

RISING STAR
Toby Lightman
See Page 5

Billboard

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HOT SPOTS



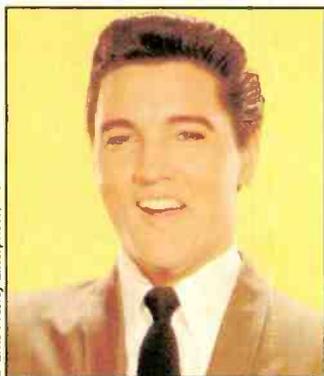
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The National Basketball Assn. and ESPN place Black Eyed Peas' "Let's Get It Started" into promo spots for the playoffs.



17 Harem Wows 'Em

Sarah Brightman's Harem world tour has thus far racked up \$15 million in gross ticket sales.



33 A Little More Invocation

Elvis Presley's first gospel hits compilation debuts in the top 10 of the *Billboard* Christian music chart.

A&R

Squeezed By Costs, Scouts Increasingly Scour The Net

BY MELINDA NEWMAN

LOS ANGELES—Note to bands: You never know who might be lurking on your Web site.

As A&R executives look for more efficient ways to sign acts than traveling to every port, many are turning to the Internet.

"If I had the opportunity to solely use the Internet to do my band research, I would," Atlantic Records VP of A&R John Rubeli says.

Rubeli, along with a number of other A&R executives who

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Alexandre Kapranos' band Franz Ferdinand was the subject of a recent bidding war.

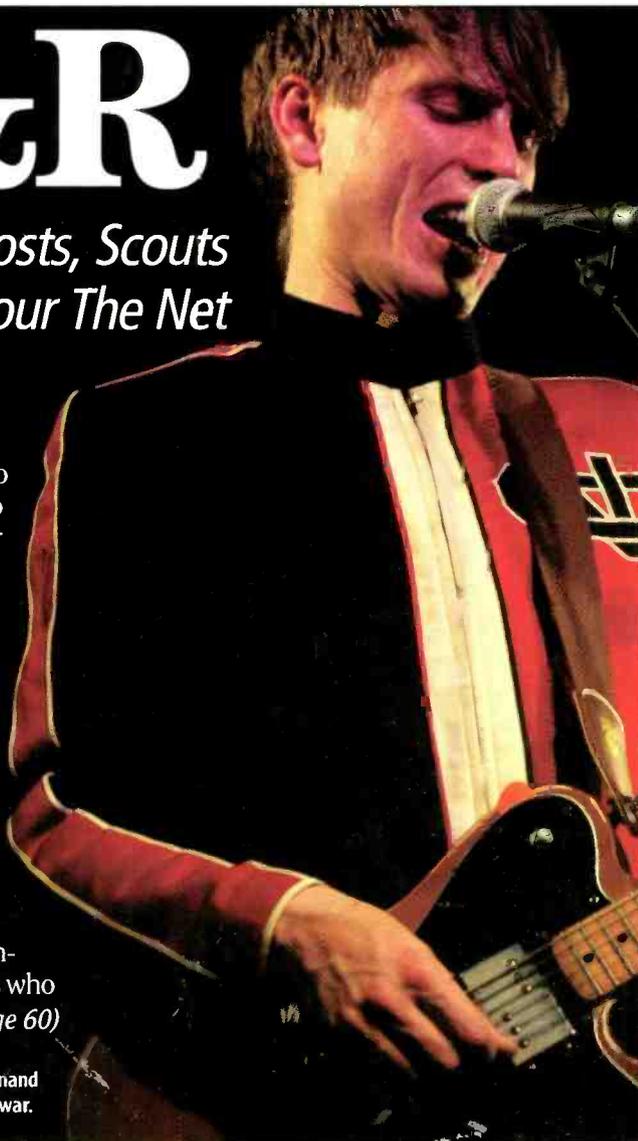


Photo: Tim Whittby/WireImage.com

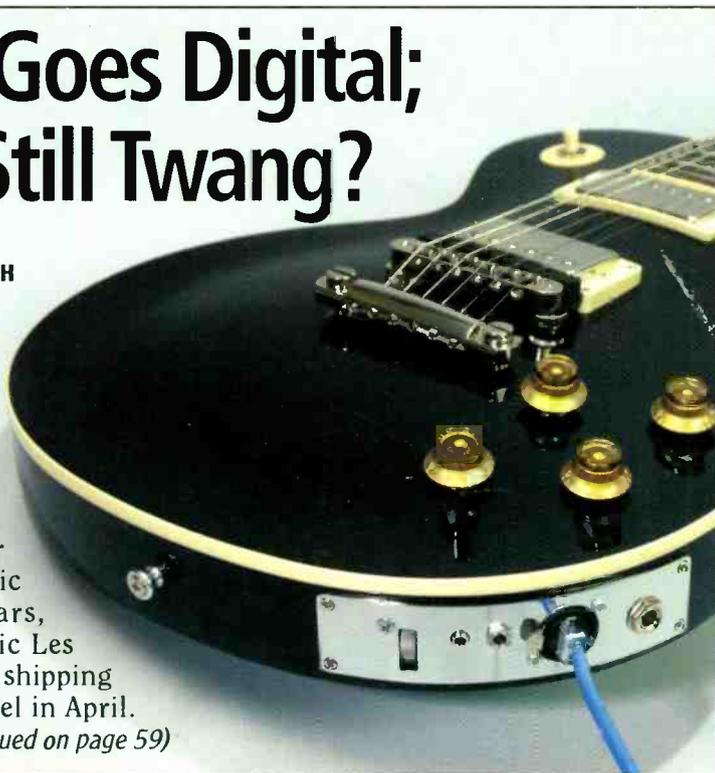
Guitar Goes Digital; Will It Still Twang?

BY CHRISTOPHER WALSH

NEW YORK—The digital revolution has invaded one of the last bastions of the analog music world—the guitar.

Gibson Musical Instruments, maker of legendary electric and acoustic guitars, including the iconic Les Paul, is set to begin shipping its new digital model in April.

(Continued on page 59)



New Face Of Music Emerging

Atlantic Slims Down

BY ED CHRISTMAN

NEW YORK—The wrenching round of layoffs at Atlantic Records Group this week should yield a far sleeker company capable of generating about \$400 million in revenue, according to company sources.

The merger of the Atlantic Group and the Elektra Entertainment Group has been an "incredibly grueling process," says co-chairman/COO Craig Kallman, formerly co-president of Atlantic.

(Continued on page 61)



COHEN

EMI Wins High Fives

BY EMMANUEL LEGRAND

LONDON—The financial markets are loudly applauding EMI Group's latest restructuring plan.

In the hours following the company's March 31 announcement of significant cost-saving measures, EMI's shares rose sharply, closing up 7% on the day.

EMI's plan includes the outsourcing of manufacturing in Europe and the United States, the restructuring of its labels and sharp cuts in its artist roster around the world.

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CECILLÓN

Congress Steps Up

BY BILL HOLLAND

WASHINGTON, D.C.—In a week that saw continuing cuts at major labels, both houses of Congress finally went to bat for the record industry.

In an effort to stem peer-to-peer piracy, House lawmakers sent a multipronged copyright protection bill to full committee this week, and Senate leaders introduced a bill authorizing the

(Continued on page 60)



HATCH



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ATTARRIUS NORWOOD • MISSISSIPPI VALLEY STATE (SWAC)

ALLSTAR COACHES

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Harold Ellis
Rick Mahorn
Caldwell Jones

OTHER WEEKEND EVENTS:

FRIDAY, APRIL 23

SLAM DUNK, FREE THROW, THREE POINT, STEP SHOW, CHERELLE AND ALEXANDER O'NEAL KICKOFF CONCERT

SATURDAY, APRIL 24

CHEERLEADING, DANCE GIRLS, DRUMLINE COMPETITION, GIRLS ALLSTAR GAME 5:30, MENS ALLSTAR GAME 7:30

HALFTIME PERFORMANCE BY NIVEA & LIL SCRAPPY

SUNDAY, APRIL 25

2004 WORLD BASKETBALL ASSOCIATION MENS DRAFT



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ADÁN "CHALINO" SÁNCHEZ

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ALEJANDRO ESCOVEDO

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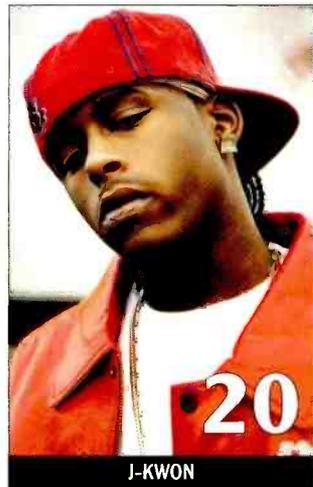
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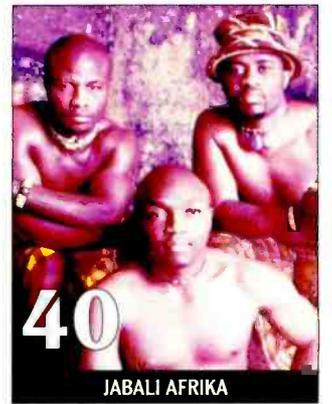


J-KWON

QUOTE OF THE WEEK

Recording artists need to unite as one voice for one day, preferably with Ted Turner's news vans everywhere.

DAVID FAGIN
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JABALI AFRIKA

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HIGHLIGHTS

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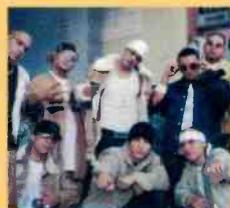


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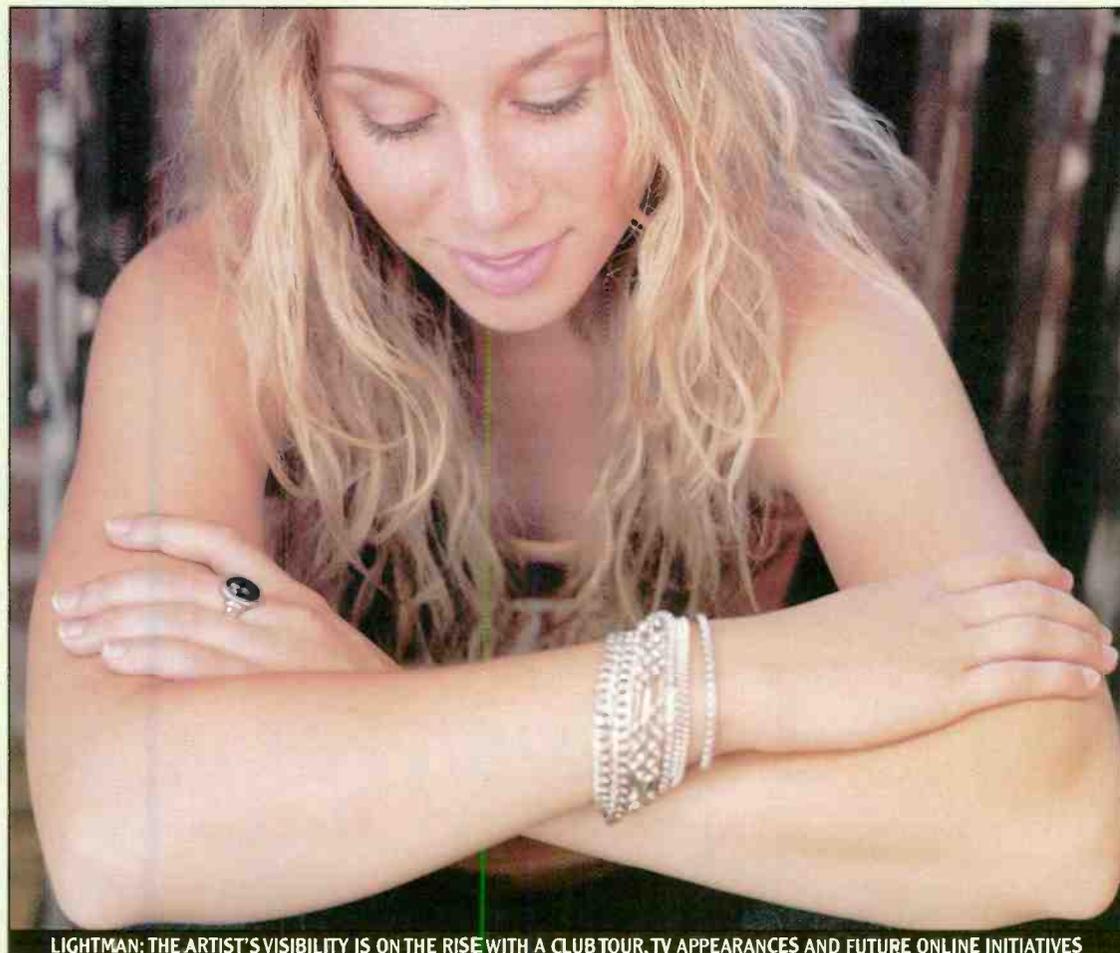
OCEAN DRIVE





Upfront

TOP OF THE NEWS



LIGHTMAN: THE ARTIST'S VISIBILITY IS ON THE RISE WITH A CLUB TOUR, TV APPEARANCES AND FUTURE ONLINE INITIATIVES

That Thing She Does

Toby Lightman Shows She Has Heavyweight Potential

BY MICHAEL PAOLETTA

Despite a crowded field for singer/songwriters, Toby Lightman appears poised for a breakthrough.

Performing to packed houses in New York and Los Angeles and at the South by Southwest Music Conference in Austin, Lightman has struck a chord with her new-found fans.

What's more, listeners have been embracing the songs from Lightman's Lava Records debut album, the soulful and captivating "Little Things" (see review, page 31).

The week before the disc's March 30 release, "Little Things" was the fourth-most-downloaded album at the Apple iTunes Music Store. The online version, which sells for \$7.99, includes acoustic bonus tracks.

"Toby has it," Lava president Jason Flom says. "She's a force of nature live."

When she's onstage, she kicks ass. And people take note." Lava senior VP Lee Trink adds, "People who see Toby live cannot believe the voice is coming from her. She's five foot nothing. Like others, I keep wondering, 'Where does that voice come from?'"

A similar reaction is occurring on the retail front.

"Toby has it. She's a force of nature live. When she's onstage, she kicks ass. People take note."

—JASON FLOM, LAVA

Earlier this year, Lava sent "Little Things" CD samplers to key retail chains and independent accounts.

Greta Perr, co-owner of the new Future Legend store in midtown Manhattan, says response to the music has been positive. "The first time I played the sampler, every customer in the store looked up and wanted to know what it was," she says.

She continues, "At that second, I had one thought: Toby Lightman has the potential to be huge."

Produced by Peter Zizzo—who was instrumental in the careers of Vanessa Carlton and Avril Lavigne—"Little Things" is equal parts pop, folk, hip-hop and soul.

It is the type of collection that invites comparison to recordings by the likes of Alana Davis, Mary J. Blige, Sheryl Crow and Lauryn Hill.

"It's funny," Lightman says, "everyone is always comparing me to someone else. But I don't see myself as fitting into any particular spot. I'm just being me."

"Today, it's hard to get 100% original anything," she adds. "Everyone can be influenced by something else, but it's not 100% of who they are. It's the combination of

(Continued on page 59)

Usher Gusher! Sales Top 1M

BY GAIL MITCHELL

Claiming first-week sales of 1.1 million, Usher's "Confessions" catapults the singer/songwriter into pop and R&B chart history.

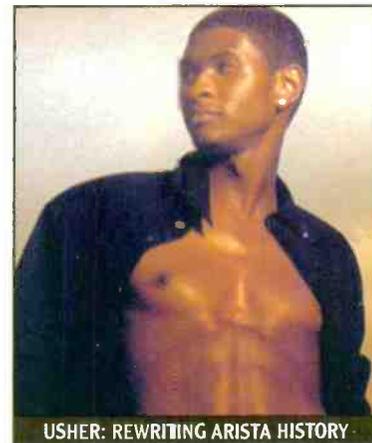
Debuting at No. 1 on The Billboard 200 and on Top R&B/Hip-Hop Albums, the Arista release also wrests the crown for the biggest sales week of 2004 from Norah Jones.

Jones' sophomore Blue Note release, "Feels Like Home," bowed atop The Billboard 200 six weeks ago, posting sales of 1.02 million units.

This one-two sales punch marks the first time since 2000 that more than one album has surpassed 1 million in weekly sales in the same year.

Coupled with the positive sales upturn in the fourth quarter of last year, is this a signal that the industry is indeed rebounding?

"As clichéd as it sounds, the Usher and Jones albums basically say, 'Good music, marketed properly, still sells,'" says Sonya Askew, urban music buyer for the Musicland chain. "This should make retailers optimistic about other



USHER: REWRITING ARISTA HISTORY

new releases."

Among projects still coming in 2004 with encouraging buzz are albums by rap group D12, producer/artist Mario Winans and No Doubt frontwoman Gwen Stefani.

Going up against Usher's "Confessions" next week is Janet Jackson's "Damita Jo," which hit stores March 30. Early predictions place Jackson's album at around 400,000 units (see "A (Continued on page 59)

P2P Users Sued In IFPI Blitzkrieg

BY EMMANUEL LEGRAND

LONDON—The International Federation of the Phonographic Industry expects legal action targeting "serial uploaders" to deter file sharers.

On March 30, the international trade body and the recording industry associations in Denmark, Germany, Italy and Canada launched legal action against 247 individuals who allegedly are illegally file sharing music.

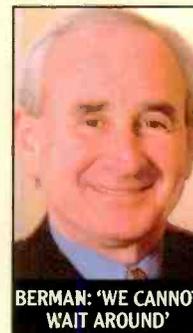
There already has been some spo-

radic litigation in several countries, but this is the IFPI's first mass action. It echoes the Recording Industry Assn. of America's strategy in 2003.

"This is the start of an international campaign against copyright theft," IFPI chairman/CEO Jay Berman tells *Billboard*.

Berman says the legal action comes after an awareness campaign throughout Europe. But he adds that only legal actions have a deterrent effect on file sharers, as was

(Continued on page 59)



BERMAN: 'WE CANNOT WAIT AROUND'



JAMIESON: USING WARNINGS FOR NOW

Lollapalooza Tries Two-Day Format

BY RAY WADDELL

After an uneven return in 2003, Lollapalooza 2004 will hit the road in July with a two-day format and a more diverse musical lineup.

Confirmed acts for this year's run include Morrissey, the Flaming Lips, Sonic Youth, String Cheese Incident, Modest Mouse and the Polyphonic Spree. More announcements are expected shortly (billboard.biz, March 27).

Tour founder Perry Farrell will also be involved, either as a DJ or host or both. His band, Jane's Addiction, is not expected to be on the bill.

"The only theme to the whole thing is eclectic music not driven by the commercial marketplace," says Marc Geiger, agent for Lollapalooza at the William Morris Agency, one of the founders of the festival with Farrell.

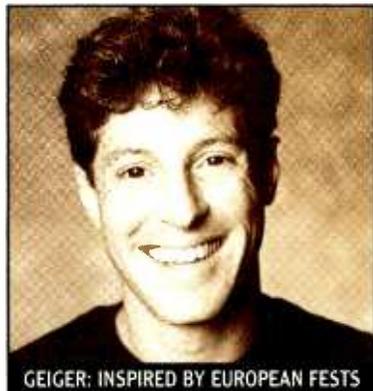
"Lollapalooza is different from year to year, if you look at it historically," Geiger says. "Some years it was more indie, some years more dark."

Two days means more bands, Geiger points out. "There are just too many great bands, and the one-day rock festival with 13 acts format has been co-opted by the radio shows," he says.

"What we're doing is more akin to the great European festivals that originally inspired Lollapalooza, as well as [events like] Coachella and Bonnaroo," he adds. "The two-day

format will once again differentiate Lollapalooza from what everybody else is doing."

The pioneering rock festival returned in 2003 after a five-year absence and grossed \$13.7 million from 25 shows reported to Bill-



GEIGER: INSPIRED BY EUROPEAN FESTS

board Boxscore.

High production costs led to the cancellation of two shows at non-traditional venues on last year's route. But most dates performed relatively well, though a reported price tag of \$500,000 made profits hard to come by for promoters.

Since 2003 was somewhat less than a home run, why come back with a two-day fest?

"This year has nothing to do with last year," says Geiger, who did not work on the '03 festival. "We're moving forward and offering more value. Ticket prices [will] come significantly

down from last year."

Sources also say that promoters are getting two days for the price of one, which Geiger would not confirm.

Geiger also declined to comment on who the promoters would be for Lollapalooza 2004. Last year, Clear Channel Entertainment promoted the majority of dates.

The 2003 lineup featured Jane's Addiction, Queens of the Stone Age, Incubus, Audioslave, the Donnas and A Perfect Circle, among others.

Farrell launched Lollapalooza in 1991, with a lineup of Jane's Addiction, Nine Inch Nails, Ice-T/Body Count, Living Colour, Butthole Surfers and Rollins Band.

According to Billboard Boxscore, the tour's best year was 1994, when it reported more than \$21 million in grosses.

The year prior to the tour's hiatus was its weakest run, with \$7.4 million reported from 24 shows in 1997 with Snoop Dogg, Korn, Tool, Tricky and others. Seven years later, Korn and Snoop are out together again, this time on this summer's Projekt Revolution tour with Linkin Park and the Used.

Meanwhile, Bonnaroo, set for June 11-13 in rural Manchester, Tenn., is still short of a sellout, though organizers say last year's gross of \$11.5 million has already been surpassed. Bonnaroo increased its capacity and ticket price for 2004.

European market in 2004.

Connect aims to compete with iTunes and Napster and their à la carte sales model. However, its selling point is the consumer technology required to access the service.

According to Sony, Connect will sell songs for .99 euros (\$1.20) per track in the Continental markets and for £.79 (\$1.40) per song in the United Kingdom.

The repertoire for the three launch markets will be a mix of local and international songs. Connect



ASHCROFT: SME IS INCLUDED

plans to offer 300,000 tracks from major labels and independents.

Robert Ashcroft, SNSE's U.K.-based senior VP, says those majors will include sister company Sony Music Entertainment. He declines to disclose if other majors have signed on or to reveal details about other copyright agreements.

Connect's European service will kick off after its U.S. introduction sometime this spring, Ashcroft says. He declares, "We're confident of our launch in June."

"It is a legitimate download service that enables consumers to buy on a per-song basis. And it is integrated into a range of Sony audio devices," Ashcroft says.

To buy digital recordings from Connect, the subscriber will need a PC with Microsoft's Windows Media operating systems, starting from the Windows 98 version or newer. So far, no plans to make it compatible with Apple's Macintosh computers have been unveiled.

Songs on iTunes are compressed for downloading in a pro-

(Continued on page 47)

A LOOK AHEAD

Jackson Reveals Play For No. 1

BY GEOFF MAYFIELD

LOS ANGELES—Janet Jackson has a shot to land her sixth No. 1 album on The Billboard 200, but current champ Usher might bar the door.

Based on retailers' first-day sales, chart watchers estimate Jackson's "Damita Jo" (Virgin) will draw 375,000 to 400,000 sales in its first week. A source close to the project says it could end up in the range of 425,000 to 450,000.

The album has been under a media spotlight since Jackson ignited debate about decency standards when her right breast was exposed during halftime at this year's Super Bowl.

Albums that start large, as Usher's "Confessions" (Arista) does with its 1.1 million-unit bow (see story, page 5), tend to fall by 50% to 60% in the second week.

Such a drop would yield a still-strong 438,000 or more for Usher.

Although radio has accorded tepid play to the first two tracks from Jackson's album, her all-out TV assault with release-week visits to "Late Show With David Letterman," "Good Morning America" and "On Air With Ryan Seacrest" could help her overtake Usher.

Behind that tug of war, sales watchers think Lil Flip's "U Gotta Feel Me" (Columbia) will clear 200,000 copies.

Three other titles from the March 30 slate could beat 100,000, which would mark the second straight week that five or more titles debut in The Billboard 200's top 10.

Aerosmith's "Honkin' on Bobo" (Columbia) looks good for 150,000 copies, while rapper J-Kwon's "Hood Hop" (Arista) and Eric Clapton's "Me and Mr. Johnson" (Duck/Reprise/Warner Bros.) are on target for 100k or more. The Clapton and Aerosmith sets already see early bows on Top Blues Albums (see Over the Counter, page 49).

VSDA Creates Division For Indies

BY MARGO WHITMIRE

Independent video retailers are lauding the Video Software Dealers Assn.'s decision to spin off a division for its indie members.

Announced March 29, the new, separate iGroup division will oversee all VSDA programs and services relating to the needs of independent video retailers (IVRs).

Legislative issues concerning all members will still come under the purview of the VSDA.

For years, the VSDA's indie ranks have been shrinking, and the move is an effort to stem the tide.

Mick Blanken, a VSDA member and owner of Delaware, Ohio's Super Hitz, says he does not know if iGroup will succeed in attracting more IVRs, but the organization is "setting their goals properly" in making the move.

"Since they're not going to be concentrating on the political aspects," he says, "they can concentrate on providing benefits and services that will increase their value to [IVRs]."

An elected board of trustees will govern the body. The board will operate separately and autonomously from the VSDA.

One iGroup board member, Ken Dorrance—owner of Alameda, Calif.'s Video Station—says his goal is to dou-

ble IVR memberships during the next three years.

He says that independent memberships have dropped to slightly more than 700 from 2,200 in the past five to six years.

Dorrance notes that the VSDA board has blamed the decline on the number of companies going out of business. "But there are a lot of people I know personally that are out of the organization because they felt that they were misrepresented by VSDA," Dorrance says. "Those are the people I'd like to get back in the fold."

The iGroup will have exclusive control over allocated funding from VSDA dues and other revenue sources, like trade events. The organization's interim chairman, Mark Vrieling, expects to announce a staff of about four shortly.

VSDA president Bo Andersen said during March 29's media call that the creation of a separate entity will strengthen VSDA as a whole.

"We've built our trade events on our IVR memberships, and we need and want to address their needs in the most particular, market-driven ways so we can represent the whole of the industry."

The new division officially launches at the VSDA convention July 14-16 in Las Vegas.



ANDERSEN: ADDRESSING INDIES' NEEDS

Sony's Euro Service

Major Eyes Crowded Field With Windows-Based Store

BY JULIANA KORANTENG

LONDON—Sony is targeting the European market with its planned Sony Connect online music service.

Launching in June through its Sony Network Services Europe (SNSE) division, Connect will initially target consumers in the United Kingdom, Germany and France.

Several other major players already have designs on the space. Apple's iTunes Music Store, Roxio's Napster and RealNetworks' Rhapsody have all pledged to enter the

AN OPEN LETTER TO FILE-SHARERS



Dear File-sharers,

What is becoming increasingly clear is that the great majority of you truly feel no guilt about the "sharing" of what I have created and own -- my music. You have lumped together many professions (artists, songwriters, engineers, producers, publishers, etc.) into one big ugly corporate caricature -- a rich and corrupt industry that can be stolen from remorselessly. Additionally, in your "yes, Virginia, there is a free lunch" mentality, you have unthinkingly devalued songs to the extent that you perceive them as trifles -- something of little value to be partaken and enjoyed at no cost. Moreover, you have unfairly condemned me and my record industry peers for bringing the law to bear against you. In classic "blame the victim" reasoning, you lay the responsibility for my losses at my feet, saying, in essence, that the problem is not your theft, but rather my inability to prevent it.

Well, file-sharers, I righteously say "bull." I, songwriter/publisher, labored for years to create those songs, and I really do legally own them. I -- not you -- have the right to control what happens to them, a right your technology does not trump. You are dead wrong to simply give my songs away and undermine my only chance to profit from my creations. Don't tell me that I should gracefully pardon your hand in my pocket. Don't insinuate to me that, because your thievery is so facile, perhaps I should find some other way to make a living. Your "hobby" is taking the bread off my table, and I have every right to use any and all legal means possible to discourage your destructive practices.

Let us come together. You often love what I create, and I need to make a living. I have been trying for several years now to find a way for us both to be happy -- where you can easily acquire my songs and I can be justly rewarded for my creativity. Try as I might, however, thus far I have been unable to find a way to compete with "free". You must help me.

First, you must wake up from your fantasy that songs should rightly be free, and that no one is being hurt by your theft. I and all my fellow songwriters (among others) are seeing our futures seriously threatened. Second, you must "raise your consciousness" to where you understand that a career in music is brutally serendipitous and difficult to maintain. The ability of artists and songwriters to have any kind of dependable, longer-term, income is entirely linked to their ability to control their copyrights. Without copyright protection, aspiring artists and songwriters had best not ever consider quitting their day jobs.

Finally, you must realize that in real life you really do get what you pay for. If you won't pay for music, you will soon be receiving a product commensurate with your thriftiness. A society that doesn't value a commodity enough to pay for it will soon see the creation and production of that commodity cease.

A handwritten signature in black ink that reads "Hugh Prestwood". The signature is written in a cursive, flowing style.

Hugh Prestwood is the award-winning songwriter of 1993 NSAI Song of the Year and 1994 Emmy winner (Outstanding Individual Achievement in Music and Lyrics) "The Song Remembers When," 1991 BMI Song of the Year "Hard Rock Bottom of Your Heart" and other number one country hits including "The Moon Is Still Over Her Shoulder" and "The Sound of Goodbye." The BMG Music Publishing songwriter's top five singles include "On The Verge" and the Grammy-nominated "Ghost In This House."



Advertising space provided by Billboard.
Stop Music Piracy!

New Indie Taps Older Acts

BY CHRIS MORRIS

LOS ANGELES—Five music-industry veterans have established Sovereign Artists as a self-defined “artist-friendly” independent label aimed at upper-demographic listeners.

Santa Monica, Calif.-based Sovereign bows in late June with “Jupiter’s Darling,” the first studio album by Heart in 11 years.

Sovereign principal and seasoned vocalist Tommy Funderburk says, “We wanted to go to those artists that have an established fan base, and those [fans] tend to be slightly older.”

Other executive members of Sovereign’s team include former Warner Bros. Records VP of national sales Charlie Springer and former House of Blues in-house counsel Geoff Cline.

Rounding out the founding staff are Ken LeMunyon, who previously held key finance positions at Hollywood Records and Warner Bros. Records, and Internet marketing specialist Paul Angles.

EXCLUSIVE

Synergy Distribution, an indie firm with offices in Denver and New York, will handle U.S. distribution for Sovereign.

Sovereign will announce international distribution plans shortly.

The second Sovereign release, a tribute to Buddy Holly’s band the Crickets, will be issued in late July. The collection will include tracks by Eric Clapton, Phil Everly, Graham Nash and the late Waylon Jennings.

An album and DVD by jazz key-

boardist and bandleader Don Grusin is set for mid-August.

“We’re trying to be genre-agnostic,” Funderburk says. “We would like to just concentrate on good music.”

Sovereign will probably release five albums in 2004, according to Springer.

“The focus of the music business today is really more of a teenage core audience,” he says. “We recognize that the generation that invented rock’n’roll is being underserved.”

Springer says, “We are setting ourselves up to make less money than the artist in all of our deals. We are offering higher royalty rates, and we are also licensing records, as opposed to owning them outright.”

Sovereign licenses its titles for a seven-year period, after which rights to the masters revert to the acts.

Surf Icon Jan Berry Dies At 62

BY CHRIS MORRIS

LOS ANGELES—For a time in the ‘60s, Jan Berry’s music embodied the romance of Southern California’s surf and the lure of its open highways.

Berry, half of the hitmaking duo Jan & Dean, died March 26 after suffering a seizure at his home in L.A.’s Brentwood neighborhood. He was 62.

Before a serious 1966 car crash sidetracked him personally and professionally, Berry racked up a run of sun-splashed pop hits with his vocal partner, Dean Torrence.

Berry grew up in West L.A. and met Torrence in junior high school. The pair formed a band, the Barons, with some other locals destined for fame—future Beach Boy Bruce Johnston and drummer Sandy Nelson (“Teen Beat,” “Let There Be Drums”).

A couple of singles billed to “Jan & Arnie” hit for Berry and Torrence in 1959 on singer/actress Doris Day’s Arwin label.

The singers scored a couple of minor chart entries as Jan & Dean on Herb Alpert’s pre-A&M label Dore. But they had their biggest success on Liberty, where they cut the surf and hot-rod songs that made them famous.

In 1963, the anthem “Surf City” reached No. 1 on the *Billboard* Top Pop Singles chart; during the next year, the pair reached the top 10 with “Drag City,” “The Little Old Lady (From Pasadena)” and the grimly prophetic “Dead Man’s Curve.”

On April 12, 1966, Berry slammed his Corvette into a parked car not far from the treacherous Sunset Boulevard stretch he sang about in his ‘63 hit.

After emerging from a 10-month coma, Berry began a protracted and painful rehabilitation.

Miraculously, Berry resumed performing onstage and released a solo album in



JAN BERRY

1998.

He is survived by his wife, Gertrude; his parents; three brothers; and three sisters.

Billboard Bows In S.F.

Scott Banerjee Anchors Technology Bureau



BANERJEE: NEW ADDITION

Scott Banerjee, a freelance journalist whose work has appeared on CBSMarketwatch.com, in the San Francisco Chronicle and other publications, has been named to helm *Billboard*’s new San Francisco bureau.

Banerjee, a graduate of Brown University and the Gillman School in Baltimore, was also founder, editor and publisher of two startup magazines aimed at urban athletes and adventure racing.

“Scott brings to *Billboard* the right combination of experience, energy and entrepreneurial spirit,” editor-in-chief

Keith Girard says.

“He also has a solid business background and understands such issues as finance and retailing,” Girard adds.

As *Billboard*’s San Francisco reporter and bureau chief, Banerjee will cover the emerging digital music scene, the videogame industry and other entertainment technology issues. He starts April 5.

The *Billboard* bureau is located at 300 Montgomery St., San Francisco, Calif., 94104; Banerjee can be reached at 415-291-9999 or at sbanerjee@billboard.com.

NEWSLINE

THE WEEK IN BRIEF

Circuit City Stores Inc. has inked a deal to acquire the assets of MusicNow, a Chicago-based digital music service. Financial terms were not disclosed. MusicNow keeps its name and its Chicago base as a wholly owned subsidiary of Circuit City. Scott Kauffman, president/CEO of MusicNow, will continue to oversee its 40 staffers. He reports to Fiona Dias, president of Circuit City’s online division, Circuit City Direct. Dias says the consumer-electronics retailer will integrate MusicNow into Richmond, Va.-based Circuit City’s Web site at circuitcity.com. The service will also be promoted in nearly 600 superstores across the country. **BRIAN GARRITY**

MTV Networks Europe and British rights-collecting society Video Performance Ltd. have brokered an arrangement over video-licensing payments. The two parties agreed April 1 on the terms of a new contract that paves the way for videos from independent labels to continue to be shown on MTVNE’s various channels. Terms of the deal have not been disclosed. VPL and MTVNE were at odds over the fee the music channel would pay for playing indie label videos. A spokeswoman for MTVNE says the new deal with VPL does not restrict MTVNE from continuing to look for direct deals with independent labels. **EMMANUEL LEGRAND**

Def Jam and Electronic Arts are partnering again for “Def Jam Vendetta II.” The original “Def Jam Vendetta” videogame collaboration sold more than 1 million PlayStation 2 and Nintendo GameCube console games worldwide. The sequel, slated for a fall release, adds Xbox to the mix. The first game featured tracks from a dozen label artists who were also in-game characters. The new game has 70 characters, including more than 35 well-known hip-hop artists. Many contribute tracks from recent or upcoming albums. Included are Busta Rhymes, Carmen Electra, Lil’ Kim and Snoop Dogg. Method Man, Redman and Ludacris make return appearances. **STEVE TRAIMAN**

Video rental chain Hollywood Entertainment will become a private company in a \$1 billion-plus buyout deal spearheaded by Hollywood chairman/CEO Mark Wattles and Los Angeles-based investment firm Leonard Green & Partners. Shareholders will receive \$14 per share in cash, which is a premium of more than 30% over the company’s March 26 stock closing price. Hollywood operates more than 1,900 stores and 600 Game Crazy specialty stores. **JILL KIPNIS**

ASCAP has joined the FastTrack international alliance of performing rights groups. FastTrack operates a digital network of copyrights, with the aim of facilitating international licensing and royalty accounting on the Internet. The body was founded in 2000 by rights groups BMI (United States), GEMA (Germany), SACEM (France), SGAE (Spain) and SIAE (Italy). AKM (Austria), BUMA-STEMRA (Netherlands), MCPS-PRS (United Kingdom), SABAM (Belgium), SOCAN (Canada) and SUISA (Switzerland) are also members. FastTrack claims a digital database representing more than two-thirds of music works performed worldwide. **CAROLYN HORWITZ**

Exploratory steps have been taken to launch a new trade organization for American independent labels and distributors, styled along the lines of the United Kingdom’s Assn. of Independent Music. AIM chairman Alison Wenham has been serving as an adviser for the proposed new group, and Beggars Group U.S. CEO Lesley Bleakley is serving as the American contact. A preliminary meeting to determine interest in forming the trade group was held during the South by Southwest Music Conference in Austin. Thirty-two-year-old American indie trade group the Assn. for Independent Music has been dogged in recent years by eroding membership and a narrowing focus on niche labels. **CHRIS MORRIS**

Warner Strategic Marketing has purchased the catalog of Los Angeles-based independent label Del-Fi Records. Founded by producer Bob Keane, Del-Fi was responsible for a string of late-’50s and early-’60s hits by Latino rock’n’roll star Ritchie Valens, Texas-bred rocker Bobby Fuller and surf bands the Lively Ones, the Centurions and the Sentinels. The label was inactive for a number of years, but Del-Fi reappeared in the mid-’90s with a series of independently distributed CD reissues from its extensive catalog. WSM’s label Rhino Records licensed and rereleased Valens’ and Fuller’s hits in the ‘80s and early ‘90s. **CHRIS MORRIS**

NewSong has left Reunion Records, and the veteran Christian band is planning to launch its own label. Founding member Eddie Carswell says the yet-to-be-named label will have a ministry focus. NewSong has 13 albums to its credit and achieved a multi-format hit with “The Christmas Shoes,” which spawned a book and a CBS-TV movie starring Rob Lowe. **DEBORAH EVANS PRICE**

Billboard

Information Group

Editor-in-Chief: KEITH GIRARD

Executive Editor: KEN SCHLAGER

BUREAUS

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 Garity (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 Morns (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 (Home Video) 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

Art Director: Jeff Nisbet

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

Contributors: Bradley Bamarger, Fred Bronson, Ramiro Burr, Moira McCormick, Catherine Applefeld Olson, Dan Ouellette, Steve Traiman, Anastasia Tsioulas

GLOBAL

London: Emmanuel Legrand (Bureau Chief/Global Editor) 011-44-207-420-6155; Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069; Lars Brandle (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, Nigel Hunter, Kwaku, Paul Sexton, Nigel Williamson

CHARTS & RESEARCH

Associate Publisher: MICHAEL ELLIS

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 Pietrolungo (The Billboard Hot 100, Top 40 Tracks)

Chart Production Manager: Michael Cusson

Associate Chart Production Manager: Alex Vitoulis

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 March 612-9440-7777; Fax: 612-9440-7788

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

Caribbean: Betty Ward 954-929-5120

Advertising Directors New York: Joe Maimone 646-654-4694 National Consumer: Suzanne Lang 646-654-4699 L.A.: Aki Kaneko 323-525-2299 Nashville: Cynthia Mellow 615-321-9172, Lee Ann Photoglo 615-321-4294

Classified/Directories: Jeff Serrette 646-654-4697

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Marketing/Promotions Manager, Licensing & Events: Barbara Greeninger 646-654-4675

Manager, Licensing, Sales & Reprints: Angeline Biesheuvel 646-654-4677

CIRCULATION

Circulation Director: MARIANN MOERY

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

Assistant Circulation Managers: Rita Curanovic, Marlene Hazzard International Circulation Marketing Director: Ben Eva (London) International Subscriptions Marketing Manager: Karen Griffith (London) International Circulation Marketing: Paul Bngden (London)

Subscriptions: 800-562-2706 (U.S.) 818-487-4582 (Outside U.S.)

PRODUCTION

Production Director: TERENCE C. SANDERS

Advertising Production Director: Lydia Mikulko

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Editorial Production Supervisor/QPS Administrator: Anthony T. Stallings

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Senior Composition Technician: Susan Chicola Composition Technician: Rodger Leonard

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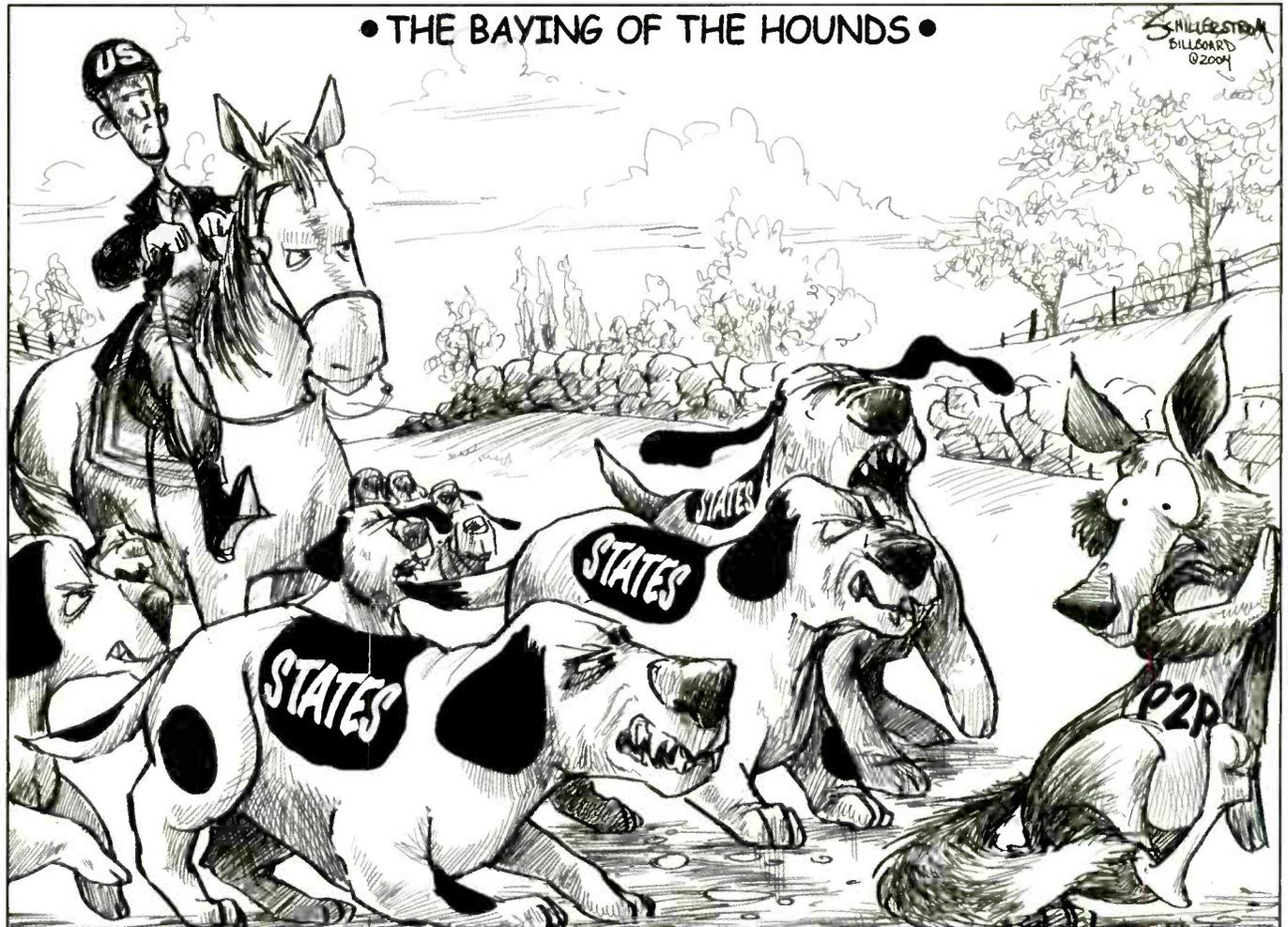
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PRESIDENT & PUBLISHER: JOHN KILCULLEN

• THE BAYING OF THE HOUNDS •



The Congressional Willies

Now Congress is even starting to give the willies to the bigwigs at the Federal Communications Commission.

At a broadcast industry summit this week, FCC chairman Michael Powell, a Republican, and commissioner Michael Copps, a Democrat, expressed concern over the politically charged indecency bills pending before the House and Senate.

At issue are provisions in both bills that would give the FCC the power to fine individual performers, including average citizens who call in to stations, as much as \$500,000 for uttering any government-defined indecent speech on commercial TV or over the radio.

It doesn't take a constitutional scholar to figure out that the bills are fraught with First Amendment implications.

But when even the FCC's chief regulator—who incidentally is no civil libertarian—has qualms about having such power, one has to wonder just how Congress can in good conscience foist this legislation on the public.

"I understand it," Powell said, about Congress' intent to clamp down on indecency. "But I have some reservations

with the FCC going after performers," he told the group.

Even Powell acknowledges that the bill would put the FCC on what he calls "very touchy" constitutional grounds.

His Democratic counterpart couldn't agree more. "I think the primary onus has to be on the stations," Copps said. "That should be the first line of defense. They're going to find things through their contract negotiations, so a

The public is more concerned about regulation than indecent speech on TV or radio.

wardrobe malfunction won't happen. I think that's ideally where the problem should be solved."

As Alanis Morissette might say, isn't it ironic that one of two Democratic commissioners sounds like a Reagan Republican on this issue?

The fact is, the Republican Party has long stood for fewer government regulations and less interference with the free

market. In fact, as Powell and Copps attest, Republicans and Democrats are nervous about this bill.

Even polls show that the public is more concerned about government regulation than it is about the prospect of hearing indecent speech on commercial TV or radio. Incidentally, cable TV and satellite radio are outside the scope of the measures.

So where is the pressure coming from?

Pretty clearly, it's coming from the Bush White House. In what's shaping up to be a tough election year, the administration is trying to pander to the far-right wing of the Republican Party by pushing this legislation. The president already has made it clear that he wants the bill on his desk as soon as possible. (Read that to mean before the election.)

Powell and Copps deserve credit for speaking candidly about their concerns. They are hoping to get the provision altered before Congress votes on the final bill. Let's hope lawmakers on Capitol Hill listen to reason from two regulators who would be affected by their bills the most.

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.

'We, The People, Own The Airwaves. Clear Channel Merely Rents Them'

Music Needs Million Band March

During the past few years, as my band faded from the press and as we tried to find a label crazy enough to release another one of our records, I watched radio become exactly what Pete Townshend said it would in his never-realized sequel to "Tommy."

In his story "Lifehouse," Townshend says that "Tommy" is no longer physically deaf, dumb and blind but emotionally deaf, dumb and blind.

His senses are overrun, and advertisers, the media and the like have subsequently deadened them. In "Lifehouse," the government has assumed control of the radio, and the citizens are not allowed to listen to anything but mundane, boring, safe background music.

Betcha didn't know you'd be so right so soon, huh, Pete? Leave it to Janet Jackson and Justin Timberlake to be the downfall of freedom of speech—or the necessary wake-up call.

OUR 'OSTRICHED' ARMS

It's a good thing that Jackson flashed on national TV. Up until then, there was little, if any, public outcry about the Federal Communications Commission's practice of allowing Clear Channel to run amok like

"Spaceballs" villain Pizza the Hut, gobbling up everything in sight.

It deceived listeners, and no one cared. It replaced DJs with voice-tracking (some after almost 30 years of service). No one cared.

Audrey Latman, a gutsy producer on ABC TV news show "20/20," did an

Taking Issue

By David Fagin



exposé on Clear Channel's business practices. Still, no one cared.

After Sept. 11, 2001, Clear Channel temporarily removed all songs that fell within its new "offensive lyric" guideline. Some cared, but not enough.

Clear Channel assumed it was invincible. It continued to buy out every arts-related organization, to the point where it now owns the venue, the production company, the local radio station and the billboards.

Still, after all this, the FCC continues to act like Danny DeVito in "Johnny Dangerously," when Michael Keaton dumps a briefcase full of evi-

dence into his lap. "It's flimsy," he says. "It'll never hold up in court."

Can you say, "Holy antitrust, Batman!"

You're thinking I'm brave or crazy to be writing this for an international music magazine. But what have I got to lose? My band does not currently receive mainstream radio play, and even though, as of right now, we are attempting to get our record played on Clear Channel's stations, I'm not scared.

If this article lights a fire under some congressman, then it's well worth it. This issue is bigger than our album. Heck, I can always change my name.

GETTING YANKED

Recently, while watching TV, I sat dumbfounded by how much attention this stupid Super Bowl stunt received; I realized there might be no saving us.

We need Howard Stern!

I'll admit I'm tired of Lesbian Dial-a-Date, but whether you like him or not, Stern is the perfect barometer [of] our freedom of speech.

If he's going great guns, then that's good for all of us "smart" people. If he's being yanked everywhere you turn, it means the religious right is gaining on us.

Stern has been offensive for 20 years. Yet the day he announces he is not supporting President Bush, who

happens to be pals with Clear Channel chairman/CEO Lowry Mays, the company pulls him from its network.

Meanwhile, Clear Channel's "business partners" at the FCC are now threatening immediate financial doom for anyone not spinning "Barney's Greatest Hits" 24/7.

In a few short months, "The John Tesh Radio Show" and those recycled "Morning Zoos" will be the most challenging stuff out there. As much as I love Barney, I shudder to think about that.

EPILOGUE: 'NETWORKING'

It occurred to me that smart, free-thinking citizens are the Delta House, and the FCC and Clear Channel are the Dean Wormers and Douglas C. Neidermeyers of this generation.

And what did the Deltas do when they knew they were going down with the ship? That's right—toga party.

Now, as much fun as a toga party for the First Amendment would be, I doubt it would do any real good for the future of said amendment or for the liberation of our airwaves in general.

Instead, I propose a Million Band March on Capitol Hill. Think of it. A musical colonic! One sunny day in May, thousands of artists, writers, producers, actors, directors, DJs and anyone else crazy enough to be there gather in front of FCC headquarters

to say, "We're mad as hell, and we're not gonna take it anymore!"

We hold a rally, complete with fiery speeches and powerful performances from artists not afraid of Clear Channel. (Basically, me and Don Henley.) Then we break down the door of chairman Michael Powell's office, strip him to his underwear and pass him over our shoulders through the crowd.

Recording artists need to unite as one voice for one day, preferably with Ted Turner's news vans everywhere, so this time everyone sees us make our collective voices heard.

That is where we say, unanimously, "Mr. Chairman, we, as artists, are profoundly opposed to this [government] further restricting our right to free speech by removing initial warnings in broadcasting, by raising fines from \$27,500 to \$500,000 and by making Big Brother an inevitable reality as early as tomorrow." Then we have a soy dog and go home.

You know, in "Death to Smoochy," Smoochy the Rhino was right when he said, "You can't change the world. But you can make a dent." Together, we artists can make a dent in the Clear Channel Bentley that would be a bugger to bang out. After all, Mr. Mays: We, the people, own the airwaves; you're merely renting them.

David Fagin is a songwriter and lead vocalist for the Rosenbergs.

Letters

Bellevue Cadillac Cruises At Its Own Speed

I read the opinion column by Derek Mullen ("We Pay Tab But Don't Get Served," *Billboard*, Feb. 28) with great interest and thought it was spot on and humorous all at the same time.

Bellevue Cadillac is a band baby boomers started for just the reasons cited in the piece. All the more interesting is the fact that Bellevue Cadillac has never had a recording contract. (We're too old.)

Even so, the music has found its way into the film "Shallow Hal," TV shows "The Sopranos" and "Touched by an Angel," in such magazines as *Rolling Stone* and *People*, jazz and blues review publications and on 16 compilation CDs.

"Access Hollywood," "CNN Showbiz" and NPR have tried to define its appeal without bringing up the geezer issue.

The band has toured in Japan, China, the Caribbean and both

U.S. coasts.

Bellevue Cadillac's songs are used as "closing" music in hospital operating rooms, house-cleaning music and themes for psychiatric conventions and award-winning radio shows. It's not laid-back like Norah Jones or Rickie Lee Jones, nor do we even try to "young up" our appearance.

We just decided to write and record music we like about issues we care about, like aging baby boomers ("Pull the Plug, and Flatline 'Em"), psychopharmacology, ("Prozac"), growing up with music ("Body and Soul," "Black and White"), spousal abuse, corporate takeovers ("Cuppa Joe, Without the Java Jive") and the Bay of Pigs ("Havana Moon").

We use humor to sugarcoat the message. Why? Your message was clear and sad at the same time but couched in the humor of the piece.

If there wasn't a market, how in hell could we exist, especially without the support of record companies, radio, record stores and management?

Pretty compelling argument for your position. Thank you, Derek.

Doug "the Professor" Bell
Bellevue Cadillac
Hull, Mass.

Not So Stern About Indecency

As your editorial ("A Stern View of Free Speech," *Billboard*, March 6) infers, politics undoubtedly influenced Clear Channel's wrist-slapping of Howard Stern.

But two pages earlier in the "Newsline" column, Bill Holland indirectly offers an equally valid reason: publicity.

After noting Clear Channel's "new [decency] guidelines to radio stations warning that noncompliance would result in termination," Hol-

land dryly quotes "a source" close to Stern's employer, Infinity Broadcasting, saying "there are not any plans to suspend or fire" Stern.

In other words: Business as usual for the radio industry.

Scott Isler
Brooklyn, N.Y.

Don't Forget About SESAC

Donald R. Simon's opinion column titled "Musician: Your Band Is a Business" (*Billboard*, March 13) was, for the most part, a well-written and informative piece.

But if Simon is indeed "an intellectual-property attorney concentrating on entertainment, copyright trademark and advertising law issues," he needs to concentrate a little harder when it comes to dispensing advice on performing rights.

Reading his editorial, one would assume there are two performing-

rights organizations in the United States. That is incorrect. There are three performing-rights organizations in this country.

Yes, SESAC is by far the smallest of the three, but in the new order of the 21st-century music business, SESAC's size is its biggest advantage.

Established in 1930, SESAC is the second-oldest and fastest-growing of the nation's performing-rights organizations, offering songwriters and publishers an unmatched level of service and personal attention and an important alternative to "the big guys."

By omitting/ignoring that alternative, Simon has done your readers a disservice. Please direct them (and Simon) to sesac.com to find out more.

Thanks for this opportunity to set the record straight.

Peter Cronin
SESAC media director
Nashville

15

Smokey Robinson puts 'Food for the Spirit' into the gospel market



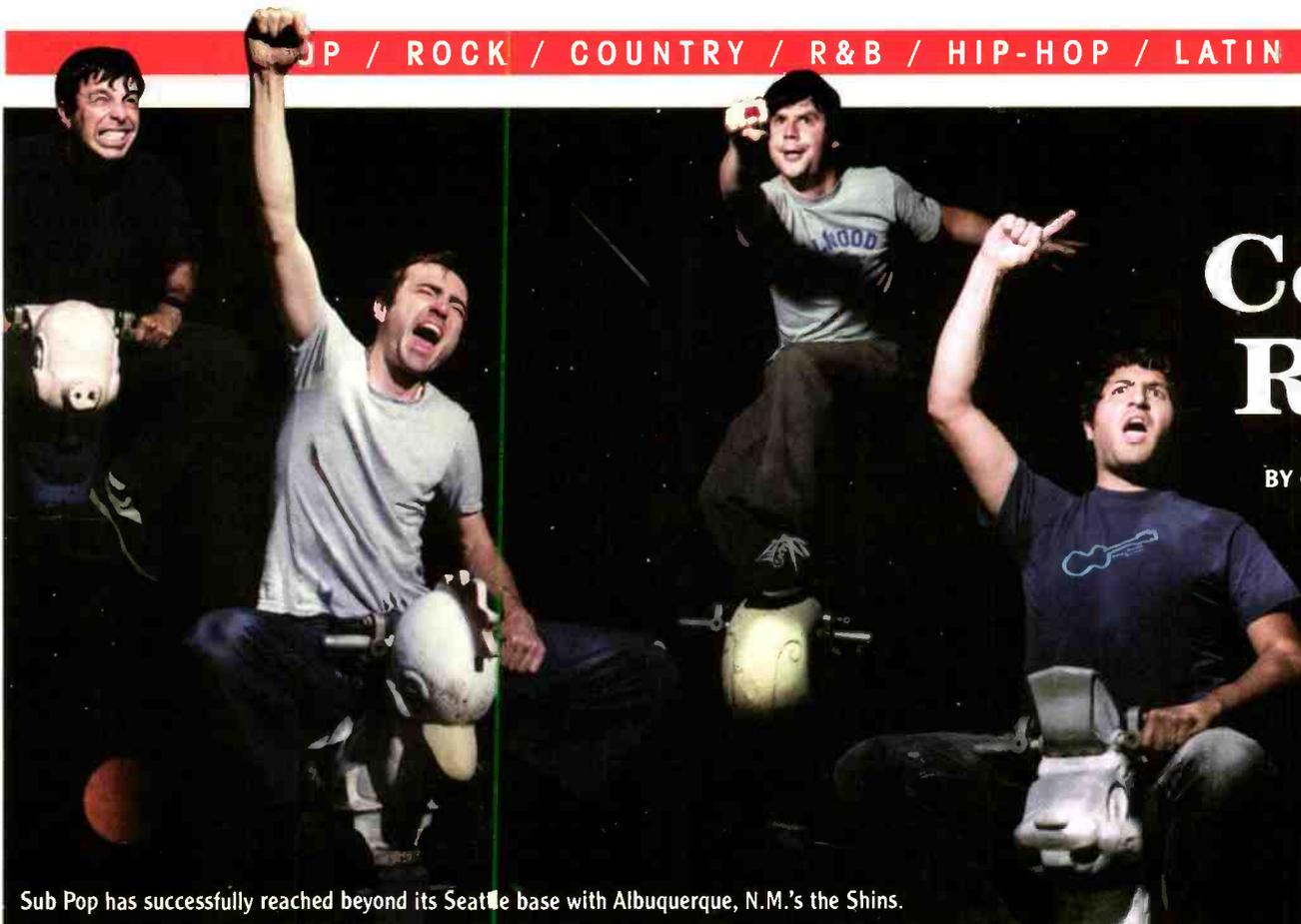
MUSIC

17

Sarah Brightman's Harem tour wraps up, grossing \$15 million



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



Sub Pop has successfully reached beyond its Seattle base with Albuquerque, N.M.'s the Shins.

Sub Pop's Commercial Resurgence

BY CHRIS MORRIS

LOS ANGELES—Sub Pop's new brand of rock is on a roll. The Seattle-based indie label—home to such seminal Northwest grunge acts as Nirvana, Soundgarden, Mudhoney and Green River in the late '80s and early '90s—is enjoying a commercial resurgence, and not just with acts from its immediate region.

Jonathan Poneman, who co-founded Sub Pop in 1979 with former partner Bruce Pavitt, says of the label's renaissance, "I'm pleasantly confounded, but confounded all the same. I still haven't quite figured out why some things hit and why other things don't."

Sub Pop acts have racked up significant sales during the
(Continued on page 12)

NBA Dribbles With Peas

The National Basketball Assn. and ESPN have picked A&M/Interscope act Black Eyed Peas' "Let's Get It Started" for its promo spots for the NBA playoffs.

In terms of exposure for the song, the impressions will be in the hundreds of millions. The 30-second spots will air no fewer than 2,000 times during the six-week playoff period on ESPN's four networks, according to Ashley Smith, director of local marketing and

publicity for ESPN.

ESPN alone is available in 92 million homes.

That number of commercials does

not count the airings slated for ESPN parent ABC or other ABC-owned channels that will run spots. It also does not include the shorter permutations of the commercial that will air or the 90-second versions that will play to thousands in arenas during the playoffs and finals.

"It could conceivably help us sell another million records and establish this band like an *OutKast*," says Ron Fair, president of A&M.

The song, in its original version, "Let's Get Retarded," is on "Elephunk." That title has sold 1 million copies in the United States since its
(Continued on page 14)

The Beat

By Melinda Newman
mnewman@billboard.com



BLACK EYED PEAS: PROMO DEAL COULD ELEVATE THE BAND TO OUTKAST-LIKE STATUS

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Sub Pop

Continued from page 11

past 18 months, and the bands making the splash have mainly not been products of Seattle.

"Make Up the Breakdown," the 2002 debut by Canadian rock unit Hot Hot Heat, has sold 224,000 copies to date, according to Nielsen SoundScan. "Give Up," the early-2003 release by electropop duo the Postal Service, has moved 211,000 copies. And "Chutes Too Narrow," the 2003 sophomore album by Albuquerque, N.M., band the Shins, has sold 144,000 units.

Jimmy Tamborello, a Los Angeles-based musician who is partnered in the Postal Service with Benjamin Gibbard of Seattle group Death Cab for Cutie, says that Sub Pop's current run can be credited to a combination of attention to business details and a nurturing, creative environment for its musicians.

Tamborello says, "That's the best way for a label to work—to really know what you're doing, and have the business part of it, and know how to promote a record, but to not be ruled by that stuff, and really be going on the music you love. Then, if it's a hit, that's extra-good."

Allen Larman, head buyer at the Rhino Records store in L.A., maintains

that Sub Pop is roaring back thanks to a strong roster.

"Whoever is doing A&R over there is signing the right bands," Larman says. "They seem to be on a winning streak... They were a label where, if you bought something, you knew it was quality. They're back to that now."

Poneman credits the label's A&R team of Tony Kiewel, Stuart Meyer,



TAMBORELLO: PRAISES LABEL'S EFFORTS

Andy Kotowitz, Shawn Rogers and Chris Jacobs with much of Sub Pop's current success.

He says, "These are people who have had careers heretofore, but, from a label standpoint, they're really coming into their own working at Sub Pop."

Sub Pop GM Megan Jasper says that the label's current success has been established at its traditional indie-retail base and built outward from there, with

music chains like Tower and Virgin and such big-box operations as Best Buy delivering sales.

She says, "We will spend most of our initial money at small, independent record stores, but what ends up happening is, as the demand grows for the records, we have to buy into larger programs, meaning larger retailers. Right now, stores like Best Buy are No. 1 accounts for Postal Service, for Hot Hot Heat."

Sub Pop is 49% owned by Warner Music Group, but all its product is handled by Warner's independent arm, Alternative Distribution Alliance (ADA), rather than WEA.

Poneman says, "The mom-and-pop stores are the taste-making stores. As such, ADA is the superior distributor, because they have at this point established enduring relationships with a lot of those stores. To that end, we also service a handful of those stores ourselves."

EXPOSURE AT RADIO

Sub Pop's releases have long enjoyed exposure at modern rock radio. Poneman and Jasper note that stations like KROQ Los Angeles, WFNX Boston, KNDD (the End) Seattle and KITS (Live 105) San Francisco have all supported the label's new acts.

But they also say that the developing adult modern rock format at stations like KDLE (Indie 103.1) Los Angeles—which is spinning tracks

by Nirvana and the Shins—is bringing new exposure to Sub Pop's current acts.

Poneman says, "Cynically speaking, there seems to be a regurgitation of what happened 20 years before on radio at any given time. If you're talking about the Postal Service and Hot Hot Heat, the cynical side of me would say that there are flourishes of



PONEMAN: 'OUR REGION IS THE PLANET'

an '80s aesthetic with both of those bands—[and] a little bit so, even, with the Shins."

KDLE PD Michael Steele says of Sub Pop, "I've always thought they had great stuff. After Nirvana, they were kind of the poster child for indie rock, but I've always thought they had great music. A lot of people that couldn't find a home anywhere else, because the majors didn't have the balls to sign

them, found a home there. I think it was just an ignorance of radio programmers that they haven't exposed a lot of this stuff over the years."

LOOKING AHEAD

Poneman has high hopes for such signings as All Night Radio, an offshoot of L.A.-based Sub Pop act Beechwood Sparks; Portland, Ore.-based band Helios Sequence; the Elected, a side project from Blake Sennett and Jason Boesel of L.A.-based Rilo Kiley; and Miami-based singer/songwriter Sam Beam, who records as Iron & Wine.

The company also has new albums due from comedian David Cross and Seattle rock quartet the Catheters.

Though Sub Pop has continued to range well beyond its regional roots from the early '90s through today, Poneman maintains, "We are a regionally based label, but our region is the planet."

He continues, "I'd like to think we're a West Coast record label. But we work with bands outside the region. I'd also like to think we're always paying attention to what's going on in our backyard. We love being in Seattle."

"Regionalism will always be important for indie record labels. As such, I would love to believe that Sub Pop remains the premier Northwest record label."

Additional reporting by Margo Whitmire in Los Angeles.

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Vivaldi's Back In Season With Spate Of New Releases

Times change, tastes change and composers fall in and out of fashion. Sometimes, it seems as if the zeitgeist moves for reasons that aren't immediately discernible.

So who is this year's darling? It's not some fresh-faced wunderkind or a patrician composer finally getting his due. Strangely enough, it's **Antonio Vivaldi** (1678-1741).

On March 30, **Sony Classical** released "Vivaldi's Cello," featuring **Yo-Yo Ma** and **Ton Koopman** in their third recorded partnership. In January, **EMI Classics** rereleased **Nigel Kennedy's** recording of that

evergreen favorite, "The Four Seasons," and promised an ongoing Vivaldi series involving **Kennedy** and the **Berlin Philharmonic**.

But the grandest and most audacious Vivaldi project by far is that of France's **Naïve Classique** label, launched in 2001 and developed with **L'Istituto per i Beni Musicali** in Piedmont, Italy.

It's a 15-year endeavor called "The Vivaldi Edition," which will include more than 100 recordings by project's end. The latest entry, "Vespers of the Assumption" in a reconstruction by **Frédéric Delaméa** and **Rinaldo Alessandrini** and conducted by Alessandrini, is already earning raves.

"The paradox of Vivaldi is exciting," Naïve Classique director **Hervé Boissière** says. Vivaldi is one of the most popular classical composers because of "The Four Seasons," but many people aren't aware of his 20 extant operas, says Boissière, whose group has recorded them.

"What's even more exciting is

that he wrote 90 operas," Boissière adds. "What if the musicologists we are working with find others in the course of this project? We

Classical Score™

By Anastasia Tsioulcas
atsioulcas@billboard.com



BOISSIÈRE: 'THE PARADOX IS EXCITING'

would record those too."

Boissière says that "The Vivaldi Edition" is a multimedia project. "We want to start a film project. Vivaldi's life story deserves to be told in a way that explores what a provocative and even modern person he was, someone very advanced for his time."

Boissière says Naïve's far-reaching mission and inclusive scope make the 5-year-old independent the natural home for such a project.

"We want to present Naïve as a multicultural company," he asserts. "By 'multicultural,' I mean that we are not focused simply on making recordings—we have to enlarge the spectrum of the relationship."

To this end, the group invests in DVDs and has launched a publishing division. The group has also partnered with **andante.com** as a cornerstone for online and digital activities, Boissière says.

"We're also open to partnerships to present live concerts and to handle artist management," he adds.

NEW MUST-HEARS: **Jennifer Higdon's** Concerto for Orchestra and "City Scape," recorded by the **Atlanta Symphony Orchestra** and **Robert Spano** (Telarc, March 30); **Monteverdi's "Orfeo"** with **Ian Bostridge**, **Natalie Dessay** and **Véronique Gens**, conducted by **Emmanuelle Haïm** (Virgin, April 6).

MUSICAL CHAIRS: **Kent Nagano**—who as of 2006 will be music director at the **Montreal Symphony** and the **Bavarian State Opera** as well as continuing as music director of the **Los Angeles Opera**—has announced that from 2006 until 2008 he will also serve as principal guest conductor of Berlin's **Deutsches Symphonie-Orchester**, once his term as DSO chief conductor ends in 2006.

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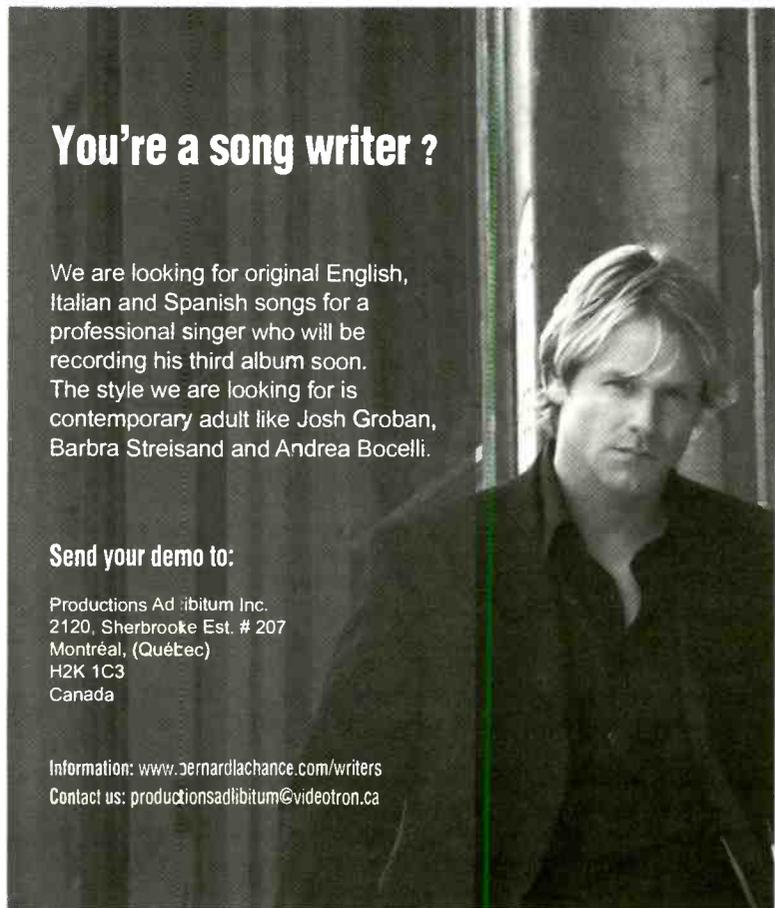
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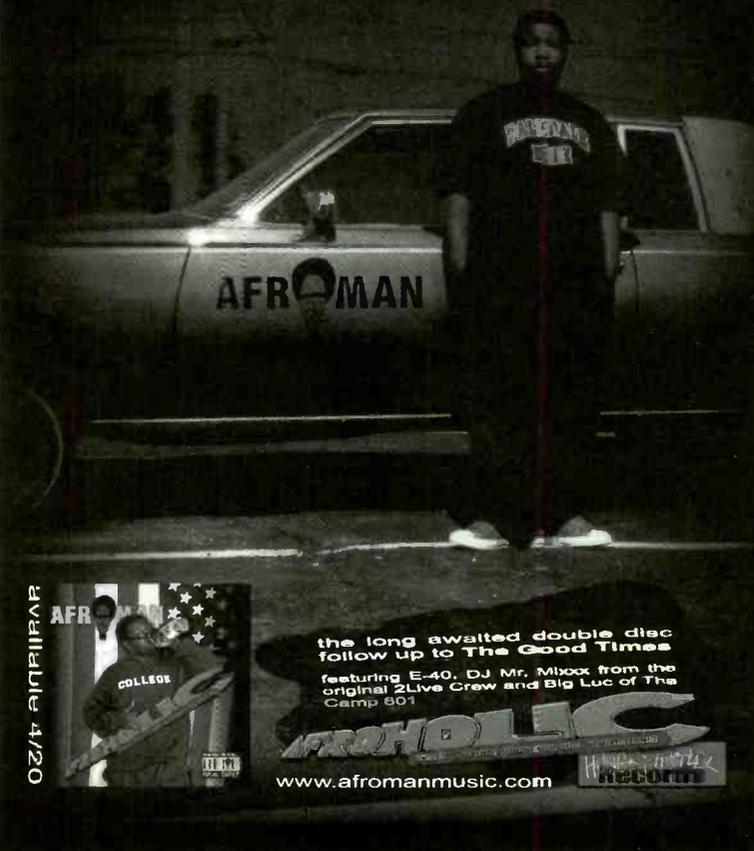
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The Beat

Continued from page 11

release last summer, according to Nielsen SoundScan.

A&M already planned to release a different edition of the song, redone as "Let's Get It Started," as a follow-up to current single "Hey Mama."

A&M/Interscope product manager

Tony Saylor sent an early edit of the new version to ESPN, and the game was on.

Instead of paying to license the track, ESPN paid for all expenses involved in the production of the commercials. "It's exposure for a label that they could never afford," Smith says.

For the commercials, the Peas' Will.i.am provided four extra versions of the song, including one themed around the 24-second shot clock, tai-

lored to the playoffs. "It's their personalities, but the lyrics are about the NBA," Smith says.

The four Brian Beletic-directed spots feature the band and to varying degrees guest star Carlos Santana and a boys choir. Legendary players including Kareem Abdul-Jabbar and Bill Walton are also in the spots. ABC sitcom stars Jim Belushi and George Lopez also appear.

The spots begin airing April 12 and will run through the NBA finals

in June.

The NBA is looking at other ways to tie in the Peas with the playoffs, including performing at a game.

"Right now there are some scheduling conflicts, but we always incorporate music into our campaigns in the arenas," says Charlie Rosenzweig, NBA VP of entertainment and player marketing.

For Will.i.am, the NBA promotion is as good as being a starting player in the league. "This means we made

it. Just to be affiliated with Kareem, it's great. Aside from it being a cool launchpad for our single, this alone is big."

Altering the lyrics did not bother him, in part because he had revised them from the original song anyway.

"The song is about letting go of inhibitions and getting started, and the [rewrites] are about letting the game get started. It's the same idea."

MOTOWN PART 2: Michael McDonald is in Nice, France, recording "Motown 2." The follow-up to his platinum "Motown" will come out in September on Motown.

The project reunites McDonald with producer Clivie Fisher.

The set will include a number of duets. Though not confirmed, potential partners include Beyoncé, Mary J. Blige and Queen Latifah.

ON THE MOVE: A number of top communications executives have moved on in the past few weeks because of label restructuring.

Among the departed are Dawn Bridges, senior VP of corporate communications at Warner Music Group; Laura Swanson, Arista senior VP of publicity (lauraswannyc@aol.com); Liz Morentin, Arista VP of publicity (lizmorentin@yahoo.com); and Sherry Ring Ginsberg, Elektra senior VP of publicity (orphelia711@aol.com).

Catie Monck, formerly with Ark 21, has joined Origlio Public Relations in New York. Clients include Concord artists Karrin Allyson and Gary Burton... Former Westwood One and Rhino executive Stephen Peoples is launching a new weekly radio series, "Beatles, Etc.," April 4 on KHTS-AM in Santa Clarita, Calif.

POP ON BY: Experience Music Project in Seattle will host its annual Pop Conference April 15-18. More than 30 panels will explore this year's theme, "This Magic Moment: Capturing the Spirit and Impact of Music."

The speakers will dissect the works of the Rolling Stones, Elvis Costello, Dixie Chicks, Radiohead and Little Richard, among others.

GET OUT YOUR TUX: Nonprofit organization Chrysalis will honor Warner Music Group head Lyor Cohen at its third annual Butterfly Ball April 17.

Chrysalis, which helps find employment for the homeless and economically disadvantaged, will also honor New Line Cinema chief Robert Shaye.

André 3000 of OutKast will be the MC for the evening, which will be held at a private home in Beverly Hills, Calif.

Sheryl Crow, Jack Black, Willie Nelson and Ali G will perform at the Natural Resources Defense Council's May 6 benefit.

The NRDC hopes to raise \$2 million toward preserving the earth's natural resources.

The event will be held at the Wadsworth Theater in Los Angeles.

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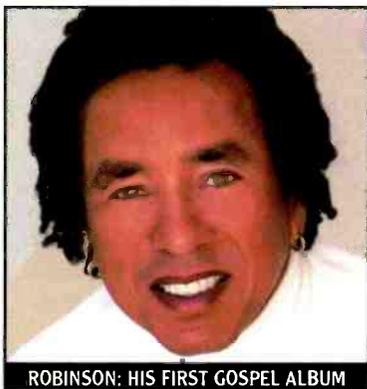
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Robinson Feeds His Gospel 'Spirit'

With the April 20 release of "Food for the Spirit," **Smokey Robinson** adds a new chapter to his musical legacy. Issued on his own Robso Records, the collection marks his entry into the gospel market.

"I've always had a very intimate relationship with God. I've been writing those songs for years," the veteran singer/songwriter says. "But it is my first album like this. Musically, I haven't strayed away from myself; only the words are there to show people about my spiritual relationship."

Robinson says he originally intended to pitch the songs to friends in the gospel industry, including **Kirk Franklin, Yolanda Adams, Shirley Caesar** and **Donnie McClurkin**. But, he says, "the Lord impressed upon me [that] . . . I was supposed to record them, so I did. I called it 'Food for the Spirit' because I wanted to feed people's spirits."



ROBINSON: HIS FIRST GOSPEL ALBUM

Robinson has long been one of the music industry's most accomplished talents. He helped **Berry Gordy** launch **Motown Records** in 1958, then went on to score some of popular music's most enduring hits, among them "The Tracks of My Tears," "I Second That Emotion," "Shop Around" and "The Tears of a Clown."

Produced by longtime collaborator **Michael Stokes**, "Food for the Spirit" builds on Robinson's soulful signature sound while serving up encouraging lyrics on such songs as "He Can Fix Anything," "Standing on Jesus" and "I Prayed on It"—which is the album's first single.

"Prayer is a powerful tool," Robinson says. "That's what that song is about. It talks about everyday things we go through, and then it says, 'If you pray on it, you have a chance to solve that problem.'"

Robinson knows firsthand about the power of prayer. He credits it with pulling him out of a drug problem in the 1980s. Since then, he has been sharing his experience at churches, rehab centers, gang meetings and jails.

In The Spirit™

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



"I was doing what I wanted to do, doing something that I loved," Robinson recalls. "I had a wonderful life, and I was stupid enough to fall into the entrapment of drugs. Drugs do not discriminate. They don't care who you are. Anybody can fall into that trap. So I wanted people to know that, and I think God let me live to spread that word and to be his witness."

Robinson's pivotal moment came when he went to a storefront church and the pastor prayed for him. "She told me that she had been expecting me," he says. "The Lord had told her I was coming. She told me all the things I was going through psychologically and physically, which were things I hadn't told any earthly person. So I knew that God must have told her those things. When I walked out of that church, I was free. I was prayed for, and prayer is powerful."

Robinson's label is being distributed by Minneapolis-based **Liquid 8 Records**, which will handle marketing and promotion. He has shot videos for the songs "Let Your Light Shine," "Road to Damascus" and "Gang Bangin'," which are being serviced to video outlets along with performance and interview footage.

"Food for the Spirit" is Robso's debut release. In addition to promoting the album, Robinson is working on a mainstream record and a DVD project for which he is singing standards. He also has plans for another gospel collection.

Robinson plans to sign and develop other artists once the label is established.

"If you are going to record records in today's market, you might as well do it yourself, because you are going to benefit more financially from it than you would [if you went] to a major label," he says.

NEWS NOTES: The **Gospel Music Assn.** is moving its 35th annual
(Continued on page 16)

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Billboard's Platinum Stars series has expanded to include hot, new releases by major artists! In our sixth series we feature Alanis Morissette and take a special look at the making and marketing of her new album, "So Called Chaos" to be released May 18th.

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- RUSH 30TH ANNIVERSARY issue date: May 15 • ad close: April 20
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Music

Band Rivalry The Focus Of Documentary 'DIG!'

The art vs. commerce debate isn't new. But documentary "DIG!" offers a searing view on what happens when musicians face that dilemma and take two different paths.

The movie—which won the grand jury prize for best documentary at the 2004 Sundance Film Festival—is about the longtime friendship-turned-rivalry between **Dandy Warhols** lead singer **Courtney Taylor** and **Brian Jonestown Massacre** frontman **Anton Newcombe**.

Taylor experiences major-label commercial success, while Newcombe is determined to stay independent and on the fringes of the mainstream.

Taylor is a self-described "well-adjusted" musician whose band stays together during its ups and downs. Newcombe is a self-destructive troublemaker whose band falls apart from infighting, aided by Newcombe's volatile personality.

The story of how Taylor and Newcombe deal with the music industry, and how the industry deals with them, serves as a cautionary tale to artists who want their work to be recognized by the public.

Music-video veteran **Ondi Timoner** wrote, directed and produced "DIG!," which was filmed between 1996 and 2003. She tells *Billboard* that the

out of the film."

Timoner says the film's unusual title was inspired by a catchphrase used by many involved in the project.

"We kept using the word 'dig' a lot, as in, 'Can you dig it?' But it also took on a double meaning, because doing this documentary was like doing an archaeological dig."

Timoner originally conceived "DIG!" as a documentary series for TV titled "The Cut," focusing on

unsigned bands trying to secure record deals.

Timoner pitched the idea to MTV, and she says the channel initially agreed to develop the project.

"But then they had a lot of [stipulations], like we couldn't show

cigarettes. Eventually, the people at MTV stopped responding to the project and came out with their own series called 'The Cut,' which was the kind of talent show you would expect from MTV."

Timoner took the rejection as a sign that the project was better off as a movie and decided to focus on Taylor and Newcombe as the documentary's main subjects.

The two musicians were "way more charismatic than the other people we filmed," Timoner says. "All the other bands were playing it safe."

Palm Pictures will release "DIG!" in October in U.S. theaters. The Sundance Channel will also

televis the film around that time. Palm will release the "DIG!" DVD in late 2004 or early 2005.

Timoner says the "DIG!" DVD will include scenes cut from the theatrical release that will show more of Newcombe's obsession with power, cults and mind control.

Timoner sees some parallels between her own life and those of the

musicians she films.

"There were so many times I wanted to give up, but I had great people around me who encouraged me to keep going. Now I feel like what an artist feels like when they've made a record that's about to be released and they're anxious to see how the public is going to react."

IN BRIEF: New Line Cinema is bringing the musical "Hairspray"

Movies & Music

By Carla Hay
chay@billboard.com



to the big screen. The musical swept the Tony Awards last year, winning eight prizes, including best book of a musical for **Thomas Meehan** and **Mark O'Donnell** and best original score for **Marc Shaiman** and **Scott Wittman**.

Meehan and O'Donnell will write an adapted screenplay for the new "Hairspray" movie, which is inspired by the 1988 **John Waters**-directed "Hairspray" comedy.

Shaiman and Wittman are the executive producers of the "Hairspray" musical movie. Shaiman will be the film's music supervisor; he will also compose the score and produce songs for the film's soundtrack.

Lions Gate Films has reteamd with **Roc-a-Fella Records** CEO **Damon Dash** for "State Property II." Lions Gate distributed the first "State Property" film in 2002. Dash will direct, produce and co-star in the film's sequel. **Dash Films** and **ROC Films** will produce "State Property II," which is due in 2005.

Movie Tunes and **Eastman Kodak** have teamed for a one-hour weekly series titled "Music Scene." **Kodak Digital Cinema** will distribute the series in movie theaters beginning in July.



Photo: Kelly White/Palm Pictures

TAYLOR, LEFT, AND NEWCOMBE: THEIR CHARISMA CHANGED THE COURSE OF TIMONER'S FILM

most trying aspect of making the film was the editing, which took three years, and sticking with Newcombe as a subject.

"It was hard because as a documentary filmmaker, you can't intervene if the person you're filming is a [drug] addict. But I also didn't want to exploit Anton's addiction, so I left some of the darkest stuff

In The Spirit

Continued from page 15

Dove Awards from **Gaylord Entertainment Center** in Nashville to nearby **Municipal Auditorium** on April 28. The move will allow the **Predators**, Nashville's **National**

Hockey League team, to have their home venue available for a potential second-round playoff game.

The International Gospel Industry Retreat, founded by Dr. **Bobby Jones** and **Vickie Winans**, will hold its biannual event May 2-4 at **MGM Grand** in Las Vegas. Plans call for the event to revert to its previous format of talk-show-type sessions. Jones and the **Nashville Super Choir** will record

their new album during the retreat.

Sheridan Broadcasting Network is the principal sponsor of the three-day event. For more information, visit bobbyjonesgospel.com.

Norman Hutchins has signed with Bishop **Gilbert E. Patterson's** Memphis-based **Podium Records**. Hutchins is set to record a live album April 2 at **Temple of Deliverance Church of God in Christ** in Memphis.

Spring Traffic Creates On-Sale Crush

BY RAY WADDELL

If a promoter wants to put a show on sale this weekend, chances are he needs to get in line.

Every show benefits from the exposure brought when a concert first goes on sale, and nobody wants to share the limelight.

"In April, shows are going up every weekend—sometimes two, three or four different things," says Rob Light, who heads up Creative Artists Agency's music division.

"There are just so many tours going out this time of year."

With an estimated 70% or more of all touring traffic jammed into the April/October time frame, the tight squeeze forces promoters to follow one of two strategies for putting tickets on sale.

One is to put the show up months before the actual date and try to get as much money as possible before markets are drained of discretionary income for concerts.

The other strategy is to wait until only a few weeks out to create a sense of urgency for the show.

Historically, the latter was the prevailing logic. It was as much a function of economics as human nature, because promoters did not want to budget more for promotion than

absolutely necessary.

But increasingly, promoters and agents are more apt to go up early to get their financial licks in first.

"This whole strategy of rushing to get the first dollars has dramatically altered the dynamic of promoting," says Arthur Fogel, president of Clear Channel Entertainment's touring division.

"How can you reconcile going up three or four months out with the same ad budget as three or four weeks out?" Fogel wonders. "The logic escapes me. It's like you put a show on sale, and then you forget about it for a period of time."

Light does not subscribe wholesale to either school of thought. "I don't believe in any philosophy that blueprints every part of the country or every act," he says. "Every scenario is different. Some acts need to go up way out, maybe 15 weeks, and others need to think more focused and short-term."

TOUGH CHOICES

Fogel believes the more fundamental issue is the overabundance of touring traffic within a narrow time frame.

"I know the company I work for is as guilty as anybody, but there are so many shows in a three- or four-month period that we're forcing people to make choices," he says.

Tours targeting a similar demo-

graphic exacerbate the issue when they go on sale close together.

On a given Saturday morning in April, metalheads may have to choose from Ozzfest, Metallica or Projekt Revolution; neo-hippies either Dave Matthews Band or Phish; and, in a particularly crowded niche, classic rock fans face choosing among Fleetwood Mac, the Eagles, Rush, Aerosmith, Rod Stewart, Sting and many more.

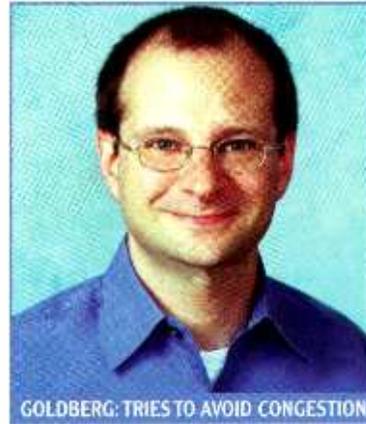
Light says the rush of on-sales is an issue every summer. "Last summer, you had Ozzfest, Metallica and Lollapalooza. Who went up first, and did it matter?" he wonders. "Everybody's trying to go up in eight weeks."

Country bookers have long been cognizant of the issue. "The key is to keep distance between everybody," says Ron Baird of CAA in Nashville.

No two situations are the same, Fogel points out. "The reality is, the stronger an act or tour is, the less you need to force the issue."

Greg Oswald, VP at the William Morris Agency, agrees. "If you have what people want to see, it's pretty amazing how resilient a market can be," Oswald notes. "The act doesn't have to be bulletproof, just bullet-resistant."

Often, this situation forces ticket sellers, usually Ticketmaster, into the roll of traffic cop. "Most of the coordi-



GOLDBERG: TRIES TO AVOID CONGESTION

nation of on-sales is done at the local level, with our GMs, the promoter and the buildings in contact several times a day," says David Goldberg, executive VP of strategy and business development for Ticketmaster.

"It is a bit of 'traffic cop,' but everybody is pretty amenable to working with each other to make sure each on-sale is as clear as possible."

According to Light, agencies also have a lot of input into when shows go up. "When we're routing a tour, when we put the date on hold, we put the on-sale on hold, as well," Light explains. "Last summer with the Dixie Chicks, we blocked out the March 1 on-sale four months in advance."

CAA timed the Chicks' national on-sale to take advantage of a huge media blitz. A similar strategy was put into play with the Sting/Annie Lennox summer tour.

Rather than an exclusive day to go up, the idea is to discourage acts with similar appeal from going up the same day, Light says.

"We try to get the Saturday 10 a.m. slot and try to put similar things off until another weekend," Light says. "It wouldn't matter if Metallica went up the same weekend as Sting/Annie Lennox, but we wouldn't want to have Sting, Eric Clapton and Simon & Garfunkel all going up at the same time."

And, even if multiple shows go on sale at one time, today's ticketing infrastructure has shown it is up to the task of handling the load. This was proved slightly more than a year ago, when major tours by the Chicks, Bruce Springsteen and others tested the system.

"Last March 1 was a million-ticket day, and we haven't seen that since," Goldberg says.

"Obviously, we have no control over when the acts go out, and inevitably certain shows will go on sale at the same time," Goldberg adds. "Typically, the system—the overall system, not just the Ticketmaster system—seems to work."

Brightman's Harem Tour A Welcome Surprise

BY SUSANNE AULT

LOS ANGELES—Sarah Brightman's Harem world tour has turned into an unexpected ray of sunshine for organizers.

The 46-date North American arena leg wrapped March 18 at HP Pavilion in San Jose, Calif. It sold 225,000 tickets and grossed \$15 million.

"She has been a terrific surprise in the first quarter. We were looking to make profits, but we're now wildly into overages on this," says Brad Wavra, VP of touring at Clear Channel Entertainment.

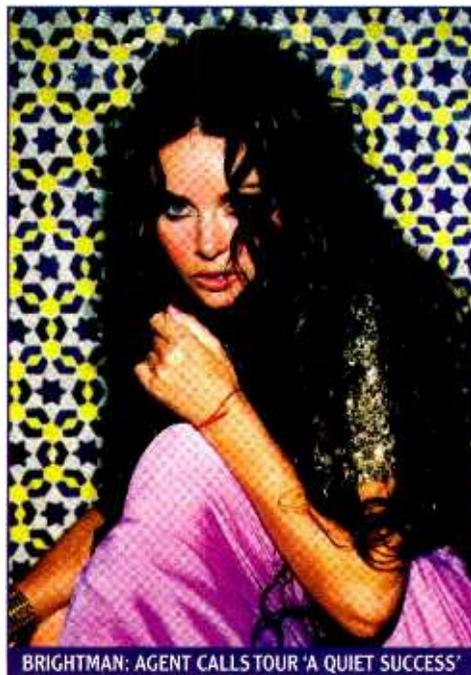
Clear Channel has nationally promoted the concert series since its kickoff Jan. 13 at American Airlines Center in Dallas.

In the spotlight since her Broadway turns in "Cats" and "The Phantom of the Opera" in the 1980s, Brightman has an established fan base. Yet current Nemo Studio/Angel release "Harem" has sold 333,000 copies since its May 2003 bow, according to Nielsen SoundScan. That is about one-third of the total sales for Brightman's "La Luna," which she supported on her last major tour in 2000.

In terms of radio airplay, "she hardly gets any at all," says Nat Farnham, Brightman's booking agent at Evolution Talent Agency. A few remixed "Harem" tracks appeared this year on the *Billboard* Hot Dance/Club Play chart, but "that's such an obscure format," he says.

FACTORS FOR SUCCESS

Still, Farnham adds, the North American trek "has dramatically exceeded everyone's expectations . . . and turned out to quietly be



BRIGHTMAN: AGENT CALLS TOUR 'A QUIET SUCCESS'

a very successful tour."

Granted, relatively high-scaled \$35, \$55 and \$125 tickets likely contributed to the tour's dollar haul. Those prices are about 30% higher than Brightman's previous shows, venue managers say. But Farnham reports that the average 6,600-per-show ticket sales at arenas are a 65% spike from the 4,000 average on her 2000 theater trek.

"We were really selling these tickets in a context where we were not firing on all the cylinders

that we should have been," Farnham says regarding the limited exposure for the "Harem" album.

But Wavra and Farnham insist the tour bounty is not a fluke. The key, they say, was making the unprecedented decision to coordinate CCE's concert and theatrical promotion divisions.

Realizing they had an underdog tour, CCE wanted to throw out a wide net for attracting Brightman fans. That meant enlisting the help of CCE's theatrical team to launch a Brightman presale specifically for its theater subscribers. Theatrical staffers also publicized her tour when any customers contacted CCE for play information.

"Just being a concert promoter would not have given us the level of success that we enjoyed," Wavra says. "This is one of the first tours where we really integrated among our divisions."

Wavra says it was imperative to aggressively court the theater crowd, which is "the fan base she has historically had . . . because a lot of these customers don't experience concerts in arenas very well."

The tastes of regular concert-goers versus frequent Broadway attendees "is not even close sometimes," he admits.

CCE also stuck Brightman fliers inside Broadway's *Playbill* and *Show People* magazines. Plus, the company tapped its outdoor division for Brightman tour posters on billboards in Los Angeles and New York's Times Square.

Farnham says he chalks up Brightman's success to CCE's blending of promotional firepower. "We really benefited from lots of bells and whistles that weren't in the normal context of concert promotion. It was a very special process," he says.

Farnham hopes to take advantage of concert and theatrical promotion divisions for all future Brightman tours.

THE VIP EXPERIENCE

Adding zip to Brightman's tour, Wavra says, was the sale of \$750 VIP tickets. About 1,000 of these tickets were sold across the span of tour dates.

CCE has previously been part of tours by such acts as Britney Spears, Aerosmith and the Rolling Stones that have sold similar elite fan packages.

But according to Wavra, Brightman actively engaged herself in the process. Instead of handing VIP buyers front-of-house seats plus autographed memorabilia as usual, she sat the ticket holders onstage as she performed.

"That [kind of] production design is so different from what has been out there in recent memory," Wavra says, noting that "it added to the overall thrill." Post-concert, Brightman also sat down and talked to each person one on one.

A number of venue managers say they were taken aback by the number of VIP tickets selling at a premium.

"We sold about 50 of them. That was surprising," says Steve Kirsner, director of booking and events at HP Pavilion, which moved about 6,000 tickets overall for its March 18 show.

Brightman will next play 14 European dates April 21 to May 13 and 21 Asian and Australian shows May 28 to July 8.

Wavra adds, "This is just a great story whenever you can exceed your expectations. This was an effort where all elements of the [CCE] marketing staff came together."

I.M.P. Preps Shed For Summer Shows

In its first year of exclusively programming **Merriweather Post Pavilion**, I.M.P. has notched some premier shows, including **Sarah McLachlan** and **Dave Matthews Band** for summer concerts.

Seth Hurwitz and **Rich Heinecke** are principal partners in I.M.P. and owners of **9:30 Club** in Washington, D.C. They signed a contract to book and operate the 15,000-capacity amphitheater in Columbia, Md., beginning this year (*On The Road*, *Billboard*, Nov. 8, 2003).

I.M.P. signed the contract with **Rouse Co.**, which owns the pavilion. **Clear Channel Entertainment** programmed the venue last summer.

Hurwitz says I.M.P. has instituted some improvements to the shed. "We've been going through the place top to bottom and '9:30'-izing it," he says. He adds that signing **McLachlan**, who is booked by **Marty Diamond** at **Little Big Man**, for her Aug. 11 show in the D.C. market was a huge vote of confidence for I.M.P. at the shed. It is the only outdoor date on the tour.



McLACHLAN: WILL PLAY MERRIWEATHER

"For her to say, 'We want to play outdoors there' was a ringing endorsement and got us a lot of attention," Hurwitz says. "Likewise, Dave Matthews Band could've made more money playing a different shed [July 14], so I'm very grateful to [DMB manager] **Coran Capshaw** for supporting us."

Other concerts booked this summer at Merriweather include **Diana Krall** (July 3), **Dashboard Confessional** (June 24), **Indigo Girls** (June 19) and **Harry Connick Jr.** (June 27); the last two are opening and closing shows for **Columbia Festival of the Arts**.

I.M.P. has a history in the venue, having promoted shows there from 1998 to 2002 through an agree-

ment with then-leaseholder **Nederlander**. That contract transferred to CCE through its **SFX** acquisition, with CCE promoting shows at Merriweather exclusively in 2003.

On The Road
By Ray Waddell
rwaddell@billboard.com



Hurwitz says he's pleased with how the season is coming together and is looking for quality over quantity.

"When I'm through, I want people to be able to look at our lineup and say, 'Wow, these were all cool shows,'" he says. "We took over at Merriweather because we felt it was a great venue for a lot of shows, not every show. If we didn't feel that way, we never would have undertaken this great risk."

UNITED SIGNS LA LEY: **United Talent Agency** has signed Warner rock en español band **La Ley** for representation in all areas, including TV and acting opportunities for band frontman **Beto Cuevas**.

Hailing from Santiago, Chile, **La Ley** is building a following in the United States and annually sells out such venues as the **Greek Theatre** in Los Angeles. **Tomas Cookman** at **Cookman International** manages the band.

TRIPPIN': **Bad Acid Trip** will join **Gwar** for 14 dates beginning April 16 at **Ziggy's** in Winston-Salem, N.C., and wrapping May 6 at the **Whisky** in Los Angeles. **Bad Acid Trip** will also perform at **System of a Down's Souls 2004** benefit concert set for April 24 at the **Greek Theatre**.

These tour dates are in support of **Bad Acid Trip's** CD, "Lynch the Weirdo," set for an April 20 release on **Serjical Strike/Columbia Records**. **System of a Down** vocalist **Serj Tankian** owns the label.

SOME SWEET HARMONY: **Emmylou Harris**, **Patty Griffin**, **Buddy Miller**, **Gillian Welch** and **David Rawlings** will team for the **Sweet Harmony Traveling Revue** tour, beginning Aug. 11 at **Chastain Park Amphitheater** in Atlanta and running until Aug. 29 at **Red Butte Gardens** in Salt Lake City. **Frank Riley** at **High Road Touring** is booking the tour.

APRIL 10
2004

Billboard

BOXSCORE
CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
CELINE DION	The Colosseum at Caesars Palace, Las Vegas March 17-21	\$2,817,354 \$225/\$175/\$127.50/\$87.50	20,459 five sellouts	Concerts West
METALLICA, GODSMACK	The Forum, Inglewood, Calif. March 5-6	\$1,797,450 \$75/\$55	32,455 33,674 two shows	Clear Channel Entertainment, Goldenvoice, Nederlander Organization
ULTRA MUSIC FESTIVAL: CHEMICAL BROTHERS, PAUL VAN DYK, PAUL OAKENFOLD, BOY GEORGE, PERRY FARRELL	Bayfront Park, Miami March 6	\$1,399,860 \$200/\$75/\$55/\$35	22,925 25,769	Ultra
BETTE MIDLER	FleetCenter, Boston March 15	\$1,155,641 \$250/\$39.50	9,832 13,354	Clear Channel Entertainment
BRITNEY SPEARS, KELIS, SKYE SWEETNAM	MGM Grand Garden, Las Vegas March 6	\$1,075,105 \$102.92/\$48	13,297 sellout	Clear Channel Entertainment
BRITNEY SPEARS, KELIS, SKYE SWEETNAM	Staples Center, Los Angeles March 8	\$1,060,057 \$79/\$42	15,059 15,171	Clear Channel Entertainment, Goldenvoice, Nederlander Organization
BETTE MIDLER	Continental Airlines Arena, East Rutherford, N.J. March 13	\$983,900 \$250/\$10	12,858 13,854	Clear Channel Entertainment
BRITNEY SPEARS, KELIS, SKYE SWEETNAM	Dakland Arena, Oakland, Calif. March 9	\$823,963 \$500/\$40.50	11,659 sellout	Clear Channel Entertainment
BEYONCÉ, ALICIA KEYS, MISSY ELLIOTT, TAMIA	Office Depot Center, Sunrise, Fla. March 12	\$808,378 \$76.50/\$49.50	11,962 12,285	Clear Channel Entertainment, in-house
METALLICA, GODSMACK	Thomas & Mack Center, Las Vegas March 13	\$797,055 \$78/\$58	13,270 16,808	Clear Channel Entertainment
ROD STEWART	HP Pavilion, San Jose, Calif. March 19	\$784,720 \$95/\$75/\$49.50	9,486 sellout	AEG Live, Another Planet Entertainment
METALLICA, GODSMACK	ARCO Arena, Sacramento, Calif. March 10	\$754,075 \$77.25/\$57.25	12,545 13,500	Another Planet Entertainment
ROD STEWART	John Labatt Centre, London, Ontario March 8	\$747,661 (\$392,894 Canadian) \$95/\$50	8,679 sellout	AEG Live, House of Blues Canada
METALLICA, GODSMACK	Save Mart Center, Fresno, Calif. March 14	\$728,774 \$76.50/\$56.50	12,751 15,143	Clear Channel Entertainment
AEROSMITH, CHEAP TRICK	United Spirit Arena, Lubbock, Texas March 11	\$721,854 \$59.50/\$29.50	13,280 13,489	Clear Channel Entertainment
BETTE MIDLER	HSBC Arena, Buffalo, N.Y. March 9	\$715,173 \$125/\$39.50	10,041 12,808	Clear Channel Entertainment
BETTE MIDLER	Hampton Coliseum, Hampton, Va. March 6	\$698,180 \$125/\$45	8,048 8,407	Clear Channel Entertainment
AEROSMITH, CHEAP TRICK	Laredo Entertainment Center, Laredo, Texas March 17	\$677,672 \$78/\$58	9,326 sellout	Clear Channel Entertainment
BEYONCÉ, ALICIA KEYS, MISSY ELLIOTT, TAMIA	New Orleans Arena, New Orleans March 14	\$659,606 \$70.50/\$55.50	10,983 12,390	Clear Channel Entertainment
BRITNEY SPEARS, KELIS, SKYE SWEETNAM	KeyArena, Seattle March 12	\$650,208 \$500/\$40.50	10,107 11,085	Clear Channel Entertainment
AEROSMITH, CHEAP TRICK	Don Haskins Center, El Paso, Texas March 13	\$642,974 \$69.50/\$29.50	9,852 10,758	Clear Channel Entertainment, Stardate Concerts
BRITNEY SPEARS, KELIS, SKYE SWEETNAM	Pepsi Center, Denver March 15	\$639,682 \$500/\$40.50	11,439 17,700	Clear Channel Entertainment
BRITNEY SPEARS, KELIS, SKYE SWEETNAM	Qwest Center, Omaha, Neb. March 17	\$626,871 \$498/\$38.50	11,871 14,567	Clear Channel Entertainment, in-house
BETTE MIDLER	Van Andel Arena, Grand Rapids, Mich. March 11	\$618,824 \$125/\$39.50	7,208 8,178	Clear Channel Entertainment
METALLICA, GODSMACK	Rose Garden, Portland, Ore. March 18	\$605,360 \$75/\$55	11,084 16,000	Frank Productions
AEROSMITH, CHEAP TRICK	Dodge Arena, Hidalgo, Texas March 15	\$604,500 \$150/\$50	6,091 6,578	Clear Channel Entertainment
AEROSMITH, CHEAP TRICK	Alltel Arena, North Little Rock, Ark. March 19	\$577,132 \$78/\$58	11,083 15,684	Clear Channel Entertainment
KENNY CHESNEY, KEITH URBAN, DIERKS BENTLEY	Mississippi Coast Coliseum, Biloxi, Miss. March 20	\$549,146 \$55.50/\$42.50	10,921 sellout	The Messina Group
BEYONCÉ, ALICIA KEYS, MISSY ELLIOTT, TAMIA	SBC Center, San Antonio March 17	\$535,029 \$88.50/\$48.50	8,988 13,391	Clear Channel Entertainment
SARAH BRIGHTMAN	MGM Grand Garden, Las Vegas March 13	\$532,653 \$125/\$50	6,178 9,560	Clear Channel Entertainment
METALLICA, GODSMACK	Spokane Arena, Spokane, Wash. March 21	\$531,010 \$75/\$55	9,179 11,000	Frank Productions
BRITNEY SPEARS, KELIS, SKYE SWEETNAM	The Mark of the Quad Cities, Moline, Ill. March 18	\$516,694 \$73.50/\$58/\$38	8,697 10,463	Clear Channel Entertainment
KENNY CHESNEY, KEITH URBAN, DIERKS BENTLEY	The Cajundome, Lafayette, La. March 18	\$502,046 \$50.50/\$40.50	11,050 sellout	The Messina Group
BRITNEY SPEARS, KELIS, SKYE SWEETNAM	Rose Garden, Portland, Ore. March 11	\$500,675 \$500/\$40.50	7,781 14,562	Clear Channel Entertainment
SARAH BRIGHTMAN	Arrowhead Pond, Anaheim, Calif. March 14	\$497,885 \$75/\$55	5,896 10,095	Clear Channel Entertainment, Goldenvoice, Nederlander Organization

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Election Year Ignites Hip-Hop Activism

BY JANINE COVENEY

Today's hip-hop constituency possesses even greater media access and financial clout than when Public Enemy first exhorted the hip-hop generation to "Fight the Power" in 1989.

Rap artists have since tackled gang violence, South African apartheid, drugs, police abuse and more. Now they want to play an instrumental role in this year's presidential election.

Political groups are tapping hip-hop to engage not just young people but all disenfranchised people of color, hoping their votes will unseat President Bush.

"Most hip-hop followers come from struggle. There's a common agenda for all of those who are locked out," says Russell Simmons, chairman of the Hip-Hop Summit Action Network (HSAN). "Maybe they will vote in a way that will help not only young people

but all of those who are in struggle."

HSAN has registered more than 500,000 new voters at its series of star-studded summits in major cities since 2001 and thousands more through its Web site, hsan.org.

As the election nears, follow-up phone calls will remind new registrants to vote. HSAN hopes to register 2 million voters by the end of 2004.

Its 19th summit in Chicago attracted 30,000 new young voters for its ongoing Hip-Hop Team Vote project. The March 27 event invited attendees to participate in a panel discussion featuring such musical luminaries as Kanye West, Ludacris, Twista and Common. Topics ranged from voting and rap profiling to the HIV/AIDS epidemic.

"The majority is under 30 in a lot of communities. That in itself becomes a potential swing vote or voting block," Davey D notes. The Bay Area journal-

ist and political activist reports extensively on hip-hop and politics through his daveyd.com site.



SIMMONS: HSAN CHAIRMAN

HSAN is the most visible hip-hop organization. President/CEO Dr. Benjamin Chavis works with a board that

includes Roc-a-Fella partners Jay-Z and Damon Dash, Bad Boy's Sean "P. Diddy" Combs and former presidential candidate the Rev. Al Sharpton.

In addition to its voter campaign, HSAN is fighting New York's Rockefeller drug laws, which impose lengthy sentences on first-time offenders.

The group is also rallying support for poet Sarah Jones. She filed suit against the Federal Communications Commission after it fined a Portland, Ore., radio station for airing her anti-misogyny spoken-word song, "Your Revolution."

FIRST POLITICAL CONCLAVE

Hip-hop culture will serve as a platform at the inaugural National Hip-Hop Political Convention, set for June 16-19 at Rutgers University in Newark, N.J. Organizers say the conclave will be more inclusive and wider-ranging than HSAN.

"The aim is to bring together a diverse roster of local grassroots groups—men, women, activists, artists, educators, workers and professionals—and create a national political forum for the hip-hop generation," says Bakari Kitwana, a convention co-founder and author of "The Hip Hop Generation:

Young Blacks and the Crisis in African-American Culture."

Convention organizers also want to move beyond registering voters and calling on rap/hip-hop artists to represent the issues.

"We want to force the powers that be and the middle-class elite leadership to notice that we are a powerful block," organizer Rosa Clemente says of the Malcolm X Grassroots Movement. "We make up over 15 million to 20 million people in the U.S. We won't be taken for granted, nor will our issues."

The National Hip-Hop Political Convention (hiphopconvention.org) is modeled on the precedent-setting Gary, Ind., convention of 1972. Facing a second term under then-president Richard Nixon, political, civic and educational leaders convened to strategize.

The upcoming confab's invited guests include Simmons, Chuck D, Dead Prez, activist Ras Baraka and representatives of activist groups from across the country.

Agenda topics encompass economic empowerment, criminal justice, education, health care, foreign policy and unifying the civil-rights and hip-hop generations.

Gamble & Huff Redux

Next-Generation Producers Dip Into Legendary Songwriters' Catalog

Like two kids alone in a candy store. That is how producer/songwriter

Carvin Haggins describes the musical alliance he and partner Ivan Barias have established with the legendary Kenny Gamble and Leon Huff.

The progenitors of Philly soul are giving this next generation of Philadelphia-bred producers an opportunity of a lifetime: a chance to reproduce some of their songs.

"Gamble and Huff have a vault of records that no one has heard before," Haggins says, recalling his visit to the pair's Philadelphia studio. "They gave us a list and let us choose 10 songs."

The younger twosome is already working on one of those songs, "Friend," with RCA artist Heather Headley.

"The same carpet from 1972 is on the studio walls, and the same equipment is there," Barias says. "That's when it hits you. Their studio is a summary of a career that spans three decades. That's a humbling experience, because I know how far we have to go."

Partners for eight years, Barias and Haggins created CarMul Productions

in 2001. Best-known for their work on albums by Philly colleagues Musiq and Jill Scott, the duo is splitting time between Los Angeles and its Home Cookin' studios in Philadelphia.

Having wrapped several songs on Joe's latest *Jive* album, "And Then . . ." Barias and Haggins spent most of March in L.A. collaborating on Brian McKnight's new *Motown* project. In between, the duo laid down

tracks with Patti LaBelle ("Black Butterfly," on Def Soul's "Johnson Family Vacation" soundtrack) and Earth, Wind & Fire. On the latter album, Musiq teams with Maurice White and Philip Bailey on "Happiness Is."

After Easter, it's back to L.A. to record songs for Faith Evans' *Capitol* debut. Also on CarMul's recording docket: Atlantic newcomer Algebra and a fourth Musiq album.

"Neo Soul United 2" bows nationally April 13. The *Glory Records* (Billboard, Nov. 8, 2003) compilation features Keith Robinson, a co-star of *Paramount's* "Fat Albert," and former

Rhythm & Blues
By Gail Mitchell
gmitchell@billboard.com



Digable Planets associate Ladybug Mecca . . . Detroit-based Psychopathic Records launches R&B/hip-hop sister label *Urban Music Zone*. Distribution is through RED/Sony in the United States and Canada and through Proper Distribution in Britain.

LISTEN UP: Noted session player Arthur Adams digs into his soul for new album "Soul of the Blues" on MMIII PM Records. The guitarist's résumé lists collaborations with everyone from B.B. King to the Jackson 5.

On this project he teams with another musical notable, Will Jennings. The album already tops XM Satellite Radio's Bluesville chart. And it seems to prove Adams' theory: "If radio and others would promote it, contemporary blues/soul would find it has a huge audience."

Adams is currently touring in support of the album and is slated to play with Stephanie Mills in August.

MUSICAL NOTES: Motown's Kem will return in September with a sophomore set. It would be interesting if Kem, often compared to Al Jarreau, partnered with the jazz vocalist on something. Just a thought . . . Nuendo Music Group R&B singer Geri King makes her U.S. debut April 27 with "Always." Producers include Kimo Kaulani and Take 6's Alvin Chea.



FROM LEFT, BARIAS, HUFF, GAMBLE AND HAGGINS

THIS WEEK		LAST WEEK		Airplay monitored by Nielsen Broadcast Data Systems		Nielsen Broadcast Data Systems	
				TITLE	IMPRINT/PROMOTION LABEL	Artist	
1	1	1	1	TIPSY	SO SO DEF/ZOMBA	2 Weeks At Number 1 J-Kwon	
2	2	2	2	ONE CALL AWAY	DISTURBING THA PEACE/CAPITOL	Chingy Featuring J. Weav	
3	4	3	3	DIRT OFF YOUR SHOULDER	ROC-A-FELLA/DEF JAM/DJMG	Jay-Z	
4	3	4	4	SPLASH WATERFALLS	DISTURBING THA PEACE/DEF JAM SOUTH/DJMG	Ludacris	
5	7	5	5	WANNA GET TO KNOW YOU	G-UNIT/INTERSCOPE	G-Unit Featuring Joe	
6	5	6	6	HOTEL	FULL SURFACE/JRMG	Cassidy Featuring R. Kelly	
7	12	7	7	ALL FALLS DOWN	ROC-A-FELLA/DEF JAM/DJMG	Kanye West Featuring Syleena Johnson	
8	10	8	8	FREEK-A-LEEK	JIVE/ZOMBA	Petey Pablo	
9	9	9	9	I'M STILL IN LOVE WITH YOU	VP/ATLANTIC	Sean Paul Featuring Sasha	
10	6	10	10	SLOW JAMZ	ATLANTIC	Twista Featuring Kanye West & Jamie Foxx	
11	13	11	11	GAME OVER (FLIP)	SUCKA FREE/COLUMBIA/SUM	Lil' Flip	
12	14	12	12	OVERNIGHT CELEBRITY	ATLANTIC	Twista	
13	8	13	13	SALT SHAKER	Ying Yang Twins Featuring Lil Jon & The East Side Boyz	Ying Yang Twins Featuring Lil Jon & The East Side Boyz	
14	11	14	14	RUBBER BAND MAN	GRAND HUSTLE/ATLANTIC	T.I.	
15	19	15	15	MY BAND	SHADY/INTERSCOPE	D12	
16	15	16	16	THROUGH THE WIRE	ROC-A-FELLA/DEF JAM/DJMG	Kanye West	
17	16	17	17	NO BETTER LOVE	ROC-A-FELLA/DEF JAM/DJMG	Young Gunz Featuring Rell	
18	17	18	18	DUDE	SHOCKING VIBES/VIRGIN	Beenie Man Featuring Ms. Thing	
19	18	19	19	THE WAY YOU MOVE	LAFACE/ZOMBA	OutKast Featuring Sleepy Brown	
20	20	20	20	ROSES	LAFACE/ZOMBA	OutKast	
21	21	21	21	IN MY LIFE	CASH MONEY/UMRG	Juvenile Featuring Mannie Fresh	
22	25	22	22	ENCORE	ROC-A-FELLA/DEF JAM/DJMG	Jay-Z	
23	22	23	23	I'M REALLY HOT	THE GDLO MIND/ELEKTRA/EEG	Missy Elliott	
24	RE-ENTRY	24	24	GAL YUH AH LEAD	VP/ATLANTIC	T.O.K.	
25	NEW	25	25	SLOW MOTION	CASH MONEY/UMRG	Juvenile Featuring Soulja Slim	

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

APRIL 10
2004

Billboard® HOT R&B/HIP-HOP AIRPLAY

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

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

Music R&B/Hip-Hop

J-Kwon Debuts With 'Hood Hop'

The hip-hop class of 2004 is only 3 months old, and it has already had its fair share of impressive debuts. From Kanye West to Cassidy, rap's new breed is quickly making a name for itself. Next up is So So Def/Zomba recording artist J-Kwon. The St. Louis native recently made his debut with "Hood Hop."

J-Kwon says he started rhyming seriously at age 12. It obviously paid off. So So Def principal Jermaine Dupri signed him at the ripe age of 17.

"I had a buzz in St. Louis on the freestyle tip," J-Kwon says. "I was also a young guy, so I think that played an important role for me. I went through my father—Shawn Caldwell Management—to [producers] the Trackboyz. I had deals on the table, and we felt like J.D. was the best marketer in the world, so that's who we went with."

J-Kwon cites "personality cats" like Jay-Z and Dupri as his influences. He says the album title "Hood Hop" describes his sound.

"Basically, the title means introducing pop to the hood and the hood to pop. I wanted to walk that thin line between the two."

parking-lot pimp. "[Doing that,] I would see cats coming out of the club so tipsy and drunk that they're two-stepping," the rapper adds. "So I wanted to talk about that from my point of view—I see everybody in the club getting tipsy. It's like I'm looking through a door into the club."

ON THE HORIZON: The majors aren't the only ones with breaking new acts. Indie labels have their own crop of up-and-comers who should be making a name for themselves in the world of hip-hop.

Beats & Rhymes™
By Rashaun Hall
rhall@airplaymonitor.com



APRIL 10 2004

Billboard® R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	45	2	F.U.R.B. (F U Right Back) ^{#1} ^{1 Wk At No. 1}	FRANKEE (MARRO/WARLOCK)
2	1	23	Stand Up In It	THEODIS EALEY (IFGAM)
3	—	1	Hot Piece	CHOPPA (STREET BALLA/BODY HEAD)
4	2	13	Tipsy	J-KWON (ISO SO DEF/ARISTA)
5	6	24	Hotel	CASSIY FEAT. R. KELLY (FULL SURFACE/J/RMG)
6	5	4	Game Over (Flip)	LIL FLIP (SUCKA FREE/COLUMBIA/SUM)
7	16	14	Freek-A-Leek	PETEY PABLO (JIVE/ZOMBA)
8	55	2	Happy People	R. KELLY (JIVE/ZOMBA)
9	10	14	Dude	BEENIE MAN (SHOCKING VIBES/VIRGIN)
10	4	3	All Falls Down	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
11	3	9	Yeah!	USHER (ARISTA)
12	17	6	Ride Wit U	JOE FEAT. G-UNIT (JIVE/ZOMBA)
13	14	22	Me, Myself And I	BEYONCE (COLUMBIA/SUM)
14	15	3	Overnight Celebrity	TWISTA (ATLANTIC)
15	7	12	Dirt Off Your Shoulder/Encore	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
16	8	20	Splash Waterfalls	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
17	12	3	Victory 2004	F.D.O.P., NITROBUS B.L.G., SKENT, LLOYD BANKS & BUSTA RHYMES (BAD BOY/UMRG)
18	11	3	Push	GHOSTFACE FEAT. MISSY ELLIOTT (DEF JAM/IDJMG)
19	9	4	Hey Lady/Get 'Em Girls	CAM RON FEAT. FREEKEY ZEEKEY (ROC-A-FELLA/DEF JAM/IDJMG)
20	20	23	I'm Still In Love With You	SEAN PAUL FEAT. SASHA (VP/ATLANTIC)
21	—	1	One Call Away	CHINGY FEAT. J. WEAV. (DISTURBING THE PEACE/CAPITOL)
22	37	17	Slow Jamz	TWISTA (ATLANTIC)
23	18	21	Neva Eva	TRILLVILLE (BME/REPRISE/WARNER BROS.)
24	24	4	Jook Gal (Wine Wine)	ELEPHANT MAN (VP/ATLANTIC)
25	13	23	Salt Shaker	YING YANG TWINS (COLLIPARK/TVT)

Records with the greatest sales gains. © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled by Nielsen SoundScan from a national subset panel of over 10,000 R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

APRIL 10 2004

Billboard® RHYTHMIC AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	Yeah! ^{#1} ^{8 Wks At No. 1}	USHER (LAFACE/ZOMBA) ☆
2	2	14	Tipsy ☆	J-KWON (ISO SO DEF/ZOMBA)
3	3	13	One Call Away	CHINGY FEAT. J. WEAV. (DISTURBING THE PEACE/CAPITOL)
4	4	9	I Don't Wanna Know	MARIO WINANS (BAD BOY/UMRG)
5	5	12	Dirt Off Your Shoulder	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
6	8	4	My Band ☆	D12 (SHADY/INTERSCOPE)
7	10	3	Burn ☆	USHER (LAFACE/ZOMBA)
8	6	14	Splash Waterfalls	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
9	7	18	F**k It (I Don't Want You Back)	EAMON (JIVE/ZOMBA)
10	12	11	Wanna Get To Know You ☆	G-UNIT FEAT. JOE (G-UNIT/INTERSCOPE)
11	14	15	Freek-A-Leek	PETEY PABLO (JIVE/ZOMBA)
12	9	19	Salt Shaker	YING YANG TWINS (COLLIPARK/TVT)
13	13	22	Hotel	CASSIY FEAT. R. KELLY (FULL SURFACE/J/RMG)
14	21	3	Naughty Girl ☆	BEYONCE (COLUMBIA)
15	16	4	Overnight Celebrity ☆	TWISTA (ATLANTIC)
16	11	16	Slow Jamz	TWISTA (ATLANTIC)
17	20	5	I'm Still In Love With You ☆	SEAN PAUL FEAT. SASHA (VP/ATLANTIC)
18	15	7	Baby I Love U ☆	JENNIFER LOPEZ (EPIC)
19	22	3	All Falls Down ☆	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
20	17	9	Naughty Girl	JENNIFER LOPEZ (EPIC)

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

HitPredictor™
DATA PROVIDED BY
Nielsen Broadcast Data Systems
AIRPLAY MONITOR PROMOSQUAD™

R&B/HIP-HOP

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

1	JAGGED EDGE	97.2
2	ANTHONY HAMILTON	84.9
3	CASE	84.7
4	OUTKAST	84.4
5	KANYE WEST	84.2
6	BEYONCE	82.0
7	JENNIFER LOPEZ	81.0

RHYTHMIC

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

1	YUNG WUN	76.4
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RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

1	ALICIA KEYS	82.8
2	JOJO	81.3
3	KANYE WEST	72.3
4	CHRISTINA MILIAN	70.7
5	TWISTA	70.0
6	SLEEPY BROWN	70.0
7	OUTKAST	69.6

Other radio formats and hitpredictor legend located in chart section.



He has certainly done that with his lead single, "Tipsy." A top five hit on both The Billboard Hot 100 and the Hot R&B/Hip-Hop Singles & Tracks chart, the single is currently at No. 3 on the former and No. 4 on the latter.

"I got a fake I.D.," J-Kwon says of the single's origin. "I'm not promoting teen drinking. They don't even let me in the club with my fake I.D., so I stand outside and

Bay Area MC Encore is the next member of the Hieroglyphics family aiming to make his mark. Released March 9, "Layover" (Hiero Imperium) is the rapper's sophomore set and features appearances by Ladybug Mecca, Pep Love, Opio and A-Plus, among others.

Back on the East Coast, Ice Schuler is also turning a lot of heads. The New York-based MC is currently creating a buzz with his "The White Album" (Bod Music). The set features guest appearances from G-Dep and Black Rob.

Lastly, representing the Midwest is D.O.A. The St. Louis duo of Diablo and Chill will make its debut this spring with "From Outta Nowhere" (New World Records). Lead single "Packed" is already getting nationwide attention.

GOTTI GOES TVT: Yo Gotti has inked a deal with TVT Records.

The Memphis-based rapper recently signed with the Rap Hustlaz label. He released his last set, "Life," on Inevitable Records/Rap Hustlaz/TVT Records last year and now is signed directly to TVT.

Gotti is in the studio working on his next set, "Back to the Basics," due this summer.

IN MEMORIAM: Condolences to the family, friends and colleagues of Interscope West Coast regional R&B promotion manager Amon Parker, 31, who died March 21 from injuries sustained in a motorcycle accident. I only had the pleasure of meeting him a few times, but he was always helpful. I am sure that he will be sorely missed.

RIAA: Latin Sales Slide Slowed In 2003

BY LEILA COBO

Although Latin music's presence in mainstream retail has hit an all-time high, shipments of Spanish-language albums in 2003 were down for the fourth year in a row.

According to numbers just released by the Recording Industry Assn. of America (RIAA), net shipments of Latin music slid from 41.1 million in 2002 to 38.6 million in 2003, a decline of 6%.

But these numbers have left RIAA officials far more optimistic than in recent years.

"I am encouraged by the fact that although the numbers are still down, the [percentage has] come down to single digits," RIAA VP of Latin music Rafael Fernández says.

Net shipments in 2002 declined 15.6% from the 2001 total of 48.7 million units.

The 6% decline in 2003 "is a sign that we're progressing in the right direction," Fernández adds. "So, although it's not great, it's encouraging for us, and it says a lot [about] the programs we've set in place to deal specifically with Latin issues over the last year."

Fernández refers to the \$2.5 million in anti-piracy funds that the RIAA allocated last spring specifically to fight Latin-music piracy. The program was a response to Latin music's disproportionate physical-piracy rates in the United States and Puerto Rico.

Two million illegal pieces of Latin product were seized in 2003, Fernández says. That number represents 33% of all seizures in the United States and Puerto Rico. And Latin-music seizures rose overall by 40% compared with 2002.

Funds for the anti-piracy pro-

gram have already been allocated for the RIAA's 2004-2005 fiscal year, which began April 1.

This time, Fernández says, the program will expand its concentration from specific areas, such as the West Coast, Texas and Chicago, to the market as a whole.

Just as the majority of illegal Latin music seized is regional Mex-

ican music, the bulk of Latin music sold legitimately is also regional Mexican, according to the RIAA.

Regional Mexican was the only segment of the Latin market that registered growth in 2003, with net shipments climbing 1% to 22.9 million units, from 22.8 million units in 2002.

Pop music registered the largest loss, with net shipments dropping by a dramatic 16%, from 13.6 million in 2002 to 11.4 million in 2003. Net shipments of tropical music also declined, from 4.7 million in 2002 to 4.3 million in 2003.

On the bright side, net shipments of DVDs were up 71%. Although the numbers are still modest—478,000 units in 2003 vs. 280,000 in 2002—they signal consumers' willingness to pay more for a premium product that's harder for pirates to replicate.

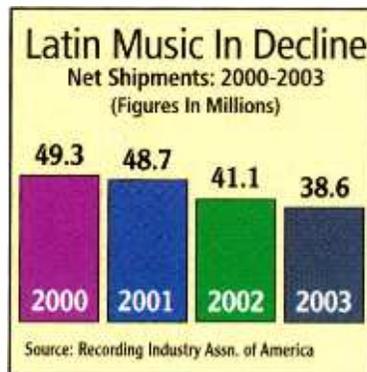
As has long been the case, the

RIAA's numbers are at odds with those of Nielsen SoundScan.

According to the latter, sales of Latin music were up dramatically, from 19.5 million units in 2002 to 26.1 million units in 2003. This sales figure is smaller than that published by the RIAA because many outlets that sell Latin music, including flea markets and mom-and-pop stores, do not report to Nielsen SoundScan.

The RIAA does not tally all labels' shipments. By its own estimate, it counts 85%-90% of all Latin music sold in the United States and Puerto Rico.

At the same time, the rising Nielsen SoundScan numbers indicate what many executives have long emphasized: More and more Latin music is being sold through mass merchants such as Wal-Mart, Kmart and Target.



Death Of Adán Sánchez Draws Widespread Grief

Two months ago, when Adán "Chalino" Sánchez did not get an invitation to perform at Premios Lo Nuestro, he shrugged it off: "Well, not this time, but it will happen. Little by little."

"That was his line," publicist Felix Castillo recalls. "Little by little. He knew he'd make it."

He could hardly guess that it would never happen.

On March 27, en route to a concert in Mexico, Sánchez died when

two tires on the car he was traveling in blew up.

He was 19 years old.

A degree of reaction to Sánchez's death was not unexpected. In the regional Mexican world, he was widely regarded as a star in the making.

But few could have foreseen the level of grief.

While on the East Coast, many are still asking, 'Chalino who?,' on the West Coast he is being

mourned with a fervor reserved for idols and saints.

The first indication was an impromptu candlelight vigil held by Los Angeles radio station KBUE, which reportedly drew some 6,000 people to Lincoln Park in East Los Angeles.

"We had to do it," says KBUE PD Pepe Garza, who had to turn people away after police quickly broke up the vigil because it did not have a permit.

"There are artists who cause euphoria on the West Coast, and no one else knows about them. I knew press would come, and I wanted them to say, 'Hey it's true. He was big.' He was a boy who drew many, many people."

In his last interview on record with Los Angeles daily La Opinión, Sánchez said he aspired to be "an idol."

It was not a far-fetched idea.

He was born and raised in Los Angeles the son of legendary *corrido* singer Chalino Sánchez, whose underground appeal during his lifetime changed to cult status after he was shot and killed at age 32.

The younger Sánchez was only 6 when his father died. But he decided on a musical career early on, signing with local indie Costarola. He recorded six albums for that label.

Unlike his father, however, Adán did not sing corridos or *narco-corridos* but ballads and dance

tunes with *banda* and *norteño* accompaniment.

Sánchez built a substantial local following and garnered significant airplay. But his big break came last year, when he signed with Univision Records.

His first album on the label, "Un Soñador," broke into the *Billboard* Top Latin Albums chart, and his

the United States, who successfully straddled two cultures. Both appealed to a demographic that yearns for young idols that look and sound like them.

With his cherubic good looks and boy-next-door charm, Sánchez struck a chord.

"He reached girls who truly saw him as their possible boyfriend," Garza says. Because of who his father was, Sánchez appealed to men as well.

Now, like Selena, Sánchez appears destined to become more famous in life than in death.

In the three days following the accident, his songs have received renewed airplay. National media outlets that barely acknowledged him during his life are now taking note of the story of the up-and-coming boy star.

At press time, a public mass with his body on display was scheduled for April 1 at the Los Angeles Cathedral.

Prior to the accident, Costarola had made plans to put out an album of earlier, previously unreleased material this month. It includes a single titled "Nadie Es Eterno" (No One is Eternal).

When people are asked to describe Sánchez, invariably they all use the adjectives "courteous," "nice" and "charismatic."

Immediately upon his death, Univision Records put out a statement lamenting Sánchez's demise. Days later, when asked what exactly made this singer so appealing, Univision Records chairman/CEO José Behar had two words: "talent" and "humility."



ADÁN 'CHALINO' SÁNCHEZ

Latin
Notas™
By Leila Cobo
lcobo@billboard.com



track "Me Cansé de Morir Por tu Amor" made it to the top 20 of the *Billboard* Hot Latin Tracks chart.

Only weeks before he was due to play the ill-fated Mexican gig, Sánchez performed a sold-out show at Los Angeles' Kodak Center.

Was Sánchez heading toward stardom? At the least, he had a highly promising career and the full backing of a powerful label.

Sánchez's death inevitably incites comparisons to the late Selena.

Of course, Selena—already a Grammy Award winner and major seller—was far better known at the time of her death.

But like her, Sánchez was a Mexican-American, born and raised in

APRIL 10
2004

Billboard HOT LATIN TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
				NUMBER 1	6 Weeks At Number 1	
1	1	2	10	TE QUISE TANTO E. ESTEFAN, JR. A. PENÄ (C. SOROKIN, ANDAH)	Paulina Rubio UNIVERSAL LATIN	1
2	3	6	27	MAS QUE TU AMIGO M.A. SOLIS, H. PATRON, R. PEREZ (M.A. SOLIS)	Marco Antonio Solis FONOVISA	2
3	2	1	16	Y TODO QUEDA EN NADA ESTEFANO (ESTEFANO, J. REYES)	Ricky Martin SONY DISCOS	1
4	5	5	10	TENGO GANAS E. ESTEFAN, JR., A. GAITAN, R. GAITAN (V.M. RUIZ, E. ESTEFAN, JR.)	Victor Manuelle SONY DISCOS	4
5	6	4	10	AUNQUE NO TE PUEDA VER J.N. GOMEZ (A. UBAGO)	Alex Ubago WARNER LATINA	4
6	4	3	21	CUIDARTE EL ALMA L.F. OCHOA (M. DURANDEAU, C. ZALLES)	Chayanne SONY DISCOS	1
7	7	10	8	TU FOTOGRAFIA G. ESTEFAN, E. ESTEFAN, JR., S. KRYS (G. MARCO, E. ESTEFAN, JR.)	Gloria Estefan EPIC/SONY DISCOS	7
8	9	16	11	HAZME OLVIDARLA J. GUILLEN (A. TORRES)	Conjunto Primavera FONOVISA	8
9	13	17	5	CREO EN EL AMOR J.L. PILOTO (J.L. PILOTO, R. DEL SOL)	Rey Ruiz SONY DISCOS	9
10	12	11	9	BARAJA DE ORO PALOMO (R. AYALA)	Palomo DISA	10
				GREATEST GAINER		
11	20	23	4	ABRAZAR LA VIDA R. PEREZ (D. RICH, J. MARR, J.C. PEREZ, SOTO)	Luis Fonsi UNIVERSAL LATIN	11
12	10	8	20	TE LLAME R. PEREZ, R. LIVI (R. LIVI, R. PEREZ)	Cristian ARIELA/BMG LATIN	3
13	8	15	9	COMO PUDE ENAMORARME DE TI A. RAMIREZ CORRAL (R. LUGO)	Patrulla 81 DISA	8
14	17	13	8	BULERIA K. SANTANDER, D. BETANCOURT (K. SANTANDER, G. SANTANDER)	David Bisbal VALE/UNIVERSAL LATIN	11
15	11	7	9	QUE LLORO A. BAQUEIRO, SIN BANDERA (L. GARCIA)	Sin Bandera SONY DISCOS	5
16	14	19	40	ANTES S. KRYS, J. SOMEILLAN (O. BERMUDEZ)	Obie Bermudez EMI LATIN	1
17	15	9	15	CERCA DE TI S. MORALES (T. SODI, S. MORALES, D. SIEGEL, G. DI MARCO)	Thalia VIRGIN/EMI LATIN	1
18	19	18	26	ROSAS N. WALKER, LA OREJA DE VAN GOGH (A. MONTERO, X. SAN MARTIN, P. BENEGAS, A. FUENTES, H. GARDE)	La Oreja De Van Gogh SONY DISCOS	4
19	24	38	3	TARDES NEGRAS A. SALERNO, M. MAJONCHI (T. FERRO)	Tiziano Ferro EMI LATIN	19
20	16	14	27	LA PAGA G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATIN	5
21	22	30	5	ME EQUIVOQUE A.A. ALBA (COPYRIGHT CONTROL)	Mariana UNIVISION	21
22	18	21	26	LAGRIMAS DE CRISTAL J.L. TERRAZAS (HARRIS)	Grupo Montez De Durango DISA	6
23	21	12	21	ME CANSE DE TI S. KRYS, J. SOMEILLAN (O. BERMUDEZ, G. MARCO)	Obie Bermudez EMI LATIN	1
24	31	28	4	PARA TODA LA VIDA A. LIZARRAGA, J. LIZARRAGA (J. J. LEYVA)	Banda El Recodo FONOVISA	24
25	29	—	2	LUCHARE POR TU AMOR A. BAQUEIRO (R. FOLGUERA, S. MONTY, M. ENTRAIGUES)	Alejandro Fernandez SONY DISCOS	25
26	42	42	4	POR QUE NO M. BLASCO, L. RUSTICI (T. GONZALEZ)	Tisuby & Georgina LIDERES	26
				HOT SHOT DEBUT		
27	NEW	1	1	A DONDE ESTABAS? R. MUNOZ, R. MARTINEZ (R. MARTINEZ)	Intocable EMI LATIN	27
28	32	31	3	Y QUE I. RODRIGUEZ, F. EHRICH (A. VEZZANI)	Los Angeles De Charly FONOVISA	28
29	26	26	3	DOS LOCOS LOS HOROSCOPOS DE DURANGO (A. MARTINEZ)	Los Horoscops De Durango PROCAN/DISA	26
30	23	25	6	JOSE PEREZ LEON LOS TIGRES DEL NORTE (J. CANTORALI)	Los Tigres Del Norte FONOVISA	23
31	39	29	5	TE QUISE OLVIDAR J.L. TERRAZAS (J. GABRIEL)	Grupo Montez De Durango DISA	29
32	28	20	20	SOY UN NOVATO R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI LATIN	14
33	34	34	8	A QUE NO TE VAS T. TORRES, M. PORTMANN (AMERIKA, C. BRANT, M. PORTMANN)	Ednita Nazario SONY DISCOS	25
34	27	39	3	LA MAS DESEADA V. ELIZALDE (R.E. MORA)	Valentin Elizalde UNIVERSAL LATIN	27
35	37	24	8	AGUANTA AHI F. ILLAN (R. ALVAREZ)	Rosario ARIELA/BMG LATIN	24
36	NEW	1	1	HAY QUE CAMBIAR R. PEREZ (R. PEREZ)	Area 305 RPE/UNIVISION	36
37	30	48	7	JAMBALAYA K-PAZ DE LA SIERRA (H. WILLIAMS)	K-Paz De La Sierra PROCAN/DISA	30
38	25	27	10	DALO POR HECHO BRONCO (IN. URQUIZA, N. CONCHA)	Bronco: El Gigante De America FONOVISA	25
39	35	—	2	CRUZ DE OLVIDO P. AGUILAR (J. ZAIZAR)	Pepe Aguilar UNIVISION	35
40	40	—	2	DESEOS DE COSAS IMPOSIBLES N. WALKER, LA OREJA DE VAN GOGH (X. SAN MARTIN)	La Oreja De Van Gogh SONY DISCOS	40
41	RE-ENTRY	9	9	QUITEMONOS LA ROPA R. SANCHEZ (ESTEFANO, J. REYES)	NG2 SONY DISCOS	35
42	36	47	9	EL PALOMITO J. PRECIADO (G. TIJERINA)	Julio Preciado Y Su Banda Perla Del Pacifico RCA/BMG LATIN	30
43	NEW	1	1	LA SOSPECHA J. AGUIRRE, W. GARCIA (W. GARCIA)	Son De Cali UNIVISION	43
44	41	35	14	ESTOY ENAMORADA MUSIDEAS (P. GARZA, J. BRAZO)	Yolanda Perez With Don Cheto FONOVISA	23
45	38	32	3	DEJA C. CABRAL "JUNIOR" A. BARBARA (R. LIVI, R. PEREZ)	Ana Barbara FONOVISA	32
46	NEW	1	1	CAMARON PELA'O E. RODRIGUEZ (I. MORALES)	Voces Del Rancho EMI LATIN	46
47	NEW	1	1	LA MILPA A. SOTO, LOS ASTROS DE DURANGO (V. CORDERO)	Los Astros De Durango RCA/BMG LATIN	47
48	RE-ENTRY	5	5	COMO FUI A ENAMORARME DE TI E. PURIZAGA (M.A. SOLIS)	Los Tri-O PRISMA/SONY DISCOS	33
49	48	—	5	ECHALE LENA R. PEREZ, R. LIVI (R. LIVI, R. PEREZ)	Victoria MEGAMUSIC/UNIVERSAL LATIN	31
50	RE-ENTRY	9	9	DUELE VERTE R. ARJONA (R. ARJONA)	Ricardo Arjona SONY DISCOS	21

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

LATIN POP AIRPLAY

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

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	TENGO GANAS SONY DISCOS	VICTOR MANUELLE	21	25	POR QUE NO LIDERES	TISUBY & GEORGINA
2	2	CREO EN EL AMOR SONY DISCOS	REY RUIZ	22	23	SABANAS FRIAS WARNER LATINA	MANA & RUBEN BLAUES
3	4	TU FOTOGRAFIA EPIC/SONY DISCOS	GLORIA ESTEFAN	23	15	SUENA M.P.	JOSE PENA SUAZO Y LA BANDA GORDA
4	7	QUITEMONOS LA ROPA UNIVISION	NG2	24	19	TE QUISE TANTO UNIVERSAL LATIN	PAULINA RUBIO
5	24	LA SOSPECHA UNIVISION	SON DE CALI	25	32	AMANECE (BOMBA) EMI LATIN	LIMI-T 21
6	20	TELEFONO UNIVERSAL LATIN	GRUPO MANIA	26	—	ASI TE AMO PREMIUM LATIN	ELVIS MARTINEZ
7	5	LOCA CONMIGO UNIVERSAL LATIN	LOS TOROS BAND	27	37	ME CANSE DE TI EMI LATIN	OBIE BERMUDEZ
8	3	HERMANITA PREMIUM LATIN	AVENTURA	28	34	CURAME WEACARIBE/WARNER LATINA	CHARLIE CRUZ
9	11	PUERTO RICO ARIELA/BMG LATIN	JERRY RIVERA	29	—	PA' LA RUMBA VOY J&N	ZAFRA NEGRA
10	13	PEQUENAS COSAS S&A	SON BY FOUR	30	30	CUIDARTE EL ALMA SONY DISCOS	CHAYANNE
11	6	ELLA TIENE FUEGO SONY DISCOS	CELIA CRUZ	31	27	AGUANTA AHI ARIELA/BMG LATIN	ROSARIO
12	18	NAVEGANDOTE NUEVA VIDA	N. KLARE	32	31	EL REFRAN SE TE OLVIDO SONY DISCOS	GILBERTO SANTA ROSA
13	14	EL GALLO NO OLVIDA M.P.	TITO ROJAS	33	—	PRISIONERA GOLDEN/TRIGGERFISH	PILAR MONTENEGRO
14	—	POR QUE TE AMO SONY DISCOS	EL BIZCOCHITO	34	26	DAME LA DROGA CUTTING	SON CALLEJERO
15	17	SI TU ESTUVIERAS UNIVERSAL LATIN	LOS TOROS BAND	35	—	POR QUE NO DEJAS ESE LDCC J&N	SEXAPPEAL
16	9	DILE VI	DON OMAR	36	39	NECESITO UN AMOR SONY DISCOS	ANDY ANDY
17	21	HAY QUE CAMBIAR RPE/UNIVISION	AREA 305	37	33	SOLAMENTE ELLA M.P.	WILLIE GONZALEZ & EDDIE SANTIAGO
18	16	LA PAGA KAREN/UNIVERSAL LATIN	TANNY TUN TUN	38	28	ECHALE LENA MEGAMUSIC/UNIVERSAL LATIN	VICTORIA
19	8	Y TODO QUEDA EN NADA SONY DISCOS	RICKY MARTIN	39	—	TARDES NEGRAS EMI LATIN	TIZIANO FERRO
20	10	NADA DE NADA J&N	FRANK REYES	40	—	ME EQUIVOQUE UNIVISION	MARIANA

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	HAZME OLVIDARLA FONOVISA	CONJUNTO PRIMAVERA	21	32	LA BOTELLA LA SIERRA	LOS MORROS DEL NORTE
2	3	BARAJA DE ORO DISA	PALOMO	22	18	PARA QUE ME HACES LLORAR PLATINO/FONOVISA	BRISEYDA Y LOS MUCHACHOS
3	1	COMO PUDE ENAMORARME DE TI DISA	PATRULLA 81	23	22	YO TE ENSENE MUSIMEX/UNIVERSAL LATIN	CONJUNTO ATAROCER
4	6	MAS QUE TU AMIGO FONOVISA	MARCO ANTONIO SOLIS	24	30	MAS TERCO QUE UNA MULA DISA	GERMAN LIZARRAGA
5	4	LAGRIMAS DE CRISTAL DISA	GRUPO MONTEZ DE DURANGO	25	20	SE ME HIZO TARDE LA VIDA SONY DISCOS	VICENTE FERNANDEZ
6	13	PARA TODA LA VIDA FONOVISA	BANDA EL RECODO	26	24	VANI DOOSA MUSART/BALBOA	CUISILLOS
7	—	A DONDE ESTABAS? EMI LATIN	INTOCABLE	27	29	PERO TU NO ESTAS DISA	GRUPO BRYNDIS
8	8	DOS LOCOS PROCAN/DISA	LOS HOROSCOPOS DE DURANGO	28	23	ME VOY A IR EMI LATIN	EL COVOTE Y SU BANDA TIERRA SANTA
9	15	TE QUISE OLVIDAR DISA	GRUPO MONTEZ DE DURANGO	29	37	POR UN RATO FONOVISA	AROMA
10	11	NOMAS POR TU CULPA UNIVISION	LOS HUACANES DEL NORTE	30	—	NO, OH, OH (LA SUEGRA) UNIVERSAL LATIN	ALICIA VILLARREAL
11	5	JOSE PEREZ LEON FONOVISA	LOS TIGRES DEL NORTE	31	39	NO TENGAS MIEGO ENAMORARTE DISA	EL PODER DEL NORTE
12	9	LA MAS DESEADA UNIVERSAL LATIN	VALENTIN ELIZALDE	32	19	ME EQUIVOQUE UNIVISION	MARIANA
13	10	SOY UN NOVATO EMI LATIN	INTOCABLE	33	—	A QUE TE PONGO DISA	XI
14	17	Y QUE FONOVISA	LOS ANGELES DE CHARLY	34	—	MH NAJAYITA EMI LATIN	CONTROL
15	12	JAMBALAYA PROCAN/DISA	K-PAZ DE LA SIERRA	35	34	DAME POR MUERTO UNIVISION	LUPILLO RIVERA
16	14	EL PALOMITO RCA/BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	36	—	LA NEGRA TOMASA EMI LATIN	DJ KANE
17	7	DALO POR HECHO FONOVISA	BRONCO: EL GIGANTE DE AMERICA	37	31	QUE ME LLEVE EL DIABLO PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTENO
18	16	ESTOY ENAMORADA FONOVISA	YOLANDA PEREZ WITH DON CHETO	38	—	A UN PASO DE OLVIDARTE FONOVISA	JUAN TAVARES
19	27	LA MILPA RCA/BMG LATIN	LOS ASTROS DE DURANGO	39	21	A PIENRA SUELTA UNIVISION	PEPE AGUILAR
20	28	CAMARON PELA'O EMI LATIN	VOCES DEL RANCHO	40	26	CRUZ DE OLVIDO	

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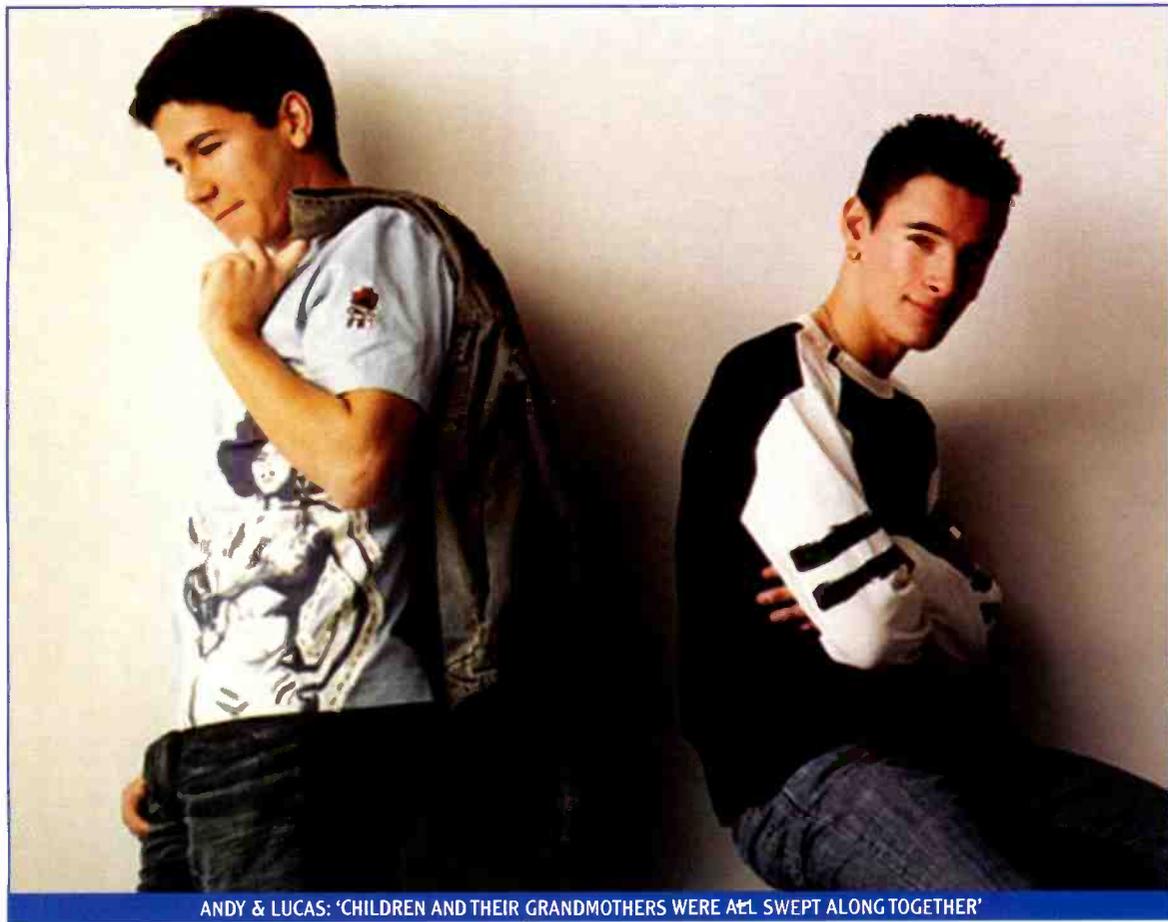
Billboard TOP LATIN ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION	Sales data compiled by Nielsen SoundScan		
							IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	NEW	1	1	GRUPO MONTEZ DE DURANGO DISA 720358 (12.98 CD)	NUMBER 1 / HOT SHOT DEBUT En Vivo Desde Chicago	1			
2	1	4	7	PAULINA RUBIO Δ UNIVERSAL LATIN 002036 (17.99 CD)	Pau-Latina	1			
3	3	—	2	GIPSY KINGS NONESUCH 79841/AG (18.98 CD)	Roots	3			
4	2	2	5	INTOCABLE EMI LATIN 96290 (16.98 CD)	Intimamente: En Vivo Live	1			
5	4	3	7	THALIA EMI SPECIAL MARKETS 33043/EMI LATIN (16.98 CD)	Greatest Hits	2			
6	6	5	5	LOS RIELEROS DEL NORTE FONOVISA 351235/UG (12.98 CD) [M]	20 Anos De Fuerza Nortena	5			
7	5	1	4	VICTOR MANUELLE SONY DISCOS 93272 (17.98 EQ CD)	Travesia	1			
8	NEW	1	1	DJ KANE EMI LATIN 90800 (13.98 CD) [M]	DJ Kane	8			
9	10	12	40	LA OREJA DE VAN GOGH SONY DISCOS 70451 (15.98 EQ CD) [M]	Lo Que Te Conte Mientras Te Hacias La Dormida	9			
10	15	—	2	VARIOUS ARTISTS UNIVISION 310236/UG (14.98 CD)	Historia Musical Nortena	10			
11	7	6	8	BRONCO/LOS BUKIS FONOVISA 351279/UG (17.98 CD/OVD)	Cronica De Dos Grandes	1			
12	8	9	8	VARIOUS ARTISTS DISA 720345 (12.98 CD)	100% Duranguense	7			
13	9	7	22	MARCO ANTONIO SOLIS FONOVISA 350950/UG (16.98 CD/OVD)	La Historia Continua...	1			
14	11	—	2	EL PODER DEL NORTE DISA 720350 (12.98 CD) [M]	La Decada	11			
15	12	11	8	VARIOUS ARTISTS UNIVISION 310233/UG (14.98 CD)	Arcoiris Musical Mexicano 2004	2			
16	17	13	7	DAVID BISBAL Δ VALE 002031/UNIVERSAL LATIN (15.98 CD) [M]	Buleria	5			
17	21	20	23	SIN BANDERA SONY DISCOS 70633 (16.98 EQ CD) [M]	De Viaje	6			
18	14	10	7	GRUPO MOJADO UNIVISION 310235/UG (17.98 CD/OVD) [M]	20 Greatest Hits	9			
19	16	18	5	K-PAZ DE LA SIERRA PROCAN 720348/DISA (12.98 CD) [M]	20 Exitos Con La Fuerza Duranguense	15			
20	23	17	5	ALEX UBAGO WARNER LATINA 61342 (17.98 CD) [M]	Fantasia O Realidad	14			
21	19	15	97	JUANES \bullet SURCO 017532/UNIVERSAL LATIN (16.98 CD) [M]	Un Dia Normal	1			
22	26	19	49	JOAN SEBASTIAN MUSART 12887/BALBOA (8.99/13.98) [M]	Coleccion De Oro	9			
23	20	16	18	LOS TEMERARIOS FONOVISA 351005/UG (9.99/13.98)	Tributo Al Amor	1			
24	13	14	26	GRUPO MONTEZ DE DURANGO DISA 724088 (12.98 CD)	De Durango A Chicago	2			
25	NEW	1	1	SELENA EMI LATIN 98945 (16.98 CD)	Momentos Intimos	25			
26	22	22	5	PATRULLA 81 DISA 720355 (9.98 CD)	Como Pude Enamorarme De Ti	22			
27	24	21	19	MANA WARNER LATINA 61046 (18.98 CD)	Eclipse	2			
28	30	—	2	ALICIA VILLARREAL UNIVERSAL LATIN 228402 (14.98 CD)	Cuando El Corazon Se Cruza	28			
29	RE-ENTRY	39	39	INTOCABLE Δ EMI LATIN 80818 (14.98 CD)	La Historia	3			
30	40	43	31	OBIE BERMUDEZ Δ EMI LATIN 84647 (14.98 CD)	Confesiones	29			
31	25	25	3	EZEQUIEL PENA FONOVISA 351296/UG (14.98 CD)	20 Herraduras De Oro	25			
32	NEW	1	1	JOAN SEBASTIAN MUSART 3156/BALBOA (13.98 CD)	Que Amarren A Cupido	32			
33	29	23	4	LOS HURACANES DEL NORTE UNIVISION 310207/UG (14.98 CD)	20 Narco-Corridos	23			
34	27	24	23	A.B. QUINTANILLA III & KUMBIA KINGS EMI LATIN 93490 (21.98 CD/OVD)	La Historia	1			
35	31	34	11	TEGO CALDERON WHITE LION 96625/BMG LATIN (15.98 CD) [M]	El Enemy De Los Guasibiri	5			
36	NEW	1	1	ALEJANDRA GUZMAN RCA 58507/BMG LATIN (15.98 CD)	Lipstick	36			
37	33	27	3	CARDENALES DE NUEVO LEON DISA 724100 (12.98 CD)	Historia Musical	27			
38	38	30	46	MARCO ANTONIO SOLIS FONOVISA 350940/UG (9.99/15.98)	Tu Amor O Tu Desprecio	1			
39	65	71	39	RICKY MARTIN Δ^2 SONY DISCOS 70439 (17.98 EQ CD)	Almas Del Silencio	1			
40	NEW	1	1	K-PAZ DE LA SIERRA PROCAN 720315/DISA (12.98 CD)	Arrasando Con Fuego	40			
41	34	28	5	LOS ANGELES DE CHARLY FONOVISA 351234/UG (13.98 CD)	Carta De Amor	21			
42	35	29	7	GRUPO EXTERMINADOR FONOVISA 350839/UG (13.98 CD)	Narco Corridos De Parranda Con El Diablo Vol. 3	22			
43	32	31	24	VICENTE Y ALEJANDRO FERNANDEZ SONY DISCOS 91088 (17.98 EQ CD) [M]	En Vivo: Juntos Por Ultima Vez	4			
44	43	36	9	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN 92482 (14.98 CD) [M]	La Historia	19			
45	36	33	16	VARIOUS ARTISTS DISA 724098 (13.98 CD)	Historia Musical Del Pasito Duranguense	11			
46	44	38	31	CHAYANNE SONY DISCOS 70627 (16.98 EQ CD)	Sincero	1			
47	42	35	7	K1 OLE 197107 (14.98 CD) [M]	Nuestro Turno	19			
48	NEW	1	1	LOS ACOSTA UNIVISION 310166/UG (14.98 CD)	20 Inolvidables	48			
49	37	32	9	YOLANDA PEREZ FONOVISA 350925/UG (13.98 CD)	Dejenme Llorar	29			

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION	Sales data compiled by Nielsen SoundScan		
							IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
50	NEW	1	1	MARCOS WITT SONY DISCOS 93349 (17.98 EQ CD)	Recordando Otra Vez	50			
51	46	—	2	VARIOUS ARTISTS UNIVISION 310209/UG (14.98 CD)	24 Kilates De Amor	46			
52	47	37	42	AKWID Δ UNIVISION 310155/UG (13.98 CD) [M]	Proyecto Akwid	7			
53	28	—	2	LITO Y POLACO FINA 270153/UNIVERSAL LATIN (16.98 CD)	Fuera De Serie	28			
54	51	—	2	PILAR MONTENEGRO GOLDEN 2017/TRIGGERFISH (14.98 CD)	Pilar	51			
55	52	46	9	IVY QUEEN REAL 070133/UNIVERSAL LATIN (15.98 CD)	Diva Platinum Edition	24			
56	48	40	21	JULIO IGLESIAS SONY DISCOS 93217 (16.98 EQ CD)	Divorcio	9			
57	49	47	34	LOS BUKIS FONOVISA 350895/UG (9.98/13.98) [M]	25 Joyas Musicales	3			
58	39	26	3	CONTROL EMI LATIN 56649 (14.98 CD)	Control	26			
59	41	39	9	WISIN LIDERES 950569 (15.98 CD) [M]	El Sobreviviente	20			
60	55	53	84	MANA \bullet WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1			
61	NEW	1	1	VARIOUS ARTISTS DISA 724079 (13.98 CD)	Las Nuevas Inmortales	61			
62	50	41	19	LOS TIGRES DEL NORTE FONOVISA 350973/UG (9.98/13.98)	Herencia Musical: 20 Boleros Romanticos	5			
63	53	44	21	PEPE AGUILAR UNIVISION 310167/UG (9.98/13.98) [M]	Con Orgullo Por Herencia	7			
64	NEW	1	1	BANDA ARKANGEL R-15 SONY DISCOS 87680 (15.98 EQ CD)	Mis 30 Mejores Canciones	64			
65	63	57	73	PANCHO BARRAZA MUSART 2713/BALBOA (16.98 CD) [M]	Las Romanticas De Pancho Barraza	12			
66	54	48	8	LOS TRI-O PRISMA 70488/SONY DISCOS (16.98 EQ CD) [M]	Canciones Del Alma De Marco Antonio Solis	20			
67	73	58	35	DON OMAR Δ VI 450587 (14.98 CD) [M]	The Last Don	2			
68	58	51	3	PEPE AGUILAR MUSART 28912/BALBOA (9.98 CD)	Coleccion De Oro Vol. 2	51			
69	64	50	3	LOS REHENES DISA 72908 (7.98 CD)	Las Rancheras De Los Rehenes	50			
70	62	56	39	LOS TIGRES DEL NORTE FONOVISA 350871/UG (9.98/13.98)	Herencia Musical: 20 Corridos Inolvidables	1			
71	56	42	26	LUIS MIGUEL WARNER LATINA 60873 (18.98 CD)		33			
72	NEW	1	1	GRUPO CANAVERAL MDC& & ROLL 87637/SONY DISCOS (15.98 EQ CD)	30 Pegaditas Del Grupo Canaveral	72			
73	69	65	56	RICARDO ARJONA Δ SONY DISCOS 84564 (17.98 EQ CD) [M]	Santo Pecado	3			
74	NEW	1	1	AVENTURA PREMIUM LATIN 12007 (15.98 CD)	Love & Hate	74			
75	RE-ENTRY	45	45	DAVID BISBAL Δ VALE 066050/UNIVERSAL LATIN (13.98 CD) [M]	Corazon Latino	13			

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 PAULINA RUBIO PAU-LATINA (UNIVERSAL LATIN)	1 VICTOR MANUELLE TRAVESIA (SONY DISCOS)	1 GRUPO MONTEZ DE DURANGO EN VIVO DESDE CHICAGO (DISA)
2 GIPSY KINGS ROOTS (NONESUCH/AG)	2 LITO Y POLACO FUERA DE SERIE (FINA/UNIVERSAL LATIN)	2 INTOCABLE INTIMAMENTE EN VIVO LIVE (EMI LATIN)
3 THALIA GREATEST HITS (EMI SPECIAL MARKETS/EMI LATIN)	3 IVY QUEEN DIVA PLATINUM EDITION (REAL/UNIVERSAL LATIN)	3 LOS RIELEROS DEL NORTE 20 ANOS DE FUERZA NORTENA (FONOVISA/UG)
4 DJ KANE DJ KANE (EMI LATIN)	4 AVENTURA LOVE & HATE (PREMIUM LATIN)	4 VARIOUS ARTISTS HISTORIA MUSICAL NORTENA (UNIVISION/UG)
5 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	5 CELIA CRUZ HITS MIX (SONY DISCOS)	5 BRONCO/LOS BUKIS CRONICA DE DOS GRANDES (FONOVISA/UG)
6 MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... (FONOVISA/UG)	6 LUNYTUNES & NORIEGA MAS FLOW (VI)	6 VARIOUS ARTISTS 100% DURANGUENSE (DISA)
7 DAVID BISBAL BULERIA (VALE/UNIVERSAL LATIN)	7 VARIOUS ARTISTS REGGAETON HITS 2004 (J&N/SONY DISCOS)	7 EL PODER DEL NORTE LA DECADA (DISA)
8 SIN BANDERA DE VIAJE (SONY DISCOS)	8 CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATIN)	8 VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO 2004 (UNIVISION/UG)
9 ALEX UBAGO FANTASIA O REALIDAD (WARNER LATINA)	9 VARIOUS ARTISTS BACHATA HITS 2004 (J&N/SONY DISCOS)	9 GRUPO MOJADO 20 GREATEST HITS (UNIVISION/UG)
10 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATIN)	10 VARIOUS ARTISTS 12 DISCIPULOS (DIAMOND)	10 K-PAZ DE LA SIERRA 20 EXITOS CON LA FUERZA DURANGUENSE (PROCAN/DISA)
11 MANA ECLIPSE (WARNER LATINA)	11 VARIOUS ARTISTS 2004 AND DE EX TOS: REGGAETON (UNIVERSAL LATIN)	11 JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBOA)
12 OBIE BERMUDEZ CONFESIONES (EMI LATIN)	12 CELIA CRUZ REGALO DEL ALMA (SONY DISCOS)	12 LOS TEMERARIOS TRIBUTO AL AMOR (FONOVISA/UG)
13 A.B. QUINTANILLA III & KUMBIA KINGS LA HISTORIA (EMI LATIN)	13 VARIOUS ARTISTS BACHATA HITS 2003 (J&N/SONY DISCOS)	13 GRUPO MONTEZ DE DURANGO DE DURANGO A CHICAGO (DISA)
14 TEGO CALDERON EL ENEMY DE LOS GUASIBIRI (WHITE LION/BMG LATIN)	14 VARIOUS ARTISTS SALSAS HITS 2004 (J&N/SONY DISCOS)	14 SELENA MOMENTOS INTIMOS (EMI LATIN)
15 ALEJANDRA GUZMAN LIPSTICK (RCA/BMG LATIN)	15 VARIOUS ARTISTS 30 BACHATAS PEGADITAS (MDC& & ROLL/SONY DISCOS)	15 PATRULLA 81 COMO PUDE ENAMORARME DE TI (DISA)
16 RICKY MARTIN ALMAS DEL SILENCIO (SONY DISCOS)	16 INDIA LATIN SONGBOOK: MI ALMA Y CORAZON (SONY DISCOS)	16 ALICIA VILLARREAL CUANDO EL CORAZON SE CRUZA (UNIVERSAL LATIN)
17 CHAYANNE SINCERO (SONY DISCOS)	17 ELVIS CRESPO GREATEST HITS (SONY DISCOS)	17 INTOCABLE LA HISTORIA (EMI LATIN)
18 K1 NUESTRO TURNO (OLE)	18 VARIOUS ARTISTS THE REVENTON: 30 PEGADITAS (MDC& & ROLL/SONY DISCOS)	18 EZEQUIEL PENA 20 HERRADURAS DE ORO (FONOVISA/UG)
19 MARCOS WITT RECORDANDO OTRA VEZ (SONY DISCOS)	19 JERRY	



ANDY & LUCAS: 'CHILDREN AND THEIR GRANDMOTHERS WERE AEL SWEEP ALONG TOGETHER'

Spanish Duo Sets Sights On Stateside Success

BY HOWELL LLEWELLYN

Two 20-year-old lifelong friends who never seem to stop joking and talking about girls—and who also sing compelling pop songs—are Spain's musical success story of the past 10 months. Now, Andy & Lucas—the duo made up of Andy Morales and Lucas González—hope to repeat the feat in the United States and Latin America.

Andy & Lucas are in the midst of heavy promotion in Mexico and will arrive in the States April 16 for two weeks of promotion in Puerto Rico, Los Angeles and Miami.

Amazingly enough, the pair was completely unknown when it released its self-titled debut album last May on BMG Ariola. But "Andy & Lucas" has sold more than 400,000 units, and the duo has played significantly more than 100 concerts.

"I reckon the album can work [in the States and Mexico], as the first two singles are very strong," Andy said at Madrid airport before taking a flight to Mexico.

"The idea is to spend up to a couple of weeks on each trip, then come back to write and record more songs," added Lucas, who writes all the act's lyrics and music.

They return to Mexico late May for more promotion and the Aca-pulco Festival, and from there will

travel to Chile and Argentina for radio, TV and press promotion.

"Andy & Lucas is a priority act for us in the whole of Latin America and the U.S. Latin markets," BMG international exploitation manager Fran Arbulu says. "This is more of a Latin regional campaign than some others."

Andy & Lucas' first single, "Son de Amores," was released March 16 in Mexico, Argentina, Chile, Peru, Colombia, Ecuador and Central America. In the United States, BMG chose the duo's second Spanish single, the intensely romantic "Tanto La Quería," for a March 23 release.

"The reaction in the States swung toward the more melodic second single, and the folks there obviously know their audience," Arbulu says. "But both songs have been enormously popular in Spain since before last summer."

"We knew we had a success on our hands, but the phenomenon was massive and immediate—nobody expected them to sweep over Spanish pop culture so quickly. There was simply no way of stopping it. Children and their grandmothers were all swept along together."

Andy & Lucas began singing together at 16 in neighborhood bars in their southern hometown of Cádiz. This explains their enticing vocal flavor that encompasses Andalusian rumba and flamenco,

as well as down-home pop and disco music.

"Their success is based on two things: their solid and consistent songwriting and vocal skills and their tremendously *simpático* nature, which has captivated the young female fan base in Spain," Arbulu says. "They have also had wonderful radio support across the country, not just in their southern base area."

One of the most-played songs is an ode to Andalucía, the cradle of Spanish gypsy flamenco, called "Un Rinconcito al Sur." For all its regionalism, the track has received equal airplay nationwide.

BMG Ariola now has two successful male duos. The other is Estopa: brothers Juan and David Muñoz, who hail from a grittier, northern industrial area near Barcelona. Estopa's music is harder and rockier, and their songs are lyrically tougher.

Andy & Lucas and Estopa both sing about everyday experiences of love, girls and the street, but the results are sharply different—as different as the north and south of Spain. Estopa is slick and cocky and funny, while Andy & Lucas are funny but cuter and more ingenious.

Arbulu says, "Musically, Estopa has a more local appeal, while we think Andy & Lucas have universal attraction."

Lansing-Dreiden's 'Triangle' Of Sounds

Lansing-Dreiden is a Miami-based art collective that works with a variety of media, including digital animation, drawing, video, design and music.

The group's music was heard during Proenza Schouler's fall 2004 fashion show, held during New York Fashion Week in February.

The beats and rhythms recalled the cool synth sounds of Frankie Goes to Hollywood, Pet Shop Boys and New Order.

This sonic blast captured the cool femininity of the clothes.

Now, after several art gallery exhibitions, Lansing-Dreiden is releasing its debut album, "The Incomplete Triangle," April 6 on Kemado Records.

Like the music it created for Proenza Schouler, the sounds heard on "The Incomplete Triangle" are deliriously synth-happy—as well as wonderfully rocky.

"We hoped to make a group of songs that could be appreciated by a very wide range of people—or by people with a very wide range of musical interests," a Lansing-Dreiden member says.

"Superficially, most of the songs have pretty melodies, nice harmonies and other pop-song qualities."

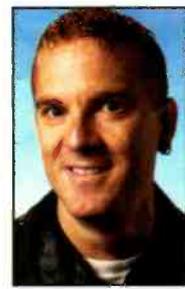
While it's perfect for clubs, such music would not sound out of place in a TV ad or a videogame.

Although Lansing-Dreiden has yet to license its music in this way, it is open to the possibility. In the world of Lansing-Dreiden, there is no distinction between art and commerce.

Beat
Box™



By Michael Paoletta
mpaoletta@billboard.com



THE CAT IS BACK: To celebrate 40 years of the Pink Panther, Virgin is issuing "Pink Panther's Penthouse Party" April 6.

Arriving just in time for warm-weather cocktail parties, "Penthouse Party" spotlights works by Pizzicato Five and Dimitri From Paris, among others.

Also included are exclusive tracks, including Fischerspooner and St. Germain rerubs of Henry Mancini's "Pink Panther Theme."

Mancini's son, Chris, and Lennart Maven create a festive mash-up by intertwining elements of the senior Mancini's "Shot in the Dark" and "Peter Gunn."

LIKE BEES TO HONEY: Ben Watt spent the bulk of March on a U.S. DJ trek. The Buzzin' Fly tour—named after Watt's label and weekly party held at his own Neighbourhood club in London—culminated March 28 at New York's Canal Room.

Watt kept spirits soaring with a deep and soulful house set.

The tour preceded the April 6 release of the Watt-mixed "Buzzin' Fly Vol. 01" (Astralwerks). Highlights of this set include Martin Solveig's dubby rerub of Soldiers of Twilight's "Believe" and "A Stronger Man" by Ben Watt Featuring Sananda Maitreya (aka Terence Trent D'Arby).



WATT: KEEPING CLUBS BUZZIN'

Another member of the group likens "The Incomplete Triangle" to a geoglyph: "We explored its three sides in the album's three parts. First comes the decline, then we recline, then comes the renewal."

Said another way, what begins as a rock record ("Metal on a Gun") evolves into an ambient head space ("A Silent Agreement") before settling on buoyant synth-pop ("Glass Corridor").

FOR THE RECORD

Annie Lennox's "Into the West" did not win a Grammy, as reported in Beat Box (*Billboard*, April 3). The song won an Oscar and a Golden Globe. The song will not be eligible for a Grammy until the 2005 Grammy Awards.

APRIL 10 2004				Billboard®		HOT DANCE SINGLES SALES™	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Artist		
1	1	1	2	NUMBER 1 LOVE PROFUSION MAVERICK 42703/WARNER BROS.	Madonna ♀		
2	2	1	21	ME AGAINST THE MUSIC JIVE 5757/ZOMBA	Britney Spears Featuring Madonna ♀		
3	5	4	15	NOTHING FAILS/NOBODY KNOWS ME MAVERICK 42682/WARNER BROS.	Madonna		
4	4	3	25	YOU PROMISED ME (TU ES FOUTU) BENZ STREET/WAAKO 75434/ZYX	In-Grid		
5	8	7	38	THE DISTRICT SLEEPS ALONE TONIGHT SUB POP 70614	The Postal Service ♀		
6	6	5	8	LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES) WARNER BROS. 42685	Seal ♀		
7	12	13	37	OFFICIALLY MISSING YOU (REMIXES) ELEKTRA 47436/EEG	Tamia ♀		
8	10	9	29	RUBBERNECKIN' (PAUL OAKENFOLD REMIX) BMG STRATEGIC MARKETING/RCA 54218/RMG	Elvis Presley		
9	15	11	18	BREATHE (REMIXES) MAVERICK 42689/WARNER BROS.	Michelle Branch ♀		
10	3	2	3	SAVE MY SOUL TOMMY BOY SILVER LABEL 2438/TOMMY BOY	Kristine W		
11	13	8	28	SYMPATHY FOR THE DEVIL (REMIXES) ABKCO 71966	The Rolling Stones ♀		
12	14	12	7	TOXIC (REMIXES) JIVE 59214/ZOMBA	Britney Spears ♀		
13	9	6	3	CHERRY BLOSSOM GIRL SOURCE 96632*/ASTRALWERKS	Air		
14	11	10	20	(THERE'S GOTTA BE) MORE TO LIFE FOREFRONT 52925/VIRGIN	Stacie Orrico ♀		
15	16	15	15	BORN TOO SLOW V2 27804	The Crystal Method ♀		
16	17	14	21	HAREM (CANCAO DO MARI) (M. LEHMAN, R. RIVERA & H. HECTOR REMIXES) NEMO STUDIO 53240/ANGEL	Sarah Brightman		
17	25	20	38	HOLLYWOOD (REMIXES) MAVERICK 42638/WARNER BROS.	Madonna ♀		
18	19	16	7	TRULY NETTWERK 33221	Delerium Featuring Nerina Pallot		
19	NEW	1	1	GET YOURSELF HIGH FREESTYLE DUST 47373*/ASTRALWERKS	The Chemical Brothers Featuring K-OS ♀		
20	18	17	60	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) MONARCH/ISLAND 063793/IDJMG	Mariah Carey ♀		
21	24	—	8	AS THE RUSH COMES ULTRA 1192	Motorcycle		
22	23	18	36	I'M GLAD (REMIXES) EPIC 79952/SONY MUSIC	Jennifer Lopez ♀		
23	21	19	16	ROCK YOUR BODY, ROCK MOONSHINE 88492	Ferry Corsten		
24	RE-ENTRY	22	2	TIME OF OUR LIVES/CONNECTED MUTE 9225	Paul Van Dyk Featuring Vega 4 ♀		
25	NEW	1	1	CRUSH MUTE 9240	Paul Van Dyk		

APRIL 10 2004				Billboard®		HOT DANCE RADIO AIRPLAY™	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist			
1	1	9	NUMBER 1 LOVE ME RIGHT (OH SHEILA) ULTRA	Angel City Featuring Lara McAllen			
2	3	9	TOXIC JIVE/ZOMBA	Britney Spears			
3	2	17	AS THE RUSH COMES ULTRA	Motorcycle			
4	4	4	RED BLOODED WOMAN CAPITOL	Kylie Minogue			
5	8	7	DEJA VU (IT'S HARD TO BELIEVE) TOMMY BOY SILVER LABEL/TOMMY BOY	The Roc Project Featuring Tina Novak			
6	5	18	IT'S MY LIFE INTERSCOPE	No Doubt			
7	6	20	GIA ULTRA	Despina Vandi			
8	19	3	DON'T WANNA LOSE THIS FEELING ULTRA	Dannii Minogue			
9	14	17	WHEREVER YOU ARE (I FEEL LOVE) ROBBINS	Laava			
10	11	2	I LIKE LOVE (I LOVE LOVE) ROBBINS	Solitaire			
11	15	9	ROCK YOUR BODY, ROCK MOONSHINE	Ferry Corsten			
12	13	5	GIVE IT UP ROBBINS	Kevin Aviance			
13	22	2	DIP IT LOW DEF SOUL/DJMG	Christina Milian			
14	9	21	HEY YA! LAFACE/ZOMBA	OutKast			
15	10	8	I FEEL LOVE BLUE MAN GROUP/LAVA	Blue Man Group Featuring Venus Hum			
16	NEW	1	BURNED WITH DESIRE ULTRA	Armin Van Buuren Featuring Justine Suissa			
17	23	2	STRAIGHT AHEAD KING BRAIN/ARTEMIS	Tube & Berger Featuring Chrissie Hynde			
18	17	2	BEAUTIFUL THINGS ROBBINS	Andain			
19	21	7	LOVE'S DIVINE WARNER BROS.	Seal			
20	18	3	YEAH! LAFACE/ZOMBA	Usher Featuring Lil Jon & Ludacris			
21	16	4	WHITE FLAG ARISTA/RMG	Dido			
22	20	17	DEEPEST BLUE ULTRA	Deepest Blue			
23	RE-ENTRY	1	JUST A LITTLE WHILE VIRGIN	Janet Jackson			
24	7	10	THE WAY YOU MOVE LAFACE/ZOMBA	OutKast Featuring Sleepy Brown			
25	NEW	1	TAKE ME TO THE CLOUDS ABOVE ULTRA	LMC Vs. U2			

APRIL 10 2004				Billboard®		TOP ELECTRONIC ALBUMS™	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title			
1	1	13	NUMBER 1 VARIOUS ARTISTS	Fired Up!			
2	2	51	THE POSTAL SERVICE SUB POP 595 [M]	Give Up			
3	4	4	ZERO 7 ULTIMATE DILEMMA/ELEKTRA 61558/EEG [M]	When It Falls			
4	3	8	SOUNDTRACK CAPITOL 95912	Queer Eye For The Straight Guy			
5	5	11	THE CRYSTAL METHOD V2 27176*	Legion Of Boom			
6	6	9	AIR SOURCE 96632*/ASTRALWERKS	Talkie Walkie			
7	7	4	LOUIE DEVITO DEE VEE 0008/MUSICRAMA	Dance Divas II			
8	NEW	1	THE RIDDLER TOMMY BOY 1580 [M]	Dance Mix 5			
9	8	9	JOHNNY VICIOUS ULTRA 1180 [M]	Ultra.Trance:3			
10	9	6	RAVIN GEORGE V 71050 [M]	Buddha Bar VI			
11	10	15	SARAH MCLACHLAN NETTWERK 58753/ARISTA	Remixed			
12	11	3	SQUAREPUSHER WARP 117*	Ultravisitor			
13	12	24	MARIAH CAREY COLUMBIA 87154/SONY MUSIC	The Remixes			
14	13	26	ENIGMA VIRGIN 91929	Voyageur			
15	14	9	VARIOUS ARTISTS ROBBINS 75043	Best Of Trance Volume Four			
16	15	5	THE HAPPY BOYS ROBBINS 75044	Techno Party (Volume Two)			
17	16	19	LOUIE DEVITO DEE VEE 0008/MUSICRAMA	N.Y.C. Underground Party 6			
18	NEW	1	VARIOUS ARTISTS WATER 060407	Pure Trance 3			
19	19	3	JAMES LAVELLE GLOBAL UNDERGROUND 026	Global Underground: Romania #026			
20	18	26	THE CHEMICAL BROTHERS FREESTYLE DUST/ASTRALWERKS 92714*/VIRGIN	Singles '93-'03			
21	17	5	RICHARD "HUMPTY" VISSION SYSTEM 1028	Big Floor Funk			
22	21	30	VARIOUS ARTISTS VERVE 000589*/V6	Verve/Remixed2			
23	NEW	1	ARMIN VAN BUUREN ULTRA 1202	A State Of Trance 2004			
24	23	47	VARIOUS ARTISTS MADACY 4981	30th Anniversary Collection: Ultimate Disco			
25	22	20	THE HAPPY BOYS ROBBINS 75041 [M]	Dance Party (Like It's 2004)			

■ Dance Airplay titles showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 5 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 multiplies shipments by the number of discs and/or tapes. *Asterns indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

APRIL 10 2004				Billboard®		HOT DANCE CLUB PLAY™	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Artist		
1	2	2	8	NUMBER 1 NOT IN LOVE (D. AUDE, MINGE BINGE, & R.H. VISSION MIXES) INTERSCOPE PROMO	Enrique Iglesias Featuring Kelis ♀		
2	1	3	8	LOVE PROFUSION (R. ROSARIO, CRAIG J., PASSENGERZ, & BLOW-UP MIXES) MAVERICK 42703/WARNER BROS.	Madonna ♀		
3	4	5	9	FREE (S.A.F. & NEMO MIXES) NEMO STUDIO PROMO/ANGEL	Sarah Brightman		
4	5	7	8	TRULY NETTWERK 33221	Delerium Featuring Nerina Pallot		
5	6	17	4	SAVE MY SOUL TOMMY BOY SILVER LABEL 2438/TOMMY BOY	Kristine W		
6	8	19	5	AMAZING (FULL INTENTION AND JACK N RORY MIXES) SONY MUSIC IMPORT	George Michael		
7	7	13	9	GOOD BOYS (REMIXES) SANCTUARY 85595	Blondie ♀		
8	3	1	7	TOXIC (REMIXES) JIVE 59214/ZOMBA	Britney Spears ♀		
9	12	24	5	HOLE IN THE HEAD (FULL INTENTION & GRAVITAS MIXES) ISLAND PROMO/INTERSCOPE	Sugababes		
10	11	21	7	MAKE ME DANCE ALL NIGHT PAS PROMO	3 Speaker High		
11	15	23	7	FRIDAY MARSHMALLOW VINYL SOUL 126/MUSIC PLANT	Samba La Casa		
12	19	26	6	ELECTRIFY AVEXNI/TEGROOVES 203/KING STREET	GTS Featuring Heigo Tani		
13	20	28	6	STRAIGHT AHEAD KING BRAIN 51501/ARTEMIS	Tube & Berger Featuring Chrissie Hynde ♀		
14	25	33	4	NEVER LET ME DOWN SYSTEM 1027	Richard "Humpty" Vission ♀		
15	13	6	12	BORN TOO SLOW (E. MORILLO, DEEPSKY, & NUBREED MIXES) V2/SUBISA 27804/SUBMINAL	The Crystal Method ♀		
16	9	12	10	SIGNED, SEALED, DELIVERED CENTAUR PROMO	Colton Ford And Pepper Mashay		
17	10	4	11	WHERE LOVE IS COMMISSION PROMO	Trinity Featuring Revi		
18	16	8	13	FACE TO FACE VIRGIN PROMO	Daft Punk		
19	26	31	5	SEX BOMB (THE REMIXES) DECCA PROMO/UTV	Tom Jones		
20	17	22	19	I TRY (RAUHOFFER, PILIAVIN & ZIMBARDO MIXES) STAR 89 126	Made By Monkeys Featuring Maria Matto		
21	18	16	9	IT'S MY LIFE (REMIXES) INTERSCOPE PROMO	No Doubt ♀		
22	22	11	11	ALL THINGS (JUST KEEP GETTING BETTER) CAPITOL 53832	Widelife With Simone Denny ♀		
23	31	34	4	BROKEN WINGS LIZA PROMO	Thea Austin		
24	24	18	11	WHERE DID LOVE GO RM PROMO	Sun		
25	14	9	14	BURNING BENZ STREET/EPISODE 1253/WAAKO	Robbie Rivera & Axwell Feat. Suzan Brittan		
26	36	—	2	POWER PICK JUST A LITTLE WHILE (P. RAUHOFFER & M. JOSHUA MIXES) VIRGIN PROMO	Janet Jackson ♀		
27	33	36	3	YOU MAKE ME FEEL BRAND NEW (REMIXES) SIMPLYRED.COM PROMO/RED INK	Simply Red		
28	21	14	13	SLIPPIN' AWAY NOSTALGIC 20001	Sweet Rains		
29	23	15	12	POWERLESS (SAY WHAT YOU WANT) (WIDELIFE, JUNIOR, & CHAB MIXES) DREAMWORKS PROMO	Nelly Furtado ♀		
30	34	45	3	I LIKE LOVE (I LOVE LOVE) ROBBINS 72096	Solitaire		
31	29	30	7	FIND MYSELF STAR 09 1272	Presta + Stakey		
32	39	—	2	SAVING MY LOVE (ROSABEL & JOSH HARRIS MIXES) FRIXION 9002	Pat Hodges		
33	40	—	2	MY LIFE JVM PROMO	Junior Vasquez Presents Jason		
34	27	10	11	LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES) WARNER BROS. 42685	Seal ♀		
35	35	47	3	GET BETTER ROBBINS 72098	K.M.C. Featuring Sandy		
36	30	27	10	GOD IS A DJ LAFACE PROMO/ZOMBA	Pink ♀		
37	28	20	11	JANET MEGAMIX 04 (CHRIS COX REMIX) VIRGIN PROMO	Janet Jackson ♀		
38	NEW	1	1	HOT SHOT DEBUT HOW DID YOU KNOW DEE VEE 000	Kurtis Mantronik Presents Chamonix		
39	46	—	2	DREAM-A-LOT'S THEME (I WILL LIVE FOR LOVE) MERCURY PROMO/UTV	Donna Summer		
40	48	—	2	NAUGHTY GIRL (CALDERONE & QUAYLE REMIX) COLUMBIA PROMO	Beyonce ♀		
41	NEW	1	1	DIP IT LOW (FULL INTENTION, JJ FLORES, TYAS & LAWRENCE MIXES) DEF SOUL PROMO/DJMG	Christina Milian ♀		
42	NEW	1	1	LEFT OUTSIDE ALONE (REMIXES) DAYLIGHT PROMO/EPIC	Anastacia		
43	38	40	4	U LIKE THIS (MEGAMIX) COLUMBIA PROMO	Mariah Carey		
44	43	48	3	CHANGES (FELIX DA HOUSECAT REMIX) SANCTUARY PROMO	Kelly Osbourne & Ozzy Osbourne ♀		
45	NEW	1	1	JAM SESSIONS FOREVER SOUL 001/VE/SN110N	Mr. Ali Vs. E-Smooove		
46	37	35	9	GET YOURSELF HIGH FREESTYLE DUST 47373*/ASTRALWERKS	The Chemical Brothers Featuring K-OS ♀		
47	32	25	14	HARU (WIDELIFE, J. VASQUEZ, & DEMARKO MIXES) ROMANN MUSIC PROMO	Haru		
48	44	46	3	PERSONAL JESUS TRIPLEX 315/MUSIC PLANT	Oba' Frank Lords		
49	42	41	18	AS THE RUSH COMES ULTRA 1192	Motorcycle		
50	NEW	1	1	YOU HAVE A WAY MIRRA 046/MUSIC PLANT	Anthony Cole		

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

Despite Panel Cuts, Promo Costs Remain High

BY PHYLLIS STARK

NASHVILLE—It has been six months since *Billboard* and Radio & Records cut their country chart panels, but labels say the cost of promotion has yet to go down.

Cuts were made at the urging of Nashville labels and despite some vocal objections from radio. *Billboard* dropped 18 stations that weren't at least 60% current. R&R cut all stations below market No. 100.

At the time, labels said such moves would help them control spiraling promotion costs.

Turns out, that hasn't happened—at least not yet.

Rob Dalton, VP of promotion for Asylum/Curb Records, is among those who confirm there has been little change in spending.

"It was expensive, it is expensive and it will be expensive," he says. "Big records get bigger, and hard records get harder."

Royce Risser, VP of promotion at MCA Nashville, says costs "haven't gotten worse, but they haven't improved either, and I think that was

the idea behind the panel cut."

But Risser says labels are, at least in part, to blame for the status quo.

"I hear stories weekly of outrageous promotions being done to get records played," Risser says. "If those are, in fact, being done, then things will most likely get worse. Expectations will rise."

For now, however, Risser says he at least hasn't felt the bar being raised on costs. "That's not to say the bar isn't too high already."

Independent record promoter Nancy Tunick agrees that the amount of dollars being spent on radio promotion has

not declined.

Tunick, a managing partner in Nashville-based GrassRoots Promotion, offers an analogy to describe the labels' current situation.

"It reminds me of a person who buys a larger desk to eliminate clutter, only to find that the clutter expands to meet the dimensions of the new desk," she says.

"Even if we are dealing with fewer stations, the stations' needs seem to expand to meet the available dollars," Tunick continues. "On the label front, we seem to be

operating with the expectation that we need the same level of promotion budget. Usually when there is an expectation about what is going to be spent, that expectation is met."

For its part, MCA has made one change it is hoping will help control costs long term. When the panel cuts were made, the label decreased its promotion budget for singles "pretty aggressively," according to Risser.

"The theory is, when the money is out, it's out," he explains. "We are really trying to hold to those decreased budgets. But as long as we have competition that is willing or desperate enough to outspend, we will be tempted to do the same. Nobody wants to be outgunned, to go into battle with a slingshot."

MAJOR-MARKET PARTNERS

Before the panels were cut, some industry observers predicted that having fewer stations report to the chart would actually make matters worse by putting more influence in the hands of fewer programmers.

Sony Music Nashville's Bill Macky says it's too early to tell whether the smaller panel will affect the cost of doing business. But the good news for Macky, the company's VP of national promotion, is that he

doesn't feel as though the remaining stations are asking for more or wielding more power.

"The bigger-market stations were never the problem," he notes. "The major-market stations are the ones you want to partner with because you're reaching a greater audience . . . A label can recoup the cost of bringing an artist to that market because they can sell enough records [there]."

DreamWorks Records' Scott Borchetta breaks down some of the cost of promoting a new or mid-level act, agreeing with the others that the panel cuts have not affected those costs. (Superstar acts, meanwhile, were never as expensive to promote, since their records are often instant adds at radio.)

Borchetta, the label's senior executive for promotion and artist development, says the cost of working a new or developing act has remained steady at about \$100,000 to \$150,000 per single. That includes \$3,500 to \$5,000 per day for an act with a bus and a band to travel around to stations doing free shows.

Macky cites an average figure of \$3,000 to \$5,000 to send an artist to do just one free radio show.

Those artists' singles used to peak in 26 weeks. That cost is now being spread over 30 to 32 weeks. It takes longer for records to ascend the charts, a phenomenon that predated the panel cuts by several years.

That, Borchetta says, "elongates the weekly cost of having an artist on the road, and that's a hard expense. When you get down to the end of the year, it comes down to how many singles did we

get out, because that's where it compounds.

"You have a hard cost per week in the building process of an artist," Borchetta adds. He couldn't pinpoint what that cost typically is. So even with fewer stations to promote, adding more weeks to the life of the record also adds to the expense.

"Some labels that are used to spending a lot of money are spending a little bit more per station now," Borchetta says. "That's not really good for any of us."



DALTON: COSTS NOT DROPPING



BORCHETTA: IT'S EXPENSIVE

Tritt To Give Radio A Spin As 'Roadhouse' Co-Host

Forget **Howard Stern**. **Travis Tritt** might just be the king of all media.

In addition to a successful recording career, the Grammy Award-winning Tritt has acted in films and TV and hosted a countdown show for **VH1 Country**. For his next venture, he is trying out radio.

Nashville-based **Marketing Group** has tapped Tritt to co-host a new syndicated show, "Roadhouse Weekend," with **NASCAR** commentator **Wally Dallenbach**. The show will feature a mix of uptempo country music and artist interviews, interspersed with some relaxed guy talk.

"Roadhouse Weekend" debuts in mid-April and will air on affiliates from 7 p.m. to midnight on Friday or Saturday nights.

Tritt says that when he was approached with the idea for the pro-

gram, "it just appealed to me all the way around. It didn't sound like your normal, average, run-of-the-mill show."

Thus far, Tritt and Dallenbach have only recorded the pilot, but Tritt says they have a clear vision for the show and are even helping pick the music.

"It has a real relaxed feel to it," Tritt says. "It sounds like a couple of guys sitting around in the living room having a couple of beers [and playing] what we would like to hear to get the weekend started off."

Although Tritt had never met Dallenbach prior to their "Roadhouse Weekend" partnership, he had seen Dallenbach's broadcasts on **NBC** and **TNT** for the Winston Cup and Busch Series races. Dallenbach, a former pro driver, also hosts a daily racing

report feature for country stations. Tritt says their on-air pairing "just felt right."

While radio is a new medium for Tritt, he's been on the other side of the mic plenty of times. "It's something I always felt comfortable with," he says. "I never felt shy about talking to people and telling people what I think."

And Tritt says the radio job met his No. 1 criteria for any new project he takes on—it's fun.

As a recording artist, Tritt has to his credit seven albums that are certified either platinum or multi-platinum and 20 top 10 hits. His next **Columbia** album, "My Honkytonk History," comes out in mid-summer.

Tritt says the album is "a throwback to the more rocking side of what I've done throughout my career. There are some very straight-ahead country ballads, but more of the 'T-R-O-U-B-L-E' and 'Put Some Drive in Your Country' kind of songs

than I've ever had on one [project.] It's a real summertime album."

The first single, "The Girl's Gone Wild," goes to radio May 3. **Bob DiPiero** and **Rivers Rutherford** wrote the tune, and Tritt hopes the uptempo number will become "the song of the summer."

Nashville Scene
By Phyllis Stark
pstark@billboard.com



Ash Street Music has added **Andrew Dorff** to its songwriter roster. Dorff has recorded albums for **Sony** and **Lost Highway Records**.

ON THE ROW: National TV network **RFD-TV** is relocating its operations to Nashville from Dallas and plans to expand its lineup to include music and entertainment programming.

The 4-year-old RFD-TV is a 24-hour national network focused on rural America. Its programming includes a mix of agricultural and family-oriented shows. **DirectTV** and **Dish Network** distribute the network as a basic channel. Cable systems **Mediacom** and **NCTC** also carry it.

Music Row law firm **Bass, Berry & Sims** has upped **Charles Biederman**, **Christian Horsnell** and **Robin Mitchell Joyce** to partner. The three specialize in entertainment and intellectual-property law. They all joined the firm in 2001.

Hospitality Design has named **Karen Oertley** publisher/editor-in-chief, effective April 5. She was publisher/editor of *Amusement Business* magazine. She will relocate from Nashville to New York. Both magazines are *Billboard* sister publications.

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2004

Billboard® TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				▲	▼	◆								▲	▼	◆			
1	1	1	8	Nielsen SoundScan			NUMBER 1	When The Sun Goes Down	1	38	39	39	8	Nielsen SoundScan			TRACE ADKINS ●	Greatest Hits Collection, Volume I	1
2	2	2	13	Nielsen SoundScan			▲	Shock'n Y'All	1	39	37	37	12	Nielsen SoundScan			CHRIS CAGLE ●	Chris Cagle	1
3	4	4	24	Nielsen SoundScan			▲	Long Black Train	3	40	38	38	13	Nielsen SoundScan			SARA EVANS	Restless	3
4	5	6	77	Nielsen SoundScan			▲	Golden Road	3	41	45	44	15	Nielsen SoundScan			TRACY BYRD	The Truth About Men	5
5	3	3	15	Nielsen SoundScan			▲	Greatest Hits Volume II	2	42	42	43	14	Nielsen SoundScan			CLAY WALKER	A Few Questions	3
6	6	9	101	Nielsen SoundScan			◆	No Shoes, No Shirt, No Problems	1	43	40	40	16	Nielsen SoundScan			TOBY KEITH	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5
7	7	10	101	Nielsen SoundScan			◆	See If I Care	2	44	44	41	15	Nielsen SoundScan			JO DEE MESSINA	Greatest Hits	1
8	10	14	14	Nielsen SoundScan			▲	Melt	1	45	41	42	17	Nielsen SoundScan			PAT GREEN ●	Wave On Wave	2
9	9	8	26	Nielsen SoundScan			▲	Martina	1	46	46	47	17	Nielsen SoundScan			DAVID LEE MURPHY	Tryin' To Get There	46
10	13	17	19	Nielsen SoundScan			▲	Top Of The World Tour Live	3	47	43	45	16	Nielsen SoundScan			GEORGE STRAIT ●	For The Last Time: Live From The Astrodome	2
11	11	12	71	Nielsen SoundScan			◆	Up!	1	48	46	47	17	Nielsen SoundScan			KEITH URBAN	Keith Urban In The Ranch	34
12	16	22	32	Nielsen SoundScan			▲	Dierks Bentley	4	49	49	48	17	Nielsen SoundScan			VARIOUS ARTISTS	Totally Country Vol. 3	2
13	12	11	88	Nielsen SoundScan			▲	Unleashed	1	50	48	51	14	Nielsen SoundScan			WYNONNA	What The World Needs Now Is Love	1
14	8	7	4	Nielsen SoundScan			▲	Spend My Time	3	51	47	49	16	Nielsen SoundScan			RANDY TRAVIS ●	Rise And Shine	8
15	14	18	37	Nielsen SoundScan			▲	Red Dirt Road	1	52	52	62	18	Nielsen SoundScan			CLINT BLACK	Ultimate Clint Black	39
16	NEW	1	1	Nielsen SoundScan			◆	Ultimate Waylon Jennings	16	53	51	50	23	Nielsen SoundScan			ALABAMA	The American Farewell Tour	6
17	17	19	36	Nielsen SoundScan			▲	Mud On The Tires	1	54	50	46	18	Nielsen SoundScan			VARIOUS ARTISTS	Livin' Lovin' Losin': Songs Of The Louvin Brothers	44
18	15	13	70	Nielsen SoundScan			▲	Tim McGraw And The Dancehall Doctors	2	55	63	68	32	Nielsen SoundScan			DOLLY PARTON	Ultimate Dolly Parton	20
19	22	25	39	Nielsen SoundScan			▲	Buddy Jewell	1	56	53	56	30	Nielsen SoundScan			JOHN MICHAEL MONTGOMERY	The Very Best Of John Michael Montgomery	11
20	19	23	79	Nielsen SoundScan			▲	Elv1s: 30 #1 Hits	1	57	59	59	21	Nielsen SoundScan			VARIOUS ARTISTS	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One	37
21	18	15	17	Nielsen SoundScan			▲	Comin' On Strong	3	58	57	55	33	Nielsen SoundScan			JEFF FOXWORTHY	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10
22	28	28	50	Nielsen SoundScan			▲	Blue Collar Comedy Tour: The Movie	16	59	56	57	43	Nielsen SoundScan			DIXIE CHICKS ▲	Home	1
23	25	26	42	Nielsen SoundScan			▲	Honkytonkville	1	60	60	71	15	Nielsen SoundScan			NICKEL CREEK ●	This Side	2
24	24	16	19	Nielsen SoundScan			▲	Greatest Hits	3	61	54	53	28	Nielsen SoundScan			VARIOUS ARTISTS	Just Because I'm A Woman: Songs Of Dolly Parton	6
25	21	29	15	Nielsen SoundScan			▲	Drunk In Public	21	62	58	52	25	Nielsen SoundScan			LYLE LOVETT	My Baby Don't Tolerate	7
26	23	21	34	Nielsen SoundScan			▲	Greatest Hits Volume II And Some Other Stuff	1	63	62	64	20	Nielsen SoundScan			BILL ENGVALL	Here's Your Sign: Reloaded	37
27	20	5	7	Nielsen SoundScan			▲	Soul Gravy	5	64	61	65	21	Nielsen SoundScan			BILLY CURRINGTON	Billy Currington	17
28	30	30	83	Nielsen SoundScan			▲	My Town	3	65	65	54	53	Nielsen SoundScan			TERRI CLARK	Pain To Kill	5
29	35	31	43	Nielsen SoundScan			▲	From There To Here: Greatest Hits	1	66	65	60	21	Nielsen SoundScan			BILLY RAY CYRUS	The Other Side	18
30	NEW	1	1	Nielsen SoundScan			◆	Elvis: Ultimate Gospel	30	67	68	69	9	Nielsen SoundScan			MERLE HAGGARD	40 #1 Hits	67
31	32	32	73	Nielsen SoundScan			▲	American IV: The Man Comes Around	2	68	68	69	9	Nielsen SoundScan			THE FLATLANDERS	Wheels Of Fortune	35
32	27	27	40	Nielsen SoundScan			▲	Jimmy Wayne	7	69	64	—	—	Nielsen SoundScan			ALABAMA	In The Mood: The Love Songs	4
33	31	34	85	Nielsen SoundScan			▲	Man With A Memory	9	70	64	—	—	Nielsen SoundScan			LINDA RONSTADT	The Very Best Of Linda Ronstadt	19
34	26	20	73	Nielsen SoundScan			▲	Live	9	71	66	66	31	Nielsen SoundScan			WILLIE NELSON	The Essential Willie Nelson	24
35	33	33	19	Nielsen SoundScan			▲	Room To Breathe	4	72	67	70	26	Nielsen SoundScan			VARIOUS ARTISTS	CMT Presents: Most Wanted, Volume 1	11
36	29	24	5	Nielsen SoundScan			▲	Greatest Hits	11	73	71	63	17	Nielsen SoundScan			EMMYLOU HARRIS	Stumble Into Grace	6
37	36	36	20	Nielsen SoundScan			▲	Worship & Faith	9	74	75	—	—	Nielsen SoundScan			VARIOUS ARTISTS	Country Favorites	66
				Nielsen SoundScan			◆	Red Dirt Road	1	75	72	67	12	Nielsen SoundScan			BRIAN MCCOMAS	Brian McComas	21

● 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 (Dro). △ Certification for 200,000 units (Platino). △ Certification for 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percent age growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

APRIL 10
2004

Billboard® TOP COUNTRY CATALOG ALBUMS™

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		▲	▼	◆						▲	▼	◆			
1	1	Nielsen SoundScan			NUMBER 1	Lord, I Apologize	41	13	12	Nielsen SoundScan			DIXIE CHICKS ▲	Wide Open Spaces	321
2	3	Nielsen SoundScan			▲	Come On Over	334	14	16	Nielsen SoundScan			RASCAL FLATTS ▲	Rascal Flatts	199
3	7	Nielsen SoundScan			▲	O Brother, Where Art Thou?	173	15	18	Nielsen SoundScan			TIM MCGRAW ▲	Set This Circus Down	132
4	2	Nielsen SoundScan			▲	Greatest Hits	183	16	19	Nielsen SoundScan			JOHN DENVER ▲	The Best Of John Denver	287
5	4	Nielsen SoundScan			▲	Greatest Hits	132	17	13	Nielsen SoundScan			HANK WILLIAMS JR. ▲	Greatest Hits, Vol. 1	499
6	5	Nielsen SoundScan			▲	Greatest Hits	175	18	14	Nielsen SoundScan			GARTH BROOKS ▲	Double Live	231
7	6	Nielsen SoundScan			▲	Greatest Hits	260	19	17	Nielsen SoundScan			ROY ORBISON	16 Biggest Hits	80
8	—	Nielsen SoundScan			◆	The Best Of George Strait: 20th Century Masters The Millennium Collection	105	20	—	Nielsen SoundScan			DIXIE CHICKS ▲	Fly	228
9	11	Nielsen SoundScan			▲	Greatest Hits Volume One	278	21	15	Nielsen SoundScan			SOUNDTRACK ▲	Coyote Ugly	185
10	8	Nielsen SoundScan			▲	The Greatest Hits Collection	341	22	20	Nielsen SoundScan			TOBY KEITH ▲	Pull My Chain	135
11	9	Nielsen SoundScan			▲	The Greatest Hits Collection	440	23	—	Nielsen SoundScan			GARY ALLAN ▲	Alright Guy	105
12	10	Nielsen SoundScan			▲	16 Biggest Hits	289	24	—	Nielsen SoundScan			KEITH URBAN ▲	Keith Urban	112
		Nielsen SoundScan			◆	16 Biggest Hits	289	25	21	Nielsen SoundScan			JOHNNY CASH ▲	Super Hits	167

● 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 old 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.

APRIL 10
2004

Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems			PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Nielsen Broadcast Data Systems			PEAK POSITION
				TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL						Artist	TITLE	PRODUCER (SONGWRITER)	
				NUMBER 1			2 Weeks At Number 1					HOT SHOT DEBUT			
1	1	4	10	WHEN THE SUN GOES DOWN			1	31	34	39	5	THE WRONG GIRL			31
2	6	9	19	YOU'LL THINK OF ME			1	32	35	36	12	I WANNA MAKE YOU CRY			32
3	3	7	24	SWEET SOUTHERN COMFORT			3	33	36	37	12	FLIES ON THE BUTTER (YOU CAN'T GO HOME AGAIN)			33
4	2	5	30	PERFECT			2	34	31	33	16	GUY LIKE ME			31
5	8	12	15	MAYBERRY			5	35	38	41	7	SHE THINKS SHE NEEDS ME			35
6	4	2	21	AMERICAN SOLDIER			1	36	37	40	9	MEN DON'T CHANGE			36
7	5	1	24	WATCH THE WIND BLOW BY			1	37	43	45	5	I WANT TO LIVE			37
8	11	13	11	LETTERS FROM HOME			8	38	40	42	6	THANK GOD I'M A COUNTRY BOY			38
9	7	3	32	LITTLE MOMENTS			2	39	39	43	11	I'D BE LYING			39
10	13	16	13	DESPERATELY			10	40	41	44	8	BREAK DOWN HERE			40
11	10	8	23	REMEMBER WHEN			1	41	42	47	5	IF NOBODY BELIEVED IN YOU			41
12	15	20	24	PAINT ME A BIRMINGHAM			12	42	42	47	5	ME AND EMILY			42
13	14	14	21	SONGS ABOUT RAIN			13	43	50	58	8	WHISKEY GIRL			43
14	16	18	26	GOOD LITTLE GIRLS			14	44	46	59	5	WHY CAN'T WE ALL JUST GET A LONG NECK?			44
15	17	19	30	SIMPLE LIFE			15	45	44	—	3	WHEN SOMEBODY KNOWS YOU THAT WELL			44
16	20	23	9	THAT'S WHAT SHE GETS FOR LOVING ME			16	46	47	—	3	BACK OF THE BOTTOM DRAWER			46
17	18	21	25	MY LAST NAME			17	47	54	—	2	BEER MAN			47
18	19	22	10	IF YOU EVER STOP LOVING ME			18	48	NEW	1	WHISKEY LULLABY			48	
19	21	27	6	LET'S BE US AGAIN			19	49	45	57	1	LET'S KILL SATURDAY NIGHT			45
20	24	34	5	REDNECK WOMAN			20	50	52	55	4	DRIVIN' INTO THE SUN			50
21	22	25	10	PASSENGER SEAT			21	51	48	46	5	SICK AND TIRED			46
22	23	24	15	WILD WEST SHOW			22	52	56	51	3	BLAME IT ON MAMA			51
23	26	26	28	YOU'RE IN MY HEAD			23	53	51	50	9	THE COAST IS CLEAR			47
24	25	29	18	I CAN'T SLEEP			24	54	NEW	1	SOMEONE TO SHARE IT WITH			54	
25	28	30	13	LOCO			25	55	NEW	1	SMOKIN' GRASS			55	
26	27	28	13	SOMEBODY			25	56	NEW	1	YOU ARE			56	
27	29	31	8	IT ONLY HURTS WHEN I'M BREATHING			27	57	RE-ENTRY	2	IN THESE LAST FEW DAYS			57	
28	30	32	12	LAST ONE STANDING			28	58	59	54	1	HOW'D I WIND UP IN JAMAICA			54
29	33	38	12	TOUGHER THAN NAILS			29	59	55	56	13	I CAN ONLY IMAGINE			52
30	32	35	13	I GOT A FEELIN'			30	60	53	48	7	I WON'T GO ON AND ON			48

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 128 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 15 are removed from the chart after 20 weeks. ♫ Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. Ⓢ CD Single available. Ⓣ DVD Single available. Ⓜ CD Maxi-Single available. Ⓝ Cassette Single available. Ⓟ Vinyl Maxi-Single available. Ⓠ Vinyl Single available. Ⓡ Cassette Maxi-Single available. © 2004, VNU Business Media, Inc. All rights reserved.

Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WKS. ON	Sales data compiled by Nielsen SoundScan			Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Weeks At Number 1	
1	1	73	ALISON KRAUSS + UNION STATION			70 Weeks At Number 1
2	2	21	VARIOUS ARTISTS			Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
3	3	11	NICKEL CREEK			This Side
4	6	21	VARIOUS ARTISTS			Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
5	5	51	VARIOUS ARTISTS			Best Of Bluegrass Gospel
6	4	7	OLD CROW MEDICINE SHOW			O.C.M.S.
7	7	6	VARIOUS ARTISTS			Pickin' On Toby Keith Volume II
8	8	33	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS			The Three Pickers
9	9	9	RHONDA VINCENT			One Step Ahead
10	11	11	THE DEL MCCOURY BAND			It's Just The Night
11	10	13	NATALIE MACMASTER			Blueprint
12	13	31	RICKY SKAGGS & KENTUCKY THUNDER			Live At The Charleston Music Hall
13	15	4	STEVE IVEY			20 Best Of Bluegrass Gospel
14	12	4	VARIOUS ARTISTS			Heaven Bound: The Best Of Bluegrass Gospel
15	12	4	VARIOUS ARTISTS			Pickin' On Toby Keith: Red, White And Bluegrass

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

Billboard® HOT COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. ON	Sales data compiled by Nielsen SoundScan			Artist
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Weeks At Number 1	
1	1	7	WILD WEST SHOW			Big & Rich
2	2	13	HURT			Johnny Cash
3	3	13	I CAN'T TAKE YOU ANYWHERE			Scotty Emerick With Toby Keith
4	4	72	PICTURE			Kid Rock Featuring Allison Moorer
5	5	9	LAST ONE STANDING			Emerson Drive
6	6	67	THE IMPOSSIBLE			Joe Nichols
7	8	16	BROKENHEARTSVILLE			Joe Nichols
8	7	43	STAY GONE			Jimmy Wayne
9	9	10	IF HEARTACHES HAD WINGS			Rhonda Vincent
10	10	23	YOU'RE STILL HERE			Faith Hill

ALBUMS

Edited by Michael Paoletta

POP

► ERIC CLAPTON

Me and Mr. Johnson
PRODUCERS: Eric Clapton, Simon Climie
Reprise 48423

RELEASE DATE: MARCH 30

Like so many of his peers, Eric Clapton was awestruck by the guttural blues of Robert Johnson. Also like his contemporaries, the rock and blues that Clapton has made throughout his career would have been unimaginable without the critically important springboard of Johnson's recordings. On this collection of Johnson songs, Clapton is in fine form, setting aside the slick instrumentation and production that have marked much of his more recent work in favor of a smaller ensemble. The result is a sparse sound, allowing Clapton's usual outstanding lead and slide guitar work to shine. Clapton and the stellar musicians behind him are obviously passionate about the music. Still, it comes across as unnecessarily tame. Though his ability is nearly limitless, one wishes he would allow himself to really let it loose—just like Johnson did when he created this music.—**CW**

► CYPRESS HILL

Till Death Do Us Part
PRODUCERS: Muggs, the Alchemist, Tony "CD" Kelly, "Fredwreck" Nassar
Columbia CK 90781

RELEASE DATE: March 23

Cypress Hill's seventh album finds the Los Angeles act at a crossroads. Lyrically, the group seems content covering the same ganja/gangsta beat it has tackled since its 1991 debut. But musically, Cypress Hill is all over the map, seeking an identity that most bands have found well before their 14th year. While the group has lost hip-hop relevance over the years, it has survived at modern rock, where the Clash-sampling "What's Your Number" continues to climb the chart. But in addition to rock and rap, the group touches on reggae, Latin, trip-hop and even diwali. While the production is good, the divergent styles and lack of cohesion add up to a somewhat schizophrenic offering. Highlights include the aforementioned "Number," which features Rancid's Tim Armstrong, and "Busted in the Hood," a reworking of the Beastie Boys' "Paul Revere."—**BT**

► TOBY LIGHTMAN

Little Things
PRODUCER: Peter Zizzo
Lava 83623

RELEASE DATE: March 30

Live, newcomer Toby Lightman is a force of nature. At a recent showcase in New York, she effortlessly kept the SRO crowd in the palm of her hand from the first song to the very last. Singing songs from her then-soon-to-be-released album, Lightman surprised many when she tossed a remake into the set. But it wasn't

ESSENTIAL REVIEWS



JANET JACKSON

Damita Jo
PRODUCERS: various
Virgin 84404

RELEASE DATE: March 30

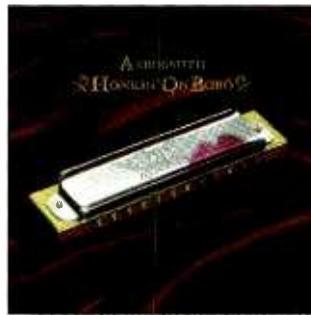
For her eighth studio album, titled after her middle name, one of today's unofficial poster children for indecent behavior merges elements from previous albums with of-the-moment producers (including Kanye West). In so doing, Jackson gingerly forges ahead, not quite ready to completely break free from her musical past and not fully prepared to give fans something completely different. At 22 tracks, "Damita Jo" has its fair share of hits and misses. But songs like "Island Life" (complemented by classical strings), the spirited "SloLove" and "R&B Junkie" (which fabulously references Evelyn "Champagne" King's "I'm in Love") are winners. The sensual "Warmth" and "Moist" find the singer giving and receiving, respectively. The Prince-hued "Just a Little While," which closes the album, sounds like nothing else here. Jackson may want to use this as a starting point for her next album.—**MP**

AEROSMITH

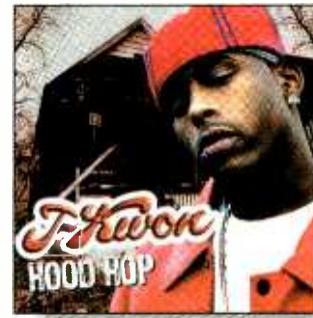
Honkin' on Bobo
PRODUCERS: Steven Tyler, Joe Perry, Jack Douglas
Columbia 87025

RELEASE DATE: March 30

Old Aerosmith fans who have lamented the group's latter-day power balladry will rejoice at the arrival of the Beantown Bad Boys' latest. This loud 'n' gnarly opus marks a sonic return to the heyday of "Train Kept A-Rollin'" and "Big Ten-Inch Record." With the exception of one new original, the band blows through a well-selected brace of blues and R&B cov-



ers. Kicking hard, they whip sturdy numbers associated with Aretha Franklin, Bo Diddley, Sonny Boy Williamson, Big Joe Williams, Willie Dixon, Little Walter, Muddy Waters and Mississippi Fred McDowell down into the dirt. Everyone's having a natural ball; Steven Tyler's over-the-top vocals and Joe Perry's hard-hitting curveball guitar lead the way. There hasn't been this entertaining or hard-rocking an Aerosmith album since who-knows-when.—**CM**



J-KWON

Hood Hop
PRODUCERS: the Trackboyz, Jermaine Dupri, Bryan Michael Cox
So So Def 82676-57613

RELEASE DATE: March 30

Hip-hop is known for its young phenomenons—underage MCs who show abilities beyond their years. J-Kwon is the next rookie sensation to enter the race. At the age of 17, his lead single "Topsy" has already caused a stir. With its infectious hand-clap track (think Clipse's "Grindin'") and party vibe, the top five single has the country under its influence. The St. Louis native shows his more mature side on the moving, melodic "They Ask Me." The autobiographical track showcases the MC's impressive lyrical narrative and ability to connect with listeners. That said, J-Kwon shines brightest on club anthems, with "Show Your Ass" being the album's standout. Featuring Ebony Eyes, the track's trumpet loop and reversed backbeat are irresistible. Other highlights include "Welcome to Tha Hood" and "You & Me." This man is talented beyond his years.—**RH**

just any remake. It was Mary J. Blige's 12-year-old hit, "Real Love." Indeed brazen, this move showed Lightman to be musically smart, savvy and right on. In doubt? Give a listen to the wonderfully hip "Little Things," which brings together elements of soul, folk, hip-hop and pop. A song like "Coming Back In" seamlessly intertwines all these styles. (It's the type of song you could imagine Blige covering.) In "Frightened," an acoustic foundation perfectly captures the essence of the heartfelt lyrics. On the dancefloor-primed "The River," Lightman asks of her beloved: "Are you gonna sink/Are you gonna swim." As for Lightman, expect the latter. Like its lead single ("Devils and Angels"), "Little Things" is a powerful slab of acoustic- and soul-drenched pop.—**MP**

★ SARAH HARMER

All of Our Names
PRODUCERS: Sarah Harmer, Martin Davis Kinack
Zoë/Rounder 01143-1032

RELEASE DATE: March 23

Following extensive touring in support of 2002's "You Were Here," Sarah Harmer retreated to her Canadian

farmhouse. The decision to stay there to record her sophomore Zoë/Rounder album in the relaxed atmosphere of her home serves her well. The effortless songs of "All of Our Names" retain a pop sensibility as catchy as it is comfortable. Immediately engaging, her sincere and unassuming delivery is the perfect framework for her subtlety. Unburdened by cumbersome production or dense arrangements, she is a truly special artist, capable of beguiling listeners with wistful, disarming vocals reciting clever analogies of emotional relationships. At times her voice recalls the earnestness of Lucinda Williams ("Almost") or Suzanne Vega ("Greeting Card Aisle"), but Harmer remains something unto herself.—**BAJ**

CLUTCH

Blast Tyrant
PRODUCERS: Machine, Clutch
DRT Entertainment RTE 00410

RELEASE DATE: March 30

West Virginia's Clutch has never relied on commercial airplay. Instead, it has gained a sizable cult following through touring and word-of-mouth. However, the band's sixth studio album, on upstart label DRT Entertainment, is

among the most accessible the band has recorded. The quartet's stew of Led Zepelin-esque swagger and Southern rock boogie remains intact, as do vocalist Neal Fallon's barked vocals and clever lyrics. But "Blast Tyrant" is, at once, more streamlined and bigger in scale than Clutch's previous records. Instruments like keyboards and acoustic guitars make their first appearance on a Clutch album. Indeed, there is less jamming than usual. In fact, "The Regulator" and "Ghost" might be the most conventional rock songs the band has ever recorded. Other standout tracks include first single "The Mob Goes Wild" and "Army of Bono." While this may not be Clutch's breakout album, it deserves to be heard.—**BT**

R&B/HIP-HOP

► VARIOUS ARTISTS

Oprah's Pop Star Challenge
PRODUCERS: Steve "Silk" Hurley, Kurt "K.C." Clayton, Franne Golde
Epic EK 92330

RELEASE DATE: March 30

Featuring performances by the eight semifinalists from Oprah Winfrey's version of "American Idol," "Oprah's Pop

Star Challenge" is a temperate mix of songs. Primarily produced by Chicago house music pioneer Steve "Silk" Hurley, the album includes standards ("At Last") and contemporary fare ("The Greatest Love of All"). Incredibly ballad-heavy, the set is spiced up by a couple of uptempo tunes. The disc's closing track, "Free," is also its best. "Challenge" winner LaShell Griffin—now signed to Epic—handles the vocal duties on this scorching number. It is scheduled to appear on her upcoming album.—**KK**

COUNTRY

★ RAUL MALO, PAT FLYNN, ROB ICKES, DAVE POMEROY

The Nashville Acoustic Sessions
PRODUCER: John Wooler
CMH Records 8709

RELEASE DATE: March 30

When Mavericks singer Raul Malo teams with classy pickers Pat Flynn (guitar), Rob Ickes (dobro) and Dave Pomeroy (bass) to interpret some songwriting titans, the results are at times quite extraordinary. That's certainly the case on a swaying, mesmerizing "Blue Bayou," an insistent take on Gordon Lightfoot's "Early Morning Rain" and a goosebump-inducing treatment of Hank Williams' "Weary Blues From Waitin'." Indeed, the quartet's choice of material is impeccable, from the Louvin Brothers' wry "The Great Atomic Power" and Bob Dylan's appreciative "You're Gonna Make Me Lonesome When You Go" to a tender, powerful rendition of Gram Parsons' "Hot Burrito #1." The pickin' is top-shelf on the latter and Jimmie Rodgers' "Waiting for a Train," then equally fine on "Moon River," a testament to musicianship and taste. Malo is truly a vocalist for the ages, and this project is a quiet glory.—**RW**

JAZZ

★ LUCIANA SOUZA

Neruda
PRODUCER: Luciana Souza
Sunnyside 1132

RELEASE DATE: April 6

Brazilian jazz vocalist Luciana Souza is well-known for turning poems into songs. She garnered critical praise for her 2000 album "The Poems of Elizabeth Bishop and Other Songs." With "Neruda," Souza dealt herself a challenge—setting several of Chilean poet Pablo Neruda's poems to music (sung in English). Souza's voice is a superb instrument, and Neruda was a world-class poet, but neither of these realities guaranteed this project would be a success. Souza has pulled it off in splendid fashion, though, blending Neruda's pensive words with themes from Catalan composer Federico Mompou's Songs and Dances. The finished project consists of 10 songs, notable for their graceful, almost stern minimalism. Instrumentation is limited to Edward Simon's piano and Souza's voice (she also handled percussion). Souza's vocals are beautifully pliable—fragile one moment, quietly robust the next. "Neruda" is the sublime realization of an inspired artistic vision.—**PVV**

(Continued on page 32)

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

(Continued from page 31)

CHRISTIAN

► GINNY OWENS

Beautiful
PRODUCERS: Monroe Jones, Margaret Becker
Rockettown 4036
RELEASE DATE: April 6
 This is the third album from talented singer/songwriter Ginny Owens, who always manages to "see" more about the human condition than most of her sighted contemporaries. She shares these heartfelt observations through songs that are infused with poetic lyrics and breezy melodies. Lyrically, the album conveys the depth, passion and vulnerability that fans have come to expect from Owens. Sonically, she steps out with arrangements that take her in a more soulful direction. On "I Know Who You Are," Owens defines who God is to her in a way that all believers will relate to. "Call Me Beautiful" is an introspective treatise on self-acceptance. "To Trust You" and "Always" are among the other highlights of this thoroughly enjoyable collection. Owens remains one of the Christian community's most compelling songwriters.—**DEP**

VITAL REISSUES

BOB WEIR

Weir Here: The Best of Bob Weir
PRODUCER: not listed
Hybrid HY-20032
RELEASE DATE: March 23
 Bob Weir inevitably played second guitar to Jerry Garcia in the Grateful Dead. But if anyone needs it, this two-disc career retrospective shows Weir's equivalent value, both in the group's context and as a solo artist in his own right. Both sides are suitably represented on disc one. Here, key Dead songs penned by Weir that appeared on his solo albums and choice cuts from other solo projects (like "Easy Answers" for Rob Wasserman's 1994 album, "Trios") are featured. The second disc compiles live Dead performances associated with Weir, including "Truckin'," "Sugar Magnolia" and "Jack Straw." This disc is capped by a timely and previously unreleased cover of Dylan's "Masters of War," recorded last year—just ahead of the Iraq war—with his current solo band Ratdog.—**JB**

CANDI STATON

Classic Candi Vol. 1/Classic Candi Vol. 2
PRODUCERS: various
VIS 2326/VIS 2327
RELEASE DATE: March 16
 These two separately sold CDs each contain two of former disco-diva-turned-gospel-star Staton's earliest and finest gospel releases. "Make Me an Instrument" (1983) and "The Anointing" (1985) appear on "Vol. 1"; "Vol. 2" spotlights "Sing a Song" (1986) and "Love Lifted Me" (1988). The singular combination of bluesy R&B and country-tinged grooves and Staton's gritty yet soulful vocals are all very much in evidence on these gospel efforts. "Sin Doesn't Live Here Anymore," "I Will Praise," "To Glorify Your Name," "The First Face I Want to See" and "Love Lifted Me" are a few of the many choice cuts on these two collections. Staton was obviously sparked by her newfound faith, resulting in this creative overdrive. The 32 tracks contained in these two discs comprise an invaluable piece

of American musical history, and it is a great, inspiring and terrifically entertaining ride from start to finish.—**GE**

TAVARES

Anthology
COMPILATION PRODUCER: David Nathan
ORIGINAL PRODUCERS: various
The Right Stuff/Capitol 72435-93745
RELEASE DATE: March 9
 Very few acts can claim they held their own against Earth, Wind & Fire, the Spinners, the O'Jays and disco sirens Donna Summer and Gloria Gaynor. Or that they were personally chosen to sing the Bee Gees-penned hit "More Than a Woman." But Tavares can. This male sibling quintet from New Bedford, Mass., first demanded listeners to "Check It Out" in 1973. That top five R&B single paved the way for several No. 1 hits: Hall & Oates' "She's Gone," "It Only Takes a Minute" and "Whodunit." Such songs indelibly etched these sophisticated gents of soul in the annals of R&B. This two-disc, 31-track collection chronicles the group's Capitol legacy from 1973 to 1981. It was a journey marked by smooth, sparkling harmonies and a versatility that didn't miss a beat among the love-torn ballads, cha-cha grooves and club-hoppin' disco. All the gems are here, from the aforementioned signature tunes to the memorable cuts "Heaven Must Be Missing an Angel" and "Never Had a Love Like This Before." Rounding out the package are such choice album tracks as "Fool of the Year" and "Straight From the Heart." While Tavares never achieved the mainstream crossover success it deserved, this compilation gives longtime fans and newcomers a chance to sample its tasty talent.—**GM**

DVD

KELLY OSBOURNE

Live in London
Sanctuary 06076-88377-9
RELEASE DATE: March 23
 Filmed in Camden Town in London last June, "Live" shows a blooming punker who holds '80s pop culture close to her heart. Dressed in retro fashions, Osbourne backed herself up with a smoking band (guitarists Mat Dauzat and Devin Bronson, drummer Alicia Warrington and bassist Grog Prebble). "On the Run" is where attitude and performance best converge, while "Come Dig Me Out" echoes Lita Ford in her "Kiss Me Deadly" days. Osbourne's untrained voice serves her DIY ethic well, but trying to reach lower registers à la Debbie Harry is not a wise move. Like any Osbourne venture, this is a family act. The artist's softer side comes through when she announces that she wrote "More Than Life Itself" for her mom, who then appears onstage. The moment is genuine, as is when sister Aimee joins in for Kelly's cover of Madonna's "Papa Don't Preach."—**CLT**

Billboard.com

- Broken Social Scene, "Bee Hives" (Arts & Crafts)
- Sufjan Stevens, "Seven Swans" (Sounds Familyre)
- Delays, "Faded Seaside Glamour" (Rough Trade)

SINGLES

Edited by Michael Paoletta

R&B/HIP-HOP

► YING YANG TWINS FEATURING

TRICK DADDY *Whats Happnin!* (4:20)
PRODUCER: Beat-in-Azz
WRITERS: M. Crooms, D. Holmes, E. Jackson, M. Young
PUBLISHERS: Collipark Music, EWC Publishing, Da Crippler Publishing, First-N-Gold/Trick-N-Rick adm. by First-N-Gold
TVT 2487 (CD promo)
 The dynamic duo of crunk is at it again. As "Salt Shaker" continues its residency in the top 20 of the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart, the Ying Yang Twins deliver once more—this time with Trick Daddy. Serving as the third single from the gold-certified "Me & My Brother," "Whats Happnin!" is just the kind of track you would expect from D-Roc and Kaine. For his part, Trick Daddy drops one of his most inspired verses in years: "I'm dead kind of Chevy boy/We drive candy toys and tote guns galore/And treat the Hummer like a Tonka toy and I got shit you niggas ain't seen before." Similarly, D-Roc and Kaine trade comedic lyrics over Beat-in-Azz's apocalyptic, bass-heavy track. While the single may not have the urgency or energy of "Salt Shaker" or last year's crunk anthem "Get Low," it should have no trouble finding a home at mainstream R&B radio, particularly in the South.—**RH**

SURFACE

All I Wanna Do Is Hold You (4:51)
PRODUCER: Surface
WRITERS: B. Jackson, T. Benton
PUBLISHERS: Keep Your Music, Melodic Noise Publishing, ASCAP
Kristalyn KR-3619 (CD promo)
 This tender, no-frills ballad reintroduces Surface to the contemporary music scene. Originally from New Jersey, the trio of Bernard Jackson, David Townsend (son of Marvin Gaye producer Ed Townsend) and David Conley was an '80s R&B chart staple. Scoring a top five hit in 1987 with "Happy" (sampled on the Carl Thomas single "She Is"), the threesome later notched four No. 1s, including "Closer Than Friends" and "The First Time." This new single is reminiscent of those previous hits: A simple arrangement allows Surface to shine in the harmonizing department. But can history repeat itself nearly 20 years later? With its sweet harmonies, understated production and lack of a guest rapper, this track may be too old school for younger-skewing mainstream R&B radio. However, disenfranchised adults will receive a treat when they tune in their favorite adult R&B station.—**GM**

ROCK

► **DEFAULT** *Throw It All Away* (3:27)
PRODUCERS: Chad Kroeger, Joey Moi
WRITERS: Default, C. Kroeger
PUBLISHERS: Anaesthetic Publishing, Warner/Chappell Publishing, SOCAN
TVT Records TV-6002-2P (CD promo)
 There's a reason why "Throw It All Away" will remind you of Nickelback's

ESSENTIAL REVIEWS



DIANA KRALL *Temptation* (4:28)
PRODUCERS: Tommy LiPuma, Diana Krall
WRITER: T. Waits
PUBLISHER: Jalma Music, ASCAP
Verve B0001995-32 (CD single)
 Since the early '90s, Diana Krall has been redefining what it means to be a contemporary jazz artist. Not one to shy away from infusing her jazz landscape with elements of swing and bop, Krall has ably crossed over to many musical camps—without sacrificing her jazz roots. Her previous studio album, "The Look of Love" (2001), topped the *Billboard* Top Jazz Albums chart and cracked The *Billboard* 200. For "Temptation"—the lead single from the artist's upcoming album, "The Girl in the Other Room"—Krall mines Tom Waits territory. The end result is wickedly sensual. In under five minutes, Krall makes this song her own. Assisting Krall (the singer and piano player) are top-notch musicians—Anthony Wilson on guitar, Neil Larsen on Hammond B-3, Christian McBride on bass and Terri Lyne Carrington on drums—who keep the atmosphere subtle yet rich.—**MP**



D12 *My Band* (5:03)
PRODUCER: Eminem
WRITERS: various
PUBLISHERS: various
Shady/Interscope INTR-11118-2 (CD promo)
 A certain chemistry is needed to keep a group together. For D12, that chemistry must be linked to a good sense of humor. The sextet—Bizarre, Proof, Kon Artis, Swift, Kuniva and Eminem—examines its group dynamic on the hilarious "My Band." Serving as lead single to the act's new album, "D12 World," the track begins with Eminem's verse about how his bandmates are jealous of him. The rest of the group then trades verses about Em's preferential treatment. Kuniva and Kon Artis' lyrical barbs are some of the song's best: "You're going to be late for soundcheck/Man, I ain't going to soundcheck/Our mics are screwed up and his always sound best/ You know what, man? I'm a say something/You got something to say?/Man, nothing." In classic D12 fashion, the members lampoon what so many hold near and dear—only this time it's what they themselves hold dear. "My Band" is being championed by programmers at R&B, top 40 and rock radio.—**RH**

past few hits. It crops up the most in vocalist Dallas Smith's phrasing and the arrangement, which blends Nickelback's style of guitar with sounds reminiscent of P.O.D.'s "Youth of a Nation." Simply put, Nickelback frontman Chad Kroeger wrote and produced this cut with the band. Kroeger has yet to meet a hook he didn't like, nor has he encountered one that didn't turn into a radio-ready tune, either. "Throw It All Away" does what it needs to do. In other words, it delivers lots of punch and ripping chords that appeal to both sexes. This will be one of the songs that leads the crop of spring releases on the airwaves.—**CLT**

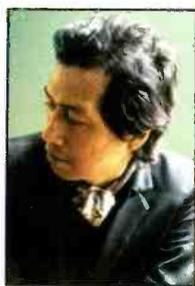
★ **BEN KWELLER** *The Rules* (2:36)
PRODUCER: Ethan Johns
WRITER: B. Kweller
PUBLISHER: Twelve Sided Die, ASCAP
ATO/RCA RDJ 60198 (CD promo)
 In a fun change of pace, Ben Kweller rebels against his normally soft-spoken nature and actually wails on his latest single. The feverish pitch of rough guitar strums alongside a bold vocal style uncovers an interesting new layer to Kweller. This makes it difficult to simply categorize him as a young Ben Folds type. With "The Rules," Kweller really comes into his own with a garage take on the sensitive-guy ballad. Looking to live his life on his terms, Kweller is endearingly bratty in the

chorus: "Show me all the rules, girl/ I just want to get them wrong." It may feel strange to wildly bob your head to a Kweller song, but expect this reaction when "The Rules" makes its presence known.—**SA**

COUNTRY

★ **THE OAK RIDGE BOYS** *Glory Bound* (3:18)
PRODUCERS: Michael Sykes, Duane Allen
WRITERS: A. Crawford, B. Cason
PUBLISHERS: Berry Hills Songs, BMI; Buzz Cason Publications, ASCAP
Spring Hill Music Group CMD1042 (CD promo)
 There's a good reason the Oak Ridge Boys have been around for decades—they have consistently delivered great vocal performances and solid song selection. This lively, uptempo tune demonstrates these qualities. Culled from the group's underappreciated "Colors" album, "Glory Bound" tells the story of a guy who was abandoned by his lover but chooses to keep an eye on the eternal prize instead of getting mired in sorrow. The song boasts an engaging lead vocal by Duane Allen, who has one of the format's warmest, most distinctive voices. The track is saturated with dobro, fiddle and guitar. Energy abounds. Secondary radio stations are already supporting this track. The enthusiasm could likely spread.—**DEP**

Alejandro Escovedo closes the South by Southwest Music Festival with a flourish



Wal-Mart test adds another music endcap to its stores

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

Elvis!

Rock'n'Roll King Unleashes Gospel CD

BY SARAH HAN

NEW YORK—Elvis is back, baby—and this time he's found religion.

BMG Strategic Marketing Group/RCA Music Group has released "Elvis Ultimate Gospel," the first greatest-hits collection of Elvis Presley's gospel recordings.

The 24-track compilation hit stores March 23 at a retail price of \$18.98. It features such classic Elvis gospel tunes as "How Great Thou Art," "Amazing Grace," "Crying in the Chapel" and "(There'll Be) Peace in the Valley (For Me)." The tracks were mastered from original master tapes using direct stream digital for premium sound quality.

While Elvis has long been known as the king of rock'n'roll, he has also sold more than 250 million gospel recordings in the United States, according to BMG/RCA. This issue, "Elvis Ultimate Gospel" debuts on the *Billboard* Top Contemporary Christian chart at No. 9 and on the Top Country Albums chart at No. 30.

Within the BMG Strategic Marketing
(Continued on page 34)

In addition to Elvis' gospel music, projects the Elvis Team at BMG Strategic Marketing Group is preparing to release include DVDs and a compilation of Elvis' Sun Studios recordings.



MI, Pro Audio Worlds Blur

DAW Revolution Forces Retail Rethink

BY CHRISTOPHER WALSH

NEW YORK—The evolution of inexpensive digital audio workstation (DAW)-based equipment has blurred the distinction between professional and hobbyist audio recording.

Today, the DAW equipment that traditional musical instrument (MI) retailers sell is often the same gear found in commercial facilities and used on professional projects. Likewise, high-end DAW equipment used in professional recording environments is increasingly common in home studios.

For MI retailers and professional audio dealers—the latter group serving the recording studio and postproduction industries—the distinction between professional and consumer is often subtle.

"The high end has come way down in price, and technology is much more accessible to people," says Tom Menrath, GC Pro director of business development. "The MI world has matured quite a bit, and the products have become more sophisticated. So there is a gray area."

BUILDING B2B SALES

GC Pro, Menrath explains, is an outgrowth of the 124-store Guitar Center chain. The establishment of GC Pro three years ago, he adds, made official what several Guitar Center representatives had long been doing: business-to-business sales serving professional clients.

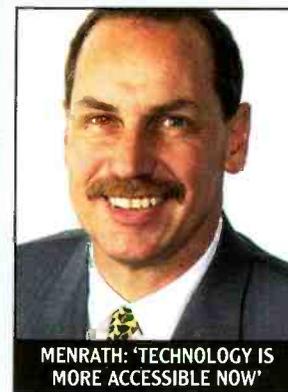
"I came to the company specifically to create a national network of outbound sales offices to call on professional clients in a way that our stores aren't really capable

of," Menrath says. "We've been hiring some veteran people from the industry to give us a B2B outbound function, calling on studio and post [clients], broadcasters, corporate clients and houses of worship."

Guitar Center's existing infrastructure allowed the chain to formally implement the GC Pro division to address the unprecedented scale of audio production brought forth by the DAW, occurring in home studio settings as well as the diverse environments Menrath describes.

CUSTOMER MAKES THE CALL

Supplementing the 37 locations of the Sam Ash MI chain is Sam



MENRATH: 'TECHNOLOGY IS MORE ACCESSIBLE NOW'

Ash Professional, which moved into a new showroom and office in October 2003 above its flagship Manhattan retail location. As with Guitar Center, differentiating between the MI and professional divisions is principally determined by the customer.

"If a guy is going to buy a [Digidesign]

Mbox for four or five hundred dollars, generally they know what they want," says Wayne Dolnick, Sam Ash Professional director of sales and marketing. "They buy that piece to use on the road or at home in their basement, versus going into a studio."

"The guys who really want to build a studio, though, should come into Sam Ash Professional," Dolnick adds.

"It's not just about going in and saying, 'I need a Digi 002 [workstation] and speakers.' There are questions that have to be asked of the customer: What size is the room? What is the genre of music? I'm not saying they're not going to ask those questions on

(Continued on page 35)

All-Star Escovedo Tribute Album Lends Helping Hand

We'd already left town, but word is that **Alejandro Escovedo** gave a heroic performance to close the **South by Southwest Music Festival** March 21 in Austin.

We say "heroic" because the Austin music icon, who performed a 90-minute set at the **Continental Club**, has been sick with hepatitis C for a couple of years.

Escovedo traditionally wraps up the festival every year, and 2004 was no exception—despite his debilitating illness.

The Indies first saw Escovedo in 1978, when his punk band **the Nuns** opened for **the Sex Pistols** in San Francisco. We got to know him as a friend when he was a member of the crucial roots-punk bands **Rank & File** and **the True Believers** in the '80s.

He's a Texas musical treasure, and it's good to hear an indie label is trying to lend a hand to him in an hour of need.

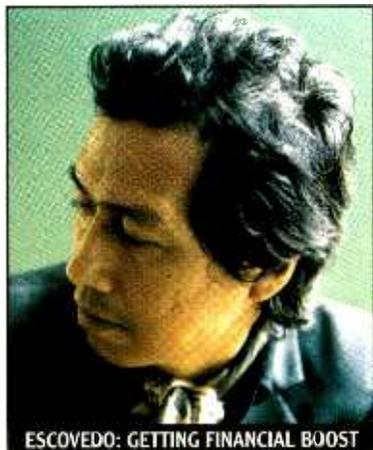
On July 13, **RED**-distributed **Or Music** in New York will release "Por Vida," a two-CD collection featuring an all-star cast interpreting Escovedo's songs.

The list of contributors is stag-

gering and too long to be replicated in full here.

But the best-known performers include **Los Lonely Boys** (Or's developing stars), **John Cale**, **Cowboy Junkies**, **Ian Hunter**, **the Jayhawks**, **Charlie Musselwhite & Charlie Sexton**, **Peter Case**, **Billy Corgan**, **the Flatlanders**, **Los Lobos**, **Lucinda Williams** and Escovedo's brother and sister, **Pete Escovedo** and **Sheila E.**

A portion of the proceeds from the release will go to the **Alejandro Fund**, established by **Heinz Geissler** of the **Texas Music Group** to defray



ESCOVEDO: GETTING FINANCIAL BOOST

Escovedo's medical costs.

Or has already made its own advance donation to the fund.

VICTORY HAS HOPE: **Victory Records** in Chicago has picked up Miami-based startup **Hand of Hope Records** as an exclusively distributed label.

Hand of Hope is headed by **Christopher Brown** of pop-punk group **Evergreen Terrace** and **John Wylie**, who formerly ran **Eulogy Records**. The first release under the deal will be an Evergreen Terrace album.

Victory is handled by **RED Distribution**.

ALLEGRO GETS HEP: **The Allegro Group** in Portland, Ore., has signed an exclusive North American distribution deal with U.K.-based jazz label **Hep Records**.

Hep has been unavailable in the United States since the closure of its last American distributor, **Distribution North America**, in late 2001.

Founded by **Alastair Robertson**, the label has released more than 250 titles since 1974, including albums by **Benny Goodman**, **Harry James**, **Cab Calloway**, **Herb Geller** and **Buddy DeFranco**.

The Indies
By Chris Morris
cmorris@billboard.com



GOING UNDERGROUND: **Ryko Distribution** in New York has picked up distribution of **Martin Atkins'** umbrella label group **Underground Inc.** and Atkins' own Chicago-based label **Invisible Records**.

One of the best-known drummers of the original punk era, Atkins has hit the traps for **Public Image Ltd.**, **Ministry**, **Nine Inch Nails** and **Pigface**.

Underground's roster of labels includes **Sleazebox** (**My Life With the Thrill Kill Cult's** label), **Drug Squad**, **Bilestyle**, **Cracknation**, **Deezal** and **Itchy**.

The new agreement took effect March 29.

KISSING UP CAROLINE: **Caroline Distribution** has forged an exclusive pact with New York-based **Frenchkiss Records**.

The new arrangement commences with the April 20 release of "Almost Killed Me" by **the Hold Steady**, a band fronted by vocalist **Craig Finn**, formerly of **Lifter Puller**.

Frenchkiss' roster also includes **the Apes**, **Sean Nana**, **the Blood-thirsty Lovers** and **Les Savy Fav**.

MORE BEER, PLEASE: **Southern Records** in Chicago has picked up North American distribution for Milwaukee-based **Beer City Records**.

The label—an offshoot of the well-known skateboard manufacturer—specializes in skate lifestyle music and punk and hardcore reissues from the '80s and '90s. Its acts include **DRI**, **MDC**, **the Faction** and **Verbal Abuse**.

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Elvis

Continued from page 33

Group, an "Elvis Team" was formed two years ago to concentrate solely on the Elvis Presley franchise.

Joe DiMuro, the group's executive VP, says the team is dedicated to catalog and product management, A&R development, marketing and promotion.

The Elvis Team is taking a multi-pronged marketing approach to promoting the album, including working with NASCAR's fan list (which fits the record's demographic) to initiate e-mail blasts through Elvis Presley Enterprises' (EPE) Web site at elvis.com. BMG has its own Web site to promote the CD, elvisultimategospel.com.

And beginning in April, a track from the album will be featured in 900 movie theaters, including selected Regal and United Artists venues, under a deal with Cinema Sounds.

The Elvis team has been working on radio promotions, with key gospel and crossover stations offering promotional trips to Graceland, prize packages and content giveaways, DiMuro says. JumpStart Artists Development was chosen to do barter promotions for the album.

The Rick Hendrix Co. has been handling radio promotions for BMG for the past eight years, according to CEO Rick Hendrix. Hendrix selected the track "Who Am I" to market nationally, because that was Elvis' first

gospel song to go to national Christian radio.

The company then mailed the single to 1,240 markets. "The first day the press release hit on Elvis' single, there were 568 downloads from 305 stations in 22 different countries," Hendrix says. He claims that even stations outside of the gospel genre are downloading the song.

Hendrix says he was shocked that within three days of the release, there were 700,000 new hits on rickhendrix.com. "The Elvis project is the biggest and most exciting project we've ever worked on," he says.

The Web site has a protected area featuring MP3s for radio airplay that is only accessible with a passcode. An estimated 700 radio programs have access to this feature.

MORE ON TAP

The Elvis Team is currently preparing projects surrounding July 5, the 50-year anniversary of the birth of rock'n'roll.

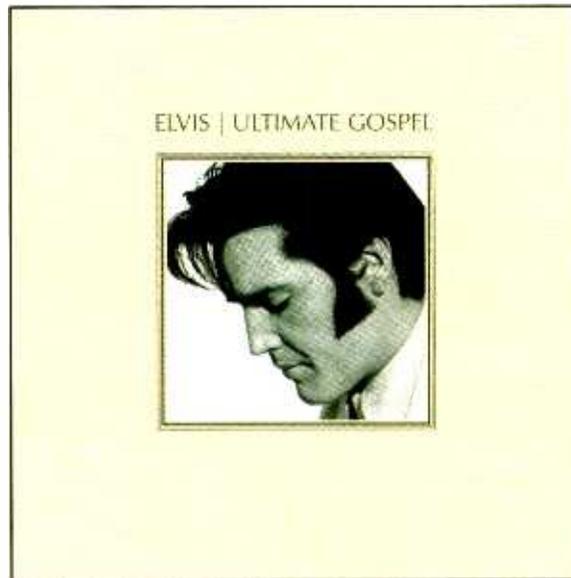
BMG and EPE is scheduled to release "The '68 Comeback" deluxe-edition DVD June 22.

The three-disc set contains seven hours of content showcasing never-before-seen performances, the original unedited TV special as it aired and all the outtakes from the skits.

"Aloha From Hawaii" will be released at the same time. The double-DVD will come in special packaging with three to four hours of

previously unreleased material and content.

Another Elvis project to look out for is "Elvis at Sun," a compilation of Elvis' greatest recordings at Sun Studios, DiMuro says. The Elvis Team says there is a possibility that this will include a previously unreleased track.



Wal-Mart Tests Music Endcaps With Low-Cost Product

Wal-Mart is testing a new high-volume vehicle which, if successful, will become a part of its music selling arsenal.

Sources say that after months of negotiating with the majors, the merchandising giant has finally launched a test that places an additional endcap in a high-traffic area outside of its music department, with titles priced at \$9.72.

The endcap is called a "POD," which, depending on whom you talk to, stands for either "permanent" or "placement outside department." The chain already had a four-sided endcap, with one side priced at \$9.72, but it is mainly filled with hit catalog, budget product and developing acts.

Wal-Mart planned to build on that by adding a corrugated stand, placed near the music department but outside of it, thus a POD. Some sources say that it initially placed the POD in 800 of its supercenter stores late last year, and now the new component is being rolled out to the rest of its stores. But Retail

Track cannot confirm that, because the closest Wal-Mart that I know of is in Newburgh, N.Y., about 70 miles from Manhattan.

With this expanded program, Wal-Mart wanted current product.

Retail Track
By Ed Christman
echristman@billboard.com



So it initially asked each major to make its top 50 titles available, allowing the merchant to choose which ones would be featured in the endcap at the \$9.72 price.

The plan was also to include a mirror endcap to the POD inside the department. Afterward, the titles would go in the bins but would retain the \$9.72 price, some sources suggest.

The majors liked the idea, because it would likely move tonnage. But

they were wrestling with one other aspect of the program: Wal-Mart wanted the titles that it selected to be tendered to its rackjobber, **Anderson Merchandisers and the Handleman Co.**, for \$7.50, which is well below front-line pricing, even with discounts and price-and-positioning dollars.

In the weeks leading up to the POD's debut, major-label executives say, they searched for a way to capitalize on the offer but still stay within their own current pricing policies and programs without giving any special consideration to Wal-Mart.

One senior distribution executive who offered Wal-Mart some titles for the program says he absolutely did not give the retailer the \$7.50 price it wanted. In most instances, executives at the majors say they have offered albums that have been out for at least one year or albums that are a part of the various catalog programs that each major fields.

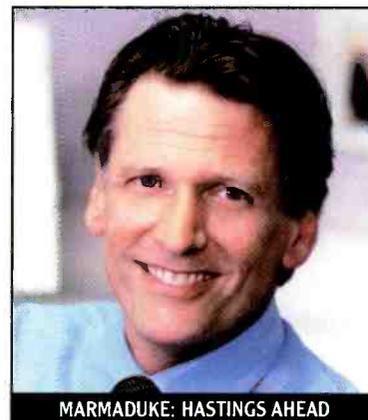
The tricky part to consider with Wal-Mart is that the account doesn't like price increases. Some label executives fear that once they offer something with whatever low-cost deal that is cut, Wal-Mart executives may

expect that price to remain constant for that title beyond the program.

As it is, the only time Wal-Mart appears to be willing to consider stocking a title that has undergone a price increase is with introductory special prices on developing artists.

Wal-Mart did not return a call for comment.

HITTING THE NUMBERS: Hastings Entertainment reports net income of \$12.4 million, or \$1.07 per share, on revenue of \$163.2 million for the fourth quarter, ended Jan. 31. The results include a one-time income



MARMADUKE: HASTINGS AHEAD

tax benefit of \$1.7 million, or 15 cents per share.

In the year-ago quarter, Hastings earned \$9.6 million, or 82 cents per share, on revenue of \$156.9 million.

Hastings attributed higher revenue in the latest quarter to a 4.7% increase in same-store sales, which was offset by a 0.6% drop in video rental sales.

In a statement, chairman/CEO **John Marmaduke** said, "We made great progress in reducing costs and enhancing our management while improving inventory controls, which contributed to a substantial improvement in profitability and reduction in our debt for the year."

For the full year, Hastings posted net income of \$7.8 million, or 68 cents per share, on revenue of \$508.3 million, versus earnings of \$1.9 million on revenue of \$495.4 million one year earlier. Same-store sales in fiscal 2003 rose 1.9%.

By product category, movies and videogames showed strong growth. But books barely managed to eke out a 0.7% same-store gain, and music decreased 7.5%.

Hastings stock closed at \$5.69 March 31.

MI, Pro Audio

Continued from page 33

the [MI] floor at all, but it's a different environment," he notes.

Manufacturers also shape the remaining distinction between MI and professional divisions. While much of the DAW equipment found in MI chains is extremely powerful and sophisticated, some manufacturers restrict their products to pro audio dealers, despite apparent

similarities to those found on the MI floor.

"The reason we're allowed to sell Yamaha DM2000 and DM1000 consoles and [the retail store] is not," Dolnick says, "is that we have a dedicated technician to answer technical questions about hookup, connections, software, compatibility and, if need be, install outboard cards."

While certain products are prohibited from display on MI retail floors, the delineation of pro and MI is decidedly hazier than in the past. Though certain brands are specific to GC Pro, for example, GC Pro salespeople have access to all Guitar Center products, musical instruments included.

AOL Music: Total Monthly Streams

Top Audio		Top Video	
1 USHER Yeah! LaFACE/ZOMBA	6,360,854	1 BRITNEY SPEARS Toxic JIVE RECORDS	2,356,794
2 USHER * Burn LaFACE/ZOMBA	4,799,780	2 USHER Yeah! LaFACE/ZOMBA	1,654,589
3 EAMON F**k It (I Don't Want You Back) JIVE	3,806,282	3 EAMON F**k It (I Don't Want You Back) JIVE	1,434,511
4 BRITNEY SPEARS Toxic JIVE	1,817,317	4 EVANESCENCE * My Immortal WIND-UP	1,204,112
5 CHINGY One Call Away CAPITOL	1,698,833	5 CHINGY One Call Away CAPITOL	1,039,900
6 AVRIL LAVIGNE * Don't Tell Me ARISTA	1,359,004	6 JESSICA SIMPSON With You COLUMBIA	887,488
7 OUTKAST Hey Ya! LaFACE/ZOMBA	1,139,824	7 J-KWON Topsy so so DEF/ZOMBA	859,325
8 CHINGY Right Thru CAPITOL	746,833	8 ALICIA KEYS * If I Ain't Got You J RECORDS	836,816
9 D12 & EMINEM My Band INTERSCOPE	729,068	9 JOSH GROBAN Remember When It Rained *** WARNER BROS.	790,824
10 JESSICA SIMPSON With You COLUMBIA	658,854	10 SHERYL CROW † The First Cut Is the Deepest *** INTERSCOPE	767,505

* First Listen/First View † Artist of the Month ** Breaker Artist *** Sessions@AOL

Source: AOL Music for four weeks ending March 25, 2004

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APRIL 10 2004 Billboard TOP KID VIDEO					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE	PRICE
			Sales data compiled by Nielsen VideoScan		
			NUMBER 1 2 Weeks At Number 1		
1	1	2	WINNIE THE POOH: SPRINGTIME WITH ROO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32060	2004	22.98
2	2	6	THE LION KING 1 1/2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31203	2004	24.98
3	3	4	DORA'S EGG HUNT PARAMOUNT HOME ENTERTAINMENT 75423	2004	9.98
4	NEW	1	BABY EINSTEIN: BABY MACDONALD WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33114	2004	14.98
5	4	2	SPONGEBOB GOES PREHISTORIC PARAMOUNT HOME ENTERTAINMENT 75543	2004	9.98
6	5	2	WHAT'S NEW SCOOBY DOO? SAFARI SO GOOD WARNER HOME VIDEO 02390	2004	14.98
7	21	3	THOMAS & FRIENDS- BEST OF GORDON ANCHOR BAY ENTERTAINMENT 01325	2004	12.98
8	6	8	DORA THE EXPLORER-DORA'S PIRATE ADVENTURE PARAMOUNT HOME ENTERTAINMENT 75583	2004	9.98
9	24	1	RUGRATS EASTER NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 871858	2002	12.95
10	7	2	DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 75053	2003	9.98
11	8	1	SPONGEBOB SQUAREPANTS - THE SEASCAPE CAPERS PARAMOUNT HOME ENTERTAINMENT 75553	2004	9.98
12	13	1	HERE COMES PETER COTTONTAIL SONY WONDER/SONY MUSIC ENTERTAINMENT 54187	1971	9.98
13	10	2	VEGGIE TALES - EASTER CAROL WARNER HOME VIDEO 07288	2004	12.98
14	9	3	CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413	2003	9.98
15	NEW	1	KIM POSSIBLE-STICH IN TIME WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62395	2004	14.98
16	11	19	TOM AND JERRY: WHISKER'S AWAY WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 65718	2003	6.98
17	15	2	BARNEY: MOVIN' AND GROOVIN' HIT ENTERTAINMENT 02091	2004	12.98
18	NEW	1	LIZZIE MCGUIRE-STAR STRUCK WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62349	2004	14.98
19	18	3	DORA THE EXPLORER - MEET DIEGO! PARAMOUNT HOME ENTERTAINMENT 79103	2003	12.98
20	22	3	DORA'S BACKPACK ADVENTURE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875853	2002	9.98
21	16	8	DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673	2001	9.98
22	NEW	1	IT'S THE EASTER BEAGLE, CHARLIE BROWN PARAMOUNT HOME ENTERTAINMENT 83741	1974	9.98
23	23	5	EGGS-TRAORDINARY ADVENTURE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 37852	2003	14.95
24	20	13	LEAPFROG: LETTER FACTORY VIDEO WARNER HOME VIDEO 34354	2003	8.98
25	25	8	CARE BEARS TO THE RESCUE UNITED AMERICAN VIDEO 80149	2003	9.98

APRIL 10 2004 Billboard RECREATIONAL SPORTS DVD					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PROGRAM SUPPLIER & NUMBER	PRICE	
			Sales data compiled by Nielsen VideoScan		
			NUMBER 1 3 Weeks At Number 1		
1	2	1	WWE: THE MONDAY NIGHT WAR SONY MUSIC ENTERTAINMENT 56592	24.98	
2	1	1	NFL: SUPER BOWL XXXVIII WARNER HOME VIDEO 34320	24.98	
3	3	1	WWE: NO WAY OUT SONY MUSIC ENTERTAINMENT 55876	19.98	
4	4	1	WWE: JON CENA: WORLDWIDE SONY MUSIC ENTERTAINMENT 57004	24.98	
5	4	1	PUMPING IRON - 25TH ANNIVERSARY SPECIAL EDITION WARNER HOME VIDEO 91866	19.98	
6	11	1	WWE: STONE COLD TRUTH SONY MUSIC ENTERTAINMENT 57014	24.98	
7	5	1	WWE: MICK FOLEY: GREATEST HITS AND MISSES SONY MUSIC ENTERTAINMENT 56552	29.98	
8	7	1	NBA STREET SERIES: ANKLE BREAKERS WARNER HOME VIDEO 34322	19.98	
9	8	1	DALE EARNHART JR.: ANY GIVEN DAY DREAMWORKS HOME ENTERTAINMENT 50509	19.98	
10	10	1	NBA STREET SERIES: NASTIEST DUNKS WARNER HOME VIDEO 34321	19.98	
11	6	1	WWE: ROYAL RUMBLE SONY MUSIC ENTERTAINMENT 56264	24.98	
12	9	1	WWE: THE ULTIMATE RIC FLAIR COLLECTION SONY MUSIC ENTERTAINMENT 56550	29.98	
13	15	1	ULTIMATE JORDAN WARNER HOME VIDEO 34270	19.98	
14	14	1	CKY4 VENTURA DISTRIBUTION 14197	19.98	
15	12	1	ULTIMATE FIGHT CHAMPIONSHIP - ULTIMATE KNOCKOUTS 1 & 2 VENTURA DISTRIBUTION 64427	19.98	
16	17	1	WWE: UNDERTAKER: HE BURIES THEM ALIVE SONY MUSIC ENTERTAINMENT 55909	9.98	
17	13	1	BILLABONG ODYSSEY WARNER HOME VIDEO 34319	27.98	
18	20	1	ULTIMATE FIGHTING CHAMPIONSHIP 44: UNDISPUTED VENTURA DISTRIBUTION 17502	19.98	
19	18	1	WWE BLOODRATH - WRESTLING'S MOST INCREDIBLE STEEL CAGE MATCHES SONY MUSIC ENTERTAINMENT 56546	24.98	
20	16	1	AND1 MIX TAPE VOLUME 6 VENTURA DISTRIBUTION 14827	19.98	

APRIL 10 2004 Billboard HEALTH & FITNESS					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PROGRAM SUPPLIER & NUMBER	PRICE	
			Sales data compiled by Nielsen VideoScan		
			NUMBER 1 1 Week At Number 1		
1	7	13	WALKING AWAY THE POUND EXPRESS GOODTIMES HOME VIDEO 02835	19.98	
2	1	1	BILLY BLANKS' TAE-BO CARDIO GOODTIMES HOME VIDEO 02945	19.98	
3	8	1	FIRM: BODY SCULPTING SYSTEM 02 GOODTIMES HOME VIDEO 02902	39.98	
4	2	1	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 30840	12.98	
5	3	1	CRUNCH - FAT BURNING PILATES ANCHOR BAY ENTERTAINMENT 12385	9.98	
6	4	1	LESLIE SANSONE: WALK AWAY THE POUNDS GOODTIMES HOME VIDEO 02642	19.98	
7	6	1	LESLIE SANSONE: GET UP & GET STARTED GOODTIMES HOME VIDEO 330210	9.98	
8	5	1	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	9.98	
9	9	1	THE FIRM - COMPLETE AEROBICS & WEIGHT TRAINING (2003) GOODTIMES HOME VIDEO 02903	19.98	
10	10	1	CRUNCH: PICK YOUR SPOT PILATES ANCHOR BAY ENTERTAINMENT 12273	9.98	
11	13	1	FAT BLASTING YOGA-21 DAYS TO A HEALTHY BODY ARTISAN HOME ENTERTAINMENT 13166	14.98	
12	11	1	BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586	9.98	
13	12	1	PILATES FOR ABS GAIAM VIDEO 369193	9.98	
14	16	1	LEISA HART'S FIT MAMA - PRENATAL WORKOUT GOLDHILL HOME VIDEO 00756	14.98	
15	18	1	LESLIE SANSONE: HIGH CALORIE BURN GOODTIMES HOME VIDEO 430210	9.98	
16	14	1	PILATES - BEGINNING MAT WORKOUT GAIAM VIDEO 63134	14.98	
17	15	1	CRUNCH - CARDIO SALSALSA ANCHOR BAY ENTERTAINMENT 12583	14.98	
18	20	1	TAE-BO FLEX GOODTIMES HOME VIDEO 02946	12.98	
19	17	1	PILATES YOGA TWO-PACK ARTISAN HOME ENTERTAINMENT 61294	19.98	
20	12	1	15-MINUTE WORKOUTS FOR DUMMIES ANCHOR BAY ENTERTAINMENT 12581	14.98	

Top Kid Video and Health & Fitness video refers to VHS sales. Recreational Sports refers to DVD sales. ♦ IRMA gold certification for sale of 125,000 units or a dollar volume of \$3 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for non-theatrical titles. ♦ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for non-theatrical titles. ©2004, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

Home Video

Kultur Sees Pop Ahead

BY JILL KIPNIS

LOS ANGELES—Performing-arts programming distributor Kultur is ringing in its 25th anniversary by breaking out of the mold.

The West Long Branch, N.J.-based Kultur, best-known for releasing versions of "Swan Lake" and "The Nutcracker" on video, is tripling its DVD release slate in 2004. It is also adding staff and targeting mainstream music (Standing Room Only) Entertainment.

"We have reached saturation point with [titles featuring] Mikhail Baryshnikov, Luciano Pavarotti and José Carreras," says Dennis Hedlund, founder



and chairman of Kultur. "Until the world recognizes new opera, ballet and classical music stars, we decided

we wanted to get into more traditional music and performances."

Under a new three-year plan, one-third of Kultur's DVD releases this year will be catalog titles that were previously available on VHS. Kultur sells an average of 6,000-8,000 units per rereleased DVD title, according to Hedlund.

The remaining release slate includes new titles on its SRO, Kultur (performing arts) and White Star (arts, classic TV programming, documentaries) labels.

SRO's product line debuts April 27 with the five-disc "Casey Kasem's Rock N' Roll Goldmine" (\$59.95 on DVD or VHS) and "David Copperfield: Illusion" (\$19.95 on DVD or VHS).

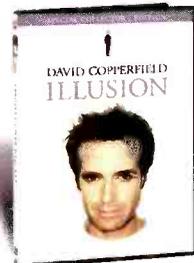
The Kasem set will feature live performances from such music legends as James Brown, the Doors, Aretha Franklin and Jimi Hendrix. The volumes focus on the British invasion, the mid-1960s soul years, Elvis Presley, the San Francisco sound and the 1960s.

Each disc will also be sold separately for \$14.95 (DVD or VHS).

"David Copperfield: Illusion" contains many of the musician's major stunts, including the disappearance of the Statue of Liberty.

Upcoming SRO titles include a Moody Blues concert video culled from their 1972 European tour and a set relating to the 35th anniversary of Woodstock.

Hedlund notes that a wide array of retailers, from music specialty chains to mass merchants, has expressed interest in the SRO titles. Kultur's releases typically have been carried in nontraditional retail outlets.



APRIL 10 2004 Billboard TOP MUSIC VIDEOS					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE
			Sales data compiled by Nielsen SoundScan		
			NUMBER 1 1 Week At Number 1		
1	NEW	1	VIDEO CAPTURE DEVICE 1991-2001 GEPHEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 27209	Weezer	19.98 DVD
2	1	19	LIVE IN TEXAS WARNER MUSIC VIDEO 48563	Linkin Park	21.98 CD/DVD
3	2	8	PART II TVT RECORDS 02378	Lil Jon & The East Side Boyz	11.98 CD/DVD
4	16	3	BILL GAITHER'S ALL TIME FAVORITE HOMECOMING SONGS AND PERFORMANCES VOLUME 1 GAIAM MUSIC VIDEO 486	Bill Gaither	14.98 DVD
5	5	19	THE REEL ME EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 90767	Jennifer Lopez	13.98 DVD/CD
6	6	10	LED ZEPPELIN ATLANTIC VIDEO 910198	Led Zeppelin	29.98 DVD
7	26	3	BILL GAITHER'S ALL TIME FAVORITE HOMECOMING SONGS AND PERFORMANCES VOLUME 2 GAIAM MUSIC VIDEO 487	Bill Gaither	14.98 DVD
8	7	20	PAST, PRESENT & FUTURE GEPHEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041	Rob Zombie	18.98 CD/DVD
9	8	8	WHEN THE SUN GOES DOWN BNA/BMG VIDEO 57200	Kenny Chesney	6.98 DVD
10	NEW	1	ONLY YOU CONCERT: LIVE FROM QUEBEC CITY COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58615	Harry Connick Jr.	14.98 DVD
11	NEW	1	LIVE IN SAN DIEGO COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 95552	Switchfoot	14.98 DVD
12	9	14	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VOLGAR HITS ELECTRA/BNM HOME VIDEO 7802	Pantera	18.98 CD/DVD
13	4	1	ROAD CASE BNA/BMG VIDEO 58782	Kenny Chesney	6.98 DVD
14	NEW	1	WELCOME TO THE VIDEOS UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000915	Guns N' Roses	16.98 DVD
15	NEW	1	LIVE AT HUMPHREY'S BY THE BAY EAGLE VISION 39019	Jewel	19.98 DVD
16	12	19	CONCERT FOR GEORGE RHINO HOME VIDEO 70241	Various Artists	29.98 DVD
17	17	6	INTIMAMENTE: EN VIVO LIVE EMI LATIN VIDEO 96290	Intocable	19.98 DVD
18	14	11	COLDPLAY LIVE 2003 CAPITOL VIDEO 99014	Coldplay	24.98 DVD/CD
19	13	21	THE COMPLETE MASTERWORKS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58672	Tenacious D	19.98 DVD
20	18	10	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58963	AC/DC	14.98 DVD
21	15	8	G3: LIVE IN DENVER EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 57319	G3	14.98 DVD
22	11	2	CONCERT FROM MADISON SQUARE GARDEN COLUMBIA MUSIC VIDEO 54098	Marc Anthony	14.98 DVD
23	NEW	1	NEW ENGLAND METAL HARDCORE FESTIVAL 2003 Various Artists	Various Artists	14.98 DVD
24	21	19	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58999	Michael Jackson	14.98 DVD
25	20	8	FIRST U.S. VISIT CAPITOL VIDEO 98349	The Beatles	24.98 DVD
26	NEW	1	EN VIVO DESOE CHICAGO DISA VIDEO 26981	Grupo Montez De Durango	16.98 CD/DVD
27	3	2	PERFECT SQUARE WARNER HOME VIDEO/WARNER MUSIC VIDEO 38608	R.E.M.	19.98 DVD
28	19	7	THIS LEFT FEELS RIGHT LIVE ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 02409	Bon Jovi	16.98 DVD
29	NEW	1	FROM LUTHER WITH LOVE: VIDEOS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58981	Luther Vandross	14.98 DVD
30	22	21	LA HISTORIA CONTINUA... FONOVISITA/UNIVERSAL MUSIC & VIDEO DIST. 350660	Marco Antonio Solis	16.98 CD/DVD
31	23	7	20 GREATEST HITS UNIVERSAL LATIN/UNIVERSAL MUSIC & VIDEO DIST. 210226	Grupo Mojado	17.98 CD/DVD
32	25	8	ARCOIRIS MUSICAL MEXICANO 2004 UNIVERSAL LATIN/UNIVERSAL MUSIC & VIDEO DIST. 210223	Various Artists	16.98 CD/DVD
33	27	19	UP! LIVE IN CHICAGO MERCURY NASHVILLE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001589	Shania Twain	19.98 DVD
34	29	7	LIVE IN CONCERT - A 20 YEAR CELEBRATION REUNION/BMG VIDEO 010014	Michael W. Smith	16.98 DVD
35	31	23	RUSH IN RIO ANTHEM/ZOE VISION VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 431040	Rush	29.98 DVD
36	30	15	GREATEST HITS 1978-1997 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58302	Journey	14.98 DVD
37	32	19	THE CENTRAL PARK CONCERT BAMA RAGS/RCA/BMG VIDEO 57501	Dave Matthews Band	24.98 DVD
38	33	12	JOSH GROBAN IN CONCERT 143REPRISE MUSIC VIDEO/WARNER MUSIC VIDEO 48413	Josh Groban	27.98 CD/DVD
39	28	7	GREATEST HITS VOLUME II - DISC 2 ARISTA RECORDS INC./BMG VIDEO 82876	Alan Jackson	6.98 DVD
40	NEW	1	THE BEST OF JEFF FOXWORTHY: DOUBLE WIDE, SINGLE MINDED RHINO HOME VIDEO 7380	Jeff Foxworthy	18.98 CD/DVD

♦ RIAA gold cert. for sales of 25,000 units for video singles; ♦ RIAA gold cert. for sales of 50,000 units for SF or LF videos; ♦ RIAA platinum cert. for sales of 50,000 units for video singles; ♦ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ♦ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ♦ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2004, VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

APRIL 10 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		
			NUMBER 1	1 Week At Number 1		
1			DR. SEUSS' CAT IN THE HAT (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 24683	Mike Myers	PG	26.98
2			DR. SEUSS' CAT IN THE HAT (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21476	Mike Myers	PG	26.98
3	1	2	MONA LISA SMILE COLUMBIA TRISTAR HOME ENTERTAINMENT 10075	Julia Roberts	PG-13	28.98
4			21 GRAMS UNIVERSAL STUDIOS HOME VIDEO 24166	Sean Penn Naomi Watts	R	26.98
5	7	3	CHAPPELLE'S SHOW SEASON ONE PARAMOUNT HOME ENTERTAINMENT 87951	Dave Chappelle	NR	26.98
6	4	4	SPY KIDS 3: GAME OVER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32946	Antonio Banderas Sylvester Stallone	PG	29.98
7	5	3	SCHOOL OF ROCK (PAN & SCAN SPECIAL EDITION) PARAMOUNT HOME ENTERTAINMENT 56394	Jack Black Joan Cusack	PG-13	29.98
8	6	2	THE LION KING 1 1/2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31205	Animated	G	29.98
9	6	2	SCHOOL OF ROCK (WIDESCREEN SPECIAL EDITION) PARAMOUNT HOME ENTERTAINMENT 38514	Jack Black Joan Cusack	PG-13	29.98
10	2	2	SCHINDLER'S LIST (WIDESCREEN SPECIAL EDITION) UNIVERSAL STUDIOS HOME VIDEO 23866	Ben Kingsley Ralph Fiennes	R	26.98
11	3	2	SCHINDLER'S LIST (PAN & SCAN SPECIAL EDITION) UNIVERSAL STUDIOS HOME VIDEO 21152	Ben Kingsley Ralph Fiennes	R	26.98
12	9	3	GOOD BOY (SPECIAL EDITION) MGM HOME ENTERTAINMENT 69028	Liam Aiken Molly Shannon	PG	26.98
13	10	2	WINNIE THE POOH: SPRINGTIME WITH ROO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32050	Winnie The Pooh	NR	29.98
14	11	3	COLD CREEK MANOR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32057	Dennis Quaid Sharon Stone	R	29.98
15	NEW		BABY EINSTEIN: BABY MACDONALD WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33109	Baby Einstein	NR	19.98
16	12	2	DAWN OF THE DEAD ANCHOR BAY ENTERTAINMENT 12163	Ken Foree Scott Reiniger	NR	19.98
17	25	30	TITANIC PARAMOUNT HOME ENTERTAINMENT 155227	Leonardo DiCaprio Kate Winslet	PG-13	14.98
18	14	3	DUPLEX WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28648	Ben Stiller Drew Barrymore	PG-13	29.98
19	18	21	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62155	Animated	G	29.98
20	29	9	FORREST GUMP (SPECIAL EDITION) PARAMOUNT HOME ENTERTAINMENT 156444	Tom Hanks	PG-13	24.98
21	NEW		VERONICA GUERIN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62263	Cate Blanchett	R	29.98
22	19	16	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31663	Johnny Depp Orlando Bloom	PG-13	29.98
23	NEW		KUNG FU: COMPLETE FIRST SEASON WARNER HOME VIDEO 24250	David Carradine	NR	39.98
24	NEW		COMMITMENTS (COLLECTORS EDITION) FOXVIDEO 21299	Robert Arkins Michael Aherne	R	26.98
25	15	4	MISSING (WIDESCREEN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 02543	Tommy Lee Jones Cafe Blanchett	R	28.98
26	NEW		RUNNING MAN (SPECIAL EDITION) ARTISAN HOME ENTERTAINMENT 14454	Arnold Schwarzenegger	R	19.98
27	23	7	SECONDHAND LIONS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06804	Michael Caine Robert Duvall	PG	27.98
28	17	8	RADIO COLUMBIA TRISTAR HOME ENTERTAINMENT 60130	Cuba Gooding, Jr. Ed Harris	PG	28.98
29	20	7	LOST IN TRANSLATION (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 22957	Bill Murray Scarlett Johansson	R	26.98
30	22	5	RUNAWAY JURY (WIDESCREEN) FOXVIDEO 20081	John Cusack Gene Hackman	PG-13	27.98
31	39	7	ZOOLANDER PARAMOUNT HOME ENTERTAINMENT 337374	Ben Stiller	PG-13	14.98
32	RE-ENTRY		BLUE COLLAR COMEDY TOUR WARNER HOME VIDEO 24657	Jeff Foxworthy Bill Engvall	PG-13	19.98
33	13	2	FUTURAMA (SEASON 3) FOXVIDEO 20501	Animated	NR	49.98
34	NEW		MARRIED WITH CHILDREN (SECOND SEASON) COLUMBIA TRISTAR HOME ENTERTAINMENT 02843	Ed O'Neill Katey Sagal	NR	39.98
35	30	9	OPEN RANGE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32055	Kevin Costner Robert Duvall	R	29.98
36	37	19	RESERVOIR DOGS: SPECIAL EDITION ARTISAN HOME ENTERTAINMENT 12050	Harvey Keitel Tim Roth	R	14.98
37	21	3	LOONEY TUNES: BACK IN ACTION (PAN & SCAN) WARNER HOME VIDEO 733247	Brendan Fraser Jenna Elfman	PG	27.98
38	33	7	UNDER THE TUSCAN SUN (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32053	Diane Lane	PG-13	29.98
39	16	2	SPONGEBOB GOES PREHISTORIC PARAMOUNT HOME ENTERTAINMENT 79544	Spongebob Squarepants	NR	16.98
40	34	18	BARBERSHOP MGM HOME ENTERTAINMENT 1004104	Ice Cube	PG-13	14.98

APRIL 10 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		
			NUMBER 1	1 Week At Number 1		
1			DR. SEUSS' CAT IN THE HAT UNIVERSAL STUDIOS HOME VIDEO 62603	Mike Myers	2003	PG 24.98
2	1	2	WINNIE THE POOH: SPRINGTIME WITH ROO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32060	Winnie The Pooh	2004	NR 22.98
3	2	6	THE LION KING 1 1/2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31203	Animated	2004	G 24.98
4	4	4	DORA'S EGG HUNT PARAMOUNT HOME ENTERTAINMENT 75423	Dora The Explorer	2004	NR 9.98
5	NEW		BABY EINSTEIN: BABY MACDONALD WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33114	Baby Einstein	2004	NR 14.98
6	5	4	SPY KIDS 3: GAME OVER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32977	Antonio Banderas Sylvester Stallone	2003	PG 24.98
7	3	3	GOOD BOY MGM HOME ENTERTAINMENT 69027	Liam Aiken Molly Shannon	2003	PG 24.98
8	4	2	SPONGEBOB GOES PREHISTORIC PARAMOUNT HOME ENTERTAINMENT 79543	Spongebob Squarepants	2004	NR 9.98
9	7	2	WHAT'S NEW SCOOBY DOO? SAFARI SO GOOD WARNER HOME VIDEO 02290	Scoby-Doo	2004	NR 14.98
10	NEW		THOMAS & FRIENDS- BEST OF GORDON ANCHOR BAY ENTERTAINMENT 01325	Thomas & Friends	2004	NR 12.98
11	9	8	DORA THE EXPLORER-DORA'S PIRATE ADVENTURE PARAMOUNT HOME ENTERTAINMENT 79583	Animated	2004	NR 9.98
12	10	20	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	2003	G 24.98
13	8	3	LOONEY TUNES: BACK IN ACTION WARNER HOME VIDEO 33248	Brendan Fraser Jenna Elfman	2003	PG 19.98
14	NEW		WALKING AWAY THE POUND EXPRESS GOODTIMES HOME VIDEO 02935	Leslie Sansone	2003	NR 19.98
15	RE-ENTRY		RUGRATS EASTER NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 871858	Animated	2002	NR 9.98
16	19	16	DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 79563	Animated	2003	NR 9.98
17	12	44	COYOTE UGLY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21794	Piper Perabo Adam Garcia	2000	PG-13 9.98
18	25	11	SPONGEBOB SQUAREPANTS - THE SEASCAPE CAPERS PARAMOUNT HOME ENTERTAINMENT 79553	Animated	2004	NR 9.98
19	RE-ENTRY		HERE COMES PETER COTTONTAIL SONY WONDER/SONY MUSIC ENTERTAINMENT 54187	Animated	1971	NR 9.98
20	RE-ENTRY		SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG 14.98
21	22	7	SECONDHAND LIONS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06842	Michael Caine Robert Duvall	2003	PG 22.98
22	NEW		VEGGIE TALES - EASTER CAROL WARNER HOME VIDEO 07288	VeggieTales	2004	NR 12.98
23	24	12	EVER AFTER: A CINDERELLA STORY (REPACKAGED EDITION) FOXVIDEO 05753	Drew Barrymore Anjelica Huston	1998	PG 6.98
24	RE-ENTRY		CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413	Dora The Explorer	2003	NR 9.98
25	16	7	UNDER THE TUSCAN SUN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32058	Diane Lane	2003	PG-13 24.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

APRIL 10 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	
			NUMBER 1	2 Weeks At Number 1	
1	1	2	MONA LISA SMILE COLUMBIA TRISTAR HOME ENTERTAINMENT 10075	Julia Roberts	PG-13
2	NEW		DR. SEUSS' CAT IN THE HAT UNIVERSAL STUDIOS HOME VIDEO 24683	Mike Myers	PG
3	2	3	SCHOOL OF ROCK PARAMOUNT HOME ENTERTAINMENT 38514	Jack Black Joan Cusack	PG-13
4	3	4	MISSING COLUMBIA TRISTAR HOME ENTERTAINMENT 02543	Tommy Lee Jones Cafe Blanchett	R
5	5	3	COLD CREEK MANOR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32057	Dennis Quaid Sharon Stone	R
6	4	4	MATCHSTICK MEN WARNER HOME VIDEO 24637	Nicolas Cage Sam Rockwell	PG-13
7	6	5	RUNAWAY JURY FOXVIDEO 20081	John Cusack Gene Hackman	PG-13
8	7	3	DUPLEX WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28648	Ben Stiller Drew Barrymore	PG-13
9	NEW		21 GRAMS UNIVERSAL STUDIOS HOME VIDEO 24166	Sean Penn Naomi Watts	R
10	8	3	GOOD BOY MGM HOME ENTERTAINMENT 69028	Liam Aiken Molly Shannon	PG

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. All rights reserved.

APRIL 10 2004 Billboard TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan		RATING
			TITLE	Manufacturer	
			NUMBER 1	5 Weeks At Number 1	
1	2	7	PS2-MAFIA	Take 2 Interactive	M
2	3	5	PS2-JAMES BOND 007	Electronic Arts	T
3	1	3	XBOX - NINJA GAIDEN	Tecmo	M
4	4	12	PS2-NEED FOR SPEED: UNDERGROUND	Electronic Arts	E
5	5	9	PS2-NFL STREET	Electronic Arts	E
6	6	12	PS2-TRUE CRIME: STREETS OF LA	Activision	M
7	7	4	XBOX-JAMES BOND 007: EVERYTHING OR NOTHING	Electronic Arts	T
8	8	12	PS2-TONY HAWK'S UNDERGROUND	Activision	T
9	RE-ENTRY		PS2 WWE SMACKDOWN: HERE COMES THE PAIN	Electronic Arts	T
10	NEW		XBOX-MAFIA	Gotham Games/take 2 Interactive	M

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EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Universal Music in Bogota, Colombia, promotes **Sandra Sossa** to managing director for its operations in Colombia, Venezuela, Ecuador and Peru. She was financial controller.

Provident Music Group in Franklin, Tenn., names **Jason Miller** manager of national promotions. He was contemporary Christian editor at allaccess.com.

PUBLISHING: BMI in Nashville appoints **Bruce A. Esworthy** senior VP of finance/CFO. He was VP of finance at **Tennessee Education Lottery**.

ASCAP in Nashville promotes **Chad Green** to Nashville member representative. He was assistant membership representative.

RADIO: Infinity Broadcasting in New York names **Les Hollander** senior VP/regional manager. He was director of New York sales at **Clear Channel Radio**.

In addition, **Infinity Solutions and Beyond** in New York, the company's in-house marketing and sales group, names **Jim O'Connell** VP. He was VP of the **National Football League's** London office.

Albany Broadcasting in Albany, N.Y., promotes **Kevin Callahan** to operations manager of the company's top 40 **WFLY**, R&B **WAJZ**, AC **WYJB**, jazz **WZMR** and adult standards **WKLI**. He adds those duties to his PD title.

Entercom Communications in Sacramento, Calif., ups **David Lichtman** to VP/GM of the company's top 40 **KDND**, adult standards **KCTC**, modern rock **KWOD**, active rock **KRXQ**, classic rock **KSEG** and

smooth jazz **KSSJ**. He was director of sales for Entercom's radio stations in Portland, Ore.

Univision Radio names **Rick Thomas** operations manager of its San Antonio operations. He was VP of **Clifton Radio**.

Sirius Satellite Radio appoints **Darrin Smith** programming operations director. He was PD of **Press Communications'** Monmouth/Ocean, N.J., radio operations.

Top 40 **KKRZ** in Portland, Ore., names **Brian Bridgman** PD. He was PD of top 40 **KHKS** Dallas.

Greater Media names **John Fullam** market manager of its Philadelphia stations heritage rock **WMMR**, adult top 40 **WMWX**, classic rock **WMGK** and adult standards **WPEN**. He was **Infinity Broadcasting** president/COO.

MUSIC VIDEO: **VH1** and **CMT** in New York name **Richard Gay** senior VP of strategy and business operations. He was partner at **Booz Allen Hamilton**.

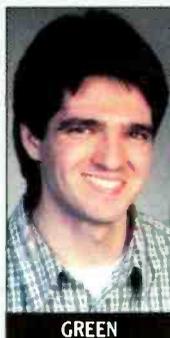
MTV in New York appoints **Ian V. Rowe** VP of public affairs and strategic partnerships. He was director of strategy and performance measurement for **USA Freedom Corps**.

HOME VIDEO: **MGM Home Entertainment** in Los Angeles promotes **Ron Sufrin** to executive VP of business and legal affairs. He was senior VP of business and legal affairs.

New Video in New York promotes **Lisa Holmes** to VP of sales and **Melissa Bustos** to manager of international sales. Holmes was director of sales, and Bustos was coordinator of international sales.



ESWORTHY



GREEN



HOLMES



BUSTOS



Tim Award Premieres

VNU Business Media president/CEO **Michael Marchesano**, left, was on hand at the 50th annual **Jesse H. Neal National Business Journalism Awards** to present the first **Timothy White Award**, named after the *Billboard* editor-in-chief who passed away in 2002. **Computerworld** editor-in-chief **Maryfran Johnson** received the award, which recognizes a business editor who exemplifies editorial courage and integrity. Pictured, from left, are Marchesano; Johnson; Timothy White's widow, **Judith Garlan White**, and his son **Alexander White**; and **American Business Media** president/CEO **Gordon Hughes**.



Now, Hear This ... GRETCHEN WILSON

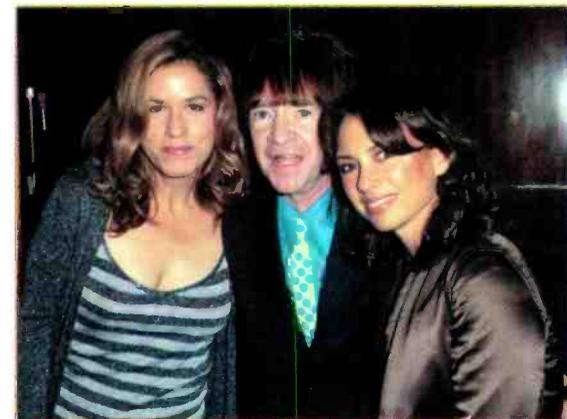
Artists to Watch

With the unexpected heat generated from her debut single, "Redneck Woman," **Epic Records** country artist **Gretchen Wilson** has gone from sought-after demo singer to Music Row "it" girl seemingly overnight. Wilson honed her rangy, sultry vocals by playing honky-tonks from the time she was 15. "Redneck Woman"—a part autobiographical, part tongue-in-cheek uptempo anthem—has indeed found a home at country radio. Penned by Wilson and **John Rich**, the single boasts such lyrics as "I'll stand barefooted in my own front yard with a baby on my hip" and calls out for "a big 'hell yeah' from the redneck girls like me." Obviously striking a chord, the song has become a top 40 hit on the *Billboard* Hot Country Singles & Tracks chart. Wilson's video for "Redneck Woman," which features cameos from **Kid Rock**, **Tanya Tucker**, **Hank Williams Jr.** and **Big & Rich**, has already been in **CMT** rotation. And the redneck melody may soon be ringing out from pickup trucks coast to coast, as the tune can now be downloaded as a ring tone. Meanwhile, Wilson is completing her debut album, "Here for the Party" (due May 18), with producers **Mark Wright** and **Joe Scaife** and co-producer **Rich**.

RAY WADDELL



The Q People Veteran rock band **NRBQ** celebrated the release of "The Q People," the NRBQ tribute album on **SpiritHouse Records**, with a performance at the March 8 record-release party for the album. **Tom Kenny**—the voice of cartoon character **SpongeBob SquarePants** and one of the performers on "The Q People"—hosted the event, which was held at King King in Los Angeles. Pictured clockwise, from left, are SpiritHouse co-founder **Danny Bernini**; NRBQ members **Johnny Spampinato**, **Terry Adams** and **Tommy Ardolino**; SpiritHouse co-founder **Paul McNamara**; NRBQ member **Joe Spampinato**; "The Simpsons" producer **Mike Scully**; and **Kenny**.



Rodney Rocks Longtime music-industry tastemaker **Rodney Bingenheimer**, center, celebrated with the **Bangles'** lead guitarist **Vicki Peterson**, left, and lead singer **Susanna Hoffs** at the March 22 Los Angeles movie premiere of "Mayor of the Sunset Strip." The **First Look Pictures** documentary is about Bingenheimer, a DJ at modern rock **KROQ** Los Angeles. The premiere, held at the Egyptian Theatre, attracted such stars as **Daryl Hannah**, **Matt LeBlanc** and **Juliette Lewis**. (Photo: Justin Kahn/WireImage.com)



Saluting Sony/ATV ASCAP held its 12th annual El Premio ASCAP Awards March 11 at the Ritz-Carlton Hotel in San Juan, Puerto Rico. **Rudy Perez** and **Joan Sebastian** both received the Latin songwriter of the year award, while **Sony/ATV Music Publishing** won the Latin publisher of the year award. Pictured, from left, are ASCAP CEO **John LoFrumento**, Sony/ATV Music Publishing president **Richard Rowe**, Sony/ATV VP of Norte and Latin American region **Eddie Fernandez**, ASCAP senior VP of Latin membership **Alexandra Lioutikoff** and ASCAP executive VP/director of membership **Todd Brabec**.

Urban Cowboy When **Capitol Records Nashville** recording artist **Keith Urban**, right, played his first headlining show at Nashville's Ryman Auditorium March 1, he was greeted backstage by Capitol Records Nashville president/CEO **Mike Dungan**, who presented Urban with a **Recording Industry Assn. of America** platinum award for 1 million shipments of Urban's current album, "Golden Road." Urban was joined onstage for two songs at the show by **Jerry Flowers**, Urban's former bandmate in **the Ranch**.



Singing Their Praises BMI presented its 11th annual BMI Latin Awards March 16 at the Ritz-Carlton Hotel in San Juan, Puerto Rico. **Estéfano** won the songwriter of the year award, while **World Deep Music Publishing** received the publisher of the year award. "Perdóname Mi Amor," written by **Ramón González Mora**, earned the song of the year prize. Pictured, from left, are BMI executive VP **Del Bryant**, Mora, BMI president/CEO **Frances W. Preston**, Estéfano, BMI assistant VP of Latin music **Diane Almodovar** and BMI senior VP of writer/publisher relations **Phil Graham**.

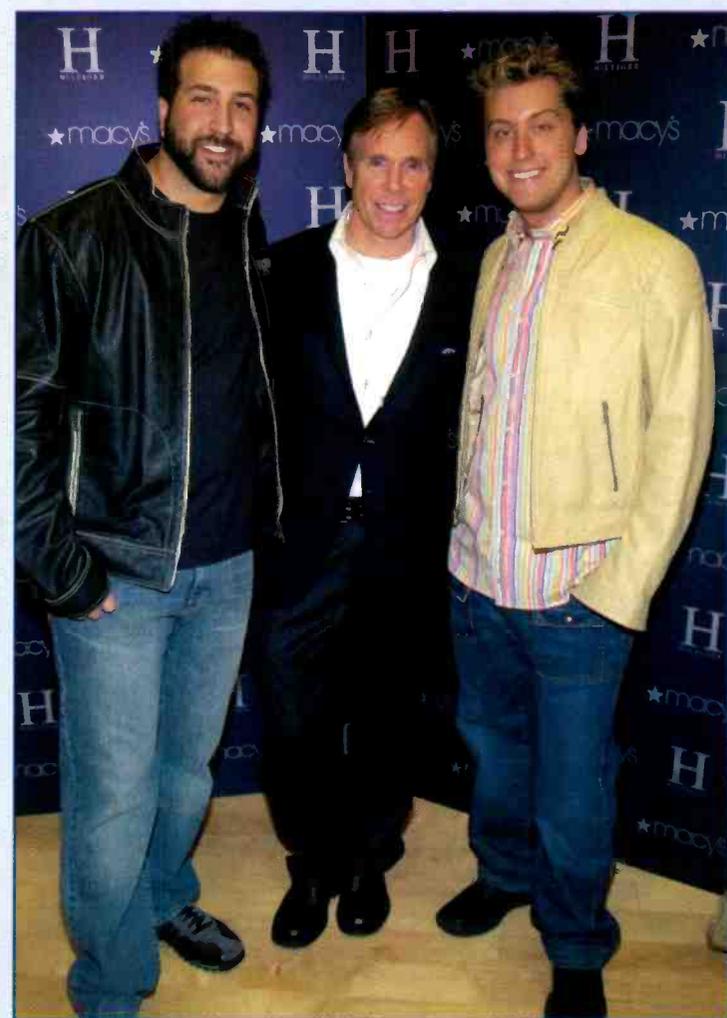


Mobile Maneuvers

EMI Music North America chairman/CEO **David Munns**, who delivered the keynote speech March 24 at MobileMusicCon in Atlanta, used the event to announce a deal with San Francisco-based **Faith West** to offer original EMI recordings as ring tones through **Verizon Wireless**. MobileMusicCon was part of CTIA Wireless 2004, which was presented March 21-24 by the **Cellular Telecommunications & Wireless Assn.** and attracted a reported 20,000 attendees. Pictured at the event, from left, are Faith West director of business development **Jonas Gerber**, Faith West president **Carolynne Schloeder**, Munns and **Ted Cohen**, EMI Music senior VP of digital development and distribution.

2004 Jammys **Rich Robinson**, left, and **Chris Robinson**, right, of the **Black Crowes** made a surprise reunion at the fourth annual Jammy Awards, held March 16 at the Theater at Madison Square Garden in New York. The two brothers—who played **Black Crowes** song "Sometimes Salvation" at the Jammys—had not performed live together since the Black Crowes' 2001 tour and subsequent extended hiatus.

Steve Winwood, picture inset, performed and received the Jammy lifetime achievement award. **Gov't Mule** emerged as the night's big winner, with two awards: live album of the year ("The Deepest End" on **ATO Records**) and live performance of the year. (Photos: Michael Weintrob/Groovetography.com)



Hot Fashion ... JOEY FATONE AND LANCE BASS

Joey Fatone, left, and **Lance Bass**, right, of 'N Sync wear clothes by designer **Tommy Hilfiger**, center, at a fashion showcase for the new H Hilfiger clothing line's spring 2004 collection. Fatone and Bass also modeled the clothes on the runway at the March 18 event, which took place at **Macy's** in New York. (Photo: Kevin Mazur/WireImage.com)

Arc Offers Shelter To New Acts

Arc Music Group has expanded upon its "one-stop shopping" concept by signing Sacramento, Calif.-based rock band **Groovie Ghoulies** and Kenya's **Jabali Afrika**.

Arc will handle worldwide publishing and master licensing for

business clients and provides much more musical entertainment for their customers."

TouchTunes previously licensed songs directly from copyright owners, requiring copious contracts and long negotiations. The single

Moonlight & Magic, a compilation of Mancini's greatest compositions, including "Moon River," "The Baby Elephant Walk," "Days of Wine and Roses" and the themes from "Romeo and Juliet" and "Peter Gunn." "The Ultimate Pink Panther," due April 6, collects the best music and themes from the "Panther" movies. BMG will release it in conjunction with "The Pink Panther" DVD box.

TAKING AIM AT AIMP: After speaking at the Assn. of Independent Music Publishers' (AIMP) March 18 luncheon at the Princeton Club, the U.S. Register of Copyrights' **Marybeth Peters** expanded on her comments responding to a controversial Jan. 25 New York Times Magazine essay by **Robert S. Boynton** titled "The Tyranny of Copyright."

"It suggested that authorship is a romantic notion and that the concept of copyright needed to be rethought," Peters said. "But our founding fathers thought that encouraging creativity was critical as a way to benefit society."

The constitutional provision of exclusive rights to authors of their writing, in effect, "encourages creativity and promotes knowledge," Peters noted.

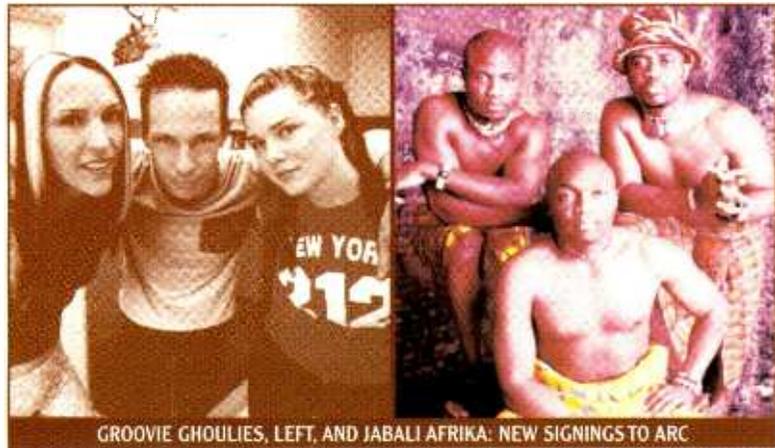
"By encouraging authors to put their thoughts out to the public, our nation is enhanced," she continued. "In fact, copyright is part of the engine of a democracy: You're not trying to stop authorship, but trying to have authors put thoughts in writing and get them available to society to increase the public debate. It's the opposite of tyranny."

I'm reminded of the splendid "Dickens" three-hour dramatized PBS documentary that I stumbled upon while channel surfing during the holidays. Turns out the great English author's visit to the States was marred when he learned that his phenomenal popularity here derived from the mass sale of cheap pirated editions of his works.

When he complained bitterly upon discovering that American copyright laws did not protect him because he was a British citizen, he was unceremoniously denounced for being "mercenary."

But Dickens at least got some measure of revenge with his mighty pen: His ensuing novel, "The Life and Adventures of Martin Chuzzlewit," brutally satirized American life.

FOR THE RECORD: OK, we know that was not a photograph of **Billy Meshe** on last week's Songwriters & Publishers page. It was, in fact, **Marc Ostrow**, VP of business affairs at **Boosey & Hawkes**. Chalk it up to a production error.



GROOVIE GHOULIES, LEFT, AND JABALI AFRIKA: NEW SIGNINGS TO ARC

both acts.

Arc remains best-known as the music publishing home of blues and blues-based rock'n'roll greats including **Bo Diddley**, **Chuck Berry**, **Howlin' Wolf**, **John Lee Hooker** and **Jimmy Reed**, as well as jazz legends **Benny Goodman** and **Django Reinhardt**. It has also enjoyed great success with its dual marketing of masters and synch licenses for Latin music companies **Discos Fuentes**, **Miami Records**, **Edimúsica** and **Orun Music**.

"Bringing Jabali Afrika into our catalog widens our global consciousness and broadens our catalog of different genres for synch and master licensing—one-stop shopping," Arc CEO **Marshall Chess** says. "The signing of Groovie Ghoulies is another step in keeping our classic rock and blues catalogs fresh for a new generation of music fans."

Copyright and licensing VP **Kenneth Higney** says the rock'n'roll-based songs of Groovie Ghoulies and the rhythm-based music of Jabali Afrika bring Arc's catalog assets full-circle. In fact, the Groovie Ghoulies got to open last fall for **Chuck Berry** in St. Louis.

"These contemporary acts bring their unique sounds to a modern audience without Arc sacrificing our 'roots' reputation," he says.

BMI AGREEMENTS: Digital downloading jukebox providers **TouchTunes Music** and **Ecast** have signed separate agreements with **BMI**.

"This BMI agreement gives us the right to play millions of the popular songs Americans love to hear," TouchTunes president/CEO **John Perrachon** says. "Having access to all of BMI's music greatly increases the value of our service to our busi-

BMI contract secures it performance copyright clearance from approximately 300,000 songwriters, composers and music publishers in all music genres.

Words & Music

By **Jim Bessman**
jbessman@billboard.com



BMI general licensing VP **Tom Annastas** notes that 7,500-plus TouchTunes-supplied digital jukeboxes will more accurately compensate songwriters. "This technology brings greater accountability to the jukebox industry, while reducing the administrative burden for TouchTunes, jukebox operators and BMI," he says.

Ecast VP of rights and licensing **Lisa Tiver** likewise lauds the pact.

"Because we offer consumers a vast array of songs, this blanket agreement is far more convenient and cost-effective than pursuing individual licenses from a huge number of copyright owners," Tiver says.

MANCINI MAGIC: This year is the 80th anniversary of **Henry Mancini's** birth—and the 40th anniversary of "The Pink Panther"—the film featuring one of his most famous themes. The legendary film composer—who died in 1994—is being saluted with "The Year of Mancini." The celebration includes the April 13 issue of a commemorative postage stamp.

BMG Heritage is getting in on the act on the music side with two Mancini collections. Just out is "Midnight,



PICTURED AT CONWAY, FROM LEFT, ARE GUITAR CENTER'S TOM MENRATH, BRUNDO AND PUSHSNER

SSL Racks Up New Prosumer Entry

The March 23 demonstration of **Solid State Logic's (SSL)** XLogic SuperAnalogue rack-mounted outboard equipment illustrates the broad changes shaping the professional audio recording industry.

Conway Recording Studios, an elite multiroom facility in Hollywood, hosted the event with co-sponsor **GC Pro**, the professional sales division of the **Guitar Center** chain.

Do high-end commercial studios, top professional recording equipment and a retail giant belong together? Today, the answer is yes.

The digital audio workstation (DAW) has democratized audio production, boosting the power and capability of inexpensive recording environments and encouraging the adaptation of top-rated equipment to new methodologies.

SSL's XLogic line consists of the SuperAnalogue Channel and the SuperAnalogue Mic Amp—both identical to the components of the XL 9000 K Series console from which they are derived—and the XLogic G Series Multichannel Compressor.

These components allow audio professionals to integrate SSL's high-quality signal processing into a DAW-based recording environment at a small fraction of the cost—and physical space—of a large-format console.

"People like the SSL sound so much," says **Buddy Brundo**, owner of the SSL XL 9000 K-equipped Conway Recording Studios, "and they go to studios for that. Now they can do it in their living room."

The March 23 event, says **Rick Plushner**, SSL president for North America, was the first of what will be a series of similar demonstrations at K Series-equipped studios.

"We've sold 400 units in a little

over four months, just in the U.S.," Plushner says of the XLogic line, which was introduced at the 115th Audio Engineering Society Convention, held Oct. 10-13, 2003, in New York. "It has been great, and we're trying to keep up with demand."

"We find [GC Pro] to be a superb organization," Plushner adds.

"They're the exclusive sellers of

Studio Monitor

By **Christopher Walsh**
cwalsh@billboard.com



this in the [Los Angeles] area and doing a magnificent job for us."

For more on GC Pro, see story on page 33.

ON THAT NOTE: **Digidesign** will debut several new products at the **National Assn. of Broadcasters (NAB)** spring convention, set for April 17-22 in Las Vegas.

Among the new product introductions is the much-talked-about large-format **ICON Integrated Console**. **ICON**, featuring the new **D-Control** work surface, employs **Pro Tools HD** as its core DSP engine and modular HD audio interfaces for analog and digital I/O. **ICON** will begin shipping during NAB.

Also new from **Digidesign** is **Command|8**, a small-format **Digidesign/Focusrite** control surface for **Pro Tools TDM** and **LE** systems alike.

Command|8 is similar in appearance to the **Digi 002**, featuring eight channel strips consisting of touch-sensitive fader, rotary encoder with LED ring and channel meter. **Command|8**, however, carries a list price (\$1,295) that is slightly more than half of the cost of the **Digi 002**.

Pioneering German industrial band Einstürzende Neubauten returns after a four-year gap

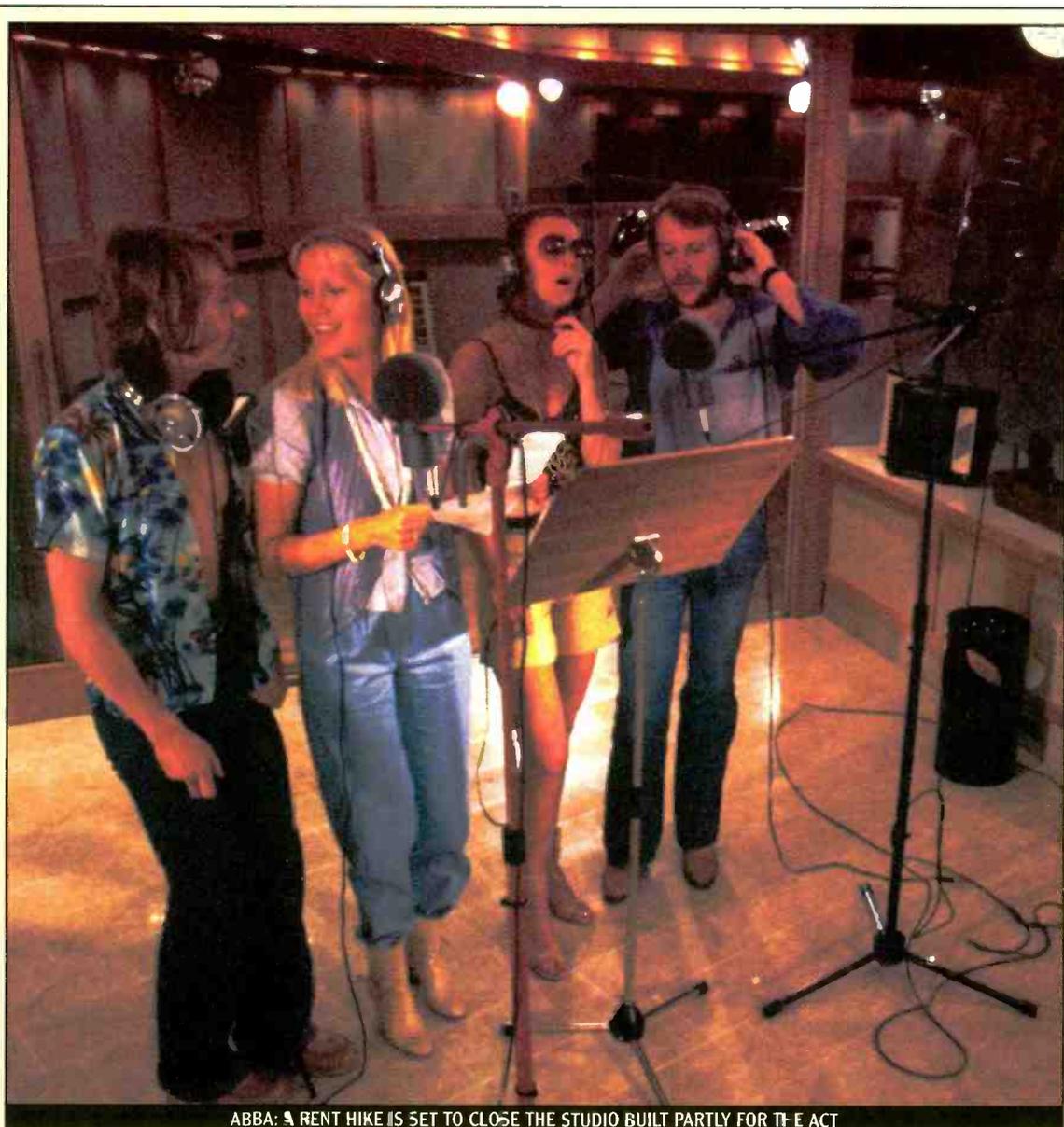


Global



Canadian entertainment lawyers, such as Greg Stephens, are adopting a new global perspective

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



ABBA: A RENT HIKE IS SET TO CLOSE THE STUDIO BUILT PARTLY FOR THE ACT

Famed 'Abba Studio' Reaches End Of Era

BY JEFFREY DE HART

STOCKHOLM—The city's best-known recording facility, Polar Studios, is set to close its doors May 1 after 26 years in operation.

"For us, and many in the music world, it is the end of an era," studio co-owner Marie Ledin says. The closure follows the refusal by Polar's three co-owners to agree to tenancy terms set forth by the building's owners.

Polar Studios is jointly owned by Ledin, her husband, Tomas Ledin; and Lennart Östlund. "We have been in long negotiations with the landlord but have not been able to reach an agreement, so we have to shut down the studio," Marie Ledin says.

Östlund has overseen the day-to-day operations of the studio for its entire life-span. "It is totally unique," Östlund

says. "To build a studio like this today would be financially impossible."



LEDIN: 'THE END OF AN ERA'

ABBA'S HOME BASE

Polar Studios opened May 18, 1978, at 58-60 St. Eriksgatan, in a building that housed a mixture of business units and private accommodations. The building was jointly owned by ABBA manager/mentor Stig Anderson and band members Björn Ulvaeus and Benny Andersson.

Anderson, who died in 1997, founded the Polar Music label in 1963. The studio was built to allow ABBA and other Polar Music artists to consolidate their recording activities in one location. One of the earliest international non-Polar Music projects to be recorded there was

(Continued on page 45)

Uni Unveils New German Structure

Domestic A&R Remains A Priority

BY WOLFGANG SPAHR

BERLIN—For Universal Music Germany, home is where the art is.

A major corporate re-vamping has resulted in the creation of a single domestic repertoire division (DRD), combining local A&R, marketing and promotions in one department with 65 staffers. The changes are not expected to result in layoffs.

The new division is "probably the largest and most potent team in Europe devoted to marketing national artists," Universal Music International (UMI) chairman/CEO Jorgen Larsen says.

The restructuring of UMI's German affiliate sees the domestic artist rosters of its two label groups, Motor Urban

Def Jam and Polydor Island, merged into the new DRD. International repertoire from those labels—originating from Universal Music companies in the United States, the United Kingdom and other A&R centers—will now be handled by another new entity, the international repertoire division (IRD).



LARSEN: FOCUSING ON LOCAL ACTS

INTERNAL PROMOTIONS

Elsewhere, the restructuring has led to a change at the helm of the German arm of compilations

and catalog operation Universal Strategic Marketing (USM). The local Koch Universal and Universal Classics & Jazz divisions are not affected by the restructuring.

The new regime at Universal Music

(Continued on page 45)

Avex Streamlines

Japanese Indie Divides Corporate, Creative

BY STEVE McCLURE

TOKYO—Leading Japanese indie music group Avex is revamping its operations to give the company a more streamlined look.

Avex Group chairman/CEO Tom Yoda announced a major restructuring of the company March 29. Key to the changes is the introduction of a holding company, establishing a clear distinction between the company's corporate and creative functions.

The plan sees the group's core company, Avex Inc., renamed Avex Group Holdings. The new holding company will oversee all of the Avex Group's operations, including its various subsidiaries. The Avex Inc. name is to be reallocated to a company that will concentrate on the group's record label

business, including the Avex Trax, Avex Tune, Cutting Edge and Avex Classical imprints.

"[The new] Avex Inc. will function as a record production company, while

the holding company will handle management, systems and corporate matters," Yoda explains. "It's going to be a more streamlined operation."

The subsidiaries that will be part of Avex Group Holdings include Japanese music publisher/concert promoter Prime Direction, nightclub management company Velfarre Entertainment, artist

management company Avex, audio software distributor Avex Distribution and Avex's overseas operations in the United States, Hong Kong and Taiwan.

(Continued on page 45)



YODA: CAREFUL OPERATIONS



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 03/31/04		(THE OFFICIAL UK CHARTS CO.) 03/29/04		(SNEP/IFOP/TITE-LIVE) 03/31/04		(MEDIA CONTROL) 03/31/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	1	1	4	1	1
2	1	2	2	2	1	2	2
3	2	3	NEW	3	7	3	NEW
4	4	4	NEW	4	3	4	3
5	6	5	NEW	5	2	5	5
6	5	6	4	6	6	6	4
7	NEW	7	NEW	7	10	7	6
8	NEW	8	NEW	8	5	8	7
9	9	9	NEW	9	8	9	11
10	3	10	5	10	9	10	8
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	2	1	NEW
2	NEW	2	1	2	3	2	NEW
3	3	3	2	3	1	3	2
4	1	4	NEW	4	5	4	1
5	5	5	3	5	7	5	3
6	2	6	5	6	22	6	4
7	NEW	7	4	7	NEW	7	6
8	NEW	8	7	8	6	8	NEW
9	9	9	6	9	4	9	10
10	4	10	NEW	10	13	10	15
CANADA		ITALY		SPAIN		AUSTRALIA	
(SOUNDSCAN) 04/10/04		(FIMI/NIELSEN) 03/29/04		(AFVE/MEDIA CONTROL) 03/31/04		(ARIA) 03/29/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	1	1	2	1	NEW
2	NEW	2	2	2	1	2	NEW
3	NEW	3	NEW	3	3	3	1
4	1	4	3	4	NEW	4	2
5	2	5	4	5	5	5	5
6	3	6	8	6	7	6	3
7	4	7	5	7	6	7	4
8	6	8	10	8	NEW	8	7
9	9	9	14	9	4	9	8
10	10	10	6	10	11	10	11
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	NEW	1	3
2	NEW	2	1	2	1	2	1
3	1	3	3	3	NEW	3	2
4	3	4	2	4	2	4	4
5	4	5	6	5	4	5	5
6	NEW	6	5	6	5	6	6
7	5	7	4	7	NEW	7	NEW
8	2	8	NEW	8	3	8	7
9	7	9	NEW	9	NEW	9	NEW
10	6	10	7	10	14	10	9
THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
(MEGA CHARTS BV) 03/29/04		(GLF) 03/26/04		(VERDENS GANG NORWAY) 03/29/04		(MEDIA CONTROL) 03/30/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	2	1	NEW	1	1	1	NEW
2	1	2	NEW	2	4	2	1
3	4	3	5	3	8	3	2
4	7	4	1	4	3	4	NEW
5	6	5	3	5	2	5	4
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	2	1	NEW	1	1	1	1
2	1	2	1	2	2	2	NEW
3	16	3	NEW	3	7	3	NEW
4	3	4	11	4	NEW	4	2
5	NEW	5	2	5	6	5	NEW

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

Neubauten Fans Direct New Album

German group **Einstürzende Neubauten** has returned after four years with the album "Perpetuum Mobile." The record was released world-wide last month through **Mute**, but only after the band recruited its fan base to help finance the album. In August 2002, EN invited fans via its Web site (neubauten.org) to prepay \$35 for a special edition of the disc. More than

husband, who wrote lyrics for **Johnny Mathis**, **Perry Como**, **Ray Charles**, **Boney M.** and numerous German

Global Pulse
 Nigel Williamson, Editor
nwilliamson@billboard.com



2,000 signed up. In the following 12 months, recording sessions were streamed live, and fans were asked to comment. Their views were taken into account as the album was assembled. "This core base will help us spread the word about the new album," Mute head of international marketing **Donna Vergier** says. The record is an impressive return to form, as guitarist/singer **Blixa Bargeld** gave up his other job with **Nick Cave's Bad Seeds** to concentrate on EN full-time. Neubauten are currently touring Europe.

schlager stars. The award ceremony was held March 24 in Munich. Twenty years after she scored a No. 2 on The Billboard Hot 100 with "99 Red Balloons," Nena's latest album, "Nena Featuring Nena" (**Warner Special Marketing**), has achieved double-platinum status (600,000 copies). Last year she won the best national artist category at the German music industry's Echo Awards.

SOLID COLD: Coldplay may be keeping a low profile in 2004, but the similarly chilly-named Snow Patrol is stepping in to warm the hearts of those needing a fix of emotionally melodic rock. The heat has been generated by the slow burn of "Final Straw," the Glasgow, Scotland-based quartet's third album and its first for Polydor's Black Lion label. The album was released last summer, but took off at the turn of 2004 on the back of top five chart success for its anthemic single, "Run." "Final Straw" will see U.S. release March 30 on A&M. Follow-up single "Chocolate" appears April 12, and in the same week the band will embark on a U.S. tour.

BITTERSWEET: With "Crèvecoeur," **Daniel Darc** has penned one of the most accomplished *chanson française* albums of recent times. Darc, formerly **Mirwais'** partner in 1980s group **Taxi Girl**, marries his bittersweet lyrics and **Serge Gainsbourg**-influenced voice with **Frédéric Lo's** nostalgic melodies, to great effect. "I feel I've never got so close to my emotions as with 'Crèvecoeur,'" he says. Universal plans to release the album—only in other French-speaking territories (Belgium, Switzerland and Canada), a decision that is surprising, given how well French-language singers **Carla Bruni** and **Henri Salvador** are currently exporting.

NENA TRIUMPHS: Nena is this year's winner of the Fred Jay Award for innovative German-language lyrics. The award was installed by **Mary Jay Jacobson** to commemorate her late

TUNNEL VISION: **CapaRezza** is described by his publisher, **Chuck Rolando** of **Sony ATV Italy**, as "a rapper with a sense of humor, sort of **Eminem** meets **Frank Zappa**." A case in point is his current top 10 single, "Fuori Dal Tunnel," taken from his second album, "Verità Supposte," on **Extra Labels**. "At first, radio stations didn't want to know, but they've had to give in to requests by listeners," says **Extra Labels GM Carlo Martelli**, who reports the single's success has pushed album sales from 15,000 units to more than 70,000. **CapaRezza** is the second incarnation of **Michele Salvemini**, who began his career as **Mikimix** and enjoyed a big hit in France with "La Notte Se Ne Va." "Many Italian artists start out as aggressive acts and then become more melodic," Martelli says. "CapaRezza has found success by doing the opposite."



AUSTRIA	
THIS WEEK	LAST WEEK
(AUSTRIAN IFPI/AUSTRIA TOP 40) 03/29/04	
SINGLES	
1	1
2	3
3	2
4	13
5	8
ALBUMS	
1	1
2	2
3	3
4	5
5	NEW

BELGIUM/WALLONIA	
THIS WEEK	LAST WEEK
(PROMUVI) 03/31/04	
SINGLES	
1	1
2	2
3	4
4	3
5	5
ALBUMS	
1	2
2	3
3	1
4	9
5	6

Billboard EUROCHARTS	
THIS WEEK	LAST WEEK
Eurocharts are compiled by Billboard from the national singles and album sales charts of 18 European countries.	
03/31/04	
SINGLES SALES	
1	1
2	2
3	6
4	5
5	4
6	18
7	7
8	9
9	3
10	NEW
11	8
12	10
13	NEW
14	12
15	11
16	15
17	20
18	14
19	31
20	85
ALBUM SALES	
1	1
2	2
3	3
4	NEW
5	NEW
6	NEW
7	4
8	5
9	7
10	NEW
11	6
12	11
13	8
14	15
15	13
16	9
17	25
18	10
19	17
20	18
RADIO AIRPLAY	
1	1
2	3
3	5
4	2
5	4
6	7
7	6
8	8
9	11
10	15
11	17
12	10
13	9
14	13
15	21
16	18
17	14
18	16
19	20
20	12

DENMARK	
THIS WEEK	LAST WEEK
(IFPI/NIELSEN MARKETING RESEARCH) 03/30/04	
SINGLES	
1	1
2	4
3	2
4	3
5	NEW
ALBUMS	
1	1
2	2
3	NEW
4	12
5	3

PORTUGAL	
THIS WEEK	LAST WEEK
(RIM) 03/30/04	
ALBUMS	
1	1
2	2
3	3
4	4
5	5
6	6
7	7
8	8
9	9
10	10

Billboard EUROCHARTS	
THIS WEEK	LAST WEEK
Eurocharts are compiled by Billboard from the national singles and album sales charts of 18 European countries.	
03/31/04	
SINGLES SALES	
1	1
2	2
3	6
4	5
5	4
6	18
7	7
8	9
9	3
10	NEW
11	8
12	10
13	NEW
14	12
15	11
16	15
17	20
18	14
19	31
20	85
ALBUM SALES	
1	1
2	2
3	3
4	NEW
5	NEW
6	NEW
7	4
8	5
9	7
10	NEW
11	6
12	11
13	8
14	15
15	13
16	9
17	25
18	10
19	17
20	18
RADIO AIRPLAY	
1	1
2	3
3	5
4	2
5	4
6	7
7	6
8	8
9	11
10	15
11	17
12	10
13	9
14	13
15	21
16	18
17	14
18	16
19	20
20	12

IRELAND	
THIS WEEK	LAST WEEK
(IRMA/CHART TRACK) 03/29/04	
SINGLES	
1	1
2	3
3	2
4	5
5	NEW
ALBUMS	
1	1
2	2
3	NEW
4	5
5	4

NEW ZEALAND	
THIS WEEK	LAST WEEK
(RECORD PUBLICATIONS LTD.) 03/29/04	
SINGLES	
1	1
2	2
3	3
4	4
5	6
ALBUMS	
1	1
2	NEW
3	6
4	2
5	5

Billboard EUROCHARTS	
THIS WEEK	LAST WEEK
Eurocharts are compiled by Billboard from the national singles and album sales charts of 18 European countries.	
03/31/04	
SINGLES SALES	
1	1
2	2
3	6
4	5
5	4
6	18
7	7
8	9
9	3
10	NEW
11	8
12	10
13	NEW
14	12
15	11
16	15
17	20
18	14
19	31
20	85
ALBUM SALES	
1	1
2	2
3	3
4	NEW
5	NEW
6	NEW
7	4
8	5
9	7
10	NEW
11	6
12	11
13	8
14	15
15	13
16	9
17	25
18	10
19	17
20	18
RADIO AIRPLAY	
1	1
2	3
3	5
4	2
5	4
6	7
7	6
8	8
9	11
10	15
11	17
12	10
13	9
14	13
15	21
16	18
17	14
18	16
19	20
20	12

GREECE	
THIS WEEK	LAST WEEK
(IFPI GREECE/DELOITTE & TOUCHE) 03/26/04	
SINGLES	
1	1
2	2
3	6
4	3
5	5
ALBUMS	
1	1
2	4
3	2
4	5
5	7

ARGENTINA	
THIS WEEK	LAST WEEK
(CAPIF) 03/26/04	
ALBUMS	
1	NEW
2	NEW
3	1
4	2
5	3
6	5
7	8
8	NEW
9	NEW
10	NEW

Billboard EUROCHARTS	
THIS WEEK	LAST WEEK
Eurocharts are compiled by Billboard from the national singles and album sales charts of 18 European countries.	
03/31/04	
SINGLES SALES	
1	1
2	2
3	6
4	5
5	4
6	18
7	7
8	9
9	3
10	NEW
11	8
12	10
13	NEW
14	12
15	11
16	15
17	20
18	14
19	31
20	85
ALBUM SALES	
1	1
2	2
3	3
4	NEW
5	NEW
6	NEW
7	4
8	5
9	7
10	NEW
11	6
12	11
13	8
14	15
15	13
16	9
17	25
18	10
19	17
20	18
RADIO AIRPLAY	
1	1
2	3
3	5
4	2
5	4
6	7
7	6
8	8
9	11
10	15
11	17
12	10
13	9
14	13
15	21
16	18
17	14
18	16
19	20
20	12

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
USHER Confessions (B)	1		1	2	7	1				3
GUNS N' ROSES Greatest Hits (U)	3		3	6		2	10	9	8	
NORAH JONES Feels Like Home (E)	5		6	3	4	3		6	6	2
GEORGE MICHAEL Patience (S)			2	4	9		5	3	2	1
ERIC CLAPTON Me And Mr. Johnson (W)		8	10	8			7		9	

Canadian Lawyers See More Opportunities In Music

BY LARRY LeBLANC

TORONTO—The global success of Canada's top artists, coupled with more independent Canadian acts working in international markets, has led to an appreciable expansion in opportunities for Canadian entertainment lawyers.

And the number of international legal issues about which these lawyers must advise their clients is growing.

Among the issues affecting different markets are immigration policies, copyright infringement, trademark protection and currency and foreign territory deductions within record deals. Tax planning is also becoming more of an issue.

"We've always worked in a global industry, but there are now more Canadians active internationally," observes lawyer Paul Sanderson of Sanderson Taylor in Toronto. "Acts breaking worldwide want to protect their name in each territory that they are having success. Or there might be the need to litigate in a territory."

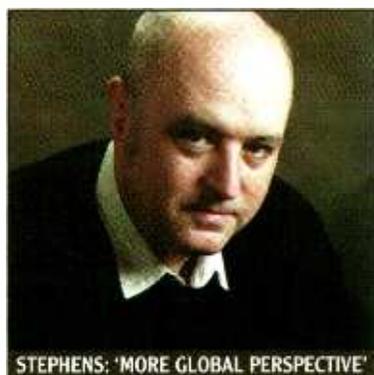
Sanderson's partner Chris Taylor adds, "You become a general counsel for an artist's business. You make sure all of their legal needs are taken care of."

Canadian-based lawyers now find they must keep abreast of the activities of performing rights and mechanical rights societies in various jurisdictions, because they need to understand how these activities affect what does and

does not get collected.

"We deal with the norms, standards and laws of individual territories," says attorney Susan Abramovitch of Goodman Carr in Toronto.

While some Canadian-based independent labels or artists have worldwide deals with multinationals, many have favored territory-by-territory



STEPHENS: 'MORE GLOBAL PERSPECTIVE'

licensing agreements with a multinational or independent distributor. "With the decline of big U.S. or big Canadian deals, artists are doing more one-off international deals with various territories," Abramovitch says. "I'm dealing [directly] with [labels in] Germany, Japan, Italy and France."

With their clients increasingly working globally, Canadian lawyers have had to increase their international legal affiliations. "There is a need from time to time to involve local counsel. If there's an infringement happening, you work with local coun-

sel and deal with it," says Leonard Glickman of Cassels Brock & Blackwell in Toronto.

Taylor adds, "We have had to develop a network of contacts in different territories, including trademark specialists to help us with trademark applications."

Traditionally, when Canadian lawyers have advised fledgling Canadian acts, they have often lost the act to a U.S.-based law firm if the act attained a U.S.-based label recording deal. That apparently is happening less today. "Artists and managers are looking at a more global perspective today," Toronto entertainment lawyer Greg Stephens says.

Taylor agrees. "A handful of lawyers in Canada now perform a general counsel role for artists, whereas that role might have been performed by lawyers in New York or Los Angeles in the past."

Stephen Stohn, partner of Toronto-based Stohn Hay, says that many Canadian lawyers were already working globally if they handled music publishing clients. "If you were active in publishing, the shift over to the 'rights' era (with master recordings) is relatively simple," he points out.

Stephens argues that the era of digital downloading is bringing greater international jurisdiction challenges to Canadian lawyers. "Downloads have no borders. To understand [infringement], you have to understand it everywhere."

EMI Singapore Tries Legal Downloads

BY CHRISTIE LEO

SINGAPORE—EMI Music Singapore has partnered with local Internet service provider StarHub to launch the territory's first legitimate music download service.

The service, called Play, enables Internet users in the country to choose from some 50,000 tracks by EMI acts.

"Artists and their songs merit respect and protection," EMI Music Singapore managing director Valerie Lim says. "The StarHub online music store legitimizes downloads and encourages a new generation of music fans to value intellectual property."

The Play service is accessible through the StarHub platform at play.starhub.com. Consumers can purchase tracks for the local equivalent of \$1.17 each. Full-length albums cost \$9.70. The album price for downloads is approximately 20% cheaper than the local cost of a full-price CD.

Users can download songs, burn them directly onto a CD or copy them

into a portable player. The site enables users to preview tracks and music videos by streaming samples.

Although at present the repertoire is confined to EMI acts, other Singapore-based labels are being invited to pursue similar nonexclusive downloading deals with StarHub for the Play service.

The technical and digital content management services for Play are provided by local digital services provider NetroAsia.



EMI has made 50,000 tracks available for download on the Play service.

Lim is confident that sales at brick-and-mortar stores will not be affected by the new venture. "Those who want the physical product, with cover art, liner notes, lyrics, etc., are not likely to make a switch to music downloads," she says.

A survey conducted in third-quarter 2003 by the local government's Intellectual Property Office of Singapore claimed that more than half a million Internet users in Singapore downloaded music last year, the majority of them illegally.

"The online music store business will help us recover losses from illegal downloads," Lim says. "We're already in discussions with other digital service providers to license songs. This is the start of a new revolution in music marketing."

Communications Group Singapore Technologies Telemedia is the largest single shareholder in StarHub, with a 50% stake. Starhub also operates a multichannel cable TV service through its nationwide broadband network.

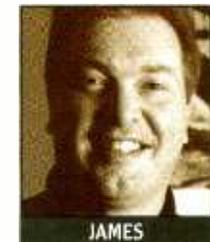
NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

French rock singer Bertrand Cantat has been sentenced to eight years in prison by a tribunal in Vilnius, Lithuania. Cantat, 40, is the lead singer of Noir Desir, a popular French rock act signed to Universal Music France label Barclay. He was found guilty of homicide March 29 after the death of his actress girlfriend Marie Trintignant in 2003. Under Lithuanian law, both sides have 20 days to appeal. Cantat's lawyer, Olivier Metzner, says an appeal is likely. Trintignant was found unconscious July 27, 2003, in the hotel room she shared with Cantat. She died five days later from head wounds. Trintignant, 41, was the mother of four children. During the trial, Cantat admitted he hit her four times during a violent argument. He expressed regret and asked Trintignant's family for forgiveness. Noir Desir members declined to comment on the group's future.

EMMANUEL LEGRAND

Warner Music Australia chairman/CEO Shaun James has been re-elected chairman of the Phonographic Performance Co. of Australia (PPCA) board for a second one-year term. The PPCA licenses the broadcast and public performance in Australia of all sound recordings and music videos for its registered record companies and artists. "PPCA remains committed to increasing its license revenue," James says, "particularly from broadcasters, to the benefit of both record companies and Australian recording artists." Five of the eight other members of the PPCA board represent Australian labels; the other three represent artists.



JAMES

CHRISTIE ELJEZER

London-based music-recognition technology company Shazam Entertainment has secured \$5 million in financing from a number of investors. Shazam will use the funds to expand into Europe, Asia and North America, particularly in business-to-business areas such as broadcast monitoring and royalty tracking. The company currently has contracts for its patented music-recognition technology with companies in Europe, Asia and Oceania. The Shazam service enables users to access details of a song and its performing artist by "tagging" an audio sample with a mobile-phone handset. After dialing Shazam's four-digit number, the service responds with a message containing the details. The company says the service has been used more than 3 million times in the United Kingdom by more than 750,000 customers. Backers of Shazam include IDG Ventures Europe and DN Capital.

LARS BRANDLE

V2 Records has signed a two-year licensing deal with Times Music of Mumbai, India. The deal covers India, Pakistan, Sri Lanka, Bangladesh and Nepal. Times Music is the Indian licensee for Ministry of Sound, Tommy Boy Records, New Earth, Oreade Music, Silva Screen, TIM Music, MRA International and Cool Music. The first batch of releases is expected in early April. V2's previous Indian licensee was Mumbai-based indie label GAS Music, which went out of business one year after signing the deal with V2 in 2000. Times Music is owned by Bennett & Coleman, a leading Indian media group.

NYAY BHUSHAN

A rare custodial sentence has been handed down to a U.K. man convicted of running a commercial counterfeiting operation. Mathew Peter Rodgers, 33, of Leicester, was sentenced March 19 at Leicester Crown Court to nine months' imprisonment for trademark offenses. He also received two months' imprisonment, to be served concurrently, on video-recording offenses. Rodgers' home had been raided in 2002 by Leicester Trading Standards Service following an investigation by the Anti-Piracy Unit of the Mechanical Copyright Protection Society (MCPS). He had been copying music, films and games and selling counterfeit discs online. The product seized had an estimated retail value of £100,000 (\$181,000). A spokesman for MCPS says, "It is unusual for a first-time offender to receive a prison sentence, but this sentencing just goes to show how seriously counterfeiting is now being taken by U.K. courts."

TOM FERGUSON

London-based digital music service Wippit has inked a content deal with BMG U.K. & Ireland. Wippit will offer its subscribers in both countries roughly 10,000 tracks from BMG. The major's songs will be sold as individual downloads or on a monthly subscription basis through customers' PCs. Users can also burn limited copies of the songs to blank CDs or transfer them to portable digital players. Wippit sells individual downloads for 79 pence (\$1.44) each or through a £30 (\$55) annual subscription fee. The BMG agreement is similar to a recent Pan-European deal with EMI Recorded Music. Unlike most of the music licensed to Wippit by some 200 independent labels, the BMG and EMI repertoire is not available through Wippit's legitimate peer-to-peer file-sharing service.

JULIANA KORANTENG

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

Uni

Continued from page 41

Germany will be headed by CEO Frank Briegmann, currently senior VP of international at BMG Germany. Briegmann is expected to report to Larsen.

As Briegmann is currently signed to a long-term contract with BMG, it was unclear at press time when he would be free to join Universal. He will take the reins from Universal Music Germany/Switzerland/Austria president

Vico Antippas.

Since the departure in January of former chairman/CEO Tim Renner, Larsen has been acting chairman of the German company. Following the Briegmann recruitment, he now becomes non-executive chairman, and Antippas becomes interim CEO. Larsen will continue to be involved in the day-to-day operation of the German affiliate during the transitional period, however. Antippas reports to him.

DRD will be headed by managing director Tom Bohne, promoted from the same role at Polydor Island. Motor Music GM Thorsten König is

promoted to the new role of IRD managing director.

As a result of the restructuring,

'Germany has enormous potential domestically.'

—HOLGER KURSCHAT,
ARTIST MANAGER

Motor Urban Def Jam managing director Petra Husemann (who is married to Renner) and USM managing director Joachim Kirschstein have opted to leave the company. USM GM Christopher Gersten replaces Kirschstein at USM.

Pending Briegmann's arrival, the three new managing directors will report directly to Larsen. "I am very satisfied that we have been able to fill these important new positions internally," he says.

DOMESTIC FOCUS

The new structure is seen by industry insiders as a vote of confidence in domestic A&R as a way forward for Universal—and the wider German music business—in a market that shrank in value by almost 20% in 2003.

When Renner left, he voiced concern that after his departure the status of domestic repertoire might suffer at Universal Germany. The latest moves seem designed to avoid that, and the

elevation of Bohne to head the new domestic division has been hailed as a positive move.

DRD will handle such German-speaking acts as Jeanette, Rammstein, Rosenstolz and Sportfreunde Stiller. Projects will be dealt with by four genre-focused A&R, marketing and promotion teams. The genres are pop/mainstream, rock/alternative, hip-hop/R&B and dance.

"By pooling the most competent A&R, marketing and promotion specialists in a single unit," Bohne says, "we will not only gain greater credibility in the national music marketplace but also improve our potential for new media and label alliances."

The new structure will enable Universal to "harness synergistic effects, benefiting the entire German music market," he suggests.

Bohne has enjoyed a string of pop hits since he became managing director of Polydor Island in February 2002. He was previously A&R/marketing director at the division's Zeitgeist imprint, where he cemented his reputation as a talent scout.

A WELCOME MOVE

Artist manager Holger Kurschat handles the career of Polydor-signed pop vocalist Jeanette. He calls the new setup "a step in the right direction." Bohne is "one of the most creative and innovative A&R and marketing

managers," Kurschat says.

"Germany still has enormous artist and repertoire potential domestically," he adds. "Only confident and focused management will be able to operate 'anti-cyclically' to overcome the current crisis."

Established Polydor artist/songwriter Rolf Zuckowski, who specializes in music for children, also views the moves positively. "I am optimistic," Zuckowski says. "A clear and basically traditional structure will result in internal stability, thanks to a clear delegation of responsibilities."

Retail has also welcomed Universal's revamp. "The clear new structure and the highly motivated team under Bohne will start creating national successes over the next few weeks and months," suggests Albert Wagner, owner of three-outlet Berlin record retailer L&P. "Lots of things will change," he predicts, "with the focus more than ever on 'quick profits' on national product in particular."

Wagner cites Bohne's close relationship with artists as key to his potential ability to increase Universal's market share in domestic product.

"The German music industry urgently needs to focus on its ability to discover and establish local acts to overcome the current crisis and return to creativity and growth," Larsen says. "Universal Music intends to play a leading role in this process."

ABBA

Continued from page 41

Led Zeppelin's 1979 album "In Through the Out Door."

The final three ABBA studio albums, "Voulez-Vous" (1979), "Super Trouper" (1980) and "The Visitors" (1981), were also recorded at the studio, as were solo albums by the band's female vocalists Frida (Anni-Frid Lyngstad) and Agnetha Fältskog.

Post-ABBA, most major Swedish artists recorded at Polar, including Roxette, Robyn and the Cardigans. International artists, from the Rolling Stones to the Backstreet Boys, were also regular visitors. At its peak, Polar Studios employed 17 staffers; that number has now dwindled to three.

RENT NEGOTIATIONS

The root of the studio's recent problems dates to 2001, when the building's then-owner, insurance company Skandia, announced plans to sell it to another insurance company. Fearful of a large rent increase, Östlund intervened and encouraged the building's tenants to form a private housing cooperative. The cooperative acquired the building that year, although Östlund and the Ledins opted out of participating in the purchase.

Since then, the trio has been negotiating with the cooperative. However,

the cooperative has insisted on the same rent increase for Polar Studios that Östlund had initially feared.

"Even though we are fully booked, we can't continue doing business," Östlund says. Based on current market values, he suggests that a "normal" annual rent for a studio the size of Polar would be around 300,000 Swedish kronor (\$39,696). "Our landlord wants approximately 2 million kronor [\$264,613]," he claims.

In a recent letter to clients warning of the closure, Östlund wrote: "We don't want subsidies. A market-level rent would in fact enable continued operation." The chairman of the cooperative, Göran Nykvist, declined to comment.

Östlund and Marie Ledin claim that trouble is also looming for other fully equipped local studios. "With the decrease of record sales in Sweden, record companies have to save money by cutting recording costs," Ledin says.

"A few other studios in Stockholm have closed, and others are going to close," Östlund adds.

The housing cooperative plans to convert the studio space into offices in two phases, beginning with the main studio and the mastering studio on the building's ground floor.

Östlund is still hopeful that he can work out a deal to keep a smaller upstairs studio open for a further year. Otherwise, according to Ledin, "The entire studio, with all the equipment that it contains, is for sale."

label to apply such a system, which will feature an "Avex group compliance behavioral standard" and introduce "compliance officers" for each group company. Employees will be encouraged to act as "whistleblowers" if they find corporate governance standards being violated.

"Since we're listed on the [main] first section of the Tokyo Stock Exchange, we have to operate our company very carefully," Yoda says.

Former Warner Music Japan chairman/CEO Hiroshi Inagaki will join Avex Inc. as a special advisor April 1. He will be in charge of special projects. Yoda says Inagaki will serve as his "right-hand man," helping Avex Inc. to plan its corporate strategy in the entertainment business as a whole.

Avex

Continued from page 41

Yoda will be chairman/CEO of the holding company and the new, "music-only" version of Avex Inc. Shinji Hayashi, managing director of the previous incarnation of Avex Inc., will serve as president of the "new" Avex Inc.

Avex also announced March 29 that it is creating a "legal compliance monitoring system" to ensure transparency and adherence to principles of good corporate governance throughout the group of companies.

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STATEMENT

CMCS has recently been made aware of a legal dispute regarding some of the compact disc packaging that it has been responsible for manufacturing on behalf of a third party.

The compact disc packaging in question was designed by Italian packaging manufacturer, POZZOLI S.p.A, and is covered by POZZOLI's European Patent No 0 952 582.

The manufacture of the compact disc packaging by CMCS was not carried out with POZZOLI's consent. As such, CMCS has infringed this patent.

CMCS has undertaken to POZZOLI not to carry out any further acts that would result in infringement of the patent.

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FOR THE RECORD

The photo of Brad Beckerman ("Vintage T's Fit the Bill," *Billboard*, March 27) should have been credited to Charles Toussieng.

Due to an editing error, a cover story, "Indecency Bill Faces Hurdle," and an editorial in the April 3 issue incorrectly stated that the House version of the bill, H.R. 3717, contains a provision placing a moratorium on proposed recent changes in media ownership rules. In fact, the amendment is in the Senate version, S. 2056.

Sony

Continued from page 6

proprietary version of the Advanced Audio Codec encryption system, and Napster uses Microsoft's Windows Media Audio codec.

Connect, however, has opted for ATRAC3, a technology already installed in Sony's well-established MiniDisc formats and digital players based on Sony's pioneering portable Walkman listening devices. Currently, Ashcroft explains, there are more than 2 million units of these ATRAC-fitted devices in Europe.

Asked whether using different compression technology matters, London-based Jupiter Research's analyst Mark Mulligan observes that Apple and Sony have deliberately chosen proprietary technology integrated into both their stores and listening devices to drive their hardware sales.

"Sony and Apple don't want to support Microsoft's Windows Media, which is used by the largest number of legitimate content providers and has the largest installed on the world's PCs," he says.

"But somewhere down the line, there has to be interoperability, because people will not buy into a market where you have multiple players and DRM," Mulligan says.

To ensure rights-owners get paid, Sony's proprietary Open MagicGate technology and digital-rights management system will be applied to Connect's downloadable songs.

Buyers can burn tracks to blank CDs, but "the usage will be comparable to other services. Usage rules depend on the licenses that the rights-holders grant us. Sony will announce the details prior to the official commercial launch," a spokesman says.

FCC Fines Spur WKQX DJ Suit

The indecency wars continue. It seems as if there is a headline to read or a fine reported in the consumer press every week. The Chicago Sun-Times has the latest twist.

According to the paper, modern WKQX (Q101) Chicago

morning host **Mancow Muller** is suing **David Edward Smith**. The latter has filed complaints against the jock, resulting in \$42,000 worth of Federal Communications Commission indecency fines.

Muller's \$3 million lawsuit charges Smith and his **Citizens for Community Values** with business interference and filing "spurious complaints" that are "repetitive, malicious, untrue and designed merely for the purpose of harassment." Smith has filed 66 complaints against Muller. If he should win, Muller vows that any profit from the suit will be donated to the **Boy Scouts of America** and various charities.



MULLER: SUING FOR 'SPURIOUS COMPLAINTS'

SATELLITE OR LOCAL: Two members of the **House of Representatives** are putting together legislation targeting satellite radio.

House Energy and Commerce Committee members **Chip Pickering**, R-Miss., and **Gene Green**, D-Texas, introduced the **Local Emergency Radio Service Preservation Act**, aimed at keeping satellite radio a national service.

At issue is the series of terrestrial repeaters used to spread the primarily satellite-fed signal. The repeaters are used to service cars that may be briefly blocked from the satellite feed.

Terrestrial programmers have long worried that such repeaters

could be used by the satellite services for customized local broadcast segments such as traffic and weather reports that compete with local broadcasts.

A press release from the congressmen notes that **XM Satellite Radio** signed an agreement last

Tuned In: Radio

By Marc Schiffman
mschiffman@billboard.com



December stating that its ground-based repeaters would not be used for local programming. "Just a few weeks after signing that agreement," the release reads, "the company announced plans to distribute local content via its national channels."

The bill also requests that the **FCC** review whether such a practice is in line with the satellite radio license.

TUNING AROUND: Brian Ongaro, executive VP of **Infinity Broadcasting's** Western region, adds operations oversight for the company's seven stations in Los Angeles.

Veteran programmer **Don Kelly** joins **iBiquity Digital** as broadcast strategic marketing manager. Kelly spent nearly two decades as a consultant.

Jon Zellner, **Infinity** VP of adult top 40 programming and operations manager/PD of top 40 **KMXV** (Mix 93.3)/**AC KSRC** (Star 102) Kansas City, heads to Boston as operations manager/PD of sister stations adult top 40 **WBMX** (Mix 98.5)/**WODS** (Oldies 103.3).

He succeeds **Greg Strassell**, who was recently upped to **Infinity** senior VP of programming. **Barbara Jean Scannell** joins **WBMX** as VP/GM. She had been GSM for **Greater Media/Boston**.

John Roberts has been named VP of programming and operations for **Clear Channel's** six-station cluster in Dallas. He most recently was operations manager/PD for **WEZB/WKZN** New Orleans. While we're in Dallas, **Dan Kieley** has left the PD slot at top 40 **KRBV** (Wild 100). **APD Alex Valentine** is handling those duties for now.

APRIL 10 2004 Billboard® VIDEO MONITOR

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1 JAY-Z, DIRT OFF YOUR SHOULDER LIL FLIP, GAME OVER	1 GRETCHEN WILSON, REDNECK WOMAN KEITH URBAN, YOU'LL THINK OF ME	1 BRITNEY SPEARS, TOXIC USHER, YEAH	1 JET, ARE YOU GONNA BE MY GIRL MARDONS, THIS LOVE
2 G-UNIT, WANNA GET 2 KNOW U KANYE WEST, ALL FALLS DOWN	2 TOBY KEITH, AMERICAN SOLDIER KENNY CHESNEY & UNCLE KRACKER, WHEN THE SUN GOES DOWN	2 D12, MY BAND J-KWON, TIPS	2 USHER, YEAH EVANESCENCE, MY IMMORTAL
3 KANYE WEST, ALL FALLS DOWN USHER, YEAH	3 KENNY CHESNEY & UNCLE KRACKER, WHEN THE SUN GOES DOWN REBA MCENTIRE, SOMEBODY	3 JAY-Z, DIRT OFF YOUR SHOULDER REBA MCENTIRE, SOMEBODY	3 NORAH JONES, SUNRISE JESSICA SIMPSON, WITH YOU
4 ALICIA KEYS, IF I AIN'T GOT YOU CHINGY, ONE CALL AWAY	4 DIERKS BENTLEY, MY LAST NAME JOSH TURNER, LONG BLACK TRAIN	4 BEYONCE KNOWLES, NAUGHTY GIRL BLINK-182, I MISS YOU	4 JESSICA SIMPSON, WITH YOU SWITCHFOOT, MEANT TO LIVE
5 AVANTI, DON'T TAKE YOUR LOVE AWAY PETEY PABLO, FREEK-A-LEEK	5 GARY ALLAN, SONGS ABOUT RAIN MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME	5 BLINK-182, I MISS YOU MARDONS, THIS LOVE	5 SHYLO, I'M STILL IN LOVE WITH YOU YOUNG GUNZ, NO BETTER LOVE
6 J-KWON, TIPS CASSIDY, HOTEL	6 BUDDY JEWELL, SWEET SOUTHERN COMFORT CLINT BLACK, SPEND MY TIME	6 JAY-Z, DIRT OFF YOUR SHOULDER REBA MCENTIRE, SOMEBODY	6 KYLE MINOGUE, RED BLOODED WOMAN EVANESCENCE, MY IMMORTAL
7 JANET JACKSON, I WANT YOU SLEEPY BROWN, I CAN'T WAIT	7 CLAY WALKER, I CAN'T SLEEP JULIE ROBERTS, BREAK DOWN HERE	7 LIL FLIP, GAME OVER CHINGY, ONE CALL AWAY	7 NORAH JONES, SUNRISE JESSICA SIMPSON, WITH YOU
8 LUDACRIS, SPLASH WATERFALLS MUSIC, WHO KNOWS	8 NORAH JONES, SUNRISE BRAD PAISLEY, LITTLE MOMENTS	8 KANYE WEST, ALL FALLS DOWN SWITCHFOOT, MEANT TO LIVE	8 JESSICA SIMPSON, WITH YOU SWITCHFOOT, MEANT TO LIVE
9 MARY J. BLIGE, IT SA WRAP MARIO WINANS, I DON'T WANNA KNOW	9 CAROLYN DAWN JOHNSON, SIMPLE LIFE ALAN JACKSON, REMEMBER WHEN	8 MARIO WINANS, I DON'T WANNA KNOW JESSICA SIMPSON, WITH YOU	8 JESSICA SIMPSON, WITH YOU SWITCHFOOT, MEANT TO LIVE
10 BIG TYMERS, NO LOVE (BEAUTIFUL LIFE) BEYONCE KNOWLES, NAUGHTY GIRL	10 JOE NICHOLS, COOL TO BE A FOOL JIMMY WAYNE, I LOVE YOU THIS MUCH	9 MARIO WINANS, I DON'T WANNA KNOW JESSICA SIMPSON, WITH YOU	9 JESSICA SIMPSON, WITH YOU SWITCHFOOT, MEANT TO LIVE
11 BEENIE MAN, OUDE T.I., RUBBER BAND MAN	11 KEITH URBAN, WHO WOULD'N'T WANNA BE ME BILLY CURRINGTON, I GOT A FEELIN'	9 MARIO WINANS, I DON'T WANNA KNOW JESSICA SIMPSON, WITH YOU	9 JESSICA SIMPSON, WITH YOU SWITCHFOOT, MEANT TO LIVE
12 JAGGED EDGE, WHAT'S IT LIKE SEAN PAUL, I'M STILL IN LOVE WITH YOU	12 TRACE ADKINS, HOT MAMA DIXIE CHICKS, SIN WAGON (TOP OF THE WORLD LIVE)	10 JAY-Z, DIRT OFF YOUR SHOULDER REBA MCENTIRE, SOMEBODY	10 JESSICA SIMPSON, WITH YOU SWITCHFOOT, MEANT TO LIVE
13 WYCLEF JEAN, TAKE ME AS I AM D12, MY BAND	13 MINDY SMITH, JOLENE DIERKS BENTLEY, WHAT WAS I THINKIN'	10 JAY-Z, DIRT OFF YOUR SHOULDER REBA MCENTIRE, SOMEBODY	10 JESSICA SIMPSON, WITH YOU SWITCHFOOT, MEANT TO LIVE
14 BEYONCE, ME MYSELF AND I JOE, RIDE WITH U	14 SCOTTY EMERICK, THE COAST IS CLEAR BRIAN MCCOMAS, YOU'RE IN MY HEAD	11 JAY-Z, DIRT OFF YOUR SHOULDER REBA MCENTIRE, SOMEBODY	11 JESSICA SIMPSON, WITH YOU SWITCHFOOT, MEANT TO LIVE
15 RUBEN STUDDARD, SORRY 2004 YOUNG GUNZ, NO BETTER LOVE	15 SHERYL CROW, THE FIRST CUT IS THE DEEPEST SHEDAISY, PASSENGER SEAT	11 JAY-Z, DIRT OFF YOUR SHOULDER REBA MCENTIRE, SOMEBODY	11 JESSICA SIMPSON, WITH YOU SWITCHFOOT, MEANT TO LIVE
16 DILATED PEOPLES, THIS WAY CARL THOMAS, MAKE IT ALRIGHT	16 KENNY CHESNEY, THERE GOES MY LIFE ALAN JACKSON & JIMMY BUFFET, IT'S FIVE O'CLOCK SOMEWHERE	12 JAY-Z, DIRT OFF YOUR SHOULDER REBA MCENTIRE, SOMEBODY	12 JESSICA SIMPSON, WITH YOU SWITCHFOOT, MEANT TO LIVE
17 T.I., RUBBER BAND MAN LUDACRIS, BLOW IT OUT	17 EMERSON DRIVE, LAST ONE STANDING RHONDA VINCENT, IF HEARTACHES HAD WINGS	12 JAY-Z, DIRT OFF YOUR SHOULDER REBA MCENTIRE, SOMEBODY	12 JESSICA SIMPSON, WITH YOU SWITCHFOOT, MEANT TO LIVE
18 MISSY ELLIOTT, I'M REALLY HOT MONICA, U SHOULD'VE KNOWN BETTER	18 GARY ALLAN, TOUGH LITTLE BOYS BROOKS & DUNN, YOU CAN'T TAKE THE HONEY TINK OUT OF THE GIRL	13 JAY-Z, DIRT OFF YOUR SHOULDER REBA MCENTIRE, SOMEBODY	13 JESSICA SIMPSON, WITH YOU SWITCHFOOT, MEANT TO LIVE
19 ASHANTI, BREAK UP 2 MAKE UP REMIX OUTKAST, ROSES	19 JAMES TAYLOR & ALISON KRAUSS, HOW'S THE WORLD TREATING YOU RASCAL FLATTS, I MELT	14 JAY-Z, DIRT OFF YOUR SHOULDER REBA MCENTIRE, SOMEBODY	14 JESSICA SIMPSON, WITH YOU SWITCHFOOT, MEANT TO LIVE
20 LUDACRIS, SOUTHERN FRIED INTRO BABYFACE, THE LONELINESS	20 SARA EVANS, PERFECT	14 JAY-Z, DIRT OFF YOUR SHOULDER REBA MCENTIRE, SOMEBODY	14 JESSICA SIMPSON, WITH YOU SWITCHFOOT, MEANT TO LIVE
21 OBALL & M.J.G., YOU DON'T WANT DRAMA		15 JAY-Z, DIRT OFF YOUR SHOULDER REBA MCENTIRE, SOMEBODY	15 JESSICA SIMPSON, WITH YOU SWITCHFOOT, MEANT TO LIVE

NEW ONS	NEW ONS	NEW ONS	NEW ONS
BEYONCE KNOWLES, NAUGHTY GIRL WYCLEF JEAN, TAKE ME AS I AM D12, MY BAND JOE, RIDE WITH U CARL THOMAS, MAKE IT ALRIGHT MONICA, U SHOULD'VE KNOWN BETTER	GRETCHEN WILSON, REDNECK WOMAN KEITH URBAN, YOU'LL THINK OF ME KENNY CHESNEY & UNCLE KRACKER, WHEN THE SUN GOES DOWN REBA MCENTIRE, SOMEBODY DIERKS BENTLEY, MY LAST NAME JOSH TURNER, LONG BLACK TRAIN MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME BRIAN MCCOMAS, YOU'RE IN MY HEAD BUDDY JEWELL, SWEET SOUTHERN COMFORT CLAY WALKER, I CAN'T SLEEP SCOTTY EMERICK, THE COAST IS CLEAR FINGER ELEVEN, ONE THING EVANESCENCE, MY IMMORTAL YOUNG GUNZ, NO BETTER LOVE TRAPT, ECHO LIL FLIP, GAME OVER CHINGY, ONE CALL AWAY THE WINES, RIDE KANYE WEST, ALL FALLS DOWN PETEY PABLO, FREEK-A-LEEK T.I., RUBBER BAND MAN CHINGY, ONE CALL AWAY RZA, GRITS LINKIN PARK, LYING FROM YOU KANYE WEST, THROUGH THE WIRE TWISTA, SLOW JAMZ JET, COLD HARD BITCH HOOBASTANK, THE REASON MARDONS, THIS LOVE EAMON, F*CK IT BRITNEY SPEARS, TOXIC FINGER ELEVEN, ONE THING EVANESCENCE, MY IMMORTAL YOUNG GUNZ, NO BETTER LOVE TRAPT, ECHO LIL FLIP, GAME OVER PHANTOM PLANET, BIG BRAT YEAH YEAH YEAHS, MAPS N*E*R*D*, SHE WANTS TO MOVE	D12, MY BAND BEYONCE KNOWLES, NAUGHTY GIRL PETEY PABLO, FREEK-A-LEEK OUTKAST, ROSES	D12, MY BAND BEYONCE KNOWLES, NAUGHTY GIRL PETEY PABLO, FREEK-A-LEEK OUTKAST, ROSES

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200 Jericho Quadrangle, Jericho, NY 11753	9697 E. Mineral Ave., Englewood, CO 80112	1515 Broadway, New York, NY 10036	299 Queen St. West, Toronto, Ontario M5V2Z5
1 JET, COLD HARD BITCH STORY OF THE YEAR, UNTIL THE DAY I DIE A.F.I., SILVER AND COLD YELLOWCARD, OCEAN AVENUE	1 SARA EVANS, PERFECT SHANIA TWAIN, IT ONLY HURTS WHEN I'M BREATHING KENNY CHESNEY & UNCLE KRACKER, WHEN THE SUN GOES DOWN BRAD PAISLEY, LITTLE MOMENTS GARY ALLAN, SONGS ABOUT RAIN KEITH URBAN, YOU'LL THINK OF ME TOBY KEITH, AMERICAN SOLDIER ALAN JACKSON, REMEMBER WHEN JIMMY WAYNE, I LOVE YOU THIS MUCH TRACY LAWRENCE, PAINT ME A BIRMINGHAM	1 USHER, YEAH D12, MY BAND J-KWON, TIPS JAY-Z, DIRT OFF YOUR SHOULDER LOSTPROPHETS, LAST TRAIN HOME CASSIDY, HOTEL YELLOWCARD, OCEAN AVENUE A.F.I., SILVER AND COLD THE WINES, RIDE KANYE WEST, ALL FALLS DOWN PETEY PABLO, FREEK-A-LEEK T.I., RUBBER BAND MAN CHINGY, ONE CALL AWAY RZA, GRITS LINKIN PARK, LYING FROM YOU KANYE WEST, THROUGH THE WIRE TWISTA, SLOW JAMZ JET, COLD HARD BITCH HOOBASTANK, THE REASON MARDONS, THIS LOVE EAMON, F*CK IT BRITNEY SPEARS, TOXIC FINGER ELEVEN, ONE THING EVANESCENCE, MY IMMORTAL YOUNG GUNZ, NO BETTER LOVE TRAPT, ECHO LIL FLIP, GAME OVER PHANTOM PLANET, BIG BRAT YEAH YEAH YEAHS, MAPS N*E*R*D*, SHE WANTS TO MOVE	1 BRITNEY SPEARS, TOXIC MARDONS, THIS LOVE BLINK-182, I MISS YOU USHER, YEAH D12, MY BAND JANET JACKSON, I WANT YOU KANYE WEST, ALL FALLS DOWN BILLY TALENT, THE EX THE WES: NOT READY TO GO FEFE DOBSON, EVERYTHING KYPRIOS, THIS IS MY HT HILARY DUFF, COME CLEAN OUTKAST, ROSES EAMON, F*CK IT BLACK EYED PEAS, HEY MAMA EVANESCENCE, MY IMMORTAL BEYONCE KNOWLES, NAUGHTY GIRL LUDACRIS, SPLASH WATERFALLS JET, COLD HARD BITCH DILATED PEOPLES, THIS WAY THE DARKNESS, I BELIEVE IN A THING CALLED LOVE HIGH HOLY DAYS, ALL MY REAL FRIENDS CHINGY, ONE CALL AWAY PILOTE, MELT INTO THE WALLS KDRN, Y ALL WANT A SINGLE SIMPLE PLAN, DON'T WANNA THINK ABOUT YOU OUT OF YOUR MOUTH, MUSIC NICKELBACK, FIGURE YOU OUT JESSICA SIMPSON, WITH YOU

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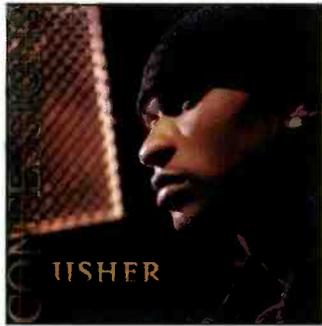
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PAULINA RUBIO, TE QUISE TANTO DAVID BISBAL, BILERA RICKY MARTIN, Y TODO QUEDA EN NADA LA OREJA DE VAN GOGH, ROSAS THALIA, CERCA DE TI SIN BANDERA, QUE LLORO CAFE TACUBA, ERES NELLY FURTADO, POWERLESS (SAY WHAT YOU WANT) OREJA DE VAN GOGH, 20 DE ENERO SIN BANDERA, MIENTES TAN BIEN JUANES, LA PAGA GLORIA ESTEFAN, TU FOTOGRAFIA JULIETA VENEGAS, ANDAR CONMIGO ALEX SYNTEX, TE SONO TIZIANO FERRO, TARDOS NEGROS OBIE BERMUDEZ, ME CANSE DE TI ROSARIO, AGUANTA AHI VOZ VEIS, AUNQUE SEA POCO LUIS FONSI, QUIEN TE DIJO ESO? OBIE BERMUDEZ, ANTES RICARDO ARJONA, QUELE VERTE	USHER, YEAH BRITNEY SPEARS, TOXIC BRITNEY SPEARS, TOXIC EVANESCENCE, MY IMMORTAL D12, MY BAND JAMBLIA, SUPERSTAR SEAN PAUL, I'M STILL IN LOVE WITH YOU N*E*R*D*, SHE WANTS TO MOVE BEYONCE, NAUGHTY GIRL TRAVIS, LOVE WILL COME THROUGH AIR, SURFING ON A ROCKET OUTKAST, THE WAY YOU MOVE ANASTACIA, LEFT OUTSIDE ALONE ALANIS MORISSETTE, EVERYTHING THE RASMUS, FUNERAL SONG KYLIE MINOGUE, RED BLOODED WOMAN JAMBLIA, THANK YOU NELLY FURTADO, TRY SUGABABES, IN THE MIDDLE NO DOUBT, IT'S MY LIFE	BLINK-182, I MISS YOU BRITNEY SPEARS, TOXIC SEAN PAUL, I'M STILL IN LOVE WITH YOU VOZ VEIS, AUNQUE SEA POCO A.F.I., SILVER AND COLD WESTLIFE, MANDY CHINGY, HOLD ON SIMPLE PLAN, DON'T WANNA THINK ABOUT YOU GOOD CHARLOTTE, HOLD ON KELIS, MILKSHAKE STACIE ORRICO, I PROMISE KYLIE MINOGUE, RED BLOODED WOMAN CAFE TACUBA, ERES EVANESCENCE, MY IMMORTAL CARTEL DE SANTA, LA PELOTONA NELLY FURTADO, TRY BLACK EYED PEAS, HEY MAMA OUTKAST, THE WAY YOU MOVE ALEX SYNTEX, TE SONO PIASTILINA MOSH, ENZO	MAX, CAN'T WAIT UNTIL TONIGHT JET, COLD HARD BITCH SARAH CONNOR, THIS IS MY LIFE SARAH CONNOR, JUST ONE LAST DANCE ANASTACIA, LEFT OUTSIDE ALONE MICHAEL ANDREWS, MAD WORLD DIMPHE, AUGEN AUF DIE ARZTE, NICHES IN DIESER WELT D12, MY BAND PINK, THE LAST TO KNOW



SALES / AIRPLAY / TRENDS / ANALYSIS

Usher Rides Rising Tide

Grammarians who took issue with **Alanis Morissette's** loose use of the word "ironic" cannot quibble with the music industry's latest example of irony. In the week that the company downsizes from full-service label to lean-staffed imprint, **Usher** gives **Arista** its biggest ever **Nielsen SoundScan** frame.



Thus, the 1.1 million sum that opens Usher's "Confessions" chart life is not just the biggest sales week of the year (see story, page 5). This moment also provides a poignant snapshot that illustrates an era of significant change in the music trade, which takes place even as album sales rebound.

In fact, so healthy is the sales tide in 2004 that

Usher's career-best week ends up being just icing on the cake. Subtract his opener from the 12.7 million units that were sold for the frame that ended March 28, and music stores would still show gains over the prior week and, more significantly, the same week of last year.

That's saying something, because this week in 2003 was a mighty one, with a **Linkin Park** bow of more than 800,000 copies and seven albums weighing in at 100,000 or more. Only the top six from the current chart stand in the 100,000-plus club.

Over the Counter

By **Geoff Mayfield**
gmayfield@billboard.com



What this week has in common with its equivalent week last year is the number five. There are five bows in the top 10 on this issue's **Billboard 200**, including one from the "Now That's What I Call Music" series—a set of facts that also described the week when **Linkin Park's** "Metemora" arrived.

That was the first of nine weeks in 2003 when five or more albums bowed inside the top 10, more than any other year in the history of **The Billboard 200**. The chart in these pages marks the first time it has happened this year.

FAT TUESDAY: Four other guests join **Usher's** party in the top 10, including the latest from the "Now That's What I Call Music" series.

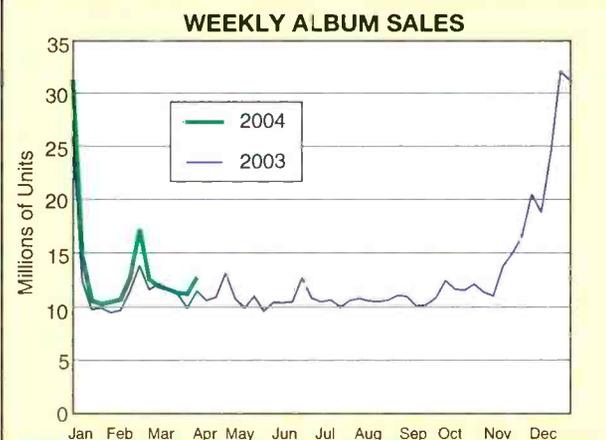
At 343,500 copies, "Now 15" easily grips the No. 2 slot. This is the line's best opening week since "Now 9" moved 419,000 copies in March 2002.

Guns N' Roses' "Greatest Hits" exceeds projections that chart forecasters had calculated from its first-day sales, locking No. 3 with 169,000 sold. The band's members set aside differences long enough to attempt to block the album's release; it appears the only thing those legal wranglings accomplished was to make the public more aware of the set.

Also strong from the March 23 slate: **Carl Thomas** (No. 4, (Continued on page 52))

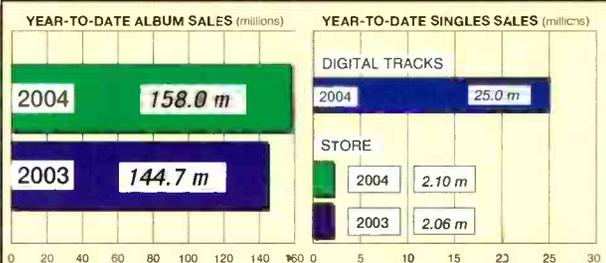
Market Watch

A Weekly National Music Sales Report



WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	12,755,000	200,000	2,155,000
Last Week	11,219,000	243,000	2,145,000
Change	↗ 13.7%	↘ 17.7%	↔ 0.5%
This Week 2003	11,467,000	151,000	—
Change	↗ 11.2%	↗ 32.5%	—



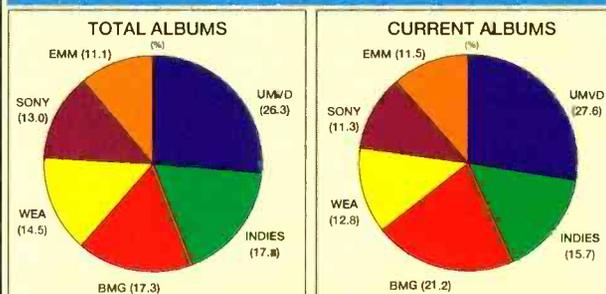
YEAR-TO-DATE OVERALL UNIT SALES

	2003	2004	Change
Total	146,761,000	185,143,000	↗ 26.2%
Albums	144,700,000	158,003,000	↗ 9.2%
Store Singles	2,061,000	2,103,000	↗ 2.0%
Digital Tracks	—	25,037,000	—

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
CD	139,321,000	154,131,000	↗ 0.6%
Cassette	4,923,000	3,374,000	↘ 31.5%
Other	456,000	498,000	↘ 9.2%

DISTRIBUTORS' MARKET SHARE 03/01/04-03/28/04



	UMVD	INDIES	BMG	WEA	SONY	EMM
Total Albums	26.3%	17.8%	17.3%	14.5%	13.0%	11.1%
Current Albums	27.6%	15.7%	21.2%	12.8%	11.3%	11.5%
Store Singles	17.3%	23.0%	34.7%	12.6%	8.3%	4.2%

For week ending 3/28/04. Rounded figures. Compiled from national sample of retail store and track sales reports collected and provided by Nielsen SoundScan.

Hung Up; Helton On

Two more "American Idol" contestants debut on the **Billboard** charts this issue. That makes nine individual singers from the popular TV series to have charted.

Perhaps "singer" is too strong a word when it comes to **William Hung**. He does break ground as the first "Idol" reject to chart.

He is also the first participant from the series' third season to appear on a **Billboard** tally, but to be fair, finalists like **Fantasia Barrino**, **La Toya London**, **George Huff** and **Jasmine Trias** cannot release any records until after this season's finale in May.

Hung is also the first "Idol" entrant to have four titles debut at once. His "Idol" audition song, an attempt at **Ricky Martin's** "She Bangs," is the highest new entry on Hot Digital Tracks, opening at No. 8. Three other songs from his **Koch** EP also enter this chart: "I Believe I Can Fly" at No. 28, "Rocket Man" at No. 31 and "Free" at No. 46.

The other "Idol" singer making a debut this issue is first-season finalist **RJ Helton**. His "Real Life" (**B-Rite**) is new at No. 14 on Top Christian Albums.

Helton is the fourth contestant from the first season of "Idol" to chart, following **Kelly Clarkson**, **Justin Guarini** and **Tamara Gray**.

Second-season finalists **Ruben Studdard**, **Clay Aiken**, **Kimberley Locke** and **Josh Gracin** have also charted (and all four appear on charts published this issue).

Chart Beat

By **Fred Bronson**
fbronson@billboard.com



GOSPEL TRUTH: **RJ Helton** isn't the only newsmaker on Top Christian Albums. The highest new entry on this chart, at No. 9, is "Elvis: Ultimate Gospel" (**RCA**) by **Elvis Presley**. This is the first time Presley has had a top 10 debut on this survey. Previously, his highest debut on the Gospel tally was the No. 13 entry of "Peace in the Valley: The Complete Gospel Recordings" in January 2001.

"Ultimate Gospel" is also a new entry on Top Country Albums, where it arrives at No. 30. This is the first album of inspirational songs by Presley to enter the country chart in 26 years, since the April 1, 1978, debut of "He Walks Beside Me."

FLY LIKE HIS 'EAGLE': Another "Ultimate" collection makes news on Top Country Albums. New at No. 16, "Ultimate Waylon Jennings" (**RCA**) is **Waylon Jennings'** highest-debuting album since the chart began using **Nielsen SoundScan** data in 1991. This CD is also Jennings' highest-charting title since "The Eagle" landed at No. 9 in 1990.

'FIRST' IN OUR CHARTS: Four weeks ago, **Sheryl Crow's** "The First Cut Is the Deepest" (**A&M/Interscope**) became her second No. 1 hit on the Adult Top 40 chart.

This issue, "First" moves up to first place on Adult Contemporary, where it is also Crow's second chart-topper. She last ruled the AC list in autumn 1994 with her first song to appear on this chart, "All I Wanna Do."

Billboard® THE BILLBOARD® 200®

Sales data compiled by  Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1									
1	NEW	1		USHER ARISTA 52141 (12.98/18.98)	Confessions	1	50	40	39	8	LOSTPROPHETS COLUMBIA 86554/SONY MUSIC (12.98 EQ CD)	Start Something	33
2	NEW	1		VARIOUS ARTISTS EMI/UNIVERSAL/SONY MUSIC/ZOMBA 76990/CAPITOL (18.98 CD)	Now 15	2	51	37	24	16	RUBEN STUDDARD ▲ J 54639*/RMG (12.98/18.98)	Soulful	1
3	NEW	1		GUNS N' ROSES GEFFEN 001714/INTERSCOPE (12.98 CD)	Greatest Hits	3	52	31	18	5	YOUNG GUNZ ROC-A-FELLA/DEF JAM 001937*/DJMG (8.98/12.98)	Tough Luv	3
4	NEW	1		CARL THOMAS BAD BOY 001188*/UMRG (8.98/12.98)	Let's Talk About It	4	53	41	43	16	AVANT ● MAGIC JOHNSON/GEFFEN 001567*/INTERSCOPE (8.98/12.98)	Private Room	18
5	1	1	7	NORAH JONES BLUE NOTE 84800 (18.98 CD)	Feels Like Home	1	54	44	63	53	SWITCHFOOT ● COLUMBIA 71083/RED INK (9.98 CD)	The Beautiful Letdown	44
6	NEW	1		N*E*R*D* STAR TRAK 91457*/VIRGIN (18.98 CD)	Fly Or Die	6	55	43	36	18	NO DOUBT ▲ INTERSCOPE 001495 (12.98 CD)	The Singles 1992-2003	2
7	3	4	56	EVANESCENCE ▲ ⁴ WIND-UP 13063 (18.98 CD)	Fallen	3	56	60	75	33	YELLOWCARD ● CAPITOL 39844 (12.98 CD)	Ocean Avenue	56
8	6	6	7	KANYE WEST ROC-A-FELLA/DEF JAM 002030*/DJMG (8.98/12.98)	The College Dropout	2	57	52	60	30	T.I. ● GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)	Trap Muzik	4
9	4	3	7	JESSICA SIMPSON ▲ COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)	In This Skin	2	58	34	33	11	VARIOUS ARTISTS ▲ COLUMBIA/UNIVERSAL/EMI/ZOMBA 90753/SONY MUSIC (18.98 EQ CD)	Now 14	3
10	7	5	8	KENNY CHESNEY ▲ ² BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	59	47	57	24	CLAY AIKEN ▲ ² RCA 54638/RMG (18.98 CD)	Measure Of A Man	1
11	NEW	1		MASTER P NEW NO LIMIT 5717*/KOCH (18.98 CD)	Good Side Bad Side	11	60	54	53	72	3 DOORS DOWN ▲ ³ REPUBLIC/UNIVERSAL 064396*/UMRG (8.98/12.98)	Away From The Sun	8
12	9	7	46	MAROONS ▲ OCTONE/J 50001/RMG (11.98 CD) [M]	Songs About Jane	7	61	49	50	36	MICHAEL MCDONALD ▲ MOTOWN 006651/UMRG (12.98 CD)	Motown	14
13	10	8	20	JOSH GROBAN ▲ ³ 143/REPRISE 48450/WARNER BROS. (18.98 CD)	Closer	1	62	50	61	33	SOUNDTRACK ▲ WALT DISNEY 860126 (6.98 CD)	The Cheetah Girls (EP)	33
14	2	—	2	CASSIDY FULL SURFACE/J 57018*/RMG (12.98/18.98)	Split Personality	2	63	56	64	20	JOSS STONE ● S-CURVE 42234 (9.98 CD) [M]	The Soul Sessions (EP)	56
15	8	2	3	VARIOUS ARTISTS BAD BOY 002112*/UMRG (8.98/12.98)	Bad Boy's 10th Anniversary... The Hits	2	64	57	48	21	SARAH MCLACHLAN ▲ ² ARISTA 50150 (12.98/18.98)	Afterglow	2
16	11	9	21	SHERYL CROW ▲ ² A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2	65	58	47	28	YING YANG TWINS ● COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	11
17	13	10	27	OUTKAST ▲ ⁹ ARISTA 50133* (22.98 CD)	Speakerboxxx/The Love Below	1	66	62	67	74	LIL JON & THE EAST SIDE BOYZ ▲ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	14
18	12	11	9	TWISTA ▲ ATLANTIC 83598*/AG (10.98/13.98)	Kamikaze	1	67	46	—	2	JACKSON BROWNE ELEKTRA 78091/RHINO (26.98 CD)	The Very Best Of Jackson Browne	46
19	17	16	20	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 001528*/DJMG (8.98/12.98)	The Black Album	1	68	48	32	5	TRILLVILLE/LIL SCRAPPY BME/REPRISE 48556*/WARNER BROS. (18.98 CD)	The King Of Crunk & BME Recordings Present	12
20	19	17	17	ALICIA KEYS ▲ ² J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1	69	64	59	26	DIDO ▲ ARISTA 50137 (18.98 CD)	Life For Rent	4
21	NEW	1		CYPRESS HILL SOUL ASSASSINS/COLUMBIA 90781*/SONY MUSIC (18.98 EQ CD)	Till Death Do Us Part	21	70	51	55	16	STORY OF THE YEAR MAVERICK 48438/WARNER BROS. (12.98 CD) [M]	Page Avenue	51
22	5	—	2	GODSMACK REPUBLIC/UNIVERSAL 001539/UMRG (8.98 CD)	The Other Side (EP)	5	71	84	97	101	KENNY CHESNEY ▲ ³ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
23	NEW	1		THE VINES ENGINEERDM 84338*/CAPITOL (18.98 CD)	Winning Days	23	72	55	65	12	YEAH YEAH YEAHS INTERSCOPE 000349* (9.98 CD)	Fever To Tell	55
24	16	14	19	BRITNEY SPEARS ▲ ² JIVE 53748/ZOMBA (12.98/18.98)	In The Zone	1	73	65	46	10	VARIOUS ARTISTS ● GRAMMY 58022/BMG STRATEGIC MARKETING GROUP (18.98 CD)	2004 Grammy Nominees	4
25	25	38	16	HOOBASTANK ISLAND 001488*/DJMG (12.98 CD)	The Reason	25	74	66	54	5	KIDZ BOP KIDS RAZOR & TIE 89079 (11.98/18.98)	Kidz Bop 5	34
26	15	13	37	CHINGY ▲ ² DISTURBING THE PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2	75	53	35	4	CEE-LO ARISTA 52111* (12.98/18.98)	Cee-Lo Green... Is The Soul Machine	13
27	14	12	6	EAMON ● JIVE 58370/ZOMBA (18.98 CD)	I Don't Want You Back	7	76	59	45	4	VARIOUS ARTISTS RAZOR & TIE 89067 (18.98 CD)	Tha Oown Low	22
28	18	15	27	NICKELBACK ▲ ² ROADRUNNER 618400/DJMG (12.98/18.98)	The Long Road	6	77	68	66	11	KEITH SWEAT ELEKTRA 73954/RHINO (18.98 CD)	The Best Of Keith Sweat: Make You Sweat	31
29	21	20	20	G-UNIT ▲ ² G-UNIT 001593*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2	78	NEW	NEW	1	SOIL J 59071/RMG (12.98 CD)	Redefine	78
30	NEW	1		PASTOR TROY KHAOTIC GENERATION/UNIVERSAL 002297*/UMRG (12.98 CD)	By Any Means Necessary	30	79	61	58	14	JUVENILE ● CASH MONEY 001718*/UMRG (12.98 CD)	Juve The Great	28
31	20	19	25	LUDACRIS ▲ DISTURBING THE PEACE/DEF JAM SOUTH 000930*/DJMG (8.98/12.98)	Chicken*N*Beer	1	80	80	87	14	CASTING CROWNS BEACH STREET 10723/REUNION (18.98 CD) [M]	Casting Crowns	80
32	32	29	40	BEYONCE ▲ ³ COLUMBIA 86385*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	81	70	71	23	ROD STEWART ▲ ² J 55710*/RMG (15.98/18.98)	As Time Goes By... The Great American Songbook Vol. II	2
33	NEW	1		SOUNDTRACK WIND-UP 13093 (18.98 CD)	The Punisher: The Album	33	82	78	88	72	SEAN PAUL ▲ ² VP/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	9
34	36	40	25	JET ● ELEKTRA 62892*/EEG (12.98 CD)	Get Born	34	83	67	49	7	SOUNDTRACK MAVERICK 48675/WARNER BROS. (18.98 CD)	50 First Dates	30
35	23	25	31	HILARY DUFF ▲ ³ BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1	84	69	70	6	SOUNDTRACK HOLLYWOOD 162442 (12.98 CD)	Confessions Of A Teenage Drama Queen	51
36	NEW	1		KNOC-TURN'AL L.A. CONFIDENTIAL/ELEKTRA 62928*/EEG (16.98 CD)	The Way I Am	36	85	75	78	71	AUDIOSLAVE ▲ ² INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98 EQ CD)	Audioslave	7
37	22	22	21	TOBY KEITH ▲ ³ DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'All	1	86	73	83	20	KID ROCK ▲ TOP DOG/ATLANTIC 83685*/AG (18.98 CD)	Kid Rock	8
38	30	37	7	BLACK EYED PEAS ▲ A&M 000699/INTERSCOPE (12.98 CD)	Elephunk	26	87	76	76	42	LUTHER VANDROSS ▲ J 51885/RMG (12.98/18.98)	Dance With My Father	1
39	33	28	109	NORAH JONES ▲ ⁸ BLUE NOTE 32088* (17.98 CD) [M]	Come Away With Me	1	88	77	89	60	50 CENT ▲ ⁶ SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1
40	26	21	8	HARRY CONNICK, JR. ● COLUMBIA 90951/SONY MUSIC (18.98 EQ CD)	Only You	5	89	85	91	83	COLDPLAY ▲ ³ CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5
41	28	30	19	BLINK-182 ▲ Geffen 001334/INTERSCOPE (12.98 CD)	Blink-182	3	90	72	82	25	THREE DAYS GRACE ● JIVE 53479/ZOMBA (12.98 CD) [M]	Three Days Grace	72
42	39	42	24	JOSH TURNER ● MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]	Long Black Train	29	91	NEW	NEW	1	GRUPO MONTEZ DE DURANGO DISA 720358 (12.98 CD)	En Vivo Desde Chicago	91
43	45	52	77	KEITH URBAN ▲ CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11	92	79	80	19	KORN ▲ IMMORTAL/EPIC 90335*/SONY MUSIC (18.98 EQ CD)	Take A Look In The Mirror	9
44	24	23	5	SOUNDTRACK INTEGRITY 92046/SONY MUSIC (18.98 EQ CD)	The Passion Of The Christ	17	93	71	73	16	WESTSIDE CONNECTION ● HOO-BANGIN' 24030*/CAPITOL (7.98/18.98)	Terrorist Threats	16
45	27	27	15	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 94860/RLG (18.98 CD)	Greatest Hits Volume II	19	94	87	95	82	TRAPT ▲ WARNER BROS. 48296 (18.98 CD) [M]	Trapt	42
46	29	26	8	INCUBUS ▲ IMMORTAL/EPIC 90890*/SONY MUSIC (18.98 EQ CD)	A Crow Left Of The Murder...	2	95	88	85	23	EAGLES ▲ ² WARNER STRATEGIC MARKETING 73971 (25.98 CD)	The Very Best Of	3
47	35	34	53	LINKIN PARK ▲ ⁴ WARNER BROS. 48186* (19.98 CD)	Meteora	1	96	81	74	7	MELISSA ETHERIDGE ISLAND 001822*/DJMG (12.98 CD)	Lucky	15
48	38	41	8	FIVE FOR FIGHTING AWARE/COLUMBIA 86186/SONY MUSIC (12.98 EQ CD)	The Battle For Everything	20	97	90	94	69	SIMPLE PLAN ▲ LAVA 83534/AG (7.98/12.98) [M]	No Pads, No Helmets...Just Balls	35
49	42	44	15	THE DARKNESS ● ATLANTIC 60817*/AG (12.98 CD) [M]	Permission To Land	36	98	74	84	26	ANTHONY HAMILTON SO SO DEF 52107/ARISTA (12.98 CD)	Comin' From Where I'm From	33
							99	89	100	26	GARY ALLAN ● MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	17
							100	83	81	9	VARIOUS ARTISTS RAZOR & TIE 89077 (18.98 CD)	Fired Up!	14

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
							THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART			
101	103	120	74	RASCAL FLATTS ▲ ² LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	5	151	130	110	18	MISSY ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62905*/EEG (12.98/18.98)	This Is Not A Test!	13
102	100	104	27	LIMP BIZKIT ● FLIP 001235*/INTERSCOPE (12.98 CD)	Results May Vary	3	152	162	157	19	MICHAEL JACKSON ● MJJ/EPIC 88998/SONY MUSIC (12.98/18.98)	Number Ones	13
103	99	107	29	JOHN MAYER ▲ AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	Heavier Things	1	153	132	130	18	PUDDLE OF MUDD ● Geffen 001080/INTERSCOPE (8.98/12.98)	Life On Display	20
104	94	98	78	GOOD CHARLOTTE ▲ ³ DAYLIGHT/EPIC 86486/SONY MUSIC (18.98 EQ CD)	The Young And The Hopeless	7	154	157	169	97	EMINEM ▲ ⁸ WEB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98)	The Eminem Show	1
105	82	62	3	VARIOUS ARTISTS EMICMG/PROVIDENT/WORD-CURB 96300/WARNER BROS. (21.98 CD)	WOW Worship (Red)	62	155	147	200	7	PAULINA RUBIO △ UNIVERSAL LATIN 002038 (17.98 CD)	Pau-Latina	105
106	112	124	16	MUSIQ ● DEF SOUL 001616*/DJMGM (8.98/12.98)	soulstar	13	156	137	131	20	SOUNDTRACK ▲ AMARU 001533*/INTERSCOPE (12.98 CD)	Tupac: Resurrection	2
107	96	93	9	VARIOUS ARTISTS ● WDRD/EMICMG/VERITY 57494/ZOMBA (19.98 CD)	WOW Gospel 2004	27	157	NEW	1	1	WIDESPREAD PANIC WITH THE DIRTY DOZEN BRASS BAND WIDESPREAD 84680/SANCTUARY (18.98 CD)	Night Of Joy	157
108	95	99	11	RED HOT CHILI PEPPERS ● WARNER BROS. 48545 (18.98 CD)	Greatest Hits	18	158	NEW	1	1	IRON AND WINE SUB POP 70630*/115.98 CD [M]	Our Endless Numbered Days	158
109	115	113	17	R. KELLY ▲ JIVE 55077/ZOMBA (18.98 CD)	The R. In R&B Collection: Volume One	4	159	159	175	9	SOUNDTRACK ATLANTIC 83694/AG (18.98 CD)	School Of Rock	95
110	98	77	26	MARTINA MCBRIDE ▲ RCA NASHVILLE 54207/RLG (11.98/18.98)	Martina	7	160	155	161	39	LED ZEPPELIN ATLANTIC 83619/AG (19.98 CD)	Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two	116
111	116	117	42	THE BEACH BOYS ● CAPITOL 82718 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16	161	133	181	50	GODSMACK ▲ REPUBLIC/UNIVERSAL 067854/UMRG (8.98/12.98)	Faceless	1
112	122	132	19	DIXIE CHICKS ● MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD)	Top Of The World Tour Live	27	162	145	126	7	KYLIE MINOGUE CAPITOL 95645 (18.98 CD)	Body Language	42
113	105	112	71	SHANIA TWAIN ◆ ¹⁰ MERCURY 170314/UMGN (12.98 CD)	Up!	1	163	168	164	3	FRANZ FERDINAND DOMINO 27* (14.98 CD) [M]	Franz Ferdinand	163
114	104	118	74	CHRISTINA AGUILERA ▲ ³ RCA 68037*/RMG (12.98/18.98)	Stripped	2	164	166	168	19	BUDDY JEWELL ● COLUMBIA (NASHVILLE) 90131/SONY MUSIC (12.98 EQ/18.98)	Buddy Jewell	13
115	93	31	3	TESLA SANCTUARY 84637 (18.98 CD)	Into The Now	31	165	139	137	11	SOUNDTRACK ● HOLLYWOOD 162404 (18.98 CD)	Freaky Friday	19
116	109	119	7	JEREMY CAMP BEC 39613 (18.98 CD) [M]	Carried Me: The Worship Project	102	166	NEW	1	1	THE IRISH TENORS RAZOR & TIE 82910 (18.98 CD)	Heritage	166
117	135	156	32	DIERKS BENTLEY ● CAPITOL (NASHVILLE) 39814 (12.98/18.98)	Dierks Bentley	26	167	144	141	43	TRAIN ▲ COLUMBIA 86593/SONY MUSIC (18.98 EQ CD)	My Private Nation	6
118	108	105	88	TOBY KEITH ▲ ⁴ DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	168	148	186	28	A PERFECT CIRCLE ● VIRGIN 80918* (18.98 CD)	Thirteenth Step	2
119	63	—	2	HALL & OATES BMG HERITAGE 57355 (25.98 CD)	Ultimate Daryl Hall + John Oates	63	169	153	162	74	ELVIS PRESLEY ▲ ³ RCA 68079*/RMG (12.98/18.98)	Elvis: 30 #1 Hits	1
120	102	111	19	LINKIN PARK ● WARNER BROS. 48563 (21.98 CD/DVD)	Live In Texas	23	170	172	171	58	R. KELLY ▲ ² JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1
121	111	115	9	VARIOUS ARTISTS WALT DISNEY 891004 (18.98 CD)	Disneymania 2: Music Stars Sing Disney ... Their Way!	29	171	141	144	24	JAGGED EDGE ● COLUMBIA 87017/SONY MUSIC (12.98 EQ/18.98)	Hard	3
122	97	79	4	HOOTIE & THE BLOWFISH ATLANTIC 7883/RHINO (18.98 CD)	The Best Of Hootie & The Blowfish: 1993 Thru 2003	62	172	149	198	3	THE POSTAL SERVICE SUB POP 595 (14.98 CD) [M]	Give Up	149
123	101	122	7	THE CARPENTERS A&M/UTV 001777/UME (21.98)	Carpenters Gold: 35th Anniversary Edition	101	173	125	72	3	SUGA FREE LANEYWAY 970058/BUNGALD (18.98 CD)	The New Testament: The Truth	72
124	92	56	4	CLINT BLACK EQUITY 3001 (18.98 CD)	Spend My Time	27	174	151	—	2	VARIOUS ARTISTS FERVENT 30045 (13.98 CD)	Absolute Worship	151
125	118	103	75	ROD STEWART ▲ ² J 20039/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4	175	167	167	71	MATCHBOX TWENTY ▲ ² MELISMA/ATLANTIC 83612/AG (12.98/18.98)	More Than You Think You Are	6
126	119	121	15	JOE JIVE 53707/ZOMBA (18.98 CD)	And Then...	26	176	146	128	17	TRACE ADKINS ● CAPITOL (NASHVILLE) 40517 (12.98/18.98)	Comin' On Strong	31
127	110	114	52	THE WHITE STRIPES ▲ THIRD MAN 27148*/V2 (18.98 CD)	Elephant	6	177	192	194	12	SOUNDTRACK WARNER BROS. (NASHVILLE) 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	132
128	114	123	11	FINGER ELEVEN WIND-UP 13058 (16.98 CD) [M]	Finger Eleven	114	178	154	147	25	VARIOUS ARTISTS ▲ PROVIDENT/WORD-CURB/EMI CHRISTIAN 90652/SPARROW (21.98 CD)	WOW Hits 2004	51
129	128	135	17	SOUNDTRACK MUSIC WORLD/COLUMBIA 90286/SONY MUSIC (18.98 EQ CD)	The Fighting Temptations	19	179	NEW	1	1	MADVILLAIN STONES THROW 2065* (16.98 CD) [M]	Madvillainy	179
130	123	165	5	LOS LONELY BOYS EPIC 80305/QR (13.98 CD) [M]	Los Lonely Boys	123	180	NEW	1	1	BLONDE REDHEAD 4AD 72409* (17.98 CD) [M]	Misery Is A Butterfly	180
131	106	101	18	NELLY ▲ FD/REEL/UNIVERSAL 001665*/UMRG (8.98/12.98)	Da Derrty Versions - The Reinvention	12	181	160	142	18	LIL JON & THE EAST SIDE BOYZ BME 2378/TVT (11.98 CD/DVD)	Part II	37
132	113	108	26	STING ▲ A&M 001141/INTERSCOPE (12.98 CD)	Sacred Love	3	182	164	159	20	3 DOORS DOWN REPUBLIC/UNIVERSAL 001603/UMRG (9.98 CD)	Another 700 Miles (EP)	21
🏆 PACESETTER 🏆							183	142	133	5	AVALON SPARROW 84901 (18.98 CD)	The Creed	104
133	182	192	38	MICHAEL BUBLE ● 143/REPRISE 48376/WARNER BROS. (18.98 CD) [M]	Michael Buble	47	184	158	146	14	DAVID BANNER SRC/UNIVERSAL 001720*/UMRG (12.98 CD)	MTA2: Baptized In Dirty Water	69
134	124	139	46	AFI ● NITRO/DREAMWORKS 450380*/INTERSCOPE (9.98 CD)	Sing The Sorrow	5	185	136	96	13	SOUNDTRACK DMZ/COLUMBIA 88843/SONY MUSIC (18.98 EQ CD)	Cold Mountain	51
135	129	138	37	BROOKS & DUNN ● ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	4	186	165	185	16	BIG TYMERS ● CASH MONEY 00815*/UMRG (12.98 CD)	Big Money Heavyweight	21
136	107	86	18	SOUNDTRACK ● REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS. (19.98 CD)	The Lord Of The Rings: The Return Of The King	36	187	194	—	2	GIPSY KINGS NONESUCH 79841/AG (18.98 CD)	Roots	187
137	86	68	6	SOUNDTRACK J 57758/RMG (18.98 CD)	Dirty Dancing: Havana Nights	46	188	177	177	33	GEORGE STRAIT ● MCA NASHVILLE 000114/UMGN (8.98/12.98)	Honkytonkville	5
138	134	136	40	JAMES TAYLOR ● WARNER BROS. 73837/WARNER STRATEGIC MARKETING (18.98 CD)	The Best Of James Taylor	11	189	143	—	54	ELTON JOHN ▲ ² ROCKET/JTV 063478/UME (19.98 CD)	Greatest Hits 1970-2002	12
139	NEW	1	1	WAYLON JENNINGS RCA NASHVILLE 57267/BMG HERITAGE (18.98 CD)	Ultimate Waylon Jennings	139	190	NEW	1	1	THE ALLMAN BROTHERS BAND PEACH 84682/SANCTUARY (25.98 CD)	One Way Out: Live At The Beacon Theater	190
140	126	134	29	SEAL ● WARNER BROS. 47947 (18.98 CD)	Seal IV	3	191	171	129	19	LEANN RIMES ● CURB 78829 (18.98 CD)	Greatest Hits	24
141	161	196	21	BOB SEGER ● CAPITOL 52772 (17.98 CD)	Greatest Hits 2	23	192	140	151	16	FEFE DOBSON ISLAND 001244/DJMG (12.98 CD) [M]	Fefe Dobson	67
142	91	69	8	SOUNDTRACK INTERSCOPE 001945* (8.98/12.98)	Barbershop 2: Back In Business	18	193	RE-ENTRY	24	24	STEVIE WONDER MOTOWN/UTV 066164/UME (18.98 CD)	The Definitive Collection	35
143	NEW	1	1	DESCENDENTS FAT WRECK CHORDS 672* (14.98 CD) [M]	Cool To Be You	143	194	163	199	3	RON WHITE PARALLEL/HIP-O 001582/UME (18.98 CD) [M]	Drunk In Public	163
144	NEW	1	1	GARY JULES UNIVERSAL 002275/UMRG (12.98 CD) [M]	Trading Snakeoil For Wolf tickets	144	195	150	—	25	ROONEY Geffen 000242/INTERSCOPE (9.98 CD) [M]	Rooney	125
145	138	149	36	BRAD PAISLEY ● ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	8	196	169	155	33	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 53097/RLG (12.98/18.98)	Greatest Hits Volume II And Some Other Stuff	1
146	121	102	27	MURPHY LEE ● FD/REEL/UNIVERSAL 001132/UMRG (12.98 CD)	Da Skool Boy Presents Murphy's Law	8	197	181	182	42	JACK JOHNSON ● JACK JOHNSON 075012*/UMRG (18.98 CD)	On And On	3
147	131	116	70	TIM MCGRAW ▲ ² CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	198	NEW	1	1	SOUNDTRACK WARNER SUNSET 48884/WARNER BROS. (18.98 CD)	Scooby-Doo 2: Monsters Unleashed-The Album	198
148	127	195	9	SOUNDTRACK WALT DISNEY 861056 (7.98 CD)	Pixel Perfect (EP)	127	199	152	140	15	MEMPHIS BLEEK ROC-A-FELLA/DEF JAM 003220*/DJMG (8.98/12.98)	M.A.D.E.	35
149	120	127	16	THE OFFSPRING ● COLUMBIA 89026*/SONY MUSIC (18.98 EQ CD)	Splinter	30	200	RE-ENTRY	72	72	NELLY ▲ ⁶ FD/REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1
150	117	90	6	INDIGO GIRLS EPIC 91003/SONY MUSIC (18.98 EQ CD)	All That We Let In	35							

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

Billboard 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	BILLBOARD 200 RANK
1	1	7	NORAH JONES BLUE NOTE 84800	Feels Like Home	5
2	12	2	USHER ARISTA 52141	Confessions	1
3	3	7	JOSH GROBAN ▲ ³ 143/REPRISE 48450/WARNER BROS.	Closer	13
4	4	15	EVANESCENCE ▲ ⁴ WIND-UP 13063	Fallen	7
5	NEW	1	WIDESPREAD PANIC WITH THE DIRTY DOZEN BRASS BAND WIDESPREAD 84680/SANCTUARY	Night Of Joy	157
6	2	5	SOUNDTRACK INTEGRITY 92046/SONY MUSIC	The Passion Of The Christ	44
7	NEW	1	GUNS N' ROSES GEFEN 00174/INTERSCOPE	Greatest Hits	3
8	6	10	NORAH JONES ▲ ⁸ BLUE NOTE 32088* [M]	Come Away With Me	39
9	8	21	SHERYL CROW ▲ ² A&M 001521/INTERSCOPE	The Very Best Of Sheryl Crow	16
10	9	14	SARAH MCLACHLAN ▲ ² ARISTA 50150	Afterglow	64
11	10	7	MAROONS ▲ OCTONE/J 50001/RMG [M]	Songs About Jane	12
12	7	37	OUTKAST ▲ ⁷ ARISTA 50133*	Speakerboxx/The Love Below	17
13	NEW	1	N*E*R*D* STAR TRAK 91457*/VIRGIN	Fly Or Die	6
14	23	7	JACKSON BROWNE ELEKTRA 78091/RHINO	The Very Best Of Jackson Browne	67
15	NEW	1	TAYLOR SORENSEN ROCKETDOWN 20010	The Overflow	-
16	11	3	ROD STEWART ▲ ² J 95710*/RMG	As Time Goes By... The Great American Songbook Vol. II	81
17	15	7	KANYE WEST ROC-A-FELLA/DEF JAM 002030*/IDJMG	The College Dropout	8
18	NEW	1	VARIOUS ARTISTS EMI/UNIVERSAL/SONY MUSIC/ZOMBA 76990/CAPITOL	Now 15	2
19	NEW	1	DAVID CROWDER BAND SIXSTEPS 97138/SPARROW	The Lime CD	-
20	NEW	1	SHANE BARNARD & SHANE EVERETT INPOP 71264 [M]	Carry Away	-
21	NEW	1	SARA GROVES IND/WORO-CURB 82916/WARNER BROS. [M]	The Other Side Of Something	-
22	16	5	HARRY CONNICK, JR. ● COLUMBIA 90551/SONY MUSIC	Only You	40
23	NEW	1	FIVE FOR FIGHTING AWARE/COLUMBIA 86186/SONY MUSIC	The Battle For Everything	48
24	14	5	INDIGO GIRLS EPIC 91003/SONY MUSIC	All That We Let In	150
25	NEW	1	THE VINES ENGINEROOM 84338*/CAPITOL	Winning Days	23

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro.) △ Certification of 200,000 units (Platino). △ 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	NEW	1	THE PUNISHER: THE ALBUM	WIND-UP 13093
2	1	5	THE PASSION OF THE CHRIST	INTEGRITY 92046/SONY MUSIC
3	2	8	THE CHEETAH GIRLS (EP) ▲	WALT DISNEY 860126
4	3	8	50 FIRST DATES	MAVERICK 48675/WARNER BROS.
5	4	6	CONFESSIONS OF A TEENAGE DRAMA QUEEN	HOLLYWOOD 162442
6	9	20	THE FIGHTING TEMPTATIONS	MUSIC WORLD/COLUMBIA 90286/SONY MUSIC
7	7	10	THE LORD OF THE RINGS: THE RETURN OF THE KING ●	REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS.
8	5	6	DIRTY DANCING: HAVANA NIGHTS	J 57758/RMG
9	6	9	BARBERSHOP 2: BACK IN BUSINESS	INTERSCOPE 001945*
10	8	10	PIXEL PERFECT (EP)	WALT DISNEY 861056
11	17	10	O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170069/IDJMG
12	11	30	TUPAC: RESURRECTION ▲	AMARU 001533*/INTERSCOPE
13	13	19	SCHOOL OF ROCK	ATLANTIC 83694/AG
14	12	10	FREAKY FRIDAY ●	HOLLYWOOD 162404
15	16	10	BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WRN
16	10	10	COLD MOUNTAIN	OMZ/COLUMBIA 86843/SONY MUSIC
17	NEW	1	SCOOBY-DOO 2: MONSTERS UNLEASHED-THE ALBUM	WARNER SUNSET 48684/WARNER BROS.
18	15	10	STARSKY & HUTCH	TVT SOUNDTRAX 6700/TVT
19	NEW	1	HONEY	ELEKTRA 62925/EEG
20	18	10	THE LIZZIE MCGUIRE MOVIE ▲	WALT DISNEY 860080
21	14	9	QUEER EYE FOR THE STRAIGHT GUY	CAPITOL 95912
22	NEW	1	ETERNAL SUNSHINE OF THE SPOTLESS MIND	HOLLYWOOD 162449
23	20	10	A WALK TO REMEMBER ●	EPIC 8631/SONY MUSIC
24	21	10	CHICAGO ▲²	EPIC 87018/SONY MUSIC
25	22	10	MONA LISA SMILE	EPIC 90737/SONY MUSIC

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

3 Doors Down 60, 182	Casting Crowns 80	Good Charlotte 104	Toby Keith 37, 118	Kylie Minogue 162	Soil 78	Story Of The Year 70	Disneymania 2: Music Stars Sing
50 Cent 88	Cee-Lo 75	Josh Groban 13	R. Kelly 109, 170	Grupo Montez De Durango 91	SOUNDTRACK	George Strait 188	Disney ...Their Way! 121
Trace Adkins 176	Kenny Chesney 10, 71	G-Unit 29	Alicia Keys 20	Musiq 106	50 First Dates 83	Ruben Studdard 51	Fired Up! 100
AFI 134	Chingy 26	Guns N' Roses 3	Kid Rock 86	Nelly 131, 200	Barbershop 2: Back In Business 142	Suga Free 173	NOW 14 58
Christina Aguilera 114	Coldplay 89	Hall & Oates 119	Kidz Bop Kids 74	N*E*R*D* 6	Blue Collar Comedy Tour: The Movie 177	Keith Sweat 77	NOW 15 2
Clay Aiken 59	Harry Connick, Jr. 40	Sheryl Crow 98	Knoc-Turn'Al 36	Nickelback 28	The Cheetha Girls (EP) 62	Switchfoot 54	Tha Down Low 76
Gary Allan 99	Sheryl Crow 16	Hoobastank 25	Korn 92	No Doubt 55	Cold Mountain 185	James Taylor 138	WOW Gospel 2004 107
The Allman Brothers Band 190	Cypress Hill 21	Hootie & The Blowfish 122	Led Zeppelin 160	The Offspring 149	Confessions Of A Teenage Drama Queen 84	Testa 115	WOW Hits 2004 178
Audioslave 85	The Darkness 49	Incubus 46	Murphy Lee 146	OutKast 17	Confessions Of A Teenage Drama Queen 84	Carl Thomas 4	WOW Worship (Red) 105
Avalon 183	Descendents 143	Indigo Girls 150	Lil Jon & The East Side Boyz 66, 181	Brad Paisley 145	Dirty Dancing: Havana Nights 137	Three Days Grace 90	The Vines 23
Avant 53	Dido 69	The Irish Tenors 166	Limp Bizkit 102	Pastor Troy 30	The Fighting Temptations 129	T.I. 57	Kanye West 8
David Banner 184	Dixie Chicks 112	Iron And Wine 158	Linkin Park 47, 120	A Perfect Circle 168	Freaky Friday 165	Train 167	Westside Connection 93
The Beach Boys 111	Fefe Dobson 192	Alan Jackson 45, 196	Los Lonely Boys 130	The Postal Service 172	The Lord Of The Rings: The Return Of The King 136	Trapt 94	Ron White 194
Dierks Bentley 117	Hilary Duff 35	Michael Jackson 152	Lostprophets 50	Elvis Presley 169	Of The King 136	Trillville/Lil Scrappy 68	The White Stripes 127
Beyonce 32	Eagles 95	Jagged Edge 171	Ludacris 31	Puddle Of Mudd 153	The Passion Of The Christ 44	Josh Turner 42	Widespread Panic With The Dirty Dozen Brass Band 157
Big Tymers 186	Eamon 27	Jay-Z 19	Madvillain 179	Rascal Flatts 101	Pixel Perfect (EP) 148	Shania Twain 113	Stevie Wonder 193
Clint Black 124	Missy Elliott 151	Waylon Jennings 139	Maroon5 12	Red Hot Chili Peppers 108	The Punisher: The Album 33	Twista 18	Yeah Yeah Yeahs 72
Black Eyed Peas 38	Eminem 154	Joe 126	Master P 11	LeAnn Rimes 191	School Of Rock 159	Usher 1	Yellowcard 56
Blink-182 41	Melissa Etheridge 96	Elton John 189	matchbox twenty 175	Rooney 195	Scouty-Doo 2: Monsters Unleashed-The Album 198	Luther Vandross 87	Ying Yang Twins 65
Blonde Redhead 180	Finger Eleven 128	Jack Johnson 197	John Mayer 103	Paulina Rubio 155	Tupac: Resurrection 156	VARIOUS ARTISTS	Young Gunz 52
Brooks & Dunn 135	Five For Fighting 48	Norah Jones 5, 39	Martina McBride 110	Seal 140	Britney Spears 24	2004 Grammy Nominees 73	
Jackson Browne 67	Franz Ferdinand 163	Gary Jules 144	Michael McDonald 61	Sean Paul 82	Rod Stewart 81, 125	Absolute Worship 174	
Michael Buble 133	Gipsy Kings 187	Juvenile 79	Memphis Bleek 199	Bob Seger 141	Simple Plan 97	Bad Boy's 10th Anniversary... The Hits 15	
Jeremy Camp 116	Godsmack 22, 161			Sting 132	Joss Stone 63		
The Carpenters 123							
Cassidy 14							

Over The Counter

Continued from page 49

139,000) and the Neptunes' rock incarnation N*E*R*D (No. 6, 119,000). In both cases, these sophomore albums outdo first-week numbers by either act's debut album.

From the rap pack, **Master P** has his best Billboard 200 rank since 1999 and **Cypress Hill** has its highest since 2000, at No. 11 and No. 21, respectively.

Weird sighting of the week is that the new Cypress Hill has a better standing on the big chart, where it competes with all genres, than it does on Top R&B/Hip-Hop Albums (No. 23). Standings on the R&B/hip-hop sales charts often vary from the rest of the lists because they are determined by a subset of core stores

rather than the overall panel, but this contrast is a real head-scratcher.

On the surface, it suggests that the veteran hip-hop act is selling more in the general market than it does in stores that specialize in rap and R&B.

NUMERIC RIDDLE: Two albums have enjoyed million-plus weeks in 2004, while none did in all of 2003, and album sales are 9.2% ahead of last year's pace. Would it surprise you to learn that the average sales of a No. 1 album was actually higher a year ago?

Since the start of January, the average sale of the No. 1 on The Billboard 200 has been 356,712 copies, but at the same point of 2003 it was 391,406.

How so?

For one thing, although there were no million-plus frames in first-quarter 2003, there were three weeks when the No. 1 title beat 800,000: **50 Cent** did it twice, and **Linkin Park's** arrival was the third.

Those three weeks make up the difference of this year's million-plus stanzas for **Usher** and **Norah Jones**.

The post-Grammy Awards week by Jones' first album (621,000 copies) and **R. Kelly's** opening week (532,000) also ramped up the chart-topping take during the first three months of 2003.

On the other hand, we had the rare sight this year of not one but two occasions when the No. 1 title sold less than 100,000, even as overall album sales beat those of the comparative 2003 weeks.

Further, there have been six weeks this year vs. four during first-quarter 2003 when the No. 1 title sold less than 200,000.

No cause for alarm, though. After three years of decline, the overall growth in album volume is a much bigger story than the numbers at No. 1.

BACK PAGES: A gussied-up version of the first **Weezer** album makes noise on Top Pop Catalog in the same

week that enhanced versions of three classic **Fleetwood Mac** albums make chart noise.

The deluxe "Weezer" adds a second disc with alternative takes of the original songs and other bonus



tracks. It fetches 15,000 sales, good for No. 2 on the catalog chart and No. 79 on billboard.com's Comprehensive Albums list.

The Mac albums are similarly juiced, each expanding to two discs. They hit the catalog list at

Nos. 17, 25, and 30. Collectively, those three sell 19,000, with the 1977 set "Rumours" pulling the most of the three.

WHO GOES WHERE: Street-date leaks prompt early Top Blues Albums ink for rock gods **Eric Clapton** and **Aerosmith** (Nos. 2 and 8, respectively), while an **Elvis Presley** collection bows on Top Christian Albums (No. 9) and Top Country Albums (No. 30).

This marks the fifth time since *Billboard* launched the blues chart in 1995 that a Clapton title has been appropriate for this chart.

Presley, inducted by both the country and gospel halls of fame, has placed five inspirational albums on the country list, but this is his first to do so since 1978.

FOR THE RECORD: **Larry the Cable Guy's** "I Apologize" appears on **Parallel/Hip-O** through Universal Music Enterprises. The imprint was mis-stated in *Billboard's* charts and in last issue's Chart Beat.

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan		ARTIST	Title
					IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	2	15	Sales data compiled by Nielsen SoundScan		PRINCE	The Very Best Of Prince
<p>NUMBER 1 / GREATEST GAINER 1 Week At Number 1</p>						
NEW	NEW	104	Sales data compiled by Nielsen SoundScan		WEEZER	Weezer: Deluxe Edition
3	5	6	Sales data compiled by Nielsen SoundScan		BOB SEGER & THE SILVER BULLET BAND	Greatest Hits
4	1	1	Sales data compiled by Nielsen SoundScan		JOSH GROBAN	Josh Groban
5	4	2	Sales data compiled by Nielsen SoundScan		THE BEATLES	1
6	3	4	Sales data compiled by Nielsen SoundScan		LINKIN PARK	[Hybrid Theory]
7	6	3	Sales data compiled by Nielsen SoundScan		MERCYME	Almost There
8	13	21	Sales data compiled by Nielsen SoundScan		LARRY THE CABLE GUY	Lord, I Apologize
9	7	5	Sales data compiled by Nielsen SoundScan		BOB MARLEY AND THE WAILERS	Legend
10	11	12	Sales data compiled by Nielsen SoundScan		ROD STEWART	The Very Best Of Rod Stewart
11	10	10	Sales data compiled by Nielsen SoundScan		KID ROCK	Cocky
12	9	8	Sales data compiled by Nielsen SoundScan		PINK FLOYD	Dark Side Of The Moon
13	8	7	Sales data compiled by Nielsen SoundScan		JOHN MAYER	Room For Squares
14	15	16	Sales data compiled by Nielsen SoundScan		SHANIA TWAIN	Come On Over
15	12	13	Sales data compiled by Nielsen SoundScan		AC/DC	Back In Black
16	23	37	Sales data compiled by Nielsen SoundScan		SOUNDTRACK	O Brother, Where Art Thou?
17	NEW	135	Sales data compiled by Nielsen SoundScan		FLEETWOOD MAC	Rumours
18	14	9	Sales data compiled by Nielsen SoundScan		KENNY CHESNEY	Greatest Hits
19	16	14	Sales data compiled by Nielsen SoundScan		METALLICA	Metallica
20	17	11	Sales data compiled by Nielsen SoundScan		MARTINA MCBRIDE	Greatest Hits
21	18	22	Sales data compiled by Nielsen SoundScan		KID ROCK	Devil Without A Cause
22	24	29	Sales data compiled by Nielsen SoundScan		ABBA	Gold - Greatest Hits
23	19	18	Sales data compiled by Nielsen SoundScan		TIM MCGRAW	Greatest Hits
24	20	20	Sales data compiled by Nielsen SoundScan		JOHNNY CASH	16 Biggest Hits
25	NEW	144	Sales data compiled by Nielsen SoundScan		FLEETWOOD MAC	Fleetwood Mac
26	21	17	Sales data compiled by Nielsen SoundScan		QUEEN	Greatest Hits
27	39	—	Sales data compiled by Nielsen SoundScan		AC/DC	Live
28	29	23	Sales data compiled by Nielsen SoundScan		FRANK SINATRA	Classic Sinatra: His Great Performances 1953-1960
29	28	27	Sales data compiled by Nielsen SoundScan		MICHAEL JACKSON	Thriller
30	NEW	38	Sales data compiled by Nielsen SoundScan		FLEETWOOD MAC	Tusk
31	32	34	Sales data compiled by Nielsen SoundScan		AL GREEN	Greatest Hits
32	25	26	Sales data compiled by Nielsen SoundScan		CELINE DION	All The Way...A Decade Of Song
33	26	24	Sales data compiled by Nielsen SoundScan		SYSTEM OF A DOWN	Toxicity
34	33	—	Sales data compiled by Nielsen SoundScan		SADE	The Best Of Sade
35	27	25	Sales data compiled by Nielsen SoundScan		COLDPLAY	Parachutes
36	30	38	Sales data compiled by Nielsen SoundScan		DISTURBED	The Sickness
37	NEW	67	Sales data compiled by Nielsen SoundScan		BARRY WHITE	All Time Greatest Hits
38	31	32	Sales data compiled by Nielsen SoundScan		EMINEM	The Marshall Mathers LP
39	NEW	73	Sales data compiled by Nielsen SoundScan		JIMI HENDRIX	Experience Hendrix: The Best Of Jimi Hendrix
40	44	—	Sales data compiled by Nielsen SoundScan		TOM PETTY AND THE HEARTBREAKERS	Greatest Hits
41	22	—	Sales data compiled by Nielsen SoundScan		BEE GEES	Their Greatest Hits - The Record
42	NEW	19	Sales data compiled by Nielsen SoundScan		GEORGE STRAIT	The Best Of George Strait: 20th Century Masters The Millennium Collection
43	35	44	Sales data compiled by Nielsen SoundScan		JAMES TAYLOR	Greatest Hits
44	40	39	Sales data compiled by Nielsen SoundScan		DEF LEPPARD	Vault - Greatest Hits 1980-1995
45	46	47	Sales data compiled by Nielsen SoundScan		AEROSMITH	Aerosmith's Greatest Hits
46	NEW	156	Sales data compiled by Nielsen SoundScan		BON JOVI	Cross Road
47	38	33	Sales data compiled by Nielsen SoundScan		LYNYRD SKYNYRD	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
48	NEW	84	Sales data compiled by Nielsen SoundScan		PRINCE AND THE REVOLUTION	Purple Rain
49	37	40	Sales data compiled by Nielsen SoundScan		SOUNDTRACK	A Walk To Remember
50	NEW	79	Sales data compiled by Nielsen SoundScan		ALICIA KEYS	Songs In A Minor

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan		ARTIST	Title
					IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	2	Sales data compiled by Nielsen SoundScan		JEREMY CAMP	Carried Me: The Worship Project
<p>NUMBER 1 3 Weeks At Number 1</p>						
2	2	3	Sales data compiled by Nielsen SoundScan		FINGER ELEVEN	Finger Eleven
3	3	6	Sales data compiled by Nielsen SoundScan		LOS LONELY BOYS	Los Lonely Boys
4	NEW	1	Sales data compiled by Nielsen SoundScan		DESCENDENTS	Cool To Be You
5	NEW	1	Sales data compiled by Nielsen SoundScan		GARY JULES	Trading Snakeoil For Wolf tickets
6	NEW	1	Sales data compiled by Nielsen SoundScan		IRON AND WINE	Our Endless Numbered Days
7	7	5	Sales data compiled by Nielsen SoundScan		FRANZ FERDINAND	Franz Ferdinand
8	4	9	Sales data compiled by Nielsen SoundScan		THE POSTAL SERVICE	Give Up
9	NEW	1	Sales data compiled by Nielsen SoundScan		MADVILLAIN	Madvillainy
10	NEW	1	Sales data compiled by Nielsen SoundScan		BLONDE REDHEAD	Misery Is A Butterfly
11	6	10	Sales data compiled by Nielsen SoundScan		RON WHITE	Drunk In Public
12	5	11	Sales data compiled by Nielsen SoundScan		ROONEY	Rooney
13	NEW	1	Sales data compiled by Nielsen SoundScan		MUSE	Absolution
14	12	7	Sales data compiled by Nielsen SoundScan		KEB' MO'	Keep It Simple
15	NEW	1	Sales data compiled by Nielsen SoundScan		JEM	Finally Woken
16	11	13	Sales data compiled by Nielsen SoundScan		SHINEDOWN	Leave A Whisper
17	13	12	Sales data compiled by Nielsen SoundScan		PASSION WORSHIP BAND	Passion: Hymns Ancient And Modern
18	8	4	Sales data compiled by Nielsen SoundScan		ZERO 7	When It Falls
19	NEW	1	Sales data compiled by Nielsen SoundScan		RJ HELTON	Real Life
<p>GREATEST GAINER</p>						
20	14	25	Sales data compiled by Nielsen SoundScan		VAN HUNT	Van Hunt
21	9	1	Sales data compiled by Nielsen SoundScan		SARAH CONNOR	Sarah Connor
22	NEW	1	Sales data compiled by Nielsen SoundScan		PETER WHITE	Confidential
23	NEW	1	Sales data compiled by Nielsen SoundScan		MURS	Murs 3:16-The 9th Edition
24	16	14	Sales data compiled by Nielsen SoundScan		LOS RIELOS DEL NORTE	20 Anos De Fuerza Nortena
25	10	18	Sales data compiled by Nielsen SoundScan		HIM	Razorblade Romance
26	17	19	Sales data compiled by Nielsen SoundScan		JEREMY CAMP	Stay
27	NEW	1	Sales data compiled by Nielsen SoundScan		ANONYMOUS 4	American Angels
28	19	15	Sales data compiled by Nielsen SoundScan		TV ON THE RADIO	Desperate Youth, Blood Thirsty Babes
29	18	21	Sales data compiled by Nielsen SoundScan		GAVIN DEGRAW	Chariot
30	15	16	Sales data compiled by Nielsen SoundScan		NELLIE MCKAY	Get Away From Me
31	23	23	Sales data compiled by Nielsen SoundScan		DAMIEN RICE	O
32	NEW	1	Sales data compiled by Nielsen SoundScan		SARA GROVES	The Other Side Of Something
33	25	27	Sales data compiled by Nielsen SoundScan		MINDY SMITH	One Moment More
34	NEW	1	Sales data compiled by Nielsen SoundScan		THE RIDDLER	Dance Mix NYC 5
35	NEW	1	Sales data compiled by Nielsen SoundScan		DJ KANE	DJ Kane
36	28	37	Sales data compiled by Nielsen SoundScan		CHRIS RICE	Run The Earth, Watch The Sky
37	NEW	1	Sales data compiled by Nielsen SoundScan		EYEDEA & ABILITIES	E&A
38	24	30	Sales data compiled by Nielsen SoundScan		LA OREJA DE VAN GOGH	Lo Que Te Conte Mientras Te Hacias La Dormida
39	20	8	Sales data compiled by Nielsen SoundScan		THE VON BONDIES	Pawn Shoppe Heart
40	40	—	Sales data compiled by Nielsen SoundScan		THOUSANDFOOTKRUTCH	Phenomenon
41	27	—	Sales data compiled by Nielsen SoundScan		EL PODER DEL NORTE	La Decada
42	22	24	Sales data compiled by Nielsen SoundScan		Z-RO	The Life Of Joseph W. McVey
43	NEW	1	Sales data compiled by Nielsen SoundScan		SARAH HARMER	All Of Our Names
44	37	48	Sales data compiled by Nielsen SoundScan		JOSHUA BELL	Romance Of The Violin
45	41	26	Sales data compiled by Nielsen SoundScan		BYRON CAGE	Byron Cage
46	33	31	Sales data compiled by Nielsen SoundScan		JOHNNY VICIOUS	Ultra.Trance:3
47	NEW	1	Sales data compiled by Nielsen SoundScan		BARLOWGIRL	Barlowgirl
48	43	22	Sales data compiled by Nielsen SoundScan		AKWID	Hoy, Ayer And Forever
49	26	33	Sales data compiled by Nielsen SoundScan		OUT OF EDEN	Love, Peace & Happiness
50	34	38	Sales data compiled by Nielsen SoundScan		DAVID PHELPS	Revelation

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan		ARTIST	Title
					IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	NEW	1	Sales data compiled by Nielsen SoundScan		MASTER P	Good Side Bad Side
<p>NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1</p>						
2	1	1	Sales data compiled by Nielsen SoundScan		YING YANG TWINS	Me & My Brother
3	2	3	Sales data compiled by Nielsen SoundScan		LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk
4	3	2	Sales data compiled by Nielsen SoundScan		CLINT BLACK	Spend My Time
5	4	6	Sales data compiled by Nielsen SoundScan		LOS LONELY BOYS	Los Lonely Boys
6	NEW	1	Sales data compiled by Nielsen SoundScan		DESCENDENTS	Cool To Be You
7	NEW	1	Sales data compiled by Nielsen SoundScan		IRON AND WINE	Our Endless Numbered Days
8	7	5	Sales data compiled by Nielsen SoundScan		FRANZ FERDINAND	Franz Ferdinand
9	5	10	Sales data compiled by Nielsen SoundScan		THE POSTAL SERVICE	Give Up
10	NEW	1	Sales data compiled by Nielsen SoundScan		MADVILLAIN	Madvillainy
11	NEW	1	Sales data compiled by Nielsen SoundScan		BLONDE REDHEAD	Misery Is A Butterfly
12	6	4	Sales data compiled by Nielsen SoundScan		LIL JON & THE EAST SIDE BOYZ	Part II
13	8	9	Sales data compiled by Nielsen SoundScan		STARSKY & HUTCH	Starsky & Hutch
14	9	8	Sales data compiled by Nielsen SoundScan		PROBOT	Probot
15	10	7	Sales data compiled by Nielsen SoundScan		THE GET UP KIDS	Guilt Show
16	NEW	1	Sales data compiled by Nielsen SoundScan		MURS	Murs 3:16-The 9th Edition
17	13	12	Sales data compiled by Nielsen SoundScan		DASHBOARD CONFSSIONAL	A Mark, A Mission, A Brand, A Scar
18	11	15	Sales data compiled by Nielsen SoundScan		SIMPLY RED	Home
19	12	13	Sales data compiled by Nielsen SoundScan		AIR	Talkie Walkie
20	NEW	1	Sales data compiled by Nielsen SoundScan		ANONYMOUS 4	American Angels
21	15	11	Sales data compiled by Nielsen SoundScan		TV ON THE RADIO	Desperate Youth, Blood Thirsty Babes
22	14	14	Sales data compiled by Nielsen SoundScan		LOUIE DEVITO	Dance Divas II
23	16	17	Sales data compiled by Nielsen SoundScan		MINDY SMITH	One Moment More
24	NEW	1	Sales data compiled by Nielsen SoundScan		THE RIDDLER	Dance Mix 5
25	NEW	1	Sales data compiled by Nielsen SoundScan		EYEDEA & ABILITIES	E&A
26	19	19	Sales data compiled by Nielsen SoundScan		DEATH CAB FOR CUTIE	Transatlanticism
27	21	27	Sales data compiled by Nielsen SoundScan		THE SHINS	Chutes Too Narrow
28	17	16	Sales data compiled by Nielsen SoundScan		SOUNDTRACK	Lost In Translation
29	20	20	Sales data compiled by Nielsen SoundScan		JOHNNY VICIOUS	Ultra.Trance:3
<p>GREATEST GAINER</p>						
30	34	—	Sales data compiled by Nielsen SoundScan		RIZEN	RiZen
31	22	21	Sales data compiled by Nielsen SoundScan		WARREN ZEVON	The Wind
32	NEW	1	Sales data compiled by Nielsen SoundScan		DAVID LEE MURPHY	Tryin' To Get There
33	NEW	1	Sales data compiled by Nielsen SoundScan		BONNIE "PRINCE" BILLY	Bonnie "Prince" Billy Sings Greatest Palace Music
34	NEW	1	Sales data compiled by Nielsen SoundScan		EAGLES OF DEATH METAL	Peace Love Death Metal
35	42	—	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS	Strictly The Best Volume 31
36	24	41	Sales data compiled by Nielsen SoundScan		GOAPELE	Even Closer
37	35	36	Sales data compiled by Nielsen SoundScan		JOAN SEBASTIAN	Coleccion De Oro
38	30	32	Sales data compiled by Nielsen SoundScan		AMEL LARRIEUX	Bravebird
39	45	44	Sales data compiled by Nielsen SoundScan		THE WIGGLES	Yummy Yummy
40	25	28	Sales data compiled by Nielsen SoundScan		COHEAD AND CAMBRIA	In Keeping Secrets Of Silent Earth: 3
41	18	—	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS	Nothin' II Lose Everything II Gain: Stage II
42	23	23	Sales data compiled by Nielsen SoundScan		ROYCE DA 5'0"	Death Is Certain
43	38	38	Sales data compiled by Nielsen SoundScan		EN VOGUE	Soulflower
44	32	33	Sales data compiled by Nielsen SoundScan		MARTHA MUNIZZI	The Best Is Yet To Come
45	31	24	Sales data compiled by Nielsen SoundScan		ORGY	Punk Statik Paranoia
46	37	43	Sales data compiled by Nielsen SoundScan		SEVENDUST	Seasons
47	NEW	1	Sales data compiled by Nielsen SoundScan		EXODUS	Tempo Of The Damned
48	27	30	Sales data compiled by Nielsen SoundScan		ANI DIFRANCO	Educated Guess
49	33	34	Sales data compiled by Nielsen SoundScan		FALL OUT BOY	Take This To Your Grave
50	50	—	Sales data compiled by Nielsen SoundScan		MITCH HEDBERG	Mitch All Together

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 (Oro). ▲ Certification of 400,000 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. [H] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

APRIL 10 2004		Billboard TOP BLUES ALBUMS™	
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan	
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	KEB' MO'	7 Weeks At Number 1 Keep It Simple
2	2	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	The Essential Stevie Ray Vaughan And Double Trouble
3	NEW	ERIC CLAPTON	Me And Mr Johnson
4	3	VARIOUS ARTISTS	Get The Blues Vol. 2
5	4	SOUNDTRACK	Martin Scorsese Presents The Best Of The Blues
6	6	THE HOLMES BROTHERS	Simple Truths
7	9	WILLIE CLAYTON	Changing Tha Game
8	NEW	AEROSMITH	Honkin' On BoBo
9	8	STEVIE RAY VAUGHAN	Martin Scorsese Presents The Blues: Stevie Ray Vaughan
10	7	KEB' MO'	Martin Scorsese Presents The Blues: Keb' Mo'
11	11	SUSAN TEDESCHI	Wait For Me
12	13	JOHN MAYALL AND THE BLUESBREAKERS	John Mayall & The Blues Breaker And Friends: 70th Birthday Concert
13	5	JIMMY THACKERY AND TAB BENOIT	Whiskey Store Live!
14	10	ROBBEN FORD	Keep On Running
15	NEW	VARIOUS ARTISTS	Crucial Slide Guitar Blues

APRIL 10 2004		Billboard TOP REGGAE ALBUMS™	
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan	
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	2	SEAN PAUL	65 Weeks At Number 1 Dutty Rock
2	1	SOUNDTRACK	50 First Dates
3	3	ELEPHANT MAN	Good 2 Go
4	4	VARIOUS ARTISTS	Strictly The Best Volume 31
5	5	VARIOUS ARTISTS	Power 96 Presents: Dancehall Nice Again 2004 Reggae Y Reggaeton
6	7	VARIOUS ARTISTS	Red Star Sounds Presents Def Jamaica
7	6	VARIOUS ARTISTS	Reggae Gold 2003
8	8	VARIOUS ARTISTS	Putumayo Presents: World Reggae
9	11	ZIGGY MARLEY	Dragonfly
10	10	WAYNE WONDER	No Holding Back
11	9	BOB MARLEY AND THE WAILERS	Bob Marley & The Wailers Live At The Roxy
12	13	VARIOUS ARTISTS	Rasta Jamz
13	12	BERES HAMMOND	The Ultimate Collection: Beres Hammond - Can't Stop A Man
14	NEW	SIZZLA	Da Real Thing
15	NEW	SIZZLA	Speak Of Jah

APRIL 10 2004		Billboard TOP WORLD ALBUMS™	
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan	
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	2	THE IRISH TENORS	1 Week At Number 1 Heritage
2	1	GIPSY KINGS	Roots
3	3	SOUNDTRACK	The Triplets Of Belleville
4	4	VARIOUS ARTISTS	Celtic Circle
5	5	DANIEL O'DONNELL	Classic Doubles: Songs Of Inspiration / I Believe
6	6	DANIEL O'DONNELL	Daniel In Blue Jeans
7	7	DANIEL O'DONNELL	Greatest Hits
8	8	DANIEL O'DONNELL	The Daniel O'Donnell Show
9	9	GREAT BIG SEA	Something Beautiful
10	10	MOYA BRENNAN	Two Horizons
11	NEW	SOUNDTRACK	Bend It Like Beckham
12	13	KEALI'I REICHEL	Ke'alaokamaile
13	11	DANIEL O'DONNELL	Daniel O'Donnell & Friends
14	NEW	VARIOUS ARTISTS	Putumayo Presents: French Cafe
15	12	CLANNAD	In A Lifetime: The Best Of Clannad

APRIL 10 2004		Billboard TOP CHRISTIAN ALBUMS™	
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan	
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	SOUNDTRACK	5 Weeks At Number 1 The Passion Of The Christ
2	2	SWITCHFOOT	The Beautiful Letdown
3	3	CASTING CROWNS	Casting Crowns
4	4	VARIOUS ARTISTS	WOW Worship (Red)
5	5	JEREMY CAMP	Carried Me: The Worship Project
6	7	VARIOUS ARTISTS	Absolute Worship
7	14	VARIOUS ARTISTS	WOW Hits 2004
8	6	AVALON	The Creed
9	NEW	ELVIS PRESLEY	Elvis: Ultimate Gospel
10	9	KUTLESS	Sea Of Faces
11	35	BILL GAITHER	Bill Gaither's All Time Favorite Homecoming Songs And Performances Volume 1
12	10	THIRD DAY	Offerings II: All I Have To Give
13	12	PASSION WORSHIP BAND	Passion: Hymns Ancient And Modern
14	11	RJ HELTON	Real Life
15	11	CECE WINANS	Throne Room
16	15	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever
17	16	RANDY TRAVIS	Worship & Faith
18	NEW	BILL GAITHER	Bill Gaither's All Time Favorite Homecoming Songs And Performances Volume 2
19	13	VARIOUS ARTISTS	Veggie Rocks!
20	14	STACIE ORRICO	Stacie Orrico
21	NEW	DAVID CROWDER BAND	The Lime CD
22	NEW	GAITHER VOCAL BAND	A Cappella
23	21	VARIOUS ARTISTS	Here I Am To Worship
24	17	JEREMY CAMP	Stay
25	20	NEWSBOYS	Adoration: The Worship Album
26	19	VARIOUS ARTISTS	WOW Worship (Yellow)
27	18	MICHAEL W. SMITH	The Second Decade: 1993-2003
28	31	SMOKIE NORFUL	I Need You Now
29	NEW	SARA GROVES	The Other Side Of Something
30	27	CHRIS RICE	Run The Earth, Watch The Sky
31	24	MERCYME	Spoken For
32	22	VARIOUS ARTISTS	X 2004: 17 Christian Rock Hits!
33	34	THOUSANDFOOTKRUTCH	Phenomenon
34	NEW	TODD AGNEW	Grace Like Rain
35	23	P.O.D.	Payable On Death
36	26	JARS OF CLAY	Who We Are Instead
37	36	BYRON CAGE	Byron Cage
38	30	REBECCA ST. JAMES	Live Worship: Blessed Be Your Name (EP)
39	NEW	BARLOWGIRL	Barlowgirl
40	25	OUT OF EDEN	Love, Peace & Happiness

APRIL 10 2004		Billboard TOP GOSPEL ALBUMS™	
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan	
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	VARIOUS ARTISTS	9 Weeks At Number 1 WOW Gospel 2004
2	2	SOUNDTRACK	The Fighting Temptations
3	3	CECE WINANS	Throne Room
4	5	SMOKIE NORFUL	I Need You Now
5	4	VARIOUS ARTISTS	Gotta Have Gospel!
6	5	BYRON CAGE	Byron Cage
7	13	RIZEN	RiZen
8	7	SMOKIE NORFUL	Smokie Norful: Limited Edition (EP)
9	11	MARTHA MUNIZZI	The Best Is Yet To Come
10	9	NEW DIRECTION	Rain
11	10	DONNIE MCCLURKIN	Donnie McClurkin... Again
12	12	MICHELLE WILLIAMS	Do You Know
13	NEW	SOUNDTRACK	The Ladykillers
14	8	VICKIE WINANS	Bringing It All Together
15	15	VARIOUS ARTISTS	WOW Gospel 2003
16	19	RICKY DILLARD & "NEW G" (NEW GENERATION CHORALE)	Unplugged... The Way Church Used To Be
17	16	TONY HIBBERT II	In His Presence
18	17	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR	Let It Rain
19	25	SHARROND KING	Dedicated
20	14	VICKI YOHE	I Just Want You
21	18	MARVIN SAPP	Diary Of A Psalmist
22	18	KAREN CLARK-SHEARD	The Heavens Are Telling
23	29	TACHINA DANIELLE	Still Here
24	NEW	7 SONS OF SOUL	7 Sons Of Soul
25	30	EDDIE RUTH BRADFORD	Too Close To The Mirror
26	27	THE BROOKLYN TABERNACLE CHOIR	Live... This Is Your House
27	23	DETRICK HADDON	Lost And Found
28	22	RAMIYAH	Ramiyah
29	32	FRED HAMMOND	Nothing But The Hits
30	20	TURKS & CAICOS MASS CHOIR	Behold! Live In Chicago
31	26	JOHNNY MO	A New Direction
32	33	SHIRLEY CAESAR	Greatest Gospel Hits
33	34	MARY MARY	Incredible
34	31	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	Family Affair II: Live At Radio City Music Hall
35	28	VARIOUS ARTISTS	A Taste Of Ophir
36	36	SHIRLEY CAESAR	Shirley Caesar And Friends
37	37	LEE WILLIAMS AND THE SPIRITUAL QCS	Right On Time
38	40	THE WILLIAMS BROTHERS	Still Here
39	38	RICHARD SMALLWOOD	The Praise & Worship Songs Of Richard Smallwood
40	NEW	LADYSMITH BLACK MAMBAZO	Raise Your Spirit Higher: Wenyukela

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 for 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Chart Codes: CS (Hot Country Singles); H100 (Hot 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&B Hip/Hop Singles).

TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

100 YEARS (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 36
8TH WORLD WONDER (Shankel Songs, ASCAP/Jacobson, ASCAP/BEBOP Music, SOCAN/BBC Worldwide, SOCAN), WBM, H100 65

-A-

ABRAZAR LA VIDA (Denise Rich Songs, BMI/Lazy Jo, ASCAP/Warner-Tamerlane, BMI/Perez Soto, BMI) LT 11
AGUANTA AHI (Not Listed) LT 35
ALL FALLS DOWN (Sony/ATV Songs, BMI/EMI Blackwood, BMI/Gimme My Publishing, BMI), HL, H100 18; RBH 10
AMERICAN SOLDIER (Tokoco Tunes, BMI/Wacissa River, BMI/BPI, BMI), HL, CS 6; H100 49
ANTES (EMI April, ASCAP) LT 16
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 87; RBH 80
BACK OF THE BOTTOM DRAWER (Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC/Printed Red, BMI), HL, CS 46
BARAJA DE ORO (Zomba, ASCAP) LT 10
BEAUTIFUL U R (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/E Two, ASCAP/Javier Cake, ASCAP), HL, RBH 95
BEER MAN (EMI April, ASCAP/Sea Gayle, ASCAP/Sony/ATV Acuff Rose, BMI), HL, CS 47
BEHIND BLUE EYES (ABKCO, BMI/Careers-BMG, BMI/Suolubaf, BMI/Tower Tunes, BMI), HL, H100 89
BLAME IT ON MAMA (Blame Mama, ASCAP/Hysom Walker, BMI) CS 52
BOUNCE (Songs Of Booya Music GMBH, GEMA/7 Gemini, GEMA/Hanseatic Musikverlag, GEMA/Standard Musikverlag, GEMA/Edition X-Cellent, GEMA/George Gueck, GEMA/Warner-Tamerlane, BMI), WBM, H100 57
BREAK DOWN HERE (EMI April, ASCAP/Willow Lake, ASCAP), HL, CS 40
BREAKUP 2 MAKEUP REMIX (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Famous, ASCAP/Soldier Touch, ASCAP/Ensign, BMI/DJ Irv, BMI/Unichappell, BMI/Swing Beat Songs, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP), HL, RBH 99
BULERIA (Kike Santander, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 14
BURN (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/NoonTime South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, H100 10; RBH 9

-C-

CAMARON PELA'O (Colgems-EMI, ASCAP) LT 46
CERCA DE TI (Thaly Songs, BMI/Peermusic III, BMI/Warner-Tamerlane, BMI/Million Dollar Steve, BMI/Gerina Di Marco, BMI/Jumping Bear, BMI/Sony/ATV Latin, BMI), WBM, LT 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/Redairline, BMI), HL, CS 53
COLD HARD BITCH (Get-Jet, BMI) H100 68
COME CLEAN (Kay's Tuft, BMI/WB, ASCAP/Dylan Jackson, ASCAP/EMI Blackwood, BMI), WBM, H100 43
COMO FUI A ENAMORARME DE TI (Crisma, SESAC) LT 48
COMO PUDE ENAMORARME DE TI (Universal Musica, ASCAP/Leo Musica, SACM) LT 13
CONFESSIONS PART II (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/NoonTime South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, RBH 76
CREO EN EL AMOR (Piloto, ASCAP/Universal Musica, ASCAP/WB, ASCAP) LT 9
CRUZ DE OLVIDO (Zomba Golden Sands, ASCAP) LT 39
CUIDARTE EL ALMA (Songs Of Castillo, BMI/WB, ASCAP/Universal-Musica Unica, BMI) LT 6

-D-

DALO POR HECHO (Designee, BMI) LT 38
DAMNI (Drugstore, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI) RBH 37
DEJA LIVI (ASCAP/Sony/ATV Discos, ASCAP/JKMC, ASCAP/Universal Musica, ASCAP) LT 45
DESEOS DE COSAS IMPOSIBLES (Sony/ATV Discos, ASCAP) LT 40
DESPERATELY (Tiltawhirl, BMI/Moon Kiss, BMI) CS 10; H100 60
DIAMOND IN DA RUFF (Invisible, BMI/Niahist, BMI/Divine Mill, ASCAP/WB, ASCAP/I Want My Daddy's Records, ASCAP/Jahque Joints, SESAC/Universal Tunes, SESAC/Bridgeport, BMI), WBM, RBH 68
DIP IT LOW (Poli Paul, BMI/SpenCow, BMI/Songs Of Universal, BMI/Havana Brown, BMI) RBH 86
DIRT OFF YOUR SHOULDER (EMI April, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP), HL, H100 5; RBH 4
A DONDE ESTABAS? (Ser-Ca, BMI) LT 27
DON'T TAKE YOUR LOVE AWAY (Tuff Huff, BMI/Zomba Songs, BMI/Grindtime, BMI), WBM, H100 54; RBH 21
DON'T TELL ME (Almo, ASCAP/Avril Lavigne, SOCAN/Evan Taubenfeld, ASCAP), HL, H100 64
DOS LOCOS (i&n, ASCAP) LT 29
DRIVIN' INTO THE SUN (Magic Mustang, BMI/Write Em Cowgirl, BMI/Cal IV, ASCAP/JorgaSong, ASCAP) CS 50
DUDE (EMI Blackwood, BMI), HL, H100 52; RBH 24
DUELE VERTE (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 50

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ECHALE LENA (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP) LT 49
E.I. (REINVENTION) (Jackie Frost, ASCAP/BMG Songs, ASCAP/Trump Tight, ASCAP) RBH 65
ENCORE (Carter Boys, ASCAP/EMI April, ASCAP/Yes World Music, ASCAP), HL, RBH 45
ESTOY ENAMORADA (Arpa, BMI) LT 44

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FALLS ON ME (Universal-Songs Of PolyGram International, BMI/Pener Pig, BMI), WBM, H100 79
FIGURED YOU OUT (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Ladexki, SOCAN), WBM, H100 75
THE FIRST CUT IS THE DEEPEST (Mainstay, BMI/Salafa, ASCAP/Universal-MCA, ASCAP), WBM, H100 17
*****K IT (I DON'T WANT YOU BACK)** (Hot Butter Milk, ASCAP/Bat Radar, ASCAP/Top Billin', ASCAP/Zomba, ASCAP), WBM, H100 30; RBH 57

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 33
FREEK-A-LEEK (Zomba, ASCAP/Kumbaya, ASCAP/Watch My Music, ASCAP/Lil Jon 00017 Music, BMI), WBM, H100 22; RBH 13
FRIDAY NIGHT (Young Chris, ASCAP/Young Neef, ASCAP/F.O.B., ASCAP/Rabasse, ASCAP/Rush Groove, ASCAP/The Robinson Music Group, BMI/WB, ASCAP), WBM, RBH 70
F.U.R.B. (F U RIGHT BACK) (E Controversy, ASCAP/Zomba, ASCAP/Hot Butter Milk, ASCAP/Bat Radar, ASCAP/First Priority, BMI/Rykcomusic, ASCAP/Maniac Music, ASCAP/Top Billin', ASCAP), WBM, H100 63; RBH 71

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GAL YUH AH LEAD (X.C.A.R.R., ASCAP/Massive Sounds, ASCAP/STB, ASCAP/H100 97; RBH 48
GAME OVER (FLIP) (Nele, SESAC/Lucky, BMI) H100 29; RBH 15
GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/ColliPark, BMI/EWC, BMI/EMI Blackwood, BMI), HL, RBH 47
GET NO BETTER (Larsyn, BMI/Swizz Beatz, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI/Karima, BMI/Warner-Tamerlane, BMI), HL/WBM, RBH 94
GOOD LITTLE GIRLS (Mike Curb, BMI/Kiss My Cash, BMI/Ensign, BMI/Fuzzy Dice, BMI), HL/WBM, CS 14; H100 72
GOT IT TWISTED (BMG Songs, ASCAP/Juvenile Hell, ASCAP/Careers-BMG, BMI/P. Noit, BMI/A. Maman Music, ASCAP/Benstock, ASCAP/Lost To You People Music, ASCAP), WBM, RBH 54
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 34

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HAPPY PEOPLE (R.Kelly, BMI/Zomba Songs, BMI), WBM, H100 80; RBH 30
HAY QUE CAMBIAR (Rubet, ASCAP/Universal Musica, ASCAP) LT 36
HAZME OLVIDARLA (Vander, ASCAP) LT 8
HERE WITHOUT YOU (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 33
HEY MAMA (will.i.am, BMI/Listmoney, PRS/Greensleeves, PRS/MCPS, PRS) H100 67
HEY YA! (Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, H100 26
HOLD ON (Blackfire, ASCAP/Famous, ASCAP/Blue Ero Soul, ASCAP/EMI April, ASCAP/Tehtu, ASCAP/Yes World Music, ASCAP/Modat, ASCAP/Get Ya Frog On, BMI), HL, RBH 53
HOTEL (Larsyn, BMI/EMI April, ASCAP/R.Kelly, BMI/Zomba Songs, BMI/Warner-Tamerlane, BMI/Sony/ATV Songs, BMI/EMI Blackwood, BMI/Dead Game, ASCAP/Bernard's Other, BMI/Universal, ASCAP/Swizz Beatz, ASCAP), HL/WBM, H100 8; RBH 12
HOT MAMA (Sony/ATV Acuff Rose, BMI/Wenonga, BMI), HL, H100 85
HOT PIECE (Ten Count, BMI) RBH 78
HOW'D I WIND UP IN JAMAICA (Sony/ATV Acuff Rose, BMI), HL, CS 58
HYPHY (Cyphercliff, 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 91

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I AM THE HIGHWAY (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI), HL, H100 90
I CAN ONLY IMAGINE (Simpleville, ASCAP/Fun Attic, ASCAP) CS 59
I CAN'T SLEEP (Espiritu de Leon, BMI/Songs Of Universal, BMI/My Mulligan, BMI), WBM, CS 24
I CAN'T WAIT (Organized Noize, BMI/Big Sexy, ASCAP/EMI April, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, H100 53; RBH 23
I'D BE LYING (Mark Hybner, ASCAP/Cagle Blue, ASCAP/BB3, BMI), WBM, CS 39
I DON'T WANNA KNOW (Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Hot Heat, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Donceno, ASCAP/337, ASCAP), HL, H100 4; RBH 7
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 41
IF YOU EVER STOP LOVING ME (Sony/ATV Tree, BMI/Love Monkey, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 18
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 HATE) EVERYTHING ABOUT YOU (3 Days Grace, SOCAN/EMI April, ASCAP/Noodles For Everyone, SOCAN), HL, H100 66
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 88
I MISS YOU (EMI April, ASCAP/Fun With Goats, ASCAP/Beat Poet, ASCAP/Universal, ASCAP), HL/WBM, H100 56
I'M REALLY HOT (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Universal-PolyGram International, ASCAP/Universal, ASCAP), WBM, H100 91; RBH 60
I'M STILL IN LOVE WITH YOU (Sparta Florida, PRS/EMI Blackwood, BMI/EMI April, ASCAP), HL, H100 14; RBH 14
IN MY DAUGHTER'S EYES (Songs Of Nashville DreamWorks, BMI/Diversion, BMI/Cherry River, BMI), CLM, H100 83
IN MY LIFE (Money Mack, BMI), WBM, H100 84; RBH 44
IN THESE LAST FEW DAYS (Vinny Mae, BMI), WBM, CS 57

IT ONLY HURTS WHEN I'M BREATHING (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 27
IT'S MY LIFE (Universal-Songs Of PolyGram International, BMI/Zomba, ASCAP), WBM, H100 41
I WANNA DO IT ALL (EMI Blackwood, BMI/Ty Land, BMI/1808 Music, BMI/BPI, BMI/Mike Curb, BMI), HL/WBM, H100 96
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 37
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 69; RBH 28
I WON'T GO ON AND ON (Peermusic, BMI/Ma Jane, BMI), HL, CS 60

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JAMBALAYA (Sony/ATV Songs, BMI), HL, LT 37
JESUS WALKS (EMI Blackwood, BMI/Gimme My Publishing, BMI), HL, RBH 50
JOOK GAL (WINE WINE) (Greensleeves, PRS/Livingston, ASCAP/Drugstore, ASCAP/Lil Jon 00017 Music, BMI/Staying High Music, ASCAP/EMI April, ASCAP/Bone Crusher, ASCAP/Abood, BMI), HL, RBH 73
JOSE PEREZ LEON (TN Ediciones, BMI/Beechwood, BMI) LT 30

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LAGRIMAS DE CRISTAL (Zomba, ASCAP) LT 22
LA MAS DESEADA (SACM Latin, ASCAP) LT 34
LA MILPA (Peermusic III, BMI) LT 47
LA PAGA (Peermusic III, BMI/Camaleon, BMI) LT 20
LA SPOESCHA (Univision, ASCAP) LT 43
LAST ONE STANDING (Chi-Boy, ASCAP/Feesongs, BMI), WBM, CS 28
LEAVE (GET OUT) (Full of Soul, BMI/EMI Blackwood, BMI/Soulvang, BMI/Godfry, BMI/Songs Of DreamWorks, BMI/Smooth As Silk, ASCAP/Plaything, ASCAP), HL, H100 99

LET'S BE US AGAIN (Sony/ATV Tree, BMI/Criterion, ASCAP/Skill Working For The Man, BMI/Tommy Lee James, BMI/ICG, BMI), HL, CS 19; H100 71
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 8; H100 48
LITTLE MOMENTS (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 9; H100 59
LOCO (Old Desperados, ASCAP/Na2, ASCAP/WB, ASCAP/Scott And Soda, ASCAP/Beechtree, ASCAP), WBM, CS 25
THE LONELINESS (ECAP, BMI/Sony/ATV Songs, BMI), HL, RBH 55
LONG BLACK TRAIN (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, H100 94
LOVE ME RIGHT (OH SHEILA) (Songs Of Universal, BMI/Ready For The World, BMI), WBM, H100 100
LOVE'S DIVINE (Perfect Songs, BMI/Bat Future, BMI) H100 81
LUCHARE POR TU AMOR (Peermusic III, BMI) LT 25
LUV ME BABY (Young Duce, ASCAP/Universal, ASCAP/Bubba Gee, BMI/NoonTime Tunes, BMI/Warner-Tamerlane, BMI), WBM, RBH 58
LYING FROM YOU (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/NonDisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI/Zomba Songs, BMI), WBM, H100 78

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MAKE IT ALRIGHT (Mike City, BMI/Warner-Tamerlane, BMI), WBM, RBH 40
MAKE IT UP WITH LOVE (Zomba, ASCAP/Food Stamp Muzik, ASCAP/Strange Motel, ASCAP/David McPherson, BMI), WBM, RBH 51
MAPS (Chrysalis, BMI), HL, H100 93
ME QUE TU AMIGO (Crisma, SESAC) LT 2
MAYBERRY (Good Ol' Delta Boy, SESAC) CS 5; H100 45
ME AND EMILY (Castle Street, ASCAP/Singinrach Songs, ASCAP/Create Real, ASCAP), WBM, CS 42
MEANT TO LIVE (Meadowgreen, ASCAP/Sugar Pete, ASCAP) H100 70
ME CANSO DE TI (F.I.P.P., BMI/EMI April, ASCAP) LT 23
ME EQUIVOCHE (Copyright Control) LT 21
MEGALOMANIAC (EMI April, ASCAP/Hunglikyora, ASCAP), HL, H100 62
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 39; RBH 20
MEN DON'T CHANGE (Mosaic Music, BMI/Hold Jack, BMI), HL, CS 36
MORE & MORE (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 49
MOVE YOUR BODY (Twoenz, ASCAP/Elijah Wells The 3rd Music, ASCAP/Cipha Sounds Music, ASCAP/Lionel Bermingham Music, ASCAP/Abood, BMI) RBH 56
MUSICOLOGY (Controversy, ASCAP/Universal, ASCAP), HL, RBH 62
MY BAND (Derty Works, 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 20; RBH 52
MY IMMORTAL (Zombies Ate My Publishing, BMI/Forthfallen, BMI/Dwight Frye, BMI), WBM, H100 7
MY LAST NAME (Coburn, BMI/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 17

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NAUGHTY GIRL (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott Storch, ASCAP/Black Owned Musik, ASCAP/Angela Scott, ASCAP/WB, ASCAP/Summer Night Music, BMI/Kidada, BMI/SHUGterius, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram), WBM, H100 19; RBH 18
NEVA EVA (Swole, ASCAP) H100 95; RBH 46
NEVER (EMI Blackwood, BMI/Universal, ASCAP/Blonde Rockwell, ASCAP), HL, RBH 96
NEW DAY (Pattonium, 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 77
NO BETTER LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI/Copyright Control), HL, H100 58; RBH 25
NOT YOUR AVERAGE JOE (Little Mahkayas, ASCAP/Missing Link, ASCAP/Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Songs Of Universal, BMI/Zomba, ASCAP/563, ASCAP/EMI Full Keel, ASCAP), HL/WBM, RBH 63
NUMB (Zomba Songs, BMI/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/NonDisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI), WBM, H100 24

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THE ONE (God Given, BMI/Bubba Gee, BMI/NoonTime Tunes, BMI/Ya Majesty's Music, ASCAP/EMI April, ASCAP/Reach Global, BMI/Songs Of Universal, BMI), HL, RBH 100
ONE CALL AWAY (Almo, ASCAP/Trak Starz, ASCAP/Irving, BMI/Jackpot, ASCAP/Ching Chong, BMI), HL, H100 2; RBH 6
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 88
OCHIE POP (Zomba, ASCAP/The Braids, ASCAP/Piscapo, ASCAP/Black Mob, ASCAP/Rock Pop, BMI), WBM, RBH 90
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 28; RBH 19

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PAINT ME A BIRMINGHAM (Songs Of DreamWorks, BMI/Princetta, BMI/Mama's House, BMI/Cherry River, BMI), CLM, CS 12; H100 61
EL PALOMITO (Edimura, ASCAP) LT 42
PARA TODA LA VIDA (LGA, BMI) LT 24
PASSENGER SEAT (Emerto, ASCAP/EMI April, ASCAP/Little Cricket, ASCAP), HL, CS 21
PERFECT (Sony/ATV Tree, BMI/Wenonga, BMI/Gold Watch, BMI), HL/WBM, CS 4; H100 46
POPPIN' THEM THINGS (Go Cent, ASCAP/Lloyd Banks, ASCAP/Mouth Full O' Gold, ASCAP/Universal, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Music Of Windswept, ASCAP/Elvis Mamba, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), HL, RBH 92
POR QUE NO (Lideres, ASCAP) LT 26
PROTOTYPE (Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, RBH 97
PULL UP (Mudslide, BMI/Abood, BMI) RBH 74
PUSH (D. Trotman, BMI/Starks, BMI/Rich Kid, BMI/Pleasure Music, BMI) RBH 59

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QUE LLORO (Sony/ATV Discos, ASCAP) LT 15
A QUE NO TE VAS (Brantunes, ASCAP/Maximo Aguirre, BMI/Mark Portmann, BMI/Universal-Musica Unica, BMI) LT 33
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 41

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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 31
REDNECK WOMAN (Sony/ATV Cross Keys, ASCAP/Gracie Girl, ASCAP/WB, ASCAP), HL/WBM, CS 20; H100 76
REMEMBER WHEN (EMI April, ASCAP/Tri-angels, ASCAP), HL, CS 11; H100 50
RIDE WIT U (Universal, ASCAP/Tetragrammaton, ASCAP/Nivrac Tyke, ASCAP/Jesse Jay, ASCAP/BIG JAMES, ASCAP/Famous, ASCAP/50 Cent, ASCAP/High On Life, ASCAP/Mouth Full O' Gold, ASCAP), HL/WBM, H100 82; RBH 36
ROSAS (Sony/ATV Discos, ASCAP) LT 18
ROSES (Gnat Booty, ASCAP/Chrysalis, ASCAP/Seven Sax, ASCAP), HL, H100 55; RBH 38
ROUND HERE (Vats Child, ASCAP/F.O.B., ASCAP/Domani And Ya Majesty's Music, ASCAP/Copyright Control) RBH 66
RUBBER BAND MAN (Domani And Ya Majesty's Music, ASCAP/Trump Tight, ASCAP) H100 35; RBH 16

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SALT SHAKER (TVT, BMI/ColliPark, BMI/EWC, BMI/Da Crippler, BMI/C'Amore, BMI/Me & Marq, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, H100 38; RBH 22
SAY AY AY AY (Melaza, BMI/Dutty Rock, ASCAP/EMI April, ASCAP), HL, RBH 84
SHAKE (Killa Cam, BMI/Tiara's Daddy's Music, BMI/Copyright Control) RBH 85
SHE THINKS SHE NEEDS ME (Songs Of DreamWorks, BMI/AF Country Music, BMI/E Ticket, BMI/Cherry River, BMI/Still Working For The Woman, ASCAP/MXC, BMI/ICG, BMI/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL, CS 35
SICK AND TIRED (ShanCan, BMI) CS 51
SIDE SHOW (Ghetto Pop 2000, ASCAP/EMI April, ASCAP), HL, RBH 69
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 15
SLOW JAMZ (Stayin High, ASCAP/Konman Entertainment, ASCAP/Roc Da World, ASCAP/Diplomat, ASCAP/Yes World Music, ASCAP/EMI April, ASCAP/Almo, ASCAP), HL, H100 16; RBH 17
SLOW MOTION (Money Mack, BMI) RBH 39
SMOKIN' GRASS (Extreme Writers, ASCAP/Easel, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI), WBM, CS 55
SOLITAIRE (EMI Jemaxal, ASCAP/EMI April, ASCAP/SIL-RSL Song Company, ASCAP/Lastrada, ASCAP/Weiback, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 27
SOMEBODY (WB, ASCAP/Gravatron, SESAC), WBM, CS 26
SOMEDAY (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM, H100 25
SOMEONE TO SHARE IT WITH (Mike Curb, BMI/Curb, ASCAP) CS 54
SONGS ABOUT RAIN (Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC/Sony/ATV Tree, BMI/Cake Taker, BMI/Corn Country, BMI), HL, CS 13; H100 74
SORRY 2004 (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Einor, ASCAP/Antonio Dixon's Muzik, ASCAP/E.D. Duz-It, BMI/Anthony Nance Muzik, ASCAP/E Two, ASCAP), HL, H100 23; RBH 8
SO SEXY (R.Kelly, BMI/Zomba Songs, BMI/Stayin High, ASCAP/Almo, ASCAP), HL/WBM, RBH 61
SOY UN NOVATO (Ser-Ca, BMI) LT 32
SPLASH WATERFALLS (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control/Alrudy, ASCAP/Almo, ASCAP), HL, H100 9; RBH 5
STAND UP IN IT (High Voltage, BMI/Music Golry, BMI) RBH 81

STEP IN THE NAME OF LOVE (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 33
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 44

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TAKE MY BREATH AWAY (Famous, ASCAP/WB, ASCAP), HL/WBM, H100 47
TAKE YA CLOTHES OFF (Bone Crusher, ASCAP/BMG Songs, ASCAP/Liwellin, ASCAP/Southern Crunk, ASCAP/PMH, ASCAP/EWC, BMI/Da Crippler, BMI/Colli-Park, BMI/EMI Blackwood, BMI), HL, RBH 98
TARDES NEGRAS (Curci, ASCAP) LT 19
TE LLAME (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Sony/ATV Discos, ASCAP) LT 12
TENGO GANAS (VMR, ASCAP/F.I.P.P., BMI) LT 4
TE QUISE OLVIDAR (BMG Songs, ASCAP) LT 31
TE QUISE TANTO (Doble Acurela Songs, ASCAP) LT 1
THANK GOD I'M A COUNTRY BOY (Cherry Lane, ASCAP/DreamWorks Songs, ASCAP), CLM, CS 38
THAT'S WHAT SHE GETS FOR LOVING ME (Sony/ATV Tree, BMI/Showbilly, BMI), HL, CS 16; H100 73
THEM JEANS (One Up, BMI) RBH 79
THINK ABOUT YOU (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 34
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 64
THROUGH THE WIRE (Dyad, BMI/Warner-Tamerlane, BMI/Neropus, BMI), HL/WBM, H100 42; RBH 29
TIPSY (Jerrrell Jones, ASCAP/Tarpo, ASCAP/Notting Dale, ASCAP) H100 3; RBH 3
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 11
TU FOTOGRAFIA (Estefan, ASCAP/F.I.P.P., BMI) LT 7

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U SHOULD'VE KNOWN BETTER (MonDeenise, ASCAP/Shaniah Cymone, ASCAP/EMI April, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI), HL, RBH 72

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VICTORY 2004 (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/1ae'wons, ASCAP/Steven A. Jordan, ASCAP/EMI-Unart Catalog, BMI/Universal, ASCAP), HL, RBH 87
VITAMIN 5 (EMI Blackwood, BMI), HL, RBH 83

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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

D12's Digital 'Band' Sales Top 20,000 Mark

Eminem's **D12** sets a new one-week sales mark on Hot Digital Tracks, as "My Band (Explicit Version)" comes in with 16,500 paid downloads and jumps 36-1. The previous single-week peak belonged to **OutKast's** "Hey Ya! (Radio Mix)," which sold 16,000 downloads during Christmas week.

Coupled with the clean version of the track, which debuts at No. 20 with 4,000 downloads, "Band" is the first song to surpass 20,000 digital transactions in one week.

Elsewhere on Hot Digital Tracks, **William Hung** proves that limited singing ability can result in a modicum of fame.

Hung's rendition of "She Bangs" enters at No. 8 with 6,500 paid downloads and is one of four debuting tracks that preview his upcoming album. Hung is also at Nos. 28, 31 and 46 with "I Believe I Can Fly," "Rocket Man" and "Free," respectively.

RED, HOT & BLUE: Although Hot Country Singles & Tracks has not been topped by a solo female in more than two years, the chart swells with optimism as **Gretchen**



Wilson cracks the top 20 faster than any new artist has with a debut single in almost eight years. "Redneck Woman" is

one of two titles inside the top 40 with only five chart weeks on the ledger. The other is also by a newcomer, "American Idol" finalist **Josh Gracin**, who takes "I Want to Live" 43-37.

Wilson's gritty declaration of blue-collar femininity takes the chart's fattest gain (up 546 detections) and earns Airpower status with a 24-20 leap in its fifth chart week. That's the quickest top 20 sprint for a debut single since teen phenom **LeAnn Rimes** stormed that part of the chart in just four weeks with "Blue" in the June 16, 1996, issue.

Sara Evans, the most recent female contender for No. 1, is pushed back two spots to No. 4 with "Perfect," as it bullets with a modest 43-detection gain. **Keith Urban's** "You'll Think of Me" (6-2) and **Buddy Jewell's** "Sweet Southern Comfort" (3-3) both post more healthy increases of 481 and 267 detections, respectively.

ON FIRE: "Yeah!" by **Usher Featuring Lil Jon & Ludacris** continues its reign atop The Billboard Hot 100 and Hot R&B/Hip-Hop Singles & Tracks for a seventh and sixth week, respectively.

Usher also enters the top 10 of both charts with his follow-up, "Burn." That track jumps 15-10 on the Hot 100 and 11-9 on R&B/Hip-Hop Singles & Tracks.

For the first time, "Yeah!" stum-

prissions from airplay at 18 R&B stations.

PENNY FOR YOUR THOUGHTS: **Hanson** returns to the Hot 100 Singles Sales chart for the first time in four years, as "Penny & Me" scans 6,500 units and debuts at No. 2.

The trio has now hit the top five with all four of its charting retail singles. Hanson's previous single, "This Time Around," opened at No. 2 in the April 22, 2000, issue, with 54,000 units sold.

Keeping Hanson out of the No. 1 slot on Hot 100 Singles Sales is **Clay Aiken's** double-sided "Solitaire/The Way," which sees sales dip 54% in its second week of release to 46,000 units. With minimal airplay, the steep sales decline drops the Hot 100-listed "Solitaire" 4-27 on that chart.

NAUGHTY BUT NICE: **Beyoncé** is dangerously close to extending to four her streak of Billboard Hot 100 top 10s from her album "Dangerously in Love." "Naughty Girl" moves 34-19 and earns Greatest Gainer honors for a second consecutive week.

In only its third chart week, "Naughty" is up 16 million listener impressions for an audience total of 55.3 million.

NAME GAME: The demise of **Arista's** promotion staff results in label listing changes on all radio charts,

except for Hot Country Singles & Tracks. Artists from Arista moved to either the **RCA Music Group** (RMG) or **Zomba**, which is the promotion team formerly known as **Jive**.

Arista will remain an imprint through RMG, while Jive will continue as an imprint name through Zomba. Sales charts credits will be updated next week.

SinglesMinded™

Silvio Pietroluongo
silvio@billboard.com
Minal Patel
mpatel@billboard.com
Wade Jessen
wjessen@billboard.com



bles in total audience on Hot 100 Airplay, dropping to 167 million listener impressions, down by 2 million. The track retains a commanding lead and is likely to be challenged for the lead in the next few weeks by "Burn."

While radio is playing a few cuts from Usher's high-flying "Confessions" album, it seems to have chosen "Confessions Part II" as the third single. "Part II" takes a bow on R&B/Hip-Hop Singles & Tracks at No. 76 with nearly 3.6 million

HitPredictor™		MONITOR		DATA PROVIDED BY PROMOSQUAD™	
MAINSTREAM TOP 40			ADULT CONTEMPORARY		
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL			NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		
★ FINGER ELEVEN One Thing WIND-UP 70.6			NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK		
★ HANSON Penny And Me 3CG 67.3			RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL			1 3 DOORS DOWN Away From The Sun UMRG 88.0		
1 Are You Gonna Be My Girl EEG 88.0			2 TRAIN When I Look To The Sky COLUMBIA 84.1		
2 FRANKIE F.U.R.B. (F. U. Right Back) WARLOCK 82.5			3 MELISSA ETHERIDGE Breathe IDJMG 79.6		
3 3 DOORS DOWN Away From The Sun UMRG 78.9			4 SHANIA TWAIN It Only Hurts When I'm Breathing IDJMG 77.3		
4 JESSICA SIMPSON Take My Breath Away COLUMBIA 78.5			5 KENNY LOGGINS I Miss Us ONLY THE BEST! 77.3		
5 BLINK-182 I Miss You GEFEN 73.2			6 SARAH MCLACHLAN Stupid RMG 71.6		
6 THREE DAYS GRACE (I Hate) Everything About You ZOMBA 71.0			7 MAROONS This Love RMG 70.0		
7 ROONEY I'm Shakin' GEFEN 70.4			MODERN ROCK		
ADULT TOP 40			NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL			NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK		
★ FINGER ELEVEN One Thing WIND-UP 66.6			RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL			1 EVANESCENCE Everybody's Fool WIND-UP 85.0		
1 SHANIA TWAIN It Only Hurts When I'm Breathing IDJMG 83.6			2 MUSHROOMHEAD Crazy UMRG 78.8		
2 DIDO Don't Leave Home RMG 81.4			3 CROSSFADE Cold COLUMBIA 76.6		
3 SARAH MCLACHLAN Stupid RMG 77.7			4 SWITCHFOOT Dare You To Move COLUMBIA 75.6		
4 3 DOORS DOWN Away From The Sun UMRG 76.4			5 STERIOGRAM Walkie Talkie Man! CAPITOL 70.5		
5 311 Love Song ZOMBA 76.2			6 INCUBUS Talk Show On Mute EPIC 66.5		
6 PAT MCGEE BAND Beautiful Ways WARNER BROS. 73.7			7 THE LIVING END Who's Gonna Save Us? REPRIS 66.5		
7 NELLY FURTADO Try INTERSCOPE 69.2					

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 10 2004		Billboard®		MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems	
1	1	12	Toxic	BRITNEY SPEARS (JIVE/ZOMBA) ★	4 Wks At No. 1
2	2	10	Yeah!	USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	
3	3	16	My Immortal	EVANESCENCE (WIND-UP) ★	
4	5	9	This Love	MAROONS (OCTONE/JRMG) ★	
5	4	20	With You	JESSICA SIMPSON (COLUMBIA) ★	
6	8	7	One Call Away	CHINGY FEAT. J. WEAV (DISTURBING THE PEACE/CAPITOL) ★	
7	6	19	The Way You Move	OUTKAST FEAT. SLEEPY BROWN (LAFACE/ZOMBA) ★	
8	7	19	Numb	LINKIN PARK (WARNER BROS.) ★	
9	10	10	Come Clean	HILARY DUFF (BUENA VISTA/HOLLYWOOD) ★	
10	9	26	Someday	NICKELBACK (ROADRUNNER/IDJMG)	
11	12	9	Bounce	SARAH CONNOR (EPIC)	
12	16	5	Tipsy	J-KWON (ISO SO DEF/ZOMBA)	
13	11	18	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE) ★	
14	18	6	Hotel	CASIOY FEAT. R. KELLY (FULL SURFACE/JRMG)	
15	19	3	My Band	D12 (SHADY/INTERSCOPE) ★	
16	14	26	Hey Ya!	OUTKAST (LAFACE/ZOMBA)	
17	17	6	Are You Gonna Be My Girl	JET (ELEKTR/EEG) ★	
18	24	4	The Reason	HOOBASTANK (ISLAND/IDJMG) ★	
19	13	19	F**k It (I Don't Want You Back)	EAMON (JIVE/ZOMBA)	
20	23	3	Take My Breath Away	JESSICA SIMPSON (COLUMBIA) ★	

APRIL 10 2004		Billboard®		ADULT TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems	
1	1	20	My Immortal	EVANESCENCE (WIND-UP) ★	3 Wks At No. 1
2	2	11	This Love	MAROONS (OCTONE/JRMG) ★	
3	3	29	Someday	NICKELBACK (ROADRUNNER/IDJMG) ★	
4	4	35	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ★	
5	6	24	It's My Life	NO DOUBT (INTERSCOPE) ★	
6	7	20	100 Years	FIVE FOR FIGHTING (AWARE/COLUMBIA)	
7	5	28	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE) ★	
8	8	35	Bright Lights	MATCHBOX TWENTY (ATLANTIC) ★	
9	10	15	Breathe	MELISSA ETHERIDGE (ISLAND/IDJMG)	
10	9	43	Why Don't You & I	SANTANA FEAT. ALEX BANO OR CHAD KROEGER (ARISTA/RMG)	
11	11	38	White Flag	DIDO (ARISTA/RMG)	
12	12	30	Fallen	SARAH MCLACHLAN (ARISTA/RMG) ★	
13	14	19	Hey Ya!	OUTKAST (LAFACE/ZOMBA) ★	
14	13	12	Clarity	JOHN MAYER (AWARE/COLUMBIA) ★	
15	15	24	When I Look To The Sky	TRAIN (COLUMBIA) ★	
16	16	14	Extraordinary	LIZ PHAIR (CAPITOL)	
17	20	7	The Reason	HOOBASTANK (ISLAND/IDJMG) ★	
18	17	23	Falls On Me	FUEL (EPIC) ★	
19	18	10	Sunrise	NORAH JONES (BLUE NOTE/EMCI) ★	
20	19	11	Devils And Angels	TOBY LIGHTMAN (LAVA)	

APRIL 10 2004		Billboard®		ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems	
1	2	26	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE) ★	1 Wks At No. 1
2	1	24	You Raise Me Up	JOSH GROBAN (143/REPRISE)	
3	4	31	White Flag	DIDO (ARISTA/RMG) ★	
4	3	41	Forever And For Always	SHANIA TWAIN (MERCURY/IDJMG)	
5	6	15	100 Years	FIVE FOR FIGHTING (AWARE/COLUMBIA)	
6	5	39	Calling All Angels	TRAIN (COLUMBIA)	
7	7	56	Drift Away	UNCLE KRACKER FEAT. DOBBIE GRAY (LAVA)	
8	8	47	Unwell	MATCHBOX TWENTY (ATLANTIC)	
9	9	23	Ain't No Mountain High Enough	MICHAEL MCDONALD (MOTOWN/UMRG)	
10	11	11	This One's For The Girls	MARTINA MCBRIE (RCA NASHVILLE)	
11	10	11	You Make Me Feel Brand New	SIMPLY RED (SIMPLY RED.COM/RED INK)	
12	12	9	Love's Divine	WARRNER BROS.) ★	
13	13	48	Big Yellow Taxi	COUNTING CROWS FEAT. VANESSA CARLTON (GEPHEN/INTERSCOPE)	
14	18	5	Buy Me A Rose	LUTHER VANDROSS (JRMG) ★	
15	16	14	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	
16	15	25	Invisible	CLAY AIKEN (RCA/RMG) ★	
17	20	4	Just For You	LONEL RICHIE (ISLAND/IDJMG) ★	
18	17	21	Why Don't You & I	SANTANA FEAT. ALEX BANO OR CHAD KROEGER (ARISTA/RMG) ★	
19	21	6	I Want To Know What Love Is	WYNNONA (CURB)	
20	29	6	I Miss Us	KENNY LOGGINS (ALL THE BEST!) ★	

APRIL 10 2004		Billboard®		MODERN ROCK™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems	
1	1	13	I Miss Us	BLINK-182 (GEPHEN) ★	2 Wks At No. 1
2	4	9	The Reason	HOOBASTANK (ISLAND/IDJMG)	
3	2	15	Megalomaniac	INCUBUS (IMMORTAL/EPIC)	
4	5	9	Love Song	311 (MAVERICK/VOLCANO/ZOMBA)	
5	3	16	Last Train Home	LOST PROPHETS (COLUMBIA)	
6	9	8	Cold Hard Bitch	JET (ELEKTR/EEG)	
7	8	19	Silver And Cold	AFI (INTRO/DREAMWORKS/INTERSCOPE)	
8	13	7	Lying From You	LINKIN PARK (WARNER BROS.) ★	
9	10	18	The Outsider	A PERFECT CIRCLE (VIRGIN)	
10	6	20	One Thing	FINGER ELEVEN (WIND-UP)	
11	7	19	Figured You Out	NICKELBACK (ROADRUNNER/IDJMG) ★	
12	12	11	Echo	TRAPT (WARNER BROS.)	
13	16	8	Heel Over Head	PUDDLE OF MUDD (LAWLESS/GEPHEN)	
14	11	28	Numb	LINKIN PARK (WARNER BROS.) ★	
15	14	39	(I Hate) Everything About You	THREE DAYS GRACE (JIVE/ZOMBA)	
16	19	5	(Can't Get My) Head Around You	THE OFFSPRING (COLUMBIA)	
17	18	7	Ride	THE VINES (CAPITOL)	
18	24	5	Maps	YEAR YEAR YEARS (INTERSCOPE)	
19	17	26	I Am The Highway	AUDIOSLAVE (INTERSCOPE/EPIC) ★	
20	22	9	Big Brat	PHANTOM PLANET (DAYLIGHT/EPIC)	

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 119 mainstream top 40, 86 adult top 40, 93 adult contemporary and 86 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ★ Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All four radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard.com. ★ indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

IFPI

Continued from page 5

the case in the United States.

"The four countries have been chosen because these are markets that have been dramatically hit by file sharing," he explains. "At this stage, we cannot simply wait around and think."

Berman adds that if the process took more time outside the United States, it was because the industry first needed to step up its educational campaign against online copyright theft before moving into litigation.

Also, each country has a different set of laws, and time was needed to clear the legal ground before taking action.

In Denmark, more than 120 people received civil demand letters asking them to either stop illegal file sharing

and pay compensation or face legal action. Each individual was asked to pay 10,667 euros (\$12,990) for unauthorized downloads of music or films from the Internet. Each of them allegedly downloaded an average of 5,000 music files or 60 films.

"It's the first step, and in the near future letters will go out to an additional 350 persons," says Torben Stefensen, an attorney for the Danish Anti-Pirate Group. The association consists of several rights organizations, including IFPI Denmark.

In Germany, 68 individuals were reported to law enforcement authorities pursuant to criminal complaints for alleged peer-to-peer (P2P) infringement.

In contrast to other European countries, German law does not provide for any secure right to claim information from Internet service providers in civil-law proceedings. As

a result, the copyright holders are forced to initiate criminal law proceedings to determine the identity of the parties involved.

"In most cases, public prosecutors will issue orders for homes to be searched and computers to be seized," explains Gerd Gebhardt, chairman of the Phono Assn.

In Italy, 30 individuals have been charged with copyright infringement; in Canada, the number is 29.

'NO ONE IS IMMUNE'

"These cases are not about downloading for personal use," IFPI general council Allen Dixon says. "It's about putting hundreds or thousands of files [on the Internet] for people to share."

"Our message is simple: File sharing is illegal, and no one engaging in this activity is immune from prosecution," Dixon says.

Dixon adds that these actions target

people who made available "a substantial number of files" on a wide range of file-sharing systems. "It is not simply Kazaa," Dixon notes, naming DirectConnect, WinMX, eMule and iMesh among the services file sharers use.

Dixon says that through either civil or criminal procedures, rights-owners will seek compensation that could reach, in some cases, several thousand euros.

Berman indicates that other countries will follow suit in the coming months. A recent Canadian ruling appears to go against the trend (see sidebar, page 60).

A week before the IFPI's announcement, British trade body the BPI launched an instant-messaging campaign March 25, warning P2P users that they risk legal action if they continue their file-sharing operations.

BPI executive chairman Peter

Jamieson declined to specify when the BPI would take legal action. The decision, he adds, will be made if mass illegal downloads persist.

"The warning period will last for as long as we believe it is necessary," he explains. "We will resolve to legal action when we feel that we've done all we can in terms of education."

However, he added, "I am convinced that we will take action this year if things don't change."

In France, industry body SNEP issued a warning to file sharers. "We are in full solidarity with IFPI," SNEP director general Herve Rony says. "We will continue to raise awareness, but litigation has become indispensable."

Rony says there will be French cases "before the end of 2004."

Additional reporting by Charles Ferro in Copenhagen and Wolfgang Spahr in Hamburg.

Gibson

Continued from page 1

The digital guitar is initially being manufactured exclusively in the Les Paul model and will carry a suggested retail price of \$4,000.

Gibson will also introduce a kit allowing standard electric guitars to be retrofitted with the technology.

"We are not creating something better than a Les Paul," Gibson CEO Henry Juszkiewicz says. "We are building on an incredibly great instrument... We're adding more ability and more color."

One clear application for the digital guitar is recording, a field now dominated by the digital audio workstation (DAW).

Capturing a digital signal within the guitar and sending it directly into the DAW bypasses the limitations of magnetic pickups and the standard

electric guitar's reliance on signal-degrading cables.

The standard electric guitar's output signal is mono, "one 1/4-inch jack going through various cables that degrade that sound," Juszkiewicz says. "Because an analog guitar cable is high impedance, every foot of additional cable adds capacitance and degrades signal."

LOW-TECH GUYS

The digital guitar's signal, Juszkiewicz maintains, "sounds better right out of the box."

But whether that's enough to sell thousands of artists who bang on traditional guitars remains to be seen.

"That sounds like a great idea," says Frank Clum, guitars manager at the Sam Ash musical instrument chain's Manhattan store.

But "I can tell you that guitar players are very skeptical about this stuff. Most serious guitar players are low-tech guys," he adds.

The solid-body electric guitar,

developed in the 1930s, is still the standard. The Les Paul has evolved very little since its debut in 1952 and still dominates rock'n'roll and most popular music.

In fact, fretted instruments and related products accounted for more than \$1.1 billion in U.S. retail sales in 2002, according to NAMM, the International Music Products Assn. That figure is nearly double that of U.S. retail sales of acoustic pianos, the second-highest instrument category.

Why, then, tamper with success?

"It became obvious that here was an industry that literally had no technical progress," says Juszkiewicz, who acquired Gibson in 1986.

In the end, three technology trends led him in one direction, Juszkiewicz says.

"The electric guitar is fundamentally an analog device. Not only is it analog, it's *bad* analog: it's high impedance. All studio-grade stuff is low impedance and balanced."

As a result, guitars sold today can't be fully integrated into the modern recording world, he explains.

Miniaturization is also driving technological progress. It's critical to the development of the digital guitar, given the minimal space in which to install components, Juszkiewicz says.

"The third," he continues, "was communication. It was clear that more and more things were connecting and converging, often eradicating boundaries between different industries."

To date, though, even professional guitarists, recording engineers and musical instrument retailers profess limited knowledge about digital guitars.

"I am always a little skeptical of digital," says engineer Tim Hatfield, who has worked with Keith Richards, Steve Earle and Marshall Crenshaw.

"I would love to check the thing out, though," he quickly adds. "The direct-to-DAW [aspect] is probably going to be cool for apartment dwellers wanting to record electric guitars."

Eddie Kramer, a producer/engineer best-known for his work with Jimi Hendrix, also has mixed feelings.

"It's great, wonderful technology," he says, "but I'm not sure that guitar players will flock to it."

"I don't give a crap about hum and noise," Kramer adds. "To me, that's part of rock'n'roll; it was always dirty and nasty and rough and ready."

Juszkiewicz says, "If, as an artist, you were used to working with three primary colors, and all of a sudden you had 256 to work with, your creativity would be enhanced. In the same sense, we're expanding the palette of possibilities available to the guitar player."

Because virtually no compatible equipment currently exists, Gibson includes the BreakOut Box, featuring eight standard 1/4-inch output jacks, with the digital guitar.

"Every computer today essentially has a very high-quality, digital audio multichannel codec, or chip, in it," Juszkiewicz says. "That's the future."

Lightman

Continued from page 5

things that makes me who I am."

Born in Philadelphia and raised in Cherry Hill, N.J., Lightman was weaned on the sounds of Madonna; Def Leppard; Led Zeppelin; Crosby, Stills & Nash; and '50s doo-wop records.

She began playing the violin at age 6. Years later, she put the violin down and picked up a guitar. The guitar became an important writing tool—especially when Lightman "discovered" her singing voice in high school.

The artist's fondness for R&B artists—Blige and the Fugees, among others—developed while attending the University of Wisconsin in the mid- to late '90s.

During this time, Lightman began toying with the idea of merging the "music of my life" into "my very own style."

In 2000, she moved to New York. To pay the rent, she "bartended all over the city." During her down time,

she worked with various musicians and producers.

A rough demo of album track "Voices" found its way into Zizzo's hands. "Peter understood what I was trying to do with just this one song. So, we began working on songs."

Fast forward to now.

Serviced to adult top 40 radio in mid-February, "Devils and Angels"—the lead single from "Little Things"—has been embraced by several stations in the format, including WKZN New Orleans; WBNS Columbus, Ohio; and

KAMX Austin.

The song's video, directed by Liz Friedlander, is in rotation on MTV and VH1.

"I had a good feeling about 'Devils and Angels' from the first time I heard it," WKZN music director Stevie G. says. "And then I saw the video and thought, 'What charisma.' She could be a star."

G. acknowledges that the track tested poorly at first, but he says results eventually began to rise.

At WBNS, music director Robin Cole says there is much interest in the song.

Usher

Continued from page 5

Look Ahead," page 6).

More than tripling the highest-week sales (338,000) of Usher's 2001 album, "8701," "Confessions" scores several other chart marks.

The album claims the biggest sales week since Eminem's "The Eminem

Show" sold 1.3 million in its first full sales week in June 2002.

"Confessions" secures the highest overall R&B debut, outpacing Destiny's Child's 2001 No. 1 album "Survivor" (663,000 units). It also becomes the top solo R&B No. 1 debut, overtaking Alicia Keys' 2001 album "Songs in A Minor" (618,000).

Usher's previous two albums, "8701" and "My Way," have sold 4.2 million and 4.1 million copies, respectively.

Powering Usher's ascension are his No. 1 R&B/pop crossover single "Yeah!"

"Listeners are wanting to know who the artist is and when an album is coming out," she notes. "These are very promising signs."

The momentum is likely to increase. Lightman is on a club tour with Edwin McCain through April 11. Those dates will be followed by a May 3-19 trek with Josh Kelley.

She also is receiving significant national TV exposure. She already has appeared on "Late Show With David Letterman" and "Late Night With Conan O'Brien" and is confirmed for

"Late Late Show With Craig Kilborn" (April 16) and "Last Call With Carson Daly" (April 20).

At press time, several Internet initiatives were being discussed, including opportunities with Sessions@AOL and Yahoo's Launch program.

With all this going on, Lightman is keeping everything in perspective.

"For me, writing comes from a very real and genuine place," she says. "All I can do is relate my own experiences and see what happens. People will get it—or they won't."

Jim Stella, urban music buyer for Trans World, says, "Combining the right radio singles and strong video with an established artist who is considered 'safe' by parents; decent, nonexplicit music; and being properly supported by the record label helps sell records."

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attended the South by Southwest Music Conference (SXSW) in Austin last month, stresses that nothing takes the place of hearing an act live.

But he and his peers are using the Internet to help them do their jobs better.

"If there's a CD that comes to my attention, the first thing I do is go to [the act's] Web site," says Mark Williams, senior A&R executive for Interscope. "The site tells me about their creativity and what their audience can be."

Be warned that a bad Web site can send the wrong message.

"The Internet has added to the process of elimination," says Steve Yegelwel, executive VP of A&R for S-Curve Records. "Maybe you can rule out a band more easily."

Indeed, Rubeli says, "if the framework of the Web site isn't [as] advanced as it should be, it might not be time for a major to get involved."

DOING THE DEAL

Scanning band Web sites is part of the growing effort by labels to decrease their financial risk. Another part is becoming more flexible when structuring deals.

"We've been trying to do smaller and more creative deals, ones that require less upfront money than in the past," says Andrew Karp, Lava Records senior VP of A&R.

For some labels, that may mean a longer courtship instead of rushing into marriage.

"On bands that we find really early,

they may need some time to grow in their live show and songwriting," Interscope's Williams says. "We might go in and help nurture [them] a bit."

"Nurturing" means committing dollars for recording, touring and marketing. The money is "in proportion to where the group is in its growth period," Williams says, "as opposed to a typical major-label deal where there's all that pressure to deliver that first record."

The ultimate goal in these mini-deals is for the band to release an EP or album.

Similarly, certain acts, Atlantic's Rubeli says, could be in an "embryonic" stage; he wants to bring them along but isn't ready to commit a full deal to them.

"I'll watch them grow and develop as songwriters. Every now and then, if they need some nominal financial support," he says, "there are ways we can be helpful without being contractual."

BIDDING WARS

Even though bidding wars between labels still occur—most recently over Scottish band Franz Ferdinand (which signed to Epic)—executives say they try to avoid such battles.

"Everything I've had that's been successful was something no one wanted or no one knew about, like Kid Rock or Simple Plan," Lava's Karp says.

Additionally, a bidding-war deal raises the stakes so significantly that the act is often dropped if it doesn't break through quickly, because the label has to cut its losses.

"How in debt we are [after] the first record is more of a consideration now than it was 10 years ago," Karp says. "That's an incentive for a band not to do a huge deal."

In the absence of an obvious hit or substantial sales, other factors determine whether an act stays with a label for its next record.

A band that is willing to pinch pennies means a lot to a label.

"If you keep the spend on an artist reasonable—\$3,500 a week on tour support instead of \$35,000 a week, or a video for \$35,000 instead of \$350,000—that makes a difference," Rubeli says.

Where the band is in its life cycle also enters the equation.

"If you feel you're just a song away, if it's a young act, I wouldn't have trouble spending time and money growing them," Williams says. "But if it's a band that's been around awhile and they may have had some radio success but aren't seeing growth elsewhere, we might be less inclined to stick with that."

V2 head of A&R Jon Sidel agrees. "If you feel [the act] still has potential, you can't be patient enough, but if you think it's not going to work, it's never too soon to pull the trigger."

Surprisingly—and perhaps because they deal mainly with rock acts and not pop—A&R executives say that their bosses do not expect them to produce instant hits in order to help meet quarterly numbers.

"It takes forever to get radio play," S-Curve's Yegelwel says. "We went to radio in May 2003 with 'Stacy's Mom' [from Fountains of Wayne] and our radio peak was a good six months later."

The domination of pop radio by hip-hop and R&B also has not affected their signings, the executives claim.

They still sign bands they believe can cross from rock into the mainstream. That means finding an act with that undefinable quality.

"I ask myself, 'Can this be someone's favorite band?'" Karp says.

Most acts, well aware of the struggles labels are having, enter deals in a cooperative spirit that didn't exist a few years ago.

"A lot of bands I work with have no problem going to Kinko's and making their fliers or putting a jpeg on their Web site themselves for fans to download," Rubeli says.

NO OPEN CHECKBOOKS

The bad climate has meant slashing costs.

"There's no doubt that there's more pressure to do more with less," Karp says.

V2's Sidel says he is traveling less, but not only to save money. "The world has gotten smaller. If you're a band that's going to make it, you're going to figure out how to get to New York or L.A.," he says.

Many of the A&R cuts have come in the recording process, Karp says, "but it's not like the last record cost \$300,000 and the new one is \$20,000."

Actual cuts in recording budgets appear to be running around 30% to 50%.

The new economizing is also a matter of treating the budget as a real number and not as some arbitrary figure on a spreadsheet. "It's just the stuff that sounds obvious," Williams says, "but it's amazing how much [of it] hasn't been done in the past."

Yegelwel says technology has made it easier to record cheaply. "A lot of bands have home studios with decent fidelity, so you don't have to go into a studio to do demos."

The decline in sales has also had less-obvious effects on how A&R executives push their bands.

"It affects the small but really sig-

nificant things, like stickers, posters," Rubeli says. "When you don't have the tools to break the anonymity of a new signing or generate the awareness of a new release, that's when you start to feel a sting."

WHERE THE BANDS ARE

A&R reps say they still find bands the old-fashioned way: word-of-mouth and their own ears.

Although there has been a swell in the ranks of independent A&R scouts who bring bands to labels' attention—Capitol recently signed New Zealand's Steriogram that way—A&R execs say independent reps are just another piece of the pie.

"Our mandate is still to be pounding the pavement ourselves," Rubeli says.

That includes checking out bands at SXSW. A number of the executives are pursuing acts they saw in Austin but declined to mention which ones for fear of tipping off the competition.

This year's SXSW featured more strong indie acts than in years past, according to the executives.

Majors still look to indie labels as breeding grounds, but the stakes have risen.

"The indie labels know what's up, and [their artists] have contracts," Williams says. "It's expensive to buy bands out of deals and contracts, [but] maybe that's money well-spent in the long run because you have artists who have proved they can be successful."

Regardless of how a band comes to an A&R executive's attention, Sidel says there's still only one sure-fire way to have a hit: "When rock'n'roll is great, it blows down every door. All the best-laid plans are great, and that's what we do, but with the really great ones, you just go. You can't stop them."

Congress

Continued from page 1

Department of Justice (DOJ) to go after online infringers in civil court.

In essence, the Senate legislation would take the load off the Recording Industry Assn. of America (RIAA), which has been pursuing civil lawsuits against online infringers on its own.

Sen. Patrick Leahy, D-Vt., co-sponsor of the Senate bill, called the current situation "an intolerable predicament," and industry leaders applauded the move.

"Any law that provides a stronger deterrent against illegal file sharing is good," says Jay Rosenthal, counsel for the Recording Artists' Coalition (RAC).

"Until those engaged in this awful practice understand that it is wrong, there will be no chance at a meaningful resolution," he adds.

But the P2P community understandably took a different view.

"Passing yet more penalty statutes to put an infinitesimal fraction of file sharers in prison may make Big Music and Hollywood feel more secure but

[is] a waste of taxpayer dollars," says Adam Eisgrau, executive director of the P2P United lobbying group.

The legislation "won't help real artists and rights holders make a single dime from the literally billions of downloads that will continue to occur every week without end," he says.

The move in both halls of Congress is bipartisan and, if anything, indicates that lawmakers may be finally taking seriously the industry's claims that piracy is devastating its business.

STRONG PROVISIONS

Lawmakers on the House Subcommittee on Courts, the Internet and Intellectual Property fashioned the bill out of several pending measures and

marked up the legislation March 31.

The main provision gives prosecutors the authority to go after unauthorized uploaders of copyrighted files as felons, because just one upload meets the legal threshold for felonious copyright infringement.

That occurs when 1,000 or more copies are distributed and the value of the distributed copies is \$10,000 or more. On the Internet, one copy could be available to millions of downloaders.

Repeat offenders using file sharing "for commercial advantage or private financial gain" would face 10 years in jail, in addition to fines.

Other provisions require P2P services to post warning notices on the legal dangers of file sharing, provide

extra copyright enforcement funds and training programs at DOJ and allow the FBI to send warnings to alleged infringers.

Rep. Howard Berman, D-Calif., said he has been bothered by the DOJ being "passive in their efforts to pursue copyright infringers."

NEW LEGAL TOOLS

In the Senate, Leahy and Sen. Orrin Hatch, R-Utah, the ranking member and chairman of the Senate Judiciary Committee, respectively, jointly introduced the bill, S. 2237, on March 25.

Chiefly, it would give the DOJ the power to pursue civil claims for damages and restitution from illegal file sharers instead of pursuing them criminally.

Canadian Court Rejects Copy Claim

Canada's Federal Court in Toronto ruled against a motion by the Canadian Recording Industry Assn. (CRIA) March 31. The motion would have allowed the body to begin suing individuals who upload unauthorized music to file-sharing sites.

The CRIA filed its motion Feb. 11 against five Canadian-based Internet service providers, asking the court to force the companies to hand over the names and addresses of 29 subscribers who allegedly had shared a "high volume" of songs in November and December 2003.

In his 28-page ruling, Justice Konrad von Finckenstein

said the CRIA did not prove there was copyright infringement by the 29 alleged uploaders. He also ruled that downloading a song or making files available on peer-to-peer networks does not constitute copyright infringement under Canadian law.

"No evidence was presented that the alleged infringers either distributed or authorized the reproduction of sound recordings," Von Finckenstein wrote. "They merely placed personal copies into their shared directories, which were accessible by other computer users via a P2P service."

LARRY LeBLANC

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Continued from page 1

"While the market is still uncertain about a turnaround in revenues for the music industry, more confidence should be gained on the bottom line from these cost-cutting measures. EMI is an attractive restructuring story," Goldman Sachs analyst Marc Sugarman wrote in a note to investors.

The measures are expected to deliver annual savings of at least £50 million (\$92.1 million). EMI will incur a one-off cash cost of £75 million (\$138.2 million) for the restructuring.

EMI also is forking out \$80 million to gain 100% ownership of the Jobete publishing catalog (see story, this page).

The charges will be reflected in the fiscal year that ended March 31.

For the same fiscal year, EMI announced 12-month sales in recorded music close to the previous year's level and solid performance in music publishing. Full financial figures will be presented on May 24.

"EMI will continue to be an agile and progressive music-content company that fully embraces and profits from changes in technology and consumer trends," EMI Group chairman Eric Nicoli said in a statement.

MIXED SIGNALS

Following the announcement of the restructuring, ratings agency Moody's Investors Service downgraded its outlook on EMI Group to negative from stable, but it did not change its rating.

Moody's acknowledged that the restructuring will carry benefits. However, it noted that the moves will increase debt and put pressure on cash flow in the short term.

Not all analysts agreed with Moody's take on EMI.

EMI Now Full Owner Of Jobete

BY BRIAN GARRITY

NEW YORK—Against the background of sweeping job cuts at its parent company, EMI Music Publishing is acquiring the last of Berry Gordy's stake in the Jobete song catalog for \$80 million.

Gordy, who has been slowly selling off the catalog to EMI since 1997, exercised a "put" option that required the publishing giant to purchase from Gordy the remaining 20% of Jobete that it did not already own.

The move gives EMI full ownership of Jobete, home to numerous Motown standards.

EMI says the transaction will be completed in the next few days. Gordy is expected to continue to offer "development and creative direction" for the catalog after the deal is finalized.

The deal is EMI's second major Jobete investment in the past year. Last April the company shelled out \$109

million for an additional 30% stake in the catalog.

As part of that agreement, Gordy received the put option on the remaining 20% of the business. He had the option of exercising it in either April 2004 or April 2005. Had Gordy decided not to sell the stake, EMI had a "call" option to buy him out in October 2005.

EMI valued the outstanding 20% stake between \$75.1 million and \$86.3 million.

It acquired an initial 50% stake in Jobete in 1997 for \$132 million.

In announcing the deal, EMI was quick to point out the continued relevance of the catalog.

On April 20, Universal will release "Motown #1's" (Motown/UTV)—a 26-track, single-CD collection of Motown hits including "Stop! In the Name of Love" by the Supremes, "Reach Out I'll Be There" by the Four Tops, "Please Mr. Postman" by the Marvelettes and "Three Times a Lady" by the Commodores.

"We think the move was a bit harsh, but consistent with Moody's bearish view on the music industry and overall caution on the recovery in the European media industry," said a note published by JP Morgan credit research.

In a statement, EMI said it was pleased that Moody's had reaffirmed its rating and shown support of its actions, notwithstanding the investment agency's concerns about industry trends.

Key to the EMI plan is the move away from manufacturing.

EMI will transfer its European manufacturing facility in Uden, the Netherlands, to MediaMotion.

The company will also close its U.S. manufacturing facility in Jacksonville, Ill. Notice has already been given to the affected employees there.

Simultaneously, EMI has entered into long-term agreements with MediaMotion and Cinram International Inc. for the supply of CDs and DVDs.

EMI retains three manufacturing facilities: one in Japan, through its joint-venture with Toshiba-EMI; one in Australia, a joint venture with Warner Music; and a small one in Canada.

Goldman Sachs' Sugarman expects EMI "to outsource its distribution business as well, but not in the near term."

LABEL CUTS

EMI's recorded music division is expected to lose another 1,500 employees, roughly 20% of the workforce.

EMI indicates that 900 of the jobs to be lost are related to the outsourcing of manufacturing.

Among those cut at Virgin in the United States are senior VP of promotion Steve Leeds, VP of worldwide marketing Stacy Conde and publicity director Jasmine Vega, sources say.

At EMI Jazz & Classics, Andria Tay, VP of marketing, and Nell Mulderry, director of market development, are

also reported to be exiting.

Sources say there have been no cuts at Capitol on the VP level or higher.

In addition to trimming its staff, EMI will reduce its global roster by about 20%. In a statement, the company said the roster cuts will primarily affect "niche and underperforming artists."

In a number of smaller territories, EMI is consolidating its marketing into a single department for Capitol and Virgin releases.

Niche labels will be merged into larger label groups "to increase the efficiency of [EMI's] repertoire management," according to the company's statement.

To that end, new-age label Higher Octave is being combined with Narada, while Christian-music labels Sparrow and Forefront are merging into a single label group.

In continental Europe, the changes

are starting at the top.

Jean-François Cecillon returned to the company April 1 as chairman/CEO of EMI Music Continental Europe, replacing Emmanuel de Buretel, who departed the previous day.

Cecillon reports to EMI Music chairman/CEO Alain Levy. Based in London, Cecillon has regional responsibility for all of EMI Music's operations in continental Europe, Africa and the Middle East.

De Buretel joined Virgin in 1985 as managing director of its publishing unit in France. After EMI acquired Virgin, he became president of EMI France. He took over EMI's European operations three years ago.

CONTROVERSIAL FIGURE

Cecillon, 45, was president/CEO of EMI Records Group UK from 1995 to 1998 and is credited with the signing of Robbie Williams. From 1998 to 2001 he was CEO of Sega Europe. More recently, he founded Fleming Media, a company specializing in intellectual property.

Cecillon, known in the company as JF, is a controversial figure; he has described himself as "more French, more arrogant."

An EMI executive in the United Kingdom who has worked with Cecillon says, "There were a lot of stories about him that were very colorful. The stories started to take a life of their own. He did nothing to change his reputation; he relished the attention, being a larger-than-life character."

In a statement, Levy praised de Buretel's "enormous contribution to the careers of our artists."

Levy, Cecillon and de Buretel were not available for comment.

Additional reporting by Lars Brandle in London and Brian Garrity in New York.

Atlantic

Continued from page 1

"But the result has been the assemblage of one of the most formidable and exciting new management teams across the board in every department, all the way down to the very beginning of this organization," Kallman says.

The Atlantic/Elektra merger is the most extensive move at Warner Music Group since Edgar Bronfman Jr. led a buyout of the company for \$2.6 billion earlier this year.

But the cuts aren't over yet. The new management team will now turn to winnowing the artist roster, which includes such diverse acts as Metallica, Matchbox Twenty, Stereolab, Fabolous, Twista and Björk.

"The task now is to fine-tune the ros-

ter so that every single act gets the attention it deserves," Kallman says. "That's our weekend project."

As expected, Jason Flom, founder and previously president of Lava Records, was named chairman/CEO of Atlantic Records Group.

He and Kallman will report to WMG's U.S. Recorded Music chairman/CEO Lyor Cohen.

In addition, Julie Greenwald, formerly president of Island Records, will be president of Atlantic Records Group, reporting to Flom and Kallman. The senior staff will continue to receive guidance from Ahmet Ertegun, co-founder of Atlantic Records.

The company, when fully staffed, is expected to have 229 employees, down from the Atlantic/Elektra combined total of 410.

"We are an indie again," Kallman says. "We are charged with creating something important, and we are going to have something in a couple of

years that people will look back on and say, 'How did they do it?'"

About 50% of the staff comes from Atlantic and 35% from Elektra. The remainder will be new hires, according to an internal memo from Cohen.

Approximately 215 employees appear to have lost their jobs through the merger.

While Elektra is still well-represented within the ranks, Atlantic's senior management appeared to emerge with the upper hand. Every department head at Elektra was either terminated or has exited after turning down new positions that came with pay cuts.

EXEC DEPARTURES

Among the senior staffers said to be exiting Elektra are Greg Thompson, executive VP/GM; Merlin Bobb, executive VP of A&R; Brian Cohen, senior VP of marketing; Rich Bengloff, senior VP/CFO; Richard Nash, senior VP of urban promotion; and Sherry Ring

Ginsberg, senior VP of press and artist development.

At Atlantic, senior VP of media and artist relations Patti Conte and senior VP of promotion Danny Buch are among those who have left.

The departing staffers were "incredibly professional, nurturing to their artists and compassionate to co-workers in the most stressful three weeks," Cohen says. "What we wanted to do is . . . handle this as fast as possible and be as respectful as possible to them."

The company's mission now will be to put "music back into the business," Flom says. "We want to be noisy neighbors, the ones who are playing music all day and night for each other."

"When I started here [at Atlantic] in the '70s . . . there were great characters and exciting, dynamic people, and that's the spirit we want."

"We are not accountants or business-school graduates," Flom contin-

ues. "We are here to bring great music to the public, and to make sure it is marketed and promoted in the classiest way, with a view to long-term success."

While Elektra and Atlantic have been folded into a super-label, Lava will continue as is, with its own dedicated small staff, Flom says. "Lava continues on as a great incubator of young artists and young, talented executives."

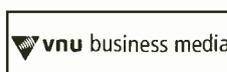
Even amid all the work of creating a merged company, "we have continued to break and develop new artists," Flom says. "We have the hottest group of developing artists in the industry right now."

Ertegun, who should know about such things, says, "I have never been so excited at the prospects of the company as I am now."

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'We Have New Tools That Allow A Musician To Create Wonderful Music'

BY CHRISTOPHER WALSH

NEW YORK—As technology continues to reshape the commercial recording industry, Paul Gallo wants you to recognize and respect that industry's historic importance to the music business.

With nearly three decades' experience as a magazine publisher and executive, Gallo is uniquely qualified to speak for all levels of the audio recording industry, from the elite multi-room facilities of New York, Nashville and Los Angeles to the emerging digital audio workstation (DAW)-based studios.

The latter, proliferating widely as costs of DAW equipment plummet while capabilities soar, have taken a large measure of production from commercial studios.

Meanwhile, labels, facing diminishing returns as they adapt to digital distribution, have slashed rosters and recording budgets, putting additional pressure on recording studios.

As managing director of the Society of Professional Audio Recording Services (SPARS), New York-based Gallo is a tireless evangelist for the skilled professionals who capture the music industry's singular asset. He is also founder of the Professional Audio Manufacturers Alliance (PAMA), a forum for senior executives of audio equipment companies.

"He truly has a vision and insight that transcends studios, artists and manufacturers," says Jeff Greenberg, CEO of the Village Recorder in Los Angeles and current SPARS president. "As an entrepreneur, his efforts to create a positive and attractive environment for the recording business have gone a long way to keep people going through a very rough time."

Q: Given the expanding capabilities of the DAW, what is happening to the commercial studios?

A: Three years ago, everybody was fighting the idea of a digital workstation as a real professional tool. Now, it's recognized. It is what people are using.

Only a few years ago, it was a [large-format] Solid State Logic console that differentiated your studio. Now, it's quality of service and other things. You can't sell your studio only as "an SSL studio" today and make money.

You have to sell your studio as something, and I think everybody's trying to find out what works. What does sell a studio today? Why will an artist and producer agree to pay a fair rate for a day in a studio? What are they getting out of it? What's the value proposition?

Q: Does the sizable reduction in recording budgets indicate a disconnect between studio and client?

A: The disconnect may be between A&R and the artist's producer; I'm not sure it's at the studio level. So much work is being done outside the traditional studio today. Without having studios where you can focus, it's very difficult for A&R people to really trust the kind of work that's being done.

But I think the disconnect is really in the young artist that, because they bought these [DAW] tools, doesn't recognize the many different values of a real studio, be it acoustically treated rooms, equipment or experienced staff.

Some of the reason they disconnect is the budget. Budgets are smaller, and something has to go. The producer wants to hold his fee; the artist still needs to eat. So what goes? If a budget goes down from \$125,000 to, say, \$75,000, something's going to pay the price, and that generally is the element that goes into the production of the music. The studio musician goes, or even the studio. Engineering goes, and, more and more, mastering goes. That, to me, seems asinine.

Q: What must the commercial studio owner do to articulate the value of his or her business to potential clients?

A: We all need to educate a new generation of recordists—artists and producers—on what it takes to produce a hit record.



The Last Word



A Q&A With Paul Gallo

Paul Gallo: Career Highlights

2003: Founds Professional Audio Manufacturers Alliance; appointed managing director of Society of Professional Audio Recording Services
 2001: Appointed executive director of worldwide operations for the renamed United Entertainment Media; responsible for more than 20 magazines and affiliated events serving the entertainment technology industry
 1999: United News & Media's U.S. properties expand to include the Guitar Player group of magazines
 1986: Named president of United News & Media's U.S. properties
 1978: Co-founds Pro Sound News, serving as publisher until 2002
 1975: Co-founds Modern Recording Magazine

That's the common need from [the National Academy of Recording Arts and Sciences], the record companies, and everyone else who is concerned about the quality of the music that's going to be produced from here on. There's a profound difference between a professional facility and a computer workstation claiming to be a recording studio.

[At the *Billboard* Music & Money Symposium] I heard somebody say that Norah Jones could save our industry. Norah Jones was produced by a professional producer who used professional engineers. She is a great songwriter who went into professional studios, used professional tools and professional musicians, and had that album mixed and mastered professionally.

What she got out of it was an unbelievably great album. If I'm going to hear financial people say, "Norah Jones has changed our world," maybe more albums produced with that kind of quality

would help.

Another thing that came up was that record companies are better when they're run "entrepreneurially," not by corporate pencil-pushers. It will be very interesting to see whether, in the trimming back that labels are doing, they'll be able to come back to what they were 20 and 30 years ago: developers of new music genres and new sounds, and the people who put out the very best records. Just good enough isn't good enough. That phrase, "It's good enough," drives me nuts.

Q: As executive director of PAMA, what is your position on the inexpensive DAW equipment that is increasingly sold not through pro audio dealers but musical instrument retail chains?

A: For the PAMA organization, the definition of pro audio is people using tools for commercial purpose. If they are using a properly engineered product that fulfills a purpose in a professional, first-class recording, that product by its very nature becomes professional.

But the tools that Digidesign, Korg and Roland, for example, are making today are very sophisticated. I think it's a wonderful thing that we've had a democratization of high-quality recording. Now you have young artists, producers and songwriters with a variety of products, at all price points, and the creative freedom to do almost anything they want to do.

Q: Apple's GarageBand software is introducing DAW-based production to the masses. Is such easy-to-use, inexpensive technology doing a disservice by implying that the fundamentals of audio recording—auditory perception, signal flow and microphone placement, for example—aren't important?

A: No, because the tools they're providing will enable you to make music that's good enough without knowing all those things.

Q: Didn't you say "good enough" isn't good enough?

A: Right! But for somebody who spent \$99 on software and is sitting at their computer, "good enough" is all they should strive for. The question becomes, "Does artistry require nothing more than buying a bunch of [software] plug-ins?" There's nothing wrong with plug-ins, but plug-ins just make it good enough. Artistry makes it great.

We must educate people that "what you're doing with GarageBand is a great idea, but let's step you up. Go to a real studio for \$500, use that Steinway grand piano for two hours instead of a plug-in."

Q: But increasingly, successful artists are recording themselves with inexpensive, portable DAW gear: on a plane, in a hotel and, especially, at home. They're using the same equipment that young, aspiring musicians are buying at Guitar Center and Sam Ash.

A: That is great. We have new tools that allow a musician, an artist, a songwriter, to create wonderful music. Yes, it can be done on an Mbox [an inexpensive Pro Tools interface manufactured by Digidesign], and it should be. But at some point, if it's going to be all it can be, it's going to find itself in some kind of high-end private or commercial recording environment.

Q: Are the commercial studio and the private studio morphing into a hybrid, or will they co-exist?

A: Recording is moving toward the lifestyle of the producer, the engineer and the artist. The newer artist's lifestyle is, "I'd like my DAW on a plane." When they get to some level of success, they're going to realize that lifestyle means "a private environment where my studio is, where I can have a bottle of wine when I'm finished recording." That will create a new generation of private recording facilities more numerous than we ever dreamed before.

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



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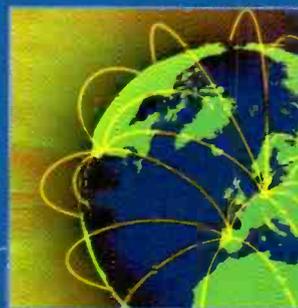
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The screenshot shows the Billboard.Biz website with a navigation menu (Music, Business & Finance, Digital, Legal & Management, Touring & Venues, DVD/Video, Retailing & Marketing, Global) and a main content area. The main content area features a 'Today's Top Stories' section with a headline 'Dido Reclaims Eurochart Peak' and a photo of Dido. Below this is a 'Latest Breaking Headlines' section with several news items. There is also a 'Today's Featured Column' section with a 'Spotlight' section. A sidebar on the left contains a navigation menu. At the top right, there is a search bar and a 'Log In' button. The bottom right of the screenshot features a 'Welcome to Billboard.biz!' message and a 'Click here to subscribe' link.

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