**HOT SPOTS**

11 'Rose' Prose
Country's Loretta Lynn strikes a chord with rocker Jack White, who produced her latest album, "Van Lear Rose."

29 Soul Journey
Def Soul Classics confirms its focus on veteran R&B acts with the U.S. release of Patti LaBelle's "Timeless Journey."

30 Hard Cover
Friend and first-time author Angela Ardis reveals a softer side of Tupac Shakur in her book "Inside a Thug's Heart."

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**Bash Honors Latin's Best**

**Celia, Ricky, Juanes Top 2004 Billboard Awards**

**BY LEILA COBO**

MIAMI—The big names ruled, but several new stars also made their marks April 23 at the 2004 Billboard Latin Music Awards.

The late Celia Cruz, superstar Ricky Martin and rising star Juanes were the big winners, scoring top honors in three categories each.

Among other multiple honorees were newcomers Akwido and Lunytunes & Noriega.

(Continued on page 67)

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**Prince CD Sparks Debate**

**Concert Premiums Counted For Chart**

**BY ED CHRISTMAN**

Instead of "Musicology," Prince should have gone back into his catalog and named his new album "Controversy."

That is what he is once again stirring up as he distributes "Musicology" free to fans at his shows. Nielsen SoundScan is counting those copies as sales.

Of the 191,000 copies of "Musicology" Nielsen SoundScan tracked for the week ending April 18, 12,600—6%—were counted from his April 21 concert in Columbia, S.C. The album hit No. 3 on The Billboard 200.

Even factoring out the concert CDs, Prince would have achieved (Continued on page 68)

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**D12's Opening Sales Rate Retail Raves**

**BY GAIL MITCHELL**

It's a D12 world at U.S. music stores.

Based on first-day numbers cited by retailers, *Billboard* projects the rap sextet's new album, "D12 World," will sell 550,000 units in its opening week.

With sales like that, D12's Interscope-distributed Shady Records release will enter The Billboard 200 at No. 1 next week, breaking Usher's five-week stranglehold on the chart.

(Continued on page 68)
WE’VE COVERED A LOT OF GROUND OVER THE PAST TWO YEARS

CROSS CANADIAN RAGWEED: DEBUTED #5 ON COUNTRY SALES CHART • #1 ON TEXAS MUSIC CHART FOR 9 WEEKS

LIVIN’ LOVIN’ LOSIN’: SONGS OF THE LOUVIN BROS: GRAMMY AWARD FOR BEST COUNTRY ALBUM

BERING STRAIT: GRAMMY NOMINATION FOR BEST INSTRUMENTAL OVER 100,000 SOLD PROFILE ON “60 MINUTES”

SONGS INSPIRED BY THE PASSION OF THE CHRIST: TOP 10 SINGLES ON CHRISTIAN AND COUNTRY CHARTS

PAT GREEN: FIRST TOP 5 RADIO HIT “WAVE ON WAVE” • TWO GRAMMY NOMINATIONS • ALBUM CERTIFIED GOLD

MATTHEW WEST: “MORE” #1 ON BILLBOARD’S CHRISTIAN AC CHART FOR 7 WEEKS • #1 ON R&R’S AC CHART FOR 9 WEEKS • #1 ON CRW’S AC CHART FOR 8 WEEKS • #1 ON CRW’S CHR/POP CHART FOR 3 WEEKS

JOE NICHOLS: DEBUT CERTIFIED GOLD CMA HORIZON AWARD • ACM TOP NEW MALE AWARD • TWO #1 SINGLES • FOUR GRAMMY NOMINATIONS

UNIVERSAL SOUTH: 1ST COUNTRY SINGLE GOES TO #1 (JOE NICHOLS) • 1ST CHRISTIAN MUSIC SINGLE GOES TO #1 (MATTHEW WEST) • NAMED #1 COUNTRY SINGLES SALES LABEL 2003 (BILLBOARD)

AND WE’RE JUST GETTING STARTED

STAY OUT OF THE MIDDLE OF THE ROAD

UNDER CONSTRUCTION: GLEN CAMPBELL • KATRINA ELAM • MATT JENKINS • MCHAYES
THE NOTORIOUS CHERRY BOMBS • RAY STEPHENSON • AMANDA WILKINSON • HOLLY WILLIAMS

www.americanradiohistory.com
May 8, 2004

Top of the News

5. Puma and VP Records partner for the shoe company's first global TV campaign, which will feature Elephant Man.

6. Professionals and hobbyists willingly pay top dollar for hand-made guitars and amplifiers.

Music

11. The Beat: "Reflections: Carly Simon's Greatest Hits" is the first set to collect the artist's best from multiple labels on one disc.

12. Movies & Music: Counting Crows' Adam Duritz found it an uplifting challenge to write an original track for "Shrek 2."

16. On the Road: A new partnership will manage the Target Center in Minneapolis.

20. Classical Score: Western landscapes inspire the latest John Adams release, "Road Movies."

29. R&B: Def Soul Classics, which focuses on veteran R&B acts, debuts May 4 with the U.S. release of Patti LaBelle's "Timeless Journey."


33. Latin Notas: Spanish Broadcasting System promotes the first three dates of the La Gira de los Reyes tour featuring Marco Antonio Solís and Joan Sebastian.

37. Country: Platinum-selling Montgomery Gentry hopes to land its first No. 1 single with "If You Ever Stop Loving Me."

48. Words & Music: Legendary African-American a cappella ensemble Sweet Honey in the Rock is still going strong after 30 years.

Retail

45. Universal Music & Video Distribution debuts a new version of fantasy online game "SMASH," allowing players to form virtual record labels.

46. The Indies: Many of the new labels Synergy Distribution integrated into its roster are artist-owned jazz imprints.

47. Retail Track: Recent changes in the JumpStart program increase retailers' margins of acceptance—and profits.

QUOTE OF THE WEEK

"It used to be that someone would become a star and then they would do a story about your life. Now you put them on TV before they become a star."

ROBERT THOMPSON

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Billboard

May 8, 2004 • Volume 116, No. 19

Top Albums

ARTIST
USHER
ALISON KRAUS & UNION STATION
ERIC CLAPTON
MERCURY
KENNY CHESSY
VIC LATEO/David Waxman
VARIOUS ARTISTS
CONJUNTO PRIMAVERA
HANS
JERRY GARCIA
PRINCE
ADAM CHALINO SANCHEZ
MARIO WINANS
SEAN PAUL
GIPSY KINGS

ALBUM
THE BILLBOARD 200
Live at Union Station
Me And Mr. Johnson
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FIVE FOR FIGHTING
KEITH URBAN
RICHARD "HUMPTY" VISION
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ANASTACIA
HOOLIGANS
GLORIA ESTEFAN
MAROONS
REEL BIG FISH
JET
ALICIA KEYS
TWISTA
D12

TITLE
Yeah
This Love
This=========70 Years
You'll Think Of Me
Never Let Me Down
Stop Racin'
Left Outside Alone
The Reason
To Brasil
This Love
Cold Hard Truth
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Overnight Celebrity
Mia Band

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KILL BILL VOLUME 1

ALBUM
CHEAPER BY THE DOZEN
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KILL BILL VOLUME 4

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NORAH JONES
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VARIOUS ARTISTS

ALBUM
World's Celtic
Clear
Ooh La La
Come Away With Me
The Cheetah Girls (TV)
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Accessible Version

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THEIR 1ST NEW STUDIO ALBUM IN 5 YEARS!

Features 12 new classics, including “Ride Of Your Life” and “Texas On My Mind”

IN STORES 5/11/04

CONTINUING ON TOUR

5/14 Myrtle Beach, SC • 5/15 Albany, NY • 5/21 Huntington, WV • 5/22 Manassas, VA • 5/23 Wallingford, CT • 5/30 El Paso, TX • 6/2 Beaumont, TX
6/3 Austin, TX • 6/4 Longview, TX • 6/5 Gordonville, TX • 6/6 Council Bluffs, IA • 6/12 Canvas, WV • 6/13 Sahuarita, AZ • 6/19 Augusta, GA
6/25 Crestwood, IL • 7/3 Dundalk, MD • 7/10 Niagara Falls, NY • 7/14 Wantagh, NY • 7/17 Trenton, NJ • 7/24 Cheyenne, WY • 8/1 Mendon, IL
8/4 Turlock, CA • 8/7 Hot Springs, AR • 8/21 Sturgis, MS • 8/25 Cerritos, CA • 9/8 Glen Allen, VA • 9/9 Danville, VA • 10/16 Pasadena, TX

Check MarshallTucker.com for updates
Musical ‘Casino’ Series Gives Singer Prime Exposure

BY MELINDA NEWMAN

Universal Classics is hoping to hit the jackpot with new artist Matt Dusk. The jazz singer will be featured prominently in TV producer Mark Burnett’s new series, “The Casino.”

Burnett’s newest creation follows his phenomenal success with reality shows “Survivor” and “The Apprentice.” It is his first to include a musical element and also signals Burnett’s bow into the music business.

“The Casino,” which debuts June 14 on Fox, is an unscripted drama about Tim Poster and Tom Breitling, the new owners of the Golden Nugget Hotel and Casino.

It follows the pair as they strive to bring the Las Vegas casino back to the glory days of the Rat Pack.

That’s where Dusk fits in. The 24-year-old standards singer sounds remarkably like Rat Pack Frank Sinatra.

(Continued on page 64)

Matt Dusk: “The show is the icing on the cake, but you still have the cake if the icing doesn’t turn out.”

Puma, VP: Running Buddies

BY MICHAEL PAOLETTA

The courtship of fashion and music will continue at this summer’s Olympic Games in Athens.

Global sports brand Puma has partnered with revered reggae label VP Records to raise awareness about Puma and VP—as well as Jamaican culture and the summer Olympics. The two parties describe the deal as a multi-million-dollar, multi-year pact.

Puma has sponsored the Jamaican Olympic Assn. for the past three years. And VP is celebrating its 25th anniversary this year (see spotlight, page 21).

“The first thing you think of when you think of Jamaica is music,” Puma global brand director Tony Bertone says. “This partnership makes total sense. It’s a perfect fit.”

Randy Chin, VP of marketing at VP,concurs. “This was the year for us to come together in a major way.”

Celebrity stylist Phillip Bloch finds the partnership symbolic. “This is a fusion of cultures that allows people to express themselves.”

Puma and VP began working together last year, when Buju Banton, who has released albums through VP, performed at the World Athletics Championship in Paris.

The centerpiece of their new cross-promotion is Puma’s first-ever global TV ad campaign to include a recording artist. The 30-second spot (“Stick, Stick, Stick”) features VP artist Elephant Man and Jamaica’s champion runner Usain Bolt.

“This is the kind of synergy you dream of.”

—RANDY CHIN, VP RECORDS

The song heard in the ad—created by the Gyro ad agency in Philadelphia—is Elephant Man’s “All Out.”

The spot began airing in North America, Europe and Asia in March. In August, it will be in heavy rotation on such networks as BET, MTV2 and Cartoon Network.

Puma also offers tour support and provides clothing for VP artists and spotlights VP music in its 30 global boutiques through custom compilations.

Puma fashions will likely be seen on the Radio City Music Hall stage May 8, when VP holds its 25th anniversary show there.

VP artists also will perform at Puma’s official Athens 2004 bash during the Olympics.

“This is the kind of synergy you dream of,” Chin says. “Puma supports Jamaica, and we are Jamaican music.”

However, users can now play songs purchased from iTunes on up to five PCs—two more than before.

Other new iTunes features include iMix, an application that allows iTunes users to post playlists for others to listen to; charts from more than 1,000 radio stations; music videos and movie trailers, along with links to buy the related soundtracks; and the ability to create and print art inserts for burned albums and compilation CDs.

In an anniversary promotion, Apple is giving away one song per day through May 5. The promotion includes cuts from Foo Fighters, Avril Lavigne, Courtney Love, Annie Lennox, Jane’s Addiction, Counting Crows, Renee Fleming and Nelly Furtado.

Following that promotion, the iTunes store will offer a free song every week from upcoming bands. The store is also offering exclusives from the Foo Fighters catalog, which is available for the first time, and the Motown catalog, including the label’s first 45 singles and 45 rare albums.

In addition, iTunes, which offers exclusive tracks from more than 150 acts, has new exclusives with the Beastie Boys and Walt Disney Records.
Artemis Gets Into Ads
Indie Label Pairs With Commercial Production Company

BY CHRIS MORRIS

LOS ANGELES—A novel deal is bringing the record and advertising universes together.

New York-based indie label Artemis Records has minted a joint venture with commercial production facility JSM Music.

Artemis chairman/CEO Danny Goldberg says, “With everything changing so rapidly, it’s the kind of thing I think is going to be really attractive to a lot of our artists, who are going to want the opportunity to submit music to commercials in a way that it’s going to get heard.”

JSM president/executive producer Joel Simon says, “It’s an open playing field, and I wanted to try to put this place in the position where it would be the destination and the problem-solver for both ends of the spectrum: the advertising world and the record world.”

The agreement brings Artemis together with JSM, a high-profile firm with studio facilities in Manhattan and Marina Del Rey, Calif. The company employs 30 in-house composers.

JSM also operates its own licensing division, Production Advisors.

JSM’s clients include almost every top ad agency. It has produced music for Clion and Addy Award-winning spots for Chevy, Kodak, AT&T, American Express and Toyota, among others.

Simon says, “We’d actually entertained discussions about starting another independent label, and I stepped back from all of that and said, ‘Wait a minute. It might make more sense to cozy up to an entity that’s already grown up.’”


Goldberg says of Simon, “He’s got a tremendous operation. They’re cranking out music all the time. (Continued on page 54)

Music DVD Soars Globally; Live Shows Are Top Sellers

BY JULIANA KORANTENG

LONDON—Worldwide music DVD sales are on a roll.

Considered a novelty format only two years ago, DVD has turned into a moneymaker during a low point in audio music sales.

Investments in marketing, coupled with the availability of compelling content from the majors, have fueled the format’s popularity. Retailer willingness to move music DVDs from the movie section to the audio section has also helped.

Now, labels are cranking up their investments and release schedules to help sustain consumer interest in the format.

“The major record companies are latching onto it and exploiting it fully,” says Keith Jopling, London-based director of market research at the International Federation of the Phonographic Industry.

2003 sales figures show impressive growth for the carrier. Even as every other format the IFPI examined fell in retail value terms, DVD sales jumped 67% in value to $1.8 billion in 2003.

In unit terms, DVD sales leaped to 106 million last year from 67 million in 2002.

Although music represented only 7% of global DVD unit sales last year, according to figures from U.K.-based research group Screen Digest Video Intelligence, it became the fastest-growing DVD category.

The growth in the international DVD music business has helped spur DVD sales. About 60% of units the majors sold last year featured live concerts, vs. 25% that were video compilations, according to IFPI.

The world’s top-selling DVDs in 2003 were Coldplay’s “Live 2003” (EMI), U2’s “Go Home/Live From Slane Castle” (Universal), Michael Jackson’s

(Continued on page 69)

Handmade Gear Strikes A Chord

BY CHRISTOPHER WALSH

NEW YORK—A cottage industry within the multimillion-dollar music products category, handmade guitars and amplifiers are answering a rising demand for high-quality gear.

Unit shipments of such products are modest compared with the established leaders. But professionals and hobbyists alike have shown a willingness to pay top dollar for equipment from lesser-known manufacturers like Collings, Bourgeois, Dr. Z and Bad Cat.

“So much of the big companies’ resources are devoted to marketing and making something that is right for everybody. These small guys are just zeroing in on something that’s really great,” says Eric Ambel, a New York-based producer/guitarist who performs and records with Steve Earle.

The growth of these cottage industries is not apparent at major musical-instrument retail chains like Sam Ash and Guitar Center, where the large, established manufacturers dominate floor and shelf space.

But industry trade events like the National Assn. of Recording Merchandisers’ show (NAMM) or Frankfurt Musikmesse testify to the growing boutique segment.

At such events, handmade gear is exhibited alongside the latest products from mainstreams like Gibson, Martin, Fender and Marshall.

Several factors explain this phenomenon, including demographics.

(Continued on page 69)

Indie SEA Bows On The Row

BY PHYLLIS STARK

NASHVILLE—A new independent label opening in Nashville is aiming to put the fun back in the music business.

With apologies to Mel Gibson, the new SEA Records has dedicated itself to “the passion of the music.”

SEA, a division of Sterling Entertainment Group (SEG), has inked a distribution deal with Sony Music’s RED Distribution and has hired a small staff of mostly industry veterans. Neal McCoy has been signed as the flagship artist.

Bob Saporiti, one of Music Row’s most colorful characters, came out of retirement to head the label. He is using the title “admiral.”

But Saporiti has chosen not to formally join the staff. He is technically on board as an exclusive consultant.

Saporiti left Warner Bros. in 2001 after a long stint there, most recently as VP/CM of global marketing.

Longtime independent promoter Skip Stevens has shuttered his firm to head SEAs promotion team. He plans to hire two regional promoters.

Veteran publicist Stephanie Green is spearheading the label’s media efforts. Renee White is the head of A&R. Alan Phillips is the in-house legal counsel.

But it is an unknown figure on the Row who is serving as the label’s CEO and its sole financial backer.

Through her Nashville-based SEG, Tina Corry achieved success consolidating and managing corporate travel budgets for major companies. SEG also operates travel industry and customer service call centers.

(Continued on page 67)
THE FASTEST BREAKING SINGLE OF THE MONTH!

alicia keys

if i ain't got you

AUDIENCE UP 30 MILLION IN JUST 3 WEEKS TO OVER 85 MILLION!

BIG 10 ROTATION AT MTV!

#1 AT BET!

TONIGHT SHOW 5/3    TODAY SHOW 5/7

LADIES FIRST TOUR WITH BEYONCE AND MISSY ELLIOTT

FROM HER 3X PLATINUM ALBUM

the diary of alicia keys

"With ‘The Diary of Alicia Keys’ (**** out of four) Alicia Keys takes a creative leap forward. Alicia Keys has made a truly superb album." USA Today

"People Pick: Keys lives up to the staggeringly high expectations set by ‘Songs In A Minor’. Like The Godfather Part II, this is the rare sequel that doesn’t disappoint. It’s that good" (**** out of four) People Magazine

"It’s a stunner, a blend of hip hop with warmth and feeling as well as instant soul classics!" Rolling Stone

"Keys shows striking showmanship without detracting from her artistry. Whether at the keyboards or employing aggressive body language while working the band, she is in glorious command.” Robert Hilburn, The Los Angeles Times

"No modern woman is both singing and writing soul songs of this caliber.”

Jim Farber, New York Daily News
Newer Acts Soar At Doves

Switchfoot, MercyMe, Orrico, Camp Among Top Winners

BY DEBORAH EVANS PRICE

NASHVILLE—It felt like a changing of the guard as newer acts claimed top honors at the Gospel Music Assn.'s 35th annual awards show.

MercyMe, Switchfoot, Stacie Orrico and Jeremy Camp were among the evening's top winners. The event was held April 28 at Nashville's Municipal Auditorium.

MercyMe captured the Dove Award for artist of the year. The NO! Records band also won group of the year and pop/contemporary recorded song of the year for "Word of God Speak." Penned by MercyMe lead vocalist Bart Millard and producers Peter Kimpey, "Word of God Speak" also won song of the year.

"The greatest thing about winning a Dove Award is that it's essentially coming from your peers and people in the industry," Millard says. "They are people that do this all the time and hear and see so much, [which] makes this an especially big honor.

Switchfoot lead singer/songwriter Jonathan Foreman nabbed the female vocalist Dove for pop/contemporary album for her self-titled sophomore project. She also won in the short-form video category for "(There's Gotta Be) More to Life." The male vocalist honor went to BEC Recordings newcomer Jeremy Camp, who also won new artist of the year. Songwriter of the year honors went to Mark Hall of Casting Crowns.

"It's a slap on the back at just the right time that tells you to keep going," Hall says of the award. "It's one of those mountaintops God takes you to that fuels you for the next journey."

Third Day, Smokie Norful, the Martins, the Crabb Family, Randy Travis, CeCe Winans and Michael Tait each picked up a pair of Doves.

Third Day bassist Tai Anderson says the group was thrilled to win a Grammy Award, but "the Dove Awards are so special because it's our peers who really know us and know our music, acknowledging us for the work we've done." Doves were presented in 44 categories. The 4,500 members of the GMA vote on the awards.

The awards, hosted by Yolanda Adams and Deron Sanders, were broadcast live via simulcast at 50 Regal Entertainment Group Theatres nationwide and were taped to be broadcast May 28 on UPN.

For a complete list of winners, see billboard.com/awards.

Mike McGee To Key CCE Post

BY RAY WADDELL

Clear Channel Entertainment has named veteran executive Mike McGee executive VP of corporate operations, effective May 3.

Most recently, McGee was senior VP of business development for Aramark Corp. in Milwaukee.

In his new position, McGee will report to Houston-based Brian Becker, CEO of CCE.

Becker tells Billboard that "VP of corporate operations" is a working title and that McGee's role will be multifaceted. "He will be part of our senior corporate executive team, serving in a variety of roles," Becker says, adding that McGee will be heavily involved in ongoing CCE projects geared toward artists, consumers and corporate partners.

Becker says McGee will be instrumental in facilitating various CCE initiatives, such as database marketing, across the broad-based company's divisions. In turn, he will bring these concepts to the corporate world through "cross-platform relationships."

McGee's résumé includes stints as GM of the Monroe (La.) Civic Center, the Lakeland (Fla.) Civic Center and the Compaq Center in Houston.

McGee is also a partner in the private arena management business, founding Leisure Management International in 1984. He sold that company to Philadelphia-based private management firm SMG in 2000.

"Mike is one of the most-respected individuals in his field, and his experience is extremely broad-based," Becker says.

Piracy Legislation Makes Headway

BY BILL HOLLAND

WASHINGTON, D.C.—The Senate Judiciary Committee unanimously approved two major intellectual-property piracy bills April 29.

The Protecting Intellectual Rights Against Theft and Expropriation Act would help the Department of Justice in protecting copyrighted works by allowing the DOJ to file civil copyright infringement cases.

Sens. Patrick Leahy, D-Vt., the ranking Democratic member of the committee, and Orrin Hatch, R-Utah, the panel's chairman, authored the bill.

Under current law, the U.S. attorney general can only bring criminal copyright cases. These can be difficult to prosecute because they require a higher standard of proof than civil cases.

The committee also passed the Artists' Rights and Theft Prevention Act. The legislation will combat the piracy of "prerelease" entertainment products that is (Continued on page 64)
WHERE DO THEY TURN FIRST?

USHER
First #1 Album Ever
33 Million AOL Plays

BEN JELEN
#1 HEATSEEKERS Debut
1 Million AOL Plays

AVRIL LAVIGNE
6 Million Scanned
25 Million AOL Plays

THE SAME PLACE AS 20 MILLION* MUSIC FANS DO.

*AOL Keyword: Music
*AOL Key Metrics: Digital Calculator, February 2004
Digital Music Battle Begins

Microsoft has been moving steadily over the past several months to settle a number of class-action lawsuits. The cases stem from allegations that it used its virtual monopoly in the home computer marketplace to strong-arm consumers and competitors.

Think twice, though, if you believe that the company has been motivated by a burst of altruism or a realization that it needs to 'fess up and play straight.

The lawsuits and their attendant legal fees have been a drain on company profits and a continuing drag on the company's stock price and public image. So it makes good business sense for the company to resolve these nagging cases.

But much more is at stake than that. In the coming months, Microsoft is planning to move aggressively into the digital entertainment business with its own download music service and digital music player.

Although the music industry, as a content provider, will only be indirectly involved in the ensuing fracas, it will have a huge stake in the outcome.

OK... OK... MAYBE WE CAN JUST LEARN IF THIS IS REAL...

If you want a glimpse of the kind of competition that's about to erupt, check out the current battle over the video game market.

With the introduction of its Xbox in 2000, Microsoft has been waging an all-out battle for market share against Sony. Nintendo and other console makers.

Right now, Sony's PlayStation 2 is the market leader, but the next generation of players, which should be even more sophisticated, is already on the way.

The battle over digital music will likely follow the same trajectory. Microsoft and Sony are gearing up to enter the market with their own download services and their own music players.

The real battle, of course, will be to establish the dominant digital music format. Right now, several different standards are being used, and they are largely incompatible. Under the current situation, consumers lose, and so does the music industry.

And you can bet that this battle will also spill over into the courts. RealNetworks has already filed an antitrust lawsuit against Microsoft, claiming that the company is threatening to dominate the digital music market just as it did the PC software market.

RealNetworks' recent overtures to Apple Computer to join forces on an operating system are also further evidence that the lines are being drawn over formats.

And Apple's decision to reject the offer suggests that there will be no easy alliances until the competitors slug it out first in the marketplace.

There's nothing better than a competitive marketplace to spur innovation, and that should be a win for consumers and the music industry. For the same reason that railroad companies have a common standard for tracks, the digital music industry will only reach its full potential when a single standard makes music truly portable.

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, at the discretion of the editor. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or in part, for publication.
White Waters
Lynn's 'Rose'
Nashville Legend Meets Detroit Rocker

BY DEBORAH EVANS PRICE

NASHVILLE—Country icon Loretta Lynn and rocker Jack White of White Stripes fame might appear to be a musical odd couple. But one listen to Lynn's new White-produced album, "Van Lear Rose," proves this coupling is inspired.

The idea for the collaboration struck Lynn's manager, Nancy Russell, when she noticed White had dedicated his band's 2001 album "White Blood Cells" to Lynn.

Lynn and White first paired for a show last year at New York's Hammerstein Ballroom.

"He had dinner with me and my manager, and he said he would like to produce my next record," Lynn recalls. "I said OK. It could only go two ways, wrong or right."

Lynn, like many music critics who have reviewed the album, thinks it turned out right.

She says the 28-year-old White is older than his years and compares him to legendary producer Owen Bradley. Lynn and White recorded "Van Lear Rose" in less than two weeks in an East Nashville studio.

"We recorded on eight track," White says. "I refuse to record on digital computers or equipment. If this equipment is good enough for the people and music I really love—for Cole Porter, Hank Williams, the Beatles—there's no need to go and do digital. It [gives you] way too much opportunity to overproduce."

Russel calls Lynn and White's studio collaboration "magical. There's just something there between the two of them."

"There's something very honest about her, which is what people look for when they listen to music," White says of Lynn. "There's something very special about how she tells her story."

(Continued on page 54)

Simon Reflects On Past Hits, New Ventures

"Reflections: Carly Simon's Greatest Hits" marks the first time Simon's hits from various labels are available on one disc. The set bows May 4 through BMG Strategic Marketing Group.

Rhino released a lavish two-disc anthology last year that some music critics didn't carry because of its high price point and because its configuration was not the standard size.

"One of the goals was to put everything in an affordable package," Simon says. "The Rhino package was expensive and very thoroughly done, but I think BMG wanted to put out a record at a lower price point." The BMG title retails for $18.98.

Simon participated in many facets of the BMG project, including the song selection, liner notes and artwork. "The label knows I'll care a lot more about the promotion when it's a joint project," she says.

Simon appears on "Good Morning America" May 4, "Late Night With Conan O'Brien" May 5 and "Live With Regis and Kelly" May 6. The album includes Simon's biggest hits, but it also contains what she considers her best song: "Like a River."

The tune, about her mother's death, "was one of the songs that just came to me. I have to think my mother was truly by my side when I wrote it."

Simon, whose last studio album for Arista was 2000's "The Bedroom Tapes," is writing songs but is not preparing a new album or looking for a record deal.

"I've got too much else going on," she says.

That includes penning material for upcoming films "Little Black Book," starring Brittany Murphy, and Disney's "Hefalump," about the mysterious creature who lives in Winnie the Pooh's 100 Acre Wood.

"Baby Roo and the baby Hefalump make friends," Simon says. "It's very delicious."

Simon, who won an Academy Award for penning "Let the River Run" for 1988's "Working Girl," says she loves writing for movies.

"That's the greatest gift I have: to get into the head of most living best-known for his work with Fugees, out of jail. Under the mandatory minimums for drug offenses, Forté is serving a 14-year sentence for possession with intent to distribute narcotics.

But when pressed, Simon admits she would love to get back on the radio with a new song.

"One of the reasons I haven't been able to make a new album is because I feel that maybe there's not enough audience for me out there."

To her surprise, but perhaps no one else's, Simon has found herself the muse of some of today's top fashion designers. Michael Kors cited Simon as the inspiration for his current collection. Simon and Kors just collaborated on a feature and photo shoot for the June issue of Interview magazine.

Then, Simon says, "I went to Bergdorf Goodman and Zac Posen was having a trunk show. He came out and he said, 'I had pictures of you..."
Film Music Challenges Counting Crows’ Duritz

Counting Crows lead singer Adam Duritz is known for writing intensely personal and introspective songs. That type of songwriting, he says, comes easily to him.

But writing an original song for animated film “Shrek 2” did not come as easily.

"I was really struggling with it. I generally don’t write songs on demand, and I almost got to the point where I thought I wasn’t going to do it," Duritz tells Billboard.

The song, Counting Crows’ “Accidentally in Love," is the first single from the “Shrek 2" soundtrack, which Geffen Records releases May 11. The DreamWorks Pictures movie opens May 21 in U.S. theaters.

The song was written for the film’s opening montage featuring the hornymoon of the characters Shrek and Princess Fiona.

Duritz says that to prepare for the song, he went to the DreamWorks animation campus and saw about half of the movie, including the opening sequence for which “Accidentally in Love” was supposed to be written.

The 2001 "Shrek" movie and soundtrack are both hard acts to follow; The DreamWorks Pictures film grossed more than $266 million at the U.S. box office, according to Nielsen EDI, and "Shrek" became the first movie to win the Academy Award for best animated feature film.

The “Shrek” soundtrack has sold 2.1 million copies in the United States, according to Nielsen SoundScan.

Still, Duritz says he did not receive excessive pressure from the film studio to write a hit, and the studio gave him more creative freedom than he has had before.

“They just told me that the song had to be uplifting. They actually said, ‘Don’t write a song about Shrek. Write a song that’s about you.’ The funny thing is, the song ended up reflecting a lot of what was going on in my life at the time: falling in love with someone you’re not supposed to fall in love with because it’s inconvenient,” Duritz says.

Cover versions abound on the “Shrek 2” soundtrack: Butterfly Boucher Featuring David Bowie cover Bowie's “Changes.” Pete Yorn offers a harder-driving version of Fine Young Cannibals’ “Ever Fallen In Love.”

Meanwhile, Eddie Murphy and Antonio Banderas, who are the voices behind “Shrek 2” characters Donkey and Puss-in-Boots, respectively, do their version of Ricky Martin’s “Livin’ La Vida Loca.”

Jennifer Warnes (the voice of the film’s Fairy Godmother) and Frou Frou perform separate versions of Bonnie Tyler’s “Holding Out for a Hero.” (Saunders' version is the CD's bonus track.)

Other tracks on the album include Saunders’ “Fairy Godmother Song,” Tom Waits’ “Little Drop of Poison,” Dashboard Confessional’s “As Lovers Go (Ron Fair Remix)” and Nick Cave & The Bad Seeds’ “People Ain’t No Good.”

To promote “Accidentally in Love,” Counting Crows will perform May 26 on CBS’ “Late Show With David Letterman” and May 28 on NBC’s “Today.”

In addition, on May 14 VH1 begins airing an “Inside Shrek 2” special. Though Duritz is pleased with the name of “Accidentally in Love,” he says that musicians and songwriters who work in the movie industry have to prepare for “a somewhat unpleasant process.”

Duritz elaborates, “When I work on my own records, the record company generally doesn’t try to fuck with me. But when you’re doing a movie, the people who do the music are considered the bottom crawlers. So much money is involved in these movies that someone somewhere is going to try to screw you.”

That hasn’t stopped Duritz from wanting to work in films. He says he would like to work with director Mike Nichols, who, along with Martin Scorsese and Wes Anderson, are three directors who possess the ability to let music tell stories in film. Duritz says that “Accidentally in Love” means a lot to him because he believes original songs for animated films tend to have a timeless quality. They also appeal to many age groups. “A song for Counting Crows are mature and generally don’t get a chance to reach kids. To be part of something like that is pretty cool.”

In Brief: The American Film Institute will celebrate American film songs in the CBS special “AFI’s 100 Years . . . 100 Songs: America’s Greatest Music in the Movies.” According to the AFI, the film will include countdowns, award profiles, biographies and other highlights. AFI says more than 1,500 leaders in the film industry chose the songs from a list of 400 nominated titles.

Jon Bon Jovi has landed a starring role in the comedy “National Lampoon’s The Trouble With Frank.” He plays a former attorney whose money problems land him in court. Symphony/NewDirections is financing the film independently while the company seeks a distribution deal with a film studio.

Gospel Music Video Channels Prepare To Bow

For many years, pop, rock and country record sales have been propped in large part by exposure provided by MTV, VH1 and CMT. Participants of the annual Gospel Music Week convention April 24-28 in Nashville were buzzing with the news that gospel music may soon begin reaping the same rewards.

Two new channels—Gospel Music Channel and MP Network—are slated to bow by year’s end. A pair of veteran cable executives is launching the Gospel Music Channel. Former senior VPGM of Discovery Networks Charles Humford is president/CEO. Brad Siegel, previously president of Turner Entertainment Networks, will serve as vice chairman.

The new venture is financed by two private equity firms experienced in media investing: Alpine Equity Partners and Constellation Ventures.

Veteran country artist Larry Gatlin joins the channel as director of artists and performances for country and Southern gospel.

The Gospel Music Channel will be based in Atlanta with production offices in Nashville. The channel will feature videos as well as original prime-time programming. The principals say it will showcase all music styles under the contemporary Christian/gospel umbrella, including country, rock, rap and children’s music.

Humford wants the network to “represent the entire body of work of all the diverse artists as well as diverse music styles.” He originated music channels.

“One of the things we will do is go really deep into the archives and trace the history of gospel music,” Siegel says. “We aren’t going to limit ourselves to contemporary music of the moment.”

Signage at the convention also announced the impending arrival of the Charlotte, N.C.-based MP Network. Backed by a group of Christian businesspeople, the channel’s launch is spearheaded by president/CEO Larry Moore. He previously was CEO of Convacnet, a Charlotte-based broadband cable network engineering and design firm.

Moore says MP Network will target 18- to 34-year-olds. “Programming will consist of music videos, live and taped concerts and profiles of artists,” he says. “Our emphasis will be predominantly [on] urban, rap, rock, contemporary gospel and adult contemporary.”

Though MTV, VH1 and CMT have flourished, the gospel industry hasn’t been as fortunate with a cable vehicle for its music. In the mid-1990s there was Z Music Television, a Nashville-based gospel channel that flourished and eventually ceased.

“The gospel music industry is larger and more developed since the Z Music days,” Gospel Music Assn. president John Styll says. “As 7% of the domestic music market, it’s a viable genre with a large, devoted fan base.”

Humford says Z Music made the mistake of focusing on only the contemporary Christian genre. “It’s important that the entire body of work is part of this brand,” he says. Moore says Z Music was simply ahead of its time. “Contemporary Christian/gospel music had not reached the popularity it has reached today. Obviously, Mel Gibson’s ‘The Passion of the Christ’ has brought a tremendous amount of focus on the marketplace.”

Label executives are cautiously optimistic about the new networks.

“We at EMI Gospel feel there is no better current medium to drive sales than television,” VP/GM Larry Blackwell says. “Currently there are such limited opportunities available. As we negotiate with potential buyers, one question they all ask is, ‘What’s your feeling on video?’ It’s hard to justify spending thousands of dollars to have it played once a week on one network.” Blackwell adds, “So as we move forward, we welcome any and all channels to show content [that] promotes our artists.”

PureSprings Gospel GM Stacy Merida feels the expanded opportunities in cable TV should help these new ventures.

“We have more outlets for these networks than ever before,” she says. “Not only do we have the cable systems, we now have available DirectTV, the Dish [Network] and many other satellite systems whereby the religious channels can now access millions of viewers.”

Thus far, neither network has locked in carriage commitments from cable or satellite providers. However, if a “gospel music channel has struck a deal with Cox Communications, one of the nation’s top cable providers, to negotiate space on its individual stations.

“A full-time music video channel is currently the missing link in the marketing and promotion mix for Christian music,” Styll says.
Platinum Stars

Alanis
New Set Heralds A Calmer, More Mature Approach

BY CRAIG ROSEN

It feels like the first time.

So says Alanis Morissette about her new album, “So-Called Chaos.” And Guy Oseary, CEO of Maverick Recording, Morissette’s label, couldn’t agree more.

The new album arrives in the United States May 18 on Maverick (through WEA Distribution) and May 17 in international markets. It is Morissette’s fourth studio set. That number does not include her teen-pop albums released prior to her international stardom or her “Unplugged” and “Feast on Scraps” odds-and-ends set.

(Continued on page 14)

Alanis Morissette performs March 27 at the 15th Annual GLAAD Media Awards in Los Angeles. Photo: J. Sciulli/WireImage.com
Alanis
Continued from page 13

Worldwide ‘Chaos’

The sense of calm from the artist and the excitement from the label surrounding the release is reminiscent of ‘‘Jagged Little Pill’’ Morissette’s 1995 landmark Maverick debut. “I have the same relaxed feeling around it,” Morissette says. “[It’s all] relative to the other records, where maybe I was a little freaked out by some of the subject matter I was singing about or the time in my life it was happening. I wasn’t very relaxed. Around ‘Jagged Little Pill,’ interestingly enough, there was a real sense of peace right before I released it.”

BUILDING A CAREER ARTIST

Even with such similarities, it’s unlikely that kind of cultural lightning will strike twice, and that’s something Morissette and her team are well aware of. Instead of trying to duplicate the 30 million worldwide sales of ‘‘Jagged Little Pill’’ (including 14.2 million in the United States alone), they’ve been busy building Morissette into a career artist. Morissette was the first established multi-platinum artist profiled in Billboard’s new Platinum Stars series. This series covers rising artists who have struck platinum for the first time.

Hilary Duff, Clay Aiken, Sean Paul and Lil Jon & the East Side Boyz were previously featured. But beginning with relations in the Platinum Stars series will also feature major releases by career artists. Sales of Morissette’s subsequent releases, while not matching “Pill,” have helped her maintain consistent numbers. “Supposed Former Infatuation Junkie” (1998) sold 8 million worldwide and 2.6 million in the United States. “Unplugged” (1999) sold 4 million worldwide and 584,000 in the United States. 2002’s “Under Rug Swept” sold 3 million worldwide and 982,000 in the United States. All that is fine for Morissette. “I just really see both sides of it,” she says. “If I could sell 500 million records every time, it would be great. But I’ve also had the luxury experience of having it when I was a teenager, in a very kind of model version of it.”

I had a record out when I was 16 that was very successful in Canada,” she explains. “Then I had the sophomore experience [of selling less records. So I understood the relativity and the pressure for the follow-up record.”

With that experience under her belt, Morissette says she knew what to expect in the “Supposed Former Infatuation Junkie.”

“Even before the songs were written, I knew that ‘Jagged Little Pill’ was this sort of phenomenon, commercial,” Morissette says. “I knew what people would be writing and saying after that album: ‘What a failure.’”

Morissette recalls. “I didn’t think ‘Supposed Former Infatuation Junkie’ sold 7 million. If it was its own entity, it would be a huge success for someone else, but relative to 28 million or 29 million for the first record, it was on track on that record, and I love it.”

On “Under Rug Swept,” Morissette produced the entire album on her own for the first time, and she worked really hard. She had enough material to fill 2003’s interim CD/DVD release, “Feast on Scraps.” This time around, however, she knew how and when to pull back enough to make the writing and recording process a more enjoyable experience.

“In the past, I had workaholic issues,” she says. “Over the last couple of years, I’ve realized enough material to fill 2003’s interim CD/DVD release, ‘Feast on Scraps.’ This time around, however, I knew how and when to pull back enough to make the writing and recording process a more enjoyable experience.”

“Over the last couple of years,” she continues. “I’ve seen the fulfillment and more consistent joy I have when I’m more balanced. I didn’t want to be in the studio at four in the morning every day.”

To avoid recording an abundance of material, Morissette focused on editing herself as she wrote.

“Unless I really loved it and felt really passionate about it, I would just kind of abort the song and start a new one,” she says. “By the time I reached the 11th song or so, my gut kicked in and said, ‘OK, I’m done.’”

“I knew I could stay in the studio and write 10 or 11 more songs, but all that would result would be another Feast on Scraps.’’ I don’t need that—I have dinner parties to host.”

INCENTIVE PROMOTION

With an extensive promotional campaign in full swing and touring on the horizon, Morissette will likely have to put her party plans on hold for the immediate future.

She has a virtually nonstop promotional schedule, which began in February in Europe and runs through mid-June, with a world tour on tap to support the album.

On July 13 in Cleveland, Morissette will open a headlined summer tour with Barenaked Ladies.

Morissette’s longtime manager, Scott Welch of Mosaic Media Group, says such exposure is necessary in the current climate.

“As opposed to being big, it’s important to everywhere, because [the industry is] so fragmented now,” Welch says. “There’s 100-and-some-odd cable stations now, there’s 10 formats of radio, there’s 50 sites that download music. You have to have a presence everywhere.”

That includes making appearances on TV and at key radio stations and retail accounts in the United States, as well as visiting international territories.

As a kickoff of sorts for the U.S. campaign, Morissette rallied the troops at Maverick label partner Warner/Reprise and distributor WEA with a March 3 performance on the Warner Bros. lot.

“It was one of the best performances I’ve ever seen her do,” Maverick’s Orcutt warns. “She was a workhorse. We were moving. The performance was incredible. She unintentionally did a lot of stand-up, which really made people laugh.”

OTHER PARTS OF THE CAMPAIGN

In other promotional appearances, she was part of the March 22 launch of the ‘‘Finding Nemo” song-identifying software for cell phones at the Roxy Theater in Atlanta.

Microsoft Windows Mobile, Intel, Consect and Virgin Megastore co-sponsored the event.

The singer will also make two in-store appearances at Virgin Megastores around the time of the album’s release.

Welch says hitting these large retailers is essential to promote the album.

“Here’s the reality: I wish we could have done it this way, but the store boxes sell 90% of all the records,” Welch says. “It’s not pretty, it’s just fact. What we’ll do on this promotional tour is we’ll go to a lot of the Indies and play, but we are doing one or two key events for the big stores.”

The campaign also includes Morissette performing acoustic sets at radio stations in virtually every major market. But the ever-evolving radio landscape presents a challenge for an artist like her.

“Her ‘down the middle’ format is . . . modern AC,” Welch says, “and we get the top 40s that don’t lean rhythmic and the moderants that lean AC.”

Although radio is important, Welch says it’s not the be-all, end-all for Morissette.

“Her Web site has a huge amount of traffic,” he says. “She has a personal relationship with most of her fans. We sell based on our marketing as much as we do on radio.”

Morissette’s Hit List

In Alanis Morissette’s short U.S. career, she’s racked up an impressive array of hit singles. These singles cross radio genres and blur the definition of pop and rock. Therefore, her chart success can be gleaned from a number of Billboard’s various rock-based titles.

For this particular rundown, we have used the Mainstream Top 40 chart. Morissette has charted No. 1 hits here: “You Learn,” “Ironic,” “Head Over Feet,” and “Uninvolved.” Both “Ironic” and “You Learn” spent seven weeks atop the chart. However, though “You Oughta Know” and “Hand in My Pocket” peaked at No. 7 and 4 on the Mainstream Top 40 chart, they both hit No. 1. Additionally, some Morissette singles charted on other charts but not on the Mainstream Top 40 chart. On the Modern Rock chart, “Jagged You’ll Hit” No. 16 and “All I Really Want” went to No. 14. Over on the Adult Top 40 chart, she’s had her share of hits, and “Would Be Good” (No. 14), “Process Fusions” (No. 16) and “Everything” (No. 14).

Titles on this chart are ordered by peak position on the Mainstream Top 40 airplay chart. It more than one title peaked at the same position, ties were broken by the number of weeks spent at peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10 and/or the top 40, depending on where the title peaked.

Keith Caufield

Mainstream Top 40 Tracks

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Peak Position</th>
<th>Debut Date</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>“Ironic”</td>
<td>1</td>
<td>Feb. 17, 1996</td>
<td>Maverick/Reprise</td>
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<tr>
<td>2</td>
<td>“You Learn”</td>
<td>1</td>
<td>May 23, 1996</td>
<td>Maverick/Reprise</td>
</tr>
<tr>
<td>3</td>
<td>“Head Over Feet”</td>
<td>2</td>
<td>Sept. 7, 1996</td>
<td>Maverick/Reprise</td>
</tr>
<tr>
<td>4</td>
<td>“Uninvolved”</td>
<td>1</td>
<td>Apr. 25, 1998</td>
<td>Warner/Sunset/Reprise</td>
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<tr>
<td>5</td>
<td>“Thank U”</td>
<td>2</td>
<td>Oct. 10, 1998</td>
<td>Maverick/Reprise</td>
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<tr>
<td>7</td>
<td>“You Oughta Know”</td>
<td>4</td>
<td>Aug. 26, 1998</td>
<td>Maverick/Reprise</td>
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<tr>
<td>8</td>
<td>“Hands Clean”</td>
<td>19</td>
<td>Feb. 9, 2002</td>
<td>Maverick/Reprise</td>
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<td>“Unsent”</td>
<td>21</td>
<td>Jan. 30, 1999</td>
<td>Maverick/Reprise</td>
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<td>10</td>
<td>“So Pure”</td>
<td>28</td>
<td>July 31, 1999</td>
<td>Maverick/Reprise</td>
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Morissette’s Platinum Partners

BY CRAIG ROSEN

Every platinum star benefits from platinum partners, business relationships that drive a career forward. Our Platinum Stars series will regularly spotlight these relationships to give credit to the individuals who support successful artists.

THE MANAGEMENT

Scott Welch of the Mosaic Media Group has managed Alanis Morissette since she launched her recording career in earnest in 1994, following her stint as a TV star and teen-pop sensation in her native Canada.

Welch's other clients include Lehnn Rimes, Billy Talent and Sierra Swan. Welch is assisted by Lorie Hernandez.

Fred Goldberg of Hansen, Jacobson and Teller is Morissette's attorney. Mihaela Evans of Alternative Financial Management is her business manager. Like Welch, both have been working with the singer since 1994.

THE LABEL

“So-Called Chaos” is due May 18 on Maverick Recording, through WEA Distribution, in the United States and May 17 in international markets.

As was the case with Morissette’s previous Maverick releases, Warner Bros./Reprise Records is involved in the album’s marketing and promotion. The team behind the “So-Called Chaos” campaign includes Maverick CEO Guy Oseary, Maverick GM of sales Daniel Savage, Maverick head of marketing David Grant and Danny Strick, who handles A&R.

On the promotion front is Reprise Records senior VP Phil Costello. Heading video promotion is Wendy Griffiths, while Jeremy Welt is in charge of new media for the label.

The Mitch Schneider Organization’s Mitch Schneider, Marcie Ronan and Lathum Nelson handle Morissette’s publicity. Heading up the international effort is Warner Bros. Records senior VP of international marketing Steve Margo.

THE SONGS

Morissette wrote the lyrics and music on “So-Called Chaos.” The songs are published by Szeretlek and administered by BMG Music Publishing International/ASCAP.

THE STUDIO

“So-Called Chaos” was produced by Morissette, John Shanks and Tim Thorney. Scott Gordon and Shanks mixed the set.

Scott Gordon recorded and programmed the album. It was recorded at Groove Masters Studios and the Village—both in Santa Monica, Calif.—and Sage and Sound in Hollywood. Stephen Marcussen mastered the album at Marcussen Mastering in Hollywood.

THE ROAD

Carole Kinzel of Creative Artists Agency is Morissette’s booking agent.

THE MEDIA

While Morissette may be primarily known as a singer/songwriter, she also continues to work as an actress on stage, in film and on TV.

In late 2003, she portrayed Sunny Jacobs in the critically acclaimed off-Broadway theater production of “The Exonerated.” She will also appear in “De-Lovely,” a musical tribute to Cole Porter, which debuts at the Cannes Film Festival this month. Morissette will attend and perform at Cannes to support the project.

In early March she taped a performance for Apple Computer’s iTunes Music Store. In mid-March she taped performances for Nickelodeon’s anniversary show, “Sessions@AOL,” and National Public Radio’s “World Cafe” and “Fresh Air.”

In addition, Morissette recorded an acoustic mix of 14 new and classic songs. Various digital music distributors will distribute the tracks.

March was rounded out by various promotional stints in Philadelphia; Atlanta; Portland, Ore.; San Francisco; San Diego; Los Angeles; and Seattle.

A video for “Everything” has been serviced to various outlets. The clip was inspired by Spanish band Jarabe de Palo’s “Bonito” video. It was directed by the same team responsible for that clip—Marc Donés and his brother Pau. Jarabe de Palo’s lead singer—a long with Meiert Avis.

Back on Canadian soil in April, Morissette rehearsed for her co-hosting stint April 4 at the Juno Awards.

Also in April, Morissette made promotional stops in 17 key markets before heading to Ottawa to host the Dalai Lama’s visit.

Morissette’s TV blitz will coincide with the album’s U.S. street date. On the eve of the release, she will appear on CBS’ “Late Show With David Letterman.” The following day, the Oxygen network will feature 24 Hours of Alanis. On May 19, she will appear on “Live With Regis & Kelly” before going to the Cannes Film Festival.

Morissette will then have back-to-back appearances on “Jimmy Kimmel Live.” On May 27, she will perform an acoustic set, and the following night she will be featured with a full band in an outdoor performance.

Dear Supposed Former Infatuation Junkie,

For some, this Jagged Little Pill might be a little hard to swallow, but 12 years later, I guess we were right after all! But, of course, that is now Under Rug Swept. So here's to continued success in Everything you do in this So Called Chaos of a business of ours.

XXOO,

Fred G.

and the gang at Goldring, Hertz & Lichtenstein, LLP.
New Bosses At Target Center

The Minneapolis City Council has approved a plan for the NBA’s Minnesota Timberwolves and the Nord- erlander Organization to jointly manage, operate and book the city’s Target Center. Midwest Entertain- ment, the venture formed by the two companies, launches May 1.

Under the new agreement, the Timberwolves will oversee the day-to-day operation of the venue, while Nordlander will focus on booking and promo- ting events for the 19,000-seat facility.

Nordlander will maintain an existing booking relationship with former Target Center leaseholder Clear Channel Enter- tainment to ensure a smooth transition between managers. But Nordlander can pro- mote shows on its own, co-promote or work with such outside promot- ers as AEG Live, Jam or House of Blues Concerts, according to Nord- erlander executive VP of concerts Dana Warg.

Rick Fish, senior VP for Signature- tures Network, predicts that Nordlander’s tour merchandise will gross more than $10 million in sales worldwide. Per caps have exceeded $10 per head on the North American run.

Meanwhile, the spring leg of Nordlander’s tour, produced by Clear Chan- nel Entertainment, was a unquali- fied success, taking in $143,926 and drawing 288,526 people to the 24 shows reported to Billboard Busscore.

BOSTON TO LOS ANGELES: Clear Channel Entertainment’s music division is moving its national public relations headquarters from Boston to Los Angeles, as Michael Ruthig, formerly publicist for the EMI catalog, is named VP of national public relations for CCE Music, effective April 28. Ruthig replaces Pamela Fallon, who had been CCE Music’s senior VP of national PR based out of chairwoman/co- president Don Law’s offices in Boston.

Fallon’s exit to pursue other interests is effective April 30. Her assistant, Amy Gibbons also exits.

Ruthig will be the PR face for all CCE tours, CCE-produced concerts and other relations related to the company’s music division. Most of CCE Music’s nationally produced tours are booked out of L.A., under the direction of CCE Touring president Arthur Fogel.

Ruthig formerly worked for CCE VP Brian Murphy in L.A. before moving to EMI. He will now report to Angie Diel, senior VP of national artists relations for CCE Music.

Dates in Asia are expected to be announced shortly.

Spears’ best-selling products on the road include a pink “Toxic” baby doll shirt and Onyx Hotel fashion jerseys, programs and posters.

The Minneapolis Star Tribune reports the R&B diva is moving some serious merchandise. She co-owns Onyx Hotel Fashion, which licenses her name, and her products on the road are selling for up to $50 apiece.

The R&B diva also co-founded Signature Network, a division of Clear Channel Entertainment that markets her merchandise.

Signature Network claims that Spears’ tour merchandise numbers are the highest for a solo female artist in the past five years. The company also represents Madonna and Jennifer Lopez.

A 28-date European leg began April 27 at Wembley Arena in Lon- don and wraps June 6 at RDS Show- grounds in Dublin. Sky Sweetnam opened the Wembley shows.

Spears will begin the second part of her U.S. tour June 22 at Meadows in Hartford, Conn., with Eamon and JC Chasez opening separate legs.

PRINCE

Royal Arena, Copenhagen

April 17

$119,545

sellout

CLEAR CHANNEL ENTERTAINMENT, DIMENSION ENTERTAINMENT

BRITNEY SPEARS, KELIS, SKYE SWEETNAM

Air Canada Centre, Toronto

April 13

$189,916

14,600

CLEAR CHANNEL ENTERTAINMENT, DIMENSION ENTERTAINMENT

BRITNEY SPEARS, KELIS, SKYE SWEETNAM

Continental Airlines Arena, East Rutherford, N.J.

April 10

$119,545

sellout

CLEAR CHANNEL ENTERTAINMENT, DIMENSION ENTERTAINMENT

BRITNEY SPEARS, KELIS, SKYE SWEETNAM

Madison Square Garden, New York

April 12

$189,916

14,600

CLEAR CHANNEL ENTERTAINMENT, DIMENSION ENTERTAINMENT

BRITNEY SPEARS, KELIS, SKYE SWEETNAM

Bell Centre, Montreal

April 14

$119,545

sellout

CLEAR CHANNEL ENTERTAINMENT, DIMENSION ENTERTAINMENT

PRINCE

Schteemann Center, Columbus, Ohio

April 16

$179,945

sellout

CLEAR CHANNEL ENTERTAINMENT

BRITNEY SPEARS, KELIS, SKYE SWEETNAM

Continental Airlines Arena, East Rutherford, N.J.

April 5

$119,545

sellout

CLEAR CHANNEL ENTERTAINMENT, DIMENSION ENTERTAINMENT

PRINCE

U.S. Bank Arena, Cincinnati

April 16

$119,545

sellout

CLEAR CHANNEL ENTERTAINMENT

BRITNEY SPEARS, KELIS, SKYE SWEETNAM

Mandalay Bay Events Center, Las Vegas

April 19

$119,545

sellout

CLEAR CHANNEL ENTERTAINMENT, DIMENSION ENTERTAINMENT

ELTON JOHN

Sovereign Center, Reading, Pa.

April 16

$119,545

sellout

CLEAR CHANNEL ENTERTAINMENT

AEROSMITH, CHEAP TRICK

Office Depot Center, Sunrise, Fla.

April 18

$119,545

sellout

CLEAR CHANNEL ENTERTAINMENT, DIMENSION ENTERTAINMENT

AEROSMITH, CHEAP TRICK

TD Waterhouse Centre, Orlando, Fla.

April 5

$119,545

sellout

CLEAR CHANNEL ENTERTAINMENT

BRITNEY SPEARS, KELIS, SKYE SWEETNAM


April 14

$119,545

sellout

CLEAR CHANNEL ENTERTAINMENT, DIMENSION ENTERTAINMENT

BRITNEY SPEARS, KELIS, SKYE SWEETNAM


April 13

$119,545

sellout

CLEAR CHANNEL ENTERTAINMENT, DIMENSION ENTERTAINMENT

PRINCE

Cowboys Stadium, Indianapolis

April 13

$119,545

sellout

CLEAR CHANNEL ENTERTAINMENT

BRITNEY SPEARS, KELIS, SKYE SWEETNAM

Donk’l House, Providence, R.I.

April 4

$119,545

sellout

CLEAR CHANNEL ENTERTAINMENT

Kenny Chesney, Ke urban, Diersk Bentley

Colonial Center, Columbia, S.C.

April 21

$119,545

sellout

THE MESSINA GROUP

Kenny Chesney, Keurban, Diersk Bentley

Greenbrier Coliseum, Greenbrier, N.C.

April 23

$119,545

sellout

THE MESSINA GROUP

BEYONCÉ, ALICIA KEYS, MISSY ELLIOTT, TAMIA

Wachovia Center, Philadelphia

April 14

$119,545

sellout

CLEAR CHANNEL ENTERTAINMENT

BEYONCÉ, ALICIA KEYS, MISSY ELLIOTT, TAMIA

Bell Centre, Montreal

April 14

$119,545

sellout

CLEAR CHANNEL ENTERTAINMENT

BEYONCÉ, ALICIA KEYS, MISSY ELLIOTT, TAMIA

O2 Arena, London

April 3

$119,545

sellout

CLEAR CHANNEL ENTERTAINMENT

BEYONCÉ, ALICIA KEYS, MISSY ELLIOTT, TAMIA

Northlands Coliseum, Edmonton, N.Y.T.

April 26

$119,545

sellout

CLEAR CHANNEL ENTERTAINMENT

AEROSMITH, CHEAP TRICK

Philips Arena, Atlanta

April 9

$119,545

sellout

CLEAR CHANNEL ENTERTAINMENT

BEYONCÉ, ALICIA KEYS, MISSY ELLIOTT, TAMIA

America West Arena, Phoenix

April 15

$119,545

sellout

CLEAR CHANNEL ENTERTAINMENT

PRINCE

Bryant Business Park, Park City, Utah

April 18

$119,545

sellout

CLEAR CHANNEL ENTERTAINMENT

BRITNEY SPEARS, KELIS, SKYE SWEETNAM

Verizon Wireless Arena, Manchester, N.H.

April 16

$119,545

sellout

CLEAR CHANNEL ENTERTAINMENT

AEROSMITH, CHEAP TRICK

Verizon Wireless Arena, Manchester, N.H.

April 16

$119,545

sellout

CLEAR CHANNEL ENTERTAINMENT

Van Morrison

Shoreline Amphitheatre, Mountain View, Calif.

April 14

$119,545

sellout

CLEAR CHANNEL ENTERTAINMENT

CLAY AIKEN & KELLY CLARKSON

Verizon Wireless Arena, Albuquerque, N.M.

April 3

$119,545

sellout

CLEAR CHANNEL ENTERTAINMENT

AEROSMITH, CHEAP TRICK

Verizon Wireless Arena, Albuquerque, N.M.

April 17

$119,545

sellout

CLEAR CHANNEL ENTERTAINMENT
Texans Crowd Venues New & Old

BY SUSANNEault

The Lone Star State is teeming with concert activity. During the past couple of years, new arenas have been cropping up in such Texas markets as Laredo, Beaumont and Hidalgo. Previously strangers to major-league live entertainment, these cities now boast state-of-the-art venues.

But venue growth has not hurt existing buildings across the state. For example, Houston’s 14-year-old Cynthia Woods Mitchell Pavilion should do a healthy 40 shows this year, even as Ford Pavilion in Beaumont—about an hour outside Houston—is gunning for acts in its second summer season.

The 3-year-old SBC Center in San Antonio also remains busy. This is despite the arrivals of nearby Laredo Entertainment Center in late 2002 and Dodge Arena in Hidalgo in fall 2003, reports Bob Roux, Clear Channel Entertainment (CCE) executive VP for the south region.

“Are you starting to see a wave of very new, professionally managed arenas in these secondary markets,” Roux says of the SMG-managed Laredo Center and Global Spectrum-operated Dodge Arena.

EMERGING MARKETS

According to Roux, many top-notch artists in the past would skip the Laredo, Hidalgo and Beaumont markets because the [show] production would eclipse what some of these secondary markets were capable of doing.

Yet last year, Roux reports, Cher thought it worthwhile to play two shows in Laredo, three in Houston and two in San Antonio, among other stops in the state. “Texas is leading the pack,” he says.

Brad Roosa, VP/talent buyer for TMG/AEG, adds, “Texas in the late 1980s and 1990s became a four-market stop [Houston, Dallas, San Antonio and Austin]. But now you are seeing bands come and penetrate more markets. Texas could potentially be a six to eight-market [tour swing] going from east to west.”

(Continued on page 18)
**Venues**

*Continued from page 17*

SMG expects to open a new arena in Corpus Christi late this year, which Roosa says will bolster the city's profile in the eyes of premier acts.

Skyrocketing population growth in Texas, coupled with the fact that many residents have never seen A-list acts in their city, is driving swift ticket sales for shows, general managers report.

“It’s almost like someone is pouring water on the ground and these great new facilities are popping up,” Roosa says.

Laredo Entertainment Center GM Craig Baltzer observes that Laredo is the second-fastest-growing city in the country behind Las Vegas.

“Between 1990 and 2000 there was more than 40% growth, and the city is projecting to grow at that rate for the next 10 years,” he says. “It’s becoming a mover-and-shaker town.”

Recent Laredo concert sellouts include Aerosmith and Hilary Duff. Also telling about the venue’s success is the fact that its resident hockey team, the Laredo Bucks, was able to lure 6,000 people to a 10,000-capacity 11 a.m. game on a Tuesday.

“That’s unbelievable,” Baltzer says. “Most people in town felt that bringing ice hockey to South Texas was ridiculous, but they fell in love with the game. To be really honest, there wasn’t a whole lot to do in Laredo before.”

At Hidalgo’s 7,000-seat Dodge Arena, Aerosmith’s March 15 show sold out in 30 minutes, says general manager Paul Davis.

“The Hidalgo/Rio Grande Valley region has a million people, and they’ve never had a venue before,” Davis notes. “They can’t believe Aerosmith [came] to the valley. We are all riding the novelty of it.”

**DOING UP DALLAS**

Proof that Texas venues in close proximity can coexist comes from the Smirnoff Music Centre and Nokia Live arenas, both in Dallas. Nokia Live, for example, hosted Rod Stewart April 10, and will present Alejandro Sanz May 7 and Sarah McLachlan July 22. Smirnoff is expecting Blink-182 May 3, Christina Aguilera May 29 and KISS/Poison June 2.

“The Dallas market is very healthy,” says Larry Vallon, senior VP of national booking for AEG Live, which promotes shows at Nokia Live. House of Blues Concerts and Clear Channel Concerts jointly book the Smirnoff Arena. “Real estate is not that expensive. [Residents] are music hounds—they’re raised on rock.”

**ECONOMY ON THE UPSWING**

The perks-up U.S. economy is another factor shaping Texas into a frenzied concert market, touring executives say.

“Following Sept. 11, [2001] sales really plummeted. But in the last year and a half, business has been getting more and more robust—it’s been great,” says Vallon.

Dallas’ American Airlines Center is so full of concert and sports bookings “that our challenge is finding enough dates to play the shows that we like,” Dave Brown, the venue’s GM, reports. “Our two very successful sports teams [Dallas Mavericks and Dallas Stars] block us out from booking April to June. But I’ll take that problem.”

Boosting the state’s economy during the past couple of years, venue managers note, is the North American Free Trade Agreement (NAFTA). This is especially true for such cities as Hidalgo and Laredo, which are located near the U.S./Mexico border.

“We have NAFTA, there are businesses that now work on both sides of the border. Panasonic, General Electric—there are monster-size operations, [and] that is spurring growth,” Dodge Arena’s Davis says.

Texan building managers and promoters say they still need to be smart when programming their venues, even while operating in the cysy atmosphere of a mounting economy and rising population.

Aim the excitement of opening a new venue, “the first year was throwing things against a wall to see what sticks,” admits Roger Newton, GM for the Ford Park complex in Beaumont, which houses Ford Pavilion and the Ford Arena. “This year we are going to go for certain types of music—country, oldies, contemporary rock.”

Davis adds that the market has not been that receptive to rap and hip-hop shows.

CCE’s Roux also believes that clever booking will continue to help the area’s touring market thrive.

“It’s incumbent upon building management to program the building in a way that they don’t self-cannibalize,” Roux says. “I don’t want to book Toby Keith and Kenny Chesney in the same month for most of these markets. [Buildings] need to remember to diversify—do rock and country, then Latin, then maybe something alternative.”

Overall, Roux adds, “The Texas market seems to be doing really well. It can handle lots of talent, but they need to space it out properly so every show hits its maximum potential.”
Indies

Continued from page 17

In the past few years, Houston has been a hotbed for two similar but distinct styles—urban rap and Latin hip-hop.

BREEDING GROUND

Indie labels like Dope House, Thug City, Wreckshop, Sucka Free, Madhatter and Swishahouse have all found success with the DIY, sell-out-of-the-trunk model pioneered by such labels as Rap-a-Lot and Suave House.

“Indies have made it big,” says Charles Chavez, CEO of Latium Records. “You can make a lot of money selling your own CDs.”

Chavez also manages Baby Bash, Frankie J., Gemini and Dallas-based producers Play ‘N’ Skillz. Baby Bash, who started on Dope House, signed with Universal last year. He teamed with Frankie J. on the radio hit “Suga Suga.”

Meanwhile, Frankie J. had his own success with “Don’t Wanna Try” from his Columbia debut, "What’s a Man to Do?" The album was produced by Happy Perez and Jaime Galvez.

Because of this national success, Los Lonely Boys’ indie debut was rereleased on Epic. The key was national retailers’ willingness to rack local artists.

Although considerably cooled since its late 1990s heyday, the Tejano movement is still percolating and adapting to changes.

Veteran artists like Little Joe, Ruben Ramos, Ramiro Hernandez, Jay Perez and David Lee Garza—all formerly with majors—have returned to the indie route.

In Corpus Christi, Freddie Records recently signed some Tejano powerhouses that were formerly with the majors, including Michael Salgado, Jimmy Gonzalez y Mazz and La Tropa F.

Because of this, Freddie Records VP Freddie Martinez Jr. is flushed with confidence.

“The independents are still hanging tough,” Martinez says. “That’s not to say the majors are not doing a great job, but I’m very proud of the position that we’re in right now. In the [30-]

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Adams Mines The Past For ‘Road Movies’ Release

Accolades have been coming fast and furious lately for 57-year-old American composer John Adams. Last year, he won his first Pulitzer Prize for his Sept. 11, 2001, elegy, “On the Transmigration of Souls,” which was commissioned by the New York Philharmonic to mark the first anniversary of the terrorist attacks. Currently, Adams holds the Composer’s Chair at Carnegie Hall, and this fall he will again curate a festival at Zankel Hall.

In recent years, the composer’s exclusive label, Nonesuch, has focused on his larger-scale works (including the orchestral “Naive and Sentimental Music,” the oratorio “El Niño” and the piano concerto “Century Rolls”).

But the newest Adams disc, “Road Movies” (out May 4), takes us to more intimately scaled canvases:

1995’s “Road Movies” for violin and piano; 1996’s “Hallelujah Junction” for two pianos; and three of his piano works; 2001’s “American Berks” and “China Gates” and “Phrygian Gates,” both from 1977. Performers include violinist Leila Josefowicz and pianists Rolland deposition, Nicolas Hodges and John Novacek.

“I don’t write a lot of chamber music,” Adams says. “So it’s nice to have these grouped together, especially ‘Road Movies,’ ‘Hallelujah Junction’ and ‘China Gates,’ which fit together particularly well. They share a certain ambience, and they’re all responses to Western landscapes.

‘Road Movies’ is shaped like a long car trip, describing the scenery you pass by. ‘Hallelujah Junction’ is tied to a small place—not even big enough to be a village, really—in the High Sierras. ‘China Gates’ has a rhythmic pattern that evokes the rains of Northern California winters. But all these pieces on this album are grounded primarily in pulse, which is very important to me,” Adams says.

His current project is the opera “Dr. Atomic,” about the development of the atomic bomb. It’s slated to be finished by summer 2005. Although his diverse listening tastes include jazz pianist Herbie Hancock and Portuguese fado singer Mariza, Adams honors his classical forebears.

“Certain ‘guardian angel’ composers hover over my works,” he muses. “For this opera, it’s Varése and Strawinsky.”

“Peace for Our Times”: A recent newcomer to the Classical Albums chart is “Peace” (Avie), an anthology performed by Boston’s Handel and Haydn Society Chorus, conducted by Grant Llewellyn.

The disc spans choral music old and new, ranging from Tomás Luis de Victoria’s Spanish Renaissance motet “O Magnum Mysterium” to John Tavener’s 1993 work “Song for Athena” (sung at Princess Diana’s funeral).

“We looked for music that mattered in spirit,” says the Welsh Llewellyn, who arrived in Boston to begin his post at Handel and Haydn Sept. 10, 2001.

In our times, we need music that conveys tranquility and beauty. We wanted to include music that was uplifting, no matter whether it was

Arnold Schoenberg—whose ‘Pried’ and ‘Erdin’ is really the heart of the album—or Samuel Barber,” he adds.

Listeners are responding to that emotional impulse: The Handel and Haydn Society reports that many of its audience members are buying “Peace” in bulk at concerts, to share with family and friends.

PBS PRESENTS: Dutch violinist and “Waltz King” André Rieu is a familiar face on public TV. His most recent program, “Live in Dublin,” was PBS’ most profitable arts fare in its August and December 2003 pledge drives.

A consortium of local PBS affiliates is taking advantage of Rieu’s popularity to create a new and robust kind of partnership: For the first time, these local stations are entirely underwriting and supporting Rieu’s current tour, the first such sponsorship of any artist.

“This is a great opportunity for everyone,” says Steve Vining, president of Savoy Label Group (which includes Denon, Rieu’s label). “It reflects the stations’ interest in having a more direct connection with their audiences, and it creates a new business model for artists.”

The tour, which started last month and runs through May 11, hits 15 North American cities.

The Beat

Continued from page 11

on the wall while I did the designs.”

“I didn’t know what I was doing when I got dressed in the morning in the 70s,” Simon says. “I went to Sarah Lawrence, and the image of quite smart and sophisticated and novel was to have your ears pierced, the big hats and the capes. That kind of bohemian look, that was my look. I still dress that way. I don’t have the imagination to do anything different.”

CH-CH-CHANGES: Steve Backer, who left his post last week as VP North America executive VP/GM, can be reached at backer@sbgglom.com.

“With the closing of the Los Angeles offices, it did not make sense for me to continue with the company,” says L.A.-based Backer, who stresses how much he enjoyed working with the label.

“It is now time for me to do something much more entrepreneurial and challenging. There are many opportunities to take my 22 years of label and publishing experience and apply it to the entertainment business, with an emphasis on music.”

Sherrie Ring Ginsberg, who left her position as senior VP of publicity for Elektra Entertainment Group in March, is handling independent publicity for Elektra act Jet. She can be reached at sherryring@ncyrr.com.

Look for former Arista Records VP of publicity Liz Moretton to go to J Records in a similar position. Moretton, who remains based in L.A., will report to J executive VP of worldwide marketing and sales Tom Corsor and RCA Music Group senior VP of publicity Mike El Baz.

Additional reporting by Carla Hag in New York.
VP Celebrates 25 Years
How One Couple's Resale Business Became An Influential Indie Label

BY WAYNE ROBINS

It has been a quarter-century since Jamaican emigrants Patricia Chin and her late husband, Vincent, set up a modest record shop in the Queens, N.Y., neighborhood also named Jamaica.

Today their ambitious VP Records operation includes an influential label and is considered a dominant force in reggae music. The VP label most recently enjoyed the multiplatinum, Grammy Award-winning success of Sean Paul's "Dutty Rock."

RULING THE GENRE

One observer notes that VP Records has dominated its genre much as, say, Def Jam did in the '90s in hip-hop. "VP Records, for 25 years straight, in reggae and dancehall, has ruled the genre without question," says Marlon Regis, dancehall and reggae columnist for The Beat magazine.

VP will celebrate its past, present and future May 8 at Radio City Music Hall in New York, with artists including Shaggy, Sizzla, Beres Hammond, Buju Banton, Beenie Man, Elephant Man and others.

Other anniversary plans include a May 30 concert in Miami, a celebration during Toronto's annual West Indian Festival in August, ongoing soundsystem and DJ competitions sponsored by Puma and more.

What are the ingredients to VP's success? How did the label establish itself in the United States?

It was 1958. Vincent Chin had a jukebox route on the island of Jamaica. ("What is a jukebox?" the future reader might ask.) At bars, restaurants and rum shacks, Chin maintained these coin-operated record players, replacing worn discs and replacing their worn grooves with fresh favorites.

The secondhand 45 rpm singles were no longer the hits of the moment. ("What is 45 rpm?" the next generation may ask.) Still, some people were willing to pay Chin for these stiff but fragile black discs.

The 20-year-old Chin and his new wife, Patricia, expanded his resale business into a retail store in downtown Kingston, at 23 Parade St. Because real estate was scarce and expensive, the couple shared their shop with a vitaminsupplement vendor.

Patricia ran the store while Vincent went out to buy used records, mostly rock and R&B hits. Jamaica's own reggae style had not yet risen from the countryside or the slums of Kingston.

LINES OUTSIDE THE STORE

The Chins also sold new music from the likes of James Brown and Sam Cooke. At first they could only stock single copies of each record, so lines would form outside the store whenever a shipment was due.

"We'd start with one record, one of each type," Patricia Chin recalls. "When we sold that, we'd buy more."

The Chins eventually moved to bigger quarters at 17 North Parade St. They sold food and beverages on one side of the new store; records on the other. Local musicians from the nascent Kingston recording scene would often come in for a patty and catch the latest sounds.

Business was good—almost too good, since the entrepreneurial Vincent had started selling auto parts in the store, crowding out the food. So the Chins bought the building next door.

Vincent and Patricia soon realized that in their impoverished yet hopeful community, making, hearing and absorbing music was more important to some people than eating.

"Music is the only thing that really keeps people alive," Patricia says. "I remember when I had my record store in Jamaica, even if someone had only two dollars to buy bread, they'd prefer to buy a record. They would take it home and play it over and over and over, and they'd sing along, and they'd dream."

NASHVILLE RADIO IN JAMAICA

The Chins' Kingston store was called Randy's Record Mart. The name came from a popular mail-order operation in Tennessee that carried the hits played by radio DJ Gene Nobles. His legendary late-night R&B program emanated from WLAC/1510 AM Nashville, but Jamaican listeners could still pick it up on their radios. The songs they heard were available from Vincent, earning him the nickname "Randy."

Randy's Record Mart eventually developed its own recording facility, Studio 17, and the Chins began producing as well as selling records. Bob Marley, Peter Tosh and Gregory Isaacs were among the young musicians who participated in Studio 17 sessions.

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I Believe In Doing The Right Thing
Patricia Chin And Her Sons Talk About How VP Operates, Its Current Hits And The Dancehall Boom

BY WAYNE ROBINS

Pat Chin, who co-founded VP Records with her late husband, Vincent, gets a kick out of the idea that some people consider music a glamorous profession. After visiting VP's New York headquarters, on a side street in a mixed commercial and residential section of Jamaica, Queens, you understand her amusement.

Buzined through a nondescript heavy door and a second barred gate, the visitor stands amid the splendor of . . . a warehouse. It's your basic, old-fashioned, concrete-block-and-steel-girder music business one-stop. Even some of the wares are retro: Wall display cases house dozens of vinyl albums, still a staple for DJs and even some fans of reggae music. Also on offer are Jamaican seven-inch singles, which arrive in bulk via express delivery two or three times a day.

The long aisles of discs converge into work stations for VP's promotion and marketing staff. With its slogan "Miles Ahead in Reggae Music," VP moves not just its own product but enough other labels that its 2003-2004 one-stop catalog runs nearly 200 pages.

Upstairs, it's not exactly Hollywood-on-the-East River. The building is designed like a railroad flat, so some of the executive offices can only be entered by walking through other offices.

In the middle of it all, there's a conference room. Nothing lavish: Some gold and platinum awards for Sean Paul and Wayne Wonder, the ubiquitous "Miles Ahead in Reggae Music" poster and two framed business posters, one advocating teamwork, the other communication.

Here Billboard recently met with Patricia Chin, whom everyone calls Miss Pat, and her sons Randy and Christopher Chin, who run VP's day-to-day operations. (Husband Vincent died last year.)

Christopher focuses on artist development; Randy on sales and marketing. Their sister Angela is the comptroller of VP's Miami branch, where her husband, Howie Chung, is GM. Pat Chin is still very active, and she's proud of the way her children have expanded the business she and her husband started. "I'm here if they need me," she says.

Did you want or expect your children to come into the business? Pat Chin: Chris, being the oldest, naturally wanted [to join] the business, but Randy didn't. He was the bookworm, he didn't like the business. Angela, she didn't decide until she graduated from St. John's. But all three helped out their mom and dad.

Was it a coincidence that when you moved from Kingston, Jamaica, to New York to open a record store, you and your husband chose Jamaica, Queens? Pat Chin: My husband's brother had a store in Brooklyn, and we used to supply him [with] records. He was here 10 years before us. My husband didn't like Brooklyn so much. He said Queens is the right place, because it has Jamaica, like he would still be in Jamaica. At the time, there were not many reggae

(Continued on page 24)
VP Records wishes to acknowledge the artists, management, vendors and customers that have been with us along the way and to all our current and future partners...Thank You All

The VP Records Family
Q&A
Continued from page 22

music stores [in New York]. We were the first one in Queens.

Five years ago, VP Records licensed many of its releases from other labels in Jamaica. Has that changed?
Randy Chin: [Today we license] to a much lesser degree. Most of the artists are signed directly to the label now.

How does the pipeline between your business here and the music industry in Jamaica operate?
Randy Chin: Literally 150 to 200 new singles come out every week in Jamaica. We don't buy every single one, but it's a market that's rapidly changing, so we're constantly getting these singles up here.

Who checks out all of this material?
Randy Chin: Often [for the distribution business] we're not necessarily screening it before we purchase it. We have relationships with different producers and distributors in Jamaica, and it's usually done with a phone call. [They tell us], "This guy is coming up, he has a history," or "We heard through this disc jockey that this is a hot rhythm," so we say, "OK, we'll take a couple of hundred of that.

In terms of stuff we're signing, we have a whole A&R team here in New York that also goes to Jamaica frequently, so they're constantly monitoring from that side.

Has the success of Sean Paul, whom you distribute with Atlantic, made it easier for other dancehall artists to get exposure?
Christopher Chin: We've been so successful the last few years with Shaggy, Sean Paul and, more recently, Wayne Wonder. That success opened the door to mainstream radio for reggae—and that [in turn] is exploding the genre. There's more awareness of the music than there was before.

You define your job as "artist development," which is a concept that many say the major labels have abandoned in the past few years. What does artist development mean to you?
Christopher Chin: We try and advise the artist on the creative side, the management side, instill a work ethic—having them realize that yes, they're artists, but they're also professionals, and they have to treat [music] like a profession.

Like waking up early to do that radio interview?
Christopher Chin: Exactly. Be on time, and everything else.

Randy Chin: Just from the standpoint of taking them to radio stations: They're major, major stars in Jamaica, but here they are relative unknowns. So that's part of our job, to assimilate them, let them understand what to expect. But [also to let them know] that they, too, can become the Sean Paul of the future.

Would you encourage your artists to enunciate a few words, the way Sean Paul does, in addition to the high-speed patois?
Christopher Chin: I think a lot of eyes are on Sean and the success he has, and we've seen some gradual change, since everybody wants to be a million-seller, wants to be in the spotlight, and that takes some degree of adapting. Not abandoning your roots, but just blending it a little bit more.

As Sean Paul sings, "Just gimme the light..."
Pat Chin: Yes, a couple of phrases [U.S. listeners] can understand. People have to have some line they...

(Continued on page 26)
CONGRATULATIONS AND THANKS TO VP RECORDS

on 25 years of discovering the hottest sounds from Jamaica and beyond and bringing them to Jamaica and the world.

WAYNE WONDER

SEAN PAUL

CLEHANT MAN

We’re proud to be making hit music together. Best wishes from your friends and family at Atlantic.
Q&A

Continued from page 24

can hum along with—that's what makes a hit! A couple of words, a couple of phrases that people can keep saying in their mind, that's when you know you have a hit!

I remember my husband made a record 30, 40 years ago, “Hey Satty Boom Boom.” Everybody knew that phrase; the kids on the street [would say], “Hey, satty boom boom.” [The audience] understanding a line or two so they can hum along really helps a record.

In addition to breaking some album artists from what is still a singles- and hit-driven business, VP has developed lines of compilation albums that sell steadily to different audiences. Tell us about those.

Randy Chin: “Reggae Gold,” which comes out early summer, has our hot, big records up to that point in the year, and any new stuff we're going to be working in the near future. If people are going to buy one reggae album a year, this is the one to get.

“Strictly the Best” is similar to “Reggae Gold,” except it doesn’t have as many crossover releases.

The “Dancehall 101” series is for somebody who wants a lesson in dancehall. It's a definitive collection. “Riddim Driven” is a series we put out with a variety of [single] rhythms, geared more to the DJs.

Why did you get into the soca business five years ago?

Randy Chin: It's music our target audience listens to, so it was a natural transition for us. So we do “Soca Gold,” a big compilation like “Reggae Gold,” and a couple of artist albums every year. It's a great market, but its really centered on the carnivals: the Trinidad carnival, the Jamaica carnival.

Why did you enter into the joint agreement with Atlantic two years ago, and how are the responsibilities divided?

Randy Chin: Now we have Elephant Man, and we had Wayne Wonder and Sean Paul through Atlantic. They handle the distribution side, and we jointly share the marketing and promoting. Obviously they have a huge, massive system. With Sean Paul, they've done an incredible job in making [him] one of the biggest global stars right now.

We're a small independent, and we were having all of these hits, but we didn't have the critical mass to take a record where it needs to go, so it made sense to partner with somebody who had that kind of mass and could take a record into a whole other realm.

There are multiple territories where the album ["Duty Rock"] is platinum and multi-platinum, and VP by itself wouldn't have been able to do that.

Looking back, did you have an overall plan or philosophy that allowed VP to grow as it has?

Pat Chin: I didn't have a business plan as such, but I knew if I did things consistently, and made use of all my resources, in the end it would pay off.

I believe everything is not just a quick fix. For a tree, you have to plant it, water it and nurture it for it to mature and grow. I just believe in doing the right thing, having good employees, treating them well and fairly. And customer service is the top priority always.

I just love working with people. The customers, the artists, the producers, the vendors—everybody that came across my path, I just felt like there was a connection between me and people. I think that is one of my gifts.

Just to be with people, help whenever I can, share my experiences.

With best wishes to VP Records on their 25th Anniversary

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Continued from page 21

Vincent's first big success as a producer was Trinidadian calypso singer Lord Creator.

As their retail operation flourished, the Chins also began pressing and distributing records. Through the '60s and '70s, the Chins expanded on other fronts, as well. Their family grew to include sons Christopher and Randy and daughter Angela.

Watching many of their compatriots immigrate to the United States in the '70s, the Chins decided to move to New York. “Chris and my husband came up first,” Pat says. “Randy and Angela and I stayed in Jamaica for a while, because we still had the business to run. We’d go back and forth, back and forth.”

The Chins opened their New York retail store, V&P Records, on Jamaica Avenue in Queens in 1979. By now Vincent had a network of connections on the Jamaican music scene. It didn’t take long before his store became a distribution pipeline to retailers across the United States interested in carrying reggae records.

So while V&P sold to New York music fans at its retail outlet, it also became a nationwide one-stop for all styles of Caribbean music.

BOOM TIME

In the early '90s, the United States experienced a reggae boomlet, with pop hits from Shabba Ranks, Shaggy, UB40 and others. “There was a huge signing frenzy, with a lot of majors signing reggae artists,” Christopher Chin, who now handles artist development for VP, recalls.

Sensing their opportunity, the Chins launched their own label, VP Records, in 1993.

The American reggae boomlet didn’t last, however, and the majors lost interest in the genre. That’s when VP’s label began to thrive.

The major labels, Christopher Chin says, “didn’t have the willpower to [continue] through it, so they ended up dropping most of the artists after a year or two. So we picked them up, and stuck it out.”

Shabba Ranks, Buju Banton, Capleton, Wayne Wonder, Beenie Man and Shaggy are among those who benefited from VP’s long-term commitment to reggae.


The dancehall rapper gradually expanded his fan base with more singles. His style was infectious enough to earn airplay on some U.S. urban rap stations, including New York’s influential Hot 97. Paul was the first reggae artist to appear at one of the station’s popular Summer Jam concerts.

“Suddenly, I was with artists who were my mentors,” Paul said at the time. “I met Big Daddy Kane, Snoop, Aaliyah. There I was, talking to Funkmaster Flex. It was crazy.”

Paul knew that novelty rhythms and hot mix tapes were not the most solid foundation for a career.

“Not enough time is put in the full production of dancehall,” he told one interviewer. “People should stop just trying to make a quick buck and develop the music. Then reggae can move forward again.”

VP obviously shared Paul’s philosophy. They released his debut album, “Stage One,” in 2000. More than a collection of tracks, “Stage One” is a meticulously recorded concept album, a seamless series of beats, ad libs and raps with the feel of a self-contained radio special.

“Stage One” established Sean Paul as an album artist and set the stage for the astonishing worldwide success of “Dutty Rock,” released by VP/Atlantic in 2002.

The album was the label’s first release under its long-term strategic partnership with Atlantic Records and Warner Music International, forged in fall 2002. “Dutty Rock” went on to win a Grammy Award for best reggae album and was nominated in two other categories as well.

“Paul was Billboard’s No. 1 reggae artist for 2003; “Dutty Rock” was its No. 1 reggae album. His collaboration with Beyoncé, “Baby Boy,” was a No. 1 single across the board, opening the door further for reggae and dancehall acts at mainstream and urban radio and video outlets.

VP sees Paul’s success as a prototype for its future endeavors.

“For the past few years, we’ve learned a lot in terms of marketing our product to the mainstream,” Christopher Chin says. “We’ve got the perfect blend: We understand the culture of Jamaica because we’re from Jamaica, and we live in America so we understand what it takes to market those records in America. We have the best of both worlds for reggae and dancehall.”
Busby Abuzz About ‘Branded’ Acts

BY GAIL MITCHELL

Jheryl Busby’s favorite buzzword these days is “co-branding.” That’s the engine powering the industry veteran’s latest venture, Def Soul Classics.

The long-discussed Def Jam divi-

sion focused on veteran R&B acts. It debuts May 4 with the U.S. release of Patti LaBelle’s “Timeless Journey.”

Def Soul Classics took 26 years to develop. Busby, the division’s president, did not draw a salary for a year while he put together a business plan. The premise: View veteran artists as proven brands, match them with corporate sponsors and develop co-branding campaigns.

“In this industry, we take three- and four-decades-old brands like Ray Charles or Ron Isley and devalue them,” Busby says. “Instead, we should look for all the added value based on their longevity, established fan bases and other factors.”

Busy, whose résumé includes a chief executive stint with MCA, Intown and Drawn Works, declined to discuss details of his deal. He report: “to Kevin Liles, president of Island Def Jam.”

The label will use the IDJ staff and will “supplement their efforts when we need it,” Busby says. The executive spent a year visiting ad age offices and pitching potential clients on his sponsorship concept.

A key question was, “Is there anything we can do to tap into the market and share costs?” Busby says. “We were talking in advanced terms versus emotional terms.”

LaBelle is the label’s only artist to date. MCA issued her last album, “When a Woman Loves,” in 2000. A major corporation—which Busby would not identify—is negotiating to co-brand the LaBelle project with Def Soul Classics. A final meeting on the deal is set for May 6.

DOING IT HER WAY

LaBelle and Busby met with up-and-coming songwriter/producers in Atlanta, New York and Los Angeles.

One such newcomer, Atlanta’s Jason Rome, produced the album’s first single, “Lambs.” LaBelle also enlisted such well-known producers as Babyface.

Guests on the album—which had a $300,000-$500,000 budget—include Carlos Santana, Sheila E. and Floetry.

“I wanted to open myself up to the industry, so this time I collaborated with some of the children,” LaBelle says.

In recent years, the singer has worked with contemporary stars DMX, Nelly, Kelly Rowland and OutKast.

“People like Gladys Knight, Ron Isley and Cyndi Lauper continue to click like the Energizer Bunny,” declares LaBelle, who turns 60 May 24. “We haven’t stopped. You’re not going to run me out of here with some young girl.”

But veteran artists must be able to sound current without compromising their signature sound.

“It’s all about reinventing yourself, like Teena Marie with Mannie Fresh and Ron Isley with R. Kelly,” R&B WQKQ Nashville PD DC says. His station is getting a positive reaction to “New Day,” he reports.

In lieu of a video, Busby is focusing dollars on an aggressive TV advertising campaign. “I said TV because we won’t get that much [video] spin on a Patti record,” he says. “We realize AC [radio] and touring are our targets. We have to attract fans, not change who Patti is.”

Fresh from the “VHI Divas” telecast, LaBelle will appear on “Oprah” for a Mother’s Day show also featuring Luther Vandross’ mother. Stories about LaBelle and the new project have appeared in Essence, Heart & Soul and Jet. Summer festivals are in the offing, as well as a summer tour.

“I think we’re ahead of the game in terms of our rivals,” Busby says. “But I have nothing but love for those who want to bring these artists back.”

LaBelle Meets Ronald Isley On Disc; White Tribute Coming

When Patti LaBelle releases her debut Def Soul Classics album (see story above), it will include a treat: her first duet with Ronald Isley.

Troy Taylor produced the song “Gotta Go Solo.” Babyface, Keith Pelzer and Darren Henson, Bunny Sigler and Sami McKinnon also added their production talents to the album.

That’s not all Def Soul Classics has in the pipeline. Among president Jheryl Busby’s plans is a duets album paying tribute to Barry White.

It’s a “Unforgettable” with Natalie Cole and dad Nat, the album will pair original White tracks with new work by various artists. Among those who’ve been approached are LaBelle, Toni Braxton and Snoopp Dogg.

MORE R&B THUMPING: The Emotions, Ready for the World, L.T.D., the Friends of Distinction and veteran indie artist Gary Taylor have something in common. They are the latest additions to Trump Records’ classic R&B division, headed by Jay King.

The newly signed acts are best-known for a slew of vintage tracks: “Best I Ever Had,” “Love You Down,” “Going in Circles.”

LaBelle, who turned 60 May 24, will release her first album in six years, “Play With Me,” arrives June 8.

PHILL TREASURES: Kenny Gamble says no unreleased material from the Philadelphia International vault is in the works. On a Patti LaBelle live set and albums by the Dells and Jean Carn.

The releases would go through the company’s distribution deal with EMI’s The Right Stuff. That’s aside from recent agreement with next-generation producers Kevin Heggins a son of Brian Russell to rework some Gamble and Huff tunes.

The first album issued under the Right Stuff pact was the O’Jays’ “Together We Are One.” Founding members Walter Williams and Eddie Levert bought back its distribution, saying the songs were dated rejects.

A digital has since ruled in Philadelphia International’s favor.

“We put this out with the intention of helping the O’Jays and us too. We wanted to build enthusiasm for some great songs and also generate dollars toward past recoupable advances. In the end, the O’Jays will benefit from it.”

Meanwhile, Gamble is busy completing research for an earlier-announced R&B ball of fame in Philadelphia. A report should be completed at year’s end.

He envisions the hall as a cross between Cleveland’s Rock & Roll Hall of Fame and Museum and Memphis’ Stax Museum of American Soul Music.

“We’re not just talking about somebody’s suit or shoes,” Gamble says. “We want to tell R&B’s real history, giving proper credit to many of the artists who aren’t—and probably never will—be inducted into the Rock & Roll Hall of Fame.”

Records with the greatest impact in audience impressions. The报表 body is adjusted from 65 MB-75 to Hip-Hop and R&B music. The music which was eventually released 10 hours a day 7 days a week. Each station by number of audi- ences and music proportions for the weeks of its release. The report is available on www.americanradiohistory.com all rights reserved.

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R&B/Hip-Hop Music

May 8, 2004

The chart below shows the weekly R&B/ Hip-Hop charts from Billboard magazine. The charts are based on sales, airplay, and streaming. The charts are compiled weekly and are available in PDF and Excel formats. The charts are available for download. The charts are also available on the Billboard website. The charts are updated weekly. The charts are available for download. The charts are also available on the Billboard website.
New Book Shows ‘Other Side’ Of Tupac

Tupac Shakur meant many things to many people. He was an artist, poet, MC, actor, hero and son. For first-time author Angela Ardis, the slain rapper was a friend.

Ardis chronicles her relationship with Shakur in “Inside a Thug’s Heart” (Dafina Books). Due May 4, the book consists of a series of letters, poems and phone conversations Ardis and Shakur exchanged while he was imprisoned in New York.

Ardis says she hopes the book will show another dimension of the controversial star. “It seems as if every birthday, every anniversary of his death, there’s the same kind of media,” she says. “The same connotation is put next to his name.

“There is nothing that shows the other side of him,” she continues. “I realized that I had something that possibly could show that side, and it wasn’t necessarily my words telling you, ‘This is who my friend was.’” These are his words letting you see exactly who he was.”

Shakur’s mother, Afeni Shakur, and the Tupac Shakur estate have approved the book. Ardis, recalling her friendship with the rapper, was an emotional process.

“It was more overwhelming...” she said, “and putting this all together than it was when I was actually going through it.” Ardis admits. “It let me know how deep [the situation] was.

“Some of those people who believe in things happening for a reason,” she adds, “I felt like there was much more of a connection, looking back through those letters and his responses to my letters. There was this longing and vulnerability that he just showed at that time.”

According to Ardis, there are various projects in the works as a result of the book’s publication, though she declined to comment on them further.

She did, however, hint at the possibility of an accompanying soundtrack that would feature artists of various musical genres paying tribute to Shakur.
Os Paralamas Bounces Back From Tragedy

BY TOM GOMES

SAO PAULO, Brazil—The story of Brazilian rock band Os Paralamas do Sucesso spans two decades of fame, tragedy and a spectacular comeback. The latest chapter in their saga culminated with last month’s release of live album “Uns Dias—Ao Vivo” (EMI).

Unusually for the Brazilian market, the recording was released in four different formats: a 14-track CD, a 26-track double-CD set, a DVD and a CD/DVD combo.

What makes this live set compelling is the presence of wheelchair-bound lead singer/songwriter Herbert Vianna.

Three years ago, Vianna nearly died following a small-airplane crash that killed his wife. Although Vianna’s initial chances for recovery were minimal, he survived. Today, he can not walk and hasn’t fully recovered all his cerebral functions.

Despite this, 18 months ago, Vianna returned to the recording studio with bandmates Beto Ribeiro and João Barone.

The result of those sessions was a set of new tracks, titled “Longo Caminho.”

The album helped Paralamas get back on the tour circuit again. Paralamas is not only Brazil’s biggest touring rock band but the only one that I found consistent success abroad, even though the group sings in Portuguese.

“Uns Dias—Ao Vivo” is a recording of a concert from Paralamas’ latest Brazil tour, taped last November at the Olympia Theater in Sao Paulo. “We hesitated a little before releasing one more live album,” Barone says. “But at the same time, we wanted to register that tour, which is very special to us for several reasons. First, there is Herbert’s recovery. And second, there is the fact that we started all the concerts with just the three of us playing onstage. A lot of people had never seen that before, because for many years, we always had additional musicians onstage with us.”

The concert featured on “Uns Dias—Ao Vivo” begins with Vianna, Ribeiro and Barone playing on a small, intimate stage. Halfway through the concert, the group moves to a bigger stage, where it joins other musicians.

“We spoke to the people at EMI, and the executives got all excited with the idea of releasing the DVD,” Ribeiro says. “But they warned us that if we released the title only on DVD, it would surely end up being sold on the streets as an illegal CD. Therefore, we decided to release the official CD as well.”

EMI Brazil president Beto Boaventura says, “Nowadays, we have to think about the consumer and offer several options. We wanted to offer something for all budgets.”

To date, Boaventura says, the single CD version has sold 100,000 copies, and the two-CD set has sold 40,000 copies. The DVD is close to 40,000 copies and is No. 4 on Brazil’s top-selling DVD list after four weeks in stores.

In the late 1980s, the band also began recording in Spanish, which opened up markets in Argentina, Chile, Paraguay, Uruguay and Venezuela.

Following Vianna’s recovery, the band returned to Argentina, its biggest market outside Brazil, for a series of concerts in late 2003.

Paralamas is now touring in Brazil after playing three U.S. shows in late April.

If the group’s tenacity is remarkable, it’s not surprising. Os Paralamas, which originally came together in 1983, has remained with the same label and the same manager, José Fortes, for two decades.

“This is a very well-respected band that has done many things in Brazil’s musical history,” Boaventura says. “And to see Herbert today is a miracle. He had been given up for dead. And to do what he does, with such self-confidence, is spectacular. It’s one of those examples of how life can be a special and fantastic thing.”

Solís, Sebastian Launch Tour

Mexican music icons (and mega-sellers) Marco Antonio Solís and Joan Sebastian will launch a 17-stop joint tour this summer.

The La Gira de los Reyes tour kicks off June 18 with a concert at the Continental Airlines Arena in New Jersey.

Radio network Spanish Broadcasting System is promoting the first three dates, which include up stops in Puerto Rico and Miami.

Other promoters of the tour are Mercado Cabrera Music, CMN and the Marquez Brothers.

HTV ADDS SUBSCRIBERS: For the past two years, executives at 24-hour music channel HTV have been saying that they are on a path to growth and wider distribution.

Now, HTV is claiming it has doubled its distribution in the United States in only one year.

As of December 2003, HTV had more than 1.2 million subscribers, according to the channel. That’s up nearly 50% since the channel was first offered as part of a package for major cable networks last year. HTV is now available through Cox, Time Warner, Charter Communications and Cablevision.

HTV’s programming is largely made-up of videos and artist interaction.

Several versions—all in regional Mexican genres—of the album’s first single, “El Virus del Amor,” written by Tucanes lead singer Mario Quintero.

Universal Music Latino is slated to release the as-yet-untilled album later this year. This is the first time the Tucanes have worked with Tucanes de Tijuana.

IN BRIEF: Alba V. Eagan, former VP of marketing for pop/traditional at EMI Latin USA, has launched her own company, 24/7 Unlimited Resources, is based in Miami and focuses on “artist development, management and communications,” according to Eagan...As the Latin Grammy Awards approach, so does the deadline to renew your membership to the Latin Academy of Recording Arts and Sciences. To make the first round of voting—that is, to vote for the top five nominees in each category—memberships must be renewed by May 1. If you missed that deadline, aim for July 1, which will allow you to vote for the Grammy winners. A dual LARAS/National Academy of Recording Arts and Sciences membership costs $100. If you renew for LARAS alone, it’s $85. Residents of Latin America get a discount rate of $50. For more information, visit latingrammy.com.
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### HOT DANCE CLUB PLAY

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<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEK ENDING MAY 8, 2004</th>
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<tr>
<td>1</td>
<td>NEVER LET ME DOWN</td>
<td>Richard &quot;Happy&quot; Vision &amp; DJ V米兰</td>
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<td>2</td>
<td>JUST A LITTLE WHILE (R. RAUHOFER &amp; M. JOSHUA MIXES)</td>
<td>Sunset City feat. S.K.</td>
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<td>HOW DO YOU KNOW</td>
<td>Benny Benassi ft. Jazzy Jeff &amp; Fresh Tone</td>
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<td>STRAIGHT AHEAD</td>
<td>Tube &amp; Berger ft. Chrissie Hynde &amp; J. M. Whitehead</td>
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<td>5</td>
<td>HOLIE IN THE HEAD (REMIXES)</td>
<td>Moby ft. Crooner</td>
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<td>YOU MAKE ME FEEL BRAND NEW (REMIXES)</td>
<td>Snoop Dogg ft. Justin Tribe</td>
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<td>7</td>
<td>SAVING MY LOVE (ROSBETH &amp; JOSH HARRIS MIXES)</td>
<td>Snoop Dogg ft. Jazzy Jeff</td>
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<td>8</td>
<td>BROKEN WINGS</td>
<td>Tessa Austin ft. Peaches</td>
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| 9 | AMAZING (FULL INTENTION AND JACQ 'N' RORY MIXES) | Open Mike ft. Vibe & B%
| 10 | DIP IT LOW (FULL INTENTION, JJ FLORES, TYAS & LAWRENCE MORGAN) | Lil' Kim ft. Rick Ross |
| 11 | MY LIFE | Junior Presents Joan ft. Jean-Paul Gaultier |
| 12 | I LIKE LOVE (I LOVE LOVE) | Only One ft. Kasey Simpsons |
| 13 | LEFT OUTSIDE ALONE (REMIXES) | JLS ft. Tanya |
Montgomery Gentry Does Its Own ‘Thing’

BY DEBORAH EVANS PRICE

NASHVILLE—With three successful albums under its belt and combined sales of more than 2 million units, you’d think Montgomery Gentry would have scored a few No. 1 singles along the way. Thus far, it hasn’t. The Columbia duo is hoping to see that change with its fast-rising new single, “If You Ever Stop Loving Me,” currently No. 10 on the Billboard Hot Country Singles & Tracks chart.

The song is the first release from Montgomery Gentry’s new album, “You Do Your Thing,” due May 18. The pair also has a new DVD of videos, interviews and backstage footage that was released April 20. Derek Bohler, assistant PD/marketing director at KRTY San Jose, Calif., says the new single could be the duo’s first chart-topper.

“We’re playing it 50 times a week. It’s on our top five re-searching songs,” he says. “Hope-fully, people at other stations will have the same results.”

Despite its lack of No. 1s, Mont-gomery Gentry has not suffered at country radio. Out of 13 singles, five have made it to the top five, including “Speed,” “Hill,” “Yeah” and “She Couldn’t Change Me.” The latter peaked at No. 2.

“I’m scared to death to have one now,” the pair’s Eddie Montgomery says of scoring a No. 1 hit. With plat-inum sales already under the act’s belt, he says, what’s next?

Sony Music Nashville president John Grady would obviously like Montgomery Gentry to have No. 1 singles, but he puts things in perspective. “The No. 1 I'm after is on the sales chart—that means we influenced peo-ple,” he says. “The ultimate goal is to sell records and tickets.”

Deaton agrees. “They are obviously selling records,” he says. “Isn’t that theulti-mate sign of success?”

“I've seen them [perform] over the years, and they connect with fans live,” Deaton adds. “That sells records.”

GETTING THE GOODS

Montgomery Gentry’s Troy Gentry feels the duo has deliv-ered its best album yet. “They say the third time’s a charm but I believe it took us four rounds to get it honed a little better,” he says.

Gentry thinks the quality of songs will help sell the album. He says the duo now has access to a better selec-tion from established songwriters.

“As far as Nashville goes, the better your career, the better songs you get,” he says.

The new album contains songs from Nashville’s “A” list writers, including Bob DiPiero, Rivers Rutherford, Tom Shapiro, David Lee Murphy and Jeffrey Steele. Gentry also co-wrote a cut, “Talking to My Angel,” with Jason Sellers and Michael Dulaney.

Singing about the reality of working-class life has been Mont-gomery Gentry’s mission. “Back in the ‘80s, we were bombarded with happily-ever-after songs,” Gentry says. “I’ve always been a country fan, but I got burned out and turned off of the fairy-tale-wedding ballad songs.”

“We ain’t never played by the rules,” Montgomery says. “Who in the world is going to work their ass off more than somebody who just wrote one of the songs?”

Grady agrees. “Nobody knows what they want those songs to sound like [more] than the guys who wrote them.”

Offering songwriters a chance to produce is one way to ensure getting “great songs,” according to Grady. “The song world is a com-petitive world when you are just trying to get big-time songwriters’ best work.”

The current conservative environment at country radio means labels can get only two singles from an album per year on up the Billboard charts. They usually move on to a new album after that.

“Grady says Sony staffers will work Montgomery Gentry’s new project for at least two years.”

“When you have this many good songs, you just can’t waste them,” he says.

ALL ACROSS AMERICA

The label has planned an aggres-sive marketing campaign that begins with the duo making appearances in four different time zones on the album’s street date.

The marathon begins with a midnight appearance in Montgomery Gentry’s hometown of Lexington, Ky. Then it will do a morning meet-and-greet in Nashville before jetting off to an afternoon event in Salt Lake City. It will finish up in Los Angeles doing a live show for KZLA. The next day, it will head to Dallas for a show with KFXL (the Wolf).

Dale Libby, Sony Music Nash-ville senior VP of sales, expects the new DVD to drive album sales. The project features six videos, as well as interviews and behind-the-scenes footage.

Libby describes the $7.98-priced item as a “pitch piece.” When you put that in your player, it automatically goes into a little pitch for the album release on May 18,” he says. The street date is again mentioned at the end of the DVD.

Also on April 20, walmart.com began offering an exclusive download of the song “It Ain’t What You’re Thinkin’,” which is not on the album.

Consumers who purchase “You Do Your Thing” at Wal-Mart will get a bonus disc that includes five previously released Montgomery Gentry songs. They include “Just Got Paid” from a Z Top tribute album, “Didn’t I” from the “We Were Soldiers” soundtrack album and Montgomery Gentry’s humorous holiday anthem “Merry Christmas From the Family.”

There will also be an extensive Internet campaign that will include flyaway contests to see Montgomery Gentry in concert.

The label will promote the album to country nightclubs by servicing the track “I Got Drunk” along with cock-tail napkins featuring the song’s opening line, “I got drunk, so sue me.”

Indie Professionals Partner In Equity Music Services

Equity Music Group president Mike Kraski is launching Equity Music Services. The new venture combines the skills of Nashville marketing, new media, sales and publicity profession-als to offer services to record labels, artists and management companies.

Several independent Nashville professionals are partnering with Kraski in Equity Music Services. Jennifer Libby, Equity Music Group president, will be VP of artist and media relations. Ed Gertler is VP of new media. Denis Simon is VP of marketing. Neal Spielberg is VP of sales.

Each will retain his or her own company as well as handle clients for Equity Music Services.

Prior to launching their own firms, Bohler was VP of publicity at MCA Nashville. Gertler was national direc-tor of sales at Sony Music Nashville. Simon was VP of marketing for Uni-versal Music Group Nashville and Spielberg was a senior sales executive for Warner Bros. and WEA.

This is the team of independents Kraski used to launch Equity’s first release, Clint Black’s “Spend My Time.”

SIGNINGS: Vanguard Records has signed Deana Carter to its artist roster. Her self-produced debut for the label is due early next year.

Carter previously recorded one multi-platinum and one gold album for Capitol Records in Nashville. She also recorded one album for Arista Nashville, which peaked at No. 6 on the Billboard Top Country Albums chart.

Comedian Cledus T. Judd has turned his affiliation with Koch Records in Nashville into a long-term deal. The label released Judd’s “The Original Dixie Hick” last fall. His second Koch release is due later this year.

Judd is best-known for his song parodies. T.K. Kimberl of T.O. Artist Management is his manager.

Blacktop Music Group has re-signed songwriters Michael Lunn and Marty Dodson to new deals and also signed new writers Rhean Boyer of the group Carolina Rain and Gary Loyd.


Bill Miller wrote the Cash estate-authorized book. It includes Miller’s memories and such Cash memorabil-ia as contracts, hand-written lyrics, photographs and correspondence of the Man in Black wrote to his family.

Pocket Books and CMT Books are divisions of Viacom. CMT Books will publish additional titles focusing on country music topics and personalities.

ON THE ROW: Country promotion veteran Chuck Thagard joins Gaylord Entertainment as communica-tions specialist.

ON THE AIR: TV executive Stan Hitchcock, one of the creators of CMT and American Television Net-work, is launching a new venture, BlueHighways TV, based in Henderson-ville, Tenn.

Hitchcock describes BlueHighways TV as a cable TV network “that explores the people, music, stories, tradi-tions and cultures of America . . . for audiences interested in all aspects of American life and herit-age.”

GOING KRACKERS: Kenny Chesney duets with pal Uncle Kracker on “Late Night Again,” a track from Kracker’s upcoming Lava Records release, “72 & Sunny,” due June 29.

The track also features backing vocals from Phil Vassar and Bret Michaels. Chesney and Kracker previ-ously recorded a hit with “When the Sun Goes Down,” which spent five weeks at No. 1 on the Hot Country Singles & Tracks chart in March and April.
### Billboard Top Country Albums

**May 8, 2004**

**Artist** | **Imprint & Number/Distributing Label** | **Title** | **Weeks at No. 1** |
--- | --- | --- | --- |
**Kenny Chesney** | Nielsen SoundScan | Room To Breathe | 4 |
**Reba McEntire** | MCA Records | Elvi's Ultimate Gospel | 30 |
**Elvis Presley** | MCA Records | Worship & Faith | 9 |
**Randy Travis** | Word Entertainment | Ultimate Waylon Jennings | 16 |
**Jimmy Wayne** | Universal South | Greatest Hits | 7 |
**Rodney Carrington** | Mercury Nashville | Greatest Hits | 11 |
**Chris Cagle** | Capitol Records | Greatest Hits | 1 |
**Waylon Jennings** | MCA Nashville | Greatest Hits | 1 |
**Jo Dee Messina** | BNA Records | Greatest Hits | 1 |
**Toby Keith** | Universal South | The Best Of Toby Keith: 20th Century Masters | 5 |
**Wynonna** | Universal South | The World Needs You | 1 |
**Raymond Harris** | Universal South | Hurt By The Beat | 10 |
**George Strait** | MCA Records | Greatest Hits | 2 |
**Tim McGraw** | MCA Records | Greatest Hits | 2 |
**Larry Gatlin** | Capitol Records | Greatest Hits | 2 |
**Urban South** | Universal South | Greatest Hits | 2 |
**ALAN JACKSON** | MCA Nashville | Greatest Hits | 2 |
**TIM MCGRAW** | MCA Nashville | Greatest Hits | 2 |
**LARRY GATLIN** | Capitol Records | Greatest Hits | 2 |
**"Asterisk indicates greatest hits certification for retailers only. Tape prices are not marked prices and prices are suggested retail. The prices marked CD and other prices, are suggested retail prices, which are printed at wholesale prices. Certification for reissues, and double albums. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percent-age growth. Mattresser (is) a show of albums removed from the chart this week. (T) indicates that the album is a tour album.
ALBUMS
Edited by Michael Paolletta

POP

**LOS LOBOS**
*The Ride*
**PRODUCERS:** Los Lobos
**Hollywood 11662**
**RELEASE DATE:** May 4

albums without much ado are no rarity, so it's a tribute to Los Lobos' generosity of spirit that their guest-studded set plays like a collaborative effort. The unconstructed Bobblehead is Bob reporting on Stark's hating-eight-minute medley of the band's "Wicked Rain" and his own "Across 110th Street." Rivaling that apex is a fine reading of "Is This All There Is?" by Thee Midnighters vocalist Little Willie, Mavis Staples' soulful "Soulman," and Dino's subtle "Somewhere in Time" and the crash-and-burn Tom Waits/Martha Gonzalez duet "Kite." Ellis Costello, Richard Zdan, and Cab Calloway also weigh in with noteworthy tracks, and Grateful Dead lyricist Bob Hunter contributes text. There are important instrumental contributions from steel guitarist Greg Leisz and keyboardists Garth Hudson and Rev. Charles Williams. This semi-retirical collection should have significant attention from fans, as well as triple-A programmers.

**THE BETA BAND**
*From Heroes to Zeroes*
**PRODUCER:** The Beta Band
**Atlantic 270995**
**RELEASE DATE:** May 4

Remember when everyone got Radiohead? The latest Beta Band album, with its adventurous yet hook-heavy Brit-pop arrangements, may jog fans' memories. Frequent Radiohead collaborator Nigel Godrich lends a hand on the disc, which veers from haunting ballads ("Trouble") to explosive rockers ("Liquid Bird"). Another highlight is the dreamy lilt of "Faraway." A friend is a fool more or less/You love him but you lost a tooth." The opening track, "Napoleon," may very well break the critically adored, Scotland-based Beta Band into the mainstream. Its opening keyboard strokes, vigorous and arresting, recall Coldplay's "Clocks." Immediately alluring without sacrificing eccentricity, "From Heroes to Zeroes" is a pleaser.

**SAM PHILLIPS**
*A Fool and a Shoe*
**PRODUCER:** T Bone Burnett
**Nonesuch 79807**
**RELEASE DATE:** April 27

On her sixth album and second for Nonesuch, Sam Phillips sings a ray of light into the darkness. A disc of graceful beauty, "A Fool and a Shoe" fea-
tures a torch singer/songwriter delivering her perfect pop melodies steeped in the poetry of loss, broken-hearted-ness and desire. Produced by T Bone Burnett, whose clients include LCD Releases, the CD's arrangements are stark, dominated by acoustic rhythm guitar, sparse electric guitar, acoustic bass and a double-drum beat. A couple of tunes also call for strings, including the gentle "Reflecting Light" and the longing "Drummer." Sam Phillips op or pom, Phillips breaks into a bouncy gait, skips with triplets and almost skims the ballad's surface. Highlights include the spryly "How to Quit," the simply strummed "If I Could Write" and the hopeful "One Day Late." Phillips' songs are like poems that require attentive listening.

**BELA FLECK & EDGAR MEYER**
*Music for Two*
**PRODUCERS:** Bela Fleck, Edgar Meyer
**Sony Classical SK 29106**
**RELEASE DATE:** April 27

What do banjo player Bela Fleck and acoustic bassist Edgar Meyer have in common? Plenty, as we learn from this coast-to-coast effort, their first as a duo. In addition to dazzling chops, they both have wildly broad tastes. "Music for Two" meanders from several elegant arrangements of Bach's keyboard music to Miles Davis' spacious "Solar" to bluegrass-inspired originals. Both artists play with a pointed, ringing tone, making their seemingly incongruous instrumen-tations mesh nicely. As this live album proves, they have a real camaraderie, not just with each other but also with their audiences (as heard in the jokey "Wrong Number"). The album is fun, but the energy flags at times (for example, Fleck's new-agey "Blue Spruce"). Fans will be happy to find a bonus DVD chronicling the duo's burgeoning collaboration.

**DANCE/ELECTRONIC**

**FRANKIE KNUCKLES**
*A New Reality*
**PRODUCERS:** Frankie Knuckles, Satoshi Tomiie, Danny Madden
**Definitive DEF 0004**
**RELEASE DATE:** April 23

Grammy Award winner Frankie Knuckles knows a thing or two about house music. The DJ/producer helped introduce the Chicago-born musical genre in the '80s. In the years since, the style has evolved and experienced its share of popularity shifts. Throughout it all, Knuckles has remained unwavering in his reverence for house music of the soulful, vocal and musical kind. The reverence continues on this, his third artist album (and first in nine years). Anthemic lead single "Bac N Da" spotlights the spoken-word vocals of house veteran Jamie Principle. Handling the bulk of the album's vocal duties, however, is Nicki Richards, who positively shines on "Matter of Time" and "Nothing But A Dream." The D12-styled "What's Goin' On" is prized for smooth jazz rhythm. "Take me away/To a new reality/I just wanna go/To a place where I can be free," Richards sings on the uplifting "Journey." Mission accomplished.

**PATTERSON HOOD**
*Killers and Stars*
**PRODUCER:** Patterson Hood
**New West 605**
**RELEASE DATE:** April 27

Patterson Hood is best-known as the inconicfrontman of the Drive-By Truckers. According to the liner notes, he recorded this home-grown project during professionally and personally turbulent times. Instead of the Truckers' rough-and-tumble approach, Hood opts for a lo-fi yet powerful treatment. Rarely tuneful and often sloppily recorded, the album nonetheless contains some incredibly fine songs. There's no small amount of weird- ness, either; one song ("Uncle Disney") examines the Disney renaissance from 40 years of croganic logo. Hood shows considerable songwriting skill on such cuts as the father-son opus "Rising Son" and the quirky "Phil's Transplant." His rough-hewn vocals—ravaged by years of Truckers' excess—take a "Tonight's The Night"—era Neil Young quality on songs like "Belinda Carlisle's Got It" and a rewriting of Tom Waits' "Pay No Attention to Alice." In "Cat Power," he moans, "Everything is overrated when you're trapped by what you created." But "Killers and Stars" proves Hood is anything but.

**R&B/HIP-HOP**

**ALYSSA WILLIAMS**
*It's About Time*
**PRODUCERS:** Alyssa Williams
**Washington DC**
**RELEASE DATE:** April 20

Alyssa Williams made news in the late '80s as Def Jam's first R&B artist. She later scored several memorable hits, including "Sleep Talk" and "Just Call My Name." Following stints on the musical theater circuit, Williams returns with her first new studio recording in 12 years. In a climate where thin, over-processed vocals pass for passion, Williams' full-bodied voice envelopes listeners in a comforting embrace. Melding R&B and jazz, "It's About Time" shares a love story of sweet beginnings to painful end. Writing seductively soft and warm" or sparring with Tony Terry on "Tomorrow," Williams exudes an array of emotions, unlike today's one-note wonders. Right Through Me" and a cover of Simply Red's "Holding Back The Years" are further examples of this understated singer's talent.

**FRANKIE KNUCKLES**
*Knuckles The Rough Guide to Italia Nova*
**PRODUCERS:** various
**World Wide Network 1120**
**RELEASE DATE:** April 27

"Italia Nova" is to it, a meeting of traditional Italian folk music, electronics and club culture. In many parts of the world, artists who are keen on dance music are finding renewed inspiration in traditional musical forms. Such is the case with the terrific music here. Nidi Arac's "Ronde Noe" is a prime example of dance-ready folk-tronica. Farualla, a wildly talented, all-female vocal quartet, contributes the dark groove of "Mascaré" (Witch mix). Another must-listen track, "Tangere Café," from Lucio Cigne & Tarantella Hypertent Orchestra, features an atmospheric track that melds jazz and North African melodic elements. The endsinger with singer/songwriter brothers Fratelli Mancu- so's "Butti," a deeply moving song that echoes traditional Sicilian ballads while taking the form in a new way.

CONTIBUTORS:

Suzanne Ault, Keith Caulfield, Deborah Evans Price, Brian Garrity, Rashawn Hall, Gail Mitchell, Chris Morris, Dan Ouellette, Michael Paolletta, Bram Teiteinan, Christa L. Titts, Anastasia Tsiloucas, Philip van Vleck, Roy Waldstein, Essentials: Reviews derived from the online edition to receive special attention on the home page of music Hartn and Billboard's online edition. ALB2005: Released albums of special artistic, archival and commercial interest and Including collections of works by one or more artists. PROD: New releases predicted to hit the top half of the chart in the corresponding period. CRITIC'S CHOICE (+): New releases, regardless of chart potential. Highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send album review copies and singles review copies to Michael Paolletta (Billboard, 770 Broadway, 6th Floor, New York, NY 10003) or to the writers in the appropriate locations.

www.americanradiohistory.com
SINGLES
Edited by Michael Paoletta

MODERN ROCK

MERIDIAN ROCK

BEAT
MIS-TEEQ Scandalous (3:59)

PRODUCER: StarGate
WRITERS: various
Reprise 101314 (CD promo)

Already big in the United Kingdom, R&B/hip-hop trio Mis-Teeq is making a run for stateside success. Members Su-Elise Nash, Sabrina Washington and Meshel, straight-ahead Dixie have scored numerous U.K. hits, including a No. 2 with “Scandalous.” Some American are already familiar with Dixon, as she is the featured actress in N*E*R*D’s video for “She Wants to Move.” On the head-bobbing “Scandalous,” the trio mix up reggae-fied rap bits with silky-smooth harmonies. Thanks to a Dre-like beat, the track reflects Dixon herself from the brain—long after its final groove has played. The cut is garnering a healthy amount of R&B airplay, with solid gains each week. The track has already debuted on the Mainstream Top 40 airplay chart. R&B-leaning stations should take note as well. —MC

COUNTRY

TERRI CLARK Girls Lie Too (3:32)

PICK 65520 (CD promo)

PRODUCER: C. Harrison, K. Lovelace, T. Nichols
WRITERS: Universal/Motown, BMI

Universal 21219 (CD promo)

Visually, Busted is the United King- dom’s answer to Simple Plan and Good Charlotte. This British trio comprises three fresh-faced, camera-ready gents—James Bourne, Charlie Simpson, and Matthew Willis. On the musical side, all three acts create simple, straight-ahead pop/rock tunes—and all clearly have stylists who have tried to re-create Green Day’s look circa 1994. That said, Busted’s “I Went to School for” should catch listeners immediately, thanks to its “Hot for Teacher” vibe. It appears to be the succulent first slab of a high school student who pines for his 33-year-old teacher, Mrs. McKenzie. And get this—he gets her in the end. The band’s follow-up accompa- nies this track is well-pooled to garner attention thanks to its saucy subject matter. Of course, this is the perfect lead in to the act’s U.S. debut album, due this summer. —KC

BUSTED What I Go to School For (3:31)

PRODUCER: Steve Robson
WRITERS: various

Universal 21219 (CD promo)

VITAL REISSUES

THE ROLLING STONES Singles 1963-1965 PRODUCERS: Andrew Loog Oldham, Eric Easton ABKCO 6 02948 18664 4

RELEASE DATE: May 4

“Singles 1963-1965” is the first of three Rolling Stones limited-edition boxed sets ABKCO will issue. This first volume features 12 individual CDs—singles, if you will. It begins with the band’s first single, a cover of Chuck Berry’s “Come On,” backed with its original B-side, a take of Muddy Waters’ “I Want You.”—CLT

Billboard.com

Lost Trailers, “Welcome to the Woods” (Republic)
Snow Patrol, “Final Straw” (Interscope)
Bob Schneider, “I’m Good Now” (Vanguard)

NEW & NOTeworthy

BRIAN SPEARS Everytime (3:50)

PRODUCER: Guy Sigsworth
WRITERS: B. Spears, A. Stamatelatos
PUBLISHERS: Zomba Songs, Britney Spears Music (adm. by Zomba Songs; Notting Hill o/b/o its self and Sea Nymph Music; Andrian Adams Music (BMI)

RCA 875966-2 (CD promo)

Charismatic but troubled singer? Already high in the United Kingdom, R&B/hip-hop trio Mis-Teeq is making a run for stateside success. Members Su-Elise Nash, Sabrina Washington and Meshel, straight-ahead Dixie have scored numerous U.K. hits, including a No. 2 with “Scandalous.” Some American are already familiar with Dixon, as she is the featured actress in N*E*R*D’s video for “She Wants to Move.” On the head-bobbing “Scandalous,” the trio mix up reggae-fied rap bits with silky-smooth harmonies. Thanks to a Dre-like beat, the track reflects Dixon herself from the brain—long after its final groove has played. The cut is garnering a healthy amount of R&B airplay, with solid gains each week. The track has already debuted on the Mainstream Top 40 airplay chart. R&B-leaning stations should take note as well. —MC

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EXECUTIVE TURNTABLE

RECORD COMPANIES: Universal Music Group in New York appoints Maria Ho VP of corporate communications and promotes Grant Pavlka to director/chief of staff of corporate communications. He was Zomba Music director of corporate communications and Jive Records director of artist publicity. Pavlka was manager of corporate communications.

Razor & Tie Records in New York names Don Spielvogel senior director of video. Kevin O’Connor director of children’s entertainment and Rachel Mintz senior product manager. Spielvogel was GM/director of sales and marketing at QVC’s Q Records and Q Video. O’Connor was founder of Smarty-Pants, and Mintz was director of marketing at WEA.

In addition, Razor & Tie promotes Sandi Hemmerlein to senior product manager. She was product manager.

Lyric Street Records in Nashville promotes Teresa Russell to senior manager of artist and label relations. She was manager of operations.

DISTRIBUTION: Universal Music & Video Distribution in Universal City, Calif., names Steve Wengert VP of catalog of classics, jazz and associated labels. He was West Coast national label representative at Interscope Geffen A&M Records.

RADIO: Entercom Communications in Milwaukee names Ray Quinn VP/market manager. He segues from his title of Entercom VP/market manager of Madison, Wis.

NRC Broadcasting in Denver names Sam Scholl PD of NRC’s Mountain region. He was PD of triple-A KSPN Aspen, Colo.

Mapleton Communications names Nancy Leichter market manager of its California radio stations in San Luis Obispo and Santa Maria. She was national sales manager of San Luis Obispo and Santa Maria at Clear Channel Radio.

AOL Radio @ Network in San Francisco names Robert Benjamin alternative/rock program manager. He was PD of modern rock WHFS Washington, D.C.

Univision Radio in Houston appoints J.D. Gonzalez VP/station manager. He was Hispanic Broadcasting Corp. regional VP of hip-hop and Tejano programming for Texas and New Mexico.

Clear Channel Radio in Columbus, S.C., appoints L.J. Smith director of programming. He was Oklahoma City regional VP of programming/operations manager at Clear Channel.

HOME VIDEO: Acorn Direct in Silver Spring, Md., names Miguel Penella president. He was VP of customer marketing at Time-Life.

Wellsping in New York promotes Walter Schmidt to director of marketing and Laurie Himsel to sales coordinator. Schmidt was marketing manager, and Himsel was administrative assistant.

INDEPENDENT PUBLICITY: Susan Blond Inc. in New York appoints Brad Zeifman VP and promotes Simone Smalls to VP. Zeifman was a VP at Rubenstein Public Relations, and Smalls was senior account executive.

ASCAP Awards

ASCAP held its 19th annual Film & TV Music Awards April 21 at the Beverly Hilton Hotel in Beverly Hills, Calif. The performing rights organization awarded its highest honors of the night to composer Howard Shore (recipient of the Henry Mancini Award) and Clint Eastwood, who won the Opus Award. Pictured, from left, are ASCAP CEO John LoFrumento, Shore, ASCAP chairman Marilyn Bergman, Eastwood and Herbie Hancock. (Photo: Lester Cohen/Wireimage.com)

Alice’s Wonderland

San Francisco adult top 40 radio station KLRC (Alice 97.3) held an Alice Emerging Artist Showcase with rock artists Steadman and Michael Tolcher (left) March 25 at Thee Parkside in San Francisco. Steadman—featuring lead singer Simon Steadman (pictured below)—performed songs from the band’s Elektra album, “Revive,” including the single “Wave Goodbye,” which is also on Elektra’s “New York Minute” film soundtrack. Tolcher sang cuts from his album “I Am,” which arrives May 4 on BMG-distributed Octone Records. (Photos: Pat Johnson Studios)

Now, Hear This ... CHARLOTTE MARTIN

Artists to Watch

Once in a while, a female, piano-driven singer/songwriter with a unique approach to pop music comes along and makes the world stand up and take notice. Charlotte Martin could be the next such artist to have a big breakthrough, following the mainstream success of Tori Amos, Alicia Keys and Norah Jones. The public got a taste for Martin’s music last year, when RCA Records released her four-song EP “In Parentheses.” Martin’s RCA debut album, “On Your Shore,” arrives Aug. 10. Martin makes music that is less about calm manners and more about the fierce intensity of innermost emotions laid bare, warts and all. In that sense, Martin has more in common musically with Amos than with Jones. Martin has just enough of a restless quality in her music (as evidenced in songs like “Madman” and “Haunted”) to strike a chord with people who want their pop chanteuses to have something more to offer than syrupy ballads, bimbo posturing or ultra-laid-back lounge singing. Steady touring will be a crucial factor in Los Angeles-based Martin’s artist development story. In April, she wrapped a tour with Five for Fighting’s John Ondrasik, and she is touring in May with Sondre Lerche. In August, Martin begins the Chicks With Attitude tour with Liz Phair, Cardigans lead singer Nina Persson and Kathy Bates. Meanwhile, “Every Time It Rains” is the first single from “On Your Shore,” and RCA will release the song to triple-A radio.
Buckbeat

Crown Jewel

Buddy Jewell, the first "Nashville Star" winner, recently celebrated the gold certification (500,000 copies shipped, according to the Recording Industry Assn. of America) of his 2003 self-titled debut album. Clint Black produced the album, which was released last year on Columbia Records Nashville. Pictured at the BMI office in Nashville, from left, are BMI Nashville director of writer/publisher relations Mark Mason, Sony Music Nashville president John Grady, Jewell, Black and BMI Nashville VP of writer/publisher relations Paul Corbin.

Manchester At Billboard

Grammy Award-winning singer Melissa Manchester stopped by Billboard headquarters in New York March 26 for a Billboard Cafe performance. Manchester performed songs from her current Koch Records album, "When I Look Down That Road." Pictured, from left, are Billboard senior writer/reviews editor Michael Pauletta, Koch VP of A&R David Wilkes, Manchester's manager Kevin DeRemer, Manchester and Koch president Bob Frank.

VH1 Divas 2004

The annual "VH1 Divas" all-star concert took over Las Vegas' MGM Grand Arena April 18 for a live telecast on VH1. Pictured at the show's finale, from left, are performers Josh Stone, Cyndi Lauper, Sheila E., Patti LaBelle, Debbie Harry of Blondie, Ashanti and Jessica Simpson. Other performers at the event included Gladys Knight, Eve, Tom Jones and the Pussycat Dolls featuring Carmen Electra. VH1 says the concert raised more than $300,000 for the VH1 Save the Music Foundation, a nonprofit organization for music education in public schools. (Photo: Kevin Mazur/WireImage.com)

Star And Stripe

White Stripes frontman Jack White, left, and Loretta Lynn celebrate at a record-release party for Lynn's new Interscope Records album, "Van Lear Rose," which White produced. Guests at the event, held April 22 at Nashville's Hermitage Hotel, included Kix Brooks, Steve Earle, Meg White of the White Stripes, Lee Ann Womack, Terri Clark and Crystal Gayle, Lynn's sister. (Photo: Tony Phipps)

Hot Fashion ... Missy Elliott

Missy Elliott proudly displays a shoe from her new Respect Me fashion line at an April 13 media event held at the Adidas SoHo showroom in New York. Elliott has teamed up with Adidas for the collection, which launches at U.S. retail in September and globally in November. Respect Me will consist of women's casual apparel, athletic shoes and accessories. A portion of Respect Me's sales will go to Break the Cycle, a nonprofit organization aimed at preventing domestic violence. (Photo: Dimitrios Kambouris/WireImage.com)

Rock'n'Cars

Kid Rock kicks back at the April 7 grand opening of the Manhattan Automobile Co. car dealership in New York. Kid Rock and actress Jamie-Lynn DiScala co-hosted the event, which also celebrated the 40th anniversary of the Ford Mustang. (Photo: Theo Wargo/WireImage.com)
**Game Sales Grow, But Risk Remains**

**BY ED CHRISTMAN**

Videogames are a growing business for music specialty retailers. Yet merchants continue to wrestle with the low-margin category’s place in their product mix.

When videogame sales declined slightly last year, some merchants adjusted their mix while others reconsidered the presence of games altogether.

At Virgin Entertainment Group (VEG) North America, videogames comprise 5% of the chain’s sales. “It is a low-margin category, and I am sure that drives a lot of decision-making,” says Dave Alder, VEG North America senior VP of marketing and strategic development. “That’s why we have related books to help the margin.”

Even with that strategy, he adds, Virgin has had to consolidate its selection in the last year, reducing catalog titles, increasing budget titles and focusing on new releases and current hit product.

At the other extreme, Newbury Comics decided to stop carrying new videogames during fourth-quarter 2003. The chain still carries used ones, which sell fairly well.

Videogames represent “profitless prosperity,” Newbury Comics CEO Mike Dreese says: “People ask us why we got out of it. It’s like asking, ‘Why did you stop beating your head against the wall?’ Because it feels so good.”

“Videogames is a hit-driven business, with only eight to 10 titles each year that sell any volume. You can’t make any money on them,” he says. “There are no weird imports or deep catalog, so there is no room for us.”

**A STRONGER PRESENCE**

Still, videogames continue to move onto the traditional music and video retail channels.

“These traditional retailers recognize that [videogames] are an increasingly central part of the home entertainment market,” says Doug Lowenstein, president of the Entertainment Software Assn., whose members represent more than 90% of U.S. game industry sales.

“Music retailers, in particular, must look at hot segments like games to stay competitive,” he adds, as they now view games as a way to draw traffic and generate revenue.

Most merchants surveyed say videogame growth has not cut into their music presence, however, they acknowledge that they are selling less music in general because of the diversification into other home entertainment software lines, lifestyle merchandise and accessories.

Trans World Entertainment (TWE), in diversifying its product line, has seen music fall from 75% of the chain’s revenue in 2002 to 59% in 2003. Conversely, the chain views videogames, which comprise 7% of its revenue, as a growing business, even though the category’s sales declined 9% last year compared with 2002.

TWE executive VP/COO John Sullivan recently attributed the sales slide to maturing platforms and the postponement of expected new releases.

TWE’s分管ial merchandise manager Mark Higgins expects this year’s sales to get a boost from the release of such strong titles as “Grand Theft Auto: San Andreas” and “Final Fantasy XI.”

Price cuts in hardware should also drive sales. Xbox, for instance, dropped to a $149.99 list April 1.

**CONSOLES DOMINATE**

Some small retailers claim the videogame business is set up for the big boxes.

The hot titles are completely subject to allocation, so vendors can play games with you all day long,” Dreese says. “You can be out of hot titles for weeks on end, and Best Buy will have [it] stacked deep in its endcap [the whole time].”

Focusing on hits is not the only way to succeed in videogames, says Victor Puentes, Hastings Entertainment senior director of video, videogame and computer software.

Instead, retailers should explore all opportunities, including budget and used titles.

The gaming business is already bigger than the home video business, according to Fuentes. But with new platforms from Sony and Microsoft during the next two years, the industry should continue to grow.

Amid that growth, console software remains dominant in the videogame marketplace.

“The gaming manufacturers saw explosive growth on consoles and placed all of their development [efforts] there,” Puentes notes. “There is a lot of competition from PC; there, so there could be more of a PC market. We are getting the sense that there will be more PC games this year than last.”

But consumer demand may not keep pace. "If we were to do anything, it’s the console market has done so well because the gamers prefer that platform."
Synergy Swings, Adding Jazz Labels To Its Roster

Although it raised prices, the Universal Music Group (UMG) has increased the prices of new releases in some cases, with discounts to help with the lower prices selectively to UMG titles, so instead of squeezing their margins, JumpStart is enhancing their profits.

If a title decreased $3 thanks to JumpStart, “we may have passed on $2,” Value Central Entertainment president Rob Perkins says. “With the uptick in margins, it gives retail a model with a better chance for success. It’s not a bad thing for the labels if their retailers get a boost in profit margins.”

In revamping JumpStart, UMVOD executives consulted extensively with the account base to win back points lost the first time around. They earned even more points for sticking to the spirit of the program, surprising many merchants who had feared the return to the $18.98 list price.

Some still worry about this possibility. “My question is, will we see more new releases come out at $18.85?” Alliance Entertainment CEO Alan Tuchman asks.

In general, one-stops are the least enthusiastic about JumpStart. They say the price increase will tighten up their already squeezed margins. “When JumpStart first came out, I loved the idea because it put everybody on a level playing field,” a one-stop executive says. “But the minute they conceded to the racks and subsidized Wal-Mart, I hated it. It was wrong.”

The executive is referring to the service fee that sources say UMG pays to racks that sell discount department stores. UMVOD executives have declined to comment on this topic.

But many of the other majors would favor UMG can afford to maintain JumpStart, the tide is turning toward retailers.

Many of the big-box merchants liked the program from the get-go, even if some of them didn’t like the way it was rolled out. Music specialty accounts, however, almost universally harbored grievances about its execution, and only some applauded the concept.

But thanks to UMVOD’s initial tweaking of JumpStart and its recent makeover, let’s just say merchants have undergone an attitude adjustment. Most apply

Merchants Welcome JumpStart Makeover

The Indies

By Chris Morris

cmorris@billboard.com

SMALLS RECORDS, an imprint devoted to music cut at the like-minded New York club 80s and some of them boutique, artist-owned jazz imprints.

The new roster is Smalls Records, an imprint devoted to music cut at the like-minded New York club 80s and some of them boutique, artist-owned jazz imprints.

Synergy recently picked up Santa Monica, Calif.-based Sovereign Artists, which bows in June with Heart’s new album (Billboard, April 10).

MAN Tom Lunt.

Numerous debuts with two snazzy-looking packages “Excentric Soul,” which is devoted to obscure and marvelous R&B singles issued in the ’70s on the Columbus, Ohio label Capsoul. “Antenna” reprises prescient 1981 sides by a French band of the same name that anticipated the Stereolab sound.

Next up is a three-CD power-pop box, “Yellow Pills.” This is the model for how product from Web labels should sound. Titles are available exclusively from numerogroup.com.

RISING IN THE WEST: Bill Kennedy has been named West Coast senior sales director for Koch Entertainment Distribution.

Kennedy was most recently VP of sales for Alternative Distribution Alliance (ADA). He has been based in Los Angeles and reports to VP of sales and marketing Ron Frontini.

Vernon McNemar, Koch’s San Francisco-based West Coast sales director, left the company April 19. McNemar is seeking other opportunities, and can be reached at 415-664-2579.

FAVORITE OLD CHESNUTS: New West Records in Beverly Hills has acquired the first four albums by Athens, Ga., singer/songwriter Vic Chesnutt. The label will release the titles June 15.


Each album also will contain at least five unreleased tracks from Chesnutt’s personal collection; “Drunk” will include nine bonus cuts.

“Little” will feature new liner notes by R.E.M.’s Michael Stipe.

Chris Morris
Retail Picks Q4 DVD Hits

BY JILL KIPINS

LOS ANGELES—Retailers already have high hopes for DVD sales in the upcoming fourth quarter. Each Christmas buying season "seems to better and better for DVD sales," says Brian Lucas, spokesperson for the Minneapolis-based Best Buy chain. "This year will be no exception."

Given the usual three- to five-month window between a film's theatrical and DVD debuts (Billboard, May 3, 2003), retailers are starting to predict which summer theatrical releases will be hits on DVD.

"Retail success is usually based on box-office success, and this summer's movies are going to be big," Lucas says.

Sequels, action/adventures and episodic top retailers' lists for potentially high-volume sales during holiday time.

The most cited titles are DreamWorks' "Shrek 2," opening May 21; Columbia's "Spider-Man 2," expected July 2; and Universal's "Van Helsing," debuting in theaters May 7.

The just-released "Kill Bill Vol. 2" (Miramax) and "The Passion of the Christ" (Fox), in theaters since Feb. 25, are also top picks.

Dave Nighett, video buyer for the Tower Records store in New York's Lincoln Center neighborhood, notes that because "Shrek" was "huge" on DVD, the sequel "should do just as well the second time around. I suspect "Shrek 2" will also fill the 'Finding Nemo' slot this year."

Other potential DVD hits, according to retailers, are "Troy" (May 14), Warner Bros., "Harry Potter and the Prisoner of Azkaban" (June 4, Warner Bros.) and "King Arthur" (July 9, Buena Vista).

These event-style movies make attractive DVDs, retailers say, because of the extra feature possibilities for the discs.

The fourth quarter has consistently been the time the video industry sets sales records because of such blockbuster DVD releases.

In addition to new theatrical releases, retailers are expecting huge sales for two key catalog titles: "Star Wars Trilogy" (Twentieth Century Fox, Home Entertainment), which arrives Sept. 21 (Billboard, Feb. 21), and the extended edition of "The Lord of the Rings: The Return of the King" (New Line Home Entertainment), which arrives in the fourth quarter.
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The legendary female African American a cappella ensemble takes its name from Psalm 81's promise to a people of being led by honey out of a rock.

It was formed in 1973 by Reagon, who served in the original SNCC (Student Non-Violent Coordinating Committee) Freedom Singers—the historic vocal group that emerged during the 50s civil rights movement. Returning to the fold now after a 27-year absence is founding member Louise Robinson, who performed in such Broadway and off-Broadway productions as “Ain't Misbehavin’” during the interim.

The reconstituted group's April 17 concert at the New Jersey Performing Arts Center in Newark led off with the “Sweet Honey in the Rock” refrain from its 1976 self-titled debut album, followed by an updated version of longtime member Nitanju Bolade Casel's “A Tribute” (from 1993's “On the Journey”), which documents and celebrates Sweet Honey's extraordinary history—now involving 22 members altogether—while invoking Reagon's continuing legacy.

But the show's finale was “Trust,” a new song written by founding member Carol Maillard.

“Trust in your blessings, and all will flow like sweet honey from heaven,” Maillard says, reciting a key lyric in her song.

“It's an extension of the idea of who Sweet Honey is,” she adds, signaling not only the broad repertoire of traditional and original music largely shaped by the sacred music of the black church (and including blues, spirituals, gospel hymns, rap, reggae, African chants, hip-hop, ancient lullabies and jazz improvisation), but “all the messages and ideas and stances that Sweet Honey has held and shared with the public over the last 30 odd years”—specifically the struggle for justice.

“We're creating new sounds but always being sure that fans of Sweet Honey past, present and future recognize that there is a continuum from all the formations of the group,” Maillard says that “Trust” will be recorded and utilized as a promotional tool for performing arts buyers, concert promoters and radio programmers and will also be sold in a limited edition at Sweet Honey concerts in the fall.

Meanwhile, longtime member Yasme M. Barnwell reports that the group will collaborate in composing a piece for the 40th anniversary of the Washington Performing Arts Society, to be performed with the Children of Gospel and the Men and Women of Gospel in 2005.

Additional collaborations with the likes of Bobby McFerrin, André Watts and Cuban composer Jose Maria Vitier are being discussed.

Sweet Honey, which records for Earthbeat Records, appears on “Creole Bred,” Vanguard’s May 11 CD tribute to Creole and Zydeco music.

As they continue in their 30th anniversary year, they're the focus of award-winning filmmaker Stanley Nelson, who is preparing a documentary to be aired later this year on public TV.
Canadian Indies Hold Breath for FACTOR

BY LARRY LeBLANC

TORONTO—Canada’s independent sector is nervously awaiting the renewal of federal government funding for the Foundation to Assist Canadian Talent on Records (FACTOR).

FACTOR, a major source of funding for Canada’s indie sector, is set to expire March 31, 2005. The Toronto-based nonprofit organization distributes funding from the Department of Canadian Heritage and contributions from Canada’s radio broadcasters to encourage the development of domestic talent.

It provides loans and grants to Canadian-owned or controlled companies and to Canadian artists, songwriters and producers.

Since 1986, FACTOR has provided more than $71 million Canadian ($52 million) in funding support from both sources. The government’s current contribution to FACTOR—under a one-year extension—is $8.1 million Canadian ($5.9 million). Sponsoring radio broadcasters have contributed $4 million Canadian ($2.5 million).

Canadian Heritage Minister Hélène Chapdelaine-Scherrer met with music-industry association’s, artists and songwriters to discuss the funding issue during the annual Juno Award weekend in Edmonton, Alberta. (Billboard, May 1).

During the Juno presentations, numerous artists— including Nettwerk’s Sarah McLachlan—voiced support for FACTOR in acceptance speeches. FACTOR is a bedrock of Canada’s music industry, and many artists have benefited from its financial support during the past two decades.

Asked in the House of Parliament April 21 if the government was willing to provide sustainable funding to FACTOR, Chapdelaine-Scherrer said, “This government remains very committed to Canadian artists, and I will ensure that they have the necessary tools to continue succeeding both nationally and internationally with a stabilized long-term funding.”

Canadian music industry figures are encouraged by the minister’s declaration—even if it was short on details.

Bernie Finkelstein, president of True North Records in Toronto, says, “The minister is clearly saying she and the government are committed to long-term funding. Given that the principal tool for [industry] funding is FACTOR, I think that’s a commitment for long-term funding.”

(Continued on page 52)

Bonton Breakup Gets Under Way

Czech Giant Finalizes Sale of Film, Video Co.

BY MARK ANDRESS

PRAGUE—Leading Czech entertainment group Bonton is finalizing the sale of its film and video arm Bontonfilm under a wholesale corporate dissolution.

Two years ago, Bonton announced it was looking to split itself up as the “best way to maximize shareholder value.” (Billboard, June 29, 2002). The divestment of Bontonfilm is the most significant step to date in that process.

Bonton is currently finalizing the sale of its music retail chain, Bontonland, which is the only operation of its kind in the country. It expects to sell its most prized musical asset, classical and pop record label Supraphon, this summer.

“Supraphon has such a big catalog here and a great pop repertoire that any record company could merge their operations here with Supraphon, save money and emerge a lot stronger,” Bonton president/chief executive Mick Hawk says.

LUCRATIVE VENTURE

Bontonfilm was the group’s most lucrative unit, according to Hawk. The company had 2003 revenue of “at least $30 million,” he says. It also claimed a Czech market share of more than 30% of revenue from theatrical releases in the Czech Republic and more than 50% in value terms of the country’s DVD and home entertainment market. No independent figures are currently available to back up Hawk’s claims.

Bonton is selling Bontonfilm through a management buyout funded by an international private equity firm. Current Bonton managers will own 20%; the as-yet-unannamed equity firm will own the rest. Conclusion of the deal is imminent, Hawk says.

Czech jazz musician/composer Martin Kratochvíl spearheaded Bonton’s 1990 launch. He became chairman of the group, which at its peak had 21 subsidiaries.

The company swiftly established itself as the republic’s premier multimedia player. Its major shareholder, with a 36.37% share, is U.S.-based private equity fund Bancroft Eastern Europe Fund. It bought into the company in late 1999.

Other sizable shareholders include Gramo, its co-founder, Michael Kocáb; UBS AG (London) and UBS (Luxembourg).

In summer 2001, Bonton moved toward a breakup by launching talks with various investment banks. With the film arm sold, the group’s market-leading Bontonland chain of 20 stores in the Czech Republic is next.

A deal with “a private Czech individual” is close to completion, Hawk says.

The chain had 2003 sales of about $12 million, he adds, with almost 20% market share. About 50% of its total revenue came from its flagship store on Wenceslas Square, the main shopping thoroughfare in Prague.

Karel Kucera is managing director of labels body the International Federation of the Phonographic Industry (IFPI) Czech Republic. He hopes that new ownership for the chain will encourage greater music sales in the country.

“What we’re missing in the Czech Republic,” he says, “is a British-style music chain like HMV or a U.S. chain like Tower Records, which really works with prices and is very active in marketing. That [approach] would really help.”

Kucera notes that in 2003, the Czech Republic slowed a three-year decline in music shipments, thanks to widespread price cuts and high-profile piracy crackdowns led by the IFPI.

Wholesale price revenue dropped (Continued on page 52)
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New = New Entry  Re = Re-Entry
Costello Siblings Release 1st Album

If you thought Elvis Costello was a one-off, think again. His four younger brothers make their recording debut this month with Ireland-based band Riverway. Ronan, Ruairi, Liam and Kieran MacManus all use the names they were given at birth, and they still insist on referring to their older brother by his family name of Declan MacManus. "We love Dec's stuff," lead singer Ronan says. "And the music Dad played around the house when we were kids gave us a really broad exposure, from Sinatra to Seogda."

The group's first single, "Don't Start Me Off" (Kapow Records), suggests the brothers have been influenced not only by "Dec" but also by such groups as Counting Crows and Reel. "We've worked together as a band for six years, since we left college," guitarist Ruairi MacManus adds. "We've never done anything else. It's never even occurred to us." A debut album, "The Monkey and the Typewriter," is due this summer.

NIGEL WILLIAMSON

GLOBAL PULSE

Nigel Williamson, Editor
williamson@billboard.com

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NZ Revamps Sales Charts

RIANZ Publishes ‘Valid, Legitimate’ Singles And Albums Listings

BY DAVID McNICKEL

AUCKLAND—The New Zealand record industry has new charts and a new TV showcase for chart acts.

After a major reworking of its chart auditing processes, the Recording Industry Assn. of New Zealand (RIANZ) published the first of what it calls new “valid and legitimate” top 40 singles and album listings April 21. They appeared four days after the first broadcast of New Zealand’s own version of the BBC’s venerable U.K. chart rundown show, “Top of the Pops” (TOTP).

RIANZ chief executive Terence O’Neill-Joyce says the chart switch followed research indicating that consumer interest in the official lists had waned.

“The whole project has been about re-examining the chart,” O’Neill-Joyce says.

The former top 50 album chart is now a top 40, based on over-the-counter sales from music retailers. The majority supply scanned point-of-sale data to new chart compiler Music Sauce. Previously, all sales were written down and given to RIANZ, which compiled the charts. A few retailers still supply data in that format to Music Sauce.

The singles top 40 is based on a 50/50 split of scanned sales and radio play that Music Sauce monitors. RIANZ introduced anodyne to the New Zealand singles chart in September 1999.

The changes include redesigning the version of the chart that RIANZ distributes to record stores, O’Neill-Joyce adds.

“We’re moving away from an antique piece of paper which didn’t excite anybody to an A3, four-color format including ‘heatseekers’ and a DVD sales [chart] and a new Web site,” he says. “It’s very sexy-looking now. One hopes it will enthuse people to go and buy more records.”

RETAIL REACTION

Retail has largely welcomed the changes.

Sean Coleman is managing director of New Zealand’s biggest specialist music chain, which has 53 stores nationally and claims a 25% national market share.

Sounds dropped the RIANZ chart in-store several years ago in favor of a chart created in-house. “The RIANZ chart had definitely lost legitimacy,” Coleman says. “We’re the largest independent retailer and we sell a lot of new releases, yet it was weird for us to see things in the chart when we never understood how they got there.”

Sounds has started displaying and using the new RIANZ charts. “We’re behind anything that RIANZ does to improve the business,” Coleman says, “but if it isn’t working, we’ll do what we want.”

Retailers and labels involved with the new chart have signed a code of conduct, Music Sauce managing director Paul Kennedy notes. “I don’t think anybody in the industry would deny that chart hyping has [previously] taken place,” he says, “but we’re confident the new systems mean that will be a thing of the past.”

The new chart is updated weekly on Wednesdays, along with a music DVD chart that Music Sauce compiles from scanned sales data. They are all available online (top50.co.nz). The No. 1 single in the first week of the new charts was “Rumour Has It” by 2Pac (Universal), Guss N’ Rose “Greatest Hits” (Universal) headed the album chart.

LOCAL CONTENT

The launch of the new RIANZ charts followed the debut on state-owned national channel TV2 of a New Zealand version of TOTP. The show carries a chart rundown based on the top 40 singles.

The 30-minute TV show opens at 6 p.m. each Saturday, replacing the U.K. version. It is licensed from London-based BBC World and produced for TV2 by independent production company Satellite Media.

The New Zealand version will follow the U.K. format closely, says Satellite Media GM Nikki Streeter, including performances from the British show linked by a presenter in an Auckland studio in front of a live audience.

The show also features artist interviews and will always carry significant New Zealand content, Streeter says. “We’re aiming for between two and four performances a week by local artists.”

The first show of TOTP’s initial 48-week season aired April 17.

Bonton

Continued from page 49

just 2% to 728 million koruna ($25 million), while units shipped declined 6% to 43.57 million.

CATALOG STRENGTH

With the Bontonland sale nearly wrapped, Bonton is beginning to focus on selling its Supraphon label.

Hawk says current options include a management buyout or acquisition by outside companies. Those include all the major record companies, other classical music labels and “rights holders” from the United Kingdom and Germany, he claims.

Offers for Supraphon could reach $20 million once a sale launches in late summer, Hawk reckons.

“People are calling us from all over the world, asking when we’re going to sell,” Hawk says.

The label’s 140,000 titles include all the Czech recordings—classical and pop—made during the four decades of state communism that ended in 1989. Supraphon was the former regime’s main music label. That makes Supraphon’s success in Central and Eastern Europe is its mass-export appeal. The label’s acclaimed Czech Philharmonic orchestral recordings of Czech composers Antonín Dvořák, Bedřich Smetana and Leos Janácek have found considerable success in Japan, the United States, France, Germany and the United Kingdom.

“Acquiring Supraphon for anyone would be very nice,” IPPI’s Kucerka says. “It has a huge Czech catalog and is No. 1 in classical repertoire in the country.”

In June 2003, an early step in the Bonton breakup saw Sony Music Entertainment Europe buy the remaining 51% of joint venture Sony Music Bonton that it did not already own.

A new 100% Sony-owned entity, Sony Music Entertainment Czech Republic, launched Jan. 1, 2004. The joint venture had launched label S Records in March 1998. After its dissolution, most of the Supraphon pop catalog that it had handled reverted to Bonton.
HELP WANTED

George Meyer
Sr. Director of Inventory Management

Hastings Entertainment Inc. would like to formally announce the promotion of George Meyer to Sr. Director of Inventory Management. George brings over 30 years experience in the retail sector of the home entertainment industry. He joined Hastings in August of 2003 as Director of Inventory Management, moving from the Metro New York area. Prior to Hastings, he was the VP Merchandise Manager for The Wet in which he was responsible for inventory and marketing of music and video products.

Darryl Dixon
Sr. Director of Store Planning and Fixturization

Hastings Entertainment Inc. would like to formally announce the promotion of Darryl Dixon to Sr. Director of Store Planning and Fixturization. Darryl started with Hastings in 1985 as field management, working directly in the stores. After several years as a Store Manager he moved into District Management in which he supervised multiple locations in several states. In 1991 he was promoted to Manager of Store Planning at Hastings' corporate office in Amarillo, Texas. After just 2 years he was promoted to Director of Store Planning, which he covered store design, construct on store setup, and facility maintenance.Promotion to Sr. Director of Store Planning and Fixturization will include responsibilities of all Store Planning functions along with Fixturization and Equipment for the companies New Store Expansion, and Remodel programs.

Aaron Kubitscheck
Director of Administration & Process Improvement

Hastings Entertainment Inc. would like to formally announce the promotion of Aaron Kubitscheck to Director of Administration and Process Improvement. Aaron started with Hastings in 1997 and managed several field locations prior to taking a position in their Store Support Center in early 2002. Prior to his promotion, he held the position of Director of Process Management and worked to continuously improve field operations through productivity enhancement and expense reduction.

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Paradigm/ Administrator: Handle business affairs clearances and documentation relating to production and acquisition and delivery of long-form video projects, including music clearances, production agreements, talent and other releases; Assist with license-out agreements and securing and tracking of license-out payments.

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Director
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Lynn

Continued from page 11

Lynn wrote every song on the album, which contains the kind of
vulnerable, personal observations and honest honesty that pro-
pelled such classics as “Coal Miner’s Daughter.”

The title cut is a tribute to her
mother. She duets with White on
“Portland, Oregon.” “Miss Being Mrs.”
expresses a widow’s longing for her
married life.

“Little Red Shoes” features a White-
penned music bed, over which Lynn
tells a childhood story about her
mother stealing a pair of shoes for
Lynn after the doctor told her parents
she was dying.

DRAWING YOUNG FANS

Interscope released “Van Lear
Rose” April 27. White’s involvement
could boost Lynn’s profile among
young consumers, in much the way
Rick Rubin producing Johnny Cash
revitalized the late artist’s career.

“I believe the production of Jack
White on the new Loretta Lynn
album will draw attention to Loretta
from young rock fans,” says Dom
Cusic, professor of music business
at Nashville’s Belmont University.
“The fact that Loretta is genuine and
believable, the real deal, will create
interest in her earlier work.

“People like Loretta and Johnny
Cash are authentic,” Cusic continues.
“There is a believability in their
music that young people find attractive
and authentic.”

Cusic predicts “Loretta’s lifelong
fans will embrace anything she does,
even, with the connection to Jack
White, they might do so with one
eyebrow raised.”

White doesn’t mind comparisons
to the Rubin/Cash collaboration.

Those albums are really great,” he
says. “I don’t think Rick Rubin said,
I’m going to help Johnny Cash get this
whole new audience, or any
thing like that. You say, I’m going to
do the best job I can do because I’m
a producer.”

White also plans to tour with Lynn
in coming months.

Interscope’s Paul Kremen, who
handled A&R for the Lynn project,
says White’s involvement lends it a
“tremendous amount of cachet.” He
predicts many White Stripes fans will
buy the record.

BROAD SPECTRUM

Several labels both inside and out-
side Nashville competed for the
White/Lynn collaboration, but Inter-
scope landed it because of its staff’s
enthusiasm for the music and the
terms of its deal offering.

“Van Lear Rose” marks the first
album for which she owns her
masters, according to Russell.

Interscope licensed the album and is
handling marketing and distribution.

“We are so, so proud to be involved
with her,” Kremen says.

The label’s marketing plan calls for
casting “as wide a net as possible,” he
says. Thus, Interscope is servicing the
entire album to Americana and coun-
try stations, along with a radio special
hosted by Martin McBride.

Interscope is partnering with the
promotion staff at sister label Dream-
Works Records in Nashville to work
Lynn’s music to country radio.

Interscope is also serving a five-
track sampler to commercial and
nonthematic triple-A stations, as
well as modern rock, noncommercial
and edge stations.

“We think this music will appeal
to a very broad and diverse spectrum,
and we want to make sure we include
everybody,” Kremen says.

Interscope is continuing to
focus on the media to create consumer
awareness.

Numerous publications, including
Vanity Fair, Rolling Stone, Spin and
Newsweek, will cover the album.

Lynn will also appear on such TV pro-
grams as “The Today Show,” “The
Late Show With David Letterman”
and “Larry King Live.”

Kremen says Lynn will shoot videos
both “Miss Being Mrs.” and “Portland, Oregon.” Plans call for
servicing the clips to MTV, VH1, CMT
and other outlets.

Artemis

Continued from page 6

They’re very well-connected with the
ad agencies, and they’re one of the leading providers of music
for advertisements.”

He says that given the recent suc-
cess of artists whose music has been
used in ads—Michael McDonald
with MCI, Sting with Jaguar, with
Apple—an alignment with a
company like JSM is a natural.

“For years, since we started, we’ve
been trying to figure out how to
create visibility for our artists in this
world,” Goldberg says. “This seemed
like a good idea.”

The union with JSM will provide
potential ad visibility for Artemis’
artists, which includes such acts as
Kittle, Jesse Malin, Sugarlump, Lita
Loeb, Joey McIntyre, Ellis Hooks and
Steve Earle.

Some notes that the deal is recipro-
cal: “Not only will I be able to
utilize artists that Artemis has signed or
is thinking of signing, I can also
funnel through the artist that’s
up,” says Goldberg. “The last Big Chevy campaign
for us.”

Goldberg and Simon also envision
Artemis-JSM as a conduit for
the release of compilation albums,
along the lines of George V’s successful
“Buddha Bar” series.

Mazzucchelli—who will act as a
liaison between Artemis and JSM
while maintaining his role at Ridge-
wood Capital—believes the pact can
alter the record industry’s perception
of the ad-music relationship.

He says, “The way the record labels
have viewed music licensing or exploitation has always been as a side
effect or an afterthought. We’re try-
ing to make that an integral part of
the development process.”

Artemis-JSM’s releases will be
handled via Artemis-JSM’s existing
arrangement with Koch Enter-
tainment Distribution.

Jack Feuer, national news editor
at Billboard sister publication
Adweek, views the Artemis-JSM
alliance as a potentially lucrative act
of agentry.

“This is one of those new kinds of
marriages between entertainment
and marketing that may be one of the
most productive,” Feuer says. “There are more and more opportu-
nities for acts to [get] commercial exposure... From the marketer’s
point of view, it’s a win-win.”

With the initiation of the venture,
industry veteran David Fritz, Simon’s
friend since childhood, is joining
Artemis-JSM as a board member.

Most recently president of Al-
liance Entertainment’s distribution
arm Innovative Distribution Net-
work, Fritz has started an indie
label, Triggerfish Entertainment.

The company is distributed by
New York-based Musicoma, which
is owned by Bianco and partner Anil
Naran. The label has signed Latin
vocalist Pilar Montenegro and pop
duo Evelyn & Jaro.

“The joint venture will work
toward placing that music into ads,”
Fritz says.

In his role within Artemis-JSM,
Fritz will advise the company on
A&R, sales, marketing, legal and
distribution issues.

Mazzucchelli will be based in
Artemis-JSM’s New York office to
oversee day-to-day operations. The joint
venture’s output will be managed by the
label’s and studio’s existing staffs.

Goldberg and Simon offer no firm
details about their projected release
schedule. “It’s going to be one at a
time,” Goldberg says, “and it’s going
to be whatever makes sense.”

The label’s marketing plan calls for
casting “as wide a net as possible,” he
says. Thus, Interscope is servicing the
entire album to Americana and coun-
try stations, along with a radio special
hosted by Martin McBride.

Interscope is partnering with the
promotion staff at sister label Dream-
Works Records in Nashville to work
Lynn’s music to country radio.

Interscope is also serving a five-
track sampler to commercial and
nonthematic triple-A stations, as
well as modern rock, noncommercial
and edge stations.

“We think this music will appeal
to a very broad and diverse spectrum,
and we want to make sure we include
everybody,” Kremen says.

Interscope is continuing to
focus on the media to create consumer
awareness.

Numerous publications, including
Vanity Fair, Rolling Stone, Spin and
Newsweek, will cover the album.

Lynn will also appear on such TV pro-
grams as “The Today Show,” “The
Late Show With David Letterman”
and “Larry King Live.”

Kremen says Lynn will shoot videos
both “Miss Being Mrs.” and “Portland, Oregon.” Plans call for
servicing the clips to MTV, VH1, CMT
and other outlets.

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Winans Sales Not Hurting

Prince might be the talk of this week's charts, but this issue's lists confirm that another R&B voice has arrived. Meet Mario Winans.

Although his first album barely got off the ground in 1997, Winans' new "Hurt No More" grabs the Hot Shot Debut awards on The Billboard 200 and Top R&B/Hip-Hop Albums, entering the latter at No. 1. His earlier release, "Story of My Heart," never appeared on either chart. It has sold fewer than 16,000 copies since its release seven years ago, according to Nielsen SoundScan.

The new Winans set probably sold more than that the first few hours it was in stores, as "Hurt No More" moved 223,000 copies in its opening week. Of course, the singer has been busy since his first album.

Since 1999, he has appeared on two P. Diddy singles, as well as tracks by Mr. Cheeks and by Loon. More recently, his "I Don't Wanna Know," with the unlikely supporting cast of Enya and Diddy, has been a smash, bulleted 3-2 on Hot R&B/Hip-Hop Singles & Tracks after reaching No. 1 on Rhythmic Top 40.

Although Usher loses out to Winans on the R&B chart, which is determined by a core panel of stores, he has no problem locking up a fifth straight week at No. 1 on The Billboard 200 (253,000 copies). His reign will end next week, when Eminem's group, D12, checks into the half-million-plus club (see story, page 1).

Paint It Purple: Even without credit for copies distributed at his Columbia, S.C., concert, the new Prince album would stand as his best Nielsen SoundScan week yet (see story, page 1).

Aside from TV appearances and visibility rendered by the current tour and his Rock and Roll Hall of Fame induction, Prince's Columbia outing is further energized by his biggest hit since 1999. The title track from the new "Musicology" bullets at No. 46 on Hot R&B/Hip-Hop Airplay. "The Greatest Romance Ever Sold," the lead track from the Arista-distributed "Rave Un2 the Joy Fantastic," had a higher rank on that chart in its fifth week, but the audience for "Musicology" at stations in that format is larger than "Romance" had at some time frame.

Video channels bolster visibility for the new set's title song. During the tracking week, "Musicology" played 49 times on VH1, 32 times on MTV, 13 times on MTV2 and nine times on BET. The video for "The Greatest Romance Ever Sold" had not yet been seen on video outlets when "Rave" hit stores.

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**Notes:**
- **#** indicates RIAA certification for net sales of 500,000 copies.
- **CD** indicates a compact disc.
- **CDI** indicates a compact disc import.
- **LP** indicates a long play record.
- **RP** indicates a reissue of a past release.
- **DLT** indicates a digitally mastered compact disc.
- **N** indicates a nomination for the Grammy Awards.
- **O** indicates a nomination for the Oscar Awards.
- **P** indicates a nomination for the People's Choice Awards.
- **T** indicates a nomination for the Teen Choice Awards.
- **V** indicates a nomination for the VMA Awards.
- **W** indicates a nomination for the WMA Awards.
- **G** indicates a nomination for the Grammy Awards.
- **O** indicates a nomination for the Oscar Awards.
- **P** indicates a nomination for the People's Choice Awards.
- **T** indicates a nomination for the Teen Choice Awards.
- **V** indicates a nomination for the VMA Awards.
- **W** indicates a nomination for the WMA Awards.
- **R** indicates a nomination for the RIAA Awards.
- **E** indicates a nomination for the EMA Awards.
## Billboard May 8, 2004

### Top Pop Catalog

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### Top Heatseekers

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### Top Independent Albums

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<tr>
<td>MASTER P</td>
<td>sNielsen SoundScan</td>
<td>Good Side Bad Side</td>
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<td>LIL JON &amp; THE EAST SIDE BOYZ</td>
<td>sNielsen SoundScan</td>
<td>Kings Of Crunk</td>
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<td>YING YANG TWINS</td>
<td>sNielsen SoundScan</td>
<td>Me &amp; My Brother</td>
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<td>VIC LAVI/DAVID WAXMAN</td>
<td>sNielsen SoundScan</td>
<td>Ultra.Dance 05</td>
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<td>THE POSTAL SERVICE</td>
<td>sNielsen SoundScan</td>
<td>Give Up</td>
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<td>AALKINE/TROONE MAN ARMY</td>
<td>sNielsen SoundScan</td>
<td>B/YO Split Series Volume V</td>
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<td>CLINT BLACK</td>
<td>sNielsen SoundScan</td>
<td>Spend My Time</td>
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<td>SMOKY ROBINSON</td>
<td>sNielsen SoundScan</td>
<td>Food For The Spirit</td>
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<td>DEATH CAB FOR CUTIE</td>
<td>sNielsen SoundScan</td>
<td>Transatlanticism</td>
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### Heatseekers Weekly Number 1

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>Title</th>
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<tr>
<td>CONJUNTO PRIMAVERA</td>
<td>sNielsen SoundScan</td>
<td>Dejando Huella</td>
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<td>FINGER ELEVEN</td>
<td>sNielsen SoundScan</td>
<td>Fly</td>
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<td>ROY ROONEY</td>
<td>sNielsen SoundScan</td>
<td>True Love</td>
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<td>THE SPOOKY KIDS</td>
<td>sNielsen SoundScan</td>
<td>Lunch Boxes &amp; Chakkal Chikas</td>
</tr>
<tr>
<td>TIM MCGRAW</td>
<td>sNielsen SoundScan</td>
<td>Let It Rain</td>
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<td>MUSE</td>
<td>sNielsen SoundScan</td>
<td>Star Absolution</td>
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<tr>
<td>JEREMY CAMP</td>
<td>sNielsen SoundScan</td>
<td>Stay</td>
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<tr>
<td>SANTINA</td>
<td>sNielsen SoundScan</td>
<td>I Give You My Word</td>
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<tr>
<td>DANNIE RICE</td>
<td>sNielsen SoundScan</td>
<td>O</td>
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<td>THE RASMUS</td>
<td>sNielsen SoundScan</td>
<td>Dead Letters</td>
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<td>GINNY OWENS</td>
<td>sNielsen SoundScan</td>
<td>Beautiful</td>
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<td>BETHANY DILLON</td>
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<td>Bethany Dillon</td>
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<td>PASSION WORSHIP BAND</td>
<td>sNielsen SoundScan</td>
<td>Passion: Hymns Ancient And Modern</td>
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<td>GAGE JULES</td>
<td>sNielsen SoundScan</td>
<td>Trading Snakeoil For Wolf Tickets</td>
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<td>sNielsen SoundScan</td>
<td>Little Things</td>
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<td>VICENTE FERNANDEZ</td>
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<td>Se Me Hizo Tarde La Vida</td>
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<td>IRON AND WINE</td>
<td>sNielsen SoundScan</td>
<td>Our Endless Numbered Days</td>
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<td>LA CRETA DE VASCO</td>
<td>sNielsen SoundScan</td>
<td>La Que Te Corte Mientras Hayas La Cordura</td>
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<td>NELLIE MCKAY</td>
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<td>BLUE COUNTY</td>
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<td>INFAMOUS MOBB</td>
<td>sNielsen SoundScan</td>
<td>Blood Thicker Than Water Vol. 1</td>
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<td>THOUSANDFOOTKNOTCH</td>
<td>sNielsen SoundScan</td>
<td>Phenomenon</td>
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<td>CLUTCH</td>
<td>sNielsen SoundScan</td>
<td>Blast Tyrant</td>
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<td>BARLOWGIRL</td>
<td>sNielsen SoundScan</td>
<td>Star Of The Sea</td>
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<td>MACHO &amp; JIMP</td>
<td>sNielsen SoundScan</td>
<td>Mad Max</td>
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<td>DROPBOX</td>
<td>sNielsen SoundScan</td>
<td>Druplox</td>
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<tr>
<td>CHRIS RICE</td>
<td>sNielsen SoundScan</td>
<td>Run The Earth, Watch The Sky</td>
</tr>
<tr>
<td>RJ HELTON</td>
<td>sNielsen SoundScan</td>
<td>Real Life</td>
</tr>
<tr>
<td>LOS RIEROS DEL NORTE</td>
<td>sNielsen SoundScan</td>
<td>20 Anos De Fuerza Nortena</td>
</tr>
</tbody>
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**Categories:** Sales data compiled by Nielsen SoundScan. All data provided by Billboard and © 2004, copyright of Billboard. All Rights Reserved. www.billboard.com • www.billboard.biz

**Note:** This image contains a table with detailed information about various artists and their albums, including sales data and distribution labels. It also includes a section titled "Heatseekers Weekly Number 1," listing the top heatseekers for that week. The data is organized in a tabular format for easy reading.
Navarre's Got Action... Chart Action

The Girl Next Door
Original Motion Picture Soundtrack
Lakeshore Records - LKS33798

Smokey Robinson
Food For The Spirit
Liquid 8 Records - LIQ12177

Clint Black
Spend My Time
Equity Music Group - EMG001

Clutch
Blast Tyrant
DRT Entertainment - RTE00410

Kottonmouth Kings
Fire It Up
Suburban Noize Records - NZE28

Coming Soon

Edwin McCain
Scream And Whisper
DRT Entertainment - RTE00409

Lit
Lit
DRT Entertainment - RTE00413

Seven Mary Three
Dis/location
DRT Entertainment - RTE00408

Juan De Marcos
Afro Cuban All Stars
Live In Japan
Globe Star Recordings - GB502

Bjork
Debut Live - OL1363
Post Live - OL1362
Homogenic Live - OL1356
Vespertine Live - OL1161
One Little Indian Records

* Artist rankings are based on results from Billboard and Nielsen SoundScan charts from May 8, 2004.
The Billboard 200 A-Z (Listed by Artists)

- Over the Counter

Also, the once-shy Prince has become a favorite TV booking. Since February, he has appeared on "The Tonight Show With Jay Leno," "The Ellen DeGeneres Show," "Jimmy Kimmel Live!" and "20/20." He also guest-starred on "The Simpsons," "Wizards of Waverly Place," and "iCarly." His most recent TV appearance was on "Saturday Night Live." He also made a guest appearance on "The View." Prince's last TV appearance was on "The Ellen DeGeneres Show," where he performed a medley of his hits. He also appeared on "The Tonight Show Starring Jimmy Fallon." Prince is also known for his love of hip hop, having collaborated with several artists, including Jay-Z, Kanye West, and Dr. Dre.

- H ave梅y Mercy: Last year, top 40 and adult contemporary, discovered and promoted the group "the Language," which became the dominated Nielsen SoundScan week of its career. With 56,000 copies sold, the new set becomes its second No. 1 on Top Christian Albums and enters The Billboard 200 at No. 12. Its peak on the chart big had been No. 37, reached last year, when pop formats discovered "I Can Only Imagine" from the 2001 album "Almost There."" MercyMe's 2002 set, "Spoken For," peaked at No. 41 on The Billboard 200. Its prior charted had been 43,000, which "Almost There" scored during Christmas week of last year.

- Declaration of Independents: Six independently distributed albums bow on The Billboard 200, led by Hanson on The Billboard 200, at No. 25 on its own 3CG label. This represents the most indie bows the big chart big had been since the Nov. 5, 2003, issue. The last Billboard 200 to greet more titles—seven of them—was May 24, 2004. The new crop includes each of the top five on Top Independent Albums. Behind Hanson on The Billboard 200 are Fear Factory, Black Label Society, Kottonmouth Kings and the multi-hit "Rock Against Bush at NOS. 30, 40, 42 and 54, respectively. A Vic Latino/Dead Wax dance remix album round out the pack, entering the indie list at No. 11 and the big chart at No. 153.

- Box Score: A boxed set dedicated to the late Grateful Dead frontman Jerry Garcia earns the rare distinction of bowing at No. 1 on Top Internet Albums, which tracks the sale of physical albums ordered online.

 Only one other boxed set has led this chart since it joined the Billboard pages in 1999. Last year, the three-disc "Led Zeppelin set" "How the West Was Won," was No. 1 for a week. A three-disc "Dave Matthews Band album," "The Central Park Concert," also led the list, but that package carried only a $19.99 list price. At six discs and a suggested price of $74.98, "All Good Things: Jerry Garcia Studio Sessions" is the pricier title to reach No. 1 on this or any other Billboard chart.

The Garcia set also enters The Billboard 200 at No. 175.
### Billboard Top Blues Albums

<table>
<thead>
<tr>
<th>Week of</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 8, 2004</td>
<td>ZZ Top</td>
<td>&quot;Greatest Hits&quot;</td>
</tr>
<tr>
<td>May 8, 2004</td>
<td>B.B. King</td>
<td>&quot;Darling&quot;</td>
</tr>
<tr>
<td>May 8, 2004</td>
<td>Muddy Waters</td>
<td>&quot;The Best of Muddy Waters&quot;</td>
</tr>
<tr>
<td>May 8, 2004</td>
<td>Robert Johnson</td>
<td>&quot;The Complete Recordings&quot;</td>
</tr>
<tr>
<td>May 8, 2004</td>
<td>T-Bone Walker</td>
<td>&quot;The Essential T-Bone Walker&quot;</td>
</tr>
</tbody>
</table>

### Billboard Top Christian Albums

<table>
<thead>
<tr>
<th>Week of</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 8, 2004</td>
<td>Casting Crowns</td>
<td>&quot;Mythology&quot;</td>
</tr>
<tr>
<td>May 8, 2004</td>
<td>MercyMe</td>
<td>&quot;Maxwell's House&quot;</td>
</tr>
<tr>
<td>May 8, 2004</td>
<td>Gaither Vocal Band</td>
<td>&quot;Sings Of Hope &amp; Life&quot;</td>
</tr>
<tr>
<td>May 8, 2004</td>
<td>Steven Curtis Chapman</td>
<td>&quot;Risk It All&quot;</td>
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</table>

### Billboard Top Gospel Albums

<table>
<thead>
<tr>
<th>Week of</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 8, 2004</td>
<td>Smokie Norful</td>
<td>&quot;I Will Sing&quot;</td>
</tr>
<tr>
<td>May 8, 2004</td>
<td>Donnie McClurkin</td>
<td>&quot;Humbled: Pt. 1 &amp; 2&quot;</td>
</tr>
<tr>
<td>May 8, 2004</td>
<td>Shirley Caesar</td>
<td>&quot;The Best of Shirley Caesar&quot;</td>
</tr>
<tr>
<td>May 8, 2004</td>
<td>BeBe &amp; CeCe Winans</td>
<td>&quot;One More Time&quot;</td>
</tr>
</tbody>
</table>

### Billboard Top Reggae Albums

<table>
<thead>
<tr>
<th>Week of</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 8, 2004</td>
<td>Ky-Mani Marley</td>
<td>&quot;Heart of The Lion&quot;</td>
</tr>
<tr>
<td>May 8, 2004</td>
<td>Capleton</td>
<td>&quot;Island Time&quot;</td>
</tr>
<tr>
<td>May 8, 2004</td>
<td>Beenie Man</td>
<td>&quot;The Best of Beenie Man&quot;</td>
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### Billboard Top World Albums

<table>
<thead>
<tr>
<th>Week of</th>
<th>Artist</th>
<th>Title</th>
</tr>
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<tbody>
<tr>
<td>May 8, 2004</td>
<td>Carlinhos Brown</td>
<td>&quot;A Time For Life&quot;</td>
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<tr>
<td>May 8, 2004</td>
<td>Tiken Jah Fakoly</td>
<td>&quot;Ournes&quot;</td>
</tr>
<tr>
<td>May 8, 2004</td>
<td>Youssou N'Dour</td>
<td>&quot;Y.N.D.&quot;</td>
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</tbody>
</table>

Notes:
- Nielsen SoundScan is the primary data source for these charts.
- Nielsen SoundScan uses a real-time sales monitoring system to collect data from retail stores, online, and direct sales.
- The charts are compiled weekly and reflect sales data from the previous week.
- Albums with the greatest sales gains this week are indicated with an asterisk (*).
- The charts are based on sales data compiled by Nielsen SoundScan.
Top 40 Radio ‘Loves’ Maroon5 Track

Maroon5’s “This Love” makes an unusual turnaround and moves to the top of the Mainstream Top 40 chart one week after losing its bullet on a decline of 73 detections.

Thanks to a healthy 274-spin gain, the track rebounds and moves 2-1. With “Love” reigning on the Adult Top 40 chart for a fourth week, it becomes the first title to top that chart and the Mainstream Top 40 list in the same week since Avril Lavigne’s “I’m With You” in last year’s March 1 issue.

The two charts have shared 20 simultaneous No. 1s since the Adult Top 40 chart began on Oct. 7, 1995. However, since 2000, when the Adult Top 40 format began to stake more exclusive titles and as Mainstream Top 40 veered toward hip-hop territory, there have only been five simultaneous No. 1s.

JET AGE: Jet’s “Cold Hard Bitch” climbs 2-1 on the Modern Rock chart, giving its group the first No. 1 at the format. The track is the eighth Modern Rock No. 1 of 2004, which is the most peak the calendar since eight titles reached the top through the second week of May in 1994.

Four of the seven prior No. 1 tracks this year have spent just one week at No. 1, including the last three before Jet. But “Cold” will likely hold next week.

To put the revolving door atop the chart in perspective, only seven songs spent considerable time at No. 1: “Ride With Me” by Nelly Featuring City Spud in 2001 (six weeks) and Beyoncé Featuring Sean Paul’s “Baby Boy” (seven last year).

HOUSEKEEPING: Based on our quarterly analysis of current music usage at radio, seven stations were removed from our panel of signals monitored by Nielsen Broadcast Data Systems for tabulation of Hot Country Singles & Tracks. Effective this issue, KUBL Salt Lake City; WNOE New Orleans; WMZQ Washington, D.C.; KZSS Wichita, Kan.; WEZL Charleston, S.C.; KGMY Springfield, Mo; and WUSY Chattanooga, Tenn., are removed from the panel.

Concurrently, WRQO Saginaw, Mich.; and WRLK Norfolk, Va., are added to the panel, which now numbers 27 stations.

Country stations must play at least 60% current titles among their 30 most-played titles to remain on the chart’s panel, the same requirement used to determine the top 10 stations on our mainstream top 40 and rhythmic top 40 charts (Billboard, Oct. 11, 2003).

On the country chart, newcomer Gretchen Wilson’s “Redneck Woman” becomes the quickest debut single to reach the top five in 12 years. Wilson’s track takes the chart’s biggest gain (up five positions) and steps 6-1 in its ninth week.

Bill Ray Cyrus’ “Achy Breaky Heart” was the last to do so this quickly, and it just jumped even higher, leaping 6-1 in the May 30, 1992, Billboard.

The country list also sports a new No. 1 this week, as Keith Urban’s “You’ll Think of Me” advances 2-1.

SAME, BUT DIFFERENT: The Billboard Hot Christian Adult Contemporary and Hot Christian Singles & Tracks charts trumpet different No. 1 songs for only the fourth time since the lists were launched July 26, 2003, on billboard.com.

Christian rock troop Building 429 steps 1-2 on Hot Christian Singles & Tracks with “Glory Defined,” stopping a six-week stint at the top by Matthew West’s “More.”

This chart is fed by the 34 monitored stations that comprise the Christian adult panel, plus nine Christian top 40 outlets.

West dominates the Hot Christian Adult Contemporary chart for a seventh straight week.

NO PROBLEM: Graphic content makes the video for the song “87 South” more than doubled in airplay in the week leading up to the video’s debut, entering the Hot R&B/Hip-Hop Airplay chart with nearly 600 plays in audio and video.

With a rating of 8.7 at the R&B/Hip-Hop HitPredictor list, it shows top 10 callout potential.
Dusk
Continued from page 5

Universal Classics’ Decca imprint had already signed Dusk and was preparing the release of its label debut, “Two Shots,” for an early-2004 release when Burnett came calling.

Clyde Leberman, a former Universal Music Group executive, now works for Mark Burnett Productions. He was aware of Dusk and suggested him for the show, according to Conrad Rights, executive producer of “The Casino.”

Poster and Breitling saw him perform and agreed to add him to the plot.

Editors are still working on the 13-episode series, but Burnett says that Dusk will get considerable airtime both performing and as a main character.

Additionally, the album’s title track is the show’s theme song. Dusk’s music will also be used in promotional ads for the series.

“It’s all about Matt wanting to work up to playing in the big room in the casino,” Burnett says of Dusk’s storyline.

LAUNCH PAD

Dusk’s role on “The Casino” could give the artist a tremendous career boost, says producer Robert Thompson, director for the Center for Popular Television at Syracuse (N.Y.) University.

“If the show is a hit, anything associated with it tends to get the aura of that hit,” Thompson says.

However, Thompson adds that any success “The Casino” achieves can only take Dusk so far. “There needs to be music that people would like.”

For Universal Classics, the program gives Dusk exposure worth millions of dollars.

“For any artist of this genre, like Peter Cincotti or Michael Buble, it’s all about TV, TV, TV,” says Marc Johnston, GM/senior VP for Universal Classics Group.

Johnston says that Universal does not plan to buy advertising for the June 15 release during “The Casino.” It is still being determined if the album will be tagged at the end of each episode.

Mark Burnett Productions will participate in profits from album sales, although neither Burnett nor Johnston would give specifics.

Johnston stresses that the label will “leverage” Dusk’s role in “The Casino” but that the album will have an “independent life” outside of the TV show.

“We have our own publicity team separate from Fox. We’re looking at other TV opportunities and heavy positioning at Borders and Barnes & Noble,” Johnston says, “as well as an aggressive internet campaign to reach consumers that like similar artists.”

The first two videos from the project, the title track and a remake of the Beatles’ “Please Please Me,” do not include “Casino” footage.

FOCUS ON MUSIC

The strategy of preparing for a world beyond the TV series works for Dusk.

“The show is a great opportunity,” he says. “My goal behind doing it was to give the music a chance to be heard.”

“In the end, my main focus is the music,” Dusk continues. “If ‘The Casino’ didn’t come about, I’d still be on the road promoting the record. The show is the icing on the cake, but you still have the cake if the icing doesn’t turn out.”

Having conquered the world of TV, Burnett admits he has his eye on music, including possibly starting his own label.

“There are lots of challenges in the music industry, which, to me, equal opportunities,” he says. He has had conversations with Universal but says he’s not limiting himself. “Why does it have to be just one label?” he asks. “Survivor” is on CBS, “The Apprentice” is on NBC.

He declined to say when he would make his next musical move.

Thompson predicts that should Dusk break out of his “Casino” role, TV viewers will notice the move.

“This is a sign of things to come,” he says. “It’s so much better to be in the program than in a commercial that interrupts the program. It used to be that someone would see you on the screen, and then they would do a story about your life. Now you put them on TV before they become a star. As ‘American Idol’ has shown, this is a way to generate a buzz just by the artist being there.”

Piracy
Continued from page 8

plaguing the music and film industries. Sens. John Cornyn, R-Texas, and Dianne Feinstein, D-Calif., have introduced the measure.

The act would strengthen the current provisions of the 1997 No Electronic Theft Act in light of the proliferation of peer-to-peer networks and illegal file-sharing.

The bill also facilitates prosecution of the most egregious distributors of prerelease materials by instituting jail terms of between three years for a first violation to 10 years for second-strike offenders profiting from the violations.

It would also allow copyright owners to recover damages from individuals who illegally distribute prerelease materials.

Also on Capitol Hill, Recording Industry Assn. of America chairman/CEO Michael oval testified before the Senate Appropriations Committee April 29.

He called for the creation of a new post of ambassador for intellectual property and a stand-alone international agency for intellectual-property trade issues that would bolster the efforts of the U.S. Trade Representative.
Latin Execs Ponder Plans To Repair Market

MIAMI BEACH—Latin music executives are trumpeting new marketing initiatives as the tools to dig out of the genre’s U.S. sales slump.

Battered by piracy and two years of declining sales, the Latin labels hope to boost their bottom lines through tighter budgets, online marketing and new configurations.

The Hispanic label brass suggested that the U.S. Latin market had bottomed out as they spoke about an array of market strategies at Billboard’s 15th annual Latin Music Conference & Awards, held April 26-29 at the Eden Roc Resort here.

The confab—the oldest event of its kind—showcased a variety of companies eager to help the Latin record industry.

Indeed, the licensing, mobile communications and banking intendants seemed to realize that the bullsights on the Latin market than the industries themselves.

Brian Williams, senior VP/director of SunTrust Entertainment Banking Group, said during the “Show Me the Money” panel that he is optimistic about the future of the Latin industry, especially the independent sector.

“The indices that get me excited are the ones that identify a particular niche, sign artists who have a fan base and market their artists with a non-radio approach,” Williams said.

FEWER SIGNINGS

Several label executives said during the “Presidents & Artists: The Business of Music” panel that while the Latin market may be turning around, the go-go days of fat contracts, opulent studio productions and numerous new-artist signings are over.

“We are signing less quantity but better quality, because our budgets can’t bear additional expense,” EM Latin USA president/chairman Jorge Pino said. “The sales have changed. The investment has changed also. We can no longer spend $300,000 to $400,000 to promote a single.”

Pino said Latin is looking to find new means of marketing new artists.

For EM Latin, EM will promote 15-year-old singer/songwriter Natasha through AOL. Musica. Further, the leadoff single will be available for download at Apple’s iTunes Music Store before it is serviced to radio.

But John Echevarria, president of Universal Music Latin Latino, said the media exaggerates the potential of digital distribution.

Echevarria stressed that physical piracy is the biggest culprit in the demise of the Latin business, which was down 6% to 38.6 million units shipped in 2003, according to the Recording Industry Assn. of America.

Manny Shinoda, BMI’s president, international, agreed that physical piracy has been a longstanding plague but also blamed the labels for their recent poor performances in Latin America.

“We need to listen to what the consumer wants and use all of the technology that is available to bring our music to the artists’ consumers,” Shinoda said.

BMG U.S. Latin recently changed from a full-service label to a marketing, promotion and distribution firm that will promote its current artists but not sign any new acts.

Steinberg said the labels “were asleep,” that the wheel “was not spinning” during the industry downturn. “Since 1999, we’ve seen this coming, and we were very slow to react. Now we have another opportunity to increase our sales through digital media.”

Pino noted that several of EM’s combo packages of CDs and DVDs sold about 70,000 units in 2003. Predictably, EM Latin hip-hop artist Vicco Card Universal Music Latino pop singer Luis Fonsi were hardly enthusiastic about downloadable singles replacing CDs.

“To me, an album is like a book with chapters, and it goes from beginning to end,” Fonsi said. “It freaks me out that albums could be replaced by downloads.”

However, stumbling blocks remain for the download services.

At a panel about online sales, Susan Roberts, senior VP of new media for Universal Music & Video Distribution, declared, “There still is a big lack of content, especially Latin content, on these services, and a lot of that has to do with myriad things that have to be dealt with before you get the content uploaded to the services, including issues relating to publishing and packaging. It is a time-consuming process.”

NEW REVENUE STREAMS

During the “Show Me the Money” panel—moderated by Billboard editor-in-chief Keith Girard—Francisco Villanueva, president of Latin indie Mod & Roll, said his label generates additional revenue through artist management and publishing.

At the same panel, Bryan Biniak, senior VP of BMG AG Mobile, said Latin’s high-priority customers for wireless phone companies. AG Mobile recently formed a partnership with Univision Communications to use Univision artists and repertoire for personalized phone messages and ring tones.

At session on environmental branding, panelist Arturo Vinueza, CEO of EMI’s Latin USA, told of a campaign in which 19,000 copies of Paulina Rubio’s “Pau-Latina” were sold to Bell south for free distribution to new phone subscribers in Ecuador.

“BellSouth was pleased because it picked up 19,000 new subscribers, and Universal Music Latino was happy to sell 19,000 CDs in a small market,” Vinueza said.

SEA

Continued from page 6

“We have the staff and financial backing to be very competitive with the majors,” Corry says.

Unlike the majors, SEA records will give 20% of its profits to the Hope for Tomorrow Foundation, a charity Corry founded to help children. On Music Row, only Curb Records is known to have a similar lifting policy.

As for the fun factor, Saporiti says, “I remember having fun on Music Row. Since I returned [to the business], I walk down Music Row and it’s just like a wall. It’s like Wall Street is running the music business instead of music people. I walk into labels and nobody’s playing music. I’d like to bring some of that back, have parties in the parking lot like we used to do at Warners and let people hear music.

“Call me a naive, old hippie, but I still enjoy the music.”

Saporiti chose the role of consultant rather than employee because he thinks it makes him more objective. “As an employee, it changes the dynamic. I like being removed from employee status so there is no fear factor involved.”

SEA Records briefly got off to a false start last fall when it announced its launch and the appointment of former Scarlet Moon Records GM Lisa Wysocky as president (Billboard, Nov. 22, 2003). Not pleased with the label’s original team, however, Corry quickly cleaned house with the exception of Green and started over.

FLAGSHIP ARTIST MCCOY

McCoy is the label’s only artist at the moment, although Corry has budgeted for two or three others in the first year.

Best-known for his 1994 No. 1 country hits “No Doubt About It” and “Wink,” McCoy had a long string of hits on Atlantic Records, as well as three platinum albums and one gold album.

McCoy bounced from Atlantic to sister labels Giant and Warner Bros. as the smaller imprints were shuttered during the label’s consolidation, after Warner Bros., McCoy was ready to go the independent route.

Instead of being at a major with a big roster, I wanted to get to a place where I’d be one of the main focal points,” McCoy says.

That’s exactly what he has found at SEA, along with one other perk.

But it has been seven years since McCoy last had a hit, a fact that the artist and label executives are well aware of. McCoy, who has continued to tour steadily in recent years, says he’s willing to do what it takes to be reintroduced to his fans.

Corry is developing plans and software that will allow his company to use its call centers to market McCoy and SEA’s other artists.

McCoy heads into the studio May 10 to record his first project for SEA.

Matt Rollins will produce. The label expects to release a single this summer and the full album early next year.

SEA Records has a good chance of success if it can put together a promotion for this record. As the label’s only artist, it is likely the label will get a lot of airplay and air time.

“Competition for airplay will always be the battleground for the majors and for any other company that wants to compete at that level,” he says.

Nashville’s independent labels today face the reality that the majors wager as much as $300,000 to push a single for a new artist just into the 20s on the Billboard chart,” Allen continues.

Corry and Saporiti have different goals for the label, but they agree that frugality is essential.

“My business model is to keep the overhead as low as possible and create a situation where everyone has a job to go to every day,” Saporiti says. “The goal isn’t to get rich. We don’t want to become a big company, we’re not power crazy.”

But Corry is more ambitious: “I think the niche market is to be a major label,” she says. “I want to be a huge entertainment organization with a lot of arms. But I want to be fiscally minded and smart and sensible about how we do it.

“Right now we’re taking our time and trying to be very focused and savvy and strategic, but we will have a publishing arm, possibly a studio and maybe something in concert promotion down the line.”

But Saporiti says he and Corry do agree on a philosophy of “trying to go after music rather than money.”

“If the music’s good,” Saporiti says, “the money will flow.”

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BILLYBAND BILLYBAND
**D12**

Continued from page 1

“Our early reads say it’s big,” says Lon Lindeland, business team leader for music at Best Buy. “Consumers are definitely in the stores picking up copies of it.”

“It’s what everybody expected,” says Violet Brown, director of urban music for Wieghouse. “It’s an extremely strong record.”

Brown adds that “My Band,” the first single from the album, sounds “like a pure Eminem song.”

That’s no surprise, because Eminem’s long-time member of the Detroit-based collective. He raps on and wrote and produced several tracks. And he owns the group’s label.

**THE EMINEM FACTOR**

There’s no denying that Eminem’s participation in D12 is a big factor in the act’s success. It also helps that the rapper has been scarce for a while. Two years ago, he released simultaneous “The Eminem Show” and the “8 Mile” soundtrack.

The “Spinal Tap”-veined “My Band,” which skewers the media’s perception of Eminem’s presence in D12, clearly fueled consumer fervor for “D12 World.”

The single climbs this week to No. 7 on The Billboard Hot 100 and No. 33 on the Hot Rap & Hip-Hop Singles & Tracks chart. It’s also No. 7 on Hot Rap Tracks and No. 1 on the Rhymic Airplay chart.

**Prince**

Continued from page 1

that chart position.

While Nielsen SoundScan has traditionally counted concerts, it usually does so by counting albums sold at merchandising tables. This is the first time it has counted sales where a concert attendee gets an album as part of the ticket price.

Every show on the Prince tour, which opened in March and is expected to last until August, will likely see copies of “Musicology” distributed to attendees. To date, 250,000 copies have been distributed during the tour, reports L. Londell McMillan, Prince’s attorney.

**CHALLENGING THE STATUS QUO**

From McMillan’s point of view, Nielsen SoundScan’s first-week sales should have included all the albums distributed through the tour so far. With this distribution method, Prince “is challenging the status quo,” McMillan says.

While Prince is applauded for using unique channel, label sales and distribution executives appear split on whether the sales should be included in Nielsen SoundScan totals.

“I am violently against this,” one senior distribution executive says. “This is more than 45 cents. The charts are supposed to represent what consumers are spending money on. With the Prince album, there is no choice.”

Another distribution executive says, “It’s opening Pandora’s box. It will be one more way for record companies to have to spend too much money in an attempt to influence a chart. And it’s just another way that everyone will dive in and have a CD with a purchase of everything, let alone concert tickets.”

But Phil Quartararo, executive VP of Entertainment Distribution North America, disagrees, saying Prince’s concert sales should absolutely be counted.

“A sale is a sale,” he says. “Our job is to put music in the consumers’ hands, where and when and how they want it. The music company of the future has to be able to sell through conventional means as well as nontraditional ways.”

Sound Music Entertainment distributes the new Prince album in concert, the company said, “To ensure that SoundScan numbers accurately reflect the realities of the marketplace, it makes sense that sales of ‘Musicology’ generated through ticket sales are included in their tally.”

Nielsen SoundScan CEO Rob Sisco wonders what all the fuss is about. He asks how the company could not count the concert sales. “The manufacturer was paid by the promoter, who is reselling the merchandise to the consumer,” he says. “Given that there is a sale . . . with the album ending up in the hands of the consumer, we can confirm this, we feel we should count the sales.”

Sisco notes that Prince’s approach is new and carries a certain degree of contractual risk. “If we can confirm this, we feel we should count the sales.”

“An interesting process,” he says. “Our goal is to count every possible legitimate music sale but at the same time to engage in an open dialogue with the industry on how best to accomplish that.”

**PRINCE SETS PACE**

Meanwhile, Prince’s “Musicology” move is leading the way in several areas.

According to a press release, Virgin Records, Clear Channel Entertainment and PromoWest will allow fans in select markets on the band Gomez’s tour to “buy the CD and have an accounted download.”

Label executives, unaware of the Gomez offer, say they would support concert sales with an opt-in choice being considered toward the chart. The Gomez offer could allow fans to either buy a ticket to the show or pay $10 more to purchase a package that includes its “Split the Difference” album and exclusive downloads from the concert they attend. The album can be picked up at the merchandising table at the show by presenting a special ticket, while an e-mail address will be provided through the download URL within two weeks after the concert. While many executives worry that bundling CDs with concert tickets will play havoc with the charts, the question remains, How many artists ultimately can afford to follow Prince’s example?

**NEW TRICK FOR OLD ACTS**

Label executives already see heritage acts as being able to afford to duplicate the Prince model, and several executives already report that managers of such bands are fascinated by the concept. “Take this to its logical conclusion. A band with current albums and records but great live business can do a stadium tour over the summer and dominate The Billboard 200,” one label executive says.

But some label executives are looking beyond the impact of the chart and see the strategy as a legitimate marketing tool to reach any act’s core fanbase. “Would an older, financially secure fan care if they didn’t get an account with you?”

Label executives, unaware of the Gomez offer, say they would support concert sales with an opt-in choice being considered toward the chart. The Gomez offer could allow fans to either buy a ticket to the show or pay $10 more to purchase a package that includes its “Split the Difference” album and exclusive downloads from the concert they attend. The album can be picked up at the merchandising table at the show by presenting a special ticket, while an e-mail address will be provided through the download URL within two weeks after the concert. While many executives worry that bundling CDs with concert tickets will play havoc with the charts, the question remains, How many artists ultimately can afford to follow Prince’s example?

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MTV also is a big supporter. D12 played to a packed open-air crowd in New York’s Times Square for MTV on the album’s release date.

The network’s mtv.com is previewing “D12 World” on its program “The Leak.” Tom Calderone, executive VP of music and talent programming for MTV, says the album is tracking to be “the most streamed act of the year.”

Based on that reaction, Calderone says, “I would be shocked if the album didn’t debut at No. 1.”

Indeed, the “My Band” video has been on MTV’s Main和2 fellow Viacom network BET.

Prior to the album’s release, MTV and MTV2 aired specials showcasing the group. D12 has also been tapped to emcee the June 10 at the 2004 MTV Movie Awards.

The group also supplemented its Times Square show with a performance/interview on BET’s “106 & Park.”

It’s certainly a different scenario from three years ago.

At that time, D12’s video for “Pur- ple Pills” did not meet MTV’s standard because of the raps on and the lyrics. A title change to “Purple Hills” did not make a difference. “It was nothing about D12,” Calderone says. “It was a lyrical content issue, period.”

“Our first album didn’t get promoted a lot because of ‘Purple Pills,’” D12 member Kuniva says. “At MTV helped a lot this time.”

D12 will also be saluted as the Launch/Yahoo artist of the month in May.

Nontraditional advertising avenues are also being utilized. A spot is running during this season’s final episode of “Chappelle’s Show” on Comedy Central. The current NBA playoffs are also targeted for advertising opportunities.

**IN THE BEGINNING**

D12’s debut album, “Devil’s Night,” came out in 2001, about two weeks after its 2001 release, according to Nielsen SoundScan.

The outfit was established by members Bizarre and Proof in about 1999. Bizarre and Eminem would join the crew later.

Kuniva, Kon Artis and Bugz were added to the group before its Shady signing. Bugz died in a shooting a few months before the album’s release in 1998. The group’s debut record- ing was the 2000 single “Shit On You.”

Because the Eminem connection is sometimes a distraction, “D12 World” seeks to put the other members in the forefront.

“There’s a group here, not just Eminem’s buddies,” Rosenberg says. “At 25 we did a lot with Eminem and Dr. Dre contribute tracks. However, both step back this time as Kanye West, the Trackboyz and other producers take the reins. The result is a more fun, uptempo album than the gothic “Devil’s Night.”

“People overlook us as piggy-backing on Eminem and having talent,” Kuniva says. “But we’re a collective of tight MCs who have been doing this a long time.”

Additional reporting by Keith Caulfield in Los Angeles.
“Number Ones” (Sony), Alvieve’s “My World” (BMG) and “Led Zeppelin—DVD” (Warner Vision International).

MOVING BIG NUMBERS

According to Warner Vision International (WVI), national and international sales of the DVD have reached 3.5 million, and are expected to reach 3.7 million by the end of 2002. Still says his company shipped 7 million DVDs in 2003, up from 4.5 million in 2002.

Mark Dunn was recently promoted to VP of EMI marketing, with a global DVD marketing role. He says EMI’s strategy is to use its existing library to promote DVD sales, as opposed to creating a separate DVD division.

“It means that when we have a DVD project, we have expert project managers who are already familiar with the artists and the best media for reaching their fans,” he says.

WVI has nearly 2,000 DVD titles, with release over 800 titles in 2003; about 200 were released in 2001. Coldplay’s “Live 2003” was WVI’s first wide-screen, shipping DVD after its release last November. Sony Music Entertainment claims to have been the U.S. market leader for the past two years. According to Steve Barnette, executive VP/TMG at Sony Music U.S., the company achieved that status by identifying DVD’s potential very early.

Three years ago, we made a concerted effort to be at the forefront of DVD exploitation globally, not just the U.S.,” Barnette notes.

SMART MARKETING

Barnette says proper content is a major sales driver. Such was the case with Tenacious D’s “The Complete Masterworks,” a double DVD that shifted 450,000 units worldwide. It is a spin-off from Tenacious D’s “Live at Boston Academy” CD.

“We looked at the success of the album, which sold 1.2 million units worldwide, and added bonus features to increase the H2O, short series that we spent months clearing the rights for,” Barnette explains. London-based Universal Music International’s international DVD marketing VP Olivier Robert-Murphy agrees that imaginative content drives sales.

For example, as a bonus on Bon Jovi’s “This Left Feels Right,” buyers are invited to play poker with the band members in a DVD game. If they win, they receive instructions to access secret footage of Bon Jovi playing in London’s Hyde Park.

“Don’t forget local talent. Labels also see much potential in local repertoire. In Germany, EMI-signed Herbert Groenemeyer’s “Mensch” became the first DVD to hit No. 1 on the country’s CD album charts. Universal in Germany enjoyed substantial sales of “Lichtspiele,” a DVD from native rock act Rammstein.

In March, Dutch act Marco Borsato became the first local act to release a DVD-only album, called “Zien,” which has shipped 400,000 units in the Benelux (the Netherlands, Belgium and Luxembourg) region. In Spain, some 80% of shipments were international products, according to Universal Music Spain president Marcelo Castello Branco.

“We are all investing now in local DVD production, which we see as the driving force behind a revival in fortunes for the Spanish market,” he says.

WVI’s still also vouches for the strong showing of local artists. “Domestic acts will always outperform any international act in their own countries,” for example, the top-selling international release in Japan was Led Zeppelin, with 120,000 units of the double-DVD last year. But major local acts have the ability to sell half a million DVDs.”

Label executives expect to see sustained growth this year, with forthcoming titles from Shakira, Beyonce, Christina Aguilera, Black Eyed Peas and Bon Jovi.

Ian Dawson, head of video/DVD U.K. and Ireland for retail chain HMV, stresses that labels can still tap large catalogs of unused live-concert material for DVD release. “There is still a huge archive of live concerts. For example, the DVD of ‘Live Aid’ is due to be released this year,” he says. “Some consumers are still only beginning to be aware of what is available on DVD. And that includes content they would never dream of buying on VHS cassettes.”

Gear

Continued from page 6

musical trends and the soaring cost of collectible vintage instruments.

“It has a lot to do with the aging of boomers,” says Richard Hoover, founder of Santa Cruz Guitar Company.

“When I started out, I was making guitars for people in college. Now, we’re selling to people 40 and up, who have some disposable income. They want really good quality, something that’s going to last a lifetime.”

Hoover has been building guitars since 1972. Today, his Santa Cruz, Calif.-based company builds 750 guitars per year, which are primarily sold by specialty retailers.

“Boomers are living in better neighborhoods,” adds Dana Bourgeois of Bourgeois Guitars, which manufactures some 400 instruments annually in Lewiston, Maine. “Buy their cars, they buy nice hi-fi equipment—and they’re not going to buy junky guitars.”

“I ran out and bought an electric guitar within two weeks of seeing the Beatles on the ‘Ed Sullivan Show.’” Bourgeois says. “My entire generation did the same thing. A lot of people put it away while they were establishing a career and having a family, but now they’re at the point where they can turn to the guitar again as a quality leisure pursuit.”

ATTENTION TO DETAIL

The appeal of boutique manufacturers is simple, says Steve McCreaery, GM of Austin-based Collings Guitars. “As cliched as it is, it’s attention to detail. [Founder] Bill Collings has a real grasp of the mechanics of the acoustic guitar, and I think he has raised the bar for the whole industry.”

Collings has gone from one employee to 45 since 1989 and is building a new shop to accommodate that growth, McCreaery says. The company will produce 1,200 guitars in 2004, a 20% increase over recent years.

At an average cost of $3,000, these boutique instruments are significantly more expensive than mass-produced acoustic guitars, which can cost less than $100.

But the price is reasonable, these luthiers assert, given the cost of instruments of comparable quality.

“One of our models is inspired by a 1930s Martin that is approaching six figures in the collectibles market,” Hoover says.

“The vintage ones are really expensive,” Ambell says, “and they’re just not that stable, it’s similar to having a vintage amp.”

HANDBRADE SOUNDS BEST

The rise of boutique amplifiers is largely attributable to Matchless Amplification in 1988, Matchless and the boutique manufacturers that followed them used the circuit boards in favor of point-to-point wiring, an older technique in which electrical connections are made by hand.

“The ‘70s and ‘80s were a very poor time for musical instruments,” says Mike Zalke, founder of Maple Heights, Ohio-based Dr. Z Amplification. “The big manufacturers were going to printed circuit boards, machine-built and built overseas. So there was a renaissance, a group of guys like myself who said, ‘The hand-wired amps sounded better.’”

Richard Robinson, founding guitarist of the Black Crowes, discovered Matchless amps when the band was recording in Los Angeles in 1993. Robinson, currently mixing a solo album, recalls that leasing Jack Joseph Puig know Matchless, the co-founder of Matchless. Sampson brought Matchless Clubman and Chieftain models to the studio, Robinson says, and “they just sounded beautiful, instantly fell in love with them.”

Matchless went bankrupt in 1998 but was re-established in 2000 and remains a top boutique manufacturer in the industry, several firms moved in to fill the void. One of those is Corona, Calif.-based Bad Cat Amplifiers, founded in 2000 by James Heidrich with the assistance of Matchless co-founder Rick Perotta.

“I strive to use the highest quality parts,” says Heidrich, who ships approximately 60 Bad Cat amplifiers per month, “This has been our busiest year ever. I couldn’t believe the amount of orders we took from new and existing dealers at the NAMM show.”

Steve Carr also filled the void when Matchless temporarily ceased operation, founding Pittsboro, N.C.-based Carr Amplifiers at the end of 1998. Last year, Carr built more than 400 amplifiers.

this year, he reports, demand is running 60% ahead of 2003.

“Matchless left a big hole when they went out of business,” Carr says. “We came in when people were hungry for what was going to fill that gap.”

As with handgoude guitars, customers of boutique amplifier manufacturers are a mix of professional musicians and baby boomers with disposable income. “A lot of our customers are 40 or 50 years old,” says Carr, whose amplifiers range in price from $1,500 to more than $3,000. “We have young customers, but it’s a hard thing to afford.”

Much of the growth for these small businesses is fueled by the profession-

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‘Do You Think Bob Dylan Could Get A Record Contract Today?’

BY GAIL MITCHELL

LOS ANGELES—Walter Yetnikoff embraced the slogan “sex, drugs and rock ’n’ roll”—and it took literally.

For Yetnikoff, it was good to be the king. As president/CEO of the CBS Records Group (and later Sony Music) from 1975 to 1990, the tone-deaf lawyer was as big as they come.

He ruled a musical kingdom whose royal subjects included Michael Jackson, Barbra Streisand, Billy Joel and Bruce Springsteen. The industry itself was thriving, invigorated by the advent of the CD and MTV. But as revenues rose, so did Yetnikoff’s consumption of alcohol and cocaine.

In “Howling at the Moon: The Odyssey of a Monstrous Music Mogul in an Age of Excess,” Yetnikoff chronicles his substance-induced downfall, sexual conquests and caustic business confrontations with everyone from Tom Mottola to David Geffen. Written with David Ritz, the biography is newly published by Broadway Books.

Yetnikoff’s mid-’90s independent venture, Velvet Records, failed to take off. Now clean and sober, he works with Commotion Records, which produces independent movie soundtracks and counsels new artists as well as recovering addicts.

“I know Walter says he has a deaf ear, but he has vision,” says Nona Hendryx, one-third of former CBS act Labelle. “If he saw talent and value in someone, he would support it fully. Being a good businessman as well, he could see where it could lead.”

“But it wasn’t just business back then. It was more about relationships. That’s what’s missing now: the characters and the fun. Sometimes you need to be a little crazy in this business to be successful.”

Q: How does it feel to be back in the limelight?

A: To be honest, I’m trying to restrain [from] major, arrogant ego involvement because in the past I never tried to restrain that. I used it to my advantage in many cases: “I’m tougher than you. Who the fuck do you think you are, motherfucker?” I don’t care what your name is.”

But it backfired in a lot of cases. So I’m trying not to go there. I’m trying not to get my ego involved so that someone writes a bad review and I get crazy.

Q: You’ve been sober since 1989. Is the book your catharsis?

A: It was supposed to be a real kiss-and-tell book when I first met with [then-Doubleday editor] Jackie Ossasi in the late ’80s. But David and I tried to avoid a [Joe Exeter has] book. It wasn’t supposed to be a glossy of everybody in the record business. It’s not even a chronology of the business. It’s a personal journey.

I don’t know if I intended it to be cathartic, but it was. David is a prick [laughs]. But he forced me to be honest about certain things. I was really resisting, on a personal level more than a business level.

Q: Will there be another book, or perhaps a movie based on this one?

A: There might be another book. I don’t know what it is right now. But it won’t be a sequel or a fill-in of what’s missing here.

If someone made an offer about a movie, I would certainly consider it. The problem is, I would want to control the script and they’re not going to let that happen so easily. I won’t want me portrayed the way they want me to do that.

Q: You engineered the sale of CBS Records to Sony in 1988. What’s your take on today’s merger mania?

A: I’m sorry to see labels like Arista being downsized. The conglomerate stuff is one of the major causes of today’s problems. And it’s been accompanied by what I think is a lot of greed by all concerned.

There are a lot of greedy people making enormous amounts of money. I wanted to make money too, but we didn’t make that kind of money.

Q: Are musically attuned label executives a thing of the past?

A: The industry’s not attracting the same kind of people anymore. It used to be a lot of fun. The people around today are not so much fun.

Where are the creative types like Ahmet Ertegun, Clive Davis, Bruce Lundvall? Back then you were encouraged just by the tone of the times to be counterculture, to be original. To me, the outstanding thing about a unique artist was his originality—not how good he looked.

Q: What’s changed the most about musical artistry?

A: Artists too often today are copying themselves. There are few real originals out there, because I don’t think they would be given a fair hearing. Do you think Bob Dylan could get a record contract today?

The corporate culture is stultifying a lot of the creativity. I was free to work with artists; to let a Bruce Springsteen marinate, develop and grow.

Q: Should labels have embraced the Internet sooner?

A: Yes. I don’t think the record companies are really ready to embrace the Internet. They’re schizophrenic about it.

The Internet is a very bad thing, but it’s here. Yet the record companies act like maybe it’s not. They form little alliances, but I don’t see anything happening. Except for one company, iTunes, and that’s not even the record business.

iTunes has made a really good start, but it can be improved. I’m a computer illiterate, but I’m working on a way to disseminate—music through the Internet. It’s artist-friendly, company-friendly and consumer-friendly. Maybe it will work, maybe not.

I have a patently bad thing, but I’m afraid to take it to the labels. I’m afraid they’d say yeah, [then] bury it.

Q: In the book, you outline how CBS waged war against rival Warner Bros. In hindsight, was that a mistake?

A: That was fun. Someone came to me and said, “Oh, they’re trying to steal your people.” It was a lawyer, not Allen Grubman, who was jerking me off: Pit [us] against each other and he’d get the benefit of that.

I think I seized on the opportunity unconsciously. I was new. I was a lawyer in international business, but I didn’t know the domestic business.

And I succeeded Clive Davis and Goddard Lieberson, two legendary characters. What was I going to do? So I declared war.

Of course, I was very colorful. We came up with the battle cry “Fuck the Bunny.” Guys were in the streets tearing down WB posters. So it worked. I was relatively unafraid.

Q: Are you still tempted to jump once more into the game?

A: Doing soundtracks like I’m doing is fine. Working with an artist here and there that you believe in, that’s fine. Maybe I’ll buy EMI, who knows? I’ve thought about it.

But to work in the business’ corporate atmosphere now? Oh, God, I couldn’t survive.

Q: Can Michael Jackson overcome his legal troubles and return musically?

A: He may get past the legal thing. But how is he going to get past the fact that his records aren’t selling? I think he’s denials about that. He used to say, “I have to be No. 1, I have to be No. 1.”

Q: Will the industry rebound?

A: Maybe if the people in the industry are hurting enough, or the corporations are hurting enough, they’ll do something about it other than merge. I like to believe it will turn around. The ray of hope is that if you do something people want, they will buy it in big loads. Like Norah Jones. [Her success] gives me a lot of hope that it can be done.

Q: In the book, you talk about apologizing to Warner Bros. chief Steve Ross before he died. Is there anyone else you want to apologize to?

A: I probably have a bunch of amends still to be made to people I’ve gratuitously insulted. I’m not quite sure [yet] who they are.
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