIRINAKU AKAMI CHIEAI KURO UNIVERSAL		FRANZ FERDINAND FRANZ FERDINAND DOMINO		PASCAL OBISPO LIVE FAN/STUDIO FAN EPIC		USHER CONFESSIONS ARISTA	
CANADA							
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 05/15/04		(FIMI/NIELSEN) 05/03/04		(APYVE/MEDIA CONTROL) 05/05/04		(ARIA) 05/03/04	
SINGLES							
1	1	1	NEW	1	2	1	2
YEAH! USHER FEATURING LIL JON & LUDACRIS LaFACE/BMG		TO WHO IT SAYS TO ME BLUE VIRGIN		PARA LLENARME DE TI RAMON VALE MUSIC		MY BAND D12 FT. EMINEM INTERSCOPE	
2	2	2	1	2	3	2	3
SOLITAIRE/THE WAY CLAY AIKEN RCA/BMG		LEFT OUTSIDE ALONE ANASTACIA EPIC		ANGEL BIEL PEP'S		LEFT OUTSIDE ALONE ANASTACIA EPIC	
3	NEW	3	2	3	6	3	5
MY BAND D12 SHADY/INTERSCOPE/UNIVERSAL		DRAGOSTEA DIN TEI HAIDUCHI UNIVERSO		DRAGOSTEA DIN TEI O-ZONE MEDIA SERVICES/TIME		BLACK BETTY SPIDERBAY POLYDOR	
4	3	4	3	4	4	4	1
TOXIC BRITNEY SPEARS JIVE/BMG		GUARDAMI NEGLI OCCHI PAOLO MENEGUZZI RICORDI		MALO BEBE VIRGIN		F**K IT (I DON'T WANT YOU BACK) EAMON JIVE	
5	4	5	4	5	1	5	6
MY IMMORTAL EVANESCENCE WIND-UP/EPIC/SONY MUSIC		SUPERSTAR JAMELIA PARLOPHONE		RETORCIENDO PALABRAS FANGORIA ORO		SUGA SUGA BABY BASH UNIVERSAL	
6	5	6	6	6	5	6	4
NAUGHTY GIRL BEYONCE COLUMBIA/SONY MUSIC		TURN ME ON KEVIN LYTTLE ATLANTIC		LEFT OUTSIDE ALONE ANASTACIA EPIC		DRIVE SHANNON NOLL BMG	
7	6	7	NEW	7	8	7	7
BA BA/TI KI/DI DO SIGUR ROS FAT CAT/PIAS/GEFFEN/UNIVERSAL		IN TUTTI I MIEI GIORNI RAF CGD		LOVE PROFUSION MADONNA MAVERICK/WARNER BROS		WITH YOU JESSICA SIMPSON COLUMBIA	
8	9	8	7	8	7	8	11
MEME LES ANGES AU DE MONTIGNY VIK/BMG		TOXIC BRITNEY SPEARS JIVE		LA MENTE DEL MONSTRUO CHUCHO SINNAMON		THIS LOVE MAROONS J/BMG	
9	NEW	9	8	9	13	9	NEW
STUPID SARAH McLACHLAN NETTWERK/ARISTA/BMG		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA		CUANDO ZARPA EL AMOR CAMELA CAPITOL		NAUGHTY GIRL BEYONCE COLUMBIA	
10	10	10	12	10	16	10	9
BABY BOY BEYONCE FT. SEAN PAUL COLUMBIA/SONY MUSIC		HEY MAMA BLACK EYED PEAS INTERSCOPE		LOST WITHOUT YOU DELTA GOODREM EPIC		HEY MAMA BLACK EYED PEAS INTERSCOPE	
ALBUMS							
1	NEW	1	NEW	1	2	1	NEW
D12 D12 WORLD SHADY/INTERSCOPE/UNIVERSAL		PINO DANIELE PASSI D'AUTORE RCA		MIGUEL BOSE POR VOS MUERO WARNER BROS.		D12 D12 WORLD INTERSCOPE	
2	NEW	2	1	2	1	2	32
DIANA KRALL THE GIRL IN THE OTHER ROOM VERVE/UNIVERSAL		VASCO ROSSI BUONI O CATTIVI CAPITOL		SERGIO DALMA 1989-2004 LO MEJOR DE UNIVERSAL		AMICI FOREVER THE OPERA BANO ARISTA	
3	1	3	2	3	NEW	3	2
MARIE-ELAINE THIBERT MARIE-ELAINE THIBERT MUSIC BIZZ/SELECT		ANASTACIA ANASTACIA EPIC		FANGORIA ARQUITECTURA EFIMERA DRO		PETE MURRAY FEELER COLUMBIA	
4	3	4	3	4	4	4	1
USHER CONFESSIONS LaFACE/BMG		BIAGIO ANTONACCI CONVIVENDO PARTE 1 IRIS		DAVID BISBAL BULERIA VALE MUSIC		ANASTACIA ANASTACIA EPIC	
5	4	5	4	5	3	5	3
BLACK EYED PEAS ELEPHUNK A&M/INTERSCOPE/UNIVERSAL		TIZIANO FERRO 111 CENTO ONCE CAPITOL		ANASTACIA ANASTACIA EPIC		MICHAEL BUBLÉ MICHAEL BUBLÉ WARNER BROS.	
6	5	6	5	6	6	6	4
GUNS N' ROSES GREATEST HITS GEFLEN/UNIVERSAL		MINA THE PLATINUM COLLECTION EMI		CAMELA DIEZ DE CORAZON CAPITOL		USHER CONFESSIONS ARISTA	
7	2	7	6	7	14	7	6
VARIOUS ARTISTS STAR ACADEMIE 2004 MUSICOR/SELECT		MICHAEL BUBLÉ MICHAEL BUBLÉ REPRISE		LOS LUNNIS LOS LUNNIS NOS VAMOS A LA CAMA SONY MUSIC		GUNS N' ROSES GREATEST HITS GEFLEN	
8	9	8	7	8	5	8	7
EVANESCENCE FALLEN WIND-UP/EPIC/SONY MUSIC		GUNS N' ROSES GREATEST HITS GEFLEN		ESTOPA LA CALLE ES TUYA? ARIOLA		THE JOHN BUTLER TRIO SUNRISE OVER SEA JARRAH RECORDS	
9	6	9	9	9	12	9	11
NORAH JONES FEELS LIKE HOME BLUE NOTE/EMI		NORAH JONES FEELS LIKE HOME BLUE NOTE		ANDY & LUCAS ANDY & LUCAS ARIOLA		JET GET BORN CAPITOL	
10	8	10	17	10	95	10	9
JOSH GROBAN CLOSER 143/REPRISE/WARNER		BLUE GUILTY VIRGIN		NINO BRAVO TODO NINO UNIVERSAL		NORAH JONES FEELS LIKE HOME BLUE NOTE	
THE NETHERLANDS							
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 04/26/04		(GLF) 04/30/04		(VERDENS GANG NORWAY) 05/03/04		(MEDIA CONTROL) 05/04/04	
SINGLES							
1	1	1	1	1	2	1	1
F**K IT (I DON'T WANT YOU BACK) EAMON JIVE		DET GOR ONT LENA PHILIPSSON COLUMBIA		F**K IT (I DON'T WANT YOU BACK) EAMON JIVE		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA	
2	2	2	13	2	1	2	2
YEAH! USHER FT. LUDACRIS & LIL JON ARISTA		GODMORGON VARLDEN JIMMY JANSSON MARIANN		MY BAND D12 FT. EMINEM INTERSCOPE		LEFT OUTSIDE ALONE ANASTACIA EPIC	
3	3	3	4	3	3	3	5
LEFT OUTSIDE ALONE ANASTACIA EPIC		MIN KARLEK SHIRLEY CLAMP M&L		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA		MY BAND D12 FT. EMINEM INTERSCOPE	
4	4	4	3	4	4	4	8
LOVE COMES AGAIN DJ Tiesto BLACK HOLE RECORDS		LET ME LOVE YOU JOHAN BECKER MARIANN		LEFT OUTSIDE ALONE ANASTACIA EPIC		SUGA SUGA BABY BASH UNIVERSAL	
5	5	5	6	5	5	5	3
MY BAND D12 FT. EMINEM INTERSCOPE		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA		MY IMMORTAL EVANESCENCE WIND-UP/EPIC		HEY MAMA BLACK EYED PEAS INTERSCOPE	
ALBUMS							
1	1	1	NEW	1	1	1	1
ANASTACIA ANASTACIA EPIC		AGNETHA FALTSKOG MY COLOURING BOOK WEA		ODD NORDSTOGA LURING SONET		ANASTACIA ANASTACIA EPIC	
2	2	2	1	2	3	2	2
NORAH JONES FEELS LIKE HOME BLUE NOTE		ANASTACIA ANASTACIA EPIC		VARIOUS ARTISTS 100L 2004 DE ELLEVE FINALISTENE BMG		GUNS N' ROSES GREATEST HITS GEFLEN	
3	3	3	2	3	8	3	NEW
PRINCE MUSICOLOGY NPG/COLUMBIA		GUNS N' ROSES GREATEST HITS GEFLEN		KATIE MELUA CALL OFF THE SEARCH DRAMATICO		PRINCE MUSICOLOGY NPG/COLUMBIA	
4	4	4	3	4	2	4	3
GUNS N' ROSES GREATEST HITS GEFLEN		GYLLENE TIDER GT 25 SAMTLIGA HITS PARLOPHONE		PRINCE MUSICOLOGY COLUMBIA		PLUSCH SIDEFIN COLUMBIA	
5	5	5	4	5	NEW	5	4
USHER CONFESSIONS ARISTA		DIANA KRALL THE GIRL IN THE OTHER ROOM VERVE		D12 D12 WORLD INTERSCOPE		NORAH JONES FEELS LIKE HOME BLUE NOTE	
SWEDEN							
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 04/26/04		(GLF) 04/30/04		(VERDENS GANG NORWAY) 05/03/04		(MEDIA CONTROL) 05/04/04	
SINGLES							
1	1	1	1	1	2	1	1
F**K IT (I DON'T WANT YOU BACK) EAMON JIVE		DET GOR ONT LENA PHILIPSSON COLUMBIA		F**K IT (I DON'T WANT YOU BACK) EAMON JIVE		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA	
2	2	2	13	2	1	2	2
YEAH! USHER FT. LUDACRIS & LIL JON ARISTA		GODMORGON VARLDEN JIMMY JANSSON MARIANN		MY BAND D12 FT. EMINEM INTERSCOPE		LEFT OUTSIDE ALONE ANASTACIA EPIC	
3	3	3	4	3	3	3	5
LEFT OUTSIDE ALONE ANASTACIA EPIC		MIN KARLEK SHIRLEY CLAMP M&L		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA		MY BAND D12 FT. EMINEM INTERSCOPE	
4	4	4	3	4	4	4	8
LOVE COMES AGAIN DJ Tiesto BLACK HOLE RECORDS		LET ME LOVE YOU JOHAN BECKER MARIANN		LEFT OUTSIDE ALONE ANASTACIA EPIC		SUGA SUGA BABY BASH UNIVERSAL	
5	5	5	6	5	5	5	3
MY BAND D12 FT. EMINEM INTERSCOPE		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA		MY IMMORTAL EVANESCENCE WIND-UP/EPIC		HEY MAMA BLACK EYED PEAS INTERSCOPE	
ALBUMS							
1	1	1	NEW	1	1	1	1
ANASTACIA ANASTACIA EPIC		AGNETHA FALTSKOG MY COLOURING BOOK WEA		ODD NORDSTOGA LURING SONET		ANASTACIA ANASTACIA EPIC	
2	2	2	1	2	3	2	2
NORAH JONES FEELS LIKE HOME BLUE NOTE		ANASTACIA ANASTACIA EPIC		VARIOUS ARTISTS 100L 2004 DE ELLEVE FINALISTENE BMG		GUNS N' ROSES GREATEST HITS GEFLEN	
3	3	3	2	3	8	3	NEW
PRINCE MUSICOLOGY NPG/COLUMBIA		GUNS N' ROSES GREATEST HITS GEFLEN		KATIE MELUA CALL OFF THE SEARCH DRAMATICO		PRINCE MUSICOLOGY NPG/COLUMBIA	
4	4	4	3	4	2	4	3
GUNS N' ROSES GREATEST HITS GEFLEN		GYLLENE TIDER GT 25 SAMTLIGA HITS PARLOPHONE		PRINCE MUSICOLOGY COLUMBIA		PLUSCH SIDEFIN COLUMBIA	
5	5	5	4	5	NEW	5	4
USHER CONFESSIONS ARISTA		DIANA KRALL THE GIRL IN THE OTHER ROOM VERVE		D12 D12 WORLD INTERSCOPE		NORAH JONES FEELS LIKE HOME BLUE NOTE	
NORWAY							
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 04/26/04		(GLF) 04/30/04		(VERDENS GANG NORWAY) 05/03/04		(MEDIA CONTROL) 05/04/04	
SINGLES							
1	1	1	1	1	2	1	1
F**K IT (I DON'T WANT YOU BACK) EAMON JIVE		DET GOR ONT LENA PHILIPSSON COLUMBIA		F**K IT (I DON'T WANT YOU BACK) EAMON JIVE		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA	
2	2	2	13	2	1	2	2
YEAH! USHER FT. LUDACRIS & LIL JON ARISTA		GODMORGON VARLDEN JIMMY JANSSON MARIANN		MY BAND D12 FT. EMINEM INTERSCOPE		LEFT OUTSIDE ALONE ANASTACIA EPIC	
3	3	3	4	3	3	3	5
LEFT OUTSIDE ALONE ANASTACIA EPIC		MIN KARLEK SHIRLEY CLAMP M&L		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA		MY BAND D12 FT. EMINEM INTERSCOPE	
4	4	4	3	4	4	4	8
LOVE COMES AGAIN DJ Tiesto BLACK HOLE RECORDS		LET ME LOVE YOU JOHAN BECKER MARIANN		LEFT OUTSIDE ALONE ANASTACIA EPIC		SUGA SUGA BABY BASH UNIVERSAL	
5	5	5	6	5	5	5	3
MY BAND D12 FT. EMINEM INTERSCOPE		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA		MY IMMORTAL EVANESCENCE WIND-UP/EPIC		HEY MAMA BLACK EYED PEAS INTERSCOPE	
ALBUMS							
1	1	1	NEW	1	1	1	1
ANASTACIA ANASTACIA EPIC		AGNETHA FALTSKOG MY COLOURING BOOK WEA		ODD NORDSTOGA LURING SONET		ANASTACIA ANASTACIA EPIC	
2	2	2	1	2	3	2	2
NORAH JONES FEELS LIKE HOME BLUE NOTE		ANASTACIA ANASTACIA EPIC		VARIOUS ARTISTS 100L 2004 DE ELLEVE FINALISTENE BMG		GUNS N' ROSES GREATEST HITS GEFLEN	
3	3	3					

Macaco Blends Old And New

Mundo Zurdo-EMI released Barcelona-based act Macaco's third album, "Entre Raíces Y Antenas," May 3 in Europe. The record sits exactly where its title suggests, "between roots and antennae," blending Afro-Latin roots and elec-



MACACO: COSMOPOLITAN & MULTICULTURAL

tronica over surging rhythms and tribal beats. The collective formed in 1997 and is led by Dani Macaco, known as El Mono Loco (Crazy Monkey). It features musicians from Brazil, Cuba, Venezuela, Cameroon, Zimbabwe and Spain and typifies the multicultural mix of Spain's most cosmopolitan city. The local scene also gave birth to BBC Radio 3 World Music Award winners Ojos de Brujo and has attracted Manu Chao to live in the city.

HAIL HAL: Dublin quartet Hal is one to watch, now that it has signed a deal with legendary indie label Rough Trade. After touring with Granddaddy and Starsailor and making its U.S. bow in March at the South by Southwest Music Conference in Austin, Hal released its debut single, "Worry About the Wind," April 23. Stephen Street (the Smiths, Blur) mixed the single. The success of fellow Dubliners the

NIGEL WILLIAMSON

Macaco wrote the 25 songs on the double-disc collection, which he describes as "a trip from the subsoil to the infinite." The act is scheduled to play at the inauguration of Barcelona's summer-long Forum 2004 cultural festival (May 9-Sept. 26). The event will also showcase concerts by Bob Dylan, Norah Jones, Dido, Alicia Keys, Sting and Phil Collins.

Global Pulse™

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Thrills proved there is a place for smooth, well-crafted 1960s-style pop, and Hal songwriters Dave Allen (vocals) and Stephen O'Brien (keyboards) are ready to follow suit.

NICK KELLY

TOPS OFF: New Zealand synth-pop act Goodshirt hit No. 1 with its single "Sophie." The band's 2001 debut album, "Good," is double-platinum (30,000 units). Yet Goodshirt's recording approach remains lo-fi. New album "Fiji Baby" (Cement/EMI) was made in a rundown garden shed behind singer Rodney Fisher and guitarist/sampler Murray Fisher's apartment. Since its formation in Auckland in 1999, the eccentric group has played without a bassist, dressed in spacemen uniforms and fused a rock approach with dance grooves. "It's about getting a dynamic, rather than just playing the guitar as loud as you can," Rodney Fisher says.

CHRISTIE ELIEZER

HAPPY BIRTHDAY: The Cuban government marked the 40th anniversary of state recording company EGREM last month by declaring its

TAYFUN KESGIN

Billboard EUROCHARTS

Eurocharts are compiled by Billboard from the national singles and album sales charts of 18 European countries.
05/05/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
2	4	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
3	3	MY BAND	D12 FT. EMINEM INTERSCOPE
4	2	LEFT OUTSIDE ALONE	ANASTACIA EPIC
5	16	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL
6	5	DRAGOSTEA DIN TEI	D-ZONE MEDIA SERVICES/TIME
7	6	DRAGOSTEA DIN TEI	HAIDUCII UNIVERSAL
8	7	SUGA SUGA	BABY BASH UNIVERSAL
9	NEW	AIR HOSTESS	BUSTED UNIVERSAL
10	8	TOXIC	BRITNEY SPEARS JIVE
11	12	PARLE-MOI	NADIYA COLUMBIA
12	13	BREATHE EASY	BLUE INNOCENT
13	NEW	FIT BUT YOU KNOW IT	THE STREETS LOCKED ON/679 RECORDINGS
14	10	IN THE SHADOWS	THE RASMUS PLAYGROUND/UNIVERSAL
15	11	HEY MAMA	BLACK EYED PEAS INTERSCOPE
16	21	CALIFORNIA DREAMIN	ROYAL GIGLODS SCORPIO
17	14	SUPERSTAR	JAMELIA PARLOPHONE
18	15	NOT IN LOVE	ENRIQUE IGLESIAS FT. KELIS INTERSCOPE
19	59	NAUGHTY GIRL	BEYONCE COLUMBIA
20	17	PUMP IT UP	DANZEL 541 LABEL/NEWS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	ANASTACIA	ANASTACIA EPIC
2	NEW	D12	D12 WORLD INTERSCOPE
3	2	GUNS N' ROSES	GREATEST HITS GEFREN
4	5	DIANA KRALL	THE GIRL IN THE OTHER ROOM VERVE
5	4	NORAH JONES	FEELS LIKE HOME BLUE NOTE
6	3	PRINCE	MUSICOLOGY NPG/COLUMBIA
7	6	USHER	CONFESSIONS ARISTA
8	7	GEORGE MICHAEL	PATIENCE AEGEAN/SONY MUSIC
9	28	AGNETHA FALTSKOG	MY COLOURING BOOK METRONOME
10	13	MAROONS	SONGS ABOUT JANE J/BMG
11	8	BLACK EYED PEAS	ELEPHUNK INTERSCOPE
12	NEW	SIDO	MASKÉ AGGRO BERLIN/GROOVE ATTACK
13	19	KATIE MELUA	CALL OFF THE SEARCH DRAMATICO
14	11	EVANESCENCE	FALLEN WIND-UP/EPIC
15	17	SOUNDTRACK	LES CHORISTES MARC MUSIC
16	15	NELLY FURTADO	FOLKLORE DREAMWORKS
17	10	ERIC CLAPTON	ME AND MR. J.DHNSDN REPRISE
18	12	JOSS STONE	THE SOUL SESSIONS RELENTLESS/VIRGIN
19	26	SCISSOR SISTERS	SCISSOR SISTERS POLYDOR
20	29	FRANZ FERDINAND	FRANZ FERDINAND DOMINO

Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Music Control.
05/05/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
2	2	LEFT OUTSIDE ALONE	ANASTACIA COLUMBIA
3	3	TOXIC	BRITNEY SPEARS JIVE
4	4	SUPERSTAR	JAMELIA PARLOPHONE
5	6	IT'S MY LIFE	NO DOUBT MCA
6	16	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
7	5	TURN ME ON	KEVIN LYTTLE ATLANTIC
8	7	AMAZING	GEORGE MICHAEL AEGEAN/SONY
9	10	IN THE SHADOWS	THE RASMUS PLAYGROUND/UNIVERSAL
10	13	SUGA SUGA	BABY BASH UNIVERSAL
11	15	DON'T LEAVE HOME	DIDO BMG
12	8	SHUT UP	BLACK EYED PEAS INTERSCOPE
13	12	NOT IN LOVE	ENRIQUE IGLESIAS INTERSCOPE
14	9	RED BLOODED WOMAN	KYLIE MINOGUE PARLOPHONE
15	14	NAUGHTY GIRL	BEYONCE COLUMBIA
16	11	HEY YA!	OUTKAST ARISTA
17	17	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL
18	26	DON'T TELL ME	AVRIL LAVIGNE ARISTA
19	22	L'ORPHELIN	WILLY DENZEL UP MUSIC
20	20	HEY MAMA	BLACK EYED PEAS INTERSCOPE

AUSTRIA			
THIS WEEK	LAST WEEK		
(AUSTRIAN IFPI/AUSTRIA TOP 40) 05/03/04			
SINGLES			
1	4	DRAGOSTEA DIN TEI	HAIDUCII UNIVERSAL
2	1	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
3	2	LEFT OUTSIDE ALONE	ANASTACIA EPIC
4	5	MY BAND	D12 FT. EMINEM INTERSCOPE
5	3	CAN'T WAIT UNTIL TONIGHT	MAX RARE
ALBUMS			
1	1	ANASTACIA	ANASTACIA EPIC
2	2	NORAH JONES	FEELS LIKE HOME BLUE NOTE
3	5	DIANA KRALL	THE GIRL IN THE OTHER ROOM VERVE
4	4	PRINCE	MUSICOLOGY NPG/COLUMBIA
5	NEW	D12	D12 WORLD INTERSCOPE

BELGIUM/FLANDERS			
THIS WEEK	LAST WEEK		
(PROMUVI) 05/05/04			
SINGLES			
1	2	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
2	1	OBSESSION	AVENTURA WALBOOMERS MUSIC
3	4	CHA CHA SLIDE	DJ CASPER ALL AROUND THE WORLD
4	3	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
5	7	LEFT OUTSIDE ALONE	ANASTACIA EPIC
ALBUMS			
1	1	ANASTACIA	ANASTACIA EPIC
2	2	NOVASTAR	ANOTHER LONLEY SOUL WEA
3	3	GUNS N' ROSES	GREATEST HITS GEFREN
4	7	GENE THOMAS	DICHTERBUJ UNIVERSAL
5	4	LAIS	DOUCE VICTIME VIRGIN

DENMARK			
THIS WEEK	LAST WEEK		
(IFPI/NIELSEN MARKETING RESEARCH) 05/04/04			
SINGLES			
1	2	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
2	1	WHEN YOU HOLD ME	ERANN DD SONY MUSIC
3	3	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
4	4	MY BAND	D12 FT. EMINEM INTERSCOPE
5	5	LEFT OUTSIDE ALONE	ANASTACIA EPIC
ALBUMS			
1	1	THOMAS HELMIG	EL CAMINO BMG
2	NEW	NIK & JAY	2 CAPITOL
3	8	RUNRIG	30 YEAR JOURNEY THE BEST RECENT
4	3	ANASTACIA	ANASTACIA EPIC
5	2	PRINCE	MUSICOLOGY NPG/COLUMBIA

PORTUGAL			
THIS WEEK	LAST WEEK		
(RIM) 05/04/04			
ALBUMS			
1	1	DIANA KRALL	THE GIRL IN THE OTHER ROOM VERVE
2	2	ANASTACIA	ANASTACIA EPIC
3	3	CAETANO VELOSO	A FOREIGN SOUND MERCURY
4	8	NORAH JONES	FEELS LIKE HOME BLUE NOTE
5	5	RUSSELL WATSON	THE VOICE FAROL
6	6	EVANESCENCE	FALLEN WIND-UP/EPIC
7	4	BLACK EYED PEAS	ELEPHUNK INTERSCOPE
8	17	SHAKIRA	LIVE AND OFF THE RECORD EPIC
9	NEW	JOSE MARIO BRANCO	RESISTIR E VENCER CAPITOL
10	12	ELIS REGINA	ANTOLOGIA 65/77 UNIVERSAL

IRELAND			
THIS WEEK	LAST WEEK		
(IRMA/CHART TRACK) 04/30/04			
SINGLES			
1	NEW	IF MY WORLD STOPPED TURNING	CHRIS DORAN COLUMBIA
2	1	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
3	2	MY BAND	D12 FT. EMINEM INTERSCOPE
4	3	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
5	4	LEFT OUTSIDE ALONE	ANASTACIA EPIC
ALBUMS			
1	NEW	D-12	D-12 WORLD INTERSCOPE
2	1	GUNS N' ROSES	GREATEST HITS GEFREN
3	2	PADDY CASEY	LIVING COLUMBIA
4	6	ANASTACIA	ANASTACIA EPIC
5	5	SCISSOR SISTERS	SCISSOR SISTERS POLYDOR

FINLAND			
THIS WEEK	LAST WEEK		
(YLE) 05/03/04			
SINGLES			
1	NEW	NEMO	NIGHTWISH NUCLEAR BLAST
2	NEW	SUOLAISTA SADETTA	EPPU NORDMAALI POKO
3	1	EN HALUA TIETAA	ANTTI TUUSKU RCA
4	2	RAKKAUTTA JA PIKKILANKAA	UNIKLUBI LUMBAGO
5	4	BACKDOOR MAN	PEER GUNT RANCH
ALBUMS			
1	1	GUNS N' ROSES	GREATEST HITS GEFREN
2	2	JONNA TERVOMAA	HALO MERCURY
3	3	NYLON BEAT	COMEBACK 40 HITITIA MEDIAMUSIKKI
4	NEW	KOTIPILTO	COLDNESS HIGH AND LOUD
5	NEW	AGNETHA FALTSKOG	MY COLOURING BOOK WEA

HUNGARY			
THIS WEEK	LAST WEEK		
(MAHASZ) 04/30/04			
SINGLES			
1	3	HID A FOLYOT	T.N.T. MAGNEOTON
2	NEW	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
3	1	SZEXTARGY	TANKCSAPDA SONY MUSIC
4	2	TOXIC	BRITNEY SPEARS JIVE
5	10	FLAMBOYANT	PET SHOP BOYS CAPITOL
ALBUMS			
1	3	NOX	BUVOLET UNIVERSAL
2	1	MEGASZTAR	MEGASZTAR SONY MUSIC
3	2	GUNS N' ROSES	GREATEST HITS GEFREN
4	4	GEORGE MICHAEL	PATIENCE AEGEAN/SONY MUSIC
5	7	CSEH TI ZSUZSA	BEST OF BMG

POLAND			
THIS WEEK	LAST WEEK		
(ZWI.ZEK PRODUCCENTOW AUDIO VIDEO) 04/30/04			
ALBUMS			
1	3	DIANA KRALL	THE GIRL IN THE OTHER ROOM VERVE
2	23	VARIOUS ARTISTS	ESKA SQUAD IZABELIN
3	NEW	PEZET/NOON	MUZYKA POWAZNA ITI
4	2	MAANAM	ZNAKI SZCZEGOLNE EMI
5	1	JEDEN OSIEM	WIDOTEKA UMC RECORDS
6	4	ANIA	SAMOTNOSC PO ZMIERZCHU POLSKI RADIO
7	5	TSA	PROCEDER METAL MIND
8	18	NORAH JONES	FEELS LIKE HOME BLUE NOTE
9	10	GEORGE MICHAEL	PATIENCE AEGEAN/SONY MUSIC
10	12	ANITA LIPNICKA & JOHN PORTER	NIEPRZYDWOITE PIOSENKI POMATON

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.
Repertoire only: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
ANASTACIA Anastacia (S)			3	1			5	4	3	1
D12 D12 World (U)	1		1	2	9	2		1		
GUNS N' ROSES Greatest Hits (U)			2			6		7	8	4
NORAH JONES Feels Like Home (E)			4	8	10			10	9	2
DIANA KRALL The Girl in the Other Room (U)	4			8	2	1				

Aussie Government May Review Rights Cap

BY CHRISTIE ELIEZER

SYDNEY—Australian labels are stepping up their efforts to get higher performing-rights payments from commercial radio stations Down Under.

The Australian Record Industry Assn. has been talking with the Australian government's Department of Communication, Information, Technology and the Arts about raising the fees commercial stations pay for performing right in sound recordings.

ARIA wants the government to review the 1968 Copyright Act, which capped such fees.

Since 1969, the performing-rights rate has been set at 0.4% of 1% of advertising revenue. In other developed markets, the figure varies from 2% to 4% of advertising revenue, according to ARIA.

"No other copyright legislation in the world has such a cap," ARIA CEO Stephen Peach says. "Nor is there a cap that applies to anything in Australia other than recordings."

ARIA estimates commercial radio pays between \$2.5 million Australian (\$1.8 million) and \$2.8 million Australian (\$2 million) annually to ARIA's licensing arm, the Phonographic Performance Co. of Australia. Labels would like to see that figure raised to \$16 million Australian (\$11.5 million) annually.

The Australian government intro-

duced the performing right in sound recordings in 1968 without consulting the record industry. The radio industry convinced legislators that a fee cap was necessary for its economic survival.

Public broadcaster ABC has its own licensing agreement, which differs from the commercial sector's.



PEACH: 'MOST CONCERNED PUSH YET'

ARIA insists that commercial radio's development since 1968 has radically changed the industry landscape. "Whatever special circumstances existed then don't [exist] now," Peach says.

Label executives point to the large amounts of cash commercial operators pay to obtain Australian licenses as proof that the radio industry is thriving. U.K.-owned DMG Radio alone has spent \$481 million Australian (\$351

million) on licenses since 2001. Additionally, Australian radio's metropolitan advertising revenue rose to \$118.4 million Australian (\$86.4 million) in first-quarter 2004, up 16.3% from the same period in 2003, according to financial services company PricewaterhouseCoopers. —

MIXED RECEPTION

This is ARIA's third effort since 1980 to boost the fee cap.

"This is the most concerted push yet," Peach says, adding that the government is "receptive" to ARIA's argument that the cap is unfair to artists and labels.

Less receptive is Commercial Radio Australia (CRA), which represents 260 of the country's 263 commercial radio stations.

"You simply cannot compare the impact of different regulatory regimes in different territories," CRA CEO Joan Warner says. "We doubt the government will be fooled. [They will] see there is no reason to have a review, much less to lift the cap.

"What really annoys the radio industry is that record companies continually discount the huge impact radio has on CD purchases," she adds. "They get billions of dollars of free air time, and yet they spend very little of their promotional money on radio."

Label marketing sources claim radio gets 9% of the record industry's annual advertising spend.

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

The Malaysian music industry is hoping the country's recent national election will spur a rethinking of the introduction of controversial new CD price regulations (*Billboard*, Oct. 11, 2003). The ruling National Front coalition returned to power in the March 21 general election. A subsequent ministerial reshuffle resulted in new domestic trade and consumer affairs minister Shafie Apdal replacing incumbent Muhyiddin Yassin. The April 1 start date for the government-imposed price controls on CDs, Video CDs (a locally popular format) and DVDs was postponed, first to July 1, then indefinitely. A decision on enforcement cannot be made until the new minister has had "time to review the matter," a government spokesman says. "We can only hope that the new minister will review the price-control situation fairly and act in the best interest of all parties," says Darren Choy, chairman of local labels body the Record Industry of Malaysia and managing director of EMI Malaysia.



CHOY

CHRISTIE LEO

French record-industry leaders and employees' representatives have scheduled for May 14 the first meeting of a commission to discuss employment conditions in the industry. The commission formed in the wake of talks among labels body SNEP, independent labels' body UPFI and trade union representatives from the five majors. Trade unionists requested the talks in light of recent announcements from the majors involving job losses in France as a result of the record industry's global downturn. The commission will comprise equal numbers of SNEP, UPFI and union representatives. Insiders say one of the issues it is likely to tackle is whether trimming staff is the only solution to the ongoing crisis.

JAMES MARTIN

U.K.-based HMV Group expects its annual profits to reach the top end of market forecasts and its debt to be lower than previous estimates. The retailer's annual results are due June 30. In a trading update for the financial year ended April 24, HMV says that strong sales in its core British business underpin its positive outlook. The group adds that cash generation was stronger than anticipated and that it would end the year with borrowings "materially better" than market expectations. HMV is opening new U.K. stores but is shuttering three U.S. stores by the end of the calendar year to concentrate in North American on its Canadian business.

LARS BRANDLE

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

Eurovision

Continued from page 63

has made [ESC] a big TV happening here in the last few years," says Gazell Records chairman Dag Häggqvist, chair of Sweden's International Federation of the Phonographic Industry affiliate.

The large number of hit singles from Melodyfestival means "[ESC] is now getting big attention from local record companies and publishers," Häggqvist says.

Presenter Jostein Pedersen handles the Norwegian ESC broadcast on domestic channel NRK. He says the Norwegian public shares Sweden's enthusiasm for Eurovision.

"In Sweden," he says, "the competition aspect is emphasized, and the [public] is not pleased with a top 10 placing, which in Norway is regarded as almost as good as victory. [But] the Norwegian record business doesn't believe in ESC."

LATVIAN EXPERIENCE

Winning the contest definitely matters to a competing country, says Ojars

Kalnins, director of the state-funded Latvian Institute.

Kalnins was Latvia's ambassador to the United States between 1993 and 2000, and he is also a songwriter. The Latvian Institute provides the global community information about Latvian culture and history.

Latvia first entered Eurovision in 2000, and "when our top band, Brainstorm, took third place, we were hooked," Kalnins says. "It provided a big boost to the Latvian pop music industry. Suddenly everyone wanted to be in it."

Latvia won the 2002 contest with "I Wanna" by Marie N. "The only thing that surpassed winning was hosting the contest in Riga in 2003," Kalnins says.

Winning and hosting Eurovision raised Latvia's visibility in Europe, according to Kalnins. He believes that strengthened "in a small way" Latvia's candidacies for NATO and the EU. The country joined both this year.

"This year we also qualified for the [UEFA Euro 2004] football championships in Portugal," Kalnins says. "What could be more European than being in NATO, the EU, the football championships and Eurovision?"

Bublé

Continued from page 63

"Italy and Spain are sold on Michael," says London-based Jay Durgan, Warner Music International senior VP of marketing. "He can now give himself legitimacy in those markets by doing concerts there."

To launch the album internationally, WMI devised a showcase campaign targeting 13 countries in nine months. "We knew if we got him in front of people, they would get it," Margo says.

To that end, Bublé spent most of the past year outside North America. "He is an endlessly hard-working person," Margo says.

That work appears to be paying off. The album has shipped more than 600,000 copies in the United Kingdom and 266,000 copies in Canada. It has also done well in Australia (170,000), Italy (106,000), South Africa (59,000), Spain (23,000), Japan (26,000) and Singapore (31,000), according to WMI.

A combined CD/DVD package titled

"Come Fly With Me" comprising new live and studio recordings was released in March. It has shipped 283,000 units worldwide to date, WMI says.

Bublé recently returned from touring Australia and New Zealand. He doesn't expect to take a break before starting to record his follow-up album in October. It is slated for release next February.

"I won't get a breather, but I'm not complaining," Bublé says. "For 10 years, I struggled in Canada doing concerts and cruise ships. It's a trip walking through an airport in New Zealand and seeing my poster in a record-store kiosk."

Bublé has received strong pop radio airplay in Australia, Italy and Japan with the Dean Martin standard "Sway," Van Morrison's "Moondance" and George Michael's "Kissing a Fool," respectively.

"You can't say that this is a jazz or Sinatra-style album. It's a good adult contemporary pop record," says London-based Dion Singer, WMI international marketing director.

STARTING IN SOUTH AFRICA

Bublé's album was released in the United Kingdom last June but broke

there in October after a promotional visit generated one-week sales of an astonishing 28,000 copies.

"He's been to England eight times in eight months," Margo says. "That's how you build a base."

In his homeland, Warner "benefited by the fact that Michael is Canadian," Warner Music Canada president Steve Kane says. "There were several press angles we were able to maximize."

But it was South Africa that first embraced Bublé. At the time, Singer was A&R and marketing director at Johannesburg-based Gallo Record Co., which distributes Warner in South Africa. "You could feel that this was something different," he recalls.

Singer devised a TV campaign around the difficulty of pronouncing the artist's surname. An announcer proclaimed, "This guy can sing. This guy can swing. His name is Michael Bublé. You pronounce it 'Boo-blay.'"

"Michael went to South Africa twice: once for the showcase and later for shows," Allen says. "Some artists don't go to South Africa their entire career. Then we got a bite in Australia, so we went there. We went to wherever we were wanted."

Cox Cops Fourth Straight SESAC Award

BY JIM BESSMAN

NEW YORK—Bryan-Michael Cox made it four in a row at SESAC's eighth annual New York Music Awards, held here May 6 at Studio 450.

Cox, the R&B songwriter who has current chart hits with Usher, Jagged Edge and Monica, nailed his fourth straight songwriter of the year trophy.

Fittingly, Cox's publishing affiliates—Babyboy's Little Publishing, Noontime South and W.B.M. Music—were named SESAC's 2003 publishers of the year.

Song of the year went to "Headstrong," the multi-format hit from Trapt's self-titled debut album. It was written by the band's Chris Brown, Simon Ormandy and Peter Charell.

Cox and the members of Trapt were among more than 60 award recipients in pop, R&B, rock, gospel and adult contemporary. More than 250 songwriters, publishers and industry professionals attended the high-tech, video-based presentation.

Following is the full list of award recipients, by genre:

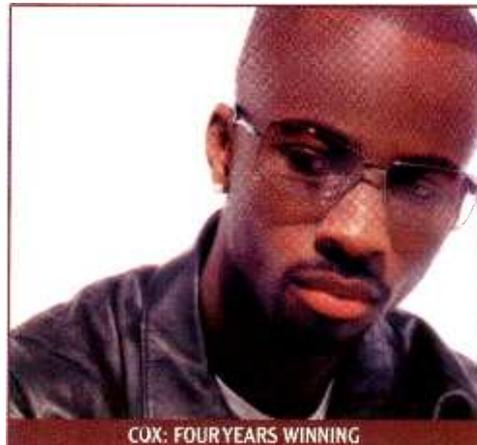
POP

"With You," by Billy Mann. Published by Turtle Victory and Sony/ATV Sounds.

"I'm a Believer," by Neil Diamond published by Stonebridge Music and Foray Music/EMI.

ROCK

"Headstrong," by Chris Brown, Simon



COX: FOUR YEARS WINNING

Ormandy and Peter Charell. Published by W.B.M.

"Still Frame," by Chris Brown, Simon Ormandy and Peter Charell. Published by W.B.M. Music.

"In This Diary," by Kris Roe. Published by End Is Forever Music.

"The Saddest Song," by Kris Roe. Published by End Is Forever Music.

"What It Is to Burn," by Nate Barcalow, Alex Pappas, Alex Linares, Randy Strohmeyer and Derek Doherty. Published by Show Me Conscience Music, Ice Me Music, I'm Not Disappointed I Had No Expectations Music, R2K Music and She's a Strapping Young Lad Music.

"The Quiet Things That No One Ever Knows," by Jesse Thomas Lacey, Vincent Accardi, Brian

Lane and Garrett Tierney. Published by All Night Chemist Music, Gut Bloodfoot Music, Nah Brah Music and Phattyhooz Music.

"Head On Collision," by New Found Glory. Published by Blanco Meow Music and Universal Tunes.

"My Friends Over You," by New Found Glory. Published by Blanco Meow Music and Universal Tunes.

R&B/HIP-HOP

"Put That Woman First," by Bale'wa Muhammed. Published by Jahqae Joints and Universal-PolyGram International Tunes.

"Walked Outta Heaven," by Bryan-Michael Cox. Published by Babyboy's Little Publishing, Noontime South and W.B.M. Music.

"Come Over," by Bryan-Michael Cox. Published by Babyboy's Little Publishing, Noontime South and W.B.M. Music.

"Fabulous," by Bale'wa Muhammed. Published by Jahqae Joints and Universal-PolyGram International Tunes.

"4 Eva," by Bale'wa Muhammed. Published by Jahqae Joints and Universal-PolyGram International Tunes.

"Let's Get Down," by Shad Gregory Moss. Published by Shago Music.

"Roll With M.V.P.," by Maximino Perez. Published by Might One Music.

"Pussycat," by Errol W. McCalla Jr. Published by E.W.M. Publishing and Foray Music.

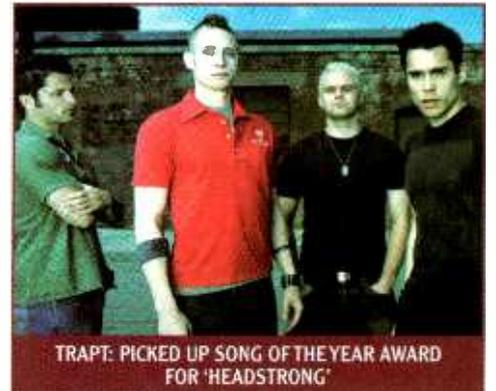
"My Baby," by Shad Gregory Moss. Published

by Shago Music.

"Don't Mess With My Man," by Bryan-Michael Cox. Published by Babyboy's Little Publishing, Noontime South and W.B.M. Music.

"Family Affair," by Bruce Miller. Published by CWAB and Universal Tunes.

"Dirty," by Bale'wa Muhammed. Published by Jahqae Joints and Universal-PolyGram International Tunes.



TRAPT: PICKED UP SONG OF THE YEAR AWARD FOR 'HEADSTRONG'

"U Got It Bad," by Bryan-Michael Cox. Published by Babyboy's Little Publishing, Noontime South and W.B.M. Music.

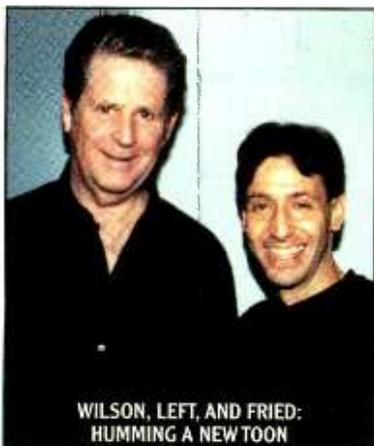
ADULT CONTEMPORARY

"Peace (Where the Heart Is)," by Jim Brickman. Published by Brickman Songs and Universal Tunes.

Boy Meets Duck On Cartoon Network

It seems only fitting for **Brian Wilson** to become a cartoon character. Sure enough, an animated representation of the legendary **Beach Boy** will star in a mid-summer episode of the Cartoon Network's hit series "Duck Dodgers."

Sensing a need, **Spirit Music** president **Mark Fried**, who administers Wilson's **New Executive Music (BMI)** publishing, joined forces with **Warner**



WILSON, LEFT, AND FRIED: HUMMING A NEW TON

Brothers Film Music exec **Suzi Civita** to find a high-profile toon project to feature his esteemed client's music and likeness.

The pair approached the "Duck Dodgers" directors, who turned out to be huge Wilson fans desirous of

creating an episode around him.

Written within weeks was a script featuring Wilson playing himself as a spiritual adviser to Dodgers.

"He said that reading his lines and getting into his role was the best time he had in years," Fried says.

So energized was Wilson, in fact, that he wrote and produced a new song, "Believe in Yourself," which will be featured several times in the episode.

Fried adds that Wilson is in the midst of a particularly prolific period. Earlier this year, he debuted a symphonic version of the classic Beach Boys "Smile" album sessions to sell-out crowds in England.

He releases "Gettin' in Over My Head"—his first CD of new material in six years—June 22, a month after receiving BMI's prestigious Icon Award at the society's annual Pop Awards dinner.

DENVER'S 'ART AND SOUL': **Cherry Lane Music** has issued "Poems, Prayers and Promises: The Art and Soul of John Denver."

The songbook features 23 of the late singer/songwriter's best-loved songs, including "Leaving on a Jet Plane," "Rocky Mountain High" and "Sunshine on My Shoulders," all arranged in varied notation formats with complete lyrics.

An accompanying CD contains previously unreleased versions of "Calypso," "Mother Nature's Son" and "Take Me Home, Country Roads," which were taped at an acoustic performance by **Denver** in 1987.

The songbook and CD also showcase Denver's never-before-published nature and travel photography, concert memorabilia and comments from people who knew him, including **Cherry Lane** founder **Milton Okun** (Denver's original publisher and producer), **Olivia Newton-John** and fellow folk singer/songwriter **Tom Paxton**.

The \$19.95 title is the second release in **Cherry Lane's** Art and Soul series, following "Time and Love: The Art and Soul of Laura Nyro," who was another Okun discovery.

"Both books in this series have been real labors of love, and we hope John and Laura's devotees will come to regard our folios as more than just songbooks," **Cherry Lane** president **Peter Primont** says.

AMERICAN SONGWRITER'S SALE: A Mobile, Ala.-based investment group has purchased **American Songwriter** magazine.

According to new associate publisher **Robert Clement**, the Nashville-based publication will stay bimonthly while undergoing cosmetic changes.

"The July/August issue marks the magazine's 20th anniversary and will incorporate a graphic redesign, heightened editorial diversification and expanded newsstand distribution," **Clement** says.

Former publisher **Jim Sharp** will become a print media consultant while participating at songwriter events around the country.

FAMOUS STRIKES MIDNIGHT: Songwriter/producer **Charlie Midnight** has signed an exclusive worldwide publishing deal with **Famous Music Publishing**.

Midnight's varied credits in film, TV and recordings include **James Brown's**

Grammy Award-winning "Living in America" and most recently **Hilary Duff's** hit "So Yesterday."

His songs have also been cut by **Billy Joel**, **Christina Aguilera**, **Joni Mitchell**, **Seal** and **Britney Spears**.

Additionally, **Midnight's** work has appeared in such films and soundtracks as "The Bodyguard" and "Rocky IV."

A MILLER FIRST: Music print publisher **Hal Leonard Corp.** this month issues the first **Steve Miller** songbook, "Young Hearts: Complete Greatest Hits." Part of the company's popular Guitar Recorded Versions series, the \$19.95 title offers guitarists note-for-note transcriptions with tablature for 22 top Miller tunes including "Abracadabra" and "The Joker."

Miller, incidentally, hails from Milwaukee—also home of Hal Leonard.

Words & Music
By Jim Bessman
jbessman@billboard.com



"For years we've gotten requests for a Steve Miller songbook, because he has written so many great guitar-driven tunes," the company's VP of pop and standard publications **Jeff Schroedl** says. "We worked directly with Steve on the transcriptions, so players can be sure they are absolutely accurate."

DVD Captures Producer Dowd's Life And Music

BY CHRISTOPHER WALSH

NEW YORK—To see and hear the documentary film "Tom Dowd and the Language of Music" is to experience the history of American music.

Perhaps more than anyone else, Dowd, who died Oct. 27, 2002, at age 77, is responsible for the recordings that define 20th-century America. From Manhattan to Memphis to Macon, Muscle Shoals and Miami, Dowd recorded and produced a staggering catalog of R&B, jazz, pop and rock.

The documentary will be released Aug. 24 on DVD on the heels of a limited theatrical run.

Director Mark Moorman enjoyed ample participation from Dowd, along with current and former Atlantic Records executives Ahmet Ertegun,

Jerry Wexler and Arif Mardin.

But it is the music and those who made it that animate this tribute to an extraordinary man.

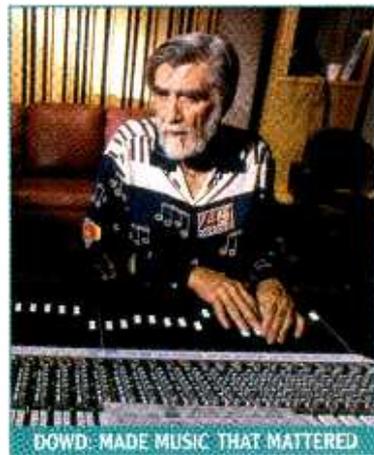
Participants include Eric Clapton, Ray Charles, Les Paul and members of the Allman Brothers Band and Lynyrd Skynyrd.

"Tom Dowd and the Language of Music" features the producer/engineer in familiar settings, including the Atlantic Records office/studio at 234 W. 56th St. in Manhattan, where jazz and R&B legends recorded seminal works after office hours.

Dowd also recounts his involvement with the Manhattan Project while he was studying physics at Columbia University.

The discussion, and in particular the accompanying historical footage of atomic bomb tests at Bikini Atoll, is chilling. Nonetheless, the Manhattan

Project and its aftermath are as defining a component of Dowd's era as his



subsequent work.

Among the most moving moments

of the film are studio and stage footage of Booker T. & the MG's, the racially integrated house band of Memphis' Stax Records.

Atlantic had formed an alliance with Stax to produce and distribute the latter's prodigious output. Along with his leadership at many Stax sessions, Dowd's technical prowess greatly improved Stax's recordings.

In the film, the humble Dowd explains the state of recording technology at the outset of his career.

"At that time," he recalls, "it was a different art form with regard to the musicianship, the concept of recording and the limitations of the equipment that you had to capture the performance with."

Despite those limitations, Dowd made recordings that decades later are still revered. Thelonious Monk, John

Coltrane, Charles Mingus and Aretha Franklin are a few of the artists within his storied discography.

Toward the end of his career, Dowd embraced the latest technology. In the film, he notes the transformation in recording brought by the digital audio workstation. At Miami's Criteria Studios, Dowd worked with contemporary artists and technology well into his eighth decade.

It was there that Dowd recorded Derek & the Dominos' "Layla," featuring Duane Allman.

Giving a rare peek into the creative process, the film shows Dowd playing individual tracks from "Layla," revealing Clapton and Allman's climactic duet unadorned by the rhythm section and percussion overdubs. As he moves faders on the console, it is clear that time did not diminish Dowd's enthusiasm.

SPARS Seeks Ideas In Time Of Shrinking Budgets

There is no easy answer to the question of how to remain vital in an era of quantum change.

That much was clear at the April 29 meeting of the New York chapter of the Society of Professional Audio Recording Services, held at the National Academy of Recording Arts and Sciences' midtown Manhattan offices.

As at other recent SPARS meetings, managing director Paul Gallo and local studio owners and managers welcomed music industry guests to consider the state of the industry and brainstorm on ways to better promote their services throughout the United States and the world.

Guests at the meeting included producer/engineer Lawrence Manchester, Joe D'Ambrosio of talent management firm Joe D'Ambrosio Management and Jimmy Bralower, the first VP of the New York chapter of NARAS and former VP of A&R/staff producer for Atlantic Records.



Major labels no longer provide the comfort zone of large recording budgets to which commercial recording studios were accustomed. When trying to cut costs, Bralower said, "they go right to the wrong place. Labels have driven everything,



and they've driven it off the cliff."

D'Ambrosio said that a budget of \$20,000 is common today, which all agreed is wholly inadequate for recording an album's worth of music.

Compounding that unsettling development, according to Sound on Sound Recording owner David Amlen, is the growing phenomenon of "all-in" budgets. Such arrangements, in which a producer is given a lump sum to appropriate as he or she sees fit, discourage use of professional studios and equipment.

However, Bralower added, this era of change is also a correction: those

meeting, SPARS must build awareness of its members' services. That awareness should also be felt in the broadcast industry, given the proliferation of surround sound programming.

To that end, SPARS has appointed Nashville-based Nic of Time Communications, a public relations firm serving the professional audio industry.

THWAK!: Sound on Sound Recording has formed an alliance with production company Thwak Music. The pair will offer original music for commercials at the studio's New York premises (billboard.biz, April 14).

Thwak is owned by composer/recording artist Tony Verderosa, who represents musicians and producers who focus exclusively on ad music.

The alliance opens a new market for the studio, its COO Christopher Bubacz says, while providing Thwak with state-of-the-art facilities.

Thwak has access to SOS' resources, including four surround sound-capable recording and mixing studios offering video capture, music-to-video synchronization and 42-inch plasma screens. Each studio and lounge is wired for T1 Web access for project delivery.

Thwak's roster includes composer David Mann, recording artist/producer Philippe Saisse, guitarist Teddy Kumpel and composer/remixer Jamie Myerson.

MAY 15 2004 Billboard PRODUCTION CREDITS			
BILLBOARD'S NO. 1 SINGLES (MAY 8, 2004)			
CATEGORY	HOT 100	R&B	COUNTRY
TITLE Artist/ Producer (Label)	YEAH! Usher Featuring Lil Jon & Ludacris/ J. Smith, S. Garrett (Atlantic)	IF I AIN'T GOT YOU Alicia Keys/ A. Keys (J/RMG)	YOU'LL THINK OF ME Keith Urban/ D. Huff, K. Urban (Capitol)
RECORDING STUDIO(S) (Location) Engineer(s)	LARRABEE SOUND WEST (West Hollywood, Calif.) Donnie Scantz	KAMPO ELECTRIC LADY (New York) Tony Black, Ann Mincieli	SOUND KITCHEN (Franklin, Tenn.) Jeff Balding
CONSOLE(S)/ DAW(S)	SSL XL 9000 K	SSL G Series, SSL 9080 J	API Legacy
MULTITRACK RECORDER(S)/PLAYBACK MEDIA	Pro Tools HD	Pro Tools	Pro Tools
RECORDING MEDIA	Pro Tools HD	Pro Tools, Glyph, Tek Serve	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	STANKONIA (Atlanta) Jonathan "Lil Jon" Smith, John Frye	PLUS XXX (Paris) Manny Marroquin	SOUND STAGE (Nashville, TN) Justin Niebank
CONSOLE(S)/DAW(S)	SSL 4000 G	SSL 9088 XL K, Pro Tools 5.1.3 CS 11 with Euphonix converters	SSL 9000 J
MIXDOWN RECORDER(S)/MEDIA	Pro Tools	Studer A820, Tascam DA 24 HR	Studer A80, Pro Tools
MIX DOWN MEDIA	Pro Tools, Glyph Trip	EMTEC 900 1/2"	Quantegy GP9
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers, Jr.	HIT FACTORY (New York) Herb Powers, Jr.	MASTERING LAB (Los Angeles) Doug Sax, Robert Hadley
CD/CASSETTE MANUFACTURER	BMG	BMG	EMM

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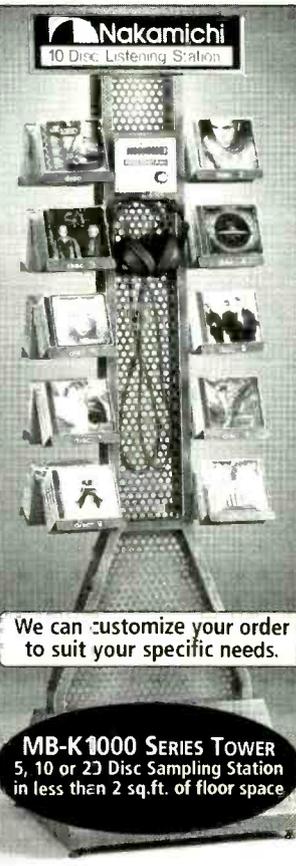
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NOTICES/ANNOUNCEMENTS

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George Meyer
Sr. Director of Inventory Management

Hastings Entertainment Inc. would like to formally announce the promotion of George Meyer to Sr. Director of Inventory Management. George brings over 30 years experience in the retail sector of the home entertainment industry. He joined Hastings in August of 2003 as Director of Inventory Management, moving from the Metro New York area. Prior to Hastings, he was the VP Merchandise Manager for The Wiz in which he was responsible for inventory and marketing of music and video products.



Darryl Dixon
Sr. Director of Store Planning and Fixturization

Hastings Entertainment Inc. would like to formally announce the promotion of Darryl Dixon to Sr. Director of Store Planning and Fixturization. Darryl started with Hastings in 1985 as field management, working directly in the stores. After several years as a Store Manager he moved into District Management in which he supervised multiple locations in several states. In 1991 he was promoted to Manager of Store Planning at Hastings' corporate office in Amarillo, Texas. After just 2 years he was promoted to Director of Store Planning, which he covered store design, construction, store set-up, and facility maintenance. Promotion to Sr. Director of Store Planning and Fixturization will include responsibilities of all Store Planning functions along with Fixturization and Equipment for the companies' New Store, Expansion, and Remodel programs.



Aaron Kubitscheck
Director of Administration & Process Improvement

Hastings Entertainment Inc. would like to formally announce the promotion of Aaron Kubitscheck to Director of Administration and Process Improvement. Aaron started with Hastings in 1992 and managed several field locations prior to taking a position in their Store Support Center in early 2002. Prior to his promotion, he held the position of Director of Process Management, and worked to continuously improve field operations through productivity enhancement and expense reduction.

Merge

Continued from page 59

significant foray into music licensing with the holiday release of "1080: Avalanche." The GameCube title fea-

tures Wind-up Records acts Cauterize, Finger Eleven, BoySetsFire and Seether contributing songs.

"We'll continue to look at game properties that lend themselves to adding music by popular bands," says Perrin Kaplan, VP of marketing for Nintendo.

Nintendo also has teamed with Evanescence, a top act on the Wind-Up roster, to create the Nintendo Fusion tour. It is set to play for a total of 90,000 fans in small venues in 25 markets.

Microsoft and Xbox are heavily committed to the music industry, according to Microsoft marketing director Bill

Nielsen.

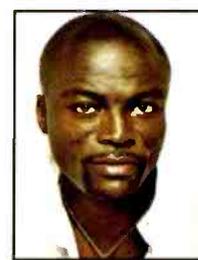
"From the start we had N*E*R*D tracks on the first 'NFL Fever' to launch Xbox, as with built-in 5.1 Dolby [surround sound] any music sounds great. Many artists are big fans, and we have consoles on over 100 tour buses," he says.

Diana Krall's best-yet sales week nets fifth No. 1 on Top Jazz Albums



Charts

Seal scores first Adult Contemporary top 10 hit since 1997



SALES / AIRPLAY / TRENDS / ANALYSIS

D12 Rules With 'World'

For this week anyway, the new **D12** album is appropriately titled. With **Eminem** and company leading five-week chart champion **Usher** by more than a 2-to-1 margin, we are indeed living in a "D12 World."

The new D12 bows with 544,500 copies sold, making it a cinch for No. 1 on The Billboard 200 and Top R&B/Hip-Hop Albums, despite Usher's "Confessions" winning the big chart's Greatest Gainer prize.

While shy of the 1 million-plus frame that began Usher's reign, it is the largest sales frame for a rap title since February 2003, when **50 Cent's** "Get Rich or Die Tryin'" rang 822,000 in its second chart week.

Of course, D12's project smelled successful from the onset. When the album version of lead track "My Band" jumped to No. 1 on Hot Digital Tracks six weeks ago, that frame's 16,500 downloads was the largest one-week sum of any title in that chart's young history (*Singles Minded*, *Billboard*, April 10).

In that same week, the "salsa mix" of "My Band" registered almost 4,000 transactions, making it the first song to total more than 20,000 paid downloads in one week since **Nielsen SoundScan** began tracking the category in the middle of last year.

The group's pedigree was already proved when its first album led The Billboard 200 for two weeks, with an opener of 372,000 copies.

Over the Counter

By Geoff Mayfield
gmayfield@billboard.com



MTV was late to D12's party last time, concerned over the drug theme of its first album's lead track, "Purple Pills," but the network was all over the bandwagon this time. A performance and Las Vegas special during the MTV's Straight Up Hip Hop Week and the group's appearance on "Total Request Love" complemented video airplay of "My Band."

D12 looks solid to hold the lead next issue, even if it suffers a decline of 50%, as big rap albums generally do in the second week.

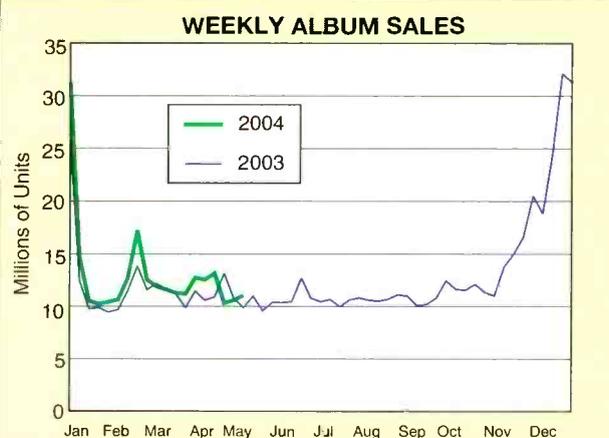
MEANWHILE: Although he gets pushed out of the No. 1 slot, **Usher** sees his first gain since "Confessions" hit the chart six weeks ago (262,000 copies, up 3.5%). The title's 9,000-unit gain rides on the shoulders of the video for second track "Burn." The singer unveiled the clip on MTV's "Total Request Live" during the tracking week.

From there, MTV played "Burn" 53 times during the tracking week, while **BET** added 15 plays to the mix and **VH1** played it 13 times. The song's radio picture is growing, as audience impressions on the pan-format Hot 100 Airplay chart rise 10.5% to 132.5 million.

(Continued on page 74)

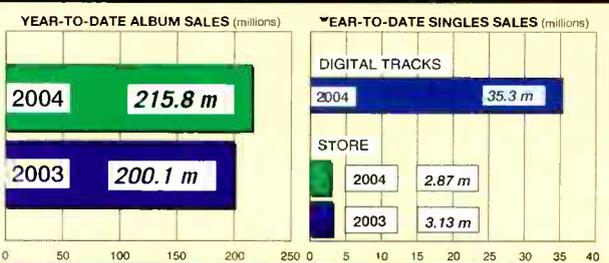
Market Watch

A Weekly National Music Sales Report



WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	11,075,000	137,000	2,170,000
Last Week	10,622,000	149,000	2,003,000
Change	↗4.3%	↘8.1%	↗8.3%
This Week 2003	9,923,000	210,000	—
Change	↗11.6%	↘34.8%	—



YEAR-TO-DATE OVERALL UNIT SALES

	2003	2004	Change
Total	203,240,000	253,997,000	↗25.0%
Albums	200,111,000	215,789,000	↗7.8%
Store Singles	3,129,000	2,867,000	↘8.4%
Digital Tracks	—	35,341,000	—

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
CD	192,795,000	210,707,000	↗9.3%
Cassette	6,682,000	4,417,000	↘33.9%
Other	634,000	665,000	↗4.9%



YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2003	2004	Change
Current	126,281,000	136,337,000	↗8.0%
Catalog	73,830,000	79,452,000	↗7.6%
Deep Catalog	52,158,000	55,088,000	↗5.6%

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 5/2/04. Rounded figures.

Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

Lynn's 'Rose' Blooms Big

She was a 25-year-old Kentucky woman when she made her debut on a *Billboard* chart. The date was June 13, 1960, and **Loretta Lynn's** "Honky Tonk Girl" was a new entry on the country singles chart. Now it's 43 years and 11 months later, and as one of country music's most honored veterans, Lynn rewrites her chart career with her highest-ranking album of all time on The Billboard 200.

"Van Lear Rose" (**Interscope**), produced by **Jack White** of the **White Stripes**, bows at No. 24. Just considering Lynn's solo albums, her highest position until this issue was the No. 80 peak of her second chart entry, "Don't Come Home a Drinkin'," in 1967. Four years later, an LP of duets with **Conway Twitty**, "We Only Make Believe," went to No. 78.

Lynn's most recent album to chart was "Honky Tonk Angels," recorded with **Dolly Parton** and **Tammy Wynette**. That CD peaked at No. 42 in 1993.

Lynn made her debut on The Billboard 200 in March 1967 with "You Ain't Woman Enough." Her country album chart career started three years earlier with the January 1964 debut of "Loretta Lynn Sings."

She has had 10 No. 1 albums on the country tally. Her most recent album to appear on the list was "Still Country," which reached No. 37 in 2000. "Van Lear Rose" impressively opens at No. 2 on Top Country Albums, Lynn's highest mark on this survey since "I Remember Patsy" spent two weeks in the runner-up spot in 1977.

Chart Beat

By Fred Bronson
fbronson@billboard.com



EVEN DOZEN: If The Billboard Hot 100 reign of "Yeah!" (**LaFace**) by **Usher Featuring Lil Jon & Ludacris** ends this issue as predicted (see *Singles Minded*, page 78), it will be only the third time in the history of the Hot 100 that a song completes its run at the top in 12 weeks. The first title to do so was "Smooth" by **Santana Featuring Rob Thomas** in 1999 and 2000. The second was "Lose Yourself" by **Eminem** in 2002 and 2003.

If "Yeah!" manages to beat the odds and fend off all competition for one more week, it will be the longest-running No. 1 on the Hot 100 since **Brandy & Monica** teamed up on "The Boy Is Mine," a single that held pole position for 13 weeks in the summer of 1998.

One of the contenders for the top spot is "I Don't Wanna Know" (**Bad Boy**) by **Mario Winans Featuring Enya & P. Diddy**. If this unlikely trio does advance to No. 1, Enya will become the fourth Irish artist to top the Hot 100, according to reader **Larry Cohen** of Trumbull, Conn. The first three were **Gilbert O'Sullivan** ("Alone Again [Naturally]") in 1972, **U2** ("With or Without You," "I Still Haven't Found What I'm Looking For") in 1987 and **Sin ad O'Connor** ("Nothing Compares 2 U") in 1990.

LUCKY NUMBERS: "Whiskey Girl" (**DreamWorks**) marches 12-10 on Hot Country Singles & Tracks, giving **Toby Keith** his 25th top 10 hit.

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION		
							THIS WEEK	LAST WEEK	2 WKS. AGO					
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1			50	NEW	1	MARY CHAPIN CARPENTER COLUMBIA (NASHVILLE) 86519/SONY MUSIC (18.98 EQ CD)	Between Here And Gone	50		
1				D12 SHADY 002404*/INTERSCOPE (18.98/12.98)	D12 World	1	51	31	2	JOHN MICHAEL MONTGOMERY WARNER BROS. (NASHVILLE) 48729/WRN (18.98 CD)	Letters From Home	31		
				GREATEST GAINER			52	17	2	DROWNING POOL WIND-UP 13080 (12.98 CD)	Desensitized	17		
2	1	1	5	USHER ▲ ³ LAFACE 52141/ZOMBA (12.98/18.98)	Confessions	1	53	46	37	TRACY LAWRENCE DREAMWORKS (NASHVILLE) 001032/INTERSCOPE (18.98 CD)	Strong	17		
3	3	—	2	PRINCE NPG/COLUMBIA 92560/SONY MUSIC (18.98 EQ CD)	Musicology	3	54	56	51	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 54880/RLG (18.98 CD)	Greatest Hits Volume II	19		
4	NEW	1	1	DIANA KRALL VERVE 001826*/V (12.98 CD)	The Girl In The Other Room	4	55	53	38	CHINGY ▲ ² DISTURBING THE PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2		
5	2	—	2	MARIO WINANS BAD BOY 002392*/UMRG (8.98/12.98)	Hurt No More	2	56	49	32	VARIOUS ARTISTS ● BAD BOY 002112*/UMRG (8.98/12.98)	Bad Boy's 10th Anniversary... The Hits	2		
6	4	2	3	VARIOUS ARTISTS ▲ EMI/UNIVERSAL/SONY MUSIC/ZOMBA 76990/CAPITOL (18.98 CD)	Now 15	2	57	55	41	GODSMACK REPUBLIC/UNIVERSAL 001539/UMRG (8.98 CD)	The Other Side (EP)	5		
7	5	3	21	HOOBASTANK ● ISLAND 001488*/DJMGM (12.98 CD)	The Reason	3	58	60	47	LOSTPROPHETS COLUMBIA 86554/SONY MUSIC (12.98 EQ CD)	Start Something	33		
8	10	10	12	KANYE WEST ▲ ROC-A-FELLA/DEF JAM 002030*/DJMGM (18.98/12.98)	The College Dropout	2	59	69	61	FIVE FOR FIGHTING AWARE/COLUMBIA 86186/SONY MUSIC (12.98 EQ CD)	The Battle For Everything	20		
9	9	8	11	EVANESCENCE ▲ ⁵ WIND-UP 13063 (11.98 CD)	Fallen	3	60	52	33	CARL THOMAS ● BAD BOY 001188*/UMRG (8.98/12.98)	Let's Talk About It	4		
10	NEW	1	1	VARIOUS ARTISTS RCA 61776/RLG (18.98 CD)	American Idol Season 3: Greatest Soul Classics	10	61	59	49	LINKIN PARK ▲ ⁴ WARNER BROS. 48186* (19.98 CD)	Meteora	1		
11	11	6	12	NORAH JONES BLUE NOTE 84800* (18.98 CD)	Feels Like Home	1	62	74	69	CASTING CROWNS BEACH STREET 10723/REUNION (18.98 CD) [M]	Casting Crowns	62		
12	7	7	37	JESSICA SIMPSON ▲ ² COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)	In This Skin	2	63	66	55	3 DOORS DOWN ▲ ³ REPUBLIC/UNIVERSAL 064396/UMRG (8.98/12.98)	Away From The Sun	8		
13	8	5	3	GUNS N' ROSES GEPHEN 001714/INTERSCOPE (12.98 CD)	Greatest Hits	3	64	68	59	HARRY CONNICK, JR. ● COLUMBIA 90551/SONY MUSIC (18.98 EQ CD)	Only You	5		
14	13	11	32	OUTKAST ▲ ⁹ LAFACE 50133*/ZOMBA (22.98 CD)	Speakerboxxx/The Love Below	1	65	50	65	BARRY MANILOW STILETTO/CONCORD 59478/BMG STRATEGIC MARKETING GROUP (22.98 CD)	2Nights Live!	27		
15	16	12	13	KENNY CHESNEY ▲ ² BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	66	54	—	VARIOUS ARTISTS FAT WRECK CHORDS 675 (9.98 CD)	Rock Against Bush Vol 1	54		
16	14	9	5	LIL' FLIP ● SUCKA FREE/COLUMBIA 89143*/SONY MUSIC (18.98 EQ CD)	U Gotta Feel Me	4	67	NEW	1	VARIOUS ARTISTS BMG STRATEGIC MARKETING 78200/WARNER STRATEGIC MARKETING (18.98 CD)	Women & Song: 18 Hits From The World's Greatest Female Artists	67		
17	NEW	1	1	BEYONCE COLUMBIA 58527/SONY MUSIC (19.98 EQ DVD/CD)	Live At Wembley	17	68	57	40	N*E*R*D STAR TRAK 91457*/MIRGIN (18.98 CD)	Fly Or Die	6		
18	22	19	25	JOSH GROBAN ▲ ³ 143/REPRISE 48450/WARNER BROS. (18.98 CD)	Closer	1	69	63	52	CASSIDY ● FULL SURFACE/J 57018*/RMG (12.98/18.98)	Split Personality	2		
19	19	15	11	MAROON 5 ▲ DCTONE/J 50001*/RMG (11.98 CD) [M]	Songs About Jane	7	70	71	57	NO DOUBT ▲ INTERSCOPE 001495 (12.98 CD)	The Singles 1992-2003	2		
20	18	16	22	ALICIA KEYS ▲ ² J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1	71	72	100	SOUNDTRACK A BAND APART/MAVERICK 48570*/WARNER BROS. (18.98 CD)	Kill Bill Vol. 1	45		
21	20	17	14	TWISTA ▲ ATLANTIC 83598*/AG (10.98/13.98)	Kamikaze	1	72	61	35	TAMIA ELEKTRA 62847/AG (18.98 CD)	More	17		
22	6	—	2	GHOSTFACE DEF JAM 002169*/DJMGM (8.98/12.98)	The Pretty Toney Album	6	73	58	39	WILLIAM HUNG KOCH 9579 (13.98 CD/DVD)	Inspiration	34		
23	23	21	26	SHERYL CROW ▲ ² A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2	74	79	66	JUVENILE ● CASH MONEY 001718*/UMRG (12.98 CD)	Juve The Great	28		
24	NEW	1	1	LORETTA LYNN INTERSCOPE 002513 (12.98 CD)	Van Lear Rose	24	75	77	82	THE BEACH BOYS ● CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16		
25	15	4	5	JANET JACKSON VIRGIN 84404* (12.98/18.98)	Damita Jo	2	76	30	—	FEAR FACTORY LIQUID 8 12189 (15.98 CD)	Archetype	30		
26	32	31	45	BLACK EYED PEAS ▲ A&M 000699/INTERSCOPE (12.98 CD)	Elephunk	26	77	75	62	JOSH TURNER ● MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]	Long Black Train	29		
27	21	13	5	J-KWON ● SO SO DEF 57613*/ZOMBA (18.98 CD)	Hood Hop	7	78	78	60	INCUBUS ▲ IMMORTAL/EPIC 90890*/SONY MUSIC (18.98 EQ CD)	A Crow Left Of The Murder...	2		
28	24	14	5	ERIC CLAPTON DUCK/REPRISE 48423*/WARNER BROS. (18.98 CD)	Me And Mr Johnson	6	79	85	68	LIL JON & THE EAST SIDE BOYZ ▲ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	14		
29	29	25	12	KEITH URBAN ▲ CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11	80	81	67	SARAH MCLACHLAN ▲ ² ARISTA 50150/RMG (12.98/18.98)	Afterglow	2		
30	34	24	15	BEYONCE ▲ ³ COLUMBIA 86385*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	81	25	—	HANSON 3CG 10402 (17.98 CD)	Underneath	25		
31	28	20	4	MODEST MOUSE EPIC 87125*/SONY MUSIC (12.98 EQ CD) [M]	Good News For People Who Love Bad News	19	82	62	58	SOUNDTRACK A BAND APART/MAVERICK 48676*/WARNER BROS. (18.98 CD)	Kill Bill Vol. 2	58		
32	35	26	30	JET ● ELEKTRA 62892*/AG (12.98 CD)	Get Born	26	83	80	56	THE DARKNESS ● ATLANTIC 60817*/AG (12.98 CD) [M]	Permission To Land	36		
33	33	27	14	BRITNEY SPEARS ▲ ² JIVE 53748/ZOMBA (12.98/18.98)	In The Zone	1	84	112	110	JOHN MAYER ▲ AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	Heavier Things	1		
34	36	23	38	YELLOWCARD ● CAPITOL 39844 (12.98 CD)	Ocean Avenue	23	85	73	53	EAMON ● JIVE 58370/ZOMBA (18.98 CD)	I Don't Want You Back	7		
35	12	—	2	MERCYME IND 82347/CURB (18.98 CD)	Undone	12	86	84	64	MASTER P NEW NO LIMIT 5717*/KOCH (18.98 CD)	Good Side Bad Side	11		
36	38	28	25	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 001528*/DJMGM (8.98/12.98)	The Black Album	1	87	82	54	T.I. ● GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)	Trap Muzik	4		
37	27	18	5	AEROSMITH COLUMBIA 87025*/SONY MUSIC (18.98 EQ CD)	Honkin' On Bobo	5	88	91	86	DIDO ▲ ARISTA 50137/RMG (18.98 CD)	Life For Rent	4		
38	26	22	6	SOUNDTRACK WIND-UP 13093 (18.98 CD)	The Punisher: The Album	22	89	92	102	RASCAL FLATTS ▲ ² LYRIC STREET 185031/HOLLYWOOD (12.98/18.98)	Melt	5		
39	37	29	32	NICKELBACK ▲ ² ROADRUNNER 618400/DJMGM (12.98/18.98)	The Long Road	6	90	95	90	SEAN PAUL ▲ ² VP/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	9		
40	41	44	26	TOBY KEITH ▲ ³ DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98)	Shock 'n Y'All	1	91	87	78	MICHAEL MCDONALD ▲ MOTOWN 000651/UMRG (12.98 CD)	Motown	14		
41	65	—	2	SOUNDTRACK HOLLYWOOD 162454 (18.98 CD)	13 Going On 30	41	92	94	99	THREE DAYS GRACE ● JIVE 53479/ZOMBA (12.98 CD) [M]	Three Days Grace	72		
42	43	34	36	HILARY DUFF ▲ ³ BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1	93	126	—	HEATSEEKER IMPACT 🔥		FRANZ FERDINAND DOMINO/EPIC 92441*/SONY MUSIC (14.98 EQ CD) [M]	Franz Ferdinand	93
43	48	45	38	SWITCHFOOT ▲ COLUMBIA 71083/RED INK (8.98 CD)	The Beautiful Letdown	43	94	118	138	MARTINA MCBRIDE ▲ RCA NASHVILLE 54207/RLG (11.98/18.98)	Martina	7		
44	44	43	14	NORAH JONES ▲ ⁵ BLUE NOTE 32088* (17.98 CD) [M]	Come Away With Me	1	95	109	118	BROOKS & DUNN ▲ ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	4		
45	45	30	25	G-UNIT ▲ ² G-UNIT 001593*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2	96	89	63	DILATED PEOPLES ABB 40889*/CAPITOL (18.98 CD)	Neighborhood Watch	55		
46	51	42	24	BLINK-182 ▲ GEPHEN 001334/INTERSCOPE (12.98 CD)	Blink-182	3	97	90	72	AVANT ● MAGIC JOHN/SONY/GEFFEN 001567*/INTERSCOPE (18.98/12.98)	Private Room	18		
47	64	73	10	LOS LONELY BOYS OR/EPIC 92088/SONY MUSIC (13.98 CD) [M]	Los Lonely Boys	47	98	153	—	PACESETTER/HEATSEEKER IMPACT 🔥		VIC LATINO & DAVID WAXMAN ULTRA 1190 (18.98 CD) [M]	Ultra.Dance 05	98
48	39	50	25	JOSS STONE ● S-CURVE 42234 (9.98 CD) [M]	The Soul Sessions (EP)	39								
49	47	36	30	LUDACRIS ▲ DISTURBING THE PEACE/DEF JAM SOUTH 000930*/DJMGM (8.98/12.98)	Chicken*N*Beer	1								

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
99	76	46	3	SUGARCULT FEARLESS 51512/ARTEMIS (14.98 CD)	Palm Trees And Power Lines	46	50	141	152	80	ROD STEWART ▲ ² J 20039/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4
100	115	111	76	SHANIA TWAIN ◆ ¹⁰ MERCURY 170314/UMGN (12.98 CD)	Up!	1	15*	150	121	58	ELTON JOHN ▲ ² ROCKET/UTV 063478/UME (19.98 CD)	Greatest Hits 1970-2002	12
101	104	95	76	AUDIOSLAVE ▲ ² INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98 EQ CD)	Audioslave	7	152	155	136	24	LINKIN PARK ● WARNER BROS. 48563 (21.98 CD/DVD)	Live In Texas	23
102	96	96	8	VARIOUS ARTISTS EMICMG/PROVIDENT/WORD-CURB 86300/WARNER BROS. (21.98 CD)	WOW Worship (Red)	62	153	163	153	102	EMINEM ▲ ⁸ WEB/AFTERMATH 433290*/INTERSCOPE (8.98/12.98)	The Eminem Show	1
103	123	127	41	BRAD PAISLEY ● ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	8	154	156	172	79	ELVIS PRESLEY ▲ ³ RCA 68079*/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1
104	40	—	2	BLACK LABEL SOCIETY SPITFIRE 15081 (18.98 CD)	Hangover Music Vol. VI	40	155	134	135	6	GRUPO MONTEZ DE DURANGO DISA 720358 (12.98 CD)	En Vivo Desde Chicago	91
105	117	108	25	KID ROCK ▲ TOP DOG/ATLANTIC 83685*/AG (18.98 CD)	Kid Rock	8	156	136	123	11	LIMP BIZKIT ● FLIP 001235*/INTERSCOPE (12.98 CD)	Results May Vary	3
106	100	85	67	TRAPT ▲ WARNER BROS. 48296 (18.98 CD) [M]	Trapt	42	157	148	128	14	KORN ▲ IMMORTAL/EPIC 90335*/SONY MUSIC (18.98 EQ CD)	Take A Look In The Mirror	9
107	70	—	2	ADAN CHALINO SANCHEZ MODN/COSTAROLA 93409/SONY DISCS (13.98 EQ CD)	Amor Y Lagrimas	70	158	176	186	11	VARIOUS ARTISTS ▲ PROVIDENT/WORD-CURB/EMI CHRISTIAN 90652/SPARROW (21.98 CD)	WOW Hits 2004	51
108	102	89	33	YING YANG TWINS ● COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	11	159	154	151	11	MELISSA ETHERIDGE ISLAND 001822/IDJMG (12.98 CD)	Lucky	15
109	105	94	83	COLDPLAY ▲ ³ CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5	160	159	126	16	KEITH SWEAT ELEKTRA 73954/RHINO (18.98 CD)	The Best Of Keith Sweat: Make You Sweat	31
110	103	84	5	SOUNDTRACK WARNER SUNSET 48685/WARNER BROS. (14.98 CD)	The OC: Mix 1	52	161	132	120	10	TRILLVILLE/LIL SCRAPPY BME/REPRISE 48556*/WARNER BROS. (18.98 CD)	The King Of Crunk & BME Recordings Present	12
111	86	48	10	SOUNDTRACK ● INTEGRITY 92046/SONY MUSIC (18.98 EQ CD)	The Passion Of The Christ	17	162	144	161	8	RON WHITE PARALLEL/IMP-D 001582/UME (12.98 CD) [M]	Drunk In Public	144
112	108	88	65	50 CENT ▲ ⁶ SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1	163	161	155	32	R. KELLY ▲ JIVE 55077/ZOMBA (18.98 CD)	The R. In R&B Collection: Volume One	4
113	110	105	28	ROD STEWART ▲ ² J 55710*/RMG (15.98/18.98)	As Time Goes By ... The Great American Songbook Vol. II	2	164	143	164	43	MICHAEL BUBLE ● 143/REPRISE 48376/WARNER BROS. (18.98 CD) [M]	Michael Buble	47
114	67	—	2	PATTY GRIFFIN ATO 21520 (18.98 CD)	Impossible Dream	67	165	158	140	24	DIXIE CHICKS ● MONUMENT/COLUMBIA 90794/SONY MUSIC (18.98 EQ CD)	Top Of The World Tour Live	27
115	101	77	1	YEAH YEAH YEAHS INTERSCOPE 000349* (9.98 CD)	Fever To Tell	55	166	139	133	24	RED HOT CHILI PEPPERS ● WARNER BROS. 48545 (18.98 CD)	Greatest Hits	18
116	107	—	2	CONJUNTO PRIMAVERA FONOVISA 351248/UG (12.98 CD) [M]	Dejando Huella	107	167	164	173	24	BUDDY JEWELL ● COLUMBIA (NASHVILLE) 90131/SONY MUSIC (12.98 EQ/18.98)	Buddy Jewell	13
117	93	79	38	SOUNDTRACK ▲ WALT DISNEY 860126 (6.98 CD)	The Cheetah Girls (EP)	33	168	162	185	22	TRACE ADKINS ● CAPITOL (NASHVILLE) 40517 (12.98/18.98)	Comin' On Strong	31
118	121	115	47	LUTHER VANDROSS ▲ ² J 51885/RMG (12.98/18.98)	Dance With My Father	1	169	172	156	79	CHRISTINA AGUILERA ▲ ³ RCA 68037*/RMG (12.98/18.98)	Stripped	2
119	120	116	28	EAGLES ▲ ² WARNER STRATEGIC MARKETING 73971 (25.98 CD)	The Very Best Of	3	170	147	130	7	JACKSON BROWNE ELEKTRA 78091/RHINO (26.98 CD)	The Very Best Of Jackson Browne	46
120	98	81	26	VARIOUS ARTISTS ▲ ³ COLUMBIA/UNIVERSAL/EMI/ZOMBA 90753/SONY MUSIC (18.98 EQ CD)	Now 14	3	171	145	143	21	MUSIQ ● DEF SOUL 001616*/IDJMG (8.98/12.98)	soulstar	13
121	127	124	37	DIERKS BENTLEY ● CAPITOL (NASHVILLE) 39814 (12.98/18.98)	Dierks Bentley	26	172	167	149	14	VARIOUS ARTISTS RAZOR & TIE 89077 (18.98 CD)	Fired Up!	14
122	116	92	6	CYPRESS HILL SOUL ASSASSINS/COLUMBIA 90781*/SONY MUSIC (18.98 EQ CD)	Till Death Do Us Part	21	173	182	184	4	VARIOUS ARTISTS KID RHINO 78073/WARNER STRATEGIC MARKETING (18.98 CD)	Barbie Hit Mix	115
123	NEW	1	1	PATTI SMITH COLUMBIA 90330*/SONY MUSIC (18.98 EQ CD)	Trampin'	123	174	138	117	4	SOUNDTRACK HOLLYWOOD 162441 (18.98 CD)	Ella Enchanted	112
124	97	74	2*	RUBEN STUDDARD ▲ J 54639*/RMG (12.98/18.98)	Soulful	1	175	181	178	57	THE WHITE STRIPES ▲ THIRD MAN 27148*/V2 (18.98 CD)	Elephant	6
125	122	109	3*	GARY ALLAN ● MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	17	176	197	198	94	AVRIL LAVIGNE ▲ ⁶ ARISTA 14740/RMG (17.98 CD)	Let Go	2
126	99	75	2*	STORY OF THE YEAR ● MAVERICK 48438/WARNER BROS. (12.98 CD) [M]	Page Avenue	51	177	140	83	4	VARIOUS ARTISTS UNIVERSAL SOUTH 002320 (12.98 CD)	Songs Inspired By The Passion Of The Christ	59
127	83	—	2	VARIOUS ARTISTS MOTOWN/UTV 001781/UME (12.98 CD)	Motown 1's	83	178	185	—	71	MONTGOMERY GENTRY ▲ COLUMBIA (NASHVILLE) 96520/SONY MUSIC (11.98 EQ/17.98)	My Town	26
128	111	91	29	CLAY AIKEN ▲ ² RCA 54638/RMG (18.98 CD)	Measure Of A Man	1	179	166	131	6	PASTOR TROY KHAOTIC GENERATION/UNIVERSAL 002297*/UMRG (12.98 CD)	By Any Means Necessary	30
129	114	112	5	LOS TIGRES DEL NORTE FONOVISA 351245/UG (14.98 CD)	Pacto De Sangre	75	180	173	171	55	GODSMACK ▲ REPUBLIC/UNIVERSAL 067854/UMRG (8.98/12.98)	Faceless	1
130	128	103	5	THE WHO Geffen 001836/UME (12.98 CD)	The Who Then And Now!: 1964-2004	57	181	168	176	19	JOE JIVE 53707/ZOMBA (18.98 CD)	And Then...	26
131	NEW	1	1	JAGGED EDGE COLUMBIA 98517/SONY MUSIC (14.98 EQ DVD/CD)	The Ultimate Video Collection	131	182	RE-ENTRY	10		SARA EVANS RCA NASHVILLE 67074/RLG (12.98/18.98)	Restless	20
132	149	154	12	JEREMY CAMP BEC 39613 (18.98 CD) [M]	Carried Me: The Worship Project	102	183	RE-ENTRY	5		CLAY WALKER RCA NASHVILLE 67058/RLG (11.98/18.98)	A Few Questions	23
133	130	132	44	LED ZEPPELIN ▲ ATLANTIC 83618/AG (19.98 CD)	Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two	116	184	179	158	22	SOUNDTRACK MUSIC WORLD/COLUMBIA 90286/SONY MUSIC (18.98 EQ CD)	The Fighting Temptations	19
134	106	71	5	DJ KAYSLAY COLUMBIA 90700*/SONY MUSIC (18.98 EQ CD)	The Streetsweeper Vol. 2: The Pain From The Game	27	185	171	141	23	PUDDLE OF MUDD ● Geffen 001080/INTERSCOPE (8.98/12.98)	Life On Display	20
135	RE-ENTRY	15	15	SOUNDTRACK ● J 56760/RMG (18.98 CD)	Love Actually	39	186	174	144	51	AFI ● NITRO/DREAMWORKS 450380*/INTERSCOPE (9.98 CD)	Sing The Sorrow	5
136	119	107	10	KIDZ BOP KIDS RAZOR & TIE 89079 (11.98/18.98)	Kidz Bop 5	34	187	196	179	55	ALISON KRAUSS + UNION STATION ▲ ROUNDER 810515 (18.98 CD)	Live	36
137	165	165	34	SEAL ● WARNER BROS. 47947 (18.98 CD)	Seal IV	3	188	187	180	75	TIM MCGRAW ▲ ³ CURB 78748 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2
138	131	125	14	VARIOUS ARTISTS ● WORD/EMICMG/VERITY 57494/ZOMBA (19.98 CD)	WOW Gospel 2004	27	189	177	168	21	THE OFFSPRING ● COLUMBIA 89026*/SONY MUSIC (18.98 EQ CD)	Splinter	30
139	125	97	10	YOUNG GUNZ ROC-A-FELLA/DEF JAM 001937*/IDJMG (8.98/12.98)	Tough Luv	3	190	195	—	18	DAVID BOWIE EMI 41929/VIRGIN (18.98 CD)	Best Of Bowie	70
140	137	147	93	TOBY KEITH ▲ ⁴ DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	191	183	137	29	ROONEY Geffen 000242/INTERSCOPE (9.98 CD) [M]	Rooney	125
141	124	87	5	SHAKIRA EPIC 91109/SONY MUSIC (18.98 EQ CD/OVD)	Live & Off The Record	45	192	192	177	4	TOOTS AND THE MAYTALS V2 27186 (18.98 CD) [M]	True Love	177
142	113	76	14	VARIOUS ARTISTS WALT DISNEY 891004 (18.98 CD)	Disneymania 2: Music Stars Sing Disney ... Their Way!	29	193	146	70	3	HAYLEY WESTENRA DECCA 001866/UNIVERSAL CLASSICS GROUP (18.98 CD) [M]	Pure	70
143	142	129	33	A PERFECT CIRCLE ● VIRGIN 80918* (18.98 CD)	Thirteenth Step	2	194	180	166	6	GIpsy KINGS NONESUCH 79841/AG (18.98 CD)	Roots	166
144	151	162	38	GEORGE STRAIT ● MCA NASHVILLE 000114/UMGN (8.98/12.98)	Honkytonkville	5	195	NEW	1		VARIOUS ARTISTS DISA 720365 (12.98 CD)	El Carnalillo Mix Presenta: El Pasito Duranguense Mix	195
145	129	122	16	FINGER ELEVEN WIND-UP 13058 (16.98 CD) [M]	Finger Eleven	114	196	152	98	6	THE VINES ENGINEER/DG 84338*/CAPITOL (18.98 CD)	Winning Days	23
146	133	114	83	GOOD CHARLOTTE ▲ ³ DAYLIGHT/EPIC 86486/SONY MUSIC (18.98 EQ CD)	The Young And The Hopeless	7	197	RE-ENTRY	11		STEVIE WONDER MOTOWN/UTV 066164/UME (18.98 CD)	The Definitive Collection	35
147	135	134	31	ANTHONY HAMILTON SO SO DEF 52107/ZOMBA (12.98 CD)	Comin' From Where I'm From	33	198	RE-ENTRY	3		YO-YO MA WITH THE AMSTERDAM BAROQUE ORCHESTRA & TON KOOPMAN SONY CLASSICAL 90919/SONY MUSIC (18.98 EQ CD)	Vivaldi's Cello	175
148	42	—	2	KOTTONMOUTH KINGS SUBURBAN NOIZE 28 (15.98 CD)	Fire It Up	42	199	194	193	26	BOB SEGER ● CAPITOL 52772 (17.98 CD)	Greatest Hits 2	23
149	178	183	4	SHINEDOWN ATLANTIC 83566/AG (12.98 CD) [M]	Leave A Whisper	149	200	NEW	1		MUSE TASTE MEDIA 48733/WARNER BROS. (14.98 CD) [M]	Absolution	200

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

MAY 15 2004		Billboard TOP INTERNET ALBUM SALES™	
Sales data and internet sales reports compiled by		Nielsen SoundScan	
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW	DIANA KRALL VERVE 001826/MG	The Girl In The Other Room 4
2	7	VARIOUS ARTISTS FAT WRECK CHORDS 675	Rock Against Bush Vol 1 66
3	4	NORAH JONES BLUE NOTE 84800*	Feels Like Home 11
4	6	RAYMOND HARRIS CANE 8100	Hurt By The Best -
5	10	PRINCE NPG/COLUMBIA 92560/SONY MUSIC	Musicology 3
6	NEW	MARY CHAPIN CARPENTER COLUMBIA (NASHVILLE) 86619/SONY MUSIC	Between Here And Gone 50
7	NEW	D12 SHADY 002404*/INTERSCOPE	D12 World 1
8	9	ERIC CLAPTON DUCK/REPRISE 48423*/WARNER BROS.	Me And Mr Johnson 28
9	15	SOUNDTRACK A BAND APART/MAVERICK 48570*/WARNER BROS.	Kill Bill Vol. 1 71
10	13	JOSH GROBAN ▲ ³ 143/REPRISE 48450/WARNER BROS.	Closer 18
11	5	PATTY GRIFFIN ATO 21520	Impossible Dream 114
12	NEW	BARRY MANILOW STILETTO/CONCORD 59478/BMG STRATEGIC MARKETING GROUP	2Nights Live! 65
13	11	USHER ▲ ³ LAFACE 52141/ZOMBA	Confessions 2
14	18	SHERYL CROW ▲ ² A&M 001521/INTERSCOPE	The Very Best Of Sheryl Crow 23
15	NEW	PATTI SMITH COLUMBIA 90330*/SONY MUSIC	Trampin' 123
16	14	EVANESCENCE ▲ ⁵ WIND-UP 13063	Fallen 9
17	8	ANONYMOUS 4 HARMONIA MUNDI 907326 [M]	American Angels -
18	22	SOUNDTRACK A BAND APART/MAVERICK 48676*/WARNER BROS.	Kill Bill Vol. 2 82
19	NEW	LORETTA LYNN INTERSCOPE 002513	Van Lear Rose 24
20	21	NORAH JONES ▲ ⁸ BLUE NOTE 32088* [M]	Come Away With Me 44
21	16	MODEST MOUSE EPIC 87125*/SONY MUSIC [M]	Good News For People Who Love Bad News 31
22	NEW	RICHARD CHEESE IDEATOWN 0002	I'd Like A Virgin -
23	NEW	VARIOUS ARTISTS RCA 61775/RLG	American Idol Season 3: Greatest Soul Classics 10
24	NEW	MAROONS ▲ OCTONE/J 50001*/RMG [M]	Songs About Jane 19
25	1	JERRY GARCIA J GARCIA 78053/RHINO	All Good Things: Jerry Garcia Studio Sessions -

MAY 15 2004		Billboard TOP SOUNDTRACKS™	
Sales data compiled by		Nielsen SoundScan	
THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	THE PUNISHER: THE ALBUM	WIND-UP 13093
2	3	13 GOING ON 30	HOLLYWOOD 162454
3	4	KILL BILL VOL. 1	A BAND APART/MAVERICK 48570*/WARNER BROS.
4	2	KILL BILL VOL. 2	A BAND APART/MAVERICK 48676*/WARNER BROS.
5	7	THE OC: MIX 1	WARNER SUNSET 48685/WARNER BROS.
6	5	THE PASSION OF THE CHRIST ●	INTEGRITY 92046/SONY MUSIC
7	6	THE CHEETAH GIRLS (EP) ▲	WALT DISNEY 860126
8	8	O BROTHER, WHERE ART THOU? ▲ ⁷	LOST HIGHWAY/MERCURY 170069/IDJMG
9	NEW	LOVE ACTUALLY ●	J 56760/RMG
10	9	ELLA ENCHANTED	HOLLYWOOD 162411
11	10	THE FIGHTING TEMPTATIONS	MUSIC WORLD/COLUMBIA 90286/SONY MUSIC
12	11	50 FIRST DATES	MAVERICK 48675/WARNER BROS.
13	15	SCHOOL OF ROCK	ATLANTIC 83694/AG
14	12	SOMETHING'S GOTTA GIVE	COLUMBIA 90911/SONY MUSIC
15	14	BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WRN
16	13	CONFESSIONS OF A TEENAGE DRAMA QUEEN	HOLLYWOOD 162442
17	16	THE LIZZIE MCGUIRE MOVIE ▲	WALT DISNEY 860080
18	20	HONEY	ELEKTRA 62925/AG
19	19	THE LORD OF THE RINGS: THE RETURN OF THE KING ●	REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS.
20	21	FREAKY FRIDAY ●	HOLLYWOOD 162404
21	18	TUPAC: RESURRECTION ▲	AMARU 001533*/INTERSCOPE
22	17	PIXEL PERFECT (EP)	WALT DISNEY 861056
23	24	CHICAGO ▲ ²	EPIC 87018/SONY MUSIC
24	22	DISNEY PRESENTS: BROTHER BEAR	WALT DISNEY 860127
25	NEW	MASTER AND COMMANDER	DECCA 001574/UNIVERSAL CLASSICS 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). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|--------------------------|------------------------|----------------------|-----------------------------------|-----------------------------|--------------------|---------------------------------------|------------------------------------|
| 3 Doors Down 63 | Eric Clapton 28 | Godsmack 57, 180 | Kidz Bop Kids 136 | Sarah McLachlan 80 | Bob Seger 199 | Three Days Grace 92 | Rock Against Bush Vol 1 66 |
| 50 Cent 112 | Coldplay 109 | Good Charlotte 146 | Korn 157 | MercyMe 35 | Shakira 141 | T.I. 87 | Songs Inspired By The Passion Of |
| Trace Adkins 168 | Conjunto Primavera 116 | Patty Griffin 114 | Kottonmouth Kings 148 | Modest Mouse 31 | Shinedown 149 | Los Tigres Del Norte 129 | The Christ 177 |
| Aerosmith 37 | Harry Connick, Jr. 64 | Diana Krall 4 | Diana Krall 4 | Grupo Montez De Durango 155 | Jessica Simpson 12 | Toots And The Maytals 192 | Women & Song: 18 Hits From The |
| AFI 186 | Sheryl Crow 23 | G-Unit 45 | Alison Krauss + Union Station 187 | John Michael Montgomery 51 | Patti Smith 123 | Trap! 106 | World's Greatest Female Artists 67 |
| Christina Aguilera 169 | Cypress Hill 122 | Guns N' Roses 13 | Vic Latino & David Waxman 98 | Montgomery Gentry 178 | | Trillville/Lil Scrappy 161 | WOW Gospel 2004 138 |
| Clay Aiken 128 | D12 1 | Guns N' Roses 13 | Avril Lavigne 176 | Muse 200 | | Josh Turner 77 | WOW Hits 2004 158 |
| Gary Allan 125 | The Darkness 83 | Anthony Hamilton 147 | Tracy Lawrence 53 | Musiq 171 | | Shania Twain 100 | WOW Worship (Red) 102 |
| Audioslave 101 | Dido 88 | Hanson 81 | Led Zeppelin 133 | N*E*R*D 68 | | Twista 21 | The Vines 196 |
| Avant 97 | Dilated Peoples 96 | Hoobastank 7 | Lil' Flip 16 | Nickelback 39 | | Keith Urban 29 | Clay Walker 183 |
| The Beach Boys 75 | Dixie Chicks 165 | William Hung 73 | Lil' Jon & The East Side Boyz 79 | No Doubt 70 | | Usher 2 | Hayley Westenra 193 |
| Dierks Bentley 121 | DJ Kayslay 134 | Incubus 78 | Limp Bizkit 156 | The Offspring 189 | | Luther Vandross 118 | Kanye West 8 |
| Beyonce 17, 30 | Drowning Pool 52 | Alan Jackson 54 | Linkin Park 61, 152 | OutKast 14 | | VARIOUS ARTISTS | Ron White 162 |
| Black Eyed Peas 26 | Hilary Duff 42 | Janet Jackson 25 | Los Lonely Boys 47 | Brad Paisley 103 | | American Idol Season 3: Greatest | The White Stripes 175 |
| Black Label Society 104 | Eagles 119 | Jagged Edge 131 | Ludacris 49 | Pastor Troy 179 | | Soul Classics 10 | The Who 130 |
| Blink-182 46 | Eamon 85 | Jay-Z 36 | Loretta Lynn 24 | A Perfect Circle 143 | | Bad Boys 10th Anniversary... The | Mario Winans 5 |
| David Bowie 190 | Eminem 153 | Jet 32 | Barry Manilow 65 | Elvis Presley 154 | | Hits 56 | Stevie Wonder 197 |
| Brooks & Dunn 95 | Melissa Etheridge 159 | Buddy Jewell 167 | Maroons 19 | Prince 3 | | Barbie Hit Mix 173 | Yeah Yeah Yeahs 115 |
| Jackson Browne 170 | Sara Evans 182 | J-Kwon 27 | Master P 86 | Puddle Of Mudd 185 | | El Carnalillo Mix Presenta: El Pasito | Yellowcard 34 |
| Michael Buble 164 | Fear Factory 76 | Joe 181 | John Mayer 84 | Rascal Flatts 89 | | Duranguense Mix 195 | Ying Yang Twins 108 |
| Jeremy Camp 132 | Finger Eleven 145 | Elton John 151 | Yo-Yo Ma With The Amsterdam | Red Hot Chili Peppers 166 | | Disneymania 2: Music Stars Sing | Young Gunz 139 |
| Mary Chapin Carpenter 50 | Five For Fighting 59 | Norah Jones 11, 44 | Baroque Orchestra & Ton Koopman | Ruoney 191 | | Disney ... Their Way! 142 | |
| Cassidy 69 | Franz Ferdinand 93 | Juvenile 74 | 198 | Seal 137 | | Fired Up! 172 | |
| Casting Crowns 62 | Ghostface 22 | Toby Keith 40, 140 | Martina McBride 94 | Sean Paul 90 | | Motown 1's 127 | |
| Kenny Chesney 15 | Gipsy Kings 194 | R. Kelly 163 | Michael McDonald 91 | | | Now 14 120 | |
| Chingy 55 | | Alicia Keys 20 | Tim McGraw 188 | | | Now 15 6 | |

Over The Counter

Continued from page 71

Next issue's chart will reveal whatever impact Usher might realize from his May 1 stop on "Saturday Night Live" and his half-time performance at the opening game of the NBA playoffs between the San Antonio Spurs and the Los Angeles Lakers.

The Hot Shot Debut next issue is destined to be rapper **Petey Pablo**. Opening-day sales cited by retailers put him on track to start at around 100,000 to 110,000 copies, chart watchers say.

LEADING LADIES: The pairing sounds like an announcer bringing a pair of

presenters to an awards-show stage: "She's a country music icon, and he's a rising modern rock star."

But, just as **Sissy Spacek's** 1980 film introduced **Loretta Lynn** to a



whole lot of folks who did not know country, the singer's collaboration with the **White Stripes' Jack White** delivers a whole new audience. In fact, her start at No. 24 on The Bill-

board 200 represents a new career peak on the chart for Lynn, as well as her best **Nielsen SoundScan** week (37,000 copies).

Her new "Van Lear Rose," which White produced, also starts at No. 2 on Top Country Albums, her highest rank there since 1977 (see Chart Beat, page 71).

Higher on the big chart, Grammy Award winner **Diana Krall** raises the bar not only by her own standards but for an entire genre, entering at No. 4 (144,000 copies).

When her 2001 album "The Look of Love" started at No. 9 on The Billboard 200, it became the first by a mainstream jazz artist to debut inside the top 10 in that chart's history. It was her first release after "When I Look in Your Eyes" earned the rare distinction of being nominated in the overall album of the year category at the 2000 Grammys. Krall's new one is her first to

exceed the 100,000 mark in a single frame. It also beats the best-yet SoundScan week by husband **Elvis Costello**, who co-wrote seven of the songs on Krall's new set, "The Girl in the Other Room."

The title also becomes her fifth career No. 1 on Top Jazz Albums. Meanwhile, **Beyoncé's** "Live at Wembley" DVD enters the big chart at No. 17. Like **Jagged Edge's** "The Ultimate Video Collection" (No. 131), it contains a six-track CD and is thus eligible to appear on our album charts. Those titles enter Top R&B/Hip-Hop Albums at No. 8 and No. 34, respectively, and at No. 1 and No. 2 on Top Music Videos.

TICKETS TO RIDE: The inclusion of CDs distributed at **Prince's** April 21 show in Columbia, S.C., in last issue's sales tallies did not really impact the chart fate of his new "Musicology." Even without those

units, that album was destined to start at No. 3 on The Billboard 200.

Here, in the second chart week, is where the concept of bundling concert tickets to an album purchase gets tricky. With some 70,000 copies distributed at five shows during the tracking week—an average of 14,000 per night—Prince only sees a decline of 10% and holds at No. 3 (172,000 copies).

Without such sweetener, the album that debuted ahead of "Musicology," **Mario Winans' "Hurt No More,"** sees a more natural 44% erosion (No. 5, 124,500 copies).

Subtract the concert copies from both weeks, and Prince's retail erosion in week two is almost 57%.

On Top R&B/Hip-Hop Albums, which is determined solely by a core-store panel, a 40% decline moves Winans down two spots to No. 3, while a 48% dip drops Prince down one slot to No. 4.

MAY 15 2004
Billboard **TOP POP CATALOG**

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST	Title
				Sales data compiled by Nielsen SoundScan	
				ARTIST	Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
				NUMBER 1 4 Weeks At Number 1	
1	1	1	37	PRINCE WARNER BROS. 74272 (18.98 CD)	The Very Best Of Prince
2	4	—	106	KENNY CHESNEY ▲ ⁴ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems
3	2	28	47	BARRY MANILOW ▲ BMG HERITAGE 10600 (12.98/18.98)	Ultimate Manilow
4	3	2	181	THE BEATLES ▲ ⁹ APPLE 29325/CAPITOL (12.98/18.98)	1
5	5	6	495	BOB SEGER & THE SILVER BULLET BAND ▲ ⁷ CAPITOL 30334 (10.98/15.98)	Greatest Hits
6	7	4	761	BOB MARLEY & THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 548904/DJMG (8.98/12.98)	Legend
7	9	8	125	JOSH GROBAN ▲ ⁴ 143 REPRIS 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban
8	6	11	110	MERCYME ▲ IND 86133/CURB (16.98 CD) [M]	Almost There
9	11	10	1396	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/18.98)	Dark Side Of The Moon
10	8	9	17	LARRY THE CABLE GUY PARALLEL/IMP. 0 001423/UME (18.98 CD)	Lord, I Apologize
11	15	18	123	JOHN MAYER ▲ ³ AWARE/COLUMBIA 85293*/SONY MUSIC (7.98 EQ/18.98) [M]	Room For Squares
12	10	3	159	SOUNDTRACK ▲ ⁷ LOST HIGHWAY/MERCURY 170069/DJMG (8.98/12.98)	O Brother, Where Art Thou?
13	12	5	74	SIMPLE PLAN ▲ LAVA 83534/AG (17.98/12.98) [M]	No Pads, No Helmets...Just Balls
				GREATEST GAINER	
14	23	42	64	USHER ▲ ⁴ LAFACE 14715*/ZOMBA (12.98/18.98)	8701
15	18	15	128	KID ROCK ▲ ⁴ LAVA 83482*/AG (12.98/18.98)	Cocky
16	13	7	184	LINKIN PARK ▲ ⁸ WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]
17	16	14	623	AC/DC ▲ ¹⁹ LEGACY/EPIC 80207*/SONY MUSIC (18.98 EQ CD)	Back In Black
18	19	16	655	METALLICA ◆ ¹⁴ ELEKTRA 61113*/AG (11.98/17.98)	Metallica
19	17	19	63	FRANK SINATRA ▲ Classic Sinatra: His Great Performances 1953-1960 CAPITOL 23502 (11.98/17.98)	
20	20	17	338	SHANIA TWAIN ◆ ¹⁶ MERCURY 536003/UMGN (18.98/12.98)	Come On Over
21	14	12	73	ROD STEWART ▲ WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart
22	22	22	365	ABBA ▲ ⁶ POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
23	24	24	137	MARTINA MCBRIDE ▲ ³ RCA NASHVILLE 67012/RLG (12.98/18.98)	Greatest Hits
24	28	21	180	TIM MCGRAW ▲ ⁴ CURB 77978 (12.98/18.98)	Greatest Hits
25	27	25	83	ALICIA KEYS ▲ ⁶ J 20002/RMG (12.98/18.98)	Songs In A Minor
26	25	30	190	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits
27	26	20	188	KENNY CHESNEY ▲ ³ BNA 67976/RLG (12.98/18.98)	Greatest Hits
28	30	23	264	KID ROCK ◆ ¹¹ TOP DGS/LAVA 83119*/AG (12.98/18.98) [M]	Devil Without A Cause
29	29	26	187	AC/DC ▲ ³ LEGACY/EPIC 80214/SONY MUSIC (11.98/17.98)	Live
30	21	13	24	NAS ▲ ILL WILL/COLUMBIA 92072*/SONY MUSIC (18.98 EQ CD)	Illmatic: 10 Year Anniversary Platinum Series
31	37	34	534	QUEEN ▲ ⁷ HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
32	38	36	164	EMINEM ▲ ⁹ WEB/AFETERMATH 490629*/INTERSCOPE (8.98/12.98)	The Marshall Mathers LP
33	31	29	78	JIMI HENDRIX ▲ Experience Hendrix: The Best Of Jimi Hendrix EXPERIENCE HENDRIX 111671*/UMG (12.98/18.98)	
34	RE-ENTRY	70		ORIGINAL BROADWAY CAST RECORDING ▲ Mamma Mia! DECCA BROADWAY 543115 (18.98 CD)	
35	33	27	207	CELINE DION ▲ ⁶ 550 MUSIC/EPIC 63750/SONY MUSIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
36	34	31	223	SADE ▲ ⁴ EPIC 85287/SONY MUSIC (12.98 EQ/18.98)	The Best Of Sade
37	35	—	104	LENNY KRAVITZ ▲ ³ VIRGIN 90316 (12.98/18.98)	Greatest Hits
38	39	33	115	SYSTEM OF A DOWN ▲ ³ AMERICAN/COLUMBIA 62240*/SONY MUSIC (12.98 EQ/18.98)	Toxicity
39	36	—	108	POISON ▲ CAPITOL 53375 (7.98/11.98)	Greatest Hits 1986-1996
40	32	—	86	PRINCE AND THE REVOLUTION ◆ ¹³ WARNER BROS. 25110 (7.98/11.98)	Purple Rain
41	40	—	3	DURAN DURAN ▲ CAPITOL 96239 (11.98/17.98)	Greatest
				HOT SHOT DEBUT	
42	NEW	23		D12 ▲ SHADY 490897*/INTERSCOPE (12.98/18.98)	Devil's Night
43	43	38	467	TOM PETTY AND THE HEARTBREAKERS ◆ ¹⁰ MCA 110813/UMG (12.98/18.98)	Greatest Hits
44	RE-ENTRY	99		BARRY WHITE ▲ MERCURY 522459/DJMG (8.98/12.98)	All Time Greatest Hits
45	46	40	150	COLDPLAY ▲ ² NETTWERK 30162/CAPITOL (11.98/17.98) [M]	Parachutes
46	47	48	358	DEF LEPPARD ▲ ³ MERCURY 52818/DJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
47	48	41	88	LYNYRD SKYNYRD ▲ The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MCA 111941/UMG (8.98/11.98)	
48	41	35	79	JOHNNY CASH ▲ LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits
49	45	37	323	SUBLIME ▲ ⁵ GASOLINE ALLEY/GEFFEN 111413/INTERSCOPE (12.98/18.98)	Sublime
50	42	32	201	DISTURBED ▲ ³ GIANT 24738/WARNER BROS. (11.98/17.98) [M]	The Sickness

MAY 15 2004
Billboard **TOP HEATSEEKERS**

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	Title
			Sales data compiled by Nielsen SoundScan	
			ARTIST	Title
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NUMBER 1 2 Weeks At Number 1	
1	1	—	CON JUNTO PRIMAVERA FONDISA 351248/UG (12.98 CD)	Dejando Huella
2	5	5	JEREMY CAMP BEC 39613 (18.98 CD)	Carried Me: The Worship Project
3	3	3	FINGER ELEVEN WIND-UP 13058 (16.98 CD)	Finger Eleven
			GREATEST GAINER	
4	7	10	SHINEDOWN ATLANTIC 83566/AG (12.98 CD)	Leave A Whisper
5	4	6	RON WHITE PARALLEL/IMP. 0 001582/UME (12.98 CD)	Drunk In Public
6	8	4	ROONEY GEFFEN 000242/INTERSCOPE (8.98 CD)	Rooney
7	9	8	TOOTS AND THE MAYTALS V2 27186 (18.98 CD)	True Love
8	16	15	MUSE TASTE MEDIA 48733/WARNER BROS. (14.98 CD)	Absolution
9	10	7	THE POSTAL SERVICE SUB POP 595 (14.98 CD)	Give Up
10	18	13	GAVIN DEGRAW J 20058/RMG (11.98 CD)	Chariot
			HOT SHOT DEBUT	
11	NEW	1	KIM WATERS SHANACHEE 5113 (18.98 CD)	In The Name Of Love
12	11	16	JEM ATO 21519 (12.98 CD)	Finally Woken
13	15	24	SNOW PATROL POLYDOR/UMG 002271/INTERSCOPE (12.98 CD)	Final Straw
14	21	21	VAN HUNT CAPITOL 35233 (12.98 CD)	Van Hunt
15	20	33	MINDY SMITH VANGUARD 79736 (16.98 CD)	One Moment More
16	25	20	JEREMY CAMP BEC 40456 (16.98 CD)	Stay
17	26	22	HIM JIMMY FRANKS/UNIVERSAL 001429/UMRG (12.98 CD)	Razorblade Romance
18	43	25	THOUSANDFOOTKRUTCH TOOTH & NAIL 84791 (18.98 CD)	Phenomenon
19	29	18	THE RASMUS MOTORPLAYGROUND 002269/INTERSCOPE (12.98 CD)	Dead Letters
20	14	28	LOS HOROSCOPOS DE DURANGO DISA 720363 (11.98 CD)	Locos De Amor
21	32	32	PASSION WORSHIP BAND SPARROW 83817 (18.98 CD)	Passion: Hymns Ancient And Modern
22	24	14	NB RIDAZ NASTYBOY 1020/UPSTAIRS (13.98 CD)	nbridaz.com
23	40	27	NELLIE MCKAY COLUMBIA 90664/SONY MUSIC (12.98 EQ CD)	Get Away From Me
24	NEW	1	DANIEL O'DONNELL DPT MEDIA 0017 (18.98 CD)	Faith & Inspiration
25	34	17	TOBY LIGHTMAN LAVA 83623/AG (12.98 CD)	Little Things
26	38	39	LA OREJA DE VAN GOGH SONY DISCOS 70451 (15.98 EQ CD)	Lo Que Te Conte Mientras Te Hacias La Dormida
27	28	19	DAMIEN RICE DRIM/VECTOR 48507/WARNER BROS. (18.98 CD)	O
28	23	11	IN FLAMES NUCLEAR BLAST 1231 (16.98 CD)	Soundtrack To Your Escape
29	22	2	AUTOPILOT OFF ISLAND 001899/DJMG (12.98 CD)	Make A Sound
30	45	—	BARLOWGIRL FERVENT 30049 (14.98 CD)	Barlowgirl
31	39	38	ZERO 7 ULTIMATE OULEMA/ELEKTRA 61558*/AG (18.98 CD)	When It Falls
32	33	29	GARY LYLES UNIVERSAL 002275/UMRG (12.98 CD)	Trading Snakeoil For Wolf tickets
33	35	—	THE SUBDUDES BARK PORCH 98651/MARADA (18.98 CD)	Miracle Mule
34	NEW	1	SAM PHILLIPS NONESUCH 79807/AG (18.98 CD)	A Boot And A Shoe
35	31	—	BETHANY DILLON SPARROW 81501 (12.98 CD)	Bethany Dillon
36	19	37	ANONYMOUS 4 HARMONIA MUNDI 907326 (18.98 CD)	American Angels
37	12	1	BEN JELEN MAVERICK 48455/WARNER BROS. (18.98 CD)	Give It All Away
38	RE-ENTRY	7	AKWID ARIES 44245/EMI LATIN (14.98 CD)	Hoy, Ayer And Forever
39	36	31	VICENTE FERNANDEZ SONY DISCOS 91025 (14.98 EQ CD)	Se Me Hizo Tarde La Vida
40	37	35	IRON AND WINE SUB POP 70639* (15.98 CD)	Our Endless Numbered Days
41	RE-ENTRY	2	GOAPELE SKYBLAZE/COLUMBIA 72795/HIERO IMPERIUM (13.98 EQ CD)	Even Closer
42	RE-ENTRY	11	KEB' MO' OKEH/EPIC 86408/SONY MUSIC (18.98 EQ CD)	Keep It Simple
43	RE-ENTRY	31	BYRON CAGE GOSPD CENTRIC 70047/ZOMBA (18.98 CD)	Byron Cage
44	47	9	DROPOX REALIGN/UNIVERSAL 002057/UMRG (12.98 CD)	Dropbox
45	48	45	CHRIS RICE ROCKETOWN 20001/ZOMBA (18.98 CD)	Run The Earth, Watch The Sky
46	NEW	1	VICKI YOHE PURESPRINGS GOSPEL 84230/EMI GOSPEL (18.98 CD)	I Just Want You
47	30	34	GINNY OWENS ROCKETOWN 20009 (18.98 CD)	Beautiful
48	RE-ENTRY	8	DANE COOK COMEDY CENTRAL 30017 (16.98 CD/DVD)	Harmful If Swallowed
49	50	44	LOS RIELEROS DEL NORTE FONDISA 351295/UG (12.98 CD)	20 Anos De Fuerza Nortena
50	42	—	INFAMOUS MOBB IM3 001*/MONDPOLEE (10.98/13.98)	Blood Thicker Than Water Vol. 1

MAY 15 2004
Billboard **TOP INDEPENDENT ALBUMS**

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	Title
				Sales data compiled by Nielsen SoundScan	
				ARTIST	Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
				NUMBER 1 1 Week At Number 1	
1	5	—	2	VARIOUS ARTISTS FAT WRECK CHORDS 675 (9.98 CD)	Rock Against Bush Vol 1
2	6	1	4	WILLIAM HUNG KOCH 9579 (13.98 CD/DVD)	Inspiration
3	2	—	2	FEAR FACTORY LIQUID 8 12189 (15.98 CD)	Archetype
4	9	4	80	LIL JON & THE EAST SIDE BOYZ ▲ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk
5	1	—	2	HANSON 3CG 10402 (17.98 CD)	Underneath
6	8	3	6	MASTER P NEW NO LIMIT 5717*/KOCH (18.98 CD)	Good Side Bad Side
				GREATEST GAINER	
7	11	—	2	VIC LATINO & DAVID WAXMAN ULTRA 1190 (19.98 CD) [M]	Ultra.Dance 05
8	7	2	3	SUGARCULT FEARLESS 51512/ARTEMIS (14.98 CD)	Palm Trees And Power Lines
9	3	—	2	BLACK LABEL SOCIETY SPITFIRE 15081 (18.98 CD)	Hangover Music Vol. VI
10	10	5	33	YING YANG TWINS ● COLUPARK 2480*/TVT (17.98 CD)	Me & My Brother
11	4	—	2	KOTTONMOUTH KINGS SUBURBAN NOIZE 28 (15.98 CD)	Fire It Up
12	12	7	63	THE POSTAL SERVICE SUB POP 595 (14.98 CD) [M]	Give Up
				HOT SHOT DEBUT	
13	NEW	1		KIM WATERS SHANACHEE 5113 (18.98 CD) [M]	In The Name Of Love
14	15	—	2	SMOKEY ROBINSON ROBSD 12177/LIQUID 8 (13.98 CD)	Food For The Spirit
15	18	15	14	MINDY SMITH VANGUARD 79736 (16.98 CD) [M]	One Moment More
16	NEW	1		JERRY GARCIA & DAVID GRISMAN ACOUSTIC DISC 57 (18.98 CD)	Been All Around This World
17	16	13	30	DEATH CAB FOR CUTIE BARSUK 32* (16.98 CD)	Transatlanticism
18	19	12	24	LIL JON & THE EAST SIDE BOYZ BME 2378*/TVT (11.98 CD/DVD)	Part II
19	14	6	9	CLINT BLACK EQUITY 3001 (18.98 CD)	Spend My Time
20	21	11	4	NB RIDAZ NASTYBOY 1020/UPSTAIRS (13.98 CD) [M]	nbridaz.com
21	NEW	1		DANIEL O'DONNELL DPT MEDIA 0017 (18.98 CD) [M]	Faith & Inspiration
22	NEW	1		TURK LABORATORY 9575/KOCH (18.98 CD)	Penitentiary Chances
23	24	14	38	DASHBOARD CONFSSIONAL ● A Mark, A Mission, A Brand, A Scar VAGRANT 0385 (18.98 CD)	
24	20	8	4	IN FLAMES NUCLEAR BLAST 1231 (16.98 CD) [M]	Soundtrack To Your Escape
25	25	16	36	SIMPLY RED SIMPLYRED.COM 0001/RED INK (18.98 CD)	Home
26	17	18	6	ANONYMOUS 4 HARMONIA MUNDI 907326 (18.98 CD) [M]	American Angels
27	22	9	4	DARK LOTUS PSYCHOPATHIC 4024 (18.98 CD)	Black Rain
28	32	24	13	AIR SOURCE 96632*/ASTRALWERKS (19.98 CD)	Talkie Walkie
29	26	17	6		

MAY 15 2004		Billboard		TOP JAZZ ALBUMS™	
THIS WEEK	LAST WEEK	WKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			Sales data compiled by Nielsen SoundScan		
			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title		
1	18	2	DIANA KRALL	VERVE 001828/VG	NUMBER 1 The Girl In The Other Room 1 Week At Number 1
2	1	13	HARRY CONNICK, JR. ●	COLUMBIA 90551/SONY MUSIC	Only You
3	3	83	DIANA KRALL ●	VERVE 065109/VG	Live In Paris
4	2	9	WYNTON MARSALIS QUARTET	BLUE NOTE 91717	Magic Hour
5	10	78	TONY BENNETT & K.D. LANG ●	RPM/COLUMBIA 86734/SONY MUSIC	A Wonderful World
6	4	2	DANNY AIELLO	IN2N 6001	I Just Wanted To Hear The Words
7	6	5	VARIOUS ARTISTS	CAPITOL 97582	Torch Songs
8	5	8	HENRY & MONICA MANCINI	CONCORD JAZZ 2237/CONCORD	Ultimate Mancini
9	8	3	FRANK SINATRA WITH THE TOMMY DORSEY ORCHESTRA	BLUEBIRD 60282/RCA VICTOR	Young Blue Eyes: Birth Of The Crooner
10	9	8	THE BAD PLUS	COLUMBIA 90771/SONY MUSIC [M]	Give
11	NEW		JOHN PIZZARELLI	TELARC 83591	Bossa Nova
12	7	27	STEVE TYRELL	COLUMBIA 89238/SONY MUSIC [M]	This Guy's In Love
13	11	6	BILL CHARLAP TRIO	BLUE NOTE 94807	Somewhere: The Songs Of Leonard Bernstein
14	NEW		DR. MICHAEL WHITE	BASIN STREET 503	Dancing In The Sky
15	12	2	STEFON HARRIS & BLACKOUT	BLUE NOTE 97353/CAPITOL	Evolution
16	17	48	DAVID SANBORN	VERVE 065578/VG	timeagain
17	20	23	STACEY KENT	CANDID 79797	The Boy Next Door
18	19	3	VARIOUS ARTISTS	DENON 17316	More Of The Most Relaxing Jazz Music In The Universe
19	13	30	CASSANDRA WILSON	BLUE NOTE 81980 [M]	Glamoured
20	16	12	TIERNEY SUTTON	TELARC 3592	Dancing In The Dark
21	14	2	GLENN MILLER	BLUEBIRD 59104/RCA VICTOR	The Centennial Collection
22	NEW		DIRTY DOZEN BRASS BAND	ROPEADOPE 51526/ARTEMIS	Funeral For A Friend
23	RE-ENTRY		DIANNE REEVES	BLUE NOTE 80252	A Little Moonlight
24	15	60	PETER CINCOTTI	CONCORD 2159 [M]	Peter Cincotti
25	24	10	BRAD MEHLDAU TRIO	WARNER BROS. 4960R	Anything Goes

MAY 15 2004		Billboard		TOP CONTEMPORARY JAZZ™	
THIS WEEK	LAST WEEK	WKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			Sales data compiled by Nielsen SoundScan		
			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title		
1	1	114	NORAH JONES ▲	BLUE NOTE 92088 [M]	NUMBER 1 Come Away With Me 114 Weeks At Number 1
2	NEW		KIM WATERS	SHANACHIE 5113 [M]	In The Name Of Love
3	2	47	KENNY G	BMG HERITAGE 50997/RMG	Ultimate Kenny G
4	3	4	PETER WHITE	COLUMBIA 89090/SONY MUSIC [M]	Confidential
5	4	19	WILL DOWNING	GRP 000529/VG	Emotions
6	6	8	EUGE GROOVE	NARADA JAZZ 97227/NARADA	Livin' Large
7	5	6	JOYCE COOLING	NARADA JAZZ 97225/NARADA	This Girl's Got To Play
8	NEW		PIECES OF A DREAM	HEADS UP 3030	No Assembly Required
9	9	30	DAVE KOZ	CAPITOL 34226 [M]	Saxophonic
10	8	10	PAUL BROWN	GRP 000861/VG	Up Front
11	10	2	VARIOUS ARTISTS	BLUE NOTE 90266/CAPITOL	Blue Note Revisited
12	13	31	CHRIS BOTTI	COLUMBIA 90535/SONY MUSIC [M]	A Thousand Kisses Deep
13	7	5	ANDRE WARD	AWARD 90934/DRPHEUS	Steppin' Up
14	12	4	BOBBY LYLE	THREE KEYS 30004/LIGHTYEAR	Straight & Smooth
15	NEW		MARION MEADOWS	HEADS UP 3082	Player's Club
16	14	7	BOB BALDWIN	A440 4934	Brazil Chill
17	11	10	KEIKO MATSUI	NARADA JAZZ 97904/NARADA	Wildflower
18	17	12	MINDI ABAIR	GRP 065229/VG	It Just Happens That Way
19	18	14	DOWN TO THE BONE	NARADA 95747 [M]	Cellar Funk
20	15	38	PRAFUL	N-CODED 4244/RENDEZVOUS	One Day Deep
21	24	43	GEORGE BENSON	WARNER BROS. 78284/RHIWO	The Greatest Hits Of All
22	RE-ENTRY		WALTER BEASLEY	SHANACHIE 5111	The Classics R & B Collection
23	16	5	THA' HOT CLUB	SHANACHIE 5109	Tha' Hot Club
24	22	26	VARIOUS ARTISTS	VERVE 900598/VG	Verve//Remixed2
25	20	10	THE BRAXTON BROTHERS	PEAK 8517/CONCORD	Rollin'

MAY 15 2004		Billboard		TOP CLASSICAL ALBUMS™	
THIS WEEK	LAST WEEK	WKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			Sales data compiled by Nielsen SoundScan		
			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title		
1	1	5	YO-YO MA WITH THE AMSTERDAM BAROQUE ORCHESTRA & TON KOOPMAN	SONY CLASSICAL 89916/SONY MUSIC	NUMBER 1 Vivaldi's Cello 5 Weeks At Number 1
2	4	25	SOUNDTRACK	DECCA 001574/UNIVERSAL CLASSICS GROUP	Master And Commander
3	2	12	ANONYMOUS 4	HARMONIA MUNDI 907326 [M]	American Angels
4	3	27	JOSHUA BELL	SONY CLASSICAL 87894/SONY MUSIC [M]	Romance Of The Violin
5	5	9	LANG LANG	DG 002047/UNIVERSAL CLASSICS GROUP	Live At Carnegie Hall
6	7	30	ANDRE RIEU	DENON 17293 [M]	Live In Dublin
7	10	4	DEBORAH VOIGT	EMI CLASSICS 57681/ANGEL	Obsessions: Wagner And Strauss
8	6	9	TIM JANIS	TIM JANIS ENSEMBLE 1106	Beautiful America
9	8	6	VARIOUS ARTISTS	SPARROW 96561	Hallelujah: 35 Great Sacred Choruses
10	9	78	ANDREA BOCELLI ▲	PHILIPS 470400/UNIVERSAL CLASSICS GROUP	Sentimento
11	RE-ENTRY		VARIOUS ARTISTS	CIRCA/VIRGIN 6967/ANGEL	The Most Relaxing Classical Album...Ever! II
12	11	6	KLAZZ BROTHERS & CUBA PERCUSSION	SONY CLASSICAL 93090/SONY MUSIC	Classic Meets Cuba
13	12	39	RENEE FLEMING	DECCA 001024/UNIVERSAL CLASSICS GROUP	By Request
14	15	19	LORRAINE HUNT LIEBERSON	NONESUCH 79692/AG	Bach: Cantatas BWV 82 And 199
15	RE-ENTRY		LANG LANG	DG 000666/UNIVERSAL CLASSICS GROUP	Tchaikovsky/Mendelssohn: Piano Concertos

MAY 15 2004		Billboard		TOP CLASSICAL CROSSOVER™	
THIS WEEK	LAST WEEK	WKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			Sales data compiled by Nielsen SoundScan		
			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title		
1	1	24	JOSH GROBAN ▲	143/REPRISE 48413/WARNER BROS.	NUMBER 1 Closer 25 Weeks At Number 1
2	2	4	HAYLEY WESTENRA	DECCA 001886/UNIVERSAL CLASSICS GROUP [M]	Pure
3	NEW		BELA FLECK/EDGAR MEYER	SONY CLASSICAL 92106/SONY MUSIC	Music For Two
4	3	16	AMICI FOREVER	VICTOR 52739/S.M.G. [M]	The Opera Band
5	5	74	JOSH GROBAN	143/REPRISE 48413/WARNER BROS.	Josh Groban In Concert
6	4	40	YO-YO MA	SONY CLASSICAL 89935/SONY MUSIC	Obrigado Brazil
7	7	48	SARAH BRIGHTMAN	NEMO STUDIO 37180/ANGEL	Harem
8	6	12	YO-YO MA	SONY CLASSICAL 89970/SONY MUSIC	Obrigado Brazil: Live In Concert
9	8	9	SISSSEL	DECCA 002080/UNIVERSAL CLASSICS GROUP [M]	My Heart
10	10	7	THE IRISH TENORS	RAZOR & TIE 82910	Heritage
11	9	8	ANDRE RIEU	DENON 17348	At The Movies
12	11	72	CHARLOTTE CHURCH	COLUMBIA 86980/SONY MUSIC	Prelude: The Best Of Charlotte Church
13	13	33	BOND	MBO/DECCA 001117/UNIVERSAL CLASSICS GROUP	Bond: Remixed
14	12	80	BOND	MBO/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine
15	RE-ENTRY		VARIOUS ARTISTS	VITAMIN 8780	String Quartet Tribute To Evanescence

MAY 15 2004		Billboard		TOP NEW AGE ALBUMS™	
THIS WEEK	LAST WEEK	WKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			Sales data compiled by Nielsen SoundScan		
			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title		
1	1	10	VARIOUS ARTISTS	VIRGIN 96797	NUMBER 1 Pure Moods: Celestial Celebration 9 Weeks At Number 1
2	2	67	YANNI	WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
3	3	44	MANNHEIM STEAMROLLER/C.W. MCCALL	AMERICAN GRAMAPHONE 1776	American Spirit
4	4	64	YANNI	VIRGIN 81516	Ethnicity
5	5	60	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE	Romantic Melodies
6	7	13	VARIOUS ARTISTS	MADACY 4850	The Healing Garden Collection
7	9	45	DELERIUM	NETTWERK 30306 [M]	Chimera
8	8	9	GOVI	HIGHER OCTAVE 95578	Saffron & Silk
9	6	34	STEVEN ANDERSON	MADACY CHRISTIAN 2881/MADACY	100 Church Classics
10	10	16	ARMIK	BOLERO 7104	Romantic Dreams
11	NEW		VARIOUS ARTISTS	ST. CLAIR 1578	Wellness Music: Quiet Times
12	NEW		VARIOUS ARTISTS	ST. CLAIR 1757	Wellness Music: Spiritual Healing
13	13	7	VARIOUS ARTISTS	MADACY 5065	20 Best Of Relaxation
14	15	8	VARIOUS ARTISTS	WINDHAM HILL 80131/RCA VICTOR	Lullaby: A Windham Hill Collection
15	14	7	VARIOUS ARTISTS	ST. CLAIR 7382	Pachelbel's Canon/Mozart's Music For The Night - Music For Relaxation

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

MAY 15 2004		Billboard		TOP CLASSICAL BUDGET	
THIS WEEK	LAST WEEK	WKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	GREAT ARTISTS OF THE CENTURY	EMI CLASSICS/ANGEL	VARIOUS ARTISTS
2	2	1	LUCIANO PAVAROTTI	MADACY	VARIOUS ARTISTS
3	3	1	CLASSICS FOR RELAXATION	MADACY	VARIOUS ARTISTS
4	4	1	35 PIANO FAVORITES	MADACY	VARIOUS ARTISTS
5	5	1	25 CLASSICAL FAVORITES	MADACY	VARIOUS ARTISTS
6	6	1	MOONLIGHT CLASSICS	MADACY	VARIOUS ARTISTS
7	7	1	BEST TRADITIONAL WEDDING MUSIC	MADACY	VARIOUS ARTISTS
8	8	1	CLASSICS FOR THE MOVIES	MADACY	VARIOUS ARTISTS
9	9	1	GUITAR CLASSICS	MADACY	VARIOUS ARTISTS
10	10	1	ROMANTIC PIANO	MADACY	VARIOUS ARTISTS
11	11	1	CLASSICAL VIOLIN	MADACY	VARIOUS ARTISTS
12	12	1	BEST OF GERSHWIN	MADACY	VARIOUS ARTISTS
13	13	1	BEST OF TCHAIKOVSKY	MADACY	VARIOUS ARTISTS
14	14	1	CLASSICS FOR MEDITATION	MADACY	VARIOUS ARTISTS
15	15	1	CLASSICAL CHILLOUT 2	EMI CLASSICS/ANGEL	VARIOUS ARTISTS

MAY 15 2004		Billboard		TOP CLASSICAL MIDLINE	
THIS WEEK	LAST WEEK	WKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	BABY MOZART	WALT DISNEY	VARIOUS ARTISTS
2	2	1	BABY EINSTEIN: BABY BEETHOVEN	WALT DISNEY	VARIOUS ARTISTS
3	3	1	CLASSICAL HEARTBREAKERS	EMI CLASSICS/ANGEL	VARIOUS ARTISTS
4	4	1	THE #1 OPERA ALBUM	DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
5	5	1	HYMNS TRIUMPHANT: VOLS. 1 & 2	LONDON PHILHARMONIC ORCHESTRA	SPARRBOW
6	6	1	BABY BACH	WALT DISNEY	VARIOUS ARTISTS
7	7	1	THE MOST ROMANTIC CLASSICAL MUSIC IN THE UNIVERSE	DENON	VARIOUS ARTISTS
8	8	1	SONGS OF FAITH AND INSPIRATION	RCA VICTOR/BMG CLASSICS	THE ROBERT SHAW CHORALE
9	9	1	BABY EINSTEIN: BABY NEPTUNE	WALT DISNEY	VARIOUS ARTISTS
10	10	1	MOZART: EINE KLEINE NACHTMUSIK	WENNA MOZART ENSEMBLE (BOSKOVSKY)	DECCA/UNIVERSAL CLASSICS GROUP
11	11	1	THE MOST RELAXING PIANO ALBUM IN THE WORLD...EVER!	EMI CLASSICS/ANGEL	VARIOUS ARTISTS
12	12	1	PACHELBEL'S GREATEST HITS: THE ULTIMATE CANON	RCA VICTOR/BMG CLASSICS	VARIOUS ARTISTS
13	13	1	A-Z OF OPERA	NAXOS	VARIOUS ARTISTS
14	14	1	BABY VIVALDI	WALT DISNEY	VARIOUS ARTISTS
15	15	1	EUPHORIC CLASSICS	EMI CLASSICS/ANGEL	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

MAY 15 2004		Billboard		TOP KID AUDIO	
THIS WEEK	LAST WEEK	WKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	THE CHEETAH GIRLS	WALT DISNEY 860126	THE CHEETAH GIRLS (EP)
2	2	1	KIDZ BOP KIDS	RAZOR & TIE 89079	KIDZ BOP 5
3	3	1	VARIOUS ARTISTS	DISNEYMANIA 2: MUSIC STARS SING DISNEY	
4	4	1	VARIOUS ARTISTS	KID RHINO 78073/WARNER STRATEGIC MARKETING	BARBIE HIT MIX
5	5	1	VARIOUS ARTISTS	RADIO DISNEY: ULTIMATE JAMS GREATEST HITS FROM VOLUMES 1-4	
6	6	1	VARIOUS ARTISTS	WALT DISNEY 861077	PIXEL PERFECT (EP)
7	7	1	VARIOUS ARTISTS	WALT DISNEY 861056	THE PROUD FAMILY
8	8	1	VEGGIETALES	BIG IDEA 35032	BOB & LARRY'S SUNDAY MORNING SONGS
9	9	1	THE WIGGLES	KOCH 8626	YUMMY YUMMY
10	10	1	KIM POSSIBLE	WALT DISNEY 860097	DISNEY'S KIM POSSIBLE
11	11	1	VARIOUS ARTISTS	WALT DISNEY 860605	DISNEY CHILDREN'S FAVORITES VOL. 1
12	12	1	KIDZ BOP KIDS	RAZOR & TIE 89074	KIDZ BOP 4
13	13	1	VARIOUS ARTISTS	WALT DISNEY 861069	DISNEY'S KARAOKE SERIES: THE CHEETAH GIRLS
14	14	1	VEGGIETALES	BIG IDEA 35032	ON THE ROAD WITH BOB & LARRY
15	15	1	WONDER KIDS CHOR	WONDER WORKSHOP 1314	WONDER KIDS SING: TODDLERS TOP 100 KIDS SONGS
16	16	1	VARIOUS ARTISTS	WALT DISNEY 860770	BABY MOZART
17	17	1	VARIOUS ARTISTS	WALT DISNEY 860693	DISNEY'S GREATEST: VOL. 1
18	18	1	VARIOUS ARTISTS	WALT DISNEY 860785	DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY
19	19	1	VARIOUS ARTISTS	WALT DISNEY 860694	DISNEY'S GREATEST: VOL. 2
20	20	1	KIDZ BOP KIDS</		

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 33
 4:30 AM (F.I.P.P., BMI/EMI April, ASCAP) LT 20
 8TH WORLD WONDER (Shankel Songs, ASCAP/Jacobson, ASCAP/BEEBop Music, SOCAN/BBC Worldwide, SOCAN/Curb Songs, ASCAP), WBM, H100 49
 99 PROBLEMS (Copyright Control/Careers-BMG, BMI/BMG Songs, ASCAP/Spirit Two, ASCAP/Songs Of The Knight, BMI/Universal-PolyGram International, ASCAP/Rhyme Syndicate, ASCAP/WB, ASCAP/Ammo Dump, ASCAP/Caramba, ASCAP), HL/WBM, H100 84; RBH 42

-A-

ABRAZAR LA VIDA (Denise Rich Songs, BMI/Lazy Jo, ASCAP/Warner-Tamerlane, BMI/Perez Soto, BMI/WB, ASCAP) LT 13
 ACT A FOOL (LP Boyz, BMI/White Rhino, BMI) RBH 76
 ALL FALLS DOWN (Sony/ATV Songs, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, H100 11; RBH 5
 ALWAYS WANTING MORE (BREATHLESS) (Major Bob, ASCAP/Create KCD Music, BMI/I Want To Hold Your Songs, BMI/Big Moulage Music, ASCAP) CS 57
 AMAR COMO TE AME (Edimusa, ASCAP/Vander, ASCAP) LT 29
 ARE YOU GONNA BE MY GIRL (Get-Jet, BMI) H100 47
 AUNQUE NO TE PUEDA VER (WB, ASCAP) LT 9

-B-

BACK OF THE BOTTOM DRAWER (Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC/Painted Red, BMI), HL, CS 40
 BARAJA DE ORO (Zomba, ASCAP) LT 11
 BEER MAN (EMI April, ASCAP/Sea Gayle, ASCAP/Sony/ATV Acuff-Rose, BMI), HL, CS 31
 BEHIND BLUE EYES (ABKCO, BMI/Careers-BMG, BMI/Soulfulab, BMI/Towser Tunes, BMI), HL, H100 100
 BLAME IT ON MAMA (Blame Mama, ASCAP/Hysom Walker, BMI) CS 35
 THE BOOGIE MAN (Blackened, BMI/Blue Sky Rider, BMI) CS 52
 BREAK DOWN HERE (EMI April, ASCAP/Willow Lake, ASCAP), HL, CS 34
 BRING IT UP (Money Mack, BMI) RBH 68
 BULERIA (Kike Santander, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 46
 BURN (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, H100 33; RBH 2

-C-

CERCA DE TI (Thaly Songs, BMI/Peermusic III, BMI/Warner-Tamerlane, BMI/Million Dollar Steve, BMI/Gerina Di Marco, BMI/Jumping Bear, BMI/Sony/ATV Latin, BMI), WBM, LT 37
 CH-CHECK IT OUT (Brooklyn Dust, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 68
 COLD HARD BITCH (Get-Jet, BMI) H100 55
 COME CLEAN (Kay's Tuff, BMI/WB, ASCAP/Dylan Jackson, ASCAP/EMI Blackwood, BMI), WBM, H100 87
 COMO PUDE ENAMORARME DE TI (Universal Musica, ASCAP/Leo Musica, SACM) LT 16
 CONFESSIONS PART II (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, H100 17; RBH 12
 CREO EN EL AMOR (Piloto, ASCAP/Universal Musica, ASCAP/WB, ASCAP) LT 4
 CRUZ DE OLVIDO (Zomba Golden Sands, ASCAP) LT 8
 CUIDARTE EL ALMA (Songs Of Castillo, BMI/WB, ASCAP/Universal Musica Unica, BMI) LT 5
 CULO (Diaz Brothers Music, BMI/Aboud, BMI/Greensleeves, PRS/Kings Of Kings, BMI/Marimbero, ASCAP) H100 61; RBH 67

-D-

DALO POR HECHO (Designee, BMI) LT 41
 DEJA (Livi, ASCAP/Sony/ATV Discos, ASCAP/JKMC, ASCAP/Universal Musica, ASCAP) LT 27
 DESEOS DE COSAS IMPOSIBLES (Sony/ATV Discos, ASCAP) LT 21
 DESPERATELY (Titlwhirl, BMI/Moon Kiss, BMI) CS 7; H100 46
 DIARY (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, RBH 64
 DIP IT LOW (Poli Paul, BMI/SpenCow, BMI/Songs Of Universal, BMI/Havana Brown, BMI), WBM, H100 66; RBH 80
 DIRT OFF YOUR SHOULDER (EMI April, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL, H100 13; RBH 10
 A DONDE ESTABAS? (Ser-Ca, BMI) LT 12
 DON'T SAY NUTHIN (Grand Negaz, BMI/Careers-BMG, BMI/Scott Storch, ASCAP/Tuff Jew, ASCAP), HL, RBH 84
 DON'T TAKE YOUR LOVE AWAY (Tuff Huff, BMI/Zomba Songs, BMI/Grindtime, BMI), WBM, H100 39; RBH 14
 DON'T TELL ME (Almo, ASCAP/Avril Lavigne, SOCAN/Evan Taubenfeld, ASCAP/EMI April, ASCAP), HL/WBM, H100 44
 DOS LOCOS (J&N, ASCAP) LT 17
 DUDE (EMI Blackwood, BMI), HL, H100 38; RBH 16

-E-

E.I. (REINVENTION) Jackie Frost, ASCAP/BMG Songs, ASCAP/Crump Tight, ASCAP/Universal Musica, ASCAP/Jay's Basement, ASCAP/D2 Pro, ASCAP) RBH 71
 ENCORE (Carter Boys, ASCAP/EMI April, ASCAP/Yes World Music, ASCAP), HL, RBH 74
 ESO (WB, ASCAP/Gazul, ASCAP) LT 25

-F-

FEEL IT (Child Support, ASCAP/Notting Hill, ASCAP/Sy Scott Sypremacy Music, ASCAP/Songs Of Universal, BMI/Tony Kelly, ASCAP/EMI April, ASCAP/WB, ASCAP/Warner Chappell, PRS), HL/WBM, RBH 93
 FIGURED YOU OUT (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Ladevik, SOCAN), WBM, H100 90
 THE FIRST CUT IS THE DEEPEST (Mainstay, BMI/Salafia, ASCAP/Universal-MCA, ASCAP), WBM, H100 26
 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 49
 FREEK-A-LEEK (Zomba, ASCAP/Kumbaya, ASCAP/Watch My Music, ASCAP/Lil Jon 00017 Music, BMI), WBM, H100 12; RBH 7
 FRIDAY NIGHT (Young Chris, ASCAP/Young Neef, ASCAP/F.O.B., ASCAP/Rabasse, ASCAP/Rush Groove, ASCAP/The Robinson Music Group, BMI/WB, ASCAP), WBM, RBH 47
 F.U.R.B. (F U RIGHT BACK) (E Controversy, ASCAP/Zomba, ASCAP/Hot Butter Milk, ASCAP/Bat

Radar, ASCAP/First Priority, BMI/Ryckomusic, ASCAP/Maniac Music, ASCAP/Top Billin', ASCAP), WBM, RBH 97

-G-

GAL YUH AH LEAD (X.C.A.R.R., ASCAP/Massive Sounds, ASCAP/STB, ASCAP) RBH 81
 GAME OVER (FLIP) (Nele, SESAC/Lucky, BMI) H100 15; RBH 9
 GET NO BETTER (Larsiny, BMI/Swizz Beat, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI/Karima, BMI/Warner-Tamerlane, BMI/Universal, ASCAP/EMI April, ASCAP/Dead Game, ASCAP), HL/WBM, H100 92; RBH 53
 THE GIRL'S GONE WILD (Sony/ATV Tree, BMI/Love Monkey, BMI/Universal, ASCAP/Memphersfield, ASCAP) CS 51
 GIRLS LIE TOO (EMI April, ASCAP/Little Cricket, ASCAP/Didn't Have To Be, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 28
 GOOD LITTLE GIRLS (Mike Curb, BMI/Kiss My Cash, BMI/Ensign, BMI/Fuzzy Dice, BMI), HL/WBM, H100 95
 GOT IT TWISTED (BMG Songs, ASCAP/Juvenile Hill, ASCAP/Careers-BMG, BMI/P. Noid, BMI/A. Maman Music, ASCAP/Bienstock, ASCAP/Lost Top People Music, ASCAP), HL/WBM, H100 85; RBH 18
 GUERRILLA NASTY (Charles Williamson, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI), WBM, RBH 96

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HAPPY PEOPLE (R.Kelly, BMI/Zomba Songs, BMI), WBM, H100 30; RBH 13
 HAY QUE CAMBIAR (Rubet, ASCAP/Universal Musica, ASCAP) LT 30
 HAZME OLVIDARLA (Vander, ASCAP) LT 15
 HEAVEN (Either Or Music, BMI) H100 67
 HERE WITHOUT YOU (Escatwapa, BMI/Songs Of Universal, BMI), WBM, H100 31
 HEY MAMA (will.i.am, BMI/Listmoney, PRS/Greensleeves, PRS/MCPS, PRS/Cherry River, BMI), CLM, H100 40
 HEY YA! (Gnat Booty, ASCAP/Chrysalis, ASCAP), HL/WBM, H100 41
 HOLD ON (Blackfire, ASCAP/Famous, ASCAP/Blue Ero Soul, ASCAP/EMI April, ASCAP/Tehtu, ASCAP/Yes World Music, ASCAP/Modat, ASCAP/Get Ya Frog On, BMI), HL, RBH 66
 HONEYBUCKLE SWEET (WB, ASCAP/Wrensong, ASCAP), WBM, CS 53
 HORA ENAMORADA (Sony/ATV Latin, BMI/CD Elvis, BMI) LT 39
 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 22; RBH 31
 HOW AM I DOIN' (Skronk Bonk Tunes, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 59
 HOW FAR (EMI April, ASCAP/EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabaux Songs, BMI), HL, CS 29
 HYPHY (Cypherleff, ASCAP/Momma Dot Musik, ASCAP/Your Momma Looks Like A Man, ASCAP/Yellow Twankie, ASCAP/EMI April, ASCAP/E-40, BMI/Zomba Songs, BMI), HL/WBM, RBH 98

-I-

I CAN'T SLEEP (Espirtu de Leon, BMI/Songs Of Universal, BMI/My Mulligan, BMI), WBM, CS 16
 I CAN'T WAIT (Organized Noise, BMI/Big Sexy, ASCAP/EMI April, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, H100 98; RBH 48
 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 2; RBH 3
 IF I AIN'T GOT YOU (Lellow, ASCAP/EMI April, ASCAP), HL, H100 7; RBH 1
 IF NOBODY BELIEVED IN YOU (Coburn, BMI), WBM, CS 30
 IF YOU EVER STOP LOVING ME (Sony/ATV Tree, BMI/Love Monkey, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 9; H100 53
 I GO BACK (Sony/ATV Milene, ASCAP/islandsoul, ASCAP), HL, CS 43
 I GOT A FEELIN' (Major Bob, ASCAP/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Sony/ATV Tree, BMI), HL/WBM, CS 19
 I MISS YOU (EMI April, ASCAP/Fun With Goats, ASCAP/Beat Poet, ASCAP/Universal, ASCAP), HL/WBM, H100 42
 I'M REALLY HOT (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Universal-PolyGram International, ASCAP/Universal, ASCAP), WBM, RBH 89
 I'M RIDIN' BIG YO (Pastor Troy, BMI/Toompstone, BMI) RBH 91
 I'M STILL IN LOVE WITH YOU (Sparta Florida, PRS/EMI Blackwood, BMI/EMI April, ASCAP), HL, H100 16; RBH 30
 IN A REAL LOVE (EMI April, ASCAP/Vassar Songs, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 44
 IN THESE LAST FEW DAYS (Vinny Mae, BMI), WBM, CS 60
 IT ONLY HURTS WHEN I'M BREATHING (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 18; H100 71
 I WANNA MAKE YOU CRY (Big Red Tractor, ASCAP/Warner-Tamerlane, BMI/Smith Haven, BMI), WBM, CS 26
 I WANT TO LIVE (Memphisto, ASCAP/Onlay, ASCAP/Universal, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 20
 I WANT YOU (Uncle Bobby's Music, BMI/EMI Blackwood, BMI/New Hidden Valley, ASCAP/WB, ASCAP/Da David, ASCAP/Songs Of Universal, BMI/Miramide, BMI), HL/WBM, H100 73; RBH 28

-J-

JESUS WALKS (EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, H100 62; RBH 21
 JOOK GAL (WINE WINE) (Greensleeves, PRS/Livingston, ASCAP/Drugstore, ASCAP/Lil Jon 00017 Music, BMI/Staying High Music, ASCAP/EMI April, ASCAP/Bone Crusher, ASCAP/Aboud, BMI/Mochrie, ASCAP/EMI Virgin Songs, BMI/Cat-Gene, BMI), HL, H100 96; RBH 51
 JUST FOR YOU (LBR, ASCAP/Metropolitan, ASCAP) H100 93

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LA MAS DESEADA (Ser-Ca, BMI) LT 44
 LA MILPA (Peermusic III, BMI) LT 43
 LA SOSPECHA (Univision, ASCAP) LT 36
 LAST ONE STANDING (Chi-Boy, ASCAP/Feesongs)

BMI), WBM, CS 22; H100 89
 LAST TRAIN HOME (Goonies Never Say Die, ASCAP/EMI April, ASCAP), HL, H100 75
 LEAVE (GET OUT) (Full Of Soul, BMI/EMI Blackwood, BMI/Soulvang, BMI/Godfry, BMI/Songs Of DreamWorks, BMI/Smooth As Silk, ASCAP/Plaything, ASCAP), HL, H100 63
 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 8; H100 50
 LET'S GET AWAY (Domani And Ya Majesty's Music, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Springtime, BMI), WBM, RBH 90
 LET'S KILL SATURDAY NIGHT (EMI Longitude, BMI/Songs Of DreamWorks, BMI/Cherry River, BMI), CLM/HL, CS 50
 LETTERS FROM HOME (Famous, ASCAP/Ed And Lucille Songs, ASCAP/BMG Songs, ASCAP), HL, CS 5; H100 35
 LOCKED UP (Noka International, ASCAP/Famous, ASCAP), HL, RBH 77
 LOCO (Old Desperados, ASCAP/N2D, ASCAP/WB, ASCAP/Scott And Soda, ASCAP/Beechtree, BMI), WBM, CS 13; H100 69
 THE LONELINESS (ECAF, BMI/Sony/ATV Songs, BMI), HL, RBH 78
 LOOK AT US (Sony/ATV Songs, BMI/Triple Shoes, BMI/Sony/ATV Cross Keys, ASCAP/Bill N Bud, ASCAP), HL, CS 46
 LOVE'S DIVINE (Perfect Songs, BMI/Bat Future, BMI) H100 80
 LOVE SONG (Fiction Songs, ASCAP/BMG Songs, ASCAP), HL, H100 76
 LUCHARE POR TU AMOR (Peermusic III, BMI) LT 24
 LUV ME BABY (Young Dude, ASCAP/Universal, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI), WBM, RBH 88
 LYING FROM YOU (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/NonDisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI/Zomba Songs, BMI), WBM, H100 58

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MAKE IT ALRIGHT (Mike City, BMI/Warner-Tamerlane, BMI), WBM, RBH 37
 MAKE IT UP WITH LOVE (Zomba, ASCAP/Food Stamp Musik, ASCAP/Strange Motel, ASCAP/David McPhersons, BMI), WBM, RBH 65
 MAPS (Chrysalis, BMI), HL, H100 94
 MAS QUE TU AMIGO (Crisma, SESAC) LT 1
 MAYBERRY (Good Ol' Delta Boy, SESAC) CS 3; H100 27
 ME AND EMILY (Castle Street, ASCAP/Singin'ach Songs, ASCAP/Create Real, ASCAP), WBM, CS 27
 MEANT TO LIVE (Meadowgreen, ASCAP/Sugar Pete, ASCAP) H100 51
 ME EQUIVOQUE (Copyright Control) LT 31
 MEGALOMANIAC (EMI April, ASCAP/Hunglikyora, ASCAP), HL, H100 83
 ME, MYSELF AND I (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/Black Owned Musik, ASCAP/Notting Dale, ASCAP), WBM, RBH 23
 MEN DON'T CHANGE (Mosaic Music, BMI/Hold Jack, BMI), HL, CS 32
 MOVE YA BODY (Tweenz, ASCAP/Elijah Wells The 3rd Music, ASCAP/Cipha Sounds Music, ASCAP/Lionel Bermingham Music, ASCAP/Aboud, BMI) H100 45; RBH 25
 MUSICOLOGY (Controversy, ASCAP/Universal, ASCAP), HL, RBH 52
 MY BAND (Dirty Works, ASCAP/EMI April, ASCAP/Swifty McVey, ASCAP/Fullproof, BMI/Runyon Ave, BMI/Idiotic Biz, ASCAP/Eight Mile Style, BMI/Ensign, BMI/EMI Blackwood, BMI/Jaceff, ASCAP/Resto World, ASCAP) H100 6; RBH 26
 MY IMMORTAL (Zombies Ate My Publishing, BMI/Forthallen, BMI/Dwight Frye, BMI/EMI Blackwood, BMI), HL/WBM, H100 14

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NADIE ES ETERNO (Edimusa, ASCAP/Vander, ASCAP) LT 22
 NAUGHTY GIRL (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott Storch, ASCAP/Black Owned Musik, ASCAP/Angela Beyonce, ASCAP/Welbeck, ASCAP/Summer Night Music, BMI/Kidada, BMI/Shugiteeris, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram, WBM, H100 4; RBH 8
 NAVEGANDOTE (Peermusic III, BMI) LT 49
 NEW DAY (Pattonium, BMI/Tippsy's Own Music, BMI/The Loving Company, ASCAP/Karlos Jr., BMI/Say What Say Huh, BMI/Wilkinson Ave., BMI/Liesse's First Born Music, BMI/Peermusic III, BMI), HL, RBH 50
 NO BETTER LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI/Copyright Control), HL, RBH 63
 NO ES AMOR (Enrique Iglesias, ASCAP/EMI April, ASCAP/Metropolitan, ASCAP) LT 47
 NO ME QUIERO ENAMORAR (Sony/ATV Latin, BMI) LT 38
 NO TENGAS MIEDO ENAMORARTE (Ser-Ca, BMI) LT 48
 NOT YOUR AVERAGE JOE (Little Mahkayas, 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 94
 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 37

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OCEAN AVENUE (Bromuda, ASCAP) H100 74
 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/Warner-Tamerlane, BMI), HL, RBH 86
 ONE CALL AWAY (Almo, ASCAP/Trak Starz, ASCAP/Irving, BMI/Jackpot, ASCAP/Ching Chong, BMI), HL, H100 18; RBH 24
 ON FIRE (Lloyd Banks, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Embassy, BMI/Bros. Grimm, ASCAP/Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP), WBM, H100 62; RBH 29
 OOCHEE POP (Zomba, ASCAP/The Braids, ASCAP/Piscapop, ASCAP/Black Mob, ASCAP/Rock Pop, BMI), WBM, RBH 83
 THE OUTSIDER (Transfixed Music, ASCAP/Harry Merkin, ASCAP), HL, H100 79
 OVERNIGHT CELEBRITY (Staying High Music, ASCAP/EMI April, ASCAP/Yes World Music, ASCAP/Miramide, BMI/Songs Of Universal, BMI/Len-Loon, BMI/Stone Diamond, BMI/Almo, ASCAP), HL/WBM, H100 9; RBH 4
 PAINT ME A BIRMINGHAM (Songs Of DreamWorks, BMI/Princeton, BMI/Mama's House, BMI/Cherry River,

-P-

BMI), CLM, CS 6; H100 43
 PARA TODA LA VIDA (LGA, BMI) LT 28
 PASSENGER SEAT (Emerto, ASCAP/EMI April, ASCAP/Little Cricket, ASCAP), HL, CS 15; H100 77
 PERFECT (Sony/ATV Tree, BMI/Wenonga, BMI/Gold Watch, BMI), HL/WBM, H100 86
 PERO QUE TAL SI TE COMPRO (Cornelio Reyna, BMI/Riquelme, BMI) LT 32
 PULL UP (Mudslide, BMI/Aboud, BMI) RBH 100
 PUSH (D. Trotman, BMI/Starks, BMI/Rich Kid, BMI/Pleasure Music, BMI) RBH 61

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QUE LLORO (Sony/ATV Discos, ASCAP) LT 10
 QUESTIONS (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 40

-R-

READ YOUR MIND (Tuff Huff, BMI/Grindtime, BMI/Pay Town, BMI) RBH 44
 THE REASON (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 10
 REDNECK WOMAN (Sony/ATV Cross Keys, ASCAP/Gracie Girl, ASCAP/WB, ASCAP), HL/WBM, CS 4; H100 34
 RIDE WIT U (Universal, ASCAP/Tetragrammaton, ASCAP/Nivrac Tyke, ASCAP/Jesse Jaye, ASCAP/BIG JAMES, ASCAP/Famous, ASCAP/50 Cent, ASCAP/High On Life, ASCAP/Mouth Full O' Gold, ASCAP), HL/WBM, H100 56; RBH 22
 ROSES (Gnat Booty, ASCAP/Chrysalis, ASCAP/Seven Sax, ASCAP/Notting Dale, ASCAP), HL, H100 29; RBH 19
 ROUGH & READY (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/BMG, PRS/Multisongs BMG, SESAC) CS 36
 ROUND HERE (Val's Child, ASCAP/F.O.B., ASCAP/Domani And Ya Majesty's Music, ASCAP/Copyright Control/First And Gold, BMI/Universal, ASCAP/Jahqae Joins, SESAC/Warner-Tamerlane, BMI/WB, ASCAP) RBH 79
 RUBBER BAND MAN (Domani And Ya Majesty's Music, ASCAP/Crump Tight, ASCAP) H100 70; RBH 32

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SABANAS FRIAS (Tulum, ASCAP/EMI April, ASCAP) LT 18
 SALT SHAKER (TVT, BMI/ColliPark, BMI/EWC, BMI/Da Crippler, BMI/C'Amore, BMI/Me & Marq, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, RBH 33
 SAVE A HORSE (RIDE A COWBOY) (Big Love, ASCAP/WB, ASCAP), WBM, CS 39
 SELFISH (Donut Boy, BMI/EMI April, ASCAP/Zhifl, ASCAP/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Springtime, BMI), HL, RBH 59
 SE ME HIZO TARDE LA VIDA (Musinda, ASCAP) LT 33
 SENTADA AQUI EN MI ALMA (Mustina Deep, BMI/Sony/ATV Latin, BMI) LT 50
 SHAKE (Killa Cam, BMI/Tiara's Daddy's Music, BMI/Copyright Control/Warner-Tamerlane, BMI) RBH 95
 SHE THINKS SHE NEEDS ME (Songs Of DreamWorks, BMI/Air 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 24
 SHE WANTS TO MOVE (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Careers-BMG, BMI/Raynchaser, BMI), HL, RBH 75
 SHOULD KNOW BETTA (Baby Spike, ASCAP/Beat Wise, BMI/I Cool Music, ASCAP/Starks, BMI/Rich Kid, BMI/EMI April, ASCAP) RBH 87
 SICK AND TIRED (Shan'Can, BMI) CS 54
 SIDE SHOW (Ghetto Pop 2000, ASCAP/EMI April, ASCAP), HL, RBH 92
 SIMPLE LIFE (Nashville DreamWorks Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Songs From The Engine Room, BMI), CLM/HL/WBM, CS 14; H100 82
 SI TU ESTUVIERAS (LG, ASCAP) LT 40
 SLITHER (Velvet Revolver, ASCAP) H100 64
 SLOW MOTION (Money Mack, BMI) H100 54; RBH 20
 SMILE (50 Cent, ASCAP/Lloyd Banks, ASCAP/Universal, ASCAP/No I.D., BMI/Jobete, ASCAP), HL, RBH 72
 SMOKIN' GRASS (Extreme Writers, ASCAP/Easel, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI), WBM, CS 55
 SOLITAIRE (EMI Iemalex, ASCAP/EMI April, ASCAP/SIL-RSL Song Company, ASCAP/Lastrada, ASCAP/Welbeck, ASCAP/Sony/ATV Tunes, ASCAP/EMI Sosaha, BMI), HL, H100 97
 SOMEBODY (WB, ASCAP/Gravitron, SESAC), WBM, CS 17

SOMEDAY (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM, H100 25
 SOMEONE TO SHARE IT WITH (Mike Curb, BMI/Curb Songs, ASCAP), WBM, CS 41
 SORRY 2004 (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Einor, ASCAP/Antonio Dixon's Musik, ASCAP/E.D. Duz-It, BMI/Anthony Nance Musik, ASCAP/E Two, ASCAP/Notting Dale, ASCAP), HL, H100 60; RBH 17
 SO SEXY (R.Kelly, BMI/Zomba Songs, BMI/Staying High Music, ASCAP/Almo, ASCAP), HL/WBM, RBH 55
 SOUTHSIDE (Hale Yeah, SESAC/Peertunes, SESAC/Tabulous, ASCAP/Hitco South, ASCAP/Universal Lingo, ASCAP/Aragon Songs, ASCAP/DJ Irv, BMI) RBH 49
 SPLASH WATERFALLS (Ludacris, ASCAP/EMI April, ASCAP/Airudy, ASCAP/Almo, ASCAP), HL, H100 36; RBH 15

STAND UP IN IT (High Voltage, BMI/Music Golry, BMI) RBH 99
 STEP IN THE NAME OF LOVE (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 39
 STILL IN LOVE (Aliarose Music, BMI/Irving, BMI/Al Green, BMI), HL, RBH 35
 SUDS IN THE BUCKET (Mike Curb, BMI/Songs Of Moraine, BMI/Curb Songs, ASCAP/Moraine, ASCAP) CS 48
 SWEET SOUTHERN COMFORT (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Brad To The Bone, ASCAP), HL/WBM, CS 12; H100 59
 SWEET SUMMER RAIN (Universal-MCA, ASCAP/Halhana, ASCAP/Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 56

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TAKE MY BREATH AWAY (Famous, ASCAP/WB, ASCAP), HL/WBM, H100 21
 TAKE YA CLOTHES OFF (Bone Crusher, ASCAP/BMG Songs, ASCAP/Liwellin, ASCAP/Southern Crunk, ASCAP/PMH, ASCAP/EWC, BMI/Da Crippler, BMI/ColliPark, BMI/EMI Blackwood, BMI), HL, RBH 85
 TALK ABOUT OUR LOVE (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Uncle Bobby's Music, BMI/Mandrill, ASCAP), HL, H100 88; RBH 41
 TANTO LA QUERIA (WB, ASCAP) LT 35
 TARDES NEGRAS (Curci, ASCAP) LT 26
 TEAR IT UP (Dirtiest Thirstiest, ASCAP/Dark Society, ASCAP/L. Matos, ASCAP/Boomer X, ASCAP/Dead Game,

ASCAP/EMI April, ASCAP/Crump Tight, ASCAP/EMI Blackwood, BMI/Stone Diamond, BMI/Cytron, BMI/Jobete, ASCAP/Zomba, ASCAP/Soundtrun Tunes, BMI/Zomba Songs, BMI/TCF, ASCAP/Fox Film, BMI), HL/WBM, H100 78; RBH 45
 TE LLAME (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Sony/ATV Discos, ASCAP) LT 34
 TENGO GANAS (VMR, ASCAP/F.I.P.P., BMI) LT 3
 TE QUISE OLVIDAR (BMG Songs, ASCAP) LT 19
 TE QUISE TANTO (Doble Acuarela Songs, ASCAP) LT 2
 THANK GOD I'M A COUNTRY BOY (Cherry Lane, ASCAP/DreamWorks Songs, ASCAP), CLM, CS 33
 THAT'S COOL (Wrensong, ASCAP/Lugracella, ASCAP/Reynsong, BMI/Giving It Back, BMI/Mosaic Music, BMI/Hold Jack, BMI) CS 58
 THAT'S WHAT SHE GETS FOR LOVING ME (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI), HL, CS 11; H100 57

THINK ABOUT YOU (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 36
 THIS LOVE (Careers-BMG, BMI/February Twenty Second, BMI/Valentine Valentine, ASCAP), HL, H100 5
 THIS WAY (Chappell & Co., ASCAP/Double Vinyl, BMI/Triclops Media, BMI/Dilated Junky, ASCAP/Little A Music, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL/WBM, RBH 60
 TIME'S UP! (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nate Dogg, BMI/Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP), HL, H100 91; RBH 54
 TIPSY (Jerrell Jones, ASCAP/Tarpo, ASCAP/Notting Dale, ASCAP/EMI April, ASCAP), HL, H100 8; RBH 11
 TOUGHER THAN NAILS (Songs Of Daniel Music, BMI/Tanasi Island Music, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Etta Baby Music, BMI/Copyright Solutions, BMI), HL, CS 23
 TOXIC (Colgems-EMI, ASCAP/Murlyn, ASCAP/Universal-PolyGram International, ASCAP), HL/WBM, H100 19
 TU DE QUE VAS (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 7

TU FOTOGRAFIA (Estefan, ASCAP/F.I.P.P., BMI) LT 14
 TURN ME ON (EMI April, ASCAP/Beane Tribe, ASCAP/Justin Combs, ASCAP/Da 12, ASCAP/C.Sills, ASCAP/EMI, PRS/Spragga Benz, BMI) RBH 82

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A UN PASO DE OLVIDARTE (Jacar, ASCAP) LT 42
 U SAVED ME (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 62
 U SHOULD'VE KNOWN BETTER (MonDeenise, ASCAP/Shaniah Cymone, ASCAP/EMI April, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI), HL, RBH 46

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VITAMIN 5 (EMI Blackwood, BMI/Mad House, BMI), HL, RBH 73
 VIVO Y MUERO EN TU PIEL (Rubet, BMI/Universal Musica, ASCAP) LT 23

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WANNA GET TO KNOW YOU (50 Cent, ASCAP/Lloyd Banks, ASCAP/Mouth Full O' Gold, ASCAP/Universal, ASCAP/Webstyle, BMI/Better-half, ASCAP/Leon Ware, ASCAP), WBM, H100 48; RBH 18
 THE WAY YOU MOVE (Gnat Booty, ASCAP/Chrysalis, BMI/Carl Mo, BMI/Organized Noise, BMI/Hitco, BMI), HL/WBM, H100 20; RBH 34
 WHAT IF (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/E One, BMI/EMI April, ASCAP/E.D. Duz-It, BMI/Antonio Dixon's Musik, ASCAP/Brownville, BMI/E Two, ASCAP/EMI Blackwood, BMI/Anthony Nance Musik, ASCAP), HL, RBH 57
 WHAT IT AIN'T (Sony/ATV Cross Keys, ASCAP/Shmenonga, ASCAP/Sony/ATV Tree, BMI/Wenonga, BMI), WBM, CS 45
 WHAT'S HAPPENIN' (Pinky Phat Phat, BMI/BMG, BMI/Ensign, BMI/Tourian Musik, ASCAP/Saregama India), HL, RBH 70
 WHATS HAPPIN! (EMI Blackwood, BMI/ColliPark, BMI/EWC, BMI/Da Crippler, BMI/First And Gold, BMI/Trick 'N' Rick, BMI), HL, H100 99; RBH 69
 WHAT'S IT LIKE (EMI April, ASCAP/Air Control, ASCAP/Then Damn Twins, ASCAP/EMI Blackwood, BMI/MC Infinity, BMI), HL, RBH 58
 WHEN SOMEBODY KNOWS YOU THAT WELL (Melanie Howard, ASCAP/Coburn, BMI), WBM, CS 37
 WHEN THE SUN GOES DOWN (Sony/ATV Cross Keys, ASCAP/Onlay, BMI), HL, CS 2; H100 28
 WHISKEY GIRL (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 10; H100 52
 WHISKEY LULLABY (Sony/ATV Tree, BMI/Mr. Bubba, BMI/Reynsong, BMI/Wha Ya Say Music, BMI/Wrensong, BMI), HL, CS 21
 WHITE FLAG (Warner Chappell, PRS/WB, ASCAP/Future Furniture, ASCAP/EMI April, ASCAP/BMG Songs, ASCAP), HL/WBM, H100 32
 WHOKNOWS (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetragrammaton, ASCAP/Jesse Jaye, ASCAP), WBM, H100 72; RBH 27
 WHY CAN'T WE ALL JUST GET A LONG NECK? (Of Music, ASCAP/Song Catchers, ASCAP) CS 38
 WILD WEST SHOW (Big Love, ASCAP/WB, ASCAP/Music Of Combustion, BMI/Songs Of Windswept Pacific, BMI), WBM, CS 47
 WITH YOU (

Competition Fierce To Replace Usher At No. 1

"Yeah!" by Usher Featuring Lil Jon & Ludacris holds on to the No. 1 spot on The Billboard Hot 100 for a 12th and probably final week. The track loses 12 million listener impressions and ends the week with an audience total of 145.9 million.

Competition to be the successor to the Hot 100 throne is fierce, as "I Don't Wanna Know" by Mario Winans Featuring Enya & P. Diddy (2-2) and Usher's "Burn" (3-3) are well within striking distance.

"Know" inches up by 2.6 million impressions to 139.2 million, while "Burn" shows a hotter touch, gaining 12.6 million impressions for a listener total of 132.5 million.

The dark-horse contender is Beyoncé's "Naughty Girl," which earns the Greatest Gainer/Airplay award for a third consecutive week (and for the fifth time in seven weeks) with a jump of 13.9 million listener impressions. The song that broke the airplay gainer streak by "Naughty" one month ago was Usher's "Burn," which has shown nearly equal growth to "Naughty" since then.

On the Mainstream Top 40 chart, "Burn" climbs 12-10, while former No. 1 "Yeah!" holds at No. 2. It is the first time in his career that Usher has had two songs in the top 10 of the top 40 chart in the same week.

He's doing even better on the Hot 100, Hot R&B/Hip-Hop Singles & Tracks and Rhythmic Airplay charts. "Confessions Part II" is standing just outside the top 10 on each list, giving him three songs in the top 20.

CHECKING ACCOUNT: The Beastie Boys return to the Modern Rock chart after a hiatus of more than four years, as "Ch-Check It Out"



BEASTIE BOYS: 'OUT' NOW

debuts at No. 14. It's the highest debut of the group's chart career, surpassing "Hey Ladies," which entered at No. 18 in August 1989.

"Ch-Check" is also the second-highest debut of the 2004 calendar year, trailing the No. 10 entry of Incubus' "Megalomaniac" in the unpublished week of Jan. 3.

"Ch-Check" also makes a strong entry on Hot Digital Tracks with the explicit version debuting at No. 7.

The clean version comes in at No. 25. The two edits sell more than 10,000 downloads; if combined, the total would rank the song at No. 2.

Billboard and Nielsen SoundScan hope to have technology in place this summer that will eliminate multiple title listings on Hot Digital Tracks. We will then be able to incorporate Digital Track sales data into the Hot 100 equation.

Epic has pushed the release of Wilson's debut album, "Here for the Party," up a week to May 11. The label seems to have gauged the consumer's anticipation correctly, as "Redneck" debuts on Hot Digital Tracks at No. 24 with 3,000 paid downloads. It becomes the first entry by a country female artist to grace that chart.

Concurrently, with at least six plays for the first time at 23 monitored stations, Clark's "Girls Lie Too" turns in Most Airplay Adds and rises 31-28. With only four weeks on the chart, Clark's single is the youngest title inside the top 30.

ON THE MAKE: ATL earns its first Billboard No. 1, as "Make It Up With Love" leaps 57 positions to the top of Hot R&B/Hip-Hop Singles Sales.

The title bowed on the chart last issue as a result of street-date violations. Its first full week in stores propels it to the top of the list with the largest position increase the chart has seen since Janet Jackson's "Someone to Call My Lover" went from a street-date violation rank of No. 65 to No. 1 in the Sept. 1, 2001, issue.

In its 12th week on the Hot R&B/Hip-Hop Singles & Tracks chart, "Make It" earns Greatest Gainer/Sales honors and rebounds 68-65, despite an 18% drop in airplay.

The four-member group was formed in the "American Idol"

mold, with a series of competitions held in Atlanta (hence the quartet's name) by Noontime CEO Ryan Glover in conjunction with R&B/hip-hop station WVEE.

ATL's debut set, "The ATL Project," is set to hit shelves July 13.

Additional reporting by Anthony Colombo in New York.

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GIRLS BEHAVING HOTLY: Even though a female artist has not topped the chart in more than two years, Gretchen Wilson and Terri Clark turn heads on Hot Country Singles & Tracks with the biggest gain and the most new station airplay, respectively.

Up 430 detections, Wilson continues to fire up the cheering section, as her "Redneck Woman" nabs the fattest gain on the country list for the fifth time in her short 10-week climb (5-4).

MAY 15 2004		Billboard		TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems	
1	1	14	This Love MARGONIS (OCTONE/JRMG)	NUMBER 1	2 Wks At No. 1
2	2	15	Yeah! USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)		
3	3	8	My Band D12 (SHADY/INTERSCOPE)		
4	4	9	The Reason HOOBASTANK (ISLAND/IDJMG)		
5	6	6	Naughty Girl BEYONCÉ (COLUMBIA)		
6	10	6	I Don't Wanna Know MARIO WINANS FEAT. ENYA & P. DIDDY (BAD BOY/UMRG)		
7	7	24	My Immortal EVANESCENCE (WIND-UP)		
8	8	10	Tipsy J-KWON (ISO S/D DEF/ZOMBA)		
9	5	17	Toxic BRITNEY SPEARS (JIVE/ZOMBA)		
10	12	5	Burn USHER (LAFACE/ZOMBA)		
11	11	8	Take My Breath Away JESSICA SIMPSON (COLUMBIA)		
12	9	25	With You JESSICA SIMPSON (COLUMBIA)		
13	14	12	Hey Mama BLACK EYED PEAS (A&M/INTERSCOPE)		
14	16	9	Don't Tell Me AVRIL LAVIGNE (ARISTA/RMG)		
15	20	7	I Miss You BLINK-182 (GEFFEN)		
16	17	24	The Way You Move OUTKAST FEAT. SLEEPY BROWN (LAFACE/ZOMBA)		
17	18	24	Numb LINKIN PARK (WARNER BROS.)		
18	13	12	One Call Away CHANEY FEAT. J. WEAY (10/STORMING THE PEACE/CAPTIVU)		
19	19	31	Someday NICKELBACK (ROADRUNNER/IDJMG)		
20	21	11	8th World Wonder KIMBERLEY LOCKE (CURB/REPRISE)		

MAY 15 2004		Billboard		ADULT TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems	
1	1	16	This Love MARGONIS (OCTONE/JRMG)	NUMBER 1	5 Wks At No. 1
2	4	12	The Reason HOOBASTANK (ISLAND/IDJMG)		
3	2	25	My Immortal EVANESCENCE (WIND-UP)		
4	5	25	100 Years FIVE FOR FIGHTING (AWARÉ/COLUMBIA)		
5	3	34	Someday NICKELBACK (ROADRUNNER/IDJMG)		
6	6	40	Here Without You 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)		
7	10	6	Everything ALANIS MORISSETTE (MAVERICK/REPRISE)		
8	9	40	Bright Lights MATCHBOX TWENTY (ATLANTIC)		
9	7	29	It's My Life NO DOUBT (INTERSCOPE)		
10	11	48	Why Don't You & I SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA/RMG)		
11	8	33	The First Cut Is The Deepest SHERYL CROW (A&M/INTERSCOPE)		
12	12	35	Fallen SARAH MCLACHLAN (ARISTA/RMG)		
13	16	7	Heaven LOS LONELY BOYS (OR/EPIC)		
14	13	43	White Flag DIDO (ARISTA/RMG)		
15	14	21	Extraordinary LIZ PHAIR (CAPITOL)		
16	17	8	Don't Tell Me AVRIL LAVIGNE (ARISTA/RMG)		
17	21	12	Are You Gonna Be My Girl JET (ELEKTRA/ATLANTIC)		
18	19	12	Away From The Sun 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)		
19	15	20	Breathe MELISSA ETHERIDGE (ISLAND/IDJMG)		
20	18	23	Hey Ya! OUTKAST (LAFACE/ZOMBA)		

HitPredictor™		Monitor		DATA PROVIDED BY	
MAINSTREAM TOP 40		ADULT CONTEMPORARY		ADULT CONTEMPORARY	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		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		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		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1	JESSICA SIMPSON Take My Breath Away COLUMBIA	78.5	1	3 DOORS DOWN Away From The Sun UMRG	88.0
2	TRAPT Echo WARNER BROS.	76.4	2	HOOBASTANK The Reason IDJMG	87.1
3	BLINK-182 I Miss You GEFEN	73.2	3	CLAY AIKEN Solitaire RMG	84.5
4	THREE DAYS GRACE (I Hate) Everything About You ZOMBA	71.0	4	EVANESCENCE My Immortal WIND-UP	78.8
5	BRITNEY SPEARS Everytime ZOMBA	70.4	5	SHANIA TWAIN It Only Hurts When I'm Breathing IDJMG	77.3
6	STAIN'D Zoe Jane ATLANTIC	69.9	6	CHERIE I'm Ready LAVA	73.4
			7	SARAH MCLACHLAN Stupid RMG	71.6
ADULT TOP 40		ADULT TOP 40		MODERN ROCK	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		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		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		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1	BLINK-182 I Miss You GEFEN	89.6	1	LINKIN PARK Breaking The Habit WARNER BROS.	81.5
2	MARTINA MCBRIDE This One's For The Girls RCA NASHVILLE	70.0	2	BLINK-182 Down GEFEN	70.2
3	NICKELBACK Feelin' Way Too Damn Good ROADRUNNER/IDJMG	65.4	3	SEETHER Broken WIND-UP	87.8
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		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	EVANESCENCE Everybody's Fool WIND-UP	85.0
2	COUNTING CROWS Accidentally In Love GEFEN	82.5	2	CROSSFADE Cold COLUMBIA	76.6
3	DIDO Don't Leave Home RMG	81.4	3	SWITCHFOOT Dare You To Move COLUMBIA	75.6
4	AVION Seven Days Without You CONSOLE	78.1	4	SHINEDOWN 45 ATLANTIC	74.5
5	SARAH MCLACHLAN Stupid RMG	77.7	5	STORY OF THE YEAR Anthem Of Our Dying Day REPRISE	73.5
6	3 DOORS DOWN Away From The Sun UMRG	76.4	6	KORN Everything I've Known EPIC	70.4

Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats. Recently Tested Songs are the songs tested during the past month with the highest score. R&B/Hip-Hop and Rhythmic HitPredictor located in R&B/Hip-Hop section. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2004, Promosquad is a trademark of Think Fast LLC.

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 119 mainstream top 40, 86 adult top 40, 93 adult contemporary and 86 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.

Disney Rallies Its Divisions For TV Soundtracks

It's no secret that film soundtracks make up the lion's share of soundtrack sales. And TV soundtracks, if they chart at all, often disappear quickly from the *Billboard* Top Soundtracks chart.

But **Walt Disney Records'** soundtracks to its Disney Channel programs are an exception. In the past 18 months, several of these releases have led the field of TV soundtracks on the *Billboard* list.

The soundtracks to "The Cheetah Girls" and "Lizzie McGuire" are

platinum (for 1 million copies shipped), according to the **Recording Industry Assn. of America**. **Nielsen SoundScan** sales for "Lizzie McGuire" stand at 936,000, while "The Cheetah Girls" has sold 996,000 copies.

Other Disney TV soundtrack hits within the past year include "Pixel Perfect" and "Disney's Kim Possible."

So what's the secret to Disney's success? Instead of relying on top 40 radio and **MTV**, Disney has turned to its own resources to create hit records.

"We've tried to make good on that

overused word 'synergy,'" Walt Disney Records senior VP of A&R **Jay Landers** says. "With **Disney Channel** and **Disney Radio**, we've been able to fill a niche and cater to an incredibly loyal audience."

Walt Disney Records VP of marketing **Damon Whiteside** adds, "There aren't a lot of record labels marketing to a tween [8- to 12-year-old] audience. This is an audience that is very active in music purchasing, and they have more expendable income than previous tween generations."

The benefits for the shows' stars can extend beyond TV soundtracks. **Hilary Duff** has parlayed her "Lizzie McGuire" fame into a thriving career in music and movies.

Disney is aiming for the same type of crossover success with **Raven**, star of its TV movie "The Cheetah Girls" and its series "That's So Raven," which also airs on Disney-owned **ABC**. The label will release the series' soundtrack May 18.

Tuned In: The Tube™
By **Carla Hay**
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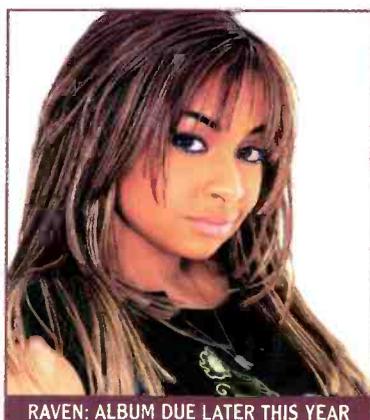
which also has Duff on its roster. Raven's first album for the label is due later this year. She describes it as R&B music with some alternative and pop. Raven also has a comedy pilot in the works for **ABC**.

Meanwhile, Walt Disney Records is gearing up for more potential soundtrack hits from Disney Channel shows. This summer, the network premieres the TV movie "Stuck in the Suburbs," about two small-town girls who discover that one of their favorite pop heartthrobs has a secret identity.

Walt Disney Records will release the movie's soundtrack this summer, as well as "Zenon: Z3," the third installment in the "Zenon" soundtrack series.

IN BRIEF: VH1 will air its Hip-Hop Honors Oct. 8. The event celebrates hip-hop pioneers and hit artists. The event's location and performers will be announced later.

Andrew W.K. teams with **MTV2** for a weekly series, "Your Friend, Andrew W.K." The show premieres at 9 p.m. ET May 22. The artist will serve as a VJ and answer viewers' mail.



RAVEN: ALBUM DUE LATER THIS YEAR

Raven tells *Billboard* that success in several entertainment fields can be achieved if "you stay focused and have the right people around you."

Raven is signed to Disney-owned **Buena Vista/Hollywood Records**,

Billboard VIDEO MONITOR
MAY 15 2004
THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
"New Ones" are those clips with six or more plays for the first time in the chart week.
For week ending MAY 2, 2004

BET	CMT	MTV	VH1
1224 W. Street, NE, Washington, D.C. 20018	330 Commerce Street, Nashville, TN 37011	1515 Broadway, New York, NY 10036	1515 Broadway, New York, NY 10036
1 LIL FLIP, GAME OVER J-KWON, TIPS 2 JANET JACKSON, I WANT YOU 3 KANYE WEST, ALL FALLS DOWN 4 JOE, RIDE WITH ME 5 DILATED PEOPLES, THIS WAY 6 MASTER P, ACT A FOOL 7 TWISTA, OVERNIGHT CELEBRITY 8 D12, MY BAND 9 USHER, YEAH 10 R. KELLY, HAPPY PEOPLE 11 USHER, BURN 12 JAY-Z, DIRTY OFF YOUR SHOULDER 13 G-UNIT, SMILE 14 CASSIDY, GET NO BETTER 15 ALICIA KEYS, IF I AIN'T GOT YOU 16 MARIO WINANS, I DON'T WANNA KNOW 17 PRINCE, MUSICOLOGY 18 BEYONCE, NAUGHTY GIRL 19 LUDACRIS, BLOW IT OUT 20 G-UNIT, WANNA GET 2 KNOW U 21 AVANT, DON'T TAKE YOUR LOVE AWAY 22 ELEPHANT MAN, JOK GAL (WINE WINE) 23 MONICA, U SHOULD'VE KNOWN BETTER 24 OUTKAST, ROSES 25 PETEY PABLO, FREAK-A-LEEK 26 MUSIQ, WHO KNOWS 27 JAGGED EDGE, WHAT'S IT LIKE 28 MARY J. BLIGE, IT'S A WRAP 29 LUDACRIS, SPLASH WATERFALLS 30 ATL, MAKE IT UP WITH LOVE 31 METHOD MAN, WHAT'S HAPPENIN' 32 BABYFACE, THE ONE I NEED 33 BIG TYMERS, NO LOVE (BEAUTIFUL LIFE) 34 WYCLEF JEAN, TAKE ME AS I AM 35 JUVENILE, BOUNCE BACK 36 N'E'R'D, SHE WANTS TO MOVE 37 CARL THOMAS, MAKE IT ALRIGHT 38 YOUNG G UNZ, FRIDAY NIGHT 39 SBALL & MJJ, YOU DON'T WANT DRAMA 40	1 KEITH URBAN, YOU'LL THINK OF ME 2 MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME 3 JOHN MICHAEL MONTGOMERY, LETTERS FROM HOME 4 TOBY KEITH, WHISKEY GIRL 5 GARY ALLAN, SONGS ABOUT RAIN 6 CLAY WALKER, I CAN'T SLEEP 7 KENNY CHESNEY & UNCLE KRACKER, WHEN THE SUN GOES DOWN 8 GRETCHEN WILSON, REDNECK WOMAN 9 SHEDAIJSY, PASSENGER SEAT 10 CAROLYN DAWN JOHNSON, SIMPLE LIFE 11 CROSS CANADIAN RAGWEE, SICK AND TIRED 12 HANK WILLIAMS, JR., WHY CAN'T WE ALL JUST GET A LONG NECK 13 KENNY CHESNEY, LIVE THOSE SONGS 14 MINOY SMITH, COME TO JESUS 15 CHELY WRIGHT, BACK OF THE BOTTOM DRAWER 16 REBA MCKENTIRE, SOMEBODY 17 BILLY CURRINGTON, I GOT A FEELIN' 18 BUDDY JEWELL, SWEET SOUTHERN COMFORT 19 DIERKS BENTLEY, MY LAST NAME 20 TRENT WILLMON, BEER MAN 21 AMY DALLEY, MEN DON'T CHANGE 22 NORAH JONES, SUNRISE 23 JOSH TURNER, LONG BLACK TRAIN 24 KEITH URBAN, WHO WOULDN'T WANNA BE ME 25 EMERSON DRIVE, LAST ONE STANDING 26 JULIE ROBERTS, BREAK DOWN HERE 27 DIERKS BENTLEY, WHAT WAS I THINKIN' 28 TRACE ADKINS, MAMA 29 ALAN JACKSON & JIMMY BUFFETT, IT'S PVE O' CLOCK SOMEWHERE 30 SHERYL CROW, THE FIRST CUT IS THE DEEPEST 31 BRAD PAISLEY, CELE BRITY 32 TOBY KEITH, AMERICAN SOLDIER 33 TOBY KEITH, BEER FOR MY HORSES 34 RHONDA VINCENT, IF HEARTACHES HAD WINGS 35 RASCAL FLATTS, I MELT 36 JAMES TAYLOR & ALISON KRAUSS, HOW'S THE WORLD TREATING YOU 37 ALAN JACKSON, REMEMBER WHEN 38 JIMMY WAYNE, I LOVE YOU THIS MUCH 39 BROOKS & DUNN, YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL 40 SARA EVANS, PERFECT	1 OUTKAST, ROSES 2 D12, MY BAND 3 USHER, BURN 4 KANYE WEST, ALL FALLS DOWN 5 BEYONCE, NAUGHTY GIRL 6 JESSICA SIMPSON, TAKE MY BREATH AWAY 7 HOOBASTANK, THE REASON 8 MARIO WINANS, I DON'T WANNA KNOW 9 ALICIA KEYS, IF I AIN'T GOT YOU 10 BLACK EYED PEAS, HEY MAMA 11 NEW FOUND GLORY, ALL DOWNHILL FROM HERE 12 BRITNEY SPEARS, EVERYTIME 13 TWISTA, OVERNIGHT CELEBRITY 14 YELLOWCARD, OCEAN AVENUE 15 LUDACRIS, BLOW IT OUT 16 PETEY PABLO, FREAK-A-LEEK 17 LIL FLIP, GAME OVER 18 JET, COLD HARD BITCH 19 AVIL LAVIGNE, DON'T TELL ME 20 JOJO, LEAVE 21 PRINCE, MUSICOLOGY 22 LOSTPROPHETS, LAST TRAIN HOME 23 TOBY LIGHTMAN, DEVILS AND ANGELS 24 USHER, YEAH 25 T.I., RUBBER BAND MAN 26 JAY-Z, 99 PROBLEMS 27 G-UNIT, WANNA GET 2 KNOW U 28 CASSIDY, GET NO BETTER 29 MAROONS, THIS LOVE 30 BEASTIE BOYS, CH-CHECK IT OUT 31 ROONEY, I'M SHAKIN' 32 BEENIE MAN, DUDE 33 METHOD MAN, WHAT'S HAPPENIN' 34 LLOYD BANKS, ON FIRE 35 CLAY AIKEN, THE WAY 36 SIMPLE PLAN, DON'T WANNA THINK ABOUT YOU 37 EVANESCENCE, MY IMMORTAL 38 MYA & JAY-Z, BEST OF ME PART 2 39 FUNKY FLEX, DO YOU 40 PITTC BLACK, IT'S ALL REAL	1 PRINCE, MUSICOLOGY 2 USHER, YEAH 3 MAROONS, THIS LOVE 4 EVANESCENCE, MY IMMORTAL 5 BEYONCE, NAUGHTY GIRL 6 JESSICA SIMPSON, TAKE MY BREATH AWAY 7 HOOBASTANK, THE REASON 8 JESS STONE, TELL IN LOVE WITH A BOY 9 OUTKAST, ROSES 10 LOS LONELY BOYS, HEAVEN 11 ALANIS MORISSETTE, EVERYTHING 12 AVIL LAVIGNE, DON'T TELL ME 13 BLACK EYED PEAS, HEY MAMA 14 BRITNEY SPEARS, EVERYTIME 15 USHER, BURN 16 LENNY KRAVITZ, WHERE ARE WE RUNNIN' 17 ALICIA KEYS, IF I AIN'T GOT YOU 18 GAVIN DEGRAV, I DON'T WANT TO BE SWITCHFOOT, MEANT TO LIVE 19 FIVE FOR FIGHTING, 100 YEARS 20 SARAH MCCLACHLAN, STUPID 21 DAVE MATTHEWS, SO DAMN LUCKY 22 TOBY LIGHTMAN, DEVILS AND ANGELS 23 BLINK-182, MISS YOU 24 SHERYL CROW, THE FIRST CUT IS THE DEEPEST 25 MARIO WINANS, I DON'T WANNA KNOW 26 3 DOORS DOWN, HERE WITHOUT YOU 27 JANET JACKSON, I WANT YOU 28 GEORGE MICHAEL, AMAZING 29 KID ROCK, JACKSON, MISSISSIPPI 30 HANSON, PENNY AND ME 31 BRITNEY SPEARS, TOXIC 32 OUTCAST, HEY VA 33 FINCER ELEVEN, ONE THING 34 CLAY AIKEN, THE WAY YOU MOVE 35 NICKELBACK, SOMEDAY 36 LIZ FHAIR, EXTRAORDINARY 37 JET, COLD HARD BITCH 38 EVANESCENCE, BRING ME TO LIFE 39 JESSICA SIMPSON, WITH YOU
NEW ONES USHER, BURN N'E'R'D, SHE WANTS TO MOVE	NEW ONES HANK WILLIAMS, JR., WHY CAN'T WE ALL JUST GET A LONG NECK?	NEW ONES USHER, BURN JAY-Z, 99 PROBLEMS CASSIDY, GET NO BETTER BEASTIE BOYS, CH-CHECK IT OUT	NEW ONES USHER, BURN DAVE MATTHEWS, SO DAMN LUCKY MARIO WINANS, I DON'T WANNA KNOW
fuse 200 Jencho Quadrangle, Jericho, NY 11753	G-A-C 9697 E. Mineral Ave., Englewood, CO 80112	MTV 2 1515 Broadway, New York, NY 10036	MUSIC 259 Queen St West, Toronto, Ontario M5V2Z5
1 D12, MY BAND 2 THE OFFSPRING, I CAN'T GET MY HEAD AROUND YOU 3 HOOBASTANK, THE REASON 4 A.F., SILVER AND COLO 5 MODEST MOUSE, FLOAT ON 6 INCUBUS, MEGALOMANIAC 7 JET, COLD HARD BITCH 8 LOSTPROPHETS, LAST TRAIN HOME 9 BLINK-182, MISS YOU 10 PUDDLE OF MUDD, HEEL OVER HEAD 11 SIMPLE PLAN, DON'T WANNA THINK ABOUT YOU 12 LINKIN PARK, LYING FROM YOU 13 OUTKAST, ROSES 14 THE STROKES, REPTILIA 15 MAROONS, THIS LOVE 16 TRAPT, ECHO 17 THREE DAYS GRACE, JUST LIKE YOU 18 STORY OF THE YEAR, UNTIL THE DAY I DIE 19 311, LOVE SONG 20 RASMUS, IN THE SHADOWS 21 SUGARCULT, MEMORY 22 THE VINES, RIDE 23 WILLIAM HUNG, SHE BANGS 24 SMILE EMPTY SOUL, SILHOETTES 25 YELLOWCARD, OCEAN AVENUE 26 VON BONDIES, C'MON C'MON 27 SWITCHFOOT, MEANT TO LIVE 28 AVIL LAVIGNE, DON'T TELL ME 29 BUMBLEBEEZ #1, PONY RIDE 30	1 GRETCHEN WILSON, REDNECK WOMAN 2 KENNY CHESNEY & UNCLE KRACKER, WHEN THE SUN GOES DOWN 3 TRACY LAWRENCE, PAINT ME A BIRMINGHAM 4 JOHN MICHAEL MONTGOMERY, LETTERS FROM HOME 5 TOBY KEITH, WHISKEY GIRL 6 KEITH URBAN, YOU'LL THINK OF ME 7 BUDDY JEWELL, SWEET SOUTHERN COMFORT 8 SARA EVANS, PERFECT 9 SHEDAIJSY, PASSENGER SEAT 10 CHELY WRIGHT, BACK OF THE BOTTOM DRAWER 11 REBA MCKENTIRE, SOMEBODY 12 GARY ALLAN, SONGS ABOUT RAIN 13 DIERKS BENTLEY, MY LAST NAME 14 SHANIA TWAIN, IT ONLY HURTS WHEN I'M BREATHING 15 CLAY WALKER, I CAN'T SLEEP 16 BILLY CURRINGTON, I GOT A FEELIN' 17 MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME 18 AMY DALLEY, MEN DON'T CHANGE 19 ALAN JACKSON, REMEMBER WHEN 20 ZONA JONES, HOUSE OF NEGOTIABLE AFFECTIONS 21 EMERSON DRIVE, LAST ONE STANDING 22 CLINT BLACK, SPEND MY TIME 23 BILLY RAY CYRUS, FACE OF GOD 24 JULIE ROBERTS, BREAK DOWN HERE 25 BRIAN MCCOMAS, YOU'RE IN MY HEAD 26 TRENT WILLMON, BEER MAN 27 MICHELLE POE, JUST ONE OF THE BOYS 28 CAROLYN DAWN JOHNSON, SIMPLE LIFE 29 BLUE COUNTRY, GOOD LITTLE GIRLS 30 HANK WILLIAMS, JR., WHY CAN'T WE ALL JUST GET A LONG NECK	1 D12, MY BAND 2 OUTKAST, ROSES 3 TWISTA, OVERNIGHT CELEBRITY 4 JOHN MICHAEL MONTGOMERY, LETTERS FROM HOME 5 YELLOWCARD, OCEAN AVENUE 6 NEW FOUND GLORY, ALL DOWNHILL FROM HERE 7 JET, COLD HARD BITCH 8 PETEY PABLO, FREAK-A-LEEK 9 USHER, YEAH 10 KANYE WEST, ALL FALLS DOWN 11 MARIO WINANS, I DON'T WANNA KNOW 12 LUDACRIS, BLOW IT OUT 13 USHER, BURN 14 BEYONCE, NAUGHTY GIRL 15 LINKIN PARK, LYING FROM YOU 16 LIL FLIP, GAME OVER 17 LIL FLIP, GAME OVER 18 TRAPT, ECHO 19 ELEPHANT MAN, JOK GAL (WINE WINE) 20 JAY-Z, 99 PROBLEMS 21 THE OFFSPRING, I CAN'T GET MY HEAD AROUND YOU 22 SUGARCULT, MEMORY 23 MODEST MOUSE, FLOAT ON 24 VELVET REVOLVER, SLITHER 25 THE DARKNESS, GROWING ON ME 26 T.I., RUBBER BAND MAN 27 J-KWON, TIPS 28 JAY-Z, 99 PROBLEMS 29 BEENIE MAN, DUDE 30 ALICIA KEYS, IF I AIN'T GOT YOU	1 AVIL LAVIGNE, DON'T TELL ME 2 BRITNEY SPEARS, EVERYTIME 3 BLACK EYED PEAS, HEY MAMA 4 JESSICA SIMPSON, TAKE MY BREATH AWAY 5 PILATE, MELT INTO THE WALLS 6 OUT OF YOUR MOUTH, MUSIC 7 DEFA JLT, THROW IT ALL AWAY 8 HOOBASTANK, THE REASON 9 TREA'S, NOT READY TO GO 10 JANEY JACKSON, JUST A LITTLE WHILE 11 BLINK-182, MISS YOU 12 BILLY TALENT, THE EX 13 D12, MY BAND 14 KANYE WEST, ALL FALLS DOWN 15 USHER, YEAH 16 KYPRIGS, THIS IS MY HIT 17 SETH, BROKEN 18 MAROONS, THIS LOVE 19 CHINGY, ONE CALL AWAY 20 JET, COLD HARD BITCH 21 OUTKAST, ROSES 22 SWEATSHOP UNION, THE THING ABOUT IT 23 BEYONCE, NAUGHTY GIRL 24 THE DARKNESS, I BELIEVE IN A THING CALLED LOVE 25 HIGH HOLY DAYS, ALL MY REAL FRIENDS 26 BILLY TALENT, TRY HONESTY 27 JAY-Z, 99 PROBLEMS 28 TWISTA, OVERNIGHT CELEBRITY 29 J-KWON, TIPS 30 POWDERFINGER, (BABY I'VE GOT YOU) ON MY MIND
NEW ONES BUMBLEBEEZ #1, PONY RIDE DROBOX, WISHBONE METHOD MAN, WHAT'S HAPPENIN' BEN KWELLER, THE RULES GOMEZ, SILENCE OBIE TRICE, DON'T COME DOWN YING YANG TWINS, WHAT'S HAPPENIN'	NEW ONES HANK WILLIAMS, JR., WHY CAN'T WE ALL JUST GET A LONG NECK?	NEW ONES USHER, BURN ELEPHANT MAN, JOK GAL (WINE WINE) VELVET REVOLVER, SLITHER THE DARKNESS, GROWING ON ME JAY-Z, 99 PROBLEMS JADAKISS, TIME'S UP! THE ROOTS, DON'T SAY NOTHING CAM'RON, LORD YOU KNOW	NEW ONES DEFAULT, THROW IT ALL AWAY JAY-Z, 99 PROBLEMS TWISTA, OVERNIGHT CELEBRITY POWDERFINGER, (BABY I'VE GOT YOU) ON MY MIND BEASTIE BOYS, CH-CHECK IT OUT MINIAT JRES, DRAGONFLY

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ALICIA KEYS, IF I AIN'T GOT YOU JAY-Z DUST YOUR SHOULDERS OFF RUBIN STUDDURD SORRY 2004 JAY-Z 99 PROBLEMS USHER BURN KANYE WEST IT ALL FALLS DOWN ELEPHANT MAN & KIP RICK JOK GAL G-UNIT F/ JOE WANNA GET TO KNOW YOU MARIO WINANS DON'T WANNA KNOW LUDACRIS BLOW IT OUT MISSY IM REALLY HOT BIRD GANG PURPLE CITY EMPHIS BLEEK ROUND HERE WANT DON'T TAKE YOUR LOVE BEENIE MAN F/ Ms. THING DUDE (REMIX) WANYE WONDER BOUNCE ALONG YOUNG GUNZ NO BETTER LOVE SEAN PAUL I'M STILL IN LOVE WITH YOU CHINGY ONE WAY CALL LUDACRIS SLASHING WATERFALLS	JULIE ROBERTS BREAK DOWN HERE TOBY KEITH WHISKEY GIRL UNCLE KRACKER WHEN THE SUN GOES DOWN REBA MCKENTIRE SOMEBODY KEITH URBAN YOU'LL THINK OF ME JOHN MICHAEL MONTGOMERY LETTER HOME MICHELLE POE JUST ONE OF THE BOYS FIVE FOR FIGHTING 100 YEARS LOS LONELY BOYS HEAVEN TRAIN CALLING ALL ANGELS SHEDAIJSY PASSENGER SEAT SHANIA TWAIN HURTS WHEN IM BREATHING BECK LOST CAUSE NORA JONES SUNRISE BUDDY JEWELL SWEET SOUTHERN COMFORT MINOY SMITH COME TO JESUS CHELY WRIGHT BACK OF MY BOTTEM DRAWER TRENT WILLMON BEER MAN AMY DALLEY MEN DON'T CHANGE GARTH BROOKS I'S YOUR SONG
VJ TOP 20	LATIN
40 Hours Weekly	40 Hours Weekly
ALICIA KEYS IF I AIN'T GOT YOU JAY-Z DUST YOUR SHOULDERS OFF BEENIE MAN F/ Ms. THING DUDE (REMIX) MARIO WINANS DON'T WANNA KNOW JOE MORE & MORE JIM JONES HOW G IS THIS KANYE WEST IT ALL FALLS DOWN BEYONCE NAUGHTY GIRL YOUNG GUNZ NO BETTER LOVE LUDACRIS BLOW IT OUT JAY Z ENCORE G UNIT F/ JOE WANNA GET TO KNOW YOU USHER YEAH BIRD GANG PURPLE CITY KGM LOVE CALLS ELEPHANT MAN & KIP RICK JOK GAL JESSICA SIMPSON WITH YOU CAMRON GET EM GIRLS JAY-Z WHERE IM FROM EAMON F\$%K IT	LLOS IRACUNDOS PUERTO MONT OS CHALCHALEROS DESPEDID SELENA AMOR PROHIBIDO CHAYANNE AUN SIGLO SIN TI PLASTILINA MOSH PELIGROSO POP ALEXANDRE PIRES QUITEMOSOS LA ROPA LEONARDO FAVIO FOTO DE CARNET BANDA BLANCA SOPA DE CARACOL CABA'S LA CADERONA JUANES FOTOGRAFIA SHAKIRA THE ONE DIEGO TORRES QUE NO ME PIERDA VIRGINIA LOPEZ CARMELO DI LIMON TIGRES DEL NORTE REYNA DEL SUR OBIE BERMUDEZ ANTOS FABULOSOS CADILLAC MATADOR LOS VISCONTIS VENENO KUMBIA KINGS & OZOMATLI MI GENTE CHRISTIAN VOLVER A AMAR MANA PUERTO DE SAN BLAS

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Crow

Continued from page 3

"We're still playing catch up, and we're trying to re-educate people that it's nothing less than shoplifting when you go and illegally download a song," said Crow, who first spoke out against piracy on Capitol Hill in May 2000.

MILE-HIGH CLUB

Starting with an early-morning news conference in United Airlines' Red Carpet Club at Chicago's O'Hare Airport, Crow, Sony and United served up a message that would be repeated throughout the day: Stop pirating copyrighted music; Connect is open for business.

"What better way to symbolically take downloads to new heights than to do a concert in the sky?" asked Jay Samit, GM for Sony Connect and architect of the event.

Last July, Samit was tapped to unite Sony's electronics and content divisions for Connect. Sony's new subsidiary also can serve as an online label for artists who own their master recordings.

About 30 reporters ambled aboard the plane with a crew of company representatives, a production unit and a small Crow fan club.

Before takeoff, Crow cracked up the crowd when she said, "This does give a new meaning to the term 'mile-high club.'"

The singer/songwriter has embraced the digital age. She calls creating playlists "a fun experience that's



TUESDAY FLIGHT MUSIC CLUB: CROW AND SMITH PERFORM FOR PRESS, FANS ON UNITED FLIGHT.

kind of like being a teenager spinning 45s."

The inside of the Boeing 777 suggested the flight would be more than the typical L.A. milk run. A full production staff transformed the rear cabin into a live performance studio.

Once the plane was in the air, Crow and guitarist Tim Smith launched

their seven-song set with "A Change Would Do You Good" and left the crowd elated with "Every Day Is a Winding Road."

Sony is a late entrant in the legal download space. The company hoped to make a splash with Connect by leveraging Crow's star power.

It also tried to differentiate Connect

in a crowded marketplace, unveiling a line of portable music devices and announcing a partnership with United Airlines.

The airline's Mileage Plus frequent fliers will be able to redeem miles for music through Connect.

The typical Mileage Plus member is a man, age 35 to 50, with children,

home PCs and "more than enough miles to redeem free travel," said Martin White, senior VP of marketing with United Airlines.

"Kids drive parents to do a lot of new things like this. Even though I may be sitting on top of all these Mileage Plus miles, my kids can enjoy them, too," White said.

Mileage Plus members redeemed 117 million miles last year; the amount of unredeemed miles are "substantial," White said.

"To lure people from pirate sites, we needed to present them an alternative that didn't cost them their cash," Samit said. "Frequent-flier miles are another currency—and you'll see us use a number of differentiating currencies."

GADGETS GALORE

Sony also announced "The Intel 2 for 1 Hour," a promotion that allows PC users with certain Intel processors a free album with the purchase of another album through Connect.

To gain market share in the electronics space, Sony is counting on four new portable music devices, retail priced from \$60 to \$300. They will hit stores in June.

Sony has sold more than 2.5 million devices compatible with the Connect store. The company projects sales will hit 7 million by year's end.

The gadgets were on display during an outdoor party at Sony's Santa Monica, Calif., headquarters, where Crow wrapped up the evening with a four-song set.

Highlights were broadcast across the country on CBS, CNBC, CNN and E!

Game Ads

Continued from page 3

watchdog group in Portland, Ore., "It's embedded advertising, and at some point there's going to be a backlash," he asserts.

Wim Stocks, executive VP of sales, marketing and distribution for Atari, acknowledges that consumers could "recoil" from such advertising.

But Dave Anderson, VP of marketing with Activision, says gamers like the ads.

"Our consumers actually demand it when appropriate, because it adds authenticity and realism" to a game, he says.

BANGING ON DOORS

Like it or not, advertisers have discovered that videogames are a cool way to get their products in front of impressionable kids.

From banner advertising and branding to product placement and even integrated storylines, the trend is growing rapidly, and gamemakers seem only too happy to oblige.

Santa Monica, Calif.-based videogame publisher Activision is leading

the movement.

"The wheels have started to turn with advertisers and media buyers," Anderson says. "Now the Fortune 500 companies are banging on the door."

The company is working closely with Motorola, Puma, Nestlé, McDonald's, Nokia, Sprite, Coca-Cola, Taco Bell, Nike and Sean John, among others.

New York-based Atari also has opened its games to such advertisers as SoBe, Samsung, Nokia and Powerade. Redwood City, Calif.-based Electronic Arts, the industry's leading game maker, works with Colgate-Palmolive, Honda, Seven-Up, AutoZone, Radio Shack, Procter & Gamble and McDonald's.

Activision, which has numerous six-figure deals with companies, estimates advertisers spent \$10 million on in-game product placement in 2003.

Atari thinks that number could grow to \$100 million in the next 12 months.

While that is a drop in the bucket compared with the billions of dollars spent on TV advertising, consumer groups are crying foul.

Susan Linn, a Harvard psychologist and author of "Consuming Kids: The Hostile Takeover of Childhood," says 90% of youth marketers advertise to kids in ways children don't notice.

"Advertisers have found that product placement is particularly effec-

tive because it's sticky," she says.

"Most people aren't aware when they're affected by ads," says Dr. Douglas A. Gentile, director of research at the National Institute on Media and the Family. The organization studies the effect of the media on children and families.

Advertisers package ads as entertainment because they rely on consumers not to notice the ads' influence, Gentile says.

DECKED OUT

Indeed, videogames are proving to be a nirvana for advertisers.

Activision and Atari say in-game advertising allows brands to reach the elusive 13- to 24-year-old male audience.

According to Jupiter Research, 95% of teenage boys play videogames. And 45% of all videogame players are under age 18, according to a Wall Street Journal survey.

Videogaming has skyrocketed into an \$11 billion business. Game software and console sales far outpace box-office receipts, according to the Entertainment Software Assn.

To deliver his not-so-subtle message, Nick wears a sweatshirt emblazoned with the Puma logo while he foils the heist of a Puma-branded delivery truck parked outside Puma's flagship store on Santa Monica's Third Street Promenade.

In Activision's "Street Hoops," gamers outfit their players in a

Footaction store with such brands as And1, Nike, Sean John and Fila.

In "Driv3r," a videogame set to debut this June, players operate Nokia cell phones.

And in "Tony Hawk's Underground," players perform stunts in front of a virtual McDonald's outlet. In fact, the game is so rife with product placement advertising it won the "most despicable" product placement award last year from gamespot.com, a top gaming Web site.

"Tony Hawk's Underground" takes product placement to a whole new level by adding even more sponsors and effectively using one of the game's hidden characters and levels as one big ad," the site said.

'APPALLING' USE

In a sign that the trend is here to stay, Nielsen Interactive Entertainment, a *Billboard* sister company, will soon unveil a standardized measure of in-game advertising's effectiveness.

The new metric works much like Nielsen's ratings for TV and in-theater advertising, says Michael Dowling, VP of Nielsen Interactive Entertainment.

"The generation that is probably the most receptive to advertising is the youth generation; they don't despise commercial messaging," Dowling says.

But consumer groups think otherwise.

"It's appalling for advertisers to use videogames to reach prospective customers, especially since so many videogames are aimed toward younger users," says Susan Grant, VP for public policy at the National Consumers League, a nongroup representing consumers on marketplace issues.

"Nielsen letting them know how they're doing only encourages the practice," Grant adds.

Grant says the NCL pays attention to videogame ads, though it has not taken formal action.

Meanwhile, Nielsen is working with leading game makers to roll out its metric.

"Unless you have a measurement, you can't have a commodity. There are forces driving everybody to say, 'We need this [Nielsen rating]," says Scott Randall, president of Brandgames, a New York-based company that creates custom videogames featuring integrated branding.

Daniel Acuff, president of Encino, Calif.-based consulting firm Youth Marketing Systems, says gamers are ultimately paying the price for product placement.

"Kids feel entitled, spoiled, and the expectation is that they should have what their friends have rather than [being happy with] who you are," he says.

Spitzer

Continued from page 3

week after announcing a \$50 million settlement with major U.S. record labels, which had been hoarding royalties owed to thousands of artists.

The settlement figure includes about \$25 million already paid to artists during a two-year investigation by Spitzer's office.

"Our greatest success lies not with pushing legislation but with investigations. And therefore our greatest value-added and the best use of our time was making this case," Spitzer says in an exclusive interview with *Billboard*.

He calls the settlement "a good first step" but adds that "more money is out there."

Indeed, artists will not collect interest on the overdue royalties. Such interest could have added millions of dollars to the settlement.

Spitzer spokesman Gary Connor says no interest is due because "royalties are negotiated contractually" and not held through a fiduciary relationship.

In separate statements, officials at the five major record companies pointed out that unclaimed royalties comprise a small part—about 1%—of royalties paid to artists annually.

One label statement blamed the

situation on the "difficult task of finding people who have moved without providing forwarding addresses, have changed their names due to marriage or divorce or have passed away and have estates that do not keep contact information up to date."

The industry disperses about \$9 billion in royalties to artists each year, according to the Recording Industry Assn. of America.

But veteran artists' attorney Bob Donnelly charges that record companies rely on artists forgoing some royalties because they cannot afford audits or lawsuits.

DIFFICULT TASK

The New York attorney general's office has jurisdiction over these companies because they do business in the state.

Spitzer's office refrained from penalizing the companies. In fact, Spitzer praised the labels and the Harry Fox Agency for their cooperation.

"I don't want to characterize this as an adversarial relationship," he says.

However, he later acknowledges, "clearly there's a sense that they should have been doing more."

Spitzer calls the two-year investigation "difficult," in large part because the five major companies have acquired hundreds of smaller companies over the years. Each of these had their own contracts, accounting methods and business

practices.

Spitzer says Donnelly suggested invoking New York's abandoned property statutes to mandate state stewardship of any royalties unclaimed after five years.

Donnelly came up with the idea while obtaining past-due royalties for such acts as Foreigner and Bootsy Collins. He was unable to mount a class-action suit against the labels because "they'd pay off an artist and we'd have no plaintiffs," he says.

Sen. Patrick Leahy, D-Vt., ranking minority member of the Judiciary Committee, commended Spitzer. "It's unfortunate that it took an investigation by the New York attorney general's office to reach this point, but I am pleased that these artists will receive their due, however belatedly."

LIST OF THOUSANDS

Investigators discovered labels owed payments to many well-known, seemingly easily located artists.

David Bowie, Sean "P. Diddy" Combs, Gloria Estefan, Vince Gill, Dave Matthews, Liza Minnelli and Dolly Parton are among those who have money coming to them. Even Frank Sinatra's estate is due back royalties.

The unpaid funds ended up in the industry's so-called suspense accounts.

A source close to the investigations suggests managers for big-name artists may not have requested

any audits of the labels during the period of the probe.

Thousands of heritage artists are also on the list.

One of the biggest beneficiaries is the estate of R&B crooner Tommy Edwards. His MGM Records hit "It's All in the Game" spent 19 weeks on The Billboard Hot 100 in 1958, settling at No. 1 for six weeks.

Universal Music Group, which now owns the MGM catalog, will pay Edwards' estate about \$229,000.

Officials from the major artist unions, advocacy groups and performing rights societies attended the May 3 settlement announcement.

Among those, the American Federation of Television and Radio Artists, Recording Artists' Coalition and American Federation of Musicians support a related California bill authored by Democratic senator Kevin Murray.

S.B. 1034 would create a fiduciary responsibility between labels and artists. It has passed the California Senate and is pending in the Assembly.

"AFTRA looks forward to working diligently with the record labels and other artists groups to implement this settlement and to continue to pursue more comprehensive reform in the recording industry," AFTRA national executive director Greg Hessinger says.

"We'll be working toward finding these artists or their heirs and lobbying for laws that will hold the labels

accountable as fiduciaries," RAC counsel Jay Rosenthal says.

Murray believes the settlement underscores labels' new attitude toward resolving decades of royalty issues. "They want to get this out of the way," he says, "so that artists and the companies can work on the problem of piracy."

Under the terms of the settlement, the companies agreed to list names of artists and writers who are owed royalty payments on company Web sites; post advertisements in leading music industry publications explaining unclaimed-royalty procedure; work with music industry groups to locate artists who are owed royalty payments; and share artists' contact information with other record companies.

In addition, each company agreed to require regular meetings among the heads of its royalty, accounting and legal departments to review the status of royalty accounts and improve royalty payment procedures.

Participating companies, as identified by Spitzer's office, include Sony Music Entertainment, Sony/ATV Music Publishing, Warner Music Group, UMG Recordings, Universal Music, EMI Music Publishing, EMI Music North America, BMG Songs, Careers-BMG Music Publishing, BMG Music and the Harry Fox Agency.

Additional reporting by Brian Garrity in New York.

MercyMe

Continued from page 3

But it kept getting better.

The group's third INO Records album, "Undone," released the week before the awards, was on its way to racking up first-week U.S. sales of 55,000 copies, according to Nielsen SoundScan.

"Undone" entered The Billboard 200 last issue at No. 12, some 25 notches higher than MercyMe's previous peak on the chart.

The new release also gave the sextet its second No. 1 title on the Top Christian Albums chart. This issue, it holds that position on the Christian chart while falling to No. 35 on The Billboard 200.

The single "Here With Me" has played a large part in the early sales success of "Undone." The song has confirmed MercyMe's AC stature while maintaining its core Christian radio following.

"Here With Me" is No. 8 in its sixth week on the Hot Christian Adult Contemporary chart and No. 8 on Hot Christian Singles & Tracks in its seventh week. It is No. 24 on the Adult Contemporary chart.

"Here With Me" comes on the heels of "I Can Only Imagine," a multi-format hit last year that struck a nerve with a post-Sept. 11, 2001, America.

"It was a poignant song with a great message at a time when the country needed to hear a message like that," top

40 WRVW (the River) Nashville PD Rich Davis says.

Davis says "I Can Only Imagine" got "the biggest reaction" of any record he's ever played.

"I Can Only Imagine" propelled the group's INO debut album, "Almost There," to U.S. sales of 1.5 million copies. (A second INO album, "Spoken For," has sold 553,000 copies.)

Still, it was unclear whether the song represented a real general-market breakthrough for the band.

But Davis expects MercyMe to continue to do well at mainstream radio, particularly because the new single sounds "more like a hit record" than the previous one. Although it became a crossover hit, "I Can Only Imagine" was too "blatantly religious" for some mainstream stations, he says.

"This particular track is not quite as overt as 'Imagine' was, so it makes it easier to program between Beyoncé and Nickelback," says Devin Durrant, national director of pop promotion at Curb Records. As it did for "I Can Only Imagine," Curb is handling mainstream radio promotion for the new single.

Moseley says the band's Christmas single, "O Holy Night," also boosted its profile by garnering mainstream airplay, furthering awareness of the band and serving as a bridge to the next single.

THE HEAT IS ON

When it came to creating the new record, the pressure was on Bart Millard, the band's lead vocalist/principal songwriter.

"I always stress myself out in trying to

write," Millard says. "But it wasn't because mainstream was involved. It's because I'm a musician making records."

In recording the album, the band "did everything backward," Millard recalls. "We went in and recorded all the music without lyrics. The music was given to me, and I had a canvas and these parameters to write within."

Was Millard tempted while writing to put less focus on Christian material to appeal to the mainstream audience?

"Mainstream radio was definitely in the back of my mind the entire time I was writing, maybe different than what most people would think," Millard admits.

"I realized in writing that [Christians] have their own language at times, phrases like 'the blood of the lamb.' Some people who don't go to church may not understand, so I tried to be clearer in things we were talking about.

"It's all still focused on God," Millard says. "I was just trying to tap into things that people deal with on an everyday basis."

Millard says the group's experiences colored the album.

While making "Undone," he and other band members lost a total of eight people close to them.

"There's a lot of personal stuff on there about things we've gone through and how Christ has been the solution," he says.

CURB-SIDE SERVICE

Moseley credits Curb with playing a major role in MercyMe's success.

"We have personally benefited from

Mike Curb's willingness to think outside the box and from the enthusiasm of [his label's] promotion team," Moseley says. "They understood we wanted to establish the band, not just a song."

Moseley also cites a nationwide Regal Cinemas event that helped drive sales of the new album. The week before street date, Regal Cinemas screened a live concert film in more than 30 markets.

"Leading up to that, we partnered with radio stations in all the markets

so there was anywhere between three to five weeks of awareness of this event," Moseley says.

The band also pre-sold the record during its recent tour with Amy Grant. As is common in the Christian market, it took orders for the title at the shows and shipped the albums upon release.

MercyMe will be back on the road this summer, co-headlining with Michael W. Smith. The 35-city One Nation tour kicks off July 8 in Birmingham, Ala.

McCoury

Continued from page 8

ments on this point, he notes that Revonah did not pay McCoury for his recording services.

The suit asks that Copper Creek be enjoined from releasing any materials from the two recordings. It also asks that the master tapes be impounded or destroyed.

McCoury tells *Billboard* this is the first time he has ever sued anyone and that he did so reluctantly. He adds that he filed the suit on behalf of other bluegrass artists who have been handed some bad business deals in their careers.

"Somebody probably needs to step up and give a little direction, and I'm financially able to do that right now," says McCoury, who started his own label, McCoury Music, last year. "Some

of these small independent labels have beat these musicians and singers and bands out of money through the years."

Strickland says the suit is necessary to send a message. Since the Del McCoury Band has exploded in popularity in recent years, he says, other people with old recordings are "teed up" and watching the outcome of this case.

He calls the Copper Creek executives "poachers." McCoury agrees, calling them "pretty brazen."

Copper Creek's Reid declined to speak on the record, citing the advice of his attorneys. However, he issued the following statement to *Billboard*:

"The facts will show that we have done nothing wrong, and it will be demonstrated that we have clear title to the masters in question."

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Fragrances

Continued from page 7

That situation changed with the runaway success of Glow by J.Lo, which debuted in 2002.

Lopez's Sweetface Fashion launched her fragrance products with Lancaster Group Worldwide. Her fragrances are mainly available at specialty stores and department stores including Macy's.

"Jennifer Lopez has been wildly successful because she's a crossover star and she's ubiquitous," Didi Gluck, beauty director at Marie Claire magazine, observes.

"A star like Jennifer Lopez doesn't come along every day," adds Catherine Walsh, senior VP of cosmetics and American licenses at Lancaster Group Worldwide. "People buy these fragrances because they like the celebrity's personality and lifestyle, and the fragrance helps them get a piece of that."

According to Information Resources, which tracks retail sales of consumer goods at mass merchants, drug stores and supermarkets, U.S. sales of Glow by J.Lo jumped more than 4,000% at those outlets in 2003.

Including sales of products sold separately and in gift packs, Glow by J.Lo earned more than \$1.7 million in revenue in 2003.

Information Resources does not track sales at department stores, where the majority of Lopez's fragrance products are sold. Those sales figures were unavailable.

Dion launched her perfume line—consisting of eau de toilette, body lotion and shower gel—last year. Celine Dion Parfums is available at mass merchants, drug stores and such department stores as Sears, JC Penney, Ulta and Kohl's.

Dion's line raked in sales of \$11.7 million in 2003, including \$3.3 million from gift packs, according to Information Resources.

Those sales made Celine Dion Parfums the ninth-best-selling women's fragrance of 2003 at U.S. retailers tracked by Information Resources. It was the only debut fragrance line to make the top 10.

Celine Dion Parfum Notes, an extension to the original line, launched in April.

Dion, who teamed with Coty for her fragrance venture, tells *Billboard*: "For years we were approached by a number of different fragrance and beauty companies, but it just didn't feel natural. When we were approached by Coty, we really liked the way they understood who I was as a woman, as well as a performer, and how I was perceived in the market."

The success of Dion's fragrance line, retail priced at \$12.50-\$44 per item, has resulted largely from a carefully timed marketing campaign.

Celine Dion Parfums launched March 25, 2003, the same day Dion opened her multiyear concert run in Las Vegas. That week, Epic Records/Sony Music released her album "A New

Day Has Come." Perfume-strip samples were included in the CD.

Coty co-sponsors Dion's Las Vegas production at the Colosseum at Caesars Palace. Additionally, Dion's perfume products are sold at the venue.

Coty Beauty VP of marketing and business development Marsha Brooks says an entertainer's scheduling flexibility and commitment are crucial to the success of her fragrance. "The record industry typically launches a product a few months ahead of time. The lead times in the beauty industry are usually a good 12 months."

Despite the success of Dion's and Lopez's products, the stars entered the fragrance market at a risky time.

Though fragrances remain the biggest category in the beauty industry, their sales have declined recently, according to NPD Beauty, a division of research firm NPD Group.

Of the three main beauty categories—skin care, makeup and fragrances—only fragrances had a sales decrease in 2003, dipping 2% compared with the previous year, to \$2.8 billion.

During the same period, skin-care product sales jumped to \$2 billion, up 6% from 2002, and makeup hit \$2.6 billion, up 4%.

Not surprisingly, Lopez, Spears and Simpson are among the celebrities extending their beauty brands to skin care and/or makeup.

THE SCENT OF MUSIC

Why are fragrance companies flocking to music stars more than actresses

or other celebrities?

"The beauty and the music industries are both used to dealing with consumers who are very fickle," notes Michael Solomon, human sciences professor of consumer behavior at Auburn University in Auburn, Ala.

Both industries understand the value of "striking while the iron is hot,"



Solomon says, thereby making them a good fit.

"It's all a matter of timing," Marie Claire's Gluck notes. "These companies want celebrities whose star is on the rise."

Distribution is also a key factor. In that respect, Simpson's product line, Dessert, could be a wild card because of its selective retail launch.

Simpson—with help from her modeling agency, Wilhelmina Artist Management—partnered with Dlish Fra-

grance to launch Dessert in April. The line includes fragrances, body-care products and lip glosses at retail prices of \$19-\$45.

Dlish founder and president Randi Shinder says the company is somewhat of an underdog. "It's much easier for a celebrity to go to one of the big beauty houses, but Jessica chose our independent company because she really believes in trying something new. She's believable for these products because she's also a target customer."

Dessert is available at Sephora stores and at dessertbeauty.com. According to Shinder, Nordstrom and home-shopping channel QVC will also sell Dessert products.

The experts paint a mixed picture of Thalia's self-titled fragrance line, sold exclusively at Kmart. Although they applaud its crossover potential, they question Kmart's financial stability and doubt that Thalia will become a household name among English-speaking U.S. consumers. Sales figures for Thalia's fragrance line were unavailable.

BEYONCÉ VS. BRITNEY

At least two more celebrities will enter the fragrance field later this year.

Beyoncé has teamed with Tommy Hilfiger Toiletries, a division of Estée Lauder, to launch a new fragrance this fall. Also due by year's end is Spears' line of fragrance, skin-care and cosmetics products, a partnership with Elizabeth Arden.

Los Angeles-based Brand Sense Marketing was a key player in the

Spears deal.

Industry experts predict Beyoncé's line will be the bigger hit.

"Beyoncé has more going on with crossover appeal," fashionfinds.com's Bandini says. "She's a fashion role model, and her experience [as a spokesmodel] for L'Oréal is a huge plus. From a fashion perspective, Britney hasn't morphed into anything beyond being a pop princess."

Gluck also thinks Beyoncé may have the edge. "Her star is rising faster than Britney's," she says.

Solomon adds, "Elizabeth Arden and Britney Spears are a terrible match. Britney doesn't have the versatility to pull off being a fashion icon, like Madonna has. The feeling among a lot of young people is that Britney is over."

Elizabeth Arden president Paul West says Spears' high profile, along with his company's track record (including the success of Elizabeth Taylor's White Diamonds fragrance line) will make the Spears line a hit.

"We have a long-term plan and vision. Britney did a lot of homework for this fragrance. Her beauty products will be completely relevant to consumers."

Whatever the odds, Dion has some advice for celebrities who want to start their own beauty lines: "Make sure you believe in the company and the individuals 100%, because you'll be working with them for a long time. You also have to balance your own desires with their expertise. There's always a give-and-take."

Collecting Societies

Continued from page 7

on these issues. Interested parties have until June 21 to submit their comments on such legislation.

So far, European collecting societies, through their European organization GESAC, have not officially reacted to the EC's plans.

Dr. Reinhold Kreile, chairman of German copyright society GEMA, tells *Billboard* that collecting societies welcome measures that would "contribute to the harmonization of col-

lective safeguarding of rights" and "strengthen the economic and notional interests of authors."

However, he warns that "any law regulating harmonization must place the protection of intellectual property at the forefront."

Music publishers have also been monitoring the situation with interest.

"We are currently looking at the situation, and we will be issuing our own comment in due course," EMI Music Publishing chairman/CEO Martin Bandier says.

At the heart of the debate with the EC will be the role of national collecting societies, the monopolies they usually benefit from in their respective countries and the way they cross-license their repertoire.

Under the rules that collecting soci-

eties adopted at a 2001 summit in Santiago, Chile, each collecting society acts as a "one-stop shop" and can license to online commercial users repertoire from all societies. However, users must deal with the collecting society from the territory in which they operate.

The EC says it supports the principle of a one-stop shop and considers the Santiago agreement a way to adapt traditional licensing schemes to the online world.

But it argues that the cross-licensing arrangements between the collecting societies "leads to an effective lock up of national territories, transposing into the Internet the national monopolies the societies have traditionally held."

The EC believes that "there should be competition between collecting soci-

eties to the benefit of companies that offer music on the Internet and to consumers that listen to it."

The European Digital Media Assn., which represents legitimate online music companies, welcomed the investigation into the Santiago agreement. EDiMA director Wes Himes said in a statement that it was "a vindication of the position maintained by EDiMA since the notification of the agreement in 2001."

He added, "We will now wait to see how collecting societies react to this warning and whether it will in reality mean that we can avail of reciprocal licensing agreements throughout the EU, based on negotiations with a collecting society of our choosing."

Forrester Research Europe media analyst Rebecca Ulph-Jennings believes a change is inevitable.

"The collection societies are still part of the distribution chain that is still stuck in the old ways. They want to protect their own [national] monopolies. But given the international nature of the Internet, that can't go on forever," she says.

Additional reporting by Leo Cendrowicz in Brussels, Juliana Koranteng in London and Wolfgang Spahr in Hamburg.

BMI

Continued from page 9

Cody says that BMI has been testing the census data from Nielsen BDS (which is owned by *Billboard* parent VNU) and MediaBase with select radio stations for more than a year. The census reports provide every play of every song on the tracked stations.

The first royalty payments using MediaBase and Nielsen BDS data in BMI's radio system will be made to BMI affiliates within the next 12 months.

This marks the first time BMI has

used real-time census data as part of its radio airplay measurement. Up to now it has collected data annually from its national sample group of radio stations.

BMI already uses census data to help track TV airplay and Internet play.

The deal is the latest in an ongoing series of moves by BMI to improve the speed, efficiency and quality of the radio sample data it gathers.

The company has spent the past two years rolling out a new reporting system that allows radio stations to directly upload playlist information to BMI. Thousands of licensees now use the system, according to BMI.

BMI has also reached a long-term agreement with Shazam, a digital fin-

gerprinting specialist, for future tracking of radio and Internet play.

The deals with Nielsen BDS, MediaBase and Shazam are part of a larger two-year technology initiative by BMI that will see increased investment in tracking systems and related technology infrastructure.

The increased use of music in everything from Webcasting and TV programming to mobile phones has placed greater tracking demands on performing-rights organizations like BMI.

ASCAP dropped its use of third-party census data from the likes of Nielsen BDS a year-and-a-half ago in favor of building its own proprietary performance-tracking service, Mediaguide.

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FOR THE RECORD

The name of the Hopeless, a new band signed to Insane Records, was misstated in the May 1 issue.

unrealistic deals.

Although BMG U.S. Latin's operation was never huge, it had consistent chart-toppers, including Cristian, Juan Gabriel, Los Razos and more recently, Alexandre Pires.

At its peak in 2001, the label achieved a 10.64% market share, up from 9.84% in 2000, according to Nielsen SoundScan, thanks in part to Christina Aguilera's Spanish-language album. At the time, it was ahead of WEA Latina and Universal in market share.

But that same year, label president Francisco Villanueva was let go, and BMG's market share began to slip. By 2003, it had gone down to 7.3%; so far this year it's at 6.2%, behind all the other majors.

Last year, Steinkamp took over the label and began making major changes. Rodolfo López-Negrete, chairman of BMG U.S. Latin, left the company. Afterward, A&R VP Adrian Posse also departed (*Billboard*, Jan. 24).

At the same time, Steinkamp brought in Juan Carlos Bernardez as COO to run day-to-day operations and Paula Kaminsky as VP of marketing.

Steinkamp does not plan to bring in a new A&R team.

"In the past two, three years, we haven't managed to create successful

repertoire," Steinkamp says.

Instead, Steinkamp plans to sign acts for promotion, licensing or distribution on a project-by-project basis.

"In the U.S., I'm trying to play up our strengths and minimize our risks. To invest on the record and the marketing, it's too much."

Steinkamp plans to capitalize on BMG's success in other Latin territories, notably Argentina, Mexico and Spain, where its operations and artist development are healthy. New U.S. priorities include breaking Argentina's Diego Torres, Mexico's Julieta Venegas and Spain's Andy & Lucas.

As for U.S.-signed acts, those with current contracts who will continue to record for BMG include Jerry Rivera and Pablo Montero.

"Montero is actively recording an album, and my understanding is he will be aggressively promoted," says Villanueva, who now handles Montero through his Mock & Roll Management.

Some acts will be phased out of the roster as their contracts expire. In other cases, artists' contracts will revert to their countries of origin. Such is the case with Pires, who was originally signed by BMG Brazil and linked with BMG U.S. Latin last year.

Unsettled is the label future of two of BMG U.S. Latin's top acts: Juan Gabriel and Cristian.

"We're actively talking with both artists to see what we can do," Steinkamp says. "Sales have been disappointing, and unfortunately, costs and expectations are not in line with the market."

Conference Reflections

BY LEILA COBO

A week after Billboard's Latin Music Conference, here are some of the events and comments that stuck in our minds:

Alejandro Fernández performed at this year's Billboard Latin Music Awards. He also received Telemundo's Star Award in recognition of his longevity and contributions to music.

Fernández stars in the film "Zapata," which premiered last week in Mexico. The movie, directed by Alfonso Arau ("Like Water for Chocolate," "A Walk in the Clouds"), will be released in the United States this fall. That will coincide with Fernández's new studio album and U.S. tour.

Paulina Rubio said she would also like a foray into films. For now, she told *Billboard*, she would be happy with a cameo. Favorite directors include Quentin Tarantino and fellow Mexican Alejandro González Iñárritu ("21 Grams").

Asked if she knew Tarantino personally, Rubio said they met briefly at the premiere of "Kill Bill 2."

"He told me hi and 'adiós,'" Rubio said.

In other film news, producer/composer Gustavo Santaolalla will score director Ang Lee's upcoming film, "Brokeback Mountain."

It is "absolutely non-Latin," says Santaolalla, who just scored "21 Grams." The topic? "Two cowboys in the 1960s who develop a gay relationship."

Those who attended "The Music We See" panel had one prevailing concern: How Latinos bring their identity into films and film music. The consensus? Latinos are so much a part of the U.S. cultural fabric, it's

impossible to separate them.

"I don't make movies for Latinos," director/composer Franc Reyes said. "I make movies *with* Latinos."

Urban/regional duo Akwid is reaching deep into its cultural roots for the follow-up to its smashing debut "Proyecto Akwid" (Univision). The duo's upcoming set, "KOMP 104.9 Radio Compa," bows June 15. The album recreates a radio station environment, hence the title.

However, the video for first single "Jamás Imaginé" is loosely based on children's TV comedy show "El Chavo del Ocho." The series aired throughout Latin America in the 1970s and 1980s.

In the 1990s, Akwid brothers Francisco and Sergio Gómez grew up watching reruns in the United States. "Everybody [around us] watched it," Francisco said. "That's where our influences come from. It was our 'Barney,' our 'Sesame Street.'"

RATINGS RISE

Ratings for the Billboard Latin Music Awards rose almost a full point compared with 2003, according to Nielsen Media Research.

The 2004 Billboard Latin Music Awards, which aired live April 29 on the Telemundo Network, garnered an 8.2 rating, up from 7.3 last year. An estimated 1.5 million viewers tuned in. Ratings for the more widely distributed Univision Network were higher, averaging 17.8.

The telecast boosted David Bisbal's chart standing. Bisbal closed the show to a standing ovation. He also received the Telemundo Viewer's Award, the result of fans' online voting. His album "Bulería" jumped 29-18 on the *Billboard* Top Latin Albums chart.

EU Members

Continued from page 8

are very high," IFPI senior trade adviser Yolanda Smits says. "As a whole, the EU's piracy rate will increase. It is difficult to know if the enforcement agencies in the new countries will be capable of controlling the flow of pirated goods."

Piracy in Poland, the biggest of the 10 new members, stands at 40%. But with the EU border moving to the eastern Polish border, Pomaton EMI president Piotr Kabaj says there are prospects for change.

"It now is harder for pirated product to enter Poland from the Ukraine and [Belarus]," he says. "The Polish government will also be under a larger pressure to deal with the local pirates."

IMPROVING ECONOMIES

One of the most notable changes expected from the new entrants is an improvement of their economic conditions. The gross domestic product of the new members is far lower than that of the rest of the EU, but the gap should be bridged

in the future.

"What we will also hopefully see is improved standards of living in these markets. We expect to see a correlation between improved standards of living and expenditures," UMI's Constant says.

There are also those who believe that intellectual property will contribute to the economic well-being of the new entrants.

Dr. Reinhold Kreile, chairman of German copyright society GEMA, says authors' rights "must play a key role in the larger European market."

He says that "the music industry and consumers will have economic and cultural advantages from this constantly expanding Europe."

The industry views Poland as a benchmark country. It is strategically placed at the center of the new members, and it benefits from a dynamic economy.

Kabaj agrees that Poland will most likely become wealthier because of the EU, and this should benefit music sales. Kabaj says, "In the U.K., people spend \$40 per capita on music; in Poland, [they spend] \$2.50."

Jaroslaw Ciszewski of Polish independent label 4Art is optimistic about the new prospects the EU offers, but he concedes that it will take some time to adapt to the new rules.

Ciszewski says, "We are now confronted with new [value-added tax]

cer the difference between a commercial and a promo CD."

PRICING GETS STICKY

One sticky issue for labels is CD pricing. Until now, CD pricing was lower in the former Eastern bloc countries than in the West, and that is not likely to change. However, with the EU's free-trade policy, the cheaper CDs can be shipped back to Western countries.

One label executive says, "There is a risk of seeing a lot of products—not local but international repertoire—exported back to other countries, and you cannot legally stop them." The solution, the executive says, is to limit the supply of international repertoire shipped to these countries.

The new members are also becoming new sources of repertoire for the industry. In addition, Ciszewski sees increased opportunities for Polish artists and repertoire abroad.

"Already several Polish club artists like Plastic and Namaste have made it to foreign compilation CDs, and I also see possibilities for Polish jazz and jazz artists," he enthuses.

Kabaj agrees, but he thinks this will still take some time.

"The union makes traveling easier and will stimulate exchange between cultures, something which Poland and the Polish music scene have been lacking for a long time."

Other countries are now under consideration for a further enlargement in coming years. Bulgaria and Romania will join the EU in 2007 if they meet its requirements.

Turkey's admission is an open question, but EU members have conflicting views on the country. A series of republics from the former Yugoslavia, such as Bosnia and Croatia, are also on the waiting list.

Industry experts indicate that Romania and Bulgaria are appropriately on the waiting list, as they have not reached the same level of economic and social development as the other new entrants.

"There's still a long way to go for these territories. This gives them more time to adjust to their requirements," a label executive says.

Additional reporting by Cesco van Gool in Warsaw and Wolfgang Spahr in Hamburg.

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EU Newcomers The Market At A Glance			
	Music sales (U.S.\$m ^{***})	World ranking**	Piracy share of market
Poland	90.7	32	25-50%
Hungary	65.4	37	25-50%
Czech Republic	40.6	40	25-50%
Cyprus	14.1*	51*	25-50%
Slovenia	12.6	52	10-25%
Slovakia	9	56	25-50%
Latvia	7	60	over 50%
Estonia	6.4	57	over 50%
Lithuania	5.1**	61	over 50%
Malta	N/A	N/A	N/A

Source: EU, IFPI *** 2003 data ** 2002 data *2001 data

forms, obligatory declarations and changed documents that leave a lot of room for interpretation. But once that is sorted out, customs procedures will be far better and customer-friendly."

He adds: "In the past, CD shipments could be stuck in customs for weeks. Just try to explain to the customs offi-



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'The Labels Have Seen EA Games Break New Bands'

BY SCOTT BANERJEE

SAN FRANCISCO—Before Steve Schnur arrived at Electronic Arts from Capitol Records three years ago, videogame soundtracks might as well have been in mono.

As worldwide director of music and audio at Redwood City, Calif.-based EA, the world's leading videogame maker, Schnur has helped make music a central element in the gaming experience.

At the same time, he has recast the dynamic between the music and videogames industries, ushering in a new category of global music licensing, co-marketing and distribution.

Shortly after arriving at EA, Schnur established EA Trax as the umbrella for its game soundtracks, which feature new artists, original music and exclusive remixes.

Drawing on his major-label A&R background, Schnur scoured the globe for independent acts to be included in EA's "FIFA Soccer 2004." Last year, EA Trax earned the first platinum videogame soundtrack certification from the Recording Industry Assn. of America for its "NBA Live 2003" CD, which was packaged with the game.

EA's current "SSX3" has a CD/DVD soundtrack, released in conjunction with Astralwerks. It contains music by the Chemical Brothers, Basement Jaxx, N*E*R*D and other top acts.

"Steve Schnur is a savvy music guy who knows what music will enhance a particular gaming experience," says Paul Orescan, VP/marketing director at Geffen Records. "He has been a partner with Geffen in helping break songs and bands to this very active [gaming] audience."

Key EA games this year include "James Bond 007: Everything or Nothing," "MVP Baseball 2004" and "Madden NFL 2004."

Q: How have EA's label relationships changed since you began in 2002?

A: Our first discussions were based on "what if." What if we could break bands? What if we could be a part of your weekly internal discussions where you used to talk about the MTV plan, the radio plan, the touring plan, the press plan? Would we ever get to the point where the labels would talk about the EA plan?

I can tell you we're there. The labels vie for a spot in EA games. They know the reach, they've realized it, they've seen it break new bands and they've seen accomplished bands break new songs.

Yellowcard. Blink-182. Twista. Fabolous. Good Charlotte. All of [these acts] were affected quite significantly by their presence in an EA game.

Q: Are there cases of the tail wagging the dog when it comes to placing music in videogames?

A: It's grown to that. Initially, it was just getting a song from the album into the major videogames. Then it became [about getting] the single from the future album into the videogame.

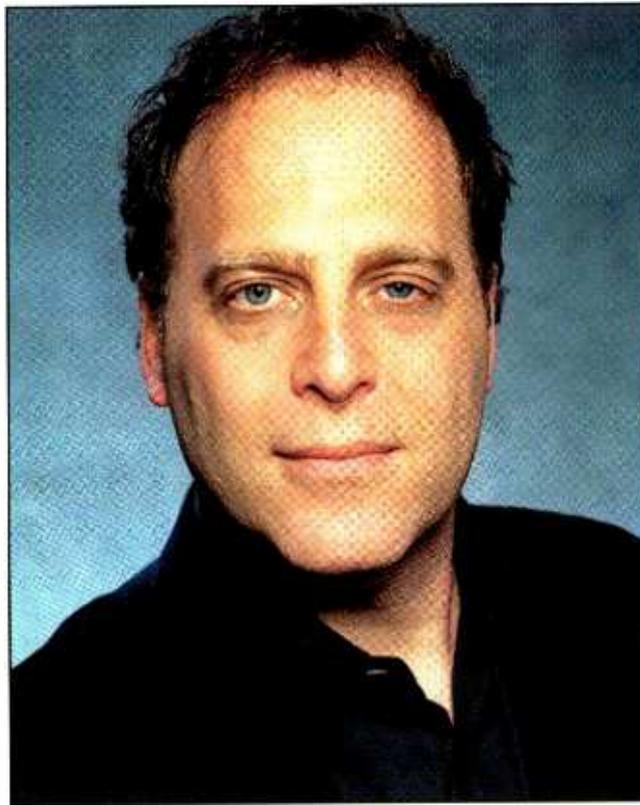
Now it's become, "Do we do the single or put an original composition in it?" That's what the artist wants to do. The Blink single ["Feeling This"] launched in "Madden 2004" three months before it went to radio. It charted before it went to radio, because major alternative stations across the country were playing it from the game.

By the time it got to radio . . . Geffen was in a very confident position that they had a song that was not only a hit, [they] had a song that was going to garner requests. To date it is the most successfully researched record that Blink has put out.

Q: What music genres stand to gain the most in game soundtracks?

A: Hip-hop and rock. It falls in line with the most popular forms of music that are selling right now.

Techno used to be the videogame music by default because it "worked well with game play." A lot of internal audio guys would make it, but it was substandard to some of the major techno



The Last Word



A Q&A With Steve Schnur

Steve Schnur: Career Highlights

- 2003: "NBA Live 2003" soundtrack from EA Trax certified platinum by the Recording Industry Assn. of America.
- 2003: Named "One of the 100 Most Creative People in Entertainment" by Entertainment Weekly.
- 2002: Named worldwide director of music and audio, Electronic Arts.
- 2000: Joins Fortis Films as music supervisor/adviser.
- 1999: Joins Capitol Records as VP of A&R/staff producer.
- 1996: Named VP of A&R/artist development at Texas-based Arista Austin Records.
- 1992: Joins Arista Records in New York as VP of alternative and rock music.
- 1985-92: Holds VP posts at Elektra Entertainment and Chrysalis Records.
- 1983-84: Attends New York University's School of Music, Business and Technology and works in MTV's programming department.

artists out there.

When we involve techno music now, it's usually in line with the marketplace: [Paul] Oakenfold, Crystal Method, Fat Boy Slim, Chemical Brothers.

Q: What are the differences between working with a major and an independent label?

A: We started off primarily working with all our relationships

with the majors. Unfortunately, the majors are finding themselves in quite a bind right now. We continue to work with them.

However, the level of quality coming from the independents is pretty spectacular, particularly on an international basis—what will end up as a quarter of the music you'll hear in "FIFA" this year.

The indies really understand their consumers play videogames. I've seen it grow in three short years to where they are a significant part of our relationship structure.

Q: Your EA Trax label has begun selling original songs and remixes from EA games. Will you sell soundtrack songs through digital stores like iTunes?

A: Yes, I totally see that. I always get asked if we're going to go in the soundtrack/record business, and I always say no. Not based on the old model . . . To expect the consumer to go out and buy an additional piece of product would be naïve.

Our job is to drive the consumer to discover a great new band and have them go and buy that artist's album. It's up to the record company and the distribution company to go out and connect the dots.

However, digital distribution is an entirely different deal. Legal digital distribution, I believe, at this point has created a new business model to push the vision forward. To get [fans] to hear a song on "Madden" and then have them purchase the song on iTunes, particularly if it's a unique piece of content written for the game, is something that is expected to happen.

Q: How do you see the piracy threat in your industry?

A: The videogame industry is consumer-driven; it listens to consumers. If the consumer moves from one console to another, we move accordingly. With that said, technology continues to lead the way. While piracy and illegal downloading is an issue, by the time that catches up, we are onto new technologies and platforms.

Q: As consumers build their digital living rooms, which platforms do you see at the most integrated hubs?

A: [PlayStation 2] certainly leads the way on a worldwide basis. I have yet to see what PS3s look like, but I assume Sony will continue to lead the way. Xbox continues to move in leaps and bounds. If we remain the new form of MTV, then hopefully PS3 or Xbox2 will become the next Wal-Mart in terms of purchasing music into your games.

Right now the PC is the best place to integrate everything, but certainly PS3 and Xbox2 will lead the way.

Q: How will Sony's anticipated Playstation Portable affect the market?

A: PSP is encouraging. Not only does it look fantastic, but it also has the ability to hold quite a lot of music as opposed to . . . Game Boy Advance.

Q: What else are you excited about?

A: In "MVP Baseball" we decided to reach back and find one compelling title from the past that wasn't necessarily that familiar and put it against the other new songs. We put [in] a Hoodoo Gurus track, "Bittersweet."

It's songs like that that are rediscovered . . . We did the same thing with "FIFA" last year. We threw in the Stone Roses and a jam track.

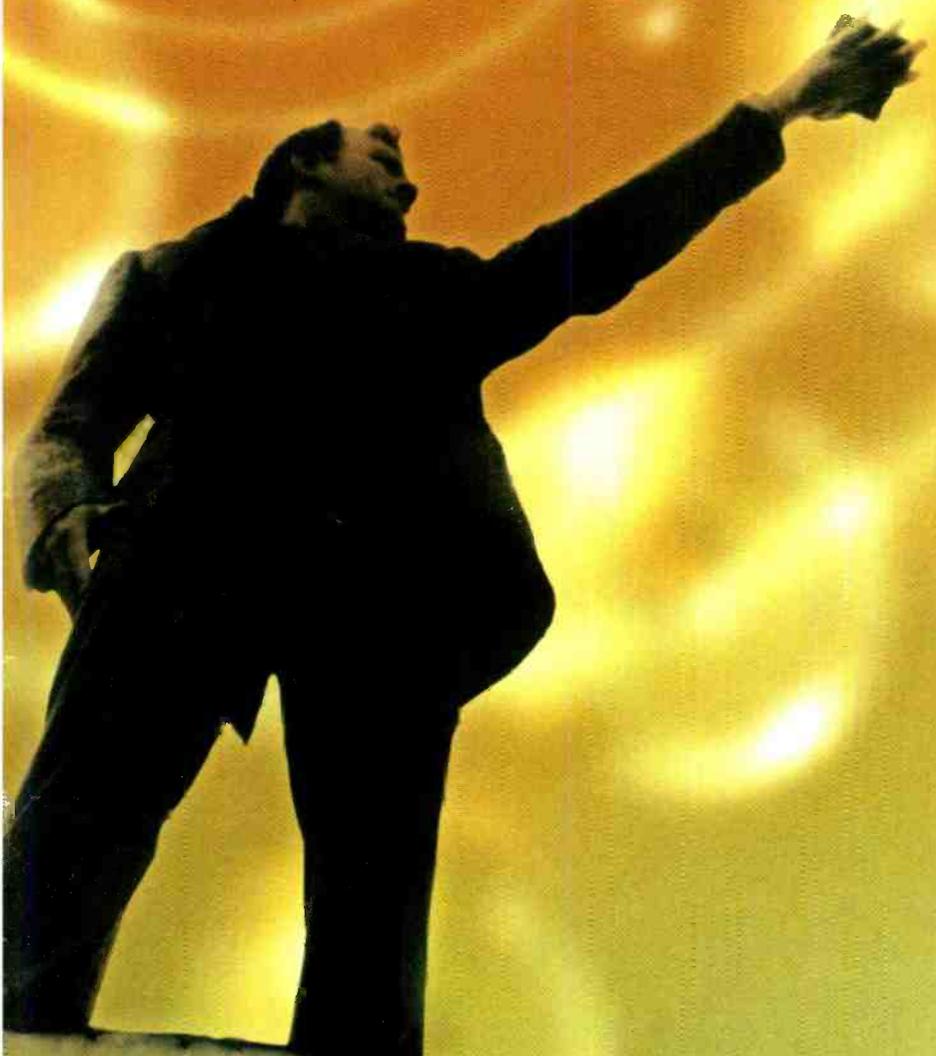
We're going to explore that relationship even deeper with "Madden" and every other EA sports title thereafter. There's going to be a couple of the greatest, coolest, "Oh, my God, I haven't heard that in so long" songs.

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Here Without You/ **3 Doors Down** /UNIVERSAL

Ignition/ **R. Kelly** /JIVE/ZOMBA

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Absolutely (Story Of A Girl)/ **Nine Days** /550

300,000 SPINS

Calling All Angels/ **Train** /COLUMBIA

Unpretty/ **TLC** /LAFACE

200,000 SPINS

Yeah/ **Usher Feat. Ludacris & Lil' Jon** /LAFACE/ZOMBA

Bright Lights/ **Matchbox Twenty** /ATLANTIC

The Red/ **Chevelle** /EPIC

Still Not A Player/ **Big Punisher** /LOUD

My Front Porch Looking In/ **Lonestar** /BNA

Luv Me, Luv Me/ **Shaggy Feat. Janet** /MCA

If You're Not The One/ **Daniel Bedingfield** /ISLAND

100,000 SPINS

This Love/ **Maroon 5** /OCTONE/J RECORDS

Dirt Off Your Shoulder/ **Jay-Z** /ROC-A-FELLA/DEF JAM/IDJMG

Meant To Live/ **Switchfoot** /COLUMBIA

Splash Waterfalls/ **Ludacris** /DTP/DEF JAM SOUTH/IDJMG

100 Years/ **Five For Fighting** /AWARE/COLUMBIA

I Don't Wanna Know/ **Mario Winans Feat. P. Diddy** /BAD BOY/UMRG

The Reason/ **Hoobastank** /ISLAND

Figured You Out/ **Nickelback** /ROADRUNNER

American Soldier/ **Toby Keith** /DREAMWORKS

Sorry 2004/ **Ruben Studdard** /J RECORDS

I Am The Highway/ **Audioslave** /EPIC

Bottom Of A Bottle/ **Smile Empty Soul** /LAVA

Hell Yeah/ **Montgomery Gentry** /COLUMBIA

50,000 SPINS

Burn/ **Usher** /LAFACE/ZOMBA

My Band/ **D12 Feat. Eminem** /INTERSCOPE

Naughty Girl/ **Beyonce Knowles** /COLUMBIA

When The Sun Goes Down/ **Kenny Chesney & Uncle Kracker** /BNA

Mayberry/ **Rascal Flatts** /LYRIC STREET

I Miss You/ **Blink-182** /GEFFEN

I'm Still In Love With You/ **Sean Paul** /ATLANTIC

Last Train Home/ **Lostprophets** /COLUMBIA

The Outsider/ **A Perfect Circle** /VRGIN

Good Little Girls/ **Blue County** /ASYLUM/CURB

Come Clean/ **Hilary Duff** /BUENA VISTA/HOLLYWOOD

If I Ain't Got You/ **Alicia Keys** /J RECORDS

Away From The Sun/ **3 Doors Down** /UNIVERSAL

Simple Life/ **Carolyn Dawn Johnson** /ARISTA

Paint Me A Birmingham/ **Tracy Lawrence** /DREAMWORKS

Game Over/ **Lil Flip** /COLUMBIA

Letters From Home/ **John Michael Montgomery** /WARNER BROS.

Hey Mama/ **Black Eyed Peas** /A&M

Breathe/ **Melissa Etheridge** /ISLAND/IDJMG

Desperately/ **George Strait** /MCA

All Falls Down/ **Kanye West Feat. Syleena Johnson** /ROC-A-FELLA/DEF JAM/IDJMG

The Hardest Button To Button/ **White Stripes** /V2

Fortune Faded/ **Red Hot Chili Peppers** /WARNER BROS.

Spoken For/ **Mercy Me** /INO RECCRDS

Cold Hard Bitch/ **Jet** /ELEKTRA/ATLANTIC

How About You/ **Staind** /ELEKTRA/ATLANTIC

My Last Name/ **Dierks Bentley** /CAPITOL

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