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THE INTERNATIONAL AUTHORITY ON MUSIC, VIDEO AND DIGITAL ENTERTAINMENT • 110TH YEAR • APRIL 17, 2004

## HOT SPOTS



### 6 New Buzz!

Evanescence heads the debut Billboard Buzz Top 25 chart, which is ranked based on an ongoing Internet survey.



### 13 Mayer's Musings

John Mayer's monthly music column will premiere in the June issue of Esquire.



### 41 For The Whole Family

The videogame sector expands its consumer base by launching such family-oriented titles as "Shrek 2."

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## UMG Rethinking Prices

BY ED CHRISTMAN

NEW YORK—Get ready for Jump-Start version 2.0.

Top executives at Universal Music Group are discussing ways to rewrap their pioneering price-reduction program, because a hoped-for boom in sales never

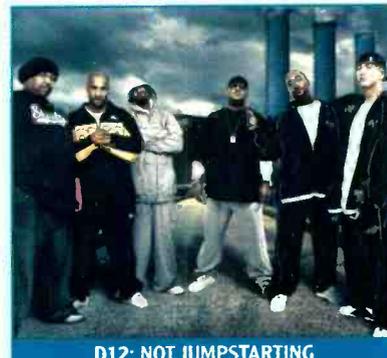
materialized in the face of retail resistance.

Such meetings have gone on since January, but UMG sources tell *Billboard* that changes are imminent.

UMG parent Vivendi Universal tipped its hand in a March 17

press statement that accompanied the release of its annual financial results.

It said its music subsidiary would further adjust its North American pricing policy as part of a multi-pronged effort  
*(Continued on page 75)*



D12: NOT JUMPSTARTING

## Euro Tours Are In The Pink

### Dedicated Fans Turn Out For Acts Year After Year

BY SUSANNE AULT

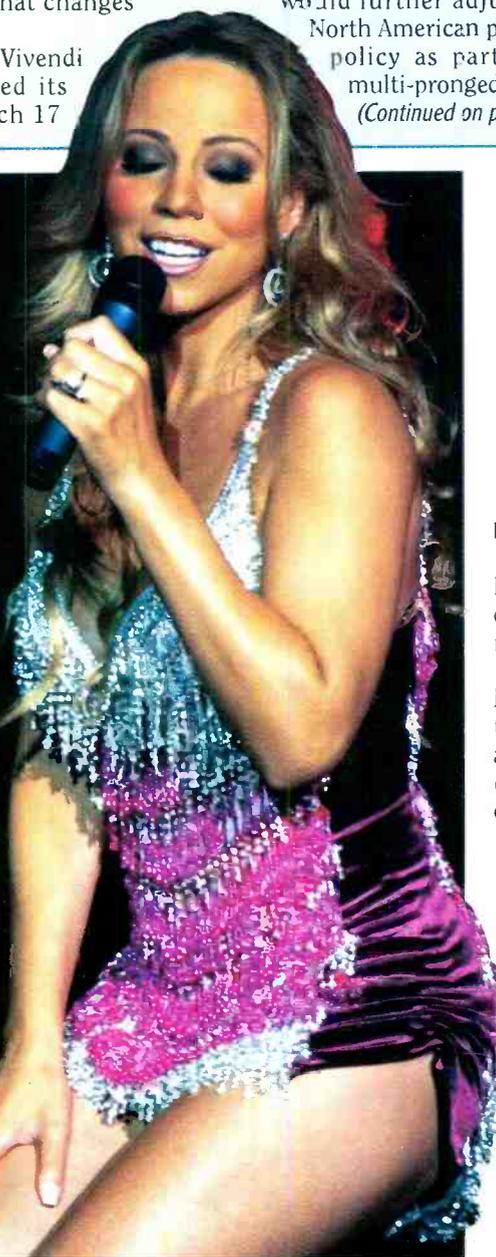
With American music fans more fickle and forgetful than ever, many acts are increasingly scoring their biggest paydays overseas.

Veterans Mariah Carey, Bon Jovi and Lionel Richie are among the attractions that continue to do well on the global circuit.

But even newer artists like Pink, Ben Harper and Usher are cultivating overseas fans, who often remain loyal long after an act fades in the States.

"What I think many of us see is that  
*(Continued on page 18)*

Although Mariah Carey's career is on the wane in the United States, she is still a top attraction in European and Asian countries.



## Main Street Goes Digital

### Brick-And-Mortar Retailers Stake Out Online Music Turf

BY BRIAN GARRITY

NEW YORK—Retailers of all sizes and flavors suddenly have a taste for the digital distribution business.

Wal-Mart, Starbucks, Circuit City and Virgin Megastores are among the leading brick-and-mortar players that recently announced plans to offer digital music to their customers.

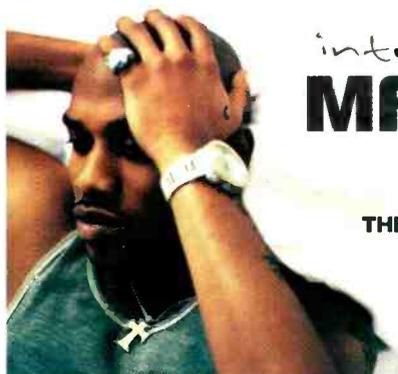
And more are coming. With more than 25 million downloads sold in the first three months of 2004, according to Nielsen SoundScan, many retailers are no longer content to sit on the sidelines of the digital music revolution.

"We're at a tipping point," says Jeff Cavins, president/CEO of Seattle based Loudeye Corp., a provider of digital music services. "You are going to see a lot of well-recognized brands make investments in digital music this year."

In Starbucks' case, that means allowing cus-  
*(Continued on page 75)*



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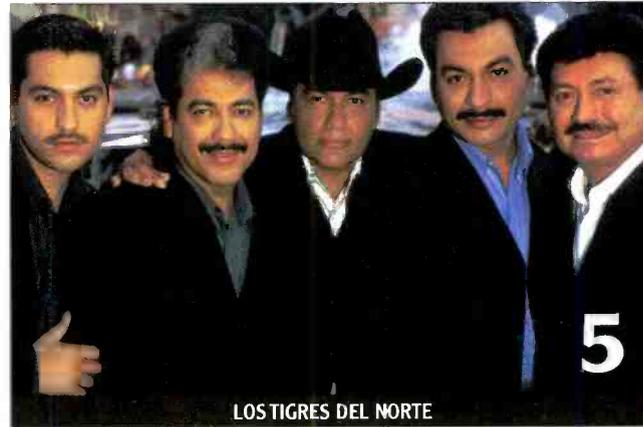
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LOS TIGRES DEL NORTE

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**QUOTE OF THE WEEK**

“I’m a slave to Christ, and that’s a really good place to be.”

SARA GROVES  
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 AGUILERA & ELLIOTT

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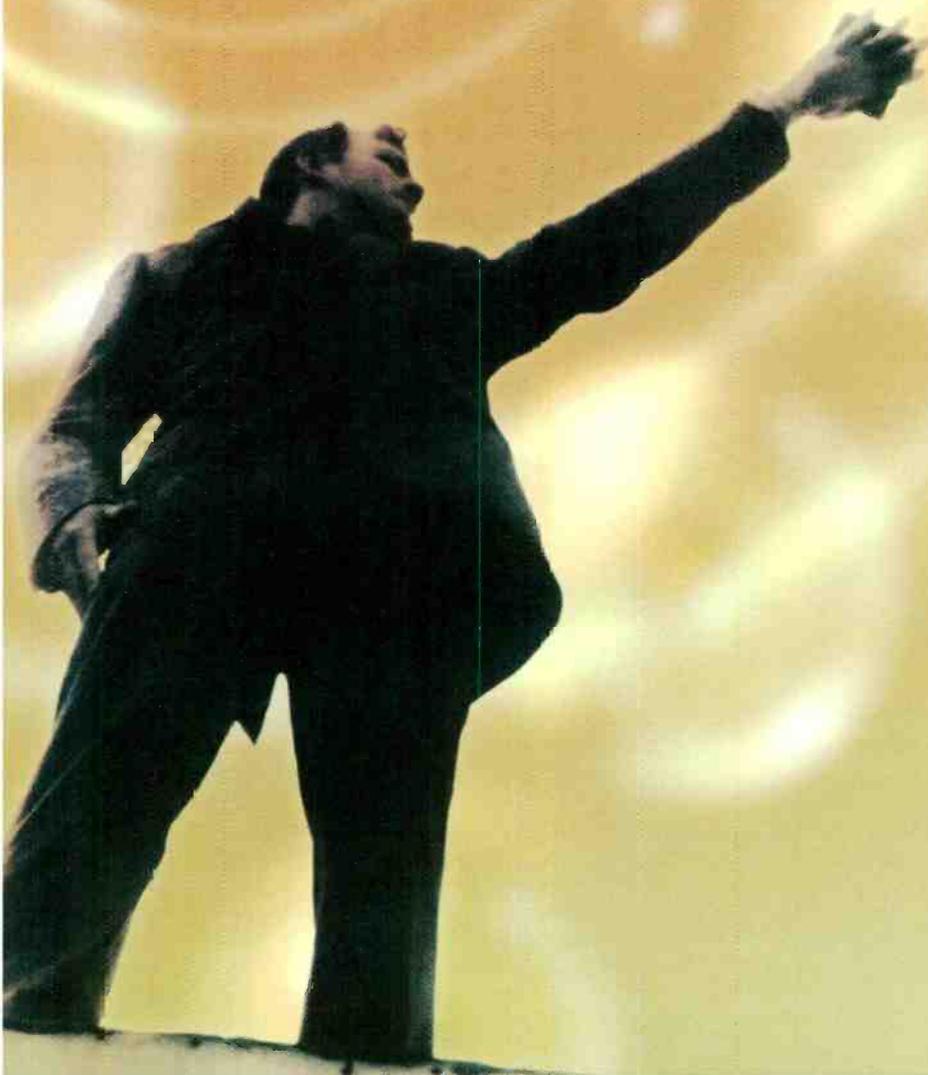
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BROADCAST DATA SYSTEMS

Announcing This Month's Recipients of

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# SPIN AWARDS



TO EVERY SPIN AWARD WINNER  
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## 600,000 SPINS

Thank You/ **Dido** /ARISTA/RMG  
I Knew I Loved You/ **Savage Garden** /COLUMBIA

## 500,000 SPINS

Angel/ **Sarah McLachlan** /ARISTA/RMG

## 400,000 SPINS

The Game Of Love/ **Santana Feat. Michelle Branch** /ARISTA/RMG  
Foolish/ **Ashanti** /MURDER INC./DEF JAM

## 300,000 SPINS

Someday/ **Nickelback** /ROADRUNNER  
The Way You Move/ **OutKast** /LAFACE/ZOMBA  
Right Thurr/ **Chingy** /DTP/CAPITOL  
Yes!/ **Chad Brock** /WARNER BROS.  
Brain Stew/ **Green Day** /REPRISE  
I'll Be Missing You/ **Puff Daddy & Faith Evans Feat. 112** /BAD BOY  
She Hates Me/ **Puddle Of Mudd** /FLAWLESS/GEFFEN  
What About Now/ **Lonestar** /BNA

## 200,000 SPINS

Numb/ **Linkin Park** /WARNER BROS.  
It's My Life/ **No Doubt** /INTERSCOPE  
White Flag/ **Dido** /ARISTA/RMG  
The First Cut Is The Deepest/ **Sheryl Crow** /A&M  
Are You Happy Now/ **Michelle Branch** /MAVERICK  
For You/ **Staind** /ELEKTRA  
Where The Stars And Stripes And The Eagle Fly/ **Aaron Tippin** /LYRIC STREET  
Down With The Sickness/ **Disturbed** /GIANT  
Big Pimpin'/ **Jay-Z Feat. UGK** /ROC-A-FELLA/DEF JAM  
Damn/ **Youngbloodz** /SO SO DEF/ZOMBA  
Never Had A Dream Come True/ **S Club 7** /INTERSCOPE  
Ghetto Superstar (That Is What You Are)/ **Pras Feat. Ol' Dirty Bastard & Mya** /INTERSCOPE  
Cry/ **Faith Hill** /WARNER BROS.  
Open Up Your Eyes/ **Tonic** /POLYDOR  
Escape/ Escapar/ **Enrique Iglesias** /INTERSCOPE/UNIVERSAL LATINO

## 100,000 SPINS

Yeah/ **Usher Feat. Ludacris & Lil' Jon** /LAFACE/ZOMBA  
My Immortal/ **Evanescence** /WIND-UP  
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Hotel/ **Cassidy Feat. R. Kelly** /J RECORDS  
F\*\*K It/ **Eamon** /JIVE/ZOMBA  
Tipsy/ **J-Kwon** /SO SO DEF/ZOMBA  
Remember When/ **Alan Jackson** /ARISTA  
Toxic/ **Britney Spears** /JIVE/ZOMBA  
Gigolo/ **Nick Cannon** /JIVE/ZOMBA  
You Can't Take The Honky Tonk Out Of The Girl/ **Brooks & Dunn** /ARISTA  
Little Moments/ **Brad Paisley** /ARISTA  
Amazing/ **Josh Kelley** /HOLLYWOOD  
Through The Wire/ **Kanye West** /ROC-A-FELLA/DEF JAM  
Watch The Wind Blow By/ **Tim McGraw** /CURB  
Rain On Me/ **Ashanti** /MURDER INC./DEF JAM  
I Wanna Do It All/ **Terri Clark** /MERCURY  
Remember/ **Disturbed** /REPRISE  
Why Georgia/ **John Mayer** /AWARE/COLUMBIA

## 50,000 SPINS

This Love/ **Maroon 5** /OCTONE/J RECORDS  
Dirt Off Your Shoulder/ **Jay-Z** /ROC-A-FELLA/DEF JAM  
100 Years/ **Five For Fighting** /AWARE/COLUMBIA  
Sweet Southern Comfort/ **Buddy Jewell** /COLUMBIA  
You'll Think Of Me/ **Keith Urban** /CAPITOL  
Rubber Band Man/ **T.I.** /GRANDHUSTLE/ATLANTIC  
Freek-A-Leek/ **Petey Pablo** /JIVE/ZOMBA  
I Believe In A Thing Called Love/ **The Darkness** /ATLANTIC  
Wanna Get To Know You/ **G Unit** /G-UNIT/INTERSCOPE  
Songs About Rain/ **Gary Allan** /MCA NASHVILLE  
Spend My Time/ **Clint Black** /EQUITY  
I Don't Wanna Know/ **Mario Winans Feat. P. Diddy** /BAD BOY/UMRG  
The Reason/ **Hoobastank** /ISLAND  
More & More/ **Joe** /JIVE/ZOMBA

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Stroebele to lead Sanctuary Records Group in continental Europe



# Upfront



Morissette spoofs Nippledge at Junos

OF THE NEWS



## Los Tigres Take Their Stories From Real Life

Songs Focus On Immigration Issues, Juarez Deaths

BY LEILA COBO

It's not clear when Los Tigres del Norte went from being a *norteño* band to a social and political force.

What is clear is that in the past two decades, when Los Tigres talk, their audience does not just buy albums. It listens. And it acts.

Action is what many hope Los Tigres' newest set, "Pacto de Sangre," will provoke. Released March 30 on longtime label Fonovisa Records, it debuted, as expected, at No. 1 this issue on the *Billboard* Top Latin Albums chart.

The album includes two tracks that address contemporary and explosive circumstances and are sure to elicit a strong response.

One is the first single, "José Pérez León," a hauntingly arranged *corrido* about a young man who suffocates inside

a truck as he attempts to cross from Mexico into the United States. The song directly references the May 2003 incident in which 18 immigrants suffocated inside a truck in Texas. It is No. 28 on the *Billboard* Hot Latin Tracks chart this issue.

Chilling in its matter-of-fact narrative, "José Pérez León" contrasts with the call-to-arms attitude of "Las Mujeres de Juárez." That track pointedly criticizes inaction by the Mexican government and police surrounding the unsolved brutal murders of more than 300 women in the border city of Ciudad Juárez since 1993.

"This corrido is telling the government that people deserve to have these murders solved," says Tigres bass player Hernán Hernández, who makes up the band with brothers Jorge, Luis and Eduardo, as well as cousin Oscar Lara.

"We want the families of these women to be heard." (Continued on page 77)

## EMI Makes First Cuts

A *Billboard* staff report

LONDON—EMI Music companies around the world are adjusting to the recent job-cutting plan that the British major announced March 31.

In most countries, restructuring plans are being finalized, and few details have been disclosed.

An EMI spokeswoman declined to comment on which executives or artists were leaving the company.

It is understood that in most European territories, EMI was having discussions with the respective work councils representing employees. "There are a lot of discussions going on in many different places," a source at EMI's London HQ says.

Sources say that EMI does not intend to close any of its affiliates and that wherever there is an EMI company, there will still be a budget for local repertoire.

One of the most drastic measures following the March 31 announcement is the closure of EMI Music Germany's Virgin office in Munich.

The Virgin operation will be relocated to Berlin, where it will be combined with EMI's Berlin-based labels Mute and Labels Music Germany.

All three labels will be co-managed by Tina Funk and Christof Ellinghaus, previously co-managing directors of Mute and Labels. They report to EMI Music Germany managing director Niel Van Hoff. Van Hoff is also managing director of EMI Music Netherlands. Georg Stoeckl, who was managing director of Virgin, is among the departures.

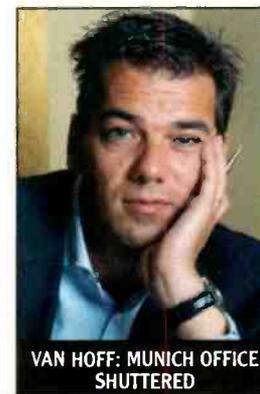
Jürgen Thürnau, manager of Virgin Germany-signed acts Enigma and Sandra, comments, "All of us in Munich are very, very sad that Virgin is closing its doors here. Many of the staff with whom we have been working for years will not be going to Berlin. In fact, we're close to tears. But business must go on. We have known Tina Funk for quite some time and

hope that our relations with Berlin are just as good as they have been here in Munich."

Sources at the company say the relocation should be effective "in the next few weeks."

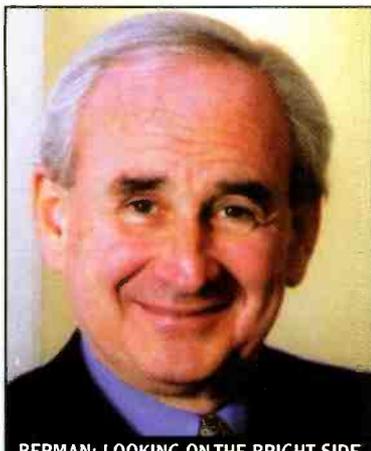
Sixty jobs will be lost between Munich and Cologne, where Capitol Germany will remain headquartered.

Sylvia Kollek, managing director of (Continued on page 76)



VAN HOFF: MUNICH OFFICE SHUTTERED

## IFPI Details Global Biz Decline



BERMAN: LOOKING ON THE BRIGHT SIDE

BY EMMANUEL LEGRAND and LARS BRANDLE

LONDON—What once was a \$40 billion business is now down to \$32 billion.

The global recorded-music business experienced another downturn in 2003, bringing the industry back to a level not experienced since 1993.

Overall, the value of the global recorded music industry in 2003 fell 7.6% from the previous year. Volume was down 6.5% to 2.7 billion units, according to a report by the International Federation of the Phonographic Industry.

Industry executives and analysts say that while many regions had disappointing results, there were encouraging performances in several major markets. They add that the development of legitimate

online music services, coupled with strong action against online piracy, are cause for some optimism in the industry.

"We are still running downhill," Sony Music International president Rick Dobbis says. "Most of the key markets are down, and that's not encouraging. But we've seen some interesting changes, especially the development of legitimate services spreading around the world. It is not exactly a new dawn, but it is not pitch-black either."

Dobbis says the new market situation forces all players to adapt. "Everyone is evaluating how to operate under these circumstances," he says.

On the bright side, IFPI chairman/CEO Jay Berman highlights legitimate online activity, the (Continued on page 77)

### Top 10 Music Markets: Retail Value, 2002-2003

(All figures in U.S. millions)

Country	2003	2002	% Change
U.S.	11,848	12,609	-6.0
Japan	4,910	5,409	-9.2
U.K.	3,216	3,211	0.1
France	2,115	2,471	-14.4
Germany	2,022	2,496	-19.0
Canada	676	696	-2.9
Australia	674	636	5.9
Italy	645	674	-4.4
Spain	596	658	-9.4
Netherlands	499	526	-5.1

Note: Includes music video sales. All figures at fixed 2003 rate. Source: IFPI

## Monthly Buzz Chart Debuts

A new monthly gauge of artist popularity bows in this week's issue of *Billboard*.

The new Billboard Buzz Top 25 ranks individual artists based on an ongoing Internet survey of music fans and is not directly based on sales or airplay.

This month's No. 1 Buzz artist is Wind-up act Evanescence (see chart, this page). It took over the No. 1 slot in February, replacing OutKast on the early, unpublished charts.

The information comes from PromoSquad, which already provides HitPredictor charts for *Billboard* and sister publication *Airplay Monitor*. The HitPredictor charts project radio success for new singles based on PromoSquad's online surveys.

In addition to such projections, PromoSquad is now measuring overall artist popularity based on fan awareness of multiple aspects of an artist's career, including marketing campaigns, airplay, print coverage, touring and TV appearances.

### HOW IT WORKS

The concept was born of fan suggestions. The intense music fans who qualify for HitPredictor Internet surveys said they wanted a way to give their own take on specific artists. (To qualify, respondents must identify themselves as music fans.)

The first step in developing the chart was to compile a list of artists based on *Billboard* song and album charts from the past two years.

New artists are added to the list each month as they appear on the sales or airplay charts. The current Buzz list includes 250 acts as diverse as Korn, Josh Groban and 50 Cent.

Using the same screening process as in the PromoSquad song-testing system, fans are classified based on music preferences.

Questions are posed to survey participants with the goal of determining how fans perceive their favorite artists.

The results are assembled into a chart that ranks artists based on a proprietary PromoSquad formula. The top 25 positions will run in *Billboard* once a month.

This issue marks the first time the Buzz chart has been published, but PromoSquad has been compiling the chart since November 2003.

Most of the artists at the top of this issue's chart have held steady for the past few months. For example, Evanescence and No. 3 OutKast have been around the top of the chart since the tail end of 2003.

(Continued on page 76)

## The Billboard Buzz

DATA PROVIDED BY  promosquad™

Mar.	Feb.	Artist	Label
1	1	Evanescence	Wind-up
2	4	Linkin Park	Warner Bros.
3	2	OutKast	LaFace
4	5	3 Doors Down	Universal
5	7	Christina Aguilera	RCA
6	6	Matchbox Twenty	Atlantic
7	3	No Doubt	Interscope
8	55	Usher	LaFace
9	38	Maroon5	J
10	29	Eminem	Interscope
11	8	Coldplay	Capitol
12	11	Blink-182	Geffen
13	17	Sarah McLachlan	Arista
14	14	Avril Lavigne	Arista
15	21	Alicia Keys	J
16	19	Shania Twain	Mercury
17	9	Good Charlotte	Epic
18	18	Aerosmith	Columbia
19	39	Nickelback	Roadrunner
20	12	Beyoncé	Columbia
21	22	Bon Jovi	Island
22	15	Jessica Simpson	Columbia
23	16	Justin Timberlake	Jive
24	32	Faith Hill	Warner Bros.
25	24	Dido	Arista

The Billboard Buzz Chart is a gauge of artist popularity through an Internet poll of music fans. Scores are affected by every aspect of an artist's career. Marketing, airplay, retail, print media, touring, TV appearances and rumors all have an impact on Buzz Chart performance. Data is collected with the same strict attention to detail as all other PromoSquad research. A list of 250 artists is compiled based on airplay and sales. The artists are rated by thousands of carefully screened music fans aged 13-50. Results are compiled weekly and monthly. The top 25 chart is based on a weighted positive calculation that takes into account each artist's popularity and buzz among the entire music-listening population. PromoSquad also maintains detailed format-specific charts (e.g., Top 40 Mainstream, R&B/Hip-Hop, Country, etc.). For more information, contact [buzz@promosquad.com](mailto:buzz@promosquad.com).

## AFIM To Shut; New Era Begins?

### Group Blames Lack Of Funds

BY CHRIS MORRIS

LOS ANGELES—It's the end of one era and the possible beginning of a new one for the independent music community.

The Assn. for Independent Music (AFIM), the 32-year-old indie trade group, is due to dissolve April 15.

Newbury Comics COO Duncan Browne, a member of AFIM's executive committee, says, "Over the past several years, the cost of running AFIM has been increasingly problematic to manage, relative to the revenue stream coming into AFIM."

Even as AFIM made its April 4 announcement about its closure, organizers of a proposed new indie trade body forged plans for a meeting in New York late this month to discuss membership and finances.

"We need a bit more of a voice for the independent community," says Lesley Bleakley, CEO of the Beggars Group U.S. in New York and one of the new group's key organizers. "The time is right at the moment to do this."

### DRAMATIC CHANGES

AFIM's demise comes after a decade of dramatic change in the independent sector.

A small group of indie labels and regional distributors founded AFIM in 1972 as the National Assn. of Independent Record Distributors.

Its annual convention was the primary meeting place for regional

wholesalers and their distributed labels. But, as the business shifted during the '90s to national distribution, established labels took a diminishing role in the organization.

Browne admits, "A significant percentage of [AFIM's recent membership was] people starting out in the industry coming in at the lowest rate, and it costs the most to service that community, which contributes the least to the overhead of the organization."

As membership declined, AFIM relied increasingly on its volunteer board to do the work of a nonexistent office staff, according to Browne.

AFIM's sole paid employee, executive director Courtney Proffitt, resigned in late 2003 after 18 months on the job. She was not replaced.

Browne says, "The organization found itself unable to keep up with the stretch to try to align expenditures with revenues. We couldn't support an executive director."

In 2002 and 2003, AFIM held its convention in conjunction with the National Assn. of Recording Merchandisers' confab.

NARM director of membership and public affairs Holly Rosum says AFIM members are being offered membership in the retail trade group at a reduced rate.

NARM has also established an independent Music Issue Forum. Browne will serve as chairman, and Rosum will act as NARM liaison.

(Continued on page 77)

# Sanctuary Expands Into Europe

BY EMMANUEL LEGRAND

LONDON—At a time when most record companies are downsizing, Sanctuary Records Group (SRG) is expanding. The London-based independent has created a regional division in Europe to bolster its presence outside the United Kingdom.

Taking the new post of president of SRG Continental Europe is label/management veteran Frank Stroebele. He will also directly oversee the German operations of SRG.

Stroebele reports to London-based Joe Cokell, CEO of SRG United Kingdom and Europe. He moved into his new post April 1.

SRG's existing Berlin-based operation was created in 2001. Cokell says it will be the base for European expansion.

"Our existing operation in Berlin is the nucleus we build from," he says. "We are now moving into a new phase to establish the company in Germany first and in the rest of Europe, especially Eastern Europe. We see Eastern

Europe as a region with strong potential."

German native Stroebele says, "Berlin is the right place to be. With the enlargement of the European Union, this is the most central place in Continental Europe. I always thought that to coordinate European operations, Berlin was the most natural spot, and I'm glad Joe Cokell shared that view."

### MORE THAN METAL

Stroebele aims to boost the company's profile in Europe, starting in Germany.

"For a lot of people, Sanctuary is about catalog and metal," he says. "It's much more than that, as we've shown with the success of Gary Jules. That leaves a lot of margin for growth."

Cokell says the German office also has an A&R function. "Don't expect

us to spend half a million euros to sign 'the next big thing,'" he says. "Our strategy in Germany, like elsewhere, is to find acts who are below the majors' radar or artists with a historical profile."

In Germany, BMG distributes Sanctuary through an international licensing deal, but Soul Food (metal and rock) and Rough Trade (alternative) handle specific releases.

As part of his appointment, Stroebele brings his artist-management firm Eye Sound Management (ESM) into the Sanctuary fold through what he describes as a "cooperation deal." Sanctuary Artist Management will now develop and manage ESM acts worldwide. ESM's leading act is Dutch metal band Within Temptation, which is in the process of record-

ing a new album for Gun Records.

Stroebele returned to his native Germany in 2002 to set up ESM after a four-year stint in London as VP of marketing for Epic at Sony Music Europe. Prior to joining Sony, he was marketing and promotion director at Universal Music in Germany and head of international at Roadrunner Records in the Netherlands.

He recently acted as European management coordinator for Anastacia and worked with German indie label X-Cell in developing the international career of pop artist Sarah Connor.

"We'll build from Frank's expertise in international marketing but also from his experience in management," Cokell says.

Sanctuary's management clients include Beyoncé, Jane's Addiction, Iron Maiden, Manic Street Preachers, Guns N' Roses, Robert Plant and the Who.

Additional reporting by Lars Brandle in London.



STROEBELE: BERLIN CENTRAL TO EUROPE

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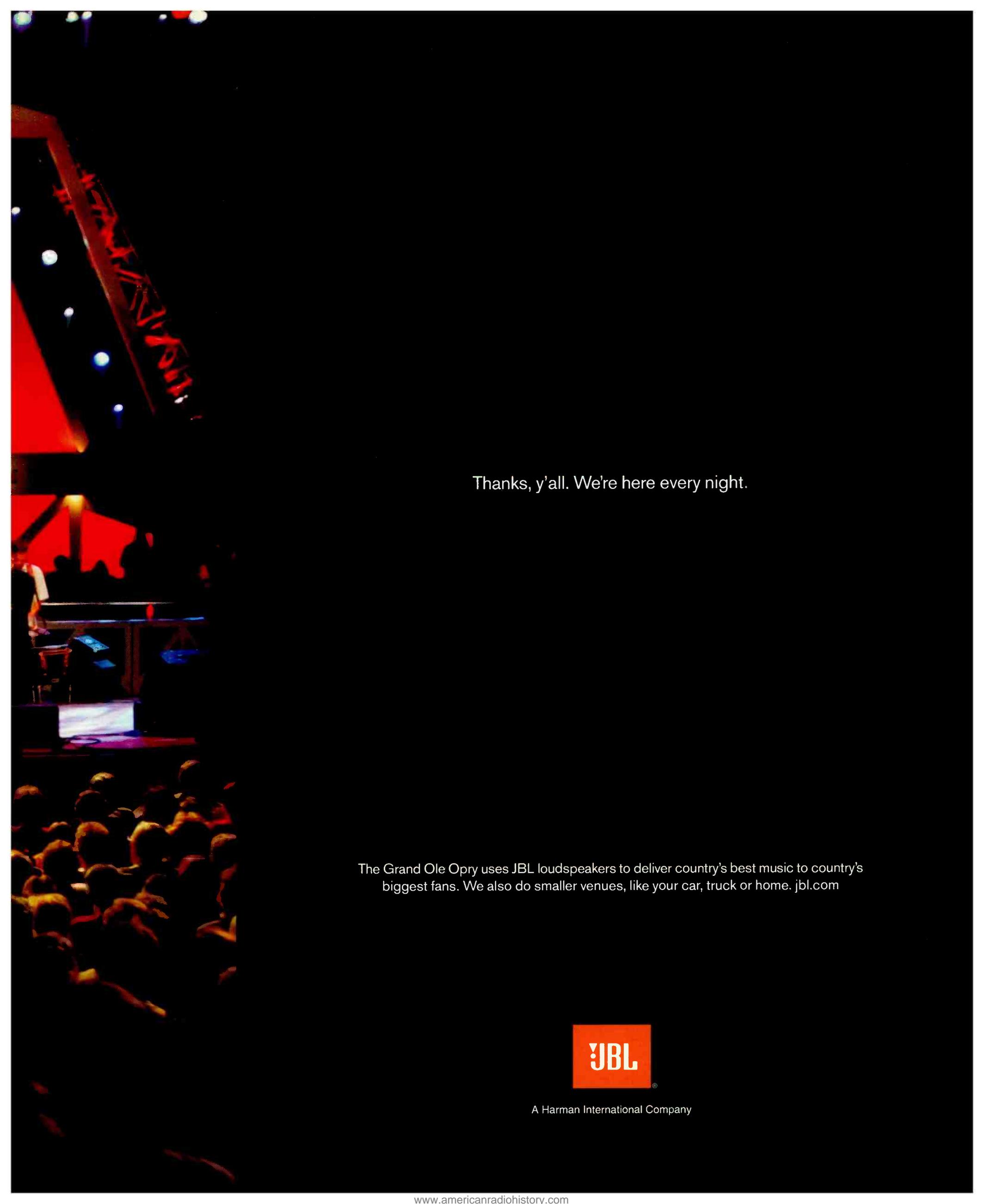




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# Vallon Joins The Move To AEG

Former HOB Exec Will Become Senior VP Of National Booking

BY RAY WADDELL

Larry Vallon, former House of Blues senior VP, has joined the parade of high-profile concert business executives flocking to AEG Live (billboard.biz, April 2).

By May 1, Vallon will be AEG Live's new senior VP of national booking. His responsibilities will include overseeing the booking operations at AEG's regional offices and assisting in securing national tours.

Vallon will report to Jay Marciano, chief strategic officer regional for AEG Live's regional offices, and John Meglen, president of Concerts West, AEG's national touring division. (Marciano was Vallon's boss when Marciano was president of HOB Concerts.)

"Larry is a class act joining a class organization, if I do say myself," AEG Live president/CEO Randy Phillips tells *Billboard*. "We're thrilled to have him. He fills a missing piece of

the puzzle."

Vallon is a 23-year veteran of HOB, dating back to when it was first MCA Concerts and then Universal Concerts; HOB purchased Universal for \$190 million in 1999.



VALLON: WILL OVERSEE BOOKING AT REGIONAL OFFICES

He is the latest in a string of AEG recruits that includes Ali Harnell in Nashville and Louis Messina in Houston, both formerly with Clear Channel Entertainment; Susan Rosenbluth, a 22-year veteran of Nederlander Organization, now

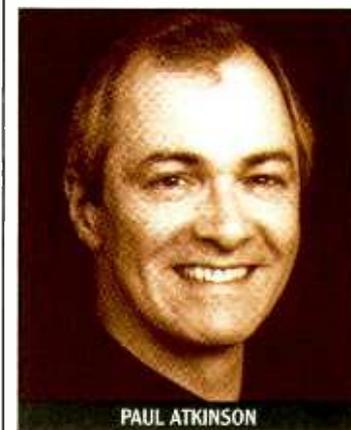
senior VP of booking for Southern California for

AEG Live; and Marciano.

Meglen and Paul Gongaware, co-CEOs of Concerts West, joined AEG even before AEG Live was founded in 2002; most company tours take place under the Concerts West banner. Next on board was Paul Tollett and Goldenvoice.

AEG created the East Coast presence it had wanted when it opened its New York headquarters, with former Metropolitan Entertainment executive VP Debra Rathwell joining the firm as AEG Live senior VP.

All of these industry vets ultimately report to Phillips. A former artist manager and head of the Gasoline Alley and Red Ant record labels, Phillips told *Billboard* in an earlier interview that his AEG Live plan calls for "a combination of mergers and acquisitions, setting up businesses in different parts of the country and funding them, along with strategic alliances with companies that are not Clear Channel-affiliated" (*Billboard*, March 2, 2002).



PAUL ATKINSON

## Musician & Exec Atkinson Mourned

BY MELINDA NEWMAN

LOS ANGELES—Artists who worked with label veteran Paul Atkinson are remembering him as a true gentleman in the music industry and one who helped them define their vision.

Atkinson, 58, died here April 1 following a long battle with liver and kidney disease.

"He always stood out as being one of those guys who was genuinely kind," musician Richard Page says. As head of A&R at RCA, Atkinson signed Page's band Mr. Mister in 1983.

"What Paul left me with," Page says, "was that if the music is good, follow your heart and don't waste time trying to fit into whatever's happening at the moment."

Atkinson, a native of Cuffley, England, started his career as guitarist for the Zombies. Among the British Invasion group's hits were "She's Not There," "Tell Her No" and "Time of the Season."

Following the band's breakup in 1968, he went on to head A&R departments at CBS and MCA, as well as RCA. Atkinson also handled international marketing and catalog development at a number of labels.

In addition to Mr. Mister, he signed ABBA, Bruce Hornsby, Judas Priest, Patty Smyth and Michael Penn.

Atkinson propelled the careers of dozens of other acts during his three decades in the music industry, including Elton John, Aerosmith, Eurythmics, Paul McCartney, Tom Petty and Brian Wilson.

"I always felt like he was a per-  
(Continued on page 63)

## RIAA Says Study Falls Short

Academics: File Sharing Does Not Hurt Music Sales

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America is questioning the results of a recent academic study on illegal downloading.

Amy Weiss, RIAA senior VP of communications, calls the Oberholzer-Strumpf study's results, released March 30, "counterintuitive." The study appears to absolve illegal downloaders of negatively impacting the music business.

Weiss also says the study is "anomalous" in that it contradicts the findings of five other studies of P2P activity conducted in 2002-2003. All suggested file-sharing as a major element in the decline of industry sales.

The new study, conducted by two professors at Harvard University and the University of North Carolina, is steeped in complex statistical equations.

"We look forward to what other academics will have to say about [the study] since it has not yet been peer-reviewed or published in a journal," Weiss writes. "We also look forward to understanding what the authors actually did in the study, since the text of the analysis is incomprehensible to the layman."

The RIAA also says the study is skewed because the team used the fourth quarter of 2002 as a basis for its findings.

"It is not possible to examine record sales and downloading for 17 weeks [including the Christmas season] and determine whether or not downloading has harmed sales over the last three  
(Continued on page 63)



MORISSETTE: POKED FUN AT RECENT JANET JACKSON FLAP



ROBERTS: COLLECTED ON EACH NOMINATION

## Sam Sweeps, Alanis Strips At 2004 Junos

BY LARRY LeBLANC

EDMONTON, Alberta—Universal artist Sam Roberts was the big winner at Canada's 2004 Juno Awards. The rocker was named artist of the year, and his debut, "We Were Born in a Flame," won honors for top album and top rock album.

The Junos were held April 4 in front of a capacity crowd at the 16,000-seat Rexall Place in Edmonton. About 1.5 million people tuned in to the CTV telecast, a dip from last year's show from Ottawa, which drew 2.23 million viewers.

Montreal-based Roberts won in every category in which he was nominated. "This has been an extraordinary evening for our band," he told the cheering audience.

Backstage at the Junos, Roberts told *Billboard* he was fatigued after a five-hour drive from Banff, Alberta, where he had performed the night before. "Touring in Canada is tough," he said with a laugh. "I'd be quite comfortable touring now in Siberia."

Hometown favorite Nickelback—originally from Hanna, Alberta—was named top group and

picked up the fan's choice award. The EMI act's frontman, Chad Kroeger, told *Billboard* he was thrilled to win a Juno in Alberta. "This always feels wonderful, but it feels that much more so to receive it at home," he said.

Toronto-based Atlantic rock act Billy Talent was named top new group.

Canada's female artists—traditionally big Juno winners—fared poorly this year.

With five nominations, Nettwerk Records' Sarah McLachlan picked up two Junos, for top songwriter and top pop album ("Afterglow"). DreamWorks' Nelly Furtado took home one award out of her five nominations, winning top single for "Powerless." Quadruple nominee Celine Dion was shut out.

This year's Junos were marred by slip-ups in the announcements of the nominations; a call for a boycott of the affiliated Juno Fest by a local Edmonton musician over what he felt was low pay; and an intense media center backstage, in which 191 registered media members fought for limited access to Juno winners.  
(Continued on page 63)

## NEWSLINE

THE WEEK IN BRIEF

**California state Sen. Kevin Murray** is investigating claims by a former EMI employee that the major label attempted to manipulate Nielsen SoundScan data, according to published reports. Gene Rumsey, an ex-EMI Music Distribution executive VP, reportedly testified in a sworn deposition last December that EMI hired marketing consultants who would trade free goods with retailers in exchange for additional scans of an album. Rumsey, who left the company two years ago and now works for Concord Records, estimated that the practice occurred on less than 10% of EMI releases, according to reports. While attempts to manipulate the data are alleged, sources question the effectiveness of such efforts. "We have multiple levels of systems and safeguards in place to recognize and deal with attempts that might be made to skew the results," says Rob Sisco, Nielsen Music president/COO Nielsen Entertainment, East Coast operations. Rumsey's testimony was part of a lawsuit between EMI and Avatar Records, an indie label EMI previously distributed. EMI sued Avatar for breach of contract last April, claiming the indie owes it \$1 million.

**BRIAN GARRITY**

**John Riccitiello**, president/COO of videogame maker Electronic Arts since 1997, resigned April 7. He will remain at Redwood City, Calif.-based EA for a transition period but intends to set up a private equity fund that invests in media companies. Under Riccitiello's leadership, the company emerged as the world's largest maker of videogames. He was part of a management team that formed EA TRAX, a program that partners with music labels and artists. EA chairman Larry Probst, who has guided EA since 1991, will continue as CEO and assume interim responsibility for Riccitiello's duties while EA evaluates candidates to replace him.

**SCOTT BANERJEE**

**Senior Judge Clarence C. Newcomer** of the District Court for Eastern Pennsylvania on April 5 denied the Recording Industry Assn. of America's request for him to reconsider his March 5 decision to forbid "bundling" of lawsuits against suspected peer-to-peer file traders. The RIAA had attempted to bundle 200 actions against alleged infringers into one "John Doe" lawsuit in that court to speed discovery. Newcomer said, "Wholesale litigation of these claims is inappropriate, at least with respect to a vast majority [if not all] of defendants." Previously, Judge David Baker of the U.S. District Court in the Middle District of Florida ruled April 1 that the RIAA could not bundle the suits of 25 "John Doe" defendants the industry body filed in February.

**BILL HOLLAND**

**Clear Channel Entertainment** has acquired a U.S. patent for its Instant Live post-concert CD technology. CCE says the patent was granted "for the business method of creating and distributing concert recordings contemporaneously at events." The company filed its patent request in 2000. CCE executives recently said Instant Live technology would be installed in CCE-owned clubs in Atlanta, Cleveland and San Francisco. Acts that play these venues will have the opportunity to record and sell CDs after each show. It was unclear at press time what effect the patent would have on such Instant Live competitors as DiscLive.

**SUSANNE AULT**

**The National Academy of Recording Arts and Sciences** is reviewing candidates for two newly created regional executive director posts. The jobs will be based in Los Angeles and New York. The creation of the positions led to the elimination of executive director positions in New York and L.A. Jon Marcus held the New York director post for nine years. The L.A. position had deliberately gone unfilled since NARAS promoted Angelia Bibb-Sanders to VP of member services last year. The regional executive directors will oversee programs for members who fall within their Eastern or Western region and aren't served by existing NARAS chapters. Both directors will report to Nashville-based Nancy Shapiro, NARAS VP of regional management.

**MELINDA NEWMAN**

**The Department of Justice** has announced that David M. Israelite, deputy chief of staff and counselor to the attorney general, will lead the DOJ's newly created Intellectual Property Task Force. The task force, created late last month, is the result of an internal DOJ decision to beef up its anti-piracy and anti-counterfeiting efforts.

**BILL HOLLAND**

**Brian Wilson** will be honored as the BMI Icon during the rights group's 52nd annual Pop Awards dinner May 11 at the Regent Beverly Wilshire Hotel. Wilson picked up BMI's President's Award in 1995; with the Icon Award, he will become the first songwriter to receive both special honors from the rights group.

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## Billboard

Information Group

Editor-in-Chief: KEITH GIRARD

Executive Editor: KEN SCHLAGER

BUREAU

Los Angeles: Melinda Newman (Bureau Chief) 5055 Wilshire Blvd., Los Angeles, CA 90036; Phone: 323-525-2300; Fax: 323-525-2394/2395

San Francisco: Scott Banerjee (Bureau Chief) 300 Montgomery Street, Suite 201, San Francisco, CA 94104; Phone: 415-291-9999; Fax: 415-398-4156

Washington, D.C.: Bill Holland (Bureau Chief) 910 17th St. N.W., Suite 215, Washington, D.C. 20006; Phone: 202-833-8692; Fax: 202-833-8672

Nashville: Phyllis Stark (Bureau Chief) 49 Music Square W, Nashville, TN, 37203; Phone: 615-321-4290; Fax: 615-320-0454

Miami: Leila Cobo (Bureau Chief/Latin) 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149; Phone: 305-361-5279; Fax: 305-361-5299

London: Emmanuel Legrand (Bureau Chief) Endeavour House, 189 Shaftesbury Ave., London WC2H 8TJ; Phone: +44 (0) 207-420-6003; Fax: +44 (0) 207-420-6014

New York: 770 Broadway, New York, N.Y. 10003; Phone: 646-654-4400; Edit Fax: 646-654-4681; Advertising Fax: 646-654-4799

EDITORIAL

Managing Editors: Carolyn Horwitz (Billboard/BIZ) 646-654-4680; Barry Jeckell (Billboard.com) 646-654-5581; Thom Duffy (Special Publications) 646-654-4716

Senior Editors: Samantha Chang (Business/Legal) 646-654-4659; Melinda Newman (Music) 323-525-2287; Marc Schiffman (News) 646-654-4708; Phyllis Stark (Country) 615-321-4284

Senior Writers: Scott Banerjee (Technology) 415-291-9999; Jim Bessman (Publishing) 212-246-0795; Ed Christman (Retail) 646-654-4723; Leila Cobo (Latin) 305-361-5279;

Brian Garrity (Business) 646-654-4721; Carla Hay (Film & TV Music) 646-654-4730; Bill Holland (Government) 202-833-8692; Gail Mitchell (R&B) 323-525-2289; Chris Morris (Independents) 323-525-2294; Michael Paoletta (Dance) 646-654-4726; Deborah Evans Price (Country/Christian) 615-321-4292; Ray Waddell (Touring) 615-321-4245; Christopher Walsh (Musical Instruments/Pro Audio) 646-654-4780

Staff Writers: Susanne Ault (Touring) 323-525-2288; Jill Kipnis (HomeVideo) 323-525-2293

News/Reviews Editor: Jonathan Cohen (Billboard.com) 646-654-5582

Associate Editors: Troy Carpenter (Billboard/BIZ) 646-654-4904; Katy Kroll (Special Publications) 646-654-4709; Todd Martens (Billboard/BIZ) 323-525-2292

Copy Chief: Emma Warby Copy Editors: Chris Woods, Jackie McCarthy

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Editorial Assistants: Sarah Han (N.Y.) 646-654-4605; Margo Whitmire (L.A.) 323-525-2322

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GLOBAL

London: Emmanuel Legrand (Bureau Chief/Global Editor) 011-44-207-420-6155; Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069; Lars Brandie (Global News Editor) 011-44-207-420-6068

Bureau Chiefs: Christie Eliezer (Australasia), Larry LeBlanc (Canada), Steve McClure (Asia), Wolfgang Spahr (Germany) Contributing Editors: Sam Andrews, Juliana Koranteng, Paul Sexton, Nigel Williamson

CHARTS & RESEARCH

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Director of Charts/Senior Analyst: GEOFF MAYFIELD (L.A.)

Chart Managers: Bob Allen (Boxscore, Nashville), Keith Caulfield (Pop Catalog, Soundtracks, Production Credits, L.A.), Anthony Colombo (Mainstream Rock, Modern Rock, Spotlight Recaps), Ricardo Companioni (Dance, Latin, Classical), Mary DeCroce (Kid Audio, Blues, Nashville), Wade Jessen (Bluegrass, Country, Christian, Gospel, Nashville), Geoff Mayfield (The Billboard 200, Heat-seekers, L.A.), Patrick McGowan (Adult Contemporary, Adult Top 40, Video, L.A.), Gordon Murray (Billboard Research, Electronic, Jazz, New Age, World Music), Minal Patel (R&B/Hip Hop, Reggae), Silvio Pietroluongo (The Billboard Hot 100, Top 40 Tracks)

Chart Production Manager: Michael Cusson

Associate Chart Production Manager: Alex Vitoules

Archive Research: 646-654-4633

INTEGRATED SALES, EVENTS & BRAND MARKETING

Vice President, Integrated Sales: JOSEPH GUERRIERO

Associate Publisher/International: GENE SMITH

Advertising Directors Northern Europe/U.K.: Frederic Fenucci +44 (0) 207-420-6075

Asia-Pacific/Australia: Linda Matich 612-9440-7777; Fax: 612-9440-7788

Japan: Aki Kaneko 323-525-2299 Latin America/Miami: Marcia Olivai 305-864-7578; Fax: 305-864-3227 Mexico/West Coast Latin: Daisy Ducret 323-782-6250

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CIRCULATION

Circulation Director: MARIANN MOERY

Associate Circulation Director: Linda Lam Circulation Manager (Group): Michele Larsen

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Production Director: TERENCE C. SANDERS

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## Protecting The Charts

Back in the days before widespread computerization, *Billboard* formulated its charts based on voluntary reporting by retail stores.

Needless to say, such a system was easily prone to manipulation, and, quite frankly, record companies were prone to manipulate it. Getting onto the *Billboard* charts has always had special meaning in the music business, and making it all the way to No. 1 still confers a rare status that is highly coveted by artists and labels alike.

So it's perhaps understandable—that inexcusable—that record companies might attempt to goose the charts to boost the standing of one of their releases. But in this day and age, it's kind of pointless to even try.

Since 1991, *Billboard* has based its charts on sales data that sister company Nielsen SoundScan automatically collects through computerized point-of-sale systems in stores.

That, in addition to other safeguards, makes it exceedingly difficult to scam the system. That's why we were mildly amused to see a story break in this week's newspapers about former EMI Music Dis-

tribution executive Gene Rumsey.

According to a deposition in a lawsuit that recently was made public, he said that EMI would pay "consultants" up to \$10,000 per project to promote records. Those efforts would include giving retailers free albums to scan through their computers in an effort to deceive SoundScan's reporting system.

But it's not as simple as that.

Even before a store is added to the sys-

*It would take a massive, nationwide fraud to statistically affect The Billboard 200.*

tem, SoundScan will monitor its sales to establish a pattern. Most outlets, whether they're mall stores, indies or superstores, have fairly predictable sales volume.

If a sales figure for an album seems high based on the typical volume a store does for that genre of music, it is automatically flagged for investigation. Often, there's a logical explanation.

An artist may have made an in-store

appearance; it may be the artist's hometown, or it may be due to some other special promotion.

But if the retailer can't provide some solid proof to back the sales figures, the store's report will be weighted accordingly, or the store will be pulled from the system for that week.

Since more than 18,000 stores are scanned, it would take a massive, nationwide fraud to statistically affect a major chart like The Billboard 200. Where a problem may arise is on the more specialized charts, which are based on reports from fewer stores.

But at the end of the day, even if the manipulation goes undetected, any gain would only last a week. Then, the scam has to start all over again. It becomes a costly undertaking to sustain a chart position that way.

It also should be noted that the alleged EMI manipulation occurred four or five years ago, and the management has since changed. That's not to say that record companies have given up trying to beat the charts through manipulation. But if they do, they're foolishly throwing good money after bad.

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

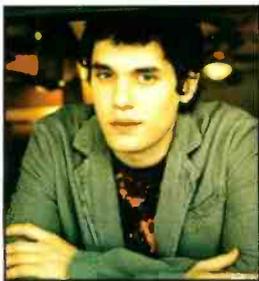
Sara Groves finds herself on 'The Other Side of Something'



The duo T.H.E.M. is stuck in a contract dispute with Blow-Up

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## John Mayer Tries Hand At New Instrument



MAYER: BUDDING COLUMNIST

John Mayer will bow a monthly music column in Esquire, beginning with the June issue.

"It's starting as a third of a page [of] commentary, and I'm hoping I can work up to a page," the

Columbia Records artist says. "It's about one record a month, about the music. The Esquire reader doesn't want to know about units."

Mayer, who says his publicist Angelica Cob secured him the post after he expressed a desire to pen a column, has already had his first bout of writer's block.

"When I went to write the first column, I got really freaked out," he says. "But then I discovered it's not so hard." Just wait, is all we have to say.

**RETURNING:** Look for Bruce Hornsby to announce a new multi-album, major-label deal soon.

The first project under the new pact finds Hornsby returning to his pop rock roots. It features Eric Clapton, Sting and Elton John.

Hornsby parted ways with RCA in 2003 after 18 years. His best-selling album remains 1986's "The Way It Is," which the Recording Industry Assn. of America certified triple-platinum.

After a number of platinum and gold pop-

oriented releases, his recordings became jazzier and less mainstream but remained critically acclaimed.

Hornsby began shopping the new album earlier this year and received a number of major-label offers. He is slated to sign the deal by the end of this month.

**DON'T THINK TWICE:** We admit we are totally skeeved out by Bob Dylan's appearance in a Victoria's Secret commercial.

It just seems very odd and slightly creepy to see Dylan lurking in the same ad with an underwear model young enough to be his granddaughter—even though they don't appear together.

But we thought we'd get a second opinion, so we called Mark Volman.

As a member of the Turtles, one of Volman's biggest successes was the group's version of Dylan's "It Ain't Me, Babe." But more significantly, Volman is now a music history professor at Loyola Marymount University in Los Angeles.

As he notes, this is not the first

time Dylan's actions have created a stir.

"People berated him when he plugged in, when he became a Christian, when he wrote country-western songs. This will not change how people look at him in the long run at all," Volman predicts.

Besides, he adds, one has to consider the comedic value. "If Bob Dylan can stretch people over into thinking they can buy underwear from Victoria's Secret

(Continued on page 17)

## The Beat

By Melinda Newman  
mnewman@billboard.com



## Los Lonely Boys Make New Friends

BY CHRIS MORRIS

LOS ANGELES—"We have what we call the musical burrito theory," Los Lonely Boys singer/guitarist Henry Garza says.

"We're the tortilla, and inside this tortilla, we fill it with everything that we gathered from everyone that teaches us something, man."

The San Angelo, Texas-based trio's sonic cuisine has gone down easy in Austin, the city Garza calls "our playground" and the breakout market for the group's self-titled debut album.

Steve Barnett, executive VP/GM at Epic Records, which assumed marketing and distri-

bution of the RED-distributed Or Music album April 1, says the success of "Los Lonely Boys" is a classic case of a regional explosion.

Barnett notes, "This is how you used to do it 10 or 20 years ago: A record broke out of Cleveland, a record broke out of Miami, a record broke out of Seattle. This is what happened [with Los Lonely Boys]."

He adds, "Here we are now with 210,000 shipped. We're at almost 150,000 scanned. To be honest with you, we're just getting going."

Or Music has a clause in its RED contract that allows its acts to be upstreamed through Sony.

(Continued on page 63)

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## Universal South Set Inspired By 'Passion'

BY DEBORAH EVANS PRICE

NASHVILLE—Being connected to a movie that has grossed more than \$330 million can be a great way to launch a new album.

That's what Universal South is banking on with the April 6 release of "Songs Inspired by The Passion of the Christ." The album collects spiritually themed tracks from artists as diverse as Ricky Skaggs, Bob Dylan and Nick Cave.

The film's success prompted Universal South to beef up its marketing campaign. Pre-orders have surpassed 250,000 units, according to the label.

"The game plan changed when we saw the movie was going to be so big," says Van Fletcher, Universal South senior VP/GM.

Instead of just stocking the CD in the soundtrack section, Universal South decided to invest in an extensive point of purchase (POP) plan.

"We realized we [had] to get the CD seen when people walk into retail," Fletcher says. "This is definitely the biggest POP order we've ever had for a record."

"The image that is on the CD will attract attention," Fletcher says, referring to a pensive shot of actor Jim Caviezel as Jesus Christ. "A big part of it has been getting visibility in the stores. We did posters. We did two-sided one-by-ones. We did bin cards."

Fletcher says the label plans a huge Internet campaign that will include sending e-mail blasts to 5 million people. The film advertising will also mention the album.

This is the second project released in conjunction with Mel Gibson's film about the last 12 hours of Christ's life.

John Debney's score, "The Passion of the Christ: Original Motion Picture Soundtrack," has sold 193,000 units, according to Nielsen SoundScan.

The score, distributed by Sony Classics and Integrity Music, has remained at No. 1 on the Top Contemporary Christian Albums chart since its Feb. 24 release.

Universal South, which will work the "Inspired by" album to the mainstream audience, has partnered with EMI CMG Distribution, which will promote the project to the Christian market.

The Nashville-based Rick Hendrix Co. will promote the album to country and Christian radio.

Gibson, who produced the "Inspired By" project with documentary filmmaker/video director Lian Lunson, was heavily involved in choosing songs and wrote cut-by-cut liner notes for the album.

The project features six new recordings and six previously recorded tracks. Among the highlights are Leonard Cohen's "By the Rivers Dark," Holly Williams singing her grandfather Hank Williams' "How Can You Refuse Him Now?" and Skaggs' poignant version of "Are You Afraid to Die?" with an introduction by the Rev. Dr. Billy Graham.

Jessi Colter and her son Shooter Jennings wrote "Please Carry Me Home" especially for the album. It marks the first time the two have written and recorded together. "The song was one of those songs that was a deep spiritual journey for both of us," Jennings says, "and hopefully for those who listen to it."

The set's "Inspired by" title is a bit of a misnomer, because many of the songs have been around for years.

Lunson says the goal of the album was to try to put music to the feelings that the movie stirs in viewers.

"It's more about the emotions that come out of the film," Lunson says. "I tried to put together songs that somehow reflected some of the feelings you felt in the film or when you came out of it, and a lot of them were feelings you really couldn't describe."

Lunson says the album's organizers were looking for music that wasn't overtly religious. "The film itself is so strong that I didn't feel—and neither did Mel—that you needed to have songs that were giving you an overt message."

Since the film's release, there is a plethora of "Passion" products on the market, but Fletcher thinks consumers will be able to discern that this release is connected directly to the film.

"Our album says 'A Mel Gibson Film' at the top, and it says 'The Passion of the Christ.' That's about as official as I can get."

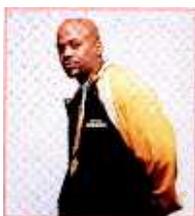
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# INO Artist Groves Reveals Her 'Other Side'

The past few years have taken Sara Groves a long way from the high-school classroom where she used to teach. She's currently headlining a tour in support of her third INO Records album, "The Other Side of Something."

Prior to launching her own tour April 2, Groves had been appearing on select dates of the Adoration tour with the Newsboys and Rebecca St. James, as well as on the iWorship tour. She is on the road with former PFR member Joel Hanson.

"The Other Side of Something" marks the first time Groves has worked with veteran producer Charlie Peacock. Groves' longtime producer Nate Sabin produced seven cuts.

"Nate always approached the albums wanting to portray what we do live," Groves says. "We came into this new project saying, 'Let's let the play be the play.' A concert is like a play. What you do live is demonstrate what you can do onstage with your body and with your instruments."

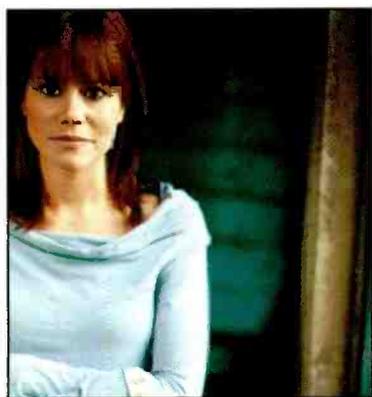
On this recording, Groves wanted to again portray the strength of her live show but also create an album with a more cinematic quality.

"I like movies that have layers in

complexity, and Charlie is like a movie maker," she says. "I trusted both Nate and Charlie. They both said, 'We want to have fun, but we really want to reflect your heart in these songs.'"

In recording "The Other Side of Something," Groves found herself literally on the other side of a pretty defining period in her life. She took last year off. This came on the heels of having spent 250 days on the road with her husband/manager, Troy, and their two young sons.

"My spiritual, emotional and physical gauges were all on empty," she says.



GROVES: SET REFLECTS HER SOUL-SEARCHING

Groves found herself questioning her abilities as a mother and purpose in life. "There's a lot of messages of what a good mom looks like and what she does. Here I was putting my baby on a bus and going out and

doing all this stuff that I feel called to do. But some days I wondered: 'Lord, did I miss it? Did I miss the point of what you want me to do?'"

Groves spent her year off soul-searching. Her new album is the result.

"My favorite song on the album is 'Compelled.' That's where the line 'I'm on the other side of something' comes from," she says. "[It's] about the compelling nature of Christ."

"What I feel like I'm on the other side of is an understanding that I'm drawn and driven," she says. "I'm a slave to Christ, and that's a really good place to be. I'm feeling the joy, peace and gratitude like I never have before. This album is really marking a struggle and a victory."

**JOY TO THE WORLD:** Walt Disney World is expanding its annual contemporary Christian-music festival, Night of Joy, from two days to three. The event will be held Sept. 9-11 at the Magic Kingdom park.

Higher Ground™

By Deborah Evans Price  
dprice@billboard.com



This year marks the largest lineup in the festival's 22-year history, with eight different acts performing each night. Michael W. Smith, Steven Curtis Chapman, Third Day, Kirk Franklin, Salvador, Point of Grace, 4HIM, Stryper and CeCe Winans are among those slated to perform on five different stages in the park.

The event has sold out for the past two years. Tickets go on sale April 21. Disney is also looking at creating a vacation package for the event.

**FAREWELL:** On March 23, the gospel community lost one of its legends when Roy "Pop" Lewis died at 98. Lewis was the patriarch of the Lewis Family. His love of God, his family and music are his powerful legacy.

Lewis was born Sept. 22, 1905. At 20, he married Pauline Holloway and began one of the gospel community's most successful performing families. They were married 77 years when "Mom" Lewis passed away last year.

A member of the Southern Gospel Music Hall of Fame, Lewis performed with the family group well into his 90s. In recent years poor health kept him off the road, but he performed last May at the annual Lewis Family Homecoming & Bluegrass Festival in Lincolnton, Ga.

"Pop Lewis was one of the true gentlemen in our industry," Daywind Music Group VP Norman Holland says. "The love and respect his family, friends and peers have for him is a tribute and testimony to him. I was honored to work with him and his family."

The Lewis Family continues to record for Thoroughbred Records, a division of Daywind.

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# Afro-Cuban Tsunami Sweeps Mainstream Shores

One of the most significant and vibrant cross-pollinations in the history of jazz has been the so-called Latin tinge.

There have been waves of Latin jazz over the years, but the latest tsunami of the Afro-Cuban hybrid has been particularly potent and wide-ranging. From saxophonist **Paquito D'Rivera's** myriad projects to **Jazz at Lincoln Center's Afro-Latin Jazz Orchestra** led by pianist **Arturo O'Farrill**, Latin jazz has surged into the mainstream.

Last month at New York's Blue Note, trombonist **Conrad Herwig** held forth with his band to celebrate "Another Kind of Blue: The Latin Side of Miles Davis," a live album recorded at the club and released by its **Half Note Records** imprint. With new arrangements written by Herwig and trumpeter **Brian Lynch**, the band reimagines **Davis'** classic album "Kind of Blue" with an Afro-Cuban and Afro-Caribbean slant.

The evening's rousing festivities were punctuated by fiery percussion and horn-section brio. The all-star

cast of players, including pianist **Edsel Gomez**, bassist **John Benitez**, baritone saxophonist **Ronnie Cuber** and flutist **Dave Valentin**, cavorted through such tunes as "So What" rendered in 6/8 time and a boogaloo-cha-styled "All Blues" before easing into a bolero take on "Blue in Green."

"The genesis of this project comes from playing with **Eddie Palmieri**," says Herwig, a longtime member of the pianist's **La Perfecta II** and **Afro-Cuban Jazz Octet**. "Most of the guys involved with this came through Eddie's band."

In the late '90s, Herwig released "The Latin Side of John Coltrane" on **Astor Place Records**. "I've led two lives as a musician," he says. "I've played straight-ahead with people like **Clark Terry** and **Buddy Rich**, but I've also been playing Afro-Cuban music for years. It's been rewarding."

Half Note VP **Jeff Levenson**, who produced the album, says, "Miles' material fits perfectly with a Latin-jazz point of view, especially when it's played by guys who are steeped in that world. There's an authentic pedigree at work here."

"Conrad's **Coltrane** project opened my ears, so when he approached me about Miles, it was an obvious fit."

promise to myself to focus on the creative process," he says. "Feeling my back against the wall, I had to begin releasing my own work once again."

The result? A 2003 Grammy Award

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



nomination for his CD "SF Bay."

Santos has been discussing with fellow Latin-jazz percussionists the prospect of a joint-advertising endeavor to earn their self-released recordings more attention.

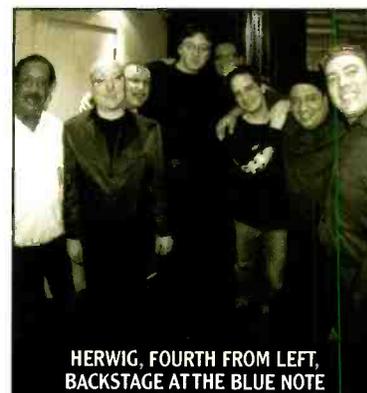
He has had conversations with New York's **Ralph Irizarry** (**BKS Records** through **Timbalaye**), Los Angeles-based **Alex Acuña** (**Tolú**) and Puerto Rico's **Paoli Mejías** (**Checkmate**).

Santos notes that Latin jazz faces the same industry-wide dilemma as other genres.

"The problem is fundamental," he says. "Attempting to create honest artistic expression with strong cultural and improvisational roots based in the social realities from which the art is born does not add up to mega-profits in an image-conscious and corporate-run industry. To break it down a little further: Greed and art are not good running partners."

**LATIN 'LUNA':** Chilean vocalist **Claudia Acuña** recently released "Luna," her third CD and **MaxJazz** debut. Produced by Acuña and pianist **Jason Lindner**, the disc showcases the singer launching into a repertoire that is primarily sung in Spanish.

**THREE DOT LOUNGE:** The Tri-C Jazz-fest in Cleveland commemorates its 25th anniversary this year with a full schedule of concerts April 14-25. In addition to presenting **Diana Krall**, **Natalie Cole**, **Sam Rivers**, **DJ Logic** and the **Joe Zawinul Syndicate**, the festival will honor two jazz greats: **Verve Music Group** chairman **Tommy LiPuma** and legendary pianist/composer **Horace Silver**. . . The Playboy Jazz Festival announced its 26th-anniversary lineup. Highlights of the June 19-20 event at the Hollywood Bowl include **Robert Randolph & the Family Band**, **Roy Hargrove's RH Factor**, **Christian McBride Band** and the eagerly anticipated all-star quartet comprising **Herbie Hancock**, **Wayne Shorter**, **Dave Holland** and **Brian Blade**.



HERWIG, FOURTH FROM LEFT, BACKSTAGE AT THE BLUE NOTE

**THE MACHETE CONNECTION:** San Francisco Bay Area percussionist **John Santos** has been one of the West Coast's foremost Latin-jazz bandleaders of the past decade. With his dynamic band, the **Machete Ensemble**, he recently released his latest CD, "Brazos Abiertos," recorded on his own **Machete Records** label (johnsantos.com). The disc features guest appearances by legendary percussionist **Orestes Vilató**, trombonist **Steve Turre** and bassist **Andy Gonzalez**.

His Machete band will celebrate its 20th anniversary next year, but Santos says longevity hasn't been easy, given the lack of label support for Latin jazz.

"Two years ago, I went back on a

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Short features highlighting various historic facts, birthdays, release dates (etc.) of important albums.

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# Court: Web Porn Law Blocks Free Speech

Just as the U.S. Supreme Court is preparing to review the Child Online Protection Act, a Virginia court has declared unconstitutional a state law that aims to block sexually explicit material on the Internet.

Two weeks ago, the U.S. Court of Appeals for the Fourth Circuit affirmed a lower-court ruling that the statute infringes First Amendment freedoms.

The Child Online Protection Act is a 1998 federal statute that imposes criminal sanctions on commercial Web sites that do not block "harmful speech" (such as child pornography) from minors.

The court reasoned that while the state should protect minors from such material, it is impossible to do so without violating the constitutional rights of adults.

"In an attempt to deny minors access to potentially harmful speech, [the law] will effectively suppress a large amount of speech that adults have a constitutional right to receive," Judge **James R. Spencer** wrote.

In Virginia, it is a crime to use the Internet to sell, rent or lend pictures or written narratives that depict "sexual excitement, conduct or sadomasochistic abuse" to juveniles.

The law's supporters say states should balance protecting children with the rights of adult Internet users.

Several Internet rights groups, such as **People for the American Way**, argue that the law's application is overly broad. A federal judge declared the law unconstitutional in 2001, and the state then appealed.

**Elliot M. Mincberg**, legal director

at **People for the American Way**, supports the court's take on the matter, stressing that it is the job of parents—not Congress—to monitor Internet use by children.

Miami and attorney **Julee Milham** of St. Pete Beach.

**AWAITING WORD:** Officials at **P2P United** say they have not received any replies from the Big Five record labels after writing to them last month. "We got a big zero-response," executive director **Adam Eisgrau** says.

On March 11, the lobbyist for such peer-to-peer technology groups as **Morpheus** and **Grokster** wrote to the heads of the five majors, urging them to make **Audible Magic** available for independent testing and analysis. The software has been touted as a solution to illegal music downloading.

P2P United says the **Recording Industry Assn. of America** and its chairman, **Mitch Bainwol**, had waved off a similar request in February, citing the proprietary nature of the software program.

P2P United says it wrote to Audible Magic CEO **Vance Ikezoye**, requesting access to the software in order to facilitate independent tests. Ikezoye has not replied, Eisgrau says.

P2P United is asking Ikezoye to stop "misleading the public and policy-makers by characterizing your 'fingerprinting' software as a 'filter.'"

The group is also asking Ikezoye to clarify whether he believes Audible Magic should be adopted as a technological mandate for all P2P communications and, if so, whether such a mandate should also apply to e-mail and instant messaging.

**TAPPING TALENT:** **Dawn Weekes Glenn** and **Zeke Lopez** have joined **Greenberg Traurig's** entertainment practice in Los Angeles.

Glenn, who is a shareholder, was a partner at **Blanc Williams Johnson & Kronstadt**. Lopez, an associate, is the president of the board of the **Bravo Foundation**. Their clients include actor **Kevin Costner**, songwriter **John Bettis**, entertainer **Clint Holmes** and author **Danielle Steele**.

Legal Matters™  
By Samantha Chang  
schang@billboard.com



Similar laws in New York, New Mexico and Michigan also have been declared unconstitutional.

**MIAMI SHOUT-OUT:** Many thanks to the **Florida Bar Assn.'s** Entertainment Arts & Sports Law (EASL) section for inviting me to speak at their symposium March 26.

The program, which offered 10 hours of CLE credits, drew 150 attendees. Kudos to EASL chairman **Darryl Cohen of Cohen Cooper Estep & Mudder** in Atlanta and symposium co-chairmen **Richard Rappaport of Adorno & Yoss** in



Pictured, from left, are Rappaport, Chang and literary manager Ken Atchity.

## The Beat

Continued from page 13

because he's endorsing it, I find that very humorous."

**CH-CH-CHANGES:** As label shake-ups continue, more executives find themselves looking for opportunities.

**Atlantic Records** senior VP of media and artist relations **Patti Conte** may be reached at 212-228-5988. The e-mail address for

the label's VP of media and artist relations, **Laura Gold**, is bagones@aol.com, and Atlantic VP of product development **Peter Galvin's** contact info is peterjgalvin@hotmail.com.

In other news, veteran publicist **Cary Baker** has departed **Baker Northrop Media Group**, the communications company he founded with **Sheryl Northrop** in 1997.

Baker's new entity, **Sherman Oaks, Calif.-based Conqueroo Communications** has a roster that includes **J.J. Cale**, **Vernon Reid** and **Robert Earl Keen**.

Northrop keeps the Baker

Northrop name and the company's Encino, Calif., office. Among her clients are **Lisa Loeb**, **Stockholm Syndrome** and **Berklee Press**.

Both parties term the split "amicable."

**OOPS:** In what we can only call a momentary, misguided '80s flashback, in last week's issue we named **Climie Fisher**, the British pop duo from the late '80s, the producer of **Michael McDonald's** second **Motown** album. The correct producer is, of course, **Simon Climie**.

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# RepeatSeat Answers Call For Phone Ticketing

BY SUSANNE AULT

LOS ANGELES—Can you hear me now? RepeatSeat hopes so, as it introduces cell-phone tickets to U.S. event-goers this year.

Teaming up with fellow ticketing firm U.K.-based Mobiqa, RepeatSeat will be the first company to offer the service to North American patrons, as early as May.

The 4-year-old, Alberta, Canada-based RepeatSeat is hoping the alliance will attract more venues to its ticketing services.

"If you go out to dinner with someone and ask, 'What do you want to do tonight?' you can pull out the cell phone, log on to a venue's Web site and get the tickets sent to you while you're getting dessert," Repeat Seat president/CEO George Davidson says.

The company has signed up two venues per week, on average, during the past two years. Its roster includes about 200 buildings, the majority of which are performing-arts centers.

RepeatSeat hopes the mobile innovation will rope in arena-size

venues, allowing it to better compete with established companies like Ticketmaster.

"We started out with smaller business, but we are capable of ticketing any type of venue that is out there," RepeatSeat executive VP Robert Christianson says. "When they see that our model delivers tickets well and provides the mechanics to enhance customer satisfaction, people are going to be embracing it. We are doing this for our current clients as much as for our future clients."

## PAPER-FREE & POPULAR

RepeatSeat's wireless technology, Davidson says, is compatible with nearly all current cell-phone models from such companies as Nokia, Ericsson, Samsung and Sony.

Customers can order tickets by either phoning a RepeatSeat client's box office or logging on to the venue's Web site. Within 30 seconds

of completing the order, the customer receives a bar-code-encrypted ticket on his or her cell phone. At the venue, scanners read the ticket through the phone's screen.

The company will charge a convenience fee of \$1 per cell ticket.

During the past year, wireless

ticketing technology has spread throughout Europe, where cell systems are more advanced than in the United States. Having rolled out its mobile technology last August, Mobiqa now sells 20% of its tickets to people's cell phones.

The company has contracts with such venues as the 8,000-seat Scottish Exhibition and Conference Centre in Glasgow, Scotland.

Mobiqa is confident that Ameri-

cans will similarly welcome the opportunity to use cell tickets. "It is true that Americans do not use cell phones as extensively as in other areas of the world," Mobiqa director Richard Phillips says.

"However, the text-messaging market is exploding now in the U.S. Print-at-home is, of course, very popular [also]. We see cell-phone ticketing as being the natural next step, as it eliminates all the hassle associ-

ated with paper." David Goldberg, executive VP of strategy and business development at Ticketmaster, agrees that the prospect of scrapping paper will draw customers. He says Ticketmaster has stepped up discussions with wireless companies to provide its clients with cell-phone capabilities soon.

'INEVITABLE' TECHNOLOGY Admittedly, mobile ticketing may have its own problems. Imagine a cell-phone battery dying just as a patron is trying to enter a show, Goldberg says.

But he believes the benefits outweigh the downside. He notes that people don't always have access to their e-mail. "But those people do tend to always have their cell phones with them. Cell phones are more pervasive. It could be a much better way to reach people." He is particularly excited by the idea of sending targeted marketing campaigns to ticket-buyers' cell phones, in the same way that Ticketmaster regularly e-mails ads to a customer database of 14 million people. Because of Americans' relatively slow acceptance of mobile technology, Goldberg says, no Ticketmaster venue clients are clamoring for the technology.



## Euro Tours

Continued from page 1

an artist can fall off much more quickly in America," says John Marx, senior VP of contemporary music at the William Morris Agency. "But in Europe and other territories, an audience will remain faithful to you for years."

Americans, he says, are "just more fickle."

### CHANGING LANDSCAPE

Sources cite the development of new venues around the world, the strength of foreign currencies vs. the dollar, the loyalty of international fans and the novelty value of certain superstars as reasons for the success of international tours.

In Carey's case, the artist snagged 40% more total revenue from her 36 dates in the Pacific Rim, Europe and the Middle East than from the tour's 33 U.S. shows, says Marx, Carey's agent.

With both domestic and overseas ticket prices averaging \$50-\$60, the complete tour grossed \$30 million, according to Marx. He declined to specify the U.S. gross.

Carey could play stadiums and arenas on most of the international dates, Marx says, but only theaters and auditoriums in the States.

"For the most part, in America her average capacity was half of what it was overseas," he notes.

Among the biggest crowds were 40,000 people in Shanghai, China,

over two shows Nov. 12 and 14; and 30,000 fans Nov. 16 at Fort Bonifacio in Manila, Philippines.

Then there is the novelty factor. "Mariah touring in some of these places is really big news," Tony Goldering, VP of international at WMA, says. "Beirut? [It's] really unusual for an artist of her caliber to go there," he says, referring to her Feb. 25 performance.

### IN THE PINK

International touring can also enliven the career of a newer act like Pink.

The artist's sophomore Arista album, "Try This," spent only 15 weeks on The Billboard 200 after its November release, peaking at No. 9, its debut position. This chart performance pales compared to that of her first album.

But Pink is on track to sell out all 31 shows on her current tour of Europe and Australia.

The Feb. 19-April 10 outing—with ticket prices around \$20 and venue capacities of about 10,000—should gross \$6.2 million.

Pink hasn't even mapped out domestic dates yet.

"Anytime a U.S. artist can go to Europe and sell out in 10 countries in arenas—that's a strong story that translates," says Clear Channel Entertainment CEO of international music Michael Rapino, who is co-promoting Pink's European trek with Barrie Marshall.

Rapino offers several reasons for the strength of international tours.

"Historically, international ticket

prices were low, and most cities didn't have venues. In the last five years, arenas have been popping up everywhere. And the strong [euro] is really helping," he says.

Terry Rhodes, agent for Canadian star Bryan Adams at International Creative Management, agrees. "The adjusted money is great right now," he says. "You go to Europe and are paid in pounds . . . and when you convert it to Canadian, [it's] that much more."

Adams was a North American powerhouse in the 1980s, but currently the bulk of his touring revenue comes from outside that region.

For instance, in January 2003, Adams grossed \$243,947 at the 7,000-seat Westpac Centre in New Zealand. But he recently grossed only \$49,000 at the 1,400-seat Vic Theatre in Chicago, according to Billboard Boxscore.

### BUILDING A BASE

Some elite American artists, including the Dave Matthews Band, have yet to draw the kinds of crowds overseas that they do in the United States. However, tour organizers say it takes time to build an international fan base.

Ben Harper co-headlined large U.S. venues with Jack Johnson in spring/summer 2003.

But thanks to the way he has nurtured international markets during the past 10 years, Harper owned marquee last fall for 17 arena and stadium shows—totaling 170,000 people—in France alone.

"Basically, in the early days, Ben

unfortunately didn't get a lot of airplay. Touring was the only way he could get an audience," says Tom Chauncey, Harper's agent at Partisan Arts. "We used that strategy on a global level."

Highlights of Harper's 2003 tour included a show in Geneva, Switzerland, where he drew 10,000 fans; three dates in Sydney that attracted a combined 25,000 attendees; and two Melbourne shows that drew another 25,000, according to Chauncey.

"He's a superstar in Australia—the on-sales for those shows sold faster than the Rolling Stones on-sales [for shows running February-March]—it's very, very impressive down there," he says.

Chris Dalston, an agent at Creative Artists Agency, says CAA act Bon Jovi owes its longevity to early international road work.

"Today, Bon Jovi is a stadium and an arena act, both domestically and internationally, which was not always the case domestically in the mid-'90s," he says.

"Even in the mid-'90s, Bon Jovi played five to six stadium tours [overseas] over eight to nine summers. Twenty years later, they are still reaping the benefits," he adds.

CAA artist Lionel Richie also maintains a strong international following. He plans a 20-date European arena tour Sept. 30-Nov. 1, Dalston says. It is unlikely that Richie would play arenas in the United States at this point in his career.

Buoyed by his smash album "Confessions," Usher is slated to hit large U.S. venues this August. But until

this point, he had focused most of his touring efforts on the European arena circuit.

### TRANSLATING SUCCESS

Realizing the advantages in courting the world, CAA has drastically beefed up its international department through the years.

"At the end of the day, everyone craves success in America," Dalston admits. "Yet in a testament of [how far] we've come, eight years ago we did not represent any acts internationally. Yet now we have a four-person [overseas booking] department, where we represent 90% of our roster in some way internationally."

International and U.S. tour legs can also be treated as combined entities, tour organizers note, because the international leg can boost the results of a domestic trek.

Partisan's Chauncey says he opened Harper's 2003 tour in New Zealand and Australia March 28-April 21 to build momentum before landing April 25 in the United States.

"You're always looking for a way to generate excitement. We knew that going to this territory would likely have that impact," he says. "It did get everyone excited—from promoters to the artists to the label."

Also, he adds, the "fallout effect" of Harper exploding out of the gate overseas "was that he became a worldwide priority for Virgin."

In other words, as WMA's Marx says, "Success in one part of the world can help in another part of the world . . . whether that's overseas or back in America. Success breeds success."

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**Billboard** **BOXSCORE**  
CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BETTE MIDLER	Atlantic City Boardwalk Hall, Atlantic City, N.J. March 20	\$1,396,940 \$200/\$125/\$85/\$50	11,635 sellout	Caesars Entertainment, Clear Channel Entertainment
PRINCE	Staples Center, Los Angeles March 29	\$1,249,585 \$85/\$49.50	17,367 sellout	Concerts West
PRINCE	American Airlines Center, Dallas April 2	\$1,161,356 \$75/\$49.50	18,483 sellout	Concerts West
PRINCE	Glendale Arena, Glendale, Ariz. March 31	\$1,035,859 \$79.50/\$49.50	16,094 sellout	Concerts West
ROD STEWART	Staples Center, Los Angeles March 23	\$979,723 \$95/\$55	12,452 sellout	AEG Live, Nederlander Organization
BEYONCÉ, ALICIA KEYS, MISSY ELLIOTT, TAMIA	Wachovia Center, Philadelphia March 23	\$864,919 \$79.50/\$45	12,571 sellout	Clear Channel Entertainment
BEYONCÉ, ALICIA KEYS, MISSY ELLIOTT, TAMIA	FleetCenter, Boston March 24	\$815,963 \$79.50/\$40	12,061 17,201	Clear Channel Entertainment
BRITNEY SPEARS, KELIS, SKYE SWEETNAM	Philips Arena, Atlanta March 23	\$793,814 \$500/\$40.50	12,456 14,144	Clear Channel Entertainment
ROD STEWART	Glendale Arena, Glendale, Ariz. March 27	\$758,277 \$95/\$75/\$49.50	10,945 sellout	AEG Live
PRINCE	Lawlor Events Center, Reno, Nev. March 27	\$748,253 \$77/\$49.50	11,777 sellout	Concerts West
R. KELLY	Allstate Arena, Rosemont, Ill. March 26	\$722,455 \$70/\$35	13,485 17,613	Clear Channel Entertainment
ROD STEWART	Arrowhead Pond, Anaheim, Calif. March 22	\$709,150 \$95/\$55	10,252 sellout	AEG Live, Nederlander Organization
BRITNEY SPEARS, KELIS, SKYE SWEETNAM	Veterans Memorial Arena, Jacksonville, Fla. March 25	\$704,961 \$501/\$39.50	11,227 sellout	Clear Channel Entertainment
BEYONCÉ, ALICIA KEYS, MISSY ELLIOTT, TAMIA	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. March 25	\$620,425 \$87.50/\$47.50	8,686 17,472	Clear Channel Entertainment
PRINCE	Centennial Garden Arena, Bakersfield, Calif. March 30	\$599,025 \$75	7,987 sellout	Concerts West
ALAN JACKSON, MARTINA MCBRIDE	Kansas Coliseum, Valley Center, Kan. April 2	\$574,437 \$65/\$55	8,834 sellout	Beaver Productions, Police Productions
LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR	Philips Arena, Atlanta March 6	\$488,865 \$34.50/\$32.50	14,542 sellout	Clear Channel Entertainment
CLAY AIKEN & KELLY CLARKSON, THE BEU SISTERS	Worcester's Centrum Centre, Worcester, Mass. March 8	\$448,170 \$45/\$35	10,408 sellout	AEG Live
KID ROCK, HEMIGOD	Gund Arena, Cleveland March 20	\$445,190 \$35/\$25	13,540 sellout	Clear Channel Entertainment
BEYONCÉ, MISSY ELLIOTT, TAMIA	American Airlines Center, Dallas March 15	\$444,138 \$69.50/\$59.50/\$49.50	6,624 12,096	Clear Channel Entertainment
CLAY AIKEN & KELLY CLARKSON, THE BEU SISTERS	Lawrence Joel Veterans Memorial Coliseum, Winston-Salem, N.C. March 13	\$438,918 \$46/\$36	9,828 sellout	AEG Live, Atlanta Worldwide Touring
METALLICA, GODSMACK	Lawlor Events Center, Reno, Nev. March 11	\$437,906 \$77.50/\$57.50	7,944 8,500	Another Planet Entertainment
SARAH BRIGHTMAN	HP Pavilion, San Jose, Calif. March 18	\$437,626 \$750/\$35	6,977 7,725	Clear Channel Entertainment
CLAY AIKEN & KELLY CLARKSON, THE BEU SISTERS	United Center, Chicago March 22	\$436,250 \$45/\$35	10,002 10,724	AEG Live, Jam Productions
CLAY AIKEN & KELLY CLARKSON, THE BEU SISTERS	Schottenstein Center, Columbus, Ohio March 10	\$432,283 \$47/\$37	9,279 11,270	AEG Live, Jam Productions
CLAY AIKEN & KELLY CLARKSON, THE BEU SISTERS	Joe Louis Arena, Detroit March 11	\$431,584 \$48/\$38	9,408 11,521	AEG Live, Worldwide Entertainment, Jack Utsick Presents
AEROSMITH, CHEAP TRICK	CenturyTel Center, Bossier City, La. March 21	\$429,574 \$85/\$29.50	7,405 11,950	Clear Channel Entertainment
JOHN MAYER, GUSTER	Xcel Energy Center, St. Paul, Minn. March 26	\$417,645 \$33.50	12,467 sellout	Jam Productions
AEROSMITH, CHEAP TRICK	The Cajundome, Lafayette, La. March 25	\$414,540 \$59.50/\$49.50	7,631 8,000	Clear Channel Entertainment
KENNY CHESNEY, KEITH URBAN, DIERKS BENTLEY	BancorpSouth Center, Tupelo, Miss. March 19	\$408,418 \$49.50/\$39.50	8,824 sellout	The Messina Group
THE STROKES, THE SOUNDS	Sports Palace, Mexico City March 19	\$393,698 (4,350,362 pesos) \$36.20/\$31.67	11,800 sellout	OCESA Presents
ROD STEWART	Van Andel Arena, Grand Rapids, Mich. March 9	\$387,352 \$97.25/\$49.75	4,473 5,217	AEG Live
BOB DYLAN	State Theatre, Detroit March 15-17	\$383,205 \$75/\$45	8,168 8,400 three shows	Clear Channel Entertainment
NICKELBACK	Rexall Place, Edmonton, Alberta March 18	\$380,953 (\$509,827 Canadian) \$31.76/\$24.28	12,351 sellout	House of Blues Canada
CLAY AIKEN & KELLY CLARKSON, THE BEU SISTERS	Savvis Center, St. Louis March 21	\$375,595 \$47/\$37	8,195 10,298	AEG Live

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**Touring Music**

# Punk Tour Shuns CCE, Stumps For Voting

The bipartisan Plea for Peace tour tries to keep its politics subtle when eschewing Clear Channel Entertainment (CCE) venues, but in the world of punk rock, "subtle" is a relative term.

The fifth Plea for Peace tour—featuring **Cursive, Denali, Darkest Hour, Saul Williams, EE, Planes Mistaken for Stars** and **Mike Park**—begins April 19 at Triple Rock Social Club in Minneapolis and wraps June 9 at Trees in Dallas. The trek has 40 dates in all.

Park says that to "support media diversity" the tour will play only non-CCE venues.

"Besides the politics of the election, we feel Clear Channel has really monopolized the venues and driven out a lot of local independent promoters," he says.

"Given the philosophy of punk rock, we feel independent promoters are crucial for our survival."

Park says he increasingly hears that there are fewer places for younger bands to play, particularly in larger markets.

"Speaking strictly from my place, it was important to show people we can do a tour of some substance that doesn't need Clear Channel's help."



PARK: REALISTIC FOCUS IN ELECTION YEAR

So how hard was that? "It's not that hard; we just have to play multiple nights in some cities to allow enough kids to see the show," he says. "For example, in New York we're playing three nights at the Bowery Ballroom instead of one at Irving Plaza."

When told that CCE is far and away the largest promoter of club shows in the United States, which would seem to indicate an interest in developing acts, Park says, "I'm sure that's what they would want people to see. But [in my] talking

to independent promoters at the street level, I've heard that Clear Channel will outbid them and lose money on a show just so other promoters don't get it."

CCE executives declined to comment.

For punk rocker and Plea for Peace president Park, the tour—like his music—is a labor of love. He and a group of like-minded music-biz friends started Plea for Peace as a nonprofit in 1999.

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



"We had high hopes in the beginning of saving the world," Park says. "Now we're being realistic and trying to focus once a year on bringing some consciousness to the music."

Plea for Peace tours tend to have a punk/hard rock vibe. "We try not to stick to a punk sound, but that's what it always comes out to be, because that's the people I know," Park says. "I'd love to include everything from hip-hop to rock, but at this stage, I'm asking a lot of friends of friends."

This being an election year, **Music for America** is on board to register voters for any party. "Their politics are definitely liberal and Plea for Peace is bipartisan, but they were willing to do it anyway," Park says.

"We're focusing on getting young people excited about the vote, without intimidating anybody," he adds. "Statistically, including the last election, kids are pretty bad about voting. Voting is a privilege, and people in other countries would die for that right."

The Plea for Peace tour is self-financed and does not accept corporate sponsorship, Park says. "We want to keep it strictly DIY," he says, adding that production expenses are relatively low, even for punks.

"We use the house PA and pretty much use the guitars rocking to carry people's attention," he says. "There's no lasers or fire, though I'd like to have some."

Merch revenue pretty much keeps Park afloat on the tour, he says. "We make enough to cover any expenses, but we're talking pennies," he says. "Thirty dollars a day is a good day."

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# Billboard® TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				LAST WEEK	2 WKS. AGO	WEEKS ON CHART								LAST WEEK	2 WKS. AGO	WEEKS ON CHART			
1	1	38	3	USHER	LAFACE 52141/ZOMBA (12.98/18.98)	2 Weeks At Number 1	<b>NUMBER 1</b>	Confessions	1	49	39	28	16	MEMPHIS BLEEK	ROC-A-FELLA/DEF JAM 003220*/DJMG (8.98/12.98)	M.A.D.E.	5		
2	72	—	2	JANET JACKSON	VIRGIN 84404* (12.98/18.98)		<b>GREATEST GAINER</b>	Damita Jo	2	50	50	48	10	VARIOUS ARTISTS	WORD/EMICOM/VERITY 57494/ZOMBA (11.98 CD)	WOW Gospel 2004	19		
3	69	—	2	LIL' FLIP	SUCKA FREE/COLUMBIA 89143*/SONY MUSIC (18.98 EQ CD)		<b>PACESETTER</b>	U Gotta Feel Me	3	51	NEW	1	1	ANDRE WARD	AWARD 90934/DRPHEUS (14.98 CD)	Steppin' Up	51		
4	NEW	1	1	J-KWON	SO SO DEF 57613*/ZOMBA (18.98 CD)		<b>HOT SHOT DEBUT</b>	Hood Hop	4	52	54	50	36	MICHAEL MCDONALD	MOTOWN 000651/UMRG (12.98 CD)	Motown	17		
5	2	—	2	CARL THOMAS	BAD BOY 001186*/UMRG (8.98/12.98)			Let's Talk About It	2	53	53	54	26	JOSS STONE	S-CURVE 42234 (9.98 CD) [M]	The Soul Sessions (EP)	48		
6	4	2	8	KANYE WEST	ROC-A-FELLA/DEF JAM 002030*/DJMG (8.98/12.98)			The College Dropout	1	54	51	58	25	WILL DOWNING	GRP 000529/VG (12.98 CD)	Emotions	9		
7	8	4	10	TWISTA	ATLANTIC 83598*/AG (10.98/13.98)			Kamikaze	1	55	42	30	9	SOUNDTRACK	INTERSCOPE 001945* (8.98/12.98)	Barbershop 2: Back In Business	8		
8	5	—	2	N*E*R*D*	STAR TRAK 91457*/VIRGIN (18.98 CD)			Fly Or Die	5	56	44	46	15	DAVID BANNER	SRC/UNIVERSAL 001720*/UMRG (12.98 CD)	MTA2: Baptized In Dirty Water	16		
9	3	—	2	MASTER P	NEW NO LIMIT 5717*/KOCH (18.98 CD)			Good Side Bad Side	3	57	43	31	8	Z-RO	J PRINCE 42035/RAP-A-LOT 4 LIFE (17.98 CD) [M]	The Life Of Joseph W. McVey	27		
10	NEW	1	1	DJ KAYSLAY	COLUMBIA 90700*/SONY MUSIC (18.98 EQ CD)			The Streetsweeper Vol. 2: The Pain From The Game	10	58	34	25	9	VARIOUS ARTISTS	NOTHIN' II LOSE 1601/NUMILLENNIUM (17.98 CD)	Nothin' II Lose Everything II Gain: Stage II	25		
11	9	5	19	ALICIA KEYS	J 55712*/RMG (15.98/18.98)			The Diary Of Alicia Keys	1	59	57	49	17	BIG TYMERS	CASH MONEY 000815*/UMRG (12.98 CD)	Big Money Heavyweight	6		
12	6	1	4	CASSIDY	FULL SURFACE/J 57018*/RMG (12.98/18.98)			Split Personality	1	60	48	39	4	VAN HUNT	CAPITOL 35233 (12.98 CD) [M]	Van Hunt	38		
13	7	—	2	PASTOR TROY	KHAOTIC GENERATION/UNIVERSAL 002297*/UMRG (12.98 CD)			By Any Means Necessary	7	61	62	56	19	MISSY ELLIOTT	THE GOLD MIND/ELEKTRA 62905*/EEG (12.98/18.98)	This Is Not A Test!	3		
14	NEW	1	1	DEAD PREZ	COLUMBIA 89050*/SONY MUSIC (18.98 EQ CD)			RBG: Revolutionary But Gangsta	14	62	64	65	4	KINDRED THE FAMILY SOUL	HIDDEN BEACH/EPIC 86491/SONY MUSIC (18.98 EQ CD) [M]	Surrender To Love	29		
15	11	6	21	JAY-Z	ROC-A-FELLA/DEF JAM 001528*/DJMG (8.98/12.98)			The Black Album	1	63	66	52	23	GERALD LEVERT	ELEKTRA 62903/EEG (11.98/18.98)	Stroke Of Genius	1		
16	14	12	21	G-UNIT	G-UNIT 001593*/INTERSCOPE (8.98/12.98)			Beg For Mercy	2	64	67	45	4	FREDDIE JACKSON	MARTLAND 7158 (13.98 CD)	It's Your Move	45		
17	10	3	4	VARIOUS ARTISTS	BAD BOY 002112*/UMRG (8.98/12.98)			Bad Boy's 10th Anniversary... The Hits	1	65	60	66	19	EMINEM	WEB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98)	The Eminem Show	1		
18	12	9	17	AVANT	MAGIC JOHNSON/GEFFEN 001567*/INTERSCOPE (8.98/12.98)			Private Room	4	66	58	51	19	LIL JON & THE EAST SIDE BOYZ	BME 2378/TVT (11.98 CD/DVD)	Part II	7		
19	18	20	42	BEYONCE	COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)			Dangerously In Love	1	67	56	43	4	SUGA FREE	LANEWAY 970058/BUNGALD (18.98 CD)	The New Testament: The Truth	23		
20	19	16	29	OUTKAST	LAFACE 50133*/ZOMBA (22.98 CD)			Speakerboxx/The Love Below	1	68	55	40	5	VARIOUS ARTISTS	RAZOR & TIE 89067 (18.98 CD)	Tha Down Low	22		
21	22	17	33	T.I.	GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)			Trap Muzik	2	69	NEW	1	1	THEODIS EALEY	IFGAM 74023 (17.98 CD)	Stand Up In It	69		
22	16	10	26	LUDACRIS	DISTURBING THA PEACE/DEF JAM SOUTH 000530*/DJMG (8.98/12.98)			Chicken*N*Beer	1	70	77	63	14	GOAPELE	SKYBLAZE/COLUMBIA 72795/HIRED IMPERIUM (13.98 EQ CD) [M]	Even Closer	63		
23	21	14	7	EAMON	JIVE 58370/ZOMBA (18.98 CD)			I Don't Want You Back	3	71	68	62	17	KELIS	STAR TRAK 52132*/ZOMBA (12.98/18.98)	Tasty	7		
24	13	7	5	CEE-LO	LAFACE 52111*/ZOMBA (12.98/18.98)			Cee-Lo Green... Is The Soul Machine	2	72	65	64	22	SOUNDTRACK	AMARU 001533*/INTERSCOPE (12.98 CD)	Tupac: Resurrection	3		
25	25	13	15	JUVENILE	CASH MONEY 001718*/UMRG (12.98 CD)			Juve The Great	4	73	71	60	19	NELLY	FO REEL/UNIVERSAL 001665*/UMRG (8.98/12.98)	Da Derry Versions - The Reinvention	6		
26	24	11	6	TRILLVILLE/LIL SCRAPPY	BME/REPRISE 48556*/WARNER BROS. (18.98 CD)			The King Of Crunk & BME Recordings Present	3	74	73	67	22	TOO SHORT	SHORT/JIVE 53722/ZOMBA (18.98 CD)	Married To The Game	7		
27	20	15	17	RUBEN STUDDARD	J 54639*/RMG (12.98/18.98)			Soulful	1	75	70	70	33	MARY J. BLIGE	GEFFEN 000955*/INTERSCOPE (8.98/12.98)	Love & Life	1		
28	15	8	6	YOUNG GUNZ	ROC-A-FELLA/DEF JAM 001937*/DJMG (8.98/12.98)			Tough Luv	1	76	59	57	28	MURPHY LEE	FO REEL/UNIVERSAL 001132*/UMRG (12.98 CD)	Da Skool Boy Presents Murphy's Law	5		
29	26	19	28	ANTHONY HAMILTON	SO SO DEF 52107/ZOMBA (12.98 CD)			Comin' From Where I'm From	6	77	63	53	29	DMX	RUFF RYDERS/DEF JAM 063369*/DJMG (8.98/12.98)	Grand Champ	1		
30	33	27	44	LUTHER VANDROSS	J 51885*/RMG (12.98/18.98)			Dance With My Father	1	78	78	72	74	JAHEIM	DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	3		
31	27	18	38	CHINGY	DISTURBING THA PEACE 82976/CAPITOL (11.98/18.98)			Jackpot	2	79	85	76	83	ANITA BAKER	ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29		
32	28	24	17	MUSIQ	DEF SOUL 001616*/DJMG (8.98/12.98)			soulstar	3	80	NEW	1	1	VARIOUS ARTISTS	EPIC 82303/SONY MUSIC (18.98 EQ CD)	Oprah's Popstar Challenge-2004 Cast Album: Dreams Really Do Come True	80		
33	17	—	4	KNOC-TURN'AL	LA CONFIDENTIAL/ELEKTRA 62928*/EEG (16.98 CD)			The Way I Am	17	81	RE-ENTER	40	40	CAM'RON PRESENTS THE DIPLOMATS	ROC-A-FELLA/DEF JAM 063211*/DJMG (12.98 CD)	Diplomatic Immunity	1		
34	23	—	2	CYPRESS HILL	SOUL ASSASSINS/COLUMBIA 90781*/SONY MUSIC (18.98 EQ CD)			Till Death Do Us Part	23	82	49	23	8	DRAG-ON	RUFF RYDERS 83583*/VIRGIN (12.98/18.98)	Hell And Back	5		
35	30	29	12	KEITH SWEAT	ELEKTRA 73954/RHINO (18.98 CD)			The Best Of Keith Sweat: Make You Sweat	15	83	80	—	2	MADVILLAIN	STONES THROW 2065* (16.98 CD) [M]	Madvillainy	80		
36	38	36	41	BLACK EYED PEAS	A&M 000699*/INTERSCOPE (12.98 CD)			Elephunk	23	84	92	87	24	SMOKIE NORFUL	EMI GOSPEL 95086 (9.98 CD)	Smokie Norful: Limited Edition (EP)	24		
37	36	32	29	R. KELLY	JIVE 55077/ZOMBA (18.98 CD)			The R. In R&B Collection: Volume One	2	85	83	82	4	HIL ST SOUL	SHANACHEE 5752 (18.98 CD)	Copasetik & Cool	82		
38	29	21	17	WESTSIDE CONNECTION	HOD-BANGIN' 24030*/CAPITOL (7.98/18.98)			Terrorist Threats	3	86	74	—	3	DAVID BANNER	SRC/UNIVERSAL 001913/UMRG (12.98 CD)	MTA2: Baptized In Dirty Water - Screwed & Chopped	74		
39	32	22	29	YING YANG TWINS	COLLIPARK 2480*/TVT (17.98 CD)			Me & My Brother	4	87	94	55	4	PAUL WALL	PAID IN FULL 0033 (15.98 CD)	Chick Magnet	54		
40	31	26	16	JOE	JIVE 53707/ZOMBA (18.98 CD)			And Then...	4	88	82	69	44	DWELE	VIRGIN 80919* (9.98 CD) [M]	Subject	20		
41	52	42	29	VICKIE WINANS	VERITY 43214/ZOMBA (11.98/18.98) [M]			Bringing It All Together	38	89	98	85	57	LIL' FLIP	SUCKA FREE/LOUD 88521*/SONY MUSIC (7.98 EQ/12.98)	Undaground Legend	4		
42	41	41	60	R. KELLY	JIVE 41812/ZOMBA (18.98 CD)			Chocolate Factory	1	90	82	69	44	BIG TYMERS	CASH MONEY 002166/UMRG (12.98 CD)	Big Money Heavyweight: Screwed & Chopped	68		
43	37	37	73	SEAN PAUL	VP/ATLANTIC 83620*/AG (12.98/18.98)			Dutty Rock	4	91	100	—	40	MONICA	J 20031*/RMG (12.98/18.98)	After The Storm	2		
44	35	34	58	KEM	MOTOWN 067516/UMRG (8.98/12.98) [M]			Kemistry	14	92	88	71	29	ERYKAH BADU	MOTOWN 000739*/UMRG (12.98 CD)	World Wide Underground (EP)	2		
45	46	44	61	50 CENT	SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)			Get Rich Or Die Tryin'	1	93	93	86	30	CECE WINANS	PURESPRINGS GOSPEL/INO 90391/SONY MUSIC (11.98 EQ/18.98)	Throne Room	21		
46	47	47	22	SOUNDTRACK	MUSIC WORLD/COLUMBIA 90286*/SONY MUSIC (18.98 EQ CD)			The Fighting Temptations	14	94	97	—	8	SOUNDTRACK	ELEKTRA 62925*/EEG (18.98 CD)	Honey	47		
47	40	33	76	LIL JON & THE EAST SIDE BOYZ	BME 2370*/TVT (13.98/17.98)			Kings Of Crunk	2	95	90	92	11	AMEL LARRIEUX	BLISSLIFE 00001 (16.98 CD)	Bravebird	28		
48	45	35	28	JAGGED EDGE	COLUMBIA 87017/SONY MUSIC (12.98 EQ/18.98)			Hard	1	96	61	59	6	MR. POOKIE/MR. LUCCI	CRAWL 2 BAWL 24359 (18.98 CD)	My Life	59		
										97	91	—	34	SMOKIE NORFUL	EMI GOSPEL 20374 (9.98/18.98) [M]	I Need You Now	26		
										98	89	—	13	ELEPHANT MAN	VP/ATLANTIC 83681*/AG (14.98 CD)	Good 2 Go	14		
										99	79	78	6	EN VOGUE	FUNKIGIRL/BEAT EXCHANGE 3326/33RD STREET (15.98 CD)	Soulflower	47		
										100	95	88	24	BABY BASH	UNIVERSAL 001258/UMRG (12.98 CD)	Tha Smokin' Nephew	32		

APRIL 17  
2004

# Billboard® TOP R&B/HIP-HOP CATALOG ALBUMS™

THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	
		LAST WEEK	2 WKS. AGO	WEEKS ON CHART						LAST WEEK	2 WKS. AGO	WEEKS ON CHART				
1	—	—	—	NAS	ILL WILL/COLUMBIA 92072*/SONY MUSIC (18.98 EQ CD)	1 Week At Number 1	<b>NUMBER 1</b>	Illmatic: 10 Year Anniversary Platinum Series	90	13	12	JAY-Z	ROC-A-FELLA/DEF JAM 986596*/DJMG (12.98/18.98)	The Blueprint	73	
2	3	—	—	PRINCE	WARNER BROS. 74272 (18.98 CD)			The Very Best Of Prince	19	14	14	MAKAVELI	AEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	300	
3	1	—	—	THE NOTORIOUS B.I.G.	BAD BOY 273011*/UMRG (11.98/24.98)			Life After Death	320	15	15	DR. DRE	AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre - 2001	196	
4	5	—	—	2PAC	DEATH ROW 63008*/KOCH (12.98/24.98)			All Eyez On Me	417	16	22	BONE THUGS-N-HARMONY	RUTHLESS/EPIC 69443*/SONY MUSIC (10.98 EQ/15.98)	E. 1999 Eternal	317	
5	2	—	—	THE NOTORIOUS B.I.G.	BAD BOY 273000*/UMRG (11.98/18.98)			Ready To Die	437	17	—	—	JAHEIM	DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	155
6	4	—	—	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 548904/DJMG (8.98/12.98)			Legend	387	18	18	KIRK FRANKLIN	GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	5	
7	9	—	—	JAY-Z	FREEZE/ROC-A-FELLA 50040*/CAPITOL (8.98/12.98)			Reasonable Doubt	324	19	10	PRINCE AND THE NEW POWER GENERATION	WARNER BROS. 25110 (7.98/11.98)	Purple Rain	125	
8	7	—	—	2PAC	AMARU/DEATH ROW 490486*/INTERSCOPE (19.98/24.98)			Greatest Hits	276	20	17	AL GREEN	HIT THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	462	
9	6	—	—	LAURYN HILL	RUFFHOUSE/COLUMBIA 69035*/SONY MUSIC (11.98 EQ/17.98)											

# Platinum Stars

## Good To Be 'King'

Lil Jon's Crunk Sound Rules Clubs, Radio, Retail

BY RHONDA BARAKA

While many eighth-grade boys were cutting lawns to earn money, Jonathan Smith and his friends were throwing parties. Even back then, circa 1985, life for Smith was about getting "crunk"—partying and having a good time.

Today, Smith—now known as Lil Jon—is the reigning King of Crunk, and the album "Kings of Crunk" from Lil Jon & the East Side Boyz is a perfect example of what can happen if you do one thing and do it well.

### Lil Jon: Fact File

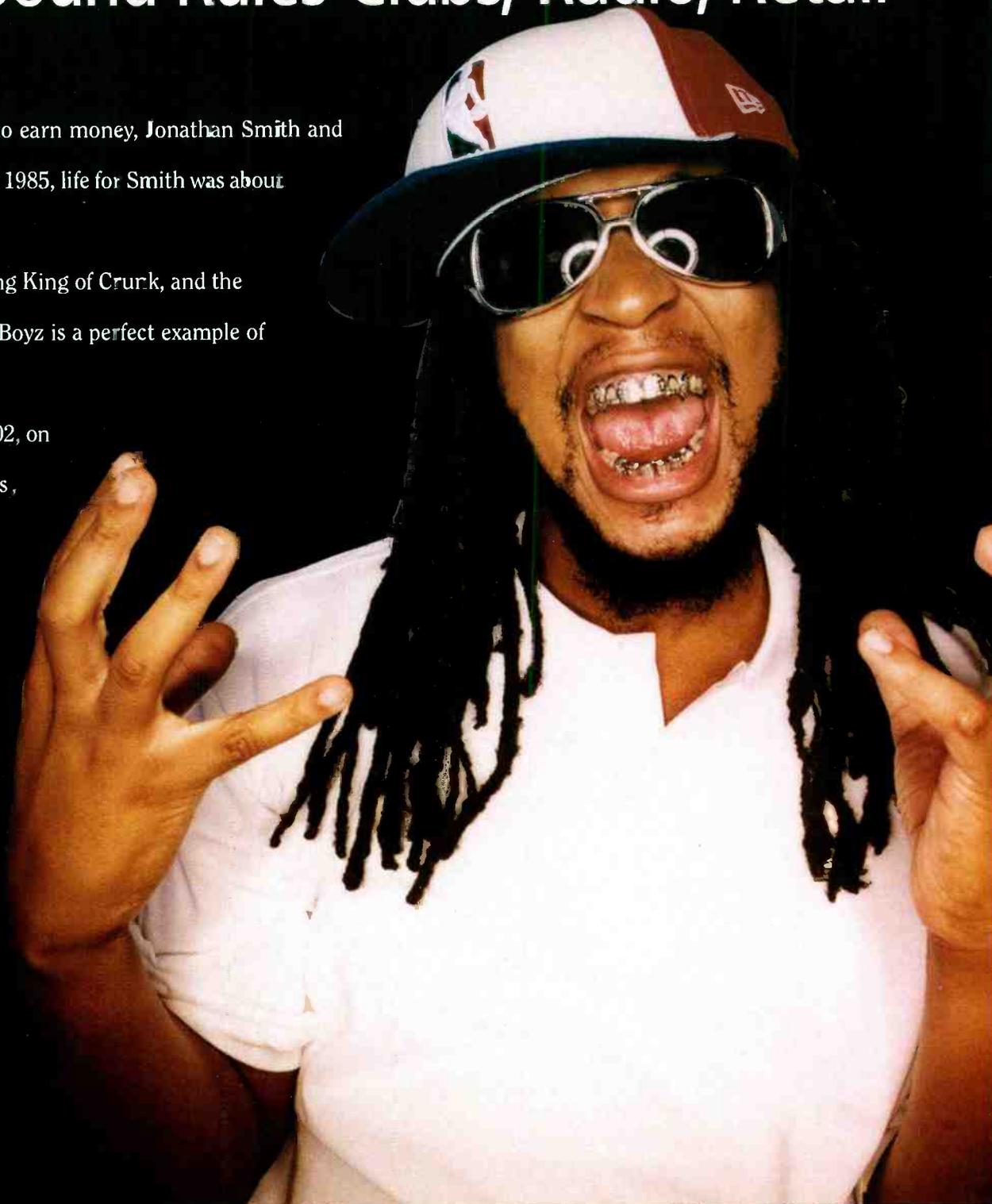
Age: 32  
 Hometown: Atlanta  
 Album: "Kings of Crunk"  
 Label: BME/TVT  
 Web sites: liljononline.com,  
 kingsofcrunk.com  
 Distributor: TVT Records

Released Oct. 22, 2002, on  
 BME/TVT Records,  
 "Kings of Crunk"  
 earned platinum  
 certification Sept.  
 4, 2003, from the

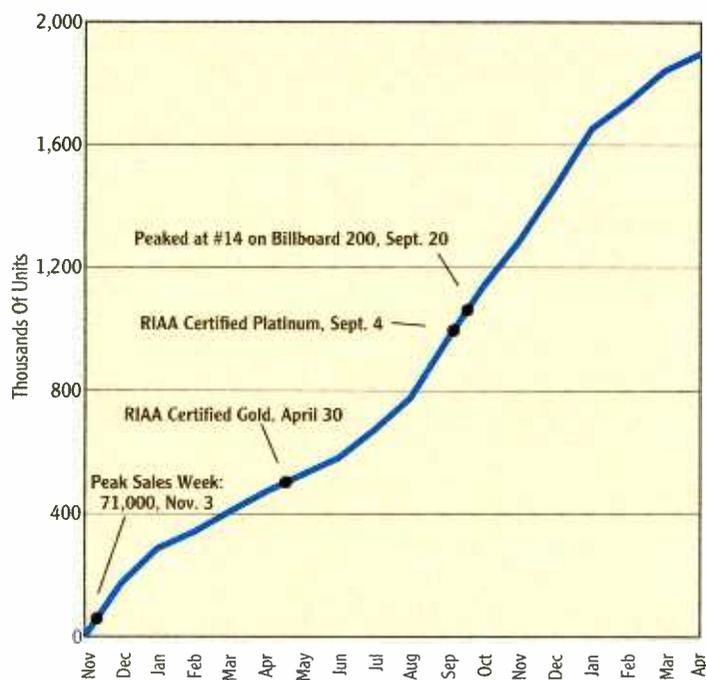
Recording Industry Assn. of America. The album now totals more than 1.9 million units, according to Nielsen SoundScan, earning Lil Jon & the East Side Boyz recognition as *Billboard's* latest Platinum Star of 2004.

The Platinum Stars series profiles selected acts that have achieved platinum sales for the first time, as well as major new releases by established platinum acts.

(Continued on page 22)



## Kings of Crunk: Sales Trajectory and Milestones



DATA: Cumulative unit sales by month of Lil Jon & the East Side Boyz "Kings of Crunk" album according to Nielsen SoundScan for Oct. 27, 2002, through Mar. 28, 2004.

## Lil Jon

Continued from page 21

Lil Jon says, "I have been doing the same thing for years: making records for the clubs and going to the clubs, talking to the DJs and networking. That's how I got to where I am. We ain't never changed. We've basically been doing the same thing we've been doing for years."

And what Lil Jon and his accomplices the East Side Boyz (Lil Bo and Big Sam) do is churn out supercharged, high-energy, body-slammng tracks topped with chant-heavy vocals, all designed to get listeners to party and move beyond their deepest inhibitions.

The smash hit from "Kings of Crunk," the naughty and irresistible "Get Low," pairs Lil Jon with fellow TVT rap duo Ying Yang Twins. The track steamrolled its way onto the charts and into mainstream America unlike any other song in the history of crunk—a style that Lil Jon's party rap has helped define.

"From the window to the wall"—from the East Coast to the West Coast—newly initiated crunk music fans chanted and panted along with Lil Jon and his posse.

"They couldn't deny the fact that all the Lil Jon & the East Side Boyz records were running the clubs," says Lil Jon, "even though people hated us for so many years. But you go in a club and you hear the record and you see people going crazy, and you can't deny that. You can't deny the way the records make people move."

Vince Phillips, a childhood friend of Lil Jon, is a partner, along with Dwayne "Emperor" Searcy and Rob McDowell, in BME Enterprises, which includes BME Recordings, the label that's home to Lil Jon & the East Side Boyz and others. Phillips agrees that Lil Jon's long path to success had a lot to do with the music industry's reluctance to accept this brash, rowdy form of rap music.

"Each [previous] album had a record that could have done what 'Get Low' did," Phillips says. "On the first album, 'Who U Wit,' he had a [single] called 'Shawty Freak a Lil Sumtin.' It was very commercial and could have been the one. When we did 'Put Yo Hood Up,' we had the [single] 'I Like Dem Girlz,' which had a 'Set It Off' sample. It really felt crossover; the chants were smooth. It could have been that one, but we weren't quite there yet."

"I think it was the positioning of the group and the slow grind that they had been on that got them to the point where, when they put out 'Get Low,' it caught attention," he adds.

### CAREER TURNING POINTS

Phillips says three major events contributed to Lil Jon's ascension to the crunk throne.

"One of the major turning points in his career was when he did a record with Too Short called 'Couldn't Be a Better Player.' [It] took him outside the region and really gave him a stamp of

authenticity to people outside of the Southeast for what he was doing for crunk music." The next major boost was the decision of TVT Records president Steve Gottlieb to sign Lil Jon in 2001. The third key move was the release of "Get Low."

What led TV to sign Lil Jon?

"What interests us most as a label," Gottlieb says, "are artists who demonstrate the ability to move pop culture in their direction rather than just fitting in. That takes a combination of vision and charisma. Jon, from day one, demonstrated both. He has the self contained creative chops to create great music, a larger than life personality that is both infectious and charismatic, and a



GOTTLIEB: CUT DEAL IN 2001

vision of how his vision was going to go from the streets and the clubs to take over the world.

"So, it was a combination of those three things [that led to the TVT deal] and they are all embodied by Jon, Sam and Bo, but Jon had the vision to see that through. Even with the independent records that he put out, we were able to look at that and see where he was going, and what his grand plan was."

Even though "Get Low" was clearly the crown jewel of "Kings of Crunk," it wasn't the group's first choice for a single. It was the follow-up to "I Don't Give A..." and "Play No Games," featuring Fat Joe.

"Some people were like, 'Why y'all didn't go right away with 'Get Low' after 'I Don't Give A...?'" Jon recalls. "We knew 'Get Low' was a hit. You don't have to force it. I used 'Play No Games' to get a little more attention in the Northeast, and then we came with 'Get Low' later. The timing ended up

being perfect, because 'Get Low' is still on the charts."

### A DIFFERENT FORMULA

The approach that led to the ultimate release of "Get Low" is consistent with the way Lil Jon and BME have released and promoted most of their projects.

Phillips says, "We have a formula, and our formula is a little bit different from the norm. I think the norm is to put out your most commercial record first, establish that commercial success and come back with the street records. We actually put out records that can happen in the street and let them build, because they can last for a really long time."

With "Get Low," however, Phillips says their usual rollout strategy was altered because of demand and time constraints. "I remember us being rushed because people were looking forward to another Lil Jon record, and we had never been in [that position before]. The album was done in September and slated for release in October. We didn't have nearly the amount of setup time we wanted, so we had to go to the clubs, radio and video pretty fast."

But for Lil Jon, there was no pressure. He was accustomed to working fast and furiously.

"When the East Side Boyz started, we knew that we had something that could be hot in the nation and the world, but we were independent," he notes. "We didn't have the outlet or the money behind us. But we were like, 'We're gonna slowly build and get to where we [want].' I look at everything as a challenge. I like it when people doubt me. That makes me work harder."

In those early days, Lil Jon says he and his crew literally beat the streets to introduce their music to the masses.

"When we did 'Who U Wit,' me and my peeps would ride to a city and just take it over for the weekend—go to the clubs, pass the vinyl out, go get on the mic in the DJ booths," Lil Jon says. "I eventually would own that city. That's what we did on a national scale."

And where he is now is sitting at the top of a bulging crunk empire that has made him one of the most in-demand artists and producers in the industry. The self-professed "workaholic" says

(Continued on page 24)

APRIL 17 2004		Billboard HOT RAP TRACKS™	
THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL
1	1	TIPSY	NUMBER 1
2	3	DIRT OFF YOUR SHOULDER	Jay-Z
3	2	ONE CALL AWAY	Chingy Featuring J. Weav
4	4	SPLASH WATERFALLS	Ludacris
5	7	ALL FALLS DOWN	Kanye West Featuring Syleena Johnson
6	8	FREEK-A-LEEK	Petey Pablo
7	5	WANNA GET TO KNOW YOU	G-Unit Featuring Joe
8	12	OVERNIGHT CELEBRITY	Twista
9	11	GAME OVER (FLIP)	Lil' Flip
10	6	HOTEL	Cassidy Featuring R. Kelly
11	9	I'M STILL IN LOVE WITH YOU	Sean Paul Featuring Sasha
12	10	SLOW JAMZ	Twista Featuring Kanye West & Jamie Foxx
13	13	SALT SHAKER	Ying Yang Twins Featuring Lil Jon & The East Side Boyz
14	14	RUBBER BAND MAN	T.I.
15	15	MY BAND	D12
16	18	DUDE	Beenie Man Featuring Ms. Thing
17	16	THROUGH THE WIRE	Kanye West
18	19	THE WAY YOU MOVE	OutKast Featuring Sleepy Brown
19	17	NO BETTER LOVE	Young Gunz Featuring Rell
20	20	ROSES	OutKast
21	25	SLOW MOTION	Juvenile Featuring Soulja Slim
22	21	IN MY LIFE	Juvenile Featuring Mannie Fresh
23	NEW	CULO	Pitbull Featuring Lil Jon
24	23	I'M REALLY HOT	Missy Elliott
25	NEW	JESUS WALKS	Kanye West

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 96 R&B/Hip-Hop and 58 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. © 2004, VNU Business Media, Inc. All rights reserved.

## The Roots Of Crunk

Crunk is nothing new, and Lil Jon is no novice. He's been around for some time now, wearing a lot of different hats.

"I was the fourth or fifth employee hired at So So Def," says Lil Jon, who worked with Jermaine Dupri and his staff for seven years as an A&R rep and street promoter. But Lil Jon also released his own independent albums to a small and select but loyal crowd.

His first release, 1997's "Get Crunk, Who U Wit: Da Album," introduced Lil Jon and his signature sound to Southern audiences and paved the way for future releases "We Still Crunk" (2000) and "Put Yo Hood Up" (2001), which was his first release through TVT.

But with "Kings of Crunk" and the single "Get Low," Lil Jon began to finally enjoy the palatable taste of success. He says that success is just the result of paying his dues and being consistent.

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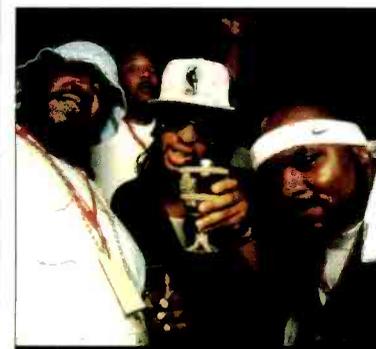
## Lil Jon

*Continued from page 22*

he's determined to squeeze every drop he can out of his hard-earned success.

"While you're hot, you gotta milk it and get anything and everything you can. We got the crunk energy drink, we got the porno," he says, referring to his recently released adult DVD "Lil Jon & the East Side Boyz American Sex Series." TVT also has released a new combo CD/DVD, "Part II," which features remixes of "Get Low," two new tracks, and a video diary of the act's national rise.

At TVT, Gottlieb says, "we try and create an opportunity for an artist to connect with the public. I think it's very difficult to predict if one song is a hit,



LIL JON & THE EAST SIDE BOYZ: RULE ON

but it's much less difficult to figure out whether one artist and one vision, if nurtured and given the right support, can connect. With Jon, without saying whether we thought the second record was going to do five million or one million, we knew 'Kings of Crunk' was going to be big.

"The success has a lot to do with the fact that from the release of his first single 'Bia, Bia' through to [their latest release] 'Part II' there was a seamless marketing plan," Gottlieb adds. "We were unrelenting and the group was unrelenting. They never took a day off in the three years it took to take them to this point."

Thus far, Lil Jon's "beats" have been steady, sounding pretty much the same in those early days of semi-obscurity as they sound today as the new soundtrack to hip-hop and pop culture. But Lil Jon knows that the same tide that washed his success ashore could someday wash it away.

"Eventually everybody's sound plays out," he says. "I gotta do this while I can, get as much money outta this while I can."

"I like to learn. I'm still learning," Lil Jon continues.

But for now, the King of Crunk has no plans to abdicate his throne. "I just wanna keep making hit records," he says. "I just wanna keep producing, making records that DJs love to play, making records that make the clubs go crazy. Whatever I do, people are gonna associate it with energy. Everything associated with Lil Jon and BME is gonna be crunk."

*Additional reporting by Rashaun Hall in New York.*

# UMVD Dominates Latin Market Share

BY LEILA COBO

MIAMI—Universal Music Video & Distribution is beginning the year with total dominance in the Latin music space.

According to Nielsen SoundScan, UMVD had a 45.3% share of the Latin market in the first quarter, up from 32.5% in the same period one year ago and from 39.6% at the end of 2003.

"We're off to an incredible start," says Gustavo López, VP of Latin sales and marketing. "Our core business hasn't changed compared with last year. But if you look at the label breakdown, the market share for each is up. We had great releases."

Sony trailed in second place, with its market share falling to 16.3% in the first quarter from 21.7% one year earlier.

Other distributors also lost market share, as new signings and releases dropped considerably for most labels, with the exception of Univision, Fonovisa and Universal Music Latino.

UMVD has long been the leader in most music genres in the United States but was not a key player in Latin markets until it started distributing for Univision Music Group in 2002. By the end of third-quarter

2002, UMVD was the third-largest distributor of Latin music in the country, and its share had climbed to 22.8% from 13% the year before.

But that changed drastically when Univision acquired leading Latin indie Fonovisa and shifted distribution of that label to UMVD. At that point, UMVD became the No. 1 distributor of Latin music in the country (see chart).

Likewise, as of last year, the Univision Group—which includes Univision Records, Disa Records and Fonovisa—is the leading Latin music company in the United States.

Even as UMVD expands, there have been private grumblings about its size, and some wonder if the company can adequately serve its huge roster of acts.

But López points out that no other distributor has such a large staff dedicated exclusively to Latin music. Currently, UMVD has 17 Latin-dedicated field staffers, plus four people in its Los Angeles home office.

"Universal has made the investment in Latin music to support its product," he says.

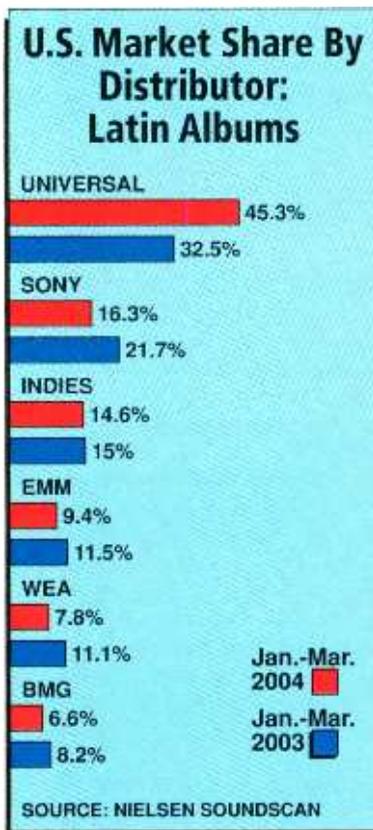
"If a label tells us an act is a priority and they have hard facts—whether it's marketing plans, radio promotions, tours—then of course they're going to get the attention, whether they're an artist on a tiny label or a Univision artist."

Strong UMVD releases this year include Paulina Rubio's "Pau-Latina"

and David Bisbal's "Buleria," both on Universal Music Latino, Bronco/Los Bukis' "Historia de Dos Grandes" (Univision) and Los Rieleros del Norte's "20 Años de Fuerza Norteña" (Fonovisa). Last week, Disa act Grupo Montez de Durango

made a surprising No. 1 debut with "Live in Chicago."

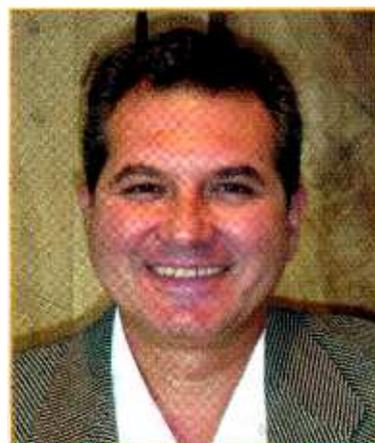
This year, UMVD also added Ole Music to its roster of distributed labels. Merengue star Elvis Crespo is expected to debut strongly for Ole in May.



**THALÍA TIME:** At a Miami reception last month, Mexican superstar Thalía received multiple Latin gold and platinum awards for sales in the United States and Latin America of several albums, including "Arrasando," "Grandes Exitos Con Banda," "Thalía" and "Hits Remixed." Pictured, from left, are EMI Music Latin America president/CEO Marco Bissi, Thalía, EMI Music U.S. Latin president/CEO Jorge Pino and EMI Music Latin America VP of marketing Jesus Lara.

## EMI 'Fine-Tuning' Has Little Effect On Deal-Making

Although the worldwide restructuring of EMI has led to cuts at the label's Latin American and U.S. Latin operations, the number of jobs lost is not huge.



BISSI: RESTRUCTURING WAS 'FINE-TUNING'

A total of four positions were shed at EMI Music U.S. Latin, the most senior being Alba Eagan, the label's marketing VP. Eagan, a mainstay of the Latin music industry, was previously at Sony Discos.

In Texas, Miguel Trujillo left his longtime post as VP/GM of the regional Mexican and Tejano division. He was replaced by Jorge Ballesteros, former national

director of A&R and promotions for Disa. EMI Music U.S. Latin now has 37 staffers, down from 41.

EMI's entire Latin American operation has shed 36 jobs during the past three months, while some 20 artists have been dropped from its roster. The most senior employee to go was Alejandro Sanfuentes, the former managing director of EMI Chile. Alejandro Varela, managing director of EMI Argentina, has assumed responsibility for Chile as well.

"It was basically a fine-tuning," EMI Music Latin America president/CEO Marco Bissi says, noting that EMI has been trimming in the region since last year.

However, EMI's downsizing has not resulted in a loss of opportunities.

The company just closed a distribution deal with Maynard Enterprises in Brazil, the new company formed by Marcos Maynard, former chairman of Abril Music.

Abril, which had been Brazil's leading indie label, folded one year ago. Maynard has signed several acts, including Simone, Roberto

Latin  
Notas™  
By Leila Cobo  
lcobo@billboard.com



Miranda and Rastape.

Through the new agreement, EMI will distribute Maynard's product in Brazil, but Maynard will be in charge of all marketing.

"Yes, we think it will help our market share," Bissi says. "But that's not what we're looking for. Of course, we'd like market share, but it has to be the consequence of good work, not the objective. Otherwise, we're spending money for nothing."

EMI has a similar deal in place with Pelo Music in Argentina, the company launched by producer Roberto "Pelo" Aprile.

EMI distributes Pelo's product in Argentina and markets it in other Latin countries.

Pelo Music alt-band Babasónicos was the big winner at Argentina's

Gardel Music Awards on March 31, taking home six trophies.

In other EMI news, the label is having a good month in Mexico, thanks to a series of albums—by artists that include Norah Jones, Intocable and Aleks Syntek—in the country's top 10 list.

IFPI BLUES: Which brings us to the International Federation of the Phonographic Industry's year-end global numbers for 2003.

For the first time since 1998, Mexico has dropped out of the list of top 10 markets in the world (see story, page 5).

In fact, the Latin market as a whole fell for the third consecutive year, by 14.4% in value and 10.3% in units.

As a result of cheap pricing, the Mexican marketplace fell 16.2% in value, even as unit sales rose by 3.2%.

Mexico actually fared better than Brazil, whose market declined a stunning 25% in units sold and 17.4% in value. And Chile, which had rebounded last year, registered a drop of 21.6% in units and 18.5% in value.

The good news was reserved for Argentina, which registered a fabulous rebound of 85.5% in units

and 77.7% in value.

ROCKIN' QUINCES: Let us close the week with good news. Venezuelan sonero Oscar D'León, formerly with Universal Music Latino, has signed a multi-album deal with Ole Records.



"Oscar D'León is my all-time favorite salsa artist," Ole founder Oscar Lord says. "The first time I went to see him was at a club in New York, and he blew me away. That's when I knew I was in the Latin music business for good."

D'León will perform during the Ole showcase at the Billboard Latin Music Conference & Awards, celebrating its "Fiesta de Quince!"

For those of you who have been procrastinating, the confab date is looming: April 26-29. To register and to view a full schedule of events, visit billboardevents.com.

# Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems		PEAK POSITION
				TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	
				<b>NUMBER 1</b>		1 Week At Number 1
1	4	5	11	<b>TENGO GANAS</b> E. ESTEFAN, JR. / A. GAITAN, R. GAITAN (V.M. RUIZ, E. ESTEFAN, JR.)	Victor Manuelle SONY DISCOS	1
2	1	1	11	<b>TE QUISE TANTO</b> E. ESTEFAN, JR. / A. PENNA (C. SOROKIN, ANDAHI)	Paulina Rubio UNIVERSAL LATIN	1
3	2	3	28	<b>MAS QUE TU AMIGO</b> M.A. SOLIS, H. PATRON, R. PEREZ (M.A. SOLIS)	Marco Antonio Solis FONOVISA	2
4	6	4	22	<b>CUIDARTE EL ALMA</b> L.F. OCHOA (M. OURANDEAU, C. ZALLES)	Chayanne SONY DISCOS	1
5	5	6	11	<b>AUNQUE NO TE PUEDA VER</b> J.N. GOMEZ (A. UBAGO)	Alex Ubago WARNER LATINA	4
6	3	2	17	<b>Y TODO QUEDA EN NADA</b> ESTEFANO / ESTEFANO, J. REYES	Ricky Martin SONY DISCOS	1
7	10	12	10	<b>BARAJA DE ORO</b> PALOMO (R. AYALA)	Palomo DISA	7
8	9	13	6	<b>CREO EN EL AMOR</b> J.L. PILOTO (J.L. PILOTO, R. DEL SOL)	Rey Ruiz SONY DISCOS	8
9	8	9	12	<b>HAZME OLVIDARLA</b> J. GUILLEN (A. TORRES)	Conjunto Primavera FONOVISA	8
10	7	7	9	<b>TU FOTOGRAFIA</b> G. ESTEFAN, E. ESTEFAN, JR., S. KRYS (G. MARCO, E. ESTEFAN, JR.)	Gloria Estefan UNIVISION	7
11	15	11	10	<b>QUE LLORO</b> A. BAQUEIRO, SIN BANDERA (L. GARCIA)	Sin Bandera SONY DISCOS	5
12	11	20	5	<b>ABRAZAR LA VIDA</b> R. PEREZ (D. RICH, J. MARR, J.C. PEREZ, SOTO)	Luis Fonsi UNIVERSAL LATIN	11
13	13	8	10	<b>COMO PUDE ENAMORARME DE TI</b> A. RAMIREZ, CORRAL (R. LUGO)	Patrulla 81 DISA	8
14	14	17	9	<b>BULERIA</b> K. SANTANDER, D. BETANCOURT (K. SANTANDER, G. SANTANDER)	David Bisbal VALE / UNIVERSAL LATIN	11
15	19	24	4	<b>TARDES NEGRAS</b> A. SALERNO, M. MAJONCHI (T. FERRO)	Tiziano Ferro EMI LATIN	15
16	12	10	21	<b>TE LLAME</b> R. PEREZ, R. LIVI (R. LIVI, R. PEREZ)	Cristian ARIOLA / BMG LATIN	3
17	17	15	16	<b>CERCA DE TI</b> S. MORALES (T. SOTO), S. MORALES, D. SIEGEL, G. DI MARCO	Thalia VIRGIN / EMI LATIN	1
18	27	—	2	<b>A DONDE ESTABAS?</b> R. MUNOZ, R. MARTINEZ (R. MARTINEZ)	Intocable EMI LATIN	18
19	21	22	6	<b>ME EQUIVOQUE</b> A. A. ALBA (COPYRIGHT CONTROL)	Mariana UNIVISION	19
20	RE-ENTRY	27	—	<b>ME CANSE DE MORIR POR TU AMOR</b> L.E. PAYAN, M. SANCHEZ (M. MASSI)	Adan Chalino Sanchez UNIVISION	18
				<b>GREATEST GAINER</b>		
21	39	35	3	<b>CRUZ DE OLVIDO</b> P. AGUILAR (J. ZAIZAR)	Pepe Aguilar UNIVISION	21
22	24	31	5	<b>PARA TODA LA VIDA</b> A. LIZARRAGA, J. LIZARRAGA (J. J. LEIVA)	Banda El Recodo FONOVISA	22
23	25	29	3	<b>LUCHARE POR TU AMOR</b> A. BAQUEIRO (R. FOLGUERA, F. MONTY, M. ENTRAIGUES)	Alejandro Fernandez SONY DISCOS	23
24	40	40	3	<b>DESEOS DE COSAS IMPOSIBLES</b> N. WALKER, LA OREJA DE VAN GOGH (X. SAN MARTIN)	La Oreja De Van Gogh SONY DISCOS	24
				<b>HOT SHOT DEBUT</b>		
25	NEW	1	1	<b>Y DICEN</b> M. SANCHEZ (J. JARAMILLO)	Adan Chalino Sanchez UNIVISION	25
26	31	39	6	<b>TE QUISE OLVIDAR</b> J.L. TERRAZAS (J. GABRIEL)	Grupo Montez De Durango DISA	26
27	23	21	22	<b>ME CANSE DE TI</b> S. KRYS, J. SOMEILLAN (D. BERMUDEZ, G. MARCO)	Obie Bermudez EMI LATIN	1
28	30	23	7	<b>JOSE PEREZ LEON</b> LOS TIGRES DEL NORTE (J. CANTORAL)	Los Tigres Del Norte FONOVISA	23
29	26	32	4	<b>Y QUE</b> I. RODRIGUEZ, F. EHRICH (A. VEZZANI)	Los Angeles De Charly FONOVISA	28
30	24	42	5	<b>POR QUE NO</b> M. BLASCO, L. RUSTICI (T. GONZALEZ)	Tisuby & Georgina LIDERES	26
31	NEW	1	1	<b>AMAR COMO TE AME</b> J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART / BALBOA	31
32	38	25	11	<b>DALO POR HECHO</b> BRONCO (N. URQUIZA, N. CONCHA)	Bronco: El Gigante De America FONOVISA	25
33	32	28	21	<b>SOY UN NOVATO</b> R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI LATIN	14
34	36	—	2	<b>HAY QUE CAMBIAR</b> R. PEREZ (R. PEREZ)	Area 305 RPE / UNIVISION	34
35	33	34	9	<b>A QUE NO TE VAS</b> T. TORRES, M. PORTMANN (AMERIKA, C. BRANT, M. PORTMANN)	Ednita Nazario SONY DISCOS	25
36	29	26	4	<b>DOS LOCOS</b> LOS HOROSCOPOS DE DURANGO (A. MARTINEZ)	Los Horoscops De Durango PROCAN / DISA	26
37	41	—	10	<b>QUITEMONOS LA ROPA</b> R. SANCHEZ (ESTEFANO, J. REYES)	NG2 SONY DISCOS	35
38	35	37	9	<b>AGUANTA AHI</b> FILLAN (R. ALVAREZ)	Rosario ARIOLA / BMG LATIN	24
39	37	30	8	<b>JAMBALAYA</b> K-PAZ DE LA SIERRA (H. WILLIAMS)	K-Paz De La Sierra PROCAN / DISA	30
40	43	—	2	<b>LA SOSPECHA</b> J. AGUIRRE, W. GARCIA (W. GARCIA)	Son De Cali UNIVISION	40
41	46	—	2	<b>CAMARON PELA'O</b> E. RODRIGUEZ (J. MORALES)	Voces Del Rancho EMI LATIN	41
42	48	—	6	<b>COMO FUI A ENAMORARME DE TI</b> E. PURIZAGA (M. A. SOLIS)	Los Tri-O PRISMA / SONY DISCOS	33
43	RE-ENTRY	2	—	<b>SABANAS FRIAS</b> FHER, A. GONZALEZ (FHER)	Mana & Ruben Blades WARNER LATINA	40
44	34	27	4	<b>LA MAS DESEADA</b> V. ELIZALDE (R. E. MORA)	Valentin Elizalde UNIVERSAL LATIN	27
45	RE-ENTRY	5	—	<b>HERMANITA</b> L. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	33
46	42	36	10	<b>EL PALOMITO</b> J. PRECIADO (G. TIJERINA)	Julio Preciado Y Su Banda Perla Del Pacifico RCA / BMG LATIN	30
47	NEW	1	1	<b>PERO TU NO ESTAS</b> GRUPO BRYNDIS (M. GALLARDO)	Grupo Bryndis DISA	47
48	NEW	1	1	<b>PUERTO RICO</b> R. SANCHEZ, J. RIVERA (A. NAPOLEON MARTINEZ)	Jerry Rivera ARIOLA / BMG LATIN	48
49	NEW	1	1	<b>LA NEGRA TOMASA</b> C. FLORES (G. RODRIGUEZ, FIFFE)	DJ Kane EMI LATIN	49
50	45	38	4	<b>DEJA</b> C. CABRAL "JUNIOR", A. BARBARA (R. LIVI, R. PEREZ)	Ana Barbara FONOVISA	32

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	Airplay monitored by Nielsen Broadcast Data Systems		THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		TITLE IMPRINT/PROMOTION LABEL	ARTIST				
1	2	<b>AUNQUE NO TE PUEDA VER</b> WARNER LATINA	ALEX UBAGO	21	19	<b>ME CANSE DE TI</b> EMI LATIN	OBIE BERMUDEZ
2	1	<b>TE QUISE TANTO</b> UNIVERSAL LATIN	PAULINA RUBIO	22	22	<b>AGUANTA AHI</b> ARIOLA / BMG LATIN	ROSARIO
3	4	<b>CUIDARTE EL ALMA</b> SONY DISCOS	CHAYANNE	23	25	<b>COMO FUI A ENAMORARME DE TI</b> PRISMA / SONY DISCOS	LOS TRI-O
4	3	<b>Y TODO QUEDA EN NADA</b> SONY DISCOS	RICKY MARTIN	24	24	<b>CREO EN EL AMOR</b> SONY DISCOS	REY RUIZ
5	7	<b>QUE LLORO</b> SONY DISCOS	SIN BANDERA	25	—	<b>CRUZ DE OLVIDO</b> UNIVISION	PEPE AGUILAR
6	5	<b>ABRAZAR LA VIDA</b> UNIVERSAL LATIN	LUIS FONSI	26	31	<b>HAY QUE CAMBIAR</b> RPE / UNIVISION	AREA 305
7	14	<b>TARDES NEGRAS</b> EMI LATIN	TIZIANO FERRO	27	—	<b>TANTO LA QUERIA</b> ARIOLA / BMG LATIN	ANDY & LUCAS
8	6	<b>TE LLAME</b> ARIOLA / BMG LATIN	CRISTIAN	28	33	<b>SABANAS FRIAS</b> WARNER LATINA	MANA & RUBEN BLADES
9	8	<b>BULERIA</b> VALE / UNIVERSAL LATIN	DAVID BISBAL	29	27	<b>ESO</b> WARNER LATINA	ALEJANDRO SANZ
10	11	<b>CERCA DE TI</b> VIRGIN / EMI LATIN	THALIA	30	26	<b>DUELE VERTE</b> SONY DISCOS	RICARDO ARJONA
11	15	<b>LA PAGA</b> SURCO / UNIVERSAL LATIN	JUANES	31	32	<b>NO ES AMOR</b> UNIVERSAL LATIN	ENRIQUE IGLESIAS
12	13	<b>ROSAS</b> SONY DISCOS	LA OREJA DE VAN GOGH	32	29	<b>4:30 AM</b> EMI LATIN	OBIE BERMUDEZ
13	12	<b>MAS QUE TU AMIGO</b> FONOVISA	MARCO ANTONIO SOLIS	33	35	<b>ECHALE LENA</b> MEAMUSIC / UNIVERSAL LATIN	VICTORIA
14	9	<b>ANTES</b> EMI LATIN	OBIE BERMUDEZ	34	30	<b>UN DIA NORMAL</b> SURCO / UNIVERSAL LATIN	JUANES
15	18	<b>LUCHARE POR TU AMOR</b> EPIC / SONY DISCOS	ALEJANDRO FERNANDEZ	35	37	<b>ME EQUIVOQUE</b> UNIVISION	MARIANA
16	10	<b>TU FOTOGRAFIA</b> SONY DISCOS	GLORIA ESTEFAN	36	34	<b>TE LLAVARE AL CIELO</b> WARNER LATINA	MANA
17	17	<b>TENGO GANAS</b> SONY DISCOS	VICTOR MANUELLE	37	—	<b>DONDE CORRE LA SANGRE</b> CRESCENT MOON / SONY DISCOS	SHALIM
18	23	<b>DESEOS DE COSAS IMPOSIBLES</b> LIDERES	LA OREJA DE VAN GOGH	38	—	<b>NO ME QUIERO ENAMORAR</b> SONY DISCOS	KALIMBA
19	20	<b>POR QUE NO</b> LIDERES	TISUBY & GEORGINA	39	—	<b>CORAZON DE PAPEL</b> SONY DISCOS	JULIO IGLESIAS
20	21	<b>A QUE NO TE VAS</b> SONY DISCOS	EDNITA NAZARIO	40	39	<b>EN EL SILENCIO NEGRO DE LA NOCHE</b> ARIOLA / BMG LATIN	ALEXANDRE PIRES

# TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		TITLE IMPRINT/PROMOTION LABEL	ARTIST				
1	1	<b>TENGO GANAS</b> SONY DISCOS	VICTOR MANUELLE	21	22	<b>SABANAS FRIAS</b> WARNER LATINA	MANA & RUBEN BLADES
2	2	<b>CREO EN EL AMOR</b> SONY DISCOS	REY RUIZ	22	30	<b>CUIDARTE EL ALMA</b> SONY DISCOS	CHAYANNE
3	4	<b>QUITEMONOS LA ROPA</b> SONY DISCOS	NG2	23	16	<b>DILE</b> VI	DON OMAR
4	5	<b>LA SOSPECHA</b> UNIVISION	SON DE CALI	24	34	<b>DAME LA DROGA</b> CUTTING	SON CALLEJERO
5	3	<b>TU FOTOGRAFIA</b> EPIC / SONY DISCOS	GLORIA ESTEFAN	25	—	<b>LA PAGA</b> SURCO / UNIVERSAL LATIN	JUANES
6	8	<b>HERMANITA</b> PREMIUM LATIN	AVENTURA	26	—	<b>ME ACORDARE</b> EMI LATIN	LIMI-T 21
7	9	<b>PUERTO RICO</b> ARIOLA / BMG LATIN	JERRY RIVERA	27	18	<b>LA PAGA</b> KAREN / UNIVERSAL LATIN	TONY TUN TUN
8	12	<b>NAVEGANDOTE</b> NUEVA VIDA	N'KLABE	28	24	<b>TE QUISE TANTO</b> UNIVERSAL LATIN	PAULINA RUBIO
9	7	<b>LOCA CONMIGO</b> UNIVERSAL LATIN	LOS TOROS BAND	29	29	<b>PA' LA RUMBA VOY</b> J&N	ZAFRA NEGRA
10	6	<b>TELEFONO</b> UNIVERSAL LATIN	GRUPO MANIA	30	—	<b>PORQUE ESTE AMOR</b> M.P.	TITO ROJAS
11	11	<b>ELLA TIENE FUEGO</b> SONY DISCOS	CELIA CRUZ	31	40	<b>ME EQUIVOQUE</b> UNIVISION	MARIANA
12	10	<b>PEQUENAS COSAS</b> SB4	SON BY FOUR	32	27	<b>ME CANSE DE TI</b> EMI LATIN	OBIE BERMUDEZ
13	23	<b>SUENA</b> M.P.	JOSE PENNA SUAZO Y LA BANDA ORDA	33	28	<b>CURAME</b> WEACARIBE / WARNER LATINA	CHARLIE CRUZ
14	17	<b>HAY QUE CAMBIAR</b> RPE / UNIVISION	AREA 305	34	26	<b>ASI TE AMO</b> PREMIUM LATIN	ELVIS MARTINEZ
15	20	<b>NAO DE NAO</b> J&N	FRANK REYES	35	—	<b>VIVIR LO NUESTRO</b> UNIVERSAL LATIN	MARC ANTHONY & INDIA
16	14	<b>POR QUE TE AMO</b> SONY DISCOS	EL BIZCOCHITO	36	31	<b>AGUANTA AHI</b> ARIOLA / BMG LATIN	ROSARIO
17	13	<b>EL GALLO NO OLVIDA</b> M.P.	TITO ROJAS	37	39	<b>TARDES NEGRAS</b> EMI LATIN	TIZIANO FERRO
18	15	<b>SI TU ESTUVIERAS</b> UNIVERSAL LATIN	LOS TOROS BAND	38	35	<b>POR QUE NO DEJAS ESE LOCO</b> J&N	SEXAPPEAL
19	19	<b>Y TODO QUEDA EN NADA</b> SONY DISCOS	RICKY MARTIN	39	—	<b>ENAMORAME</b> J&N	PAPI SANCHEZ
20	21	<b>POR QUE NO</b> LIDERES	TISUBY & GEORGINA	40	25	<b>AMANECE (BOMBA)</b> EMI LATIN	LIMI-T 21

# REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		TITLE IMPRINT/PROMOTION LABEL	ARTIST				
1	2	<b>BARAJA DE ORO</b> DISA	PALOMO	21	31	<b>NO TENGAS MIEDO ENAMORARTE</b> DISA	EL PODER DEL NORTE
2	1	<b>HAZME OLVIDARLA</b> FONOVISA	CONJUNTO PRIMAVERA	22	19	<b>LA MILPA</b> RCA / BMG LATIN	LOS ASTROS DE DURANGO
3	3	<b>COMO PUDE ENAMORARME DE TI</b> DISA	PATRULLA 81	23	22	<b>PARA QUE ME HACES LLORAR</b> PLATINO / FONOVISA	BRISYEDA Y LOS MUCHACHOS
4	7	<b>A DONDE ESTABAS?</b> EMI LATIN	INTOCABLE	24	25	<b>SE ME HIZO TARDE LA VIDA</b> SONY DISCOS	VICENTE FERNANDEZ
5	—	<b>ME CANSE DE MORIR POR TU AMOR</b> UNIVISION	ADAN CHALINO SANCHEZ	25	—	<b>NECESITO UN AMOR</b> MIDON / COSTAROLA / SONY DISCOS	ADAN CHALINO SANCHEZ
6	4	<b>MAS QUE TU AMIGO</b> FONOVISA	MARCO ANTONIO SOLIS	26	26	<b>VANDIOSA</b> MUSART / BALBOA	CUISILLOS
7	6	<b>PARA TODA LA VIDA</b> FONOVISA	BANDA EL RECODO	27	30	<b>NO, OH OH (LA SUEGRA)</b> UNIVERSAL LATIN	ALICIA VILLARREAL
8	—	<b>Y DICEN</b> UNIVISION	ADAN CHALINO SANCHEZ	28	—	<b>BESAME MORENITA</b> MIDON / COSTAROLA / SONY DISCOS	ADAN CHALINO SANCHEZ
9	9	<b>TE QUISE OLVIDAR</b> DISA	GRUPO MONTEZ DE DURANGO	29	32	<b>ME EQUIVOQUE</b> UNIVISION	MARIANA
10	5	<b>LAGRIMAS DE CRISTAL</b> DISA	GRUPO MONTEZ DE DURANGO	30	34	<b>MI NAJAYITA</b> EMI LATIN	CONTROL
11	11	<b>JOSE PEREZ LEON</b> FONOVISA	LOS TIGRES DEL NORTE	31	39	<b>A PIERNA SUELTA</b> UNIVISION	PEPE AGUILAR
12	14	<b>Y QUE</b> FONOVISA	LOS ANGELES DE CHARLY	32	36	<b>LA NEGRA TOMASA</b> EMI LATIN	OJ KANE
13	13	<b>SOY UN NOVATO</b> EMI LATIN	INTOCABLE	33	—	<b>NADIE ES ETERNO</b> MIDON / COSTAROLA / SONY DISCOS	ADAN CHALINO SANCHEZ
14	17	<b>DALO POR HECHO</b> FONOVISA	BRONCO: EL GIGANTE DE AMERICA	34	33	<b>A QUE TE PONGO</b> OLE	K1
15	8	<b>DOS LOCOS</b> PROCAN / DISA	LOS HOROSCOPOS DE DURANGO	35	23	<b>YO TE ENSENE</b> MUSIMEX / UNIVERSAL LATIN	CONJUNTO ATARDECER
16	15	<b>JAMBALAYA</b> PROCAN / DISA	K-PAZ DE LA SIERRA	36	18	<b>ESTOY ENAMORADA</b> FONOVISA	YOLANDA PEREZ WITH DON CHETO
17	20	<b>CAMARON PELA'O</b> EMI LATIN	VOCES DEL RANCHO	37	40	<b>CRUZ DE OLVIDO</b> UNIVISION	PEPE AGUILAR
18	12	<b>LA MAS DESEADA</b> UNIVERSAL LATIN	VALENTIN ELIZALDE	38	—	<b>AMAR COMO TE AME</b> MUSART / BALBOA	JOAN SEBASTIAN
19	16	<b>EL PALOMITO</b> RCA / BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	39	29	<b>P</b>	

# Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION
1	NEW	1	1	<b>LOS TIGRES DEL NORTE</b> FONOVISA 351245/UG (14.98 CD)	<b>NUMBER 1 / HOT SHOT DEBUT</b> Pacto De Sangre	1
2	1	2	2	<b>GRUPO MONTEZ DE DURANGO</b> DISA 720358 (12.98 CD)	En Vivo Desde Chicago	1
3	2	1	8	<b>PAULINA RUBIO</b> Δ UNIVERSAL LATINO 002036 (17.98 CD)	Pau-Latina	1
4	3	3	3	<b>GIPSY KINGS</b> NONESUCH 79841/UG (19.98 CD)	Roots	3
5	RE-ENTRY	4	4	<b>ADAN CHALINO SANCHEZ</b> UNIVISION 310148/UG (13.98 CD)	Un Sonador	5
6	NEW	1	1	<b>VICENTE FERNANDEZ</b> SONY DISCOS 91025 (14.98 EQ CD) [M]	Se Me Hizo Tarde La Vida	6
7	4	2	6	<b>INTOCABLE</b> EMI LATIN 96290 (16.98 CD)	Intimamente: En Vivo Live	1
8	6	6	6	<b>LOS RIELEROS DEL NORTE</b> FONOVISA 351245/UG (12.98 CD) [M]	20 Anos De Fuerza Nortena	5
9	5	4	8	<b>THALIA</b> EMI SPECIAL MARKETS 93043/EMI LATIN (16.98 CD)	Greatest Hits	2
10	7	5	5	<b>VICTOR MANUELLE</b> SONY DISCOS 93272 (17.98 EQ CD)	Travesia	1
11	25	2	2	<b>SELENA</b> EMI LATIN 98845 (16.98 CD)	<b>GREATEST GAINER</b> Momentos Intimos	11
12	11	7	9	<b>BRONCO/LOS BUKIS</b> FONOVISA 351279/UG (17.98 CD/DVD)	Cronica De Dos Grandes	1
13	15	12	9	<b>VARIOUS ARTISTS</b> UNIVISION 310233/UG (14.98 CD)	Arcoiris Musical Mexicano 2004	2
14	9	10	41	<b>LA OREJA DE VAN GOGH</b> SONY DISCOS 70451 (15.98 EQ CD) [M]	Lo Que Te Conte Mientras Te Hacias La Dormida	9
15	10	15	3	<b>VARIOUS ARTISTS</b> UNIVISION 310236/UG (14.98 CD)	Historia Musical Nortena	10
16	12	8	9	<b>VARIOUS ARTISTS</b> DISA 720345 (12.98 CD)	100% Duranguense	7
17	13	9	23	<b>MARCO ANTONIO SOLIS</b> FONOVISA 350950/UG (16.98 CD/DVD)	La Historia Continua...	1
18	8	2	2	<b>DJ KANE</b> EMI LATIN 98900 (13.98 CD) [M]	DJ Kane	8
19	16	17	8	<b>DAVID BISBAL</b> ○ VALE 002031/UNIVERSAL LATINO (15.98 CD) [M]	Buleria	5
20	14	11	3	<b>EL PODER DEL NORTE</b> DISA 720350 (12.98 CD) [M]	La Decada	11
21	17	21	24	<b>SIN BANDERA</b> SONY DISCOS 70633 (16.98 EQ CD) [M]	De Viaje	6
22	20	23	6	<b>ALEX UBAGO</b> WARNER LATINA 61342 (17.98 CD) [M]	Fantasia O Realidad	14
23	24	13	27	<b>GRUPO MONTEZ DE DURANGO</b> DISA 724088 (12.98 CD)	De Durango A Chicago	2
24	21	19	98	<b>JUANES</b> ● SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	1
25	23	20	19	<b>LOS TEMERARIOS</b> FONOVISA 351005/UG (9.98/13.98)	Tributo Al Amor	1
26	19	16	6	<b>K-PAZ DE LA SIERRA</b> PROCAN 720348/DISA (12.98 CD) [M]	20 Exitos Con La Fuerza Duranguense	15
27	22	26	50	<b>JOAN SEBASTIAN</b> MUSART 12887/BALBOA (8.98/13.98) [M]	Coleccion De Oro	9
28	31	25	4	<b>EZEQUIEL PENA</b> FONOVISA 351296/UG (14.98 CD)	20 Herraduras De Oro	25
29	26	22	6	<b>PATRULLA 81</b> DISA 720355 (9.98 CD)	Como Pude Enamorarme De Ti	22
30	18	14	8	<b>GRUPO MOJADO</b> UNIVISION 310235/UG (17.98 CD/DVD) [M]	20 Greatest Hits	9
31	27	24	20	<b>MANA</b> WARNER LATINA 61045 (18.98 CD)	Eclipse	2
32	28	30	3	<b>ALICIA VILLARREAL</b> UNIVERSAL LATINO 002264 (14.98 CD)	Cuando El Corazon Se Cruza	28
33	RE-ENTRY	63	63	<b>SELENA</b> ○ EMI LATIN 42096 (16.98 CD)	Ones	4
34	54	51	3	<b>PILAR MONTENEGRO</b> GOLDEN 2017/TRIGGERFISH (14.98 CD)	<b>PACESETTER</b> Pilar	34
35	34	27	24	<b>A.B. QUINTANILLA III &amp; KUMBIA KINGS</b> EMI LATIN 93490 (21.98 CD/DVD)	La Historia	1
36	29	40	40	<b>INTOCABLE</b> Δ EMI LATIN 80818 (14.98 CD)	La Historia	3
37	NEW	1	1	<b>GRUPO PEGASSO</b> UNIVISION 310243/UG (14.98 CD)	30 Exitos	37
38	53	28	3	<b>LITO Y POLACO</b> PINA 270153/UNIVERSAL LATINO (16.98 CD)	Fuera De Serie	28
39	35	31	12	<b>TEGO CALDERON</b> WHITE LION 96225/BMG LATIN (15.98 CD) [M]	El Enemy De Los Guasibiri	5
40	48	2	2	<b>LOS ACOSTA</b> UNIVISION 310166/UG (14.98 CD)	20 Inolvidables	40
41	44	43	10	<b>EL COYTE Y SU BANDA TIERRA SANTA</b> EMI LATIN 92482 (14.98 CD) [M]	La Historia	19
42	49	37	10	<b>YOLANDA PEREZ</b> FONOVISA 350925/UG (13.98 CD)	Dejenme Llorar	29
43	38	38	47	<b>MARCO ANTONIO SOLIS</b> FONOVISA 350840/UG (9.98/15.98)	Tu Amor O Tu Desprecio	1
44	32	2	2	<b>JOAN SEBASTIAN</b> MUSART 3156/BALBOA (13.98 CD)	Que Amarren A Cupido	32
45	33	29	5	<b>LOS HURACANES DEL NORTE</b> UNIVISION 310207/UG (14.98 CD)	20 Narco-Corridos	23
46	37	33	4	<b>CARDENALES DE NUEVO LEON</b> DISA 724100 (12.98 CD)	Historia Musical	27
47	40	2	2	<b>K-PAZ DE LA SIERRA</b> PROCAN 720315/DISA (12.98 CD)	Arrasando Con Fuego	40
48	43	32	25	<b>VICENTE Y ALEJANDRO FERNANDEZ</b> SONY DISCOS 91088 (17.98 EQ CD) [M]	En Vivo: Juntos Por Ultima Vez	4
49	45	36	17	<b>VARIOUS ARTISTS</b> DISA 724098 (13.98 CD)	Historia Musical Del Pasito Duranguense	11

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION
50	30	40	32	<b>OBIE BERMUDEZ</b> ○ EMI LATIN 84647 (14.98 CD)	Confesiones	29
51	46	44	32	<b>CHAYANNE</b> SONY DISCOS 70627 (16.98 EQ CD)	Sincero	1
52	39	65	40	<b>RICKY MARTIN</b> Δ <sup>2</sup> SONY DISCOS 70439 (17.98 EQ CD)	Almas Del Silencio	1
53	52	47	43	<b>AKWID</b> Δ UNIVISION 310155/UG (13.98 CD) [M]	Proyecto Akwid	7
54	51	46	3	<b>VARIOUS ARTISTS</b> UNIVISION 310209/UG (14.98 CD)	24 Kilates De Amor	46
55	59	41	10	<b>WISIN</b> LIDERES 950569 (15.98 CD) [M]	El Sobreviviente	20
56	50	2	2	<b>MARCOS WITT</b> SONY DISCOS 83349 (17.98 EQ CD)	Recordando Otra Vez	50
57	42	35	8	<b>GRUPO EXTERMINADOR</b> FONOVISA 350839/UG (13.98 CD)	Narco Corridos De Parranda Con El Diablo Vol. 3	22
58	55	52	10	<b>IVY QUEEN</b> REAL 070131/UNIVERSAL LATINO (15.98 CD)	Diva Platinum Edition	24
59	56	48	22	<b>JULIO IGLESIAS</b> SONY DISCOS 93217 (16.98 EQ CD)	Divorcio	9
60	47	42	8	<b>K1</b> OLE 197107 (14.98 CD) [M]	Nuestro Turno	19
61	57	49	35	<b>LOS BUKIS</b> FONOVISA 350950/UG (9.98/13.98) [M]	25 Joyas Musicales	3
62	RE-ENTRY	6	6	<b>CHALINO SANCHEZ</b> MUSART 2743/BALBOA (6.98 CD)	Corridos De Los Felix Y Los Quiroz	62
63	67	73	36	<b>DON OMAR</b> ○ VI 450987 (14.98 CD) [M]	The Last Don	2
64	NEW	1	1	<b>ADAN CHALINO SANCHEZ</b> MODV/COSTAROLA 93184/SONY DISCOS (13.98 EQ CD)	Canta Corridos	64
65	41	34	6	<b>LOS ANGELES DE CHARLY</b> FONOVISA 351234/UG (13.98 CD)	Carta De Amor	21
66	58	39	4	<b>CONTROL</b> EMI LATIN 96649 (14.98 CD)	Control	26
67	69	64	4	<b>LOS REHENES</b> DISA 729080 (7.98 CD)	Las Rancheras De Los Rehenes	50
68	RE-ENTRY	4	4	<b>CHALINO SANCHEZ</b> MUSART 2922/BALBOA (12.98 CD)	Coleccion De Oro	63
69	60	55	85	<b>MANA</b> ● WARNER LATINA 48556 (10.98/18.98)	Revolucion De Amor	1
70	61	2	2	<b>VARIOUS ARTISTS</b> DISA 724079 (13.98 CD)	Las Nuevas Inmortales	61
71	62	50	20	<b>LOS TIGRES DEL NORTE</b> FONOVISA 350973/UG (9.98/13.98)	Herencia Musical: 20 Boleros Romanticos	5
72	73	69	57	<b>RICARDO ARJONA</b> Δ SONY DISCOS 84564 (17.98 EQ CD) [M]	Santo Pecado	3
73	64	2	2	<b>BANDA ARKANGEL R-15</b> SONY DISCOS 87680 (15.98 EQ CD)	Mis 30 Mejores Canciones	64
74	65	63	74	<b>PANCHO BARRAZA</b> MUSART 2713/BALBOA (6.98 CD) [M]	Las Romanticas De Pancho Barraza	12
75	63	53	22	<b>PEPE AGUILAR</b> UNIVISION 310167/UG (9.98/13.98) [M]	Con Orgullo Por Herencia	7

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 PAULINA RUBIO PAU-LATINA (UNIVERSAL LATINO)	1 VICTOR MANUELLE TRAVESIA (SONY DISCOS)	1 LOS TIGRES DEL NORTE PACTO DE SANGRE (FONOVISA/UG)
2 GIPSY KINGS ROOTS (NONESUCH/AG)	2 LITO Y POLACO FUERA DE SERIE (PINA/UNIVERSAL LATINO)	2 GRUPO MONTEZ DE DURANGO EN VIVO DESDE CHICAGO (DISA)
3 THALIA GREATEST HITS (EMI SPECIAL MARKETS/EMI LATIN)	3 IVY QUEEN DIVA PLATINUM EDITION (REAL/UNIVERSAL LATINO)	3 ADAN CHALINO SANCHEZ UN SONADOR (UNIVISION/UG)
4 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	4 AVENTURA LOVE & HATE (PREMIUM LATIN)	4 VICENTE FERNANDEZ SE ME HIZO TARDE LA VIDA (SONY DISCOS)
5 MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... (FONOVISA/UG)	5 CELIA CRUZ HITS MIX (SONY DISCOS)	5 INTOCABLE INTIMAMENTE EN VIVO LIVE (EMI LATIN)
6 DJ KANE DJ KANE (EMI LATIN)	6 LUNYUNES & NORIEGA MAS FLOW (VI)	6 LOS RIELEROS DEL NORTE 20 ANOS DE FUERZA NORTENA (FONOVISA/UG)
7 DAVID BISBAL BULERIA (VALE/UNIVERSAL LATINO)	7 CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATINO)	7 SELENA MOMENTOS INTIMOS (EMI LATIN)
8 SIN BANDERA DE VIAJE (SONY DISCOS)	8 VARIOUS ARTISTS 12 DISCIPULOS (LOIAMOND)	8 BRONCO/LOS BUKIS CRONICA DE DOS GRANDES (FONOVISA/UG)
9 ALEX UBAGO FANTASIA O REALIDAD (WARNER LATINA)	9 VARIOUS ARTISTS REGGAETON HITS 2004 (J&N/SONY DISCOS)	9 VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO 2004 (UNIVISION/UG)
10 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	10 VARIOUS ARTISTS BACHATAHITS 2004 (J&N/SONY DISCOS)	10 VARIOUS ARTISTS HISTORIA MUSICAL NORTENA (UNIVISION/UG)
11 MANA ECLIPSE (WARNER LATINA)	11 VARIOUS ARTISTS 2004 ANO DE EXITOS: REGGAETON (UNIVERSAL LATINO)	11 VARIOUS ARTISTS 100% DURANGUENSE (DISA)
12 SELENA ONES (EMI LATIN)	12 CELIA CRUZ REGALO DEL ALMA (SONY DISCOS)	12 EL PODER DEL NORTE LA DECADE (DISA)
13 PILAR MONTENEGRO PILAR (GOLDEN/TRIGGERFISH)	13 CELIA CRUZ/INDIA SALSA DIVAS (SONY DISCOS)	13 GRUPO MONTEZ DE DURANGO DE DURANGO A CHICAGO (DISA)
14 A.B. QUINTANILLA III & KUMBIA KINGS LA HISTORIA (EMI LATIN)	14 VARIOUS ARTISTS SALSAHITS 2004 (J&N/SONY DISCOS)	14 LOS TEMERARIOS TRIBUTO AL AMOR (FONOVISA/UG)
15 TEGO CALDERON EL ENEMY DE LOS GUASIBIRI (WHITE LION/BMG LATIN)	15 VARIOUS ARTISTS 30 BACHATAS PEGADITAS (MOCK & ROLL/SONY DISCOS)	15 K-PAZ DE LA SIERRA 20 EXITOS CON LA FUERZA DURANGUENSE (PROCAN/DISA)
16 OBIE BERMUDEZ CONFESIONES (EMI LATIN)	16 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	16 JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBOA)
17 CHAYANNE SINCERO (SONY DISCOS)	17 ELVIS CRESPO GREATEST HITS (SONY DISCOS)	17 EZEQUIEL PENA 20 HERRADURAS DE ORO (FONOVISA/UG)
18 RICKY MARTIN ALMAS DEL SILENCIO (SONY DISCOS)	18 INDIA LATIN SONGBIRD, MI ALMA Y CORAZON (SONY DISCOS)	18 PATRULLA 81 COMO PUDE ENAMORARME DE TI (DISA)
19 WISIN EL SOBREVIVIENTE (LIDERES)	19 JERRY RIVERA CANTO A MI IDOLO...FRANKIE RUIZ (ARIOLA/BMG LATIN)	19 GRUPO MOJADO 20 GREATEST HITS (UNIVISION/UG)
20 MARCOS WITT RECORDANDO OTRA VEZ (SONY DISCOS)	20 VARIOUS ARTISTS SALSA EN LA CALLE OCHO 2004 (PROTEL/UNIVERSAL LATINO)	20 ALICIA VILLARREAL CUANDO EL CORAZON SE CRUZA (UNIVERSAL LATINO)

● 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 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 (Platin). ▲ Certification of 400,000 units (Multi-Platin). \*Asterisk indicates LP is available. Most tape prices and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

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- |  |   |
|--|---|
| AKWID, Univision Records                   | FRANK LOPEZ, Amanecer Christian Network     |
| GABRIEL ABARDA, LARAS                      | GUSTAVO MENÉNDEZ, Warner Chappell           |
| BRYAN BINIAK, AG Mobile                    | GEORGE NORIEGA, Artist, songwriter/Producer |
| JERRY BLAIR, The Fuerte Group              | JORGE PINO, EMI Latin, USA                  |
| BYRON BRIZUELA, Briz Productions           | BERNICE RAMIREZ, VOZ Cristiana              |
| RICHARD BULL, AOL                          | FRANC REYES, Loiza Films                    |
| VICO C, EMI Latin, USA                     | HÉCTOR "PERUCHO" RIVERA, Peru Music         |
| BETO CUEVAS, Warner                        | GUSTAVO SANTAOLALLA, Surco/Vibra/Seminal    |
| JOHN ECHEVARRIA, Universal Music Latino    | MAARTEN STEINKAMP, BMG                      |
| EDDIE FERNÁNDEZ, Sony/ATV Music Publishing | ADOLFO VALENZUELA, Twins Enterprises        |
| LUIS FONSI, Universal Music Latino         | OMAR VALENZUELA, Twins Enterprises          |
| SERGIO GEORGE, Sergio George Productions   | FRANCISCO VILLANUEVA, Mock & Roll           |
| SAMUEL HERNÁNDEZ, SH Productions           | MARCOS WITT, Canzión Produccions            |
| DOUG JAMES, EMI                            | JEFF YOUNG, Disa                            |
| ANDY KLEINMAN, EMEPE3.com                  | MORE PANELISTS TO BE ANNOUNCED!             |

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# Rising From The Ashes Of Electroclash

BY MICHAEL PAOLETTA

The year was 2002. Nü-electro music—often dubbed “electroclash”—was being hailed as the next big thing.

Artists like Peaches, Felix da Housecat, Miss Kittin and Fischerspooner became the unofficial poster children of the scene.

By the time 2003 arrived, however, the electroclash backlash had begun.

“The electroclash scene was more like a very small hiccup,” BPM magazine publisher/editor-in-chief David Ireland says. “Artists that wanted nothing to do with electroclash were pulled into the fold. This scene did not dictate popularity.”

Still, when the time comes to record a new album, what is an artist—one who has been, for better or worse, closely linked to the scene—to do?

If you are Peaches, you deliver a decidedly rock-etched collection. The Canadian singer did just that with her 2003 sophomore album, “Fatherfucker.”

Next month, Miss Kittin and Felix da Housecat follow suit with their respective albums, “I COM” (Astralwerks) and “Devin Dazzle and the Neon Fever” (Emperor Norton).

Miss Kittin has collaborated with the Hacker, Goldenboy and Housecat in the past. “I COM” marks her solo debut.

“When I entered the studio to make this album, I had a master plan, and that was to challenge myself,” says Caroline Hervé, who records as Miss Kittin.

Hervé—who was born in Grenoble,



MISS KITTIN: MIXING MUSICAL INGREDIENTS

France, and now resides in Berlin—says her goal was to intertwine her influences as a DJ and as a music lover with in the pop format.

“I wanted the tracks to have choruses and verses yet still be experimental, nontraditional,” she says.

In other words, she continues, “I wanted it to be like cooking: Lots of

ingredients that don’t necessarily go together but that ultimately work. That was my challenge.”

Felix Stallings Jr.—more commonly known as Felix da Housecat—had a similar approach to his new album.

“Devin Dazzle” follows Housecat’s 2002 set, the critically acclaimed “Kittenz and Thee Glitz.”

“I was lumped into the electroclash trend, and I did not want to die with it,” says Stallings, who emerged from Chicago’s house-music scene in the late ’80s.

“So,” he adds, “the new album had to be more left-field, more mature. I had to seriously test myself as an artist and producer.”

Last year, Housecat toured with the Darkness, the Strokes, Metallica and other rock acts. “It was great sharing the stage with these artists. It helped to further break down the barriers that remain between rock and dance/electronic.”

Spending time on the road with such rock acts helped him “create something completely different” when he began to record tracks for “Devin Dazzle.”

Housecat calls the new album “a post-electronic black punk sound.”

#### TRENDY TAG

Even during the height of the electroclash frenzy, many artists, including

Miss Kittin, were outspoken in distancing themselves from the scene’s core. That’s because, as Miss Kittin says, “we came from the electro scene, not the electroclash scene. That was shit.”



FELIX DA HOUSECAT: LIFE AFTER ELECTROCLASH

Of course, it’s safe to say that being associated with electroclash—and all the media attention it garnered—has helped artists like Miss Kittin and Housecat remain in the spotlight. “They may not openly acknowledge that,” one artist manager who wishes to remain anonymous says, “but it’s the truth.”

The electroclash link may indeed

have forwarded some careers, according to Astralwerks GM Errol Kolosine, but the whole scene was made to sound bigger than it was. “It was more about hype than a national fan base,” he notes.

None of this is lost on New York DJ/producer/club promoter Larry Tee, who coined the term “electroclash.”

“What began as a reaction to the mainstream became absorbed into the mainstream—which is good and healthy,” Tee says.

Indeed, electroclash elements infuse recent tracks by Kylie Minogue, Sugababes, Britney Spears, Missy Elliott, OutKast and N\*E\*R\*D, among others.

Ditto for the debut album from British duo Robots in Disguise. The self-titled disc, due June 22 from Recall Records, blends electro, disco and punk.

Like Miss Kittin, Robots Sue Denim and Dee Plume had a strong desire to write straightforward, traditional songs.

“We both play guitar and we both sing,” Plume says. “That is our foundation. It may be more punk than electro, but it’s who we are.”

Stylistic labels aside, the genuine artists will prevail, Astralwerks’ Kolosine believes. “Artists like Felix and Kittin do not have Svengalis behind them pulling the strings. They are as real as you can get.”

## Contract Dispute Could ‘Blow Up’ In Their Faces

Every now and then we learn of a contractual dispute that leaves us bewildered. Consider the following.

Last year, production duo **Blow-Up (Claudio Camaione & Paolo Cilione)** wrote and produced several songs for recording duo **T.H.E.M. (Christiana Eastman & Justin Nylander)**. The songs appeared on the duo’s album “Bang” on its own **Electrovenus Recordings** label.

All four individuals signed a producers agreement, created by Blow-Up, on May 26, 2003.

This agreement, which was obtained by Beat Box, stipulates that the artist will pay the producer a royalty of 3% for each song on all releases worldwide.

Additionally, it states that the producer will receive a prorated share of all third-party income, including synch licenses.

It also notes that the artist will be supplied with a “Master Mix CD” of the songs as well as a CD file of music and vocals.

Recently, T.H.E.M. and Electrovenus began the process of licensing the Blow-Up-produced track, “Let Me See Your Underwear,” for use in a national TV series.

According to the show’s music supervisor, Electrovenus incorrectly signed off on master and publishing rights. The latter should have been signed off by Blow-Up, the supervisor says.

Upon learning this, Blow-Up sent a letter to T.H.E.M.

Dated March 26, the letter informs the recording duo that the producer is also the master owner, writer and publisher of five songs—including “Let Me See Your Underwear”—on “Bang.”

In the letter, the two producers write, “Any and all negotiations or dealings in the whole universe to license or sell all or part of the five songs mentioned in this letter should be done with authorized master owners, writers, publishers & producers Paolo Cilione & Claudio Camaione.”

The letter continues, “Christiana Eastman, Justin Nylander, T.H.E.M. and Electrovenus Records have no rights ever to negotiate, authorize licensing and/or sell all or parts of the five songs mentioned in this letter anywhere in the whole universe.”

Upon receipt of the March 26 letter, **Jeff Berke of Polk & Berke**, the Los Angeles-based law office that represents T.H.E.M. and Electrovenus, sent a reply to Blow-Up.

In his letter, Berke writes, “You entered into several agreements with Electrovenus pursuant to which you produced recordings of several songs contained on the ‘Bang’ album. The recordings were paid for by Electrovenus.”

Berke’s letter continues, “Your agreements with Electrovenus entitle you to a standard producer’s royalty on the songs that you produced. Although you maintain ownership of the copyrights in the songs that you wrote, Electrovenus holds the copyright in the sound recording that was made of those songs.”

While Blow-Up’s Camaione and Cilione had no comment, T.H.E.M.’s Nylander is unable to make sense of the producers’ March 26 letter.

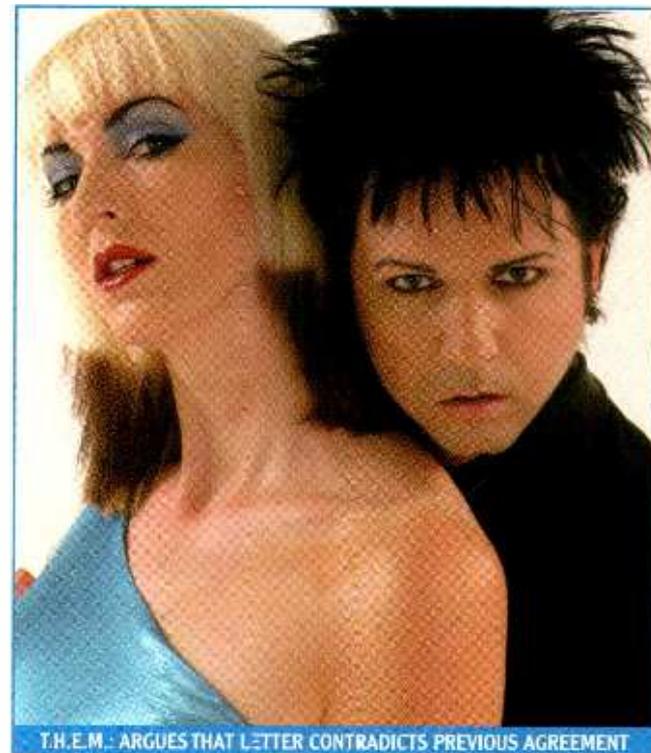
“It seems to contradict the producers agreement they presented to us on May 26, 2003,” Nylander says.

“This often happens—people wanting more and more—particularly when they become more visible and known,” one artist manager says.

This manager is referring to Blow-Up, which is becoming popular on the remix front. The duo has remixed tracks for **Blondie, the Flaming Lips and Madonna**.

Let’s hope all the parties involved in this contractual dispute will resolve their differences—sooner rather than later.

Such actions have the potential to seriously damage everyone’s business interests. We would hate to see such promising



T.H.E.M.: ARGUES THAT LETTER CONTRADICTS PREVIOUS AGREEMENT

careers adversely affected by a contract dispute.

At the end of the day, the TV series decided against licensing “Let Me See Your Underwear”—not because of copyright issues, but because the scene in which the music was to appear ended up on the cutting-room floor.

Still, we wonder if this music supervisor will want to work with T.H.E.M. or Blow-Up in the future.

This dispute is also analyzed in the April 12 edition of Entertainment Law Weekly, which can be accessed at billboard.biz.

APRIL 17 2004				Billboard® <b>HOT DANCE SINGLES SALES</b> ™	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Artist
				<b>NUMBER 1</b>	3 Weeks At Number 1
1	1	1	3	LOVE PROFUSION MAVERICK 42703/WARNER BROS. CD	Madonna ♀
2	NEW	1	1	8TH WORLD WONDER (THE REMIXES) CURB 71103 CD	Kimberley Locke
3	2	2	22	ME AGAINST THE MUSIC JIVE 57572/ZOMBA CD	Britney Spears Featuring Madonna ♀
4	3	5	17	NOTHING FAILS/NOBODY KNOWS ME MAVERICK 42682/WARNER BROS. CD	Madonna
5	4	4	21	YOU PROMISED ME (TU ES FOUTU) BENZ STREET/WAAKO 75434/ZYX CD	In-Grid
6	6	6	5	LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES) WARNER BROS. 42685 CD	Seal ♀
7	NEW	1	1	AERODYNAMIK ASTRALWERKS 48204 CD	Kraftwerk
8	8	37	37	THE DISTRICT SLEEPS ALONE TONIGHT SUB POP 70614 CD	The Postal Service ♀
9	15	19	19	BREATHE (REMIXES) MAVERICK 42689/WARNER BROS. CD	Michelle Branch ♀
10	11	13	29	SYMPATHY FOR THE DEVIL (REMIXES) ABKCO 719666 CD	The Rolling Stones ♀
11	8	10	30	RUBBERNECKIN' (PAUL OAKENFOLD REMIX) BMG STRATEGIC MARKETING/CA 54218/RMG CD	Elvis Presley
12	14	11	31	(THERE'S GOTTA BE) MORE TO LIFE FOREFRONT 52925/VIRGIN CD	Stacie Orrico ♀
13	7	12	28	OFFICIALLY MISSING YOU (REMIXES) ELEKTRA 47436/EEG CD	Tamia ♀
14	13	9	4	CHERRY BLOSSOM GIRL SOURCE 47769/ASTRALWERKS CD	Air
15	10	3	1	SAVE MY SOUL TOMMY BOY SILVER LABEL 2438/TOMMY BOY CD	Kristine W
16	18	19	8	TRULY NETTWERK 33221 CD	Delerium Featuring Nerina Pallot
17	12	14	8	TOXIC (REMIXES) JIVE 59214/ZOMBA CD	Britney Spears ♀
18	16	17	22	HAREM (CANCAO DO MAR) (M. LEHMAN, R. RIVERA & H. HECTOR REMIXES) NEMO STUDIO 53240/ANGEL CD	Sarah Brightman
19	20	18	61	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) MONARCH/ISLAND 06379310/JMG CD	Mariah Carey ♀
20	25	—	2	CRUSH MUTE 9240 CD	Paul Van Dyk
21	17	25	39	HOLLYWOOD (REMIXES) MAVERICK 42638/WARNER BROS. CD	Madonna ♀
22	15	16	16	BORN TOO SLOW V2 27804 CD	The Crystal Method ♀
23	19	—	2	GET YOURSELF HIGH FREESTYLE DUST 47737/ASTRALWERKS CD	The Chemical Brothers Featuring K-OS ♀
24	21	24	9	AS THE RUSH COMES ULTRA 1192 CD	Motorcycle ♀
25	NEW	1	1	THE AIR THAT I BREATHE ROBBINS 72100 CD	Judy Torres Featuring Collage

APRIL 17 2004				Billboard® <b>HOT DANCE RADIO AIRPLAY</b> ™	
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Artist	
			<b>NUMBER 1</b>	3 Weeks At Number 1	
1	1	10	LOVE ME RIGHT (OH SHEILA) ULTRA	Angel City Featuring Lara McAllen	
2	3	18	AS THE RUSH COMES ULTRA	Motorcycle	
3	2	10	TOXIC JIVE/ZOMBA	Britney Spears	
4	4	5	RED BLOODED WOMAN CAPITOL	Kylie Minogue	
5	6	19	IT'S MY LIFE INTERSCOPE	No Doubt	
6	5	8	DEJA VU (IT'S HARD TO BELIEVE) TOMMY BOY SILVER LABEL/TOMMY BOY	The Roc Project Featuring Tina Novak	
7	10	3	I LIKE LOVE (I LOVE LOVE) ROBBINS	Solitaire	
8	16	2	BURNED WITH DESIRE ULTRA	Armin Van Buuren Featuring Justine Suissa	
9	8	4	DON'T WANNA LOSE THIS FEELING ULTRA	Dannii Minogue	
10	9	18	WHEREVER YOU ARE (I FEEL LOVE) ROBBINS	Laava	
11	20	4	YEAH! LAFACE/ZOMBA	Usher Featuring Lil Jon & Ludacris	
12	11	10	ROCK YOUR BODY, ROCK MOONSHINE	Ferry Corsten	
13	24	11	THE WAY YOU MOVE LAFACE/ZOMBA	OutKast Featuring Sleepy Brown	
14	18	3	BEAUTIFUL THINGS ROBBINS	Andain	
15	12	6	GIVE IT UP ROBBINS	Kevin Aviance	
16	13	3	DIP IT LOW DEF SOUL/0/JMG	Christina Milian	
17	21	5	WHITE FLAG ARISTA/RMG	Dido	
18	14	22	HEY YA! LAFACE/ZOMBA	OutKast	
19	17	3	STRAIGHT AHEAD KING BRAIN/ARTEMIS	Tube & Berger Featuring Chrissie Hynde	
20	19	8	LOVE'S DIVINE WARNER BROS.	Seal	
21	7	21	GIA ULTRA	Despina Vandi	
22	15	9	I FEEL LOVE BLUE MAN GROUP/LAUA	Blue Man Group Featuring Venus Hum	
23	22	18	DEEPEST BLUE ULTRA	Deepest Blue	
24	RE-ENTRY	—	NOTHING BUT YOU MUTE	Paul Van Dyk Featuring Hemstock & Jennings	
25	RE-ENTRY	—	CRUISING ULTRA	N&K Vs. Denis The Menace Feat. Alex Prince	

APRIL 17 2004				Billboard® <b>TOP ELECTRONIC ALBUMS</b> ™	
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Artist	
			<b>NUMBER 1</b>	9 Weeks At Number 1	
1	1	14	VARIOUS ARTISTS RAZOR & TIE 89077	Fired Up!	
2	2	52	THE POSTAL SERVICE SUB POP 595 [M]	Give Up	
3	3	5	ZERO 7 ULTIMATE OILEMMA/ELEKTRA 61558*/EEG [M]	When It Falls	
4	5	12	THE CRYSTAL METHOD V2 27176*	Legion Of Boom	
5	6	10	AIR SOURCE 96632*/ASTRALWERKS	Talkie Walkie	
6	4	9	SOUNDTRACK CAPITOL 95912	Queer Eye For The Straight Guy	
7	8	2	THE RIDDLER TOMMY BOY 1580 [M]	Dance Mix 5	
8	7	5	LOUIE DEVITO DEE VEE 0008/MUSICRAMA	Dance Divas II	
9	9	10	JOHNNY VICIOUS ULTRA 1180 [M]	Ultra.Trance:3	
10	11	16	SARAH MCLACHLAN NETTWERK/ARISTA 59763/RMG	Remixed	
11	10	7	RAVIN GEORGE V 71050 [M]	Buddha Bar VI	
12	14	27	ENIGMA VIRGIN 91929	Voyageur	
13	13	25	MARIAH CAREY COLUMBIA 87154/SONY MUSIC	The Remixes	
14	12	4	SQUAREPUSHER WARP 117*	Ultravisitor	
15	15	10	VARIOUS ARTISTS ROBBINS 75043	Best Of Trance Volume Four	
16	18	2	VARIOUS ARTISTS WATER 060407	Pure Trance 3	
17	16	6	THE HAPPY BOYS ROBBINS 75044	Techno Party (Volume Two)	
18	20	27	THE CHEMICAL BROTHERS FREESTYLE DUST/ASTRALWERKS 92714*/VIRGIN	Singles '93 - '03	
19	17	20	LOUIE DEVITO DEE VEE 0008/MUSICRAMA	N.Y.C. Underground Party 6	
20	22	31	VARIOUS ARTISTS VERVE 000598*/VJG	Verve/Remixed2	
21	23	2	ARMIN VAN BUUREN ULTRA 1202	A State Of Trance 2004	
22	25	21	THE HAPPY BOYS ROBBINS 75041 [M]	Dance Party (Like It's 2004)	
23	24	48	VARIOUS ARTISTS MADACY 4981	30th Anniversary Collection: Ultimate Disco	
24	19	4	JAMES LAVELLE GLOBAL UNDERGROUND 026	Global Underground: Romania #026	
25	21	6	RICHARD "HUMPTY" VISSION SYSTEM 1028	Big Floor Funk	

• Dance Airplay titles showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay 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 VNU 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.

# Billboard® **HOT DANCE CLUB PLAY**™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Artist
				<b>NUMBER 1</b>	1 Week At Number 1
1	5	6	5	SAVE MY SOUL TOMMY BOY SILVER LABEL 2438/TOMMY BOY	Kristine W
2	4	5	9	TRULY NETTWERK 33221	Delerium Featuring Nerina Pallot
3	6	8	6	AMAZING (FULL INTENTION AND JACK N RORY MIXES) SONY MUSIC IMPORT	George Michael
4	1	2	9	NOT IN LOVE (D. AUDE, MINGE BINGE, & R.H. VISSION MIXES) INTERSCOPE PROMO	Enrique Iglesias Featuring Kelis ♀
5	2	1	9	LOVE PROFUSION (R. ROSARIO, CRAIG J., PASSENGERZ, & BLOW-UP MIXES) MAVERICK 42703/WARNER BROS.	Madonna ♀
6	9	12	6	HOLE IN THE HEAD (FULL INTENTION & GRAVITAS MIXES) ISLAND PROMO/INTERSCOPE	Sugababes ♀
7	3	4	10	FREE (S.A.F. & NEMO MIXES) NEMO STUDIO PROMO/ANGEL	Sarah Brightman
8	14	25	5	NEVER LET ME DOWN SYSTEM 1027	Richard "Humpty" Vission ♀
9	8	3	8	TOXIC (REMIXES) JIVE 59214/ZOMBA	Britney Spears ♀
10	11	15	8	FRIDAY MARSHMALLOW VINYL SOUL 1268/MUSIC PLANT	Samba La Casa
11	13	20	7	STRAIGHT AHEAD KING BRAIN 5150/ARTEMIS	Tube & Berger Featuring Chrissie Hynde ♀
12	12	19	7	ELECTRIFY AVEX/NITEGROOVES 203/KING STREET	GTS Featuring Heigo Tani
13	26	36	3	JUST A LITTLE WHILE (P. RAUHOFFER & M. JOSHUA MIXES) VIRGIN 38898	Janet Jackson ♀
14	19	26	6	SEX BOMB (THE REMIXES) DECCA PROMO/UTV	Tom Jones
15	7	7	10	GOOD BOYS (REMIXES) SANCTUARY 85595	Blondie ♀
16	23	31	5	BROKEN WINGS LIZA PROMO	Thea Austin
17	10	11	8	MAKE ME DANCE ALL NIGHT PAS PROMO	3 Speaker High
18	27	33	4	YOU MAKE ME FEEL BRAND NEW (REMIXES) SIMPLYRED.COM PROMO/RED INK	Simply Red ♀
19	17	10	12	WHERE LOVE IS COMMISSION PROMO	Trinity Featuring Revi
20	32	39	3	SAVING MY LOVE (ROSABEL & JOSH HARRIS MIXES) FRIXION 9002	Pat Hodges
21	16	9	11	SIGNED, SEALED, DELIVERED CENTAUR 30079	Colton Ford And Pepper Mashay
22	15	13	13	BORN TOO SLOW (E. MORILLO, DEEPSKY, & NUBREED MIXES) V2/SUBUSA 27804/SUBJUMINAL	The Crystal Method ♀
23	30	34	4	I LIKE LOVE (I LOVE LOVE) ROBBINS 72096	Solitaire
				<b>POWER PICK</b>	
24	38	—	2	HOW DID YOU KNOW DEE VEE 003	Kurtis Mantronik Presents Chamonix
25	33	40	3	MY LIFE JVM PROMO	Junior Vasquez Presents Jason

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Artist
26	20	17	20	I TRY (RAUHOFFER, PILIAVIN & ZIMBARDO MIXES) STAR 69 1265	Made By Monkeys Featuring Maria Matto
27	41	—	2	DIP IT LOW (FULL INTENTION, JJ FLORES, TYAS & LAWRENCE MIXES) DEF SOUL PROMO/0/JMG	Christina Milian ♀
28	35	35	4	GET BETTER ROBBINS 72098	K.M.C. Featuring Sandy
29	42	—	2	LEFT OUTSIDE ALONE (REMIXES) DAYLIGHT PROMO/EPIC	Anastacia
30	39	46	3	DREAM-A-LOT'S THEME (I WILL LIVE FOR LOVE) MERCURY PROMO/UTV	Donna Summer
31	40	48	3	NAUGHTY GIRL (CALDERONE & QUAYLE REMIX) COLUMBIA PROMO	Beyonce ♀
32	31	29	8	FIND MYSELF STAR 69 1272	Presta + Stakey
33	21	18	10	IT'S MY LIFE (REMIXES) INTERSCOPE PROMO	No Doubt ♀
34	18	16	14	FACE TO FACE VIRGIN PROMO	Daft Punk ♀
35	22	22	12	ALL THINGS (JUST KEEP GETTING BETTER) CAPITOL 53832	Widelife With Simone Denny ♀
36	25	14	15	BURNING BENZ STREET/EPISODE 1253/WAAKO	Robbie Rivera & Axwell Feat. Suzan Brittan
37	45	—	2	JAM SESSIONS FOREVER SOUL 001/ESNTION	Mr. Ali Vs. E-Smoove
38	24	24	12	WHERE DID LOVE GO RM PROMO	Sun
39	29	23	13	POWERLESS (SAY WHAT YOU WANT) (WIDELIFE, JUNIOR, & CHAB MIXES) DREAMWORKS PROMO	Nelly Furtado ♀
40	28	21	14	SLIPPIN' AWAY NOSTALGIC 20001	Sweet Rains
				<b>HOT SHOT DEBUT</b>	
41	NEW	1	1	ILLUSION BENZ STREET/WAAKO PROMO/ZYX	Benassi Bros. Featuring Sandy
42	NEW	1	1	LET IT GO DEFINITIVE/FOREVER SOUL 002/ESNTION	Norty Cotto
43	NEW	1	1	DON'T LOOK BACK (REMIXES) EMI LATIN PROMO/VIRGIN	Thalia
44	NEW	1	1	THIS LOVE (JUNIOR VASQUEZ MIXES) OCTONE/J PROMO/RMG	Maroon5 ♀
45	NEW	1	1	COME INTO MY LIFE (REMIXES) FUNK LA PLANET PROMO	Joyce Sims
46	NEW	1	1	A DAY IN THE LIFE (2004 REMIX) VINYL SOUL 1278/MUSIC PLANT	Frisicia & Lamboy Vs. Todd Terry
47	50	—	2	YOU HAVE A WAY MIRRA 046/MUSIC PLANT	Anthony Cole
48	34	27	12	LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES) WARNER BROS. 42685	Seal ♀
49	43	38	5	U LIKE THIS (MEGAMIX) COLUMBIA PROMO	Mariah Carey
50	44	43	4	CHANGES (FELIX DA HOUSECAT REMIX) SANCTUARY PROMO	Kelly Osbourne & Ozzy Osbourne ♀

• 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 single, or CD maxi-single, or CD single respectively, based upon availability. 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.

# Blue County Rides New Label's Momentum

BY DEBORAH EVANS PRICE

NASHVILLE—When all the dominos begin tumbling, sometimes it's best to make the most of the momentum. That may be the best way to describe the rapidly accelerating career of Asylum-Curb duo Blue County.

Longtime friends Aaron Benward and Scott Reeves signed their deal with Asylum last year during the annual Country Radio Seminar (CRS). By the time CRS rolled around this past March, they already had a hit single, "Good Little Girls," climbing the chart.

Blue County also recently netted an Academy of Country Music nomination in the top vocal duo category. That's an impressive feat, considering its album wasn't even released until April 6.

All of this activity is happening for the duo in an environment in which acts are signed to labels and can often languish for two or more years before a slot opens for them on the label's release schedule.

## ROAD TO BLUE COUNTY

Benward previously performed contemporary Christian music with his

father as the duo Aaron Jeffrey and later released a solo album. Reeves had recorded an independent album and starred on soap opera "The Young & the Restless."

The two met at a video shoot in Nashville six years ago and became good friends. Their first collaboration was actually a screenplay. (John Travolta's brother Joey is attached as director, but the film has been put on the back burner because of the duo's music career.)

Knowing music was really their first love, the mens' wives suggested they try writing songs and performing together.

From there, they began shopping for a record deal. Nashville publisher Ree Guyer Buchanan introduced them to Asylum VP of A&R Doug Johnson.

"He was so passionate from the first moment about us, and his belief was so deep," Reeves says.

Johnson's enthusiasm, combined with the fact that Curb's Asylum imprint was brand-new and ready to move quickly, were key factors in

the duo's signing.

"Other labels wanted to do the typical development thing—get a sound, do some demos and develop," Reeves says, recounting the usual way a new



BLUE COUNTY: ASYLUM'S FIRST NEW-ARTIST SIGNING

act is groomed. "Asylum was ready to just shoot out the gate, which was very attractive to us."

Asylum VP of promotion Rob Dalton says the label deliberately used its flexibility to entice Blue County to sign. "They were looking at 12 to 18 months before they could get anything going [on another label]. We

said, 'How about two weeks?'"

True to the label's word, within two weeks of signing its deal the duo was in the studio working with producers Dann Huff and Johnson recording the first two songs. One of those was debut single "Good Little Girls." It is currently No. 13 on the *Billboard* Hot Country Singles & Tracks chart.

## ON THE FAST TRACK

Blue County was the first new act signed to Asylum. (The roster includes established artists Hank Williams Jr., LeAnn Rimes and Wynonna.) As a result, Asylum staffers were able to focus their efforts on the duo immediately.

"Everything was on a fast track for them," Dalton says of the duo, which is booked by Creative Artists Agency and managed by Mitchell Solarek of Maximum Artists Management.

By the end of May, Blue County had launched a radio tour that would take it to more than 140 stations. Afterward, the duo began recording the rest

of the album in late fall.

Although things were moving quickly, Benward and Reeves say they didn't feel pressured. They had been writing and collecting songs all summer and were anxious to record.

Though the fast track has worked well in launching Blue County, Dalton says that doesn't mean all Asylum acts will be moved through the pipeline as quickly, because of the nature of the business.

"There's just a limited amount of space in this funnel that we call radio," he says. "There's only so much you can effectively run through, and if we don't win at radio, we don't win."

"Being able to find the right window to give a record and an artist its best possible shot is where the wait comes in, because you want everything to have its focus," Dalton adds.

He predicts that in the future companies will have smaller rosters and, therefore, will be able to put acts through the pipeline more quickly.

"This whole 18-month turnaround time is an eternity for an artist who is trying to make a career and support a family."

# NIRA Brings Indies Together

In an effort to unite the independents on Music Row, a group of executives has formed the **Nashville Independent Recording Assn.** (NIRA). The nonprofit group seeks to recruit members from among the independent labels, artists, producers, record promoters, booking agents, musicians and songwriters working in Nashville.

The fledgling organization has chosen a board of directors, registered its name with the state and implemented its bylaws. Now, it is opening itself up to general members.

"Anything that's independent, we would like them to be part of our organization," founder and president **Deborah Danker** says.

The group's architects hope to help independents gain recognition through such activities as awards shows, concerts, club events and Internet and radio promotions while also giving members a chance to network and collaborate.

Danker says the idea for the group came when she "realized we're down to four major labels and so many independents. But they weren't united... My major goal is to pull the independents

together and keep the music in Nashville."

Danker runs **International Sourcing Plus** and is involved in merchandising, consulting and public relations. Veteran Music Row figure and recording studio owner **Gene Kennedy** is the group's VP. **Dan Wunsch** of **Nashville Music Guide** is the secretary. The board of directors also includes photographer **Barry McCloud**, **Ken Woods** of **Ken Woods Promotions** and attorney **Tim Roablhoff**, the group's counsel.

NIRA will hold its meetings on the second Tuesday of every month. The next meeting is April 13 at 5:30 p.m. in the main conference room of **Freedom Hall** on the **Belmont University** campus.

Outside of Nashville, other independent labels and distributors are also taking exploratory steps to found a trade organi-

zation modeled after the United Kingdom's **Assn. of Independent Music** (see story, page 6).

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



**ON THE ROW:** Rodney Crowell has signed with **Refugee Management International** in Nashville. New York-based **Gary Rabin** previously managed the **DMZ/Columbia** artist.

Hit songwriters **Larry Boone** and **Rick Bowles** have formed **Patrick Stuart Music, L.L.C.** and have entered a co-publishing agreement with **Blacktop Music Group**.

**Clint Black**, business manager **Charles Sussman** and veteran music publisher **Mike Sebastian** formed **Blacktop** three years ago.

Boone's writing credits include **Don Williams'** "Old Coyote Town" and **Lonestar's** "Everything's Changed." Bowles wrote **Reba McEntire's** "I Know How He Feels" and **Alabama's** "Down Home."



DANKER: ALL INDEPENDENTS ARE INVITED

# UMVD Heads The Herd

BY PHYLLIS STARK

NASHVILLE—Perennial leader Universal Music & Video Distribution remained the dominant distributor of country albums in the first quarter of this year, although BMG is nipping at its heels.

UMVD commanded 30% of the market in the three-month period, according to Nielsen SoundScan. Although up slightly from the 29.8% share it had in the same quarter last year (see chart), it is off from its 2003 year-end share of 32.6%.

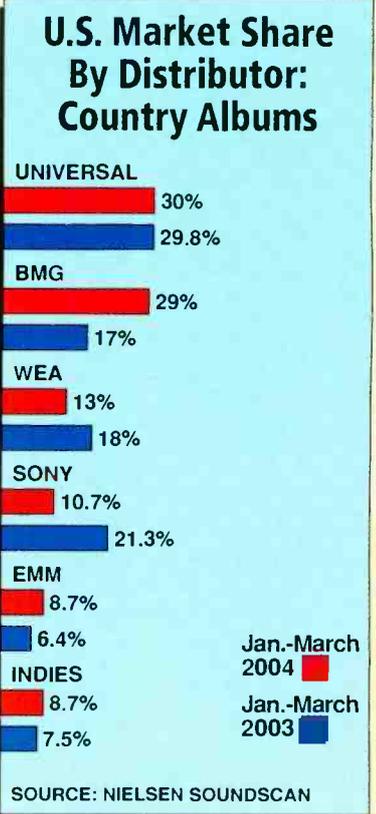
BMG, meanwhile, has closed the gap and is just one percentage point away from UMVD, with a 29% share for the quarter. That is up significantly from its year-ending 22% share for 2003. It is up even more significantly from the 17% share it had in first-quarter 2003.

Kenny Chesney's multiple-week, country chart-topping "When the Sun Goes Down" and continuing sales of Alan Jackson's "Greatest Hits Volume II" helped BMG tighten the race against Universal.

WEA remains in third place for the quarter with a 13% share, off from its 15.3% share at the end of 2003. Sony stays in fourth place for the quarter, dipping from 14.4% at the end of 2003 to 10.7%.

EMI Music Marketing pulled ahead of the collective share of the indies to take fifth place in the first quarter. EMI is up to 8.7% from 7.6% at the end of the year.

EMM's fortunes have been bolstered by the success of Keith Urban's "Golden Road," which remains in the top five on the Top Country Albums chart 18 months after its release. Urban's Capitol Records labelmates Dierks Bentley and Trace Adkins also helped the cause. Both ended the quarter with albums in the chart's top 20.



APRIL 17  
2004

# Billboard® TOP COUNTRY ALBUMS™

Sales data compiled by Nielsen SoundScan					Nielsen SoundScan								
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	9	<b>KENNY CHESNEY</b> ▲ <sup>2</sup> BNA 58801/RLG (12.98/18.98)	<b>When The Sun Goes Down</b>	1	38	36	29	8	<b>RODNEY CARRINGTON</b> CAPITOL 94164 (18.98 CD)	<b>Greatest Hits</b>	11
				<b>NUMBER 1</b>							9 Weeks At Number 1		
2	NEW	1		<b>TRACY LAWRENCE</b> DREAMWORKS 00103/INTERSCOPE (18.98 CD)	<b>Strong</b>	2	40	40	38	33	<b>TRACE ADKINS</b> ● CAPITOL 81512 (10.98/18.98)	<b>Greatest Hits Collection, Volume I</b>	1
				<b>HOT SHOT DEBUT</b>							Restless 3		
3	4	5	78	<b>KEITH URBAN</b> ▲ CAPITOL 32936 (10.98/18.98)	<b>Golden Road</b>	3	42	42	42	25	<b>CHRIS CAGLE</b> ● CAPITOL 40516 (11.98/18.98)	<b>Chris Cagle</b>	1
				<b>GREATEST GAINER</b>							A Few Questions 3		
4	2	2	22	<b>TOBY KEITH</b> ▲ <sup>3</sup> DREAMWORKS 45043/INTERSCOPE (12.98/18.98)	<b>Shock'n Y'All</b>	1	43	41	45	40	<b>CLAY WALKER</b> RCA 67068/RLG (11.98/18.98)	<b>The Truth About Men</b>	5
5	3	4	25	<b>JOSH TURNER</b> ● MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]	<b>Long Black Train</b>	3	44	44	46	8	<b>KEITH URBAN</b> CAPITOL 97847 (9.98/17.98)	<b>Keith Urban In The Ranch</b>	34
6	5	3	16	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA NASHVILLE 54860/RLG (18.98 CD)	<b>Greatest Hits Volume II</b>	2	45	44	44	46	<b>JO DEE MESSINA</b> CURB 78790 (18.98 CD)	<b>Greatest Hits</b>	1
7	6	6	102	<b>KENNY CHESNEY</b> ▲ <sup>2</sup> BNA 67038/RLG (12.98/18.98)	<b>No Shoes, No Shirt, No Problems</b>	1	46	43	40	31	<b>TOBY KEITH</b> MERCURY 170351/UMGN (12.98 CD)	<b>The Best Of Toby Keith: 20th Century Masters The Millennium Collection</b>	5
8	7	7	27	<b>GARY ALLAN</b> ● MCA NASHVILLE 050111/UMGN (8.98/12.98)	<b>See If I Care</b>	2	47	47	43	57	<b>GEORGE STRAIT</b> ● MCA NASHVILLE 170319/UMGN (12.98/18.98)	<b>For The Last Time: Live From The Astrodome</b>	2
9	8	10	75	<b>RASCAL FLATTS</b> ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	<b>Melt</b>	1	48	50	48	35	<b>WYNONNA</b> CURB 78811 (12.98/18.98)	<b>What The World Needs Now Is Love</b>	1
10	9	9	27	<b>MARTINA MCBRIDE</b> ▲ RCA 54207/RLG (11.98/18.98)	<b>Martina</b>	1	49	49	49	28	<b>VARIOUS ARTISTS</b> WARNER BROS./BMG/CURB/SONY MUSIC 73955/WARNER STRATEGIC MARKETING (18.98 CD)	<b>Totally Country Vol. 3</b>	2
11	11	11	72	<b>SHANIA TWAIN</b> ◆ <sup>3</sup> MERCURY 170314/UMGN (12.98 CD)	<b>Up!</b>	1	50	51	47	77	<b>RANDY TRAVIS</b> ● WORD-CURB 86236/WARNER BROS. (11.98/18.98)	<b>Rise And Shine</b>	8
12	15	14	38	<b>BROOKS &amp; DUNN</b> ● ARISTA NASHVILLE 67070/RLG (12.98/18.98)	<b>Red Dirt Road</b>	1	51	45	41	38	<b>PAT GREEN</b> ● REPUBLIC 000562/UNIVERSAL SDUTH (8.98/12.98)	<b>Wave On Wave</b>	2
13	10	13	20	<b>DIXIE CHICKS</b> ● MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD)	<b>Top Of The World Tour Live</b>	3	52	52	52	11	<b>CLINT BLACK</b> RCA 52551/BMG HERITAGE (18.98 CD)	<b>Ultimate Clint Black</b>	39
14	12	16	33	<b>DIERKS BENTLEY</b> ● CAPITOL 39814 (12.98/18.98)	<b>Dierks Bentley</b>	4	53	53	51	26	<b>ALABAMA</b> RCA 54371/RLG (14.98 CD)	<b>The American Farewell Tour</b>	6
15	13	12	89	<b>TOBY KEITH</b> ▲ <sup>3</sup> DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	<b>Unleashed</b>	1	54	54	50	19	<b>VARIOUS ARTISTS</b> UNIVERSAL SOUTH 000458* (18.98 CD)	<b>Live!n' Lovin' Losin': Songs Of The Louvin Brothers</b>	44
16	17	17	37	<b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 50505/RLG (12.98/18.98)	<b>Mud On The Tires</b>	1	55	55	63	32	<b>DOLLY PARTON</b> RCA 52008/BMG HERITAGE (18.98 CD)	<b>Ultimate Dolly Parton</b>	20
17	14	8	5	<b>CLINT BLACK</b> EQUITY 3001 (18.98 CD)	<b>Spend My Time</b>	3	56	46	—	2	<b>DAVID LEE MURPHY</b> KOCH 8189 (18.98 CD)	<b>Tryin' To Get There</b>	46
18	18	15	71	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 78746 (12.98/18.98)	<b>Tim McGraw And The Dancehall Doctors</b>	2	57	56	53	31	<b>JOHN MICHAEL MONTGOMERY</b> WARNER BROS. 73918/WRN (18.98 CD)	<b>The Very Best Of John Michael Montgomery</b>	11
19	19	22	40	<b>BUDDY JEWELL</b> ● COLUMBIA 90131/SONY MUSIC (12.98 EQ/18.98)	<b>Buddy Jewell</b>	1	58	58	57	31	<b>JEFF FOXWORTHY</b> WARNER BROS. 73903/RHINO (18.98 CD/DVD)	<b>The Best Of Jeff Foxworthy: Double Wide, Single Minded</b>	10
20	23	25	43	<b>GEORGE STRAIT</b> ● MCA NASHVILLE 000114/UMGN (8.98/12.98)	<b>Honkytonkville</b>	1	59	57	59	24	<b>VARIOUS ARTISTS</b> GAITHER MUSIC GROUP 42459 (18.98 CD)	<b>Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One</b>	37
21	20	19	90	<b>ELVIS PRESLEY</b> ▲ <sup>3</sup> RCA 68079*/RMG (12.98/19.98)	<b>Elvis: 30 #1 Hits</b>	1	60	67	—	2	<b>MERLE HAGGARD</b> CAPITOL 95627 (25.98 CD)	<b>40 #1 Hits</b>	60
22	21	18	16	<b>TRACE ADKINS</b> ● CAPITOL 40517 (12.98/18.98)	<b>Comin' On Strong</b>	3	61	59	56	44	<b>DIXIE CHICKS</b> ▲ <sup>6</sup> MONUMENT/COLUMBIA 96840*/SONY MUSIC (12.98 EQ/18.98)	<b>Home</b>	1
23	28	30	84	<b>MONTGOMERY GENTRY</b> ▲ COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)	<b>My Town</b>	3	62	61	54	25	<b>VARIOUS ARTISTS</b> SUGAR HILL 3980 (17.98 CD)	<b>Just Because I'm A Woman: Songs Of Dolly Parton</b>	6
24	22	28	51	<b>SOUNDTRACK</b> WARNER BROS. 48424/WRN (18.98 CD)	<b>Blue Collar Comedy Tour: The Movie</b>	16	63	69	—	35	<b>ALABAMA</b> RCA 67062/RLG (18.98 CD)	<b>In The Mood: The Love Songs</b>	4
25	24	24	20	<b>LEANN RIMES</b> ● CURB 78829 (18.98 CD)	<b>Greatest Hits</b>	3	64	64	61	22	<b>BILLY CURRINGTON</b> MERCURY 000164/UMGN (4.98/9.98) [M]	<b>Billy Currington</b>	17
26	25	21	16	<b>RON WHITE</b> PARALLEL/IMP-O 001582/UME (12.98 CD) [M]	<b>Drunk In Public</b>	21	65	62	58	27	<b>LYLE LOVETT</b> CURB 001182*/LOST HIGHWAY (12.98 CD)	<b>My Baby Don't Tolerate</b>	7
27	31	32	74	<b>JOHNNY CASH</b> ▲ AMERICAN 063339*/LOST HIGHWAY (12.98 CD)	<b>American IV: The Man Comes Around</b>	2	66	60	60	86	<b>NICKEL CREEK</b> ● SUGAR HILL 3941 (18.98 CD)	<b>This Side</b>	2
28	29	35	44	<b>LONESTAR</b> ▲ BNA 67076/RLG (12.98/18.98)	<b>From There To Here: Greatest Hits</b>	1	67	70	64	33	<b>VARIOUS ARTISTS</b> GAITHER MUSIC GROUP 42460 (18.98 CD)	<b>Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two</b>	42
29	26	23	35	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA NASHVILLE 53037/RLG (12.98/18.98)	<b>Greatest Hits Volume II And Some Other Stuff</b>	1	68	70	64	33	<b>LINDA RONSTADT</b> ELEKTRA 78109/RHINO (17.98 CD)	<b>The Very Best Of Linda Ronstadt</b>	19
30	30	—	2	<b>ELVIS PRESLEY</b> RCA 57868/BMG STRATEGIC MARKETING GROUP (18.98 CD)	<b>Elvis: Ultimate Gospel</b>	30	69	65	55	54	<b>TERRI CLARK</b> MERCURY 170325/UMGN (11.98/18.98)	<b>Pain To Kill</b>	5
31	32	27	41	<b>JIMMY WAYNE</b> DREAMWORKS 450355/INTERSCOPE (17.98 CD)	<b>Jimmy Wayne</b>	7	70	71	66	34	<b>WILLIE NELSON</b> LEGACY/COLUMBIA 86740/SONY MUSIC (12.98 EQ CD)	<b>The Essential Willie Nelson</b>	24
32	34	26	74	<b>ALISON KRAUSS + UNION STATION</b> ▲ ROUNDER 810515 (18.98 CD)	<b>Live</b>	9	71	63	62	21	<b>BILL ENGVALL</b> WARNER BROS. 48534/WRN (18.98 CD)	<b>Here's Your Sign: Reloaded</b>	37
33	27	20	4	<b>CROSS CANADIAN RAGWEED</b> UNIVERSAL SOUTH 001888 (12.98 CD)	<b>Soul Gravy</b>	5	72	66	65	22	<b>BILLY RAY CYRUS</b> WORD-CURB 86274/WARNER BROS. (18.98 CD)	<b>The Other Side</b>	18
34	35	33	20	<b>REBA MCENTIRE</b> ● MCA NASHVILLE 000451/UMGN (8.98/12.98)	<b>Room To Breathe</b>	4	73	68	68	10	<b>THE FLATLANDERS</b> NEW WEST 5049 (18.98 CD) [M]	<b>Wheels Of Fortune</b>	35
35	37	36	21	<b>RANDY TRAVIS</b> WORD-CURB 86273/WARNER BROS. (18.98 CD)	<b>Worship &amp; Faith</b>	9	74	74	75	5	<b>VARIOUS ARTISTS</b> MADACY 5883 (12.98 CD)	<b>Country Favorites</b>	66
36	16	—	2	<b>WAYLON JENNINGS</b> RCA 57267/BMG HERITAGE (18.98 CD)	<b>Ultimate Waylon Jennings</b>	16	75	72	67	27	<b>VARIOUS ARTISTS</b> CAPITOL 93166 (18.98 CD)	<b>CMT Presents: Most Wanted, Volume 1</b>	11
37	33	31	89	<b>JOE NICHOLS</b> ● UNIVERSAL SOUTH 170285 (8.98/12.98) [M]	<b>Man With A Memory</b>	9							

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

APRIL 17  
2004

# Billboard® TOP COUNTRY CATALOG ALBUMS™

Sales data compiled by Nielsen SoundScan					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	3	<b>SOUNDTRACK</b> ▲ <sup>7</sup>	LOST HIGHWAY/MERCURY 170063/UMGN (8.98/12.98)	<b>0 Brother, Where Art Thou?</b>	174	13	12	<b>WILLIE NELSON</b> ▲	LEGACY/COLUMBIA 89322/SONY MUSIC (7.98 EQ/11.98)	<b>16 Biggest Hits</b>	290
2	1	<b>LARRY THE CABLE GUY</b>	PARALLEL/IMP-O 001423/UME (18.98 CD)	<b>Lord, I Apologize</b>	42	13	13	<b>DIXIE CHICKS</b> ◆ <sup>12</sup>	MONUMENT 68195/SONY MUSIC (10.98 EQ/17.98) [M]	<b>Wide Open Spaces</b>	322
3	2	<b>SHANIA TWAIN</b> ◆ <sup>19</sup>	MERCURY 536003/UMGN (8.98/12.98)	<b>Come On Over</b>	335	17	17	<b>HANK WILLIAMS JR.</b> ▲ <sup>5</sup>	CURB 77638 (5.98/9.98)	<b>Greatest Hits, Vol. 1</b>	500
4	4	<b>KENNY CHESNEY</b> ▲ <sup>3</sup>	BNA 67976/RLG (12.98/18.98)	<b>Greatest Hits</b>	184	16	16	<b>JOHN DENVER</b> ▲	MADACY 4750 (5.98/9.98)	<b>The Best Of John Denver</b>	288
5	5	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup>	RCA 67012/RLG (12.98/18.98)	<b>Greatest Hits</b>	133	17	14	<b>RASCAL FLATTS</b> ▲	LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) [M]	<b>Rascal Flatts</b>	200
6	6	<b>TIM MCGRAW</b> ▲ <sup>4</sup>	CURB 77978 (12.98/18.98)	<b>Greatest Hits</b>	176	18	18	<b>GARTH BROOKS</b> ◆ <sup>15</sup>	CAPITOL 97424 (19.98/26.98)	<b>Double Live</b>	232
7	7	<b>JOHNNY CASH</b> ▲	LEGACY/COLUMBIA 86739/SONY MUSIC (7.98 EQ/11.98)	<b>16 Biggest Hits</b>	261	20	25	<b>JOHNNY CASH</b> ▲	LEGACY/COLUMBIA 86740/SONY MUSIC (5.98 EQ/9.98)	<b>Super Hits</b>	168
8	8	<b>GEORGE STRAIT</b> ●	MCA NASHVILLE 170280/UMGN (9.98 CD)	<b>The Best Of George Strait: 20th Century Masters The Millennium Collection</b>	106	21	19	<b>TIM MCGRAW</b> ▲ <sup>2</sup>	CURB 78711 (12.98/18.98)	<b>Set This Circus Down</b>	133
9	24	<b>KEITH URBAN</b> ▲	CAPITOL 97591 (10.98/18.98) [M]	<b>Keith Urban</b>	113	21	19	<b>ROY ORBISON</b>	LEGACY/MONUMENT 69738/SONY MUSIC (7.98 EQ/11.98)	<b>16 Biggest Hits</b>	81
10	10	<b>BROOKS &amp; DUNN</b> ▲	ARISTA NASHVILLE 18857/RLG (12.98/18.98)	<b>The Greatest Hits Collection</b>	342	22	—	<b>PATSY CLINE</b> ▲ <sup>2</sup>	DECCA/MCA NASHVILLE 000012/UMGN (6.98/11.98)	<b>12 Greatest Hits</b>	823
11	11	<b>ALAN JACKSON</b> ▲ <sup>3</sup>	ARISTA NASHVILLE 18801/RLG (12.98/18.98)	<b>The Greatest Hits Collection</b>	441	23	20	<b>DIXIE CHICKS</b> ◆ <sup>10</sup>	MONUMENT 69678/SONY MUSIC (12.98 EQ/18.98)	<b>Fly</b>	229
12	9	<b>TOBY KEITH</b> ▲ <sup>2</sup>	MERCURY 558962/UMGN (8.98/12.98)	<b>Greatest Hits Volume One</b>	279	24	—	<b>GEORGE JONES</b> ●	LEGACY/EPC 69319/SONY MUSIC (7.98 EQ/11.98)	<b>16 Biggest Hits</b>	147
						25	22	<b>TOBY KEITH</b> ▲ <sup>2</sup>	DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	<b>Pull My Chain</b>	136

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



## EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

**RECORD COMPANIES:** RCA Label Group in Nashville promotes **Allen Brown** to VP of media. He was senior director of media.

**Razor & Tie Records** in New York ups **Victor Zaraya** to VP of finance and operations. He was senior director of finance and operations.

**A440 Music Group** in New York names **Carl Griffin** head of A&R. He was president of N-Coded Music.

**Sony Music Nashville** promotes **Tonya Derry** to manager of A&R administration. She was A&R administration supervisor.

**Verve Music Group** in New York elevates **Jamie Krents** to manager of international. He was coordinator of international.

**DISTRIBUTION:** EMI Music Marketing (EMM) in Los Angeles appoints **Melanie Halbach** director of national independent retail sales. She segues from her position as EMM label director.

**PUBLISHING:** BMI in Nashville promotes **Misha Hunke** to senior director of performing rights, and **Eric Nance** to associate director of performing rights. Hunke was director of performing rights, and Nance was senior researcher.

**RADIO:** Westwood One in New York ups **Dennis Green** to senior VP of talk and entertainment affiliate sales. He was VP of talk programming affiliate sales.

**MacDonald Garber Broadcasting** in Petoskey, Mich., names **Mark Elliott** director of programming. He was VP of operations at **Radio One 2 One**.

Rhythmic top 40 **WBBM** in Chicago appoints **John Martin** VP/GM. He was president of **Converge Media**.

Heritage rock **WMMR** in Philadelphia names **Bill Weston** PD. He was operations manager/PD of modern rock **WDYL** and

classic rock **WKLR**, both in Richmond, Va.

Mainstream top 40 **WEZB** and adult top 40 **WKZN** in New Orleans name **Mike Kaplan** operations manager/PD. He was **Entercom Communications** director of marketing and brand development.

**CONCERT PROMOTION:** **Frank Productions** in Madison, Wis., names **David Maynard** talent buyer/manager of marketing and promotion. He was marketing and production manager at **Clear Channel Entertainment**.

**PRO AUDIO:** **Audio-Technica** in Stow, Ohio, elevates **David Hill** to director of consumer product sales. He was sales manager of consumer products.

**HOME VIDEO:** **Paramount Home Entertainment** in Los Angeles names **Chris Saito** VP of marketing. He was VP of brand marketing at **Universal Home Entertainment**.

**Wellspring** in New York names **Mark Gilula** executive VP of home entertainment and promotes **Kimberly Rubin** to VP of marketing. Gilula was a **Stanford Media Group** consultant, and Rubin was senior director of marketing.

**RELATED FIELDS:** **Fremantle-Media** in Miami appoints **Jack Alfandary** head of music and talent. He was senior director of strategic marketing and business development at **BMG Latin America/U.S. Latin**.

Radio/new-media sales and marketing company **Interep** in Chicago names **Rick Sametz** VP/director of marketing. He was director of promotions at **Marvel Entertainment**.

**Univision Communications** appoints Dallas-based **Jeffrey Hinson** CFO and Miami-based **Mario Ruiz** VP of talent relations. Hinson was **Univision Radio** senior VP/CFO, and Ruiz was an entertainment consultant.



ZARAYA



HUNKE



NANCE



HILL



GILULA

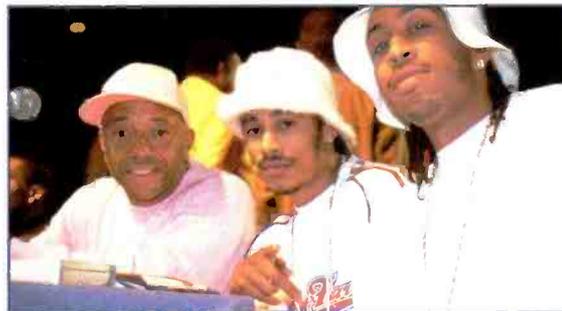


**Rising Star Steadman** **Simon Steadman**, lead singer/guitarist of the rock band **Steadman**, visited *Billboard* headquarters in New York March 17 for a *Billboard Café* performance. Steadman entertained the audience with acoustic versions of songs from the band's *Elektra* album "Revive." Pictured, from left, are *Billboard* advertising director **Joe Maimone**, former Elektra associate director of press and artist development **Melissa Berreto**, Steadman, *Billboard* senior writer **Carla Hay** and Steadman co-manager **Amos Newman** of **Bounce-Los Angeles**. (Photo: Samantha Chang/*Billboard*)

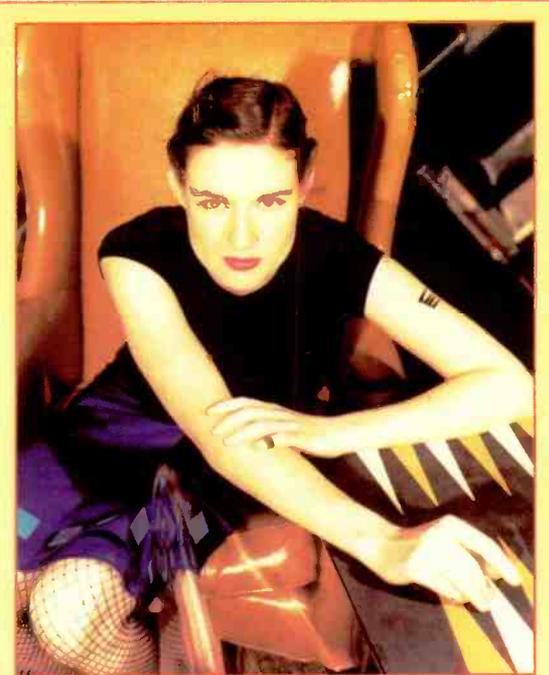


### 2004 Soul Train Music Awards

At the 18th annual Soul Train Music Awards, **Janet Jackson** (pictured) accepted the Quincy Jones Award for outstanding career achievement (female). **R. Kelly** won the male counterpart to the Quincy Jones Award at the event, which took place March 20 at the International Cultural Center in Los Angeles. Other winners included **Beyoncé** and **OutKast**, who shared the award for entertainer of the year. (Photo: Michael Caulfield/WireImage.com)



**Hip-Hop Confab** Urban-music stars and executives gathered for the 2004 Chicago Hip-Hop Summit, presented March 27 by the Hip-Hop Summit Action Network. Among the panelists, from left, were **Def Jam Records** co-founder **Russell Simmons**, **Layzie Bone** of **Bone Thugs-N-Harmony** fame and **Ludacris**. The event, held at the University of Illinois at Chicago Pavilion, also drew stars such as **Kanye West**, **Common**, **Loon** and **Twista**. (Photo: Martha Brock Photography)



### Now, Hear This ... BUTTERFLY BOUCHER

Artists to Watch

For a new artist with one album to her name, **Butterfly Boucher** sure boasts some big names in her corner. Last year, **Sarah McLachlan** and **Steven Page** of **Barenaked Ladies** hit a Boucher show at *Pianos* nightclub in New York. "They both said that they were blown away," says Boucher, after the two heard material that would eventually wind up on her **A&M Records** album "Flutterby." "They said, 'We want you to open for us.'" Boucher, who hails from Australia, is doing just that for McLachlan on a North American tour starting July 5. Boucher also completed a tour with **Barenaked Ladies** this month. (Barenaked Ladies, McLachlan and Boucher are all part of **Netwerk Management's** roster.) Boucher says, "I realize I'm in a very lucky position." Boucher—imagine a harder-rocking **Dido**—recently recorded a cover of "Changes," featuring original artist **David Bowie**, for the upcoming film soundtrack to **DreamWorks Pictures' "Shrek 2."** On the strength of Boucher's first single and video, "I Can't Make Me," **mtvU** selected her to be part of its "The Cut" promotion for new and developing artists. A&M is working her current single, "Another White Dash," to adult top 40 and triple-A radio. "It's been really nice to get this feedback," Boucher says. "I made music so people can hear. I didn't make it to be put in a drawer."

SUSANNE AULT



### Sonic Opening

**Kim Gordon** of **Sonic Youth** (pictured) rocked during **Sonic Youth's** performance at the March 10 grand-opening party of the **Dior Homme** store on West 22nd Street in New York. Other celebrities at the event included supermodels **Helena Christensen** and **Sophie Dahl**. (Photo: Dimitrios Kambouris/WireImage.com)

## ALBUMS

Edited by Michael Paoletta

### POP

#### ► ROBI DRACO ROSA

**Mad Love**  
**PRODUCERS:** Robi Draco Rosa, George Noriega, Walter Afanasieff  
**Columbia CK 86925**  
**RELEASE DATE:** March 30  
 Former Menudo member Robi Draco Rosa penned several hits for Ricky Martin. This, his latest English-language album, has hints not of Menudo but of Martin—particularly in the raspy, heartfelt vocals and melodic content of some tracks. Otherwise, this is an album mostly removed from its Latin origin, focusing more on blues-hued British rock and American roots than Latin thrust and percussion. The disc begins auspiciously enough with the intriguing “Dancing in the Rain,” replete with a wonderful groove, sexy vocals and layers of acoustic instruments. “Hold Me Back,” with its plaintive chorus and string base, is equally compelling. Some tracks, like “California,” are simply gorgeous. This said, “Mad Love” is long, and it sometimes meanders from strongly satisfying to self-indulgent. Still, Rosa has struck a fine balance—between artistry and commercially viable material—like never before in his solo work.—**LC**

#### ► MODEST MOUSE

**Good News for People Who Love Bad News**  
**PRODUCER:** Dennis Herring  
**Epic EK 87125**  
**RELEASE DATE:** April 6  
 The band has enjoyed cult status for years, but Modest Mouse can now boast a breakthrough album. Mixing Robert Smith-styled vocals with frenetic guitar handiwork à la Primus, Modest Mouse has whipped up a daring yet accessible disc. First single “Float On” is radio-ready, with a sunny, optimistic melody merging with frontman Isaac Brock’s jagged-edge singing. Also immediately catchy is the rollicking keyboard work in “The View.” Still, there’s plenty of kookiness in the album to entertain the most hardcore Modest Mouse fan. Brock works himself into a hysterical, growling menace in “Dance Hall.” In “Bukowski,” he humorously asks of God, “Who’d want to be such a control freak?” With this album, Modest Mouse has gone from peep to roar.—**SA**

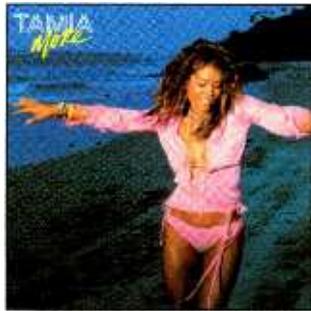
#### ★ RON SEXSMITH

**Retriever**  
**PRODUCER:** Martin Terefe  
**Nettwerk America 0 6700 30357**  
**RELEASE DATE:** April 6  
 Without erasing his delicate charm and grace, singer/songwriter Ron Sexsmith’s boyish voice continues to ripen. And by eschewing the electronics of his previous album, the songs of “Retriever” breathe amid more organic instrumentation. Although at times brimming with the joy of love (“Happiness”) or promise of hope (“From Now On”), an ability to convey the confusion of ordinary lives (“I Know It Well”) and pain of regret (“Dandelion Wine”) remains the ace up Sexsmith’s sleeve. Long a songwriter of considerable depth, Sexsmith displays an aching empathy on “For the Driver.” But it’s the bouncy construction of “Wishing Wells,” masking the song’s devastating sobriety—“Wishing wells/Are fine in fairy tales/But they’ve got no business here/Where evil’s very real/And children are known/To just disappear”—that strikes the hardest on this very wonderful, very adult set.—**BAJ**

### R&B/HIP-HOP

#### ► LIL’ FLIP

**U Gotta Feel Me**  
**PRODUCERS:** various  
**Sony Urban Music/Sucka Free/Columbia C2K 89143**  
**RELEASE DATE:** March 30  
 With this release, Lil’ Flip proves that there is something to be said for paying dues. Serving as his major-label sophomore album, “U Gotta Feel Me” is a double-disc set that showcases the Houston native as one of hip-hop’s emerging stars. On lead single “Game Over (Flip),” producer Nick “Fury” samples the blips and bleeps of what

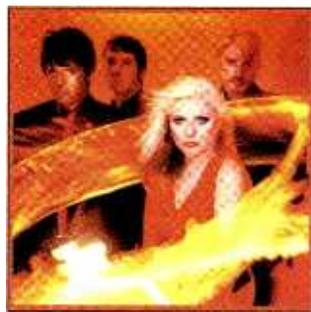


#### TAMIA

**More**  
**PRODUCERS:** various  
**Elektra 62847**  
**RELEASE DATE:** April 6  
 Tamia can sing. The Quincy Jones protégée proved that in 1995 with her first top 20 R&B hit, “You Put a Move on My Heart.” She later scored a No. 1 R&B single with Eric Benét, “Spend My Life With You.” However, her albums have been hampered by inconsistent material and misguided production. With “More,” the singer stands on solid ground. Since Tamia was diagnosed with multiple sclerosis last year, the album has been delayed several times. But now, it arrives with three earlier-released, radio-friendly singles: “Into You” featuring Fabolous, “Officially Missing You” and the R. Kelly-penned/produced “Questions.” But it’s songs like Babyface’s “Smile” and the sensuous duet with Gerald Levert, “(They Long to Be) Close to You,” that showcase Tamia’s voice to full effect. Less effective are the uptempo tracks, although her pairing with producer/artist Mario Winans on “Mr. Cool” is a winner.—**GM**

#### BLONDIE

**The Curse of Blondie**  
**PRODUCERS:** various  
**Sanctuary 84666**  
**RELEASE DATE:** April 6  
 For Blondie’s first studio album in five years—and eighth overall—the group has assembled a mostly solid collection of quirky dance pop and cryptic rock. The setpiece here is “Good Boys.” The disco-rock anthem exemplifies Blondie’s knack at crafting a fabulous, modern single. It joins “Undone” and the kaleidoscope pop of “The Tingler” as the album’s most danceable cuts. Harder-edged



#### CHARLIE MUSSELWHITE

**Sanctuary**  
**PRODUCER:** John Chelew  
**Real World 70876 18472**  
**RELEASE DATE:** April 6  
 Veteran blues harp player/singer Charlie Musselwhite gets a nice retooling. Producer John Chelew, who has worked wonders with gospel’s Blind Boys of Alabama, brings some off-track repertoire choices and atmospheric studio touches to Musselwhite’s relaxed vocals and burning harmonica. Guest Ben Harper brings his hot slide guitar to two tracks, while Austin guitar hotshot Charlie Sexton, late of Bob Dylan’s band, complements the leader nicely on the rest of the album. The Blind Boys sit in on two numbers as well. Material runs the gamut from a humid cover of Randy Newman’s “Let’s Burn Down the Cornfield” to Townes Van Zandt’s ominous “Snake Song.” Musselwhite’s instrumental take on Eddie Harris’ “Alicia” conjures fond memories of his classic “Cristo Redemptor.” In all, a very pleasing recasting of a gifted performer that will appeal to non-genre listeners.—**CM**

tracks are also featured, including “Last One in the World” (with guitar work that recalls White Zombie’s “Thunder Kiss ‘65”). The gorgeous ballad “Rules for Living” is a poetic tale about reincarnation and past lives. Sure, it sounds odd, but it works—and that’s Blondie’s “curse”: namely, its continuing ability to blend avant-garde lyrics, messy rock and dance beats. This may not always work. But when it does, watch out.—**KC**

sounds like “Pac-Man.” The end result is a hardcore hip-hop anthem. Flip reteams with David Banner on “Ain’t No N\*\*\*\*.” The duo, which first partnered on the Banner hit “Like a Pimp,” trade braggadocio verses over the crunk Banner-produced track. Other highlights include the reggae-inspired “The Ghetto,” “Where I’m From” and the R&B-shaded “Sunshine.”—**RH**

### COUNTRY

#### JONI HARMS

**Let’s Put the Western Back in the Country**  
**PRODUCER:** Biff Watson  
**Wildcatter 6107913012**  
**RELEASE DATE:** April 6  
 This Oregon-based singer/songwriter is one of the most-awarded artists in the Western-music community. Harms possesses a distinctive, inviting voice, and she is an insightful songwriter. “Coyote Café” is a great story-song in the best Western tradition. Other prime cuts include “A Little Bit of Love” and “Cowboy Up.” What makes this album such a standout is that Harms has created something that Western aficionados and mainstream country fans can embrace. In fact, the

title cut (written by Harms and Nashville vet Wood Newton) is a friendly reminder that Western music remains alive and kickin’.—**DEP**

### LATIN

#### ► LOS TIGRES DEL NORTE

**Pacto de Sangre**  
**PRODUCERS:** Los Tigres del Norte  
**Fonovisa 513460**  
**RELEASE DATE:** March 30  
 That Los Tigres del Norte sing about heavy-duty subjects doesn’t make them perennially serious. So, while their latest studio set tackles immigration, murder and homelessness, it’s also peppered with saucy double-entendres (“La Manzanita”), danceable heartache *cumbias* (“Liar, Liar”) and even some folklore (“Vale la Pena”). The foray into folk is one of the departures found in this set. The second and most obvious one is the arrangement and instrumentation of the first single, “José Pérez León.” Ostensibly a *corrido*, it deviates from the traditional bouncy accompaniment in telling its tale of an immigrant who dies crossing the border. The song’s accordion work is soulful and organic. More tradition-

al Tigres fare is “Las Mujeres de Juárez,” a call to arms to Mexican men and government officials with regard to the unsolved killings of women in Juárez.—**LC**

### JAZZ

#### ★ FRED ANDERSON AND HAMID DRAKE

**Back Together Again**  
**PRODUCER:** John McEntire  
**Thrill Jockey 139**  
**RELEASE DATE:** April 6  
 Jazz duet albums are always a challenge, both from the perspective of performance and from the vantage point of the listener. Chicago-based tenor saxman Fred Anderson has done it before—“Duets 2001”—and done it well. So, the idea of Anderson teaming with drummer Hamid Drake for a duet recording is a good deal more inviting than daunting. From the outset of “Back Together Again,” it is apparent that Anderson and Drake are completely in-the-pocket with what they’re doing and with each other. Anderson is a sax player with a gorgeous tone and a wonderful feel for nuance, and Drake seems to be able to evoke an endless realm of moods from his drum kit. From the somber meditation of “Losel Drolma” to the cocky shuffle of “Louisiana Strut,” this dynamic duo has created a spellbinding free-jazz masterpiece.—**PVV**

### REGGAE

#### ► TOOTS & THE MAYTALS

**True Love**  
**PRODUCER:** Richard Feldman  
**V2 63881-27186**  
**RELEASE DATE:** April 6  
 “True Love” is a 55-minute party in a jewel case. Toots Hibbert and his band, the Maytals, are true Jamaican music pioneers who made a very slick transition from ska to the rude boy sound that became reggae in the 1960s. Their new album is most notable for the guest artists who are included. The CD opens with Willie Nelson singing with Toots on “Still Is Still Moving to Me.” Other killer tracks include “True Love Is Hard to Find” (featuring Bonnie Raitt), “Funky Kingston” (Bootsy Collins and the Roots) and “Pressure Drop” (Eric Clapton). “54-46 Was My Number,” titled after Hibbert’s prison number, features Jeff Beck. Toots & the Maytals’ first hit single, “Bam Bam,” is revisited with Shaggy and Rahzel. And the ska classic “Monkey Man” is a collaboration with No Doubt. Throughout, every tune and every guest artist rocks.—**PVV**

### CHRISTIAN

#### ★ VINCE REDHOUSE

**Go Unto Every Nation**  
**PRODUCERS:** Vince Redhouse, Tom Bee  
**Red Sea 008CD**  
**RELEASE DATE:** April 6  
 Vince Redhouse is a talented multi-instrumentalist. Here, he plays the Native American flute, tenor sax and drums while covering many of today’s top worship songs (“The Heart of Wor-  
*(Continued on next page)*

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

(Continued from preceding page)

ship" and "God of Wonders"). "Sanctuary," previously featured on the multi-artist compilation "Streams," is another standout. Redhouse also includes a stirring version of the Tom Bee-penned "The Jesus Way," complete with Native flute, pow wow drums and chanting. Redhouse's breezy instrumentals shed new light on oft-covered modern classics.—**DEP**

## VITAL REISSUES

**BOB DYLAN**  
**The Bootleg Series Volume 6: Live 1964/ Concert at Philharmonic Hall**  
**PRODUCERS:** Tom Wilson, Jeff Rosen, Steve Berkowitz  
**Columbia/Legacy C2K 86882**  
**RELEASE DATE:** March 30  
 The latest cache of previously unreleased Bob Dylan finds the singer/songwriter at a crucial career juncture. His 1964 appearance at New York's Philharmonic Hall exposed Dylan on an artistic cusp. He was moving from the Woody Guthrie-inspired material of his early albums to the distinctive impressionistic work unveiled on "Another Side of Bob Dylan." This two-CD set includes socially conscious barn burners ("The Times They Are A-Changin'," "The Lonesome Death of Hattie Carroll") and more personal, intense songs ("Gates of Eden," "It's All Right Ma, I'm Only Bleeding"). Then-paramour Joan Baez trills on a few tracks. It's a unique look at Dylan, alternately playful and introspectively intense, at an important crux of his still-unfolding legend. Fans will find it revelatory.—**CM**

**DEPECHE MODE**  
**Singles Box 5**  
**PRODUCERS:** various  
**Mute/Reprise/WSM 78893**  
**RELEASE DATE:** March 30  
 "Singles Box 5" is part of Mute/Reprise's comprehensive singles boxed-set series on Depeche Mode. There are six boxes total—the first three were originally released in 1991 but have been reissued to coincide with the bow of volumes 4, 5 and 6. Aimed squarely at the rabid Depeche Mode collector, the Singles Box series collects all of the commercially released singles from the band's career through "Dream On" (2001). Each box houses six individual jewel cases, one for each single release. Every CD (with reproduced single artwork) collects all of the commercially released remixes and B-sides for a particular single. For example, if a U.S. single had different B-sides from its international version, this new "Singles Box" collects all of them, including the previously issued worldwide B-sides. All told, there are 245 tracks (including single versions, remixes, B-sides, non-album cuts and live songs) spread across 36 discs in six boxes.—**KC**

**NAS**  
**10 Year Anniversary Illmatic Platinum Series**  
**PRODUCERS:** various  
**Sony Urban Music/Columbia CK 92072**  
**RELEASE DATE:** March 30  
 To celebrate Nas' 10th anniversary, Columbia is rereleasing his debut opus, "Illmatic," as a double-disc set. The album showcases a young Nasir Jones, whose razor-sharp lyrical flow had fans proclaiming him the best MC in the game. Years later, now-classic jams like

"It Ain't Hard to Tell" and "N.Y. State of Mind" sound more relevant than today's hip-pop hits. Nas is nearly flawless in the DJ Premier-produced "The World Is Yours." A melodic piano loop serves as a hypnotic backdrop to the Queens, N.Y., native's diatribe. While Nas has had his share of career highs and lows, this album showcases his infinite talent, as well as the promise that lies within him.—**RH**

## DVD

**SHAKIRA**  
**Shakira Live & Off the Record**  
**PRODUCERS:** Shakira, Tim Mitchell  
**Epic EK 91109**  
**RELEASE DATE:** March 30  
 Shakira's first live set (not including her "MTV Unplugged" recording) is presented in album and DVD formats. The latter is the lengthier of the two and boils down to a 90-minute live concert culled from the artist's Tour of the Mongoose. Live, Shakira is vocally shakier than on record but often more compelling (particularly in the opening "Ojos Asi") and undeniably exciting. This is a riveting performer—one who does not need the multiple props or multiple dancers required by the likes of other artists to generate enthusiasm. The true bonus for fans, however, is the hour-long documentary. Although rarely deep enough to merit the "off the record" label, portions dedicated to the impromptu writing (and rejection) of a song for a film and Shakira's tour-sustained injuries are novel. Shakira is too smart to expose what she doesn't want to be seen. She's also too good to ever be dismissed.—**LC**

**SIMPLY RED**  
**Home: Live in Sicily**  
**Simplyred.com/Warner Music Vision/Rhino Home Video R2 970294**  
**RELEASE DATE:** March 30  
 Simply Red's 2003 summer tour came at a critical point in the group's lengthy career. Rejecting the major-label world, group leader Mick Hucknall launched his own label (simplyred.com) with the release of Simply Red's ninth studio album, "Home." If "Live in Sicily" is any indication, Hucknall—along with his multicultural band—is having the time of his life with his newfound independent freedom. Filmed last July at the picturesque Teatro Antico in Taormina, "Live in Sicily" captures a band in peak form, performing classics ("Holding Back the Years") and recent fare ("Sunrise"). In the process, much musical ground is covered. Remastered in DTS and Dolby Digital 5.1 Surround Sound, the DVD includes multi-angle camera work, a "Mick Cam" option, a behind-the-scenes documentary and two bonus live tracks (from Montreux and Croatia). *La vita bella*, indeed.—**MP**

## Billboard.com

- Eagles of Death Metal, "Peace Love Death Metal" (AntAcidAudio/Rekords Rekords)
- Various Artists, "The Hip Hop Box" (Hip-O)
- Audio Learning Center, "Cope Park" (Vagrant)

# SINGLES

Edited by Michael Paoletta

## R&B/HIP-HOP

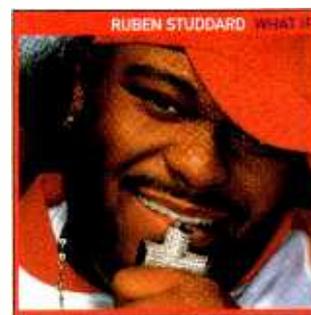
► **ELEPHANT MAN FEATURING LIL' JON, BONE CRUSHER AND KIPRICH**  
**Jook Gal (Wine Wine) (5:00)**  
**PRODUCER:** Lil' Jon  
**WRITERS:** various  
**PUBLISHERS:** various  
**VP/Atlantic 301420 (CD promo)**  
 With the lines blurring between hip-hop and dancehall reggae, more artists from both genres are experimenting with new sounds. Elephant Man, Jamaica's self-proclaimed "Energy God," teams with the king of crunk himself, Lil' Jon, for his second single, "Jook Gal (Wine Wine)." The high-octane duo would be enough on their own. But the addition of hip-hop heavyweight Bone Crusher and Elephant Man protégé Kiprich only adds to the festivities. Lil' Jon, who also produced the track, melds the two genres of music to craft a potent, hand-clap-driven riddim. While dancehall singles are chronically hit or miss at mainstream R&B radio, the single's hip-hop influence should help sell it. For added hip-hop flavor, there is a remix featuring Twista and Youngbloodz.—**RH**

★ **CREA U Lied (4:12)**  
**PRODUCERS:** Sa-Ra, Gary Katz  
**WRITERS:** LeCresia Holbly, R. Christopher Smith, Chris Burns  
**PUBLISHERS:** Falove Music; M Sa-Ra Music  
**Aezra/EMI PRCD 4022 (CD promo)**  
 The soul-kissed and acoustic guitar-laced "U Lied" is the type of tale that "My Life"-era Mary J. Blige would have wholly embraced. At its core, "U Lied" revolves around deception and pain. "I was good enough to lay with/Good enough to keep you warm/Good enough to call at midnight/When you need to get your freak on/But you let me down/Introducing me as your friend," newcomer Crea sings. But this Alabama-reared singer/songwriter knows that blame goes both ways. Still, she wails, "You should have been more truthful about it/You take advantage of me/Don't try to change that shit now, boy." By song's end, Crea is ready to move on—feeling empowered and a bit wiser. Let's hope that her debut album, "Mystory" (due in June), like its lead single, will overflow with equal amounts of love, truth and sensuality.—**MP**

## MODERN ROCK

► **THREE DAYS GRACE Just Like You (3:06)**  
**PRODUCER:** Gavin "Golden" Brown  
**WRITERS:** Three Days Grace, G. Brown  
**PUBLISHERS:** EMI April Music/EMI April Music (Canada)/3 Days Grace Publishing (SOCAN)  
**Jive JDJ-60518-2 (CD promo)**  
 Three Days Grace hit a grand slam with "(I Hate) Everything About You," a great song about loving someone you actually loathe. Listeners related, pushing the song to No. 55 on The Billboard Hot 100. Its lyrics left fans expecting more than the ones that "Just Like You" delivers, which is a repetitive litany of faults. "I could be

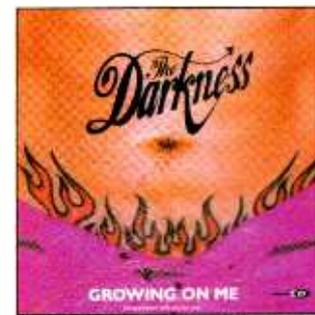
# ESSENTIAL REVIEWS



**RUBEN STUDDARD What If (3:58)**  
**PRODUCERS:** the Underdogs  
**WRITERS:** various  
**PUBLISHERS:** various  
**J Records JIDI-60948 (CD promo)**  
 It took a little more time than expected, but Ruben Studdard's career is up and running. "Sorry 2004," the debut single from his "Soulful" set, was a top 10 hit (the album is already platinum). The Alabama native looks to maintain that momentum with this follow-up single. Like its predecessor, the Underdogs-produced "What If" is a melodic midtempo track tailor-made for the "American Idol" champion. Lyrically, the single breaks no new ground. Studdard quizzes a lover on whether she would love him in different situations. Unfortunately, "What If" doesn't have the emotional punch of "Sorry." That said, it is a syrupy-sweet ballad that will easily find favor with his fan base. Given Studdard's previous chart success and his affiliation with "American Idol," this should have no problem getting attention at mainstream R&B and adult R&B radio.—**RH**

cold/I could be ruthless/You know I could be just like you," are a few lines. However, "You thought you were there to guide me/You were only in my way" is a good point that could be applied to a rotten lover or an even worse parent. Music-wise, this is all hook, a simple but effective six-note pattern that immediately sticks in the brain. With more songs like this, Three Days Grace is poised to become a major player at radio.—**CLT**

★ **FLAW Recognize (4:11)**  
**PRODUCER:** David Bottrill  
**WRITERS:** Ryan Jurhs, Lance Army  
**PUBLISHERS:** Rabid Janitor/EMI Music Publishing (ASCAP)  
**Republic/Universal UNIR 21212-2**  
 Flaw's 2001 debut album, "Through the Eyes," got off to a slow start, with tracks like "Payback" and "Whole" penetrating the low end of the Mainstream Rock Tracks chart. Republic is taking another shot at radio with "Recognize," the lead single from the act's new album, "Endangered Species" (due next month). The subject of this nü-metal essay painfully tries to figure out just who that man in the mirror is. The song uses melodic pointers from Journey to good effect within a compositional framework derivative of Staind. It has a nice lilt to it, as do the backing vocals. But radio play is not a given. Simply put, the format is not airing many ballads that are weighty in topic and tone. This could change, though,



**THE DARKNESS Growing on Me (3:33)**  
**PRODUCER:** Pedro Ferreira  
**WRITERS:** J. Hawkins, D. Hawkins, Poullain, Graham  
**PUBLISHER:** not listed  
**Atlantic PRCD 301342 (CD promo)**  
 The second single from the Darkness' album, "Permission to Land," has all the makings of a classic love song. Or does it? While lyrics like "You're all over me but I don't want anyone to know" and "I can't get rid of you, don't know what to do" point to a song about newfound infatuation, every line of the song could also be about a sexually transmitted disease. The band has played coy about the song's real meaning, but it certainly is infectious and hook-laden. Frontman Justin Hawkins' high-pitched voice and the band's are-they-or-aren't-they-a-joke posturing ensures that the Darkness will remain an acquired taste, but it's a taste that has pushed "Permission to Land" to gold status. And while some will continue to view the Darkness as the second coming of Spinal Tap, this new song and video should see the band's audience continue to grow in America.—**BT**

once programmers realize that the band has as much promise as developing acts Spineshank and Revis.—**CLT**

## COUNTRY

► **CHELY WRIGHT Back of the Bottom Drawer (3:44)**  
**PRODUCERS:** Jeff Huskins, Chely Wright  
**WRITERS:** L. Rose, C. Wright  
**PUBLISHERS:** Sony/ATV Timber Publishing; Hillsboro Valley Songs, SESAC; Painted Red Music, BMI  
**Vivaton VIV-02121 (CD promo)**  
 Chely Wright's debut for new Music Row independent Vivaton Records is the perfect kind of single to introduce a new label. It's passionate, poignant and flawlessly delivered by an artist who is beginning a new chapter in her career. Between two previous label affiliations—Polydor and MCA—Wright has charted more than a dozen singles, including the No. 1 "Single White Female." Here, she delivers a beautifully written song about mementos hidden in a drawer that represent not only memories from the past but steppingstones to the woman she is still trying to become. Wright's voice is more earthy and emotional than ever. It's as if she is singing directly to the listener—and not just trying to score a radio hit. Always a pretty voice, hers has become a more effective communicator. Throughout, Wright is positively confident.—**DEP**

## Think Tank Looks To Brill Building For Inspiration

BY JIM BESSMAN

HOBOKEN, N.J.—It's not a "tank," really, but a refrigerator. Still, Think Tank Studio here is envisioned by its operators as a budding Brill Building in terms of songwriter focus and work ethic.

"We call it the Think Tank because it's a place for songwriting creativity," says co-owner Chris Gefken, bassist for defunct Hoboken power pop band the Gefkens and current member of Skanatra, the town's 12-piece ska band whose repertoire consists entirely of the work of Hoboken native Frank Sinatra.

"We also call it a 'clubhouse for songwriters,'" Gefken adds. "It's used by songwriting friends and family, kind of like a frat house: People hang out and drink beer and write songs and rehearse and record them."

The 2,500-square-foot facility takes up four rooms in the historic Neumann Leather building, an 1863 edifice at the southern tip of this New Jersey hamlet, directly across the Hudson River from Manhattan—and its fabled 1960s midtown song factory, the Brill Building.

"It's in [what was] the refrigerator, where they kept the cows," Gefken continues. "When the lights go out, it's pitch black. It's a deprivation tank of sorts."

But out of such deprivation comes creativity.

### SINATRA SCION

"It's a collective of songwriters, musi-

cians and arrangers," notes A.J. Azzarto, herself a Think Tank songwriter/singer, an independent music supervisor and, in keeping with karma, Frank Sinatra's granddaughter.

The key songwriters at the Think Tank further include Gefken and fellow co-owner and ex-Gefkens member Matt Azzarto, who is also singer/guitarist in bands including Skanatra, the Fundamentals, and Frank Bango & the Magic Fingers—as well as A.J.'s husband.

Singer/songwriter Bango and his frequent co-writer Richy Vesecky are also Think Tank mainstays. Some eight songwriters currently operate regularly out of the studio, along with a dozen or so musicians.

In addition, indie label P.O.S. Records, home of the Gefkens and Skanatra, is owned and operated in conjunction with Think Tank.

"It's kind of like 'Standing in the Shadows of Motown,'" notes Matt Azzarto, citing the acclaimed 2002 documentary. "Each person is in one or two bands, and we've set up a label to go with the studio."

Bango adds, "Matt will be in the control room working on a recording, while A.J.'s mixing demos and I'm co-writing a song on the couch."

But A.J. sees particular potential for



the songwriting/publishing aspect of Think Tank.

The Gefkens had several songs placed in movies, and Skanatra's version of "High Hopes" is the end-title song for "What Planet Are You From?" Due to those developments, recent activity at the studio has turned to composing "replacement songs" for independent films with insufficient budgets to license initial song choices.

Producers of a forthcoming

Kate Hudson film, for example, approached the studio with specific songwriting needs.

"They had 10 songs [inserted into the soundtrack temporarily]—including Liz Phair's 'Extraordinary'—then found they couldn't afford them," Matt says. "So I wrote 'Mesmerize' as a replacement [for 'Extraordinary'] and got all our musicians together to record it with A.J. singing it."

### WRITING IT OLD SCHOOL

This professional approach to songwriting has contributed to a prolific output. "Between me, Frank, and Richy, we have over 60 songs," Matt says.

A.J. adds, "People here are writing in the 'old school' format of the Brill Building days."

The Brill Building analogy holds in

terms of Think Tank's thriving songwriting environment and in terms of an evolving trend of writing songs for specific singers—namely, A.J.'s mother, Nancy Sinatra.

The legendary 1960s hitmaker has recorded most of a forthcoming album at Think Tank.

"We'd been tossing the term 'Brill Building' around at Think Tank, but after Nancy had done some work there—and after listening to the results of her work—I feel like the whole concept got elevated somewhat," Bango notes. "Basically, the piece of music she was working on actually had the 'feel' of the Brill Building songs. After that, Richy and I started to write songs with her and other artists in mind."

Sinatra has so far recorded one song, "Boss Man," for which the Azzartos, who write for Hum Jam Publishing (BMI), co-wrote the lyrics.

According to Gefken, Think Tank now looks to bring in other writers. A.J., meanwhile, cites her goal of bundling the studio's established songwriters together in seeking a single music publishing company umbrella.

## Showcase Reveals Exec's Creative Side

Marc Ostrow's just-announced appointment to the post of VP of business affairs at **Boosey & Hawkes** represents only part of Ostrow's current activities.

With support from the **Shubert Organization**, the former senior attorney in BMI's legal department recently played piano in a revue of his original songs at New York theater district nitery Chez Suzette. He also debuted a new tune at the legendary Friar's Club.

"A lot of people in the industry may well be surprised," says Ostrow, who was director of business affairs and general counsel at jazz publisher **Second Floor Music** prior to joining BMI in 1999.

Indeed, the **University of Chicago** law grad, who previously studied English literature and music at the **University of Pennsylvania**, has kept his creative side well below the radar.

"I'd been advised to keep a low profile until I got established [professionally], so people wouldn't think I wasn't totally dedicated to being a lawyer at BMI," Ostrow continues.

"After five years there, I figured that if they didn't respect me as a

lawyer, they weren't going to—and it didn't matter," Ostrow says.

A BMI writer, Ostrow has also penned incidental music for several off-off Broadway productions, including **Tom Stoppard's** "On the Razzle," **Christopher Durang's** "Durang by the Dozen" and **Woody Allen's** "God."

Still, he kept his two-night Chez Suzette engagement, cleverly titled "Puttin' on the Writs—The Music and Lyrics of Marc Ostrow,"

impressed by Ostrow's informal reading at his apartment of "Life's Work," an original musical concerning love, greed and therapy set in corporate New York.

"What distinguishes Marc's music is that you can remember his tunes after a show, whereas with many other composers, however talented, their tunes are less memorable," Endo says. "He's also able to write in many different styles, which makes him available to write for many types of shows."

Endo decided to present the breadth of Ostrow's material in a showcase format rather than a standard theater-backers audition. The event drew capacity crowds of Broadway and off-Broadway producers, film and TV studio reps, music publishers, talent managers, attorneys and advertising people.

Shubert chairman of the board **Gerald Schoenfeld** went so far as to send a copy of Ostrow's song "Congratulations, You're Fired!" to a man synonymous with the theme—**Donald Trump**.

Inspired by positive response, Ostrow is back at the piano bench writing new material—and seeking a music publisher. As for the "serious music" publisher for whom he now works, Boosey & Hawkes president **Jennifer Bilfield** notes that "as a member of our New York team, he will play a key role in our global publishing operation."

Words & Music™

By Jim Bessman  
jbessman@billboard.com



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Jane Siberry's Sheeba Music label signs an exclusive deal with Burnside Distribution



Trans World's Jerry Kamiler says release schedules should be reconsidered

MARKETING / HOME VIDEO / E-COMMERCE / DISTRIBUTION



Teenage boys aren't the only people who like videogames. Activision's 'Shrek 2' is just one of the family-oriented titles that are bowing this year.

## Shrek & Co.

### The New Face Of Videogames Is Family-Friendly

BY SUSANNE AULT

LOS ANGELES—Videogames are not just for your teenage brother anymore; they are now fun for the whole family.

In an effort to expand their consumer base, software publishers and hardware manufacturers are increasingly targeting families.

Activision is launching three new family games this year. The centerpiece of the bundle is "Shrek 2," set to bow just ahead of the DreamWorks film's May 21 release. The game is available at \$49.99 for consoles and \$29.99 for PCs.

Electronic Arts bolstered its female-oriented online game offerings last July, such as Club Pogo, with a subscription-based premium complement. Every day, EA's Web games collectively attract 3.2 million users, 55% of whom are women.

And Microsoft's Xbox is trying to trade its hardcore-gamer label for something more inclusive of women and children, says Albert Penello, the company's platform group manager.

"Gaming is no longer being done by teens in the basement," says Lisa Gaudio, Activision VP of global brand (Continued on page 53)

## Universal Still Leads Market Share

### Prospects For Biz Brightened In Q1

BY ED CHRISTMAN

NEW YORK—With the U.S. music industry enjoying a 9.2% first-quarter gain in album sales and digital tracks averaging 2 million units per week, things are looking up.

Indeed, total U.S. sales spiked 26.2% in the first quarter, with digital tracks now filling the void created by the major labels' refusal to maintain a commercial market-

place for physical singles.

According to Nielsen SoundScan, total first-quarter unit sales rose to 185.1 million units from 146.7 million units for the same quarter last year, before iTunes kicked off the digital marketplace in spring 2003. So far in 2004, digital tracks total 25 million scans and will likely top the 100 million mark by the end of the year.

#### ON THE DOWNSIDE

While sales of physical singles in stores rose 2% in the first quarter, the 2.1 million scans render the format all but inconsequential.

Similarly, the cassette album continues its journey into oblivion, with sales sliding 31.5% to 3.4 million scans in (Continued on page 52)



JONES: HER EMM-DISTRIBUTED ALBUM HAS SOLD 2.4 MILLION UNITS



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# Tech Track

ONLINE MUSIC SERVICES

## Coming Of Age

### *The Legitimate Online Music Market Grows Up*

BY BRIAN GARRITY

"It's like when a band works for 10 years touring in small clubs and then one day becomes an overnight sensation—that's what 2003 was for the legitimate digital music industry," RealNetworks chairman/CEO Rob Glaser says.

This is a business that has spent more than eight years screaming for legitimacy, trying to satisfy the divergent requirements of record companies and consumers. But Glaser is accurate in his analysis of what has happened since April 2003 to the business of selling music via digital downloads and subscriptions.

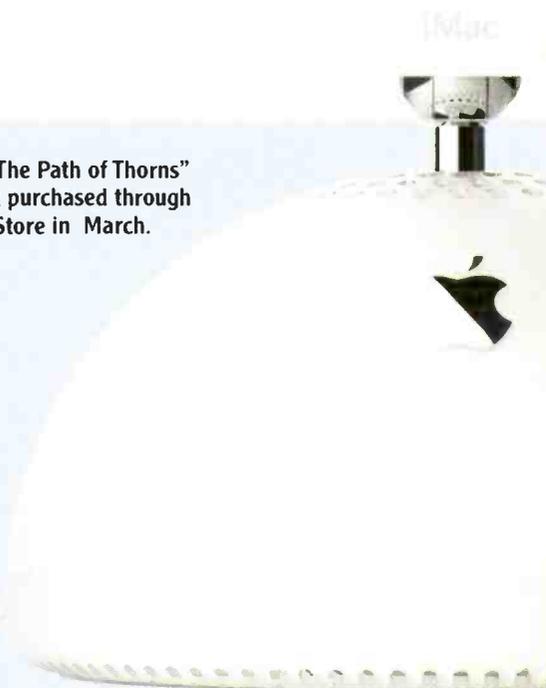
A little more than a year ago, fans were hard-pressed to find major-label content on commercial digital services in significant volume. Internet piracy was speeding along, and it seemed little could be done to stop it.

Then came iTunes. Apple launched the iTunes Music Store April 28. It allowed music fans to download songs at 99 cents apiece with ease and flexibility. At the

*(Continued on page 50)*



Sarah McLachlan's song "The Path of Thorns" was the 50 millionth track purchased through Apple's iTunes Music Store in March.



# What A Digital Year That Was!

## A Look Back At The Giant Leaps Taken By The Digital Music Market In 2003

BY BRIAN GARRITY

For the digital music industry, there is no turning back.

The companies involved in selling music online have reached this point thanks to a series of prominent deals and strategic moves that reflect a very promising business.

In the past month alone:

- MusicNet@AOL introduced à la carte downloads for 99 cents each as part of its subscription-based service which now has 250,000 members, according to AOL.

- Wipit, the U.K.-based digital music service, unveiled a per-track payment plan and a mobile phone payment system and is reportedly planning a U.S. and European expansion.

- Microsoft gave executives at the South by Southwest Music Conference in Austin a sneak peek of the music download service it plans to launch later this year.

How has the digital music business reached this point? Here's a review of the past year's developments:

A key step was taken in early 2003, when labels cleared massive amounts of their content for online distribution. Although some top artists remained skittish about unbundling their music from the physical album format for sale

through digital services, a growing number of chart-topping acts and their labels finally agreed to make their content available online.

But this wasn't the only significant step forward. Equally important: Labels and artists, by and large, dropped restrictions on what users

could do with digital content.

Consumers could forget about rules that limited them to making only a small number of copies of a

track or blocked them from transferring music to a portable device.

Suddenly, fans buying digital tracks could burn songs with few restrictions—as long as they didn't replicate the same playlist more than five times (depending on the deal). And there were few restrictions on the number of portable devices to which a track could be transferred.

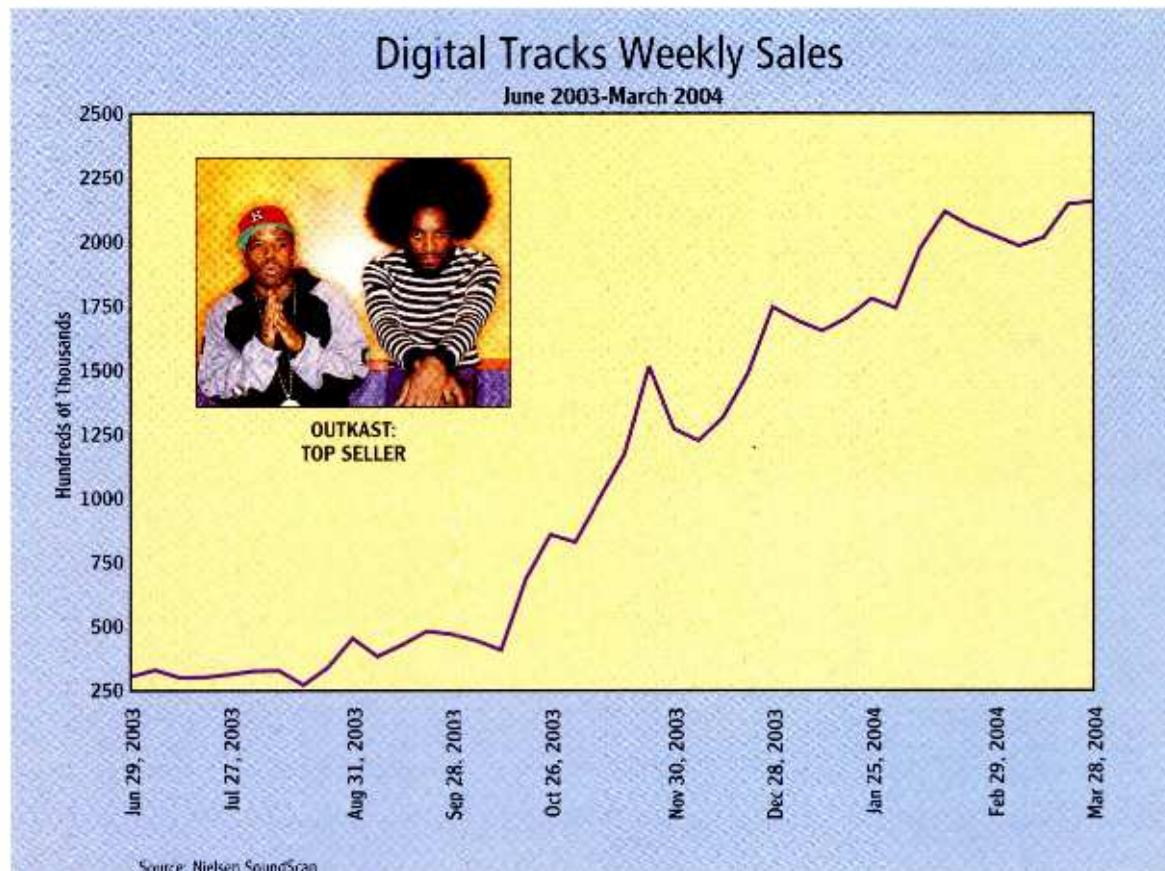
Apple Computer took advantage of these trends and helped drive them. In its first week, Apple's iTunes Music Store sold an unprecedented 1 million downloads. Sales passed the 2 million mark within iTunes' first 16 days of business.

Apple's early success set off a scramble among competing retailers, consumer electronics companies, technology specialties and brand marketers to come up with services of their own.

But the competition actually started a week before iTunes' April 28, 2003, debut.

On April 21, Real announced plans to acquire listen.com, operator of the Rhapsody subscription service, for \$36 million in cash and stock. As part of that move, Real discontinued its distribution of MusicNet—a joint venture with Warner Music Group, BMG Entertainment and EMI Recorded Music.

(Continued on page 50)



# Apple Took Big Bite Out Of The Market

BY MICHAEL AMICONE

Any way you look at it, Apple's iTunes Music Store, which debuted on April 28, 2003, has been an unqualified success during its first year.

In advance of the first anniversary of the online music service, Apple announced that fans had purchased and downloaded more than 50 million songs from iTunes, not including songs redeemed through a Pepsi iTunes promotion.

"Crossing 50 million songs is a major milestone for iTunes and the emerging digital music era," Steve Jobs, CEO of Apple Computer, said in a statement. Jobs further noted that fans are currently downloading songs from iTunes at the rate of 2.5 million per week.

"I think it's too early to call it a two-horse race," says Apple's iTunes product marketing director Chris Bell, regarding the Apple Internet music store and Napster's competing service. "But, whatever the race is, Apple's winning it."

Apple executives certainly are not

shy about their achievement, but iTunes' success also has struck a positive chord with record companies. The labels had seen their business shaken to the core by rampant illegal downloading from such rogue sites as Kazaa and the original incarnation of Napster. Now, instead of looking warily at the Internet, the



music community is embracing its potential for marketing, promotion and profits.

"The vast majority of artists, managers and labels are embracing iTunes," Bell says. "There are still the usual suspects in terms of hold-

outs, but what we tend to point out to artists and managers is, by not offering up songs on iTunes or the digital domain, you're basically holding up a big sign that says 'Kazaa, this way.'"

### IMMEDIATE SUCCESS

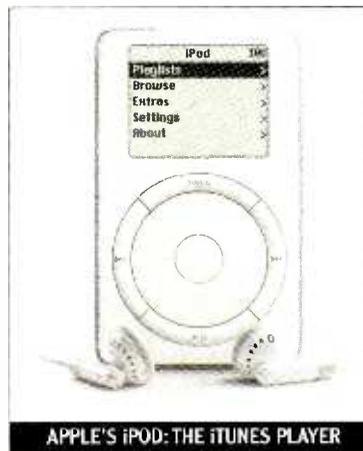
After striking agreements with the five major labels and stocking up digital files of 200,000 songs (the current repertoire is 500,000), iTunes got off to a quick start, selling more than 1 million downloads in its first week. Apple has continued to up the ante with promotion and marketing deals with Pepsi-Cola and AOL and the all-important introduction of a Windows version of iTunes in October.

"We did come out of the gate with five landmark deals with the majors," Bell says. "And since then, we've added over 200 independent labels. So it's been a pretty quick burst of growth and interest from the music community—from a point where they viewed it as a Mac-only experiment, to the point now where we own 70% of the digital-download

market across Macs and PCs."

Coinciding with the growth of iTunes, Apple has steadily expanded its product line of iPod players for both Macintosh and Windows computers.

Ted Cohen, senior VP of digital



development and distribution for EMI Recorded Music, thinks Apple's marketing muscle and brand name were instrumental in taking the efforts of earlier digital pioneers to the next level.

"On one hand, it's amazing what's happened in the last year," he says. "On the other hand, I think we have to give credit to people who went before. But it took the coolness of Apple, and it took the commitment from Steve Jobs and all his folks to really go to market and not only create a great technological product but do the marketing behind it that really made it a consumer experience and not just an early-adopter experience."

Success breeds competition, and other players, including the legally revamped Napster, MusicMatch and Rhapsody, are vying for a place in the burgeoning digital-distribution marketplace.

Microsoft last month offered a preview of its music download service to several dozen independent music executives during the South by Southwest Music Conference in Austin. The service is due to launch this fall.

Napster president Brad Dues likens the fight for market share to a baseball game. "I draw the analogy of basically the first inning, and

(Continued on page 48)

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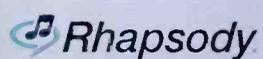
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# Who's Doing Digital Deals?

BY TODD MARTENS

As the sales of digital music via online services soared in the past year, savvy artists and their managers were quick to get in on the action. Here is a sample of noteworthy digital deals that have driven the sales and boosted the profile of online music services.

**Metallica**, which waged an infamous campaign against the original incarnation of **Napster**, resurfaced on the Internet in March via a deal with online distribution company **nugs.net**.

Through its new Web site, **livemetallica.com**, the act will offer for sale unedited sound-board recordings of its spring tour. Downloads will be available for four days after each performance, using a system developed by Nugs, which provides similar services for **Phish** and **String Cheese Incident**. Fans will be able to download the music in MP3 (\$9.95) and FLAC files (\$12.95), and each show will come with a printable booklet and labels for fans who wish to burn the music to CD.

The **Apple iTunes Music Store** in February began selling an entire live concert as a single download for the first time. The promotion is for two shows by **Widespread Panic**, recorded Dec. 30-31, 2003, at **Philips Arena** in Atlanta. The downloads are priced at \$14.99 for both nights—encompassing eight hours of music—or \$9.99 for one night. The music is exclusive to iTunes; it will not be sold as an album, according to a representative for **Widespread Panic**.

**Napster** in January inked a deal with **Universal Music Group** for a two-week exclusive on digital distribution of **Tom Petty's** MCA catalog. The material previously had not been available for online distribution. Petty's MCA catalog comprises more than a dozen albums, including "Full Moon Fever," "Into the Great Wide Open" and "Damn the Torpedoes." Yet Napster wasn't the only service partnering with Petty. In March, the artist made available two live songs exclusively to **iTunes**, "Born in Chicago" and "Red Rooster."

Veteran rock act **Pearl Jam**, free from its long-time contract with **Sony Music**, turned to the Internet in December for the exclusive release of new single "Man of the Hour." The group streamed the tune through **Rhapsody** and offered it for sale at its own Web site but then utilized massive online retailer **Amazon** to give it an even bigger push. The move made Pearl Jam the highest-profile act to take part in Amazon's Advantage for Music Program, which is generally used by unknown independent acts to sell music directly to fans. Amazon sold a two-song CD for \$5.

For the November release of "Afterglow," her first album in six years, **Sarah McLachlan** didn't turn to just one online music service to promote the set. The album's first single, "Fallen," instantly became the No. 1 song on the **Billboard** Hot Digital Tracks chart in November when it was made available at the **iTunes Music Store** prior to the album's release, and the site also offered an exclusive live EP for 30 days. Additionally, **Arista** promoted "Afterglow" with an exclusive stream at **Rhapsody**, a live performance at **AOL**, an artist spotlight at **Yahoo** and video streams at **MSN**.

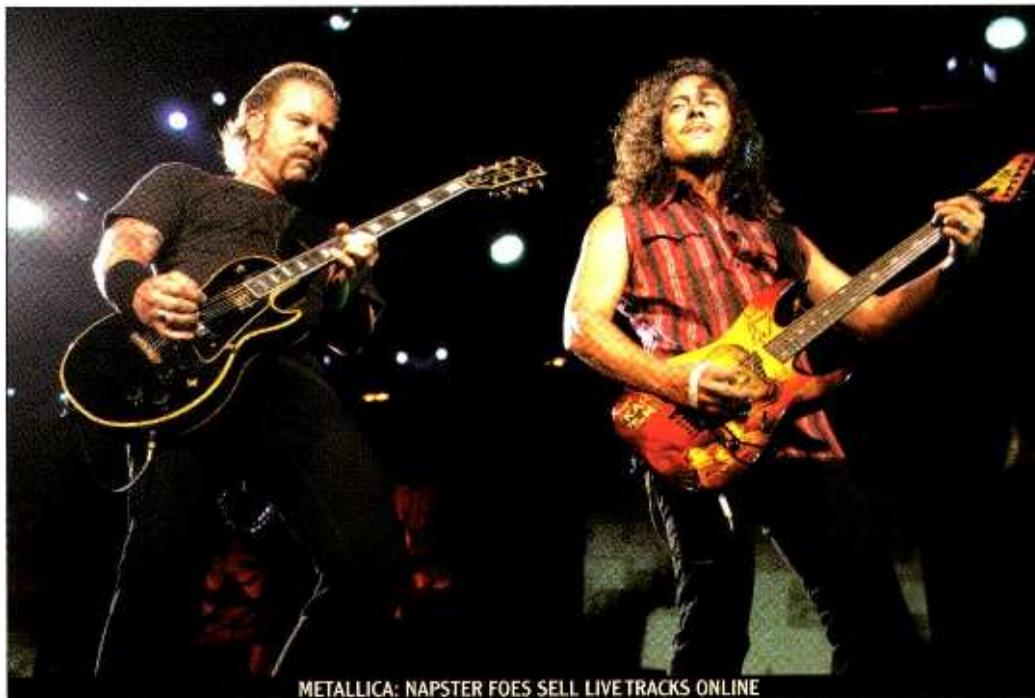
**tera**, senior VP of new media for the **Island Def Jam Music Group**. "If there are value-adds in the physical space, there's no reason we shouldn't do it online, too."

**Janet Jackson** and **Justin Timberlake** may have garnered all the press from this year's Super Bowl, but Grammy Awards darling **Beyoncé** was also there, and **iTunes** was recording her. The **Destiny's Child** frontwoman performed the national anthem, and her rendition was made available as an exclusive download from the **iTunes Music Store**. However, the

download was only available to those who purchased her **Columbia Records** debut, "Dangerously in Love," from the **Sony Music Store**. **Beyoncé** is also featured in **Pepsi's** **iTunes** 100 million-song giveaway.

For a two-week period last summer, **Rhapsody** and **Best Buy** offered exclusive online access to the entire post-1971 **Rolling Stones** catalog as part of a deal with **Virgin/EMI**, and the pre-1971 Stones material in an agreement with **ABKCO**. At the end of the exclusive period, on Aug. 31, the **EMI** material

was made available for download through all legitimate services, including the **iTunes Music Store** and **MusicNet**. The exclusive two-week deal kicked off a long-term pact between **Rhapsody** and **Best Buy**. The 560-store, Minneapolis-based retail chain has installed up to 10 kiosks in each of its outlets, where customers can experience **Rhapsody**. During the two-week Stones promotion, patrons were able to sign up for a 14-day free **Rhapsody** trial in **Best Buy** stores and through **bestbuy.com**.



METALLICA: NAPSTER FOES SELL LIVETRACKS ONLINE

Photo: Theo Wargo/WireImage.com

When **Roc-a-Fella** released the solo debut from Chicago hip-hop artist **Kanye West**, the CD came bundled with access to exclusive videos and recordings. Thanks to a deal with **Napster** and **buy.com**, however, those who buy the album as a download are also treated to the exclusive material. Download purchasers receive an e-mail with a code that allows them to link to the content. Physical purchasers are able to link to the content with enhanced-CD technology. "We need to give people an incentive to buy," says **Larry Mat-**

the interoperability issue is probably the biggest thing that we have to get past in the next six months."

**Ben Patterson**, director of new media for management company the Firm, says, "I think they're going to run into some potentially serious competition as other players, like **Microsoft** and **Sony**, more aggressively enter the market on the consumer electronics side.

"If they don't open the **iPod** format up," he adds, "I think they could see their idea stolen, just like **Windows** arguably took **Mac's** idea, back in the '80s, for the graphic interface."

One thing is certain: The success of **iTunes** has confirmed that the future of digital music distribution is now.

"People are now understanding that the online music industry is here and it's relevant today, not just [at] some point in the future," **Napster's** **Duea** says. "Apple's launch and **Napster's** launch moved up the timeline in many people's minds when online music would really get traction."

## Apple's Big Bite

Continued from page 44

Apple's had a great at-bat, and we're still in the midst of our at-bat in the bottom of the first."

### THE FUTURE IS NOW

Challenges for **iTunes** lie ahead. Will consumers continue to favor **iTunes'** 99-cents-per-song business model over the flat-fee subscription options offered by **Napster** and other competing sites? And will leading computer companies—most notably **Apple** and **Microsoft**—agree to compatibility for competing digital music devices in the foreseeable future (*Billboard*, Feb. 7)?

"The biggest challenge right now is, if you buy music through **MusicMatch** or **Napster** or any of the services, you can't easily get it onto your **iPod**," **EMI's** **Cohen** explains. "You can do it, but it's not easy. So

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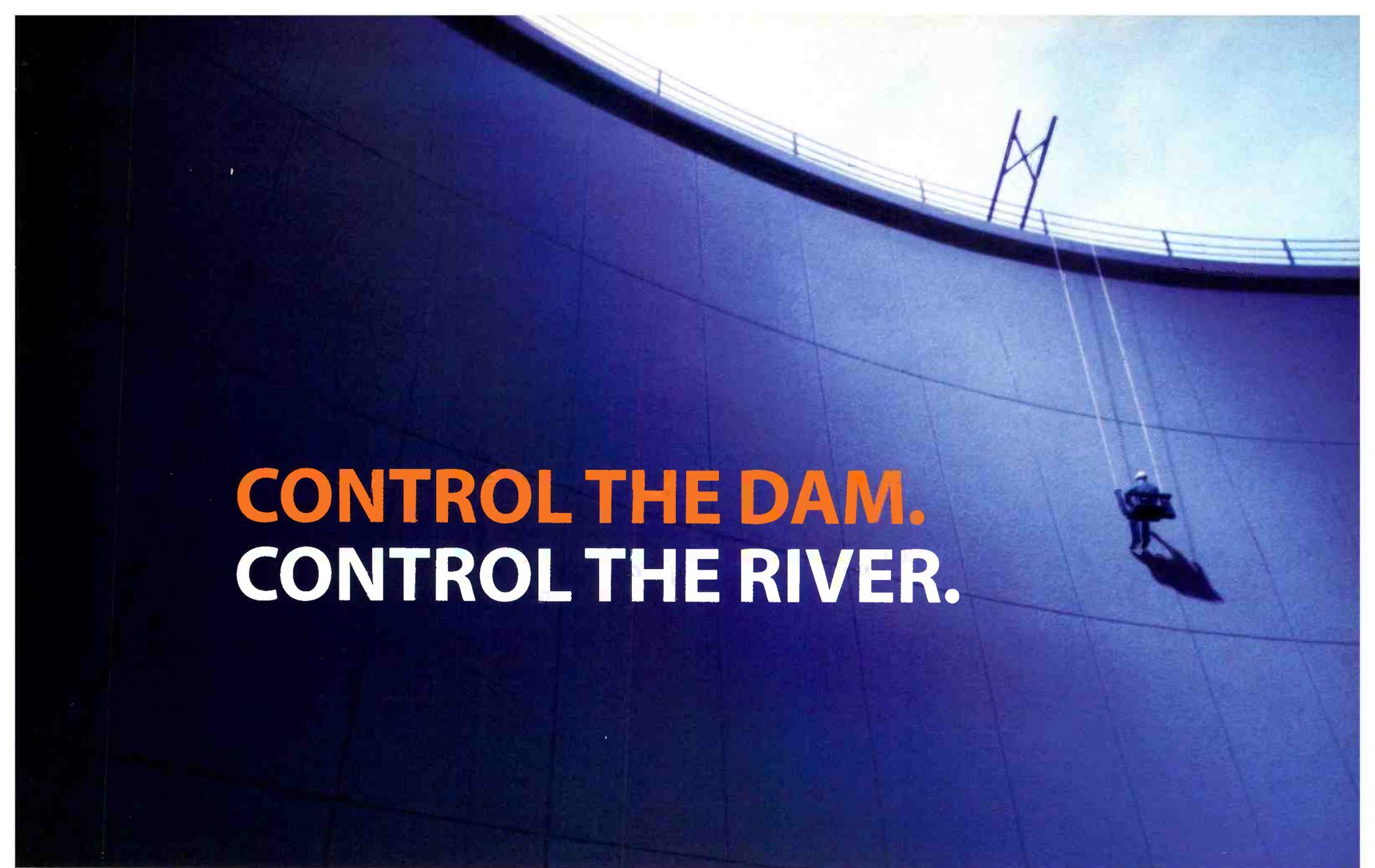
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## Digital Year

Continued from page 44

By late May, Real was distributing Rhapsody. But Real wasn't the only player pursuing a consolidation strategy. On May 19, 2003, Sony Music Entertainment and Universal Music Group sold their subscription service, Pressplay, to Roxio, which rebranded it as Napster.

At the same time, other music services were folding. CenterSpan Communications, which had been developing a peer-to-peer-based digital music service with the assets of Scour, a one-time pirate network, announced it was shutting its doors.

By early summer, the digital music market was in the midst of a shakeout and momentum was building around iTunes—although at the time the service was available only to a small percentage of Macintosh computer users.

### P2P BACKLASH

That's when the recording industry began to fire back at high-volume users of peer-to-peer networks, the source of illegal music downloads.

In late June 2003, the Recording Industry Assn. of America announced it was preparing lawsuits aimed at file sharers.

The industry's pending action against consumers, coupled with continued positive trends for iTunes (which debuted on PCs later in the year) emboldened other companies to jump into the digital music race.

By the end of July, buymusic.com—a startup from buy.com founder Scott Blum—became the first company to take on iTunes. The service debuted with an aggressive TV ad blitz and an attention-grabbing, 100-foot-tall billboard of a naked Tommy Lee in New York's Times Square.

In August, Real completed its listen.com acquisition. It also became the first service other than iTunes to strike a major exclusive with a top artist. Countering iTunes' exclusive access to tracks from the Eagles and No Doubt, Real announced an exclusive two-week window on the Rolling Stones' catalog.

## Coming Of Age

Continued from page 43

same time, the company unveiled the third generation of its iPod players, which could hold up to 7,500 songs.

Flash forward one year. Through iTunes and its growing field of competitors, more than a half-million songs from all five major labels and many independents are now available via digital distribution. The recording industry is fighting online piracy by taking legal action against individual consumers who download unauthorized music files in volume. And the sale of music through commercial services is showing significant promise.

Apple announced March 15 that the number of songs purchased by fans through iTunes had passed the half-million mark, not including songs downloaded as part of a Pepsi iTunes promotion. Sarah McLachlan's song

At the same time, Best Buy inked a deal to market Rhapsody to its users, which marked one of the earliest digital music promotions backed by a major brick-and-mortar retailer.

In September, the RIAA filed its first copyright-infringement suits against consumers, casting a wide net that put everyone from high-school students to grandmothers on the industry's hit list.

Soon after, MusicMatch announced the launch of its download store, offering tracks in Microsoft's Windows Media format.

With peer-to-peer users on the run, in October Apple launched iTunes for Windows. It also unveiled a 100 million-download giveaway promotion with Pepsi and announced an iTunes distribution deal with AOL.

Later that month, Roxio entered the market with its updated version of Napster; it also introduced an iPod-like co-branded digital music player with Samsung.

Not to be outdone, Dell entered the online music space through a deal with MusicMatch. In addition, it launched its own answer to the iPod, the Dell DJ.

In the fall, Vivendi Universal began unwinding its digital music strategy. The company announced the sale of EMusic to private-equity specialist Dimensional Associates.

Then in November, MusicNow launched a download service which was subsequently acquired by Circuit City.

In the same month, Real unveiled a distribution deal for Rhapsody with cable giant Comcast Communications. As part of the agreement, Comcast promoted Rhapsody with local TV advertising.

The deals kept rolling on as the year wound down. CNET acquired the assets of mp3.com from Vivendi Universal, and in December, Wal-Mart began testing the sale of individual tracks through its Web site for 88 cents apiece.

AOL and iTunes, meanwhile, implemented their distribution deal. Under the alliance, AOL Music programming contains links to buy tracks through iTunes. AOL users can also register for iTunes without re-entering their credit card information.

In addition, Napster announced a

deal with Miller Brewing Co. to give away thousands of downloads and Napster-branded digital music players in summer 2004.

The end of the year also saw major services like iTunes, Napster and Rhapsody driving sales for the holidays through gift card and gift certificate programs.

### NEW YEAR, NEW PRODUCTS

The new year kicked off with yet another round of service and product announcements.

At the Consumer Electronics Show in Las Vegas in January, Sony Corp. announced plans to launch its own download service, Connect, in April. It also unveiled plans for an updated version of the MiniDisc that can hold up to 1 gigabyte of music per \$7 disc. In conjunction, Sony announced a partnership with United Airlines that will allow frequent-flyer miles to be used toward Connect downloads.

Apple kicked off its Pepsi download giveaway Feb. 1 with a Super Bowl TV ad featuring teenagers who were targeted by the RIAA for using peer-to-peer networks.

The same month, Apple introduced its latest version of the iPod, the Mini, billed as the world's smallest digital music player, holding 1,000 songs. Apple also announced a strategic relationship with Hewlett-Packard. Under the agreement, HP would offer consumers its rebranded version of the iPod and pre-install iTunes on new HP PCs.

Real, meanwhile, announced the launch of its new download store, the RealPlayer Music Store, and an updated version of its media-management software, RealPlayer 10.

As part of the announcement, Real detailed plans for a download-giveaway deal with Heineken in the summer, and a partnership with rollingstone.com.

Virgin Entertainment Group, through an alliance with MusicNet and Starbucks that was announced in February, became the latest company to unveil a digital music strategy.

Deals in the digital music business continue to unfold, with the likes of Yahoo and Amazon expected to elbow their way into the digital space before the year is out.

"The Path of Thorns" was the 50-millionth song downloaded from iTunes, the company reported.

Throughout the industry, digital downloads are "moving down the path toward being a viable business," MusicNet GM/executive VP Ellie Hirschorn says.

To see just what a difference a year makes, check the reports coming from the music services. More than 25 million downloads have been sold so far this year, according to Nielsen SoundScan. The sale of digital tracks now outpaces the sale of physical singles. And close to 1 million consumers currently subscribe to some form of music subscription service.

Such progress leads some industry leaders to observe that although it's been going on for years now, the digital music revolution has really just begun.

"Taken as a whole," Glaser says, "we can argue that it would have been great if year one had been in 1999 rather than 2003. But we have made significant progress [since 1999], which is really saying something."

## Online Sales 2004

The following chart recaps are for the year to date from the December 6, 2003, issue (the beginning of the chart year) through the March 27, 2004, issue.

All the recaps are based on sales data compiled by Nielsen SoundScan. Recaps for Top Internet Albums reflect sales of physical albums ordered through Internet merchants, while recaps for Hot Digital Tracks reflect sales of paid downloads from Internet sites.

In the case of both chart recaps, titles receive credit for sales accumulated during each week they appear on the chart.

### Hot Digital Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **OUTKAST** (3) Arista
- 2 **MAROON5** (2) Octone/J/RMG
- 3 **NO DOUBT** (1) Interscope
- 4 **BRITNEY SPEARS** (2) Jive
- 5 **BLACK EYED PEAS** (3) A&M/Interscope
- 6 **KELIS** (2) Star Trak/Arista
- 7 **DIDO** (2) Arista
- 8 **JET** (1) Elektra/EEG
- 9 **SHERYL CROW** (1) A&M/Interscope
- 10 **FOUNTAINS OF WAYNE** (1) S-Curve/EMC

### Hot Digital Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **ARISTA** (9)
- 2 **JIVE** (7)
- 3 **COLUMBIA** (8)
- 4 **A&M** (4)
- 5 **INTERSCOPE** (2)

### Hot Digital Labels

Pos. LABEL (No. of Charted Titles)

- 1 **ARISTA** (12)
- 2 **INTERSCOPE** (13)
- 3 **COLUMBIA** (16)
- 4 **JIVE** (8)
- 5 **RCA MUSIC GROUP** (9)

### Top Internet Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **NORAH JONES** (2) Blue Note
- 2 **JOSH GROBAN** (2) 143/Reprise/Warner Bros.
- 3 **THE BEATLES** (1) Apple/Capitol
- 4 **SARAH MCLACHLAN** (1) Arista
- 5 **ROD STEWART** (2) J/RMG
- 6 **SHERYL CROW** (1) A&M/Interscope
- 7 **OUTKAST** (1) Arista
- 8 **DAVE MATTHEWS BAND** (1) Bama Rags/RCA/RMG
- 9 **NO DOUBT** (2) Interscope
- 10 **HARRY CONNICK, JR.** (2) Columbia/Sony Music

### Top Internet Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **ARISTA** (3)
- 2 **BLUE NOTE** (2)
- 3 **J** (6)
- 4 **COLUMBIA** (11)
- 5 **APPLE** (1)

### Top Internet Labels

Pos. LABEL (No. of Charted Titles)

- 1 **SONY MUSIC** (20)
- 2 **RCA MUSIC GROUP** (8)
- 3 **INTERSCOPE** (12)
- 4 **ARISTA** (3)
- 5 **WARNER BROS.** (8)

### Hot Digital Tracks

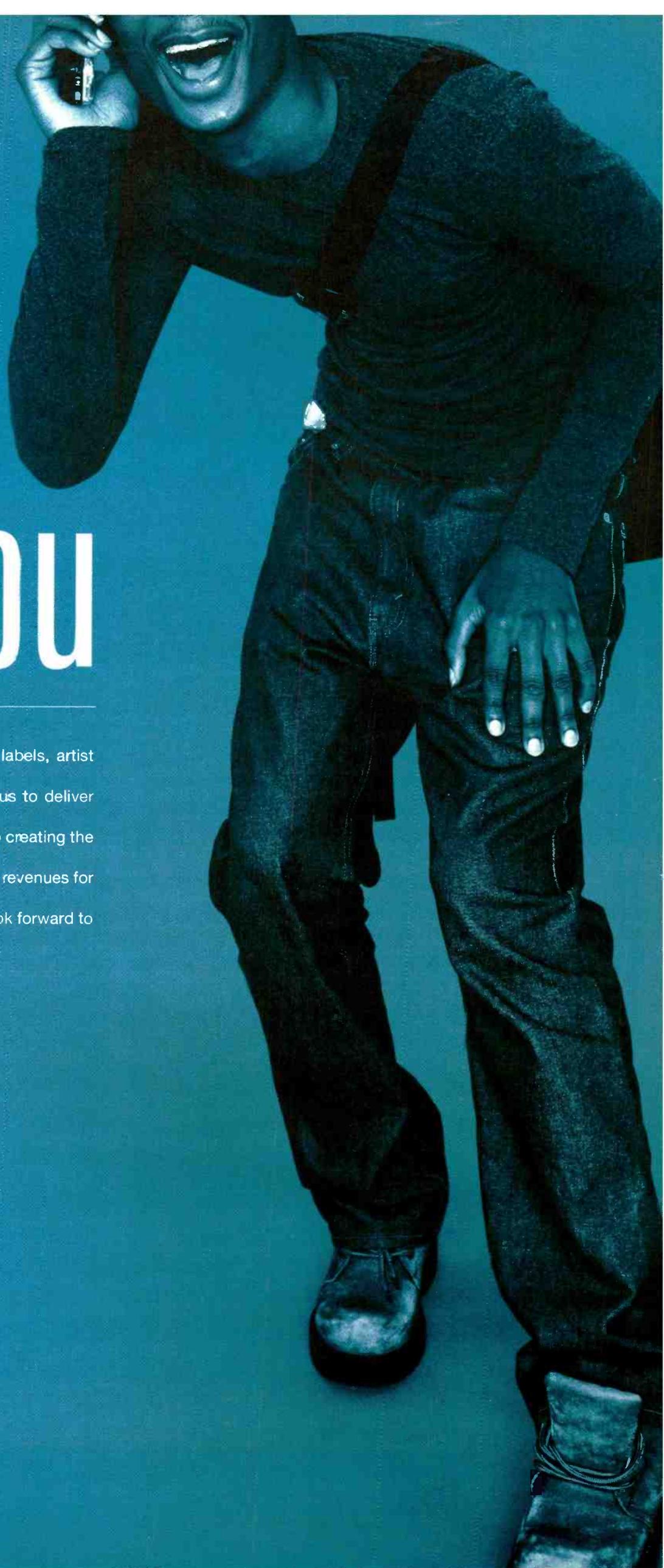
Pos. TITLE—Artist—Imprint/Label

- 1 **HEY YA! (RADIO MIX)**—OutKast—Arista
- 2 **IT'S MY LIFE**—No Doubt—Interscope
- 3 **TOXIC**—Britney Spears—Jive
- 4 **THIS LOVE**—Maroon5—Octone/J/RMG
- 5 **THE WAY YOU MOVE (ALBUM VERSION)**—OutKast Featuring Sleepy Brown—Arista
- 6 **WHITE FLAG (ALBUM VERSION)**—Dido—Arista
- 7 **ARE YOU GONNA BE MY GIRL**—Jet—Elektra/EEG
- 8 **THE FIRST CUT IS THE DEEPEST**—Sheryl Crow—A&M/Interscope
- 9 **WHERE IS THE LOVE? (RADIO EDIT)**—Black Eyed Peas—A&M/Interscope
- 10 **STACY'S MOM**—Fountains Of Wayne—S-Curve/EMC

### Top Internet Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **FEELS LIKE HOME**—Norah Jones—Blue Note
- 2 **CLOSER**—Josh Groban—143/Reprise/Warner Bros.
- 3 **LET IT BE... NAKED**—The Beatles—Apple/Capitol
- 4 **AFTERGLOW**—Sarah McLachlan—Arista
- 5 **THE VERY BEST OF SHERYL CROW**—Sheryl Crow—A&M/Interscope
- 6 **SPEAKERBOXXX/THE LOVE BELOW**—OutKast—Arista
- 7 **THE CENTRAL PARK CONCERT**—Dave Matthews Band—Bama Rags/RCA/RMG
- 8 **AS TIME GOES BY ... THE GREAT AMERICAN SONGBOOK VOL. II**—Rod Stewart—J/RMG
- 9 **THE SINGLES 1992-2003**—No Doubt—Interscope
- 10 **COME AWAY WITH ME**—Norah Jones—Blue Note



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## Siberry's Sheeba Signs With Burnside In U.S.

Canadian singer/songwriter **Jane Siberry's** label, **Sheeba Music**, has signed an exclusive U.S. distribution deal with **Burnside Distribution Corp.** (BDC) in Portland, Ore.

The deal commences with the May 4 release of Siberry's album "Shushan the Palace (Hymns of Earth)," a classi-



SIBERRY: DEAL COMMENCES WITH NEW SET

cally based collection of sacred songs by such composers as **Bach, Handel, Mendelssohn** and **Holst**.

Toronto-born Siberry began her career with albums for **Warner Bros.** and **Windham Hill**. She has been nominated five times for a Juno Award, Canada's equivalent of the Grammys.

Siberry founded Sheeba in 1996 as an independent outlet for her music. Before "Shushan the Palace," the Vancouver-based label issued six Siberry albums, three of which were available in the United States via licensing deals with **Sounds True** and **Koch**.

BDC is in negotiations to distribute Sheeba's catalog titles. **Maple Music** distributes Sheeba through **Universal** in Canada.

**ROPED IN:** **Artemis Records** has signed a long-term U.S. distribution deal with **Ropeadope Music**.

**Caroline** originally handled New York-based **Ropeadope**. **Atlantic Records** distributed the label most recently.

Founded by **Andy Hurwitz** in 1999, **Ropeadope** has developed a left-field roster that includes **Questlove of the Roots**, jazz guitarist **Charlie Hunter**,

mixer **DJ Logic**, Afrobeat act **Antibalas** and New Orleans' **Dirty Dozen Brass Band**.

The label also released one of The Indies' favorite albums in recent years, "The Word," the 2001 gospel/rock collaboration by pedal-steel-guitar whiz **Robert Randolph**; keyboardist **John Medeski of Medeski, Martin & Wood**; and the **North Mississippi All Stars**.

The first release under the new agreement will be the **Dirty Dozen Brass Band's** "Funeral for a Friend," due May 11, followed by **Antibalas's** "Who Is This America?" and **Tin Hat Trio's** "Book of Silk," both set for June 8.

**Koch Entertainment Distribution** handles **Artemis**.

**KOCH CATCHES:** **Koch Records** in New York will now handle the catalogs of Chicago-based **Premonition Records** and Nashville-based **Blue Hat Records**.

**Premonition** is best-known as the home of acclaimed pop/jazz singer/pianist **Patricia Barber**. Koch's associ-

ation with the label will commence with the reissue of six Barber titles in June and July.

**Premonition's** roster also includes **Poi Dog Pondering**, singer **Terry Calli-**

**The Indies**  
By Chris Morris  
cmorris@billboard.com



er and jazz saxophonist **Von Freeman**. New studio albums are also included in the Koch/**Premonition** deal.

**Blue Hat** is country performer **Charlie Daniels'** label. Koch is picking up the Daniels titles "Blues Hat," "Tailgate Party," "Road Dogs" and "Fiddle Fire."

Koch is also releasing Daniels' new studio recordings.

**NO SECRET:** **Secretly Canadian** in Bloomington, Ind., has picked up

three new labels for worldwide exclusive distribution. The new imprints are Baltimore-based **Monitor Records**; **Cloud Recordings** of Athens, Ga.; and the **Social Registry** in Brooklyn, N.Y.

**Cass McCombs, the Oxes, EZ T, the Battles** and **Part Chimp** are part of **Monitor's** roster. **Cloud Recordings** is the home of **Olivia Tremor Control, Circulatory System** and **A Hawk and a Hacksaw**. **Social Registry's** acts include **Blood on the Wall, Hall of Fame** and **Ghost Exits**.

**Secretly Canadian's** label roster also includes **K, Table of the Elements, Misra** and in-house label **Jagjaguwar**.

**EURO-CRASH:** Phoenix-based hard rock and metal label **Crash Music** has scored some new European distribution deals.

Effective this month, **ZYX Music** will handle the label in Germany, Austria, Switzerland, France and Poland; **RSK Entertainment** (formerly **Koch UK**) is responsible for the United Kingdom.

**Crash's** acts include **Ice, Single Bullet Theory, Transport League, Conspiracy A.D.** and **Chaosbreed**. **Pavement Music** founder **Mark Nawara** operates the label.

## Market Share

Continued from page 41

the first quarter from 4.9 million one year earlier.

**Universal Music & Video Distribution** remains the U.S. leader in total album market share, though it has stumbled. Market share slips to 26.6% in the latest quarter from 28.3% the previous year. **UMVD's** best seller for the year to date is "The Very Best of **Sheryl Crow**," which has scanned a mere 1 million units.

Off the record, executives attribute the slip to **UMVD's** release schedule, but the industry is scrutinizing the results of the company's controversial **JumpStart** program. That plan, introduced last September, offers lower costs to accounts but eliminates discounts and price-and-position dollars.

### MAKING STRIDES

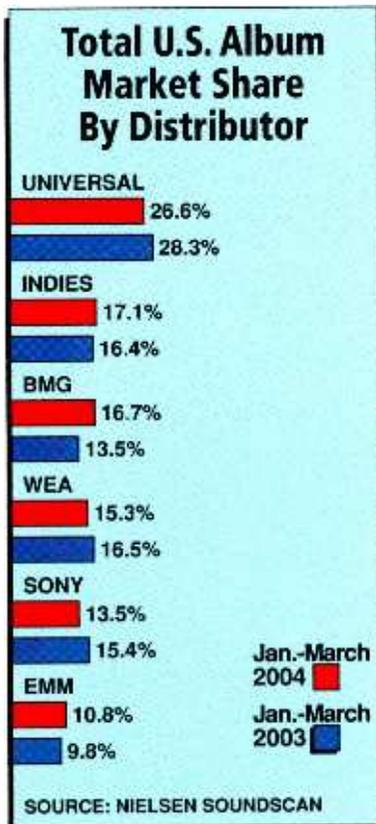
Meanwhile, independent labels collectively post a 17.1% market share in the first quarter, up from 16.4% last year. The gain moves the sector up a notch in the rankings, to second place. The best-selling indie title this year is the **Ying Yang Twins'** "Me & My Brother," on **TVT**.

However, **BMG** posts the largest gain, finishing the first quarter at 16.7%, up more than three

percentage points from 13.5% the previous year.

**BMG** was obviously propelled by its strength in current market share, where it gains nearly five percentage points, moving to 20.3% from 15.8% in the year-ago first quarter.

**BMG** distributes half of the top 10 best sellers this year. They are



**Kenny Chesney's** "When the Sun Goes Down," at 1.5 million copies; **OutKast's** "Speakerboxxx/The Love Below," with 1.4 million copies; **Evanescence's** "Fallen," with 1.3 million units; and **Usher's** "Confessions," which moved 1.1 million units in its first week.

On the down side, **WEA** and **Sony Music Distribution** both suffer market-share declines, ranking fourth and fifth, respectively, in total album market share.

### LOSING SOME GROUND

**WEA's** tally is 15.3%, down from 16.5% last year. **WEA** has placed two titles in the top 10: **Josh Groban's** "Closer," which has scanned 1.3 million units to date, and **Twista's** "Kamikaze," with 1.1 million units.

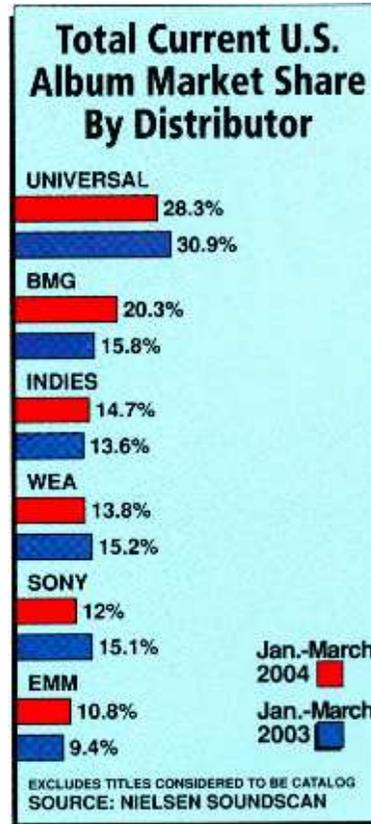
**Sony** slides further, to 13.5% in the latest first quarter from 15.4% last year. But it is only down slightly from the 13.7% it garnered for the full 12 months of 2003. Its best-selling title so far this year is **Jessica Simpson's** "In This Skin," which has accumulated almost 900,000 scans.

While **EMI Music Marketing** finishes in last place in the industry rankings, it enjoys a market-share gain, finishing the first quarter with 10.8%, up one percentage point from the corresponding earlier period.

**EMI** claims the top-selling album so far in 2004, **Norah Jones'** "Feels Like Home," which has scanned 2.4 million units.

In terms of current album market share, **UMVD** scores a 28.3% slice of the pie, down from 30.9% in first-quarter 2003. The indies place third behind **BMG**, with 14.7%, followed by **WEA** with 13.8%, **Sony** with 12% and **EMM** with 10.8%.

The market-share picture for total album market share changes



a little when the independent distributors owned by a major are ranked with their parent. While **Universal** maintains the No. 1 spot, the **Warner Music Group** takes over the No. 2 ranking and finishes the first quarter with 16.7% when the market share of the **Alternative Distribution Alliance** is included.

**BMG** places third, followed by **Sony Music Entertainment**, which tallies a 14.6% share when **RED's** scans are included in its total.

**EMI Recorded Music North America** may still place last, but its market share grows to 12% with the inclusion of **Caroline**. And the independent sector collectively places fifth when the above indie distributors' shares are subtracted from its total, leaving it with 13.4%.

**White Plains, N.Y.-based Nielsen SoundScan** determines market-share rankings based on point-of-sale information. It collects this data for all formats and configurations from retailers, rack accounts and other merchants, including mail-order companies and online stores.

The accounts that provide the information generate 85% of U.S. music sales. Based on this data, **Nielsen SoundScan** estimates totals for the full market.

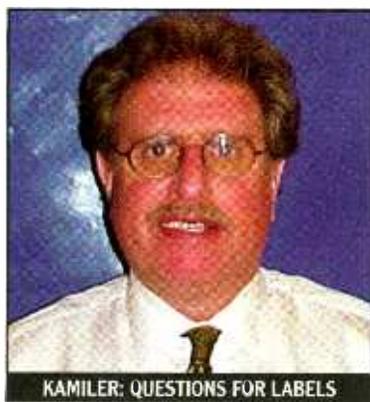
**Nielsen SoundScan** calculates current album market share by counting only sales occurring within the first 18 months of an album's release (12 months for classical and jazz), except for those that remain in the top half of **The Billboard 200**.

# Labels Improve Product Flow But Still Leave Holes

Although labels are beginning to spread out their release schedules, they still have some work ahead, according to retailers, if they want to stay in touch with consumers and accounts.

Retailers say they are pleased that the labels deigned to ship some big records in 2004's first quarter, including two that broke the 1-million-unit mark in their debut week, **Norah Jones'** "Feels Like Home" and **Usher's** "Confessions."

Other records that have helped stoke sales include **Twista's** "Kamikaze," **Kanye West's** "The College Dropout," **Incubus'** "A



KAMILER: QUESTIONS FOR LABELS

Crow Left of the Murder . . ." and **Kenny Chesney's** "When the Sun Goes Down."

While they hope labels remember to do the same for next year's first quarter, retailers are pushing for even more improvements.

We all know that labels, when planning a release date for a big album, check to see what else is coming out that day. After all, they want to boost their chances at debuting on top of The Billboard 200.

But when labels map release schedules, **Jerry Kamiler**, divisional music merchandiser manager at **Trans World Entertainment**, wonders why they don't also consider what happened a year earlier.

Retailers, like labels, compete weekly against their numbers from the previous year. If merchants are going up against a big week from last year, you can be sure they will go out of their way to support any releases that give them a chance at matching those prior numbers, Kamiler says.

Similarly, he wonders why labels don't realize that Easter week, when a lot of schools are

closed, is a good time to release big albums.

Kamiler points out that about 35 titles due on March's last two release dates (March 23 and March 30) had the chance of debuting on The Billboard 200.

Yet on April 13, when most kids are out of school for the week, not one title on the schedule has a chance of making it onto The Billboard 200. April 6 is only slightly better, with three titles that have a chance.

Kamiler understands that the onslaught of big releases at the end of March happens because the labels also feel pressure to make their quarterly numbers.

But he wonders why a few of those titles couldn't have been held over to April 6 or, even better, April 13.

**WHITHER HMV?** For years now, **HMV** has appeared to be on the verge of pulling out of the United States, and its latest

announcement prompts sales and distribution sources to repeat that thought to Retail Track yet again.

Three of HMV's stores, in Atlanta, Boston and Marlborough, Mass., are conducting going-out-of-business sales. That will leave the chain with three stores in the

statement. In the latter country, HMV operates 100 stores.

**BEAT OF CONSOLIDATION:** Most of the 1,500 jobs eliminated at **EMI Recorded Music** were lost because of the consolidation of the company's international operations and the closure of its manufacturing and fulfillment operations in the United States and Europe. However, there was a small number of layoffs in the States.

**EMI Music Marketing** shuttered its San Francisco office, letting go regional director **Fuzzy Swing** and three other staffers, sources say. The rest of the San Francisco staffers will work out of their homes and report to the Los Angeles office.

**MAKING TRACKS:** Exiting the **Musicaland Group** are **Laurie Clark**, senior VP of audio, and **Lynne Murphy**, VP of audio. Clarke will continue to serve as a consultant, while Murphy has been replaced by **Scott Burtness**.

**SO SORRY:** I incorrectly spelled **Steve Harkins'** name in the April 3 issue. Harkins is VP of music at **Baker & Taylor**.

**Retail Track**  
By Ed Christman  
echristman@billboard.com



United States: two in Manhattan and one in Strongsville, Ohio.

"HMV continues to review the longer-term viability of operating its three remaining stores in the U.S. alongside our more profitable and market-leading Canadian business," **HMV North America** president **Humphrey Kadaner** said in a

## Videogames

Continued from page 41

management. "It is a mass-market phenomenon."

At their start in the 1980s, many viewed videogames as a bastardized form of entertainment. But as games ballooned into a \$10 billion business, electronics executives were determined to expand their growing consumer base.

EA sprouted its Web division in 2001 after acquiring free online game site Pogo. Reeling in women with community-styled card games and word puzzles, Pogo was desirable because "it wanted to expand [outside] of teen males," says Nancy Waisanen, director of marketing for Web games at EA.

As videogames increasingly woo adults, family titles "are an incredibly high-growth area for us," Gaudio says.

Following "Shrek 2" is Activision's September release of "Shark Tales," another game tie-in to an upcoming animated DreamWorks film of the same name.

And in November, Activision will debut a game based on the upcoming Nickelodeon/Paramount film "Lemony Snicket's A Series of Unfortunate Events."

"Suddenly [companies are saying], 'Hold on a second, we can sell twice as many games,'" says Bart Saunt, senior visual product manager for Virgin Entertainment Group. "Five years ago, the market was male-dominated.

It was all about destroying things—geeky boy domain. Now it's about creating and design and pushing toward female buyers."

Saunt predicts good sales for "Shrek 2," in which four players cooperate to solve certain tasks. EA's family-friendly "Sims" titles, in which players build neighborhoods and societies, have sold millions, he notes.

But the wave is just starting, Saunt says, and family titles have great potential to be just as popular.

Also luring parents to these games is the hunt for exciting content to fill the flat-screen TVs they are purchasing. Xbox, PlayStation 2 and other consoles are increasingly moving into family rooms.

"Once you've got the hardware in the living room—out of the children's bedrooms—it becomes a different proposition [in terms of what games you purchase]," Saunt says.

### CATERING TO THE FAMILY

The Virgin Megastore chain revamped all of its videogame displays late last year to entice parents to buy. Instead of blindly stacking titles, stores have built several in-store displays devoted to a single game like "The Sims."

"We're trying to demystify the buying of computer games," Saunt says. "Parents sometimes don't know where to start."

Xbox launched its first family-focused promotional campaign last holiday season, Penello says. Between November and December, each Xbox console came bundled with free copies of THQ's "Tetris" and LucasArts' "Star

Wars: The Clone Wars."

"Historically, there's been a perception that we are the [guy-centric] hardcore game box. But our brand is about social gaming. It's a place where all kinds of people can come and enjoy entertainment," Penello says.

Xbox's share of the console market, versus competitors like PlayStation 2 (PS2), spiked 4% during the holiday period compared with one year earlier. That success is pushing Xbox to explore more family-oriented initiatives.

EA's Waisanen says the company has high hopes for its EA Pogo expansion, termed Club Pogo. Users pay \$4.95 per month to compete in a more varied roster of multi-player games for prizes.

"Someone goes to college and they can play against their parents [back] home," Waisanen says, noting that most Pogo games enable players to chat with each other.

After eight months, Club Pogo has already signed up 250,000 people, 75% of whom are women.

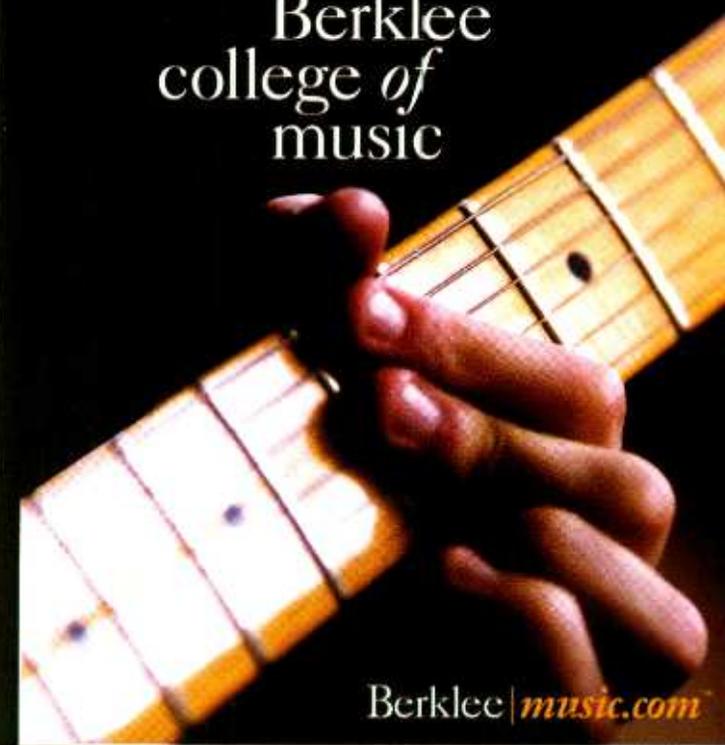
Sony Computer Entertainment is assessing the progress of its family game "EyeToy," which was released last November for \$49.99 exclusively on PS2.

Through an attached USB camera, one to four players can insert themselves into games as the main characters. Included in the product are 12 EyeToy-compatible videogames, such as "Kung Foo," "Boxing Champ" and "UFO Juggler." In "UFO Juggler," for example, players kick and punch onscreen images by physically making the motions in front of the camera instead of pressing buttons on a controller.

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# Eagle Rock Creates Solid Product Line

BY JILL KIPNIS

LOS ANGELES—Eagle Rock Entertainment is a staunch believer in innovation.

The lion's share of its music DVD projects are shot in high definition (HD) in advance of widespread consumer adoption of HD TV and DVD. Eagle Rock was one of the first companies to screen a music DVD project in theaters before releasing it to retail. And the company has licensed DVD tracks to radio stations as a marketing tactic.

"We are very, very keen on creating awareness," says Mike Carden, Eagle Rock North America president of operations/Eagle Rock executive VP. "We are very fast on our feet."

The 7-year-old company, based in the United Kingdom and with offices in New York, Los Angeles, Paris, Hamburg and Toronto, is continuing its marketing charge in 2004 amidst numerous staff additions and changes.

## CHANGING OF THE GUARD

Since the January announcement that Eagle Rock executive VP and president of video unit Eagle Vision Steve Sterling was leaving the company,

Eagle Rock has made a number of additional staff shifts and new hirings.

Eagle Rock's operations include international and domestic departments for the Eagle Vision division—which also supervises music programming sales to TV—and its audio division, Eagle Records.

The changes mainly affected the United States' \$55 million operation. Home video or TV projects generate 80% of that figure, and up to 50 Eagle Vision video titles are released per year.

The staff shifts included several promotions. Kate McDonald was upped to VP of TV media sales, Josephine Gallarello to the new position of TV sales administrator, John Gaydon to head of ac-

quisitions and Rob Gill to director of operations.

Paul Freehauf, formerly at Winstar and PolyGram, was brought in as VP of marketing and product development.

Eagle Vision's staff numbers 100. These staff changes will reinvigorate Eagle Rock's focus on DVD, Carden says.

While Eagle Vision has not neared any music DVD sales records with its titles, the industry's health bodes well for the company this year.

According to the Recording Industry Assn. of America, 17.5 million music DVDs shipped in 2003, a 64% increase over 2002.

Among Eagle Vision's key titles are "The Up in Smoke Tour" (a 2001 release culled from the 2000 rap tour) with 466,000 units, "Diana Krall—Live in Paris" with 96,000 units and "Usher: Live—Evolution 8701" with 34,000 units. (Nielsen SoundScan provided all figures.)

So far this year, music DVDs have accounted for 11% of all DVD releases, according to the DVD Release Report.

Because many major labels have not been heavily involved with music DVD until recently (*Billboard*, Feb. 21), Eagle Vision may have a leg up in consumers' minds, says Lindsay Brown, Eagle Rock managing director/international director of DVD sales and distribution.

"We started doing DVDs on day one," he notes. "We were [an] innovator."

## NEW RELEASES

Eagle Vision is currently readying a solid slate of music DVD projects that it says will compete with major-label projects by building on past marketing success.

One of the main releases is the John Lee Hooker DVD "Come and See About Me" (June 1, \$19.98). The title will be linked to a new Hooker CD that Eagle Records is releasing, "Jack O Diamonds: 1949 Recordings" (May 18).

Eagle Rock forged a worldwide licensing deal with the Hooker estate last year (*Billboard*, Sept. 13, 2003).

The DVD was culled from 300 hours of tape and includes 19 collaborative performances with such artists as Eric Clapton and Bonnie Raitt.

Carden notes that numerous promotions will tie the titles together with the John Lee Hooker Foundation, which provides help for inner-city kids who want to play the guitar. The DVD's marketing plan will also focus on the quality of the disc.

"What we don't do is take a VHS and make a DVD out of it," Brown says. "The proof of that is the John Lee Hooker project, which we have restored to make it the best that we can."

Eagle Rock also works very closely with the artists on its DVD projects.

For the May 18 release "Busta Rhymes: Everything Remains Raw," Rhymes was "involved with every inch of the production," Carden says.

The DVD contains HD concert footage and features about Rhymes' career. Marketing plans will include a focus on the HD element.

"We will shoot the majority of our new projects in high def, because we want the fan to get all the bells and

whistles," Carden explains.

Consumers are just starting to purchase HD-compatible TVs in notable numbers. According to the Consumer Electronics Assn., 5.7 million digital TV units will be sold this year. The first mainstream HD DVDs are expected by early 2006 (see Picture This, this page).

Similarly, the May 18 release of Cat Stevens' "Majikat: Earth Tour" was created with Stevens' direct participation.

"We're going to have a screening and have him there," Carden adds.

Eagle Rock promoted the Usher DVD in theaters in November 2002 (*Billboard*, Dec. 21, 2002). Carden believes the company was a forerunner in the strategy.

The company will also continue using radio as a marketing tactic with the June 15 release of "The Man Show—The Complete Second Season." (Eagle Rock also releases select TV and documentary projects.)

Building on its strategy for last year's "The Cure—Trilogy," which saw the company licensing tracks directly from the DVD to radio, Eagle Rock will air skit spots on 273 stations nationwide.

"We market and promote DVDs much as anyone would promote an audio project," Carden says. "We go to radio to help us."



CARDEN: 'WE MOVE FAST'



John Lee Hooker

# Blu-ray Group Plans Format's U.S. Debut

High-definition (HD) DVD is coming soon.

The **Blu-ray Disc Founders** group has announced that its HD DVD players will hit the United States in late 2005 or early 2006. **Columbia TriStar Home Entertainment** is expected to release the first Blu-ray discs.

Though Blu-ray is competing with other HD standards from **Toshiba/NEC** and **Pixonics**, the 13-member Blu-ray group is confident that studios will endorse Blu-ray.

"We have had very good conversations with the studios,"

says **Benjamin Feingold**, president of Columbia TriStar. Columbia TriStar parent **Sony** is a key player in spearheading the Blu-ray standard. "It will be love at first sight when they see it. People will be stunned with how fast Blu-ray will be adopted."

Feingold believes that consumers will naturally move from the current DVD format to Blu-ray. "DVD sell-through is driving revenues, but we need to raise the bar of excitement," he notes. "HD

movies are the expectation."

Blu-ray's discs have five times the storage capacity of a regular DVD and offer more bandwidth than their competitors. The discs also have built-in copy protection and other innovations, such as anti-fingerprint technology.

At a reception held in conjunction with the Digital Hollywood conference at the Loews Santa Monica Beach Hotel in Los Angeles

March 29, director **Guillermo del Toro** ("Hellboy") extolled Blu-ray's virtues, pointing out the differences in standard DVD versus Blu-ray

in a split-screen presentation of "Lawrence of Arabia."

Blu-ray has brought together competing hardware manufacturers, who extol the format's quality.

"This will be the format for the next 20 years," says **Erin Sullivan**, director of planning for **Panasonic Hollywood Laboratory**. "That's why we are working together on the specifications."

Other Blu-ray group members include **Dell**, **Hewlett-Packard**, **Hitachi**, **LG**, **Matsushita**, **Mit-**

**subishi**, **Royal Philips**, **Samsung**, **Sharp**, **TDK** and **Thomson**.

A Blu-ray player is on the market in Japan for approximately \$3,500. It is not known how much the U.S. players will cost.

'MONSTER' DEAL: Blockbuster subsidiary **DEJ Productions** has reaped huge benefits from its investment in "Monster."

The film, which earned **Charlize Theron** a best-actress Oscar this year for the role of serial killer **Aileen Wuornos**, first crossed video-acquisition-company **DEJ's** path about two years ago in discussions with filmmaker **Patty Jenkins**. **DEJ** ultimately became a producing partner in "Monster."

"We didn't have a theatrical-distribution infrastructure," **DEJ** president **Andy Reimer** says. "It's a really difficult, expensive business that by definition winds up involving more failures than risks. I hope that what we have been able to accomplish with 'Monster' will get us on folks' radar."

The 5-year-old **DEJ** will be releasing fewer direct-to-video titles to focus on projects that have theatrical potential, **Reimer** says. The company previously released about 85 direct-to-video titles each

rights, and **Columbia TriStar Entertainment**. It will be available as a single disc (\$26.95) and as a two-disc DVD set (\$39.95) featuring extended extras.

**ON THE VIDEO BEAT:** A new DVD recorder, the **DIVA** from **Malata North America**, claims to offer the longest DVD recording ability in the marketplace, at 15 hours. **DIVA** has started shipping to retail and is expected to sell for \$300. . . **The Video Software Dealers Assn.'s** East Coast Video Show will now be known as the Home Entertainment Retail Expo. It takes place Sept. 21-22 in Baltimore.

**Hart Sharp Video** launches **Hart Sharp Video Docs** with the May 25 release of "On Common Ground," a look at American and German soldiers from World War II. Up to 10 documentaries are expected per year. . . **A&E Home Video** has acquired the North American video rights to 23 titles from the Thames Library of **FreemantleMedia**. The deal includes "The Benny Hill Show," documentary series "The World at War" and children's program "The Wind in the Willows."

Picture This™  
By Jill Kipnis  
jkipnis@billboard.com



# APRIL 17 2004 Billboard TOP DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan		RATING	PRICE
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers		
			<b>NUMBER 1</b> 1 Week At Number 1			
1			<b>THE RUNDOWN (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 23290	The Rock	PG-13	26.98
2	NEW		<b>THE RUNDOWN (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 23291	The Rock	PG-13	26.98
3			<b>GOTHIKA (WIDESCREEN)</b> WARNER HOME VIDEO 28380	Halle Berry Penelope Cruz	R	27.98
4	NEW		<b>GOTHIKA (PAN &amp; SCAN)</b> WARNER HOME VIDEO 28379	Halle Berry Penelope Cruz	R	27.98
5			<b>HONEY (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 24487	Jessica Alba Mekhi Phifer	PG-13	26.98
6			<b>HONEY (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 23292	Jessica Alba Mekhi Phifer	PG-13	26.98
7	1	2	<b>DR. SEUSS' CAT IN THE HAT (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 24683	Mike Myers	PG	26.98
8	2	2	<b>DR. SEUSS' CAT IN THE HAT (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 21476	Mike Myers	PG	26.98
9	5	4	<b>CHAPPELLE'S SHOW SEASON ONE</b> PARAMOUNT HOME ENTERTAINMENT 87291	Dave Chappelle	NR	26.98
10	3	3	<b>MONA LISA SMILE</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 10075	Julia Roberts	PG-13	28.98
11	6	5	<b>SPY KIDS 3: GAME OVER</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32946	Antonio Banderas Sylvester Stallone	PG	29.98
12	4	2	<b>21 GRAMS</b> UNIVERSAL STUDIOS HOME VIDEO 24166	Sean Penn Naomi Watts	R	26.98
13	8	7	<b>THE LION KING 1 1/2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31205	Animated	G	29.98
14	7	4	<b>SCHOOL OF ROCK (PAN &amp; SCAN SPECIAl EDITION)</b> PARAMOUNT HOME ENTERTAINMENT 56394	Jack Black Joan Cusack	PG-13	29.98
15	RE-ENTRY		<b>HOUSE ON HAUNTED HILL</b> WARNER HOME VIDEO 18018	Geoffrey Rush Famke Janssen	R	9.98
16	9	4	<b>SCHOOL OF ROCK (WIDESCREEN SPECIAL EDITION)</b> PARAMOUNT HOME ENTERTAINMENT 38514	Jack Black Joan Cusack	PG-13	29.98
17	10	3	<b>SCHINDLER'S LIST (WIDESCREEN SPECIAL EDITION)</b> UNIVERSAL STUDIOS HOME VIDEO 23866	Ben Kingsley Ralph Fiennes	R	26.98
18	NEW		<b>WILL &amp; GRANCE (SEASON TWO)</b> LIONS GATE HOME ENTERTAINMENT 81210	Eric McCormack Debra Messing	NR	44.98
19	32	3	<b>BLUE COLLAR COMEDY TOUR</b> WARNER HOME VIDEO 24657	Jeff Foxworthy Bill Engvall	PG-13	19.98
20	12	4	<b>GOOD BOY (SPECIAL EDITION)</b> MGM HOME ENTERTAINMENT 69028	Liam Aiken Molly Shannon	PG	26.98
21	11	3	<b>SCHINDLER'S LIST (PAN &amp; SCAN SPECIAL EDITION)</b> UNIVERSAL STUDIOS HOME VIDEO 21152	Ben Kingsley Ralph Fiennes	R	26.98
22	15	2	<b>BABY EINSTEIN: BABY MACDONALD</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33109	Baby Einstein	NR	19.98
23	14	4	<b>COLD CREEK MANOR</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32057	Dennis Quaid Sharon Stone	R	29.98
24	19	22	<b>FINDING NEMO</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62155	Animated	G	29.98
25	13	3	<b>WINNIE THE POOH: SPRINGTIME WITH ROO</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32050	Winnie The Pooh	NR	29.98
26	22	17	<b>PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31863	Johnny Depp Orlando Bloom	PG-13	29.98
27	16	3	<b>DAWN OF THE DEAD</b> ANCHOR BAY ENTERTAINMENT 12163	Ken Foree Scott Reiniger	NR	19.98
28	27	8	<b>SECONDHAND LIONS</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06804	Michael Caine Robert Duvall	PG	27.98
29	17	31	<b>TITANIC</b> PARAMOUNT HOME ENTERTAINMENT 155227	Leonardo DiCaprio Kate Winslet	PG-13	14.98
30	NEW		<b>SPLASH (20TH ANNIVERSARY EDITION)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29122	Tom Hanks Daryl Hannah	PG	29.98
31	28	9	<b>RADIO</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 60130	Cuba Gooding, Jr. Ed Harris	PG	28.98
32	18	4	<b>DUPLEX</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28648	Ben Stiller Drew Barrymore	PG-13	29.98
33	29	8	<b>LOST IN TRANSLATION (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 23857	Bill Murray Scarlett Johansson	R	26.98
34	NEW		<b>CREEPSHOW (WIDESCREEN)</b> WARNER HOME VIDEO 18053	Ted Danson Ed Harris	R	9.98
35	NEW		<b>CITY HALL</b> WARNER HOME VIDEO 92953	Al Pacino John Cusack	R	9.98
36	NEW		<b>DIRTY PRETTY THINGS</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62320	Chiwetel Ejiofor Audrey Tautou	R	29.98
37	24	2	<b>COMMITMENTS (COLLECTORS EDITION)</b> FOXVIDEO 21299	Robert Arkins Michael Aherne	R	26.98
38	35	10	<b>OPEN RANGE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32055	Kevin Costner Robert Duvall	R	29.98
39	RE-ENTRY		<b>BLOW</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5284	Johnny Depp Penelope Cruz	R	19.98
40	25	5	<b>MISSING (WIDESCREEN SPECIAL EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 02543	Tommy Lee Jones Cate Blanchett	R	28.98

# APRIL 17 2004 Billboard TOP VHS SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan		RATING	PRICE
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers		
			<b>NUMBER 1</b> 2 Weeks At Number 1			
1	1	2	<b>DR. SEUSS' CAT IN THE HAT</b> UNIVERSAL STUDIOS HOME VIDEO 62909	Mike Myers	2003	PG
2	2	3	<b>WINNIE THE POOH: SPRINGTIME WITH ROO</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32060	Winnie The Pooh	2004	NR
3	3	7	<b>THE LION KING 1 1/2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31203	Animated	2004	G
4	4	5	<b>DORA'S EGG HUNT</b> PARAMOUNT HOME ENTERTAINMENT 75423	Dora The Explorer	2004	NR
5	NEW		<b>HONEY</b> UNIVERSAL STUDIOS HOME VIDEO 61431	Jessica Alba Mekhi Phifer	2003	PG-13
6	5	2	<b>BABY EINSTEIN: BABY MACDONALD</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33114	Baby Einstein	2004	NR
7	6	5	<b>SPY KIDS 3: GAME OVER</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32977	Antonio Banderas Sylvester Stallone	2003	PG
8	7	4	<b>GOOD BOY</b> MGM HOME ENTERTAINMENT 69027	Liam Aiken Molly Shannon	2003	PG
9	11	9	<b>DORA THE EXPLORER-DORA'S PIRATE ADVENTURE</b> PARAMOUNT HOME ENTERTAINMENT 79583	Animated	2004	NR
10	9	3	<b>WHAT'S NEW SCOOBY DOO? SAFARI SO GOOD</b> WARNER HOME VIDEO 02390	Scooby-Doo	2004	NR
11	8	3	<b>SPONGEBOB GOES PREHISTORIC</b> PARAMOUNT HOME ENTERTAINMENT 79543	Spongebob Squarepants	2004	NR
12	NEW		<b>HOME ON THE RANGE - SING ALONG SONGS</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62352	Animated	2004	NR
13	12	21	<b>FINDING NEMO</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	2003	G
14	10	2	<b>THOMAS &amp; FRIENDS- BEST OF GORDON</b> ANCHOR BAY ENTERTAINMENT 01325	Thomas & Friends	2004	NR
15	19	7	<b>HERE COMES PETER COTTONTAIL</b> SONY WONDER/SONY MUSIC ENTERTAINMENT 54167	Animated	1971	NR
16	13	4	<b>LOONEY TUNES: BACK IN ACTION</b> WARNER HOME VIDEO 33248	Brendan Fraser Jenna Elfman	2003	PG
17	16	17	<b>DORA THE EXPLORER - RHYMES AND RIDDLES</b> PARAMOUNT HOME ENTERTAINMENT 79553	Animated	2003	NR
18	15	12	<b>RUGRATS EASTER</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 871858	Animated	2002	NR
19	22	2	<b>VEGGIE TALES - EASTER CAROL</b> WARNER HOME VIDEO 07288	VeggieTales	2004	NR
20	18	12	<b>SPONGEBOB SQUAREPANTS - THE SEASCAPE CAPERS</b> PARAMOUNT HOME ENTERTAINMENT 79553	Animated	2004	NR
21	20	50	<b>SHREK</b> DREAMWORKS HOME ENTERTAINMENT 63670	Mike Myers Eddie Murphy	2001	PG
22	23	13	<b>EVER AFTER: A CINDERELLA STORY (REPACKAGED EDITION)</b> FOXVIDEO 05753	Drew Barrymore Anjelica Huston	1998	PG
23	21	8	<b>SECONDHAND LIONS</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06842	Michael Caine Robert Duvall	2003	PG
24	24	20	<b>CITY OF LOST TOYS</b> PARAMOUNT HOME ENTERTAINMENT 875413	Dora The Explorer	2003	NR
25	RE-ENTRY		<b>BILLY BLANKS' TAE-BO CARDIO</b> GOODTIMES HOME VIDEO 02945	Billy Blanks	2003	NR

● 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. ◆ IRMAA 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. IRMAA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

# APRIL 17 2004 Billboard TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan		RATING
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	
			<b>NUMBER 1</b> 1 Week At Number 1		
1	NEW		<b>GOTHIKA</b> WARNER HOME VIDEO 28380	Halle Berry Penelope Cruz	R
2	NEW		<b>THE RUNDOWN (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 23290	The Rock	PG-13
3	NEW		<b>HONEY</b> UNIVERSAL STUDIOS HOME VIDEO 23292	Jessica Alba Mekhi Phifer	PG-13
4	1	3	<b>MONA LISA SMILE</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 10075	Julia Roberts	PG-13
5	3	4	<b>SCHOOL OF ROCK</b> PARAMOUNT HOME ENTERTAINMENT 38514	Jack Black Joan Cusack	PG-13
6	2	2	<b>DR. SEUSS' CAT IN THE HAT</b> UNIVERSAL STUDIOS HOME VIDEO 24683	Mike Myers	PG
7	4	5	<b>MISSING</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 02543	Tommy Lee Jones Cate Blanchett	R
8	5	4	<b>COLD CREEK MANOR</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32057	Dennis Quaid Sharon Stone	R
9	6	5	<b>MATCHSTICK MEN</b> WARNER HOME VIDEO 24677	Nicolas Cage Sam Rockwell	PG-13
10	8	4	<b>DUPLEX</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28648	Ben Stiller Drew Barrymore	PG-13

◆ IRMAA 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. ◆ IRMAA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. All rights reserved.

# APRIL 17 2004 Billboard TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan		RATING
			TITLE	Manufacturer	
			<b>NUMBER 1</b> 6 Weeks At Number 1		
1	1	8	<b>PS2-MAFIA</b>	Take 2 Interactive	M
2	3	4	<b>XBOX - NINJA GAIDEN</b>	Tecmo	M
3	2	6	<b>PS2-JAMES BOND 007</b>	Electronic Arts	T
4	4	13	<b>PS2-NEED FOR SPEED: UNDERGROUND</b>	Electronic Arts	E
5	5	10	<b>PS2-NFL STREET</b>	Electronic Arts	E
6			<b>PS2-TOM CLANCY'S GHOST RECON: JUNGLE STORM</b>	Ubs	M
7	6	11	<b>PS2-TRUE CRIME: STREETS OF LA</b>	Activision	M
8	NEW		<b>XBOX-TOM CLANCY'S SPLINTER CELL: PANDORA</b>	Ubs	T
9	8	13	<b>PS2-TONY HAWK'S UNDERGROUND</b>	Activision	T
10	7	5	<b>XBOX-JAMES BOND 007: EVERYTHING OR NOTHING</b>	Electronic Arts	T

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## Sony Lets Artists Get Loopy With Ilona

BY CHRISTOPHER WALSH

Sample and loop libraries are fast changing multitrack recording possibilities.

These sample libraries offer a full range of instruments played by real musicians. They are heard on recordings far and wide, from music remixes to TV commercials and computer-based games.

More recently, vocalists are lending their unique instrument to sample libraries, sometimes gaining greater recognition in the process.

Such is the case with Sony Media Services' (SMS) Ilona Universal Female Vocal Toolkit, a two-CD collection of samples by Polish vocalist Ilona from the Loops for Acid library line.

The collection features three octaves of "ooh" and "ahh" vocal

samples, with long and short durations for every note. Lexicon reverb and decay times can also be applied to notes to tailor samples to specific compositions or sonic textures.

The toolkit can be used with any hardware or software tool that can import WAV files, according to SMS' Mike Scheibinger.

"It can not only be used in software, but it's designed to be played across the keys of a keyboard sampler so that a person can key in a specific note instead of a vocal phrase," he says.

For Ilona and producer Jonathan Todd, recording samples for the legions of digital audio workstation-based producers, sound designers and remixers was a means to expose a European artist to an international audience. Sony's acidplanet.com user community, Todd says, has



PICTURED, FROM LEFT, ARE ENGINEER JOE PRIMEAU, TODD AND ILONA

been an especially fertile environment for the Ilona collection.

"My analogy is that Acid is to artistic creation what Pro Tools is to studio recording," Todd says. "The artist/studio/producer relationship remains the same, but the tools that you have to tweak with, pre- and post-recording, are wildly new."

By creating a contest on acidplanet.com for remixing Ilona songs, Todd chose five remixers for future collaboration. The results are receiving radio and club play, while Ilona's vocal samples, Todd says, are heard on TV commercials and other programming.

"From the production side, I love it," Todd says. "As a producer, you are really free to work the artist in different directions and to work the end result. The market wants this."

Todd singles out the gaming

world, which uses loop-based music.

"The best thing," Todd adds, "is that because of the Ilona loops, now people can get a human sound into an electronica-sounding piece of music."

In recent years, such products as the Vienna Symphonic Library, Synthology's I-Drums and Sampleheads' Peter Erskine Living Drums have garnered great interest.

The DVD-based Vienna Symphonic Library's Pro Edition features more than 240 gigabytes of acoustic instruments sounding a cross-section of notes and note lengths, captured at high resolution in premier acoustic spaces.

Peter Erskine Living Drums features thousands of performances played on various drum kits, which are available on CD and CD-ROM or as downloads.

## Winer's BiCoastal Is Two Studios In One

BiCoastal Music, a recently expanded and upgraded recording studio in Ossining, N.Y., illustrates the colliding worlds of professional

and home recording studios.

The digital audio workstation has enabled a level of professionalism previously unattainable in a home

studio. Though Pro Tools HD systems may be as common in private or home studios as in commercial facilities, BiCoastal has gone several steps further.

Recently, owner Hal Winer installed a Solid State Logic (SSL) C200 large-format digital console in his expanded studio, which was redesigned and rebuilt by the Russ Berger Design Group.

"I was running a home studio," Winer says, "focusing on jazz musicians. In 2001, I got this project with Jack Wilkins ["Reunion"], who came in with the Brecker brothers, Eddie Gomez and Jack DeJohnette.

"All of a sudden the floodgates opened, and these heavy jazz guys started coming up from the city. A lot of them are local and Westchester County-based anyway."

But a bedroom/living room combination proved an inadequate studio/control room to accommodate quartets and quintets.

So Winer contacted several archi-

tectural firms, he says, and he was impressed that Berger understood his situation.

"He said, 'You are the new breed of studio,'" Winer recalls. "With my clientele and location close to the city, it made a lot of sense to expand. And Russ' room is absolutely spectacular."

BiCoastal remains open to the clients it has served in the past, Winer says, despite its high-end equipment list, which also includes Pro Tools HD.

"But in order to pay for this new facility," he explains, "I'm opening it up to a select group of engineers and producers who live in Westchester and are used to commuting to the city but don't necessarily want to.

And of course, I'm not going to shut the doors to people in Manhattan who want to come.

"But it is a private facility," Winer quickly adds. "There's no sign on the door, and I'm not interested in tour buses and entourages."

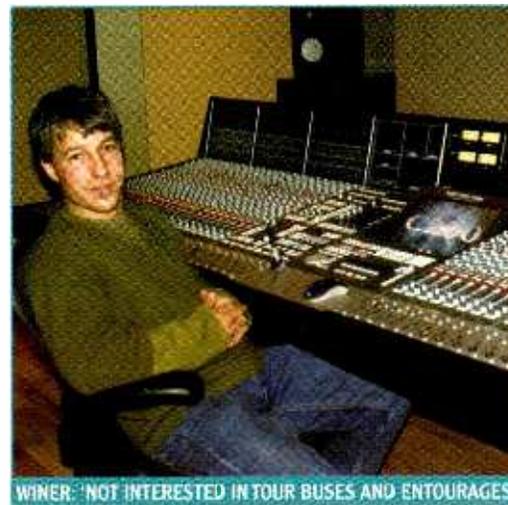
**PERFECT SHELTER:** One of the most enjoyable aspects of writing this column is the opportunity to attend recording and mixing sessions in some of the world's top facilities.

Studio  
Monitor™  
By Christopher Walsh  
cwalsh@billboard.com



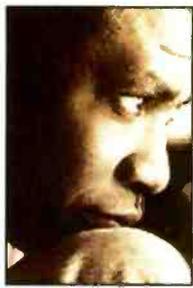
APRIL 17 2004 Billboard PRODUCTION CREDITS			
BILLBOARD'S NO. 1 SINGLES (APRIL 10, 2004)			
CATEGORY	HOT 100	R&B	COUNTRY
TITLE Artist Producer (Label)	YEAH! Usher Featuring Lil Jon & Ludacris/ J. Smith, S. Garrett (Atlantic)	YEAH! Usher Featuring Lil Jon & Ludacris/ J. Smith, S. Garrett (Atlantic)	WHEN THE SUN GOES DOWN Kenny Chesney & Uncle Kracker/ B. Cannon, K. Chesney (BNA)
RECORDING STUDIO(S) (Location) Engineer(s)	LARRABEE SOUND WEST (West Hollywood, Calif.) Donnie Scantz	LARRABEE SOUND WEST (West Hollywood, Calif.) Donnie Scantz	THE TRACKING ROOM @ EMERALD (Nashville, TN) Billy Sherrill WESTWOOD SOUND STUDIOS (Nashville, TN) Tony Castle
CONSOLE(S) DAW(S)	SSL XL 9000 K	SSL XL 9000 K	SSL 9000 J, Neve V3
MULTITRACK RECORDER(S)/PLAYBACK MEDIA	Pro Tools HD	Pro Tools HD	Sony 3348, Pro Tools HD
RECORDING MEDIA	Pro Tools HD	Pro Tools HD	Quantegy 467, Pro Tools HD, Quantegy Hard Drive
MIX DOWN STUDIO(S) (Location) Engineer(s)	STANKONIA (Atlanta) Jonathan "Lil Jon" Smith, John Frye	STANKONIA (Atlanta) Jonathan "Lil Jon" Smith, John Frye	LOUD (Nashville, TN) Kevin Beamish
CONSOLE(S)/DAW(S)	SSL 4000 G	SSL 4000 G	Sony Oxford OXF-R3
MIXDOWN RECORDER(S)/MEDIA	Pro Tools	Pro Tools	Pro Tools
MIX DOWN MEDIA	Pro Tools, Glyph Trip	Pro Tools, Glyph Trip	Pro Tools
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers, Jr.	HIT FACTORY (New York) Herb Powers, Jr.	MASTERMIX (Nashville, TN) Hank Williams
CD/CASSETTE MANUFACTURER	BMG	BMG	BMG

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WINER: NOT INTERESTED IN TOUR BUSES AND ENTOURAGES

Youssou N'Dour's travels take him to 'Egypt' for new album



# Global



Sharman Networks' Nikki Hemming in copyright fight

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



SKWATTA KAMP: THE FIRST JOHANNESBURG HIP-HOP ACT TO HIT GOLD

## South Africa's Hip-Hopping Surge In Popularity Could Translate To Int'l Success

BY DIANE COETZER

JOHANNESBURG—When Johannesburg hip-hop act Skwatta Kamp went gold last month with the album "Mkhukhu Funkshen," it marked South African hip-hop's coming of age.

Skwatta Kamp signed to Johannesburg-based indie Gallo Record Co. in 2003 and released "Mkhukhu Funkshen" Dec. 12. It has shipped more than 25,000 units in South Africa, making the band the first local hip-hop act to achieve gold status.

"Skwatta Kamp's hip-hop is unique," Gallo Music Group deputy CEO Siphosithole says. "The fact that they locate their lyrics in the specifics of living in Jo'burg while making globally accessible music means it has a chance of finding an international audience."

Skwatta Kamp's sales show it has expanded beyond

domestic hip-hop's traditional black fan base. But the act insists it has not made any compromises by shifting to South Africa's leading domestic label.

"When we signed with Gallo," group member Lebo-gang says, "we made it clear we wanted the maximum amount of creative control."

Other domestic hip-hop acts on Gallo—the South African licensee for Warner Music Group—include Mizchif and Crazy Lu; the company has also signed Kenyan hip-hop act Gidi Gidi Maji Maji for South Africa.

### A BROAD MOVEMENT

Although Johannesburg is seen as the vibrant center of hip-hop in South Africa, the music has a strong base in Cape Town as well.

The first South African hip-hop act to earn an interna-

(Continued on page 60)

## Japanese Labels Log On To Downloads

BY STEVE McCLURE

TOKYO—The March 31 launch of the Mora service in Japan marks a renewed attempt to kick-start the legitimate download business in the world's second-largest recorded music market.

Toshiba-EMI and Sony Music Entertainment Japan (SMEJ) have joined with several independent Japanese labels to make repertoire available on Mora (<http://mora.jp>), which is operated by Tokyo-based Label Gate. Seventeen Japanese labels, including Toshiba EMI and SMEJ, jointly own Label Gate, which provides the systems operation, online billing, data storage and digital distribution services for Mora.

The development of legitimate music download services in Japan has lagged behind the business in other major territories. But Label Gate promotion team assistant manager Toru Nagamine says the time is right for Mora's launch. "E-commerce has grown up in Japan," he claims. "People are getting used to making payments over the Internet."

### MUCH MATERIAL TO CHOOSE FROM

Sony and Toshiba-EMI will each make some 25,000 tracks, comprising domestic and foreign repertoire, available for download by the end of April. (Continued on page 60)

## German Music Shipments Down

BY WOLFGANG SPAHR

HAMBURG—The German record industry claims that illegal downloading and CD burning led to a decline of almost 20% in the value of recorded music shipments during 2003.

"The economic consequences [of illegal copying] are being felt by the creative music scene, as the music industry is the greatest investor in music creativity and the most important source of income for artists," says Gerd Gebhardt, chairman of domestic labels body BPW.

The trade value of shipments in the German market fell 19.8% during 2003 to 1.65 billion euros (\$2 billion), according to new figures from BPW.

"All told, revenues in the industry

have plummeted by almost 40% since 1997," Gebhardt claims.

"Massive copying of music is leaving the deepest traces in pop repertoire," he adds. "Pop music has held the largest genre share by far of shipments here for many years." However, its share of all units shipped fell from 43.6% in 2002 to 40% in 2003.



GEBHARDT: ILLEGAL COPYING IS DEEPLY AFFECTING POP

Rock's share also shrank, to 15.2% in 2003 from 15.9% in 2002. Rock and pop lost out to niche markets including dance, *schlager* (German folk), children's music and audiobooks.

The declining market conditions are hitting music merchants particularly hard, says Dr. Heinz Stroh, managing director of the German National Assn. of Music Retailers.

(Continued on page 61)



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 04/07/04		(THE OFFICIAL UK CHARTS CO.) 04/05/04		(SNEP/FOP/TITE-LIVE) 04/07/04		(MEDIA CONTROL) 04/07/04	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	NEW	1	NEW	1	2	1	2
MOMENTS AYUMI NAKAMURA AVEX TRAX		5 COLOURS IN HER HAIR McFLY UNIVERSAL		SI DEMAIN... (TURN AROUND) ANTONN KAREEN & BONNIE TYLER EPIC		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA	
2	NEW	2	1	2	79	2	1
OH JAPAN OUR TIME IS NOW T.M.G. VERMILLION RECORDS		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA		PARLE-MOI NADIVA COLUMBIA		CAN'T WAIT UNTIL TONIGHT MAX RARE	
3	NEW	3	NEW	3	1	3	6
ARUE BUMP OF CHICKEN TOY'S FACTORY		SLOW JAMZ TWISTA ATLANTIC		MODERN TIMES J-FIVE M6INT.		LEFT OUTSIDE ALONE ANASTACIA EPIC	
4	1	4	2	4	3	4	4
ARIGATO NO UTA V6 AVEX TRAX		CHA CHA SLIDE DJ GASPER ALL AROUND THE WORLD		TOXIC BRITNEY SPEARS JIVE		JUST ONE LAST DANCE SARAH CONNOR FT. NATURAL COLUMBIA	
5	4	5	3	5	4	5	3
YASASHIIKISS O SHITE DREAMS COME TRUE UNIVERSAL		LEFT OUTSIDE ALONE ANASTACIA EPIC		TU SERAS EMMA DAUMUS POLYDOR		THIS IS MY LIFE ELLI HANSA	
6	3	6	4	6	7	6	5
SUBETEGA BOKUNO CHIKARANI NARU KUZU R&C JAPAN LTD.		BREATHE EASY BLUE INNOCENT		PUMP IT UP DANZEL ULM		MAD WORLD MICHAEL ANDREWS FT. GARY JULES ADVENTURE/SANCTUARY	
7	6	7	6	7	5	7	8
SAKURA KYOGI KAWAGUCHI WARNER MUSIC JAPAN		TOXIC BRITNEY SPEARS JIVE		SHUT UP BLACK EYED PEAS INTERSCOPE		HEY MAMA BLACK EYED PEAS INTERSCOPE	
8	2	8	NEW	8	8	8	7
WONDERFUL LIFE & G VICTOR		SOMEONE LIKE ME/RIGHT NOW 2004 ATOMIC KITTEN INNOCENT		L'ORPHELIN WILLY DENZEY EPIC		AUGEN AUF DOMPHI HANSA	
9	5	9	9	9	6	9	10
JUPITER AYAKA HIRAHARA DREA MUSIC		THROUGH THE WIRE KANYE WEST ROC-A-FELLA/DEF JAM		SUPERSTAR JAMELIA PARLOPHONE		LIEBE IST ALLES ROSENSTOLZ ISLAND	
10	NEW	10	7	10	NEW	10	17
HONJITSU NO SOUP YO DIZUMI FT. STARDUST REVUE DMAGATDKI		THE WAY YOU MOVE OUTKAST ARISTA		REVIENS DANS MA VIE PASSI V2		SUGA SUGA BABY BASH UNIVERSAL	
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	NEW	1	NEW	1	2	1	NEW
HIKARU UTADA UTADA HIKARU SINGLES COLLECTION VOL. 1 TOSHIBA/EMI		ANASTACIA ANASTACIA EPIC		CALOGERO 3 MERCURY		ANASTACIA ANASTACIA EPIC	
2	NEW	2	3	2	1	2	NEW
L'ARC EN CIEL SMILE K/ODN		GUNS N' ROSES GREATEST HITS GEFFEN		LES ENFOIRES LES ENFOIRES DANS L'ESPACE RESTO DU COEUR/BMG		SPORTFREUNDE STILLER BURLI MOTOR	
3	2	3	1	3	6	3	3
VARIOUS ARTISTS BLUE: A TRIBUTE TO YUTAKA OZAKI SDNY MUSIC		USHER CONFESSIONS ARISTA		SOUNDTRACK LES CHORISTES MARC MUSIC		NORAH JONES FEELS LIKE HOME BLUE NOTE	
4	NEW	4	2	4	3	4	1
A1 OTSUKA LOVE PUNCH AVEX TRAX		GEORGE MICHAEL PATIENCE AEGEAN/SONY MUSIC		PASCAL OBISPO LIVE FAN/STUDIO FAN EPIC		ROSENSTOLZ HERZ ISLAND	
5	NEW	5	5	5	4	5	4
AEROSMITH HONKIN' ON BOBO COLUMBIA		KATIE MELUA CALL OFF THE SEARCH DRAMATICO		NORAH JONES FEELS LIKE HOME BLUE NOTE		GEORGE MICHAEL PATIENCE AEGEAN/SONY MUSIC	
6	NEW	6	6	6	9	6	2
MORNING MUSUME BEST! MORNING MUSUME TWO ZETIMA		NORAH JONES FEELS LIKE HOME BLUE NOTE		N*E*R*D FLY OR DIE VIRGIN		USHER CONFESSIONS ARISTA	
7	3	7	4	7	5	7	6
QUEEN QUEEN JEWELS—THE VERY BEST OF QUEEN TOSHIBA/EMI		WILL YOUNG FRIDAY'S CHILD RCA		YANNICK NOAH POKHARA SAINT GEORGE/COLUMBIA		GUNS N' ROSES GREATEST HITS GEFFEN	
8	1	8	8	8	10	8	5
GLAY THE FRUSTRATED UNLIMITED		ENGELBERT HUMPERDINCK HIS GREATEST LOVE SONGS UMTV		EVANESCENCE FALLEN WIND-UP/EPIC		WIR SIND HELDEN OIE REKLAMATION LABELS/VIRGIN	
9	4	9	7	9	7	9	9
SPITZ IRO IRO OOROMO UNIVERSAL		SCISSOR SISTERS SCISSOR SISTERS POLYDOR		USHER CONFESSIONS ARISTA		NORAH JONES COME AWAY WITH ME BLUE NOTE	
10	5	10	22	10	NEW	10	7
MONGOL800 MOMO HIGH WAVE				JANE BIRKIN RENDEZ-VOUS CAPITOL		NELLY FURTADO FOLKLORE DREAMWORKS	

CANADA		ITALY		SPAIN		AUSTRALIA	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 04/17/04		(FIMI/NIELSEN) 04/05/04		(AFYVE/MEDIA CONTROL) 03/31/04		(ARIA) 04/05/04	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	1	1	2	1	2
SOLAIRE/THE WAY CLAY AIKEN RCA/BMG		LEFT OUTSIDE ALONE ANASTACIA EPIC		LEFT OUTSIDE ALONE ANASTACIA EPIC		F**K IT (I DON'T WANT YOU BACK) EAMON JIVE	
2	2	2	2	2	1	2	1
YEAH! USHER FT. LIL JON & LUDACRIS LAFACE/BMG		DRAGOSTEA DIN TEI HAIDUCHI UNIVERSO		LOVE PROFUSION MADONNA MAVERICK/WARNER BROS.		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA	
3	4	3	3	3	3	3	5
TOXIC BRITNEY SPEARS JIVE/BMG		GUARDAMI NEGLI OCCHI PADLO MENEGUZZI RICORDI		AMAZING GEORGE MICHAEL AEGEAN/SONY MUSIC		SUGA SUGA BABY BASH UNIVERSAL	
4	NEW	4	5	4	NEW	4	3
BA BA/TI KI/DI DO SIGUR ROS FAT CAT/PIAS/GEFFEN/UNIVERSAL		TURN ME ON KEVIN LYTTLE ATLANTIC		DRAGOSTEA DIN TEI HAIDUCHI BLANCO Y NEGRO		TOXIC BRITNEY SPEARS JIVE	
5	5	5	6	5	5	5	10
MY IMMORTAL EVANESCENCE WIND-UP/EPIC/SONY MUSIC		SUPERSTAR JAMELIA PARLOPHONE		FUENTE DE ENERGIA ESTOPIA ARIOLA		LEFT OUTSIDE ALONE ANASTACIA EPIC	
6	3	6	4	6	7	6	4
LOVE PROFUSION MADONNA MAVERICK/WARNER		SHUT UP BLACK EYED PEAS INTERSCOPE		THE UNNAMED FEELING EP METALLICA MERCURY		SUPERSTAR JAMELIA PARLOPHONE	
7	6	7	9	7	6	7	NEW
JUST A LITTLE WHILE JANET JACKSON VIRGIN/EMI		CUANDO VOLVERAS AVENTURA PLANET		JUST A LITTLE WHILE JANET JACKSON VIRGIN		TAKE ME TO THE CLOUDS ABOVE LMC VS. U2 ALL AROUND THE WORLD	
8	7	8	7	8	NEW	8	6
MEME LES ANGES AU DE MONTIGNY VIR/BMG		MY IMMORTAL EVANESCENCE WIND-UP/EPIC		TAKE ME TO THE CLOUDS ABOVE LMC VS. U2 BLANCO Y NEGRO		TURN ME ON KEVIN LYTTLE ATLANTIC	
9	RE	9	10	9	4	9	7
SO YESTERDAY HILARY DUFF BUENA VISTA/HOLLYWOOD/UNIVERSAL		AMAZING GEORGE MICHAEL AEGEAN/SONY MUSIC		CUANDO ZARPA EL AMOR CAMELA CAPITOL		HEY MAMA BLACK EYED PEAS INTERSCOPE	
10	10	10	NEW	10	11	10	15
SUNRISE SIMPLY RED UNIVERSAL		NO MORE LIES IRON MAIDEN CAPITOL		MY IMMORTAL EVANESCENCE WIND-UP/EPIC		BLACK BETTY SPIDERBIT POLYDOR	
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	NEW	1	1	1	NEW	1	1
MARIE-ELAINE THIBERT MARIE-ELAINE THIBERT MUSIC BIZZ/SELECT		BIAGIO ANTONACCI CONVIVENDO PARTE 1 IRIS		CAMELA DIEZ DE CORAZON CAPITOL		PETE MURRAY FEELER COLUMBIA	
2	1	2	8	2	1	2	2
USHER CONFESSIONS LAFACE/BMG		GUNS N' ROSES GREATEST HITS GEFFEN		ESTOPIA LA CALLE ES TUYA? ARIOLA		THE JOHN BUTLER TRIO SUNRISE OVER SEA JARRAH RECORDS	
3	NEW	3	NEW	3	NEW	3	4
ERIC CLAPTON ME & MR. JOHNSON WARNER BROS.		ANASTACIA ANASTACIA EPIC		MAREA 28.000 PUNALADAS DRO		SHANNON NOLL THAT'S WHAT I'M TALKING ABOUT BMG	
4	2	4	3	4	2	4	5
GUNS N' ROSES GREATEST HITS GEFFEN/UNIVERSAL		MICHAEL BUBLÉ MICHAEL BUBLÉ REPRISE		DAVID BISBAL BULERIA VALE MUSIC		EVANESCENCE FALLEN WIND-UP/EPIC	
5	NEW	5	2	5	4	5	3
AEROSMITH HONKIN' ON BOBO COLUMBIA/SONY MUSIC		GEORGE MICHAEL PATIENCE AEGEAN/SONY MUSIC		GEORGE MICHAEL PATIENCE AEGEAN/SONY MUSIC		GEORGE MICHAEL PATIENCE AEGEAN/SONY MUSIC	
6	3	6	4	6	5	6	9
NORAH JONES FEELS LIKE HOME BLUE NOTE/EMI		MINA THE PLATINUM COLLECTION EMI		LOS LUNNIS LOS LUNNIS NOS VAMOS A LA CAMA SONY MUSIC		GUNS N' ROSES GREATEST HITS GEFFEN	
7	NEW	7	5	7	NEW	7	6
JANET JACKSON DAMITA JO VIRGIN		TIZIANO FERRO 111 CENTO DNCE CAPITOL		ERIC CLAPTON ME AND MR. JOHNSON REPRISE		NORAH JONES FEELS LIKE HOME BLUE NOTE	
8	4	8	6	8	3	8	NEW
BLACK EYED PEAS ELEPHUNK A&M/INTERSCOPE/UNIVERSAL		NORAH JONES FEELS LIKE HOME BLUE NOTE		HEROES DEL SILENCIO ANTOLOGIA AUDIOVISUAL CAPITOL		ANASTACIA ANASTACIA EPIC	
9	5	9	7	9	NEW	9	8
EVANESCENCE FALLEN WIND-UP/EPIC/SONY MUSIC		FRANCESCO GUCCINI RITRATTI CAPITOL		LOS PIRATAS FIN DE LA SEGUNDA PARTE WARNER MUSIC		JACK JOHNSON ON AND ON MOD	
10	7	10	12	10	14	10	10
JOSH GROBAN CLOSER 143/REPRISE/WARNER		N*E*R*D FLY OR DIE VIRGIN		GUNS N' ROSES GREATEST HITS GEFFEN		JET GET BORN CAPITOL	

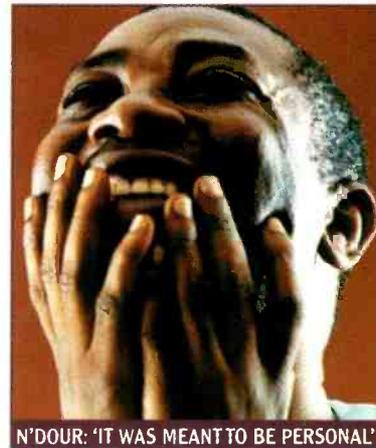
THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 04/05/04		(GLF) 04/02/04		(IVERDENS GANG NORWAY) 04/05/04		(MEDIA CONTROL) 04/06/04	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	1	1	1	1	NEW
YEAH! USHER FT. LUDACRIS & LIL JON ARISTA		DET GOR ONT LENA PHILIPSSON COLUMBIA		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA		IN LOVE WITH YOU AGAIN CARMEN FENK UNIVERSAL	
2	2	2	2	2	3	2	1
VOORBIJ MARCO BORSATO & OO POLYDOR		PARADISE E-TYPE STOCKHOLM		F**K IT (I DON'T WANT YOU BACK) EAMON JIVE		LEFT OUTSIDE ALONE ANASTACIA EPIC	
3	4	3	4	3	2	3	4
LEFT OUTSIDE ALONE ANASTACIA EPIC		F**K IT (I DON'T WANT YOU BACK) EAMON JIVE		LEFT OUTSIDE ALONE ANASTACIA EPIC		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA	
4	3	4	35	4	4	4	2
STUCK ON YOU 3T DIGIDANCE		MIN KARLEK SHIRLEY CLAMP M&L		MY IMMORTAL EVANESCENCE WIND-UP/EPIC		A KISS GOODBYE MUSIC STARS UNIVERSAL	
5	5	5	NEW	5	7	5	9
SUPERSTAR JAMELIA PARLOPHONE		DANGEROUS DA BUZZ BONNIER AMIGO MUSIC		DODSOT RAVI & DJ LOV NOK		CAN'T WAIT UNTIL TONIGHT MAX RARE	
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	2	1	NEW	1	NEW	1	1
NORAH JONES FEELS LIKE HOME BLUE NOTE		MARIT BERGMAN BABY DRY YOUR EYE RCA		ANASTACIA ANASTACIA EPIC		PLUSCH SIDEFIN COLUMBIA	
2	NEW	2	NEW	2	NEW	2	3
ANASTACIA ANASTACIA EPIC		E-TYPE LDUD PIPES SAVE LIVES STOCKHOLM		HELLBILLIES NIENDE WARNER BROS.		GUNS N' ROSES GREATEST HITS GEFFEN	
3	1	3	NEW	3	1	3	NEW
GEORGE MICHAEL PATIENCE AEGEAN/SONY MUSIC		GYLLENE TIDER GT 25 SAMTLIGA HITS PARLOPHONE		GUNS N' ROSES GREATEST HITS GEFFEN		USHER CONFESSIONS ARISTA	
4	3	4	2	4	NEW	4	4
USHER CONFESSIONS ARISTA		NORAH JONES FEELS LIKE HOME BLUE NOTE		PHOENIX ALPHABETICAL VIRGIN		NORAH JONES FEELS LIKE HOME BLUE NOTE	
5	5	5	3	5	3	5	2
N*E*R*D FLY OR DIE VIRGIN		GUNS N' ROSES GREATEST HITS GEFFEN		EUROPE ROCK THE NIGHT THE VERY BEST OF EUROPE EPIC		GEORGE MICHAEL PATIENCE AEGEAN/SONY MUSIC	

# N'Dour's Message From 'Egypt'

"It was meant to be a very personal record," Yousou N'Dour says of his new Nonesuch album, "Egypt." "But with what is happening in the world

edly original approach with singer/songwriter **Biagio Antonacci's** latest album, "Convivendo," releasing the 16-track project in two parts. The first eight songs, including the single "Non Ci Facciamo Compagnia," went on sale March 19 as "Convivendo Part 1." "Convivendo Part 2" will be released later this year. The price for each album, 10.90 euros (\$13.09), is well below the market rate. Universal Music Italy president/CEO **Piero La Falce** says, "It's an experiment in the battle against declining sales. One of the reasons for piracy is that consumers think records are too expensive."

MARK WORDEN



N'DOUR: 'IT WAS MEANT TO BE PERSONAL'

**BOSNIA'S PEARL:** Bosnian rockers **Irina & Vi** have released their second album, "U Rikvercu," little more than one year after their breakthrough debut, "Krv Mi Vri." The eight tracks on the new set celebrate the remarkable voice of frontwoman **Irina Kapetanovic**, who has been likened to **Janis Joplin**. Yet she is reluctant to see the band as merely a vehicle for her own talents. "It started

right now, it seems like it has grown into something greater." Unlike the Afro-pop style that brought him international success with the hit single "7 Seconds," "Egypt" is an introspective, devotional journey to the heart of N'Dour's faith as a Muslim. The artist—who recorded most of "Egypt" in 1999 with an Egyptian orchestra and traditional Senegalese musicians in Cairo and Dakar—originally judged the album "too private" for release. However, subsequent world events changed his mind, so what started

## Global Pulse

**Nigel Williamson, Editor**  
nwilliamson@billboard.com



as a personal expression of faith has become a public statement of potential political significance. "My religion needs to be better known for its positive side," he says. "Maybe this music can move us toward a greater understanding of the peaceful message of Islam." "Egypt" will be released internationally in May. **NIGEL WILLIAMSON**

**LEADING LIGHT:** Rock drummer-turned-guitarist **Vinicius Cantuária** was at the forefront of the Brazilian chillout music scene that has spawned such global stars as **Bebel Gilberto**. Cantuária has been making solo albums since the early '80s but forged the blueprint for the smooth music genre with 1996 breakthrough set "Sol Na Cara." The 52-year-old's latest album, "Horse and Fish," to be released May 11 on **Bar/None** in the United States and **Rykodisc** in Europe, was recorded in a single session and eschews synthetic sounds in favor of traditional instrumentation. Cantuária plays European dates in May. **STEVE ADAMS**

**AN ALBUM OF TWO HALVES:** Universal Music Italy has gone for a decid-

edly original approach with singer/songwriter **Biagio Antonacci's** latest album, "Convivendo," releasing the 16-track project in two parts. The first eight songs, including the single "Non Ci Facciamo Compagnia," went on sale March 19 as "Convivendo Part 1." "Convivendo Part 2" will be released later this year. The price for each album, 10.90 euros (\$13.09), is well below the market rate. Universal Music Italy president/CEO **Piero La Falce** says, "It's an experiment in the battle against declining sales. One of the reasons for piracy is that consumers think records are too expensive."

**FRIENDLY BUDDHA:** Belgian duo **Plastyc Buddha** shifts the emphasis from instrumental lounge music to more structured songs with second album "Our Friends Eclectic" on the **N.E.W.S.** label. The band's 2001 debut, "Throwing Stones in Placid Pools," made **Pieter Verschuere**n and **Stephan Parmentier** major names on the international lounge scene. "With the new album, we returned to writing and singing, whereas our first album was largely samples," Verschuere explains. The single "Private," featuring guest vocals by **Lisa Renfrum**, is receiving considerable European radio play. **MARC MAES**

## Billboard EUROCHARTS

Eurocharts are compiled by Billboard from the national singles and album sales charts of 18 European countries. 04/07/04

### SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
2	3	LEFT OUTSIDE ALONE	ANASTACIA EPIC
3	2	TOXIC	BRITNEY SPEARS JIVE
4	5	SI DEMAIN . . . (TURN AROUND)	ANTONN KAREEN & BONNIE TYLER EPIC
5	NEW	FIVE COLOURS IN HER HAIR	MCFLY UNIVERSAL
6	NEW	SLOW JAMZ	TWISTA ATLANTIC
7	7	CAN'T WAIT UNTIL TONIGHT	MAX RARE
8	4	SUPERSTAR	JAMELIA PARLOPHONE
9	NEW	PARLE-MOI	NADIA COLUMBIA
10	6	MODERN TIMES	J-FIVE MGMT.
11	14	HEY MAMA	BLACK EYED PEAS INTERSCOPE
12	9	SHUT UP	BLACK EYED PEAS INTERSCOPE
13	10	BREATHE EASY	BLUE INNCENT
14	8	CHA CHA SLIDE	DJ CASPER ALL AROUND THE WORLD
15	15	NOT IN LOVE	ENRIQUE IGLESIAS FT. KELIS INTERSCOPE
16	16	JUST ONE LAST DANCE	SARAH CONNOR FT. NATURAL COLUMBIA
17	12	TU SERAS	EMMA DAUMUS POLYDOR
18	11	TURN ME ON	KEVIN LYTTLE ATLANTIC
19	26	SUGA SUGA	BABY BASH BARCLAY
20	24	PUMP IT UP	DANZEL 541 LABEL/NEWS

### ALBUM SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	ANASTACIA	ANASTACIA EPIC
2	2	NORAH JONES	FEELS LIKE HOME BLUE NOTE
3	1	GEORGE MICHAEL	PATIENCE AEGEAN/SONY MUSIC
4	3	GUNS N' ROSES	GREATEST HITS GEFEN
5	4	USHER	CONFESSIONS ARISTA
6	5	ERIC CLAPTON	ME AND MR. JOHNSON REPRISE
7	6	N*E*R*D	FLY OR DIE VIRGIN
8	7	BLACK EYED PEAS	ELEPHUNK INTERSCOPE
9	8	EVANESCENCE	FALLEN WING-UP/EPIC
10	9	NORAH JONES	COME AWAY WITH ME BLUE NOTE
11	NEW	SPORTFREUNDE STILLER	BURLI MOTOR
12	14	NELLY FURTADO	FOLKLORE DREAMWORKS
13	12	LIONEL RICHIE	JUST FOR YOU MERCURY
14	11	JOSS STONE	THE SOUL SESSIONS RELENTLESS/VIRGIN
15	17	CALOGERO	3 MERCURY
16	16	KATIE MELUA	CALL OFF THE SEARCH DRAMATICO
17	10	ROSENSTOLZ	HERZ POLYDOR
18	13	DIDO	LIFE FOR RENT CHEEKY/ARISTA
19	15	LES ENFOIRES	LES ENFOIRES DANS L'ESPACE RESTO DU COEUR
20	NEW	JANET JACKSON	DAMITA JD VIRGIN

### RADIO AIRPLAY

Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Music Control. 04/07/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	SUPERSTAR	JAMELIA PARLOPHONE
2	3	TOXIC	BRITNEY SPEARS JIVE
3	2	IT'S MY LIFE	NO DOUBT MCA
4	7	AMAZING	GEORGE MICHAEL AEGEAN/SONY
5	6	TURN ME ON	KEVIN LYTTLE ATLANTIC
6	4	SHUT UP	BLACK EYED PEAS INTERSCOPE
7	5	HEY YA!	OUTKAST ARISTA
8	10	YEAH!	USHER FT. LUDACRIS & LIL JON BMG
9	8	RED BLOODED WOMAN	KYLIE MINOUGE PARLOPHONE
10	9	LEFT OUTSIDE ALONE	ANASTACIA COLUMBIA
11	13	IN THE SHADOWS	THE RASMUS PLAYGROUND
12	11	TAKE ME TO THE CLOUDS ABOVE	LMC VS. U2 ALL AROUND THE WORLD
13	14	PARCE QU'ON VIENT DE LOIN	CORNILLE WAGRAM
14	15	I'M STILL IN LOVE WITH YOU	SEAN PAUL ATLANTIC
15	21	NOT IN LOVE	ENRIQUE IGLESIAS UNIVERSAL
16	18	POWERLESS (SAY WHAT YOU WANT)	NELLY FURTADO DREAMWORKS
17	12	LIFE FOR RENT	DIDO BMG
18	22	L'ORPHELIN	WILLY DENZEL UP MUSIC
19	24	SUGA SUGA	BABY BASH UNIVERSAL
20	23	THE WAY YOU MOVE	OUTKAST FT. SLEEPY BROWN ARISTA

## AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 04/05/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	LEFT OUTSIDE ALONE	ANASTACIA EPIC
2	2	CAN'T WAIT UNTIL TONIGHT	MAX RARE
3	4	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
4	3	AUGEN AUF	DÖMPH! GUN SUPERS
5	11	HEY MAMA	BLACK EYED PEAS INTERSCOPE

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	ANASTACIA	ANASTACIA EPIC
2	2	NORAH JONES	FEELS LIKE HOME BLUE NOTE
3	1	GUNS N' ROSES	GREATEST HITS GEFEN
4	NEW	SPORTFREUNDE STILLER	BURLI MOTOR
5	3	GEORGE MICHAEL	PATIENCE AEGEAN/SONY MUSIC

## BELGIUM/FLANDERS

(PROMUVI) 04/07/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	OBSESSION	AVENTURA WALBOOMERS MUSIC
2	1	1 LIFE	XANDEE ARS
3	3	VOORBIJ	MARCO BORSATO & DO PDLYDOR
4	5	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
5	4	I DON'T CARE	MILK INC. FT. SILVY ANTILER-SUBWAY

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	NOVASTAR	ANOTHER LONLEY SOUL WEA
2	2	NORAH JONES	FEELS LIKE HOME BLUE NOTE
3	3	K3	5 JAAR HUN GROOTSTE HITS! STUDIO 100
4	6	NORAH JONES	COME AWAY WITH ME BLUE NOTE
5	4	FLIP KOWLIER	IN DE FIK EMI

## DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 04/06/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
2	2	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
3	3	LEFT OUTSIDE ALONE	ANASTACIA EPIC
4	4	TURN ME ON	KEVIN LYTTLE ATLANTIC
5	11	SHE WANTS TO MOVE	N*E*R*D VIRGIN

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	ANASTACIA	ANASTACIA EPIC
2	1	GEORGE MICHAEL	PATIENCE AEGEAN/SONY MUSIC
3	2	TV-2	HITS CAPITOL
4	4	GUNS N' ROSES	GREATEST HITS GEFEN
5	NEW	RUNRIG	30 YEAR JOURNEY: THE BEST OF RECAPT

## PORTUGAL

(RIM) 04/06/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	RUSSELL WATSON	THE VOICE FAROL
2	2	NORAH JONES	FEELS LIKE HOME BLUE NOTE
3	3	EVANESCENCE	FALLEN WING-UP/EPIC
4	4	BLACK EYED PEAS	ELEPHUNK INTERSCOPE
5	NEW	ANASTACIA	ANASTACIA EPIC
6	NEW	SHAKIRA	LIVE AND OFF THE RECORD EPIC
7	7	GUNS N' ROSES	GREATEST HITS GEFEN
8	16	JOSS STONE	THE SOUL SESSIONS VIRGIN
9	5	GEORGE MICHAEL	PATIENCE AEGEAN/SONY MUSIC
10	8	SEAL	IV WARNER BROS.

## IRELAND

(IRMA/CHART TRACK) 04/02/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
2	1	TOXIC	BRITNEY SPEARS JIVE
3	4	CHA CHA SLIDE	DJ CASPER ALL AROUND THE WORLD
4	3	MYSTERIOUS GIRL	PETER ANDRE MUSHROOM
5	7	BREATHE EASY	BLUE INNOCENT/VIRGIN

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	GUNS N' ROSES	GREATEST HITS GEFEN
2	3	CHRISTY MOORE	THE BOXSET 1964-2004 COLUMBIA
3	2	GEORGE MICHAEL	PATIENCE AEGEAN/SONY MUSIC
4	6	DANIEL O'DONNELL	THE JUKEBOX YEARS DMG TV
5	7	PADDY CASEY	LIVING COLUMBIA

## FINLAND

(YLE) 04/05/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	LOVE IS LIKE A SONG	HANNA PAKARINEN RCA
2	NEW	KUOLLEEN MIEHEN KUPLETTI	VIIKATE RANKA
3	NEW	NO MORE LIES	IRON MAIDEN CAPITOL
4	1	REASONS	KOTIPELTO HIGH AND LOUD
5	4	KITTI VITUSTI	TOMMY TABERMANN HELSINKI RECORDS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	TIMO RAUTAINEN & TRIO NISKALAUKAUS	KYLMA TILA RANCH
2	2	HIM	AND LOVE SAID NO... 1997-2004 RCA
3	4	GUNS N' ROSES	GREATEST HITS GEFEN
4	NEW	NYLON BEAT	COMEBACK 40 HITTA MEDIAMUSIKKI
5	3	EGOTRIIPPI	20 SUOSIKKIA BMG

## HUNGARY

(MAHASZ) 04/02/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	TOXIC	BRITNEY SPEARS JIVE
2	4	SZEXT RGY	TANKSAPADA SONY MUSIC
3	5	2000 EV	DRAFT MAGNETON
4	2	AMAZING	GEORGE MICHAEL AEGEAN/SONY MUSIC
5	NEW	HEY MAMA	BLACK EYED PEAS INTERSCOPE

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	MEGASZTAR	MEGASZTAR SONY MUSIC
2	3	GEORGE MICHAEL	PATIENCE AEGEAN/SONY MUSIC
3	1	BELGA	BELGA CROSSROADS
4	4	NOX	BUDVLET UNIVERSAL
5	6	CSEHR TI ZSUZSA	BEST OF BMG

## POLAND

(ZWIZEK PRODUCCENTOW AUDIO VIDEO) 04/02/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	GEORGE MICHAEL	PATIENCE AEGEAN/SONY MUSIC
2	3	AGNIESZKA CHYLINSKA	WINNA EMI
3	2	ANIA	SAMOTNOSC PO ZMIERZCHU POLSKI RADIO
4	6	VARIOUS ARTISTS	BRAVO HITS WIOSNA 2004 MAGIC
5	33	JANUSZ RADEK	KROLOWA NOCY MAGIC
6	4	JEDEN OSIEM	WIDETOKEA UMC RECORDS
7	5	NORAH JONES	FEELS LIKE HOME BLUE NOTE
8	17	ANITA LIPNICKA & JOHN PORTER	NIEPRZYZWOITE PIOSENKI POMATON
9	NEW	MAANAM	ZNAKI SZCZEGOLNE EMI
10	8	CZESLAW NIEMEN	ZLOTA KOLEKCAJ POMATON

## COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets. Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
AEROSMITH										
Honkin' On Bobo (S)	5	5				5				
ANASTACIA			1	1				8	3	2
Anastacia (S)										
ERIC CLAPTON							7			
Me and Mr Johnson (W)	6					3				
EVANESCENCE					8	9		4		
Fallen (S)										
GUNS N' ROSES	9		2	7		4	10	6	2	6
Greatest Hits (U)										

# Kazaa Case Grinds On In Australia

BY CHRISTIE ELIEZER

SYDNEY—Two months after a high-profile series of raids in Australia were linked to Kazaa, there is still no sign of a court date for a civil case against the file-sharing service's parent.

Justice Brian Tamberlin said he required more time to deliberate



HEMMING: SEIZURE WAS 'UNNECESSARY'

before deciding whether to give Kazaa parent Sharman Networks leave to appeal the court decision that allowed the Music Industry Piracy Investigation (MIPI) unit to conduct the Feb. 6 raids. He made the announcement at a March 29 hearing in Sydney's Federal Court. No date was set for the next appeal hearing.

Sharman CEO Nikki Hemming calls the seizure of data during the raids "heavy-handed" and "unnecessary."

Lawyers for Sharman had lodged an application March 11 to appeal in the Federal Court against a March 4 ruling by Justice Murray Wilcox. That ruling dismissed Sharman's application to have evidence collected during the raids declared invalid (Entertainment Law Weekly, March 8). The company argued that Wilcox should not have granted the search order that authorized the raids.

Sharman's lawyer, Francis Douglas QC, argued March 29 that MIPI's application for the order painted Sharman in a negative light. Sharman also claimed that the judge should have taken into account a 2003 Los Angeles Federal Court ruling—currently being appealed by music publishers and film studios—and a later judgment in the Netherlands.

The U.S. judgment (Billboard Bulletin, April 28, 2003) cleared Internet companies Grokster and StreamCast of liability for users who swap files using their software. Sharman was a co-defendant in those initial lawsuits and has cooperated with the appeal process.

In December 2003, the Nether-

lands Supreme Court ruled that the two Dutch programmers who developed the Kazaa software could not be held liable for copyright infringement of music or movies swapped through the service.

Hemming calls MIPI's pursuit of Kazaa "indicative of the recording industry's increasing desperation to crush peer-to-peer technology. We have complied in full [with] U.S. proceedings and will continue to do so in this case under appropriate legal procedures."

## PRIVILEGED DATA

Among the 12 premises MIPI raided Feb. 6 were Sharman's offices in Sydney and the homes of its two senior executives. Also raided were the



Sydney offices of U.S.-based peer-to-peer distribution platform Altnet and its subsidiary Brilliant Digital Entertainment. Both have business links with Sharman Networks.

Sydney-based law firm Blake Dawson Waldron currently holds the evi-

dence that MIPI seized and downloaded from computers. MIPI nominated the firm on the day of the raids, when Sharman announced that it would challenge the validity of the actions.

Sharman and Brilliant Digital contend that some of the information seized is privileged and not relevant to the MIPI case.

At a March 23 Federal Court hearing before Wilcox, Sharman and Brilliant Digital were instructed to negotiate an access proceeding with MIPI by May 14. That would allow the companies to go through the data in the presence of independent solicitors and a computer forensic expert.

Wilcox refused MIPI's request for earlier access to the material. He also rejected Sharman's request that all proceedings in the MIPI case be put on hold until its appeal was heard.

MIPI GM Michael Speck welcomes that decision, regardless of delays in Sharman's appeal procedure. "This is the second time Sharman Networks has lost out in moves to delay the case over its Internet file-swapping operations," he says.

At the request of MIPI, Wilcox has added Altnet, Brilliant Digital Entertainment and the latter's Sydney-based CEO, Kevin Bermeister, and

chief technology officer, Anthony Rose, as respondents to its action.

If MIPI is allowed to pursue the civil case, those respondents will also be accused of infringing the copyrights of the six record companies that own the unit. Those are Universal Music Australia, Festival Mushroom Records, EMI Music Australia, Sony Music Aus-



SPECK: SATISFIED WITH JUDGE'S ACTIONS

tralia, Warner Music Australia and BMG Australia.

"The industry is fearful of our independence," Bermeister says. "They believe we are a target and believe they can run us out of town. But they are a much bigger target than we are, and it won't be long before content owners, artists and labels call their bluff."

## Hip-Hop

Continued from page 57

tional profile was Cape Town's Prophets of Da City, which found acclaim in the United Kingdom with the 1995 album "Universal Souljaz" on London indie Nation Records.

Several Cape Town indies now have hip-hop acts on their rosters. African Dope Records, for example, has local crew Godessa, the country's highest-profile all-female hip-hop act.

Label co-founder Roach is half of DJ/producer duo Krushed & Sorted. "We're very interested in exporting the

unique SA hip-hop hybrids coming out of the country's bedrooms," he says.

"We're not interested in importing and cloning mass-media 'yo yo yo' hip-pop clones. Who really wants white SA teenagers with a swagger they learned off a 50 Cent video, holding their crotches while calling each other 'homeboy?'"

Several acts leading the hip-hop charge write lyrics concerning issues like AIDS, poverty and violence against women. Among the most outspoken is Tumi & the Volume, who are signed to Johannesburg indie Ready Rolled.

Label founder Kevin Stuart says, "Tumi is part of that new generation of South Africans who don't want to be tied down to what happened in the past

but can comment on situations young people find themselves in right now, like the HIV/AIDS pandemic."

The movement stands to gain even more momentum now that major labels in South Africa are cautiously following the indies' lead with hip-hop signings. BMG Africa, for example, recently signed solo artist Thabiso, whose music fuses hip-hop and *kwaito* (a South African form of house music).

Johannesburg-based BMG Africa A&R/marketing director Dave Thompson concedes that the company is "not selling huge quantities of international hip-hop" but says the genre's sales are higher than in the past. As a result, and because of the new impetus behind local hip-hop,

BMG "now has the confidence to sign domestic artists," he says.

## A SWING FROM KWAITO

Before 2003, kwaito was the dominant form of domestic music for South Africa's young, post-apartheid generation. The swing from kwaito toward domestic hip-hop has gained momentum through a number of broadcasters, notably Johannesburg-based regional urban independent radio station YFM.

The station claims a listenership of 1.76 million, mainly in the 16-34 age group. YFM's average playlist contains up to 50% domestic music, according to GM Greg Maloka; hip-hop makes up about 30% of that amount.

"People tune in to Y," Maloka says, "because we are seen as more cutting-edge when it comes to hip-hop." Maloka adds that the station's espousal of hip-hop has increased YFM's white listenership "significantly."

Exposure for hip-hop is also increasing significantly on other South African stations, albeit mainly for material by international acts. Nationwide top 40 station 5FM, which has a weekly listenership of 1.3 million, has traditionally focused on rock and pop. Now, according to program manager Nick Grubb, "We've leapfrogged to the current trends—and that includes urban music."

"In a South African context," he adds, "it's very interesting to see how different cultural groups, especially younger kids, are becoming far more open to what they listen to. Hip-hop clearly has a place on our playlist now."

At retail, the picture varies from region to region, but labels report that Johannesburg is the city where most domestic hip-hop is purchased.

## THE NEXT BIG THING

There are signs that homegrown hip-hop might be South Africa's major international musical breakthrough. Again, the country's independent labels are taking a leading role.

Sandton-based Outrageous Records has already raised the profile of one of its acts, H2O, which in November 2003 released the album "Amanzi" Mtoti." Earlier last year, an H2O track, "It's Wonderful," got heavy exposure through MTV Europe, topping the chart on the broadcaster's World Chart Express show.

"We plan on using mix tapes and more to market our product," label co-owner Dzingo says. "We're determined to ensure we create a brand of hip-hop that the local and international community can relate to."

YFM DJ Bad Boy T attended last year's Billboard/American Urban Radio Networks R&B/Hip-Hop Awards, broadcasting his afternoon show for three days from the event at the Miami Conference Center. He says that South African hip-hop is "the next big thing."

"The dam walls are about to burst," he claims. "So much has been trickling out over the years—starting with the likes of Prophets of Da City—and now it's becoming a flood of music with artists who have the capability to make an impact around the world."

## Downloads

Continued from page 57

The total number of tracks available will rise to 100,000 during the summer, according to Nagamine.

He says that the availability of such a large selection of material from leading labels is what distinguishes Mora from previous legitimate music download services here, which are operated separately by individual labels.

Most of the owners of Label Gate already have repertoire on Mora; the rest will follow. The other Japanese

major labels have also been invited to provide repertoire.

Japanese repertoire will be priced at 270 yen (\$2.50) for individual tracks and 2,400 yen (\$22) for albums. International repertoire will cost 240 yen (\$2.20) per track or 2,025 yen (\$19) for albums.

Most tracks will be available for download the day they are released on CD. All will be copy-protected.

## NEW ALLIANCE

In related news, the Japanese affiliate of Universal Music (UMKK) and HMV Japan have joined forces to enable consumers to buy physical Universal product directly from the

label's Web site (universal-music.co.jp/) using HMV's e-commerce system. It is the first such alliance in Japan.

"By linking the [Universal and HMV] sites, both of which are among the top of their kind in the country, we plan to provide a new kind of target marketing," the two companies said in a statement.

"Until now, our Web site has mostly been concerned with providing information," Universal sales/marketing GM Takashi Yoshimoto says. "From now on, with a scheme that enables customers to actually buy products, our customers will have more choices available."

# NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

**British independent label Telstar Records** has gone into administration. Telstar's artist roster includes Mis-Teeq, Cheeky Girls and Ladytron. Andrew Stoneman and Paul Williams, partners at London-based chartered accounting group Menzies Corporate Restructuring, have been appointed joint administrators. "We are currently considering a number of ways forward, including the possibility of a realistic sale of the intellectual property and back catalog of the business," Stoneman says. "We have not discounted any options." A spokesman for parent Telstar Music Group says it is "too early" to speculate on potential job losses. The group's other operating units are unaffected. They include Wildstar Records (a joint-venture label with London-based broadcaster Capital Radio), music publisher Strong Songs and media-buying company Media Mix. In an April 5 statement, Telstar Music Group co-chairman Neil Palmer said the decision was made after talks of a deal with third parties "failed to reach a positive conclusion." The move "reflects the very serious problems that the industry as a whole is experiencing," he added. **LARS BRANDLE**

**The third annual Arion Greek Music Awards** were dominated by veteran vocalist Haris Alexiou, who won five awards March 30, including album of the year for "Os tin Akri tou Ouranou Sou," released on her own Estia imprint through EMI. Sony Music pop vocalist Antonis Remos collected four awards. The 29 Arion categories are mostly decided by votes from music-industry professionals, media representatives and previous winners. Four categories are sales-based. Another veteran artist, singer/songwriter Grigoris Bithikotis, collected a lifetime achievement award. The awards are organized by national commercial TV channel Mega and the local affiliate of the International Federation of the Phonographic Industry. The event was held at the Nikea Weightlifting Centre on the outskirts of Athens and was broadcast live by Mega. **MARIA PARAVANTES**



MYERS

**U.K.-based digital-music operator Wippit** has launched an upgraded edition of its subscription service. The new version offers an à la carte download option and new entertainment software products. It also enables customers to pay through their mobile-phone bills—a strategy aimed at attracting young customers who do not own credit cards. The company has agreements with U.K.-based mobile operators that include Vodafone, Orange and MM02. Wippit CEO Paul Myers says he is in talks with other operators in the United States,

Germany, Spain and Sweden ahead of Wippit's planned expansion into those markets. The service upgrade follows recent European licensing agreements with EMI and BMG that have seen Wippit's catalog grow to 150,000 tracks. Wippit also licenses music from more than 200 independent labels. Wippit's annual subscription fee is increasing to £49.99 (\$91.50) from £30 (\$55). "We increased the subscription rates to reflect the growing quality of the service after EMI and BMG came on board," Myers says, "and we shall increase them again when we sign up the other majors." **JULIANA KORANTENG**

**EMI Music Italy** VP of strategic affairs and human resources Gianluigi Chiodaroli left the company April 2. Chiodaroli, a lawyer by trade, is also president of Italian broadcast and public performance collecting society SCF. "I decided to leave EMI," he says, "in order to dedicate myself more fully to rights collection on behalf of the Italian record industry." A replacement has yet to be announced. Chiodaroli's departure is understood to be unrelated to the company's worldwide restructuring, which will see the departure of 1,500 staffers globally. **MARK WORDEN**

**Napster chairman/CEO Chris Gorog** will deliver the keynote speech at the "Creative Financing and Music" seminar April 20 in Dublin (*Billboard*, Feb. 14). The one-day event at Chief O'Neill's Hotel is being organized on behalf of the Irish government with the support of the European Commission as part of Ireland's tenure of the European Union presidency. Gorog's speech will address how to overcome investor wariness of the music business. Among other participants will be Irish arts, sport and tourism minister John O'Donoghue; Irish broadcaster David McWilliams; and European Commission director general for education and culture Nikolaus van der Pas. **LEO CENDROWICZ**

**Mean Fiddler Music Group** will resurrect its Fleadh festival June 20 in London's Finsbury Park. The British promoter and venue operator canceled the annual Irish music festival last year, citing a lack of headlining acts. This year's lineup will be headlined by Bob Dylan. Other acts on the bill include the Counting Crows, veteran Irish singer/songwriter Christy Moore and U.S. country/folk artist John Prine. The Fleadh started in 1990. **LARS BRANDLE**

For the latest breaking news, go to [billboard.biz](http://billboard.biz).

## Portugal Indies Form Group

Trade Body Intends To Better Reflect The Local Industry

BY CHRIS GRAEME

LISBON—Portuguese independent labels are setting up a trade body in a bid to bolster local music.

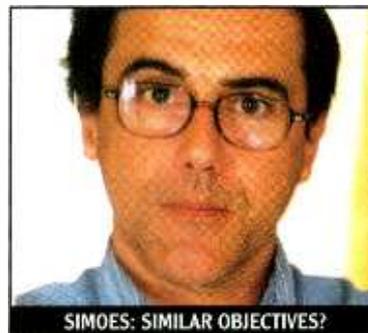
More than 20 of the 60 established Portuguese indies have so far agreed to join Editoras Independentes Portuguesas (EIP), says Alex Cortez Pinto, owner/director of Lisbon-based indie Transformadores. Cortez is spearheading the formation of the body.

Cortez says the group is being formed because existing labels body AFP "doesn't reflect the reality of this industry here." AFP is the local affiliate of the International Federation of the Phonographic Industry.

Cortez says EIP will pressure the government to change the way local Portuguese music is supported by radio and TV. It will also lobby for the reduction of VAT (sales tax) on recordings from the current 19% to 5%.

The total trade value of shipments in the Portuguese market fell 18.5% to 81.5 million euros (\$98.7 million) in 2003, compared with 99.95 million euros (\$121 million) in 2002. In the wake of steadily falling sales, major labels here have been trimming their local rosters in recent years. Of the majors, only Universal and EMI now retain a substantial interest in domestic repertoire.

"The major labels are dealing with a major crisis scenario," Cortez notes, "and while EMI and Universal are making strong efforts to continue to work with local bands, others like BMG and Warner have effectively closed down in Lisbon and become branch marketing offices under Madrid."



SIMOES: SIMILAR OBJECTIVES?

Since the majors began cutting back on local talent, "lots of new bands in the areas of pop, rock, dance, jazz, hip-hop and electronic have seen their work recorded by indies to critical acclaim," Cortez says. He adds that in 1998, there were only 20 indie labels in Portugal, vs. 60 today.

However, broadcast opportunities are limited, as the major radio groups here favor international repertoire ahead of home-grown material. According to the local arm of research

company Music Control, only four Portuguese acts reached the weekly top 10 national radio airplay listings during 2003.

Universal Music Portugal managing director Toze Brito concedes that "a lot of future new music [in Portugal] will fall under the umbrella of the small independents." But he insists that "there will always be plenty of room for majors like Universal and EMI to continue to invest in local talent, despite the fact that our market is much smaller than the Spanish one."

AFP chairman Eduardo Simoes says that the companies forming the new group are not currently AFP members. "If the new body has the same or similar objectives as the AFP," he adds, "it may not be possible for them to hold membership with us too. Our rules do not allow a [company] to be simultaneously a member of the AFP and a member of another association with similar objectives."

The founding members of EIP will meet shortly to discuss the new association's statutes. A provisional board of directors, chaired by Cortez, will be appointed for a period of two months from that date. Full elections will be held at the end of that period. Cortez says he hopes the new body will become a legal entity within one month of the forthcoming meeting.

## German Music

Continued from page 57

"The situation for small record stores is particularly dramatic," Stroh says, "because the record industry has given preference to the large supermarkets in terms of marketing and pricing, meaning that fewer and fewer outlets actually stock music."

### A&R WORRIES

Other sectors of the music business have been quick to point the finger of blame toward the A&R policies of German labels in recent years.

Stroh cites a "creative crisis" at labels. "[They] have gone for quick successes such as [TV talent shows], but in doing so, have destroyed the basis for creative conditions for talented newcomers," he says.

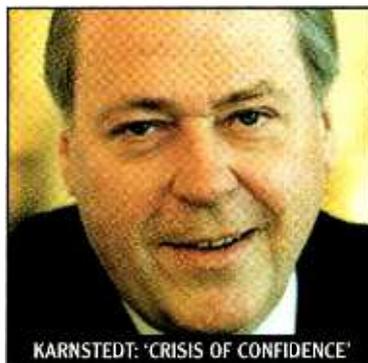
German majors have been "neglecting creative A&R work," agrees Hamburg-based Michael Karnstedt, European president/German managing director of publisher Peermusic.

Karnstedt accuses labels of being "obsessed by youth in their personnel policy" and "spending unrealistically on 'casting shows' to push [records] into the singles and albums charts as a sign of strength."

As a result, he claims, a "crisis of confidence" has been triggered in the German music market. "The release of 'one-hit wonders' has caused many record buyers to call the value of current music into question," Karnstedt says. That, he suggests, has frequently driven them "into the arms of illegal file-sharing platform operators, who are ruining our business today like the plague."

### INCREASED COPYING

Overall, shipments in Germany totaled 183.2 million units in 2003,



KARNSTEDT: 'CRISIS OF CONFIDENCE'

down from 223.9 million in 2002. Album shipments fell to 133.6 million from 166.8 million; singles shipments fell 32.8% to 24.4 million units.

BPW released a study along with the figures claiming that 26.6 million people made 714 million CD copies in Germany in 2003. The year before, 25 million people made 515 million copies. The survey, conducted by research company GfK, claims that 90% of consumers who own a CD burner use it to copy music.

The study also claims that 7.3 million Germans downloaded 602 million songs last year, mostly from illegal sources on the Internet. This compares with 6.4 million people and 622 million downloads in 2002.

Users who burned music onto CDs were found to have spent 16% less money on music in 2003 than during the previous year. Those downloading music from the Internet spent 25% less year-on-year.

In 2003, record companies in Germany let go about 1,200 staffers, according to BPW, with a further 1,600 jobs lost in the retail sector.

The trade body estimates that the music industry has shed 6,000 jobs during the past three years.

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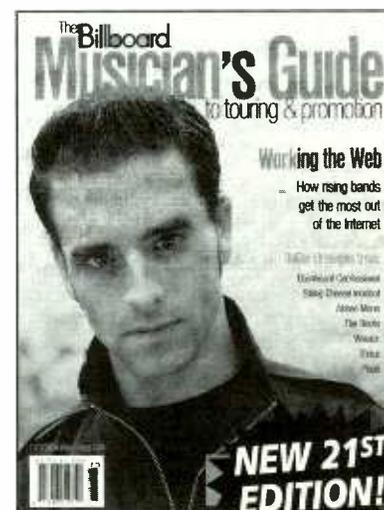
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# Lonely Boys

Continued from page 13

Los Lonely Boys are the first Or act to move up to Sony Music Distribution.

## AUSTIN ADOPTS BOYS

Austin radio and retail adopted the mixture of hot guitar licks, balladry and Tex-Mex touches concocted by Henry Garza and his brothers, bassist JoJo and drummer Ringo, even before the album's release last August.

Jody Denberg, PD at Austin's influential triple-A KGSR, has had the album in heavy rotation since last summer.

"The first time the boys heard themselves on the radio, they were driving to Austin and I played them," Denberg

recalls. "They pulled over and called me up, crying."

Denberg adds, "It's hard not to be sold [on the band] . . . They're handsome, they're charismatic, they've got songs and they've got a guitarist who channels Stevie Ray [Vaughan] and Carlos [Santana]."

Denberg invited the band to play KGSR's annual anniversary party in December. Five songs cut live at the "Austin City Limits" studio subsequently became "Heaven Live," a value-added disc key Austin indie store Waterloo Records offered for free with the purchase of the album.

Waterloo owner John Kunz says, "RED [Distribution] and Or came to me and said, 'What can we do to keep sales going on this thing?' By the time it went through all the layers and Epic got involved, they decided to do this



LOS LONELY BOYS: WON OVER RADIO STATIONS AND RETAILERS IN AUSTIN

piece exclusively for us."

Kunz has sold a staggering 11,000 copies of "Los Lonely Boys" at his store. "It was our strongest first day and debut week ever," he says. "For a debut record, that's pretty phenomenal." This issue, the album is No. 1 on the Top Heatseekers chart and jumps 130-101 on The Billboard 200.

Austin embraced the band during the recent South by Southwest Music Conference. In the highest-profile of several appearances there, the group drew 23,000 at an Auditorium Shores concert.

Los Lonely Boys took home band, album and song of the year honors at the Austin Music Awards, handed out on the eve of SXSW.

Following SXSW, the album's weekly sales jumped from 799 to 2,606,

according to Nielsen SoundScan.

"A huge amount of it can be attributed to the Austin phenomenon," Or Music director of sales and marketing Dan Mackta says.

Another factor favoring Los Lonely Boys in the Texas capital is the active sponsorship of local hero Willie Nelson.

The band has opened several shows for the country legend, cut its album at his Pedernales Studio in Austin and performed with him and reggae star Toots Hibbert on KGSR during SXSW. "He just took us under his wing, bro," Henry says. "He's like our godfather, man. And who better than Willie Nelson to be on your side, to believe in you."

## RADIO JUMPS ON BOARD

Mackta says that other early Los Lonely Boys adopters included triple-

A stations like WXPB Philadelphia and WFPK Louisville, Ky.

"The band played at the triple-A conference in Boulder last year," Mackta says. "It was before the album came out, and all the programmers were there. When you see them live, then all of a sudden you want to take them home with you. The band was adopted at that show."

Touring has also been key to breaking the band. Los Lonely Boys have played a string of club shows and opened for George Thorogood and Robert Randolph & the Family Band. They will go out with the Allman Brothers in August.

"We've been goin' like a tornado," Henry says. "Moving forward, [we're] trying to hit those bigger crowds, man."

Conan O'Brien, Jay Leno and Jimmy Kimmel have all showcased the band, and Epic is now capitalizing on the exposure with a direct-response TV ad.

Epic's Barnett sees his label's mission as spreading the word to top 40 and rock radio formats. He is encouraged by early spins for the single "Heaven" at such Los Angeles top 40 outlets as KYSR (Star 98) and KIIS.

"We're really starting to get some [top 40] action in L.A., San Francisco, Seattle, Portland [Ore.], Denver, Dallas, Boston. The record's going to go, for sure."

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## Junos

Continued from page 10

Still, it was a memorable event, according to organizer Ross Reynolds, chairman of the Canadian Academy of Recording Arts and Sciences. "It was a fabulous night," he said. "There was such a cross-section of talent performing. The energy goes up a whole notch when we hold these awards in different cities."

This year's briskly paced show was, in fact, marked by a record-breaking 15 performances on three stages. Highlights included roots rockers Blackie & the Rodeo Kings (with Kathleen Edwards), opera tenor Ben Heppner, crooner Michael Bubl , McLachlan and Furtado.

As the show's host, Alanis Morissette poked fun at U.S. "censorship." While she didn't bare her breast like Janet Jackson, she did disrobe

onstage to reveal a skin-colored, anatomically correct bodysuit. Informed by the show's assistant director that "we can't show nipples or pubic hair on national TV," she then pulled off the fake body parts.

Later, Morissette sang the recently censored line "I can be an asshole of the grandest kind" as part of her current single, "Everything."

"I really enjoyed the night," Morissette told *Billboard* after the show. "It was so much fun."

Veteran rocker Alice Cooper inducted producer Bob Ezrin into the Canadian Music Hall of Fame. The well-spoken Ezrin gave the most articulate acceptance speech of the evening, predicting better times for the music industry. "We are going to come out of the other side of this," he said.

During an off-camera four-hour dinner and gala the previous night, the majority of the 38 Juno Awards were handed out.

At that event, Warner's Bubl  won for top new artist, Holly Cole won

best jazz vocal for her Alert Music album "Shade," Shania Twain's "Up!" (Mercury) was named top country album, Halifax rap poet Buck 65 was awarded top alternative album for "Talkin' Honky Blues" (Warner) and 50 Cent's "Get Rich or Die Tryin'" (Interscope) was named top international album.

## RIAA Study

Continued from page 10

years," Weiss writes.

The study team says that a full explanation for the recent decline in record sales is "beyond the scope of this analysis," but then posits "several plausible" reasons, without providing statistical backup.

It suggests "poor macroeconomic conditions"; a reduced number of album releases; growing competition from other forms of entertainment; a reduction in music variety due to radio consolidation; the cost of independent promoter fees to gain airplay; "and possibly a consumer backlash against record industry tactics."

Russ Crupnick, president of NPD Music, says several studies by his group, using multiple methodologies, have produced opposite conclusions.

"Everything we've looked at here sharply disagrees with the results" of the Oberholzer-Strumpf study, Crupnick says. A recent NPD study shows a 29% decline in units sold in 2003 due to P2P downloading.

The International Federation of the Phonographic Industry also criticized the Oberholzer-Strumpf study.

## Atkinson

Continued from page 10

son sympathetic to my interests," says Hornsby, whom Atkinson signed to RCA in 1985. "You always want your A&R person to have that, but it's not always the case.

"Early on [at the label] when he was just the one hand clapping, he really went to bat for me," Hornsby continues.

Wilson, Smyth, Penn, Page and

Hornsby participated in a tribute to Atkinson Jan. 27 at the House of Blues here, when the National Academy of Recording Arts and Sciences honored him with its President's Merit Award.

Most recently, Atkinson served as a consultant with Warner Strategic Marketing on Frank Sinatra's catalog. For Capitol/EMI, he produced a Nat "King" Cole boxed set.

Survivors include his wife and three children.

The family asks that donations be made in Atkinson's name to the United Network for Organ Sharing.

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## Missy, Christina Lead MVPA Nominees

With six nods each, Missy Elliott's "Pass That Dutch" and Christina Aguilera's "Fighter" are the top nominees for the 2004 Music Video Production Assn. (MVPA) Awards.

**Tuned In: The Tube**  
By Carla Hay  
chay@billboard.com



The 13th annual MVPA Awards will take place May 20 at the Orpheum Theatre in Los Angeles.

The nominations for "Pass That Dutch" include best art direction, best choreography and

best coloring. "Fighter" is nominated for best pop video, best hair and best make-up and is up against "Pass That Dutch" for best cinematography, best styling and best direction of a female artist.

No Doubt's "It's My Life" follows closely behind with five nominations: best rock video, best styling, best editing, best hair and best make-up.

The nominees for director of the year are David LaChapelle ("It's My Life"), Dave Meyers ("Pass That Dutch"), Floria Sigismondi ("Fighter"), the Malloys (Metallica's "St. Anger") and Sophie Muller (Pink's "Trouble").

Only videos produced in 2003 are eligible for nomination. MVPA members vote on the awards. The MVPA will reveal the nominees for video of the year at a later date. Visit [billboard.com/awards](http://billboard.com/awards) for the complete list of nominees.

**REALITY-TV CRAZE:** More music stars are doing reality-TV deals to

promote their music.

Alanis Morissette is teaming up with the Oxygen TV network for an eight-hour reality programming marathon, airing May 18 from 2 p.m. to 10 p.m. ET. That's the same day that Maverick Records releases Morissette's new album, "So-Called Chaos."

For the first time in its six-year history, Oxygen will pre-empt its regular schedule to devote eight hours of continuous live program-

ming to an artist. The network's Morissette programming block will document the singer's travels around New York to promote her new album.

Meanwhile, Sugar Ray has inked a deal with Spike TV for a six-episode reality series, tentatively titled "On the Road." The band is currently on a U.S. tour to support its Atlantic Records album "In the Pursuit of Leisure."

Sugar Ray's reality show will

feature eight contestants working with the band on tour. The winner will get a chance to work at a record company for one year.

On the other side of the stage, Richard Branson, founder of Virgin Records and V2 Music, is getting his own reality-TV show on the Fox network. Tentatively titled "Branson's Big Adventure," the one-hour series will have a concept similar to Donald Trump's "The Apprentice" on NBC.



MORISSETTE: OXYGEN DEAL

**REQUEST TV**  
OVER THE AIR COMMERCIAL BROADCAST NYC

HIP HOP/R&B 84 Hours Weekly	COUNTRY/ALT NYC/Melbourne, FL TV 31
ALICIA KEYS IF I AIN'T GOT YOU 6-6	SHANIA TWAIN I ONLY HURTS 6-6
JAY-Z DUST YOUR SHOULDERS OFF 6-6	DIERKS BENTLEY MY LAST NAME 6-6
MARIO WINANS DONT WANNA KNOW 6-6	RODNEY CROWELL EARTHBOUND 6-6
BEEBIE MAN F/ Ms. THING DUDE (REMIX) 6-6	BRAD PAISLEY LITTLE MOMENTS 6-6
USHER YEAH 6-6	TOBY KEITH AMERICAN SOLDIER 6-6
KANYE WEST IT ALL FALLS DOWN 6-6	JULIE ROBERTS BREAK DOWN HERE 6-6
ELEPHANT MAN & KIP RICK JOK GAL 6-6	SCOTTY EMERICK THE COAST IS CLEAR 6-6
YOUNG GUNZ NO BETTER LOVE 6-6	KEITH URBAN YOU'LL THINK OF ME 6-6
LUDACRIS BLOW IT OUT 6-6	DOLLY PARTON WELCOME HOME 6-6
G UNIT F/ JOE WANNA GET 2 KNOW U 6-6	UNCLE KRACKER DRIFT AWAY 6-6
MISSY IM REALLY HOT 6-6	KENNY CHESNEY THERE GOES MY LIFE 6-6
BIRD GANG PURPLE CITY 6-6	GARY ALLAN SONGS ABOUT RAIN 6-6
MEMPHIS BLEEK ROUND HERE 6-6	REBA MCENTIRE SOMEBODY 6-6
LUDACRIS SLASHING WATERFALLS 6-6	CROSS CANADIAN RAGWEED 17 6-6
JAY Z ENCORE 6-6	BROOKS & DUNN HONY TONK 6-6
WYNN WYNN WONDER BOUNCE ALONG 6-6	NORA JONES SUNRISE 6-6
AVANT DONT TAKE YOUR LOVE 6-6	BECK LOST CAUSE 6-6
RUBIN STUDDARD SORRY 2004 6-6	ALISON KRAUSS EVERTIME YOU SAY GOODBYE 6-6
SEAN PAUL IM STILL IN LOVE WITH YOU 6-6	SHERYL CROW FIRST CUT IS THE DEEPEST 6-6
CHINGY ONE CALL AWAY 6-6	LYNYRD SKYNYRD RED WHITE & BLUE 6-6

VJ TOP 20 40 Hours Weekly	LATIN 40 Hours Weekly
BEEBIE MAN F/ Ms. THING DUDE (REMIX) 6-6	LLOS IRACUNDOS PUERTO MONT 6-6
ALICIA KEYS IF I AIN'T GOT YOU 6-6	OS CHALCHALEROS DESPESID 6-6
JAY-Z DUST YOUR SHOULDERS OFF 6-6	SELENA AMOR PROHIBIDO 6-6
MARIO WINANS DONT WANNA KNOW 6-6	CHAYANNE AUN SIGLO SIN TI 6-6
JOE MORE & MORE 6-6	PLASTILINA MOSH PELIGROSO POP 6-6
EAMON F%K IT 6-6	ALEXANDRE PIRES QUITEMOSNOS LA ROPA 6-6
KANYE WEST IT ALL FALLS DOWN 6-6	LEONARDO FAVIO FOTO DE CARNET 6-6
ELEPHANT MAN & KIP RICK JOK GAL 6-6	BANDA BLANCA SOPA DE CARACOL 6-6
YOUNG GUNZ NO BETTER LOVE 6-6	CABA'S LA CADERONA 6-6
LUDACRIS BLOW IT OUT 6-6	JUANES FOTOGRAFIA 6-6
JAY Z ENCORE 6-6	SHAKIRA THE ONE 6-6
G UNIT F/ JOE WANNA GET 2 KNOW U 6-6	DIEGO TORRES QUE NO ME PIERDA 6-6
USHER YEAH 6-6	VIRGINIA LOPEZ CARMELO DI LIMON 6-6
BIRD GANG PURPLE CITY 6-6	TIGRES DEL NORTE REYNA DEL SUR 6-6
KGM LOVE CALLS 6-6	OBIE BERMUDEZ ANTES 6-6
BEYONCE ME MYSELF & I 6-6	FABULOSOS CADILLAC MATADOR 6-6
JESSICA SIMPSON WITH YOU 6-6	LOS VISCOSIS VENENO 6-6
CAMRON GET EM GIRLS 6-6	KUMBIA KINGS & OZOMATLI MI GENTE 6-6
JIM JONES HOWG IS THIS 6-6	CHRISTIAN VOLVER A AMAR 6-6
JAY-Z WHERE IM FROM 6-6	MANA P JERTO DE SAN BLAS 6-6

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APRIL 17 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.

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1 JAY-Z, DIRT OFF YOUR SHOULDER	1 GRETCHEN WILSON, REDNECK WOMAN	1 JAY-Z, DIRT OFF YOUR SHOULDER	1 JOSS STONE, FELL IN LOVE WITH A BOY
2 LIL FLIP, GAME OVER	2 KEITH URBAN, YOU'LL THINK OF ME	2 USHER, YEAH	2 MARIO WINANS, I DON'T WANNA KNOW
3 KANYE WEST, ALL FALLS DOWN	3 JOSH TURNER, LONG BLACK TRAIN	3 D12, MY BAND	3 USHER, YEAH
4 ALICIA KEYS, IF I AIN'T GOT YOU	4 BUDDY JEWELL, SWEET SOUTHERN COMFORT	4 BRITNEY SPEARS, TOXIC	4 EVANESCENCE, MY IMMORTAL
5 USHER, YEAH	5 MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME	5 BEYONCE, NAUGHTY GIRL	5 JET, ARE YOU GONNA BE MY GIRL
6 CHINGY, ONE CALL AWAY	6 REBA MCENTIRE, SOMEBODY	6 J-KWON, TIPS	6 OUTKAST, ROSES
7 D12, MY BAND	7 CLINT BLACK, SPEND MY TIME	7 YELLOWCARD, OCEAN AVENUE	7 BRITNEY SPEARS, TOXIC
8 JANET JACKSON, I WANT YOU	8 GARY ALLAN, SONGS ABOUT RAIN	8 G-UNIT, WANNA GET 2 KNOW U	8 JANET JACKSON, I WANT YOU
9 PETEY PABLO, FREEK-A-LEEK	9 KENNY CHESNEY & UNCLE KRACKER, WHEN THE SUN GOES DOWN	9 OUTKAST, ROSES	9 NORA JONES, SUNRISE
10 OUTKAST, ROSES	10 CLAY WALKER, I CAN'T SLEEP	10 MARIO WINANS, I DON'T WANNA KNOW	10 BLACK EYED PEAS, HEY MAMA
11 MARIO WINANS, I DON'T WANNA KNOW	11 OMERICS BENTLEY, MY LAST NAME	11 ALICIA KEYS, IF I AIN'T GOT YOU	11 HOOBASTANK, THE REASON
12 AVANT, DONT TAKE YOUR LOVE AWAY	12 TOBY KEITH, WHISKEY GIRL	12 YEAH YEAH YEAHS, MAPS	12 BEYONCE, NAUGHTY GIRL
13 BEYONCE, NAUGHTY GIRL	13 CAROLYN DAWN JOHNSON, SIMPLE LIFE	13 UL FUR, GAME OVER	13 THE DARKNESS, I BELIEVE IN A THING CALLED LOVE
14 CASSIOV, HOTEL	14 NORA JONES, SUNRISE	14 HOOBASTANK, THE REASON	14 ALICIA KEYS, IF I AIN'T GOT YOU
15 JOE, RIDE WITH U	15 JULIE ROBERTS, BREAK DOWN HERE	15 T.I., RUBBER BAND MAN	15 FIVE FOR FIGHTING, 100 YEARS
16 T.I., RUBBER BAND MAN	16 CROSS CANADIAN RAGWEED, SICK AND TIRED	16 LOSTPROPHETS, LAST TRAIN HOME	16 SARAH MCCLACHLAN, STUPID
17 JAGGED EDGE, WHAT'S IT LIKE	17 KENNY CHESNEY, LIVE THOSE SONGS	17 KANYE WEST, ALL FALLS DOWN	17 KID ROCK, COLD AND EMPTY
18 SLEEPY BROWN, I CAN'T WAIT	18 DIXIE CHICKS, SIN WAGON (TOP OF THE WORLD LIVE)	18 PETEY PABLO, FREEK-A-LEEK	18 KYLIE MINOGUE, FELL IN LOVE WITH A BOY
19 J-KWON, TIPS	19 EMERSON DRIVE, LAST ONE STANDING	19 SIMPLE PLAN, DON'T WANNA THINK ABOUT YOU	19 HANSON, PENNY AND ME
20 G-UNIT, WANNA GET 2 KNOW U	20 BRIAN MCCORMACK, YOU'RE IN MY HEAD	20 MARIO WINANS, I DON'T WANNA KNOW	20 NO DOUBT, IT'S MY LIFE
21 LUDACRIS, SPLASH WATERFALLS	21 BILLY CURRINGTON, I GOT A FEELIN'	21 BLACK EYED PEAS, HEY MAMA	21 POLYPHONIC SPREE, LIGHT & DAY
22 TAMA, QUESTIONS	22 SCOTTY EMERICK, THE COAST IS CLEAR	22 EVANESCENCE, MY IMMORTAL	22 JOHN MAYER, CLARITY
23 RUBEN STUDDARD, SORRY 2004	23 SHEDAISSY, PASSENGER SEAT	23 LUDACRIS, BLOW IT OUT	23 NELLY FURTADO, TRY
24 MARY J. BLIGE, IT'S A WRAP	24 MINDY SMITH, JOLENE	24 THE WINES, RIDE	24 TOBY LIGHTMAN, DEVILS AND ANGELS
25 MUSIQ, WHO KNOWS	25 JOE NICHOLS, COOL TO BE A FOOL	25 A.F.I., SILVER AND COLD	25 ROBERT RANDOLPH & THE FAMILY BAND, GOING IN THE RIGHT DIRECTION
26 BABYFACE, THE LONELINESS	26 TOBY KEITH, AMERICAN SOLDIER	26 CLAY AIKEN, THE WAY	26 ROBERT RANDOLPH & THE FAMILY BAND, I NEED MORE LOVE
27 MONICA, I SHOULD'VE KNOWN BETTER	27 KEITH URBAN, WHO WOULDN'T WANNA BE ME	27 THREE DAYS GRACE, I HATED EVERYTHING ABOUT YOU	27 MELISSA ETHERIDGE, BREATHE
28 CARL THOMAS, MAKE IT ALRIGHT	28 BRAD PAISLEY, CELEBRITY	28 BLINK-182, I MISS YOU	28 SWITCRAFT, HEART TO LIVE
29 DILATED PEOPLES, THIS WAY	29 ALAN JACKSON & JIMMY BURETT, IT'S RING O' ROCK SOMEWHERE	29 KENNY CHESNEY, THERE GOES MY LIFE	29 BLINK-182, I MISS YOU
30 WYCLEF JEAN, TAKE ME AS I AM	30 KENNY CHESNEY, THERE GOES MY LIFE	30 RHONDA VINCENT, IF HEARTACHES HAD WINGS	30 OUTKAST, THE WAY YOU MOVE
31 SEAN PAUL, IM STILL IN LOVE WITH YOU	31 RHONDA VINCENT, IF HEARTACHES HAD WINGS	31 DIERKS BENTLEY, WHAT WAS I THINKIN'	31 3 DOORS DOWN, HERE WITHOUT YOU
32 BEEBIE MAN, DUDE	32 SHERYL CROW, THE FIRST CUT IS THE DEEPEST	32 TRACE ADKINS, HOT MAMA	32 GAVIN DEGRAW, I DON'T WANT TO BE NICKELBACK, SOMEDAY
33 GHOSTFACE, TUSH	33 TRACE ADKINS, HOT MAMA	33 CHELY WRIGHT, BACK OF THE BOTTOM DRAWER	33 JESSICA SIMPSON, WITH YOU
34 ELEPHANT MAN, JOOK GAL (WINE WINE)	34 CHELY WRIGHT, BACK OF THE BOTTOM DRAWER	34 TOBY KEITH, LOVE THIS BAR	34 SHERYL CROW, THE FIRST CUT IS THE DEEPEST
35 BIG TYMERS, NO LOVE (BEAUTIFUL LIFE)	35 CHELY WRIGHT, BACK OF THE BOTTOM DRAWER	35 JAMES TAYLOR & ALISON KRAUSS, HOW'S THE WORLD TREATING YOU	35 EVERLAST, WHITE TRASH BEAUTIFUL
36 LUDACRIS, BLOW IT OUT	36 JAMES TAYLOR & ALISON KRAUSS, HOW'S THE WORLD TREATING YOU	36 ALAN JACKSON & JIMMY BURETT, IT'S RING O' ROCK SOMEWHERE	35 LOS LONELY BOYS, HEAVEN
37 ZPAC, CALIFORNIA LOVE	37 JIMMY WAYNE, I LOVE YOU THIS MUCH	37 ALAN JACKSON & JIMMY BURETT, IT'S RING O' ROCK SOMEWHERE	36 JOSH KELLEY, EVERYBODY WANTS YOU
38 R. KELLY, HAPPY PEOPLE	38 ALAN JACKSON & JIMMY BURETT, IT'S RING O' ROCK SOMEWHERE	38 BRAD PAISLEY, LITTLE MOMENTS	36 OUTKAST, HEY YA
39 8BALL & MJG, YOU DON'T WANT ORAMA	39 BRAD PAISLEY, LITTLE MOMENTS	39 NO NEW ONES THIS WEEK	37 NICHELBACK, SOMEDAY
			37 JESSICA SIMPSON, WITH YOU
			38 SHERYL CROW, THE FIRST CUT IS THE DEEPEST
			38 EVERLAST, WHITE TRASH BEAUTIFUL
			39 LOS LONELY BOYS, HEAVEN
			39 JOSH KELLEY, EVERYBODY WANTS YOU
			39 OUTKAST, HEY YA
			40 INCUBUS, DRIVE

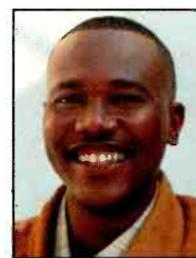
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1 HOOBASTANK, THE REASON	1 TOBY KEITH, WHISKEY GIRL	1 USHER, YEAH	1 OUTKAST, ROSES
2 D12, MY BAND	2 KEITH URBAN, YOU'LL THINK OF ME	2 D12, MY BAND	2 D12, MY BAND
3 LOSTPROPHETS, LAST TRAIN HOME	3 GARY ALLAN, SONGS ABOUT RAIN	3 JAY-Z, DIRT OFF YOUR SHOULDER	3 MARIO WINANS, THIS LOVE
4 LINKIN PARK, LYING FROM YOU	4 BRAD PAISLEY, LITTLE MOMENTS	4 YELLOWCARD, OCEAN AVENUE	4 USHER, YEAH
5 INCUBUS, MEGALOMANIAC	5 SHANIA TWAIN, I ONLY HURTS WHEN I'M BREATHING	5 A.F.I., SILVER AND COLD	5 FIFE DOBSON, EVERYTHING
6 TRAPT, ECHO	6 TRACY LAWRENCE, PAINT ME A BIRMINGHAM	6 J-KWON, TIPS	6 BEYONCE, NAUGHTY GIRL
7 A.F.I., SILVER AND COLD	7 KENNY CHESNEY & UNCLE, WHEN THE SUN GOES DOWN	7 LOSTPROPHETS, LAST TRAIN HOME	7 KANYE WEST, ALL FALLS DOWN
8 BLINK-182, I MISS YOU	8 BUDDY JEWELL, SWEET SOUTHERN COMFORT	8 KANYE WEST, ALL FALLS DOWN	8 BRITNEY SPEARS, TOXIC
9 JET, COLD HARD BITCH	9 CLINT BLACK, SPEND MY TIME	9 RZA, GRITS	9 JET, COLD HARD BITCH
10 PUDDLE OF MUDD, HEEL OVER HEAD	10 DIERKS BENTLEY, MY LAST NAME	10 THE WINES, RIDE	10 BLACK EYED PEAS, HEY MAMA
11 SUGARCULT, MEMORY	11 KELLIE COFFEY, TEXAS PLATES	11 PHANTOM PLANET, BIG BRAT	11 KYPRIDS, THIS IS MY HIT
12 SIMPLE PLAN, DON'T WANNA THINK ABOUT YOU	12 JOSH TURNER, LONG BLACK TRAIN	12 CHINGY, ONE CALL AWAY	12 HIGH HOLY DAYS, ALL MY REAL FRIENDS
13 STROKES, REPTILA	13 REBA MCENTIRE, SOMEBODY	13 G-UNIT, WANNA GET 2 KNOW U	13 THE DARKNESS, I BELIEVE IN A THING CALLED LOVE
14 SWITCHFOOT, MEANT TO LIVE	14 GRETCHEN WILSON, REDNECK WOMAN	14 OUTKAST, ROSES	14 TREVES, NOT READY TO GO
15 THE OFFSPRING, HIT THAT	15 MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME	15 SUGARCULT, MEMORY	15 BLINK-182, I MISS YOU
16 THE DARKNESS, I BELIEVE IN A THING CALLED LOVE	16 EMERSON DRIVE, LAST ONE STANDING	16 JET, COLD HARD BITCH	16 PILATE, MELT INTO THE WALLS
17 STORY OF THE YEAR, UNTIL THE DAY I DIE	17 SHEDAISSY, PASSENGER SEAT	17 HOOBASTANK, THE REASON	17 SIMPLE PLAN, DON'T WANNA THINK ABOUT YOU
18 RASMUS, IN THE SHADOWS	18 BLUE COUNTY, GOOD LITTLE GIRLS	18 T.I., RUBBER BAND MAN	18 DEFAULT, TAKING MY LIFE AWAY
19 PHANTOM PLANET, BIG BRAT	19 CLAY WALKER, I CAN'T SLEEP	19 PETEY PABLO, FREEK-A-LEEK	19 DILATED PEOPLES, THIS WAY
20 MARIO WINANS, THIS LOVE	20 ALAN JACKSON, REMEMBER WHEN	20 ALICIA KEYS, IF I AIN'T GOT YOU	20 J-KWON, TIPS
21 THE WINES, RIDE	21 TOBY KEITH, AMERICAN SOLDIER	21 STERIOGRAM, WALKIE TALKIE MAN	21 JERSEY, SATURDAY NIGHT
22 YELLOWCARD, OCEAN AVENUE	22 SCOTTY EMERICK, THE COAST IS CLEAR	22 SMILE EMPTY SOUL, SILHOUETTES	22 JAY-Z, DIRT OFF YOUR SHOULDER
23 311, LOVE SONG	23 BILLY CURRINGTON, I GOT A FEELIN'	23 YEAH YEAH YEAHS, MAPS	23 NICKELBACK, FIGURED YOU OUT
24 CYPRESS HILL, WHAT'S YOUR NUMBER	24 BRIAN MCCORMACK, YOU'RE IN MY HEAD	24 TWISTA, SLOW JAMZ	24 EAMON, Y'ALL WANT A SINGLE
25 EVANESCENCE, MY IMMORTAL	25 SHERYL CROW, THE FIRST CUT IS THE DEEPEST	25 LINKIN PARK, LYING FROM YOU	25 OUT OF YOUR MOUTH, MUSIC
26 STERIOGRAM, WALKIE TALKIE MAN	26 TRACE ADKINS, HOT MAMA	26 TWISTA, OVERNIGHT CELEBRITY	26 EAMON, F*%K IT
27 OUTKAST, ROSES	27 SHERYL CROW, THE FIRST CUT IS THE DEEPEST	27 CYPRESS HILL, WHAT'S YOUR NUMBER	27 THE WINES, RIDE
28 KORN, Y'ALL WANT A SINGLE	28 JULIE ROBERTS, BREAK DOWN HERE	28 LIL FLIP, GAME OVER	28 CHINGY, ONE CALL AWAY
29 A PERFECT CIRCLE, THE OUTSIDER	29 CAROLYN DAWN JOHNSON, SIMPLE LIFE	29 YOUNG GUNZ, NO BETTER LOVE	
30 TRAPT, HEADSTRONG	30 JOE NICHOLS, COOL TO BE A FOOL		

Vivaldi set earns Yo-Yo Ma the ninth No. 1 album of his career



# Charts

In Singles Minded: Kevin Lyttle rides a reggae wave on R&B chart

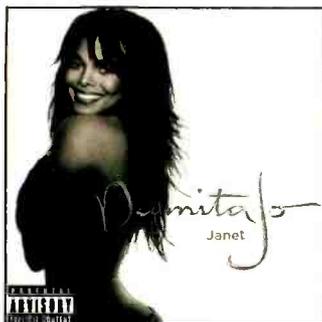


SALES / AIRPLAY / TRENDS / ANALYSIS

## Usher Thwarts Big Janet Week

Janet Jackson enjoys the second-best Nielsen SoundScan week of her career, but 381,500 copies is not enough to keep her string of No. 1 albums intact.

The four-times platinum "Control" became her first to reach The Billboard 200's summit in 1986. Four of her next five albums hit No. 1, the lone exception being a 1995 hits compilation that peaked at No. 3. During the SoundScan era, "janet." in 1993, "The Velvet Rope" in 1997 and "All for You" in 2001 each started at No. 1.



That last-mentioned title also rallied the biggest SoundScan week of her career, when it bowed with 605,000 copies. But, unless it can shuffle its way to No. 1 next issue during the big Easter sales frame, her new "Damita Jo" threatens to break up Jackson's run.

Barring her from her sixth No. 1 on The Billboard 200 is Usher, an artist whose appeal in many ways reminds me of Jackson's most popular years. Both artists command strong dance chops that have served their videos well. Both crossed easily from a strong foundation of R&B radio stations to considerable success at top 40 formats.

## Over the Counter

By Geoff Mayfield  
gmayfield@billboard.com



While Jackson was as busy as we've ever seen her during the tracking week that ended April 3—making release-week stops on "Late Night With David Letterman," "Good Morning America" and "On Air With Ryan Seacrest"—radio is the arena that gives Usher a decided edge.

On the pan-format Hot 100 Airplay chart, his chart-topping "Yeah!" sets a new record for single-week audience, with 172.8 million impressions (see Singles Minded, page 72), while "Burn" collects another 92.9 million. By contrast, Jackson's "I Want You" tracks 21.1 million impressions this issue, its biggest audience to date, while first track "Just a Little While" peaked at 28 million.

Consequently, Usher piles up sales of 1.58 million in just two weeks, holding the top slot this issue with 486,000 copies (down 55.7%). His total to date is the biggest for an album's initial two weeks since Eminem's "The Eminem Show" did 1.6 million in its first two chart frames, the first of those abbreviated, in 2002.

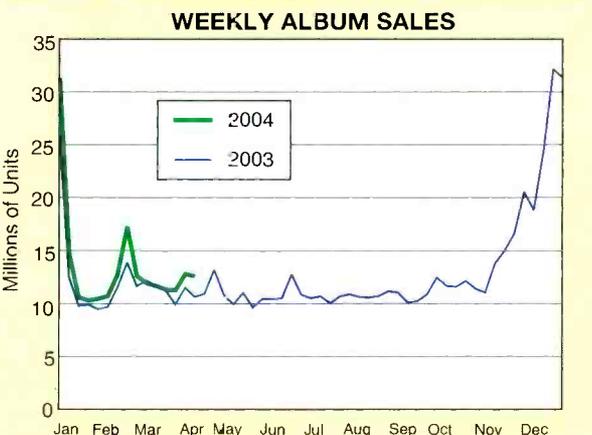
**HIGH FIVE:** For the second consecutive week, The Billboard 200's top 10 plays host to five new entries.

Joining Miss Jackson are the sophomore album by Lil' Flip (No. 4, 198,000 copies), blues albums by Aerosmith (No. 5, 160,500) and Eric Clapton (No. 6, 128,000) and the

(Continued on page 68)

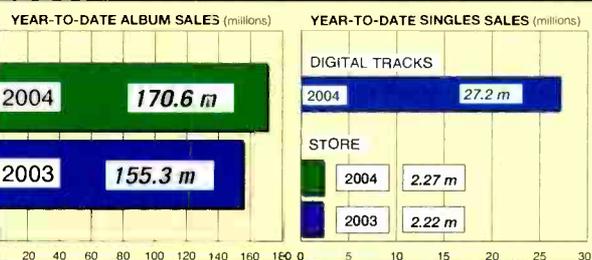
## Market Watch

A Weekly National Music Sales Report



WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	12,563,000	168,000	2,121,000
Last Week	12,755,000	200,000	2,155,000
Change	◀1.5%	◀16.0%	◀1.6%
This Week 2003	10,612,000	158,000	—
Change	▶18.4%	▶6.3%	—



YEAR-TO-DATE OVERALL UNIT SALES

	2003	2004	Change
Total	157,531,000	199,995,000	▶27.0%
Albums	155,312,000	170,566,000	▶9.8%
Store Singles	2,219,000	2,271,000	▶2.3%
Digital Tracks	—	27,158,000	—

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
CD	149,561,000	166,427,000	▶11.3%
Cassette	5,260,000	3,606,000	◀31.4%
Other	491,000	533,000	▶8.6%



YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2003	2004	Change
Current	97,470,000	107,917,000	▶10.7%
Catalog	57,842,000	62,648,000	▶8.3%
Deep Catalog	40,944,000	43,753,000	▶6.9%

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 4/4/04. Rounded figures.

Compiled from a national sample of retail store and track sales reports collected and provided by



## Kristine W Goes 8 For 8

Disco diva Kristine W sets a new record on Hot Dance Club Play, as "Save My Soul" (Tommy Boy Silver) advances 5-1. That makes her the first artist in the history of this chart to put together a string of eight consecutive chart-toppers.

Even more impressive, that represents Kristine W's entire chart history: She's had eight chart entries and eight No. 1 hits.

Two artists have had seven No. 1 club play hits in a row. Madonna has done it twice and Janet Jackson once. Jackson supplied the vocals on Herb Alpert's No. 1 dance hit "Diamonds" but was uncredited. Had she been name-checked on this song, she would also have eight consecutive No. 1s.

**'BREATH' AGAIN:** Thanks to "Naughty Girl" (Columbia) by Beyoncé, songwriter Giorgio Moroder is in the top 10 of The Billboard Hot 100 for the first time in more than 17 years.

Moroder's last top 10 hit was "Take My Breath Away," which was No. 1 for Berlin in September 1986. Ironically, "Take My Breath Away" will probably be Moroder's next top 10 hit as well, since Jessica Simpson's remake bullets 47-34 this issue.

"Naughty Girl" samples the song that broke Moroder in the United States, Donna Summer's 1976 hit "Love to Love You Baby." Beyoncé's update leaps 19-9.

That gives Moroder two songs in the top 40 portion of the Hot 100 after a long period without any chart activity. The last time Moroder had two songs in the top 40 was August 1986, when Kenny Loggins scored with "Danger Zone" while Berlin's "Take My Breath Away" was on its way to the top.

Moroder was last on the Hot 100 in 1987, when "Crazy World" by Big Trouble peaked at No. 71.

## Chart Beat

By Fred Bronson  
fbronson@billboard.com



**BIG 'BREAK':** Newcomer Julie Roberts debuts at No. 1 on Hot Country Singles Sales with "Break Down Here" (Mercury). Roberts is the first solo female to enter this chart in pole position since LeAnn Rimes opened at No. 1 with "I Need You" the week of Aug. 5, 2000.

Roberts has a name that might remind you of another solo female artist on Mercury. In 1965, British-born Julie Rogers went to No. 10 on the Hot 100 with "The Wedding."

**FALLING IN LOVE WITH 'LOVE':** In August 1989, the Cure went to No. 2 on Modern Rock Tracks with "Love Song." Omaha, Neb.'s 311 recorded a version for the soundtrack to the Adam Sandler/Drew Barrymore flick "50 First Dates." The 311 version on Volcano/Maverick moves 4-2 this issue and may become the biggest hit version of "Love Song" if it can ease Hoobastank's "The Reason" off its perch.

**BIGGEST BOOT:** By debuting at No. 28 on The Billboard 200, "The Bootleg Series Vol. 6: Live 1964—The Philharmonic Hall Concert" (Legacy/Columbia) is the highest-ranking title in a series of official Bob Dylan bootlegs.

Issued as one set, the first three volumes peaked at No. 49 in 1991. "Vol. 4" went to No. 31 in 1998. "Vol. 5" reached No. 56 in 2002.

# 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	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				<b>NUMBER 1</b>		2 Weeks At Number 1	49	45	27	16	ALAN JACKSON ▲ <sup>3</sup> ARISTA NASHVILLE 54850/RLG (11.98 CD)	Greatest Hits Volume II	19
1	1	—	2	USHER LAFACE 52141/ZOMBA (12.98/18.98)	Confessions	1	50	56	60	34	YELLOWCARD ● CAPITOL 39844 (12.98 CD)	Ocean Avenue	50
2	NEW	1	1	<b>HOT SHOT DEBUT</b>			51	47	35	54	LINKIN PARK ▲ <sup>4</sup> WARNER BROS. 48186* (19.98 CD)	Meteora	1
3	2	—	2	JANET JACKSON VIRGIN 84404* (12.98/18.98)	Damita Jo	2	52	NEW	1	1	SOUNDTRACK WARNER SUNSET 48685/WARNER BROS. (14.98 CD)	The OC: Mix 1	52
4	NEW	1	1	VARIOUS ARTISTS EMI/UNIVERSAL/SONY MUSIC/ZOMBA 76590/CAPITOL (18.98 CD)	Now 15	2	53	50	40	9	LOSTPROPHETS COLUMBIA 85554/SONY MUSIC (12.98 EQ CD)	Start Something	33
5	NEW	1	1	LIL' FLIP SUCKA FREE/COLUMBIA 89143*/SONY MUSIC (18.98 EQ CD)	U Gotta Feel Me	4	54	44	24	6	SOUNDTRACK ● INTEGRITY 92046/SONY MUSIC (18.98 EQ CD)	The Passion Of The Christ	17
6	NEW	1	1	AEROSMITH COLUMBIA 87025*/SONY MUSIC (18.98 EQ CD)	Honkin' On Bobo	5	55	NEW	1	1	MICHAEL BUBLE 143/REPRISE 48683/WARNER BROS. (23.98 CD/DVD)	Come Fly With Me	55
7	NEW	1	1	ERIC CLAPTON DUCK/REPRISE 48423/WARNER BROS. (18.98 CD)	Me And Mr Johnson	6	56	40	26	9	HARRY CONNICK, JR. ● COLUMBIA 90551/SONY MUSIC (18.98 EQ CD)	Only You	5
8	5	1	8	J-KWON SO SO DEF 57613*/ZOMBA (18.98 CD)	Hood Hop	7	57	NEW	1	1	THE WHO GEPHEN 001836/UMG (12.98 CD)	The Who Then And Now!: 1964-2004	57
9	3	—	2	NORAH JONES BLUE NOTE 84800 (18.98 CD)	Feels Like Home	1	58	54	44	4	SWITCHFOOT ● COLUMBIA 71083/RED INK (9.98 CD)	The Beautiful Letdown	44
10	8	6	8	GUNS N' ROSES GEPHEN 001714/INTERSCOPE (12.98 CD)	Greatest Hits	3	59	21	—	2	CYPRESS HILL SOUL ASSASSINS/COLUMBIA 90781*/SONY MUSIC (18.98 EQ CD)	Till Death Do Us Part	21
11	7	3	97	KANYE WEST ▲ ROC-A-FELLA/DEF JAM 002030*/DJJMG (8.98/12.98)	The College Dropout	2	60	NEW	1	1	DEAD PREZ COLUMBIA 89550*/SONY MUSIC (18.98 EQ CD)	RBG: Revolutionary But Gangsta	60
12	9	4	33	EVANESCENCE ▲ <sup>5</sup> WIND-UP 13063 (18.98 CD)	Fallen	3	61	55	43	19	NO DOUBT ▲ INTERSCOPE 001495 (12.98 CD)	The Singles 1992-2003	2
13	10	7	9	JESSICA SIMPSON ▲ <sup>2</sup> COLUMBIA 89560/SONY MUSIC (12.98 EQ CD)	In This Skin	2	62	48	38	9	FIVE FOR FIGHTING AWARE/COLUMBIA 86186/SONY MUSIC (12.98 EQ CD)	The Battle For Everything	20
14	4	—	2	KENNY CHESNEY ▲ <sup>2</sup> BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	63	46	29	9	INCUBUS ▲ IMMORTAL/EPIC 90890*/SONY MUSIC (18.98 EQ CD)	A Crow Left Of The Murder...	2
15	12	9	47	CARL THOMAS BAD BOY 001188*/UMRG (8.98/12.98)	Let's Talk About It	4	64	23	—	2	THE VINES ENGINEERDUM 84336*/CAPITOL (18.98 CD)	Winning Days	23
16	17	13	28	MAROONS ▲ OCTONE/J 50001/UMG (11.98 CD) [M]	Songs About Jane	7	65	60	54	73	3 DOORS DOWN ▲ <sup>3</sup> REPUBLIC/UNIVERSAL 064396/UMRG (8.98/12.98)	Away From The Sun	8
17	NEW	1	1	OUTKAST ▲ <sup>9</sup> LAFACE 50133*/ZOMBA (22.98 CD)	Speakerboxx/The Love Below	1	66	57	52	31	T.I. ● GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)	Trap Muzik	4
18	13	10	21	TRACY LAWRENCE DREAMWORKS (NASHVILLE) 001032/INTERSCOPE (18.98 CD)	Strong	17	67	30	—	2	PASTOR TROY KHAOTIC GENERATION/UNIVERSAL 002297*/UMRG (12.98 CD)	By Any Means Necessary	30
19	25	25	17	JOSH GROBAN ▲ <sup>3</sup> 143/REPRISE 48450/WARNER BROS. (18.98 CD)	Closer	1	68	53	41	17	AVANT ● MAGIC JOHNSON/GEPHEN 001567*/INTERSCOPE (8.98/12.98)	Private Room	18
20	6	—	2	<b>GREATEST GAINER</b>			69	63	56	21	JOSS STONE ● S-CURVE 42234 (9.98 CD) [M]	The Soul Sessions (EP)	56
21	16	11	22	HOOBASTANK ISLAND 001488/IDJMG (12.98 CD)	The Reason	19	70	51	37	17	RUBEN STUDDARD ▲ J 54639*/RMG (12.98/18.98)	Soulful	1
22	18	12	10	N*E*R*D* STAR TRAK 91457*/VIRGIN (18.98 CD)	Fly Or Die	6	71	58	34	22	VARIOUS ARTISTS ▲ <sup>3</sup> COLUMBIA/UNIVERSAL/EMI/ZOMBA 90753/SONY MUSIC (18.98 EQ CD)	Now 14	3
23	20	19	18	SHERYL CROW ▲ <sup>2</sup> A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2	72	74	66	6	KIDZ BOP KIDS RAZOR & TIE 89079 (11.98/18.98)	Kidz Bop 5	34
24	19	17	21	TWISTA ▲ ATLANTIC 83598*/AG (10.98/13.98)	Kamikaze	1	73	62	50	34	SOUNDTRACK ▲ WALT DISNEY 860126 (6.98 CD)	The Cheetah Girls (EP)	33
25	24	16	20	ALICIA KEYS ▲ <sup>2</sup> J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1	74	61	49	37	MICHAEL MCDONALD ▲ MOTOWN 000651/UMRG (12.98 CD)	Motown	14
26	15	8	4	JAY-Z ▲ <sup>2</sup> ROC-A-FELLA/DEF JAM 001528*/DJJMG (8.98/12.98)	The Black Album	1	75	NEW	1	1	LOS TIGRES DEL NORTE FONOVISA 351245/UG (14.98 CD)	Pacto De Sangre	75
27	NEW	1	1	BRITNEY SPEARS ▲ <sup>2</sup> JIVE 53748/ZOMBA (12.98/18.98)	In The Zone	1	76	59	47	25	CLAY AIKEN ▲ <sup>2</sup> RCA 54638/RMG (18.98 CD)	Measure Of A Man	1
28	NEW	1	1	VARIOUS ARTISTS BAD BOY 002112*/UMRG (8.98/12.98)	Bad Boy's 10th Anniversary... The Hits	2	77	64	57	22	SARAH MCLACHLAN ▲ <sup>2</sup> ARISTA 50150/RMG (12.98/18.98)	Afterglow	2
29	32	32	41	DJ KAYSLAY COLUMBIA 90707*/SONY MUSIC (18.98 EQ CD)	The Streetsweeper Vol. 2: The Pain From The Game	27	78	72	55	13	YEAH YEAH YEAHS INTERSCOPE 000349* (9.98 CD)	Fever To Tell	55
30	28	18	28	BOB DYLAN LEGACY/COLUMBIA 86882/SONY MUSIC (22.98 EQ CD)	The Bootleg Series Vol. 6: Live 1964-The Philharmonic Hall Concert	28	79	80	80	15	CASTING CROWNS BEACH STREET 10723/REUNION (18.98 CD) [M]	Casting Crowns	79
31	35	23	32	BEYONCE ▲ <sup>3</sup> COLUMBIA 86388*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	80	70	51	17	STORY OF THE YEAR MAVERICK 48438/WARNER BROS. (12.98 CD) [M]	Page Avenue	51
32	22	5	3	NICKELBACK ▲ <sup>2</sup> ROADRUNNER 618400/IDJMG (12.98/18.98)	The Long Road	6	81	66	62	75	LIL JON & THE EAST SIDE BOYZ ▲ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	14
33	34	36	26	HILARY DUFF ▲ <sup>3</sup> BUENA VISTA 861096/HOLLYWOOD (18.98 CD)	Metamorphosis	1	82	NEW	1	1	SOULFLY ROADRUNNER 618304/IDJMG (18.98 CD)	Prophecy	82
34	43	45	78	GODSMACK REPUBLIC/UNIVERSAL 001539/UMRG (8.98 CD)	The Other Side (EP)	5	83	65	58	29	YING YANG TWINS ● COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	11
35	26	15	38	JET ● ELEKTRA 62892*/EEG (12.98 CD)	Get Born	33	84	69	64	27	DIDO ▲ ARISTA 50137/RMG (18.98 CD)	Life For Rent	4
36	27	14	7	KEITH URBAN ▲ CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11	85	73	65	11	VARIOUS ARTISTS ● GRAMMY 58022/BMG STRATEGIC MARKETING GROUP (18.98 CD)	2004 Grammy Nominees	4
37	29	21	21	CHINGY ▲ <sup>2</sup> DISTURBING THE PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2	86	71	84	102	KENNY CHESNEY ▲ <sup>3</sup> BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
38	37	22	22	EAMON ● JIVE 58370/ZOMBA (18.98 CD)	I Don't Want You Back	7	87	52	31	6	YOUNG GUNZ ROC-A-FELLA/DEF JAM 001937*/DJJMG (8.98/12.98)	Tough Luv	3
39	38	30	41	G-UNIT ▲ <sup>2</sup> G-UNIT 001593*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2	88	105	82	4	VARIOUS ARTISTS EMICMG/PROVIDENT/WORD-CURB 86300/WARNER BROS. (21.98 CD)	WOW Worship (Red)	62
40	14	2	3	TOBY KEITH ▲ <sup>3</sup> DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'All	1	89	81	70	24	ROD STEWART ▲ <sup>2</sup> J 55710*/RMG (15.98/18.98)	As Time Goes By... The Great American Songbook Vol. II	2
41	11	—	2	BLACK EYED PEAS ▲ A&M 000699/INTERSCOPE (12.98 CD)	Elephunk	26	90	87	76	43	LUTHER VANDROSS ▲ J 51885/RMG (12.98/18.98)	Dance With My Father	1
42	41	28	20	CASSIDY FULL SURFACE/J 57018*/RMG (12.98/18.98)	Split Personality	2	91	89	85	84	COLDPLAY ▲ <sup>3</sup> CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5
43	31	20	26	MASTER P NEW NO LIMIT 5717*/KOCH (18.98 CD)	Good Side Bad Side	11	92	85	75	72	AUDIOSLAVE ▲ <sup>2</sup> INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98 EQ CD)	Audioslave	7
44	39	33	110	BLINK-182 ▲ GEPHEN 001334/INTERSCOPE (12.98 CD)	Blink-182	3	93	133	182	39	MICHAEL BUBLE ● 143/REPRISE 48376/WARNER BROS. (18.98 CD) [M]	Michael Buble	47
45	NEW	1	1	LUDACRIS ▲ DISTURBING THE PEACE/DEF JAM SOUTH 000930*/DJJMG (8.98/12.98)	Chicken*N*Beer	1	94	82	78	73	SEAN PAUL ▲ <sup>2</sup> VP/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	9
46	42	39	25	NORAH JONES ▲ <sup>8</sup> BLUE NOTE 32088* (17.98 CD) [M]	Come Away With Me	1	95	88	77	61	50 CENT ▲ <sup>6</sup> SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1
47	49	42	16	SHAKIRA EPIC 91109/SONY MUSIC (18.98 EQ CD/DVD)	Live & Off The Record	45	96	68	48	6	TRILLVILLE/LIL SCRAPPY BME/REPRISE 48556*/WARNER BROS. (18.98 CD)	The King Of Crunk & BME Recordings Present	12
48	33	—	2	JOSH TURNER ● MCA NASHVILLE 000974/UMRG (4.98/9.98) [M]	Long Black Train	29	97	67	46	3	JACKSON BROWNE ELEKTRA 78091/RHINO (26.98 CD)	The Very Best Of Jackson Browne	46
				THE DARKNESS ● ATLANTIC 50817*/AG (12.98 CD) [M]	Permission To Land	36	98	77	68	12	KEITH SWEAT ELEKTRA 73954/RHINO (18.98 CD)	The Best Of Keith Sweat: Make You Sweat	31
				SOUNDTRACK WIND-UP 13093 (18.98 CD)	The Punisher: The Album	33	99	36	—	2	KNOC-TURN'AL L.A. CONFIDENTIAL/ELEKTRA 62928*/EEG (16.98 CD)	The Way I Am	36

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
100	86	73	21	<b>KID ROCK</b> ▲	Kid Rock	8	150	124	92	5	<b>CLINT BLACK</b>	Spend My Time	27
101	130	123	6	<b>LOS LONELY BOYS</b>	Los Lonely Boys	101	151	140	126	30	<b>SEAL</b> ●	Seal IV	3
102	90	72	26	<b>THREE DAYS GRACE</b> ●	Three Days Grace	72	152	138	134	41	<b>JAMES TAYLOR</b> ●	The Best Of James Taylor	11
103	94	87	63	<b>TRAPT</b> ▲	Trapt	42	153	147	131	71	<b>TIM MCGRAW</b> ▲ <sup>2</sup>	Tim McGraw And The Dancehall Doctors	2
104	99	89	27	<b>GARY ALLAN</b> ●	See If I Care	17	154	164	166	20	<b>BUDDY JEWELL</b> ●	Buddy Jewell	13
105	101	103	75	<b>RASCAL FLATTS</b> ▲ <sup>2</sup>	Melt	5	155	154	157	98	<b>EMINEM</b> ▲ <sup>3</sup>	The Eminem Show	1
106	121	111	10	<b>VARIOUS ARTISTS</b>	Disneymania 2: Music Stars Sing Disney ...Their Way!	29	156	131	106	19	<b>NELLY</b> ▲	Da Derry Versions - The Reinvention	12
107	79	61	15	<b>JUVENILE</b> ●	Juve The Great	28	157	122	97	5	<b>HOOTIE &amp; THE BLOWFISH</b>	The Best Of Hootie & The Blowfish: 1993 Thru 2003	62
108	95	88	24	<b>EAGLES</b> ▲ <sup>2</sup>	The Very Best Of	3	158	126	119	16	<b>JOE</b>	And Then...	26
109	103	99	30	<b>JOHN MAYER</b> ▲	Heavier Things	1	159	119	63	3	<b>HALL &amp; OATES</b>	Ultimate Daryl Hall + John Oates	63
110	84	69	7	<b>SOUNDTRACK</b>	Confessions Of A Teenage Drama Queen	51	160	136	107	19	<b>SOUNDTRACK</b> ●	The Lord Of The Rings: The Return Of The King	36
111	102	100	28	<b>LIMP BIZKIT</b> ●	Results May Vary	3	161	153	132	19	<b>PUDDLE OF MUDD</b> ●	Life On Display	20
112	76	59	5	<b>VARIOUS ARTISTS</b>	Tha Down Low	22	162	178	154	26	<b>VARIOUS ARTISTS</b> ▲	WOW Hits 2004	51
113	111	116	43	<b>THE BEACH BOYS</b> ●	The Very Best Of The Beach Boys: Sounds Of Summer	16	163	188	177	34	<b>GEORGE STRAIT</b> ●	Honkytonkville	5
114	110	98	27	<b>MARTINA MCBRIDE</b> ▲	Martina	7	164	161	133	51	<b>GODSMACK</b> ▲	Faceless	1
115	104	94	79	<b>GOOD CHARLOTTE</b> ▲ <sup>3</sup>	The Young And The Hopeless	7	165	149	120	17	<b>THE OFFSPRING</b> ●	Splinter	30
116	113	105	72	<b>SHANIA TWAIN</b> ◆ <sup>10</sup>	Up!	1	166	165	139	36	<b>SOUNDTRACK</b> ●	Freaky Friday	19
117	92	79	20	<b>KORN</b> ▲	Take A Look In The Mirror	9	167	159	159	10	<b>SOUNDTRACK</b>	School Of Rock	95
118	83	67	8	<b>SOUNDTRACK</b>	50 First Dates	30	168	169	153	75	<b>ELVIS PRESLEY</b> ▲ <sup>3</sup>	Elvis: 30 #1 Hits	1
119	NEW	1		<b>ROBI DRACO ROSA</b>	Mad Love	119	169	168	148	29	<b>A PERFECT CIRCLE</b> ●	Thirteenth Step	2
120	135	129	38	<b>BROOKS &amp; DUNN</b> ●	Red Dirt Road	4	170	141	161	22	<b>BOB SEGER</b> ●	Greatest Hits 2	23
121	96	81	8	<b>MELISSA ETHERIDGE</b>	Lucky	15	171	132	113	27	<b>STING</b> ▲	Sacred Love	3
122	112	122	20	<b>DIXIE CHICKS</b> ●	Top Of The World Tour Live	27	172	RE-ENTRY	8		<b>SOUNDTRACK</b>	Honey	105
123	75	53	5	<b>CEE-LO</b>	Cee-Lo Green... Is The Soul Machine	13	173	152	162	20	<b>MICHAEL JACKSON</b> ●	Number Ones	13
124	117	135	33	<b>DIERKS BENTLEY</b> ●	Dierks Bentley	26	174	162	145	8	<b>KYLIE MINOGUE</b>	Body Language	42
125	107	96	10	<b>VARIOUS ARTISTS</b> ●	WOW Gospel 2004	27	175	RE-ENTRY	49		<b>VARIOUS ARTISTS</b> ▲	Worship Together: I Could Sing Of Your Love Forever	39
126	118	108	89	<b>TOBY KEITH</b> ▲ <sup>4</sup>	Unleashed	1	176	163	168	4	<b>FRANZ FERDINAND</b>	Franz Ferdinand	163
127	91	—	2	<b>GRUPO MONTEZ DE DURANGO</b>	En Vivo Desde Chicago	91	177	176	146	18	<b>TRACE ADKINS</b> ●	Comin' On Strong	31
128	NEW	1		<b>VARIOUS ARTISTS</b>	Oprah's Popstar Challenge-2004 Cast Album: Dreams Really Do Come True	128	178	167	144	44	<b>TRAIN</b> ▲	My Private Nation	6
129	108	95	20	<b>RED HOT CHILI PEPPERS</b> ●	Greatest Hits	18	179	170	172	59	<b>R. KELLY</b> ▲ <sup>2</sup>	Chocolate Factory	1
130	100	83	10	<b>VARIOUS ARTISTS</b>	Fired Up!	14	180	156	137	21	<b>SOUNDTRACK</b> ▲	Tupac: Resurrection	2
131	98	74	27	<b>ANTHONY HAMILTON</b>	Comin' From Where I'm From	33	181	151	130	78	<b>MISSY ELLIOTT</b> ▲	This Is Not A Test!	13
132	120	102	20	<b>LINKIN PARK</b> ●	Live In Texas	23	182	171	141	18	<b>JAGGED EDGE</b> ●	Hard	3
133	116	109	8	<b>JEREMY CAMP</b>	Carried Me: The Worship Project	102	183	RE-ENTRY	14		<b>MONTGOMERY GENTRY</b> ▲	My Town	26
134	93	71	17	<b>WESTSIDE CONNECTION</b> ●	Terrorist Threats	16	184	172	149	4	<b>THE POSTAL SERVICE</b>	Give Up	149
135	106	112	17	<b>MUSIQ</b> ●	soulstar	13	185	177	192	13	<b>SOUNDTRACK</b>	Blue Collar Comedy Tour: The Movie	132
136	198	—	2	<b>SOUNDTRACK</b>	Scooby-Doo 2: Monsters Unleashed-The Album	136	186	194	163	4	<b>RON WHITE</b>	Drunk In Public	163
137	114	104	75	<b>CHRISTINA AGUILERA</b> ▲ <sup>3</sup>	Stripped	2	188	150	117	7	<b>INDIGO GIRLS</b>	All That We Let In	35
138	109	115	28	<b>R. KELLY</b> ▲	The R. In R&B Collection: Volume One	4	189	155	147	8	<b>PAULINA RUBIO</b> △	Pau-Latina	105
139	125	118	76	<b>ROD STEWART</b> ▲ <sup>2</sup>	It Had To Be You ... The Great American Songbook	4	190	175	167	72	<b>MATCHBOX TWENTY</b> ▲ <sup>2</sup>	More Than You Think You Are	6
140	160	155	40	<b>LED ZEPPELIN</b>	Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two	116	191	187	194	3	<b>GIPSY KINGS</b>	Roots	187
141	134	124	47	<b>AFI</b> ●	Sing The Sorrow	5	192	191	171	20	<b>LEANN RIMES</b> ●	Greatest Hits	24
142	123	101	8	<b>THE CARPENTERS</b>	Carpenters Gold: 35th Anniversary Edition	101	193	144	—	2	<b>GARY JULES</b>	Trading Snakeoil For Wolfickets	144
143	115	93	4	<b>TESLA</b>	Into The Now	31	194	182	164	21	<b>3 DOORS DOWN</b>	Another 700 Miles (EP)	21
144	148	127	10	<b>SOUNDTRACK</b>	Pixel Perfect (EP)	127	195	197	181	43	<b>JACK JOHNSON</b> ●	On And On	3
145	145	138	37	<b>BRAD PAISLEY</b> ●	Mud On The Tires	8	196	183	142	6	<b>AVALON</b>	The Creed	104
146	127	110	53	<b>THE WHITE STRIPES</b> ▲	Elephant	6	197	RE-ENTRY	48		<b>KELLY CLARKSON</b> ▲ <sup>2</sup>	Thankful	1
147	NEW	1		<b>CLUTCH</b>	Blast Tyrant	147	198	RE-ENTRY	3		<b>PASSION WORSHIP BAND</b>	Passion: Hymns Ancient And Modern	163
148	128	114	12	<b>FINGER ELEVEN</b>	Finger Eleven	114	199	RE-ENTRY	61		<b>JOHNNY CASH</b> ▲	American IV: The Man Comes Around	22
149	129	128	18	<b>SOUNDTRACK</b>	The Fighting Temptations	19	200	NEW	1		<b>TOBY LIGHTMAN</b>	Little Things	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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: △ Certification for net shipment of 100,000 units (Platinum). △<sup>2</sup> Certification of 400,000 units (Multi-Platinum). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard TOP INTERNET ALBUM SALES				
Sales data and internet sales reports compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW	1	<b>NUMBER 1</b>	1 Week At Number 1 <b>AEROSMITH</b> COLUMBIA 870257/SONY MUSIC <b>Honkin' On Bobo</b> 5
2	NEW	1		<b>ERIC CLAPTON</b> DUCK/REPRISE 48423/WARNER BROS. <b>Me And Mr Johnson</b> 6
3	1	9		<b>NORAH JONES</b> BLUE NOTE 84800 <b>Feels Like Home</b> 8
4	NEW	1		<b>MODEST MOUSE</b> EPIC 871257/SONY MUSIC [M] <b>Good News For People Who Love Bad News</b> -
5	NEW	1		<b>BOB DYLAN</b> LEGACY/COLUMBIA 86882/SONY MUSIC <b>The Bootleg Series Vol. 6: Live 1964-The Philharmonic Hall Concert</b> 28
6	NEW	1		<b>JANET JACKSON</b> VIRGIN 84404* <b>Damita Jo</b> 2
7	2	3		<b>USHER</b> LAFACE 52141/ZOMBA <b>Confessions</b> 1
8	NEW	1		<b>VARIOUS ARTISTS</b> EPIC 92230/SONY MUSIC <b>Oprah's Popstar Challenge-2004 Cast Album: Dreams Really Do Come True</b> 128
9	3	22		<b>JOSH GROBAN</b> <sup>▲</sup> 143/REPRISE 48450/WARNER BROS. <b>Closer</b> 18
10	4	46		<b>EVANESCENCE</b> <sup>▲</sup> 4 WIND-UP 13063 <b>Fallen</b> 11
11	NEW	1		<b>SHAKIRA</b> EPIC 91109/SONY MUSIC <b>Live &amp; Off The Record</b> 45
12	7	2		<b>GUNS N' ROSES</b> GEFEN 001714/INTERSCOPE <b>Greatest Hits</b> 9
13	NEW	1		<b>VARIOUS ARTISTS</b> OCECA 472758/UNIVERSAL CLASSICS GROUP <b>The #1 Bach Album</b> -
14	NEW	1		<b>PEPPER</b> VOLCOM 00141 [M] <b>In With The Old</b> -
15	NEW	1		<b>ANONYMOUS 4</b> HARMONIA MUNDI 507326 [M] <b>American Angels</b> -
16	9	22		<b>SHERYL CROW</b> <sup>▲</sup> 2 A&M 001521/INTERSCOPE <b>The Very Best Of Sheryl Crow</b> 21
17	8	100		<b>NORAH JONES</b> <sup>▲</sup> 8 BLUE NOTE 32088* [M] <b>Come Away With Me</b> 44
18	6	4		<b>SOUNDTRACK</b> INTEGRITY 92046/SONY MUSIC <b>The Passion Of The Christ</b> 54
19	NEW	1		<b>MICHAEL BUBLE</b> 143/REPRISE 48683/WARNER BROS. <b>Come Fly With Me</b> 55
20	20	6		<b>SHANE BARNARD &amp; SHANE EVERETT</b> INPOP 71264 [M] <b>Carry Away</b> -
21	11	8		<b>MAROONS</b> <sup>▲</sup> OCTONE/J 50001/RMG [M] <b>Songs About Jane</b> 15
22	10	22		<b>SARAH MCLACHLAN</b> <sup>▲</sup> 2 ARISTA 50150/RMG <b>Afterglow</b> 77
23	18	2		<b>VARIOUS ARTISTS</b> EMU/UNIVERSAL/SONY MUSIC/ZOMBA 76990/CAPITOL <b>Now 15</b> 3
24	16	14		<b>ROD STEWART</b> <sup>▲</sup> 2 J 55710/RMG <b>As Time Goes By ... The Great American Songbook Vol. II</b> 89
25	NEW	1		<b>JOSS STONE</b> <sup>▲</sup> S-CURVE 42234 [M] <b>The Soul Sessions (EP)</b> 69

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro) △ Certification of 200,000 units (Platino). △<sup>2</sup> Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard TOP SOUNDTRACKS				
Sales data compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	2	<b>NUMBER 1</b>	2 Weeks At Number 1 <b>THE PUNISHER: THE ALBUM</b> WIND-UP 13093
2	NEW	1		<b>THE OC: MIX 1</b> WARNER SUNSET 48685/WARNER BROS.
3	2	8		<b>THE PASSION OF THE CHRIST</b> INTEGRITY 92046/SONY MUSIC
4	3	14		<b>THE CHEETAH GIRLS (EP) ▲</b> WALT DISNEY 860126
5	5	7		<b>CONFESSIONS OF A TEENAGE DRAMA QUEEN</b> HOLLYWOOD 162442
6	4	9		<b>50 FIRST DATES</b> MAVERICK 48675/WARNER BROS.
7	11	14		<b>O BROTHER, WHERE ART THOU? ▲<sup>7</sup></b> LOST HIGHWAY/MERCURY 170069/DJMG
8	17	2		<b>SCOOBY-DOO 2: MONSTERS UNLEASHED-THE ALBUM</b> WARNER SUNSET 48684/WARNER BROS.
9	10	12		<b>PIXEL PERFECT (EP)</b> WALT DISNEY 861056
10	6	21		<b>THE FIGHTING TEMPTATIONS</b> MUSIC WORLD/COLUMBIA 90286/SONY MUSIC
11	7	19		<b>THE LORD OF THE RINGS: THE RETURN OF THE KING ●</b> REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS.
12	14	36		<b>FREAKY FRIDAY ●</b> HOLLYWOOD 162404
13	13	16		<b>SCHOOL OF ROCK</b> ATLANTIC 83694/AG
14	19	12		<b>HONEY</b> ELEKTRA 62925/EEG
15	12	21		<b>TUPAC: RESURRECTION ▲</b> AMARU 001533/INTERSCOPE
16	15	26		<b>BLUE COLLAR COMEDY TOUR: THE MOVIE</b> WARNER BROS. (NASHVILLE) 48424/WRN
17	8	27		<b>DIRTY DANCING: HAVANA NIGHTS</b> J 57758/RMG
18	20	50		<b>THE LIZZIE MCGUIRE MOVIE ▲</b> WALT DISNEY 860080
19	9	9		<b>BARBERSHOP 2: BAKE IN BUSINESS</b> INTERSCOPE 001945*
20	NEW	1		<b>HOME ON THE RANGE</b> WALT DISNEY 861066
21	16	15		<b>COLD MOUNTAIN</b> DMZ/COLUMBIA 86843/SONY MUSIC
22	NEW	1		<b>DISNEY PRESENTS: BROTHER BEAR</b> WALT DISNEY 860127
23	NEW	1		<b>SOMETHING'S GOTTA GIVE</b> COLUMBIA 90911/SONY MUSIC
24	18	4		<b>STARSY &amp; HUTCH</b> TVT SOUNDTRAX 6700/TVT
25	23	100		<b>A WALK TO REMEMBER ●</b> EPIC 86311/SONY MUSIC

## THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

3 Doors Down 65, 194	Kenny Chesney 13, 86	Gipsy Kings 191	Toby Keith 38, 126	Grupo Montez De Durango 127	Jessica Simpson 12	Story Of The Year 80	Disney ...Their Way! 106
50 Cent 95	Chingy 35	Godsmack 32, 164	R. Kelly 138, 179	Montgomery Gentry 183	Soil 187	George Strait 163	Fired Up! 130
Trace Adkins 177	Eric Clapton 6	Good Charlotte 115	Alicia Keys 23	Musiq 135	Soufly 82	Ruben Studdard 70	Now 14 71
Aerosmith 5	Clutch 147	Josh Groban 18	Kid Rock 100	Nelly 156	50 First Dates 118	Keith Sweat 98	Now 15 3
AFI 141	Goldplay 91	G-Unit 37	Kidz Bop Kids 72	Blue Collar Comedy Tour: The Movie 185	Blue Collar Comedy Tour: The Movie 185	Switchfoot 58	Oprah's Popstar Challenge-2004 Cast Album: Dreams Really Do Come True 128
Christina Aguilera 137	Harry Connick, Jr. 56	Guns N' Roses 9	Knoc-Turn-AL 99	The Cheetah Girls (EP) 73	Confessions Of A Teenage Drama Queen 110	James Taylor 152	Tha Down Low 112
Clay Aiken 76	Sheryl Crow 21	Hall & Oates 159	Korn 117	Conversations Of A Teenage Drama Queen 110	The Offspring 165	Tesla 143	Carl Thomas 14
Gary Allan 104	Cypress Hill 59	Anthony Hamilton 131	Tracy Lawrence 17	The Offspring 165	OutKast 16	Three Days Grace 102	Three Days Grace 102
Audioslave 92	The Darkness 47	Hoobastank 19	Led Zeppelin 140	OutKast 16	Lil' Flip 4	T.I. 66	Your Love Forever 175
Avalon 196	dead prez 60	Hootie & The Blowfish 157	Toby Lightman 200	Brad Paisley 145	Lil' Jon & The East Side Boyz 81	Los Tigres Del Norte 75	WOW Hits 2004 162
Avant 68	Dido 84	Incubus 63	Lil' Jon & The East Side Boyz 81	Passion Worship Band 198	Indigo Girls 188	Train 178	WOW Worship (Red) 88
The Beach Boys 113	Dixie Chicks 122	Dido 84	Limp Bizkit 111	Pastor Troy 67	Dixie Chicks 122	Trapt 103	The Vines 64
Dierks Bentley 124	DJ Kayslay 27	Dido 84	Linkin Park 51, 132	A Perfect Circle 169	Beyonce 29	Trillville/Lil' Scrappy 96	Kanye West 10
Beyonce 29	Hilary Duff 31	Alan Jackson 49	Los Lonely Boys 101	The Postal Service 184	Black Eyed Peas 39	Josh Turner 46	Westside Connection 134
Clint Black 150	Bob Dylan 28	Janet Jackson 2	Ludacris 43	Elvis Presley 168	Blink-182 42	Shania Twain 116	Ron White 186
Brooks & Dunn 120	Eagles 108	Michael Jackson 173	Maroon 5 15	Puddle Of Mudd 161	Brooks & Dunn 120	Twista 22	The White Stripes 146
Jackson Browne 97	Eamon 36	Jagged Edge 182	Master P 41	Rascal Flatts 105	Michael Buble 55, 93	Usher 1	The Who 57
Michael Buble 55, 93	Missy Elliott 181	Jay-Z 24	Matchbox twenty 190	Red Hot Chili Peppers 129	Jeremy Camp 133	Luther Vandross 90	Yeah Yeah Yeahs 78
Jeremy Camp 133	Minem 155	Buddy Jewell 154	John Mayer 109	LaAnn Rimes 192	The Carpenters 142	Usher 1	Yellowcard 50
The Carpenters 142	Melissa Etheridge 121	Joe 158	Martina McBride 114	Robi Draco Rosa 119	Johnny Cash 199	Usher 1	Youngblood 50
Johnny Cash 199	Evanescence 11	Jack Johnson 195	Michael McDonald 74	Paulina Rubio 189	Cassidy 40	Usher 1	Youngblood 50
Cassidy 40	Finger Eleven 148	Norah Jones 8, 44	Tim McGraw 153	Seal 151	Casting Crowns 79	Usher 1	Youngblood 50
Casting Crowns 79	Five For Fighting 62	Gary Jules 193	Sarah McLachlan 77	Sean Paul 94	Cee-Lo 123	Usher 1	Youngblood 50
Cee-Lo 123	Franz Ferdinand 176	Juvenile 107	Kylie Minogue 174	Sting 171		Usher 1	Youngblood 50

## Over The Counter

Continued from page 65

rookie outing by rapper **J-Kwon** (No. 7, 125,000).

After street-date woes caused early starts on Top Blues Albums for Aerosmith and Clapton, those sets jump to that chart's first two slots, the former leading the way.

Last issue's wave of hot starts ended a 16-week streak that saw **BMG Distribution** hold at least four titles on the big chart's top 10.

This issue's top 10 is more democratic, with **BMG**, **EMI Music Marketing**, **Sony Music Distribution** and **Universal Music & Video Distribution** each holding two apiece and **WEA Distribution** notching one. I'm withholding the

Capitol-distributed "Now 15" from EMI's count, since four of the five majors participate in that series.

**FRESH START:** As a young teen, he basked in girls' screams as a member of **Menudo**. As a composer, he has co-written **Ricky Martin's**



biggest hits. Now, **Robi Draco Rosa** is eager to make his mark as a solo artist.

Rosa's "Mad Love" represents a marketing challenge, as the album

is not a tidy fit for any radio format. Still, his **Columbia** debut more than doubles the best week of any album he released through **Sony Discos**.

Recorded mostly in English, the new one scores the Hot Shot Debut on Top Heatseekers at No. 2 and earns his solo career's first ink on The Billboard 200 (No. 119). His "Songbirds & Roosters" peaked at No. 31 on Heatseekers in 1998; "Libertad del Alma" reached No. 11 on Top Latin Albums in 2001.

A key ally in Rosa's bid is an artist-development pact with **AEG Live**, which funded high-profile showcases in Los Angeles and New York in February (*Billboard*, Feb. 28).

**OH, MEXICO:** While pop and tropical artists tend to get Latin music's headlines in the mainstream press, those who sell Latin fare will tell you that regional Mexican albums carry the mail.

Regional Mexican music has accounted for about half of all Latin album sales in recent years, a reality that adds weight to The Billboard 200 bows seen this issue and last by **Los Tigres del Norte** and **Grupo Montez de Durango**. Both bands started inside the big chart's top half.

In earning its fifth chart-topper on Top Latin Albums (see story, page 5), **Los Tigres'** 17,000-copy opener also places their latest at No. 75 on The Billboard 200. The band's last two albums each managed higher ranks on the big chart, but the sales total for the new one is larger than the opener that put its most recent entry, a hits set, at No. 67 last summer.

Grupo Montez, which last year fell just shy of No. 1 on Top Latin Albums with an earlier outing, hit paydirt last issue. With 13,000 in week one, it entered the big chart at No. 91. The live album slips this week to No. 127.

Meanwhile, the auto accident

that claimed the life of second-generation Mexican singer **Adan "Chalino" Sanchez** prompts the biggest chart week of his career (*Billboard*, April 10). His latest, "Un Sonador," which had peaked at No. 55 on Top Latin Albums, re-enters at No. 5.

His previous album, "Canta Corridos," released in November, debuts at No. 64 on that chart. His father, **Chalino Sanchez**, who was murdered in 1992, also re-enters Top Latin Albums at Nos. 62 and 68.

**HOUSEKEEPING:** Label credits on this week's sales charts reflect the new homes for **Arista** artists, which come as a consequence of restructuring at **BMG's** U.S. operations.

Acts that remain on the Arista imprint are now sold through **RCA Music Group**. Those that came from affiliates **LaFace** and **So So Def** now go through **Zomba Label Group**.

APRIL 17 2004  
**Billboard** **TOP POP CATALOG**

THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			Sales data compiled by Nielsen SoundScan		
			ARTIST		
			IMPRINT & NUMBER/DISTRIBUTING LABEL		
			Title		
1			<b>NUMBER 1 / HOT SHOT DEBUT</b> 1 Week At Number 1 <b>NAS</b> <b>Illmatic: 10 Year Anniversary Platinum Series</b> <small>RL WILL/COLUMBIA 92072/SONY MUSIC (18.98 EQ CD)</small>		
2	1	2	<b>PRINCE</b> <b>The Very Best Of Prince</b> <small>WARNER BROS. 74272 (18.98 CD)</small>		
3	5	4	<b>THE BEATLES</b> <b>1</b> <small>APPLE 29325/CAPITOL (12.98/18.98)</small>		
4	3	5	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> <b>Greatest Hits</b> <small>CAPITOL 30334 (10.98/15.98)</small>		
5	NEW	70	<b>SIMPLE PLAN</b> <b>No Pads, No Helmets...Just Balls</b> <small>LAVA 8353/AG (7.98/12.98) [M]</small>		
6	4	1	<b>JOSH GROBAN</b> <b>Josh Groban</b> <small>143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]</small>		
7	6	3	<b>LINKIN PARK</b> <b>[Hybrid Theory]</b> <small>WARNER BROS. 47755 (14.98 CD)</small>		
8	7	6	<b>MERCYME</b> <b>Almost There</b> <small>INO 86133/CURB (16.98 CD) [M]</small>		
9	12	9	<b>PINK FLOYD</b> <b>Dark Side Of The Moon</b> <small>CAPITOL 46001* (10.98/18.98)</small>		
			<b>GREATEST GAINER</b>		
10	16	23	<b>SOUNDTRACK</b> <b>O Brother, Where Art Thou?</b> <small>LOST HIGHWAY/MERCURY 17066/IDJMG (8.98/12.98)</small>		
11	8	13	<b>LARRY THE CABLE GUY</b> <b>Lord, I Apologize</b> <small>PARALLELHIP-0 001423/UME (18.98 CD)</small>		
12	9	7	<b>BOB MARLEY AND THE WAILERS</b> <b>Legend</b> <small>TUFF GONG/ISLAND 548904/IDJMG (8.98/12.98)</small>		
13	11	10	<b>KID ROCK</b> <b>Cocky</b> <small>LAVA 83482/AG (12.98/18.98)</small>		
14	10	11	<b>ROD STEWART</b> <b>The Very Best Of Rod Stewart</b> <small>WARNER BROS. 78328 (12.98/18.98)</small>		
15	13	8	<b>JOHN MAYER</b> <b>Room For Squares</b> <small>AWARE/COLUMBIA 85293/SONY MUSIC (7.98 EQ/18.98) [M]</small>		
16	14	15	<b>SHANIA TWAIN</b> <b>Come On Over</b> <small>MERCURY 53603/UMGN (8.98/12.98)</small>		
17	15	12	<b>AC/DC</b> <b>Back In Black</b> <small>LEGACY/EPIC 80207/SONY MUSIC (18.98 EQ CD)</small>		
18	18	14	<b>KENNY CHESNEY</b> <b>Greatest Hits</b> <small>BNA 67916/RGL (12.98/18.98)</small>		
19	19	16	<b>METALLICA</b> <b>Metallica</b> <small>ELEKTRA 61113*/EEG (11.98/17.98)</small>		
20	17	13	<b>MARTINA MCBRIDE</b> <b>Greatest Hits</b> <small>RCA NASHVILLE 67012/RGL (12.98/18.98)</small>		
21	21	18	<b>KID ROCK</b> <b>Devil Without A Cause</b> <small>TOP DDD/LAVA 83119*/AG (12.98/18.98) [M]</small>		
22	23	19	<b>TIM MCGRAW</b> <b>Greatest Hits</b> <small>CURB 77978 (12.98/18.98)</small>		
23	22	24	<b>ABBA</b> <b>Gold - Greatest Hits</b> <small>POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)</small>		
24	26	21	<b>QUEEN</b> <b>Greatest Hits</b> <small>HOLLYWOOD 181285 (11.98/17.98)</small>		
25	24	20	<b>JOHNNY CASH</b> <b>16 Biggest Hits</b> <small>LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (7.98 EQ/18.98)</small>		
26	39	—	<b>JIMI HENDRIX</b> <b>Experience Hendrix: The Best Of Jimi Hendrix</b> <small>EXPERIENCE HENDRIX 111671*/MCA (12.98/18.98)</small>		
27	28	29	<b>FRANK SINATRA</b> <b>Classic Sinatra: His Great Performances 1953-1960</b> <small>CAPITOL 23502 (11.98/17.98)</small>		
28	27	39	<b>AC/DC</b> <b>Live</b> <small>LEGACY/EPIC 80214/SONY MUSIC (11.98/17.98)</small>		
29	29	28	<b>MICHAEL JACKSON</b> <b>Thriller</b> <small>EPIC 66073/SONY MUSIC (12.98 EQ/18.98)</small>		
30	2	—	<b>WEEZER</b> <b>Weezer: Deluxe Edition</b> <small>GEFFEN/CHRONICLES 002139/UME (31.98 CD)</small>		
31	32	25	<b>CELINE DION</b> <b>All The Way...A Decade Of Song</b> <small>550 MUSIC/EPIC 63760/SONY MUSIC (12.98 EQ/18.98)</small>		
32	36	30	<b>DISTURBED</b> <b>The Sickness</b> <small>GIANT 24738/WARNER BROS. (11.98/17.98) [M]</small>		
33	31	32	<b>AL GREEN</b> <b>Greatest Hits</b> <small>HIT/RIGHT STUFF 30800/CAPITOL (10.98/17.98)</small>		
34	35	27	<b>COLDPLAY</b> <b>Parachutes</b> <small>NETTWERK 30162/CAPITOL (11.98/17.98) [M]</small>		
35	40	44	<b>TOM PETTY AND THE HEARTBREAKERS</b> <b>Greatest Hits</b> <small>MCA 110813 (12.98/18.98)</small>		
36	33	26	<b>SYSTEM OF A DOWN</b> <b>Toxicity</b> <small>AMERICAN/COLUMBIA 62240*/SONY MUSIC (12.98 EQ/18.98)</small>		
37	38	31	<b>EMINEM</b> <b>The Marshall Mathers LP</b> <small>WEB/AFETERMATH 490629*/INTERSCOPE (8.98/12.98)</small>		
38	34	33	<b>SADE</b> <b>The Best Of Sade</b> <small>EPIC 85287/SONY MUSIC (12.98 EQ/18.98)</small>		
39	49	37	<b>SOUNDTRACK</b> <b>A Walk To Remember</b> <small>EPIC 86311/SONY MUSIC (18.98 EQ CD)</small>		
40	45	46	<b>AEROSMITH</b> <b>Aerosmith's Greatest Hits</b> <small>COLUMBIA 57367/SONY MUSIC (7.98 EQ/11.98)</small>		
41	44	40	<b>DEF LEPPARD</b> <b>Vault - Greatest Hits 1980-1995</b> <small>MERCURY 526718/IDJMG (11.98/18.98)</small>		
42	NEW	277	<b>PEARL JAM</b> <b>Ten</b> <small>EPIC 47857* (10.98 EQ/17.98) [M]</small>		
43	47	38	<b>LYNYRD SKYNYRD</b> <b>The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection</b> <small>MCA 111941 (6.98/11.98)</small>		
44	37	—	<b>BARRY WHITE</b> <b>All Time Greatest Hits</b> <small>MERCURY 52249/IDJMG (8.98/12.98)</small>		
45	NEW	104	<b>POISON</b> <b>Greatest Hits 1986-1996</b> <small>CAPITOL 53375 (7.98/11.98)</small>		
46	NEW	517	<b>METALLICA</b> <b>Master Of Puppets</b> <small>ELEKTRA 60439/EEG (11.98/18.98)</small>		
47	NEW	5	<b>MODEST MOUSE</b> <b>The Moon &amp; Antarctica</b> <small>EPIC 83911/SONY MUSIC (18.98 EQ CD) [M]</small>		
48	42	—	<b>GEORGE STRAIT</b> <b>The Best Of George Strait: 20th Century Masters The Millennium Collection</b> <small>MCA NASHVILLE 170280/UMGN (9.98 CD)</small>		
49	NEW	437	<b>PHIL COLLINS</b> <b>...Hits</b> <small>FACE VALUE/ATLANTIC 83135/AG (10.98/17.98)</small>		
50	43	35	<b>JAMES TAYLOR</b> <b>Greatest Hits</b> <small>WARNER BROS. 3113 (7.98/11.98)</small>		

Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on the Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. \*Albums with the greatest sales gains this week. •Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ♦ RIAA certification for net shipment of 1 million units (Platinum). ♦♦ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◊ Certification for net shipment of 100,000 units (Platinum). ▲ Certification of 200,000 units (Multi-Platinum). \* Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

APRIL 17 2004  
**Billboard** **TOP HEATSEEKERS**

THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			Sales data compiled by Nielsen SoundScan		
			ARTIST		
			IMPRINT & NUMBER/DISTRIBUTING LABEL		
			Title		
1	3	3	<b>NUMBER 1 / GREATEST GAINER</b> 1 Week At Number 1 <b>LOS LONELY BOYS</b> <b>Los Lonely Boys</b> <small>OR/EPIC 92088/SONY MUSIC (13.98 CD)</small>		
2	NEW	1	<b>HOT SHOT DEBUT</b> <b>ROBI DRACO ROSA</b> <b>Mad Love</b> <small>COLUMBIA 86329/SONY MUSIC (12.98 EQ CD)</small>		
3	1	1	<b>JEREMY CAMP</b> <b>Carried Me: The Worship Project</b> <small>BEC 35613 (18.98 CD)</small>		
4	NEW	1	<b>CLUTCH</b> <b>Blast Tyrant</b> <small>DRT 410 (16.98 CD)</small>		
5	2	2	<b>FINGER ELEVEN</b> <b>Finger Eleven</b> <small>WIND UP 13058 (18.98 CD)</small>		
6	7	7	<b>FRANZ FERDINAND</b> <b>Franz Ferdinand</b> <small>DOMINO 27* (14.98 CD)</small>		
7	8	4	<b>THE POSTAL SERVICE</b> <b>Give Up</b> <small>SUB POP 595 (14.98 CD)</small>		
8	11	6	<b>RON WHITE</b> <b>Drunk In Public</b> <small>PARALLELHIP-0 001582/UME (12.98 CD)</small>		
9	5	—	<b>GARY JULES</b> <b>Trading Snakeoil For Wolf tickets</b> <small>UNIVERSAL 002275/UMRG (12.98 CD)</small>		
10	17	13	<b>PASSION WORSHIP BAND</b> <b>Passion: Hymns Ancient And Modern</b> <small>SPARROW 83817 (13.98 CD)</small>		
11	14	12	<b>KEB' MO'</b> <b>Keep It Simple</b> <small>OR/EPIC 95408/SONY MUSIC (18.98 EQ CD)</small>		
12	12	5	<b>ROONEY</b> <b>Rooney</b> <small>GEFFEN 002242/INTERSCOPE (9.98 CD)</small>		
13	16	11	<b>SHINEDOWN</b> <b>Leave A Whisper</b> <small>ATLANTIC 83596/AG (12.98 CD)</small>		
14	NEW	1	<b>TOBY LIGHTMAN</b> <b>Little Things</b> <small>LAVA 83623/AG (12.98 CD)</small>		
15	15	—	<b>JEM</b> <b>Finally Woken</b> <small>ATO 21519 (12.98 CD)</small>		
16	6	—	<b>IRON AND WINE</b> <b>Our Endless Numbered Days</b> <small>SUB POP 70630* (15.98 CD)</small>		
17	20	14	<b>VAN HUNT</b> <b>Van Hunt</b> <small>CAPITOL 35233 (12.98 CD)</small>		
18	NEW	1	<b>MODEST MOUSE</b> <b>Good News For People Who Love Bad News</b> <small>EPIC 87125*/SONY MUSIC (12.98 EQ CD)</small>		
19	NEW	1	<b>VICENTE FERNANDEZ</b> <b>Se Me Hizo Tarde La Vida</b> <small>SONY DISCOS 91025 (14.98 EQ CD)</small>		
20	13	—	<b>MUSE</b> <b>Absolution</b> <small>TASTE MEDIA 48733/WARNER BROS. (14.98 CD)</small>		
21	4	—	<b>DESCENDENTS</b> <b>Cool To Be You</b> <small>FAT WRECK CHORDS 672* (14.98 CD)</small>		
22	NEW	1	<b>SNOW PATROL</b> <b>Final Straw</b> <small>POLYDOR/AG &amp; M 002271/INTERSCOPE (12.98 CD)</small>		
23	27	—	<b>ANONYMOUS 4</b> <b>American Angels</b> <small>HARMONIA MUNDO 907326 (18.98 CD)</small>		
24	16	8	<b>LOS RIELEROS DEL NORTE</b> <b>20 Anos De Fuerza Nortena</b> <small>FONOVISA 351235/UG (12.98 CD)</small>		
25	25	10	<b>HIM</b> <b>Razorblade Romance</b> <small>JIMMY FRANKS/UNIVERSAL 001423/UMRG (12.98 CD)</small>		
26	9	—	<b>MADVILLAIN</b> <b>Madvillainy</b> <small>STONES THROW 2065* (16.98 CD)</small>		
27	26	17	<b>JEREMY CAMP</b> <b>Stay</b> <small>BEC 40456 (16.98 CD)</small>		
28	21	9	<b>SARAH CONNOR</b> <b>Sarah Connor</b> <small>EPIC 9110/SONY MUSIC (12.98 EQ CD)</small>		
29	33	25	<b>MINDY SMITH</b> <b>One Moment More</b> <small>VANGUARD 79736 (16.98 CD)</small>		
30	31	23	<b>DAMIEN RICE</b> <b>O</b> <small>DRIM/VECTRA 4850/WARNER BROS. (18.98 CD)</small>		
31	18	8	<b>ZERO 7</b> <b>When It Falls</b> <small>ULTIMATE DILEMMA/ELEKTRA 61558*/EEG (18.98 CD)</small>		
32	29	18	<b>GAVIN DEGRAW</b> <b>Chariot</b> <small>J 20058/RMG (11.98 CD)</small>		
33	48	43	<b>AKWID</b> <b>Hoy, Ayer And Forever</b> <small>ARIES 44245/EMI LATIN (14.98 CD)</small>		
34	NEW	1	<b>PEPPER</b> <b>In With The Old</b> <small>VOLCOM 00141 (13.98 CD)</small>		
35	40	40	<b>THOUSANDFOOTKRUTCH</b> <b>Phenomenon</b> <small>TOOTH &amp; NAIL 84759 (18.98 CD)</small>		
36	10	—	<b>BLONDE REDHEAD</b> <b>Misery Is A Butterfly</b> <small>4AD 72409*/BEGGARS GROUP (17.98 CD)</small>		
37	22	—	<b>PETER WHITE</b> <b>Confidential</b> <small>COLUMBIA 89090/SONY MUSIC (18.98 EQ CD)</small>		
38	36	28	<b>CHRIS RICE</b> <b>Run The Earth, Watch The Sky</b> <small>ROCKETOWN 20001/ZOMBA (18.98 CD)</small>		
39	19	—	<b>RJ HELTON</b> <b>Real Life</b> <small>B-RITE 2006/ZOMBA (11.98 CD)</small>		
40	38	24	<b>LA OREJA DE VAN GOGH</b> <b>Lo Que Te Conte Mientras Te Hacias La Dormida</b> <small>SONY DISCOS 70451 (15.98 EQ CD)</small>		
41	34	—	<b>THE RIDDLER</b> <b>Dance Mix 5</b> <small>TOMMY BOY 1580 (19.98 CD)</small>		
42	28	19	<b>TV ON THE RADIO</b> <b>Desperate Youth, Blood Thirsty Babes</b> <small>TOUCH AND GO 20954* (12.98 CD)</small>		
43	30	15	<b>NELLIE MCKAY</b> <b>Get Away From Me</b> <small>COLUMBIA 90654/SONY MUSIC (12.98 EQ CD)</small>		
44	32	—	<b>SARA GROVES</b> <b>The Other Side Of Something</b> <small>INO/WORD-CURB 82916/WARNER BROS. (18.98 CD)</small>		
45	NEW	1	<b>THE WIGGLES</b> <b>Yummy Yummy</b> <small>KOCH 8626 (11.98 CD)</small>		
46	44	37	<b>JOSHUA BELL</b> <b>Romance Of The Violin</b> <small>SONY CLASSICAL 87894/SONY MUSIC (18.98 EQ CD)</small>		
47	45	41	<b>BYRON CAGE</b> <b>Byron Cage</b> <small>GOSPD CENTRIC 70447/ZOMBA (18.98 CD)</small>		
48	50	34	<b>DAVID PHELPS</b> <b>Revelation</b> <small>WORD-CURB 86275/WARNER BROS. (14.98 CD)</small>		
49	49	26	<b>OUT OF EDEN</b> <b>Love, Peace &amp; Happiness</b> <small>GOETE 72898 (18.98 CD)</small>		
50	35	—	<b>DJ KANE</b> <b>DJ Kane</b> <small>EMI LATIN 90800 (13.98 CD)</small>		

APRIL 17 2004  
**Billboard** **TOP INDEPENDENT ALBUMS**

THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			Sales data compiled by Nielsen SoundScan		
			ARTIST		
			IMPRINT & NUMBER/DISTRIBUTING LABEL		
			Title		
1	1	—	<b>NUMBER 1</b> 2 Weeks At Number 1 <b>MASTER P</b> <b>Good Side Bad Side</b> <small>NEW NO LIMIT 5717*/KOCH (18.98 CD)</small>		
2	3	2	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> <b>Kings Of Crunk</b> <small>BME 2370*/TVT (11.98/17.98)</small>		
3	2	1	<b>YING YANG TWINS</b> <b>Me &amp; My Brother</b> <small>COLLIPARK 2480*/TVT (17.98 CD)</small>		
			<b>HOT SHOT DEBUT</b>		
4	NEW	1	<b>CLUTCH</b> <b>Blast Tyrant</b> <small>DRT 410 (16.98 CD) [M]</small>		
5	4	3	<b>CLINT BLACK</b> <b>Spend My Time</b> <small>EQUITY 3001 (18.98 CD)</small>		
6	8	7	<b>FRANZ FERDINAND</b> <b>Franz Ferdinand</b> <small>DOMINO 27* (14.98 CD) [M]</small>		
7	9	5	<b>THE POSTAL SERVICE</b> <b>Give Up</b> <small>SUB POP 595 (14.98 CD) [M]</small>		
8	12	6	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> <b>Part II</b> <small>BME 2378*/TVT (11.98 CD/DVD)</small>		
9	7	—	<b>IRON AND WINE</b> <b>Our Endless Numbered Days</b> <small>SUB POP 70630* (15.98 CD) [M]</small>		
10	13	8	<b>SOUNDTRACK</b> <b>Starsky &amp; Hutch</b> <small>TVT SOUNDTHX 6700/TVT (17.98 CD)</small>		
11	6	—	<b>DESCENDENTS</b> <b>Cool To Be You</b> <small>FAT WRECK CHORDS 672* (14.98 CD) [M]</small>		
12	18	11	<b>SIMPLY RED</b> <b>Home</b> <small>SIMPLYRED.COM 0037/REG INK (18.98 CD)</small>		
13	20	—	<b>ANONYMOUS 4</b> <b>American Angels</b> <small>HARMONIA MUNDO 907326 (18.98 CD) [M]</small>		
14	10	—	<b>MADVILLAIN</b> <b>Madvillainy</b> <small>STONES THROW 2065* (16.98 CD) [M]</small>		
15	23	16	<b>MINDY SMITH</b> <b>One Moment More</b> <small>VANGUARD 79736 (16.98 CD) [M]</small>		
16	17	13	<b>DASHBOARD CONFESSIONAL</b> <b>A Mark, A Mission, A Brand, A Scar</b> <small>VAGRANT 0365 (18.98 CD)</small>		
17	14	9	<b>PROBOT</b> <b>Probot</b> <small>ROSWELL 30*/SOUTHERN LORD (15.98 CD)</small>		
18	NEW	1	<b>PEPPER</b> <b>In With The Old</b> <small>VOLCOM 00141 (13.98 CD) [M]</small>		
19	15	10	<b>THE GET UP KIDS</b> <b>Guilt Show</b> <small>VAGRANT 392* (14.98 CD)</small>		
20	19	12	<b>AIR</b> <b>Talkie Walkie</b>		

# APRIL 17 2004 Billboard TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	9	<b>HARRY CONNICK, JR.</b>	COLUMBIA 90551/SONY MUSIC	<b>NUMBER 1</b> 9 Weeks At Number 1 Only You
2	2	4	<b>WYNTON MARSALIS QUARTET</b>	BLUE NOTE 91717	Magic Hour
3	9	23	<b>STEVE TYRELL</b>	COLUMBIA 89238/SONY MUSIC [M]	This Guy's In Love
4	3	79	<b>DIANA KRALL</b>	VERVE 065109/VG	Live In Paris
5	4	4	<b>THE BAD PLUS</b>	COLUMBIA 93771/SONY MUSIC [M]	Give
6	NEW		<b>VARIOUS ARTISTS</b>	CAPITOL 97582	Torch Songs
7	5	2	<b>BILL CHARLAP TRIO</b>	BLUE NOTE 94807	Somewhere: The Songs Of Leonard Bernstein
8	8	4	<b>HENRY &amp; MONICA MANCINI</b>	CONCORD JAZZ 7231/CONCORD	Ultimate Mancini
9	10	44	<b>DAVID SANBORN</b>	VERVE 065578/VG	timeagain
10	6	6	<b>BRAD MEHLDAU TRIO</b>	WARNER BROS. 48608	Anything Goes
11	7	8	<b>TIERNY SUTTON</b>	TELARC 3592	Dancing In The Dark
12	16	74	<b>TONY BENNETT &amp; K.D. LANG</b>	RPM/COLUMBIA 86734/SONY MUSIC	A Wonderful World
13	NEW		<b>CHARLES LLOYD / BILLY HIGGINS</b>	ECM 00281/UNIVERSAL CLASSICS GROUP	Which Way Is East
14	13	10	<b>PACO DE LUCIA</b>	BLUE THUMB 001938/GRP	Cositas Buenas
15	RE-ENTRY		<b>BOZ SCAGGS</b>	GRAY CAT 4000/MAILBOAT	But Beautiful: Standards Volume 1
16	14	49	<b>VARIOUS ARTISTS</b>	PLAYBOY JAZZ 7507/CONCORD	Jazz After Dark
17	21	6	<b>BOB JAMES TRIO</b>	KOCH 9519	Take It From The Top
18	12	56	<b>PETER CINCOTTI</b>	CONCORD 2199 [M]	Peter Cincotti
19	17	40	<b>PAT METHENY</b>	WARNER BROS. 48473	One Quiet Night
20	11	24	<b>CASSANDRA WILSON</b>	BLUE NOTE 81860 [M]	Glamoured
21	20	6	<b>ANDY BEY</b>	SAVDY JAZZ 17330	American Song
22	25	2	<b>VARIOUS ARTISTS</b>	MADACY SPECIAL PRODUCTS 5328/MADACY	20 Best Of Jazz
23	18	11	<b>VARIOUS ARTISTS</b>	SAVDY JAZZ 17336	The Most Romantic Jazz Music In The Universe
24	15	28	<b>ELVIS COSTELLO</b>	DEUTSCHE GRAMMOPHON 000996/UNIVERSAL CLASSICS GROUP	North
25	22	2	<b>ROSEMARY CLOONEY</b>	CONCORD JAZZ 2238/CONCORD	The Rosemary Clooney Show: Songs From The Classic Television Series

# APRIL 17 2004 Billboard TOP CONTEMPORARY JAZZ™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	110	<b>NORAH JONES</b>	BLUE NOTE 92088 [M]	<b>NUMBER 1</b> 110 Weeks At Number 1 Come Away With Me
2	3	25	<b>WILL DOWNING</b>	GRP 000529/VG	Emotions
3	2	2	<b>PETER WHITE</b>	COLUMBIA 89090/SONY MUSIC [M]	Confidential
4	4	43	<b>KENNY G</b>	BMG HERITAGE 50997/RMG	Ultimate Kenny G
5	5	4	<b>EUGE GROOVE</b>	NARADA JAZZ 97227/NARADA	Livin' Large
6	6	2	<b>JOYCE COOLING</b>	NARADA JAZZ 97225/NARADA	This Girl's Got To Play
7	8	26	<b>DAVE KOZ</b>	CAPITOL 34226 [M]	Saxophonic
8	7	27	<b>CHRIS BOTTI</b>	COLUMBIA 90535/SONY MUSIC [M]	A Thousand Kisses Deep
9	9	6	<b>KEIKO MATSUI</b>	NARADA JAZZ 97904/NARADA	Wildflower
10	11	6	<b>PAUL BROWN</b>	GRP 000861/VG	Up Front
11	NEW		<b>ANDRE WARD</b>	AWARD 90934/ORPHEUS	Steppin' Up
12	10	10	<b>DOWN TO THE BONE</b>	NARADA 95747 [M]	Cellar Funk
13	13	2	<b>THA' HOT CLUB</b>	SHANACHIE 5109	Tha' Hot Club
14	15	3	<b>BOB BALDWIN</b>	A440 4034	Brazil Chill
15	17	6	<b>WALTER BEASLEY</b>	SHANACHIE 5111	The Classics R & B Collection
16	14	6	<b>THE BRAXTON BROTHERS</b>	PEAK 0517/CONCORD	Rollin'
17	16	32	<b>VARIOUS ARTISTS</b>	VERVE 0005987/VG	Verve//Remixed2
18	20	12	<b>LARRY CARLTON</b>	BLUE BIRD 57067/AAL	Sapphire Blue
19	12	8	<b>PIECES OF A DREAM</b>	BLUE NOTE 95980	Sensual Embrace 2: More Soul Ballads
20	18	34	<b>PRAFUL</b>	N-CODED 4244/RENDEZVOUS	One Day Deep
21	19	50	<b>MINDI ABAIR</b>	GRP 065223/VG	It Just Happens That Way
22	22	25	<b>DAVID BENOIT</b>	GRP 000597/VG	Right Here, Right Now
23	21	39	<b>GEORGE BENSON</b>	WARNER BROS. 78284/RHINO	The Greatest Hits Of All
24	RE-ENTRY		<b>KIRK WHALUM</b>	SQUINT-CURB/WORD 86233/WARNER BROS.	The Gospel According to Jazz - Chapter II
25	23	9	<b>VIKTOR KRAUSS</b>	NONESUCH 79819/VG	Far From Enough

# APRIL 17 2004 Billboard TOP CLASSICAL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW		<b>YO-YO MA WITH THE AMSTERDAM BAROQUE ORCHESTRA &amp; TON KOOPMAN</b>	SONY CLASSICAL 90916/SONY MUSIC	<b>NUMBER 1</b> 1 Week At Number 1 Vivaldi's Cello
2	1	8	<b>ANONYMOUS 4</b>	HARMONIA MUNDI 907326 [M]	American Angels
3	2	23	<b>JOSHUA BELL</b>	SONY CLASSICAL 87894/SONY MUSIC [M]	Romance Of The Violin
4	RE-ENTRY		<b>SAN FRANCISCO SYMPHONY (TILSON THOMAS)</b>	DELOS 0024	Mahler: Symphony No. 4
5	6	5	<b>LANG LANG</b>	DG 002047/UNIVERSAL CLASSICS GROUP	Live At Carnegie Hall
6	3	5	<b>TIM JANIS</b>	TIM JANIS ENSEMBLE 1106	Beautiful America
7	4	20	<b>ANDRE RIEU</b>	DENON 17293 [M]	Live In Dublin
8	RE-ENTRY		<b>KLAZZ BROTHERS &amp; CUBA PERCUSSION</b>	SONY CLASSICAL 93090/SONY MUSIC	Classic Meets Cuba
9	11	2	<b>VARIOUS ARTISTS</b>	SPARROW 96561	Hallelujah: 35 Great Sacred Choruses
10	7	21	<b>SOUNDTRACK</b>	DECCA 001574/UNIVERSAL CLASSICS GROUP	Master And Commander
11	8	74	<b>ANDREA BOCELLI</b>	PHILIPS 470400/UNIVERSAL CLASSICS GROUP	Sentimento
12	5	3	<b>ROLANDO VILLAZON</b>	VIRGIN CLASSICS 45626/ANGEL	Italian Opera Arias
13	9	10	<b>LORRAINE HUNT LIEBERSON</b>	NONESUCH 79692/VG	Bach: Cantatas BWV 82 And 199
14	14	44	<b>VARIOUS ARTISTS</b>	CIRCA/VIRGIN 66967/ANGEL	The Most Relaxing Classical Album...Ever! II
15	15	29	<b>RENEE FLEMING</b>	DECCA 001024/UNIVERSAL CLASSICS GROUP	By Request

# APRIL 17 2004 Billboard TOP CLASSICAL CROSSOVER™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	22	<b>JOSH GROBAN</b>	143/REPRISE 48450/WARNER BROS.	<b>NUMBER 1</b> 21 Weeks At Number 1 Closer
2	3	12	<b>AMICI FOREVER</b>	VICTOR 52738/AAL [M]	The Opera Band
3	5	8	<b>YO-YO MA</b>	SONY CLASSICAL 90916/SONY MUSIC	Obrigado Brazil: Live In Concert
4	4	5	<b>SISSEL</b>	DECCA 002080/UNIVERSAL CLASSICS GROUP [M]	My Heart
5	6	38	<b>YO-YO MA</b>	SONY CLASSICAL 89935/SONY MUSIC	Obrigado Brazil
6	2	3	<b>THE IRISH TENORS</b>	RAZOR & TIE 82910	Heritage
7	7	44	<b>SARAH BRIGHTMAN</b>	NEMO STUDIO 37160/ANGEL	Harem
8	8	70	<b>JOSH GROBAN</b>	143/REPRISE 48413/WARNER BROS.	Josh Groban In Concert
9	12	2	<b>ANDRE RIEU</b>	DENON 17348	At The Movies
10	9	71	<b>CHARLOTTE CHURCH</b>	COLUMBIA 86990/SONY MUSIC	Prelude: The Best Of Charlotte Church
11	10	5	<b>DOMINIC MILLER</b>	DECCA 002090/UNIVERSAL CLASSICS GROUP	Shapes
12	11	29	<b>BOND</b>	MBO/DECCA 00117/UNIVERSAL CLASSICS GROUP	Bond: Remixed
13	14	14	<b>VARIOUS ARTISTS</b>	VITAMIN 8780	String Quartet Tribute To Evanesence
14	RE-ENTRY		<b>BOND</b>	MBO/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine
15	13	28	<b>LUCIANO PAVAROTTI</b>	DECCA 001100/UNIVERSAL CLASSICS GROUP	Ti Adoro

# APRIL 17 2004 Billboard TOP NEW AGE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	60	<b>YANNI</b>	VIRGIN 81516	<b>NUMBER 1</b> 15 Weeks At Number 1 Ethnicity
2	1	6	<b>VARIOUS ARTISTS</b>	VIRGIN 96787	Pure Moods: Celestial Celebration
3	3	63	<b>YANNI</b>	WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
4	6	5	<b>GOVI</b>	HIGHER OCTAVE 95576	Saffron & Silk
5	4	32	<b>STEVEN ANDERSON</b>	MADACY CHRISTIAN 2881/MADACY	100 Church Classics
6	5	62	<b>MANNHEIM STEAMROLLER</b>	AMERICAN GRAMMOPHON	Romantic Melodies
7	7	18	<b>VARIOUS ARTISTS</b>	WINDHAM HILL 57668/AAL	Windham Hill Chill 2
8	8	41	<b>DELERIUM</b>	NETTWERK 30306 [M]	Chimera
9	9	9	<b>VARIOUS ARTISTS</b>	MADACY 4950	The Healing Garden Collection
10	10	12	<b>ARMIK</b>	BOLERO 7104	Romantic Dreams
11	12	3	<b>VARIOUS ARTISTS</b>	MADACY 5065	20 Best Of Relaxation
12	13	65	<b>VARIOUS ARTISTS</b>	VIRGIN 12082	Pure Moods IV
13	11	29	<b>VARIOUS ARTISTS</b>	WINDHAM HILL 54344/AAL	Prayer: A Windham Hill Collection
14	RE-ENTRY		<b>ZADE</b>	SAWA 196	Zade
15	RE-ENTRY		<b>MANNHEIM STEAMROLLER/C.W. MCCALL</b>	AMERICAN GRAMMOPHON 1776	American Spirit

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

# APRIL 17 2004 Billboard TOP CLASSICAL BUDGET

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	9	<b>LUCIANO PAVAROTTI</b>	VARIOUS ARTISTS	VARIOUS ARTISTS
2	2	4	<b>CLASSICS FOR RELAXATION</b>	VARIOUS ARTISTS	VARIOUS ARTISTS
3	3	23	<b>GREAT ARTISTS OF THE CENTURY</b>	EMI CLASSICS/ANGEL	VARIOUS ARTISTS
4	4	25	<b>PIANO FAVORITES</b>	VARIOUS ARTISTS	VARIOUS ARTISTS
5	5	4	<b>GUITAR CLASSICS</b>	VARIOUS ARTISTS	VARIOUS ARTISTS
6	6	4	<b>ROMANTIC PIANO</b>	VARIOUS ARTISTS	VARIOUS ARTISTS
7	7	4	<b>CLASSICS FOR MEDITATION</b>	VARIOUS ARTISTS	VARIOUS ARTISTS
8	8	25	<b>CLASSICAL FAVORITES</b>	VARIOUS ARTISTS	VARIOUS ARTISTS
9	9	4	<b>BEST OF TCHAIKOVSKY</b>	VARIOUS ARTISTS	VARIOUS ARTISTS
10	10	4	<b>MOONLIGHT CLASSICS</b>	VARIOUS ARTISTS	VARIOUS ARTISTS
11	11	4	<b>CLASSICAL PIANO</b>	VARIOUS ARTISTS	VARIOUS ARTISTS
12	12	4	<b>ROMANTIC FLUTE</b>	VARIOUS ARTISTS	VARIOUS ARTISTS
13	13	4	<b>CLASSICS FOR THE MOVIES</b>	VARIOUS ARTISTS	VARIOUS ARTISTS
14	14	4	<b>CLASSICAL VIOLIN</b>	VARIOUS ARTISTS	VARIOUS ARTISTS
15	15	4	<b>BEST OF GERSHWIN</b>	VARIOUS ARTISTS	VARIOUS ARTISTS

# APRIL 17 2004 Billboard TOP CLASSICAL MIDLINE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	22	<b>BABY MOZART</b>	VARIOUS ARTISTS	VARIOUS ARTISTS
2	2	12	<b>DISNEY'S BABY BEETHOVEN</b>	VARIOUS ARTISTS	VARIOUS ARTISTS
3	3	4	<b>THE #1 BACH ALBUM</b>	DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
4	4	21	<b>CLASSICAL HEARTBREAKERS</b>	EMI CLASSICS/ANGEL	VARIOUS ARTISTS
5	5	4	<b>PACHELBEL'S GREATEST HITS: THE ULTIMATE CANON</b>	VARIOUS ARTISTS	VARIOUS ARTISTS
6	6	4	<b>THE MOST RELAXING PIANO ALBUM IN THE WORLD...EVER!</b>	VARIOUS ARTISTS	VARIOUS ARTISTS
7	7	4	<b>HYMNS TRIUMPHANT: VOLS. 1 &amp; 2</b>	LONDON PHILHARMONIC ORCHESTRA	VARIOUS ARTISTS
8	8	4	<b>THE MOST ROMANTIC CLASSICAL MUSIC IN THE UNIVERSE</b>	VARIOUS ARTISTS	VARIOUS ARTISTS
9	9	4	<b>SONGS OF FAITH AND INSPIRATION</b>	THE ROBERT SHAW CHORALE	VARIOUS ARTISTS
10	10	4	<b>HALLELUJAH! SACRED CHORUSES</b>	ROBERT SHAW	VARIOUS ARTISTS
11	11	4	<b>THE #1 OPERA ALBUM</b>	DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
12	12	4	<b>BABY EINSTEIN: BABY NEPTUNE</b>	VARIOUS ARTISTS	VARIOUS ARTISTS
13	13	4	<b>BABY BACH</b>	WALT DISNEY	VARIOUS ARTISTS
14	14	4	<b>BABY VIVALDI</b>	WALT DISNEY	VARIOUS ARTISTS
15	15	4	<b>MESSIAH: QUARTET FOR THE END OF TIME</b>	VARIOUS ARTISTS	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.

# APRIL 17 2004 Billboard TOP KID AUDIO

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	5	<b>KIDZ BOP KIDS</b>	RAZOR & TIE 89079	KIDZ BOP 5
2	2	4	<b>THE CHEETAH GIRLS</b>	WALT DISNEY 860126	THE CHEETAH GIRLS (EP)
3	3	4	<b>VARIOUS ARTISTS</b>	DISNEYMANIA 2: MUSIC STARS SING DISNEY	VARIOUS ARTISTS
4	4	4	<b>VARIOUS ARTISTS</b>	WALT DISNEY 861056	PIXEL PERFECT (EP)
5	5	4	<b>VARIOUS ARTISTS</b>	WALT DISNEY 861069	DISNEY'S KARAOKE SERIES: THE CHEETAH GIRLS
6	6	4	<b>VEGGIETALES</b>	BIG IDEA 35007	BOB & LARRY'S SUNDAY MORNING SONGS
7	7	4	<b>KIDZ BOP KIDS</b>	RAZOR & TIE 89074	KIDZ BOP 4
8	8	4	<b>THE WIGGLES</b>	KOCH 8626	YUMMY YUMMY
9	9	4	<b>KIM POSSIBLE</b>	WALT DISNEY 860097	DISNEY'S KIM POSSIBLE
10	10	4	<b>SUPERSTAR KIDZ</b>	WALT DISNEY 861076	SUPERSTAR KIDZ 2
11	11	4	<b>VARIOUS ARTISTS</b>	STRAWBERRY SHORTCAKE	STRAWBERRY JAMS
12	12	4	<b>VARIOUS ARTISTS</b>	WALT DISNEY 860088	RADIO DISNEY JAMS VOL. 6
13	13	4	<b>VARIOUS ARTISTS</b>	DISNEYMANIA SUPERSTAR ARTISTS SING DISNEY	VARIOUS ARTISTS
14	14	4	<b>WONDER KIDS CHOR</b>	WONDER KIDS SING: TOODLES TOP 100 KIDS SONGS	WONDER WORKSHOP 1314
15	15	4	<b>VARIOUS ARTISTS</b>	WALT DISNEY 860693	DISNEY'S GREATEST: VOL. 1
16	16	4	<b>KIDZ BOP KIDS</b>	RAZOR & TIE 89042	KIDZ BOP
17	17	4	<b>VEGGIETALES</b>	BIG IDEA 35032	ON THE ROAD WITH BOB & LARRY
18	18	4	<b>VARIOUS ARTISTS</b>	WALT DISNEY 861046	THE LION KING 1 1/2 (EP)
19	19	4	<b>VARIOUS ARTISTS</b>	WALT DISNEY 860605	DISNEY CHILDREN'S FAVORITES VOL. 1
20	20	4	<b>VARIOUS ARTISTS</b>	WALT DISNEY 860694	DISNEY'S GREATEST: VOL. 2
21	21	4	<b>VARIOUS ARTISTS</b>	WALT DISNEY 860770	BABY MOZART
22	22	4	<b>VARIOUS ARTISTS</b>	DISNEY PIXAR FINDING NEMO	OCEAN FAVORITES
23	23	4	<b>CEDARHART KIDS</b>	WALT DISNEY 861058	TOODLES TUNES: 26 CLASSIC SONGS FOR TODDLERS

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 35  
**8TH WORLD WONDER** (Shankel Songs, ASCAP/Jacobson, ASCAP/BEBop Music, SOCAN/BBC Worldwide, SOCAN), WBM, H100 62

## -A-

**ABRAZAR LA VIDA** (Denise Rich Songs, BMI/Lazy Jo, ASCAP/Warner-Tamerlane, BMI/Perez Soto, BMI) LT 12  
**AGUANTA AHI** (Not Listed) LT 38  
**ALL FALLS DOWN** (Sony/ATV Songs, BMI/EMI Blackwood, BMI/Gimme My Publishing, BMI), HL, H100 14; RBH 7  
**AMAR COMO TE AME** (Edimusa, ASCAP/Vander, ASCAP) LT 31  
**AMERICAN SOLDIER** (Tokeco Tunes, BMI/Wacissa River, BMI/BP, BMI), HL, CS 7; H100 51  
**ARE YOU GONNA BE MY GIRL** (Get-Jet, BMI) H100 32  
**AUNQUE NO TE PUEDA VER** (WB, ASCAP) LT 5

## -B-

**BABY I LOVE U** (Sony/ATV Songs, BMI/Nuyorican, BMI/Cori Tiffani, BMI/Dan Shea, BMI/EMI U Catalog, ASCAP/Barwin, ASCAP/Zomba Songs, BMI/R.Kelly, BMI), HL/WBM, H100 88; RBH 85  
**BACK OF THE BOTTOM DRAWER** (Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC/Painted Red, BMI), HL, CS 48  
**BARAJA DE ORO** (Zomba, ASCAP) LT 7  
**BEER MAN** (EMI April, ASCAP/Sea Gayle, ASCAP/Sony/ATV Acuff Rose, BMI), HL, CS 46  
**BEHIND BLUE EYES** (ABKCO, BMI/Careers-BMG, BMI/Suolubaf, BMI/Towser Tunes, BMI), HL, H100 86  
**BLAME IT ON MAMA** (Blame Mama, ASCAP/Hysom Walker, BMI) CS 47  
**BOUNCE** (Songs Of Booya Music GMBH, GEMA/7 Gemini, GEMA/Hanseatic Musikverlag, GEMA/Standard Musikverlag, GEMA/Edition X-Cellent, GEMA/George Glueck, GEMA/Warner-Tamerlane, BMI), WBM, H100 78  
**BREAK DOWN HERE** (EMI April, ASCAP/Willow Lake, ASCAP), HL, CS 41  
**BULERIA** (Kike Santander, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 14  
**BURN** (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Nootime South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, H100 5; RBH 5

## -C-

**CAMARON PELA'O** (Colgems-EMI, ASCAP) LT 41  
**CERCA DE TI** (Thaly Songs, BMI/Peermusic III, BMI/Warner-Tamerlane, BMI/Million Dollar Steve, BMI/Gerina Di Marco, BMI/Jumping Bean, BMI/Sony/ATV Latin, BMI), WBM, LT 17  
**CLOSER TO YOU** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 93  
**THE COAST IS CLEAR** (Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Redairlane, BMI), HL, CS 57  
**COLD HARD BITCH** (Get-Jet, BMI) H100 68  
**COME CLEAN** (Kay's Tuff, BMI/WB, ASCAP/Dylan Jackson, ASCAP/EMI Blackwood, BMI), WBM, H100 45  
**COMO FUJ A ENAMORARME DE TI** (Crisma, SESAC) LT 42  
**COMO PUDE ENAMORARME DE TI** (Universal Musica, ASCAP/Leo Musical, SACM) LT 13  
**CONFESSIONS PART II** (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Nootime South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, RBH 52  
**CREO EN EL AMOR** (Piloto, ASCAP/Universal Musica, ASCAP/WB, ASCAP) LT 8  
**CRUZ DE OLIVIDO** (Zomba Golden Sands, ASCAP) LT 21  
**CUIDARTE EL ALMA** (Songs Of Castello, BMI/WB, ASCAP/Universal Musica Unica, BMI) LT 4  
**CULO** (Diaz Brothers Music, BMI/Aboud, BMI/Greensleeves, PRS/Kings Of Kings, BMI/Marinero, BMI) RBH 81

## -D-

**DALO POR HECHO** (Designee, BMI) LT 32  
**DAMNI** (Drugstore, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI) RBH 40  
**DEJA** (Livi, ASCAP/Sony/ATV Discos, ASCAP/JKMC, ASCAP/Universal Musica, ASCAP) LT 50  
**DESEOS DE COSAS IMPOSIBLES** (Sony/ATV Discos, ASCAP) LT 24  
**DESPERATELY** (Tiltawhirl, BMI/Moon Kiss, BMI) CS 9; H100 57  
**DIAMOND IN DA RUFF** (Invisible, BMI/Niahst, BMI/Divine Mill, ASCAP/WB, ASCAP/I Want My Daddy's Records, ASCAP/Iahque Joint, SESAC/Universal Tunes, SESAC/Bridgeport, BMI), WBM, RBH 78  
**DIP IT LOW** (Poli Prawl, BMI/Spencow, BMI/Songs Of Universal, BMI/Havana Brown, BMI) RBH 90  
**DIRT OFF YOUR SHOULDER** (EMI April, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP), HL, H100 7; RBH 6  
**A DONDE ESTABAS?** (Ser-Ca, BMI) LT 18  
**DON'T TAKE YOUR LOVE AWAY** (Tuff Huff, BMI/Zomba Songs, BMI/Grindtime, BMI), WBM, H100 46; RBH 18  
**DON'T TELL ME** (Almo, ASCAP/Avril Lavigne, SOCAN/Evan Taubenfeld, ASCAP/EMI April, ASCAP), HL, H100 58  
**DOS LOCOS** (J&N, ASCAP) LT 36  
**DRIVING INTO THE SUN** (Magic Mustang, BMI/Write Em Cowgirl, BMI/Cal IV, ASCAP/JorgaSong, ASCAP) CS 52  
**DUDE** (EMI Blackwood, BMI), HL, H100 52; RBH 23

## -E-

**E.I. (REINVENTION)** (Katie Frost, ASCAP/BMG Songs, ASCAP/Crump Tight, ASCAP) RBH 77  
**ENCORE** (Carter Boys, ASCAP/EMI April, ASCAP/Yes World Music, ASCAP), HL, RBH 45

## -F-

**FALLS ON ME** (Universal-Songs Of PolyGram International, BMI/Pener Pig, BMI), WBM, H100 83  
**FIGURED YOU OUT** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Ladevik, SOCAN), WBM, H100 80  
**THE FIRST CUT IS THE DEEPEST** (Mainstay, BMI/Salafia, ASCAP/Universal-MCA, ASCAP), WBM, H100 21  
**F\*\*K IT (I DON'T WANT YOU BACK)** (Hot Butter Milk, ASCAP/Bat Radar, ASCAP/Top Billin', ASCAP/Zomba, ASCAP), WBM, H100 38; RBH 59  
**FLIES ON THE BUTTER YOU CAN'T GO HOME AGAIN** (Wacissa River, BMI/Built On Rock, ASCAP/ICG, BMI/Famous, ASCAP/Song Matters, ASCAP/BP) Administration, ASCAP), HL, CS 35  
**FREEK-A-LEEK** (Zomba, ASCAP/Kumbaya, ASCAP/Watch My Music, ASCAP/Lil Jon 00017 Music, BMI), WBM, H100 16; RBH 9  
**FRIDAY NIGHT** (Young Chris, ASCAP/Young Neef, ASCAP/F.O.B., ASCAP/Rabasse, ASCAP/Rush Groove,

ASCAP/The Robbinson Music Group, BMI/WB, ASCAP), WBM, RBH 71  
**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, H100 73; RBH 72

## -G-

**GAL YUH AH LEAD** (X.C.A.R.R., ASCAP/Massive Sounds, ASCAP/STB, ASCAP) H100 98; RBH 51  
**GAME OVER (FLIP)** (Neje, SESAC/Lucky, BMI) H100 25; RBH 13  
**GET LOW** (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/ColliPark, BMI/EWC, BMI/EMI Blackwood, BMI), HL, RBH 50  
**GET NO BETTER** (Larsiny, BMI/Swiss Beatz, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI/Karima, BMI/Warner-Tamerlane, BMI/Universal, ASCAP), HL/WBM, RBH 87  
**GOOD LITTLE GIRLS** (Mike Curb, BMI/Kiss My Cash, BMI/Ensign, BMI/Fuzzy Dice, BMI), HL/WBM, CS 13; H100 66  
**GOT IT TWISTED** (BMG Songs, ASCAP/Juvenile Hell, ASCAP/Careers-BMG, BMI/P. Noid, BMI/A. Maman Music, ASCAP/Bienstock, ASCAP/Lost Yo People Music, ASCAP), WBM, H100 99; RBH 47  
**GUERRILLA NASTY** (Charles Williamson, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI), WBM, RBH 82  
**GUY LIKE ME** (Greenhouse, BMI/EMI Blackwood, BMI/Cooke's Trust, SESAC/Bug, BMI), HL, CS 37

## -H-

**HAPPY PEOPLE** (R.Kelly, BMI/Zomba Songs, BMI), WBM, H100 71; RBH 27  
**HAY QUE CAMBIAR** (Rubet, ASCAP/Universal Musica, ASCAP) LT 34  
**HAZME OLVIDARLA** (Vander, ASCAP) LT 9  
**HERE WITHOUT YOU** (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 33  
**HERMANITA** (Premium Latin, ASCAP) LT 45  
**HEY MAMA** (will.i.am, BMI/Listmoney, PRS/Greensleeves, PRS/MCPS, PRS/Cherry River, BMI), CLM, H100 59  
**HEY YAI** (Gnat Booty, ASCAP/Chrysalis, ASCAP), HL/WBM, H100 29  
**HOLD ON** (Blackfire, ASCAP/Famous, ASCAP/Blue Ero Soul, ASCAP/EMI April, ASCAP/Tehtuli, ASCAP/Yes World Music, ASCAP/Modat, ASCAP/Get Ya Frog On, BMI), HL, RBH 67  
**HOTEL** (Larsiny, BMI/EMI April, ASCAP/R. Kelly, BMI/Zomba Songs, BMI/Warner-Tamerlane, BMI/Sony/ATV Songs, BMI/EMI Blackwood, BMI/Dead Game, ASCAP/Bernard's Other, BMI/Universal, ASCAP/Swiss Beatz, ASCAP), HL/WBM, H100 12; RBH 16  
**HOT MAMA** (Sony/ATV Acuff Rose, BMI/Wenonga, BMI), HL, H100 91  
**HOW'D I WIND UP IN JAMAICA** (Sony/ATV Acuff Rose, BMI), HL, CS 55  
**HOW FAR** (EMI April, ASCAP/EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabeaux Songs, BMI), HL, CS 54  
**HYPHY** (Cypherchief, ASCAP/Momma Dot Muzik, ASCAP/Your Momma Looks Like A Man, ASCAP/Yellow Twankie, ASCAP/EMI April, ASCAP/E-40, BMI/Zomba Songs, BMI), HL/WBM, RBH 97

## -I-

**I AM THE HIGHWAY** (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI), HL, H100 90  
**I CAN'T SLEEP** (Espirtu de Leon, BMI/Songs Of Universal, BMI/My Mulligan, BMI), WBM, CS 24  
**I CAN'T WAIT** (Organized Noise, BMI/Big Sexy, ASCAP/EMI April, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, H100 61; RBH 25  
**I'D BE LYING** (Mark Hybner, ASCAP/Cagle Blue, ASCAP/BB3, BMI), WBM, CS 43  
**I DON'T WANNA KNOW** (Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Hot Heat, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Donceno, ASCAP/337, ASCAP), HL, H100 3; RBH 3  
**IF I AIN'T GOT YOU** (Lellow, ASCAP/EMI April, ASCAP), HL, H100 13; RBH 2  
**IF NOBODY BELIEVED IN YOU** (Coburn, BMI), WBM, CS 39  
**IF YOU EVER STOP LOVING ME** (Sony/ATV Tree, BMI/Love Monkey, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 18; H100 74  
**I GOT A FEELIN'** (Major Bob, ASCAP/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Sony/ATV Tree, BMI), HL/WBM, CS 30  
**I LOVE YOU THIS MUCH** (Nashville DreamWorks Songs, ASCAP/Paper Angels, ASCAP/Sunchaser, ASCAP/Cherry Lane, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), CLM/HL, H100 87  
**I MISS YOU** (EMI April, ASCAP/Fun With Goats, ASCAP/Beat Post, ASCAP/Universal, ASCAP), HL/WBM, H100 53  
**I'M REALLY HOT** (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Universal-PolyGram International, ASCAP/Universal, ASCAP), WBM, H100 97; RBH 67  
**I'M STILL IN LOVE WITH YOU** (Sparta Florida, PRS/EMI Blackwood, BMI/EMI April, ASCAP), HL, H100 19; RBH 20  
**IN MY DAUGHTER'S EYES** (Songs Of Nashville DreamWorks, BMI/Diversion, BMI/Cherry River, BMI), CLM, H100 84  
**IN MY LIFE** (Money Mack, BMI), WBM, H100 89; RBH 48  
**IN THESE LAST FEW DAYS** (Vinny Mae, BMI), WBM, CS 51  
**IT ONLY HURTS WHEN I'M BREATHING** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 26  
**IT'S MY LIFE** (Universal-Songs Of PolyGram International, BMI/Zomba, ASCAP), WBM, H100 39  
**I WANNA DO IT ALL** (EMI Blackwood, BMI/Ty Land, BMI/1808 Music, BMI/BP, BMI/Mike Curb, BMI), HL/WBM, H100 93  
**I WANNA MAKE YOU CRY** (Big Red Tractor, ASCAP/Warner-Tamerlane, BMI/Smith Haven, BMI), WBM, CS 32  
**I WANT TO LIVE** (Memphisto, ASCAP/Onlay, ASCAP/Universal, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 34  
**I WANT YOU** (Uncle Bobby's Music, BMI/EMI Blackwood, BMI/New Hidden Valley, ASCAP/WB, ASCAP/Casa David, ASCAP/Songs Of Universal, BMI/Mirimode, BMI), HL/WBM, H100 64; RBH 26

## -J-

**JAMBALAYA** (Sony/ATV Songs, BMI), HL, LT 39  
**JESUS WALKS** (EMI Blackwood, BMI/Gimme My Pub-

lishing, BMI), HL, RBH 44  
**LOOK 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), HL, RBH 61  
**JOSE PEREZ LEON** (TN Ediciones, BMI/Beechwood, BMI) LT 28

## -L-

**LA MAS DESEADA** (Ser-Ca, BMI) LT 44  
**LA NEGRA TOMASA** (Peer Int'l., BMI) LT 49  
**LA SOSPECHA** (Univision, ASCAP) LT 40  
**LAST ONE STANDING** (Chi-Boy, ASCAP/Feesongs, BMI), WBM, CS 28  
**LEAVE (GET OUT)** (Full Of Soul, BMI/EMI Blackwood, BMI/Soulvang, BMI/Godfly, BMI/Songs Of DreamWorks, BMI/Smooth As Silk, ASCAP/Plaything, ASCAP), HL, H100 94  
**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 17; H100 63  
**LET'S KILL SATURDAY NIGHT** (EMI Longitude, BMI/Songs Of DreamWorks, BMI/Cherry River, BMI), CLM/HL, CS 49  
**LETTERS FROM HOME** (Famous, ASCAP/Ed And Lucille Songs, ASCAP/BMG Songs, ASCAP), HL, CS 6; H100 44  
**LITTLE MOMENTS** (EMI April, ASCAP/Sea Gayle, ASCAP), HL, H100 65  
**LOCO** (Old Desperados, ASCAP/NzD, ASCAP/WB, ASCAP/Scott And Soda, ASCAP/Beechtree, ASCAP), WBM, CS 23  
**THE LONELINESS** (ECAF, BMI/Sony/ATV Songs, BMI), HL, RBH 55  
**LONG BLACK TRAIN** (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, H100 100  
**LOVE'S DIVINE** (Perfect Songs, BMI/Bat Future, BMI) H100 81  
**LUCHARE POR TU AMOR** (Peermusic III, BMI) LT 23  
**LUV ME BABY** (Young Duke, ASCAP/Universal, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI), WBM, RBH 65  
**LYING FROM YOU** (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/NonDisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Panakey Cakes, BMI/Zomba Songs, BMI), WBM, H100 72

## -M-

**MAKE IT ALRIGHT** (Mike City, BMI/Warner-Tamerlane, BMI), WBM, RBH 33  
**MAKE IT UP WITH LOVE** (Zomba, ASCAP/Food Stamp Muzik, ASCAP/Strange Motel, ASCAP/David McPhersons, BMI), WBM, RBH 58  
**MAPS** (Chrysalis, BMI), HL, H100 96  
**MAS QUE TU AMIGO** (Crisma, SESAC) LT 3  
**MAYBERRY** (Good Ol' Delta Boy, SESAC) CS 5; H100 42  
**ME AND EMILY** (Castle Street, ASCAP/Singinranch Songs, ASCAP/Create Real, ASCAP), WBM, CS 38  
**MEANT TO LIVE** (Meadowgreen, ASCAP/Sugar Pete, ASCAP) H100 70  
**ME CANSE DE MORIR POR TU AMOR** (Zomba Golden Sands, ASCAP) LT 20  
**ME CANSE DE TI** (F.I.P.P., BMI/EMI April, ASCAP) LT 27  
**ME EMOUQUE** (Copyright Control) LT 19  
**MEGALOMANIA** (EMI April, ASCAP/Hunglikeyora, ASCAP), HL, H100 69  
**ME, MYSELF AND I** (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/Black Owned Musik, ASCAP/Notting Dale, ASCAP), WBM, H100 41; RBH 19  
**MEIN DON'T CHANGE** (Mosaic Music, BMI/Hold Jack, BMI), HL, CS 36  
**MOVE YOUR BODY** (Twonez, ASCAP/Elijah Wells The 3rd Music, ASCAP/Cipha Sounds Music, ASCAP/Lionel Bermingham Music, ASCAP/Aboud, BMI) RBH 54  
**MUSICOLOGY** (Controversy, ASCAP/Universal, ASCAP), HL, RBH 56  
**MY BAND** (Derty Tunes, ASCAP/EMI April, ASCAP/Swifty McVay, ASCAP/Fullproof, BMI/Runyon Ave, BMI/Idiotic Biz, ASCAP/Eight Mile Style, BMI/Ensign, BMI/EMI Blackwood, BMI/Jaceff, ASCAP/Resto World, ASCAP) H100 15; RBH 49  
**MY IMMORTAL** (Zombies Ate My Publishing, BMI/Forthefallen, BMI/Dwight Frye, BMI), WBM, H100 8  
**MY LAST NAME** (Coburn, BMI/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 19

## -N-

**NAUGHTY GIRL** (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott Storch, ASCAP/Black Owned Musik, ASCAP/Angela Beyonce, ASCAP/WB, ASCAP/Summer Night Music, BMI/Kidada, BMI/Shugiterius, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram), WBM, H100 9; RBH 15  
**NEVA DAY** (Swole, ASCAP) H100 95; RBH 46  
**NEW DAY** (Patterson, BMI/Tippy's Own Music, BMI/The Loving Company, ASCAP/Karlos Jr., BMI/Say What Say Huh, BMI/Wilkinson Ave., BMI/Peer, BMI/Liesse's First Born Music, BMI), HL, RBH 69  
**NO BETTER LOVE** (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI/Copyright Control), HL, H100 76; RBH 28  
**NOT YOUR AVERAGE JOE** (Little Mahkys, ASCAP/Missing Link, ASCAP/Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Songs Of Universal, BMI/Zomba, ASCAP/563, ASCAP/EMI Full Keel, ASCAP), HL/WBM, RBH 73  
**NUMB** (Zomba Songs, BMI/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/NonDisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Panakey Cakes, BMI), WBM, H100 26

## -O-

**ONE CALL AWAY** (Almo, ASCAP/Trak Starz, ASCAP/Ivring, BMI/Jackpot, ASCAP/Ching Cong, BMI), HL, H100 4; RBH 10  
**ONE DAY AT A TIME** (Universal, ASCAP/Brothers Street, ASCAP/Malik & Milan's Money, ASCAP/Thug Nation, BMI/Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP), WBM, RBH 66  
**OOCHIE POP** (Zomba, ASCAP/The Braids, ASCAP/Piscapo, ASCAP/Black Mob, ASCAP/Rock Pop, BMI), WBM, RBH 89  
**OVERNIGHT CELEBRITY** (Stayin High, ASCAP/EMI April, ASCAP/Yes World Music, ASCAP/Mirimode, BMI/Songs Of Universal, BMI/Len-Ion, BMI/Stone Diamond, BMI/Almo, ASCAP), HL/WBM, H100 18; RBH 12

## -P-

**PAINT ME A BIRMINGHAM** (Songs Of DreamWorks, BMI/Princeton, BMI/Mama's House, BMI/Cherry River, BMI), CLM, CS 8; H100 55

**EL PALOMITO** (Edimusa, ASCAP) LT 46  
**PARA TODA LA VIDA** (LGA, BMI) LT 22  
**PASSENGER SEAT** (Emerto, ASCAP/EMI April, ASCAP/Little Cricket, ASCAP), HL, CS 20  
**PERFECT** (Sony/ATV Tree, BMI/Wenonga, BMI/Gold Watch, BMI), HL/WBM, CS 4; H100 49  
**PERO TU NO ESTAS** (Not Listed) LT 47  
**POR QUE NO** (Lideres, ASCAP) LT 30  
**PROTOTYPE** (Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, RBH 95  
**PUERTO RICO** (Universal Musica, ASCAP) LT 48  
**PULL UP** (Mudslide, BMI/Aboud, BMI) RBH 75  
**PUSH** (D. Trotman, BMI/Starks, BMI/Rich Kid, BMI/Pleasure Music, BMI) RBH 53

## -Q-

**QUE LLORO** (Sony/ATV Discos, ASCAP) LT 11  
**A QUE NO TE VAS** (Brantunes, ASCAP/Maximo Aguirre, BMI/Mark Portmann, BMI/Universal-Musica Unica, BMI) LT 35  
**QUESTIONS** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 41  
**QUITEMONOS LA ROPA** (Sony/ATV Discos, ASCAP/World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP) LT 37

## -R-

**READ YOUR MIND** (Tuff Huff, BMI/Grindtime, BMI/Pay Town, BMI) RBH 31  
**THE REASON** (Spread Your Cheeks And Push Out The Music, ASCAP), WBM, H100 23  
**REDNECK WOMAN** (Sony/ATV Cross Keys, ASCAP/Gracie Girl, ASCAP/WB, ASCAP), HL/WBM, CS 14; H100 60  
**REMEMBER WHEN** (EMI April, ASCAP/Tri-angels, ASCAP), HL, CS 11; H100 50  
**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 82; RBH 34  
**ROSES** (Gnat Booty, ASCAP/Chrysalis, ASCAP/Seven Sax, ASCAP), HL, H100 54; RBH 35  
**ROUGH & READY** (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/BMG, PRS/Multisongs BMG, SESAC) CS 56  
**ROUND HERE** (Val's Child, ASCAP/F.O.B., ASCAP/Domani And Ya Majesty's Music, ASCAP/Copyright Control) RBH 79  
**RUBBER BAND MAN** (Domani And Ya Majesty's Music, ASCAP/Crump Tight, ASCAP) H100 40; RBH 17

## -S-

**SABANAS FRIAS** (Tulum, ASCAP/EMI April, ASCAP) LT 43  
**SALT SHAKER** (TVT, BMI/ColliPark, BMI/EWC, BMI/Da Crippler, BMI/C'Amore, BMI/Me & Marq, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, H100 36; RBH 22  
**SAY AY AY AY** (Metaza, BMI/Dutty Rock, ASCAP/EMI April, ASCAP), HL, RBH 84  
**SHAKE** (Killa Cam, BMI/Tiara's Daddy's Music, BMI/Copyright Control) RBH 94  
**SHE THINKS SHE NEEDS ME** (Songs Of DreamWorks, BMI/API Country Music, BMI/E Ticket, BMI/Cherry River, BMI/Still Working For The Woman, ASCAP/MXC, ASCAP/ICG, BMI/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL, CS 33  
**SICK AND TIRED** (ShanCan, BMI) CS 50  
**SIDE SHOW** (Ghetto Pop 2000, ASCAP/EMI April, ASCAP), HL, RBH 83  
**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 16; H100 79  
**SLOW JAMZ** (Stayin High, ASCAP/Konnam Entertainment, ASCAP/Roc Da World, ASCAP/Diplomat, ASCAP/Yes World Music, ASCAP/EMI April, ASCAP/Almo, ASCAP), HL, H100 28; RBH 21  
**SLOW MOTION** (Money Mack, BMI) RBH 39  
**SMILE** (50 Cent, ASCAP/Lloyd Banks, ASCAP/Universal, ASCAP/No I.D., BMI/Jobete, ASCAP), HL, RBH 91  
**SMOKIN' GRASS** (Extreme Writers, ASCAP/Easel, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI), WBM, CS 53  
**SOLITAIRE** (EMI Jemaxal, ASCAP/EMI April, ASCAP/SIL-RSL Song Company, ASCAP/Lasttrada, ASCAP/Welbeck, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 48  
**SOMEBODY** (WB, ASCAP/Gravitron, SESAC), WBM, CS 25  
**SOMEDAY** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM, H100 24  
**Someone To Share It With** (Mike Curb, BMI/Curb, ASCAP) CS 58  
**SONGS ABOUT RAIN** (Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC/Sony/ATV Tree, BMI/Cake Taker, BMI/Corn Country, BMI), HL, CS 12; H100 75  
**SORRY** 2004 (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hoyt, ASCAP/EMI April, ASCAP/Einar, ASCAP/Antonio Dixon's Muzik, ASCAP/E.D. Duz-It, BMI/Anthony Nance Muzik, ASCAP/E Two, ASCAP), HL, H100 27; RBH 11  
**SO SEXY** (R.Kelly, BMI/Zomba Songs, BMI/Stayin High, ASCAP/Almo, ASCAP), HL/WBM, RBH 70  
**SOY UN NOVATO** (Ser-Ca, BMI) LT 33  
**SPLASH WATERFALLS** (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control/Alrudy, ASCAP/Almo, ASCAP), HL, H100 11; RBH 8  
**STAND UP IN IT** (High Voltage, BMI/Music Golly, BMI) RBH 92  
**STEP IN THE NAME OF LOVE** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 38  
**STILL IN LOVE** (Ailarose Music, BMI/Irving, BMI/Al Green, BMI), HL, RBH 42  
**SWEET SOUTHERN COMFORT** (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Brad To The Bone, ASCAP), HL/WBM, CS 3; H100 43

## -T-

**TAKE ME AS I AM** (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMI/Je-Bass, BMI/Assirah's Music, ASCAP/Henchenm, BMI), HL, RBH 100  
**TAKE MY BREATH AWAY** (Famous, ASCAP/WB, ASCAP), HL/WBM, H100 34  
**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 88  
**TARDES NEGRAS** (Curci, ASCAP) LT 15  
**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/Cypron, BMI/Jobete, ASCAP/WB, ASCAP/Soundtrunk Tunes, BMI/Zomba Songs, BMI/TCF, ASCAP/Fox Film, BMI), HL/WBM, RBH 63  
**TE LLAME** (Rubet, ASCAP/Universal Musica,

ASCAP/2000 Amor, ASCAP/Sony/ATV Discos, ASCAP) LT 16  
**TENGO GANAS** (VMR, ASCAP/F.I.P.P., BMI) LT 1  
**TE QUISE OLVIDAR** (BMG Songs, ASCAP) LT 26  
**TE QUISE TANTO** (Doble Acuario Boys, ASCAP) LT 2  
**THANK GOD I'M A COUNTRY BOY** (Cherry Lane, ASCAP/DreamWorks Songs, ASCAP), CLM, CS 40  
**THAT'S WHAT SHE GETS FOR LOVING ME** (Sony/ATV Tree, BMI/Showbilly, BMI), HL, CS 15; H100 67  
**THEM JEANS** (One Up, BMI) RBH 77  
**THINK ABOUT YOU** (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 37  
**THIS LOVE** (Careers-BMG, BMI/February Twenty Second, BMI/Valentine Valentine, ASCAP), HL, H100 6  
**THIS WAY** (Chappell & Co., ASCAP/Double Vinyl, BMI/Triclops Media, BMI/Dilated Junky, ASCAP/Little A Music, BMI/EMI Blackwood, BMI/Kanye West, BMI), HL/WBM, RBH 62  
**THROUGH THE WIRE** (Dyad, BMI/Warner-Tamerlane, BMI/Neropus, BMI), HL/WBM, H100 47; RBH 29  
**TIME'S UP!** (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nate Dogg, BMI/Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP), HL, RBH 60  
**TIPSY** (Jerrill Jones, ASCAP/Tarpo, ASCAP/Notting Dale, ASCAP/EMI April, ASCAP), HL, H100 2; RBH 4  
**TOUGHER THAN NAILS** (Songs Of Daniel Music, BMI/Tanasi Island Music, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Etta Baby Music, BMI/Copyright Solutions, BMI), HL, CS 29  
**TOXIC** (Colgems-EMI, ASCAP/Murlyn, ASCAP/Universal-PolyGram International, ASCAP), HL/WBM, H100 10  
**TU FOTOGRAFIA** (Esteфан, ASCAP/F.I.P.P., BMI) LT 10  
**TURN ME ON** (EMI April, ASCAP/Beane Tribe, ASCAP/Justin Combs, ASCAP/Da 12, ASCAP/CSiils, ASCAP/EMI, PRS/Spragga Benz, BMI) RBH 98

## -U-

**U SHOULD'VE KNOWN BETTER** (MonDeenise, ASCAP/Shaniah Cymone, ASCAP/EMI April, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI), HL, RBH 74

## -V-

**VITAMIN 5** (EMI Blackwood, BMI/Mad House, BMI), HL, RBH 64

## -W-

**WALKED OUTTA HEAVEN** (WB, SESAC/Babyboy's Little, SESAC/Noontime South, SESAC/EMI April, ASCAP/Black Baby, SESAC/Them Damn Twins, ASCAP/Air Control, ASCAP), HL/WBM, RBH 43  
**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

## 'Yeah!' Usher Sets New Airplay Record

After posting the first audience decline of its chart run a week ago, "Yeah!" by Usher Featuring Lil Jon & Ludacris rebounds to set a new one-week listener impression record on the Hot 100 Airplay chart.

With a gain of 5 million impressions, the audience reach for "Yeah!" comes in at 172.8 million, which tops the 170.2 million impressions mark 50 Cent's "In Da Club" set in the issue dated March 29, 2003.

remains well entrenched at No. 1 for an eighth week on The Billboard Hot 100.

The top three gaining songs are all in the top 10 of the Hot 100, as Beyoncé's

"Naughty Girl" (up 17.5 million) jumps 19-9 and "I Don't Wanna Know" by Mario Winans Featuring Enya & P. Diddy (up 16.1 million) climbs 4-3. Usher's follow-up, "Burn," earns Greatest Gainer honors and bursts 10-5 with an 18.4 million-listener increase. All three tracks are candidates to replace "Yeah!" atop the Hot 100 in the upcoming weeks.

**RENEWED VIGOR:** Although he arrived on the country scene in a big way during the format's early-'90s boom, the spotlight has never shone as brightly as it does this issue on chart vet Tracy Lawrence. He lands his first top 10 radio single in four years while making the biggest sales splash of his career.

Lawrence has been a virtual well-spring of hit material for the format. Starting with his 1991 No. 1 debut single, "Sticks and Stones," Lawrence's singles all peaked inside the top 10 for the first five years of his career;

seven went to No. 1. His most recent top 10 entry came in the April 1, 2000, issue, when "Lessons Learned" peaked at No. 3.

This week, Lawrence's emotional ballad, "Paint Me a Birmingham," takes the chart's fifth-largest increase and rises 12-8 on Hot Country Singles & Tracks. The estimated 24 million audience impressions made during the tracking period helps drive opening-week demand for his DreamWorks debut, "Strong," to 54,000 copies scanned, marking a couple of new career milestones on Top Country Albums.

**LIGHTING THE WAY:** The success of Sean Paul's "Gimme the Light" and the subsequent singles from his "Dutty Rock" album have opened the door for reggae to finally enter the mainstream after coming so very close in past years.

With this newfound acceptance, reggae titles have been appearing on the charts in numbers never seen before. Benefiting this issue on Hot R&B/Hip-Hop Singles & "Yeah!"

### SinglesMinded™

Silvio Pietroluongo  
silvio@billboard.com

Minal Patel  
mpatel@billboard.com

Wade Jessen  
wjessen@billboard.com



Tracks are some veteran reggae acts, a couple of which are enjoying their first chart success, and one newcomer.

Of the seven reggae titles on this issue's chart, one is from a debut artist, Kevin Lyttle. His soca-tinged "Turn Me On" debuts at No. 98. While it is the first appearance on the chart for T.O.K., whose "Gal Yuh Ah Lead" falls to No. 51 after peaking at No. 36, the quartet came close with two singles from its 2001 album "My Crew My Dogs."

The same goes for Cham, whose "Vitamin S" advances 83-64. Going under the name Baby Cham, he spent a few weeks bubbling under the R&B chart in July 2001 with "Man a Man."

Elephant Man, who has been recording for a few years, finally hit the chart with three singles from his fourth album, "Good 2 Go," including the current "Jook Gal (Wine Wine)," which rises 73-61. Mr. Vegas made two chart appearances prior to his current "Pull Up" (74-75), including his collaboration with Sean Paul on "Hot Gal Today (Haffi Get De Gal Yah)" in 2000. Paul, meanwhile, falls this week 14-20 with "I'm Still in Love With You."

Finally, Beenie Man grandfathers this week's crop, as he has had nine charting titles since 1995, including "Dude," featuring Ms. Thing, which inches up 24-23.

**TRAGIC CIRCUMSTANCES:** The unfortunate passing of Adan "Chalino" Sanchez March 27 led to renewed airplay for some of the young artist's recordings (Billboard, April 10).

"Me Canse de Morir por Tu Amor" re-enters Hot Latin Tracks at No. 20 in its 27th week on the chart. The song peaked at No. 18 in November and moved over to recurrent status after spending its 26th and final week on the chart

in the March 6 issue.

Recent recurrent tracks that receive renewed interest from radio are eligible to re-enter the main chart as long as they rank

above the recurrent cut-off, which in this case is position No. 20.

Sanchez's current single, "Y Dicen," is the Hot Shot Debut on Hot Latin Tracks at No. 25.

HitPredictor™		AIRPLAY Monitor		DATA PROVIDED BY
MAINSTREAM TOP 40		ADULT CONTEMPORARY		
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL				
1	TRAPT	76.4	1	EVANESCENCE
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL				
1	Are You Gonna Be My Girl ATLANTIC	88.0	1	3 DOORS DOWN
2	Way From The Sun UMRG	78.9	2	MELISSA ETHERIDGE
3	JESSICA SIMPSON	78.5	3	SHANIA TWAIN
4	BLINK-182	73.2	4	KENNY LOGGINS
5	THREE DAYS GRACE	71.0	5	SARAH MCLACHLAN
6	FINGER ELEVEN	70.6	6	MAROON5
7	ROONEY	70.4	7	LUTHER VANDROSS
8	YELLOWCARD	69.7		
ADULT TOP 40				
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL				
1	THE CALLING	73.1	1	KORN
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL				
1	SHANIA TWAIN	83.6	1	EVANESCENCE
2	DIDO	81.4	2	CROSSFADE
3	SARAH MCLACHLAN	77.7	3	SWITCHFOOT
4	3 DOORS DOWN	76.4	4	INCUBUS
5	Love Song ZOMBA	76.2	5	THE LIVING END
6	PAT MCGEE BAND	73.7		
7	NELLY FURTADO	69.2		
MODERN ROCK				
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL				
1	EVERYTHING I'VE KNOWN EPIC	70.4	1	EVANESCENCE
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL				
1	EVERYBODY'S FOOL WIND-UP	85.0	1	EVANESCENCE
2	CROSSFADE	76.6	2	SWITCHFOOT
3	SWITCHFOOT	75.6	3	INCUBUS
4	TALK SHOW ON MUTE EPIC	66.5	4	THE LIVING END
5	WHO'S GONNA SAVE US? REPRISE	66.5		

Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats; Recently Tested Songs are the songs tested during the past month with the highest score. R&B/Hip-Hop and Rhythmic HitPredictor located in R&B/Hip-Hop section. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2004, Promosquad is a trademark of Think Fast LLC.

APRIL 17 2004		Billboard®		MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems	
1	2	Yeah!	USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	1 Wk. At No. 1	
2	4	This Love	MAROONS (OCTONE/J/RMG)		
3	1	Toxic	BRITNEY SPEARS (JIVE/ZOMBA)		
4	3	My Immortal	EVANESCENCE (WIND-UP)		
5	5	With You	JESSICA SIMPSON (COLUMBIA)		
6	6	One Call Away	CHING! FEAT. J. WEAV (DISTURBING THE PEACE/CAPITOL)		
7	7	The Way You Move	OUTKAST FEAT. SLEEPY BROWN (LAFACE/ZOMBA)		
8	15	My Band	D12 (SHADY/INTERSCOPE)		
9	12	Tipsy	J-KWON (SO SO DEF/ZOMBA)		
10	8	Numb	LINKIN PARK (WARNER BROS.)		
11	9	Come Clean	HILARY DUFF (BUENA VISTA/HOLLYWOOD)		
12	14	Hotel	CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)		
13	10	Someday	NICKELBACK (ROADRUNNER/DJMG)		
14	18	The Reason	HOBBASTANK (ISLAND/DJMG)		
15	20	Take My Breath Away	JESSICA SIMPSON (COLUMBIA)		
16	17	Are You Gonna Be My Girl	JET (ELEKTRA/ATLANTIC)		
17	11	Bounce	SARAH CONNOR (EPIC)		
18	13	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE)		
19	16	Hey Ya!	OUTKAST (LAFACE/ZOMBA)		
20	21	Don't Tell Me	AVRIL LAVIGNE (ARISTA/RMG)		

APRIL 17 2004		Billboard®		ADULT TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems	
1	2	This Love	MAROONS (OCTONE/J/RMG)	1 Wk. At No. 1	
2	1	My Immortal	EVANESCENCE (WIND-UP)		
3	3	Someday	NICKELBACK (ROADRUNNER/DJMG)		
4	4	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)		
5	6	100 Years	FIVE FOR FIGHTING (AWARE/COLUMBIA)		
6	5	It's My Life	NO DOUBT (INTERSCOPE)		
7	7	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE)		
8	8	Bright Lights	MATCHBOX TWENTY (ATLANTIC)		
9	9	Breathe	MELISSA ETHERIDGE (ISLAND/DJMG)		
10	10	Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA/RMG)		
11	11	White Flag	DIDO (ARISTA/RMG)		
12	12	Fallen	SARAH MCLACHLAN (ARISTA/RMG)		
13	17	The Reason	HOBBASTANK (ISLAND/DJMG)		
14	13	Hey Ya!	OUTKAST (LAFACE/ZOMBA)		
15	16	Extraordinary	LIZ PHAIR (CAPITOL)		
16	15	When I Look To The Sky	TRAIN (COLUMBIA)		
17	14	Clarity	JOHN MAYER (AWARE/COLUMBIA)		
18	25	Everything	ALANIS MORISSETTE (MAVERICK/REPRISE)		
19	19	Sunrise	NORAH JONES (BLUE NOTE/EMC)		
20	20	Devils And Angels	TOBY LIGHTMAN (LAVA)		

APRIL 17 2004		Billboard®		ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems	
1	2	You Raise Me Up	JOSH GROBAN (143/REPRISE)	5 Wks. At No. 1	
2	1	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE)		
3	3	White Flag	DIDO (ARISTA/RMG)		
4	5	100 Years	FIVE FOR FIGHTING (AWARE/COLUMBIA)		
5	4	Forever And For Always	SHANIA TWAIN (MERCURY/DJMG)		
6	6	Calling All Angels	TRAIN (COLUMBIA)		
7	9	Ain't No Mountain High Enough	MICHAEL MCDONALD (MOTOWN/UMRG)		
8	8	Unwell	MATCHBOX TWENTY (ATLANTIC)		
9	7	Drift Away	UNCLE KRACKER FEAT. DOBBIE GRAY (LAVA)		
10	10	This One's For The Girls	MARTINA MCBRIDE (IRCA NASHVILLE)		
11	11	You Make Me Feel Brand New	SIMPLY RED (SIMPLYRED.COM/RED INK)		
12	12	Love's Divine	SEAL (WARNER BROS.)		
13	13	Big Yellow Taxi	COUNTING CRAYS FEAT. VANESSA CARLTON (GEFFEN/INTERSCOPE)		
14	17	Just For You	LIONEL RICHIE (ISLAND/DJMG)		
15	14	Buy Me A Rose	LUTHER VANDROSS (J/RMG)		
16	15	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)		
17	18	Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA/RMG)		
18	16	Invisible	CLAY AIKEN (RCA/RMG)		
19	20	I Miss Us	KENNY LOGGINS (ALL THE BEST!)		
20	19	I Want To Know What Love Is	WYNDONNA (CURBY)		

APRIL 17 2004		Billboard®		MODERN ROCK™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems	
1	2	The Reason	HOBBASTANK (ISLAND/DJMG)	1 Wk. At No. 1	
2	4	Love Song	311 (MAVERICK/VOLCANO/ZOMBA)		
3	1	I Miss You	BLINK-182 (GEFFEN)		
4	5	Last Train Home	LOSTPROPHETS (COLUMBIA)		
5	3	Megalomaniac	INCUBUS (IMMORTAL/EPIC)		
6	6	Cold Hard Bitch	JET (ELEKTRA/ATLANTIC)		
7	8	Lying From You	LINKIN PARK (WARNER BROS.)		
8	9	The Outsider	A PERFECT CIRCLE (VIRGIN)		
9	7	Silver And Cold	AFI (INTR/DREAMWORKS/INTERSCOPE)		
10	12	Echo	TRAPT (WARNER BROS.)		
11	11	Figured You Out	NICKELBACK (ROADRUNNER/DJMG)		
12	10	One Thing	FINGER ELEVEN (WIND-UP)		
13	13	Heel Over Head	PUDDLE OF MUDD (FLAWLESS/GEFFEN)		
14	16	(Can't Get My) Head Around You	THE OFFSPRING (COLUMBIA)		
15	17	Ride	THE WINES (CAPITOL)		
16	15	(I Hate) Everything About You	THREE DAYS GRACE (JIVE/ZOMBA)		
17	18	Maps	YEAR YEAH YEAHS (INTERSCOPE)		
18	14	Numb	LINKIN PARK (WARNER BROS.)		
19	23	Reptilia	THE STROKES (RCA/RMG)		
20	19	I Am The Highway	AUDIOSLAVE (INTERSCOPE/EPIC)		

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 120 mainstream top 40, 87 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.

# Digital

Continued from page 1

tomers to acquire downloadable music in the physical store. For Wal-Mart it means offering downloads through a Web site and promoting the service in-store with signage and prepaid cards.

In the latest example, Circuit City has inked a deal to acquire the assets of MusicNow, a Chicago-based digital music service (*Billboard*, April 10).

Richmond, Va.-based Circuit City will integrate MusicNow into its circuitcity.com Web site. The service will also be promoted in nearly 600 Circuit City Superstores across the country.

"Many of the retailers getting into the space have a big music business to protect," MusicNow VP of marketing Greg Rudin says. "They view themselves as the harmony point between the consumer, the devices and the digital music."

But Forrester Research analyst Josh Bernoff is not convinced that a digital music solution is the magic bullet many music-dependent retailers are hoping for.

"There's no particular reason to go to a retailer to get online music," he says. "The general shift here is people buying online and moving out of the store."

Bernoff expects that while there will be opportunities for in-store digital sales, this will not make up for lost CD revenue for music merchants.

That's bad news for pure-play music retailers like Virgin Entertainment Group, which plans to launch a new music offering mixing downloads and subscriptions later this year.

But with global music sales down 7.3% in 2003 to \$32 billion, retailers have little choice but to join the digital race.

## 'STICKY' SITUATIONS

For retailers and lifestyle brands

that have long used music as a loss leader or secondary revenue stream, the situation is not so dire. Digital music is emerging as an attractive new way to drive customer traffic and increase brand loyalty.

"Companies are looking for new ways to engage and hold consumers," Cavins says. "Digital music can bring

service—a customized CD offering called Hear Music Coffeehouse—last month with hopes of increasing the level of spending in its coffee shops.

Consumers download and burn the tracks to blank CDs while in the store. CDs cost from \$6.95 for five songs to \$12.95 for a full album.

The service is being tested at a

Some indie merchants are looking to get in on the act with a new kiosk system from retail technology firm TouchStand.

On April 5, the company unveiled a line of kiosks at two dozen retail outlets, including Twist & Shout in Denver, Waterloo Records in Austin and Independent Records & Video in Col-

purchase à la carte downloads for 99 cents or join a subscription service for \$8 to \$10 per month.

VEG plans to promote the service in its Megastores. It also plans to use the service to tout its brick-and-mortar outlets as destinations where customers can load up their digital players at in-store kiosks or burn digital tracks as physical singles.

It has not yet been determined when such a kiosk will be introduced to the Megastores.

The Virgin Digital initiative sheds further doubt on the viability of Echo, the digital store initiative backed by a consortium of leading U.S. merchants.

Sources say plans for an Echo launch are on hiatus because of funding constraints. Echo CEO Dan Hart did not return calls seeking comment.

This further muddies the outlook for other music-specialty retailers hoping to get into the digital market.

As for Echo investor Best Buy, that chain's digital plans are another open question.

For now, Best Buy is acting as a distributor of other digital music players and services—MusicNow, Real Networks' Rhapsody and Napster among them—and promoting digital music as a category.

Last month, Best Buy led a multi-million-dollar marketing campaign promoting legal downloading.

"When it comes to digital music services and players, it's not a one-size-fits-all world," Scott Young, VP of digital entertainment for Best Buy, noted last month when announcing the initiative.

With the typical digital service costing upwards of \$40 million to launch, Bernoff says that a homegrown service isn't necessary.

"If you are a retailer these days, there is no reason to build a store," Bernoff says. "You can buy one or enter into a partnership."

*Additional reporting by Ed Christman in New York and Susanne Ault in Los Angeles.*



AT STARBUCKS, MUSIC FANS TRY OUT THE HEAR MUSIC COFFEEHOUSE

consumers into your brand in a way that's emotive and sticky."

Wal-Mart formally unveiled the launch of its digital-downloads store last month with an eye on driving greater spending at its walmart.com Web site.

As an enticement to consumers, the company is offering tracks for 88 cents—the cheapest price for à la carte music that does not require a subscription to access (*billboard.biz*, March 23).

Wal-Mart is marketing the service with extensive in-store signage and promotion in its circulars.

The retailer is also offering gift cards in its store and at walmart.com. The cards can be redeemed for downloads.

Similarly, Starbucks launched its

Starbucks location in Santa Monica, Calif. Hewlett-Packard is supplying the computers and servers.

By the end of 2004, the coffee chain expects to install the offering in 200 outlets.

Announcing the venture, Starbucks chairman Howard Shultz said the company is striving to be "as relevant in the music business as we have been in coffee."

## IN-STORE KIOSKS

The stakes are higher for pure-play music retailers, who are facing a sputtering CD business and the migration of consumers to digital platforms.

"There's a level of separation from the consumer that's much greater for a music store than a Circuit City or Wal-Mart," Bernoff says.

old pricing.

"We can't make any money on CDs because of the big-box discounting, so all [music specialty] retailers are looking to take in compatible product that carries higher profit margins," one merchant says. "With JumpStart, we thought, 'Wow! Why not make money on music.'"

Even so, JumpStart was controversial from the first day that UMG's Universal Music & Video Distribution unit introduced it in September.

Most merchants hailed the lower-pricing concept but criticized the execution—some even after UMVD made adjustments in an attempt to address retail concerns.

Now, UMG executives are discussing a number of possibilities for the new version, sources say.

Under one scenario, the UMG labels would have the option of issuing their biggest releases at traditionally higher frontline pricing, according to sources.

orado Springs, Colo.

The kiosks—eMac computers with 17-inch touch screens—feature audioclips supplied by aggregator Loudeye.

A Loudeye-powered digital music store is expected to launch later this year. Consumers will be able to buy and burn downloadable music through the kiosks.

Meanwhile, Virgin Entertainment Group plans to launch its Virgin Digital music service in August. A European offering is expected by November.

The Virgin Digital store initially will offer 700,000 tracks—mainly MusicNet-licensed tracks supplemented by Radio Free Virgin licenses.

Customers will have the option to

In another contemplated change, the program might retain a low price point for the bulk of the UMG frontline, but it probably would be north of the \$9.09 wholesale price that most titles currently carry, sources say.

The new version likely will allow UMG labels to offer discounts but without cooperative advertising funds, sources suggest.

UMG executives contend it is premature to say what JumpStart 2.0 will look like. "It's still a moving target," one says.

No further comments were available from UMG or UMVD.

It is unclear how merchants will react to the proposed changes, since UMVD executives are only now surveying accounts for feedback.

Under the original program, UMG reduced wholesale frontline pricing to retailers to \$9.09 and \$10.10, from \$12.02, while eliminating cooperative advertising funds and other discounts (*Billboard*, Sept. 13, 2003).

It also dropped wholesale deep catalog pricing and developing artist titles to \$6.06.

UMG executives hoped retailers would benefit from lower pricing by driving greater sales, and they expected to see lower prices in stores. But for the most part, hit pricing stayed at \$9.99 almost across the board.

As for catalog, mainly the big-box merchants went along with the price cuts, sources say.

Among specialty stores, only Tower Records and Newbury Comics adopted reduced pricing across the board; other chains appear to have selectively cut prices on UMG titles.

Tower reduced UMG pricing in its store in December, but in March moved UMG product back to pre-JumpStart levels, sources say.

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# UMG

Continued from page 1

to restore growth and profitability to the division.

## DISAPPOINTMENT

Even as it goes through its latest incarnation, the program remains an attempt to remake the industry's business model.

In addition to responding to consumers' demands for lower music prices, UMG also tried to rein in retail demand for labels to spend heavily on price and positioning.

UMG executives lament that they had no real chance to see if the original JumpStart would work because it lacked full retail pricing support.

Also, other major labels never followed suit with similar pricing plans, according to retailers. On the contrary, UMG's competitors privately criticized the program.

For their part, retailers have been expecting changes to the program for some time.

When they got word in March that the new Shady/Interscope album from Eminem project D12 would carry an \$18.98 list price and would be supported by cooperative advertising, some saw it as a sign that JumpStart was ending.

"I wonder if that's the beginning of the crack in the dike?" one merchant asked.

However, a UMG source familiar with the D12 album, due April 27, says that Shady Records simply chose to stop participating in the JumpStart program.

Within the past two weeks, however, key retailers have been alerted to expect changes.

## NEW OPTIONS

While retailers initially complained about JumpStart, many of them begrudgingly grew to appreciate the program because they could boost profits by maintaining their

# Buzz

Continued from page 6

Some of the most popular acts have such strong fan bases that they hold on even between singles. No. 2 Linkin Park has stayed near the top of the Buzz Chart since tracking began. The same is true of No. 16 Shania Twain.

The greatest month-to-month movement usually happens just below the top five. March is no exception.

Eminem's 29-10 leap in March bodes well for his new D-12 project. He started climbing the chart just as the track "My Band" was impacting at radio.

Multi-format success also impacts Buzz chart performance. For example, No. 19 Nickelback has two hit singles on the airplay charts, one at modern rock and another at mainstream top 40.

Similarly, Maroon5 debuts this issue at No. 9 on the multi-format strength of "This Love."

Usher's chart strength is to be expected. He is this month's biggest gainer by far, jumping 55-8 thanks to

his new Arista album, "Confessions."

Buzz is not only about song performance. Sarah McLachlan, currently at No. 13, has held her chart position since the release of her "Afterglow" album. Her March DVD release and a handful of magazine covers added to that base.

This month's drops from the top 25—Red Hot Chili Peppers, John Mayer, Michelle Branch and Santana—don't hold any big surprises. Although all are big names, none of them have any prominence in the marketplace right now.

Justin Timberlake remains on the chart but slips 16-23. The effects of his antics with Janet Jackson at the Super Bowl may have contributed to the slide.

Although he fares better than Jackson, prior to January's controversy Timberlake was a fixture in the upper regions of the chart. Jackson is not in the top 25 at all.

Although the new chart represents artists from all formats, PromoSquad also compiles format-specific artist information.

*Bob Smith of PromoSquad contributed analysis to this story.*

# EMI

Continued from page 5

Capitol in Cologne, will take additional responsibility for EMI's classics and jazz operations. Dirk Ewald, who was director of sales and marketing, adds duties for catalog, compilations and special projects.

Following the layoffs, EMI will have 190 employees in the country. A spokeswoman declined to comment on how many artists would be let go.

## ITALY OFFICES HOPEFUL

There are no official announcements from EMI Italy as yet. Sources anticipate that there will be a rationalization of the company payroll, which consists of 102 employees in the Milan offices and 10 in Rome.

But employees at the company were quietly hopeful that the bloodletting would be less dramatic here than elsewhere, as the company, under president Riccardo Clary, has been one of EMI's strongest European performers.

In the Netherlands, cuts are also expected, although a spokesman says plans are still at an early stage. "We are streamlining the organization. [We] will be even more selective with new signings and will review carefully every contract that expires," the spokesman says, adding that EMI remains committed to local repertoire in the market.

In Poland, Piotr Kabaj, president of Pomaton/EMI, tells *Billboard*: "We are working on a cost-cutting plan and expect to be able to give more details after April 19."

In Japan, Toshiba-EMI says it will not be affected by the cuts announced by EMI in London.

As outlined in the March 31 announcement, the Toshiba-EMI manufacturing facility, which is located in Gotemba, Shizuoka Prefecture, southwest of Tokyo, will remain in operation.

Unlike EMI's other international affiliates, which are wholly owned by EMI, Toshiba-EMI is 45% owned by electronics company Toshiba.

In Greece, Miltos Karadsas stepped down April 8 as managing director of EMI subsidiary Minos-EMI Greece. He has not been replaced.

Karadsas called his departure from EMI a "friendly divorce," claiming he decided to leave because of a disagreement over management issues with EMI headquarters in Europe. Karadsas joined EMI Recorded Music's Greek subsidiary in 2001.

EMI's Greek division is expected to lose 30 more employees.

At Virgin Records Greece, Yiannis Petridis also exited, after 20 years as managing director. Petridis had held the post since Virgin opened its offices in Greece in 1983.

Karadsas and Petridis reported to Makis Matsas, president of EMI Recorded Music Greece.

The British operations of EMI, which employ 400 people under EMI Music U.K. & Ireland president/CEO Tony Wadsworth, are not expected to be deeply affected by the restructuring. Sources say they do not anticipate roster cuts, either. Virgin U.K. imprint Hut will close, however, and its artists will be transferred to Virgin.

For details of EMI cuts in the Latin music divisions, see Latin Notas, page 27.

*Reporting by Emmanuel Legrand in London, Wolfgang Spahr in Hamburg, Cesco van Gool in Amsterdam, Steve McClure in Tokyo and Mark Worden in Italy.*

# MILEPOSTS

## BIRTHS

Boy, Jacob Trout, to **Rebecca and Russ Landau**, Feb. 10 in Santa Monica, Calif. Father is a TV composer for "Survivor" and "Fear Factor."

Girl, Lindsey Kate, to **Michele and Michael Hogan**, Feb. 15 in New York. Mother is manager of benefits for the Harry Fox Agency.

Girl, Ryan Shea, to **Wendy and Chuck Walker**, Feb. 23 in Atlanta. Father is national sales manager for Southern Music Distribution.

Girl, Rebecca Ilana, to **Elissa Hecker Strauss and David Strauss**, March 9 in New York. Mother is associate counsel for the Harry Fox Agency and chair of the entertainment, arts and sports law section of the New York Bar Assn.

Girl, Jett Raines, to **Jennifer and Todd Harrell**, March 18 in Escatawpa, Miss. Father is bass player for rock band 3 Doors Down.

Girl, Brooklyn Leigh, to **Tara and Gary LeVox**, March 21 in Nashville. Father is lead singer for country group Rascal Flatts.

Boy, Romeo Jon, to **Dorothea and Jon Bon Jovi**, March 29 in Trenton, N.J. Father is lead singer of rock group Bon Jovi.

## DEATHS

**Abbie Neal**, 85, of unspecified causes, Feb. 15 in Reno, Nev. Born Esther Amanda McKinnon, she became a national champion fiddler. Neal won the Arthur Godfrey Talent Scouts program before forming Abbie Neal & Her Ranch Girls in the 1940s. She starred in her own shows on Pennsylvania stations WJAC-TV Johnstown and WDTV Pittsburgh before taking her fiddle on the road to such venues as Las Vegas' Golden Nugget and Reno's Harrah's Club. Neal received a star on the Walkway of Stars in Wheeling, W.Va., in 1983 for her contributions to country music.

**Alvino Rey**, 95, of unknown causes, Feb. 24 in Salt Lake City. The swing-band leader who popularized the pedal steel guitar broke in as a player in the dance orchestras of Phil Spitalney, Freddy Martin and Horace Heidt during the '30s. An early proponent of amplified steel guitar, he led his own band in the '40s, featuring charts by top jazz arrangers like Billy May and Johnny Mandel. He recorded under his own name for Capitol during the '50s and was featured on sessions by Dean Martin, Spike Jones, Ella May Morse, Merle Travis and Elvis Presley. He is

survived by three children, six grandchildren and three great-grandchildren.

**Randall "Randy" McDaniel**, 65, of cancer, Feb. 29 in Elmore, Ala. The former keyboardist for gospel groups Melody Masters and the Thrasher Brothers, McDaniel also drove the tour bus for such acts as U2, Amy Grant, Rush and TLC. He is survived by his wife, two sons, one stepson, six siblings and five grandchildren.

**Blake Tiegel**, 37, from injuries sustained in a traffic accident, March 2 in Thousand Oaks, Calif. An amateur poet and sketch artist, he was the son of Eliot Tiegel, who was with *Billboard* from 1963 to 1981, most recently as managing editor. In addition to his father, Tiegel is survived by his mother, stepfather, stepmother, one sister and one stepbrother.

**Anna Carter Gordon Davis**, 87, of respiratory failure, March 5 in Fort Worth, Texas. Davis was a member of the Chuck Wagon Gang and the widow of the late Gov. Jimmie Davis of Louisiana. The Chuck Wagon Gang formed in 1936 and recorded for many years on Columbia Records. Davis was inducted into the Gospel Music Assn. Hall of Fame in 1999.

**Edmund Sylvers**, 47, of lung cancer, March 11 in Los Angeles. As lead singer for '70s family group the Sylvers, the tenor had his first top 10 R&B single with "Wish That I Could Talk to You" in 1972. After signing with Capitol, the Sylvers scored several hits, including the 1975 No. 1 R&B/pop crossover tune "Boogie Fever." The Sylvers later recorded for Casablanca Records. Sylvers released a solo Casablanca album, "Have You Heard," in 1980. He is survived by 11 children, his parents and eight siblings.

**Steve Brodie**, 77, of a heart attack, March 15 in Westwood, Calif. Throughout the '60s, Brodie co-owned the independent Best Record Distributors and Gold Record Distributors, which worked with more than 150 labels including Motown, Swan and Epic. He also co-owned Transcontinent Records Sales and Amherst Records. Brodie opened music retail chain Record Theater with Amherst Records president Leonard Silver and produced and promoted such early rock hits as the Rockin' Rebels' "Wild Weekend."

**John "J.J." Jackson**, 62, of an apparent heart attack, March 17 in Los Angeles. The longtime radio DJ was one of the first MTV

on-air personalities. He began at WBCN Boston in the late '60s, moving to KLOS Los Angeles in 1971. After his five-year stint at MTV, Jackson returned to radio in Los Angeles, most recently as afternoon host of KTWV. He is survived by a daughter and two grandchildren.

**Tom Rivers**, 38, of what is believed to be bronchial asthma, March 20 in Chicago. Rivers began his career in radio as the night jock for WQYK-FM Tampa, Fla., later becoming the station's PD and eventually VP/GM. He also managed sister stations WQYK-AM and WRBQ-FM (now WYUU). While on-air, Rivers won broadcast personality of the year awards from the Country Music Assn. and the Academy of Country Music. In 1997 he won the Billboard/Airplay Monitor Radio Award for program/operations director of the year. He moved to WUSN Chicago as operations manager/morning man before relinquishing his on-air duties last year.

**Johnny Bristol**, 65, of a heart attack, March 21 in Brighton, Mich. A Motown singer/songwriter/producer, Bristol created many of the hits during the mid-'60s and '70s. With Jackie Beavers, he wrote and recorded "Someday We'll Be Together" for Gwen Gordy and Harvey Fuqua's label, Tri-Phi. Diana Ross & the Supremes recorded the song again in 1969. As a writing/production duo, Bristol and Fuqua produced such hits as Junior Walker & the All Stars' remake of "How Sweet It Is (To Be Loved by You)," and Edwin Starr's "Twenty-Five Miles." In 1974 Bristol left Motown to record as a solo artist for MGM Records, where he had the No. 2 R&B hit "Hang on in There Baby," which earned him two Grammy Award nominations. Moving to Atlantic Records in 1976, he scored an R&B No. 5 single with "Do It to Your Mind." Bristol, who was married to Motown Records founder Berry Gordy's daughter, Iris, is survived by three siblings, three children, 12 grandchildren, one great-grandchild and longtime companion Connie Green.

**Roy "Pop" Lewis**, 98, of natural causes, March 23 in Washington, Ga. Lewis was the patriarch of the Lewis Family, a bluegrass gospel group on Thoroughbred Records, a division of Daywind Music Group. A member of the Southern Gospel Music Hall of Fame, Lewis performed with the family group into his '90s and last May at the annual Lewis Family Homecoming & Bluegrass Festival. He is perhaps best-remembered for the song "Just One Rose Will Do."

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# Los Tigres

Continued from page 5

Maybe a song can't resolve a problem, but you can at least let people know about what's not being done. More people can hear a song than will read a newspaper," Hernán says.

## MUSICAL NEWSPAPER

Los Tigres, who specialize in corridos—essentially narratives of true events—are experts when it comes to imparting information.

"When a group like Los Tigres del Norte comes out with a song that is essentially providing the function of a newspaper, it can have a tremendous impact," says Chon Noriega, director of the UCLA Chicano Studies Research Center. Last fall, the center hosted a two-day conference titled "Maquiladora Murders, or Who Is Killing the Women of Juárez?"

Los Tigres del Norte are one of the biggest-selling Latin acts in Mexico and the United States. Four of their albums, including 2003's "Herencia Musical: 20 Corridos Inolvidables" and 2002's "La Reina del Sur," reached No. 1 on the *Billboard* Top Latin Albums chart. Seven albums, dating back to 1994, have been certified gold in the United States (see chart, this page).

"By doing this song, they really will

be informing a large audience, and one that is primarily affected by this," Noriega adds.

That such a commercially successful band would choose to mine political territory is in itself unusual—and risky.

But Los Tigres are regarded as a breed of their own.

"We don't have another act like this on Fonovisa," says José Luis Mogollón, the label's VP of operations. "I don't think there's another artist like that. Period. I think they see themselves as a group that can express the feeling of an entire people. And they can voice it."

"José Pérez León" is No. 28 on the *Billboard* Hot Latin Tracks chart after six weeks.

Although the track is ostensibly a corrido, it is a departure for Los Tigres in its melancholy, slow arrangement and in the vocals, performed by Eduardo, who usually sings the group's ballads.

Fonovisa has also taken a different approach to the album's marketing. Most prominently, the "José Pérez León" video will not air on TV.

Instead, Mogollón says, videos of "José Pérez León" and another track, "No Tiene la Culpa el Indio," will be included on the enhanced CD.

"The notion is to give more value to the CD and present it as something

exclusive," Mogollón says. "It's a deterrent to piracy."

In addition, Tigres lead singer Jorge will, for the first time, be featured in

"Our stories come from what happens around us," Hernán says. "People ask us to sing about specific topics . . . and doing so is part of what we can give, because we know we'll get heard. Somebody will listen."

## SPEAKING FOR THE PEOPLE

Los Tigres may be a band that plays *cumbia*, norteño, ballads and dance fare. But their affinity for social issues goes back to their very beginnings. Their first song that addressed immigration was "Vivan Los Mojados" from 1978. That recording, Hernán says, was a turning point.

"We never imagined people would look at us as spokespersons; as the people who would say what no one dared to say," he recalls. "But suddenly, we were going to interviews, and people were writing that we were 'the voice of the silent people.'"

Although Los Tigres shun the role of political emissaries, they often put their money where their mouth is.

In addition to routine charity work, in the past two years, they have performed three times for U.S. troops stationed overseas.

Most visibly, in 2000, they created the Los Tigres del Norte Foundation to foster appreciation and conservation of Mexican and Mexican-American music.

## Los Tigres del Norte: Roaring up the Charts

Year	Album Title	Latin Albums Chart		RIAA Certification
		Peak	Position	
1994	"Los Dos Plebes"	6		Gold
1995	"16 Kilates Musicales"	39		—
1995	"El Ejemplo"	8		Gold
1995	"Ati Madrecita"	15		—
1996	"Unidos Para Siempre"	3		Gold
1997	"Jefe de Jefes"	1		Gold
1998	"Asi Como Tu"	7		Gold
1999	"Herencia de Familia"	2		Gold
2000	"De Paisano a Paisano"	2		Gold
2001	"Uniendo Fronteras"	1		—
2002	"La Reina del Sur"	1		—
2003	"Herencia Musical: 20 Corridos Inolvidables"	1		—
2003	"Herencia Musical: 20 Boleros Romanticos"	5		—
2004	"Pacto de Sangre"	1		—

the TV campaign supporting the album's release. But instead of exhorting buyers to purchase the album, he takes another route:

"We are the voice of the people. You decide," are his words.

The message sums up what Los Tigres is about.

# Global Biz

Continued from page 5

growth of DVD and encouraging performances in the Australian, U.S. and U.K. markets.

"The performance [for full-year 2003] represents an improvement from the 10.9% drop in value of the market in the first half," UBS analyst Helen Snell says. She adds that seven of the top 10 markets posted better growth rates than UBS' original forecast.

The top 10 markets were the United States, Japan, the United Kingdom,

France, Germany, Canada, Australia, Italy, Spain and the Netherlands.

On a regional basis, all territories except Australasia reported declines. North America, the world's biggest region, registered a 5.9% drop in value to \$12.5 billion.

However, Berman is keen to note that the U.S. market, which accounts for 37% of the world's music sales, experienced a recovery in the last quarter of 2003. That upward motion has continued in first-quarter 2004.

The value of the European market fell 8.7% to \$11.8 billion; Asia was down 9.8% to \$5.8 billion, and Latin America slid 14.4% to \$800 million.

The United Kingdom, Europe's

largest market, showed resilience, but the second- and third-largest territories—France and Germany—fell sharply by 14.4% and 19%, respectively. (A full analysis of the German market appears on page 57.)

"A year ago, France was one of the few countries holding up, and it all fell apart," Dobbis says. "Germany is where it was five years ago. Fortunately, there is Great Britain."

Aside from France and Germany, many European markets posted double-digit value declines: Belgium (down 10%), Greece (10%), Denmark (12.5%), Ireland (15.4%), Portugal (12.3%), Sweden (14.7%) and Switzerland (12.3%).

Eastern Europe was all over the

map. Some countries—Russia, Ukraine, Romania and Croatia—posted gains in value, while Bulgaria, Slovenia, Estonia and Poland were negative.

"Russia, clearly, is still a hot spot [for piracy]," Berman says. "There has been no satisfactory development in Russia. We're still waiting for change in the copyright law there. Factories continue to operate, we get a lot of promises, but we haven't had any substantial developments."

Many executives see potential in Eastern Europe. One of them is Joe Cokell, CEO of Sanctuary Records Group. "It is a region that works well for us. We are not scared of doing business there," he says. "We see growth in these territories and opportunities for our catalog."

Latin America suffered from bad economic conditions and rampant piracy. Mexico and Brazil, which have both been among the top 10 markets in the past, were among the hardest hit. Berman calls the situation in Mexico an "unhealthy development."

"In both those places, quite frankly, it is a question of physical piracy—markets are being overwhelmed," Berman says.

In the Asia-Pacific, some countries—China, Malaysia, the Philippines—reported growth in 2003, but the region's top market, Japan, underperformed. It is the fifth consecutive

The foundation's first gift was a \$500,000 commitment given to UCLA's Chicano Studies Research Center. It is being used to digitize an enormous collection of historical Spanish-language recordings.

Through the years, Los Tigres have recorded countless songs about issues affecting Hispanics. They commission much of the material—Los Tigres don't write their songs—in response to specific issues or stories.

As influential south of the border as they are in the United States, Los Tigres are generally recognized as a band that revolutionized the corrido tradition.

Although corridos date back to the Mexican revolution, they traditionally dealt with historic and often heroic figures. Los Tigres gave them a twist, daring to talk about contemporary subjects and people no one had addressed before.

"They've been able to touch on subjects that no other bands bother with," Los Angeles Times Latin music writer Agustin Gurza says. "And yet they have a knack for picking songs people love."

The hope is that "Las Mujeres de Juárez" will fall into both those categories.

Investigations of the crimes have accelerated since president Vicente Fox took office, and people from Juárez have begun to speak openly about the murders in recent years.

But, many say, Los Tigres' attention to the subject will put more of a focus on the case.

# AFIM

Continued from page 6

The forum, which will include indie labels, distributors, manufacturers and retailers, will serve as a focal point for ongoing indie issues.

NARM senior director of marketing and communications Susan L'Ecuyer says, "We anticipate that we will again be working with the independent community in the same [way] that

we've worked with AFIM in the past."

Organizers of the proposed new indie group are ramping up for a key April 26 meeting at SoHo House in New York (*Billboard*, April 3).

"We want to work out the financial side," Bleakley says. "We want to get it sorted out."

Planners hope to style the group along the lines of the United Kingdom's advocacy-oriented Assn. of Independent Music (AIM).

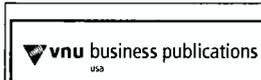
That body took a major role in pushing for MTV Networks Europe's new three-year deal with European indie

labels on video royalties.

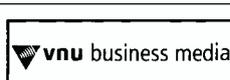
"What AIM has achieved in the U.K. is what we want to establish here," Bleakley says.

Tommy Boy Records chairman Tom Silverman, a former long-term member of AFIM's board, is also taking an organizational role in the new group. AIM and the Recording Industry Assn. of America are actively involved in discussions regarding the startup.

Such prominent indie labels asTVT, Matador and Koch and major-distributed firms like V2 and Wind-up have been approached to join the group.



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# 'Song Plays Is The Ultimate Test For The Health Of Subscriptions'

BY BRIAN GARRITY

One year after the launch of Apple Computer's iTunes Music Store, buzz continues to build about the growth of digital music sales.

In first-quarter 2004, consumers bought more than 25 million downloads, according to Nielsen SoundScan, a number that is expected to grow steadily over the course of the year.

But to hear Rob Glaser tell it, downloads are not the whole story.

While the chairman/CEO of Seattle-based RealNetworks says he expects the new RealPlayer Music Store to quickly emerge as the No. 2 retailer of à la carte digital singles, much of his focus remains on the subscription side of the digital music market.

"He's a leading-edge innovator at the forefront of new business models," John Rose, EMI Group's executive VP, says of Glaser. "He's been a clear driver of the whole subscription approach."

Real, which acquired the Rhapsody subscription service in April 2003 for \$36 million, claimed more than 350,000 Rhapsody and premium radio subscribers by the end of 2003. Glaser says the launch of the Real music store, coupled with such Rhapsody distribution partners as cable giant Comcast, should drive the company's subscription business even higher in the year ahead.

**Q:** Slightly more than one year ago, few companies were aggressively targeting digital music. Today we see Real, Apple, Sony, Wal-Mart, Roxio, MTV, Virgin and others either in or looking to get into this market. What has changed?

**A:** First and foremost, it all starts with the content. It took the labels probably three years from the time they got serious about it to clear a critical mass of content, and it took the industry the same period of time to create consistent licensing programs so companies such as ourselves could get access to the content. There had to be economic arrangements set up across the entire food chain, including songwriters and publishers and labels and distribution companies.

**Q:** What role has the recording industry's litigation strategy had in the development of the market?

**A:** In the context of having compelling legitimate services and broad content availability, having the enforcement energy raised has been important. The industry could sincerely say to consumers: "Here's what we don't want you to do" and at the same time say, "Here's what we do want you to do. It's reasonably priced, it's comprehensive and it gives you broad functionality."

**Q:** Real has been active in this space during the past 12 months. What's been the biggest development for you?

**A:** In the past year, it's been the decision to join forces with the Rhapsody team. It was a springboard for many, many things. We had a broad distribution platform and a music-hungry audience. At the time, we had distributed RealPlayer to over 300 million unique users around the world.

The Rhapsody team had built the most compelling service out there, but they didn't have their own distribution platform. We also had a common vision with the Rhapsody team in San Francisco that 2003 was the year that digital music was going to come together. So it was one of these hand-in-glove situations.

**Q:** How did the launch of iTunes change the way people looked at the digital music market?

**A:** It changed things in two ways. It meant you now had somebody with a big advertising budget promoting digital music. Apple was doing a level of advertising and marketing that only made sense in the context of the several-billion-dollar-a-year Macintosh franchise. It propagated the idea that legitimate services could be cool and fun.

The second thing Apple did was focus the market on exactly one way of doing something: the store model.



## The Last Word

A Q&A With Rob Glaser

### Rob Glaser: Career Highlights

2004: Real launches RealPlayer Music Store.  
2003: Real acquires listen.com and the Rhapsody Internet jukebox service.  
2001: Named interim CEO of MusicNet, which Real founds with a consortium of major labels.  
1999: Real introduces RealJukebox.  
1997: Progressive Networks changes name to RealNetworks and goes public.  
1995: Progressive Networks introduces RealAudio 1.0, Web's first streaming audio format.  
1994: Forms Progressive Networks in Seattle.  
1983: Graduates from Yale University with bachelor's and master's degrees in economics and a bachelor's degree in computer science. Joins Microsoft at age 21.

**Q:** As the operator of a subscription business, are you concerned about the general preoccupation with downloads?

**A:** Having the guy who is making the biggest investment in the market not be focused on our part of the business, and creating an overall halo effect that we benefit from is great. That means that when people graduate to subscriptions, we're the most logical place to go.

But it does mean the educational challenge is higher. We have to educate consumers and educate the market that it's not all just going to be the store model.

Also, it's a new model. It's not just the digital equivalent of what people have been doing in the physical world for years. So it takes a little longer to get the concept to sink in. The good news is: When it does sink in, it really resonates.

**Q:** Do you think the music industry understands the subscription concept and its potential as a revenue generator?

**A:** We're closing in on 1 million subscribers in the U.S. as an industry. [Real was] at 350,000 subscribers at the end of the year, and we expect to be well up from that when we put numbers out in April. Getting to that level will get more people questioning: What are the benefits of subscription vs. what are the benefits of the à la carte purchase model? From a music industry standpoint, it's a great way to go in terms of delivering a consistent, long-term revenue relationship.

**Q:** Does the subscription business need more performance metrics so the industry can understand its value?

**A:** Having metrics that everyone in the industry standardizes on will help get people to understand the model of subscription services as an additive model to the store model.

The thing that the industry should care most about is song plays. There are a couple of different denominators for how the industry gets compensated. But song plays is the ultimate test for the health of subscriptions, because if people have a bunch of dormant subscriptions but they aren't using them, the business isn't going to scale up.

**Q:** What do you see as the prospect for portability of subscription music? There is talk that iPod-like devices for subscription music could start hitting the market in the next year.

**A:** It's a logical next step. But just because it's logical doesn't mean the industry is going to get there quickly. [It's generally accepted] that the 99-cent thing is an adequate price if you are cannibalizing physical demand. But if people go for subscriptions, and you look at the price you'd have to offer a subscription at—maybe it's not \$10 a month; maybe it's \$15 or \$20, but certainly not \$50 a month—the price per song is much lower.

That's already business that's being lost to the pirates. But this is one of those areas where the industry hasn't quite reached common ground.

**Q:** You launched the Real download store at the Consumer Electronics Show. Why are you keeping the à la carte business separate from Rhapsody?

**A:** Subscription and à la carte are different metaphors, and what we've found is that the best products have really simple metaphors. When you try to blur the two metaphors, it's confusing. You don't have 100% of the catalog available for both rights. Rhapsody is closing in on 600,000 tracks available; the music store has 500,000 tracks. If you don't have consistent rights, you have to explain to the user what they can do with the content.

**Q:** What is the relationship between downloads and subscription offerings?

**A:** Using our store as an on-ramp to subscriptions is working even better than we expected. You go in a context that you're buying tracks for a dollar, then you're giving people the opportunity to try Rhapsody from seven to 14 days depending on the promotion, and the conversion rate on that is terrific. These are active music users, and of course, with Rhapsody, if you like songs you can still buy them and we give you a club discount. So the formula is working, the mix is working.

A black and white dog, Jasmine, is shown in a state of distress, caught in a metal trap. The dog's head is crushed against the metal bars, and its body is contorted. The background is dark and blurry, suggesting an outdoor setting. The image is framed by a blue border.

# Dear Beyoncé:

Your many fans at PETA are saddened that you've ignored repeated appeals calling your attention to the way minks, foxes, and chinchillas are gassed, strangled, and electrocuted on fur farms for your wardrobe. Perhaps the story of this beloved family dog, Jasmine, recently caught by a fur trapper, will prompt you to have a change of heart about wearing real fur.

Jasmine, a black-and-white springer spaniel, was sniffing around near her home in Wisconsin when she unwittingly stuck her head into an unmarked Conibear trap. She yelped frantically as her head was crushed, and her teenage owner, Tyler, was unable to do anything to save her life when he found her struggling. She died in his arms. Fur trappers, who place traps in public areas across the country, call Jasmine and other unusable dogs and cats routinely caught in traps "trash" animals. When you wear a fur coat, collar, or cuff, you are supporting unimaginable cruelty.

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