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BL240804 APR06 A04 B0108
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HOT SPOTS



6 Prestigious Farewell

BMI's Frances Preston announces her retirement, and colleagues commend her years of achievement.



28 Hall Seeks Fame

Aaron Hall releases his first solo set in six years on his own Artists Only International label.



55 Mainstream Riders

Blackie & the Rodeo Kings find mainstream acceptance after Canadian radio embraces their latest single.

Steve's Baby

iTunes Turns One Amid The Tumult

BY BRIAN GARRITY

NEW YORK—For the first time in a long time, the record industry is once again a two-format business. As Apple Computer's iTunes Music Store marks its first anniversary April 28, digital music is fast taking the place of the cassette format as an option to the CD. For the piracy-ravaged recording industry, whose fortunes have been almost solely hitched to the health of the CD since cassette sales began
(Continued on page 76)

Exclusive: Jobs Talks To Billboard

BY SCOTT BANERJEE and BRIAN GARRITY

Ultimately, the digital music revolution would not be where it is today without Steve Jobs, who threw open the doors to iTunes, Apple's virtual music store, one year ago. Since founding Apple in 1976, the company chief executive has revolutionized the world with popular innovations such as the Macintosh PC, its widely copied operating system, the mouse and the
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Latin Talent Suffers

Tight Budgets Take Toll On New Artists

BY LEILA COBO

These are tough times for new acts hoping to break into the Latin music market in the United States.

Hampered by tighter budgets, most labels acknowledge that they have cut back on the number of new acts they are developing at any given time.

What's more, radio stations take fewer and fewer chances on new music. On the retail side, a high percentage of Latin titles are sold at mass merchants, which also are less likely to stock unknown artists.

"With this crisis, we had said new talent would be the first to suffer, and we weren't crying wolf," says John
(Continued on page 75)



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At the one-year anniversary of the launch of Apple's iTunes Music Store, *Billboard* presents an in-depth analysis of where digital downloading is One Year After iTunes.

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WILLIAM HUNG

QUOTE OF THE WEEK

“It's not 'country comedy' but 'comedy for the country.’”

BILL ENGVALL
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TASCHEN

Politicians, execs sing the praises of retiring BMI leader Frances Preston



Upfront

TOP OF THE NEWS

Jonathan Potter organizes first round of Capitol Hill meetings with CERTA



TOBY KEITH PICKED UP TWO CMT FLAME WORTHY VIDEO MUSIC AWARDS IN NASHVILLE

Awards Create Heat

Keith, Chesney Scoop Two CMT Flame Worthy Wins

BY PHYLLIS STARK

NASHVILLE—Toby Keith and Kenny Chesney each scored two wins April 21 at the CMT Flame Worthy Video Music Awards.

Keith's "American Soldier" earned him the evening's top prize, for video of the year.

The Keith/Willie Nelson collaboration "Beer for My Horses" also earned two awards. One went to the artists in the collaborative video of the year category. The other went to CMT video director of the year Michael Salomon.

Chesney's "There Goes My Life" earned him the male video of the year award. His "No Shoes, No Shirt, No Problems" won the hottest video of the year award, given to the fan-voted "sexiest" clip.

Shania Twain won in the female video category for "Forever and for Always." Rascal Flatts won the group/duo award for "I Melt."

Dierks Bentley's "What Was I Thinkin'" earned him the award for breakthrough video of the year.

As previously announced, Reba McEntire received the Johnny Cash Visionary Award (*Billboard*, April 24). Chosen by CMT staffers, the Visionary Award is the only Flame Worthy category not determined by votes cast by CMT viewers at cmt.com. Brooks & Dunn presented McEntire with the honor.

The cast of famous faces that made cameo appearances in Brad Paisley's "Celebrity" video collectively earned the cameo of the year award. They are actors Jason Alexander, Jim Belushi and William Shatner, country artist Little Jimmy Dickens and reality-TV personality Trista Rehn. Dickens accepted the award.

The awards, hosted by Dolly Partor, were held at Nashville's Gaylord Entertainment Center and telecast live on CMT.

JumpStart Revs Up

Retailers Warm To Revamped Initiative

BY ED CHRISTMAN

NEW YORK—Retailers always grouse about price increases, but those introduced in the Universal Music Group's revamped JumpStart are going down pretty smoothly.

"The best news is that though a price increase was inevitable, it didn't manifest itself in a \$12.04 cost. Whatever happened, I am sure that it was under consideration," Tower Records executive VP of sales, operations and product Kevin Cassidy says.

In fact, some accounts say the new version of JumpStart has characteristics that can please big-box retailers as well as music specialty merchants.

"We are pleased to see the move away from the one-size-fits-all mentality," Virgin Entertainment Group North America president Glen Ward says. Changes in catalog terms of JumpStart "demonstrate the need to support specialty retailers such as ourselves," he says.

UMG declines to comment.

According to a JumpStart letter sent to UMVD's accounts and obtained by *Billboard*, the \$12.98 frontline titles will now carry a \$9.49 cost, up from the \$9.09 level that the program initially set when it was unveiled last September.

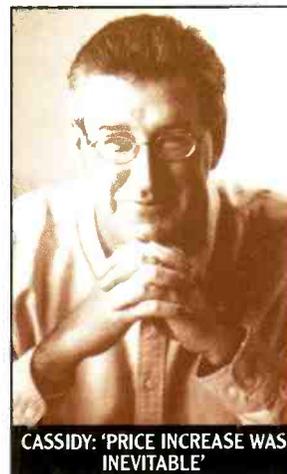
Meanwhile, the \$10.10 "superstar" cost increases to \$10.35 and the list price for both increase a dollar to \$13.98 (*billboard.biz*, April 17).

Starting April 26, UMG will offer a list of eligible catalog titles that can be purchased for an 18% discount, provided that accounts give prominent in-store space for four weeks for a minimum of 15 titles. The discount works out to a wholesale cost of \$7.78.

Additionally, the SoundSavers midline still carries the initial JumpStart cost of \$6.06, but a 9% discount on select titles can get the price down to \$5.51.

So while the price increase could provide an additional \$40 million-\$50 million a year in revenue, according to *Billboard* estimates, it likely will be partially offset by the discounts provided

(Continued on page 7)



CASSIDY: 'PRICE INCREASE WAS INEVITABLE'

Music Biz Makes Case For EU Help

BY EMMANUEL LEGRAND

DUBLIN—While acknowledging the music industry's desire for supportive European policies, European Union officials say they only have limited power to affect the industry's well-being.

This state of play was a central theme at a one-day event organized April 20 in Dublin by Ireland's Arts, Sport and Tourism department and the Music Board of Ireland.

Ireland currently holds the rotating presidency of the EU. The recommendations of the seminar will be used at the May 27 meeting of EU ministers of culture.

"We need to look at the needs of those who aspire to creative and commercial success as musicians and entrepreneurs," Ireland Minister for Arts, Sport and Tourism John O'Donoghue said in opening the "Creative Financing and Music" seminar.

O'Donoghue invited participants "to propose strategies and approaches that might improve the situation."

He pointed out that the European film and TV sectors enjoy an "array of support mechanisms" in Europe and wondered "the extent to which support may be necessary for the music industry."

One of the key issues debated in Dublin was the funding of creative industries.

Although most growth sectors, such as the telecom or the technology industries, have a wide range of possible sources of financial backing, there are few routes for creative industries.

In its conclusions, one of the seminar's participants, taxation expert Geraint Howells, insisted that the existing financial mechanisms were not adapted to the way the music industry operates.

This industry, he said, is dominated by small or medium-sized enterprises that often have modest, though crucial, financial needs, especially at the startup stage. "If you need 100,000 euros, you are simply not interesting for banks," Howells said.

(Continued on page 63)

Maverick Cries Foul Over WMG Court Filing

BY BRIAN GARRITY

Maverick attorney Bert Fields dismisses as "hogwash" a claim by Warner Music Group that Madonna's label has lost \$66 million since 1999.

WMG's claim is the latest wrinkle in its ongoing spat with Maverick's principals—led by Madonna and Guy Oseary—over the value of the label and who will control it after this year.

Fields says WMG is "stabbing Madonna in the back" by filing the claim in the middle of settlement negotiations.

According to a recently unsealed Delaware court filing, WMG says that Maverick's principals would have to cough up \$92.5 million on top of a buyout price if they wanted to take control of the label.

That figure includes the cited \$66 million in losses along with an outstanding \$20 million loan and other unrecouped costs.

WMG claims that Maverick generated

\$50 million in profits, shared between WMG and Maverick, prior to 1999.

WMG has an option to buy the 60% of Maverick it does not currently own when the labels' joint-venture agreement expires Dec. 31. According to the court document, filed March 24, if Maverick cannot raise the money needed to buy itself out of WMG's control, WMG would convert the label into a "purely passive economic interest," over which Maverick would have no operational control and from which Maverick could not regain any profit until WMG recovers its \$66 million in losses as well as the outstanding loan.

As previously reported, Maverick filed a \$200 million breach-of-contract suit March 25 in California Superior Court in Los Angeles, seeking to terminate the joint venture.

The suit charges WMG with inaccurate accounting practices that understated the value of the label. WMG's latest filing was a preemptive

action against Maverick, asking a judge to declare that Maverick's claims were baseless.

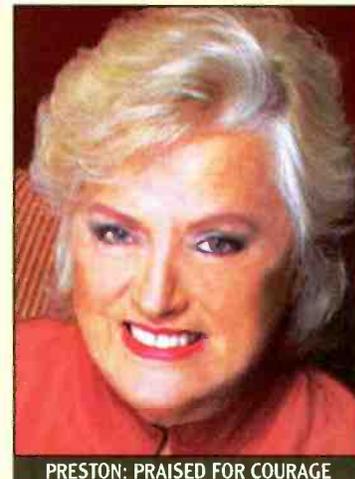
As part of the buyout process, Maverick must value the venture. WMG then has the option of taking a buyout at that price or buying out Maverick's stake at the same price.

Scott Welch, manager for top Maverick act Alanis Morissette, says the internecine battle is the best thing that could happen.

Morissette's new album, aptly titled "So-Called Chaos," comes out May 18.

"Maverick wants to sell as many Alanis albums as possible, because if they leave [WMG] they want to be a valuable pickup for another label," Welch says. "WMG wants to sell as many as possible because if they pick up Maverick, they have an artist who is very valuable.

"We've gotten everything we've ever asked for," Welch continues. "It's the best focus we've had since [1995's] 'Jagged Little Pill.'"



PRESTON: PRAISED FOR COURAGE



BRYANT: PRESTON'S SUCCESSOR

Biz Bids Farewell To BMI's Preston

Frances Tuning In To Retirement

BY BILL HOLLAND

WASHINGTON, D.C.—With Frances Preston's formal announcement of her retirement from BMI this August, many in the industry have stepped up to sing her praises.

President/CEO of the performing rights group for 18 years, Preston will assume the title of president emeritus.

"Frances is a hero to me," says SESAC president Bill Velez, who spent four years as a BMI staffer.

"I choose one word to describe her, one that I reserve for very few: courageous," he says. "The courage to take on tough battles because the cause is right and because someone has to lead."

"Songwriters and publishers owe her a debt of gratitude," Warner/Chappell Music chairman/CEO

Les Bider says. "But she's also had a major impact on my life, working with her on cancer-research programs."

Preston is president of the T.J. Martell Foundation; Bider is on the board of directors.

Sen. Patrick Leahy, D-Vt., says, "Since 1958, when she joined BMI, Frances Preston has been an invaluable resource to the entire industry. And for more than two decades she has proved herself an invaluable resource for those of us in Washington who understand the importance of the community of songwriters, performers, composers and publishers. Her steady and visionary leadership has spanned unprecedented industry growth and several revolutions in technology and popular culture."

Hilary Rosen, former chairman/CEO of the RIAA, calls Preston "a

goddess to those of us who started in the music business after her. Not only was she a role model for women, she always took the time to give us advice and help."

Michael Remington, a Washington lawyer and lobbyist for BMI, has known Preston since his days as a congressional staffer. He notes her early civil-rights activism and her impressive cancer-research fundraising.

"First of all, she's been a real force, not just a part-timer. It's her name on the wing of Vanderbilt Hospital. Some people you can judge by what

they do in the workplace. Others, you can [judge] from what they do morally and socially outside the workplace. Frances passes both with flying colors."

David Renzer, Universal Music Publishing president worldwide,

says, "Whether through her charity work on behalf of T.J. Martell and Vanderbilt University (and many others), or her years of dedication and service to the composer and publisher members of BMI, Frances has left a legacy and reputation that will continue on for many years to come."

John LoFrumento, CEO of ASCAP, says his society has "always had the utmost respect" for Preston.

"I have greatly enjoyed working with her to enhance the recognition of American music around the world," he adds.

Since Preston was appointed president/CEO in 1986, BMI's revenue has grown more than threefold, from \$189 million to almost \$630 million.

BMI's revenue sources underwent a revolution during the Preston era. Significant new income streams

(Continued on page 7)

CERTA Charges The Hill

BY BILL HOLLAND

WASHINGTON, D.C.—When newly formed coalition CERTA descended on Capitol Hill April 20, its purpose was to talk to lawmakers about supporting anti-piracy measures.

But the group—comprising audio and video retail, movie house and new media trade associations—did not limit its agenda to anti-piracy and consumer education issues.

In its 33 meetings with Capitol Hill members and staff, CERTA members also told lawmakers of their predicament as the struggling middlemen caught in a digital-era transition between traditional supplier-content producers, such as the recording industry and the film industry, and customers with changing buying habits.

Specifically, what they asked for is a change in the copyright law's Section 115. That deals with music publishing's mechanical compulsory licenses, Digital Media Assn. (DiMA) executive director Jonathan Potter says. DiMA is a CERTA member.

"There's got to be changes in the music publishing mechanical compulsory license laws to accommodate innovative digital services that consumers want," he says. That means allowing retailers to offer legitimate CD burning and downloading services

in their stores without additional royalty responsibilities.

"Anti-piracy and education won't work if the marketplace isn't working," Potter adds.

CERTA's members also include the National Assn. of Recording Merchandisers (NARM), the Interactive Entertainment Merchants Assn., the Video Software Dealers Assn. (VSDA) and the National Assn.



POTTER: DEMANDING CHANGE

of Theatre Owners.

Together they represent more than 3,000 entertainment retailers who operate 50,000-plus music and home video stores, online music sites, videogame stores and movie theaters.

CERTA leaders hope that as a new, united group, they will be better able

to make Congress aware of their unique problems and ensure they get a fair shake.

"It's apparent that we can maximize our influence on common issues by combining our voices," says Jim Donio, acting president of NARM.

Donio says the idea to form CERTA originated last October, when each of the member groups participated in a workshop about violent videogames and parental advisory labels sponsored by the Federal Trade Commission.

VSDA president Bo Anderson says CERTA's members employ about 750,000 workers nationwide, according to Labor Department statistics.

Although CERTA does not have an official leadership chair, Potter, who is based in D.C., was the unofficial coordinator for the Capitol Hill marathon visit.

DiMA blazed upon the intellectual property scene on Capitol Hill in 1998 as a roughly hewn coalition of Webcasters and online companies.

Potter's main thrust has been to get equal treatment for new provider entrants into the digital music delivery field, which often has meant wrestling with the record industry for greater control.

Additional reporting by Jill Kipnis in Los Angeles.

NEWSLINE ●●●●
THE WEEK IN BRIEF

The Federal Bureau of Investigations conducted more than 120 piracy-related searches in 27 states and 10 countries April 21. The effort was aimed at dismantling sites used to pirate music, movies and software. The initiative, known as "Operation Fastlink," has resulted in the seizure of more than 200 computers, including 30 that served as storage and distribution hubs containing thousands of copies of pirated material. According to the FBI announcement, one server seized in the United States contained 65,000 separate pirated titles. Authorities valued the seized goods at \$50 million. No arrests were immediately announced. Nearly 100 individuals worldwide have been identified by the investigation to date, many of whom are the leaders or high-level members of various international piracy organizations, according to the FBI. As the investigations continue, additional targets will be identified and pursued. In a related action, a newspaper in Phoenix reported an FBI raid of a local school district administrative office the same day. The FBI searches reached beyond the United States to the United Kingdom, France, Germany, Belgium, Denmark, Hungary, Israel, the Netherlands, Singapore and Sweden. **BILL HOLLAND**

EMI Music Publishing has filed a multimillion-dollar lawsuit against videogame giant Electronic Arts for copyright infringement. According to the complaint, EA used EMI songs in its videogames without obtaining the appropriate licenses or paying certain licensing fees. Specifically, EMI says EA unlawfully used 20 of its songs without permission. EMI is seeking damages of \$150,000 per song as well as an injunction to bar EA from marketing or selling the infringing games. EMI contends EA uses musical compositions and recordings to market its games. In August 2000, EA launched EA Trax, a marketing initiative using music to promote videogames. Steve Schnur, a former EMI executive, was named to head the group. The case, filed April 21 in the U.S. District Court for the Southern District of New York, alleges that EA engaged in a "wide-spread, systematic and willful infringement" of EMI's rights in numerous compositions to boost sales of its games. "Since 2002, we have led the industry in creating higher standards for compensating artists and publishers for music in videogames," an EA representative says. "We have agreements for every song used in our games. This entire lawsuit is related to a single song that samples lyrics from another song. Our use of that song was licensed directly from the artist. Every artist that contributes music to our games gets compensated." **SAMANTHA CHANG**

Specialty retailers' share of the music market continued to erode last year, while digital-music downloads and new consumer formats showed small incremental growth, according to the Recording Industry Assn. of America's 2003 consumer survey. The dollar value for record shipments in the United States plunged to \$11.8 billion in 2003, from \$12.6 billion the previous year. Purchases at music retail stores accounted for 33.2% of all purchases last year, down from 36.8% in 2002. Non-music outlets—mass merchants, discounters, electronics and book stores and others—accounted for 52.8% of sales in 2003, up from 50.7% in 2002. Internet sales (excluding record-club purchases on the Web) took 5% of sales overall, an increase from 3.4% the previous year. Among consumer formats, digital downloads crept up to 1.3% of total sales, from 0.5% in 2002. DVD-Audio represented 2.7% of the market (up from 1.3%); in the first year the format was tracked, SACD took a 0.5% share. While still the dominant format, full-length CDs showed a slight decline, from 90.5% in 2002 to 87.8% last year. Sales among older consumers continued to grow: 26.6% of total purchases in 2003 were made by those age 45 or older. The 35-plus demographic accounted for 47.8% of all sales. Market share of younger listeners slid further: 10- to 24-year-old consumers accounted for 30% of purchases last year, vs. 33.7% the previous year. Rock remained the pre-eminent music genre in 2003, accounting for 25.2% of all sales, followed by rap/hip-hop (13.3%), R&B/urban (10.6%) and country (10.4%). The RIAA survey is conducted by Peter Hart Research and based on a survey of more than 2,900 consumers. **CHRIS MORRIS**

V2 Records has shuttered its Los Angeles office. V2 North America executive VP/GM Steve Backer, who was based in Los Angeles, has stepped down. The five other Los Angeles-based staffers, including A&R executives Jon Sidel and Keith Morris and promotion rep Kristie Vogel, will continue to work for V2, either out of their homes or in other offices. V2, whose U.S. headquarters are in New York, had been based at distributor BMG's Los Angeles branch. V2 representative Dan Cohen would not comment on why the closure occurred or whether Backer would be replaced. **MELINDA NEWMAN and CHRIS MORRIS**

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Monitor Names Editor

Scott McKenzie Will Head Billboard Sister Publication

Veteran journalist Scott McKenzie has been named editor-in-chief of *Billboard* sister radio trade publication *Airplay Monitor*, effective April 26.

During his distinguished career, McKenzie has covered everything from civil wars to rock concerts. He comes to *Monitor* from ABC News Digital in New York, where he served as managing editor since 2000.

Prior to ABC, McKenzie spent two years as editor-in-chief of CNN.com Asia, based at CNN's world headquarters in Atlanta. From 1996 to 1998 he was national bureau chief of Rupert Murdoch's News Corp. newspaper group in Australia.

His extensive newspaper experience also includes stints as chief correspondent for the South China Morning Post in Hong Kong, senior reporter for The Courier-Mail in Australia and bureau chief for The Sun, also in Australia.

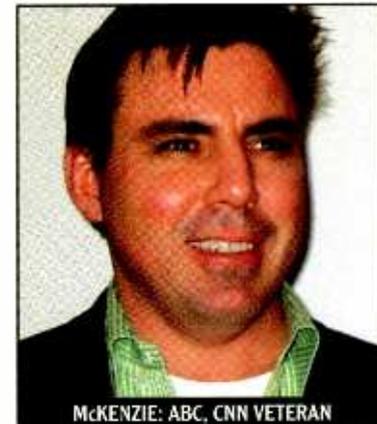
His foreign assignments have taken him throughout much of the world and offered exposure to growth, changes and, in some cases, revolutionary methods of information and news delivery.

In addition to his work in the United States with ABC and CNN, McKenzie has delivered daily analysis and worldwide exclusives on a vast array of topics, including the radio and music industries, from locations as diverse as Afghanistan, China, the United Kingdom and Switzerland. He is intimately familiar with all facets of broadcast, print and digital mediums and well used to serving a discriminating,

multifaceted audience.

"I'm excited to be joining *Airplay Monitor* at a time when the radio industry faces such an array of opportunities and challenges," McKenzie says.

"Everything from regulatory changes to the emergence of the most significant technological developments in many years mean that industry participants will be looking for timely



McKENZIE: ABC, CNN VETERAN

news, actionable information and the inside track on where things are going.

"I'll be making sure *Monitor* is right there delivering all of that, and much more, as we expand our content platforms, our team and our reach to be the industry's leading source of authoritative charts, tools, resources and information to help the radio and music industries grow," he continues.

"I look forward to meeting as many people as possible, across all

radio formats, to ensure we're delivering unbeatable coverage to those who need it."

John Kilcullen, president and publisher at Monitor parent *Billboard* Information Group (BIG), says, "After an extensive search, we are delighted to bring someone of Scott's diverse journalistic experience to the *Monitor* team to reinvent this brand in a marketplace that craves instant information, data and analysis.

"Under Scott's leadership, we will be delivering a full suite of daily electronic services to our clients in the radio and music markets," Kilcullen says. "We will be working closer than ever with all our strategic partners, including *Billboard* and Nielsen Broadcast Data Systems, to deliver more relevant insights and promotional opportunities.

"This is an exciting time in the radio industry, and in Scott we have a leader who will make *Monitor* an increasingly indispensable partner to help navigate the opportunities that lie ahead."

McKenzie will be based in *Monitor*'s New York headquarters. He succeeds Sean Ross, who left the magazine last September to join Edison Media Research as VP of music and programming.

Phyllis Stark, who had been interim editor-in-chief, resumes her duties as Nashville bureau chief for all of the BIG properties, including *Billboard*, *Monitor*, billboard.biz and billboard.com. Stark also serves as country senior editor of *Billboard* and country managing editor of *Monitor*.

JumpStart

Continued from page 5

for catalog promotion sales.

Furthermore, the catalog discount should help the company to stimulate sales in that album category, which grew 6.5% in the first quarter, slightly behind the 8.1% pace set by the overall U.S. industry during that time period.

The discount will act as one more tool in ensuring that UMG product gets the required amount of promotional opportunities offered to accounts, usually paid for with cooperative advertising funds.

Under *JumpStart*, participating merchants are required to guarantee a certain amount of prime in-store real estate as well as other promotional opportunities.

The announcement of the elements of the revised *JumpStart* also could free up those retailers who were still sitting on the fence regarding the promotion.

Initially, one of the main criticisms of *JumpStart* is that it did not provide any price protection for the devaluing of inventory. As a result, most merchants said they would not lower pricing across

the board until after the New Year, the cut-off point for returning product under the old UMG pricing policies.

But when the New Year hit, it was clear that UMG would have to revise *JumpStart*, so some merchants held off repricing product until they could see what the new version would look like.

"Other than the lack of price protection on the front end, I have always believed [*JumpStart*] was a good program. We have made a number of changes in our stores, and we are very supportive of the program. If you shop

our stores you will see that," Trans World Entertainment chairman/CEO Bob Higgins says.

One merchant that did not wait was Sacramento, Calif.-based Tower Records, which selected 350 UMG titles and applied everyday low pricing from December through March. About two-thirds were priced at \$12.99, while one-third was at \$9.99, instead of the chain's usual \$15.99-\$17.99 pricing for catalog.

Cassidy says the strategy worked well, giving the chain double-digit increases.

Preston

Continued from page 6

included non-broadcast media, new technology and international media.

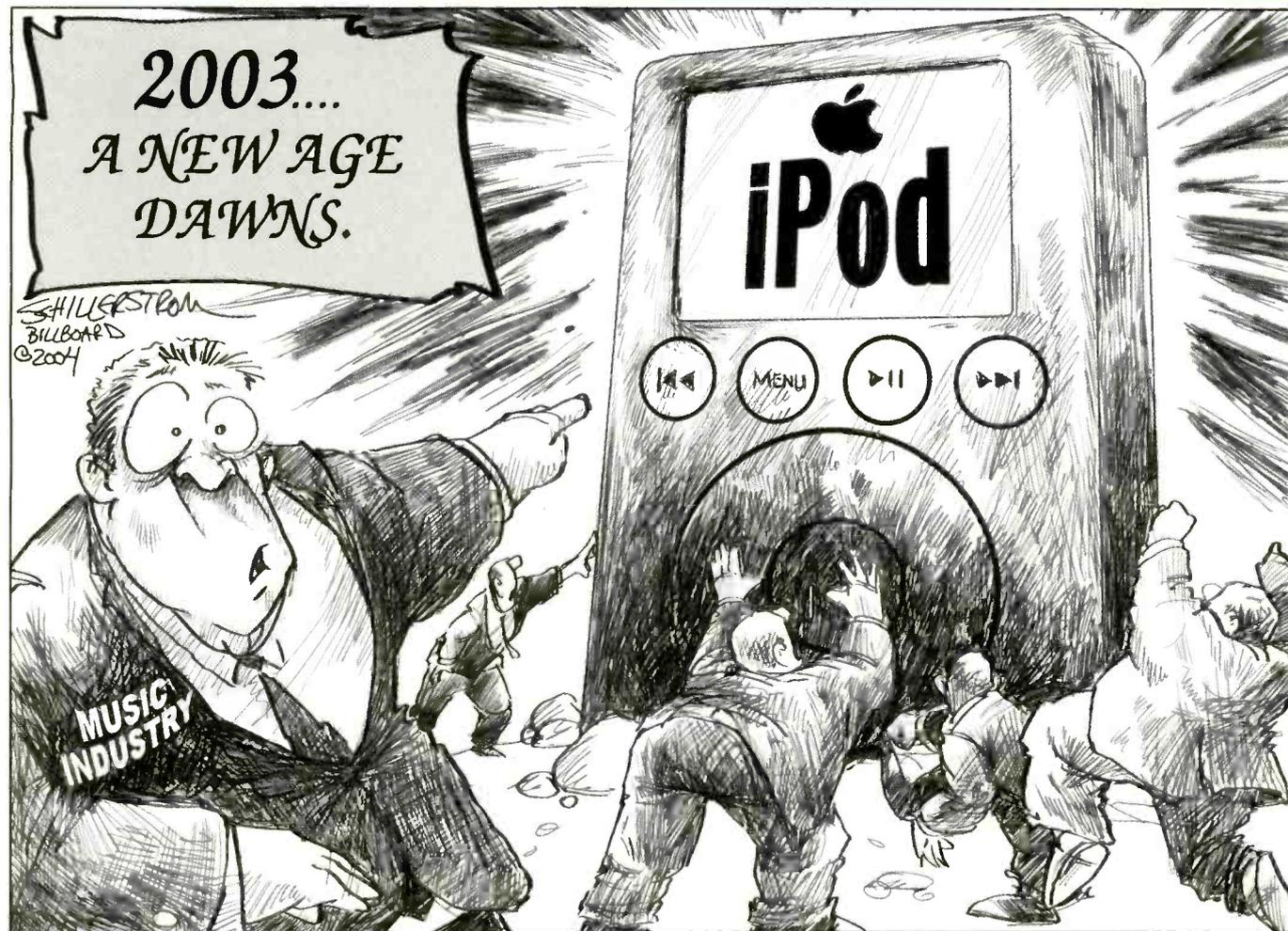
In 1986, broadcast revenue (radio and TV) accounted for more than 70% of BMI's total revenue.

In 2003, TV and radio accounted for only 44% of BMI's revenue, while cable, general licensing, international and new media accounted for 56%.

Executive VP Del Bryant has been named Preston's replacement. John Cody will retain his post as COO and assist Bryant in overseeing BMI's day-to-day operations.

Preston said in a statement that the move was "carefully planned," with Bryant's appointment to executive VP in 2002 a step toward succeeding Preston.

Preston will stay on as president emeritus until the end of the year, she said. "I also look forward to continuing to assist BMI in the future, in areas where my experience and network of personal and business relationships can be of value."



Climbing The Digital Curve

If anything, the opening of Steve Jobs' iTunes Music Store gave the music industry reason to believe that it finally could get ahead of the digital curve.

For the past five years, the industry has been struggling with the wildfire popularity of digital music. The only problem is, much of that enthusiasm has been directed at illegal downloading.

In essence, peer-to-peer download services turned music into the ultimate commodity. They made it free, just like water.

The industry's early response was to try and turn off the spigot. Failing that, it set out to foul the water with fake songs, spoofs and ultimately lawsuits against those who opened deep wells of music on their computers to others through peer-to-peer services.

But the long-term success of that strategy was questionable without the ability to provide a legitimate alternative.

Enter Steve Jobs.

Other legal online music services came before him, but Jobs was able to bring marketing clout, an elegant system and about 500,000 tracks to the game at 99 cents a pop.

That was just one year ago this week. Since then, iTunes has set the standard for legitimate music download services. Meanwhile, Jobs has cashed in with the sale of millions of iPods: tiny, hand-held MP3 players that can store a universe of digital music on a hard drive.

As the old saying goes, a rising tide lifts all boats, and it's clear now that iTunes has set the stage for an explosion of other services. But what's really fascinating

The iTunes Music Store has set the standard for legitimate music download services.

about digital music is how the industry—from retail to record labels—is using it to boost their businesses.

While some predict that it will kill retail, especially specialty stores, the opposite seems to be happening.

The Internet is increasingly becoming the place where consumers sample music, and some retailers predict that it will one day replace radio in that role.

Online music is also helping to popularize older artists and those who can't get airplay. That's helping catalog sales, and it's helping to expose new artists. Other retailers are boosting sales by stocking MP3 players and opening downloading kiosks.

Meanwhile, record labels are increasingly using downloads to test and market new music. As *Billboard* senior editor Melinda Newman notes in this week's issue, Internet downloads are now the opening shot for most marketing campaigns. Not surprisingly, many of those campaigns begin with an exclusive offering on iTunes.

Despite its rapid success, digital downloading still has a long way to go. It took the CD about 10 years to exceed the cassette tape as the No. 1 form of recorded music. Digital music is growing at a faster rate than CD usage, however, so its day will surely come.

Of course, no one can predict where the market is heading, or whether Apple will maintain its current market share. But one thing is certain: Digital music is a new dawn for the music industry and for music in general.

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

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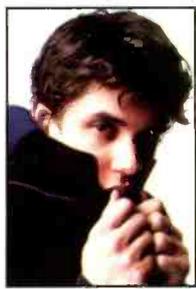
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John Mayer
warms up for
his fourth
headlining
tour in a year



MUSIC

Deborah Cox's
remixes have
the R&B diva
finding success
in the
club scene



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

Veteran Artists Prep New Albums

A number of veteran artists have inked new label deals and have their first releases in many years forthcoming.

Brian Wilson's album "Gettin' in Over My Head" will be his first studio project since 1998's "Imagination" on **Paladin Records**.

The new set, out June 22 on **Rhino Records**, features guests **Elton John**, **Eric Clapton** and **Paul McCartney**.

The release includes a duet, "Soul

Show With Jay Leno."

The group will then headline the second night of the Coachella Valley Music & Arts Festival on May 2.

The Cure's longtime contract with **Fiction/Elektra** ended last year. The group signed with **I Am Records** while the imprint went through **ArtistDirect Records**. Following ArtistDirect's closure, **I Am Records** switched to **Geffen**.

The Neville Brothers have signed a licensing deal with **Back Porch/Narada/EMI** for the family's **Neville Nation Records**. The group's first album of new material in six years comes out Sept. 21.

As is now tradition, the Neville Brothers will close the 35th annual New Orleans Jazz and Heritage Festival on May 2.

Gary U.S. Bonds gets the award for the longest time away. He will release his first studio album in 20 years June 1 on **M.C. Records**. Among the guests on "Back in 20" are **Bruce Springsteen**, **Phoebe Snow** and **Southside Johnny**.

Springsteen's involvement with Bonds goes back to Bonds' '80s albums "Dedication" and "On the Line."

Another music veteran, although certainly not of such longstanding, has just released his first solo album.

Brian Vander Ark, former lead singer and primary songwriter for **RCA** act **the Verve Pipe**, has released
(Continued on page 12)



Paddy Casey's "Living" album replaced Norah Jones atop the Irish charts.

Irish Eyes

**Emerald Isle
Sparkles With Talent,
As Acts Achieve
Global Renown**

This is the second in a two-part series highlighting new music breaking out of Scotland and Ireland. The first installment ran in the April 24 issue.

BY PAUL SEXTON

For a nation of only 3.9 million people, the Republic of Ireland is punching way above its weight in international creativity and influence.

It's true on the musical stages of Dublin and Cork, across to the British mainland and transatlantically, where a number of Irish artists are enjoying critical and commercial attention. What's more, Ireland is reinforcing its credentials as a key development market for visiting acts.

The independent Irish Republic, or Eire, occupies most of southern Ireland, while Northern Ireland is part of the United Kingdom. The Republic's current momentum as a rich A&R source was, in part, propelled by Dublin's own Damien Rice. His debut
(Continued on page 10)

The Beat™



By Melinda Newman
mnewman@billboard.com



Searchin'," with Wilson's late brother **Carl**. Wilson took Carl's lead from an earlier session and added his own harmonies.

Wilson plans a European tour this summer.

On the same day as Wilson, the **Cure** will release its first record under its new three-album global deal with **I Am Records/Geffen**.

Ross Robinson, who runs **I Am Records**, produced the group's still-unnamed label debut.

The Cure, helmed by founding frontman **Robert Smith**, will perform the first single, which is still to be picked, April 30 on "The Tonight

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was \$47,170
\$40,500
(VIN# LW24607)

NEW 2004
X3 3.0
was \$41,120
\$38,500
(VIN# WA30112)

2003 DEMO
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\$37,995
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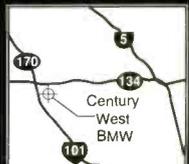
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GMA Honors Comic Stine With Nutt Award

Brad Stine is not the kind of guy who is easily surprised. In fact, with his keen sense of humor and pointed social observations, he's usually the one raising eyebrows. However, he admits to being a little taken aback when he was told he was this year's recipient of the Grady Nutt Humor Award.

Presented each year by the **Gospel Music Assn.** during its annual Gospel Music Week convention, the award recognizes the industry's top comedian.

A grateful Stine says, "To receive this award is sort of the Christian

community saying, 'You are one of us. We accept you. We get it. We like it. We appreciate you. You are in.' That's cool."

An Indiana native, Stine is a clean, conservative comedian with an acerbic wit and manic energy onstage. He began his career in the general market but felt God calling him to the Christian marketplace.

"I started making a living in mainstream and went [in] the other direction to the Christians," says Stine, who records for **Perpetual Entertainment**. "To be honest with you, I was thinking I was giving away my career in the mainstream, but I just felt like God was saying, 'Here's where I want you to go.'"

Ironically, as his career took off in the Christian market with the release last fall of his CD/DVD "Put a Helmet On!," Stine has also had more exposure and opportunities in the mainstream.

In June, he'll have an 8,000-word piece in *The New Yorker* magazine. He has appeared on syndicated radio shows hosted by **Sean Hannity** and **John Boy & Billy** as well as on New York station **WOR**.

Stine describes his brand of comedy as aggressive, in-your-face and unapologetic.

"I do make fun of atheists and liberals, but I also make fun of Christians," says Stine, who has become a featured performer at the Christian men's conference **Promise Keepers**.

"I'm trying to give a voice to the other half of America that has never had an in-your-face kind of aggressive comic who's edgy and pushes the envelope like all these other guys do, but yet speaks from the right. They just never had a guy like that, and they want to laugh too."

In May, Stine will be shooting a new DVD project at the **Bijou Theater** in Knoxville, Tenn., that is slated for release in June. He is also working on a book, "Being a Christian Without Being an Idiot."

NEWS NOTES: The Crabb Family has been taping a new show that will air weekly on **TBN**. The family act has also been in the studio working on its new project, "Driven," due July 13.

Sixteen-year-old singer/songwriter

Jessie Daniels has signed a deal with **Brettian Productions** in South Africa. Brettian will release Daniels' self-titled six-song EP May 30 throughout South Africa. Daniels also recently signed a booking agreement with **Mark Van Meter** of **One Day Promotions**.

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



Fusebox has signed a booking agreement with **Jeff Roberts & Associates**. Plans are under way for a summer tour supporting Fusebox's sophomore release, "Once Again," due out June 15.

The Butterfly Group is partnering with the **Time Factory**, an Indianapolis-based publisher of calendars and posters, to develop merchandise for the Christian market.

The first products under the new

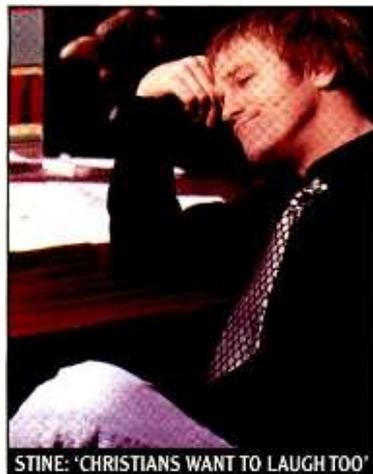
venture are licensed calendars and posters from **Mel Gibson's** film "The Passion of the Christ."

Nashville attorney **Russ Farrar** is joining **Ernie Haase** and **George Younce** as a partner in the **Signature Sound Quartet**. Farrar will continue to serve as legal counsel for the Ohio-based group. Under the new agreement, Signature Sound frontman Haase will concentrate on the quartet's creative endeavors, while Farrar will handle business affairs.

Farrar is currently VP of the **Southern Gospel Music Assn.** and serves as legal counsel for the **Southern Gospel Music Trust Fund** and the **Southern Gospel Music Guild**.

On April 20, **Word Records** will release "Dove Hits 2004," a collection of this year's **Gospel Music Assn.** Dove Award-nominated artists. The 18-song set is the third in the annual Dove Hits series. **Third Day**, **Mark Schultz**, **MercyMe**, **Michael W. Smith** and **Randy Travis** are among the acts featured.

Former **Five Iron Frenzy** frontman **Reese Roper** has inked a deal with **5 Minute Walk Records** for his new band **Roper**. He heads into the studio with producer **Masaki Liu** in May to record the album. Look for an early-October release.



STINE: 'CHRISTIANS WANT TO LAUGH TOO'

Irish Eyes

Continued from page 9

album, "O," has sold 750,000 units worldwide, according to East West U.K.

Nearly one-third of those album sales, according to Nielsen SoundScan, is in the United States. There, following a bidding war, the album became the first release from Nashville-based **Vector Recordings** last June.

Vector has also dipped into the Irish talent pool for its second release. "SK1" by **Simple Kid**, otherwise known as modern rock singer/writer **Ciaran McFeely**, from County Cork, comes out June 15.

Northern Ireland is also having success. The core of **Snow Patrol** are from Northern Ireland, although the band formed in Scotland and is now based there. The group just released its "Final Straw" album in the United States through **A&M**. (see story, this page).

Meanwhile, **Sony** is eyeing a late-summer U.S. release for **Paddy Casey's** acoustically led "Living," which recently replaced **Norah Jones' "Feels Like Home"** at No. 1 in Ireland.

The **Thrills' "So Much for the City" (Virgin)** reached No. 30 on the **Billboard** Heatseekers chart.

There is also a considerable industry buzz in Britain for other Irish artists such as **David Kitt** (**Blanco y Negro**) and **Damien Dempsey** (**Independent Records**).

Kitt's "Square One" and **Dempsey's "Seize the Day"** are platinum albums in Ireland (for 15,000 shipments). **Dempsey**, endorsed by such stars as **Chrissie Hynde** and **Morrissey**, is likely

to see U.S. release of his album in the fall, according to his management, **Spirit Music & Media**.

"Emerging Irish artists have had a phenomenal level of international

exposure in the last 18 months, particularly in the U.K. and U.S.," says **Keith Johnson** of the **Irish Music Rights Organization (IMRO)**. "America is a notoriously difficult market for

European artists to break into, but it has been receptive to artists like **Damien Rice**, the **Thrills**, the **Frames** and **Gemma Hayes**.

"The success of these artists has certainly resulted in a focusing on Ireland by the U.K. majors, independents and, increasingly, by U.S.-based labels."

QUALITY, NOT NATIONALITY

Although **Rice** and **Simple Kid** have given a strong Irish flavor to **Vector's** artist roster, it's a question of "never mind the nationality, feel the quality" for co-founders **Jack Rovner** and **Ken Levitan**.

"As far as being another artist from Ireland, signing [Simple Kid] was a coincidence," Rovner says. "If you look at history, Ireland has produced some of the greatest artists, but I don't believe there's an Irish sound."

"I'm convinced the reason **Damien** is doing great in the States is that he has spent so much time here, he's probably on his sixth go-round now," Rovner says. "It's the same with **Ciaran**; his appeal goes way beyond his Irishness."

In the buildup to "SK1," **Simple Kid** will tour the United States in May and June, both in solo shows and with his multifaceted, interactive "Simple Club" nights.

Levitan adds, "Looking from afar, Ireland has always had an affinity for the creative, be it musical or literary. [This current wave] may change the focus, but it doesn't change the quality" (Continued on page 73)

Snow Patrol Storms U.S. Shores

BY JONATHAN COHEN

NEW YORK—The quandary of how to break a non-U.S. band in the United States is an old one, but **Snow Patrol** and its U.S. label, **A&M/Interscope**, insist they are up to the task.

The group's third album, "Final Straw," debuted earlier this year at a career-best No. 3 on the U.K. albums chart. The label has shipped more than 350,000 units of the project in the United Kingdom.

The core of the band is Northern Irish, but the group formed and is based in Scotland.

In North America, **A&M/Interscope** released "Final Straw" March 30. The album is No. 24 on the **Billboard** Top Heatseekers chart this issue.

The band's melodic rock-pop seems primed for U.S. support, despite problems experienced by past acts.

"Our shores are littered with the corpses of English bands that have come over here," **Interscope** senior marketing executive **Courtney Holt** admits. "Little showcases and tastemaker support aren't enough. The key thing was to make sure **Snow Patrol** was here playing shows."

For his part, band frontman **Gary Lightbody** says he knows a band has to make a big commitment to break here. "The 'next big thing from the U.K.' tag has been the

death knell of many a British band," **Lightbody** muses. But he promises the band is willing to put in the legwork required to win over listeners.

The group began a 16-date North American tour April 15 in Atlanta. That marked the band's third trip here in as many months.

Before **Snow Patrol** hit U.S. shores for a February tour, **AOL Music** selected the band for its "Breakers" program in December.

Holt says the infectious, uptempo album track "Spitting Games" was downloaded more than 1 million times through that promotion.

Interscope's enthusiasm for the project is not lost on **Lightbody**. "When we played in Los Angeles in February, apparently there were more people there from **Interscope** than have ever been to see a band," he says.

Snow Patrol further capitalized on the buzz at March's South by Southwest Music Conference in Austin, where it played several shows.

"Spitting Games" went wide to radio as the first U.S. single earlier that week.

"That record totally fits what we do here," says **PD Eddie Gutierrez** of **KJEE** Santa Barbara, Calif., which jumped on the single two weeks prior to its add date. "We're getting a lot of calls for it already."



SNOW PATROL: LEGWORK REQUIRED

Microsoft Intent On Settling Its Differences

If you can't beat 'em, settle. That's the message **Microsoft** is giving off lately.

The software giant, which is under siege in Europe for antitrust violations, settled a class action in Minnesota state court April 19.

Lawyers for the plaintiffs had accused Microsoft of abusing its

monopolistic market position to overcharge for its Windows operating system.

Financial terms were not disclosed. But the Minnesota class—a group of seven individuals and businesses—was seeking more

than \$400 million on behalf of customers who were allegedly overcharged by Microsoft.

The case is noteworthy because Microsoft chairman **Bill Gates** and CEO **Steve Ballmer** had been named as witnesses in the suit. Had the case not been settled, it would have been the first class action involving

Microsoft to go before a jury.

Microsoft has settled similar antitrust claims in recent months in an attempt to clear the massive amount of litigation pending against it.

Earlier this month, the software behemoth agreed to pay \$2 billion to settle an antitrust suit brought by rival **Sun Microsystems**. And just

conceded any wrongdoing.

WIPING THE SLATE: For better or worse, the **Recording Industry Assn. of America** has canceled its Clean Slate program, which offered legal immunity to self-professed illegal file-sharers.

In court documents filed April 16, the group said the program is no longer necessary because the public is now adequately informed that illegal downloading can lead to litigation.

Under Clean Slate, which drew more than 1,000 sign-ups, individuals were required to acknowledge in writing that they had illegally shared copyrighted music online and that they would cease such activity.

The RIAA launched the program last September, at around the same time it began suing individual file-sharers for copyright infringement.

SLIPPERY SLOPE: The film industry, which has quietly been watching how illegal downloading has decimated the music business, had better start taking notes.

Americans are increasingly downloading movies off the Internet, according to a report by market research firm **Ipsos-Insight**. In late 2003, more than 21% of downloaders ages 12 and up had downloaded a full-length motion picture from the Internet, according to the study.

"American downloading behaviors are expanding beyond music and moving toward broader digital entertainment acquisition," says **Matt Klein**, a senior analyst with Ipsos-Insight's technology group, who authored the report.

Research also indicates that 38% of users have downloaded a music video from the Internet, while 15% have downloaded a digital video.

While it's too early to conclude how harshly digital downloading will affect the still-healthy film business, music industry observers warn it is only a matter of time before piracy might cripple motion picture studios in much the same way it has record labels.

URGENT TO MERGE: **Hale and Dorr** of Boston will merge with Washington, D.C.-based law firm **Wilmer Cutler Pickering**.

The merged group will have 1,000 attorneys and combined revenue of more than \$600 million.

William J. Perlstein and **William F. Lee** will be co-managing partners of the combined group. The deal is expected to close May 31.

WEELING N' DEALING: The New York law firm of **Weil Gotshal & Manges** advised **DirectTV Group** when it signed a definitive agreement to sell **PanAmSat** to affiliates of private-equity powerhouse **Kohlberg Kravis Roberts**.

The deal, which is valued at \$4.3 billion, is expected to close in the second half of 2004.

WHO'S NEWS: **O'Melveny & Myers** has named **Joe Calabrese** managing

partner of its 100-lawyer Century City, Calif., office.

Calabrese, who has been with the firm for 22 years, is the chairman of O'Melveny's entertainment and media practice group.

Legal Matters™

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



two weeks ago, Microsoft agreed to pay \$440 million to settle a digital rights management lawsuit launched by **InterTrust Technologies**.

So far, Microsoft has paid out a total of \$1.5 billion to settle antitrust litigation with nine other U.S. states and the District of Columbia. Microsoft has never

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Waters Dips Into His Catalog For 'Ride' Remix

When a song has long legs, why not try to extend their length? That's what smooth jazz veteran **Kim Waters** has done on his new **Shanachie Entertainment** album "In the Name of Love," out April 27.

The saxophonist scored a hit single with "The Ride" from his previous Shanachie disc, "Someone to Love You." This time around, he revisits it

D is also featured on another funk fest, "In Deep."

"In the Name of Love" is Waters' 13th album—and fourth for Shanachie. It marks his 15th anniversary as a recording artist.

The R&B-infused CD features the sweet ballad "All I Wanna Do (Is Please You)"; the grooving "Cross My Heart," co-written with guitarist

Chuck Loeb; and an upbeat take on **R. Kelly's** dancefloor hit, "Step in the Name of Love."

Another noteworthy cover, **Barry White/Love Unlimited Orchestra's** classic "Love's Theme," is a nod to Waters' father.

"My dad always teased me that you're not doing anything until you cover a Barry White song," the saxophonist says. "This is

one of the greatest songs of all time, and it's great for the sax. My dad heard my take, and he loves it."

Waters blows soprano and alto saxophones. For the smoother tunes, he favors the soprano for its melodic flow. He opts for his alto for the more straight-ahead numbers. "My preference? Definitely the alto,



Pictured, from left, are CEA CFO Michael Hamilton, CEA VP Tanya Levitt, Smoothjazz.com VP/director of imaging and design Donna K. Phillips, Smoothjazz.com president and founder Sandy Shore, CEA CEO Jeff Carzino, attorney Tod Ratfield, CEA president Eddie Gilreath and CEA marketing consultant Joey Quarles.

because I can play pretty and gritty at the same time."

HARD COPY FOR ONLINE RADIO: After four years of global broadcasting over the Internet, smoothjazz.com is partnering with **Carzino Entertainment Alliance (CEA)** to release a series of smooth jazz concept compilation CDs.

Distribution of the Digipak releases of instrumental and adult vocals will be handled by Minneapo-

lis-based **Navarre Entertainment**.

Founded by radio personality/concert promoter **Sandy Shore**, the online radio station broadcasts an average of 1.5 million listener hours and attracts 500,000 unique visitors to its Web site on a monthly basis.

CEO **Jeff Carzino** and president **Eddie Gilreath** pilot CEA. The latter's résumé includes executive stints at **Geffen, Universal and Warner Bros.**

The smoothjazz.com releases include compilations under the following categories: Smoothjazz.com Blends and Smoothjazz.com—The New Hits, as well as several theme-oriented series, including Smooth Lounge, Gone Smooth, Smooth Season, Cocktail Jazz and Wine & Jazz.

AWARDS GALORE: **New School University's** Jazz and Contemporary Music Program bestowed its prestigious **Beacons in Jazz Awards** March 30 on four living giants of popular music: **Ahmet Ertegun**, co-founder of **Atlantic Records**; singing icon **Aretha Franklin**; jazz bassist **Percy Heath**; and pianist/rock'n'roll granddaddy **Johnnie Johnson**.

Guitarist **George Benson** accepted the award for Franklin, who earlier in the week was released from the hospital.

A cast of legends provided music at the ceremony. Aside from Heath, **Billy Taylor** and **Ben E. King**, an all-star jazz band featuring pianist **McCoy Tyner** and saxophonist **Jimmy**

Heath played. Trumpeter **Wynton Marsalis** led another ad hoc group.

Recently signed **Manhattan Records** singer/guitarist **Raul Midon** was the revelation of the evening.

The gala took place in the Grand Ballroom of New York's Pierre Hotel.

On March 8, **ASCAP** added seven artists to its Jazz Wall of Fame at its New York offices. In addition to honoring the careers of **Quincy Jones** and **Marian McPartland**, ASCAP inducted five musicians posthumously: **Ray Brown, Carmen McRae, Woody Herman, Joe Pass** and **Willie "the Lion" Smith**.

THREE DOT LOUNGE: On May 4, pianist/vocalist **Eliane Elias** will release a **Bluebird/RCA Victor Group** album of several firsts. The superb bossa-nova-drenched "Dreamer" marks the first time Elias has composed songs in English and recorded an album with almost all the lyrics sung in English. It's also her debut disc with a full orchestra, conducted by arranger **Rob Mathes**. . . Under the artistic direction of bassist **Ben Allison**, the **Jazz Composers Collective** celebrated its fourth annual festival at New York's Jazz Standard with a series of shows April 13-18. Allison delivered sets with two different bands: **Peace Pipe** and **Medicine Wheel**, which celebrated the release of "Buzz" (**Palmetto Records**) . . . Guitarist **John Pizzarelli** celebrates the 40th anniversary of **Antonio Carlos Jobim's** classic song "Girl From Ipanema" with his April 27 "Bossa Nova" album on **Telarc**. Jobim's grandson **Daniel Jobim** appears on the album and will tour with Pizzarelli in support of the CD . . . **DL Media** opened a West Coast office April 15 in the Los Angeles area with longtime DL employee **Brad Riesau** at the helm.

JAZZ Notes™
By Dan Ouellette
douellette@billboard.com



with a house-beat remix by **DJ Davey D** (aka **Dave Darlington**).

"It's a great combination when Dave brings his dance grooves to smooth jazz," says Waters, who has been collaborating with the New York DJ/producer for the past three years. "It has been really successful, so we decided to keep going." Davey

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- October 6-10 *Bermuda Jazz Festival*
- November 12-14 *Anguilla Tranquility Jazz Festival*

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The Beat

Continued from page 9

"Resurrection" on **Brash Records**.

SPOTT ON: **Greg Spotts**, co-founder of the Shortlist Music Prize, has taken a detour from his Shortlist duties to make a documentary about American jobs lost to foreign competition.

He and **KCRW** Los Angeles DJ/music supervisor **Chris Douridas** ("Shrek 2," "American Beauty") are soliciting original songs for the movie and for a companion soundtrack.

The DVD and accompanying CD, both of which will be released on Labor Day separately and in a combo pack, "give recording artists a chance to participate in the election year dialogue using the language they know

best, which is songwriting and singing," Spotts says.

The deadline for song submissions is June 15. Interested artists can go to americanjobsfilm.com for more info.

HE'S GONE INSANE: Industry veteran **Artie Mogull** has launched Burbank, Calif.-based **Insane Records**. Among the label's first releases is **Julie Collins'** cover of **the Beatles'** "Something," available through the company's Web site. One dollar from every sale goes to **George Harrison's Material World Charitable Foundation**.

Insane is distributed by Santa Monica, Calif.-based **iMedia**. The label has also signed rock band **Hopeless** and 13-year-old Chicago singer **Kristy Rose**.

Key staffers, in addition to label chairman Mogull, are CEO/president **Stuart Collins** and executive VP of administration **Jerry Mangalos**.

Spotlight

Bocephus!

Superstar's Son
To Young Gun
To Country Icon

*Well, my Mama met my Daddy down in Alabama
They tied the knot, so here I am.*
—"Born to Boogie"

BY RAY WADDELL

When Randall Hank Williams was born 54 years ago in Shreveport, La., he had a tough act to follow. But today he casts as wide a shadow as any artist over the country music landscape.

The pride-and-joy son of Hank Williams, arguably the most iconic of all country music figures, and his firecracker wife, Audrey, Hank Jr. moved with his parents to Nashville at 3 months old. Bocephus, as his dad nicknamed him, was heir to a legacy that he has spent a lifetime burnishing and building upon.

Hank Williams died at age 29 on New Year's Day 1953, and just a few years later, Hank Jr. was singing his father's songs himself.

With his mother as his manager, Hank Williams Jr. made his onstage debut singing "Lovesick Blues" in Swainsboro, Ga. Three years later, Hank Jr. performed on the Grand Ole Opry for the first time, and his career was officially under way.

By the time Hank Jr. was in his mid-teens, he was a veteran of several tours, first as a member of Audrey's Caravan of Stars and later as a headlining artist in his own right.

His companions as a youth included such legendary hell-raisers as Jerry Lee Lewis, Way on Jennings, Johnny Cash and, of course, Merle Kilgore, Hank Jr.'s longtime manager and one-time opening act.

"We had a lot of fun," Kilgore remembers of the era and parties at Audrey's house. "People like Cash, Hank Snow, Jerry Lee all came over, we all had a
(Continued on page 20)



THE #1's

HOT COUNTRY SINGLES & TRACKS

All For The Love Of Sunshine
Eleven Roses
Texas Women
Dixie On My Mind
All My Rowdy Friends
(Have Settled Down)
Honky Tonkin'
I'm For Love
Ain't Misbehavin'
Mind Your Own Business
Born To Boogie

HOT COUNTRY AIRPLAY

I'm For Love
Ain't Misbehavin'
Mind Your Own Business

HOT COUNTRY SINGLE SALES

I'm For Love
Ain't Misbehavin'
Country State Of Mind
Mind Your Own Business
Born To Boogie
Young Country

TOP CATALOG COUNTRY ALBUMS

Greatest Hits

TOP COUNTRY ALBUMS

Major Moves (7 weeks)
Five-0 (10 weeks)
Greatest Hits, Volume II
Montana Café (4 weeks)
Hank "Live"
Born To Boogie
Wild Streak (2 weeks)
Greatest Hits, Volume III (11 weeks)



Curb Records Congratulates Hank Williams Jr. On 5 Decades Of Music 1969 - 2004

ALBUMS

All For The Love Of Sunshine
Sweet Dreams
One Night Stands
Family Tradition •
Whiskey Bent And Hell Bound •
Habits Old And New •
Rowdy •
The Pressure Is On ★
The New South
High Notes •
Greatest Hits ★(5)
Strong Stuff •
Man Of Steel •
Major Moves ★
Five-O •
Greatest Hits, Volume II ★
Montana Cafe •
Hank "Live" ★
Born To Boogie ★
Wild Streak •
Greatest Hits, Volume III ★
Lone Wolf •
America (The Way I See It) •
Pure Hank •
Maverick •
The Best Of Hank & Hank
Out Of Left Field
Hog Wild
A.K.A. Wham Bam Sam
Men With Broken Hearts
Stormy
Almeria Club Recordings
I'm One Of You

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SINGLES

All For The Love Of Sunshine
Rainin' In My Heart
Ain't That A Shame
Mobile Boogie
I'm Not Responsible
(Honey Won't You Call Me)
One Night Stands
Feelin' Better
You Love The Thunder
I Fought The Law
Old Flame, New Fire
To Love Somebody
Family Tradition
Whiskey Bent And Hell Bound
Women I've Never Had
Kaw-Liga
Old Habits
Texas Women
Dixie On My Mind
All My Rowdy Friends
(Have Settled Down)
A Country Boy Can Survive
Honky Tonkin'
American Dream
(If Heaven Ain' A Lot Like Dixie)
Gonna Go Hun'in' Tonight
Leave Them Boys Alone
Queen Of The Heart
Man Of Steel
Attitude Adjustment
All My Rowdy Friends Are
Coming Over Tonight
Major Moves

I'm For Love
This Ain't Dallas
Ain't Misbehavin'
Country State Of Mind
Mind Your Own Business
When Something Is Good
(Why Doesn't It Change)
Born To Boogie
Heaven Can't Be Found
Young Country
If The South Woulda Won
Early In The Morning And Late At Night
There's A Tear In My Bear
(w/ Hank Williams)
Finders And Keepers
Ain't Nobody's Business
Good Friends, Good Whiskey, Good Lovin'
Man To Man
Don't Give Us A Reason
I Mean I Love You
If It Will It Will
Angels Are Hard To Find
Hotel Whiskey
Come On Over To The Country
Everything Comes Down To Money And Love
I Ain't Goin' Peacefully
Hog Wild
America Will Survive
Outdoor Lovin Man
I'm One Of You
Why Can't We All Just Get A Longneck



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'I Like That Banjo And I Like Balls-To-The Wall Rock'

Hank Williams Jr Looks Back On Family, Friends, Fans And Football

BY RAY WADDELL

You travel about 100 miles northwest of Nashville to rural Paris, Tenn., to find the offices of Hank Williams Jr. Enterprises. There, on a recent day, before sitting down for a chat with a visitor, Williams showed off the latest addition to his impressive collection of Civil War artifacts, an exhaustively documented musket from the Sixth Cavalry of Alabama.

Williams and longtime manager Merle Kilgore later took their visitor for a short ride out to Williams' Paradise Lodge retreat, where wild turkey and Tennessee white-tailed deer dropped by for happy hour.

"You don't see this in Green Hills," Williams remarked, referring to the upscale Nashville borough. "This is where I'd rather have my afternoon cocktail."

Williams' collection "Greatest Hits Vol. 1" recently passed the milestone of 500 weeks combined on the Top Country Catalog and Top Country Albums charts. Meanwhile, Mercury Records has issued "The Best of Hank Williams, Jr." as part of its 20th Century Masters/The Millennium Collection, and Curb Records has released his latest CD, "I'm One of You."

And this son of country legend Hank Williams has fathered his own young country contenders. His son, Shelton Hank Williams III, and daughter, Holly Williams, are building their own music careers.

The veteran performer spared some time to talk about his life and work, from the earliest days to his current success, and to reflect on an illustrious family tradition in country music.

What are your earliest memories of performing?

We do have an [early film] of me in Swainsboro, Ga., at 8 years old. Thank God I can't remember much of it, but I've seen it. To be quite honest, it wasn't until just a couple of years later that [performing] was totally commonplace for me.

I was out there. That was 1957, and of course everybody was starved for some piece of this person [Hank Williams] that so few people actually got to see. And the ones who did were just mystified.

I would be out there at 8, 9, 10, 11, 12 . . . People were either laughing and smiling or completely broken up. It was happiness and it was sorrow. That's the earliest thing I remember.

I really remember riding in the cars. Trailer in the back, sometimes the bass fiddle on the top. I could climb into the back window above the seat and lay down, that's how lit-



WILLIAMS: 'IT'S GOING TO BE MY WAY'

tle I was. They'd have the Grand Ole Opry on, and I'd say, "Put it on WLAC, I wanna hear Hoss." Many times over the years going somewhere in a jet to make a lick, I've thought about how I'm glad I got to see some of that.

Other than the obvious impact of your father, who else influenced you early in your career?

Lightnin' Hopkins, Jimmy Reed, Muddy Waters, Robert Johnson, John Lee Hooker—all of that stuff.

What was it that they did that you responded to?

I loved the Delta blues stuff, the open-G tuning, like I've been doing for years. I liked the music they were making. I liked the beat, the feel, the rhythm. I liked everything about it.

When you were a teenager and young man, you had some pretty interesting friends, like Waylon Jennings, Johnny Cash, Jerry Lee Lewis. That was a pretty fast crowd to be running with for a kid.

Everybody was coming over to [our home at] 4916 Franklin Rd. to touch Hank's piano, number one. Jerry Lee at Mother's parties. Johnny wants to shoot the cannon. Hank wants to shoot the cannon. So we shoot the cannon, knock books off the shelf at the neighbor's house.

Hank Snow one night, Jerry Lee one night, Ferlin Husky one night. Or pop people, Ray Charles, Fats Domino. You never knew who would

be recording in town and come by.

That's a heck of an education.

Oh, man, to have Earl Scruggs show you how to play banjo? I'd ride my little Harley over to Earl's house. What a wonderful guy. What a perfect position to be in. Talk about the planets being lined up for me: "Hold that over here, tune that key here." Now it's come full circle: me with Kenny Chesney, Kid Rock or whatever. It's a good feeling. The music marches on.

In the first part of your career, even though you had success touring and on record, it must have been frustrating to not have your own songs and style embraced.

A lot of it I didn't care about. In the late 1960s, I probably wasn't paying much attention to it. There was a lot going on in the late '60s. And I was at that age when there's one thing on your mind above anything else, and it ain't huntin' cannonballs. [I was doing] shows out the kazoo, the "Cheatin' Heart" movie. I did 230 shows one year in a bus. Talk about touring. In '66-'69, it was one continuous road trip, and I was young enough to say, "Fine with me." And I flew home and got married, a really brilliant move. I showed them all.

Tell me about the move to Cullman, Ala., in 1974 and the recording of "Hank Williams Jr. & Friends" in Muscle Shoals.

Now you're talking. The teenage boy was gone. Somewhere around '69-'70, it was one big party, but that's when I started thinking, "I'm going to do something different." I started laying out actual goals: I'm either going to do this or do something else. It's not going to be going out there and imitating Daddy. That's over.

A lot of depression, that's part of the reason I moved down there in the first place. Probably a lot of the same thing my son Shelton (Hank III) is going through now. You're getting pulled from all angles. It's probably harder in his case than mine. He's following a couple of pretty good hitters. One of 'em was a real good hitter.

In retrospect, moving to Cullman was the right thing to do.

Without a doubt. A lot of great things were coming out of Muscle Shoals. And the Allman Brothers and Lynyrd Skynyrd were happening. This is my generation. This is what I listen to. I don't want to hurt anybody's feelings, but I'm not listening to those [other country artists]. I'm listening to Toy Caldwell. I'm playing down there with my buddies.

The Alabama move was absolutely the right thing at the right time

[in] the right place. Granddaddy's right down the road; it's halfway between Nashville and Montgomery, more or less. It worked out quite well.

A lot of people ask me how many albums I've made, and I say, "None of 'em count until 'Friends.'" With "Friends," finally that's when I got really serious.

"Friends" arrived in 1976 and saw you team up with Caldwell, Charlie Daniels and Pete Carr, among others. Critics and fans loved it, but then you were blindsided by falling off Ajax Mountain in 1975, so you didn't get much chance to enjoy the praise.

It was like, "He's never going to sing again, if he lives." They'd tell me how the album was out and they'd play it and put my picture on the screen, and all the DJs would give a standing ovation. They probably [thought], "He ain't gonna make it back."

The doctors said, "We don't know if he's going to know anything or not." One of those doctors, who had been a Navy doctor in Vietnam, said, "My friend, you had a pretty bad trauma wound up there. I don't know if you're supposed to count elk or play, but you have been left here

(Continued on page 18)

Hank Jr.'s Chart Action

Top Country Albums

Rank	Title	Peak Position	Debut Date	Label
1.	"Greatest Hits III"	1	March 4, 1989	Wamer/Curb
2.	"Five-O"	1	June 1, 1985	Wamer/Curb
3.	"Major Moves"	1	June 16, 1984	Wamer/Curb
4.	"Montana Cafe"	1	July 26, 1986	Wamer/Curb
5.	"Greatest Hits - Volume 2"	1	Nov. 23, 1985	Wamer/Curb
6.	"Wild Streak"	1	July 16, 1988	Wamer/Curb
7.	"Songs My Father Left Me"	1	April 12, 1969	MGM
8.	"Hank 'Live'"	1	Feb. 14, 1987	Wamer/Curb
9.	"Born To Boogie"	1	Aug. 1, 1987	Wamer/Curb
10.	"Rowdy"	2	Feb. 7, 1981	Elektra/Curb

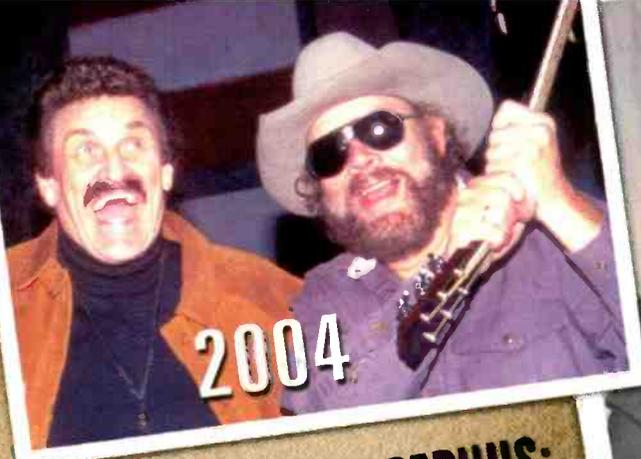
Hot Country Singles & Tracks

Rank	Title	Peak Position	Debut Date	Label
1.	"Mind Your Own Business"	1	Oct. 11, 1986	Wamer/Curb
2.	"Eleven Roses"	1	April 29, 1972	MGM
3.	"All for the Love of Sunshine"	1	Aug. 1, 1970	MGM
4.	"I'm For Love"	1	May 11, 1985	Wamer/Curb
5.	"Born to Boogie"	1	June 13, 1987	Wamer/Curb
6.	"All My Rowdy Friends (Have Settled Down)"	1	Sept. 5, 1981	Elektra/Curb
7.	"Ain't Misbehavin'"	1	Feb. 22, 1986	Wamer/Curb
8.	"Honky Tonkin'"	1	June 5, 1982	Elektra/Curb
9.	"Dixie on My Mind"	1	May 30, 1981	Elektra/Curb
10.	"Texas Women"	1	Feb. 7, 1981	Elektra/Curb

* Hank Williams Jr. with the Mike Curb Congregation

Compiled by Keith Caulfield

Titles on these charts are ordered by peak position on Top Country Albums and Hot Country Singles & Tracks, respectively. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top ten, and/or top 40, depending on where the title peaked.



2004

MESSAGE TO BOCEPHUS:

Thanks for all the years of being on the same stage and seeing you become the ICON you are today.

Today, as from day one, I am still your #1 fan!

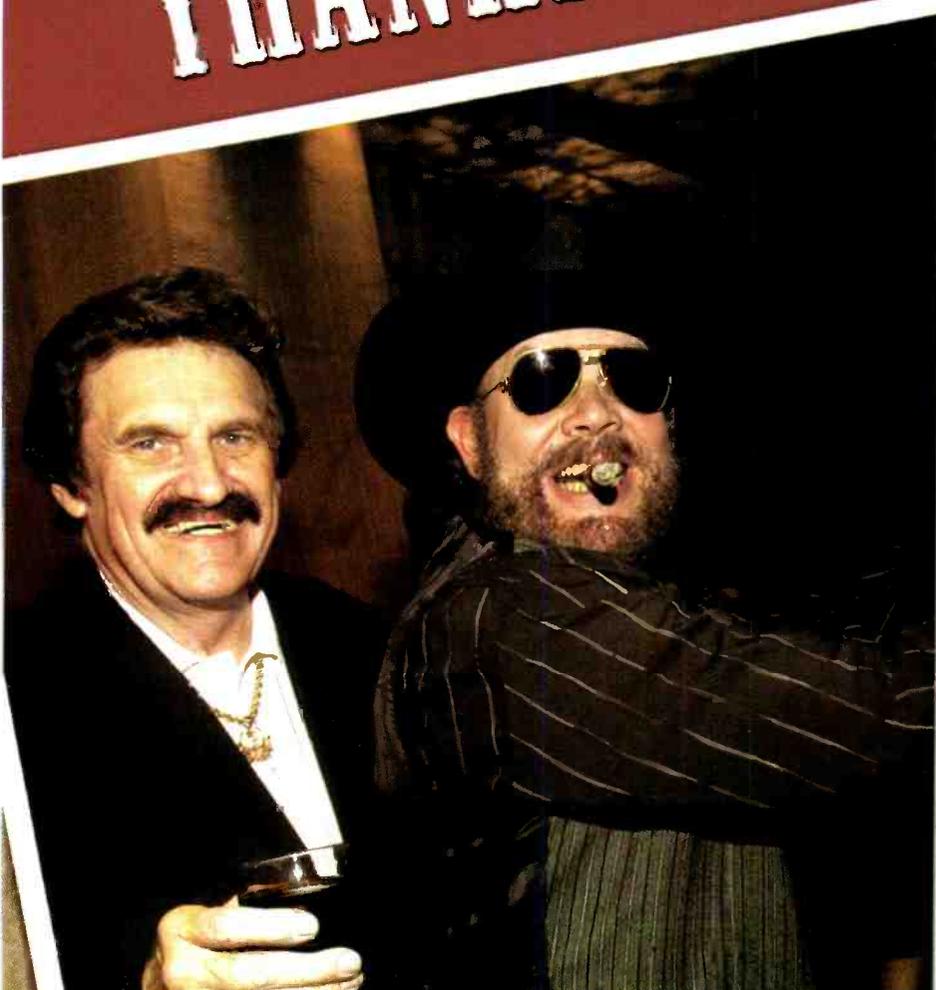
Merle Kilgore, Personal Manager
Executive VP
Hank Williams Jr. Enterprises, Inc.

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1964

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Q&A

Continued from page 16

to do something." I always remembered his words.

But when you came back, your creative vision was so focused. How would you describe what you wanted to do?

I was locked in. I got in there [in the studio] with Jimmy Bowen, and said, "This is the key. Here's the lick. This is the intro. This is the turnaround. This is where I want the horns. This is where I want the mandolin. This is the whole thing."

And Bowen said, "I'll handle the board, everything outside that glass, you handle." And that's how we did it.

So you just assumed total control.

You bet I did. I said, I'm going to put my stamp all over this stuff. It was flowing. Writing three, four songs in one day. You just smile and get a little better. I went from 224 to 160 [pounds] in that fall, and I was slowly coming back physically, learning to see and smell and taste again, and wondering about the next operation.

Your style brought a lot of new fans to country, but some of your older fans must have been shocked.

I CAN'T THINK OF ANY OTHER ARTIST WHO HAS CAPTURED THE ESSENCE OF HARD CORE COUNTRY AND MIXED IT SO WELL WITH EVERYTHING FROM ROCK TO DIXIELAND AND BLUES. MOREOVER, I CAN'T THINK OF ANY SINGLE ARTIST WHO HAS INFLUENCED MY MUSIC MORE THAN HANK, JR. THERE HAS ALWAYS BEEN SOMETHING ABOUT A BOCEPHUS ALBUM THAT MAKES ME WANT TO CRANK IT UP TO TEN, DRIVE A LITTLE FASTER AND PARTY A LITTLE HARDER. I ALSO WENT TO SEE A BUNCH OF HANK JR. CONCERTS THROUGHOUT THE YEARS AND THOSE SHOWS TAUGHT ME A WHOLE LOT ABOUT THE DIFFERENCE BETWEEN BEING A SINGER AND BEING AN ENTERTAINER.

SO HANK, CONGRATULATIONS ON FIVE DECADES OF SUCCESS! AND FOR YOUR FRIENDSHIP, ALL THE GOOD TIMES WE'VE SHARED, THE LESSONS YOU'VE TAUGHT, THE GREAT MUSIC AND THE INSPIRATION YOU HAVE GIVEN ME... THANKS HOSS!

YOUR FRIEND,




Oh, they were. [laughs] Talk about rockin'! Full-tilt boogie. I had four 10s stacked with Marshall heads, and the Stratocaster, and I was laying it out there: Here it is, and if you don't like it, there's the door.

If I had 1,000 [people] there, and 400 or 500 of them left, the next time there'd be 3,500, the next time 7,000, the next time 10,000. Boom, boom, boom, just like that, in a matter of about three or four years there.

I remember doing "La Grange" on top of the piano at the Grand Ole Opry, and Roy Acuff jumped up there and did a little "La Grange" with me. They had bussed in all these older folks, and I said, "It's nice to be here, but I won't be back for a while. These folks ain't bought a record in 30 years." That's the way I looked at it.

But even though you were packing arenas and selling records, the music industry seemed a little slower to come around. I remember when you won an award for best video, you made that comment: "I do audio, too." Do you think the country music establishment in those days was a little scared of you?

They had to throw the stray dog a bone. Merle Haggard won something the year before, and he said, "Well, this is bullsh— it, it should have been Hank Jr.'s award, I know that." I never forgot that, ol' Hag.

What's your approach in the studio?

This is my album, my stuff, [so] it's going to be my way. I can play a little of this, little of that. If we're doing a ZZ Top song, "Blue Jean Blues" or whatever, I'll run over to the organ and show what I want.

The trouble with me and a lot of others, we basically want to do eight-bar blues all night long.

How did recording the "Monday Night Football" theme song impact your career?

Something like that puts you out there in a whole different realm. Millions of viewers. CEOs, or somebody slinging hot dogs in New Jersey, or some grandma in a nursing home, they all see it. Three Emmys and a one-year deal turned into 14, 15 years, and now it's the 30th anniversary [of "Monday Night Football"], so they want a special song for this year.

It's brought unbelievable attention to the touring, the shows. What a vehicle of publicity you don't even go after; it just happens. That's one of the big moments for me.

Even though you've cut back on touring, do you still get a charge out of performing live?

Oh yeah. When you walk out there and they're singing every single word, then Kid Rock comes out on two or three shows, I don't have to tell you the effect that has. There's something to doing this small amount of shows.

I've had some real opportunities to open [for other artists], but people find out real quick I ain't gonna do it. I ain't doing 30 shows, and I damn sure ain't doing 40. The energy level is a lot different when you just have those few shows. You're really looking forward to it. There may be somebody in that area [you're playing] you've known for a long time, maybe somebody who builds guitars, somebody who builds flintlocks, maybe a sports figure. It ain't a bad way to make a living. And the fans—talk about loyal! It's still amazing to me.

Your two most recent albums have both been well-received, but they're quite different stylistically. "Almeria Club" is a rootsy, bluesy, pickers' album, while "I'm One of You" is a more hard-edged, traditional Bocephus record. Does shifting stylistically keep you energized?

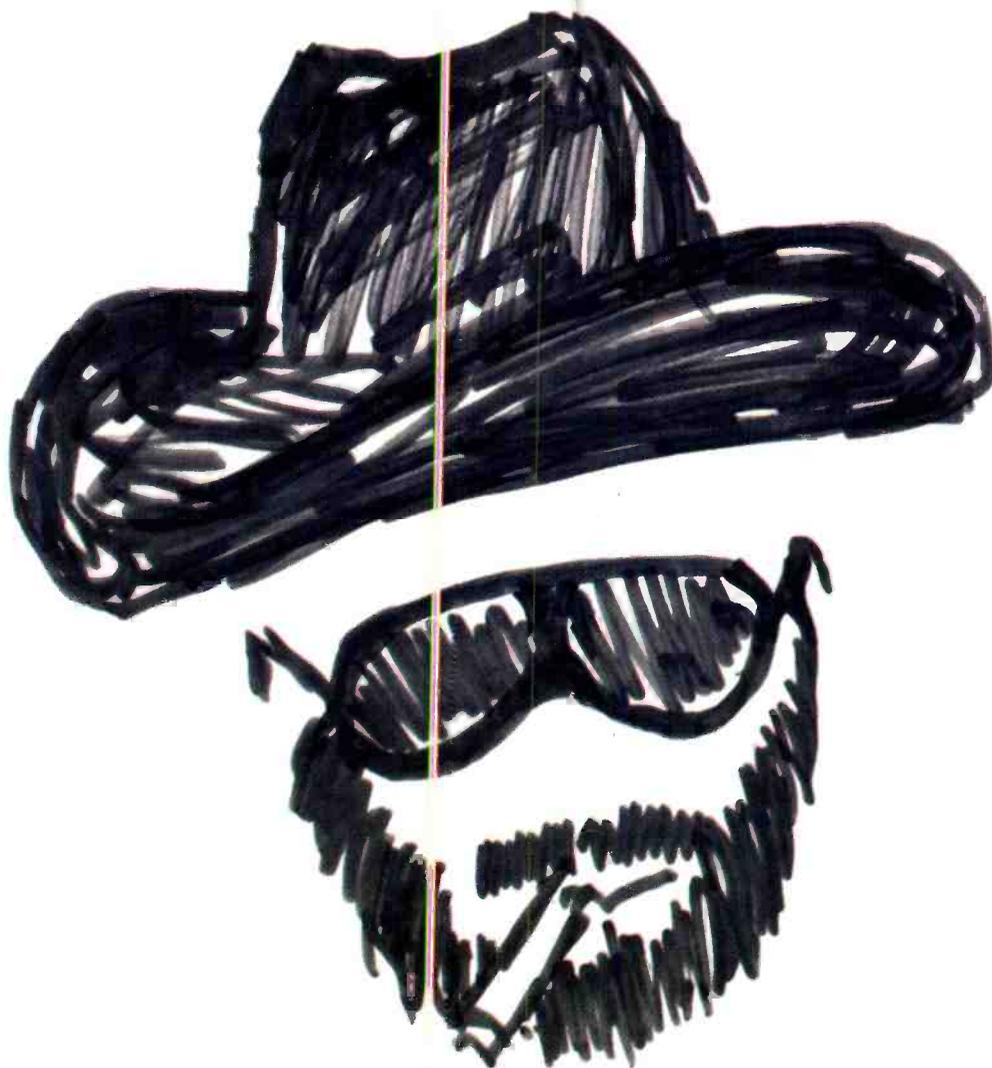
That's my trouble. I like to pick up that banjo and play "Foggy Mountain Breakdown," and I like balls-to-the-wall rock. I like different styles. I'm not a guy who stands there at the microphone and never moves [and says,] "Here's another love song." We've got plenty of those.

You like to feel and touch history, don't you?

You bet I do. That yard on Franklin Road where I grew up was full of miniballs, cannon fragments, from the Battle of Nashville, and when it would rain, we found so much stuff. I still go out with that metal detector, and my daughter Holly is nuts about it.

No phonies and fakes when it comes out of the ground,
(Continued on page 25)

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Bocephus!

Continued from page 13

good time by the pool and Hank Jr. was eatin' it all up."

Kilgore was Hank Jr.'s opening act by the time the latter was 14, a slot Kilgore held for 25 years.

Hank sometimes performed as "Rockin' Randall," and at first, "Audrey wanted him to go pop and rock. She got him gold lamé outfits; he was young, good-looking," Kilgore says.

But the young man's country music pedigree could not be denied. According to Kilgore, "People had never seen the son of Hank Williams. They went crazy."

In 1963, Bocephus—his father gave him the nickname—"moved it on over to MGM," as he once sang. He broke on a *Billboard* chart for the first time with "Long Gone Lonesome Blues" in 1964.

Later that year, George Hamilton played Hank Williams in the film "Your Cheatin' Heart," and a 14-year-old Hank Jr. provided the vocals. He re-signed with MGM/Curb in 1969, and at the time it was the biggest recording contract in the label's history.

"It was a very important contract," Curb founder and president Mike Curb says. "Mostly all of his music in the 1960s was either his father's songs or songs about his father. He had

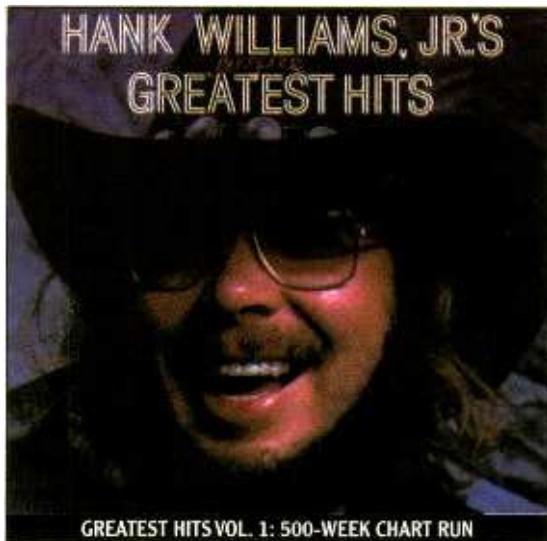
been, for all practical purposes, marketed as the son of the greatest legend in country music."

That, of course, was all about to change.

I am very proud of my Daddy's name

Although his kind of music and mine ain't exactly the same.

—"Family Tradition"



As the '60s turned into the '70s, Williams increasingly recorded more contemporary songs, including the 1970 hit "All for the Love of Sunshine," from the soundtrack of Clint Eastwood's film "Kelly's Heroes." The song was the first of Williams' 10 No. 1 singles on the *Billboard* Hot Country Singles chart. One year later, Williams' own song, "Eleven Roses," also topped the charts.

Williams continued to assert his independence, often from the stage.

"I remember his speech on his 21st birthday in Galveston, Texas," Kilgore says. "In effect, he said, 'No one's gonna tell me what to say, what to wear or what to do, from this day forward.'"

Williams achieved some measure of chart success through the early '70s, but he struggled with some of the same personal demons that plagued his father. So in 1974, thinking a change of scenery might do him good, Williams moved from Nashville to Cullman, Ala., to chart his own musical path.

Williams ended his agent/manager relationship with the late

(Continued on page 22)

Hank's Sway

What I do now is what I did then.

—"Born to Boogie"

Today, you can't turn on country radio without hearing Hank Williams Jr.'s influence, as artists ranging from Brooks & Dunn and Tim McGraw to Toby Keith and Dierks Bentley have poured through doors that Bocephus kicked down.

"I wanted to make music that drinks well," Bentley once said, describing his approach to songwriting and performing. "If we're going to err, we're going to err on the side of Hank Jr."

Similarly, Williams has provided the soundtrack for many an influential Southern night. "We used to go to what we

'Hank Williams Jr. was our hero.'

—TIM MCGRAW

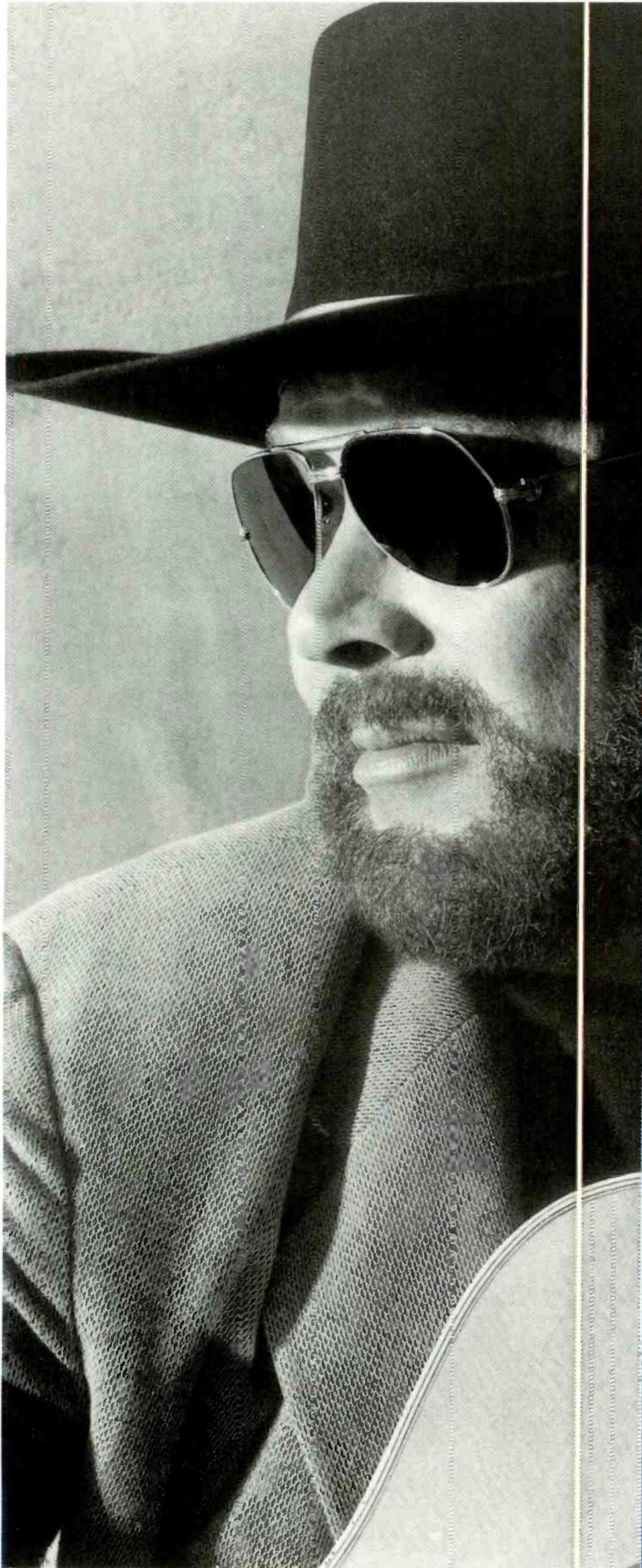
called bar pits, out in the country, where you dig all the topsoil out, and we'd steal tires from the co-op, build a big fire to keep the mosquitoes away, back the trucks up and drink [beer]," Tim McGraw told *Billboard* in a 2001 interview. "Hank Williams Jr. was our hero, and we'd crank him up."

That influence continues today. Hank's much-publicized friendship with Kid Rock, which includes collaborations onstage and in the studio, has turned a whole new generation of fans on to Bocephus. Manager Merle Kilgore says of the Kid Rock connection: "We hitched Hank up to a rocket."

RAY WADDELL

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Bocephus!

Continued from page 20

Buddy Lee and signed a new management deal with J.R. Smith, owner of an Alabama trucking business.

The move to Alabama proved to be a productive one. Williams recorded "Hank Williams Jr. & Friends" in Muscle Shoals with the help of such Southern rock stalwarts as Charlie Daniels, Toy Caldwell, Dickie Betts and Chuck Leavell. With this landmark album, the course for his musical path seemed clear.

"When I first heard the 'Friends' album, I thought, 'Whoa, he's really ready to emerge,'" Curb remembers. "That album showed more of a free-flowing style. But then the next thing I knew I got a call from Merle Kilgore saying Hank was in critical condition."

Fate had sucker punched Williams when, just as "Friends" arrived, the artist plummeted 500 feet face-first from Ajax Mountain while hiking on the Montana/Idaho border. He split his skull, causing massive structural damage to his face.

"It was over," Kilgore says. "His brain came out of his head, and his guide, Dick Willy, pushed it back in."

Williams laid on that mountainside for seven hours before he was rescued, never losing consciousness. The doctors in Missoula, Mont., did not expect a full recovery.

"When I went to see him, his head looked like a watermelon," Kilgore recalls.

But recover Williams did, although it took more than a year and a half and numerous reconstructive surgeries.

When Williams was healed, there was no looking back. As soon as he was able, he re-entered the studio. A brace of late-'70s releases on Warner Bros./Curb—"New South," produced by Waylon Jennings, and "One Night Stands"—solidified Williams' new musical stance.

By 1979, when Williams signed a new agreement with Curb, he was ready for a new generation of country fans seeking a bridge between George Jones and Lynyrd Skynyrd.

The transition had its rocky moments. In concert, Williams still drew old-guard fans of his father who followed the son's career, as well as a scruffier bunch of admirers who responded to Bocephus' rowdier inclinations.

When Williams played ZZ Top and Lynyrd Skynyrd covers, along with his own Southern-tinged style, audiences soon tilted toward young rebels raised on rock.

"When he played 'Sweet Home Alabama' for 15 minutes with those Marshall amps at volume 100, he'd empty the hall," Kilgore says. "Out of 5,000, 200 would stay. But he kept on until everybody stayed."

Williams released two albums in 1979 on Curb/Elektra, both of which are now considered classics: "Family Tradition" and "Whiskey Bent & Hell Bound."

Songs from both records remain staples of his live show. They also provide much material later released as "Greatest Hits, Vol. 1." That album has spent more than 500 weeks combined on the Top Country Albums and Top Country Catalog Albums charts.

"When Hank first played 'Family Tradition' for [producer] Jimmy Bowen, Bowen fell off his chair," Kilgore recalls. "He said, 'This is historic.' And it was. It changed country music forever."

*I'm not a walk-behinder
I'm a new note finder.
—"The Blues Man"*



WILLIAMS: 'HE CHANGED COUNTRY MUSIC'

Fearless in the studio, Williams constantly pushed the envelope, ripping through traditional country boundaries by incorporating elements of rock, blues, Dixieland, gospel and R&B.

Always a prolific and innovative songwriter, Williams also retains a knack for well-conceived covers, with anybody from Aerosmith and Ernest Tubb to Fats Domino and Warren Zevon fair game.

"Hank didn't really consider himself a Nashville artist—he considered himself an artist," Curb says. "In reality, Hank

Williams Jr. is a rock star who shares the name of the greatest country legend of all time."

Williams exploded with gold and platinum success in the early 1980s, a time of seemingly boundless creativity for him.

In the studio, he could do no wrong. Such hit-producing winners as "Habits Old & New" (1980), "Rowdy" (1981), "The Pressure Is On" (1981), "High Notes" (1982), "Strong Stuff" (1983), "Man of Steel" (1983), "Major Moves" (1984) and "Five-O" (1985) stand as proof.

Williams often has had several albums on the *Billboard* country album

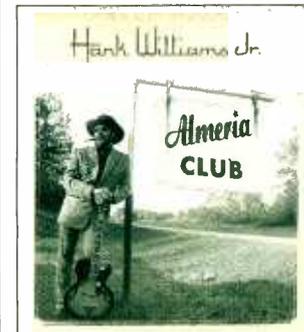
charts simultaneously. In one incredible week—that of Oct 23, 1982—Williams had nine albums on the *Billboard* country album chart.

(Continued on page 25)

Newest Hank

Hank Williams Jr. has lost none of his creative fire for songwriting and recording, those close to him say. His two most recent records for Curb, "Almeria Club" in 2002 and "I'm One of You" earlier this year, both received critical praise.

Both projects are near and dear to Williams' heart, particularly "Almeria Club," much of which was recorded at the album's namesake, an old Alabama social club where Williams' parents had notoriously performed in the late 1940s.



"Almeria"—boy, was that fun," Williams says of the project. "A lot of those [songs] were two takes, one take. The guys on there, the band, they said, 'This is the greatest project I've ever done,' and they've played with some heavy-duty artists—and I don't mean country either. When old Bocephus is long gone, that 'Almeria' album will go on and on."

Merle Kilgore, his manager, agrees. "He sounds better than ever," he says. "And he has so much fun in the studio."

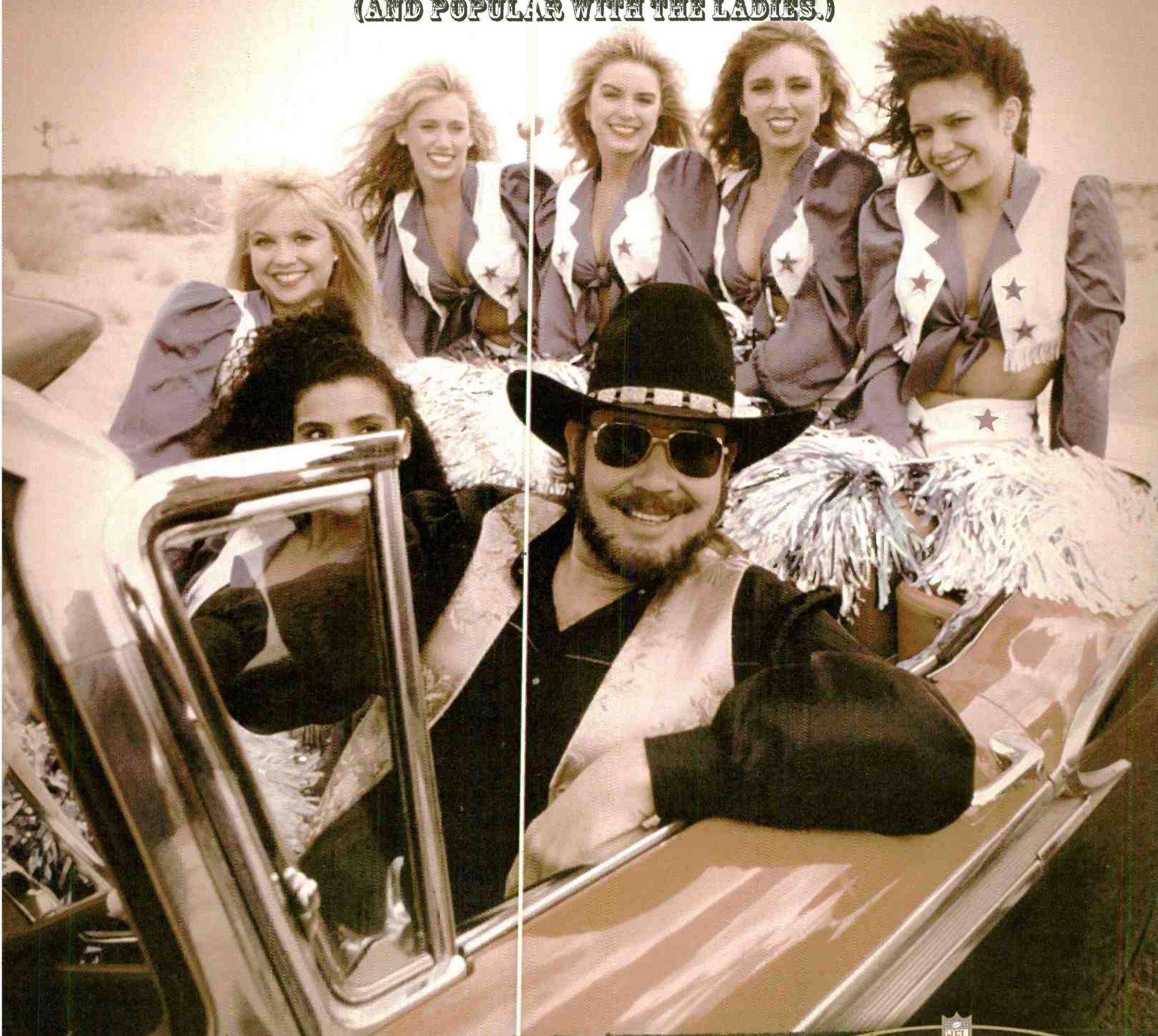
Williams also has garnered his most significant airplay in years, with the title cut from his new record and the current single, "Why Can't We All Just Get a Longneck."

"We're extremely excited about this single," Curb Records president Mike Curb says. "We really, really, really think we've got a hit."

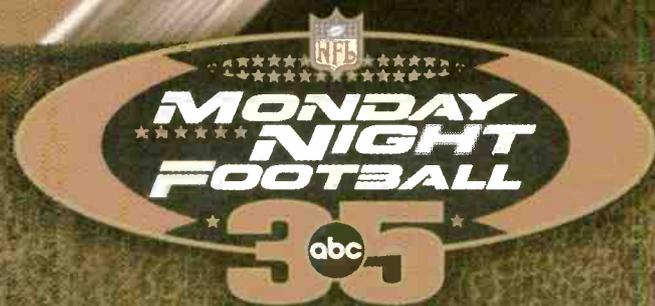
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Delivering The Goods On The Road

Williams Pioneered Rock-Style Tours Within Country Genre

*Went on the road when I was 8 years old
When I turned 15 I was stealin' the show.
—"Born to Boogie"*

BY RAY WADDELL

Hank Williams Jr. has been an arena-level superstar for more than 20 years. But the singer/musician had honed his onstage chops the hard way for more than half his life before he turned 30.

Williams always had the goods live. His 1969 performance at Detroit's Cobo Hall was, at the time, the highest-grossing performance by a country artist, with a box-office take of \$93,000. MGM released an album of the performance later that year.

"That's nothing now," Williams says of the then-record gross. "But that was big news then. I was rolling, believe me. Young and strong and ready to rock."

Williams' Cheatin' Heart Special tour bus went everywhere in the 1970s, with the artist relentlessly taking his show to auditoriums, civic centers, fairs, festivals—anywhere he could book a date.

Indeed, the genesis of what is today known as Buddy Lee Attractions came from the partnership of Williams' mother, Audrey Williams, with ex-pro wrestler Buddy Lee of the Aud-Lee Agency to book Williams.

On stage, Bocephus plays guitar, banjo, piano, keyboards, harmonica, fiddle, drums and anything else within reach.

As his own sound began to take shape, Williams moved to larger buildings in the 1980s, and he moved with the late

booking agent Dan Wojcik to Entertainment Artists in the middle of the decade.

By the early 1990s, Williams had signed with the William Morris Agency. WMA VP Greg Oswald has booked his dates for more than a decade.

Williams' rowdy performances with his crack Bama Band began to routinely fill arenas, and when the amphitheater boom began in the mid-1980s, the Bocephus show was tailor-made for legendary outdoor Saturday nights.

"I've worked with Hank since the early days, and he's a phenomenal performer," says Louis Messina, veteran promoter and president of TMG/AEG Live. "I'd book Hank Jr. any time, just call 1-800-Louis."

Pioneering promoter Tony Ruffino worked with Williams every step of the way in Birmingham, Ala.

"He used to do club dates for us at a place called Brothers in Birmingham," Ruffino says. "Then we moved him up to Boutwell Auditorium at about 5,000 capacity, then the Civic Center. We still do him at Oak Mountain Amphitheater [in nearby Pelham, Ala.]."

Williams was among the first country artists to bring rock-level production values to their concerts. The stage designs of the early 1990s gave fans bang for their bucks.

His "million-dollar stage" in the late 1980s came from R.A. Roth of Atlanta, which until then had only designed productions for major rock acts.

Williams was also among the first country artists to dabble in nationally promoted tours, with CPI promoting Williams coast to coast in 1992.

And, unlike most acts of any genre, Williams' career tour-



FLAMEWORTHY: WILLIAMS AT THE 2003 CMT AWARDS

ing arc reached its zenith—and stayed there.

"One thing about Hank Williams Jr., from the day he started headlining the big buildings, he never played anything less," Oswald says. "Here's a guy that started playing the big buildings in '80-'81. He's still there, and there's never been a time when he wasn't."

After years of playing 100-plus dates annually, Williams has cut back his schedule considerably to 20-25 choice dates annually.

He makes what dates he does play count. "I played 18 shows last year, and I remember when I sat down with my accountants and tax people, I had one of the biggest years ever, on a small number of shows."

Williams also says he feels more energized for each performance when playing a smaller number of dates.

Williams rarely works in hunting season and prefers to play weekends only. And he is that rare country artist willing and able to take a year off now and then.

"Hank will take some time off, not unlike a rock act," Oswald observes. "That's pretty much unheard-of in country. He takes time off because he wants to go back out with fresh product, to fresh markets. Hank had a rock mentality about touring when nobody else in country had it."

That's not to say Oswald wouldn't like to book more dates for Williams. "But the rules are fairly clear," he says. "We know what we need to do with Hank because we communicate."

Demand outstrips supply. "Every buyer, every fair, festival, shed and arena out there is dying to have a Hank Jr. date," Oswald says. "Demand exceeds what we can deliver 10 to 1. I could sell 200 dates a year on him."

Hank, it's been an honor and a
privilege working with a
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NFL Mascot

Millions of football fans have come to know Hank Williams Jr. through his "Monday Night Football" anthem on ABC, with which he has a relationship that dates back to 1989.

The song adapts Hank favorite "All My Rowdy Friends Are Coming Over Tonight" to "All My Rowdy Friends Are Here for Monday Night," punctuated by an exuberant catchphrase, "Are you ready for some football?"

"Initially, we just loved the song," says Bob Toms, VP of production at ABC Sports. "We had no idea we were getting a great songwriter, artist, singer and one of the biggest NFL fans in the country. This relationship with Hank has not only been a great asset to ABC Sports and 'Monday Night Football' but to the NFL."

RAY WADDELL

Q&A

Continued from page 18

in a world of phony art or phony instruments. I've got some instruments I know where they came from 'cause they handed 'em to me.

You've signed seven contracts with Curb Records president Mike Curb over 35 years.

I have? That's a scary thought. Loyal or trapped, I don't know which. Basically, I guess when somebody has options and wants to keep exercising them, what can you do? Thirty-five years, wow.

What are you most proud of in your career?

I guess, to try to put it into one corner, when I did the tribute show for Johnny Cash a couple of months ago, Kris Kristofferson and Willie Nelson gave me a look I'll never forget when I sang Johnny's part. Willie had a really big smile and Kris was like, "My God, man." There was some real magic that night.

I've got a fan base I'm really proud of. Some of the albums we've made I'm really proud of, and that was always my goal. I've got some awards in there in the case.

But the real bottom line, what I'm really proud of is, I'm proud of the company I've kept. I got to ride that car with Minnie Pearl. I got to ride in that mobile home with Waylon. I got to dig up those relics with John. I got to sit at the piano with Jerry Lee at the house and have a couple of drinks. I got to go fishin' with Stringbean and Grandpa Jones.

I'm proud of Toy Caldwell and the Marshall Tucker Band, and Skynyrd, and Charlie Daniels, and Earl Scruggs, and all the people who helped me. And the fact that they took the time with me.

I'm proud I rode in that car with that bass fiddle on top. Many times in that jet I think about it.

Now, whether it's Holly Williams or Shelton Hank III, there's a whole new level. On the soundtrack of Mel Gibson's movie ["The Passion of The Christ"], Holly's singing Daddy's song "How Can You Refuse Him Now?" The tradition goes on and on. Right now, I'm really proud of that.

Bocephus!

Continued from page 22

"It hit so hard and so fast," Kilgore marvels.

By the mid-'80s, Williams was now releasing his albums on the Warner/Curb imprint, and he switched producers from Bowen to Jim Ed Norman.

The string of success continued into the latter half of the decade with "Montana Cafe" (1986), "Hank Live" (1987), "Born to Boogie" (1987), "Wild Streak" (1988) and "Lone Wolf" (1990). Eight consecutive releases, closing out the decade, each topped the country album chart.

Williams brought out the best in producers and studio musicians. "It didn't matter who the producer was. It was pretty much just Hank doing his thing," Curb says. "The secret was Hank working with a band. Even if they were studio musicians, it sounded like a band."

Not just a pioneer in the studio, Williams was among the very first in country to explore the possibilities of music videos. He has received industry accolades for trailblazing clips for such songs as "All My Rowdy Friends Are Coming Over Tonight" and "There's a Tear in My Beer."

Upon receiving one such video award, Williams quipped, "You know, I do audio, too."

Today, even if record sales and airplay aren't at the peak they once were, Hank Williams Jr. remains one of the most charismatic figures in country music and is certainly not lacking exposure.

And Williams seems to be in a good place professionally and personally.

"I've had such a string over the last two years of everything falling in place, all these wonderful things happening musically; some of Daddy's stuff that showed up," he says. "Just finding things here and there. I'm really a blessed individual."

Hank,

After 28 years of working with Bocephus, it has become a true sense of pride and is a "Family Tradition".

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Evanescence Tour Employs Borderless Strategy

BY RAY WADDELL

From unknown act to global headliner on one album cycle, Evanescence may well be the poster child for a new touring model in breaking an act worldwide.

Evanescence's touring efforts have complemented its global multi-platinum success (*Billboard*, Aug. 2, 2003), with the band's Wind-up debut, "Fallen," surpassing 11 million in worldwide sales, according to the label.

And, as the group preps a European tour to be followed by its biggest North American trek to date, the touring strategy is deceptively simple: "No borders," says Dave Kirby, responsible agent for Evanescence at the Agency Group (TAG). "If there is an opportunity to play in front of people, we go there."

But if the strategy is simple, the tactics are not. "As we developed a strategy at the beginning of Evanescence's career, we decided to move the band around the planet like a chess piece," Kirby says.

With offices in numerous countries, the nature of TAG's operation is conducive to such a philosophy, Kirby says.

TAG signed Evanescence in the fall of 2002, before the release of its debut album. "We could see there was obviously a huge amount of talent there," Kirby says. "It was just a question of whether the marketplace would react to it."

Kirby says Evanescence was blessed with the right manager in Dennis Rider, who takes a global view. "Rather than be intimidated by Europe, as many managers are, Dennis embraced it."

Rider and the band went to Europe twice before the album hit retail, Kirby says, and reached out to the various offices of international distributor Sony International. "He set it up so the individual branches felt a personal responsibility to help this project succeed."

And the agency and band were willing to make the sacrifice to play for people—everywhere.

"From the beginning we worked very closely with Wind-up, the agent and management to make sure we would have a combination of touring and promotion," says Daniel Levy, VP of international marketing for Sony Music.

"If you want to break a band, you have to move that band around," Kirby stresses. "You only get people's attention for a moment, and you need to be there at that moment."

Even with increased security concerns, international touring is not cost-prohibitive, according to Kirby.

At this early stage in its career, Evanescence has made its mark with live performances in the United States, Canada, Europe, Australia, Japan and South America.

Certainly the band was new to such globetrotting in the early days. "I had never been out of the States before, so this was quite an experience," singer Amy Lee says. "I didn't even have my passport



when we first started."

"The flights are cheaper than they've ever been; the systems are more streamlined in terms of immigration, cartage and taxation," Kirby says. "This is not as complicated as it used to be."

CROSS-CONTINENT STOPS

A look at Evanescence's 2003 itinerary shows some remarkable jumps sandwiched amid the traditional routing. Moves from continent to continent are not uncommon.

"They played for 50,000 people at Rock Am Park in Nuremberg one day, then at the KROQ Weenie Roast in L.A. the next week, then went back to Europe the week after that," Kirby marvels. "It's not cheap to tour a band like that, but it's the way to pop a band wide open in a number of different countries all at once."

Now Lee is cognizant of the differences between audiences in various countries. "The biggest difference is between Japan and the rest of the world," she says. "They're so respectful of what you're doing, and they pay attention to every little cough." The band has sold more than 400,000 albums in Japan, according to Sony.

The band broke first in Europe, where TAG's Geoff Meall represents the group out of the agency's London office.

But North America soon followed, and strong packaging and a cut on the "Daredevil" soundtrack helped.

Rich Levy, VP of booking/national sales and marketing for Clear Channel Entertainment (CCE), was an early believer in Evanescence. He booked the band on the inaugural Nintendo Fusion tour last summer. The package also included Revis, Cold, Cauterized and Finger 11 and was a huge success in theaters, sheds and large clubs.

"Nintendo spent a lot of money cross-promoting the tour at radio and retail, and our local Clear Channel promoters recognized that this was a major talent on the horizon, and they dug in hard to sell lots of tickets," Levy says.

"Dave Kirby and [Wind-up director of artist development] Mike Mongillo had told me the band was exploding," Levy adds. "For once, it was not the typical agent/label hyperbole."

The label has made every attempt to capitalize on the band's appearance in every market, including price and positioning efforts at retail, in-stores and on-air radio appearances.

"We try to maximize every free moment the band has, and they've been very good about it," Mongillo says. "Amy is very comfortable with singing live on-air, and she's great at facing out and being in front of people."

Touring has been an integral part of the Wind-up model for breaking artists. "We believe in keeping the artist out there," Mongillo says. "The live aspect is very important in connecting all the dots."

MAKING MONEY

Kirby says touring became a moneymaker for Evanescence very quickly. "The band was in profit by the third time they went to Europe last spring," he says. "And in North America they were in profit by the time they returned that summer."

Part of the key to Evanescence's success as a touring act was establishing the band as a headliner from the beginning.

"This band has never supported anyone," Kirby says. "They were headliners from day one, very much at the direction of [Wind-up president] Steve Lerner and how the label wanted this band to develop."

In the case of Evanescence, the planets lined up. According to CCE's Levy, "The reason it all worked and the reason the band continues to grow is a 'perfect storm' of reasons: Amy Lee is a star. The band is great live. The songs really connect with people. The label, manager and agent are focused and committed—they see the global picture. And finally, the band is not afraid to work."

Evanescence wrapped 14 dates in North America in February, playing 5,000- to 7,000-seat venues. When it returns to North America for a tour that runs July 7 through Aug. 15, the band will be solidly at the arena/amphitheater level.

Evanescence will follow rehearsals with a one-off at Tampa's Coachman Park May 16, succeeded by a European run that begins May 20 at Sheffield (U.K.) Arena and wraps June 11 in Athens at Lycabettus.

The U.S. tour follows and is shaping up as a blockbuster.

"As a result of everybody's efforts—primarily the band's—this career is in synch, including the label, touring and international," Kirby says.

Lee adds, "The hard part is over."

Mayer Hits Groove On The Road

BY SUSANNE AULT

LOS ANGELES—John Mayer will head out soon on his fourth headlining tour in a year. But he says he's just getting warmed up.

"I'm the first person to throw up my hat and hang out at home. But the fun part of playing music is, you keep drilling for oil," Mayer says. "I want to hit that, and I don't think I have yet."

Despite grossing about \$32 million for 86 shows reported to *Billboard*, Mayer believes he has only recently discovered his performance groove.

"I had to find the right style of being onstage. There was a lot of energy wasted," he says. "I didn't know if the fans would just let me let loose and have fun. Now I don't have to pretend or make sure I'm cool-looking. Now I can get on my knees and play a guitar—that will be such a liberating thing."

As earlier tipped (*billboard.biz*, March 29), Mayer and special guest Maroon5 will wind through a 42-date shed outing starting July 2 at the Marcus Amphitheater in Milwaukee.

Mayer will return to many of the major-market sheds he played last summer with the Counting Crows.

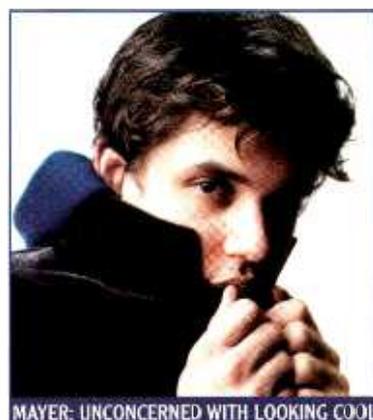
Mayer further honed his act last November in a number of small U.S. cities. He followed that in February and March with a secondary-market arena run.

Boosting Mayer's fan base are his Aware/Columbia releases, "Room for Squares" and "Heavier Things." They have sold 3.5 million and 1.5 million copies, respectively, according to Nielsen SoundScan.

Key to Mayer's road achievements is his attention to secondary markets, says Scott Clayton, Mayer's booking agent at Creative Artists Agency.

"He's not just content playing the major markets," Clayton says. "He wants to develop new fans."

Average show grosses totaled \$371,835 between November 2002 and March 2003, according to *Billboard* Boxscore. Mayer played to 80% capacity on that tour. Of the 84 shows reported in 2001 and earlier in 2002, 55 were sellouts, and crowds filled 94% of the venues' capacities overall.



The fear that people may forget about him sometimes creeps into his head, Mayer admits.

"You grow insecure. And then you go somewhere . . . and see [the crowd] when the lights go up, and say, 'Oh my God, I can't believe I still have this,'" Mayer says. "The fact that I do means so much to me."

Mayer does just fine repeating markets, Clayton says. In fact, last summer, Mayer sold out four shows in the New York market: two at Jones Beach in Long Island, N.Y., and two at the PNC Bank Arts Center in Holmdel, N.J.

He also sold out two concerts at New York's Irving Plaza and one show at Madison Square Garden in December.

"And he's coming back and playing Jones Beach and PNC this summer," Clayton adds.

Most tickets for the summer tour, priced at \$35-\$45, went on sale the weekend of April 17.

Eric Herz, a Los Angeles-based Clear Channel Entertainment promoter who is working Mayer's July 17 show in Irvine, Calif., sees Mayer as unique.

"Not a lot of artists can do this . . . But he happens to have a lot of success at radio," Herz says.

"Bigger Than My Body" and "Clarity," the first two singles from "Heavier Things," peaked at No. 4 and No. 13, respectively, on the *Billboard* Adult Top 40 chart.

The fortuitous timing of Maroon5's breakout this year is also a boon to the package, Herz and Mayer believe.

Maroon5's "This Love" sits at No. 6 on The *Billboard* Hot 100. "If that doesn't go to No. 1—I'll eat their CD, and put mustard on it," Mayer says.

ZZ Top Hopping Back On Tour Bus

In typical little-ol'-band-from-Texas fashion, **ZZ Top** will commemorate its recent induction into the Rock and Roll Hall of Fame with a summer of hard touring, beginning June 25 at Kay Yaeger Coliseum in Wichita Falls, Texas.

The band, which marks its 35th anniversary, has dates on the books that conclude with a two-night stand June 24-25 at the Las Vegas Hilton. The route is a mix of arenas, amphitheaters, fairs, festivals and casinos.

Among the stops is a June 6 engagement at the Cotton Bowl in Dallas with **Eric Clapton**, **Carlos Santana**, **B.B. King**, **Jeff Beck**, **Bo Diddley** and **Buddy Guy**, as part of the Crossroads Guitar Festival.

ZZ Top, which boasts founding members **Frank Beard**, **Billy F. Gibbons** and **Dusty Hill**, lays claim to being one of the longest-running "intact" road shows in rock history. The band is booked by **Rob Light** at **Creative Artists Agency** and is managed, as ever, by **Bill Ham** at **Lone Wolf Management**.

from **Backbeat Books**, offers some illuminating insights into how the pros make live shows sound as good as they do these days.



YOUNG: REVEALS SOUND TECHS' SECRETS

Author **Clive Young**, senior editor at Pro Sound News, talks with many of the top touring sound pros in the business, with plenty of specific tours referenced.

The book is current in its tech info as pros weigh in on all the modern new gear available as well as the classic stuff.

One great quote comes from **Bruce Springsteen's** front-of-house engineer, **John Cooper**, who says, "I'm not here to alter the performance. I'm here to make it louder."

The Boss' Rising tour was indeed plenty loud. According to "Crank It Up," Springsteen's PA at his record-setting Giants Stadium run last summer boasted the largest line array rig ever constructed, a **JBL VerTec** loud-speaker system with 120 speakers and 56 subwoofers.

Monitor engineer **Blake Suib** says in the book that he specializes in "difficult" artists, meaning those that want perfection. His last three clients were **Prince**, **Axl Rose** and **Madonna**.

Young says sound techs are among the unsung heroes of the music business.

"You always hear about the **George Martins** or the **Jimmy Jams** of the world, but these guys on the road take what [producers] do and put it all together live in one take every night," Young points out. "They do all the work the artists do, but without all the fame—or the paycheck."

Another observation: Sound guys have great nicknames, among them **Skitch**, **Quake**, **Flash**, **Fern**, **Kap**, **Pab**, **Pooch** and **Nobby**. Coming soon to a venue near you.

On The Road
By Ray Waddell
rwaddell@billboard.com



GOOD DOG: **Bow Wow Wow**, with original members **Annabella Lwin** and **Leigh Gorman**, will enlist **No Doubt** drummer **Adrian Young** for a string of summer shows that begins July 16 at **B.B. King's Blues Club & Grill** in New York.

The outing marks **Bow Wow Wow's** return to the East Coast after a six-year absence. The band reformed in the fall of 2003 for **KROQ Los Angeles'** third installment of its **Inland Invasion** station concert, which drew more than 30,000.

Gorman and **Lwin** will be joined onstage by special guests **Phil Gough** of reggae band **Common Sense** and **Young**, who will once again take original drummer **Dave Barbarossa's** seat behind the drums. (**Barbarossa** has prior commitments in the United Kingdom with dance band **Cicane**.)

Bow Wow Wow is booked by **Mitch Okmin** at the **MOB Agency**. More dates are on tap.

LIVE & LOUD: "Crank It Up: Live Sound Secrets of the Top Tour Engineers," a new publication

MAY 2004		Billboard	BOXSCORE	CONCERT GROSSES
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
ELTON JOHN	The Colosseum at Caesars Palace, Las Vegas March 23-April 4	\$8,137,425 \$250/\$175/\$100	42,594 eleven sellouts	Caesars Palace, Concerts West
ALEJANDRO SANZ	Auditorio Nacional, Mexico City March 3-20	\$2,933,187 (32,185,861 pesos) \$33.17	88,442 96,830 ten shows	OCESA Presents
CELINE DION	The Colosseum at Caesars Palace, Las Vegas April 14-18	\$2,836,146 \$225/\$175/\$127.50/\$87.50	20,556 five sellouts	Concerts West
PHISH	Thomas & Mack Center, Las Vegas April 15-17	\$2,287,138 \$42.50	53,815 three sellouts	Another Planet Entertainment
PRINCE	Ford Center, Oklahoma City April 6	\$845,412 \$78/\$49.50	13,651 sellout	Concerts West
ROD STEWART	Ford Center, Oklahoma City April 15	\$805,687 \$85/\$65/\$45	11,290 sellout	AEG Live
ROD STEWART	Xcel Energy Center, St. Paul, Minn. April 18	\$796,278 \$95/\$75/\$49.50	10,875 sellout	AEG Live
ALAN JACKSON, MARTINA McBRIDE	1st Mariner Arena, Baltimore April 17	\$791,779 \$64.50/\$54.50	12,862 sellout	Outback Concerts, The Messina Group
KENNY CHESNEY, KEITH URBAN, DIERKS BENTLEY	Ford Center, Oklahoma City April 17	\$746,748 \$55.50/\$42.50	14,564 sellout	The Messina Group
ROD STEWART	Savvis Center, St. Louis April 16	\$746,095 \$95/\$75/\$49.50	10,862 sellout	AEG Live
KENNY CHESNEY, KEITH URBAN, DIERKS BENTLEY	Alltel Arena, North Little Rock, Ark. April 16	\$708,304 \$54.25/\$41.25	13,976 sellout	The Messina Group
ALAN JACKSON, MARTINA McBRIDE	Giant Center, Hershey, Pa. April 16	\$632,711 \$66.50/\$56.50	9,614 sellout	Outback Concerts, The Messina Group
PRINCE	Qwest Center, Omaha, Neb. April 7	\$632,148 \$77/\$49.50	12,398 sellout	Concerts West
ALAN JACKSON, MARTINA McBRIDE	Richmond Coliseum, Richmond, Va. April 15	\$614,519 \$64.50/\$54.50	9,613 sellout	Outback Concerts, The Messina Group
SHANIK TWAIN, EMERSON DRIVE	Pensacola Civic Center, Pensacola, Fla. April 19	\$568,160 \$75/\$55	7,816 8,500	Beaver Productions
PRINCE	UI Assembly Hall, Champaign, Ill. April 10	\$560,008 \$65/\$49.50	11,867 sellout	Concerts West
KENNY CHESNEY, KEITH URBAN, DIERKS BENTLEY	CenturyTel Center, Bossier City, La. April 15	\$523,686 \$52.50/\$39.50	10,881 13,244	The Messina Group
PRINCE	Hilton Coliseum, Ames, Iowa April 8	\$510,195 \$77/\$49.50	11,009 sellout	Concerts West
JETHRO TULL	Auditorio Nacional, Mexico City March 29-30	\$433,249 (4,816,429 pesos) \$51.81	8,361 19,366 two shows	Sol and Denny Productions, OCESA Presents
KID ROCK, PUDDLE OF MUDD, HEMIGOD	Cobo Arena, Detroit March 27	\$421,125 \$37.50	11,789 sellout	Clear Channel Entertainment
SARAH BRIGHTMAN	ARCO Arena, Sacramento, Calif. March 17	\$340,648 \$748.25/\$37.75	5,915 7,610	Clear Channel Entertainment
THE NEWSBOYS, REBECCA ST. JAMES, JEREMY CAMP	Xcel Energy Center, St. Paul, Minn. March 27	\$336,890 \$35/\$16	12,586 13,048	First Company Management
BARENAKED LADIES, JASON PLUMERON, RON SEXSMITH	Pengrowth Saddledome, Calgary, Alberta April 1	\$321,628 (\$421,493 Canadian) \$37.77	8,825 sellout	Clear Channel Entertainment
CLAY AIKEN & KELLY CLARKSON, THE BLUE SISTERS	Qwest Center, Omaha, Neb. March 24	\$320,957 \$47/\$37	7,081 7,526	AEG Live, Jam Productions
YANNI	Qwest Center, Omaha, Neb. March 13	\$317,746 \$57.50/\$37.50	5,820 6,617	Danny O'Donovan Presents, AEG Live
HILARY DUFF	Roberts Stadium, Evansville, Ind. March 17	\$315,536 \$37	8,528 sellout	Jam Productions, SMG
HILARY DUFF	CSU Convocation Centre, Cleveland March 16	\$314,883 \$42/\$35.50	8,364 8,768	Clear Channel Entertainment
GAITHER HOMECOMING	Mellon Arena, Pittsburgh April 2	\$312,234 \$33/\$18.75	14,336 17,404	Clear Channel Entertainment
AEROSMITH, CHEAP TRICK	BancorpSouth Center, Tupelo, Miss. March 23	\$310,297 \$65/\$39.50	6,991 9,647	Clear Channel Entertainment
JOHN MAYER, GUSTER	Arena at Harbor Yard, Bridgeport, Conn. March 17	\$305,140 \$38	8,285 sellout	Clear Channel Entertainment
BOB DYLAN	Ricoh Coliseum, Toronto March 19	\$299,808 (\$398,025 Canadian) \$47.08/\$35.78	7,152 sellout	House of Blues Canada
HILARY DUFF	Ford Arena, Beaumont, Texas March 19	\$295,117 \$39.50/\$29.50	8,323 sellout	Clear Channel Entertainment
HILARY DUFF	Laredo Entertainment Center, Laredo, Texas March 21	\$292,529 \$39/\$29	8,287 9,977	Clear Channel Entertainment
WMJH HONDOGO CORONATION BALL: JOHNNY RIVERS, FELIX CAVALIERE'S RASCA'S, THE TURTLES & OTHERS	CSU Convocation Centre, Cleveland March 20	\$287,425 \$55/\$30	7,878 10,266	Clear Channel Entertainment
CLAY AIKEN & KELLY CLARKSON, THE BLUE SISTERS	NOKIA Live, Grand Prairie, Texas March 19	\$287,306 \$49/\$39	6,094 sellout	AEG Live

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FOR MORE BOXSCORE RESULTS GO TO BILLBOARD.COM

Hall Plans Comeback On Own Label

BY GAIL MITCHELL

LOS ANGELES—Aaron Hall doesn't mince words when he talks about his decision to record again.

"I'm not a slave anymore," he declares. Hall, who handled vocal duties for seminal new jack swing trio Guy, is referring to his experience with MCA Records.

"Martin Luther King Jr. didn't do what he did for us to [have to] beg for money on something we did," Hall adds. "Ever since I got shafted in my MCA deal, I knew I had to do my own thing or not at all."

His "own thing" is Los Angeles-based independent label Artists Only International (AOI), which is close to signing a distribution agreement, according to Hall.

The singer will issue his first solo album in six years on AOI. "Adults Only" will be completed in mid-May and released July 20, Hall says.

Mixing R&B, hip-hop, reggae and other elements, "Adults Only" finds Hall reuniting with Guy cohorts Teddy Riley and Hall sibling Damion on one track. Riley also teams with Hall on another song. More intriguing is Hall's plan to record a track with fellow R&B crooner R. Kelly.

Hall's partner in AOI is entrepreneur Dwayne Corbitt, who serves as CEO. The ex-basketball player oversees various business holdings, including commercial real estate

and two animation companies, Legendary Entertainment and Headstart Entertainment.

"Z-Force," one of Corbitt's animated series, is currently in production. It's a made-for-DVD project.

Hall calls Corbitt the "last of the Mohicans. He's not from this business and hasn't been scarred by the industry. He's a business genius who does rather than just talks."

REACH OUT AND TOUCH

Without going into detail, Corbitt says he is "financing Aaron's dream" and that "getting into music was an accident."

After the two met, "we became close personally," Corbitt says. "He talked about the things he wanted to do. So I reached out to friends who have been successful in this business. Given Aaron's musical past and the fact that people know he can sing, he's like a walking credit card."

Among the people Corbitt contacted was

EXCLUSIVE

producer Mike Smoov, whose résumé includes Jodeci and K-Ci & JoJo. The AOI production roster also lists Marc Williams, who has worked with Janet Jackson and Madonna, and Pit Boss, who is in the studio now with B2K.

Like other artists who helm their own labels, Hall is signing additional acts. The AOI roster includes urban rock rapper J. Naughty.

Hall debuted as a solo artist with the No. 1 R&B single "Don't Be Afraid." The song is featured on the 1992 soundtrack to "Juice." A year later, Hall released his first Silas/MCA solo album, "The Truth."

A second solo set, "Inside of You," followed in 1998. It doubled as therapy: In the mid-'90s, Hall's mother and son died with-

in the same year. The album spun off a No. 2 R&B/No. 14 pop hit, "I Miss You."

Hall's solo albums have sold 966,000 and 192,000, respectively, according to Nielsen

SoundScan.

The six years since Hall's previous solo album have been tumultuous. Guy reunited, releasing the "Guy III" album to a lackluster reception in 2000. Hall battled drugs and did a turn in prison in 2001. Charged with assault, he served 11 months and underwent an extensive anger-management program.

All of which leads to the inevitable question: What kind of reception can Hall expect?

"Aaron Hall remains one of R&B's signature voices," says KHHT (Hot 92 Jamz) Los Angeles assistant MD Rick Nuhn.

Hall has been one of the popular guests at KHHT ladies' night promotions, which regularly feature male R&B stars.

"He certainly has a large and loyal fan base," Nuhn adds. "If [his records] are marketed and promoted properly, he will be welcomed back with open arms. The key is in the track; it has to have the right blend of vintage Aaron/Guy but still be fresh."

Preparing a video and a possible tour with Guy, New Edition and BLACKstreet, Hall is looking forward.

Even as he deals with the new label, he's composing theme music for comedian Steve Harvey's KKBT morning show in Los Angeles.

"God changed me through anger management and prison," Hall says. "God sent an angel down to help me sing again. My goal is to show you don't need drugs, alcohol or entourages to do genuine music."

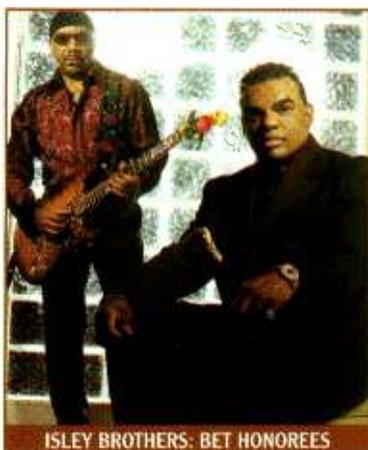


AARON HALL, RIGHT, WITH DWAYNE CORBITT: RE-EMERGING WITH NEW SET, LABEL

BET Awards To Honor Isleys, Glover

The **Isley Brothers** and actor **Danny Glover** are the special-award honorees for the fourth annual BET Awards.

The Isley Brothers will be recognized for lifetime achievement. Still going strong after more than 40 years, the Isleys now consist of singer **Ronald** and guitarist **Ernie**. Glover will receive BET's humanitarian award.



ISLEY BROTHERS: BET HONOREES

Names of the 2004 awards nominees in the categories of music, acting and sports will be unveiled May 12 at the **Renaissance Hollywood Hotel** in Los Angeles.

The BET ceremony, hosted again

by actress/comedienne **Mo'Nique**, will be telecast live from L.A.'s **Kodak Theatre** on June 29 (8 p.m. ET/7 p.m. CT; tape-delayed in the Pacific and Mountain time zones).

MOTOWN REVISITED:

"Motown is Americana. It deserves to stay alive."

So says **Lamont Dozier**, one-third of the celebrated Motown songwriting team that also included brothers **Eddie** and **Brian Holland**. As **ABC-TV** reads "Motown 45" (May 17) and **Michael McDonald** mines the Motown vaults for another album, Dozier reissues his own interpretation of Holland/Dozier/Holland standards.

"Reflections of . . ." is the rechristened version of the artist's Grammy Award-nominated set "Lamont Dozier . . . An American Original." The album was available solely through the Internet when it was first released in 2002.

Then last November, **WEA Distribution's Lightyear** division came calling. "Reflections of . . ." hit stores April 20 through Dozier's label, **Jam Right Entertainment**.

The R&B remix of "I Hear a

Rhythm & Blues

By Gail Mitchell
gmitchell@billboard.com



Symphony" is receiving airplay. It claimed chart-bound honors in the adult R&B section of *Billboard* sister publication *Airplay Monitor* (April 16).

Combining press stops with various show dates, Dozier will visit radio stations and retail before traveling to Europe. He also plans several TV appearances, including "Live With Regis and Kelly," "Oprah" (with **Patti LaBelle** and McDonald) and "Larry King Live."

Dozier says he is ready to hit the road. "The road is a killer," he admits. "But you've got to work for [success] now. The way the business is today, you have to get out there. There aren't any more free lunches."

His Motown legacy aside, the Las Vegas-based Dozier says Jam

Right has "six artists warming up in the bullpen." And he and producer son **Beau** wrote and produced a song for **Joss Stone's** forthcoming album. "Spoiled" was co-written by Stone, who held her own when she duetted with ex-Motowner **Gladys Knight** on VH1's "Divas."

"Working with this girl blew me away," Dozier says. "She's going to be around a long time."

MUSICAL NOTES: **DKG Music** artist **Rhian Benson** re-enlists as host of the **BET** and **BET Jazz** series "Gold Coast." The singer/songwriter, who scored notice last year with "Say How I Feel," also co-produces the show. Its second season kicks off May 9 on BET; May 10 on BET Jazz.

Some nonmusical guests will appear this time around. Among those who have already taped segments are **LL Cool J**, **Jesse Jackson** and **Angela Bassett**.

Filming is taking place in California, the United Kingdom and West Africa.

Former **LaBelle** member **Nona**

Hendryx has joined the label entrepreneurial ranks. New York-based **Rhythm Bank Entertainment** will encompass all genres. "If you're good and unique, that's what we're looking for," Hendryx says.

First signing is 10-year-old gospel singer **Najiyah Threatt**. Hendryx herself plans to record a Rhythm project, as well as release "something from the LaBelle vault."



DOZIER: 'NO MORE FREE LUNCHES'

The singer/songwriter has also co-authored another musical with **Charles Wright**. "Skin Diver" is based on one of her earlier solo albums.

(Continued on page 30)

MAY 1 2004

Billboard® TOP R&B/HIP-HOP ALBUMS™

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan					Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan								
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	5	USHER LAFACE 52141/ZOMBA (12.98/18.98)	NUMBER 1 4 Weeks At Number 1 Confessions	1	52	42	33	4	KNOC-TURN'AL L.A. CONFIDENTIAL/ELEKTRA 62928*/AG (16.98 CD)	The Way I Am	17
2	3	3	4	LIL' FLIP SUCKA FREE/COLUMBIA 89143*/SONY MUSIC (18.98 EQ CD)	U Gotta Feel Me	2	53	60	48	27	JAGGED EDGE COLUMBIA 87011/SONY MUSIC (12.98 EQ/18.98)	Hard	1
3	2	2	4	JANET JACKSON VIRGIN 84404* (12.98/18.98)	Damita Jo	2	54	51	51	3	ANDRE WARD AWARD 90334/DRPHEUS (14.98 CD)	Steppin' Up	51
4	5	6	10	KANYE WEST ROC-A-FELLA/DEF JAM 002030*/I/OJMG (8.98/12.98)	The College Dropout	1	55	57	46	24	SOUNDTRACK MUSIC WORLD/COLUMBIA 90286/SONY MUSIC (18.98 EQ CD)	The Fighting Temptations	14
5	7	7	12	TWISTA ATLANTIC 83598*/AG (10.98/13.98)	Kamikaze	1	56	64	56	17	DAVID BANNER SRC/UNIVERSAL 001720*/UMRG (12.98 CD)	MTA2: Baptized In Dirty Water	16
6	6	4	3	J-KWON SO SO DEF 57613*/ZOMBA (18.98 CD)	Hood Hop	4	57	58	59	19	BIG TYMERS CASH MONEY 000815*/UMRG (12.98 CD)	Big Money Heavyweight	6
7	8	11	21	ALICIA KEYS J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1	58	53	52	38	MICHAEL MCDONALD MOTOWN 000651*/UMRG (12.98 CD)	Motown	17
8	4	—	2	TAMIA ELEKTRA 62847/AG (18.98 CD)	More	4	59	54	50	12	VARIOUS ARTISTS WORD/EMIC/MG/VERITY 57494/ZOMBA (18.98 CD)	WOW Gospel 2004	19
9	9	5	4	CARL THOMAS BAO BOY 001188*/UMRG (8.98/12.98)	Let's Talk About It	2	60	85	91	42	MONICA J 20031*/RMG (12.98/18.98)	After The Storm	2
10	10	20	31	OUTKAST LAFACE 50133*/ZOMBA (22.98 CD)	Speakerboxx/The Love Below	1	61	65	65	100	EMINEM WEB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98)	The Eminem Show	1
11	12	12	6	CASSIDY FULL SURFACE/J 57018*/RMG (12.98/18.98)	Split Personality	1	62	94	96	8	MR. POOKIE/MR. LUCCI CRAWL 2 BAWL 24359 (18.98 CD)	My Life	59
12	18	15	23	JAY-Z ROC-A-FELLA/DEF JAM 001528*/I/OJMG (8.98/12.98)	The Black Album	1	63	78	79	85	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29
13	23	25	17	JUVENILE CASH MONEY 001718*/UMRG (12.98 CD)	Juve The Great	4	64	80	62	38	KINDRED THE FAMILY SOUL HIDDEN BEACH/EPIC 86491/SONY MUSIC (18.98 EQ CD) [M]	Surrender To Love	29
14	11	9	4	MASTER P NEW NO LIMIT 5717*/KOCH (18.98 CD)	Good Side Bad Side	3	65	71	54	27	WILL DOWNING GRP 000529*/VG (12.98 CD)	Emotions	9
15	14	17	6	VARIOUS ARTISTS BAD BOY 002112*/UMRG (8.98/12.98)	Bad Boy's 10th Anniversary... The Hits	1	66	70	69	3	THEODIS EALEY IFGAM 74023 (17.98 CD)	Stand Up In It	66
16	15	19	44	BEYONCE COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	67	68	66	21	LIL JON & THE EAST SIDE BOYZ BME 2378/TVT (11.98 CD/DVD)	Part II	7
17	13	8	4	N*E*R*D STAR TRAK 91457*/VIRGIN (18.98 CD)	Fly Or Die	5	68	92	64	8	FREDDIE JACKSON MARTLAND 7158 (13.98 CD)	It's Your Move	45
18	17	16	23	G-UNIT G-UNIT 001593*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2	69	76	82	10	DRAG-ON RUFF RYDERS 83583*/VIRGIN (12.98/18.98)	Hell And Back	5
19	19	22	26	LUDACRIS DISTURBING THA PEACE/DEF JAM SOUTH 000930*/I/OJMG (8.98/12.98)	Chicken*N*Beer	1	70	63	49	18	MEMPHIS BLEEK ROC-A-FELLA/DEF JAM 003220*/I/OJMG (8.98/12.98)	M.A.D.E.	5
20	21	18	19	AVANT MAGIC JOHNSON/GEFFEN 001557*/INTERSCOPE (8.98/12.98)	Private Room	4	71	99	98	15	ELEPHANT MAN VP/ATLANTIC 83681*/AG (14.98 CD)	Good 2 Go	14
21	24	21	35	T.I. GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)	Trap Muzik	2	72	83	78	76	JAHEIM DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	3
22	26	29	30	ANTHONY HAMILTON SO SO DEF 52107/ZOMBA (12.98 CD)	Comin' From Where I'm From	6	73	88	76	30	MURPHY LEE FO REEL/UNIVERSAL 001132/UMRG (12.98 CD)	Da Skool Boy Presents Murphy's Law	5
23	22	13	4	PASTOR TROY KHAOTIC GENERATION/UNIVERSAL 002297*/UMRG (12.98 CD)	By Any Means Necessary	7	74	74	74	47	DWELE VIRGIN 80919* (9.98 CD) [M]	Subject	20
24	20	10	3	DJ KAYSLAY COLUMBIA 90790*/SONY MUSIC (18.98 EQ CD)	The Streetsweeper Vol. 2: The Pain From The Game	10	75	86	—	2	BOOBE & THE YOUNG FARMERS ONE WAY 12345 (12.98 CD)	One Way Up	75
25	16	—	2	DILATED PEOPLES ABB 40889*/CAPITOL (18.98 CD)	Neighborhood Watch	16	76	77	74	19	ADINA HOWARD MAYBACH 1953/RUFFTOWN (17.98 CD)	The Second Coming	76
26	27	27	19	RUBEN STUDDARD J 54639*/RMG (12.98/18.98)	Soulful	1	77	74	71	19	KELIS STAR TRAK 52132*/ZOMBA (12.98/18.98)	Tasty	7
27	29	24	7	CEE-LO LAFACE 52111*/ZOMBA (12.98/18.98)	Cee-Lo Green... Is The Soul Machine	2	78	73	70	18	GOAPELE SKYBLAZE/COLUMBIA 72795/HIERO IMPERIUM (13.98 EQ CD) [M]	Even Closer	63
28	25	23	9	EAMON JIVE 58370/ZOMBA (18.98 CD)	I Don't Want You Back	3	79	75	74	24	TOO SHORT SHORTELIVE 53722/ZOMBA (18.98 CD)	Married To The Game	7
29	28	26	8	TRILLVILLE/LIL SCRAPPY BME/REPRISE 48556*/WARNER BROS. (18.98 CD)	The King Of Crunk & BME Recordings Present	3	80	90	—	8	VARIOUS ARTISTS RED STAR/DEF JAMAICA 001195*/I/OJMG (14.98 CD)	Red Star Sounds Presents Def Jamaica	30
30	32	32	19	MUSIQ DEF SOUL 001616*/I/OJMG (8.98/12.98)	soulstar	3	81	77	63	25	GERALD LEVERT ELEKTRA 62903/AG (11.98/18.98)	Stroke Of Genius	1
31	30	14	3	DEAD PREZ COLUMBIA 89050*/SONY MUSIC (18.98 EQ CD)	RBG: Revolutionary But Gangsta	14	82	69	77	31	DMX RUFF RYDERS/DEF JAM 063369*/I/OJMG (8.98/12.98)	Grand Champ	1
32	33	30	4	LUTHER VANDROSS J 51885*/RMG (12.98/18.98)	Dance With My Father	1	83	55	—	2	SOUNDTRACK DEF SOUL/FOX 002238*/I/OJMG (12.98 CD)	Johnson Family Vacation	55
33	31	28	8	YOUNG GUNZ ROC-A-FELLA/DEF JAM 001937*/I/OJMG (8.98/12.98)	Tough Luv	1	84	98	—	31	CALVIN RICHARDSON HOLLYWOOD 162351 (18.98 CD)	2:35 PM	8
34	37	40	18	JOE JIVE 53707/ZOMBA (18.98 CD)	And Then...	4	85	66	73	21	NELLY FO REEL/UNIVERSAL 001665*/UMRG (8.98/12.98)	Da Derry Versions - The Reinvention	6
35	34	31	40	CHINGY DISTURBING THA PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2	86	NEW	NEW	1	NON PHIXION UNCLE HOWIE 0016 (16.98 CD/DVD)	The Green CD/DVD	86
36	35	36	43	BLACK EYED PEAS A&M 000699/INTERSCOPE (12.98 CD)	Elephunk	23	87	79	55	11	SOUNDTRACK INTERSCOPE 001945* (8.98/12.98)	Barbershop 2: Back In Business	8
37	45	37	31	R. KELLY JIVE 55077/ZOMBA (18.98 CD)	The R. In R&B Collection: Volume One	2	88	72	67	6	SUGA FREE LANEWAY 970058/BUNGALOW (18.98 CD)	The New Testament: The Truth	23
38	46	44	60	KEM MOTOWN 067516/UMRG (8.98/12.98) [M]	Kemistry	14	89	81	93	32	CECE WINANS PURESPRINGS GOSPEL/INO 90361/SONY MUSIC (11.98 EQ/18.98)	Throne Room	21
39	43	47	78	LIL JON & THE EAST SIDE BOYZ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	2	90	67	—	3	VARIOUS ARTISTS BIG TYME 40237/RAP-A-LOT 4 LIFE (18.98 CD)	Rap-A-Lot 4 Life & Big Tyme Presents: The Day After Hell Broke Loose	67
40	40	43	75	SEAN PAUL VP/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	4	91	93	75	25	MARY J. BLIGE GEFFEN 000956*/INTERSCOPE (8.98/12.98)	Love & Life	1
41	48	45	63	50 CENT SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1	92	62	—	2	NB RIDAZ NASTYBOY 1020/UPSTAIRS (13.98 CD) [M]	nbriidaz.com	62
42	41	39	31	YING YANG TWINS COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	4	93	95	81	27	CAM'RON PRESENTS THE DIPLOMATS ROC-A-FELLA/DEF JAM 063211*/I/OJMG (12.98 CD)	Diplomatic Immunity	1
43	39	35	14	KEITH SWEAT ELEKTRA 73954/RHINO (18.98 CD)	The Best Of Keith Sweat: Make You Sweat	15	94	87	68	7	VARIOUS ARTISTS RAZOR & TIE 93067 (18.98 CD)	Tha Down Low	22
44	49	42	62	R. KELLY JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1	95	84	61	21	MISSY ELLIOTT THE GOLD MIND/ELEKTRA 62905*/AG (12.98/18.98)	This Is Not A Test!	3
45	52	58	7	VARIOUS ARTISTS NOTHIN' II LOSE 1601/NUMILLENNIUM (17.98 CD)	Nothin' II Lose Everything II Gain: Stage II	25	96	NEW	NEW	1	PAUL WALL PAID-IN FULL 0027 (16.98 CD)	Chick Magnet: Chopped & Screwed	96
46	50	38	19	WESTSIDE CONNECTION HOO-BANGIN' 24030*/CAPITOL (7.98/18.98)	Terrorist Threats	3	97	88	68	7	AMEL LARRIEUX BLISSLIFE 00001 (16.98 CD)	Bravebird	28
47	44	53	28	JOSS STONE S-CURVE 42234 (9.98 CD) [M]	The Soul Sessions (EP)	44	98	84	61	21	DONNIE MCCLURKIN VERITY 43199/ZOMBA (12.98/18.98)	Donnie McClurkin... Again	12
48	61	57	8	Z-RO J PRINCE 42035/RAP-A-LOT 4 LIFE (17.98 CD) [M]	The Life Of Joseph W. McVey	27	99	82	72	24	WILLIE CLAYTON END ZONE 2062 (17.98 CD)	Changing Tha Game	83
49	47	34	4	CYPRESS HILL SOUL ASSASSINS/COLUMBIA 90781*/SONY MUSIC (18.98 EQ CD)	Till Death Do Us Part	23	100	82	72	24	SOUNDTRACK AMARU 001533*/INTERSCOPE (12.98 CD)	Tupac: Resurrection	3
50	56	41	31	VICKIE WINANS VERITY 43214/ZOMBA (11.98/18.98) [M]	Bringing It All Together	38							
51	59	60	8	VAN HUNT CAPITOL 35233 (12.98 CD) [M]	Van Hunt	38							

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

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan					Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan								
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	1	3	NAS ILL WILL/COLUMBIA 92072*/SONY MUSIC (18.98 EQ CD)	NUMBER 1 3 Weeks At Number 1 Illmatic: 10 Year Anniversary Platinum Series	92	12	22	22	14	MAKAVELI DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	302
2	2	2	1	PRINCE WARNER BROS. 74722 (18.98 CD)	The Very Best Of Prince	21	13	14	14	15	2PAC AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	391
3	3	3	1	JAY-Z FREEZE/ROC-A-FELLA 50040*/CAPITOL (8.98/12.98)	Reasonable Doubt	326	14	15	15	14	SADE EPIC 85287/SONY MUSIC (12.98 EQ/18.98)	The Best Of Sade	415
4	5	5	1	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/I/OJMG (8.98/12.98)	Legend	389	15	16	16	16	EMINEM WEB/AFTERMATH 493629*/INTERSCOPE (8.98/12.98)	The Marshall Mathers LP	165
5	3	3	1	THE NOTORIOUS B.I.G. BAD BOY 27301*/UMRG (19.98/24.98)	Life After Death	322	16	17	17	17	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	157
6	4	4	1	2PAC DEATH ROW 63008*/KOCH (12.98/24.98)	All Eyez On Me	419	17	18	18	18	JUVENILE CASH MONEY 153116/UMRG (12.98/18.98)	400 Degreez	209
7	7	7	1	THE NOTORIOUS B.I.G. BAD BOY 27300*/UMRG (11.98/18.98)	Ready To Die	439	18	19	19	19	BONE THUGS-N-HARMONY RUTHLESS/EPIC 69443*/SONY MUSIC (10.98 EQ/15.98)	E. 1999 Eternal	319
8	20	20	1	JAY-Z ROC-A-FELLA/DEF JAM 586396*/I/OJMG (12.98/18.98)	The Blueprint	75	19	20	20	20	EMINEM WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	187
9	9	9	1	ALICIA KEYS J 20002/RMG (12.98/18.98)	Songs In A Minor	82	20	21	21	21	PRINCE AND THE REVOLUTION WARNER BROS. 25110 (7.98/11.98)	Purple Rain	127
10	6	6	1	2PAC AMARU/DEATH ROW 490301*/INTERSCOPE (11.98/24.98)	Greatest Hits	278	21	22	22	22	KIRK FRANKLIN GOSPEL CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	7
11	10	10	1	LAURYN HILL RUFFHOUSE/COLUMBIA 69035*/SONY MUSIC (11.9									

MAY 1 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	2	14	#1 If I Ain't Got You	ALICIA KEYS (J/RMG)	26	27	34	#1 The Way You Move	OUTKAST FEAT. SLEEPY BROWN (LAFACE/ZOMBA)	91	—	1	#1 Talk About Our Love	BRANDY FEAT. KANYE WEST (ATLANTIC)
2	1	12	#2 I Don't Wanna Know	MARIO WINANS (IBAD BOY/UMRG)	27	31	9	#2 Slow Motion	JUVENILE (CASH MONEY/UMRG)	52	46	18	#2 Encore	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
3	1	7	#3 Yeah!	USHER (LAFACE/ZOMBA)	28	24	31	#3 Salt Shaker	YING YANG TWINS (COLLAPARK/TVT)	53	62	4	#3 New Day	PATTI LABELLE (DEF SOUL CLASSICS/UMRG)
4	4	8	#4 Burn	USHER (LAFACE/ZOMBA)	29	26	25	#4 Slow Jamz	TWISTA (ATLANTIC)	54	60	3	#4 U Should've Known Better	MONICA (J/RMG)
5	5	7	#5 All Falls Down	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	30	44	11	#5 Jesus Walks	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	55	57	3	#5 Jook Gal (Wine Wine)	ELEPHANT MAN (VP/ATLANTIC)
6	8	20	#6 Freak-A-Leek	PETEY PABLO (JIVE/ZOMBA)	31	29	16	#6 Ride Wit U	JOE FEAT. G-UNIT (JIVE/ZOMBA)	56	59	2	#6 What If	RUBEN STUDDARD (J/RMG)
7	9	9	#7 Overnight Celebrity	TWISTA (ATLANTIC)	32	25	15	#7 I Can't Wait	SLEEPY BROWN FEAT. OUTKAST (DREAMWORKS/INTERSCOPE)	57	—	1	#7 On Fire	LLOYD THOMAS (G-UNIT/INTERSCOPE)
8	7	11	#8 Dirt Off Your Shoulder	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	33	32	8	#8 Roses	OUTKAST (LAFACE/ZOMBA)	58	64	4	#8 You Don't Want Drama	BRILL & MUG FEAT. P. DIDDY (IBAD BOY/UMRG)
9	10	13	#9 Game Over (Flip)	LIL' FLIP (SUCCA FREE/COLUMBIA/SUM)	34	43	9	#9 Still In Love	TEENA MARIE (CASH MONEY CLASSICS/UMRG)	59	63	3	#9 Time's Up!	JADAKISS FEAT. NATE OGDG (RUFF RYDERS/INTERSCOPE)
10	11	13	#10 Tipsy	J-KWON (SO SO DEF/ZOMBA)	35	39	22	#10 Think About You	LUTHER VANDROSS (J/RMG)	60	70	8	#10 So Sexy	TWISTA FEAT. R. KELLY (ATLANTIC)
11	13	9	#11 Naughty Girl	BEYONCE (COLUMBIA/SUM)	36	30	19	#11 Read Your Mind	AVANT (MAGIC JHNSON/GEFFEN/INTERSCOPE)	61	61	5	#11 Push	GHOSTFACE FEAT. MISSY ELLIOTT (DEF JAM/IDJMG)
12	17	13	#12 Splash Waterfalls	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	37	36	7	#12 Make It Alright	CARL THOMAS (IBAD BOY/UMRG)	62	58	3	#12 Tear It Up	YUNG WUN (FULL SURFACE/J/RMG)
13	16	13	#13 Don't Take Your Love Away	AVANT (MAGIC JHNSON/GEFFEN/INTERSCOPE)	38	38	56	#13 Step In The Name Of Love	R. KELLY (JIVE/ZOMBA)	63	55	6	#13 This Way	DILATED PEOPLES (ABB/CAPITOL)
14	19	8	#14 Happy People	R. KELLY (JIVE/ZOMBA)	39	42	45	#14 Damn!	YOUNGBLOOD FEAT. LIL' JON (SO SO DEF/ZOMBA)	64	54	13	#14 The Loneliness	BBYFACE (ARISTAVR/MG)
15	12	20	#15 Sorry 2004	RUBEN STUDDARD (J/RMG)	40	45	7	#15 My Band	D12 FEAT. EMINEM (SHADY/INTERSCOPE)	65	69	9	#15 Hold On	DWELE (VIRGIN)
16	14	14	#16 Wanna Get To Know You	G-UNIT FEAT. JOE (G-UNIT/INTERSCOPE)	41	40	11	#16 Questions	TAMIA (ELEKTRA/ATLANTIC)	66	—	1	#16 Get No Better	CASSIDY FEAT. MASHONDA (FULL SURFACE/J/RMG)
17	15	13	#17 One Call Away	CHINGY FEAT. J. WEAV (DISTURBING THE PEACE/CAPITOL)	42	47	7	#17 Move Ya Body	NINA SKY FEAT. JABBA (NEXT PLATEAU/UNIVERSAL/UMRG)	67	67	14	#17 Gal Yuh Ah Lead	T.O.K. (VP)
18	22	7	#18 I Want You	JANET JACKSON (VIRGIN)	43	34	27	#18 You Don't Know My Name	ALICIA KEYS (J/RMG)	68	56	10	#18 Make It Up With Love	ATL (NOONTIME/EPIC/SUM)
19	18	18	#19 Rubber Band Man	T.I. (GRAND HUSTLE/ATLANTIC)	44	50	4	#19 Musicology	PRINCE (NPG/COLUMBIA/SUM)	69	73	2	#19 Selfish	SLUM VILLAGE (BARAK/CAPITOL)
20	17	18	#20 Hotel	CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)	45	33	18	#20 No Better Love	YOUNG GUNZ (ROC-A-FELLA/DEF JAM/IDJMG)	70	71	1	#20 E.I. (Reinvention)	NELLY (G. REE/UNIVERSAL/UMRG)
21	21	19	#21 I'm Still In Love With You	SEAN PAUL FEAT. SASHA (VP/ATLANTIC)	46	37	12	#21 What's It Like	JAGGED EDGE (COLUMBIA/SUM)	71	—	1	#21 Southside	LLOYD FEAT. ASHANTI (THE INC./DEF JAM/IDJMG)
22	20	26	#22 Me, Myself And I	BEYONCE (COLUMBIA/SUM)	47	35	24	#22 Through The Wire	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	72	75	1	#22 Act A Fool	MASTER P (NEW NO LIMIT/KOCH)
23	23	17	#23 Dude	BEENIE MAN (SHOCKING VIBES/VIRGIN)	48	53	4	#23 Friday Night	YOUNG GUNZ (ROC-A-FELLA/DEF JAM/IDJMG)	73	72	1	#23 Vitamin S	CHAM (MADHOUSE/VP/ATLANTIC)
24	41	4	#24 Confessions Part II	USHER (LAFACE/ZOMBA)	49	48	86	#24 Get Low	LIL' JON & THE EAST SIDE BOYZ (BME/TVT)	74	—	1	#24 Culo	PITBULL FEAT. LIL' JON (TVT)
25	28	14	#25 Whoknows	MUSIQ (DEF SOUL/IDJMG)	50	52	6	#25 Got It Twisted	MDBB DEEP (INFAMOUS/VIOLATOR/ZOMBA)	75	65	1	#25 Not Your Average Joe	DJ KAYSLAY (COLUMBIA/SUM)

Records with the greatest impressions increase. © 2004, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 141 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart. ★ indicates title earned HitPredictor status in research data provided by Promosquad.

Music R&B/Hip-Hop

Rhythm & Blues

Continued from page 28

Hendryx's first brush with theater was penning the music for "Blue," which starred Phylicia Rashad (*Billboard*, March 25, 2000).

Congrats to Stevie Wonder, the recently announced recipient of the Johnny Mercer Award. He will accept the honor during the 2004 National Academy of Popular Music/Songwriters Hall of Fame ceremony, June 10 at New York's Marriott Marquis Hotel. Wonder's long-awaited Motown/Universal album is due in June.

Additional 2004 Hall inductees include Motown legends Barrett Strong and Norman Whitfield and Memphis icon Al Green.

BLACK POWER: Shout Factory revisits the civil-rights movement with the two-disc, 28-track "Black Power: Music of a Revolution."

Reflecting the cultural and political climate of the '60s and '70s,

the set features such consciousness-raising songs as Billy Paul's "Am I Black Enough for You?"

Social critic Gerald Early contributes a historical essay, "And We Own the Night: Remembering Black Power." Adding extra flavor: soundbites from H. "Rap" Brown, Stokely Carmichael and other activists.

"Black Power: Music of a Revolution" arrives May 18.

UNBLOCKED: O'Jays founders Eddie Levert and Walter Williams contend the EMU Music/The Right Stuff CD "Together We Are One" contains "dated," image-damaging material (*Billboard*, "Rhythm & Blues," March 6). A federal judge in Philadelphia disagrees.

U.S. District Judge R. Barclay Surrick has lifted an injunction blocking the album's distribution. He ruled April 9 that a Philadelphia International Records contract the group signed in 1979 gave the label unlimited rights to issue the songs. The project contains unreleased tracks the trio recorded for Gamble & Huff in the '70s and '80s.

Levert and Williams filed their suit April 2.

THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	26	#1 Stand Up In It	TREDDIS EALEY (IFGAM)
2	1	5	#2 F.U.R.B. (F U Right Back)	FRANKIE (MARRO/LANDSLIDE/WARLOCK)
3	8	17	#3 Freak-A-Leek	PETEY PABLO (JIVE/ZOMBA)
4	3	12	#4 Yeah!	USHER (LAFACE/ZOMBA)
5	4	16	#5 Tipsy	J-KWON (SO SO DEF/ZOMBA)
6	10	4	#6 Bang Bang	SURVIVALIST (SLAVE)
7	5	7	#7 Game Over (Flip)	LIL' FLIP (SUCCA FREE/COLUMBIA/SUM)
8	11	5	#8 Happy People	R. KELLY (JIVE/ZOMBA)
9	32	4	#9 What's Happenin'	METHOD MAN (DEF JAM/IDJMG)
10	15	9	#10 Ride Wit U	JOE FEAT. G-UNIT (JIVE/ZOMBA)
11	17	3	#11 Got It Twisted	MDBB DEEP (INFAMOUS/VIOLATOR/ZOMBA)
12	6	34	#12 Milkshake	KELIS (STAR TRAK/ZOMBA)
13	24	2	#13 99 Problems	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
14	12	17	#14 I'm Still In Love With You	SEAN PAUL FEAT. SASHA (VP/ATLANTIC)
15	13	6	#15 Overnight Celebrity	TWISTA (ATLANTIC)
16	7	17	#16 Dude	BEENIE MAN (SHOCKING VIBES/VIRGIN)
17	18	15	#17 Dirt Off Your Shoulder/Encore	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
18	9	6	#18 All Falls Down	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
19	16	25	#19 Me, Myself And I	BEYONCE (COLUMBIA/SUM)
20	14	7	#20 Jook Gal (Wine Wine)	ELEPHANT MAN (VP/ATLANTIC)
21	47	2	#21 Feel It	ERICK SERMON (DEF SQUAD/UMRG)
22	23	4	#22 Get No Better	CASSIDY FEAT. MASHONDA (FULL SURFACE/J/RMG)
23	36	6	#23 Victory 2004	P. DIDDY (NOTORIOUS B.I.G./RUFF (LLOYD BANKS & BUSTA RHYMES) (IBAD BOY/UMRG)
24	19	4	#24 One Call Away	CHINGY FEAT. J. WEAV (DISTURBING THE PEACE/CAPITOL)
25	28	32	#25 The Way You Move/Hey Ya!	OUTKAST FEAT. SLEEPY BROWN (LAFACE/ZOMBA)

THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	12	#1 I Don't Wanna Know	MARIO WINANS (IBAD BOY/UMRG)
2	1	17	#2 Yeah!	USHER
3	3	17	#3 Tipsy	J-KWON (SO SO DEF/ZOMBA)
4	4	7	#4 My Band	D12 (SHADY/INTERSCOPE)
5	5	8	#5 Burn	USHER (LAFACE/ZOMBA)
6	7	6	#6 Naughty Girl	BEYONCE (COLUMBIA/SUM)
7	9	18	#7 Freak-A-Leek	PETEY PABLO (JIVE/ZOMBA)
8	6	16	#8 One Call Away	CHINGY FEAT. J. WEAV (DISTURBING THE PEACE/CAPITOL)
9	10	7	#9 Overnight Celebrity	TWISTA (ATLANTIC)
10	8	15	#10 Dirt Off Your Shoulder	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
11	12	6	#11 All Falls Down	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
12	15	8	#12 Game Over (Flip)	LIL' FLIP (SUCCA FREE/COLUMBIA/SUM)
13	11	8	#13 I'm Still In Love With You	SEAN PAUL FEAT. SASHA (VP/ATLANTIC)
14	14	22	#14 Salt Shaker	YING YANG TWINS (COLLAPARK/TVT)
15	19	4	#15 Culo	PITBULL FEAT. LIL' JON (TVT)
16	16	17	#16 Splash Waterfalls	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
17	23	3	#17 I Pray	AMANDA PEREZ (POWERHOUSE/VIRGIN)
18	13	14	#18 Wanna Get To Know You	G-UNIT FEAT. JOE (G-UNIT/INTERSCOPE)
19	18	25	#19 Hotel	CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)
20	17	21	#20 F**k It (I Don't Want You Back)	EMON (JIVE/ZOMBA)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 60 rhythmic airplay stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ★ indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

HitPredictor™

DATA PROVIDED BY PROMOSQUAD™

R&B/HIP-HOP

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

- ★ LUDACRIS Blow It Out IDJMG 92.8

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

- 1 YUNG WUN Tear It Up RMG 97.8
- 2 USHER Confessions Part II ZOMBA 97.5
- 3 RUBEN STUDDARD What If RMG 89.9
- 4 OUTKAST Roses ZOMBA 84.4
- 5 BEYONCE Naughty Girl COLUMBIA 82.0
- 6 CEE LO The One ZOMBA 77.0
- 7 ELEPHANT MAN Jook Gal (Wine Wine) ATLANTIC 75.7

RHYTHMIC

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

- ★ LUDACRIS Blow It Out IDJMG 71.4

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

- 1 USHER Confessions Part II RMG 94.3
- 2 ALICIA KEYS If I Ain't Got You RMG 82.8
- 3 JOJO Leave (Get Out) UMRG 81.3
- 4 YUNG WUN Tear It Up RMG 76.4
- 5 AMANDA PEREZ Pray VIRGIN 76.3
- 6 KANYE WEST All Falls Down IDJMG 72.3
- 7 CHRISTIANA MILIAN Jip It Low IDJMG 70.7

THIS WEEK	LAST WEEK	WKS ON	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	15	#1 TIPSY	SO SO DEF/ZOMBA	J-Kwon
2	3	8	#2 ALL FALLS DOWN	ROC-A-FELLA/DEF JAM/IDJMG	Kanye West Featuring Syleena Johnson
3	4	15	#3 FREAK-A-LEEK	JIVE/ZOMBA	Peteey Pablo
4	5	7	#4 OVERNIGHT CELEBRITY	ATLANTIC	Twista
5	2	17	#5 DIRT OFF YOUR SHOULDER	ROC-A-FELLA/DEF JAM/IDJMG	Jay-Z
6	8	9	#6 GAME OVER (FLIP)	SUCCA FREE/COLUMBIA/SUM	Lil' Flip
7	7	16	#7 SPLASH WATERFALLS	DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG	Ludacris
8	6	14	#8 ONE CALL AWAY	DISTURBING THE PEACE/CAPITOL	Chingy Featuring J. Weav
9	9	12	#9 WANNA GET TO KNOW YOU	G-UNIT/INTERSCOPE	G-Unit Featuring Joe
10	12	6	#10 MY BAND	SHADY/INTERSCOPE	D12
11	11	14	#11 I'M STILL IN LOVE WITH YOU	VP/ATLANTIC	Sean Paul Featuring Sasha
12	10	20	#12 HOTEL	FULL SURFACE/J/RMG	Cassidy Featuring R. Kelly
13	13	13	#13 SALT SHAKER	COLLAPARK/TVT	Ying Yang Twins Featuring Lil Jon & The East Side Boyz
14	14	19	#14 RUBBER BAND MAN	GRAND HUSTLE/ATLANTIC	T.I.
15	15	23	#15 SLOW JAMZ	ATLANTIC	Twista Featuring Kanye West & Jamie Foxx
16	16	10	#16 DUDE	SHOCKING VIBES/VIRGIN	Beenie Man Featuring Ms. Thing
17	17	32	#17 THE WAY YOU MOVE	LAFACE/ZOMBA	OutKast Featuring Sleepy Brown
18	21	4	#18 SLOW MOTION	CASH MONEY/UMRG	Juvenile Featuring Soulja Slim
19	19	7	#19 ROSES	LAFACE/ZOMBA	OutKast
20	18	22	#20 THROUGH THE WIRE	ROC-A-FELLA/DEF JAM/IDJMG	Kanye West
21	22	3	#21 CULO	TVT	Pitbull Featuring Lil Jon
22	23	3	#22 JESUS WALKS	ROC-A-FELLA/DEF JAM/IDJMG	Kanye West
23	20	14	#23 NO BETTER LOVE	ROC-A-FELLA/DEF JAM/IDJMG	Young Gunz Featuring Reel
24	25	2	#24 THIS WAY	ABB/CAPITOL	Dilated Peoples Featuring Kanye West
25	NEW	1	#25 FRIDAY NIGHT	ROC-A-FELLA/DEF JAM/IDJMG	Young Gunz

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 96 R&B/Hip-Hop and 60 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. ★ Videoclip availability. © 2004, VNU Business Media, Inc. All rights reserved.

Billboard® HOT DANCE SINGLES SALES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
1	1	1	5	NUMBER 1 LOVE PROFUSION MAVERICK 47202/WARNER BROS.	Madonna
2	2	2	3	8TH WORLD WONDER (THE REMIXES) CURB 77103	Kimberley Locke
3	3	3	24	ME AGAINST THE MUSIC JIVE 51797/ZOMBA	Britney Spears Featuring Madonna
4	9	7	3	AERODYNAMIK ASTRALWERKS 48204	Kraftwerk
5	5	20	4	CRUSH MUTE 9240	Paul Van Dyk
6	10	4	19	NOTHING FAILS/NOBODY KNOWS ME MAVERICK 47262/WARNER BROS.	Madonna
7	8	5	23	YOU PROMISED ME (TU ES FOUTU) BENZ STREET/WAAK 0 15434/ZYX	In-Grid
8	7	6	11	LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES) WARNER BROS. 42685	Seal
9	4	—	2	JUST A LITTLE WHILE VIRGIN 38896	Janet Jackson
10	6	8	41	THE DISTRICT SLEEPS ALONE TONIGHT SUB POP 70614	The Postal Service
11	13	12	33	(THERE'S GOTTA BE) MORE TO LIFE FOREFRONT 52525/VIRGIN	Stacie Orrico
12	14	10	31	SYMPATHY FOR THE DEVIL (REMIXES) ABKCO 719665	The Rolling Stones
13	12	15	6	SAVE MY SOUL TOMMY BOY SILVER LABEL 2438/TOMMY BOY	Kristine W
14	11	9	21	BREATHE (REMIXES) MAVERICK 42688/WARNER BROS.	Michelle Branch
15	19	22	18	BORN TOO SLOW V2 27804	The Crystal Method
16	15	11	32	RUBBERNECKIN' (PAUL OAKENFOLD REMIX) BMG STRATEGIC MARKETING/RCA 54218/RMG	Elvis Presley
17	20	14	6	CHERRY BLOSSOM GIRL SOURCE 47769/ASTRALWERKS	Air
18	18	17	10	TOXIC (REMIXES) JIVE 59214/ZOMBA	Britney Spears
19	24	19	63	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) MONARCH/ISLAND 063793/IDJMG	Mariah Carey
20	NEW	1	1	DIP IT LOW (DANCE REMIXES) ISLAND 002447/IDJMG	Christina Milian
21	RE-ENTRY	8	1	BEAUTIFUL THINGS ROBBINS 72097	Andain
22	21	18	24	HAREM (CANCAO DO MAR) (M. LEHMAN, R. RIVERA & H. HECTOR REMIXES) NEMO STUDIO/ANGEL	Sarah Brightman
23	23	16	10	TRULY NETTWERK 33221	Delerium Featuring Nerina Pallot
24	22	25	3	THE AIR THAT I BREATHE ROBBINS 72100	Judy Torres Featuring Collage
25	RE-ENTRY	10	1	AS THE RUSH COMES ULTRA 1192	Motorcycle

Billboard® HOT DANCE RADIO AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Artist
1	1	12	NUMBER 1 LOVE ME RIGHT (OH SHEILA) ULTRA	Angel City Featuring Lara McAllen
2	3	24	AS THE RUSH COMES ULTRA	Motorcycle
3	4	7	RED BLOODED WOMAN CAPITOL	Kylie Minogue
4	2	12	TOXIC JIVE/ZOMBA	Britney Spears
5	5	10	DEJA VU (IT'S HARD TO BELIEVE) TOMMY BOY SILVER LABEL/TOMMY BOY	The Roc Project Featuring Tina Novak
6	7	5	STRAIGHT AHEAD KING BRAIN/ARTEMIS	Tube & Berger Featuring Chrissie Hynde
7	8	21	IT'S MY LIFE INTERSCOPE	No Doubt
8	10	14	LOVE'S DIVINE WARNER BROS.	Seal
9	9	5	DIP IT LOW ISLAND/IDJMG	Christina Milian
10	6	4	BURNED WITH DESIRE ULTRA	Armin Van Buuren Featuring Justine Suissa
11	11	5	BEAUTIFUL THINGS ROBBINS	Andain
12	16	3	TAKE ME TO THE CLOUDS ABOVE ULTRA	LMC Vs. U2
13	14	6	DON'T WANNA LOSE THIS FEELING ULTRA	Dannii Minogue
14	15	5	I LIKE LOVE (I LOVE LOVE) ROBBINS	Solitaire
15	17	24	HEY YA! LAFACE/ZOMBA	OutKast
16	12	13	THE WAY YOU MOVE LAFACE/ZOMBA	OutKast Featuring Sleepy Brown
17	19	10	IF I WERE YOU ROBBINS	Candee Jay
18	18	20	WHEREVER YOU ARE (I FEEL LOVE) ROBBINS	Laava
19	13	11	ROCK YOUR BODY, ROCK MOONSHINE	Ferry Corsten
20	21	11	I FEEL LOVE BLUE MAN GROUP/LAVA	Blue Man Group Featuring Venus Hum
21	NEW	1	LOVE PROFUSION MAVERICK/WARNER BROS.	Madonna
22	25	9	CRUISING ULTRA	N&K Vs. Denis The Menace Feat. Alex Prince
23	23	2	THIS LOVE OCTONE/J/RMG	Maroon5
24	24	16	NOTHING BUT YOU MUTE	Paul Van Dyk Featuring Hemstock & Jennings
25	NEW	1	SAVE MY SOUL TOMMY BOY SILVER LABEL/TOMMY BOY	Kristine W

Billboard® TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	Title
1	1	16	NUMBER 1 VARIOUS ARTISTS HAZOR & TIE 89077	Fired Up!
2	2	54	THE POSTAL SERVICE SUB POP 595 [M]	Give Up
3	9	2	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 77055	Los Remixes 2.0
4	4	7	ZERO 7 ULTIMATE OLEMMMA/ELEKTRA 615587/AG [M]	When It Falls
5	6	14	THE CRYSTAL METHOD V2 27176*	Legion Of Boom
6	7	12	AIR SOURCE 96632*/ASTRALWERKS	Talkie Walkie
7	8	2	VARIOUS ARTISTS VIRGIN 97306	Pink Panther's Penthouse Party
8	5	11	SOUNDTRACK CAPITOL 95912	Queer Eye For The Straight Guy
9	3	2	JUMPS SPARROW 94175	Mix It Up: Remixed
10	12	12	JOHNNY VICIOUS ULTRA 1180 [M]	Ultra.Trance:3
11	11	7	LOUIE DEVITO DEE VEE 0009/MUSICRAMA	Dance Divas II
12	10	4	THE RIDDLER TOMMY BOY 1580 [M]	Dance Mix 5
13	15	2	VARIOUS ARTISTS HIP-0 001778/UME	Pure 80's Dance
14	13	18	SARAH MCLACHLAN NETTWERK/ARISTA 58763/RMG	Remixed
15	14	9	RAVIN GEORGE V 71050 [M]	Buddha Bar VI
16	16	4	VARIOUS ARTISTS WATER 060407	Pure Trance 3
17	19	27	MARIAH CAREY COLUMBIA 67154/SONY MUSIC	The Remixes
18	17	12	VARIOUS ARTISTS ROBBINS 75043	Best Of Trance Volume Four
19	NEW	1	BAD BOY JOE WHAT IF 389/MUSICRAMA	Best Of Freestyle Megamix Volume 5
20	18	29	ENIGMA VIRGIN 91929	Voyageur
21	21	2	GREYBOY UBIQUITY 71144*	Soul Mosaic
22	RE-ENTRY	1	THE CHEMICAL BROTHERS FREESTYLE DUST/ASTRALWERKS 92714*/VIRGIN	Singles '93 - '03
23	23	8	THE HAPPY BOYS ROBBINS 75044	Techno Party (Volume Two)
24	20	6	SQUAREPUSHER WARP 117*	Ultravisitor
25	NEW	1	PAUL OAKENFOLD WARLOCK 9500	Greatest Remixes

• Dance Airplay titles showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 6 dance stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. A title which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Titles below the top 15 are removed from the chart after 26 weeks. ©2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. • Electronic Albums with the greatest sales gains this week. • Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). • RIAA certification for net shipment of 1 million units (Platinum). • RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and VEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. ©2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard® HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	Artist
1	2	6	NUMBER 1 HOLE IN THE HEAD (REMIXES) INTERSCOPE PROMO	Sugababes
2	4	8	NEVER LET ME DOWN SYSTEM 1027	Richard "Humpty" Vission
3	6	13	JUST A LITTLE WHILE (P. RAUHOFFER & M. JOSHUA MIXES) VIRGIN 38898	Janet Jackson
4	1	3	AMAZING (FULL INTENTION AND JACK 'N' RORY MIXES) EPIC PROMO	George Michael
5	9	11	STRAIGHT AHEAD KING BRAIN 5150/ARTEMIS	Tube & Berger Featuring Chrissie Hynde
6	3	1	SAVE MY SOUL TOMMY BOY SILVER LABEL 2438/TOMMY BOY	Kristine W
7	5	4	NOT IN LOVE (D. AUDE, MINGE BINGE, & R.H. VISSION MIXES) INTERSCOPE PROMO	Enrique Iglesias Featuring Kelis
8	17	24	HOW DID YOU KNOW DEE VEE 003	Kurtis Mantronik Presents Chamonix
9	12	16	BROKEN WINGS LIZA PROMO	Thea Austin
10	14	18	YOU MAKE ME FEEL BRAND NEW (REMIXES) SIMPLYRED.COM PROMO/RED INK	Simply Red
11	18	20	SAVING MY LOVE (ROSABEL & JOSH HARRIS MIXES) FRIXION 9002	Pat Hodges
12	8	2	TRULY NETTWERK 33221	Delerium Featuring Nerina Pallot
13	11	14	SEX BOMB (THE REMIXES) DECCA PROMO/UTV	Tom Jones
14	7	5	LOVE PROFUSION (R. ROSARIO, CRAIG J., PASSENGERZ, & BLOW-UP MIXES) MAVERICK 42703/WARNER BROS.	Madonna
15	20	27	DIP IT LOW (FULL INTENTION, JJ FLORES, TYAS & LAWRENCE MIXES) ISLAND 002447/IDJMG	Christina Milian
16	10	12	ELECTRIFY AVEX/NITEGROOVES 203/KING STREET	GTS Featuring Heigo Tani
17	22	25	MY LIFE JVM PROMO	Junior Vasquez Presents Jason
18	19	23	I LIKE LOVE (I LOVE LOVE) ROBBINS 72096	Solitaire
19	24	29	LEFT OUTSIDE ALONE (REMIXES) DAYLIGHT PROMO/EPIC	Anastacia
20	13	7	FREE (S.A.F. & NEMO MIXES) NEMO STUDIO/ANGEL	Sarah Brightman
21	25	31	NAUGHTY GIRL (CALDERONE & QUAYLE REMIX) COLUMBIA PROMO	Beyonce
22	15	10	FRIDAY MARSHMALLOW VINYL SOUL 126/MUSIC PLANT	Samba La Casa
23	26	30	DREAM-A-LOT'S THEME (I WILL LIVE FOR LOVE) MERCURY PROMO/UTV	Donna Summer
24	29	37	JAM SESSIONS FOREVER SOUL 001/ESNTION	Mr. Ali Vs. E-Smoove
25	30	41	POWER PICK ILLUSION BENZ STREET/ZYX PROMO/WAAK 0	Benassi Bros. Featuring Sandy
26	27	28	6 GET BETTER ROBBINS 72098	K.M.C. Featuring Sandy
27	21	15	12 GOOD BOYS (REMIXES) SANCTUARY 85995	Blondie
28	16	9	10 TOXIC (REMIXES) JIVE 59214/ZOMBA	Britney Spears
29	34	44	3 THIS LOVE (JUNIOR VASQUEZ MIXES) OCTONE/J PROMO/RMG	Maroon5
30	36	46	3 A DAY IN THE LIFE (2004 REMIX) VINYL SOUL 127/MUSIC PLANT	Frischia & Lamboy Vs. Todd Terry
31	23	17	10 MAKE ME DANCE ALL NIGHT PAS PROMO	3 Speaker High
32	37	45	3 COME INTO MY LIFE (REMIXES) FUNK LA PLANET PROMO	Joyce Sims
33	35	42	3 LET IT GO DEFINITIVE/FOREVER SOUL 002/ESNTION	Norty Cotto
34	40	—	2 THE FORCE OF GRAVITY NETTWERK PROMO	BT Featuring JC Chasez
35	39	43	3 DON'T LOOK BACK (REMIXES) EMI LATIN PROMO/VIRGIN	Thalia
36	31	26	22 I TRY (RAUHOFFER, PILAVIN & ZIMBARDO MIXES) STAR 69 1265	Made By Monkeys Featuring Maria Matto
37	NEW	1	HOT SHOT DEBUT SANCTUARY TOMMY BOY SILVER LABEL 2441/TOMMY BOY	Origene
38	28	21	13 SIGNED, SEALED, DELIVERED CENTAUR 30079	Colton Ford And Pepper Mashay
39	32	32	10 FIND MYSELF STAR 69 1272	Presta + Stakey
40	44	—	2 YA NO ERES EL MISMO (NORTY COTTO MIXES) FONOVISA PROMO	Noelia
41	42	47	4 YOU HAVE A WAY MIRRA 046/MUSIC PLANT	Anthony Cole
42	NEW	1	STRANGE TRANSMISSION (BASTONE & BURNZ REMIX) KDCB977	The Peter Malick Group Featuring Norah Jones
43	33	19	14 WHERE LOVE IS COMMISSION PROMO	Trinity Featuring Revi
44	41	22	15 BORN TOO SLOW (E. MORILLO, DEEPSKY, & NUBREED MIXES) V2/SUBUSA 27804/SUBMINIMAL	The Crystal Method
45	38	33	12 IT'S MY LIFE (REMIXES) INTERSCOPE PROMO	No Doubt
46	48	50	6 CHANGES (FELIX DA HOUSECAT REMIX) SANCTUARY PROMO	Kelly Osbourne & Ozzy Osbourne
47	46	39	15 POWERLESS (SAY WHAT YOU WANT) [WIDELIFE, JUNIOR, & CHAB MIXES] DREAMWORKS PROMO	Nelly Furtado
48	43	49	7 U LIKE THIS (MEGAMIX) COLUMBIA PROMO	Mariah Carey
49	49	34	16 FACE TO FACE VIRGIN PROMO	Daft Punk
50	47	38	14 WHERE DID LOVE GO RM PROMO	Sun

• 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: [C] CD Single available. [M] CD Maxi-Single available. [V] Vinyl Maxi-Single available. [C] Cassette Maxi-Single available. ©2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Country Comedians Boast 'Flyover' Appeal

BY JIM BESSMAN

NEW YORK—Country comedy is currently a hot commodity, spawning strong-selling CDs and DVDs and receiving plenty of TV exposure.

Among the genre's stars are Jeff Foxworthy, Bill Engvall, Rodney Carrington, Ron White, Larry the Cable Guy, Cledus T. Judd and T. Bubba Bechtol.

The burgeoning popularity of the country comedy genre is succinctly explained by J.P. Williams, head of Parallel Entertainment. The management company handles Foxworthy, Engvall, Larry the Cable Guy and White.

"To a large degree, everything in comedy skews to hip-hop, urban and Hispanic [audiences]," Williams says. "But between Los Angeles and New York are the so-called 'flyover' states, with 250 million people who want somebody they can relate to."

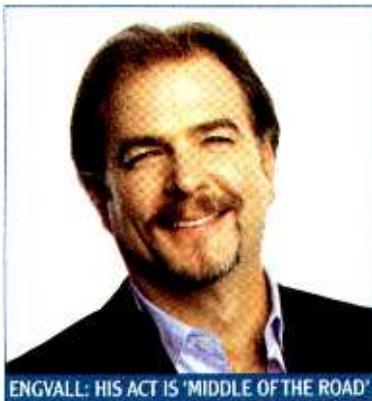
Larry the Cable Guy agrees. "It's something that resonates with people who work for a living. Those flyover states—that's America. People going to work, having kids, doing their stuff. They can relate more to a comedian talking about real, everyday things than a comedian in a suit and tie—and I can go from yard work to the stage in the same outfit."

Larry the Cable Guy's Hip-O album "Lord, I Apologize" recently topped the *Billboard* Top Country Catalog albums chart—having also reached No. 53 on the Top Country Albums chart.

White's Parallel/Hip-O disc "Drunk in Public" is now No. 20 on the Top Country Albums chart, while Carrington's Capitol collection "Greatest Hits" is No. 42.

Also charting are Warner Bros.' long-established country comics Foxworthy and Engvall. "The Best of Jeff Foxworthy: Double Wide, Single Minded" is No. 60. Engvall's "Here's Your Sign: Reloaded" is No. 71.

Meanwhile, Larry the Cable Guy, White, Foxworthy and Engvall continue to benefit from their participation in the ongoing Blue Collar Comedy tour, the top comedy concert



ENGVALL: HIS ACT IS 'MIDDLE OF THE ROAD'

tour of the past two years.

The tour has engendered both a live CD (currently No. 28 on the Top Country Albums chart) and DVD (which peaked at No. 19 on the Top DVD Sales chart last issue).

Williams says TV exposure will further broaden the base for his comedy clients. The WB Network is working on a series, "Blue Collar TV," starring Foxworthy, Engvall and Larry the Cable Guy. And Engvall, White and Larry the Cable Guy will each star in their own Comedy Central specials this spring/summer.

The surprising sales success of country comedy product and concert tickets has naturally led country labels

to expand their comedy artist rosters.

Warner Bros. Nashville sales VP Peter Strickland and Hip-O head Pat Lawrence indicate that their labels are looking for new country comedy artists.

Capitol, the label that brought the world Carrington, Tim Wilson and multiple albums by phone-prankster character Roy D. Mercer, has just released Unknown Hinson's "The Future Is Unknown." Hinson is a semiserious shtick singer whose music, Capitol sales VP Bill Kennedy notes, falls loosely under the country comedy banner.

RANGE OF STYLES

In fact, country comedy is a loosely defined genre. Larry the Cable Guy, whose humor is more adult, points out the broad range of styles among his fellow country comedians.

"Jeff's known for his 'redneck' stuff, and [his humor] is more family-type. Same with Bill Engvall," he says. "Ron White's more like a Southern Dean Martin. And I don't know what the hell I am, except that my crowd was Jeff's before they got married and had kids."

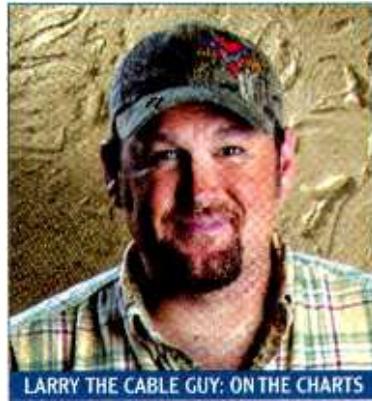
Engvall thinks his act "is very much non-country. It's very middle-of-the-road, Cosby-esque, real life.

"I hear 'country comedian,' and I think of people like Minnie Pearl and George Lindsey and T. Bubba Bechtol and Andy Griffith," Engvall says. "Not to take away from what they did, but it's so far from what I do. My stuff appeals to farmers, doctors, plumbers, everybody. So I say it's not 'country comedy' but 'comedy for the country.'"

Williams agrees with the "not necessarily country" nature of country

comedy. "The Cledus T. Judds of the world are country, but these guys are more mainstream," he says of his clients. "They just happen to have Southern accents.

"If I did a show with Jerry Seinfeld, Richard Jeni and Dom Irrera, it wouldn't be called 'Northern comedy,' just 'comedy.' And if we were just 'country,' we wouldn't have the second-largest comedy tour in the last four



LARRY THE CABLE GUY: ON THE CHARTS

years next to the 'Kings of Comedy,' " Williams says.

Syndicated morning radio program "The Bob and Tom Show" has long featured comic country artists, going back to Kinky Friedman and Pinkard & Bowden.

Co-host Tom Griswold, who has produced recordings for Carrington and Wilson, notes that mostly rock stations carry his show.

"We certainly don't have a country base, but we've always welcomed country [comedians]," Griswold says.

"There's something about 'good old boys' that people always like—but you can't throw them all in one big stew," Griswold says. "But there is a

certain commonality . . . It's nice to find someone like Larry the Cable Guy who's really funny and whose point of view we can all understand."

Larry may hail from a small town in Nebraska and reside in Florida, but he notes that his "most loyal crowds" are Northeastern.

"We sold out [the Blue Collar Comedy Tour] in Portland, Maine, did two shows for 2,400 in Erie, Pa., and did two sellouts of 2,800 in Albany, N.Y.," he says. "We can do shows all day long in Baltimore."

MAKING MONEY WITH FUNNY

Each label takes a different approach to promoting the comedians on its roster.

Hip-O's Lawrence cites artists' "relentless touring" as a vital part of the label's promotional efforts. "Our radio promotion team ties in with sponsoring stations with ticket giveaways, and then we follow-up market-by-market with local cable TV buys," he says.

Warner Bros.' Strickland, noting that the label once tried getting airplay with singles from Foxworthy albums, says it now generates 30-second "comedy breaks" that can be aired "anywhere in between commercials."

Capitol's Kennedy notes his label's focus on the syndicated morning shows, as well as the genre's unique success online.

"Comedy sells albums on the digital sites, whereas so much of music sales is a [single] track business," he says. "Comedy records may have 20 or more routines, so why pay 99 cents for one 90-second clip? It's the flip side of what we see with pop or country [downloads]."

Book Recounts Music City's Broadway Scene

Smithsonian Books will soon publish a fascinating look at the re-emergence of Nashville's hopping lower Broadway music and bar scene in the mid-1990s.

"Nashville's Lower Broad: The Street That Music Made," due May 15, tells the story of that part of Music City and the artists that performed there, from Hank Williams and Willie Nelson to BR549, Greg Garing and blues singer Celinda Pink.

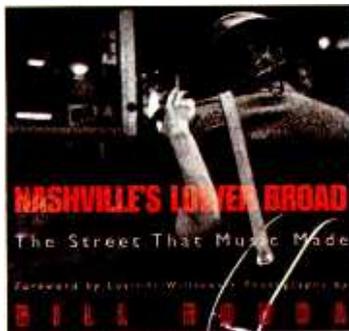
When the Grand Ole Opry moved out of the nearby Ryman Auditorium in the 1970s, lower Broadway deteriorated into a seedy area that locals largely avoided. But in the 1990s, the block began to take on a new life. Fans were

drawn downtown to hear BR549 and other acts play at such bars as Robert's Western World, Tootsie's Orchid Lounge, the Wagon Burner, the Turf and Music City Lounge.

Press materials aptly describe the hardcover tome as "part scrapbook, part bar tour."

The story of that period is well told through 90 gritty black-and-white photographs by documentary photographer Bill Rouda.

Also included is a foreword by artist Lucinda Williams and an introduction by David Eason, a journalism professor and director of the Seigenthaler Center for First Amendment Studies at Middle Tennessee State University.



ON THE ROW: Tim Wiperman joins Equity Music Group in Nashville as chief creative officer. He previously spent nearly 30 years at Warner/Chappell Music in Nashville, most recently as executive VP/GM.

Jeff Meltesen exits his position as marketing director for the Nashville Songwriters Assn. International and the organization's Tin Pan South Songwriters Festival to join Country Weekly magazine as marketing manager.

A Mobile, Ala.-based investment group has purchased Nashville-based American Songwriter magazine for an undisclosed price. The previous owner and publisher, Jim

Sharp, has stepped down.

The bimonthly magazine's new management team, associate

Nashville Scene
By Phyllis Stark
pstark@billboard.com



publisher Robert Clement and editor Douglas Waterman, plan to increase the magazine's newsstand distribution. American Songwriter marks its 20th anniversary this year.

ARTIST NEWS: The Country Music Assn. surprised Wynonna with its

Connie B. Gay Award during her April 17 appearance at the Grand Ole Opry. Trace Adkins and CMA executive director Ed Benson presented the award to Wynonna for her outstanding service to the CMA.

Last year's "Nashville Star" finalist John Arthur Martinez will release his debut Dualtone Records album, "Lone Starry Night," May 4. Dualtone will market the record with an extensive in-store and radio campaign with a Cinco de Mayo theme in his home state of Texas.

Jim Lauderdale is opening dates on Mary Chapin Carpenter's tour this spring and summer.

SIGNINGS: V-Tone Records has signed singer/songwriter and full-time Bethlehem, Pa., firefighter Anthony Michael James to a recording deal. "Old Friends," his first album for the Compendia-distributed label, comes out July 27.

MAY 1
2004

Billboard® TOP COUNTRY ALBUMS™

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																																									
														1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41
				👑 NUMBER 1 👑			11 Weeks At Number 1																																															
1	1	1	11	KENNY CHESNEY ▲ ² BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	38	37	34	22	REBA MCENTIRE ● MCA NASHVILLE 000451/UMGN (8.98/12.98)	Room To Breathe	4																																									
2	3	3	80	KEITH URBAN ▲ CAPITOL 32936 (10.98/18.98)	Golden Road	2	39	36	31	43	JIMMY WAYNE DREAMWORKS 450355/INTERSCOPE (17.98 CD)	Jimmy Wayne	7																																									
3	5	2	3	TRACY LAWRENCE DREAMWORKS 001032/INTERSCOPE (18.98 CD)	Strong	2	40	32	—	2	BLUE COUNTY CURB 78833 (18.98 CD) [M]	Blue County	32																																									
4	2	4	24	TOBY KEITH ▲ ³ DREAMWORKS 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'All	1	41	14	29	37	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 53097/RLG (12.98/19.98)	Greatest Hits Volume II And Some Other Stuff	1																																									
5	6	6	18	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	2	42	45	38	8	RODNEY CARRINGTON CAPITOL 94164 (18.98 CD)	Greatest Hits	11																																									
6	4	5	27	JOSH TURNER ● MCA NASHVILLE 000374/UMGN (4.98/9.98) [M]	Long Black Train	3	43	41	41	55	CHRIS CAGLE ● CAPITOL 40516 (11.98/18.98)	Chris Cagle	1																																									
7	7	—	2	VARIOUS ARTISTS UNIVERSAL SOUTH 002320 (12.98 CD)	Songs Inspired By The Passion Of The Christ	7	44	44	36	4	WAYLON JENNINGS RCA 57267/BMG HERITAGE (18.98 CD)	Ultimate Waylon Jennings	16																																									
8	9	7	104	KENNY CHESNEY ▲ ³ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	45	43	37	91	JOE NICHOLS ● UNIVERSAL SOUTH 170285 (8.98/12.98) [M]	Man With A Memory	9																																									
9	10	9	77	RASCAL FLATTS ▲ ² LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1	46	49	43	44	TRACY BYRD RCA 67073/RLG (11.98/18.98)	The Truth About Men	5																																									
10	12	8	29	GARY ALLAN ● MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	2	47	48	45	48	JO DEE MESSINA CURB 78790 (18.98 CD)	Greatest Hits	1																																									
11	13	11	74	SHANIA TWAIN ● ³ MERCURY 170314/UMGN (12.98 CD)	Up!	1	48	53	48	31	WYONNA CURB 78811 (12.98/18.98)	What The World Needs Now Is Love	1																																									
12	11	12	44	BROOKS & DUNN ● ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	1	49	50	46	53	TOBY KEITH MERCURY 170351/UMGN (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5																																									
13	15	14	31	DIERKS BENTLEY ● CAPITOL 39814 (12.98/18.98)	Dierks Bentley	4	50	51	47	54	GEORGE STRAIT ● MCA NASHVILLE 170319/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2																																									
14	20	16	39	BRAD PAISLEY ● ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	1	51	52	50	74	RANDY TRAVIS ● WORD-CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	8																																									
15	8	10	29	MARTINA MCBRIDE ▲ RCA 54207/RLG (11.98/18.98)	Martina	1	52	47	44	14	KEITH URBAN CAPITOL 97847 (9.98/17.98)	Keith Urban In The Ranch	34																																									
				💰 GREATEST GAINER 💰				53	57	52	77	CLINT BLACK RCA 52551/BMG HERITAGE (18.98 CD)	Ultimate Clint Black	39																																								
16	29	25	22	LEANN RIMES ● CURB 78829 (18.98 CD)	Greatest Hits	3	54	46	49	14	VARIOUS ARTISTS WARNER BROS./BMG/CURB/SONY MUSIC 73955/WARNER STRATEGIC MARKETING (18.98 CD)	Totally Country Vol. 3	2																																									
				🔥 HOT SHOT DEBUT 🔥				55				ALLISON MOORER SUGAR HILL 3984 (16.98 CD)	The Duel	55																																								
17	16	13	22	DIXIE CHICKS ● MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD)	Top Of The World Tour Live	3	56	54	51	1	PAT GREEN ● REPUBLIC 000562/UNIVERSAL SOUTH (8.98/12.98)	Wave On Wave	2																																									
18	19	15	91	TOBY KEITH ▲ ⁴ DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	57	56	53	28	ALABAMA RCA 54371/RLG (14.98 CD)	The American Farewell Tour	6																																									
19	18	17	7	CLINT BLACK EQUITY 3001 (18.98 CD)	Spend My Time	3	58	58	57	33	JOHN MICHAEL MONTGOMERY WARNER BROS. 73918/WARNER (18.98 CD)	The Very Best Of John Michael Montgomery	11																																									
20	24	26	18	RON WHITE PARALLEL/HP-O 001582/UME (12.98 CD) [M]	Drunk In Public	20	59	59	55	23	DOLLY PARTON RCA 52008/BMG HERITAGE (18.98 CD)	Ultimate Dolly Parton	20																																									
21	22	20	45	GEORGE STRAIT ● MCA NASHVILLE 000114/UMGN (8.98/12.98)	Honkytonkville	1	60	55	58	33	JEFF FOXWORTHY WARNER BROS. 73903/RHINO (18.98 CD/DVD)	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10																																									
22	25	21	82	ELVIS PRESLEY ▲ ³ RCA 68079*/RMG (12.98/19.98)	Elv1s: 30 #1 Hits	1	61	60	60	4	MERLE HAGGARD CAPITOL 95627 (25.98 CD)	40 #1 Hits	60																																									
23	21	19	42	BUDDY JEWELL ● COLUMBIA 90131/SONY MUSIC (12.98 EQ/18.98)	Buddy Jewell	1	62	62	64	24	BILLY CURRINGTON MERCURY 000164/UMGN (4.98/9.98) [M]	Billy Currington	17																																									
				🔥 PACESETTER 🔥				63	61	61	84	DIXIE CHICKS ▲ ⁶ MONUMENT/COLUMBIA 86840*/SONY MUSIC (12.98 EQ/18.98)	Home	1																																								
24	35	32	76	ALISON KRAUSS + UNION STATION ▲ ROUNDER 610515 (19.98 CD)	Live	9	64				SAM BUSH SUGAR HILL 3987 (16.98 CD)	King Of My World	64																																									
25	17	18	73	TIM MCGRAW ▲ ³ CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	65	72	68	35	LINDA RONSTADT ELEKTRA 76109/RHINO (17.98 CD)	The Very Best Of Linda Ronstadt	19																																									
26	26	22	20	TRACE ADKINS ● CAPITOL 40517 (12.98/18.98)	Comin' On Strong	3	66	66	54	21	VARIOUS ARTISTS UNIVERSAL SOUTH 000458* (18.98 CD)	Livin' Lovin' Losin': Songs Of The Louvin Brothers	44																																									
27	28	—	2	JOHNNY CASH AMERICAN 002362/LOST HIGHWAY (18.98 CD)	My Mother's Hymn Book	27	67	71	62	27	VARIOUS ARTISTS SUGAR HILL 3980 (17.98 CD)	Just Because I'm A Woman: Songs Of Dolly Parton	6																																									
28	23	24	33	SOUNDTRACK WARNER BROS. 48424/WARNER (18.98 CD)	Blue Collar Comedy Tour: The Movie	16	68	68	56	4	DAVID LEE MURPHY KOCH 8189 (18.98 CD)	Tryin' To Get There	46																																									
29	33	27	76	JOHNNY CASH ▲ AMERICAN 063339*/LOST HIGHWAY (12.98 CD)	American IV: The Man Comes Around	2	69	67	66	88	NICKEL CREEK ● SUGAR HILL 3941 (18.98 CD)	This Side	2																																									
30	30	23	86	MONTGOMERY GENTRY ▲ COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	3	70	65	75	24	VARIOUS ARTISTS CAPITOL 93166 (18.98 CD)	CMT Presents: Most Wanted, Volume 1	11																																									
31	27	40	35	SARA EVANS RCA 67074/RLG (12.98/18.98)	Restless	3	71	63	71	23	BILL ENGVALL WARNER BROS. 48534/WARNER (18.98 CD)	Here's Your Sign: Reloaded	37																																									
32	39	33	8	CROSS CANADIAN RAGWEED UNIVERSAL SOUTH 001888 (12.98 CD)	Soul Gravy	5	72			11	THE FLATLANDERS NEW WEST 6049 (18.98 CD) [M]	Wheels Of Fortune	35																																									
33	40	39	41	TRACE ADKINS ● CAPITOL 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	1	73	70	65	29	LYLE LOVETT CURB 001162*/LOST HIGHWAY (12.98 CD)	My Baby Don't Tolerate	7																																									
34	34	28	46	LONESTAR ▲ BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1	74	64	69	54	TERRI CLARK MERCURY 170325/UMGN (11.98/18.98)	Pain To Kill	5																																									
35	31	30	4	ELVIS PRESLEY RCA 57868/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Elvis: Ultimate Gospel	30	75	73	63	37	ALABAMA RCA 67052/RLG (18.98 CD)	In The Mood: The Love Songs	4																																									
36	38	35	23	RANDY TRAVIS WORD-CURB 86273/WARNER BROS. (18.98 CD)	Worship & Faith	9																																																
37	42	42	27	CLAY WALKER RCA 67068/RLG (11.98/18.98)	A Few Questions	3																																																

● 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 (Dro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest 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.

MAY 1
2004

Billboard® TOP COUNTRY CATALOG ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS															
										1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
			👑 NUMBER 1 👑		13 Weeks At Number 1																			
1	1	SOUNDTRACK ▲ ⁷ LOST HIGHWAY/MERCURY 170069/UMGN (8.98/12.98)	O Brother, Where Art Thou?	176	13	14	DIXIE CHICKS ▲ ¹² MONUMENT 68195/SONY MUSIC (10.98 EQ/17.98) [M]	Wide Open Spaces	324															
2	2	LARRY THE CABLE GUY PARALLEL/HP-O 001423/UME (18.98 CD)	Lord, I Apologize	44	14	13	WILLIE NELSON ▲ LEGACY/COLUMBIA 63322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	292															
3	3	SHANIA TWAIN ◆ ¹⁹ MERCURY 536003/UMGN (8.98/12.98)	Come On Over	337	15	10	KEITH URBAN ▲ CAPITOL 97591 (10.98/18.98) [M]	Keith Urban	115															
4	4	KENNY CHESNEY ▲ ³ BNA 67978/RLG (12.98/18.98)	Greatest Hits	186	16	18	TIM MCGRAW ▲ ² CURB 73771 (12.98/18.98)	Set This Circus Down	135															
5	6	TIM MCGRAW ▲ ⁴ CURB 77978 (12.98/18.98)	Greatest Hits	178	17	15	JOHN DENVER ▲ MAOACY 4750 (5.98/9.98)	The Best Of John Denver	290															
6	5	MARTINA MCBRIDE ▲ ³ RCA 67012/RLG (12.98/18.98)	Greatest Hits	135	18	23	GARTH BROOKS ◆ ¹⁵ CAPITOL 97424 (19.98/26.98)	Double Live	234															
7	7	JOHNNY CASH ● LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	263	19	29	AMNE MURRAY SBK 31158/CAPITOL (10.98/16.98)	The Best... So Far	35															
8	8	GEORGE STRAIT ● MCA NASHVILLE 170280/UMGN (9.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	103	20	22	SCUNDRACK ▲ ³ CURB 78703 (11.98/17.98)	Coyote Ugly	187															
9	9	BROOKS & DUNN ▲ ³ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	344	21	17	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) [M]	Rascal Flatts	202															
10	11	ALAN JACKSON ▲ ⁵ ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	443	22	—	THE JUDDS ● CURB 77955 (7.98/11.98)	Number One Hits	168															
11	12	TOBY KEITH ▲ ² MERCURY 558962/UMGN (8.98/12.98)	Greatest Hits Volume One	281	23	21	JOHNNY CASH ▲ LEGACY/COLUMBIA 66773/SONY MUSIC (5.98 EQ/9.98)	Super Hits	170															
12	16	HANK WILLIAMS JR. ▲ ³ CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	502	24	—	APISON KRAUSS ▲ ² ROUNDER 610325* (11.98/17.98) [M]	Now That I've Found You: A Collection	297															
					25	—	PATSY CLINE ▲ DECCA/MCA NASHVILLE 000012/UMGN (5.98/11.98)	12 Greatest Hits	824															

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 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.

MAY 1 2004

Billboard® HOT COUNTRY™ SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems			PEAK POSITION	TITLE	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems			PEAK POSITION	TITLE	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				MONITORING	DETECTIONS	AUDIENCE										MONITORING	DETECTIONS	AUDIENCE					
				NUMBER 1			5 Weeks At Number 1					31	37	38	8					ME AND EMILY	Rachel Proctor	BNA ALBUM CUT	31
1	1	1	13					WHEN THE SUN GOES DOWN	Kenny Chesney & Uncle Kracker	BNA ALBUM CUT	1	32	38	39	4					IF NOBODY BELIEVED IN YOU	Joe Nichols	UNIVERSAL SOUTH ALBUM CUT	32
2	2	2	22					YOU'LL THINK OF ME	Keith Urban	CAPITOL ALBUM CUT	2	33	36	36	12					MEN DON'T CHANGE	Amy Dalley	LIBERTY ALBUM CUT	33
3	5	6	14					LETTERS FROM HOME	John Michael Montgomery	WARNER BROS. ALBUM CUT/WRN	3	34	35	35	15					FLIES ON THE BUTTER (YOU CAN'T GO HOME AGAIN)	Wynonna With Naomi Judd	ASYLUM-CURB ALBUM CUT	33
4	4	5	18					MAYBERRY	Rascal Flatts	LYRIC STREET ALBUM CUT	4	35	40	40	9					THANK GOD I'M A COUNTRY BOY	Billy Dean	VIEW 2 ALBUM CUT/CURB	35
5	3	3	27					SWEET SOUTHERN COMFORT	Buddy Jewell	COLUMBIA ALBUM CUT	3	36	41	46	5					BEER MAN	Trent Willmon	COLUMBIA ALBUM CUT	36
6	8	14	8					REDNECK WOMAN	Gretchen Wilson	EPIC ALBUM CUT/EMN	6	37	39	41	11					BREAK DOWN HERE	Julie Roberts	MERCURY 002162	37
7	7	8	27					PAINT ME A BIRMINGHAM	Tracy Lawrence	DREAMWORKS ALBUM CUT	7	38	42	45	8					WHY CAN'T WE ALL JUST GET A LONG NECK?	Hank Williams Jr.	ASYLUM-CURB ALBUM CUT	38
8	10	9	16					DESPERATELY	George Strait	MCA NASHVILLE 001982	8	39	44	44	6					WHEN SOMEBODY KNOWS YOU THAT WELL	Blake Shelton	WARNER BROS. ALBUM CUT/WRN	39
9	12	17	9					LET'S BE US AGAIN	Lonestar	BNA ALBUM CUT	9	40	45	47	6					BLAME IT ON MAMA	The Jenkins	CAPITOL ALBUM CUT	40
10	16	18	13					IF YOU EVER STOP LOVING ME	Montgomery Gentry	COLUMBIA ALBUM CUT	10	41	47	48	6					BACK OF THE BOTTOM DRAWER	Chely Wright	VIVATON! ALBUM CUT	41
11	15	15	12					THAT'S WHAT SHE GETS FOR LOVING ME	Brooks & Dunn	ARISTA NASHVILLE ALBUM CUT	11	42	50	54	3					HOW FAR	Martina McBride	RCA ALBUM CUT	42
12	11	13	29					GOOD LITTLE GIRLS	Blue County	ASYLUM-CURB ALBUM CUT	11	43	53	—	2					GIRLS LIE TOO	Terri Clark	MERCURY ALBUM CUT	43
13	6	4	33					PERFECT	Sara Evans	RCA ALBUM CUT	2	44	46	49	6					LET'S KILL SATURDAY NIGHT	Pimmonkey	BNA ALBUM CUT	44
14	14	12	24					SONGS ABOUT RAIN	Gary Allan	MCA NASHVILLE 002958	12	45	49	58	4					SOMEONE TO SHARE IT WITH	Rodney Atkins	CURB ALBUM CUT	45
15	17	16	23					SIMPLE LIFE	Carolyn Dawn Johnson	ARISTA NASHVILLE ALBUM CUT	15	46	43	37	19					GUY LIKE ME	Pat Green	REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	31
16	25	27	7	AIRPOWER				WHISKEY GIRL	Toby Keith	DREAMWORKS ALBUM CUT	16	47	52	59	4					YOU ARE	Jimmy Wayne	DREAMWORKS ALBUM CUT	47
17	20	23	16					LOCO	David Lee Murphy	AUDIUM ALBUM CUT/KOCH	17	48	57	56	3					ROUGH & READY	Trace Adkins	CAPITOL ALBUM CUT	48
18	19	20	13					PASSENGER SEAT	SheDaisy	LYRIC STREET ALBUM CUT	18	49	56	60	3					WHAT IT AIN'T	Josh Turner	MCA NASHVILLE ALBUM CUT	49
19	22	24	21					I CAN'T SLEEP	Clay Walker	RCA ALBUM CUT	19	50	58	—	2					SAVE A HORSE (RIDE A COWBOY)	Big & Rich	WARNER BROS. ALBUM CUT/WRN	50
20	24	25	15	AIRPOWER				SOMEBODY	Reba McEntire	MCA NASHVILLE 001981	20	51	51	50	9					SICK AND TIRED	Cross Canadian Ragweed	UNIVERSAL SOUTH ALBUM CUT	46
21	26	26	11					IT ONLY HURTS WHEN I'M BREATHING	Shania Twain	MERCURY 002357	21					HOT SHOT DEBUT							
22	28	30	16					I GOT A FEELIN'	Billy Currington	MERCURY 001983	22	52	NEW	1					LOOK AT US	Craig Morgan	BROKEN BOW ALBUM CUT	52	
23	27	28	15					LAST ONE STANDING	Emerson Drive	DREAMWORKS 001894	23	53	55	55	6					HOW'D I WIND UP IN JAMAICA	Tracy Byrd	RCA ALBUM CUT	53
24	23	21	18					WILD WEST SHOW	Big & Rich	WARNER BROS. 10515/WRN	21	54	60	53	4					SMOKIN' GRASS	Shannon Lawson	EQUITY ALBUM CUT	53
25	29	29	15					TOUGHER THAN NAILS	Joe Diffie	BROKEN BOW ALBUM CUT	25	55	NEW	1					IN A REAL LOVE	Phil Vassar	ARISTA NASHVILLE ALBUM CUT	55	
26	30	34	8					I WANT TO LIVE	Josh Gracin	LYRIC STREET ALBUM CUT	26	56	54	51	5					IN THESE LAST FEW DAYS	Vince Gill	MCA NASHVILLE ALBUM CUT	51
27	31	31	11					THE WRONG GIRL	Lee Ann Womack	MCA NASHVILLE 002959	27	57	—	—	—					I GO BACK	Kenny Chesney	BNA ALBUM CUT	57
28	33	33	10					SHE THINKS SHE NEEDS ME	Andy Griggs	RCA ALBUM CUT	28	58	—	—	—					SUNDAY MORNING AND SATURDAY NIGHT	James Otto	MERCURY ALBUM CUT	58
29	34	42	4					WHISKEY LULLABY	Brad Paisley Featuring Alison Krauss	ARISTA NASHVILLE ALBUM CUT	29	59	—	—	—					THE BOOGIE MAN	Clint Black	EQUITY	59
30	32	32	15					I WANNA MAKE YOU CRY	Jeff Bates	RCA ALBUM CUT	30	60	—	—	—					ALWAYS WANTING MORE (BREATHLESS)	Lane Turner	WARNER BROS. ALBUM CUT/WRN	60

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

MAY 1 2004		Billboard®		TOP BLUEGRASS ALBUMS™	
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan			Title
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Weeks At Number 1	
1	1	76	ALISON KRAUSS + UNION STATION	73 Weeks At Number 1	Live
2	2	80	SAM BUSH	King Of My World	This Side
3	2	24	NICKEL CREEK	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One	Best Of Bluegrass Gospel
4	3	24	VARIOUS ARTISTS	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two	The Nashville Acoustic Sessions
5	5	21	VARIOUS ARTISTS	The Three Pickers	Sittin' Here Pickin' The Blues
6	4	26	VARIOUS ARTISTS	Earl Scruggs/Doc Watson/Ricky Skaggs	O.C.M.S.
7	6	3	EARL MALO/PAT FLYNN/ROB ICKES/DAVE POMEROY	Pickin' On Toby Keith Volume II	One Step Ahead
8	11	40	DOC AND MERLE WATSON	20 Best Of Bluegrass Gospel	It's Just The Night
9	NEW	—	OLD CROW MEDICINE SHOW		
10	10	10	VARIOUS ARTISTS		
11	8	9	VARIOUS ARTISTS		
12	9	51	RHONDA VINCENT		
13	7	2	VARIOUS ARTISTS		
14	13	—	THE DEL MCCOURY BAND		
15	14	—	STEVE IVEY		

MAY 1 2004		Billboard®		HOT COUNTRY SINGLES SALES™	
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan			Artist
		TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Weeks At Number 1	
1	1	3	BREAK DOWN HERE	3 Weeks At Number 1	Julie Roberts
2	2	10	WILD WEST SHOW		Big & Rich
3	3	22	HURT		Johnny Cash
4	4	26	I CAN'T TAKE YOU ANYWHERE		Scotty Emerick With Toby Keith
5	—	6	IT DOESN'T MEAN I DON'T LOVE YOU		McHayes
6	5	75	PICTURE		Kid Rock Featuring Allison Moorer
7	9	69	THE IMPOSSIBLE		Joe Nichols
8	—	28	CAN YOU HEAR ME WHEN I TALK TO YOU?		Ashley Gearing
9	10	43	BROKENHEARTSVILLE		Joe Nichols
10	7	12	LAST ONE STANDING		Emerson Drive

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.

News Service Connects Music Biz, Media

BY LEILA COBO

MIAMI—If you're at all involved in the Latin music industry, chances are you've received reports from the Entertainment X-press Network, eX-p News.

The twice-daily bulletins, dubbed Digi Xpress, arrive by e-mail and ostensibly contain brief news capsules on the Latin music world.

But with just a couple of clicks, eX-p goes much deeper, instantly offering photos, press releases, interviews, EPKs and videos free of charge.

eX-p aims to connect the music industry and the media through the digital distribution of promotional content that is made available to some 7,000 Spanish-language news outlets nationwide, including press, radio, TV and Internet sites. The service will eventually charge labels, artists or managers for inclusion of their artists' information in eX-p news. But media can retrieve all material digitally, 24/7, at no charge.

The service was born out of "the need and frustration of promoters and label staff when it came to communicating with the media," says Hugo Barroso, the company's president/CEO. "We did a lot of research and came up with a system that can facilitate that communication."

eX-p does not only send out press releases. Instead, it serves as a one-stop where media can find information about artists on all labels. Even if a particular artist is not part of a current Digi Xpress mailing, his information—from tour stops to photographs—is available at the site for immediate use.



entertainment X-press network

"We are not a Web site," Barroso says. "We're a database that contains information and content and uses the technology of the Internet for distribution."

Barroso says eX-p is not trying to replace or do the job of publicists or media and press staff at labels.

"It's impossible," he says flatly. "You're always going to need the label and the management."

What eX-p can do is expedite tedious tasks and cut costs. The service can

presumably eliminate the need for mass mailings, for example, by placing everything under one Internet address. It also allows content that is more unique than a mere press release to reach even the smallest outlets outside of the cities where an artist would normally do promotion.

eX-p has its own media-gathering staff, headed by Annieterre Bonnet. Stationed in Miami, Bonnet covers artists and music industry events like any other journalist. Her interviews are filmed and made available through eX-p news to other media, much like a news service.

Maria Zenoz is also a principal in the company. In addition, Zenoz is president of Caliente Entertainment.

Before founding eX-p, Barroso was an independent TV producer in Miami. Although eX-p was created in 2000, Barroso spent the ensuing years perfecting the technology and finding investment capital.

The company, which now has a staff of 23, is funded by a private investment group based in Miami. eX-p had a soft launch early in the year, when the service was introduced to labels and artists who have been able to sample it free of charge.

But those users will soon have to pay.

The service will eventually be financed by content providers themselves—be it the label, manager, promoter or artist—who will be charged according to the level and length of service provided. Inclusion in the daily Digi Xpress, for example, carries a cost.

In the future, eX-p's success will depend on the availability of constant content and the willingness to pay for

it. Barroso is banking on that.

"First, the quality of the content," he says. "And second, the media reach, which is not cost-effective for any entity to maintain."

For the time being, eX-p is concentrating only on U.S. Spanish-language media, but there are plans for expansion to English-language media and Latin American media.

Web Site & Label Sells Latin Product Exclusively Online

BY LEILA COBO

MIAMI—Last year, Miami-based entrepreneur Miguel Sierralta commissioned an exhaustive study on Hispanic music buying through the Internet.

"We found that the sale of downloads was growing, but that it wasn't being done in the Latin market," says Sierralta, who is president/CEO of Sierralta Entertainment Group, a music, film and TV production

company. "And we found that the people who were buying music via the Internet were not the same people who were going to record stores to do so."

Seeing an opportunity, Sierralta, backed by investing partners from Spain, founded emusiclatino.com.

The venture is a Web site and label that sells its product exclusively through the Internet. Although emusiclatino.com doesn't actually sign artists, it licenses specific catalog for

(Continued on page 39)

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MAY 1
2004

Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL		
				NUMBER 1	3 Weeks At Number 1	
1	1	1	3	LOS TIGRES DEL NORTE	Pacto De Sangre	1
2	2	2	4	GRUPO MONTEZ DE DURANGO	En Vivo Desde Chicago	1
3	3	4	5	GIPSY KINGS	Roots	3
4	4	3	10	PAULINA RUBIO	Pau-Latina	1
				PACESETTER		
5	15	—	2	LOS ORIGINALES DE SAN JUAN	Corridos De Este Tamano	5
6	6	—	2	LOS HOROSCOPOS DE DURANGO	Locos De Amor	6
7	5	6	3	VICENTE FERNANDEZ	Se Me Hizo Tarde La Vida	5
8	9	12	11	BRONCO/LOS BUKIS	Cronica De Dos Grandes	1
9	13	16	11	VARIOUS ARTISTS	100% Duranguense	7
10	14	14	43	LA OREJA DE VAN GOGH	Lo Que Te Conte Mientras Te Hacias La Dormida	9
11	10	9	10	THALIA	Greatest Hits	2
12	8	7	8	INTOCABLE	Intimamente: En Vivo Live	1
13	7	8	8	LOS RIELEROS DEL NORTE	20 Anos De Fuerza Nortena	5
14	12	10	7	VICTOR MANUELLE	Travesia	1
15	16	13	11	VARIOUS ARTISTS	Arcoiris Musical Mexicano 2004	2
16	21	21	26	SIN BANDERA	De Viaje	6
17	20	17	25	MARCO ANTONIO SOLIS	La Historia Continua...	1
18	22	—	2	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Los Remixes 2.0	18
19	24	22	8	ALEX UBAGO	Fantasia D Realidad	14
20	29	—	2	LOS TEMERARIOS	15 Super Exitos En Vivo Vol. 1	20
				GREATEST GAINER		
21	64	50	34	OBIE BERMUDEZ	Confesiones	21
22	19	20	5	EL PODER DEL NORTE	La Decada	11
23	18	15	5	VARIOUS ARTISTS	Historia Musical Nortena	10
24	25	24	100	JUANES	Un Dia Normal	1
25	17	19	10	DAVID BISBAL	Buleria	5
26	28	23	29	GRUPO MONTEZ DE DURANGO	De Durango A Chicago	2
27	23	11	4	SELENA	Momentos Intimos	11
28	33	26	8	K-PAZ DE LA SIERRA	20 Exitos Con La Fuerza Duranguense	15
29	26	18	4	DJ KANE	DJ Kane	8
30	31	25	21	LOS TEMERARIOS	Tributo Al Amor	1
31	27	27	52	JOAN SEBASTIAN	Coleccion De Dro	9
32	36	29	8	PATRULLA 81	Como Pude Enamorarme De Ti	22
33	11	5	6	ADAN CHALINO SANCHEZ	Un Sonador	5
34	35	31	22	MANA	Eclipse	2
35	30	30	10	GRUPO MOJADO	20 Greatest Hits	9
36	43	36	42	INTOCABLE	La Historia	3
37	42	37	3	GRUPO PEGASSO	30 Exitos	37
38	38	41	12	EL COYOTE Y SU BANDA TIERRA SANTA	La Historia	19
39	32	28	6	EZEQUIEL PENA	20 Herraduras De Dro	25
40	34	—	2	BETO QUINTANILLA	Mi Historia Musical: 20 Exitos	34
41	48	51	34	CHAYANNE	Sincero	1
42	40	35	26	A.B. QUINTANILLA III & KUMBIA KINGS	La Historia	1
43	37	40	4	LOS ACOSTA	20 Inolvidables	37
44	44	46	6	CARDENALES DE NUEVO LEON	Historia Musical	27
45	45	39	14	TEGO CALDERON	El Enemy De Los Guasibiri	5
46	41	53	45	AKWID	Proyecto Akwid	7
47	55	58	12	IVY QUEEN	Diva Platinum Edition	24
				HOT SHOT DEBUT		
48	NEW	1	1	ADAN CHALINO SANCHEZ	Amor Y Lagrimas	48

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL		
49	50	44	4	JOAN SEBASTIAN	Que Amarren A Cupido	32
50	51	42	12	YOLANDA PEREZ	Dejenme Llorar	29
51	58	38	5	LITO Y POLACO	Fuera De Serie	28
52	49	33	65	SELENA	Ones	4
53	62	63	38	DON OMAR	The Last Don	2
54	52	45	7	LOS HURACANES DEL NORTE	20 Narco-Corridos	23
55	53	49	19	VARIOUS ARTISTS	Historia Musical Del Pasito Duranguense	11
56	39	32	5	ALICIA VILLARREAL	Cuando El Corazon Se Cruza	28
57	61	61	37	LOS BUKIS	25 Joyas Musicales	3
58	46	48	27	VICENTE Y ALEJANDRO FERNANDEZ	En Vivo: Juntos Por Ultima Vez	4
59	59	52	42	RICKY MARTIN	Almas Del Silencio	1
60	56	47	4	K-PAZ DE LA SIERRA	Arrasando Con Fuego	40
61	47	43	49	MARCO ANTONIO SOLIS	Tu Amor O Tu Desprecio	1
62	RE-ENTRY	11	11	WISIN	El Sobreviviente	20
63	RE-ENTRY	4	4	PILAR MONTENEGRO	Pilar	34
64	57	54	5	VARIOUS ARTISTS	24 Kilates De Amor	46
65	69	74	76	PANCHO BARRAZA	Las Romanticas De Pancho Barraza	12
66	74	—	49	CUISILLOS	Las Romanticas De Cuisillos	16
67	71	67	6	LOS REHENES	Las Rancheras De Los Rehenes	50
68	63	57	10	GRUPO EXTERMINADOR	Narco Corridos De Parranda Con El Diablo Vol. 3	22
69	60	59	24	JULIO IGLESIAS	Divorcio	9
70	NEW	1	1	LIMI-T 21	Como Nunca... Como Siempre	70
71	73	72	59	RICARDO ARJONA	Santo Pecado	3
72	68	69	87	MANA	Revolucion De Amor	1
73	RE-ENTRY	7	7	CHALINO SANCHEZ	Corridos De Los Felix Y Los Quiroz	62
74	67	68	6	CHALINO SANCHEZ	Coleccion De Dro	63
75	NEW	1	1	EL MORRO	El Pasito Duranguense Con...	75

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 GIPSY KINGS ROOTS (INONESUCH/AG)	1 VICTOR MANUELLE TRAVESIA (SONY DISCOS)	1 LOS TIGRES DEL NORTE PACTO DE SANGRE (FONOVISA/UG)
2 PAULINA RUBIO PAU-LATINA (UNIVERSAL LATINO)	2 IVY QUEEN DIVA PLATINUM EDITION (REAL/UNIVERSAL LATINO)	2 GRUPO MONTEZ DE DURANGO EN VIVO DESDE CHICAGO (DISA)
3 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	3 LITO Y POLACO FUERA DE SERIE (PINA/UNIVERSAL LATINO)	3 LOS ORIGINALES DE SAN JUAN CORRIDOS DE ESTE TAMANO (EMI LATIN)
4 THALIA GREATEST HITS (EMI SPECIAL MARKETS/EMI LATIN)	4 LIMI-T 21 COMO NUNCA... COMO SIEMPRE (EMI LATIN)	4 LOS HOROSCOPOS DE DURANGO LOCOS DE AMOR (DISA)
5 SIN BANDERA DE VIAJE (SONY DISCOS)	5 CELIA CRUZ SE ME HIZO TARDE LA VIDA (SONY DISCOS)	5 VICENTE FERNANDEZ SE ME HIZO TARDE LA VIDA (SONY DISCOS)
6 MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... (FONOVISA/UG)	6 VARIOUS ARTISTS REGGAETON HITS 2004 (J&N/SONY DISCOS)	6 BRONCO/LOS BUKIS CRONICA DE DOS GRANDES (FONOVISA/UG)
7 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS LOS REMIXES 2.0 (EMI LATIN)	7 LUNYUNES & NDRIEGA MAS FLOW (VI)	7 VARIOUS ARTISTS 100% DURANGUENSE (DISA)
8 ALEX UBAGO FANTASIA O REALIDAD (WARNER LATINA)	8 AVENTURA LOVE & HATE (PREMIUM LATIN)	8 INTOCABLE INTIMAMENTE EN VIVO LIVE (EMI LATIN)
9 OBIE BERMUDEZ CONFESIONES (EMI LATIN)	9 CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATINO)	9 LOS RIELEROS DEL NORTE 20 ANOS DE FUERZA NORTENA (FONOVISA/UG)
10 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	10 VARIOUS ARTISTS 2004 ANO DE EXITOS: REGGAETON (UNIVERSAL LATINO)	10 VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO 2004 (UNIVISION/UG)
11 DAVID BISBAL BULERIA (VALE/UNIVERSAL LATINO)	11 VARIOUS ARTISTS BACHATAHITS 2004 (J&N/SONY DISCOS)	11 LOS TEMERARIOS 15 SUPER EXITOS EN VIVO VOL. 1 (DISA)
12 DJ KANE DJ KANE (EMI LATIN)	12 VARIOUS ARTISTS 12 DISCIPULOS (DIAMOND)	12 EL PODER DEL NORTE LA DECADA (DISA)
13 MANA ECLIPSE (WARNER LATINA)	13 VARIOUS ARTISTS REGGAETON BIGGEST HITS (UNIVERSAL LATINO)	13 VARIOUS ARTISTS HISTORIA MUSICAL NORTENA (UNIVISION/UG)
14 CHAYANNE SINCERO (SONY DISCOS)	14 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	14 GRUPO MONTEZ DE DURANGO DE DURANGO A CHICAGO (DISA)
15 A.B. QUINTANILLA III & KUMBIA KINGS LA HISTORIA (EMI LATIN)	15 CELIA CRUZ/INDIA SALSA DIVAS (SONY DISCOS)	15 SELENA MOMENTOS INTIMOS (EMI LATIN)
16 TEGO CALDERON EL ENEMY DE LOS GUASIBIRI (WHITE LION/BMG LATIN)	16 CELIA CRUZ REGALO DEL ALMA (SONY DISCOS)	16 K-PAZ DE LA SIERRA 20 EXITOS CON LA FUERZA DURANGUENSE (PROCAN/DISA)
17 SELENA ONES (EMI LATIN)	17 VARIOUS ARTISTS 30 BACHATAS PEGADITAS (MOCK & ROLL/SONY DISCOS)	17 LOS TEMERARIOS TRIBUTO AL AMOR (FONOVISA/UG)
18 DON OMAR THE LAST DON (VI)	18 BIMBO MAS SUELTO QUE NUNCA (E&S)	18 JOAN SEBASTIAN COLECCION DE DRO (MUSART/BALBOA)
19 RICKY MARTIN ALMAS DEL SILENCIO (SONY DISCOS)	19 TONY VEGA QUESTION DE FE (UNIVERSAL LATINO)	19 PATRULLA 81 COMO PUDE ENAMORARME DE TI (DISA)
20 WISIN EL SOBREVIVIENTE (LIDERES)	20 SON DE CALI CRECIENDO (UNIVISION/UG)	20 ADAN CHALINO SANCHEZ UN SONADOR (UNIVISION/UG)

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). 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 (Dro), △ Certification of 200,000 units (Platinol), ▲ Certification of 400,000 units (Multi-Platinol). *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 Latin Conference Events Preview

The 15th annual Billboard Latin Music Conference is around the corner.

Following is a brief preview of events.

The kickoff panel for the conference is "The Changing Role of A&R."

Why an A&R panel? Because in this time of dwindling sales, that role has acquired crucial importance and encompasses much more than making an album. Panelists include **Sony/ATV Music Publishing VP Eddie Fernández**, producer **Kike Santander** and **Doug James**, VP of EMI's film/soundtrack division in Los Angeles.



"The Art of Endorsement and Branding," presented by sister publication BrandWeek, will focus on the growing opportunities open to Latin acts for endorsement and branding.

The ensuing "Download Revolution" coincides with the launch of two download services that specifically target the Latin market, emepe3.com

(*Billboard*, April 24) and emusiclatino.com (see story, page 37).

The relevance of this discussion was underscored by the second annual America Online/RoperASW U.S. Hispanic study, released this month. It found that Hispanics use the Internet more frequently than the general online population to listen to music and download music files.

The day ends with "Show Me the Money," moderated by *Billboard* editor-

Latin
Notas
By Leila Cobo
lcobo@billboard.com



in-chief **Keith Girard**. The panel will discuss new business models and revenue streams in changing times. Speakers represent a broad sector of the entertainment industry, from banking to labels to ring tone content providers.

DAY TWO: Day two of the conference kicks off with our now-traditional president's panel, this time also featuring artists from each represented label. Having points of view of artists and labels will no doubt provide a different perspective on subjects such as artist development, marketing and promotion.

At 2:30, "New Sounds of Regional Mexican Music" features duo **Akwid**, which will discuss the continuing evo-

lution of Latin music's best-selling genre along with producers and label execs. **Rogelio Macín**, West Coast head of **Mock & Roll** and an expert in regional Mexican music, will moderate.

DAY THREE: Our grand finale is a day of extremes and wonderful content.

The opening panel is "The Music We See: Conversations With Film Directors and Composers," which features major filmmakers **Franc Reyes** and **Jessy Terrero** as well as composer **Gustavo Santaolalla** and **Suzi Civita**, VP of music for **Warner Bros. Pictures**.

The conference closes with the second annual Christian Music Panel & Showcase, which this year is moderated by Christian music superstar **Marcos Witt**.

For a full schedule, visit billboard.com/events.com.

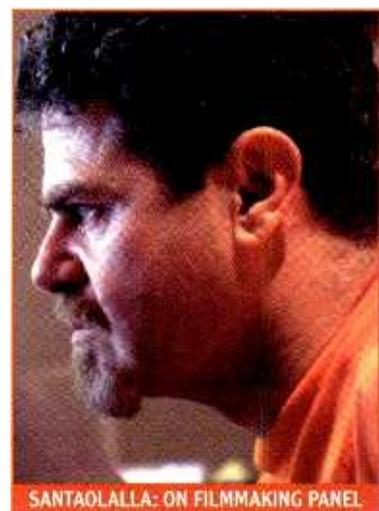
GRAMMY RENEWAL: And off to another conference—of sorts.

As the Latin Grammy Awards approach, so does the deadline to renew your membership to the **Latin Academy of Recording Arts and Sciences (LARAS)**.

To make the first round of voting—that is, to vote for the top five nominees in each category—memberships must be renewed by May 1.

A dual **LARAS/National Academy of Recording Arts and Sciences** membership costs \$100. If you renew for LARAS alone, that sum is \$85. Residents of Latin America get a discount rate of \$50.

For more information, visit latin-grammy.com.



SANTAOLALLA: ON FILMMAKING PANEL

Web Site

Continued from page 37

sale, promotion and distribution.

"Our concept is to have artists who already have recorded albums but never released them and new acts who have a good project but don't have a label," says Sierralta, who is president/CEO of emusiclatino.com in addition to his duties at Sierralta Entertainment. "Products you wouldn't normally find in a record store. Here they'll have a worldwide window of distribution."



SIERRALTA: SITE IS 'WORLDWIDE WINDOW'

emusiclatino.com is set to officially launch April 27 during the Billboard Latin Music Conference. Sierralta will present several of his acts, including **Los Hidalgo**, at a showcase in South Beach club **Macarena**.

Artists currently available on the site include **Osvaldo Ríos** (with a previously unreleased album), **Bertin Osborne** (with an album released in Europe but not in the United States), Venezuelan 1980s boy group **Los Chamos** (which

reunited to record a new track penned by **Franco de Vita**), **Angela Carrasco** (whose album was produced by **Sierralta**) and newcomer **Sabrina**.

Currently, the site carries some 25 titles, but Sierralta expects that number to grow to between 200 and 300 in the next two months.

"I've been surprised at the number of acts who've approached us," Sierralta says. He has also been approached by small labels that don't have major distribution.

"The best part is, major labels also see us as a vehicle of support for products that won't be released in stores." emusiclatino.com sells complete albums as well as individual tracks.

The download and purchase of tracks is being handled through a deal with **Liquid**, while the purchase and shipment of physical CDs is being handled through a deal with **amazon.com**.

Sierralta is currently promoting emusiclatino.com through various Internet sites, including **terra.com** and **univision.com**. He also has a database of 300,000 potential Latin music buyers in the United States alone.

Although emusiclatino.com is based in Miami, it also has offices in Spain and Colombia and is near to closing deals in Buenos Aires and Mexico.

In Colombia, emusiclatino.com is represented by **Ketchup Conexiones**, an entertainment company that will make deals with various independent labels.

In Spain, its interests are represented by **LBA Artes y Talentos**, headed by **Lola Barranco**.

In Miami, the company's day-to-day operations are run by **GM Jose Antonio Asuaje**, former president of **Sony Music Central America** and **Venezuela**.

In the coming months, Sierralta also plans to launch a sister Web site/label, **emusiclectronica.com**, which will be dedicated to electronica releases.

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Fulanito



Selection #
CD 2054

La Verdad



As time has past, few artists in the genre have shown such a solid and durable existence at retail as has **Fulanito**. Sales have reflected a continuously growing and dedicated core fan base spanning the U.S., Latin America and Europe.

Their ability in maintaining a constant presence at radio, t.v. and a tireless tour schedule has strengthened an already stellar repertoire that will now thrust them into the spot light once again with the release of **La Verdad**. **La Verdad** featuring 12 new original songs promises to deliver **Fulanito's** best work yet.

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MAY 1 2004

Billboard HOT LATIN TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 3 Weeks At Number 1		
1	1	1	13	TENGO GANAS E. ESTEFAN, JR., A. GAITAN, R. GAITAN (V.M. RUIZ, E. ESTEFAN, JR.)	Victor Manuelle SONY DISCOS	1
2	2	3	30	MAS QUE TU AMIGO M.A. SOLIS, H. PATRON, R. PEREZ (M.A. SOLIS)	Marco Antonio Solis FONOVISA	2
3	3	2	13	TE QUISE TANTO E. ESTEFAN, JR., A. PENIA (C. SOROKIN, ANOAH)	Paulina Rubio UNIVERSAL LATINO	1
4	4	4	24	CUIDARTE EL ALMA L. FOCHOA (M. DURAN, DEAU, C. ZALLES)	Chayanne SONY DISCOS	1
5	5	8	8	CREO EN EL AMOR J.L. PILOTO (J.L. PILOTO, R. DEL SOL)	Rey Ruiz SONY DISCOS	5
6	7	11	12	QUE LLORO A. BAQUERO, SIN BANDERA (L. GARCIA)	Sin Bandera SONY DISCOS	5
7	6	6	19	Y TODO QUEDA EN NADA ESTEFANO (ESTEFANO, J. REYES)	Ricky Martin SONY DISCOS	1
8	13	10	11	TU FOTOGRAFIA G. ESTEFAN, E. ESTEFAN, JR., S. KRYS (G. MARCO, E. ESTEFAN, JR.)	Gloria Estefan EPIC/SONY DISCOS	7
				GREATEST GAINER		
9	25	—	2	4:30 AM S. KRYS, J. SOMEILLAN (O. BERMUDEZ, S. KRYS)	Obie Bermudez EMI LATIN	9
10	9	7	12	BARAJA DE ORO PALOMO (R. AYALA)	Palomo DISA	7
11	8	5	13	AUNQUE NO TE PUEDA VER J.N. GOMEZ (A. UBAGO)	Alex Ubago WARNER LATINA	4
12	10	9	14	HAZME OLVIDARLA J. GUILLEN (A. TORRES)	Conjunto Primavera FONOVISA	8
13	11	12	7	ABRAZAR LA VIDA R. PEREZ (O. RICH, J. MARR, J. C. PEREZ SOTO)	Luis Fonsi UNIVERSAL LATINO	11
14	12	13	12	COMO PUDE ENAMORARME DE TI A. RAMIREZ, CORRAL (R. LUGO)	Patrulla 81 DISA	8
15	15	—	2	NADIE ES ETERNO A.A. DE LUNA (D. GOMEZ)	Adan Chalino Sanchez MOON/COSTAROLA/SONY DISCOS	15
16	16	21	5	CRUZ DE OLVIDO PAGUIAR (J. ZAIZAR)	Pepe Aguilar UNIVISION	16
17	17	18	4	A DONDE ESTABAS? R. MUNOZ, R. MARTINEZ (R. MARTINEZ)	Intocable EMI LATIN	17
18	14	15	6	TARDES NEGRAS A. SALERNO, M. MAJONCHI (T. FERRO)	Tiziano Ferro EMI LATIN	14
19	23	26	8	TE QUISE OLVIDAR J.L. TERRAZAS (J. GABRIEL)	Grupo Montez De Durango DISA	19
20	18	19	8	ME EQUIVOQUE A.A. ALBA (COPYRIGHT CONTROL)	Mariana UNIVISION	18
21	24	36	6	DOS LOCOS LOS HOROSCOPOS DE OURANGO (A. MARTINEZ)	Los Horoscopus De Durango PROCAN/DISA	21
				HOT SHOT DEBUT		
22	NEW	1	1	TU DE QUE VAS F. DE VITA, L. ROMERO (F. DE VITA)	Franco De Vita SONY DISCOS	22
23	21	24	5	DESEOS DE COSAS IMPOSIBLES N. WALKER, LA OREJA DE VAN GOGH (K. SAN MARTIN)	La Oreja De Van Gogh SONY DISCOS	21
24	20	22	7	PARA TODA LA VIDA A. LIZARRAGA, J. LIZARRAGA (J. J. LEVY)	Banda El Recodo FONOVISA	20
25	33	40	4	LA SOSPECHA J. AGUIRRE, W. GARCIA (W. GARCIA)	Son De Cali UNIVISION	25
26	26	16	23	TE LLAME R. PEREZ, R. LIVI (R. LIVI, R. PEREZ)	Cristian ARIOLA/BMG LATIN	3
27	27	23	5	LUCHARE POR TU AMOR A. BAQUERO (R. FOLGUERA, F. MONTE, M. ENTRAIGUES)	Alejandro Fernandez SONY DISCOS	23
28	30	—	2	TANTO LA QUERIA A. STIVEL (L. GONZALEZ GOMEZ)	Andy & Lucas ARIOLA/BMG LATIN	28
29	19	17	18	CERCA DE TI S. MORALES (T. SODI, S. MORALES, D. SIEGEL, G. DI. MARCO)	Thalia VIRGIN/EMI LATIN	1
30	34	29	6	Y QUE I. RODRIGUEZ, F. EHRLICH (A. VEZZANI)	Los Angeles De Charly FONOVISA	28
31	36	34	4	HAY QUE CAMBIAR R. PEREZ (R. PEREZ)	Area 305 RPE/UNIVISION	31
32	32	32	13	DALO POR HECHO BRONCO (N. URQUIZA, N. CONCHA)	Bronco: El Gigante De America FONOVISA	25
33	22	14	11	BULERIA K. SANTANDER, D. BETANCOURT (K. SANTANDER, G. SANTANDER)	David Bisbal VALE/UNIVERSAL LATINO	11
34	28	31	3	AMAR COMO TE AME J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART/BALBOA	28
35	RE-ENTRY	2	2	LA MILPA A. SOTO, LOS ASTROS DE DURANGO (V. CORDERO)	Los Astros De Durango RCA/BMG LATIN	35
36	38	44	6	LA MAS DESEADA V. ELIZALDE (R. E. MORAI)	Valentin Elizalde UNIVERSAL LATINO	27
37	29	28	9	JOSE PEREZ LEON LOS TIGRES DEL NORTE (J. CANTORAL)	Los Tigres Del Norte FONOVISA	23
38	NEW	1	1	SI TU ESTUVIERAS R. CAMASTA (A.T. MERCADO)	Los Toros Band UNIVERSAL LATINO	38
39	50	—	2	ESO A. SANZ, L. PEREZ (A. SANZ)	Alejandro Sanz WARNER LATINA	39
40	37	—	2	NO TENGAS MIEDO ENAMORARTE EL PODER DEL NORTE (L. PAOLILLA)	El Poder Del Norte DISA	37
41	39	—	2	NO ES AMOR M. TAYLOR, C. PAUCAR, E. IGLESIAS, F. GARIBAY (E. IGLESIAS, P. BARRY, M. TAYLOR, F. GARIBAY, C. GARCIA ALONSO)	Enrique Iglesias UNIVERSAL LATINO	39
42	45	—	4	SE ME HIZO TARDE LA VIDA P. RAMIREZ (I. RAMIREZ)	Vicente Fernandez SONY DISCOS	42
43	35	27	24	ME CANSE DE TI S. KRYS, J. SOMEILLAN (O. BERMUDEZ, G. MARCO)	Obie Bermudez EMI LATIN	1
44	31	35	11	A QUE NO TE VAS T. TORRES, M. PORTMANN (AMERIKA, C. BRANT, M. PORTMANN)	Ednita Nazario SONY DISCOS	25
45	RE-ENTRY	3	3	SABANAS FRIAS F. HERA, A. GONZALEZ (F. HERA)	Mana & Ruben Blades WARNER LATINA	40
46	47	41	4	CAMARON PELA'O E. RODRIGUEZ (J. MORALES)	Voces Del Rancho EMI LATIN	41
47	NEW	1	1	DILE H. "EL BAMBINO" DELGAO, E. LINO (W. O. LANDRON, A. ARROYO)	Don Omar VI	47
48	NEW	1	1	PERO QUE TAL SI TE COMPRO PRIVERA (C. REYNA)	Lupillo Rivera UNIVISION	48
49	42	49	3	LA NEGRA TOMASA C. FLORES (G. RODRIGUEZ, FIFE)	DJ Kane EMI LATIN	42
50	NEW	1	1	VIVO Y MUERO EN TU PIEL R. PEREZ (R. PEREZ)	Jennifer Pena UNIVISION	50

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

LATIN POP AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

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

TROPICAL AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

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	17	PA' LA RUMBA VOY J&N	ZAFRA NEGRA
2	2	CREO EN EL AMOR SONY DISCOS	REY RUIZ	22	—	Y TODO QUEDA EN NADA SONY DISCOS	RICKY MARTIN
3	3	LA SOSPECHA UNIVISION	SON DE CALI	23	22	TE QUISE TANTO UNIVERSAL LATINO	PAULINA RUBIO
4	18	4:30 AM EMI LATIN	OBIE BERMUDEZ	24	19	ME EQUIVOQUE UNIVISION	MARIANA
5	11	TU FOTOGRAFIA EPIC/SONY DISCOS	GLORIA ESTEFAN	25	21	DAME LA DROGA CUTTING	SON CALLEJERO
6	5	SI TU ESTUVIERAS UNIVERSAL LATINO	LOS TOROS BAND	26	24	EL GALLO NO OLVIDA M.P.	TITO ROJAS
7	4	NAVEGANDOTE NU	N'KLABE	27	—	LA PAGA SURCO/UNIVERSAL LATINO	JUANES
8	12	DILE VI	DDN OMAR	28	—	INTRO LOS 12 DISCIPULOS DIAMOND	EDDIE OEE
9	8	PUERTO RICO ARIOLA/BMG LATIN	JERRY RIVERA	29	15	PEQUEÑAS COSAS S&A	SON BY FOUR
10	5	QUITEMONOS LA ROPA SONY DISCOS	NG2	30	34	AMANEGER (BOMBA) EMI LATIN	LIMI-TZI
11	10	LOCA CONMIGO UNIVERSAL LATINO	LOS TOROS BAND	31	33	JUANA PENA RUMBA JAMS	LOS SONEROS DEL BARRIO
12	9	TELEFONO UNIVERSAL LATINO	GRUPO MANIA	32	—	HORA ENAMORADA OLE	ELVIS CRESPINO
13	16	HAY QUE CAMBIAR RPE/UNIVISION	AREA 305	33	35	CUIDARTE EL ALMA SONY DISCOS	CHAYANNE
14	28	ME ACORDARE EMI LATIN	LIMI-TZI	34	40	TARDES NEGRAS EMI LATIN	TIZIANO FERRO
15	7	HERMANITA PREMIUM LATIN	AVENTURA	35	—	ENAMORAME J&N	PAPI SANCHEZ
16	14	NADA DE NADA J&N	FRANK REYES	36	—	POR QUE NO DEJAS ESE LOCO J&N	SEXAPPEAL
17	30	AMIGO MIO WEACARIBE/WARNER LATINA	TONO ROSARIO WITH TEGO CALDERON	37	31	SABANAS FRIAS WARNER LATINA	MANA & RUBEN BLADES
18	27	NECESITO UN AMOR SONY DISCOS	ANDY ANDY	38	32	CURAME WEACARIBE/WARNER LATINA	CHARLIE CRUZ
19	13	ELLA TIENE FUEGO SONY DISCOS	CELIA CRUZ	39	36	DAME LA LATIN FLAVA	MOSA
20	20	LA PAGA KAREN/UNIVERSAL LATINO	TONY TUN TUN	40	—	DOCTOR J&N	PUERTO RICAN POWER

REGIONAL MEXICAN AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	BARAJA DE ORO DISA	PALOMO	21	—	ME EQUIVOQUE UNIVISION	MARIANA
2	2	HAZME OLVIDARLA FONOVISA	CONJUNTO PRIMAVERA	22	31	LA BOTELLA LA SIERRA	LOS MORROS DEL NORTE
3	3	COMO PUDE ENAMORARME DE TI DISA	PATRULLA 81	23	24	PERO TU NO ESTAS DISA	GRUPO BRYNDIS
4	4	NADIE ES ETERNO MOON/COSTAROLA/SONY DISCOS	ADAN CHALINO SANCHEZ	24	36	A UN PASO DE OLVIDARTE FONOVISA	JUAN TAVARES
5	5	A DONDE ESTABAS? EMI LATIN	INTOCABLE	25	30	CRUZ DE OLVIDO UNIVISION	PEPE AGUILAR
6	8	TE QUISE OLVIDAR DISA	GRUPO MONTEZ DE OURANGO	26	16	JAMBALAYA PROCAN/DISA	K-PAZ DE LA SIERRA
7	6	MAS QUE TU AMIGO FONOVISA	MARCO ANTONIO SOLIS	27	35	MI NAJAVITA EMI LATIN	CONTROL
8	9	DOS LOCOS PROCAN/DISA	LOS HOROSCOPOS DE DURANGO	28	18	Y DICEN UNIVISION	ADAN CHALINO SANCHEZ
9	7	PARA TODA LA VIDA FONOVISA	BANDA EL RECODO	29	27	PALOMITO RCA/BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
10	14	Y QUE FONOVISA	LOS ANGELES DE CHARLY	30	21	SOY UN NOVATO EMI LATIN	INTOCABLE
11	22	LA MILPA RCA/BMG LATIN	LOS ASTROS DE DURANGO	31	23	PARA QUE ME HACES LLORAR PLATINO/FONOVISA	BRISEYDA Y LOS MUCHACHOS
12	13	LA MAS DESEADA UNIVERSAL LATINO	VALENTIN ELIZALDE	32	32	YO TE ENSENE MUSIMEX/UNIVERSAL LATINO	CONJUNTO ATARDECER
13	11	JOSE PEREZ LEON DISA	LOS TIGRES DEL NORTE	33	38	A QUE TE PONGO OLE	KI
14	12	NO TENGAS MIEDO ENAMORARTE DISA	EL PODER DEL NORTE	34	39	POR UN RATO FONOVISA	AROMA
15	15	DALO POR HECHO FONOVISA	BRONCO: EL GIGANTE DE AMERICA	35	29	AMAR COMO TE AME MUSART/BALBOA	JOAN SEBASTIAN
16	10	ME CANSE DE MORIR POR TU AMOR UNIVISION	ADAN CHALINO SANCHEZ	36	34	NO, OH, OH (LA SUEGRA) UNIVERSAL LATINO	ALICIA VILLARREAL
17	20	SE ME HIZO TARDE LA VIDA SONY DISCOS	VICENTE FERNANDEZ	37	26	LA NEGRA TOMASA EMI LATIN	DJ KANE
18	19	CAMARON PELA'O EMI LATIN	VOCES DEL RANCHO	38	33	A PIERNA SUELTA UNIVISION	PEPE AGUILAR
19	25	PERO QUE TAL SI TE COMPRO UNIVISION	LUPILLO RIVERA	39			

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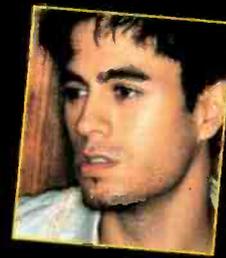
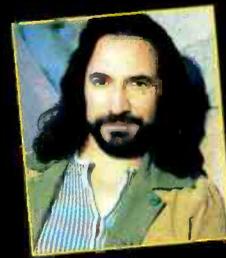
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PROGRAM GUIDE



April 26-29, 2004





ASCAP's Latin Music Always Draws A Crowd



Congratulations to our 2004 Billboard Latin Music Award Nominees



Alejandro Fernández

Gilberto Santa Rosa

Mana

Alejandro Sanz

Grupo Manía

Marco Antonio Solís

Ana Bárbara

Héctor & Tito

Monchy & Alexandra

Ana Gabriel

Jaci Velásquez

Nelly Furtado

Arturo Sandoval

Jae-P

Noelia

Celia Cruz

Jerry Rivera

Obie Bermúdez

Chayanne

Jesús Guillén

Olga Tañón

David Bisbal

Joe Veras

Rudy Pérez

Ednita Nazario

Juan Gabriel

Samuel Hernández

El Gran Combo De Puerto Rico

La Ley

Sin Bandera

Enrique Iglesias

La Oreja De Van Gogh

The Latin Project

Fabián Gómez

Límite

Tommy Torres

Flor De Tabaco

Los Huracanes Del Norte

Valentín Elizalde

Franco De Vita

Los Toros Band

Vicente Fernández

Frankie J

Magic Juan

Vico C

Frankie Ruiz

Victor Manuelle



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Qué Pasa?

Performers, Panels And Parties At The Billboard Latin Music Conference

BY LEILA COBO

Quinceañera. Fiesta de Quince. Quinces. These are all names for the coming-of-age party held for 15-year-old Latinas around the world.

This year, the Billboard Latin Music Conference & Awards marks its 15th anniversary in traditional style.

The conference, taking place April 26-29 at Eden Roc Resort & Spa in Miami Beach, celebrates a decade-and-a-half of achievement, trendsetting and bringing Latin music's best and brightest under one roof. The celebration culminates April 29 with the Billboard Latin Music Awards at the Miami Arena.

The Billboard Latin Music Conference, presented by Heineken and in association with Garnier Fructis, is one of a kind. It is the longest-running gathering of Latin-music professionals in the world, and it is the only one that brings together all genres of Latin music.

This year it also boasts two premier media partners. The Telemundo television network once again will broadcast the awards, but this year it will carry the show live. Univision Radio will provide coverage of the conference events and also broadcast the awards show.

The conference itself features an unprecedented showcase lineup; three days of panels featuring Latin music's top executives, artists and entrepreneurs; and a roster of sponsors that underscores the Latin market's growing clout.

Festivities begin and end with two events honoring this year's awards finalists and winners, which represent the most popular Latin-music acts and creators of the year.

Kicking it all off is the second annual Billboard Bash, and the weeklong event closes with the Billboard Latin Music Awards. The Billboard Bash is an evening of live performances and special award presentations April 26 at 1501 Barton G., a Miami nightclub.

Organizers will roll out the red carpet before the event, during which several awards—including those for top labels in each genre—will be presented.

At press time, featured performers for the Bash include finalists Vico C. and Ednita Nazario, who will perform a duet with Luis Fonsi.

Both Telemundo and Univision Radio will cover the Billboard Bash, and portions of the event will be used to promote the Billboard Latin Music Awards.

The conference opens April 27 with a panel that marries music and business. "The Changing Role of A&R" will explore how, in an era of diminishing album sales, the task of matching songs with artists is more challenging and more crucial than ever. The panel features A&R directors, producers and heads of publishing companies and film and soundtrack divisions.

Immediately afterward,

(Continued on page LM-24)

Billboard Bash Terrific At Two

Some things really do get better with age. One of those things is the Billboard Bash, which takes place April 26 at the nightclub known as 1501 Barton G.

The event enters its second year as part of the Latin Music Awards in grand style with performances by Obie Bermúdez, Vico C., Ednita Nazario and Luis Fonsi, and major media exposure through Telemundo and Univision Radio.

As the official pre-awards show, the Billboard Bash salutes the 2004 Billboard Latin Music Awards finalists and winners. In addition to live performances, it also includes the presentation of awards to some of the top artists and labels of the year.

The Bash is hosted by Joahanna Gómez and Melanie Byron, both TV personalities on youth network Mun2, and entertainment news anchor Jorge Bernal. Gómez currently hosts "Fusión," one of the network's most popular programs, while Byron is the face of the urban signature show "The Roof."

The evening features coverage by national media outlets. Both red-carpet arrivals and the Bash itself will air on Telemundo prior to the Billboard Latin Music Awards April 29. Then the Bash—along with the official Billboard Latin Music Awards afterparty (hosted by CMX Latin)—will be featured as part of a TV special. "Reventon Billboard VIP" will air April 30 on Telemundo stations nationwide.

A longtime tradition of the year-end Billboard Music Awards in Las Vegas, the Bash was launched for the Latin Music Awards in 2003. The Latin Music Awards comprise 49 categories, including labels of the year.

This year, guests at the Bash include a veritable who's who of the Latin music industry, conference attendees and nearly 1,000 fans that won tickets through Univision Radio.

LEILA COBO

Sponsors Tap Growth Of Latin Market

BY LEILA COBO

Latinos are now officially the largest minority in the nation—and growing, according to the U.S. census. They spent \$600 billion last year, according to the research firm Standard & Poor's, and will spend \$1 trillion a year by 2010.

As a result, advertising to the Latin market has multiplied. Everybody wants to reach the fastest-growing population in the country.

And what better way to do it than at the Billboard Latin Music Conference & Awards?

For the fifth year in a row, Heineken USA, a major supporter of Latin music, returns as the event's presenting sponsor. Heineken will feature an on-air promotion to win tickets to the awards, and it has also launched a dedicated national media campaign that includes radio and TV advertising.

For the Heineken Green Rib-

bons Initiative, all event attendees will be asked to wear a specially designed green ribbon symbolizing Heineken's commitment to music education. For the second year in a row, the company will donate funds to the Celia Cruz Foundation on behalf of all ribbon wearers.

In addition, Heineken has created a gigantic green ribbon that will travel to key attractions in Miami during *Billboard's* Latin music week to be signed by artists and executives. A donation will be made on behalf of all who sign the ribbon.

Also coming "home" is Garnier Fructis, which returns for its second year as in-association sponsor of the Billboard Latin Music Conference & Awards. A maker of fine hair products with a colorful advertising campaign, Garnier will build on its playful image at the conference.

During the conference's opening reception at Eden Roc Resort and

(Continued on page LM-30)



New Acts Will Shine At Confab

Veteran Acts Also On Tap

BY LEILA COBO

For years, the Billboard Latin Music Conference has been a springboard for new acts and a platform for established artists with upcoming releases. Shakira, Luis Fonsi and, just last year, Tego Calderón all made their U.S. debuts at the event.

This year is no exception. An unprecedented number of conference-related showcases will take place throughout the city of Miami. It all begins the night of April 26 at the Billboard Bash, which is followed by a showcase at Macarena in South Beach.

A poolside cocktail reception on April 27, sponsored by Garnier Fructis and MTV Español/VH Uno, will feature Universal Music Latino singer/songwriter Alih Jey, whose sophomore album is set for release this summer.

In addition, Miami-based alternative act Vol-

An unprecedented number of conference showcases will take place throughout Miami.

umen Cero, which made its major-label debut last year on Warner Music Latina, will perform songs from its upcoming sophomore effort, due this summer. Miami-based indie quartet Soniko, which blends grunge, Britpop and rock en español, completes the bill.

After relaxing poolside, listeners will move inside for the official coming-out party for Ole Records, the label founded last year by former Sony Discos head Oscar Llord.

Several of Ole's artists will be performing, including Elvis Crespo, KI, Angel López, Tommy Torres, Charlie Zaa and recently signed salsa icon Oscar D'León.

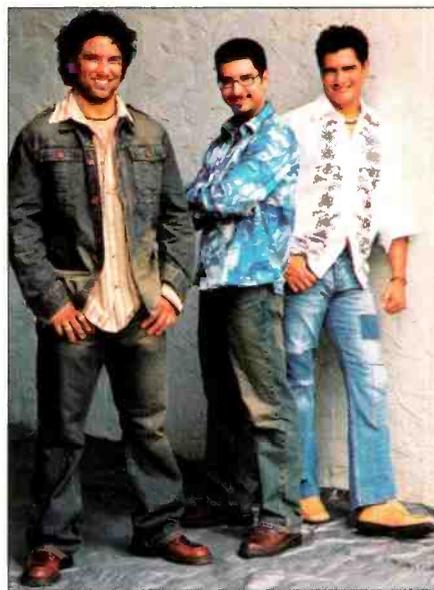
For Crespo, who will release "Saboréalo" May 4 on Ole, this performance is a homecoming of sorts. Crespo made his solo debut at the 1998 conference, and his album "Suavemente" went on to become the biggest-selling merengue album to date.

Other encores come courtesy of Colombian crooner Charlie Zaa, who became a phenomenon with his contemporary renditions of Latin American classics. Zaa, who performed at last year's conference, is set to release "Puro Sentimiento" July 20 on Ole.

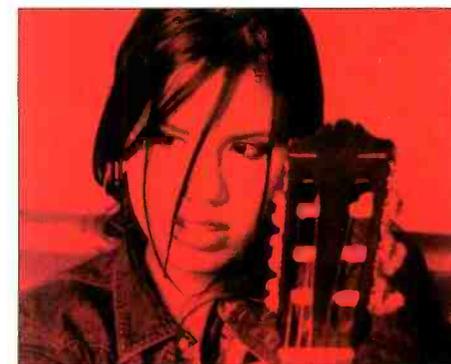
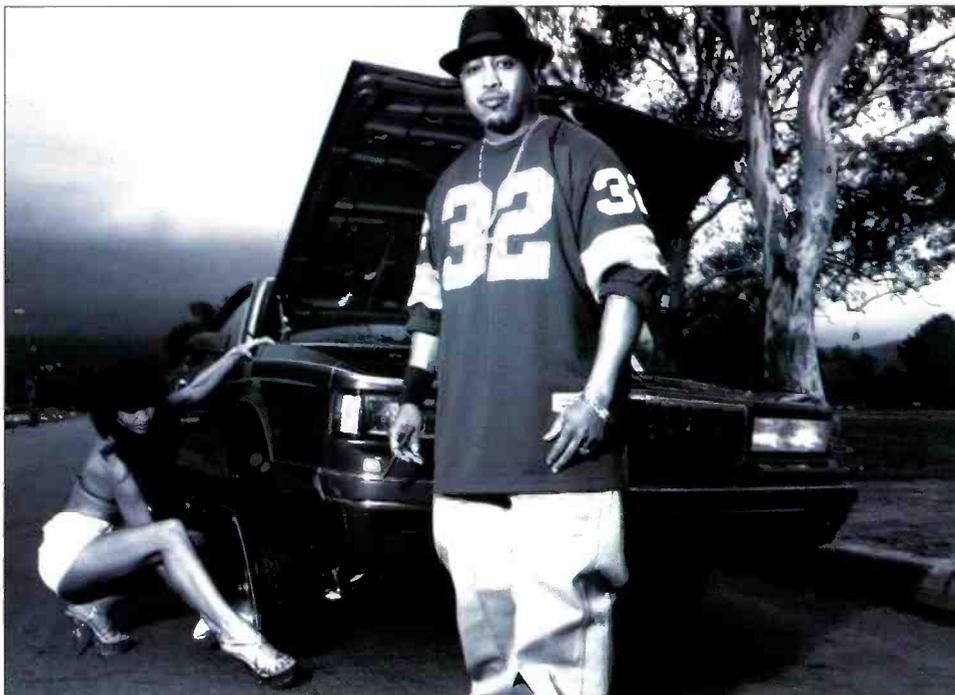
Meanwhile, Angel López—fresh from his solo outing on Sony after his success with Son by Four—has recorded a more urban-oriented album, "Re-Inventado," for Ole. It will be released May 25.

In contrast, singer/songwriter/producer Tommy Torres will present an acoustic set from his sophomore solo album. Torres is a finalist in the producer of the year category

(Continued on page LM-26)



Showcasing artists, clockwise from above, will include Hoja Seca, Karina Moreno, Alih Jey, Volumen Cero, Mellow Man Ace and Elvis Crespo



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QUE NO ME PIERDA • COLOR ESPERANZA (con La Chilinguita)

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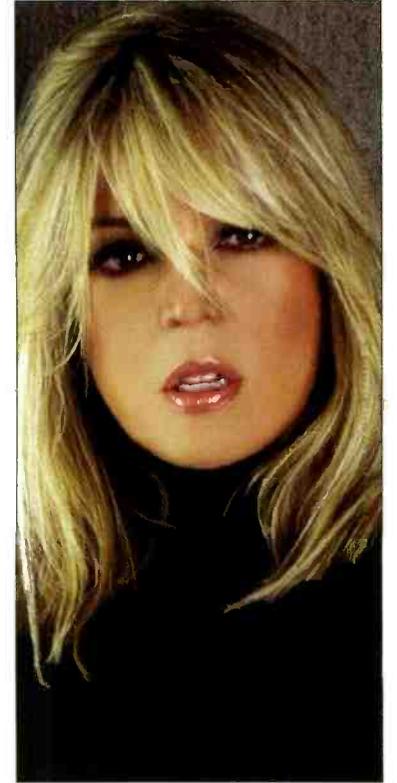
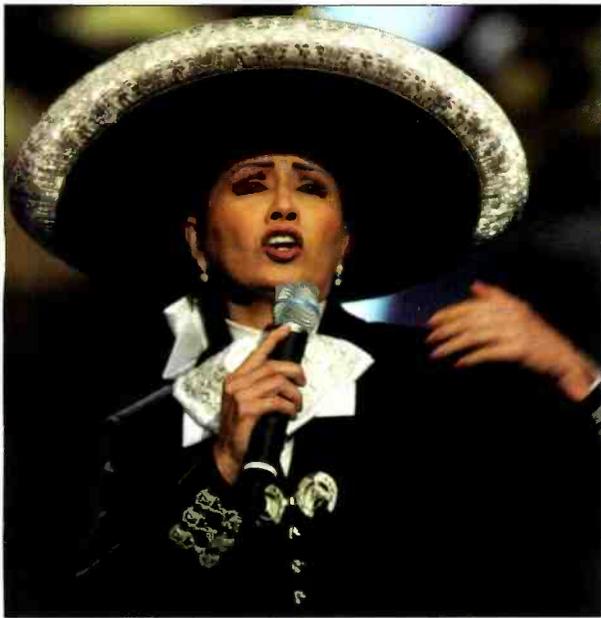


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Award finalists, clockwise from above, include Conjunto Primavera, Ednita Nazario, Luis Miguel, Tiziano Ferro, Jaci Velasquez and Ana Gabriel



Billboard Latin Music Awards Finalists

BY JOHN LANNERT

The 2004 Billboard Latin Music Awards feature a familiar cast of notables led by the late Celia Cruz, a finalist in seven categories, and followed by Juanes and Ricky Martin, each of whom are finalists in five categories.

Alongside such familiar names as Gloria Estefan, Luis Miguel and Marco Antonio Solís are some fast-rising newcomers, including Mexican hip-hop acts Akwid and Jae-P, reggaetón duo LunyTunes & Noriega, singer/songwriter Obie Bermúdez and pop heart-throb David Bisbal.

Competing in 39 categories, the finalists—as opposed to “nominees”—were selected based on their performances on the *Billboard* radio and retail charts in the Feb. 15, 2003, issue up to and including the Feb. 7, 2004, issue.

Following are profiles of some of the finalists. The number of categories in which they are finalists is in parentheses.

CELIA CRUZ (7)

The much-mourned passing last

July of Cuba’s best-known idol, Celia Cruz, brought about an outpouring of affection by her fans. They expressed their appreciation for the inimitable Queen of Salsa by purchasing many of her albums, including the chart-topping posthumous release “Regalo del Alma.”

Following her death, Cruz occupied the top three slots of the Top Latin Albums chart for two weeks. In addition, the Sony Discos artist maintained three titles in the top 10 of the Top Latin Albums chart for eight consecutive weeks.

JUANES (5)

Nearly two years after the release of his Universal Latino album, “Un Día Normal,” Juanes continues to reap accolades and honors for a disc that yielded an unprecedented five top 10 hits.

Helping to propel its ongoing strength at retail was the fourth single, “Fotografía,” a duet with Nelly Furtado that logged three weeks atop the Hot Latin Tracks chart.

RICKY MARTIN (5)

Ricky Martin’s triumphant return to the U.S. Latin market was anchored by his chart-topping Sony Discos release “Almas del Silencio.” The first single, “Tal Vez,” debuted at No. 1 on the Hot Latin Tracks chart.

“Almas del Silencio” remained on the Top Latin Albums chart for six straight weeks. “Tal Vez” stayed atop Hot Latin Tracks for seven consecutive weeks.

OBIE BERMÚDEZ (4)

Born in Puerto Rico and reared in New Jersey, Obie Bermúdez began as a *salsero*. After refashioning himself as a singer/songwriter, his single “Antes” spent four weeks at No. 1 on the Hot Latin Tracks chart. Meanwhile, a salsa remix of “Antes” peaked at No. 6 on the Tropical/Salsa Airplay chart.

Bermúdez’s EMI Latin debut, “Confesiones,” has remained on the Top Latin Albums chart for 34 weeks.

AKWID (3)

Without extensive radio airplay,

Akwid’s Sergio and Francisco Gómez exploded onto the Latin music scene with a groove-laden sound blending hip-hop and regional Mexican. Their debut album, Univision Records’ “Proyecto Akwid,” rose to No. 7 on the Top Latin Albums chart and No. 3 on the Regional Mexican chart.

The brothers Gómez hail from Michoacán, Mexico, which is home to many *banda* groups.

DAVID BISBAL (3)

A 2002 winner of “Operación Triunfo,” Spain’s version of “American Idol,” David Bisbal quickly transferred his successful career from Spain to all of Latin America, including the United States.

Bisbal’s Universal Latino debut, “Corazón Latino,” reached No. 13 on the Top Latin Albums chart and yielded three top 15 singles on Hot Latin Tracks: “Lloraré las Penas,” “Quiero Perderme en Tu Cuerpo” and “Dígale.”

CONJUNTO PRIMAVERA (3)

One of the hottest *grupos* around, San Antonio-based Conjunto Prima-

vera achieved a rare chart accomplishment in 2003 when its single “Una Vez Más” reached No. 1 on the Hot Latin Tracks and Regional Mexican Airplay charts.

In addition, the band’s album “Decide Tú” (Fonovisa) climbed to No. 3 on the Top Latin Albums chart and No. 1 on the Regional Mexican chart, where it remained for four straight weeks.

INDIA (3)

As she has often done in the past, India, the big-voiced *boricua* from New York, made chart inroads in the salsa and Latin dance sectors. Her salsa anthem “Sedúceme” (Sony Discos) not only reached No. 1 on the Hot Latin Tracks chart but also logged 12 consecutive weeks atop the Tropical/Salsa Airplay chart.

The bilingual dance track “Sedúceme/Seduce Me Now,” released on the Jellybean/Sony Discos imprint, rose to No. 4 on the *Billboard* Hot Dance Music/Club Play chart.

(Continued on page LM-8)

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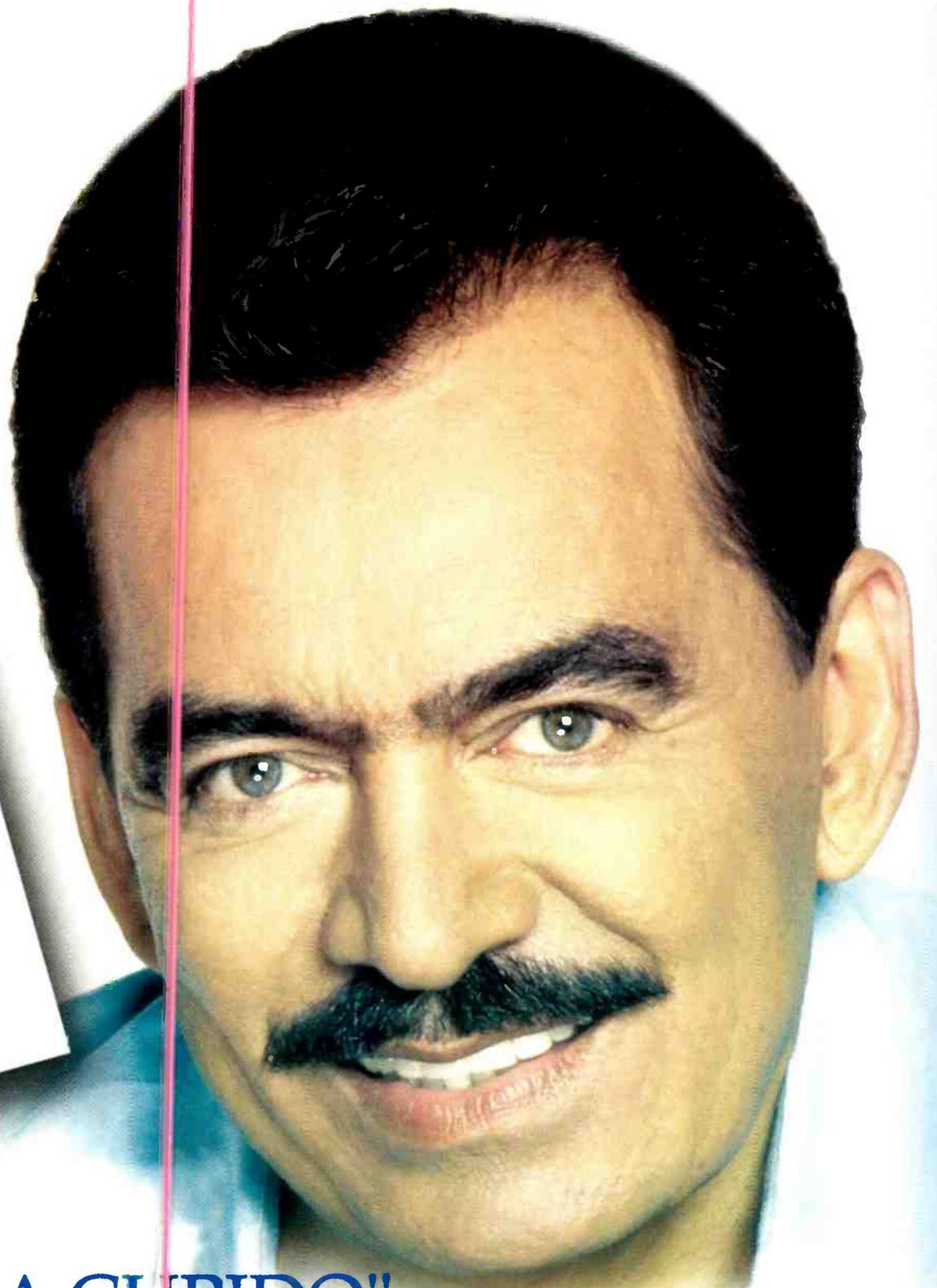
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Finalists

Continued from page LM-6

A.B. QUINTANILLA Y LOS KUMBIA KINGS (3)

During the past five years, A.B. Quintanilla y Los Kumbia Kings have scored a string of hit albums showcasing their singular blend of hip-hop, R&B and *cumbia*. The band's 14-month-old release, "4," debuted at No. 1 on the Top Latin Albums chart, where it stayed for four consecutive weeks.

In addition, the EMI Latin stalwarts scored a top five hit with "No Tengo Dinero," a classic tune recorded with famed songwriter Juan Gabriel and prominent Mexican rock act El Gran Silencio.

GLORIA ESTEFAN (2)

A perennial finalist and Miami's hometown favorite, Gloria Estefan reached the top five this year on the Latin Pop Airplay and Tropical/Salsa Airplay charts with her Sony Discos hit "Hoy."

As catchy as many of her other classics, "Hoy" tallied 26 weeks on the Latin Pop Airplay chart, peaking at No. 3. More impressively, the song remained atop the Tropical/Salsa Airplay chart for two straight weeks and eventually exited the chart after 28 weeks. "Hoy" also ascended to the apex of Hot Latin Tracks.

TIZIANO FERRO (2)

Singer/songwriter Tiziano Ferro is the latest in a long line of Italian recording artists to enter the *Billboard* Latin charts.

His leadoff single, "Alucinado," peaked at No. 3 on the Latin Pop Airplay chart, where it remained for 22 weeks. Ferro's maiden EMI Latin release, "Rojo Relativo," climbed to No. 13 on the Top Latin Albums chart.

FABIAN GÓMEZ (2)

A charismatic purveyor of *cumbia norteña*, Fabian Gómez stormed to No. 2 on the Regional Mexican Airplay chart with his Sony Discos single "Y Como Quieres Que Te Quiera." The galloping, good-time stomp also rose to No. 7 on Hot Latin Tracks.

In addition, "Y Como Quieres Que Te Quiera" logged 28 weeks on Hot Latin Tracks and 23 weeks on Regional Mexican Airplay.

LÍMITE (2)

Límite is by far the most successful regional Mexican band fronted by a woman. Alicia Villareal and crew kept the hits coming in 2003 with "Ay! Papacito" and "Soy Así."

"Ay! Papacito" spent 30 weeks on the Regional Mexican Airplay chart, where it peaked at No. 2. The single also reached No. 6 on Hot Latin Tracks.

Meanwhile, "Soy Así" logged 19 weeks on the Regional Mexican Airplay chart, peaking at No. 6.

LUIS MIGUEL (2)

Long a front-ranking superstar on the *Billboard* radio and sales charts, Luis Miguel, a Warner Music Latina luminary, is also a top concert attraction. He grossed nearly \$10.7 million in the one-year period ended Feb. 7, 2004. Nearly 145,000 fans attended 22 shows, seven of which were sellouts.

LUNYTUNES & NORIEGA (2)

Lunytunes & Noriega, the Puerto Rican reggaetón duo, raced to No. 4 on the Tropical Albums chart with their debut "Más Flow," which was released by boricua indie VI Records. A 28-week resident of the Tropical Albums chart as of the March 6 issue, "Más Flow" also spent 14 weeks on the Top Latin Albums chart, cresting at No. 11.

OZOMATLI (2)

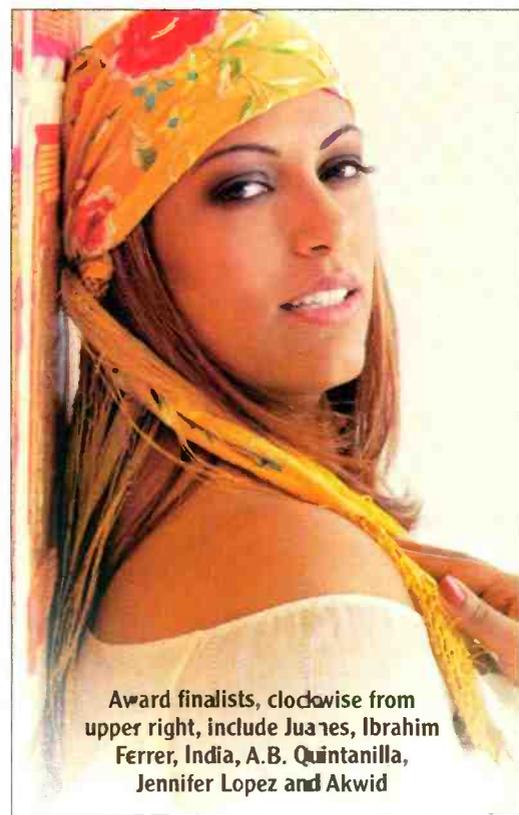
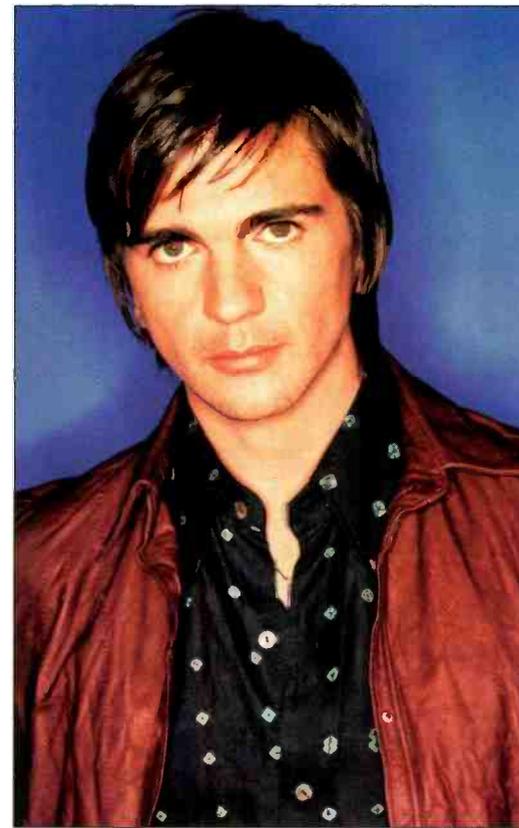
Much hailed by critics and fans for its kinetic live shows, the Los Angeles-based Ozomatli has one of the few EPs up for a *Billboard* Latin Music Award. "Coming Up" reached No. 14 on the Top Latin Albums chart and No. 5 on Top Latin Pop Albums.

MARCO ANTONIO SOLÍS (2)

Marco Antonio Solís is a living legend who continues to collect awards for his poignant anecdotes of romantic fervor. Mexico's singer/songwriter/producer extraordinaire scaled the Top Latin Albums and Regional Mexican charts with his hit-laden album "Tu Amor o Tu Desprecio" (Fonovisa).

Typical of his previous titles, "Tu Amor o Tu Desprecio" has been a long-running chart performer that stayed atop Top Latin Albums for one week and spent six consecutive weeks at

(Continued on page LM-32)



Award finalists, clockwise from upper right, include Juares, Ibrahim Ferrer, India, A.B. Quintanilla, Jennifer Lopez and Akwid



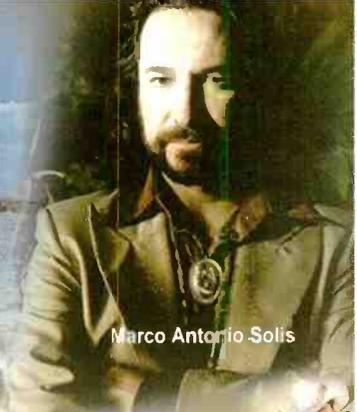
Pepe Aguilar



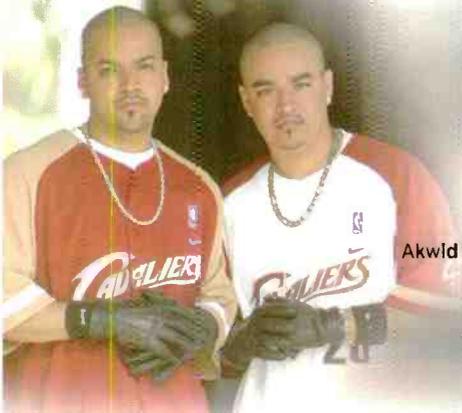
Los Tigres Del Norte



Conjunto Primavera



Marco Antonio Solís



Akwid



*Congratulates
its nominees on their*



Huracanes Del Norte



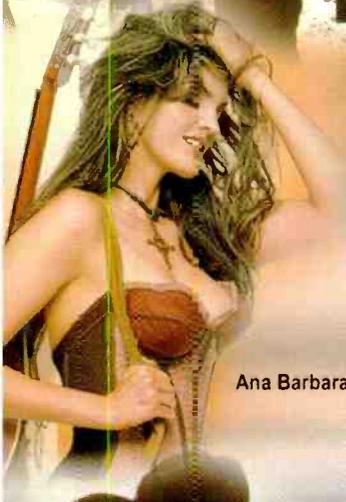
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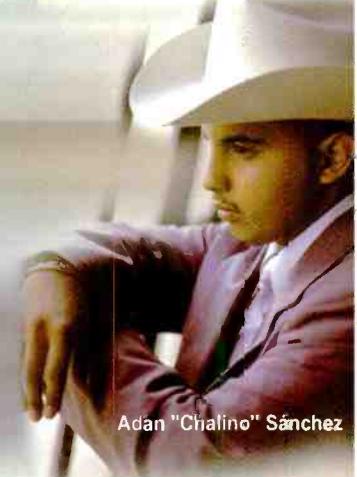
Grupo Montez De Durango

40

Billboard Latin Music Awards nominations



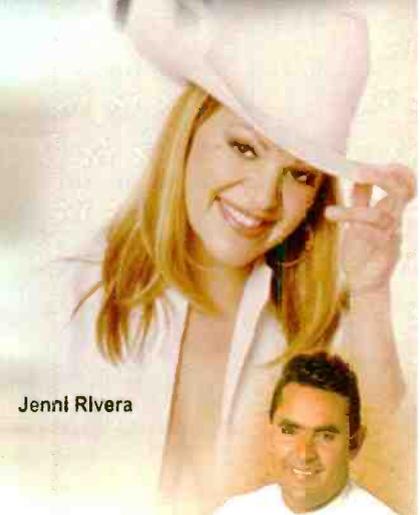
Ana Barbara



Adán "Chalino" Sánchez



Brysenia y
Los Muchachos



Jenni Rivera



Los Angeles Azules



Jae-P



Duo



Son De Cali



Jorge Luis Cabrera



BANDA EL RECODO: RECOGNITION FOLLOWS 65TH ANNIVERSARY

Banda El Recodo Honored

Influential Act Receives 2004 Hall Of Fame Award

BY LEILA COBO

With 65 years of music to its credit, Mexico's Banda el Recodo has more than earned its recognition in the realm of Latin music.

Known as the Mother of All Bands ("La Madre de Todas las Bandas"), the group founded by the late Cruz Lizárraga has done more than any other act to popularize and export the traditional *banda* sound throughout the world.

'We've been able to reap what our father sowed.'

—JOEL LIZÁRRAGA

In recognition of its achievements, Banda el Recodo is the recipient of the 2004 Hall of Fame award.

The group has won multiple Grammy, Latin Grammy and *Billboard* awards and has released more than 198 albums (including compilations), earning total sales of more than 10 million.

Today, Banda el Recodo is not just regarded as an institution that defines a musical genre, it is also the single most successful banda group in the world, judging from record sales and international concert bookings.

But when Lizárraga was born in 1918, there was little respect for banda music.

The son of peasant parents, Lizárraga received only a first-grade education before going to work in the fields. He liked music—banda music, the kind played in every little Mexican town as an excuse to celebrate everything from a baptism to a holiday.

Eventually, Lizárraga would create his own banda. He named it Banda el Recodo, after his hometown in the state of Sinaloa, and it would make history.

In 1951, Banda el Recodo was the first banda to record an album. After that, the group's success multiplied.

Banda el Recodo became a favorite of some of Mexico's greatest singers,

accompanying them both live and on record. It was the first banda to incorporate singers into the genre.

It also recorded original hits and translated many musical genres and styles into the banda idiom.

In retrospect, however, Lizárraga did not create a musical style, nor did he radically change what was there before. But he did recognize the potential of banda music in a way no one had before, and he took the music further than anyone thought possible.

Today, years after Lizárraga's death, his band—now led by two of his sons, Joel and Alfonso—continues to innovate. Known for its musical excellence, Banda el Recodo has performed throughout the world and collaborated with some of the leading figures in Latin music, from Vicente Fernández to Paulina Rubio.

On Fonovisa Records for the past eight years, the group has continued to enjoy strong album sales and has been able to exploit its rich catalog in the United States.

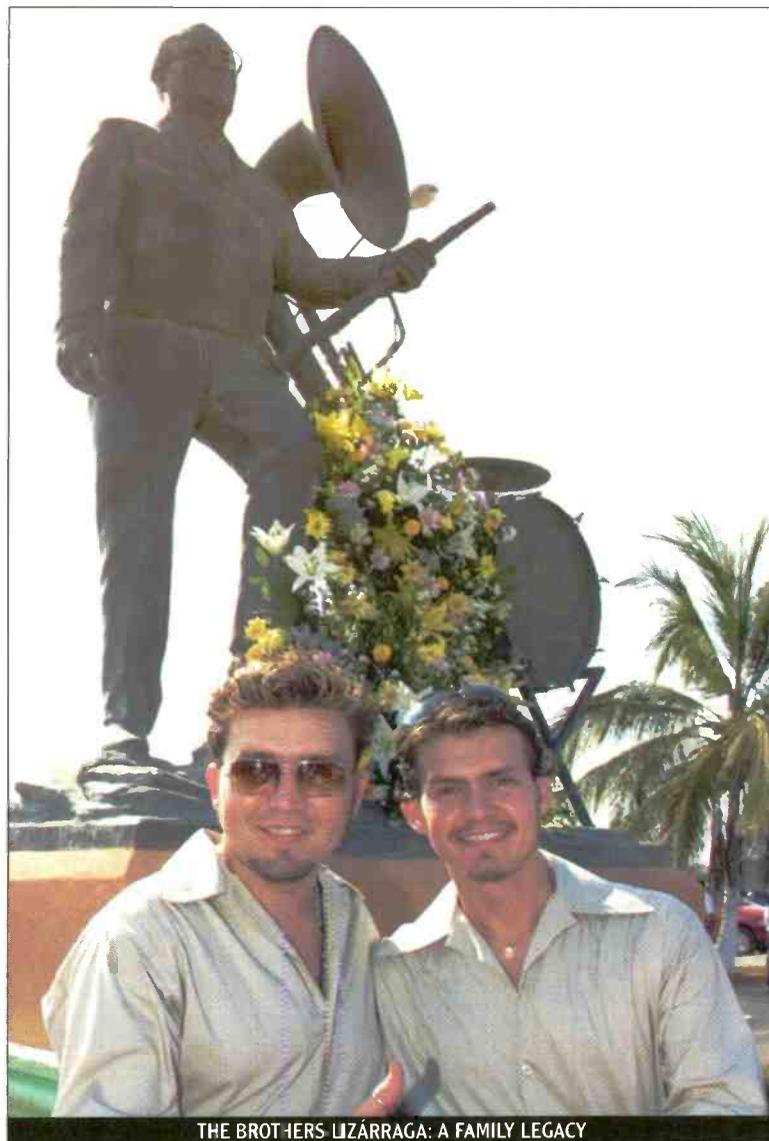
"We've been able to reap what [Cruz Lizárraga] sowed for such a long time," Joel Lizárraga told *Billboard* last year. "We've tried to preserve [longtime] Banda el Recodo fans and at the same time find new listeners."

But the path to innovation has never come at the expense of tradition and authenticity.

"That's what's given us credibility for 65 years," Alfonso Lizárraga says. "We are Cruz Lizárraga's band. We've always maintained ourselves the way we are now."

However, he adds, "We like to innovate. We want to leave a footprint on Mexico's musical history."

It's a footprint that will extend well beyond Mexico.



THE BROTHERS LIZÁRRAGA: A FAMILY LEGACY

Publishers, Labels Among Finalists

BY JOHN LANNERT

Like many of their artists, Sony Discos and Univision Music Group enjoyed standout performances in this year's *Billboard* Latin Music Awards label categories. And EMI April and EMI Publishing turned in robust results in the publishing categories for the second year in a row.

A historically strong pop and tropical imprint, Sony Discos led the way in those genres by landing 17 titles on the Top Latin Pop Albums chart and 30 titles on Top Tropical Albums.

On the radio side, Sony placed 48 songs on Latin Pop Airplay and 50 entries on Latin Tropical Airplay. In addition, Sony charted 50 tunes on Hot Latin Tracks.

Univision, meanwhile, held sway—as usual—over the regional Mexican categories. Univision ruled the Top Latin Albums chart with 94 titles while reigning over Regional Mexican Albums with 61 entries. Univision-owned Fonovisa topped the Regional Mexican Airplay chart with 51 titles.

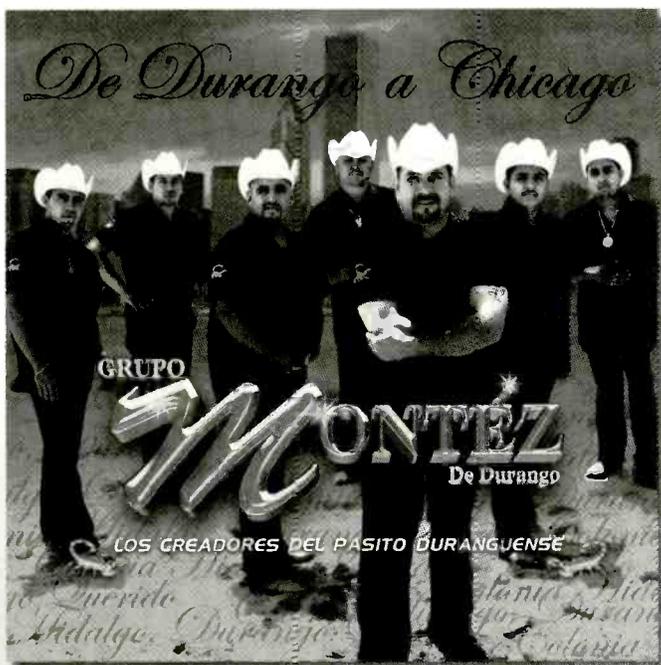
On the publishing front, EMI April placed 18 songs on Hot Latin Tracks, including such chart-toppers as "Antes" and "Me Cansé de Ti," both penned by EMI Latin artist Obie Bermúdez; "Mariposa Traicionera," recorded by Warner Music Latina's Maná and composed by its frontman Fher; and "Para Que la Vida," recorded and co-written by Enrique Iglesias.

As a publishing corporation, EMI Music bested its counterparts with 43 titles charting on Hot Latin Tracks.

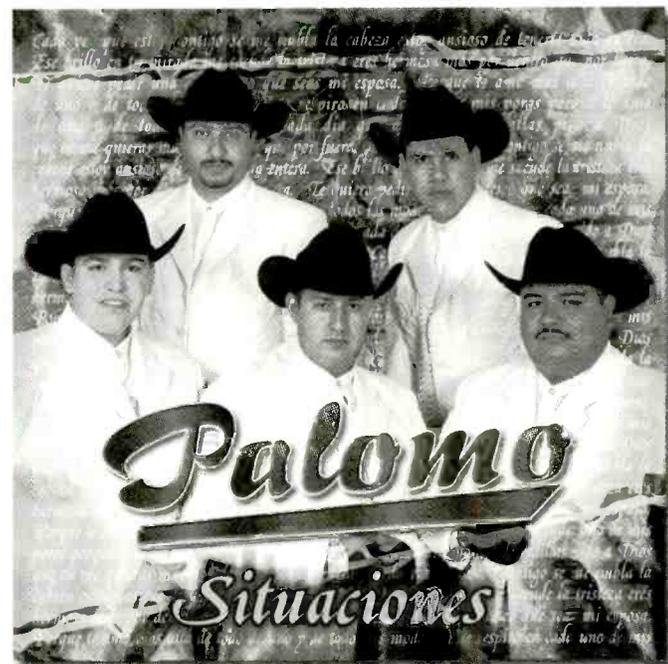


Congratulates their nominees for the BILLBOARD LATIN MUSIC AWARDS 2004

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Regional Mexican Album of the Year
Male Duo or Group
GRUPO MONTEZ DE DURANGO / De Durango a Chicago



Regional Mexican Airplay Track of the Year
Male Group
PALOMO / De Uno y de Todos los Modos



Regional Mexican Album of the Year
Female Group or Female Solo Artist
LOS ANGELES AZULES / En Vivo Al Azul Vivo



Regional Mexican Airplay Track of the Year
Male Solo Artist
JORGE LUIS CABRERA / Cuedate Callada



Latin Compilation
Album of the Year
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Soraya Imparts Spirit Of Hope To Cancer Victims

BY LEILA COBO

While playing a fundraiser in Miami six years ago, singer/songwriter Soraya approached Nancy Brinker, the founder of the Susan G. Komen Breast Cancer Foundation.

Soraya wanted to help the organization in some way in its search for a cure for breast cancer. The singer's mother had died of the disease. So had her grandmother. And her aunt.

"I wanted to meet her to say, 'Let me help you educate Hispanic women,'" Soraya recalls. "So we had lunch, and that lunch became dinner, and we decided I would start helping."

In the years since, Soraya has shown tireless dedication to increasing awareness of breast cancer; helping patients, survivors and their families; and advocating for the search for a cure. As a result, Soraya is the recipient of this year's Spirit of Hope Award.

The Spirit of Hope Award was created in memory of the late Selena Quintanilla. The award honors an artist or executive for exceptional humanitarian work and contributions.

When Soraya first got involved in the battle against breast cancer, she could not know that in June 2000, she herself would be diagnosed with stage three of the disease. Or that her personal battle would thrust her into the spotlight as the Hispanic face of the worldwide fight against breast cancer.

At first, the singer did not want to talk about her personal hardships. But she soon released a three-minute video recounting her battle with cancer.

She was immediately bombarded with thousands of letters and calls from people around the world. "Real people," she says, "telling the most difficult stories, and the most positive stories."

"And I said, there's this hole of [missing] information. We



SORAYA: DEDICATION TO INCREASING BREAST-CANCER AWARENESS

know of women who have publicly gone through a breast-cancer diagnosis in the English-speaking world, but you're hard-pressed to find that in the Spanish market. And because of that, a lot of women were feeling alone."

In the four years since her diagnosis, Soraya's experiences have led to one of the most remarkable and visible advocacy efforts by a Latin artist.

"The work Soraya has done has literally saved the lives of Spanish-speaking women around the world," says Susan Carter, director of communications for the Susan G. Komen Breast Cancer Foundation, which is online at komen.org.

"There's a critical need for Hispanic spokespeople," Carter adds. "People in this community, particularly celebrities, typically don't go public with this diagnosis. It's extremely powerful for us to have somebody of Soraya's stature go public and support the foundation and our message."

Soraya's work on behalf of breast-cancer awareness is part of her daily life. In each city she visits to promote her album "Soraya," her schedule includes some activity related to the cause—from talks at hospitals to benefit performances.

"Basically, my life is split in three," Soraya says. "My music career, my life and this. It's a full-time job."

Her message about breast cancer is also "split in three": She speaks about early detection; she speaks to survivors about quality of life; and she speaks to doctors, nurses and researchers. Her only condition? "Please translate everything into Spanish," she says.

Today, Soraya is looking and feeling good.

"I'm doing great, thank God. I feel fantastic, so strong," she says. But because there's no cure, she adds, "there's no finish line. Not one day of my life goes by when I'm not approached by a survivor or a family member. I know I'm leaving some seeds behind, and those will keep growing."

Producer Finalists On Their Craft

BY LEILA COBO

The measure of a hit is to be found in the quality of a song. But that song can only go as far as the production that defines its sound.

This year's finalists in the *Billboard* Latin Music Awards producer of the year category are a versatile bunch whose credits run the gamut. Here, each producer discusses his quest for distinctive, outstanding production.

JESÚS GUILLÉN

Finalist for "Perdóname Mi Amor," "Una Vez Más," "Actos de un Tonto," "Ave Cautiva" and "Hazme Olvidarla," all performed by Conjunto Primavera

"There are several reasons for success," Guillén says. "A good song, a good voice, a good label and, above all, the audience's acceptance."

"I've had the good fortune of handling Conjunto Primavera for the past seven albums," he says. "In [this] case, my work as producer has been one of dispensing general advice. This is a group that has been together for 25 years."

"In the beginning, they sang purely *norteño* music," Guillén continues, "but with time, I convinced them to include more ballads in their repertoire. And their major success has been with the ballads."

He adds that the group's album "Decide Tú" is named after "a Ricardo Montaner track. [The song] hasn't been cut as a single yet, but it's a very international track. I'm interested in markets like Miami, Puerto Rico and New York for this band."



PÉREZ: FUSION

RUDY PÉREZ

Finalist for "Si No Estás," "Vive la Vida" and "Hasta que Me Olvide de Ti," performed by Area 305; "Lo Que Yo Tuve Contigo," performed by José Feliciano; "Más que tu Amigo," performed by Marco Antonio Solís; "Quién Te Dijo Eso?," performed by Luis Fonsi; "Ya No Me Duele," per-

formed by Victoria; "Te Llamé," performed by Cristian; "Corazón de Papel," performed by Julio Iglesias; and "El Deseo de Ti," performed by Daniel René

"I'm trying to fuse what's happening [around me] into my music," Pérez notes. "There's a lot of South American influences I've incorporated into my sound, even as I've tried to keep a lot of the things that have worked for me through the years, like beautiful strings and melodies."

"I've moved through the times, and I've tried to respect what people are buying and what people are saying yes to," he continues. "I'm very involved with regional Mexican sounds now, for example. But I'm always trying to do what I like, which is still romantic music. Thank God people still fall in and out of love all the time—a love song makes somebody's career, and a love song stays forever."

KIKE SANTANDER

Finalist for "Digale," "Lloraré las Penas" and "Quiero Perderme en Tu Cuerpo," performed by David Bisbal; "Entre el Delirio y la Loucura" and "A Fuego Lento," performed by Jennifer Peña; "Qué Ganas," performed by Ricardo Montaner and "No Podrás," performed by Olga Tañón

"My main concern is quality," San-

tander says. "Very well-crafted musical arrangements, well-conceived songs and well-produced albums where all the instruments sound great. There's always the danger of overproducing, but there isn't a pre-established formula for that."

"It's a search of the moment. I don't



TORRES: FOCUSED

pretend to say I'm going to change Latin music. But I do take great pains with quality and respect the music," he adds. "If there's a melody, dress it well. I spent two months mixing David Bisbal's album, for example."

"I never know the results, because you don't know for sure if something will work or not. But there's a

common denominator of quality. I try to go the extra mile in the craft, which is something intangible. I take care of the last note, the last chord, the last phrase, and maybe, that all adds up," he concludes.

TOMMY TORRES

Finalist for "Tal Vez," "Jaleo" and "Asignatura Pendiente," all performed by Ricky Martin

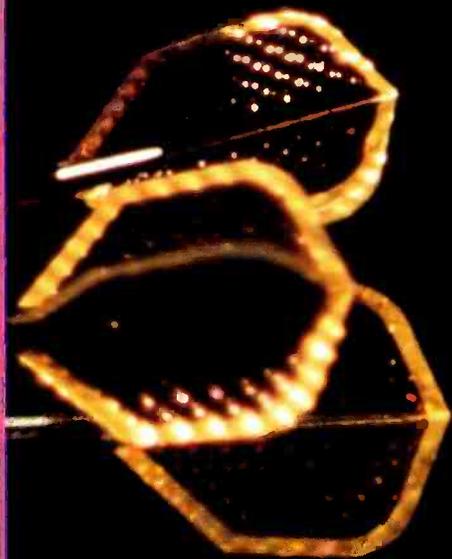
"As a producer, I like to connect all the elements in an album: the songs, the arrangements, the musical and vocal performance and the artist's spiritual state of mind," Torres says. "Lately, I've been particularly focused on repertoire."

"In the past decade, we've seen albums become battlegrounds between producers and composers fighting to make their songs the single," he says. "To make things worse, many producers are focused on placing their own songs on an album, sacrificing their objectivity in the project. I've taken a different stance."

"Not all the songs on an album have to fit the radio pattern or be the latest fashion," he notes. "They only have to fill their moment within the album. This sets the foundation for an authentic recording and allows us to hook the listener for several songs and, if we're lucky, the entire album."

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Rubio Featured In Q&A Session

BY LEILA COBO

When Paulina Rubio was a little girl, she asked for permission to redecorate the house while her mother—Mexican film star Susana Dosamantes—spent the day on a film shoot. Expecting a few chairs to be moved around, Dosamantes said yes. She returned to find walls, furniture and drapes painted with a 7-year-old's delighted scrawl.

More than two decades later, Rubio continues to be an iconoclast, breaking the rules yet sitting pretty at the end of the process.

Rubio's personality and insight will be on display April 28, when she sits down for the annual Q&A session that is the highlight of the Billboard Latin Music Conference. This marks the first time that the Q&A that will have featured a female performer.

In the exclusive one-on-one conversation, Rubio will discuss her upcoming tour, her international career and her crossover success. She will also offer her unique perspective on the making of her current album, "Pau-Latina"—on which she served as a producer for the first time—and her commitment to exploring new fusions within Latin music.

"Pau-Latina" (Universal Music Latino) debuted at No. 1 on the *Billboard* Top Latin Albums chart in February. Simultaneously, the first single, "Te Quise Tanto," hit No. 1 on the *Billboard* Hot Latin Tracks chart.

"Pau-Latina" is the follow-up to Rubio's successful English-language crossover bid, "Border Girl." That album was preceded by "Paulina," Rubio's extraordinary comeback, which was the top-selling Spanish-language album on the *Billboard* 2001 year-end charts.

What is Rubio's secret?

Total fearlessness when it comes to broaching new styles and genres, from techno mariachi to feminist rapping. Total fearlessness when it comes to portraying an image that's unique and genuine. And total fearlessness when it comes to expressing an opinion.

"I'm someone who was born in Mexico [and] raised in Spain. [My image is] not prefabricated," Rubio says. "What I'm doing is something I call 'futuristic folklore,' where everything gets mixed."

Universal Music Latino president John Echevarria says, "Paulina is an extremely intelligent woman. As if that weren't enough, she's attractive, witty and fun. Can you ask for more? Well, yes. Since the release of her album 'Paulina,' she's the best-selling Latin female act."



RUBIO: PRACTICING 'FUTURISTIC FOLKLORE, WHERE EVERYTHING GETS MIXED'

Universal Leads On First-Quarter Latin Charts

Company's Strength Is Strong-Selling Roster Of Regional Mexican Acts

BY LEILA COBO

Univision Music Group (UMG) continues to be the leading Latin label in the United States for the first quarter of 2004.

According to sales figures provided by Nielsen SoundScan and year-to-date *Billboard* charts (from the Dec. 6, 2003, issue through the April 3, 2004, issue), UMG has an ample sales lead in the market (see charts, page LM-16).

The label, which includes Univision Records, Fonovisa Records and Disa Records, has a total of 43 titles charting on the Top Latin Albums Labels chart so far. That is almost double the number of runner-up Sony Discos, which has 24 titles.

When broken down by imprints, UMG-owned Fonovisa tops the Top Latin

Albums Imprints chart with a total of 25 titles. Sony Discos follows with 20, while Univision Records comes in with 18.

UMG has a strong-selling roster of mostly regional Mexican acts. Leading the Top Latin Albums chart, for example, is Marco Antonio Solís' "La Historia Continúa" (Fonovisa). At No. 2 is another Fonovisa mainstay, Los Temerarios, with "Tributo al Amor."

UMG has a total of seven of the top 20 titles on Top Latin Albums. Sony follows with six, including Sin Bandera's "De Viaje" and La Oreja de Van Gogh's "Lo Que Te Conté Mientras Te Hacías la Dormida."

EMI weighs in with A.B. Quintanilla III & Kumbia Kings' "La Historia," which comes in at No. 3 on the Top Latin Albums chart.

In a continuing trend, compila-

tions have dominated first-quarter sales of Latin music titles—the three top-sellers in the market are greatest-hits sets from established acts Solís, Los Temerarios and A.B. Quintanilla III & Kumbia Kings.

The only new act on the Top Latin Albums chart is Akwid, with its successful debut, "Proyecto Akwid" (Univision Records).

On the Top Latin Albums Artists chart, the leader is Maná. This is in large part due to showings from its three compilation albums and its studio album, for a total of four charting titles. Solís follows with two.

Even as Univision dominates in sales, Sony Discos amply tops the Hot Latin Tracks Imprints and Hot Latin Tracks Labels charts. Sony has a total of 25 charted titles on the Imprints chart,

followed by Fonovisa with 15.

On Hot Latin Tracks Labels, Sony leads with 29 charted titles, followed by Universal Music Latino with 16. Fonovisa is third with 16.

Sony was aided in its radio rally by multiple tracks from pop acts Chayanne and Sin Bandera. Universal Music Latino continued to reap the benefits of Juanes while adding tracks from David Bisbal and Luis Fonsi.

The top Hot Latin Tracks title for the time period, however, belongs to neither label. It is Obie Bermúdez's "Me Cansé de Ti," from his EMI Latin album "Confesiones."

Bermúdez also tops the Hot Latin Tracks Artists chart, besting such stalwarts as Chayanne, Sin Bandera and Cristian.

As reported in *Billboard* earlier this

year, Universal Music & Video Distribution (UMVD) has confirmed its position as the leading distributor of Latin music in the country.

UMVD has seen a market-share boost thanks to distribution agreements with UMG, which includes Fonovisa Records. For this first quarter, UMVD has a total of 84 charting titles, followed by Sony with 24.

Perhaps the biggest surprise in these first-quarter charts is a no-show.

BMG is not among the top five in either the Top Latin Albums Labels or Top Latin Albums Imprints charts. And none of its artists or titles make the Top Latin Albums Titles or Top Latin Album Artists charts.

BMG's sole showing is at No. 5 on the Hot Latin Tracks Labels chart, thanks to Mexican star Cristian.

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Who's On Top?

A Look At The Year-To-Date Latin Charts

The chart recaps in the Latin Music Quarterly are year-to-date from the Dec. 6, 2003, issue (the beginning of the *Billboard* chart year) through the April 3, 2004, issue. Recaps for Top Latin Albums are based on sales data compiled by Nielsen SoundScan, while recaps for Hot Latin Tracks are based on gross audience impressions as monitored by Nielsen Broadcast Data Systems. Titles receive credit for sales or airplay accumulated during each week they appear on the pertinent chart.

The recaps were compiled by Anthony Colombo with assistance from Latin charts manager Ricardo Companioni.

Hot Latin Tracks Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 OBIE BERMUDEZ (2) EMI Latin
- 2 CHAYANNE (2) Sony Discos
- 3 SIN BANDERA (2) Sony Discos
- 4 CRISTIAN (2) Ariola/BMG Latin
- 5 CONJUNTO PRIMAVERA (2) Fonovisa
- 6 GRUPO MONTEZ DE DURANGO (3) Disa
- 7 MARCO ANTONIO SOLIS (1) Fonovisa
- 8 JUANES (3) Surco/Universal Latino
- 9 LUIS FONSI (2) Universal Latino
- 10 DAVID BISBAL (2) Vale/Universal Latino

Hot Latin Tracks Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 SONY DISCOS (25)
- 2 FONOVISA (15)
- 3 EMI LATIN (8)
- 4 UNIVERSAL LATINO (6)
- 5 WARNER LATINA (8)

Hot Latin Tracks Labels

Pos. LABEL (No. of Charted Titles)

- 1 SONY DISCOS (29)
- 2 UNIVERSAL LATINO (16)
- 3 FONOVISA (16)
- 4 EMI LATIN (9)
- 5 BMG LATIN (9)

Hot Latin Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 ME CANSE DE TI—Obie Bermudez—EMI Latin
- 2 CUIDARTE EL ALMA—Chayanne—Sony Discos
- 3 MIENTES TAN BIEN—Sin Bandera—Sony Discos
- 4 MAS QUE TU AMIGO—Marco Antonio Solis—Fonovisa
- 5 ANTES—Obie Bermudez—EMI Latin
- 6 TE LLAME—Cristian—Ariola/BMG Latin
- 7 LA PAGA—Juanes—Surco/Universal Latino
- 8 Y TODO QUEDA EN NADA—Ricky Martin—Sony Discos
- 9 LAGRIMAS DE CRISTAL—Grupo Montez De Durango—Disa
- 10 QUIEN TE DIJO ESO?—Luis Fonsi—Universal Latino

Top Latin Albums Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 FONOVISA (25)
- 2 SONY DISCOS (20)
- 3 WARNER LATINA (7)
- 4 EMI LATIN (15)
- 5 UNIVISION (18)

Top Latin Albums Labels

Pos. LABEL (No. of Charted Titles)

- 1 UNIVISION MUSIC GROUP (43)
- 2 SONY DISCOS (24)
- 3 EMI LATIN (17)
- 4 UNIVERSAL LATINO (15)
- 5 WARNER LATINA (8)

Top Latin Albums

Pos. TITLE—Artist—Imprint/Label

- 1 LA HISTORIA CONTINUA...—Marco Antonio Solis—Fonovisa/UG
- 2 TRIBUTO AL AMOR—Los Temerarios—Fonovisa/UG
- 3 LA HISTORIA—A.B. Quintanilla III & Kumbia Kings—EMI Latin

Top Latin Albums Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 MANA (4) Warner Latina
- 2 MARCO ANTONIO SOLIS (2) Fonovisa/UG
- 3 LOS TEMERARIOS (1) Fonovisa/UG
- 4 JUANES (1) Surco/Universal Latino
- 5 LOS TIGRES DEL NORTE (2) Fonovisa/UG
- 6 GRUPO MONTEZ DE DURANGO (1) Disa
- 7 CELIA CRUZ (2) Sony Discos
- 8 PEPE AGUILAR (2) Musart/Balboa
- 9 SIN BANDERA (2) Sony Discos
- 10 LUIS MIGUEL (1) Warner Latina

Top Latin Albums Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 UNIVERSAL (84)
- 2 SONY (24)
- 3 EMM (19)
- 4 WEA (10)
- 5 INDEPENDENTS (21)
- 6 BMG (10)



CHAYANNE RANKS HIGH AMONG HOT LATIN TRACKS ARTISTS

- 4 UN DIA NORMAL—Juanes—Surco/Universal Latino
- 5 ECLIPSE—Mana—Warner Latina
- 6 DE DURANGO A CHICAGO—Grupo Montez De Durango—Disa
- 7 EN VIVO: JUNTOS POR ULTIMA VEZ—Vicente Y Alejandro Fernandez—Sony Discos
- 8 DE VIAJE—Sin Bandera—Sony Discos
- 9 33—Luis Miguel—Warner Latina
- 10 HERENCIA MUSICAL: 20 BOLEROS ROMANTICOS—Los Tigres Del Norte—Fonovisa/UG
- 11 PAU-LATINA—Paulina Rubio—Universal Latino
- 12 LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA—La Oreja De Van Gogh—Sony Discos
- 13 CRONICA DE DOS GRANDES—Bronco/Los Bukis—Fonovisa/UG
- 14 POR TI—Ednita Nazario—Sony Discos
- 15 CON ORGULLO POR HERENCIA—Pepe Aguilar—Univision/UG
- 16 COLECCION DE ORO—Joan Sebastian—Musart/Balboa
- 17 GREATEST HITS—Thalia—EMI Special Markets/EMI Latin
- 18 SINCERO—Chayanne—Sony Discos
- 19 DIVORCIO—Julio Iglesias—Sony Discos
- 20 PROYECTO AKWID—Akwid—Univision/UG



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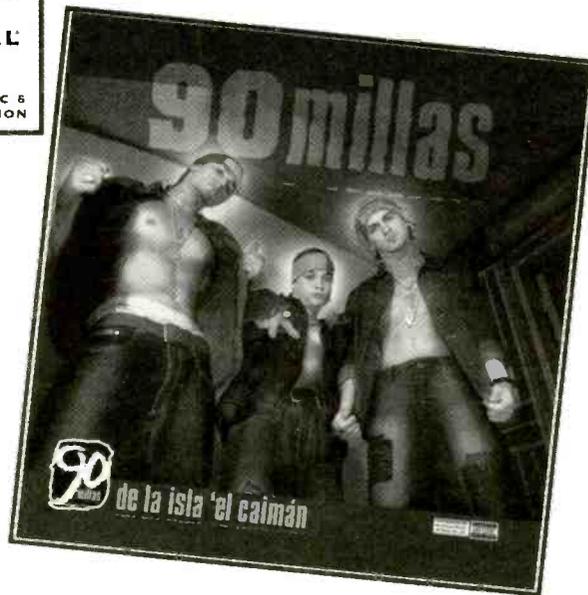
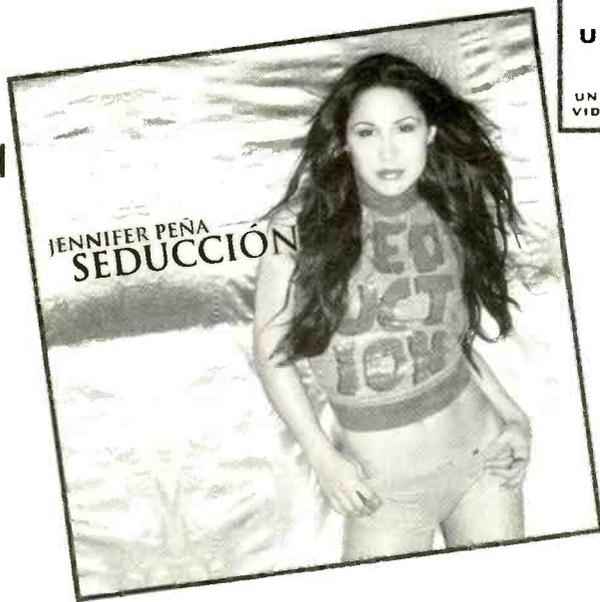


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Celia Cruz Remembered

BY LEILA COBO

In November 2002, Celia Cruz came to Miami for the video premiere of "La Negra Tiene Tumbao," the second single from her album of the same name. Cruz wanted to chat over an informal lunch.

As was often the case with Cruz, talking about her album developed into warm and delightful conversation. At the time, neither of us knew this would be our last chat and, indeed, the last lengthy interview Cruz would give before her death in July 2003.

This year, Cruz is the leading finalist for the *Billboard* Latin Music Awards—a shining example of how her *joie de vivre* continues to live through her exuberant recordings. Following are excerpts from that final interview.

It seems to me that in the past two years there has been a Celia revival in the United States. Do you perceive that?

I blame it on the fact that a lot of people from Latin America, who knew me but had never seen me, have now come to the United States. I can't even go to a store anymore. I can't go to church.

I love to go to church, and I do so in every country I stop in. In Nicaragua, people went inside the church after me.

It amazes me how strong your voice continues to be . . .

I take very good care of myself. On bad evenings, [ones that] are spent working, when I finish working, I go to the hotel or to my house. I'm not one to get drunk or have strong drinks, because strong drinks hoarsen your voice.

Do you smoke?

I started to smoke because in my family everyone smoked—my mother, my brother. My brother was teaching me and I got a cold.

I went to the doctor, and Dr. Morales—that was his name—asked me, "Do you smoke?" And I said, "No, doctor." And he said, "Well, if you want your voice to last, never smoke." And right there and then, I stopped learning how to do it.

I have to take care of my vocal cords so I can give my audience what they expect of me.

How about the recording studio—are you one to lay down full tracks or record phrase by phrase?

It's so much easier to record now. When I recorded with La Sonora, I would begin at midnight and I'd still be there at 6 a.m. with no voice left. Now, you can punch in one line. I love that system. But I still want to sing. I give more of myself singing live. Lip-synching is for TV. I will not lip-synch on a stage.

You've said you want to record an all-bolero album. Would it be Cuban standards?

No. I don't like to sing what others have done. Yes, sometimes I'll sing something old, if someone requests it. But boleros? They'll be previously unreleased. If one's bound to become a hit, I want to be the one to create it.

Whoopi Goldberg has said she will direct and act in the movie of your life. How did you hook up with her?

Emilio and Gloria [Estefan] had this big concert after Andrew came.

The hurricane?

Ah, good. Wanted to see if you're on the ball. [She laughs.]

So, [Goldberg] was the mistress of ceremonies, and, since she was in Miami, she said: "The only thing I can say in Spanish is *azucar!* I admire Celia Cruz, and I'd like to do a movie on her life."

I was in my house watching and I

thought, "How nice." And two years later, she said it again. That's when I sent her a fax thanking her, even though I didn't know her.

And last year, they gave her an award in Washington [D.C.], and she asked if I could sing. So I went, and I sang "Químbara"—all the Americans request "Químbara." We met onstage, and I said, "Finally!" And she said the same thing. And that's it. I gave her permission to make the movie.

What else do you still need to do, besides your bolero album?

Ah, nothing else! That God grant me good health to continue in this.

No, I have [done] many things already. And [I have] many awards that I'm thankful for from the bottom of my heart. I never thought I would win a Grammy. I never thought I'd have a star—well, here in Miami, yes, because my people are here—but on Hollywood Boulevard? Never in my life!



CRUZ: JOIE DE VIVRE LIVES ON THROUGH RECORDINGS

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Long before the Latin explosion, Billboard Magazine was in the forefront of the Latino boom by consistently showcasing Latino artists, industry executives, producers, record labels and the music genre's trends and movement. But, who are the movers and shakers that have taken the Latino artists from the Billboard Charts to the most prestigious venues in the United States? The following is a profile of the Hispanic concert world's most coveted promoter, MBE.

When we think of Madison Avenue marketing...we know that brand association is key to advertising success. In the Hispanic market, one person has been crowned "King" of product marketing. Sabado Gigante's Don Francisco has shown corporate America the extreme in building brand loyalty and creating demand for a product. Music, in the form of jingles sung by the audience plus fun and entertainment makes "cents".

The Hispanic concert industry and promoter world also has its very own "King" if you will, of product association. When the Marquez Brothers moved to California from their native Jalisco, Mexico they longed for the flavors of the family's dairy farm products. Knowing that fellow *paisanos* yearned for the same, they began to produce authentic quality Mexican foods in San Jose, California. As an advertising marketing strategy for the "EL MEXICANO" products, the Marquez Brothers would buy the sponsorships of events and concerts. As the community attended these shows the association was evident. Marquez Brothers delivers two things...great food and great entertainment! With the explosion in the Hispanic population the company grew and the entertainment demands increased. Eight years ago the Marquez Brothers took a leap of faith and raised the bar for the Hispanic music industry by establishing their own promoter house under the name of MARQUEZ BROTHERS ENTERTAINMENT.

Today, MBE is the Hispanic industry's premier producer, promoter and presenter of the largest rodeos, dances, sporting events and concerts in the United States. MBE's impact is not limited to the U.S. MBE currently produces and presents shows in Mexico and is soon to enter Central and South America.



1 ENTERTAINMENT

MARQUEZ BROTHERS

Whereas others promoters concentrate on specific genres of music MBE not only promotes the highly popular Mexican Regional acts but also present pop, international and crossover artists. In the sporting arena MBE works with major international sports franchises to bring them directly in contact with their fans in the U.S. The MBE Sports Division claims as their biggest medal of honor the sell-out soccer game COPA EL MEXICANO at the Pac Bell Park in San Francisco last year.

Driven towards excellence, Marquez Brothers Entertainment holds true to their commitment of providing quality entertainment, spectacular presentations and consumer satisfaction. This reputation has made the Marquez group the most sought after promoter by artists, managing agencies and sponsors. Always forward thinking, MBE has been instrumental in pioneering many industry "firsts"; first to put a Mexican Regional artist at the Kodak Theatre, first in staging a hometown rodeo tours in a major indoor arena setting, first corporate brand to enter the entertainment industry to own tours for the purpose of product branding and awareness.

Marquez Brothers Entertainment has come a long way from the one man, one-woman staff. Gustavo Marquez, President & CEO and Dee Aguirre, Executive VP of Entertainment, have compiled a team of experts in the fields of sponsorship sales, sporting event production, media marketing specialists and concert producers who work together to stage the industry's longest running tours.

MBE corporate headquarters remain in San Jose, with MBE's sports division in Las Vegas & Chicago, Southwest entertainment division in Phoenix and sponsorship sales offices in Miami. The promoters reach and agenda includes the top 45 Hispanic markets in the United States.

Marquez Brothers approach of "no corners cut", "no stone unturned" has attracted the loyalty of industry giants like Juan Gabriel, Joan Sebastian, Marco Antonio Solis, Alejandra Guzman, Los Tigres Del Norte, Conjunto Primavera, Banda El Recodo, Los Temerarios and many others that fill their concert rosters. In the eyes of Billboard Magazines A-listers... the road to success in the exciting world of Hispanic concert entertainment is paved by MBE.

Reporter: Zjennica Orozco



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Conference

Continued from page LM-3

VNU sister publication Adweek will present "The Art of Endorsement and Branding." This panel will detail the process of obtaining such deals for musical acts.

Another panel, "Download Revolution," will discuss the sale and promotion of Latin music online.

Gabriel Abaroa, president of the Latin Academy of Arts & Sciences, will moderate the discussion. "Show Me the Money," sponsored by SunTrust Bank, will provide a forum for discussion of new business models and sources of revenue in the Latin-music industry.

The second day of the conference will open with the traditional presidents' panel, but with an added twist. During the discussion, artists will go head-to-head with label presidents on the vital issues affecting Latin music today.

Another conference tradition will follow. The ASCAP songwriters' panel offers aspiring songwriters a forum for their music to be critiqued by the top ears of the industry. Participants include Beto Cuevas of La Ley, publishing heads Maximo Aguirre (Maximo Aguirre Publishing) and Gustavo Menendez (Warner/Chappell), and producers/composers Sergio George (Celia Cruz, Bacilos) and George Noriega (Ricky Martin, Robi Draco Rosa).

In the afternoon, a marquee group of artists (Akwid), producers (Byron Brizuela, the Twins) and label executives (Jeff Young, Disa) discuss the new trends and promotion of regional Mexican music, the nation's best-selling Latin music genre.

The day's grand finale is *Billboard's* exclusive one-on-one Q&A with superstar Paulina Rubio (see story, page LM-14).

The conference begins April 29 with a round-table conversation between filmmakers and composers. Participants include Grammy Award-winning producer Gustavo Santaolalla, who scored such films as "Amores Perros" and "21 Grams," and composer/filmmaker Franc Reyes, who directed and scored "Empire," starring John Leguizamo.

The conference ends with the second annual Latin Christian music panel, moderated by Marcos Witt, the genre's best-selling act. A performance by Karina Moreno and Samuel Hernández will follow.

After the Billboard Latin Music Awards that night, a party sponsored by the CMX Latin Music Group will be held at Bongos nightclub. Performers include salsa star Michael Stuart, among others.

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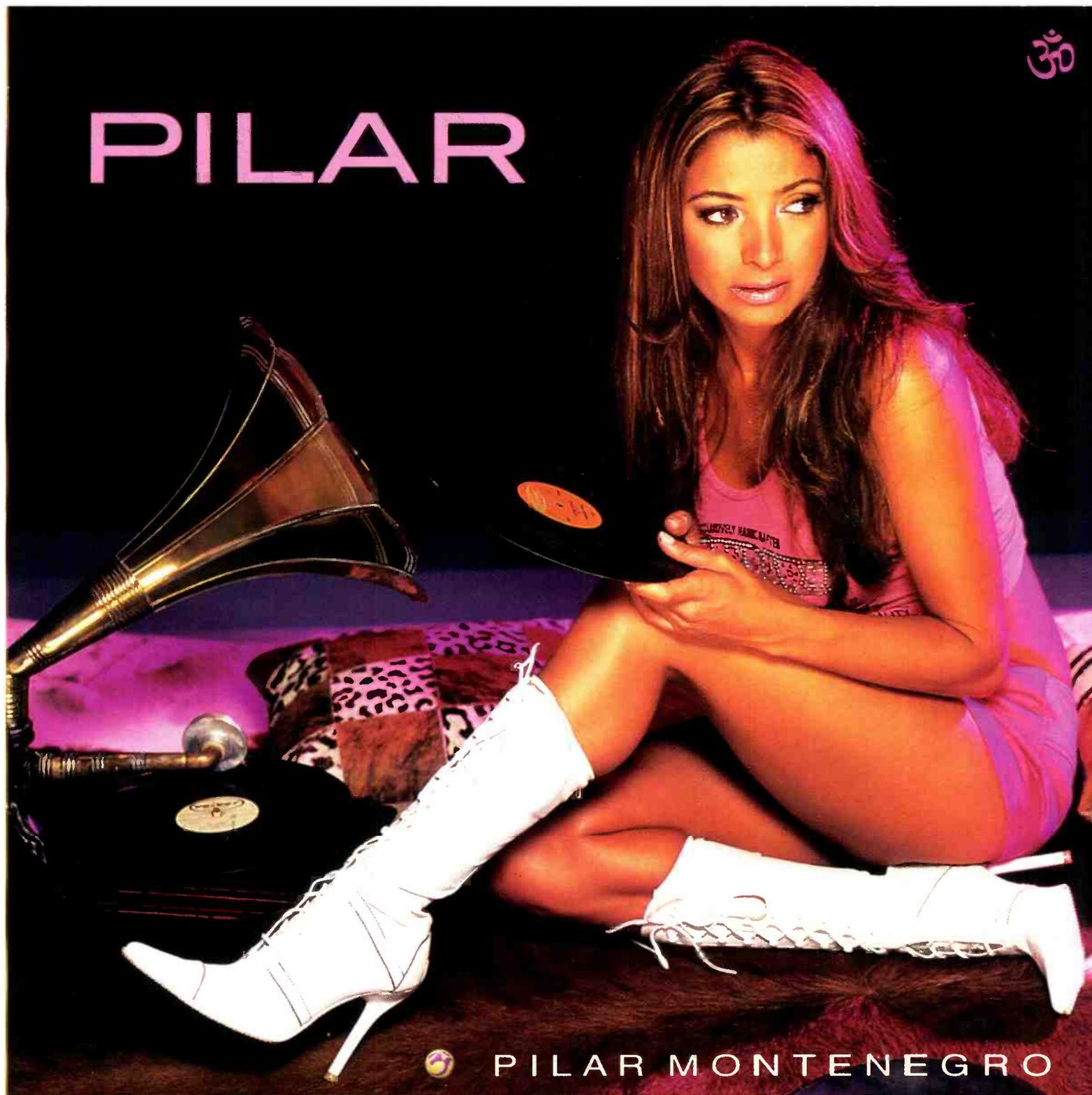
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Showcases

Continued from page LM-4

at the Billboard Latin Music Awards for his work with Ricky Martin and Ednita Nazario, among others.

Rounding out this roster of marquee acts is Venezuela's *sonero* king Oscar D'León. Signed to Ole after leaving Universal Music Latino, D'León is working on an album that is set for release this fall.

K1, a fusion group made up largely of former Kumbia Kings members, is the only debut act on Ole. In February, the group's first album, "Nuestro Turno," debuted at No. 19 on the *Billboard* Top Latin Albums chart.

On the evening of April 28, ASCAP will present some of its most prominent songwriters in an intimate,



STUART: SALSERO

acoustic setting that has proved stellar in years past. This year's lineup includes an array of singer/songwriters covering all genres.

Miguel Luna, best-known in the regional Mexican realm, has had songs recorded by such acts as Pepe Aguilar, Banda el Recodo, Límite and Pablo Montero. He also co-wrote Ricardo Arjona's latest hit, "Minutos."

Yoel Henríquez is relatively new to the songwriting circuit. But in just five short years as a professional writer, he has had more than 50 songs recorded by multiple acts, most of them in the tropical field. They include Gilberto Santa Rosa, Olga Tañón, India, Marc Anthony, Huey Dunbar, Victor Manuelle and Ednita Nazario.

Jorge Luis Piloto is a stalwart of Latin music and the author of such No. 1 hits as "Cómo Se Cura una Herida" (performed by Jaci Velásquez), "Cómo Olvidar" (Olga Tañón) and "Quítame Ese Hombre," most recently recorded by Pilar Montenegro. He has also written for Chayanne, José José, Rey Ruiz, La Mafia and Jerry Rivera, among many others.

Chilean singer/songwriter Cristian Zalles has been writing music for 25 years. One of the first writers signed to Warner/Chappell by the late Ellen Moraskie, Zalles has written for such artists as Ednita Nazario, Tito Nieves and Julio Iglesias. (Continued on page LM-38)

RUDY PEREZ

ASCAP Songwriter Of The Year 2004

Billboard Latin Awards finalist

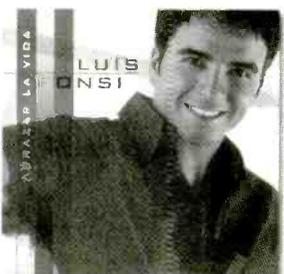
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Who Found Success In '03—And How

BY LEILA COBO

What makes a successful album? In 2003, it was not just about the music. Everything from sheer chance and simple inertia to dedicated marketing made the difference between a modest success and a great one. And this year's Latin Music Awards finalists proved just that.

Take grande dame Celia Cruz, the leading finalist, with a total of seven nods. The late Cruz was no stranger to the charts or awards, but major sales long eluded her—or at least never kept pace with the import of her name.

Indeed, Cruz had not placed a single album on The Billboard 200 until last summer. Just a few weeks after her death July 16, however, she had three, including the posthumous release "Regalo del Alma" (Sony), which led the Top Latin Albums chart for three weeks.

Also on the chart was "Exitos Eternos," a greatest-hits compilation on Universal, and "Hits Mix." At one point, Cruz's albums occupied five of the top 12 spots on the Top Latin Albums chart, including four of the top five.

While Cruz struggled to get on to

the charts, Colombian singer/songwriter Juanes hasn't spent much time off them.

His sophomore solo album, "Un Dia Normal" (Surco/Universal), remained in the top 10 of the Top Latin Albums chart for 92 weeks.

Juanes' success can be attributed



SANZ: TOP ALBUM FINALIST

largely to airplay. While his debut solo album, "Fíjate Bien," was critically acclaimed, it had next to no radio presence in the United States.

But in 2002, "Un Dia Normal" was propelled by its hit first single, "A Dios

le Pido." And last year once again saw a steady Juanes presence on airwaves. That, coupled with a major tour, TV appearances (including the Latin Grammys and MTV) and, of course, the music have made Juanes a smash.

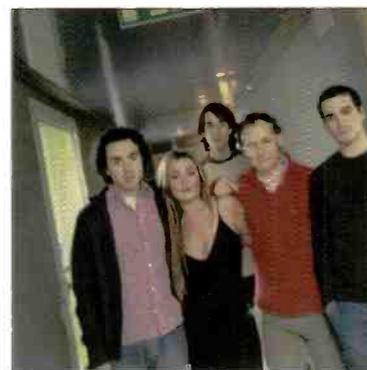
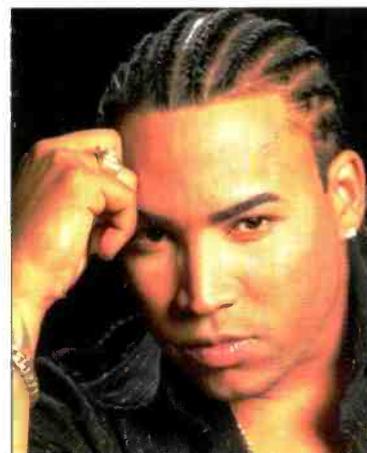
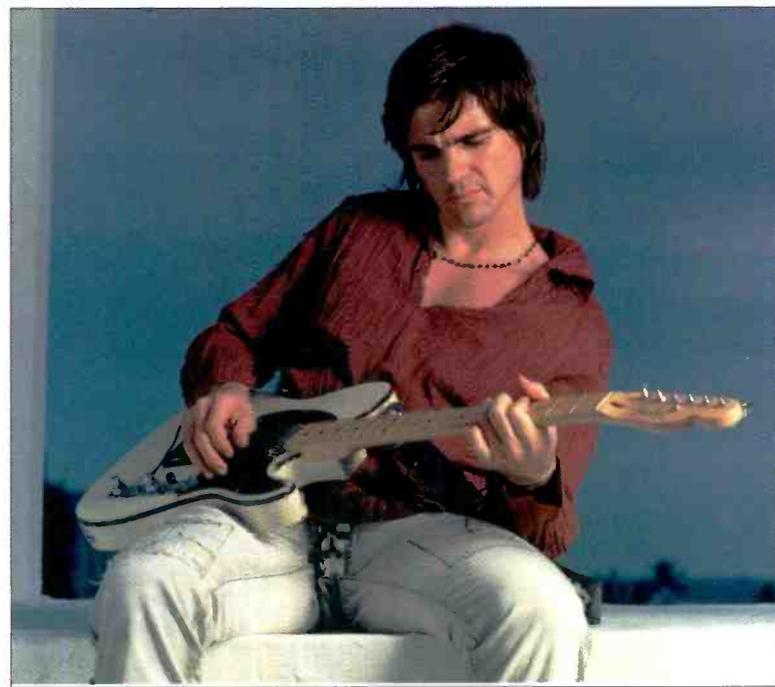
Audiences, it seems, were ready for a different kind of Latin music. When they heard Juanes' singles on the radio, they flocked to buy the album.

Juanes pens all of his material himself. His success has been buoyed, in part, by labels' increased interest in finding similarly minded, "self-contained" acts that write their own songs.

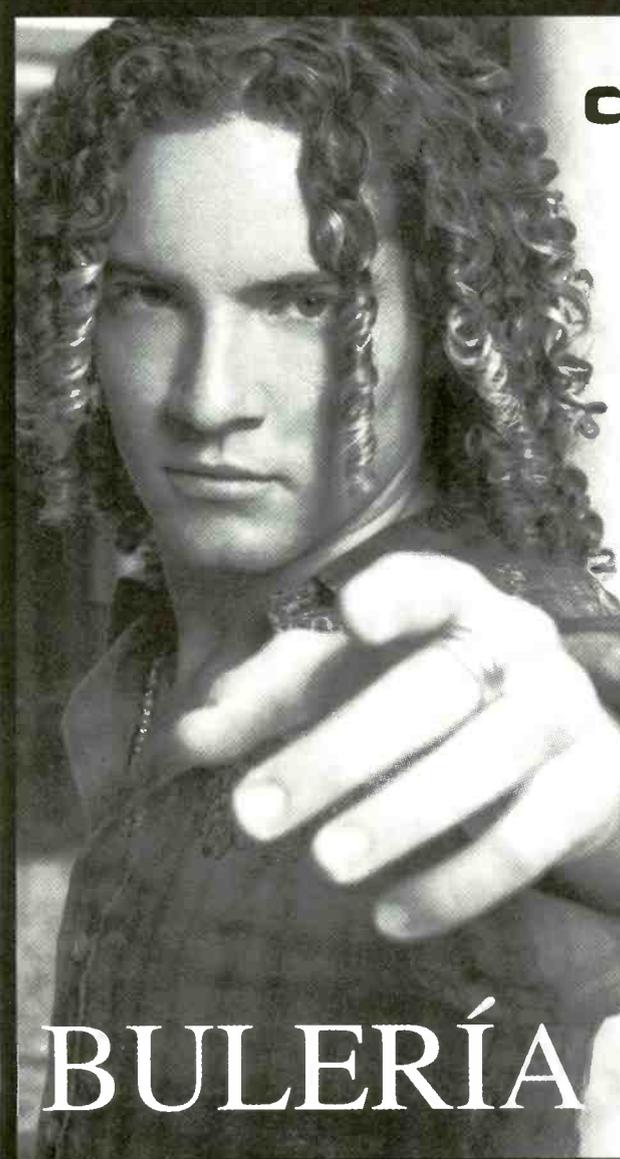
At this year's awards, singer/songwriters are present in multiple pop categories, including Latin pop album of the year, male (Alejandro Sanz), female (Soraya, Ednita Nazario) and duo or group (Sin Bandera, La Oreja de Van Gogh).

In the regional Mexican realm, Marco Antonio Solís sits pretty as a finalist in three categories, including songwriter of the year.

Among new singer/songwriters, however, the standout is Obie Bermúdez. Signed to EMI Latin after one unremarkable album on (Continued on page LM-40)



Top acts of 2003, clockwise from top, include Juanes, Obie Bermúdez, Celia Cruz, La Oreja de Van Gogh and Don Omar.



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Sponsors

Continued from page LM-3

Spa, for example, Garnier will offer "Fructini" drinks served by the Fructis Crew. Conference attendees staying at the Eden Roc will also receive complimentary Garnier Fructis products in their rooms, and Garnier Fructis goody bags will be given to celebrities. Consumers have a chance to win their own goody bags through various publications and Web sites.

"Garnier is about individuality and style," says Michael Indursky, VP of marketing for Garnier. "So we consider ourselves a good fit for this year's awards finalists, all of whom embody these qualities."

A new sponsor this year is Polaroid Corp.. Polaroid's "candid" photography team, the "Polarozzi," will be available at all events to capture instant images of celebrities and VIPs.

"Polaroid has always been a patron of the arts—in any form," says Najla Frayha, senior marketing manager of Polaroid Corp. "The Polaroid brand has high recognition among Hispanic consumers. We're pleased to be able to give something back to this community by supporting Hispanic artists at the Billboard Latin Music Conference and Awards."

Also new to the awards are CMX Latin and CMX Latin Music Group. The new event and promotion company will host the Billboard Awards Afterparty, featuring a performance by Michael Stuart.

CMX Latin is the Latin arm of CMX Sports and Entertainment, a sports promotion and film production company based in Las Vegas. The company is currently in the process of building a record label, publishing company and concert division.

CMX is headed by Demetrius and Eric Brown. Its involvement with the conference and awards afterparty is the company's official debut in the Latin marketplace.

"We thought this was the perfect and most elegant way to make our first public launch," CMX Latin COO Dijon Aragon says, noting that the company plans to open offices in Miami later this year.

Univision Radio continues as the exclusive radio sponsor of the conference and awards, providing coverage of conference events, showcases and the awards themselves.

This year's panel sponsors include BDS, ASCAP (which is also hosting its now-traditional ASCAP showcase), SunTrust Bank and ¡Dimelo! Records.

Macrovision is the sponsor of this year's pocketbook guide, while Shoestring Entertainment and its artist Liliana Rokita sponsor all hotel keys. Hombre, a new men's magazine, hosts a pre-awards party April 28 at Opium Garden.

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Finalists

Continued from page LM-8

No. 1 on the Regional Mexican chart.

JACI VELÁSQUEZ (2)

With extensive promotion and touring and wise song selections, this Houston-born siren of Mexican parents has ably straddled the English- and Spanish-language secular and Christian markets for the past five years.

Powered by the five single "No Hace Falta un Hombre," Jaci Velásquez's latest Sony Discos album, "Milagro," reached No. 9 on the Top Latin Albums chart and No. 24 on Top Latin Albums.

JORGE LUIS CABRERA (1)

A handsome crooner from the Mexican state of Sinaloa, Jorge Luis Cabrera carved out a huge niche for himself in 2003 as a romantic *ranchera* artist. His single "Quédate Callada" (Disa) peaked at No. 2 on the Regional Mexican Airplay chart and No. 14 on the Hot

Latin Tracks chart.

Apart from the heights realized, "Quédate Callada" also showed considerable chart longevity by remaining on Hot Latin Tracks for 26 weeks and Regional Mexican Airplay for 35 weeks.

EL GRAN COMBO DE PUERTO RICO (1)

Forty-two years after first forming, Puerto Rico's venerable salsa ensemble, El Gran Combo de Puerto Rico, on Combo Records, remains a vital force on the charts. In 2003, after 27 weeks, the contagious song "Se Nos Perdió el Amor" scaled the Latin Tropical Airplay chart. It stayed there for 35 weeks.

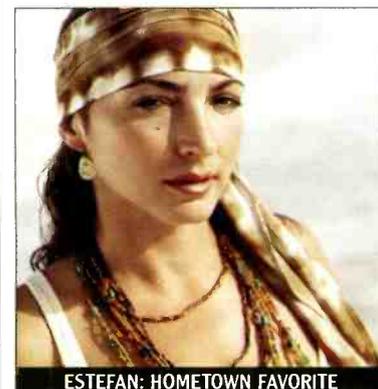
IBRAHIM FERRER (1)

This Buena Vista Social Club alumus has prospered as a solo artist. The 70-plus-year-old Ibrahim Ferrer topped not only the Tropical Albums chart but also the World Music chart with "Buenos Hermanos," a splendid display of roots music from his native Cuba.

As of March 6, "Buenos Hermanos" was still charting on Tropical Albums, 44 weeks after its release by World Circuit/Nonesuch/AG. The album also appeared on the Top Latin Albums chart, rising to No. 6. It remained on the chart for 23 weeks.

ANA GABRIEL (1)

One of Mexico's most popular singer/songwriters of the past 20 years, Ana Gabriel has successfully released a



variety of contemporary music albums. In addition, such traditional Mexican releases as "Dulce y Salado" rose to No. 11 on the Regional Mexican chart.

JENNIFER LOPEZ (1)

Jennifer Lopez's Latin dance following grooved to her 2003 club track "I'm Glad," which was remixed by Paul Oakenfold. Ascending to No. 2 on the Hot Dance Singles Sales chart, the song wound up spending 32 weeks on the chart.

GRUPO MONTEZ DE DURANGO (1)

Largely unknown outside of Chicago a couple of years ago, Grupo Montez de Durango, the regional Mexican outfit headed by José Luis Terrazas, has ridden its new album to sudden national notoriety.

Debuting at No. 1 on the Regional Mexican chart, "De Durango a Chicago" held the upper rung for six weeks in a row. The album peaked at No. 2 on Top Latin Albums.

(Continued on page LM-34)

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Finalists

Continued from page LM-32

EDNITA NAZARIO (1)

A fixture on the U.S. Latin music scene for more than 20 years, this petite Puerto Rican powerhouse made her biggest retail splash ever in 2003. Ednita Nazario's "Por Tí" debuted simultaneously at the zenith of the Top Latin Albums and Top Latin Pop Albums charts. The album, released by Sony Discos, yielded two hits, "Si No Me Amas" and "A Que Te Vas."

ARTURO SANDOVAL (1)

Always respected and often awarded, this legendary Cuban trumpeter has cut a variety of albums exploring jazz, Afro-Cuban roots and classical. Arturo San-



BISBAL SPANISH TV 'IDOL'

doval's 2003 Crescent Moon/ Columbia release, "Trumpet Evolution," climbed to No. 6 on the Top Jazz Albums chart, where it remained for 18 weeks.

GILBERTO SANTA ROSA (1)

One of the most durable salsa vocalists, Sony Discos' Gilberto Santa Rosa returns once again as a finalist with "Si Te Dijeron." It's another inviting Santa Rosa shaker, which topped the Latin



SANTA ROSA: SALSA VETERAN

Tropical Airplay chart for three straight weeks. The song also tallied 38 weeks on the Latin Tropical Airplay chart.

JOE VERAS (1)

Precious few debut acts hang around the Latin Tropical Airplay chart for 33 weeks with a leadoff single. But Joe Veras, an emotive upstart vocalist from the Dominican Republic, achieved this uncommon performance with his J&N Records song "Inténtalo Tú." The single was a sentimental romantic yarn that reached No. 3 on Latin Tropical Airplay.

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Latin Music Confab Turns Sweet 15

BY JOHN LANNERT

It began modestly.

The generically named Latin Music Seminar, sponsored by *Billboard*, started as a one-day event in May 1990 in Miami. It consisted of five industry panels, two artist showcases and an awards show televised from the 4,000-seat James L. Knight Center. About 150 people attended the conference, according to the June 16, 1990, issue of *Billboard*.

Now in its 15th year, the Billboard Latin Music Conference & Awards has evolved into a four-day, must-attend happening that brims with panels, big-name sponsors, numerous artist showcases, networking parties and a dazzling awards show that will be broadcast live on TV and radio from Miami Arena.

"The Billboard Latin conference has become a premier get-together for the Latin music industry," says Oscar Llord, an attendee at the initial conference who is now founder and president of Olé Entertainment.

"The conference attracts execu-

tives from different areas of our industry—retail, radio, producer, artists—and you have the opportunity to discuss the pertinent issues that are affecting the industry at the time," Llord says.

Through the years, the Billboard Latin Music Conference has grown and developed with the U.S. Latin music business, providing forums and stages to introduce new industry concepts and artists.

Many of the artists who participated in the early years of the conference went on to become Latin stars, including Selena, Jon Secada, Shakira, Marc Anthony, Ricky Martin and Enrique Iglesias.

As the conference gained stature through the 1990s, its list of keynote speakers also expanded. It includes such prominent executives as Ralph Peer, Emilio Estefan Jr., Ed Murphy, Jay Berman, Mac Tichenor, Tom Freston and K.C. Porter.

In recent years, the conference has opened with exclusive interviews with such superstars as Iglesias, Martin, Anthony and Alejandro Sanz.

Industry veteran George Zamora,

who most recently was president of Warner Music Latina, says the Billboard Latin conference has come a long way. He notes that the inaugural gathering was like a wakeup call for those attendees unaware that sales of Spanish recorded product were primed to explode at general market record stores.

"The first conference was a shocker for a lot of the American retailers who were there," Zamora says. "As the years have gone by, the growth of Latin product in the U.S. mainstream retail has almost tripled. Almost all of the major labels today are counting about 50% to 60% of their retail sales coming from U.S. mainstream accounts. So, the biggest plus of the Billboard Latin conferences is that they made mainstream retailers aware of Latin product. Now the Billboard conference is like a Latin retail conference."

Notably, despite the wide variety of panels that helped the conference become the pre-eminent gathering of its kind, the five panel topics featured at the first conference remain

(Continued on page LM-40)



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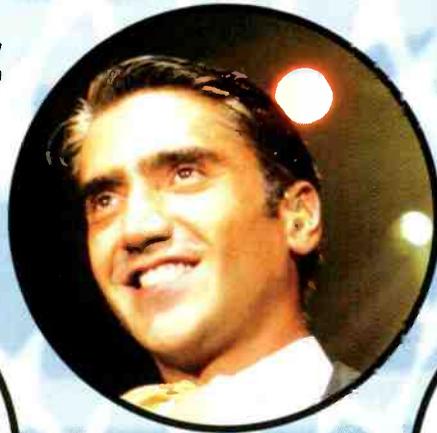
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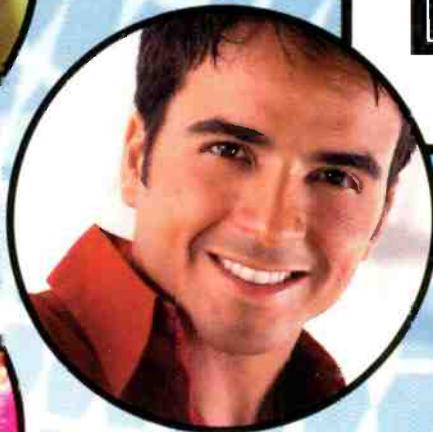
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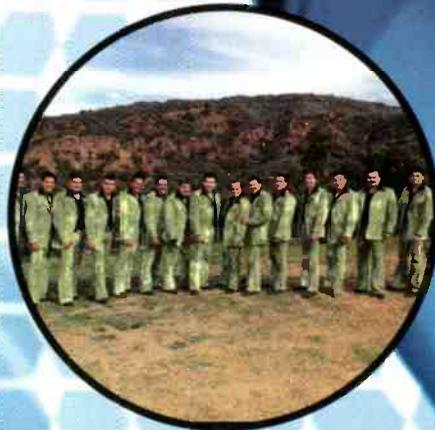
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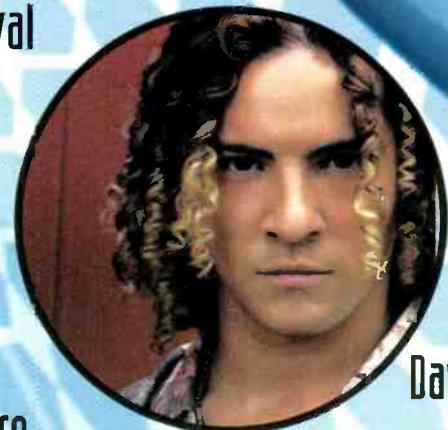
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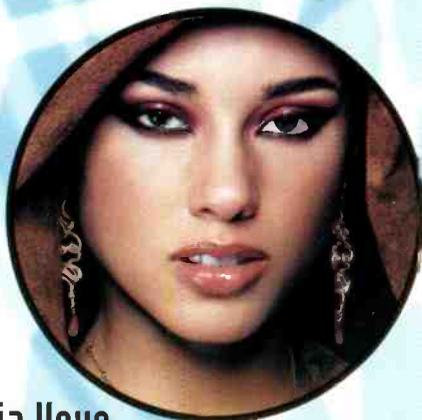
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Success

Continued from page LM-28

BMG, Bermúdez delivered a highly personal second set.

"Confesiones," released last summer, struck a chord with listeners because of its sincerity and heartfelt delivery.

"The magic is in how he tells stories," says Jorge Pino, president/chairman of EMI Latin USA. "He's the new storyteller."

Bermúdez benefited from a heavy push at radio, where he achieved a rare level of success for a new act. And although he has not climbed high on the Top Latin Albums chart, he has been a constant seller. In March, he received a gold album for shipments of more than 100,000 units.

The other newcomer to make it big in 2003 was Akwid, the duo of brothers Sergio and Francisco Gómez.

Signed to Univision Music Group, Akwid spearheaded the movement now known as urban regional or "banda" rap, which blends hip-hop beats with traditional regional Mexican music.

The stylistic blend in itself is not new; several acts have been experi-

menting with it for the past two years. But Akwid was the first to make it big with banda rap, thanks in no small part to regular airplay on popular Los Angeles radio station KBUE (105.5 FM).

In its quest for radio attention, Akwid followed a tried and true hip-hop formula—the duo sampled a popular track from Mexican singer Juan Gabriel.

Although Akwid's song "No Hay Manera" did not receive major airplay outside L.A., its exposure in that market gave the duo's debut album, "Proyecto Akwid," a push. The album remained in the top 10 of the Top Latin Albums chart for eight weeks.

"Other than just the hip-hop crowd, we have real Mexican people with hats and boots and belts [at our shows]," Sergio Gómez says of his band's broad appeal.

Akwid's success opened the door for other urban regional acts, most notably Jae-P, whose debut album, also on Univision Records, is a finalist in two categories.

On the reggaetón end, Don Omar and Lunytunes & Noriega are finalists in two categories each, under-

scoring the genre's growing mainstream presence.

However, no success story is sweeter than one with a comeback. This year, that story belongs to Ricky Martin's "Almas del Silencio," his first all-Spanish album in five years.

Martin scored the biggest-selling debut on the Top Latin Albums chart since the chart's inception. Likewise, the first single, "Tal Vez" (penned by singer/songwriter Franco de Vita), debuted at No. 1 on Hot Latin Tracks.

But the "comeback kid" tag was not the sole reason for the record's success. Martin promoted "Almas" tirelessly, setting up interviews with radio shows on both coasts and appearing at in-stores nationwide, in addition to a constant stream of radio, TV and press activity.

As a result, he is a finalist in five categories, for both sales and airplay.

"You have to have a winner's mentality. And winners are fighters," Martin told *Billboard* last year, explaining his decision to promote incessantly, despite his superstar status. "My first 12 years in music were ones of constant battling. Is there any other way to do it?"

15th Confab

Continued from page LM-36

industry issues 15 years later—piracy, distribution, radio, copyrights, and music TV and video.

"Piracy should be a panel topic every year," says Tony Moreno, president of MP Records, an independent label based in Miami. "The panel

could be enhanced by talking about the different inscription codes on CDs and by bringing in someone from the [Recording Industry Assn. of America]." (Moreno is another executive who attended the first conference.)

The awards show also has changed through the years. Initially, *Billboard* teamed with Univision for that network's "Premio Lo Nuestro a la Música Latina" program.

From 1994 to 1998, *Billboard* self-produced an awards show that featured such famed hosts as TV stars Michael DiLorenzo, Esai Morales and Daisy Fuentes.

In 1999, Telemundo began broadcasting the awards show on a taped basis. Telemundo will broadcast the show live this year.

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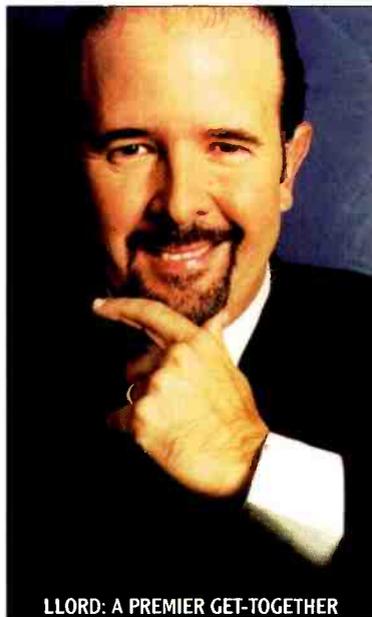
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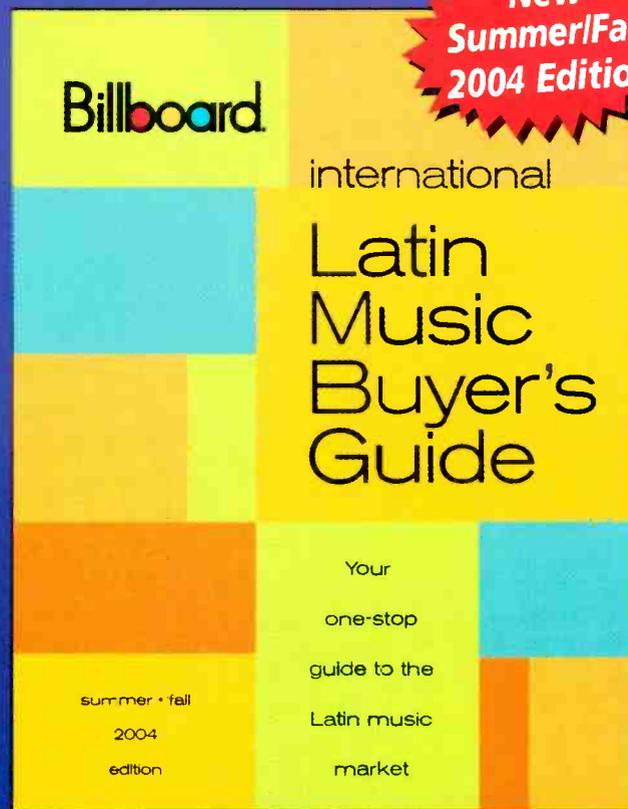
This year's awards show will crown yet another *Billboard* Latin Music Conference. Regardless of the fluctuations of Latin music sales, the event has become a mainstay of the Latin industry calendar.

"There would be a big void in our business," Lannert says, "if there were no *Billboard* Latin Music conference."

John Lannert was Latin American/Caribbean bureau chief for *Billboard* from 1992 to 2000.

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ALBUMS

Edited by Michael Paoletta

POP

▶ AUTOPILOT OFF

Make a Sound
PRODUCER: Grieg Nori
Island B0001899-02
RELEASE DATE: April 13
 "Make a Sound," the first full-length from Autopilot Off, is a satisfying debut from a promising band. While the New York quartet's sound is best-described as pop-punk, its songwriting rises above the homogeneity that defines that genre. The band received some help from the Warped tour nation on "Make a Sound": Rancid's Tim Armstrong co-wrote several songs, and Sum 41 producer Grieg Nori gives the album its well-produced but not-too-slick sheen. And indeed, the band has played the Warped tour, in addition to opening for AFI, Good Charlotte and Sum 41. But the 12 songs on the album are lean and confident, with more of a rock swagger than a punk sneer. Highlights include first single "What I Want," the title track and the tastefully written post-9-11 song "The 12th Day."—**BT**

EVAN & JARON

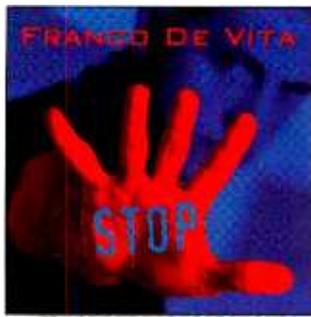
Half Dozen
PRODUCER: Dann Huff
Twelve Between Us 05386 02622
RELEASE DATE: April 13
 The doe-eyed duo of Evan & Jaron took the indie route by self-releasing its latest album. The title "Half Dozen" sums up the disc's contents—six new songs, complemented by three bonus tracks from previously released albums. Producer Dann Huff (Faith Hill, Jewel) builds on the Lowenstein brothers' signature folk/pop sound that garnered them the 2001 hit "Crazy for This Girl." This time around, it's "All That I Wanted" and lead single "What She Likes" that exemplify the pair's melodic songwriting and knack for quirky, lovelorn lyrics. Although the bonus tracks—which were originally recorded between 1994 and 1998—are not as strong as the new material, they punctuate how much Evan & Jaron have grown musically.—**KK**

R&B/HIP-HOP

▶ GHOSTFACE

The Pretty Toney Album
PRODUCERS: various
Def Jam B0002169
RELEASE DATE: April 20
 At one time, Ghostface, the MC formerly known as Ghostface Killah, was one of the Wu-Tang Clan's most underrated MCs. However, with RZA and Method Man more focused on film—and Dirt McGirt (aka Ol' Dirty Bastard) focusing on *whatev'er*—Ghostface is finally getting the attention he deserves. On this, his fourth overall set and Def Jam debut, the Staten Island, N.Y., native truly shines. "Save Me Dear" blends an old-school hip-hop backbeat with a vintage R&B sample (Freddie Scott's "[You] Got

ESSENTIAL REVIEWS



FRANCO DE VITA

Stop
PRODUCERS: Franco de Vita, Luis Romero
Sony Discos Norte LAK 93286
RELEASE DATE: May 4
 Venezuelan Franco de Vita seems incapable of writing a bad song. Last year, he penned No. 1 hits like "Tal Vez" for Ricky Martin. But when he helms his own songs, he's at his best. He lends his trademark high tenor to instantly hummable tunes with strong lyrics and Italian pop sensibilities. "Stop," de Vita's first album of new material since 1999, opens with the bachata-tinged single "Ay Dios." This sets the tone for a pop album laced with various tropical influences. De Vita veers into different territory in "Si La Ves," a duet with Latin R&B duo Sin Bandera. In contrast, tracks like "Tú de Qué Vas" are more straight-ahead pop but preserve de Vita's trademark melodic strength. Surprisingly, he includes "Un Extraño en la Bañera," a track about an abusive husband originally recorded by Ana Belén. That de Vita can also tell the story and convince the listener says much about his musicianship.—**LC**

What I Need") to craft a tale of true love. Ghostface shows his more aggressive side on lead single "Run." Featuring Jadakiss, the RZA-produced single is already a proven hit in the underground. Other highlights include the haunting "It's Over," "Holla" and the club anthem "Tush" (featuring Missy Elliott).—**RH**

DANCE/ELECTRONIC

★ STEPHANIE COOKE

Everything
PRODUCERS: various
King Street Sounds KCD 239
RELEASE DATE: April 13
 Like many club singers, Stephanie Cooke received her musical training in church. In the underground house scene, she is a revered artist. Her hits are many, and they are all included on "Everything." The global club smash "Rain" opens the album. From there, club enthusiasts are treated to such peak-hour jams as "Alright," "I Thank You" and current single "I Never Told You, You Could Stay." Providing the rich grooves and smooth production are 95 North, Big Moses, Blaze, DJ Spinna and others. Cooke makes the

DIANA KRALL

The Girl in the Other Room
PRODUCERS: Tommy LiPuma, Diana Krall
Verve B0001826-12
RELEASE DATE: April 27
 In a bold departure from her past several CDs of reworked standards, vocalist/pianist Diana Krall breaks into new territory with "The Girl in the Other Room." The album marks a major shift in role from song stylist (à la Tony Bennett) to artist/composer. For the first time in her career, she records originals—all six of which were co-written by husband Elvis Costello. The best are the Bacharach-



tinted "I'm Coming Through" and "Departure Bay," an autobiographical gem of loss and recovery. Half the pack are covers, including a tango-inflected reading of Tom Waits' "Temptation." Key to the success of the disc is Krall's stretch on the keys, making this her strongest jazz outing. This new chapter bodes well for her future, but it may disappoint some fans, who will grieve the loss of the old standby that made Krall a platinum phenom.—**DO**

kind of dance music that R&B purists could embrace—that is, if they are introduced to it.—**MP**

COUNTRY

▶ JOHN MICHAEL MONTGOMERY

Letters From Home
PRODUCERS: Byron Gallimore, John Michael Montgomery
Warner Bros. 48729
RELEASE DATE: April 20
 John Michael Montgomery enjoyed as much success as anybody on country radio in the 1990s. He did this with sincere, if at times excruciatingly sappy, ballads and the odd rollicking uptempo number. Montgomery has suffered a dry spell in the new millennium, but a savvy teaming with hitmaking producer Byron Gallimore instantly and deservedly won favor at radio with this album's sentimental title cut. There is more in a similar vein to follow in such well-rendered nostalgic ballads as "Look at Me Now" and "Cool." But the best stuff lies in more accessible material like the easy-rollin' "It Rocked," the cowboy funk of "Little Devil" and honky-tonk anthem "Goes Good With Beer." Montgomery's delivery is expert



ELVIS CRESPO

Saboréalo
PRODUCERS: Elvis Crespo, Roberto Cora, Sergio George, Kike Santander
Ole 8051971122
RELEASE DATE: May 4
 In his debut album for Ole Records, merengue Elvis Crespo goes back to basics. And what a nice return it is. Crespo made his name with down and dirty, irresistible, fast-clipped merengue tracks. Then he experimented and became too serious along the way. Here, he strikes a nice middle ground, experimenting within the confines of merengue (a daunting task) and generating rousing results. Sure, there are standard tracks, like the "Suavemente"-inspired opener, "Hora Enamorada," and the more aggressive "Pégate" (penned by Crespo). But "Siete Días" is slow and sexy, while "Veranéame" features abrupt yet cohesive tempo changes, and "Soleo" manages to be lyrical. Overall, "Saboréalo" sports fat, chunky arrangements, big on brass and percussion, and more in keeping with salsa than merengue. It's fun and satisfying.—**LC**

throughout. On the introspective Billy Yates/Jim Collins neo-classic "Break This Chain," easily this album's apex, Montgomery seems to know whereof he sings. Expect this to be a commercial return to form for the artist.—**RW**

BLUES

▶ OTIS TAYLOR

Double V
PRODUCER: Otis Taylor
Telarc 83601
RELEASE DATE: April 27
 Taylor has been especially productive during the past 12 months. This is his second album to arrive within that time, and it's a powerful follow-up to "Truth Is Not Fiction." This new CD further confirms Taylor's standing as the pre-eminent blues songwriter currently cutting tracks. The unfailingly compelling nature of his original material and the deep intensity of his delivery place him at the forefront of today's blues artists. "Double V" finds Taylor working electric mandolin and electric banjo in addition to his usual repertoire of stringed instruments. The album has no shortage of killer tunes, beginning with the relentless drive of "505 Train"

and "Mandan Woman." Taylor brings a rich folk quality to "Double V" with the songs "He Never Raced on Sunday" and the lyrical "Please Come Home Before It Rains." Also take note of Taylor's daughter, Cassie, who performs on bass guitar and delivers a haunting vocal on "Buy Myself Some Freedom."—**PVV**

JAZZ

▶ STEFON HARRIS & BLACKOUT

Evolution
PRODUCER: Stefon Harris
Blue Note 07243 5 97353 2 0
RELEASE DATE: April 20
 Thirty-year-old vibes and marimba player Stefon Harris is already celebrated as a master musician who is steeped in jazz tradition. But with his new band, Blackout—Casey Benjamin on alto sax, Darryl Hall on acoustic bass, drummer Terreon Gully and Marc Carey on Fender Rhodes and keyboard—Harris gives props to the myriad kinds of music that fill his ears. There is a lovely and poignant cover of Sting's "Until" as well as an Afrofunk-inspired version of jazz pianist Hotep Idris Galeta's "King Tut's Strut." Through it all, the unmistakable imprint of hip-hop permeates Blackout's consciousness. On one level, Harris' all-encompassing embrace, paired with his sensitive musicianship, makes "Evolution" a persuasive statement about avoiding confining genre barriers. Blackout's instrumentation, however, somewhat limits its tonal and textural soundscape—a reality at odds with Harris' artistic vision.—**AT**

★ BILL TAPIA

Tropical Swing
PRODUCER: Mike Spengler
MoonRoomRecords 40942
RELEASE DATE: April 13
 In an era of manufactured and quickly forgotten pop acts, a debut solo album from a 96-year-old man is quite a surprise. And Hawaiian guitar/ukulele legend Bill Tapia's "Tropical Swing" is as delightful as it is surprising. A member of Hawaii's first-ever jazz combo, Tapia's 86-year career includes jams with long-gone pioneers of American music, including Louis Armstrong, Billie Holiday and Fats Waller. On this solo debut offering—every bit as smooth and mellow as one might expect—Tapia takes his rightful place alongside those greats. He retains a sharp improvisational skill and capable instrumental ability, offering breezy, laid-back renditions of such standards as "Stardust" and "Mack the Knife." Also included are two 1936 recordings: the title track and "Stars and Stripes Forever." Racked by the Mountain Apple Co. in Honolulu.—**CW**

GOSPEL

▶ RICKY DILLARD & NEW G

Unplugged . . . The Way Church Used to Be
PRODUCERS: Ricky Dillard, Michael Taylor, Derrick Hearn, Erron Williams
Crystal Rose 7-39242-09742
RELEASE DATE: April 13
 As a strong influence in urban and

(Continued on page 42)

CONTRIBUTORS: Jim Bessman, Leila Cobo, Gordon Ely, Deborah Evans Price, Rashaun Hall, Katy Kroll, Dan Ouellette, Michael Paoletta, Bram Teitelman, Anastasia Tsioulcas, Philip van Vleck, Ray Waddell, Christopher Walsh.

ESSENTIALS: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival and commercial interest and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the United States are eligible. Send album review copies and singles review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

2004 ASCAP Film/TV Award Winners

BY MARGO WHITMIRE

LOS ANGELES—Film/TV composer Howard Shore was presented with the evening's highest honor during ASCAP's 19th annual Film and Television Awards.

Held April 21 at the Beverly Hilton Hotel, the gala was hosted by ASCAP president/chairman Marilyn Bergman. She, along with actress/director Penny Marshall, presented Shore with the Henry Mancini Award for lifetime achievement.

Shore is enjoying a winning streak this year with the much-heralded final chapter of the "Lord of the Rings" trilogy, for which he won a best original score Oscar and Golden Globe for "The Return of the King."

The composer won the 2001 Oscar in the same category for his work on the trilogy's first installment, "The Fellowship of the Ring." He also won a Grammy for best score soundtrack for that film.

After 3½ years with the trilogy, "it's really bittersweet to have it end," he told *Billboard* earlier this year. "The story of 'The Lord of the Rings' is our story as well. I felt like Frodo at the beginning. I had the ring, and the [challenge] was to translate Tolkien's great work into music."

Shore has finished his compositions for the extended "Return of the King" DVD but continues to perform his "Lord of the Rings" six-movement symphony with various orchestras.

Among his current projects are scoring "The Aviator," Martin Scorsese's upcoming film about

the life of Howard Hughes, and "Lord of the Rings" director Peter Jackson's remake of the 1933 classic "King Kong."

With more than 25 years of film and TV hits, Shore's career includes the movies "Gangs of New York," "High Fidelity," "That Thing You Do!" "Ed Wood," "The Silence of the Lambs," "Philadelphia," "The Fly" and "Big." He also served a stint as musical director of "Saturday Night Live" from 1975 to 1980.

In honor of the 80th anniversary of the award, Mancini's daughter, Monica, paid tribute to her father by performing some of his most memorable songs, including "Dear Heart" and "Two for the Road."

Past recipients of the award include Quincy Jones, Michel Legrand, Johnny Mandel, Randy Newman, James Newton Howard, Alan Silvestri and last year's honoree, Hans Zimmer.

The evening also honored legendary actor/composer/director/producer Clint Eastwood with the Opus Award, which recognizes those who understand the importance of music in film.

A composer member of ASCAP for his musical contributions to such films as "The Bridges of Madison County" and, most recently, "Mystic River," Eastwood has 24 directing, 17 production and 43 starring film roles to his credit.

The Oscar-winning Eastwood joins past honorees Stanley Donen, Norman Jewison and Robert Wise.

Winners in the most-performed themes,

underscores and song categories are determined by the number of performance credits throughout the survey year, from Oct. 1, 2002, through Sept. 30, 2004.

Billboard sister Nielsen's ratings determine top TV series winners, and box-office receipts determine top box-office film winners during the Jan. 1-Dec. 31 survey year.

A complete list of winners follows:

Henry Mancini Award: Howard Shore

Opus Award: Clint Eastwood

Most-performed themes: Dan Foliart, Chris Isaak, Branford Marsalis, Howard Shore, Michael Skloff

Most-performed underscores: Jack Allocco, Frank Catanzaro, Denis Hannigan, David Kurtz, Russ Landau, Mark Snow

Top TV series: Lee Aronson, Grant Geissman, "Two and a Half Men"; Eric Bazilian, Jonathan Grossman, "Joan of Arcadia"; Jake Black, Simon Edwards, Piers Marsh, Robert Spragg, "The Sopranos"; Steve Bramson, "Jag" and "Navy NCIS"; Bruce Broughton, "Jag"; Alf Clausen, "The Simpsons"; Scott Clausen, Arnold Hennings, Lisa "Left Eye" Lopes, "All That"; Lisa Coleman, Wendy Melvoin, "Carnivale" and "Crossing Jordan"; Catherine Dennis, Julian Giggell, Barry Stone, "American Idol"; Jakob Dylan, "The Guardian"; Matthew Hawkins, Maurice "m.O" Jackson, Neil Martin, "Navy NCIS"; Reinhold Heil, Johnny Klimek, "Without a Trace"; Peter Himmelman, "Judging Amy"; James Newton

Howard, "E.R."; Holly Knight, "Still Standing"; Russ Landau, "Fear Factor"; "Survivor: Amazon" and "Survivor: Pearl Islands"; Jim Lang "Hey Arnold!"; Michael Levine, "Cold Case"; Rick Marotta, "Everybody Loves Raymond" and "Yes Dear"; Roger Neill, Keith "Seven" Volpone, "The Simple Life"; John Nordstrom, "Las Vegas"; Michael Skloff, "Friends"; David Vanacore, "Joe Millionaire," "Survivor: Amazon" and "Survivor: Pearl Islands"; Tom Waits, "The Wire."

Top box-office films: Klaus Badelt, "Pirates of the Caribbean: The Curse of the Black Pearl"; Marco Beltrami, "Terminator 3: Rise of the Machines"; Phil Collins, "Brother Bear"; Iva Davies, Christopher Gordon, Richard Tognetti, "Master and Commander: The Far Side of the World"; John Debney, "Bruce Almighty" and "Elf"; Elliot Goldenthal, "S.W.A.T."; Randy Newman, "Seabiscuit"; John Powell, "The Italian Job"; Robert Rodriguez, "Spy Kids 3-D: Game Over"; Howard Shore, "The Lord of the Rings: The Return of the King"; Hans Zimmer, "The Last Samurai."

Most-performed songs from motion pictures: Joni Mitchell for "Big Yellow Taxi" from "Two Weeks Notice," published by Siquomb Publishing; Graham Edwards and Avril Lavigne for "I'm With You" from "Bruce Almighty," also co-written by David Alspach and Lauren Fownes, published by Almo Music, Ferry Hill Songs and WB Music; Luis Resto for "Lose Yourself" from "8 Mile," also co-written by Eminem and Jeffrey Bess, published by Jaceff Music.

Music Publishers Forge 'Historic Union'

Two venerable family-operated music publishers, **Carl Fischer** and **Theodore Presser Co.**, are joining forces.

Fischer has signed an agreement to acquire Presser and looks forward to exploiting their respective strengths in the print- and performance-music fields.

"We are thrilled with the opportunity to merge with a colleague company whose catalog so beautifully complements that of Carl Fischer," says Fischer chairman **Hayden Connor**, who is a fourth-generation descendent of company founder Carl Fischer. "It is an historic union of two great publishing firms and two marvelously talented staffs."

Founded in 1872, New York-based Carl Fischer is known for educational music publications and also publishes numerous American composers, including **Howard Hanson**, **Lukas Foss**, **Henry Brant** and **Martin Bresnick**.

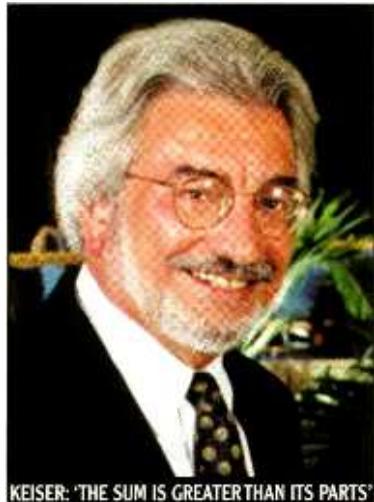
The King of Prussia, Pa.-based Theodore Presser Co., which launched in 1883 as a magazine for music teachers, has diversified from an educational music publisher; it publishes or reps such composers as **Charles Ives**, **William Schuman**, **Ellen Zwilich**, **Lowell Liebermann**, **Chen Yi**, **Olivier Messaien** and **Astor Piazzolla**.

The combined print catalogs of

the two companies, which also involve approximately 100 domestically distributed international publishers, will total about 35,000 active titles. But Theodore Presser will retain its name and identity, with **Tom Broido** staying on as president.

Theodore Presser chairman (and Tom Broido's father) **Arnold Broido** says, "I am pleased to have the historic name and further contributions of Theodore Presser Co. assured in what promises to be a bright future."

Carl Fischer president/CEO **Laurie Keiser** adds, "We think this is definitely a case where the sum is greater than its parts. We look for-



KEISER: 'THE SUM IS GREATER THAN ITS PARTS'

ward to merging the great skills of both companies by developing unique products and publications, promoting and nurturing composers and using our strengths to grow both businesses into a major new force within the music industry."

EUPHEMISTIC PACT: **Windswept Holdings** has pacted with songwriter/producer **Greg Prestopino's Ufemizm** publishing and production company.

Windswept, which owns or reps songwriters and publishing catalogs including the **Trio/Quartet** catalog, **Pete Townshend** and **Hitco**, will provide funding for a co-venture with Ufemizm. The venture will focus on discovering and developing songwriters of all genres.

"It's easy to get caught up in looking for only one specific style," says Prestopino, whose own songwriting credits include tunes cut by **Puff Daddy**, **Celine Dion**, **Natalie Cole**, **Aaron Neville** and **Bette Midler**. "The truth is that talent is talent, whether you find it in pop, R&B, jazz or on Broadway. And when you find it, it needs to be nurtured on a long-term, meaningful basis."

The Windswept/Ufemizm venture is registered with **ASCAP** as Ufemizm Music and with **BMI** as **Elliptic Songs**.

RICHIE HOSTS HOPE: **Lionel Richie** is hosting Songs of Hope III, the latest silent auction benefit for the City of Hope, May 19 at his Beverly Hills home. The event again hinges on a silent auction of rare and one-of-a-kind sheet music, original lyrics and Academy Award-nominated scores and songs signed by internationally recognized composers and artists.

Among the artists who have autographed items are **Babyface**, the **Bee Gees**, **Sheryl Crow**, **Billy Joel**, **Paul McCartney**, **Norah Jones** and **U2**.

"Unfortunately, too many of us know someone affected by serious illness," says **Universal Music Publishing Group** worldwide president **David Renzer**, Songs of Hope event chair. "Since its inception, Songs of Hope has raised nearly \$250,000 for lifesaving research, treatment and education programs at City of Hope. We are pleased to have Lionel Richie's support to advance the world-class efforts of City of Hope."

AND THE MERCER GOES TO: **Stevie Wonder** will receive this year's Johnny Mercer Award at the 2004 **National Academy of Popular Music/Songwriters Hall of Fame Awards** dinner, slated for June 10 at the Marriott Marquis Hotel in New York.

Named for the organization's fabled co-founder, the Mercer Award

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By Jim Bessman
jbessman@billboard.com



is presented to a songwriter who is already a Hall of Fame inductee and whose body of work meets **Johnny Mercer's** standard.

It goes to a songwriter's songwriter, says chairman/CEO **Hal David**, himself a past Mercer Award winner. "I can think of no one who is more deserving of this accolade than Stevie Wonder. His music is known and loved around the world and has made a difference in the lives of so many."

Musician Eric 'Roscoe' Ambel launches Lakeside Lounge label



Retail



DVD titles enjoy marketing push for Mother's and Father's Day

MARKETING / HOME VIDEO / E-COMMERCE / DISTRIBUTION



Goin' Digital

Digital Music Sales Boost Portable Players

BY STEVE TRAIMAN

The portable digital music market has plenty of room to grow.

By the end of 2003, 13% of U.S. households had at least one portable MP3 player, up six-fold from 2% in 2001, according to the Consumer Electronics Assn. (CEA).

Leading vendors agree that with more legitimate download services offering more tracks and the addition of video and photo capability, a "transformed" MP3 market should grow significantly.

"There's certainly some correlation this past year with the introduction of many of these services and higher MP3 player household penetration," CEA senior analyst Sean Wargo says.

Factory-to-dealer sales of combined flash-memory and hard-drive players skyrocketed 121% to 3.84 million in 2003.

Wholesale dollar revenue climbed 171% from the previous year to \$556 million.

Average wholesale price per player rose 21% to \$145, reflecting more purchases of higher-priced, feature-laden models. Wargo says 2003 figures are estimates based on reported data, subject to a final audit.

WHAT'S SELLING

Based on sales the NPD Group tracked at retail, the five top vendors represent two-thirds (66.8%) of units sold and more than three-fourths (76.8%) of dollar revenue.

Apple's iPod family is No. 1, with 17.7% of units and 35.9% of dollars, for an average wholesale price of \$294. Runner-up iRiver has a 14.1% units stake and 11.9% of dollars, averaging \$122 per unit.

Thomson's RCA Lyra is No. 3 in units, with 13.6% of the market, and No. 4 in dollars with 8.7%, or \$93 per unit. Rio comes in fourth in units, with 13.5%, and third in dollars—11.7%, or \$126 per unit. And Creative Labs is No. 5, with 7.9% in units and 8.6% in dollars, or \$158 per unit.

(Continued on page 47)

Rio Nitrus, the first combination hard-drive and flash-based MP3 player, was the company's 2003 best-seller.

Confab Roots For Interoperability

BY JILL KIPNIS

SANTA MONICA, Calif.—The digital music industry has a new buzzword: interoperability.

Participants at the Digital Hollywood conference believe the ability to transfer music easily between digital hardware and software—without running into digital rights management (DRM) problems—will be the key to getting music consumers to open their wallets.

The conference took place March 29-31 at the Loews Santa Monica Beach Hotel here.

In a sentiment that was echoed throughout Digital Hollywood, Bob Ohlweiler, senior VP of business development for Musicmatch, said, "Interoperability is the music industry's biggest issue."

However, record labels, consumer electronics manufacturers and technology companies say a better dialogue must exist among the different entities before defining an interoperability standard is even possible.

There currently aren't any products that address the interoperability issue.

"The technology solutions are there, but the market forces need to get together," said Travis

Kalanick, founder and chairman of Red Swoosh. The Los Angeles-based company coordinates distributed networking infrastructures.

"Apple and Microsoft will have to agree on interoperability strategies or converge somewhere in the middle."

Interoperability issues may largely be the province of hardware firms, according to Lucy Goldenhersh, principal of consulting company IP Digital Rights Management.

She said that content companies should "insist on interoperability if content is being sold to drive hardware," adding that the recently formed Content Reference Forum (CRF) strives to bridge the gap between technology and content companies in this area.

CRF chairman Alby Galuten said that consumers want to move content within their personal networks seamlessly. "[CRF] has a standard and [is] just waiting for the market," he concluded.

From the record-label perspective, the application of DRM is crucial before companies will back interoperability standards.

Amanda Marks, senior VP of eLabs at Universal Music Group, said DRM is not that



At the Digital Hollywood panel "Video and Audio Management on the Net—Encoding, Compression, Video Storage, Security & Media Asset Management," from left: Jim Schaff, director of marketing, Blue Arc; David Rice, VP of sales and marketing, Limelight Network; Tom Inglefield, principal, StorageTek; Matt Deichman, GM service operations, media Web services, Real Networks; Mike Harburg, CTO, Loudeye.

complex but added that "our hands are tied" by the technology companies and by limitations of use set by publishers.

It is unlikely there will be one DRM solution, said Mike Harburg, CTO of Loudeye, a firm that creates business-to-business digital media solutions for companies that want to expand into the digital arena.

"We don't have one format for digital distribution, and we won't have one DRM," he concluded. "It would be easy to have one, but it would also be

easy if everyone spoke one language."

Digital Hollywood participants also debated consumers' reception of à la carte digital music offerings vs. subscription-based services.

Scott Cohen, president of the Orchard, a digital and physical distributor of non-major-label music, predicted that in the near future, "subscriptions will be drivers" in the music business.

He said that consumers will pay a monthly subscription for music, much like they do for cable TV offerings.

Record Label Next Venture For Veteran Rocker Ambel

Guitarist/producer/club owner **Eric "Roscoe" Ambel** has founded his own label, **Lakeside Lounge Records**, and will issue his first titles June 22.

The imprint—named after Ambel's bar in New York's East Village—bows with "Knucklehead," a compilation of 1990-2004 recordings, and reissues of "Roscoe's Gang" (first issued by Enigma in 1988) and "Loud and Lonesome" (originally out on East Side Digital in 1995).

Ambel, a true rock'n'roll flame-

keeper, has cut a solid groove as a sideman over the course of two decades. After establishing himself in **Joan Jett's Blackhearts**, he was a key member of New York's **Del-Lords**.

He most recently partnered with **Dan Baird of the Georgia Satellites** in roots unit **the Yayhoos**, and he has worked extensively with **Steve Earle** as lead guitarist for the singer/songwriter's band **the Dukes**.

But Ambel is a strong writer, singer and player in his own right, as the three Lakeside Lounge titles demonstrate.

Fans will welcome "Knucklehead," a rocking retrospective that includes appearances by the Yayhoos, the Del-Lords, **Roscoe's Gang** and **the Bottle Rockets**.

Tracks include originals, covers of **the Flamin' Groovies'** "Shake Some Action" and **Neil Young's** "Revolution Blues" and a previously unreleased Steve Earle tune, "The Usual Time."

All three Digipak packages include extensive new liner notes. Lakeside Lounge's releases are currently available from online retailers Miles of Music and Village

Records, and at Ambel's site, ericambel.com.

BEATING AROUND THE BUSH: Who says punks don't give a damn?

On April 20, **Fat Wreck Chords** in San Francisco released "Rock Against Bush Vol. 1," a compilation of politically charged tunes dedicated to everyone's favorite chief executive.

The 26-song compilation includes previously unreleased tracks by such marquee names as **Alkaline Trio**, **Sum 41**, **the Get Up Kids**, **the Ataris**, **the Descendents**, **New Found Glory** and **NOFX**, plus songs by **Jello Biafra & D.O.A.**, **Pennywise**, **the Offspring** and **Social Distortion**.

The collection also includes a bonus DVD of music videos and political content. A second volume is scheduled for August.

"Rock Against Bush" is the brainchild of **Fat Wreck Chords** operator and **NOFX** vocalist/bassist **Fat Mike**, who has been a prime

mover in the establishment of non-profit group **Punkvoter**.

Citing the example of such punk progenitors as **the MC5**, **the Sex Pistols**, **the Clash**, **Minor**

The Indies
By Chris Morris
cmorris@billboard.com



Biafra, **the Lunachicks**, **Bouncing Souls** and **Jade Tree United**.

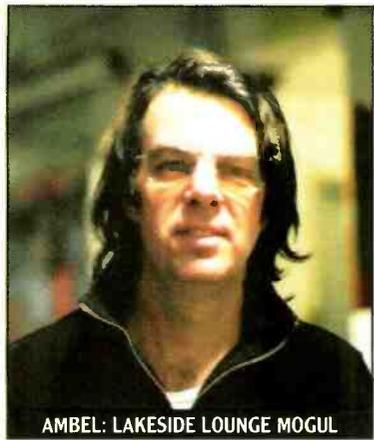
BLOODSHOT GROOVES: As hinted here last week, Berkeley, Calif.-based Runt Distribution has signed a deal with Bloodshot Records to manufacture and distribute the Chicago roots label's vinyl releases.

Bloodshot's impressive roster includes **Jon Langford**, **Sally Timms**, **Kelly Hogan**, **the Legendary Shack Shakers**, **Neko Case**, **Wayne Hancock**, **Paul Burch** and **Bobby Bare Jr.** Its catalog includes the earliest solo work of **Ryan Adams**.

GO-KART GOES KOCH: **Koch Entertainment Distribution** in Port Washington, N.Y., has signed an exclusive North American distribution deal with New York-based rock label **Go-Kart Records**.

Due this summer from Go-Kart are albums by veteran Southern California bands **Pigmy Love Circus** and **Ten Foot Pole**.

The label has also issued albums by long-running punk acts **the Buzzcocks**, **GBH**, **Anti-Flag** and **the Lunachicks**.



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BAKER & TAYLOR
Information and Entertainment Services

Value Central Hosts Heroes At New Memphis Store

How great is this year so far? The industry has enjoyed 8.2% growth in album sales as of April 18, according to **Nielsen SoundScan**. We are on our way back to a two-configuration business (see story, page 1), and I hope I don't have to remind you that's when the

going Chapter 11 then pulled off one of the shortest bankruptcy-protection stays in history—an amazing feat that was virtually ignored by the mainstream press. For that matter, look at the subject of last week's column, **Virgin Entertainment Group North**

America, and you'll see a chain on the rebound.

Or look to the Marietta, Ga.-based **Value Central Entertainment** chain, which emerged from Chapter 11 protection Nov. 18. The process resulted in the chain's store count dropping from 125 to 63, but it is coming back strong. It even purchased four stores

along the way.

Value Central acquired two stores last month, one in Charlotte, N.C., the other in Columbia, S.C., thanks to **Carl Singmaster's** move to disinvest in music retail by selling off the **Manifest Discs & Tapes** chain. Last December, Value Central picked up two **Music Net-**

work stores, one in Memphis and one in Atlanta. The chain's store count is now 67.

"What a store we got in Mem-

phis," Value Central CEO **Rob Perkins** says. "It's on the corner of Poplar and Highland, and has over 100,000 cars a day pass the store. Memphis only has a population of 600,000."

The new space—which is trading under the logo **SpinStreet**—measures 16,000 square feet. Once upon a time it was a **Blockbuster Music** outlet, then it became part of **Wherehouse Entertainment** until Music Network acquired it.

After buying the store, Value Central began renovations. "Since it has so much traffic going by, we have put up tremendous outside signage, including reading boards that give constant messages to drivers," Perkins says.

If that isn't enough to trigger rubbernecking, the company put a two-story **Elvis Presley** statue in the front window. Aside from physical renovations, Value Central enhanced the store's music and DVD selection, put in a host of lifestyle accessories and opened its first-ever rental department for movies and videogames.

The store opening was tied to

the debut of the Memphis Heroes Awards, according to **Brian Poehner**, Value Central VP of merchandising. The company signed on as a primary sponsor of the awards, which are organized by the local **National Academy of Recording Arts and Sciences** chapter in Memphis. The SpinStreet grand opening also served as a kickoff reception for VIP attendees of the awards show, which was held the following night.

This year's Memphis Heroes Awards honored **D.J. Fontana**, **Scotty Moore** and the late **Bill Black** (Elvis Presley's first band); **Clarence "Gatemouth" Brown**, **Ike Turner** and **Big Star**.

In addition to many of the honorees, such musicians as **Mike Mills** of **R.E.M.**, **Sam the Sham** of **Sam the Sham & the Pharoahs**, **Pinetop Perkins** and the **Dempseys** showed up at the Value Central party, Poehner reports.

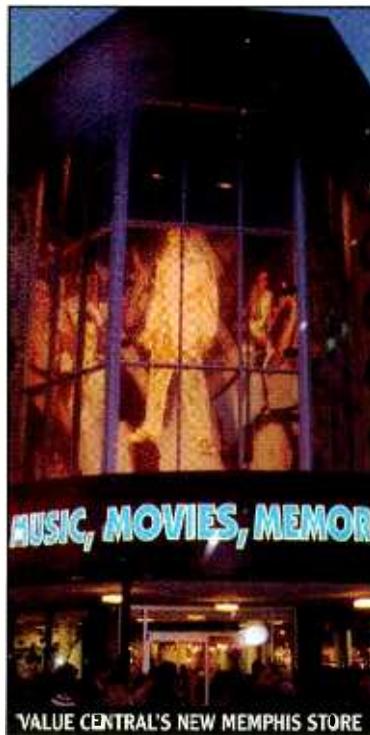
In fact, Fontana and Moore cut the ribbon on the new SpinStreet. "It is a very exciting, unique store, and we really romanced the people of Memphis," Rob Perkins says.

Retail Track™
By Ed Christman
echristman@billboard.com



industry is healthiest. And when I look around the retail landscape, I see strength, even in places that were worrying the labels as recently as the fourth quarter of last year.

Look at the **Musicland Group**, and see the new life injected into it by **Sun Capital**. Or look at **Tower Records**, which made headlines for



Goin' Digital

Continued from page 45

"So far, and through the foreseeable future to 2007, we see solid-state flash memory continuing to win the battle with cheaper manufacturing and higher capacity," Wargo says.

The No. 1 format for MP3 playback is the CD player, with 4.9 million shipped in 2003, about \$248 million at wholesale or an average of \$51 per unit. Automobile CD in-dash players with MP3 playback capability topped 1.9 million shipments, worth \$308 million at wholesale, or \$168 per unit.

APPLE: COMING TO FRUITION

"Apple's iPod has been phenomenally successful because of its incredibly small size and huge storage capacity," claims Danika Cleary, Apple worldwide product manager.

Three models shared the market last year: the 15GB hard drive for 3,700 songs at \$299, 20GB for 5,000 songs at \$399 and 40GB for 10,000 songs at \$499. All came with earphones, AC adapter, FireWire cable and PC FireWire adapter. The 20GB and 40GB models also offer a wired remote, a carrying case with belt clip and an iPod dock.

On Feb. 20, the iPod Mini, which holds 1,000 songs and comes in five colors, debuted for \$249. Cleary confirms

pre-orders of more than 100,000 units.

All seamlessly integrate with iTunes and iTunes Music Store, the No. 1 online store that houses more than 500,000 tracks and claims 50 million downloads since its April 2003 launch (see stories, page 1).

"We certainly see growth in the next few years, with a pretty good upward curve ahead," Cleary says. "We like to attract new customers. Last year we did a number of tour-related events, including Moby's Area Two festival and an American Skateboard Assn. high-school tour to help educate kids on legal music download stores."

FLASH GREAT WITH IRIVER

The best-selling iRiver model, iFP-390T (\$199.99), features a built-in FM tuner, voice and FM recorder and the ability to record MP3s on the fly from any source. It has up to 24 hours of battery life on a single AA, plus Sennheiser earphones, a sport armband and a neck strap.

"We had a great year with flash and introduced hard-drive and micro-drive models for the holiday quarter," iRiver president Jonathan Sasse says.

Microsoft is currently working with iRiver on a portable video device with a media center platform for XP that would let purchasers collect digital photos, video content and audio files in a TiVo-like hard-drive unit.

"Our initial model will incorporate as large a color screen and hard-drive capacity as possible with a minimum 20GB capacity," Sasse says, adding that it will be priced in the \$499-\$599 range.

(Continued on page 73)

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Video Companies Target Mom's & Dad's Day

BY JILL KIPNIS

LOS ANGELES—Looking for the perfect gift for Mother's Day or Father's Day?

Home video companies are spearheading extensive mom- and dad-oriented DVD campaigns just in time for both holidays.

"Every year, Mother's Day and Father's Day get bigger for DVD," says Lori MacPherson, VP of brand marketing for Buena Vista Home Entertainment.

According to a 2003 report from the Consumer Electronics Assn., 66% of women who do not own a DVD player are interested in purchasing one; meanwhile, interest in DVD players among women increased 7% last year compared with 2002.

When DVD originally launched, MacPherson says, "it was the male early adopters who were excited about it and were receiving DVDs for Father's Day. Within the past two years, we have seen this trend growing for women as well."

Displaying multiple entertainment formats for Mother's and Father's Day "increases DVD sales" overall during these holidays, says Dave Alder, senior

VP of marketing and strategic development for Virgin Megastores.

Virgin will position such mom-friendly DVDs as "Possession" (Universal Studios Home Video) and "Fried Green Tomatoes" (Universal) with CDs from Tom Jones and Barry Manilow, books including "How to Make a New Mother Happy" (Chronicle Books) and female-skewing accessories.

Father's Day displays will include Westerns, pop culture and war movies. Such titles as "Easy Rider" (Columbia TriStar Home Entertainment), "Dog Day Afternoon" (Warner Home Video) and "Black Hawk Down" (Columbia TriStar) will be mixed with male-oriented music, books and accessories.

DRAMAS, MUSICALS FOR MOM

Retailers will also display a range of new-release or new-to-DVD catalog titles for mom in the weeks before the May 9 Mother's Day holiday.

Buena Vista's tentpole title is "Calendar Girls" (May 4, \$29.99), a film about a group of 50-something women who create an all-nude calendar to raise funds for a hospital. The DVD includes deleted scenes and the behind-the-

scenes feature "The Naked Truth." It is also available on VHS for \$24.99.

MacPherson says that Buena Vista will market the title through prime-time TV advertising and through in-store price-and-positioning.

Twentieth Century Fox Home Entertainment has already released two sets of Mother's Day catalog titles.

Its holiday collection includes four musicals—"Call Me Madam," "Give My Regards to Broad St.," "Roxie Hart" and "Star!"—and four Marilyn Monroe films—"As Young As You Feel," "Let's Make It Legal," "Love Nest" and "We're Not Married." Each of these new-to-DVD titles is available for \$14.98.

"The whole teen generation is getting something for mom is very DVD-centric," notes Steve Feldstein, senior VP of marketing communications for Fox.

Fox will work with retailers to "create gift destinations" in stores, Feldstein says.

Warner Home Video (WHV) will prepare for Mother's Day by promoting its new Judy Garland DVDs (*Billboard*, March 6), which include the two-disc anniversary edition of "Meet Me in St. Louis," "For Me and My Gal," "In the Good Old Summertime," "Love Finds Andy Hardy" and "Ziegfeld Girl." "Meet Me in St. Louis" is \$26.99, while the others are \$19.98 each.

The company will support the Garland DVDs with print ads in such publications as *People*, *Entertainment Weekly* and *In Style*, according to Michael Radloff, WHV VP of theatrical catalog marketing.

Consumers who purchase BBC Home Video's "A Room With a View" (\$26.99) or "Meet Me in St. Louis" are eligible for a special offer, according to Megan Branigan, senior director of video marketing for BBC Worldwide: If they also purchase one copy of "Casablanca," "Doctor Zhivago," "My Fair Lady" or "Singin' in the Rain," all two-disc DVD sets from WHV, they can get \$10 back.

SPORTS, ACTION FOR DAD

Video companies will heavily market sports titles ahead of the June 20 Father's Day holiday.

Warner Home Video (WHV) is releasing several DVD sets June 1, including "NFL Super Bowl Collection: Super Bowl XI-XX" (\$64.92), "NBA Dynasty Series: Chicago Bulls 1990s" (\$49.98) and "NBA Dynasty Series: L.A. Lakers Complete History" (\$64.92).

"There are millions of fathers out there that are sports fans," says

Norbert Hudak, WHV marketing director of sports franchises.

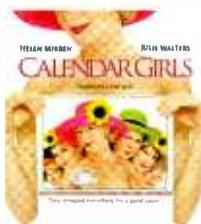
For the Super Bowl set, WHV will advertise in *Sports Illustrated* and on sports talk radio shows. The company is also hoping to enlist former Super Bowl players to participate in store appearances or radio tours.

The "NBA Dynasty" DVDs mark the first time the NBA has allowed full games to be released on video, Hudak says; previous videos have included only game highlights.

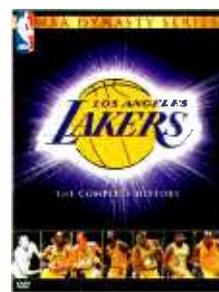
The marketing efforts for both NBA sets will focus on the local markets of Chicago and Los Angeles.

Buena Vista's key Father's Day title is "Miracle," which debuts May 18 as a two-disc DVD (\$29.99) and on VHS (\$24.99). The story of the 1980 U.S. Olympic hockey team also includes such features as "The Making of Miracle," director and filmmakers audio commentary, outtakes and a tribute to coach Herb Brooks.

Columbia TriStar will be promoting numerous documentary titles for dad, including the new DVD "The Fog of War" (May 11, \$26.96) and such previous releases as "Spellbound" and "Winged Migration."



"The Full Monty... Female Style!"



Kid-Friendly Content Is First Family Affair

A group of former network and studio executives has formed **First Family Entertainment**. **MGM Home Entertainment** will exclusively distribute the video label.

Created by former UPN president/CEO **Dean Valentine**, former MGM Home Entertainment president **Richard Cohen** and former Artisan Entertainment executive VP/chief strategic officer **Nicolas Van Dyk**, First Family will develop and produce niche-oriented, direct-

to-video family products.

"More than ever, as I rummaged through the shelves for stuff for my kids to watch, I started feeling that there wasn't enough quality G-rated content for kids," Valentine says. "There are niche segments within this family market that are also underrepresented."

First Family plans to release four or five titles yearly targeted to the African-American and Hispanic markets. Budget for the live-action

features is \$3 million each.

MGM, which distributes its own preschool-oriented MGM Kids line, will hold domestic and international distribution rights to First Family titles. The multi-year agreement also includes a first-look deal with MGM on any television or film features that First Family develops.

"It is primarily because of retailer feedback that we decided to pursue this," MGM Home Entertainment president/COO **David Bishop** says.

'KILL BILL' KILLS: Combined VHS and DVD sales of **Quentin Tarantino's "Kill Bill Vol. 1"** (**Miramax Home Entertainment**) topped 2 million on its April 13 release date, according to distributor **Buena Vista Home Entertainment**. The DVD version is available for \$29.99; the VHS for \$24.99.

Though nowhere near first-day record-holder "Finding Nemo"—another Buena Vista title, which sold 8 million combined units on its first day (*Billboard*, Nov. 15, 2003)—sales of "Kill Bill Vol. 1" are likely to remain strong for weeks, thanks to the April 16 theatrical release of "Kill Bill Vol. 2."

At the release party for "Kill Bill Vol. 1," which took place April 12 at the Playboy Mansion in Los Angeles, the film's stars said they were excited by the timing of the video release and the next theatrical film.

"This will renew interest in 'Vol. 1' and

make fans want to see both films," **Vivica A. Fox** said. "The two movies are totally different."

David Carradine, who is barely seen in "Vol. 1," said that the first film gets "funnier and campier with age. It's the biggest moneymaker I've ever been in."

Consumers can expect a special-edition version of "Vol. 1" to be available when "Vol. 2" comes out on home video. The distributor will also release a set comprising both films.

The current "Vol. 1" DVD contains only a few extra features, including a making-of featurette and trailers.

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By Jill Kipnis
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Tech Track

DVD-AUDIO & SUPER AUDIO

Merging Into The Mainstream

Audiophile Formats Strive For Mass-Market Success

BY CHRISTOPHER WALSH

In the years since DVD-Audio and Super Audio CD (SACD) launched, these two dazzling formats have grabbed audiophiles' ears but suffered neglect from mainstream music buyers.

Slowly, that has begun to change.

DVD-A and SACD are registering higher sales each month. Record companies are increasingly supporting the formats by releasing new titles in both configurations the same day they reach retail as conventional CDs.

And as it happened with the early days of the CD, labels are also reaching deep into their catalogs to present classic recordings in unique ways in these formats.

This spring brings the DVD-A release of landmark albums including "Goodbye Yellow Brick Road" from Elton John, "Tommy" from the Who, "Let's Get It On" from Marvin Gaye and "September of My Years" from Frank Sinatra. SACD versions of "Layla" from Derek & the Dominoes and "Eat a Peach" from the Allman Brothers, among other titles, are also scheduled.

While DVD has taken off like no other format in history, DVD-A and SACD proponents say they never expected the formats to achieve overnight success.

Rather, that success has come gradually, driven by collaboration between record companies, hardware manufacturers and retailers.

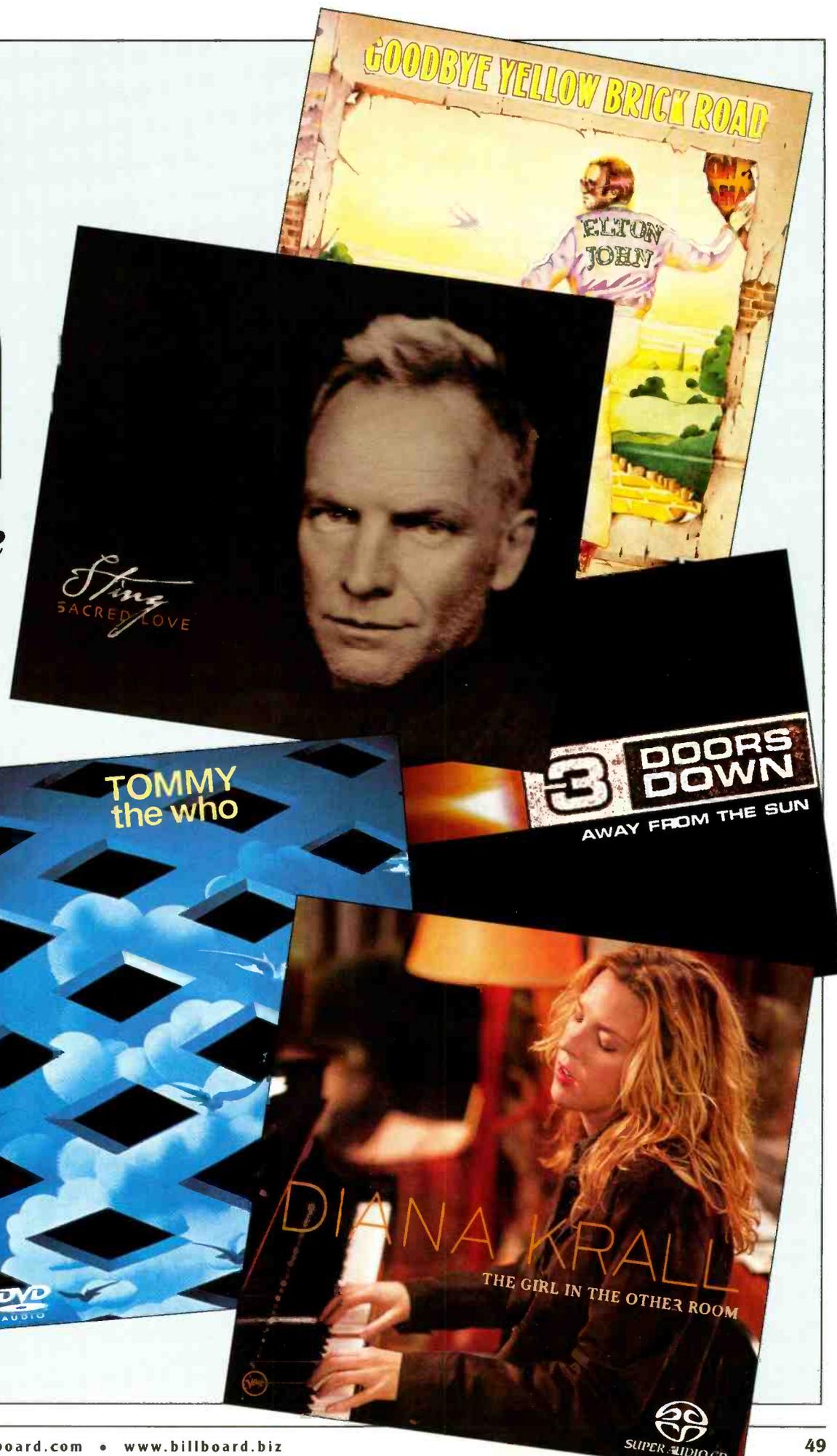
In the past year, major and independent labels have strengthened DVD-A and SACD by releasing high-profile titles in one or both formats.

With support from Warner Music Group (WMG), EMI, Universal and BMG, DVD-A boasts a broad spectrum of music, from the Beach Boy's 1966 opus "Pet Sounds" to the Flaming Lips' 2002 release, "Yoshimi Battles the Pink Robots."

The consumer electronics divisions of Sony and Philips developed SACD. Sony Music Entertainment boosted it via releases of front-line

(Continued on page 52)

An increasing number of classic catalog and current titles are arriving on DVD-A and SACD.



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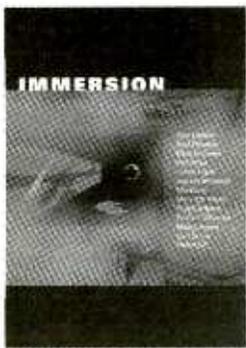
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Spring Blooms With SACD, DVD-A Titles

Majors And Indies Offer Classic, Recent Catalog On Alternative Formats

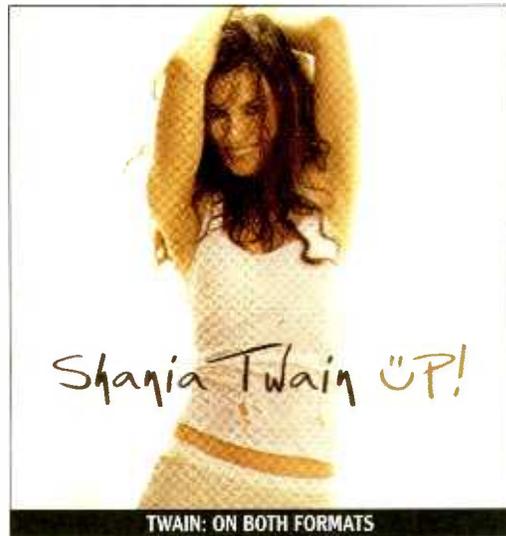
BY CHRISTOPHER WALSH

Super Audio CD discs will play on conventional CD players, while offering high-resolution audio on appropriately equipped players. DVD-Audio discs will play on nearly all DVD players. Universal players, as the designation suggests, play all formats.

With all that hardware in place, companies are stepping up the release of DVD-A and SACD software. The five multinational major labels each have strong release schedules this spring for discs in both formats. So do many independent labels.

MAJORS' TITLES

A key development is the release of major artists' titles in a high-resolution audio format simultaneous with the conventional CD release.



TWAIN: ON BOTH FORMATS

For example, Diana Krall's new Verve/Universal album, "The Girl in the Other Room," was set for an April 27 release both as a conventional CD and on SACD.

Universal's spring slate of DVD-A releases includes the classic catalog titles "Gaucho" from Steely Dan, "Tommy" from the Who, "Goodbye Yellow Brick Road" from Elton John and "Let's Get It On" from Marvin Gaye. "Up!" from Shania Twain also got the DVD-A treatment. All five titles have been released already on SACD.

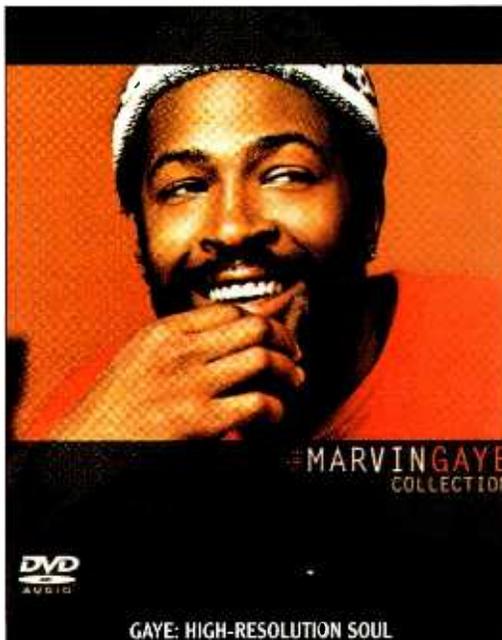
Universal also will release DVD-A versions of "North" by Elvis Costello, "Bring the Family" by John Hiatt, and "Every Breath You Take: The Classics" by the Police, all previously available on SACD.

New SACDs from Universal labels include "The Look of Love" by Krall, "Sacred Love" by Sting, "Away From the Sun" by 3 Doors Down, "Ciel di Toscana" by Andrea Bocelli and "Red Letter Days" by the Wallflowers.

Coming this month on SACD are the Allman Brothers Band classics "Eat a Peach" and "Live at the Fillmore East." Other upcoming SACD titles include Eric Clapton's "461 Ocean Blvd." and "Slowhand," plus Derek & the Dominoes' "Layla."

The Warner Music Group, DVD-A's most enthusiastic supporter among the five majors, continues an aggressive release schedule. Last month, Warner Bros. Records was set to release DVD-A versions of the Jackson Brown titles "Running on Empty" and "The Naked Ride Home" and the Frank Sinatra albums "September of My Years" and "Frank Sinatra and Jobim."

This month, Warner Bros. plans 11 titles,



GAYE: HIGH-RESOLUTION SOUL

including R.E.M.'s "Green," "Out of Time," "Monster," "New Adventures in Hi-Fi" and "Up." Warner will also release "Roses in the Snow" by Emmylou Harris, "Cosmic Thing" by the B-52's and the Cars' first album, among others.

BMG is supplementing its initial DVD-A releases with more front-line product, including Britney Spears' "In the Zone" and R. Kelly's "Chocolate Factory." Also set for DVD-A release is Pink's recent album, "Try This."

"We got into the format because of the visual elements of it," says Kevin Clement, BMG senior director of new technology. "Consumers really like the video aspect: photo galleries, motion menus. We really think that as a format, it offers a tremendous amount of flexibility."

EMI, which supports both DVD-A and SACD, will release Bonnie Raitt's "Nick of Time" on DVD-A in July. In September 2003, EMI and DTS Entertainment announced the DTS Signature

Series, surround-sound versions of various EMI label recordings on the DVD-A format.

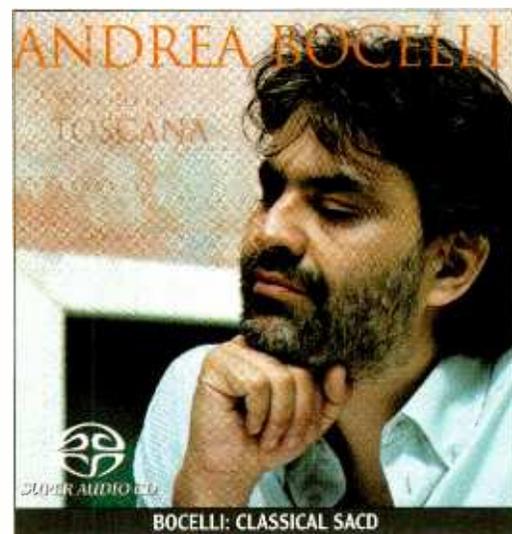
Sony Music, following the success of its 15-disc SACD set of Bob Dylan's catalog, is expected to produce remastered SACD series by other classic artists from its notable roster. Additional Bob Dylan titles on SACD also are likely.

ENTHUSIASTIC SUPPORT

The 5.1 Entertainment Group has been one of DVD-A's leading proponents. It releases albums through its Silverline, Immergent and Myutopia labels. The company's 5.1 Production Services arm also provides remixing and authoring for other labels.

Upcoming Silverline releases include "Don't Tell the Band" from Widespread Panic, "Cyclorama" from Styx, "Crimes of Passion" from Big Head Todd & the Monsters and a number of recordings by the Utah Symphony Orchestra.

"We're continuing a very aggressive release schedule," says John Trickett, 5.1 Entertainment Group chairman/CEO, "averaging at least 10 titles per month."



BOCELLI: CLASSICAL SACD

Formats Offer Diversity

Today, more than 700 DVD-Audio and some 2,000 Super Audio CD titles are available. The generous cross-section of musical genre and era matches the diversity of options the two formats offer.

For example, most DVD-A discs feature high-resolution stereo mixes as well as surround-sound mixes and video content, while most SACDs offer both standard two-channel CD audio and high-resolution surround sound.

Some SACD releases, such as ABKCO Records' Rolling Stones Remastered series, are simply 2-channel hybrid discs. In the case of three-track recordings from decades past, record companies often present the recording in the same configuration, the disc sending audio information to the left/center/right speakers of a home theater.

The same is true of quad mixes made in the 1970s. Rather than creating a new 5.1-channel mix, the "4.0" quad mix is sometimes presented.

Home theaters allowing 5.1 channels of high-resolution audio now number in the millions.

"5.1 surround remixes of music are definitely becoming more and more exciting to more and more people every day," says David DelGrosso, DTS Entertainment VP of marketing.

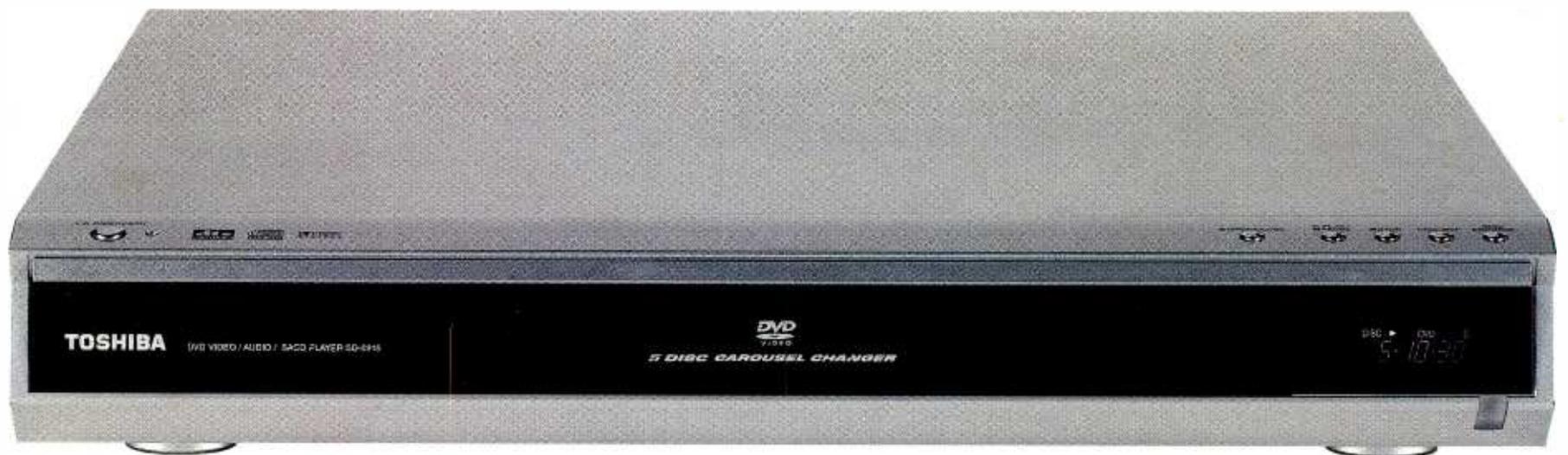
"There is no doubt in our minds that significantly more people will be listening to music in 5.1 surround by the end of this year, for the home, the automobile and PC sound systems."

DTS Entertainment, the label arm of technology company Digital Theater Systems (DTS), has made many contributions to multichannel music, releasing DVD-A discs from acts including Queen, the Fabulous Thunderbirds, Graham Nash and Megadeth.

DTS also has released 5.1 surround-sound mixes of the CDs "Live at Fillmore East" from the Allman Brothers Band, "Hell Freezes Over" from the Eagles, "Days of Future Passed" from the Moody Blues and others.

CHRISTOPHER WALSH

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Merging

Continued from page 49

titles and catalog albums from such major Sony artists as Bob Dylan. SACD now has gained support from Universal and an abundance of independent labels, including ABKCO, Telarc, Rounder, Chesky and Concord.

Additionally, EMI Recorded Music has released Pink Floyd's classic "The Dark Side of the Moon" on hybrid SACD in the United States through Capitol Records and released other SACD titles through its Virgin and Blue Note labels. BMG's Jive Records also offers several SACD titles.

As software availability increases in both formats, hardware manufacturers are seeding the market with players—in particular, universal players capable of playing CD, DVD, DVD-A and SACD. As a result, the growth of DVD-A and SACD formats appears inevitable.

"We're starting to have pretty compelling releases where you can have an apples-to-apples viewpoint of what a release is like in CD, SACD, and DVD-Audio," says Paul Bishow, Universal eLabs VP of marketing, new formats.

Universal is emerging as a leading proponent of high-resolution, multi-channel music.

"Artists like Sting, Beck and 3 Doors Down are out in both formats," Bishow says.

He notes Universal's excitement over the DVD-A release of "Tommy" and "Goodbye Yellow Brick Road." "These are both very compelling SACDs, and on DVD-Audio, 'Tommy' has some things that people are going

CD/DVD Hybrids Catch Fire

Aside from their support for DVD-A and SACD, the five major labels are assessing their recent test marketing, in Boston and Seattle, of the DualDisc, a two-sided CD/DVD hybrid.

If record companies adopt and launch the DualDisc, the format would enable the addition of high-resolution, 5.1-channel mixes, music videos and additional content to CDs, similar to DVD-Videos currently bundled with CD releases.

DualDisc also could provide hybrid capability to DVD-Audio, thus rivaling SACD's compatibility advantage. It is unclear how the proliferation of DualDisc would affect SACD. But SACD's current strength is obvious from support for the format among labels and for its existing infrastructure both at the creative end and among consumers.

Rounder Records has also made a commitment to a CD/DVD hybrid with its adoption of the dual-sided DVD Plus disc. Late in 2003, Rounder released Kathleen Edwards' "Live From the Bowery Ballroom" EP, featuring CD audio on one side and DVD-Video content on the other.

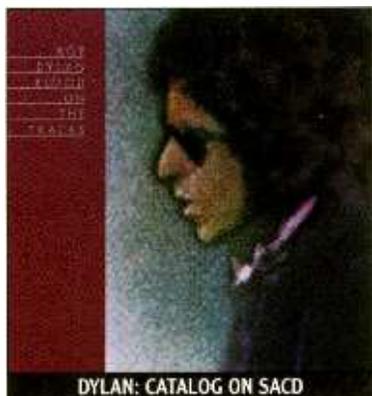
Rounder has also forged a partnership with PBS' New York station Thirteen/WNET to release films from the "American Masters" series of documentaries, also in the DVD Plus format.

"We'd like to have three or four releases by the end of the year," says Rounder Records Group GM Paul Foley, who notes that Rounder has also released 12 SACD titles. "It's the right thing to do for us, and it fits in with our continued expansion into DVD."

CHRISTOPHER WALSH

to get very excited about," he predicts.

The 5.1 Entertainment Group launched its Silverline Classics series



DYLAN: CATALOG ON SACD

in March with the first DVD-A releases of content from the Vanguard catalog. The 5.1 Entertainment Group's deal with Artemis Records, which

acquired the original Vanguard recordings in 2003, will allow a wealth of new DVD-A content.

"I'm really feeling very positive about it," says John Trickett, chairman/CEO of the 5.1 Entertainment Group, of DVD-A's slow-but-steady climb to mass-market status. "We hoped we'd have more [success] in 2003 than we did. But at the same time, it certainly went up, both in terms of unit sales and the breadth of titles that are coming out."

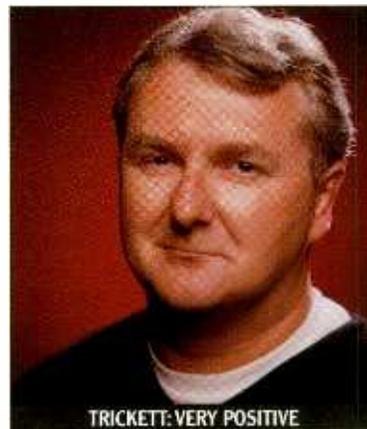
David Kawakami, director of Sony Corp. of America's Super Audio Project, says that an average of 90 SACD titles are now entering the market from various labels every month.

Kawakami is encouraged by "how aggressively the independents have embraced the format."

"From the standpoint of whether SACD has taken off in the mass market, we believe it has," Kawakami adds. "That's based on the number of releases happening and the number of discs that are selling through."

SACD also benefits from its own versatility: Most releases are hybrids, allowing playback in SACD and standard CD players. Further, while the SACD layer of most discs offers multichannel audio, certain labels, such as ABKCO, are reissuing classic recordings with the existing stereo mix on a hybrid SACD. This is a backward- and forward-compatible

disc that, played on a SACD player, offers fidelity and nuance the 16-bit/44.1kHz CD cannot.



TRICKETT: VERY POSITIVE

Sony Music's remastered series of Dylan albums, some of which were given a 5.1-channel remix, have collectively sold more than 200,000 units in the United States, Kawakami says.

Whatever the format, supporters agree that consumers will only recognize the sonic nirvana of DVD-A and SACD through personal experience.

"There are not enough places yet able to give really accurate, good demonstrations of this technology," says Bob Woods, president/senior producer of Telarc International, which supports SACD. "That's a handicap we have, and we go around the country trying to help with that."

We participate in seminars and put our own money into education. If you don't give people the experience, you could talk to them forever and do all the print ads you want; it won't sell anything."

The concurrent existence of two distinct physical formats, each offering fidelity far superior to CD and multichannel audio, is troubling for some, but not all, DVD-A and SACD proponents.

"If there was one format, we'd be a lot further ahead," says Robin Hurley, Warner Strategic Marketing/Rhino senior VP of A&R. "But I can't pay attention to that. I've got to get as many WMG titles out as I can."

Woods says, "There is no need for a format war. It's not like a beta-size cassette and a VHS-size cassette. The discs are all the same shape and size, and compatible players that can play them all are there."

Bishow says, "The great equalizer in all this and what, in the end, probably wins the day, are the Pioneers, the Yamahas, the Denons, who all make universal players. It's a bitchin' machine: You put a round, shiny disc in, hit play and music comes out. These begin to really spread this out to the mainstream."

At this year's Consumer Electronics Show, Kawakami says, "we counted 118 SACD-compatible models from 26 manufacturers. There's lots of SACD hardware flowing into the market."

SACD and DVD-A champions see 2004 as a year to build the base for their respective formats.

A consortium of hardware and software companies formed the DVD-Audio Council to build momentum for that format, while Sony helped demonstrate SACD for a mainstream audience by bundling 1.3 million discs in Rolling Stone magazine's Dec. 11, 2003, issue.

"I'd like to say this was the tipping year," Woods says, "but it's not. We're probably two or three years away. It's still an issue of consumer playback: equipment coming out, of which there is more and more."

Bishow adds: "It's like the little engine that could. We keep trudging up the hill, and sales are getting a little bit better every month. The formats are starting to gain traction and interest in the marketplace."

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DVD-A Takes A Test Drive

In a move that cheered supporters of DVD-Audio, Acura debuted its 2004 TL Series in October 2003. It is the first vehicle in North America to be equipped with a standard DVD-A surround system.

Elliot Scheiner, a leading surround-sound mix engineer, designed the Acura/ELS Premium Surround Sound System in collaboration with Panasonic Automotive Systems Co. of America.

"The automobile is a great venue, because I know where you're sitting," says Kevin Clement, BMG senior director of new technology. Late in 2003, BMG began releasing DVD-A titles by acts including Santana, Alicia Keys and OutKast. More high-profile titles are due in 2004.

"When you buy a 'home theater in a box' and take it home," Clement adds, "I as a content company don't know where you put those speakers. I'm not guaranteed that you're going to get a good experience at home. The car is a great opportunity to focus on a specific spot and be able to deliver the highest-quality experience you can get."

More automobile manufacturers will follow Acura's lead, according to John Trickett, chairman/CEO of the 5.1 Entertainment Group. "There's going to be more," he says. "There's a lot of excitement in that side of it. I think Elliot's doing a great job helping to promote it."

CHRISTOPHER WALSH

MAY 1 2004

Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE	Sales data compiled by Nielsen VideoScan	
							1	2
			NUMBER 1	1 Week At Number 1				
1	NEW		CHEAPER BY THE DOZEN (2003) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 21608	Steve Martin Bonnie Hunt	PG	29.98		
2	NEW		MATRIX REVOLUTIONS (2 DISC WIDESCREEN EDITION) WARNER HOME VIDEO 33209	Keanu Reeves Laurence Fishburne	R	29.98		
3	NEW		MATRIX REVOLUTIONS (2 DISC PAN & SCAN EDITION) WARNER HOME VIDEO 21852	Keanu Reeves Laurence Fishburne	R	29.98		
4	1	2	BROTHER BEAR (2 DISC SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62240	Animated	G	29.98		
5	2	2	SOMETHING'S GOTTA GIVE COLUMBIA TRISTAR HOME ENTERTAINMENT 01302	Jack Nicholson Diane Keaton	PG-13	28.98		
6	NEW		FRIENDS: COMPLETE SEVENTH SEASON WARNER HOME VIDEO 24273	Jennifer Aniston Matthew Perry	NR	44.98		
7	3	2	TEXAS CHAINSAW MASSACRE (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06834	Jessica Biel Eric Balfour	R	27.98		
8	RE-ENTRY		THE MATRIX WARNER HOME VIDEO 17737	Keanu Reeves Laurence Fishburne	R	19.98		
9	NEW		IN LIVING COLOR: SEASON ONE FOX VIDEO 20517	Keenen Ivory Wayans Jim Carrey	NR	39.98		
10	RE-ENTRY		THE MATRIX RELOADED (WIDESCREEN) WARNER HOME VIDEO 28648	Keanu Reeves Laurence Fishburne	R	19.98		
11	5	3	THE RUNDOWN (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 23290	The Rock	PG-13	26.98		
12	13	4	DR. SEUSS' CAT IN THE HAT (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 24683	Mike Myers	PG	26.98		
13	10	6	CHAPPELLE'S SHOW SEASON ONE PARAMOUNT HOME ENTERTAINMENT 87991	Dave Chappelle	NR	26.98		
14	6	3	THE RUNDOWN (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 23291	The Rock	PG-13	26.98		
15	RE-ENTRY		THE MATRIX RELOADED (PAN & SCAN) WARNER HOME VIDEO 21851	Keanu Reeves Laurence Fishburne	R	19.98		
16	17	9	THE LION KING 1 1/2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31205	Animated	G	29.98		
17	NEW		PINK PANTHER FILM COLLECTION MGM HOME ENTERTAINMENT 06065	Peter Sellers David Niven	PG	69.98		
18	15	4	DR. SEUSS' CAT IN THE HAT (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21476	Mike Myers	PG	26.98		
19	20	7	SPY KIDS 3: GAME OVER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32946	Antonio Banderas Sylvester Stallone	PG	29.98		
20	RE-ENTRY		GLADIATOR UNIVERSAL STUDIOS HOME VIDEO 90667	Russell Crowe Joaquin Phoenix	R	19.98		
21	RE-ENTRY		EVER AFTER: A CINDERELLA STORY (REPACKAGED EDITION) FOX VIDEO 05761	Drew Barrymore Anjelica Huston	PG	14.98		
22	4	1	TEXAS CHAINSAW MASSACRE (2 DISC WIDESCREEN EDITION) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07031	Jessica Biel Eric Balfour	R	39.98		
23	8	3	GOTHIKA (PAN & SCAN) WARNER HOME VIDEO 28379	Halle Berry Penelope Cruz	R	27.98		
24	25	24	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62155	Animated	G	29.98		
25	11	3	GOTHIKA (WIDESCREEN) WARNER HOME VIDEO 28380	Halle Berry Penelope Cruz	R	27.98		
26	14	3	HONEY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 23292	Jessica Alba Mekhi Phifer	PG-13	26.98		
27	23	6	SCHOOL OF ROCK (PAN & SCAN SPECIAL EDITION) PARAMOUNT HOME ENTERTAINMENT 56394	Jack Black Joan Cusack	PG-13	29.98		
28	RE-ENTRY		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		
29	RE-ENTRY		YOUNG FRANKENSTEIN FOX VIDEO 09070	Gene Wilder	PG	19.98		
30	16	3	HONEY (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 24487	Jessica Alba Mekhi Phifer	PG-13	26.98		
31	18	5	MONA LISA SMILE COLUMBIA TRISTAR HOME ENTERTAINMENT 10075	Julia Roberts	PG-13	28.98		
32	RE-ENTRY		SHREK UNIVERSAL STUDIOS HOME VIDEO 90699	Mike Myers Cameron Diaz	PG	19.98		
33	12	2	HOUSE OF SAND AND FOG DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90977	Ben Kingsley Jennifer Connelly	R	26.98		
34	NEW		MOULIN ROUGE 20TH CENTURY FOX 05765	Nicole Kidman Ewan McGregor	PG-13	14.98		
35	RE-ENTRY		ROMEO & JULIET (WIDESCREEN SPECIAL EDITION) FOX VIDEO 03463	Leonardo DiCaprio Claire Danes	PG-13	14.98		
36	RE-ENTRY		2 FAST 2 FURIOUS (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 23520	Paul Walker Tyrese	PG-13	19.98		
37	30	6	GOOD BOY (SPECIAL EDITION) MGM HOME ENTERTAINMENT 69028	Liam Aiken Molly Shannon	PG	26.98		
38	29	6	SCHOOL OF ROCK (WIDESCREEN SPECIAL EDITION) PARAMOUNT HOME ENTERTAINMENT 38514	Jack Black Joan Cusack	PG-13	29.98		
39	RE-ENTRY		FAMILY GUY - VOLUME ONE FOX VIDEO 2006951	Animated	NR	49.98		
40	NEW		BREAKFAST CLUB UNIVERSAL STUDIOS HOME VIDEO 23156	Molly Ringwald Anthony Michael Hall	R	19.98		

MAY 1 2004

Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE	Sales data compiled by Nielsen VideoScan	
								1	2
			NUMBER 1	2 Weeks At Number 1					
1	1	2	BROTHER BEAR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62242	Animated	2003	G	24.98		
2	NEW		CHEAPER BY THE DOZEN (2003) FOX VIDEO 21602	Steve Martin Bonnie Hunt	2003	PG	22.98		
3	2	4	DR. SEUSS' CAT IN THE HAT UNIVERSAL STUDIOS HOME VIDEO 62609	Mike Myers	2003	PG	24.98		
4	3	7	DORA'S EGG HUNT PARAMOUNT HOME ENTERTAINMENT 75423	Dora The Explorer	2004	NR	9.98		
5	8	9	HERE COMES PETER COTTONTAIL SONY WONDER/SONY MUSIC ENTERTAINMENT 54187	Animated	1971	NR	9.98		
6	4	9	THE LION KING 1 1/2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31203	Animated	2004	G	24.98		
7	6	5	WINNIE THE POOH: SPRINGTIME WITH ROO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32060	Winnie The Pooh	2004	NR	22.98		
8	16	11	DORA THE EXPLORER-DORA'S PIRATE ADVENTURE PARAMOUNT HOME ENTERTAINMENT 79583	Animated	2004	NR	9.98		
9	RE-ENTRY		ELMO'S WORLD: SPRINGTIME FUN SONY WONDER/SONY MUSIC ENTERTAINMENT 54181	Sesame Street Muppets	2002	NR	9.98		
10	9	5	WHAT'S NEW SCOOBY DOO? SAFARI SO GOOD WARNER HOME VIDEO 02390	Scooby-Doo	2004	NR	14.98		
11	12	7	SPY KIDS 3: GAME OVER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32977	Antonio Banderas Sylvester Stallone	2003	PG	24.98		
12	5	2	RUNDOWN UNIVERSAL STUDIOS HOME VIDEO 61429	The Rock	2003	PG-13	22.98		
13	15	23	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	2003	G	24.98		
14	19	4	VEGGIE TALES - EASTER CAROL WARNER HOME VIDEO 07288	VeggieTales	2004	NR	12.98		
15	17	6	GOOD BOY MGM HOME ENTERTAINMENT 69027	Liam Aiken Molly Shannon	2003	PG	24.98		
16	23	14	RUGRATS EASTER NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 871858	Animated	2002	NR	9.98		
17	NEW		SESAME STREET: WHAT'S THE NAME OF THAT SONG? SONY WONDER/SONY MUSIC ENTERTAINMENT 57253	Sesame Street	2004	NR	9.98		
18	22	19	DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 79583	Animated	2003	NR	9.98		
19	18	5	SPONGEBOB GOES PREHISTORIC PARAMOUNT HOME ENTERTAINMENT 79543	Spongebob Squarepants	2004	NR	9.98		
20	RE-ENTRY		SPONGEBOB SQUAREPANTS - THE SEASCAPE CAPERS PARAMOUNT HOME ENTERTAINMENT 79553	Animated	2004	NR	9.98		
21	14	4	BABY EINSTEIN: BABY MACDONALD WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 38114	Baby Einstein	2004	NR	14.98		
22	RE-ENTRY		IT'S THE EASTER BEAGLE, CHARLIE BROWN PARAMOUNT HOME ENTERTAINMENT 83741	Animated	1974	NR	9.98		
23	11	3	HONEY UNIVERSAL STUDIOS HOME VIDEO 61431	Jessica Alba Mekhi Phifer	2003	PG-13	22.98		
24	NEW		EASTER BUNNY IS COMING TO TOWN WARNER HOME VIDEO 00497	Animated	2002	NR	9.98		
25	7	2	TEXAS CHAINSAW MASSACRE NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06832	Jessica Biel Eric Balfour	2003	R	22.98		

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

MAY 1 2004

Billboard TOP VIDEO RENTALS

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	Sales data compiled by Nielsen VideoScan	
						1	2
			NUMBER 1	1 Week At Number 1			
1	NEW		CHEAPER BY THE DOZEN (2003) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 21608	Steve Martin Bonnie Hunt	PG		
2	NEW		MATRIX REVOLUTIONS (2 DISC WIDESCREEN EDITION) WARNER HOME VIDEO 33209	Keanu Reeves Laurence Fishburne	R		
3	1	2	SOMETHING'S GOTTA GIVE COLUMBIA TRISTAR HOME ENTERTAINMENT 01302	Jack Nicholson Diane Keaton	PG-13		
4	3	3	GOTHIKA WARNER HOME VIDEO 28380	Halle Berry Penelope Cruz	R		
5	4	3	THE RUNDOWN UNIVERSAL STUDIOS HOME VIDEO 23290	The Rock	PG-13		
6	2	2	TEXAS CHAINSAW MASSACRE NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06834	Jessica Biel Eric Balfour	R		
7	5	2	BROTHER BEAR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62240	Animated	G		
8	7	5	MONA LISA SMILE COLUMBIA TRISTAR HOME ENTERTAINMENT 10075	Julia Roberts	PG-13		
9	6	3	HONEY UNIVERSAL STUDIOS HOME VIDEO 23292	Jessica Alba Mekhi Phifer	PG-13		
10	8	6	SCHOOL OF ROCK PARAMOUNT HOME ENTERTAINMENT 38514	Jack Black Joan Cusack	PG-13		

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. All rights reserved.

MAY 1 2004

Billboard TOP VIDEO GAME RENTALS

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Manufacturer	RATING	Sales data compiled by Nielsen VideoScan	
						1	2
			NUMBER 1	2 Weeks At Number 1			
1	1	3	XBOX-TOM CLANCY'S SPLINTER CELL: PANDORA TOMORROW	Ubs	T		
2	4	2	PS2-TOM CLANCY'S RAINBOW SIX 3: RAVEN SHIELD	Ubs	M		
3	2	10	PS2-MAFIA	Take 2 Interactive	M		
4	3	2	PS2-JAMES BOND 007: EVERYTHING OR NOTHING	Electronic Arts	T		
5	6	15	PS2-NEED FOR SPEED: UNDERGROUND	Electronic Arts	E		
6	5	6	XBOX - NINJA GAIDEN	Tecmo	M		
7	8	2	NGC-POKEMON: COLOSSEUM	Nintendo	E		
8	7	12	PS2-NFL STREET	Electronic Arts	E		
9	NEW		PS2-NBA BALLERS	Midway Entertainment	NR		
10	9	3	PS2-TOM CLANCY'S GHOST RECON: JUNGLE STORM	Ubs	M		

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Italian rocker Vasco Rossi hits paydirt with his 19th album



Global

'Australian Idol' winner Sebastian Guy is helping lift BMG's sales Down Under



UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



Rodeo Kings Ride Into Mainstream

Roots Music Trio Snags Radio Hit

BY LARRY LeBLANC

TORONTO—Blackie & the Rodeo Kings are roping in sizable mainstream recognition after a decade as a cult act in Canadian roots-music circles.

Riding a Canadian top 20 rock hit with "Heaven Knows Your Name," the trio appeared at the Juno Awards April 4 in Edmonton, Alberta. The band—consisting of established singer/songwriters Colin Linden, Stephen Fearing and Tom Wilson—performed "Water or Gasoline," featuring vocals by Canadian roots diva Kathleen Edwards.

Linden says, "The Junos was a fantastic night. My own band did the Junos a decade ago. You feel pretty damn lucky that somebody still cares 10 years later to have you on again."

(Continued on page 58)

Blackie & the Rodeo Kings: Canadian radio has embraced their current single

Grupo Prisa Exits Record Biz

BY HOWELL LLEWELLYN

MADRID—Declining music sales and the high level of piracy in Spain have forced media giant Grupo Prisa out of the front line of the record business here. But the company may yet return to the fray.

Universal Music Spain acquired the majority of Grupo Prisa's recorded-music operations April 14 for 14.2 million euros (\$17 million). However, Grupo Prisa retains a buy-back option that can be exercised in five years' time. A company statement calls the agreement with Universal a "temporary cessation" of its music operation.

Grupo Prisa's recorded-music activities through its subsidiary Gran Vía Musical (GVM) centered on key label Muxxic. GVM launched it in late 1999, an event trumpeted as "the birth of the world's biggest Latin music company" by Grupo Prisa-owned Spanish daily newspaper El País.

GVM CEO Luis Merino says, "There were two main problems: Muxxic was born just before the current crisis hit the music industry, and [physical] piracy hit the company especially hard.

"Unlike truly big operations," the Madrid-based executive adds, "Muxxic had no international roster or back catalog. Each Muxxic release required mas-

sive marketing investment, and despite big sales, the label entered into crisis. The accounts didn't add up."

IMPORTANT REPERTOIRE

Muxxic and its two imprints, Horus and Eurotropical, claimed a 6% share of recorded-music shipments in Spain during 2003.

The labels will continue as imprints of Universal

'Muxxic spent too much on advertising, and it did not have the "indie" spirit.'

—YANN PADRÓN,
UFI

Spain under the new deal. Their acts include Antonio Orozco, Tamara, Sober, María Jiménez, Los Del Rio and Raú, plus Hugo and Vega, two stars of reality TV show "Operación Triunfo."

"The additional local repertoire will be very important to us," Universal Spain president Marcelo Branco says.

Universal Music Group and GVM have had licensing and distribution links since shortly after the lat-

ter launched. Universal has distributed Muxxic artists in Latin America and the United States, while GVM worked Universal acts like Paulina Rubio and Los Tigres del Norte in Spain.

One result of that cooperation was the creation in 2002 of Miami-based joint-venture label Muxxic Latina, whose aim was to sign and develop Latin artists in Latin America and the States. Muxxic Latina wound down in July 2003.

GVM has another joint operation, Sunnlyluna, with Sony Music and Miami-based producer Emilio Estefan Jr. That label will be dissolved shortly, Merino says. Sunnlyluna acts include Miami Sound Machine, Shalim, Gian Marco and Jon Secada.

NEW RELEASES

A new album by flamenco-influenced pop artist Orozco will be the first Muxxic release under Universal Spain. Due domestically in May, it arrives in Latin America and the United States in July.

"In the first few months, we'll move hot Muxxic titles such as Orozco and Sober," Branco says. "From July, we'll tackle Muxxic's catalog."

Orozco and labelmate Tamara are "already developing in Mexico and Puerto Rico," notes Jesús López, (Continued on page 59)



MERINO: PIRACY TOOK ITS TOLL ON THE MUXXIC LABEL



BRANCO: LOCAL REPERTOIRE WILL BE IMPORTANT TO UNIVERSAL SPAIN



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 04/21/04		(THE OFFICIAL UK CHARTS CO.) 04/19/04		(SNEP/FOP/TITE-LIVE) 04/21/04		(MEDIA CONTROL) 04/21/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	2	1	1
AYA AJA SOUTHERN ALL STARS VICTOR		F**K IT (I DON'T WANT YOU BACK) EAMON JIVE		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA	
2	1	2	NEW	2	46	2	NEW
MOMENTS AYUMI NAKAMURA AVEX TRAX		MY BAND D12 FT. EMINEM INTERSCOPE		DRAGOSTEA DIN TEI HAIDUCU BMG		MY BAND D12 FT. EMINEM INTERSCOPE	
3	2	3	3	3	NEW	3	3
ARUE BUMP OF CHICKEN TOYS FACTORY		IN THE SHADOWS THE RASMUS PLAYGROUND/UNIVERSAL		DRAGOSTEA DIN TEI O-ZONE ULM		LEFT OUTSIDE ALONE ANASTACIA EPIC	
4	NEW	4	4	4	6	4	2
SIREN ASIAN KUNG-FU GENERATION KI/DDN		LEFT OUTSIDE ALONE ANASTACIA EPIC		PARLE-MOI NADIYA COLUMBIA		CAN'T WAIT UNTIL TONIGHT MAX RARE	
5	5	5	2	5	NEW	5	7
YASASHIIKISS O SHITE DREAMS COME TRUE UNIVERSAL		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA		I DON'T WANNA KNOW MARIO WINANS FT. ENYA AND P. DIDDY BAD BOY/BARCLAY		HEY MAMA BLACK EYED PEAS INTERSCOPE	
6	4	6	1	6	4	6	8
OH JAPAN OUR TIME IS NOW TMG VERMILLION RECORDS		FIVE COLOURS IN HER HAIR MCFLY UNIVERSAL		TOXIC BRITNEY SPEARS JIVE		SUGA SUGA BABY BASH UNIVERSAL	
7	6	7	NEW	7	5	7	4
JUPITER AYAKA HIRAHARA DREA MUSIC		FOR LOVERS WOLFMAN FT. PETE DOHERTY RDOUGH TRADE		MODERN TIMES J-FIVE M6INT.		JUST ONE LAST DANCE SARAH CONNOR FT. NATURAL X-CELL/COLUMBIA	
8	3	8	5	8	3	8	6
SEVEN MIKA NAKASHIMA SONY MUSIC		CHA CHA SLIDE DJ CASPER ALL AROUND THE WORLD		TU SERAS EMMA DAUMAS POLYDOR		MAD WORLD MICHAEL ANDREWS FT. GARY JULES ADVENTURE/SANCTUARY	
9	NEW	9	6	9	7	9	NEW
KUSHIRO SHITSUGEN KAORI MIZUMORI TOKUMA		COME WITH ME SPECIAL D. ALL AROUND THE WORLD		PUMP IT UP DANZEL ULM		AMAZING CHRIS NORMAN CONSTANTIN	
10	NEW	10	7	10	1	10	5
HONMO DE GOZAIMASU NO PLAN KI/DDN		SLOW JAMZ TWISTA ATLANTIC		SI DEMAIN... (TURN AROUND) ANTONN KAREN & BONNIE TYLER EPIC		THIS IS MY LIFE ELLI HANSA	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	2	1	2	1	1
MR. CHILDREN SHIFUKU NO OTO TDY'S FACTORY		GUNS N' ROSES GREATEST HITS GEFEN		SOUNDTRACK LES CHORISTES MARC MUSIC		ANASTACIA ANASTACIA EPIC	
2	2	2	1	2	8	2	2
HIKARU UTADA UTADA HIKARU SINGLES COLLECTION VOL.1 TOSHIBA/EMI		ANASTACIA ANASTACIA EPIC		DIANA KRALL THE GIRL IN THE OTHER ROOM VERVE		NORAH JONES FEELS LIKE HOME BLUE NOTE	
3	3	3	3	3	1	3	3
HITOTOYO HITODMDI COLUMBIA		USHER CONFESSIONS ARISTA		VINCENT DELERM KENSINGTON SQUARE TOT OU TARD/WEA		ROSENSTOLZ HERZ ISLAND	
4	5	4	NEW	4	3	4	4
VARIOUS ARTISTS JPN BLUE: A TRIBUTE TO YUTAKA DZAKI SONY MUSIC		DIANA KRALL THE GIRL IN THE OTHER ROOM VERVE		CALOGERO 3 MERCURY		USHER CONFESSIONS ARISTA	
5	4	5	10	5	NEW	5	8
AI OTSUKA LOVE PUNCH AVEX TRAX		SCISSOR SISTERS JAZZ A LA NUOVELLE ORLEANS COLUMBIA		DANY BRILLANT JAZZ A LA NUOVELLE ORLEANS COLUMBIA		WIR SIND HELDEN DIE REKLAMATIDN LABELS/VIRGIN	
6	7	6	6	6	5	6	7
QUEEN QUEEN JEWELS—VERY BEST OF QUEEN TOSHIBA/EMI		NORAH JONES FEELS LIKE HOME BLUE NOTE		JANE BIRKIN RENDEZ-VOUS CAPITOL		SPORTFREUNDE STILLER BURLI MOTOR	
7	10	7	32	7	NEW	7	NEW
SOUNDTRACK WINTER SONATA (JAPAN VERSION) UNITEO ASIA ENTERTAINMENT		MAROONS SONGS ABOUT JANE J/BMG		BENASSI BROS PUMPHONIA ULM		DIANA KRALL THE GIRL IN THE OTHER ROOM VERVE	
8	6	8	4	8	4	8	6
L'ARC EN CIEL SMILE KI/DDN		ABBA GOLD—GREATEST HITS POLYDOR		LES ENFOIRES LES ENFOIRES DANS L'ESPACE RESTO DU COEUR/BMG		GUNS N' ROSES GREATEST HITS GEFEN	
9	NEW	9	7	9	6	9	10
SEIKO MATSUDA BEST OF BEST 27 SONY MUSIC		KATIE MELUA CALL OFF THE SEARCH DRAMATICO		NORAH JONES FEELS LIKE HOME BLUE NOTE		NELLY FURTADO FOLKLORE DREAMWORKS	
10	8	10	21	10	7	10	5
AEROSMITH HONKIN' ON BOBO COLUMBIA		THE RASMUS DEAD LETTERS PLAYGROUND/UNIVERSAL		PASCAL OBISPO LIVE FAN/STUDIO FAN EPIC		GEORGE MICHAEL PATIENCE AEGEAN/SONY MUSIC	

CANADA		ITALY		SPAIN		AUSTRALIA	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 05/01/04		(FIMI/NIELSEN) 04/19/04		(AFYVE/MEDIA CONTROL) 04/21/04		(ARIA) 04/19/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	2	1	1	1	1	1	1
YEAH! USHER FT. LIL JON & LUDACRIS LaFACE/BMG		LEFT OUTSIDE ALONE ANASTACIA EPIC		RETORCIENDO PALABRAS FANGORIA DR/EA/WEST		F**K IT (I DON'T WANT YOU BACK) EAMON JIVE	
2	1	2	2	2	2	2	2
SOLITAIRE/THE WAY CLAY AIKEN RCA/BMG		DRAGOSTEA DIN TEI HAIDUCU UNIVERSAL		PARA LLENARME DE TI RAMON VALE MUSIC		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA	
3	3	3	4	3	NEW	3	3
TOXIC BRITNEY SPEARS JIVE/BMG		TURN ME ON KEVIN LYTTLE ATLANTIC		ANGEL BIEL PEP'S RECORDS		SUGA SUGA BABY BASH UNIVERSAL	
4	4	4	3	4	5	4	5
MY IMMORTAL EVANESCENCE WIND-UP/EPIC/SONY MUSIC		GUARDAMI NEGLI OCCHI PAOLO MENEGUZZI RICORDI		LA MENTE DEL MONSTRUO CHUCHO SINNAMON		LEFT OUTSIDE ALONE ANASTACIA EPIC	
5	5	5	5	5	4	5	12
BA BA/TI KI/DI DO SIGUR ROS FAT CAT/PIAS/GEFFEN/UNIVERSAL		SUPERSTAR JAMELIA PARLOPHONE		LEFT OUTSIDE ALONE ANASTACIA EPIC		WITH YOU JESSICA SIMPSON COLUMBIA	
6	RE	6	8	6	6	6	4
PERFECT SIMPLE PLAN LAVA/WARNER		MY IMMORTAL EVANESCENCE WIND-UP/EPIC		LOVE PROFUSION MADONNA MAVERICK/WARNER BROS.		BLACK BETTY SPIEDERBAIT POLYDOR	
7	9	7	9	7	NEW	7	8
JUST A LITTLE WHILE JANET JACKSON VIRGIN/EMI		TOXIC BRITNEY SPEARS JIVE		MUSICOLOGY PRINCE COLUMBIA		HEY MAMA BLACK EYED PEAS INTERSCOPE	
8	7	8	12	8	NEW	8	7
MEME LES ANGES AU DE MONTIGNY VIK/BMG		HEY MAMA BLACK EYED PEAS INTERSCOPE		MALO BEBE VIRGIN		SUPERSTAR JAMELIA PARLOPHONE	
9	6	9	6	9	8	9	6
LOVE PROFUSION MADONNA MAVERICK/WARNER		CUANDO VOLVERAS AVENTURA PLANET		AMAZING GEORGE MICHAEL AEGEAN/SONY MUSIC		TOXIC BRITNEY SPEARS JIVE	
10	RE	10	15	10	3	10	10
SUNRISE NORAH JONES BLUE NOTE/EMI		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA		DRAGOSTEA DIN TEI O-ZONE VALE MUSIC		SO BEAUTIFUL PETE MURRAY COLUMBIA	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	1	1	1
VARIOUS ARTISTS STAR ACADEMIE 2004 MUSICOR/SELECT		VASCO ROSSI BUONI O CATTIVI CAPITOL		CAMELA DIEZ DE CORAZON CAPITOL		PETE MURRAY FEELER COLUMBIA	
2	2	2	2	2	2	2	2
MARIE-ELAINE THIBERT MARIE-ELAINE THIBERT MUSIC BIZZ/SELECT		ANASTACIA ANASTACIA EPIC		ANASTACIA ANASTACIA EPIC		USHER CONFESSIONS ARISTA	
3	3	3	4	3	3	3	4
USHER CONFESSIONS LaFACE/BMG		BIAGIO ANTONACCI CONVIVENDO PARTE 1 IRIS		ESTOPA LA CALLE ES TUYA? ARIOLA		EVANESCENCE FALLEN WIND-UP/EPIC	
4	5	4	5	4	4	4	5
BLACK EYED PEAS ELEPHUNK A&M/INTERSCOPE/UNIVERSAL		TIZIANO FERRO 111 CENTO ONCE CAPITOL		DAVID BISBAL BULERIA VALE MUSIC		SHANNON NOLL THAT'S WHAT I'M TALKING ABOUT BMG	
5	4	5	7	5	5	5	3
GUNS N' ROSES GREATEST HITS GEFEN/UNIVERSAL		MINA THE PLATINUM COLLECTION EMI		DIANA KRALL THE GIRL IN THE OTHER ROOM VERVE		THE JOHN BUTLER TRIO SUNRISE OVER SEA JARRAH RECORDS	
6	6	6	3	6	6	6	9
NORAH JONES FEELS LIKE HOME BLUE NOTE/EMI		GUNS N' ROSES GREATEST HITS GEFEN		RAMON ES ASI VALE MUSIC		JET GET BORN CAPITOL	
7	7	7	6	7	5	7	7
ERIC CLAPTON ME & MR. JOHNSON WARNER BROS.		MICHAEL BUBLÉ MICHAEL BUBLE REPRISE		SHAKIRA LIVE AND OFF THE RECORD EPIC		NORAH JONES FEELS LIKE HOME BLUE NOTE	
8	9	8	8	8	7	8	11
EVANESCENCE FALLEN WIND-UP/EPIC/SONY MUSIC		NORAH JONES FEELS LIKE HOME BLUE NOTE		MAREA 28.000 PUNALADAS DRD		ANASTACIA ANASTACIA EPIC	
9	10	9	9	9	6	9	10
JOSH GROBAN CLDSER 143/REPRISE/WARNER		GEORGE MICHAEL PATIENCE AEGEAN/SONY MUSIC		LOS LUNNIS LOS LUNNIS NOS VAMOS A LA CAMA SONY MUSIC		JACK JOHNSON ON AND ON MOD	
10	RE	10	NEW	10	11	10	6
AEROSMITH HONKIN' ON BOBO COLUMBIA/SONY MUSIC		DIANA KRALL THE GIRL IN THE OTHER ROOM VERVE		FRAN PEREA LA CRICA DE LA HABITACION DE AL LADO DRD		GUNS N' ROSES GREATEST HITS GEFEN	

THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 04/19/04		(GLF) 04/16/04		(VERDENS GANG NORWAY) 04/19/04		(MEDIA CONTROL) 04/20/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	1
YEAH! USHER FT. LUDACRIS & LIL JON ARISTA		DET GOR ONT LENA PHILIPSSON COLUMBIA		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA	
2	6	2	8	2	NEW	2	2
F**K IT (I DON'T WANT YOU BACK) EAMON JIVE		DO YOU WANNA RIDE? SPANKA NKPG FT. MALIN BARYARD COLUMBIA		MY BAND D12 FT. EMINEM INTERSCOPE		LEFT OUTSIDE ALONE ANASTACIA EPIC	
3	2	3	3	3	2	3	3
LEFT OUTSIDE ALONE ANASTACIA EPIC		MIN KARLEK SHIRLEY CLAMP M&L		F**K IT (I DON'T WANT YOU BACK) EAMON JIVE		IN LOVE WITH YOU AGAIN CARMEN FENK UNIVERSAL	
4	3	4	4	4	3	4	7
VOORBIJ MARC BORSATO & DO POLYDOR		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA		LEFT OUTSIDE ALONE ANASTACIA EPIC		HEY MAMA BLACK EYED PEAS INTERSCOPE	
5	4	5	6	5	4	5	6
STUCK ON YOU 3T DIGIDANCE		DANGEROUS DA BUZZ BONNIER AMIGO MUSIC		MY IMMORTAL EVANESCENCE WIND-UP/EPIC		SUPERSTAR JAMELIA PARLOPHONE	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	2	1	1	1	1
ANASTACIA ANASTACIA EPIC		GYLLENE TIDER GT 25 SAMTLIGA HITS PARLOPHONE		GUNS N' ROSES GREATEST HITS GEFEN		ANASTACIA ANASTACIA EPIC	
2	2	2	1	2	NEW	2	2
NORAH JONES FEELS LIKE HOME BLUE NOTE		ANASTACIA ANASTACIA EPIC		DIANA KRALL THE GIRL IN THE OTHER ROOM VERVE		GUNS N' ROSES GREATEST HITS GEFEN	
3	5	3	4	3	2	3	3
GUNS N' ROSES GREATEST HITS GEFEN		GUNS N' ROSES GREATEST HITS GEFEN		ANASTACIA ANASTACIA EPIC		PLUSCH SIDEFIN COLUMBIA	
4	3	4	7	4	3	4	5
GEORGE MICHAEL PATIENCE AEGEAN/SONY MUSIC		E-TYPE LOUD PIPES SAVE LIVES STOCKHOLM RECORDS		HELLBILLIES NIENDE WARNER BROS.		NORAH JONES FEELS LIKE HOME BLUE NOTE	
5	4	5	6	5	4	5	4
USHER CONFESSIONS ARISTA		NORAH JONES FEELS LIKE HOME BLUE NOTE		EUROPE ROCK THE NIGHT: THE VERY BEST OF EUROPE EPIC		USHER CONFESSIONS ARISTA	

AUSTRIA		(AUSTRIAN IFPI/AUSTRIA TOP 40) 04/19/04	
THIS WEEK	LAST WEEK		
SINGLES			
1	1	LEFT OUTSIDE ALONE	ANASTACIA EPIC
2	3	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
3	2	CAN'T WAIT UNTIL TONIGHT	MAX RARE
4	6	HEY MAMA	BLACK EYED PEAS INTERSCOPE
5	NEW	MY BAND	D12 FT. EMINEM INTERSCOPE
ALBUMS			
1	1	ANASTACIA	ANASTACIA EPIC
2	2	NORAH JONES	FEELS LIKE HOME BLUE NOTE
3	3	GUNS N' ROSES	GREATEST HITS GEFEN
4	31	DIANA KRALL	THE GIRL IN THE OTHER ROOM VERVE
5	10	CHRIS NORMAN	THE VERY BEST OF SONY MUSIC

BELGIUM/FLANDERS		(IPROM/UVI) 04/21/04	
THIS WEEK	LAST WEEK		
SINGLES			
1	1	OBSESSION	AVENTURA WALBOOMERS MUSIC
2	2	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
3	4	1 LIFE	XANDEE ARS
4	17	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
5	3	VOORBIJ	MARCO BORSATO & DO POLYDOR
ALBUMS			
1	1	NOVASTAR	AND OTHER LONLEY SOUL WEA
2	2	ANASTACIA	ANASTACIA EPIC
3	3	LAIS	DDUCE VICTIME VIRGIN
4	5	GUNS N' ROSES	GREATEST HITS GEFEN
5	4	NORAH JONES	FEELS LIKE HOME BLUE NOTE

DENMARK		(IFPI/NIELSEN MARKETING RESEARCH) 04/20/04	
THIS WEEK	LAST WEEK		
SINGLES			
1	1	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
2	2	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
3	3	TURN ME ON	KEVIN LYTTLE ATLANTIC
4	4	LEFT OUTSIDE ALONE	ANASTACIA EPIC
5	5	SHE WANTS TO MOVE	N*E*R*D VIRGIN
ALBUMS			
1	1	ANASTACIA	ANASTACIA EPIC
2	2	ZIDIDADA	PRINCESS CMC
3	3	TV-2	HITS CAPITOL
4	4	GEORGE MICHAEL	PATIENCE AEGEAN/SONY MUSIC
5	5	RUNRIG	30 YEAR JOURNEY THE BEST RECARAT

PORTUGAL		(RIM) 04/20/04	
THIS WEEK	LAST WEEK		
ALBUMS			
1	1	DIANA KRALL	THE GIRL IN THE OTHER ROOM VERVE
2	3	EVANESCENCE	FALLEN WIND-UP/EPIC
3	5	NORAH JONES	FEELS LIKE HOME BLUE NOTE
4	6	BLACK EYED PEAS	ELEPHUNK INTERSCOPE
5	7	RUSSELL WATSON	THE VOICE FAROL
6	2	ANASTACIA	ANASTACIA EPIC
7	4	SHAKIRA	LIVE AND OFF THE RECORD EPIC
8	18	GUNS N' ROSES	GREATEST HITS GEFEN
9	10	JOSS STONE	THE SOUL SESSIONS VIRGIN
10	22	ELIS REGINA	ANTOLOGIA 65/77 UNIVERSAL

IRELAND		(IRMA/CHART TRACK) 04/16/04	
THIS WEEK	LAST WEEK		
SINGLES			
1	NEW	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
2	1	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
3	NEW	MY BAND	D12 FT. EMINEM INTERSCOPE
4	5	COME WITH ME	SPECIAL D. ALL AROUND THE WORLD
5	3	CHA CHA SLIDE	DJ CASPER ALL AROUND THE WORLD
ALBUMS			
1	1	GUNS N' ROSES	GREATEST HITS GEFEN
2	2	CHRISTY MOORE	THE BOXSET 1964-2004 COLUMBIA
3	3	PADDY CASEY	LIVING COLUMBIA
4	8	CELTIC PRIDE & MICKEY MODELLE	IRISH CLUBLAND EMERALD
5	18	ABBA	GOLD—GREATEST HITS POLYDOR

FINLAND		(YLE) 04/19/04	
THIS WEEK	LAST WEEK		
SINGLES			
1	NEW	EN HALUA TIETAA	ANTTI TUUSKO RCA
2	3	LOVE IS LIKE A SONG	HANNA PAKARINEN RCA
3	NEW	BACKDOOR MAN	PEER GUNT RANCH
4	1	MY HEAVEN IS YOUR HELL	LORDI RCA
5	5	REASONS	KOTIPELTD HIGH AND LOUD
ALBUMS			
1	1	GUNS N' ROSES	GREATEST HITS GEFEN
2	4	NYLON BEAT	CDMEBACK 40 HITTA MEDIAMUSIKKI
3	3	ANASTACIA	ANASTACIA EPIC
4	2	HIM	AND LOVE SAID NO... 1997-2004 RCA
5	5	TIMO RAUTIAINEN & TRIO NISKALAUKAUS	KYLMA TILA RANCH

HUNGARY		(MAHASZ) 04/16/04	
THIS WEEK	LAST WEEK		
SINGLES			
1	3	SZEXTARGY	TANXCSAPDA SONY MUSIC
2	NEW	VALAMI VEGET ERT, MAS A VILAG	EROS VS. SPIGIBOY HUNGAROTON
3	1	NO MORE LIES	IRON MAIDEN CAPITOL
4	2	AMAZING	GEORGE MICHAEL AEGEAN/SONY MUSIC
5	4	TOXIC	BRITNEY SPEARS JIVE
ALBUMS			
1	1	MEGASZTAR	MEGASZTAR SONY MUSIC
2	5	GUNS N' ROSES	GREATEST HITS GEFEN
3	4	NOX	BUVDLET UNIVERSAL
4	2	GEORGE MICHAEL	PATIENCE AEGEAN/SONY MUSIC
5	7	LAJCSI & BODI GUSZTI ES A FEKETE SZEMEK	ELMGEYK ZSAVTARME FEKETE SZEMEK

POLAND		(ZWI.ZEK PRODUCCENTOW AUDIO VIDEO) 04/16/04	
THIS WEEK	LAST WEEK		
ALBUMS			
1	3	ANIA	SAMOTNOSC PO ZMIERZCHU POLSKI RADIO
2	4	TSA	PROCEDER METAL MIND
3	6	JEDEN OSIEM	WIODETEKA UMC RECORDS
4	5	GEORGE MICHAEL	PATIENCE AEGEAN/SONY MUSIC
5	1	MAANAM	ZNAKI SZCZEGDLINE EMI
6	11	JANUSZ RADEK	KROLOWA NDCY MAGIC
7	12	NORAH JONES	FEELS LIKE HOME BLUE NOTE
8	17	VARIOUS ARTISTS	BRAVO HITS WIOSNA 2004 MAGIC
9	16	SOUNDTRACK	THE PASSION OF THE CHRIST CLASSICAL
10	10	ANITA LIPNICKA & JOHN PORTER	NIEPRZYWOITE PIOSENKI POMATON

COMMON CURRENCY										
A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.										
Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner										
ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
ANASTACIA Anastacia (S)			2	1			2	8	2	1
EVANESCENCE Fallen (S)						8		3		
GUNS N' ROSES Greatest Hits (U)	5		1	8		5		10	6	3
NORAH JONES Feels Like Home (E)	6		6	2	9	6		7		2
DIANA KRALL The Girl in the Other Room (U)			4	7	2		5		10	

Billboard® EUROCHARTS		Eurocharts are compiled by Billboard from the national singles and album sales charts of 18 European countries.	
THIS WEEK	LAST WEEK		
SINGLES SALES			
1	1	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
2	2	LEFT OUTSIDE ALONE	ANASTACIA EPIC
3	NEW	MY BAND	D12 FT. EMINEM INTERSCOPE
4	56	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
5	3	TOXIC	BRITNEY SPEARS JIVE
6	49	DRAGOSTEA DIN TEI	HAIDUCUI UNIVERSAL
7	6	IN THE SHADOWS	THE RASMUS PLAYGROUND/UNIVERSAL
8	9	HEY MAMA	BLACK EYED PEAS INTERSCOPE
9	NEW	DRAGOSTEA DIN TEI	O-ZONE TIME
10	13	SUGA SUGA	BABY BASH BARCLAY
11	7	CAN'T WAIT UNTIL TONIGHT	MAX RARE
12	25	PARLE-MOI	NADIYA COLUMBIA
13	10	SUPERSTAR	JAMELIA PARLOPHONE
14	11	BREATHE EASY	BLUE INNOCENT/VIRGIN
15	16	NOT IN LOVE	ENRIQUE IGLESIAS FT. KELIS INTERSCOPE
16	NEW	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA AND P.DIDDY BARCLAY
17	5	FIVE COLOURS IN HER HAIR	MCFLY UNIVERSAL
18	18	TURN ME ON	KEVIN LYTTLE ATLANTIC
19	14	CHA CHA SLIDE	DJ CASPER ALL AROUND THE WORLD
20	4	SI DEMAIN... (TURN AROUND)	ANTONN KAREEM & BONNIE TYLER EPIC
ALBUM SALES			
1	1	ANASTACIA	ANASTACIA EPIC
2	2	GUNS N' ROSES	GREATEST HITS GEFEN
3	3	NORAH JONES	FEELS LIKE HOME BLUE NOTE
4	40	DIANA KRALL	THE GIRL IN THE OTHER ROOM VERVE
5	5	USHER	CONFESSIONS ARISTA
6	4	GEORGE MICHAEL	PATIENCE AEGEAN/SONY MUSIC
7	6	BLACK EYED PEAS	ELEPHUNK INTERSCOPE
8	7	ERIC CLAPTON	ME AND MR. JOHNSON REPRISE
9	8	EVANESCENCE	FALLEN WIND-UP/EPIC
10	9	NORAH JONES	CDME AWAY WITH ME BLUE NOTE
11	10	JOSS STONE	THE SOUL SESSIONS RELENTLESS/VIRGIN
12	13	ROSENSTOLZ	HERZ ISLAND
13	11	N*E*R*D	FLY DR DIE VIRGIN
14	14	NELLY FURTADO	FDLKIDRE DREAMWORKS
15	22	SOUNDTRACK	LES CHORISTES MARC MUSIC
16	31	SCISSOR SISTERS	SCISSOR SISTERS POLYDOR
17	16	DIDO	LIFE FOR RENT CHEEKY/ARISTA
18	27	THE RASMUS	DEAD LETTERS PLAYGROUND/UNIVERSAL
19	28	WIR SIND HELDEN	DIE REKLAMATION CAPITOL
20	17	KATIE MELUA	CALL OFF THE SEARCH DRAMATICO
RADIO AIRPLAY			
Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Music Control.			
THIS WEEK	LAST WEEK		
1	4	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
2	3	LEFT OUTSIDE ALONE	ANASTACIA COLUMBIA
3	2	TOXIC	BRITNEY SPEARS JIVE
4	1	SUPERSTAR	JAMELIA PARLOPHONE
5	5	IT'S MY LIFE	ND DOUBT MCA
6	8	TURN ME ON	KEVIN LYTTLE ATLANTIC
7	6	AMAZING	GEORGE MICHAEL AEGEAN/SONY
8	7	SHUT UP	BLACK EYED PEAS INTERSCOPE
9	9	RED BLOODED WOMAN	KYLIE MINOGUE PARLOPHONE
10	11	HEY YA!	OUTKAST ARISTA
11	10	NOT IN LOVE	ENRIQUE IGLESIAS UNIVERSAL
12	12	IN THE SHADOWS	THE RASMUS PLAYGROUND/UNIVERSAL
13	15	SUGA SUGA	BABY BASH UNIVERSAL
14	13	TAKE ME TO THE CLOUDS ABOVE	LMC VS. U2 ALL AROUND THE WORLD
15	22	DON'T LEAVE HOME	DIDD BMG
16	14	I'M STILL IN LOVE WITH YOU	SEAN PAUL ATLANTIC
17	20	L'ORPHELIN	WILLY DENZEL UP MUSIC
18	17	THE WAY YOU MOVE	OUTKAST FT. SLEEPY BROWN ARISTA
19	18	HEY MAMA	BLACK EYED PEAS INTERSCOPE
20	23	IN THE MIDDLE	SUGABABES ISLAND

'Sunrise' Needs No Marketing To Shine

The John Butler Trio's 2001 album "Three" rewrote the rules for Australian independent acts by selling 150,000 units. Now, the act's latest album, "Sunrise Over Sea," has shifted the goal posts by debuting atop the official Australian Recording Industry Assn. chart. Not bad for a release through the tiny Jarrah Records label, which Butler and folk-rockers the Waifs set up without any marketing.

Butler, a guitarist/singer who began as a busker eight years ago, formed his trio in 1999. The group's fiery roots-based performances and radical environmental politics have established it as a top live draw and gained it college radio support in the United States and Europe. "All my influences are on this record—reggae, hip-hop, funk, Appalachian folk, Celtic, country and the epicness of Led Zeppelin and the Verve," he says. The JBT tours internationally throughout 2004. **CHRISTIE ELIEZER**

THE AMAZING VASCO: Veteran rocker Vasco Rossi enjoys cult status in Italy. But even his label, Capitol, is surprised by the success of his latest pro-



ROSSI: 'NUMERO UNO' CULT FIGURE

ject, "Buoni e Cattivi." The album, released April 2 and accompanied by a single of the same name, is his 19th since his debut in 1978. EMI Italy VP of A&R Fabrizio Giannini says the company initially shipped 300,000 units, "but we had 200,000 reorders in the first week. His 10-date stadium tour in June sold 300,000 tickets in a few hours. He really is *numero uno* here."

MARK WORDEN

PUNK REVIVAL: "Danse Sur la Merde," a blast of punk rock that encourages listeners to "dance to the s**t they play on the radio," is creating an unexpected buzz in France. The debut

single from Prototypes (comprising electro duo Bosco and singer Isabelle le Doussal) entered the lower reaches of the charts in March and has been

Global Pulse

Nigel Williamson, Editor
nwilliamson@billboard.com



rising steadily, thanks to strong radio play. Boxson/Music Machine released both the single and Prototypes' album, "Tout le Monde Cherche Quelque Chose à Faire." Universal's AZ imprint distributed them. "AZ was the only label to follow exactly where we wanted to take the album. There are so few majors left, you work with them or you get up early to do your own deliveries," le Doussal says. The album was released in late March in France and Switzerland. A Canadian release will follow in May, but there are no plans yet to release the set in non-French-speaking territories.

JAMES MARTIN

URBAN ASIAN: EMI has signed Singapore's top-rated hip-hop act, Urban Xchange, to an exclusive regionwide deal for its boutique label, the Chyna House Recordings. EMI Southeast Asia executive director Hans Ebert says he believes Urban Xchange could emerge as one of Asia's best-selling acts. The band's self-titled debut album for Universal Music was released only in Singapore and Malaysia; Ebert signed the act when he was VP of creative services at that company. Urban Xchange has started work on its first EMI album for release later this year. Ebert says EMI plans to go "full-throttle" to break the band internationally. **CHRISTIE LEO**

GOING FAR: Danish singer/songwriter Tina Dico may be familiar to fans of Zero 7, as she appears on two tracks from the U.K.-based chillout duo's second album, "When It Falls" (Ultimate Dilemma). Now, the spotlight falls on her solo work, with the May 10 release of her mini-album "Far" on Finest Gramophone (Shellshock/Pinnacle) is the distributor.) Although Dico moved to London two years ago, she kept the home fires burning with an acoustic album, "Notes," which led to a trophy for best composer at the Danish Music Critic Awards in January and the local equivalent of a Grammy Award for best songwriter at the Danish Music Awards a month later. "I moved away because Denmark seemed a bit too comfortable," she says. **PAUL SEXTON**

Australasian Idols Boost BMG's Local A&R

This story was prepared by John Ferguson in Auckland and Christie Eliezer in Sydney.

BMG New Zealand is looking to make the local version of the internationally successful "Pop Idol" TV show a key part of its A&R strategy.

The company is hoping to replicate the success of its sister company in Australia, which has gainfully exploited repertoire based on the reality TV show, developed internationally by FremantleMedia and 19TV. The show has been rolled out in more than 20 markets globally.

BMG New Zealand GM Mike Bradshaw says that for the past three years, his company has focused on international repertoire and catalog material. BMG's current involvement with "NZ Idol" is part of a new, wider strategy of building a fresh local roster, he explains.

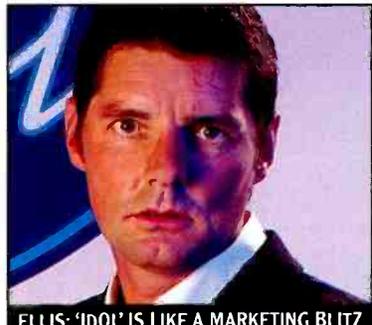
"The soul of any company is what we do in the local market," Bradshaw says, "and that's what we're turning our attention to." To that end, BMG NZ recently signed local rock bands Eight and Evolver and inked distribution deals with New Zealand indie labels Heart Music, Sugar Licks Recordings and Capital Recordings in 2003.

"NZ Idol" bowed Feb. 1 on state broadcaster TV2, winning 64% of viewers in its time slot. Bradshaw sug-

gests that such high ratings could translate to sales of 100,000 for the eventual winner's debut album following the May 10 final.

"That's obviously going to help me in signing other bands," he says, "because I'll have had some success on the board."

The first album from the New Zealand series, "NZ Idol—The Final 10: Homegrown," arrived April 21. It fea-



ELLIS: 'IDOL' IS LIKE A MARKETING BLITZ

tured 11 songs by established Kiwi acts including Crowded House, Dave Dobbyn and Supergroove, which were performed during an episode of the show.

One of the three judges for "NZ Idol" is Paul Ellis, former VP of A&R at Sony Music Publishing in New Zealand. Ellis now operates his own music consultancy business in Auckland. He calls the show "the equivalent of backing an artist

with a multimillion-dollar marketing campaign." He also predicts that it will boost the local scene.

IDOLS DOWN UNDER

"Australian Idol" began in mid-2003 on the national Ten Network, which says it averaged 1.2 million viewers per episode during the lead-in to its final in November.

According to BMG Australia, shipments of "Idol"-related singles, albums and DVDs have topped 1.7 million units. The company estimates that to be worth \$20 million Australian, or \$14.8 million at retail prices.

BMG Australia managing director Ed St. John says "Idol" product constituted 60% of BMG Australia's domestic artist shipments in 2003. That in turn made up 28.3% of the trade value of its overall shipments.

The show "certainly contributed to our rise in market share last year to 12.6% from 11.1% from the previous year," St. John claims.

Series winner Guy Sebastian has shipped 484,000 copies of his album "Just As I Am" in Australia. The Malaysia-born R&B singer's album is set for release in six Asian territories during coming weeks.

As in other international markets, BMG's Australian affiliate had first options to release material by the "Pop

Idol" contestants. Notably, the company picked up an option on runner-up Shannon Noll, whose pop-rock album "That's What I'm Talking About" has shipped 300,000 in Australia.

St. John says that level of success has allowed BMG Australia to expand its domestic roster in recent months.

Despite that success, the "Idol" approach to A&R has been criticized by some in Australia and New Zealand.

"They will get good record sales initially," says Sean Coleman, managing director of Sounds, New Zealand's largest specialist music chain. "But I'm not a great fan of this sort of thing. The

people don't seem to build a career out of it. It also takes the mystique out of the whole process."

While acknowledging the views of such critics as Coleman, St. John says, "At some point you have to start looking at these artists as interesting performers [rather than as] 'Idol' winners. We at BMG made that distinction a long time ago.

"The thing with 'Idol' is not merely that it makes these kids famous," he insists. "It's allowed us to discover all this talent and given them a platform to be heard. Some will work, some won't. Nevertheless, it's a positive development."

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Rodeo Kings

Continued from page 55

Many local record industry execs admit surprise that Canadian radio has embraced the roots-styled "Heaven Knows Your Name." It peaked at No. 14 on Canada's Nielsen Broadcast Data Systems rock chart for the week ended March 8.

Linden says, "You do the music you do and hope that a few times in your career, you intersect with the mainstream enough that you can build an audience."

"Heaven Knows Your Name" is from the Rodeo Kings' third True North album "Bark," released in Canada in June 2003. The album has sold 13,000 units in Canada, according to the label.

In January, True North released "Bark" through independent distributors in several other territories. It is being issued by the Bad Reputation label in France in May.

"The album is slowly getting out around the world," says Bernie Finkelstein, president of Toronto-based True North.

True North released "Bark" April 13 in the United States, with distribution by Rounder Select.

On April 12, True North serviced U.S.-based adult radio with a four-track sampler featuring "Water or Gasoline," "If I Catch You Crying,"

"Stoned" and "Had Enough of You Today." The same day, True North serviced Americana stations in the United States with the full album.

"We are waiting to see what the consensus track is," Finkelstein says. The album is the Rodeo Kings' first U.S. outing. Finkelstein calls it "the most commercial record we've released through our distribution agreement with Rounder." True North also licenses Fearing and Bruce Cockburn recordings through Rounder.

Booked in North America by the Agency Group, the Rodeo Kings are gearing up for a 13-show Canadian tour with Merle Haggard in May.

"This record has gone on longer than we thought it would," Linden says with a laugh. "I just started a solo tour in Western Canada. I had booked it before 'Had Enough of You Today' became a hit. I thought Blackie would be all done by now."

NOT JUST A TRIO

The three Rodeo Kings each have busy solo careers. Fearing has been with True North for a decade, and Linden and Wilson have recorded extensively for Sony Music Canada. Linden recently signed with True North as a solo artist.

In 1996, the Rodeo Kings released their debut on True North, "High on Hurtin'." It was a collection of songs penned by revered Canadian songwriter Willie P. Bennett. In 1999, the trio released its sophomore set, the 23-

track double-album "Kings of Love" on True North.

The three artists are close friends and have supported each other on solo projects. For example, Linden produced Fearing's two True North albums "So Many Miles" (2000) and "That's How I Walk" (2002).

During two decades, Linden has produced more than 40 albums, working with such Canadians as Cockburn, Jason McCoy, Sue Foley and Colin James. He provided instrumental music for the Coen Brothers' 2000 film "O Brother, Where Art Thou?" and appeared as a guitar-playing priest in the Coens' film "Intolerable Cruelty."

"Bark," produced by Linden, features 12 original songs, as well as covers of Bennett's "Willie's Diamond Joe" and Cockburn's "Tie Me at the Crossroads." Linden says, "Bruce and Willie are like two shining lights for us. We had to keep them with what's going on."

Recording tracks at the Studio in the Country in Bogolusa, La., Linden says, was "exotic and stimulating" and allowed the Rodeo Kings to feel "like we were more of a band."

Linden indicates that recording in America's Deep South also made members feel as if they were working in a different era.

"It put you in a different frame of mind recording there," he says. "Bogolusa is where [pianist] Professor Longhair was born. The sense of frolic he brought with his music permeated our sessions at all times."

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF



BAUTISTA

Spanish authors and publishers society SGAE collected 268.7 million euros (\$325 million) in authors' rights last year, an increase of 5.2% over 2002. SGAE's 77,000 members shared 262.5 million euros (\$317.6 million) of that amount, representing a 6% increase in revenue distributed. Rights income from concerts, which increased 10% to 14.4 million euros (\$17.4 million), boosted the overall annual figure. The increases came despite a fall in legitimate CD shipments from 71 million in 2002 to 64 million in 2003, SGAE executive president Teddy Bautista says.

"Spain has again failed to reach the psychological barrier of two CDs bought per person a year," Bautista notes.

HOWELL LLEWELLYN

British independent music marketing and distribution firm 3MV has ceased trading. Until recently, the company counted Ministry of Sound, Rough Trade, V2 and Palm Pictures among its clients. "The companies trading under the 3MV label are insolvent and need to go into liquidation," says Paul Appleton, managing partner of the London-based company's appointed administrators David Rubin & Partners. A creditors' meeting will be held April 30. 3MV co-founder Dave Trafford confirmed the company's closure in a statement. "3MV is a victim of the diminishing margins in sales and distribution," it said. "The market has grown tougher, and the business model that has previously worked for us is viable no longer." Neither 3MV nor its administrators would comment further. Founded in the early '90s by Trafford and Max Kenny, 3MV has distributed such labels as Nude, Rhythm King, Mushroom and Creation Records.

LARS BRANDLE

London venue Wembley Arena will be replaced by a purpose-built, temporary 10,000-seat structure for most of 2005 when the arena is closed for refurbishment. The 11,500-capacity Wembley Arena is London's biggest indoor venue. It will be closed from January to August 2005 while its owner, Quintain Estates and Development, and operator, Wembley (London) Ltd., carry out a £20 million (\$36.4 million) upgrade. The redeveloped arena site will add retail outlets, hotels, bars, offices and housing to the leisure complex. The temporary facility is expected to cost about £2 million (\$3.6 million) and will be located next to the existing arena. Wembley Arena director of sales and marketing Peter Tudor is confident the planning permits needed for the alternate arena to be built will be in place during May. "People think it will be like some temporary tent," he says. "On the contrary, it will be very sophisticated, with full heating and lighting and permanent seating."

JULIANA KORANTENG

Alejandro Sanz dominated Spain's annual Premios de la Música awards April 15, winning five of his seven nominated categories at the Madrid ceremony. The awards are organized by the Academy of Music Arts and Sciences (AACM) on behalf of Spanish authors and publishers society SGAE and artists body AIE. Winners were based on votes from 5,000 AACM members, including music industry executives and artists. Miami-based Sanz is on a lengthy U.S. tour and did not attend the ceremony. Cuba's Bebo Valdés and gypsy flamenco singer Diego el Cigala won three awards. The ceremony was broadcast "as live" with a delay April 15 by public TV network TV2 and on SGAE's own Internet service, Tele Latina.



SANZ

HOWELL LLEWELLYN



CALDER

Clive Calder's sale of his music company Zomba Group to BMG in 2002 has placed the executive at the top of the annual Sunday Times "Music Millionaires" list, published April 18. It is the first time South African-born Calder has appeared on the list. The weekly national U.K. newspaper publishes the music listing annually, based on its more general "Rich List." The latter estimates the minimum wealth of the United Kingdom's richest people or families. The Sunday Times puts Calder's personal coffers at £1.24 billion (\$2.22 billion). He ranks No. 23 among Britain's wealthiest residents in the main list. Paul McCartney's

Rich List value stayed unchanged from last year's figure of £760 million (\$1.35 billion) to earn him No. 2 status on "Music Millionaires" and a 40th position overall. In third place on the music list is composer Andrew Lloyd Webber, with an estimated wealth of £400 million (\$720 million).

LARS BRANDLE

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

Politicians Rally Behind Canadian Music Biz

BY LARRY LeBLANC

TORONTO—Canada's top politicians have come forward to support the domestic music industry in its fight against online copyright infringement.

The Federal Court of Canada in Ottawa denied a motion March 31 from labels body the Canadian Recording Industry Assn. (CRIA) that Canadian Internet service providers (ISPs) be forced to reveal the identities of alleged uploaders of digital music. The trade body filed an appeal against the decision by Justice Konrad von Finckenstein April 13.

Prime Minister Paul Martin and Minister of Canadian Heritage Hélène Scherrer both pledged to protect Canada's music industry April 2 at the opening reception of the annual Juno Awards in Edmonton, Alberta.

"We are not going to let an industry that is so important to this country, so important to our ability to tell our stories and sing our songs, be jeopardized," Martin vowed.

Scherrer has since been meeting with music-industry associations, artists and songwriters to discuss the issue.

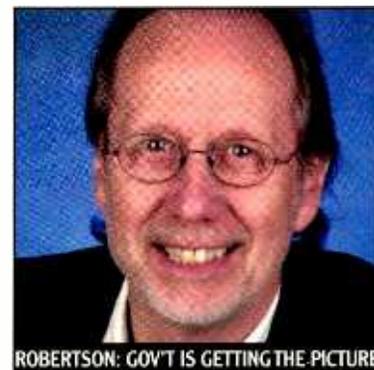
CRIA president Brian Robertson says the political support is "encouraging." He adds, "The government has now got the message on how inadequate the copyright laws are."

WORLDWIDE IMPACT

Robertson says the CRIA's appeal of the ruling is important for all Canadi-

an copyright owners. "Any owner of intellectual property that can be digitally transmitted has a stake in this appeal process," he says.

Denise Donlon, president of Sony Music Canada, says, "Since the Federal Court decision, the international community has looked at Canada as a pariah nation in terms of our inability



ROBERTSON: GOV'T IS GETTING THE PICTURE

to keep the Copyright Act up to date."

Canada's music industry has been impatient with the slow pace of the Liberal government's copyright agenda.

The CRIA is one of 26 industry bodies pressuring the government to ratify two World Intellectual Property Organization (WIPO) treaties that were signed in 1997. The Performances and Phonogram Treaty and the Copyright Treaty both address copyright protection in the digital age.

Bernie Finkelstein, president of Toronto-based True North Records, is hopeful that the Federal Court decision may have galvanized the government to finally ratify the WIPO

agreements. "I'm expecting to see something done within the next three months," he says. "As far as I'm concerned, they made a promise."

But Brian Chater, president of the Canadian Independent Record Production Assn., is skeptical. "I will believe it when I see it. However, this is a step in the right direction."

If the Federal Court had approved the CRIA's motion, it would have allowed the body to begin suing individuals who make music available online (*Billboard*, April 10). The Federal Court ruled that five named ISPs could not be forced to reveal the names and addresses of 29 users who had allegedly shared a "high volume" of songs in November and December 2003.

In his ruling, Justice von Finckenstein said the CRIA did not prove there was copyright infringement by the alleged music uploaders. He also ruled that downloading a song or making files available for sharing does not constitute copyright infringement under current Canadian law.

Robertson says, "The court decision has brought forward loud and clear through to the government that you cannot have interpretation of the Copyright Act. You must have firm guidelines and updated laws to deal with online use."

Michael McCarty, president of EMI Music Publishing Canada, argues that even more legislation is needed. "Even if we ratify the WIPO treaties, we still won't have an up-to-date Copyright Act," he says. "Things are changing so rapidly."

Grupo Prisa

Continued from page 55

chairman of Universal Music Latin America and Iberian Peninsula. "María Jiménez has established a base in Argentina. These and other Muxxic artists will be worked intensely by Universal in Latin America."

Universal Spain will fold GVM's compilation activities into its strategic-marketing division. GVM has produced such popular branded compilations as "Los Número Uno de 40," and "Máxima FM." Both are linked to radio stations that are part of Grupo Prisa-owned radio group Cadena SER.

Branco says no staffers will be added to handle the new repertoire. "We shall absorb the artists with the overheads we have," he says.

Muxxic's 10 employees were laid off March 31. Director Domingo García remains at GVM in an as-yet-undefined role.

The contracts of some Muxxic artists are being renegotiated, Branco adds.

LOCAL FOCUS

Warner/Chappell Music Spain managing director Alvaro de Torres says Muxxic's demise "reflects the bad state of sound-carrier sales."

"Muxxic had a good A&R policy and an attractive roster," he suggests, "but I never thought it had a future as it was. It wanted to operate internationally as a Latin label, but it became a hybrid that did not have the weight or agility. Basing itself just on local repertoire was not enough." Universal's acquisition, he adds, could be "a very intelligent one."

Muxxic was not a member of Spanish indie label group UFI. The body bars membership of any label that has a market share greater than 5% or belongs to a larger communications group, UFI VP Yann Padrón explains.

"It's always a shame when a label disappears," Padrón says, but notes that "Universal and Muxxic had the same business model, based not on seeking and developing new talent but

on selling artists massively through aggressive and huge marketing campaigns. Muxxic spent too much on advertising, and it did not have the 'indie' spirit."

OTHER INTERESTS

At the Grupo Prisa annual shareholders' meeting April 15, the company declared total 2003 revenue of 1.3 billion euros (\$1.55 billion). The group's main interests are in broadcasting and newspaper/magazine publishing.

GVM remains Grupo Prisa's umbrella company for its music activities. Those are now largely focused on publishing companies Nova and Lyrics & Music. Merino says recorded music represented 15% of GVM's revenue in 2003.

GVM also operates independent distributor El Diablo! and concert promotion arm Planet Events. Two compilation imprints, Freefrequency and GVM Colecciones, also remain with GVM. They are used for CDs and DVDs that the company distributes with its magazines and newspapers.

Technologies Converge At NAB Show

BY DAN DALEY

LAS VEGAS—Audio is more important for broadcast and film than ever before. But at the National Assn. of Broadcasters convention April 17-22 here, audio technologies remain clustered in what is anachronistically known as the Radio Hall.

That's mainly a perceptual anomaly now, however.

Many exhibitors in the North Hall have serviced pro audio for decades. But the entrance to the South Hall, dominated by Apple Computer and Avid/Digidesign, underscores the confluence that is reshaping the industry.

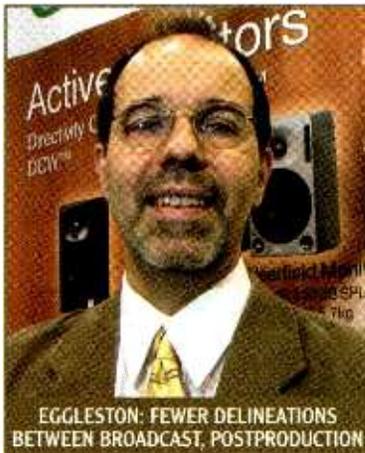
COMING TOGETHER

The most obvious juxtaposition illustrating the convergence and divergence between eras was the announcements, a day apart, of the Solid State Logic AWS 900 and Digidesign's ICON.

Where the AWS 900 represents a downsized leveraging of SSL's long history of large-format consoles, the ICON is a larger, more sophisticated version of Digidesign's ProControl interface for its ubiquitous Pro Tools recording system.

Both are evolutionary but point to a still-elusive middle ground between the conventional studio and the more egal-

itarian desktop. That location, though, is definitely in the mass market: Both will retail through the Guitar Center chain (see Studio Monitor, this page).



EGGLESTON: FEWER DELINEATIONS BETWEEN BROADCAST, POSTPRODUCTION

Evidence of conversion is present on other levels as well.

"There are fewer delineations between broadcast and postproduction control rooms now, and between them and music control rooms," observes Will Eggleston, marketing director for monitor manufacturer Genelec, citing the proliferation of hard-disk recording systems as the cause.

"The same technology platforms work for all of these applications," he adds, "and in the process it's making the environments they work in more

and more similar."

Also contributing to this process is the wider use of music in all types of broadcast and in film, as well as continued penetration of surround music into the same areas.

"As more homes get digital televisions and home theaters, demand for surround music continues to grow," says Mike Franklin, VP of Southern regional sales for console manufacturer Euphonix. However, he added, growth of surround music was "steady but not explosive. There are all sorts of uses for it beyond music shows, such as intros and station IDs in surround. It hasn't hit that everyday level of usage yet."

TV content is also affecting the evolution of pro audio technology. Steve Savanyu, marketing manager for Audio-Technica, says that the continued popularity of reality shows is shaping the design of microphones.

"Cameras are getting smaller, and the microphones are following suit," he says. "Microphones have to get into situations they've rarely been used in before and in a wider variety of climates. They have to be able to take harder use. But because of digital television and its improved frequency response and dynamic range, they also have to sound better than ever."

SSL, Guitar Center Form Distribution Pact

Solid State Logic, the leading manufacturer of large-format recording and mixing consoles, is once again making news.

The Oxford, England-based company introduced the AWS 900 Analogue Workstation System at the National Assn. of Broadcasters'

spring convention April 19 in Las Vegas (*Billboard*, April 24).

But a follow-up announcement is also noteworthy: SSL's distribution arrangement with musical instrument retailer **Guitar Center** and its **GC Pro** professional audio division.

The AWS 900, the first SSL product of its kind, is an integrated hybrid of its SuperAnalogue consoles and a digital audio workstation interface. At \$87,000, the AWS 900 costs substantially less than SSL's large-format consoles, but it provides the SSL signal path and processing that audio professionals revere.

The establishment of GC Pro was a clear sign of the musical-instrument retail sector's increasing attention to high-end recording equipment, accelerated by the rapid evolution of the DAW.

The GC Pro division formed when the retail giant formalized what many of its sales representatives already practiced: outbound business-to-business service to professional audio clients.

"Many of the people who need the

same high-end systems and system integration also happen to be drummers, guitar players and keyboard players," Guitar Center executive VP **David Angress** says. The chain's distribution agreement with SSL, he adds, "really does make Guitar Center a one-stop shop."

SSL will also sell the AWS 900

directly to its core client base and broadcast clientele. SSL and Guitar Center will jointly offer product training, system consulting and installation services.

In 2003, SSL introduced its XLogic line of rack-mounted outboard signal processing equipment developed from the XL 9000 K Series console. That product line, also available through Guitar Center, similarly acknowledges the emerg-

ing dominance of DAWs in professional recording.

MODERN JAZZ: The search for an operator/tenant of the recording studio under construction in Frederick P. Rose Hall at New York's Time Warner Center is nearing conclusion (*billboard.biz*, Feb. 13).

MAY 1 2004 Billboard PRODUCTION CREDITS			
BILLBOARD'S NO. 1 SINGLES (APRIL 24, 2004)			
CATEGORY	HOT 100	R&B	COUNTRY
TITLE Artist/ Producer (Label)	YEAH! Usher Featuring Lil Jon & Ludacris/ J. Smith, S. Garrett (Atlantic)	YEAH! Usher Featuring Lil Jon & Ludacris/ J. Smith, S. Garrett (Atlantic)	WHEN THE SUN GOES DOWN Kenny Chesney & Uncle Kracker/ B. Cannon, K. Chesney (BNA)
RECORDING STUDIO(S) (Location) Engineer(s)	LARRABEE SOUND WEST (West Hollywood, Calif.) Donnie Scantz	LARRABEE SOUND WEST (West Hollywood, Calif.) Donnie Scantz	THE TRACKING ROOM @ EMERALD (Nashville, TN) Billy Sherrill WESTWOOD SOUND STUDIOS (Nashville, TN) Tony Castle
CONSOLE(S)/ DAW(S)	SSL XL 9000 K	SSL XL 9000 K	SSL 9000 J, Neve V3
MULTITRACK RECORDER(S)/PLAYBACK MEDIA	Pro Tools HD	Pro Tools HD	Sony 3348, Pro Tools HD
RECORDING MEDIA	Pro Tools HD	Pro Tools HD	Quantegy 467, Pro Tools HD, Quantegy Hard Drive
MIX DOWN STUDIO(S) (Location) Engineer(s)	STANKONIA (Atlanta) Jonathan "Lil Jon" Smith, John Frye	STANKONIA (Atlanta) Jonathan "Lil Jon" Smith, John Frye	LOUD (Nashville, TN) Kevin Beamish
CONSOLE(S)/DAW(S)	SSL 4000 G	SSL 4000 G	Sony Oxford OXF-R3
MIXDOWN RECORDER(S)/MEDIA	Pro Tools	Pro Tools	Pro Tools
MIX DOWN MEDIA	Pro Tools, Glyph Trip	Pro Tools, Glyph Trip	Pro Tools
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers, Jr.	HIT FACTORY (New York) Herb Powers, Jr.	MASTERMIX (Nashville, TN) Hank Williams
CD/CASSETTE MANUFACTURER	BMG	BMG	BMG

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FROM LEFT, SSL'S COLIN PRINGLE, GUITAR CENTER'S ANGRESS AND SSL'S RICK PLUSHNER. THEIR COMPANIES ANNOUNCED DISTRIBUTION ARRANGEMENT AT CONVENTION

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Candidates submitted bids through Request for Proposal to **Chris Stone**, founder of **Record Plant Studios** and **World Studio Group**. Stone is serving as contact for **Jazz at Lincoln Center (JALC)**, the nonprofit arts organization conducting the search.

"We've got a great group," Stone says of the candidates. "The final choice, which then has to be submitted to the City of New York, is going to provide Frederick P. Rose Hall the finest sound and video that's possible."

Stone adds, "The quality of operator we're going to get is going to give jazz a whole new look and sound that's going to take [JALC] forward into the 21st century."

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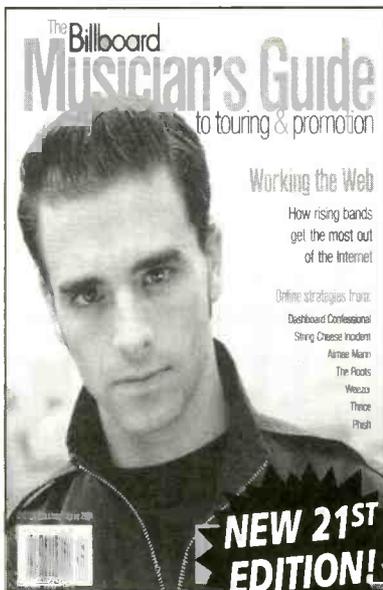
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EU

Continued from page 5

He added that it is problematic that the music industry is relying on creativity rather than fixed assets, and banks view it as a high-risk business.

In his recommendations, Howells suggested several mechanisms to

help address these problems:

- institute fiscal measures to stimulate independent production and distribution;
- train music professionals to better understand the requirements of the financial community;
- seek tax incentives, which would make music more attractive to investors;
- develop a Creative Industries Bank, whose sole focus would be to finance the sector.

The discussion also looked at whether there should be more intervention from the European Commission, the EU's executive body, in shaping up and financing specific programs for the music sector.

One senior EU official told delegates that they should not expect too much from the commission, which has limited powers and means to act. "We can [only do] modest things that can make a difference," said Nikolaus van der Pas, director general of the commission's Education and Culture Department.

One of the things the commission can do, he said, is to address imbalances in the market. "The European music market is not an open market," he said. "Things are not ideal when it comes to the circulation of artists and works throughout the union. Things are not as good as they should be."

In the "Support Policies in Music" session, attendees called for the intervention of the EU if it helped create added value, especially if it had the effect of enhancing cultural diversity and the mobility of artists and goods.

The final recommendation of the session was that support schemes for touring and promotion of artists across the EU were needed and that the commission could help finance these schemes.

A more helpful fiscal policy was recommended, especially in the touring sector, where tour promoters have to deal with as many fiscal systems as there are countries.

The commission is currently reviewing its new cultural program, to be implemented in 2007. Jean-François Michel, director of Brussels-based lobbying group the European Music Office, says this was the occasion for the EU to take into consideration the specific needs of the music sector.

He advocates the more proactive involvement of the commission. "The seminar shows that the commission needs to act," he says. "It will not take the place of national policies, but it can certainly facilitate exchanges between member states."

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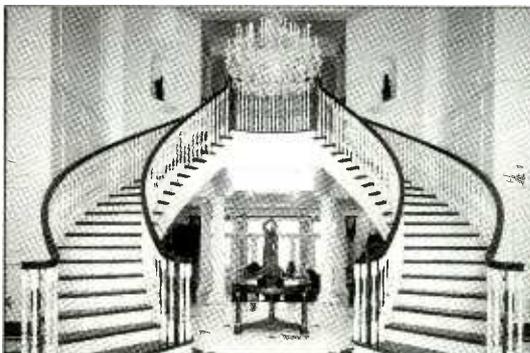
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APRIL 18, 2004

BET	CMT	MTV	VH1
<p>1224 W. Street, NE, Washington, D.C. 20018</p> <p>LIL FLIP, GAME OVER ALICIA KEYS, IF I AIN'T GOT YOU D12, MY BAND KANYE WEST, ALL FALLS DOWN BEYONCÉ, NAUGHTY GIRL DILATED PEOPLES, THIS WAY CHANEY, ONE CALL AWAY USHER, YEAH JAY-Z, DIRTY OFF YOUR SHOULDER MONICA, U SHOULD'VE KNOWN BETTER ELEPHANT MAN, JODK GAL (WINE WINE) LUDACRIS, BLOW IT OUT JOE, RIDE WITH U TWISTA, OVERNIGHT CELEBRITY JAGGED EDGE, WHAT'S IT LIKE JANET JACKSON, I WANT YOU R. KELLY, HAPPY PEOPLE G-UNIT, SMILE MUSIQ, WHO KNOWS AVANT, DON'T TAKE YOUR LOVE AWAY MARIO WINANS, I DON'T WANNA KNOW PETEY PABLO, FREEK-A-LEEK TAMIA, QUESTIONS G-UNIT, WANNA GET 2 KNOW U BIG TYMERS, NO LOVE (BEAUTIFUL LIFE) BEENIE MAN, DUDE PRINCE, MUSICOLOGY MARY J. BLIGE, IT'S A WRAP OUTKAST, ROSES METHOD MAN, WHAT'S HAPPENIN' CARL THOMAS, MAKE IT ALRIGHT SEAN PAUL, I'M STILL IN LOVE WITH YOU WYCLEF JEAN, TAKE ME AS I AM BUENA VISTA SOCIAL CLUB, THE LONELINESS J-KWON, TIPS LUDACRIS, SPLASH WATERFALLS MOBB DEEP, GOT IT TWISTED JUVENILE, BOUNCE BACK 8BALL & MJG, YOU DON'T WANT DRAMA CASSIDY, HOTEL</p> <p>NEW ONS METHOD MAN, WHAT'S HAPPENIN' MOBB DEEP, GOT IT TWISTED JUVENILE, BOUNCE BACK 8BALL & MJG, YOU DON'T WANT DRAMA</p>	<p>330 Commerce Street, Nashville, TN 37201</p> <p>GRETCHEN WILSON, REDNECK WOMAN GARY ALLAN, SONGS ABOUT RAIN DIERKS BENTLEY, MY LAST NAME KEITH URBAN, YOU'LL THINK OF ME BUDDY JEWELL, SWEET SOUTHERN COMFORT CLAY WALKER, CAN'T SLEEP CAROLYN DAWN JOHNSON, SIMPLE LIFE SHEDAISSY, PASSENGER SEAT KENNY CHESNEY & UNCLE KRACKER, WHEN THE SUN GOES DOWN MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME TOBY KEITH, WHISKEY GIRL KENNY CHESNEY, LIVE THOSE SONGS CROSS CANADIAN RAGWEED, SICK AND TIRED JOSH TURNER, LONG BLACK TRAIN REBA MCKENZIE, SOMEBODY CLINT BLACK, SPEND MY TIME BILLY CURRINGTON, I GOT A FEELIN' TOBY KEITH, AMERICAN SOLDIER CHELY WRIGHT, BACK OF THE BOTTOM DRAWER BRIAN MCCOMAS, YOU'RE IN MY HEAD KEITH URBAN, WHO WOULDN'T WANNA BE ME EMERSON DRIVE, LAST ONE STANDING JULIE ROBERTS, BREAK DOWN HERE TRACE ADKINS, HOT MAMA JIMMY WAYNE, I LOVE YOU THIS MUCH NORAH JONES, SUNRISE MINOY SMITH, COME TO JESUS DIERKS BENTLEY, WHAT WAS I THINKIN' BRAD PAISLEY, CELEBRITY SHERYL CROW, THE FIRST CUT IS THE DEEPEST MINDY SMITH, JOLENE ALAN JACKSON & JIMMY BUFFETT, IT'S FIVE O'CLOCK SOMEWHERE RHONDA VINCENT, IF HEARTACHES HAD WINGS TRENT WILLMON, BEER MAN SARA EVANS, PERFECT SHANIA TWAIN, FOREVER AND FOR ALWAYS TIM MCGRAW, REAL GOOD MAN GARY ALLAN, TOUGH LITTLE BOYS KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS TOBY KEITH, BEER FOR MY HORSES</p> <p>NEW ONS MINDY SMITH, COME TO JESUS TRENT WILLMON, BEER MAN</p>	<p>1515 Broadway, New York, NY 10036</p> <p>D12, MY BAND AVRIL LAVIGNE, DON'T TELL ME JAY-Z, DIRTY OFF YOUR SHOULDER KANYE WEST, ALL FALLS DOWN MICHAEL ROSE, ROSES BEYONCÉ, NAUGHTY GIRL MARIO WINANS, I DON'T WANNA KNOW PRINCE, MUSICOLOGY ALICIA KEYS, IF I AIN'T GOT YOU J-KWON, TIPS YELLOWCARD, OCEAN AVENUE USHER, YEAH HOOBASTANK, THE REASON T.I., RUBBER BAND MAN LUDACRIS, BLOW IT OUT TWISTA, OVERNIGHT CELEBRITY LIL FLIP, GAME OVER JET, COLD HARD BITCH PETEY PABLO, FREEK-A-LEEK BLACK EYED PEAS, HEY MAMA ROONEY, I'M SHAKIN' SIMPLE PLAN, DON'T WANNA THINK ABOUT YOU THE VINES, RIDE LOSTPROPHETS, LAST TRAIN HOME JESSICA SIMPSON, TAKE MY BREATH AWAY MICHAEL ANDREWS, MAD WORLD JANET JACKSON, I WANT YOU G-UNIT, WANNA GET 2 KNOW U JOJO, LEAVE BRITNEY SPEARS, EVERYTIME TOBY LIGHTMAN, DEVILS AND ANGELS ALAN JACKSON & JIMMY BUFFETT, IT'S FIVE O'CLOCK SOMEWHERE CLAY AIKEN, THE WAY BUTTERFLY BOUCHER, ANOTHER WHITE DASH BEN JELLEN, COME ON A.F.I., SILVER AND COLD STILLS, STILL IN LOVE SONG BUMBLEBEEZ 21, PONY RIDE BLINK-182, I MISS YOU PUDDLE OF MUDD, HEEL OVER HEAD</p> <p>NEW ONS JET, COLD HARD BITCH JESSICA SIMPSON, TAKE MY BREATH AWAY</p>	<p>1515 Broadway, New York, NY 10036</p> <p>JOSS STONE, FELL IN LOVE WITH A BOY MARRONS, THIS LOVE USHER, YEAH EVANESCENCE, MY IMMORTAL OUTKAST, ROSES HOOBASTANK, THE REASON JET, ARE YOU GONNA BE MY GIRL BEYONCÉ, NAUGHTY GIRL BRITNEY SPEARS, TOXIC JANET JACKSON, I WANT YOU PRINCE, MUSICOLOGY AVRIL LAVIGNE, DON'T TELL ME ALICIA KEYS, IF I AIN'T GOT YOU ALANIS MORISSETTE, EVERYTHING LOS LOVELY BOYS, HEAVEN SARAH McLACHLAN, STUPID BLACK EYED PEAS, HEY MAMA NORAH JONES, SUNRISE JESSICA SIMPSON, TAKE MY BREATH AWAY BLINK-182, I MISS YOU TOBY LIGHTMAN, DEVILS AND ANGELS MICHAEL ANDREWS, MAD WORLD NO DOUBT, IT'S MY LIFE SWITCHFOOT, DARE YOU TO MOVE FIVE FOR FIGHTING, 100 YEARS GAVIN DEGRAW, I DON'T WANT TO BE HANSON, PENNY AND ME NICKELBACK, SOMEDAY OUTKAST, HEY YA OUTKAST, THE WAY YOU MOVE SHERYL CROW, THE FIRST CUT IS THE DEEPEST KID ROCK, COLD AND EMPTY NELLY FURTAO, TRY 3 DOORS DOWN, HERE WITHOUT YOU THE VINES, RIDE KID ROCK, JACKSON, MISSISSIPPI JOSH KELLEY, EVERYBODY WANTS YOU MELISSA ETHERIDGE, BREATHE EVANESCENCE, BRING ME TO LIFE PUDDLE OF MUDD, BLURRY</p> <p>NEW ONS ALANIS MORISSETTE, EVERYTHING JESSICA SIMPSON, TAKE MY BREATH AWAY</p>
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No Talent? No Problem

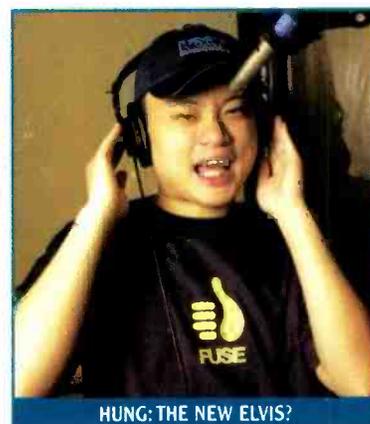
One of the funniest parts of "American Idol" is watching the horrendously bad auditions. But do any of these dreadful singers need to be rewarded with record deals? Stop the insanity!

It's truly disturbing that a tone-deaf "American Idol" wanna-be like William Hung is being celebrated as some kind of hero. It's a slap in the face to the immensely talented people who don't have a record deal and are deserving of one.

Worse, a lot of people must be falling for the hype, since Hung's debut album on Koch Records, "Inspiration," bowed in the April 24 issue at No. 34 on The Billboard 200 and at No. 1 on the Billboard Top Independent Albums chart.

When Koch GM/executive VP Alan Grunblatt declares in a press release that Hung is "the new Elvis," we know he is joking. But with Hung's ubiquitous presence on TV, it's a bad joke that needs to go away.

Music video network Fuse shamelessly jumped on the Hung bandwagon by financing his video for "She Bangs" in exchange for the video's exclusive airing on Fuse.



HUNG: THE NEW ELVIS?

But TV networks' fascination with bad singing doesn't stop there. The WB TV network is launching reality series "The WB's Superstar USA" that will parody the "American Idol" phenomenon.

Premiering May 17, the seven-episode series (which has already been filmed) deliberately chooses the worst singers among unsuspecting contestants who go on to compete for a grand prize of a record deal worth \$100,000.

In keeping with the show's low-talent theme, former music stars Tone-Loc and Vitamin C have

signed on to be celebrity judges. Former MTV VJ Brian McFayden is the host.

Although choosing untalented singers is part of the joke, the WB promises that the grand prize will

Tuned In: The Tube™

By Carla Hay
chay@billboard.com



be real. A WB spokesman says that the participating record company will be announced.

It seems warped that any company in the music industry would lower its credibility to sign any of these wanna-be singers. It's no wonder so many people think the music industry is in shambles.

We hope this obnoxious trend of giving record deals to bad reality-show singers dies quickly.

Lousy singers like Hung—who are funny for only about five minutes of their 15 minutes of fame—need to leave our TV screens and record-store shelves and go back to singing in the shower.

IN BRIEF: On May 31, USA Network will premiere the concert special "Willie Nelson & Friends: One More for the Road." The concert takes place May 5 at the Wiltern Theater in Los Angeles. Confirmed acts at press time include Nelson, Lucinda Williams and the Holmes Brothers.

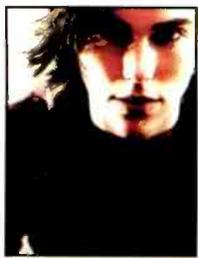
The WB is developing a TV-movie biopic about late Nirvana singer Kurt Cobain. Robert Munic is writing the script, which will be based on the 2001 Charles Cross book "Heavier Than Heaven: A Biography of Kurt Cobain."

BET is launching the program "Concert Series" for its 2004-2005 season. Ashanti, Kenneth "Babyface" Edmonds and Joe are among the entertainers who will appear on the show.

Musician/surfer Jack Johnson is the subject of a TV documentary, "Kokua," about his involvement in the Kokua Festival, which took place Jan. 3 in Honolulu. Johnson hosted the festival, which was staged to raise funds and awareness for environmental preservation.

Fox Cable Networks channel Fuel will premiere the show the week-end of May 29.

Web presence, TV and press help Ben Jelen become No. 1 Heatseeker



Charts

In Singles Minded: Alicia Keys earns third career R&B No. 1



SALES / AIRPLAY / TRENDS / ANALYSIS

Hoobastank Has 'Reason' To Party

Rock band **Hoobastank** takes advantage of an otherwise chilly sales week to earn its first top 10 album on The Billboard 200.

Holidays come and go, and when one stirs music sales, its exit leaves a void. The sales charts from the post-Easter

frame vividly illustrate that challenge, as most albums sell less than they did a week earlier.

Yet, armed with the growth of title track "The Reason" at multiple formats, Hoobastank easily swims against the tide. A 6% gain that would likely prompt a modest chart jump in most weeks propels an eye-catching 18-3 leap for the quartet's second album.

"The Reason," in fact, is the only set in the top 20 to show a sales gain over the previous week, and it is one of just 22 titles on the entire 200-position chart to show any kind of increase. That is in sharp contrast to last week's list, when most albums showed an increase.

Consequently, we adjusted bullet criteria on The Billboard 200, not only rewarding albums that gain at least one sale over the previous week but also awarding those that show declines of 15% or less. *Billboard* made similar adjustments on all of its sales charts.

Overall album volume is down 21.6% from the prior week, while The Billboard 200 is down even more, by about 33%.

Over the Counter

By Geoff Mayfield
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SILVER LINING: How do you find optimism in a week when album sales show double-digit declines? The answer lies not in rose-colored glasses but attention to detail.

As noted here last issue, Easter arrived a week later in 2003 than it did this year. Thus, the tracking week is down 21.5% from last year's corresponding week, but that is an artificial comparison because the same calendar week reflected Easter traffic.

Note, though, that the slide from the prior week is even larger. That aforementioned 21.6% step down from this year's Easter binge means that the holiday stanza was slightly bigger than last year's, if only by a slim 0.1% margin.

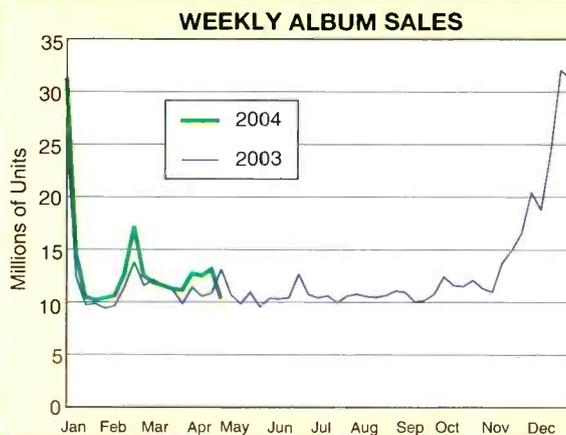
This year's holiday haul was 13.18 million album units, according to **Nielsen SoundScan**, compared with 13.17 million in 2003. The Easters of the prior two years each rang about 14.1 million units, while the boom year of 2000 yielded 15.6 million for that holiday, the biggest Easter of the past 11 years.

A LOOK AHEAD: For each of the four weeks that his "Confessions" has topped The Billboard 200, **Usher** has been oblivious to the other 199 albums on the chart, having been virtually uncontested during that reign.

(Continued on page 68)

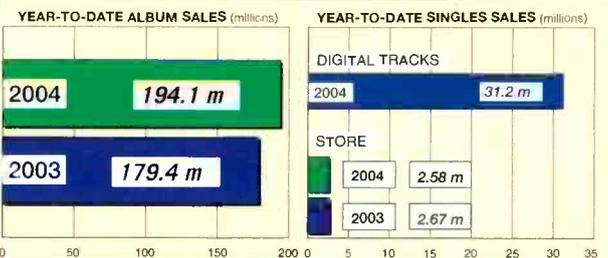
Market Watch

A Weekly National Music Sales Report



WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	10,342,000	151,000	1,982,000
Last Week	13,185,000	159,000	2,027,000
Change	◊21.6%	◊5.0%	◊2.2%
This Week 2003	13,172,000	282,000	—
Change	◊21.5%	◊46.5%	—



YEAR-TO-DATE OVERALL UNIT SALES

	2003	2004	Change
Total	182,073,000	227,841,000	◊25.1%
Albums	179,400,000	194,092,000	◊8.2%
Store Singles	2,673,000	2,581,000	◊3.4%
Digital Tracks	—	31,168,000	—

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
CD	172,869,000	189,461,000	◊9.6%
Cassette	5,968,000	4,034,000	◊32.4%
Other	563,000	597,000	◊6.0%



YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2003	2004	Change
Current	113,360,000	122,812,000	◊8.3%
Catalog	66,040,000	71,280,000	◊7.9%
Deep Catalog	46,684,000	49,588,000	◊6.2%

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending 4/18/04. Rounded figures.

Compiled from a national sample of retail store and rack sales reports collected and provided by



Usher Can't Pass Usher At No. 1

The answer at the top of The Billboard Hot 100 is still "Yeah!" as no one has been able to unseat that **Usher** song from its perch—not even Usher, whose follow-up, "Burn" (**LaFace**), inches to No. 3.

With **Lil Jon** and **Ludacris** on board as featured artists, "Yeah!" notches its 10th week in pole position. It is the 20th song of the rock era to retain its crown for 10 weeks or more, and the first to pass the double-digit mark since **Eminem's** "Lose Yourself" reigned for 12 weeks from November 2002 to January 2003.

Chart Beat

By Fred Bronson
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If he retains his current momentum, Usher could end up with three songs in the top 10. His latest, "Confessions Part II," takes Hot Shot Debut honors by entering at No. 48. That's the third-highest debut of 2004, after **Clay Aiken's** opening at No. 4 with "Solitaire" and **Janet Jackson's** arrival at No. 47 with "Just a Little While."

Usher, Aiken and Jackson have the only three songs to bow in the upper half of the Hot 100 this calendar year. That's dead even with 2002, when the third song to debut in the top 50 portion of the chart arrived during this same week in May.

In 2003, the fourth title to enter in the top half of the chart debuted during this same week in May.

'AIN'T' IS THE REAL THING: **Alicia Keys** made her first appearance on Hot R&B/Hip-Hop Singles & Tracks three years ago this week. As if in commemoration, her latest hit, "If I Ain't Got You" (J), advances to No. 1 this issue.

It's the third chart-topper for Keys on this tally. That's more No. 1 R&B hits than any other solo female artist this century.

DON'T WORRY, 'BE' HAPPY: You'd be happy too, if you were the song that allowed **Lonestar** to set a new record.

"Let's Be Us Again" (**BNA**) takes a three-point hike to No. 9, coincidentally becoming Lonestar's ninth song to reach the top 10 of the chart this decade.

That's more top 10 hits in the '00s than any other act. Knocked down to second place with eight top 10 hits this decade are the **Dixie Chicks**. The trio was last in the top 10 with "Travelin' Soldier" in March 2003.

OUTRAGEOUS: **Lionel Richie's** last song to debut on the Hot 100 was "Angel," which entered at No. 70 exactly three years ago this issue. Now, Richie is back with "Just for You" (**Island**), which opens at No. 99.

This new song arrives just six weeks shy of Richie's 30th anniversary on the Hot 100. He made his first appearance on the survey the week of June 15, 1974, as a member of the **Commodores**.

The Motown group's first single to chart was "Machine Gun," which peaked at No. 22.

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1 4 Weeks At Number 1							HEATSEEKER IMPACT		
1				USHER LAFACE 52141/ZOMBA (12.98/18.98)	Confessions	1	49	43	51	56	LINKIN PARK ▲ ¹ WARNER BROS. 48186* (19.98 CD)	Meteora	1
2	2	3	4	VARIOUS ARTISTS EMI/UNIVERSAL/SONY MUSIC/ZOMBA 76990/CAPITOL (18.98 CD)	Now 15	2	50	62	69	23	JOSS STONE ● S-CURVE 42234 (9.98 CD) [M]	The Soul Sessions (EP)	50
3	18	19	19	HOOBASTANK ● ISLAND 001488/IDJMG (12.98 CD)	The Reason	3	51	52	49	18	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 54880/RLG (18.98 CD)	Greatest Hits Volume II	19
3	3	2	3	JANET JACKSON VIRGIN 84404* (12.98/18.98)	Damita Jo	2	52	60	40	5	CASSIDY ● FULL SURFACE/J 57018*/RMG (12.98/18.98)	Split Personality	2
5	9	9	4	GUNS N' ROSES Geffen 001714/INTERSCOPE (12.98 CD)	Greatest Hits	3	53	56	36	9	EAMON ● JIVE 58370/ZOMBA (18.98 CD)	I Don't Want You Back	7
6	5	8	10	NORAH JONES BLUE NOTE 84600 (18.98 CD)	Feels Like Home	1	54	79	66	33	T.I. ● GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)	Trap Muzik	4
7	4	12	35	JESSICA SIMPSON ▲ ² COLUMBIA 85560/SONY MUSIC (12.98 EQ CD)	In This Skin	2	55	68	65	75	3 DOORS DOWN ▲ ³ REPUBLIC/UNIVERSAL 064396/UMRG (8.98/12.98)	Away From The Sun	8
8	6	11	59	EVANESCENCE ▲ ⁵ WIND-UP 13063 (18.98 CD)	Fallen	3	56	53	47	16	THE DARKNESS ● ATLANTIC 60817*/AG (12.98 CD) [M]	Permission To Land	36
9	8	4	3	LIL' FLIP SUCKA FREE/COLUMBIA 89143*/SONY MUSIC (18.98 EQ CD)	U Gotta Feel Me	4	57	50	61	21	NO DOUBT ▲ INTERSCOPE 001495 (12.98 CD)	The Singles 1992-2003	2
10	14	10	10	KANYE WEST ▲ RCA-A-FELLA/DEF JAM 002030*/IDJMG (8.98/12.98)	The College Dropout	2	58	NEW	1		SOUNDTRACK A BAND APART/MAVERICK 48676*/WARNER BROS. (18.98 CD)	Kill Bill Vol. 2	58
11	13	16	30	OUTKAST ▲ ⁹ LAFACE 50133*/ZOMBA (22.98 CD)	Speakerboxxx/The Love Below	1	59	65	56	11	HARRY CONNICK, JR. ● COLUMBIA 90551/SONY MUSIC (18.98 EQ CD)	Only You	5
12	7	13	11	KENNY CHESNEY ▲ ² BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	60	63	63	11	INCUBUS ▲ IMMORTAL/EPIC 90890*/SONY MUSIC (18.98 EQ CD)	A Crow Left Of The Murder...	2
13	10	7	3	J-KWON SO SO DEF 57613*/ZOMBA (18.98 CD)	Hood Hop	7	61	61	62	11	FIVE FOR FIGHTING AWARE/COLUMBIA 86186/SONY MUSIC (12.98 EQ CD)	The Battle For Everything	20
14	15	6	3	ERIC CLAPTON DUCK/REPRISE 48423/WARNER BROS. (18.98 CD)	Me And Mr Johnson	6	62	47	46	27	JOSH TURNER ● MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]	Long Black Train	29
15	16	15	49	MAROONS ▲ OCTONE/J 50001/RMG (11.98 CD) [M]	Songs About Jane	7	63	55	—	2	DILATED PEOPLES ABB 40885*/CAPITOL (18.98 CD)	Neighborhood Watch	55
16	21	23	20	ALICIA KEYS ▲ ² J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1	64	67	41	4	MASTER P NEW NO LIMIT 5717*/KOCH (18.98 CD)	Good Side Bad Side	11
17	24	22	12	TWISTA ▲ ATLANTIC 83598*/AG (10.98/13.98)	Kamikaze	1	65	27	—	2	BARRY MANILOW STILETTO/CONCORD 59478/BMG STRATEGIC MARKETING GROUP (22.98 CD)	2Nights Live!	27
18	11	5	3	AEROSMITH COLUMBIA 87025*/SONY MUSIC (18.98 EQ CD)	Honkin' On Bobo	5	66	123	107	17	JUVENILE ● CASH MONEY 001718*/UMRG (12.98 CD)	Juve The Great	28
19	12	18	23	JOSH GROBAN ▲ ³ 143/REPRISE 48450/WARNER BROS. (18.98 CD)	Closer	1	67	80	77	24	SARAH MCLACHLAN ▲ ² ARISTA 50150/RMG (12.98/18.98)	Afterglow	2
20	19	—	2	MODEST MOUSE EPIC 87125*/SONY MUSIC (12.98 EQ CD) [M]	Good News For People Who Love Bad News	19	68	91	81	77	LIL JON & THE EAST SIDE BOYZ ▲ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	14
21	22	21	24	SHERYL CROW ▲ ² A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2	69	77	79	17	CASTING CROWNS BEACH STREET 10723/REUNIDN (18.98 CD) [M]	Casting Crowns	69
22	54	48	4	GREATEST GAINER \$ SOUNDTRACK WIND-UP 13093 (18.98 CD)			The Punisher: The Album	22	70	—	HAYLEY WESTENRA DECCA 001866/UNIVERSAL CLASSICS GROUP (18.98 CD) [M]	Pure	70
23	41	50	36	YELLOWCARD ● CAPITOL 39844 (12.98 CD)	Ocean Avenue	23	71	74	27	3	DJ KAYSLAY COLUMBIA 90700*/SONY MUSIC (18.98 EQ CD)	The Streetsweeper Vol. 2: The Pain From The Game	27
24	25	29	43	BEYONCE ▲ ³ COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	72	86	68	19	AVANT ● MAGIC JOHNSON/GEFFEN 001567*/INTERSCOPE (8.98/12.98)	Private Room	18
25	36	34	80	KEITH URBAN ▲ CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11	73	100	101	8	LOS LONELY BOYS OR/EPIC 92088/SONY MUSIC (13.98 CD) [M]	Los Lonely Boys	73
26	31	33	28	JET ● ELEKTRA 62892*/AG (12.98 CD)	Get Born	26	74	72	70	19	RUBEN STUDDARD ▲ J 54639*/RMG (12.98/18.98)	Souful	1
27	23	25	22	BRITNEY SPEARS ▲ ² JIVE 53748/ZOMBA (12.98/18.98)	In The Zone	1	75	84	80	19	STORY OF THE YEAR ● MAVERICK 48438/WARNER BROS. (12.98 CD) [M]	Page Avenue	51
28	40	24	23	JAY-Z ▲ ² RDC-A-FELLA/DEF JAM 001528*/IDJMG (8.98/12.98)	The Black Album	1	76	57	106	12	VARIOUS ARTISTS WALT DISNEY 891004 (18.98 CD)	Disneymania 2: Music Stars Sing Disney... Their Way!	29
29	28	30	30	NICKELBACK ▲ ² ROADRUNNER 818400/IDJMG (12.98/18.98)	The Long Road	6	77	81	78	15	YEAH YEAH YEAHS INTERSCOPE 000349* (9.98 CD)	Fever To Tell	55
30	49	37	23	G-UNIT ▲ ² G-UNIT 001593*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2	78	66	74	39	MICHAEL MCDONALD ▲ MOTOWN 000651/UMRG (12.98 CD)	Motown	14
31	32	39	43	BLACK EYED PEAS ▲ A&M 000699/INTERSCOPE (12.98 CD)	Elephunk	26	79	58	73	36	SOUNDTRACK ▲ WALT DISNEY 860126 (8.98 CD)	The Cheetah Girls (EP)	33
32	42	26	6	VARIOUS ARTISTS BAD BOY 002112*/UMRG (8.98/12.98)	Bad Boy's 10th Anniversary... The Hits	2	80	NEW	1		JOE SATRIANI EPIC 90832/SONY MUSIC (18.98 EQ CD)	Is There Love In Space?	80
33	37	14	4	CARL THOMAS BAD BOY 001188*/UMRG (8.98/12.98)	Let's Talk About It	4	81	64	71	24	VARIOUS ARTISTS ▲ ³ COLUMBIA/UNIVERSAL/EMI/ZOMBA 90753/SONY MUSIC (18.98 EQ CD)	Now 14	3
34	20	31	34	HILARY DUFF ▲ ³ BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1	82	76	113	45	THE BEACH BOYS ● CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16
35	17	—	2	TAMIA ELEKTRA 62847/AG (18.98 CD)	More	17	83	59	—	2	VARIOUS ARTISTS UNIVERSAL SOUTH 002320 (12.98 CD)	Songs Inspired By The Passion Of The Christ	59
36	39	43	28	LUDACRIS ▲ DISTURBING THE PEACE/DEF JAM SOUTH 000930*/IDJMG (8.98/12.98)	Chicken*N*Beer	1	84	69	52	3	SOUNDTRACK WARNER SUNSET 48685/WARNER BROS. (14.98 CD)	The OC: Mix 1	52
37	48	17	3	TRACY LAWRENCE DREAMWORKS (NASHVILLE) 001032/INTERSCOPE (18.98 CD)	Strong	17	85	101	103	65	TRAPT ▲ WARNER BROS. 48296 (18.98 CD) [M]	Trapt	42
38	33	35	40	CHINGY ▲ ² DISTURBING THE PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2	86	85	45	3	DIDO ▲ ARISTA 50137/RMG (18.98 CD)	Life For Rent	4
39	34	—	2	WILLIAM HUNG KOCH 9579 (13.98 CD/DVD)	Inspiration	34	87	85	45	3	SHAKIRA EPIC 91109/SONY MUSIC (18.98 EQ CD/DVD)	Live & Off The Record	45
40	29	20	4	N*E*R*D STAR TRAK 91457*/VIRGIN (18.98 CD)	Fly Or Die	6	88	106	95	63	50 CENT ▲ ⁶ SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1
41	44	32	5	GODSMACK REPUBLIC/UNIVERSAL 001539/UMRG (8.98 CD)	The Other Side (EP)	5	89	105	83	31	YING YANG TWINS ● COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	11
42	35	42	22	BLINK-182 ▲ Geffen 001334/INTERSCOPE (12.98 CD)	Blink-182	3	90	110	94	75	SEAN PAUL ▲ ² VP/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	9
43	51	44	112	NORAH JONES ▲ ⁸ BLUE NOTE 32088* (12.98 CD) [M]	Come Away With Me	1	91	73	76	27	CLAY AIKEN ▲ ² RCA 54638/RMG (18.98 CD)	Measure Of A Man	1
44	30	38		TOBY KEITH ▲ ³ DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'All	1	92	97	59	4	CYPRESS HILL SOUL ASSASSINS/COLUMBIA 90781*/SONY MUSIC (18.98 EQ CD)	Till Death Do Us Part	21
45	46	58		SWITCHFOOT ● COLUMBIA 71083/RED INK (9.98 CD)	The Beautiful Letdown	44	93	RE-ENTRY	2		THE IRISH TENORS RAZOR & TIE 82910 (18.98 CD)	Heritage	93
46				HOT SHOT DEBUT			94	103	91	86	COLDPLAY ▲ ³ CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5
47	45	53	11	LOSTPROPHETS COLUMBIA 86554/SONY MUSIC (12.98 EQ CD)	Start Something	33	95	111	92	74	AUDIOSLAVE ▲ ² INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98 EQ CD)	Audioslave	7
48	26	54		SOUNDTRACK ● INTEGRITY 92036/SONY MUSIC (18.98 EQ CD)	The Passion Of The Christ	17	96	78	88	6	VARIOUS ARTISTS EMICMG/PROVIDENT/WORD-CURR 86300/WARNER BROS. (21.98 CD)	WOW Worship (Red)	62
							97	124	87	8	YOUNG GUNZ RDC-A-FELLA/DEF JAM 001937*/IDJMG (8.98/12.98)	Tough Luv	3
							98	82	64	4	THE VINES ENGINEER/ROOM 84338*/CAPITOL (18.98 CD)	Winning Days	23

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK				ARTIST	Title	PEAK POSITION	
							LAST WEEK	2 WKS. AGO	WEEKS ON CHART	WEEKS ON CHART				
99	108	102	28	THREE DAYS GRACE ●	Three Days Grace	72	149	157	130	12	VARIOUS ARTISTS	Fired Up!	14	
100	RE-ENTRY	8		SOUNDTRACK	Kill Bill Vol. 1	45	150	83	—	2	BEN KWELLER	On My Way	83	
101	89	86	104	KENNY CHESNEY ▲ ³	No Shoes, No Shirt, No Problems	1	151	149	121	10	MELISSA ETHERIDGE	Lucky	15	
102	92	105	77	RASCAL FLATTS ▲ ²	Melt	5	152	155	139	78	ROD STEWART ▲ ²	It Had To Be You ... The Great American Songbook	4	
103	94	57	3	THE WHO	The Who Then And Now!: 1964-2004	57	153	179	155	100	EMINEM ▲ ⁸	The Eminem Show	1	
104	102	28	3	BOB DYLAN	The Bootleg Series Vol. 6: Live 1964-The Philharmonic Hall Concert	28	154	132	133	10	JEREMY CAMP	Carried Me: The Worship Project	102	
105	99	89	26	ROD STEWART ▲ ²	As Time Goes By ... The Great American Songbook Vol. II	2	155	170	138	30	R. KELLY ▲	The R. In R&B Collection: Volume One	4	
🎯 PACESETTER 🎯														
106	189	175	51	VARIOUS ARTISTS ▲	Worship Together: I Could Sing Of Your Love Forever	39	156	156	137	77	CHRISTINA AGUILERA ▲ ³	Stripped	2	
107	38	72	8	KIDZ BOP KIDS	Kidz Bop 5	34	157	134	150	7	CLINT BLACK	Spend My Time	27	
108	93	100	23	KID ROCK ▲	Kid Rock	8	158	166	149	20	SOUNDTRACK	The Fighting Temptations	19	
109	109	104	29	GARY ALLAN ●	See If I Care	17	159	113	55	3	MICHAEL BUBLE	Come Fly With Me	55	
110	120	109	32	JOHN MAYER ▲	Heavier Things	1	160	154	118	10	SOUNDTRACK	50 First Dates	30	
111	116	116	74	SHANIA TWAIN ◆ ¹⁰	Up!	1	161	177	186	6	RON WHITE	Drunk In Public	161	
112	127	75	3	LOS TIGRES DEL NORTE	Pacto De Sangre	75	162	173	163	36	GEORGE STRAIT ●	Honkytonkville	5	
113	NEW	1		BEN JELEN	Give It All Away	113	163	117	—	30	NIRVANA ▲	Nirvana	3	
114	90	115	81	GOOD CHARLOTTE ▲ ³	The Young And The Hopeless	7	164	104	93	41	MICHAEL BUBLE ●	Michael Buble	47	
115	125	90	45	LUTHER VANDROSS ▲ ²	Dance With My Father	1	165	169	151	32	SEAL ●	Seal IV	3	
116	114	108	26	EAGLES ▲ ²	The Very Best Of	3	166	180	123	7	GIPSY KINGS	Roots	166	
117	112	—	2	SOUNDTRACK	Ella Enchanted	112	167	171	165	19	CEE-LO	Cee-Lo Green... Is The Soul Machine	13	
118	96	120	40	BROOKS & DUNN ●	Red Dirt Road	4	168	185	134	11	THE OFFSPRING ●	Splinter	30	
119	NEW	1		AUTOPILOT OFF	Make A Sound	119	169	170	RE-ENTRY	28	WESTSIDE CONNECTION ●	Terrorist Threats	16	
120	143	96	8	TRILLVILLE/LIL SCRAPPY	The King Of Crunk & BME Recordings Present	12	170	181	164	53	MURPHY LEE ●	Da Skool Boy Presents Murphy's Law	8	
121	118	—	56	ELTON JOHN ▲ ²	Greatest Hits 1970-2002	12	171	187	168	77	GODSMACK ▲	Faceless	1	
122	146	148	14	FINGER ELEVEN	Finger Eleven	114	172	187	168	77	ELVIS PRESLEY ▲ ³	Elvis: 30 #1 Hits	1	
123	136	111	30	LIMP BIZKIT ●	Results May Vary	3	173	161	154	22	BUDDY JEWELL ●	Buddy Jewell	13	
124	122	124	35	DIERKS BENTLEY ●	Dierks Bentley	26	174	87	110	9	SOUNDTRACK	Confessions Of A Teenage Drama Queen	51	
125	131	125	12	VARIOUS ARTISTS ●	WOW Gospel 2004	27	175	RE-ENTRY	5		THE POSTAL SERVICE	Give Up	149	
126	139	98	14	KEITH SWEAT	The Best Of Keith Sweat: Make You Sweat	31	176	177	190	—	2	JOE	And Then...	26
127	141	145	39	BRAD PAISLEY ●	Mud On The Tires	8	177	179	163	146	55	TOOTS AND THE MAYTALS	True Love	177
128	147	117	22	KORN ▲	Take A Look In The Mirror	9	178	163	146	55	THE WHITE STRIPES ▲	Elephant	6	
129	183	169	31	A PERFECT CIRCLE ●	Thirteenth Step	2	179	RE-ENTRY	53		ALISON KRAUSS + UNION STATION ▲	Live	36	
130	142	97	5	JACKSON BROWNE	The Very Best Of Jackson Browne	46	180	130	153	73	TIM MCGRAW ▲ ³	Tim McGraw And The Dancehall Doctors	2	
131	137	67	4	PASTOR TROY	By Any Means Necessary	30	181	178	156	21	NELLY ▲	Da Derry Versions - The Reinvention	12	
132	138	140	42	LED ZEPPELIN ▲	Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two	116	182	NEW	1		DROPBOX	Dropbox	182	
133	140	129	22	RED HOT CHILI PEPPERS ●	Greatest Hits	18	183	RE-ENTRY	2		SHINEDOWN	Leave A Whisper	159	
134	172	131	29	ANTHONY HAMILTON	Comin' From Where I'm From	33	184	115	—	2	VARIOUS ARTISTS	Barbie Hit Mix	115	
135	162	127	4	GRUPO MONTEZ DE DURANGO	En Vivo Desde Chicago	91	185	188	177	20	TRACE ADKINS ●	Comin' On Strong	31	
136	128	132	22	LINKIN PARK ●	Live In Texas	23	186	121	162	28	VARIOUS ARTISTS ▲	WOW Hits 2004	51	
137	199	—	27	ROONEY	Rooney	125	187	129	—	48	SOUNDTRACK ▲	The Lizzie McGuire Movie	6	
138	88	114	29	MARTINA MCBRIDE ▲	Martina	7	188	70	128	3	VARIOUS ARTISTS	Oprah's Popstar Challenge-2004 Cast Album: Dreams Really Do Come True	70	
139	200	192	22	LEANN RIMES ●	Greatest Hits	24	189	182	142	10	THE CARPENTERS	Carpenters Gold: 35th Anniversary Edition	101	
140	126	122	22	DIXIE CHICKS ●	Top Of The World Tour Live	27	190	175	—	2	YO-YO MA WITH THE AMSTERDAM BAROQUE ORCHESTRA & TON KOOPMAN	Vivaldi's Cello	175	
141	164	161	21	PUDDLE OF MUDD ●	Life On Display	20	191	RE-ENTRY	44		JACK JOHNSON ●	On And On	3	
142	RE-ENTRY	42		STAIN'D ▲	14 Shades Of Grey	1	192	176	99	4	KNOC-TURN'AL	The Way I Am	36	
143	167	135	19	MUSIQ ●	soulstar	13	193	196	170	24	BOB SEGER ●	Greatest Hits 2	23	
144	153	141	49	AFI ●	Sing The Sorrow	5	194	RE-ENTRY	60		R. KELLY ▲ ²	Chocolate Factory	1	
145	158	112	7	VARIOUS ARTISTS	Tha Down Low	22	195	150	167	12	SOUNDTRACK	School Of Rock	95	
146	98	85	13	VARIOUS ARTISTS ●	2004 Grammy Nominees	4	196	195	—	9	SOUNDTRACK	Something's Gotta Give	132	
147	135	126	91	TOBY KEITH ▲ ⁴	Unleashed	1	197	145	—	2	IN FLAMES	Soundtrack To Your Escape	145	
148	144	60	3	DEAD PREZ	RBG: Revolutionary But Gangsta	60	198	184	—	92	AVRIL LAVIGNE ▲ ⁶	Let Go	2	
							199	107	136	4	SOUNDTRACK	Scooby-Doo 2: Monsters Unleashed-The Album	107	
							200	RE-ENTRY	26		JAGGED EDGE ●	Hard	3	

● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◆ Certification for net shipment of 100,000 units (Oro) ▲ Certification of 200,000 units (Platino) ◆ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked ED, and all other CD prices, are equivalent to suggested lists. 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MAY 1 2004 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	9	NORAH JONES BLUE NOTE 84800	Feels Like Home	6
2	2	3	ERIC CLAPTON DUCK/REPRISE 48423/WARNER BROS	Me And Mr Johnson	14
3	12	3	JOSH GROBAN ▲ 143/REPRISE 48450/WARNER BROS	Closer	19
4	20	2	VARIOUS ARTISTS EMI/UNIVERSAL/SONY MUSIC/ZOMBA 76990/CAPITOL	Now 15	2
5	9	5	USHER LAFACE 52141/ZOMBA	Confessions	1
6	4	3	AEROSMITH COLUMBIA 87025/SONY MUSIC	Honkin' On Bobo	18
7	6	2	WILLIAM HUNG KDCB 9579	Inspiration	39
8	3	2	MODEST MOUSE EPIC 87125/SONY MUSIC [M]	Good News For People Who Love Bad News	20
9			JOE SATRIANI EPIC 90832/SONY MUSIC	Is There Love In Space?	80
10	5	3	SOUNDTRACK ● INTEGRITY 92046/SONY MUSIC	The Passion Of The Christ	48
11	16	3	EVANESCENCE ▲ WIND-UP 13063	Fallen	8
12	10	2	BARRY MANILOW STILETTO/CONCORD 59478/BMG STRATEGIC MARKETING GROUP	2Nights Live!	65
13			BEN JELEN MAVERICK 48455/WARNER BROS [M]	Give It All Away	113
14	14	4	GUNS N' ROSES GEFEEEN 001714/INTERSCOPE	Greatest Hits	5
15			AUTOPILOT OFF ISLAND 001899/IDJMG [M]	Make A Sound	119
16	22	10	NORAH JONES ▲ BLUE NOTE 32088* [M]	Come Away With Me	43
17	17	3	BOB DYLAN LEGACY/COLUMBIA 88828/SONY MUSIC	The Bootleg Series Vol. 6: Live 1964-The Philharmonic Hall Concert	104
18	23	2	SHERYL CROW ▲ A&M 001521/INTERSCOPE	The Very Best Of Sheryl Crow	21
19	24	3	VARIOUS ARTISTS DECCA 472758/UNIVERSAL CLASSICS GROUP	The #1 Bach Album	-
20			LARRY THE CABLE GUY PARALLEL/HIP-D 001423/UME	Lord, I Apologize	-
21	11	3	JANET JACKSON VIRGIN 84404*	Damita Jo	4
22			RON WHITE PARALLEL/HIP-D 00182/UME [M]	Drunk In Public	161
23			ROD STEWART ▲ J 55710*/BMG	As Time Goes By ... The Great American Songbook Vol. II	105
24			ANONYMOUS 4 HARMONIA MUNDI 907326 [M]	American Angels	-
25	25	10	MAROONS ▲ OCTONE/J 50001/RMG [M]	Songs About Jane	15

MAY 1 2004 Billboard TOP SOUNDTRACKS™				
Sales data compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	2	3	THE PUNISHER: THE ALBUM	WIND-UP 13093
2	1	8	THE PASSION OF THE CHRIST ●	INTEGRITY 92046/SONY MUSIC
3			KILL BILL VOL. 2	A BAND APART/MAVERICK 48676*/WARNER BROS
4	3	3	THE CHEETAH GIRLS (EP) ▲	WALT DISNEY 860126
5	4	1	THE OC: MIX 1	WARNER SUNSET 48685/WARNER BROS
6			KILL BILL VOL. 1	A BAND APART/MAVERICK 48570*/WARNER BROS
7	6	1	O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170069/IDJMG
8	8	1	ELLA ENCHANTED	HOLLYWOOD 162411
9	16	2	THE FIGHTING TEMPTATIONS	MUSIC WORLD/COLUMBIA 90286/SONY MUSIC
10	14	1	50 FIRST DATES	MAVERICK 48675/WARNER BROS
11	5	1	CONFESSIONS OF A TEENAGE DRAMA QUEEN	HOLLYWOOD 162442
12	9	1	THE LIZZIE MCGUIRE MOVIE ▲	WALT DISNEY 860080
13	12	1	SCHOOL OF ROCK	ATLANTIC 83694/AG
14	19	1	SOMETHING'S GOTTA GIVE	COLUMBIA 90911/SONY MUSIC
15	7	1	SCOOBY-DOO 2: MONSTERS UNLEASHED-THE ALBUM	WARNER SUNSET 48684/WARNER BROS
16	18	1	BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WARNER
17	17	1	THE LORD OF THE RINGS: THE RETURN OF THE KING ●	REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS
18	11	1	PIXEL PERFECT (EP)	WALT DISNEY 861056
19	21	1	HONEY	ELEKTRA 62925/AG
20	22	1	TUPAC: RESURRECTION ▲	AMARU 001533*/INTERSCOPE
21	10	1	FREAKY FRIDAY ●	HOLLYWOOD 162404
22	15	1	DISNEY PRESENTS: BROTHER BEAR	WALT DISNEY 860127
23	20	1	JOHNSON FAMILY VACATION	DEF SOUL/FOX 002238/IDJMG
24	13	1	HOME ON THE RANGE	WALT DISNEY 861065
25			BARBERSHOP 2: BACK IN BUSINESS	INTERSCOPE 001945*

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ 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.

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

3 Doors Down 55	Chingy 38	G-Unit 30	Grupo Montez De Durango 135	Jessica Simpson 7	Switchfoot 45	Cast Album: Dreams Really Do Come True 188
50 Cent 88	Eric Clapton 14	Guns N' Roses 5	Musiq 143	SOUNDTRACK	Tamia 35	Songs Inspired By The Passion Of The Christ 83
Trace Adkins 185	Coldplay 94	Anthony Hamilton 134	Nelly 181	50 First Dates 160	Carl Thomas 33	Tha Down Low 145
Aerosmith 18	Harry Connick, Jr. 59	Hoobastank 3	N*E*R*D 40	The Cheetah Girls (EP) 79	Three Days Grace 99	Worship Together: I Could Sing Of Your Love Forever 106
AFI 144	Sheryl Crow 21	William Hung 39	Nickelback 29	Confessions Of A Teenage Drama Queen 174	T.I. 54	WOW Gospel 2004 125
Christina Aguilera 156	Cypress Hill 92	Incubus 60	Nirvana 163	Ella Enchanted 117	Los Tigres Del Norte 112	WOW Hits 2004 186
Clay Aiken 91	The Darkness 56	In Flames 197	No Doubt 57	The Fighting Temptations 158	Toots And The Maytals 177	WOW Worship (Red) 96
Gary Allan 109	dead prez 148	The Irish Tenors 93	The Offspring 168	Kill Bill Vol. 1 100	Trapt 85	The Vines 98
Audioslave 95	Dido 86	Alan Jackson 51	Outkast 11	Kill Bill Vol. 2 58	Trillville/Lil Scrappy 120	
Autopilot Off 119	Dilated Peoples 63	Janet Jackson 4	Brad Paisley 127	The Lizzie McGuire Movie 187	Josh Turner 62	Hayley Westenra 70
Avant 72	DJ Kayslay 140	Jagged Edge 200	Pastor Troy 131	The OC: Mix 1 84	Shania Twain 111	Kanye West 10
The Beach Boys 82	Dropbox 182	Jay-Z 28	A Perfect Circle 129	The Passion Of The Christ 48	Twista 17	Kanye West 10
Diarks Bentley 124	Hilary Duff 34	Ben Jelen 113	The Postal Service 175	The Punisher: The Album 22	Keith Urban 25	Westside Connection 169
Beyonce 24	Bob Dylan 104	Jet 26	Elvis Presley 172	School Of Rock 195	Usher 1	Ron White 161
Clint Black 157	Eagles 116	Buddy Jewell 173	Puddle Of Mudd 141	Scooby-Doo 2: Monsters Unleashed-The Album 199	Luther Vandross 115	The White Stripes 178
Black Eyed Peas 31	Eamon 53	J-Kwon 13	Rascal Flatts 102	Something's Gotta Give 196	VARIOUS ARTISTS	The Who 103
Blink-182 42	Erinem 153	Joe 176	Red Hot Chili Peppers 133	Britney Spears 27	2004 Grammy Nominees 146	Yeah Yeah Yeahs 77
Brooks & Dunn 118	Melissa Etheridge 151	Elton John 121	Rooney 137	Staind 142	Bad Boy's 10th Anniversary... The Hits 32	Yellowcard 23
Jackson Browne 130	Evanesence 8	Jack Johnson 191	Joe Satriani 80	Rod Stewart 105, 152	Barbie Hit Mix 184	Ying Yang Twins 89
Michael Buble 159, 164	Finger Eleven 122	Norah Jones 6, 43	Seal 165	Joss Stone 50	Disneymania 2: Music Stars Sing Disney ... Their Way! 76	Young Gunz 97
Jeremy Camp 154	Five For Fighting 61	Juvenile 66	Sean Paul 90	Story Of The Year 75	Fired Up! 149	
The Carpenters 189	Gipsy Kings 166	Toby Keith 44, 147	Bob Seger 193	George Strait 162	Now 14 81	
Cassidy 52	Godsmack 41, 171	R. Kelly 155, 194	Shakira 87	Ruben Studdard 74	Now 15 2	
Casting Crowns 69	Good Charlotte 114	Alicia Keys 16	Shinedown 183	Sugarcult 46	Oprah's Popstar Challenge-2004	
Cee-Lo 167	Josh Groban 19	Jack Rock 108		Keith Sweat 126		
Kenny Chesney 12, 101		Kidz Bop Kids 107				

Over The Counter

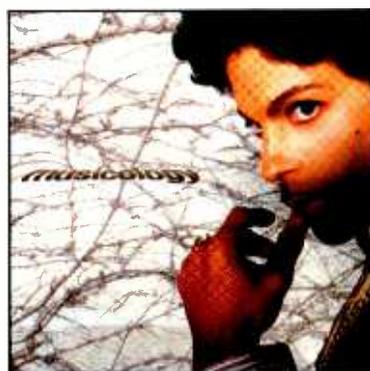
Continued from page 65

This issue, for example, despite a 35% slide from Easter week (302,500 copies), his lead over the No. 2 spot widens, as "Now 15" has an even larger decline (122,000 copies, down 56%).

Figure that Usher will remain similarly unruffled next issue, despite worthy competition from new albums by R&B sophomore **Mario Winans** and veteran star **Prince**, the latter with his first major-distributed album since 1999. Why does that year ring a bell when I think of that guy?

The total for Prince's first **Columbia** outing will be enhanced

by new-fangled venue sales, as the purchase of every ticket on his current tour includes the cost of his new album, which is distributed at his shows. Since there is a value ascribed to those CDs, **Nielsen**



SoundScan will count those copies in its tallies.

To remain consistent with other pre-street sales windows—including direct-to-consumer sales or albums

that are sold in Christian outlets before they move to mainstream accounts—The Billboard 200 will only count CDs from shows that happened on or after the street date for Prince's "Musicology."

The cycle for venue sales is Thursday through Wednesday because of the extra steps required to verify that data, so the only show from the tracking week that will count toward Prince's opening week will be the April 21 show at **Colonial Center** in Columbia, S.C. Capacity for that venue is 17,500, so that is the maximum contribution that concert-distributed CDs will yield in the first week. Got it?

Winans' story is much less complicated. No orders bundled with tickets, and the clock started with the album's April 20 release date. Looks as if he will sell more, too.

Even with Prince getting added sales from that Carolina concert, Winans should earn the big chart's

Hot Shot Debut. Based on retailers' first day numbers, sales crunchers put his "Hurt No More" at 200,000 copies, while Prince looks as if he will start with about 165,000-185,000.

One chart watcher thinks Usher will slide by 14%, which would keep him well ahead of the pack with about 260,000.

Those sales projections suggest that R&B will monopolize the big chart's top three next issue for the first time since last July, when **Ashanti**, **Beyoncé** and **Luther Vandross** led the chart. That is, if you consider the versatile Prince to be an R&B act.

SLIM PICKINGS: The April 13 slate was not as impotent as **Trans World Entertainment** executive **Jerry Kamiler** predicted, but he was in the right ballpark (Retail Track, *Billboard*, April 17).

The chain's divisional music mer-

chandiser manager wondered if any of the releases that came out the week after Easter 2004 would reach The Billboard 200. Only seven did, with independently distributed **Sugarcult** leading that pack at No. 46—the lowest rank this year of any week's Hot Shot Debut.

Even more curious was the lack of a powerhouse title during the Easter frame, when **Tamia** led all new entries at No. 17 with 71,000 (now No. 35).

By contrast, the Easter frame of 2003 included the release of new titles by **Kelly Clarkson**, **50 Cent**, **Fleetwood Mac** and **Darryl Worley**. Those albums entered the big chart's top four slots, amounting to 975,000 copies between them.

Four new albums also locked up the top four rungs during Easter 2002, when **Celine Dion**, "Now 9," a **World Wrestling Entertainment** title and **Jay-Z's** pairing with **R. Kelly** combined to provide almost 1.3 million units of new business.

MAY 1 2004
Billboard® TOP POP CATALOG™

THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NUMBER 1 2 Weeks At Number 1		
1	3	35	PRINCE	WARNER BROS. 74272 (18.98 CD)	The Very Best Of Prince
2	1	3	THE BEATLES	APPLE 29325/CAPITOL (12.98/18.98)	1
3	4	10	SOUNDTRACK	LOST HIGHWAY/MERCURY 170069/DJMG (18.98/12.98)	O Brother, Where Art Thou?
4	10	12	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 54904/DJMG (18.98/12.98)	Legend
5	2	5	SIMPLE PLAN	LAVA 83534/AG (17.98/12.98) [M]	No Pads, No Helmets...Just Balls
6	9	4	BOB SEGER & THE SILVER BULLET BAND	CAPITOL 30334 (10.98/15.98)	Greatest Hits
7	7	7	LINKIN PARK	WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]
8	5	6	JOSH GROBAN	143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban
9	8	11	LARRY THE CABLE GUY	PARALLEL/IMP-D 001423/UMG (18.98 CD)	Lord, I Apologize
10	12	9	PINK FLOYD	CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
11	6	8	MERCYME	INO 86133/CURB (18.98 CD) [M]	Almost There
12	13	14	ROD STEWART	WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart
13	11	1	NAS	ILLUMINATI: 10 Year Anniversary Platinum Series ILL WILL/COLUMBIA 92027/SONY MUSIC (18.98 EQ CD)	10 Year Anniversary Platinum Series
14	15	17	AC/DC	LEGACY/EPIC 80207/SONY MUSIC (18.98 EQ CD)	Back In Black
15	16	13	KID ROCK	LAVA 83482/AG (12.98/18.98)	Cocky
16	22	19	METALLICA	ELEKTRA 61113/AG (11.98/17.98)	Metallica
17	18	16	SHANIA TWAIN	MERCURY 536003/UMGN (18.98/12.98)	Come On Over
18	17	15	JOHN MAYER	AWARE/COLUMBIA 85293/SONY MUSIC (7.98 EQ/18.98) [M]	Room For Squares
19	14	27	FRANK SINATRA	CLASSIC SINATRA: HIS GREAT PERFORMANCES 1953-1960 CAPITOL 23502 (11.98/17.98)	Classic Sinatra: His Great Performances 1953-1960
20	19	18	KENNY CHESNEY	BNA 67976/RIG (12.98/18.98)	Greatest Hits
21	22	17	TIM MCGRAW	CURB 77978 (12.98/18.98)	Greatest Hits
22	24	23	ABBA	POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
23	25	21	KID ROCK	TOP DDOG/LAVA 83119/AG (12.98/18.98) [M]	Devil Without A Cause
24	20	20	MARTINA MCBRIDE	RCA NASHVILLE 67012/RIG (12.98/18.98)	Greatest Hits
25	27	—	ALICIA KEYS	J 20002/RMG (12.98/18.98)	Songs In A Minor
26	23	28	AC/DC	LEGACY/EPIC 80214/SONY MUSIC (11.98/17.98)	Live
27	31	31	CELINE DION	550 MUSIC/EPIC 63760/SONY MUSIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
28	36	—	BARRY MANILOW	BMG HERITAGE 10500 (12.98/18.98)	Ultimate Manilow
29	28	26	JIMI HENDRIX	EXPERIENCE HENDRIX 111671/UMG (12.98/18.98)	Experience Hendrix: The Best Of Jimi Hendrix
30	35	33	AL GREEN	HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits
			GREATEST GAINER		
31	46	38	SADE	EPIC 85287/SONY MUSIC (12.98 EQ/18.98)	The Best Of Sade
32	41	32	DISTURBED	GIANT 24738/WARNER BROS. (11.98/17.98) [M]	The Sickness
33	32	36	SYSTEM OF A DOWN	AMERICAN/COLUMBIA 62240/SONY MUSIC (12.98 EQ/18.98)	Toxicity
34	26	24	QUEEN	HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
35	30	25	JOHNNY CASH	LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits
36	38	37	EMINEM	WEB/AFTERMATH 490629/INTERSCOPE (8.98/12.98)	The Marshall Mathers LP
37	50	—	SUBLIME	GASLINE ALLEY/GEFFEN 111413/INTERSCOPE (12.98/18.98)	Sublime
38	40	35	TOM PETTY AND THE HEARTBREAKERS	MCA 110813/UMG (12.98/18.98)	Greatest Hits
39	42	49	PHIL COLLINS	FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
40	33	34	COLDPLAY	NETTWERK 30162/CAPITOL (11.98/17.98) [M]	Parachutes
41	34	43	LYNYRD SKYNYRD	MCA 11941/UMG (6.98/11.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
			HOT SHOT DEBUT		
42	NEW	42	USHER	LAFACE 14715/ZOMBA (12.98/18.98)	8701
43	29	—	NIRVANA	DGC 424425/INTERSCOPE (12.98/18.98)	Nevermind
44	NEW	44	THE CURE	FICTION/ELEKTRA 62726/AG (18.98 CD)	Greatest Hits
45	NEW	45	ORIGINAL BROADWAY CAST RECORDING	DECCA BROADWAY 54315 (18.98 CD)	Mamma Mia!
46	NEW	46	MADONNA	SIRE 26440/WARNER BROS. (13.98/18.98)	The Immaculate Collection
47	NEW	47	JOURNEY	COLUMBIA 44493/SONY MUSIC (12.98 EQ/18.98)	Journey's Greatest Hits
48	43	41	DEF LEPPARD	MERCURY 528718/DJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
49	NEW	49	MODEST MOUSE	EPIC 63871/SONY MUSIC (16.98 EQ CD) [M]	The Moon & Antartica
50	49	46	METALLICA	ELEKTRA 60439/AG (11.98/18.98)	Master Of Puppets

MAY 1 2004
Billboard® TOP HEATSEEKERS™

THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1		
1	NEW	1	BEN JELEN	MAVERICK 48455/WARNER BROS. (18.98 CD)	Give It All Away
2	NEW	2	AUTOPILOT OFF	ISLAND 001899/DJMG (12.98 CD)	Make A Sound
3	3	5	FINGER ELEVEN	WIND-UP 13058 (16.98 CD)	Finger Eleven
			GREATEST GAINER		
4	6	12	ROONEY	GEFFEN 006242/INTERSCOPE (9.98 CD)	Rooney
5	1	3	JEREMY CAMP	BEC 33613 (18.98 CD)	Carried Me: The Worship Project
6	4	8	RON WHITE	PARALLEL/IMP-D 001582/UMG (12.98 CD)	Drunk In Public
7	10	7	THE POSTAL SERVICE	SUB POP 595 (14.98 CD)	Give Up
8	5	—	TOOTS AND THE MAYTALS	V2 27186 (18.98 CD)	True Love
9	NEW	9	DROPBOX	REALIGN/UNIVERSAL 002057/UMRG (12.98 CD)	Dropbox
10	11	13	SHINEDOWN	ATLANTIC 83566/AG (12.98 CD)	Leave A Whisper
11	2	—	IN FLAMES	NUCLEAR BLAST 1231 (16.98 CD)	Soundtrack To Your Escape
12	9	6	FRANZ FERDINAND	DOMINO 27 (14.98 CD)	Franz Ferdinand
13	8	32	GAVIN DEGRAW	J 20058/RMG (11.98 CD)	Chariot
14	16	—	NB RIDAZ	NASTYBOY 1020/UPSTAIRS (13.98 CD)	nbridaz.com
15	28	20	MUSE	TASTE MEDIA 48733/WARNER BROS. (14.98 CD)	Absolution
16	23	15	JEM	ATO 21519 (12.98 CD)	Finally Woken
17	22	14	TOBY LIGHTMAN	LAVA 83623/AG (12.98 CD)	Little Things
18	42	—	THE RASMUS	MOTOR/PLAYGROUND 002269/INTERSCOPE (12.98 CD)	Dead Letters
19	33	30	DAMIEN RICE	DRM/VECTOR 48507/WARNER BROS. (18.98 CD)	O
20	14	27	JEREMY CAMP	BEC 40456 (16.98 CD)	Stay
21	26	17	VAN HUNT	CAPITOL 35233 (12.98 CD)	Van Hunt
22	21	25	HIM	JIMMY FRANKS/UNIVERSAL 001429/UMRG (12.98 CD)	Razorblade Romance
23	NEW	23	LOS ORIGINALES DE SAN JUAN	EMI LATIN 77500 (14.98 CD)	Corridos De Este Tamano
24	17	22	SNOW PATROL	POLYDOR/UMG 002271/INTERSCOPE (12.98 CD)	Final Straw
25	32	35	THOUSANDFOOTKRUTCH	TOOTH & NAIL 84799 (18.98 CD)	Phenomenon
26	7	—	BLUE COUNTY	CURB 76833 (18.98 CD)	Blue County
27	NEW	27	NELLIE MCKAY	COLUMBIA 90664/SONY MUSIC (12.98 EQ CD)	Get Away From Me
28	41	—	LOS HOROSCOPOS DE DURANGO	DISA 720353 (11.98 CD)	Locos De Amor
29	27	9	GARY JULES	UNIVERSAL 002275/UMRG (12.98 CD)	Trading Snakeoil For Wolf tickets
30	20	—	MARK LOWRY	GAITHER MUSIC GROUP 42559 (18.98 CD)	The Best Of Mark Lowry Volume One
31	18	19	VICENTE FERNANDEZ	SONY DISCS 91025 (14.98 EQ CD)	Se Me Hizo Tarde La Vida
32	19	10	PASSION WORSHIP BAND	SPARROW 83817 (18.98 CD)	Passion: Hymns Ancient And Modern
33	40	29	MINDY SMITH	VANGUARD 79738 (16.98 CD)	One Moment More
34	12	—	GINNY OWENS	ROCKETTOWN 20099 (18.98 CD)	Beautiful
35	37	16	IRON AND WINE	SUB POP 70630 (15.98 CD)	Our Endless Numbered Days
36	29	—	MARK LOWRY	GAITHER MUSIC GROUP 42560 (18.98 CD)	The Best Of Mark Lowry Volume Two
37	NEW	37	ANONYMOUS 4	HARMONIA MUNDI 907326 (18.98 CD)	American Angels
38	47	31	ZERO 7	ULTIMATE DILEMMA/ELEKTRA 61558/AG (18.98 CD)	When It Falls
39	48	40	LA OREJA DE VAN GOGH	SONY DISCS 70451 (15.98 EQ CD)	Lo Que Te Conte Mientras Te Hacias La Dormida
40	34	4	CLUTCH	DRT 410 (16.98 CD)	Blast Tyrant
41	NEW	41	BOB SCHNEIDER	SHOCKORAMA 79762/VANGUARD (16.98 CD)	I'm Good Now
42	24	11	KEB' MO'	OKEH/EPIC 86408/SONY MUSIC (18.98 EQ CD)	Keep It Simple
43	NEW	43	ROBI DRACO ROSA	COLUMBIA 65525/SONY MUSIC (12.98 EQ CD)	Mad Love
44	44	24	LOS RIELEROS DEL NORTE	FONOVISA 351235/UMG (12.98 CD)	20 Anos De Fuerza Nortena
45	25	38	CHRIS RICE	ROCKETTOWN 20301/ZOMBA (18.98 CD)	Run The Earth, Watch The Sky
46	NEW	46	MADVILLAIN	STONES THROW 2065 (11.98 CD)	Madvillainy
47	15	—	DEAD POETIC	SOLID STATE 95909/DQTH & NAIL (14.98 CD)	New Medicines
48	43	28	SARAH CONNOR	EPIC 91110/SONY MUSIC (12.98 EQ CD)	Sarah Connor
49	50	33	AKWID	ARIES 44245/EMI LATIN (14.98 CD)	Hoy, Ayer And Forever
50	31	—	TORTOISE	THRILL Jockey 70155 (16.98 CD)	It's All Around You

MAY 1 2004
Billboard® TOP INDEPENDENT ALBUMS™

THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NUMBER 1 2 Weeks At Number 1		
1	1	—	WILLIAM HUNG	KOCH 9579 (13.98 CD/DVD)	Inspiration
			HOT SHOT DEBUT		
2	NEW	2	SUGARCULT	FEARLESS 5151/ZARTEMIS (14.98 CD)	Palm Trees And Power Lines
3	2	1	MASTER P	NEW NO LIMIT 5717/KOCH (18.98 CD)	Good Side Bad Side
4	4	2	LIL JON & THE EAST SIDE BOYZ	BME 23707/TVT (13.98/17.98)	Kings Of Crunk
5	5	3	YING YANG TWINS	COLLIPARK 24807/TVT (17.98 CD)	Me & My Brother
6	6	5	CLINT BLACK	EQUITY 3001 (18.98 CD)	Spend My Time
7	9	7	THE POSTAL SERVICE	SUB POP 595 (14.98 CD) [M]	Give Up
8	7	—	IN FLAMES	NUCLEAR BLAST 1231 (16.98 CD) [M]	Soundtrack To Your Escape
9	3	—	DARK LOTUS	PSYCHOPATHIC 4024 (18.98 CD)	Black Rain
10	8	6	FRANZ FERDINAND	DOMINO 27 (14.98 CD) [M]	Franz Ferdinand
11	10	—	NB RIDAZ	NASTYBOY 1020/UPSTAIRS (13.98 CD) [M]	nbridaz.com
12	11	8	LIL JON & THE EAST SIDE BOYZ	BME 23707/TVT (13.98 CD/DVD)	Part II
13	21	23	DEATH CAB FOR CUTIE	BARSKU 32 (16.98 CD)	Transatlanticism
14	12	16	DASHBOARD CONFESSIONAL	VAGRANT 0385 (18.98 CD)	A Mark, A Mission, A Brand, A Scar
15	19	15	MINDY SMITH	VANGUARD 79738 (16.98 CD) [M]	One Moment More
16	18	12	SIMPLY RED	SIMPLYRED.COM 0001/RED INK (18.98 CD)	Home
17	16	9	IRON AND WINE	SUB POP 70630 (15.98 CD) [M]	Our Endless Numbered Days
			GREATEST GAINER		
18	30	13	ANONYMOUS 4	HARMONIA MUNDI 907326 (18.98 CD) [M]	American Angels
19	15	4	CLUTCH	DRT 410 (16.98 CD) [M]	Blast Tyrant
20	NEW	20	BOB SCHNEIDER	SHOCKORAMA 79762/VANGUARD (16.98 CD) [M]	I'm Good Now
21	25	14	MADVILLAIN	STONES THROW 2065 (11.98 CD) [M]	Madvillainy
22	33	27	THE SHINS	SUB POP 70625 (15.98 CD)	Chutes Too Narrow
23	27	19	THE GET UP KIDS	VAGRANT 392 (14.98 CD)	Guilt Show
24	24	20	AIR	SOURCE 96632/ASTRALWERKS (19.98 CD)	Talkie Walkie
25	13	—	TORTOISE	THRILL Jockey 70155 (16.98 CD) [M]	It's All Around You
26	14	17	PROBOT	ROSWELL 307/SOUTHERN LORD (15.98 CD)	Probot
27	26	11	DESCENDENTS	FAT WRECK CHORDS 672 (14.98 CD) [M]	Cool To Be You
28	28	—	THE LIVING LEGENDS	LEGENDARY MUSIC 0406 (11.98 CD)	Creative Differences
29	31	21	BLONDE REDHEAD	4AD 72405/BEGGARS GROUP (17.98 CD) [M]	Misery Is A Butterfly
30	37	35	GOAPELE	SKYBLAZE/COLUMBIA 72795/HERD IMPERIUM (13.98 EQ CD) [M]	Even Closer
31	34	34	MITCH HEDBERG	COMEDY CENTRAL 30024 (17.98 CD/DVD) [M]	Mitch All Together
32	32	31	COHEED AND CAMBRIA	EQUAL VISION 87 (13.98 CD)	In Keeping Secrets Of Silent Earth: 3
33	40	38	FALL OUT BOY	FUELED BY RAMEN 061 (12.98 CD) [M]	Take This To Your Grave
34	20	10	SOUNDTRACK	TVT SOUNDTRACK 6700/TVT (17.98 CD)	Starky & Hutch
35	45	24	TV ON THE RADIO	TOUCH AND GO 20954 (12.98 CD) [M]	Desperate Youth, Blood Thirsty Babes
36	50	48	VARIOUS ARTISTS	NOTHIN' I LOSE 1601/MUMILLINIUM (17.98 CD)	Nothin' I Lose Everything I Gain: Stage II
37	46	44	SEVENDUST	TVT 5993 (17.98 CD)	Seasons
38	NEW	38	EAGLES OF DEATH METAL	REKORDS 999/ANTACID/DIO (17.98 CD)	Peace Love Death Metal
39	41	41	MARTHA MUNIZZI	MARTHA MUNIZZI 0001 (16.98 CD) [M]	The Best Is Yet To Come
40	NEW	40	THE STILLS	VICE 83674/ATLANTIC (13.98 CD)	Logic Will Break Your Heart
41	NEW	41	ALLISON MOORER	SUGAR HILL 3984 (16.98 CD)	The Duel
42	38	32	RIZEN	CHEZ MUSIQUE/LIGHT 5517/COMPENIA (16.98 CD)	RiZen
43	NEW	43	SOUNDTRACK	LAKESHORE 33798 (18.98 CD)	The Girl Next Door
44	43	28	SOUNDTRACK	EMPEROR NORTON 7068 (17.98 CD)	Lost In Translation
45	NEW	45	VARIOUS ARTISTS	VP 1699 (17.98 CD)	Strictly The Best Volume 31
46	47	29	JOHNNY VICIOUS	ULTRA 1180 (18.98 CD) [M]	Ultra.Trance:3
47	49	37	JOAN SEBASTIAN	MUSART 12867/BALBOA (8.98/13.98) [M]	Coleccion De Oro

MAY 1 2004		Billboard		TOP JAZZ ALBUMS™	
Sales data compiled by Nielsen SoundScan					
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	11	HARRY CONNICK, JR. ●	COLUMBIA 90551/SONY MUSIC	NUMBER 1 Only You
2	2	6	WYNTON MARSALIS QUARTET	BLUE NOTE 91717	Magic Hour
3	3	81	DIANA KRALL ●	VERVE 065109/VG	Live In Paris
4	6	6	HENRY & MONICA MANCINI	CONCORD JAZZ 2237/CONCORD	Ultimate Mancini
5	5	3	VARIOUS ARTISTS	CAPITOL 97582	Torch Songs
6	7	6	THE BAD PLUS	COLUMBIA 90771/SONY MUSIC [M]	Give
7	4	25	STEVE TYRELL	COLUMBIA 89236/SONY MUSIC [M]	This Guy's In Love
8	8	4	BILL CHARLAP TRIO	BLUE NOTE 94807	Somewhere: The Songs Of Leonard Bernstein
9	23	28	CASSANDRA WILSON	BLUE NOTE 81860 [M]	Glamoured
10	NEW		FRANK SINATRA WITH THE TOMMY DORSEY ORCHESTRA	BLUEBIRD 60283/RCA VICTOR	Young Blue Eyes: Birth Of The Crooner
11	13	8	BRAD MEHLDAU TRIO	WARNER BROS. 48608	Anything Goes
12	14	76	TONY BENNETT & K.D. LANG ●	RPM/COLUMBIA 86734/SONY MUSIC	A Wonderful World
13	9	46	DAVID SANBORN	VERVE 065578/VG	timeagain
14	11	10	TIERNEY SUTTON	TELARC 3592	Dancing In The Dark
15	NEW		VARIOUS ARTISTS	DENON 17318	More Of The Most Relaxing Jazz Music In The Universe
16	12	3	CHARLES LLOYD / BILLY HIGGINS	ECM 002281/UNIVERSAL CLASSICS GROUP	Which Way Is East
17	20	40	BOZ SCAGGS	GRAY CAT 4000/MAILBOAT	But Beautiful: Standards Volume 1
18	21	4	VARIOUS ARTISTS	MADACY SPECIAL PRODUCTS 5328/MADACY	20 Best Of Jazz
19	15	12	PACO DE LUCIA	BLUE 1HUMB 001939/GRP	Cositas Buenas
20	22	58	PETER CINCOTTI	CONCORD 2159 [M]	Peter Cincotti
21	RE-ENTRY		VARIOUS ARTISTS	VERVE 000885/VG	Verve//Umixed2
22	18	47	PAT METHENY	WARNER BROS. 48473	One Quiet Night
23	10	10	DAVE DOUGLAS	BLUEBIRD 50818/RCA VICTOR	Strange Liberation
24	RE-ENTRY		NAT KING COLE	CAPITOL 81513	Love Songs
25	RE-ENTRY		REGINA CARTER	VERVE 065554/VG [M]	Paganini: After A Dream

MAY 1 2004		Billboard		TOP CONTEMPORARY JAZZ™	
Sales data compiled by Nielsen SoundScan					
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	112	NORAH JONES ▲ ●	BLUE NOTE 32088 [M]	NUMBER 1 Come Away With Me
2	2	45	KENNY G	BMG HERITAGE 50997/RMG	Ultimate Kenny G
3	4	4	PETER WHITE	COLUMBIA 89050/SONY MUSIC [M]	Confidential
4	3	27	WILL DOWNING	GRP 000529/VG	Emotions
5	7	28	DAVE KOZ	CAPITOL 34226 [M]	Saxophonic
6	6	3	ANDRE WARD	AWARD 50934/ORPHEUS	Steppin' Up
7	5	6	EUGE GROOVE	NARADA JAZZ 97272/NARADA	Livin' Large
8	10	4	JOYCE COOLING	NARADA JAZZ 97225/NARADA	This Girl's Got To Play
9	9	8	PAUL BROWN	GRP 000861/VG	Up Front
10	8	29	CHRIS BOTTI	COLUMBIA 90639/SONY MUSIC [M]	A Thousand Kisses Deep
11	11	8	KEIKO MATSUI	NARADA JAZZ 97904/NARADA	Wildflower
12	15	5	BOB BALDWIN	A440 4034	Brazil Chill
13	14	2	BOBBY LYLE	THREE KEYS 30004/LIGHTYEAR	Straight & Smooth
14	13	12	DOWN TO THE BONE	NARADA 95747 [M]	Cellar Funk
15	12	4	THA' HOT CLUB	SHANACHIE 5109	Tha' Hot Club
16	20	36	PRAFUL	N-CODED 4244/RENDEZVOUS	One Day Deep
17	19	60	MINDI ABAIR	GRP 065229/VG	It Just Happens That Way
18	16	34	VARIOUS ARTISTS	VERVE 000598/VG	Verve//Remixed2
19	17	8	THE BRAXTON BROTHERS	PEAK 8517/CONCORD	Rollin'
20	NEW		VARIOUS ARTISTS	WATER 060429	Jazz Lounge 2
21	22	41	GEORGE BENSON	WARNER BROS. 78284/RHINO	The Greatest Hits Of All
22	RE-ENTRY		KIRK WHALUM	SQUINT-CURB/WORD 86233/WARNER BROS.	The Gospel According to Jazz - Chapter II
23	21	27	DAVID BENOIT	GRP 000597/VG	Right Here, Right Now
24	18	8	WALTER BEASLEY	SHANACHIE 5111	The Classics R & B Collection
25	25	10	PIECES OF A DREAM	BLUE NOTE 95980	Sensual Embrace 2: More Soul Ballads

MAY 1 2004		Billboard		TOP CLASSICAL ALBUMS™	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	3	YO-YO MA WITH THE AMSTERDAM BAROQUE ORCHESTRA & TON KOOPMAN	SONY CLASSICAL 89919/SONY MUSIC	NUMBER 1 3 Weeks At Number 1 Vivaldi's Cello
2	2	10	ANONYMOUS 4	HARMONIA MUNDI 907326 [M]	American Angels
3	3	25	JOSHUA BELL	SONY CLASSICAL 87894/SONY MUSIC [M]	Romance Of The Violin
4	4	7	LANG LANG	DG 002047/UNIVERSAL CLASSICS GROUP	Live At Carnegie Hall
5	NEW		HANDEL AND HAYDN SOCIETY CHORUS/GRANT LLEWELLYN	AVIE 0039	Peace
6	5	2	DEBORAH VOIGT	EMI CLASSICS 57881/ANGEL	Obsessions: Wagner And Strauss
7	6	4	VARIOUS ARTISTS	SPARROW 96561	Hallelujah: 35 Great Sacred Chorges
8	7	7	TIM JANIS	TIM JANIS ENSEMBLE 1106	Beautiful America
9	9	23	SOUNDTRACK	DECCA 001574/UNIVERSAL CLASSICS GROUP	Master And Commander
10	8	76	ANDREA BOCELLI ▲	PHILIPS 470400/UNIVERSAL CLASSICS GROUP	Sentimento
11	10	28	ANDRE RIEU	DENON 17293 [M]	Live In Dublin
12	11	5	ROLANDO VILLAZON	VIRGIN CLASSICS 45626/ANGEL	Italian Opera Arias
13	12	4	KLAZZ BROTHERS & CUBA PERCUSSION	SONY CLASSICAL 93090/SONY MUSIC	Classic Meets Cuba
14	NEW		BOSTON SYMPHONY ORCHESTRA/KRYSYIAN ZIMMERMAN	DG 001858/UNIVERSAL CLASSICS GROUP	Rachmaninov: Piano Concertos 1 & 2
15	14	21	RENEE FLEMING	DECCA 001024/UNIVERSAL CLASSICS GROUP	By Request

MAY 1 2004		Billboard		TOP CLASSICAL CROSSOVER™	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	24	JOSH GROBAN ▲	143/REPRISE 48450/WARNER BROS.	NUMBER 1 23 Weeks At Number 1 Closer
2	2	2	HAYLEY WESTENRA	DECCA 001866/UNIVERSAL CLASSICS GROUP [M]	Pure
3	9	5	THE IRISH TENORS	RAZOR & TIE 82910	Heritage
4	3	14	AMICI FOREVER	VICTOR 52739/SMG [M]	The Opera Band
5	5	38	YO-YO MA	SONY CLASSICAL 89935/SONY MUSIC	Obrigado Brazil
6	6	10	YO-YO MA	SONY CLASSICAL 90970/SONY MUSIC	Obrigado Brazil: Live In Concert
7	4	72	JOSH GROBAN	143/REPRISE 48413/WARNER BROS.	Josh Groban In Concert
8	8	46	SARAH BRIGHTMAN	NEMO STUDIO 37180/ANGEL	Harem
9	7	7	SISSSEL	DECCA 002080/UNIVERSAL CLASSICS GROUP [M]	My Heart
10	13	4	ANDRE RIEU	DENON 17348	At The Movies
11	14	73	CHARLOTTE CHURCH	COLUMBIA 88990/SONY MUSIC	Prelude: The Best Of Charlotte Church
12	11	78	BOND	MBO/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine
13	10	31	BOND	MBO/DECCA 001117/UNIVERSAL CLASSICS GROUP	Bond: Remixed
14	12	40	OPERA BABES	SONY CLASSICAL 87803/SONY MUSIC [M]	Beyond Imagination
15	RE-ENTRY		VARIOUS ARTISTS	VITAMIN 8780	String Quartet Tribute To Evanescence

MAY 1 2004		Billboard		TOP NEW AGE ALBUMS™	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	8	VARIOUS ARTISTS	VIRGIN 96797	NUMBER 1 7 Weeks At Number 1 Pure Moods: Celestial Celebration
2	3	65	YANNI	WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
3	2	62	YANNI	VIRGIN 81516	Ethnicity
4	5	34	STEVEN ANDERSON	MADACY CHRISTIAN 2881/MADACY	100 Church Classics
5	6	43	DELERIUM	NETWERK 30306 [M]	Chimera
6	4	7	GOVI	HIGHER OCTAVE 95576	Saffron & Silk
7	7	11	VARIOUS ARTISTS	MADACY 4850	The Healing Garden Collection
8	9	14	ARMIK	BOLERO 7104	Romantic Dreams
9	8	64	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE	Romantic Melodies
10	10	5	VARIOUS ARTISTS	MADACY 5065	20 Best Of Relaxation
11	NEW		VARIOUS ARTISTS	WINDHAM HILL 60131/RCA VICTOR	Lullaby: A Windham Hill Collection
12	13	67	VARIOUS ARTISTS	VIRGIN 12082	Pure Moods IV
13	RE-ENTRY		VARIOUS ARTISTS	ST. CLAIR 729	Thundering Rainstorm/Tropical Rain Forest
14	RE-ENTRY		MANNHEIM STEAMROLLER/C.W. MCCALL	AMERICAN GRAMAPHONE 1776	American Spirit
15	14	17	VARIOUS ARTISTS	WINDHAM HILL 57688/RCA VICTOR	Windham Hill Chill 2

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

MAY 1 2004		Billboard		TOP CLASSICAL BUDGET	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	11	GREAT ARTISTS OF THE CENTURY	EMI CLASSICS/ANGEL	VARIOUS ARTISTS
2	2	6	LUCIANO PAVAROTTI	VARIOUS ARTISTS	VARIOUS ARTISTS
3	3	25	CLASSICS FOR RELAXATION	VARIOUS ARTISTS	VARIOUS ARTISTS
4	4	7	GUITAR CLASSICS	VARIOUS ARTISTS	VARIOUS ARTISTS
5	5	3	25 PIANO FAVORITES	VARIOUS ARTISTS	VARIOUS ARTISTS
6	6	2	25 CLASSICAL FAVORITES	VARIOUS ARTISTS	VARIOUS ARTISTS
7	7	6	MOONLIGHT CLASSICS	VARIOUS ARTISTS	VARIOUS ARTISTS
8	8	4	CLASSICS FOR MEDITATION	VARIOUS ARTISTS	VARIOUS ARTISTS
9	9	23	CLASSICAL PIANO	VARIOUS ARTISTS	VARIOUS ARTISTS
10	10	28	BEST OF TCHAIKOVSKY	VARIOUS ARTISTS	VARIOUS ARTISTS
11	11	76	ROMANTIC PIANO	VARIOUS ARTISTS	VARIOUS ARTISTS
12	12	5	THE MOST RELAXING CLASSICAL MUSIC	VARIOUS ARTISTS	VARIOUS ARTISTS
13	13	5	ROMANTIC FLUTE	VARIOUS ARTISTS	VARIOUS ARTISTS
14	14	4	BEST TRADITIONAL WEDDING MUSIC	VARIOUS ARTISTS	VARIOUS ARTISTS
15	15	21	BEST OF GERSHWIN	VARIOUS ARTISTS	VARIOUS ARTISTS

MAY 1 2004		Billboard		TOP CLASSICAL MIDLINE	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	24	BABY MOZART	WALT DISNEY	VARIOUS ARTISTS
2	2	2	DISNEY'S BABY BEETHOVEN	WALT DISNEY	VARIOUS ARTISTS
3	3	4	THE #1 BACH ALBUM	DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
4	4	5	SONGS OF FAITH AND INSPIRATION	THE ROBERT SHAW CHORALE	RCA VICTOR/BMG CLASSICS
5	5	10	THE #1 OPERA ALBUM	DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
6	6	6	HALLELUJAH! SACRED CHORUSES	ROBERT SHAW	RCA VICTOR/BMG CLASSICS
7	7	5	CLASSICAL HEARTBREAKERS	VARIOUS ARTISTS	EMI CLASSICS/ANGEL
8	8	8	MOZART'S GREATEST HITS: THE ULTIMATE CANON	VARIOUS ARTISTS	RCA VICTOR/BMG CLASSICS
9	9	9	THE MOST RELAXING PIANO ALBUM IN THE WORLD...EVER!	VARIOUS ARTISTS	EMI CLASSICS/ANGEL
10	10	10	THE MOST ROMANTIC CLASSICAL MUSIC IN THE UNIVERSE	VARIOUS ARTISTS	DENON
11	11	11	BABY EINSTEIN: BABY NEPTUNE	VARIOUS ARTISTS	BUENA VISTA/WALT DISNEY
12	12	12	A-Z OF OPERA	VARIOUS ARTISTS	NAXOS
13	13	13	HYMNS TRIUMPHANT: VOLS. 1 & 2	LONDON PHILHARMONIC ORCHESTRA	SPARROW
14	14	14	BABY BACH	VARIOUS ARTISTS	WALT DISNEY
15	15	15	SCOTT JOPLIN-GREATEST HITS	DICK HYMAN/JAMES LEVINE	RCA VICTOR/BMG CLASSICS

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

MAY 1 2004		Billboard		TOP KID AUDIO	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	11	VARIOUS ARTISTS	DISNEYMANIA 2: MUSIC STARS SING DISNEY	WALT DISNEY 891004
2	2	45	THE CHEETAH GIRLS	THE CHEETAH GIRLS (EP)	WALT DISNEY 860126
3	3	27	KIDZ BOP KIDS	RAZOR & TIE 89079	KIDZ BOP 5
4	4	3	VARIOUS ARTISTS	BARBIE HIT MIX	KID RHINO 78073/WARNER STRATEGIC MARKETING
5	5	27	VARIOUS ARTISTS	PIXEL PERFECT (EP)	WALT DISNEY 861056
6	6	6	VARIOUS ARTISTS	RADIO DISNEY ULTIMATE JAMS: GREATEST HITS FROM VOLUMES 1-4	WALT DISNEY 861077
7	7	8	VARIOUS ARTISTS	DISNEY'S KARAOKE SERIES: THE CHEETAH GIRLS	WALT DISNEY 861069
8	8	8	VARIOUS ARTISTS	DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY	WALT DISNEY 860785
9	9	8	KIM POSSIBLE	DISNEY'S KIM POSSIBLE	WALT DISNEY 860697
10	10	10	VEGGIETALES	BOB & LARRY'S SUNDAY MORNING SONGS	BIG IDEA 35007
11	11	11	KIDZ BOP KIDS	RAZOR & TIE 89074	KIDZ BOP 4
12	12	12	THE WIGGLES	YUMMY YUMMY	KOCH 8626
13	13	13	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1	WALT DISNEY 860693
14	14	14	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1	WALT DISNEY 860695
15	15	15	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 2	WALT DISNEY 860694
16	16	16	VEGGIETALES	ON THE ROAD WITH BOB & LARRY	BIG IDEA 35032
17	17	17	CEDARHURST KIDS	TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS	BENSON 80056
18	18	18	VARIOUS ARTISTS	BABY MOZART	WALT DISNEY 860770
19	19	19	LIZZIE MCGUIRE	DISNEY'S KARAOKE SERIES: LIZZIE MCGUIRE	WALT DISNEY 861011
20	20	20	VARIOUS ARTISTS	RADIO DISNEY JAMS VOL. 6	WALT DISNEY 860688
21					

Billboard SINGLES AND TRACKS SONG INDEX

Chart Codes: CS (Hot Country Singles); H100 (Hot 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&B Hip/Hop Singles). TITLE (Publisher - Licensing Org.) Sheet Music Dist. Chart, Position.

100 YEARS (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 35
4:30 AM (F.I.P.P., BMI) LT 9
8TH WORLD WONDER (Shankel Songs, ASCAP/Jacobson, ASCAP/BEEBop Music, SOCAN/BBC Worldwide, SOCAN), WBM, H100 55
99 PROBLEMS (EMI April, ASCAP/Carter Boys, ASCAP/Copyright Control/Careers-BMG, BMI/BMG Songs, ASCAP/Spirit Two, ASCAP/Songs Of The Knight, BMI/Universal-PolyGram International, ASCAP/Rhyme Syndicate, ASCAP/WB, ASCAP/Ammo Dump, ASCAP/Caramba, ASCAP), HL/WBM, RBH 82

-A-

ABRAZAR LA VIDA (Denise Rich Songs, BMI/Lazy Jo, ASCAP/Warner-Tamerlane, BMI/Perez Soto, BMI) LT 13
ACT A FOOT (LP Boyz, BMI/White Rhino, BMI) RBH 72
ALL FALLS DOWN (Sony/ATV Songs, BMI/EMI Blackwood, BMI/Gimmie My Publishing, BMI), HL, H100 9; RBH 5
ALWAYS WANTING MORE (BREATHLESS) (Major Bob, ASCAP/Create KCD Music, BMI/I Want To Hold Your Hands, BMI/Big Moulage Music, ASCAP) CS 60
AMAR COMO TE AME (Edimusa, ASCAP/Vander, ASCAP) LT 34
AMERICAN SOLDIER (Tokoco Tunes, BMI/Wacissa River, BMI/BP), BMI, HL, H100 61
ARE YOU GONNA BE MY GIRL (Get-It, BMI) H100 33
AUNQUE NO TE PUEDA VER (WB, ASCAP) LT 11

-B-

BABY I LOVE U (Sony/ATV Songs, BMI/Nuyorican, BMI/Cori Tiffani, BMI/Dan Shea, BMI/EMI U Catalog, ASCAP/Barnin, ASCAP/Zomba Songs, BMI/R.Kelly, BMI), HL/WBM, RBH 96
BACK OF THE BOTTOM DRAWER (Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC/Printed Red, BMI), HL, CS 41
BARAJA DE ORO (Zomba, ASCAP) LT 10
BEER MAN (EMI April, ASCAP/Sea Gayle, ASCAP/Sony/ATV Acuff Rose, BMI), HL, CS 36
BEHIND BLUE EYES (ABKCO, BMI/Careers-BMG, BMI/Suolubaf, BMI/Towser Tunes, BMI), HL, H100 94
BLAME IT ON MAMA (Blame Mama, ASCAP/Hyson Walker, BMI) CS 40
THE BOOGIE MAN (Blackened, BMI/Blue Sky Rider, BMI) CS 59
BOUNCE (Songs Of Booya Music GBMH, GEMA/7 Gemini, GEMA/Hanseatic Musikverlag, GEMA/Standard Musikverlag, GEMA/Edition X-Cellent, GEMA/George Glueck, GEMA/Warner-Tamerlane, BMI), WBM, H100 86
BREAK DOWN HERE (EMI April, ASCAP/Willow Lake, ASCAP), HL, CS 37
BULERIA (Kike Santander, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 33
BURN (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, H100 3; RBH 4

-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 Bean, BMI/Sony/ATV Latin, BMI), WBM, LT 29
COLD HARD BITCH (Get-It, BMI) H100 56
COME CLEAN (Kay's Tuff, BMI/WB, ASCAP/Dylan Jackson, ASCAP/EMI Blackwood, BMI), WBM, H100 65
COMO PUDE ENAMORARME DE TI (Universal Musica, ASCAP/Leo Musica, SACM) LT 14
CONFESSIONS PART II (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, H100 48; RBH 24
CREO EN EL AMOR (Piloto, ASCAP/Universal Musica, ASCAP/WB, ASCAP) LT 5
CRUZ DE OLVIDO (Zomba Golden Sands, ASCAP) LT 16
CUIDARTE EL ALMA (Zomba Of Castillo, BMI/WB, ASCAP/Universal-Musica Unica, BMI) LT 4
CULO (Diaz Brothers Music, BMI/Abood, BMI/Greensleeves, PRS/Kings Of Kings, BMI/Marimbero, BMI) H100 77; RBH 73

-D-

DALO POR HECHO (Designee, BMI) LT 32
DAMNI (Drugstore, ASCAP/Lil Jon 0017 Music, BMI/White Rhino, BMI/Lit Luddy Dewberry, BMI) RBH 39
DESEOS DE DOSAS IMPOSIBLES (Sony/ATV Discos, ASCAP) LT 23
DESAPERADO (Tiltawhir, BMI/Moon Kiss, BMI) CS 8; H100 50
DIAMOND IN DA RUFF (Invisible, BMI/Niahlist, BMI/Divine Mile, ASCAP/WB, ASCAP/I Want My Daddy's Records, ASCAP/Jahque Joints, SESAC/Universal Tunes, SESAC/Bridgeport, BMI), WBM, RBH 76
DILE (Crown P, BMI/ARC, BMI) LT 47
DIP IT LOW (Poli Paul, BMI/SpenCov, BMI/Songs Of Universal, BMI/Havana Brown, BMI) H100 84; RBH 84
DIRT OFF YOUR SHOULDER (EMI April, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP/Universal-PolyGram International, ASCAP/Universal, ASCAP), WBM, RBH 80
DONDE ESTABA'S (Ser-Ca, BMI), HL, H100 9; RBH 8
DON'T TAKE YOUR LOVE AWAY (Tuff Huff, BMI/Zomba Songs, BMI/Grindtime, BMI), WBM, H100 38; RBH 13
DON'T TELL ME (Almo, ASCAP/Avril Lavigne, SOCAN/Evan Taubenfeld, ASCAP/EMI April, ASCAP), HL/WBM, H100 51
DOS LOCOS (B.N., ASCAP) LT 21
DUDE (EMI Blackwood, BMI), HL, H100 54; RBH 23

-E-

E.I. (REINVENTION) (Jackie Frost, ASCAP/BMG Songs, ASCAP/Crump Tight, ASCAP) RBH 70
ENCORE (Carter Boys, ASCAP/EMI April, ASCAP/Yes World Music, ASCAP), HL, RBH 53
ESO (WB, ASCAP/Gazul, ASCAP) LT 39

-F-

FALLS ON ME (Universal-Songs Of PolyGram International, BMI/Pener Pig, BMI), WBM, H100 89
FEEL IT (Child Support, ASCAP/Notting Hill, ASCAP/Sy Scott Sympreacy Music, ASCAP/Songs Of Universal, BMI/Tony Kelly, BMI/EMI April, ASCAP/WB, ASCAP), HL/WBM, RBH 98
FIGURED YOU OUT (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Ladekiv, SOCAN), WBM, H100 80
THE FIRST CUT IS THE DEEPEST (Mainstay, BMI/Salafa, ASCAP/Universal-MCA, ASCAP), WBM, H100 22
FLIES ON THE BUTTER (YOU CAN'T GO HOME AGAIN) (Wacissa River, BMI/Butt On Rock, ASCAP/ICG, BMI/Famous, ASCAP/Song Matters, ASCAP/BP) Administration, ASCAP), HL, CS 34
FREEK-A-LEEK (Zomba, ASCAP/Kumbaya, ASCAP/Watch My Music, ASCAP/Lil Jon 0017 Music,

BMI), WBM, H100 11; RBH 6
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 48
F.U.R.B. (F U RIGHT BACK) (E Controversy, ASCAP/Zomba, ASCAP/Hot Butter Milk, ASCAP/Bat Radar, ASCAP/First Priority, BMI/Ryckomusic, ASCAP/Maniac Music, ASCAP/Top Billin', ASCAP), WBM, H100 96; RBH 84

-G-

GAL YUH AH LEAD (X.C.A.R.R., ASCAP/Massive Sounds, ASCAP/STB, ASCAP) RBH 67
GAME OVER (FLIP) (Neje, SESAC/Lucky, BMI) H100 16; RBH 9
GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/ColliPark, BMI/EWC, BMI/EMI Blackwood, BMI), HL, RBH 49
GET NO BETTER (Larsiny, BMI/Swizz Beatz, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI/Karima, BMI/Warner-Tamerlane, BMI/Universal, ASCAP), HL/WBM, RBH 63
GIRLS LIE TOO (EMI April, ASCAP/Little Cricket, ASCAP/Didn't Have To Be, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 43
GOOD LITTLE GIRLS (Mike Curb, BMI/Kiss My Cash, BMI/Ensign, BMI/Fuzzy Dice, BMI), HL/WBM, CS 12; H100 63
GOT IT TWISTED (BMG Songs, ASCAP/Juvenile Hell, ASCAP/Careers-BMG, BMI/R. Noid, BMI/A. Maman Music, ASCAP/Bienstock, ASCAP/Last To Your People Music, ASCAP), HL/WBM, H100 97; RBH 50
GUERRILLA NASTY (Charles Williamson, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI), WBM, RBH 87
GUY LIKE ME (Greenhorse, BMI/EMI Blackwood, BMI/Cooke's Trust, SESAC/Hug, BMI), HL, CS 46

-H-

HAPPY PEOPLE (R. Kelly, BMI/Zomba Songs, BMI), WBM, H100 37; RBH 14
HAY QUE CAMBIAR (Rubet, ASCAP/Universal Musica, ASCAP) LT 31
HAZME OLVIDARLA (Vander, ASCAP) LT 12
HERE WITHOUT YOU (Escatwapa, BMI/Songs Of Universal, BMI), WBM, H100 31
HEY MAMA (will.i.am, BMI/Listmoney, PRS/Greensleeves, PRS/MCPS, PRS/Cherry River, BMI), CLM, H100 47
HEY YA! (Gnat Booty, ASCAP/Chrysalis, ASCAP), HL/WBM, H100 34
HOLD ON (Blackfire, ASCAP/Famous, ASCAP/Blue Ero Soul, ASCAP/EMI April, ASCAP/Tehuti, ASCAP/Yes World Music, ASCAP/Modat, ASCAP/Get Ya Frog On, BMI), HL, RBH 66
HOTEL (Larsiny, BMI/EMI April, ASCAP/R. Kelly, BMI/Zomba Songs, BMI/Warner-Tamerlane, BMI/Sony/ATV Songs, BMI/EMI Blackwood, BMI/Dead Game, ASCAP/Bernard's Other, BMI/Universal, ASCAP/Swizz Beatz, ASCAP), HL/WBM, H100 19; RBH 20
HOW'D I WIND UP IN JAMAICA (Sony/ATV Acuff Rose, BMI), HL, CS 53
HOW FAR (EMI April, ASCAP/EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabeaux Songs, BMI), HL, CS 42

-I-

I AM THE HIGHWAY (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI), HL, H100 90
I CAN'T SLEEP (Espiritu de Leon, BMI/Songs Of Universal, BMI/My Mulligan, BMI), WBM, CS 19
I CAN'T WAIT (Organized Noise, BMI/Big Sexy, ASCAP/EMI April, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, H100 82; RBH 32
I DON'T WANNA KNOW (Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Hot Heat, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Donceno, ASCAP/337, ASCAP), HL, H100 2; RBH 3
IF I AIN'T GOT YOU (Lellow, ASCAP/EMI April, ASCAP), HL, H100 7; RBH 1
IF NOBODY BELIEVED IN YOU (Coburn, BMI), WBM, CS 32
IF YOU EVER STOP LOVING ME (Sony/ATV Tree, BMI/Love Monkey, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 10; H100 59
I GO BACK (Sony/ATV Cross Keys, ASCAP/Islandsoul, ASCAP), HL, CS 57
I GOT A FEELIN' (Major Bob, ASCAP/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Sony/ATV Tree, BMI), HL/WBM, CS 22
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 100
I MISS YOU (EMI April, ASCAP/Fun With Goats, ASCAP/Beat Poet, ASCAP/Universal, ASCAP), HL/WBM, H100 49
I'M REALLY HOT (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Universal-PolyGram International, ASCAP/Universal, ASCAP), WBM, RBH 80
I'M STILL IN LOVE WITH YOU (Sparta Florida, PRS/EMI Blackwood, BMI/EMI April, ASCAP), HL, H100 18; RBH 21
IN A REAL LOVE (EMI April, ASCAP/VassarSongs, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 55
IN MY DAUGHTER'S EYES (Songs Of Nashville DreamWorks, BMI/Division, BMI/Cherry River, BMI), CLM, H100 93
IN THESE LAST FEW DAYS (Vinny Mae, BMI), WBM, CS 56
IT ONLY HURTS WHEN I'M BREATHING (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 21
IT'S MY LIFE (Universal-Songs Of PolyGram International, BMI/Zomba, ASCAP), WBM, H100 43
I WANNA MAKE YOU CRY (Big Red Tractor, ASCAP/Warner-Tamerlane, BMI/Smith Haven, BMI), WBM, CS 30
I WANT TO LIVE (Memphisto, ASCAP/Onlay, ASCAP/Universal, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 26
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 57; RBH 18

-J-

JESUS WALKS (EMI Blackwood, BMI/Gimmie My Publishing, BMI), HL, RBH 31
JOOK GAL (WINE WINE) (Greensleeves, PRS/Livingston, ASCAP/Drugstore, ASCAP/Lil Jon 0017 Music, BMI/Staying High Music, ASCAP/EMI April, ASCAP/Bone Crusher, ASCAP/Abood, BMI/Mochrie, ASCAP/EMI Virgin Songs, BMI/Cal-Gene, BMI), HL, H100 95; RBH 51
JOSE PEREZ LEON (TN Ediciones, BMI/Beechwood, BMI) LT 37
JUST FOR YOU (LBR, ASCAP/Metrophonic, ASCAP) H100 99

-L-

LA MAS DESEADA (Ser-Ca, BMI) LT 36
LA MILPA (Peermusic III, BMI) LT 35
LA NEGRA TOMASA (Peer Int'l, BMI) LT 49
LA SOSPECHA (Univision, ASCAP) LT 25
LAST ONE STANDING (Chi-Boy, ASCAP/Feesongs, BMI), WBM, CS 23; H100 98
LAST TRAIN HOME (Goonies Never Say Die, ASCAP) H100 75
LEAVE (GET OUT) (Full Of Soul, BMI/EMI Blackwood, BMI/Soulvang, BMI/Godfry, BMI/Songs Of DreamWorks, BMI/Smooth As Silk, ASCAP/Playing, ASCAP), HL, H100 81
LET'S BE US AGAIN (Sony/ATV Tree, BMI/Criterion, ASCAP/Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, BMI), HL, CS 9; H100 52
LET'S KILL SATURDAY NIGHT (EMI Longitude, BMI/Songs Of DreamWorks, BMI/Cherry River, BMI), CLM/HL, CS 44
LETTERS FROM HOME (Famous, ASCAP/Ed And Lucille Songs, ASCAP/BMG Songs, ASCAP), HL, CS 3; H100 36
LITTLE MOMENTS (EMI April, ASCAP/Sea Gayle, ASCAP), HL, H100 83
LOCKED UP (Noka International, ASCAP/Famous, ASCAP), HL, RBH 89
LOCO (Old Desperados, ASCAP/N2, ASCAP/WB, ASCAP/Scott And Soda, ASCAP/Beechtree, ASCAP), WBM, CS 17
THE LONELINESS (ECAF, BMI/Sony/ATV Songs, BMI), HL, RBH 65
LOOK AT US (Sony/ATV Songs, BMI/Triple Shoes, BMI/Sony/ATV Cross Keys, ASCAP/Bill N Bud, ASCAP), HL, CS 52
LOVE'S DIVINE (Perfect Songs, BMI/Bat Future, BMI) H100 79
LOVE SONG (Fictions, ASCAP/BMG Songs, ASCAP), HL, H100 72
LUCHARE POR TU AMOR (Peermusic III, BMI) LT 27
LUV ME BABY (Young Dude, ASCAP/Universal, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI), WBM, RBH 92
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 64

-M-

MAKE IT ALRIGHT (Mike City, BMI/Warner-Tamerlane, BMI), WBM, RBH 37
MAKE IT UP WITH LOVE (Zomba, ASCAP/Food Stamp Muzik, ASCAP/Strange Motel, ASCAP/David McPhersons, BMI), WBM, RBH 68
MAPS (Chrysalis, BMI), HL, H100 87
MAS QUE TU AMIGO (Crisma, SESAC) LT 2
MAYBERRY (Good Ol' Delta Boy, SESAC) CS 4; H100 32
ME AND EMILY (Castle Street, ASCAP/Singnatch Songs, ASCAP/Create Real, ASCAP), WBM, CS 31
MEANT TO LIVE (Meadowgreen, ASCAP/Sugar Pete, ASCAP) H100 62
ME CANSE DE TI (F.I.P.P., BMI/EMI April, ASCAP) LT 43
ME EQUIVOQUE (Copyright Control) LT 20
MEGALOMANIAC (EMI April, ASCAP/Hungikayora, ASCAP), HL, H100 71
ME, MYSELF AND I (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/Black Owned Musik, ASCAP/Notting Dale, ASCAP), WBM, RBH 22
MEN DON'T CHANGE (Mosaic Music, BMI/Hold Jack, BMI), HL, CS 33
MOVE YA BODY (Twoenz, ASCAP/Elijah Wells The 3rd Music, ASCAP/Cypha Sounds Music, ASCAP/Lionel Bermingham Music, ASCAP/Abood, BMI) H100 73; RBH 42
MUSICOLOGY (Controversy, ASCAP/Universal, ASCAP), HL, RBH 44
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 8; RBH 40
MY IMMORTAL (Zombies Ate My Publishing, BMI/Forthefallen, BMI/Dwight Frye, BMI), WBM, H100 15

-N-

NADIE ES ETERNO (Edimusa, ASCAP/Vander, ASCAP) LT 15
NAUGHTY GIRL (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott Storch, ASCAP/Black Owned Musik, ASCAP/Angela Beyonce, ASCAP/WB, ASCAP/Summer Night Music, BMI/Kidada, BMI/Shugterius, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram), WBM, H100 5; RBH 11
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 54
NO BETTER LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI/Copyright Control), HL, H100 88; RBH 47
NO ES AMOR (Enrique Iglesias, ASCAP/EMI April, ASCAP/Metrophonic, ASCAP) LT 41
NO LOVE (BEAUTIFUL LIFE) (Money Mack, BMI/Bubba Gee, BMI/Noontime Tunes, BMI) RBH 97
NO TENGAS MIEDO ENAMORATE (Ser-Ca, BMI) LT 40
NOT YOUR AVERAGE JOE (Little Mahkys, ASCAP/Missing Link, ASCAP/Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Songs Of Universal, BMI/Zomba, ASCAP/563, ASCAP/EMI Full Keel, ASCAP), HL/WBM, RBH 75
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 29

-O-

THE ONE (God Given, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Yes 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 Cong, BMI), HL, H100 13; RBH 17
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 83
ON FIRE (Not Listed) RBH 57
OOCHIE POP (Zomba, ASCAP/The Braids, ASCAP/Piscapo, ASCAP/Black Mob, ASCAP/Rock Pop, BMI), WBM,

RBH 91
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 12; RBH 7

-P-

PAINT ME A BIRMGINGHAM (Songs Of DreamWorks, BMI/Princetta, BMI/Mama's House, BMI/Cherry River, BMI), CLM, CS 7; H100 44
PARA TODA LA VIDA (LGA, BMI) LT 24
PASSENGER SEAT (Emerto, ASCAP/EMI April, ASCAP/Little Cricket, ASCAP), HL, CS 18
PERFECT (Sony/ATV Tree, BMI/Wenonga, BMI/Gold Watch, BMI), HL/WBM, CS 13; H100 67
PERO QUE TAL SI TE COMPRO (Designee, BMI/Cornelio Reyna, BMI) LT 48
PULL UP (Mudslide, BMI/Abood, BMI) RBH 85
PUSH (D. Trotman, BMI/Starks, BMI/Rich Kid, BMI/Pleasure Music, BMI) RBH 59

-Q-

QUE LLORO (Sony/ATV Discos, ASCAP) LT 6
A QUE NO TE VAS (Brantunes, ASCAP/Maximo Aguirre, BMI/Mark Portmann, BMI/Universal-Musica Unica, BMI) LT 44
QUESTIONS (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 41

-R-

READ YOUR MIND (Tuff Huff, BMI/Grindtime, BMI/Pay Town, BMI) RBH 46
THE REASON (Spread Your Cheeks And Push Out The Music, ASCAP), WBM, H100 44
REDNECK WOMAN (Sony/ATV Cross Keys, ASCAP/Gracie Girl, ASCAP/WB, ASCAP), HL/WBM, CS 6; H100 44
RIDE WITH 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 66; RBH 30
ROSES (Gnat Booty, ASCAP/Chrysalis, ASCAP/Seven Sax, ASCAP), HL, H100 46; RBH 33
ROUGH & READY (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/BMG, PRS/Multisongs BMG, SESAC) CS 48
ROUND HERE (Val's Child, ASCAP/F.O.B., ASCAP/Domani And Ya Majesty's Music, ASCAP/Copyright Control) RBH 78
RUBBER BAND MAN (Domani And Ya Majesty's Music, ASCAP/Crump Tight, ASCAP) H100 53; RBH 19

-S-

SABANAS FRIAS (Tulum, ASCAP/EMI April, ASCAP) LT 45
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 40; RBH 28
SAVE A HORSE (RIDE A COWBOY) (Big Love, ASCAP/WB, ASCAP), WBM, CS 50
SELFISH (Donut Boy, BMI/EMI April, ASCAP/Zhifi, ASCAP/Gimmie My Publishing, BMI/EMI Blackwood, BMI/Springtime, BMI), HL, RBH 69
SE ME HIZO TARDE LA VIDA (Musinda, ASCAP) LT 42
SHAKE (Killa Cam, BMI/Tiara's Daddy's Music, BMI/Copyright Control) RBH 94
SHE THINKS SHE NEEDS ME (Songs Of DreamWorks, BMI/AMI Country Music, BMI/E Ticket, BMI/Cherry River, BMI/Still Working For The Woman, ASCAP/MXC, ASCAP/ICG, BMI/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL, CS 28
SHOULD A KNOWN BETTA (Baby Spike, ASCAP/Beat Wise, BMI/Cool Music, ASCAP/Starks, BMI/Rich Kid, BMI) RBH 95
SICK AND TIRED (ShanCan, BMI) CS 51
SIDE SHOW (Ghetto Pop 2000, ASCAP/EMI April, ASCAP), HL, RBH 86
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; H100 70

SI TU ESTUVIERAS (Not Listed) LT 38
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 45; RBH 29
SLOW MOTION (Money Mack, BMI) H100 70; RBH 27
SMILE (50 Cent, BMI/Jobete, ASCAP), HL, RBH 88
SMOKIN' GRASS (Extreme Writers, ASCAP/Equal, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI), WBM, CS 54
SOLITAIRE (EMI Jemaxal, ASCAP/EMI April, ASCAP/SJL-RSL Song Company, ASCAP/Lastrada, ASCAP/Welbeck, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 58
SOMEBODY (WB, ASCAP/Gravitron, SESAC), WBM, CS 20
SOMEDAY (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM, H100 24
SOMEONE TO SHARE IT WITH (Mike Curb, BMI/Curb, ASCAP), WBM, CS 45
SONGS ABOUT RAIN (Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC/Sony/ATV Tree, BMI/Cake Taker, BMI/Corn Country, BMI), HL, CS 16; H100 78
SORRY (404) (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hoit 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 39; RBH 15
SO SEXY (R.Kelly, BMI/Zomba Songs, BMI/Stayin High, ASCAP/Almo, ASCAP), HL/WBM, RBH 61
SOUTHSIDE (Hale Yeah, SESAC/Peertunes, SESAC/Tabulous, ASCAP/Hitco South, ASCAP/Universal Ling, ASCAP/Aragon Songs, ASCAP/DJ Inv, BMI) RBH 71
SPLASH WATERFALLS (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control/Aludry, ASCAP/Almo, ASCAP), HL, H100 17; RBH 12
STAND UP IN IT (High Voltage, BMI/Music Golry, BMI) RBH 93
STEP IN THE NAME OF LOVE (Zomba Songs, BMI/R. Kelly, BMI), WBM, RBH 38
STILL IN LOVE (Ailarose Music, BMI/Irving, BMI/Al Green, BMI), HL, RBH 35
SUNDAY MORNING AND SATURDAY NIGHT (EMI Blackwood, BMI/Ty Land, BMI/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI), HL, CS 58
SWEET SOUTHERN COMFORT (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Brad To The Bone, ASCAP), HL/WBM, CS 5; H100 42

-T-

TAKE MY BREATH AWAY (Famous, ASCAP/WB, ASCAP), HL/WBM, H100 25
TAKE YA CLOTHES OFF (Bone Crusher, ASCAP/BMG Songs, ASCAP/Liwiellyn, ASCAP/Southern Crunk, ASCAP/PMHI, ASCAP/EWC, BMI/Da Crippler, BMI/ColliPark, BMI/EMI Blackwood, BMI), HL, RBH 90

TALK ABOUT OUR LOVE (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Uncle Bobby's Music, BMI/Mandrill, ASCAP), HL, RBH 52
TANTO LA QUERIA (WB, ASCAP) LT 28
TARDES NEGRAS (Curci, ASCAP) LT 18
TEAR IT UP (Dirtiest Thirstiest, ASCAP/Dark Society, ASCAP/L. Matos, ASCAP/Boomer X, ASCAP/Dead Game, ASCAP/EMI April, ASCAP/Crump Tight, ASCAP/EMI Blackwood, BMI/Stone Diamond, BMI/Cytron, BMI/Jobete, ASCAP/Zomba, ASCAP/Soundtron Tunes, BMI/Zomba Songs, BMI/TCF, ASCAP/Fox Film, BMI), HL/WBM, H100 92; RBH 62
TE LLAME (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Sony/ATV Discos, ASCAP) LT 26
TENGO GANAS (V.M.R., ASCAP/F.I.P.P., BMI) LT 1
TE QUISE OLVIDAR (BMG Songs, ASCAP) LT 19
TE QUISE TANTO (Doble Acurela Songs, ASCAP) LT 3
THANK GOD I'M A COUNTRY BOY (Cherry Lane, ASCAP/DreamWorks Songs, ASCAP), CLM, CS 35
THAT'S WHAT SHE GETS FOR LOVING ME (Sony/ATV Tree, BMI/Showbilly, BMI), HL, CS 11; H100 60
THINK ABOUT YOU (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 36
THIS LOVE (Careers-BMG, BMI/February Twenty Second, BMI/Valentine Valentine, ASCAP), HL, H100 6
THIS WAY (Chappell & Co., ASCAP/Double Vinyl, BMI/Triclops Media, BMI/Dilated Jockey, 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, RBH 46
TIME'S UP! (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nate Dogg, BMI/Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP), HL, RBH 60
TIPSY (Jerrell Jones, ASCAP/Tarpo, ASCAP/Notting Dale, ASCAP/EMI April, ASCAP), HL, H100 4; RBH 10
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 25
TOXIC (Colgems-EMI, ASCAP/Murlyn, ASCAP/Universal-PolyGram International, ASCAP), HL/WBM, H100 17
TU DE QUE VAS (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 22
TU FOTOGRAFIA (Estefan, ASCAP/F.I.P.P., BMI) LT 8

-U-

U SHOULD'VE KNOWN BETTER (MonDeenise, ASCAP/Shaniah Cymone, ASCAP/EMI April, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI), HL, RBH 55

-V-

VITAMIN S (EMI Blackwood, BMI/Mad House, BMI), HL, RBH 74
VIVO Y MUERO EN TU PIEL (Rubet, ASCAP/Universal Musica, ASCAP) LT 50

-W-

WANNA GET TO KNOW YOU (50 Cent, ASCAP/Lloyd Banks, ASCAP/Mouth Full O' Gold, ASCAP/Universal, ASCAP/Webstyle, BMI/Better-half, ASCAP/Leon Ware, ASCAP), WBM, H100 27; RBH 16
THE WAY YOU MOVE (Gnat Booty, ASCAP/Chrysalis, BMI/Carl Mo, BMI/Organized Noise, BMI/Hitco, BMI), HL/WBM, H100 20; RBH 26
WHAT IF (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hoit Songs, ASCAP/E One, BMI/EMI April, ASCAP/E.D. Duz-It, BMI/Antonio Dixon's Muzik, ASCAP/Brownsville, BMI/E Two, ASCAP/EMI Blackwood, BMI/Anthony Nance Muzik, ASCAP), HL, RBH 56
WHAT IT AIN'T (Sony/ATV Cross Keys, ASCAP/Shmenonga, ASCAP/Sony/ATV Tree, BMI/Wenonga, BMI), WBM, CS 49
WHAT'S HAPPENIN' (Pinky Phat Phat, BMI/BMG, BMI/Ensign, BMI/Tourian Music, ASCAP/Saregama India), HL, RBH 79
WHAT'S HAPPININ! (EMI Blackwood, BMI/ColliPark, BMI/EWC, BMI/Da Crippler, BMI/First And Goal, BMI/Trick N' Rick, BMI), HL, RBH 77
WHAT'S IT LIKE (EMI April, ASCAP/Air Control, ASCAP/Them Damn Twins, ASCAP/EMI Blackwood, BMI/MC Infinity, BMI), HL, H100 85; RBH 45
WHAT WOULD YOU DO (Baby Ree Toonz, BMI/Sony/ATV Songs, BMI/Rye Songs, BMI) Fox Film, BMI/H Hersh H. Bomb, ASCAP/Dogg Foundation, BMI/N With The Words, ASCAP), HL, RBH 99
WHEN I LOOK TO THE SKY (EMI April, ASCAP/Blue Lamp, ASCAP), HL, H100 91
WHEN SOMEBODY KNOWS YOU THAT WELL (Melanie Howard, ASCAP/Coburn, BMI), WBM, CS 39
WHEN THE SUN GOES DOWN (Sony/ATV Cross Keys, ASCAP/Onlay, BMI), HL, CS 1; H100 26
WHISKEY GIRL (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 16; H100 68
WHISKEY LULLABY (Sony/ATV Tree, BMI/Mr. Bubba, BMI/Reynsong, BMI/Wha Ya Say Music, BMI/Wrensong, BMI), HL, CS 29
WHITE FLAG (Warner Chappell, PRS/WB, ASCAP/Future Furniture, ASCAP/EMI April, ASCAP/BMG Songs, ASCAP), HL/WBM, H100 30
WHOKNOWS (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetragrammaton, ASCAP/Jesse Jay, ASCAP) H100 69; RBH 25
WHY CAN'T WE ALL JUST GET A LONG NECK? (Of Music, ASCAP/Song Catchers, ASCAP) CS 38
WILD WEST SHOW (Big Love, ASCAP/WB, ASCAP/Music Of Combustion, BMI/Songs Of Windswept Pacific, BMI), WBM, CS 24
WITH YOU (Jess, ASCAP/World Of Andy Music, ASCAP/Universal, ASCAP/Sony/ATV Timber, SESAC/Turle Victory, SESAC/EMI April, ASCAP/Jessica Simpson, ASCAP), HL/WBM, H100 23
THE WRONG GIRL (Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC/Sony/ATV Tree, BMI/Cake Taker, BMI/Corn Country, BMI), HL, CS 27

-Y-

YEAH! (TVT, BMI/Lil Jon 0017 Music, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Christopher Mathew, BMI/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 1; RBH 2
YOU ARE (Nashville DreamWorks Songs, ASCAP/Paper Angels, ASCAP/Sunchaser, ASCAP/Cherry Lane, ASCAP/Monkey Feet, ASCAP/Careers-BMG, BMI/Silverkiss, BMI/Warner-Tamerlane, BMI), CLM/HL/WBM, CS 47
YOU DON'T KNOW MY NAME (Lellow, ASCAP/EMI April, ASCAP/Yes World Music, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI/A-Dish-Of-Tunes, BMI), HL, RBH 43
YOU DON'T WANT DRAMA (Le Vegas, ASCAP/All My Publishing, BMI/All My Own Publishing, BMI) RBH 58
YOU'LL THINK OF ME (Almo, ASCAP/Original Bliss, ASCAP/

Keys Makes It Two In A Row Atop R&B/Hip-Hop

Alicia Keys earns her second consecutive No. 1 on Hot R&B/Hip-Hop Singles & Tracks with "If I Ain't Got You."

The follow-up to "You Don't Know My Name," which spent nine weeks atop the chart earlier this year, registers more than 80 million audience impressions and has a 12 million listener lead over its closest competitor, "I Don't Wanna Know" by **Mario Winans Featuring Enya & P. Diddy**.

Meanwhile, a third Keys single, "Diary" featuring **Tony! Toni! Toné!**, is bubbling under the Hot R&B/Hip-Hop Airplay chart with 3.3 million in audience at R&B/hip-hop outlets.

Further down the Singles & Tracks chart, **Brandy** returns to the list after more than a year-and-a-half's absence.

Enlisting producer/artist **Kanye West**, Brandy enters with Hot Shot Debut honors at No. 52 with "Talk About Our Love." Though West is at the helm of her initial single, **Timbaland** mostly produced her as-yet-untitled fourth album, which is slated to hit shelves June 22.

ONE AND DONE: There is a new No. 1 atop the Modern Rock chart for the

third straight week, as **311's** "Love Song" jumps 3-1 with a 277-detection gain, one week after posting a drop of 14

on the spin ledger. "Song" is 311's first No. 1 since "Down" in September 1996 and surpasses the No. 2 peak of the **Cure's** original version from 1989.

"Song" takes over the top spot on the chart from **Lostprophets'** "Long Train Home," which bumped out **Hoobastank's** "The Reason" after one week.

Prior to Hoobastank's ascension, "I Miss You" by **Blink-182** was wrapping up a two-week run at No. 1, so there have been four No. 1 modern songs in the past four weeks. The last time the top of the modern chart had this much turnover was in December 1999.

During the past two years or so, the multi-week No. 1 smash at modern rock radio has dissipated. Of the 10 No. 1s in 2002, three spent more than one month at the top, accounting for 29 chart-topping weeks, led by **Red Hot Chili Peppers'** "By the Way" with 14.

Last year, five of 15 No. 1 songs held for five or more weeks (also accounting for 29 weeks) with a high of seven, by **Staind's** "So Far Away."

As the fifth month of 2004 begins, there have already been seven No. 1 tracks, five with two or fewer weeks (including "Love Song") and two with six-week runs (including **Linkin Park's** "Numb," which split its 12 weeks at

No. 1 evenly between 2003 and 2004).

While a revolving door of No. 1s atop the modern chart could be seen as a signal that the format lacks a true radio staple, we think the constant battle for No. 1 indicates a healthy stable of hits from which to choose.

As mentioned in last week's column, more modern rock tracks are making their way to the upper regions of the Mainstream Top 40 chart than in years past. Album sales for some of the relative newcomers topping the chart, like

Hoobastank and Lostprophets, have been extremely strong, proving that these acts are making a connection with the consumer, despite short reigns at No. 1.

GIRL TALK: **Martina McBride** is closing in on her biggest Adult Contemporary hit, as "This One's for the Girls" shoots 10-5 on the chart with the largest gain on the list (up 170 detections). McBride, who provided featured vocals on **Jim Brickman's** No. 3 AC hit from 1997, "Valentine," continues the sprinkling of country crossover successes in the upper regions of that format's chart in recent years, all by women.

Since 2002, **Faith Hill**, **Shania Twain** and **Dixie Chicks** have hit No. 1 at AC with top-charting country hits, while **Carolyn Dawn Johnson**, **Jo Dee Messina** and currently **Wynonna** have all hit the top 20.

Male country artists have fared less well. Only **Garth Brooks** and **Tim McGraw** have charted during this time, and they did so with songs that were not country hits. The previous male country group to chart was

Lonestar, which peaked at No. 2 with "I'm Already There" in 2002.

The male dearth is certainly not for lack of product, as such acts as **Keith Urban**, **Rascal Flatts**, **Steve Holy** and **Chris Cagle** have recorded tracks during the past couple of years that would have certainly resonated with the female-heavy AC audience.

While country songs have a proven track record at AC, the number of crossover hits is limited, as radio programmers are not apt to go out and find the right country tracks to fit

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Hoobastank and Lostprophets, have been extremely strong, proving that these acts are making a connection with the consumer, despite short reigns at No. 1.

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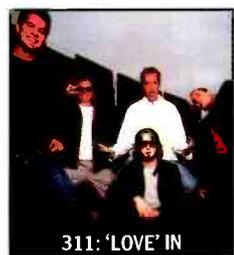
their format on their own, preferring to wait for the labels to commit songs to the format.

With the ever-increasing cost of radio promotion, labels do not often

take that monetary risk, and a host of potential AC hits fall by the wayside. Perhaps McBride's current success will make the gamble seem more worthwhile.

HitPredictor™ Monitor		DATA PROVIDED BY PROMOSQUAD™
MAINSTREAM TOP 40		
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		
★	BRITNEY SPEARS	70.4
Everytime ZOMBA		
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		
1	JESSICA SIMPSON	78.5
Take My Breath Away COLUMBIA		
2	TRAPT	76.4
Echo WARNER BROS.		
3	BLINK-182	73.2
I Miss You GEFEN		
4	THREE DAYS GRACE	71.0
(I Hate) Everything About You ZOMBA		
5	FINGER ELEVEN	70.6
One Thing WIND-UP		
6	ROONEY	70.4
I'm Shakin' GEFEN		
7	STAIND	69.9
Zoe Jane ATLANTIC		
ADULT TOP 40		
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	SHANIA TWAIN	83.6
It Only Hurts When I'm Breathing IDJMG		
2	DIDO	81.4
Don't Leave Home RMG		
3	SARAH MCLACHLAN	77.7
Stupid RMG		
4	3 DOORS DOWN	76.4
Away From The Sun UMRG		
5	Love Song ZOMBA	76.2
311		
6	STAIND	75.4
Zoe Jane ATLANTIC		
7	JESSICA SIMPSON	74.6
Take My Breath Away COLUMBIA		
ADULT CONTEMPORARY		
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		
★	CLAY AIKEN	84.5
Solitaire RMG		
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		
1	3 DOORS DOWN	88.0
Away From The Sun UMRG		
2	MELISSA ETHERIDGE	79.6
Breathe IDJMG		
3	EVANESCENCE	78.8
My Immortal WIND-UP		
4	SHANIA TWAIN	77.3
It Only Hurts When I'm Breathing IDJMG		
5	KENNY LOGGINS	77.3
I Miss Us ONLY THE BEST!		
6	SARAH MCLACHLAN	71.6
Stupid RMG		
7	MAROONS	70.0
This Love RMG		
MODERN ROCK		
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		
★	THE DARKNESS	67.8
Growing On Me ATLANTIC		
★	VELVET REVOLVER	67.7
Slither RMG		
★	AUF DER MAUR	65.3
Followed The Waves CAPITOL		
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		
1	SEETHER	87.8
Broken WIND-UP		
2	EVANESCENCE	85.0
Everybody's Fool WIND-UP		
3	CROSSFADE	76.6
Cold COLUMBIA		
4	SWITCHFOOT	75.6
Dare You To Move COLUMBIA		
5	SHINEDOWN	74.5
45 ATLANTIC		
6	KORN	70.4
Everything I've Known EPIC		
7	THREE DAYS GRACE	68.8
Just Like You ZOMBA		

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.



311: 'LOVE' IN

MAY 1 2004		Billboard® MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	1	Yeah! USHER FEAT. LIL' JON & LUDACRIS (3 Wks At No. 1) JIVE/ZOMBA
2	2	2	This Love MAROONS (OCTONE/J/RMG) ☆
3	3	3	Toxic BRITNEY SPEARS (JIVE/ZOMBA) ☆
4	7	6	My Band D12 (SHADY/INTERSCOPE) ☆
5	4	5	My Immortal EVANESCENCE (WIND-UP) ☆
6	5	4	With You JESSICA SIMPSON (COLUMBIA) ☆
7	9	7	The Reason HOOBASTANK (ISLAND/IDJMG) ☆
8	8	8	Tipsy J KWON (SO SO DEF/ZOMBA)
9	6	10	One Call Away CHINGY FEAT. J WEAV (DISTURBING THE PEACE/CAPITOL) ☆
10	12	4	Naughty Girl BEYONCE (COLUMBIA)
11	13	6	Take My Breath Away JESSICA SIMPSON (COLUMBIA) ☆
12	10	9	Hotel CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)
13	11	20	The Way You Move OUTKAST FEAT. SLEEPY BROWN (LAFACE/ZOMBA) ☆
14	22	8	Burn USHER (LAFACE/ZOMBA) ☆
15	21	4	I Don't Wanna Know MARIO WINANS FEAT. ENYA & P. DIDDY (BAD BOY/UMRG)
16	19	10	Hey Mama BLACK EYED PEAS (A&M/INTERSCOPE)
17	15	22	Numb LINKIN PARK (WARNER BROS.) ☆
18	18	7	Don't Tell Me AVRIL LAVIGNE (ARISTA/RMG)
19	14	20	Someday NICKELBACK (ROADRUNNER/IDJMG)
20	23	9	8th Wonder KIMBERLEY LOCKE (CURB/REPRISE)

MAY 1 2004		Billboard® ADULT TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	1	This Love MAROONS (OCTONE/J/RMG) ☆
2	2	2	My Immortal EVANESCENCE (WIND-UP) ☆
3	4	23	100 Years FIVE FOR FIGHTING (IWARE/COLUMBIA)
4	3	32	Someday NICKELBACK (ROADRUNNER/IDJMG) ☆
5	9	10	The Reason HOOBASTANK (ISLAND/IDJMG) ☆
6	5	38	Here Without You 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ☆
7	6	22	It's My Life NO DOUBT (INTERSCOPE) ☆
8	7	31	The First Cut Is The Deepest SHERYL CROW (A&M/INTERSCOPE) ☆
9	8	38	Bright Lights MATCHBOX TWENTY (ATLANTIC) ☆
10	10	44	Why Don't You & I SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA/RMG)
11	14	4	Everything ALANISSA MORISSETTE (MAVERICK/REPRISE)
12	12	41	White Flag DIDO (ARISTA/RMG)
13	13	33	Fallen SARAH MCLACHLAN (ARISTA/RMG) ☆
14	11	18	Breathe MELISSA ETHERIDGE (ISLAND/IDJMG)
15	16	19	Extraordinary LIZ PHAIR (CAPITOL)
16	15	21	Hey Ya! OUTKAST (LAFACE/ZOMBA) ☆
17	18	14	Devils And Angels TOBY LIGHTMAN (LAVA)
18	20	10	Away From The Sun 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ☆
19	21	6	Don't Tell Me AVRIL LAVIGNE (ARISTA/RMG)
20	23	5	Heaven LOS LOVELY BOYS (JOREP/EPIC) ☆

MAY 1 2004		Billboard® ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	29	The First Cut Is The Deepest SHERYL CROW (A&M/INTERSCOPE) ☆
2	1	27	You Raise Me Up JOSH GROBAN (143/REPRISE)
3	3	18	100 Years FIVE FOR FIGHTING (IWARE/COLUMBIA)
4	4	34	White Flag DIDO (ARISTA/RMG)
5	10	14	This One's For The Girls MARTINA MCBRIDE (RCA NASHVILLE)
6	5	32	Forever And For Always SHANIA TWAIN (IMERCURY/IDJMG)
7	6	42	Calling All Angels TRAIN (COLUMBIA)
8	7	26	Ain't No Mountain High Enough MICHAEL MCDONALD (IMOTOWN/UMRG)
9	8	50	Unwell MATCHBOX TWENTY (ATLANTIC)
10	9	59	Drift Away UNCLE KRACKER FEAT. DOBBIE GRAY (LAVA)
11	11	12	Love's Divine SEAL (WARNER BROS.)
12	12	14	You Make Me Feel Brand New SIMPLY RED (SIMPLYRED.COM/RED JNK)
13	15	7	Just For You LIONEL RICHIE (ISLAND/IDJMG)
14	13	31	Big Yellow Taxi COUNTING CROWS FEAT. VANESSA CARLTON (GEFFEN/INTERSCOPE)
15	14	8	Buy Me A Rose LUTHER VANDROSS (J/RMG)
16	16	17	Here Without You 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
17	17	24	Why Don't You & I SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA/RMG)
18	20	4	It Only Hurts When I'm Breathing SHANIA TWAIN (IMERCURY/IDJMG)
19	18	1	I Miss Us KENNY LOGGINS (ALL THE BEST!)
20	19	1	I Want To Know What Love Is WYONNA (ICUB)

MAY 1 2004		Billboard® MODERN ROCK™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	3	12	Love Song 311 (MAVERICK/VOLCANO/ZOMBA) 1 Wk At No. 1
2	4	11	Cold Hard Bitch JET (ELEKTRATLANTIC)
3	2	12	The Reason HOOBASTANK (ISLAND/IDJMG)
4	1	19	Long Train Home LOSTPROPHETS (COLUMBIA)
5	6	10	Lying From You LINKIN PARK (WARNER BROS.) ☆
6	5	16	I Miss You BLINK 182 (GEFFEN) ☆
7	8	21	The Outsider A PERFECT CIRCLE (VIRGIN)
8	7	18	Megalomaniac INCUBUS (IMMORTAL/EPIC)
9	11	8	(Can't Get My) Head Around You THE OFFSPRING (COLUMBIA) ☆
10	10	11	Heel Over Head PUDDLE OF MUDD (FLAWLESS/GEFFEN)
11	9	22	Silver And Cold AFI (INTRO/DREAMWORKS/INTERSCOPE)
12	16	8	Maps YEAR YEAR YEARS (INTERSCOPE)
13	13	10	Ride THE WINES (CAPITOL)
14	14	22	Figured You Out NICKELBACK (ROADRUNNER/IDJMG) ☆
15	17	42	(I Hate) Everything About You THREE DAYS GRACE (JIVE/ZOMBA) ☆
16	15	23	One Thing FINGER ELEVEN (WIND-UP)
17	12	14	Echo TRAPT (WARNER BROS.)
18	18	7	Running Blind GODSMACK (REPUBLIC/UNIVERSAL/UMRG)
19	21	5	Float On MODERNS (EPIC)
20	24	3	Talk Show On Mute INCUBUS (IMMORTAL/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.

Echevarría, president of Universal Music Latino.

"It's not just an issue of goodwill. It's an issue of reducing recording and promotion costs. Our sales are shifting to stores like Wal-Mart and Kmart, and it's far harder to develop new talents there than in specialized stores. And it's harder and harder for radio to bet on new talent."

An analysis of the *Billboard* Top Latin Albums chart found that 273 albums—excluding soundtracks and other compilations—entered the chart for the 15 months through the issue of April 17.

Of these, only 24—approximately 9%—were by new artists.

By comparison, of the 823 albums that debuted on The *Billboard* 200 for those same dates, 189 of them—approximately 25%—were by new acts.

The slowdown in Latin artist development was first felt in Latin America, where rampant piracy and troubled economies have led many majors to halt new signings or drop emerging artists from their rosters. Increasingly, developing acts are in the hands of indies.

The trend is now being replicated in the United States, accelerated by the downturn in the Mexican market, which has traditionally fed new artists to the U.S. Latin market.

All the new acts to be showcased at the upcoming *Billboard* Latin Music Conference, for example, are signed to indie labels.

The lone exception is Obie Bermudez, who broke through this year with his sophomore album, "Confesiones." EMI Latin USA released and heavily promoted the disc. The company signed Bermudez after he left BMG U.S. Latin.

RADIO IS KEY

Even with fewer new acts in the marketplace, it is still a formidable challenge to get unknowns on U.S. Spanish-language radio, which is averse to programming new names.

"Radio is the key, especially with a new artist," says Jeff Young, VP of sales and marketing for Disa Records. "But radio [rarely] plays new artists. We're not talking about playing something once or twice a day. You need heavy radio rotation."

As recently as five years ago, radio programmers were more open to new sounds and new artists, label executives say. Now, ratings, research and advertising dollars drive the business.

"We miss the days when we could go chat with a radio programmer and have creative brainstorming sessions and get excited about setting up and launching new artists," says José Béhar, president/CEO of Univision Music Group. "I miss the days when radio programmers were more visceral."

The "visceral" element still occasionally comes into play, as evidenced by several of the new Latin acts that hit the *Billboard* chart last year.

Two of them, Akwid—the best-selling new Latin act of 2003—and Jae-P, broke thanks largely to heavy

Advertisers Aim To Connect With Hispanics

Sponsors For Billboard Latin Awards Reflect Growing Focus

In a reflection of the market in general, a record number of sponsors have signed on for the upcoming *Billboard* Latin Music Conference and Awards.

Nearly 30 companies, including such major brands as Heineken, Garnier Fructis, Polaroid and American Express, will have significant presence at the events surrounding the conference, taking place April 26-29 at the Eden Roc Resort in Miami Beach, and the awards, taking place April 29 at the Miami Arena.

The final sponsor tally was made public almost simultaneously with the results of a study by the Assn. of Hispanic Advertising Agencies (AHA).

The growth of Hispanic advertising since 2000 has outpaced fourfold that of the general market, according to the AHAA study.

Examining 671 advertisers, the AHAA found that Hispanic print and TV advertising accounts for 5.1% of national corporate advertising budgets. That number, however, is still far below the organization's recommendation of 9%.

Indeed, while strides have been made in marketing to the Hispanic market, only one-fifth of the product categories examined in the study are investing at levels commensurate with Hispanic spending in those categories.

Some companies are clearly trying to play catch-up.

"In general, I see more companies looking at the Latino consumer and more Latinos becoming integrated into overall campaigns," says Karen Benezra, editor of *Billboard* sister publication BrandWeek.

An example of this movement is the Diamond Information Center (DIC), which will host a "Three Stone Diamond Suite" backstage at the Miami Arena during the *Billboard* Latin Music Awards.

The DIC will make available a \$5 million collection of three-stone diamond jewelry for performers, artists and presenters to wear at the awards show.

"I think there's a broad interest in Latin music and Latin stars," DIC partner Sally Morrison

says. "But I think Latin music has been an overlooked category for us."

"We see an opportunity [in the Hispanic market]," she adds.

Although the DIC has worked with the Grammy Awards and the Academy Awards, this is the first time it has targeted a Latin music awards show.

Indeed, this is the first time the center has targeted the Latin community at all.

"Generally, awards shows are becoming much more popular with brands, and we know what happens at the Grammy and Emmy [awards], where even everyday products feel they can get more attention by being in the hands of a celebrity," Benezra says.

At the *Billboard* Latin Music Conference and Awards, for example, Garnier Fructis will treat hotel guests to its hair products. Polaroid will take instant pictures of attendees with a team of photographers dubbed the "Polarazzi."

Heineken, the event's title sponsor, has a long history of Hispanic marketing. **LEILA COBO**

rotation on one station, KBUE (La Que Buena) Los Angeles. Both are with Univision Records.

Relatively small by L.A. standards, KBUE specializes in youth-driven regional Mexican music. Its programmer, Pepe Garza, is credited with breaking artists like Lupillo Rivera (*Billboard*, Dec. 27, 2003).

Another artist, Miami-based rapper Don Dinero, got airplay on local Univision tropical station WRTO (Salsa 98), thanks to then-PD Leo Vela.

Dinero's independently produced CD generated enough sales for Universal Music Latino to pick it up in a joint-

Pío Ferro, national programming director for radio network Spanish Broadcasting System, adds that the labels "have their job to do, and we have ours. They have to establish relationships with program directors and music directors and generate enthusiasm."

He cites the example of newcomer Mariana, whose recently released debut album, "Seré Una Niña Buena" (Univision), also made it to the Top Latin Albums chart.

"They brought her in, she met me, she met [PD] Maria Nava, and she did her PR," Ferro recalls.

But Mariana is a well-known soap star. Her ex-boyfriend, Adolfo Angel of *Los Temerarios*, produced her album.

Would she have gotten the same consideration if she were a total unknown?

"I don't know, because they don't bring the new artists in," Ferro says.

Indeed, when it comes to new acts, labels are most likely to make celebrity children or former TV stars a priority.

"Some of the new artists that are being introduced are not known at all for music purposes," says Monica Ricardez, U.S. Latin market coordinator and audio buyer for Tower Records. "I'm talking about those artists that are beauty queens, soap stars, personalities. It's an easy thing to do. Or, at least they think it's an easier thing to do."

Not only is it easier for new artists with a "name" to get airplay, they also get bigger promotional budgets. Ironically, that does not necessarily translate into sales.

In *Billboard*'s list of new charting acts, only Mariana and former child star Belinda, who had a singing background, made the cut. Otherwise, most of the breaking artists are regional Mexican, rap and urban regional acts.

Seven acts are on small indie labels. Three of them—Frankie J (Sony), K1 (Ole) and DJ Kane (EMI)—are former members of Kumbia Kings, underscoring that group's clout.

David Bisbal (Vale/Universal), Yahir (Warner) and Tiziano Ferro (EMI) are the lone Latin pop acts on the list. All

had major success in other markets prior to entering the United States, and Bisbal and Yahir were launched on TV shows.

The lack of pop acts relates to a paucity of Latin top 40 radio outlets and the absence of a video channel. Also, labels often try to break pop acts at a national level, as opposed to concentrating on a single geographic region first. This strategy raises costs.

Launching a new single for a priority pop/tropical act, including video costs, can run \$200,000 to \$300,000, sources say. That includes promotion at radio, video channels in Puerto Rico and some

Label commitment to a new act is often reflected in creative marketing programs.

In Akwid's case, when major airplay failed, the label adopted a street marketing strategy.

With newcomers La Propiedad de Durango, Disa concentrated on building a fan base in the group's Chicago hub before branching out.

EMI is working closely with AOL Musica in a new program to launch and promote teen act Natasha, whose debut is due this summer.

And with Bisbal, Universal simply pushed to the limit.

"I still see many new acts, but they don't have the resources to promote themselves in conventional ways," says Gabriel Abaroa, president of the Latin Academy of Recording Arts & Sciences.

This year, Abaroa notes, the number of entries for the best new artist category in the Latin Grammy Awards has remained steady.

"The phrase I hear is 'back to the basics,' and that certainly applies to new acts. What is more back to the basics than these big, major acts we now see doing in-stores again? The opportunities are there."

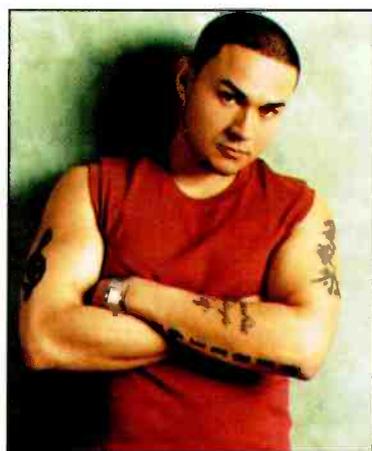
But even specialized retailers wish labels would partner more closely with them to push new faces to the fore.

"None of the multinational companies have a program in place for developing artists," says David Massry, owner of the Ritmo Latino chain, a key player in breaking new acts in a world of mass merchants.

"They used to," he says. "[For] a developing artist, they need to bring it in, they need to make sure I put sufficient product in the store—not just one or two pieces—there has to be presence in the store. A listening station, in-store play. Even if they don't have the budget, we could work together."



BELINDA: CHILD STAR TURNED CHART ACT



FRANKIE J: 'NEW' ARTIST IN NAME ONLY

promotional tours and performances. A second and third single would take costs beyond the \$500,000 mark.

GREATER SELECTIVITY

Previously, when major Latin names routinely sold 1 million copies, it was easier to subsidize and justify these costs. Now, labels have to place their bets only on artists with the greatest likelihood of success.

"It's not so much the money as having a long-term commitment to a select few artists," Behar says. "What we don't want to get into is having 32 new artists that we want to break, throwing them against the wall and seeing what sticks."

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to flag dramatically in 1997, positive trend lines in digital music offer a welcome glimmer of hope.

"It shows there's light at the end of the tunnel," EMI Music vice chairman David Munns says. "A little over a year ago, we were at zero. Now the growth curve is quite strong."

OUTSPEEDING CDS

Total digital music sales in the United States—downloads, on-demand streaming music and subscription radio revenue combined—are expected to more than triple in 2004 to \$250 million, according to some digital service forecasts.

The forecasters estimate that the U.S. digital market produced \$70 million in overall revenue last year.

On a comparative basis, early adoption of digital music is outpacing the consumer embrace of the CD in its early days.

Based on digital tracks sales monitored by Nielsen SoundScan, sales of à la carte downloads alone are on pace to top \$120 million in 2004—year two for the digital music market.

That figure excludes digital album purchases, which Nielsen SoundScan does not track, and revenue from subscription services.

Those services now claim close to 1 million customers, who pay between \$5 and \$10 per month to access music.

But the complexities of international expansion and the lack of portability of subscription music are also posing roadblocks to sales growth.

Whether digital music can continue to beat historical comparisons to the CD hinges on how quickly labels, publishers and retailers can work out those issues.

THIN MARKET SLICE

For legal downloads to match the sales of the \$11.2 billion CD business, broadband penetration must increase, the consumer experience must be simplified and portable devices must be cheaper, experts say.

So far, the digital format is connecting with a relatively small percentage of technology-savvy music enthusiasts with high-speed Internet connections.

Overall, digital music will represent roughly 2% of the \$11.9 billion U.S. music market this year, according to current projections.

It took the CD almost a decade to surpass cassettes in popularity.

Retailers expect a massive growth spurt in digital sales during the next five years because brick-and-mortar stores are lining up to take advantage of the Internet and more products related to digital music are on the way.

However, it is unclear whether this will turn around the industry. Unlike the CD format, which is album-driven, digital music thus far is driven by the 99 cent single.

"At 99 cents, it's a volume game,"

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Illegal P2P Proves To Be Resilient

BY SCOTT BANERJEE

Is the music industry's fight against peer-to-peer (P2P) networks really just a game of "whack-a-mole?"

When the Recording Industry Assn. of America finally wielded its "stick" and sued music pirates, it also knew it needed a "carrot" to be effective. That carrot was Apple's iTunes.

But though Steve Jobs has created an elegant experience to buy music online, a huge number of file sharers remain unconvinced and continue to illegally download a staggering number of songs.

While iTunes' sale of 50 million digital tracks is certainly a milestone, illegal downloaders outnumber their legal counterparts by 13-to-1, according to NPD Music Watch Digital. The service tracks legal and illegal online music distribution.

In January, music industry executives received heartening news when the Pew Internet and American Life Project reported that illegal music file sharing was down 50% among file traders age 18 and older.

But since the survey was conducted over a month-long period, some technology companies say it conflicts with evidence that they have gathered on their own.

"P2P traffic tends to rise and fall with seasonal factors, such as holidays, new computer purchases, new music releases or new music player purchases," NPD VP Russ Crupnick says.

Since the first RIAA suits against individual file sharers, the "lighter users" have fled P2P networks, he notes. But the "core users" have stayed on the systems.

Jim Graham, spokesperson with Bay TSP, the Los Gatos, Calif., company that works with music labels and recording studios to track P2P usage, says file sharing drops off for about a month every time new lawsuits are filed.

"Then it starts to grow again. Within about two months it's right back to where it was before," he says.

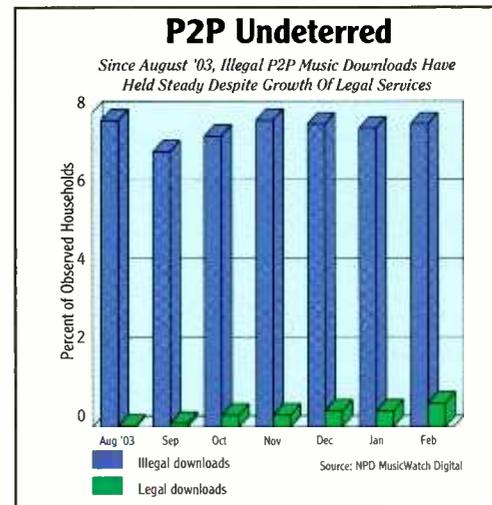
Phil Leigh, president of Tampa, Fla.-based con-

sulting firm Inside Digital Media, says the chances of reducing P2P file sharing are about the same as reducing spam.

"Some infringing activity will continue forever. It will gradually force people to upload in jurisdictions with weak copyright laws."

MIND-SET NEEDS TO CHANGE

To modify behavior, the RIAA must get file sharers to buy into the idea that the activity is wrong.



"But that doesn't get you anywhere unless you provide them with an alternative," says Michael Page, partner with San Francisco-based Kecker and Van Neft, which is defending file-sharing network Grokster.

Legal alternatives like iTunes and online jukebox Rhapsody (which just signed its 450,000th subscriber) are gaining traction.

So has the slow uphill climb begun?

While illegal downloading remains pervasive, executives say Apple made it cool to buy online music and raised the water level for all legal download services.

"We had been fighting free," says Jim Urie, pres-

ident of Universal Music & Video Distribution. "It's impossible to stop it when you don't have a legal alternative. Apple created an added excitement about music."

But, Urie stresses, the answer isn't just to convert illegal buyers to legal ones or to make purchasers of physical goods into digital downloaders. The goal is to increase the total audience.

"Legal download sales clearly at this level do not cannibalize physical sales," Urie says. "I think they will begin to, at some point. But the big win for the industry isn't taking our existing sales volume and taking it online. The big win is to take the business as it is today and double and triple that."

As for when that will happen, executives say the future looks bright but there is no set timetable.

According to Crupnick, NPD research shows that consumers are consistently willing to spend money for two attributes of online music: portability and quality.

In many ways, iTunes and Apple's compatible iPod have met those goals. "Original legal versions, such as PressPlay and MusicNet, were restrictive in terms of portability," Crupnick observes.

Phil Leigh, president of Inside Digital Media, a Tampa consulting company, says overall P2P activity is steady.

"They're just moving away from Kazaa and migrating toward Bit Torrent and eDonkey."

He notes that eDonkey uses faster download technology called "swarming," which is also harder to track.

If history repeats itself, the Motion Picture Assn. of America will have to tear out a page from the RIAA's book.

Eric Garland, CEO of BigChampagne, a media measurement company that monitors P2P traffic, says that 57% of all current P2P traffic involves music downloads. But a growing slice of the pie—13.2% of traffic—includes feature films and TV episodes.

Additional reporting by Melinda Newman in Los Angeles.

says Jeff Cavins, president/CEO of Seattle-based Loudeye Corp. "A lot of people feel there is no money to be made selling downloads. But it's like saying you can't make money selling gum or golf balls."

To achieve significant volume, the industry will have to address such issues as compatibility among competing services, which remains one of the biggest sticking points for the industry.

Some of the leading technology players—Apple, Microsoft, Sony and RealNetworks—are all powering their services using proprietary digital rights management (DRM) standards, none of which are currently compatible.

"It's an ominous sign," says Phil Wiser, chief technology officer at Sony Music Entertainment. "No format war has ever resulted in a quick acceleration of the market."

In the latest sign of deepening entrenchment among competitors, Apple in April rebuffed overtures from RealNetworks to make the iPod compatible with the RealPlayer Music Store.

Apple, which has now sold close to 3 million iPods, currently controls more than 30% of the digital music player market, according to NPD Group research.

"Interoperability is going to be a significant issue over the next year," says Sean Ryan, VP of music services at RealNetworks. "The question of 'What

can I buy, and what can I play it on?' is going to be confusing for customers."

INDUSTRY PUSH

The recording industry is pushing technology companies to make competing music standards compatible with each other within the next year.

However, DRM experts like Michael Miron, co-chairman/CEO of Microsoft and Time Warner-backed ContentGuard, say that until a company other than Apple can come up with a device as compelling as the iPod, interoperability will remain an Achilles' heel.

That's because Apple currently does not have any incentive to open its business to others.

"PC to hand-held transfer is an acute problem," Miron says. "Unfortunately, there's no real good answer."

Meanwhile, U.S.-based services have been slow to establish a presence in international markets because of myriad licensing and resource issues.

Apple, Roxio and Sony Connect have announced plans for expansion in Europe later this year (see story, page 77).

But setting up digital storefronts is not foreseen on a Pan-European basis. As a result, U.S. services must go through a painstaking process of establishing offerings on a country-by-country basis.

The situation is so bad that some

services are questioning the need to make Europe a front-burner issue.

With finite resources and the United States just starting to show signs of meaningful adoption, some companies think their efforts are best focused on the home front.

"It's not that important," Ryan says of European expansion in 2004. "It's going to eventually happen there. No question. But there's no race to the line on this one."

That's not stopping the majors from scrambling to clear content for European distribution.

"Some people believe Europe is not a good candidate for broadband digital distribution," Wiser says. "We disagree. We think there is a great potential for a legitimate market there."

A bigger priority for some services—especially those focused on subscriptions—is the introduction of subscription portability.

Microsoft is expected shortly to debut a new technology that will allow consumers to transfer subscription music to a portable, iPod-like device.

The technology giant, which until now has been on the sidelines of the digital music revolution, is expected to use its subscription portability solution as an opportunity to make its mark in the business.

Other sellers of subscription servic-

es, like Napster, enthusiastically support the technology.

However, the major labels are balking at the prospect of allowing subscription music to move off the computer at current prices.

To allow portability, the majors are said to want at least double what they now receive in fees for a tethered subscription download.

The concern from the labels is that subscription portability—if priced between \$10 and \$20 per month, as some retailers are hoping—could undercut growing à la carte download sales.

The labels like the download business because it is a permanent ownership proposition that closely approximates physical sales.

Subscriptions, by contrast, are recurring income streams that offer much lower immediate compensation on a per-track basis.

For example, a label may collect a one-time 65 cent wholesale fee on an à la carte download.

In a subscription model, a label may collect a few cents for each month a consumer holds on to a conditional ownership track.

That means that equaling the profit attained from the sale of a download takes much longer in a subscription model.

The labels essentially do not want to
(Continued on page 77)

be in the rental business.

"The closer the subscription models get to the downloading model without moving in terms of value, the more problem I have with it," one high-ranking major-label executive says.

However, subscription proponents say that there is a limit to the ability of the à la carte market to pull music fans away from P2P services.

Chris Gorog, chairman/CEO of Napster parent Roxio, maintains that a subscription service with portability stands the best chance of undercutting the file-sharing networks because it best replicates the P2P experience.

"An optimist would say that the market is dramatically higher than a year ago and we should be encouraged," he says. "A realist would say that there is something wrong with the à la carte model that it's not bigger than it is."

Other subscription operators are more muted in their expectations for subscription portability.

Ryan says subscription portability will be nirvana. "But from a service perspective and a device perspective, it's tough to make it work right now as a seamless download experience."

Europe Preps For Digital Invasion

BY JULIANA KORANTENG

Europe is bracing for a mass invasion of the digital music market this year, despite copyright clearance challenges.

U.S. digital retailers are crossing the Atlantic to compete with local services, encouraged by the growing use of litigation in Europe to stamp out online copyright theft.

They are also buoyed by the emergence of secure platforms and the increasing willingness of major labels to license their hits for digital distribution.

Apple Computer's iTunes Music Store, Napster 2.0, Sony Corp.'s Connect and RealNetworks' Rhapsody all have European ambitions in 2004.

"We saw successful models in the U.S. last year, so it was only a matter of time before these were extended into Europe," says Leanne Sharman, VP/GM of Napster U.K., which is scheduled to launch by the end of this summer. "We're now being driven by consumer demand."

The U.S. operators will join 50-

plus local Web sites that offered legal downloads and streamed music in 2003.

Those include 35 powered by the region's leading digital service provider, U.K.-based OD2, with clients such as Italy's Tiscali, French retailer FNAC, the U.K.'s HMV, MTV Networks Europe and Microsoft's MSN.

This year, numerous European digital stores have debuted featuring content from both the majors and independents.

In March, German labels joined forces to launch pan-industry digital platform Phonoline with 250,000 songs.

The same month, Germany-based Internet service provider (ISP) T-Online upgraded its music load.de service to include 100,000 titles, while AOL Germany introduced its own dedicated service with 100,000 songs.

Back in January, Coca-Cola Co. started its own U.K. service (mycokemusic.com), with access to 260,000 tracks.

U.K.-based digital-music operator Wippit is planning to enter the

German, Swedish and Spanish markets soon with a subscription-based service.

British live music promoter Mean Fiddler Music Group is kick-starting a global download venture in May.

The recent decision by the International Federation of the Phonographic Industry to take legal action against unauthorized serial file sharing in Denmark, Germany and Italy has reassured content owners that copyright protection remains paramount.

Simultaneously, major and independent labels across the region have accelerated the digitization of their European catalogs, making nearly 700,000 recordings from more than 27,000 albums available for licensing.

OD2 handles the delivery and copyright licensing for its retailer clients. It says that 1 million songs were legitimately downloaded through its affiliates in the first quarter of this year—a ten-fold jump compared with the same period in 2003.

Copyright clearance by the majors can still be hard work, as

illustrated by the experience of U.K.-based ISP PlayLouder, which has indefinitely postponed a commercial service scheduled to launch mid-April.

"Licenses from the majors have been incredibly slow," says Simon Wheeler, head of new media at London-based indie music company Beggars Group, a PlayLouder shareholder. "Until they come through, we're really stuck. But talks are still ongoing."

One of the biggest problems facing companies looking to progress on the digital front is Europe's multi-market structure, where country-by-country rights licensing is compulsory.

"Some of the U.S. companies are still complaining about copyright licensing issues that are making it difficult for them to launch," says Simon Dyson, senior analyst at Informa Media Group in London.

"They will still launch something, even if it's limited in the big European countries, but it won't be anything compared to what they really want to achieve, which is likely to be in 2005."

Digital Downloads Signify More Than Online Music Sales

BY MELINDA NEWMAN

Internet download services such as the iTunes Music Store are becoming more than a way to sell music for the record industry.

Digital downloads are providing an instant snapshot of an act's "vibe and feel" and opening up new ways to market music, according to industry insiders.

"There are a lot of areas of the record business where we're still stuck in how we read records," says Steve Berman, senior marketing executive for Interscope/Geffen/A&M. "Now we can garner a much more immediate reaction to the vibe and feel."

In some cases, he says, the download pattern may tell the label to work a record differently or to change direction.

"The speed of the response gives us an incredible opportunity to react," Berman says.

At Warner Bros. Records, the launch of Apple Computer's iTunes last April provided "a whole new marketing model," says Robin Bechtel, Warner Bros./Reprise VP of new media.

Reprise act Green Day took part in Apple's promotion with Pepsi to provide 100 million free downloads.

The marketing plan kicked off during January's Super Bowl and featured

a commercial with Green Day and its cover of "I Fought the Law."

"We marketed the track to Green Day fans so they could download it before the spot aired," Bechtel says. "It was No. 11 before the commercial, then it shot to No. 1 for a couple of weeks [on iTunes' chart]. There was a

direct, immediate response."

DOWNLOADS DRIVE CAMPAIGNS

Internet downloads are now the opening shot for most marketing campaigns. "We start our [download] campaigns weeks before something else is happening," Bechtel says.

For example, to set up Seal's most recent album, "Seal IV," Warner Bros. compiled two EPs featuring new versions of songs from previous Seal albums. It sold the EPs first on iTunes and then through all the download services.

"The acoustic EP went to No. 1 on iTunes for a week," Bechtel says. "People saw that, and it helped create awareness for Seal and to set up the new album, which came in at No. 3 on The Billboard 200."

Executives also say that the download services have convinced them that consumers still want individual tunes, even though the industry has moved away from physical singles.

"This just reinforces the fact that people are interested in songs," says Jordan Katz, executive VP/GM of BMG Distribution. "We also had 12-inches and DVD singles of [OutKast's] 'Hey Ya!' available."

The question remains, however, how to convert the single download sales to album buys.

"Just because a track is getting a response doesn't mean the artist is getting a response; those are two very different things," Berman says.

"It may be that someone who downloads the single isn't ready to make the investment into the album," Katz says.

"Sometimes it takes two or three songs from the album to do that. It's like chopping down a tree—each single has an impact."

Warner Bros. has been aggressive in selling full albums for download, often before they are available for sale at traditional retail.

The label put the debut album from rock act Secret Machines on sale digitally three months before its physical release.

Bolstered by special online promotions, Bechtel says Reprise sold 1,000 album downloads of the Secret Machines set without any other marketing effort.

"All the digital services were so instrumental, because they all wanted to get behind the project and show that digital marketing alone could sell records."

But there is still a long way to go. "We are still in the infancy mode for downloads," Berman says. "There are millions of people living in the digital world, but it's only 2% or so of our business."

Top Digital Tracks To Date

Rank	Artist	Title	Label	Units
1	OutKast	Hey Ya! (Radio Mix)	LaFace/Zomba	268,000
2	Maroon5	This Love	Octone//RMG	135,000
3	Britney Spears	Toxic	Jive/Zomba	133,000
4	No Doubt	It's My Life	Interscope	124,000
5	Jet	Are You Gonna Be My Girl	Elektra/Atlantic	96,000
6	OutKast	The Way You Move (Album Version)	LaFace/Zomba	93,000
7	Black Eyed Peas	Where Is The Love? (Radio Edit)	A&M/Interscope	91,000
8	Sheryl Crow	The First Cut Is the Deepest	A&M/Interscope	88,000
9	Beyoncé Feat. Jay-Z	Crazy in Love	Columbia	87,000
10	Dido	White Flag (Album Version)	Arista/RMG	86,000
11	Coldplay	Clocks	Capitol	84,000
12	Fountains of Wayne	Stacy's Mom	S-Curve/EMC	83,000
13	3 Doors Down	Here Without You	Republic/Uni./UMRG	81,000
14	Maroon5	Harder to Breathe	Octone//RMG	80,000
15	The Darkness	I Believe in a Thing Called Love	Atlantic	76,000
16	Jessica Simpson	With You (Album Version)	Columbia	71,000
17	Five for Fighting	100 Years	Aware/Columbia	70,000
18	J-Kwon	Tipsy (Radio Edit)	So So Def/Zomba	68,000
19	Sarah McLachlan	Fallen (Album Mix)	Arista/RMG	60,000
20	D12	My Band (Explicit Album Version)	Shady/Interscope	59,000

Source: Nielsen SoundScan, sales from June 16, 2003, to April 18, 2004

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Jobs

Continued from page 1

color monitor. Now he's done it again.

Before iTunes opened a year ago on April 28, record labels had been searching for an effective alternative to their nemesis: illegal peer-to-peer file sharing networks.

All five majors took a chance on Jobs and his plan to sell songs for 99 cents through iTunes. A year later, music pirates are slowly being converted into music buyers, and some are calling the innovation a possible savior of the beleaguered industry.

"iTunes provided an important glimmer of hope for an industry that was really under siege," says Cary Sherman, president of the industry's trade group.

Now iTunes is projected to sell more than 125 million songs per year.

Jobs grew up in the apricot orchards that later became known as Silicon Valley. He still lives there with his wife and three of his four children.

Q: When you launched iTunes one year ago, people were skeptical. One year later, iTunes is a huge success. What did it take?

A: When we launched iTunes, the legal download market was dead; it was a failure. There were three things that we were able to bring to it. Many of the legal models had been subscription-based. We felt strongly that people didn't want to rent their music.

If they were old enough to buy LPs, CDs, cassettes, they didn't want to rent it, they wanted to buy it. With DVDs, the pendulum has swung from renting your movies to buying and owning them. You've got people like Blockbuster hurting.

There needed to be some commonality and simplicity in terms of pricing. We had to work with the labels and convince them that uniformity of pricing in terms of singles and uniformity of personal use rights were paramount to make this work. We fought very hard for that, and we were successful.

The second component was the iTunes Music Store. It looks simple, but it's a complex piece of technology. Our competitors saw this and thought they could create one of these in a month. It turned out to be a lot harder than it looks.

And then the third thing was marketing. We've invested a lot to market iTunes. We see that as an investment we'll have to continue to make for years to come. A lot of our competitors don't want to or don't have the money to make that marketing investment.

Q: Has iTunes helped bring back music into people's lives?

A: Oh, there's no question... On the iTunes Music Store, someone has bought over 93% of the songs just once, and that included over a half-million songs. This is not a service that's just selling the hits. There's a tremendous breadth, interest in music on the eclectic edge. The most important thing we did is let people listen to 30-second previews for free. People are listening to songs they've never heard. When they hear 20% to 25% of the song for free, they get a chance to bounce all around the store.

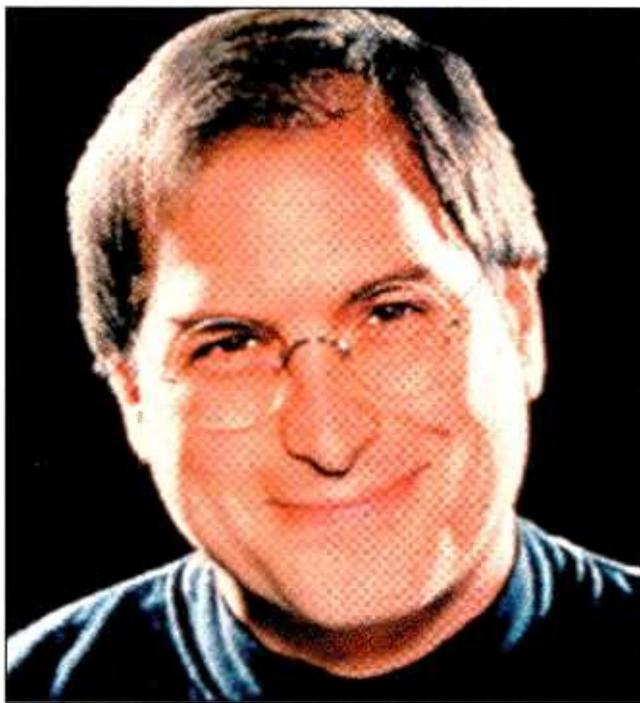
Q: What is your view on the album as an art form, and to what extent has the personalized playlist displaced it?

A: Well, first, let's look at the data. Just under half the songs we've sold are part of albums. We have given our customers a choice. They've chosen to buy half their music as songs and half as albums. I think that's terrific. And frankly, it surprises everyone, including us.

We thought the album ratio would be less. Now, the way we do pricing is we price the songs at 99 cents but we let the albums float depending on how much we have to buy them for from the labels. The album percentage could be higher if the labels let us price them more competitively. Personally, I'd like to see a \$7.99 album. Rather than buy three songs off an album, I think more people would buy the entire album if it were priced at \$7.99.

Q: Are there any concerns on your part in terms of wholesale pricing strategies and your ability to keep prices low?

A: The important thing is to keep the price of the single no higher than 99 cents. The customers have told us loud and clear that that's what they want, and we're pretty passionate about that.



The Last Word



A Q&A With Steve Jobs

Steve Jobs: Career Highlights

March 2004: iTunes sells its 50 millionth song.
October 2003: iTunes for Windows announced; sells more than 1 million songs on first day.
April 2003: Apple opens iTunes for Macs.
2001: Apple introduces iPod MP3 player.
1997: Jobs sells NeXT to Apple Computer, which he founded 10 years earlier.
1986: Jobs co-founds Pixar, the Academy Award-winning animation studio.
1980s: Apple develops the Macintosh PC, the mouse, laser printer and color monitor.
1976: Jobs sells his VW mini-bus and co-founds Apple Computers.
1974: Jobs joins Atari as a videogame designer.

It's a little bit of a counterbalance to the labels overpricing the albums, because the customers will just buy the singles. The labels have an incentive to price the albums attractively in light of the 99 cent singles. That's the key.

The interesting thing is that the music companies don't know their customers. There's no direct link. To them, Best Buy is the customer. But we know the customers now. We've got a really good feel for some of these issues. We know that the customers think that 99 cents is a really good price for a song, but they don't want to pay a penny more than that.

Q: Exclusives are increasingly popular on iTunes. One of the advantages is that they're available before they hit radio or other stores. Will we see more of these on iTunes?

A: We like it and we promote it. I think people see iTunes as an interesting way to break a new record. We've got millions of people a day going to iTunes to see what's new. We had an "American Idol" break an album on iTunes, and it was No. 2 for a week. I think you're going to start to see more and more of that.

Q: What's your take on the compatibility landscape of the digital music industry?

A: The only people talking about that are the sour grapes comments from the guys that are losing. I don't think customers are

talking about that at all—they're just going out and buying an iPod.

Q: CDs and DVDs play in the same devices. Shouldn't the same level of simplicity exist for downloads?

A: The iPod will load mp3s from anywhere. You can go buy a CD and run it on any jukebox. You can run iTunes on Windows and load these tunes into your iPod. The iPod can take music from anywhere. The iPod had a market share as of last December of 46% of all the mp3 players sold in December. That's including the \$50 players. Most of those are given as gifts, but they're never used because they only hold, like, 16 songs. If you look at the portable music players that are in use—there aren't statistics on this—but our guess is the iPod is well over half. And the iTunes Music Store has a market share of 70% of the legally downloaded music in this country.

Q: How do you view the subscription model vs. the iTunes à la carte download model?

A: We have more discussions with the content owners than anyone else. This is something we've pursued right from day one. If for \$10 a month you could put 10,000 songs on your iPod, we'd like to know about it. But you can't, because there's no business model that makes sense for the labels, or the subscription fees you would have to pay are ridiculous. It doesn't matter what kind of technology we develop or Microsoft develops for something like that if there's no content to be licensed with acceptable terms to use it. One of the failures of technology companies is that they build technologies thinking everything else will work out. Look at Microsoft's tablet PC. It's a terrible failure. Just because you build it doesn't mean they will come.

Q: Subscription services claim close to 1 million subscribers. Do you see that as a meaningful number at this point?

A: It depends what you're comparing it to. It's more meaningful than it was a few years ago, but compared to the number of people who are purchasing music and downloading it, it's not a meaningful number.

Q: Do you perceive illegal file sharing on peer-to-peer networks as a continuing threat to the commercial digital music industry?

A: There will always be music on the Internet that people can steal. What's new is not theft. What's new is a distribution channel for stolen property called the Internet. So there will always be illegal music on the Internet.

We have to offer a far better experience than you can get by stealing music. We have to offer reliable, fast downloads; pristine encoding; we have to offer a phenomenal user interface that lets you sample music and learn about artists.

We have to do it for a really reasonable price, and you have to compete with stealing music; we're in the early stages of competing successfully with stealing music, and no one's going to claim that the tide has been turned, but we have a little glimmer of light at the end of the tunnel. And hopefully with a lot of work over the next few years that will grow, and we'll see the legal download market as 10% of the legal music sold on CDs in the next four or five years.

I think in the course of 10 years, that can be pretty explosive; that it can be much higher in 10 years. I think over time we're going to make some serious headway. And I think we've shown the way, all in one year.

Q: With more than 50 million tracks downloaded on iTunes, how has the consumer adoption rate worked out in the first year?

A: We are selling songs at the rate of over 125 million a year. Ten billion songs are sold on CDs in the U.S. per year. So we're selling about 1.25% of the legally sold music in the U.S. And while that's quite an achievement for the first year, it does put in perspective that most music is delivered on CDs. So when you talk about iPods, most of the music on iPods is gotten from people's CD libraries.

Q: What was made of the Pepsi arrangement? What was the take-away for marketing tie-ins for digital music?

A: I think there's a good opportunity for marketing tie-ins. You'll hear more about that.