

Hot Talent
R&B/Hip-Hop
Begins On Page 17

Billboard

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HOT SPOTS



5 'Rings' Reign

"The Lord of the Rings: The Return of the King" two-disc set rules DVD sales so far this year.



Photo: Theo Wargo/WireImage.com

11 Metallica Moves

In a *Billboard* exclusive, Lars Ulrich talks about Metallica's move from longtime home Elektra to Warner Bros.



Photo: Ron Wolfson/WireImage.com

15 Loyalty Trek

Norah Jones sets out to win new fans on her 2004 tour by keeping tickets at 2003 prices and adding seats.

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Red-Hot Woman

Gretchen Wilson's Wild Ride Up The Charts

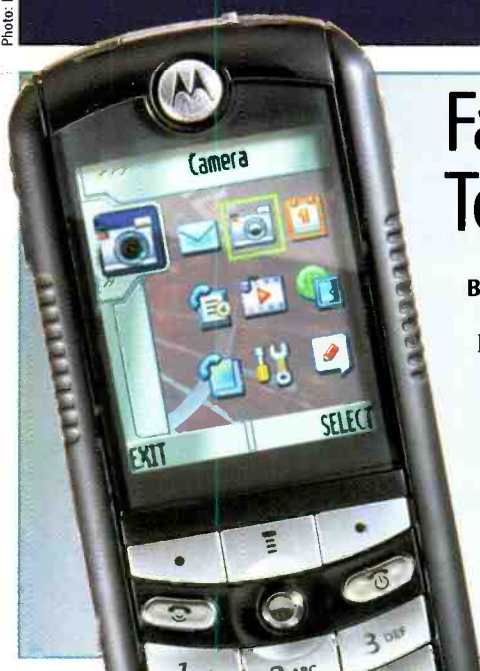
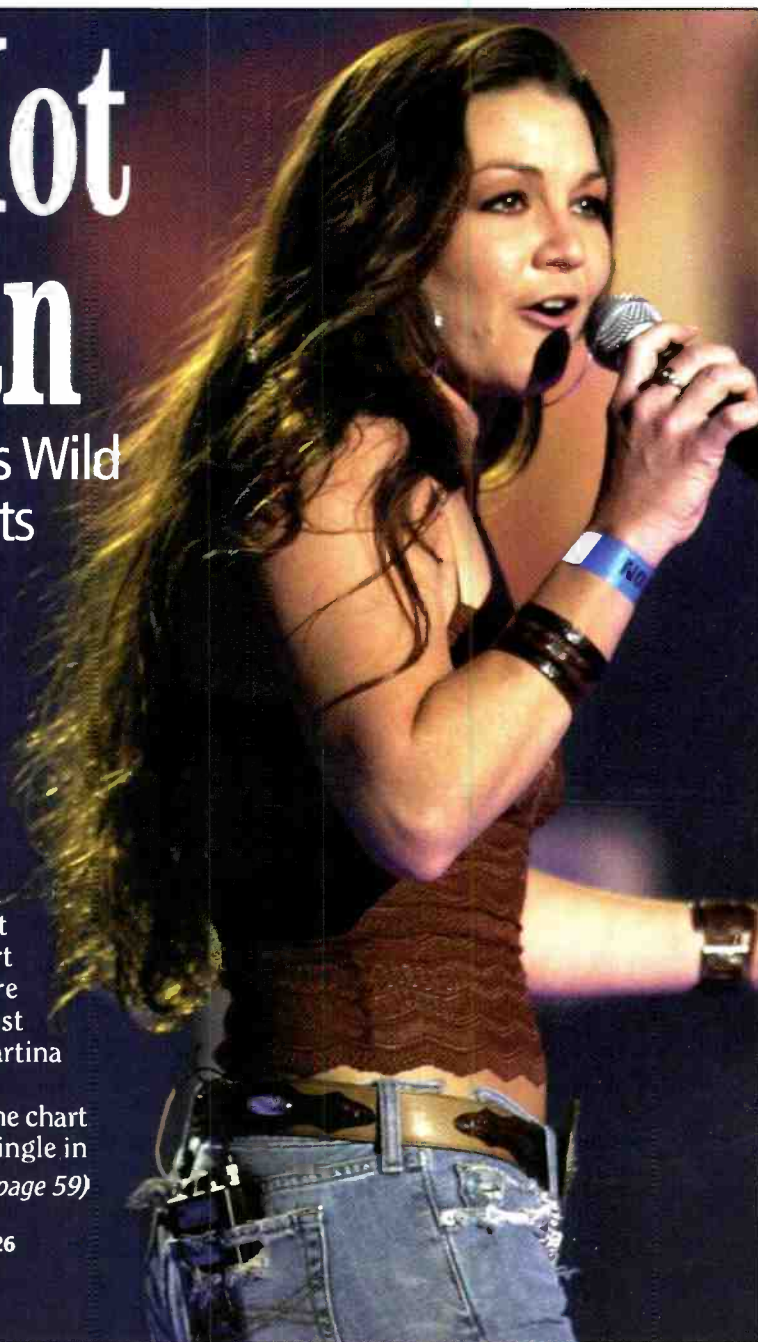
BY CHRISTA TITUS

For years, comedian Jeff Foxworthy has made a living poking fun at rednecks. But now one self-proclaimed red-neck woman is laughing all the way to the bank.

Gretchen Wilson's "Redneck Woman" hit No. 1 on the Hot Country Singles & Tracks chart last issue, and it remains there this week. No solo female artist had topped that chart since Martina McBride did so in March 2002.

"Redneck Woman" climbed the chart faster than any debut country single in
(Continued on page 59)

Gretchen Wilson rehearses for the May 26 Academy of Country Music Awards.



Fast New Phones Are Key To Mobile Music Growth

BY SCOTT BANERJEE

LOS ANGELES—Although the fight continues over how to jivvy up proceeds from ring-tone sales, all parties do agree on one thing: The discussions mean nothing unless the consumer comes to the table.

The players are hoping next-generation handsets will spur ring-tone purchases much like Apple's iTunes created the digital download market.

Coming soon are gadgets armed with 3D stereo surround-sound speakers, motion cameras, faster processors, color screens and improved user interfaces.

"It's the same thing digital music faced," says Liz Brooks, senior
(Continued on page 60)

BMG-Sony Probe Eyes Pricing

EU Fears 'Collusion' In Consolidated Biz

BY EMMANUEL LEGRAND

Music pricing is topic No. 1 in the ongoing European Commission investigation of the proposed Sony Music-BMG merger.

The EC's "Statement of Objections" (SO) on the merger, issued May 24, raises the issue of "collusion" on pricing, along with other perceived risks of what it calls "collective dominance."

A senior executive familiar with the merger rejects this line of thought.

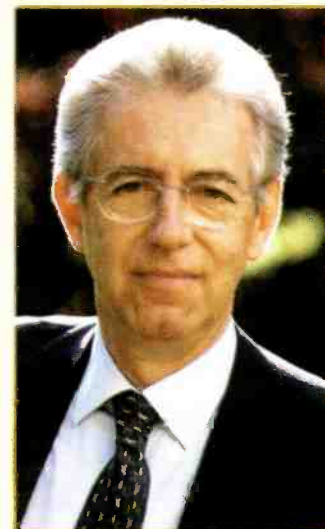
"The belief that tacit collusion does exist and can result in higher prices to the consumers is simply plain wrong," the executive says. "It is a great theory, but it does not stand the test of reality."

The reality, he says, is that "retailers set the [pricing] conditions."

The SO does not go as far as suggesting price-fixing, sources say. It does contend that prices of recorded music "move in parallel." Record companies, the EC says, tend to adjust CD pricing according to that of their competitors.

That's giving the labels too much credit, the executive says.

(Continued on page 60)



MONTY: WEIGHING THE COMPETITION

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	ALISON KRAUSS + UNION STATION	Live	30
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JAZZ/CONTEMPORARY		
	NORAH JONES	Come Away With Me
KID AUDIO		
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NEW AGE		
	JIM BRICKMAN	Greatest Hits

Top of the News

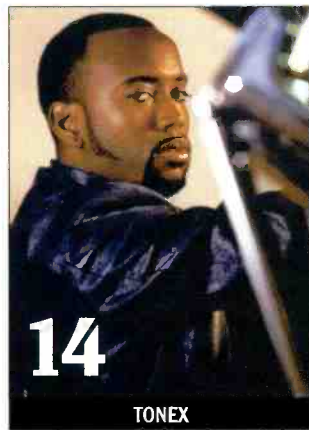
5 Madonna is on track to have the top-grossing tour of the year.
6 Sony Music utilizes Audible Magic's CopySense technology.

Music

11 **The Beat:** Metallica's Lars Ulrich looks forward to the band's move from Elektra to sister label Warner Bros.
13 **Movies & Music:** New film "Festival Express" documents a 1970s five-day Canadian tour by such acts as Janis Joplin and the Grateful Dead.
14 **In The Spirit:** Tonex took his time polishing the two-CD live set "Out the Box," which he recorded with the Peculiar People.
14 **Classical Score:** Michael Tilson Thomas educates younger generations about classical music with a new PBS show.
15 **Touring:** Norah Jones' 2004 trek plays to more seats and looks to draw a new audience of country fans.



MADONNA



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TONEX

20 **Beats & Rhymes:** Sound samples from the "Pac-Man" videogame energize Lil' Flip's hit single "Game Over."

23 **Latin Notas:** A distribution deal with Universal Music Latino lifts Baby Rasta & Gringo's return to the *Billboard* Top Latin Albums chart.

26 **Beat Box:** Aphrodisio Radio's syndicated show brings an hour of DJ beats to more than 100 high-school and college stations.

28 **Country:** Major-label downsizing moves talented professionals and artists into the indie pool.

40 **Songwriters & Publishers:** Graham Parker takes an abrupt musical turn on his Bloodshot set, "Your Country."



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GRAHAM PARKER

40 **Studio Monitor:** First-quarter 2004 brings sunnier days to the Record Plant recording facility.

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33 **MTVU's "The Cut"** allows viewers to download songs of the videos they are watching.

34 **The Indies:** Garage-rock specialist UT issues previously unreleased material by '60s band the Misunderstood.

35 **Retail Track:** Hastings Entertainment's first-quarter results show music sales contributed most to the company's profit growth.

36 **Home Video:** Previously viewed DVDs are generating more revenue than used VHS tapes ever have.

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41 The Festival International de Jazz de Montréal celebrates its 25th anniversary with a variety of acts.

43 **Global Pulse:** Raghav has brought Asian R&B to the U.K. singles chart's top 10 three times this year.

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RAGHAV

QUOTE OF THE WEEK
It feels like the joker overthrew the kingdom.

TOBY KEITH
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Dick Clark looks to get back on the 'Bandstand'



Upfront



7

Toby Keith collected four Academy of Country Music awards in Las Vegas

THE NEWS

Madonna Tour To See Big \$\$\$

BY RAY WADDELL

It takes a lot to shock a Madonna fan.

Apparently, they have not been shocked by ticket prices that climb above \$300 for the artist's new Re-Invention tour. Nor has the show itself proved as shocking as early reports portrayed.

So, it should come as no surprise that the Re-Invention tour is an unqualified blockbuster, even if the second show was scrapped because of the star's stomach flu and tentative dates in Israel have been dropped.

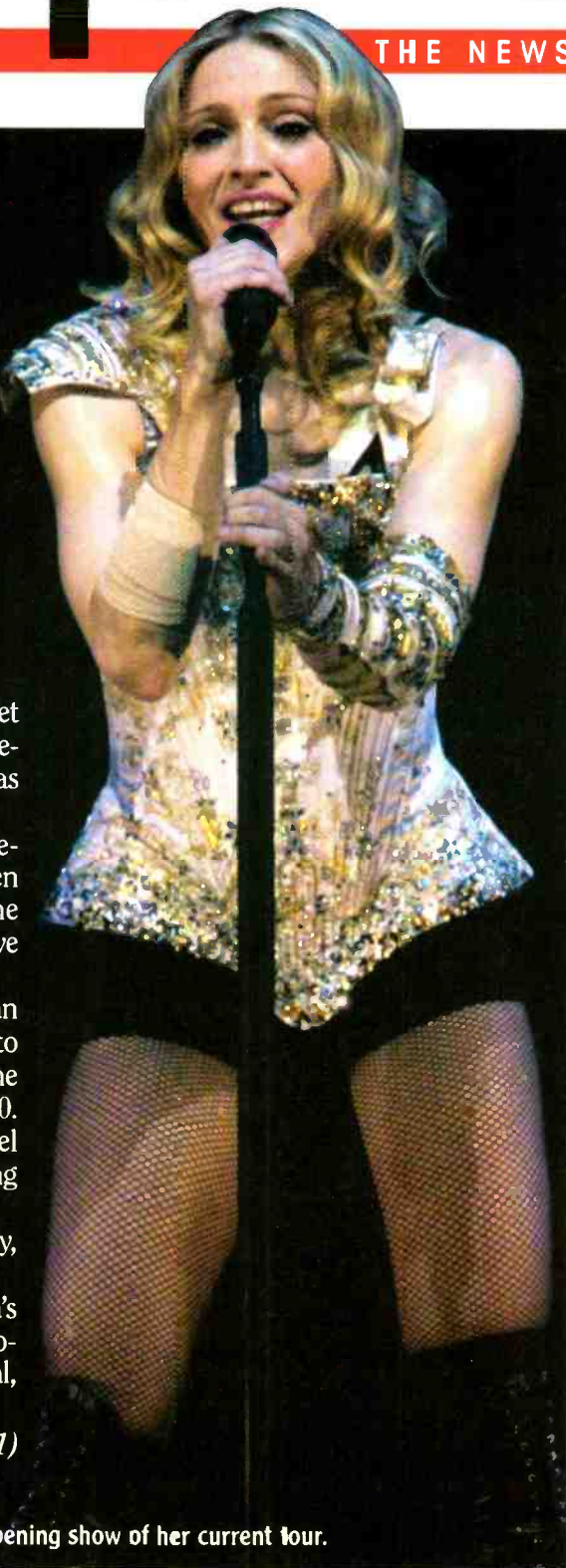
Despite the early snafus, the tour, which began May 24 at the Forum in Los Angeles, is destined to be the top-grossing tour of 2004, with a gross in the \$120 million range and attendance of about 920,000.

The tour is promoted worldwide by Clear Channel Entertainment under the direction of CCE touring president Arthur Fogel.

Almost every show put on sale sold out quickly, and numerous dates were added to the route.

The tour seems to have benefitted from Madonna's assertion that the set list would be a career retrospective rather than focus mostly on newer material, a promise on which she delivers.

Continued on page 61



Madonna performs at the Forum in Los Angeles, the opening show of her current tour.

'Rings' Lords Over Vid Sales

BY JILL KIPNIS

LOS ANGELES—Hordes of fans journeyed to retailers May 25 to purchase "The Lord of the Rings: The Return of the King," the final chapter in the J.R.R. Tolkien trilogy.

"As expected, 'The Lord of the Rings: The Return of the King' has pulled in the best sales of any DVD this year so far," says Steve Mullen, spokesman for Richmond, Va.-based Circuit City. "It will pull in some impressive numbers when all is said and done."

The two-disc set, available in widescreen and full screen, sells for \$29.95, as does the VHS version.

New Line Home Entertainment released the title three months earlier than it had the other two parts of the series. The strategy was in part to take advantage of the 11 Academy Awards the film won in February.

Although the May 25 DVD package



A SCENE FROM 'THE LORD OF THE RINGS: THE RETURN OF THE KING'

contains a disc of extras, an extended edition with even more goodies will be available on DVD in the fourth quarter.

Valerie Soeterik, product manager at the Tower Records store on Sunset

(Continued on page 48)

Hoyer Knows Music

Caucus Co-Chair Major Supporter Of Artists

BY BILL HOLLAND

WASHINGTON, D.C.—Music industry folk outside of the Beltway might view Steny Hoyer as a dark horse for the co-chairmanship of the new Congressional Recordings Arts and Sciences caucus.

The Maryland Democrat has never sat on a committee that wrestles with copyright, piracy, First Amendment or labor issues, while his caucus co-chair, Rep. Mary Bono, R-Calif., has a long record of protecting artists' rights.

However, a closer look reveals that

Hoyer has been a major behind-the-scenes supporter of musicians and songwriters for almost a decade. In his position as House minority whip, the second-most-powerful Democrat in the House, he can bring music-related issues to the attention of members whose knowledge of the industry may be minimal at best.

"His broad knowledge puts him in a position to educate other key House members," says Neil Portnow, president/CEO of the National Academy of

(Continued on page 60)

EMI's Bumpy 2003 Ride

BY LARS BRANDLE
and BRIAN GARRITY

The rollercoaster that is EMI Group's stock price has lost none of its power to surprise.

The London-based company revealed May 24 that it had outperformed the music industry for fiscal year 2003, gaining market share in its recorded-music and music publishing divisions.

But EMI saw its share price collapse during a frenzied day's trading on the London stock exchange. EMI stock closed down 12.15% to £2.17 (\$3.93), wiping £98.5 million (\$178.7 million) off its paper value. More than 41.6 million shares changed hands, compared with the company's average volume of 16.6 million.

The following day, EMI's share

(Continued on page 48)



MUNNS: 'WE'VE WATCHED OUR COSTS'



HOYER, LEFT, AND BONO: CHAMPIONS FOR ARTISTS' RIGHTS

Major Restructuring At WMI

BY EMMANUEL LEGRAND

LONDON—Warner Music's international division is going through its biggest upheaval since its creation in 1971.

Warner Music International chairman/CEO Paul-René Albertini and executive VP Gero Caccia have been reviewing the company's assets and making strategic decisions for the past five months.

Companies have been restructured, rosters cut and key appointments made.

Since Edgar Bronfman Jr. and a group of investors acquired Time Warner's music division for \$2.6 billion, Albertini admits that he and Caccia have gone through a few intense months. But he says "the end of the tunnel is close."

"We had agreed on a plan with Edgar Bronfman, and we went on

implementing it in a very short period of time," he says.

Albertini's motto is "concentrating our efforts where it can make a difference."

Illustrating this idea, he has reorganized the group's international marketing team to maximize the sales of Warner's repertoire, especially acts with global potential.

Central to the new structure is current managing director of WEA London Records UK John Reid. He was promoted to executive VP of marketing.

"Reid will be our champion of repertoire exploitation," Albertini says. "He will determine our priorities and make sure they are worked around the world."

Reid says his first task is to set up his 20-person team, which will con-

sist of WMI's existing global marketing department and Warner Music U.K.'s international marketing depart-

ment. "We'll integrate the two teams and get up and running," he says.

same time create an environment for newer acts to thrive." WMI senior VP of marketing Jay Durgan, named senior VP of business development and strategic partnerships, will play another crucial role.

Sources at Warner indicate that Bronfman decided to beef up this sector, which is viewed as a priority.

It is understood that next to Reid's and Durgan's departments, Albertini will be creating a distinct A&R structure.

WMI is also in the process of reviewing its roster of local acts, which according to sources should shrink from 600 artists to 450. Albertini admits that this is the area where the most drastic decisions had to be made.

Such countries as Mexico, Brazil, Japan, Italy, France, Spain and the

United Kingdom will continue to develop local repertoire. In other countries or regions, WMI affiliates will either reduce (Scandinavia, Australia, Argentina) or simply stop (Belgium, Luxembourg, the Netherlands, Eastern Europe, New Zealand, Portugal, most of Latin America, many Southeast Asian countries) investing in local repertoire.

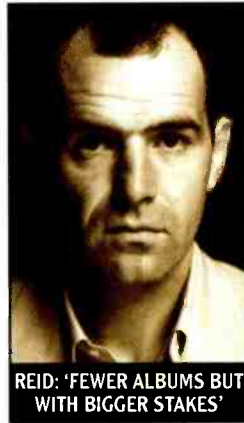
Albertini says he has concentrated a lot of attention on the world's top markets and biggest revenue generators outside the United States—Japan, Germany and France.

Operations in Germany, Austria and Switzerland have been combined under the leadership of Warner Germany chairman Bern Dopp, with Warner Music Austria and Eastern Europe president Manfred Lappe as COO.

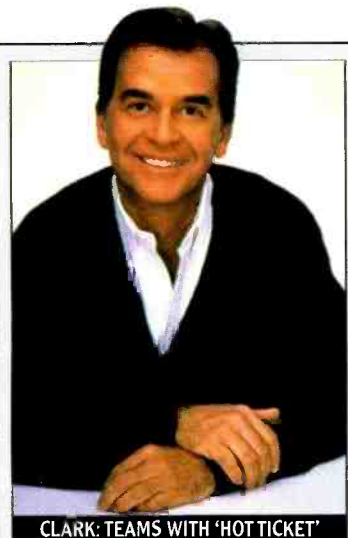
In France, Thierry Chassagne has been appointed president of Warner Music France.



ALBERTINI: ARTIST ROSTER WILL SHRINK



REID: 'FEWER ALBUMS BUT WITH BIGGER STAKES'



CLARK: TEAMS WITH 'HOT TICKET'

'American Bandstand' Returns

BY CARLA HAY

NEW YORK—"American Bandstand" is back.

Dick Clark, the longtime host/producer of the original series, has teamed with "American Idol" creator Simon Fuller to revive "American Bandstand" by summer 2005.

Clark, Fuller and Mosaic Music Group president Allen Shapiro will be the executive producers of the new "American Bandstand." Mosaic is the controlling shareholder of Dick Clark Productions.

Clark tells *Billboard* his teaming with Fuller "seemed logical" (Continued on page 46)

Ticket/Album Bundle Pushes Prince CD To Platinum

BY RAY WADDELL

Prince's new CD, "Musicology," has hit platinum based solely on his tour ticket sales, which include a copy of the album.

On May 20, the outing hit 1 million tickets sold, according to John Meglen, Concerts West co-CEO. Meglen is producing the tour with co-CEO Paul Gongaware. The tally includes shows that have already happened, plus sales for a number of upcoming dates.

The Musicology tour has grossed more than \$26 million and drawn 435,756 people to 32 shows reported to Billboard Boxscore.

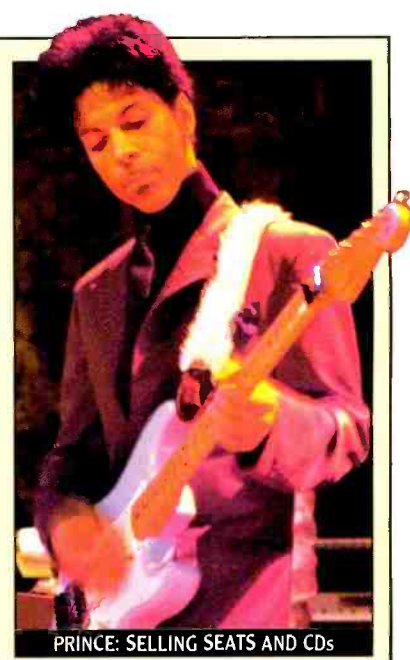
The tour, which provides a free CD with each ticket

purchased (*Billboard*, May 8), is expected to move more than 1.2 million tickets for 90 shows before it concludes in mid-September.

Concerts West, the touring division of national promoter AEG Live, became promoter/producer of the Prince tour after the artist saw a production of Celine Dion's "A New Day . . ." at the Colosseum at Caesars Palace in Las Vegas, also produced by Concerts West.

"Prince saw Celine's show, saw how we operate, and he seemed to be very impressed with that," Meglen says. "I kind of classify it as it is his tour, and we're just providing operations, structure, and all of that, to promote the tour."

Indeed, when the tour was announced, Concerts West's (Continued on page 61)



PRINCE: SELLING SEATS AND CDs

Sony Taps Audible Magic Technology Blocks Downloads; Campuses Targeted

BY BRIAN GARRITY

NEW YORK—Sony Music Entertainment is looking to turn up the heat on peer-to-peer networks and the college students who use them through a new alliance with Audible Magic, a Los Gatos, Calif.-based anti-piracy firm.

Sony will electronically register its new music with Audible Magic's CopySense, a technology that can be used to recognize and block unauthorized downloads of copyrighted songs on P2P networks.

The move ultimately is aimed at getting P2P network operators to start using technologies that block distribution of copyrighted works.

But for now Sony and Audible Magic are promoting the solution to the primary adopters of filtering technologies: colleges and businesses. Sony will tout the benefits of filtering solu-

tions like Audible Magic to colleges and universities as part of its promotion of the Campus Action Network, an industrywide initiative that provides schools with recommendations on ways to combat illegal file-sharing.

"The universities are sourcing content on peer-to-peer networks for the rest of the country, so filtering on campuses is a critical issue," Sony chief technology officer Phil Wiser says.

Wiser says the Campus Action Network is in discussions with more than 20 universities about offering students a digital music service and/or using filtering technologies on campus networks by this fall.

Sony does not recommend individual technologies or services, nor does it broker deals between colleges and third parties.

"Sony is being aggressive in recognizing that campuses are a hotbed of file sharing," (Continued on page 48)



WISER: 'FILTERING ON CAMPUSES IS CRITICAL'

Girard Leaves Billboard

NEW YORK—Editor-in-chief Keith Girard has left *Billboard* magazine. President and publisher John Kilcullen made the announcement May 25.

"We thank Keith for his work for the magazine and wish him well on his new ventures," Kilcullen says.

Billboard will continue its powerful legacy as the "bible of the music business" through the veteran editorial team of executive editor Ken Schlager, senior news editor Marc Schiffman and Los Angeles bureau chief Melinda Newman.

At present, the search for a new editor-in-chief is under way.

NEWS LINE

THE WEEK IN BRIEF

Sen. Lamar Alexander, R-Tenn., will co-sponsor the pending Protecting Intellectual Rights Against Theft and Expropriation Act. The PIRATE Act, S. 2237, would allow the Department of Justice to bring civil actions against persons engaging in infringing conduct that would have a higher burden of proof if charged as a criminal prosecution. The DOJ would be able to obtain the same actual or statutory damages allowed under current law. The department is currently unauthorized to assist copyright owners in combating online piracy, except through criminal prosecutions. Federal prosecutors can rarely justify bringing criminal charges for such conduct, and copyright owners have been left alone to defend their rights only where they can afford to do so. Alexander is the co-chair of the Congressional Songwriters' Caucus. Sens. Orrin G. Hatch, R-Utah; Patrick Leahy, D-Vt.; and Charles Schumer, D-N.Y., are the original co-sponsors of the bill.

BILL HOLLAND

Blockbuster has launched the Movie Pass subscription service in more than 5,000 of its U.S. stores. Customers can rent an unlimited number of VHS tapes or DVDs for \$24.99 per month. They can keep two out at a time. A \$29.99 plan lets them keep three movies out at a time. Late fees cannot be accrued by Movie Pass subscribers. The Dallas-based chain will also launch a DVD trading program in 2,000 stores by year's end.

JILL KIPNIS

The Recording Industry Assn. of America has hired a senior counsel in the office of Senate minority leader Tom Daschle, D-S.D., to join its lobbying team. Michele Ballantyne will take the position of senior VP of federal government and industry relations. She will start work at the RIAA in June. Ballantyne coordinated legislative strategy and managed caucus initiatives for Senate Democrats in Daschle's office. Prior to her work on Capitol Hill, Ballantyne was special assistant to the president and special counselor to White House chief of staff John Podesta from 1999 to 2001. She will replace David Sutphen, who recently left the RIAA for a position with Viacom.

BILL HOLLAND

Former Windswept Music managing director Bob Grace is joining forces with international booking agency the Agency Group, as Grace's recently formed Bay Songs becomes the music publishing entity of TAG. Neil Warnock, managing director of TAG in London, says TAG's foray into publishing is at heart an artist-development move. "We've got 50-odd agents out there all sourcing artists at the beginning of their careers," Warnock says. "If the Agency Group decides we want to be in business with them, and they with us, the first thing we can guarantee them is live work. But we can also invest in helping them get to the next stage... in turn for intellectual rights in the future." Warnock adds that TAG would also look at publishing deals with established artists when appropriate. The Agency Group has offices in London, New York, Toronto, Los Angeles, Nashville and Scandinavia. It employs more than 50 agents and represents more than 1,000 music clients worldwide, including such acts as Evanescence, 3 Doors Down, Creed and Nickelback.

RAY WADELLE

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

UMPG Is Avant's New Guard

BY GAIL MITCHELL

Veteran music executive Clarence Avant has enlisted Universal Music Publishing Group to administer his publishing companies, Avant Garde and Interior Music.

The long-term, worldwide deal marks the first time a major publisher has repped Avant's catalogs in North America.

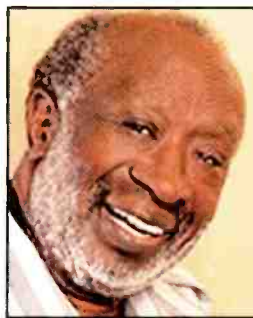
EMI Music Publishing had administered the catalogs outside North America since 1986. The catalogs include such R&B and pop classics as Bill Withers' "Lean on Me," "Use Me" and "Ain't No

Sunshine"; Dennis Coffey's "Scorpio" and Jimmy "Jam" Harris & Terry Lewis' "Saturday Love," popularized by Cherrelle with Alexander O'Neal.

Increased corporate competition factored in to Avant's decision.

"The way the industry is right now, small companies like mine can't compete against such companies as a Sony or Famous Music," he says. "And outsourcing has become very popular. I decided it was time for me to outsource the whole world with one source."

Under terms of the agreement, *(Continued on page 61)*



AVANT: 'OUTSOURCING THE WORLD WITH ONE SOURCE'



KEITH: TO P ENTERTAINER

Toby Keith Wins Four ACMs

BY DEBORAH EVANS PRICE

LAS VEGAS—"It feels like the joker overthrew the kingdom," Toby Keith commented backstage after winning the entertainer of the year award at the 39th annual Academy of Country Music Awards.

During the event, held at Mandalay Bay Resort & Casino here, Keith also picked up the male vocalist accolade and album of the year for "Shock 'N Y'all." "Beer for my Horses," Keith's duet with Willie Nelson, won the ACM/Launch video of the year.

Nelson received the Gene Weed Special Achievement Award. He quipped that at first he thought he was being given the "green weed" award.

The Alan Jackson/Jimmy Buffett duet "It's Five O'Clock" *(Continued on page 48)*

BMG's Safe Burn More Copy-Protected CDs Coming

BY ED CHRISTMAN

NEW YORK—With the announcement that it will issue three more albums with copy protection, BMG Distribution and its labels have quietly emerged as the U.S. industry leader in experimenting with copy-protection technology.

BMG refers to its application of the SunnComm technology as "copy management." BMG Canada, going forward, is also planning to apply copy management in tandem with the U.S. schedule.

Since last September, when the company debuted the technology on Anthony Hamilton's "Comin' From

Where I'm From," it has issued 11 albums in the United States with copy management, BMG Distribution executive VP/CM Jordan Katz says.

This summer, the company will issue three albums with copy management: "Contraband," due June 8 from Velvet Revolver; "Stone Love," due July 6 from Angie Stone; and "Dirty Thirstiest" due July 20 from Yung Wun.

Katz says BMG is "taking the approach first and foremost to be in tune with what the consumers expect from their music listening experience."

Specifically, he says, consumers want *(Continued on page 61)*

Lifestyle Electronics

Home Entertainment Products, Décor Merge

BY CHRISTOPHER WALSH

NEW YORK—Lifestyle—expressed by the convergence, convenience and portability of entertainment products—was on display at the Home Entertainment Show May 20-23 at the New York Hilton.

More than ever, consumer electronics products are converging into new devices. The phenomenon was best illustrated by Sony's LocationFree TV.

LocationFree TV is a portable broadband TV/PC system that can be used virtually anywhere. It is already available in Japan and was announced domestically at the Consumer Electronics Show in January in Las Vegas. It will be available in the United

States in the fall.

Users can connect home entertainment components, such as DVD players and satellite or cable receivers, to the included Base Station. By connecting the Base Station to a broadband Internet connection, users can access both the components and the Web.

The Base Station streams personal video and audio content to the monitor (the LF-X1 12.1-inch screen or LF-X5 7-inch screen) at distances up to 100 feet. LocationFree TV can also be accessed through Wi-Fi HotSpots and

(Continued on page 61)



Sony's LocationFree, a TV/PC system, is due in the States this fall.



Turning Up The Volume

Listen closely and you'll hear it: The dissonance of a new generation of protest songs.

Until recently, the music industry's reaction to the Iraq War was akin to "The Sound of Silence." But these days artists are increasingly raising their voices on record and in concert.

Make no mistake: This is not the '60s. We've yet to hear a message as caustic as Bob Dylan's "Masters of War" or as giddy as the Country Joe & the Fish anthem "I-Feel-Like-I'm-Fixin'-to-Die Rag."

There are no pop hits like Barry McGuire's "Eve of Destruction," which went to No. 1 on The Billboard Hot 100 in the summer of '65, or Buffalo Springfield's "For What It's Worth (Stop, Hey What's That Sound)," a No. 7 smash in 1967.

Lenny Kravitz and R.E.M. did weigh in early on with anti-war messages. Now we have Madonna, who hit the road this month with a set list that includes John Lennon's "Imagine." Then there are the new politically conscious songs from Prince and a much-anticipated album coming from the Beastie Boys, which is tipped to be explicitly anti-war.

A planned June 19 anti-war concert in Dublin (headlined by Christy Moore and Damien Rice) will raise funds for further protests. This summer's Lollapalooza tour includes a "Revolution Solution" tent focusing on a number of socially conscious themes. And the current Rock Against Bush tour speaks for itself.

Much of the sentiment about the war is expressed in the growing clatter of anti-President Bush or pro-John Kerry

Voices raised in protest are always the best indication of a free and open society.

messaging and fundraisers. Similarly, a number of acts, including P. Diddy and NOFX, have been inciting fans to vote this fall.

None of which is to say that anti-war agitation is necessarily more righteous or more important than any other kind of artistic expression. In fact, we are also nostalgic for "The Ballad of the Green Berets," Staff Sgt. Barry Sadler's No. 1

hit of 1966. Toby Keith has filled that breach with his "American Soldier."

But voices raised in protest are always the best indication of a free and open society. For the music business, a willingness to release protest songs will provide evidence of artistic freedom and a sense of social responsibility.

Contemporary pop music itself was just a teenager with little to lose in the '60s. Today it is a full-blown adult with vastly more lucrative recording and sponsorship deals at stake.

Meanwhile, radio programmers have yet to be put to a serious test on this issue. Quite simply, none of the recent anti-war tracks have had "hit" written all over them. But that time will come, and if big radio's backlash against the Dixie Chicks is any indication, it won't be pretty.

In the Dixie Chicks' case, a boycott ensued over an off-the-cuff remark about President Bush. Imagine how radio will react if a major label services a clear anti-war message by a mainstream star.

The times have a-changed; popular music's essential role in the forum of ideas has not.

—Ken Schlager

Does something make you jump and shout? Write a letter to the Editor! Mail to Ken Schlager, Executive Editor, 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. 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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Cell Phones Enable More Personal Expression Of Tastes, Lifestyle

Mobile Music: Shifting The Paradigm

Music has always been part of human identity, as revealing as dress codes or courting rituals. But the way we experience music has evolved greatly throughout the ages.

Music was a live event for hundreds of years. Heard mostly in church and in concert, it was both ceremony and celebration.

When Thomas Edison gave birth to his phonograph, he invented more than a way to store music. He introduced a new means of consuming it.

Through the decades, music has become increasingly accessible. No longer exclusive to ceremony, music is everywhere, streaming from Internet radio shows, DJ booths, car stereos and portable players. It is a necessity of modern life.

It has also become a purveyor of pleasure, which only adds to its importance. Today, the soundtrack of one's life colors the everyday quest

for personal meaning, self-identification and affirmation.

The contemporary lifestyle has accelerated the evolution and consumption of music around the world, with sophisticated FM radio stations catering to a kaleidoscope of tastes and influences.

Over the past 25 years, MTV has become a permanent second skin, promoting music with fashion and sex appeal. The so-called MTV Generation shapes the codes and values of young consumers the world over.

MTV assimilates alternative realities, and its audience identifies with and aspires to those realities.

In other words, music consumers are no longer simply "listeners." They want music as a cultural and social activity, and increasingly, they identify themselves by this link.

When the transistor radio

emerged in the '60s, it changed music from a static, tethered experience to one of "anywhere" use and consumption.

and interaction by keying in to an instantly accessible database of music content. This technology simplifies the commercial delivery of music to the consumer. Billing is instant, flexible and doesn't require coins or even a credit card.

Last but not least, mobile music individualizes users no matter where they are, providing personalization amid today's increasingly alienated and lonely lifestyles.

Mobile is not only the perfect way to sell music, but also a tool to forge loyalty with consumers, helping them assert their social values. This new use for music media, so different from traditional forms of music exposure, is sparking the creation of custom content and shaping a new role for music in modern life.

Already, fundamental changes are evident: While industry analysts

estimate the download market was worth \$30 million to \$40 million last year, the ringtone market was valued at \$3.5 billion—a hundred times more!

Consumers have created a demand for their own music identifiers, products that perfectly capture today's mobile lifestyle. Already, more ringtones than singles are sold each year in Europe. And ringtones are just the first signal of this sea change.

With innovations in format, content use and animation, mobile music is continually improving. No wonder music consumers are gravitating to this mode.

That's why mobile music is the decade's most significant development in the consumption of digital entertainment.

Ralph Simon is chairman of the Mobile Entertainment Forum-Americas. Gilles Babinet is CEO of Musiwave.

Taking Issue

By Ralph Simon and Gilles Babinet



Today, mobile phones are creating a similar paradigm shift, ushering in a marriage between mass culture and the intimacy of the personal phone.

The mobile phone is more personal than any other medium, allowing users to optimize their individuality

Letters

Israel Does Not Belong On Music Censorship List

It was commendable for *Billboard* to devote considerable coverage and editorial space to music censorship in the United States and abroad ("Banned!" and "Music No Respite," May 22). However, the treatment of Israel in the article was irresponsible.

The article highlighted examples from "Shoot the Singer!—Music Censorship Today" by Freemuse.

The examples include several legitimate cases of censorship: the prosecution of a singer in Lebanon for putting verses of the Koran to music; Mexico censoring ballads glorifying drug bandits, etc.

It was odd that Israel was criticized in the same sweep for "placing wide-ranging restrictions on the free movement of musicians traveling to and from the West Bank." Worse, the limitations were highlighted in a sidebar.

My first objection is that under the list of countries, "Palestine" was listed instead of Israel. Israel is a country, which acquired the West Bank from Jordan and the Gaza Strip from Egypt (among other territories not relevant to this topic) in 1967.

The country of Palestine simply does not exist. Freemuse's choice of "Palestine" instead of "Israel" suggests bias.

Second, Israel restricts movement along its pre-1967 border for the security of its citizens. Israelis are at constant risk of being murdered by terrorists trying to create a

Palestinian state.

Travel to the territories is limited for everyone, not just musicians, and the government applies these restrictions to Israeli Jews (including Daniel Barenboim) as well as Muslim Arabs.

In the future, please devote greater care and attention to the sources used and the examples chosen. The failure to evaluate the motivations and biases of the article's sole source was unfortunate, and in sharp contrast to the journalistic integrity of *Billboard*.

Barry Sosnick
Forest Hills, N.Y.

Editor's note: The opinions expressed in the main article are clearly attributed to Freemuse. In the sidebar, the limitation on the free movement of musicians in Israel is linked to deteriorating relations between Israel and the Palestinian Authority. The sidebar is meant to illustrate the way artists get, as it says, "caught up in the political fallout."

'Hurt' Set Standard For 'Van Lear'

On Sept. 12, 2003, Johnny Cash died, and I was convinced that rock was dead. Then, just a few days after Easter, I came across an article by Los Angeles Times music critic Robert Hilburn that gave me hope of a rock'n'roll resurrection.

In the Times article, I learned about "Van Lear Rose," the musical collaboration between edgy rocker Jack White of the White Stripes and 70-year-old country legend Loretta Lynn. As I read, it became conspicuously apparent that the Man in Black must have visited the souls of the woman 'n White.

The idea of such a risky endeavor, a daringly constructed bridge between past and present, has the fingerprints of Cash, Trent Reznor and producer Rick Rubin all over it.

The three-way collaboration involved in the recording of "Hurt," and the masterful music video that would follow, set the bar extraordinarily high in terms of artistic integrity, authenticity and poignancy.

But if any combination of artistic souls is capable of rising to the occasion and raising the bar even further, that combination would have to be Lynn and White.

This has to be one of the most highly anticipated debuts since the debut of the "Hurt" music video. I hope my scintillating sense of excitement does not lead to disappointment, but I believe that the woman 'n White, aka LL & Cool "J," are about as likely to miss the mark with their collaboration as Cash, Reznor and Rubin were when they released "Hurt."

Bruce L. Thiessen
Bakersfield, Calif.

Cubanismo, Pt. 2: Dictating Art

In answer to a letter from Mr. Bernard Siebert that appeared in the May 22 issue of *Billboard*: I'm really tired of listening to these people that hide behind art and the so-called cultural exchange, just because they love Fidel Castro and his regime.

So, Mr. Siebert, if you love, as you said, the "sovereign country" of Cuba so much and his repressive government and his music, art or whatever, why don't you just move to the island and stay there with your probably communist and Castro lover's in-laws?

We don't want people like you and your wife here in this country. It's good to talk about how good it is in Cuba while living in a democratic country such as the United States. So, my dear retired master sergeant of the U.S. Air Force, get on a plane and spend the rest of your retirement in Cuba, kissing Fidel Castro's behind.

José Coton
Hialeah, Fla.

José Coton is a composer and has been exiled from Cuba since 1959.

Hatred No Reason To Celebrate

I am outraged at an industry that promotes the vitriol evinced by the CD "Rock Against Bush" (The Indies,

Billboard, May 1).

Americans have the right to disagree, protest and yes, even hate. But to celebrate this hatred against any individual or group through music is too much.

I wouldn't sell "Rock Against Bush" any more than I'd sell "Rock Against Michael Jackson" or anything that dehumanizes or promotes hatred of any individual or group. To that end, I've removed all Fat Wreck Chord CDs from my inventory, and I suggest we all examine our consciences and perhaps do likewise.

Or will you wait until someone rocks against gays? Against Jews? This industry needs to dig itself.

Lenny Goldberg
CD or Not CD
Ashland, Ore.

Downloads: Quality, Not Profit, Is Key

I do not download music. I am 24, and in school. I don't really care who is losing money. But what bothers me about MP3s is the sound quality.

These days everything is so compressed and sampled it doesn't make much difference. Instead of calling people thieves and suing teenagers, the music bigwigs should remind us how shitty MP3s really sound.

And please, continue to make records that sound good!

Lance Romañe
Providence, R.I.

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Kenny Chesney is in the middle of a touring year that could gross \$60 million



MUSIC

SEA Records' Bob Saporiti finds it a good time to be an independent label



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

Rock Bands Court Mainstream Success

Hoobastank, Modest Mouse Climbing Charts

BY SUSANNE AULT

LOS ANGELES—Bold changes in direction have led Hoobastank and Modest Mouse to their most successful albums so far. But each band took a different route to get there.

After years as a college favorite, Modest Mouse set out to craft a pop album that would finally snag mainstream attention.

Hoobastank, in contrast, laid down the hardest rock tracks of its career. The band, therefore, fretted that releasing one of the disc's few ballads—the skyrocketing single “The Reason” (No. 5 on The Billboard Hot 100)—might soften it in the eyes of fans.

Modest Mouse met its goal. “Float On,” from its sixth studio album, “Good News for People Who Like Bad News,” is the band's first song to land on any

Billboard singles chart.

The song sits at No. 8 on the Modern Rock chart this issue and at No. 90 on the Hot 100.

“I knew [“Float On”] was more pop than what I've done in the past,” Modest Mouse lead singer Isaac Brock says. “I've tended to wander about doing 14-minute songs. I wanted to reel in [the material] a bit this time and have it be really focused.”

After seven weeks on The Billboard 200, “Good News” (Epic) is No. 25 this issue. That shatters Modest Mouse's previous best of “The Moon & Antarctica,” which peaked at No. 120 in July 2000.

Even wider-reaching is the title track of Hoobastank's second full-length album, “The Reason,” on Island/Def Jam. A number of adult top 40 radio stations, including KPLZ Seattle and KLLC San Francisco, are playing the band for the first time, thanks to the single.

The song also aired during the “Friends” tribute episode, which ran prior to the show's series finale.

“It's melodic. I just think it has great female appeal,” says Alisa Hashimoto, music director for KPLZ, which plugged “The Reason” into power rotation. “If [Hoobastank] is concerned about

(Continued on page 12)



New approaches mean chart success for Hoobastank, above, and Modest Mouse.

Ulrich Ready To Start Metallica's Next Chapter

Although Metallica won't return to the studio until spring 2005 to begin recording its first album for Warner Bros., drummer Lars Ulrich tells *Billboard* in an exclusive interview that he's already looking forward to his new label.

“The fact that we can start a relationship with Warner Bros. 20-plus years into our career and be considered a priority there, that's a great thing,” he says.

Ulrich says that Metallica's managers, Peter Mensch and Cliff Burnstein, made the decision to move from the group's longtime home Elektra Entertainment to sister label Warner Bros. The switch came after Elektra merged with Atlantic Records in March, resulting in layoffs at the label.

“Peter and Cliff have a lot of friends

[at Warner Bros.] because of [fellow Q Prime clients] Red Hot Chili Peppers,” Ulrich says. “The band is West Coast, Warners is West Coast. It seemed like a great place to go and start the next chapter.”

It's also no secret that Metallica and Elektra had a fractious history. Metallica sued the label in 1994, asking to be dismissed from its contract.

The suit was settled out of court, resulting in Metallica signing a new long-term deal with Elektra. According to sources at the time, the band also received an increased royalty rate from the 14% it had received since signing

with the label and the eventual reversion of its masters from the label to the band.

Ulrich admits that it is “weird” to no longer be on Elektra, al-

The Beat
By Melinda Newman
mnewman@billboard.com



though he stresses that change is the only constant.

“In our second year of being on

Elektra, it fucked me up that people would actually leave the company,” he says. “So it has been 19 years now of getting used to and understanding this whole thing about how the record company and how the record industry works in terms of the revolving door. Everybody's got to basically look out for themselves.

“Elektra, rest in peace. And to all those great people who dedicated their lives and their hearts and everything over there,” Ulrich says, shrugging his shoulders and shaking his head. “These are sort of the realities of the world that we all inhabit.”

PHISH FOOD: Was it really just three weeks ago that Phish drummer Jon Fishman told *Billboard*, “We're getting into the realm

where we can start making some pretty amazing albums?”

Clearly, something went awry during the past 21 days. On May 25, the band's Trey Anastasio announced on Phish's Web site that the group would split following the conclusion of its summer tour in August.

Phish held a group meeting May 21, and the members decided, according to Anastasio, that the band had run its course.

In some ways the timing is perfect: “Undermind,” which comes out June 15 on Elektra/Atlantic, fulfills the group's contractual obligation to the label.

An Elektra source says the band has a full slate of promotional obligations surrounding the new release that it still plans to meet.

(Continued on page 13)

Shinedown's Star On The Rise With Rerelease

BY MARGO WHITMIRE

Shinedown may have crept quietly onto the scene with "Leave a Whisper," but lately the Jacksonville, Fla., rockers are making themselves heard.

Ten months after its release, the

Atlantic set hit No. 1 on the *Billboard* Top Heatseekers chart last issue and is No. 4 this week. And Van Halen just tapped the band as its opener for the second leg of its summer tour.

"We're blown away. We still can't believe it," frontman Brent Smith says

of scoring the Van Halen outing, which begins July 19 in Chicago. "We're going to give the audience hell and make sure they're ready for [Van Halen]."

Fueled in part by the growing excitement for Shinedown—second single "45" is No. 5 on the Active Rock chart and remains at No. 4 on the Mainstream Rock chart—Atlantic will rerelease "Leave a Whisper" as an enhanced CD June 15.

The decision to reintroduce the album was further inspired by an acoustic performance of Lynyrd Skynyrd's "Simple Man" on Boston radio station WAAF.

"A significant sales spike followed, and it was undeniable that ["Simple Man"] should be the third single," Atlantic Records product manager Anthony Delia says.

Shinedown went back into the studio to record an acoustic version of "Simple Man" that is included on the enhanced CD.

The rerelease will also include an acoustic rendition of "45" and a new studio mix of "Burning Bright."

The new features will be introduced as "The Sanford Sessions," a tribute to the Sanford, Fla., studio where the new songs were recorded.

The label will introduce the new stickered set to retail with endcaps, listening stations and price and positioning. The set retails for \$13.99.

The original album has seen recent gains at retail spurred by radio play and the group's April 27 national TV debut performance of "45" on "Late Night

With Conan O'Brien."

"Whisper" has sold 187,000 copies, according to Nielsen SoundScan. With an increase of 46% more than three months ago, it stands at No. 144 on this week's *Billboard* 200.

Since the album's release last year, the band has toured nonstop with such acts as 3 Doors Down, Tantric and Powerman 5000. As headliners, Shinedown recently sold out its first two shows in Flint, Mich., and Greenville, S.C.

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SHINEDOWN: ENHANCED CD INCLUDES ACOUSTIC VERSIONS AND NEW MIXES

Rock Bands

Continued from page 11

keeping their image as young, hip and cool, then maybe don't go this route. But gosh, I would think most bands would want to be hugely popular. It's smart of them [to cross over]."

Getting stuck with a sensitive-guy label was a definite fear surrounding the release of "The Reason." The song not only resides in the top 10 on the *Billboard* Modern Rock and Active Rock charts, but also is No. 1 on the Mainstream Top 40 chart and No. 2 on the Adult Top 40 chart.

"We were a little apprehensive—we don't want to be perceived as wusses," Hoobastank's Doug Robb admits about releasing "The Reason" to radio. "That's always a concern."

It was so much of a worry that the band sent out speed rocker "Out of Control" as the album's first single, "even though it wasn't the ideal single [because of its harsh edges]," Robb says. In December, the song peaked at No. 9 on Modern Rock—one of the few charts it cracked.

"We hadn't done an album in two years, and we wanted to come out really aggressive," Robb says.

Paul Pontius, senior VP of A&R at Island, adds, "They are a rock band. That's what they are, first and foremost. We definitely wanted to come out rocking first."

Limited primarily to play on rock formats, "Running Away" from Hoobastank's self-titled Island debut was its previous high mark, reaching No. 46 on the Hot 100 in September 2002.

Hoobastank, Modest Mouse and

their labels have come to grips with the bands' new popularity.

"We've been doing this for a long time. So we're happy. There's no nerves," Brock says.

"This has opened our eyes to be accepting of more mellow songs," Robb says. "A lot of bands are confined and don't do anything but rock. But we don't want to pigeonhole ourselves."

LABEL CHANGES

Both Epic and Island were undergoing regime changes at the time of the albums' launches. Yet staffs rallied behind the two discs.

Andrew Lack was installed as CEO at Sony Music Entertainment in January 2003, before "Good News" hit stores in April and Epic chief Polly Anthony left.

L.A. Reid landed at the top of Island/Def Jam in February, several weeks after "The Reason" bowed in December. Reid replaced Lyor Cohen, who moved to Warner Music Group.

Confident they had a breakthrough hit on their hands, Epic execs poured more promotional money into "Good News" than they had "The Moon."

"We gave ["Good News"] an A-level rollout like we would do with any of our superstar acts. We made a great video. They've never had a video before," Epic product manager Scott Carter says. "People thought that Isaac put together the best album they had ever done... We knew we were in it for the long haul."

Brock feels label management is acting "more career-oriented than in the past. They're trying to really break the bands that have been working [for a while]. They put more money into ["Good News"]. And obviously, we're getting more radio airplay."

Typically, periods of uncertainty fol-

low label shakeups. But this was not the case with Hoobastank when Reid first came on board, Island/Def Jam's Pontius says.

"We knew that [the single] 'The Reason' would cross over. The details were etched in stone prior to L.A. coming in," Pontius says. However, he adds, "there's always that tendency that things can fluctuate. Still, L.A. came in and continued the momentum of the band. It was a beautiful handoff."

Radio directors believe that both bands can shoot past their current singles and score further hits.

The White Stripes' "Seven Nation Army" pried open modern rock radio's arms to new sounds, says Dan Fein, music director at modern rock station WPLY Philadelphia.

"That changed things on radio and ushered in acceptance to bands that sound a little left of center like Modest Mouse," Fein says.

Epic's Carter agrees that "radio has been taking a bigger chance with edgier music. We're going to be working this album for a year and a half."

Hoobastank will stoke the fires next with "Same Direction." "It's definitely a rocker," Hoobastank's Robb says. "So [longtime] fans can say, 'OK, I remember these guys.'"

FOR THE RECORD

The Platinum Stars report on Alanis Morissette in the May 8 issue of *Billboard* should have reported that Chris Lord-Alge mixed Morissette's new album, "So-Called Chaos," at Image Recording in Hollywood.

Documentary Recalls Overlooked Music Festival

Woodstock, Monterey Pop, Altamont and Isle of Wight are famous music festivals of the late '60s/early '70s that have been immortalized on film. But new documentary "Festival Express" may rank among fans and critics as one of the era's "must see" concert films.

The documentary focuses on an overlooked event in rock history: the five-day, cross-country festival tour of Canada in 1970,

where tour acts including **Janis Joplin**, **the Grateful Dead**, **the Band** and **Buddy Guy** traveled together on a train called the Festival Express.

THINKFilm releases "Festival Express" in select U.S. theaters this summer. The movie opens July 23 in San Francisco and July 30 in New

York and Los Angeles. It will have a rollout in other cities in August.

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Movies & Music

By Carla Hay
chay@billboard.com



JOPLIN: DOCUMENTARY HIGHLIGHT

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The Beat

Continued from page 11

SHIPWRECK SAILS: Detroit-based rock band **Shipwreck Union** won the Independent Music World Series' Midwest showcase, held May 13 at the Elbo Room in Chicago.

As the grand-prize winner, the band picks up recording equipment, instruments, CD manufacturing services and DJ equipment valued at more than \$35,000.

Shipwreck Union also earns

the title of top independent act in the Midwest.

The group competed against five other acts from the region, performing for a panel of 12 judges representing **Billboard**, **ASCAP**, the **National Academy of Recording Arts and Sciences**, **Universal Music Group**, **Future Entertainment** and the **Chicago Tribune**. More than 1,000 unsigned bands and independent artists submitted entries for the Midwest region of the IMWS, which **Disc Makers** produces.

The next showcase, for the Southeast region, takes place July 22 at 3rd & Lindsley in Nashville.

IN BRIEF: **Mick Jagger** and **Dave Stewart** (of **Eurhythmics** fame) have teamed to write theme music and three original songs for **Paramount Pictures'** remake of "Alfie." The songs are "Old Habits Die Hard," "Blind Leading the Blind" and "Let's Make It Up." "Alfie" stars **Jude Law** and is due in theaters next year. A record label for the film's soundtrack has not yet been determined.

Warner Bros. Pictures has purchased the rights to the big-screen version of the Tony Award-winning musical "Rent."

"Kill Your Idols," a documentary about the New York art-punk scene, won the award for best NY, NY documentary at the 2004 Tribeca Film Festival.

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Tonex Took His Time While Wrapping 'Box'

Tonex never does anything halfway. So no one should be surprised that his first live album is a two-CD set that was many months in the making.

"Out the Box" by **Tonex & the Peculiar People** was recorded live in his hometown of San Diego and released May 18 on **Verity Records**. The project has sold 12,000 copies, according to **Nielsen SoundScan**, and it is No. 1 on the **Billboard** Top Gospel Albums chart.

The album features appearances by **Yolanda Adams**, **Applejazz**, **Sheila E.** and **Kirk Franklin**.

There will be a DVD release of "Out the Box" coming in July. On it, Tonex is backed by a 10-piece band, four dancers, a 16-voice ensemble and a 40-voice choir. He takes the listener on a journey that includes funk, rock, hip-hop, R&B and worship.

For Tonex, the biggest challenge in making the record was capturing the sound of studio precision and the

energy of a live recording.

"It took a lot of preproduction and a lot of post-production to make that happen," he says.

"The whole process literally took about nine months to put together just to get to the point of recording it.

"After that the challenge was taking over 130 tracks and mixing them," he continues. "I like to have control over every instrument and every situation. It was more like mixing a movie score than it was just your conventional CD."

First single "Make Me Over" is off to a good start at gospel radio. Tonex says the next single, "Since Jesus Came," which features Franklin, will also be pushed to mainstream R&B stations. It will be buoyed by a TV appearance May 29 on "Soul Train."

Tonex feels "Out the Box," his third album, is going to take his career to new heights. "This record is probably going to be my 'Control' album," he says, referring to **Janet Jackson's** breakthrough set.

Tonex's sound and image have been continually evolving. "The first album was very dark," he says. "It was a confessional record. It was a little bit more street, a grittier record."

That debut album, "Pronounced Toe-Nay," won the 1999 Stellar Award

In The Spirit

By Deborah Evans Price
dprice@billboard.com



for best rap/hip-hop album.

"On the next record people wanted me to do another 'Pronounced Toe-Nay,' which was predominantly soul, and I'd already done that," he says. "I try not to repeat myself. I try to reinvent myself. So the second record

was bright and very colorful. It was attributed to my marriage. Everything was beautiful, because I finally found love."

The artist has several other irons in the fire. He is producing a project for his wife, **Yvette**, and for **Applejazz**. He is also working on a fragrance called *Safe, Sexy, Sanctified*.

"It's for men and women and then there will be a soundtrack that comes with that to help launch the fragrance. That should be out around Christmas time."

He is also shopping around a reality TV show called "First Family." Tonex describes it as "a reality show of me trying to juggle being a pastor, a husband and a recording artist."

ON THE AIR: **BeBe Winans** becomes a radio host with the launch of "The BeBe Winans Radio Show." The two-hour weekly program will be syndicated by **SupeRadio Networks**. The show will feature interviews, features and guests as well as impromptu performances by Winans and friends.

Winans will also host a daily feature, "A Moment of Inspiration," that will offer uplifting stories from music, sports and entertainment personalities.

POSTPONED: The **Gospel Music Assn.'s** 35th annual awards show will not air May 28 on UPN as previously announced. The GMA is working toward securing another airdate.



PBS Show Offers Education

Many Americans fondly remember their introduction to classical music through **Leonard Bernstein** and the TV broadcasts of the **New York Philharmonic's** Young People's Concerts.

Now, Bernstein protégé **Michael Tilson Thomas**, music director of the **San Francisco Symphony**, hopes to bring that experience to younger generations with a new five-year project, "Keeping Score: MTT on Music," debuting June 16 on **PBS**.

In the '70s, Thomas himself helmed the Young People's Concerts. "Keeping Score" takes a different tack, he says. "This is a series of casual conversations about the music, aimed at listeners of all ages."

"Keeping Score" is a multimedia initiative, offering radio and online components as well as telecasts to bring new audiences into classical music.

The first installment features Thomas and the **San Francisco Symphony** performing a beloved warhorse, **Tchaikovsky's** Symphony No. 4. "It's such a big, splashy, virtuoso piece, so it's very useful for a series like this," Thomas says.

The program offers a concert performance of the piece and an hour-

long, behind-the-scenes documentary, hosted by Thomas. It explores the major themes of each movement as well as the individuals onstage.

"In sports, for example, there's an enormous amount of conversation about how a team comes together," Thomas says. "As a result, there's a lot of public awareness about those intricate issues. But there's nowhere that kind of attention paid to the amazing teamwork going on within an orchestra."

In "Keeping Score," we visit Thomas as he studies the score at home; watch piccolo player **Catherine Payne** wrestling with the famously difficult third

movement solo; and commiserate with principal oboist **William Bennett** as he deals with finicky reeds.

But Thomas and company also provide lots of food for thought about the meaning of Tchaikovsky's score.

"Classical music can witness very powerful ideas and very intense observations about the human spirit," Thomas says. "That's something I wanted to portray in this project: just how adventurous, courageous and challenging the music really is."

ANOTHER LEGACY: **Michael Tilson Thomas** isn't the only conductor thinking about **Leonard Bernstein**—or **Tchaikovsky**, for that matter—these days.

Marin Alsop, principal conductor of Britain's **Bournemouth Symphony Orchestra** and music director laure-

ate of the **Colorado Symphony**, was a student of Bernstein and is often cited as a specialist in his music.

"Bernstein is a lot like **Beethoven**," she says. "He kept returning to the issue of how to retain our faith in humanity despite evil. In his music, we hear that goodness and love will eventually conquer all else."

Like Thomas, Alsop says that delv-

ing into the context of pieces is essential. It's a trait that she learned from Bernstein.

"I like to find the storylines in the music. I start work by learning about the politics and social dynamics of the piece's time as well as the composer's personal history."

Right now, Alsop is turning her attentions to **Brahms**, a composer whom she calls "one of my true loves."

Alsop is currently working on a Brahms symphony cycle with the **London Philharmonic Orchestra** to be released next March on **Naxos**. A disc of Brahms choral works with the **Bournemouth Symphony** and **Symphony Chorus** will follow.

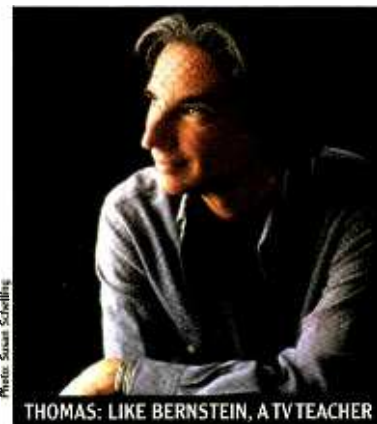
Naxos will also issue Alsop's recording of music by **John Adams** this fall, followed by **Philip Glass** and **Kurt Weill** volumes in spring 2005.

Classical Score

By Anastasia Tsioulcas
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Jones Jumps To Next Tier For Tour

BY SUSANNE AULT

LOS ANGELES—At a time when some artists are struggling to maintain, Norah Jones is growing by leaps and bounds.

For her 2004 tour, Jones is jumping from theaters to amphitheaters and arenas.

Average capacities will range between 12,000 and 15,000 seats for the 55-date tour, which runs Aug. 12 to Nov. 14. Last year, capacities for her theater tour averaged 4,400 seats. She filled those venues to 97% capacity, according to Billboard Boxscore.

In another change, Jones' label Blue Note Records has enlisted the help of its sister EMI unit Capitol Nashville to pitch her to country radio. "Creepin' In," Jones' duet with Dolly Parton on her latest release "Feels Like

Home," will be shipped to stations starting the last week in May.

"[Country Music Television] ended up giving more play to the video 'Sunrise' than VH1," Blue Note VP of marketing Zach Hochkeppel says about the first single from "Feels Like Home." "She's going in a country direction. And the [label] folks in Nashville would like to take a stab at it."

Hochkeppel hopes the country promotion will achieve two things: help differentiate Jones from artists who appeal to the same demographic, such as Josh Groban; and introduce her to a new audience that could bolster the crowds for her bigger-building tour.

"We want to make sure the tour is as successful as possible. We want to expand her base," Hochkeppel says. "We haven't had luck with the top 40s of the world with Norah. And maybe this will work."

Jones has managed to hold down two album spots on The Billboard 200 for several weeks.

"Feels Like Home," which has sold 2.9 million copies, according to Nielsen SoundScan, is No. 20; "Come Away With Me," which has moved 8.5 million, is No. 54.

"Sunrise" has received the most attention from adult contemporary and adult top 40 radio formats. The single is No. 28 and No. 38, on the respective format charts.

Joe Brauner, Jones' booking agent at Creative Artists Agency, thinks the

time is right to bump her up to higher-profile venues. Included in the routing are the 28,000-seat Tweeter Center in Tinley Park, Ill. (Sept. 14) and the 13,500-seat Key Arena in Seattle (Sept. 28).

"We played it very conservatively, underplayed it in every market last year, where most dates sold out in 30 minutes," he says. "We think we can connect with those fans who were shut out last year."

But some things are staying the same on the 2004 trek.

Jones is keeping ticket prices at or near their 2003 levels. Lawn tickets will range between \$19 and \$25. Reserved seats top out at \$58, which is about an \$8 uptick from last year.

Jones' older fan base could likely afford a more expensive ticket, but tour promoters believe the strategy will win her fan loyalty.

"If you do comparisons with other shows in Portland [Ore.]—Josh [Groban], Sting—you've got some people who are way higher, in the \$100 range," says True West's Mark Adler, who is promoting the Sept. 29 show at the Rose Garden's Theater of the Clouds in Portland.

"This could easily have been a money grab," he continues. "We sit there and say, 'X artist has an adult audience so ticket price doesn't matter.' But she didn't do that [with pricing], because it goes back to her seeking longevity."

PROMOTER SUPPORT

After unleashing back-to-back best sellers, Jones' rising stature could have scored her a

major national promoter, CAA's Brauner says.

While large promoters like Clear Channel Entertainment, AEG and House of Blues are involved in the tour, such smaller companies as Jam Productions and Fantasma Productions have a piece of the action as well.

Brauner also signed on many of the promoters, including True West's Adler, who have championed Jones from the start.

"We have made every effort to continue working with many of the same people who supported Norah when she was making \$100 a night in clubs," Brauner says.

"They've been loyal, when they are at a point when they don't have to be," Adler says. "Which, for us little guys, we love."

Promoted by Adler, Jones sold out the 600-seat Aladdin Theater in Portland in 2002 and the city's 3,000-seat Arlene Schnitzer Concert Hall in 2003.

Jeff Trisler, senior VP of House of Blues Concerts, adds: "We're really pleased with the fact that they're retaining their promoter relations."

He notes that he promoted a John Mayer show, for which Jones opened, in spring 2002 at the Moore Theater in Seattle. A few months later, Jones headlined the venue.

"At 13,500 seats, Key Arena is certainly a big step up," Trisler says of the show he is promoting. "But we're anticipating demand will be very strong. She's sold over 340,000 records [of both albums] in this market alone. She could have charged more but elected not to, which is very refreshing."



JONES: LOYALTY IS A VIRTUE

Tiki Lights Keep Glowing For Chesney

BY RAY WADDELL

NASHVILLE—Kenny Chesney may be country's reigning king of leisure, but when it comes to touring the BNA artist is big business.

As the summer amphitheater leg of Chesney's Guitars, Tiki Bars & a Whole Lot of Love tour gets under way, the artist is in the midst of a touring year that could gross \$60 million as he plays to more than 1 million fans.

That would make 2004 Chesney's top touring year to date, following a decade of steady growth. A spring arena run with Keith Urban and Dierks Bentley took in \$15 million and drew 344,647 people from 23 shows reported to Billboard Boxscore.

"With Kenny, it's about the money but it's not about the money, if that makes any sense," says Louis Messina, president of TMG/AEG Live and tour producer for Chesney.

"His whole team feels the same: If you chase the money, you'll never get to your goal," Messina says. "But if you do your job, the money will be there."

Double-digit increases have been par for the course for Chesney since he began headlining major venues three years ago.

"Every year we've seen about 30% growth in gross and attendance," says

Clint Higham, Chesney's manager and agent at Morris Management Group. "Our ticket price grows about 20% a year; [this year we're in] in the \$48 range."

This summer Chesney plays sheds with support from Rascal Flatts and Uncle Kracker.

"Kenny is absolutely on fire, and the fact that he has one of the hottest acts in country music in Rascal Flatts with him this summer is only making the package bigger than life," says Brian O'Connell, VP of country touring for Clear Channel Entertainment in Nashville.

Higham says various fees will take the ticket prices in amphitheaters as high as \$59 in some markets. But that doesn't mean Chesney will be making more money in the amphitheaters.

"The sheds are designed for the 10,000 to 14,000 attendance, but when we're selling over that amount, like we are in so many markets, you're better off [financially] in an arena," Higham says.

"But Kenny loves playing the sheds," Higham adds. "It's his crowd. He has been known to go out in the parking lot before the show on one of those John Deere Gators and serve margaritas to the crowds out there tailgating."

Chesney's guarantee is high enough now that most promoters have to come close to a sellout to reap a profit. Luckily, they usually get it. CCE is the primary promoter of the shed run.

"Clear Channel is going to make a lot of money off this tour," Higham says. "And they've been our partner a lot of years, so they should make money. We want them to make money."

Cruzan Rum is the presenting sponsor on the summer tour, along with Chesney sponsor the GM Card.

While sponsorship dollars often go toward tour production, Higham says, "I'd be putting that same money into production whether we had a sponsor or not."

With Cruzan, the deal is largely about imaging, Higham says.

"It's [worth] a lot of money but nothing in comparison to them doing these dates with us," he says. "It's all about perception. It has been a great thing for both of us: They've seen sales increases in all the markets we've been in, and they buy full-page ads in magazines like Vanity Fair, People, Us Weekly and GQ."

FAVORITE UNCLE

Bringing a mainstream rock artist like Uncle Kracker onto this country

package hasn't solicited any negative feedback, Higham says. The pair dueted on the recent Chesney single "When the Sun Goes Down." Chesney returns the favor on Kracker's "Last Night Again," a track on his Lava album "72 and Sunny," due June 29.

"To put boundaries and guidelines on somebody like Kenny would be a shame," Higham says. "Kenny understands our audience listens to 3 Doors Down and Britney Spears as well as Tim McGraw and George Strait. They don't like boundaries, either."

Rascal Flatts is already a headlining band, making for a package with value.

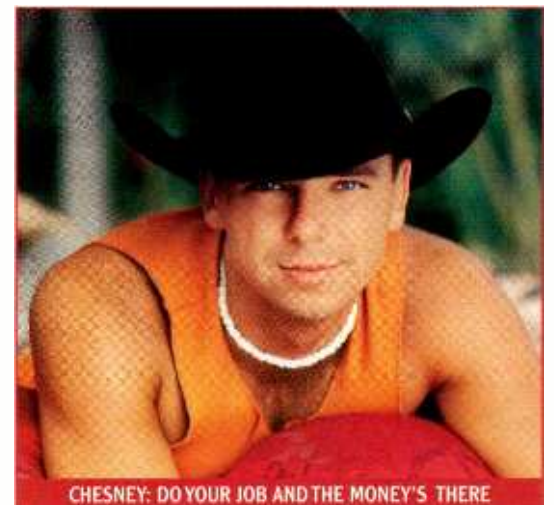
"Kenny has always invested in support to give to his fans, not that he needs it," Messina says. "He grew up in front of the stage, as a fan. So now that he has the chance, he wants to give fans the best show he can."

The tour ends Sept. 11 at the Starwood Amphitheatre in Antioch, Tenn., with Gretchen Wilson and Uncle

Kracker on the bill.

By that time, Higham estimates Chesney will have grossed between \$55 million and \$60 million and will have played to more than 1 million people over 80 shows.

Last year, Chesney grossed slightly less than \$40 million and drew 1.1 million people to 88



CHESNEY: DO YOUR JOB AND THE MONEY'S THERE

shows, according to Billboard Boxscore. That was the third-highest for country acts, behind Dixie Chicks (\$62.2 million) and Toby Keith (\$41.2 million).

Country A 'Natural Thing' For Kracker

Despite the best efforts of music industry gatekeepers, young artists and their fans often seem to ignore the boundaries of genre. Such is the case with **Uncle Kracker**, born **Matt Shafer**, who first surfaced as the DJ/hype man for **Kid Rock**.

Kracker then found platinum success as a solo artist with music increasingly distant from rap/rock bombast, with elements of R&B, soul, country and classic rock.

Kracker's newest album, "Seventy Two & Sunny," bows June 29 on **Warner Bros.** The Detroit native will support the record by

opening the high-profile **Kenny Chesney** amphitheater tour with **Rascal Flatts** (see story, page 15). Chesney and Kracker hit No. 1 on the Hot Country Singles & Tracks chart earlier this year with their duet, "When the Sun Goes Down."

Kracker admits he sometimes marvels at his country connection.

"If you would have asked me 10 years ago, I would have told you my first record would be a rap record," he says. "Maybe not a normal rap record, more of a cross between **Lynyrd Skynyrd** and **Run-D.M.C.** But I've always had a natural thing for country music. When I was a kid, **George Jones** and **Patsy Cline** were what my old man listened to, so I listened to it by default."



KRACKER: HAS ALWAYS LOVED COUNTRY

Kracker says his first concert was the **Jacksons'** Victory tour in 1984. "I don't remember shit about the show; I was 10," he says. "I remember the jersey, 'cause I hated it. The sleeves were too long."

As he got older, Kracker went to rap concerts by acts like the **Fat Boys, N.W.A** and **Run-D.M.C.** Later, he discovered **Hank Williams Jr.**

"Kid Rock and I went to a concert in, like, 1989 at the Breslin Center [in Lansing, Mich.]," Kracker says. "We walked out of

that place blown away by the entire show."

Now Kracker and Williams are friends, though Kracker remains in awe of Bocephus.

"I've been onstage with a shit-load of people, but I haven't seen

anybody onstage like **Hank Williams Jr.** When he steps out there, he owns the entire place."

Kracker first toured with **Kid Rock** in 1998. "I was the kid that hated being away from home, but I was with some of my friends, so it made it better," he recalls. "Plus, I didn't have a choice. No way I could have said, 'I'm going to sit this out, guys.' I don't remember much; [those] first few years [were] an absolute blur."

Rock's first tour (behind his 1998 **Lava** album, "Devil Without a Cause") lasted a little more than three years. "We were just kind of contained, almost like being in a time capsule," Kracker says. "By the time we got home, we didn't realize how big the record got."

Kracker began touring with his own material in 2000.

"By the time the **Devil** tour wound down—before **Bob [Ritchie, Kid Rock's given name]** put a stop to it—we were doing arenas. Then I had to go promote my solo album, playing little clubs. It was almost depressing to go from a balls-out arena thing, plush hotels, then back to Microtels."

Kracker is excited about working with Chesney. "I got a half-hour to open for him, then the encore with him," he says. "I couldn't ask for a better place. That's what I want to tap into."

No one should be shocked that Kracker is into the country thing, he adds. "I'm not trying to bogart on anybody's shit," he says. "I [have] always loved country music. It's not like I popped out of **Kid Rock's** womb and was like 'Where's the country?'"

His favorite venue? **Cobo Hall** in Detroit. "Bob played it a couple months ago, and I went out just to do one song so I could say I played there. But that place is probably one of the best-sounding arenas I've ever played in the country."

Scott Sokol at **Pinnacle** books Kracker.

On The Road
By Ray Waddell
rwaddell@billboard.com



JUNE 5 2004		Billboard®		BOXSCORE™	
		CONCERT GROSSES			
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER	
EAGLES	Van Andel Arena, Grand Rapids, Mich. May 12	\$1,094,235 \$127/\$57	10,443 12,203	Clear Channel Entertainment	
METALLICA, GODSMACK	Pengrowth Saddledome, Calgary, Alberta May 6	\$927,515 (\$1,274,497 Canadian) \$69.50/\$57.86/\$36.02	16,646 sellout	House of Blues Canada	
METALLICA, GODSMACK	Qwest Center, Omaha, Neb. May 12	\$856,420 \$75/\$55	15,000 sellout	Jam Productions	
METALLICA, GODSMACK	Kemper Arena, Kansas City, Mo. May 11	\$853,836 \$76/\$56	14,631 18,893	AEG Live-St. Louis	
METALLICA, GODSMACK	Ford Center, Oklahoma City May 14	\$767,610 \$75/\$55	13,502 19,204	AEG Live-St. Louis	
AEROSMITH, CHEAP TRICK	Peoria Civic Center, Peoria, Ill. May 8	\$683,588 \$75/\$49.50	10,454 10,664	Clear Channel Entertainment	
YES	Madison Square Garden, New York May 13	\$669,811 \$75/\$39.50	10,957 13,854	Clear Channel Entertainment	
SHANIA TWAIN, EMERSON DRIVE	Freedom Hall Coliseum, Louisville, Ky. May 19	\$659,760 \$80/\$65/\$45	16,246 18,120	Mischell Productions, Frank Productions	
ALAN JACKSON, MARTINA MCBRIDE	Alltel Pavilion at Walnut Creek, Raleigh, N.C. May 14	\$643,344 \$61.50/\$59.50	5,126 18,862	Clear Channel Entertainment	
METALLICA, GODSMACK	Winnipeg Arena, Winnipeg, Manitoba May 9	\$642,503 (\$888,835 Canadian) \$57.47/\$43.01/\$35.78	14,911 sellout	House of Blues Canada	
AEROSMITH, CHEAP TRICK	Winnipeg Arena, Winnipeg, Manitoba May 14	\$624,509 (\$869,875 Canadian) \$64.25/\$35.54	11,482 12,000	Clear Channel Entertainment, in-house	
METALLICA, GODSMACK	Saskatchewan Place, Saskatoon, Saskatchewan May 7	\$578,744 (\$796,763 Canadian) \$57.75/\$43.22/\$28.69	13,035 sellout	House of Blues Canada	
AEROSMITH, CHEAP TRICK	Tyson Events Center, Sioux City, Iowa May 12	\$557,065 \$80/\$55	8,026 sellout	Rose Presents, Jack Utsick Presents	
SHANIA TWAIN, EMERSON DRIVE	Charleston Civic Center, Charleston, W.Va. May 13	\$508,055 \$80/\$45	9,209 12,855	Clear Channel Entertainment	
JOSH GROBAN	San Diego Sports Arena, San Diego May 10	\$492,200 \$70/\$50	7,201 7,696	Clear Channel Entertainment	
ALAN JACKSON, MARTINA MCBRIDE	Verizon Wireless Amphitheater, Virginia Beach, Va. May 13	\$488,001 \$61.50/\$24.50	12,179 20,000	Clear Channel Entertainment	
KENNY CHESNEY, KEITH URBAN, DIERKS BENTLEY	Roberts Stadium, Evansville, Ind. May 20	\$484,418 \$52.50	9,227 9,406	Mischell Productions	
WMZQFEST: REBA McENTIRE, ANDY GRIGGS, TRACY BYRD, PHIL VASSAR	Nissan Pavilion at Stone Ridge, Bristow, Va. May 8	\$471,506 \$58.50/\$10	20,403 22,575	Clear Channel Entertainment	
ALAN JACKSON, MARTINA MCBRIDE	Bi-Lo Center, Greenville, S.C. May 21	\$463,213 \$65.50/\$55.50	7,135 10,165	Outback Concerts	
ALABAMA	Van Andel Arena, Grand Rapids, Mich. May 13	\$443,395 \$1,000/\$37.50	9,066 10,865	Clear Channel Entertainment	
AEROSMITH, CHEAP TRICK	Roberts Stadium, Evansville, Ind. May 10	\$431,375 \$57.50/\$37.50	8,478 8,559	Clear Channel Entertainment	
MORRISSEY, DAVID JOHANSEN, THE SHINS	Apollo Theatre, New York May 3-4, 6-8	\$426,285 \$75/\$45	7,382 7,393 five shows four sellouts	Clear Channel Entertainment	
50 CENT	Corel Centre, Ottawa April 22	\$418,969 (\$569,375 Canadian) \$47.83/\$40.47	9,073 10,571	TME Entertainment	
MARCO ANTONIO SOLIS, ROCIO DURCAL	Estadio El Campin, Bogota, Colombia May 15	\$396,538 (1,111,973,150 pesos) \$48/\$15	17,653 sellout	Water Brother-Evenpro	
SCHAEFFER EYE CENTER CRAWFISH BOIL: COLLECTIVE SOUL, SISTER HAZEL, TRAPT, BETTER THAN EZRA, THE RISING, COWBOY MOUTH & OTHERS	Railroad District, Birmingham, Ala. May 7-8	\$387,920 \$50/\$8	36,676 50,000 two shows	Clear Channel Entertainment	
FLEETWOOD MAC	Starwood Amphitheatre, Antioch, Tenn. May 14	\$360,059 \$102/\$7	7,169 17,279	Clear Channel Entertainment	
ALEJANDRO SANZ	Laredo Entertainment Center, Laredo, Texas May 13	\$333,765 \$75/\$45	5,310 7,009	Clear Channel Entertainment	
ALEJANDRO SANZ	Dodge Arena, Hidalgo, Texas May 12	\$300,810 \$95/\$50	4,576 5,110	Clear Channel Entertainment	
MARY J. BLIGE, MUSIQ, MAHOAGANY	Universal Amphitheatre, Universal City, Calif. May 8	\$290,951 \$71.25/\$61.25/\$56.25	4,201 5,029	House of Blues Concerts	
ALEJANDRO SANZ, AMARAL	Cox Arena, San Diego May 21	\$279,710 \$75/\$40	4,630 6,149	House of Blues Concerts	
A PERFECT CIRCLE	PNC Bank Arts Center, Holmdel, N.J. May 1	\$278,129 \$32.50/\$19.25	9,804 16,944	Clear Channel Entertainment	
A PERFECT CIRCLE	Worcester's Centrum Centre, Worcester, Mass. April 30	\$277,165 \$35	8,274 11,504	Clear Channel Entertainment	
YES	Allstate Arena, Rosemont, Ill. May 4	\$276,808 \$59.50/\$45	5,501 10,049	Clear Channel Entertainment	
KID ROCK, PUDDLE OF MUDD	Qwest Center, Omaha, Neb. May 21	\$276,390 \$33/\$19	8,885 10,000	Beaver Productions	
MARY J. BLIGE, MUSIQ, MAHOAGANY	Tower Theatre, Upper Darby, Pa. April 18-19	\$275,783 \$75.75/\$59.75/\$19.99	5,320 6,128 two shows	Clear Channel Entertainment	

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Hot Talent

R & B / HIP - H O P

Selling With Soul

Veteran R&B Acts Want Their Share Of Ad, Endorsement Dollars

BY GAIL MITCHELL

LOS ANGELES—Hip-hop music, with its young, multiethnic fan base, is nirvana for advertisers. Companies have lined up to cut deals with the likes of Jay-Z, 50 Cent, Missy Elliott, Mary J. Blige and OutKast to market everything from sportswear to soft drinks.

But what about hip-hop's predecessor, R&B? Are marketers overlooking what they could learn—and earn—from the old school?

A number of companies have seen the potential selling power of veteran R&B artists and newer acts that perform traditional R&B.



Dr Pepper is currently running an old-school/new-school TV ad featuring Smokey Robinson and B2K.



Argie Stone and Musiq for a series of neo-soul-oriented spots.

R&B music has also propelled ads for such companies as Burger King, Cool Whip, Chevy and GM. Recordings tapped include Eddie Kendricks' "Keep on Truckin'," Etta James' "At Last," Bill Withers' "Lovely Day" and Rick James' "Give It to Me Baby."

But by and large, R&B acts are overlooked as commercial spokespeople.

(Continued on page 18)

Last year, Tamia hooked up with Verizon Wireless for a spot called "The Remix," and Coca-Cola tapped



Sponsors have tapped the old-school R&B of acts including, from left, CeCe Winans, Smokey Robinson and Tamia.

Chart-Toppers In R&B/Hip-Hop

The chart recaps in this Hot Talent special issue begin with the Dec. 6, 2003, issue (the beginning of the 2004 chart year) and conclude with the May 8, 2004, issue.

The recaps for Top R&B/Hip-Hop Albums are based on sales data compiled by Nielsen SoundScan.

Recaps for Hot R&B/Hip-Hop Singles & Tracks use a combination of Nielsen SoundScan sales data and gross audience impressions provided 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 R&B/Hip-Hop charts manager Minal Patel.

Top R&B/Hip-Hop Albums Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 ALICIA KEYS (1) J/RMG
- 2 USHER (1) LaFace/Zomba
- 3 JAY-Z (1) Roc-A-Fella/Def Jam/IDJMG
- 4 RUBEN STUDDARD (1) J/RMG
- 5 OUTKAST (1) LaFace/Zomba

Top R&B/Hip-Hop Albums Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 UNIVERSAL (72)
- 2 BMG (40)
- 3 WEA (20)
- 4 SONY (26)
- 5 EMM (22)
- 6 INDEPENDENTS (53)

Top R&B/Hip-Hop Albums Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 J (8)
- 2 ARISTA (7)
- 3 DEF JAM (13)
- 4 ROC-A-FELLA (8)
- 5 COLUMBIA (15)

Top R&B/Hip-Hop Albums Labels

Pos. LABEL (No. of Charted Titles)

- 1 ISLAND DEF JAM MUSIC GROUP (19)

- 2 RCA MUSIC GROUP (9)
- 3 UNIVERSAL MOTOWN RECORDS GROUP (26)
- 4 INTERSCOPE (17)
- 5 ZOMBA (20)

Top R&B/Hip-Hop Albums

Pos. TITLE—Artist—Imprint/Label

- 1 THE DIARY OF ALICIA KEYS—Alicia Keys—J/RMG
- 2 CONFESSIONS—Usher—LaFace/Zomba
- 3 THE BLACK ALBUM—Jay-Z—Roc-A-Fella/Def Jam/IDJMG
- 4 SOULFUL—Ruben Studdard—J/RMG
- 5 SPEAKERBOXXX/THE LOVE BELOW—OutKast—LaFace/Zomba

Hot R&B/Hip-Hop Singles & Tracks Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 ALICIA KEYS (3) J/RMG
- 2 R. KELLY (4) Jive/Zomba (1) Full Surface/J/RMG (1) Nick/Jive/Zomba (1) Cash Money/UMRG (1) T.U.G./Elektra/EEG (1) Atlantic
- 3 JAY-Z (5) Roc-A-Fella/Def Jam/IDJMG (1) Star Trak/Zomba
- 4 LUDACRIS (2) Disturbing Tha Peace/Def Jam South/IDJMG (1) LaFace/Zomba (1) Disturbing Tha Peace/Capitol (1) Bad Boy/Def Soul/IDJMG
- 5 OUTKAST (4) LaFace/Zomba (1) DreamWorks/Interscope

Hot R&B/Hip-Hop Singles & Tracks Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 J (15)
- 2 COLUMBIA (13)
- 3 ARISTA (12)
- 4 JIVE (9)
- 5 DEF JAM (22)

Hot R&B/Hip-Hop Singles & Tracks Labels

Pos. LABEL (No. of Charted Titles)

- 1 ISLAND DEF JAM MUSIC GROUP (32)
- 2 RCA MUSIC GROUP (16)
- 3 ARISTA (17)
- 4 SONY URBAN MUSIC (20)
- 5 INTERSCOPE (17)

Hot R&B/Hip-Hop Singles & Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 YOU DON'T KNOW MY NAME—Alicia Keys—J/RMG
- 2 YEAH!—Usher Featuring Lil Jon & Ludacris—LaFace/Zomba
- 3 SLOW JAMZ—Twista Featuring Kanye West & Jamie Foxx—Atlantic
- 4 ME, MYSELF AND I—Beyoncé—Columbia/SUM
- 5 THE WAY YOU MOVE—OutKast Featuring Sleepy Brown—LaFace/Zomba

Albums To Watch

• Add another 2004 “event” to a list that includes Prince’s triumphant return and Usher’s “Confessions”: **Stevie Wonder** in July will release “Time to Love,” his first Motown studio project since the 1995 set “Conversation Peace.”

Two days later, Wonder will receive the Johnny Mercer Award from the National Academy of Popular Music/Songwriters Hall of Fame.

“Considering the length of time since his last release, it will be interesting to hear what Stevie does,” says Dedry Jones, owner of Chicago retailer the Music Experience. “We need good music right now, and Stevie can give that to us.”



WONDER

• Last year **R. Kelly** told *Billboard* that he had recorded five albums of material. The multi-threat R&B star dips into that motherlode with the double-CD, “Happy People/U Saved Me,” due July 13.

Featuring love songs and dance/stepping tracks on one disc and inspirational music on the other, the 20-cut CD is Kelly’s eighth Jive studio album. Whether working as an artist or a producer, Kelly says he relies on one primary element: the “magic of the melody.”

Radio programmers are fans. “In every recording session that I’ve witnessed, he is passionate and very meticulous,” says Elroy Smith, operations manager and program director of Chicago’s WGCI and WVAZ. “R. Kelly is the best storyteller in modern-day music.”

• Rapper **Lloyd Banks** first tasted mainstream success last year as a member of G-Unit, which released “Beg for Mercy,” and as a featured player on 50 Cent’s “Get Rich or Die Tryin’.”

Before the hoopla, Banks commanded street cred on New York’s tough local mixtape circuit. Now he’s poised for his own breakthrough.

Banks weighs in with the June 29 release of “The Hunger for More” (G-Unit/Interscope). The lead single is the Eminem-produced “On Fire.”

“The project should do well; Banks is probably the most anticipated solo artist from G-Unit” says Saeed Crumpler, urban music buyer for Rasputins in Oakland, Calif. “A lot of people are curious to hear what his album will sound like.”

• It’s a love thing. “Stone Love,” to be exact. That’s the title of soul mistress **Angie Stone**’s forthcoming July set on J records. The sassy artist’s third album builds on the singer/songwriter’s multi-genre legacy.

Stone has donned various personas during a career that includes memberships in rap trio Sequence and soulful threesome Vertical Hold. She even played saxophone in Lenny Kravitz’s band.

Her latest album is graced by such guests as Snoop Dogg, Anthony Hamilton, Floetry and Betty Wright.

GAIL MITCHELL

Selling

Continued from page 17

Robinson, who did a commercial for Kentucky Fried Chicken some years ago, thinks advertisers that don’t enlist R&B artists are losing out.

“America is a youth-oriented, ‘hot’-oriented country,” he says. “Most of the kids that advertisers are pushing stuff toward have to get money from their parents. [Advertisers] forget about artists who are mainstays with fans who have that money,” he says.

Jackie Rhinehart, senior VP of

marketing for Universal Records, blames the situation on the radio format that features most R&B artists: urban adult contemporary.

“Urban AC isn’t cross-formatted,” Rhinehart notes. “It’s a radio format that almost pigeonholes its audience in the advertising world. Hip-hop has a wider reach, because it crosses over into urban mainstream, crossover rhythmic and top 40 [stations].

“Everybody wants the youth market, and the broadest one they can hit,” she adds. “Hip-hop is [about] youth of every race; urban AC isn’t.”

Urban AC is also accused of not being able to break artists or sell records, Rhinehart says. “An advertiser will say, ‘If it’s not selling any records,

why am I going to use those artists to sell my toothpaste?’”

SOME EXCEPTIONS

Artists like Gerald Levert, who has represented black hair-care products, or CeCe Winans, who once did a Crest spot, have enlisted in the marketing ranks. However, such appearances generally target the artists’ core fan base rather than a mainstream audience.

There are exceptions to the rule, of course. Beyoncé immediately comes to mind. The Destiny’s Child front woman turned solo star has donned marketing hats for Pepsi and L’Oréal and soon will launch her own fragrance line with Tommy Hilfiger. And a couple of years ago, Usher did spots for Twix candy.

However, the prerequisites of youth and multi-format exposure once again come into play.

“I don’t necessarily put a Beyoncé or Usher in a strict R&B mode. There’s a hip-hop element to them as well,” Rhinehart says. “Outside of Stevie Wonder, Luther Vandross and Whitney Houston, I can’t think of a current, strictly R&B artist with the type of broad-based appeal to carry a mainstream audience.”

With few R&B artists possessing what advertisers consider mainstream appeal, companies skirt the issue.

McDonald’s tapped Justin Timberlake for its theme song, “I’m Lovin’ It,” which Timberlake sang—as he did on his successful, Michael Jacksonesque

debut solo album—in an R&B style.

As a result, McDonald’s reaches both R&B and mainstream white audiences.

NEW GENERATION OF FANS

As hip-hop draws younger fans, advertisers might consider another factor in the music-marketing equation: Members of the generation that grew up on hip-hop are reaching their mid-30s. As career and family concerns begin to dictate their lifestyle, they are gravitating toward contemporary R&B.

“It’s an evolving paradigm,” says Erin Patton, president of marketing firm The Mastermind Group (TMG). “Hip-hop’s Generation X is now grown, enjoying the good life they have always

(Continued on page 19)

Selling

Continued from page 18

aspired to and rapped about. They may not buy what 50 Cent or G-Unit is endorsing, so you have to create messages and messengers who can relate to this audience.

"R&B artists are more integral to reaching that group [than] hip-hop artists," he adds. "R&B is able to sell a product to a daughter and her parents in a way that's tasteful and positions the brand in a credible way. It's purely an untapped opportunity. Most brands haven't taken the chance to cash in on this yet."

'UNDERSTAND THE BRAND'

Universal R&B acts Musiq, Mya and 112 are among artists featured on Doritos packages under a new deal (Billboard, May 22). Rhinehart says she is researching opportunities for veteran artists Teena Marie and Stevie Wonder, both of whom have new albums this year.

Patton points to Motorola as another brand that could leverage R&B artists' appeal.

"They have a very fertile market in the contemporary urban crowd," he says. "Motorola defines innovation and style. While hip-hop may be a little too extreme for Motorola, R&B may be a little more conducive."

David Rudd, director of emerging consumer marketing for Motorola's personal communications sector, agrees. "There's a lot more we could do to tap into segments who have an affinity for our brands, and we intend to do that," he says. "We evaluate opportunities all the time."

Motorola currently works with Rock the Vote and the Def Filmmakers series. It also sponsored Chris Rock's recent Black Ambition tour.

"We have a reputation for making first-class, sophisticated products that are user-friendly," Rudd says. "Not to say we shun any particular category, but we certainly consider the R&B genre to [have] a certain suaveness. It fits well with our products."

Verizon sponsored the Ladies First tour, featuring contemporary R&B artists Beyoncé, Alicia Keys and Tamia and rapper Missy Elliott.

The 27-market spring tour was the first of its kind for the company, which is also hosting its fourth annual Verizon Music Festival. The multigenre fest played New York and Tampa Bay, Fla., in the spring. A Los Angeles run starts in July. Artists appearing at the festivals include Elliott, Tweet, Jewel, India.Arie, Tego Calderon and others.

Though Verizon hasn't decided if Ladies First will become an annual event, the company is pleased by response to the tour.

"We look to continue to do things like this," says Jerri DeVard, Verizon senior VP of brand management and marketing communications. "More than ever, music plays an important role in everyday life. If you [connect with] the right artist, hopefully you create a lasting impression."

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JUNE 5
2004

Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	Burn USHER (LAFACE/ZOMBA) ★ 1 WK At No. 1	26	31	Time's Up! JADAKISS FEAT. NATE DOGG (RUFF RYDERS/INTERSCOPE)	51	56	U Saved Me R. KELLY (JIVE/ZOMBA)
2	3	Overnight Celebrity TWISTA (ATLANTIC) ★	27	20	Splash Waterfalls LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IOJMG) ★	52	47	Questions TAMIA (ELEKTRA/ATLANTIC) ★
3	1	If I Ain't Got You ALICIA KEYS (J/RMG) ★	28	34	Think About You LUTHER VANDROSS (J/RMG)	53	57	Whats Happnin! YING YANG TWINS (COLLIPARK/TVT)
4	6	Confessions Part II USHER (LAFACE/ZOMBA) ★	29	27	My Band D12 FEAT. EMINEM (SHADY/INTERSCOPE) ★	54	61	Musicology PRINCE (INPG/COLUMBIA/SUM)
5	4	I Don't Wanna Know MARIO WINANS (BAD BOY/UMRG) ★	30	24	Southside LLOYD FEAT. ASHANTI (THE INC./DEF JAM/IOJMG)	55	52	This Way DILATED PEOPLES (ABB/CAPITOL)
6	5	All Falls Down KANYE WEST (ROC-A-FELLA/DEF JAM/IOJMG) ★	31	29	Got It Twisted MOBB DEEP (VIOLATOR/JIVE/ZOMBA)	56	60	What If RUBEN STUDDARD (J/RMG) ★
7	7	Freak-A-Leek PETEY PABLO (JIVE/ZOMBA)	32	42	You Don't Want Drama 8Ball & MJG FEAT. P. DIDDY (BAD BOY/UMRG)	57	65	Call My Name PRINCE (INPG/COLUMBIA/SUM) ★
8	10	Happy People R. KELLY (JIVE/ZOMBA)	33	26	Me, Myself And I BEYONCÉ (COLUMBIA/SUM)	58	64	The New Workout Plan KANYE WEST (ROC-A-FELLA/DEF JAM/IOJMG)
9	8	Game Over (Flip) LIL' FLIP (SUCKA FREE/COLUMBIA/SUM)	34	30	Whoknows MUSIQ (DEF SOUL/IOJMG)	59	70	Turn Me On KEVIN LITTLE (VP/ATLANTIC)
10	11	Yeah! USHER (LAFACE/ZOMBA) ★	35	28	Sorry 2004 RUBEN STUDDARD (J/RMG) ★	60	59	Get No Better CASSIDY FEAT. MASHONDA (FULL SURFACE/J/RMG)
11	11	Naughty Girl BEYONCÉ (COLUMBIA/SUM) ★	36	38	The Way You Move OUTKAST FEAT. SLEEPY BROWN (LAFACE/ZOMBA)	61	73	I Like That HOUSTON (ON POINT/CAPITOL)
12	15	Roses OUTKAST (LAFACE/ZOMBA) ★	37	50	Diary ALICIA KEYS (J/RMG)	62	62	Friday Night YOUNG GUNZ (ROC-A-FELLA/DEF JAM/IOJMG) ★
13	13	On Fire LLOYD BANKS (G-UNIT/INTERSCOPE)	38	37	Step In The Name Of Love R. KELLY (JIVE/ZOMBA)	63	20	I Can't Wait SLEEPY BROWN FEAT. OUTKAST (DREAMWORKS/INTERSCOPE)
14	16	Jesus Walks KANYE WEST (ROC-A-FELLA/DEF JAM/IOJMG) ★	39	51	New Day PATTI LABELLE (DEF SOUL CLASSICS/IOJMG)	64	—	Blow It Out LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IOJMG) ★
15	12	Dirt Off Your Shoulder JAY-Z (ROC-A-FELLA/DEF JAM/IOJMG)	40	36	99 Problems JAY-Z (ROC-A-FELLA/DEF JAM/IOJMG) ★	65	67	What's It Like JAGGED EDGE (COLUMBIA/SUM) ★
16	18	Slow Motion JUVENILE (CASH MONEY/UMRG)	41	39	One Call Away CHINGY FEAT. J. WEAV (DISTURBING THE PEACE/CAPITOL)	66	68	E.I. (Reinvention) NELLY (FO. REEL/UNIVERSAL/UMRG)
17	17	Don't Take Your Love Away AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)	42	53	Selfish SLUM VILLAGE (BARAK/CAPITOL)	67	—	I Wanna Thank Ya ANGIE STONE FEAT. SNOOP DOGG (J/RMG) ★
18	14	Tipsy J-KWON (SO SO DEF/ZOMBA) ★	43	54	So Sexy TWISTA FEAT. R. KELLY (ATLANTIC)	68	71	Bring It Back LIL' WAYNE (CASH MONEY/UMRG)
19	19	Move Ya Body NINA SKY (NEXT PLATEAU/UNIVERSAL/UMRG) ★	44	43	Make It Alright CARL THOMAS (BAD BOY/UMRG)	69	66	Dip It Low CHRISTINA MILIAN (ISLAND/IOJMG)
20	25	U Should've Known Better MONICA (J/RMG)	45	35	I Want You JANET JACKSON (VIRGIN) ★	70	—	After Party YOUNG ROMÉ FEAT. OMARION (T.U.G./UNIVERSAL/UMRG)
21	21	Talk About Our Love BRANDY FEAT. KANYE WEST (ATLANTIC) ★	46	49	I'm Still In Love With You SEAN PAUL FEAT. SASHA (VP/ATLANTIC)	71	—	Not Your Average Joe DJ KAYSLAY (DEF JAM/IOJMG)
22	22	Dude BEENIE MAN (SHOCKING VIBES/VIRGIN)	47	46	Salt Shaker YING YANG TWINS (COLLIPARK/TVT)	72	—	No Problem LIL' SCRAPPY (BME/REPRISE/WARNER BROS.)
23	45	Welcome Back MASE (BAD BOY/UMRG)	48	58	Lean Back TERROR SQUAD (SRC/UNIVERSAL/UMRG)	73	—	Freaks PLAY-N-SKILLZ (PTP/LATIUM)
24	23	Still In Love TEENA MARIE (CASH MONEY CLASSICS/UMRG)	49	55	Culo PITBULL FEAT. LIL' JON (TVT)	74	—	Charlene ANTHONY HAMILTON (SO SO DEF/ZOMBA) ★
25	32	Jook Gal (Wine Wine) ELEPHANT MAN (VP/ATLANTIC) ★	50	48	Tear It Up YUNG WUN (FULL SURFACE/J/RMG) ★	75	—	Don't Say Nuthin THE ROOTS (GEFFEN/INTERSCOPE)

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

'Pac-Man' Feeds Fury For Lil' Flip

Sometimes, a single just cannot be denied. That seems to be the case with Lil' Flip's "Game Over." The first single from the Houston rapper's recently released "U Gotta Feel Me" (Sony Urban Music/Sucka Free Records/

down version of another beat I had—and then I had the actual track with no 'Pac-Man' sounds. I had the whole beat, but I wanted to take it to the next level. So I said, 'Imagine if I put "Pac-Man" in this beat.' A couple hours later, I had it."

Columbia) rests at No. 9 on the Hot R&B/Hip-Hop Singles & Tracks chart and No. 18 on The Billboard Hot 100.

The idea of sampling the sounds from a "Pac-Man" videogame for the track just came to producer Fury (Lil' Kim, TI, Fat Joe).

"I had a track without any 'Pac-Man' sounds, but there was a particular sound on it, from a sound model that I had, that sounded like a videogame," Fury says. "It made me think of 'Pac-Man.' So I put two beats together. I had the intro—a slowed-

Fury says he created the track with Lil' Flip in mind. "Not many people could put the flow with it that he could," he says. "It needed that Down South slow flow."

For Flip, it was the music's energy that moved him.

(Continued on page 46)

Beats & Rhymes™

By Rashaun Hall
rhall@billboard.com



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	8	5	Naughty Girl BEYONCÉ (COLUMBIA/SUM) 1 WK At No. 1
2	1	5	Make It Up With Love ATL (INDENTIME/EPIC/SUM)
3	—	1	On Fire LLOYD BANKS (G-UNIT/INTERSCOPE)
4	2	5	Move Ya Body NINA SKY (NEXT PLATEAU/UNIVERSAL/UMRG)
5	4	10	Happy People R. KELLY (JIVE/ZOMBA)
6	5	31	Stand Up In It THEODIS EALEY (IFGAM)
7	9	22	Freak-A-Leek PETEY PABLO (JIVE/ZOMBA)
8	10	1	Got It Twisted MOBB DEEP (VIOLATOR/JIVE/ZOMBA)
9	13	—	Talk About Our Love BRANDY FEAT. KANYE WEST (ATLANTIC)
10	3	21	Tipsy J-KWON (SO SO DEF/ZOMBA)
11	6	22	Dude BEENIE MAN (SHOCKING VIBES/VIRGIN)
12	12	1	Overnight Celebrity TWISTA (ATLANTIC)
13	17	18	Yeah! USHER (LAFACE/ZOMBA)
14	11	4	Don't Say Nuthin THE ROOTS (GEFFEN/INTERSCOPE)
15	14	5	Time's Up! JADAKISS FEAT. NATE DOGG (RUFF RYDERS/INTERSCOPE)
16	28	1	All Falls Down KANYE WEST (ROC-A-FELLA/DEF JAM/IOJMG)
17	17	12	Game Over (Flip) LIL' FLIP (SUCKA FREE/COLUMBIA/SUM)
18	21	12	Jook Gal (Wine Wine) ELEPHANT MAN (VP/ATLANTIC)
19	25	9	Bang Bang SURVIVALIST (ISLAVE)
20	16	9	What's Happenin' METHOD MAN (DEF JAM/IOJMG)
21	33	14	Ride Wit U JOE FEAT. G-UNIT (JIVE/ZOMBA)
22	15	2	Lord You Know GAM RON FEAT. JAHMIM (ROC-A-FELLA/DEF JAM/IOJMG)
23	35	7	99 Problems JAY-Z (ROC-A-FELLA/DEF JAM/IOJMG)
24	7	2	Bounce Back JUVENILE FEAT. BABY (CASH MONEY/UMRG)
25	23	6	Whats Happnin! YING YANG TWINS (COLLIPARK/TVT)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	13	Burn USHER (LAFACE/ZOMBA) ★ 2 Wks At No. 1
2	2	11	Naughty Girl BEYONCÉ (COLUMBIA/SUM) ★
3	3	17	I Don't Wanna Know MARIO WINANS (BAD BOY/UMRG)
4	6	12	Overnight Celebrity TWISTA (ATLANTIC) ★
5	8	23	Freak-A-Leek PETEY PABLO (JIVE/ZOMBA)
6	4	22	Yeah! USHER (LAFACE/ZOMBA) ★
7	9	6	Confessions Part II USHER (LAFACE/ZOMBA) ★
8	7	11	All Falls Down KANYE WEST (ROC-A-FELLA/DEF JAM/IOJMG) ★
9	11	9	Culo PITBULL FEAT. LIL' JON (TVT)
10	5	12	My Band D12 (SHADY/INTERSCOPE) ★
11	13	9	If I Ain't Got You ALICIA KEYS (J/RMG) ★
12	10	22	Tipsy J-KWON (SO SO DEF/ZOMBA) ★
13	12	13	Game Over (Flip) LIL' FLIP (SUCKA FREE/COLUMBIA/SUM)
14	24	13	Roses OUTKAST (LAFACE/ZOMBA) ★
15	14	8	I Pray AMANDA PEREZ (POWERHOUSE/VIRGIN) ★
16	18	4	Slow Motion JUVENILE FEAT. SOULJA SLIM (CASH MONEY/UMRG)
17	17	10	So Fly NB RIDAZ (NASTYBOY/UPSTAIRS)
18	15	13	I'm Still In Love With You SEAN PAUL FEAT. SASHA (VP/ATLANTIC) ★
19	16	20	Dirt Off Your Shoulder JAY-Z (ROC-A-FELLA/DEF JAM/IOJMG)
20	22	5	Coo Coo Chee RIC-A-CHE (SRC/UNIVERSAL/UMRG)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 61 rhythmic airplay stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ★ Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. The rhythmic airplay chart runs at a deeper length in Airplay Monitor. Billboard Information Network, and iBillboard.com. ★ indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

HitPredictor™	
R&B/HIP-HOP	
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	YUNG WUN Tear It Up RMG 97.8
2	JAY-Z 99 Problems (DJMG) 87.4
3	OUTKAST Roses ZOMBA 84.4
4	ELEPHANT MAN Jook Gal (Wine Wine) ATLANTIC 75.7
5	ANGIE STONE I Wanna Thank Ya RMG 72.7
6	KANYE WEST Jesus Walks (DJMG) 72.7
7	NINA SKY Move Ya Body UMRG 72.3
8	MURPHY LEE Hold Up UMRG 71.0
RHYTHMIC	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
★	BRANDY Talk About Our Love ATLANTIC 70.6
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1	ALICIA KEYS If I Ain't Got You RMG 82.8
2	JAY-Z 99 Problems (DJMG) 77.8

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	12	OVERNIGHT CELEBRITY ATLANTIC	Twista
2	3	20	FREAK-A-LEEK JIVE/ZOMBA	PeteY Pablo
3	2	13	ALL FALLS DOWN ROC-A-FELLA/DEF JAM/IOJMG	Kanye West Featuring Syleena Johnson
4	4	14	GAME OVER (FLIP) SUCKA FREE/COLUMBIA/SUM	Lil' Flip
5	8	12	ROSES LAFACE/ZOMBA	OutKast
6	5	20	TIPSY SO SO DEF/ZOMBA	J-Kwon
7	9	9	SLOW MOTION CASH MONEY/UMRG	Juvenile Featuring Soulja Slim
8	6	12	DIRT OFF YOUR SHOULDER ROC-A-FELLA/DEF JAM/IOJMG	Jay-Z
9	10	7	ON FIRE G-UNIT/INTERSCOPE	Lloyd Banks
10	11	8	JESUS WALKS ROC-A-FELLA/DEF JAM/IOJMG	Kanye West
11	7	11	MY BAND SHADY/INTERSCOPE	D12
12	15	8	CULO TVT	Pitbull Featuring Lil' Jon
13	NEW	—	WELCOME BACK BAD BOY/UMRG	Mase
14	12	23	SPLASH WATERFALLS DISTURBING THE PEACE/DEF JAM SOUTH/IOJMG	Ludacris
15	14	16	DUDE SHOCKING VIBES/VIRGIN	Beenie Man Featuring Ms. Thing
16	19	3	99 PROBLEMS ROC-A-FELLA/DEF JAM/IOJMG	Jay-Z
17	13	19	I'M STILL IN LOVE WITH YOU VP/ATLANTIC	Sean Paul Featuring Sasha
18	16	19	ONE CALL AWAY DISTURBING THE PEACE/CAPITOL	Chingy Featuring J. Weav
19	20	4	TIME'S UP! RUFF RYDERS/INTERSCOPE	Jadakiss Featuring Nate Dogg
20	17	28	SALT SHAKER COLLIPARK/TVT	Ying Yang Twins Featuring Lil' Jon & The East Side Boyz
21	21	4	GOT IT TWISTED VIOLATOR/JIVE/ZOMBA	Mobb Deep
22	23	2	JOOK GAL (WINE WINE) VP/ATLANTIC	Elephant Man
23	25	2	WHATS HAPPNIN! COLLIPARK/TVT	Ying Yang Twins Featuring Trick Daddy
24	NEW	—	YOU DON'T WANT DRAMA BAD BOY/UMRG	8Ball & MJG Featuring P. Diddy
25	22	7	THIS WAY ABB/CAPITOL	Dilated Peoples Featuring Kanye West

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 95 R&B/Hip-Hop and 61 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.

Maynard Heads EMI Brazil

BY TOM GOMES

MIAMI—After successfully jump-starting his own music and entertainment company, Marcos Maynard has been tapped to head EMI Music Brazil.

Maynard was appointed president of EMI's Brazilian operation May 21. He replaces Beto Boaventura, who stepped down from his post the same week.

Maynard will be based at EMI's headquarters in Rio de Janeiro, reporting directly to Marco Bissi, president/CEO of EMI Music Latin America.

"For the No. 1 market in Latin America, which is Brazil, EMI hired the No. 1 executive of that country: Marcos Maynard," Bissi says.

Maynard is widely considered one of Brazil's premier record executives. He has a lengthy history in the major and independent arenas.

Maynard's previous position at a major label was president of the U.S. Latin division of PolyGram. Following his tenure there, he returned to Brazil

to head Abril Music.

Last year, Abril's parent company shuttered the label, and Maynard created Maynard Enterprises, which includes the label Maynard Music. The



BISSI, LEFT, AND MAYNARD: LEADING EMI

label's roster includes Simone, Rastapé, Roberta Miranda and Ivan Lins. EMI will continue to distribute those artists under an existing distribution agree-

ment. Upcoming releases include an album of Simone singing the music of Lins. It is due next month.

"What can I say? Marco Bissi seduced me," Maynard says, explaining his decision to return to a major. He also notes that his experience at an independent can be applied to his new post.

"It was important to see what could be done in a smaller market," he says.

Maynard says his primary focus will be on EMI's international artists in Brazil, as well as developing the digital marketplace.

"It's the most important aspect," he says. "We need to find a way to develop this [digital] area, which is already up and running in other countries."

Maynard says he doesn't expect to make additional cuts beyond what EMI has already trimmed in the past months, although the label's sales director also departed last week.

Additional reporting by Leila Cobo in Miami.



Puerto Rican singer Luis Fonsi received a Recording Industry Assn. of America gold certification for combined sales of his albums "Amor Secreto," "Comenzaré," "Eterno" and his most recent, "Abrazar la Vida." All the sets are on Universal Music Latino. Pictured, from left, are Universal Music Latino senior VP of marketing/A&R Walter Kolm, Universal Music Latin America/Iberian Peninsula chairman Jesús López, Fonsi, Universal Music Latino president John Echevarría and Fonsi's manager, Tony Mojena.

Distribution Deal Lifts Baby Rasta & Gringo

Just who are **Baby Rasta & Gringo**?

If you don't know, it's worth your while to find out. The duo, signed to Puerto Rican indie **New Records**, made a surprising debut at No. 10 on the *Billboard* Top Latin Albums chart last week with the album "Sentenciados."

But far from a baby band, Baby Rasta & Gringo are *reggaetón* veterans who charted in *Billboard* in 1997. At the time, their album "Live Desde el Más Allá" peaked at No. 28

on Top Latin Albums. This time around, buoyed by a distribution deal with **Universal Music Latino**, the duo shot immediately into the top 10.

The Universal deal was inked last year by Luis "Nando" Caballero, owner of **New Records**, which he founded four years ago. **Latin World** in Puerto Rico originally distributed the label.

Caballero, who produced "Sentenciados" with Baby Rasta, does not have a musical or promotional background.

"I run gas stations, and I have a wholesale soft-drink business," he says with a laugh. "That's how I initially financed the label. Now, it's making money, and everything is going great."

Although Caballero works closely with Universal Music Latino on sales and positioning, he's in charge of his own marketing and promotion.

In this case, "Sentenciados" benefitted from a long setup and a public-service campaign sponsored by Puerto Rican radio station **WVOZ** (Mix 107) and local daily *Primera Hora*. Titled "Muévete con Baby Rasta & Gringo," the campaign seeks to motivate kids to get jobs.

"It let parents see that Baby Rasta & Gringo's mind-set is not just one of street music," Caballero says. "Reggaetón is a musical genre like any other."

Baby Rasta & Gringo are scheduled to begin a U.S. promotional tour June 7. According to Caballero, while 60% of their album sales can be attributed to Puerto Rico, the rest have come from the States.

HONORING SANTANA: In recognition of his "professional, cultural and social accomplishments," the **Latin Academy of Recording Arts and Sciences** will honor **Carlos Santana** as its 2004 person of the year.

Latin
Notas
By Leila Cobo
lcobo@billboard.com



torium and broadcast live on CBS.

A portion of the proceeds from the dinner will benefit the **Musi-Cares Foundation**.

LOS TUCANES SETTLE: Joel Higuera, a founding member of **Los Tucanes de Tijuana**, has reached a settlement with the members and manager of his former band. The terms are confidential.

In a suit filed in May 2003 in Los Angeles, Higuera made allegations including breach of fiduciary duty and fraud. The accordionist said the group ousted him without paying royalties from record sales or publishing income. **Los Tucanes de Tijuana**, signed to **Universal Music Latino**, are considered one of the top *nortero* bands in Mexico and the United States.

Anthony R. López of the Los Angeles-based law offices of **López & Associates** represented Higuera.

"He's a musician who has been raised here but has preserved like no one else the taste or aesthetic components of Latin music," says **Manolo Díaz**, chairman of the LARAS board of trustees.

"It's marvelous for us that he has agreed to accept this award, and we'll be able to show the world how proud Santana is of being Latino."

Santana—who was honored with the 1996 *Billboard* Century Award—will be feted Aug. 30 at a gala LARAS dinner and concert at the Century Plaza Hotel in Los Angeles.

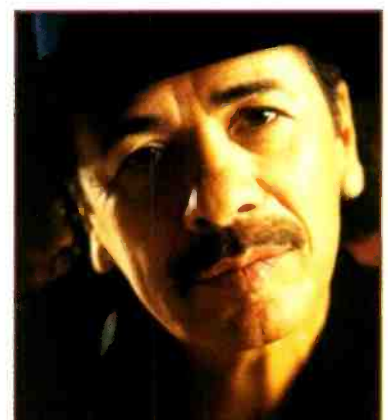
He becomes the fifth LARAS person of the year. Previous honorees are **Gilberto Gil**, **Vicente Fernández**, **Julio Iglesias** and **Emilio Estefan Jr.**

In addition to his artistic achievements, Santana has a long record of philanthropy. Notably, he and his wife, **Deborah**, founded the **Milagro Foundation** in 1998 to support children and teens.

The Santana tribute will be the precursor to the fifth annual Latin Grammy Awards, which will be held Sept. 1 at Los Angeles' Shrine Audi-



BABY RASTA, LEFT, AND GRINGO: THE DUO MADE A TOP 10 DEBUT ON TOP LATIN ALBUMS



SANTANA: LARAS PERSON OF THE YEAR

Billboard TOP LATIN ALBUMS

Sales data compiled by Nielsen SoundScan

Main chart table for Latin Albums, columns: Rank, This Week, Last Week, 2 Wks Ago, Weeks On, Artist, Title, Peak Position.

Main chart table for Latin Albums (continued), columns: Rank, This Week, Last Week, 2 Wks Ago, Weeks On, Artist, Title, Peak Position.

Summary table with columns: LATIN POP ALBUMS, TROPICAL ALBUMS, REGIONAL MEXICAN ALBUMS, listing top albums in each category.

Albums with the greatest sales gains this week... Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold).

JUNE 5
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		2 Weeks At Number 1
1	1	13	5	VIVO Y MUERO EN TU PIEL R. PEREZ (R. PEREZ)	Jennifer Pena UNIVISION	1
2	2	2	13	CREO EN EL AMOR J.L. PILOTO (J.L. PILOTO, R. DEL SOL)	Rey Ruiz SONY DISCOS	2
3	5	4	18	TE QUISE TANTO E. ESTEFAN JR., A. PEÑA (C. SOROKIN, ANDAHÍ)	Paulina Rubio UNIVERSAL LATINO	1
4	4	5	5	TU DE QUE VAS F.O.E. VITAL, L. ROMERO (F. DE VITA)	Franco De Vita SONY DISCOS	4
5	3	3	25	MAS QUE TU AMIGO M.A. SOLIS, H. PATRON, R. PEREZ (M.A. SOLIS)	Marco Antonio Solis FONOVISA	1
				GREATEST GAINER		
6	17	17	11	DOS LOCOS LOS HOROSCOPOS DE DURANGO (A. MARTINEZ)	Los Horoscopos De Durango PROCAN/DISA	6
7	9	9	10	CRUZ DE OLVIDO P. AGUILAR (J. ZAIZAR)	Pepe Aguilar UNIVISION	7
8	7	7	29	CUIDARTE EL ALMA L.F. OCHOA (M. DURANDEAU, C. ZALES)	Chayanne SONY DISCOS	1
9	12	12	9	A DONDE ESTABAS? R. MUNDO, A. MARTINEZ (R. MARTINEZ)	Intocable EMI LATIN	9
10	11	11	24	Y TODO QUEDA EN NADA ESTEFANO (ESTEFANO J. REYES)	Ricky Martin SONY DISCOS	1
11	10	6	18	TENGO GANAS E. ESTEFAN JR., A. GAITAN, R. GAITAN (V.M. RUIZ, E. ESTEFAN JR.)	Victor Manuelle SONY DISCOS	1
12	16	19	17	COMO PUDE ENAMORARME DE TI A. RAMIREZ, C. CORRAL (R. LUIGI)	Patrulla 81 DISA	8
13	14	18	13	TE QUISE OLVIDAR J.L. TERRAZAS (J. GABRIEL)	Grupo Montez De Durango DISA	13
14	6	1	12	ABRAZAR LA VIDA R. PEREZ (D. RICH, J. MARR, J.C. PEREZ SOTO)	Luis Fonsi UNIVERSAL LATINO	1
15	8	8	17	QUE LLORO A. BAQUEIRO, SIN BANDERA (L. GARCIA)	Sin Bandera SONY DISCOS	5
16	18	14	19	HAZME OLVIDARLA J. GUILLEN (A. TORRES)	Conjunto Primavera FONOVISA	8
17	15	16	13	AUNQUE NO TE PUEDA VER J.N. GOMEZ (A. UBAGO)	Alex Ubago WARNER LATINA	4
18	13	10	7	4:30 AM S. KRYS, J. SOMÉLLAN (D. BERMUDEZ, S. KRYS)	Obie Bermudez EMI LATIN	9
19	20	23	7	TANTO LA QUERIA A. STIVEL (L. GONZALEZ GOMEZ)	Andy & Lucas ARIOLA/BMG LATIN	19
20	21	26	10	LUCHARE POR TU AMOR A. BAQUEIRO (R. FOLGUERA, F. MONTY, M. ENTRAIGUES)	Alejandro Fernandez SONY DISCOS	20
21	34	32	6	PERO QUE TAL SI TE COMPRO P. RIVERA (C. REYNA)	Lupillo Rivera UNIVISION	21
22	23	33	3	LLORE LLORE E. ESTEFAN JR., A. GAITAN, R. GAITAN (V.M. RUIZ, A. GAITAN, R. GAITAN)	Victor Manuelle SONY DISCOS	22
23	19	15	17	BARAJA DE ORO PALOMO (R. AYALA)	Palomo DISA	7
24	26	29	7	NADIE ES ETERNO A.A. DE LUNA (D. GOMEZ)	Adan Chalino Sanchez MOD/COSTAROLA/SONY DISCOS	15
25	25	38	3	NO TIENE LA CULPA EL INDIIO LOS TIGRES DEL NORTE (F. QUINTERO)	Los Tigres Del Norte FONOVISA	25
26	27	22	10	DESEOS DE COSAS IMPOSIBLES N. WALKER, LA OREJA DE VAN GOGH (X. SAN MARTIN)	La Oreja De Van Gogh SONY DISCOS	21
27	24	28	4	SENTADA AQUI EN MI ALMA ESTEFANO (ESTEFANO J. REYES)	Chayanne SONY DISCOS	24
28	30	35	3	MI PEOR ENEMIGO BRONCO (R. MARTINEZ)	Bronco: El Gigante De America FONOVISA	28
29	31	21	8	SABANAS FRIAS FHER, A. GONZALEZ (FHER)	Mana & Ruben Blades WARNER LATINA	18
30	28	30	8	AMAR COMO TE AME J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART/BALBOA	28
31	46	—	2	MIEDO PALOMO (FATO)	Palomo DISA	31
32	22	27	11	TARDES NEGRAS A. SALERNO, M. MAJONCHI (T. FERRO)	Tiziano Ferro EMI LATIN	14
33	29	20	16	TU FOTOGRAFIA G. ESTEFAN, E. ESTEFAN JR., S. KRYS (G. MARCO, E. ESTEFAN JR.)	Gloria Estefan EPIC/SONY DISCOS	1
34	33	34	9	SE ME HIZO TARDE LA VIDA P. RAMIREZ (I. RAMIREZ)	Vicente Fernandez SONY DISCOS	32
35	48	—	2	EL ZA ZA ZA (MESA QUE MAS APLAUDA) O. FUENTES ATILANO (O. "LOBO", MR. GRILLO)	Climax MUSART/BALBOA	35
36	35	24	12	PARA TODA LA VIDA A. LIZARRAGA, J. LIZARRAGA (J. J. LEYVA)	Banda El Recodo FONOVISA	20
37	41	39	11	Y QUE I. RODRIGUEZ, F. EHRICH (A. VEZZANI)	Los Angeles De Charly FONOVISA	28
38	44	40	3	CANTAR HASTA MORIR A. VERDE, D. TORRES (D. TORRES, A. BATISTA CANA, O. A. CUMBA SANCHEZ)	Diego Torres ARIOLA/BMG LATIN	38
39	36	42	3	ME ACORDARE E.F. TORRES SERRANT (E.F. TORRES SERRANT)	Limi-t 21 EMI LATIN	36
40	32	31	7	ESO A. SANZ, L. PEREZ (A. SANZ)	Alejandro Sanz WARNER LATINA	25
				HOT SHOT DEBUT		
41	NEW	1	1	FIERA INQUIETA N. URIBE (N. URIBE)	Angela Maria Forero TELEMUNDO/LAGUNA/SONY DISCOS	41
42	45	—	3	ANTES DE QUE TE VAYAS R. SAENZ QUIROZ, CONJUNTO ATARDECER (M.A. SOLIS)	Conjunto Atardecer MUSIMEX/UNIVERSAL LATINO	42
43	42	25	9	DEJA C. CABRAL "JUNIOR", A. BARBARA, R. PEREZ (R. LIVI, R. PEREZ)	Ana Barbara FONOVISA	25
44	40	41	5	HORA ENAMORADA E. CRESPO (E. CRESPO)	Elvis Crespo OLE	13
45	43	37	4	NO ME QUIERO ENAMORAR M. DOMM (M. DOMM, E. OCFRANSKY, M. BERNAL)	Kalimba SONY DISCOS	37
46	49	—	2	SABES A CHOCOLATE A. B. GUINANTILLA III, C. "CK" MARTINEZ (C. VILLA DE LA TORRE, A. MONROY FERNANDEZ)	Kumbia Kings Featuring Pee Wee Gonzalez EMI LATIN	46
47	38	48	3	DESNUDATE MUJER K. SANTANDER, M. SALCEDO (D. BISBAL, J. M. VELASQUEZ)	David Bisbal VALE/UNIVERSAL LATINO	38
48	39	44	6	SI TU ESTUVIERAS J. POIAZ, G. DIAZ (A. T. MERCADO)	Los Toros Band UNIVERSAL LATINO	38
49	37	—	6	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	37
50	NEW	1	1	ANDAR CONMIGO C. SOROKIN, J. VENEGAS (J. VENEGAS, C. SOROKIN)	Julietta Venegas ARIOLA/BMG LATIN	50

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 100 stations (41 Latin Pop, 16 Tropical, 51 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. * Record availability. ©2004, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

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

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	CREO EN EL AMOR SONY DISCOS	REY RUIZ	21	20	CHICA LINDA CAMPELINO	ZACARIAS FERREIRA
2	2	LLORO LLORE SONY DISCOS	VICTOR MANUELLE	22	15	PUERTO RICO ARIOLA/BMG LATIN	JERRY RIVERA
3	7	VIVO Y MUERO EN TU PIEL UNIVISION	JENNIFER PENA	23	22	LA PAGA SURGO/UNIVERSAL LATINO	JUANES
4	5	ME ACORDARE EMI LATIN	LIMI-T 21	24	27	DILE VI	DON OMAR
5	3	SI TU ESTUVIERAS UNIVERSAL LATINO	LOS TOROS BAND	25	33	VOY A DEJARTE DE AMAR J&N	FRANK REYES
6	6	HORA ENAMORADA OLE	ELVIS CRESPO	26	25	UN OSITO DORMILON SONY DISCOS	EL GRINGO DE LA BACHATA FEAT. SERGIO VARGAS
7	4	TENGO GANAS SONY DISCOS	VICTOR MANUELLE	27	26	PEGATE CUTTING	FULANITO
8	11	LA SOSPECHA UNIVISION	SON DE CALI	28	21	NADA DE NADA J&N	FRANK REYES
9	8	NECESITO UN AMOR SONY DISCOS	ANDY ANDY	29	32	SABANAS FRIAS WARNER LATINA	MANA & RUBEN BLADES
10	10	INTRO LOS 12 DISCIPULOS DIAMOND	EDDIE DEE	30	31	TANTO LA QUERIA ARIOLA/BMG LATIN	ANDY & LUCAS
11	12	NAVEGANDOTE NU	N. KLABE	31	34	TIERRA BENDITA M.P.	TITO GOMEZ
12	9	SI TU AMOR NO VUELVE J&N	EDDY HERRERA	32	29	AMANECE (BOMBA) J&N	LIMI-T 21
13	19	FLOR DORMIDA SONY DISCOS	EDDIE SANTAGO	33	23	AMIGO MIO WEACARIBE/WARNER LATINA	TONO ROSARIO WITH TEGO CALDERON
14	30	TELEFONO UNIVERSAL LATINO	GRUPO MANIA	34	—	HOJA EN BLANCO J&N	MONCHY Y ALEXANDRA
15	13	PA' LA RUMBA VOY J&N	ZAFRA NEGRA	35	—	TE GUSTA VERME SUFRIR UNIVERSAL LATINO	MICHAEL STUART
16	16	4:30 AM EMI LATIN	OBIE BERMUDEZ	36	24	ABRAZAR LA VIDA UNIVERSAL LATINO	LUIS FONSI
17	17	TU FOTOGRAFIA EPIC/SONY DISCOS	GLORIA ESTEFAN	37	36	DOCTOR J&N	PUERTO RICAN POWER
18	14	SI ES FUERA MIO M.P.	JOSE PENA SUAZO Y LA BANDA GORDA	38	—	OBSESION PREMIUM LATIN	AVENTURA
19	—	HAY AMORES PINA/UNIVERSAL LATINO	JOSE ALBERTO "EL CANARIO"	39	—	EL GUARDIA DEL ARSENAL G&M	RICKY MOTA
20	18	ALGO IMPOSIBLE SONY DISCOS	NG2	40	—	LA GITANA LIBERES	WISIN

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	4	DOS LOCOS PROCAN/DISA	LOS HOROSCOPOS DE DURANGO	21	31	SOY TU MUJER UNIVERSAL LATINO	ALICIA VILLARREAL
2	1	A DONDE ESTABAS? EMI LATIN	INTOCABLE	22	22	SABES A CHOCOLATE KUMBIA KINGS FEATURING PEE WEE GONZALEZ	LIBERACION
3	3	COMO PUDE ENAMORARME DE TI DISA	PATRUILLA 81	23	29	LA MESA QUE MAS APLAUDA DISA	LIBERACION
4	2	TE QUISE OLVIDAR DISA	GRUPO MONTEZ DE DURANGO	24	23	DEJA FONOVISA	ANA BARBARA
5	5	HAZME OLVIDARLA FONOVISA	CONJUNTO PRIMAVERA	25	30	LA BOTELLA LA SIERRA	LOS MORROS DEL NORTE
6	11	PERO QUE TAL SI TE COMPRO UNIVISION	LUPILLO RIVERA	26	24	A UN PASO DE OLVIDARTE FONOVISA	JUAN TAVARES
7	6	BARAJA DE ORO DISA	PALOMO	27	20	LA MILPA DISA/BMG LATIN	LOS ASTROS DE DURANGO
8	9	NADIE ES ETERNO MOD/COSTAROLA/SONY DISCOS	ADAN CHALINO SANCHEZ	28	—	EL ZA ZA ZA (MESA QUE MAS APLAUDA) MUSART/BALBOA	CLIMAX
9	8	NO TIENE LA CULPA EL INDIIO FONOVISA	LOS TIGRES DEL NORTE	29	26	CAMARON PELA'O EMI LATIN	VOCES DEL RANCHO
10	10	MI PEOR ENEMIGO FONOVISA	BRONCO: EL GIGANTE DE AMERICA	30	25	NO TENGAS MIEDO ENAMORARTE DISA	EL POOER DEL NORTE
11	7	MAS QUE TU AMIGO FONOVISA	MARCO ANTONIO SOLIS	31	37	ME EQUIVOQUE UNIVISION	MARIANA
12	13	PARA TODA LA VIDA FONOVISA	BANDA EL RECODO	32	—	CUANDO NADIE TE QUIERA DISA	LOS TRAILEROS DEL NORTE
13	12	SE ME HIZO TARDE LA VIDA SONY DISCOS	VICENTE FERNANDEZ	33	33	SERVICIO A DOMICILIO DISA	JORGE LUIS CABRERA
14	18	MIEDO DISA	PALOMO	34	28	LA MAS DESEADA UNIVERSAL LATINO	VALENTIN EUZALOE
15	15	Y QUE FONOVISA	LOS ANGELES DE CHARLY	35	—	TE PERDONE UNA VEZ UNIVISION	LOS HURACANES DEL NORTE
16	14	CRUZ DE OLVIDO UNIVISION	PEPE AGUILAR	36	38	MI NAJAYITA EMI LATIN	CONTROL
17	16	ANTES DE QUE TE VAYAS MUSIMEX/UNIVERSAL LATINO	CONJUNTO ATARDECER	37	—	MI AMANTE DISA	CARDENALES DE NUEVO LEON
18	17	VIVO Y MUERO EN TU PIEL UNIVISION	JENNIFER PENA	38	35	Y DICEN UNIVISION	

América Latina...

NEWS FROM SOUTH OF THE BORDER

In Argentina: Concert promoter Daniel Grinbank is organizing an electronic music festival. The lineup includes such acts as Massive Attack, Depeche Mode's Andy Fletcher, Herbaliser, Rinôçérôse and the Human League. The Urban Electronica Festival will take place May 29 at Club Ciudad, which has an audience capacity of 20,000. Grinbank is promoting the event through his new company, DG Producciones, which he created after a four-year hiatus. Grinbank's former outfit, Rock & Pop Productions, was a dominant force in Argentina's rock promotion arena. DG Producciones brought to Argentina recent shows by Alejandro Sanz and Motörhead. The festival will also take place May 27-28 in Santiago, Chile.

MARCELO FERNANDEZ BITAR

In Mexico: Grupo Imagen rock station XHDL (Radio Activo) Mexico City has changed formats after 12 years. It is now talk station Reporte. The flip leaves Mexico City with one rock station—XHOF (Orbita),

which airs rock music in English and Spanish. Radio Activo is not the only frequency to switch from music to talk. XHMVS (MVS Radio), which previously aired English-language hits from the '80s and '90s, is now an all-news station. Also, *grupera* outlet XHDF (Radio Uno) switches to a talk format as Radio Formula.

TERESA AGUILERA

In Panama: Producer Rodney Clark, better-known as "El Chombo," is preparing a *reggaeton* compilation, "Cuentos de la Cripta Platinum." The album will feature 18 tracks by new reggaeton acts from Panama. The set's first single, "Bailando," is by Jimmy Bad Boy. Clark is known for his hit "El Gato Volador" and for compiling the Cuentos de la Cripta releases. Sony will distribute "Cuentos de la Cripta Platinum" in Central America. Clark plans to license the album in various territories and organize a tour in support of the release.

NASTACIO PUERTAS CAICEDO

Music DVD Sales Soar In Argentina

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—The newest sensation on Argentina's music scene isn't a pop artist or rock star.

It is the DVD.

The format was slow to enter the local market, but sales have soared during the past 12 months.

According to figures released by Argentina's local chamber of record producers, CAPIF, sales of music DVDs for the month of April alone were 26,000 units, five times more than the 5,300 units registered in April 2003.

The growth pattern reflects that of DVD player sales here, which also have skyrocketed despite the enduring economic crisis.

"The yearly growth rate of DVD [software] sales is now 400%, and everything seems to indicate that music DVDs are the next big thing," says Gabriel Salcedo, CAPIF executive director.

According to CAPIF figures, in 2003, DVD sales reached 130,000 units. In 2002, that number was only 60,000, and in 2001, a mere 13,000.

"The arrival of the DVD boom was delayed due to the economic woes of 2000 to 2002. But we now experience an escalating growth of our catalog and our sales," confirms Marcelo Moscheni, Universal Music Argentina marketing director.

DVD manufacturing in Argentina began in 2002, coinciding with the devaluation of the peso against the dollar. Before, the two currencies had the same value. Now, the peso-to-dollar ratio is 3-1.

The devaluation has driven labels to localize manufacturing. Universal Music Argentina was the first major to manufacture its own DVDs. Today only one major's back catalog is imported.

"Local production began as a way

to lower costs without sacrificing quality," says Damian Amato, marketing director at BMG. "We are making our catalog larger every month, but there are no retail channels attractive enough to make sales grow faster."



SALCEDO: MUSIC DVD WILL KEEP GROWING

Daniel Herzkovich, marketing director at Sony Music, adds, "We began making DVDs of international artists in Argentina last December, when local plants reached our standards of quality."

Universal began producing DVDs for local artists in 1999, with a special edition for tango artist Carlos Gardel. Some compilations of clips and shows by rock acts Charly Garcia and Los Abuelos de la Nada followed.

More recently, production has increased. "We have only now launched an ambitious series that includes Alejandro Lerner, Bersuit Vergarabat, Mercedes Sosa and La Renga," Moscheni says.

Another shift in recent months is the growth in DVDs by local artists,

including Leon Gieco (EMI), Erreway (Sony), Gustavo Cerati (BMG) and Garcia (Universal).

Many tango titles are offered in the tourist circuit of music stores, and even independent companies have produced DVDs. They include Laserdisc, which issued a DVD for legendary folk artist Atahualpa Yupanqui.

"We have produced 35 titles that include tango lessons and artists such as Leonardo Favio, Victor Heredia and Susana Rinaldi with excellent results," says Francisco Vidal, GM of GLD/Laserdisc.

PRICING REMAINS HIGH

The only downside, Vidal says, is the retail price for DVDs, which is still relatively high for the mass market. DVD titles run approximately \$20, compared with \$8 to \$10 for CDs.

Industry analysts estimate that DVD prices will decline until the format is only 25% more expensive than music CDs. But that may take a full year.

Given the price and the size of the marketplace, it doesn't take a huge sales number for a DVD title to be considered a hit.

"U2, for example, has sold 6,000 units, and that is a best seller," Moscheni says.

A whole new issue for the local market could arise if record companies begin selling titles to video stores for rent, a practice that nowadays is banned.

None of the executives interviewed for this story would comment on that issue.

But CAPIF's Salcedo remains encouraged. "Nothing will stop the growth of the music DVD market... We think that it is a format that will become so popular that a category will be added to next year's Gardel Music Awards."

'Aphrodisio Radio' Goes To School

Aphrodisio Recordings is proving to be the little label that could. In just over one year, the Minneapolis-based house label—and its darker, more progressive imprint, **Onethirty Records**—has been embraced by such DJs as **Josh Wink** and **DJ Dan**.

Recently, the label—founded by **Susan Donahue**, **Bryan Wilkinson** and **Ryan Nilsen**—branched out to radio.

The monthly, one-hour syndicated show, "Aphrodisio Radio," is heard on more than 100 high school and college stations in North America. They include **KRCC** Colorado Springs, Colo. (**Colorado College**); **KSLU** Canton, N.Y. (**St. Lawrence College**); and **WKWZ** Syosset, N.Y. (**Long Island's Syosset High School**).

Aphrodisio Recordings director of A&R **Jack Trash** hosts the dance/electronic show. In addition to playing new and classic music, "Aphrodisio Radio" features guest DJ sets, artist interviews, music news and tour schedules.

The show has featured **Ferry Corsten**, **DJ Irene**, **John Acquaviva** and others.

According to Donahue, the program will go weekly in September.

GOOD BEHAVIOR: **Freddy Bastone** and **Jeffrey Bernstein** have been creating quite a name for them-



BASTONE, LEFT, AND BERNSTEIN: BEHAVING BADLY

selves as production/remix duo **Bastone & Burnz** (B&B). The pair's discography includes names like **Jennifer Lopez** and **Jewel**.

On June 8, **Koch** will issue "A Night of Bad Behavior," the first DJ-mix from B&B. It features productions and remixes from the versatile duo.

Two tracks from the set—"Strange Transmissions" by the **Peter Malick Group Featuring Norah Jones** and "Horny All the

Time" by **Bastone & Burnz Featuring Triple Lexxs**—are currently on the *Billboard* Hot Dance Club Play chart.

Next single is "Temptation" by **Kristen Ficara**. This cover version of **New Order's** early-'80s song retains the track's original electro roots but amps them up a notch.

Beat Box



By Michael Paoletta
mpaoletta@billboard.com



"Bad Behavior" is home to another '80s flashback: a B&B remake of the **Clash's** "London Calling," with Bastone handling the vocal chores originally performed by **Joe Strummer**.

The bubbly "Pop Goes Your Love" finds the duo interpolating **Hot Butter's** 1972 top 10 pop hit "Popcorn."

But the real stand-out here is the sassy "The Devil Made Me Do It" by **Miss Lead** (aka newcomer **Ihsan**). This jazz-kissed tribal-house track recalls the relentless rhythms of **Todd Terry's** late-'80s underground house jams. Now this—and not the tacky CD cover—is bad behavior at its best.

MIC MAC IS BACK: After a seven-year pause, freestyle label **Mic Mac** has relaunched. Of course, in the years since the label's last release, the industry has gone through changes, indeed.

For its rebirth, **Mic Mac** has entered into a three-year P&D agreement with **Razor & Tie/BMG** for North America. The first release in

this new partnership is the two-disc compilation "Bangin' Beats: Then & Now."

The label is prepping two tracks from the set—**Danielle Simeone's** "Radio (Everybody's Dancin')" and the **Giuseppe D.** remixes of **Two Without Hats'** "Try Yazz (Again)"—as commercial singles.

A forthcoming compilation, "12 Inches of Mic Mac," features original extended versions of the label's numerous club hits.

JUNE 5 2004
Billboard **HOT DANCE SINGLES SALES**
Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON	TITLE	Artist
				NUMBER 1	1 Week At Number 1
NEW				AMAZING (FULL INTENTION AND JACK 'N' RORY MIXES)	George Michael
2	1	1	5	LEFT OUTSIDE ALONE (J. NEVINS REMIX)	Anastacia
3	NEW			STRICT MACHINE (REMIXES)	Goldfrapp
4	2	2	8	8TH WORLD WONDER (THE REMIXES)	Kimberley Locke
5	3		2	HOLE IN THE HEAD (A. VAN HELDEN REMIX)	Sugababes
6	NEW			SHE WANTS TO MOVE (J. NEVINS REMIX)	N*E*R*D
7	5	3	13	LOVE PROFUSION	Madonna
8	6	5	29	ME AGAINST THE MUSIC	Britney Spears Featuring Madonna
9	4	4	3	LOVE COMES AGAIN	Tiesto Featuring BT
10	NEW			CHA CHA HEELS	Rosabel With Jeanie Tracy
11	NEW			ESPERANCA/THE VOODOO DOLL	Danny Tenaglia Presents Kutt Of Krameria
12	10		2	I'M READY (D. AUDE, S. NICK, M. RIZZO, & DUMMIES MIXES)	Cherie
13	11	15	6	DIP IT LOW (DANCE REMIXES)	Christina Milian
14	9	6	45	THE DISTRICT SLEEPS ALONE TONIGHT	The Postal Service
15	7		2	WHERE ARE YOU NOW?	Ian Van Dahl
16	15	11	24	NOTHING FAILS/NOBODY KNOWS ME	Madonna
17	8	8	9	CRUSH	Paul Van Dyk
18	NEW			KEEP LOVE TOGETHER	Soda Club
19	NEW			HEAR MY NAME	Armand Van Helden Featuring Spalding Rockwell
20	NEW			PARDON MY FREEDOM	!!! (Chk Chk Chk)
21	17	12	15	LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES)	Seal
22	13	9	36	SYMPATHY FOR THE DEVIL (REMIXES)	The Rolling Stones
23	14	7	8	AERODYNAMIK	Kraftwerk
24	19	14	38	(THERE'S GOTTA BE) MORE TO LIFE	Stacie Orrico
25	24		13	SAVE MY SOUL	Kristine W

JUNE 5 2004
Billboard **HOT DANCE RADIO AIRPLAY**
Airplay compiled by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WKS. ON	TITLE	Artist
			NUMBER 1	1 Week At Number 1
1	2	15	DEJA VU (IT'S HARD TO BELIEVE)	The Roc Project Featuring Tina Novak
2	3	4	NAUGHTY GIRL	Beyonce
3	1	10	STRAIGHT AHEAD	Tube & Berger Featuring Chrissie Hynde
4	4	25	AS THE RUSH COMES	Motorcycle
5	5	12	RED BLOODED WOMAN	Kylie Minogue
6	9	10	YEAH!	Usher Featuring Lil Jon & Ludacris
7	7	17	LOVE ME RIGHT (OH SHEILA)	Angel City Featuring Lara McAllen
8	8	10	DIP IT LOW	Christina Milian
9	6	9	BURNED WITH DESIRE	Armin Van Buuren Featuring Justine Suissa
10	11	10	BEAUTIFUL THINGS	Andain
11	14	5	DON'T LOOK BACK	Thalia
12	13	17	TOXIC	Britney Spears
13	10	8	TAKE ME TO THE CLOUDS ABOVE	LMC Vs. U2
14	17	15	LOVE'S DIVINE	Seal
15	12	10	I LIKE LOVE (I LOVE LOVE)	Solitaire
16	24	2	THE FORCE OF GRAVITY	BT Featuring JC Chasez
17	16	25	WHEREVER YOU ARE (I FEEL LOVE)	Laava
18	15	2	LOVE COMES AGAIN	Tiesto Featuring BT
19	25	26	IT'S MY LIFE	No Doubt
20	NEW		LUCKY STAR	Karma Club
21	20	6	LOVE PROFUSION	Madonna
22	22	2	ILLUSION	Benassi Bros. Featuring Sandy
23	NEW		NEVER LET ME DOWN	Richard "Humpty" Vission
24	19	2	DESTINATION UNKNOWN	Gaudino Featuring Crystal Waters
25	21	2	AMAZING	George Michael

JUNE 5 2004
Billboard **TOP ELECTRONIC ALBUMS**
Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	Title
			NUMBER 1	1 Week At Number 1
1	NEW		THE STREETS	A Grand Don't Come For Free
2	2	59	THE POSTAL SERVICE	Give Up
3	1	5	VIC LATINO & DAVID WAXMAN	Ultra.Dance 05
4	3	21	VARIOUS ARTISTS	Fired Up!
5	NEW		DIESELBOY	The Dungeonmaster's Guide
6	4	12	ZERO 7	When It Falls
7	5	7	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Los Remixes 2.0
8	6	17	AIR	Talkie Walkie
9	11	2	VARIOUS ARTISTS	Best Of Hits [Dance] Volume One
10	7	19	THE CRYSTAL METHOD	Legion Of Boom
11	8	7	VARIOUS ARTISTS	Pink Panther's Penthouse Party
12	9	17	JOHNNY VICIOUS	Ultra.Trance:3
13	NEW		PETER RAUHOFFER	Live @ Roxy Vol. 3
14	10	23	SARAH MCLACHLAN	Remixed
15	16	7	JUMPS	Mix It Up: Remixed
16	22	32	MARIAH CAREY	The Remixes
17	20	2	DJ GEOFFRE	Best Of Club Hits Volume 2
18	14	3	GEORGE ACOSTA	George Acosta Presents The History Of Trance 1993-2004
19	15	9	THE RIDDLER	Dance Mix 5
20	12	3	MUM	Summer Make Good
21	19	5	DJ ICEY	For The Love Of The Beat
22	NEW		THE STREETS	Original Pirate Material
23	13	16	SOUNDTRACK	Queer Eye For The Straight Guy
24	18	12	LOUIE DEVITO	Dance Divas II
25	24	14	RAVIN	Buddha Bar VI

● 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. 9 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 gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with 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 or present Heatseeker title. © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JUNE 5 2004
Billboard **HOT DANCE CLUB PLAY**
Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON	TITLE	Artist
				NUMBER 1	1 Week At Number 1
1	2	5	10	NAUGHTY GIRL (CALDERONE & QUAYLE REMIX)	Beyonce
2	7	17	4	STRICT MACHINE (REMIXES)	Goldfrapp
3	6	13	4	I'M READY (D. AUDE, S. NICK, M. RIZZO, & DUMMIES MIXES)	Cherie
4	3	6	10	MY LIFE	Junior Presents Jason
5	8	11	6	COME INTO MY LIFE (REMIXES)	Joyce Sims
6	4	8	8	ILLUSION	Benassi Bros. Featuring Sandy
7	1	2	5	DIP IT LOW (FULL INTENTION, JJ FLORES, TYAS & LAWRENCE MIXES)	Christina Milian
8	12	19	6	SANCTUARY	Origene
9	13	15	7	THE FORCE OF GRAVITY	BT Featuring JC Chasez
10	14	16	8	A DAY IN THE LIFE (2004 REMIX)	Friscia & Lamboy Vs. Todd Terry
11	20	30	3	CHA CHA HEELS	Rosabel With Jeanie Tracy
12	17	20	6	LET IT GO	Norty Cotto
13	9	1	1	HOW DID YOU KNOW	Kurtis Mantronik Presents Chamonix
14	19	26	1	ONE WITH YOU	Sun
15	11	4	3	JUST A LITTLE WHILE (P. RAUHOFFER & M. JOSHUA MIXES)	Janet Jackson
16	18	24	1	DON'T LOOK BACK (N. COTTO & J. NEVINS MIXES)	Thalia
17	5	7	5	LEFT OUTSIDE ALONE (J. NEVINS REMIX)	Anastacia
18	21	27	5	SHE WANTS TO MOVE (BASEMENT JAXX & J. NEVINS MIXES)	N*E*R*D
19	10	3	3	SAVING MY LOVE (ROSABEL & JOSH HARRIS MIXES)	Pat Hodges
20	15	12	5	JAM SESSIONS	Mr. Ali Vs. E-Smooove
21	31	42	3	DA HYPE	Junior Jack Featuring Robert Smith
22	22	14	11	YOU MAKE ME FEEL BRAND NEW (REMIXES)	Simply Red
23	28	28	6	STRANGE TRANSMISSION (BASTONE & BURNZ REMIX)	The Peter Malick Group Featuring Norah Jones
24	29	32	5	EASY AS LIFE (T. MORAN & W. RIGG REMIX)	Deborah Cox
25	30	36	4	JUST FOR YOU (THE DANCE REMIXES)	Lionel Richie
26	34	43	3	HELL IN PARADISE (PT. 1)	Ono
27	24	21	11	I LIKE LOVE (I LOVE LOVE)	Solitaire
28	33	39	4	FEELS GOOD	Dolce
29	35	41	3	HEAR MY NAME	Armand Van Helden Featuring Spalding Rockwell
30	32	35	4	HEARTATTACK	Jahkey B. Featuring Satta
31	40		2	BAC N DA DAY	Frankie Knuckles
32	25	22	8	THIS LOVE (JUNIOR VASQUEZ MIXES)	Maroon5
33	27	10	13	HOLE IN THE HEAD (REMIXES)	Sugababes
34	23	18	14	STRAIGHT AHEAD	Tube & Berger Featuring Chrissie Hynde
35	16	9	12	NEVER LET ME DOWN	Richard "Humpty" Vission
36	NEW		1	STEPPIN' OUT	Kaskade
37	NEW		1	TOOK MY LIFE	Vernessa Mitchell
38	43		2	MARRAKECH	ATB
39	26	23	12	BROKEN WINGS	Thea Austin
40	39	40	5	IF YOU WANNA	Roy Davis Jr. Featuring Terry Dexter
41	44		2	LUV 2 LUV	Suzanne Palmer
42	NEW		1	AERODYNAMIK	Kraftwerk
43	NEW		1	LOVE COMES AGAIN	Tiesto Featuring BT
44	45		2	ALL OF MY LIFE	Aluna
45	42	38	5	HORNYY ALL THE TIME	Bastone & Burnz Featuring Triple Lexxx
46	NEW		1	I WANNA SEX YOU	Michael B. Sutton
47	37	25	13	AMAZING (FULL INTENTION AND JACK 'N' RORY MIXES)	George Michael
48	38	31	12	SAVE MY SOUL	Kristine W
49	36	29	10	DREAM-A-LOT'S THEME (I WILL LIVE FOR LOVE)	Donna Summer
50	41	34	11	GET BETTER	K.M.C. Featuring Sandy

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

On Music Row, It's Independents Day

BY PHYLLIS STARK

NASHVILLE—As the major-label system continues to downsize and consolidate, much of Music Row's attention in recent years has shifted to the potential of independent labels.

With the modest success of Broken Bow Records, Koch Records, Lofton Creek Records, Dualtone and others, and the high-profile launches of Equity Music Group last year and Vivaton and SEA Records this year, some industry observers are pinning their hopes on indies as the future of the country music business.

Not surprisingly, executives running these labels feel the time is right for independents to succeed.

"It's obvious to me that because the majors are going to hell in a handbasket, we need to either get a bigger handbasket or start some indies," says Bob Saporiti, the "admiral" at the helm of SEA Records.

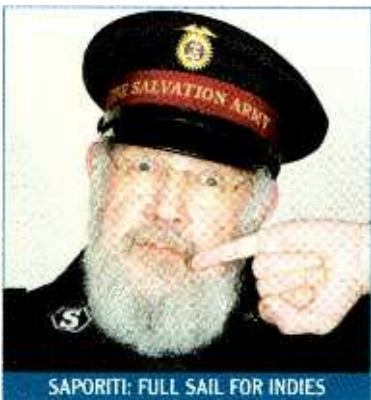
"This is a good time for cottage industry in general," he adds, "for being simpler and more direct."

These independent labels have two things in common. First, they are staffed largely with experienced veterans of the major labels. Second, they each have at least one act on their roster with a track record of hits (although in some cases the artist's hit streak is several years in the past).

Among the brand-name artists now signed to indies are Joe Diffie (Broken Bow), Neal McCoy (SEA), David Lee Murphy (Koch), Clint Black

(Equity), Doug Stone (Lofton Creek) and Chely Wright (Vivaton).

With many major labels playing it safe, Lofton Creek president Mike Borchetta says opportunities have opened up for independents to sign quality artists.



SAPORITI: FULL SAIL FOR INDIES

Nick Hunter, president of Koch Records' Nashville division, agrees. "There is a lot more talent out there because the majors just don't have that many artists under contract now."

EVERYBODY INTO THE POOL

The ongoing consolidation of the major labels has created a similarly available talent pool of record executives.

"The professionals who left the majors are going into these smaller labels and running them, and it's working," Borchetta says.

Hunter agrees that major-label

downsizing has left many skilled record executives available for hire. "A lot of that [experience] has been spread out over a lot of independent labels."

Radio is likely to take an independent label seriously only if there are high-profile names associated with its staff, according to Paul Allen, associate professor in the recording industry department at Middle Tennessee State University.

"If you're missing name power as an independent, you have a much greater challenge," he says.

While experienced staffers and artists with hit track records are a great start, the only real measures of success for these labels—as for the majors—are radio airplay and sales.

Indies are starting to achieve both. Koch Records, which recently changed the name of its Nashville division from Audium, currently has a top 15 single with David Lee Murphy's "Loco."

Broken Bow has scored hits with singles from Craig Morgan and Sherrie Austin. Dualtone had a hit with David Ball's "Riding With Private Malone."

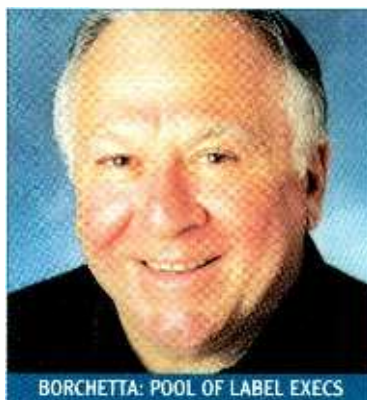
Koch has released moneymaking albums from Loretta Lynn, Charlie Daniels, Dwight Yoakam, Daryle Singletary and Robert Earl Keen, according to Hunter.

Each of those releases likely would have lost money at major labels. But because of Koch's relatively small staff and low overhead and recording

budgets, the label can turn a profit after selling as few as 40,000 copies, according to Hunter.

'SOME REALLY HOKEY CRAP'

Independent labels once faced three major challenges: poor distri-



BORCHETTA: POOL OF LABEL EXECS

but, a reputation for releasing sub-par music and an inability to garner airplay.

Hunter says at one time these were all legitimate criticisms of Nashville indies, especially the quality issue.

"There was some really hokey crap coming out," he says. But more recently, "Enough [labels] have come along that have put out some quality records. Hopefully, we're one of them."

In fact, all three indie challenges have begun to dissipate. With such distributors as RED and Navarre handling many of the indies, distribution is no longer an issue. Lofton Creek is

distributed by Select-O-Hits.

"Independent distribution has gotten really good," Saporiti notes.

While indies' recording budgets remain much smaller than those of major labels, Saporiti says indies "are absolutely as good as the major labels as far as the music goes."

Borchetta insists "a real quality album" can be produced for \$50,000 to \$70,000 if "you don't get nailed by the producer."

Doug Stone's new album, he says, will cost half of what a major-label album typically costs.

"People have a tendency to think you can't make a quality record for less than \$600,000," Hunter says, adding that a great-sounding album can be recorded for "a whole lot less."

As for radio, with a team of veteran record promotion professionals in place at Koch, Hunter says, "We get the same look at our records at the monitored stations as any other label does. We're in the same stack as everybody else's [singles] now."

Borchetta joined Lofton Creek after a stint at Broken Bow. He says that when he joined Broken Bow two years ago, "everyone was laughing at indies."

Since Broken Bow's success with Morgan and Austin—both former major-label artists—Borchetta says no one is laughing anymore.

"The independents are now a force to be reckoned with," Saporiti says. "I'm hoping the independents can be part of a new vibrancy."

Parnell, Campbell At Home At Universal South

Universal South Records has signed **Lee Roy Parnell**. Parnell previously recorded five charting albums for **Arista Nashville** and sister label **Career Records**, the most recent of which appeared on the *Billboard* Top Country Albums chart in 1999.

Parnell has seven top 10 country hits to his credit, including "What Kind of Fool Do You Think I Am," "Tender Moment" and "A Little Bit of You," all of which peaked at No. 2 on the Hot Country Singles & Tracks chart.

Additionally, Universal South has signed country legend **Glen Campbell** to a one-off deal for a two-CD set due June 8. "Love Is the Answer: 24 Songs of Faith, Hope and Love" contains one disc of pop standards and one of gospel songs.

Charlie Robison has signed with **Dualtone Records** in Nashville. His

first album for the label, "Good Times," is due Sept. 21. Robison previously recorded three albums for **Sony's Lucky Dog** and **Columbia** labels and had some independent projects.

Nashville Scene
By Phyllis Stark
pstark@billboard.com



Rounder Records has signed bluegrass group the Grascals to a multi-year recording contract. The group comprises fiddler **Jimmy Mattingly**, guitarist/vocalist **Terry Eldredge**, guitarist/vocalist **Jamie Johnson**, banjo player/vocalist **David Talbot**, mandolin player **Danny Roberts** and bassist **Terry Smith**.

Integrated Copyright Group has

signed songwriters **Kim Tribble**, **Shaun Shankel** and **Ron Harbin** to copyright administration deals.

ON THE ROW: **Brad Howell** joins **Broken Bow Records** in Nashville in the newly created position of GM. He arrives from **Equity Music Group**, where he was national director of promotion.

Industry veteran Howell previously spent eight years at **Warner Bros. Records** in Nashville, rising to the position of VP of promotion. He has also programmed country stations **KNIX** Phoenix; **KWEN** Tulsa, Okla.; and **WYNK** Baton Rouge, La.

His initial duties will include oversight of promotion, marketing and management of the Nashville office, but look for Howell to add significant responsibilities in the coming months.

In related news, **Darlene Starr** also

exits **Equity**, where she was Midwest regional promotion director.

RCA Records West Coast regional promotion director **Sam Harrell** exits the company.

ARTIST NEWS: The **Grand Ole Opry** invited **Terri Clark** to become a member during her appearance at the venerable Nashville institution May 15. The invite makes her the first Canadian woman to join the Opry. Clark's mother, along with Opry member **Steve Wariner**, surprised Clark during her performance.

They joined her onstage and extended the Opry invitation. Her formal induction will take place June 12.

ABC Television has added a sitcom starring comedian **Rodney Carrington** to its fall schedule. Carrington is the title character Rodney, a blue-collar family man from Tulsa, Okla., who

quits his job to pursue his dream of becoming a stand-up comedian.

It's loosely based on the career of Carrington, who records for **Capitol Records** in Nashville and previously recorded for **Mercury**.

"Rodney" is being produced by **Touchstone Television**. It is scheduled to air Tuesdays at 9:30 p.m. ET.

Ron Block will be the keynote speaker at the **International Bluegrass Music Assn.'s** World of Bluegrass trade show Oct. 4 in Louisville, Ky. Block has been a member of **Alison Krauss + Union Station** for the past 10 years, for which he plays banjo and guitar and writes songs.

Dwight Yoakam will release a new album June 29 on **Koch Records**. The 14-track "Used Records" includes some new songs as well as such covers as the **Carole King/Gerry Goffin** hit "The Loco-motion" and two versions of **John Prine's** "Paradise." Guest performers on the album include the **Nitty Gritty Dirt Band**, **Deana Carter** and **Ralph Stanley**.

Additional reporting by Ken Tucker in Nashville.

JUNE 5
2004

Billboard® TOP COUNTRY ALBUMS™

THIS WEEK		LAST WEEK		2 WKS. AGO		WEEKS ON CHART		SALES DATA COMPILED BY		NIelsen SoundScan		ARTIST		IMPRINT & NUMBER/DISTRIBUTING LABEL		Title		PEAK POSITION			
1	1	—	2	16		1		Nielsen SoundScan		Nielsen SoundScan		GRETCHEN WILSON		EPIC 90903/SONY MUSIC (18.98 EQ CD)		Here For The Party		1			
<p align="center">NUMBER 1</p> <p align="center">2 Weeks At Number 1</p>																					
2	NEW	1	—	23		1		Nielsen SoundScan		Nielsen SoundScan		MONTGOMERY GENTRY		COLUMBIA 90558/SONY MUSIC (18.98 EQ CD)		You Do Your Thing		2			
<p align="center">HOT SHOT DEBUT</p>																					
3	2	1	16	16		1		Nielsen SoundScan		Nielsen SoundScan		KENNY CHESNEY		BNA 58801/RLG (12.98/18.98)		When The Sun Goes Down		1			
4	3	3	85	16		1		Nielsen SoundScan		Nielsen SoundScan		KEITH URBAN		CAPITOL 32938 (10.98/18.98)		Golden Road		2			
5	4	5	29	16		1		Nielsen SoundScan		Nielsen SoundScan		TOBY KEITH		DREAMWORKS 450435/INTERSCOPE (12.98/18.98)		Shock'n Y'All		1			
<p align="center">GREATEST GAINER</p>																					
6	9	14	3	16		1		Nielsen SoundScan		Nielsen SoundScan		BIG & RICH		WARNER BROS. 48520/WRN (18.98 CD)		Horse Of A Different Color		6			
7	5	4	4	16		1		Nielsen SoundScan		Nielsen SoundScan		LORETTA LYNN		INTERSCOPE 002513 (12.98 CD)		Van Lear Rose		2			
8	10	6	23	16		1		Nielsen SoundScan		Nielsen SoundScan		ALAN JACKSON		ARISTA NASHVILLE 54850/RLG (18.98 CD)		Greatest Hits Volume II		2			
9	11	16	44	16		1		Nielsen SoundScan		Nielsen SoundScan		BRAD PAISLEY		ARISTA NASHVILLE 50605/RLG (12.98/18.98)		Mud On The Tires		1			
10	8	7	8	16		1		Nielsen SoundScan		Nielsen SoundScan		TRACY LAWRENCE		DREAMWORKS 001032/INTERSCOPE (18.98 CD)		Strong		2			
11	7	2	3	16		1		Nielsen SoundScan		Nielsen SoundScan		LEE ANN WOMACK		MCA NASHVILLE 001883/UMGN (12.98 CD)		Greatest Hits		2			
12	13	15	79	16		1		Nielsen SoundScan		Nielsen SoundScan		SHANIA TWAIN		MERCURY 170314/UMGN (12.98 CD)		Up!		1			
13	15	11	5	16		1		Nielsen SoundScan		Nielsen SoundScan		JOHN MICHAEL MONTGOMERY		WARNER BROS. 48729/WRN (18.98 CD)		Letters From Home		3			
14	16	13	82	16		1		Nielsen SoundScan		Nielsen SoundScan		RASCAL FLATTS		LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)		Melt		1			
15	12	10	34	16		1		Nielsen SoundScan		Nielsen SoundScan		MARTINA MCBRIDE		RCA 54207/RLG (11.98/18.98)		Martina		1			
16	18	17	45	16		1		Nielsen SoundScan		Nielsen SoundScan		BROOKS & DUNN		ARISTA NASHVILLE 67070/RLG (12.98/18.98)		Red Dirt Road		1			
17	6	60	42	16		1		Nielsen SoundScan		Nielsen SoundScan		WYNNONNA		CURB 78811 (12.98/18.98)		What The World Needs Now Is Love		1			
18	14	12	32	16		1		Nielsen SoundScan		Nielsen SoundScan		JOSH TURNER		MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]		Long Black Train		3			
19	17	8	4	16		1		Nielsen SoundScan		Nielsen SoundScan		MARY CHAPIN CARPENTER		COLUMBIA 86619/SONY MUSIC (18.98 EQ CD)		Between Here And Gone		5			
20	22	23	25	16		1		Nielsen SoundScan		Nielsen SoundScan		TRACE ADKINS		CAPITOL 40517 (12.98/18.98)		Comin' On Strong		3			
21	19	18	40	16		1		Nielsen SoundScan		Nielsen SoundScan		DIERKS BENTLEY		CAPITOL 39814 (12.98/18.98)		Dierks Bentley		4			
22	21	22	50	16		1		Nielsen SoundScan		Nielsen SoundScan		GEORGE STRAIT		MCA NASHVILLE 000114/UMGN (8.98/12.98)		Honkytonkville		1			
23	23	20	96	16		1		Nielsen SoundScan		Nielsen SoundScan		TOBY KEITH		DREAMWORKS 450254/INTERSCOPE (11.98/18.98)		Unleashed		1			
24	24	19	87	16		1		Nielsen SoundScan		Nielsen SoundScan		ELVIS PRESLEY		RCA 68079/RLG (12.98/19.98)		Elvis: 30 #1 Hits		1			
25	28	28	32	16		1		Nielsen SoundScan		Nielsen SoundScan		CLAY WALKER		RCA 67068/RLG (11.98/18.98)		A Few Questions		3			
26	20	21	34	16		1		Nielsen SoundScan		Nielsen SoundScan		GARY ALLAN		MCA NASHVILLE 000111/UMGN (8.98/12.98)		See If I Care		2			
27	30	26	81	16		1		Nielsen SoundScan		Nielsen SoundScan		ALISON KRAUSS + UNION STATION		ROUNDER 610515 (19.98 CD)		Live		9			
28	29	31	23	16		1		Nielsen SoundScan		Nielsen SoundScan		RON WHITE		PARALLEL/IMP-D 001582/UME (12.98 CD) [M]		Drunk In Public		17			
29	27	24	27	16		1		Nielsen SoundScan		Nielsen SoundScan		DIXIE CHICKS		MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD)		Top Of The World Tour Live		3			
30	32	32	40	16		1		Nielsen SoundScan		Nielsen SoundScan		SARA EVANS		RCA 67074/RLG (12.98/18.98)		Restless		3			
31	31	33	91	16		1		Nielsen SoundScan		Nielsen SoundScan		MONTGOMERY GENTRY		COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)		My Town		3			
32	36	36	91	16		1		Nielsen SoundScan		Nielsen SoundScan		LONESTAR		BNA 67076/RLG (12.98/18.98)		From There To Here: Greatest Hits		1			
33	33	30	78	16		1		Nielsen SoundScan		Nielsen SoundScan		TIM MCGRAW		CURB 78746 (12.98/18.98)		Tim McGraw And The Dancehall Doctors		2			
34	34	25	47	16		1		Nielsen SoundScan		Nielsen SoundScan		BUDDY JEWELL		COLUMBIA 80131/SONY MUSIC (12.98 EQ/18.98)		Buddy Jewell		1			
35	37	38	99	16		1		Nielsen SoundScan		Nielsen SoundScan		SOUNDTRACK		WARNER BROS. 48424/WRN (18.98 CD)		Blue Collar Comedy Tour: The Movie		16			
36	39	34	27	16		1		Nielsen SoundScan		Nielsen SoundScan		REBA MCENTIRE		MCA NASHVILLE 009451/UMGN (18.98/12.98)		Room To Breathe		4			
37	40	43	81	16		1		Nielsen SoundScan		Nielsen SoundScan		JOHNNY CASH		AMERICAN 063339*/LOST HIGHWAY (12.98 CD)		American IV: The Man Comes Around		2			

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

JUNE 5
2004

Billboard® TOP COUNTRY CATALOG ALBUMS™

THIS WEEK		LAST WEEK		2 WKS. AGO		WEEKS ON CHART		SALES DATA COMPILED BY		NIelsen SoundScan		ARTIST		IMPRINT & NUMBER/DISTRIBUTING LABEL		Title		TOTAL CHART WKS	
1	1	—	2	16		1		Nielsen SoundScan		Nielsen SoundScan		KENNY CHESNEY		BNA 67038/RLG (12.98/18.98)		No Shoes, No Shirt, No Problems		109	
2	2	—	3	16		1		Nielsen SoundScan		Nielsen SoundScan		LARRY THE CABLE GUY		PARALLEL/IMP-D 001423/UME (18.98 CD)		Lord, I Apologize		49	
3	3	—	4	16		1		Nielsen SoundScan		Nielsen SoundScan		SHANIA TWAIN		MERCURY 53603/UMGN (8.98/12.98)		Come On Over		342	
4	4	—	5	16		1		Nielsen SoundScan		Nielsen SoundScan		SOUNDTRACK		LOST HIGHWAY/MERCURY 170069/UMGN (8.98/12.98)		O Brother, Where Art Thou?		181	
5	5	—	6	16		1		Nielsen SoundScan		Nielsen SoundScan		MARTINA MCBRIDE		RCA 67012/RLG (12.98/18.98)		Greatest Hits		140	
6	6	—	7	16		1		Nielsen SoundScan		Nielsen SoundScan		TIM MCGRAW		CURB 77978 (12.98/18.98)		Greatest Hits		183	
7	7	—	8	16		1		Nielsen SoundScan		Nielsen SoundScan		KENNY CHESNEY		BNA 67976/RLG (12.98/18.98)		Greatest Hits		191	
8	10	—	9	16		1		Nielsen SoundScan		Nielsen SoundScan		GEORGE STRAIT		MCA NASHVILLE 170280/UMGN (9.98 CD)		The Best Of George Strait: 20th Century Masters The Millennium Collection		113	
9	8	—	10	16		1		Nielsen SoundScan		Nielsen SoundScan		JOHNNY CASH		LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98)		16 Biggest Hits		268	
10	13	—	11	16		1		Nielsen SoundScan		Nielsen SoundScan		HANK WILLIAMS JR.		CURB 27638 (5.98/9.98)		Greatest Hits, Vol. 1		507	
11	15	—	12	16		1		Nielsen SoundScan		Nielsen SoundScan		WILLIE NELSON		LEGACY/COLUMBIA 69322/SONY MUSIC (7.98 EQ/11.98)		16 Biggest Hits		297	
12	9	—	13	16		1		Nielsen SoundScan		Nielsen SoundScan		TIM MCGRAW		CURB 78711 (12.98/18.98)		Set This Circus Down		140	
13	23	—	24	16		1		Nielsen SoundScan		Nielsen SoundScan		SOUNDTRACK		CURB 78703 (11.98/17.98)		Coyote Ugly		191	
14	11	—	12	16		1		Nielsen SoundScan		Nielsen SoundScan		BROOKS & DUNN		ARISTA NASHVILLE 18852/RLG (12.98/18.98)		The Greatest Hits Collection		349	
15	18	—	19	16		1		Nielsen SoundScan		Nielsen SoundScan		THE JUDDS		CURB 77585 (7.98/11.98)		Number One Hits		173	
16	—	—	—	16		1		Nielsen SoundScan		Nielsen SoundScan		GEORGE JONES		LEGACY/EPIC 69319/SONY MUSIC (7.98 EQ/11.98)		16 Biggest Hits		148	
17	12	—	13	16		1		Nielsen SoundScan		Nielsen SoundScan		ALAN JACKSON		ARISTA NASHVILLE 18807/RLG (12.98/18.98)		The Greatest Hits Collection		448	
18	14	—	15	16		1		Nielsen SoundScan		Nielsen SoundScan		TOBY KEITH		MERCURY 558962/UMGN (8.98/12.98)		Greatest Hits Volume One		286	
19	19	—	20	16		1		Nielsen SoundScan		Nielsen SoundScan		JOHN DENVER		MADACY 4750 (5.98/9.98)		The Best Of John Denver		295	
20	—	—	—	16		1		Nielsen SoundScan		Nielsen SoundScan		THE CHARLIE DANIELS BAND		EPIC 65694/SONY MUSIC (7.98 EQ/11.98)		A Decade Of Hits		614	
21	—	—	—	16		1		Nielsen SoundScan		Nielsen SoundScan		MERLE HAGGARD		LEGACY/EPIC 69321/SONY MUSIC (7.98 EQ/11.98)		16 Biggest Hits		67	
22	17	—	18	16		1		Nielsen SoundScan		Nielsen SoundScan		DIXIE CHICKS		MONUMENT 68195/SONY MUSIC (10.98 EQ/17.98) [H]		Wide Open Spaces		329	
23	21	—	22	16		1		Nielsen SoundScan		Nielsen SoundScan		GARTH BROOKS		CAPITOL 97424 (11.98/26.98)		Double Live		239	
24	22	—	23	16		1		Nielsen SoundScan		Nielsen SoundScan		RASCAL FLATTS		LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) [H]		Rascal Flatts		207	
25	16	—	17	16		1		Nielsen SoundScan		Nielsen SoundScan		ANNE MURRAY		SBK 31158/CAPITOL (10.98/18.98)		The Best...So Far		40	

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

JUNE 5
2004

Billboard® HOT COUNTRY™ SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				MONITORING PERCENTAGE	STATIONS								MONITORING PERCENTAGE	STATIONS			
1	1	2	13	NUMBER 1		REDNECK WOMAN M. WRIGHT, J. SCAIFE (G. WILSON, J. RICH)	Gretchen Wilson EPIC 76851/EMN	1	31	31	35	7	SAVE A HORSE (RIDE A COWBOY) B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH)		Big & Rich WARNER BROS. ALBUM CUT/WRN	31	
2	2	4	19	LETTERS FROM HOME		B. GALLIMORE (T. LANE, O. LEE)	John Michael Montgomery WARNER BROS. ALBUM CUT/WRN	2	32	30	31	10	BEER MAN F. ROGERS (T. WILLMON, C. BEATHARD)		Trent Willmon COLUMBIA ALBUM CUT	30	
3	8	8	18	IF YOU EVER STOP LOVING ME		R. RUTHERFORD (B. DIPIERO, T. SHAPIRO, R. RUTHERFORD)	Montgomery Gentry COLUMBIA ALBUM CUT	3	33	33	37	8	ROUGH & READY S. HENDRICKS, T. BRUCE (C. WISEMAN, B. MACKICHAN, B. WHITE)		Trace Adkins CAPITOL ALBUM CUT	33	
4	10	10	12	WHISKEY GIRL		J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS 002346	4	34	32	33	17	MEN DON'T CHANGE L. MILLER (A. DALLEY, L. MILLER)		Amy Dalley CURB ALBUM CUT	30	
5	9	9	14	LET'S BE US AGAIN		D. HUFF (R. MCDONALD, M. DERRY, T. JAMES)	Lonestar BNA ALBUM CUT	5	35	34	32	14	THANK GOD I'M A COUNTRY BOY L. WHITE, B. DEAN (J. M. SOMMERS)		Billy Dean VIEW 2 ALBUM CUT/CURB	32	
6	6	7	21	DESPERATELY		T. BROWN, G. STRAIT (B. ROBINSON, M. WARDEN)	George Strait MCA NASHVILLE 001382	6	HOT SHOT DEBUT		NEW		LIVE LIKE YOU WERE DYING B. GALLIMORE, T. MCGRAW, D. SMITH (T. NICHOLS, C. WISEMAN)		Tim McGraw CURB ALBUM CUT	36	
7	3	1	23	MAYBERRY		M. BRIGHT, M. WILLIAMS, R. SCALFATI (A. SMITH)	Rascal Flatts LYRIC STREET ALBUM CUT	7	37	35	34	16	BREAK DOWN HERE B. ROWAN (J. BROWN, P. J. MATTHEWS)		Julie Roberts MERCURY 002162	33	
8	4	6	32	PAINT ME A BIRMINGHAM		J. STROUD (B. MOORE, G. DUFFY)	Tracy Lawrence DREAMWORKS ALBUM CUT	8	38	37	38	11	BLAME IT ON MAMA R. CROWELL (V. JENKINS, C. WALKER, D. HYSOM)		The Jenkins CAPITOL ALBUM CUT	35	
9	11	11	17	THAT'S WHAT SHE GETS FOR LOVING ME		K. BROOKS, R. DUNN, M. WRIGHT (R. DUNN, T. MCBRIDE)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	9	39	38	36	13	WHY CAN'T WE ALL JUST GET A LONG NECK? D. JOHNSON, H. WILLIAMS JR. (R. FAGAN, C. CLARK, M. SMOTHERMAN)		Hank Williams Jr. ASYLUM-CURB ALBUM CUT	36	
10	7	5	18	WHEN THE SUN GOES DOWN		B. CANNON, K. CHESNEY (B. JAMES)	Kenny Chesney & Uncle Kracker BNA ALBUM CUT	10	40	42	44	5	SUDS IN THE BUCKET S. EVANS, P. WORLEY (B. MONTANA, JENAI)		Sara Evans RCA ALBUM CUT	40	
11	5	3	27	YOU'LL THINK OF ME		D. HUFF, K. URBAN (D. BROWN, T. LACY, D. MATKOSKY)	Keith Urban CAPITOL ALBUM CUT	11	41	40	40	11	BACK OF THE BOTTOM DRAWER J. HUSKINS, C. WRIGHT (L. ROSE, C. WRIGHT)		Chely Wright VIVATONI ALBUM CUT	40	
12	12	12	21	LOCO		D. L. MURPHY, K. TRIBBLE (D. L. MURPHY, K. TRIBBLE)	David Lee Murphy AUDIUM ALBUM CUT/KOCH	12	42	41	41	6	IN A REAL LOVE F. ROGERS, P. VASSAR (P. VASSAR, C. WISEMAN)		Phil Vassar ARISTA NASHVILLE ALBUM CUT	41	
13	13	14	26	I CAN'T SLEEP		J. RITCHIE, C. WALKER (C. WALKER, C. WRIGHT)	Clay Walker RCA ALBUM CUT	13	43	43	43	9	YOU ARE C. LINDSEY, J. STROUD (J. WAYNE, C. LINDSEY, A. MAYO, M. GREEN)		Jimmy Wayne DREAMWORKS ALBUM CUT	42	
14	14	15	18	PASSENGER SEAT		D. HUFF, S. DAISY (K. DSBORN, C. HARRINGTON)	SheDaisy LYRIC STREET ALBUM CUT	14	44	48	48	5	THE GIRL'S GONE WILD B. J. WALKER, JR., T. TRITT (B. DIPIERO, R. RUTHERFORD)		Travis Tritt COLUMBIA ALBUM CUT	44	
15	15	16	21	SOMEBODY		R. MCENTIRE, B. CANNON, N. WILSON (D. BERG, S. TATE, A. TATE)	Reba McEntire MCA NASHVILLE 001381	15	45	46	42	3	I MEANT TO S. BOGARD, R. GILES (B. COTTERS, S. BOGARD, R. GILES)		Brad Cotter EPIC ALBUM CUT/EMN	42	
16	17	19	9	WHISKEY LULLABY		F. ROGERS (B. ANDERSON, J. RANDALL)	Brad Paisley Featuring Alison Krauss ARISTA NASHVILLE ALBUM CUT	16	46	45	46	6	LOOK AT US C. MORGAN, P. O'DONNELL (C. MORGAN, P. O'DONNELL)		Craig Morgan BROKEN BOW ALBUM CUT	45	
17	16	17	21	I GOT A FEELIN'		C. CHAMBERLAIN (B. CURRINGTON, C. CHAMBERLAIN, C. BEATHARD)	Billy Currington MERCURY 001983	17	47	44	45	8	WHAT IT AIN'T M. WRIGHT, F. ROGERS (T. MENSY, M. CRISWELL)		Josh Turner MCA NASHVILLE ALBUM CUT	44	
18	19	20	13	I WANT TO LIVE		M. WILLIAMS (R. RUTHERFORD, B. JAMES)	Josh Gracin LYRIC STREET ALBUM CUT	18	48	39	39	11	WHEN SOMEBODY KNOWS YOU THAT WELL B. BRADDOCK (J. MELTON, H. ALLEN)		Blake Shelton WARNER BROS. ALBUM CUT/WRN	37	
19	23	30	6	I GO BACK		B. CANNON, K. CHESNEY (K. CHESNEY)	Kenny Chesney BNA ALBUM CUT	19	49	50	55	4	HOW AM I DOIN' B. BEAVERS (WRITER X, D. BENTLEY)		Dierks Bentley CAPITOL ALBUM CUT	49	
20	22	23	15	SHE THINKS SHE NEEDS ME		R. SCRUGGS (S. LEMAIRE, C. MILLS, S. MINORI)	Andy Griggs RCA ALBUM CUT	20	50	REW	1	DANCE WITH MY FATHER D. HUFF (L. VANDROSS, R. MARK)		Kellie Coffey BNA ALBUM CUT	50		
21	18	18	16	IT ONLY HURTS WHEN I'M BREATHING		R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain MERCURY 002357	18	51	49	49	4	SWEET SUMMER RAIN J. BALDING, C. DINAPOLI, T. RUSHLOW (D. ORDON, J. COLLINS)		Rushlow LYRIC STREET ALBUM CUT	49	
22	20	22	20	TOUGHER THAN NAILS		L. WILSON, J. DUFFIE (P. O'DONNELL, K. MARVELL, M. T. BARNES)	Joe Diffie BROKEN BOW ALBUM CUT	20	52	47	47	9	SOMEONE TO SHARE IT WITH M. SHIPLEY (R. ATKINS, B. GOWAN, T. HEWITT)		Rodney Atkins CURB ALBUM CUT	41	
23	21	21	20	LAST ONE STANDING		R. MARX (R. MARX, F. WAYBILL)	Emerson Drive DREAMWORKS 001894	21	53	55	58	3	PUT YOUR BEST DRESS ON D. JOHNSON (B. AUSTIN, D. V. WILLIAMS, D. O'KON, D. PFRIMMER)		Steve Holy CURB ALBUM CUT	53	
24	24	26	7	GIRLS LIE TOO		B. GALLIMORE (C. HARRINGTON, K. LOVEFACE, T. NICHOLS)	Terri Clark MERCURY ALBUM CUT	24	54	56	59	3	SON OF A PREACHER MAN W. RAMBEAUX (J. HURLEY, W. KINNS)		Sherrie Austin BROKEN BOW ALBUM CUT	54	
25	26	27	8	HOW FAR		M. MCBRIDE, P. WORLEY (J. O'NEALS, S. SMITH, E. HILL)	Martina McBride RCA ALBUM CUT	25	55	51	51	6	THE BOOGIE MAN C. BLACK (C. BLACK, W. JENKINS)		Clint Black EQUITY ALBUM CUT	51	
26	25	25	13	ME AND EMILY		C. LINDSEY (R. PROCTOR, C. TOMPKINS)	Rachel Proctor BNA ALBUM CUT	26	56	57	—	3	THAT'S COOL D. HUFF, D. JOHNSON (A. BENWARD, S. REEVES, L. T. MILLER)		Blue County ASYLUM-CURB ALBUM CUT	56	
27	36	—	2	HEY GOOD LOOKIN'		Jimmy Buffett With Clint Black, Kenny Chesney, Alan Jackson, Toby Keith & George Strait M. UTLEY, M. MCANALLY (H. WILLIAMS)	RCA ALBUM CUT	27	57	52	52	5	HONEYSUCKLE SWEET G. NICHOLSON (J. ALEXANDER, S. BARRIS)		Jessi Alexander COLUMBIA ALBUM CUT	52	
28	27	24	16	THE WRONG GIRL		B. GALLIMORE (L. ROSE, P. MCLAUGHLIN)	Lee Ann Womack MCA NASHVILLE 002359	24	58	58	56	6	ALWAYS WANTING MORE (BREATHLESS) S. SHERRID (L. TURNER, K. BLAZY, M. HOLMES)		Lane Turner WARNER BROS. 16439/WRN	56	
29	28	28	20	I WANNA MAKE YOU CRY		K. BEARD, D. MALLOY (K. BEARD, J. BATES)	Jeff Bates RCA ALBUM CUT	26	59	60	—	2	HIGH LONESOME T. MCBRIDE (J. HUGHES, T. MCBRIDE, B. BURNETTE)		Jedd Hughes MCA NASHVILLE ALBUM CUT	59	
30	29	29	11	IF NOBODY BELIEVED IN YOU		B. ROWAN (H. ALLEN)	Joe Nichols UNIVERSAL SOUTH ALBUM CUT	29	60	—	—	—	IN MY HIGH SCHOOL R. L. FEEK, T. JOHNSON (B. LARSEN, T. JOHNSON)		Blaine Larsen GIANTSAYER ALBUM CUT	60	

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 122 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. * Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. © 2004, VNU Business Media, Inc. All rights reserved.

JUNE 5 2004 Billboard® TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			MONITORING PERCENTAGE	STATIONS			
1	1	71	NUMBER 1		ALISON KRAUSS + UNION STATION	RDUNDER 610515	Live
2	4	93	LETTERS FROM HOME		NICKEL CREEK	SUGAR HILL 3941	This Side
3	2	4	BEEN ALL AROUND THIS WORLD		JERRY GARCIA & DAVID GRISMAN	ACDUSTIC DISC 57	Been All Around This World
4	9	29	BILL GAITHER PRESENTS: A GOSPEL BLUEGRASS HOMECOMING VOLUME ONE		VARIOUS ARTISTS	GAITHER MUSIC GROUP 42459	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
5	3	15	O.C.M.S.		OLD CROW MEDICINE SHOW	NETTWERK 30349	O.C.M.S.
6	13	29	BILL GAITHER PRESENTS: A GOSPEL BLUEGRASS HOMECOMING VOLUME TWO		VARIOUS ARTISTS	GAITHER MUSIC GROUP 42460	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
7	6	5	BLUEGRASS NUMBER 1'S: A COLLECTION OF CHART TOPPING SONGS		VARIOUS ARTISTS	RDUNDER 610531	Bluegrass Number 1's: A Collection Of Chart Topping Songs
8	8	6	KING OF MY WORLD		SAM BUSH	SUGAR HILL 3987	King Of My World
9	7	59	BEST OF BLUEGRASS GOSPEL		VARIOUS ARTISTS	MADACY CHRISTIAN 3241/MADACY	Best Of Bluegrass Gospel
10	5	2	FORCE OF NATURE		MOUNTAIN HEART	SKAGGS FAMILY/LYRIC STREET 902010/HOLLYWOOD	Force Of Nature
11	11	56	ONE STEP AHEAD		RHONDA VINCENT	RDUNDER 610497 [H]	One Step Ahead
12	14	8	THE NASHVILLE ACOUSTIC SESSIONS		RAUL MALO/PAT FLYNN/ROB ICKES/DAVE POMEROY	CMH 8709	The Nashville Acoustic Sessions
13	15	6	O LORD HOW GREAT THOU ART! THE ULTIMATE BLUEGRASS GOSPEL COLLECTION		VARIOUS ARTISTS	DAYWIND 71353/WARNER BROS.	O Lord How Great Thou Art! The Ultimate Bluegrass Gospel Collection
14	12	44	THE THREE PICKERS		EARL SCRUGGS/DOC WATSON/RICKY SKAGGS	RDUNDER 610526	The Three Pickers
15	10	26	THE VOICES OF BLUEGRASS SING THE BEST OF DISNEY		VARIOUS ARTISTS	WALT DISNEY 860083	O Mickey, Where Art Thou? The Voices Of Bluegrass Sing The Best Of Disney

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

JUNE 5 2004 Billboard® HOT COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			MONITORING PERCENTAGE	STATIONS			
1	1	8	NUMBER 1		BREAK DOWN HERE	MERCURY 002162/UMGN	Julie Roberts
2	—	1	BLAME IT ON MAMA		THE JENKINS	CAPITOL 48622	The Jenkins
3	2	15	WILD WEST SHOW		BIG & RICH	WARNER BROS. 16515/WRN	Big & Rich
4	3	27	HURT		JOHNNY CASH	AMERICAN 009770*/LOST HIGHWAY	Johnny Cash
5	5	16	LAST ONE STANDING		EMERSON DRIVE	DREAMWORKS 001894/INTERSCOPE	Emerson Drive
6	4	31	I CAN'T TAKE YOU ANYWHERE		SCOTTY EMERICK WITH TOBY KEITH	DREAMWORKS 001581/INTERSCOPE	Scotty Emerick With Toby Keith
7	6	79	PICTURE		KID ROCK FEATURING ALLISON MOORER	UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
8	7	3	EVERYDAY GIRL		ROXIE DEAN	DREAMWORKS 000404/INTERSCOPE	Roxie Dean
9	9	23	SPEED		MONTGOMERY GENTRY	COLUMBIA 79864/SONY MUSIC	Montgomery Gentry
10	—	1	ALWAYS WANTING MORE (BREATHLESS)		LANE TURNER	WARNER BROS. 16439/WRN	Lane Turner

ALBUMS

Edited by Michael Paoletta

POP

► THORNLEY

Come Again
PRODUCER: Gavin Brown
Roadrunner 168 618 325
RELEASE DATE: May 18

Get ready for Thornley to break in a big way. Most established bands do not get two songs from a debut album spun at radio prior to street date. But even before the arrival of "Come Again," Thornley's first single, "So Far So Good," pulled impressive modern and active rock airplay—and the title track started gaining air time. Canadian Ian Thornley leads a seasoned crew whose performances are as impressive as this tautly produced and well-crafted set. There are many passages to explore, led by Thornley's Chris Cornell-esque voice: "Falling to Pieces" has great time changes; acoustic guitar takes the lead on "The Going Rate (My Fix)." Also present are dirty rock ("Easy Comes") and sonic effects ("The Lies That I Believe"). Don't be surprised when this act becomes one of the year's most celebrated discoveries.—**CLT**

★ PETER DISTEFANO

Gratitude
PRODUCERS: Peter DiStefano, Michael Blue
Sanctuary 84691
RELEASE DATE: May 4

Former Porno for Pyros guitarist Peter DiStefano wrestled mightily with personal demons; this album is a record of his triumph over them. Other artists have charted their recovery from addiction in their material, but DiStefano's album is distinguished by a subtlety absent from many another "12-step tune." Working with a lean band that includes co-producer/bassist Michael Blue and drummer Shawn Coullahan, the singer/songwriter/guitarist has crafted a well-balanced selection of songs ranging from churning rockers to introspective ballads. Collections like this one work best as a single piece, but thoughtful programmers may be drawn to such punchy yet pop-savvy tracks as "Poisoned," "Sunshine" and "Sweet Tooth." "Gratitude" is a modest, honest and affecting music that will strike a powerful chord with many listeners.—**CM**

★ ANGELA MCCLUSKEY

The Things We Do
PRODUCER: Nathan Larson
Manhattan 91718
RELEASE DATE: May 18

You very likely know the voice. It was McCluskey who provided the chanteuse stylings on Télépopmusik's Grammy Award-nominated "Breathe," which was heard in a national Mitsubishi TV ad campaign. Prior to that, in the mid-'90s, the Glasgow, Scotland-raised singer fronted the Wild Colonialists. The soul-and-blues-blessed rock/electronic vibe of "The Things We Do" marks her solo debut. Center stage is her singing style, which at various times recalls vocalists like Billie Holiday, Janis Joplin, Cyndi

ESSENTIAL REVIEWS



► AUF DER MAUR

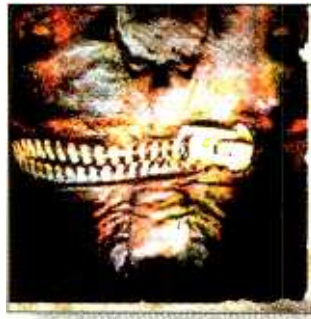
Auf der Maur
PRODUCERS: Chris Goss, Melissa Auf der Maur
Capitol 7087 6 18243 2 2
RELEASE DATE: June 1

After stints as the bassist for Hole and the Smashing Pumpkins, Melissa Auf der Maur is hardly a musical neophyte. Now she is center stage with her solo debut, a self-assured collection that takes some cues from her alt-rock gigs. Lending a hand are such guests as former bandmates James Iha and Eric Erlander. The production is tightly wrapped; there are catchy hooks and phrases à la Hole, but Auf der Maur's passion has more polish than bluster. "Followed the Waves" and "Head Unbound" take their time building the musical tension. And she's not afraid of getting a little goofy (the intro/melody of "I'll Be Anything You Want") or experimental (slipping in a horse's whinny on "Skin Receiver"). As a whole, this album is incredibly solid; that said, its closer, "I Need I Want I Will," is exceptional. Look for Auf der Maur on tours with the Offspring and the Cure this summer.—**CLT**

SLIPKNOT

Vol. 3: (The Subliminal Verses)
PRODUCER: Rick Rubin
Roadrunner 168 618 388
RELEASE DATE: May 25

It has been three years, several side projects and the rumor of a breakup since Slipknot's previous album, "Iowa." In that time, some of its fans have certainly moved on, presumably to music not played by bands sporting masks and matching jumpsuits. What is surprising here, though, is that Slipknot has also matured—albeit subtly. This is likely due in part to Rick Rubin's production, as well as singer Corey Tay-



lor and guitarist Jim Root's success in the more conventional Stone Sour. Slipknot—which is headlining the second stage of this summer's Ozzfest—plays to its strengths here. The group's precision and the razor-sharp riffs of guitarists Root and Mick Thompson stand out. While Slipknot still plays it fast and frenetic ("The Blister Exists"), several songs, including "Circle," are downright melodic. First single "Duality" is currently top 20 at active and modern rock.—**BT**



TIËSTO

Just Be
PRODUCERS: Tiësto, T. Verwest, D.J. Waakop Meyers
Nettwerk America 0 6700 30364
RELEASE DATE: June 1

With his new album, Dutch artist Tiësto rids himself of two letters that have always preceded his name: DJ. Sure, Tiësto is widely regarded as one of the top international spin masters. But one cannot help but wonder if the two-letter omission signals a shift in Tiësto's career path—from DJ to more traditional artist. Longtime fans should not fret, however: Tiësto knows who butters his bread. The strong "Just Be" is indeed a "proper" artist album—as compared with one of Tiësto's many DJ-mixed sets—but its maker never loses sight of the dancefloor. The album abounds with propulsive trance workouts like "Love Comes Again" and "Walking on Clouds," which feature BT and Kirsty Hawkshaw, respectively. But "Just Be" also showcases an artist with a strong desire to branch out musically. The gorgeous, downtempo "Sweet Misery" is equal parts Depeche Mode and Sarah McLachlan.—**MP**

Lauper and Marianne Faithfull. It is the perfect musical vessel for a collection of songs that revel in the bitter and the sweet. The Motown-inflected "Perfect Girl Eleven" captures both of those sentiments while commenting on perfection. Elsewhere, the jazz-tinged "This Night" burns with heartbreak, and "It's Been Done" floats by with majestic authority. In her own way, McCluskey remains focused on the sunshine after the rain.—**MP**

★ THE FRENCH KICKS

The Trial of the Century
PRODUCERS: the French Kicks
Star Time International 022
RELEASE DATE: May 18

Brooklyn, N.Y.-based buzz band the French Kicks finally back up the hype that has been surrounding them for years. They accomplish this by dropping all remaining vestiges of their early garage-rock pose and embracing their inner Steely Dan. Unlike the quartet's uneven and overpraised 2002 debut, "One Time Bells," "The Trial of the Century" is a fully realized work of sweet, sophisticated hipster rock that floats on atmospheric layers of keyboards and guitars. Frontman Nick Stumpf comes into his own as a vocalist, now often punctu-

ating his lyrics with a melancholy falsetto. Fans of the angular sound showcased on the band's previous efforts may be taken aback by the dreamy haze of "Trials." That said, departure cuts like "One More Time," "Don't Thank Me" and the title track prove the French Kicks have found their own compelling voice.—**BG**

JULIANA HATFIELD

In Exile Deo
PRODUCERS: Juliana Hatfield, David Leonard
Zoë/Rounder 01143-1037
RELEASE DATE: May 18

"In Exile Deo" has all the musical elements alt-rock singer/songwriter Juliana Hatfield is known for, including confessional lyrics and thoughtful melodies. But this time around there is something else on display: a newfound confidence. Excluding one or two drab songs, the album exudes a certain airiness. Tracks like "Get in Line," "Sunshine" and "Don't Let Me Down" are upbeat, well-constructed pop tunes. The vocals are sweet and slender, which only adds to their appeal. But lest we forget her past, "Jamie's in Town" and "My Enemy" are not-so-subtle reminders of where the artist has been. Although bittersweet self-analysis has always been her strong point, it is good to know that

Hatfield is willing to embrace some lighter fare, too.—**KK**

R&B/HIP-HOP

► TAMYRA GRAY

The Dreamer
PRODUCERS: various
19 Recordings/UMVD B000281702
RELEASE DATE: May 25

When one door closes, another opens. Tamyra Gray, fourth runner-up during the first season of "American Idol," is resounding proof. The singer parlayed her "Idol" stint into acting gigs ("Boston Public," "Half & Half"). In between, she recorded her first album, which marks the U.S. launch of "Idol" creator Simon Fuller's new label, 19 Recordings. Gray's pleasing vocals and co-writing skills propel this engaging debut. Segueing from R&B to pop, jazz and rock, the album showcases the many moods of the former Miss Atlanta. Whether paying melodic props to old-school ("Star"), letting loose with an inspirational ballad ("Raindrops Will Fall") or having sassy fun ("Ha Ha"), Gray displays emotional depth and a penchant for storytelling that is sorely lacking these days. Gray

may not have won the initial race. But if this debut is any indication, she will be around long after others have dropped out.—**GM**

DANCE/ELECTRONIC

► THE STREETS

A Grand Don't Come for Free
PRODUCER: Mike Skinner
Vice/Atlantic 61534
RELEASE DATE: May 18

Follow-ups are tough. When Mike Skinner—aka the Streets—delivered "Original Pirate Material" in 2002, no one had ever heard anything quite like his dark blend of dance, hip-hop, reggae and electronica. Skinner told gritty yarns of the British urban experience in a slow, conversational style that starkly contrasted with his nervous, club-influenced beats. Flash forward to 2004: Skinner remains a unique voice and a strong lyricist. However, "A Grand Don't Come for Free" largely trades the novel immediacy of his debut for a more eclectic mix of slower-paced electronic and two-step beats. With the exception of the bouncing, guitar-riff-driven "Fit but You Know It," the new album alternates between icy electro-garage in the vein of Dizzee Rascal ("Get Out of My House") and sweeter R&B-tinged synth pop ("I Wouldn't Have It Any Other Way"). There is plenty to like here, but it might take some effort to appreciate it.—**BG**

► KASKADE

In the Moment
PRODUCERS: Ryan Raddon, Finn Bjarnson
Om 0M157
RELEASE DATE: May 18

"Steppin' Out"—the lead single from this, Kaskade's second album—was one of the essential tracks at Miami's Winter Music Conference in March. Its strummy guitars, sunny dance beats and soothing vocals (by Brett) created the postcard-perfect South Beach soundtrack. With summer right around the corner, the timing could not be better for such a crossover-primed track to make its presence known in a larger fashion. Welcome to "In the Moment," a solid collection that offers a balanced mix of soulful dancefloor jams and chilled-out landscapes. A track like "Sweet Love" is sublime in a Naked Music kind of way, while "Yeah Right" may find itself on the next installment of the Ultra Chilled series. "Everything" is a sturdy house track, with feisty electro undertones. "In the Moment" proves that its predecessor, "It's You, It's Me," was only an appetizer. This is the main course.—**MP**

COUNTRY

► LONESTAR

Let's Be Us Again
PRODUCERS: Dann Huff, Lonestar
BNA 59751
RELEASE DATE: May 25

Seven albums in, vanilla band Lonestar has solidified its status as one of country's top contemporary acts. How? Through undeniably catchy if painfully (Continued on page 32)

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

(Continued from page 31)

mawkish songs conjuring images of sippy cups, imaginary friends and amazing love. On "Let's Be Us Again," Lonestar goes for the completely safe mass appeal of county fairs, class reunions, the joy of summer and maudlin romance—all parlayed through faux-edgy guitars, watered-down '70s rock melodies and earnest-as-hell vocals from frontman Richie McDonald. Tracks like "Women Rule the World" and "Mr. Mom" are aimed directly at soccer moms. Make no mistake, McDonald is a fine singer, impressive on syrupy ballads like "What I Miss the Most" and "Let Them Be Little." Alabama's Randy Owen brings personality to "From There to Here." While yawn-inducing, "Let's Be Us Again" has platinum written all over it.—**RW**

WORLD

★ VAS

Feast of Silence

PRODUCERS: Azam Ali, Greg Ellis, Tyler Bates

Narada 70876-18497

RELEASE DATE: May 18

"Feast of Silence," the fourth album for Vas, has been a long time coming. Various outside projects have kept vocalist Azam Ali and percussionist Greg Ellis occupied since the release of "The Garden of Souls" in 2000. The new CD is a work of considerable beauty and power. Ali's voice, one of the most beguiling sounds in world music, is matched here by her songwriting. She also records in English for the first time—on the title track and "The Reaper and the Flowers"—and those songs have a profound effect. Ellis' percussion, always more than simply drums, has a wonderfully organic feel throughout. His work has the quality and texture of a dozen voices and often feels like a rhythmic response to Ali's vocals. Once again, the exoticism and compositional originality of Vas' sound is marvelous and wholly captivating.—**PVV**

JAZZ

★ HELEN MERRILL

Lilac Wine

PRODUCER: Helen Merrill

Sunnyside 3020

RELEASE DATE: May 11

Vocalist Helen Merrill cut her first album, "Don't Explain," 50 years ago. Once considered a less than musical virtuoso stylist by critics whom she has doubtless outlived, Merrill remains one of the most expressive jazz vocalists to ever set foot in a recording studio—an assertion "Lilac Wine" more than affirms. Working in a lush orchestral setting, Merrill applies her dusky voice to nine tunes, including a stellar version of the infrequently recorded title track, "Something I Dreamed Last Night," "One More Walk Around the Garden" and "The Island." The vibe is laid-back and contemplative—this is very much a ballad record—with trumpeter Lew Soloff contributing several subtle, muted solos that deftly sustain the mood. Merrill's son Alan also appears, singing with his mother and playing guitar on "You." Helen Merrill is in her 70s now, but time has not touched her voice or her interpretive gift.—**PVV**

CHRISTIAN

DON MOEN

Thank You

PRODUCER: David Hamilton

Integrity 28752

RELEASE DATE: May 18

Don Moen's name is synonymous with excellence in praise and worship music—and this fine CD (his 18th) demonstrates why. Recorded live at Regent University in Virginia Beach, Va., "Thank You" showcases the artist's warm, affecting voice and poignant songwriting. Moen wrote or co-wrote nearly half of the songs, including the simple, eloquent title cut, which he penned with Paul Baloche. "Mi Corazon," written with producer David Hamilton, is stirring, and "Worthy of Praises" boasts a potent lyric and Celtic-flavored melody. Praise and worship songs are intended to move the listener and create an atmosphere in which to worship God. Moen has a gift for writing and singing songs that transport audiences beyond their earthly concerns. In the process, fans focus on and celebrate the source of their faith.—**DEP**

VITAL REISSUES

JOHN LEE HOOKER

Jack O'Diamonds: 1949 Recordings

PRODUCER: Gene Deitch

Eagle 20024

RELEASE DATE: May 18

JOHN LEE HOOKER

Face to Face

PRODUCER: Ollan Christopher Bell

Eagle 20023

RELEASE DATE: Oct. 28, 2003

These two documents from the estate of John Lee Hooker serve as bookends to the life of a storied bluesman and rock'n'roll prototype. "Jack O'Diamonds" contains recently unearthed recordings made in the Detroit dining room of artist and blues aficionado Gene Deitch; many of the songs Hooker would never record again. Though there is historical value in this long-lost session, the music—captured by a single microphone onto paper tape—sounds understandably rough, despite today's audio restoration technology. More satisfying is "Face to Face," the first of two albums Hooker was working on before his death in 2001. Here, Hooker's electric guitar adorns the rock-solid heartbeat heard on "Jack O'Diamonds," and there is some ferocious work by his musical progeny, among them Warren Haynes, Johnny Winter and George Thorogood. "Face to Face" also features Van Morrison, Jack Casady and Hooker's daughter Zakiya, among others. Especially moving is "Six Page Letter," a surprising ballad with strings, saxophone and a beautiful, heartfelt lament by a 20th-century American master. Those desiring Hooker archival performances also should check out "Come and See About Me: The Definitive DVD" from Eagle Eye Media.—**CW**

Billboard.com

- David Grubbs, "A Guess at the Riddle" (Drag City)
- Robert Pollard, "Fiction Man" (Rockathon)
- Wagon Christ, "Sorry I Made You Lush" (Ninja Tune)

SINGLES

Edited by Michael Paoletta

POP

► NICKELBACK Feelin' Way Too Damn Good (3:51)

PRODUCERS: Nickelback, Joey Moi

WRITER: Nickelback

PUBLISHERS: various

Roadrunner RDRR 10092-2 (CD promo)

Nickelback just keeps on rolling along. This is single No. 3 from the act's double-platinum album "The Long Road," which remains in the upper half of The Billboard 200 after 35 weeks. With "Feelin' Way Too Damn Good," the Canadian quartet delivers a midtempo number—a sound that may surprise decision-makers at radio. Still, the Nickelback sound is unmistakable, giving enough rock attitude to satisfy those formats and containing pop tendencies that can earn it a comfortable seat at top 40. Lyricist/frontman Chad Kroeger exposes even more of his heart, singing of a two-day hotel stay with his beloved. The lyrics sizzle at times ("Gotta make love just one more time in the shower"). Of course, those that get bitten by the love bug this summer will only relate that much more.—**CLT**

► HILARY DUFF & HAYLIE DUFF Our Lips Are Sealed (2:39)

PRODUCERS: Charlie Midnight, Spider

WRITERS: J. Wiedlin, T. Hall

PUBLISHERS: Plangent Visions Music/BMG Songs (ASCAP)

Hollywood PRCD-11679 (CD promo)

Sisters Hilary and Haylie Duff team up for a sugary remake of the '80s Go-Go's classic "Our Lips Are Sealed." With a nostalgic mix of synthesizers and soft vocals, the song—which is featured in the summer film "A Cinderella Story"—will bring back images of skinny ties and tube socks. But don't be fooled. The 2004 version is a well-produced pop song—performed by two singers who weren't even born when the original was a hit. Nevertheless, while it may not stand the test of time, the sisters' snappy rendition is poised to introduce a whole new generation of listeners to a decade long gone. But let's hope tube socks will remain a thing of the past.—**KK**

★ JANET JACKSON All Nite (Don't Stop) (3:26)

PRODUCERS: BAG, Arnthor, Janet Jackson

WRITERS: various

PUBLISHERS: various

Virgin 18619 (CD promo)

"This is sick." Janet Jackson's sultry reading of this opening line raises the curtain on her latest single from "Damita Jo." Jackson steps back into her signature groove line with this bass-driven party jam. She further intones: "This rhythm just moves me." And it's no wonder. The beat-bangin' number owes much of its infectious allure to its sample of Herbie Hancock's "Hang Up Your Hang Ups." There's also a remix version of the tune featuring Elephant Man. "All Nite" should have no trouble finding traction on dancefloors. The hook and the rhythmically relentless beat remain embedded in

ESSENTIAL REVIEWS



LLOYD BANKS On Fire (3:07)

PRODUCERS: Eminem, Kwame

WRITERS: various

PUBLISHERS: various

G-Unit/Interscope INTR-11147-2 (CD promo)

Lloyd Banks is one of the hottest new names in hip-hop, hands down. "On Fire" deftly proves why. The lead single to the artist's forthcoming debut album, "Hunger for More," this is a red-hot party track. It will surely be a major contender for the summer anthem of 2004. Produced by Eminem and Kwame, the track serves as a prime backdrop for Banks' monotone flow. Lyrically, Banks showcases the gift of gab that made him such a staple on mix tapes: "I'm a ladies' man but the boy smacks thugs/These record sales equal more back rubs/Not to mention the boy packs clubs/His impact is about as raw as crack was." R&B radio has embraced Banks and his debut single with open arms. It can't hurt that he is a charter member of 50 Cent's G-Unit clique and has the support of Interscope labelmates Eminem and Dr. Dre.—**RH**



SHERYL CROW Light in Your Eyes (4:02)

PRODUCER: John Shanks

WRITERS: S. Crow, J. Shanks

PUBLISHERS: Warner-Tamerlane Publishing/Old Crow Music (BMI)/WB Music/Dylan Jackson Music (ASCAP)

A&M 11135-2 (CD promo)

Though this track from last year's set "The Very Best of Sheryl Crow" was previously unreleased, it is nonetheless deserved placement on that greatest-hits collection. Like so much of Crow's music, "Light in Your Eyes" sounds like a classic rock track recorded decades earlier, awash in warm acoustic and electric guitar textures. Following a George Harrison-esque slide-guitar intro, Crow delivers an upbeat, quasi-religious pep talk, as in the absolutely irresistible chorus: "You got to talk to the one who made you/Talk to the one who understands/Talk to the one who gave you/All the light in your eyes." Lyrically this is closer to "Soak Up the Sun" than "My Favorite Mistake" and every bit as catchy and fun as the former—and there is nothing wrong with that. This is indeed one of Crow's best.—**CW**

your consciousness long after the last note has sounded. It's also one of the strongest cuts on the album, making one wonder why it wasn't released as the lead single.—**GM**

summer. Hopefully, it's as flavorful as this track.—**MP**

R&B/HIP-HOP

RENEE SEBASTIAN Deliciously

Dangerous (4:15)

PRODUCERS: Johannes Luley,

Renee Sebastian

WRITERS: R. Sebastian, A. Soleimani

PUBLISHER: BMI

Renee Sebastian 81199 00002 (CD promo)

The R&B landscape is chockablock with female singers. Today's newcomers—the talented and the wannabes—must work that much harder to get their respective voices heard. On this, her debut, talented Bay Area artist Renee Sebastian shows that she is up for the task. Co-produced by Johannes Luley (Lyrics Born), "Deliciously Dangerous" is a tasteful tale of an independent woman. The tight harmonies and the classical string infusions are also appetizing. In the song's chorus, Sebastian lays it on the line: "I'm no damsel in distress/I'm just deliciously dangerous/What ya see ain't always what ya get . . . There's more to me than just my sex." For radio support, which it deserves, this track needs a tighter edit. Her first album, "Reneeseance," is scheduled for this

COUNTRY

► JIMMY BUFFETT WITH CLINT BLACK, KENNY CHESNEY, ALAN JACKSON, TONY KEITH & GEORGE STRAIT Hey Good Lookin' (2:50)

PRODUCERS: Michael Utley, Mac McAnally

WRITER: H. Williams

PUBLISHERS: Sony/ATV Songs; Hiram Music (BMI)

RCA 82876-62271-2 (CD promo)

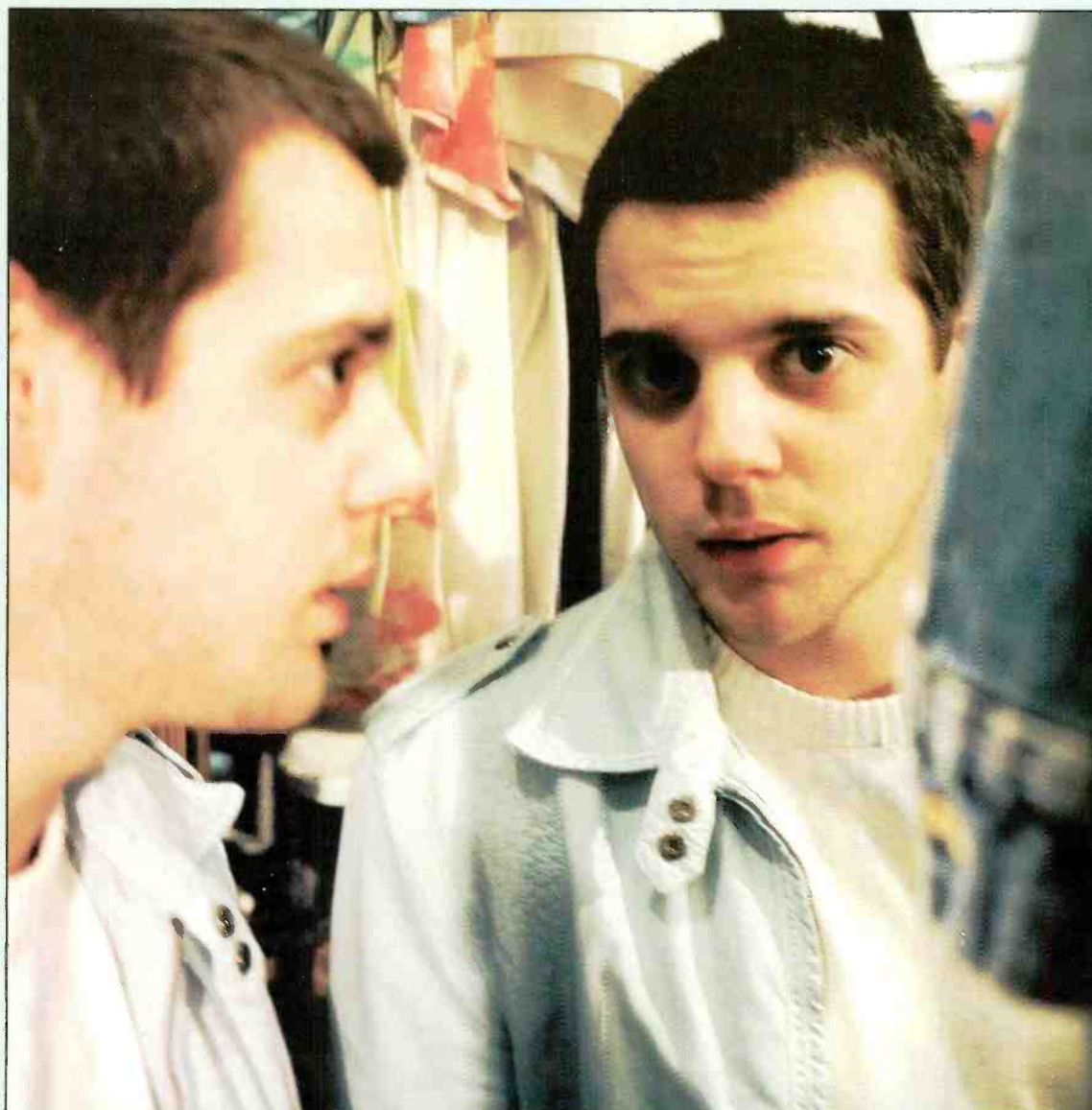
This is an event record if there ever was one. Nearly every major male artist in country music joins Buffett on this remake of the Hank Williams classic. And they sound as if they are having a grand old time. The song is from Buffett's upcoming country release, "License to Chill." Producers Michael Utley and Mac McAnally tailor the track in such a way that it pays homage to the spirit of Williams' lively original—while also sounding like a Buffett beach party where attendees have traded in their Stetsons for Hawaiian shirts. It's the ultimate summer-fun song. Country enthusiasts who embraced Buffett and Jackson's eight-week No. 1 smash "It's Five O'Clock Somewhere" will repeat the process with "Hey Good Lookin'." And they've got much to look forward to: Nine of the 16 tracks are duets.—**DEP**

Lost material from the *Misunderstood* gets a U.S. release on new label UT



Hastings chairman/CEO John Marmaduke announces Q1 turnaround

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



THE STREETS: ONE OF SEVERAL ACTS MTVU CHOSE TO PROMOTE THROUGH 'THE CUT' VIDEO AIRPLAY AND FREE DOWNLOADS

MTVU Makes 'The Cut'

Free Downloads Of Buzz Bands

BY BRIAN GARRITY

NEW YORK—MTV's college network, MTVU, has come up with a winning strategy for boosting viewer interest in the under-the-radar acts it specializes in showcasing: It is coupling free download offers with video airplay.

A programming initiative called "The Cut" offers viewers the chance to download songs of the videos they are watching.

Icons tagged to videos from artists featured in "The Cut"—acts like Madvillain, Steriogram and the Streets—alert viewers that free music is available online.

"The online element is the best indication of the audience interest," MTVU GM Stephen Friedman says.

BRANDED DOWNLOADS

MTV is no stranger to providing promotional downloads through its Web sites. "The Cut," however, is one of the most aggressive moves the

network has taken to entice viewers to explore the music they are exposed to in videos. "The Cut" marks the first time an MTV network is offering downloads on a branded basis.

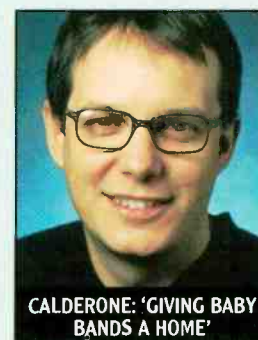
MTVU is based primarily in university dining halls and student lounges across 700 campuses. MTV launched the channel in January with the aim of generating buzz for up-and-coming acts with college-age viewers.

But MTVU does not have much time to connect with this potential audience of 6 million, let alone educate it on emerging acts that do not have mainstream name recognition.

The average viewer only tunes in to the channel for 20 minutes

per day, and MTVU's short-form programming blends music, CBS news updates and social issues reporting.

That is why serving up downloadable tracks to viewers is key to the channel's programming strategy. (Continued on page 34)



CALDERONE: 'GIVING BABY BANDS A HOME'

CAA's Light Urges Music Biz Revamp

BY GEORG SZALAI

The Hollywood Reporter

NEW YORK—Music companies must rethink traditional business and delivery models more aggressively to remain relevant in a world where music has been the only major entertainment segment that has continued to decline in recent years, says Rob Light, managing partner of Creative Artists Agency.

Light spoke May 20 at the annual Entertainment and Sports Conference, held here at the Helmsley Hotel.

The event's organizers are the New York State Society of Certified Public Accountants and its Foundation of Accounting Education.

Among Light's suggestions to revive the fading music business: cut the price of concert tickets; find ways to make the concert experience more memorable; market specifically to smaller, more targeted demographic groups; and use videogames to promote music.

"We must go back to the rebellious and innovative spirit our industry was built on," Light said.

Despite studies indicating that young people would rather give up music than any other form of entertainment, "we continue to work within the old rules and frameworks," he said.

'We must go back to the rebellious and innovative spirit our industry was built on.'

—ROB LIGHT,
CREATIVE ARTISTS AGENCY

Light noted that record companies often lump together 14- to 30-year-olds in their marketing efforts, even though this group breaks down into three smaller groups defined by very different

lifestyles and attitudes toward entertainment options.

Discussing the concert business, Light said radio and live-event giant Clear Channel Communications and Ticketmaster should work more closely with music firms to make concerts more competitive with casinos, theme parks and other amusement options.

He also suggested that artists sing more of their hits rather than focusing on songs from a new record, a practice that can disappoint audiences.

Cutting excessive Ticketmaster charges, as well as venue parking and beverage costs, also might revive interest in live performances, Light said, especially among young people.

"Most people can't even afford \$25 concert tickets, and they won't spend even that if they are not having a great time," Light said. "Let them bring coolers and blankets."

Some of the most innovative music ideas will revolve around videogames, Light predicted.

Besides promoting music within games, some game firms may release music albums alongside games, enabling consumers to use one CD to either play a game or listen to music.

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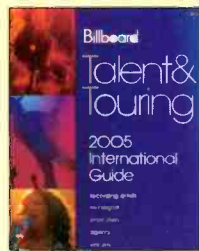


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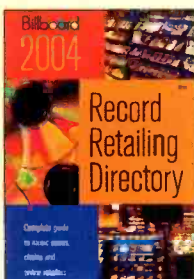


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ADCA404

Retail

New Label: Please Let Them Be Misunderstood

Obsessives often make excellent indie-label operators, so **Mike Stax** probably has a good shot at success.

Stax has been editing and publishing his San Diego-based magazine *Ugly Things* for 21 years. Christened in homage to England's scruffy **Pretty Things**, the annual mag is devoted to "wild sounds from past dimensions"—all manner of vintage garage rock and psychedelia.

Stax's research over the years has turned up such untamed acts as the now-notorious **Monks**.

The most recent issue of *Ugly Things*, published late last year, weighs in at a fat 200 pages. Forty of those pages are devoted to a second mammoth installment of Stax's history of the **Misunderstood**.

Not coincidentally, that obscure but wonderful Riverside, Calif., band of the '60s is the subject of the

mutant psych-rock. Among the sides are demo versions of such tracks as "Children of the Sun" (anthologized on **Rhino's** "Nuggets II" box), featuring the bristling, innovative steel guitar work of **Glenn Ross Campbell**.

Incredibly, UT's release, "The Lost Acetates 1965-1966," marks the first full-length U.S. reissue of the band's work. The only material commonly available is a CD issue of **Cherry Red Records'** 1982 U.K. LP "Before the Dream Ended."

Explaining his decision to release the album, Stax says, "I just wanted these guys to get paid."

"The Lost Acetates 1965-1966" is available in CD and LP formats.

Forced Exposure, Get Hip and Revolver will distribute the title.

Stax plans to release one or two UT albums per year. "I find these bands, and they have unreleased stuff," he says.

Stax may branch into book publishing, he adds, by turning his voluminous *Misunderstood* pieces into a stand-alone tome. A third installment is scheduled for the next issue of *Ugly Things*.

It is plain that Stax's main satisfaction comes from exposing newcomers to the experimental garage stylings of the *Misunderstood*. Stax says, "You play that stuff to a regular guy, and he says, 'Wow.'"

HANDS ACROSS THE BORDER: **Allegro** in Portland, Ore., has forged a distribution partnership with Vancouver-based **PHD Canada**.

Under the agreement, Allegro will handle U.S. sales and distribution for PHD's slate of export labels, while PHD will enhance sales and distribution for Allegro's rock division, the **Northwest Alliance of Independent**

Labels, which employs some Canadian sales personnel.

PHD will also handle fulfillment for Allegro's distributed and proprietary labels for Canadian retail.

PHD's label roster includes a cross-section of indie rock, metal, jazz, classical, folk, world, urban and dance imprints.

The Indies™

By Chris Morris

cmorris@billboard.com



MISUNDERSTOOD: BUT NOT FORGOTTEN

first release from Stax's new label, **UT Records**.

In the course of researching his voluminous piece on the group, Stax learned that drummer **Rick Moe** had salted away 13 hitherto unheard acetates cut in Riverside and London in 1965 and 1966.

The tracks delineate the *Misunderstood's* rapid evolution from **Yardbirds**-style garage-blues to

MTVU

Continued from page 33

MTV executives say.

Tom Calderone, executive VP of music and talent programming for MTV, MTV2 and MTVU, says the downloads are a way for MTVU viewers to bond with the artists they are watching.

"We're throwing a lot of new faces at students," he says. "We're playing things not seen on other channels."

COLLEGE CAMPUS AS FARM

Calderone and Amy Doyle, VP of

music and talent programming for MTV, MTV2 and MTVU, are looking at the college network as a farm system for programming on MTV2 and the flagship network.

Calderone says MTVU programs the 55 videos in rotation each week based on grassroots momentum behind the acts. The channel also factors the strength of an act's touring base and the level of Internet activity into the programming equation. "We're truly giving baby bands a home," he says.

So far, the network is delivering on the "farm system" strategy. Videos from Modest Mouse, Franz Ferdinand and Bumblebee 81—all of which

started as featured selections of "The Cut"—are now "Buzzworthy" tracks at MTV.

"The Cut" is our way of saying, 'These are artists you want to tell your friends about,' Friedman says.

For "The Cut," the network offers an average of five tracks at a time and rotates content on a rolling basis.

Some indie labels are offering music as MP3s. Major labels are offering tracks as 30-day timeout downloads in the Windows Media format.

Labels, for their part, are enjoying the exposure for emerging acts.

"Having that audience, an exclusive outlet for kids, is a great thing,"

(Continued on page 35)

Hastings' Music Sales Helped Q1 Turnaround

Hastings Entertainment is on a roll.

The Amarillo, Texas-based chain reported net income of \$1.8 million, or 15 cents per diluted share, on revenue of \$126.9 million in its fiscal first quarter, which ended April 30.

That is a turnaround from the loss of \$1.07 million, or nine cents per diluted share, the retailer reported for first-quarter 2003, when revenue totaled \$116.8 million.

Hastings chairman/CEO **John Marmaduke** attributed the improvement to "management initiative and system enhancements" enacted during fiscal 2003. "We believe our focus in these areas is a significant contributor to increases in revenue and profits for the first quarter of fiscal 2004," he said in a statement.

For the quarter, Hastings reported comparable-store increases of 8.1%. The company said video sell-through was the prime driver behind the gain.

But music was the largest contributor to profit growth. "The last couple of years, video has been carrying the day for Hastings," CFO **Dan Crow** says. "But if you look at merchandise gross margin dollars in the first quarter, we were up \$5.4 million over the same period last year. Of that, music contributed \$2 million, video \$1.8 million and books \$1 million."

He attributed the success to good releases and great performance by the chain's music team.

The company operates 150 stores, two of which opened this year: an 18,000-square-foot outlet in Canon City, Colo., that debuted April 26, and a 15,000-square-foot store in Emporia, Kan., that opened May 17.

Between two other store openings last fall and the comparable-store growth, Hastings enjoyed a total sales gain for the quarter of 21.4%

compared with the same period last year. In its announcement, Hastings also adjusted its earnings guidance upward, saying it expects earnings for this fiscal year in the range of 50 cents to 53 cents per diluted share.

Based on this performance, **Arvind Bhatia**, an analyst who follows Hastings for Dallas-based

Street provides opportunity for investors. And management is engaging in a stock buy-back program, which is a vote of confidence."

As of April 30, Hastings had completed nearly \$4 million of a \$5 million stock-repurchase program announced in September 2001.

While lack of coverage by Wall Street provides an opportunity for investors, such stocks also have less liquidity than large capitalization stocks. Hastings is for investors who specialize in "micro-cap" stocks and are familiar with the risks and rewards of such stocks, Bhatia says.

Hastings' stock closed at \$7.91 May 25, down five cents from the previous day, giving it a market capitalization of about \$90 million.

The stock closed at \$6.60 the day before the earnings announcement.

The May 24 close of \$7.96 established a new 52-week high for the stock.

LABEL AWARENESS: The Coalition of Entertainment Retail Trade Assns. has declared June "Entertainment Ratings and Labeling Awareness Month."

In addition to encouraging retailers and movie exhibitors to review their ratings and labeling education programs and policies for employees, the initiative will include a public relations campaign to raise awareness among consumers.

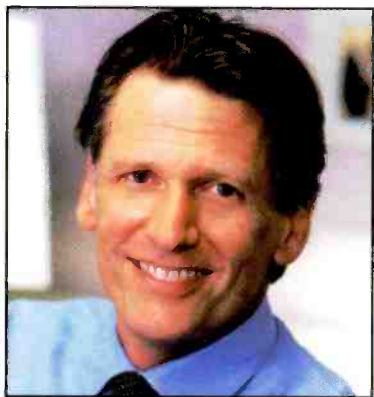
CERTA consists of the **Digital Media Assn.**, the **Interactive Entertainment Merchants Assn.**, the **National Assn. of Recording Merchandisers**, the **National Assn. of Theatre Owners** and the **Video Software Dealers Assn.** These trade groups collectively represent 40,000 theaters, video and videogame stores, music stores, online music sites and other retailers.

Retail Track
By Ed Christman
echristman@billboard.com



investment firm **Southwest Securities**, upgraded his rating from neutral to a strong buy.

Bhatia says there are four reasons for the upgrade: "First, they beat their first-quarter estimate by a significant margin," he notes, "and they have a sustainable EPS [earnings per share] growth-rate superior to their peers. Also, the lack of coverage from Wall



MARMADUKE: MUSIC OUTPACING VIDEO

MTVU

Continued from page 34

Artemis Records president Daniel Glass says. "I always got a sense the college community wasn't really served before now."

Glass credits exposure on the channel with propelling early sales of Artemis act Sugarcult—another MTV "Buzzworthy" act that started on MTVU.

"These kids are not pop obsessed," he adds. "They're interested in the kind of bands you hear about in college."

AOL Music: Total Monthly Streams

Top Audio

1 USHER * Yeah! LAFACE/ZOMBA	1,977,830
2 USHER ** Burn LAFACE/ZOMBA	1,895,126
3 BRITNEY SPEARS Everytime JIVE	1,096,736
4 JESSICA SIMPSON Take My Breath Away COLUMBIA	927,711
5 D12 My Band INTERSCOPE	896,170
6 MARIO WINANS I Don't Wanna Know BAD BOY	797,015
7 WILLIAM HUNG She Bangs KOCH	793,688
8 BEYONCÉ Naughty Girl COLUMBIA	771,939
9 AVRIL LAVIGNE ** Don't Tell Me RCA	500,360
10 EAMON I Don't Want You Back JIVE	260,049

Top Video

1 BRITNEY SPEARS Everytime JIVE	2,318,108
2 USHER * Burn LAFACE/ZOMBA	1,788,422
3 D12 My Band INTERSCOPE	1,707,509
4 OUTKAST * Roses LAFACE/ZOMBA	1,606,350
5 WON-G * Caught Up in the Rapture SANCTUARY	921,115
6 JESSICA SIMPSON Take My Breath Away COLUMBIA	862,424
7 USHER * Yeah! LAFACE/ZOMBA	816,261
8 JOJO * Leave (Get Out) BLACKGROUND	691,486
9 MARIO WINANS I Don't Wanna Know BAD BOY	662,634
10 BEYONCÉ Naughty Girl (Live) COLUMBIA	375,842

* First Listen/FirstView * Artist of the Month ** Breaker Artist *** Sessions@AOL
Source: AOL Music for four weeks ending May 20, 2004

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JUNE 5 2004 Billboard TOP KID VIDEO					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE	PRICE
			NUMBER 1 5 Weeks At Number 1		
1	1	16	DORA THE EXPLORER-DORA'S PIRATE ADVENTURE PARAMOUNT HOME ENTERTAINMENT 75803	2004	9.98
2	3	14	DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 75053	2003	9.98
3	4	10	WHAT'S NEW SCOOBY DOO? SAFARI SO GOOD WARNER HOME VIDEO 02290	2004	14.98
4	7	10	CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413	2003	9.98
5	6	19	SPONGEBOB SQUAREPANTS - THE SEASCAPE CAPERS PARAMOUNT HOME ENTERTAINMENT 79553	2004	9.98
6	5	10	SPONGEBOB GOES PREHISTORIC PARAMOUNT HOME ENTERTAINMENT 79543	2004	9.98
7	2	18	THE LION KING 1 1/2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31203	2004	24.98
8	9	6	SESAME STREET: WHAT'S THE NAME OF THAT SONG? SONY WONDER/SONY MUSIC ENTERTAINMENT 57253	2004	9.98
9	11	18	DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673	2001	9.98
10	NEW		BARNEY: IMAGINATION ISLAND (REPACKAGED EDITION) HIT ENTERTAINMENT 45986	1999	12.98
11	12	11	THOMAS & FRIENDS: BEST OF GORDON ANCHOR BAY ENTERTAINMENT 01325	2004	12.98
12	16	20	LEAPFROG: LETTER FACTORY VIDEO WARNER HOME VIDEO 34354	2003	8.98
13	NEW		ADVENTURES OF JIMMY NEUTRON: FAIRLY & JIMMY TIMMY PARAMOUNT HOME ENTERTAINMENT 79763	2004	12.98
14	10	10	WINNIE THE POOH: SPRINGTIME WITH ROO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32060	2004	22.98
15	13	19	DORA'S BACKPACK ADVENTURE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876853	2002	9.98
16	8	18	DORA'S EGG HUNT PARAMOUNT HOME ENTERTAINMENT 75423	2004	9.98
17	17	9	BABY EINSTEIN: BABY MACDONALD WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33114	2004	14.98
18	14	8	HOME ON THE RANGE - SING ALONG SONGS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62352	2004	14.98
19	19		COLD SPAGHETTI WESTERN HIT ENTERTAINMENT 02518	2004	12.98
20	NEW ENTRY		BOB THE BUILDER: DIG, LIFT, & HAUL HIT ENTERTAINMENT 24127	2004	14.98
21	18	10	TOM AND JERRY: WHISKER'S AWAY WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 65718	2003	6.98
22	21	10	BARNEY: MOVIN' AND GROOVIN' HIT ENTERTAINMENT 02691	2004	12.98
23	NEW ENTRY		STRAWBERRY SHORTCAKE - GET WELL ADVENTURE FOX VIDEO 08744	2003	12.98
24	NEW ENTRY		POWER RANGERS: NINJA STORM VOL. 3 LIGHTNING STRIKES BUENA VISTA HOME ENTERTAINMENT 32239	2003	14.98
25	15	18	MEET STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOX VIDEO 2006934	2003	12.98

JUNE 5 2004 Billboard RECREATIONAL SPORTS DVD				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PROGRAM SUPPLIER & NUMBER	PRICE
			NUMBER 1 3 Weeks At Number 1	
1	1	16	WWE: WRESTLEMANIA XX (3 DISC SET) SONY MUSIC ENTERTAINMENT 55878	34.98
2	3	14	STREETBALL: AND 1 MIX TAPE TOUR VENTURA DISTRIBUTION 02001	19.98
3	2	15	PUMPING IRON - 25TH ANNIVERSARY SPECIAL EDITION WARNER HOME VIDEO 91866	19.98
4	4	10	WWE: DIVA'S SOUTH OF THE BORDER SONY MUSIC ENTERTAINMENT 57002	19.98
5	5	10	BILLABONG ODYSSEY WARNER HOME VIDEO 34319	27.98
6	6	10	WWE: THE MONDAY NIGHT WAR SONY MUSIC ENTERTAINMENT 56992	24.98
7	7	10	ULTIMATE JORDAN WARNER HOME VIDEO 34270	19.98
8	8	10	DO YOU BELIEVE IN MIRACLES? WARNER HOME VIDEO 91875	19.98
9	15	11	CKY4 VENTURA DISTRIBUTION 14197	19.98
10	6	11	WWE: UNDERTAKER: HE BURIES THEM ALIVE SONY MUSIC ENTERTAINMENT 55909	9.98
11	11	11	MISCHIEF: INVASION VENTURA DISTRIBUTION 96302	19.98
12	8	11	NBA STREET SERIES: ANKLE BREAKERS WARNER HOME VIDEO 03432	19.98
13	18	11	CKY - THE TRILOGY VENTURA DISTRIBUTION 14032	29.98
14	13	11	ULTIMATE FIGHT CHAMPIONSHIP - ULTIMATE KNOCKOUTS 1 & 2 VENTURA DISTRIBUTION 64427	19.98
15	9	11	UFC: AS REAL AS IT GETS VENTURA DISTRIBUTION 18462	19.98
16	17	11	NIKE BATTLEGROUND: BALL OR FALL VENTURA DISTRIBUTION 17942	19.98
17	12	11	WWE: MICK FOLEY: GREATEST HITS AND MISSES SONY MUSIC ENTERTAINMENT 56552	29.98
18	10	11	NFL: SUPER BOWL XXXVIII WARNER HOME VIDEO 34320	24.98
19	14	11	NBA STREET SERIES: NASTIEST DUNKS WARNER HOME VIDEO 34321	19.98
20	16	11	WWE: JOHN CENA: WORD LIFE SONY MUSIC ENTERTAINMENT 57004	24.98

JUNE 5 2004 Billboard HEALTH & FITNESS				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PROGRAM SUPPLIER & NUMBER	PRICE
			NUMBER 1 13 Weeks At Number 1	
1	1	16	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 30840	12.98
2	2	15	BILLY BLANKS' TAE-BO CARDIO GOODTIMES HOME VIDEO 02945	19.98
3	4	14	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	9.98
4	3	14	CRUNCH - FAT BURNING PILATES ANCHOR BAY ENTERTAINMENT 12585	9.98
5	6	13	LESLIE SANSONE: WALK AWAY THE POUNDS GOODTIMES HOME VIDEO 02642	19.98
6	9	12	CRUNCH: PICK YOUR SPOT PILATES ANCHOR BAY ENTERTAINMENT 12273	9.98
7	5	11	LESLIE SANSONE: GET UP & GET STARTED GOODTIMES HOME VIDEO 330210	9.98
8	8	11	THE FIRM - COMPLETE AEROBICS & WEIGHT TRAINING (2003) GOODTIMES HOME VIDEO 02903	19.98
9	11	10	FAT BLASTING YOGA-21 DAYS TO A HEALTHY BODY ARTISAN HOME ENTERTAINMENT 13196	14.98
10	7	10	BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586	9.98
11	13	10	LEISA HART'S FIT MAMA - PRENATAL WORKOUT GOLDHILL HOME VIDEO 00756	14.98
12	17	10	CRUNCH - CARDIOALS ANCHOR BAY ENTERTAINMENT 12583	14.98
13	14	10	PILATES FOR ABS GAIAM VIDEO 369193	9.98
14	12	10	PILATES - BEGINNING MAT WORKOUT GAIAM VIDEO 63134	14.98
15	15	10	PILATES YOGA TWO-PACK ARTISAN HOME ENTERTAINMENT 61294	19.98
16	16	10	BARON BAPTISTE: POWER YOGA LEVEL 1 GOODTIMES HOME VIDEO 76878	14.98
17	NEW ENTRY		10 MINUTE SOLUTION ANCHOR BAY ENTERTAINMENT 10975	9.98
18	NEW ENTRY		15-MINUTE WORKOUTS FOR DUMMIES ANCHOR BAY ENTERTAINMENT 12581	14.98
19	NEW ENTRY		LIVING YOGA 5-PACK GAIAM VIDEO 369080	29.98
20	NEW ENTRY		LESLIE SANSONE: YOU CAN DO PILATES GOODTIMES HOME VIDEO 03443	12.98

Top Kid Video and Health & Fitness video refers to VHS sales. Recreational Sports refers to DVD sales. ♦ IRMAA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ IRMAA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2004, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

Home Video

Used DVDs: A \$1B Biz

BY JILL KIPNIS

LOS ANGELES—Previously viewed DVDs are emerging as a ripe revenue opportunity for rental chains.

Called "PV DVDs," they are "perhaps the fastest growing element in the video store specialist market," says Bo Andersen, president of the Video Software Dealers Assn.

The PV DVD market has more than doubled since 2002, the VSDA reports. PV DVDs generated \$375 million in 2002, \$860 million in 2003 and will likely surpass \$1 billion this year, according to the trade group.

The Digital Entertainment Group estimates DVD purchases and rentals totaled \$22.5 billion last year. Though PV DVDs generate only a small percentage of video industry revenue overall, used discs are attracting more consumer attention than used VHS tapes ever have, experts say. (The VSDA could not provide information about past PV VHS revenue.)



ANDERSEN: UP WITH PV

Andersen notes that PV DVDs are more attractive than PV VHS tapes because optical discs do not degrade easily.

"DVDs are great, quality products even if they've been viewed a dozen times," he says.

PV DVDs are typically available at rental chains 30 to 60 days after their release date, depending on when rental demand wanes.

"Once you have satisfied the initial rush for a movie, you no longer need that copy depth," says Randy Hargrove, spokesman for Dallas-based Blockbuster Video. "Consumers then have the option of owning the best movies for a fraction of the cost."

Blockbuster offers its PV DVD titles for about \$12.99 each. Consumers can also buy two for \$20.

Portland, Ore.-based Hollywood Video typically prices PV DVD between \$9.99 and \$14.99.

Both chains drop individual PV DVD prices with time.

Hollywood Video CEO Mark Wattles attributes the growth in PV DVD sales to corresponding consumer interest in new DVD sales.

"The previously viewed market has switched over to DVD in the last 24 months as sales of new VHS switched to sales of new DVD," he says. "There has been more of a demand to own movies."

Rental chains report that PV DVD sales are strong across many genres. "Whatever sells well new, sells well used," Wattles says.

The top-selling PV DVD title last year was "Chicago" (Buena Vista Home Entertainment), which generated \$21.7 million, Video Store reports.

JUNE 5 2004 Billboard TOP MUSIC VIDEOS					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE
			NUMBER 1 1 Week At Number 1		
1	NEW		YOU ARE THE QUARRY SANCTUARY/BMG VIDEO 86001	Morrissey	22.98 CD/DVD
2	NEW		WELCOME TO SUNNY FLORIDA EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55323	Tori Amos	18.98 DVD/CD
3	1	4	LIVE AT WEMBLEY COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58626	Beyonce	19.98 DVD/CD
4	2	27	LIVE IN TEXAS WARNER MUSIC VIDEO 48563	Linkin Park	21.98 CD/DVD
5	NEW		GUSTER ON ICE: LIVE FROM PORTLAND MAINE REPRISE MUSIC VIDEO/WARNER REPRISE VIDEO 46710	Guster	28.98 CD/DVD
6	NEW		SEDUCCION UNIVERSAL LATIN/UNIVERSAL MUSIC & VIDEO DIST. 310263	Jennifer Pena	17.98 CD/DVD
7	3	3	DEJANDO HUELLA F01NOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351249Conjunto Primavera		17.98 CD/DVD
8	4	3	SOUTHSIDE DOUBLE-WIDE: ACOUSTIC LIVE TVT 6050	Sevendust	22.98 CD/DVD
9	5	1	LIVE & OFF THE RECORD EPIC HOME VIDEO/SONY MUSIC ENTERTAINMENT 91109	Shakira	18.98 DVD
10	10	18	PAST, PRESENT & FUTURE GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041	Rob Zombie	18.98 CD/DVD
11	7	7	IN THE ZONE JIVE/ZOMBA VIDEO/BMG VIDEO 59687	Britney Spears	19.98 DVD/CD
12	11	26	PART II TVT RECORDS/TVT 02378	Lil Jon & The East Side Boyz	11.98 CD/DVD
13	6	3	NO DOUBT THE VIDEOS: 1992-2003 INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 002171	No Doubt	14.98 DVD
14	15	12	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELBTRAPHOME VIDEO 7285	Pantera	18.98 CD/DVD
15	9	16	WHEN THE SUN GOES DOWN BNA/BMG VIDEO 57200	Kenny Chesney	6.98 DVD
16	8	8	COME FLY WITH ME REPRISE MUSIC VIDEO/WARNER REPRISE VIDEO 48683	Michael Buble	23.98 DVD/CD
17	12	27	THE FAREWELL TOUR IMAGE ENTERTAINMENT 00759	Cher	24.98 DVD
18	18	12	LED ZEPPELIN ATLANTIC VIDEO 970198	Led Zeppelin	29.98 DVD
19	14	11	ROAD CASE BNA/BMG VIDEO 59782	Kenny Chesney	6.98 DVD
20	23	28	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963	AC/DC	14.98 DVD
21	NEW		MAJIKAT EARTH TOUR 1976 EAGLE VISION 30049	Cat Stevens	19.98 DVD
22	NEW		AMERICA THE BEAUTIFUL SPRING HOUSE VIDEO/CHORDANT DIST. GROUP	Bill & Gloria Gaither	14.98 DVD
23	22	5	YOU DO YOUR THING COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58361	Montgomery Gentry	7.98 DVD
24	17	27	THE REEL ME EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 90767	Jennifer Lopez	13.98 DVD/CD
25	21	27	UP! LIVE IN CHICAGO MERCURY NASHVILLE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001598	Shania Twain	19.98 DVD
26	13	4	PIXIES 4AD/BEGGERS GROUP 72407	Pixies	19.98 DVD
27	16	3	LOST IN THE BERMUDA TRIANGLE VIRGIN MUSIC VIDEO/EMI 95833	A Perfect Circle	9.98 DVD
28	19	4	THE ULTIMATE VIDEO COLLECTION COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58514	Jagged Edge	14.98 DVD/CD
29	20	5	BARBRA: THE CONCERT LIVE AT THE MGM GRAND COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58381	Barbra Streisand	14.98 DVD
30	26	27	COLDPLAY LIVE 2003 CAPITOL VIDEO 99014	Coldplay	24.98 DVD/CD
31	24	9	THE COMPLEX ROCK TOUR LIVE LAVA/WARNER MUSIC VIDEO 53138	Blue Man Group	14.98 DVD
32	33	15	G3: LIVE IN DENVER EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 57319	G3	14.98 DVD
33	35	27	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999	Michael Jackson	14.98 DVD
34	27	8	VIDEO HITS CAPITOL VIDEO 99273	Trace Adkins	5.98 DVD
35	37	18	THE COMPLETE MASTERWORKS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 59972	Tenacious D	19.98 DVD
36	38	19	THE CONCERT FROM MADISON SQUARE GARDEN COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 5498	Marc Anthony	14.98 DVD
37	NEW ENTRY		WELCOME TO THE VIDEOS UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000915	Guns N' Roses	16.98 DVD
38	29	10	GREATEST HITS VOLUME II - DISC 2 ARISTA RECORDS INC./BMG VIDEO 82676	Alan Jackson	6.98 DVD
39	25	11	BILL GAITHER'S ALL TIME FAVORITE HOMECOMING SONGS AND PERFORMANCES VOLUME 1 GAITHER MUSIC VIDEO 456	Bill Gaither	14.98 DVD
40	28	3	LIVE IN CHICAGO SANCTUARY/BMG VIDEO 88385	Ween	29.98 DVD/CD

♦ RIAA gold cert. for sales of 25,000 units for video singles; ♦ RIAA gold cert. for sales of 50,000 units for SF or LF videos; ♦ RIAA platinum cert. for sales of 50,000 units for video singles; ♦ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ♦ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ♦ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2004, VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

JUNE 5
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																																	
							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
			NUMBER 1	1 Week At Number 1																																			
			SCARY MOVIE 3 (WIDESCREEN) DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 34626	Charlie Sheen Anna Faris	PG-13	29.98																																	
			SCARY MOVIE 3 (PAN & SCAN) DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 39600	Charlie Sheen Anna Faris	PG-13	29.98																																	
			SHREK/SHREK 3-D (2 PACK) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91712	Mike Myers Cameron Diaz	PG	26.98																																	
			FRIENDS: FINALE (EXCLUSIVE EDITION) WARNER HOME VIDEO 34973	Jennifer Aniston Matthew Perry	NR	14.98																																	
			THE LAST SAMURAI (2 DISC WIDESCREEN EDITION) WARNER HOME VIDEO 28383	Tom Cruise	R	29.98																																	
			THE LAST SAMURAI (2 DISC PAN & SCAN EDITION) WARNER HOME VIDEO 28382	Tom Cruise	R	29.98																																	
			PETER PAN (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 23072	Jeremy Sumpter Lynn Redgrave	PG	26.98																																	
			BIG FISH COLUMBIA TRISTAR HOME ENTERTAINMENT 00837	Ewan McGregor Albert Finney	PG-13	28.98																																	
			CALENDAR GIRLS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32412	Helen Mirren Julie Walters	PG-13	29.98																																	
			KILL BILL VOLUME 1 MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32210	Uma Thurman Daryl Hannah	R	29.98																																	
			GODFATHER (SPECIAL WIDESCREEN EDITION) PARAMOUNT HOME ENTERTAINMENT 80494	Marlon Brando Al Pacino	R	19.98																																	
			PETER PAN (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 23073	Jeremy Sumpter Lynn Redgrave	PG	26.98																																	
			CHAPPELLE'S SHOW SEASON ONE PARAMOUNT HOME ENTERTAINMENT 87991	Dave Chappelle	NR	26.98																																	
			MASTER & COMMANDER (WIDESCREEN) FOXVIDEO 21421	Russell Crowe	PG-13	29.98																																	
			HAUNTED MANSION (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32092	Eddie Murphy Jennifer Tilly	PG	29.98																																	
			LOVE ACTUALLY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 023293	Hugh Grant Martine McCutcheon	R	26.98																																	
			SCARY MOVIE 2 DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24014	Anna Faris Jon Abrahams	R	19.98																																	
			VAN HELSING: LONDON ASSIGNMENT UNIVERSAL STUDIOS HOME VIDEO 24513	Animated	NR	14.98																																	
			BROTHER BEAR (2 DISC SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62240	Animated	G	29.98																																	
			CHEAPER BY THE DOZEN (2003) FOXVIDEO 21608	Steve Martin Bonnie Hunt	PG	29.98																																	
			IN AMERICA FOXVIDEO 21671	Samantha Morton Djimon Hounsou	PG-13	27.98																																	
			SCARY MOVIE DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 18300	Anna Faris Jon Abrahams	R	19.98																																	
			SOMETHING'S GOTTA GIVE COLUMBIA TRISTAR HOME ENTERTAINMENT 01302	Jack Nicholson Diane Keaton	PG-13	28.98																																	
			HAUNTED MANSION (WIDESCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32094	Eddie Murphy Jennifer Tilly	PG	29.98																																	
			LOVE ACTUALLY (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 024917	Hugh Grant Martine McCutcheon	R	26.98																																	
			MASTER & COMMANDER (PAN & SCAN) FOXVIDEO 21430	Russell Crowe	PG-13	29.98																																	
			INDEPENDENCE DAY (LIMITED EDITION) FOXVIDEO 22138	Will Smith Jeff Goldblum	PG-13	19.98																																	
			MATRIX REVOLUTIONS (2 DISC WIDESCREEN EDITION) WARNER HOME VIDEO 33209	Keanu Reeves Laurence Fishburne	R	29.98																																	
			INVADER ZIM 1: DOOM DOOM DOOM MEDIA BLASTERS 00417	Animated	PG-13	24.98																																	
			FRIENDS: COMPLETE SEVENTH SEASON WARNER HOME VIDEO 24273	Jennifer Aniston Matthew Perry	NR	44.98																																	
			SCARY MOVIE: DVD 2 PACK DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35343	Keenen Ivory Wayans	R	29.98																																	
			GIRL WITH A PEARL EARRING LIONS GATE HOME ENTERTAINMENT 15522	Scarlett Johansson Colin Firth	PG-13	26.98																																	
			O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21654	George Clooney	PG-13	19.98																																	
			MATRIX REVOLUTIONS (2 DISC PAN & SCAN EDITION) WARNER HOME VIDEO 21852	Keanu Reeves Laurence Fishburne	R	29.98																																	
			RESERVOIR DOGS: SPECIAL EDITION ARTISAN HOME ENTERTAINMENT 12950	Harvey Keitel Tim Roth	R	14.98																																	
			BRAVEHEART PARAMOUNT HOME ENTERTAINMENT 155844	Mel Gibson	R	19.98																																	
			FOG OF WAR COLUMBIA TRISTAR HOME ENTERTAINMENT 01916	Errol Morris	PG-13	26.98																																	
			GLADIATOR UNIVERSAL STUDIOS HOME VIDEO 90667	Russell Crowe Joaquin Phoenix	R	19.98																																	
			STUCK ON YOU (WIDESCREEN) FOXVIDEO 21651	Matt Damon Greg Kinnear	PG-13	27.98																																	
			BLUE COLLAR COMEDY TOUR WARNER HOME VIDEO 24657	Jeff Foxworthy Bill Engvall	PG-13	19.98																																	

JUNE 5
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																	
								1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
			NUMBER 1	2 Weeks At Number 1																				
			PETER PAN UNIVERSAL STUDIOS HOME VIDEO 62689	Jeremy Sumpter Lynn Redgrave	2003	PG	24.98																	
			SCARY MOVIE 3 DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 34593	Charlie Sheen Anna Faris	2003	R	24.98																	
			HAUNTED MANSION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32091	Eddie Murphy Jennifer Tilly	2003	PG	24.98																	
			CALENDAR GIRLS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32476	Helen Mirren Julie Walters	2003	PG-13	24.98																	
			BROTHER BEAR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62242	Animated	2003	G	24.98																	
			CHEAPER BY THE DOZEN (2003) FOXVIDEO 21602	Steve Martin Bonnie Hunt	2003	PG	22.98																	
			DRAGON BALL GT: 15: GENERATIONS (UNCENSORED VERSION) FUNIMATION 05133	Not Listed	2004	NR	19.98																	
			LOVE ACTUALLY UNIVERSAL STUDIOS HOME VIDEO 061432	Hugh Grant Martine McCutcheon	2003	R	22.98																	
			SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	14.98																	
			DR. SEUSS' CAT IN THE HAT UNIVERSAL STUDIOS HOME VIDEO 62609	Mike Myers	2003	PG	24.98																	
			FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	2003	G	24.98																	
			DORA THE EXPLORER-DORA'S PIRATE ADVENTURE PARAMOUNT HOME ENTERTAINMENT 79583	Animated	2004	NR	9.98																	
			DRAGON BALL GT: 15 GENERATIONS FUNIMATION 04843	Animated	2004	NR	19.98																	
			DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 79583	Animated	2003	NR	9.98																	
			WHAT'S NEW SCOOBY DOO? SAFARI SO GOOD WARNER HOME VIDEO 02290	Scooby-Doo	2004	NR	14.98																	
			CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413	Dora The Explorer	2003	NR	9.98																	
			SPONGEBOB SQUAREPANTS - THE SEASCAPE CAPERS PARAMOUNT HOME ENTERTAINMENT 79553	Animated	2004	NR	9.98																	
			SPONGEBOB GOES PREHISTORIC PARAMOUNT HOME ENTERTAINMENT 79543	Spongebob Squarepants	2004	NR	9.98																	
			THE LION KING 1 1/2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31203	Animated	2004	G	24.98																	
			SESAME STREET: WHAT'S THE NAME OF THAT SONG? SONY WONDER/SONY MUSIC ENTERTAINMENT 57253	Sesame Street	2004	NR	9.98																	
			MISSING COLUMBIA TRISTAR HOME ENTERTAINMENT 02544	Tommy Lee Jones Cate Blanchett	2003	R	14.98																	
			KILL BILL VOLUME 1 MIRAMAX FILMS/BUENA VISTA HOME ENTERTAINMENT 32211	Uma Thurman Daryl Hannah	2003	R	24.98																	
			THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 30848	Not Listed	1999	NR	12.98																	
			DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673	Animated	2001	NR	9.98																	
			HARRY POTTER AND THE CHAMBER OF SECRETS WARNER HOME VIDEO 23941	Daniel Radcliffe Emma Watson	2002	PG	24.98																	

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

JUNE 5
2004

Billboard TOP VIDEO RENTALS

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING				
						1	2	3	4
			NUMBER 1	2 Weeks At Number 1					
			THE LAST SAMURAI WARNER HOME VIDEO 28383	Tom Cruise	R				
			SCARY MOVIE 3 DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 34626	Charlie Sheen Anna Faris	PG-13				
			BIG FISH COLUMBIA TRISTAR HOME ENTERTAINMENT 00837	Ewan McGregor Albert Finney	PG-13				
			STUCK ON YOU FOXVIDEO 21651	Matt Damon Greg Kinnear	PG-13				
			MASTER & COMMANDER FOXVIDEO 21421	Russell Crowe	PG-13				
			HAUNTED MANSION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32094	Eddie Murphy Jennifer Tilly	PG				
			CHEAPER BY THE DOZEN (2003) FOXVIDEO 21608	Steve Martin Bonnie Hunt	PG				
			LOVE ACTUALLY UNIVERSAL STUDIOS HOME VIDEO 023293	Hugh Grant Martine McCutcheon	R				
			KILL BILL VOLUME 1 MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32210	Uma Thurman Daryl Hannah	R				
			CHASING LIBERTY HBO HOME VIDEO/WARNER HOME VIDEO 31456	Mandy Moore Matthew Goode	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.

JUNE 5
2004

Billboard TOP VIDEO GAME RENTALS

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	Manufacturer	RATING				
						1	2	3	4
			NUMBER 1	3 Weeks At Number 1					
			PS2-HITMAN: CONTRACTS	Eidos	M				
			PS2: RED DEAD REVOLVER	Rockstar Games	M				
			PS2-NBA BALLERS	Midway Entertainment	NR				
			PS2-SYPHON FILTER: OMEGA STRAIN	Sony Computer Entertainment	M				
			PS2-NEED FOR SPEED: UNDERGROUND	Electronic Arts	E				
			PS2-VAN HELSING	Vivendi Universal	T				
			XBOX-HITMAN: CONTACTS	Eidos	M				
			XBOX: RED DEAD REVOLVER	Rockstar Games	M				
			XBOX-TOM CLANCY'S SPLINTER CELL: PANDORA TOMORROW	Ubs	T				
			PS2: ONIMUSHA 3: DEMON SIEGE	Capcom	M				

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EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Koch Records in New York promotes **Tom Briggs** to senior director of marketing. He was product manager.

Curb-Asylum Records in Nashville appoints **R.J. Meacham** Northeast regional director of promotion. He was GM of **Eagle Marketing Services**.

DISTRIBUTION: Handleman in Troy, Mich., names **Tony Vecchiato** director of business continuity planning. He was manager of strategic planning and best practices.

RADIO: Sirius Satellite Radio in New York names **Frank Raphael** director of news and operations. He was director of news and programming at news/talk **WCBS-AM** New York.

Modern rock **WXRK** in New York promotes **Brian Sommerville** to national sales manager. He was account executive.

Adult top 40 **WPLJ** in New York ups **Steve Borneman** to station manager. He was general sales manager.

Clear Channel Radio names Denver-based **Kris Olinger** director of AM programming and Oklahoma City-based **Tom Travis** director of programming. Olinger was PD of news/talk **KIRO** Seattle, and Travis was operations director at Clear Channel in Fayetteville, Ark.

Mainstream top 40 **WRVQ** in Richmond, Va., names **Wayne Coy** PD and **Darrin Stone** assistant PD. Coy was PD of mainstream

top 40 **WYOK** Mobile, Ala., and Stone was morning host at adult top 40 **KZPT** Tucson, Ariz.

HOME VIDEO: Lions Gate Home Entertainment in Santa Monica, Calif., appoints **Anne Parducci** executive VP of marketing. She was senior VP of business development at **Mattel**.

PERSONAL MANAGEMENT: **Bruce Allen Talent** in Vancouver names **Jo Faloon** director of marketing. She was marketing manager at **Warner Music Canada**.

MUSIC MAGAZINES: **Vibe** in New York appoints **Patria Rodriguez** beauty and fragrance manager and **Jodie Becker** fashion manager. Rodriguez was senior account director at **Latina** magazine, and Becker was owner of public relations firm **Jodie Becker Media**.

RELATED FIELDS: **Univision Communications** in Los Angeles names

Ivelisse R. Estrada senior VP of corporate and community relations. She was director of corporate and community relations at **Univision Television Group**.

Clear Channel Entertainment Television in New York appoints **Steve Sterling** senior VP and **Marc Forest** VP of programming and production. Sterling was president of **Eagle Rock Entertainment**, and Forest was owner/executive producer at **Double Time Productions**.



BRIGGS



PARDUCCI



STERLING



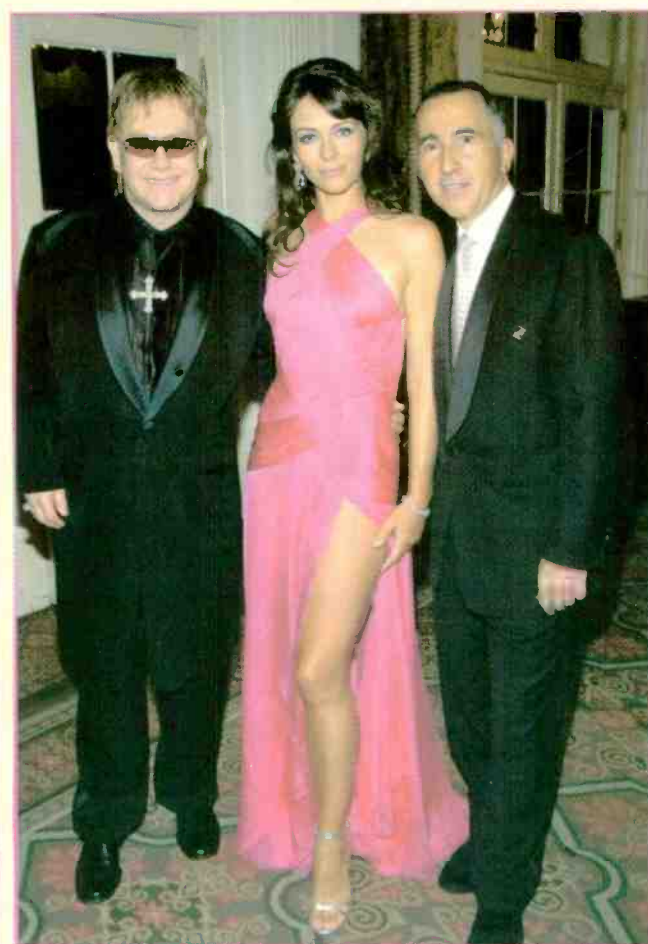
Chicks With Attitude

The artists of the Chicks With Attitude tour performed a preview showcase May 3 at New York's Hudson Theatre. The North American tour, sponsored by **Maybelline New York**, launches Aug. 4 in Chicago and concludes Sept. 3 in Washington, D.C. Pictured, from left, are **Cardigans** lead singer **Nina Persson**, **Liz Phair**, **Katy Rose** and **Charlotte Martin**. (Photo: Theo Wargo/WireImage.com)



Bowie Rocks The Hammerstein

David Bowie performed an electrifying set at the second annual **Audi/Condé Nast** "Never Follow" ad campaign party, held May 3 at New York's Hammerstein Ballroom. Bowie, who did some of his best-known tunes including "Ziggy Stardust" and "Suffragette City," is part of the current "Never Follow" campaign, which spotlights four innovators in various fields. Soccer star **Freddy Adu**, actor **William H. Macy** and author **Azar Nafisi** are also part of the campaign. (Photo: Kevin Mazur/WireImage.com)



Hot Fashion ... ELTON JOHN AND ELIZABETH HURLEY

Sir Elton John, left, co-hosted a Hot Pink Party with actress **Elizabeth Hurley**, center, April 26 at New York's Waldorf-Astoria Hotel. **Estée Lauder Cos.** group president **Patrick Bousquet-Chavanne** is pictured with John and Hurley at the party. In other music-meets-fashion news, **Sean "P. Diddy" Combs** has signed a deal with Estée Lauder brand **M.A.C** to launch a men's fragrance line called Sean John, which will bow at retail by the end of 2005. . . **Eve** has teamed with designer **Marc Ecko** to relaunch her Fetish fashion line. (Photo: Kevin Mazur/WireImage.com)

Simon In The Studio

Carly Simon joined "Will & Grace" co-star **Megan Mullally**, left, and producer **Jimmy Jam**, center, at **Platinum Sounds Studio** in New York. Simon and Mullally recorded a cover of Simon's "The Right Thing to Do." The duet will appear on the "Will & Grace" TV soundtrack, due Sept. 7 from **BMG Strategic Marketing** and **NBC Enterprises**. (Photo: Lamy Busacca)

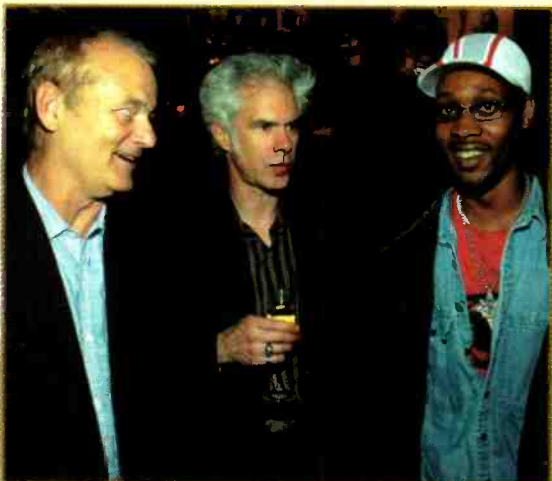


2004 Tribeca Film Festival

Numerous music stars gathered for the 2004 Tribeca Film Festival, held May 1-9 in New York. The third annual event drew more than 400,000 attendees, according to organizers. (Photos: Kevin Mazur/WireImage.com)



American Express, the Tribeca Film Festival's main sponsor, presented a free concert May 8 at Battery Park. Performers included **Van Morrison**, pictured at left, and **Black Eyed Peas**, pictured above. **Steve Winwood** and **Macy Gray** also performed at the show. Below, **U2** lead singer **Bono**, left, who gave a speech at the concert, hangs out backstage with Tribeca Film Festival co-founder **Robert De Niro**.



Stars of the **Jim Jarmusch**-directed film "Coffee and Cigarettes"—including **Bill Murray**, the **Wu-Tang Clan's RZA** and the **White Stripes' Meg White**—gathered at the May 6 after-party for the festival premiere of the movie. Pictured above, from left, are Murray, Jarmusch and RZA. Also at the party, held at City Hall restaurant, were **Rancid** lead singer **Tim Armstrong**, below left, and White.



Hawking Shania When **Shania Twain** came to Atlanta's Philips Arena April 23 to perform in concert, she received her own personalized **Atlanta Hawks** jersey. Pictured backstage before the show, from left, are Philips Arena president **Bob Williams**, **Atlanta Spirit** co-owner **Rutherford Seydel**, Twain and **Clear Channel Entertainment** senior VP **Peter Conlon**. (Photo: Rick Diamond)



Now, Hear This ... KEANE Artists to Watch

Keane performs the kind of dreamy and emotional pop/rock that has people automatically calling the band "the next **Coldplay**." The British group is already off to a strong start with its debut album, "Hopes and Fears," which bowed at No. 1 on the U.K. album chart. **Interscope Records** released the album May 25 in the United States. Formed in 1997, Keane released its first single, "Everybody's Changing," on independent label **Fierce Panda**. The song received rave reviews in such U.K. publications as *The Sunday Times* and *NME*. The band members—lead vocalist **Tom Chaplin**, drummer **Richard Hughes** and pianist **Tim Rice-Oxley**—then signed with **Island Records** in the United Kingdom on the strength of that critical buzz. "Somewhere Only We Know" is the lead single from "Hopes and Fears." Keane appeared May 24 on **ABC's "Jimmy Kimmel Live."** The band begins a monthlong North American tour June 1 in San Francisco. Keane is also doing select in-store appearances at U.S. music retailers in May and June.

CARLA HAY

Graham P Meets Gram P

Graham Parker has undergone a style change since his last visit to this column, with an aptly titled, country-inflected new album, "Your Country" (**Bloodshot**).

Indeed, the G.P. initials he goes by could just as easily stand for **Gram Parsons**. Parker's show in Manhattan at the Knitting Factory with his sidekicks **the Twang Three** would have done that late country-rock pioneer proud.

So how did the chameleonic Parker, who started in British pub rock and became one of the brightest lights of the ensuing new wave era, end up in country?

"It got some breaks," he says of his Americana play, "but I'm not going to work for radio. I've got to go where my muse takes me, so I'll dredge up the [rock] songs I wrote with the country songs and see how they're holding up and decide whether to record them or just start writing again."

But having completed his Twang Three tour, he adds, "I have to recharge a bit. It takes a lot out of you when you've put a lot into a record and gone out on the road with it."

LAMBERT LANDS BAYER SAGER: Super-shy super-songwriter **Carole Bayer Sager**, who wowed audiences at Feinstein's last fall with her first New York club engagement in 25 years, is stepping out further for a new publishing partnership with industry veteran **Eddie Lambert**.

Lambert, who has been an indie consultant for film, TV and commercial song placement since his 12-year stint as VP of film and TV music at **EMI Capitol Special Markets**, now becomes Sager's publishing rep.

Besides vigorously pursuing licensing opportunities in TV, film, commercials and soundtracks for Sager's many hits, Lambert says he will also seek collaborators for Sager's upcoming songwriting endeavors.

"This is about updating and furthering activity on her **Carole Bayer Sager Music (BMI)** catalog—which she owns and controls—on an everyday basis," says Lambert, who notes that the catalog, which spans nearly 40 years and includes such contemporary standards as the Grammy

Award-winning "That's What Friends Are For" and the Oscar-winning "Arthur's Theme," remains administered by **Warner/Chappell**.

Words & Music™

By **Jim Bessman**
jbessman@billboard.com



He adds that Sager has been writing of late with the likes of **Carly Simon**, **Carole King** and **Wade Robson**. Pointing to "Nobody Does It Better," the theme from "The Spy Who Loved Me"—which Simon sang and Sager wrote with her then-husband **Marvin Hamlisch**—Lambert says, "I want to get her major movie shots on new material with people who are out there, so that lightning can strike again."

He notes, though, Sager's current thunder on Broadway: 10 of her songs are in the five-time Tony Award-nominated "The Boy From Oz," the bio-show about her late, longtime collaborator **Peter Allen**. Sager is slated to be a presenter on the June 6 Tony Awards show.

Sager also has a new song on **Celine Dion's** forthcoming "Lullaby" CD.

Lambert cut his music publishing teeth back in the early 1970s, when he headed **ABC Dunhill Music Group's** publishing division. He later served as VP at **Interworld Music Group** and VP of creative at **20th Century Fox Music**. He also did a brief stint with **Jobete Music**, having held **Motown Records' A&R** VP post in the 1980s.

Lambert's publishing clients have included **Donald Fagen** and **Walter Becker** of **Steely Dan**, **Jim Croce**, **Joe Walsh**, **Bruce Hornsby**, **James Ingram** and, he says, "the usual barrage of composers that wound up with Fox copyrights through **Fox Films**."

UMPG SIGNS KRALL: **Universal Music Publishing Group** has signed **Diana Krall** to an exclusive worldwide publishing deal. The **Verve Records** artist's latest album, "The Girl in the Other Room," is the first to feature her own compositions, including six she wrote with her husband, **Elvis Costello**.

"Diana Krall has attained a unique position in the jazz/pop world in the past with her brilliant interpretations of various standards," UMPG worldwide president **David Renzer** says. "She redefines her talent and excels in her new LP with gorgeous new songs that she has co-written."



LAMBERT: ACTION FOR BAYER SAGER



PARKER: NOW A COUNTRY ACE

"I was writing lots of different songs—which is my usual approach—and had enough for a couple albums," Parker says. "Some were a bit gnarly—the more typical G.P. rock songs—and some were a bit country-flavored. I just decided to separate them and lean on the country stuff rather than [2001 album] 'Deepcut to Nowhere,' which had a couple country-flavored tunes. I wanted to go in one direction, but it was nothing I considered when I was writing the songs—so it's not just a genre experiment."

Then again, as the witty **Bug-administered Ellifclan Limited (ASCAP)** writer explains on his Web site's "The Thoughts of Chairman Parker" page: "Knowing that the modern media is not interested in substance, only novelty, I figured [focusing on the country tunes instead of mixing them with rock fare] would be the winning gambit."

Sure enough, Parker notes that "Your Country" tracks like "Anything for a Laugh" and "Cruel Lips" have met with success at Americana outlets ("small fish, small pond," he joked in typically self-deprecating manner at the Knitting Factory).

Record Plant Biz Shows Rebound

"It's definitely turning around," says **Rose Mann** of **Record Plant Studios** in Hollywood, "but it's not consistent."

Like most commercial recording studios, Record Plant has endured challenging conditions as the music business experiences unprecedented change.

But, mirroring the ongoing upward trend in unit sales that began in fourth-quarter 2003—not to mention the surging digital-delivery phenomenon—the storied facility is currently enjoying increased activity.

In first-quarter '04, sessions included **Ray Charles** with producer **Phil**

Ramone and engineer **Joel Moss**; and **Lindsey Buckingham** and **Stevie Nicks**, who created a surround mix with engineers **Ed Cherney** and **Mike Butler** for a **Fleetwood Mac** DVD.

Queen Latifah was also at Record Plant with producer **Arif Mardin** and engineer **Michael O'Reilly**.

"I had the **Neptunes** in four rooms for a month, doing four different acts," Mann says. "I started feeling movement in December and had a pretty good first quarter."

MEMORIAL DAY: Two very special items arrived in the mailbox this week. One is "Private Brubeck Remembers" (**Telarc**), a collection of 14 solo piano recordings by **Dave Brubeck**, issued on hybrid Super Audio CD.

Along with an interview CD and a moving essay recalling his World War II experience, "Private Brubeck Remembers" captures the legendary pianist affectionately performing songs from that extraordinary period in history.

Brubeck recorded the set in January at **Avatar Studios** in New York using the **Sony/Philips**-developed **Direct Stream Digital** system.

The other item is the book "Make Mine Music," written by another legend, engineer/producer **Bruce Swedien**.

"Make Mine Music" took some 20 years to assemble. The book is true to its initial intention—a dissertation on the technical aspects of audio recording.

The tools and tricks of the trade as revealed by one of the industry's top practitioners are invaluable to

any aspiring recordist. But the book is also a comprehensive memoir of a consummate pro and a perfect gentleman with an unparalleled résumé.

From the age of 15, the Minneapolis native has been working in recording studios. In that time, Swedien has recorded **Duke Ellington**, **Count Basie**, **Dizzy Gillespie**, **Lionel Hampton**, **Sarah Vaughan**, **Quincy Jones**, **Nat**

Studio Monitor™

By **Christopher Walsh**
cwalsh@billboard.com



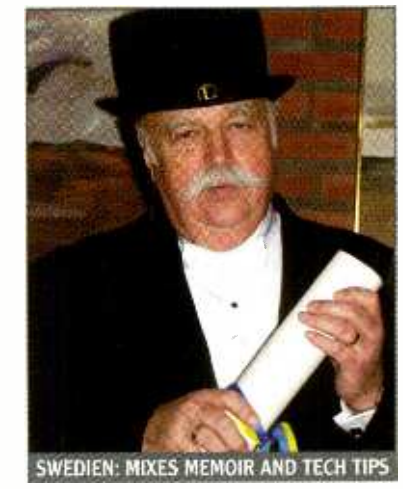
"**King**" **Cole**, **Michael Jackson**, **Mick Jagger**, **Curtis Mayfield**, **Paul McCartney** and **Muddy Waters**, to name just a few.

In June, Swedien will begin a residency at **California State University's** Summer Arts program. "Make Mine Music," which is available through **Music Instrument Academy** (mia.no), has been chosen as the program's textbook.

MUCHMUSIC AWARDS IN 5.1: **MuchMusic** will present the 15th annual MuchMusic Video Awards in HDTV/5.1 Surround Sound. This will mark the first time a live primetime major awards program has been produced and broadcast in Canada with this technology.

Broadcasting live from the **CHUM TV Building** in Toronto, the awards will be broadcast in Canada on **CitytvHD** and in the United States on **HDNet**.

Additional reporting by **Larry LeBlanc** in Toronto.



SWEDIEN: MIXES MEMOIR AND TECH TIPS

43

Pete Murray leaves rugby behind to sell 250,000 copies of his debut album, 'Feeler'



Global



44

Self-published songwriter John Butler wins top Australasian Performing Rights Assn. award

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA

All That Jazz!

Montreal Festival Marks 25 Years Of Diversity

BY LARRY LeBLANC

Montreal will be Canada's hot spot this summer as the Festival International de Jazz de Montréal celebrates its 25th anniversary June 30-July 11.

The festival, founded by André Ménard and Alain Simard—who also run Montreal-based concert promotion firm L'Équipe Spectra—is one of the country's most significant annual music events. In fact, Canada Post will issue a commemorative postage stamp this month in honor of the festival's anniversary.

FIJM's uniqueness lies in its versatile mix of music presented at free and ticketed shows, as well as its location in the heart of a French-speaking North American city.

An estimated 1.8 million spectators turned out for the festival last year.

This year, FIJM will offer 150 indoor concerts divided into 15 thematic series. Additionally, there will be 350 free outdoor shows.

More than 2,200 musicians from 20 countries will participate. Festival programming encompasses traditional and contemporary jazz, blues, funk, hip-hop, electro and world music.

Ménard acknowledges that FIJM's focus is broad. "We deal with some music that is not strictly jazz, but the main focus of the festival is jazz," he says. "Jazz aficionados go for the modern jazz and avant-garde, and the uninitiated

(Continued on page 44)

Montreal's own Oscar Peterson, left, and Oliver Jones will share a bill that will close the paid-ticket portion of the festival.

Japanese Labels Welcome 'Gray' Ban

Import-Blocking Amendment Likely To Pass; Critics Fear Restriction Of Consumer Choice

BY STEVE McCLURE

TOKYO—Japanese labels hope to have shut the door on "gray imports" by the end of this year.

The Upper House of Japan's parliament, the Diet, recently passed an amendment to the 1972 Copyright Law that would give labels new import rights.

Labels have been lobbying for legislation to prevent Japanese repertoire licensed to companies elsewhere in Asia from entering Japan as low-priced gray imports.

The new amendment lets Japanese labels block imports of product for which they have domestic rights as owners or as licensees from copyright owners in other territories.

Labels body the Recording Industry Assn. of Japan estimates some 680,000 gray import CDs by local acts enter Japan annually.

"If we allow these [CDs] to enter the country, the Japanese record industry would receive a crushing blow," RIAJ chairman Tom Yoda told the cultural affairs committee of the Upper House April 15.

"As a result," Yoda continued, "the ability of Japan to produce new music would be lost,

leading to the degeneration of Japanese music culture as a whole."

The amendment is expected to pass in the Diet's Lower House by early June. The revised law would take effect Jan. 1, 2005.

There has been strong opposition to the import-control right from retailers, music critics and members of the general public.

Critics argue the new legislation limits freedom of choice and gives Japanese labels too much power.

"Whilst this legislation has been proposed in order to stop the backflow of domestic [titles] at cheap prices from China and other parts of Southeast Asia,

it could be used to limit choice of international music by restricting imports from other parts of the world," HMV Asia-Pacific president Paul Dezelsky says.

The RIAJ insists the five international majors' Japanese affiliates only want to prevent

Japanese product licensed to Asian labels from entering Japan.

"Fears that [the amendment] will stop the direct sale of imported CDs are baseless," Yoda told Upper House legislators.

Special sections within the majors' affiliates handle about 40% of music imported to Japan.

Those opposed to the import right worry that the temptation to block some or all parallel imports may prove too strong for Japanese labels. The labels are already able to fix retail prices under a controversial government-endorsed system called "saihan."

"The process is flawed," Dezelsky says. "Once this is law, there is no guarantee international music will not be impacted in the future. We are continuing to push for firm guarantees that this will not happen."

About 270 music critics and other music

business-related figures released a statement May 11 expressing concern about the Diet's decision.

"If the only aim is to stop the backflow of Japanese CDs from Asia into Japan, the bill should clarify this point in writing," the signatories said.

The statement also warned the amendment would "cause serious damage to the future of Japanese music culture as well as consumers' interest."

In a May 14 letter to the RIAJ, RIAA executive VP of international Neil Turkewitz said the majors have assured the RIAA they intend to continue to allow importation of U.S.-manufactured product into Japan.

"The introduction of a right to control importation of phonograms should have no impact on continued importation of such articles by legitimate companies in Japan," Turkewitz said.

Besides the RIAJ, several other Japanese industry bodies support the amendment. They include the Japanese Society for Rights of Authors, Publishers and Composers; the Japan Council of Performers' Organizations; the Music Publishers Assn. of Japan; and the National Record Wholesalers' Union.



YODA: CALLS IMPORT FEARS 'BASELESS'



DEZELSKY: 'THE PROCESS IS FLAWED'



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(IDEMPA PUBLICATIONS INC.) 05/12/04		(THE OFFICIAL UK CHARTS CO.) 05/24/04		(SNEP/IFOP/TITE-LIVE) 05/25/04		(MEDIA CONTROL) 05/26/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	3
3	3	NEW	NEW	5	5	3	2
4	4	4	NEW	6	6	4	7
5	5	5	4	3	3	5	4
6	6	6	NEW	7	7	6	8
7	7	7	6	8	8	7	5
8	8	8	9	9	9	8	15
9	9	9	10	10	10	9	NEW
10	10	10	5	10	10	10	9
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	NEW	1	1	NEW
2	2	NEW	NEW	2	2	2	NEW
3	3	2	2	1	1	3	1
4	4	6	6	3	3	4	2
5	5	NEW	NEW	NEW	NEW	5	3
6	6	7	7	4	4	6	4
7	7	3	3	NEW	NEW	7	NEW
8	8	NEW	NEW	NEW	NEW	8	5
9	9	8	8	8	8	9	NEW
10	10	NEW	NEW	7	7	10	7

CANADA		ITALY		SPAIN		AUSTRALIA	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDS CAN) 06/05/04		(FIMI/NIELSEN) 05/24/04		(AFVE/MEDIA CONTROL) 05/26/04		(ARIA) 05/24/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	3	3	1	2
2	2	2	2	2	1	2	3
3	3	3	3	3	2	3	1
4	4	4	7	4	6	4	5
5	5	5	4	5	4	5	7
6	6	6	NEW	6	8	6	4
7	3	7	9	7	7	7	8
8	8	8	17	8	14	8	6
9	NEW	9	NEW	9	10	9	9
10	7	10	5	10	18	10	NEW
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	NEW	1	NEW	1	1
2	NEW	2	2	2	8	2	NEW
3	NEW	3	1	3	1	3	3
4	3	4	NEW	4	2	4	6
5	4	5	NEW	5	NEW	5	4
6	2	6	3	6	3	6	5
7	5	7	4	7	4	7	11
8	6	8	5	8	6	8	2
9	8	9	6	9	5	9	7
10	9	10	8	10	7	10	8

THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 05/21/04		(GLF) 05/21/04		(VERDENS GANG NORWAY) 05/24/04		(MEDIA CONTROL) 05/25/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	NEW	1	2	1	5
2	2	2	2	2	3	2	1
3	3	3	NEW	3	4	3	2
4	7	4	41	4	5	4	6
5	23	5	10	5	7	5	8
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	43	1	NEW	1	1	1	NEW
2	4	2	NEW	2	NEW	2	1
3	97	3	2	3	2	3	3
4	1	4	1	4	3	4	2
5	3	5	4	5	NEW	5	5

Raghav's Asian R&B Climbs U.K. Charts

Vocalist Raghav has appeared three times this year in the U.K. singles chart's top 10. In the process, he has increased the international scope of the crossover Asian R&B market. Born in Toronto, Raghav



RAGHAV: THIRD TIME'S THE CHARM

BALKAN RAP: Edo Majka, the man who put hip-hop on the map in the Balkans with his 2002 debut "Slusaj Mater," has developed an even sharper tongue on the follow-up. On "No Sikiriki," the Zagreb, Croatia-based Bosnian ruthlessly disses corrupt politicians, narrow-minded nationalists and societal lethargy. "This new album is a parody on everything that is happening here," he says. "I know a lot of hypocritical people won't like what they hear." New hip-hop label **FM Jam Records** released the set April 29 in Bosnia-Herzegovina. In Croatia and Slovenia, it is on EMI offshoot **Menart**, which reported first-day sales of 4,000, making it the region's strongest-selling new release.

TAYFUN KESGIN

UNIVERSAL APPEAL: The power of a self-penned song combined with an appealing TV car commercial has given **Arno Carstens** a winner. South African TV ads for the new **Volkswagen Touareg** feature "Another Universe," the title track from Carstens' **Sony South Africa** solo debut. The exposure has helped drive the album toward gold (25,000 units), according to Sony. Carstens

began studying Indian classical music at the age of 5. He later attended Sir **Paul McCartney's** Liverpool Institute for Performing Arts in England. Commuting between Canada and the United Kingdom hasn't dampened his singles success. His run on the chart began with a featured role on "So Confused" by U.K. garage act **DJ 2Play** (also featuring **MC Jucxi**). The track, released on the **Universal**-distributed **Inferno** label, reached No. 6 in January. Raghav also performed on the label's follow-up, "It Can't Be Right," featuring British rapper **Naïla Boss**. That single recently climbed to No. 8. In between, he hit with the solo entry "Can't Get Enough" on **A&R**, distributed by **Pinnacle**.

Global Pulse™
 Nigel Williamson, Editor
 nwilliamson@billboard.com



FEELING GOOD: Pete Murray is a beefy 30-something who grew up on a Queensland, Australia, farm. He turned to music only after an accident nixed his ambition to represent his country at rugby. Yet he struck a chord with his album "Feeler" (**Sony Music Entertainment Australia**): "A fan's boyfriend called off their relationship by telling her to listen to four songs on the record as an explanation," Murray says. That fan is not the only one listening to "Feeler." Fueled by the top 10 success of single "So Beautiful," the No. 1 album has sold 250,000 copies in Australia. Now Murray is touring with New Zealand star and label-mate **Bic Runga**, and he has relocated to Europe for Sony's international release of "Feeler."

CHRISTIE ELIEZER

rose to fame as lead singer of South African rock act **Springbok Nude Girls**. "I would not call my music 'pop' or 'adult contemporary,'" the former rock pin-up says. "But I guess the fact that it's being embraced by radio stations that were never keen on the **Nude Girls** says a great deal about its accessibility."

MASKED MAN: Berlin-based rapper **Sido** has entered the Media Control chart at No. 3 with his German-language album "Maske," on the **Aggro** label, distributed by **Groove Attack**. Since 1998, Sido has performed as a member of **Sekte**, alongside **B-Tight**, **Mesut** and **Tony D**. The act has built a following through constant gigging, with Sido earning considerable money as "the man in the mask." **Groove Attack** is targeting listeners from 12 to 35 years old, label manager **Ramin Bozorgzadeh** says. "But," he adds, "we feel confident that soon even mainstream radio will be forced to start playing Sido."

ELLIE WEINERT

Billboard EUROCHARTS

Eurocharts are compiled by Billboard from the national singles and album sales charts of 18 European countries. 05/26/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
2	3	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
3	2	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
4	4	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA & P. DIDDY UNIVERSAL/BAD BOY
5	6	DRAGOSTEA DIN TEI	HAIDUCHI UNIVERSO
6	5	LEFT OUTSIDE ALONE	ANASTACIA EPIC
7	7	F.U.R.B. (F U RIGHT BACK)	FRANKEE ALL AROUND THE WORLD
8	13	EVERYTIME	BRITNEY SPEARS JIVE
9	9	MY BAND	D12 FT. EMINEM INTERSCOPE
10	12	CALIFORNIA DREAMIN	ROYAL GIGGOLS SCORPIO
11	NEW	HOTEL	CASSIDY FT. R. KELLY J/BMG
12	10	DIP IT LOW	CHRISTINA MILIAN ISLAND
13	18	SOBRI NOTRE DESTIN	LESLIE M6 INT.
14	NEW	SUMMER SUNSHINE	THE CDRRS ATLANTIC
15	8	DON'T TELL ME	AVRIL LAVIGNE ARISTA
16	NEW	ON MY KNEES	411 FT. GHOSTFACE KILLAH SONY MUSIC
17	14	SUGA SUGA	BABY BASH UNIVERSAL
18	15	TOXIC	BRITNEY SPEARS JIVE
19	17	NAUGHTY GIRL	BEYONCE COLUMBIA
20	27	CAN'T WAIT UNTIL TONIGHT	MAX RARE

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	ALANIS MORISSETTE	SO-CALLED CHAOS MAVERICK/WARNER BROS.
2	1	ANASTACIA	ANASTACIA EPIC
3	NEW	MORRISSEY	YOU ARE THE QUARRY ATTACK RECORDS/SANCTUARY
4	NEW	LENNY KRAVITZ	BAPTISM VIRGIN
5	2	NORAH JONES	FEELS LIKE HOME BLUE NOTE
6	7	KEANE	HOPES AND FEARS ISLAND
7	3	GUNS N' ROSES	GREATEST HITS GEFEN
8	4	DIANA KRALL	THE GIRL IN THE OTHER ROOM VERVE
9	8	THE STREETS	A GRAND DON'T COME FOR FREE LOCKED ON/679 RECORDINGS
10	5	D12	D12 WORLD INTERSCOPE
11	6	PRINCE	MUSICOLOGY NPG/COLUMBIA
12	9	MARIO WINANS	HURT NO MORE BAD BOY/UNIVERSAL
13	NEW	ZUCCHERO	ZUCCHERO & CO POLYDOR
14	10	USHER	CONFESSIONS ARISTA
15	11	JOSS STONE	THE SOUL SESSIONS RELENTLESS/VIRGIN
16	NEW	FRANCIS CABREL	LES BEAUX DEBATS COLUMBIA
17	16	KATIE MELUA	CALL OFF THE SEARCH DRAMATICO
18	13	MAROONS	SONGS ABOUT JANE J/BMG
19	NEW	ASH	MELTDOWN INFECTIOUS
20	12	GEORGE MICHAEL	PATIENCE AEGEAN/SONY MUSIC

RADIO AIRPLAY

Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Music Control. 05/26/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	LEFT OUTSIDE ALONE	ANASTACIA EPIC
2	1	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
3	5	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL
4	4	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
5	3	SUGA SUGA	BABY BASH UNIVERSAL
6	7	NAUGHTY GIRL	BEYONCE COLUMBIA
7	6	TOXIC	BRITNEY SPEARS JIVE
8	8	SUPERSTAR	JAMELIA PARLOPHONE
9	16	TRICK ME	KELIS VIRGIN
10	15	DON'T TELL ME	AVRIL LAVIGNE ARISTA
11	12	HEY MAMA	BLACK EYED PEAS INTERSCOPE
12	11	MY BAND	D12 INTERSCOPE
13	14	SUMMER SUNSHINE	THE CDRRS 143/LAVA/WARNER BROS.
14	21	THIS LOVE	MAROONS J/BMG
15	17	DON'T LEAVE HOME	DIDD CHEEK/ARISTA
16	9	IN THE SHADOWS	THE RASMUS PLAYGROUND/UNIVERSAL
17	18	HERE WITHOUT YOU	3 DOORS DOWN REPUBLIC/UNIVERSAL
18	20	IN THE MIDDLE	SUGABABES ISLAND
19	19	NOT IN LOVE	ENRIQUE IGLESIAS FT. KELIS INTERSCOPE
20	13	IT'S MY LIFE	NO DUBBT MCA

AUSTRIA		(AUSTRIAN IFPI/AUSTRIA TOP 40) 05/24/04	
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
2	2	DRAGOSTEA DIN TEI	HAIDUCHI UNIVERSO
3	4	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
4	3	VORBE!	CHRISTINA UNIVERSAL
5	5	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA

BELGIUM/FLANDERS		(PROMUVI) 05/26/04	
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
2	2	CHA CHA SLIDE	DJ CASPER ALL AROUND THE WORLD
3	3	OBSESSION	AVENTURA PLANET/PRIME
4	10	EVERYTIME	BRITNEY SPEARS JIVE
5	4	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA

DENMARK		(IFPI/NIELSEN MARKETING RESEARCH) 05/25/04	
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	WHEN YOU HOLD ME	ERANN DD SONY MUSIC
2	3	HVOR VI	VARIOUS ARTISTS UNIVERSAL
3	2	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
4	4	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
5	5	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL

PORTUGAL		(RIM) 05/25/04	
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	MADREDEUS	UM AMOR INFINITO CAPITOL
2	1	DIANA KRALL	THE GIRL IN THE OTHER ROOM VERVE
3	2	ANASTACIA	ANASTACIA EPIC
4	6	NORAH JONES	FEELS LIKE HOME BLUE NOTE
5	3	BLACK EYED PEAS	ELEPHUNK INTERSCOPE
6	4	EVANESCENCE	FALLEN WIND-UP/EPIC
7	NEW	LENNY KRAVITZ	BAPTISM VIRGIN
8	15	CAETANO VELOSO	A FOREIGN SOUND MERCURY
9	NEW	ALANIS MORISSETTE	SO-CALLED CHAOS MAVERICK/WARNER BROS.
10	NEW	MORRISSEY	YOU ARE THE QUARRY ATTACK RECORDS/SANCTUARY

IRELAND		(IRMA/CHART TRACK) 05/24/04	
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	THE LANGER	TIM O'RIBRAN HIGHFORT
2	1	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
3	2	IF MY WORLD STOPPED TURNING	CHRIS DORAN COLUMBIA
4	3	LEFT OUTSIDE ALONE	ANASTACIA EPIC
5	4	F.U.R.B. (F U RIGHT BACK)	FRANKEE ALL AROUND THE WORLD

FINLAND		(YLE) 05/19/04	
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	NEMO	NIGHTWISH NUCLEAR BLAST
2	3	SUOLAISTA SADETTA	EPPU NORMAALI POKO
3	2	EN HALUA TIETAA	ANITTI TUISKU RCA
4	6	RAKKAUTTA JA PIKKILANKAA	UNIKUBI LUMBAGO
5	8	OTA NE POIS 2	KAPASTEETTIKSIKKO RAHINA

HUNGARY		(MAHASZ) 05/21/04	
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	NEMO	NIGHTWISH NUCLEAR BLAST
2	2	HID A FOLYOT	T.N.T. MAGNETON
3	NEW	EVERYTIME	BRITNEY SPEARS JIVE
4	3	SZEXT RGY	TANKASAPAO SONY MUSIC
5	4	TOXIC	BRITNEY SPEARS JIVE

POLAND		(ZWI.ZEK PRODUCCENTOW AUDIO VIDEO) 05/21/04	
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	KABARET TEY	KABARET TEY VOL 2 CIAG DALSZY POLSKI RADIO
2	2	DIANA KRALL	THE GIRL IN THE OTHER ROOM VERVE
3	3	VARIOUS ARTISTS	ESKA SOJAO IZABELIN
4	6	SISTARS	SILA SIOSTR WIELKIE JOL
5	4	JEDEN OSIEM	WIDEOTEKA UMC RECORDS
6	5	PEZET/NOON	MUZYKA POWAZNA TI
7	NEW	TEDE	NOTES WIELKIE JOL
8	17	ANIA	SAMOTNOSC PO ZMierzchu POLSKI RADIO
9	8	JACEK KACZMARSKI	ZLOTA KOLEKCAJ POMATON
10	NEW	VIRGIN	BIMBO IZABELIN

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	GEF	FRA	CAN	SPN	AUS	ITA	NTH
ANASTACIA Anastacia (S)			7	3			4	3	7	6
D12 D12 World (U)		6		8				8		
GUNS N' ROSES Greatest Hits (U)						8		9		9
NORAH JONES Feels Like Home (E)				4	10					4
LENNY KRAVITZ Baptism (E)				2	8		5		5	3

New Chart Calls Up U.K. Ringtone Sales

BY PAUL SEXTON

LONDON—The United Kingdom is about to find out which melody is its first “top of the tones.”

May 31 heralds the launch of a chart measuring the popularity of the U.K. ringtone market, which generated royalties of £3 million (\$5.4 million) last year for Britain's authors, according to collecting society MCPS-PRS.

Global trade organization the Mobile Entertainment Forum will oversee the biweekly top 20 survey. Financial and professional services firm KPMG will compile it.

Under a deal being finalized at press time, London-based Official U.K. Charts Co. will market the survey. “We’ve got a whole range of complementary licensees to make sure this chart gets to the relevant audience,” chart director Omar Maskatiya tells *Billboard*. “It’s got potential.”

Several leading content aggregators reportedly have agreed to share their confidential sales data to help compile the chart.

David Simmons, CEO of music rights and publishing company Songseekers, conceived the chart last year. Simmons is also head of the MEF Ringtones Initiative. He says he has heard “good noises of support” from Vodafone and other major network operators.

Simmons admits that the chart’s data is not comprehensive, but adds, “It’s like anything else, you’ve got to get it started.”

He hopes to have all U.K. network operators and “about 25 aggregators” contributing by the end of this year. “By then, we should represent 70% to 80% of the market,” he says.

LEGITIMIZE IT

Los Angeles-based MEF chairman Ralph Simon says establishing a chart was more laborious than expected.

“When we initially proposed the notion to the BPI [labels body the British Phonographic Industry] last summer, we didn’t envisage it would take such a long time to get the process activated,” he admits.

“I had thought the U.K. music publishing business and record labels would have been much more aware of the public thirst for mobile music and entertainment than we found,” Simon says.

With the BPI’s help, progress with content suppliers was made in late 2003, he adds.

Simmons thinks the establishment of a regular top 20 chart will help legitimize the market.

“I got involved in this when I started to license [copyrights] on behalf of EMI Music Publishing,” he says, “because the returns they were seeing were minimal. The big aggregators want the illegal ones to be stamped on.”

‘By publishing the chart, we can start to get cross-media and international recognition.’

—DAVID SIMMONS,
SONGSEEKERS

“People made a lot of money very quickly from ringtones,” he continues, “and the music business didn’t make it easy for the mobile industry. That’s one of the reasons we’ve started this, to try to create more cooperation. By publishing the chart, we can start to get cross-media and international recognition.”

INCOME POTENTIAL

The chart arrives as the mobile market is offering an increasingly tangible revenue stream. “More and more sites are taking the chance to go legit,” one publishing source says.

“An official ringtones chart, provided it [reflects] paying customers, can only be good,” adds Paul Connolly, managing director/executive VP of Europe at Universal Music Publishing. “There’s real potential for ringtones and legal downloads to generate significant income in the near future.”

Simon says the chart will eventually monitor the market for mastertones (aka ringtunes), which use original sound recordings.

Polyphonic ringtones cost between £2 and £3.50 (\$3.55-\$6.25). The copyright tariff on a ringtone is typically 15% of the consumer price: 10% for mechanical, 5% for performance.

Recent test charts show strong sales for ringtones of current hits, certain catalog titles and such enduring TV themes as “Mission Impossible” and “The Simpsons.”

Jazz

Continued from page 41

people—jazz tourists—listen to music they would not normally hear.”

Among the performers this year are Tony Bennett, Chick Corea, Jane Siberry, Jon Spencer Blues Explosion and Wynton Marsalis Quintet (all June 30); George Benson (July 2); Bela Fleck and Ani DiFranco (July 3); the Four Tops with the Temptations (July 5); k.d. lang with the Montreal Symphony Orchestra (July 7); Ibrahim Ferrer (July 8); and Dianne Reeves (July 9).

On July 11, FIJM will help celebrate the 20th anniversary of Montreal’s famed Cirque du Soleil.

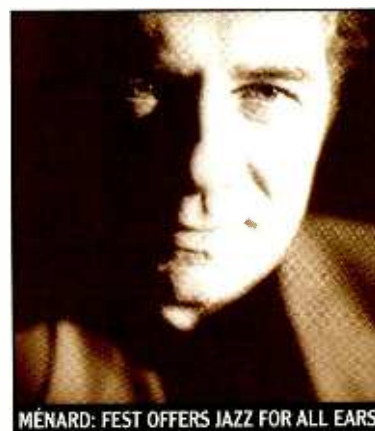
Meanwhile, Universal Music is set to distribute worldwide a 25th-anniversary album of FIJM highlights, “The Very Best Live.” The compilation will include performances by Miles Davis, Diana Krall and Oscar Peterson. It will be released June 29 in Canada and in August elsewhere.

Universal is also planning a series of 10 CDs and DVDs by individual artists, recorded at the festival. There is also a 200-page souvenir book.

FIJM began modestly in 1979 with a pair of shows featuring pianist Keith Jarrett and guitarist Pat Metheny. The following year, it became a nine-day event on two sites.

In 1982, with Ray Charles, Gary Burton and Corea headlining, FIJM spilled over to St. Denis Street downtown, with daytime shows attracting 80,000

people. That year, Ménard recalls, “We had to close the street at night because people were walking around as if there were no cars.”



MÉNARD: FEST OFFERS JAZZ FOR ALL EARS

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

Columbia Music Entertainment. Japan’s oldest record label, had a net loss of 745 million yen (\$6.5 million) in the year ending March 31, compared with a loss of 1.2 billion yen (\$11 million) the previous year. The Tokyo-based label, formerly known as Nippon Columbia, reported sales of 31.2 billion yen (\$273.5 million), up 4.5% over last year. A CME statement blamed the losses on “the percentage of third-party production and distribution business—the profit margins of which are smaller than those of the company’s in-house A&R business.”

STEVE McCLURE

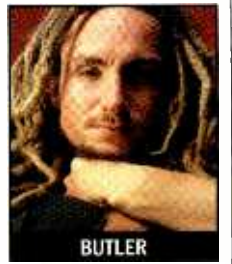
The MTV Europe Music Awards will return to Italy this year when Rome hosts the event Nov. 18. Milan is the only other Italian city to have hosted the annual awards gala, in 1998. MTV’s various European feeds will carry a live broadcast of the event from a purpose-built venue. Its global network of music channels and syndication partners will also carry the broadcast. Clothing manufacturer Replay Blue Jeans will sponsor the gala as part of a two-year partnership with MTV Networks Europe. L’Oréal Paris Studio Line will also sponsor the event; other sponsors will be announced later. Last year’s MTV Europe Music Awards were held in Edinburgh, Scotland.

LARS BRANDLE

Eircom Net. Ireland’s leading Internet service provider, has launched the country’s first online music store. London-based digital distribution company OD2 is servicing the site (eircom.net/music), which offers repertoire from all the major record companies and various indies. The online store, branded Music Club, offers a pay-as-you-go service or a monthly subscription. Individual downloads are priced from 0.68 euros (81 cents). Labels body the Irish Recorded Music Assn. has welcomed the move. IRMA director general Dick Doyle says, “We are very pleased that the first legal download site is now available for Irish consumers, allowing them access to 250,000 tracks.”

NICK KELLY

Roots singer/songwriter/guitarist John Butler is the first self-published author without major-label backing to take the top honor at the Australasian Performing Right Assn. music awards. The event was held May 24 in Melbourne. Butler took home song of the year honors for “Zebra” from the John Butler Trio album “Sunrise Over Sea” (Jarrah). Bernard Fanning, Jon Coghill, Ian Haug, Darren Middleton and John Collins—the members of Festival Music-published rock band Powderfinger—jointly collected the songwriter of the year award. Epic artist Delta Goodrem won the breakthrough award. The 10 award categories are either performance-related or chosen by the vote of 14,000 APRA members. The APRA board also gave jazz musician Don Burrows the annual Ted Albert Award for outstanding service to Australian music.



BUTLER

CHRISTIE ELIEZER

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FIJM began to present daylong shows on Montreal’s streets in 1983. “This was confirmation that the event was taking off,” Ménard says.

“Even people who don’t know or understand jazz become jazz people during the festival,” says Jim West, president of Montreal-based Justin Time Records.

He jokes, “You can drink beer on the street and do stuff you can’t do in [conservative] Toronto.”

Federal, provincial and municipal governments financially support FIJM, which this year has an operating budget of \$20 million Canadian (\$14.6 million). Further funds come from private-sector partners, TV broadcasts and ticket sales.

Canadian singer/pianist Krall headlines a June 29 festival gala that pre-

cedes FIJM’s official opening. “We were the first festival to give Diana a major commitment,” Ménard says. “In 1995, she did a week for us in a club and also opened for Oscar Peterson.”

FIJM opens the next day with a free outdoor show celebrating the 10th anniversary of the end of apartheid in South Africa. Among the featured acts are a cappella group Ladysmith Black Mambazo and singer Johnny Clegg. Scheduled to speak is Nobel laureate Desmond Tutu.

A historic double bill of Peterson and Oliver Jones—two great pianists from Montreal—will close the paid-ticket portion of the festival July 10. Jones has come out of retirement for the show. “It’s great that we can work both on the same concert,” Ménard says. “We are hoping they will play together.”

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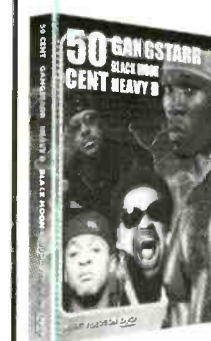
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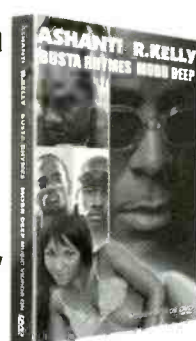
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Beats & Rhymes

Continued from page 20

"It was a track that had energy compared to [previous lead single] 'The Way We Ball,'" the rapper says. "We were looking for a track with a lot of energy."

Next up for Fury are tracks from hip-hop violinist **Miri Ben-Ari** and **YoungbloodZ**, among others. He also has his own stable of artists, including **Don Parma** and **Eddie Kane**, via his **New Jeru Entertainment**.

HERE & THERE: Fans awaiting a **Pete Rock & C.L. Smooth** reunion, your time has come . . . sort of.

Pete Rock's recently released solo set, "Soul Survivor II" (BBE/Rapster), features C.L. Smooth on three tracks, including "Love Thing."



LIL' FLIP: 'GAME' JUST GETTING STARTED

"Soul Survivor II" also features **Pharoahe Monch**, **Little Brother** and **Slum Village**.

Silk the Shocker makes his return with "Based on a True Story," due July 27. The limited-edition double-disc set includes a full-length feature film of the same name on DVD.

The set marks the New Orleans native's debut on the **New No Limit/Koch**. It is also his first release since 2001's gold-certified "My World, My

Way" (No Limit/Priority).

Silk leads off the album with the **Master P**-featured single "We Like Them Girls."

Cormega has made quite a name for himself in the underground with two self-released sets, "The True Meaning" and "The Realness."

The Queens, N.Y., native does it again with his third release, "Legal Hustle" (Legal Hustle Records/Koch). The just-released album features **M.O.P.**, **Kurupt**, **Ghostface** and Legal Hustle newcomer **Doña**, among others.

Bobby Brown is back! Do I have your attention now?

Brown does not have a new album on the way, but he is featured on the compilation "Nothing II Lose, Everything II Gain: Stage II, Volume II" (Nothin' II Lose Entertainment).

Brown guests on **G's** "Ghetto Life," which features **Devyon**. Distributed through **NuMillennium/Koch**, the collection also showcases Detroit-based up-and-comers **Fam Tight**, **P-Dupont**, **Tango** and **Tripp**.

'Bandstand'

Continued from page 6

because he's the hottest ticket there is right now with 'American Idol.' There's a vacancy in music for this

type of show."

Shapiro adds that the new "American Bandstand" will be a music, dance and lifestyle show that the producers hope will be a weekly one-hour program in prime time.

"We want this show to be about what's hot in young America. If it's

successful, we may even do the show five days a week," Shapiro adds.

CAN IT WORK?

The producers say they are in discussions with several TV networks to bring "American Bandstand" back to the airwaves.

Although the show's producers are confident that it will succeed on network TV, at least one TV expert has doubts.

"'American Bandstand' had an enormous impact on pop culture the first time around. This time around, it will have much less of an impact," predicts Bob Thompson, professor of media and popular culture at Syracuse University. "MTV has taken over the 'American Bandstand' role as the musical arbiter of what's hot with young people."

Thompson adds that the new "American Bandstand" will be a harder sell now than before, because today's youth does not remember the original program and because they have more entertainment options on TV than previous generations had.

Unlike the WB's "Pepsi Smash," which primarily focuses on live performances, Clark says the new "American Bandstand" will feature live performances from contemporary acts in addition to a dance competition among the young people in the "American Bandstand" TV studio dancing to the latest music.

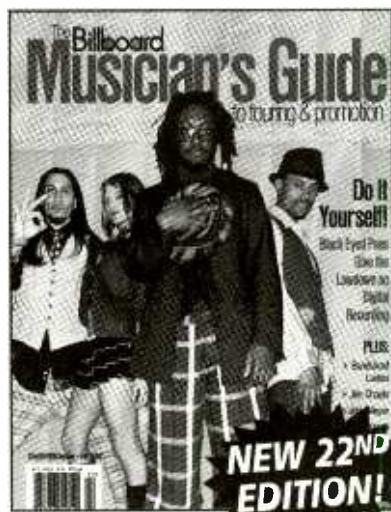
The show's main studio will likely be in the Los Angeles area, although some segments are expected to be pre-taped in other cities.

The original "American Bandstand" began as a local Philadelphia series in 1952. The show went national when it landed at ABC, which aired "American Bandstand" from 1957 to 1987.

The series then went into syndication and then moved to the USA Network, where it aired for just six months before its cancellation in 1989.

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NEW ONS JUVENILE, SLOW MOTION YUNG WUN, TEAR IT UP	NEW ONS TRACE ADKINS, ROUGH & READY	NEW ONS LENNY KRAVITZ, WHERE ARE WE RUNNIN' ASHLEE SIMPSON, PIECES OF ME LINKIN PARK, LYING FROM YOU	NEW ONS JANET JACKSON, ALL NITE (DON'T STOP)

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1 PAULINA RUBIO, TE QUISE TANTO CHAYANNE, SENTADA AQUÍ EN MI ALMA SIN BANDERA, QUE LORO CAFÉ TACUÑA, ERES DIEGO TORRES, CANTAR HASTA MORIR LA OREJA DE VAN GOGH, ROSAS TIZIANO FERRO, TARDÉS NEGRAS DAVID BISBAL, DESNUDATE MULIER VICTOR MANUELLE, TENGO GANAS JULIETA VENEGAS, ANDAR CONMIGO RICKY MARTIN, Y TODO QUEDA EN NA DA ANDY & LUCAS, TANTO LA QUERIA RICARDO ARJONA, DUELE VERTE SIN BANDERA, MIENTES TAN BIEN ALEKS SYNTEK, TE SONÉ OREJA DE VAN GOGH, 20 DE ENERO OBIE BERMUDEZ, ANTES THALIA, CERCA DE TI SHAKIRA, POCOM TISUBY & GEORGINA, POR QUE NO LUIS FONSI, ABRARAZ LA VIDA	1 AVRIL LAVIGNE, DON'T TELL ME BRITNEY SPEARS, EVERYTIME KELIS, TRICK ME MARIO WINANS, I DON'T WANNA KNOW LENNY KRAVITZ, WHERE ARE WE RUNNIN' EAMON, F**K IT (I DON'T WANT YOU BACK) BEASTIE BOYS, CH-CHECK IT OUT FRANZ FERDINAND, MATINEE D12, MY BAND ANASTACIA, LEFT OUTSIDE ALONE BEYONCE, NAUGHTY GIRL KEANE, EVERYBODY'S CHANGING USHER, YEAH FAITHLESS, MASS DESTRUCTION BASEMENT JAXX, PLUG IT IN BABY BASH, SUGA SUGA NATASHA BEDINGFIELD, SINGLE THE STREETS, FT BUT YOU KNOW IT N*E*R*D, SHE WANTS TO MOVE SUGABABES, IN THE MIDDLE	1 NELLY FURTADO, TRY AVRIL LAVIGNE, DON'T TELL ME BLACK EYED PEAS, HEY MAMA ALEX UGABO, AUNQUE NO TE PUEGA VER BELINDA, ANGEL BLINK-182, I MISS YOU HILARY DUFF, SO YESTERDAY JULIETA VENEGAS, LENTO BRITNEY SPEARS, EVERYTIME USHER, YEAH! KID ROCK, Y ALL WANT A SINGLE SIMPLE PLAN, DON'T WANNA THINK ABOUT YOU MAROONS, THIS LOVE A.F.I., SILVER AND COLD THE RASMUS, IN THE SHADOWS OUTKAST, ROSES D12, MY BAND BEASTIE BOYS, CH-CHECK IT OUT GBO, LO QUE TUS SUENOS CUENTAN N*E*R*D, SHE WANTS TO MOVE	1 EAMON, F**K IT (I DON'T WANT YOU BACK) MARIO WINANS, I DON'T WANNA KNOW BRITNEY SPEARS, EVERYTIME ODDMPH, BRENNENDE LIEBE USHER, YEAH! MAX, CAN'T WAIT UNTIL TONIGHT SOEHNE MANNERHEIMS, VIELLEICHT YV NNE CATHERFELD, DU BLEIBT IMMER NOCH DU ROSENSTOLZ, ICH WILL NICHT VERLIEBEN MELENDIZ, FUCK YOU ALL

Station Nixes New Billboards

The issue of questionable content is stretching beyond the prospective indecency issues that have made headlines lately.

Country **WSIX** Nashville has pulled close to 70 billboards depicting the disembodied head of morning man **Gerry House** on a silver platter. The billboards, which were put up well before the recent beheading of American **Nicholas Berg** in Iraq, carried such catchphrases as "Laugh your HEAD off!" and "NoBODY does it better."

According to PD **Keith Kaufman**, the station decided to pull the billboards even before listeners began calling.

"Obviously we're very sensitive to that issue and made the immediate call to get those things down," he says. The station replaced the boards with others that promote **WSIX's** slogan, "The biggest hits, the biggest stars."

Meanwhile, **Clear Channel** country station **KMFx** (the Fox) Rochester, Minn., suspended morning team **Tracy Dixon** and **Alan Reed** for one day after the pair planned a stunt based upon the abuse of detainees at Iraq's **Abu Ghraib** prison.

According to the Associated Press, the pair planned to have men strip down to their underwear, then pose for pictures like those taken at the prison. **GM Bob Fox** found out about the plan and suspended the duo before the stunt could be carried out.

And the same old-fashioned indecency issues are still rearing their job-threatening heads.

Rock **WGIR** Manchester, N.H., fired afternoon jock **Jim Fronk** following an inappropriate comment he made on the air. **Clear Channel** cited its Responsible Broadcasting Initiative as the reason for the firing. The station is seeking a replacement.

Bubba the Love Sponge lost his job hosting mornings at rock **WXTB** (98 Rock) Tampa, Fla., earlier this year after running afoul of **Clear Channel's** policy. Talk **WTKS** (Real Radio 104.1)

Orlando, Fla., morning team **the Monsters of the Morning** replace **Bubba** on 98 Rock. The seven-person team will still be heard on **WTKS**. It had been filling in at 98 Rock since **Bubba's** departure.

Tuned In:
Radio
By **Marc Schiffman**
mschiffman@billboard.com



AURN REMEMBERS WHITEHEAD: American Urban Radio Networks' "USA Music Magazine," hosted by **John Monds**, will remember the late **John Whitehead** of R&B songwriting team **McFadden & Whitehead** during the Memorial Day weekend.



Whitehead was shot to death May 11 in Philadelphia. Songwriting partner **Gene McFadden** will appear on the radio show.

McFadden & Whitehead helped define "the Philadelphia sound" by writing such classics as "Backstabbers," "For the Love of Money," "Bad Luck" and "Wake Up Everybody." Their most notable achievement came in 1979 when they wrote and recorded the inspirational hit "Ain't No Stopping Us Now."

EXECUTIVE SUITE: **Infinity** has unveiled a new management structure in Philadelphia. It names rock **WYSP** General sales manager **Peter Kleiner** VP/GM of the station and operations manager **Tim Sabean** VP of programming for **Infinity's** five-station Philly cluster.

Clear Channel Entertainment promotes senior VP of finance **Charlie Mierswa** to the new position of senior VP of business affairs for the music division.

PROGRAMMING: Men's magazine **Maxim** is in talks with satcasters **Sirius** and **XM** to launch a branded channel that would likely reflect the sex-packed articles and down-and-dirty humor of the publication, according to the **New York Post**.

price had regained 11 pence (20 cents) or 5.1% of its value, with 18 million shares traded.

"None of [the stock collapse] was really a fair representation of what EMI reported," says Helen Snell, media analyst with investment bank UBS Warburg. "They reported a decent set of numbers and gave out the most positive outlook comment they have for years. Investors simply expected more from the results than EMI were able to deliver."

Those results included revenue of £2.12 billion (\$3.84 billion) for the year ended March 31, a 2.5% decline from the previous year. EMI's operating profit slipped from £254.7 million (\$462 million) in fiscal 2002 to £249.3 million (\$452 million) in fiscal 2003. Its pre-tax income declined 8.7% to £163.3 million (\$296 million).

"Our sales and our profits were bang-on market consensus, [and] we outperformed the rest of the music industry in terms of market share, up half a point to 13.2% of the global recorded-music market," EMI Group chairman Eric Nicoli says.

"We're pretty pleased with our results relative to the rest of the industry," he adds. "There are investors who believe that there is life left in the music industry. It's still a huge industry, and a lot of investors believe EMI is a good investment. And obviously we do."

Among its operational highlights, EMI reported robust performances from its crucial North American operations and claimed it is beginning to

Díaz Returns As Executive

Industry Vet Appointed President/CEO Of EMI Spain

BY LEILA COBO

Three years ago, Manolo Díaz stepped down as chairman of Latin America for Universal Music International and said goodbye to a lifetime as a Latin music executive.

On May 26, Díaz returned. He was appointed president/CEO of EMI Music Spain, a post he will assume in September.

Díaz never strayed far from his music base. Upon departing Universal, he created his own entertainment consultancy. In 2002 he was elected the first chairman of the newly created board of trustees for the Latin Academy of Recording Arts and Sciences.

Although he won't be able to continue as chairman, Díaz says, "I will be alongside this project I began, the fifth Latin Grammys, until the end. Afterward, I'll join this new adventure."

In his new post, Díaz will be based in Madrid and will report to Jean-François Cecillon, chairman/CEO of EMI

Music Continental Europe. In turn, Simone Bose and Jose Perez, who were recently named joint GMs of EMI Music Spain, will report to Díaz.

Díaz, one of the most respected executives in the business, is the first to admit that the industry he left is vastly different from the one he'll return to.

"The psychology of the buyer has changed," he says. "Today, there are many consumer niches that have little or nothing to do with the ones that are normally intensely exploited."

Perhaps most important, though, "the industry has lost the passion and enthusiasm for music and for artists," observes Díaz, whose first industry job was in 1971. "They're concerned with reducing costs and adapting to a smaller marketplace. But if that's not accompanied by a certain enthusiasm and belief in imposing something new, the market will continue to decrease."

Díaz's last major signing and development within Universal was that of pop-rocker Juanes, one of the biggest recent successes in Latin music.



DÍAZ: REJOINS A CHANGED INDUSTRY

stem losses from online piracy.

EMI Recorded Music vice-chairman David Munns, who oversees North American operations, says the region's improved performance stems from better business practices.

"We have done a good job in all the basics," he explains. "We've watched our costs very carefully. We're realistic about what we can do. We've pushed to get a better value out of our marketing dollars. We're also starting to develop a very nice, good-looking, broad roster that looks good for the longer term."

"I'm adamant that America is a big enough business that it can make a

profit and we can still invest in artist development."

Munns is far less buoyant about Europe, where the music industry is facing a downward trend. "Continental Europe is having a tough time from a creative point of view and from a piracy point of view. CD burning is a big issue there. So is downloading. We're also in a creative lull."

At the group level, revenue from digital-music products tripled to more than £15 million (\$27.2 million). Ringtone and ringtone revenue accounted for more than half of that figure, according to Nicoli.

"It's difficult to evaluate how big the [digital market] is, but for [publishing] we did £7 million [\$12.7 million] in ringtone revenue this past year, and we're predicting that that number will double in this current year," EMI Music Publishing chairman/CEO Martin Bandier says.

EMI Recorded Music chairman/CEO Alain Levy predicts the company's digital-distribution businesses will account for 5% to 25% of total sales within five years. "If we do 2% [of revenue] this year, it'd be great," he says.

Munns adds, "Our digital revenues

'Rings'

Continued from page 5

Boulevard, reports that 60 copies were sold on the first day.

"That is a strong first day for us, and we expect the title to be in the year-end top 10," she says.

Anticipation for the title ran so great that West Chester, Pa.-based Electronics Boutique violated the street date by selling it starting May 15.

New Line's distributor, Warner Home Video, reacted to the violation May 19 by stopping shipments of all home video product to Electronics Boutique. At press time, WHV had not resumed shipments to the chain.

"We have to demonstrate to all the retailers who supported us that there will be consequences due to violations," says Matt Lasorsa, executive VP of marketing for New Line Home Entertainment. "The terrific thing is that no other retailers used this opportunity to compete with Electronics Boutique before street date."

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Tower's Soeterik believes Electronic Boutique's violation may have cost abiding retailers some sales, but only a few, since the chain primarily sells videogames. "It's a smaller chain for video," she says.

The title's release date bodes well for continued strong sales.

This time, "they got it out before the sales-heavy Memorial Day weekend," says Dan Bogucki, video buyer for Ann Arbor, Mich.-based Borders Books & Music. "New Line has learned a few lessons from previous releases. The upcoming Father's

Day [June 20] holiday is also a good DVD sales period."

Promotional tie-ins at grocery chains and at mass merchants additionally helped drive first-day sales.

Lasorsa notes that numerous grocers offered \$5 off the DVD with the purchase of a \$4.99 pack of Duracell batteries. "This is a really nice way to generate impulse buys," he says.

Likewise, Best Buy stores offered a special "Lord of the Rings"-themed Entertainment Weekly magazine with purchase and had midnight openings at 13 stores.

ACM Awards

Continued from page 7

Somewhere" was named single of the year and vocal event of the year. Perennial favorites Brooks & Dunn won top vocal duo. Martina McBride netted the ACM/Home Depot Humanitarian Award and her third consecutive female vocalist honor.

"It's really overwhelming," McBride says. "You dream of walking up on that stage. You really only hope for it to happen one time."

The Randy Travis hit "Three Wooden Crosses" was named song

of the year.

Penned by Doug Johnson and Kim Williams, the song has been a comeback hit for Travis. He has picked up numerous accolades during the past year, including a Grammy Award and two Gospel Music Assn. Dove Awards. The Country Music Assn. and Christian Country Music Assn. also named it song of the year last November.

"The climate of the country since 9-11 made program directors more open to playing a song with a gospel message in it," Travis told *Billboard* backstage. "In the long run, when you have a song that well-written, it stands on its own. If you give an audience listening to radio an

opportunity to give their opinion, it does OK by itself, regardless of who is singing it."

Lyric Street's Rascal Flatts picked up its second consecutive win in the group of the year category.

"It all starts with a great song," Rascal's Gary Levox told *Billboard*. "That's why we try so hard throughout the year to write great songs and find great songs. We try to make music we know is right in our hearts, and the fans respond."

Dierks Bentley won the top new artist accolade. Ray Price was this year's recipient of the Pioneer Award.

Reba McEntire hosted the show, which was broadcast on CBS.

were modest, but the growth curve is very encouraging. I think we are going to see a real business there in the next couple of years. We're very encouraged by what we've seen."

EMI has acknowledged in recent years the need to diversify its revenue streams. Doing so would help shield the company from the vagaries of the recorded-music industry.

In line with that strategy, Levy says the integrated deal EMI struck in October 2002 with major British artist Robbie Williams is being replicated at a "junior level" with a number of unnamed artists in the United Kingdom and Asia.

As part of the Williams package, EMI benefits from the singer's touring, publishing and merchandising activities. Despite lukewarm reception by artists outside of the United Kingdom and Asia, "we keep on trying to change the way we all see record contracts," Levy says.

Nicoli sees "encouraging signs of market improvement" but warns of continuing gloom for the recorded-music industry. He says, "We see the global recorded-music market in the year ahead as somewhere between flat and down 4%."

Audible Magic

Continued from page 6

Audible Magic CEO Vance Ikezoye says.

Ikezoye says that filtering technology represents an attractive compromise for universities who must be sensitive to the fact that P2P technology can be used for legitimate distribution purposes.

"Peer-to-peer by itself isn't bad. It's the copyright infringement that's a problem," Ikezoye says.

Ultimately, that's the message Sony and the rest of the record industry wants the P2P operator community to get as well.

Sony contends that its support of CopySense is further proof that P2P filtering can work.

"If peer-to-peer companies want to go legitimate, they can do it," Wiser says.

P2P operators—embroiled in copyright-infringement lawsuits with the recording industry—have long held that they cannot control the flow of content through their networks. The argument is a key component in their defense.

P2P advocates have also publicly raised questions about the effectiveness of Audible Magic's technology, which made headlines earlier this year when the Recording Industry Assn. of America was showcasing it on Capitol Hill.

P2P operators, concerned about a legislative push by the entertainment industry to require P2P networks to use filtering technologies, are calling for independent testing of the technology.

Beyond digital piracy, Sony will also use Audible Magic technology in CD manufacturing plants to help prevent physical piracy.

Blues chart yields George Thorogood's first Billboard No. 1



Charts

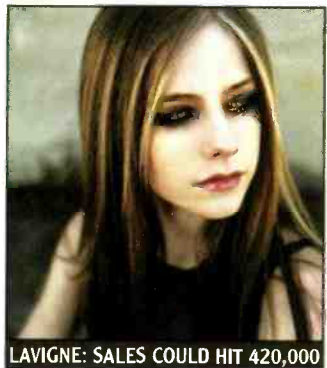
George Michael joins attempt to bring singles back to stores



SALES / AIRPLAY / TRENDS / ANALYSIS

No. 1 Likely For Lavinie

Although **Arista** ended its life as a full-service label a couple of months ago, the company still casts a large shadow on The Billboard 200. One of its artists, **Usher**, has been No. 1 for eight of the past nine weeks with the best-selling album of 2004 so far, while another, **Avril Lavigne**, is poised to replace him at the top of next issue's chart.



LAVIGNE: SALES COULD HIT 420,000

Go figure. Chart watchers project first-day sales of Lavigne's "Under My Skin" will translate to an opening sum of at least 370,000 copies, with one executive close to the project saying it could start as high as 420,000.

Her rookie album, "Let Go," peaked at No. 2, but even at the low end of the new title's projections, Lavigne is a sure bet to rule next week's chart.

She has certainly worked to earn the privilege, with release-week visits to "Late Show With David Letterman," "Live With Regis and Kelly," "The Ellen DeGeneres Show" and "Total Request Live" rolled into the promotional push.

The album's fast start comes despite radio's relatively slow reception of lead track "Don't Tell Me," which reaches the top 10 of Top 40 Mainstream in its 12th chart week. By contrast, her first career single, "Complicated," hit the top 10 during its fifth week on the chart in 2002, while follow-ups "Sk8er Boi" and "I'm With You" did so in three and four weeks on the list, respectively.

Lavigne's album will be the first No. 1 set on the Arista imprint worked by **RCA Music Group**, while Usher's "Confessions" represents the first chart-topper to move from Arista's roster to **Zomba Music Group**. The current champ has yet to see a week when it sells less than 200,000 copies (214,000 this week, down 6%). It has sold almost 3.6 million copies to date.

Over the Counter

By Geoff Mayfield
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FROM REVOLUTION TO EVOLUTION: When does the sale of a concert ticket constitute an album sale? That question has been widely debated since **Prince** included a copy of his new "Musicology" album with every ticket sold for his current tour, with those units counting toward his **Nielsen SoundScan** tallies (*Billboard*, May 1).

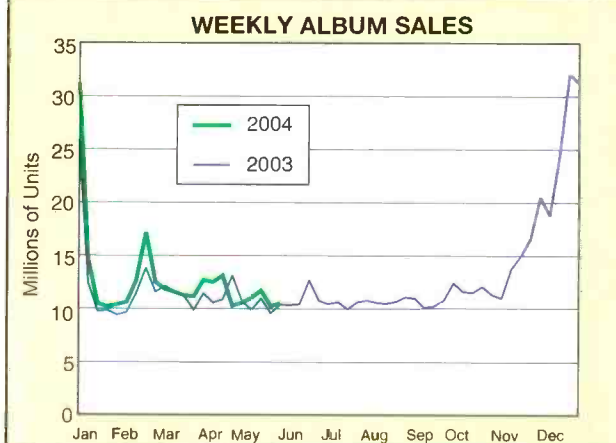
Although some label executives embraced the inclusion of those concert-distributed sales, many were concerned that such units should only count toward the charts in instances when the consumer has the option to forgo including the album with the ticket purchase.

In response to industry feedback, **Billboard** is revising the policy regarding ticket/album bundles. Going forward, such sales will only count toward chart sums on those occasions

(Continued on page 52)

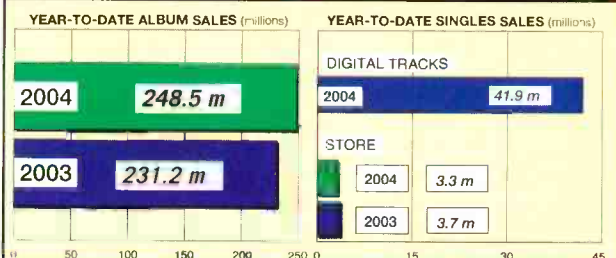
Market Watch

A Weekly National Music Sales Report



WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	10,596,000	138,000	2,334,000
Last Week	10,332,000	124,000	2,090,000
Change	↗ 2.6%	↘ 11.3%	↘ 11.7%
This Week 2003	10,431,000	197,000	—
Change	1.6%	↘ 29.9%	—



YEAR-TO-DATE OVERALL UNIT SALES

	2003	2004	Change
Total	234,876,000	293,688,000	↗ 25.0%
Albums	231,164,000	248,497,000	↘ 7.5%
Store Singles	3,712,000	3,267,000	↘ 12.0%
Digital Tracks	—	41,924,000	—

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
CD	222,747,000	242,782,000	↘ 9.0%
Cassette	7,685,000	4,959,000	↘ 35.5%
Other	732,000	756,000	↘ 3.3%



YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2003	2004	Change
Current	145,726,000	156,598,000	↘ 7.5%
Catalog	85,438,000	91,899,000	↘ 7.6%
Deep Catalog	60,354,000	63,446,000	↘ 5.1%

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending 5/23/04. Founded figures. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan.

Usher Has 3 In Top 10

The 11-9 move of "Confessions Part II" (**LaFace**) gives **Usher** three songs in the top 10 of The Billboard Hot 100. "Bum" is hot enough to remain No. 1 for a third week, and "Yeah!" continues to descend slowly, this issue slipping 3-4.

Usher is the first artist to accomplish this hat trick since May 31, 2003, when **50 Cent's** name appeared in the top 10 three times. A year earlier, **Ashanti** also placed a trio of songs in the top 10 at the same time.

There's one important difference between Usher's three hits and the triumvirate of songs by 50 Cent and Ashanti: Usher is the lead artist on all three. That places him in extremely rare territory. In the history of the Hot 100, only two other acts have scored three top 10 hits as the lead artist in one issue.

First to pull this off were the **Beatles**. The Liverpoolians did it just six weeks after making their chart debut. The week of Feb. 29, 1964, the Beatles were No. 1 with "I Want to Hold Your Hand," No. 2 with "She Loves You" and No. 6 with "Please Please Me."

The Fab Four kept going until they completely monopolized the top five songs the week of April 4, 1964.

The only other act to enjoy three simultaneous top 10 hits was the **Bee Gees**. While "Stayin' Alive" was No. 1 on Feb. 25, 1978, "Night Fever" moved 17-8 and "How Deep Is Your Love" maintained at No. 10.

Chart Beat
By Fred Bronson
fbronson@billboard.com



'QUARRY' MAN: **Morrissey** returns to The Billboard 200 in a big way. Absent from the chart for seven years, the former **Smiths** singer has the highest-debuting and highest-charting album of his career. "You Are the Quarry" (**Attack/Sanctuary**) enters at No. 11, eclipsing the No. 18 debut and peak of "Vauxhall & I" in April 1994.

The highest-charting Smiths album was "Strangeways, Here We Come," which hit No. 55 in 1987.

FAMILIAR NAMES: What are the odds that **Alanis Morissette** and **Morrissey** would have new entries on The Billboard 200 in the same issue? Apparently good, because Morissette debuts six rungs higher than Morrissey with "So-Called Chaos" (**Maverick/Warner Bros.**).

If it doesn't reach No. 1, this will be the first album by Morissette to reach the top 10 without achieving pole position. "Jagged Little Pill," "Supposed Former Infatuation Junkie" and "Under Rug Swept" were all No. 1. Morissette's other chart entries were "MTV Unplugged" (No. 63) and "Feast on Scraps" (No. 194).

'GETS' IT GOOD: The 11-9 move of "That's What She Gets for Loving Me" (**Arista**) rewrites the history of **Brooks & Dunn** on Hot Country Singles & Tracks.

"Gets" is the 33rd top 10 hit for the duo since **Billboard** started using **Nielsen Broadcast Data Systems** data to compile this chart starting the week of Jan. 20, 1990.

That puts Brooks & Dunn in third place among acts with the most top 10 hits on this chart since the introduction of BDS information. In the same time frame, **George Strait** is first with 43 top 10 hits, and **Alan Jackson** is second with 42.

JUNE 5
2004

Billboard THE BILLBOARD 200®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1	8 Weeks At Number 1								
1	1	1	9	USHER ▲ ⁴ LAFACE 52141/ZOMBA (12.98/18.98)	Confessions	1	48	39	16	3	KIMBERLEY LOCKE CURB 78845 (18.98 CD)	One Love	16
2	NEW			METHOD MAN DEF JAM 548405*/DJMGM (8.98/12.98)	Tical 0: The Prequel	2	49	44	23	4	VARIOUS ARTISTS RCA 61775/RLG (18.98 CD)	American Idol Season 3: Greatest Soul Classics	10
3	NEW			NEW FOUND GLORY DRIVE-THRU 002383/GEFFEN (13.98 CD)	Catalyst	3	50	65	107	9	FRANZ FERDINAND DOMINO/EPIC 92441*/SONY MUSIC (14.98 EQ CD) [M]	Franz Ferdinand	50
4	2		2	GRETCHEN WILSON EPIC (NASHVILLE) 90903/SONY MUSIC (18.98 EQ CD)	Here For The Party	2	51	42	32	8	JANET JACKSON VIRGIN 84404* (12.98/18.98)	Damita Jo	2
5	NEW			ALANIS MORISSETTE MAVERICK 48555/WARNER BROS. (18.98 CD)	So-Called Chaos	5	52	58	89	3	BIG & RICH WARNER BROS. (NASHVILLE) 48520/WARNER (18.98 CD)	Horse Of A Different Color	52
6	4	2	4	D12 SHADY 002404*/INTERSCOPE (8.98/12.98)	D12 World	1	53	41	31	4	LORETTA LYNN INTERSCOPE 002513 (12.98 CD)	Van Lear Rose	24
7	5	6	24	HOOBASTANK ● ISLAND 001488/DJMG (12.98 CD)	The Reason	3	54	49	36	117	NORAH JONES ▲ ⁹ BLUE NOTE 32088* (17.98 CD) [M]	Come Away With Me	1
8	3		2	8BALL & MJG BAD BOY 002389*/UMRG (12.98 CD)	Living Legends	3	55	NEW		1	GEORGE THOROGOOD & THE DESTROYERS CAPITOL 98430 (18.98 CD)	Greatest Hits: 30 Years Of Rock	55
9	8	10	9	VARIOUS ARTISTS ▲ ² EMI/UNIVERSAL/SONY MUSIC/ZOMBA 76990/CAPITOL (18.98 CD)	Now 15	2	56	51	51	61	SWITCHFOOT ▲ COLUMBIA 71083/RED INK (9.98 CD)	The Beautiful Letdown	43
10	NEW			MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 90558/SONY MUSIC (18.98 EQ CD)	You Do Your Thing	10	57	48	44	8	J-KWON ● SO SO DEF 57613*/ZOMBA (18.98 CD)	Hood Hop	7
11	NEW			MORRISSEY ATTACK 86001/SANCTUARY (18.98 CD)	You Are The Quarry	11	58	50	56	27	BLINK-182 ▲ GEFFEN 001334/INTERSCOPE (12.98 CD)	Blink-182	3
				GREATEST GAINER			59	52	57	39	HILARY DUFF ▲ ³ BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1
12	36		2	SOUNDTRACK GEFFEN/DREAMWORKS 002557/INTERSCOPE (18.98 CD)	Shrek 2	12	60	43	22	3	CARLY SIMON ARISTA/RHINO/ELEKTRA 59429/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Reflections: Carly Simon's Greatest Hits	22
13	9	7	5	MARIO WINANS BAD BOY 002352*/UMRG (8.98/12.98)	Hurt No More	2	61	70	98	22	JUVENILE ● CASH MONEY 001718*/UMRG (12.98 CD)	Juve The Great	28
14	NEW			LENNY KRAVITZ VIRGIN 84145 (18.98 CD)	Baptism	14	62	47	38	8	ERIC CLAPTON DUCK/REPRISE 48423*/WARNER BROS. (18.98 CD)	Me And Mr Johnson	6
15	13	15	35	OUTKAST ▲ ⁹ LAFACE 50133*/ZOMBA (22.98 CD)	Speakerboxx/The Love Below	1	63	38	18	3	PATTI LABELLE DEF SOUL CLASSICS 002433/DJMG (12.98 CD)	Timeless Journey	18
16	7	3	5	PRINCE ● NPG/COLUMBIA 92560/SONY MUSIC (18.98 EQ CD)	Musicology	3	64	64	60	28	JOSS STONE ● S-CURVE 42234 (9.98 CD) [M]	The Soul Sessions (EP)	39
17	12	11	64	EVANESCENCE ▲ ⁵ WIND-UP 13063 (18.98 CD)	Fallen	3	65	59	48	23	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	19
18	15	17	15	KANYE WEST ▲ RDC-A-FELLA/DEF JAM 002030*/DJMGM (8.98/12.98)	The College Dropout	2	66	21		2	KILLSWITCH ENGAGE ROADRUNNER 618373/DJMG (13.98 CD)	The End Of Heartache	21
19	11	5	4	DIANA KRALL VERVE 001826/VG (12.98 CD)	The Girl In The Other Room	4	67	54	63	28	G-UNIT ▲ ² G-UNIT 001593*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2
20	14	8	19	NORAH JONES ▲ ⁴ BLUE NOTE 84800* (18.98 CD)	Feels Like Home	1	68	55	53	9	SOUNDTRACK WIND-UP 13093 (18.98 CD)	The Punisher: The Album	22
21	10	4	3	PETEY PABLO JIVE 41824/ZOMBA (18.98 CD)	Still Writing In My Diary: 2nd Entry	4	69	72	101	44	BRAD PAISLEY ● ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	8
22	16	13	16	KENNY CHESNEY ▲ ² BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	70	61	69	51	LINKIN PARK ▲ ⁴ WARNER BROS. 48186* (19.98 CD)	Meteora	1
23	17	19	4	JESSICA SIMPSON ▲ ² COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)	In This Skin	2	71	56	54	8	TRACY LAWRENCE DREAMWORKS (NASHVILLE) 001032/INTERSCOPE (18.98 CD)	Strong	17
24	18	20	9	GUNS N' ROSES GEFFEN 001714/INTERSCOPE (12.98 CD)	Greatest Hits	3	72	71	64	16	FIVE FOR FIGHTING ● AWARE/COLUMBIA 86186/SONY MUSIC (12.98 EQ CD)	The Battle For Everything	20
25	23	34	7	MODEST MOUSE EPIC 87125*/SONY MUSIC (12.98 EQ CD) [M]	Good News For People Who Love Bad News	19	73	57	49	8	AEROSMITH ● COLUMBIA 87025*/SONY MUSIC (18.98 EQ CD)	Honkin' On Bobo	5
26	6		2	TEENA MARIE CASH MONEY CLASSICS 002552/UMRG (12.98 CD)	La Dona	6	74	60	40	5	MERCYME INO 82947/CURB (18.98 CD)	Undone	12
27	20	21	25	ALICIA KEYS ▲ ³ J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1	75	53	28	3	LEE ANN WOMACK MCA NASHVILLE 001883/UMGN (12.98 CD)	Greatest Hits	28
28	26	27	43	BLACK EYED PEAS ▲ A&M 000699/INTERSCOPE (12.98 CD)	Elephunk	26	76	78	91	79	SHANIA TWAIN ◆ ¹⁰ MERCURY 170314/UMGN (12.98 CD)	Up!	1
29	NEW			GEORGE MICHAEL EPIC 92080/SONY MUSIC (18.98 EQ CD)	Patience	29	77	67	78	80	3 DOORS DOWN ▲ ³ REPUBLIC/UNIVERSAL 064396/UMRG (8.98/12.98)	Away From The Sun	8
30	22	9	23	JOSH GROBAN ▲ ³ 143/REPRISE 48450/WARNER BROS. (18.98 CD)	Closer	1	78	66	73	10	GODSMACK REPUBLIC/UNIVERSAL 001539/UMRG (8.98 CD)	The Other Side (EP)	5
31	25	29	17	TWISTA ▲ ATLANTIC 83598*/AG (10.98/13.98)	Kamikaze	1	79	75	59	22	CASTING CROWNS BEACH STREET 10723/REUNION (18.98 CD) [M]	Casting Crowns	59
32	19	14	3	VARIOUS ARTISTS WARNER MUSIC GROUP 59211/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Totally Hits 2004	14	80	68	72	45	CHINGY ▲ ² DISTURBING THE PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2
33	24	24	58	MARON5 ▲ OCTONE/J 50501*/RMG (11.98 CD) [M]	Songs About Jane	7	81	69	71	33	LUDACRIS ▲ DISTURBING THE PEACE/DEF JAM SOUTH 000930*/DJMGM (8.98/12.98)	Chicken*N*Beer	1
34	35	45	15	LOS LONELY BOYS OR/EPIC 92088/SONY MUSIC (13.98 CD) [M]	Los Lonely Boys	34	82	NEW		1	THE STREETS VICE 61534/ATLANTIC (12.98 CD)	A Grand Don't Come For Free	82
35	32	37	4	YELLOWCARD ● CAPITOL 39844 (12.98 CD)	Ocean Avenue	23	83	82	74	5	JOHN MICHAEL MONTGOMERY WARNER BROS. (NASHVILLE) 48723/WARNER (18.98 CD)	Letters From Home	31
36	29	43	25	JAY-Z ▲ ² RDC-A-FELLA/DEF JAM 001528*/DJMGM (8.98/12.98)	The Black Album	1	84	RE-ENTRY		29	LIONEL RICHIE ● MOTOWN/UTV 068140/UME (18.98 CD)	The Definitive Collection	19
37	33	33	30	JET ▲ ELEKTRA 62892*/AG (12.98 CD)	Get Born	26	85	NEW		1	TWIZTID PSYCHOPATHIC 4025 (17.98 CD)	Cryptic Collection 3	85
38	27	26	8	LIL' FLIP ● SUCCA FREE/COLUMBIA 89143*/SONY MUSIC (18.98 EQ CD)	U Gotta Feel Me	4	86	118	117	5	VARIOUS ARTISTS MOTOWN/UTV 001781/UME (12.98 CD)	Motown 1's	83
39	31	25	29	SHERYL CROW ▲ ² A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2	87	83	86	26	NO DOUBT ▲ INTERSCOPE 001495 (12.98 CD)	The Singles 1992-2003	2
40	34	39	27	BRITNEY SPEARS ▲ ² JIVE 53748/ZOMBA (12.98/18.98)	In The Zone	1	88	103	154	24	STORY OF THE YEAR ● MAVERICK 48438/WARNER BROS. (12.98 CD) [M]	Page Avenue	51
41	28	30	85	KEITH URBAN ▲ CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11	89	NEW		1	TONEX & THE PECULIAR PEOPLE VERITY 53713/ZOMBA (19.98 CD)	Out The Box	89
42	30	12	3	THIRD DAY ESSENTIAL 10726 (18.98 CD)	Wire	12	90	99	85	37	JOHN MAYER ▲ AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	Heavier Things	1
43	37	35	48	BEYONCE ▲ ³ COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	91	88	88	50	THE BEACH BOYS ▲ CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16
44	40	41	29	TOBY KEITH ▲ ³ DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'All	1	92	77	77	16	LOSTPROPHETS COLUMBIA 86554*/SONY MUSIC (12.98 EQ CD)	Start Something	33
45	45	47	15	NICKELBACK ▲ ² ROADRUNNER 618400/DJMG (12.98/18.98)	The Long Road	6	93	63	46	50	LUTHER VANDROSS ▲ ² J 51885/RMG (12.98/18.98)	Dance With My Father	1
46	NEW			SOUNDTRACK WALT DISNEY 861015 (18.98 CD)	That's So Raven	46	94	104	92	44	MICHAEL MCDONALD ▲ MOTOWN 000551/UMRG (12.98 CD)	Motown	14
				PACESETTER			95	95	104	16	INCUBUS ▲ IMMORTAL/EPIC 90890*/SONY MUSIC (18.98 EQ CD)	A Crow Left Of The Murder...	2
47	105	50	3	LIONEL RICHIE ISLAND 002558/DJMG (12.98 CD)	Just For You	47	96	85	84	82	RASCAL FLATTS ▲ ² LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	5
							97	79	81	11	VARIOUS ARTISTS ● BAD BOY 002112*/UMRG (8.98/12.98)	Bad Boy's 10th Anniversary... The Hits	2
							98	73	66	5	SOUNDTRACK HOLLYWOOD 162454 (18.98 CD)	13 Going On 30	41

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
99	62	55	5	GHOSTFACE DEF JAM 002169*/DJMG (8.98/12.98)	The Pretty Toney Album	6	150	109	80	31	ROD STEWART ▲ ² J 55710*/RMG (11.98/18.98)	As Time Goes By ... The Great American Songbook Vol. II	2
100	96	112	33	THREE DAYS GRACE ● JIVE 53479/ZOMBA (12.98 CD) [M]	Three Days Grace	72	151	139	—	2	VARIOUS ARTISTS WALT DISNEY 961089 (12.98 CD)	Walt Disney Records Presents: Mega Movie Mix	139
101	84	83	5	DROWNING POOL WIND-UP 13080 (12.98 CD)	Desensitized	17	152	116	76	4	VARIOUS ARTISTS BMG STRATEGIC MARKETING 78200/WARNER STRATEGIC MARKETING (18.98 CD)	Women & Song: 18 Hits From The World's Greatest Female Artists	67
102	175	—	2	SOUNDTRACK WARNER SUNSET/REPRISE 48798/WARNER BROS. (18.98 CD)	Troy	102	153	NEW	1	1	FALL OUT BOY FUELED BY RAMEN 67 (10.98 CD) [M]	My Heart Will Always Be The B-Side To My Tongue (EP)	153
103	108	120	20	YEAH YEAH YEAHS INTERSCOPE 000349* (9.98 CD)	Fever To Tell	55	154	106	—	2	JAY-Z ROC-A-FELLA/DEF JAM 002482/DJMG (12.98 CD)	The Black Album: Acappella	106
104	76	58	4	BEYONCE COLUMBIA 58627/SONY MUSIC (19.98 EQ OVO/CD)	Live At Wembley	17	155	159	196	4	MUSE TASTE MEDIA 48733/WARNER BROS. (14.98 CD) [M]	Absolution	155
105	74	67	34	MARTINA MCBRIDE ▲ RCA NASHVILLE 54207/RLG (11.98/18.98)	Martina	7	156	148	159	34	ANTHONY HAMILTON ● SO SO DEF 52107/ZOMBA (12.98 CD)	Comin' From Where I'm From	33
106	101	94	34	DIDO ▲ ARISTA 50137/RMG (11.98 CD)	Life For Rent	4	157	RE-ENTRY	54	54	JASON MRAZ ● ELEKTRA 62829/AG (12.98 CD) [M]	Waiting For My Rocket To Come	55
107	93	—	2	JAMIE CULLUM UNIVERSAL/VERVE 002273/VG (9.98 CD)	twentysomething	93	158	120	119	24	AVANT ● MAGIC JDHNSON/GEFFEN 001567*/INTERSCOPE (8.98/12.98)	Private Room	18
108	92	82	29	SARAH MCLACHLAN ▲ ² ARISTA 50150/RMG (12.98/18.98)	Afterglow	2	159	114	—	5	HAYLEY WESTENRA DECCA 001866/UNIVERSAL CLASSICS GROUP (18.98 CD) [M]	Pure	70
109	113	146	6	SUGARCULT FEARLESS 51512/ARTEMIS (14.98 CD)	Palm Trees And Power Lines	46	160	158	149	25	TRACE ADKINS ● CAPITOL (NASHVILLE) 40517 (12.98/18.98)	Comin' On Strong	31
110	89	87	9	CARL THOMAS ● BAD BOY 001188*/UMRG (8.98/12.98)	Let's Talk About It	4	161	153	153	19	VARIOUS ARTISTS ▲ ³ COLUMBIA/UNIVERSAL/EMI/ZOMBA 90753/SONY MUSIC (18.98 EQ CD)	Now 14	3
111	100	106	82	LIL JON & THE EAST SIDE BOYZ ▲ ² BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	14	162	NEW	1	1	JENNIFER PENA UNIVISION 310293/UG (17.98 CD/DVD) [M]	Seduction	162
112	80	52	16	HARRY CONNICK, JR. ▲ COLUMBIA 90551/SONY MUSIC (18.98 EQ CD)	Only You	5	163	143	137	40	DIERKS BENTLEY ● CAPITOL (NASHVILLE) 39814 (12.98/18.98)	Dierks Bentley	26
113	107	105	45	BROOKS & DUNN ▲ ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	4	164	138	121	4	EAMON ● JIVE 58370/ZOMBA (18.98 CD)	I Don't Want You Back	7
114	171	—	2	STEVIE WONDER MOTOWN/UTV 066164/UME (18.98 CD)	The Definitive Collection	35	165	134	147	5	CONJUNTO PRIMAVERA FONOVISIA 351248/UG (12.98 CD) [M]	Dejando Huella	107
115	97	95	10	CASSIDY ● FULL SURFACE/J 57018*/RMG (12.98/18.98)	Split Personality	2	166	156	144	41	GEORGE STRAIT ● MCA NASHVILLE 000114/UMRG (8.98/12.98)	Honkytonkville	5
116	87	75	3	LOS LOBOS MAMMOTH 162443/HOLLYWOOD (18.98 CD)	The Ride	75	167	160	142	96	TOBY KEITH ▲ ⁴ DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1
117	NEW	1	1	BISHOP EDDIE L. LONG EMI GOSPEL 75846 (17.98 CD) [M]	Presents New Birth Total Praise Choir: Spirit & Truth	117	168	137	116	24	RUBEN STUDDARD ▲ J 54639*/RMG (12.98/18.98)	Soulful	1
118	94	97	9	N*E*R*D STAR TRAK 91457*/VIRGIN (18.98 CD)	Fly Or Die	6	169	177	187	86	GOOD CHARLOTTE ▲ ³ DAYLIGHT/EPIC 88486/SONY MUSIC (18.98 EQ CD)	The Young And The Hopeless	7
119	46	—	11	WYONONNA CURB 78811 (12.98/18.98)	What The World Needs Now Is Love	8	170	145	138	3	VARIOUS ARTISTS WARNER SPECIAL PRODUCTS 89081/RAZOR & TIE (18.98 CD)	The Buzz	138
120	81	79	32	JOSH TURNER ● MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]	Long Black Train	29	171	130	124	5	HANSON 3CG 10402 (17.98 CD)	Underneath	25
121	102	108	80	SEAN PAUL ▲ ² VP/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	9	172	189	200	13	TRILLVILLE/LIL SCRAPPY BME/REPRISE 48556*/WARNER BROS. (18.98 CD)	The King Of Crunk & BME Recordings Present	12
122	NEW	1	1	JUVENILE, SKIP & WACKO J PRINCE 42046/RAP-A-LOT (15.98 CD)	The Beginning Of The End	122	173	135	139	5	ADAN CHALINO SANCHEZ MOON/COSTARDA 93409/SONY DISCOS (13.98 EQ CD)	Amor Y Lagrimas	70
123	110	125	36	YING YANG TWINS ● COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	11	174	173	173	27	LINKIN PARK ● WARNER BROS. 48563 (12.98 CD/DVD)	Live In Texas	23
124	111	93	18	SOUNDTRACK ● J 56760/RMG (18.98 CD)	Love Actually	39	175	176	170	27	RED HOT CHILI PEPPERS ● WARNER BROS. 48545 (18.98 CD)	Greatest Hits	18
125	112	127	79	AUDIOSLAVE ▲ ² INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98 EQ CD)	Audioslave	7	176	147	100	11	VARIOUS ARTISTS EMICMG/PROVIDENT/WORD-CURB 96300/WARNER BROS. (21.98 CD)	WOW Worship (Red)	62
126	185	151	15	JEREMY CAMP BEC 39613 (18.98 CD) [M]	Carried Me: The Worship Project	102	177	157	155	5	BLACK LABEL SOCIETY SPITFIRE 15081 (13.98 CD)	Hangover Music Vol. VI	40
127	121	133	68	50 CENT ▲ ⁶ SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1	178	163	140	32	ELVIS PRESLEY ▲ ³ RCA 68079*/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1
128	NEW	1	1	RJD2 DEFINITIVE JUX 84 (15.98 CD) [M]	Since We Last Spoke	128	179	162	184	19	FINGER ELEVEN WIND-UP 13058 (16.98 CD) [M]	Finger Eleven	114
129	98	99	13	SOUNDTRACK A BAND APART/MAVERICK 48570*/WARNER BROS. (18.98 CD)	Kill Bill Vol. 1	45	180	NEW	1	1	GUSTER PALM/REPRISE 48710/WARNER BROS. (28.98 CD/DVD)	Guster On Ice - Live From Portland, Maine	180
130	123	114	31	EAGLES ▲ ² WARNER STRATEGIC MARKETING 73971 (25.98 CD)	The Very Best Of	3	181	149	150	5	PATTY GRIFFIN ATD 21520 (18.98 CD)	Impossible Dream	67
131	86	42	3	FLAW REPUBLIC/UNIVERSAL 002396/UMRG (12.98 CD)	Endangered Species	42	182	142	134	3	JIM BRICKMAN WINDHAM HILL 60816/RCA VICTOR (18.98 CD)	Greatest Hits	134
132	119	122	70	TRAPT ▲ WARNER BROS. 48296 (18.98 CD) [M]	Trapt	42	183	170	164	36	A PERFECT CIRCLE ● VIRGIN 80918* (18.98 CD)	Thirteenth Step	2
133	127	111	38	T.I. ● GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)	Trap Muzik	4	184	150	—	11	GAVIN DEGRAW J 20058/RMG (11.98 CD) [M]	Chariot	103
134	126	115	91	COLDPLAY ▲ ³ CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5	185	NEW	1	1	VARIOUS ARTISTS OKAYPLAYER 274461/DECDN (15.98)	Okayplayer: True Notes Vol. 1	185
135	125	129	23	THE DARKNESS ● ATLANTIC 60817*/AG (12.98 CD) [M]	Permission To Land	36	186	181	177	8	CLAY WALKER RCA NASHVILLE 67068/RLG (11.98/18.98)	A Few Questions	23
136	91	68	8	SOUNDTRACK WARNER SUNSET 48685/WARNER BROS. (14.98 CD)	The OC: Mix 1	52	187	174	175	17	VARIOUS ARTISTS WALT DISNEY 861004 (18.98 CD)	Disneymania 2: Music Stars Sing Disney ... Their Way!	29
137	151	—	96	AVRIL LAVIGNE ▲ ⁶ ARISTA 14740/RMG (17.98 CD)	Let Go	2	188	199	—	57	GODSMACK ▲ REPUBLIC/UNIVERSAL 067854/UMRG (8.98/12.98)	Faceless	1
138	122	118	9	MASTER P NEW NO LIMIT 5717*/KOCH (18.98 CD)	Good Side Bad Side	11	189	RE-ENTRY	23	23	DASHBOARD CONFESSIONAL ● VAGRANT 0385 (18.98 CD)	A Mark, A Mission, A Brand, A Scar	2
139	129	102	32	CLAY AIKEN ▲ ² RCA 54638/RMG (18.98 CD)	Measure Of A Man	1	190	161	158	9	CYPRESS HILL SDUL ASSASSINS/COLUMBIA 90781*/SONY MUSIC (18.98 EQ CD)	Till Death Do Us Part	21
140	115	103	5	VARIOUS ARTISTS FAT WRECK CHORDS 675 (19.98 CD)	Rock Against Bush Vol 1	54	191	NEW	1	1	GOMEZ HUT 98492/VIRGIN (18.98 CD) [M]	Split The Difference	191
141	128	96	7	WILLIAM HUNG KOCH 9579 (13.98 CD/DVD)	Inspiration	34	192	192	161	5	PIXIES 4AD 72046/BEGGARS GROUP (15.98 CD)	Wave Of Mutilation: Best Of Pixies	161
142	90	61	4	MARY CHAPIN CARPENTER COLUMBIA (NASHVILLE) 86619/SONY MUSIC (18.98 EQ CD)	Between Here And Gone	50	193	136	128	5	FEAR FACTORY LIQUID 8 12189 (15.98 CD)	Archetype	30
143	133	135	41	SOUNDTRACK ▲ WALT DISNEY 860126 (8.98 CD)	The Cheetah Girls (EP)	33	194	154	143	34	GARY ALLAN ● MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	17
144	132	166	7	SHINEDOWN ATLANTIC 83568/AG (12.98 CD) [M]	Leave A Whisper	132	195	183	165	19	KEITH SWEAT ELEKTRA 73954/RHINO (18.98 CD)	The Best Of Keith Sweat: Make You Sweat	31
145	131	123	28	KID ROCK ▲ TOP OGG/ATLANTIC 83685*/AG (18.98 CD)	Kid Rock	8	196	187	163	53	ALISON KRAUSS + UNION STATION ▲ ROUNDER 610515 (19.98 CD)	Live	36
146	140	148	47	LED ZEPPELIN ▲ ATLANTIC 83619/AG (19.98 CD)	Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two	116	197	RE-ENTRY	45	45	JACK JOHNSON ● JACK JOHNSON 07507*/UMRG (18.98 CD)	On And On	3
147	117	110	7	TAMIA ELEKTRA 62847/AG (18.98 CD)	More	17	198	RE-ENTRY	9	9	JACKSON BROWNE ELEKTRA 78091/RHINO (26.98 CD)	The Very Best Of Jackson Browne	46
148	144	126	37	SEAL ● WARNER BROS. 47947 (18.98 CD)	Seal IV	3	199	178	169	33	KIDZ BOP KIDS RAZOR & TIE 89079 (11.98/18.98)	Kidz Bop 5	34
149	124	130	7	DILATED PEOPLES ABB 40889*/CAPITOL (18.98 CD)	Neighborhood Watch	55	200	180	145	43	ELTON JOHN ▲ ² ROCKET/UTV 063478/UME (18.98 CD)	Greatest Hits 1970-2002	12

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *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 suggested prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard TOP INTERNET ALBUM SALES™				
Sales data and internet sales reports compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	NEW	ALANIS MORISSETTE MAVERICK 48555/WARNER BROS.	So-Called Chaos	5
2	NEW	GUSTER PALM/REPRISE 48710/WARNER BROS.	Guster On Ice - Live From Portland, Maine	180
3	NEW	MORRISSEY ATTACK 86001/SANCTUARY	You Are The Quarry	11
4	NEW	STRYPHER FIFTY-THREE FIVE 0621	7 Weeks: Live In America, 2003	-
5	NEW	HAYLEY WESTENRA DECCA 001866/UNIVERSAL CLASSICS GROUP [M]	Pure	159
6	3	NORAH JONES ▲ BLUE NOTE 84800*	Feels Like Home	20
7	2	DIANA KRALL VERVE 001926/VG	The Girl In The Other Room	19
8	NEW	RJD2 DEFINITIVE JUX 84 [M]	Since We Last Spoke	128
9	10	LENNY KRAVITZ VIRGIN 84145	Baptism	14
10	NEW	FALL OUT BOY FUELED BY RAMEN 67 [M]	My Heart Will Always Be The B-Side To My Tongue (EP)	153
11	NEW	NEW FOUND GLORY DRIVE-THRU 002383/GEFFEN	Catalyst	3
12	10	USHER ▲ LAFACE 52141/ZOMBA	Confessions	1
13	NEW	JAMIE CULLUM UNIVERSAL/VERVE 002273/VG	twentysomething	107
14	5	PRINCE ● NPG/COLUMBIA 92560/SONY MUSIC	Musicology	16
15	4	LORETTA LYNN INTERSCOPE 002513	Van Lear Rose	53
16	11	ERIC CLAPTON DUCK/REPRISE 48423*/WARNER BROS.	Me And Mr Johnson	62
17	7	JOSH GROBAN ▲ 143/REPRISE 48450/WARNER BROS.	Closer	30
21	2	LOS LONELY BOYS DR/EPIC 92088/SONY MUSIC [M]	Los Lonely Boys	34
19	6	GRETCHEN WILSON EPIC (NASHVILLE) 90903/SONY MUSIC	Here For The Party	4
20	15	ANONYMOUS 4 HARMONIA MUNDI 907326 [M]	American Angels	-
21	13	EVANESCENCE ▲ 5 WIND-UP 13063	Fallen	17
22	18	MODEST MOUSE EPIC 87125*/SONY MUSIC [M]	Good News For People Who Love Bad News	25
23	8	MARY CHAPIN CARPENTER COLUMBIA (NASHVILLE) 86619/SONY MUSIC	Between Here And Gone	142
24	16	SHERYL CROW ▲ 2 A&M 001521/INTERSCOPE	The Very Best Of Sheryl Crow	39
25	9	CARLY SIMON ARISTA/RHINO/ELEKTRA 59429/BMG STRATEGIC MARKETING GROUP	Reflections: Carly Simon's Greatest Hits	60

Billboard TOP SOUNDTRACKS™				
Sales data compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	BILLBOARD 200 RANK
1	1	SHREK 2	GEFFEN/DREAMWORKS 002557/INTERSCOPE	2
2	NEW	THAT'S SO RAVEN	WALT DISNEY 861015	1
3	2	THE PUNISHER: THE ALBUM	WIND-UP 13093	9
4	3	13 GOING ON 30	HOLLYWOOD 162454	3
5	9	TROY	WARNER SUNSET/REPRISE 48798/WARNER BROS.	2
6	6	LOVE ACTUALLY ●	J 56760/RMG	6
7	5	KILL BILL VOL. 1	A BAND APART/MAVERICK 48570*/WARNER BROS.	18
8	4	THE OC: MIX 1	WARNER SUNSET 48685/WARNER BROS.	4
9	7	THE CHEETAH GIRLS (EP) ▲	WALT DISNEY 860126	61
10	8	O BROTHER, WHERE ART THOU? ▲ 7	LOST HIGHWAY/MERCURY 170069/IDJMG	193
11	10	KILL BILL VOL. 2	A BAND APART/MAVERICK 48676*/WARNER BROS.	10
12	21	SHREK ▲ 2	DREAMWORKS 450305/INTERSCOPE	27
13	11	THE PASSION OF THE CHRIST ●	INTEGRITY 92046/SONY MUSIC	12
14	13	THE FIGHTING TEMPTATIONS	MUSIC WORLD/COLUMBIA 90288/SONY MUSIC	28
15	14	BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WARNER BROS.	25
16	12	VAN HELSING	DECCA 002331/UNIVERSAL CLASSICS GROUP	3
17	15	50 FIRST DATES	MAVERICK 48675*/WARNER BROS.	14
18	18	SCHOOL OF ROCK	ATLANTIC 83694/AG	17
19	19	THE LORD OF THE RINGS: THE RETURN OF THE KING ●	REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS.	26
20	17	SOMETHING'S GOTTA GIVE	COLUMBIA 90911/SONY MUSIC	21
21	NEW	PASION DE GAVILANES	TELEMUNDO/LAGUNA 95191/SONY DISCOS	1
22	20	FREAKY FRIDAY ●	HOLLYWOOD 162404	13
23	23	CONFESSIONS OF A TEENAGE DRAMA QUEEN	HOLLYWOOD 162442	14
24	22	TUPAC: RESURRECTION ▲	AMARU 001533*/INTERSCOPE	28
25	NEW	YOU GOT SERVED ●	TU G/EPIC 90744/SONY MUSIC	1

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 77	Chingy 80	Ghostface 99	Alicia Keys 27	Sarah McLachlan 108	Lionel Richie 47, 84	Keith Sweat 195	Disneymania 2: Music Stars Sing Disney ...Their Way! 187
50 Cent 127	Eric Clapton 62	Godsmack 78, 188	Kid Rock 145	MercyMe 74	RJD2 128	Switchfoot 56	Motown 1's 86
8Ball & MJG 8	Coldplay 134	Gomez 191	Kidz Bop Kids 199	Method Man 2	Adan Chalino Sanchez 173	Tamia 147	Now 14 161
Trace Adkins 160	Conjunto Primavera 165	Kills Switch Engage 66	George Michael 29	Method Man 2	Seal 148	Third Day 42	Now 15 9
Aerosmith 73	Harry Connick, Jr. 112	Diana Krall 19	Modest Mouse 25	John Michael Montgomery 83	Sean Paul 121	Carl Thomas 110	Rock Against Bush Vol 1 140
Clay Aiken 139	Patty Griffin 181	Alison Krauss + Union Station 196	John Michael Montgomery 83	Montgomery Gentry 10	Shinedown 144	George Thorogood & The Destroyers 55	Totally Hits 2004 32
Gary Allan 194	Sheryl Crow 39	Lenny Kravitz 14	Alanis Morissette 5	Carly Simon 60	Carly Simon 60	Three Days Grace 100	True Notes Vol. 1 185
Audioslave 125	Jamie Cullum 107	Patti LaBelle 63	Morrissey 11	Jessica Simpson 23	Jason Mraz 157	T.I. 133	Walt Disney Records Presents: Mega Movie Mix 151
Avant 158	Cypress Hill 190	Avril Lavigne 137	Muse 155	SOUNDTRACK	Muse 155	Trap 132	Women & Song: 18 Hits From The World's Greatest Female Artists 152
The Beach Boys 91	D12 6	Tracy Lawrence 71	N*E*R*D 118	13 Going On 30 98	Tracy Lawrence 71	Trillville/Lil Scrappy 172	WOW Worship (Red) 176
Dierks Bentley 163	The Darkness 135	Led Zeppelin 146	New Found Glory 3	The Cheetah Girls (EP) 143	Hanson 171	Josh Turner 120	Clay Walker 186
Beyonce 43, 104	Dashboard Confessional 189	Lil' Flip 38	Nickelback 45	Kill Bill Vol. 1 129	Gavin Degraw 184	Shania Twain 76	Hayley Westenra 159
Big & Rich 52	Dido 106	Lil Jon & The East Side Boyz 111	No Doubt 87	Love Actually 124	Dido 106	Twista 31	Kanye West 18
Bishop Eddie L. Long 117	Dilated Peoples 149	Linkin Park 70, 174	OutKast 15	The OC: Mix 1 136	Eagles 130	TwitZid 85	Gretchen Wilson 4
Black Eyed Peas 28	Drowning Pool 101	Los Lobos 116	Petey Pablo 21	The Punisher: The Album 68	Eamon 164	Usher 1	Mario Winans 13
Black Label Society 177	Hilary Duff 59	Kimberley Locke 48	Brad Paisley 69	Shrek 2 12	Evanescence 17	Luther Vandross 93	Lee Ann Womack 75
Blink-182 58	Incubus 95	Los Lonely Boys 34	Jennifer Pena 162	That's So Raven 46	Fall Out Boy 153	VARIOUS ARTISTS	Stevie Wonder 114
Jim Brickman 182	Alan Jackson 65	Lodoprophet 92	A Perfect Circle 183	Troy 102	Fear Factory 193	American Idol Season 3: Greatest Soul Classics 49	Wynonna 119
Brooks & Dunn 113	Janet Jackson 51	Lustacris 81	Elvis Presley 178	Britney Spears 40	Finger Eleven 179	Bad Boy's 10th Anniversary... The Hits 97	Yeah Yeah Yeahs 103
Jackson Browne 198	Jay-Z 36, 154	Loretta Lynn 53	Prince 16	Rod Stewart 150	Flaw 131	Rascal Flatts 168	Yellowcard 35
Jeremy Camp 126	Jet 37	Maroon 5 33	Prince 16	Story Of The Year 88	Franz Ferdinand 50	Sugarcult 109	Ying Yang Twins 123
Mary Chapin Carpenter 142	J-Kwon 57	Master P 138	Rascal Flatts 96	George Strait 166	3 Doors Down 77	Red Hot Chili Peppers 175	
Cassidy 115	Elton John 200	John Mayer 90	Red Hot Chili Peppers 175	The Streets 82	3 Doors Down 77		
Castling Crowns 79	Jack Johnson 197	Martina McBride 105		Rubén Studdard 168	3 Doors Down 77		
Kenny Chesney 22	Norah Jones 20, 54	Michael McDonald 94		Thee Streets 82	3 Doors Down 77		
	Juvenile 61			Rubén Studdard 168	3 Doors Down 77		
	Toby Keith 44, 167			Sugarcult 109	3 Doors Down 77		

Over The Counter

Continued from page 49

when the consumer has a choice of whether the album will be included with the ticket transaction. SoundScan has agreed to track such sales accordingly.

The new policy states that customers "must be given an option to either add the CD to the ticket purchase or forgo the CD for a reduced ticket-only price," with the CD price "comparable to reasonable and customary retail pricing."

Still key to such transactions is "satisfactory proof provided to Nielsen SoundScan that the manufacturer received a reasonable and customary payment for each unit from the concert promoter," a stipu-

lation that SoundScan mandated for Prince's ticket/album bundles.

A complete copy of the revised ticket/album policy is available from either SoundScan (contact **Chris Muratore**, chris@soundscan.com) or *Billboard* (contact research@billboard.com).

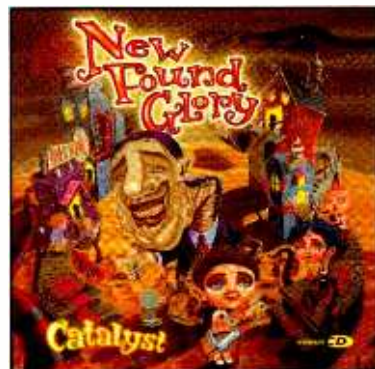
Prince's album is grandfathered from the new policy. Thus, CDs sold with his tickets will continue to count toward the album's chart performance.

"Musicology," now No. 16 on The Billboard 200, has sold 633,000 copies since its April 20 release, with about 25% coming from the ticket/album bundles.

LET IT FLOW: A busy May 18 slate brings six new entries to The Billboard 200's top 15 slots, while the third album by masked Midwest metal band **Slipknot** ensures that **Avril Lavigne** will not feel lonely when she tops next issue's chart.

This week's bustling crop includes

career-best Billboard 200 ranks and Nielsen SoundScan weeks for rock band **New Found Glory** (No. 3, 147,000 copies), country duo **Montgomery Gentry** (No. 10, 58,000) and modern rock standard-bearer **Morrissey** (No. 11, 56,000).



Morrissey only beats his best SoundScan frame by about 100 units but improves on the No. 18 peak his "Vauxhall & I" saw in 1994. New Found Glory beats the 91,000-unit

week that turned heads when its second album, "Sticks and Stones," bowed at No. 4 in 2002.

Montgomery Gentry's prior marks were set when its previous album started at No. 26 with 37,000 sold. The new one begins at No. 2 on Top Country Albums, one better than "My Town" saw two years ago.

The list also sees bows by **Method Man** (No. 2, 164,000 copies), **Alanis Morissette** (No. 4, 114,000) and **Lenny Kravitz** (No. 14, 52,000), with each falling shy of their previous debut week marks.

Warming up in the bullpen is **Slipknot**, which appears on target to start at or near 300,000 copies, second only to Lavigne. That would beat its best prior sales week and chart peak, nailed when the band's previous set opened at No. 3 on 255,000 copies.

OPRAH ENCORE: For the third week in a row, **Oprah Winfrey's** daytime show affects the *Billboard*

sales lists, and **George Michael's** May 26 visit might extend that run to four next issue.

The latest beneficiary gets juice from a second TV shot, as **Lionel Richie** was co-host of ABC's "Motown 45" special, aside from sharing Winfrey's stage with daughter **Nicole** of "Simple Life" fame.

From that exposure, Richie's two most recent titles more than double their prior-week sales. The new "Just for You" races 105-47, its highest rank yet, with the big chart's Pacesetter (up 114%). Hits album "The Definitive Collection" re-enters at No. 84 with a 138% spike, the album's first appearance on the chart since September.

The ABC special and related campaigns at retail and the **iTunes Music Store** lift other **Motown** sets, including "Motown 1's" (118-86, up 37%), **Michael McDonald's** "Motown" (104-94, up 19%) and a **Marvin Gaye** hits set (re-entering Top Pop Catalog at No. 34, up 108%).

JUNE 5 2004
Billboard **TOP POP CATALOG**

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	SALES	ARTIST	TITLE
Sales data compiled by Nielsen SoundScan						
ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL						
NUMBER 1 7 Weeks At Number 1						
1	1	1	40		PRINCE	The Very Best Of Prince
2	2	7	764		BOB MARLEY & THE WAILERS	Legend
3	3	3	109		KENNY CHESNEY	No Shoes, No Shirt, No Problems
4	4	4	184		THE BEATLES	1
5	5	9	126		JOHN MAYER	Room For Squares
6	7	10	20		LARRY THE CABLE GUY	Lord, I Apologize
7	6	2	128		JOSH GROBAN	Josh Groban
8	8	8	198		BOB SEGER & THE SILVER BULLET BAND	Greatest Hits
9	10	11	117		PINK FLOYD	Dark Side Of The Moon
10	11	14	141		SHANIA TWAIN	Come On Over
11	9	6	113		MERCYME	Almost There
12	13	12	162		SOUNDTRACK	O Brother, Where Art Thou?
13	17	19	187		LINKIN PARK	[Hybrid Theory]
14	16	16	77		SIMPLE PLAN	No Pads, No Helmets...Just Balls
15	14	20	658		METALLICA	Metallica
16	15	17	626		AC/DC	Back In Black
17	12	5	50		BARRY MANILOW	Ultimate Manilow
HOT SHOT DEBUT						
18	NEW		100		EMINEM	The Eminem Show
19	20	22	131		KID ROCK	Cocky
20	22	21	358		ABBA	Gold - Greatest Hits
21	18	18	140		MARTINA MCBRIDE	Greatest Hits
22	19	13	76		ROD STEWART	The Very Best Of Rod Stewart
23	23	25	183		TIM MCGRAW	Greatest Hits
24	25	23	191		KENNY CHESNEY	Greatest Hits
25	24	15	66		FRANK SINATRA	Classic Sinatra: His Great Performances 1953-1960
GREATEST GAINER						
26	48		90		LYNYRD SKYNYRD	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
27	21	26	67		USHER	8701
28	42	34	107		LENNY KRAVITZ	Greatest Hits
29	27	32	190		AC/DC	Live
30	R-ENTRY	93			SOUNDTRACK	Shrek
31	39		481		BEASTIE BOYS	Licensed To Ill
32	26	29	537		QUEEN	Greatest Hits
33	37	45	151		COLDPLAY	Parachutes
34	RE-ENTRY	2			MARVIN GAYE	The Best Of Marvin Gaye: 20th Century Masters The Millennium Collection 2
35	30	37	111		JIMI HENDRIX	Experience Hendrix: The Best Of Jimi Hendrix
36	RE-ENTRY	1			GEORGE STRAIT	The Best Of George Strait: 20th Century Masters The Millennium Collection
37	RE-ENTRY	233			ALANIS MORISSETTE	Jagged Little Pill
38	50	47	111		POISON	Greatest Hits 1986-1996
39	33	49	324		SUBLIME	Sublime
40	28	31	267		KID ROCK	Devil Without A Cause
41	38	30	73		ORIGINAL BROADWAY CAST RECORDING	Mamma Mia!
42	35	39	470		TOM PETTY AND THE HEARTBREAKERS	Greatest Hits
43	32	27	210		CELINE DION	All The Way...A Decade Of Song
44	36	28	193		AL GREEN	Greatest Hits
45	43		100		JACK JOHNSON	Brushfire Fairytales
46	41	33	102		BARRY WHITE	All Time Greatest Hits
47	44	50	361		DEF LEPPARD	Vault - Greatest Hits 1980-1995
48	34		8		MODEST MOUSE	The Moon & Antarctica
49	31	40	118		SYSTEM OF A DOWN	Toxicity
50	29	24	86		ALICIA KEYS	Songs In A Minor

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JUNE 5 2004
Billboard **TOP HEATSEEKERS**

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	SALES	ARTIST	TITLE
Sales data compiled by Nielsen SoundScan						
ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL						
NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1						
1	NEW		1		BISHOP EDDIE L. LONG	Presents New Birth Total Praise Choir: Spirit & Truth
GREATEST GAINER						
2	9	2	15		JEREMY CAMP	Carried Me: The Worship Project
3	NEW		1		RJD2	Since We Last Spoke
4	1	4	34		SHINEDOWN	Leave A Whisper
5	NEW		1		FALL OUT BOY	My Heart Will Always Be The B-Side To My Tongue (EP)
6	5	9	9		MUSE	Absolution
7	NEW		1		JENNIFER PENA	Seducion
8	2	1	5		CONJUNTO PRIMAVERA	Dejando Huella
9	6	5	24		FINGER ELEVEN	Finger Eleven
10	4	12	44		GAVIN DEGRAW	Chariot
11	NEW		1		GOMEZ	Split The Difference
12	12	14	46		THE POSTAL SERVICE	Give Up
13	10	6	24		RON WHITE	Drunk In Public
14	11	11	9		JEM	Finally Woken
15	3	7	3		ISRAEL AND NEW BREED	Live From Another Level
16	NEW		1		STERIOGRAM	Schmack!
17	15	17	8		SNOW PATROL	Final Straw
18	14	13	40		ROONEY	Rooney
19	7		2		DONAVON FRANKENREITER	Donavon Frankenreiter
20	19	20	17		MINDY SMITH	One Moment More
21	NEW		1		PALOMO	Yo Te Propongo
22	18	25	7		THE RASMUS	Dead Letters
23	22	15	13		PASSION WORSHIP BAND	Passion: Hymns Ancient And Modern
24	13	3	3		THE MAGNETIC FIELDS	i
25	25	23	13		VAN HUNT	Van Hunt
26	39	31	11		THOUSANDFOOTKRUTCH	Phenomenon
27	17	16	7		TOOTS AND THE MAYTALS	True Love
28	16	8	3		DAVID CROSS	It's Not Funny
29	NEW		1		DIESELBOY	The Dungeonmaster's Guide
30	27	27	29		HIM	Razorblade Romance
31	23	26	7		LOS HOROSCOPOS DE DURANGO	Locos De Amor
32	21	10	3		THE BETA BAND	Heroes To Zeros
33	NEW		1		THE SECRET MACHINES	Now Here Is Nowhere
34	8		2		THORNLEY	Come Again
35	24	40	8		VICENTE FERNANDEZ	Se Me Hizo Tarde La Vida
36	20		2		THE GIFT OF GAB	4th Dimensional Rocketships Going Up
37	30	29	7		NB RIDAZ	nbridaz.com
38	36		5		THE VON BONDIES	Pawn Shoppe Heart
39	32	21	3		CONJUNTO ATARDECER	Los Numero Uno Del Pasito Duranguense
40	29	30	20		LA OREJA DE VAN GOGH	Lo Que Te Conte Mientras Te Hacias La Dormida
41	NEW		1		PIEBALD	All Ears, All Eyes, All The Time
42			4		BETHANY DILLON	Bethany Dillon
43	34	18	45		JEREMY CAMP	Stay
44	35	34	7		IN FLAMES	Soundtrack To Your Escape
45	44	46	6		AUTOPILOT OFF	Make A Sound
46	43	RE-ENTRY	15		PHILLIPS, CRAIG AND DEAN	Let Your Glory Fall
47	40		8		GARY JULES	Trading Snakeoil For Wolfkets
48	46	50	5		AVENGED SEVENFOLD	Waking The Fallen
49	33	32	50		DAMIEN RICE	O
50	38	28	12		NELLIE MCKAY	Get Away From Me

JUNE 5 2004
Billboard **TOP INDEPENDENT ALBUMS**

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	SALES	ARTIST	TITLE
Sales data compiled by Nielsen SoundScan						
ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL						
NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1						
1	NEW		1		THE STREETS	A Grand Don't Come For Free
2	NEW		1		TWIZTID	Cryptic Collection 3
3	3	9	6		SUGARCULT	Palm Trees And Power Lines
4	1	4	83		LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk
5	2	7	36		YING YANG TWINS	Me & My Brother
6	NEW		1		RJD2	Since We Last Spoke
7	5	5	9		MASTER P	Good Side Bad Side
8	4	3	5		VARIOUS ARTISTS	Rock Against Bush Vol 1
9	6	2	7		WILLIAM HUNG	Inspiration
10	NEW		1		FALL OUT BOY	My Heart Will Always Be The B-Side To My Tongue (EP)
11	7	6	5		HANSON	Underneath
12	10	10	5		BLACK LABEL SOCIETY	Hangover Music Vol. VI
13	NEW		1		VARIOUS ARTISTS	Okayplayer: True Notes Vol. 1
GREATEST GAINER						
14	23	25	41		DASHBOARD CONFSSIONAL	A Mark, A Mission, A Brand, A Scar
15	11	11	3		PIXIES	Wave Of Mutilation: Best Of Pixies
16	8	8	5		FEAR FACTORY	Archetype
17	14	16	64		THE POSTAL SERVICE	Give Up
18	12	13	5		VIC LATINO & DAVID WAXMAN	Ultra.Dance 05
19	17	20	33		DEATH CAB FOR CUTIE	Transatlanticism
20	34		31		COHEED AND CAMBRIA	In Keeping Secrets Of Silent Earth: 3
21	13	1	3		SEVENDUST	Southside Double-Wide: Acoustic Live
22	9		2		PETE ROCK	Soul Survivor II
23	18	19	17		MINDY SMITH	One Moment More
24	16	12	3		WILLIE NELSON	Live At Billy Bob's Texas
25	15	14	3		DAVID CROSS	It's Not Funny
26	NEW		1		DIESELBOY	The Dungeonmaster's Guide
27	22	23	27		LIL JON & THE EAST SIDE BOYZ	Part II
28	20	15	3		THE BETA BAND	Heroes To Zeros
29	19		2		THE GIFT OF GAB	4th Dimensional Rocketships Going Up
30	26	24	7		NB RIDAZ	nbridaz.com
31	NEW		1		PIEBALD	All Ears, All Eyes, All The Time
32	21	17	5		KOTTONMOUTH KINGS	Fire It Up
33	29	34	31		THE SHINS	Chutes Too Narrow
34	28	27	7		IN FLAMES	Soundtrack To Your Escape
35	30	35	10		AVENGED SEVENFOLD	Waking The Fallen
36	32	18	5		SMOKEY ROBINSON	Food For The Spirit
37	27	26	4		KIM WATERS	In The Name Of Love
38	24	30	9		ANONYMOUS 4	American Angels
39	NEW		1		STRYPER	7 Weeks: Live In America, 2003
40	44		16		FALL OUT BOY	Take This To Your Grave
41	33	29	39		SIMPLY RED	Home
42	36	46	23		DANE COOK	Harmful If Swallowed
43	42	49	6		THE STILLS	Logic Will Break Your Heart
44	31	22	12		CLINT BLACK	Spend My Time
45	RE-ENTRY	9			LACUNA COIL	Comalies
46	48	44	9		MADVILLAIN	Madvillainy
47	45	40	16		AIR	Talkie Walkie
48	47				THE WIGGLES	Yummy Yummy
49					CLUTCH	Blast Tyrant
50	39	38			IRON AND WINE	Our Endless Numbered Days

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseeker title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Dor). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JUNE 5 2004			Billboard TOP BLUES ALBUMS		
Sales data compiled by Nielsen SoundScan					
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW		GEORGE THOROGOOD & THE DESTROYERS	1 Week At Number 1 GREATEST HITS: 30 YEARS OF ROCK CAPITOL 98430	
2	1	9	ERIC CLAPTON	DUCK/REPRISE 48423/WARNER BROS.	Me And Mr Johnson
3	2	9	AEROSMITH	COLUMBIA 870257/SONY MUSIC	Honkin' On Bobo
4	4	96	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY/EPIC 86423/SONY MUSIC	The Essential Stevie Ray Vaughan And Double Trouble
5	3	15	KEB' MO'	OKEH/EPIC 86408/SONY MUSIC [M]	Keep It Simple
6	5	7	CHARLIE MUSSELWHITE	REAL WORLD 97379	Sanctuary
7	6	8	THEODIS EALEY	IFGAM 74023	Stand Up In It
8	7	46	VARIOUS ARTISTS	NARM 50009	Get The Blues Vol. 2
9	NEW		JIMMY THACKERY AND TAB BENOIT	TELARC BLUES 83384/TELARC	Whiskey Store Live!
10	8	14	WILLIE CLAYTON	END ZONE 2062	Changing Tha Game
11	9	14	HOUNG DOG TAYLOR	ALLIGATOR 4896	Release The Hound
12	11	76	SUSAN TEDESCHI	COOL-COOL 751146/ARTEMIS [M]	Wait For Me
13	12	39	SOUNDTRACK	UTV 000704/JME	Martin Scorsese Presents The Best Of The Blues
14	10	36	STEVIE RAY VAUGHAN	LEGACY/EPIC 80495/SONY MUSIC	Martin Scorsese Presents The Blues: Stevie Ray Vaughan
15	14	2	GUITAR SHORTY	ALLIGATOR 4895	Watch Your Back

JUNE 5 2004			Billboard TOP REGGAE ALBUMS		
Sales data compiled by Nielsen SoundScan					
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	73	SEAN PAUL	VPI/ATLANTIC 83620/AG	Dutty Rock
2	2	10	SOUNDTRACK	MAVERICK 48675/WARNER BROS.	50 First Dates
3	4	25	ELEPHANT MAN	VPI/ATLANTIC 83681/AG	Good 2 Go
4	3	7	TOOTS AND THE MAYTALS	V2 27186 [M]	True Love
5	5	28	VARIOUS ARTISTS	RED STAR/DEF JAMAICA 001195/IDJMG	Red Star Sounds Presents Def Jamaica
6	6	15	VARIOUS ARTISTS	VP 1699*	Strictly The Best Volume 31
7	7	11	VARIOUS ARTISTS	POWER 96 PRESENTS: DANCEHALL NICE AGAIN 2004 REGGAE Y REGGAETON SEQUENCE 8021	Power 96 Presents: Dancehall Nice Again 2004 Reggae Y Reggaeton
8	8	49	VARIOUS ARTISTS	VP 83654*	Reggae Gold 2003
9	9	6	VARIOUS ARTISTS	NEW RECORDS 001320/UNIVERSAL LATIN	Reggaeton Biggest Hits
10	11	48	BOB MARLEY & THE WAILERS	TUFF GONG/ISLAND 000516/IDJMG	Bob Marley & The Wailers Live At The Roxy
11	10	8	TANYA STEPHENS	VP 1691*	Gangsta Blues
12	NEW		VARIOUS ARTISTS	VP 1710	Soca Gold 2004
13	NEW		BOB MARLEY	MADACY 0134	USA - Best Of Bob Marley
14	12	14	WAYNE WONDER	VPI/ATLANTIC 83628/AG	No Holding Back
15	NEW		BERES HAMMOND	VP 1564*	The Ultimate Collection: Beres Hammond - Can't Stop A Man

JUNE 5 2004			Billboard TOP WORLD ALBUMS		
Sales data compiled by Nielsen SoundScan					
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	10	GIPSY KINGS	NONESUCH 7384/AG	Roots
2	2	7	CAETANO VELOSO	NONESUCH 79823/AG [M]	A Foreign Sound
3	3	4	DANIEL O'DONNELL	DPTV MEDIA 0017 [M]	Faith & Inspiration
4	4	17	SOUNDTRACK	HIGHER OCTAVE SOUNDTRACKS 96811/HIGHER OCTAVE	The Triplets Of Belleville
5	5	3	ANGELIQUE KIDJO	COLUMBIA 89053/SONY MUSIC	Oyaya!
6	8	3	VARIOUS ARTISTS	PUTUMAYO 223	Putumayo Presents Women Of Africa
7	6	9	AFRO CELT SOUND SYSTEM	REAL WORLD 97526	Pod
8	7	11	DANIEL O'DONNELL	DPTV MEDIA 0011	Classic Doubles: Songs Of Inspiration / I Believe
9	NEW		OJOS DE BRUJO	WORLD VILLAGE 468024	Bari
10	9	2	DANIEL O'DONNELL	DPTV MEDIA 0019	Heartbreakers
11	10	33	VARIOUS ARTISTS	WINDHAM HILL 54888/SMG	Celtic Circle
12	NEW		CIRQUE DU SOLEIL	CIRQUE DU SOLEIL 93928	Varekai
13	13	15	KEALI'I REICHEL	PUNAHOLE 11229 [M]	Ke'alaokamaile
14	NEW		SOUNDTRACK	MILAN 36010	Bend It Like Beckham
15	NEW		THE IRISH TENORS	RAZOR & TIE 82910	Heritage

JUNE 5 2004			Billboard TOP CHRISTIAN ALBUMS		
Sales data compiled by Nielsen SoundScan					
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	3	THIRD DAY	ESSENTIAL 10728/PROVIDENT	3 Weeks At Number 1 Wire
2	2	65	SWITCHFOOT	COLUMBIA/SPARROW 1976/EMICMG	The Beautiful Letdown
3	3	2	MERCYME	INO 82947/WORO-CURB	Undone
4	4	34	CASTING CROWNS	BEACH STREET/REUNION 10723/PROVIDENT [M]	Casting Crowns
5	NEW		TONEX & THE PECULIAR PEOPLE	VERITY 53713/ZOMBA	Out The Box
6	7	15	JEREMY CAMP	BEC 9613/EMICMG [M]	Carried Me: The Worship Project
7	6	11	VARIOUS ARTISTS	EMICMG/PROVIDENT 86300/WORO-CURB	WOW Worship (Red)
8	5	13	ISRAEL AND NEW BREED	INTEGRITY GOSPEL 82975/WORO-CURB [M]	Live From Another Level
9	8	19	SOUNDTRACK	INTEGRITY 83012/WORO-CURB	The Passion Of The Christ
10	11	13	PASSION WORSHIP BAND	SPARROW 3817/EMICMG [M]	Passion: Hymns Ancient And Modern
11	9	9	VARIOUS ARTISTS	PROVIDENT/WORO-CURB/SPARROW/EMI CHRISTIAN 0652/EMICMG	WOW Hits 2004
12	21	24	NEWSBOYS	SPARROW 1763/EMICMG	Adoration: The Worship Album
13	10	12	VARIOUS ARTISTS	WORO-CURB/WARNER BROS. 86313	Dove Hits 2004
14	25	27	TODD AGNEW	ARDENT 2519/EMICMG	Grace Like Rain
15	22	17	THOUSANDFOOTKRUNCH	TOOTH & NAIL 4799/EMICMG [M]	Phenomenon
16	12	5	VARIOUS ARTISTS	EMI SPECIAL MARKETS/TIME LIFE 2010/EMICMG	Worship Together: I Could Sing Of Your Love Forever
17	19	15	VARIOUS ARTISTS	WORSHIP TOGETHER 4172/EMICMG	Here I Am To Worship
18	26	4	BETHANY DILLON	SPARROW 1501/EMICMG [M]	Bethany Dillon
19	13	11	CECE WINANS	PURESPRINGS GOSPEL/INO 82685/WORO-CURB	Throne Room
20	18	22	JEREMY CAMP	BEC 0456/EMICMG [M]	Stay
21	33	1	RELIENT K	GOTEE 2890/EMICMG	Two Lefts Don't Make A Right...But Three Do
22	17	34	KUTLESS	TOOTH & NAIL/BEC 7789/EMICMG	Sea Of Faces
23	NEW		VARIOUS ARTISTS	EMI SPECIAL MARKETS/TIME LIFE 2011/EMICMG	Worship Together: Be Glorified
24	23	18	THIRD DAY	ESSENTIAL 10706/PROVIDENT	Offerings II: All I Have To Give
25	NEW		PHILLIPS, CRAIG AND DEAN	SPARROW 1979/EMICMG [M]	Let Your Glory Fall
26	14	19	JOHNNY CASH	AMERICAN 002362/LDST HIGHWAY	My Mother's Hymn Book
27	20	21	ELVIS PRESLEY	RCA 57888/BMG STRATEGIC MARKETING GROUP	Elvis: Ultimate Gospel
28	15	10	VARIOUS ARTISTS	UNIVERSAL SOUTH 002320/EMICMG	Songs Inspired By The Passion Of The Christ
29	NEW		ZOEGIRL	SPARROW 0666/EMICMG [M]	Different Kind Of Free
30	16	14	VARIOUS ARTISTS	EMICMG/WORO-CURB 80138/PROVIDENT	WOW Worship (Yellow)
31	NEW		STRYPER	FIFTY-THREE FIVE 0621	7 Weeks Live In America
32	24	16	RANDY TRAVIS	WORO-CURB/WARNER BROS. 86273	Worship & Faith
33	NEW		EVERYDAY SUNDAY	FLICKER 2628/EMICMG	Anthems For The Imperfect
34	29	28	STACIE ORRICO	FOREFRONT/VIRGIN 2589/EMICMG [M]	Stacie Orrico
35	31	20	AVALON	SPARROW 4901/EMICMG	The Creed
36	32	25	MERCYME	INO 86218/WORO-CURB	Spoken For
37	30	32	VARIOUS ARTISTS	BEC/FOREFRONT 5908/EMICMG	X 2004: 17 Christian Rock Hits!
38	35	31	VARIOUS ARTISTS	FOREFRONT 6642/EMICMG	Veggie Rocks!
39	NEW		BARLOWGIRL	FERVENT 30046/PROVIDENT [M]	Barlowgirl
40	34	33	VARIOUS ARTISTS	NEW HAVEN 28043/PROVIDENT	Country's 20 Classic Gospel Songs Of The Century

JUNE 5 2004			Billboard TOP GOSPEL ALBUMS		
Sales data compiled by Nielsen SoundScan					
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	35	2	TONEX & THE PECULIAR PEOPLE	VERITY 53713/ZOMBA	1 Week At Number 1 Out The Box
2	NEW		BISHOP EDDIE L. LONG	EMI GOSPEL 76846 [M]	Presents New Birth Total Praise Choir: Spirit & Truth
3	1	2	ISRAEL AND NEW BREED	INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC [M]	Live From Another Level
4	2	1	VARIOUS ARTISTS	WORO/EMICMG/VERITY 57494/ZOMBA	WOW Gospel 2004
5	3	37	SOUNDTRACK	MUSIC WORLD/COLUMBIA 90286/SONY MUSIC	The Fighting Temptations
6	4	2	CECE WINANS	PURESPRINGS GOSPEL/INO 90361/SONY MUSIC	Throne Room
7	5	4	SMOKEY ROBINSON	ROBSON 12177/LIQUID 8	Food For The Spirit
8	7	9	VICKIE WINANS	VERITY 43214/ZOMBA [M]	Bringing It All Together
9	6	5	VARIOUS ARTISTS	INTEGRITY GOSPEL/GOSPO CENTRIC/EPIC 90671/SONY MUSIC	Gotta Have Gospel!
10	8	7	SMOKIE NORFUL	EMI GOSPEL 20374 [M]	I Need You Now
11	10	8	BYRON CAGE	GOSPO CENTRIC 70047/ZOMBA [M]	Byron Cage
12	11	6	RIZEN	CHEZ MUSIQUE/LIGHT 5517/COMPENDIA [M]	RiZen
13	9	14	RICKY DILLARD & "NEW G" (NEW GENERATION CHORALE)	CRYSTAL ROSE 0974	Unplugged... The Way Church Used To Be
14	12	10	MARTHA MUNIZZI	MARTHA MUNIZZI 0001 [M]	The Best Is Yet To Come
15	14	13	SMOKIE NORFUL	EMI GOSPEL 95086	Smokie Norful: Limited Edition (EP)
16	13	12	DONNIE MCCLURKIN	VERITY 43199/ZOMBA	Donnie McClurkin... Again
17	15	15	VARIOUS ARTISTS	EMI CHRISTIAN/WORO/VERITY 43213/ZOMBA	WOW Gospel 2003
18	16	11	VICKI YOHE	PURESPRINGS GOSPEL 84230/EMI GOSPEL [M]	I Just Want You
19	25	37	TONY HIBBERT II	SPIRIT IN MOTION 70852/RUBY ROSE	In His Presence
20	19	34	SHARROND KING	OPHIR 4089	Dedicated
21	24	31	JOHNNY MO	SIERRA-PEARL 0001	A New Direction
22	26	31	TURKS & CAICOS MASS CHOIR	MEEK 4021	Behold! Live In Chicago
23	17	18	KEITH "WONDERBOY" JOHNSON	VERITY 59166/ZOMBA	New Season
24	18	16	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR	TEHILLAH/LIGHT 5497/COMPENDIA [M]	Let It Rain
25	21	19	MICHELLE WILLIAMS	MUSIC WORLD/COLUMBIA 89081/SONY MUSIC	Do You Know
26	28	22	KAREN CLARK-SHEARD	ELEKTRA 62894/AG	The Heavens Are Telling
27	27	21	EDDIE RUTH BRADFORD	JUANAK/NIGHT 2008/MALACO	Too Close To The Mirror
28	29	30	THE WILLIAMS BROTHERS	BLACKBERRY 1643/MALACO	Still Here
29	33	26	MARVIN SAPP	VERITY 43227/ZOMBA [M]	Diary Of A Psalmist
30	22	11	TACHINA DANIELLE	TRI UNE 70369	Still Here
31	20	28	NEW DIRECTION	GOSPO CENTRIC 70056/ZOMBA	Rain
32	34	40	LEE WILLIAMS AND THE SPIRITUAL OC'S	MCG 7029/MALACO [M]	Right On Time
33	30	39	VARIOUS ARTISTS	MALACO 1005	Celebrate The Heritage Of Gospel III
34	38	36	MARY MARY	COLUMBIA 85890/SONY MUSIC	Incredible
35	31	20	THE BROOKLYN TABERNACLE CHOIR	M2.0/WORO-CURB 82502/WARNER BROS.	Live... This Is Your House
36	39	33	DEITRICK HADDON	TYSCOT/VERITY 43195/ZOMBA [M]	Lost And Found
37	37	32	FRED HAMMOND	VERITY 53712/ZOMBA	Nothing But The Hits
38	23	35	REBECCA EAGLIN	IGH 1230/VME	Faithful
39	32	29	THE CANTON SPIRITUALS	VERITY 58251/ZOMBA	Nothing But The Hits
40	40	37	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA [M]	Family Affair II: Live At Radio City Music Hall

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Doro). △ Certification of 200,000 units (Platino). ☆ Certification of 400,000 units. (Multi-Platino). *Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Chart Codes: CS (Hot Country Singles), H100 (Hot 100 Singles), LT (Hot Latin Tracks) and RBH (Hot R&B/Hip-Hop Singles), LP (Publishers Licensing Org.) Sheet Music Dist., Chart Position.

100 YEARS (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 32
4:30 AM (F.I.P.P., BMI/EMI April, ASCAP) LT 18
8TH WORLD WONDER (Shankel Songs, ASCAP/Jacobson, ASCAP/BEEBop Music, SOCAN/BBC Worldwide, SOCAN/Curb Songs, ASCAP), WBM, H100 60
99 PROBLEMS (Copyright Control/Careers-BMG, BMI/BMG Songs, ASCAP/Spirit Two, ASCAP/Songs Of The Knight, BMI/Universal-PolyGram International, ASCAP/Rhyme Syndicate, ASCAP/WB, ASCAP/Ammo Dump, ASCAP/Caramba, ASCAP/American DeTunes, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 55; RBH 38

-A-

ABRAZOS LA VIDA (Denise Rich Songs, BMI/Lazy Jo, ASCAP/Warner-Tamerlane, BMI/Perez Soto, BMI/WB, ASCAP) LT 14
ACT A FOOL (LP Boyz, BMI/White Rhino, BMI) RBH 82
AFTER PARTY (Notting Hill, SESAC/Put It Down, SESAC/Young Fiano, SESAC/All Blac, ASCAP) RBH 71
ALL FALLS DOWN (Sony/ATV Songs, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, H100 11; RBH 6
ALWAYS WANTING MORE (BREATHLESS) (Major Bob, ASCAP/Create KCD Music, BMI/I Want To Hold Your Songs, BMI/Big Moulage Music, ASCAP) CS 58
AMAR COMO TE AME (Edimusa, ASCAP/Vander, ASCAP) LT 30
ANDAR CONMIGO (Lolein, ASCAP/Doble Acuarela Songs, ASCAP/EMI April, ASCAP) LT 50
ANTES DE QUE TE VAYAS (Crisma, SESAC) LT 42
ARE YOU GONNA BE MY GIRL (Get-Jet, BMI) H100 45
AUNQUE NO TE PUEDA VER (WB, ASCAP) LT 17

-B-

BABY I LOVE U (Sony/ATV Songs, BMI/Nuyorican, BMI/Cori Tiffani, BMI/Dan Shea, BMI/EMI U Catalog, ASCAP/Barwin, ASCAP/Zomba Songs, BMI/R.Kelly, BMI), HL/WBM, RBH 99
BACK OF THE BOTTOM DRAWER (Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC/Printed Red, BMI), HL, CS 41
BARAJA DE ORO (Zomba, ASCAP) LT 23
BEER MAN (EMI April, ASCAP/Sea Gayle, ASCAP/Sony/ATV Acuff Rose, BMI), HL, CS 32
BLAME IT ON MAMA (Blame Mama, ASCAP/Hysom Walker, BMI) CS 18
BLOW IT OUT (Ludacris, ASCAP/EMI April, ASCAP/Browz, BMI/The Royalty Network, BMI), HL, RBH 67
THE BOOGIE MAN (Blackened, BMI/Blue Sky Rider, BMI) CS 55
BOUNCE BACK (Money Mack, BMI) RBH 92
BREAK DOWN HERE (EMI April, ASCAP/Willow Lake, ASCAP), HL, CS 37
BRING IT BACK (Money Mack, BMI) RBH 65
BURN (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, H100 1; RBH 1

-C-

CALL MY NAME (Controversy, ASCAP/Universal, ASCAP), HL, RBH 57
CANTAR HASTA MORIR (BMG Songs, ASCAP) LT 38
CHARLENE (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI) RBH 78
CH-CHECK IT OUT (Brooklyn Dust, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 77
COLD HARD BITCH (Get-Jet, BMI) H100 62
COMO PUDE ENAMORARME DE TI (Universal Musica, ASCAP/Leo Musica, SACM) LT 12
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 9; RBH 4
CREO EN EL AMOR (Piloto, ASCAP/Universal Musica, ASCAP/WB, ASCAP) LT 2
CRUZ DE OLVIDO (Zomba Golden Sands, ASCAP) LT 7
CUIDARTE EL ALMA (Songs Of Castillo, BMI/WB, ASCAP/Universal-Musica Unica, BMI) LT 8
CULO (Diaz Brothers Music, BMI/Abood, BMI/Greensleeves, PRS/Kings Of Kings, BMI/Marimbero, ASCAP) H100 37; RBH 49

-D-

DANCE WITH MY FATHER (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Chi-Boy, ASCAP) CS 50
DEJA (Livi, ASCAP/Sony/ATV Discos, ASCAP/KMCC, ASCAP/Universal Musica, ASCAP) LT 43
DESEOS DE COSAS IMPOSIBLES (Sony/ATV Discos, ASCAP) LT 26
DESNUDATE MUJER (Warner-Tamerlane, BMI) LT 47
DESPERATELY (Tilawahiri, BMI/Moon Kiss, BMI) CS 6; H100 53
DIAMOND IN THE BACK (Ludacris, ASCAP/EMI April, ASCAP/Tefoise, BMI/Delicious Apple, ASCAP/Jemalex Music, ASCAP/H&R Lastrada, ASCAP/Sony/ATV Tunes, ASCAP/Melomega, ASCAP/Music Sales Corp., ASCAP), HL, RBH 91
DIARY (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, RBH 37
DIP IT LOW (Poli Paul, BMI/SpenCow, BMI/Songs Of Universal, BMI/Havana Brown, BMI), WBM, H100 54; RBH 64
DIRT OFF YOUR SHOULDER (EMI April, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL, H100 15; RBH 15
A DONDE ESTABAS? (Ser-Ca, BMI) LT 9
DON'T SAY NUTHIN (Grand Negaz, BMI/Careers-BMG, BMI/Scott Storch, ASCAP/Tuff Jew, ASCAP), HL, RBH 70
DON'T TAKE YOUR LOVE AWAY (Tuff Huff, BMI/Zomba Songs, BMI/Grindtime, BMI), WBM, H100 58; RBH 19
DON'T TELL ME (Almo, ASCAP/Avril Lavigne, SOCAN/Evan Taubenfeld, ASCAP/EMI April, ASCAP), HL/WBM, H100 28
DOS LOCOS (J&N, ASCAP) LT 6
DUDE (EMI Blackwood, BMI), HL, H100 36; RBH 22

-E-

E.I. (REINVENTION) (Jackie Frost, ASCAP/BMG Songs, ASCAP/Crump Tight, ASCAP/Universal, ASCAP/Jay E's Basement, ASCAP/D2 Pro, ASCAP) RBH 68
ESO (WB, ASCAP/Gazul, ASCAP) LT 40
EVERYTHING (BMG Songs, ASCAP) H100 76
EVERYTIME (Zomba Songs, BMI/Britney Spears, BMI/Notting Hill, BMI/Sea Nymph, BMI/Andrian Adams, BMI), WBM, H100 26

-F-

FEEL IT (Child Support, ASCAP/Notting Hill, ASCAP/Sy Scott Sympremy Music, ASCAP/Songs Of Universal, BMI/Tony Kelly, ASCAP/EMI April, ASCAP/WB, ASCAP/Warner Chappell, PRS), HL/WBM, RBH 97
FIERA INQUIETA (Laguna, ASCAP/Sony/ATV Discos,

ASCAP) LT 41
FIGURED YOU OUT (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Ladekiv, SOCAN), WBM, H100 97
THE FIRST CUT IS THE DEEPEST (Mainstay, BMI/Salafa, ASCAP/Universal-MCA, ASCAP), WBM, H100 35
FLOAT ON (Ugly Casanova Music, ASCAP/Tschudi Music, ASCAP/The Best Dressed Chicken In Town, ASCAP) H100 90
FREAKS (SPZ, BMI) RBH 77
FREEK-A-LEEK (Zomba, ASCAP/Kumbaya, ASCAP/Watch My Music, ASCAP/Lil Jon 00017 Music, BMI), WBM, H100 10; RBH 7
FRIDAY NIGHT (Young Chris, ASCAP/Young Neef, ASCAP/F.O.B., ASCAP/Rabasse, ASCAP/Rush Groove, ASCAP/The Robinson Music Group, BMI/WB, ASCAP), WBM, RBH 62

-G-

GAME OVER (FLIP) (Nele, SESAC/Lucky, BMI) H100 18; RBH 9
GET NO BETTER (Larsiny, BMI/Swizz Beat, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI/Karima, BMI/Warner-Tamerlane, BMI/Universal, ASCAP/EMI April, ASCAP/Dead Game, ASCAP), HL/WBM, H100 85; RBH 58
THE GIRL'S GONE WILD (Sony/ATV Tree, BMI/Love Monkey, BMI/Universal, ASCAP/Memphersong, ASCAP), WBM, CS 44
GIRLS LIE TOO (EMI April, ASCAP/Little Cricket, ASCAP/Didn't Have To Be, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 24
GOT IT TWISTED (BMG Songs, ASCAP/Juvenile Hell, ASCAP/Careers-BMG, BMI/P. Noid, BMI/A. Maman Music, ASCAP/Bienstock, ASCAP/Lost You People Music, ASCAP), HL/WBM, H100 78; RBH 28

-H-

HAPPY PEOPLE (R.Kelly, BMI/Zomba Songs, BMI), WBM, H100 21; RBH 8
HAZME OLVIDARLA (Vander, ASCAP) LT 16
HEAVEN (Either Or Music, BMI) H100 43
HERE WITHOUT YOU (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 27
HEY GOOD LOOKIN' (Sony/ATV Acuff Rose, BMI/Hiram, BMI), HL, CS 27
HEY MAMA (will.i.am, BMI/Listmoney, PRS/Greensleeves, PRS/MCPS, PRS/Cherry River, BMI), CLM, H100 23
HIGH LONESOME (Wilington Road, BMI/Terry McBride, BMI/Still Working For The Man, BMI/ICG, BMI) CS 59
HOLD ON (Blackfire, ASCAP/Famous, ASCAP/Blue Erro Soul, ASCAP/EMI April, ASCAP/Tehtu, ASCAP/Yes World Music, ASCAP/Modat, ASCAP/Get Ya Frog On, BMI), HL, RBH 83
HONEY-SUCKLE SWEET (WB, ASCAP/Wrensong, ASCAP), WBM, CS 57
HORA ENAMORADA (Sony/ATV Latin, BMI/CD Elvis, BMI) LT 44
HOW AM I DOIN' (Skronk Bonk Tunes, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 49
HOW FAR (EMI April, ASCAP/EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabeaux Songs, BMI), HL, CS 25

-I-

I CAN'T SLEEP (Espiritu de Leon, BMI/Songs Of Universal, BMI/My Mulligan, BMI), WBM, CS 13; H100 71
I CAN'T WAIT (Organized Noise, BMI/Big Sexy, ASCAP/EMI April, ASCAP/Gnat Booby, ASCAP/Chrysalis, ASCAP), HL, RBH 63
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 5
IF I AIN'T GOT YOU (Lellow, ASCAP/EMI April, ASCAP), HL, H100 8; RBH 3
IF NOBODY BELIEVED IN YOU (Coburn, BMI/Harley Allen Music, BMI), WBM, CS 30
IF YOU EVER STOP LOVING ME (Sony/ATV Tree, BMI/Love Monkey, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 3; H100 41
I GO BACK (Sony/ATV Milene, ASCAP/Islandsoul, ASCAP), HL, CS 19
I GOT A FEELIN' (Major Bob, ASCAP/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Sony/ATV Tree, BMI), HL/WBM, CS 17
I LIKE THAT (Trak Starz, ASCAP/Almo, ASCAP/Irving, BMI/Nate Dogg, BMI/2x10 Music, ASCAP/Chingy Music, ASCAP/BMG Songs, ASCAP/Mischkemusic, ASCAP/Houston Summers, BMI/Three Hundred Ce Music, BMI), HL/WBM, RBH 61
I MEANT TO (WB, ASCAP/Warner-Tamerlane, BMI/1808 Music, BMI/BPI, BMI), WBM, CS 45
I MISS YOU (EMI April, ASCAP/Fun With Goats, ASCAP/Beat Poet, ASCAP/Universal, ASCAP), HL/WBM, H100 64
I'M READY (Reverb America Music, BMI/Songs Of Universal, BMI/Reverb 2 America Music, BMI/David Platz, BMI/Somerset, ASCAP) H100 99
I'M RIDIN' BIG YO (Pastor Troy, BMI/Toompstone, BMI) RBH 98
I'M STILL IN LOVE WITH YOU (Sparta Florida, PRS/EMI Blackwood, BMI/EMI April, ASCAP), HL, H100 20; RBH 46
IN A REAL LOVE (EMI April, ASCAP/VassarSongs, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 42
IN MY HIGH SCHOOL (Blaine Larsen, SESAC/Megan Beautiful, SESAC/Slay The Giant, SESAC/Marathon Key, BMI/Warner Chappell, BMI) CS 60
IT ONLY HURTS WHEN I'M BREATHING (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Songs Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 21; H100 80
I WANNA MAKE YOU CRY (Big Red Tractor, ASCAP/Warner-Tamerlane, BMI/Smith Haven, BMI), WBM, CS 29
I WANNA THANK YA (Soul Insurance, BMI/Melodies Of J., BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Warner Chappell, BMI/My Own Chit, BMI/Hit & Hold, ASCAP) RBH 69
I WANT TO LIVE (Memphisto, ASCAP/Onlay, ASCAP/Universal, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 18
I WANT YOU (Uncle Bobby's Music, BMI/EMI Blackwood, BMI/New Hidden Valley, ASCAP/WB, ASCAP/Casa David, ASCAP), HL/WBM, H100 93; RBH 45

-J-

JESUS WALKS (EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, H100 29; RBH 14
JOOK GAL (WINE WINE) (Greensleeves, PRS/Livingston, ASCAP/Drugstore, ASCAP/Lil Jon 00017 Music,

BMI/Stayin High Music, ASCAP/EMI April, ASCAP/Bone Crusher, ASCAP/Abood, BMI/Mochrie, ASCAP/EMI Virgin Songs, BMI/Cal-Gene, BMI), HL, H100 75; RBH 25
JUST FOR YOU (LBR, ASCAP/Metropolitan, ASCAP) H100 92

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LAST ONE STANDING (Chi-Boy, ASCAP/Feesongs, BMI), WBM, CS 23; H100 89
LAST TRAIN HOME (Goonies Never Say Die, ASCAP/EMI April, ASCAP), HL, H100 96
LEAN BACK (Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP/Remynisce Music, ASCAP/Joey And Ryan Music, BMI) RBH 50
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 44
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 5; H100 42
LET'S GET AWAY (Domani And Ya Majesty's Music, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Springtime, BMI), WBM, RBH 80
LETTERS FROM HOME (Famous, ASCAP/Ed And Lucille Songs, ASCAP/BMG Songs, ASCAP), HL, CS 2; H100 24
LIVE LIKE YOU WERE DYING (Warner-Tamerlane, BMI/Big Loud Shirt, ASCAP/ICG, ASCAP) CS 36
LLORE LLORE (VNR, ASCAP/F.I.P.P., BMI) LT 22
LOCKED UP (Noka International, ASCAP/Famous, ASCAP), HL, RBH 76
LOCO (Old Desperados, ASCAP/N2D, ASCAP/WB, ASCAP/Scott And Soda, ASCAP/Beechtree, ASCAP), WBM, CS 12; H100 57
THE LONELINESS (ECAP, BMI/Sony/ATV Songs, BMI), HL, RBH 94
LOOK AT US (Sony/ATV Songs, BMI/Triple Shoes, BMI/Sony/ATV Cross Keys, ASCAP/Bill N Bud, ASCAP), HL, CS 46
LORD YOU KNOW (Killa Cam, BMI/WB, ASCAP/Copyright Control/Zomba Songs, BMI/DJ Khaled, BMI), WBM, RBH 86
LOVE'S DIVINE (Perfect Songs, BMI/Bat Future, BMI) H100 82
LOVE SONG (Fiction Songs, ASCAP/BMG Songs, ASCAP), HL, H100 81
LUCHARE POR TU AMOR (Peermusic III, BMI) LT 20
LUV ME BABY (Young Dade, ASCAP/Universal, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI), WBM, RBH 100
LYING FROM YOU (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Panckey Cakes, BMI/Zomba Songs, BMI), WBM, H100 63

-M-

MAKE IT ALRIGHT (Mike City, BMI/Warner-Tamerlane, BMI), WBM, RBH 44
MAKE IT UP WITH LOVE (Zomba, ASCAP/Food Stamp Muzik, ASCAP/Strange Motel, ASCAP/David McPhersons, BMI), WBM, RBH 75
MAPS (Chrysalis Songs, BMI), HL, H100 100
MAS QUE TU AMIGO (Crisma, SESAC) LT 5
MAYBERRY (Good Ol' Delta Boy, SESAC) CS 7; H100 46
ME ACCORDARE (EJR, ASCAP) LT 39
ME AND EMILY (Castle Street, ASCAP/Singinrach Songs, ASCAP/Create Real, ASCAP), WBM, CS 26
MEANT TO LIVE (Meadowgreen, ASCAP/Sugar Pete, ASCAP) H100 31
ME, MYSELF AND I (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/Black Owned Music, ASCAP/Notting Dale, ASCAP), WBM, RBH 32
MEN DON'T CHANGE (Mosaic Music, BMI/Hold Jack, BMI), HL, CS 34
MIEDO (Vander, ASCAP) LT 31
MI PEOR ENEMIGO (Ser-Ca, BMI) LT 28
MOVE YA BODY (Twoenz, ASCAP/Elijah Wells The 3rd Music, ASCAP/Cipha Sounds Music, ASCAP/Lionel Bermingham Music, ASCAP/Abood, BMI/Zomba Songs, BMI/Mokojumbi, BMI), WBM, H100 17; RBH 17
MUSICOLOGY (Controversy, ASCAP/Universal, ASCAP), HL, RBH 54
MY BAND (Derty Works, ASCAP/EMI April, ASCAP/Swifty McVey, ASCAP/Fullproof, BMI/Runyon Ave, BMI/Idiotic Biz, ASCAP/Eight Mile Style, BMI/Ensign, BMI/EMI Blackwood, BMI/Jaceff, ASCAP/Resto World, ASCAP) H100 14; RBH 30
MY IMMORTAL (Zombies Ate My Publishing, BMI/FortheFallen, BMI/Dwight Frye, BMI), HL/WBM, H100 16

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NADIE ES ETERNO (Edimusa, ASCAP/Vander, ASCAP) LT 24
NAUGHTY GIRL (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott Storch, ASCAP/Black Owned Music, ASCAP/Angela Beyonce, ASCAP/WB, ASCAP/Summer Night Music, BMI/Kidada, BMI/Shugiterius, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram), WBM, H100 3; RBH 10
NEW DAY (Pattonium, BMI/Tippy's Own Music, BMI/The Loving Company, ASCAP/Karlos Jr., BMI/Say What Say Huh, BMI/Wilkinson Ave., BMI/Liesse's First Born Music, BMI/Peermusic III, BMI), HL, RBH 40
THE NEW WORKOUT PLAN (Please Gimme My Publishing, BMI/EMI Blackwood, BMI), HL, RBH 60
NO ESAMOR (Enrique Iglesias, ASCAP/EMI April, ASCAP/Metropolitan, ASCAP) LT 49
NO ME QUIERO ENAMORAR (Sony/ATV Latin, BMI) LT 45
NO PROBLEM (Lil Jon 00017 Music, BMI/TVT, BMI/Swole, ASCAP) RBH 74
NO TIENE LA CULPA EL INDIO (TN Ediciones, BMI) LT 25
NOT YOUR AVERAGE JOE (Little Mahkyas, 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 72
NUMB (Zomba Songs, BMI/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Panckey Cakes, BMI), WBM, H100 40

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OCEAN AVENUE (Bromuda, ASCAP/BMG Songs, ASCAP), HL, H100 50
THE ONE (God Given, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Ya Majesty's Music, ASCAP/EMI April, ASCAP/Reach Global, BMI/Songs Of Universal, BMI/Warner-Tamerlane, BMI), HL, RBH 90
ONE CALL AWAY (Almo, ASCAP/Trak Starz, ASCAP/Irving, BMI/Jackpot, ASCAP/Ching Chong, BMI), HL, H100

48; RBH 41
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 89
ON FIRE (Lloyd Banks, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Embassy, BMI/Bros. Grimm, ASCAP/Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP), HL/WBM, H100 25; RBH 12
OOCHIE POP (Zomba, ASCAP/The Braids, ASCAP/Piscapo, ASCAP/Black Mob, ASCAP/Rock Pop, BMI), WBM, RBH 93
THE OUTSIDER (Transified Music, ASCAP/Harry Merkin, ASCAP/EMI April, ASCAP), HL, H100 94
OVERNIGHT CELEBRITY (Stayin High Music, ASCAP/EMI April, ASCAP/Yes World Music, ASCAP/Mimode, BMI/Songs Of Universal, BMI/Len-Ion, BMI/Stone Diamond, BMI/Almo, ASCAP), HL/WBM, H100 6; RBH 2

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PAINT ME A BIRMINGHAM (Songs Of DreamWorks, BMI/Princetta, BMI/Mama's House, BMI/Cherry River, BMI), CLM, CS 8; H100 68
PARA TODA LA VIDA (LGA, BMI) LT 36
PASSENGER SEAT (Emerto, ASCAP/EMI April, ASCAP/Little Cricket, ASCAP), HL, CS 14; H100 74
PERO QUE TAL SI TE COMPRO (Cornelio Reyna, BMI/Rightsong, BMI) LT 21
PUSH (D. Trotman, BMI/Starks, BMI/Rich Kid, BMI/Pleasure Music, BMI) RBH 81
PUT YOUR BEST DRESS ON (WB, ASCAP/Songs Of R. Joseph, ASCAP/Warner-Tamerlane, BMI/Platinum Plow, ASCAP), WBM, CS 53

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QUE LLORO (Sony/ATV Discos, ASCAP) LT 15
QUESTIONS (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 53

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THE REASON (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 5
REDNECK WOMAN (Sony/ATV Cross Keys, ASCAP/Graic Girl, ASCAP/WB, ASCAP), HL/WBM, CS 1; H100 22
RIDE WITH U (Universal, ASCAP/Tetragrammaton, ASCAP/Nivrac Tyke, ASCAP/Jesse Jaye, ASCAP/BIG JAMES, ASCAP/Famous, ASCAP/50 Cent, ASCAP/High On Life, ASCAP/Mouth Full O' Gold, ASCAP), HL/WBM, H100 95
ROSES (Gnat Booty, ASCAP/Chrysalis, ASCAP/Seven Sax, ASCAP/Notting Dale, ASCAP), HL, H100 12; RBH 13
ROUGH & READY (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/BMG, PRS/Multisongs BMG, SESAC) CS 33
ROUND HERE (Val's Child, ASCAP/F.O.B., ASCAP/Domani And Ya Majesty's Music, ASCAP/Copyright Control/First And Gold, BMI/Universal, ASCAP/Jahque Joints, SESAC/Warner-Tamerlane, BMI/WB, ASCAP) RBH 95

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SABANAS FRIAS (Tulum, ASCAP/EMI April, ASCAP) LT 29
SABES A CHOCOLATE (SGAE, BMI/Vander, ASCAP) LT 46
SALT SHAKER (TVT, BMI/ColliPark, BMI/EWC, BMI/Da Crippler, BMI/C'Amore, BMI/Me & Marq, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, RBH 48
SAVE A HORSE (RIDE A COWBOY) (Big Love, ASCAP/WB, ASCAP), WBM, CS 11
SAY AY AY AY (Melaza, BMI/Dutty Rock, PRS/EMI April, ASCAP), HL, RBH 88
SCANDALOUS (EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Universal, ASCAP), HL, H100 61
SELFISH (Donut Boy, BMI/EMI April, ASCAP/Zhiff, ASCAP/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Springtime, BMI), HL, H100 91; RBH 42
SE ME HIZO TARDE LA VIDA (Musinda, ASCAP) LT 34
SENTADA AQUI EN MI ALMA (World Deep, BMI/Sony/ATV Latin, BMI) LT 27
SHE THINKS SHE NEEDS ME (Songs Of DreamWorks, BMI/API Country Music, BMI/E Ticket, BMI/Cherry River, BMI/Still Working For The Woman, ASCAP/MXC, ASCAP/ICG, BMI/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL, CS 20
SHE WANTS TO MOVE (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Careers-BMG, BMI/Raynchaser, BMI), HL, RBH 85
SI TU ESTUVIERAS (LG, ASCAP) LT 48
SLITHER (Velvet Revolver, ASCAP) H100 66
SLOW MOTION (Money Mack, BMI) H100 19; RBH 16
SOMEBODY (WB, ASCAP/Gravitron, SESAC), WBM, CS 15
SOMEDAY (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM, H100 34
SOMEONE TO SHARE IT WITH (Mike Curb, BMI/Curb Songs, ASCAP), WBM, CS 52
SON OF A PREACHER MAN (Sony/ATV Tree, BMI), HL, CS 54
SORRY 2004 (First Avenue, ASCAP/BMG Songs, ASCAP/Bemis Hot Songs, ASCAP/EMI April, ASCAP/Einor, ASCAP/Antonio Dixon's Muzik, ASCAP/E.D. Duz-It, BMI/Anthony Nance Muzik, ASCAP/E Two, ASCAP/Notting Dale, ASCAP), HL, RBH 35
SO SEXY (R.Kelly, BMI/Zomba Songs, BMI/Stayin High Music, ASCAP/Almo, ASCAP), HL/WBM, RBH 43
SOUTHSIDE (Hale Yeh, SESAC/Peertunes, SESAC/Tabulous, ASCAP/Hitco South, ASCAP/Universal Lingo, ASCAP/Ararogon Songs, ASCAP/DJ Irv, BMI) H100 73; RBH 31
SPLASH WATERFALLS (Ludacris, ASCAP/EMI April, ASCAP/Alrubby, ASCAP/Almo, ASCAP), HL, RBH 27
STAND UP IN IT (High Voltage, BMI/Music Golry, BMI) RBH 96
STEP IN THE NAME OF LOVE (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 39
STILL IN LOVE (Albirose Music, BMI/Irving, BMI/Al Green, BMI), HL, H100 27; RBH 24
SUDS IN THE BUCKET (Mike Curb, BMI/Songs Of Moraine, BMI/Curb Songs, ASCAP/Moraine, ASCAP), WBM, CS 40
SWEET SOUTHERN COMFORT (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Brad To The Bone, ASCAP), HL/WBM, H100 83
SWEET SUMMER RAIN (Universal-MCA, ASCAP/Halhanna, ASCAP/Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 51

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TAKE MY BREATH AWAY (Famous, ASCAP/WB, ASCAP), HL/WBM, H100 33
TAKE YA CLOTHES OFF (Bone Crusher, ASCAP/BMG Songs, ASCAP/Liweilwey, ASCAP/Southern Crunk, ASCAP/PMHI, ASCAP/EWC, BMI/Da Crippler, BMI/ColliPark, BMI/EMI Blackwood, BMI), HL, RBH 79
TALK ABOUT OUR LOVE (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Uncle Bobby's Music, BMI/Mandril, ASCAP), HL, H100 56; RBH 20
TANTO LA QUERIA (WB, ASCAP) LT 19

TARDES NEGRAS (Curci, ASCAP) LT 32
TEAR IT UP (Dirtiest Thirstiest, ASCAP/Dark Society, ASCAP/L. Matos, ASCAP/Boomer X, ASCAP/Dead Game, ASCAP/EMI April, ASCAP/Crump Tight, ASCAP/EMI Blackwood, BMI/Stone Diamond, BMI/Cytron, BMI/Jobete, ASCAP/Zomba, ASCAP/Soundtrun Tunes, BMI/Zomba Songs, BMI/TCF, ASCAP/Fox Film, BM), HL/WBM, H100 87; RBH 47
TENGO GANAS (VNR, ASCAP/F.I.P.P., BMI) LT 11
TE QUISE OLVIDAR (BMG Songs, ASCAP) LT 13
TE QUISE TANTO (Doble Acuarela Songs, ASCAP) LT 3
THANK GOD I'M A COUNTRY BOY (Cherry Lane, ASCAP/DreamWorks Songs, ASCAP), CLM, CS 35
THAT'S COOL (Wrensong, ASCAP/Lugracella, ASCAP/Reynsong, BMI/Giving It Back, BMI/Mosaic Music, BMI/Hold Jack, BMI) CS 56
THAT'S WHAT SHE GETS FOR LOVING ME (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI), HL, CS 9; H100 59
THINK ABOUT YOU (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 29
THIS LOVE (Careers-BMG, BMI/February Twenty Second, BMI/Valentine Valentine, ASCAP), HL, H100 7
THIS WAY (Chappell & Co., ASCAP/Double Vinyl, BMI/Triclops Media, BMI/Dilated Junky, ASCAP/Little A Music, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL/WBM, H100 84; RBH 55
TIME'S UP! (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nate Dogg, BMI/Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP), HL, H100 70; RBH 26

TIPSU (Jerrell Jones, ASCAP/Tarpo, ASCAP/Notting Dale, ASCAP/EMI April, ASCAP), HL, H100 13; RBH 18
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 22
TOXIC (Colgems-EMI, ASCAP/Murlyn, ASCAP/Universal-PolyGram International, ASCAP), HL/WBM, H100 51
TU DE QUE VAS (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 4
TU FOTOGRAFIA (Estefan, ASCAP/F.I.P.P., BMI) LT 33
TURN ME ON (EMI April, ASCAP/Beane Tribe, ASCAP/Justin Combs, ASCAP/Da 12, ASCAP/C.Sills, ASCAP/EMI, PRS/Spragga Benz, BMI), HL, H100 65; RBH 59

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U SAVED ME (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 51
U SHOULD'VE KNOWN BETTER (MonDeenise, ASCAP/Shaniah Cymone, ASCAP/EMI April, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI), HL, H100 67; RBH 21

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VITAMIN S (EMI Blackwood, BMI/Mad House, BMI), HL, RBH 84
VIVO Y MUERO EN TU PIEL (Rubet, ASCAP/Universal Musica, ASCAP) LT 1

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WANNA GET TO KNOW YOU (50 Cent, ASCAP/Lloyd Banks, ASCAP/Mouth Full O' Gold, ASCAP/Universal, ASCAP/Webstyle, BMI/Better-half, ASCAP/Leon Ware, ASCAP), WBM, H100 98
THE WAY YOU MOVE (Gnat Booty, ASCAP/Chrysalis Songs, BMI/Carl Mo, BMI/Organized Noise, BMI/Hitco, BMI), HL/WBM, H100 30; RBH 36
WELCOME BACK (John Sebastian, BMI) H100 52; RBH 23
WHAT IF (First Avenue, ASCAP/BMG Songs, ASCAP/Edemis Hot Songs, ASCAP/E One, BMI/EMI April, ASCAP/E.D. Duz-It, BMI/Antonio Dixon's Muzik, ASCAP/Brownville, 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 47
WHAT'S HAPPENIN' (Pinky Phat Phat, BMI/BMG, BMI/Ensign, BMI/Tourian Musik, ASCAP/Saregama India), HL, RBH 73
WHAT'S HAPPIN! (EMI Blackwood, BMI/ColliPark, BMI/EWC, BMI/Da Crippler, BMI/First And Gold, BMI/Trick N' Rick, BMI), HL, H100 79; RBH 52
WHAT'S IT LIKE (EMI April, ASCAP/Air Control, ASCAP/The Damn Twins, ASCAP/EMI Blackwood, BMI/MC Infinity, BMI), HL, RBH 66
WHEN SOMEBODY KNOWS YOU THAT WELL (Melanie Howard, ASCAP/Coburn, BMI/Harley Allen Music, BMI), WBM, CS 48
WHEN THE SUN GOES DOWN (Sony/ATV Cross Keys, ASCAP/Onlay, BMI), HL, CS 10; H100 47
WHERE ARE WE RUNNING? (Miss Bessie, ASCAP/Wigged, BMI) H100 69
WHISKEY GIRL (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 4; H100 39
WHISKEY LULLABY (Sony/ATV Tree, BMI/Mr. Bubba, BMI/Reynsong, BMI/Who Ya Say Music, BMI/Wrensong, BMI), HL, CS 16
WHITE FLAG (Warner Chappell, PRS/WB, ASCAP/Future Flurture, ASCAP/EMI April, ASCAP/BMG Songs, ASCAP), HL/WBM, H100 38
WHOKNOWS (Soulchild, ASCAP/Universal, ASCAP/Nirva Tyke, ASCAP/Tetragrammaton, ASCAP/Jesse Jaye, ASCAP), WBM, H100 86; RBH 34
WHY CAN'T WE ALL JUST GET A LONG NECK? (Of Music, ASCAP/Song Catchers, ASCAP) CS 39
THE WRONG GIRL (Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC/Sony/ATV Tree, BMI/Cake Taker, BMI/Corn Country, BMI), HL, CS 28

-Y-

YEAH! (TVT, BMI/Lil Jon 00017 Music, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Christopher Mathew, BMI/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 4; RBH 11
YEAH, YEAH, YEAH (Not Listed) RBH 87
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 43
YOU DON'T WANT DRAMA (Le Vegas, ASCAP/All My Publishing, BMI/All My Own Publishing, BMI/EMI April, ASCAP), HL, RBH 33
YOU'LL THINK OF ME (Almo, ASCAP/Original Bliss, ASCAP/EMI April, ASCAP/Ty Me A River, ASCAP/LesKar, ASCAP), HL, CS 11; H100 49
YOU RAISE ME UP (Peermusic, BMI/Universal, ASCAP), HL/WBM, H100 88
Y QUE (SongLibra, ASCAP) LT 37
Y TODO QUEDA EN NADA (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 10
-Z-
EL ZA ZA ZA (MESA QUE MAS APLAUDA) (Edimusa, ASCAP/Vander, ASCAP) LT 35

CD Singles Show Some Signs Of Life

For the first time in recent memory the Hot 100 Singles Sales chart is populated by more than a handful of CD singles from songs and artists that are familiar to most music fans.

A CD-single release of **Beyoncé's** "Naughty Girl" pushes the song 16-3 on Hot 100 Singles Sales and 8-1 on Hot R&B/Hip-Hop Singles Sales. "Naughty" was previously only available as a 12-inch vinyl. Combined, both configurations scan 6,000 units.

Also debuting on Hot 100 Singles Sales is "Amazing" by **George Michael** at No. 11 (1,500 units), **Jessica Simpson's** "Take My Breath Away" at No. 13 (1,000 units) and **Wilson Phillips' "Go Your Own Way"** at No. 24 (800 units).

The past few weeks also brought us CD singles from **Anastasia, Los Lonely Boys, Modest Mouse, Nina Sky, Hanson** and the current sales-list No. 1, **JoJo**. All but three of the nine acts are from **Sony Music** labels.

The number and diversity of titles hitting retail recently is promising, but one look at the units cited above leads us to believe this trend will not last.

Disregarding the Michael and Wilson Phillips tracks, which are still finding a radio audience, the lackluster units for formidable radio hits like Beyoncé's "Naughty" and Simpson's "Breath" are not encouraging news for the configuration's future. This is especially true when considering that purchased digital downloads of both songs outsold their physical counterparts this week.

LOW FIVE: The upper portion of Hot Country Singles & Tracks is looking quite fresh this week, as all songs within the top five are less than 20 weeks old.

Gretchen Wilson's "Redneck Woman" (13 weeks) and "Letters From Home" by **John Michael Montgomery** (19 weeks) hold at No. 1 and No. 2, respectively. They are joined by "If You Ever Stop Loving Me" by **Montgomery Gentry** (18 weeks), which moves 8-3; **Toby Keith's** "Whiskey Girl," which shoots 10-4 in its 12th week; and **Lonestar's** "Let's Be Us Again," which climbs 9-5 in week No. 14.

The average weeks on the chart for the top five in this issue is 15.2 weeks, as opposed to 25.4 weeks in the comparative issue one year ago.

While recent revisions to the chart's recurrent rule and reporting panel have contributed to the quicker ascent of some titles (*Billboard*, Oct. 11, 2003), it is programmer decisions that are driving these titles up the chart at a quicker pace.

Their ability to identify tracks that work early on in a song's life coupled with the willingness to place new ones in meaningful rotation could finally quell the cries

SMELLS NICE: **OutKast's** "Roses" earns Greatest Gainer/Airplay honors for a second consecutive week on The Billboard Hot 100 as it moves 15-12. A month ago it seemed the song would have a hard time cracking the top 40, as it needed five weeks to climb just 10 spots up to No. 46.

The turnaround is even more profound on the Rhythmic Top 40 chart, where "Roses" zooms 24-14 with the largest detection gain on the list. Back in the April 10 issue, the track lost its bullet and fell from a high of No. 18 to No. 21, eventually dipping all the way to No. 30 after losing plays for four straight weeks.

The "Roses" video, which reached No. 1 on MTV's "Total Request Live," gave the song new life. Positive research at radio soon followed, prompting "Roses" to bloom at various formats, including Mainstream Top 40, where it climbs 14-10.

COUNTRIFIED: One week after her album re-entered The Billboard 200 at No. 46 following an appearance on "The Oprah Winfrey Show," **Wynonna** has the greatest-gaining title on the Adult Contemporary chart as "I Want to Know What Love Is" moves 23-14 in its 14th chart week.

Unlike other tracks by country artists currently on the AC chart, "Love" was not worked to country radio and did not chart at the format.

The artists who have taken songs to both lists include **Keith Urban**, who is

making his first appearance on the AC chart at No. 29 with his former No. 1 country smash, "You'll Think of Me." **Urban** joins **Martina McBride**, who moves 4-3 with "This One's for the

Girls," matching its No. 3 peak at country back in October; and **Shania Twain**, with two tracks that hit both charts: "Forever and for Always" and "It Only Hurts When I'm Breathing."

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from Music Row that hits take forever to finally break.

HEAT SENSOR: Usher retakes the crown on Hot R&B/Hip-Hop Singles & Tracks as "Burn" ends **Alicia Keys'** five-week run with "If I Ain't Got You." Despite a loss of nearly 1 million audience impressions, "Burn" grabs the top slot, as its decline was not nearly as excessive as Keys' 5.5 million-listener dip. "Burn" also earns a bullet for posting its first week at No. 1.

HitPredictor™ Monitor		DATA PROVIDED BY PROMOSQUAD™	
MAINSTREAM TOP 40		ADULT CONTEMPORARY	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
★	ASHLEE SIMPSON Pieces Of Me GEFEN 70.9	★	KEITH URBAN You'll Think Of Me CAPITOL 99.7
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1	TRAPT Echo WARNER BROS. 76.4	1	THE CORRS Summer Sunshine ATLANTIC 91.3
2	USHER Confessions Part II ZOMBA 74.9	2	3 DOORS DOWN Away From The Sun UMRG 88.0
3	BRITNEY SPEARS Everytime ZOMBA 70.4	3	HOOBASTANK The Reason (DJMG) 87.1
4	STAINED Zoe Jane ATLANTIC 69.9	4	CLAY AIKEN Solitaire RMG 84.5
5	YELLOWCARD Ocean Avenue CAPITOL 69.7	5	JIM BRICKMAN Til I See You Again WINDHAM HILL 82.2
6	SWITCHFOOT Meant To Live COLUMBIA 67.9	6	EVANESCENCE My Immortal WIND-UP 78.8
7	HANSON Penny And Me 3CG 67.3	7	SHANIA TWAIN It Only Hurts When I'm Breathing (DJMG) 77.3
ADULT TOP 40		MODERN ROCK	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK		NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK	
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1	BLINK-182 I Miss You GEFEN 89.6	1	SEETHER Broken WIND-UP 87.8
2	COUNTING CROWS Accidentally In Love GEFEN 82.5	2	LINKIN PARK Breaking The Habit WARNER BROS. 81.5
3	DIDO Don't Leave Home RMG 81.4	3	CROSSFADE Cold COLUMBIA 76.6
4	AVION Seven Days Without You CONSOLE 78.1	4	SWITCHFOOT Dare You To Move COLUMBIA 75.6
5	SARAH MCLACHLAN Stupid RMG 77.7	5	SHINEDOWN 45 ATLANTIC 74.5
6	311 Love Song ZOMBA 76.2	6	STORY OF THE YEAR Anthem Of Our Dying Day REPRISE 73.5
7	STAINED Zoe Jane ATLANTIC 75.4	7	THE CURE The End Of The World GEFEN 72.4
8	JESSICA SIMPSON Take My Breath Away COLUMBIA 74.6	8	BLINK-182 Down GEFEN 70.2

Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats. Recently Tested Songs are the songs tested during the past month with the highest score. R&B/Hip-Hop and Rhythmic HitPredictor located in R&B/Hip-Hop section. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2004. Promosquad is a trademark of Think Fast LLC.

JUNE 5 2004		Billboard®		MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	12	NUMBER 1	The Reason HOOBASTANK (ISLAND/DJMG) ★ 2 Wks At No. 1	
2	4	9	Naughty Girl	BEYONCÉ (COLUMBIA)	
3	3	17	This Love	MAROONS (OCTONE/J/RMG) ★	
4	5	9	I Don't Wanna Know	MARIO WINANS FEAT ENYA & P DIDDY (BAD BOY/UMRG)	
5	2	18	Yeah!	USHER FEAT LIL JON & LUDACRIS (LAFACE/ZDMBA)	
6	7	8	Burn	USHER (LAFACE/ZOMBA) ★	
7	6	11	My Band	DIZ (SHADY/INTERSCOPE) ★	
8	11	15	Hey Mama	BLACK EYED PEAS (A&M/INTERSCOPE)	
9	12	12	Don't Tell Me	AVRIL LAVIGNE (ARISTA/RMG)	
10	14	8	Roses	OUTKAST (LAFACE/ZOMBA)	
11	9	13	Tipsy	J-KWON (SO SO DEF/ZOMBA)	
12	8	11	Take My Breath Away	JESSICA SIMPSON (COLUMBIA) ★	
13	10	24	My Immortal	EVANESCENCE (WIND-UP) ★	
14	19	4	Everytime	BRITNEY SPEARS (JIVE/ZOMBA) ★	
15	15	14	Meant To Live	SWITCHFOOT (RED INK/COLUMBIA) ★	
16	21	5	Scandalous	MIS-TEEO (456/REPRISE)	
17	13	20	Toxic	BRITNEY SPEARS (JIVE/ZOMBA) ★	
18	20	7	Dirt Off Your Shoulder	JAY-Z (RCA-FELLA/DEF JAM/DJMG)	
19	22	7	Ocean Avenue	YELLOWCARD (CAPITOL) ★	
20	18	7	I'm Still In Love With You	SEAN PAUL FEAT. SASHA (VP/ATLANTIC)	

JUNE 5 2004		Billboard®		ADULT TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	19	NUMBER 1	This Love MAROONS (OCTONE/J/RMG) ★ 8 Wks At No. 1	
2	2	15	The Reason	HOOBASTANK (ISLAND/DJMG)	
3	3	28	My Immortal	EVANESCENCE (WIND-UP) ★	
4	6	9	Everything	ALANIS MORISSETTE (MAVERICK/REPRISE)	
5	5	37	Someday	NICKELBACK (ROADRUNNER/DJMG) ★	
6	4	28	100 Years	FIVE FOR FIGHTING (AWARE/COLUMBIA)	
7	8	10	Heaven	LOS LONELY BOYS (ORFECI) ★	
8	7	43	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ★	
9	9	43	Bright Lights	MATCHBOX TWENTY (ATLANTIC) ★	
10	13	15	Away From The Sun	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ★	
11	10	32	It's My Life	NO DOUBT (INTERSCOPE) ★	
12	11	31	Why Don't You & I	SANTANA FEAT ALEX BAND DR CHAD KROEGER (ARISTA/RMG)	
13	15	11	Don't Tell Me	AVRIL LAVIGNE (ARISTA/RMG)	
14	18	3	Accidentally In Love	COUNTING CROWS (DREAMWORKS/GEFFEN) ★	
15	12	38	Fallen	SARAH MCLACHLAN (ARISTA/RMG) ★	
16	16	8	Where Are We Runnin'?	LENNY KRAVITZ (VIRGIN)	
17	17	15	Are You Gonna Be My Girl	JET (ELEKTRA/ATLANTIC)	
18	19	11	Stupid	SARAH MCLACHLAN (ARISTA/RMG) ★	
19	23	7	Our Lives	THE CALLING (RCA/RMG) ★	
20	24	4	Light In Your Eyes	SHERYL CROW (A&M/INTERSCOPE) ★	

JUNE 5 2004		Billboard®		ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	23	NUMBER 1	100 Years FIVE FOR FIGHTING (AWARE/COLUMBIA) ★ 5 Wks At No. 1	
2	2	34	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE) ★	
3	4	19	This One's For The Girls	MARTINA MCBRIDE (RCA NASHVILLE)	
4	3	37	White Flag	DIDO (ARISTA/RMG) ★	
5	5	2	You Raise Me Up	JOSH GROBAN (143/REPRISE)	
6	9	17	Love's Divine	SEAL (WARNER BROS.)	
7	6	31	Ain't No Mountain High Enough	MICHAEL MCDONALD (MOTOWN/UMRG)	
8	7	47	Calling All Angels	TRAIN (COLUMBIA)	
9	8	57	Forever And For Always	MATCHBOX TWENTY (ATLANTIC)	
10	10	64	Drift Away	UNCLE KRACKEER FEAT DOBIE GRAY (LAVA)	
11	12	12	Just For You	LIONEL RICHIE (ISLAND/DJMG) ★	
12	11	55	Unwell	MATCHBOX TWENTY (ATLANTIC)	
13	13	13	Buy Me A Rose	LUTHER VANDROSS (J/RMG) ★	
14	23	14	I Want To Know What Love Is	WYNNONA (CURB)	
15	14	56	Big Yellow Taxi	COUNTING CROWS FEAT VANESSA CARLTON (GEFFEN/INTERSCOPE)	
16	15	22	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	
17	17	5	Go Your Own Way	WILSON PHILLIPS (COLUMBIA)	
18	16	9	It Only Hurts When I'm Breathing	SHANIA TWAIN (MERCURY/DJMG) ★	
19	19	7	This Love	MAROONS (OCTONE/J/RMG) ★	
20	18	8	8th World Wonder	KIMBERLEY LOCKE (CURB)	

JUNE 5 2004		Billboard®		MODERN ROCK™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	15	NUMBER 1	Lying From You LINKIN PARK (WARNER BROS.) ★ 2 Wks At No. 1	
2	2	16	Cold Hard Bitch	JET (ELEKTRA/ATLANTIC)	
3	4	4	Ch-Check It Out	BEASTIE BOYS (BROOKLYN DUST/CAPITOL)	
4	3	17	The Reason	HOOBASTANK (ISLAND/DJMG)	
5	5	7	Slither	VELVET REVOLVER (RCA/RMG) ★	
6	6	13	(Can't Get My) Head Around You	THE OFFSPRING (COLUMBIA) ★	
7	7	8	Talk Shows On Mute	INCUBUS (IMMORTAL/EPIC) ★	
8	10	10	Float On	MODEST MOUSE (EPIC)	
9	9	26	The Outsider	A PERFECT CIRCLE (VIRGIN)	
10	8	17	Love Song	311 (MAVERICK/VOLCANO/ZOMBA)	
11	13	21	I Miss You	BLINK-182 (GEFFEN) ★	
12	14	9	Time Is Running Out	MUSE (TASTE MEDIA/WARNER BROS.)	
13	11	24	Last Train Home	LOSTPROPHETS (COLUMBIA)	
14	18	6	Broken	SEETHER FEAT AMY LEE (WIND-UP) ★	
15	17	7	Just Like You	THREE DAYS GRACE (JIVE/ZOMBA) ★	
16	12	13	Maps	YEAH YEAH YEAHS (INTERSCOPE)	
17	16	6	All Downhill From Here	NEW FOUND GLORY (DRIVE-THRU/GEFFEN)	
18	19	11	Dare You To Move	SWITCHFOOT (RED INK/COLUMBIA) ★	
19	15	12	Running Blind	GODSMACK (REPUBLIC/UNIVERSAL/UMRG)	
20	23	5	Duality	SLIPKNOT (ROADRUNNER/DJMG)	

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 85 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.

BIRTHS

Girl, Virginia "Ella" Ellen, to **Jessica** and **Frank Rogers**, April 2 in Nashville. Father is a producer.

Boy, Mason James, to **Julie** and **Jamie Statema**, April 7 in Minneapolis. Father is frontman for gospel group Go Fish.

Girl, Gillian Natalie, to **Vikki** and **Dr. Rick Rzepka**, April 18 in Cleveland. Mother is director of radio promotion and artist and venue relations for Telarc Records.

Twin girls, Eva Ruth and Kathleen Emilie, to **Martie** and **Gareth Maguire**, April 27 in an unspecified location. Mother is a member of country trio the Dixie Chicks.

Girl, Kate Bennett, to **Dana Millman-DuFine** and **Brent DuFine**, May 1 in Los Angeles. Mother is executive VP of Immortal Records. Father is a real estate executive for Clear Channel.

Girl, Vivian Powell, to **Jill** and **Barry Jeckell**, May 10 in Summit, N.J. Father is managing editor for billboard.com.

MARRIAGES

Marissa Ribisi to **Beck**, April 4 in Montecito, Calif. Bride is an actress/screenwriter. Groom is a recording artist.

Allison Alderson to **Jay DeMarcus**, May 15 in Nashville. Groom is member of country trio Rascal Flatts.

Dawn Marie Kikel to **David Scott Yeskel** May 22 in New York. Groom is senior VP of sales and marketing for V2 Records.

DEATHS

Fred Karlin, 67, of cancer, March 26 in Culver City, Calif. The Academy Award and Emmy Award-winning composer scored more than 130 films and movies for TV during his career. The song "For All We Know" from the 1970 film "Lovers and Other Strangers" won Karlin a best song Oscar in 1971 and became a No. 3 hit for the Carpenters on The Billboard Hot 100. A musician who was comfortable with everything from jazz to rock to classical, he received 11 Emmy Award nominations and won in 1974 for his score of "The Autobiography of Miss Jane Pittman." Karlin is survived by his wife, three children, a brother and five grandchildren.

James Hawthorne Bey, 91, of stomach cancer, April 8 in Brooklyn, N.Y. Known as Chief Bey, the jazz percussionist/African folklorist recorded with artists like Art Blakey and Herbie Mann. He also appeared on albums by Harry Belafonte and Pharoah Saunders. Bey toured during the 1950s with international tour "Porgy and Bess" starring Cab Calloway and returned to the stage in 1973 as an

African drummer in Broadway musical "Raisin." He continued drumming in public until last year.

Tim A. Smith, age unspecified, of bone marrow cancer, April 8 in Detroit. The urban gospel pioneer was a member of the Urban Gospel Alliance and the Gospel Music Workshop of America. Smith brought artists to the spotlight as a Detroit radio announcer and as music editor for Gospel Today. He is survived by his wife and son.

Ritchie Cordell, 61, of pancreatic cancer, April 13 in New York. Born Richard Joel Rosenblatt, the songwriter/producer authored a string of '60s pop hits, including "Mony Mony" and "I Think We're Alone Now" for Tommy James & the Shondells. He also penned "Indian Giver" for the 1910 Fruitgum Co. and "Gimme Gimme Good Lovin'" for Crazy Elephant, both sizable hits for producers Jerry Kasenetz and Jeff Katz. He co-produced Joan Jett's debut album, "Bad Reputation," and her No. 1 1982 hit "I Love Rock 'N Roll." Other hits included Bow Wow Wow's "I Want Candy" and the Ramones' "Subterranean Jungle." Cordell is survived by his wife, parents and sister.

Marc Birger, 31, of a heart attack, April 19 in Nashville. Birger was director of client services for Nielsen Entertainment's East Coast operations. He began his career as an intern for modern rock WXRK New York. Birger joined Broadcast Data Systems/SoundScan in 1998 as BDS radio product manager. He is survived by his wife, parents and a brother.

Peter Fritsch, 85, of a long illness, April 22 in New York. Fritsch founded the independent world and classical label Lyricord Discs in 1950, which became one of the first to publish the field-work recordings of anthropologists and ethnomusicologists. The label's classical repertoire includes artists like Russell Oberlin and Seymour Barab, while its world-music catalog features Ituri rainforest recordings by Colin Turnbull. Fritsch is survived by his wife, a son, two daughters and two granddaughters.

Roger Desjardins, 61, of unknown causes, April 25 in Toronto. The long-time Canadian label executive joined Warner Music Canada (then WEA Canada) in 1970, moving up to artist relations manager in 1978, a position he held until his retirement in 2001.

Ted Stecker, 55, of cancer, April 27 in Dallas. During his 36-year career in radio, Stecker was a programmer for WBAP Dallas, WKHX Atlanta, WNOE New Orleans and KTST/KXXY Oklahoma City. He most recently served as operations manager for Dallas' KSCS and KTYS. He is survived by his wife, Doris Thompson, with whom he operated the radio consulting firm Stecker-Thompson Associates.

Julian Aberbach Dies At 95

Steward Of Presley Publishing Founded Hill And Range

BY CHRISTOPHER WALSH
and JIM BESSMAN

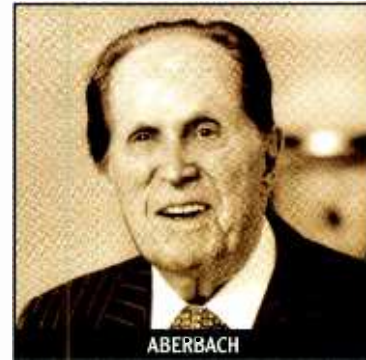
NEW YORK—Julian Aberbach, founder of the Hill and Range music publishing company, which owned rights to Elvis Presley's music, died May 17 in New York. He was 95.

"Julian was a close cousin and a mentor who always encouraged me to find my own way," says Freddy Bienstock, chairman/CEO of music publishing company Carlin America. "His passing is a huge loss to me as well as the industry he contributed so much to."

Aberbach was born in Vienna in 1909. In 1939, after founding a music publishing company in Paris, he fled the growing Nazi power in Europe for the United States. He later joined the U.S. Army and returned to Europe during World War II.

He and his brother, Jean, launched Hill and Range in 1943, with an emphasis on country music. Jean died in 1992.

In 1956, Aberbach contracted with



ABERBACH

Sun Records owner Sam Phillips to transfer the songs Presley had recorded for Sun to Hill and Range, subsequently called the Aberbach Group of Music Publishing Cos.

That same year, Aberbach facilitated the transfer of Presley's Sun contract to RCA Records for \$40,000, along with a contract making Col. Tom Parker Presley's manager. That deal gave Parker 25% of Presley's income for the duration of the contract.

Aberbach also organized the Elvis Presley Music and Gladys Music publishing companies. Presley owned half

of each, with Aberbach and his brother splitting the other half.

"I gave Elvis a check for \$2,500, an advance against royalties of his stock ownership," Aberbach told *Billboard* in 2002, "and he promptly went to the Cadillac dealer and got a pink one—his first."

Luigi Creatore of the Hugo & Luigi songwriting/production team says of Aberbach, "He started out in the business here with country music, which was surprising—the brothers from Europe going into country music. But they were essentially businessmen, and they spotted trends and rode them. They were very, very clever."

"He was one of the nicest and certainly one of the brightest people in our business," Creatore adds. "He did my partner and me a great service one day when he said, 'Would you write something for a Presley film called 'Blue Hawaii'?' So we wrote 'Can't Help Falling in Love,' and I'm still grateful to him for suggesting that, because it became a standard."

Wilson

Continued from page 1

10 years, reaching the top in 12 weeks.

Wilson also debuted on The Billboard 200 at No. 2 with "Here for the Party" (Epic). She sold 227,000 copies in the album's first week of release, according to Nielsen SoundScan, the biggest opening ever for a new country artist. In addition, she crowned the Top Country Albums chart, marking only the fourth time in the SoundScan era that a new artist entered atop that chart.

She continues to hold the top spot for this issue, with second-week sales of 139,000 copies.

Third-week sales should benefit from Wilson's May 26 appearance on the nationally televised Academy of Country Music Awards and a spot that Sony Music Nashville ran during the program (see story, page 7).

For Wilson, the experience has been "kind of overwhelming. I don't think anybody realized ["Redneck Woman"] was gonna move that fast," she says. "It feels great. I feel like I won."

Wilson, who says she has been singing since she was "out of diapers," is not new to Nashville. Arriving in 1996 from Pocahtontas, Ill., she worked as a bartender and then a demo singer until she landed a deal with Sony last year.

The singer/songwriter honed her craft working with the Muzik Mafia, a group of songwriters and artists who gather weekly to perform and party at a Music Row venue.

But how did this virtual unknown reach No. 1 on the country chart when other females—newcomers and veterans alike—could not crack the summit for 26 months?

Industry observers say it is the com-

bination of a great song written and sung by an artist who is unapologetically country. Wilson arrives at a time when the format is returning to its roots sonically and lyrically, and she stands out among acts that perform pop-heavy material.

"Not since the Dixie Chicks [has there been] an outspoken, female rocker-type chick out there, and I think that's a hole that she fits," says Mike Krinik, PD of WGGY (Froggy 101) Scranton, Pa.

Gregg Swedberg, KEEY (K102) Minneapolis VP of programming, concurs. "You can see us sneaking toward this sort of thing with rawer music on the air," he says, pointing to Toby Keith and Dierks Bentley as examples.

The video for "Redneck Woman" has fed the song's popularity. Its images follow the lyrics to the letter.

Appearing in the clip are Tanya Tucker, Hank Williams Jr. and Kid Rock—all of whom are name-checked in the song—as well as Wilson's Muzik Mafia cohorts Big & Rich.

THE CRS BUZZ

Several programmers credit Sony Music Nashville president John Grady and his team for their passion in promoting Wilson to radio. Wilson was pretty much kept under wraps until March at the Country Radio Seminar, where she delivered a performance that made her easily the event's buzz artist.

Scott Lindy, director of country programming for Sirius Satellite Radio, says the CRS appearance was the smartest thing Grady and his team did.

"They put her in front of a massive amount of programmers during CRS week," he recalls. "There's usually various opinions about who the next big thing is, but this year everyone wrote about her as the next big thing."

Until Wilson's debut, there had been

no consensus among programmers about who would end the female void at the top of the chart. Grady, however, says he was "absolutely sure" Wilson would do it.

The industry, he says, has "pretty much sanitized this music to the point where people are hungry for an identity that we were able to spot. There are artists that come in and out of country, like Kid Rock and Sheryl Crow, that offer something to our audience that obviously they're not getting from us. With Gretchen, you have all that [they're looking for]."

Wilson says her single is not only about who she is—it's her reaction to the state of country music today.

"I haven't gone out and bought a country CD for a while. I don't relate to a lot of it," she says. "I felt like, 'Maybe I'm not the only one. Maybe a lot of people aren't relating to this right now.'"

"Everyone is acting like they've never heard [music] like this before, but I'm just being real and honest," she continues. "Loretta Lynn and Dolly Parton, Tanya Tucker and all of them sang about their lives and real stuff. I just don't think it's been done for a long time."

Grady says Sony has a "full-scale" strategy for breaking Wilson internationally. She will travel to Europe June 2 to perform showcases for the heads of Sony's offices in various countries.

Back in the United States, "Here for the Party" will be Wilson's next single, followed by "When I Think About Cheatin'."

Dale Morris and Marc Oswald of Dale Morris & Associates manage Wilson. Oswald and Barbara Harden are her booking agents.

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BMG-Sony

Continued from page 1

"The Wal-Marts or Carrefours of this world don't need music, but they use music to bring consumers to their stores. They set their demands and their conditions," he says.

Still, the EC contends that if two, three or four key players dominate a market, they can influence prices without actually conspiring to raise them.

If the merger is approved, two companies—Sony-BMG and Universal Music Group—would control more than 50% of the global music market.

The EC and its competition commissioner, Mario Monti, have suffered some high-profile setbacks in similar cases, with the courts challenging the EC's notion of "collective dominance."

Such was the case when British travel company Airtours was prevented from acquiring its competitor First Choice. A European appeals court ruled that the EC failed to substantiate its case.

NOTHING UNEXPECTED

Aside from pricing issues, the 61-

page SO documents all of the EC's concerns relating to the proposed merger of the recorded music divisions of Sony Corp. and Bertelsmann.

The SO was issued following a "Phase II" investigation of the proposed merger. For the probe, a detailed questionnaire was sent to dozens of music companies throughout Europe in January.

The replies—and data supplied by Sony and BMG—serve as the foundation for the SO. Among the respondents are EMI Group, Universal Music Group, Apple, French retail chain FNAC, collecting societies and independent labels and publishers.

"There is nothing in it that was not expected," a source close to the merger says. "The commission has focused on collective dominance, and this is pretty consistent with their general philosophy."

The SO also raises issues linked to vertical and horizontal integration. It expresses concern that a combined Sony-BMG might receive preferential treatment on radio stations and TV channels that Bertelsmann controls.

Similarly, the SO raises concerns that Sony-BMG could sideline competitors in Sony's new online music venture, Sony Connect, which uses

mainly Sony hardware.

The SO also addresses music publishing, although the planned merger does not include Sony/ATV or BMG Music Publishing, which will remain separate units of Sony Music Entertainment and Bertelsmann, respectively.

Sony and BMG have two weeks to respond to the objections.

"The dialogue with the commission starts now," a source close to the merger says.

In a statement, Bertelsmann says it "welcomes the clarity this step will give to the debate and remains confident about demonstrating, in addressing the remaining concerns, that the merger will not impede competition."

Sony states, "We plan on working closely with the European Commission over the next few weeks to respond to the concerns raised by the 'Statement of Objections.' We remain confident that the European Commission will ultimately find that the Sony-BMG joint venture is a pro-competitive response to the challenges faced by the recorded-music industry."

Details of the SO were not released. An edited version of the document will be issued later, stripped of all strategic data regarding the merger.

"We are waiting for the SO to be communicated to us, we'll consider it and we'll then make our position public," says Helen Smith, deputy secretary general of Impala, the European indie association, which opposes the merger.

Smith says Impala has not seen the document yet but adds that the group had indications "that we'll not be disappointed with it."

MAKING THEIR CASE

The next stage in the investigation will be a hearing, which *Billboard* has learned will take place June 7-8 in Brussels.

The hearing will give Sony and BMG the opportunity to respond to issues the SO raises, and—if necessary—to offer concessions to alleviate the commission's concerns.

The hearing also will allow the opponents of the merger to publicly voice their opposition.

Already, sources at the EC say that Sony and BMG representatives have been at the commission's offices examining the files of other interested parties in the case, including competitors, consumer associations, publishing groups, retailers and groups like Impala.

The hearing will be chaired by Serge Durande, the EC's hearing officer,

whose role is to safeguard the rights of companies and allow them to defend themselves. Durande, who has not yet been involved in the probe, reports directly to Monti.

After the hearing, the EC will re-examine the case and conduct its own "devil's advocate" panel to examine all the possible angles.

All the major issues—including the final negotiations among the EC, Sony and BMG—must be resolved by June 22, which is one month before the final deadline.

The ensuing month will involve meetings of several EU bodies and translation of the final text (which could be up to 300 pages long) into the EU's 20 official languages.

A final decision on the merger is expected at a July 14 EC meeting.

Meanwhile, *Billboard* understands that the proponents of the merger will be invited to make an oral deposition before the U.S. Federal Trade Commission within the next four to six weeks.

An FTC spokesperson says that the FTC does not comment on ongoing investigations.

Additional reporting by Leo Cendrowicz in Brussels and Bill Holland in Washington, D.C.

Hoyer

Continued from page 5

Recording Arts and Sciences. "We consider him a champion of artists' rights."

Industry lobbyist Mike Remington says: "Steny's never been one sitting up on the dais; he doesn't send out press releases. But he's been there consistently for songwriters and musicians and for a long period of time."

Hoyer is the go-to guy for Democratic members who need campaign cash, adding to his clout

In the 2002 campaign cycle, he dispensed more party-raised cash to candidates than any other House member, according to data collected by the Center for Responsive Politics.

In the 2004 cycle, through his leadership Political Action Commit-

tee, AmeriPAC: the Fund for a Greater America, he is the No. 3 giver—behind two House GOP leaders—donating \$400,000 so far.

When he was first elected to the House in 1981, Hoyer says he "really wasn't aware" of industry and artists' issues. What opened his eyes was the sad story of iconic 19th-century songwriter Stephen Foster.

"I visited Nashville in 1986 at the invitation of [Rep.] Bart Gordon [D-Tenn.]. Down there I met songwriter Peter McCann and got to know him. He told me the story about Stephen Foster," Hoyer recalls.

"Here he was, the most prominent songwriter of his day. Everybody sang his songs; everybody played his songs. Yet he died a pauper. The reason was that people used the fruits of his creative talent for free," he says. "His rights were not protected.

"I realized the situation with artists was historically unfair," Hoyer continues. "So I really started to get

into these issues, although there are no [Maryland] constituents that are personally involved."

CHAMPION OF PRESERVATION

Hoyer has also been a champion of funding for Library of Congress projects, especially the Democratic co-sponsor of the landmark Sound Recording Preservation Act of 2000. That law ensures that the most significant and important U.S. sound recordings will be saved, restored, correctly preserved and archived (*Billboard*, Nov. 3, 2000).

Hoyer says he and LOC president Dr. James Billington were involved in the passage and implementation of that bill.

Hoyer led the unsuccessful fight to defeat the Fairness in Music Licensing Act of 1998, which exempts all but the biggest restaurants, taverns and mall shops from having to pay royalties for the use of background music. That law puts the

United States in violation of the World Trade Organization's copyright-protection rules.

He has also been involved in promoting NARAS' music in the schools program.

Bono came up with the idea for the caucus after conversations with NARAS. She says Hoyer was the first person she thought of as a co-chair who could help the creative musical community get a fair shake.

"Steny was the first guy I wanted to talk to," Bono says. "I'm so happy he agreed."

The caucus includes Reps. Jerry Lewis, R-Calif.; David Drier, R-Calif.; and Mark Foley, R-Fla. (Foley is the chairman of the Republican Entertainment Industry Task Force), as well as Reps. Howard Berman, D-Calif.; John Conyers Jr., D-Mich.; Robert Wexler, D-Fla.; and Lucille Roybal-Allard, D-Calif.

Veteran Hill observers say that for their support of artists, the lawmak-

ers will share in a bit of star sparkle.

"Steny was smart to see a niche that was open for an ally, not of the business which is what most of Congress tends to be focused on, but of the artists and musicians themselves," says Hilary Rosen, former Recording Industry Assn. of America chairman/CEO.

"The caucus will have a worthy agenda," she adds, "but I also think it provides a good outlet for some stargazing, which, to some members, is the point."

Ben Palumbo, a lobbyist for ASCAP and a friend of Hoyer's, says, "I don't want to speculate on Steny. But in general, a politician with ambition would want to reach out to diverse communities, including the music industry, which is politically vocal. It would be foolish to ignore them."

The new caucus was announced April 19 at a NARAS town hall meeting in Nashville.

Fast Phones

Continued from page 1

VP of business development for buy.com. "We need to make the experience of purchasing ringtones a logical choice by making it easy and fun, but also within the value structure."

The new phones are intended to simplify menu navigation, speed up transactions and downloads, increase storage and improve audio and graphic quality.

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But if consumers are not lured by these new devices or their usage experience is disappointing, they could sour on mobile content or seek other avenues for personalized product.

Already, some are using Xingtone, which allows users to "roll their own" personalized ringtones from their existing digital music library.

For a one-time \$14.95 charge, users can send personalized ringtones to their phones. Xingtone says the procedure is legal because the user already owns his or her music library.

"The consumer will always figure out what they want," Xingtone founder and CEO Brad Zutaut says. "While [the music industry] tries to figure out a business that works for them based on projections and numbers, they often forget to ask what people want."

Jeff Hallock, VP of consumer marketing with Sprint, says purchasing ringtones through handsets will continue to differ from buying them on the Internet. He says the experience is like using a vending machine.

For example, sampling ringtones on handsets is available on only a few services, and purchasing requires excessive clicking.

"We need to get faster presentation of purchaseable content within one or two clicks on your handset," says Adrian McAloon, director of marketing with ZTango, a wireless content provider based in Reston, Va.

"On the Internet, the purchase decision is usually right in front of you," says McAloon, who cites Premium SMS, or purchasing with text messages, as a solution.

Improving the mobile music experience depends to a large degree on the carrier, such as Sprint, Verizon, Cingular, T-Mobile and AT&T.

KEEPING THE CUSTOMERS

U.S. carriers have mainly focused on acquiring subscribers. Now that cell phone numbers can be moved from service to service, ringtones represent a major source of new revenue. Carriers will be relying on quality, service and features to retain customers.

"When the carrier believes that they can make money on content, they'll have incentives to create stronger consumer relationships," says Courtney Holt, head of new media and strategic marketing for Interscope Geffen A&M Records.

Sprint, considered a progressive car-

rier, earned \$11 per subscriber on data purchases in first-quarter 2004. Hallock credits the company's success in luring the early adopter.

"Now we need to get to mass market," Hallock says. "That's where the real money is."

This means providing ease of use, more appealing music choices and such personalized content as voice ringtones, in which celebrities and artists cut original messages.

Such applications could become more lucrative opportunities for artists. They could end up doing direct deals with content providers, Brooks says.

"Voice [ringtones] hold a lot of money to be made for artists," says Robert Smith, partner at Nomadic Artists Agency, which represents artists and content creators in the wireless space.

Prince

Continued from page 6

role was downplayed.

"Nobody is coming to see Concerts West," Meglen points out. "Everybody is coming to see Prince."

Many now consider the inclusion of CDs in the ticket price to be a master stroke. Other bands are implementing the concept, including Gomez and the Cure. However, the *Billboard* policy on counting such releases is changing (see *Over the Counter*, page 49).

Prince's CD, released by Sony

Music Entertainment, is also available at traditional retail.

"It was pretty much an idea that Prince himself brought up," Meglen says of including the CD in the ticket price. "He knew he had his fans coming to the shows, so why couldn't we simply, when you sell a ticket to the fan, sell them the CD at the same time?"

About \$9 was added to the ticket price to account for the CDs. "Basically, we pay for the costs of the CDs, and Prince gets paid for providing the CDs," Meglen explains. "He's his own record company in that situation."

Gongaware and Meglen say they were a little surprised by the controversy Prince's strategy ignited in

the industry.

"We're just doing what the artist wants," Gongaware says, "and this is an artist that wants to reach the most people he can with his music."

Even with the additional cost for the CD, Prince's ticket prices are extremely competitive. In most markets, they run \$49.50 to \$75.

The theory was to make the ticket affordable to everybody, Meglen says.

"We felt that we could do more seats and more people by having a lower ticket price, and when you have an artist that loves to perform as you do with Prince, time is really not fighting against you," Meglen says.

"That's what allows us to go do five [shows at Los Angeles] Staples Cen-

ter and break the attendance records of Madonna and Springsteen, because more people can afford to go to [Prince's] shows."

Gongaware, who is on hand for every show, says the tour has been one of the most gratifying in his career.

"This tour is so rewarding, because it's so simple in terms of the execution and the operation," he says. "It's a very tight organization. We work directly with Prince, keep things very simple, organic in its own way."

The CD distribution "takes a little more time to set up in terms of the execution," Gongaware says. "We have a system down now, and it works very well."

Arenas have adapted to the system

easily. "We handed the CDs out at all the entry points, and it amounted to less than \$500 in extra labor," says Mike Wooley, assistant GM at the Gaylord Entertainment Center. The Nashville venue's May 6 Prince show grossed \$983,425 and drew 16,680.

"Everything went very smoothly," says Wooley, adding that the CD distribution did not affect concessions sales. "Even without an intermission, we still did well on food and beverage, and merch also did well."

The tour, currently averaging about \$812,500 per show, should pick up some financial momentum as the summer progresses.

"We played mainly secondaries on the first leg," Meglen says. "All the major markets and multiple dates are coming in the next couple of legs."

Bottom line, the Musicology tour will end up as one of the elite treks of 2004, with a final gross likely to be close to \$100 million.

Madonna

Continued from page 5

The Forum debut came off flawlessly, Fogel says, and was enthusiastically received. "It was a brilliant show," he tells *Billboard*.

Veteran tour production pro Chris Lamb (Eagles, Paul McCartney) is production manager for the Re-Invention tour. He says opening night was the culmination of six months of preparation and came off perfectly.

"That's Madonna—she's a perfectionist," Lamb says. "This is a show,

not a concert. This is more theater than rock'n'roll."

Unique production elements include a center-stage turntable 42 feet in diameter that rises to 10 feet in height and can spin up to 15 miles per hour, as well as a series of conveyor belts at the front of the stage.

"This is an amazing show technically, very precise," Lamb tells *Billboard*. "The movement of the show is very unique; it goes back and forth in the front and rotates on the stage. Nobody has seen anything like this."

Opening night was well-received critically. USA Today entertainment writer Edna Gundersen proclaimed the concert "a rigorous, fast-paced escapade

with bold sets, brazen choreography and sexy but age-appropriate costumes, plus a bagpiper, a skateboarder, a fire handler and acrobats on swings."

The show is configured at 270 degrees, with no seats sold behind the stage. All seats are reserved, but two pits inside the stage area accommodate about 50 contest winners in each market.

Lighting director Ray Bennett oversees moving lights and three moving LED video screens. There are four major set changes, swapped out through the turntable. There is no encore.

"The entire set design starts with Madonna," Lamb says. "She says, 'This is what I'm thinking. Tell me what you can do.'"

Production travels on 20 semi-trailers, with 75 crew members on the road, plus local stagehands. Load-in is 22 hours, while load-out is about five hours. Lamb says a full 747 jet will carry the production overseas.

Fogel and his team learned the afternoon of May 25 that the night's performance would be postponed. "We got the word out pretty well, because only a few people showed up at the venue," he says. The makeup concert took place May 26.

Though a trio of shows in Israel for late September was once considered, they will not be booked because of security concerns.

The tour comprises 55 shows in 19 markets. Madonna will perform 39 concerts in North America and 16 in Europe.

The trek boasts some impressive multiples in major markets, including five shows in L.A., four in Boston, four in Chicago, three in Toronto and eight in the New York/New Jersey region, including six at Madison Square Garden.

Madonna's 2001 tour, also produced by CCE, grossed \$75 million from 47 sellouts, according to *Billboard* Boxscore.

The artist's tour managers this time out are Bill Greer and Karen Gault. Her manager is Caresse Henry, and her booking agency is Creative Artists Agency, with music head Rob Light the responsible agent.

BMG

Continued from page 7

playability across all standard devices, and they want to be able to make copies and share tracks.

BMG's copy management allows consumers to make three copies of a CD. They can also share tracks by e-mailing links through SunnComm's TuneShare PromoPlay feature. The e-mail recipients can listen to tracks for 10 days before they are timed out.

In addition to the Hamilton album,

BMG U.S. releases with copy management include J-Kwon's "Hood Hop"; 40 Below Summer's "The Morning After," on Razor & Tie; eight albums from BMG Mexico; and four singles.

"We have shipped as a group around 2 million commercial copies with SunnComm [copy management] and have received slightly more than 100 inquiries on the help line, which is extremely satisfying," Katz says.

The company included consumer surveys in the Hamilton and J-Kwon albums and received more than 1,000 responses.

Of Hamilton listeners, 89% felt the terms of copy management were "very

to somewhat reasonable," as did 91% of J-Kwon listeners.

What's more, in the second, third and fourth weeks after each album's release, its sales declined less than expected, Katz says.

"I wouldn't draw a definitive conclusion [from this as] to how much copy management thwarts casual burning, but it certainly appears to [have] some impact."

While copy protection has been tested widely in markets elsewhere, its U.S. application has been limited.

UMVD has issued five albums with copy protection, but none in the past two years.

Electronics

Continued from page 7

Ethernet ports.

Convergence was also seen in such products as Sony's RDR-HX900 DVD recorder, which features a 160 GB internal hard drive.

M Design, a division of cable/power supply manufacturer Monster, also represented the "quality of lifestyle" theme.

In an impressive facsimile of a com-

fortable, candlelit living room, M Design introduced Eleganza, a collection of European-inspired, décor-conscious furniture and speaker systems designed to subtly integrate home-theater components into people's living spaces.

Included in the Eleganza line are the flat screen InvisiSound frame sound system, which places the left, center and right speakers of a home-theater system in a hardwood-trimmed frame for use with a flat-screen television; Component Centers, which hide sub-

woofers and bookshelf speakers and Streamline Tower speakers.

The purpose of Eleganza, Noel Lee of Monster says, is to inspire passion for audiophile-quality equipment at a time when sales of high-end audio components lag behind inexpensive "home-theater-in-a-box" products and expensive-yet-popular plasma, LCD and projection TVs.

Indeed, although audiophile equipment manufacturers and content providers were amply represented at the Home Entertainment Show,

such innovations in TV technology, conspicuous at manufacturer exhibits like Samsung and Sony, are captivating consumers' attention and disposable income.

In the realm of portable audio, Shure, best-known for its microphones serving the sound reinforcement and recording industries, introduced the E3c earphones. With E3c, the manufacturer has adapted its in-ear monitors used in live performance for use with such digital audio players as Apple's iPod.

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'We Are Being Solicited Daily By Artists On The Majors'

BY CHRIS MORRIS

Most labels swing for the fences. Steve Gottlieb would rather see TVT Records hit for average.

And its average is anything but.

Gottlieb started TVT in his New York apartment in 1985, after graduating cum laude from Yale and earning a degree at Harvard Law School.

The label scored an immediate hit with "Television's Greatest Hits" and has flourished since with major successes by such diverse acts as Nine Inch Nails, Underworld, Ja Rule, Lil Jon & the East Side Boyz and Ying Yang Twins.

Self-distributed TVT was *Billboard's* top independent label in 2003 and 2002 and placed No. 2 in 2001 and 2000.

Gottlieb, who serves as TVT president/CEO, has been involved in a couple of high-profile legal cases in recent years. The label is locked in a continuing court battle with former Island/Def Jam head Lyor Cohen regarding the scotched release of an album by rapper Ja Rule (*Billboard*, April 3) and another action with Prudential Securities regarding a 1999 loan to TVT (*Billboard*, July 19, 2003). None of that has hindered the label's performance.

"You have to have a lot of respect for Steve. I certainly do," says Koch Entertainment CEO Michael Koch, one of Gottlieb's leading competitors. "Steve's entrepreneurial vision, independent spirit and hard work have made TVT into an indie powerhouse. We love having such a fierce and strong competitor around the corner from our office."

Q: Indie labels tend to specialize in a particular genre or sound, or they're regionally focused. TVT's successes have been quite diverse. What do you look for when you're signing talent?

A: Our philosophy was, effectively create a new business around each artist. Look for singular, unique artists and create an environment in which those artists can thrive, and give them the thing that is more important than money in the career of an artist, which is time and attention in the marketplace [and] the ability to find one's audience.

Q: After an act hits on an indie, it is considered fair game for a move to a major with greater financial resources. What can you offer your acts, and are they staying with you?

A: I was inoculated to what some in the business would consider "fair game" very early on, from our first artist release, the Saints, which one of the majors tried to poach.

We have never lost an artist.

Although it was misreported, with Nine Inch Nails we were the ones who created what was, in my mind, a very important and strategic joint venture with Interscope to allow them to segue into a position where their creative output could be maximized.

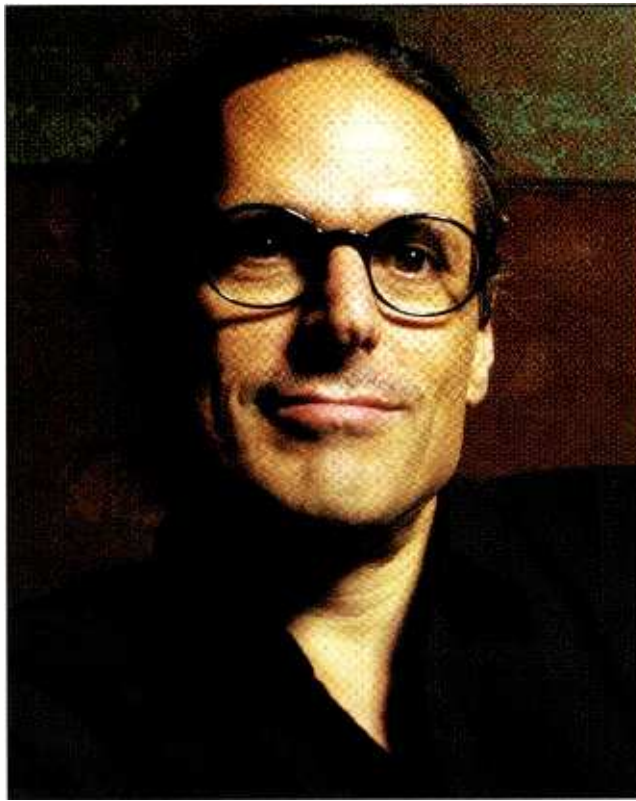
We compete with the majors every day in signing artists. We just signed Jacki-O; she came off Warner Bros., and she had offers from Universal and four other labels. We're closing an act right now where we're competing head to head with Sony, and we're closing another act where we're competing with Atlantic.

Q: Given the current changes and cutbacks at the majors, do you see this as a time of greater opportunity for indie labels?

A: We are being solicited daily by artists on the majors who are unhappy and concerned.

It's a very difficult time to be an artist and be signed to a company where you are supposed to accept having your career in limbo and, depending on what the company is, not having a clear idea about who you're working with.

To a certain extent, all these mergers are done with a certain amount of disregard for the well-being of the artists who make it all happen.



The Last Word



A Q&A With Steve Gottlieb

Steve Gottlieb: Career Highlights

2003: TVT is the first distributor to capture the top five positions on the *Billboard* Top Independent Albums chart.

1999: TVT becomes the first label to make its entire catalog available for digital downloading.

1995: The Connells' "'74-'75" hits No. 1 in four countries and is BMI's single of the year in Europe.

1990: TVT issues Nine Inch Nails' "Pretty Hate Machine." The album goes double-platinum.

1985: Gottlieb launches TVT with "Television's Greatest Hits," an eight-volume series of TV theme songs.

Q: Beyond the availability of a larger talent pool, are there other areas in which the independents can capitalize?

A: In their rush to now become profitable, the majors are gutting the companies.

Developing and nurturing talent requires people. You can't do that with one Svengali. The notion that you can service a hundred acts with a smaller team and still have the same market dominance,

I think, is going to be a real challenge [for the majors].

TVT has always judged itself by our batting average—not by how many records we had at the top of the charts, but by our success rate relative to the number of releases.

As long as the majors chase these other things, they will not be doing justice to their rosters, in terms of trying to maximize each creative investment that they make. They'll instead be playing this game of trying to just harvest the winners and let the other ones fall by the wayside.

Q: You've indicated that you want to stay in the distribution business. What are your plans for that side of the operation?

A: We are actively looking to distribute other labels.

We very successfully distribute Vagrant Records. We like to think we were very instrumental in their success. When we picked them up for distribution, they were one-tenth the size that they are now.

We distribute Saves the Day for DreamWorks.

We also have two other distribution deals, and we are currently talking to several other parties. We anticipate that we will expand that quite a bit by the end of this year.

We're not looking at adopting the model of independent distributors. We're only considering distributing other small, well-focused labels that have high batting averages of success.

Q: How will you grow the company? Do you plan to acquire other companies or reinvest in the label itself?

A: We've had a hugely successful run on the publishing side. Probably 10 of the biggest copyrights of the last year have been part-owned by TVT. So we're growing our publishing company. We're growing our roster aggressively. We're opening up our own operation in Europe.

Q: Let's talk about your international strategy. Is this an important growth arena for you?

A: We had a license deal we're just coming out of with Universal in Europe. We've already set up in Germany.

We'll be opening up in the U.K. in July, and we expect to do a couple of acquisitions of independent labels in Europe so that we won't just be a label exporting U.S. talent. We already have several European signings that will be coming out through TVT Europe.

Q: What do you think is the principal cause of the industry's woes right now? And how should the industry address these problems?

A: It must be understood that there is a war between intellectual-property owners and computer makers. The consumer should be left out of it.

It is the computer companies that have effectively monetized the sale of all this pirate music [with] the sale of all their hard drives and computers and ripping-and-burning software. There are solutions to it, and [finding them] should be undertaken much more aggressively.

Q: Do you think downloading has been demonized?

A: The notion that we continue to prosecute people for downloading and spend so much time and energy on that is, I think, a big distraction.

The fact that the ratio of blank CDs to prerecorded CDs is in excess of 10-to-1—whereas, at their height cassettes barely were one-to-one, blank to prerecorded—demonstrates that stopping CD burning should be goal No. 1.

The industry is not fielding an adequate explanation to the consumer as to what copyright is and why it is important to them.

The industry needs to address that and do a better job of marketing its position.

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