

# Billboard

\$6.99 (U.S.), \$8.99 (CAN.), £5.50 (U.K.), €8.95 (EUROPE), ¥2,500 (JAPAN)

NEWSPAPER

\*\*\*\*\* 3-DIGIT 908  
 BL240804 APR06  
 MONTY GREENLY  
 3740 ELM AVE # A  
 LONG BEACH CA 90807-3402

www.billboard.com

THE INTERNATIONAL AUTHORITY ON MUSIC, VIDEO AND DIGITAL ENTERTAINMENT • 110TH YEAR • MAY 29, 2004

## HOT SPOTS



**9 Live 'Wire'**  
 Promo campaigns and touring behind Third Day's Essential album "Wire" are bringing it a wider mainstream audience.



**17 Flying Solo**  
 Such pop artists as Sophie B. Hawkins who once had major-label homes are now self-releasing their albums.



**55 Know No Bounds**  
 Canada-based S.L. Feldman & Associates' roster of stars like Diana Krall and a global vision lead to international success.

For breaking news, analysis, jobs and newsletters visit:  
[www.billboard.biz](http://www.billboard.biz)



# Rock & Rehab

## Industry, Artists Coming To Grips With Addiction



Photo: Kevin Mazur/WireImage.com

Courtney Love, who has struggled with addiction, performing at the Bowery Ballroom in March.

BY MICHAEL PAOLETTA

Courtney Love, Wilco's Jeff Tweedy, Whitney Houston, Kelly Osbourne, Jo Dee Messina, Scott Weiland. The list goes on.

All are creative rock or pop stars and veterans of rehab for drug and/or alcohol addiction. Is the drug-fueled rock era of the 1980s making a big comeback?

Highly doubtful, most counselors and doctors say. But the media's fascination with celebrity—and all the pressure that it entails—continues to fuel the highs and lows of an artist's life.

"In rock'n'roll, you're supposed to be out-

rageous," says Dr. Lou Cox, a New York-based psychologist who specializes in addictions. "Being bad is good."

"The culture is not only supportive [of addiction]," he continues, "it's as if there is a demand for it—like it's part of the credibility package."

Indeed, the long list of artists who have died of a drug overdose or a drug-related accident over the past 30 years includes some of the icons of rock and roll.

The list ranges from the Doors' Jim Morrison, the Who's Keith Moon, the Sex Pistols' Sid Vicious, Jimi Hendrix, Janis Joplin and the

(Continued on page 75)

## Inside Bronfman's Deal For WMG

Confidential Buyout Details Surface

BY ED CHRISTMAN

Edgar Bronfman Jr. sold Wall Street on his vision for Warner Music Group at a time when the label was struggling with large losses in a dismal market.

Exactly how he pulled off the biggest music industry deal of the new century is largely untold. But *Billboard* has been able to piece

(Continued on page 76)



BRONFMAN

## Brands Rush To Sell With Online Music

BY SCOTT BANERJEE

Although Pepsi stumbled with its online music promotion, major brands still view download stores as a sweet spot to sell products.

Nearly every major store—from Apple Computer's iTunes, Real's RealPlayer and Sony Connect to Napster and MusicMatch—is forming a strategic marketing partnership with an everyday consumer brand.

(Continued on page 77)



Energizer and Napster joined forces to sell batteries.

The Advantage of Member-Ownership...

Who's tops in Pop? Find out inside.

The ASCAP 2004 Pop Music Award Winners.

The Advantage of #37 ASCAP



www.ascap.com

MARILYN BERGMAN | PRESIDENT & CHAIRMAN OF THE BOARD

© ASCAP 2004

ADVERTISEMENT



# ASCAP

## WINNING SONGS

"03 Bonnie & Clyde"

Written by: **Darrell "Big D" Harper**  
**Prince**  
**Tupac Shakur**  
**Tyrone J. Wrice**

Published by: **Controversy Music**  
**Suge Publishing**  
**Universal Music Publishing Group**  
**Warner/Chappell Music, Inc.**

"21 Questions"

Written by: **50 Cent**

**Jimmie L. Cameron**  
**Vella Maria Cameron**  
Published by: **50 Cent Music**  
**Me-Benish Music Inc.**  
**Universal Music Publishing Group**

"All I Have"

Written by: **William Jeffery**  
**LL Cool J**  
**Lisa Peters**  
**Makeba Riddick**

Published by: **Adorable Songs Collection**  
**EMI Music Publishing**  
**Fifth Floor Music Inc.**  
**Jeffix Music Co.**  
**Justin Combs Publishing**  
**LL Cool J Music**

"Are You Happy Now"

Written by: **John Shanks**

Published by: **Dylan Jackson Music**  
**Warner/Chappell Music, Inc.**

"Beautiful"

Written by: **Linda Perry**

Published by: **Famous Music Corp.**  
**Stuck In The Throat**

"Big Yellow Taxi"

Written by: **Joni Mitchell**

Published by: **Siquomb Publishing**

"Bump Bump Bump"

Written by: **Varick "Smitty" Smith**

Published by: **Bubo Music**  
**That's What's Up Publishing**

"Calling All Angels"

Written by: **Charlie Colln**

**Pat Monahan**  
**Jimmy Stafford**  
**Scott Underwood**

Published by: **Blue Lamp Music**  
**EMI Music Publishing**

"Can't Let You Go"

Written by: **Fabulous**

**Just Blaze**  
**Lil' Mo**

Published by: **EMI Music Publishing**  
**FOB Music Publishing**  
**J. Brasco**  
**Mo Loving Music**

"Clocks"

Written by: **Guy Berryman (PRS)**

**Jon Buckland (PRS)**  
**Will Champlon (PRS)**  
**Chris Martin (PRS)**

Published by: **BMG Songs, Inc.**

"Complicated"

Written by: **Graham Edwards**

**Avril Lavigne (SOCAN)**

Published by: **Almo Music Corp.**  
**Ferry Hill Songs**  
**Warner/Chappell Music, Inc.**

"Crazy In Love"

Written by: **Beyoncé**

**Jay-Z**

Published by: **Beyoncé Publishing**  
**Carter Boys Publishing**  
**EMI Music Publishing**  
**Hitco South**

"Cry Me A River"

Written by: **Scott Storch**

**Timbaland**  
**Justin Timberlake**

Published by: **Scott Storch Music**  
**Tennman Tunes**  
**TVT Music Inc.**  
**Virginia Beach Music**  
**Warner/Chappell Music, Inc.**

"Dilemma"

Written by: **Antoine Macon**

**Nelly**

Published by: **BMG Songs, Inc.**  
**EMI Music Publishing**  
**Jackie Frost Music**  
**Shack Suga Entertainment**

"Disease"

Written by: **Mick Jagger (PRS)**

Published by: **Jagged Music**  
**Warner/Chappell Music, Inc.**

"Don't Mess With My Man"

Written by: **Brandon Casey**

**Brian Casey**

Published by: **Air Control Music Inc.**  
**EMI Music Publishing**  
**Them Damn Twins**

"Drift Away"

Written by: **Mentor Williams**

Published by: **Almo Music Corp.**

"Drops of Jupiter"

Written by: **Charlie Colln**

**Robert Hotchkiss**

**Pat Monahan**

**Jimmy Stafford**

**Scott Underwood**

Published by: **Blue Lamp Music**  
**EMI Music Publishing**

"The Game of Love"

Written by: **Rick Nowels**

Published by: **EMI Music Publishing**  
**Future Furniture**

"Get Busy"

Written by: **Sean Paul Henriques**

**Steven "Lenky" Marsden (PRS)**

Published by: **EMI Music Publishing**  
**Tafari Music Inc.**

"Heaven"

Written by: **Jim Vallance (SOCAN)**

Published by: **Almo Music Corp.**  
**Testatyme Music**

"Hot in Herre"

Written by: **Nelly**

Published by: **BMG Songs, Inc.**  
**Jackie Frost Music**

"How You Gonna Act Like That"

Written by: **Harvey Mason Jr.**

**Damon Thomas**

**Tyrese**

Published by: **BMG Songs, Inc.**  
**Demis Hot Songs**  
**E Two Music**  
**EMI Music Publishing**  
**Zovektion Music**

"I Know What You Want"

Written by: **Rah Digga**

**Ric Rock**

**Baby Sham**

**Spliff Star**

Published by: **Cyphercliff Music Publishing**  
**Dutty Nigga Music**  
**EMI Music Publishing**  
**Killa 4 Music**  
**Rah Digga Music**

"I Need A Girl (Part 2)"

Written by: **Chauncey Hawkins**

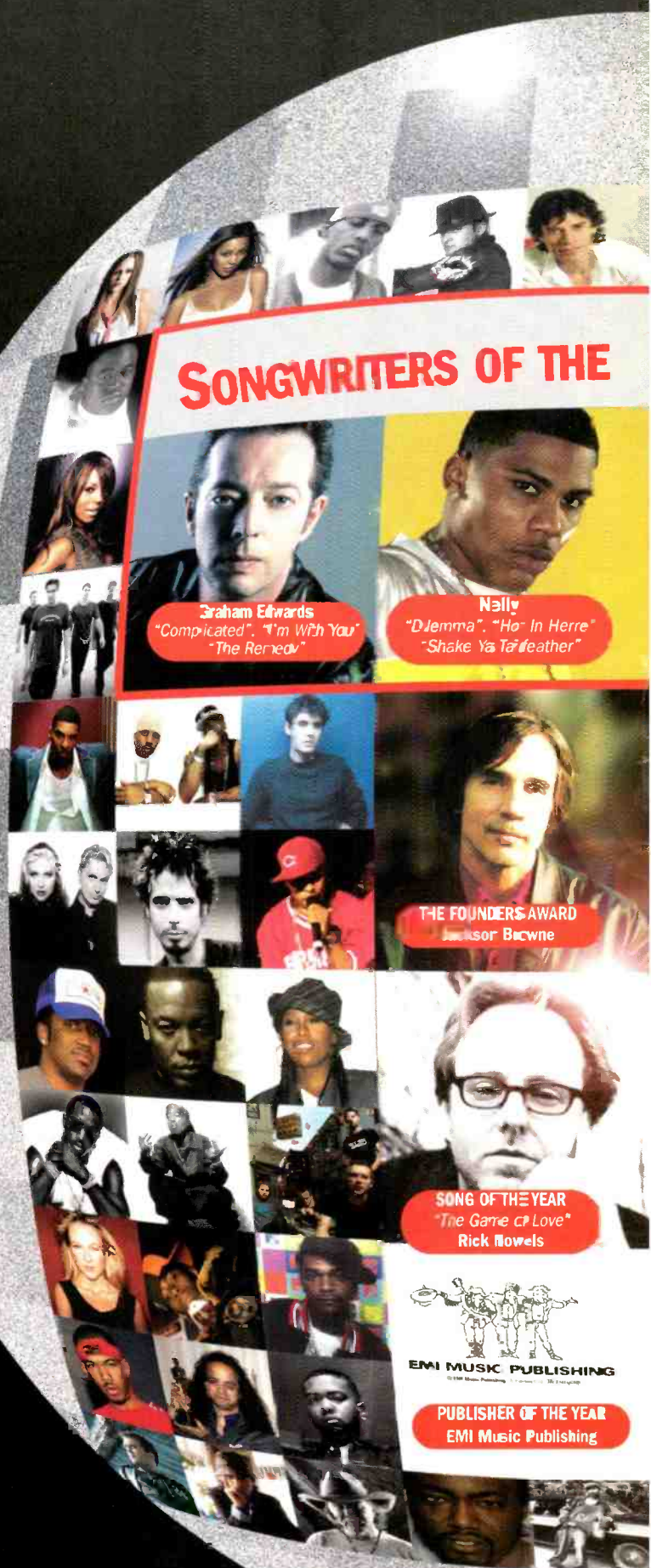
**LoDown**

**P. Diddy**

**Frank Romano**

**Taurian A. Shropshire**

Published by: **Donceno Music Publishing**  
**EMI Music Publishing**  
**Hot Heat Music**  
**Jesse Jaye Music**  
**Justin Combs Publishing**



## SONGWRITERS OF THE YEAR

**Graham Edwards**  
"Complicated", "I'm With You"  
"The Remedy"

**Nelly**  
"Dilemma", "Ho" In Herre"  
"Shake Ya Tailfeather"

**THE FOUNDERS AWARD**  
**Jackson Browne**

**SONG OF THE YEAR**  
"The Game of Love"  
**Rick Nowels**



**PUBLISHER OF THE YEAR**  
EMI Music Publishing

# MUSIC

# 2004



**YEAR**

**50 Cent**  
"21 Questions"  
"In Da Club" "Magic Stick"

**CREATIVE VOICE AWARD**  
Metallica

**COLLEGE VANGUARD AWARD**  
The Mars Volta

**MTV MUSIC TELEVISION**  
**PARTNER IN MUSIC AWARD**



"If You're Not The One"  
Written by: Daniel Bedingfield (PRS)  
Published by: Sony/ATV Tunes LLC

"I'm With You"  
Written by: Graham Edwards  
Avril Lavigne (SOCAN)  
Published by: Almo Music Corp.  
Ferry Hill Songs  
Warner/Chappell Music, Inc.

"In Da Club"  
Written by: 50 Cent  
Dr. Dre  
Mike Elizondo  
Published by: 50 Cent Music  
Ain't Nothing But Funkin' Music  
Blotter Music  
Elvis Marabo Music  
Music of Windswept  
Universal Music Publishing Group  
Warner/Chappell Music, Inc.

"Lollipop"  
Written by: Juelz  
Published by: EMI Music Publishing  
Biggly Tooth Music

"Just Like A Pie"  
Written by: Pige  
Published by: EMI Music Publishing  
Left Handed Lover Music

"Like A Stone"  
Written by: Chris Cornell  
Published by: Disappearing One

"Lose Yourself"  
Written by: Ludacris  
Published by: Aceff Music  
Resto World Music

"Magic Stick"  
Written by: 50 Cent  
Michael Clervoix  
The Fantom  
Published by: 221 Publishing  
50 Cent Music  
Hassentric  
Universal Music Publishing Group

"Mesmerized"  
Written by: Chik Santana  
Published by: Famous Music Corp.  
ISJ Music  
Soldierz Touch

"Miss Independent"  
Written by: Kelly Clarkson  
Rhett Lawrence  
Published by: Rhettski Music  
Smelly Songs

"Miss You"  
Written by: Joints Austin  
Glowine  
Published by: Chrysalis Music  
Band In My Pocket Music  
Music of Windswept  
Naked Under My Clothes  
Music

"No Letting Go"  
Written by: Steven "Leno" Marsden (PRS)  
Published by: Defari Music Inc.

"No Such Thing"  
Written by: Clay Cook  
John Mayer  
Published by: Me Hold You Music  
Sony/ATV Tunes LLC  
Specific Harm Music

"The Remedy"  
Written by: Graham Edwards  
Jason Mraz  
Published by: BMG Songs, Inc.  
Boo Eyed Music  
Graham Edwards Songs

"Right Thurr"  
Written by: Chingy  
Jermaine Dupri  
Alorzo Lee Jr.  
Published by: Almo Music Corp.  
BMG Songs, Inc.  
Chirgy Music  
EMI Music Publishing  
Shan'ah Cymone Music  
Trak Starz Music

"Rock Wit U (Awww Baby)"  
Written by: Ashanti  
Chik Santana  
Published by: Eava Music LLC  
Famous Music Corp.  
ISJ Music  
Pookietoots Publishing  
Soldierz Touch  
Universal Music  
Publishing Group

"Rock Your Body"  
Written by: Chad Hugo  
Justin Timberlake  
Published by: Chase Chad Music  
EMI Music Publishing  
Teneman Tunes

"Shake Ya Tailfeather"  
Written by: Jayson "Koko" Bridges  
Murphy Lee  
Nelly  
Varick "Smitty" Smith  
Published by: BMG Songs, Inc.  
Bubo Music  
D2 Pro Publishing  
Jackie Frost Music  
Koko's Basement  
New Columbia Pictures Music, Inc.  
That's What's Up Publishing  
Universal Music Publishing Group  
Young Dude Publishing

"She Hates Me"  
Written by: Jimmy Allen  
Wes Scantlin  
Published by: Jordan Rocks Music  
Stereo Supersonic Music  
Warner/Chappell Music, Inc.

"Soak Up The Sun"  
Written by: Jeff Trott  
Published by: Cyrillic Soup

"The Middle"  
Written by: Jim Adkins  
Rick Burch  
Zach Lird  
Tom Linton  
Published by: DreamWorks Songs  
Turkey on Rye Music

"Underneath It All"  
Written by: Gwen Stefani  
Published by: Universal Music Publishing Group  
World of the Dolphin Music

"Where Are You Going"  
Written by: Dave Matthews  
Published by: Colden Grey Ltd.

"Work It"  
Written by: Missy "Misdemeanor" Elliott  
Debbie Harry  
Darryl "DMC" McDaniels  
Joseph "Run" Simmons  
Chris Stein  
Published by: Chrysalis Music  
Mass Confusion Productions  
Monster Island Music Publishing  
Warner/Chappell Music, Inc.

"Your Body Is A Wonderland"  
Written by: John Mayer  
Published by: Sony/ATV Tunes LLC  
Specific Harm Music

Congratulations Winners

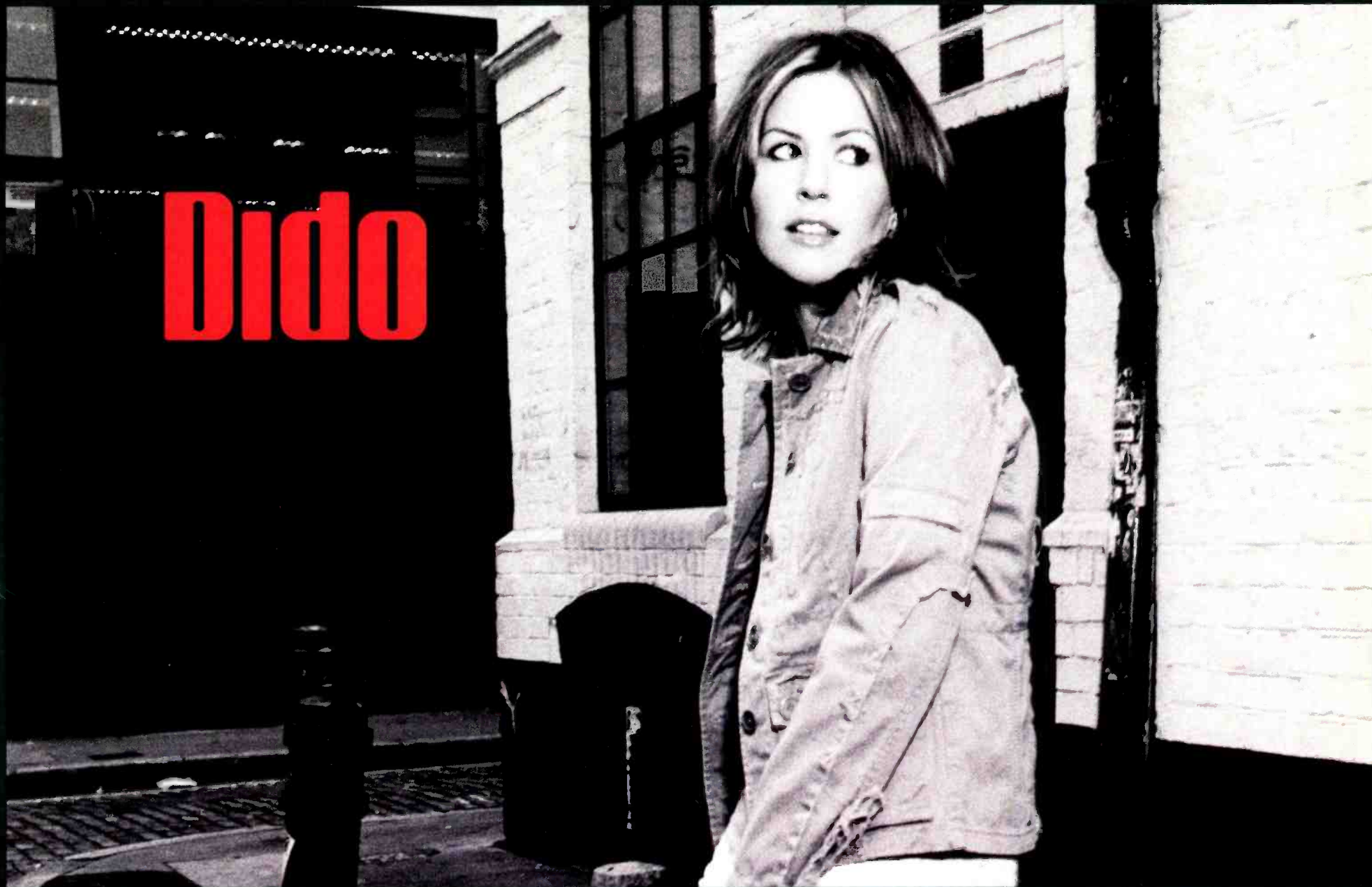
Music's  
Biggest Nights  
Belong to

**ASCAP**



MARILYN BERGMAN | PRESIDENT & CHAIRMAN OF THE BOARD [www.ascap.com](http://www.ascap.com)

# ARISTA... A HISTORY



## **“DON'T LEAVE HOME”**

The follow-up single to the smash "White Flag"  
LIFE FOR RENT album: Over 8,000,000 Worldwide!

**COMING IN THE NEXT YEAR, ALBUMS FROM:**

**SANTANA, BABYFACE, ARETHA FRANKLIN,**

**ARISTA: THE NEXT CHAPTER**

# STILL IN THE MAKING

Sarah McLachlan



**“STUPID”**

The brand new compelling track from the  
Double Platinum AFTERGLOW

**KENNY G...and WHITNEY HOUSTON!**  
**IS ABOUT TO BEGIN.**



# PROPS

TO ALL THE TALENT THAT MADE OUR  
FIRST YEAR **SUCKER FREE!**

JAY-Z > ALICIA KEYS > P.DIDDY > 50 CENT > OUTKAST > SNOOP  
LIL' JON > MYA > BUSTA RHYMES > NAS > ASHANTI > MARY J BLIGE  
DMX > PHARRELL > LUDACRIS > MISSY ELLIOTT > TIMBALAND > USHER  
FAT JOE > KANYE WEST > ELEPHANT MAN > METHOD MAN > G-UNIT  
EVE > YING YANG TWINS > TWISTA > BRANDY > CEDRIC THE ENTERTAINER  
BOW WOW > ICE CUBE > NELLY

 **Sucker  
Free  
Sundays**

IF IT'S HIP HOP, IT'S ON MTV2

**Top Albums**

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
USHER	Confessions	66
BLUEGRASS		
ALISON KRAUSS + UNION STATION	Live	45
CLASSICAL		
YO-YO MA	Vivaldi's Cello	70
CLASSICAL Crossover		
JOSH GROBAN	Closer	71
COUNTRY		
GRETCHEN WILSON	Here For The Party	44
ELECTRONIC		
VIC LATINO & DAVID WAXMAN	Ultra.Dance 05	40
HEATSEEKERS		
SHINEDOWN	Leave A Whisper	69
INDEPENDENT		
LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk	69
INTERNET		
RAYMOND HARRIS	Hurt By The Best	68
POP CATALOG		
PRINCE	The Very Best Of Prince	69
JAZZ		
DIANA KRALL	The Girl In The Other Room	70
JAZZ/CONTEMPORARY		
NORAH JONES	Come Away With Me	71
KID AUDIO		
SOUNDTRACK	The Cheetah Girls (EP)	70
LATIN		
CONJUNTO PRIMAVERA	Dejando Huella	37
NEW AGE		
JIM BRICKMAN	Greatest Hits	70
R&B/HIP-HOP		
8BALL & MJG	Living Legends	33
SOUNDTRACKS		
	Shrek 2	68

**Top Singles**

ARTIST	TITLE	PAGE
HOT 100		
USHER	Burn	74
ADULT TOP 40		
MAROONS	This Love	72
ADULT CONTEMPORARY		
FIVE FOR FIGHTING	100 Years	72
COUNTRY		
GRETCHEN WILSON	Redneck Woman	45
DANCE/CLUB PLAY		
CHRISTINA MILIAN	Dip It Low	40
DANCE/RADIO AIRPLAY		
TUBE & BERGER FEATURING CHRISSE HYNDE	Straight Ahead	40
DANCE/SINGLES SALES		
ANASTACIA	Left Outside Alone	40
HOT DIGITAL TRACKS		
HOOBASTANK	The Reason	73
HOT LATIN TRACKS		
JENNIFER PENA	Vivo Y Muero En Tu Piel	38
MAINSTREAM TOP 40		
HOOBASTANK	The Reason	72
MODERN ROCK		
LINKIN PARK	Lying From You	72
HOT R&B/HIP-HOP		
ALICIA KEYS	If I Ain't Got You	35
RAP TRACKS		
TWISTA	Overnight Celebrity	34
RHYTHMIC AIRPLAY		
USHER	Burn	31

**Videos**

TITLE	PAGE
VHS SALES	
PETER PAN	53
DVD SALES	
THE LAST SAMURAI (2 DISC WIDESCREEN EDITION)	53
VIDEO RENTALS	
THE LAST SAMURAI	53
VIDEO GAME RENTALS	
PS 2 - HITMAN: CONTRACTS	53

**Unpublished**

No. 1 on this week's unpublished charts

ARTIST	ALBUM
BLUES	
ERIC CLAPTON	Me And Mr. Johnson
CHRISTIAN	
THIRD DAY	Wire
GOSPEL	
ISRAEL AND NEW BREED	Live From Another Level
REGGAE	
SEAN PAUL	Dutty Rock
WORLD MUSIC	
GIPSY KINGS	Roots
MUSIC VIDEO	
BEYONCE	Live At Wembley
KID VIDEO	
DORA THE EXPLORER - DORA'S PIRATE ADVENTURE	
HEALTH & FITNESS VIDEO	
THE METHOD PILATES: TARGET SPECIFICS	
RECREATIONAL SPORTS VIDEO	
WWE: WRESTLEMANIA XX (3 DISC SET)	

**Top of the News**

**9 Security issues will keep many artists from performing in Athens during the 2004 Summer Olympics.**  
**10 Epiphone plans to sell a small quantity of its commemorative John Lennon Casino guitars.**

**Music**

**17 The Beat:** 3 Doors Down has not started work on its next album, but band members already know the release date.  
**18 Legal Matters:** As CD sales plummet, songwriters are earning more from performance royalties for radio airplay.  
**20 Higher Ground:** Between numerous commitments, Rebecca St. James finds time to write her fourth book, "SHE."  
**29 Jazz Notes:** Horace Silver returns to the stage after four years in a sold-out stand at New York's Blue Note.  
**30 Touring:** The 3 Doors Down/



3 DOORS DOWN

Nickelback trek looks like it's able to hold its own among the summer's big-name tours.  
**32 R&B:** "The Soul Lounge Vol. 1" compilation gives exposure to "underground soul" artists.  
**36 Latin Notas:** Emilio Estefan Jr.'s new reality TV show, "Nuevas Voces de América," allows viewers to pick the winner of a Sony Norte recording contract.  
**39 Beat Box:** Welk Music focuses on its namesake for the remix project "Upstairs at Larry's: Lawrence Welk Uncorked."  
**54 Studio Monitor:** New iSANmp software allows production facilities to share large audio and video files over an ethernet connection.

**60 Words & Music:** Oh Boy Records releases three Kris Kristofferson titles, including the two-disc hits compilation "The Essential Kris Kristofferson."

**Retail**

**49 Demo-assessment Web sites have helped fledgling acts like Soil land deals and expose their music.**  
**50 The Indies:** Fans will find even more of prolific artist Jon Langford's music on his new Web-only imprint, Buried Treasure Records.  
**51 Retail Track:** The Music Monitor Network welcomes three new additions.

**52 Home Video:** Portable DVD players lead to an increase of kids' titles being released for the summer.

**Global**

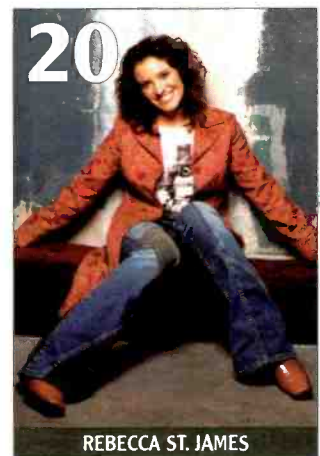
**55 Sam Feldman's international vision leads his management and booking agencies to Canadian dominance.**  
**57 Global Pulse:** Eclectic influences help Pino Daniele's "Passi d'Autore" debut at No. 1 in Italy.

**Programming**

**63 Tuned In: The Tube:** Time Warner Cable and AOL launch My MC, an on-demand music-video service.

**Features**

- 31 Boxscore
- 46 Billboard Picks
- 48 The Billboard BackBeat
- 48 Executive Turntable
- 56 Hits of the World
- 61 Classifieds
- 65 Charts
- 65 Chart Beat
- 65 Market Watch
- 78 The Last Word

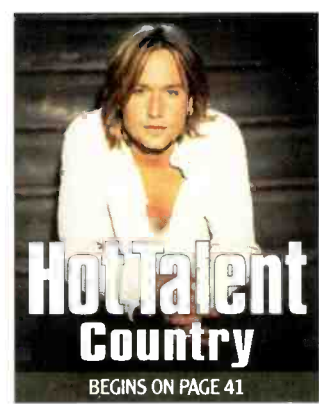


REBECCA ST. JAMES

**QUOTE OF THE WEEK**

My album cover is the piece of land in Kauai that was my retirement land that I sold to fund this record. I was giving up terra firma for something more ephemeral.

SOPHIE B. HAWKINS  
Page 22



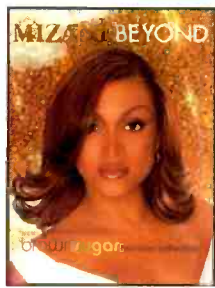
**ARTIST & COMPANY INDEX**

(SIGNIFICANT MENTIONS IN THE NEWS)

Artist	Page(s)	Company	Page(s)
3 Doors Down	17, 30	19 Recordings	10, 32
Bebo Valdés	36	America Online Inc.	63
Chanté Moore	10	American Urban Radio Networks	32
Courtney Love	1	Crescent Moon Film and Television	36
Diego El Cigala	36	Dancing Ferret Concerts Inc.	49
Elvin Ray Jones	12	EMI Music Publishing	9
Gretchen Wilson	65	Essence Communications Inc.	30
Jackson Browne	10	Half Note Productions	9
Jon Langford	50	House of Blues Entertainment Inc.	78
Kris Kristofferson	60	Jägermeister U.S.A.	31
Lawrence Welk	39	L'Oréal USA Inc.	10
Nickelback	30	Madeforchina	58
Ollabelle	48	Music Monitor Network	51
Peter Gabriel	58	New Line Home Entertainment Inc.	52
Pino Daniele	57	Pepsi-Cola North America	1
Rebecca St. James	20	Robbins Entertainment LLC	39
Ruslana	12	S.L. Feldman & Associates	55
Slipknot	31	Studio Network Solutions	54
Sophie B. Hawkins	17	The Epiphone Co.	10
Tamyra Gray	10, 32	Time Warner Cable	63
Third Day	9	Warner Music Group	1



Chanté Moore dazzles as L'Oréal USA's spokesperson for Brown Sugar



# Upfront

TOP OF THE NEWS

Ruslana wins Ukraine its first Eurovision Song Contest



THIRD DAY: READY FOR 'EVERYBODY' TO HEAR ITS MUSIC

## Third Day Connects With New Set, 'Wire'

BY DEBORAH EVANS PRICE

NASHVILLE—A hot tour, a sponsorship deal with Chevrolet and a viral marketing campaign are driving sales of Third Day's new Essential Records album, "Wire."

Long one of the Christian music industry's most successful acts, the Grammy Award-winning Georgia rockers stand poised to reach a wider audience with "Wire," the group's seventh album.

"Wire" sold more than 61,000 units in the first week after its May 4 release, according to Nielsen SoundScan. It debuted at No. 1 on the *Billboard* Top Christian Albums chart and No. 12 on The *Billboard* 200. This issue, "Wire" again tops the Christian album chart and is No. 30 on The *Billboard* 200.

Essential shipped 300,000 copies of "Wire" and is already getting reorders.

"All bands mature over time," says Terry  
(Continued on page 62)

## The Quiet Olympics

Athens: Security Issues Top Musical Concerns

BY SUSANNE AULT

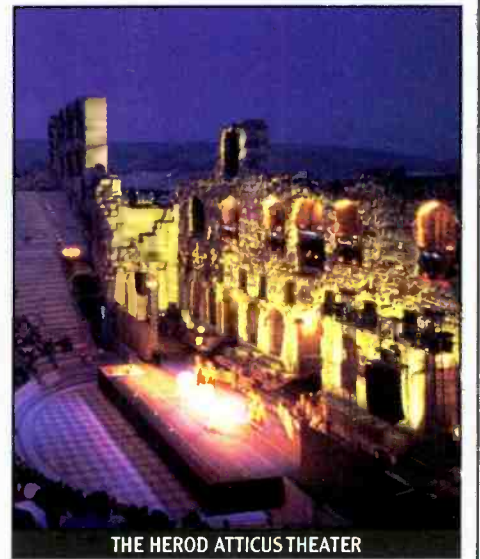
The Athens Olympic Games may take first place among this year's live events, but it is unlikely that many international touring acts will be bringing home the gold.

That is because, aside from the athletes, heightened security—not entertainment—will take center stage at Athens 2004.

"There are two issues: security and budget," promoter Mary Telemachou of Athens-based Half Note Productions says. "When the games are the most important thing, the first things to go are the cultural events."

Greece's proximity to the volatile Middle East has led to fear of terror attacks by Islamic radicals at the Aug. 13-29 games.

The May 5 bombing of an Athens police station heightened this fear, though a local politi-  
(Continued on page 77)



THE HEROD ATTICUS THEATER

## Azoff's Brand-New Sound

BY MELINDA NEWMAN

LOS ANGELES—Art and commerce have just found a new intersection in Soundproof.

The new company—created by veteran artist manager Irving Azoff, music manager Jordan Bratman and marketing executive Noah Kerner—offers original music for commercials created by top record producers.

Among the talent Soundproof exclusively represents are Quincy Jones, Babyface, Glen Ballard, David Foster, Felix da Housecat, Rodney Jerkins, James Stroud, Keith Stegall and Armand Van Helden.

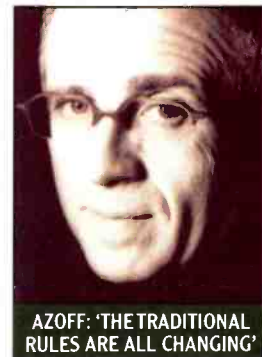
The company will also work with producers on a nonexclusive basis.

Soundproof's first project is a radio ad for Bombay Sapphire Gin. Babyface voices the ingredients for two cocktails over musical beds that he wrote.

He is identified twice in the ads, which start running May 31.

"We're focusing on the producers so we can deliver the best possible music to our clients," Bratman says. "But if our clients would like a big-name artist attached, we can do that."

In fact, the second Soundproof project features Azoff management client Christina Aguilera in TV and radio spots for a European-based brand. The ads, which will run only in Europe, have Aguilera performing a new song that may be released in the United States as a single.  
(Continued on page 77)



AZOFF: 'THE TRADITIONAL RULES ARE ALL CHANGING'

## EMI Publishing Revamps

BY LARS BRANDLE

LONDON—When EMI Music Publishing's European executives gather next month on the Mediterranean island Majorca, a new management team will be calling the shots.

It will be the first such meeting since Martin Bandier, chairman/CEO of EMI Group's publishing arm, unveiled its office of Continental European operations May 5, elevating two executives

to run the show.

"We're trying to find which territory is successful in doing what and transferring that to other territories," says Peter Ende, who will head the new office jointly with Terry Foster-Key. Both executives will report to Bandier.

Ende's new title is president/CEO of EMI Music Publishing Continental Europe. He was president/CEO of EMI Music Publishing Ger-  
(Continued on page 75)

## L'Oréal Sweet On Chanté As New Celeb Spokesperson

BY KATY KROLL

Chanté Moore has signed a two-year deal with L'Oréal USA as spokeswoman for Brown Sugar, a new, professional ethnic hair color line by L'Oréal division Mizani.

The pact marks the first time Mizani has utilized a celebrity for its campaign.

"Until now, we really stayed away from having a celebrity spokesperson," says Mizani VP/GM Clarisa Wilson, who met Moore through a mutual friend.

"Mizani's image is about balance—Mizani means 'balance' in Swahili. Chanté Moore is a wife, a mother and an entertainer, and that takes a lot of balancing. She embodies the brand spirit."

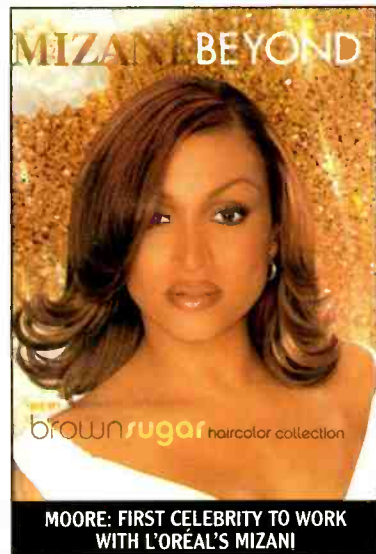
### FITTING THE IMAGE

David Craggs, president of the L'Oréal USA professional division, agrees. "Chanté Moore's image and personality are completely synergistic with the values of Mizani," he says.

The ad campaign featuring Moore will hit print and billboards in August, when the new products

will become available to salons. The campaign will target African-American stylists and their clients.

Although Moore is Mizani's first famous spokeswoman, she joins a long list of artists who have



promoted parent company L'Oréal's wide array of hair/body care product lines. Mary J. Blige has represented Soft Sheen Carson,

and Beyoncé currently works with L'Oréal Féria.

Even though Brown Sugar will only be available in salons, consumer advertising for the brand is a top priority, Wilson says. "One thing we never forget is that stylists are consumers," she says.

Moore, who recently signed to Jive Records, is working on a new album.

She says, "This is a great opportunity for me to be associated with a quality product. There's a lot of integrity involved, and I try to represent that as a person and in my music."

Wilson notes that the company is exploring cross promotions with Moore's upcoming release.

In the ever-evolving music industry, pairings like this are prevalent because they offer the artist and the brand a higher level of exposure.

"It just makes so much sense," says Jack Feuer, national news editor at Adweek. "These days, the music industry is very proactive [about pursuing such partnerships]. It is a strategic part of building a performer's image and brand. And artists—particularly R&B and hip-hop artists—are trend leaders."



## ASCAP Honors Jackson Browne

BY MARGO WHITMIRE

LOS ANGELES—Recent Rock and Roll Hall of Fame inductee Jackson Browne took home the highest honor of the evening during ASCAP's 21st annual Pop Awards.

ASCAP president/chairman Marilyn Bergman presented Browne with the organization's Founders Award in recognition of the singer/songwriter's contributions to the music industry.

The event was held May 18 at the Beverly Hilton Hotel here.

Besides the top 10 singles "Doctor My Eyes" and "Somebody's Baby," Browne has written and recorded such hits as "Running on Empty," "The Pretender," "Lawyers in Love" and "Tender is the Night." His songs have been recorded by such acts as the Eagles, Linda Ronstadt, the Byrds, Gregg Allman, Tom Rush and Nico.

(Continued on page 60)

## 19 Records Debuting With Tamyra Gray

BY ED CHRISTMAN

NEW YORK—In launching 19 Recordings (billboard.biz, April 17), Simon Fuller and his 19 Entertainment juggernaut are moving to increase the brand's power in the United States.

Tom Ennis, VP of 19 Entertainment, heads the new label. It bows in the States May 25 with the solo debut from Tamyra Gray, a first-season finalist from Fuller's "American Idol" creation (see Rhythm & Blues, page 32).

It is the first release in a multi-year distribution agreement with Universal Music & Video Distribution that could see as many as five titles hitting stores in 19 Recordings' first year.

The label "is a logical extension of everything that 19 Entertainment is trying to do here in America," Ennis says. "We are a brand in film, music, television, publishing, touring and

music management, but we have not had this type of presence here."

Fuller created the "Pop Idol" TV property, which is the model for "American Idol." Both 19 Entertainment and BMG have an option for one month to sign any of the artists that appear on the show.

In addition to competing for "American Idol" performers, as other labels do once BMG passes on them, 19 Recordings will issue albums from artists under management by 19 Entertainment, Ennis says.

In fact, the label's second album is expected to be from Emma Bunton, aka Baby Spice from the Spice Girls. According to Ennis, Bunton "has a wonderful record with good chart success in the U.K."

To work the records in the States, Ennis will hire a small staff and outsource some functions.

Ennis predicts 19 Recordings will be profitable in its first year: "The idea is to grow slowly and intelligently."



FULLER: EXPANDING 'IDOL' EMPIRE

## 'New' Lennon Guitars

Epiphone Makes More Limited-Edition Casinos Available

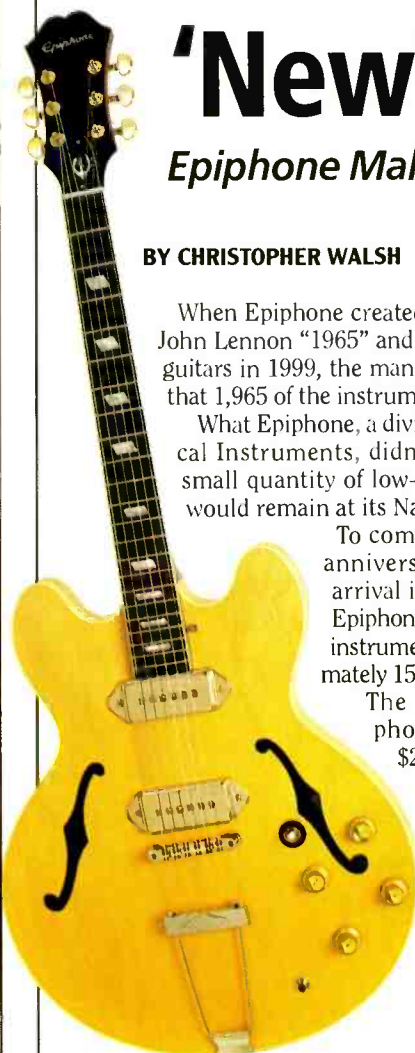
BY CHRISTOPHER WALSH

When Epiphone created the limited-edition John Lennon "1965" and "Revolution" Casino guitars in 1999, the manufacturer announced that 1,965 of the instruments would be built.

What Epiphone, a division of Gibson Musical Instruments, didn't reveal was that a small quantity of low-serial-number pairs would remain at its Nashville factory.

To commemorate the 40th anniversary of the Beatles' arrival in the United States, Epiphone plans to make those instruments available, approximately 15 of each model.

The John Lennon Epiphone Casinos carry a \$2,995 list price. While distribution of the low-serial-number guitars has not been determined, their limited production and significance to collectors will likely push prices higher.



John Lennon Casinos carry a \$2,399.99 price tag on online/mail order retailer musiciansfriend.com.

"We want to make sure that those guitars are represented worldwide," Gibson CEO Henry Juszkiewicz says. "One dealer could easily buy them. We're going to have to allocate them so that a lot of people have access."

A portion of proceeds from the sale of John Lennon Casinos is donated to the BMI Foundation for the John Lennon Scholarship Fund, which supports music education. Lennon's widow, Yoko Ono, and BMI president emeritus Thea Zavin established the fund in 1997.

Lennon, George Harrison and Paul McCartney purchased sunburst-finish Casinos in the mid-1960s; the instruments are prominent on many Beatles recordings.

Like Harrison and McCartney, Lennon painted several of his guitars, including his Casino, in 1967. In 1968, however, he stripped the finish from it.

While Harrison used several guitars during the latter years of the Beatles' existence, the Casino remained Lennon's primary instrument: He is pictured playing it in the 1968 "Revolution" promotional video and in the "Let It Be" documentary film in 1969.

Almost 30 years later, Epiphone executives Jim Rosenberg, Dave Berryman, Joe Borghi and Kent Allen visited Lennon and Ono's New York home at the Dakota apartment building, where Lennon's Casino is in storage.

(Continued on page 12)

The Epiphone John Lennon Revolution Casino with its stripped finish.



WILLIAM MORRIS AGENCY

We proudly congratulate our

## 2004 ACADEMY OF COUNTRY MUSIC NOMINEES

**Entertainer of the Year**

**BROOKS & DUNN**  
(KIX BROOKS, RONNIE DUNN)

**Top New Artist**

**DIERKS BENTLEY**  
**PAT GREEN**  
**BUDDY JEWELL**  
**JOSH TURNER**  
**JIMMY WAYNE**

**Top Vocal Group**

**ALABAMA**  
**DIAMOND RIO**  
**LONESTAR**  
**RASCAL FLATTS**

**Top Female Vocalist**

**TERRI CLARK**  
**SARA EVANS**  
**PATTY LOVELESS**

**Home Depot Humanitarian Award**

**BRAD PAISLEY**  
**CHARLIE DANIELS**

**Top Vocal Duo**

**BROOKS & DUNN**

**Album of the Year**

MUD ON THE TIRES  
**BRAD PAISLEY**

RED DIRT ROAD  
**BROOKS & DUNN**

**Single Record of the Year**

RED DIRT ROAD  
**BROOKS & DUNN**

THREE WOODEN CROSSES  
**RANDY TRAVIS**

**Song of the Year**

RED DIRT ROAD  
**BROOKS & DUNN**

THREE WOODEN CROSSES  
**RANDY TRAVIS**

**Vocal Event of the Year**

THE TRUTH ABOUT MEN  
**TRACY BYRD**  
**ANDY GRIGGS**  
**BLAKE SHELTON**

YOUNG MAN'S TOWN  
**VINCE GILL**

**Launch Video of the Year**

BEER FOR MY HORSES  
**WILLIE NELSON**

CELEBRITY  
**BRAD PAISLEY**

**SPECIAL CONGRATULATIONS**

**WILLIE NELSON**

Gene Weed Special Achievement Award

NEW YORK BEVERLY HILLS LONDON NASHVILLE MIAMI BEACH

## Ukraine Wins Eurovision

Artist Ruslana Wants To Give Her Country 'A Positive Image'

BY FRED BRONSON

ISTANBUL, Turkey—A Ukrainian artist is making history for her country.

Ruslana won the 49th annual Eurovision Song Contest, held May 15 at the Abdi Ipekci arena here. It was the first Eurovision victory for Ukraine after only two tries.

She sings the winning track, "Wild Dances," in Ukrainian and English. It combines modern beats with ancient rhythms from the Hutsuls, the highlanders of Ukraine's Carpathian Mountains.

The runner-up was "Lane Moje," an ethnic folk song by Zeljko Joksimovic & Ad Hoc Orchestra from Serbia & Montenegro. In third place was "Shake It!!" by Sakis Rouvas from Greece.

This is the fourth straight year with a first-time Eurovision winner. Estonia, Latvia and Turkey won in 2001, 2002 and 2003, respectively.

The Ukraine win came a few days after the United States trade department left the country on its Priority

Foreign Country list and labeled it one of the worst violators of intellectual property rights.

Ruslana says she wants to give "a



RUSLANA: MIXES CARPATHIAN RHYTHMS

positive image of Ukraine." She is an EMI artist, signed to local licensee Comp Music since December 2002. Alexander Kasparov, EMI Continental Europe VP of international marketing for Eastern Europe, inked that deal.

Kasparov has been fielding numerous phone calls from affiliate labels and concert promoters since Ruslana's triumph.

Ruslana's "Wild Dances" album turned platinum, with Ukraine shipments of 100,000, at the end of 2003. Shipments have now reached 170,000. Oddly, the song "Wild Dances" does not appear on the CD.

"I put it aside, because I didn't believe I could do it myself," Ruslana says.

Oleksandr Ksenofontov wrote the lyrics; Ruslana, the music. "I wanted [another] arranger," she says. "Then I realized I had to do it myself. The arrangement changed three times."

The winning song will appear on Ruslana's first English-language album, which should be ready by the end of June. She is planning a short concert tour of the United States in September.

The European Broadcasting Union organizes the Eurovision contest.

The 49th edition was the largest ever, with 36 countries participating, 10 more than last year's record-setting 26. It had an estimated audience of 100 million.

Next year's Eurovision competition will be held in Ukraine's capital, Kiev.

## Jazz Drummer Elvin Jones Dies

BY BILL HOLLAND

Elvin Ray Jones will be remembered as the most influential drummer of the post-bop jazz era. The jazz great died May 18 of congestive heart failure in Englewood, N.J. He was 76.

Jones achieved his reputation early as the driving force in the John Coltrane Quartet, the most-lauded jazz group of the 1960s.

The unit revolutionized small-group jazz, freeing up improvisatory players from confining rhythmic accompaniment and paring down the restrictive "chord changes" architecture of previous decades.

The Coltrane group with Jones also brought an intensely searching, spiritual aspect to jazz playing at a time of social unrest in the United States.

The self-taught Jones extended the '40s and '50s modern-jazz innovations of Max Roach and Art Blakey. He introduced a textural style, replacing the high-hat "beat" approach with a dense, polyrhythmic pulse, often playing several metrically contrasting

rhythms simultaneously.

Jones was the youngest of the "Jones Boys" from Pontiac, Mich., which included his brothers, pianist Hank and trumpeter/bandleader Thad, also popular jazz artists. After making waves in Detroit, they hit the New York scene with a splash in the mid-'50s.



ELVIN RAY JONES

Jones soon found success playing with established stars like Charles Mingus, Bud Powell, J.J. Johnson, Miles Davis, Sonny Rollins and others. He joined Coltrane's group in 1960 and commanded the drum throne for six years.

A musician with a large palette, he set aside his avant-garde style after leaving Coltrane and played in Duke Ellington's Orchestra.

Since the '70s, he led and recorded with his own ensembles. The most recent of which, the Elvin Jones Jazz Machine, featured saxophonists Sonny Fortune and Ravi Coltrane.

Jones' influence extends beyond the jazz world.

Rock drummer David Mattacks recalls that Jimi Hendrix's longtime drummer, Mitch Mitchell, "was one of the young players in the '60s who 'got' Elvin right away. He incorporated some of it in his playing. The rest of us back then felt we were listening to a thunderstorm: exciting, overwhelming and for a long while unfathomable."

Nearly all of Jones' work with Coltrane is in print, available on Atlantic Records and Impulse Records. His seminal live date with Sonny Rollins, "A Night at the Village Vanguard," is on Blue Note. A 1995 live performance of the Elvin Jones Machine is available on View Video.

## Guitars

Continued from page 10

The team photographed and measured the guitar to create exact replicas. The "1965" Casino reproduces

the guitar in its original form, while the "Revolution" model conforms to the modifications Lennon made in 1968.

"When he stripped it down, he left off the pick guard and changed the machine heads, so we do that," Rosenberg says. "It came with original Kluson machine heads. He took

them off and put on Grover machine heads. There are holes and outlines of the original Klusons in the wood in the back, and we actually put on the Klusons, take them off and then put the Grovers on. So the actual marks and holes are exactly the same."

Interestingly, the two models parallel the Beatles' music. As their

## NEWSLINE

THE WEEK IN BRIEF

**The former president of SEA Records in Nashville** has filed suit against the label and several of its top executives, alleging slander (Entertainment Law Weekly, May 17). In the suit filed May 12, Felicia "Lisa" Wysocky claims label executives engaged in a pattern of "persistent, intentional constant savaging . . . for purely malicious reasons of the reputation Wysocky had built up in Nashville." Listed as defendants in the suit, filed in the circuit court for Davidson County, Tenn., are SEA Records, parent company Sterling Entertainment Associates and several related businesses. Also named are SEA/Sterling CEO Tina Corry, SEA consultant Bob Saporiti and SEA/Sterling attorney Alan Phillips. Wysocky was hired to run SEA last October and resigned in December. The label recently relaunched under new management (*Billboard*, May 8). Wysocky claims in the suit that Corry told people both inside and outside the company that Wysocky had embezzled several hundred thousand dollars. Wysocky calls those allegations "false and slanderous." Wysocky filed a previous suit March 17 against Corry and her company in the Davidson County chancery court. That suit charged SEA with breach of contract and failure to pay salary and health benefits. On April 16, Sterling filed a counterclaim against Wysocky, also citing breach of contract as well as fraud and theft. In a prepared statement, a SEA spokesperson said, "We view these lawsuits as harassment from a disgruntled former employee." **PHYLLIS STARK**

**Trent Reznor**, lead singer of Nine Inch Nails, is suing his former managers for breach of contract, fiduciary duty and conspiracy. In the complaint, filed May 19 in the U.S. District Court for the Southern District of New York, Reznor says J. Artist Management and Navigent Group, an Ohio company, took improper control of his finances and legal documents. He further alleges that the defendants withheld money he earned and refused to turn over books and records of financial transactions involving his money. Reznor's attorneys call the actions "knowing, pervasive exploitation by professional advisers of an immensely gifted and trusting artist," according to legal documents. The defendants could not be reached at press time. **SAMANTHA CHANG**

**BMI** is taking a step toward enabling a legal, for-profit peer-to-peer network. The performing rights organization has signed licensing and digital rights management agreements with QTRAX and Xpeer, two P2P sites set to launch this fall. The sites will use the secure QTRAX file format for downloadable music. Users will be allowed to play songs for free on their home computers but will have to pay a fee to burn the restricted files to CD or download them to an MP3 player. The sites will report performance data to BMI while retaining user anonymity. The QTRAX network will also contain targeted advertising to fund the performance royalties. **SCOTT BANERJEE**

**Sirius Satellite Radio** has forged an agreement with Echostar's Dish satellite TV network that will beam the radio service into more than 9.7 million homes in the United States. The deal will provide Dish subscribers with access to all of Sirius' 64 music channels at no extra charge. The Sirius channels will become the Dish network's only music offerings and will give Sirius a far wider market penetration than it has previously enjoyed. Sirius says its subscriber base is about 350,000. **TROY CARPENTER**

**Former Universal Music Publishing executives** Rebekah Alperin, Doris "Teddi" Tyler and Xuan Tran have formed a new entertainment marketing, publicity, new media and management company. Alperin Tyler Tran will be based in Los Angeles with a satellite office in Sydney. The company's inaugural clients include hip-hop artist Relm, Australian music and sports firm On Entertainment, new rock artist Diana Anaid and fashion designer Richard Tyler. **MARGO WHITMIRE**

For the latest breaking news, go to [billboard.biz](http://billboard.biz).

**M** C DANIEL **E** ENTERTAINMENT  
CONGRATULATES

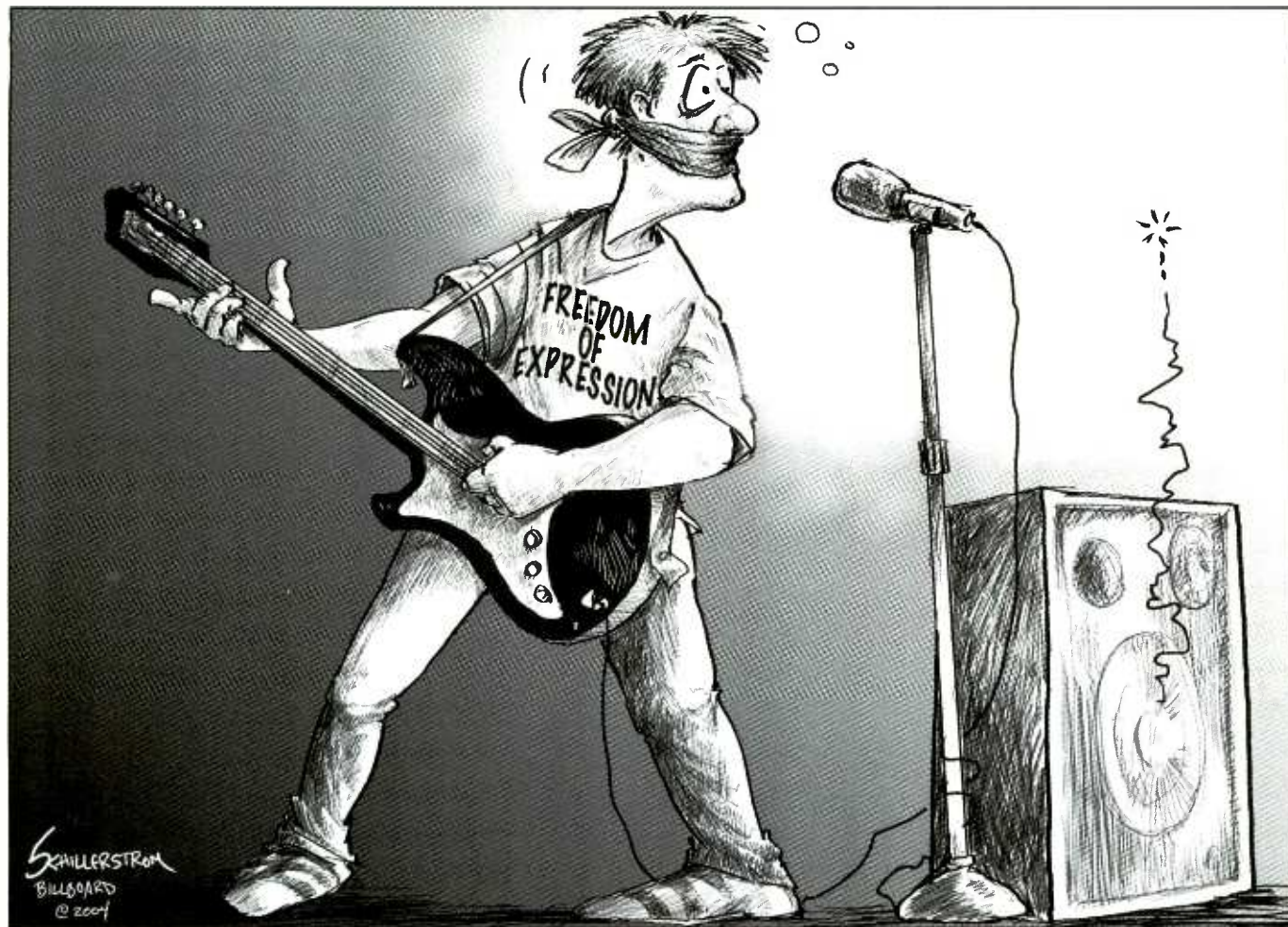
**GREGG & RICK  
ALEXANDER NOWELS\***



**WRITERS OF THE BMI AND ASCAP SONG OF THE YEAR**

**"THE GAME OF LOVE"**

\* Co-managed in the U.K. by Stephen Budd



## Billboard

Information Group

Editor-in-Chief: KEITH GIRARD

Executive Editor: KEN SCHLAGER

### BUREAUS

**Los Angeles:** Melinda Newman (Bureau Chief) 5055 Wilshire Blvd., Los Angeles, CA 90036; Phone: 323-525-2300; Fax: 323-525-2394/2395  
**San Francisco:** Scott Banerjee (Bureau Chief) 300 Montgomery Street, Suite 201, San Francisco, CA 94104; Phone: 415-291-9999; Fax: 415-398-4156  
**Washington, D.C.:** Bill Holland (Bureau Chief) 910 17th St. N.W., Suite 215, Washington, D.C. 20006; Phone: 202-833-8692; Fax: 202-833-8672  
**Nashville:** Phyllis Stark (Bureau Chief) 49 Music Square W, Nashville, TN, 37203; Phone: 615-321-4290; Fax: 615-320-0454  
**Miami:** Leila Cobo (Bureau Chief/Latin) 101 Grandon Blvd., Suite 466, Key Biscayne, FL 33149; Phone: 305-361-5279; Fax: 305-361-5299  
**London:** Emmanuel Legrand (Bureau Chief) Endeavour House, 189 Shaftesbury Ave., London WC2H 8TJ; Phone: +44 (0) 207-420-6003; Fax: +44 (0) 207-420-6014  
**New York:** 770 Broadway, New York, N.Y. 10003; Phone: 646-654-4400; Edit Fax: 646-654-4681; Advertising Fax: 646-654-4799

### EDITORIAL

**Managing Editors:** Carolyn Horwitz (Billboard.BIZ) 646-654-4680; Barry Jeckell (Billboard.com) 646-654-5581; Thom Duffy (Special Publications) 646-654-4716  
**Senior Editors:** Samantha Chang (Business/Legal) 646-654-4659; Melinda Newman (Music) 323-525-2287; Marc Schiffman (News) 646-654-4708; Phyllis Stark (Country) 615-321-4284  
**Senior Writers:** Scott Banerjee (Technology) 415-291-9999; Jim Bessman (Publishing) 212-246-0795; Ed Christman (Retail) 646-654-4723; Leila Cobo (Latin) 305-361-5279; Brian Garrity (Business) 646-654-4721; Carla Hay (Film & TV Music) 646-654-4730; Bill Holland (Government) 202-833-8692; Gail Mitchell (R&B) 323-525-2289; Chris Morris (Independents) 323-525-2294; Michael Paoletta (Dance) 646-654-4726; Deborah Evans Price (Country/Christian) 615-321-4292; Ray Waddell (Touring) 615-321-4245; Christopher Walsh (Musical Instruments/Pro Audio) 646-654-4780  
**Staff Writers:** Susanne Ault (Touring) 323-525-2288; Rashaun Hall (Rap) 646-654-4679; Jill Kipnis (Home Video) 323-525-2293  
**News/Reviews Editor:** Jonathan Cohen (Billboard.com) 646-654-5582  
**Associate Editors:** Troy Carpenter (Billboard.BIZ) 646-654-4904; Katy Kroll (Special Publications) 646-654-4709; Todd Martens (Billboard.BIZ) 323-525-2292  
**Copy Editors:** Jackie McCarthy, Chris Woods  
**Art Director:** Jeff Nisbet  
**Editorial Assistants:** Sarah Han (N.Y.) 646-654-4605; Margo Whitmire (L.A.) 323-525-2322  
**Contributors:** Bradley Bambarger, Fred Bronson, Ramiro Burr, Catherine Applefeld Olson, Dan Ouellette, Christa Titus, Steve Irlman, Anastasia Tsioukas

### GLOBAL

**London:** Emmanuel Legrand (Bureau Chief/Global Editor) 011-44-207-420-6155; Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069; Lars Brandle (Global News Editor) 011-44-207-420-6068  
**Bureau Chiefs:** Christie Eliezer (Australasia), Larry LeBlanc (Canada), Steve McClure (Asia), Wolfgang Spahr (Germany)  
**Contributing Editors:** Sam Andrews, Juliana Koranteng, Paul Sexton, Nigel Williamson

### CHARTS & RESEARCH

**Associate Publisher:** MICHAEL ELLIS  
**Director of Charts/Senior Analyst:** GEOFF MAYFIELD (L.A.)  
**Chart Managers:** Bob Allen (Boxscore, Nashville), Keith Caulfield (Pop Catalog, Soundtracks, Production Credits, L.A.), Anthony Colombo (Mainstream Rock, Modern Rock, Spotlight Recaps), Ricardo Companioni (Dance, Latin, Classical), Mary DeCrose (Kid Audio, Blues, Nashville), Wade Jessen (Bluegrass, Country, Christian, Gospel, Nashville), Geoff Mayfield (The Billboard 200, Heat-seekers, L.A.), Patrick McGowan (Adult Contemporary, Adult Top 40, Video, L.A.), Gordon Murray (Billboard Research, Electronic, Jazz, New Age, World Music), Minal Patel (R&B/Hip Hop, Reggae), Silvio Pietrolungo (The Billboard Hot 100, Top 40 Tracks)  
**Chart Production Manager:** Michael Cusson  
**Associate Chart Production Manager:** Alex Vitoulis  
**Archive Research:** 646-654-4633

### INTEGRATED SALES, EVENTS & BRAND MARKETING

**Vice President, Integrated Sales:** JOSEPH GUERRIERO  
**Associate Publisher/International:** GENE SMITH  
**Advertising Directors Europe/U.K.:** Frederic Fenucci +44 (0) 207-420-6075  
**Asia-Pacific/Australia:** Linda Match 612-9440-7777; Fax: 612-9440-7788  
**Japan:** Aki Kaneko 323-525-2299  
**Latin America/Miami:** Marcia Olival 305-864-7578; Fax: 305-864-3227  
**Mexico/West Coast Latin:** Daisy Ducret 323-782-6250  
**Caribbean:** Betty Ward 954-929-5120  
**Advertising Directors New York:** Joe Maimone 646-654-4694  
**National Consumer:** Suzanne Lang 646-654-4699  
**L.A.:** Aki Kaneko 323-525-2299  
**Nashville:** Cynthia Mellow 615-321-9172; Lee Ann Photoglo 615-321-4294  
**Classified/Directories:** Jeff Serrette 646-654-4697  
**Advertising Coordinator:** Mirna Gomez 646-654-4695  
**Sales & Telemarketing Assistant:** Adam Gross 646-654-4691  
**Director, Conferences & Special Events:** MICHELE JACANGELLO  
**Special Events Coordinator:** Kelly Peppers  
**Special Events Associate:** Margaret O'Shea  
**Director, Integrated Marketing & Business Development:** NATHAN MISNER 646-654-4618  
**Art Director, Marketing & Sales:** Melissa Subath  
**Promotion Manager:** Mary Ann Kim 646-654-4644  
**Brand Development Manager:** Joseph Knaut 646-654-4634  
**Marketing & Events Associate:** Rosa Jaquez 646-654-4660

### LICENSING & REPRINTS

**Vice President, Licensing & Events:** HOWARD APPELBAUM  
**Sponsorship/Business Development Manager:** Cebile Marquez  
**Marketing/Promotions Manager, Licensing & Events:** Barbara Gröninger 646-654-4675  
**Manager, Licensing, Sales & Reprints:** Angeline Biesheuvel 646-654-4677

### CIRCULATION

**Circulation Director:** MARIANN MOERY  
**Associate Circulation Director:** Linda Lam  
**Circulation Manager (Group):** Michele Larsen  
**Assistant Circulation Managers:** Rita Curanovic, Marlene Hazzard  
**International Circulation Marketing Director:** Ben Eva (London)  
**International Subscriptions Marketing Manager:** Karen Griffith (London)  
**International Circulation Marketing:** Paul Bridgen (London)  
**Subscriptions:** 800-562-2706 (U.S.) 818-487-4582 (Outside U.S.)

### PRODUCTION

**Production Director:** TERENCE C. SANDERS  
**Advertising Production Director:** Lydia Mikulko  
**Assistant Advertising Production Manager:** Chris Dexter  
**Editorial Production Supervisor/QPS Administrator:** Anthony T. Stallings  
**Specials Production Editor:** Marc Giaquinto  
**Systems/Technology Supervisor:** Barry Bishin  
**Senior Composition Technician:** Susan Chicola  
**Composition Technician:** Rodger Leonard  
**Advertising Graphic Artist:** Ray Carlson  
**Directories Production Manager:** Len Durham (Nashville)

### ADMINISTRATION

**General Manager:** P. ANDREW BILBAO  
**Distribution Director:** Lou Bradford  
**Billing:** Lissette Vargas  
**Credit:** Shawn Norton  
**Assistant to the Publisher:** Kristina Tunzi

PRESIDENT & PUBLISHER: JOHN KILCULLEN

## Making It Cool To Be Clean

Aerosmith lead singer Steven Tyler knows well how drug use can quickly lead to a deadly downward spiral.

Regarding his struggle with addiction, Tyler often says he went from being a musician who used drugs to being a drug addict who played music. The effect on his career—and his life—was ruinous.

But Tyler is nothing if not a survivor. He escaped the end that faces many drug addicts—serious impairment or death from an overdose—by entering rehab and getting clean.

He is far from the first artist to take that path. But Tyler entered rehab in the mid-1980s, during an epidemic of drug use in the music industry, and he was one of the few artists who was willing to talk about it. He basically made it cool to be clean.

Since then, dozens of other artists—from Eric Clapton, Boy George and Bonnie Raitt to James Taylor and Elton John—have talked openly about their struggles with addiction and their desire to get clean and stay clean.

As *Billboard* senior writer Michael

Paoletta notes in his insightful article "Rock & Rehab" in this week's issue, the drug-infused 1980s are long gone, but drug and/or alcohol addiction still persists in the music business.

Because of the public's fascination with celebrity, the problems many big-name artists struggle with are more often than not played out in the tabloid press and on prying "entertainment" TV shows.

*Thousands of artists struggle with the pressures that can lead to addiction.*

That makes it doubly hard for them, not only to find the privacy necessary to deal with their problems, but also to escape the pressures that often fuel substance abuse. But thousands of artists who don't rise to that level of fame also struggle with many of the same pressures that can lead to addiction.

Fortunately, there is one big difference between the early days of rock-

'n'roll and now: A number of programs exist to help artists get clean and stay clean. In addition, many top-flight facilities offer substance abuse treatment that can help put artists on the road to sobriety.

MusiCares is one of those programs. Established in 1989 by the National Academy of Recording Arts and Sciences, MusiCares provides "a safety net of critical assistance for music people in times of need," according to its Web site. It has the ability to address financial, medical and personal emergencies.

Road Recovery, another group, maintains a sober road crew database to help artists on the road.

Many artists, such as Eric Clapton, have donated generously to other programs.

As Warner Bros. senior VP Liz Rosenberg told Paoletta: "It's now considered hip for artists to take care of themselves. In previous years, drugs were more like a status symbol. Now, a healthy lifestyle is cooler than it used to be."

Thanks go to Tyler and everyone else who took those first steps to sobriety and made it stick.

—Keith F. Girard

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

Congratulations to  
our friend and client

**GREG ALEXANDER**

On Receiving

**BMI POP AWARD 2003**

For

**SONG OF THE YEAR  
“GAME OF LOVE”**

**Goldring, Hertz & Lichtenstein**

---

Attorneys At Law  
450 N. Roxbury Drive, Beverly Hills, CA 90210  
Tel. 310-248-3109, Fax 310-550-5231

Join us for the 5th Anniversary . . .

Billboard



AMERICAN URBAN  
RADIO NETWORKS

# R&B hip-hop

conference  
awards

August 4-6, 2004

THE EDEN ROC RESORT  
MIAMI BEACH

REGISTER BY JUNE 11  
SAVE OVER \$175!



"The Billboard Conference is one of the most necessary conferences for music executives, artists and anyone who is in any way related to the music business."

**JERMAINE DUPRI**  
CEO, So So Def Records

## HIGHLIGHTS

- ▶ AURN NATIONAL COVERAGE TO MORE THAN **475 RADIO STATIONS**
- ▶ NEW ARTIST SHOWCASES
- ▶ AURN SALUTE TO THE FINAL STS CELEBRATION
- ▶ BILLBOARD Q&A SUPERSTAR INTERVIEW with special performance by **HOODLUM**
- ▶ OVER 700 ATTENDEES including Artists, Managers, Agents, Filmmakers, Producers, Internet Companies, Journalists, Publishers, Label Executives, CJs & more!
- ▶ PROVOCATIVE PANEL SESSIONS Digital Revolution, Gospel Music, Film & Music, Marketing Strategies, Consolidation & Mergers, Emerging Trends & more!



## THE GRAND FINALE BILLBOARD R&B HIP-HOP AWARDS

HONORING THE TOP ARTISTS OF THE YEAR!

"SoBe Entertainment's participation in last year's Billboard Conference was undoubtedly the catalyst that helped launch and give more exposure to the Jacki-C project "POE LITTLE RICH GIRL."

**JACKI-C**  
Poe 304/TVT



## PLUS . . . BROADCASTING FROM THE CONFERENCE

### AURN'S ENTERTAINMENT SHOWS

- ▶ USA MUSIC MAGAZINE with Host John Monds
- ▶ HIP HOP WIRE with Host Anj Corley
- ▶ HIP HOP THROW DOWN with Host Skip Cheatham
- ▶ HOLLYWOOD LIVE with Tanya Hart featuring Red Carpet interviews



### AURN LIVE BROADCAST

Over 25 million listeners will hear on-site artist interviews, daily event recaps, the Awards Show and more on over 475 AURN affiliated stations.



SEAC



ASCAP



For more info [www.billboardevents.com](http://www.billboardevents.com) or call 646.654.4660  
DISCOUNT HOTEL RATE \$159 BEFORE JULY 15 EDEN ROC RESORT 305.531.0000

Don't miss R&B and hip-hop's most important event of the year!



Horace Silver returns after four years with a stand at New York's Blue Note



Tamyra Gray's album will be the first release on new imprint 19 Recordings

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

## No Dillydallying For 3 Doors Down

Brad Arnold likes to plan ahead.

The 3 Doors Down frontman already knows that Feb. 8, 2005, is the release date for the group's next Republic/Universal album.

Nevermind that there's a summer tour with Nickelback (see story, page

metal band."

Although LT's single has already gone to radio, Dean says the pop label will utilize tactics that have proved successful on the hip-hop side.

"With hip-hop, I build from the streets up and build credibility for the artist. You hit the mom-and-pop stores and the mix shows, and then go to radio," Dean says. "Here, we started at radio, but we'll do the other stuff too."

**CH-CHANGES:** "American Idol" second-season runner-up Clay Aiken has switched management companies from 19 Enter-

tainment to the Firm. Jeff Rabhan and Simon Renshaw are his key managers at the Los Angeles-based company, which will now rep him for music, film and TV.

Aiken is on tour through Sept. 19. His RCA debut, "Measure of a Man," has sold 2.5 million copies since its release last fall, according to Nielsen SoundScan.

A representative for 19 Entertainment says, "19's relationship with Clay is as strong as ever. Nothing contractually has changed. Clay will be taking on additional personal management."



AIKEN: MOVING TO THE FIRM

**FINAL 'SMILE':** Nearly 40 years after its original planned release, Brian Wilson's "Smile" will finally come out.

Nonesuch Records will release the project—a collaboration between Wilson and lyricist Van Dyke Parks—Sept. 28.

(Continued on page 22)

The Beat

By Melinda Newman  
mnewman@billboard.com



30) and the small matter of recording the album still to come.

"We're going to do a really big push with Wal-Mart and some other retailers, and that's when we promised it," Arnold says.

Of course, if the material isn't there, he adds, the release date will be pushed back. "If it's not what we believe in, it won't be there, but I really think we can do it. It's always better when you have a goal and you don't get in there and dillydally around."

BMI honored the band May 11 when its "When I'm Gone" was named college song of the year.

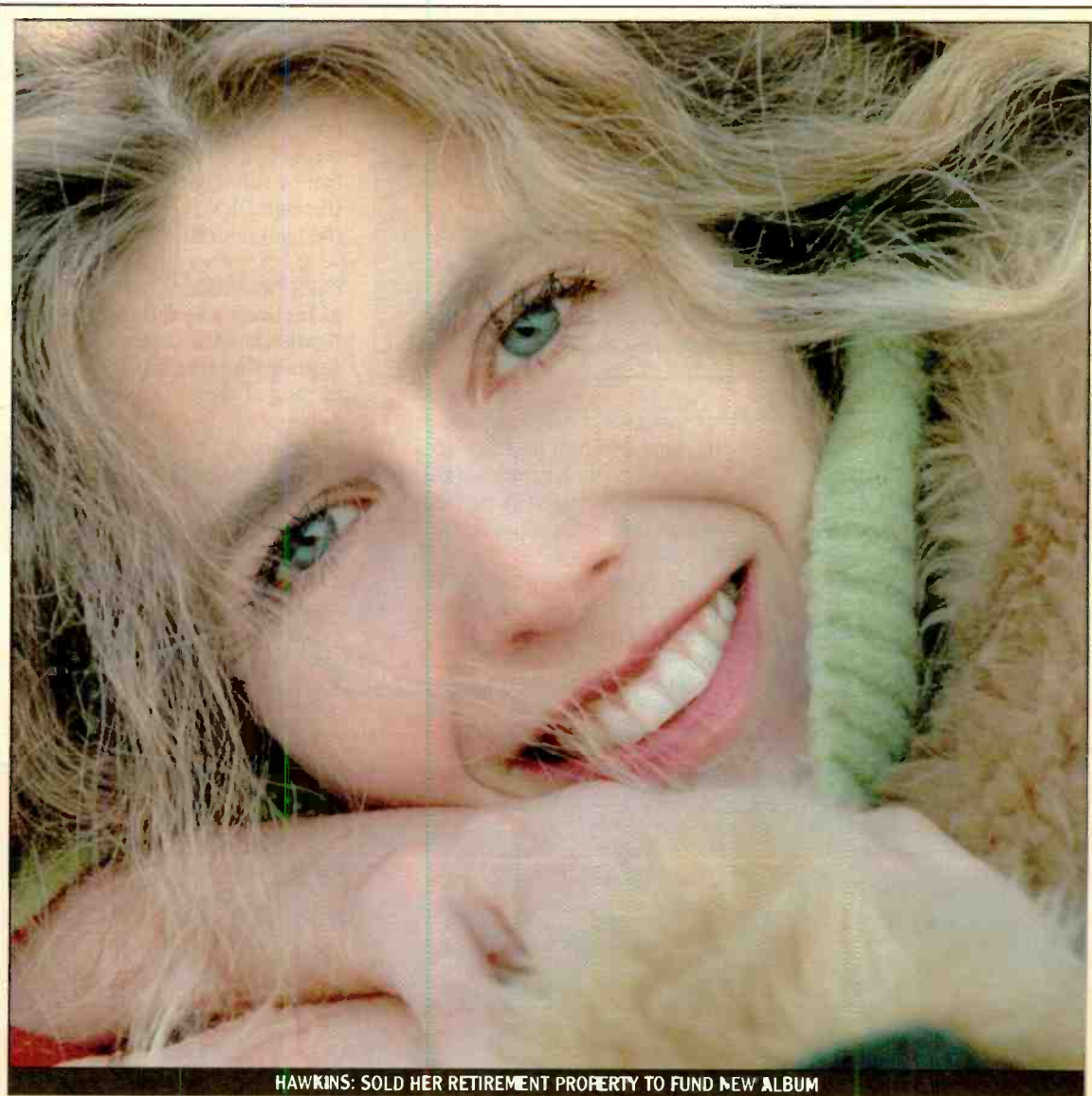
Arnold admits that he was surprised—given the song's mainstream appeal—that "When I'm Gone" found a college following.

"College radio is definitely a little more underground, so we were just thrilled," he says. "When we write, we just try really, really hard not to rule anybody out. We don't try to go for any little niche."

**RUFF GOES POP:** Ruff Ryder Records, the hip-hop label that has had success with such artists as DMX, Eve and Jadakiss, has started a pop imprint.

Ruff Pop's first signing is LT, a 23-year-old singer/songwriter from Arizona. Her first single—the poppy, uptempo "This Is Not About You"—went to radio in early May. The label is eyeing a third-quarter release date for her album.

"We're testing the waters," label co-CEO Waah Dean says. "Maybe we'll sign a male group next or a



HAWKINS: SOLD HER RETIREMENT PROPERTY TO FUND NEW ALBUM

## Pop Acts Forge Path On Self-Release Road

BY MELINDA NEWMAN

When a pop artist leaves the shelter of a major-label nest, the stark reality of being on one's own can be a sobering experience.

But learning to fly solo can also bring tremendous rewards.

Although many rock artists have self-released their music after leaving the major-label fold, most pop artists are so dependent on radio play that they have often sought the deep pockets of another major or a large indie label to foot the bill.

But several acts—including Evan & Jaron, Sophie B. Hawkins and Alana Davis—are forging their own path.

Former Columbia duo Evan & Jaron released "Half Dozen" April 13 on its label Twelve Between Us, while fellow Columbia vet Hawkins put out "Wilderness" one week later on her Trumpet Swan imprint. Ex-Elektra artist Davis is wrapping up her new album and hopes to release it early next year.

These artists all say they had the opportunity to sign with other labels, either major or indie, but decided against it.

"I had the option to go with different independent labels," Hawkins says. "That made me feel secure for about 10 hours, but then I felt if you weren't performing to their expectations within certain time limits, they would stop working you."

Davis decided to start Tigress Records so she could control her destiny.

"I used to throw ideas at [Elektra], and they would smile at me and say, 'You do the music, and we'll do the marketing.' They were following their own visions, but I have enough faith in my vision now to do it myself."

Jaron Lowenstein of Evan & Jaron stresses that the decision to self-release is not a rebuke of the major-label system.

"A lot of people think we're angry at the labels, but let me just tell you this: We have the awareness and the brand, and the only reason we have that is because of Columbia.

(Continued on page 22)

**VP RECORDS** IMPORT AND EXPORT



**THE LARGEST DISTRIBUTOR OF REGGAE MUSIC**

**TANYA STEPHENS GANGSTA BLUES**

(LP/CD) VP1691

**HOTTEST 12" SINGLES**

CALL TOLL FREE TO PLACE ORDERS  
1.800.441.4041 / FAX: 718.658.3573

**IN STORES NOW!!**



MAIN BRANCH: 89-05 138TH STREET, JAMAICA, NY 11435 TEL: 718.425.1100

VP FLORIDA: 6022 S.W. 21ST STREET, MIRAMAR, FLORIDA 33023 • TEL: 954.966.4744 FAX: 954.966.8766

# St. James' Busy Year Rolls On With New Book

A highlight of this year's Gospel Music Assn. awards show was the behind-the-scenes action hosted by **Rebecca St. James**. The **ForeFront** artist served as host for the special screening of the show at **Regal Cinema** theaters across the country.

St. James interviewed artists backstage during the program's commercial breaks. She displayed the professionalism, poise and warm personality that have made her one of the Christian community's most successful performers—and one of the busiest.

During the past year St. James has had a starring stage role in "Hero! The Rock Opera" as Maggie, a modern-day Mary Magdalene. She has also voiced the character Hope the Angel in the Veggie Tales cartoon "An Easter Carol." St. James has performed with the **Newsboys** and **Jeremy Camp** on the Adoration tour, led a Bible study at the White House and issued one of the year's best praise and worship albums, "Live Worship: Blessed Be Your Name."

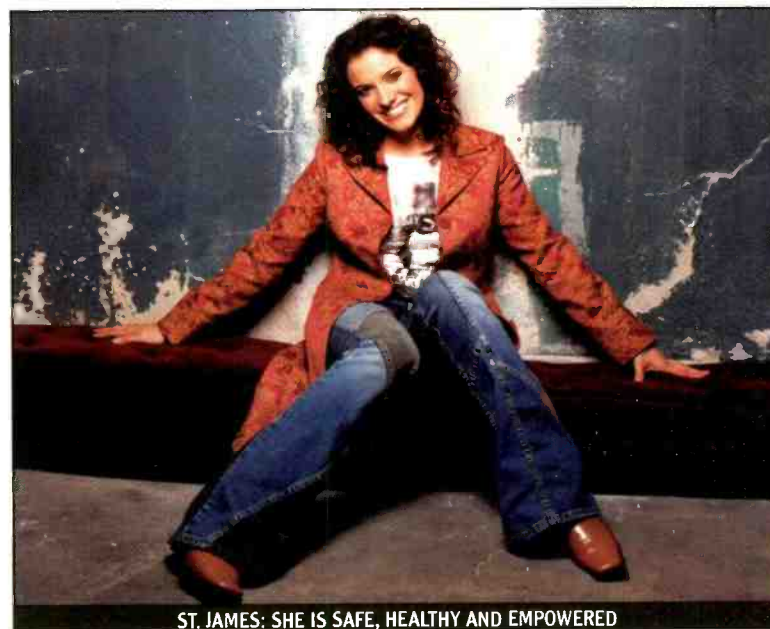
The 26-year-old artist is working on her fourth book, "SHE," which will be published by **Tyndale House** in October. The title is an acronym for "safe, healthy and empowered." It will be followed next spring by "SHE for Teens."

St. James says the books are about "becoming a safe, healthy, empowered woman of God. We look at subjects we struggle with as women today, [including] beauty in our culture, and we talk about boundaries, because a lot of women are juggling so much that they don't know where to start. They are overwhelmed. We talk about mentoring—women speaking into the lives of younger women.

"We see it as promoting the new feminism," she continues. "The old feminism was about gender equality, and this is about gender quality. The old feminism was about freedom for women, and this is about freedom in God for us to be all that we were created to be in him. So we are kind of redefining feminism."

The Grammy Award-winning artist seems to thrive on opportunities to share the gospel. But how does she juggle so many responsibilities?

"Having my time with God each day is definitely something that keeps me filled up and able to have something to give. If I didn't have that, I feel like I would go crazy," says St. James, an Australian who now lives



ST. JAMES: SHE IS SAFE, HEALTHY AND EMPOWERED

outside Nashville.

St. James credits her family for providing support, and she says she has benefited from having a mentor help guide her for the past two years. That mentor is **Evie Tornquist**, who was the contemporary Christian music scene's poster girl in the late '70s/early '80s before **Amy Grant**.

In addition to her musical accomplishments, St. James has become well-known for her views on abstinence and sexual purity. Her book on the subject, "Wait for Me," topped the

list of celebration and challenge.

"I'm really still in a place where God's kind of birthing my heart the new messages that will be in this album," she says. "I've come to a place in my life of contentment and joy and fulfillment. I went on sabbatical a couple of years ago, and there has been rebirth in my heart since then.

"It's a celebration and a challenge, because I'm enjoying this season of life... but I want to be moving and growing and going deeper in my work with God and deeper as an artist. I want to evolve quite a bit on this album. I want to go back more to my rock roots and kind of push the boundaries a little bit musically on this album. I'm very excited about where it's going to go."

**NEWS NOTES:** Margaret Becker has partnered with relief agency **World Vision** to launch the Orange Fund, a nonprofit fund that will focus on taking HIV/AIDS resources to a specific region of the world each year.

The **Sparrow Foundation** provided the first donation to the fund. It donated proceeds from the **Sparrow Records** album "In the Name of Love: Artists United for Africa" released earlier this year.

Becker conceived the idea for the fund two years ago.

"I approached World Vision about creating a flexible fund that could address the HIV/AIDS issue," she says. "The Orange Fund is the culmination of that initial idea.

"In this time, when everyone is pulling back, cutting budgets, doing the safe thing, I believe we are to demonstrate the character of Christ by doing the unexpected, giving the extra bit."

The first country to receive assistance from the fund is Swaziland, located in southern Africa.

**Higher Ground™**

By Deborah Evans Price  
dprice@billboard.com



**Christian Booksellers Assn. chart.**

At a time when pop stars like **Janet Jackson** and **Britney Spears** continue to push the boundaries of propriety, St. James' stance has earned her respect and international media attention.

"When I went to Norway when we were doing a European tour, I got two major newspaper interviews there," she says. "The reason why they were so interested in me was not because I was this U.S. artist coming to Norway and a rock musician, but because I was speaking about virginity and waiting."

St. James returns to Europe this month for another tour. This summer, she'll play festivals in the United States and begin working on her next album, which she says will be a mix-

BREAK THROUGH



2004 ARMORED DeVILLE

Filled with features we hope you never have to use!

**IN STOCK & AVAILABLE NOW!**



2004 CTS-V



2004 XLR

Family Owned and Operated Since 1927  
**Brogan of Totowa**  
Cadillac

Rt. 46 East at Union Blvd, Totowa

973-785-4300



Se Habla Español

Website: www.brogan Cadillacolds.com Email: greatdeal@brogan Cadillacolds.com

The Los Angeles Chapter of the Recording Academy®

presents

2 0 0 4

LOS ANGELES CHAPTER



RECORDING  
ACADEMY  
MEMBERSHIP  
AWARDS

HONORING

**ELMER BERNSTEIN**  
**EARTH, WIND & FIRE**  
**JIMMY JAM & TERRY LEWIS**

with the prestigious Governors Award in recognition of their creative  
and artistic talents and their service to the Recording Academy

**Tuesday, June 8, 2004**  
**The Beverly Hills Hotel**  
**on Sunset Boulevard**

11:00 am - 12:00 pm Cocktail Reception  
Lunch and Awards Presentation to follow

For table reservations and tribute book advertising information, please contact  
the Los Angeles Chapter of the Recording Academy at 310.392.3777 or visit [www.grammy.com/losangeles.aspx](http://www.grammy.com/losangeles.aspx)

# Billboard SPECIALS

## LATIN MUSIC QUARTERLY 2



Regional Mexican music is hot, from the mix of rap, norteno and banda music to the independent side. Billboard is there to cover this evolving genre with reports on leading acts, distributors and much more! Reach Billboard's international audience in over 100 countries worldwide! Call today!

issue date: June 26 • ad close: June 1  
Gene Smith 646.654.4616 • gsmith@billboard.com

## RED DISTRIBUTION



In 1979, RED Distribution was started as Important Record Distributors, shipping music around the world. Today, RED Distribution celebrates twenty-five years of success with numerous career milestones and many more to come! Join us in celebrating RED Distribution's 25th anniversary with an ad in our June 26th issue.

issue date: June 26 • ad close: June 1  
Joe Maimone 646.654.4694 • jmaimone@billboard.com

## JAPAN



The world's second largest music market, Japan continues to thrive. Billboard travels abroad to report on the power players behind Japan's recent top hits, licensing and key record labels hitting high notes. Reach Billboard's audience of influential decision makers with an ad in this special issue. Call today!

issue date: July 3 • ad close: June 8  
Aki Kaneko 323.525.2299 • akaneko@billboard.com

## UPCOMING SPECIALS

CHAYANNE 25TH ANNIVERSARY issue date: July 10 • ad close: June 15

ITALY issue date: July 10 • ad close: June 15

HARD ROCK issue date: July 10 • ad close: June 15

VERITY RECORDS 10TH ANNIV. issue date: July 17 • ad close: June 21

Billboard.com • Billboard.biz

NY 646.654.4691 • LA 323.525.2299 • NASHVILLE 615.321.4294 • LONDON 44.207.420.6075

# Music

## Pop Acts

Continued from page 17

They did a tremendous job of getting us out there."

### THEIR OWN DEEP POCKETS

These acts paid to record and market their records themselves, often making substantial sacrifices to do so. "Wilderness" is all my life's savings," Hawkins says. "The cover of the album is the piece of land in Kauai that was my retirement land that I sold to fund this record. I was giving up terra firma for something more ephemeral."

Hawkins says she spent \$150,000 making the record and will spend another \$150,000 promoting and marketing it. She estimates she has to sell 80,000 copies to break even.

Davis has so far spent \$60,000, but she is prepared to spend up to \$100,000 to record her album.

Evan & Jaron made a second album for Columbia, which the label handed back on a contract stipulation.

"They gave us this \$600,000 record back," Lowenstein says. He estimates that the brothers have already invested another \$100,000 of their own money in getting the record out.

"Even if we only sell 50,000 copies, it's better than selling a million, because we don't owe anyone anything."

These expectations are far below what these acts have shown they are capable of selling.

Hawkins' best-selling album is 1992's "Tongues & Tails," which sold 720,000 copies. Evan & Jaron's self-titled 2001 Columbia release sold 240,000 copies, the same number as Davis' "Blame It on Me," which came out in 1998. All numbers are according to Nielsen SoundScan and are for the United States only.

During its first month, "Half Dozen" sold 5,000 copies. "Wilderness" has moved 3,000 copies in three weeks.

Leading the self-release pop parade is Hanson, which declined to be interviewed for this story. The three brothers' "Underneath," on its own 3CG label, has sold 60,000 copies since its April release.

While there are plenty of costs the acts must absorb, they have found that fans are often more than willing to help. "One fan printed up all my flats and posters for me for nothing," Hawkins says. "That should have been \$30,000. I can't repay her."

Fans help run Web sites for Evan & Jaron and Davis. And all acts utilize street teams—some with members numbering in the thousands—and e-mail blasts.

"At shows, I asked [fans] for e-mails and for them to put a star by their name if they would help when the new record comes out. About 70% said they'll do anything they can," Davis says, adding that Elektra gave her a database of more than 14,000 names.

### RADIO IS KING

Even as these artists explore every alternative avenue of exposure, includ-

ing endorsements, sponsorships and placement in ads, radio remains the primary driver.

"My bread and butter is radio," Hawkins says. "I'm putting almost all my marketing money into radio through indie promoters."

Hawkins started pushing "Wilderness" at triple-A and moved over to AC April 19 with "Walking on Thin Ice." She says if a station will have her, she's there. "This is the only tour I'm not coming [out of] in the black, because I'm doing all these free shows."

For the week ending May 12, Hawkins' "Walking on Thin Ice"

Hawkins inked a distribution deal with WEA through Lightyear.

Musicrama distributes Evan & Jaron's album.

Davis is contemplating three different distribution options.

Online retailers amazon.com, awarestore.com and CDBaby also sell these albums.

CDBaby head Derek Sivers says reaching new fans is the hardest part for acts like this. "The existing fan base is eager and also easy to locate and communicate with."

But Sivers says he has found that many former major-label artists whose



EVAN & JARON: THEIR SELF-RELEASED SINGLE IS GETTING RADIO SPINS

received play on approximately 35 stations, although much of the airplay was in overnights, according to Nielsen Broadcast Data Systems.

Through May 12, more than 22 radio stations were playing Evan & Jaron's "What She Likes." Many of the stations were spinning the song during the day.

Evan & Jaron have not officially hired indies to work the record, although a few friends have made some calls.

"It's incredibly difficult to get airplay," Lowenstein says. "I'm trying to compete against a [label] staff of 30 and their independents. I don't have the money to grease the stations, and we can't fly ourselves in and out of every city to take care of people."

But sometimes a good song is enough.

Tim Moore, PD at WJBQ Portland, Maine, admits that it is "very hard in general" for a self-released artist to get airplay. But he says Evan & Jaron's song fits a niche for the station.

"These guys had played a show for us in the past, and when the release landed on our doorstep, we said, 'Let's at least listen to it.'"

Ultimately, the station decided "if this were on a major label, it could be a smash; it shouldn't be off the air just because it's not getting the national [push]. The phones light up when we play it."

That name value can also help with TV bookings.

Evan & Jaron have already appeared on "On-Air With Ryan Seacrest," "Jimmy Kimmel Live" and "The Late, Late Show With Craig Kilborn."

Hawkins will be on "The Dennis Miller Show" May 27 and CBS' "The Early Show" May 29.

### GETTING IT OUT THERE

Artists on their own also have to figure out how to get their albums in the hands of their fans.

self-released projects he sells are really enjoying themselves.

"They never realized how much work it was to do this, but they also felt it was fun, because they get to control so many aspects [rather] than just being a singing monkey onstage."

These artists generally can't afford price and positioning at traditional retail, but that doesn't bar their entry.

"But it's important that they still have a strong sales and marketing operation behind them in some way to really get the release into the hands of the retailers," Virgin Entertainment Group senior VP Dave Alder says, "and to inspire the confidence in retail to take the risk."

While these acts admit that taking care of business can be a chore, they say the control they now have ultimately makes it worthwhile.

"What scares [me] the most is that I might have enough rope to hang myself," Davis says. "But I'm so excited to be the one at the helm. Maybe I'll drive myself into the ditch, but at least I'll be the one at the wheel."

## The Beat

Continued from page 17

Wilson and Parks listened to the original album's tapes in November 2003 as preparation for Wilson's performance of the material in February in London.

The songs have been rerecorded by Wilson and the band that has toured with him for the past five years.

Although some of the songs ultimately appeared on 1967's "Smiley Smile," the original record was shelved because of infighting by the **Beach Boys** over the material.

# Hawaii

## Hawaii O-Four: So Far, So Good

### Exporting Traditional Sounds, Working Retail

BY JOHN BERGER

HONOLULU—Music executives in Hawaii may work in an idyllic setting miles from their mainland counterparts, but the challenges they confront are familiar: illegal downloads, CD piracy and restrictive radio playlists. They face the additional challenge of a long-stagnant local economy.

Their response? Give consumers greater value. Make better use of the Internet. Boost artist visibility.

In advance of Hawaii's annual Na Hoku Hanahano Awards May 24, the island's music executives offered their strategies for strengthening sales in a difficult economic climate.

"We're trying to give the consumer more for their money—more liner notes, more information about the artist and the music," Mountain Apple president/CEO Jon de Mello says.

"Our online sales are growing very rapidly because more and more information is available on our sites," he notes.

"We have the commerce site, and an online radio station that has five hours of continuous music."

Jim Linkner, producer and co-manager of Punahale Productions, led the local industry in offering CDs with value-added enhancements such as video clips. But he also expects his artists to do their part in taking their music beyond "the reef."

"I've pretty much told them that if you're not willing to go out and promote your album, there's no point in releasing it," Linker says. "It used to be that your CD sold your concerts; now your concerts sell your CD."

#### GOING GLOBAL

Warren Wyatt, president/CEO of Seattle-based WorldSound, works with Linkner to take top island artists to markets around the world. The two companies' nine-city Aloha Live tour last fall was so successful, Wyatt says, that they will expand it this year to 22 cities, including Chicago and New York.

"We're going to bring Hawaiian music [to Europe also] in a major way, and then we're going to take the artists over to support the market," he says.

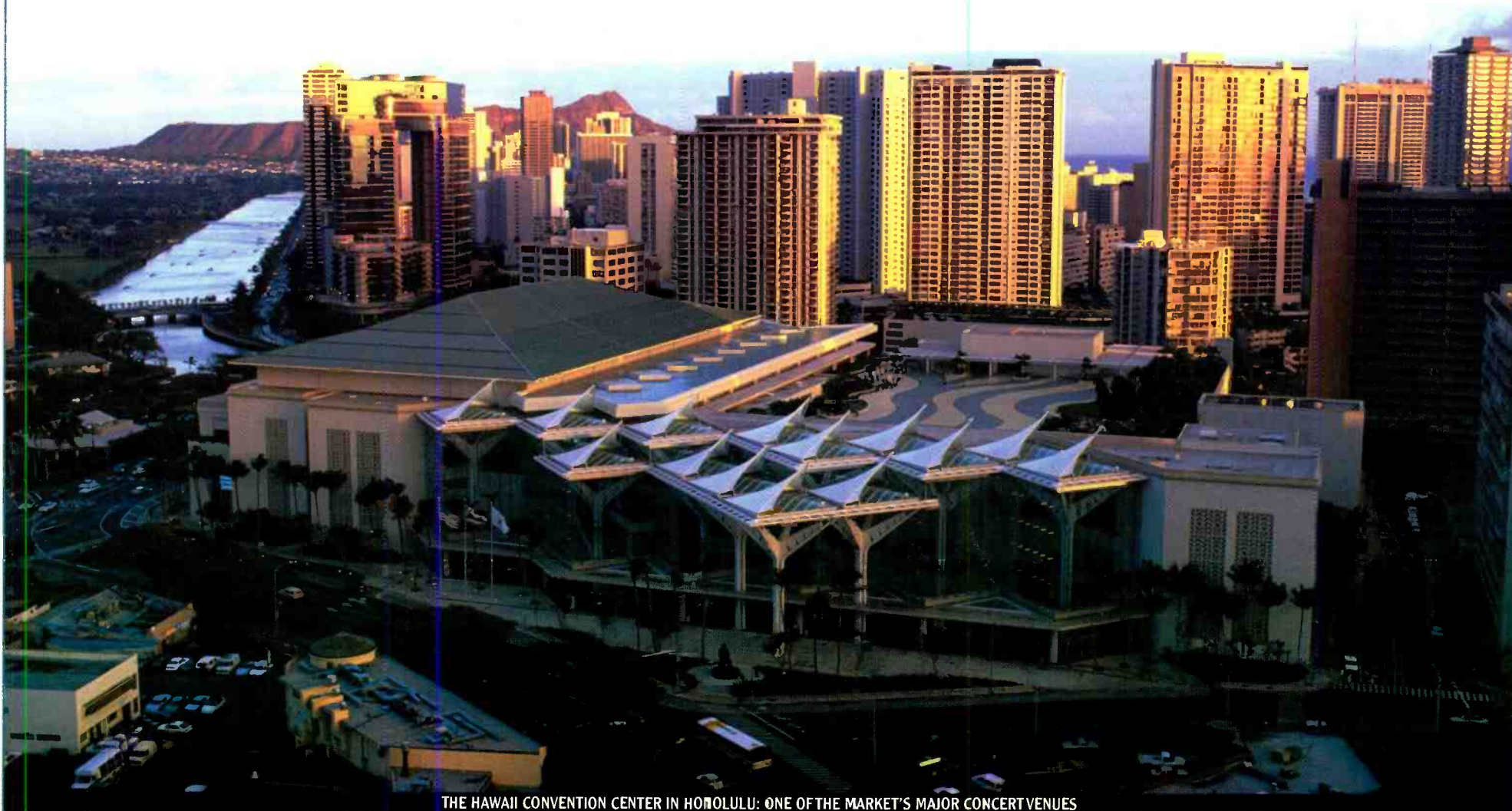
"We're taking Na Leo to Europe for the first time, and to Japan in a bigger way than they have [been] in the past five or six years," he adds. "We're also taking Amy & Willie to Europe, and looking at Europe for Keali'i Reichel and Makana. They're fantastic artists, and they're willing to work hard to build a new market."

Hawaiian labels and distributors also work with retailers to schedule artists for in-store sales opportunities.

Sharlene Aoki Oshiro of Aloha Music International, a Honolulu-based record distributor, says there is no question that island expatriates crave artists from their home state.

"There were 400 people at Keola Beamer's in-store at Borders in Sacramento, and they sold more than 100 CDs," she

*(Continued on page 26)*



THE HAWAII CONVENTION CENTER IN HONOLULU: ONE OF THE MARKET'S MAJOR CONCERT VENUES

# THE MOUNTAIN APPLE COMPANY HAWAII

HAWAII'S MOST EXPERIENCED FULL SERVICE MUSIC COMPANY

RECORDING  
PUBLISHING  
DISTRIBUTION / ONE STOP / RACK JOBBER  
MUSIC LICENSING  
TALENT MANAGEMENT

LISTEN DISCOVER AND SHOP THE BEAUTY OF HAWAII

[www.mountainapplecompany.com](http://www.mountainapplecompany.com)

THE SOURCE FOR HAWAII'S MUSIC

Traditional Hawaiian  
Contemporary Hawaiian  
Ancient Hawaiian Chant  
Steel Guitar  
'Ukulele  
Reggae  
Jawaiian  
Island Music  
Pacific Drums  
Nose Flute  
Hawaiian Swing  
Jungle Jazz / Exotica  
Music for Hula

THE MOUNTAIN APPLE COMPANY ENTERTAINMENT FOR THE WORLD

1330 ALA MOANA BOULEVARD HONOLULU, HAWAII 96814

PHONE: (808) 882-7088 (TOLL FREE), (808) 597-1888; 597-1151 (FAX) OR INFO@MOUNTAINAPPLECOMPANY.COM

# Costs High, Tours Up

BY SUSANNE AULT

Despite their distance from the mainland and the higher costs of playing their market, promoters and venue managers in Hawaii confidently offer a big "aloha" to major touring artists.

Acts typically play Hawaii only if they are en route to Asia or Australia. The expense of shipping equipment doesn't make sense for those on mainland U.S. tours.

The downturn in international travel following Sept. 11, 2001, and the SARS outbreak in Asia also sliced into bookings.

But Hawaiian tour organizers say acts once again are booking tours around the Pacific Rim and in Australia. Many will stopover on the island.

"There's more activity; this year has been good," says Tom Moffatt, president of A Tom Moffatt Production. His company promoted the state's biggest-ever concerts: Michael Jackson's two-night sold-out stand at Honolulu's Aloha Stadium in 1997.

Moffatt has presented Bonnie Raitt and Chicago this year while these acts were traveling across the Pacific for

dates in Australia. Raitt played the Maui Arts and Cultural Center in Kahului. Chicago teamed with the band America at Honolulu's Blaisdell Center.

"If they can extend their tours to Australia or Japan, they can do a stop here and treat people to a vacation," Moffatt says. "It can be a bonus to the crew."

*Producing a show in Hawaii is 30% to 40% more expensive than on the mainland.*

Producing a show in Hawaii is 30% to 40% more expensive than on the mainland, say tour organizers.

Yet longtime Hawaii visitor Jimmy Buffett did two one-off shows in February at the Blaisdell Center's Waikiki Shell and Maui Arts Center—both of which Moffatt promoted.

Elton John is also fond of the state's surf and sand. He has played a number of one-off shows there in recent years.

"Hawaii is a lot of work for not a

lot of return," says Paul Tollett, co-president of Goldenvoice Concerts in Los Angeles. "But it's fun."

Some 13 years ago, Goldenvoice co-president Rick Van Santen, who died last year, saw potential in the Hawaii market "and really put it on the map for us," Tollett says.

Now one of the most active Hawaii promoters, AEG-owned Goldenvoice is promoting two Blink-182 shows at the Blaisdell Center in August.

## FINDING CONCERT FANS

Besides confronting extra production expenses, tour organizers must market to the state's diverse audience.

Vacationers from the U.S. mainland prefer to do things that are unique to Hawaii rather do things they do at home—like go to concerts.

"It's hard to drag visiting people into the shows. Most of the time, they are there for the Hawaii experience," says Rick Schneider, CEO of Events International, which markets and produces Hawaii music events.

The local population presents a marketing challenge as well.

*(Continued on page 28)*

# Chart Leaders

The chart recaps in the Hawaii Spotlight are based on the 52-week period starting with the May 10, 2003, issue and concluding with the May 1, 2004, issue.

These recaps are culled from Top World Music Albums and are based on sales data that Nielsen SoundScan collected. Titles receive credit for sales accumulated during each week they appear on the chart.

Anthony Colombo compiled the recaps with assistance from World Music chart manager Gordon Murray.

## Top Hawaiian Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 PUNAHELE (7)
- 2 BIG BOY (1)
- 3 KOOPS2 (1)
- 4 MOUNTAIN APPLE (2)
- 5 NAVARRE HAWAIIAN (1)

## Top Hawaiian Labels

Pos. LABEL (No. of Charted Titles)

- 1 PUNAHELE (2)
- 2 MOUNTAIN APPLE (3)
- 3 KOOPS2 (1)
- 4 NAVARRE (1)
- 5 OHANA (1)



NA LEO: TOP FIVE GROUP

## Top Hawaiian Artists

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

- 1 KEALI'I REICHEL (1) Punahale
- 2 ISRAEL KAMAKAWIWO'OLE (1) Big Boy/Mountain Apple
- 3 NA PALAPALAI (1) Koops2 (1) Navarre Hawaiian/Navarre
- 4 MARK HO'OMALU KEALII (1) Mountain Apple
- 5 NA LEO (1) Mountain Apple

## Top Hawaiian Albums

Pos. TITLE—Artist—Imprint/Label

- 1 KE'ALAOKAMAILE—Keali'i Reichel—Punahale
- 2 ALONE IN IZ WORLD—Israel Kamakawiwo'ole—Big Boy/Mountain Apple
- 3 KE'ALA BEAUTY—Na Palapalai—Koops2
- 4 CALL IT WHAT YOU LIKE—Mark Ho'omalu Kealii—Mountain Apple
- 5 LOVE IS...—Na Leo—Mountain Apple

# Award Shows Compete

BY JOHN BERGER

Hawaii has dueling regional music awards honoring success in the recording arts.

The older and better-known are the Na Hoku Hanohano Awards, taking place May 24 at the Hilton Hawaiian Village Hotel in Waikiki. But Johnny Kai's Hawaii Music Awards, staged this year at the same hotel on April 4, is building its reputation.

The Hokus, as the Na Hoku Hanohano Awards are known, were created in 1978 as a radio station promotion. The Hawaii Academy of Recording Arts (HARA) has administered them since 1982.

The Hokus are usually described as Hawaii's equivalent to the Grammy Awards, since most of the win-

ners are determined solely by HARA members.

Meanwhile, voting for the Hawaii Music Awards is open to the public through e-mail.

Long-standing grievances over alleged elitism and exclusionary policies by HARA's board of governors led Kai to create the Hawaii Music Awards in 1995.

The mainstream local music industry initially saw Kai's awards as a feel-good exercise for disgruntled artists and record producers who could not win a Hoku. But the Hawaii Music Awards have slowly become more credible.

And perhaps another sign of the changing times is that a growing number of artists who have won Hawaii Music Awards are now also Hoku Award winners.

WORLD ★ CLASS ★ RECORDING ★ IN ★ PARADISE

avex  
honolulu  
studios



Avex Honolulu Studios 377 Keahole St. D-03 Honolulu, HI 96825 ph. (808)393-2021 www.avexhonolulustudios.com Contact: Gaylord Holomaila

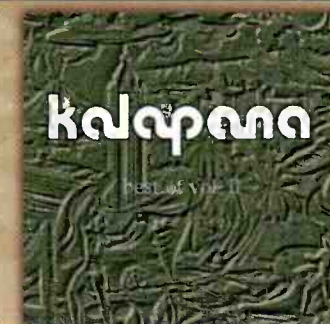
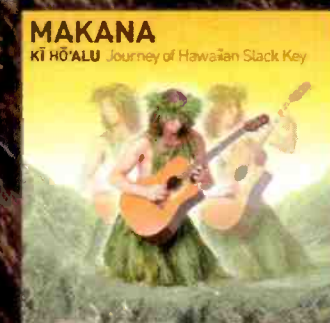
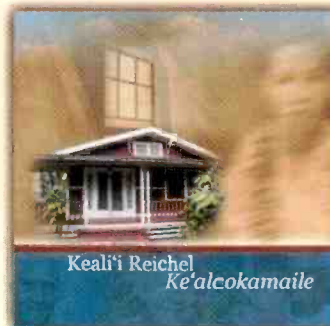
# He 'olina leo kā ke aloha

## He 'olina leo kā ke aloha

“There is joy in the voice of love”



Photo © 2004 www.RainJayBrown.com



## Hawai'i O-Four

Continued from page 23

says. “We’re showing stores in these untapped markets that if they stock Hawaiian music and promote it, people will show up.”

Mainland concerts also provide material for new albums. “Amy & Willie Live” is a collection of highlights from the Aloha Live tour. The album has not only helped promote the reunion of Amy Hanaiali'i Gilliom and Willie K but has also been nominated for four Na Hoku Hanahano Awards, including group of the year and album of the year.

Almost 200 new CD titles arrived in the Hawaiian market last year from companies ranging from full-service labels—Hula Records, Mountain Apple and Punahelo Productions—to one-man operations.

But executives with Hawaii’s largest music companies see the proliferation of what they consider unprofessional one-man projects as problematic.

“The standard of quality has gone way down, and these people don’t even realize it,” Linkner says. “Some of these people are not even seasoned musicians, let alone seasoned producers, and they’re [releasing] a much lower quality. They think that because they have something that sounds similar to something else, they have a quality product, when actually it’s just an exercise in how you use your computer.”

De Mello agrees. “There’s more music being produced locally than (Continued on page 27)

## Studio Waves

Although professional-quality home recording is on the rise in Hawaii as it is elsewhere, the market also offers full-service, world-class facilities that local and international artists use. Among them are:

- **Audio Resource**  
(worldstudio.com/studios/audioresource)
- **Avex Honolulu Studios**  
(avexhonolulustudios.com)
- **Sea-West Hawaii**  
(seaweststudios.com)

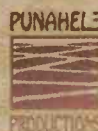
Other major players are Mountain Apple and Bob St. John’s Neos Productions label, which have in-house studios. St. John’s facilities are available for outside projects as well.

Pierre Grill of Rendezvous Studios and Hoku Award-winning engineer/producer Dave Tucciarone are also high-profile figures.

JOHN BERGER

## Punahelo Productions

“celebrating 10 years as Hawai’i’s leading independant label”



**Punahelo.net**

P.O. Box 1876 • Wailuku • Maui • Hawa’i • 96793  
PH 808.249.0099 • Fx 808 249.0090





# Hawaii O-Four

Continued from page 26

ever before, but the quality has dropped a notch or two in the last few years," he says.

A larger problem for leading local labels is that Honolulu radio stations that play Hawaiian music are trimming their playlists and programming less new music.

Donald P. "Flip" McDiarmid III is president of Kona-Kai Distributors and Hula Records, a label with roots almost 50 years deep in traditional Hawaiian music. He says that maintaining relationships with retail stores, online radio and music critics is essential in promoting new releases without support from Honolulu radio stations.

"If you're a new artist playing middle-of-the-road or traditional Hawaiian music, you're not getting anywhere because you can't get radio exposure," McDiarmid says.

One way new artists can get airplay on some Honolulu radio stations is to buy advertising packages.

## RETAIL 'SAVES US'

"We just don't have the solid support of creating a hit with radio anymore," McDiarmid says. "What saves us is having listening centers in music stores."

McDiarmid credits Borders with carrying an abundance of Hawaiian music in all its U.S. stores. And Tower has been aggressively developing ad programs for Hawaiian acts. "More exposure at the retail level is our only chance," he says.

Some labels and artists hire promotion companies to represent them on the mainland. The Honolulu Jazz Quartet has seen results from this approach. MC Productions handles the quartet's promotion and has secured airplay for its debut album, "Sounds of the City," on a number of jazz stations.

Meanwhile, the posthumous popularity of Israel "IZ" Kamakawiwo'ole continues to help open new markets. Kamakawiwo'ole had been popular in Hawaii for years, but his visibility outside of the state increased in 1998 when his version of "Over the Rainbow" was heard during the closing credits of the movie "Meet Joe Black."

Since then, Mountain Apple has gotten "thousands of e-mails a week" from listeners wanting to know more about IZ and his albums.

"One song, 'Over the Rainbow,' has stimulated a tremendous amount of knowledge of his catalog," de Mello says. "Now [listeners are] discovering other songs."

The interest in IZ has had a ripple effect. Matthew Koenig, retail director for Tower Records/Hawaii, says the release of an anticipated title like Keali'i Reichel's "Ke'alaokamaile" brings in people who buy at least one other title while they are in the store.



Follow me home.

Experience Hawai'i, all the way to Hawai'i

Island cuisine, genuine hospitality and of course – Hawaiian Music

On-time and non-stop, daily from 8 Western U.S. cities  Incredible fares online

[HawaiianAir.com](http://HawaiianAir.com)



**HAWAIIAN**  
— AIRLINES. —

# AMI ALOHA MUSIC INTERNATIONAL

*Spreading Aloha Around the World*

## Tours Up

Continued from page 25

"We are ethnically and culturally diverse," Schneider says. "We have Filipinos, Japanese, Hawaiians. There is not just one view."

In recent years, however, Hawaii has supported a burgeoning local music scene. Events International has flourished, Schneider says, by producing shows geared toward fans of the "Jawaiian" sound, the island's mix of reggae and traditional styles.

The genre is so popular, Schneider adds, that two Hawaiian radio stations, KCCN (100 FM) and KDNN (Island Rhythms 98.5), recently switched formats from traditional Hawaiian to Jawaiian.

### 'BODACIOUS' MARKETING

Managers at Honolulu's Hawaii Convention Center and Blaisdell Center are optimistic about bookings. Both have kicked off splashy marketing campaigns this year.

Joe Davis, GM of the convention center, says companies sometimes dismiss Hawaii as a trade-show site because bottom-liners view the island's fun and sun "as a business hoondoggle."

But convention organizers often report that attendance increases two- or threefold when they schedule events at Hawaii Convention Center compared with buildings on the mainland, according to Davis.

Davis is currently advertising a "bodacious offer" to trade-show clients, who often bring along A-list musicians to perform private shows.

At the Professional Convention Managers Assn. meeting, set for Honolulu in January 2005, Hawaii Convention Center will offer attendees the opportunity to stage their next trade show rent-free between 2005 and 2008.

"I don't think anyone has been this bold in the marketplace," Davis says. "The key to our long-term strategy is to sweeten the deal upfront so they will want to come back. We look at this as an investment in future business."

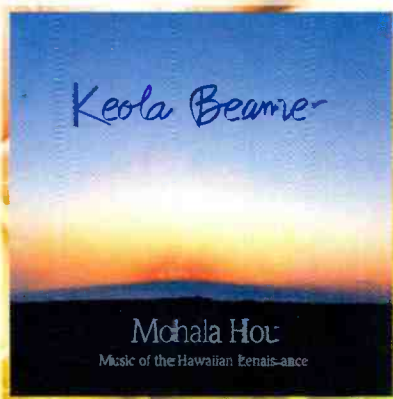
Similarly, Blaisdell Center events and services manager John Fuhrmann started charging lower rent in March to attract business.

The new rent structure at all Blaisdell facilities, including its 8,700-seat arena and 8,400-seat Waikiki Shell, reduces tour organizers' fees as show grosses rise.

Fuhrmann expects to add about eight concerts through the end of 2004.

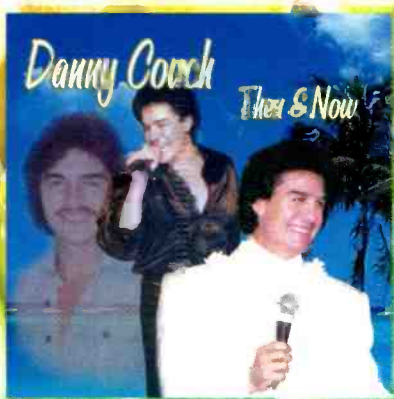
More high-profile acts like Blink-182 are making the trip to Hawaii thanks to the new rent rates, Fuhrmann says. Additionally, he believes the continued strength of Japanese and Australian currency against the U.S. dollar will bring an increasing number of tours to the island.

SLACK KEY MASTER



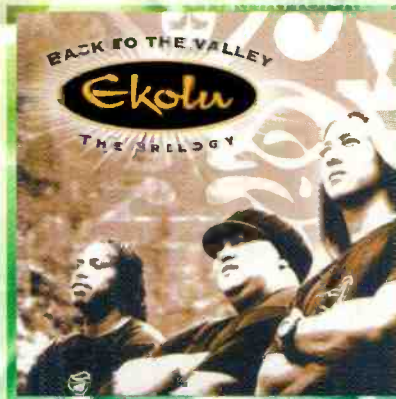
**KEOLA BEAMER**  
Mohala Hou

WORLD RENOWN VOCALIST



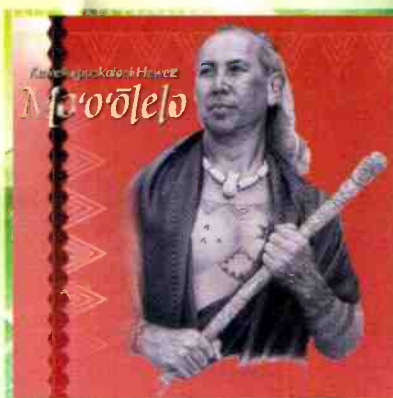
**DANNY COUCH**  
Then & Now

DEBUTED ON WORLD CHART



**EKOLU**  
Back to the Valley - the Trilogy

KEEPING TRADITION ALIVE



**KAWAIKAPUOKALANI HEWETT**  
Mo'o'olelo

HIGH ENERGY, NON-STOP HITS



**HO'ONU'A**  
Take You to the Jam

FAVORITE ENTERTAINERS



**KEAHIWAI**  
Satisfied

YOUNG, HOT & TALENTED



**KA'ENA**  
Ka'ena

BREAKING SALES RECORDS



**MALINO**  
Always Be Mine

ACCOMPLISHED JAZZ ARTIST



**NOEL OKIMOTO**  
'Ohana

Aloha Music International is one of the largest distributors of Hawaiian music in the world. For the best in Hawaiian, Reggae, Polynesian, and other Island music, call today for a free catalog.

269 Pali'i Street  
Mililani, HI 96789

[www.booklineshawaii.com](http://www.booklineshawaii.com)

Ph: 808-676-0116  
Fax: 808-676-5156

# Silver Shines Onstage After Four-Year Absence

**Horace Silver** is back, and that's momentous news. In recent years, the legendary hard bop king was derailed by illness, a reluctance to travel and a seeming lack of record-label belief in his ability to still generate the goods. But when the 75-year-old pianist/composer settled into the Blue Note in New York in late April and early May, the club sold out every set.

The week-long engagement marked Silver's first public appearance in more than four years, and it was obvious that he had been missed.

On April 29, Silver performed catchy and effervescent songs from "Rockin' With Rachmaninoff," a conceptual album he recorded in 1991 but didn't release until late last year on **Bop City**

**Records**. He appeared with a makeshift octet that included trombonist **Conrad Herwig** and saxophonist **Eric Alexander**.

Musical buoyancy prevailed as Silver, smiling throughout, led his cohorts into the rumba-tinged "Rocky Meets the Duke," the New Orleans-vibed "Sunday Mornin' Prayer Meetin'" and the whimsical

the jazz legends there. The compositions were introduced in June 1991 as a musical staged with singers and dancers at the Barnesdale Theatre in Hollywood.

However, the songs were deemed unsuitable for release by **Columbia, GRP/Impulse** and **Verve**, the labels Silver was associated with in the '90s. "It's old, but it's new," said Silver, who continues to work on fresh

Benson says. "I wanted to include the familiar while we were trying something new."

**THREE DOT LOUNGE: Jazz at Lincoln Center** (jalc.org) unveiled its 2004-05 season May 12 during a hard-hat press conference at its new Columbus Circle home, the Frederick P. Rose Hall. Artistic director **Wynton Marsalis** presented an overview of the shows scheduled at the hall's three venues, including the grand opening festival that takes place Oct. 18-Nov. 6... **Heads Up International** has signed saxophonist **Michael Brecker** to an exclusive deal that will result in a new album in 2005... Contemporary jazz saxophonist **Michael Lington** recently released "Stay With Me," his fourth CD and debut for **Dave Koz's Rendezvous Entertainment** label... **ECM Recordings** trumpeter **Tomasz Stanko** will support his new album, "Suspended Night," with an 11-city tour June 9-23, including stops in San Francisco (12), Los Angeles (14), Washington, D.C. (21) and New York (23).

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



tunes. "I'm not writing as often these days, but I do have lots of material to work on."

It's a travesty that he's currently without a record deal. Here's hoping some label will recognize that Silver still speaks gold.

**DON'T FENCE ME IN: George Benson** has strutted his guitar and vocal mastery into different directions plenty of times during his career. So in recent years when he noticed young people attending his live shows, he decided to follow 2003's singles compilation, "The Greatest Hits of All," with a recording geared toward the R&B crowd.

Produced by **Joshua Thompson**, "Irreplaceable" (GRP/Verve) marks yet another turn in Benson's career.

"I'm definitely not predictable," Benson says. He adds with a laugh. "Sometimes I even shock myself. But after seeing people in their teens and 20s at my shows, I felt compelled to reach out to a different era."

Benson welcomed working with Thompson. "I wanted to do something new from the ground up, even if it shocked people. Joshua has produced hip-hop hits, and he's a great guitar player. I trusted him."

Thompson, who co-wrote material for Benson for the May 25 release, says that his goal was "to maintain the romance and integrity of his artistic history as well as try something more youthful and new."

While it's infused with R&B, "Irreplaceable" also maintains a strong connection to Benson's core contemporary jazz audience drawn to the guitarist's signature soft-toned six-string sound. This is especially evident on the instrumentals "Take You Out" and "Softly."

"We put smooth jazz in the mix,"



SILVER: HIS TOUGH IS STILL GOLDEN

"Monkeyin' Around With Monk."

The first set closed with Silver's classic jazz hit, "Song for My Father," that the composer expanded into a head-bobbing, funky-grooved jam featuring his prowess on the keys.

After signing dozens of autographs, the Malibu, Calif.-based Silver relaxed in his dressing room between sets and grinned. "I'm feeling pretty good," he said.

Asked if the crowd's response might inspire a return to the road, he replied, "Oh, no. I'll do a bit here and there, but I'm pretty adamant about staying home."

As for the CD, Silver said that he conceived the music from a dream where **Duke Ellington** met **Serge Rachmaninoff** in heaven and introduced the classical composer to all

**Study Online**  
with  
**Berklee college of music**  
Berklee|music.com

**Online Courses Enrolling Now!**  
Visit [www.berkleemusic.com](http://www.berkleemusic.com) to learn more.

**Black Music Month Never Ends on The Jazz Channel**

BET JAZZ THE 24 HOUR JAZZ CHANNEL

BET Jazz invites you to celebrate the towering artistic achievements recognized by Black Music Month. Meet the pioneers, visionaries and innovators whose contributions have made the world richer for their talent.

**Afro-Cuban Music: Crossing Borders**  
**Chuck Brown**  
**George Duke: House of Duke**  
**Will Downing**  
**Roberta Flack**  
**Rachelle Ferrell**  
**Nnenna Freelon**  
**Freddie Jackson: Celebrating 20 Years in Music**  
**J&R Presents Grady Tate**  
**J&R Presents Michelle Williams**  
**J&R Presents Third World**  
**B.B. King**  
**Jeffrey Osborne**  
**Profiles at Wolfltrap: Aretha Franklin, Keb' Mo, Seal**  
**Darius Rucker: Back To Then**  
**Lou Rawls**  
**Dianne Reeves**  
**Kirk Whalum: The Gospel According to Jazz**  
**Bobby Womack**

Call your cable operator for BET Jazz: The 24 Hour Jazz Channel. For more information log on to [www.betjazz.com](http://www.betjazz.com)

# Hopes High For 3 Doors Down/Nickelback

BY RAY WADDELL

With plenty of big-ticket tours from Van Halen to Madonna dotting the landscape this summer, producers believe concertgoers will see the 3 Doors Down/Nickelback co-headlining trek as a value at under \$55.

Early indications are positive. The tour, which begins June 29 at Xcel Energy Center in St. Paul, Minn.—but will play mostly sheds—is strong out of the box, according to promoters.

“Somebody finally figured it out,” says Rick Franks, executive VP for Clear Channel Entertainment in Detroit.

“You put a couple of bands together with a dozen major songs played at multiple formats across the country, and you don’t make the ticket price too tall, and a bunch of people will come,” Franks says. “It ain’t brain surgery.”

There are 23 dates on the tour, concluding July 31 at One Jackson Place in Jackson, Miss., 3 Doors Down’s home town. “We’ve got a lot of these dates, and they’re all doing good,” Franks says. “I wish I had 10 more.”

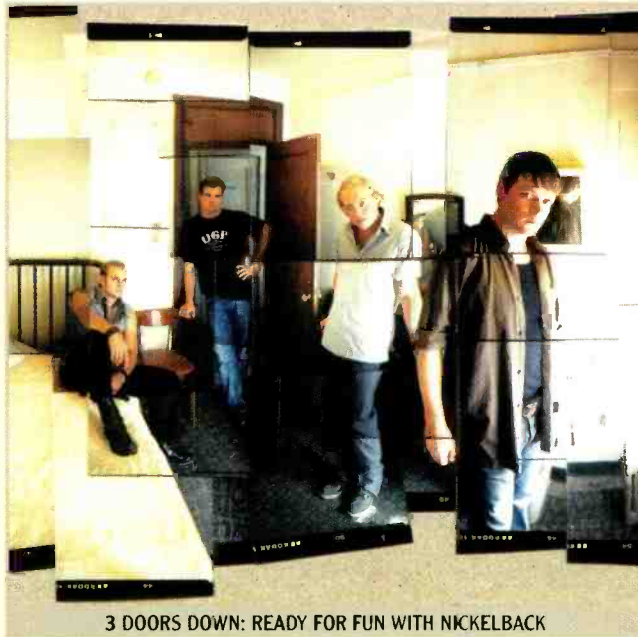
The tour was conceived by Ken Fermaglich, agent for 3 Doors Down at the Agency Group, and Steve Kaul, agent for Nickelback, also booked by TAG.

“We were looking for a way to come up with a tour that would take both these bands into bigger venues and put them in front of more people,” Fermaglich says. “We floated the idea out to a few promoters early in the year, and most of them were cautiously bullish.”

3 Doors Down played 3,500- to 8,000-capacity venues on its previous outing as a headliner. Nickelback is relatively fresh in the United States, having recently toured extensively in its native Canada. Both bands were up for the idea of touring together, according to Kaul.

“The guys in Nickelback have been close friends with 3 Doors Down for a long time; in fact, they took Nickelback out initially several years ago when Nickelback was just developing,” Kaul says.

“We toured together for nine months,” 3 Doors Down’s Brad Arnold says. “I’ve got a couple of good new pranks . . . We’re going to have some fun.”



3 DOORS DOWN: READY FOR FUN WITH NICKELBACK

Management for both bands was receptive as well, Fermaglich says. “It took a little time for the bands to agree on how to split up the pie and who closes which shows,” he says. “The main criteria we look at is each band’s history in a market and their album sales.”

## STRONG PACKAGE

Also on the tour is Puddle of Mudd, along with Roadrunner act Thornley for the first leg and Wind-up act 12 Stones for the second.

“We feel like we put together a fair deal for the promoters to allow them to make a nice chunk of change,” Fermaglich says. “Radio and the audience can really sense the depth of this package. When you hear the radio spot, it’s hit after hit after hit.”

Scott Gelman, VP of bookings for CCE in Chicago, says his July

10 date at Tweeter Center is already doing very well. “This is one of the surprise shows of the summer,” he says. “It was strong out of the box, it continues to sell and it’s still got a lot of life in it.”

“I’m excited, radio is excited and the kids buying tickets are definitely excited about it,” Gelman adds. “I think what we have here is solid packaging of two bands still on the rise, and it’s a cheap ticket.”

Ticket prices are \$50-\$55 for the 300 to 500 general-admission tickets on sale at each venue. Reserved pavilion seats are \$45, and lawn seats are \$25-\$29.50.

“We felt we could not charge more than \$30 to sit on the lawn,” Fermaglich says. “This is priced for volume.”

Bands will share some production, with all the gear for both headlining acts traveling on seven trucks. Tour managers are Gary Pettus for 3 Doors Down and Chief for Nickelback. Each act will carry its own merchandise, and there will be some co-branded merch.

All involved with the tour appear happy with initial on-sales.

“The counts are really impressive—5,000 to 10,000 in most markets—after only three to five weeks on sale,” Fermaglich says.

“Most promoters need 8,500 to 9,000 to break even, then everybody’s making money,” he adds.

3 Doors Down and Nickelback will play sets of equal length. “We’re hoping at the end of the show they’ll be able to get up and jam together,” Fermaglich says.

The tour is an example of a booking agency creating content for promoters. “That was by no means our motivating factor, but this tour is a great thing for our company,” Fermaglich says.

“If you want to tour in a way to get the most amount of people, I think you need to put together a package,” he adds. “The prerequisite is there has to be a musical commonality.”

Everyone involved wishes more dates were available.

“We probably could’ve gotten another 25 dates out of this,” Fermaglich says. “But 3 Doors Down had to come off the road to work on their upcoming album, which is due in the first quarter of 2005.”

Franks adds, “You always hear about one plus one plus one equals 10; well, this is the one time it really does work.”

# Essence Fest Expects Strong Turnout For 10th Edition

BY SUSANNE AULT

LOS ANGELES—The Essence Music Festival will celebrate its 10th anniversary this year with headliner Prince and what could be its largest attendance yet.

Magazine publisher Essence Communications organizes the event, which is billed as the largest gathering of African-American talent worldwide. This year’s installment runs July 2-4 at New Orleans’ Superdome.

Essence Communications CEO Ed Lewis predicts that the festival’s strong lineup could mean record attendance. He says 190,000 tickets were sold for the 2003 event and that sales for this year’s edition are outpacing last year’s by 30%. Tickets range between \$35 and \$125.

“No one comes to New Orleans over July Fourth unless there’s a reason,” Lewis says, joking about the city’s summer heat. “I’ve been trying to get Prince for many, many years. We feel very wonderful that he’ll be headlining on July 2.”

The show’s lineup includes Mary J. Blige, Missy Elliott, New Edition (with-

out Bobby Brown) and 10-time Essence performer Gladys Knight.

## ECONOMY GETS A BOOST

Lewis says fest attendees will contribute about \$121 million to the city’s economy. Including this year’s anticipated revenue, he estimates that the event has generated \$874 million for New Orleans. The mayor’s office did not return calls to confirm the figure.

“People come, shop, stay in hotels, visit restaurants. They use transportation, see the nightlife on Bourbon Street and Canal Street. That all figures into the impact,” Lewis says.

The chance to boost the economy of New Orleans, which is home to a large African-American community, was a primary reason for the festival’s creation.

The city has some of the poorest neighborhoods in the country, says Susan Taylor, editorial director of Essence magazine.

“This was not just throwing a big party,” Taylor says. “We can party and give back to the community.”

Free motivational seminars are open to anyone regardless of whether they have purchased tick-

ets. The seminars are held each year to allow people of all financial backgrounds to enjoy the festivities, Taylor says. Sessions that mirror much of Essence magazine’s editorial content take place at the Ernest N. Morial Convention Center during the day. Concerts are held in the evening at the nearby Superdome.

“I definitely like to be involved in things that are not just concerts,” Blige says. “It’s the biggest black music festival that lets you do something important. Music is all that a lot of people have in black communities . . . from

the suburbs to the cities to the projects. They learn off of it. Now people can see [the acts] in the flesh.”

Although some attendees may be economically disadvantaged, the steady rise of the fest underlines the widespread power of the African-American audience base.

The event, presented this year by Coca Cola, has increasingly added sponsors over the years. Bank of America and Sara Lee are 2004 newcomers. Other sponsors this year include Kraft, Southwest Airlines and Chevrolet.

Bryan Hammond, product manager for 10-year Essence sponsor Anheuser-Busch, says the beverage company has increased its financial contributions to the fest each year.

“It has been a sizable investment,” Hammond says, declining to give specific year-to-year increments. “We’ve really seen the growth of this. This is a perfect way to hit our consumer base.”

Sponsors reach a wide audience at the fest because attendees hail from not only the United States and Canada but also Japan, England, the Caribbean and Germany.

Taylor adds, “The fact that it is the largest gathering of black music talent in the world [makes] sponsors want to be a part of it. They’ll get traffic of tens of thousands of people.”

## FESTIVAL EXPANSION

New Orleans has contracted to host the Essence Fest until 2008. But the concert’s rising profile has led other locales to start clamoring for the event.

“After 2008, who knows? Washington, D.C., Dallas, Houston, the Carolinas, New York City—they would all like the festival,” Taylor says. “Each city would demand that you would reproduce the fest differently. But it might be fun.” Even Africa may be on the agenda in coming years, Taylor says.

Taylor is amused by the fact that the festival was initially imagined in 1994 as a one-time event to commemorate the magazine’s 25th anniversary.

“We weren’t sure that people would come. And we had never done live entertainment before,” she says. “But we were stunned by the numbers [about 140,000 tickets sold over three days]. People demanded that we keep doing it. And the fest grew in ways that surprised us.”



BLIGE: FESTIVAL IMPORTANT BEYOND MUSIC

MAY 29  
2004

Billboard

BOXSCORE  
CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
ERIC CLAPTON, ROBERT RANDOLPH & THE FAMILY BAND	Royal Albert Hall, London May 4-11	\$2,582,440 (£1,457,935) \$115.13/\$53.14	27,210 six sellouts	3 A Entertainment, Jack Utsick Presents
ERIC CLAPTON, ROBERT RANDOLPH & THE FAMILY BAND	Manchester Evening News Arena, Manchester, England April 29	\$1,214,590 (£685,280) \$88.62/\$70.90	14,103 sellout	3 A Entertainment, Jack Utsick Presents
VIVE LATINO FESTIVAL: THE MARS VOLTA, ILL NINO, CONTROL MACHETE, AUTENTICOS DECADENTES & OTHERS	Foro Sol, Mexico City May 9	\$1,147,594 (13,082,573 pesos) \$21.93/\$15.78	59,999 sellout	OCESA Presents
FLEETWOOD MAC	Kohl Center, Madison, Wis. May 8	\$1,099,650 \$115/\$75/\$45	12,340 14,000	Frank Productions
ERIC CLAPTON, ROBERT RANDOLPH & THE FAMILY BAND	National Exhibition Centre, Birmingham, England April 30	\$1,025,639 (£578,020) \$88.72/\$70.98	11,760 sellout	3 A Entertainment, Jack Utsick Presents
BREATHLESS HEARTTHROBS: HRITHIK ROSHAN, AISHWARYA RAI, FARDEEN KHAN, LARA DUTTA & OTHERS	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. May 15	\$991,161 \$200/\$125/\$75/\$35	15,999 17,976	Poojanka International
BLINK-182, PANDA	Sports Palace, Mexico City April 23-24	\$928,811 (10,588,442 pesos) \$52.63/\$19.30	27,304 32,072 two shows	OCESA Presents
ERIC CLAPTON, ROBERT RANDOLPH & THE FAMILY BAND	Metro Radio Arena, Newcastle, England April 27	\$831,120 (£464,910) \$89.39/\$71.51	9,545 sellout	3 A Entertainment, Jack Utsick Presents
ERIC CLAPTON, ROBERT RANDOLPH & THE FAMILY BAND	Hallam FM Arena, Sheffield, England May 2	\$829,735 (£466,510) \$88.93/\$71.14	9,585 sellout	3 A Entertainment, Jack Utsick Presents
KENNY CHESNEY, KEITH URBAN, DIERKS BENTLEY	Sound Advice Amphitheatre, West Palm Beach, Fla. May 5	\$774,524 \$63.75/\$31.75	20,222 sellout	The Messina Group, Clear Channel Entertainment
ERIC CLAPTON, ROBERT RANDOLPH & THE FAMILY BAND	Scottish Exhibition & Conference Centre, Glasgow, Scotland April 26	\$772,268 (£435,940) \$88.58/\$70.86	8,878 sellout	3 A Entertainment, Jack Utsick Presents
METALLICA, GODSMACK	U.S. Bank Arena, Cincinnati May 1	\$770,880 \$75/\$55	13,640 sellout	Frank Prods., Mischell ProdProductions, OCESA Presents
KENNY CHESNEY, KEITH URBAN, DIERKS BENTLEY	St. Pete Times Forum, Tampa, Fla. May 6	\$737,243 \$54.25/\$41.25	14,702 sellout	The Messina Group
METALLICA, GODSMACK	Alltel Arena, North Little Rock, Ark. May 15	\$690,650 \$75/\$55	11,830 14,200	Beaver Productions
BREATHLESS HEARTTHROBS: HRITHIK ROSHAN, AISHWARYA RAI, FARDEEN KHAN, LARA DUTTA & OTHERS	Oakland Arena, Oakland, Calif. April 24	\$675,330 \$105/\$65	7,971 12,626	Bombay Entertainment Group
SHANIA TWAIN, EMERSON DRIVE	Richmond Coliseum, Richmond, Va. May 4	\$672,460 \$80/\$45	10,813 sellout	Clear Channel Entertainment
KENNY CHESNEY, KEITH URBAN, DIERKS BENTLEY	Veterans Memorial Arena, Jacksonville, Fla. May 7	\$647,618 \$53.50	12,904 sellout	The Messina Group, Mischell Productions
METALLICA, GODSMACK	Alliant Energy Center, Madison, Wis. May 2	\$646,750 \$65	10,120 sellout	Frank Productions
FLEETWOOD MAC	UI Assembly Hall, Champaign, Ill. May 9	\$622,235 \$125/\$95/\$85/\$65	6,247 7,500	Police Productions
KENNY CHESNEY, KEITH URBAN, DIERKS BENTLEY	Bi-Lo Center, Greenville, S.C. May 8	\$589,982 \$50.50/\$40.50	12,281 sellout	The Messina Group, Varnell Enterprises
ERIC CLAPTON, ROBERT RANDOLPH & THE FAMILY BAND	Odyssey Arena, Belfast, Northern Ireland April 24	\$583,502 (£329,123) \$62.05/\$57.62	9,700 sellout	3 A Entertainment, Jack Utsick Presents
AEROSMITH, CHEAP TRICK	Kohl Center, Madison, Wis. May 6	\$548,855 \$76/\$46	9,516 10,836	Clear Channel Entertainment
ERIC CLAPTON, ROBERT RANDOLPH & THE FAMILY BAND	The Point, Dublin April 23	\$503,293 (€422,580) \$65.51/\$59.55	8,189 sellout	3 A Entertainment, Jack Utsick Presents
JOSH GROBAN	Hilton Coliseum, Ames, Iowa May 5	\$495,995 \$65/\$50	8,307 9,000	Clear Channel Entertainment
AEROSMITH, CHEAP TRICK	Hilton Coliseum, Ames, Iowa May 4	\$465,979 \$75/\$45	7,733 13,456	Clear Channel Entertainment
BREATHLESS HEARTTHROBS: HRITHIK ROSHAN, AISHWARYA RAI, FARDEEN KHAN, LARA DUTTA & OTHERS	Patriot Center, Fairfax, Va. May 1	\$459,625 \$250/\$45	5,828 8,389	Elite Entertainment
DAVID BOWIE, STEREOPHONICS	John Labatt Centre, London, Ontario May 14	\$446,740 (\$622,262 Canadian) \$64.97/\$50.61/\$36.26	8,513 sellout	Clear Channel Entertainment
VP RECORDS 25TH ANNIVERSARY CONCERT: SHAGGY, BERES HAMMOND, MARCIA GRIFFITHS, BEENIE MAN & OTHERS	Radio City Music Hall, New York May 8	\$386,609 \$140.50/\$85/\$45	5,961 sellout	Radio City Entertainment, VP Records
JOSH GROBAN	Kansas Coliseum, Valley Center, Kan. May 6	\$381,745 \$65/\$45	6,372 7,826	Clear Channel Entertainment, in-house
ALEJANDRO SANZ	The Theatre at Madison Square Garden, New York May 1	\$350,464 \$96.50/\$51.50	4,919 5,401	Clear Channel Entertainment, Delsner/Slater/Ardee Productions
VICENTE FERNANDEZ	Tacoma Dome, Tacoma, Wash. May 9	\$337,250 \$110/\$90/\$70/\$40	5,834 10,235	La Herradura Promotions
CHANNEL 93.3 YOUR SHOW 5: JESSICA SIMPSON, HILARY DUFF, BLACK EYED PEAS, MAROON 5, KIMBERLEY LOCKE & OTHERS	Coors Amphitheatre, Chula Vista, Calif. May 14	\$324,083 \$63.85/\$53.85/\$43.85/\$33.85	6,606 12,492	House of Blues Concerts
JOHN MAYER	Sydney Entertainment Centre, Sydney April 17	\$312,000 (\$419,315 Australian) \$48.36	6,850 9,984	Michael Chugg Entertainment, Jack Utsick Presents
JOSH GROBAN	careerbuilder.com Oakdale Theatre, Wallingford, Conn. April 30	\$281,856 \$67/\$47	4,819 sellout	Clear Channel Entertainment
BROOKS & DUNN, JOE NICHOLS, JOSH TURNER	Cumberland County Civic Center, Portland, Maine April 15	\$280,846 \$49.75, \$34.75	6,407 6,650	Clear Channel Entertainment

Copyright 2004, VNU Business Media, Inc. All rights reserved. Boxscores should be submitted to: Bob Allen, Nashville, Tenn. Phone: 615-321-9171. Fax: 615-321-0878. For research information and pricing, call Bob Allen, 615-321-9171.

FOR MORE BOXSCORE RESULTS GO TO BILLBOARD.COM

Touring Music

# Slipknot A Potent Mixer With Jäger

Slipknot's return to the road after nearly three years provided some serious firepower to this spring's Jägermeister Music tour with **Fear Factory** and **Chimaira** (*Billboard*, March 6).

The combination of Jägermeister's branding efforts in hard music for the past decade, along with a demand to see Slipknot, led to a tour that did 90% business at venues ranging from 1,500- to 6,000-seat capacities. The tour wrapped May 14 at Memorial Hall in Sacramento, Calif.

"This was the biggest, best-ever Jäger tour, and it's still building momentum," says **Rich Levy**, VP of booking, national sales and marketing for **Clear Channel Entertainment**, which produces the Jägermeister Music tours. "Every year it becomes a challenge to top the year before."

Bringing Slipknot in to headline seemed to do the trick. "Anticipation for Slipknot was overwhelming [and] a lot more than we anticipated," says **Michael Arfin**, Slipknot's agent at **Writers & Artists Group International**. "It's obvious these guys have a devoted, hardcore fan base that will continue to support them; and that will increase even more when the new album comes out."

Levy agrees that Slipknot was a powerful draw.

"Bands like Slipknot are never uncomfortable working with our brand," Zeiler says. To promote Slipknot's return on the tour, Zeiler took out national ads in such publications as *FHM*, guitar magazines and *Billboard*.

"Jägermeister spent a tremen-

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



dous amount of money in national ads and local radio advertising," Levy says. "They are continuing to build and invest in this brand year after year, and the results show it."

It appears that Jägermeister has achieved that elusive credibility factor among hard-music fans, so much so that the Jägermeister Music tour is a draw in itself.

"**Jamey Jasta** of **Hatebreed** noticed last year that a lot of people come just because it's a Jägermeister event," Zeiler says. "I don't know if people would pay \$28 to go to a Jägermeister event if the headliners weren't there, but the fact is, we have amazing bands every time."

Promotional giveaways at shows range from compilation CDs and shot glasses to **Schecter** guitars.

"If you're a fan and you show up at the Jäger tour, you know you're going to leave with something," Zeiler says.

The brand works with more than 100 bands. Jägermeister sales are up more than 50% this year, Zeiler says, with

more than 1 million cases sold in 2003. "We're really building something special to our company and special to our bands."

Arfin agrees. "Jäger has built a very strong brand for this type of tour," he says. "They've associated themselves with quality and credible bands, which has been the key to their success."

The Jägermeister Music tour returns in late October for a fall run, with **Slayer** once again at the helm.

Next up for Slipknot are some dates opening for **Metallica** in Europe, then a second-stage headlining gig on **Ozzfest**. Arfin says the band will be out again as a headliner in October and November.



JÄGER'S CLASS OF '04

"There was a huge, pent-up demand for Slipknot, and at the same time, Jägermeister did a good job of getting the word out that they were back," Levy says. "As far as setting up Slipknot's return, between this tour and **Ozzfest**, **Roadrunner** [Slipknot's label] has been given a ton of stuff to work around."

Jägermeister has found its niche in the United States working with bands like Slipknot.

"We've been in the game for such a long time now working with metal bands," says **Rick Zeiler**, director of marketing and brand development for **Sidney Frank Import**, U.S. distributor of Jägermeister.

# Soul Comps Expose New Voices

BY GAIL MITCHELL

Another compilation is tapping into the underground soul realm. And it's creating some buzz.

Like its predecessor, Glory Records' "Neo-Soul United" (*Billboard*, Nov. 8, 2003), "The Soul Lounge Vol. 1" seeks to expose artists who aren't on commercial radio's radar.

The set is also designed to satisfy the cravings of a disenfranchised audience that wants to go beyond standard R&B/neo-soul fare.

"The Soul Lounge" is the brainchild of radio veteran Terry Bello, who describes himself as "a PD in an A&R person's body." The collection features such independent acts as Marlon Saunders, Heston, Monét, Eric Roberson, Nuwamba and Urban Ave 31.

Released in February, the project is distributed through Lightyear/WEA.

Bello's radio background includes stints as assistant PD of top 40 WSTR and air personality at urban AC WALR, both in Atlanta.

Bello hosts the two-hour, Superradio-syndicated "Soul Lounge" and operates its Web site, [thesoullounge.com](http://thesoullounge.com). Both fall under his Atlanta-based company, Groovenation.

"I'm a real underground, alternative music lover," Bello says.

He contends that today's soul music needs a



voice. "Classic soul is Tom Joyner. P. Diddy and Russell Simmons are hip-hop. This music has to be handled the way Berry Gordy did with Motown. Take it on the road with the artists hanging together like a family."

Using his show as well as the Atlanta market as his testing ground, Bello began compiling a list of artists for the project two years ago. His goal was to create a soul version of the hip-hop mix tape. It would set a tempo and be primed for radio but also have an edge that represented the

underground-music fan's lifestyle.

New York retailer Bondy's Music stocks "The Soul Lounge" and "Neo-Soul United." Ish, Bondy's music buyer, says the store can sell 100 copies of such projects in their first two weeks, at prices from \$9.99 to \$12.99.

He notes that he sees more compilations for R&B than for soul.

Ish says "Neo-Soul United" contains more "real underground soul artists," while "The Soul Lounge" leans toward "radio-oriented songs. Terry has that background and ear for that, which is cool."

That's something Bello doesn't deny.

"I make sure I listen for the hits," he says. "When I first brought this to radio, they were like, 'I'm not going to touch this; bring me stuff I know.' So I do that, teasing them with an appetizer and then bringing in an Eric Roberson. We still live in a hit-driven society."

Either way, Ish agrees with Bello that soul music doesn't get the respect it deserves.

"Neo-soul by itself has a nice beat and it's cool. But it's a fad," Ish says. "Once neo-soul went commercial, radio targeted particular songs and overplayed the same songs."

"Soul artists are different from most R&B and hip-hop artists," he continues. "Soul artists are real musicians. Online and satellite radio are giving this music the most respect right now."

Among those on the satellite front supporting such endeavors is Shirley Hayes, PD of XM's "Suite 62."

"With compilations, you hear artists you might not otherwise hear," she says. "Instead of having to put 10 CDs in and search for one or two songs, here I have a chance to hear a lot of different sounds and flavors."

"I've been getting a good response to 'Soul Lounge,'" she continues. "Our listeners are different in that they're willing to pay for something they could get for free. They have a different focus when it comes to music. If they don't like something, they'll tell you."

## SPREADING THE NEWS

And, if they like something, they'll spread the news.

Purpose Records artist Monét is a featured performer on "The Soul Lounge." Her presence on the compilation helps open doors when Purpose's distributor, Select-O-Hits, approaches stores about Monét's album "Essence," released in March.

"Because of this compilation, accounts like CD Tape Outlet in Columbus, Ohio, and Serious Sounds in Houston were already aware of Monét," says George Littlejohn, co-CEO (with Russell Johnson) of New York-based Purpose.

(Continued on page 34)

# R&B/Hip-Hop Confab Back In Miami

Etch this on your calendars: *Billboard* is gearing up for its fifth annual R&B/Hip-Hop Conference and Awards Show.

This year's event takes place once again in Miami, Aug. 4-6. And **American Urban Radio Networks** returns as title sponsor.

But we will stage the conference at a new venue: the Eden Roc Resort.

Scheduled panels will address such timely topics as industry consolidation ("Survivor: Music Biz '04") and nontraditional marketing methods ("The Marketing Matrix").

For more details on these and other events—as well as conference registration—visit [billboardevents.com](http://billboardevents.com) and click on the R&B/Hip-Hop Conference logo. And stay tuned to this page for event updates.

**SIGNINGS:** The debut album by "American Idol" finalist **Tamyra Gray** will be the first release from **19 Recordings**. That is the U.S. imprint "Idol" creator **Simon Fuller** is launching.

Fuller also operates **19 Entertainment**, which contracts many "Idol" discoveries.

**Universal Music & Video Distribution** will distribute the New York-based label.

Gray's album, "The Dreamer," mixes R&B, jazz and rock. It arrives in stores May 25.

**Lamar "L" DeBois** inks a

co-publishing deal with **BMG**. The R&B/pop singer/songwriter publishes through his **L's Hitz Music (SESAC)**.

Managed by **Ivory Joe Hunter**, Los Angeles-based DeBois was signed with **Def Soul** but amicably parted with the label in 2003.



GRAY: STEPPING OUT ON 19 RECORDINGS

New York-based **Magnatar Records** (*Billboard*, Sept. 22, 2001) has signed former **Main Ingredient** member **Carlton Blount**.

The singer/songwriter's solo debut, "(From) a Man's Point of View," is due at retail this summer.

Lead single "Acting Like You're Free" goes to urban radio in June. A simultaneous single, "I'll Be Over You," will be worked at adult R&B. It is a cover of a ballad by '80s pop/rock act **Toto**.

Magnatar, co-founded by the Main Ingredient's **Tony Silvester**, restructured its management team earlier this year.

President/co-CEO Yusef Shabazz heads an executive staff that includes VP of sales and marketing **Maurice Dixon**. The label is negotiating a distribution deal.

Blount succeeded Main Ingredient lead singer **Cuba Gooding Sr.** in 1999. The group's most recent album is the 2001 Magnatar release "Pure Love." Blount has sung behind **Patti LaBelle** and in ad campaigns for **Pepsi**, **Mobile Oil** and other products.

**MO-TUNES:** Motown's 45th anniversary tie-in with **Apple Computer's** iTunes Music Store (Rhythm & Blues, *Billboard*, May 22) precedes the launch of **motownselect.com**.

Motown Select is a division of **Universal Music Enterprises'** hip-oselect.com. According to UME, the new division will reissue classic Motown masters as "limited-edition, direct-sale finished goods" either through its Web site or through other Internet download venues.

On the site's June kickoff roster are reissues by **Syreeta Wright** and a previously unreleased album by former **Temptations** lead singer **David Ruffin**.

Both **hip-oselect.com** and **motownselect.com** will release additional Motown vault treasures during the year.

**Rhythm & Blues**  
By Gail Mitchell  
[gmitchell@billboard.com](mailto:gmitchell@billboard.com)



**MUSICAL NOTES:** **Rhino Records** brings on the soul next month. The label will issue live discs by **Anita Baker** and **Donny Hathaway** June 8. The titles are "Anita Baker: A Night of Rapture—Live" and "Donny Hathaway: These Songs for You, Live!"

Baker's set is her first live album. Recorded during her 1986 tour, it includes a cover of **Van Morrison's** "Moondance" from the Montreux Jazz Festival and concert footage of several songs, including "Sweet Love."

The Hathaway set features seven previously unreleased

songs. Performed in 1973 at Carnegie Hall, the tracks include "Flying Easy" and "Someday We'll All Be Free." Also featured are unreleased excerpts from a 1973 **WBLS** New York interview.

On the same date, Rhino will issue **De La Soul's** "De La Mix

Tape: Remixes, Rarities & Classics." The influential hip-hop act's set integrates live tracks and new versions of fan faves and hits. Among these is a live rendition of "Pot-holes in My Lawn."

**Bad Boy's** crew of artists—**Mario Winans**, **Carl Thomas**, **Loon** and **8Ball & MJG**—hit the stage for the next **Hearts & Voices** concert. A partner-

ship between **LIFEbeat** and the **E.A.R.S. Foundation**, the May 25 event (at New York's Babalu Theatre) benefits AIDS patients. Additional sponsors include **MTV2**, **Vibe** and **Rémy Martin**.

**CONGRATULATIONS . . .** To **Kelly Rowland** on her recent engagement. The **Destiny's Child** member will marry **Dallas Cowboys** player **Roy Williams** (No. 31). No wedding date has been set. Rowland and DC mates **Beyoncé** and **Michelle Williams** return to the studio next month to record a new album.



MAY 29  
2004

# Billboard® HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	18	<b>NUMBER 1</b> If I Ain't Got You	26	25	30	<b>Me, Myself And I</b>	51	50	8	<b>New Day</b>
2	2	12	<b>Burn</b>	27	44	17	<b>My Band</b>	52	54	10	<b>This Way</b>
3	3	13	<b>Overnight Celebrity</b>	28	22	18	<b>Sorry 2004</b>	53	53	6	<b>Selfish</b>
4	5	14	<b>I Don't Wanna Know</b>	29	41	10	<b>Got It Twisted</b>	54	52	12	<b>So Sexy</b>
5	4	15	<b>All Falls Down</b>	30	23	16	<b>Whoknows</b>	55	58	9	<b>Culo</b>
6	8	1	<b>Confessions Part II</b>	31	49	7	<b>Time's Up!</b>	56	61	1	<b>U Saved Me</b>
7	7	24	<b>Freek-A-Leek</b>	32	37	7	<b>Jook Gal (Wine Wine)</b>	57	62	2	<b>Whats Happnin'</b>
8	9	17	<b>Game Over (Flip)</b>	33	27	16	<b>Wanna Get To Know You</b>	58	70	2	<b>Lean Back</b>
9	6	22	<b>Yeah!</b>	34	29	26	<b>Think About You</b>	59	51	1	<b>Get No Better</b>
10	12	12	<b>Happy People</b>	35	31	13	<b>I Want You</b>	60	60	1	<b>What If</b>
11	10	10	<b>Naughty Girl</b>	36	35	4	<b>99 Problems</b>	61	48	1	<b>Musicology</b>
12	11	11	<b>Dirt Off Your Shoulder</b>	37	36	60	<b>Jay-Z In The Name Of Love</b>	62	55	1	<b>Friday Night</b>
13	16	16	<b>On Fire</b>	38	33	38	<b>The Way You Move</b>	63	59	19	<b>I Can't Wait</b>
14	13	21	<b>Tipsy</b>	39	39	21	<b>One Call Away</b>	64	64	2	<b>The New Workout Plan</b>
15	20	12	<b>Roses</b>	40	30	32	<b>Hotel</b>	65	—	1	<b>Call My Name</b>
16	15	15	<b>Jesus Walks</b>	41	46	20	<b>Ride Wit U</b>	66	—	2	<b>Dip It Low</b>
17	14	17	<b>Don't Take Your Love Away</b>	42	56	8	<b>You Don't Want Drama</b>	67	66	16	<b>What's It Like</b>
18	18	13	<b>Slow Motion</b>	43	45	11	<b>Make It Alright</b>	68	71	12	<b>E.I. (Reinvention)</b>
19	21	11	<b>Move Ya Body</b>	44	40	28	<b>Rubber Band Man</b>	69	65	13	<b>Hold On</b>
20	19	25	<b>Splash Waterfalls</b>	45	—	1	<b>Welcome Back</b>	70	—	1	<b>Turn Me On</b>
21	24	9	<b>Talk About Our Love</b>	46	43	35	<b>Salt Shaker</b>	71	68	3	<b>Bring It Back</b>
22	17	21	<b>Dude</b>	47	42	15	<b>Questions</b>	72	67	4	<b>She Wants To Move</b>
23	26	13	<b>Still In Love</b>	48	44	7	<b>Tear It Up</b>	73	—	1	<b>I Like That</b>
24	32	9	<b>Southside</b>	49	28	23	<b>I'm Still In Love With You</b>	74	63	9	<b>Push</b>
25	38	7	<b>U Should've Known Better</b>	50	57	4	<b>Diary</b>	75	74	2	<b>Yeah, Yeah, Yeah</b>

Records with the greatest impressions increase. © 2004, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 140 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart. ☆ indicates title earned HitPredictor status in research data provided by Promosquad.

# Music R&B/Hip-Hop

## Soul Comps

Continued from page 32

The compilation "helped us get Moné's project going," he says. "It's not like we're starting from scratch."

"Every time I play it in-store, it generates reaction," says Joe Lambert, proprietor of San Francisco's Creative Music Emporium. "There's an appetite for quality music."

Creative Music Emporium sells "The Soul Lounge" for \$13.99.

"Nowadays, customers with discriminating tastes will take a chance on a compilation because they get more bang for their buck," Lambert adds.

"The Soul Lounge" has sold 3,400 copies to date, according to Nielsen SoundScan. "Neo-Soul United" has racked up sales of 2,200.

"It's OK if this doesn't sell 50,000 units," says Greg Riles, Lightyear VP of A&R.

"The mission is to create a buzz; 500 will turn into 1,000, then 1,500, and it will continue to grow. If you focus on quality, the rest will take care of itself."

A shipment of 11,000 units went to such national accounts as Tower, Musicland, Barnes & Noble and a coalition of

urban retailers. Listening stations were among the programs instituted to attract consumer attention.

"We've had some nice reorders, with Tower being one of them," Lightyear VP of sales Warren Pujdak says.

"We realize this isn't going to happen overnight. It takes time, and we haven't given up. You don't put [a record] out and then walk away."

Bello has begun working on "The Soul Lounge Vol. 2." It is slated for release in August. He says artists like Amel Larrieux and Rahsaan Patterson are talking to him about participating.

"Neo-Soul United, Vol. 2" is out of the chute already. The lineup this time includes Digable Planets' Ladybug Mecca and Keith Robinson, who co-stars in Paramount's upcoming "Fat Albert" movie.

Glory Records kicked off the release with a free soul concert in New York's Times Square in association with Virgin Megastore.

Ish is selling "Neo-Soul United, Vol. 2" at Bondy's. And both he and Lambert say they'll stock the next edition of "The Soul Lounge."

"Soul music is on shaky ground right now," Bello says. "We have to step it up. That's one of the reasons why hip-hop is doing what it is now. It had strong underground support where radio couldn't deny it."

## Billboard® R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	4	<b>NUMBER 1</b> Make It Up With Love
2	3	4	<b>Move Ya Body</b>
3	5	20	<b>Tipsy</b>
4	6	9	<b>Happy People</b>
5	2	1	<b>Stand Up In It</b>
6	9	11	<b>Dude</b>
7	—	1	<b>Bounce Back</b>
8	4	10	<b>Naughty Girl</b>
9	8	11	<b>Freek-A-Leek</b>
10	10	10	<b>Got It Twisted</b>
11	29	10	<b>Don't Say Nuthin</b>
12	16	11	<b>Overnight Celebrity</b>
13	17	11	<b>Talk About Our Love</b>
14	23	4	<b>Time's Up!</b>
15	—	1	<b>Lord You Know</b>
16	19	8	<b>What's Happenin'</b>
17	13	11	<b>Game Over (Flip)</b>
18	15	16	<b>Yeah!</b>
19	7	9	<b>F.U.R.B. (F U Right Back)</b>
20	21	10	<b>Push</b>
21	14	11	<b>Jook Gal (Wine Wine)</b>
22	18	18	<b>Milkshake</b>
23	25	5	<b>Whats Happnin!</b>
24	33	12	<b>Roses</b>
25	31	8	<b>Bang Bang</b>

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

## Billboard® RHYTHMIC AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	12	<b>NUMBER 1</b> Burn
2	1	10	<b>Naughty Girl</b>
3	3	14	<b>I Don't Wanna Know</b>
4	5	21	<b>Yeah!</b>
5	4	11	<b>My Band</b>
6	6	11	<b>Overnight Celebrity</b>
7	7	10	<b>All Falls Down</b>
8	8	22	<b>Freek-A-Leek</b>
9	12	5	<b>Confessions Part II</b>
10	9	21	<b>Tipsy</b>
11	11	8	<b>Culo</b>
12	10	12	<b>Game Over (Flip)</b>
13	17	8	<b>If I Ain't Got You</b>
14	13	7	<b>I Pray</b>
15	14	12	<b>I'm Still In Love With You</b>
16	15	19	<b>Dirt Off Your Shoulder</b>
17	18	9	<b>So Fly</b>
18	22	3	<b>Slow Motion</b>
19	16	20	<b>One Call Away</b>
20	19	16	<b>Salt Shaker</b>

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 billboard.com. ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

## HitPredictor™

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL
<ul style="list-style-type: none"> <li>PRINCE Call My Name COLUMBIA 66.1</li> </ul>	<ul style="list-style-type: none"> <li>1 YUNG WUN Tear It Up RMG 97.8</li> <li>2 RUBEN STUDDARD What If RMG 89.9</li> <li>3 JAY-Z 99 Problems IDJMG 87.4</li> <li>4 OUTKAST Roses ZOMBA 84.4</li> <li>5 CEE LO The One ZOMBA 77.0</li> <li>6 ELEPHANT MAN Jook Gal (Wine Wine) ATLANTIC 75.7</li> <li>7 ANGIE STONE I Wanna Thank Ya RMG 72.7</li> <li>8 KANYE WEST Jesus Walks IDJMG 72.7</li> </ul>
<ul style="list-style-type: none"> <li>NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL</li> <li>NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK</li> </ul>	<ul style="list-style-type: none"> <li>RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL</li> <li>1 ALICIA KEYS If I Ain't Got You RMG 82.8</li> <li>2 JAY-Z 99 Problems IDJMG 77.8</li> <li>3 YUNG WUN Tear It Up RMG 76.4</li> <li>4 LUDACRIS Blow It Out IDJMG 71.4</li> <li>5 BABY BASH Sexy Eyes UMRG 65.1</li> </ul>

Other radio formats and hitpredictor legend located in chart section.

## Billboard® HOT RAP TRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	11	<b>NUMBER 1</b> OVERNIGHT CELEBRITY	Twista
2	2	12	<b>ALL FALLS DOWN</b>	Kanye West Featuring Syleena Johnson
3	3	13	<b>FREEK-A-LEEK</b>	Pete Dinklage
4	4	14	<b>GAME OVER (FLIP)</b>	Lil' Flip
5	5	15	<b>TIPSY</b>	J-Kwon
6	6	16	<b>DIRT OFF YOUR SHOULDER</b>	Jay-Z
7	7	17	<b>MY BAND</b>	D12
8	13	18	<b>ROSES</b>	OutKast
9	10	19	<b>SLOW MOTION</b>	Juvenile Featuring Soulja Slim
10	15	20	<b>ON FIRE</b>	Lloyd Banks
11	14	21	<b>JESUS WALKS</b>	Kanye West
12	9	22	<b>SPLASH WATERFALLS</b>	Ludacris
13	8	23	<b>I'M STILL IN LOVE WITH YOU</b>	Sean Paul Featuring Sasha
14	12	24	<b>DUDE</b>	Beenie Man Featuring Ms. Thing
15	16	25	<b>CULO</b>	Pitbull Featuring Lil Jon
16	11	26	<b>ONE CALL AWAY</b>	Chingy Featuring J. Weav
17	17	27	<b>SALT SHAKER</b>	Ying Yang Twins Featuring Lil Jon & The East Side Boyz
18	19	28	<b>WANNA GET TO KNOW YOU</b>	G-Unit Featuring Joe
19	20	29	<b>99 PROBLEMS</b>	Jay-Z
20	NEW	30	<b>TIME'S UP!</b>	Jadakiss Featuring Nate Dogg
21	24	31	<b>GOT IT TWISTED</b>	Mobb Deep
22	22	32	<b>THIS WAY</b>	Dilated Peoples Featuring Kanye West
23	NEW	33	<b>JOOK GAL (WINE WINE)</b>	Elephant Man
24	21	34	<b>TEAR IT UP</b>	Yung Wun Featuring DMX, Lil' Flip & David Banner
25	NEW	35	<b>WHATS HAPPNIN!</b>	Ying Yang Twins Featuring Trick Daddy

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.



Sales data compiled by Nielsen SoundScan

Main Billboard chart table with columns for Rank, Artist, Title, Peak Position, Weeks on Chart, and Album Info. Includes special callouts like 'NUMBER 1', 'HOT SHOT DEBUT', 'GREATEST GAINER', and 'PACSETTER'.

Sub-chart table with three columns: LATIN POP ALBUMS, TROPICAL ALBUMS, and REGIONAL MEXICAN ALBUMS. Lists specific albums and artists within these categories.

Albuns with the greatest sales gains this week... RIAA certification for net shipment of 500,000 album units (Gold)... RIAA certification for net shipment of 1 million units (Platinum)...

# Billboard HOT LATIN TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
				PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	
				<b>NUMBER 1 / GREATEST GAINER</b>	1 Week At Number 1	
1	13	23	5	<b>VIVO Y MUERO EN TU PIEL</b> R. PEREZ (R. PEREZ)	Jennifer Pena UNIVISION	1
2	2	4	12	<b>CREO EN EL AMOR</b> J.L. PILOTO (J.L. PILOTO, R. DEL SOLI)	Rey Ruiz SONY DISCOS	2
3	3	1	34	<b>MAS QUE TU AMIGO</b> M.A. SOLIS, H. PATRON, R. PEREZ (M.A. SOLIS)	Marco Antonio Solis FONOVISA	1
4	5	7	5	<b>TU DE QUE VAS</b> F.OE VITA, L. ROMERO (F.OE VITA)	Franco De Vita SONY DISCOS	4
5	4	2	17	<b>TE QUISE TANTO</b> E. ESTEFAN, JR., A. PENA (C. SOROKIN, ANDAHI)	Paulina Rubio UNIVERSAL LATINO	1
6	1	13	11	<b>ABRAZAR LA VIDA</b> R. PEREZ (D. RICH, J. MARR, J.C. PEREZ SOTO)	Luis Fonsi UNIVERSAL LATINO	1
7	7	5	28	<b>CUIDARTE EL ALMA</b> L.F. OCHOA (M. DURANDEAU, C. ZALLES)	Chayanne SONY DISCOS	1
8	8	10	16	<b>QUE LLORO</b> A. BAQUEIRO, SIN BANDERA (L. GARCIA)	Sin Bandera SONY DISCOS	5
9	9	8	9	<b>CRUZ DE OLVIDO</b> P. AGUILAR (J. ZAIZARI)	Pepe Aguilar UNIVISION	8
10	6	3	17	<b>TENGO GANAS</b> E. ESTEFAN, JR., A. GAITAN, R. GAITAN (V.M. RUIZ, E. ESTEFAN, JR.)	Victor Manuelle SONY DISCOS	1
11	11	6	23	<b>Y TODO QUEDA EN NADA</b> ESTEFANO (ESTEFANO, J. REYES)	Ricky Martin SONY DISCOS	1
12	12	12	8	<b>A DONDE ESTABAS?</b> R. MUNOZ, R. MARTINEZ (R. MARTINEZ)	Intocable EMI LATIN	12
13	10	20	6	<b>4:30 AM</b> S. KRYS, J. SOMEILLAN (D. BERMUDEZ, S. KRYS)	Obie Bermudez EMI LATIN	9
14	18	19	1	<b>TE QUISE OLVIDAR</b> J.L. TERRAZAS (J. GABRIEL)	Grupo Montez De Durango DISA	14
15	16	9	17	<b>AUNQUE NO TE PUEDA VER</b> J.N. GOMEZ (A. UBAGO)	Alex Ubago WARNER LATINA	4
16	19	16	16	<b>COMO PUDE ENAMORARME DE TI</b> A. RAMIREZ CORRAL (R. LUGO)	Patrulla 81 DISA	8
17	17	17	10	<b>DOS LOCOS</b> LOS HOROSCOPOS DE DURANGO (A. MARTINEZ)	Los Horoscopos De Durango PROCAN/DISA	17
18	14	15	18	<b>HAZME OLVIDARLA</b> J. GUILLEN (A. TORRES)	Conjunto Primavera FONOVISA	8
19	15	11	16	<b>BARAJA DE ORO</b> PALOMO (R. AYALA)	Palomo DISA	7
20	23	35	6	<b>TANTO LA QUERIA</b> A. STIVEL (L. GONZALEZ GOMEZ)	Andy & Lucas ARIOLA/BMG LATIN	20
21	26	24	9	<b>LUCHARE POR TU AMOR</b> A. BAQUEIRO (R. FOLGUERA, F. MONY, M. ENTRAIGUES)	Alejandro Fernandez SONY DISCOS	21
22	27	26	10	<b>TARDES NEGRAS</b> A. SALERNO, M. MAJONCHI (T. FERRO)	Tiziano Ferro EMI LATIN	14
23	33	—	2	<b>LLORE LLORE</b> E. ESTEFAN, JR., A. GAITAN, R. GAITAN (V.M. RUIZ, A. GAITAN, R. GAITAN)	Victor Manuelle SONY DISCOS	23
24	28	50	3	<b>SENTADA AQUI EN MI ALMA</b> ESTEFANO (ESTEFANO, J. REYES)	Chayanne SONY DISCOS	24
25	38	—	2	<b>NO TIENE LA CULPA EL INDI</b> LOS TIGRES DEL NORTE (F. QUINTERO)	Los Tigres Del Norte FONOVISA	25
26	29	22	6	<b>NADIE ES ETERNO</b> A. A. DE LUNA (D. GOMEZ)	Adan Chalino Sanchez MOON/COSTAROLA/SONY DISCOS	15
27	22	21	9	<b>DESEOS DE COSAS IMPOSIBLES</b> N. WALKER, LA OREJA DE VAN GOGH (X. SAN MARTIN)	La Oreja De Van Gogh SONY DISCOS	21
28	30	29	7	<b>AMAR COMO TE AME</b> J. SEBASTIAN (J. SEBASTIAN)	Juan Sebastian MUSART/BALBOA	28
29	20	14	15	<b>TU FOTOGRAFIA</b> G. ESTEFAN, E. ESTEFAN, JR., S. KRYS (G. MARCO, E. ESTEFAN, JR.)	Gloria Estefan EPIC/SONY DISCOS	1
30	35	—	2	<b>MI PEOR ENEMIGO</b> BRONCO (R. MARTINEZ)	Bronco: El Gigante De America FONOVISA	30
31	21	18	7	<b>SABANAS FRIAS</b> H. FERIA, GONZALEZ (H. FERIA)	Mana & Ruben Blades WARNER LATINA	18
32	31	25	6	<b>ESO</b> A. SANZ, L. PEREZ (A. SANZ)	Alejandro Sanz WARNER LATINA	25
33	34	33	8	<b>SE ME HIZO TARDE LA VIDA</b> P. RAMIREZ (L. RAMIREZ)	Vicente Fernandez SONY DISCOS	32
34	32	32	5	<b>PERO QUE TAL SI TE COMPR</b> PRIVERA (C. REYNAL)	Lupillo Rivera UNIVISION	32
35	24	28	11	<b>PARA TODA LA VIDA</b> A. LIZARRAGA, J. LIZARRAGA (J. J. LEYVA)	Banda El Recodo FONOVISA	20
36	42	—	2	<b>ME ACORDARE</b> E. TORRES SERRANT (E. TORRES SERRANT)	Limi-t 21 EMI LATIN	36
37	RE-ENTRY	5	5	<b>NO ES AMOR</b> M. TAYLOR, C. PAUCAR, E. IGLESIAS, F. GARRIBAY (E. IGLESIAS, P. BARRY, M. TAYLOR, F. GARRIBAY, C. GARCIA ALONSO)	Enrique Iglesias UNIVERSAL LATINO	37
38	48	—	2	<b>DESNUDATE MUJER</b> K. SANTANDER, M. SALCEDO (D. BISBAL, J. M. VELASQUEZ)	David Bisbal VALE/UNIVERSAL LATINO	38
39	44	40	5	<b>SI TU ESTUVIERAS</b> J. POIAZ, G. DIAZ (A. T. MERCADO)	Los Toros Band UNIVERSAL LATINO	38
40	41	39	4	<b>HORA ENAMORADA</b> E. CRESPO (E. CRESPO)	Elvis Crespo DILE	13
41	39	45	10	<b>Y QUE</b> I. RODRIGUEZ, F. FERRUJIA (A. VEZZANI)	Los Angeles De Charly FONOVISA	28
42	25	27	8	<b>DEJA</b> C. CABRAL, 'JUNIOR', A. BARBARA, R. PEREZ (R. LIVI, R. PEREZ)	Ana Barbara FONOVISA	25
43	37	38	3	<b>NO ME QUIERO ENAMORAR</b> M. DOMM (M. DOMM & O'CEANSKY, M. BERNAL)	Kalimba SONY DISCOS	37
44	40	—	7	<b>CANTAR HASTA MORIR</b> A. VERDE, D. TORRES (D. TORRES, A. BATISTA CANA, D. A. CUMBA SANCHEZ)	Diego Torres ARIOLA/BMG LATIN	40
45	RE-ENTRY	2	2	<b>ANTES DE QUE TE VAYAS</b> R. SAENZ QUIROZ, CONJUNTO ATARDECER (M. A. SOLIS)	Conjunto Atardecer MUSICEM/UNIVERSAL LATINO	45
				<b>HOT SHOT DEBUT</b>		
46	—	—	1	<b>MIEDO</b> PALOMO (FATO)	Palomo DISA	46
47	—	41	17	<b>DALO POR HECHO</b> BRONCO (N. UROQUZA, N. CONCHA)	Bronco: El Gigante De America FONOVISA	25
48	NEW	—	1	<b>EL ZA ZA ZA (MESA QUE MAS APLAUDA)</b> D. FUENTES ATILANO (D. LOBO, MR. GRILLO)	Climax MUSART/BALBOA	48
49	NEW	—	1	<b>SABES A CHOCOLATE</b> A. B. QUINTANILLA III, C.K. MARTINEZ (C. VILLA DE LA TORRE, A. MONROY FERNANDEZ)	Kumbia Kings Featuring Pee Wee Gonzalez EMI LATIN	49
50	46	30	8	<b>HAY QUE CAMBIAR</b> R. PEREZ (R. PEREZ)	Area 305 RPE/UNIVISION	30

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

## LATIN POP AIRPLAY

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

## TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	1	<b>CREO EN EL AMOR</b> SONY DISCOS	REY RUIZ	21	34	<b>NADA DE NADA</b> J&N	FRANK REYES
2	3	<b>LLORE LLORE</b> SONY DISCOS	VICTOR MANUELLE	22	33	<b>LA PAGA</b> SURCO/UNIVERSAL LATINO	JUANES
3	6	<b>SI TU ESTUVIERAS</b> UNIVERSAL LATINO	LOS TOROS BAND	23	30	<b>AMIGO MIO</b> WEACARIBE/WARNER LATINA	TONO ROSARIO WITH TEGO CALDERON
4	2	<b>TENGO GANAS</b> SONY DISCOS	VICTOR MANUELLE	24	4	<b>ABRAZAR LA VIDA</b> UNIVERSAL LATINO	LUIS FONSI
5	8	<b>ME ACORDARE</b> EMI LATIN	LIMI-T 21	25	25	<b>UN OSTITO DORMILON</b> SONY DISCOS	EL GRINGO DE LA BACHATA FEAT. SERGIO VARGAS
6	5	<b>HORA ENAMORADA</b> DILE	ELVIS CRESPO	26	36	<b>PEGATE</b> CUTTING	FULANITO
7	—	<b>VIVO Y MUERO EN TU PIEL</b> UNIVISION	JENNIFER PENA	27	22	<b>DILE</b> VI	ODN OMAR
8	15	<b>NECESITO UN AMOR</b> SONY DISCOS	ANDY ANDY	28	29	<b>POR QUE NO DEJAS ESE LOCO</b> J&N	SEXAPPEAL
9	11	<b>SI TU AMOR NO VUELVE</b> J&N	EDDY HERRERA	29	31	<b>AMANECER (BOMBA)</b> J&N	LIMI-T 21
10	9	<b>INTRO LOS 12 DISCIPULOS</b> DIAMOND	EDDIE DEE	30	17	<b>TELEFONO</b> UNIVERSAL LATINO	GRUPO MANIA
11	7	<b>LA SOSPECHA</b> UNIVISION	SON DE CALI	31	32	<b>TANTO LA QUERIA</b> ARIOLA/BMG LATIN	ANDY & LUCAS
12	13	<b>NAVEGANDOTE</b> NU	N. KLABE	32	26	<b>SABANAS FRIAS</b> WARNER LATINA	MANA & RUBEN BLADES
13	19	<b>PA' LA RUMBA VOY</b> EMI LATIN	ZAFRA NEGRA	33	38	<b>VOY A DEJARTE DE AMAR</b> J&N	FRANK REYES
14	23	<b>SI ESO FUERA MID</b> M.P.	JOSE PENA SUAZO Y LA BANDA GORDA	34	—	<b>TIERRA BENDITA</b> M.P.	TITO GOMEZ
15	10	<b>PUERTO RICO</b> SONY DISCOS	JERRY RIVERA	35	—	<b>ENAMORAME</b> J&N	PAPI SANCHEZ
16	12	<b>4:30 AM</b> EMI LATIN	OBIE BERMUDEZ	36	—	<b>DOCTOR</b> J&N	PUERTO RICAN POWER
17	16	<b>TU FOTOGRAFIA</b> EPIC/SONY DISCOS	GLORIA ESTEFAN	37	—	<b>TU ERES MI LUZ</b> RCA/BMG LATIN	ALEJANDRA GUZMAN
18	21	<b>ALGO IMPOSIBLE</b> SONY DISCOS	NGZ	38	—	<b>NO ES AMOR</b> UNIVERSAL LATINO	ENRIQUE IGLESIAS
19	20	<b>FLOR DORMIDA</b> SONY DISCOS	EDDIE SANTIAGO	39	37	<b>ME EQUIVOQUE</b> UNIVISION	MARIANA
20	27	<b>CHICA LINDA</b> CAMPESINA	ZACARIAS FERREIRA	40	—	<b>LA PAGA</b> KAREN/UNIVERSAL LATINO	TONNY TUN TUN

## REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	1	<b>A DONDE ESTABAS?</b> EMI LATIN	INTOCABLE	21	20	<b>AMAR COMO TE AME</b> MUSART/BALBOA	JOAN SEBASTIAN
2	5	<b>TE QUISE OLVIDAR</b> DISA	GRUPO MONTEZ DE DURANGO	22	31	<b>SABES A CHOCOLATE</b> EMI LATIN	KUMBIA KINGS FEATURING PEE WEE GONZALEZ
3	7	<b>COMO PUDE ENAMORARME DE TI</b> DISA	PATRULLA 81	23	16	<b>DEJA</b> FONOVISA	ANA BARBARA
4	4	<b>DOS LOCOS</b> PROCAN/DISA	LOS HOROSCOPOS DE DURANGO	24	18	<b>A UN PASO DE OLVIDARTE</b> FONOVISA	JUAN TAVARES
5	2	<b>HAZME OLVIDARLA</b> DISA	CONJUNTO PRIMAVERA	25	21	<b>NO TENGAS MIEDO ENAMORARTE</b> DISA	EL PODER DEL NORTE
6	3	<b>BARAJA DE ORD</b> DISA	PALOMO	26	28	<b>CAMARON PELA'O</b> EMI LATIN	VOCES DEL RANCHO
7	6	<b>MAS QUE TU AMIGO</b> FONOVISA	MARCO ANTONIO SOLIS	27	29	<b>JAMBALAYA</b> PROCAN/DISA	K-PAZ DE LA SIERRA
8	13	<b>NO TIENE LA CULPA EL INDI</b> FONOVISA	LOS TIGRES DEL NORTE	28	22	<b>LA MAS DESEADA</b> UNIVERSAL LATINO	VALENTIN ELIZALDE
9	9	<b>NADIE ES ETERNO</b> MOON/COSTAROLA/SONY DISCOS	ADAN CHALINO SANCHEZ	29	27	<b>LA MESA QUE MAS APLAUDA</b> DISA	LIBERACION
10	12	<b>MI PEOR ENEMIGO</b> FONOVISA	BRONCO: EL GIGANTE DE AMERICA	30	37	<b>LA BOTELLA</b> LA SIERRA	LDS MORROS DEL NORTE
11	10	<b>PERO QUE TAL SI TE COMPR</b> UNIVISION	LUPILLO RIVERA	31	—	<b>SOY TU MUJER</b> UNIVERSAL LATINO	ALICIA VILLARREAL
12	11	<b>SE ME HIZO TARDE LA VIDA</b> SONY DISCOS	VICENTE FERNANDEZ	32	34	<b>PERO TU NO ESTAS</b> DISA	GRUPO BRYNDIS
13	8	<b>PARA TODA LA VIDA</b> FONOVISA	BANDA EL RECODO	33	24	<b>SERVICIO A DOMICILIO</b> DISA	JORGE LUIS CABRERA
14	14	<b>CRUZ DE OLVIDO</b> UNIVISION	PEPE AGUILAR	34	—	<b>PARA QUE ME HACES LLORAR</b> PLATINO/FONOVISA	BRISEYDA Y LOS MUCHACHOS
15	15	<b>Y QUE</b> FONOVISA	LOS ANGELES DE CHARLY	35	25	<b>Y DICEN</b> UNIVISION	ADAN CHALINO SANCHEZ
16	17	<b>ANTES DE QUE TE VAYAS</b> MUSICEM/UNIVERSAL LATINO	CONJUNTO ATARDECER	36	35	<b>20 AÑOS</b> DISA	LOS REYES DEL CAMINO
17	30	<b>VIVO Y MUERO EN TU PIEL</b> UNIVISION	JENNIFER PENA	37			

# Dutch Treats To Rock Your Body, Rock

BY MICHAEL PAOLETTA

DJ/producer Ferry Corsten recently spent 10-plus weeks on the *Billboard* Hot Dance Radio Airplay chart with "Rock Your Body, Rock."

Last month, DJ/producer Armin Van Buuren logged time on the Top Electronic Albums chart with the compilation "A State of Trance 2004."

A track from the collection, "Burned With Desire" by Van Buuren (featuring Justine Suissa), remains in the top 10 of the Hot Dance Radio Airplay chart.

In the May 22 issue, DJ Tiësto's "Love Comes Again" (featuring BT) debuted at No. 4 on the Hot Dance Singles Sales chart, where it remains this issue. The song also debuts at No. 15 on the Hot Dance Radio Airplay chart and climbs from No. 44 to No. 36 on the Hot 100 Singles Sales chart.

In addition to being revered DJ/producers, Corsten, Van Buuren and DJ Tiësto are Dutch. They are leading the way in what many are calling the new wave of Dutch trance music.

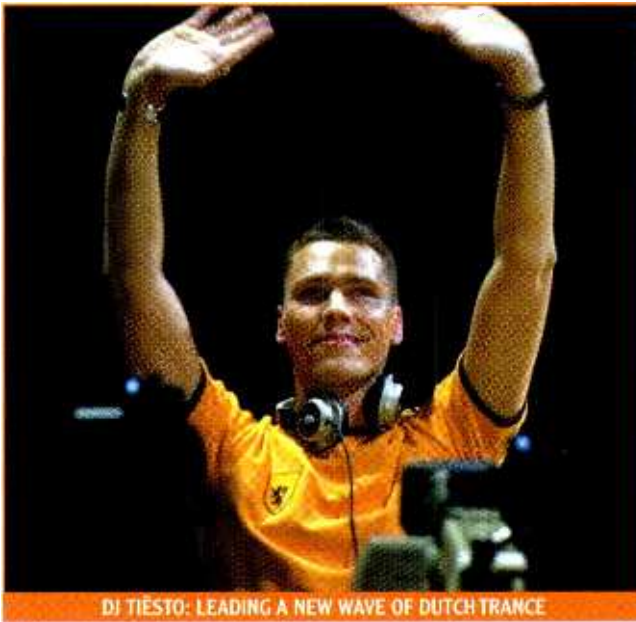
## TIËSTO ONE DJ ON TOP

"What's happening right now is that some of the biggest names in Dutch dance music have music in the market," Robbins Entertainment VP of A&R and dance promotion John Parker says. "So, it's much more noticeable."

It will become even more apparent in the coming weeks. June 1, Nettwerk America releases DJ Tiësto's much anticipated second proper artist album, "Just Be." (It follows his 2003 DJ-mix "Nyana.")

In addition to BT, the uplifting yet chilled-out album finds DJ Tiësto collaborating with Kirsty Hawkshaw ("Walking on Clouds") and Nashville songwriters Jo Lloyd and Dan Muckala ("Sweet Misery").

"Tiësto and others in his crew are delivering fully developed songs, with full-on vocals and memorable hooks and melodies," explains Lainie Copicotto, president of marketing firm Aurelia Entertainment.



DI TIËSTO: LEADING A NEW WAVE OF DUTCH TRANCE

DJ Tiësto credits Dutch dance music's popularity to its emotional drama and uplifting spirit.

"In the studio, I'm always searching for sounds that fit together—and that form warm layers," DJ Tiësto tells *Billboard*. "Once I have that, it then becomes all about the melody."

According to Copicotto, that's precisely why this music is crossing over from dancefloors to radio in the U.S.

Dance stations like KKDL Dallas and WPYM Miami have championed numerous tracks by Dutch artists. The current playlist for KKDL includes a handful of Dutch productions, including "Burned With Desire" and "Rock Your Body, Rock."

At the recently held Winter Music Conference in Miami, Dutch DJ/producers were well represented. DJ Tiësto, Van Buuren, Laid-

back Luke, Marco V., Sander Kleinenberg, Junkie XL and others spun records at a variety of parties.

## SUPPORT FROM HOME

"We wholly support this music," says Pieter Van Adrichem, PR manager of Dutch author rights organization Conamus. Van Adrichem is also an organizer of the annual Amsterdam Dance Event. "We want it to be heard."

Dutch dance music has been making inroads into the U.S. and U.K. markets since the early '90s. Acts like the Goodmen, Fierce Ruling Diva and the Klubheads helped pave the way for today's artists.

Four years ago, "Who Needs Guitars Anyway?" by Dutch act Alice DeeJay peaked at No. 76 on The *Billboard* 200.

The set's lead single, "Better Off Alone," peaked at No. 3 and No. 27 on the Hot Dance Club Play and The *Billboard* Hot 100 charts, respectively. The full-length has since sold 501,000 units, according to Nielsen SoundScan.

Dutch duo Pronti & Kalmani produced "Better Off Alone" and other tracks on "Guitars."

Robbins Entertainment recently released the pair's latest production, "If I Were You" by Candee Jay, in the U.S. Robbins licensed the track from Dutch label Flight Music.

For DJ Tiësto, it's all very cyclical. "In the early '90s, the focus was on the American DJ. By the late '90s, it was the British DJs that were everywhere. Now, perhaps, it is time for Dutch DJs to take over the scene."

To that end, DJ Tiësto will spend the bulk of June touring North America. "21 dates in 26 days," he says.

"When Tiësto is DJing, he wholly connects with his crowd," Nettwerk America senior director of marketing Eric Brodsky explains. "No matter what night of the week he's playing, he brings a Saturday-night party vibe to the club. And clubbers appreciate this."

Copicotto concurs and adds, "The Dutch are showing the rest of the world how it needs to be done. In the process, we may be experiencing a major changing of the DJ guard in the global club scene."

## Lawrence Welk Uncorked

**Welk Music** is the latest label to revisit its catalog for a remix project. But unlike **Verve** and **Blue Note**, which have mined their respective vaults for various artists collections, Welk concentrates on its label namesake—

**Lawrence Welk** himself—with "Upstairs at Larry's: Lawrence Welk Uncorked."

A preposterous idea? Absolutely. But that's what makes the set so charming. This concept should so not work, but it does—in a very quirky, Playboy Mansion pool party way.

"Upstairs at Larry's"—an homage to **Yaz's** 1982 album, "Upstairs at Eric's," perhaps?—arrives Aug. 10.

But already, a handful of tastemaking DJs are championing the feisty house re-rubs of "Caravan" and "You Are My Sunshine" by **Groove Junkies** and **Joy & the Spider**, respectively.

Also on board are **Rithma** ("Champagne Time"), **Kaskade** ("String of Pearls"), **Q-Burns**

**Abstract Message** ("You Can Dance") and others.

**ON THE RADIO:** With this issue, the Hot Dance Radio Airplay chart adds the two national satel-

Beat  
Box™

By Michael Paoletta  
mpaoletta@billboard.com



lite services (**XM Satellite**, **Sirius Satellite**) and one national cable radio station (**Music Choice**) to its reporting panel. With these additions, the panel grows to nine outlets.

**SKIN DEEP:** **Nettwerk America** will issue the soundtrack to **FX Network's** TV show "Nip/Tuck" June 15. Unlike most soundtracks, this one is a continuous

mix (not beat-mixed, mind you), with each track flowing into the next.

Production duo **Gabriel & Dresden** handle the mixing chores, which finds the pair spotlighting music heard in the South Beach, Fla.-based show's first two seasons.

For this soundtrack, Gabriel & Dresden traverse much musical ground, from trip-hop ("Angels" by **Wax Poetic** featuring **Norah Jones**) and chill-out ("Falling" by **Chris Coco**) to electro ("Price of Love" by **Client**) and pop/dance ("Just Be Me" by **Kirsty Hawkshaw**).

A few **Nettwerk** acts—the **Jazz Upstarts**, **Alpha**, **Kinky** and **Erin McKeown**—also make their presence known.

Those paying attention to the lyrics will surely see a link to the show's complex and fragile tension: Whether or not cosmetic enhancement can (permanently) mask patients' psychological flaws.

As for the program's theme song—"A Perfect Lie" by **the Engine Room**—it could not be called anything else.



DRESDEN, LEFT, AND GABRIEL: MIXING UP THE 'NIP/TUCK' SOUNDTRACK

**PARTY ON:** While there are indeed appearances by **Crystal Method's Ken Jordan** and others, **James D. "Disco Donnie" Estopinal** is the real star of "Rise: The Story of the Rave Outlaw Disco Donnie."

In theaters last year, the documentary about the U.S. rave scene is now available as a DVD from **Music Video Distributors**.

Since the start of this century, Estopinal has become the unofficial poster child for the "crack house statute," the RAVE Act (Reducing Americans' Vulnerability to Ecstasy) and the Illicit Drug Anti-Proliferation Act. File "Rise" under peace-love-unity-respect.

**RISE (AGAIN):** **Island U.K.** has released British singer/songwriter **Gabrielle's** fourth studio album, "Play to Win." And like its predecessor, "Rise" (1999), it's an absolute winner.

Tracks like "Ten Years Time," "Picking Up the Pieces" and lead single "Stay the Same" are classic Gabrielle. But others—particularly "You Used to Love Me" and "No Big Deal"—find the artist flirting with the sounds of Tennessee. What's next, "Gabrielle in Memphis"?

While pondering that possibility, one question remains: Where is Gabrielle's U.S. label deal?

Billboard HOT DANCE SINGLES SALES MAY 29 2004. Sales data compiled by Nielsen SoundScan. Chart showing top 25 dance singles with columns for rank, last week, weeks on chart, title, imprint, and artist.

Billboard HOT DANCE RADIO AIRPLAY MAY 29 2004. Airplay compiled by Nielsen Broadcast Data Systems. Chart showing top 25 dance radio airplay with columns for rank, last week, weeks on chart, title, imprint, and artist.

Billboard TOP ELECTRONIC ALBUMS MAY 29 2004. Sales data compiled by Nielsen SoundScan. Chart showing top 25 electronic albums with columns for rank, last week, weeks on chart, artist, imprint, and title.

• Dance Airplay titles showing an increase in detections over the previous week, regardless of chart movement. Complied 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 gains this week. • Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ♦ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and VFEA 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 Heatsseeker title. © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard HOT DANCE CLUB PLAY MAY 29 2004. TM

Billboard HOT DANCE CLUB PLAY (Left Column) showing top 25 dance club play tracks with columns for rank, last week, weeks on chart, title, imprint, and artist.

Billboard HOT DANCE CLUB PLAY (Right Column) showing top 25 dance club play tracks with columns for rank, last week, weeks on chart, title, imprint, and artist.

• 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.

# Hot Talent

COUNTRY MUSIC

## Making The 'A' List

### Country Awaits Its Next Superstar Crop

BY DEBORAH EVANS PRICE

For any musical style to grow and thrive, a steady supply of new artists must climb the ladder of success.

During the past few years, country music has seen only Toby Keith and Kenny Chesney reach superstar status, joining such established acts as Alan Jackson, Brooks & Dunn, Faith Hill, Tim McGraw and Shania Twain.

But lately, several new acts are nipping at their heels. They include Capitol's Keith Urban, Arista Nashville's Brad Paisley, Lyric Street's Rascal Flatts and Columbia's Montgomery Gentry.

The savvy selection of singles, strategic touring, increased retail presence and heightened media exposure are among the components necessary to move an act onto the "A list."

And boosting artists to that status is essential to country music's growth.

According to Nielsen SoundScan, Rascal Flatts has sold 2 million copies of its latest album "Melt," Urban has moved 1.4 million units of "Golden Road," Montgomery Gentry's "My Town" has sold 800,000 units and Paisley has sold 598,000



Keith Urban

copies of "Mud On The Tires."

Joe Galante, chairman of the RCA Label Group, says country needs more big stars. "The strength of the other formats is they have a much deeper bench. They can go without several of their stars [releasing product], and the business [will] still do really, really well.

"If we had a year where there was no Toby or no Kenny, it would be a terrible year," Galante continues. "We can't afford that. So we have to keep working on building a bench. We have a lot of acts right now that need to be pushed."

Mike Dungan, president of Capitol Records in Nashville, agrees that country is always hungry for new superstar acts.

"Beyond the economics, we need them to keep things fresh," he says.

"Year after year, show after show—

whether it's the Academy of Country Music Awards, Country Music Assn. Awards or the [CMT] Flame Worthys—it seems that we put on the same show with the same people," Dungan notes. "And while they're all superstars and deserve a spot on those shows, it has gotten past the point of ridiculous."

The 39th annual Academy of Country Music Awards will take place May 26 in Las Vegas, with familiar faces among the nominees and presenters.

Dungan says there's no easy fix to the situation, because it has become harder to break new acts and harder to move from the "B list" to "A" status.

Not only has radio given new records less exposure in recent years, Dungan says another challenge is that "there are more entertainment opportunities for the fans to delve into. It takes a lot longer for the

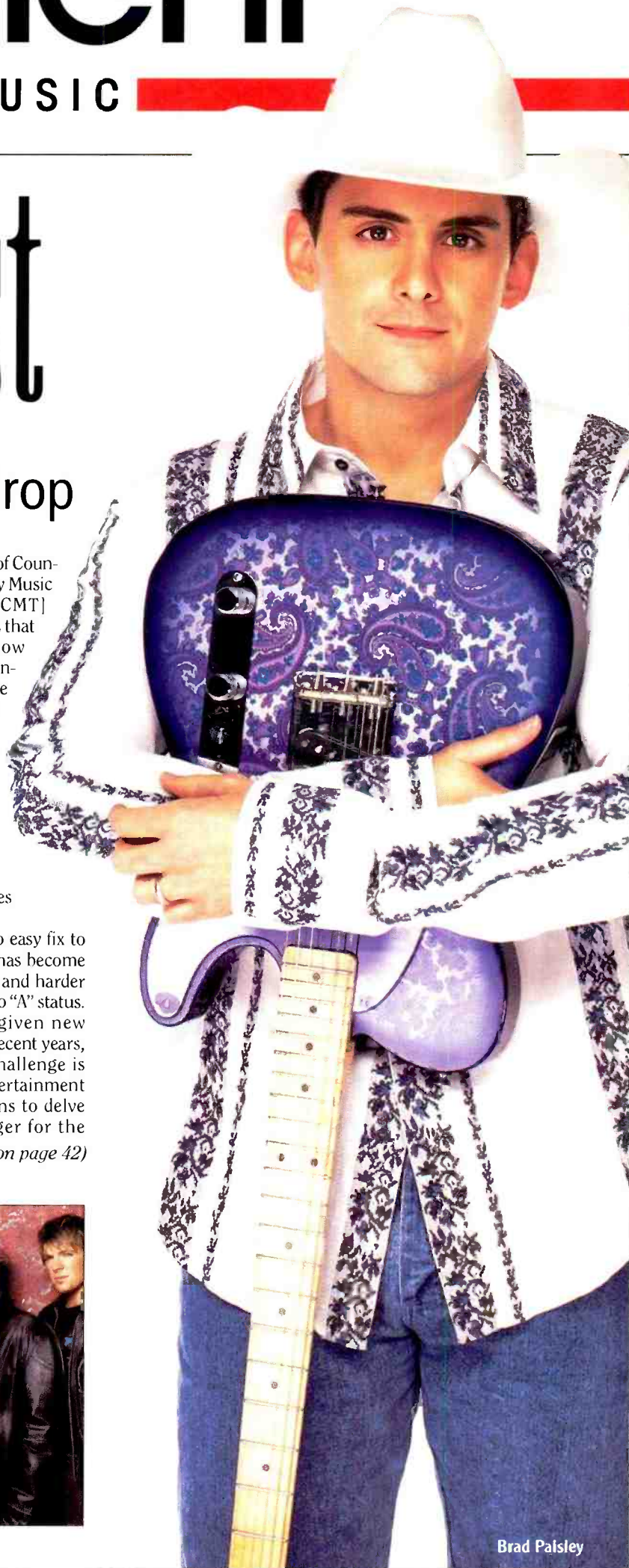
*(Continued on page 42)*



Montgomery Gentry



Rascal Flatts



Brad Paisley

## Howdy, Partners

When it comes to sponsorship dollars supporting country music, Academy of Country Music executive director Bob Romeo says partnership deals and special promotions are "alive and well."

"Sponsors that were with us last year are all back with us again," Romeo says of this year's Academy of Country Music Awards, set for May 26 in Las Vegas. Those returning sponsors include Baja Fresh, Coors, the Home Depot, Krispy Kreme, Ford and Dr Pepper.

"Coors has stepped up and come to us with more dollars. They are hosting our after-show party [and] our newcomer show. They also are doing promotions for us with both Brooks & Dunn and Rascal Flatts at all of their retailers," he notes.

The Home Depot is again sponsoring the fan-voted Humanitarian Award. The recipient will have a community playground built in the city of his or her choice. Charlie Daniels, Martina McBride and Brad Paisley are this year's nominees.

According to Romeo, the ACM has forged relationships with several new sponsors, including Black Diamonds/Super Sensitive Strings, Cover Girl, Mr. Coffee, Neutrogena, Southwest Airlines and Extreme Vodka.

In addition, the ACM has partnered with Launch/Yahoo for the ACM/Launch video of the year category.

"We'll be doing a whole Internet campaign on Yahoo to promote the show," Romeo says. "I hope it will get us to a group of young listeners that we might not get to just [through] TV or radio promotions."

DEBORAH EVANS PRICE



## 'A' List

Continued from page 41

message to sink in and for the fans to grab on and participate."

So what does it take to get an act to the top?

According to Galante, there's no substitute for time and hard work. He says that Chesney was "obsessed" with his career, and that helped make him a multi-platinum artist.

"He constantly built his show. He constantly moved from one venue [size] to the next. He improved the production. He invested in himself," Galante says.

### HIT AFTER HIT

"The way you are going to succeed is by entertaining the consumer and giving them more than they expect," Galante continues. "That means investing a lot in the show. Then you have hit after hit, and not just a radio hit but a sales hit."

As for Paisley's heightened success, Galante says the artist's funny, celebrity-packed videos have helped his career gain momentum. Those clips "really went a long way to raise his visibility," Galante notes.

Meanwhile, Dungan describes Keith Urban as "half an inch from superstardom—that elite category that belongs to Kenny Chesney, Toby Keith, Alan Jackson and Tim McGraw. It's that place where radio looks at their records as automatic [adds to playlists] and is anxious to play more than one song from that artist on the radio at the same time."

"But really, what it comes down to is sales," Dungan adds. "That multi-platinum status is what we

strive for, because the economics are such that you need one or two of those on a label just to give it a chance to be healthy. So this is something we've been working [on] for the last two or three years."

Dungan says part of building Urban's career was giving potential fans an opportunity to see him live.

"Every time the guy performs, he wins," Dungan says. "He has had some great performance opportunities throughout the years with Brooks & Dunn, Kenny Chesney and others. He has played in front of a lot of people."

Capitol showcased Urban this year with a lunch performance during the Country Radio Seminar in Nashville.

"We had a clear mission that day, and that was to take [those] last few steps in placing Keith into that elite group of superstars," Dungan says.

Live performance has also played a primary role in Rascal Flatts' career. In the past year, the group has graduated to headlining status.

"They have been out on the road [playing for] 5,500 to 7,500 people a night, hard ticket sales," Lyric Street president Randy Goodman says, noting that the group has sold more than 2 million copies of its two albums.

Goodman feels it's the music rather than any marketing gimmick that continues to drive the group's success.

This summer, Rascal Flatts will open for Chesney on tour.

"It's going to be an opportunity to tap into a broader audience base," Goodman says. "It's a smart career move. And now that they've reached a certain level of consistency of sales, airplay and touring, that will help us kick up the media—TV primarily—and broaden that base."

(Continued on page 43)

## Who's Hot On Country Charts

The chart recaps in the Country Spotlight are year-to-date from the Dec. 6, 2003, issue (the beginning of the *Billboard* chart year) through the May 1, 2004, issue.

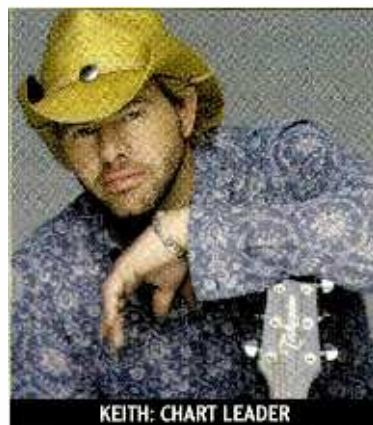
Recaps for Top Country Albums are based on sales data that Nielsen SoundScan compiled, while recaps for Hot Country Singles & Tracks are based on airplay information from Nielsen Broadcast Data Systems. Titles receive credit for sales or airplay accumulated during each week they appear on the relevant chart.

Anthony Colombo compiled the recaps with assistance from country charts manager Wade Jessen.

### Top Country Albums Artists

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

- 1 **TOBY KEITH** (2) *DreamWorks/Interscope*  
(1) *Mercury/UMGN*
- 2 **KENNY CHESNEY** (3) *BNA/RLG*
- 3 **ALAN JACKSON** (3) *Arista Nashville/RLG*
- 4 **DIXIE CHICKS** (2) *Monument/Columbia/Sony Music*
- 5 **SHANIA TWAIN** (1) *Mercury/UMGN*
- 6 **MARTINA MCBRIDE** (1) *RCA/RLG*
- 7 **JOSH TURNER** (1) *MCA Nashville/UMGN*
- 8 **TRACE ADKINS** (2) *Capitol*
- 9 **LEANN RIMES** (1) *Curb*
- 10 **JOHNNY CASH** (3) *American/Lost Highway*  
(2) *Legacy/Columbia/Sony Music*  
(1) *Mercury/Chronicles/UMGN*



### Top Country Albums Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 **UNIVERSAL** (40)
- 2 **BMG** (23)
- 3 **WEA** (22)
- 4 **EMM** (16)
- 5 **SONY** (9)
- 6 **INDEPENDENTS** (20)

### Top Country Albums Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **DREAMWORKS** (5)
- 2 **BNA** (4)
- 3 **ARISTA NASHVILLE** (6)
- 4 **MCA NASHVILLE** (10)
- 5 **CAPITOL** (10)

### Top Country Albums Labels

Pos. LABEL (No. of Charted Titles)

- 1 **RCA LABEL GROUP** (16)
- 2 **INTERSCOPE** (5)
- 3 **UNIVERSAL MUSIC GROUP NASHVILLE** (20)
- 4 **CAPITOL** (10)
- 5 **SONY MUSIC** (9)

### Top Country Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **SHOCK'N Y'ALL**—Toby Keith—*DreamWorks/Interscope*
- 2 **WHEN THE SUN GOES DOWN**—Kenny Chesney—*BNA/RLG*
- 3 **GREATEST HITS VOLUME II AND SOME OTHER STUFF**—Alan Jackson—*Arista Nashville/RLG*
- 4 **UP!**—Shania Twain—*Mercury/UMGN*
- 5 **UNLEASHED**—Toby Keith—*DreamWorks/Interscope*
- 6 **TOP OF THE WORLD TOUR LIVE**—Dixie Chicks—*Monument/Columbia/Sony Music*
- 7 **MARTINA**—Martina McBride—*RCA/RLG*
- 8 **LONG BLACK TRAIN**—Josh Turner—*MCA Nashville/UMGN*
- 9 **GREATEST HITS VOLUME II**—Alan Jackson—*Arista Nashville/RLG*
- 10 **GREATEST HITS**—LeAnn Rimes—*Curb*

### Hot Country Singles & Tracks Artists

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

- 1 **TOBY KEITH** (4) *DreamWorks*
- 2 **ALAN JACKSON** (2) *Arista Nashville*  
(1) *Lost Highway*
- 3 **KENNY CHESNEY** (10) *BNA*
- 4 **KEITH URBAN** (2) *Capitol*
- 5 **TIM MCGRAW** (1) *Curb*
- 6 **BRAD PAISLEY** (2) *Arista Nashville*
- 7 **BROOKS & DUNN** (2) *Arista Nashville*
- 8 **SARA EVANS** (1) *RCA*
- 9 **BUDDY JEWELL** (1) *Columbia*
- 10 **GEORGE STRAIT** (3) *MCA Nashville*

### Hot Country Singles & Tracks Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **ARISTA NASHVILLE** (11)
- 2 **DREAMWORKS** (11)
- 3 **CAPITOL** (10)
- 4 **RCA** (8)
- 5 **MCA NASHVILLE** (13)

### Hot Country Singles & Tracks Labels

Pos. LABEL (No. of Charted Titles)

- 1 **ARISTA NASHVILLE** (11)
- 2 **DREAMWORKS** (11)
- 3 **CAPITOL** (10)
- 4 **RCA** (8)
- 5 **MCA NASHVILLE** (13)

### Hot Country Singles & Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 **REMEMBER WHEN**—Alan Jackson—*Arista Nashville*
- 2 **AMERICAN SOLDIER**—Toby Keith—*DreamWorks*
- 3 **WATCH THE WIND BLOW BY**—Tim McGraw—*Curb*
- 4 **LITTLE MOMENTS**—Brad Paisley—*Arista Nashville*
- 5 **PERFECT**—Sara Evans—*RCA*
- 6 **SWEET SOUTHERN COMFORT**—Buddy Jewell—*Columbia*
- 7 **THERE GOES MY LIFE**—Kenny Chesney—*BNA*
- 8 **YOU'LL THINK OF ME**—Keith Urban—*Capitol*
- 9 **HOT MAMA**—Trace Adkins—*Capitol*
- 10 **IN MY DAUGHTER'S EYES**—Martina McBride—*RCA*

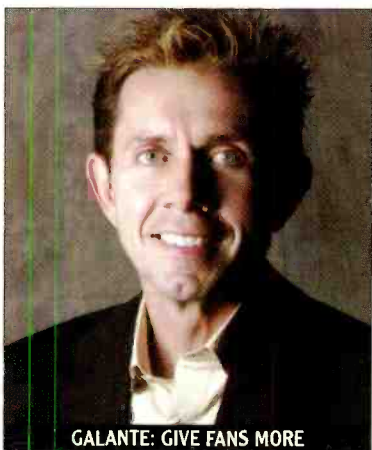
## 'A' List

Continued from page 42

Montgomery Gentry this month releases its new album "You Do Your Thing," in the wake of its single "If You Ever Stop Loving Me." The song has gone top ten on the Hot Country Singles & Tracks chart. The act opens a summer tour May 28 in Montgomery, Ala.

One of the biggest success stories of the past few years has been the rise of Keith, the ACM's reigning entertainer of the year.

Already a successful artist during his tenure on Mercury Records, Keith's career exploded after his move to DreamWorks Records.



GALANTE: GIVE FANS MORE

"One of the things that was key was letting him record a lot of the songs that he had written," says James Stroud, co-chairman of Universal Music Group Nashville. "We were trying to just record the music that he and I felt would work for him as an artist and would communicate to the fans who he is."

"The other thing was making sure we kept the fresh sound and stayed ahead of the curve as far as what was happening in Nashville," Stroud adds.

Keith's manager, T.K. Kimbrell of TKO Artist Management, attributes the Oklahoma native's success to the combination of strong songs and exposure.

"Songs that fit Toby's personality" were crucial, says Kimbrell, who also cites the TV commercials Keith did for the 10-10-220 telephone service.

"They helped people put face, name and music together," Kimbrell says. "We allowed 10-10-220 to use [the hit single] 'How Do You Like Me Now!?' in Toby's first commercial."

That TV exposure helped boost Keith's career, as did a string of hit singles that tapped into America's post-Sept. 11, 2001, mood. They included "Courtesy of the Red, White and Blue (The Angry American)" and "American Soldier."

"You can't stop a hit record," Stroud says. "[Fans] are going to want to go buy that record, and then they are going to want to go buy a hard ticket and go see that person. The truth is, the cream rises to the top."

# CLIMB THE CHARTS

With SunTrust Music Private Banking, financial planning won't interrupt your business or your life. That way, your concentration stays right where it should be. On the music.

#### GET MORE WITH SUNTRUST MUSIC PRIVATE BANKING.

SunTrust has successfully managed the financial needs of top musical talent for over 16 years. From intellectual property lending and lines of credit, to business credit cards and customized wealth management plans. We're bankers who really know the music industry. Call 1-800-322-3137 today and put a SunTrust Private Banker on your team.

  
www.suntrust.com

★ ATLANTA ★ MIAMI ★ NASHVILLE ★

Member FDIC. ©2004, SunTrust Banks, Inc. SunTrust is a federally registered service mark of SunTrust Banks, Inc.

MAY 29  
2004

# Billboard® TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	Sales data compiled by Nielsen SoundScan			THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
							LAST WEEK	2 WKS. AGO	WKS. ON CHART							
1	NEW	1	<b>NUMBER 1 / HOT SHOT DEBUT</b> GRETCHEN WILSON EPIC 90903/SONY MUSIC (18.98 CD)	Here For The Party	1	1	1	1	37	38	32	<b>SOUNDTRACK</b> WARNER BROS. 49424/WARN (18.98 CD)	Blue Collar Comedy Tour: The Movie	16		
2	1	15	KENNY CHESNEY ▲ BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	1	15	15	33	37	30	LEANN RIMES ● CURB 78829 (18.98 CD)	Greatest Hits	3		
3	3	34	KEITH URBAN ▲ CAPITOL 32356 (110.98/18.98)	Golden Road	2	1	34	34	37	34	36	REBA MCFENTIRE ● MCA NASHVILLE 000451/UMGN (8.98/12.98)	Room To Breathe	4		
4	5	4	TOBY KEITH ▲ DREAMWORKS 450435/INTERSCOPE (12.98/18.98)	Shock 'n Y'All	1	1	4	4	40	43	33	JOHNNY CASH ▲ AMERICAN 063339*/LOST HIGHWAY (12.98 CD)	American IV: The Man Comes Around	2		
5	4	2	LORETTA LYNN INTERSCOPE 002513 (12.98 CD)	Van Lear Rose	2	1	2	2	41	40	35	TRACE ADKINS ● CAPITOL 81512 (110.98/18.98)	Greatest Hits Collection, Volume I	1		
6	60	53	<b>GREATEST GAINER</b> WYNONNA CURB 78811 (12.98/18.98)	What The World Needs Now Is Love	1	1	53	41	42	45	34	CROSS CANADIAN RAGWEED UNIVERSAL SOUTH 001888 (12.98 CD)	Soul Gravy	5		
7	2	2	LEE ANN WOMACK MCA NASHVILLE 001883/UMGN (12.98 CD)	Greatest Hits	2	1	2	2	43	48	41	RODNEY CARRINGTON CAPITOL 94164 (18.98 CD)	Greatest Hits	11		
8	7	7	TRACY LAWRENCE DREAMWORKS 001032/INTERSCOPE (18.98 CD)	Strong	2	1	7	7	44	29	24	VARIOUS ARTISTS UNIVERSAL SOUTH 002320 (12.98 CD)	Songs Inspired By The Passion Of The Christ	7		
9	14	2	<b>PACESETTER</b> BIG & RICH WARNER BROS. 48520/WARN (18.98 CD)	Horse Of A Different Color	9	1	2	2	45	41	38	JOHNNY CASH AMERICAN 002362/LOST HIGHWAY (18.98 CD)	My Mother's Hymn Book	27		
10	6	8	ALAN JACKSON ▲ ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	2	1	8	8	46	46	44	JIMMY WAYNE DREAMWORKS 450355/INTERSCOPE (17.98 CD)	Jimmy Wayne	7		
11	16	14	BRAD PAISLEY ● ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	1	1	14	14	47	42	42	ELVIS PRESLEY RCA 57869/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Elvis: Ultimate Gospel	30		
12	10	11	MARTINA MCBRIDE ▲ RCA 54207/RLG (11.98/18.98)	Martina	1	1	11	11	48	39	37	RANDY TRAVIS WORD CURB 86273/WARNER BROS. (18.98 CD)	Worship & Faith	9		
13	15	13	SHANIA TWAIN ◆ MERCURY 170314/UMGN (12.98 CD)	Up!	1	1	13	13	49	50	44	CHRIS CAGLE ● CAPITOL 40516 (11.98/18.98)	Chris Cagle	1		
14	12	9	JOSH TURNER ● MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]	Long Black Train	3	1	9	9	50	44	40	CLINT BLACK EQUITY 3001 (18.98 CD)	Spend My Time	3		
15	11	6	JOHN MICHAEL MONTGOMERY WARNER BROS. 48729/WARN (18.98 CD)	Letters From Home	3	1	6	6	51	52	49	JO DEE MESSINA CURB 78790 (18.98 CD)	Greatest Hits	1		
16	13	10	RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1	1	10	10	52	53	—	VARIOUS ARTISTS WARNER STRATEGIC MARKETING 18982/TIME LIFE (18.98 CD)	Gettin' Rowdy: A Classic Country Collection	52		
17	8	5	MARY CHAPIN CARPENTER COLUMBIA 86519/SONY MUSIC (18.98 CD)	Between Here And Gone	5	1	5	5	53	47	43	TRACY BYRD RCA 67073/RLG (11.98/18.98)	The Truth About Men	5		
18	17	12	BROOKS & DUNN ▲ ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	1	1	12	12	54	56	46	WAYLON JENNINGS RCA 57267/BMG HERITAGE (18.98 CD)	Ultimate Waylon Jennings	16		
19	18	15	DIERKS BENTLEY ● CAPITOL 79814 (12.98/18.98)	Dierks Bentley	4	1	15	15	55	54	47	JOE NICHOLS ● UNIVERSAL SOUTH 170285 (8.98/12.98) [M]	Man With A Memory	9		
20	21	16	GARY ALLAN ● MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	2	1	16	16	56	57	51	TOBY KEITH MERCURY 170051/UMGN (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5		
21	22	18	GEORGE STRAIT ● MCA NASHVILLE 000114/UMGN (8.98/12.98)	Honkytonkville	1	1	18	18	57	51	—	VARIOUS ARTISTS NEW HAVEN 28043 (18.98 CD)	Country's 20 Classic Gospel Songs Of The Century	51		
22	23	23	TRACE ADKINS ● CAPITOL 40517 (12.98/18.98)	Comin' On Strong	3	1	23	23	58	59	55	JEFF BATES RCA 67071/RLG (11.98/17.98) [M]	Rainbow Man	14		
23	20	17	TOBY KEITH ▲ DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	1	17	17	59	65	58	BILLY CURRINGTON MERCURY 000164/UMGN (4.98/9.98) [M]	Billy Currington	17		
24	19	19	ELVIS PRESLEY ▲ RCA 68079/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1	1	19	19	60	64	59	ALABAMA RCA 54371/RLG (14.98 CD)	The American Farewell Tour	6		
25	9	2	CAROLYN DAWN JOHNSON ARISTA NASHVILLE 57500/RLG (18.98 CD)	Dress Rehearsal	9	1	2	2	61	62	48	BLUE COUNTY CURB 78833 (18.98 CD) [M]	Blue County	32		
26	35	39	ALAN JACKSON ▲ ARISTA NASHVILLE 53097/RLG (12.98/19.98)	Greatest Hits Volume II And Some Other Stuff	1	1	39	39	62	61	54	GEORGE STRAIT ● MCA NASHVILLE 170319/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2		
27	24	21	DIXIE CHICKS ● MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 CD)	Top Of The World Tour Live	3	1	21	21	63	68	60	MARY CHAPIN CARPENTER LEGACY/COLUMBIA 90772/SONY MUSIC (12.98 CD)	The Essential Mary Chapin Carpenter	60		
28	28	27	CLAY WALKER RCA 67068/RLG (11.98/18.98)	A Few Questions	3	1	27	27	64	70	57	JOHN MICHAEL MONTGOMERY WARNER BROS. 73918/WARN (18.98 CD)	The Very Best Of John Michael Montgomery	11		
29	31	20	RON WHITE PARALLEL/IMP-O 001592/UME (12.98 CD) [M]	Drunk In Public	17	1	20	20	65	55	52	RANDY TRAVIS ● WORD CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	8		
30	26	28	ALISON KRAUSS + UNION STATION ▲ ROUNDER 610515 (19.98 CD)	Live	9	1	28	28	66	63	56	KEITH URBAN CAPITOL 97847 (9.98/17.98)	Keith Urban In The Ranch	34		
31	33	25	MONTGOMERY GENTRY ▲ COLUMBIA 86520/SONY MUSIC (11.98 CD)	My Town	3	1	25	25	67	75	74	HANK WILLIAMS JR. CURB 78830 (18.98 CD)	I'm One Of You	24		
32	32	26	SARA EVANS RCA 67074/RLG (12.98/18.98)	Restless	3	1	26	26	68	72	65	PAT GREEN ● REPUBLIC 000562/UNIVERSAL SOUTH (8.98/12.98)	Wave On Wave	2		
33	30	29	TIM MCGRAW ▲ CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	1	29	29	69	69	63	OLD CROW MEDICINE SHOW NETTWERK 30349 (17.98 CD)	O.C.M.S.	69		
34	25	22	BUDDY JEWELL ● COLUMBIA 90131/SONY MUSIC (12.98 CD)	Buddy Jewell	1	1	22	22	70	71	71	DOLLY PARTON RCA 52008/BMG HERITAGE (18.98 CD)	Ultimate Dolly Parton	20		
35	27	2	WILLIE NELSON SMITH MUSIC GROUP 5029 (17.98 CD)	Live At Billy Bob's Texas	27	1	2	2	71	49	—	JOHN ARTHUR MARTINEZ DUALTONE 01154 (14.98 CD) [M]	Lone Starry Night	49		
36	36	31	LONESTAR ▲ BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1	1	31	31	72	66	66	VARIOUS ARTISTS WARNER BROS./BMG/CURB/SONY MUSIC 73955/WARNER STRATEGIC MARKETING (18.98 CD)	Totally Country Vol. 3	2		
									73	71	71	DIXIE CHICKS ▲ MONUMENT/COLUMBIA 86840*/SONY MUSIC (12.98 CD)	Home	1		
									74	74	68	JEFF FOXWORTHY WARNER BROS. 73963/RLINO (18.98 CD/DVD)	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10		
									75			NICKEL CREEK ● SUGAR HILL 3941 (18.98 CD)	This Side	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). 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 (Doro). △ 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 VEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

MAY 29  
2004

# Billboard® TOP COUNTRY CATALOG ALBUMS™

THIS WEEK	LAST WEEK	TOTAL CHART WKS.	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Sales data compiled by Nielsen SoundScan			THIS WEEK	LAST WEEK	TOTAL CHART WKS.	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS.
						LAST WEEK	2 WKS. AGO	WKS. ON CHART							
1	1	108	KENNY CHESNEY ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	108	1	1	1	16	16	506	HANK WILLIAMS JR. ▲ CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	506	
2	2	48	LARPY THE CABLE GUY PARALLEL/IMP-O 001423/UME (18.98 CD)	Lord, I Apologize	48	2	2	2	14	14	285	TOBY KEITH ▲ MERCURY 558962/UMGN (8.98/12.98)	Greatest Hits Volume One	285	
3	4	341	SHANIA TWAIN ◆ MERCURY 536003/UMGN (12.98)	Come On Over	341	3	3	3	18	18	296	WILLIE NELSON ▲ LEGACY/COLUMBIA 69322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	296	
4	3	180	<b>SOUNDTRACK</b> ▲ LOST HIGHWAY/MERCURY 170668/UMGN (8.98/12.98)	O Brother, Where Art Thou?	180	4	4	4	13	13	39	ANNE MURRAY SBK 31158/CAPITOL (10.98/16.98)	The Best...So Far	39	
5	5	139	MARTINA MCBRIDE ▲ RCA 67012/RLG (12.98/18.98)	Greatest Hits	139	5	5	5	17	17	328	DIXIE CHICKS ◆ MONUMENT 68195/SONY MUSIC (10.98 EQ/17.98) [M]	Wide Open Spaces	328	
6	7	182	TIM MCGRAW ▲ CURB 77978 (12.98/18.98)	Greatest Hits	182	6	6	6	24	24	172	THE J.L.D.D.S. ● CURB 77965 (7.98/11.98)	Number One Hits	172	
7	6	190	KENNY CHESNEY ▲ BNA 67976/RLG (12.98/18.98)	Greatest Hits	190	7	7	7	20	20	294	JOHN DENVER ▲ MADACY 4750 (5.98/9.98)	The Best Of John Denver	294	
8	8	267	JOHNNY CASH ▲ LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	267	8	8	8	15	15	119	KEITH URBAN ▲ CAPITOL 97591 (110.98/18.98) [M]	Keith Urban	119	
9	9	139	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	139	9	9	9	21	21	238	GARTH BROOKS ▲ CAPITOL 97424 (19.98/26.98)	Double Live	238	
10	10	112	GEORGE STRAIT ● MCA NASHVILLE 170280/UMGN (12.98/18.98)	The Best Of George Strait: 20th Century Masters The Millennium Collection	112	10	10	10	19	19	206	RASCAL FLATTS ● LYRIC STREET 16501/HOLLYWOOD (8.98/12.98) [M]	Rascal Flatts	206	
11	11	348	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	348	11	11	11	—	—	190	<b>SOUNDTRACK</b> ▲ CURB 78703 (11.98/17.98)	Coyote Ugly	190	
12	12	447	ALAN JACKSON ▲ ARISTA NASHVILLE 18891/RLG (12.98/18.98)	The Greatest Hits Collection	447	12	12	12	22	22	174	JOHNNY CASH ▲ LEGACY/COLUMBIA 66773/SONY MUSIC (5.98 EQ/9.98)	Super Hits	174	
									25	25	299	ALISON KRAUSS ▲ ROUNDER 610325* (11.98/17.98) [M]	Now That I've Found You: A Collection	299	

● 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 lists combined weeks the album has appeared on Top Country Albums and Top Country Catalog ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and VEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



# Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems			PEAK POSITION	TITLE	PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION		
				TITLE	PRODUCER (SONGWRITER)	Artist																IMPRINT & NUMBER/PROMOTION LABEL	
				<b>NUMBER 1</b>			1 Week At Number 1						31	35	39	6	<b>SAVE A HORSE (RIDE A COWBOY)</b>	B. KENNY, J. RICH, P. WOODLEY (B. KENNY, J. RICH)	Big & Rich	WARNER BROS. ALBUM CUT/WRN	31		
1	2	4	12	<b>REDNECK WOMAN</b>					Gretchen Wilson	EPIC 76851/EMN			32	33	32	16	<b>MEN DON'T CHANGE</b>	L. MILLER (A. DALLEY, T. MILLER)	Amy Dalley	CURB ALBUM CUT	30		
2	4	5	18	<b>LETTERS FROM HOME</b>					John Michael Montgomery	WARNER BROS. ALBUM CUT/WRN			33	37	36	7	<b>ROUGH &amp; READY</b>	S. HENDRICKS, T. BRUCE (C. WISEMAN, B. MACKICHAN, B. WHITE)	Trace Adkins	CAPITOL ALBUM CUT	33		
3	1	3	22	<b>MAYBERRY</b>					Rascal Flatts	LYRIC STREET ALBUM CUT			34	32	33	13	<b>THANK GOD I'M A COUNTRY BOY</b>	L. WHITE, B. DEAN (J. M. SOMMERS)	Billy Dean	VIEW 2 ALBUM CUT/CURB	32		
4	6	6	31	<b>PAINT ME A BIRMINGHAM</b>					Tracy Lawrence	DREAMWORKS ALBUM CUT			35	34	34	15	<b>BREAK DOWN HERE</b>	B. ROWAN (J. BROWN, P. J. MATTHEWS)	Julie Roberts	Ⓢ MERCURY 002162	33		
5	3	1	26	<b>YOU'LL THINK OF ME</b>					Keith Urban	CAPITOL ALBUM CUT			<b>HOT SHOT DEBUT</b>										
6	7	7	20	<b>DESPERATELY</b>					George Strait	MCA NASHVILLE 001982			36	NEW	1		<b>HEY GOOD LOOKIN'</b>	Jimmy Buffett With Clint Black, Kenny Chesney, Alan Jackson, Toby Keith & George Strait	RCA ALBUM CUT		36		
7	5	2	17	<b>WHEN THE SUN GOES DOWN</b>					Kenny Chesney & Uncle Kracker	BNA ALBUM CUT			37	38	35	10	<b>BLAME IT ON MAMA</b>	R. CROWELL (N. JENKINS, C. WALKER, D. HYSDM)	The Jenkins	CAPITOL ALBUM CUT	35		
8	8	9	17	<b>IF YOU EVER STOP LOVING ME</b>					Montgomery Gentry	COLUMBIA ALBUM CUT			38	36	38	12	<b>WHY CAN'T WE ALL JUST GET A LONG NECK?</b>	D. J. INSON, H. WILLIAMS JR. (R. FAGAN, C. CLARK, M. SMOTHERMAN)	Hank Williams Jr.	ASYLUM CURB ALBUM CUT	36		
9	9	8	13	<b>LET'S BE US AGAIN</b>					Lonestar	BNA ALBUM CUT			39	39	37	10	<b>WHEN SOMEBODY KNOWS YOU THAT WELL</b>	B. BRADDOCK (J. MELTON, H. ALLEN)	Blake Shelton	WARNER BROS. ALBUM CUT/WRN	37		
10	10	10	11	<b>WHISKEY GIRL</b>					Toby Keith	DREAMWORKS 002546			40	40	40	10	<b>BACK OF THE BOTTOM DRAWER</b>	J. HUSKINS, C. WRIGHT (L. ROSE, C. WRIGHT)	Chely Wright	VIVATON ALBUM CUT	40		
11	11	11	16	<b>THAT'S WHAT SHE GETS FOR LOVING ME</b>					Brooks & Dunn	ARISTA NASHVILLE ALBUM CUT			41	41	44	5	<b>IN A REAL LOVE</b>	F. ROGERS, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar	ARISTA NASHVILLE ALBUM CUT	41		
12	12	13	20	<b>LOCO</b>					David Lee Murphy	AUDIUM ALBUM CUT/KDCI			42	44	48	4	<b>SUDS IN THE BUCKET</b>	S. EVANS, P. WOODLEY (B. MONTANA, JENAI)	Sara Evans	RCA ALBUM CUT	42		
13	14	16	25	<b>I CAN'T SLEEP</b>					Clay Walker	RCA ALBUM CUT			43	43	42	6	<b>YOU ARE</b>	C. LINDSEY, J. STROUD (J. WAYNE, C. LINDSEY, A. MAYO, M. GREEN)	Jimmy Wayne	DREAMWORKS ALBUM CUT	42		
14	15	15	17	<b>PASSENGER SEAT</b>					SheDaisy	LYRIC STREET ALBUM CUT			44	45	45	7	<b>WHAT IT AIN'T</b>	M. WRIGHT, F. ROGERS (T. MENSYM, C. CRISWELL)	Josh Turner	MCA NASHVILLE ALBUM CUT	44		
15	16	17	20	<b>SOMEBODY</b>					Reba McEntire	MCA NASHVILLE 001981			45	46	46	5	<b>LOOK AT US</b>	C. MORGAN, P. O'DONNELL (C. MORGAN, P. O'DONNELL)	Craig Morgan	BROKEN BOW ALBUM CUT	45		
16	17	19	20	<b>I GOT A FEELIN'</b>					Billy Currington	MERCURY 001983			46	42	—	2	<b>I MEANT TO</b>	S. BOGARD, R. GILES (B. COTTER, S. BOGARD, R. GILES)	Brad Cotter	EPIC ALBUM CUT/EMN	42		
17	19	21	8	<b>WHISKEY LULLABY</b>					Brad Paisley Featuring Alison Krauss	ARISTA NASHVILLE ALBUM CUT			47	47	41	8	<b>SOMEONE TO SHARE IT WITH</b>	M. SHIPLEY (R. ATKINS, B. GOWAN, T. HEWITT)	Rodney Atkins	CURB ALBUM CUT	41		
18	18	18	15	<b>IT ONLY HURTS WHEN I'M BREATHING</b>					Shania Twain	MERCURY 002357			48	48	51	4	<b>THE GIRL'S GONE WILD</b>	B. J. WALKER, JR., T. FRITT (B. DIPIERO, R. RUTHERFORD)	Travis Tritt	COLUMBIA ALBUM CUT	48		
19	20	20	12	<b>I WANT TO LIVE</b>					Josh Gracin	LYRIC STREET ALBUM CUT			49	49	56	3	<b>SWEET SUMMER RAIN</b>	J. BALDING, C. DINAPOLI, T. RUSHLOW (O. ORTON, J. COLLINS)	Rushlow	LYRIC STREET ALBUM CUT	49		
20	22	23	19	<b>TOUGHER THAN NAILS</b>					Joe Diffie	BROKEN BOW ALBUM CUT			50	55	59	3	<b>HOW AM I DOIN'</b>	B. BEAVERS (WRITER X. D. BENTLEY)	Dierks Bentley	CAPITOL ALBUM CUT	50		
21	21	22	19	<b>LAST ONE STANDING</b>					Emerson Drive	DREAMWORKS 001894			51	51	52	5	<b>THE BOOGIE MAN</b>	C. BLACK (C. BLACK, W. JENNINGS)	Clint Black	EQUITY ALBUM CUT	51		
22	23	24	14	<b>SHE THINKS SHE NEEDS ME</b>					Andy Griggs	RCA ALBUM CUT			52	52	53	4	<b>HONEYSUCKLE SWEET</b>	G. NICHOLSON (J. ALEXANDER, S. BARRIS)	Jessi Alexander	COLUMBIA ALBUM CUT	52		
23	30	43	5	<b>I GO BACK</b>					Kenny Chesney	BNA ALBUM CUT			53	60	—	2	<b>SOMEBODY'S SOMEONE</b>	LONESTAR (R. MCDONALD)	Lonestar	BNA ALBUM CUT	53		
24	26	28	6	<b>GIRLS LIE TOO</b>					Terri Clark	MERCURY ALBUM CUT			54	RE-ENTRY	2	<b>GOOD YEAR FOR THE OUTLAW</b>	J. STEELE, S. BAGGETT (A. ANDERSON, J. STEELE, B. DIPIERO)	Jeffrey Steele	3 RING CIRCUS ALBUM CUT/LIPTON CREEK	54			
25	25	27	12	<b>ME AND EMILY</b>					Rachel Proctor	BNA ALBUM CUT			55	58	—	2	<b>PUT YOUR BEST DRESS ON</b>	D. JOHNSON (B. AUSTIN, D. V. WILLIAMS, D. DIXON, D. PFRIMMER)	Steve Holy	CURB ALBUM CUT	55		
26	27	29	7	<b>HOW FAR</b>					Martina McBride	RCA ALBUM CUT			56	59	—	2	<b>SON OF A PREACHER MAN</b>	W. RAMBEAUX (J. HURLEY, R. WILKINS)	Sherrie Austin	BROKEN BOW ALBUM CUT	56		
27	24	25	15	<b>THE WRONG GIRL</b>					Lee Ann Womack	MCA NASHVILLE 002359			57	RE-ENTRY	2	<b>THAT'S COOL</b>	D. HUFF, D. JOHNSON (A. BENWARD, S. REEVES, L. T. MILLER)	Blue County	ASYLUM-CURB ALBUM CUT	57			
28	28	26	19	<b>I WANNA MAKE YOU CRY</b>					Jeff Bates	RCA ALBUM CUT			58	56	57	5	<b>ALWAYS WANTING MORE (BREATHLESS)</b>	S. SHERROD (L. TURNER, K. BLAZY, M. HOLMES)	Lane Turner	Ⓢ WARNER BROS. 16439/WRN	56		
29	29	30	10	<b>IF NOBODY BELIEVED IN YOU</b>					Joe Nichols	UNIVERSAL SOUTH ALBUM CUT			59	54	54	13	<b>SICK AND TIRED</b>	M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANADA)	Cross Canadian Ragweed	UNIVERSAL SOUTH ALBUM CUT	46		
30	31	31	9	<b>BEER MAN</b>					Trent Willmon	COLUMBIA ALBUM CUT			60	NEW	1	<b>HIGH LONESOME</b>	T. MCBRIDE (J. HUGHES, T. MCBRIDE, B. BURNETTE)	Jedd Hughes	MCA NASHVILLE 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.

## MAY 29 2004 Billboard® TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan			Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Weeks At Number 1	
1	1	80	<b>ALISON KRAUSS + UNION STATION</b>			77 Weeks At Number 1
2	2	5	<b>JERRY GARCIA &amp; DAVID GRISMAN</b>			Been All Around This World
3	5	4	<b>OLD CROW MEDICINE SHOW</b>			O.C.M.S.
4	3	12	<b>NICKEL CREEK</b>			This Side
5	6	7	<b>MOUNTAIN HEART</b>			Force Of Nature
6	6	7	<b>VARIOUS ARTISTS</b>			Bluegrass Number 1's: A Collection Of Chart Topping Songs
7	8	58	<b>VARIOUS ARTISTS</b>			Best Of Bluegrass Gospel
8	4	9	<b>SAM BUSH</b>			King Of My World
9	7	15	<b>VARIOUS ARTISTS</b>			Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
10	10	10	<b>VARIOUS ARTISTS</b>			O Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney
11	15	15	<b>RHONDA VINCENT</b>			One Step Ahead
12	12	9	<b>EARL SCRUGGS/DOC WATSON/RICKY SKAGGS</b>			The Three Pickers
13	9	10	<b>VARIOUS ARTISTS</b>			Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
14	11	11	<b>RAUL MALO/PAT FLYNN/ROB ICKES/DAVE POMEROY</b>			The Nashville Acoustic Sessions
15	RE-ENTRY	1	<b>VARIOUS ARTISTS</b>			O Lord How Great Thou Art-The Ultimate Bluegrass Gospel Collection

## MAY 29 2004 Billboard® HOT COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan			Artist
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Weeks At Number 1	
1	1	7	<b>BREAK DOWN HERE</b>			6 Weeks At Number 1
2	2	9	<b>WILD WEST SHOW</b>			Big & Rich
3	3	11	<b>HURT</b>			Johnny Cash
4	4	12	<b>I CAN'T TAKE YOU ANYWHERE</b>			Scotty Emerick With Toby Keith
5	5	15	<b>LAST ONE STANDING</b>			Emerson Drive
6	6	78	<b>PICTURE</b>			Kid Rock Featuring Allison Moorer
7	7	13	<b>EVERYDAY GIRL</b>			Roxie Dean
8	8	16	<b>IF HEARTACHES HAD WINGS</b>			Rhonda Vincent
9	9	22	<b>SPEED</b>			Montgomery Gentry
10	10	2	<b>DAYS OF OUR LIVES</b>			James Otto

Records with the greatest sales gains this week. Ⓢ Recording Industry Ass'n. 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.

## ALBUMS

Edited by Michael Paoletta

### POP

#### ► WILSON PHILLIPS

**California**  
PRODUCER: Peter Asher  
Columbia CK 92103  
RELEASE DATE: May 25

An album of cover material works both for and against Wilson Phillips. Familiar tunes and lyrics set a nice backdrop for beautiful harmonies, but, unfortunately, most of the songs have seen livelier days. "California" is an homage to the music the trio—Chynna Phillips and Wendy and Carnie Wilson—grew up listening to. By far the most spirited songs are "Monday, Monday" and "Dance, Dance, Dance," originally performed by the Mamas & the Papas and the Beach Boys, respectively. Perhaps these remakes are so lively because the girls let their hair down and channeled the '60s spirit of their parents (John and Michelle Phillips and Brian Wilson). Also included are tepid versions of the Byrds' read on "Turn! Turn! Turn! (To Everything There Is a Season)" and Fleetwood Mac's "Go Your Own Way," which is the lead single.—**KK**

#### ► KILLSWITCH ENGAGE

**The End of Heartache**  
PRODUCER: Adam Detkiewicz  
Roadrunner RDRF 10090  
RELEASE DATE: May 11

Killswitch Engage is at the forefront of the metal-core movement, which eschews the self-pitying histrionics and rap element of nu-metal for a sound that is closer to hardcore—but with melody. Temporarily set back when original vocalist Jesse David Leach left the band after the release of "Alive or Just Breathing" in 2002, Killswitch returns with a more than capable replacement in Howard Jones. And this follow-up is very solid indeed. The band remains true to the sound it engineered on the last album: a riff-heavy, dual guitar approach merges with Jones' alternately shrieking and crooning vocals. The melodic choruses and musicianship are what make Killswitch unique. Stand-out tracks include "When Darkness Falls," "Rose of Sharyn" and the title cut.—**BT**

### R&B/HIP-HOP

#### ► 8BALL & MJG

**Living Legends**  
PRODUCERS: various  
Bad Boy/Universal B0002389  
RELEASE DATE: May 11

Atlanta may have the lock on crunk music now, but don't count out Tennessee. Veteran MCs/Memphis natives 8Ball & MJG have been crafting their own brand of crunk for 11-plus years. The duo makes its Bad Boy debut—its first album in three years—with the aptly titled "Living Legends." Lead single "You Don't Want Drama" is a crunk anthem that perfectly reintroduces

## ESSENTIAL REVIEWS



**AVRIL LAVIGNE**  
**Under My Skin**  
PRODUCERS: Butch Walker, Raine Maida, Don Gilmore  
Arista/RCA 82876-59774  
RELEASE DATE: May 25

Whatever you may think of Avril Lavigne, one thing is certain: She has captured some catchy songs on her sophomore set. The Canadian artist co-wrote the album's 12 tunes, revealing a somewhat darker and more mature sound. If her 2002 debut, "Let Go," was for day, consider "Under My Skin" for night. Lending a hand this time around are producers Butch

**LENNY KRAVITZ**  
**Baptism**  
PRODUCER: Lenny Kravitz  
Virgin 7243 5 84145 2 3  
RELEASE DATE: May 18

With his seventh album, Lenny Kravitz enthusiastically returns to the retro styling of his early work. Like its lead single, "Where Are We Runnin?," "Baptism" is a respectable effort. Though the songs on this collection mostly fall short of dynamic early rockers like "Are You Gonna Go My Way?," the straight-ahead, distorted guitar-heavy "Lady" and funk/soul "Storm" should please fans of the former hits. Interestingly, though, the ballads work best. Again recalling such earlier songs as the Lennon-esque "Stand by My Woman," the reverb-drenched piano that anchors "Calling All Angels" and "The Other Side" reveal the artist in a reflective, melancholy, even remorseful mood. He muses on "The Other Side," "Could a wife and some children be better than being in a band?" That observation is also evident in "California," an otherwise jubilant, power-pop workout. "Baptism" is vintage Kravitz, familiar terrain to classic rock fans.—**CW**



Walker of the Marvelous 3, Raine Maida of Our Lady Peace and Don Gilmore (Linkin Park, Pearl Jam). The end result is a one-two punch of radio-ready, rock-tinged riffs and Lavigne's signature defiant yet introspective vocals. Now 19, the singer's lyrics reflect the universal chaos of being a teenager. Known for her tomboyish "girls kick ass" sensibility, Lavigne appears to be following in the footsteps of Alanis Morissette. Except there is no rug involved, only skin.—**KK**



**DIEGO TORRES**  
**MTV Unplugged**  
PRODUCERS: Afo Verde, Diego Torres  
BMG U.S. Latin 82876-60783  
RELEASE DATE: May 18

Diego Torres' "MTV Unplugged" is one of those albums that restores your faith in pop music. Beautifully executed and lovingly crafted, it exudes the enthusiasm of its live recording. But with a bonus: Torres' extraordinary voice shines in this setting in a way that has yet to be fully captured in the studio. At 17 tracks, the unplugged set is lengthy but rich in variation. Torres hooks up with Julieta Venegas (and her accordion) for a tropical-sounding "Sueños" and with Vicentito for a *bailanta*-esque "Usted." He accompanies himself on piano on "Tal Vez," which also features a string quartet, and a troupe of child drummers are spotlighted on closing track "Color Esperanza." BMG hopes to finally break its Argentinean star in the States with a new track, "Cantar Hasta Morir." An uplifting anthem à la "Color Esperanza," it should find a space on Latin radio and also satisfy Torres followers.—**LC**

### DANCE/ELECTRONIC COUNTRY

**★ USTAD SULTAN KHAN**  
**Rare Elements**  
PRODUCER: David Nichtern  
5 Points Records FPT0113  
RELEASE DATE: May 18

New label 5 Points Records debuts with the very hip "Rare Elements," the first in a series that shines the light on master musicians and international DJ/remixers. For this first installment, Sarangi master Ustad Sultan Khan performs 10 original tracks, which were then reconstructed by Thievery Corporation, Joe Claussell, Ralph Rosario, Nickodemus & Osiris and others. With such a musically diverse collection of producers, expect an equally diverse aural landscape. Thievery's dark and mysterious mix of "Tarana" is primed for trendy restaurants and lounges, while Rosario's tribal re-rub of "Maala" awaits peak-hour dancefloor play. Ditto for Claussell's hypnotic re-tweaking of "Sayaji." A track like "Jaadu (Magic)," as revisited by Nickodemus & Osiris, intertwines world, electronic and hip-hop beats. With Khan's "Elements," rhythms of the world seamlessly unite to form one global groove.—**MP**

**► MONTGOMERY GENTRY**  
**You Do Your Thing**  
PRODUCER: Blake Chancey, Rivers Rutherford, Joe Scalfie, Jeffrey Steele  
Columbia 90558  
RELEASE DATE: May 18

Montgomery Gentry has managed to break through and hang around a while because it knows its strengths: hard-edged country rock with plenty of attitude and no small dose of soul. The duo also has a knack for picking the right material: Eddie Montgomery brings energy, passion and personality to hard-charging stuff like "Something to be Proud Of," and the pair impressively team up with Hank Williams Jr. on "I Ain't Got It All That Bad." Likewise, Troy Gentry is totally believable on plucky fare like leadoff single "If You Ever Stop Loving Me" and the leavin' rave-up "Gone." The title cut seethes and roils with power, and Montgomery showcases a rough-hewn way with a ballad on "She Loved Me." Elsewhere, "I Got Drunk" is an unapologetic, bluesy barroom classic, and Gentry shows surprising vulnerability on "Talking to My Angel." The two-some ends with typical toughness on a

duces the pair to the masses. 8Ball & MJG even take a crack at playing ladies' men on "Trying to Get at You" (featuring 112). Other guests include Ludacris, TI, Twista and P. Diddy. With a little help from Diddy, 8Ball & MJG will get the commercial recognition they so deserve.—**RH**

**WHITE BOY**  
**No Gray Area**  
PRODUCERS: various  
Icee ICR 6468  
RELEASE DATE: May 18

With a host of famous friends by his side, newcomer White Boy aims to be the next Chicago MC to make a name for himself with this, his debut set. Lead single "U Know" serves as an impressive introduction for the MC. Featuring Kanye West and singer John Legend, the West-produced track offers a soulful backdrop for the two MCs' crafty verses. White Boy shows his "softer" side on "Daddy." The semi-autobiographical tale, which features Public Announcement's Felony, tackles the often sensitive subject of growing up without a father. Other highlights include the R&B-tinged "It's Alright." "No Gray Area" is a colorful start for White Boy.—**RH**

searing "I Never Thought I'd Live This Long." The Montgomery Gentry muscle car just found another gear.—**RW**

### LATIN

**★ CROOKED STILO**  
**Puro Escándalo**  
PRODUCERS: Johnny and Victor López  
Headliners/Fonovisa 0883 513662  
RELEASE DATE: May 11

Crooked Stilo—the duo of Salvador-born, Los Angeles-based brothers Johnny and Victor López—is, on first listen, a variation of urban/regional duo Akwid (who guests on one track). But by sampling standards and using highly sexualized lyrics, the duo has more in common with mainstream rap. Debut album "Puro Escándalo" goes from clever to raunchy, its lyrical content more intent on having fun than transmitting serious cultural lessons. The album samples familiar songs from all Latin genres, including Colombian *cumbias* "Colegiala" and "Mentirosa," Camilo Sesto's "Melina" and Willy Chirino's "Escándalo." It's gimmicky, but the sophisticated production and effortless rhymes are a step above what Latin hip-hop usually offers. This signals a change in direction for the genre—despite the fact that the López brothers are fixated on sex and girls. So, don't be surprised when a track like "Mujeres Casadas" makes you blush.—**LC**

### WORLD

**★ ARTO LINDSAY**  
**Salt**  
PRODUCERS: Melvin Gibbs, Kassin & Berna Ceppas, Arto Lindsay  
Righteous Babe 035-D  
RELEASE DATE: May 11

Lindsay continues his intriguing exploration of Brazilian and American music with his latest CD, "Salt." With every record he cuts, his musical sophistication grows exponentially, while his songwriting becomes more subtle. Lindsay's work with Kassin & Berna Ceppas on "Salt" is really quite wonderful, adding dynamic colors to the inviting, elemental beats of "Personagem," "Combustível" and "Habite Em Mim." Another very cool track is "Jardim Da Alma," a tune that blends sensual Brazilian tempo with abrupt noise rock/rap. On the title track, Lindsay's featherweight voice becomes the -melodic passage in an arrangement that's little more than a programmed drum amidst an array of twinkling electronic flourishes. Ever since Lindsay released "Noon Chill" in 1998, he's been increasingly shrewd and insightful in drawing from his Brazilian and rock background. "Salt" is a milestone in his progression from noise rocker to his current groove, which embraces a much more enthralling musical world.—**PVV**

### JAZZ

**► JAMIE CULLUM**  
**Twentysomething**  
PRODUCER: Stewart Levine  
Verve B0002273  
RELEASE DATE: May 11

Twenty-four-year-old British singer/pianist Jamie Cullum's debut has already  
(Continued on page 47)

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

(Continued from page 46)

become the fastest-selling jazz album in U.K. history. It will be no surprise if "Twentysomething" becomes a U.S. phenomenon as well. In Cullum's sound world, Cole Porter and Lerner & Loewe nestle cozily next to Radiohead and Jimi Hendrix, and Jeff Buckley's "Lover, You Should've Come Over" finds a soul mate in "Singin' in the Rain." Cullum's covers crackle and snap with wit, and his rakish charm is on great display in the clever title track, an original tune that delineates a quarter-life crisis in great detail. Taking his cue as much from Elton John and Billy Joel as from Norah Jones and Harry Connick Jr., this newcomer and his astute band offer a smooth pop/jazz/cabaret blend that has enormous mainstream appeal.—**AT**

## GOSPEL

### ► TONEX & THE PECULIAR PEOPLE

**Out of the Box**  
**PRODUCERS:** T. Bizzy, Marcus Hodges, Steve Russell, Kevin Bond  
**Verity 82876-53713**  
**RELEASE DATE:** May 18  
On his third release in four years, Tonex fully realizes himself spiritually and artistically. He delivers a powerful two-disc set that—due to its unrelenting innovation and imagination—could legitimately be called the "Sgt. Pepper's Lonely Hearts Club Band" of gospel. An array of dazzling and dizzying effects and segues transform an already breathtaking live performance into an amazing concept album. "Alive" explodes with a funk/rock fervor; it's as if Led Zeppelin, George Clinton and Prince have all just found Jesus. "Work on Me" is pumped-up, horn-driven New Orleans ragtime. "Games" is a seriously techno-toughened, traditional gospel foot-stomper, while the live version of the hit "Real With U" remains the gorgeous ballad it's always been. "Out of the Box" completely alters, if not obliterates, any previously drawn lines between gospel and mainstream.—**GE**

## VITAL REISSUES

### JUDAS PRIEST

**Metalogy**  
**PRODUCERS:** various  
**Columbia/Legacy C4K 87126**  
**RELEASE DATE:** May 11  
Judas Priest is one of the most influential metal bands ever. Led by the charismatic, powerful presence of iron-lunged vocalist Rob Halford and the dual guitar attack of Glenn Tipton and K.K. Downing, the band defined the genre in the '70s and '80s. During its 30 year-career, Judas Priest has inspired numerous rock bands and two films ("Heavy Metal Parking Lot," "Rock Star"). With Halford back in the band after a decade-long solo career and the band playing Ozzfest this summer, a full-blown Priest revival is under way. At 65 tracks deep, "Metalogy" includes the hits ("Living After Midnight," "You've Got Another Thing Coming") as well as previously unreleased live tracks and demos. Also included is a DVD of a 1982 concert. In keeping with the band's fashion sense, this set is wrapped in leather, bedecked with metal spikes. This is an essential collection for any fan of the band or hard rock in general.—**BT**

### VARIOUS ARTISTS

**Black Power: Music of a Revolution**  
**PRODUCERS:** various  
**Shout Factory/Sony Entertainment DK 37398**  
**RELEASE DATE:** May 18  
"Black Power" is an ear-arresting collection of soul classics that includes such pop crossovers as the Staple Singers' "Respect Yourself." This two-disc, 28-track compilation, however, represents more than just a blast from the past. It musically symbolizes a pivotal period in black history: the Black Power movement. Rising defiantly out of the '60s civil-rights struggle, Black Power extolled racial pride and self-reliance plus economic and political clout. Left-of-mainstream cuts like the Temptations' "Message From a Black Man" and Billy Paul's "Am I Black Enough for You" colorfully evoke the era. Helping to put the songs into context are sound bites from Stokely Carmichael, Huey Newton, Malcolm X and other seminal activists. Lyrics like "The president he's got his war/Folks don't know just what it's for" (Les McCann's "Compared to What") are eerily prescient. They're also a chilling reminder that despite its technological advances, the world hasn't changed all that much.—**GM**

## DVD

### TORI AMOS

**Welcome to Sunny Florida**  
**Epic 55323**  
**RELEASE DATE:** May 18  
Tori Amos' first live concert DVD captures the last stop of her Scarlet's Walk tour at the Sound Advice Amphitheater in West Palm Beach, Fla., where she shares the stage with bassist John Evans and drummer Matt Chamberlain. The trio's performance and the stage production create intimate settings that enhance gentler material ("Your Cloud," "Cooling") but also give passionate crowd-pleasers ("Precious Things," "Cornflake Girl") room to breathe their fire. The backstage footage is very personal, showing the artist praying prior to showtime and rare shots of her daughter, Natasha; charming interviews with Amos' mother are also warm and informative. A six-track CD of unreleased material, "Scarlet's Hidden Treasures," is bundled with the DVD. Songs like "Ruby Through the Looking Glass" and "Seaside" will likely become new fan favorites.—**CLT**

## FOR THE RECORD

In the May 22 issue, the review of George Michael's "Patience" should have stated that the song "Outside" was from the artist's 1998 set, "Ladies & Gentlemen: The Best of George Michael." Additionally, "Older" spawned two top 10 hits: "Jesus to a Child" and "Fastlove."

## Billboard.com

- Audio Karate, "Lady Melody" (Kung Fu)
- AC Newman, "The Slow Wonder" (Matador)
- Donavon Frankenreiter, "Donavon Frankenreiter" (Brushfire)

# SINGLES

Edited by Michael Paoletta

## NEW & NOTEWORTHY

★ **JENNIFER MARKS Live (3:20)**  
**PRODUCERS:** Brad Albetta, Cameron Greider, Billy Branigan  
**WRITERS:** J. Marks, M. Ochs  
**PUBLISHERS:** Miss Mayhem Music (BMI); SongsOfOchs (ASCAP)  
**Bardic BARPRO004-2 (CD promo)**  
In need of a new female singer/songwriter? How about one that creates catchy, well-crafted pop songs? Well, do yourself a favor and immediately snag a copy of this hook-laden delight. The lead single from the ginger-haired artist's self-titled debut, "Live" has already found champions at several hot AC and adult top 40 stations. And for good reason: Marks' delivery is lively and fun. In her world, the break-fast of champions is a "cold pizza and a cold cup of coffee." Meanwhile, her "rent is overdue" and she and her beloved "are through." In other words, Ms. Marks has an extreme case of Murphy's Law. Still, she remains positively upbeat. "I'm gonna live like I can fly/I'm gonna laugh until I cry/I'm gonna live like I've got money falling from the sky," Marks sings in the song's chorus. With the right video, she could very well find herself on MTV and VH1. Stay tuned.—**MP**

## POP

★ **FEFE DOBSON Don't Go (Girls & Boys) (3:14)**

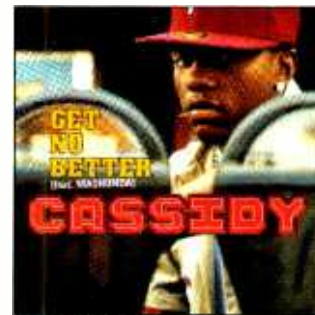
**PRODUCER:** Jay Levine  
**WRITERS:** F. Dobson, J. Levine  
**PUBLISHERS:** Sony ATV; Jay & James Music (SOCAN)  
**Island ISLR 16085 (CD promo)**  
With two singles already under her spiked belt, Fefe Dobson is poised to finally break through with a third, "Don't Go (Girls & Boys)." Dobson evokes her inner Cyndi Lauper (circa the early '80s) on the Jay Levine-produced synth-pop affair. The blips and beeps of new wave set a prime backdrop for Dobson's spunky vocals. The result is as nostalgic as it is catchy. With such an instantly infectious jam, it will be interesting to see how radio responds. Dobson's previous singles, "Take Me Away" and "Everything," were well-received at video outlets like MTV, but neither made a real dent in the charts. The former peaked at No. 87 on The Billboard Hot 100, and the latter failed to enter the chart. While "Don't Go" doesn't currently appear on Dobson's self-titled debut, it will soon be available as a digital download.—**RH**

## MODERN ROCK

★ **THE BETA BAND Assessment (4:33)**

**PRODUCER:** the Beta Band  
**WRITERS:** S. Mason, J. Maclean, R. Greentree, R. Jones  
**PUBLISHER:** Chrysalis Music Publishing  
**Astralwerks ASW 49063 (CD single)**  
In last week's issue, the Beta Band's new album, "Heroes to Zeros," made healthy debuts on the Top Heatseekers and Top Independent Albums charts. Now, along comes the set's first single, the propulsive "Assessment." Intensely

## ESSENTIAL REVIEWS



**CASSIDY FEATURING MASHONDA Get No Better (3:57)**  
**PRODUCER:** Swizz Beatz  
**WRITERS:** B. Reese, K. Dean, H. Lilly, M. Tirfrere-Dean  
**PUBLISHERS:** Larsing Music Publishing/Swizz Beatz Publishing (ASCAP), Uncle Bobby's Music/EMI Blackwood Music/Karima Music/Warner-Chappell Music Publishing (BMI)  
**Full Surface/J 11DJ-60717-2 (CD promo)**  
On the heels of his top 10 debut single "Hotel," Cassidy returns with more R&B-flavored hip-hop. The second single from "Split Personality," "Get No Better," again showcases Cassidy as the witty bachelor trying to entice his lady love. This time, instead of R. Kelly, the Philadelphia native teams with Full Surface label-mate Mashonda. The result is much the same: an amiable enough hip-pop affair made for summer fun. Expect an easy sell at mainstream R&B radio as well as at crossover and top 40. Sure, Cassidy's career is on track, but one wonders if the MC, first known for his battling skills, will return to his hardcore roots.—**RH**



**SCISSOR SISTERS Take Your Mama (3:31)**  
**PRODUCERS:** Scissor Sisters  
**WRITERS:** Scissor Sisters  
**PUBLISHERS:** Filthy Gorgeous Music/B2D2 Music (ASCAP)  
**Universal 21236 (CD promo)**  
Scissor Sisters' "Take Your Mama" is one of the most exhilarating and exciting singles to come along in recent memory. The track's rocking, sing-along chorus is instantly memorable: "We're gonna take your mama out all night/Yeah we'll show her what it's all about/We'll get her jacked up on some cheap champagne/We'll let the good times all roll out." And that's just the first half of the rousing chorus. Why are the New York-based Sisters (four men and a woman, incidentally) demanding to take your mama out? Well, she has discovered that her son is "different," that his girl "has gone missing" and that his house now has "an empty bed." In this age of gay weddings, we'll let you do the math. The funky, piano-heavy song, with lead singer Jake Shears' distinctive falsetto, recalls early-'70s Elton John. The act's self-titled debut, a hit overseas, arrives July 27.—**KC**

pop in a Coldplay "Clocks" kind of way, "Assessment" pushes forward with jangly guitars, lively melodies and dance-rock beats. If championed by a few tastemakers at radio, this could be the track that wholly breaks the Scotland-based band in the States. Producer C-Swing's Bootleg Mix only heightens the song's dancefloor sensibility. Also included is the exclusive non-album track, "Shrek," and the self-directed video for "Assessment."—**MP**

## DANCE/ELECTRONIC

► **GOLDFRAPP Strict Machine (3:40)**

**PRODUCER:** Goldfrapp  
**WRITERS:** Goldfrapp, Gregory, Batt  
**REMIXERS:** various  
**PUBLISHERS:** Warner/Chappell Music; ReverbXL  
**Mute 9215 (CD single)**  
Frequent TV viewers and Internet users are well-aware of this track, as it is in an ad for Nintendo's Game Boy Advance SP that is in heavy rotation. Yet chances are rather good that the majority of these people have no clue about the specifics of the track, such as the title or artist. We hope this will change as more and more club and radio DJs discover and embrace the ultra-cool "Strict Machine." One of many highlights from the act's sophomore album, "Black Cherry," "Strict Machine" arrives with worldwide exclusive remixes from Peter

Rauhofer, Benny Benassi, Victor Calderone and others. Rauhofer's NYC Mix is decidedly dark, while his U.K. Mix is more bouyant. Benassi's Sfaction Extended Mix will find many admirers within the electro scene—particularly those that embraced his own international hit, "Satisfaction." Also included is a live version of "Hairy Trees."—**MP**

## COUNTRY

► **BRAD COTTER I Meant To (3:17)**

**PRODUCERS:** Steve Bogard, Rick Giles  
**WRITERS:** B. Cotter, S. Bogard, R. Giles  
**PUBLISHERS:** WB Music (ASCAP); Warner-Tamerlane Publishing; 1808 Music (BMI)  
**Epic ESK 59137 (CD promo)**  
The power of TV is again evident as "Nashville Star" winner Brad Cotter's debut single quickly leaps up the Hot Country Singles & Tracks chart. It entered at No. 42, the highest debut for a new artist's first single in the Nielsen Broadcast Data Systems era. Like Buddy Jewell, who won during the show's first season, Cotter has been singing demos around Nashville for years. He parlays that experience into a smooth, self-assured vocal delivery on this ingratiating midtempo tune. Its theme? The importance of living life to the fullest. Cotter's stellar performance drive the potent (and timely) lyrics home. A new Nashville star has indeed arrived.—**DEP**

## EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



BASKETTE-FLEANER



LYNCH



KASHA

**RECORD COMPANIES:** Koch Records in New York promotes **John Franck** to VP of marketing and **Jeff Chenault** to VP of creative. Franck was senior director of marketing, and Chenault was senior director of creative.

**EMI Latin USA** in Miami appoints **David Alvarado** senior director of marketing and A&R, pop music. He was senior product manager at **Universal Music Latino**.

**Sony Music Nashville** promotes **Tracy Baskette-Fleaner** to senior art director. She was art director.

**PUBLISHING:** BMI in Nashville elevates **Glenda Hart** to senior director of special projects. She was director of special projects.

**RETAIL:** Hastings Entertainment in Amarillo, Texas, promotes **Darryl Dixon** to senior director of store planning and fixturization, **George Meyer** to senior director of inventory management and **Aaron Kubitschek** to director of administration and process improvement. Dixon was director of store planning, Meyer was director of inventory and Kubitschek was director of process management.

**RADIO:** Infinity Broadcasting in Phoenix names **Todd Wallace** director of operations. He was an independent consultant.

Classic rock **KGB San Diego** appoints **Mike Thomas** PD. He was PD of classic rock **WFBQ Indianapolis**.

**Clear Channel Radio** names **Susan Karis** regional VP for its Arizona stations in Tucson and Yuma. She adds that expanded role to her position as of VP/market manager for Phoenix.

Jazz **KTWV** in Los Angeles appoints **Dan Weiner** VP/GM. He

was station manager of sports **XTRA-AM San Diego**.

Classic hits **WSRR Memphis** appoints **Rich Brother Robbin** PD. He was PD of classic hits **WGFX Nashville**.

Country **WROO Jacksonville, Fla.**, names **Casey Carter** PD. She was PD of country **WNOE New Orleans**.

**MUSIC MAGAZINES:** Blender in New York appoints **Eric Simon** associate publisher. He was director of business development at Blender parent company **Dennis Publishing**.

**Vibe** in New York names **Jeff Mazzacano** senior corporate accounts manager. He was VP of marketing and advertising for **Oneworld magazine**.

**PRO AUDIO:** BSS Audio USA in Denver appoints **Dan Lynch** applications engineer/product specialist. He was director of engineering at **Electromedia**.

**HOME VIDEO:** New Line Home Entertainment appoints **Kevin Kasha** senior VP of acquisitions and programming. He was executive VP at **Miramax Home Entertainment**.

**RELATED FIELDS:** The National Academy of Recording Arts and Sciences in Los Angeles names **Lizzy Moore** regional director of the West region. She was director of corporate relations and special projects at **P.S. Arts**.

**Motion Picture Assn.** in Singapore ups **Michael C. Ellis** to senior VP/regional director, Asia-Pacific. He was VP/regional director, Asia-Pacific.

**Sibelius Software USA** in Walnut Creek, Calif., appoints **Mark Ruch** director of marketing, the title he held at **Authenex**.



**Philly Heroes** The Philadelphia chapter of the **National Academy of Recording Arts and Sciences** held its fourth annual Philadelphia Heroes Awards April 26 at the city's Hyatt Regency Penn's Landing. Honorees at the event were songwriters **Rob Hyman** and **Eric Bazilian**, the production team of **Andre Harris** and **Vidal Davis**, Grammy Award-winning hip-hop group **the Roots**, Grammy Award-winning producer **Allan Slutsky** and the nonprofit organization **Philadelphia Volunteer Lawyers for the Arts**. Pictured, from left, are awards-show presenter **Bootsy Collins**, NARAS president **Neil Portnow**, awards-show performer **Joan Osborne**, Slutsky and Hyman. (Photo: Scott Weiner)



**BMI Honors** BMI held two of its big awards shows on consecutive nights at the Regent Beverly Wilshire Hotel in Beverly Hills, Calif. On May 11, the 52nd annual BMI Pop Music Awards honored several songwriters and publishers, including **Lauren Christy** and **Scott Spock** of the **Matrix** (songwriters of the year); **Gregg Alexander**, co-writer of "The Game of Love" (song of the year); and publisher of "The Game of Love" (Warner/Chappell Music Group). Above, BMI Icon award recipient **Brian Wilson**, right, is pictured with outgoing BMI president/CEO **Frances W. Preston**. Below, Preston poses with Richard Kirk Award recipient **Mark Mothersbaugh** at the 2004 BMI Film & TV Awards, held May 12. The Richard Kirk Award is presented to a BMI composer for outstanding career achievement.



**Hanson At Billboard** Pop/rock trio **Hanson** visited Billboard's New York headquarters April 9 for a Billboard Cafe performance. The brothers played songs from their current album, "Underneath," released on Hanson's own indie label, **3CG Records**. "Underneath" debuted May 8 at No. 1 on the *Billboard* Top Independent Albums chart and No. 25 on The *Billboard* 200. Pictured, from left, are **Zac Hanson**, *Billboard* editor-in-chief **Keith Girard**, *Billboard* VP of integrated sales **Joseph Guerriero**, **Taylor Hanson**, *Billboard* associate publisher **Michael Ellis** and **Isaac Hanson**. (Photo: Mary Ann Kim/*Billboard*)



## Now, Hear This ... OLLABELLE Artists to Watch

Gospel, country, bluegrass and blues may seem unlikely sources from which a New York band draws inspiration. Equally improbable is the prospect of such sounds winning acclaim from the cross-section of upscale hipsters and tattooed and pierced punks mingling in the newly gentrified Alphabet City neighborhood in Manhattan. Or then again, maybe not, when one considers the extraordinary success and abiding influence of the soundtrack to the 2000 film "O Brother, Where Art Thou?" With a name derived from traditional country singer **Ola Belle Reed**, **Ollabelle** came together during the Sunday-night gospel jams held at nightspot 9C, at the corner of the city's Ninth Street and Avenue C. Though the sextet's multi-talented members hail from such far-flung locations as Woodstock, N.Y. (**Amy Helm**, daughter of **Levon Helm**), and Sydney (**Fiona McBain**), the group's tight, gorgeous harmonies and traditional-heavy set list instead suggest a fervent congregation in the rural South. Ollabelle's passionate performances caught the attention of producer **Steve Rosenthal**, who forwarded recordings made at his **Magic Shop** studio to **T Bone Burnett**, producer of the "O Brother" soundtrack. Burnett signed the group to his **DMZ** label, a **Columbia Records** affiliate. DMZ released Ollabelle's self-titled debut album March 9. The group is currently on the road with the Great High Mountain tour; **Ralph Stanley** and **Alison Krauss + Union Station** are part of the tour's lineup.

CHRISTOPHER WALSH

Prolific country-punk artist Jon Langford launches his Web-only label, *Buried Treasure*



A wave of kids' videos rolls into stores this summer

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



SOIL: A DEMO DIARIES POST HELPED THE BAND GET SIGNED WITH J RECORDS

## Demo Sites Tell Acts, Industry What's Hot

BY SUSANNE AULT

Highly accessible, online demo critiquing services are attractive to acts looking for their big break. Yet not all are created equally.

Unsigned artists, far from the music industry hubs of Los Angeles and New York, can send their material and quickly get feedback from seasoned professionals. However, the Web sites employ different business models—and bands must decide which one is right for them.

Services like Taxi ([taxi.com](http://taxi.com)) charge a fee, while others like Kings of A&R ([kingsofar.com](http://kingsofar.com)) and Demo Diaries ([demodiaries.com](http://demodiaries.com)) are free for artists who wish to have their material critiqued.

Launched in 1992, Taxi is one of the more-established services. It charges acts \$299.95 for an annual subscription and \$199.95 for each renewal. Acts also pay \$5 per song submission.

President Michael Lasko insists subscribers get plenty of

bang for their buck.

"We're not ripping them off. Some companies have tried to model themselves after Taxi, but [they] were get-rich-quick schemes," Lasko says. "We know how to thrive by taking good care of our members."

Taxi employs 200 screeners, many of whom are ex-A&R executives like former Epic VP Don Grierson and ex-Sire VP Bud Scoppa. The team selects the best submissions and sends them to labels, film/TV music supervisors and other interested parties.

Lasko points out that Taxi has landed work for such subscribers as Erick Hickenlooper and Jim Funk. The previously unknown songwriters submitted "Buy Me a Rose," which Kenny Rogers and Alison Krauss later recorded. The song peaked at No. 40 on The Billboard Hot 100 in May 2000. Luther Vandross also recorded it, and his version is No. 13 on the *Billboard* Adult Contemporary chart this issue.

(Continued on page 50)

## Dancing Ferret Grows Philly Goth

BY CHRISTA TITUS

PHILADELPHIA—Many entrepreneurs launch music businesses that cater to a particular genre and its listeners' lifestyle. But one Philadelphia-based concert promoter has helped build the scene it serves—in this case, gothic music.

Dancing Ferret Concerts has made an impact with two events that provide a social forum for fans of goth/metal/industrial music.

One is a weekly dance event called Nocturne, which is held at the club Shampoo. The 2001 (Philadelphia) City Paper Reader's Choice Awards voted it No. 1 weekly party.

The other, Dracula's Ball, is a quarterly vampire-themed party/concert that has gained national popularity since kicking off in 1988. The Sisters of Mercy and Taping the Vein are among the acts that have performed at the event, which has been held at larger Philly venues like the Trocadero Theatre. Attendees number 1,500, and some travel from as far as Canada.

Dancing Ferret owner Patrick Rodgers began promoting concerts almost 10 years ago because, he says, no one was bringing the music he liked to the Philly market.

Now, he says, "as the mainstream culture has found goth, the scene has grown" locally and nationally.



Rodgers believes Philadelphia has the largest goth community in the country, trailed by New York and Los Angeles.

SPV Records president Gunter Ford agrees that the Philly scene is big. "I think Patrick has a lot to do with that," he says.

With Dracula's Ball, Rodgers wanted to create an event where "it didn't matter what the music was, [people] knew it would be a good party." He could put whomever he wanted onstage—whether it was a little-known band from Europe, a local act or an artist signed to Rodgers' label, Dancing Ferret Discs—and know they would play before a good-sized audience.

The next ball, on May 29 at (Continued on page 51)



The Cruxshadows are Dancing Ferret Discs' flagship act.



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMPE PUBLICATIONS INC.) 05/12/04		(THE OFFICIAL UK CHARTS CO.) 05/17/04		(SNEP/IFOP/TITE-LIVE) 05/18/04		(MEDIA CONTROL) 05/19/04	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1		1	NEW	1	1	1	
2		2	1	2	3	2	
3		3	NEW	3	2	3	
4		4	2	4	4	4	
5		5	NEW	5	69	5	
6		6	7	6	6	6	
7		7	3	7	NEW	7	
8		8	NEW	8	7	8	
9		9	9	9	5	9	
10		10	8	10	8	10	
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1		1	NEW	1	1	1	
2		2	NEW	2	2	2	
3		3	3	3	NEW	3	
4		4	1	4	NEW	4	
5		5	2	5	4	5	
6		6	26	6	3	6	
7		7	20	7	7	7	
8		8	6	8	6	8	
9		9	7	9	5	9	
10		10	10	10	NEW	10	

CANADA		ITALY		SPAIN		AUSTRALIA	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 05/29/04		(FIMI/NIELSEN) 05/17/04		(AFYVE/MEDIA CONTROL) 05/19/04		(ARIA) 05/17/04	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1		1	1	1	NEW	1	
2		2	2	2	NEW	2	
3		3	3	3	1	3	
4		4	7	4	3	4	
5		5	5	5	NEW	5	
6		6	NEW	6	2	6	
7		7	9	7	4	7	
8		8	4	8	NEW	8	
9		9	6	9	9	9	
10		10	11	10	5	10	
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1		1	2	1	1	1	
2		2	1	2	2	2	
3		3	3	3	4	3	
4		4	4	4	3	4	
5		5	6	5	NEW	5	
6		6	9	6	8	6	
7		7	7	7	7	7	
8		8	10	8	5	8	
9		9	5	9	6	9	
10		10	12	10	9	10	

THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 05/14/04		(GLF) 05/14/04		(VERDENS GANG NORWAY) 05/17/04		(MEDIA CONTROL) 05/18/04	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	NEW	1	NEW	1	NEW	1	
2	1	2	1	2	2	2	
3	4	3	2	3	1	3	
4	3	4	7	4	3	4	
5	2	5	5	5	7	5	
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	2	1	2	1	1	1	
2	1	2	NEW	2	3	2	
3	3	3	1	3	2	3	
4	13	4	3	4	8	4	
5	29	5	4	5	NEW	5	

## Eclectic Daniele's Neapolitan Charm

Pino Daniele's "Passi d'Autore" (BMG Ricordi) entered the Italian album chart at No. 1 one week after its April 23 release.

fans as "Greece's Ricky Martin," Rouvas has just released his eighth album, "To Chrono Stamatao"

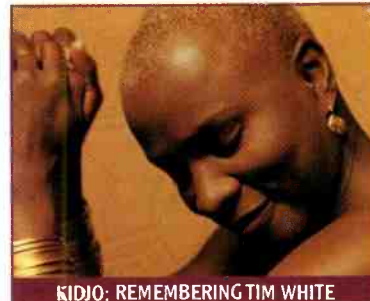
The Naples guitarist with the distinctive falsetto is in typically eclectic form on the album, credited to the **Pino Daniele Project** (with the **Peter Erskine Trio**).

Previous album "Medina" (BMG Ricordi, 2001) was

Arabic/Mediterranean-themed,

while influences on the new 14-track set range from the "gypsy jazz" of **Django Reinhardt** to madrigals. The subject matter swings from Italian politics to troubled Argentine soccer legend **Diego Maradona**. The success of "Pigro," a radio/download-only single, has boosted sales. "Singles tend to be for fans of younger artists," BMG Ricordi president/CEO **Adrian Berwick** says, "so we did a deal for the track to be downloaded from [Telecom Italia-owned portal] **Rosso Alice's** digital shop." **MARK WORDEN**

**GLOBAL TRAVELER:** Benin-born **Angélique Kidjo** established herself as an African funk diva in the early 1990s with a string of albums for **Island Records'** world music imprint, **Mango**. Recent releases have offered a more global perspective. Contemporary African-American styles heavily influenced her 1998 album "Oremi" (Mango/Island), while 2002's "Black Ivory Soul" (Columbia) journeyed to the heart of Brazilian music. Now



KIDJO: REMEMBERING TIM WHITE

based in Paris and New York, she celebrates Caribbean music on a second Columbia set. "Oyaya!" (released globally this month). "The last three albums are really a trilogy," Kidjo explains. "They all explore different facets of the African musical diaspora." Kidjo dedicates "Oyaya!" to late *Billboard* editor-in-chief **Timothy White**, who devoted several of his columns to her music. **NIGEL WILLIAMSON**

**GREEK SHAKER:** Greek pop idol **Sakis Rouvas** represented his country in the 49th Eurovision Song Contest—held May 15 in Istanbul, Turkey—with the upbeat "Shake It." Known to

status, he has a sponsorship deal with the Greek arm of cell phone giant **Vodafone** and appears in its domestic advertising. "Shake It" entered the Greek singles charts April 30 at No. 2 and hit the top spot one week later.

MARIA PARAVANTES

**BOUNCING BABIES:** The uptempo hip-hop style of German songstress **Sarah Connor** comes to the fore on "Bounce," which peaked at No. 54 in April on *The Billboard Hot 100*. "Bounce" originally appeared on her 2002 **X-Cel/Epic** sophomore album, "Unbelievable." Connor first broke in Germany with pop/dance hit "Let's Go to Bed—Boy!" in 2001, but her slower-paced material has had the biggest impact on the local singles chart since. She has hit No. 1 three times with ballads: "From Sarah With Love" (2001), "Music is the Key" (2003) and "Just One Last Dance" (this March). Connor's third album, "Key to My Soul," peaked at No. 8 in Germany in late 2003 and went gold, shipping 150,000 units domestically. Connor is on the promotional trail in the United Kingdom after giving birth Feb. 2 to daughter **Tyler**. "Bounce" will be released in the United Kingdom May 24. **ELLIE WEINERT**

**RAINY MUNDY:** A local hero to Ireland's singer/songwriter community, **Mundy** looks set to consolidate his popularity with his third album, "Raining Down Arrows." He released it May 14 on his own **Camcor** label; **RMG** is distributing it in Ireland. No wider release has been announced. Radio-only single "By Her Side" was recently serviced to Irish stations. An upbeat number, its country flavor betrays the singer's admiration for Texan roots artists **Townes Van Zandt** and **Steve Earle**. Appropriately, Mundy recorded "Raining Down Arrows" in Austin. Following Irish headlining dates in May and June, booked by the **Headline Agency** in Dublin, Mundy supports **Bob Dylan** at Stormont Castle in Belfast (June 26) and Pearse Stadium in Galway (June 27). **NICK KELLY**

AUSTRIA	
THIS WEEK	LAST WEEK
(AUSTRIAN IFPI/AUSTRIA TOP 40) 05/17/04	
SINGLES	
1	3
2	2
3	1
4	9
5	4
ALBUMS	
1	1
2	3
3	2
4	4
5	12

DENMARK	
THIS WEEK	LAST WEEK
(IFPI/NIELSEN MARKETING RESEARCH) 05/18/04	
SINGLES	
1	1
2	2
3	NEW
4	3
5	16
ALBUMS	
1	1
2	NEW
3	5
4	2
5	3

IRELAND	
THIS WEEK	LAST WEEK
(IRMA/CHART TRACK) 05/14/04	
SINGLES	
1	2
2	1
3	4
4	NEW
5	3
ALBUMS	
1	NEW
2	1
3	NEW
4	4
5	5

HUNGARY	
THIS WEEK	LAST WEEK
(MAHASZ) 05/14/04	
SINGLES	
1	1
2	2
3	3
4	NEW
5	4
ALBUMS	
1	1
2	2
3	3
4	4
5	6

BELGIUM/FLANDERS	
THIS WEEK	LAST WEEK
(PROMUVI) 05/19/04	
SINGLES	
1	1
2	3
3	2
4	4
5	5
ALBUMS	
1	2
2	1
3	3
4	4
5	5

PORTUGAL	
THIS WEEK	LAST WEEK
(RIM) 05/18/04	
ALBUMS	
1	1
2	2
3	4
4	7
5	3
6	5
7	10
8	16
9	14
10	11

FINLAND	
THIS WEEK	LAST WEEK
(YLE) 05/17/04	
SINGLES	
1	1
2	2
3	3
4	4
5	NEW
ALBUMS	
1	2
2	4
3	3
4	9
5	6

POLAND	
THIS WEEK	LAST WEEK
(ZWIZEK PRODUCENTOW AUDIO VIDEO) 05/14/04	
ALBUMS	
1	1
2	2
3	3
4	5
5	4
6	10
7	7
8	116
9	12
10	8

## Billboard EUROCHARTS

THIS WEEK	LAST WEEK
Eurocharts are compiled by Billboard from the national singles and album sales charts of 18 European countries. 05/19/04	
SINGLES SALES	
1	2
2	1
3	3
4	6
5	5
6	7
7	NEW
8	28
9	4
10	8
11	NEW
12	12
13	NEW
14	9
15	11
16	15
17	13
18	NEW
19	18
20	75
ALBUM SALES	
1	1
2	3
3	2
4	5
5	4
6	6
7	NEW
8	NEW
9	78
10	7
11	17
12	9
13	8
14	24
15	15
16	12
17	10
18	11
19	14
20	20

THIS WEEK	LAST WEEK
Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Music Control. 05/19/04	
RADIO AIRPLAY	
1	2
2	1
3	7
4	5
5	9
6	3
7	8
8	4
9	10
10	6
11	15
12	14
13	13
14	23
15	18
16	25
17	11
18	20
19	19
20	21

## COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.  
Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
<b>ANASTACIA</b> Anastacia (S)			3	1			2	3	4	2
<b>D12</b> D12 World (U)	4			5		3		2		
<b>GUNS 'N' ROSES</b> Greatest Hits (U)				4		6		7		6
<b>NORAH JONES</b> Feels Like Home (E)				2	7	10			10	4
<b>PRINCE</b> Musicology (S)	7				9					3

# Chinese Consumers Favor Free MP3s

## *E-mail Survey Measures Computer Users' Digital Music Preferences*

BY STEVEN SCHWANKERT

BEIJING—A new report on MP3 use in China is giving Asian music industry executives food for thought as they develop alternatives to illegal downloading.

*Billboard* exclusively obtained the survey—the first of its kind attempted in China—April 20. Beijing-based online marketing firm Madeforchina conducted the study of 1,470 subscribers to its electronic newsletters by e-mail.

The survey indicated that almost 82% of respondents preferred to get their recorded music in the form of MP3 files over any other music media. Only 5% said prerecorded CDs were their preferred listening medium.

More disturbingly for the music industry, 62% indicated they would not pay for MP3 files. An additional 21% said they would pay no more than 0.20 yuan (2 cents) per song.

Madeforchina co-founder and president Byron Constable says the survey underscores the fact that “China’s

youth are embracing a digital lifestyle, whether it’s using e-mail for communication and commerce or listening to music.”



DENEKAMP: 'WE NEED LEGAL DOWNLOADS'

The workplace was the most popular venue for listening to music online (40% of respondents), according to the survey. MP3 players also edged digital cameras (by 36% to 34%) as the most preferred added feature on a mobile phone.

China has the second-largest Internet community in the world,

behind the United States, according to the China Internet Network Information Center. The center operates under the control of China’s Ministry of Information. It claims there were 79.5 million users in the country at the end of 2003.

“It’s not even funny to think that the majority would not want to pay anything for their music,” one leading local industry source says.

### LEGAL ALTERNATIVES

“The [MP3] format is popular, but that’s not unique to China,” Sony Music Asia president Richard Denekamp says.

Hong Kong-based Denekamp is also chairman of the Asia Pacific Board of the International Federation of the Phonographic Industry. He notes that the fact that MP3 files are in “an unprotected format” is part of their appeal to online music consumers.

Denekamp emphasizes that labels’ immediate task is “to crack down on illegal use of music on the Internet”

across the Asian region. However, he adds that providing a legal, affordable local alternative to illegal downloads is essential if the global industry is to continue to progress in China.

Some 73% of respondents indicated

*‘China’s youth are embracing a digital lifestyle.’*

—BYRON CONSTABLE,  
MADEFORCHINA

they acquired most of their music from Chinese Web sites.

Sony Music Asia is in discussions with third parties to offer legal downloads in the republic, Denekamp says. The company is also talking with Singapore-based digital music service provider Soundbuzz and with Singapore-based mobile-service provider Starhub about supplying downloads in certain Asian territories.

According to the IFPI’s recent report on world sales, “despite endemic physical piracy, [China showed] a third consecutive year of growth” in 2003. The estimated retail value of recorded music sales rose 21.7% to \$163 million, the IFPI said, “fueled by the country’s large young population with increased disposable income and continued market development.”

However, the level of bureaucracy in China still causes problems for the physical release of new product.

“There’s so much content that is not made available legitimately in China due to censorship and ‘approval lag time,’” one source points out.

The banning or delayed release of desirable new product encourages physical and online piracy, the source adds. “Unless that drastically changes, it’ll be a while before illegal music distribution can be even controlled, never mind eliminated.”

*Additional reporting by Tom Ferguson in London.*

## Spain’s Tax Cut A Wish, Not A Promise

BY HOWELL LLEWELLYN

MADRID—The fiesta celebrating the reduction of Spain’s music sales tax barely lasted 24 hours.

Spain’s new culture minister, Carmen Calvo, announced April 29 that the government intended to reduce the sales tax—or value-added tax (VAT)—on sound recordings to 4% from 16%. Labels celebrated a victory in their long campaign to get the VAT on recorded music reduced to that of other cultural goods.

But on April 30, the government backtracked, claiming Calvo had simply expressed a “desire.”

The minister made the assertion during an interview on Spain’s most-listened-to news/talk show on national commercial station Cadena SER. Immediately afterward, Antonio Guisasola, president of Spanish labels’ body AFYVE, hailed the statement as “very welcome news.” He told *Billboard* that a CD retailing at 15 euros (\$18) would sell at 13.60 euros (\$16.32) after the reduction.

Authors’ society SGAE also welcomed the news but cautioned against “wishful thinking.”

“This is a very complex legal issue, and it may not depend on the culture minister in Spain. It is a European

Union decision,” SGAE communications director Antonio Alferez notes.

### CONSENSUS NEEDED

The author’s society’s caveat was on the money. Within hours of Calvo’s announcement, EU officials in Brussels were saying that, for the VAT to be cut, all 25 member states must unanimously agree to any reduction.

“A unilateral modification of cultural VAT would produce a distortion in the market,” a spokesman for EU internal market commissioner Frits Bolkestein says.

VAT on recorded music in the EU ranges from 15% to 25%. Such EU-defined “cultural goods” as books or theater tickets draw a VAT between 0% and 5%.

Labels in several European countries—notably France and Italy—have gained their government’s support for bringing recorded music into that lower tax range in recent years (*Billboard*, July 26, 2003).

The socialist PSOE government had been in office barely a week when Calvo made her announcement. VAT reduction for music was a PSOE election pledge. Yet Deputy Prime Minister Maria Teresa Fernandez de la Vega had to clarify the situation on April 30 regarding what some commentators had pre-



GUISASOLA: AFYVE WOULD WELCOME VAT CUT

turely dubbed a historic decision.

Speaking at a weekly cabinet press conference, she said: “The minister’s words were an expression of desire. EU norms do not allow a unilateral VAT reduction. But we are going to fight on to see if we can modify these rules.”

### SOLIDARITY BUILDS

Calvo’s support for a music tax reduction drew applause from the Pan-European VAT Coalition, which represents labels, music retailers, publishers and managers on VAT reduction.

“We salute Spain for this initiative,” Frances Moore, the International Federation of the Phonographic Industry’s regional director for Europe, said in a statement May 4. “The fact that another large EU member state has come out in favor of a VAT reduction for sound recordings reinforces the validity of our request.”

AFYVE’s Guisasola now adds that “the important thing is that the proposal has been made and the minister will know what to do to achieve her aim.”

## Gabriel Wins U.K. Industry Award

BY PAUL SEXTON

LONDON—Peter Gabriel will be honored at one of the British music industry’s most prestigious events this November.

The singer, songwriter, activist, label head and online pioneer is the 13th recipient of the Music Industry Trust (MIT) Award, which is the U.K. business’ unofficial “man of the year” honor. The award goes to an individual deemed to have made a distinctive and enduring contribution to the U.K. industry.

A committee of 16 senior figures from the record, music publishing and media sectors chooses each year’s honoree.

“An artist’s relationship with the music business is a bit like a marriage, with all its perils and pleasures,” Gabriel says. “So it was a very pleasant surprise and honor to have been offered this award.”

The award will be presented to the former Genesis frontman at a Nov. 1 gala in London’s Grosvenor House hotel.

The MIT Award event raises funds for two nominated charities, Nordoff

Robbins Music Therapy and the Brit Trust. The latter administers the Brit School for Performing Arts and Technology, which has nurtured such successful artists as DreamWorks-signed R&B duo Floetry and singer/songwriter Katie Melua.

Ticket sales from MIT Award dinners and related activities have raised more than £2 million (\$3.5 million) for the two causes.

Last year’s MIT honoree was former Warner Music U.K. chairman Rob Dickins, now chairman of U.K. indie label Instant Karma.

Elton John and Bernie Taupin shared the 2002 award. HMV Group COO Brian McLaughlin collected it the previous year.

Other recipients include film composer John Barry, late PolyGram executive Maurice Oberstein, Beatles producer Sir George Martin and Atlantic Records co-founder Ahmet Ertegun.

Gabriel’s creative achievements date from 1966, when he and fellow Charterhouse public school student Tony Banks helped form Genesis forerunner the Garden Wall.

*(Continued on page 59)*



GABRIEL: PLEASANTLY SURPRISED BY AWARD



# NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

**Universal Music International** has signed a three-year European central licensing agreement with Belgian authors rights association SABAM. The agreement, which covers mechanical reproduction rights, takes effect July 1. It succeeds the central licensing deal between UMI and London-based collecting body Mechanical Copyright-Protection Society. That deal expires at the end of June. The SABAM agreement covers all audio and audiovisual products UMI sells in 18 European markets. The partnership is expected to bring in approximately 100 million euros (\$121 million) annually, reflecting collections on roughly 100 million sound and audiovisual products. **MARC MAES**

**Avex**, Japan's leading independent music group, reports mixed results for the fiscal year ended March 31. Sales for the Tokyo-based group fell 8.8% from the previous year to 73.9 billion yen (\$673.3 million) on a consolidated basis. Meanwhile, profit rose 17% to 3.7 billion yen (\$33.2 million). Sales at the group's music unit, Avex Inc., fell 10.5% from the previous year to 46 billion yen (\$419 million). Profit rose 19.9% to 2 billion yen (\$18.6 million). Avex Inc. includes the Avex Trax, Avex Tune and Cutting Edge labels. Group subsidiaries include music publisher/concert promoter Prime Direction, nightclub management company Velfarre Entertainment, artist-management firm Axev, audio software distributor Avex Distribution and Avex's overseas operations. Avex Group chairman/CEO Tom Yoda says the company's "more effective use of administrative expenses... compensated for the profit decrease caused by the sales decline." **STEVE McCLURE**



PIKE

**British Music Rights (BMR)**, the lobbying body for U.K. author/publisher interests, names Emma Pike director general, effective early September. Pike has been based in Brussels for more than 2½ years as the International Federation of the Phonographic Industry's European affairs executive. She will relocate to London. Pike succeeds Kate Fulton, who resigned in February. BMR is an umbrella body representing authors societies the British Academy of Composers and Songwriters, the Music Publishers Assn., the Mechanical-Copyright Protection Society and the Performing Right Society. **LARS BRANDLE**

**Taiwan's annual Golden Melody Awards** took place May 18 in Taipei. Taiwanese male vocalist Jay Chou won the best album award for "Yeh Hui-mei" (Alfa Music). Mainland songstress Faye Wong was named best female Mandarin artist for her album "To Love" (Sony). The best male Mandarin artist award went to Sky Wu for his album "Pianist of Love" (Sony). It was Wu's first win in seven nominations for the category. Taiwan's Government Information Office (GIO) sponsors the awards, which were launched 15 years ago. **TIM CULPAN**

**New Zealand artists and labels** have received a boost from government body NZ on Air, which seeks to raise local culture's radio and TV presence. NZ on Air is allocating \$671,500 New Zealand (\$406,000) toward the new series of two music shows and the launch of an arts show. The new program, "Frontseat," receives \$467,000 New Zealand (\$282,000). It will air 13 half-hour shows later this year. Made by local production house the Gibson Group, "Frontseat" will air Sundays on public broadcaster TVNZ's TV One channel. NZ on Air CEO Jo Tyndall calls the series "a blatant and unashamed celebration of New Zealand art and culture." NZ on Air also designated funds to producers of TVNZ music shows "Space" and "Hum." The programs will receive \$150,000 New Zealand (\$91,000) and \$54,500 New Zealand (\$33,000), respectively. **CHRISTIE ELIEZER**

**London-based Virgin Retail** has formalized a centralized stock-management deal for its stores in the United Kingdom and Ireland. The music/home entertainment retailer has appointed Hays Logistics to warehouse and distribute all its stock, effective July 1. Virgin Retail operates 165 outlets in the United Kingdom and Ireland under the Virgin Megastores and Virgin Xpress names. Hays is based in Chipping Warden, Oxfordshire, and will service the stores from a 75,000-square-foot warehouse near Banbury in the same English county. Virgin Retail operations and logistics director Doug Morton says the new contract "formalizes a project Virgin has been building with Hays dating back to October 2002." Virgin

**Hays Logistics**

stores will receive all stock in a single daily delivery from Hays, which will also bar-code and price-sticker all product. According to Hays, the deal is worth £35 million (\$61.5 million) for the next five years. Virgin accounted for 10.3% of the U.K. albums market and 16.2% of the singles market last year, according to the British Phonographic Industry. **TOM FERGUSON**

For the latest breaking news, go to [billboard.biz](http://billboard.biz).

# Japan Legals Launch ELN

BY STEVE McCLURE

TOKYO—In Japan's non-litigious society, contracts traditionally have been concluded orally or with a simple one-page document. But the demands of the global entertainment industry in the digital age are forcing a radical change.

Japan's entertainment industry is increasingly aware of the need to align its practices with international norms to better protect copyright domestically and overseas. This awareness led to the recent formation of the Entertainment Lawyers Network (ELN) by several leading industry figures and attorneys (Entertainment Law Weekly, April 26).

Entertainment lawyer Hideaki Kubori is chairman of the 14-member ELN board.

Recording Industry Assn. of Japan chairman Tom Yoda is a board member. He is also chairman/CEO of leading Japanese label Avex.

Yoda says the ELN's launch reflects the growing importance of entertainment content to the Japanese economy. "A great challenge for this content business is the lack of experienced lawyers in the entertainment field," he says. "The establishment of this network means a great deal for the healthy development of entertainment content business, including music."

In a statement, the ELN said it aims "to provide an arena in which lawyers and entertainment companies can work with each other to improve the legal benchmark of the entertainment industry as a whole."

Some observers are skeptical, however. One Tokyo-based entertainment lawyer who expresses doubts about the ELN points to the strong role played by entertainment industry figures who are not members of the legal profession.



YODA: BELONGS TO THE ELN BOARD



OGURA: FOUNDING MEMBER OF THE NETWORK

The ELN is the first body of its kind in Japan, where there are far fewer lawyers per capita than in other industrialized countries.

Among Japan's population of 127 million, there are approximately 20,000 licensed lawyers, or one lawyer per 6,350 people. The United States, in contrast, has about one lawyer per 254 people.

## ENTERTAINMENT ATTORNEYS NEEDED

Noting that Japanese entertainment content is increasingly popular overseas, ELN organizers say there is a need for attorneys who know the entertainment industry. One

of the ELN's aims is to encourage more Japanese lawyers to specialize in entertainment-related work.

The network currently has 108 members.

Among its activities are monthly seminars on the practical aspects of contract law. The seminars will offer summaries of recent court cases and legislation concerning entertainment, sports and broadcasting. The ELN also plans to sponsor public symposia on entertainment-law-related topics.

Hideo Ogura, an attorney at Tokyo Hirakawa Law Office, is an ELN founding member. Ogura says it is still common in Japan for work on an album to proceed with no discussion of the terms of the contract—including compensation—between the artist and the record company.

"In that kind of environment, lawyers have been unnecessary," he says.

"But if artists and creators decide to take matters into their own hands and assert their rights to the record companies," Ogura adds, "entertainment-specialist lawyers will be in higher demand."

## Feldman

Continued from page 55

Feldman is enthusiastic as he recounts the activities of his management roster, including an impending album from the Tragically Hip and upcoming debuts by Stablio (EMI Music Canada) and Titcomb (Sony Music Canada).

There's also the repackaging of Mitchell's Geffen and Reprise catalogs, the Chieftains filming a TV special in Halifax, Nova Scotia, for the Canadian Broadcasting Corp. and Costello working in Mississippi on a "Southern roots/rock record," Feldman says.

### NOTEWORTHY ROSTER

Macklam/Feldman Management is noteworthy for the diversity and caliber of its clientele as well as for its international focus. Its acts—even the top sellers—are not the type usually heard on tightly formatted North American radio.

"Sam and Steve have made eclectic choices in their roster—all of them very smart," says Randy Lennox, president/CEO of Universal Music Canada.

Feldman says the decade-long management of the Chieftains has provided the template for the firm's current

success. Both partners had come from a management world in which their strategy was to get clients on the radio to sell records.

In the 1980s, Feldman had considerable success managing Canadian acts Trooper, the Headpins and Doug & the Slugs. Macklam successfully piloted the careers of Canadians k.d. lang and Colin James.

By working with the Chieftains globally, Feldman says he realized there was

a significant business with acts that were not dependent on radio airplay.

He explains, "We figured we could hit a lot of 'doubles' and not worry about radio and do very well. With Norah, for example, radio only came on board after she had sold 18 million records."

Feldman says managing artists who are not radio-based "must make every territory important. You can't just focus on North America."

## Gabriel

Continued from page 58

Award committee chairman David Munns says Gabriel's nomination recognizes a multi-faceted career spanning decades of musical achievement on Virgin, Geffen and the artist's own Real World imprint.

"Eclectic" is an overused word in our industry, [but] Peter not only represents the word, he lives it," Munns says. "A look at his career—and he's got several lifetimes' worth—tells of an extraordinary talent."

Munns also pays tribute to Gabriel's longtime involvement with human rights group Amnesty International

and the WOMAD world music festival.

"His work fighting injustice is done with commitment and modesty," Munns says. "His concerts are unique, his work with WOMAD has been pioneering and his ability to see very early the potential of the Internet for music shows a man with a rare vision."

Gabriel co-founded digital distributor OD2 in 1999. The company was Europe's first comprehensive, paid-for download site. It recently has been reinforcing its European network, striking a digital-distribution agreement with French collecting society SPPF on behalf of its independent label members (billboard.biz, April 7). OD2 now provides "back room" services for 35 European Web retailers.

## Oh Boy Reissues Kristofferson Discs

Kris Kristofferson's return last year to recording yielded four new songs on "Broken Freedom Song: Live from San Francisco," the concert set that **Oh Boy Records** released (*Billboard*, July 26, 2003).



KRISTOFFERSON: HIGHWAYMAN STILL RIDES

That disc also includes two songs from his politically charged 1990 album "Third World Warriors": "Sandinista" and "Don't Let the Bastards (Get You Down)," which decries "killing babies in the name of freedom."

Now Oh Boy has reissued "Third World Warriors" and its predecessor, 1986's "Repossessed." Both records were grossly overlooked

when **Mercury Records** initially offered them.

"It was a combination of content and lack of promotion, with content figuring into lack of promotion," Kristofferson says with a hearty laugh.

The label thought he was "a country artist, but I'd always written songs about what I was feeling strongest about. Some of those [songs] at that time had to do with the same people who then were terrorizing the Nicaraguans and who, unfortunately, are in power today."

Kristofferson performed material from both albums on a European solo tour in February.

Poorly received when they appeared, songs like "They Killed Him," which pays tribute to such assassinated heroes as **Gandhi**, **Christ** and **Martin Luther King**, now seem to have found an audience. "Unfortunately, they're still relevant," he says.

"But it's gratifying to me that [Oh Boy president] **Al Bunetta** had the nerve to put them out," he continues. "It's nice to have them available again—even if they weren't hit records."

Meanwhile, the new two-disc "The Essential Kris Kristofferson" compiles his historic country and pop hits.

Kristofferson has focused on his

acting career during the past several years. But following the European tour and a performance at the South by Southwest Music Festival, he is balancing his acting commitments with a renewed musical presence.

"I'd never played in Ireland or Scotland without a band before," Kristofferson says, "but I did three nights in Dublin—8,000 [people] a night. I'd never had that many people paying that close attention to me, and it really gave me the boost to go back out there."

"Something had changed in the time I'd been gone," he adds, considering the recent deaths of two of his fellow Highwaymen, **Waylon Jennings** and **Johnny Cash**. "Maybe it's the fact that so many of us died, and they think I'm the only one left. But I also think the things I was singing about are being received differently today."

So Kristofferson is looking forward to another European tour and future U.S. dates. Performing "is on the front burner now—until it wears out," he says.

"Probably the reason I didn't go out on the road or record the last few years was that it wasn't working. I'd be on the road but not selling any records, and I figured either I was

doing something wrong or it's not my time. Now I'm either doing something right or it's my time again."

As far as acting goes, it's still Kristofferson's time. He reports forthcoming roles in "The Jacket" with **Adrien Brody**, "The Wendell Baker Story" with **Luke Wilson**, a third "Blade" installment and director **John**

**Sayles'** "Silver City." Sayles also helmed "Lone Star," the acclaimed 1996 film in which Kristofferson memorably portrayed a corrupt sheriff.

Kristofferson is also busy with new songs. The Hawaii-based

**Jody Ray Publishing (BMI)** writer has a couple albums' worth of material concerning "just whatever I'm feeling at this point in my life," he says.

He is working again with **Don Was**, producer of his brilliant 1995 album "A Moment of Forever." The new material ranges from harrowing ("In the News") to tender ("From Here to Forever") to humorous ("I Hate Your Ugly Face,"

written when he was 11 years old, and "If I Married a Hooker").

Kristofferson also recorded "Good Morning John," which he wrote and performed for Cash's 1984 sobriety party, and "Hall of Angels," which he wrote for the late **Eddie Rabbitt** when his 2-year-old son died after a liver transplant.

**Words & Music™**  
By **Jim Bessman**  
jbessman@billboard.com



Much of his new work involves end-of-life revelations and loss, something he shares with contemporary **Bob Dylan** (who, coincidentally, covered "They Killed Him" on his 1986 "Knocked Out Loaded" album).

"I love listening to Dylan's last album," Kristofferson says. "It's so great that someone is putting down what it's like to be at this end of the race."

## 21st Annual ASCAP Pop Awards

The 21st Annual ASCAP Pop Awards, which honor the songwriters and publishers of the most-performed songs in the ASCAP repertoire during the past year, were held May 18 in Los Angeles. Below is complete list of winners, with their songwriters and publishers (see story, page 10).

"03 Bonnie & Clyde," Darrell "Big D" Harper, Prince, Tupac Shakur, Tyrone J. Wrice; Controversy Music, Suge Publishing, Universal Music Publishing Group, Warner/Chappell Music.

"21 Questions," 50 Cent, Jimmie L. Cameron, Vella Maria Cameron; 50 Cent Music, Me-Benish Music, Universal Music Publishing Group.

"All I Have," William Jeffery, LL Cool J, Lisa Peters, Makeba Riddick; Adorable Songs Collection, EMI Music Publishing, Fifth Floor Music, Jeffix Music, Justin Combs Publishing, LL Cool J Music.

"Are You Happy Now?" John Shanks; Dylan Jackson Music, Warner/Chappell Music.

"Beautiful," Linda Perry; Famous Music, Stuck in the Throat.

"Big Yellow Taxi," Joni Mitchell; Siquomb Publishing.

"Bump, Bump, Bump," Varick "Smitty" Smith; Bubo Music, That's What's Up Publishing.

"Calling All Angels," Charlie Colin, Pat Monahan, Jimmy Stafford, Scott Underwood; Blue Lamp Music, EMI Music Publishing.

"Can't Let You Go," Fabolous, Just Blaze, Lil' Mo; EMI Music Publishing, FOB Music Publishing, J. Brasco, Mo Loving Music.

"Clocks," Guy Berryman (PRS), Jon Buckland (PRS), Will Champion (PRS), Chris Martin

(PRS); BMG Songs.

"Complicated," Graham Edwards, Avril Lavigne (SOCAN); Almo Music, Ferry Hill Songs, Warner/Chappell Music.

"Crazy in Love," Beyoncé, Jay-Z; Beyoncé Publishing, Carter Boys Publishing, EMI Music Publishing, Hitco South.

"Cry Me a River," Scott Storch, Timbaland, Justin Timberlake; Scott Storch Music, Tennman Tunes, TVT Music, Virginia Beach Music, Warner/Chappell Music.

"Dilemma," Antoine Macon, Nelly; BMG Songs, EMI Music Publishing, Jackie Frost Music, Shack Suga Entertainment.

"Disease," Mick Jagger (PRS); Jagged Music, Warner/Chappell Music.

"Don't Mess With My Man," Brandon Casey, Brian Casey; Air Control Music, EMI Music Publishing, Them Damn Twins.

"Drift Away," Mentor Williams; Almo Music.

"Drops of Jupiter (Tell Me)," Charlie Colin, Robert Hotchkiss, Pat Monahan, Jimmy Stafford, Scott Underwood; Blue Lamp Music, EMI Music Publishing.

"The Game of Love," Rick Nowels; EMI Music Publishing, Future Furniture.

"Get Busy," Sean Paul Henriques, Steven "Lenky" Marsden (PRS); EMI Music Publishing, Tafari Music.

"Heaven," Jim Vallance (SOCAN); Almo Music, Testatyme Music.

"Hot in Herre," Nelly; BMG Songs, Jackie Frost Music.

"How You Gonna Act Like That," Harvey Mason Jr., Damon Thomas, Tyrese; BMG Songs, Demis Hot Songs, E Two Music, EMI Music Publishing, Zevoktion Music.

"I Know What You Want," Rah Digga, Ric Rock, Baby Sham, Spliff Star; Cyphercliff Music

Publishing, Dutty Nigga Music, EMI Music Publishing, Killa 4 Music, Rah Digga Music.

"I Need a Girl (Part 2)," Chauncey Hawkins, LoDown, P. Diddy, Frank Romano, Taurian A. Shropshire; Donceno Music Publishing, EMI Music Publishing, Hot Heat Music, Jesse Jaye Music, Justin Combs Publishing.

"If You're Not the One," Daniel Bedingfield (PRS); Sony/ATV Tunes.

"I'm With You," Graham Edwards, Avril Lavigne (SOCAN); Almo Music, Ferry Hill Songs, Warner/Chappell Music.

"In Da Club," 50 Cent, Dr. Dre, Mike Elizondo; 50 Cent Music, Ain't Nothing but Funkin' Music, Blotter Music, Elvis Mambo Music, Music of Windswept, Universal Music Publishing Group, Warner/Chappell Music.

"Intuition," Jewel; EMI Music Publishing, Wiggly Tooth Music.

"Just Like a Pill," Pink; EMI Music Publishing, Left Handed Lover Music.

"Like a Stone," Chris Cornell; Disappearing One.

"Lose Yourself," Luis Resto; Jaceff Music, Resto World.

"Magic Stick," 50 Cent, Michael Clervoix, the Fantom; 221 Publishing, 50 Cent Music, Hassentric, Universal Music Publishing Group.

"Mesmerized," Chink Santana; Famous Music, ISJ Music, Soldierz Touch.

"Miss Independent," Kelly Clarkson, Rhett Lawrence; Rhettski Music, Smelly Songs.

"Miss You," John Ta Austin, Ginuwine; Chrysalis Music, Hand in My Pocket Music, Music of Windswept, Naked Under My Clothes Music.

"No Letting Go," Steven "Lenky" Marsden (PRS); Tafari Music.

"No Such Thing," Clay Cook, John Mayer; Me Hold You Music, Sony/ATV Tunes, Specific Harm Music.

"The Remedy," Graham Edwards, Jason Mraz; BMG Songs, Goo Eyed Music, Graham Edwards Songs.

"Right Thurr," Chingy, Jermaine Dupri, Alonzo Lee Jr.; Almo Music, BMG Songs, Chingy Music, EMI Music Publishing, Shaniah Cymone Music, Trak Starz Music.

"Rock Wit U (Awww Baby)," Ashanti, Chink Santana; Baeza Music, Famous Music, ISJ Music, Pookietoots Publishing, Soldierz Touch, Universal Music Publishing Group.

"Rock Your Body," Chad Hugo, Justin Timberlake; Chase Chad Music, EMI Music Publishing, Tennman Tunes.

"Shake Ya Tailfeather," Jayson "Koko" Bridges, Murphy Lee, Nelly, Varick "Smitty" Smith; BMG Songs, Bubo Music, D2 Pro Publishing, Jackie Frost Music, Koko's Basement, New Columbia Pictures Music, That's What's Up Publishing, Universal Music Publishing Group, Young Dude Publishing.

"She Hates Me," Jimmy Allen, Wes Scantlin; Jordan Rocks Music, Stereo Supersonic Music, Warner/Chappell Music.

"Soak Up the Sun," Jeff Trott; Cyrillic Soup.

"The Middle," Jim Adkins, Rick Burch, Chad Lind, Tom Linton; DreamWorks Songs, Turkey On Rye Music.

"Underneath It All," Gwen Stefani; Universal Music Publishing Group, World of the Dolphin Music.

"Where Are You Going?," Dave Matthews; Colden Grey.

"Work It," Missy "Misdemeanor" Elliott, Debbie Harry, Darryl "DMC" McDaniels, Joseph "Run" Simmons, Chris Stein; Chrysalis Music, Mass Confusion Productions, Monster Island Music Publishing, Warner/Chappell Music.

"Your Body Is a Wonderland," John Mayer; Sony/ATV Tunes, Specific Harm Music.

## ASCAP

Continued from page 10

Browne, who just completed a two-month tour, tells *Billboard* that he is working on a new album. "But I think it will be the rest of the year before I finish writing and start to record," he says.

After a long association, the artist has parted ways with Elektra. His manager, Donald Miller, says Browne may look for another label home when the next project is ready, but he is just as likely to release it himself.

Grammy Award-winning artist Shawn Colvin honored Browne with a performance of "Our Lady of the Well."

Multiple Grammy Award-winning metal innovators Metallica received the organization's inaugural Creative Voice Award.

The band has written such hits as "Enter Sandman" and "Nothing Else Matters." Alice in Chains' Jerry Cantrell and producer Bob Rock presented its members with the award.

As part of the Warner Music Group restructuring, Metallica has shifted from Elektra to Warner Bros. (see story, page 1).

Awards were presented to the songwriters and publishers of the most-performed songs throughout the survey year, from Oct. 1, 2002, to Sept. 30, 2003.

A complete list of 2003 ASCAP pop winners appears at left.

**Connect with the music industry's most important decision makers in Billboard Classified**

# Billboard CLASSIFIED

maximum results

maximum exposure

**Call: 1-800-223-7524 Today!**

Fax all ads to: 646-654-4798/99 or email to: [jserrette@billboard.com](mailto:jserrette@billboard.com)

**Your ad includes a listing on billboard.com**

**over 17 million page views a month**  
[www.billboard.com](http://www.billboard.com)

## HELP WANTED

### Senior Editor, Business Editor, and Web Editorial Coordinator Wanted

VNU Business Media Publishes over 50 business publications; stages more than 50 trade shows and conferences and operates approximately 200 business-to-business electronic products. We operate around the globe, covering some of the most powerful industries in the world including, entertainment, retail, media, travel and design.

We currently have career opportunities for a Senior Editor, Business Editor, and Web Editorial Coordinator at Airplay Monitor, the nation's leading music radio programming publication. These editorial positions involve covering all aspects of the radio industry, as well as business trends affecting whole sectors of the radio industry. Positions will develop and write stories for the printed publication, weekly e-newsletter, and web site.

Qualified candidates will have a BA Degree in Journalism, Finance or related fields. Web, wire and daily newspaper experience is beneficial. Prior radio experience preferred.

Please send résumé and a cover letter including salary requirements to: VNU Business Media, attention: Human Resources Dept.-lg, 770 Broadway, 6th Fl., New York, NY 10003. Email: [entertainrecruit@vnubuspubs.com](mailto:entertainrecruit@vnubuspubs.com) or Fax: 646-654-4671. Visit our website: [www.vnubusinessmedia.com](http://www.vnubusinessmedia.com).

Only candidates selected for interviews will be contacted. No phone calls or agencies please. VNU Business Media offers a competitive salary with excellent benefits. VNU is an equal opportunity employer.



• We Listen To Radio •

## HELP WANTED

### Media Development- Infospace Mobile [www.infospace.com](http://www.infospace.com)

Infospace is looking for a talented and passionate individual to join the Media Development area within our Mobile division. InfoSpace is a publicly held company (NASDAQ:INSP) and is well positioned for growth with market positions in several high-growth areas, a seasoned management team with proven track records, and a strong balance sheet. **Essential Duties and responsibilities:** Developing new business from major media companies in the areas of wireless content rights licensing, content application development and professional services. Candidate will work with VP, Entertainment Content to develop target lists and execution strategies; negotiating and administering various entertainment and media contracts from inception to execution; maintain direct relationship with companies to further develop the business relationship.

**Required skills, education, & experience:** BA required, masters degree preferred; 5-7 years of experience in wireless industry licensing, rights clearance, or entertainment; the ability to manage and execute on multiple matters; strong negotiation skills; willingness to travel; a strong, positive, outgoing personality; live in the Los Angeles metropolitan area. **To apply for the position,** visit our website at [www.infospace.com](http://www.infospace.com) or send a résumé to [careers@infospace.com](mailto:careers@infospace.com). Job Number: # 040514DN01

## VACATION RENTALS

### FOUR SEASONS LUXURY VACATION VILLA

An exclusive private three bedroom residence at the Four Seasons Resort HuaLalai on The Big Island of Hawaii Panoramic Ocean, Golf Course and Sunset Views, Exquisite Designer Furnishings and Luxurious Amenities. Villa guests enjoy all of the privileges of the Four Seasons Resort. For information, rates and reservations: 650-619-5185 - [HawaiiVilla@comcast.net](mailto:HawaiiVilla@comcast.net)  
[www.greatrentals.com/hi/10140.htm](http://www.greatrentals.com/hi/10140.htm)

## RECORDING STUDIOS

### Unique Recording Studios

Has four separate fully built studios available for lease. fully sound proofed, completely wired, ready to go, plus two 1/2 floors for offices & small studios. Equipment sold separately. Three to eight year leases available. Email: [Uniquerecording@aol.com](mailto:Uniquerecording@aol.com)

## TALENT

### Looking for a record deal ??

Getting signed is very hard to do. But we will get the record deal you are looking for! Guaranteed Service. Call now to receive your FREE information.

**Talent 2000**  
**800-499-6395**

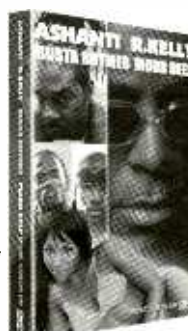
## FOR SALE



[iwannabeontop.com](http://iwannabeontop.com)

**Has the best music videos on DVD!**

**Wholesale Orders Only**  
**100 DVD's for \$300.**  
**1-800-508-7702 \*21**



## VOLUNTEERS NEEDED

If you will be in the Miami area from August 2nd-6th and would like to volunteer for the Billboard R&B Hip Hop Conference and Awards, please contact: [Rosa Jaquezbbevents@billboard.com](mailto:RosaJaquezbbevents@billboard.com)  
646-654-4660

## WANTED Co-Writer

To collaborate on my latest R/B song inspired by Oprah Winfrey.  
Call Songwriter/Dancer, Julia at: 718-941-1966

HAVE A POSITION TO FILL? WANT TO REACH HIGHLY QUALIFIED PEOPLE FAST LOOK NO FURTHER!

**BILLBOARD CLASSIFIED**  
**IS THE HIRE AUTHORITY! & NOW THE CLASSIFIED SECTION IS ONLINE! WWW.BILLBOARD.COM CALL JEFF SERRETTE @ 646-654-4798/99 FOR MORE INFO**

## FOR SALE

### HEAVY DUTY POSTER TUBES

• End Plugs & UPS Included  
• Factory Direct  
• 46 Sizes In Stock

ORDER ONLINE  
[www.yazoomills.com](http://www.yazoomills.com)  
CALL TOLL FREE  
1-800-242-5216

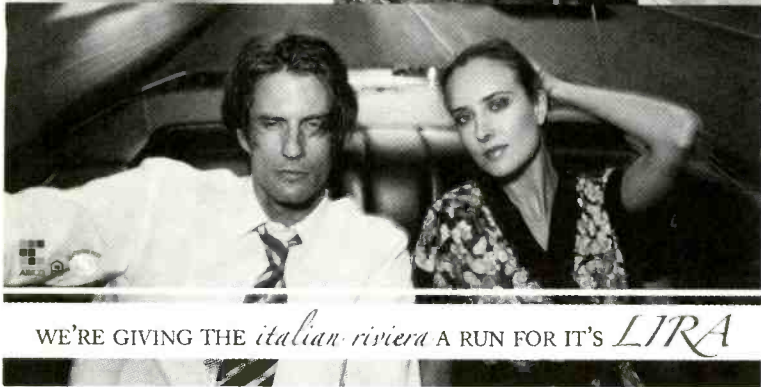


## MUSIC MERCHANDISE

### BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available.

For free catalog call (609) 890-6000.  
Fax (609) 890-0247 or write  
**Scorpio Music, Inc.**  
P.O. Box A Trenton, N.J. 08691-0020  
email: [scorpiomus@aol.com](mailto:scorpiomus@aol.com)

**REAL ESTATE**

WE'RE GIVING THE *italian riviera* A RUN FOR ITS **LIRA**

If you ever thought about *living* where it's all *happening*, we have your location. On 3rd, across from The Grove and far from any place you've ever seen.

Address your desires.

**The PALAZZO**  
AT PARK LA BREA  
6220 WEST 3RD STREET  
LOS ANGELES, CA 90036

8 6 6 . 4 6 6 . 5 4 2 6

**FINANCIAL SERVICES**

CREDIT CARDS...LOANS...  
BILLS OVERDUE?

LICENSED/BONDED DEBT MANAGEMENT SINCE 1977

**1-800-326-8284**

WE'LL HELP NOW!

REACH OVER 200,000  
RESPONSIVE READERS  
EVERY WEEK CALL  
BILLBOARD CLASSIFIED  
TODAY  
1-800-223-7524  
OR  
646-654-4697

**LISTENING STATIONS**

Looking for a durable headphone...

- Features:
- Professional sound quality and bass response
  - Steel armored cable (rubber-coated)
  - Reinforced covered steel headband
  - Replaceable ear-pads
  - Virtually unbreakable



visit us at [www.dbiint.com](http://www.dbiint.com)

**dbi international**  
(807) 468-8494  
Email us at: [info@dbiint.com](mailto:info@dbiint.com)

3-5-10  
Disc CD  
Listening Station

Worldwide Distributor of  
**Nakamichi**  
CD/DVD Sampling Stations

dbi Pro705 featured

**PROFESSIONAL SERVICES**

**1,000 CDs**  
in full-color jackets for just  
**\$990!**

Call today for  
your free catalog!

**1-800-468-9353**

[www.discmakers.com/bb](http://www.discmakers.com/bb)

**DISC MAKERS**

**NEXT DAY COPYRIGHTS \$50.**

You must submit app online by  
10am Pacific. Library of  
Congress receipt immediate,

[RegisterCopyrights.com](http://RegisterCopyrights.com)

**DUPLICATION/REPLICATION**

CD, CD-ROM, DVD, SHAPE CD  
GRAPHIC DESIGN, PRINTING, PACKAGING



Call Sylvie or Gen  
**1-800-361-8153**

[www.rsbdisc.com](http://www.rsbdisc.com)

**OddeON**  
CD & DVD Manufacturing

**2500 CD's**  
Only \$1999

Includes: On Disc Printing • Bar Code  
Full Color Printed Booklets • Cello Wrapping

1-877-633-7661  
[www.OddeONRecording.com](http://www.OddeONRecording.com)  
Visa • MasterCard • Amex • Discover

**PUBLICATIONS**

**COMPLETE  
DIRECTORY  
OF MUSIC  
INDUSTRY  
CONTACTS**

**ONLY \$15.95 -**  
includes shipping (\$18.95 overseas)

Includes: • City by city club directory • Tape/disc services • A&R directory  
• Music services directory • Music industry websites • PLUS—Exclusive:  
Do It Yourself! The Lowdown on Digital Recording • And much more!

**ORDER BY PHONE: 800-745-8922**

**OR ORDER ONLINE: [www.orderbillboard.com](http://www.orderbillboard.com)**



**NEW 22ND  
EDITION!**

**STORE SUPPLIES**

**PLASTIC  
DIVIDER CARDS**

BLANK OR PRINTED

**800-883-9104**

ALL MAJOR CREDIT CARDS ACCEPTED

**COLLECTABLES**

**WANTED**

Music Memorabilia,  
Awards, Lyrics,  
Posters, Gear,  
Autographs.



[WWW.LELANDS.COM](http://WWW.LELANDS.COM) (516) 409-9700

**Third Day**

Continued from page 9

Hemmings, president/CEO of Essential Records parent Provident Label Group. "Third Day is hitting their stride."

During the band's 11-year career, Third Day has won 21 Gospel Music Assn. Dove Awards and racked up three gold albums and one platinum set.

**HIGH 'WIRE' ACT**

After four albums with producer Monroe Jones, the band opted for a change and went with noted rock producer Paul Ebersold (3 Doors Down, Sister Hazel).

"When we get comfortable, we feel like we need to push on," guitarist Brad Avery says. "Paul is not involved in contemporary Christian music, so he's got a little different ear and a little different approach. That's really what we were looking for."

Drummer David Carr says the album sounds more aggressive than previous efforts.

"We've accomplished a sound that we've really been wanting to accomplish for a long time," Carr says. "It's not so left-field; it's the logical next step for Third Day."

Guitarist Mark Lee, who wrote the lyrics for the title cut, says it would have been the safer, more expected route to do another worship record like the band's top-selling "Offerings" albums.

"The easy route would be 'Offerings III,' but to really keep a career going, you just have to take some risks," he says.

With "Wire," Third Day has created an album that should satisfy longtime fans yet attract a more mainstream audience.

"There isn't a safety net for that person walking on the wire," bassist Tai Anderson says. "We are out there musically kind of pushing it. We are really starting to feel it's time for us to get out there and say, 'You know what? We want our music heard by everybody.'"

The band will get that shot. RCA Label Group is partnering with Essential to take "I Believe" to mainstream AC radio. BMG owns Essential parent Provident.

"More than ever before we've been given an opportunity [to] get this music out to people outside of the church, and if that happens, that's great," lead vocalist/principal lyricist Mac Powell says. "It's icing on the cake. We are just really blessed to be able to do what we do."

**SPREADING THE WORD**

Essential launched a presale campaign, selling more than 20,000 copies before street date. The album was

presold at retail, online and during the band's current 85-city tour with tobyMac and Warren Barfield. The trek is filling 10,000- to 16,000-seat venues.

Provident Label Group senior VP of marketing Dean Diehl says those who prepurchased the album gained access to an exclusive Web site.

As more albums were sold, more content was placed on the site, including an MP3 song file, a printout of the album's lyrics and photos.

"If you pre-bought [one of] the first 2,000, every time we reached one of those [sales] benchmarks an e-mail came to you, saying, 'Hey, we just unlocked this on the exclusive site.' It created a viral aspect and stimulated people to go tell their friends to buy the album," Diehl says.

Although radio is the vehicle that usually drives CD sales, new music from "Wire" didn't impact that medium until after the album's street date. That's because "Sing a Song" from the group's previous album, "Offerings II," reigned for four weeks at No. 1 on the Christian AC chart.

"Usually I like to be at radio [with a new single] six to eight weeks before street date on an act like this, but it just wasn't possible, because we were victims of our own success," Diehl says.

He adds that the label had to wait for "Sing a Song" to lose steam before releasing "Come on Back to Me" to Christian rock and top 40 formats and "I Believe" to Christian AC stations.

Diehl says the band has a strong work ethic that extended beyond the usual street-week promotions.

Third Day is also charity-minded. The group took a day off in the middle of street week to help build a house in Texas for Habitat for Humanity. The band also supports several other causes.

Third Day is donating a free "Wire" CD to anyone who makes a \$20 donation to World Vision, and the band set up voter registration tables at its shows.

**VEHICLE FOR EXPOSURE**

Third Day has had a regional sponsorship deal with Chevrolet for three years. The car manufacturer provides tour support in the Southeast and creates additional awareness for the band through special promotions.

Chevy also sent 300,000 direct-mail fliers offering consumers a free, collectible "Chevrolet Exclusive: Third Day Live" sampler CD when they came in to test-drive a Chevy.

While figures aren't yet available, Tim Hudgens, regional marketing manager for Chevrolet Southeast, says the response has been strong.

"I went to a Third Day concert and there were parents, kids, middle-aged folks, older folks. It was America," Hudgens says, adding that "outside of broadcast TV," it's hard to find such an avenue to reach Chevy's target consumers.

## On-Demand Channel Offers Music Videos

Waiting around to see your favorite music videos on TV may become as old-fashioned as trying to catch your favorite songs on the radio when those songs are readily available online.

The digital revolution has hit the music-video world full force with the arrival of My MC, an on-demand digital-cable service that Time Warner Cable and sister company AOL launched this month.

My MC, which is available at no additional charge to digital-cable subscribers, allows users to view

videos and exclusive AOL footage on demand. The footage includes "Sessions@AOL" performances and select shows from My MC's weekly "Broadband Rocks" concert series.

For years, various companies have tried to launch on-demand music video services on cable and satellite TV. However, My MC has corporate backing and the reach of Time Warner Cable (which has 10.9 million U.S. subscribers, according to that it will be the first successful

on-demand video service.

BMG, Sony Music Entertainment, Universal Music Group and Warner Music Group have all signed on to supply content for My MC. An AOL spokeswoman says AOL and Time Warner Cable are in discussions with EMI Music.

My MC is initially offering 100 artist-driven selections as part of its service. More selections will be available in the coming months.

Acts that are part of the first batch of My MC menu choices include Brit-

ney Spears, Alicia Keys, Hoobastank, the Darkness, Missy Elliott, Michelle Branch, Jet, Avril Lavigne, Dave Matthews Band, Yeah Yeah Yeahs, Lou Reed and Ruben Studdard.

My MC launched the first week of May in fewer than 20 U.S. markets. They include Akron, Ohio; Binghamton, N.Y.; Cincinnati; Columbia, S.C.; Dayton, Ohio; Green Bay, Wis.; Kansas City, Mo.; Memphis; Raleigh, N.C.; San Diego; Syracuse, N.Y.; and Waco, Texas.

have come at a better time for the music industry. Such channels as MTV and VH1 are playing fewer videos and have scaled back their programming overall.

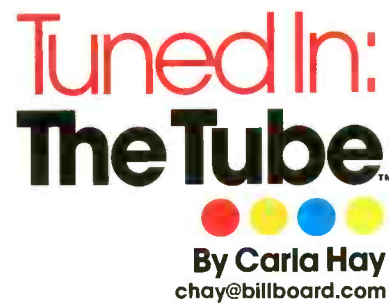
Universal Motown Records Group VP of video promotion David Nathan applauds the launch of My MC.

"We're all for exposing our artists," he says, "and a service like My MC will just broaden that spectrum."

My MC is also part of a larger technology trend of increasing on-demand options and customization that is changing how people get their entertainment.

"People are starting to have the habit of getting their entertainment when they want to get it," says Jim Farmer, chief technology officer of Alpharetta, Ga.-based Wave7 Optics, a company that specializes in broadband access systems for cable TV.

"Broadband is going to open more on-demand services for TV so that eventually people will be able to program their own TV stations and send this content to other people."



**Tuned In:  
The Tube™**  
By Carla Hay  
chay@billboard.com



**KEYS: AVAILABLE ON DEMAND**

A Time Warner Cable spokesman says the company will expand My MC to other markets during the next several months.

The arrival of My MC couldn't

MAY 29, 2004 Billboard VIDEO MONITOR			
THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS			
"New Ones" are those clips with six or more plays for the first time in the chart week			
 1234 W. Street, NE, Washington, D.C. 20018	 330 Commerce Street, Nashville, TN 37201	 1515 Broadway, New York, NY 10036	 1515 Broadway, New York, NY 10036
<ul style="list-style-type: none"> <li>1 USHER, BURN</li> <li>2 TWISTA, OVERNIGHT CELEBRITY</li> <li>3 KANYE WEST, ALL FALLS DOWN</li> <li>4 R. KELLY, HAPPY PEOPLE</li> <li>5 LIL FLIP, GAME OVER</li> <li>6 JAY-Z, 99 PROBLEMS</li> <li>7 OUTKAST, ROSES</li> <li>8 G-UNIT, SMILE</li> <li>9 DILATED PEOPLES, THIS WAY</li> <li>10 JAY-Z, 99 PROBLEMS</li> <li>11 JAY-Z, 99 PROBLEMS</li> <li>12 JAY-Z, 99 PROBLEMS</li> <li>13 JAY-Z, 99 PROBLEMS</li> <li>14 JAY-Z, 99 PROBLEMS</li> <li>15 JAY-Z, 99 PROBLEMS</li> <li>16 JAY-Z, 99 PROBLEMS</li> <li>17 JAY-Z, 99 PROBLEMS</li> <li>18 JAY-Z, 99 PROBLEMS</li> <li>19 JAY-Z, 99 PROBLEMS</li> <li>20 JAY-Z, 99 PROBLEMS</li> <li>21 JAY-Z, 99 PROBLEMS</li> <li>22 JAY-Z, 99 PROBLEMS</li> <li>23 JAY-Z, 99 PROBLEMS</li> <li>24 JAY-Z, 99 PROBLEMS</li> <li>25 JAY-Z, 99 PROBLEMS</li> <li>26 JAY-Z, 99 PROBLEMS</li> <li>27 JAY-Z, 99 PROBLEMS</li> <li>28 JAY-Z, 99 PROBLEMS</li> <li>29 JAY-Z, 99 PROBLEMS</li> <li>30 JAY-Z, 99 PROBLEMS</li> </ul>	<ul style="list-style-type: none"> <li>1 TOBY KEITH, WHISKEY GIRL</li> <li>2 KEITH URBAN, YOU'LL THINK OF ME</li> <li>3 GRETCHEN WILSON, REDNECK WOMAN</li> <li>4 MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME</li> <li>5 SHEDAISY, PASSENGER SEAT</li> <li>6 CAROLYN DAWN JOHNSON, SIMPLE LIFE</li> <li>7 JOHN MICHAEL MONTGOMERY, LETTERS FROM HOME</li> <li>8 CLAY WALKER, I CAN'T SLEEP</li> <li>9 KENNY CHESNEY, LIVE THESE SONGS</li> <li>10 SARA EVANS, SUDS IN THE BUCKET</li> <li>11 JOSH GRACIN, I WANT TO LIVE</li> <li>12 HANK WILLIAMS, JR., WHY CAN'T WE ALL JUST GET A LONG NECK</li> <li>13 EMERSON DRIVE, LAST ONE STANDING</li> <li>14 CROSS CANADIAN REDNECK, SICK AND TIRED</li> <li>15 JULIE ROBERTS, BREAK DOWN HERE</li> <li>16 REBA MCKENTIRE, SOMEBODY</li> <li>17 BILLY CURRINGTON, I GOT A FEELIN'</li> <li>18 CHELY WRIGHT, BACK OF THE BOTTOM DRAWER</li> <li>19 KENNY CHESNEY &amp; UNCLE KRACKER, WHEN THE SUN GOES DOWN</li> <li>20 GARY ALLAN, SONGS ABOUT RAIN</li> <li>21 AMY DALLEY, MEN DON'T CHANGE</li> <li>22 BIG &amp; RICH, SAVE A HORSE (RIDE A COWBOY)</li> <li>23 JENKINS, BLAME IT ON MAMA</li> <li>24 JOSH TURNER, LONG BLACK TRAIN</li> <li>25 TRENT WILLMON, BEER MAN</li> <li>26 TRACE ADKINS, HOT MAMA</li> <li>27 NORA JONES, SUNRISE</li> <li>28 ALAN JACKSON &amp; JIMMY BUFFETT, IT'S FIVE O'CLOCK SOMEWHERE</li> <li>29 TOBY KEITH, AMERICAN SOLDIER</li> <li>30 MINDY SMITH, COME TO JESUS</li> <li>31 BUDDY JEWELL, SWEET SOUTHERN COMFORT</li> <li>32 DIERKS BENTLEY, MY LAST NAME</li> <li>33 KEITH URBAN, WHO WOULDN'T WANNA BE ME</li> <li>34 JESSI ALEXANDER, HONEY SUCKLE SWEET</li> <li>35 DIERKS BENTLEY, WHAT WAS I THINKIN'</li> <li>36 MONTGOMERY GENTRY, HELLO, YEAH</li> <li>37 BROOKS &amp; DUNN, YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL</li> <li>38 KENNY CHESNEY, THERE GOES MY LIFE</li> <li>39 GARY ALLAN, TOUGH LITTLE BOYS</li> <li>40 TOBY KEITH, BEER FOR MY HORSES</li> </ul>	<ul style="list-style-type: none"> <li>1 D12, MY BAND</li> <li>2 TWISTA, OVERNIGHT CELEBRITY</li> <li>3 BEASTIE BOYS, CH-CHECK IT OUT</li> <li>4 KANYE WEST, ALL FALLS DOWN</li> <li>5 BEYONCE, NAUGHTY GIRL</li> <li>6 ALANIS MORISSETTE, EVERYTHING</li> <li>7 OUTKAST, ROSES</li> <li>8 USHER, BURN</li> <li>9 JESSICA SIMPSON, TAKE MY BREATH AWAY</li> <li>10 HOOBASTANK, THE REASON</li> <li>11 ALICIA KEYS, IF I AIN'T GOT YOU</li> <li>12 MODEST MOUSE, FLOAT ON</li> <li>13 NEW FOUND GLORY, ALL DOWNHILL FROM HERE</li> <li>14 BRITNEY SPEARS, EVERYTIME</li> <li>15 FRANZ FERDINAND, TAKE ME OUT</li> <li>16 BRANDY, TALK ABOUT OUR LOVE</li> <li>17 COHEED &amp; CAMBRIA, A FAVOR HOUSE ATLANTIC</li> <li>18 SUGARCULT, MEMORY</li> <li>19 PETEY PABLO, FREEK-A-LEEK</li> <li>20 MARIO WINANS, I DON'T WANNA KNOW</li> <li>21 BUMBLEBEEZ 81, PONY RIDE</li> <li>22 STORY OF THE YEAR, ANTHEM OF OUR DYING DAY</li> <li>23 LLOYD BANKS, ON FIRE</li> <li>24 LLOYD BANKS, WARRIOR</li> <li>25 VELVET REVOLVER, SLITHER</li> <li>26 JAY-Z, 99 PROBLEMS</li> <li>27 JET, COLD HARD BITCH</li> <li>28 AVRIL LAVIGNE, DON'T TELL ME</li> <li>29 YELLOWCARD, OCEAN AVENUE</li> <li>30 JOJO, LEAVE</li> <li>31 CHRISTINA MILIAN, DIP IT LOW</li> <li>32 LIL FLIP, GAME OVER</li> <li>33 KID ROCK, JACKSON, MISSISSIPPI</li> <li>34 VON BONDIES, C'MON C'MON</li> <li>35 MARIA MENA, YOU'RE THE ONLY ONE</li> <li>36 HANSON, PENNY AND ME</li> <li>37 PRINCE, MUSICOLOGY</li> <li>38 JADAKISS, TIMES UP/THE CHAMP IS HERE</li> <li>39 D12, 40 DOZ</li> <li>40 ROOTS, DON'T SAY NOTHING</li> <li>41 JOE FEAT. G-UNIT, RIDE WIT U</li> </ul>	<ul style="list-style-type: none"> <li>1 LENNY KRAVITZ, WHERE ARE WE HUNNIN'</li> <li>2 HOBBASTANK, THE REASON</li> <li>3 BEYONCE, NAUGHTY GIRL</li> <li>4 USHER, YEAH</li> <li>5 ALANIS MORISSETTE, EVERYTHING</li> <li>6 OLTKAST, ROSES</li> <li>7 JESSICA SIMPSON, TAKE MY BREATH AWAY</li> <li>8 BLACK EYED PEAS, HEY MAMA</li> <li>9 LOS LONELY BOYS, HEAVEN</li> <li>10 MARDONS, THIS LOVE</li> <li>11 USHER, BURN</li> <li>12 JESS STONE, FELL IN LOVE WITH A BOY</li> <li>13 BEASTIE BOYS, CH-CHECK IT OUT</li> <li>14 MARIO WINANS, I DON'T WANNA KNOW</li> <li>15 PEINCE, MUSICOLOGY</li> <li>16 ALICIA KEYS, IF I AIN'T GOT YOU</li> <li>17 BRITNEY SPEARS, EVERYTIME</li> <li>18 GAVIN DEGRAW, I DON'T WANT TO BE</li> <li>19 AVRIL LAVIGNE, DON'T TELL ME</li> <li>20 LIZ PHAIR, EXTRAORDINARY</li> <li>21 JET, COLD HARD BITCH</li> <li>22 JOHN MAYER, WHY GEORGIA</li> <li>23 SWITCHFOOT, MEANT TO LIVE</li> <li>24 GEORGE MICHAEL, AMAZING</li> <li>25 DAVE MATTHEWS, OH</li> <li>26 N O DOUBT, IT'S MY LIFE</li> <li>27 B JNK-182, I MISS YOU</li> <li>28 FIVE FOR FIGHTING, 100 YEARS</li> <li>29 EVANESCENCE, MY IMMORTAL</li> <li>30 BRITNEY SPEARS, TOXIC</li> <li>31 JESSICA SIMPSON, WITH YOU</li> <li>32 K D ROCK, JACKSON, MISSISSIPPI</li> <li>33 MORRISSEY, IRISH BLOOD, ENGLISH HEART</li> <li>34 FRANK SINATRA, ONE THING</li> <li>35 VELVET REVOLVER, SLITHER</li> <li>36 3 DOORS DOWN, HERE WITHOUT YOU</li> <li>37 SHERYL CROW, THE FIRST CUT IS THE DEEPEST</li> <li>38 NICKELBACK, SOMEDAY</li> <li>39 E/ANSCENCE, BRING ME TO LIFE</li> <li>40 OUTKAST, HEY YA</li> </ul>
 200 Jericho Quadrangle, Jericho, NY 11753	 9697 E. Mineral Ave., Englewood, CO 80112	 1515 Broadway, New York, NY 10036	 299 Queen St West, Toronto, Ontario M5V2Z5
<ul style="list-style-type: none"> <li>1 JAY-Z, 99 PROBLEMS</li> <li>2 RUBEN STUDDARD, WHAT IF</li> <li>3 BRANDY, TALK ABOUT OUR LOVE</li> <li>4 THE ROOTS, DON'T SAY NUTHIN</li> </ul>	<ul style="list-style-type: none"> <li>1 BIG &amp; RICH, SAVE A HORSE (RIDE A COWBOY)</li> <li>2 JESSI ALEXANDER, HONEY SUCKLE SWEET</li> </ul>	<ul style="list-style-type: none"> <li>1 MODEST MOUSE, FLOAT ON</li> <li>2 FRANZ FERDINAND, TAKE ME OUT</li> <li>3 COHEED AND CAMBRIA, A FAVOR HOUSE ATLANTIC</li> <li>4 SUGARCULT, MEMORY</li> <li>5 BUMBLEBEEZ 81, PONY RIDE</li> <li>6 STORY OF THE YEAR, ANTHEM OF OUR DYING DAY</li> <li>7 LLOYD BANKS, WARRIOR</li> <li>8 VELVET REVOLVER, SLITHER</li> </ul>	<ul style="list-style-type: none"> <li>1 BEASTIE BOYS, CH-CHECK IT OUT</li> <li>2 LIZ PHAIR, EXTRAORDINARY</li> <li>3 JET, COLD HARD BITCH</li> <li>4 DAVE MATTHEWS, OH</li> </ul>
 200 Jericho Quadrangle, Jericho, NY 11753	 9697 E. Mineral Ave., Englewood, CO 80112	 1515 Broadway, New York, NY 10036	 299 Queen St West, Toronto, Ontario M5V2Z5
<ul style="list-style-type: none"> <li>1 BEASTIE BOYS, CH-CHECK IT OUT</li> <li>2 THE OFFSPRING, I CAN'T GET MY HEAD AROUND YOU</li> <li>3 HOBBASTANK, THE REASON</li> <li>4 LINKIN PARK, LYING FROM YOU</li> <li>5 JET, COLD HARD BITCH</li> <li>6 D12, MY BAND</li> <li>7 MODEST MOUSE, FLOAT ON</li> <li>8 LOSTPROPHETS, LAST TRAIN HOME</li> <li>9 FRANZ FERDINAND, TAKE ME OUT</li> <li>10 INCUBUS, TALK SHOWS ON MUTE</li> <li>11 SUGARCULT, MEMORY</li> <li>12 RASMUS, IN THE SHADOWS</li> <li>13 BLINK-182, I MISS YOU</li> <li>14 VELVET REVOLVER, SLITHER</li> <li>15 MARDONS, THIS LOVE</li> <li>16 STROKES, REPTILIA</li> <li>17 SLPKNOT, DUALITY</li> <li>18 YELLOWCARD, OCEAN AVENUE</li> <li>19 A.F.I., SILVER AND COLD</li> <li>20 YEAH YEAH YEARS, MAPS</li> <li>21 STORY OF THE YEAR, ANTHEM OF OUR DYING DAY</li> <li>22 VON BONDIES, C'MON C'MON</li> <li>23 SWITCHFOOT, DARE YOU TO MOVE</li> <li>24 THE VINES, RIDE</li> <li>25 PUDDLE OF MUDD, HEEL OVER HEAD</li> <li>26 SIMPLE PLAN, DON'T WANNA THINK ABOUT YOU</li> <li>27 THREE DAYS GRACE, JUST LIKE YOU</li> <li>28 311, LOVE SONG</li> <li>29 OUTKAST, ROSES</li> <li>30 AUTOPILOT OFF, WHAT I WANT</li> </ul>	<ul style="list-style-type: none"> <li>1 GRETCHEN WILSON, REDNECK WOMAN</li> <li>2 JOHN MICHAEL MONTGOMERY, LETTERS FROM HOME</li> <li>3 KENNY CHESNEY &amp; UNCLE KRACKER, WHEN THE SUN GOES DOWN</li> <li>4 TRACY LAWRENCE, PAINT ME A BIRMINGHAM</li> <li>5 TOBY KEITH, WHISKEY GIRL</li> <li>6 KEITH URBAN, YOU'LL THINK OF ME</li> <li>7 BUDDY JEWELL, SWEET SOUTHERN COMFORT</li> <li>8 SHEDAISY, PASSENGER SEAT</li> <li>9 AMY DALLEY, MEN DON'T CHANGE</li> <li>10 MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME</li> <li>11 TRENT WILLMON, BEER MAN</li> <li>12 CLAY WALKER, I CAN'T SLEEP</li> <li>13 CHELY WRIGHT, BACK OF THE BOTTOM DRAWER</li> <li>14 REBA MCKENTIRE, SOMEBODY</li> <li>15 GARY ALLAN, SONGS ABOUT RAIN</li> <li>16 ALAN JACKSON, REMEMBER WHEN</li> <li>17 SHANIA TWAIN, I ONLY HURT WHEN I'M BREATHING</li> <li>18 CAROLYN DAWN JOHNSON, SIMPLE LIFE</li> <li>19 JOSH GRACIN, I WANT TO LIVE</li> <li>20 SHERRIE AUSTIN, DRIVIN' INTO THE SUN</li> <li>21 JULIE ROBERTS, BREAK DOWN HERE</li> <li>22 HANK WILLIAMS, JR., WHY CAN'T WE ALL JUST GET A LONG NECK</li> <li>23 EMERSON DRIVE, LAST ONE STANDING</li> <li>24 BLUE COUNTY, GOOD LITTLE GIRLS</li> <li>25 TERRY CLARK, I JUST WANNA DE MAO</li> <li>26 JOSH TURNER, LONG BLACK TRAIN</li> <li>27 BILLY RAY CYRUS, FACE OF GOD</li> <li>28 ROSANNE CASH, SEPTEMBER WHEN IT COMES</li> <li>29 BILLY CURRINGTON, I GOT A FEELIN'</li> <li>30 MICHELLE POE, JUST ONE OF THE BOYS</li> </ul>	<ul style="list-style-type: none"> <li>1 D12, MY BAND</li> <li>2 USHER, BURN</li> <li>3 DILATED PEOPLES, THIS WAY</li> <li>4 BEASTIE BOYS, CH-CHECK IT OUT</li> <li>5 JAY-Z, 99 PROBLEMS</li> <li>6 OUTKAST, ROSES</li> <li>7 HOBBASTANK, THE REASON</li> <li>8 FRANZ FERDINAND, TAKE ME OUT</li> <li>9 PETEY PABLO, FREEK-A-LEEK</li> <li>10 LLOYD BANKS, ON FIRE</li> <li>11 BUMBLEBEEZ 81, PONY RIDE</li> <li>12 MODEST MOUSE, FLOAT ON</li> <li>13 LIL FLIP, GAME OVER</li> <li>14 LLOYD BANKS, WARRIOR</li> <li>15 USHER, YEAH</li> <li>16 VELVET REVOLVER, SLITHER</li> <li>17 SUGARCULT, MEMORY</li> <li>18 NEW FOUND GLORY, ALL DOWNHILL FROM HERE</li> <li>19 STORY OF THE YEAR, ANTHEM OF OUR DYING DAY</li> <li>20 VON BONDIES, C'MON C'MON</li> <li>21 KANYE WEST, ALL FALLS DOWN</li> <li>22 COHEED &amp; CAMBRIA, A FAVOR HOUSE ATLANTIC</li> <li>23 FRANZ FERDINAND, TAKE ME OUT</li> <li>24 INCUBUS, TALK SHOWS ON MUTE</li> <li>25 THE DARKNESS, GROWING ON ME</li> <li>26 ELEPHANT MAN, JOCK GAL (WINE WINE)</li> <li>27 JOE, RIDE WIT U</li> <li>28 STEREOGAM, WALKIE TALKIE MAN</li> <li>29 BEYONCE, NAUGHTY GIRL</li> <li>30 JET, COLD HARD BITCH</li> </ul>	<ul style="list-style-type: none"> <li>1 BEASTIE BOYS, CH-CHECK IT OUT</li> <li>2 USHER, BURN</li> <li>3 BRITNEY SPEARS, EVERYTIME</li> <li>4 OUT OF YOUR MOUTH, MUSIC</li> <li>5 AVRIL LAVIGNE, DON'T TELL ME</li> <li>6 DEFAULT, THROW IT ALL AWAY</li> <li>7 BILLY TALENT, THE EX</li> <li>8 D12, MY BAND</li> <li>9 KESHIA CHANTE, BAD BOY</li> <li>10 HOBBASTANK, THE REASON</li> <li>11 OUTKAST, ROSES</li> <li>12 USHER, BURN</li> <li>13 JAY-Z, 99 PROBLEMS</li> <li>14 MARDONS, THIS LOVE</li> <li>15 SEETHER, BROKEN</li> <li>16 BEYONCE, NAUGHTY GIRL</li> <li>17 BILLY TALENT, RIVER BELOW</li> <li>18 JET, COLD HARD BITCH</li> <li>19 J-KWON, TIPSY</li> <li>20 TREWS, NOT READY TO GO</li> <li>21 KANYE WEST, ALL FALLS DOWN</li> <li>22 PHILATE, MELT INTO THE WALLS</li> <li>23 SLINK-182, DOWN</li> <li>24 BRITNEY SPEARS, TOXIC</li> <li>25 THE DARKNESS, I BELIEVE IN A THING CALLED LOVE</li> <li>26 BLACK EYED PEAS, HEY MAMA</li> <li>27 KYPRIOUS, THIS IS MY MAMA</li> <li>28 RASMUS, IN THE SHADOWS</li> <li>29 HIGH HOLY DAYS, ALL MY REAL FRIENDS</li> <li>30 USHER, YOU MAKE ME WANNA</li> </ul>
 200 Jericho Quadrangle, Jericho, NY 11753	 9697 E. Mineral Ave., Englewood, CO 80112	 1515 Broadway, New York, NY 10036	 299 Queen St West, Toronto, Ontario M5V2Z5
<ul style="list-style-type: none"> <li>1 BEASTIE BOYS, CH-CHECK IT OUT</li> <li>2 FRANZ FERDINAND, TAKE ME OUT</li> <li>3 INCUBUS, TALK SHOWS ON MUTE</li> <li>4 SLPKNOT, DUALITY</li> <li>5 JAY-Z, 99 PROBLEMS</li> <li>6 LO-PRO, SUNDAY</li> <li>7 MORRISSEY, IRISH BLOOD, ENGLISH HEART</li> <li>8 USHER, BURN</li> </ul>	<ul style="list-style-type: none"> <li>1 BIG &amp; RICH, SAVE A HORSE (RIDE A COWBOY)</li> <li>2 JESSI ALEXANDER, HONEY SUCKLE SWEET</li> </ul>	<ul style="list-style-type: none"> <li>1 LLOYD BANKS, ON FIRE</li> <li>2 LLOYD BANKS, WARRIOR</li> <li>3 STORY OF THE YEAR, ANTHEM OF OUR DYING DAY</li> <li>4 COHEED AND CAMBRIA, A FAVOR HOUSE ATLANTIC</li> <li>5 FRANZ FERDINAND, TAKE ME OUT</li> <li>6 INCUBUS, TALK SHOWS ON MUTE</li> <li>7 KID ROCK, JACKSON, MISSISSIPPI</li> </ul>	<ul style="list-style-type: none"> <li>1 BILLY TALENT, RIVER BELOW</li> <li>2 BLINK-182, DOWN</li> <li>3 BRANDY, TALK ABOUT OUR LOVE</li> </ul>

Advertisement

### REQUEST TV OVER THE AIR COMMERCIAL BROADCAST NYC

HIP HOP/R&B 84 Hours Weekly		COUNTRY/ALT NYC/Melbourne, FL TV 31	
WJZZ	<ul style="list-style-type: none"> <li>JAY-Z 99 PROBLEMS</li> <li>USHER BURN</li> <li>RUBEN STUDDARD SORRY 2004</li> <li>KANYE WEST IT ALL FALLS DOWN</li> <li>MARIO WINANS DON'T WANNA KNOW</li> <li>AKON F/ STYLES P LOCKED UP</li> <li>ELEPHANT MAN &amp; KIP RICK JOK GAL</li> <li>G UNIT F/ JOE WANNA GET TO KNOW YOU</li> <li>LUDACRIS BLOW IT OUT</li> <li>MISSY IM REALLY HOT</li> <li>BIRD GANG PURPLE CITY</li> <li>REDMAN THE SAGA CONTINUES</li> <li>AVANT DON'T TAKE YOUR LOVE</li> <li>BEENIE MAN F/ Ms. THING DUDE (REMIX)</li> <li>WANYE WONDER BOUNCE ALONG</li> <li>JOE GUNZ NO BETTER LOVE</li> <li>SEAN PAUL LIKE GLUE</li> <li>CHINGY ONE WAY CALL</li> <li>ALICIA KEYS IF I AIN'T GOT YOU</li> <li>JAY-Z DUST YOUR SHOULDERS OFF</li> </ul>	WNYX	<ul style="list-style-type: none"> <li>JULIE ROBERTS BREAK DOWN HERE</li> <li>KEITH URBAN YOU'LL THINK OF ME</li> <li>TOBY KEITH WHISKEY GIRL</li> <li>MINDY SMITH COME TO JESUS</li> <li>BUDDY JEWELL SWEET SOUTHERN COMFORT</li> <li>SHEDAISY PASSENGER SEAT</li> <li>REBA MCKENTIRE SOMEBODY</li> <li>SHANIA TWAIN HURTS WHEN IM BREATHING</li> <li>RYAN ADAMS SO ALIVE</li> <li>KENNY &amp; U. KRACKER THE SUN GOES DOWN</li> <li>EMERSON DRIVE LAST ONE STANDING</li> <li>JULIE ROBERTS BREAK DOWN HERE</li> <li>FAITH HILL BREATHE</li> <li>CARTH BROOKS IY'S YOUR SONG</li> <li>GRETCHEN WILSON REDNECK WOMAN</li> <li>DIERKS BENTLEY WHAT WAS I THINKIN'</li> <li>JAMES TAYLOR HOWS THE WORLD TREATING YOU</li> <li>AMY DALLEY MEN DON'T CHANGE</li> <li>RASCAL FLATS I MELT</li> <li>DWIGHT YOAKAM THE BACK OF YOUR HAND</li> </ul>
TV 26	<ul style="list-style-type: none"> <li>WJZZ</li> <li>ALICIA KEYS IF I AIN'T GOT YOU</li> <li>JAY-Z DUST YOUR SHOULDERS OFF</li> <li>BEENIE MAN F/ Ms. THING DUDE (REMIX)</li> <li>MARIO WINANS DON'T WANNA KNOW</li> <li>JOE MORE &amp; MORE</li> <li>JIM JONES HOW G IS THIS</li> <li>KANYE WEST IT ALL FALLS DOWN</li> <li>BEYONCE NAUGHTY GIRL</li> <li>YOUNG GUNZ NO BETTER LOVE</li> <li>LUDACRIS BLOW IT OUT</li> <li>JAY Z ENCORE</li> <li>G UNIT F/ JOE WANNA GET TO KNOW YOU</li> <li>USHER YEAH</li> <li>BIRD GANG PURPLE CITY</li> <li>KGM LIVE CALLS</li> <li>ELEPHANT MAN &amp; KIP RICK JOK GAL</li> <li>JESSICA SIMPSON WITH YOU</li> <li>CAMRON GET EM GIRLS</li> <li>JAY-Z WHERE IM FROM</li> <li>EAMON F\$%K IT</li> </ul>	TV 35	<ul style="list-style-type: none"> <li>WNYX</li> <li>LLLOS IRACUNDOS PUERTO MONT</li> <li>OS CHALCHALEROS DESPEDID</li> <li>SELENA AMOR PROHIBIDO</li> <li>CHAYANNE AUN SIGLO SIN TI</li> <li>PLASTILINA MOSH PELIGROSO POP</li> <li>ALEXANDER PIRES QUIETOSMOS LA ROPA</li> <li>LEONARDO FAVIO FOTO DE CARNET</li> <li>BANDA BLANCA SOPA DE CARACOL</li> <li>CABA'S LA CADERONA</li> <li>JUANES FOTOGRAFIA</li> <li>SHAKIRA THE ONE</li> <li>Diego Torres QUE NO ME PIERDA</li> <li>VIRGINIA LOPEZ CARMELO DI LIMON</li> <li>TIGRES DEL NORTE REYNA DEL SUR</li> <li>OBIE BERMUDEZ ANTES</li> <li>FABULOSOS CADILLAC MATADOR</li> <li>LOS VISCONTIS VENEZO</li> <li>KUMBIA KINGS &amp; OZOMATI MI GENTE</li> <li>CHRISTIAN VOLVER A AMAR</li> <li>MANA PUERTO DE SAN BLAS</li> </ul>
TV 26	<ul style="list-style-type: none"> <li>WJZZ</li> <li>ALICIA KEYS IF I AIN'T GOT YOU</li> <li>JAY-Z DUST YOUR SHOULDERS OFF</li> <li>BEENIE MAN F/ Ms. THING DUDE (REMIX)</li> <li>MARIO WINANS DON'T WANNA KNOW</li> <li>JOE MORE &amp; MORE</li> <li>JIM JONES HOW G IS THIS</li> <li>KANYE WEST IT ALL FALLS DOWN</li> <li>BEYONCE NAUGHTY GIRL</li> <li>YOUNG GUNZ NO BETTER LOVE</li> <li>LUDACRIS BLOW IT OUT</li> <li>JAY Z ENCORE</li> <li>G UNIT F/ JOE WANNA GET TO KNOW YOU</li> <li>USHER YEAH</li> <li>BIRD GANG PURPLE CITY</li> <li>KGM LIVE CALLS</li> <li>ELEPHANT MAN &amp; KIP RICK JOK GAL</li> <li>JESSICA SIMPSON WITH YOU</li> <li>CAMRON GET EM GIRLS</li> <li>JAY-Z WHERE IM FROM</li> <li>EAMON F\$%K IT</li> </ul>	TV 35	<ul style="list-style-type: none"> <li>WNYX</li> <li>LLLOS IRACUNDOS PUERTO MONT</li> <li>OS CHALCHALEROS DESPEDID</li> <li>SELENA AMOR PROHIBIDO</li> <li>CHAYANNE AUN SIGLO SIN TI</li> <li>PLASTILINA MOSH PELIGROSO POP</li> <li>ALEXANDER PIRES QUIETOSMOS LA ROPA</li> <li>LEONARDO FAVIO FOTO DE CARNET</li> <li>BANDA BLANCA SOPA DE CARACOL</li> <li>CABA'S LA CADERONA</li> <li>JUANES FOTOGRAFIA</li> <li>SHAKIRA THE ONE</li> <li>Diego Torres QUE NO ME PIERDA</li> <li>VIRGINIA LOPEZ CARMELO DI LIMON</li> <li>TIGRES DEL NORTE REYNA DEL SUR</li> <li>OBIE BERMUDEZ ANTES</li> <li>FABULOSOS CADILLAC MATADOR</li> <li>LOS VISCONTIS VENEZO</li> <li>KUMBIA KINGS &amp; OZOMATI MI GENTE</li> <li>CHRISTIAN VOLVER A AMAR</li> <li>MANA PUERTO DE SAN BLAS</li> </ul>

CONTACT: LENN COOPER 212-576-1446  
WWW.TV26NEWYORK.COM



## THE MAGAZINE

The world's premier music industry publication for 110 years. Delivering weekly the most trusted charts and the latest music and entertainment news, trends and analysis.

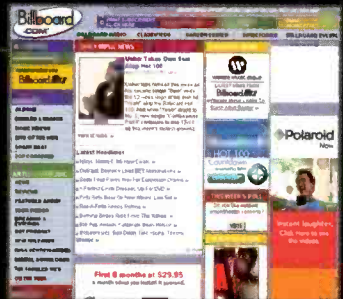
## EVENTS

The music industry's most powerful business-to-business events providing important industry news and trends with unlimited networking opportunities.



## BILLBOARD.COM

The Internet home of Billboard magazine, providing daily news, weekly features and reviews to over 2 million unique music fans and industry professionals every month.



## LICENSING

Providing consumer exposure to the Billboard brand through radio shows, content, charts, CDs and more, including the Billboard Music Awards and the Billboard Latin Music Awards show.



## BILLBOARD.BIZ

A 24-7 information-rich website geared specifically toward meeting the needs of the music business community.

110 YEARS OF CHRONICLING, CHARTING & ANALYZING

# Billboard®

THE MUSIC & ENTERTAINMENT INDUSTRY



## DIRECTORIES

Must-have reference guides for music industry professionals providing access to key contacts.

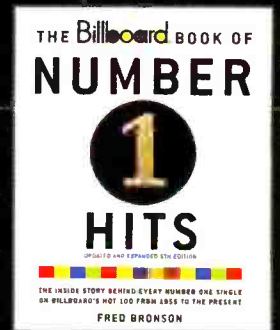


## CHART ALERT

The music industry's early chart notification system, providing the freshest chart data, industry trends and progress reports. Delivered every Wednesday.

## BOOKS

Titles in music, film and TV - from rock, pop, classical and jazz to "how-tos" and professional reference, from horror and sci-fi to daytime TV and show business awards.



## BIN

Billboard Information Network: access data on charts, dance rankings, radio stations, playlists, song titles, labels and more.



## ENTERTAINMENT LAW WEEKLY

Billboard Entertainment Law Weekly delivers expert analysis of the news and trends shaping tomorrow's business today.

## RESEARCH

Offering fast, friendly access to an unsurpassed wealth of industry information, including charts, news & features, music & entertainment issues.



Brit Jamie Cullum invades Top Contemporary Jazz at No. 2



# Charts

Linkin Park parks its fifth No. 1, fourth in a row, on Modern Rock



SALES / AIRPLAY / TRENDS / ANALYSIS

## Wilson Is 'Party' Hearty

Call Gretchen Wilson the life of the party. In the same week that her lead single "Redneck Woman" ends a No. 1 drought for female solo artists on Hot Country Singles & Tracks (see Singles Minded, page 72), her album, "Here for the Party," starts with eye-popping numbers.



Not only does the album start at No. 1 on Top Country Albums, but with 227,000 copies sold, she also has the largest Nielsen SoundScan opening week of any country rookie. In fact, Wilson's total is larger than the combined first-week sales of two notable debut country albums: Billy Ray Cyrus' "Some Gave All" in 1992 (90,000) and LeAnn Rimes' "Blue" in 1996 (124,000).

Wilson also makes a bigger first-week splash on The Billboard 200 than any other country newcomer in chart history, topping the Hot Shot Debut at No. 2, just a whisker behind the week's list-leading "Confessions" (228,000). Only a few other albums separate her from the big chart's crown.

## Over the Counter

By Geoff Mayfield  
gmayfield@billboard.com



By contrast, Cyrus' title began its Billboard 200 life at No. 4 before going on to register 17 weeks at No. 1, the longest consecutive-week streak the chart has seen since it began using SoundScan data in 1991. Rimes' "Blue" peaked at No. 3 on the big chart but started at No. 4.

Wilson's early success reveals a hunger for real country. At a time when rock and pop artists like Sheryl Crow, Kid Rock and Uncle Kracker have had success at country radio because they released songs that sounded more country than the pop-sounding offerings from many of the format's core stars, "Redneck Woman" introduces Wilson as a performer who unabashedly embraces the working-class essence of the genre.

**INCOMING:** While Usher and Gretchen Wilson play a modern-day turn on "The City Mouse and the Country Mouse," hip-hop duo 8Ball & MJG and R&B veteran Teena Marie invade The Billboard 200's top 10. Their respective starts at No. 3 and No. 6 represent career-best ranks on that chart for each act (see Chart Beat, this page).

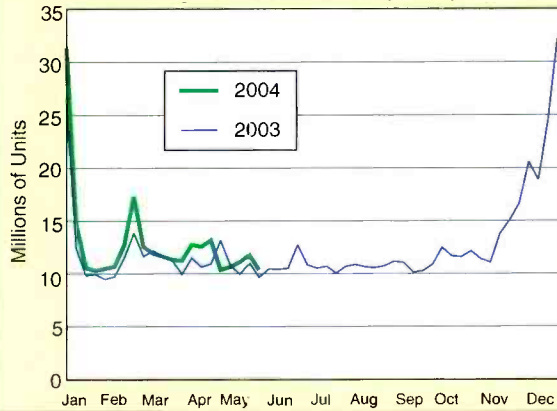
There should be even more commotion on next week's top 10, but probably not enough to jostle Usher from his perch. This is the first time "Confessions" has sold less than 250,000 copies in a week; the last album to do so for each of its first seven frames was Eminem's "The Eminem Show," on its way to becoming the best-selling set of 2002.

The battle for next week's Hot Shot Debut is between rap- (Continued on page 68)

## Market Watch

A Weekly National Music Sales Report

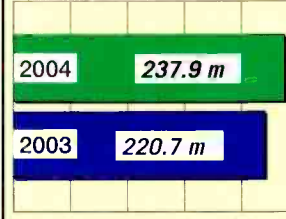
### WEEKLY ALBUM SALES



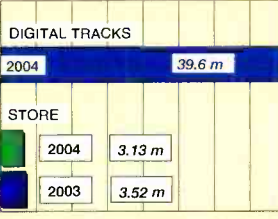
### WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	10,332,000	124,000	2,090,000
Last Week	11,780,000	138,000	2,159,000
Change	↓ 12.3%	↓ 10.1%	↓ 3.2%
This Week 2003	9,626,000	185,000	—
Change	↑ 7.3%	↓ 33.0%	—

### YEAR-TO-DATE ALBUM SALES (millions)



### YEAR-TO-DATE SINGLES SALES (millions)



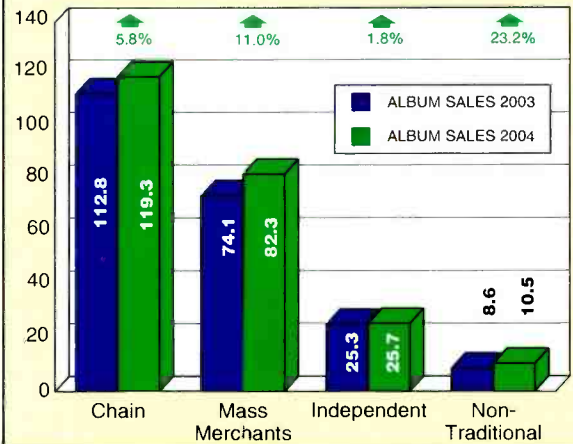
### YEAR-TO-DATE OVERALL UNIT SALES

	2003	2004	Change
Total	224,248,000	280,620,000	↑ 25.1%
Albums	220,733,000	237,901,000	↑ 7.8%
Store Singles	3,515,000	3,129,000	↓ 11.0%
Digital Tracks	—	39,590,000	—

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
CD	212,670,000	232,384,000	↑ 9.3%
Cassette	7,365,000	4,794,000	↓ 34.9%
Other	698,000	723,000	↑ 3.6%

### YEAR-TO-DATE ALBUM SALES BY STORE TYPE (mil.)



For week ending 5/16/04. Rounded figures. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan.

## Pretender To The Throne

A 5-1 advance on Hot Dance Radio Airplay for "Straight Ahead" (King Brain/Artemis) by Tube & Berger Featuring Chrissie Hynde gives the lead vocalist of the Pretenders her first No. 1 as a solo artist on any Billboard chart.

Hynde's group has topped another chart, twice. In 1986, "Don't Get Me Wrong" spent three weeks at No. 1 on Mainstream Rock Tracks. The following year, "My Baby" had a two-week reign on the same chart.

**MODERN TALKING:** "Lying From You" (Warner Bros.) is the new No. 1 song on Modern Rock Tracks, giving Linkin Park its fifth chart-topper on this survey. "Lying" is the group's fourth No. 1 in a row. No other act has had four consecutive No. 1s on the Modern tally.

"Lying" sets another record, as it is the fourth No. 1 from the band's "Metemora" album. No other act has pulled four No. 1 Modern hits from one album. Three other groups—Red Hot Chili Peppers, U2 and Green Day—have each had three songs from one album reach pole position on the Modern chart.

Linkin Park's other three No. 1 songs from "Metemora" are "Somewhere I Belong" (five weeks at No. 1 in 2003), "Faint" (six weeks at No. 1 in 2003) and "Numb" (12 weeks at No. 1 in 2003 and 2004).

## Chart Beat

By Fred Bronson  
fbronson@billboard.com



**COME SEE ABOUT HIM:** The man who co-wrote 10 No. 1 hits for the Supremes and a couple for the Four Tops is back on Top R&B/Hip-Hop Albums after an absence of almost 13 years. Lamont Dozier's "Reflections Of..." (Jam Right/Lightyear) enters at No. 74.

It is Dozier's first appearance on this chart since "Inside Seduction" went to No. 28 in 1991. Dozier made his debut on this list in 1973 with "Out Here on My Own," which peaked at No. 11.

**LADY T:** A quarter-century after making her debut on The Billboard 200, Teena Marie earns the highest-debuting and highest-charting album of her career.

"La Doña" (Cash Money Classics) bows at No. 6, bringing the former Motown artist into the top 20 of this list for the first time. Marie's previous highest-ranking album was "It Must Be Magic," at No. 23 in 1981. She made her first appearance with "Wild and Peaceful," which reached No. 94 in 1979.

On The Billboard Hot 100, Marie debuts at No. 70 with "Still in Love." Featuring Baby, this is Marie's first Hot 100 appearance since "Ooo La La La" went to No. 85 in 1988.

**'REASON' TO BELIEVE:** "The Reason" by Hoobastank is the new No. 1 title on the Mainstream Top 40 chart, giving the Island label its first No. 1 in the 11-year history of this tally. Island's highest-ranked hit before "The Reason" was Daniel Bedingfield's "Gotta Get Thru This," which went to No. 3 in September 2002.

On The Billboard Hot 100, "The Reason" is up to No. 5, giving Island its first top five hit since "In My Bed" by Dru Hill went to No. 4 in 1997.

# Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL			Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL			Title	PEAK POSITION	
				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title							ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title			
				<b>NUMBER 1</b>			7 Weeks At Number 1		49	36	44	116	<b>NORAH JONES</b> <sup>3</sup> BLUE NOTE 32088* (17.98 CD) [M]			Come Away With Me	1	
1	1	2	8	<b>USHER</b> <sup>4</sup> LAFACE 52141/ZOMBA (12.98/18.98)			Confessions	1	50	56	46	26	<b>BLINK-182</b> <sup>▲</sup> Geffen 001334/INTERSCOPE (12.98 CD)			Blink-182	3	
2	NEW	1	1	<b>GRETCHEN WILSON</b> EPIC (NASHVILLE) 90903/SONY MUSIC (18.98 EQ CD)			Here For The Party	2	51	51	43	60	<b>SWITCHFOOT</b> <sup>▲</sup> COLUMBIA 71083/RED INK (9.98 CD)			The Beautiful Letdown	43	
3	NEW	1	1	<b>8BALL &amp; MJG</b> BAD BOY 002389*/UMRG (12.98 CD)			Living Legends	3	52	57	42	38	<b>HILARY DUFF</b> <sup>▲3</sup> BUENA VISTA 851006/HOLLYWOOD (18.98 CD)			Metamorphosis	1	
4	2	1	3	<b>D12</b> SHADY 002404*/INTERSCOPE (8.98/12.98)			D12 World	1	53	28	—	2	<b>LEE ANN WOMACK</b> MCA NASHVILLE 001883/UMGN (12.98 CD)			Greatest Hits	28	
5	6	7	11	<b>HOOBASTANK</b> <sup>●</sup> ISLAND 001488/IDJMG (12.98 CD)			The Reason	3	54	63	45	27	<b>G-UNIT</b> <sup>▲2</sup> G-UNIT 001593*/INTERSCOPE (8.98/12.98)			Beg For Mercy	2	
6	NEW	1	1	<b>TEENA MARIE</b> CASH MIDNEY CLASSICS 002552/UMRG (12.98 CD)			La Dona	6	55	53	38	8	<b>SOUNDTRACK</b> WIND-UP 13093 (18.98 CD)			The Punisher: The Album	22	
7	3	3	4	<b>PRINCE</b> NPG/COLUMBIA 92560/SONY MUSIC (18.98 EQ CD)			Musicology	3	56	54	53	7	<b>TRACY LAWRENCE</b> DREAMWORKS (NASHVILLE) 001032/INTERSCOPE (18.98 CD)			Strong	17	
8	10	6	8	<b>VARIOUS ARTISTS</b> <sup>▲</sup> EMI/UNIVERSAL/SONY MUSIC/ZOMBA 78990/CAPITOL (18.98 CD)			Now 15	2	57	49	37	7	<b>AEROSMITH</b> <sup>●</sup> COLUMBIA 87025*/SONY MUSIC (18.98 EQ CD)			Honkin' On Bobo	5	
9	7	5	4	<b>MARIO WINANS</b> BAD BOY 002392*/UMRG (8.98/12.98)			Hurt No More	2	58	89	—	2	<b>BIG &amp; RICH</b> WARNER BROS. (NASHVILLE) 48520/WARN (18.98 CD)			Horse Of A Different Color	58	
10	4	—	2	<b>PETEY PABLO</b> JIVE 41824/ZOMBA (18.98 CD)			Still Writing In My Diary: 2nd Entry	4	59	48	54	22	<b>ALAN JACKSON</b> <sup>▲3</sup> ARISTA NASHVILLE 54860/RIG (18.98 CD)			Greatest Hits Volume II	19	
11	5	4	3	<b>DIANA KRALL</b> VERVE 001826/VG (12.98 CD)			The Girl In The Other Room	4	60	40	35	4	<b>MERCYME</b> IND 82347/CURB (18.98 CD)			Undone	12	
12	11	9	63	<b>EVANESCENCE</b> <sup>▲5</sup> WIND-UP 13063 (18.98 CD)			Fallen	3	61	69	61	50	<b>LINKIN PARK</b> <sup>▲4</sup> WARNER BROS. 48386* (19.98 CD)			Meteora	1	
13	15	14	34	<b>OUTKAST</b> <sup>▲9</sup> LAFACE 50133*/ZOMBA (22.98 CD)			Speakerboxxx/The Love Below	1	62	55	22	4	<b>GHOSTFACE</b> DEF JAM 002189*/IDJMG (8.98/12.98)			The Pretty Toney Album	6	
14	8	11	14	<b>NORAH JONES</b> <sup>▲4</sup> BLUE NOTE 84800* (18.98 CD)			Feels Like Home	1	63	46	118	49	<b>LUTHER VANDROSS</b> <sup>▲2</sup> J 51885/RMG (12.98/18.98)			Dance With My Father	1	
15	17	8	14	<b>KANYE WEST</b> <sup>▲</sup> ROC-A-FELLA/DEF JAM 002030*/IDJMG (8.98/12.98)			The College Dropout	2	64	60	48	27	<b>JOSS STONE</b> <sup>●</sup> S-CURVE 42234 (9.98 CD) [M]			The Soul Sessions (EP)	39	
16	13	15	15	<b>KENNY CHESNEY</b> <sup>▲2</sup> BNA 58801/RIG (12.98/18.98)			When The Sun Goes Down	1	65	107	93	8	<b>FRANZ FERDINAND</b> DOMINO/EPIC 92441*/SONY MUSIC (14.98 EQ CD) [M]			Franz Ferdinand	65	
17	19	12	39	<b>JESSICA SIMPSON</b> <sup>▲2</sup> COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)			In This Skin	2	66	73	57	9	<b>GODSMACK</b> REPUBLIC/UNIVERSAL 001539/UMRG (8.98 CD)			The Other Side (EP)	5	
18	20	13	8	<b>GUNS N' ROSES</b> Geffen 001714/INTERSCOPE (12.98 CD)			Greatest Hits	3	67	78	63	79	<b>3 DOORS DOWN</b> <sup>▲3</sup> REPUBLIC/UNIVERSAL 064396/UMRG (18.98/12.98)			Away From The Sun	8	
19	14	—	2	<b>VARIOUS ARTISTS</b> WARNER MUSIC GROUP 55211/BMG STRATEGIC MARKETING GROUP (18.98 CD)			Totally Hits 2004	14	68	72	55	44	<b>CHINGY</b> <sup>▲2</sup> DISTURBING THA PEACE 82376*/CAPITOL (11.98/18.98)			Jackpot	2	
20	21	20	14	<b>ALICIA KEYS</b> <sup>▲7</sup> J 55712*/RMG (15.98/18.98)			The Diary Of Alicia Keys	1	69	71	49	32	<b>LUDACRIS</b> <sup>▲</sup> DISTURBING THA PEACE/DEF JAM SOUTH 000930*/IDJMG (8.98/12.98)			Chicken*N*Beer	1	
21	NEW	1	1	<b>KILLSWITCH ENGAGE</b> ROADRUNNER 618373/IDJMG (13.98 CD)			The End Of Heartache	21	70	98	74	21	<b>JUVENILE</b> <sup>●</sup> CASH MONEY 001718*/UMRG (12.98 CD)			Juve The Great	28	
22	9	18	11	<b>JOSH GROBAN</b> <sup>▲3</sup> 143/REPRISE 48450/WARNER BROS. (18.98 CD)			Closer	1	71	64	59	15	<b>FIVE FOR FIGHTING</b> <sup>●</sup> AWARE/COLUMBIA 86186/SONY MUSIC (12.98 EQ CD)			The Battle For Everything	20	
23	34	31	6	<b>MODEST MOUSE</b> EPIC 87125*/SONY MUSIC (12.98 EQ CD) [M]			Good News For People Who Love Bad News	19	72	101	103	43	<b>BRAD PAISLEY</b> <sup>●</sup> ARISTA NASHVILLE 50605/RIG (12.98/18.98)			Mud On The Tires	8	
24	24	19	53	<b>MAROONS</b> <sup>▲</sup> DCTONE/J 50001*/RMG (11.98 CD) [M]			Songs About Jane	7	73	73	66	41	<b>SOUNDTRACK</b> HOLLYWOOD 162454 (18.98 CD)			13 Going On 30	41	
25	29	21	16	<b>TWISTA</b> <sup>▲</sup> ATLANTIC 83598*/AG (10.98/14.98)			Kamikaze	1	74	67	94	33	<b>MARTINA MCBRIDE</b> <sup>▲</sup> RCA NASHVILLE 54207/RIG (11.98/18.98)			Martina	7	
26	27	26	47	<b>BLACK EYED PEAS</b> <sup>▲</sup> A&M 000699/INTERSCOPE (12.98 CD)			Elephunk	26	75	59	62	21	<b>CASTING CROWNS</b> BEACH STREET 10723/REUNION (18.98 CD) [M]			Casting Crowns	59	
27	26	16	7	<b>LIL' FLIP</b> <sup>●</sup> SUCCA FREE/COLUMBIA 89143*/SONY MUSIC (18.98 EQ CD)			U Gotta Feel Me	4	76	58	17	3	<b>BEYONCE</b> COLUMBIA 58627/SONY MUSIC (19.98 EQ DVD/CD)			Live At Wembley	17	
28	30	29	84	<b>KEITH URBAN</b> <sup>▲</sup> CAPITOL (NASHVILLE) 32935 (10.98/18.98)			Golden Road	11	77	77	58	15	<b>LOSTPROPHETS</b> COLUMBIA 86554/SONY MUSIC (12.98 EQ CD)			Start Something	33	
29	43	36	27	<b>JAY-Z</b> <sup>▲2</sup> ROC-A-FELLA/DEF JAM 001528*/IDJMG (8.98/12.98)			The Black Album	1	78	91	100	78	<b>SHANIA TWAIN</b> <sup>◆10</sup> MERCURY 170314/UMGN (12.98 CD)			Up!	1	
30	12	—	2	<b>THIRD DAY</b> ESSENTIAL 10728 (18.98 CD)			Wire	12	79	81	56	10	<b>VARIOUS ARTISTS</b> <sup>●</sup> BAD BOY 002112*/UMRG (8.98/12.98)			Bad Boy's 10th Anniversary... The Hits	2	
31	25	23	28	<b>SHERYL CROW</b> <sup>▲2</sup> A&M 001521/INTERSCOPE (12.98 CD)			The Very Best Of Sheryl Crow	2	80	52	64	15	<b>HARRY CONNICK, JR.</b> <sup>▲</sup> COLUMBIA 90551/SONY MUSIC (18.98 EQ CD)			Only You	5	
32	37	34	40	<b>YELLOWCARD</b> <sup>●</sup> CAPITOL 39844 (12.98 CD)			Ocean Avenue	23	81	79	77	21	<b>JOSH TURNER</b> <sup>●</sup> MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]			Long Black Train	29	
33	33	32	32	<b>JET</b> <sup>▲</sup> ELEKTRA 62892*/AG (12.98 CD)			Get Born	26	82	74	51	4	<b>JOHN MICHAEL MONTGOMERY</b> WARNER BROS. (NASHVILLE) 48723/WARN (18.98 CD)			Letters From Home	31	
34	39	33	26	<b>BRITNEY SPEARS</b> <sup>▲2</sup> JIVE 53748/ZOMBA (12.98/18.98)			In The Zone	1	83	86	70	25	<b>NO DOUBT</b> <sup>▲</sup> INTERSCOPE 001495 (12.98 CD)			The Singles 1992-2003	2	
35	45	47	12	<b>LOS LONELY BOYS</b> DR/EPIC 92088/SONY MUSIC (13.98 CD) [M]			Los Lonely Boys	35	84	83	52	4	<b>DROWNING POOL</b> WIND-UP 13080 (12.98 CD)			Desensitized	17	
36	NEW	1	1	<b>SOUNDTRACK</b> Geffen/DREAMWORKS 002557/INTERSCOPE (18.98 CD)			Shrek 2	36	85	84	89	81	<b>RASCAL FLATTS</b> <sup>▲2</sup> LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)			Melt	5	
37	35	30	47	<b>BEYONCE</b> <sup>▲3</sup> COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)			Dangerously In Love	1	86	42	—	2	<b>FLAW</b> REPUBLIC/UNIVERSAL 002396/UMRG (12.98 CD)			Endangered Species	42	
38	18	—	2	<b>PATTI LABELLE</b> DEF SOUL CLASSICS 002433/IDJMG (12.98 CD)			Timeless Journey	18	87	75	—	2	<b>LOS LOBOS</b> MAMMOTH 162443/HOLLYWOOD (18.98 CD)			The Ride	75	
39	16	—	2	<b>KIMBERLEY LOCKE</b> CURB 78845 (18.98 CD)			One Love	16	88	88	75	49	<b>THE BEACH BOYS</b> <sup>▲</sup> CAPITOL 82710 (18.98 CD)			The Very Best Of The Beach Boys: Sounds Of Summer	16	
40	41	40	28	<b>TOBY KEITH</b> <sup>▲3</sup> DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98)			Shock'n Y'All	1	89	87	60	6	<b>CARL THOMAS</b> <sup>●</sup> BAD BOY 001189*/UMRG (8.98/12.98)			Let's Talk About It	4	
41	31	24	3	<b>LORETTA LYNN</b> INTERSCOPE 002513 (12.98 CD)			Van Lear Rose	24	90	61	50	3	<b>MARY CHAPIN CARPENTER</b> COLUMBIA (NASHVILLE) 86619/SONY MUSIC (18.98 EQ CD)			Between Here And Gone	50	
42	32	25	7	<b>JANET JACKSON</b> VIRGIN 84404* (12.98/18.98)			Damita Jo	2	91	68	110	7	<b>SOUNDTRACK</b> WARNER SUNSET 48885/WARNER BROS. (14.98 CD)			The OC: Mix 1	52	
43	22	—	2	<b>CARLY SIMON</b> ARISTA/RHINO/ELEKTRA 59429/BMG STRATEGIC MARKETING GROUP (18.98 CD)			Reflections: Carly Simon's Greatest Hits	22	92	82	80	21	<b>SARAH MCLACHLAN</b> <sup>▲2</sup> ARISTA 50150/RMG (12.98/18.98)			Afterglow	2	
44	23	10	3	<b>VARIOUS ARTISTS</b> RCA 81775/RIG (18.98 CD)			American Idol Season 3: Greatest Soul Classics	10	93	94	97	68	8	<b>JAMIE CULLUM</b> VERVE 002273/VG (9.98 CD)			twentysomething	93
45	47	39	34	<b>NICKELBACK</b> <sup>▲2</sup> ROADRUNNER 618400/IDJMG (12.98/18.98)			The Long Road	6	94	104	78	15	<b>N*E*R*D</b> STAR TRAK 9145*/VIRGIN (18.98 CD)			Fly Or Die	6	
46	RE-ENTRY	10	10	<b>WYNONNA</b> CURB 78811 (12.98/18.98)			What The World Needs Now Is Love	8	95	112	92	32	<b>INCUBUS</b> <sup>▲</sup> IMMORTAL/EPIC 90890*/SONY MUSIC (18.98 EQ CD)			A Crow Left Of The Murder...	2	
47	38	28	—	<b>ERIC CLAPTON</b> DUCK/REPRISE 48423*/WARNER BROS. (18.98 CD)			Me And Mr Johnson	6	96	97	69	9	<b>THREE DAYS GRACE</b> <sup>●</sup> JIVE 53479/ZOMBA (12.98 CD) [M]			Three Days Grace	72	
48	44	27	7	<b>J-KWON</b> <sup>●</sup> SO SO DEF 57613*/ZOMBA (18.98 CD)			Hood Hop	7	97	99	71	14	<b>CASSIDY</b> <sup>●</sup> FULL SURFACE/J 57018*/RMG (12.98/18.98)			Split Personality	2	
				<b>SOUNDTRACK</b> A BAND APART/MAVERICK 48570*/WARNER BROS. (18.98 CD)			Kill Bill Vol. 1	45	98									



THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST		Title	PEAK POSITION		THIS WEEK		ARTIST	Title	PEAK POSITION	
				IMPRINT & NUMBER/DISTRIBUTING LABEL					LAST WEEK	WKS. AGO				WEEKS ON
99	85	84	26	JOHN MAYER ▲		Heavier Things	1		150	RE-ENTRY	10	GAVIN DEGRAW	Chariot	103
				IMPRINT & NUMBER/DISTRIBUTING LABEL								IMPRINT & NUMBER/DISTRIBUTING LABEL		
100	106	79	21	LIL JON & THE EAST SIDE BOYZ ▲		Kings Of Crunk	14		151	RE-ENTRY	95	AVRIL LAVIGNE ▲ <sup>5</sup>	Let Go	2
101	94	88	33	DIDO ▲		Life For Rent	4		152	150	82	ROD STEWART ▲ <sup>2</sup>	It Had To Be You ... The Great American Songbook	4
102	108	90	79	SEAN PAUL ▲ <sup>2</sup>		Dutty Rock	9		153	153	120	VARIOUS ARTISTS ▲ <sup>3</sup>	Now 14	3
103	154	126	23	STORY OF THE YEAR ●		Page Avenue	51		154	143	125	GARY ALLAN ●	See If I Care	17
104	92	91	43	MICHAEL MCDONALD ▲		Motown	14		155	NEW	1	PETE ROCK	Soul Survivor II	155
105	50	—	2	LIONEL RICHIE		Just For You	50		156	144	144	GEORGE STRAIT ●	Honkytonkville	5
106	NEW	1		JAY-Z		The Black Album: Acappella	106		157	155	104	BLACK LABEL SOCIETY	Hangover Music Vol. VI	40
107	105	95	44	BROOKS & DUNN ▲		Red Dirt Road	4		158	149	168	TRACE ADKINS ●	Comin' On Strong	31
108	120	115	19	YEAH YEAH YEAHS		Fever To Tell	55		159	196	200	MUSE	Absolution	159
109	80	113	30	ROD STEWART ▲ <sup>2</sup>		As Time Goes By ... The Great American Songbook Vol. II	2		160	142	140	TOBY KEITH ▲ <sup>4</sup>	Unleashed	1
110	125	108	35	YING YANG TWINS ●		Me & My Brother	11		161	158	122	CYPRESS HILL	Till Death Do Us Part	21
111	93	135	17	SOUNDTRACK ●		Love Actually	39		162	184	145	FINGER ELEVEN	Finger Eleven	114
112	127	101	78	AUDIOSLAVE ▲ <sup>2</sup>		Audioslave	7		163	140	154	ELVIS PRESLEY ▲ <sup>3</sup>	Elvis: 30 #1 Hits	1
113	146	99	5	SUGARCULT		Palm Trees And Power Lines	46		164	65	—	CAROLYN DAWN JOHNSON	Dress Rehearsal	65
114	RE-ENTRY	4		HAYLEY WESTENRA		Pure	70		165	NEW	1	DONAVON FRANKENREITER	Donavon Frankenreiter	165
115	103	66	4	VARIOUS ARTISTS		Rock Against Bush Vol 1	54		166	RE-ENTRY	35	ALAN JACKSON ▲ <sup>3</sup>	Greatest Hits Volume II And Some Other Stuff	1
116	76	67	3	VARIOUS ARTISTS		Women & Song: 18 Hits From The World's Greatest Female Artists	67		167	NEW	1	THORNLEY	Come Again	167
117	110	72	6	TAMIA		More	17		168	157	165	DIXIE CHICKS ●	Top Of The World Tour Live	27
118	117	127	1	VARIOUS ARTISTS		Motown 1's	83		169	182	129	LOS TIGRES DEL NORTE	Pacto De Sangre	75
119	122	106	69	TRAPT ▲		Trapt	42		170	164	143	A PERFECT CIRCLE ●	Thirteenth Step	2
120	119	97	23	AVANT ●		Private Room	18		171	RE-ENTRY	26	STEVIE WONDER	The Definitive Collection	35
121	133	112	47	50 CENT ▲ <sup>6</sup>		Get Rich Or Die Tryin'	1		172	195	153	EMINEM ▲ <sup>8</sup>	The Eminem Show	1
122	118	86	8	MASTER P		Good Side Bad Side	11		173	173	152	LINKIN PARK ●	Live In Texas	23
123	114	119	30	EAGLES ▲ <sup>2</sup>		The Very Best Of	3		174	175	142	VARIOUS ARTISTS	Disneymania 2: Music Stars Sing Disney ... Their Way!	29
124	130	96	6	DILATED PEOPLES		Neighborhood Watch	55		175	NEW	1	SOUNDTRACK	Troy	175
125	129	83	22	THE DARKNESS ●		Permission To Land	36		176	170	166	RED HOT CHILI PEPPERS ●	Greatest Hits	18
126	115	109	90	COLDPLAY ▲ <sup>3</sup>		A Rush Of Blood To The Head	5		177	187	146	GOOD CHARLOTTE ▲ <sup>3</sup>	The Young And The Hopeless	7
127	111	87	37	T.I. ●		Trap Muzik	4		178	169	136	KIDZ BOP KIDS	Kidz Bop 5	34
128	96	73	6	WILLIAM HUNG		Inspiration	34		179	172	171	MUSIQ ●	soulstar	13
129	102	128	31	CLAY AIKEN ▲ <sup>2</sup>		Measure Of A Man	1		180	145	151	ELTON JOHN ▲ <sup>2</sup>	Greatest Hits 1970-2002	12
130	124	81	4	HANSON		Underneath	25		181	177	183	CLAY WALKER	A Few Questions	23
131	123	105	27	KID ROCK ▲		Kid Rock	8		182	RE-ENTRY	2	VARIOUS ARTISTS	Radio Disney: Ultimate Jams-Greatest Hits From Volumes 1-6	75
132	166	149	5	SHINEDOWN		Leave A Whisper	132		183	165	160	KEITH SWEAT	The Best Of Keith Sweat: Make You Sweat	31
133	135	117	40	SOUNDTRACK ▲		The Cheetah Girls (EP)	33		184	162	130	THE WHO	The Who Then And Now!: 1964-2004	57
134	147	116	4	CONJUNTO PRIMAVERA		Dejando Huella	107		185	151	132	JEREMY CAMP	Carried Me: The Worship Project	102
135	139	107	4	ADAN CHALINO SANCHEZ		Amor Y Lagrimas	70		186	186	162	RON WHITE	Drunk In Public	144
136	128	76	4	FEAR FACTORY		Archetype	30		187	163	187	ALISON KRAUSS + UNION STATION ▲	Live	36
137	116	124	23	RUBEN STUDDARD ▲		Soulful	1		188	141	82	SOUNDTRACK	Kill Bill Vol. 2	58
138	121	85	13	EAMON ●		I Don't Want You Back	7		189	200	161	TRILLVILLE/LIL SCRAPPY	The King Of Crunk & BME Recordings Present	12
139	NEW	1		VARIOUS ARTISTS		Walt Disney Records Presents: Mega Movie Mix	139		190	176	163	R. KELLY ▲	The R. In R&B Collection: Volume One	4
140	148	133	46	LED ZEPPELIN ▲		Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two	116		191	RE-ENTRY	7	GRUPO MONTEZ DE DURANGO	En Vivo Desde Chicago	91
141	62	65	6	BARRY MANILOW ●		2Nights Live!	27		192	161	—	PIXIES	Wave Of Mutilation: Best Of Pixies	161
142	134	—	2	JIM BRICKMAN		Greatest Hits	134		193	132	164	MICHAEL BUBLE ●	Michael Buble	47
143	137	121	39	DIERKS BENTLEY ●		Dierks Bentley	26		194	174	98	VIC LATINO & DAVID WAXMAN	Ultra.Dance 05	98
144	126	137	36	SEAL ●		Seal IV	3		195	90	—	SEVENDUST	Southside Double-Wide: Acoustic Live	90
145	138	—	2	VARIOUS ARTISTS		The Buzz	138		196	191	157	KORN ▲	Take A Look In The Mirror	9
146	189	—	2	ISRAEL AND NEW BREED		Live From Another Level	146		197	NEW	1	JEM	Finally Woken	197
147	100	102	10	VARIOUS ARTISTS		WOW Worship (Red)	62		198	192	134	DJ KAYSLAY	The Streetsweeper Vol. 2: The Pain From The Game	27
148	159	147	33	ANTHONY HAMILTON ●		Comin' From Where I'm From	33		199	RE-ENTRY	56	GODSMACK ▲	Faceless	1
149	150	114	4	PATTY GRIFFIN		Impossible Dream	67		200	131	138	VARIOUS ARTISTS ●	WOW Gospel 2004	27

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

MAY 29 2004		Billboard TOP INTERNET ALBUM SALES™		Sales data and internet sales reports compiled by Nielsen SoundScan	
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK	
				<b>NUMBER 1</b>	
1	3	RAYMOND HARRIS CANE 8100 (M)	Hurt By The Best	1 Week At Number 1	
2	1	DIANA KRALL VERVE 001826/AVG	The Girl In The Other Room	11	
3	2	NORAH JONES ▲ <sup>4</sup> BLUE NOTE 84800*	Feels Like Home	14	
4	9	LORETTA LYNN INTERSCOPE 002513	Van Lear Rose	41	
5	6	PRINCE NPG/COLUMBIA 92560/SONY MUSIC	Musicology	7	
6	NEW	GRETCHEN WILSON EPIC (NASHVILLE) 90903/SONY MUSIC	Here For The Party	2	
7	5	JOSH GROBAN ▲ <sup>3</sup> 143/REPRISE 48450/WARNER BROS.	Closer	22	
8	11	MARY CHAPIN CARPENTER COLUMBIA (NASHVILLE) 86619/SONY MUSIC	Between Here And Gone	90	
9	NEW	CARLY SIMON ARISTA/RHINO/ELEKTRA 59429/BMG STRATEGIC MARKETING GROUP	Reflections: Carly Simon's Greatest Hits	43	
10	NEW	LENNY KRAVITZ VIRGIN 84145	Baptism	-	
11	8	ERIC CLAPTON DUCK/REPRISE 48423*/WARNER BROS	Me And Mr Johnson	47	
12	13	USHER ▲ <sup>4</sup> LAFACE 52141/ZOMBA	Confessions	1	
13	15	EVANESCENCE ▲ <sup>5</sup> WIND-UP 13063	Fallen	12	
14	NEW	LAURIE BERKNER TWO TOMATOES 2	Buzz Buzz	-	
15	22	ANONYMOUS 4 HARMONIA MUNDI 907326 (M)	American Angels	-	
16	18	SHERYL CROW ▲ <sup>2</sup> A&M 001521/INTERSCOPE	The Very Best Of Sheryl Crow	31	
17	RE-ENTERED	ROD STEWART ▲ <sup>2</sup> J 55710*/RMG	As Time Goes By... The Great American Songbook Vol. II	109	
18	24	MODEST MOUSE EPIC 87125*/SONY MUSIC (M)	Good News For People Who Love Bad News	23	
19	NEW	LAURIE BERKNER TWO TOMATOES 3	Victor Vito	-	
20	16	SOUNDTRACK A BAND APART/MAVERICK 48570*/WARNER BROS	Kill Bill Vol. 1	98	
21	NEW	LOS LONELY BOYS DR/EPIC 52088/SONY MUSIC (M)	Los Lonely Boys	35	
22	NEW	VARIOUS ARTISTS WALT DISNEY 861077	Radio Disney: Ultimate Jams-Greatest Hits From Volumes 1-6	182	
23	NEW	VARIOUS ARTISTS WALT DISNEY 861089	Walt Disney Records Presents: Mega Movie Mix	139	
24	4	KIMBERLEY LOCKE CURB 78845	One Love	39	
25	17	NORAH JONES ▲ <sup>9</sup> BLUE NOTE 32088* (M)	Come Away With Me	49	

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl available. (M) indicates past or present Heatseeker title © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

MAY 29 2004		Billboard TOP SOUNDTRACKS™		Sales data compiled by Nielsen SoundScan	
THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	BILLBOARD 200 RANK	
				<b>NUMBER 1</b>	
1	NEW	SHREK 2	GEFFEN/DREAMWORKS 002557/INTERSCOPE	1 Week At Number 1	
2	1	THE PUNISHER: THE ALBUM	WIND-UP 13093	-	
3	2	13 GOING ON 30	HOLLYWOOD 162454	-	
4	3	THE OC: MIX 1	WARNER SUNSET 48685/WARNER BROS.	-	
5	5	KILL BILL VOL. 1	A BAND APART/MAVERICK 48570*/WARNER BROS.	-	
6	4	LOVE ACTUALLY ●	J 56760/RMG	-	
7	7	THE CHEETAH GIRLS (EP) ▲	WALT DISNEY 860126	-	
8	8	O BROTHER, WHERE ART THOU? ▲ <sup>7</sup>	LOST HIGHWAY/MERCURY 170069/I0JMG	-	
9	NEW	TROY	WARNER SUNSET/REPRISE 48798/WARNER BROS.	-	
10	9	KILL BILL VOL. 2	A BAND APART/MAVERICK 48676*/WARNER BROS.	-	
11	6	THE PASSION OF THE CHRIST ●	INTEGRITY 92046/SONY MUSIC	-	
12	23	VAN HELDING	DECCA 00231/UNIVERSAL CLASSICS GROUP	-	
13	10	THE FIGHTING TEMPTATIONS	MUSIC WORLD/COLUMBIA 90286/SONY MUSIC	-	
14	12	BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WRN	-	
15	13	50 FIRST DATES	MAVERICK 48675/WARNER BROS.	-	
16	21	NEW YORK MINUTE	ELEKTRA 92968/AG	-	
17	11	SOMETHING'S GOTTA GIVE	COLUMBIA 90911/SONY MUSIC	-	
18	14	SCHOOL OF ROCK	ATLANTIC 83694/AG	-	
19	17	THE LORD OF THE RINGS: THE RETURN OF THE KING ●	REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS.	-	
20	20	FREAKY FRIDAY ●	HOLLYWOOD 162404	-	
21	NEW	SHREK ▲ <sup>2</sup>	DREAMWORKS 450305/INTERSCOPE	-	
22	22	TUPAC: RESURRECTION ▲	AMARU 001533*/INTERSCOPE	-	
23	18	CONFESSIONS OF A TEENAGE DRAMA QUEEN	HOLLYWOOD 162442	-	
24	15	ELLA ENCHANTED	HOLLYWOOD 162411	-	
25	16	THE LIZZIE MCGUIRE MOVIE ▲	WALT DISNEY 860080	-	

## THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

3 Doors Down 67	Coldplay 126	Ghostface 62	Alicia Keys 20	Martina McBride 74	Sean Paul 102	Carl Thomas 89	182
50 Cent 121	Conjunto Primavera 134	Godsmack 66, 199	Kid Rock 131	Michael McDonald 104	Sevendust 195	Thornley 167	Rock Against Bush Vol 1 115
8Ball & MJG 3	Harry Connick, Jr. 80	Good Charlotte 177	Kidz Bop Kids 178	Sarah McLachlan 92	Shinedown 132	Three Days Grace 96	Totally Hits 2004 19
Trace Adkins 158	Sheryl Crow 31	Patty Griffin 149	Killswitch Engage 21	MercyMe 60	T.I. 127	Los Tigres Del Norte 169	Walt Disney Records Presents: Mega Movie Mix 139
Aerosmith 57	Jamie Cullum 93	Josh Groban 22	Korn 196	Modest Mouse 23	W. 127	Trapt 119	Women & Song: 18 Hits From The World's Greatest Female Artists 116
Clay Aiken 129	Cypress Hill 161	Diana Krall 11	Diana Krall 11	Grupo Montez De Durango 191	Los Tigres Del Norte 169	Trillville/Lil Scrappy 189	WOW Gospel 2004 200
Gary Allan 154	D12 4	Alison Krauss + Union Station 187	Alison Krauss + Union Station 187	John Michael Montgomery 82	Trillville/Lil Scrappy 189	Josh Turner 81	WOW Worship (Red) 147
Audioslave 112	The Darkness 125	Anthony Hamilton 148	Patti LaBelle 38	Muse 159	Josh Turner 81	Shania Twain 78	
Avant 120	Gavin Degraw 150	Hanson 130	Vic Latino & David Waxman 194	Musiq 179	Shania Twain 78	Twista 25	
The Beach Boys 88	Dido 101	Hoobastank 5	Tracy Lawrence 56	N*E*R*D 94	Keith Urban 28		Clay Walker 181
Dierks Bentley 143	Dilated Peoples 124	William Hung 128	Led Zeppelin 140	Red Hot Chili Peppers 176	Usher 1		Hayley Westenra 114
Beyonce 37, 76	Dixie Chicks 168	Incubus 95	Lil' Flip 27	Lionel Richie 105	Luther Vandross 63		Kanye West 15
Big & Rich 58	DJ Kayslay 198	Israel And New Breed 146	Lil Jon & The East Side Boyz 100	Prince 7	Various Artists		Ron White 186
Black Eyed Peas 26	Drowning Pool 84	Alan Jackson 59, 166	Lil' Jon & The East Side Boyz 100	OutKast 13	American Idol Season 3: Greatest		The Who 184
Black Label Society 157	Hilary Duff 52	Janet Jackson 42	Linkin Park 61, 173	Peteey Pablo 10	Soul Classics 44		Gretchen Wilson 2
Blink-182 50	Eagles 123	Jay-Z 29, 106	Los Lobos 87	Brad Paisley 72	Bad Boy's 10th Anniversary... The		Mario Winans 9
Jim Brickman 142	Earomn 138	Jem 197	Los Lonely Boys 39	A Perfect Circle 170	Hits 79		Lee Ann Womack 53
Brooks & Dunn 107	Eminem 172	Jet 33	Lost Prophets 77	Pixies 192	George Strait 156		Stevie Wonder 171
Michael Bublie 193	Evanescence 12	J-Kwon 48	Ludacris 69	Elvis Presley 163	Ruben Studdard 137		Wynonna 46
Jeremy Camp 185	Fear Factory 136	Elton John 180	Loretta Lynn 41	Rascal Flatts 85	Sugarcraft 113		Yeah Yeah Yeahs 108
Mary Chapin Carpenter 90	Finger Eleven 162	Carolyn Dawn Johnson 164	Barry Manilow 141	Red Hot Chili Peppers 176	Keith Sweat 183		Yellowcard 32
Cassidy 97	Five For Fighting 71	Norah Jones 14, 49	Teena Marie 6	Lionel Richie 105	Switchfoot 51		Ying Yang Twins 110
Casting Crowns 75	Flaw 86	Juvenile 70	Maroon 5 24	Pete Rock 155	Tania 117		
Kenny Chesney 16	Donavon Frankenreiter 165	Toby Keith 40, 160	Master P 122	Adan Chalino Sanchez 135	Third Day 30		
Chingy 68	Franz Ferdinand 65	R. Kelly 190	John Mayer 99	Seal 144			
Eric Clapton 47							

# Over The Counter

Continued from page 65

per-turned-actor **Method Man** and rock band **New Found Glory**, with a slight edge to the former.

One chart hawk says both will have starts of 165,000 or better; another thinks retailers' first-day numbers put New Found Glory more in the neighborhood of 155,000 to 160,000.

Either way, it is shaping up as Glory's biggest sales. The band turned heads in 2002 when "Sticks and Stones" bowed at No. 4 with 91,000 copies after an earlier album stalled at No. 107.

Momentum is shifting in the other direction for Method Man,

whose sophomore album began at 411,000 copies in 1998, while a subsequent pairing with **Redman** started with 254,000. He thus becomes the latest illustration that it's hard to stay hip in hip-hop.

Also on the May 18 slate, **Alanis Morissette** might do 100,000, despite a busy and earnest promotional campaign. A start that light threatens a streak, as each of her three prior studio albums spent at least one week at No. 1.

From that same schedule, titles by country duo **Montgomery Gentry** and rock vets **Morrissey** and **Lenny Kravitz** should each beat 50,000. Montgomery Gentry looks good to rally 60,000 copies—enough, possibly, to net the act's first top 10 on The Billboard 200.

**TALE OF TWO BANDS:** Roadrunner is working two albums. One act has a track getting airplay from multiple rock formats and

appeared on "The Tonight Show With Jay Leno." The other is a harder-edged band that can't get arrested at radio.

Odd as it might seem, it is the latter that has the far larger bow,



as **Killswitch Engage** roars onto The Billboard 200 at No. 21 with first-week sales of 37,500. This from a band that has managed no more than one lone week on the

Top Heatseekers chart with any of its three prior albums.

Meanwhile, **Thornley**, with nibbles from active, heritage and modern rock stations on its "So Far So Good" track and a slot on "The Tonight Show," has to settle for No. 167 with a little more than 6,000 copies.

The label says steady touring, word-of-mouth and well-placed co-op ad funds made up the difference for Killswitch—but it quickly adds that it is not done marketing Thornley.

**IN THE AIR:** National Public Radio programs are a tonic for three acts on this issue's sales charts, including an "All Things Considered" profile on British singer/pianist **Jamie Cullum**. That was one of the planks that built him an 11,000-unit week, good for No. 2 on Top Contemporary Jazz and No. 93 on The Billboard 200.

A "Morning Edition" spotlight more than doubles sales for **Hayley Westenra**, who bullets at No. 2 on Top Classical Contemporary and re-enters the big chart at No. 114 (up 108%).

**The Bad Plus** kicks ahead 15-12 on Top Jazz Albums (up 5%). Its latest album was reviewed on NPR's "Fresh Air" during the tracking week, and the trio was the subject of a recent story on "All Things Considered."

Meanwhile, a week after "The Oprah Winfrey Show" revitalizes **Luther Vandross'** "Dance With My Father," the program's **Judd** family reunion brings **Wynonna's** latest back to The Billboard 200 for the first time since October.

Selling almost nine times its prior-week sum, it hits that list at No. 46 (up 787%). The increase also earns the Greatest Gainer ribbon on Top Country Albums, where it flies 60-6.

# Billboard® TOP POP CATALOG™

MAY 29 2004

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST	Title
1	1	1	39	<b>PRINCE</b>	The Very Best Of Prince
2	7	6	763	<b>BOB MARLEY &amp; THE WAILERS</b> ♦ <sup>10</sup>	Legend
3	3	2	109	<b>KENNY CHESNEY</b> ▲ <sup>4</sup>	No Shoes, No Shirt, No Problems
4	4	4	183	<b>THE BEATLES</b> ▲ <sup>9</sup>	1
5	9	11	135	<b>JOHN MAYER</b> ▲ <sup>1</sup>	Room For Squares
6	2	7	127	<b>JOSH GROBAN</b> ▲ <sup>4</sup>	Josh Groban
7	10	10	19	<b>LARRY THE CABLE GUY</b>	Lord, I Apologize
8	8	5	497	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>7</sup>	Greatest Hits
9	6	8	112	<b>MERCYME</b> ▲	Almost There
10	11	9	139	<b>PINK FLOYD</b> ♦ <sup>15</sup>	Dark Side Of The Moon
11	14	20	340	<b>SHANIA TWAIN</b> ♦ <sup>19</sup>	Come On Over
12	5	3	49	<b>BARRY MANILOW</b> ▲	Ultimate Manilow
13	12	12	141	<b>SOUNDTRACK</b> ▲ <sup>7</sup>	O Brother, Where Art Thou?
14	20	18	857	<b>METALLICA</b> ♦ <sup>14</sup>	Metallica
15	17	17	425	<b>AC/DC</b> ▲ <sup>9</sup>	Back In Black
16	16	13	76	<b>SIMPLE PLAN</b> ▲	No Pads, No Helmets...Just Balls
17	19	16	188	<b>LINKIN PARK</b> ▲ <sup>8</sup>	[Hybrid Theory]
18	18	23	131	<b>MARTINA MCBRIDE</b> ▲ <sup>3</sup>	Greatest Hits
19	13	21	75	<b>ROD STEWART</b> ▲	The Very Best Of Rod Stewart
20	22	15	101	<b>KID ROCK</b> ▲ <sup>4</sup>	Cocky
21	26	14	86	<b>USHER</b> ▲ <sup>4</sup>	8701
22	21	22	337	<b>ABBA</b> ▲ <sup>6</sup>	Gold - Greatest Hits
23	25	24	182	<b>TIM MCGRAW</b> ▲ <sup>4</sup>	Greatest Hits
24	15	19	85	<b>FRANK SINATRA</b> ▲	Classic Sinatra: His Great Performances 1953-1960
25	23	27	194	<b>KENNY CHESNEY</b> ▲ <sup>3</sup>	Greatest Hits
26	29	31	121	<b>QUEEN</b> ▲ <sup>7</sup>	Greatest Hits
27	32	29	181	<b>AC/DC</b> ▲ <sup>3</sup>	Live
28	31	28	104	<b>KID ROCK</b> ♦ <sup>11</sup>	Devil Without A Cause
29	24	25	85	<b>ALICIA KEYS</b> ▲ <sup>5</sup>	Songs In A Minor
30	37	33	80	<b>JIMI HENDRIX</b> ▲	Experience Hendrix: The Best Of Jimi Hendrix
31	40	38	111	<b>SYSTEM OF A DOWN</b> ▲ <sup>3</sup>	Toxicity
32	27	35	109	<b>CELINE DION</b> ▲ <sup>6</sup>	All The Way...A Decade Of Song
33	49	49	121	<b>SUBLIME</b> ▲ <sup>6</sup>	Sublime
34	36	36	7	<b>MODEST MOUSE</b>	The Moon & Antarctica
35	39	43	144	<b>TOM PETTY AND THE HEARTBREAKERS</b> ♦ <sup>10</sup>	Greatest Hits
36	28	26	192	<b>AL GREEN</b> ▲	Greatest Hits
37	45	45	198	<b>COLDPLAY</b> ▲ <sup>2</sup>	Parachutes
38	30	34	72	<b>ORIGINAL BROADWAY CAST RECORDING</b> ▲	Mamma Mia!
39	39	38	160	<b>BEASTIE BOYS</b> ▲ <sup>9</sup>	Licensed To Ill
40	43	32	164	<b>EMINEM</b> ▲ <sup>3</sup>	The Marshall Mathers LP
41	33	44	101	<b>BARRY WHITE</b> ▲	All Time Greatest Hits
42	34	37	104	<b>LENNY KRAVITZ</b> ▲ <sup>3</sup>	Greatest Hits
43	42	37	97	<b>JACK JOHNSON</b> ▲	Brushfire Fairytales
44	50	46	180	<b>DEF LEPPARD</b> ▲ <sup>3</sup>	Vault - Greatest Hits 1980-1995
45	36	48	81	<b>JOHNNY CASH</b> ▲	16 Biggest Hits
46	NEW	3	3	<b>VARIOUS ARTISTS</b>	Living The Gospel: Gospel Greats
47	42	36	142	<b>SADE</b> ▲ <sup>4</sup>	The Best Of Sade
48	48	39	59	<b>LYNYRD SKYNYRD</b> ▲	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
49	35	30	126	<b>NAS</b> ▲	Illmatic: 10 Year Anniversary Platinum Series
50	47	39	110	<b>POISON</b> ▲	Greatest Hits 1986-1996

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distributors, including those that are fulfilled via major branch distributors. ♦ Albums with the greatest sales gains this week. ▲ Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ♦ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). ▲ Certification of 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.

# Billboard® TOP HEATSEEKERS™

MAY 29 2004

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST	Title
1	4	4	13	<b>SHINEDOWN</b>	Leave A Whisper
2	1	1	4	<b>CONJUNTO PRIMAVERA</b>	Dejando Huella
3	7	—	3	<b>ISRAEL AND NEW BREED</b>	Live From Another Level
4	12	10	43	<b>GAVIN DEGRAW</b>	Chariot
5	9	8	1	<b>MUSE</b>	Absolution
6	5	3	23	<b>FINGER ELEVEN</b>	Finger Eleven
7	NEW	1	1	<b>DONAVON FRANKENREITER</b>	Donavon Frankenreiter
8	NEW	1	1	<b>THORNLEY</b>	Come Again
9	2	2	14	<b>JEREMY CAMP</b>	Carried Me: The Worship Project
10	6	5	23	<b>RON WHITE</b>	Drunk In Public
11	11	12	1	<b>JEM</b>	Finally Woken
12	14	9	45	<b>THE POSTAL SERVICE</b>	Give Up
13	3	—	2	<b>THE MAGNETIC FIELDS</b>	i
14	13	6	39	<b>ROONEY</b>	Rooney
15	17	13	7	<b>SNOW PATROL</b>	Final Straw
16	8	—	2	<b>DAVID CROSS</b>	It's Not Funny
17	16	7	4	<b>TOOTS AND THE MAYTALS</b>	True Love
18	25	19	8	<b>THE RASMUS</b>	Dead Letters
19	20	15	16	<b>MINDY SMITH</b>	One Moment More
20	NEW	1	1	<b>THE GIFT OF GAB</b>	4th Dimensional Rocketships Going Up
21	10	—	2	<b>THE BETA BAND</b>	Heroes To Zeros
22	15	21	2	<b>PASSION WORSHIP BAND</b>	Passion: Hymns Ancient And Modern
23	26	20	8	<b>LOS HOROSCOPOS DE DURANGO</b>	Locos De Amor
24	40	39	2	<b>VICENTE FERNANDEZ</b>	Se Me Hizo Tarde La Vida
25	23	14	14	<b>VAN HUNT</b>	Van Hunt
26	NEW	1	1	<b>BABY RASTA &amp; GRINGO</b>	Sentenciados
27	27	17	18	<b>HIM</b>	Razorblade Romance
28	38	36	3	<b>ANONYMOUS 4</b>	American Angels
29	30	26	14	<b>LA OREJA DE VAN GOGH</b> △	Lo Que Te Conte Mientras Te Hacias La Dormida
30	29	22	8	<b>NB RIDAZ</b>	nbridaz.com
31	33	11	11	<b>KIM WATERS</b>	In The Name Of Love
32	21	—	2	<b>CONJUNTO ATARDECER</b>	Los Numero Uno Del Pasito Duranguense
33	32	27	17	<b>DAMIEN RICE</b>	O
34	18	16	14	<b>JEREMY CAMP</b>	Stay
35	34	28	8	<b>IN FLAMES</b>	Soundtrack To Your Escape
36	NEW	1	1	<b>THE VON BONDIES</b>	Pawn Shoppe Heart
37	19	—	2	<b>FRANCO DE VITA</b>	Stop
38	28	23	11	<b>NELLIE MCKAY</b>	Get Away From Me
39	31	18	6	<b>THOUSANDFOOTKRUTCH</b>	Phenomenon
40	NEW	1	1	<b>GARY JULES</b>	Trading Snakeoil For Wolf tickets
41	NEW	1	1	<b>CAETANO VELOSO</b>	A Foreign Sound
42	NEW	1	1	<b>BETHANY DILLON</b>	Bethany Dillon
43	41	38	5	<b>AKWID</b>	Hoy, Ayer And Forever
44	46	29	6	<b>AUTOPILOT OFF</b>	Make A Sound
45	39	25	10	<b>TOBY LIGHTMAN</b>	Little Things
46	50	—	2	<b>AVENGED SEVENFOLD</b>	Waking The Fallen
47	NEW	1	1	<b>DROPBOX</b>	Dropbox
48	43	—	2	<b>PATRULLA 81</b>	Como Pude Enamorarme De Ti
49	48	31	13	<b>ZERO 7</b>	When It Falls
50	NEW	1	1	<b>THE SUBDUDES</b>	Miracle Mule

# Billboard® TOP INDEPENDENT ALBUMS™

MAY 29 2004

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST	Title
1	4	4	12	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> ▲	Kings Of Crunk
2	7	10	38	<b>YING YANG TWINS</b> ●	Me & My Brother
3	9	8	5	<b>SUGARCULT</b>	Palm Trees And Power Lines
4	3	1	4	<b>VARIOUS ARTISTS</b>	Rock Against Bush Vol 1
5	5	6	8	<b>MASTER P</b>	Good Side Bad Side
6	2	2	8	<b>WILLIAM HUNG</b>	Inspiration
7	6	5	4	<b>HANSON</b>	Underneath
8	8	3	4	<b>FEAR FACTORY</b>	Archetype
9	NEW	1	1	<b>PETE ROCK</b>	Soul Survivor II
10	10	9	4	<b>BLACK LABEL SOCIETY</b>	Hangover Music Vol. VI
11	11	—	2	<b>PIXIES</b>	Wave Of Mutilation: Best Of Pixies
12	13	7	4	<b>VIC LATINO &amp; DAVID WAXMAN</b>	Ultra.Dance 05
13	1	—	2	<b>SEVENDUST</b>	Southside Double-Wide: Acoustic Live
14	16	12	6	<b>THE POSTAL SERVICE</b>	Give Up
15	14	—	2	<b>DAVID CROSS</b>	It's Not Funny
16	12	—	2	<b>WILLIE NELSON</b>	Live At Billy Bob's Texas
17	20	17	3	<b>DEATH CAB FOR CUTIE</b>	Transatlanticism
18	19	15	16	<b>MINDY SMITH</b>	One Moment More
19	NEW	1	1	<b>THE GIFT OF GAB</b>	4th Dimensional Rocketships Going Up
20	15	—	2	<b>THE BETA BAND</b>	Heroes To Zeros
21	17	11	4	<b>KOTTONMOUTH KINGS</b>	Fire It Up
22	23	18	26	<b>LIL JON &amp; THE EAST SIDE BOYZ</b>	Part II
23	25	23	4	<b>DASHBOARD CONFSSIONAL</b> ●	A Mark, A Mission, A Brand, A Scar
24	30	26	8	<b>ANONYMOUS 4</b>	American Angels
25	NEW	1	1	<b>SEVEN MARY THREE</b>	Dis/Location
26	24	20	6	<b>NB RIDAZ</b>	nbridaz.com
27	26	13	3	<b>KIM WATERS</b>	In The Name Of Love
28	27	24	3	<b>IN FLAMES</b>	Soundtrack To Your Escape
29	34	32	3	<b>THE SHINS</b>	Chutes Too Narrow
30	35	—	2	<b>AVENGED SEVENFOLD</b>	Waking The Fallen
31	22	19	11	<b>CLINT BLACK</b>	Spend My Time
32	18	14	4	<b>SMOKEY ROBINSON</b>	Food For The Spirit
33	29	25	38	<b>SIMPLY RED</b>	Home
34	NEW	1	1	<b>COHEAD AND CAMBRIA</b>	In Keeping Secrets Of Silent Earth: 3
35	NEW	1	1	<b>GORDON LIGHTFOOT</b>	Harmony
36	46	31	3	<b>DANE COOK</b>	Harmful If Swallowed
37	21	—	2	<b>MISSION OF BURMA</b>	ONoffON
38	NEW	1	1	<b>BOB SCHNEIDER</b>	I'm Good Now
39	38	29	8	<b>IRON AND WINE</b>	Our Endless Numbered Days
40	45	49	2	<b>SEVENDUST</b>	Seasons
41	36	16	8	<b>JERRY GARCIA &amp; DAVID GRISMAN</b>	Been All Around This World
42	49	40	7	<b>THE STILLS</b>	Logic Will Break Your Heart
43	41	27	8	<b>DARK LOTUS</b>	Black Rain
44	NEW	1	1	<b>FALL OUT BOY</b>	Take This To Your Grave
45	40	28	18	<b>AIR</b>	Talkie Walkie
46	37	33	4	<b>INFAMOUS MOBB</b>	Blood Thicker Than Water Vol. 1
47	NEW	1	1	<b>THE WIGGLES</b> ●	Yummy Yummy
48	44	36	8	<b>MADVILLAIN</b>	Madvillainy
49	43	30	14	<b>GOAPELE</b>	Even Closer
50	NEW	1	1	<b>RICKY DILLARD &amp; NEW G</b>	Unplugged... The Way Church Used To Be

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Independent Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distributors, including those that are fulfilled via major branch distributors. ♦ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ♦ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). ▲ Certification of 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.

MAY 29 2004 Billboard TOP JAZZ ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, PEAK, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title. Top entries include Diana Krall 'The Girl In The Other Room', Harry Connick, Jr. 'Only You', and Danna Aello 'I Just Wanted To Hear The Words'.

MAY 29 2004 Billboard TOP CONTEMPORARY JAZZ™

Table with columns: THIS WEEK, LAST WEEK, PEAK, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title. Top entries include Norah Jones 'Come Away With Me', Jamie Cullum 'twentysomething', and Kim Waters 'In The Name Of Love'.

MAY 29 2004 Billboard TOP CLASSICAL ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, PEAK, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title. Top entries include Yo-Yo Ma with the Amsterdam Baroque Orchestra & Ton Koopman 'Vivaldi's Cello', Anonymous 4 'American Angels', and Soundtrack 'Master And Commander'.

MAY 29 2004 Billboard TOP CLASSICAL CROSSOVER™

Table with columns: THIS WEEK, LAST WEEK, PEAK, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title. Top entries include Josh Groban 'Closer', Hayley Westenra 'Pure', and Amici Forever 'The Opera Band'.

MAY 29 2004 Billboard TOP NEW AGE ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, PEAK, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title. Top entries include Jim Brickman 'Greatest Hits', Various Artists 'Pure Moods: Celestial Celebration', and Yanni 'Ultimate Yanni'.

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

MAY 29 2004 Billboard TOP CLASSICAL BUDGET

Table with columns: RANK, ARTIST, TITLE. Top entries include Luciano Pavarotti 'Various Artists', Best Traditional Wedding Music 'Various Artists', and Great Artists of the Century 'Various Artists'.

MAY 29 2004 Billboard TOP CLASSICAL MIDLINE

Table with columns: RANK, ARTIST, TITLE. Top entries include Baby Mozart 'Various Artists', Baby Einstein: Baby Beethoven 'Various Artists', and Baby Bach 'Various Artists'.

Classical Midline compact discs have a wholesale cost between \$9.98 and 12.98. CDs with wholesale price lower than \$9.98 appear on Classical Budget.

MAY 29 2004 Billboard TOP KID AUDIO

Table with columns: RANK, ARTIST, TITLE. Top entries include The Cheetha Girls 'The Cheetha Girls (EP)', Various Artists 'Walt Disney Records Presents: Mega Movie Mix', and Various Artists 'Disneymania 2: Music Stars Sing Disney'.

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold), 1 million units (Platinum), 10 million units (Diamond).

Chart Codes: CS (Hot Country Singles); H100 (Hot 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&amp;B Hip/Hop Singles).

TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

**100 YEARS** (EMI Blackwood, BMI)/Five For Fighting, BMI, HL, H100 31  
**4:30 AM** (F.I.P.P., BMI/EMI April, ASCAP) LT 13  
**BTH WORLD WONDER** (Shankel Songs, ASCAP/Jacob Song, ASCAP/BEEBop Music, SOCAN/BBC Worldwide, SOCAN/Curb Songs, ASCAP, BMI, 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/Armo Dump, ASCAP/Caramba, ASCAP/American Def Tunes, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 66; RBH 36

## -A-

**ABRAZAR LA VIDA** (Denise Rich Songs, BMI)/Lazy 10, ASCAP/Warner-Tamerlane, BMI/Perez Soto, BMI/WB, ASCAP) LT 6  
**ACT A FOOL** (LP Boyz, BMI/White Rhino, BMI) RBH 83  
**ALL FALLS DOWN** (Sony/ATV Songs, BMI/EMI Blackwood, BMI)/Please Gimme My Publishing, BMI), HL, H100 9; RBH 5  
**ALWAYS WANTING MORE (BREATHLESS)** (Major Bob, ASCAP/Carrie Music, BMI)/I Want To Hold Your Hands, BMI/Big Moulage Music, ASCAP) CS 58  
**AMAR COMO TE AME** (Edimusa, ASCAP/Vander, ASCAP) LT 28  
**ANTES DE QUE TE VAYAS** (Crisma, SESAC) LT 45  
**ARE YOU GONNA BE MY GIRL** (Get-Jet, BMI) H100 49  
**AUNQUE NO TE PUEDA VER** (WB, ASCAP) LT 15

## -B-

**BABY I LOVE U** (Sony/ATV Songs, BMI/Nuyorican, BMI/Cori Tiffani, BMI/Dan Shea, BMI/EMI U Catalog, ASCAP/Barrin, ASCAP/Zomba Songs, BMI/R.Kelly, BMI), HL/WBM, RBH 96  
**BACK OF THE BOTTOM DRAWER** (Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC/Painted Red, BMI), CS 40  
**BARAJA DE ORO** (Zomba, ASCAP) LT 19  
**BEER MAN** (EMI April, ASCAP/Sea Gayle, ASCAP/Sony/ATV Acuff Rose, BMI), HL, CS 30  
**BLAME IT ON MAMA** (Blame Mama, ASCAP/Hyson Walker, BMI) CS 37  
**BLOW IT OUT** (Ludacris, ASCAP/EMI April, ASCAP/Brow, BMI/The Royalty Network, BMI), HL, RBH 80  
**THE BOOGIE MAN** (Blackened, BMI/Blue Sky Rider, BMI) CS 51  
**BOUNCE BACK** (Money Mack, BMI) RBH 92  
**BREAK DOWN HERE** (EMI April, ASCAP/Willow Lake, ASCAP), HL, CS 35  
**BRING IT BACK** (Money Mack, BMI) RBH 71  
**BURN** (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WB, SESAC/U.R. IV, ASCAP), HL/WBM, H100 1; RBH 2

## -C-

**CALL MY NAME** (Controversy, ASCAP/Universal, ASCAP), HL, RBH 66  
**CANTAR HASTA MORIR** (BMG Songs, ASCAP) LT 44  
**CH-CHECK IT OUT** (Brooklyn Dst, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 74  
**COLD HARD BITCH** (Get-Jet, BMI) H100 57  
**COMO PUDE ENAMORARME DE TI** (Universal Musica, ASCAP/Leo Musica, SACM) LT 16  
**CONFESSIONS PART II** (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WB, SESAC/U.R. IV, ASCAP), HL/WBM, H100 11; RBH 6  
**CREO EN EL AMOR** (Piloto, ASCAP/Universal Musica, ASCAP/WB, ASCAP) LT 2  
**CRUZ DE OLIVIDO** (Zomba Golden Sands, ASCAP) LT 9  
**CUIDARTE EL ALMA** (Songs Of Castillo, BMI/WB, ASCAP/Universal Musica Unica, BMI) LT 7  
**CULO** (Diaz Brothers Music, BMI)/Abood, BMI/Greensleeves, PRS/Kings Of Kings, BMI/Marimbero, ASCAP) H100 53; RBH 56

## -D-

**DAJO POR HECHO** (Designee, BMI) LT 47  
**DEJA** (Livi, ASCAP/Sony/ATV Discos, ASCAP/IKMC, ASCAP/Universal Musica, ASCAP) LT 42  
**DESEOS DE COSAS IMPOSIBLES** (Soy/ATV Discos, ASCAP) LT 27  
**DESNUDATE MUJER** (Warner-Tamerlane, BMI) LT 38  
**DESPERATELY** (Tiltawhir, BMI/Moon Kiss, BMI) CS 6; H100 47  
**DIAMOND IN THE BACK** (Ludacris, ASCAP/EMI April, ASCAP/Tefnoise, BMI/Delicious Apple, ASCAP/Jemalx Music, ASCAP/H&R Lastrada, ASCAP/Sony/ATV Tunes, ASCAP/Melomega, ASCAP/Music Sales Corp., ASCAP), HL, RBH 97  
**DIARY** (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, RBH 50  
**DIP IT LOW** (Poli Paul, BMI/SpenCow, BMI/Songs Of Universal, BMI/Havana Brown, BMI), WBM, H100 61; RBH 65  
**DIRT OFF YOUR SHOULDER** (EMI April, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL, H100 14; RBH 12  
**A DONDE ESTABAS?** (Ser-Ca, BMI) LT 12  
**DON'T SAY NOTHING** (Grand Negaz, BMI/Careers-BMG, BMI/Scott Storch, ASCAP/Tuff Jew, ASCAP), HL, RBH 73  
**DON'T TAKE YOUR LOVE AWAY** (Tuff Huff, BMI/Zomba Songs, BMI/Grindtime, BMI), WBM, H100 55; RBH 17  
**DON'T TELL ME** (Almo, ASCAP/Avril Lavigne, SOCAN/Evan Taubenfeld, ASCAP/EMI April, ASCAP), HL/WBM, H100 32  
**DOS LOCOS** (J&N, ASCAP) LT 17  
**DUDE** (EMI Blackwood, BMI), HL, H100 44; 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 7  
**EVERYTIME** (Zomba Songs, BMI)/Britney Spears, BMI/Notting Hill, BMI/Sea Nymph, BMI/Andrian Adams, BMI), WBM, H100 51

## -F-

**FEEL IT** (Child Support, ASCAP/Notting Hill, ASCAP/Sy Scott Sympremacy Music, ASCAP/Songs Of Universal, BMI/Tony Kelly, ASCAP/EMI April, ASCAP/WB, ASCAP/Warner Chappell, PRS), HL/WBM, RBH 93  
**FIGURED YOU OUT** (Warner-Tamerlane, BMI)/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Ladekiv, SOCAN), WBM, H100 95  
**THE FIRST CUT IS THE DEEPEST** (Mainstay, BMI/Salafat, ASCAP/Universal-MCA, ASCAP), WBM, H100 30

**FLOAT ON** (Ugly Casanova Music, ASCAP/Tschudi Music, ASCAP/The Best Dressed Chicken In Town, ASCAP) H100 97

**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)** (Neje, SESAC/Lucky, BMI) H100 17; RBH 8  
**GET NO BETTER** (Larsiny, BMI/Swiss 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 88; RBH 57  
**THE GIRL'S GONE WILD** (Sony/ATV Tree, BMI/Love Monkey, BMI/Universal, ASCAP/Memphersfield, ASCAP), WBM, CS 48  
**GIRLS LIE TOO** (EMI April, ASCAP/Little Cricket, ASCAP/Didn't Have To Be, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 24  
**GOOD YEAR FOR THE OUTLAW** (Stairway To Bitner's, BMI/Gottahaveable, BMI/Love Monkey, BMI) CS 54  
**GOT IT TWISTED** (BMG Songs, ASCAP/Juvenile Hell, ASCAP/Careers-BMG, BMI)/P. Noid, BMI/A. Maman Music, ASCAP/Bienstock, ASCAP/Lost Toy People Music, ASCAP), HL/WBM, H100 77; RBH 28

## -H-

**HAPPY PEOPLE** (R.Kelly, BMI/Zomba Songs, BMI), WBM, H100 20; RBH 10  
**HAY QUE CAMBIAR** (Rubet, ASCAP/Universal Musica, ASCAP) LT 50  
**HAZME OLVIDARLA** (Vander, ASCAP) LT 18  
**HEAVEN** (Either Or Music, BMI) H100 56  
**HERE WITHOUT YOU** (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 26  
**HEY GOOD LOOKIN'** (Soy/ATV Acuff Rose, BMI/Hiri-am, BMI), HL, CS 36  
**HEY MAMA** (will.i.am, BMI/Listmoney, PRS/Greensleeves, PRS/MCPS, PRS/Cherry River, BMI), CLM, H100 23  
**HIGH LONESOME** (Wilmington Road, BMI/Terry McBride, BMI/Still Working For The Man, BMI/ICG, BMI) CS 60  
**HOLD ON** (Blackfire, ASCAP/Famous, ASCAP/Blue Erro Soul, ASCAP/EMI April, ASCAP/Tehtui, ASCAP/Ye World Music, ASCAP/Modat, ASCAP/Get Ya Frog On, BMI), HL, RBH 70  
**HONEYUCKLE SWEET** (WB, ASCAP/Wrensong, ASCAP), WBM, CS 52  
**HORA ENAMORADA** (Soy/ATV Latin, BMI/CD Elvis, BMI) LT 40  
**HOTEL** (Larsiny, BMI/EMI April, ASCAP/R.Kelly, BMI/Zomba Songs, BMI/Warner-Tamerlane, BMI/Sony/ATV Songs, BMI/EMI Blackwood, BMI/Dead Game, ASCAP/Bernard's Other, BMI/Universal, ASCAP/Swiss Beat, ASCAP), HL/WBM, H100 40; RBH 40  
**HOW AM I DOIN'** (Skronk Bone Tunes, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 50  
**HOW FAR** (EMI April, ASCAP/EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabexau Songs, BMI), HL, CS 26

## -I-

**I CAN'T SLEEP** (Espiritu de Leon, BMI/Songs Of Universal, BMI/My Mulligan, BMI), WBM, CS 13; H100 75  
**I CAN'T WAIT** (Organized Noise, BMI/Big Sexy, ASCAP/EMI April, ASCAP/Gnat Booty, 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 4  
**IF I AIN'T GOT YOU** (Lellow, ASCAP/EMI April, ASCAP), HL, H100 8; RBH 1  
**IF NOBODY BELIEVED IN YOU** (Coburn, BMI/Harley Allen Music, BMI), WBM, CS 29  
**IF YOU EVER STOP LOVING ME** (Soy/ATV Tree, BMI/Love Monkey, BMI/Wenoga, BMI/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 8; H100 46  
**I GO BACK** (Soy/ATV Milene, ASCAP/Islandoul, ASCAP), HL, CS 23  
**I GOT A FEELIN'** (Major Bob, ASCAP/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Sony/ATV Tree, BMI), HL/WBM, CS 16  
**I LIKE THAT** (Trak Starz, ASCAP/Almo, ASCAP/Irving, BMI/Nate Dogg, BMI) 2k10 Music, ASCAP/Chingy Music, ASCAP/BMG Songs, ASCAP/Mischkemusic, ASCAP/Houston Summers, BMI/Three Hundred Ce Music, BMI), HL/WBM, RBH 76  
**I MEANT TO WB**, ASCAP/Warner-Tamerlane, BMI/1808 Music, BMI/BP), BMI), WBM, CS 46  
**I MISS YOU** (EMI April, ASCAP/Fun With Goats, ASCAP/Beat Poet, ASCAP/Universal, ASCAP), HL/WBM, H100 52  
**I'M READY** (K'Stuff, BMI/EMI Blackwood, BMI/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/Toomstone, BMI) RBH 100  
**I'M STILL IN LOVE WITH YOU** (Sparta Florida, PRS/EMI Blackwood, BMI/EMI April, ASCAP), HL, H100 18; RBH 47  
**IN A REAL LOVE** (EMI April, ASCAP/VassarSongs, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 41  
**IT ONLY HURTS WHEN I'M BREATHING** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 18; H100 71  
**I WANNA MAKE YOU CRY** (Big Red Tractor, ASCAP/Warner-Tamerlane, BMI/Smith Haven, BMI), WBM, CS 28  
**I WANT TO LIVE** (Memphisto, ASCAP/Only, ASCAP/Universal, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 19  
**I WANT YOU** (Uncle Bobby's Music, BMI/EMI Blackwood, BMI/New Hidden Valley, ASCAP/WB, ASCAP/Casa David, ASCAP), HL/WBM, H100 90; RBH 35

## -J-

**JESUS WALKS** (EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, H100 34; RBH 16  
**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/Mochie, ASCAP/EMI Virgin Songs, BMI/Cat-Gene, BMI), HL, H100 80; RBH 30  
**JUST FOR YOU** (LBR, ASCAP/Metropolitan, ASCAP) H100 93  
**LAST ONE STANDING** (Chi-Boy, ASCAP/Feesongs,

BMI), WBM, CS 21; H100 89  
**LAST TRAIN HOME** (Goonies Never Say Die, ASCAP/EMI April, ASCAP), HL, H100 92  
**LEAN BACK** (Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP/Remynisc Music, ASCAP/Joey And Ryan Music, BMI) RBH 59  
**LEAVE (GET OUT)** (Full Of Soul, BMI/EMI Blackwood, BMI/Soulvang, BMI/Godfly, BMI/Songs Of DreamWorks, BMI/Smooth As Silk, ASCAP/Plaything, ASCAP), HL, H100 54  
**LET'S BE US AGAIN** (Soy/ATV Tree, BMI/Criterion, ASCAP/Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, BMI), HL, CS 9; H100 45  
**LET'S GET AWAY** (Domani And Ya Majesty's Music, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Springtime, BMI), WBM, RBH 87  
**LETTERS FROM HOME** (Famous, ASCAP/Ed And Lucille Songs, ASCAP/BMG Songs, ASCAP), HL, CS 2; H100 24  
**LORE LORE** (VMR, ASCAP/F.I.P.P., BMI) LT 23  
**LOCKED UP** (Noka International, ASCAP/Famous, ASCAP), HL, RBH 79  
**LOCO** (Old Desperados, ASCAP/N2D, ASCAP/WB, ASCAP/Scott And Soda, ASCAP/Beechtree, ASCAP), WBM, CS 12; H100 62  
**THE LONELINESS** (ECAAF, BMI/Sony/ATV Songs, BMI), HL, RBH 94  
**LOOK AT US** (Soy/ATV Songs, BMI/Triple Shoes, BMI/Sony/ATV Cross Keys, ASCAP/Bill N Bud, ASCAP), HL, CS 45  
**LORD YOU KNOW** (Killa Cam, BMI/WB, ASCAP/Copyright Control/Zomba Songs, BMI/DJ Khaled, BMI), WBM, RBH 81  
**LOVE'S DIVINE** (Perfect Songs, BMI/Bat Future, BMI) H100 83  
**LOVE SONG** (Fiction Songs, ASCAP/BMG Songs, ASCAP), HL, H100 81  
**LUCHARE POR TU AMOR** (Peermusic III, BMI) LT 21  
**LUV ME BABY** (Young Dude, ASCAP/Universal, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI), WBM, RBH 98  
**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 59

## -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 McPhersongs, BMI), WBM, RBH 78  
**MAPS** (Chrysalis Songs, BMI), HL, H100 100  
**MAS QUE TU AMIGO** (Crisma, SESAC) CS 3; H100 33  
**MAYBERRY** (Good Ol' Delta Boy, SESAC) CS 3; H100 33  
**ME ACCORDARE** (EJR, ASCAP) LT 36  
**ME AND EMILY** (Castle Street, ASCAP/Singnach Songs, ASCAP/Create Real, ASCAP), WBM, CS 25  
**MEANT TO LIVE** (Meadowgreen, ASCAP/Sugar Pete, ASCAP) H100 36  
**ME, MYSELF AND I** (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/Black Owned Musik, ASCAP/Notting Dale, ASCAP), WBM, RBH 25  
**MEN DON'T CHANGE** (Mosaic Music, BMI/Hold Jack, BMI), HL, CS 32  
**MIEDO** (Vander, ASCAP) LT 46  
**MIPOR ENEMIGO** (Ser-Ca, BMI) LT 30  
**MOVE YA BODY** (Twoenz, ASCAP/Elijah Wells The 3rd Music, ASCAP/Cipha Sounds Music, ASCAP/Lionel Bermingham Music, ASCAP/Abood, BMI/Zomba Songs, BMI/Mokjumbi, BMI), WBM, H100 19; RBH 19  
**MUSICOLOGY** (Controversy, ASCAP/Universal, ASCAP), HL, RBH 61  
**MY BAND** (Derty Works, ASCAP/EMI April, ASCAP/Swifty McVey, ASCAP/Fullproof, BMI/Ruyon Ave, BMI/Idiotic Biz, ASCAP/Eight Mile Style, BMI/Ensign, BMI/EMI Blackwood, BMI/Jaceff, ASCAP/Resto World, ASCAP/EMI April, ASCAP) RBH 99  
**MY IMMORTAL** (Zombies Ate My Publishing, BMI/Forthefallen, BMI/Dwight Frye, BMI/EMI Blackwood, BMI), HL/WBM, H100 16

## -N-

**NADIE ES ETERNO** (Edimusa, ASCAP/Vander, ASCAP) LT 26  
**NAUGHTY GIRL** (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott Storch, ASCAP/Black Owned Musik, ASCAP/Angela Beyonce, ASCAP/WB, ASCAP/Summer Night Music, BMI/Kidada, BMI/Shugiterius, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram), WBM, H100 4; RBH 11  
**NEW DAY** (Pattonium, BMI/Tippy's Own Music, BMI/The Loving Company, ASCAP/Karlos Jr., BMI/Say What Say Huh, BMI/Wilkinson Ave., BMI/Liese's First Born Music, BMI/Peermusic III, BMI), HL, RBH 51  
**THE NEW WORKOUT PLAN** (Please Gimme My Publishing, BMI/EMI Blackwood, BMI), HL, RBH 64  
**NO ES AMOR** (Enrique Iglesias, ASCAP/EMI April, ASCAP/Metropolitan, ASCAP) LT 37  
**NO ME QUIERO ENAMORAR** (Soy/ATV Latin, BMI) LT 43  
**NO TIENE LA CULPA EL INDIO** (TN Ediciones, BMI) LT 25  
**NOT YOUR AVERAGE JOE** (Little Mahkays, 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 85  
**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 42

## -O-

**OCEAN AVENUE** (Bromada, ASCAP/BMG Songs, ASCAP), HL, H100 63  
**THE ONE** (Good 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 95  
**ONE CALL AWAY** (Almo, ASCAP/Trak Starz, ASCAP/Inv-ing, BMI/Jackpot, ASCAP/Ching Chong, BMI), HL, H100 37; RBH 39  
**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 82  
**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 29; RBH 14  
**OOCHIE POP** (Zomba, ASCAP/The Braids, ASCAP/Piscapo, ASCAP/Black Mob, ASCAP/Rock Pop, BMI), WBM, RBH 90

**THE OUTSIDER** (Transfixed Music, ASCAP/Harry Merkin, ASCAP/EMI April, ASCAP), HL, H100 94  
**OVERNIGHT CELEBRITY** (Stavin High Music, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP/Mir-mode, BMI/Songs Of Universal, BMI/Len-lon, BMI/Stone Diamond, BMI/Almo, ASCAP), HL/WBM, H100 6; RBH 3

## -P-

**PAINT ME A BIRMINGHAM** (Songs Of DreamWorks, BMI/Princeton, BMI/Mama's House, BMI/Cherry River, BMI), CLM, CS 4; H100 48  
**PARA TODA LA VIDA** (LGA, BMI) LT 35  
**PASSENGER SEAT** (Emerto, ASCAP/EMI April, ASCAP/Little Cricket, ASCAP), HL, CS 14; H100 73  
**PERFECT** (Soy/ATV Tree, BMI/Wenoga, BMI/Gold Watch, BMI), HL/WBM, H100 96  
**PERO QUE TAL SI TE COMPRO** (Cornelio Reyna, BMI/Rightsong, BMI) LT 34  
**PUSH** (D. Trotman, BMI/Stars, BMI/Rich Kid, BMI/Pleasure Music, BMI) RBH 72  
**PUT YOUR BEST DRESS ON** (WB, ASCAP/Songs Of R. Joseph, ASCAP/Warner-Tamerlane, BMI/Platinum Plow, ASCAP), WBM, CS 55

## -Q-

**QUE LLORO** (Soy/ATV Discos, ASCAP) LT 8  
**QUESTIONS** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 49

## -R-

**THE REASON** (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 55  
**REDNECK WOMAN** (Soy/ATV Cross Keys, ASCAP/Gracie Girl, ASCAP/WB, ASCAP), HL/WBM, CS 1; H100 22  
**RIDE WIT U** (Universal, ASCAP/Tetragrammaton, ASCAP/Nirvac 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 86; RBH 41  
**ROSES** (Gnat Booty, ASCAP/Chrysalis, ASCAP/Seven Sax, ASCAP/Notting Dale, ASCAP), HL, H100 15; RBH 15  
**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/Copy-right Control/First And Gold, BMI/Universal, ASCAP/Jahqae Joints, SESAC/Warner-Tamerlane, BMI/WB, ASCAP) RBH 91  
**RUBBER BAND MAN** (Domani And Ya Majesty's Music, ASCAP/Crump Tight, ASCAP) RBH 42

## -S-

**SABANAS ARIAS** (Tulum, ASCAP/EMI April, ASCAP) LT 31  
**SABES A CHOCOLATE** (SGAE, BMI/Vander, ASCAP) LT 49  
**SALT SHAKER** (TVT, BMI/ColliPark, BMI/EWC, BMI/Da Crippler, BMI/Amore, BMI/Me & Marq, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, RBH 45  
**SAVE A HORSE (RIDE A COWBOY)** (Big Love, ASCAP/WB, ASCAP), WBM, CS 31  
**SAY AY AY AY** (Melaza, BMI/Dutty Rock, PRS/EMI April, ASCAP), HL, RBH 84  
**SCANDALOUS** (EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Universal, ASCAP), HL, H100 68  
**SLEESH** (Donut Boy, BMI/EMI April, ASCAP/Zhif, ASCAP/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Springtime, BMI), HL, H100 98; RBH 53  
**SE ME HIZO TARDE LA VIDA** (Musinda, ASCAP) LT 33  
**SENTADA FUEN EN MI ALMA** (World Deep, BMI/Sony/ATV Latin, BMI) LT 24  
**SHE THINKS SHE NEEDS ME** (Songs Of DreamWorks, BMI/Alti 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 22  
**SHE WANTS TO MOVE** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Careers-BMG, BMI/Raynchaser, BMI), HL, RBH 75  
**SHOULD KNOW BETTA** (Baby Spike, ASCAP/Beat Wise, BMI/EMI Music, ASCAP/Stars, BMI/Rich Kid, BMI/EMI April, ASCAP) RBH 99  
**SICK AND TIRED** (ShanCan, BMI) CS 59  
**SI TU ESTUVIERAS** (LG, ASCAP) LT 39  
**SLITHER** (Velvet Revolver, ASCAP) H100 65  
**SO LITTLE MOTION** (Money Mack, BMI) H100 25; RBH 18  
**SMILE** (50 Cent, ASCAP/Lloyd Banks, ASCAP/Universal, ASCAP/No L.D., BMI/Jobete, ASCAP/Chrysalis Songs, BMI), HL, RBH 89  
**SOMEbody** (WB, ASCAP/Gravitron, SESAC), WBM, CS 15  
**SOMEbody'S SOMEONE** (Soy/ATV Tree, BMI), HL, CS 53  
**SOMEDAY** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM, H100 27  
**SOMEONE TO SHARE IT WITH** (Mike Curb, BMI/Curb Songs, ASCAP), WBM, CS 47  
**SON OF A PREACHER MAN** (Soy/ATV Tree, BMI), HL, CS 56  
**SORRY DENO** (First Avenue, ASCAP/BMG Songs, ASCAP/Memphisto, ASCAP/EMI April, ASCAP/Einor, ASCAP/Antonio Dixon's Musik, ASCAP/E.D. Duz-IT, BMI/Anthony Nance Musik, ASCAP/E Two, ASCAP/Notting Dale, ASCAP), HL, RBH 31  
**SO SEXY** (R.Kelly, BMI/Zomba Songs, BMI/Stavin High Music, ASCAP/Almo, ASCAP), HL/WBM, RBH 54  
**SOUTHSIDE** (Hale Yee, SESAC/Peertunes, SESAC/Tabulous, ASCAP/Hitco South, ASCAP/Universal Lingco, ASCAP/Ararogon Songs, ASCAP/DJ Irv, BMI) H100 67; RBH 24  
**SPLASH WATERFALLS** (Ludacris, ASCAP/EMI April, ASCAP/Alrubby, BMI/Almo, ASCAP), HL, RBH 21  
**STEP IN THE NAME OF LOVE** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 37  
**STILL IN LOVE** (Aiarose Music, BMI/Irving, BMI/Al Green, BMI), HL, H100 70; RBH 23  
**SUITS IN THE BUCKET** (Mike Curb, BMI/Songs Of Moraine, BMI/Curb Songs, ASCAP/Moraine, ASCAP), WBM, CS 42  
**SWEET SOUTHERN COMFORT** (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Brad To The Bone, ASCAP), HL/WBM, H100 79  
**SWEET SUMMER RAIN** (Universal-MCA, ASCAP/Hal-hana, ASCAP/Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 49

## -T-

**TAKE MY BREATH AWAY** (Famous, ASCAP/WB, ASCAP), HL/WBM, H100 21  
**TAKE YA CLOTHES OFF** (Bone Crusher, ASCAP/BMG Songs, ASCAP/Livelliv, ASCAP/Southern Crunk, ASCAP/PMH, ASCAP/EWC, BMI/Da Crippler, BMI/Colli-Park, BMI/EMI Blackwood, BMI), HL, RBH 86  
**TALK ABOUT OUR LOVE** (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Uncle Bobby's Music, BMI/Mandrill, ASCAP), HL, H100 64; RBH 20  
**TANTO LA QUERIA** (WB, ASCAP) LT 20  
**TARDES NEGRAS** (Curci, ASCAP) LT 22

**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/Cypton, BMI/Jobete, ASCAP/Zomba, ASCAP/Soundtrun Tunes, BMI/Zomba Songs, BMI/TCF, ASCAP/Fox Film, BMI), HL/WBM, H100 82; RBH 48

**TENGO GANAS** (VMR, ASCAP/F.I.P.P., BMI) LT 10  
**TE QUISE OLVIDAR** (BMG Songs, ASCAP) LT 14  
**TE QUISE TANTO** (Doble Acquarela Songs, ASCAP) LT 5  
**THANK GOD I'M A COUNTRY BOY** (Cherry Lane, ASCAP/DreamWorks Songs, ASCAP), CLM, CS 34  
**THAT'S COOL** (Wrensong, ASCAP/Lugraccella, ASCAP/Reynson, BMI/Giving It Back, BMI/Mosaic Music, BMI/Hold Jack, BMI) CS 57  
**THAT'S WHAT SHE GETS FOR LOVING ME** (Soy/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI), HL, CS 11; H100 58  
**THINK ABOUT YOU** (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 34  
**THIS LOVE** (Careers-BMG, BMI/February Twenty Second, BMI/Valentine Valentine, ASCAP), HL, H100 7  
**THIS WAY** (Chappell & Co., ASCAP/Double Vinyl, BMI/Triplos Media, BMI/Dilated Junky, ASCAP/Little A Music, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL/WBM, H100 78; RBH 52  
**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 76; RBH 29

**TIPSY** (Jerrell Jones, ASCAP/Tarpo, ASCAP/Notting Dale, ASCAP/EMI April, ASCAP), HL, H100 13; RBH 13  
**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 20  
**TOXIC** (Colgems-EMI, ASCAP/Murlyn, ASCAP/Universal-PolyGram International, ASCAP), HL/WBM, H100 41  
**TU DE QUE VAS** (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 4  
**TU FOTOGRAFIA** (Estepan, ASCAP/F.I.P.P., BMI) LT 29  
**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 84; RBH 69

## -U-

**U SAVED ME** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 58  
**USHOULD'VE KNOWN BETTER** (MonDeenise, ASCAP/Shaniah Cymone, ASCAP/EMI April, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI), HL, RBH 26

## -V-

**VITAMIN 5** (EMI Blackwood, BMI/Mad House, BMI), HL, RBH 88  
**VIVO Y MUERO EN TU PIEL** (Rubet, ASCAP/Universal Musica, ASCAP) LT 1

## -W-

<

# Wilson Ends Female Drought Atop Country Chart

It's the headline country chart watchers have spent more than two years waiting for, as a solo female is back atop Hot Country Singles & Tracks. The woman who ends this vigil is **Gretchen Wilson**, whose "Redneck Woman" defies Music Row's penchant for slicked-up, crossover-ready female radio fare.

While Wilson's album makes some history of its own this issue (see Over the Counter, page 65), "Redneck" ends a dry spell for chart-topping solo females that began in the April 13, 2002, issue when **Martina McBride's** "Blessed" ended a two-week stay atop the chart.

With a 12-week chart run to victory, Wilson's climb is the fastest to No. 1 by a new artist's debut single since **Faith Hill's** "Wild One" took an identical dozen weeks to reign in the Jan. 1, 1994, issue. The Nielsen Broadcast Data Systems-era speed record is a nine-week trek to the summit by **Billy Ray Cyrus' "Achy Breaky Heart"** in May 1992.

"Redneck" is the first song on the Epic imprint to reach No. 1 in more than five years, since **Ty Herndon's** "It Must Be Love" ruled the country radio chart in the Dec. 5, 1998, issue.

Farther down the chart, **Jimmy Buffett** notches the highest debut on this list in almost a year, as his collaborative take on **Hank Williams' evergreen "Hey Good Lookin'"** (with **Clint Black, Kenny Chesney, Alan Jackson, Toby Keith and George Strait**) bows at No. 36.

While few would consider Buffett purebred country stock, he's a popular shirttail cousin who shows up at the family reunions. He has charted 17 times on Hot Country Singles & Tracks since 1973, including "It's Five O'Clock Somewhere," his duet with **Jackson**, which spent eight weeks atop the chart last summer.

Buffett's No. 36 bow is the chart's highest since **Keith** entered at No. 30 with "I Love This Bar" in the Aug. 30, 2003, issue.

**PREACHER MAN:** After spending five years at the pulpit, Harlem, N.Y., rapper **Mase** returns to the music scene, and Hot R&B/Hip-Hop Singles & Tracks, with "Welcome Back." The track enters at No. 46

with the Hot Shot Debut designation and is the second-highest entry on Singles & Tracks this year behind **Usher's "Burn,"** which bowed at No. 35 in March.

Mase's past appearance on the Singles & Tracks list was in August

1999 when the No. 50-peaking "Get Ready," featuring **Blackstreet**, was winding down its chart run. In the spring of that year, Mase announced his retirement from music to pursue his faith. He has since established **S.A.N.E. Ministries** in Atlanta, where he served as **Pastor Betha** and released a book, "Revelations: There's a Light After the Lime."

"Welcome," which samples the theme to '70s TV series "Welcome Back Kotter," is the first single from his forthcoming release, which is reputedly not gospel rap but free of profanity.

Despite Mase's diminishing popularity when he left and his lengthy hiatus, **Tony Neal, WKKV Milwaukee** mix-show director and founding member of the **Core DJs**, says the positive airplay response to Mase's return comes from "a combination of curiosity and a lack of competition from artists who imitated his sound while he was away."

**MAIN 'REASON':** Hoobastank's "The Reason" rises to No. 5 on The Billboard Hot 100 and to No. 1 on the Mainstream Top 40 chart. It brings

the **Island** imprint back to the upper reaches of both charts for the first time in quite a while (see Chart Beat, page 65).

"The Reason," which topped the Modern Rock chart in the April 17 issue, becomes the first track to hit No. 1 on the Modern Rock and Mainstream Top 40 charts since "Bring Me to Life" by **Evanescence** featuring **Paul McCoy** did so in June 2003.

months after "Kryptonite" by **3 Doors Down**.

**DANCE MOVES:** New reporters have been added to the Hot Dance Radio

Airplay panel (see Beat Box, page 39). The dance list is the only *Billboard* chart for which noncommercial and nontraditional radio outlets are eligible to report.

## SinglesMinded™

**Silvio Pietroluongo**  
silvio@billboard.com

**Minal Patel**  
mpatel@billboard.com

**Wade Jessen**  
wjessen@billboard.com



An 11-month gap seems like a long time to go without a modern song crossing over to No. 1. But there have been two 15-month droughts this decade among the five Modern Rock No. 1s that similarly peaked at Mainstream Top 40.

Evanescence's "Life" was the first former Modern Rock No. 1 to top the Mainstream Top 40 list since **Linkin Park's "In the End"** in March 2002 and **Nickelback's "How You Remind Me"** reached No. 1 in December 2002, 15

HitPredictor™		DATA PROVIDED BY	
MAINSTREAM TOP 40		ADULT CONTEMPORARY	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
★ <b>USHER</b> Confessions Part II ZOMBA 74.9		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	<b>TRAPT</b> Echo WARNER BROS. 76.4	1	<b>THE CORRS</b> Summer Sunshine ATLANTIC 91.3
2	<b>BLINK-182</b> I Miss You GEFLEN 73.2	2	<b>3 DOORS DOWN</b> Away From The Sun UMRG 88.0
3	<b>BRITNEY SPEARS</b> Everytime ZOMBA 70.4	3	<b>HOOBASTANK</b> The Reason IDJMG 87.1
4	<b>STAIN'D</b> Zoe Jane ATLANTIC 69.9	4	<b>CLAY AIKEN</b> Solitaire RMG 84.5
5	<b>YELLOWCARD</b> Ocean Avenue CAPITOL 69.7	5	<b>JIM BRICKMAN</b> I'll See You Again WINDHAM HILL 82.2
6	<b>SIMPLE PLAN</b> Don't Want To Think About You WARNER BROS. 68.9	6	<b>EVANESCENCE</b> My Immortal WIND-UP 78.8
7	<b>SWITCHFOOT</b> Meant To Live COLUMBIA 67.9	7	<b>SHANIA TWAIN</b> It Only Hurts When I'm Breathing IDJMG 77.3
8	<b>HANSON</b> Penny And Me 3CG 67.3		
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	<b>BLINK-182</b> I Miss You GEFLEN 89.6	1	<b>SEETHER</b> Broken WIND-UP 87.8
2	<b>SHANIA TWAIN</b> It Only Hurts When I'm Breathing IDJMG 83.6	2	<b>LINKIN PARK</b> Breaking The Habit WARNER BROS. 81.5
3	<b>COUNTING CROWS</b> Accidentally In Love GEFLEN 82.5	3	<b>CROSSFADE</b> Cold COLUMBIA 76.6
4	<b>DIDO</b> Don't Leave Home RMG 81.4	4	<b>SWITCHFOOT</b> Dare You To Move COLUMBIA 75.6
5	<b>AVION</b> Seven Days Without You CONSOLE 78.1	5	<b>SHINEDOWN</b> 45 ATLANTIC 74.5
6	<b>SARAH MCLACHLAN</b> Stupid RMG 77.7	6	<b>STORY OF THE YEAR</b> Anthem Of Our Dying Day REPRISE 73.5
7	<b>3 DOORS DOWN</b> Away From The Sun UMRG 76.4	7	<b>THE CURE</b> The End Of The World GEFLEN 72.4

Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats. Recently Tested Songs are the songs tested during the past month with the highest score. R&B/Hip-Hop and Rhythmic HitPredictor located in R&B/Hip-Hop section. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2004, Promosquad is a trademark of Think Fast LLC.

MAY 29 2004		Billboard®	TOP 40™
THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	3	11	<b>The Reason</b> HOOBASTANK (ISLAND/IDJMG) ★ 1 WK At No. 1
2	2	13	<b>Yeah!</b> USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA) ★
3	1	14	<b>This Love</b> MARDONS (OCTONE/JRMG) ★
4	4	8	<b>Naughty Girl</b> BEYONCÉ (COLUMBIA)
5	6	8	<b>I Don't Wanna Know</b> MARIO WINANS FEAT. ENA & P. DIDDY (BAD BOY/UMRG)
6	5	10	<b>My Band</b> D12 (SHADY/INTERSCOPE) ★
7	7	7	<b>Burn</b> USHER (LAFACE/ZOMBA) ★
8	9	10	<b>Take My Breath Away</b> JESSICA SIMPSON (COLUMBIA) ★
9	8	12	<b>Tipsy</b> J. KWON (SO SO DEF/ZOMBA)
10	10	23	<b>My Immortal</b> EVANESCENCE (WIND-UP) ★
11	11	14	<b>Hey Mama</b> BLACK EYED PEAS (A&M/INTERSCOPE)
12	13	11	<b>Don't Tell Me</b> AVRIL LAVIGNE (ARISTA/RMG)
13	12	19	<b>Toxic</b> BRITNEY SPEARS (JIVE/ZOMBA) ★
14	18	7	<b>Roses</b> OUTKAST (LAFACE/ZOMBA)
15	16	13	<b>Meant To Live</b> SWITCHFOOT (RED INK/COLUMBIA) ★
16	15	9	<b>I Miss You</b> BLINK-182 (GEFFEN) ★
17	14	27	<b>With You</b> JESSICA SIMPSON (COLUMBIA) ★
18	17	6	<b>I'm Still In Love With You</b> SEAN PAUL FEAT. SASHA (VPI/ATLANTIC)
19	27	3	<b>Everytime</b> BRITNEY SPEARS (JIVE/ZOMBA) ★
20	21	6	<b>Dirty Off Your Shoulder</b> JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)

MAY 29 2004		Billboard®	ADULT TOP 40™
THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	18	<b>This Love</b> MARDONS (OCTONE/JRMG) ★ 7 Wks At No. 1
2	2	14	<b>The Reason</b> HOOBASTANK (ISLAND/IDJMG)
3	3	27	<b>My Immortal</b> EVANESCENCE (WIND-UP) ★
4	4	27	<b>100 Years</b> FIVE FIDR FIGHTING (AWARE/COLUMBIA)
5	5	36	<b>Someday</b> NICKELBACK (ROADRUNNER/IDJMG) ★
6	6	8	<b>Everything</b> ALANIS MORISSETTE (MAVERICK/REPRISE)
7	7	42	<b>Here Without You</b> 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ★
8	9	9	<b>Heaven</b> LOS LONELY BOYS (ORFEPIC) ★
9	8	42	<b>Bright Lights</b> MATCHBOX TWENTY (ATLANTIC) ★
10	10	31	<b>It's My Life</b> NO DOUBT (INTERSCOPE) ★
11	11	50	<b>Why Don't You &amp; I</b> SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA/RMG)
12	13	37	<b>Fallen</b> SARAH MCLACHLAN (ARISTA/RMG) ★
13	15	14	<b>Away From The Sun</b> 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ★
14	12	35	<b>The First Cut Is The Deepest</b> SHERYL CROW (A&M/INTERSCOPE) ★
15	14	10	<b>Don't Tell Me</b> AVRIL LAVIGNE (ARISTA/RMG)
16	16	7	<b>Where Are We Runnin'?</b> LENNY KRAVITZ (VIRGIN)
17	17	14	<b>Are You Gonna Be My Girl</b> JET (ELEKTRA/ATLANTIC)
18	24	2	<b>Accidentally In Love</b> COUNTING CROWS (GEFFEN/DREAMWORKS) ★
19	19	10	<b>Stupid</b> SARAH MCLACHLAN (ARISTA/RMG) ★
20	18	23	<b>Extraordinary</b> LIZ PHAIR (CAPITOL)

MAY 29 2004		Billboard®	ADULT CONTEMPORARY™
THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	22	<b>100 Years</b> FIVE FIDR FIGHTING (AWARE/COLUMBIA) 4 Wks At No. 1
2	2	33	<b>The First Cut Is The Deepest</b> SHERYL CROW (A&M/INTERSCOPE) ★
3	3	38	<b>White Flag</b> DIDO (ARISTA/RMG) ★
4	5	18	<b>This One's For The Girls</b> MARTINA MCBRIDE (RCA NASHVILLE)
5	4	31	<b>You Raise Me Up</b> JOSH GROBAN (143/REPRISE)
6	7	30	<b>Ain't No Mountain High Enough</b> MICHAEL McDONALD (MOTOWN/UMRG)
7	6	46	<b>Calling All Angels</b> TRAIN (COLUMBIA)
8	10	56	<b>Forever And For Always</b> SHANIA TWAIN (MERCURY/IDJMG)
9	8	16	<b>Love's Divine</b> SEAL (WARNER BROS.)
10	9	63	<b>Drift Away</b> UNCLE KRACKER FEAT. OOBIE GRAY (LAVA)
11	11	54	<b>Unwell</b> MATCHBOX TWENTY (ATLANTIC)
12	12	11	<b>Just For You</b> LIONEL RICHIE (ISLAND/IDJMG) ★
13	13	12	<b>Away From The Sun</b> LUTHER VANDROSS (J/RMG) ★
14	14	55	<b>Big Yellow Taxi</b> COUNTING CROWS FEAT. VANESSA CARLTON (GEFFEN/INTERSCOPE)
15	15	21	<b>Here Without You</b> 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
16	17	8	<b>It Only Hurts When I'm Breathing</b> WILSON PHILLIPS (COLUMBIA) ★
17	16	4	<b>Go Your Own Way</b> GUNS N' ROSES (GEPN/GOLDEN) ★
18	20	7	<b>8th World Wonder</b> KIMBERLY LOCKE (CUBA/REPRISE)
19	21	6	<b>This Love</b> MARDONS (OCTONE/JRMG) ★
20	19	18	<b>You Make Me Feel Brand New</b> SIMPLY RED (SIMPLYRED.COM/RED INK)

MAY 29 2004		Billboard®	MODERN ROCK™
THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	14	<b>Lying From You</b> LINKIN PARK (WARNER BROS.) ★ 1 WK At No. 1
2	1	15	<b>Cold Hard Bitch</b> JET (ELEKTRA/ATLANTIC)
3	3	16	<b>The Reason</b> HOOBASTANK (ISLAND/IDJMG)
4	4	3	<b>Ch-Check It Out</b> BEASTIE BOYS (BROOKLYN DUST/CAPITOL)
5	6	6	<b>Slither</b> VELVET REVOLVER (RCA/RMG) ★
6	7	12	<b>(Can't Get My) Head Around You</b> THE OFFSPRING (COLUMBIA) ★
7	10	7	<b>Talk Show On Mute</b> INCUBUS (IMMORTAL/EPIC) ★
8	5	16	<b>Love Song</b> 311 (MCA/RECORDED MUSIC/ZOMBA)
9	8	25	<b>The Outsider</b> A PERFECT CIRCLE (VIRGIN)
10	13	9	<b>Float On</b> MODEST MOUSE (EPIC)
11	12	23	<b>Last Train Home</b> LOSTPROPHETS (COLUMBIA)
12	9	12	<b>Maps</b> YEAH YEAH YEAHS (INTERSCOPE)
13	11	20	<b>I Miss You</b> BLINK-182 (GEFFEN) ★
14	16	8	<b>Time Is Running Out</b> MUSE (TASte MEDIA/WARNER BROS.)
15	14	11	<b>Running Blind</b> GODSMACK (REPUBLIC/UNIVERSAL/UMRG)
16	20	5	<b>All Downhill From Here</b> NEW FOUND GLORY (DRIVE-THRU/GEFFEN)
17	21	6	<b>Just Like You</b> THREE DASHES GRACE (JIVE/ZOMBA) ★
18	23	3	<b>Broken</b> SEETHER FEAT. AMY LEE (WIND-UP) ★
19	19	10	<b>Dare You To Move</b> SWITCHFOOT (RED INK/COLUMBIA) ★
20	15	22	<b>Megalomaniac</b> INCUBUS (IMMORTAL/EPIC)

# Rehab

Continued from page 1

Rolling Stones' Brian Jones to contemporary artists such as Sublime's Bradley Nowell and Blind Melon's Shannon Hoon.

## RISING AWARENESS

But the culture of drug abuse is undergoing a major transition across the entire musical landscape, according to artists, managers and others in the industry.

"There is a higher degree of awareness," industry veteran and author Walter Yetnikoff says. "People know that recreational use can kill you."

And if it doesn't kill you, it can be a detriment to your career.

In today's climate, where the bottom line rules—and everyone is accountable—"the artists that keep it together are the winners," Atlantic Records chairman/CEO Jason Flom says.

In recent years, Natalie Cole, Ozzy Osbourne, Mary J. Blige, Red Hot Chili Peppers' Anthony Kiedis, Michael Jackson and Dr. John, among other artists, have publicly dealt with their addictions.

"Today, there is a lot more demand for an artist's time," says Flom, who has been sober since 1987. "Artists must perform at the top of their game at all times."

For those with addiction issues, being at the top of their game means relapses are more often the rule than the exception, counselors confirm.

Nonesuch Records recently pushed back the release of Wilco's new album, "A Ghost Is Born," from June 8 to June 22. One of the reasons for this was to accommodate singer/songwriter Tweedy's rehab visit in April.

"Artists on drugs can definitely slow down the promotional process," Warner Bros. senior VP Liz Rosenberg says. "In the publicity world, this has a very strong impact."

Yetnikoff, who has been sober since 1989, chronicles his own substance-

# Rehabilitation & Treatment Centers

**Crossroads Centre**  
P.O. Box 3592  
Woods Centre  
Antigua, West Indies  
Phone: 268-562-0035  
Toll free: 888-452-0091  
crossroadsantigua.org

**Caron Foundation**  
17 Camp Road  
Wemersville, Pa. 19565  
Phone: 610-678-2332  
Toll free: 800-678-2332  
caron.org  
(other facilities include Caron Foundation of New York and Renaissance Institute of Palm Beach)

**Impact Drug and Alcohol Treatment Center**  
P.O. Box 93607  
Pasadena, Calif. 91109  
Phone: 323-681-2575  
Toll free: 888-400-4222  
impachouse.com

**Cri-Help**  
11027 Burbank Blvd.  
North Hollywood, Calif. 91601  
Phone: 818-985-8323  
Toll free: 800-413-7660  
cri-help.org

**Cirque Lodge**  
RR3 Box A10  
Sundance, Utah 84604  
Phone: not listed  
Toll free: 800-582-0709  
cirquelodge.com

**Sierra Tucson**  
39580 S. Lago del Oro Parkway  
Tucson, Ariz. 85739  
Phone: 520-624-4000  
Toll free: 800-624-9001  
sierrattucson.com

**Cottonwood de Tucson**  
4110 W. Sweetwater Drive  
Tucson, Ariz. 85745  
Phone: 520-743-0411

Toll free: 800-877-4520  
cottonwooddetucson.com

**Promises Treatment Centers**  
Malibu, Calif.  
West Los Angeles, Calif.  
Phone: 310-390-2340  
Toll free: 866-390-2340  
promises.com

**Hazelden**  
15245 Pleasant Valley Road  
P.O. Box 11  
Center City, Minn. 55012  
Phone: 651-213-4000  
Toll free: 800-257-7810  
hazelden.org  
(other facilities are in West Palm Beach, Fla.; Chicago; New York; and Newberg, Ore.)

**Willingway Hospital**  
311 Jones Mill Road  
Statesboro, Ga. 30458  
Phone: 912-764-6236

Toll free: 800-242-9455  
willingway.com

**Long Island Center for Recovery**  
320 W. Montauk Highway  
Hampton Bays, N.Y. 11946  
Phone: 631-728-3100  
Toll free: 800-344-5427  
longislandcenterforrecovery.com

**Florida Center for Recovery**  
3451 W. Midway Road  
Fort Pierce, Fla. 34981  
Phone: 772-460-2777  
Toll free: 800-851-3291  
floridacenterforrecovery.com

**The Betty Ford Center**  
39000 Bob Hope Drive  
Rancho Mirage, Calif. 92270  
Phone: 760-773-4100  
Toll free: 800-854-9211  
bettyfordcenter.org

induced downfall in his newly published biography, "Howling at the Moon: The Odyssey of a Monstrous Music Mogul in an Age of Excess."

In the '80s, drug use was more prevalent, Yetnikoff notes. "Today, it's more spotty."

There are several reasons behind the trend. Artists have gone public with their sobriety in the past 20 years, communication about the dangers of addiction has improved and rehab facilities have gotten better and are greater in number.

Today's rehab centers—Caron Foundation, Hazelden, Crossroads and others (see box, above)—vary in terms of costs and services, which include interventions, detox treatments, 12-step programs and sober living environments.

Working hand in hand with some rehab centers are music industry-based organizations like MusiCares (musicares.com), Musicians' Assistance Program (map2000.org) and Road Recovery (roadrecovery.com).

In the ever-changing addiction scene, alcohol is a continuing problem. But doctors and counselors say

such prescription painkillers as Vicodin and OxyContin have eclipsed street drugs (cocaine, heroin) during the past five years.

"You must be sensitive to potentially being arrested at border crossings while on tour," an artist manager says. "Prescription drugs are legal. Coke and heroin are not."

In February, country artist Jo Dee Messina entered a rehab facility in Utah for 10 weeks. She says she received some flack for "going public" with her alcohol addiction.

"People wanted to know why I would exploit the fact that I spent time in rehab," she offers.

Bill Teuteberg, director of special projects for rehab center Caron Foundation, says the reaction is understandable.

"No one wants to be a poster child for recovery," he says. "It's not a role most artists assume on their own."

Also, for the majority of people in recovery, maintaining anonymity is key.

But Messina says she spoke out because she hoped her story "would help others who are dealing with their own addictions."

Indeed, those inside the music industry—artists, managers, agents, label executives, lawyers and others—can relate (often secretly) to peers who openly acknowledge and deal with their demons. The same applies to music fans and enthusiasts.

## BREAKING DOWN DOORS

Through the years, Dr. Cox has developed a system and workshop that addresses ego and teamwork.

"This gets to the root of the problem," he says. "Otherwise, it will resurface again and again."

Historically, addicts received all the attention—they were viewed as the problem, Cox explains.

"But we learned that while the artist could be the outstanding problem, the entire system—friends, family, business associates—is hurting. Everyone needs to be involved in the process," he adds. "So, when the artist re-enters the system, those around him know exactly what's going on."

In the mid-1980s, Aerosmith broke down the door that made it OK for big-name artists to go public with their sobriety, according to industry observers.

In the years since, Eric Clapton, Boy

George, Bonnie Raitt, James Taylor, Elton John and others have all made their sobriety known.

"Aerosmith wears its sobriety on its sleeve," says Evolution Talent Agency co-founder Jonny Podell, who has been sober for 20 years. "The band has been a role model for thousands of others."

Podell and Cox were instrumental in assisting the band to change its addictive ways.

"Steven [Tyler] and Joe [Perry] began with interventions," Cox recalls. "After this, they realized they needed to be sober."

Cox worked with the band for nine years. In that time, he "got the whole Aerosmith system clean."

Los Angeles-based addictions specialist Bob Timmins says there is a correlation between addiction and the incredible pressure artists are often under to create.

He says in reference to Tyler, "You have this wonderfully creative guy. The label sends him to a recording studio and says, 'Come back in three weeks with three hits.'"

Artists like Tyler feel this pressure, Timmins adds. "And people with a history of addiction will feel the need to get high to alleviate their feelings."

Warner Bros.' Rosenberg, who has worked with numerous superstars, acknowledges that artists are a special breed.

"Their highs and lows are more extreme," she says. "Imagine performing in front of 20,000 fans and then going back to your hotel room alone. For some artists, such extremes are not easy to deal with."

Which is one reason why former Porno for Pyros guitarist Peter DiStefano says he turned his back on the band in the late-'90s.

"Everyone was smoking crack and doing heroin," DiStefano says of his Pyros days. "I tried every drug and all kinds of sex. I had to walk away from that money-making machine."

Seven years ago, DiStefano was diagnosed with testicular cancer.

"I was dying in many ways," he says. "So, I entered rehab for the eighth time and began chemotherapy treatment." He has been clean and sober—and free of cancer—since.

"It's about being completely honest with yourself," DiStefano adds. "Honesty keeps me sober."

DiStefano documents much of his journey on his new solo album, the aptly titled "Gratitude" (Sanctuary).

Traditionally, backstage areas were very toxic places, adds Neil Lasher, VP of promotion/marketing and artist relations at EMI Music Publishing.

"But that environment has changed over time," says Lasher, who is also a certified counselor.

## NEW SERVICES

In the '90s, Lasher, Timmins and others—along with MusiCares—came up with the idea for the Safe Harbor Room.

Instituted at the 39th annual Grammy Awards, the Safe Harbor Room is a backstage area that provides a support system to artists and crew members struggling with addiction issues.

Today, MusiCares has extended the Safe Harbor Room program to South by Southwest, the NAMM convention, Coachella, Ozzfest, the CMA Awards and other events.

The Safe Harbor Room is MusiCare's version of a hospitality suite. "Backstage areas can be a very intense environment," MusiCares director of addiction recovery services Harold Owens explains.

"It's the type of atmosphere where drug use and relapses are likely to occur," notes veteran guitarist Ricky Byrd, who has been sober for 17 years. "You play for 90 minutes and then have all this other time to do things."

Road Recovery co-founder Gene Bowen says one of Road Recovery's most popular services is its "sober road crew data base." Such a data base ensures that a sober artist is surrounded by a drug-free road crew.

Rosenberg says, "It's now considered hip for artists to take care of themselves. In previous years, drugs were more like a status symbol. Now, a healthy lifestyle is cooler than it used to be."

Next month, Clapton will present the three-day Crossroads Guitar Festival at Fair Park and Cotton Bowl Stadium in Dallas. The June 4-6 event will raise money and awareness for Crossroads Centre Antigua, the treatment and education center Clapton founded in 1997.

In addition to Clapton, the event will feature live performances by Robert Randolph, Vince Gill, ZZ Top, Jeff Beck, Carlos Santana, James Taylor, Steve Vai, Pat Metheny, J.J. Cale, John Mayer and others.

Recently, Caron Foundation partnered with Road Recovery to create an adolescent youth program. The program centers on education and live performance.

"The hook is music," Bowen says. "We bring in professionals, who teach the kids about putting on a live show. Then the kids put on a live show using state-of-the-art gear. It's about taking action. And music speaks volumes to kids."

Music also speaks volumes to adults. For artists like DiStefano and Messina, the music they create is cathartic.

But once addicted, always addicted. Messina says, "Today, I'm in control of my drinking and addiction. But I'll be in recovery until the day I die."

For breaking news, analysis, jobs and newsletters visit:  
[www.billboard.biz](http://www.billboard.biz)

# EMI

Continued from page 9

many, Switzerland and Austria.

Foster-Key was elevated to COO of the region. He served previously as executive VP of EMI Music Publishing Continental European operations.

"It's a restructuring for growth purposes," Bandier says. "Peter and Terry have specialized talents, which I think is increasingly important in what I see as an age of specializing."

## CHAIN OF COMMAND

In addition to overseeing creative and new business development, Hamburg-based Ende will also handle Continental European A&R strategy and the development of EMI's publishing catalog.

"Peter has really excelled at growing our business in Germany—through ringtones and from other new-media business models—at a time when busi-

ness over there has virtually collapsed," Bandier says.

Foster-Key, who is based in London, will continue to take responsibility for the publisher's Eastern European operations, where he has helped roll out affiliates in six countries.

Under the new structure, the managing directors of EMI's publishing affiliates in the remaining Continental European territories now report jointly to Ende and Foster-Key. The managing directors had been reporting solely to Foster-Key.

Both Ende and Foster-Key insist that EMI Music Publishing will continue to aggressively pursue local repertoire signings.

"EMI [Music Publishing] has always been about both international acts and successful local acts," Ende says, "and that is surely going to continue."

Foster-Key adds, "Even in quite small countries we've been doing very well with local repertoire. That's one of the things we will continue to focus on."

together key elements of the \$2.6 billion leveraged buyout deal based on a confidential prospectus and interviews with WMG executives and outside financial experts.

The corporate buyout involves a rare confluence of people, market conditions and a radical approach to restructuring a business, according to the prospectus and other sources.

The industry is poised for a rebound, "whether it is this year, or the year after or the next one," Bronfman offers in an exclusive interview. "The delivery of music digitally to computers or across wireless platforms represents a great opportunity for the industry and for consumers."

The business may have nowhere to go but up. But there is much more to the deal than promises of an industry turnaround, according to the prospectus, a copy of which *Billboard* obtained, and other interviews.

Bronfman convinced Wall Street to buy into the deal with promises of deep cuts in overhead leading to a much leaner organization and a significant increase in cash flow.

Funds raised through a \$1.85 billion debt offering last month (see story, below) allowed the WMG investment group to pay off bridge financing and reduce its equity stake in the company from \$1.1 billion to about \$945 million.

The prospectus also suggests exit strategies that include scenarios for a public stock offering and/or a merger or sale.

WMG also structured executive pay with relatively low base salaries but big back-end payoffs if the company meets its financial goals. Other mid-tier executives were forced to swallow pay cuts ranging up to 40%, according to sources.

Finally, Bronfman is counting on WMG executive talent—especially Lyor Cohen, who has been hired as North America chairman/CEO—and the financial muscle of WMG's publishing arm, Warner/Chappell Music, to help ensure the deal delivers for investors.

## LOOKING AHEAD

If the future is as bright as Bronfman believes, potential investors couldn't have found much comfort in his vision from WMG's past financial performance.

During the past three years, WMG has lost \$8 billion, according to the company prospectus, which provides details for potential investors in the company's recent debt offering.

WMG insiders, however, are quick to point out that 90% of the losses are due to Time Warner-related write-downs.

According to the prospectus, WMG lost \$1.35 billion, including a \$1 billion pre-tax asset impairment charge, on sales of \$3.4 billion in the year ending Nov. 30, 2003.

In 2002, the company lost \$6 billion, including a \$4.8 billion non-cash charge because of an accounting change, on sales of \$3.3 billion.

And it lost \$912 million on sales of \$3.2 billion in 2001.

But investors aren't looking back, one financial executive familiar with the company's numbers says.

"They are looking at the plans going forward and at ebitda [earnings before interest, taxes, depreciation and amortization]" after the company's restructuring, the executive says.

Ebitda is a measure of operating and non-operating profit, and as such it is an indicator of cash flow. "Those numbers are good," that financial executive says.

In fact, one Wall Street analyst suggests that the reconfigured WMG could throw off \$600 million in annual cash flow, even with no growth.

That takes into account about \$300 million in annualized savings in overhead. It shaved that amount by combining Atlantic and Elektra, slashing more than 1,000 jobs and pruning the company's artist portfolio so far by about 250 acts, among other measures.

The estimate also is based on \$314 million in 2003 ebitda from a pro forma set of numbers.

Those pro forma numbers were adjusted to exclude the Time Warner impact and the performance of the manufacturing and distribution assets, which Cinram bought last fall.

Last year, ebitda was \$189 million, down from the \$207 million in 2002 but significantly better than the \$101 million tallied in 2001.

While some tout the potential for \$600 million in cash flow, a financial executive familiar with the situation warns that the company won't realize anywhere near that this year.

To stay in compliance with the covenants on its loans, WMG must maintain at least a 2-to-1 ratio of ebitda to debt service.

Annual interest payments on the variable-rate term loan and the fixed-rate bonds will likely range from \$85 million

## WMG Ownership

Thomas H. Lee Partners

49.8%

Bronfman's Lexa Partners

12.5%

Bain Capital

21.3%

Providence Equity Partners

11%

Edgar Bronfman Jr.

2.9%

Lyor Cohen

2.1%

to \$90 million, *Billboard* estimates. The range factors in a potential interest rate increase in the coming months.

While that suggests that WMG needs to achieve \$170 million to \$180 million in ebitda, the company will still be in compliance with its loan and bond covenants as long as any change in its financial ratios is limited to write-downs and losses incurred because of the acquisition.

WMG also identified \$310 million in one-time costs because of the acquisition and restructuring of the company, and most of that is expected to be reflected in this year's results.

A number of sources suggest that the Warner acquisition group hopes to do an initial public offering within one year, based on a \$3 billion to \$3.5 billion capitalization. The prospectus for the bond offering takes into account that possibility and a potential merger.

Time Warner holds warrants that allows it, under certain circumstances, to buy back in if WMG is merged, bought or does a stock offering.

## BUILDING A BUSINESS

But Bronfman insists that neither mergers nor an IPO are on WMG's radar screen.

"We are two-and-a-half months in; we have completed financing, built the management team and restructured," he says. "Now, we have to focus on building the business. That has to be our singular focus for quite some time before we pick up our head and look around."

In shearing overhead to boost profitability, WMG achieved even deeper cuts than the \$277 million in annualized savings called for in the restructuring plan, according to a source familiar with the situation.

Meanwhile, Warner Music International chairman/CEO Paul-René Albertini is cutting 150 of its 600 acts, and sources say other WMG labels are also paring down rosters.

"The other [WMG] labels are also focused on reviewing their rosters," Cohen says. "But I believe that's an organic day-to-day part of running a record company."

The roster cuts appear to be part of a concerted effort to reduce debt so that the company has the resources to properly work every title it releases.

Last year, sources say, WMG issued about 1,000 titles of the 7,581 new releases Nielsen SoundScan counted for 2003. The company's new-album total will be even lower this year.

On another financial front, the new owners also took a whack at salaries.

In addition to mid-tier management taking pay cuts, senior management—at least Bronfman and Cohen—have salaries and bonuses far below what executives in their positions made in the '90s.

For instance, Bronfman and Cohen each have a base salary of \$1 million. The former's performance-based bonus can range from three to six times that, and the latter's can range from two-and-a-half to five times that.

The new WMG assumed the contracts of other top executives like Warner/Chappell chairman/CEO Les Bider, who has a salary of \$1 million and is eligible for that amount in bonuses.

Executive VP/CFO Helen Murphy

has a salary of \$750,000 while executive VP/general counsel Dave Johnson has a salary of \$700,000. Both are eligible for bonuses equal to the average of the ones they received over the past two years. The exact figure was unavailable.

Meanwhile, the prospectus says Warner Music chairman Tom Whalley was paid \$2.2 million and earned a \$3.5 million bonus last year. It does not provide details of this year's salary.

"What we are trying to do is create a far more entrepreneurial culture that allows everyone to share in success but doesn't create the kind of guarantee that may have been more the norm in the '90s," Bronfman says.

Overhead savings is just one part of the equation, WMG executives say.

"Now, we have to turn our attention to being competitive with our peers in the industry in finding ways to grow the business in the recorded music and publishing [operations] and to gain market share profitably for our investors and employees," Bronfman explains.

"That's what we will be focusing on as the months and the years go forward."

Right now, growth will be primarily organic, Bronfman says.

But Cohen and the WMG A&R staff are said to be sifting the market, looking for small up-and-coming labels that it can do deals with, sources say.

"We are looking for super-talented people," Cohen says. "That is our business; we are here to identify talented people, and it could be executives or artists."

Or it could be entrepreneurs in the independent sector, running small and/or mature labels, he says.

Like the record company, publisher Warner/Chappell also reduced overhead by cutting staffing by about 100 employees and has embraced a more discriminating strategy in paying for talent signings.

Last year, excluding corporate overhead, the publishing division generated \$110 million in ebitda on revenue of \$563 million, according to the prospectus.

"Our improvement in the bottom line has to be cognizant of the marketplace," Bider says. "The economics of your deal have to reflect the economics of the marketplace."

Also, after four years of constant chatter that Time Warner would sell its publishing, "the cloud of uncertainty has lifted," he says.

"We now have clarity of ownership, leadership and people, and we can focus on doing our business rather than focus on rumors."

## FOR THE RECORD

In the May 22 issue, the sidebar titled "Getting Their Cut: How Will Acts Fare With Ringtone Revenue?" should have listed Jay Cooper as working with the Greenberg Traurig law firm in Los Angeles.

Contrary to a photo caption that ran in the May 15 issue, Smokie Norful received a gold album during Gospel Music Week for his EMI Gospel album "I Need You Now."

ED CHRISTMAN

## Interest In WMG Interest

The Warner Music Group merger story has played out well on Wall Street. Just check out its bond placement, its chairman says.

The yield that the company is paying on the private placement for its bonds are "the lowest leveraged buy-out coupon in history for companies with a similar investment rating as Warner Music," chairman/CEO Edgar Bronfman Jr. crowed in a memorandum to senior staff last month that *Billboard* obtained.

Bronfman is referring to the 8.125% interest WMG is paying to noteholders for a \$465 million tranche of the bond offering.

Another tranche raised £100 million (\$185 million as of April 1) in the offering, which totaled about \$650 million. Deutsche Bank Securities, Banc of America, Lehman Brothers and Merrill Lynch underwrote the deal.

The same underwriters also par-

ticipated in the syndication of a \$1.2 billion term loan, due March 2011, which is secured by company assets.

Standard & Poor's assigned a B-rating to the bond offering, while Moody Investors Service gave it a B3 rating, both below investment grade.

But even though the debentures are considered junk bonds, the interest rates are lower than what that category of investment usually carry, one executive with a leading money management firm says.

He says such an offering should have been priced in the 8.5% to 9.5% range.

"Our management was impressed by the projected cost savings," the investment executive says. "We felt that even if they had achieved only half the savings, it would still be a good investment."

Since the offering, "the bonds have performed extraordinarily well, particularly given the back-up in

interest rates and the separate performance in high-yield debt," he says. "While that trading is below par, it is a very solid outperformer in the high-yield universe."

In an interview, Bronfman says demand was overwhelming for the term loan and bonds, because the timing was right and investors had confidence in the track record of the management team.

Both Bronfman and WMG North America chairman/CEO Lyor Cohen are veterans of the PolyGram/Universal merger.

After that merger investors knew, "this is something that we know how to do," Bronfman says. "Also, investors saw the [WMG] prospects were probably reasonable and that the underlying assets were strong enough, and when you put those things together, it makes for a pretty compelling investment."

For breaking news, analysis,  
jobs and newsletters visit:  
[www.billboard.biz](http://www.billboard.biz)



# Olympics

Continued from page 9

cal group claimed responsibility.

That is likely why ticket sales are sluggish compared with the same period before the 2002 Winter Olympics in Salt Lake City and 2000 Summer Olympics in Sydney, as has been widely reported.

Athens' large venues will be closed to concerts during the games, except for the opening and closing ceremonies, according to Greek promoters and international booking agents.

"They want to focus the security on the games," Telemachou says. "I think that there was a window of opportunity [for concerts]. It's a shame it's not happening."

Music has been prominent at past Olympic gatherings. Salt Lake City sandwiched Dave Matthews Band

and Foo Fighters, among others, between competitions.

## BOOKING BUMMER

Booking agents recognize Athens' security risks. But some are still frustrated that acts are restricted from playing during the 2004 games.

International Creative Management (ICM) booking agent Keith Naisbitt was looking to score an Olympic gig for Yes. The band wraps its U.S. arena tour May 15 at the Tsongas Arena in Lowell, Mass.

"Yes really wanted to play," he says. "They like to do things like play in different parts of the world. But there is a heightened sense of security, and the priority is the Olympic Games."

Tony Goldring, VP of international at William Morris Agency (WMA), also wishes he could have booked acts during the games.

"There would be a captive audience. Lots of people [would be] there. It would be a wonderful location to do a show," Goldring says. "The timing

would be fantastic—there's a lot of festivals in Europe at that time."

New York-based Jack Morton Public Events will produce the Athens opening and closing ceremonies. They likely will feature some top-flight musical acts.

For ceremonies during the 2002 Salt Lake City Paralympic Games (for people with physical disabilities), the company snagged headliners Stevie Wonder, Wynonna and Patti LaBelle, among others.

There has been talk that Lionel Richie will play the Olympics, possibly during the opening or closing ceremonies. No such booking has been confirmed, however.

"Part of our plans are to keep it a surprise," an Athens Organizing Committee spokesperson says.

Some of the biggest booking agencies, including WMA, ICM and Writers & Artists Group International, say they are not gunning for gigs during the ceremonies.

Creative Artists Agency has been in

discussions to bring talent, but no plans have been finalized.

Money is one sticking point, promoters and agents say. Olympic organizers are putting so much of their resources into proper security that there is little budget for music talent.

Agents also say time is running out to properly route acts to Greece, which is considered a remote tertiary market.

The best way to reach the country by land is a two-day, 1,000-mile trip from Vienna, ICM's Naisbitt says. "Then it'll take you two days to get out," he adds. "That's almost five days [of traveling]. Each day might cost you \$30,000."

Greece is not a strong market in terms of ticket price, Naisbitt says, so "you might not get a \$100,000 [guarantee] for a show. You might be losing money."

Or as Dennis Arfa, president of Writers & Artists Group, puts it: "It's not [as if] when Madonna goes to Europe she can't wait to play Greece. It's not a built-up market . . . That's a strike against it right away."

A number of theaters that seat less than 5,000 could handle touring acts during the games. But the weaker revenue potential associated with these smaller venues is discouraging agents from considering them.

A handful of musical events are scheduled for before and after the Olympics. Sarah Brightman is slotted, but not confirmed, to play two concerts Sept. 3 and 4 at the ancient Herod Atticus theater. Jazz artist Barbara Hendricks is set to play there July 6. Half Note's Telemachou is promoting both dates.

WMA's Goldring hopes that Athens 2004 goes off without a hitch and advances the city as a touring market. Following their Olympics-spurred revamping and construction, Athens' arenas and stadiums will be in their best shape in years.

"If the Olympics are a huge success, that may stimulate people's interests about performing" in Athens, Goldring says. "After the Olympics, there may well be opportunities."

# Online

Continued from page 1

Pepsi, Heineken and United Airlines have traditionally used music to appeal to their consumer base and are also embracing downloadable music.

Now, Energizer, Citibank, Rayovac and McDonald's are among the products that will employ similar marketing tactics; Target and Ben & Jerry's have already done so.

"I think you'll see this trend continue," says Christopher Allen, senior VP of marketing and strategic planning at MusicMatch, which has partnerships with Sprite and Rayovac.

"There's a high degree of interest to marry the offline purchasing behavior to brand reinforcement through online music," he says.

tipping a bottle and reading beneath the cap, thus avoiding paying for a soda that wasn't a winner. As a result, the redemption rate was 5 million of the 100 million bottles with codes.

This prompted such recent partners as Real/Heineken and Napster/Energizer to guarantee that codes for two downloads were on every specially marked package.

Heineken director of marketing Andrew Glaser sees his recent promotion as an opportunity to "take the brand" to a younger audience. Real-Networks users are typically in their mid- to late 20s.

Glaser, who integrates tracks like "Emerge" by Fisherspooner and "Alpha Beta Gaga" by Air across his TV, radio and online ad campaigns, says that music is the No. 1 lifestyle activity of this demographic.

Heineken's marketing campaign

includes national print, on-package, in-store and on-premise promotion of 7.5 million specially marked 12-packs.

Partnerships aren't always tailored to hit the same demographic. Allen of MusicMatch sees its partnership with Sprite as an opportunity to target the "influencer teen"—a leader of social circles who knows what's "in style, cool and exciting," he says.

Since typical subscribers are in their early 30s, it's an opportunity to tap an even younger user base. "The halo effect is that you're getting into the elusive youth market," Megalli says of certain partnerships.

iTunes, which controls 70% of the online market, says its buyers are expanding across all demographics, from youngsters to older buyers who favor jazz and classical music.

As a result, Apple is "very selective" about the brands with which it chooses

to partner, says Chris Bell, iTunes product manager.

"That association is of a paramount importance," he says.

To date, iTunes has partnered with Target, Pepsi and Ben & Jerry's, though Bell says iTunes has also started to negotiate bulk song deals for corporate rewards programs.

## MARKET LEVERAGE

Sony Connect, which recently launched, partnered with United Airlines to attract its older frequent-flyers.

Martin White, senior VP of marketing at United Airlines, says the typical Mileage Plus frequent flier is a male between the ages of 35 to 50 with children and a home computer.

Napster's partnership with Energizer, which rewards Energizer E2 buyers with two downloads, leverages the actual place of redemption: the home PC.

"People that are involved in digital music often use higher-end batteries that are used for digital cameras, MP3 players and CD players," says Larry Linietzky, Napster senior VP of worldwide business development.

But Mike McGuire, research director at GartnerG2, says the jury is still out on whether music partnerships will work for all brands.

"If they're looking for that to generate revenue, loyalty and increase brand awareness, it'll be interesting to see if they can make that transfer," he says. "You have to wonder what their objective is."

McGuire also questions the possibility of a "consumer push back" to gratuitous partnerships. Music, he says, is a process of discovery.

"Too much ad encroachment into this media space could create a reaction," he says.

## NEW OPPORTUNITIES

Michael Megalli, partner at Group 1066, a business and brand strategy firm in New York, says the online services give marketers new interactive opportunities to associate their brands with music.

"The circle between the brand and customer gets much tighter," says Greg Sieck, associate partner at Prophet, a brand strategy consultancy in San Francisco.

"Having an association with the music that gets you juiced is a powerful marketing tool," he says.

iTunes and Pepsi were the first to run a promotion of this kind. Pepsi buyers could redeem codes printed inside select bottle caps for downloads.

But Pepsi product was late reaching some major markets, and consumers discovered they could see if they won by

# Azoff

Continued from page 9

Soundproof producers Rob Hoffman and Heather Holley helmed the project and co-wrote the song with Aguilera.

"A lot of these brands spend so much money on media, we know we'll be creating some hit songs, and that will change the dynamic of how music is done," Bratman says.

Aguilera's label, RCA, is involved in the European negotiations.

## NEW EXPOSURE

Azoff sees Soundproof as a potential way to expose new talent as well.

"There may be situations where the

client doesn't have the money to buy a major act, and we put them with a developing act. The traditional rules are all changing," he says.

The music industry is struggling to find alternate avenues to expose new material. Industry analyst Harold Vogel says Soundproof's plan is smart.

"It's an extension of the business and another way for the music industry to get involved in advertising and combine that with the promotion of artists," he says.

Soundproof's principals see their plan as the natural evolution from brands licensing familiar music for spots.

"Creating music for [an ad] allows [the brand] to separate themselves from the competition," Kerner says.

Sumindi Peiris, Bacardi senior brand manager for Bombay Sapphire, agrees.

"We wanted to do something unique for the urban market," Peiris says of the Babyface campaign. "We went to an artist to create something for us; the fact that he's an expert in his field and is prestigious reflected what we wanted in our brand."

Utilizing original themes is a way "to zag when every one is ziggling," says Vincent Picardi, creative director for the Mitsubishi campaign for Deutsch advertising agency.

But trying to break new music through an ad campaign can be tough.

"It's really like catching lightning in a bottle," Picardi says. "There are these very few moments where these songs will just cut through and resonate with people. But it makes all the sense in the world if you can find the right producer or the right band [so] the consumer

thinks, 'Wow. I love that brand and really like their music.'"

Felix da Housecat likes writing on demand. "I'm the type of artist where I [like to] have a concept going into a project. When you see the visuals, it's much easier to create."

Soundproof charges its clients a basic fee for putting a deal together, as well as an additional fee for Soundproof's "creative role in reshaping an existing idea," Kerner says.

Soundproof's formation follows indie label Artemis Records' joint venture with commercial production facility JSM Music (*Billboard*, May 8).

**For breaking news, analysis, jobs and newsletters visit:**  
**www.billboard.biz**

**vnu business publications** • President & CEO: **Michael Marchesano**; Chief Operating Officer: **Howard Lander**  
Group Presidents: **Robert Dowling** (Film & Performing Arts), **Mark Holdreith** (Retail), **John Kicullen** (Music & Literary), **Richard O'Connor** (Travel, Performance, Food Service & Real Estate/Design), **Michael Parker** (Marketing/Media & Arts)  
Vice Presidents: **Joanne Wheatley** (Information Marketing), **Karen Palmieri** (Manufacturing & Distribution)

**vnu business media** • President & CEO: **Michael Marchesano**; Chief Operating Officer: **Howard Lander**; Chief Financial Officer: **Joe Furey**;  
President—VNU Expositions: **Greg Farrar**; President—eMedia & Information Marketing: **Toni Nevitt**;  
Senior Vice President/Human Resources: **Sharon Sheer**; Vice President/Business Management: **Joellen Sommer**; Vice President/Communications: **Deborah Patton**; Vice President/Licensing and Events: **Howard Appelbaum**

©Copyright 2004 by VNU Business Media, Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January, by VNU Business Publications USA, 770 Broadway, New York, N.Y. 10003-9595. Subscription rate: annual rate, Continental U.S. \$299.00. Continental Europe 229 pounds. Billboard, Tower House, Sovereign Park, Market Harbour, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P. O. Box 2011, Marion, OH 43306-8111. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P. O. Box 1346, Ann Arbor, Mich. 48106. Under Canadian Publication Mail Agreement No. 40031729 return undeliverable Canadian addresses to Deutsche Post Global Mail, 4960-2 Walker Road, Windsor, ON N9A 6J3. Vol. 116 Issue 22. Printed in the U.S.A.  
For group subscription information call 646-654-5863. For subscription information call 800-562-2706 (Outside U.S.: 818-487-4582) or email: [billboard@espcomp.com](mailto:billboard@espcomp.com). For any other information call 646-654-4400.

# 'As An Industry, More Than 40% Of Our Product Goes Unsold'

BY RAY WADDELL

Greg Trojan has had the blues for almost eight years now. The House of Blues, that is.

As president/CEO of House Of Blues Entertainment, Trojan heads an operation that includes seven club/restaurants, 10 amphitheaters, a Chicago hotel and a North American concert division.

When he joined HOB from the food industry in August 1996, the Hollywood-based company had only a handful of clubs. Three years later, Trojan engineered the \$190 million acquisition of Universal Concerts, putting HOB on the promotion and amphitheater map.

Today HOB Concerts is the third-largest U.S. concert promoter, reporting \$220.7 million in box-office grosses in 2003. It trails only Clear Channel Entertainment and AEG Live.

Under Trojan's leadership, HOB has increased its operating income in an unforgiving post-consolidation concert environment. The company has successfully promoted hundreds of concerts in all types of venues and produced innovative new properties, like the upcoming Maybelline New York Chicks With Attitude tour with Liz Phair.

Having recently completed a \$110 million recapitalization (*Billboard*, March 22), the privately held HOB is poised for further growth, including plans to open a new venue in Cleveland later this year.

"Greg Trojan brings a very interesting, very rare perspective to our industry," says John Scher, co-CEO of Metropolitan Talent, an entertainment company. "He comes from a different industry, with a different skill-set, but in my view brings some business and financial discipline that the concert industry has probably lacked.

"Now that [they have] finally gotten their financing," he adds, "HOB should not be ignored in any way, shape or form as the major player a lot of people thought they would become when they purchased Universal Concerts."

**Q: Explain the strategy behind your acquisition of Universal Concerts in 1999.**

**A:** Our strategy from the beginning was to build the leading brand in live music and really associate the brand with a new level of quality of experience in the live music space. So with that as a position going in, what the Concerts acquisition did was accelerate the original mission.

The Concerts acquisition enabled us to take advantage of the relationships from a band and a consumer point of view that we were cultivating at the club level. When those bands grew up to the next level, we were losing touch with them, and with the consumer as well.

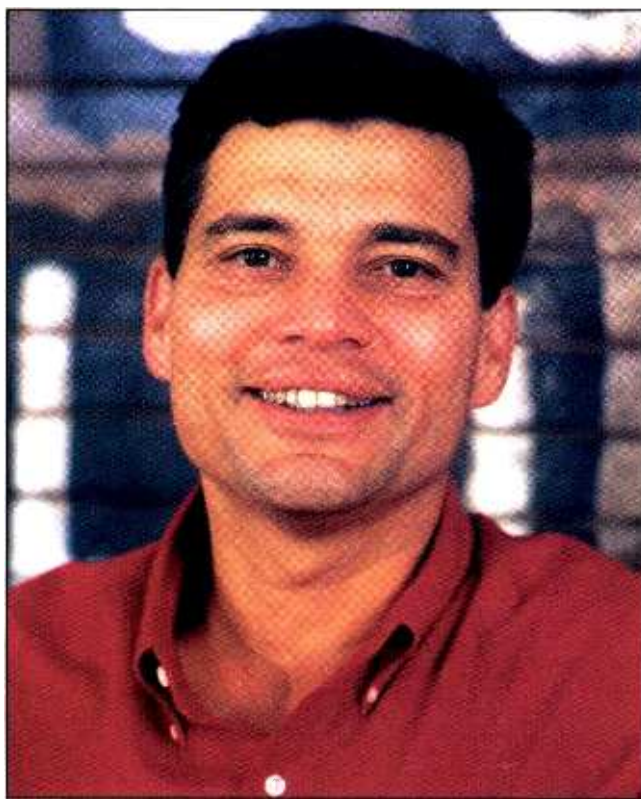
Now we're able to take those same bands that are playing at the Sunset [HOB] venue here in L.A., and the next time around, when they're playing 5,000- or 6,000-seaters, they're playing for us at the Universal Amphitheatre.

**Q: Rumors were rampant about HOB a couple of years ago, with everybody from Clear Channel to AEG to Fred Rosen supposedly making a run at the company. How difficult was it to operate in that environment?**

**A:** The company having conversations with several strategic buyers was admittedly a distraction, but a necessary one. It's my job, [being responsible to] our shareholders and employees, to figure out a way to grow the company.

Given the dismal state of affairs of the capital markets, my mission was to leave no stone unturned in looking at and evaluating those alternatives. We were approached by several different parties that had an interest in a number of different kinds of transactions. And the board and I decided that [none] were as attractive as continuing to go it alone and grow our business, albeit at a slower rate than we would like, given access to capital.

But I can tell you with certainty that we made the right choice. We were able to weather the storm of a rocky economy and grow the operating income of our business in every single year.



## The Last Word



### A Q&A With Greg Trojan

#### Greg Trojan: Career Highlights

2004: Secures \$110 million in recapitalization for House of Blues Entertainment  
1999: HOB acquires Universal Concerts for \$190 million  
1996: Joins HOB Entertainment as president/CEO  
1994: Named president/CEO of the 77-unit California Pizza Kitchen chain  
1990: Joins PepsiCo's management team  
1986: Awarded M.B.A. from the Wharton School  
1981: Begins professional career as management consultant with Andersen Consulting

**Q: Last year you brought HOB Concerts more directly under the HOB Entertainment umbrella. What impact has that had?**

**A:** The main advantage is bringing the strength of both sides of the business more closely together. More and more, we are looking at our business on a regional basis. We're under construction with a club in Cleveland, and we already have two great assets in that market with Blossom Music Center and the Scene Pavilion. So the perspective is, how do we maximize our opportunities to serve the music lovers in Cleveland and maximize our profitability as a result in that marketplace?

It sounds like a subtle change, but it has a very significant impact on how you operate day-to-day.

**Q: Can you describe your plan for moving forward with the \$110 million in new capital?**

**A:** New club development would be our first priority. The brand is so much bigger than the operating entity at this point. There's a great opportunity to catch up and put great clubs in significant markets.

We will also look at opportunities to expand the amphitheater footprint. We happen to think that, given the number of amphitheaters and markets out there, there certainly aren't as many opportunities to do that, but as they arise we're going to look at them. San Jose is a good example of that.

The third area is hotel and hospitality. We know from our experience in Chicago that marrying our brand and our club property with a hotel property works really, really well.

Last but not least is international development. [Our] brand and club properties have great potential to expand, certainly to Western Europe, parts of Asia and elsewhere, and we are looking for the right operating partners to expand that side of our business.

**Q: Will HOB become more involved in national tours?**

**A:** I'd include touring on the opportunity list. We've built a lot of great momentum and continue to expand the club touring opportunities. We have not been able to take those tours the next time around and put them into the bigger buildings, and we'll be able to do that now.

And we'll also be more aggressive in looking at the right type of touring opportunities, those where we can really differentiate ourselves and add value. Down From the Mountain and partnering with Dolly Parton are great examples. You won't see us being a major player in going after every mega-tour out there. That's not our strength or expertise.

**Q: You seem to work well with Clear Channel and AEG Live, your biggest corporate competitors. How do you pull that off?**

**A:** I'm glad you mentioned that, because it's really an integral part of our operating strategy, partly out of necessity. We don't try to own every tour that moves. As a result, we're on the phone and working with not just the other national promoters, but regional promoters as well, on a daily basis.

What we rely on is, we have great venues, great expertise and great people, and as a result we're an attractive entity to work with.

**Q: Where do you see the biggest opportunities for growth in the live entertainment business?**

**A:** Touring revenue is a more important part of the pie than ever before, and that has stimulated supply. Bands need to be out on the road, and as an industry we're more reliant on live music than ever.

The biggest challenge is the age-old issue of escalating ticket prices. I think the impact has been to hold back growth. Average attendance has been flat over the last several years, when it should be double-digit growth. We have great demographic trends in our favor. Older folks like me still want to go to concerts; younger folks still want to go as much as ever.

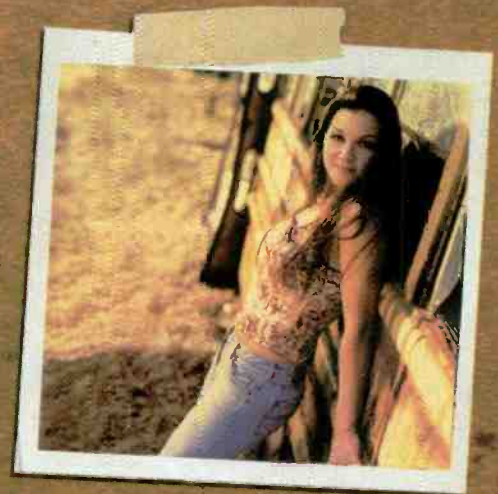
The solution is to continue to be more innovative as an industry in terms of product and pricing offerings, and we intend to be part of that. We've got to offer the consumer the right combination of product variation and price options to drive overall attendance.

I know that sounds simpler to do than it is, but I leave you with one basic thought: As an industry, more than 40% of our product goes unsold for the average event. That's the single biggest opportunity we have as a business, and I think being more creative about offering consumers that combination of product offerings and pricing will make that number much smaller.

**THE ONLY THING SWEETER  
THAN YOUR 50TH #1 HIT  
IS BEING PART OF SOMEONE'S FIRST.**



**CONGRATULATIONS TO  
MARK WRIGHT  
ON YOUR 50TH #1 HIT;  
GRETCHEN WILSON'S  
"REDNECK WOMAN"...  
HER FIRST OF MANY.**



**WE ARE HONORED TO WORK WITH BOTH OF YOU.**

*with love from your Sony Music family*

Sony Music Entertainment

© 2004 AOL Time Warner. AOL Keyword: Music. AOL Music.com

# SHE'S 19 GOING ON 20 MILLION.

(20 MILLION\* MUSIC FANS THAT IS.)

AOL for Broadband presents Avril LIVE. ACL Members Tune in Monday, May 24th at 9PM (EST)  
to see Avril's Live Broadband Rocks' performance. Don't have AOL? You can see Avril's concert  
on demand for a full week starting Tuesday, May 25th at 12PM (EST) on AOL.COM



**AOL**®

music