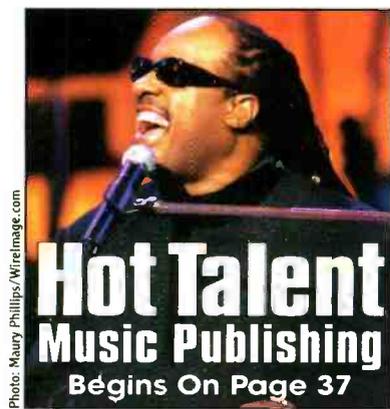


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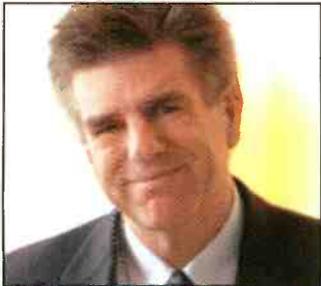
**Hot Talent Music Publishing Begins On Page 37**

Photo: Maury Phillips/WireImage.com

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## HOT SPOTS



### 5 Freston Steps Up

Viacom names Tom Freston co-president/co-COO in charge of MTV, Paramount Pictures, Showtime and other properties.



### 9 'Heaven' In The U.S.

The Corrs return stateside to promote "Borrowed Heaven," the Irish family quartet's first studio album in four years.



### 22 Hip-Hop Hype

Companies rush to tap into hip-hop's marketing power, recruiting rap stars like Eve to pitch products.

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



# Beasties Deliver! (But Why Rush?)

## Capitol Act Eases Back Into The Spotlight

BY JONATHAN COHEN

NEW YORK—Long breaks between records are nothing new for the Beastie Boys: They took four years between 1994's "Ill Communication" and their chart-topping, triple-platinum follow-up, "Hello Nasty."

But they are willing to admit that the six years between "Nasty" and "To the 5 Boroughs," out June 15, would have been even longer if they

had had their way.

Beastie Michael Diamond (known professionally as Mike D) says only the friendly prodding from Capitol president Andy Slater and the band's manager, John Silva, kept the band from continuing to tinker with the album for months, or even years.

"Because of the way we choose to work and because we work in our own studio, we could really go on forever," he says.

(Continued on page 72)

# Changing Of The Guard At SESAC

## Insider Collins Succeeds Velez

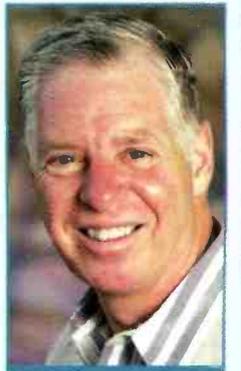
BY PHYLLIS STARK

NASHVILLE—In a move aimed at positioning the company for strategic growth, Nashville-based performing-rights organization SESAC has promoted Pat Collins to president/COO.

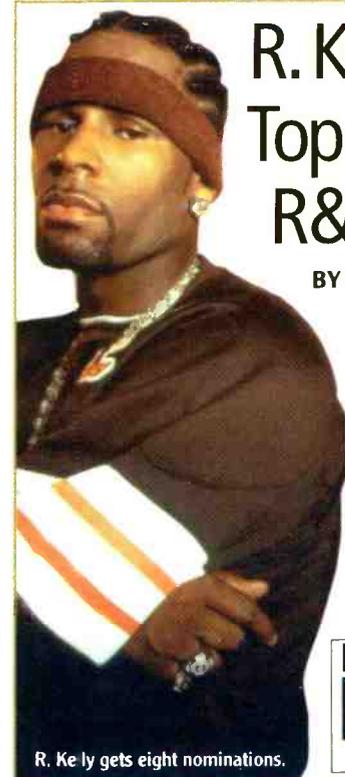
Collins succeeds Bill Velez, who has stepped down after 11 years with the company; the last nine were at its helm.

Collins, who previously was SESAC senior VP of licensing, has

(Continued on page 73)



COLLINS: NEW PRESIDENT



# R. Kelly, Jay-Z Top Billboard R&B Finalists

BY GAIL MITCHELL

R. Kelly and Jay-Z lead the roll call of finalists for the annual Billboard R&B/Hip-Hop Awards. Kelly tops the list, with mentions in eight categories. Jay-Z is a finalist in seven.

The awards ceremony will take place Aug. 6 at

(Continued on page 72)



R. Kelly gets eight nominations.

# TOBY KEITH SHOCK'N ALL!!!

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music

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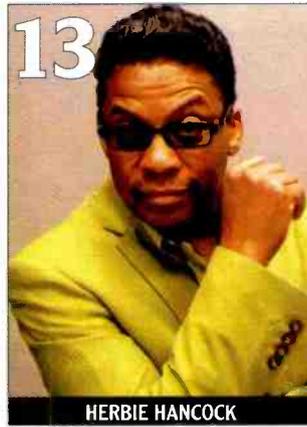
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CHRISTIAN		
	SWITCHFOOT	The Beautiful Letdown
GOSPEL		
	TONEX & THE PECULIAR PEOPLE	Out The Box
REGGAE		
	SEAN PAUL	Dutty Rock
WORLD MUSIC		
	GIPSY KINGS	Roots
MUSIC VIDEO		
	MATCHBOX TWENTY	Show: A Night In The Life Of Matchbox Twenty
KID VIDEO		
	THOMAS THE TANK ENGINE: STEAMIES VS. DIESELS (SP. EDITION)	
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	DO YOU BELIEVE IN MIRACLES?	

**Top of the News**

**5** Nobody in Particular Productions settles its lawsuit against Clear Channel Communications.  
**6** Virgin Mobile USA and Universal Music Group give users "First Dibs" on exclusive master ringtones from "D12 World."

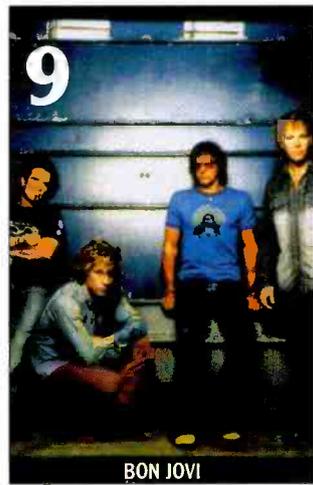
**Music**

**9** The Beat: Bon Jovi guitarist/songwriter Richie Sambora is looking for a new publishing deal.  
**11** Legal Matters: The Third Circuit Court of Appeals is likely to make its decision by the end of June regarding the Federal Communications Commission's ownership rules.  
**12** Higher Ground: The 26th annual ASCAP Christian Music Awards name MercyMe's Bart Millard and Sparrow's Nichole Nordeman songwriters of the year.  
**13** Jazz Notes: Herbie Hancock will make his debut performance at the Playboy Jazz Festival this year.

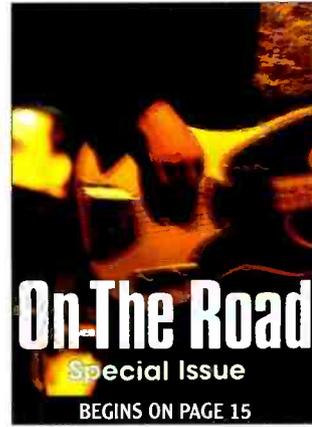


HERBIE HANCOCK

**22** R&B: Hip-hop has become a profitable and popular selling tool for corporate America.  
**26** Latin Notas: "New-generation Latinos" were the subject of the inaugural New Generation Latino Consortium.  
**29** Beat Box: Trax Records celebrates Chicago house music with "The 20th Anniversary Collection" and "The Next Generation."  
**31** Country: Koch Records' Nashville division reissues works from '60s indie label Little Darlin'.  
**36** Songwriters & Publishers: London-based Notting Hill Music Group looks after its U.S. projects with a new Los Angeles home.  
**58** Studio Monitor: Unique Recording Studios cites shrinking



BON JOVI



**On The Road**  
Special Issue  
BEGINS ON PAGE 15

major-label recording budgets as one reason for its closing.

**Retail**

**45** Geffen Records and Midway Games cross-market the "Psi-Ops" videogame and a new song written by Cold's Scooter Ward.  
**46** The Indies: Germany's SPV puts all of its U.S. distribution efforts into Ryko's hands.  
**47** Retail Track: After restructuring, Navarre reports record fourth-quarter and fiscal 2004 financials.  
**48** Home Video: More companies are using companion DVD projects to pump box-office receipts.

**QUOTE OF THE WEEK**

“There’s nothing going on in hip-hop today that wasn’t going on when Russell Simmons and Rick Rubin and the pioneers kicked the doors down.”

MORRIS L. REID  
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**Global**

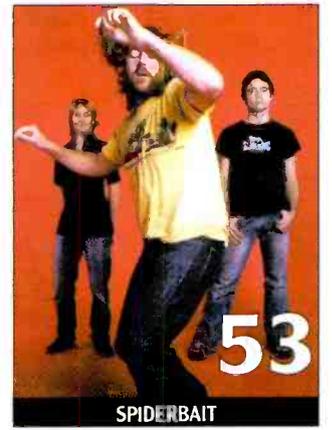
**51** Brian Holland, Lamont Dozier and Eddie Holland receive the Special International Award at the 49th annual Ivor Novello Awards.  
**53** Global Pulse: Spiderbait covers Ram Jam's 1977 version of Leadbelly's "Black Betty" and snags a No. 1 hit at home in Australia.

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**59** Tuned In: The Tube: Gotuit Media and Universal Music Group join the music-on-demand bandwagon with a trial run of Gotuit Music OnDemand.

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SPIDERBAIT

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**JACKI-O**  
Poe Boy/TVT



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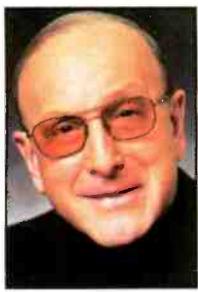


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Clive Davis to keynote NARM convention in San Diego this summer



# Upfront

Hank Neuberger captains team digitally capturing Bonnaroo



TOP OF THE NEWS



GRUPO MONTÉZ DE DURANGO: SPEARHEADING POPULARITY OF MÚSICA DURANGUENSE

## The Durango Gang Busts Out Of Chicago

BY LEILA COBO

Nine months ago, the word "Durango" was most likely to conjure up a state in Mexico.

Today, it's the name associated with a musical movement that has dominated the *Billboard* Top Latin Albums chart.

At any given time during the past two months, between four and six titles of *música duranguense* (music of Durango) have been among the 20 best-selling Latin albums in the country.

At the head of the list is Grupo Montéz de Durango, whose album "De Durango a Chicago" (Disa) spearheaded the *música duranguense* craze. The album made a surprise debut at No. 2 on the Top Latin Albums chart last October (*Billboard*, Nov. 1, 2003).

Then in April, Grupo Montéz de Durango's first live album, "En Vivo Desde Chicago," debuted at No. 1 on the Latin chart.



Today, the chart is peppered with other duranguense titles, notably albums by Horóscopos de Durango, K-Paz de la Sierra, Conjunto Atardecer and Patrulla 81, plus a number of compilations.

"It's our biggest-selling genre, followed by *reggaetón*," says Gustavo López, VP of Latin sales & marketing for Universal Music & Video Distribution.

"We're selling it to everybody," he adds, noting that even accounts in non-traditional regional Mexican markets like Miami are ordering the titles. "All our customers want to support it. It's developed very fast. Even faster than when *banda* exploded."

"De Durango a Chicago" is far and away the genre's top-selling album. It has sold 163,000 units, while "En Vivo Desde Chicago" has sold 72,000 copies, according to Nielsen SoundScan.

Most other key acts in the genre move 20,000 to 40,000 copies at accounts that report to Nielsen SoundScan. (Continued on page 14)

## Freston's Star Soars At Viacom

Shares No. 2 Post With CBS CEO Moonves

BY CARLA HAY

NEW YORK—Key music industry figure and MTV architect Tom Freston has broadened his portfolio to include a major film studio and book publishing company and is one step closer to the top job at parent Viacom.

On June 1, Viacom appointed Freston and Leslie Moonves each to the post of co-president/co-CEO. They replace Mel Karmazin, who resigned as president/COO.

Moonves was chairman/CEO of CBS, and Freston was chairman/CEO of MTV Networks. (Viacom owns both operations.)

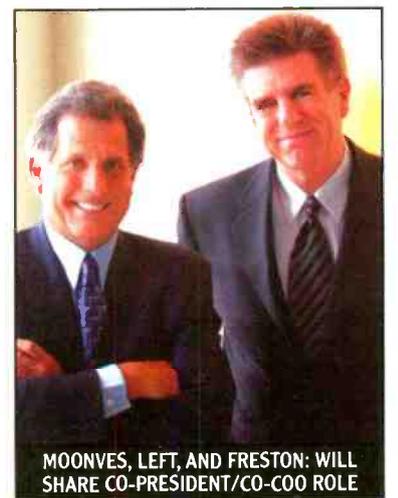
Freston will continue to head MTV Networks, which includes MTV, VH1, CMT and MTV2. His added responsibilities will include overseeing Showtime, BET, Paramount Parks, Simon & Schuster and Paramount Pictures.

Freston has been MTV Networks chairman/CEO since 1987. Sources suggest there will be a replacement in that post by year's end.

Freston is no stranger to the film

business. Under his leadership, MTV Networks has expanded into the film world with MTV Films and Nickelodeon Films, whose 2003 movies included "The Fighting Temptations" and "Rugrats Go Wild," respectively.

Freston's acumen at selling youth culture through MTV Networks could mean that MTV Films and Nick- (Continued on page 71)



MOONVES, LEFT, AND FRESTON: WILL SHARE CO-PRESIDENT/CO-CEO ROLE

## NIPP Settles Suit

Promoter Claimed Clear Channel Ran A Monopoly

BY RAY WADDELL

In a development some will see as a clear victory for independent concert promoters, Nobody in Particular Presents has settled its lawsuit against Clear Channel Communications and several of its subsidiaries.

The terms of the agreement are confidential.

"The case is settled, and we're very happy with the agreement," says Jesse Morreale, who resigned from NIPP in January but remains a partner in the company and has been a point man for NIPP in the case.

News of the settlement comes after a federal judge in Denver on April 2 allowed NIPP to proceed with its suit against Clear Channel, finding suffi-

cient evidence that the latter company had attempted to create a monopoly (*Billboard*, April 24). A trial had been set to begin Aug. 2.

NIPP originally filed the suit in August 2001 (*Billboard*, Aug. 18, 2001), charging that Clear Channel's "monopolistic, multimedia empire" was "severely harming NIPP's ability to compete . . . resulting in higher prices and fewer offerings for consumers" looking to attend live music events in Denver.

NIPP alleged that Clear Channel's Denver radio stations played songs by artists whose concerts were promoted in the market by Clear Channel Entertainment but did not play songs by bands that NIPP promoted.

(Continued on page 71)

## Virgin Rings Up UMG Deal

### Mobile Phone Service Gets D12 Exclusive

BY SCOTT BANERJEE

SAN FRANCISCO—Virgin Mobile USA hopes to attract new users through ringtone exclusives.

The youth-oriented mobile operator has teamed with Universal Music Group to provide exclusive access to master ringtones from the Shady/Interscope album "D12 World."

The new program, dubbed First Dibs, is reminiscent of the iTunes Music Store's exclusive downloads and AOL's First Listen and First View programs.

The three-month deal with UMG—which started May 17—marks the first time downloadable master ringtones have been available on an exclusive basis.

"It's another big step in [Virgin Mobile's] strategy to build relationships with key brands and content to grow their user base," says Mark Frieser, CEO of Consect, a New York-based

mobile-market consultancy.

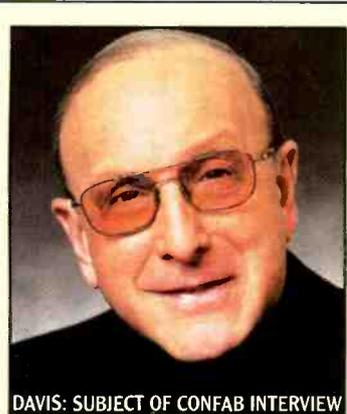
Virgin Mobile already has an alliance with MTV, providing such exclusive wireless content as MTV games, MTV News updates and voting on videos. According to a source, Virgin Mobile paid MTV more than \$30 million in that deal.

"There are always going to be smart people out there who want to get their hands on great content," says Howard Handler, chief marketing officer with Virgin Mobile USA. "We want to be known as the place to get the hottest music first."

Handler says First Dibs will eventually be available year-round and include partnerships with other labels. He says D12 fits the profile of the "newest, latest, greatest" act that appeals to Virgin's 1.75 million users, 70% of whom are under age 30.

Unlike most mobile companies, Virgin's services are not

(Continued on page 71)



DAVIS: SUBJECT OF CONFAB INTERVIEW

## Davis Is NARM Keynoter

Clive Davis will take center stage at this year's National Assn. of Recording Merchandisers convention. The BMG North America chairman/CEO will be interviewed by Geoff Mayfield, *Billboard* director of charts and senior analyst, in a special one-on-one keynote session.

The 46th annual convention, InSights & Sounds.04, takes place Aug. 21-24 in San Diego.

In related news, NARM has unveiled the finalists for its 2003-2004 merchandiser and supplier of the year awards. *Billboard* Information Group is a finalist in the category of related products and services, as is sister company Nielsen SoundScan.

Finalists for retailer of the year, large division, are amazon.com, Best Buy, Borders Books & Music, Target Stores, Tower Records/Video/Books/MTS and Trans World

(Continued on page 7)

## Copy Protection Under Scrutiny

BY LEO CENDROWICZ

BRUSSELS—In the controversial issue of copy protection, a series of court cases in Europe have been decided in favor of the music industry.

A few weeks after a French court dismissed legal action against labels that had released copy-protected CDs, a Brussels court dismissed a suit that the Belgian consumers' watchdog Test-Achats/Test Aankoop brought against four major record companies for installing copy-control devices on CDs.

Test-Achats says it plans to appeal the ruling, which has been hailed by

the industry.

"Courts have recognized the importance for the industry of using technological measures to protect audiovisual works and recordings," a spokeswoman for the Brussels-based European regional office of the International Federation of the Phonographic Industry says.

"These technological protection measures are essential to protect the recording industry against the piracy that is decimating the sector. They are also the basis for providing consumers with new and innovative services," she says.

(Continued on page 57)



DUCART: 'THIS IS JUST THE FIRST ROUND'

## McDonald's, Sony Get Connected

BY LEILA COBO

McDonald's is partnering with Sony's Connect download service to offer free digital music to its patrons.

Through the international Big Mac Meal Tracks promotion, McDonald's customers who buy a Big Mac Extra Value Meal will receive an access code that allows one free song download from the Connect music store.

The promotion kicks off June 8 in the United States, Puerto Rico and Canada. It will run for six weeks.

The promotion launches in early

July in the United Kingdom, France and Germany.

For Connect, the partnership means increased visibility and a way to draw traffic to its online store.

McDonald's sees the partnership as a customer service, according to Rick Marroquín, McDonald's USA director of marketing.

He says the restaurant hopes to give customers easy access to one of "their greatest passions": music.

Because the promotion will provide access to all kinds of music, the June 3 press conference in Los Angeles announcing the launch



Photo: Theo Wargo/WireImage.com

"Radio Star" winner Natalie Loftin, center, celebrates her victory with Clear Channel/New York senior VP of programming Tom Poleman, left, and Gary Krantz, senior VP of operations for Premiere Radio Networks.

## 'Radio Star' Is Born

### Clear Channel Crowns First Contest Winner

BY CHUCK TAYLOR

NEW YORK—TV brought "American Idol" to America's living rooms. Now Clear Channel has taken the concept to its top 40 outlets with "Radio Star."

Clear Channel Radio, its Premiere Radio Networks and Epic Records created the new initiative.

It culminated in a May 27 event in New York. There, the final three—Oklahoma City native Natalie Loftin, Los Angeles singer Lauren Barrett and Long Island, N.Y.-based band Last Week—competed live for the championship, at S.I.R. Studios. The resulting 90-minute broadcast was taped to air on 85 CC top 40 stations during the Memorial Day weekend.

What sets the show apart from its "Idol" TV counterpart is that instead of searching for a generalist—one singer able to effectively interpret a multitude of pop staples and standards—"Radio Star" contestants are encouraged to showcase their indi-

viduality. Each offers a varied style and personality. They also sing original songs, not covers.

CC points out that "Radio Star" starts at the local level. Those 85 CC top 40 stations carrying the finals all held contests in their communities beginning in February. Their finalists competed in a national challenge, aired on those CC stations through Premiere's distribution network.

Tom Poleman—CC senior VP of programming for New York and WHZ (Z100) PD—was a primary force in creating "Radio Star." He says, "We wanted to show that people on the local level can still make it in the music business, to break all the rules and give regular people a shot. We wanted to make it easy for anybody to enter, and I think we achieved it."

Gary Krantz, senior VP of operations for Premiere, adds, "It makes especially good radio, because it unites a concept that works well both locally and nationally."

(Continued on page 73)

**NEWSLINE**  
THE WEEK IN BRIEF



TRACKBOYZ: REID'S FIRST PACT

**Antonio "L.A." Reid** has inked production duo Trackboyz to a two-year label deal with Def Jam. It is his first major agreement since becoming chairman of Island Def Jam Music Group. St. Louis-based Joe "Capo" Kent and Mark "Tarboy" Williams head Trackboyz Entertainment. The pair's production résumé includes work with D12, Angie Stone, J-Kwon, Jermaine Dupri, Nappy Roots, Nelly and the Youngbloodz. Under terms

of the agreement, the Trackboyz will sign and develop artists and also produce acts within IDJMG. The production part of the deal is nonexclusive, allowing the Trackboyz to work with other label artists. **GAIL MITCHELL**

**The Harry Fox Agency** has entered a licensing agreement with AMI Entertainment, a new pay-for-play digital jukebox service targeting bars, restaurants and other businesses. AMI is a subsidiary of leading jukebox manufacturer Rowe International. Under the agreement, HFA will provide licensing for songs from its more than 27,000 affiliated music publishers. AMI will supply businesses with broadband-connected "jukeboxes"—essentially special-purpose PCs with color touch-screens—that allow users to search for digital songs by title, artist, album or genre. **BRIAN GARRITY**

**The Coalition of Entertainment Retail Trade Assns.** has named June Entertainment and Labeling Awareness Month. Throughout June, motion picture theaters, music stores, online music providers, video stores and videogame retailers will participate in a national education campaign on entertainment ratings. The organization is also getting key lawmakers in the Senate and House to write to their colleagues to raise awareness of the labeling issue in Washington, D.C., and point out the possibility of leveraging the issue with constituents. CERTA members include the Digital Media Assn., the Interactive Entertainment Merchants Assn., the National Assn. of Recording Merchandisers, the National Assn. of Theatre Owners and the Video Software Dealers Assn. **BILL HOLLAND**

**Electronic music booking agency AM Only** is merging with Phoenix-based rock booking agency FYI Live. FYI's roster of bands—which includes Way Out West, VNV Nation, Halou, Mocean Worker and Grayarea—will be folded into AM Only's previously DJ-centered client roster. The new company will continue operating as AM Only. FYI Live's Phoenix-based parent company, FYI Firm, will be dissolved in the merger, as will sister outfit FYI Media. FYI agent Nikki Solgot will move from Phoenix to New York to join CEO Paul Morris at AM Only's Brooklyn office. One of the top agencies in electronic music, AM Only handles such international electronic artists as Tiësto, Carl Cox, Timo Maas and Richie Hawtin as well as American artists including DJ Dan, Bad Boy Bill, Green Velvet, DJ Irene, Josh Wink and Doc Martin. Morris co-represents Fischerspooner, Scissor Sisters and Weekend Players under a strategic partnership with New York-based boutique agency Little Big Man. **RAY WADELL**

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

**NARM**

Continued from page 6

Entertainment.

Contending in the distributor of the year category, large division, are BMG Distribution, EMI Music Marketing, Sony Music Distribution, Universal Music & Video Distribution and WEA.

Up for wholesaler of the year, large division, are Alliance One Stop Group, Anderson Merchandisers and Handleman Co.

Competing for the entertainment

software supplier of the year, large division, are Atlantic Records, Capitol Records, Columbia Records, EMI Jazz & Classics/Blue Note & Angel Records, Interscope Geffen A&M Records, RCA Music Group and Rhino/WSM.

Awards are also given for medium and small divisions.

Other finalists in the related products and services category, for which there is no size distinction, include Case Logic, Concrete Marketing, Hal Leonard Corp. and the NPD Group.

The awards will be handed out at a gala dinner Aug. 24 at the San Diego Marriott hotel, on the final day of the convention.

**Long Live El Rey: Jiménez Lyrics See New Light**

BY LEILA COBO

The legacy of José Alfredo Jiménez, immortalized in his own legendary recordings and in the voices of virtually every singer in Latin music, is set to begin a new chapter.

It is bound in a black notebook—in Jiménez's own handwriting—that contains lyrics to 117 songs he wrote between 1942 and 1949 but were never set to music. Jiménez died in 1973.

Now, those songs may see the light of day. On June 2, BMG Music Publishing signed all 117 titles to a co-publishing deal.

Through the agreement, the newly discovered compositions join a roster of approximately 100 other Jiménez titles—including classics like "El Rey," his signature song, and "Amanecí En Tus Brazos"—currently signed to BMG Music Publishing through its Mexican offices.

"My mother hadn't wanted to give the notebook up," says José Alfredo Jiménez Gálvez, Jiménez's son. "She said maybe the lyrics didn't have the quality. And I said,



JIMÉNEZ: KNOWN AS 'EL REY'

'Mom. They're the king's! How can they not have the quality?'

The song "Fugitivo" has already been put to music by Mexican rock group Elefante and included on last year's "XXX" (BMG). The album is a rock homage to Jiménez's music, featuring a host of acts, including El Tri, Bacilos and Joaquin Sabina.

BMG and Jiménez Gálvez have similar plans for the new catalog and are considering speaking to such acts as Marco Antonio Solís, Ricardo Arjona and Maná to set

Jiménez's lyrics to music. Plans call for at least one album to be released by 2005.

"We're looking to preserve the quality of this material and don't want to give the lyrics to just anyone," says Rafael Artero, VP of creative for BMG Music Publishing, U.S. Latin. The intention, he says, is to publish a book that includes the actual texts and photos of Jiménez.

Jiménez Gálvez represented his father's estate during the signing of the catalog June 1 in Miami. At the same time, he signed a co-publishing agreement with BMG for his own compositions. A prolific composer like his father, Jiménez Gálvez's songs have been recorded by Lupillo Rivera, Ana Bárbara and Banda El Recodo. He was previously with Warner/Chappell.

Jiménez, a revered figure in Latin music, was also known as "El Rey"—the King—as much for his stature as for his classic song of the same name. Some of his other signature tunes are "La Media Vuelta," "La Ley Del Monte" and "El Siete Mares."

**Decency Bills Delayed**

BY BILL HOLLAND

WASHINGTON, D.C.—Indecency legislation may get scuttled during this short election-year congressional session. A case in point is the Broadcast Decency Enforcement Act, S. 2056.

The House on March 11 overwhelmingly passed its version of the bill, which would drastically raise fines for indecent, obscene or profane programming.

The Senate Commerce Committee approved its version March 9, but observers say added amendments hampered the bill's chances of passing the full Senate.

Like its House counterpart, the Broadcast Decency Enforcement Act raises fines tenfold—to \$275,000 per incident—for broadcast license-holders airing indecent material.

Sen. Sam Brownback, R-Kan., author of the Senate version, added an amendment that would target on-air talent and performers with a maximum fine of \$500,000.

Brownback is a longtime critic of sex and violence in the media.

Artists' groups and media watchdogs lobbied heavily against the Brownback amendment, claiming it was unconstitutional on free-speech grounds.

Sen. Byron Dorgan, D-N.D., added another amendment that would suspend for a year the Federal Commu-

nication Commission's loosened media ownership rules (see Legal Matters, page 11). This would allow time for the completion of a study on media concentration.

Sen. John McCain, R-Ariz., outgoing chairman of the Commerce Committee, has said the bill might be too encumbered to pass. Sources say McCain has little interest in fighting for the bill's passage on the Senate floor.

McCain's attention is elsewhere. As a senior member of the Armed Services Committee, he is helping to lead Senate floor action on Department of Defense appropriations.

"The problems connected with the war in Iraq and commitments in Afghanistan make it unlikely that senators will focus any attention on Janet Jackson's boob," one observer says. "They've done their thing back in March with all their pronouncements. It's obvious the broadcast industry and the FCC are tightening the standards."

**TWO MORE CASUALTIES**

The Senate may bypass two other bills, observers say.

One is the Copyright Royalty and Distribution Reform Act, H.R. 1417. The House passed it March 3.

H.R. 1417 replaces part-time arbitrators with full-time administrative (Continued on page 71)



NEUBERGER: EXCITED ABOUT ICON

**Capturing Bonnaroo**

**Digidesign Will Record Festival's Performances**

BY CHRISTOPHER WALSH

Although it will be behind the scenes, digital recording technology will have a prominent role at the Bonnaroo Music Festival June 11-13 in Manchester, Tenn.

The principals behind the recording of last year's Bonnaroo Festival have made significant upgrades to their equipment list, commensurate with the ambitious plan to record all 80 performances and post approximately 30 full sets for down-

(Continued on page 71)

*Trusted Brands Will Lead Digital Music Market*

## Big Names Have The Edge

Which companies are going to dominate the business of selling music downloads and subscriptions?

Will it be the early innovator that is first to market or the large, established consumer-branded company that wields its resources to enter the fray as a second mover?

History offers many parallels where technological transformations enabled new market segments to develop. Take, for example, the personal computer industry.

Many would contend that the first personal computer with any consumer appeal was the Apple II, first sold in 1977. While the product sparked the imagination of many, sales were a bit less remarkable—only about 4,000 its first year.

A number of small players soon entered the PC industry, including Commodore, Amiga and Wang. But it was difficult for these small companies to survive, especially since product benefits, price points and brand familiarity had yet to evolve to a stage where they could attract the average consumer.

Then, in the early '80s, IBM, an established player in the corporate computing sector, entered the PC marketplace.

The IBM PC made an immediate impact—selling 500,000 in just three months—and revolutionized the industry. And, knowing that a high tide lifts all boats, IBM's participation brought a whole new level of interest and credibility to this market segment.

A similar phenomenon is occurring with digital music. Initially, a few scrappy companies made a lot of noise and promises

**Taking Issue**  
By Alan McGlade



about their services. Some have since gone dark or are struggling to get by, and others have established themselves as big fish in what is still a small pond. But the promise of this flourishing new market segment is evident to all.

The sale of digital tracks now outpaces the sale of physical singles. And close to 1 million consumers currently subscribe to some form of music subscription service. Now the big boys have taken notice.

### FOUR IMPORTANT FACTORS

While the digital music business has been in a state of constant change for the past few years, we are clearly in the early stage of a major new phase that will dramatically transform the industry.

Similar to the PC revolution, we are starting to see major companies with trusted brands enter the space. Four key attributes make these companies critical to the future of the marketplace:

1. **World-class brands:** Brands are

powerful and play heavily into purchase decisions. Whether a brand stands for trust, fun, quality, coolness or any other association, it represents something consumers value.

It takes hundreds of millions of dollars and many years to create a well-known brand that conveys meaning and emotion to consumers. Very rarely can small companies compete, given their limited ability to generate brand awareness.

Sony, for example, has built a global brand across numerous categories, including consumer electronics, hardware, gaming and music. As it enters the online music industry, it will easily be able to apply its brand and the trust, innovation and quality that its brand represents.

Sony will quickly capture significant market share from today's small competitors and grow the market as a whole by attracting new users to digital music. So too will the Virgin brand, which has massive awareness and enormous credibility with music fans worldwide. It is poised to be at the forefront of the digital music revolution.

2. **A substantial user base:** We need to remember that digital music is in its infancy. With brands like Yahoo entering the business, the sector will grow by magnitudes.

Such companies have already invested in customer acquisition and can quickly reach their massive user bases with new digital music offers. It is easier to upgrade existing customers to an expanded service than to acquire new customers from scratch.

(Continued on page 73)

## Letters

# No Ban On Chicks At Cox Radio

## A Youth Perspective On Downloading

The editorial in the May 22 issue grouped Cox Radio with media corporations that banned the Dixie Chicks' music from many or all of their stations.

In fact, only seven of the 78 Cox Radio stations discontinued play of the Dixie Chicks, with the decision being made by each station manager based on local reaction to Natalie Maines' anti-Bush comment.

Cox Radio's policy clearly states that it does not dictate programming, allowing stations to make their own decisions. We feel strongly as a company that there is no place for a corporatewide ban on any type of music, since stations appeal to local markets, which are all unique.

Bob Jimenez  
Cox Enterprises  
Atlanta

For the past two years, I've been forced to listen to 30-plus-year-old, out-of-the-loop record executives offer their incoherent thoughts about how to stop illegal file sharing on the Internet. Some say education, some say lawsuits and others think that offering more "stuff" in CD packages would get downloaders to buy more product.

I have yet to see an article that asks young people their thoughts on how to stop online piracy. Taking this into consideration, I'm stepping up to offer my views.

You take down digital music piracy by exploiting the security of peer-to-peer

networks. What would happen if 400 legit-looking MP3 files on Limewire, Ares or Kazaa turn out to be worms or viruses? These networks would not be secure. People would be afraid to download music, because they might also download a virus. Furthermore, the media would constantly report the insecurity of the P2P networks.

What would happen if a college kid lost his term paper because he had to reformat a hard drive infected with a virus?

There's something to ponder.

Matt Stover  
Miami

*The writer is a graduate of the music business program at the University of Miami.*

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

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Phish's final tour will end at Coventry, the band's two-day fest in Vermont



# MUSIC

F Com's Eric Morand sees the electro label moving naturally toward rock



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

## The Corrs

After Four Years, Irish Quartet Returns To U.S. To Promote 'Heaven'



BY PAUL SEXTON

The Corrs will soon learn whether the family that stays together still goes platinum together.

The Irish family quartet releases "Borrowed Heaven" (Atlantic) June 8 in the United States. It arrived May 31 in most international territories.

This is the Corrs' first studio set since 2000's "In Blue." That was the group's first album to surpass the million-sales mark in America. (It sold 1.1 million, according to Nielsen SoundScan.)

A four-year gap may seem a long time to be away following such a breakthrough. But the band says the timeout has been filled with plenty of family activity, in and out of the spotlight.

"We had a good break and did the [new] album at our leisure," says guitar-ist/pianist Jim Corr, who is joined by his three sisters in the group. "We needed a break, because we'd been working so intensively and traveling so extensively.

"It was important that we did get our lives back for a period of time," he continues. "My sister Sharon got married, Caroline got married and had a baby, so that kind of held us up a little bit." Caroline is expecting her second child in October.

Since "In Blue," the act released the 2001 "Best Of" album internationally and "VH-1 Presents the Corrs: Live in Dublin" in the United States in 2002.

It has also done extensive charity work, most

(Continued on page 10)

## Sambora Talks Words And Music

Bon Jovi guitarist/songwriter Richie Sambora is shopping for a new publishing deal.

"My whole publishing catalog reverts back to me on June 30. Everything," Sambora was with Warner/Chappell.

"I don't know yet what I'm going to do," he says. "I'm looking for a suitable place for me to be. I'm not sure who that is yet, or what that is."

Sambora says he has met with different publishers during the past year.

"There are a lot of interesting propositions and interesting things for me to do, and that's cool."

On the Bon Jovi front, the band is looking at releasing a boxed set. "We found four albums' worth of songs people have never heard

**The Beat**  
By Melinda Newman  
mnewman@billboard.com



before," Sambora says.

There isn't a timetable for the boxed set, Sambora says. First, the

(Continued on page 10)



BON JOVI: BOXED SET ON THE WAY

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**\$49,500**  
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2003 DEMO  
**525iT**  
was \$48,000  
**\$37,995**  
(VIN# GE11880)

2004 DEMO  
**330Ci**  
was \$43,920  
**\$36,595**  
(VIN# PL11397)

2004 DEMO  
**325Ci**  
was \$39,770  
**\$33,995**  
(VIN# PL00190)

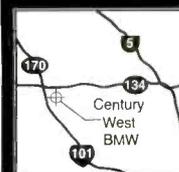
2004 DEMO  
**325XiT**  
was \$41,395  
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# Music

## The Corrs

Continued from page 9

notably the "46664" AIDS fundraiser concert in South Africa last November.

Although the act has done well in the States, it has truly shined in other territories. Worldwide sales for the band are some 18 million albums, according to Warner Music International. The United Kingdom and Spain are among the Corrs' many top-selling markets.

Now that attention turns back to the group's studio endeavors, the auguries are promising.

### WHAT 'HEAVEN' HOLDS

The Corrs recorded "Borrowed Heaven" in Dublin and Los Angeles with producer Olle Romo. Ladysmith Black Mambazo provides backing vocals on the title track.

The Corrs wrote every song but one on the album. The exception is "Time Enough for Tears," by Bono of U2, Gavin Friday and Maurice Seezer. Andrea Corr first performed that song solo for the soundtrack of the 2003 film "In America."

"Borrowed Heaven" marks the first time the Corrs, signed to Atlantic U.S. for the world, have had an almost simultaneous trans-Atlantic album release. The staggered schedule dates back to "Forgiven, Not Forgotten," which charted in Amer-

ica in January 1996, two months earlier than in Britain.

Response has been swift and enthusiastic to the light, upbeat "Summer Sunshine," the lead track from "Borrowed Heaven." It debuted at No. 6 on the British singles chart, compiled by the Official U.K. Charts Co.

Ed Bretten, head of music and presentation at AC station Minster FM in York, England, says: "We've been playing it on the group playlist for the last three weeks or so, and it's going down an absolute storm, especially when the sun shines."

David Burrier, VP of marketing at Atlantic in New York, says "Summer Sunshine" was on 35 hot AC and 25 mainstream AC stations in America by May 21, some three weeks after going to radio.

The song debuted at No. 39 on sister publication Airplay Monitor's adult Top 40 chart for the week ending May 23. It tested well with Promosquad's Hit Predictor, scoring top 10 callout potential.

Burrier adds that some of the initial radio supporters, such as WPLJ New York, have a history of supporting the Corrs. "Breathless" [from "In Blue"] made a lot of inroads for us. It crossed cultural boundaries, and it was [irrelevant] that it was an Irish band."

### TOURING AND OTHER TIE-INS

Promotion has focused so far on the United Kingdom and inter-

national markets outside the United States.

The band will soon start a massive international tour, with a month of European dates from June 19 and a North American leg Aug. 2 to Sept. 8.

Sales for the North American shows are already brisk, according to Burrier. He cites San Diego and Saratoga, N.Y., dates as particularly fast movers.

In the States, Oxygen Network is using "Summer Sunshine" in its bumpers and its own channel advertising. MSN is also using the track in a contest for tickets to the Corrs' hometown shows at Dublin's Point Theater June 28 and 29.

"Historically, one of the biggest things is having them [in the United States] for promotion," Burrier says. "They'll be here in the last week of July for promo appearances, and we're sorting out morning and late-night TV shows right now."

"They're an extremely professional organization, very hard-working, and when you have your time with them, you have them 100%."

Until the group arrives Stateside, Atlantic plans to promote the four-some with print advertising in the Irish Echo, Irish Voice and elsewhere.

Jim Corr is optimistic about the group's American prospects.

"We're confident we have the 100% backing of the record company," he says. "We've come back rejuvenated and with a fresher perspective on things."

## The Beat

Continued from page 9

band has to get to know the new leadership at Island.

He says he likes new label head L.A. Reid, adding, "We're going to see about the boxed set when his new regime comes in and if they get it. We're hoping it's going to be great."

**FOUNTAINS OF B-SIDES:** Following the breakthrough success of the single "Stacy's Mom," the members of **Fountains of Wayne** are looking at releasing a collection of B-sides.

"We've got about 25 B-sides that we own the rights to," the band's **Adam Schlesinger** says. "A lot of them should have been A-sides or at least album tracks."

A source says the collection, slated to bow on **S-Curve Records** by year's end, could include a few new cuts.

**NONESUCH FOR LANG:** After more than 15 years on **Warner Bros. Records**, k.d. lang is switching to **Nonesuch Records**. Her first release for Nonesuch will be "Hymns of the 49th Parallel," out July 27.

On the album, lang covers songs by fellow Canadians, including **Joni Mitchell**, **Leonard Cohen**, **Neil Young**

and **Jane Siberry**.

Boutique label Nonesuch, which will also release **Brian Wilson's** "Smile" in September, had been aligned with **Atlantic Records**. It switched to Warner Bros. in April as part of the restructuring of **Warner Music Group** under new heads **Edgar Bronfman Jr.** and **Lyor Cohen**.

**JEWEL OF A SHOW:** Jewel is in the midst of an acoustic tour, and she is the first to admit that it can be tough going—but she is loving every minute.

"Touring acoustic is harder. For somebody to pull off a two-hour show with just your voice and a guitar is hard, and I like that," she says. "I like not writing a set list. I like not having anything planned. I like starting a song and stopping a song before I don't feel like doing it. I like the informality of it."

The acoustic tour will influence her next **Atlantic** set.

"It's probably going to be a pretty lo-fi record," she says. "I'm probably going to use some live recordings—do six live, maybe six in the studio. It will be very singer/songwriter."

**ANOTHER MUSICAL JEWEL:** Like **Jewel**, singer/songwriter **Lisa Loeb** is working on a new album that will show her stripped down—musically speaking.

"It's half very, very acoustic and

half produced," she says. "My fans kept asking for something that's more pared down, and it's so hard to do that in the studio, but I really tried to. A lot of stuff is played live, and it's very real. I'm very excited about it."

Loeb adds that she is close to inking a new label deal. Her previous album came out on **Artemis Records**.

**THEY'LL BE THERE FOR US:** We may not get to hear them every Thursday night at 8 p.m. warbling the "Friends" theme song, but **the Rembrandts** are still here for us.

The duo just released a greatest-hits record, "Choice Picks," on its own label, **Rembrandt Danny Wilde** says. The album is on **Aakee Records** and is available through [www.aakee.com](http://www.aakee.com).

"We're also currently about halfway through a new record," Wilde says. He is also developing a number of artists, including 19-year-old vocalist **Rhiann**.

Of course, "Friends" lives on in syndication, which means the Rembrandts continue to collect every time the show airs in reruns, which seems to be about every five minutes.

So what does Wilde do when he hears the theme? "I clap my hands along and wait for the check to show up," he says.

# Media Biz Awaits Decision On Ownership Rules

This week's column was written by Bill Holland, Washington, D.C., bureau chief for Billboard.

The Third Circuit Court of Appeals in Philadelphia is expected to hand down a decision this month on the challenges to the **Federal Communications Commission's** widely criticized ownership rules decision of June 7, 2003.

The FCC ruling allows a single company to own TV stations that reach 45% of households nationwide, instead of the current 35%. It also allows companies to own TV, radio and newspaper outlets in the same market. It was immediately challenged by public interest groups, who thought it went too far, and broadcasters, who thought it did not go far enough.

The case against the ruling has been on the "fast track" since the court issued a stay order last September blocking the FCC changes. The court heard oral arguments Jan. 12.

The case is Prometheus Radio Project, et al. v. FCC, et al., docket No. 03-3388. It combines

challenges from 16 parties into a single appeal.

"Only in the court system can they say something's being 'fast-tracked' and then sit on it for a year," a veteran communications observer quips. "But the word we're hearing is, a decision will come in June."

## Legal Matters

Watchdog groups, including the D.C.-based **Future of Music Coalition**, say the FCC's decision to allow an increase in the number of media outlets one company can own will result in further media consolidation, less local input in programming and decreased diversity of views.

They point to the fallout following the commission's 1996 deregulation

of radio, which, they say, has resulted in homogeneous radio playlists, alleged pay-for-play practices and intimidation of labels and artists through the threat of withheld airplay.

At the same time, a number of broadcast groups that have been rolled into the case challenge the FCC ruling for not going far enough in removing remaining ownership restrictions. They say they cannot compete against new entrants to the telecommunications landscape—such as cable, satellite and Internet companies—with rules that were formulated years ago.

Federal lawmakers have already made it clear they believe the FCC decision went too far. Last year, Congress passed a resolution of disapproval of the deregulations.

In addition, Sen. **Russ Feingold**, D-Wis., has introduced legislation to probe such big-radio companies as **Clear Channel Communications**. Feingold says his pending bill would "crack down on anti-competitive



FEINGOLD: 'CRACKING DOWN' ON BIG RADIO

practices, such as the new [pay-for-play] system," a practice he says has allowed radio giants to "shake down the music industry."

In March, Feingold sent a letter to the FCC calling on the agency to begin a probe of such schemes at radio.

Insiders are not publicly predicting which way the court will rule. However, they cite two factors that indicate the court's

interest in the challenges.

First, they note that the three-judge panel extended the time for presentation of oral arguments. Second, they point out that the court did not remand the case back to a lower court.

"They want to hold on to this one," a source says. "They want to be in the newspaper headlines when they decide on media ownership in an election year."

Other petitioners in the case are **Media General**, **National Assn. of Broadcasters**, **Network Affiliated Stations Alliance**, **Fox Entertainment Group**, **Viacom**, **NBC**, **Sinclair Broadcast Group**, **Media Alliance**, **National Council of the Churches of Christ in the USA**, **Tribune Co.**, **Paxon Communications**, **Emmis Communications**, **Center for Digital Democracy** and **Clear Channel**.

**CHANGE OF VENUE:** **Samantha Chang**, who edited this column, has left *Billboard*. The search for her replacement is under way. Interested candidates should contact executive editor **Ken Schlager** (kschlager@billboard.com).



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## Nordeman, MercyMe's Millard Get ASCAP Christian Nods

MercyMe lead vocalist Bart Millard and Sparrow artist Nichole Nordeman shared songwriter of the year honors at the 26th annual ASCAP Christian Music Awards, held May 24 at Richland Country Club in Nashville.

Millard was acknowledged for MercyMe's multiformat hit "I Can Only Imagine," as well as for "Word of God Speak" and "Spoken For." Nordeman was recognized for penning "Holy" and "Legacy."

"Songwriters write about what consumes their heart, and to be recognized by ASCAP in this way reminds me of the art form I am honored to be a part of," Millard tells Higher Ground.

The Newsboys' hit "He Reigns" was named song of the year. The worship anthem was written by frontman Peter Furler with Steve Taylor.

It was published by EMI CMG Publishing, which was named publisher of the year for such hits as "Holy," "I Will Be," "You Are My King," "You Get to Me" and "You're My God."

Point of Grace received the newly created Partner in Song Award in

### Higher Ground™

By Deborah Evans Price  
dprice@billboard.com



recognition of "the passion and excellence with which they record the works of Christian songwriters," according to ASCAP. During the past decade, the Word Records female foursome has scored numerous hits, including "The Great Divide," "I'll Be Believing," "Dying to Reach You" and "Gather at the River."

"To be the first recipients of this brand-new award is quite an honor for us," Point of Grace's Shelley Breen says. "Not being writers ourselves, we continue to be amazed by the talent in the Christian songwriting community, and we're grateful to be partners with them."

Hosted by ASCAP senior VP Connie Bradley, this year's event featured a "Surfing GMA" theme. ASCAP assistant VP Dan Keen joined Bradley in presenting awards to the ASCAP writers and publishers of the 25 most-performed Christian songs of 2003.

During the evening, Rep. Marsha Blackburn, R-Tenn., joined ASCAP in presenting a special citation to the Gospel Music Assn. in recognition of its 40th anniversary.

**NEW PARTNERSHIP:** BMG-owned Provident Distribution is partnering with Mobile, Ala.-based Integrity Media for exclusive distribution of Provident product in the Latin American market. Integrity will also continue to distribute Provident product in South Africa through Integrity-owned Sarepta Music Distribution.

Provident Distribution serves numerous record labels, including Brentwood, Benson, B-rite, Big 3, Cedarwood Kids, Creative Trust Workshop, Cross Movement Records, Essential, Fervent, Gospo-Centric, Here to Him Music, Maranatha, MCA/Universal, Motown, New Haven, Praise Hymn, Reunion, Rocketown, Rounder, Spirit-Led, Verity, Wind-up and Windham Hill/RCA/BMG Classics/Victor.

These labels will now enter the Latin market through the partnership with Integrity.

**MOVING ON:** After four years as Gospel Music Assn.'s sponsorship manager, Daniel White is exiting  
(Continued on page 13)



Photo: Scott Hunter

ASCAP's top Christian songwriters and publishers were honored at the 26th annual ASCAP Christian Music Awards. Pictured, from left, are EMI CMG Publishing president Eddie DeGarmo; Newsboys frontman Peter Furler, who won the song of the year award; ASCAP senior VP Connie Bradley; ASCAP assistant VP Dan Keen; and songwriter of the year winner Bart Millard.

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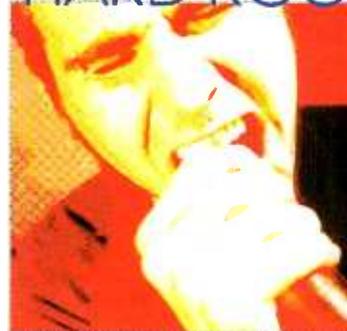
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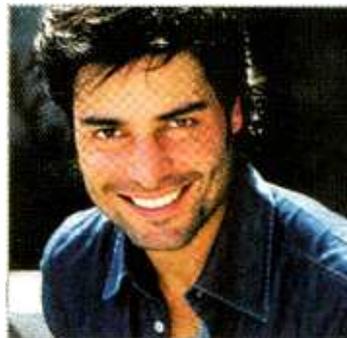


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# Hancock Plays Playboy Fest; Indies Go For Verve Acts

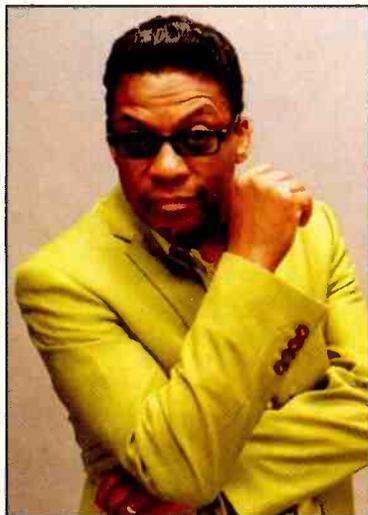
When Southern California resident **Herbie Hancock** takes the stage at the Playboy Jazz Festival, it will, remarkably, be his first appearance at the Hollywood Bowl two-day bash.

He will be joined by two Playboy rookies, saxophonist **Wayne Shorter** and bassist **Dave Holland**, as well as drummer **Brian Blade**. The quartet promises to be one of the marquee acts at the 26th annual festival June 19-20.

Other headliners include **Hugh Masekela**, **Brian Culbertson**, **Bill Cosby's Cos of Good Music IX** band, **Gerald Wilson**, **Béla Fleck** and the **Wynton Marsalis Septet**.

Hancock is no stranger to superstar ensembles. He was the piano mainstay in **Miles Davis'** classic '60s quintet. Afterwards he mixed and matched music with a number of all-star groups, including the 2002 quintet of tenor saxophonist **Michael Brecker**, trumpeter **Roy Hargrove**, bassist **John Patitucci** and **Blade**.

That group recorded "Directions in Music: Live at Massey Hall," a vibrant



HANCOCK: ANOTHER ALL-STAR EFFORT

spin on Davis' and **John Coltrane's** music. Hancock and Shorter, another Davis quintet alum, recorded the 1997 masterpiece "1 + 1" and continue to tour as a duo. (Verve released both CDs.)

"This new group should be interesting," Hancock says. "We've all worked together before."

The quartet will practice in Oregon for three days to prep for its U.S. and European tour, which begins in Medford, Ore., continues in San Francisco, then touches down at the Playboy Festival.

"Wayne and I have surprising things happen to us when we improvise together," Hancock observes. "As a quartet, we may work on material we developed as a duo and see if we can push the envelope in the same way."

**VERVE DIASPORA:** The Verve Music Group has been a guardian of top-drawer jazz artists for the past 15 years. However, in recent years it has been dumping acts—but the indies are scooping them up as great treasures.

This spring, **Heads Up International** signed **Michael Brecker**, **Sunnyside** picked up the **Verve France** option to domestically release new CDs by saxophonist **Chris Potter** and pianist **Kenny Barron** and **Maxjazz** has released new albums by vocalist **Claudia Acuña** and guitarist **Russell Malone**.

The most recent Verve veteran is immensely talented pianist **Danilo Perez**, who has yet to find a new home.

"From an A&R perspective, I want to sign established artists to make our roster more diversified," says **Dave Love**, president of **Heads Up**, a division of **Telarc International**. "Michael and

the **Yellowjackets** make a good balance with bands like **Spyro Gyra** and **Pieces of a Dream**."

Love says the time is ripe for indies. "It's like the '40s and '50s, when a

lot of the most important jazz was on independent labels," he says. "During the '60s through the '80s, the majors gobbled up the best artists. But today, with sales down, musicians are let go by the majors and come to labels like ours to experiment."

Sunnyside owner **François Zalacain** has right of first refusal if Verve in the United States passes on a Verve France release.

"I know the numbers crunch big labels are under," Zalacain says. "They can't afford to release albums that only sell 2,000 units. We're a small operation. We can manage."

Potter's manager, **Louise Holland** of **Vision Arts Management**, is thrilled **Sunnyside** released the saxophonist's new quartet album, "Lift: Live at the Village Vanguard."

"Indies are better-suited to jazz," says **Holland**, who also manages **Malone** and her dad, **Dave**. Both are on

independent labels (**Maxjazz** and **ECM**, respectively). "They can create what they want."

Why the exodus from Verve? President **Ron Goldstein** admits that

Jazz Notes™

By Dan Ouellette  
douellette@billboard.com



economics are the overriding factor.

"To survive as a company, we have to make difficult decisions," he says. "Michael Brecker was at the end of his contract and opted not to renew. He was not dropped, and I wish he were still here. Danilo Perez is a brilliant musician and composer. But the fact is, he didn't sell a lot of records."

Goldstein has been inaccurately quoted as saying he is no longer signing instrumentalists. In fact, he has brought **Alice Coltrane** back into the fold on **Impulse** for her first

studio album in 26 years (due Sept. 14). He also still believes strongly in Verve's roster, which includes **Wayne Shorter**, **Herbie Hancock**, **Roy Hargrove** and guitarists **John Scofield** and **Kurt Rosenwinkel**.

"We're still in the jazz business," Goldstein says. "I would love to find new artists to get excited about. I'm looking. My eyes and ears are wide open. But frankly I'm not hearing anything out there that's creatively interesting with a taste of commercial success."

**THREE DOT LOUNGE:** The nine-day, third annual Rochester International Jazz Festival climaxes June 10-12 with performances by **Bobby McFerrin**, **Brad Mehldau**, **Cuong Vu**, **Joe Locke**, **Jeremy Pelt**, **Mike Stern** and the superb piano/guitar duo of **Benny Green** and **Russell Malone**. . . Vocalist **Jackie Allen** follows her acclaimed **A440 Music Group** debut. "The Men in My Life," with the equally impressive "Love Is Blue" (June 8) . . . **The Manhattan Transfer** received the **Manhattan Assn. of Cabarets & Clubs** lifetime achievement award May 17. **Ahmet Ertegun** presented the award to the vocal group at a New York awards show.

## Higher Ground

Continued from page 12

the organization.

White is moving to Austin, Texas, to take a position with **EMF Broadcasting**. The company recently launched an Austin radio station affiliated with the **KLOVE** radio network and has tapped White as regional manager.

Following White's departure, **Jerry Charles**, director of business development, will be handling sponsorship duties in the interim.

**Greg Fritz** is the new VP of marketing for **Big Idea**, creator of the VeggieTales line of children's products. He was VP of sales and marketing services for **Word Distribution**.

Fritz is already familiar with

**VeggieTales**, as he marketed **Big Idea's** home video and DVD lineup while at **Word** and previously served on the **VeggieBoard** advisory council.

The **VeggieTales** animated series has sold more than 35 million videos since 1993. In 2002, the company released its first theatrical film, "Jonah—A VeggieTales Movie."

**NEWS NOTES:** **Tooth and Nail/BEC Recordings** rock band **Kutless** is slated to perform at the summer Olympics in conjunction with **inthebible.com**. The band will perform in Greece at Athens' central Omonia Square Aug. 27; Monastiraki at the base of the Acropolis Aug. 28; and at Koropi Aug. 29.

**Virgin Megastores** and **Metropolis Megastores** are sponsoring the first two appearances. **Kutless'** U.S. fans can follow the band with on-air reports from the event through radio networks **KLOVE**, **Air-1** and **Effect Radio Networks**.

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## Durango

Continued from page 5

However, substantial sales occur at alternative outlets.

As with many musical fads, no one is able to pinpoint what has struck the public nerve when it comes to música duranguense.

The style is closest to *tecnobanda* (banda played with acoustic and electric instruments) and uses the traditional tambora. It's not particularly innovative, but, it is relentlessly upbeat and peppy, and it has a companion dance-step. Also, most of the groups include covers of well-known songs in their albums, which has facilitated radio play.

### THE FIRST CITY

Most of the popular música duranguense groups in the United States gained their initial followings not in Durango, the birthplace of the genre, but in Chicago.

At first blush, it's an unlikely source, as Los Angeles has traditionally been the hotbed for regional Mexican musical movements, including *quebradita*, banda and, most recently, urban/regional.

But Chicago, which has a large Mexican population, had been dancing to the beat of música duranguense for years. But few people outside of Chicago knew about it.

"When I arrived [in Chicago in 2001] I noticed it was largely influenced by Los Angeles even though it was a different city," says Rafael Bautista, program director for WOJO (La Que Buena) Chicago.

"When I went to the nightclubs and saw the crowds that these groups had, I thought it was incredible. And these bands weren't played very much on the radio."

Bautista started to play Grupo Montéz de Durango and other música duranguense groups that recorded independently, even as their popularity continued to increase in Chicago and the surrounding areas.

The turning point came when the UMVD-distributed Disa Records signed Grupo Montéz de Durango. The

*'We pushed it at a national level and we made it available. But it was a music [genre] that was happening.'*

—JEFF YOUNG, DISA

group's first album on the label, 2002's "El Sube Y Baja," peaked at No. 43 on the Top Latin Albums chart.

A year later, following an aggressive marketing, promotion and sales push that included in-store appearances at Latin and mainstream retailers, "De Durango a Chicago" debuted at No. 2.

Suddenly, the vast possibilities for música duranguense were obvious to all.

"We pushed it at a national level and we made it available," says Jeff Young, senior VP of sales and marketing for

Disa. "But it was a music [genre] that was happening."

According to Young, Grupo Montéz de Durango exploded first in the Midwest, then caught on in the Southwest and Texas, and finally in California. The group was aided along the way by heavy promotion on TV and radio.

### VETERAN ACTS

Within months of "De Durango a Chicago," Disa and its distributed label Procan released in quick succession albums by Los Horóscopos de Durango, Patrulla 81 and K-Paz de la Sierra.

With the exception of K-Paz, which was formed by former Grupo Montéz de Durango members, all were groups that had existed for years but had been released independently. In other words, no groups were created in response to the early success of Grupo Montéz de Durango.

Such is also the case of Conjunto Atardecer, whose sophomore album on Musimex/Universal, "Los Número Uno del Pasito Duranguense," debuted in the top 10 of the *Billboard* Top Latin Albums chart two months ago.

The genre's popularity also is reflected in the *Billboard* regional Mexican airplay chart where last week three of the top five titles were música duranguense, including Los Horóscopos' "Dos Locos" at No. 1.

Could anyone have expected the movement to be this big?

"I think anyone who says that would be lying," López says. "That a local group can sell a couple thousand units because they have a good fan base in a market, that happens every year. But where a genre breaks and multiple groups that were doing the genre jump on board and are able to become incredibly successful, that's surprising. I can mention 10 groups that have blown up because of this."

Labels are hopeful that the trend will last. A typical música duranguense album costs less than \$40,000 to produce, sources say, and the groups are relentless in their touring and promotion efforts.

"I think it will last two to three more years for a cycle of five years, which is typical for musical trends," says Gilberto Moreno, VP of regional Mexican for Universal Music Latino, which recently signed Banda Preciosa.

Other up-and-coming acts include Braceritos and El Cougar.

"Probably many more groups will come out, there will be market movement and in the end, two or three will remain," Moreno says.

Already, the genre is evolving. Grupo Montéz de Durango's new album, for example, will mix in some urban/regional elements, according to Young.

And last week, Disa released an album of children's character El Morro performing música duranguense.

"Obviously, it may not be as easy anymore [for the new bands]," Bautista says. "It's all about being in the right place at the right time."

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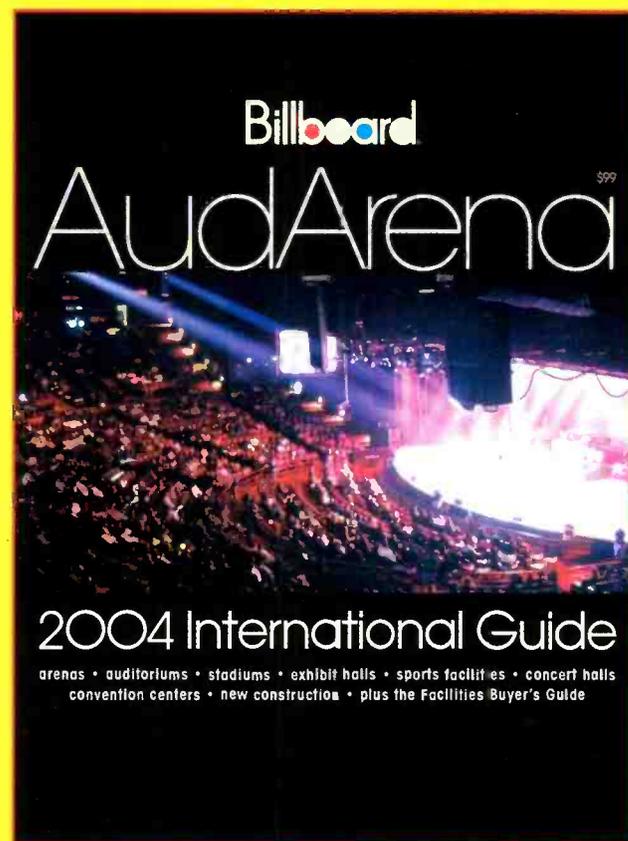
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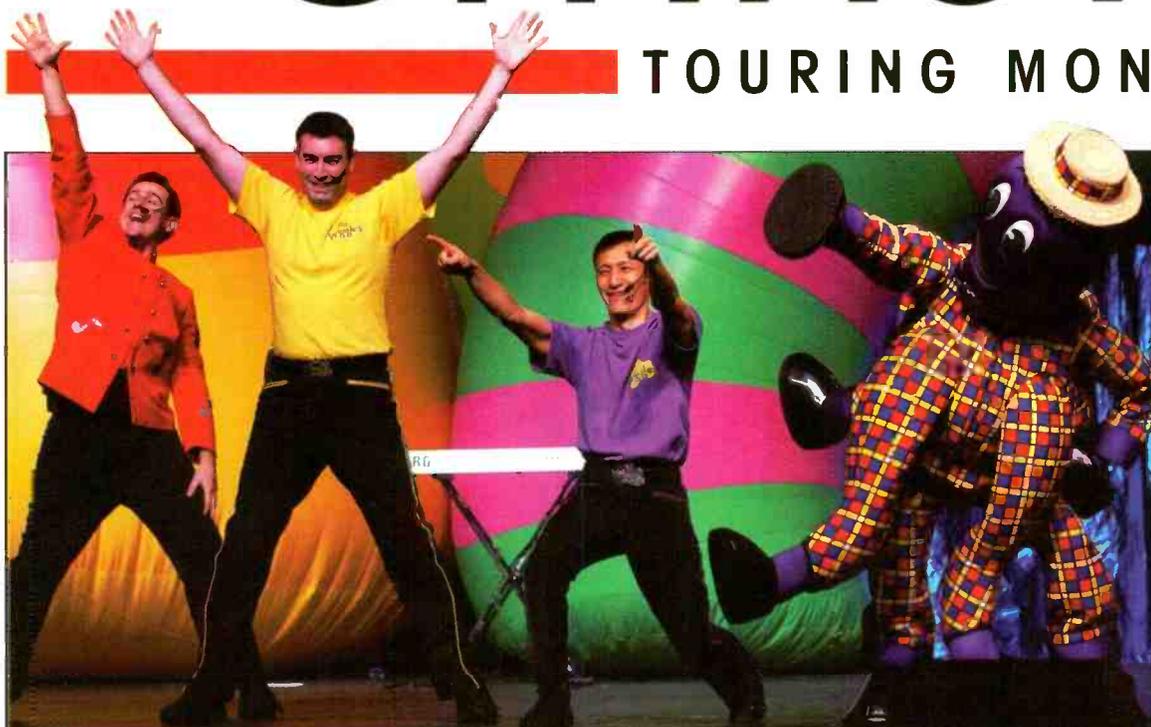
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# On The Road

TOURING MONTHLY



THE WIGGLES FROM AUSTRALIA REGULARLY TOUR THE UNITED STATES

## Family-Friendly Tours Bolster Bottom Line

BY SUSANNE AULT

Family shows don't hit the revenue jackpot as strongly as concerts, but venue managers still enjoy visits from Barney, Clifford the Big Red Dog, the Wiggles and others.

Tickets for family shows typically run a reasonable \$10 to \$30, encouraging mom and dad to buy four or five seats to a show.

Yet what family shows lack in dollars they more than make up in reliable year-round bookings and crowd-pleasing innovation, venue managers say.

During the past 10 years, tour organizers

estimate that family show properties have more than doubled from about six to 20 annual events that wind through the country at any one time.

Most touring groups roll out a huge volume of shows during their season, as well.

In the United States alone, the Harlem Globetrotters normally produce 250 shows a year. Disney on Ice, split between five separate touring units, glides to 100-plus U.S. cities each year. And World Wrestling Entertainment performed 327 live events worldwide in 2003.

*(Continued on page 17)*

## Arenas Pitch In With Promotion

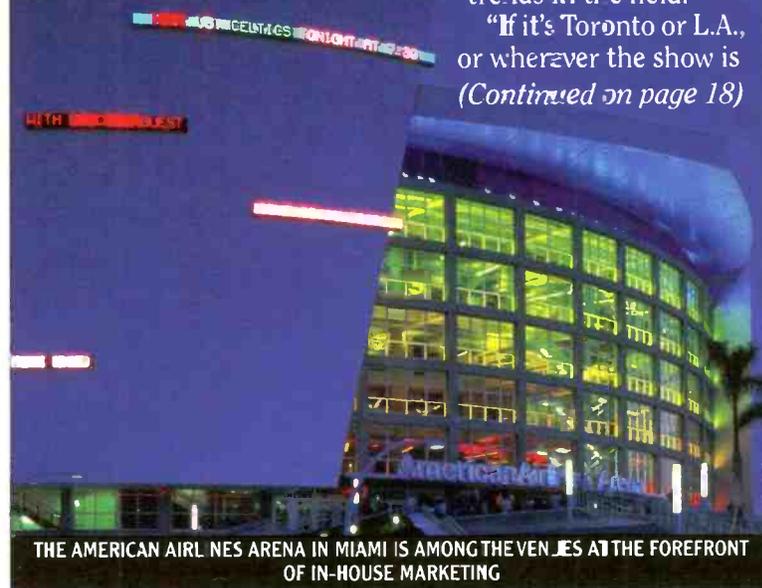
BY RAY WADDELL

Event producers are increasingly relying on arenas' in-house marketing staffs to advertise and help sell their shows. Whether the arenas charge for these services or offer them free as an enticement to draw acts to the building, the in-house departments have a lot to offer—from negotiating ad rates to orchestrating entire promotion campaigns.

One advantage is that arena staff live, work and play in the communities where the event takes place while in these days of consolidation, promoters often do not.

The Event and Arena Marketing Conference taking place June 9-12 at the SkyDome in Toronto will focus on trends in the field.

"If it's Toronto or L.A., or wherever the show is  
*(Continued on page 18)*



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## E-Mails, Newspaper Ads and Block Parties

*In-house Marketers Do Whatever It Takes To Get The Word Out*

BY RAY WADDELL

What can the in-house marketing staff at concert venues offer to promoters? Here are examples from current tours.

**Eric Clapton**  
Alltel Arena  
North Little Rock, Ark.

The week before tickets went on sale for Eric Clapton's June 11 show at the Alltel Arena, the marketing department sent an e-mail blast notifying 10,000 potential ticket buyers of the show. In addition, the venue's Arena Football 2 League tenant, the Arkansas Twisters, had three home games during which the building promoted the show on its huge video screen and concourse monitors.

The concert also received exposure on the building's large electronic marquee, located in a high-visibility location off Interstate 40.

Arena manager Michael Marion and marketing director Betty Baxter further publicized the show in the local media.

The arena will take these steps to supplement the marketing by the show's promoter, Beaver Productions, and will include its services in the building fee.

**Kelly Clarkson and Clay Aiken**  
HP Pavilion  
San Jose, Calif.

HP Pavilion's marketing staff coordinated with promoter AEG Live to put together the promotional campaign for the Kelly Clarkson/Clay Aiken show, which took place April 6.

The marketing budget for the San Jose market was in the \$30,000 to \$40,000 range. "Our staff met with the AEG staff and discussed which way we would go with radio and newspaper," says Steve Kirsner, director of booking and events at HP Pavilion. "We weighed who would give us the best promotion and the best rate."

The HP staff recommended an advertising plan tilted toward the San Jose Mercury News and the local light rock radio station.

The concert was promoted at all events in the building, including San Jose Sharks hockey games. Methods of promotion included matrix boards, an outside marquee and video loops on all TVs in the building. E-mail blasts targeted local pop music fans.

The show ended up drawing about 8,000 to the pavilion's theater setup. It was one of the most successful dates on the tour.

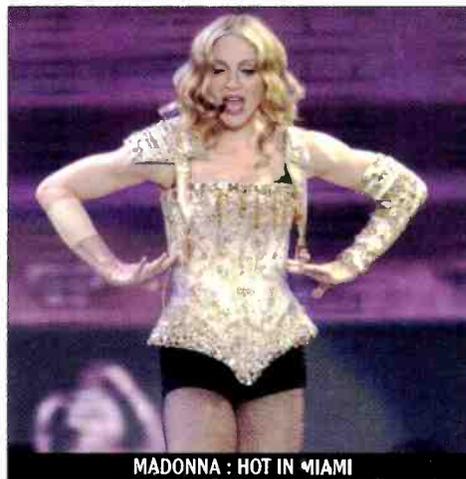


Photo: Kevin Mazur/WireImage.com

**Madonna**  
American Airlines Arena  
Miami

When the American Airlines Arena snagged a date on the Madonna Re-Invention tour, the arena's marketing staff helped turn one date into two.

AAA is home to the NBA's Miami Heat, and the arena marketing team made sure Heat fans knew Madonna was coming to town.

"We were completely aware of [promoter] Clear Channel's advertising plan, and we supplemented that with advertising to Heat season ticket-holders, Heat TV and radio broadcasts and Heat arena sponsors," says Eric Bresler, VP of bookings and marketing at AAA.

"We interfaced with Madonna's marketing team at Clear Channel and their radio and print advertising," Bresler says. "We also supplemented that with our own print advertising."

The AAA marketing team, led by marketing director Liz Roca, oversaw a huge e-mail blast from the arena database and promoted the show at all arena events.

Madonna, who has long had a home in the Miami area, sold out the first show for Aug. 1, and an Aug. 2 show was added. At press time, the second show was near sellout.

**Bud Light Playoff Block Party**  
Wachovia Center Complex  
Philadelphia

The marketing staff at the Wachovia Center complex—which includes the Wachovia Center and Wachovia Spectrum arenas, both run by Global Comcast—has taken advantage of the synergy that multiple events offer.

*(Continued on page 17)*

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## Family

Continued from page 15

The World Famous Lipizzaner Stallions open their 35th year as a touring company in May. "We are the only show with Lipizzaner stallions and these are very rare," show producer Gary Lashinsky says. "There are less than 3,000 of them left in the world—and we own 40 of them." The tour, which targets different cities each year, will play 40 markets this summer.

Managers note that family shows are important to their bottom line.

"The revenue earned with 50 concerts wouldn't compare with the revenue model for families shows. It would dwarf it, but that's fine," says John Page, regional VP of venue management firm Global Spectrum. "You need them to sustain your business."

At Global Spectrum's Wachovia Center in Philadelphia, Page says that he is assured of 50-plus shows per year from Feld Entertainment, which produces the Ringling Bros. Circus and Disney on Ice properties.

Jack Larson, GM at the Xcel Center in St. Paul, Minn., adds, "You can count on family shows. Rather than wait and see what musical entertainment will be out touring, you know that you'll get wrestling and the circus. That helps your planning."

### LONG-TERM BOOKINGS

Family shows also will often lock in long-term booking arrangements.

"We have a lot of multi-year agreements," notes Eric Cole, VP of booking for Clear Channel Entertainment's motorsports division, which sells more than 2.5 million tickets for its signature Monster Jam Monster Truck show each year. "You can take your Janet Jackson money and your Monster Jam money and add them up over the last five years—and tell me what's bigger."

Fortunately for managers, there are few signs that family shows are slowing down their hyper-activity. Existing franchises, such as the Wiggles, Ringling Bros., Disney on Ice and the Globetrotters, are power sellers.

The Wiggles, the Australian musical troupe presented by Hit Entertainment, sold out 85% of their shows during their most recent U.S. tour March 30-April 30. According to *Billboard* Boxscores, the Wiggles drew about \$6.7 million from 57 shows reported in 2003.

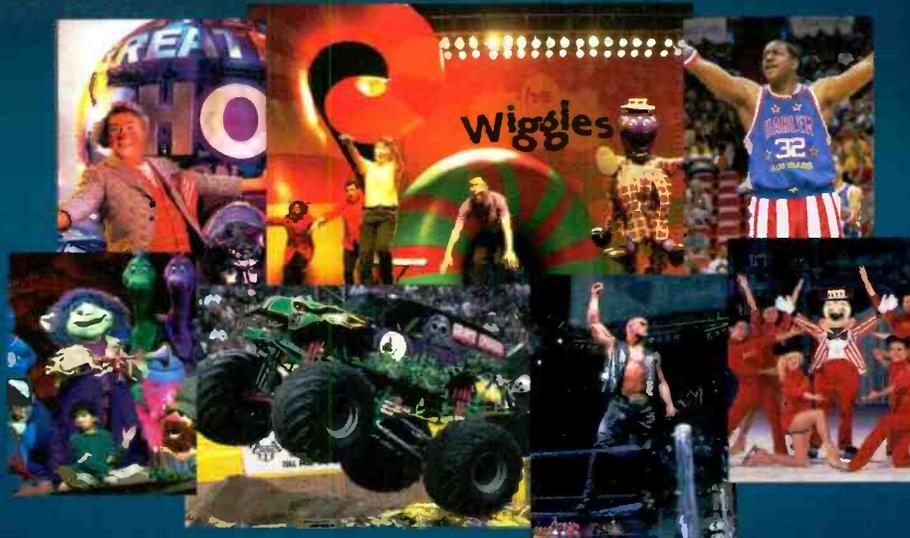
For the same year, Disney on Ice captured \$28.5 million from 332 shows, while Ringling Bros. grabbed \$27.7 million from 96 events.

"Globetrotters revenue has grown 16%-18% over the last 10 years. [Show] capacities have increased to 12,000 seats—five to six times larger than they were 10 years ago," reports Mannie Jackson, owner of the Harlem Globetrotters.

Jackson attributes splashy promotion efforts for the steady rise in Globetrotter grosses. Two years ago, for example, the Globetrotters effec-

(Continued on page 20)

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## Arenas

*Continued from page 15*

coming out of, the promoter appreciates and trusts us to know our market," says Eric Bresler, VP of booking and marketing for American Airlines Arena in Miami.

And with new buildings booming in markets large and small, arenas need something to set them apart to attract major tours.

"The days of 'Here's the keys, have a good time, let me know when the show's done' are over," says Michael Marion, GM of the Alltel Arena in North Little Rock, Ark.

"The competition is such that there are more buildings than there are artists to play them," Marion says. "If the money is a given, it's all about what you do to make your building more attractive. You want to make the promoter so successful he wants to come back."

The type of marketing services available varies widely. "It depends on what the promoter's expectations are," Marion says.

"When it's AEG Live, we may coordinate with their ad agency, place their ads or put together the whole campaign," Marion explains. "Some promoters just want us to help them with

their contract rate in the newspapers."

Pro sports tenants at arenas also offer marketing opportunities. American Airlines Arena, for example, benefits as the home of the NBA's Miami Heat.

"We as an arena try to take as much of an active role as possible," Bresler says. "We have media opportunities that when combined with the promoter's efforts really generate a complete and thorough marketing plan."

*'You want to make the promoter so successful he wants to come back.'*

—MICHAEL MARION, ALLTEL ARENA

At the HP Pavilion in San Jose, Calif., the arena's primary tenant, the San Jose Sharks of the NHL, routinely packs the house. The HP staff can offer as much or as little input as needed to promoters.

"If it's a local promoter like Clear Channel Entertainment or Another Planet, we're not as involved," says Steve Kirsner, director of bookings and events at HP Pavilion. "But if it's an outside promoter like AEG, we do all of the advertising placement and

we're involved with their staff in creating a media plan."

At HP and other buildings, marketing services can drive revenue. "Typically we charge a 15% agency commission, depending on the show," Kirsner says, adding that the fee, like most arena deals, is negotiable. "Sometimes that fee can be waived, but not all the time."

Not all marketing services carry a price tag at HP. The pavilion can provide such marketing perks as an e-mail database of 100,000 names and video loops on all arena TV monitors, both of which are offered free of charge.

The marketing department at the Gaylord Entertainment Center in Nashville also charges a commission. "It's nothing to get rich over, but every little bit helps," says Hugh Lombardi, GM of the venue. "We feel that in most cases a building's marketing staff knows the market better than an out-of-market promoter."

But for American Airlines Arena, offering free marketing services is worth the investment in an extremely competitive arena marketplace.

"We know we're in a highly competitive market, and we view marketing activities we offer as an incentive for [tours] to come here," American Airlines Arena's Bresler  
*(Continued on page 19)*



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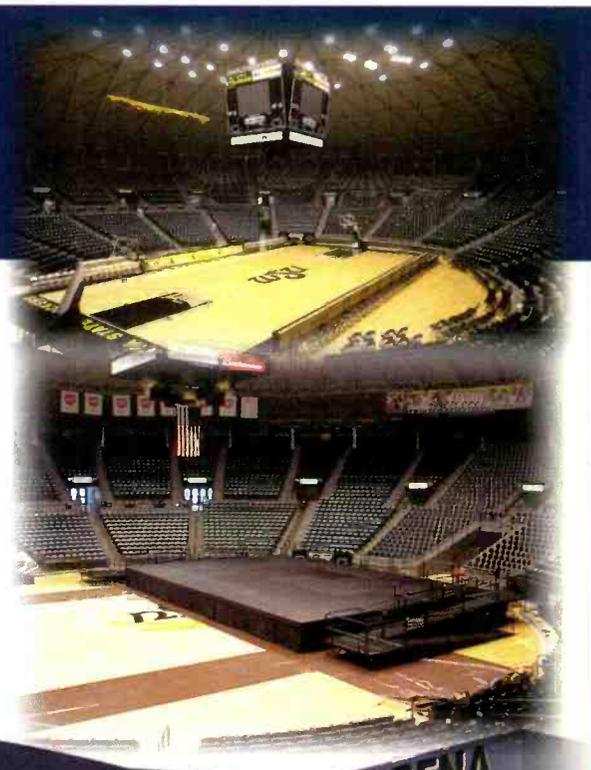
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## Arenas

Continued from page 18

notes. "We view each show coming in here as a relationship. It starts with booking the show and follows into the marketing effort."

Liz Roca, marketing director at American Airlines Arena, works closely with the promoter throughout the process. "They know if they're having trouble selling tickets they can give us a call at the last minute," she says. "It's a matter of appreciation and trust."

Another venue, the Wachovia Center complex in Philadelphia, offers a wide range of marketing packages, most of which are geared to generate revenue for the arena while adding value to events.

"We can do whatever the promoter wishes," says Bob Schwartz, VP of marketing for facility management firm Comcast-Spectacor Ventures, which operates the Wachovia complex.

"If the promoter wants us to place media or do promotions or PR, we can do it," Schwartz says. Global-Comcast buildings package their marketing, be it e-mail blasts, radio calendar listings, cable promotion or in-arena marketing, such as scoreboard postings or PA announcements.

### BANG FOR THEIR BUCK

Though the service is not free, Schwartz asserts that promoters get significant bang for their buck.

"We're here 365 days a year, we're established in the market, we have the PR contacts, the marketing contacts, the sponsor contacts," he says. "We can be one-stop shopping for the promoter. The cost of our [marketing] packages is minuscule compared to what it would cost the promoter if he did it on his own."

The American Airlines Arena staff also considers its marketing services as an absorbed marketing expense to promote the building.

"We do not charge for our services, and that's not only a sign of a competitive marketplace but also our commitment to the show," Bresler says. "When a tour comes to American Airlines Arena, [the promoter] knows they will receive a tremendous amount of support and that we will play an active role in making sure the show goes well."

Alltel's Marion takes a broad view of what falls under marketing. "Our marketing director, Betty Baxter, also handles our backstage stuff, like catering, dressing rooms, meet and greets, etc.," he says. "Anything dealing with artist hospitality we consider a marketing function. The same thing goes for box office operations."

Such attention can provide a competitive edge, Marion believes. "In my mind, it's adding value," he says. "We're trying to bring more to the table, not looking under the table for more money."



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## Family

Continued from page 17

tively spread the word about themselves by launching a line of sports clothing with designer FUBU.

In March, Ringling Bros. launched a one-ring circus—shrunk from its standard three-ring production—to

better penetrate secondary markets' smaller arenas.

"We believe this was an untapped market. A lot of buildings can't accommodate 'the Greatest Show on Earth' because of its physical size," says Jerry Guido, VP of North American tours at Feld Entertainment. "This was an opportunity to expand to a lot of markets that we haven't been able to get to."

Global Spectrum's Page notes that family shows are more willing to journey to secondaries than other live events like concerts. Newcomers this year to Ringling Bros.—thanks to the one-ring show—included the Forum in Rome, Ga., and Calsonic Arena in Shelbyville, Tenn.

Although A-list acts typically prefer to mount treks in major cities, family shows "can deliver first-rate entertainment in markets that aren't normally exposed to it," Page says. He adds that Disney on Ice sold out recent multi-day stints at the Dodge Arena in Hidalgo, Texas; the Everett Events Center in Everett, Wash.; and Sovereign Bank Arena in Trenton, N.J.

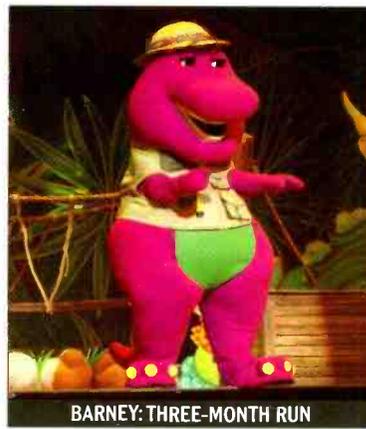
Yet executives of established family shows say it is equally important to avoid overexposing tours.

"One thing in our favor is that we are only able to tour in the United States three months out of the year. It keeps us a hot property," Hit Entertainment senior VP of live events Sloan Coleman says of the Wiggles. "Most family shows go at least nine months."

Barney's Colorful World tour, another Hit property, this year ran slightly more than three months, from Jan. 1-April 10. "What we do with Barney," Coleman says, "is we only go back to your city once every two-and-a-half years. So when it does come to your city, it's a special event."

through 2005, Clifford the Big Red Dog Live is a Broadway-styled musical from producers Turnstile Entertainment and Creative Battery.

Stuart Snyder, a principal at Turnstile, says the secret to launching a new tour in today's crowded family show marketplace is to focus on evergreen personalities.



BARNEY: THREE-MONTH RUN

Unlike such fad-driven characters as the past-their-peak Teenage Mutant Ninja Turtles or the Power Rangers, Clifford has filled children's books for more than 40 years. Publisher Scholastic has sold more than 110 million Clifford titles during that time.

"This has been around forever," Snyder says. "When we were doing

our research [before greenlighting the tour], it was always the same reaction. It was not just about my daughter or son loving Clifford. [Parents also] love Clifford."

He adds that it is integral that it not only "be entertaining for the kids, but it also has to be entertaining for the parents."

Ticket sales so far are meeting Snyder's expectations, and he is positive about the future of the tour.

While it typically attracts families to its shows, WWE is in the middle of creating a live event geared specifically to the under-12 set.

Kurt Schneider, the company's executive VP of marketing, explains that because WWE airs most of its TV programming at night—such as UPN's "Smackdown" and Spike TV's "Raw"—many younger kids are prevented from being introduced to the franchise.

Starting last month, "The WWE Experience" airs Sunday mornings on Spike. In the near future, this TV show—crafted as a family-friendly spin on WWE programming—will sprout live events, such as "Smackdown" and "Raw" have done.

"Once you can attract the 6- to 12-year age group, they tend to be lifelong fans," Schneider says. "To grow our base, we needed to get these kids in there so that they can grow with us."

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### BRINGING IN NEW FACES

Hit frequently alternates its roster of live show characters on the road. Its stable includes Angelina Ballerina, Bob the Builder and Thomas the Tank Engine.

Two years ago, Hit launched its Thomas' Day Out tour primarily in secondary and tertiary markets. Set to fill the absence of Barney and the Wiggles, the shows starring the Tank Engine started in mid-April and will run through December. The events feature train rides as its main family attraction.

Iconic kiddie book character Clifford the Big Red Dog made his world stage premiere March 18. Romping through 90 North American arenas

## E-Mails

Continued from page 17

"We developed block parties and basically created events within events," says Ike Richman, VP of public relations for Comcast-Spectacor.

The concept was sparked four years ago when, in one night, there was a Dave Matthews Band concert at Veteran's Stadium, a Philadelphia 76ers NBA playoff game at the Center and a circus at the Spectrum. Because the venues are all in one central location, the block party concept was born.

The parties are held on the expansive arena concourse, which

helps stimulate early arrival, eases traffic congestion and generates revenue through concessions and merchandise sales.

"We looked at it as an opportunity for exposure," says Bob Schwartz, VP of marketing for Comcast-Spectacor Ventures. Bud Light soon came on as a sponsor.

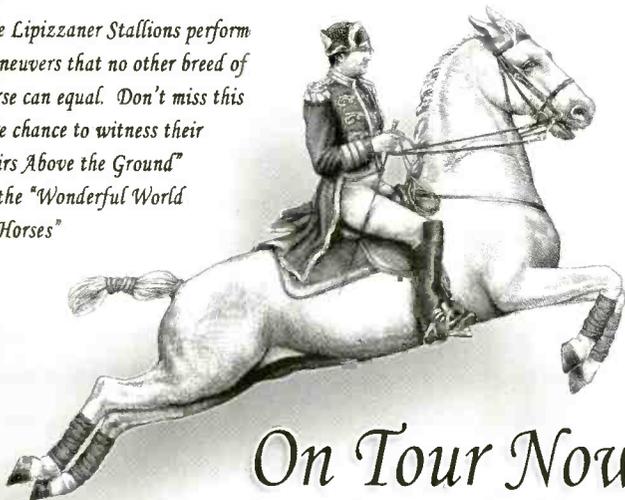
Bud Light Block Parties typically kick off three hours before an event and can be customized to include live bands, themed vendors and interactive exhibits. The arena staff coordinates with promoters in producing the parties.

Concerts by Aerosmith, Beyoncé and Britney Spears have all had successful Wachovia Center-area block parties.

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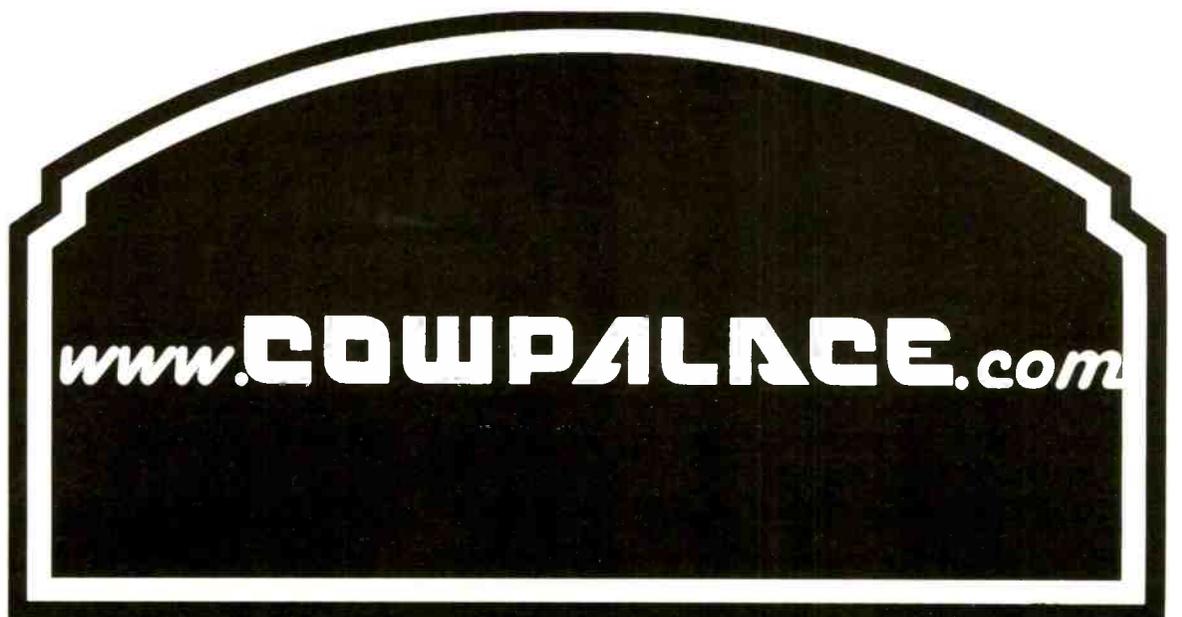
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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
SHANIA TWAIN, EMERSON DRIVE	Qwest Center, Omaha, Neb. May 25	\$1,170,670 \$80/\$65/\$45	16,208 sellout	Jam Productions
SHANIA TWAIN, EMERSON DRIVE	U.S. Bank Arena, Cincinnati May 22	\$819,950 \$80/\$65/\$45	16,220 17,838	Mischell Productions, Frank Productions
SHANIA TWAIN, EMERSON DRIVE	The Mark of the Quad Cities, Moline, Ill. May 24	\$782,215 \$80/\$65/\$45	11,016 sellout	Jam Productions
VICENTE FERNANDEZ, DIANA REYES	Cow Palace, Daly City, Calif. May 8	\$451,285 \$115/\$30	6,278 9,625	Hauser Entertainment
BLINK-182, THE USED, TAKING BACK SUNDAY	DTE Energy Music Center, Clarkston, Mich. May 21	\$375,737 \$32/\$17/\$12	14,670 sellout	Clear Channel Entertainment, Palace Sports & Entertainment
HOMBRES G	Auditorio Nacional, Mexico City May 13-14	\$372,727 (4,335,936 pesos) \$25.11	14,845 19,366 two shows	OCESA Presents
BENNY	Auditorio Nacional, Mexico City May 5-6	\$277,810 (3,180,647 pesos) \$20.44	13,589 19,366 two shows	Maria Elena Galindo y Mariza de la Vega
THIRD DAY, TOBYMAC, WARREN BARFIELD	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas May 8	\$274,506 \$28/\$24	11,414 16,500	KSBJ Special Events
THALÍA	Universal Amphitheatre, Universal City, Calif. May 14	\$272,485 \$79.50/\$69.50/\$54.50/\$44.50	4,825 5,910	House of Blues Concerts, Clear Channel Entertainment, Vivelo
YES	St. Pete Times Forum, Tampa, Fla. May 1	\$272,306 \$65/\$50/\$35	4,552 7,119	Clear Channel Entertainment, in-house
JOSH GROBAN	Oodge Theatre, Phoenix May 12	\$272,265 \$100/\$30	4,920 sellout	Clear Channel Entertainment
CREEDENCE CLEARWATER REVISITED	Auditorio Nacional, Mexico City May 7	\$264,508 (3,015,390 pesos) \$54.38/\$15.79	9,591 sellout	OCESA Presents
DAVID BOWIE, POLYPHONIC SPREE	Budweiser Events Center, Loveland, Colo. April 25	\$262,503 \$77/\$41.50	4,177 5,440	Clear Channel Entertainment
JOAN SEBASTIAN	Auditorio Nacional, Mexico City April 30	\$256,907 (2,941,585 pesos) \$26.92	9,542 9,683	OCESA Presents
THIRD DAY, TOBYMAC, WARREN BARFIELD	Fox Theatre, Atlanta May 3-4	\$255,120 \$35/\$25	8,020 8,302 two shows	House of Blues Concerts
SYSTEM OF A DOWN	Greek Theatre, Los Angeles April 24	\$253,742 \$45	5,641 sellout	Nederlander Organization
ALBERTO VÁZQUEZ	Auditorio Nacional, Mexico City May 9	\$252,235 (2,922,400 pesos) \$26.34	9,576 9,683	Representaciones Artísticas
DIDO, JOHNATHAN RICE	Berkeley Community Theatre, Berkeley, Calif. May 22-23	\$251,370 \$35	7,182 two sellouts	Another Planet Entertainment
GAITHER HOMECOMING	Richmond Coliseum, Richmond, Va. May 8	\$247,861 \$34.75/\$16.75	10,583 sellout	Clear Channel Entertainment
MICHAEL BOLTON	Auditorio Nacional, Mexico City May 25	\$243,636 (2,805,473 pesos) \$44.30	5,500 9,683	OCESA Presents
YES	Office Depot Center, Sunrise, Fla. April 30	\$241,135 \$65/\$35	5,117 9,481	Clear Channel Entertainment, in-house
YES	Air Canada Centre, Toronto May 7	\$238,157 (\$327,873 Canadian) \$39.95/\$30.87	6,920 8,272	House of Blues Canada
HARRY CONNICK JR.	Northrop Memorial Auditorium, Minneapolis May 5	\$237,232 \$73/\$63/\$35	3,696 4,172	Jam Productions
THIRD DAY, TOBYMAC, WARREN BARFIELD	Everett Events Center, Everett, Wash. May 22	\$234,801 \$34/\$32.50/\$26.50	7,318 8,766	Double Tee Promotions
RICARDO MONTANER	Auditorio Nacional, Mexico City May 8	\$233,579 (2,711,147 pesos) \$29.45	7,931 9,683	Zarabanda Productions
HARRY CONNICK JR.	Toledo Zoo Amphitheatre, Toledo, Ohio May 12	\$232,932 \$68.50/\$33	4,428 4,675	Clear Channel Entertainment
YES	Paul E. Tsongas Arena, Lowell, Mass. May 15	\$230,905 \$75/\$50	4,724 5,560	Clear Channel Entertainment
BLINK-182, CYPRESS HILL, TAKING BACK SUNDAY	HiFi Buys Amphitheatre, Atlanta May 7	\$222,721 \$35/\$19.50	7,437 10,000	House of Blues Concerts
ANDRÉ RIEU, THE JOHANN STRAUSS ORCHESTRA	Fox Theatre, Detroit May 2	\$222,420 \$60	3,722 4,768	Detroit Public Television
BLINK-182, CYPRESS HILL, TAKING BACK SUNDAY	Smirnoff Music Centre, Dallas May 3	\$222,274 \$35/\$19.50	7,759 10,000	House of Blues Concerts
BLINK-182, CYPRESS HILL, TAKING BACK SUNDAY	Coors Amphitheatre, Englewood, Colo. May 1	\$220,560 \$26.50	9,559 16,710	House of Blues Concerts
KID ROCK, JERRY CANTRELL	Universal Amphitheatre, Universal City, Calif. April 24	\$217,592 \$49.50/\$39.50/\$29.50	5,556 5,691	House of Blues Concerts
LYNYRD SKYNYRD, .38 SPECIAL	Giant Center, Hershey, Pa. May 22	\$217,075 \$38.50/\$28.50	5,757 7,031	Jack Utsick Presents N.E.
MARY J. BLIGE, MUSIQ, MAHOGANY	Chronicle Pavilion at Concord, Concord, Calif. May 9	\$216,076 \$69.50/\$17.75	6,304 12,500	Clear Channel Entertainment
YES	Palace of Auburn Hills, Auburn Hills, Mich. May 8	\$212,901 \$59.50/\$49.50/\$29.50	6,347 10,523	Clear Channel Entertainment, Palace Sports & Entertainment

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# Not Many Phish In The Touring Sea

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the crowd is, 'I try not to think about it. There comes a point where everybody's got an opinion, and they're all valid. You have to do what's true to your heart.'

As Phish embarks on its last tour (billboard.biz, May 25), a taking of stock is in order. Rarely has a band connected so well with its fans in a concert format.

"I think what they'll most be remembered for is their skill at live performance and connecting with their audience," says **John Paluska**, who has managed Phish for 15 years.

"Their other most enduring aspect is their ability to improvise as a group," Paluska continues. "They created their own distinct style of improvisation, a little different from anybody else. I imagine that will be one of the saddest things for them to let go."

Indeed, the performances built the following, and it remains a fanatical one. Each show has a place in the Phish canon. It's likely there is a tape somewhere of every Phish show of the past 15 years. The band allowed the taping of shows from the beginning, a key element in developing its grassroots following, the legendary Phish-heads.

Describing a 1999 New Year's Eve show that lasted into the new millennium, Anastasio said, "I felt like a small part of a bigger scene. I met one cool person after another. When you meet all these impressive, cool people, it makes you want to get onstage and create something really soulful. There is no question that it gives you a sense of pride and responsibility."

Paluska says even he was taken aback by Phish's sudden announcement that it would call it quits after the band's final festival, Coventry. It will be held Aug. 14-15 at Newport State Airport in the band's home state of Vermont.

"It was somewhat surprising," he says of the news. "But I'm in support of their decision that this is the time to step away gracefully."

As to what will become of Phish's management home, **Dioneysian Productions** in Burlington, Vt.—which includes management staff, merchandising, a powerful Web presence and several year-round crew—"all of these questions remain to be answered," Paluska says. "We have a tour and an album to focus on, so thinking about the transition is the wrong head space to be in right now."

That said, Paluska admits this summer's shows should have a "heightened emotion to them." Asked to sum up his tenure with Phish, he says, "It's hard to turn this experience into a sound bite."

Coventry will wrap a relatively light summer touring agenda for Phish. The 13-date route begins with two dates at KeySpan Park in Brooklyn, N.Y., June 17-18 and precedes Coventry at the Tweeter Center in Camden, N.J., Aug. 12.

**Chip Hooper** at **Monterey Peninsula Artists** has booked Phish for years. Last summer Phish's shed run grossed about \$14 million over 19 dates, with an average of \$736,842 per show. The band's It festival grossed \$8.25 million and attracted some 60,000 fans.

On The Road

By Ray Waddell  
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PHISH: ROAD ENDS AT HOME

Most audiences have been a mixture of Phish-heads that travel from city to city and local fans eager to see what the fuss is about. This duality can create a challenge when putting together set lists, according to Phish guitarist **Trey Anastasio**.

"You can't please one of these groups and not the other one unless you do exactly what you want to do and not think about it at all," Anastasio told this writer in a 2000 interview. "My response to

# Brands Realize Hip-Hop's Selling Power

BY JANINE COVENEY

Hip-hop culture is saturating the mainstream through music and marketing.

Companies have awakened to the genre's selling power, and as rap stars pitch soft drinks, athletic shoes, apparel, automobiles and beer, cross-promotions are born almost daily.

"Companies are just realizing [hip-hop's wide appeal] because it is contributing to their bottom line in a major way," says Jameel Spencer, chief marketing officer of Bad Boy Entertainment.

Spencer, who is also president of independent agency Blue Flame Marketing and Advertising, says cross-promotions are "coming from as small a relationship as a product mention in a song to something revolutionary like Jay-Z owning a sneaker [line] with Reebok."

Corporations "finally realized the power of hip-hop music on the community and the world," rapper/actor Ludacris says. "It's done nothing but get bigger and expand to become the popular music of today."

But hip-hop has been serving unofficial product pitches since Run-D.M.C. praised "My Adidas" in 1986.

"Long before corporate America started cashing in and understanding the power of the hip-hop voice, you had a person like Biggie [Smalls] or Lil' Kim screaming out all these designer labels," says Shawn Prez, CEO of New York-based guerrilla marketing firm Power Moves and a former Bad Boy executive.

"This hip-hop voice—it's loud, it's results-oriented," he adds.

Entrepreneur Russell Simmons spearheaded hip-hop culture's move to the mainstream with Def Jam Records in the '80s.

Since then, he has expanded his business into management, marketing, apparel, theater, TV, jewelry and financial services. In February, Simmons sold his Phat Fashions empire to apparel giant Kellwood for \$140 million.

Bad Boy Records founder Sean "P. Diddy" Combs' apparel line, Sean John, is also growing. The 6-year-old, multi-million-dollar company will open its first free-standing store in June.

Jay-Z and his Roc-a-Fella Records partner Damon Dash spun off their own clothing company in 1999. Rocawear raked in about \$300 million last year, according to Dash.

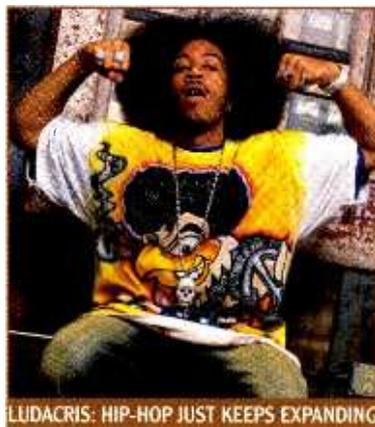
The S. Carter Collection, Jay-Z's joint venture with Reebok, set the industry abuzz by becoming the

sneaker company's fastest seller.

Jay-Z and Dash also purchased Armadale Vodka.

## VANISHED BOUNDARIES

Marketing experts agree that Simmons, Combs, Jay-Z and Dash have shown corporate America that hip-hop can generate dollars outside the



LUDACRIS: HIP-HOP JUST KEEPS EXPANDING

music business.

Hip-hop stars define what's cool for fans, naming such brands as Cristal, Gucci, Cadillac and Hennessy in lyrics and liner notes and showcasing those brands in videos.

Simmons says that when a person

comes out of poverty, "you know what the American dream has to offer, because you study it. So they're very good at picking luxury and mainstream products, because they study it and they love it. They're excited about it."

That excitement generates sales. Some 45.3 million consumers worldwide spend \$12.6 billion annually on hip-hop media and merchandise, according to Simmons Lathan Media Group, the media-content company Simmons co-owns.

When Reebok launched its drive to reach the hip-hop audience, its marketing firm, Davie-Brown Entertainment, hired Ayiko Broyard as director of music marketing.

Along with the Jay-Z deal, Broyard helped the athletic-wear company create tie-ins with 50 Cent, Mary J. Blige and OutKast's Big Boi.

"Nike had [the market] locked down with Eminem, and Reebok saw that Nike was really out there with all these celebrities," Broyard says. "So they really wanted to get into that particular world of popular music."

Once dismissed as having limited mainstream appeal and buying power, hip-hop is now the hottest selling tool in the Madison Avenue arsenal.

LL Cool J, Eve, Missy Elliott, G-Unit,

Ludacris, Baby, Nelly, Baby Bash and Funkmaster Flex are just some of the acts connected to a variety of products.

Why has the trend suddenly exploded? Because rap's appeal is now universal.

"Hip-hop is not a side category anymore," Broyard notes. "There used to be a strong line—if you were a hip-hopper, you didn't listen to Kid Rock and you didn't skateboard. There are no lines anymore."

Prez agrees. "I don't care if you're Asian, I don't care if you're of European descent. The same kids that are listening to Korn or Fred Durst will go and pick up the new Snoop Dogg or 50 Cent CD. This is the hip new thing, this hip-hop culture."

And that culture has seeped into suburban enclaves and corporate offices, says Morris L. Reid, CEO of Washington, D.C.-based Blue Fusion, a youth marketing agency.

"There's nothing going on in hip-hop today that wasn't going on when Russell Simmons and [Def Jam co-founder] Rick Rubin and the pioneers kicked the doors down," Reid says. "The difference is, the CEOs and senior execs are going home and seeing all this hip-hop culture happening in their own

(Continued on page 24)

# Scott's 'Words' Among Slate Of Summer R&B Sets

"Beautifully Human: Words and Sounds, Vol. 2" is the title of Jill Scott's sophomore studio album. The **Hidden Beach/Epic** set streets Aug. 31.

The album reunites Scott with several producers from her 2001 multiplatinum debut, "Who Is Jill Scott? Word and Sounds, Vol. 1." They include **James Poser** and **Andre Harris & Vidal Davis**. Scott also collaborates for the first time with such producers as **Ant Bell** and **Raphael Saadiq**.

On the R&B release horizon for June and July: **Trina Broussard** (Motown/Universal), **Brandy** (Atlantic), **R. Kelly** (Jive), **Angie Stone** (J/BMG), **Stevie Wonder** (Motown/Universal) and newcomers **Teedra Moses** (TVT), **JoJo** (Blackground/Universal) and **O'Ryan** (TUG/Universal).

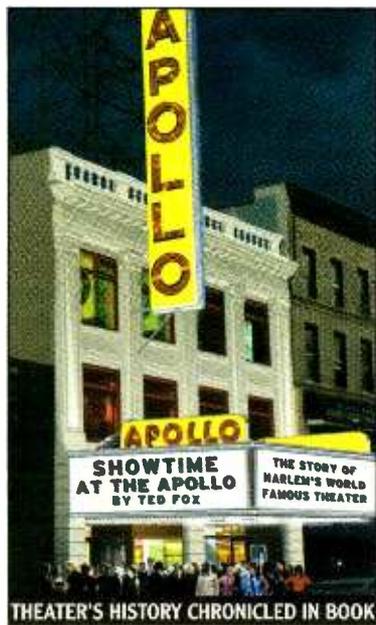
In other album activity, **Jesse Powell's** "Jesse," on **Enchanted/Liquid 8 Recordings**, appeared June 1. His single, "Did You Cry," claimed "airpower bound" honors in the May 28 issue of *Billboard* radio trade sister *Airplay Monitor*.

'OOZING HISTORY': The NBC-TV special celebrating the Apollo Theater's 70th anniversary (Rhythm & Blues, *Billboard*, March 20) airs June 19. However, for a closer look at the

Harlem, N.Y., venue, check out "Showtime at the Apollo: The Story of Harlem's World Famous Theater."

The book by **Ted Fox** (who manages **Buckwheat Zydeco**) originally appeared in 1983. **Mill Road Enterprises** published an updated edition earlier this year to commemorate the theater's anniversary.

Fox's book is chock-full of historical data, first-person anecdotes, artist recollections and priceless photos and reproductions of theater handbills, as



well as a new afterword documenting the venue's current status.

Among the historical tidbits: The Apollo opened its doors in 1934 and flourished under the direction of controversial owner **Frank Schiffman**. It presented some 31 shows every week through the '60s. Admission was an unimaginable dime at the start, progressing to a top price of \$6 in 1976, when the venue closed for the first time.

White performers like **Buddy Rich** were just as popular as the black artists who plied their trade on the Apollo stage. The theater's diverse range of black performers has included everyone from **Billie Holiday to the Roots**.

"The Apollo story is the de facto history of black music and black culture in the 20th century," Fox says. "The place oozes history when you walk in."

"The Apollo was home for the black community of Harlem and home for the black performers of America," Fox continues. "And that's the key to its success and influence. The Apollo knew its community well and catered to it."

NBC's two-hour "Apollo at 70: A Hot Night in Harlem" features **Natalie Cole**, **Willie Nelson**, **Patti LaBelle**, **Angie Stone**, **Ashanti**, **Yolanda Adams**, **Herbie Hancock** and others. It airs at 8 p.m. ET/PT.

In keeping with the Black Music Month theme, here are two other items of interest.

**Michael Eric Dyson** has penned "Mercy, Mercy Me: The Art, Loves and Demons of Marvin Gaye." Dyson's tome, published by **Basic Books**, assesses **Gaye's** life and its parallels with ongoing issues in urban America.

Hip-hop back in the day is the focus of the DVD "Hip Hop Time Capsule—1992." More than 20 acts—from **Das EFX** to **A Tribe Called Quest**—flow their way through videos, interviews, live performances and freestyles. The DVD arrives through **Music Video Distributors** and **Rap Entertainment**.

**IN AMAZEMENT:** In tandem with the Essence Music Festival's 10th anniversary (*Billboard*, May 29) comes another impressive milestone. **Maze Featuring Frankie Beverly** will be honored for its 10 consecutive years as a popular festival performer.

**Essence Communications** CEO **Ed Lewis** will do the honors during this

year's three-day New Orleans soiree (July 2-4).

**EMI/The Right Stuff** will release a comprehensive collection of the venerable group's signature tunes Aug. 10. The single-disc, 18-track "Greatest Hits" includes "Workin' Together," "Southern Girl" and "Back in Stride."

Rhythm & Blues  
By Gail Mitchell  
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**KUDOS**... to Grammy Award-winning talents **Earth, Wind & Fire** and songwriter/producers **Jimmy Jam & Terry Lewis**. They will join film composer **Elmer Bernstein** in receiving the Governors Award from the Los Angeles chapter of the **National Academy of Recording Arts and Sciences**. The ceremony takes place June 8 at the Beverly Hills Hotel.

Previous Governors Award recipients include **Clarence Avant**, **Natalie Cole**, **Brandy**, **Janet Jackson** and **Quincy Jones**.

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2004

# Billboard® TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		Title	PEAK POSITION
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL						ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	2	2	NUMBER 1		6 Weeks At Number 1	1	49	46	49	SEAN PAUL	VPI/ATLANTIC 83620/JAG (12.98/18.98)	Dutty Rock	4
			USHER		Confessions	1	50	38	35	PASTOR TROY	KHAOTIC GENERATION/UNIVERSAL 002297/UMRG (12.98 CD)	By Any Means Necessary	7
2	3	1	8BALL & MJG		Living Legends	1	31	45	50	50 CENT	SHADY/AFTERMATH 493544/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1
3	1	—	METHOD MAN		Tical 0: The Prequel	1	52	49	44	CEE-LO	LAFACE 52111/ZOMBA (12.98/18.98)	Cee-Lo Green... Is The Soul Machine	2
4	4	3	TEENA MARIE		La Dona	3	33	53	53	LIL JON & THE EAST SIDE BOYZ	BME 2370/TVT (13.98/17.98)	Kings Of Crunk	2
5	6	6	MARIO WINANS		Hurt No More	1	54	53	53	SILK	ELEKTRA 78135/RHINO (18.98 CD)	The Best Of Silk	54
6	5	4	D12		D12 World	1	55	56	52	KEM	MDTOWN 067516/UMRG (8.98/12.98) [M]	Kemistry	14
7	7	5	PETEY PABLO		Still Writing In My Diary: 2nd Entry	3	56	47	40	N*E*R*D	STAR TRAK 91457/VIRGIN (18.98 CD)	Fly Or Die	5
8	8	7	PRINCE		Musicology	3	57	48	47	JOE	JIVE 53707/ZOMBA (18.98 CD)	And Then...	4
9	9	8	KANYE WEST		The College Dropout	1	58	58	58	LIL' BOOSIE AND WEBBIE	TRILL 6330 (17.98 CD)	Gangsta Musik	58
10	14	16	JUVENILE		Juve The Great	4	59	63	64	JOSS STONE	S-CURVE 42234 (9.98 CD) [M]	The Soul Sessions (EP)	38
11	13	11	ALICIA KEYS		The Diary Of Alicia Keys	1	60	61	57	VICKIE WINANS	VERITY 43214/ZOMBA (11.98/18.98) [M]	Bringing It All Together	38
12	12	12	TWISTA		Kamikaze	1	61	65	58	KIM WATERS	SHANACHIE 5113 (18.98 CD) [M]	In The Name Of Love	24
13	16	14	OUTKAST		Speakerboxxx/The Love Below	1	62	64	59	VAN HUNT	CAPITOL 35233 (12.98 CD) [M]	Van Hunt	38
14	10	10	LIL' FLIP		U Gotta Feel Me	2	63	40	38	DILATED PEOPLES	ABB 40889/CAPITOL (18.98 CD)	Neighborhood Watch	16
15	11	9	PATTI LABELLE		Timeless Journey	5	64	54	—	SOUNDTRACK	WALT DISNEY 861015 (18.98 CD)	That's So Raven	54
16	NEW	1	TAMYRA GRAY		The Dreamer	16	65	58	62	KEITH SWEAT	ELEKTRA 73954/RHINO (18.98 CD)	The Best Of Keith Sweat: Make You Sweat	15
17	19	15	JAY-Z		The Black Album	1	66	73	42	LIL' FLIP	SUCKA FREE/COLUMBIA 924111/SUM (18.98 CD)	U Gotta Feel Me: Chopped & Screwed	42
18	18	13	JANET JACKSON		Damita Jo	2	67	69	61	DJ KAYSLAY	COLUMBIA 90700/SONY MUSIC (18.98 EQ CD)	The Streetsweeper Vol. 2: The Pain From The Game	10
19	22	22	ANTHONY HAMILTON		Comin' From Where I'm From	6	68	68	69	ELEPHANT MAN	VPI/ATLANTIC 83681/JAG (14.98 CD)	Good 2 Go	14
20	20	20	J-KWON		Hood Hop	4	69	83	76	BIG TYMERS	CASH MONEY 000815/UMRG (12.98 CD)	Big Money Heavyweight	6
21	17	—	JUVENILE, SKIP & WACKO		The Beginning Of The End	17	70	70	70	CAPONE -N- NOREAGA	PENALTY/TOMMY BOY 78037/RHINO (18.98 CD)	The Best Of Capone -N- Noreaga: Thugged Da F#@ Out	70
22	NEW	1	CORMEGA		Legal Hustle	22	71	75	—	THEODIS EALEY	IFGAM 74023 (17.98 CD)	Stand Up In It	54
23	15	96	TONEX & THE PECULIAR PEOPLE		Out The Box	15	72	66	54	LIONEL RICHIE	MDTOWN/UTV 068140/UME (18.98 CD)	The Definitive Collection	31
24	24	18	BEYONCE		Dangerously In Love	1	73	77	70	BEELOW	BALLIN' 9170022/BUNGALO (18.98 CD/DVD)	Thugz Gone Wild: The Album And DVD Movie	54
25	36	39	TRILLVILLE/LIL SCRAPPY		The King Of Crunk & BME Recordings Present	3	74	77	70	VARIOUS ARTISTS	WORD/EMICOM/VERITY 57494/ZOMBA (19.98 CD)	WOW Gospel 2004	19
26	26	23	G-UNIT		Beg For Mercy	2	75	70	68	EAMON	JIVE 58370/ZOMBA (18.98 CD)	I Don't Want You Back	3
27	23	19	CARL THOMAS		Let's Talk About It	2	76	51	65	MICHAEL MCDONALD	MDTOWN 000651/UMRG (12.98 CD)	Motown	17
28	29	24	LUTHER VANDROSS		Dance With My Father	1	77	71	63	YOUNG GUNZ	RDC-A-FELLA/DEF JAM 001937/IQJMG (8.98/12.98)	Tough Luv	1
29	25	21	CASSIDY		Split Personality	1	78	97	80	Z-RO	J PRINCE 42035/RAP-A-LOT 4 LIFE (17.98 CD) [M]	The Life Of Joseph W. McVey	27
30	31	33	T.I.		Trap Muzik	2	79	72	77	STEVIE WUNDER	MDTOWN/UTV 066164/UME (18.98 CD)	The Definitive Collection	28
31	21	17	GHOSTFACE		The Pretty Toney Album	4	80	80	71	ANDRE WARD	AWARD 90934/DRPHIUS (14.98 CD)	Steppin' Up	51
32	34	28	LUDACRIS		Chicken*N*Beer	1	81	60	36	JAY-Z	RDC-A-FELLA/DEF JAM 002482/IQJMG (12.98 CD)	The Black Album: Acappella	36
33	28	29	BLACK EYED PEAS		Elephunk	23	82	59	—	THE STREETS	VICE 91534/ATLANTIC (14.98 CD)	A Grand Don't Come For Free	59
34	35	26	AVANT		Private Room	4	83	67	56	DEAD PREZ	COLUMBIA 89050/SONY MUSIC (18.98 EQ CD)	RBG: Revolutionary But Gangsta	14
35	37	31	VARIOUS ARTISTS		Bad Boy's 10th Anniversary... The Hits	1	84	76	55	CHINGY	DISTURBING THE PEACE 82976/CAPITOL (11.98/18.98)	Jackpot	2
36	30	32	MASTER P		Good Side Bad Side	3	85	62	67	VARIOUS ARTISTS	MOTOWN/UTV 001781/UME (12.98 CD)	Motown 1's	41
37	44	34	RUBEN STUDDARD		Soulful	1	86	52	—	VARIOUS ARTISTS	OKAYPLAYER 274461/DECCA (16.98 CD)	Okayplayer: True Notes Vol. 1	52
38	32	48	LIONEL RICHIE		Just For You	22	87	82	73	GOAPELE	SKYBLAZE/COLUMBIA 72795/HERO IMPERIUM (13.98 EQ CD) [M]	Even Closer	60
39	27	30	TAMIA		More	4	88	86	75	SOUNDTRACK	MUSIC WORLD/COLUMBIA 90286/SONY MUSIC (18.98 EQ CD)	The Fighting Temptations	14
40	42	41	YING YANG TWINS		Me & My Brother	4	89	74	87	ADINA HOWARD	MAYBACH 1953/RUFFDOWN (17.98 CD)	The Second Coming	74
41	43	51	MONICA		After The Storm	2	90	84	83	KINDRED THE FAMILY SOUL	HIDDEN BEACH/EPIC 86491/SONY MUSIC (18.98 EQ CD) [M]	Surrender To Love	29
42	33	25	BEYONCE		Live At Wembley	8	91	100	91	VARIOUS ARTISTS	SWISHAHOUSE 005 (17.98 CD)	The Day Hell Broke Loose 2	74
43	NEW	1	LASHELL GRIFFIN		Free	43	92	78	72	TOO SHORT	SHORT/JIVE 53722/ZOMBA (18.98 CD)	Married To The Game	7
44	50	46	R. KELLY		Chocolate Factory	1	93	89	74	SMOKEY ROBINSON	ROBBO 12177/LIQUID 8 (13.98 CD)	Food For The Spirit	44
45	39	27	PETE ROCK		Soul Survivor II	27	94	94	88	LAMONT DOZIER	JAM RIGHT 54633/LIGHTYEAR (14.98 CD)	Reflections Of...	74
46	55	45	JUVENILE		Juve The Great: Screwed & Chopped	40	95	93	84	LIL JON & THE EAST SIDE BOYZ	BME 2378/TVT (11.98 CD/DVD)	Part II	7
47	41	37	MUSIQ		soulstar	3	96	90	89	CYPRESS HILL	SOUL ASSASSINS/COLUMBIA 90781/SONY MUSIC (18.98 EQ CD)	Till Death Do Us Part	23
48	57	43	R. KELLY		The R. In R&B Collection: Volume One	2	97	90	89	NB RIDAZ	NASTYBOY 1020/UPSTAIRS (13.98 CD) [M]	nbridaz.com	62
							98	92	89	DMX	RUFF RYDERS/DEF JAM 063369/IQJMG (8.98/12.98)	Grand Champ	1
							99	94	88	SOUNDTRACK	T.U.G./EPIC 90744/SONY MUSIC (18.98 EQ CD)	You Got Served	7
							100	96	79	ANITA BAKER	ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29

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

THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		Title	TOTAL CHART WKS
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL					ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	2	NUMBER 1		114 Weeks At Number 1	395	13	14	2PAC		Me Against The World	397
		BOB MARLEY & THE WAILERS		Legend	395	14	13	MAKAVELI		The Don Killuminati: The 7 Day Theory	308
2	4	EMINEM		The Eminem Show	106	15	11	LAURYN HILL		The Miseducation Of Lauryn Hill	166
3	3	THE NOTORIOUS B.I.G.		Life After Death	328	16	8	JAY-Z		The Black Album	81
4	5	2PAC		All Eyez On Me	425	17	22	PRINCE AND THE NEW POWER GENERATION		Purple Rain	133
5	7	2PAC		Greatest Hits	284	18	—	DR. DRE		The Chronic	338
6	9	PRINCE		The Very Best Of Prince	27	19	12	BONE THUGS-N-HARMONY		E. 1999 Eternal	325
7	1	NAS		Illmatic: 10 Year Anniversary Platinum Series	98	20	—	JAHEIM		(Ghetto Love)	160
8	10	JAY-Z		Reasonable Doubt	332	21	25	MICHAEL JACKSON		Thriller	296
9	21	JUVENILE		400 Degreez	213	22	24	T.I.		I'm Serious	47
10	6	THE NOTORIOUS B.I.G.		Ready To Die	445	23	20	MOBB DEEP		Murda Muzik	32
11	17	AL GREEN		Greatest Hits	469	24	—	MARY J. BLIGE		My Life	206
12	16	EMINEM		The Marshall Mathers LP	171	25	15	ALICIA KEYS		Songs In A Minor	88

● Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dor). △ Certification of 200,000 units (Platino). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

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# Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>Burn</b> USHER (LAFACE/ZOMBA) ☆ 2 Wks At No. 1	26	31	<b>Got It Twisted</b> MOBB DEEP (INFAMOUS/JIVE/ZOMBA)	51	44	<b>Make It Alright</b> CARL THOMAS (BAD BOY/UMRG)
2	2	<b>Overnight Celebrity</b> TWISTA (ATLANTIC) ☆	27	30	<b>Southside</b> LLOYD FEAT. ASHANTI (THE INC./DEF. JAM/IDJMG)	52	61	<b>I Like That</b> HOUSTON (ON POINT/CAPITOL)
3	3	<b>If I Ain't Got You</b> ALICIA KEYS (J/RMG) ☆	28	40	<b>99 Problems</b> JAY-Z (ROC-A-FELLA/DEF. JAM/IDJMG) ☆	53	56	<b>What If</b> RUBEN STUDDARD (J/RMG) ☆
4	4	<b>Confessions Part II</b> USHER (LAFACE/ZOMBA) ☆	29	37	<b>Diary</b> ALICIA KEYS (J/RMG)	54	45	<b>I Want You</b> JANET JACKSON (VIRGIN) ☆
5	7	<b>Freek-A-Leek</b> PETEY PABLO (JIVE/ZOMBA)	0	26	<b>Time's Up!</b> JADAKISS FEAT. NATE DOGG (RUFF RYDERS/INTERSCOPE)	55	59	<b>Turn Me On</b> KEVIN LYTLE (VP/ATLANTIC)
6	6	<b>All Falls Down</b> KANYE WEST (ROC-A-FELLA/DEF. JAM/IDJMG) ☆	31	27	<b>Splash Waterfalls</b> LUDACRIS (DISTURBING THE PEACE/DEF. JAM SOUTH/IDJMG) ☆	56	64	<b>Blow It Out</b> LUDACRIS (DISTURBING THE PEACE/DEF. JAM SOUTH/IDJMG) ☆
7	5	<b>I Don't Wanna Know</b> MARIO WINANS (IBAD BOY/UMRG) ☆	32	29	<b>My Band</b> DIZ FEAT. EMINEM (SHADY/INTERSCOPE) ☆	57	69	<b>Dip It Low</b> CHRISTINA MILIAN (ISLAND/IDJMG)
8	8	<b>Happy People</b> R. KELLY (JIVE/ZOMBA)	33	28	<b>Think About You</b> LUTHER VANDROSS (J/RMG)	58	—	<b>Sunshine</b> LIL FLIP FEAT. LEA (SUCKA FREE/COLUMBIA/SUM) ☆
9	13	<b>On Fire</b> LLOYD BANKS (G-UNIT/INTERSCOPE)	34	47	<b>Salt Shaker</b> YING YANG TWINS (COLLUPARK/TVT)	59	—	<b>Confessions Part I</b> USHER (LAFACE/ZOMBA)
10	16	<b>Slow Motion</b> JUVENILE (CASH MONEY/UMRG)	35	32	<b>You Don't Want Drama</b> 8BALL & MJG FEAT. P. DIDDY (IBAD BOY/UMRG)	60	54	<b>MusicoLOGY</b> PRINCE (NPG/COLUMBIA/SUM)
11	9	<b>Game Over (Flip)</b> LIL FLIP (SUCKA FREE/COLUMBIA/SUM)	36	48	<b>Lean Back</b> TERROR SOUAD (SRC/UNIVERSAL/UMRG)	61	60	<b>Get No Better</b> CASSIDY FEAT. MASHONDA (FULL SURFACE/J/RMG)
12	14	<b>Jesus Walks</b> KANYE WEST (ROC-A-FELLA/DEF. JAM/IDJMG) ☆	37	34	<b>Whoknows</b> MUSIQ (DEF. SOUL/IDJMG)	62	52	<b>Questions</b> TAMIA (ELEKTRA/ATLANTIC) ☆
13	10	<b>Yeah!</b> USHER (LAFACE/ZOMBA) ☆	38	42	<b>Selfish</b> SLUM VILLAGE (BARAK/CAPITOL)	63	72	<b>No Problem</b> LIL SCRAPPY (BME/REPRISE/WARNER BROS.)
14	12	<b>Roses</b> OUTKAST (LAFACE/ZOMBA) ☆	39	33	<b>Me, Myself And I</b> BEYONCE (COLUMBIA/SUM)	64	58	<b>The New Workout Plan</b> KANYE WEST (ROC-A-FELLA/DEF. JAM/IDJMG)
15	11	<b>Naughty Girl</b> BEYONCE (COLUMBIA/SUM) ☆	40	50	<b>Tear It Up</b> YUNG WUN (FULL SURFACE/J/RMG) ☆	65	71	<b>Not Your Average Joe</b> JOE BUDDEN (DEF. JAM/IDJMG)
16	19	<b>Move Ya Body</b> NINA SKY (NEXT PLATEAU/UNIVERSAL/UMRG) ☆	41	55	<b>This Way</b> DILATED PEOPLES (ABB/CAPITOL)	66	62	<b>Friday Night</b> YOUNG GUNZ (ROC-A-FELLA/DEF. JAM/IDJMG) ☆
17	22	<b>Dude</b> BENIE MAN (SHOCKING VIBES/VIRGIN)	42	39	<b>New Day</b> PATTI LABELLE (DEF. SOUL CLASSICS/IDJMG)	67	68	<b>Bring It Back</b> LIL WAYNE (CASH MONEY/UMRG)
18	21	<b>Talk About Our Love</b> BRANDY FEAT. KANYE WEST (ATLANTIC) ☆	43	38	<b>Step In The Name Of Love</b> R. KELLY (JIVE/ZOMBA)	68	67	<b>I Wanna Thank Ya</b> ANGIE STONE FEAT. SNOOP DOGG (J/RMG) ☆
19	15	<b>Dirty Off Your Shoulder</b> JAY-Z (ROC-A-FELLA/DEF. JAM/IDJMG)	44	35	<b>Sorry 2004</b> RUBEN STUDDARD (J/RMG) ☆	69	—	<b>Headsprung</b> LIL CDDJ (DEF. JAM/IDJMG)
20	20	<b>U Should've Known Better</b> MONICA (J/RMG) ☆	45	49	<b>Culo</b> PITBULL FEAT. LIL JON (TVT)	70	—	<b>Locked Up</b> AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)
21	23	<b>Welcome Back</b> MASE (BAD BOY/UMRG) ☆	46	36	<b>The Way You Move</b> OUTKAST FEAT. SLEEPY BROWN (LAFACE/ZOMBA)	71	70	<b>After Party</b> YOUNG ROMÉ FEAT. OMARION (TU G./UNIVERSAL/UMRG)
22	25	<b>Jook Gal (Wine Wine)</b> ELEPHANT MAN (VP/ATLANTIC) ☆	47	51	<b>U Saved Me</b> R. KELLY (JIVE/ZOMBA) ☆	72	75	<b>Don't Say Nuthin</b> THE ROOTS (GEFFEN/INTERSCOPE)
23	18	<b>Tipsy</b> J-KWON (SO SO DEF/ZOMBA) ☆	48	57	<b>Call My Name</b> PRINCE (NPG/COLUMBIA/SUM) ☆	73	66	<b>E.I. (Reinvention)</b> NELLY (F0/REEL/UNIVERSAL/UMRG)
24	17	<b>Don't Take Your Love Away</b> AVANT (MAGIC JOHNSON GEFFEN/INTERSCOPE)	49	53	<b>Whats Happnin!</b> YING YANG TWINS (COLLUPARK/TVT)	74	—	<b>I Hate U</b> Z. RO (J/PRINCE/RAP-A-LOT 4 LIFE)
25	24	<b>Still In Love</b> TEENA MARIE (CASH MONEY CLASSICS/UMRG)	50	43	<b>So Sexy</b> TWISTA FEAT. R. KELLY (ATLANTIC)	75	—	<b>Let Me In</b> YOUNG BUCK (G-UNIT/INTERSCOPE)

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

# Music R&B/Hip-Hop

## Brands

Continued from page 22

community. And they're getting comfortable with it."

Companies that partner with hip-hop artists gain credibility, even for long-established products, experts say.

"We know what our community wants. We know what America wants. We only help [companies] define their market," Simmons says.

He believes companies willing to work closely with the artists they enlist will reap the most benefit. "I need to make your product right, I need to make your product better, then I want to market it."

It is a far cry from the time, just five years ago, when prestige brands objected to being associated with rap acts.

"They'd say, 'We don't want money from these people because this is going against our core audience,' not realizing that was going to be their next audience," Bad Boy's Spencer says.

M.A.C cosmetics chose Lil' Kim and Mary J. Blige for its print campaign in 2001 because, according to M.A.C president John Demsey, "the hip-hop generation is the M.A.C generation."

The 20-year-old Canadian company's

growth into the fourth-largest cosmetics brand coincided with the evolution of hip-hop culture, Demsey adds.

Meanwhile, other companies that once may have been concerned about alienating older demographics are turning to hip-hop campaigns.

Rappers and athletes anointed Cadillac's Escalade as the luxury sport utility vehicle of choice after its 1999 introduction.

The company's new rap rep is "a totally great surprise," Cadillac GM Mark LaNeve told the Los Angeles Times. Parent company GM soon seized on the idea, staging a car show in February that featured rap and sports stars, their cars and music.

According to the Los Angeles Times, Cadillac truck sales grew almost 20% in 2003 compared with the previous year.

This sort of growth encourages companies to not only seek rap stars for product endorsements but also hire such agencies as Blue Flame, Blue Fusion, Davie-Brown and Power Moves. These firms use the guerrilla marketing methods developed to sell rap records to put clients' products in the face of that elusive 12- to 24-year-old market.

"The reason it's successful is it stirs word-of-mouth," Power Moves' Prez says. "I found there's no better form of promotion."

## JUNE 12 2004 R&B/HIP-HOP Billboard® SINGLES SALES™

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>Naughty Girl</b> BEYONCE (COLUMBIA/SUM) ☆ 2 Wks At No. 1
2	9	<b>Talk About Our Love</b> BRANDY FEAT. KANYE WEST (ATLANTIC)
3	4	<b>Move Ya Body</b> NINA SKY (NEXT PLATEAU/UNIVERSAL/UMRG)
4	7	<b>Freek-A-Leek</b> PETEY PABLO (JIVE/ZOMBA)
5	3	<b>On Fire</b> LLOYD BANKS (G-UNIT/INTERSCOPE)
6	2	<b>Make It Up With Love</b> ATL. (NOINTIME/EPIC/SUM)
7	5	<b>Happy People</b> R. KELLY (JIVE/ZOMBA)
8	24	<b>Bounce Back</b> JUVENILE FEAT. BABY (CASH MONEY/UMRG)
9	—	<b>Jesus Walks</b> KANYE WEST (ROC-A-FELLA/DEF. JAM/IDJMG)
10	14	<b>Don't Say Nuthin</b> THE ROOTS (GEFFEN/INTERSCOPE)
11	10	<b>Tipsy</b> J-KWON (SO SO DEF/ZOMBA)
12	11	<b>Dude</b> BENIE MAN (SHOCKING VIBES/VIRGIN)
13	8	<b>Got It Twisted</b> MOBB DEEP (INFAMOUS/JIVE/ZOMBA)
14	13	<b>Yeah!</b> USHER (LAFACE/ZOMBA)
15	17	<b>Game Over (Flip)</b> LIL FLIP (SUCKA FREE/COLUMBIA/SUM)
16	6	<b>Stand Up In It</b> THEODIS EALEY (IFGAM)
17	12	<b>Overnight Celebrity</b> TWISTA (ATLANTIC)
18	20	<b>What's Happenin'</b> METHOO MAN (DEF. JAM/IDJMG)
19	19	<b>Bang Bang</b> SURVIVALIST (ISLAVE)
20	29	<b>Get No Better</b> CASSIDY FEAT. MASHONDA (FULL SURFACE/J/RMG)
21	16	<b>All Falls Down</b> KANYE WEST (ROC-A-FELLA/DEF. JAM/IDJMG)
22	15	<b>Time's Up!</b> JADAKISS FEAT. NATE DOGG (RUFF RYDERS/INTERSCOPE)
23	32	<b>Tear It Up</b> YUNG WUN (FULL SURFACE/J/RMG)
24	21	<b>Ride Wit U</b> JOE FEAT. G-UNIT (JIVE/ZOMBA)
25	23	<b>99 Problems</b> JAY-Z (ROC-A-FELLA/DEF. JAM/IDJMG)

## JUNE 12 2004 RHYTHMIC AIRPLAY™

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>Burn</b> USHER (LAFACE/ZOMBA) ☆ 3 Wks At No. 1
2	5	<b>Freek-A-Leek</b> PETEY PABLO (JIVE/ZOMBA)
3	4	<b>Overnight Celebrity</b> TWISTA (ATLANTIC) ☆
4	2	<b>Naughty Girl</b> BEYONCE (COLUMBIA/SUM) ☆
5	7	<b>Confessions Part II</b> USHER (LAFACE/ZOMBA) ☆
6	6	<b>Yeah!</b> USHER (LAFACE/ZOMBA) ☆
7	3	<b>I Don't Wanna Know</b> MARIO WINANS (IBAD BOY/UMRG)
8	8	<b>All Falls Down</b> KANYE WEST (ROC-A-FELLA/DEF. JAM/IDJMG) ☆
9	9	<b>Culo</b> PITBULL FEAT. LIL JON (TVT)
10	14	<b>Roses</b> OUTKAST (LAFACE/ZOMBA) ☆
11	11	<b>If I Ain't Got You</b> ALICIA KEYS (J/RMG) ☆
12	16	<b>Slow Motion</b> JUVENILE (CASH MONEY/UMRG)
13	12	<b>Tipsy</b> J-KWON (SO SO DEF/ZOMBA) ☆
14	15	<b>I Pray</b> AMANDA PEREZ (POWERHOUSE/VIRGIN) ☆
15	17	<b>So Fly</b> NB RIDAZ (NASTYBOY/UPSTAIRS)
16	13	<b>Game Over (Flip)</b> LIL FLIP (SUCKA FREE/COLUMBIA/SUM)
17	10	<b>My Band</b> DIZ (SHADY/INTERSCOPE) ☆
18	21	<b>Move Ya Body</b> NINA SKY (NEXT PLATEAU/UNIVERSAL/UMRG)
19	24	<b>99 Problems</b> JAY-Z (ROC-A-FELLA/DEF. JAM/IDJMG) ☆
20	23	<b>On Fire</b> LLOYD BANKS (G-UNIT/INTERSCOPE)

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

## HitPredictor™ DATA PROVIDED BY Monitor promosquad™

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
☆	MASE Welcome Back UMRG 78.3
☆	R. KELLY You Saved Me ZOMBA 78.0
☆	LIL' FLIP Sunshine COLUMBIA 65.8
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1	YUNG WUN Tear It Up RMG 97.8
2	JAY-Z 99 Problems IDJMG 87.4
3	OUTKAST Roses ZOMBA 84.4
4	ELEPHANT MAN Jook Gal (Wine Wine) ATLANTIC 75.7
5	ANGIE STONE I Wanna Thank Ya RMG 72.7
6	KANYE WEST Jesus Walks IDJMG 72.7
7	NINA SKY Move Ya Body UMRG 72.3
8	MURPHY LEE Hold Up UMRG 71.0
9	BRANDY Let's Talk About Our Love ATLANTIC 70.3
RHYTHMIC	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
☆	D12 How Come INTERSCOPE 77.5
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1	ALICIA KEYS If I Ain't Got You RMG 82.8
2	JAY-Z 99 Problems IDJMG 77.8
3	BRANDY Talk About Our Love ATLANTIC 70.6

Other radio formats and hit predictor legend located in chart section.

## JUNE 12 2004 Billboard® HOT RAP TRACKS™

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

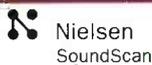
Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 95 R&B/Hip-Hop and 61 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. ☆ Videoclip availability. © 2004, VNU Business Media, Inc. All rights reserved.

JUNE 12  
2004

Billboard®

# TOP LATIN ALBUMS™

Sales data compiled by



THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	NEW	1	1	<b>NUMBER 1 / HOT SHOT DEBUT</b> LUPILLO RIVERA UNIVISION 310248/UG (14.98 CD) [M]	Con Mis Propias Manos	1	50	46	44	12	EZEQUIEL PENA FONOVISA 351296/UG (14.98 CD)	20 Herraduras De Oro	25
2	2	1	6	CONJUNTO PRIMAVERA FONOVISA 351248/UG (12.98 CD) [M]	Dejando Huella	1	51	54	52	44	DON OMAR VI 450587 (14.98 CD) [M]	The Last Don	2
3	11	8	8	<b>GREATEST GAINER</b> LOS HOROSCOPOS DE DURANGO PROCAN 720383/DISA (11.98 CD) [M]	Locos De Amor	3	52	72	—	28	PEPE AGUILAR UNIVISION 310167/UG (19.98/13.98) [M]	Con Orgullo Por Herencia	7
4	3	2	7	ADAN CHALINO SANCHEZ MOON/COSTAROLA 93409/SONY DISCOS (13.98 EQ CD)	Amor Y Lagrimas	1	53	67	67	30	JULIO IGLESIAS SONY DISCOS 93217 (16.98 EQ CD)	Divorcio	9
5	4	4	10	GRUPO MONTEZ DE DURANGO DISA 720358 (12.98 CD)	En Vivo Desde Chicago	1	54	32	69	4	TIZIANO FERRO EMI LATIN 95526 (14.98 CD)	111 Ciento Once	32
6	1	—	2	JENNIFER PENA UNIVISION 310129/UG (17.98 CD) [M]	Seducion	1	55	64	65	81	PANCHO BARRAZA MUSART 2713/BALBOA 16.98 CD [M]	Las Romanticas De Pancho Barraza	12
7	NEW	1	1	LOS HURACANES DEL NORTE UNIVISION 310275/UG (14.98 CD) [M]	Con Experiencia Y Juventud	7	56	NEW	1	1	OJOS DE BRUJO WORLD VILLAGE 488024 (16.98 CD)	Bari	56
8	7	6	5	VARIOUS ARTISTS DISA 720365 (12.98 CD)	El Carnalillo Mix Presenta: El Pasito Duranguense Mix	6	57	55	55	10	K-PAZ DE LA SIERRA PROCAN 720315/DISA (12.98 CD)	Arrasando Con Fuego	40
9	5	3	9	LOS TIGRES DEL NORTE FONOVISA 351245/UG (14.98 CD)	Pacto De Sangre	1	58	51	46	11	EL PODER DEL NORTE DISA 720360 (12.98 CD) [M]	La Decada	11
10	8	5	3	VARIOUS ARTISTS DISA 726977 (14.98 CD/DVD)	Los 20 Sencillos Del Ano Y Sus Videos	5	59	60	60	51	AKWID UNIVISION 310155/UG (13.98 CD) [M]	Proyecto Akwid	7
11	6	—	2	PALOMO DISA 720372 (12.98 CD) [M]	Yo Te Propongo	6	60	42	36	4	ADOLFO URIAS Y SU LOBO NORTENO PLATINO/FONOVISA 351322/UG (13.98 CD)	Eternamente Enamorado	36
12	NEW	1	1	BANDA EL RECODO FONOVISA 351340/UG (14.98 CD) [M]	Exitos Con Tradicion Sinaloense	12	61	47	47	40	OBIE BERMUDEZ EMI LATIN 84647 (14.98 CD)	Confesiones	17
13	9	—	2	SOUNDTRACK TELEMUNDO/LAGUNA 95191/SONY DISCOS (15.98 EQ CD)	Pasion De Gavilanes	9	62	57	49	11	VARIOUS ARTISTS UNIVISION 310236/UG (14.98 CD)	Historia Musical Nortena	10
14	10	7	11	GIPSY KINGS NONESUCH 79841/AG (18.98 CD)	Roots	3	63	66	59	93	MANA WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1
15	18	20	8	<b>PACESETTER</b> A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 77055 (13.98 CD)	Los Remixes 2.0	11	64	44	32	8	LOS ORIGINALES DE SAN JUAN EMI LATIN 77500 (14.98 CD) [M]	Corridos De Este Tamano	5
16	15	11	4	ELVIS CRESPO OLE 001971 (15.98 CD)	Saborealo	3	65	52	72	12	CHALINO SANCHEZ MUSART 2522/BALBOA (12.98 CD)	Coleccion De Oro	52
17	14	12	49	LA OREJA DE VAN GOGH SONY DISCOS 70451 (15.98 EQ CD) [M]	Lo Que Te Conte Mientras Te Hacias La Dormida	9	66	58	58	20	TEGO CALDERON WHITE LION 56625/BMG LATIN (15.98 CD) [M]	El Enemy De Los Guasibiri	5
18	13	13	4	CONJUNTO ATARDECER MUSIMEX 002541/UNIVERSAL LATINO (13.98 CD) [M]	Los Numero Uno Del Pasito Duranguense	8	67	68	54	33	VICENTE Y ALEJANDRO FERNANDEZ SONY DISCOS 91088 (17.98 EQ CD) [M]	En Vivo: Juntos Por Ultima Vez	4
19	12	9	9	VICENTE FERNANDEZ SONY DISCOS 91025 (14.98 EQ CD) [M]	Se Me Hizo Tarde La Vida	5	68	31	61	6	REY RUIZ SONY DISCOS 93224 (15.98 EQ CD)	Mi Tentacion	31
20	16	16	17	VARIOUS ARTISTS DISA 720345 (12.98 CD)	100% Duranguense	7	69	70	—	7	PEPE AGUILAR MUSART 28912/BALBOA (9.98 CD)	Coleccion De Oro Vol. 2	51
21	17	15	16	PAULINA RUBIO UNIVERSAL LATINO 002038 (17.98 CD)	Pau-Latina	1	70	63	48	12	LOS REHENES DISA 720880 (17.98 CD)	Las Rancheras De Los Rehens	48
22	22	18	16	THALIA EMI SPECIAL MARKETS 93043/EMI LATIN (16.98 CD)	Greatest Hits	2	71	56	63	18	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN 92482 (14.98 CD) [M]	La Historia	19
23	27	14	4	FRANCO DE VITA SONY DISCOS 93286 (17.98 EQ CD) [M]	Stop	7	72	50	51	9	GRUPO PEGASSO UNIVISION 310243/UG (14.98 CD)	30 Exitos	37
24	28	24	31	MARCO ANTONIO SOLIS FONOVISA 350950/UG (16.98 CD/DVD)	La Historia Continua...	1	73	62	64	10	SELENA EMI LATIN 98845 (16.98 CD)	Momentos Intimos	11
25	30	25	16	DAVID BISBAL VALE 002031/UNIVERSAL LATINO (15.98 CD) [M]	Buleria	5	74	NEW	1	1	JULIETA VENEGAS ARIOLA 57447/BMG LATIN (14.98 CD)	Si	74
26	20	22	14	LOS RIELEROS DEL NORTE FONOVISA 351235/UG (12.98 CD) [M]	20 Anos De Fuerza Nortena	5	75	71	73	42	LOS BUKIS FONOVISA 350895/UG (9.98/13.98) [M]	25 Joyas Musicales	3
27	19	26	32	SIN BANDERA SONY DISCOS 70633 (16.98 EQ CD) [M]	De Viaje	6							
28	24	21	17	BRONCO/LOS BUKIS FONOVISA 351279/UG (17.98 CD/DVD)	Cronica De Dos Grandes	1							
29	26	10	3	BABY RASTA & GRINGO NEW RECORDS 13201/UNIVERSAL LATINO (16.98 CD) [M]	Sentenciados	10							
30	21	19	14	PATRULLA 81 DISA 720355 (9.98 CD) [M]	Como Pude Enamorarme De Ti	18							
31	23	17	12	ADAN CHALINO SANCHEZ UNIVISION 310148/UG (13.98 CD)	Un Sonador	5							
32	33	28	13	VICTOR MANUELLE SONY DISCOS 93272 (17.98 EQ CD)	Travesia	1							
33	29	23	48	INTOCABLE EMI LATIN 80818 (14.98 CD)	La Historia	3							
34	36	31	14	ALEX UBAGO WARNER LATINA 61342 (17.98 CD) [M]	Fantasia O Realidad	14							
35	49	56	18	IVY QUEEN REAL 070131/UNIVERSAL LATINO (15.98 CD)	Diva Platinum Edition	24							
36	25	27	14	K-PAZ DE LA SIERRA PROCAN 720348/DISA (12.98 CD) [M]	20 Exitos Con La Fuerza Duranguense	15							
37	38	38	56	JOAN SEBASTIAN MUSART 12887/BALBOA (8.98/13.98) [M]	Coleccion De Oro	9							
38	37	39	27	LOS TEMERARIOS FONOVISA 351005/UG (9.98/13.98)	Tributo Al Amor	1							
39	34	33	35	GRUPO MONTEZ DE DURANGO DISA 724088 (12.98 CD)	De Durango A Chicago	2							
40	40	35	8	LOS TEMERARIOS DISA 726980 (14.98 CD/DVD)	15 Super Exitos En Vivo Vol. 1	20							
41	39	37	28	MANA WARNER LATINA 61046 (18.98 CD)	Eclipse	2							
42	41	34	17	VARIOUS ARTISTS UNIVISION 310233/UG (14.98 CD)	Arcoiris Musical Mexicano 2004	2							
43	35	30	14	INTOCABLE EMI LATIN 96290 (16.98 CD)	Intimamente: En Vivo Live	1							
44	48	45	32	A.B. QUINTANILLA III & KUMBIA KINGS EMI LATIN 93490 (11.98 CD/DVD)	La Historia	1							
45	74	—	2	DIEGO TORRES ARIOLA 60783/BM Latin (15.98 CD)	MTV Unplugged	45							
46	43	50	12	CARDENALES DE NUEVO LEON DISA 724100 (12.98 CD)	Historia Musical	27							
47	59	—	2	CROOKED STILO FONOVISA 351366/UG (13.98 CD)	Puro Escandalo	47							
48	45	43	16	GRUPO MOJADO UNIVISION 310235/UG (17.98 CD/DVD) [M]	20 Greatest Hits	9							
49	53	—	1	CHAYANNE SONY DISCOS 70627 (16.98 EQ CD)	Sincero	1							

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 JENNIFER PENA SEDUCCION (UNIVISION/UG)	1 ELVIS CRESPO SABOREALO (OLE)	1 LUPILLO RIVERA CON MIS PROPIAS MANOS (UNIVISION/UG)
2 GIPSY KINGS ROOTS (NONESUCH/AG)	2 BABY RASTA & GRINGO SENTENCIADOS (NEW RECORDS/UNIVERSAL LATINO)	2 CONJUNTO PRIMAVERA DEJANDO HUELLA (FONOVISA/UG)
3 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS LOS REMIXES 2.0 (EMI LATIN)	3 VICTOR MANUELLE TRAVESIA (SONY DISCOS)	3 LOS HOROSCOPOS DE DURANGO LOCOS DE AMOR (PROCAN/DISA)
4 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	4 IVY QUEEN DIVA PLATINUM EDITION (REAL/UNIVERSAL LATINO)	4 ADAN CHALINO SANCHEZ AMOR Y LAGRIMAS (MOON/COSTAROLA/SONY DISCOS)
5 PAULINA RUBIO PAU-LATINA (UNIVERSAL LATINO)	5 REY RUIZ MI TENTACION (SONY DISCOS)	5 GRUPO MONTEZ DE DURANGO EN VIVO DESDE CHICAGO (DISA)
6 THALIA GREATEST HITS (EMI SPECIAL MARKETS/EMI LATIN)	6 LUNYTUNES & NORIEGA MAS FLOW (IVI)	6 LOS HURACANES DEL NORTE CON EXPERIENCIA Y JUVENTUD (UNIVISION/UG)
7 FRANCO DE VITA STOP (SONY DISCOS)	7 CELIA CRUZ HITS MIX (SONY DISCOS)	7 VARIOUS ARTISTS EL CARNALILLO MIX PRESENTA: EL PASITO DURANGUENSE MIX (DISA)
8 MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... (FONOVISA/UG)	8 AVENTURA LOVE & HATE (PREMIUM LATIN)	8 LOS TIGRES DEL NORTE PACTO DE SANGRE (FONOVISA/UG)
9 DAVID BISBAL BULERIA (VALE/UNIVERSAL LATINO)	9 VARIOUS ARTISTS JAMZ TV HITS VOL. 2 (REAL/UNIVERSAL LATINO)	9 VARIOUS ARTISTS LOS 20 SENCILLOS DEL ANO Y SUS VIDEOS (DISA)
10 SIN BANDERA DE VIAJE (SONY DISCOS)	10 LITO Y POLACO FUERA DE SERIE (IPINA/UNIVERSAL LATINO)	10 PALOMO YO TE PROPONGO (DISA)
11 ALEX UBAGO FANTASIA O REALIDAD (WARNER LATINA)	11 CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATINO)	11 BANDA EL RECODO EXITOS CON TRADICION SINALOENSE (FONOVISA/UG)
12 MANA ECLIPSE (WARNER LATINA)	12 VARIOUS ARTISTS BANDO KORRUPTO 2 (EVERYWHERE)	12 SOUNDTRACK PASION DE GAVILANES (TELEMUNDO/LAGUNA/SONY DISCOS)
13 A.B. QUINTANILLA III & KUMBIA KINGS LA HISTORIA (EMI LATIN)	13 VARIOUS ARTISTS REGGAETON HITS 2004 (J&N/SONY DISCOS)	13 CONJUNTO ATARDECER LOS NUMERO UNO DEL PASITO DURANGUENSE (MUSIMEX/UNIVERSAL LATINO)
14 DIEGO TORRES MTV UNPLUGGED (ARIOLA/BMG LATIN)	14 ELVIS CRESPO GREATEST HITS (SONY DISCOS)	14 VICENTE FERNANDEZ SE ME HIZO TARDE LA VIDA (SONY DISCOS)
15 CHAYANNE SINCERO (SONY DISCOS)	15 FULANITO LA VERDAD (CUTTING)	15 VARIOUS ARTISTS 100% DURANGUENSE (DISA)
16 DON OMAR THE LAST DON (IVI)	16 VARIOUS ARTISTS BACHATAHITS 2004 (J&N/SONY DISCOS)	16 LOS RIELEROS DEL NORTE 20 ANOS DE FUERZA NORTENA (FONOVISA/UG)
17 JULIO IGLESIAS DIVORCIO (SONY DISCOS)	17 VARIOUS ARTISTS 30 BACHATAS PEGADITAS (MOCK & ROLL/SONY DISCOS)	17 BRONCO/LOS BUKIS CRONICA DE DOS GRANDES (FONOVISA/UG)
18 TIZIANO FERRO 111 CIENTO ONCE (EMI LATIN)	18 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	18 PATRULLA 81 COMO PUDE ENAMORARME DE TI (DISA)
19 OJOS DE BRUJO BARI (WORLD VILLAGE)	19 VARIOUS ARTISTS REGGAETON EN LA PARADA PUERTORRIQUEÑA (PERFECT IMAGE/UNIVERSAL LATINO)	19 ADAN CHALINO SANCHEZ UN SONADOR (UNIVISION/UG)
20 OBIE BERMUDEZ CONFESIONES (EMI LATIN)	20 VARIOUS ARTISTS 12 DISCIPULOS (DIAMOND)	20 INTOCABLE LA HISTORIA (EMI LATIN)

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

JUNE 12  
2004

# Billboard HOT LATIN TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE	Artist	PEAK POSITION
				PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	
1	1	1	7	<b>NUMBER 1</b> VIVO Y MUERO EN TU PIEL	Jennifer Pena	1
<b>HOT SHOT DEBUT</b>						
2	NEW	1	1	AHORA QUIEN	Marc Anthony	2
3	4	4	7	TU DE QUE VAS	Franco De Vita	3
4	3	5	19	TE QUISE TANTO	Paulina Rubio	1
5	5	3	36	MAS QUE TU AMIGO	Marco Antonio Solis	1
6	2	2	14	CREO EN EL AMOR	Rey Ruiz	2
7	6	17	12	DOS LOCOS	Los Horoscopos De Durango	6
<b>GREATEST GAINER</b>						
8	21	34	7	PERO QUE TAL SI TE COMPRO	Lupillo Rivera	8
9	8	7	30	CUIDARTE EL ALMA	Chayanne	1
10	9	12	10	A DONDE ESTABAS?	Intocable	9
11	7	9	11	CRUZ DE OLVIDO	Pepe Aguilar	7
12	18	13	8	4:30 AM	Obie Bermudez	9
13	13	14	14	TE QUISE OLVIDAR	Grupo Montez De Durango	13
14	16	18	20	HAZME OLVIDARLA	Conjunto Primavera	8
15	10	11	25	Y TODO QUEDA EN NADA	Ricky Martin	1
16	17	15	19	AUNQUE NO TE PUEDA VER	Alex Ubago	4
17	25	25	4	NO TIENE LA CULPA EL INDI	Los Tigres Del Norte	17
18	12	16	18	COMO PUDE ENAMORARME DE TI	Patrulla 81	8
19	14	6	13	ABRAZAR LA VIDA	Luis Fonsi	1
20	11	10	19	TENGO GANAS	Victor Manuelle	1
21	22	23	4	LLORE LLORE	Victor Manuelle	21
22	15	8	18	QUE LLORO	Sin Bandera	5
23	28	30	4	MI PEOR ENEMIGO	Bronco: El Gigante De America	23
24	20	21	11	LUCHARE POR TU AMOR	Alejandro Fernandez	20
25	26	27	11	DESEOS DE COSAS IMPOSIBLES	La Oreja De Van Gogh	21
26	36	35	13	PARA TODA LA VIDA	Banda El Recodo	20
27	19	20	8	TANTO LA QUERIA	Andy & Lucas	19
28	30	28	9	AMAR COMO TE AME	Joan Sebastian	28
29	24	26	8	NADIE ES ETERNO	Adan Chalino Sanchez	15
30	32	22	12	TARDES NEGRAS	Tiziano Ferro	14
31	33	29	17	TU FOTOGRAFIA	Gloria Estefan	1
32	23	19	18	BARAJA DE ORO	Palomo	7
33	35	48	3	EL ZA ZA ZA (MESA QUE MAS APLAUDA)	Climax	33
34	NEW	1	1	DESPERADO	Ricardo Montaner	34
35	38	44	4	CANTAR HASTA MORIR	Diego Torres	35
36	31	46	3	MIEDO	Palomo	31
37	27	24	5	SENTADA AQUI EN MI ALMA	Chayanne	24
38	37	41	12	Y QUE	Los Angeles De Charly	28
39	41	—	2	FIERA INQUIETA	Angela Maria Forero	39
40	45	43	5	NO ME QUIERO ENAMORAR	Kalimba	37
41	NEW	1	1	SOY TU MUJER	Alicia Villarreal	41
42	NEW	1	1	QUE DE RARO TIENE	Los Temerarios	42
43	42	45	4	ANTES DE QUE TE VAYAS	Conjunto Atardecer	4
44	NEW	1	1	DAME TU AIRE	Alex Ubago	44
45	29	31	9	SABANAS FRIAS	Mana & Ruben Blades	18
46	50	—	2	ANDAR CONMIGO	Julietta Venegas	46
47	48	39	7	SI TU ESTUVIERAS	Los Toros Band	38
48	39	36	4	ME ACORDARE	Limi-t 21	36
49	44	40	6	HORA ENAMORADA	Elvis Crespo	13
50	46	49	3	SABES A CHOCOLATE	Kumbia Kings Featuring Pee Wee Gonzalez	46

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 99 stations (40 Latin Pop, 16 Tropical, 51 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Video availability. ©2004, VNU Business Media, Inc. All rights reserved.

# LATIN POP AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	1	TU DE QUE VAS	FRANCO DE VITA	21	22	FIERA INQUIETA	ANGELA MARIA FORERO
2	2	TE QUISE TANTO	PAULINA RUBIO	22	23	NO ME QUIERO ENAMORAR	KALIMBA
3	4	VIVO Y MUERO EN TU PIEL	JENNIFER PENA	23	11	TENGO GANAS	VICTOR MANUELLE
4	3	CUIDARTE EL ALMA	CHAYANNE	24	30	DAME TU AIRE	ALEX UBAGO
5	—	AHORA QUIEN	MARC ANTHONY	25	25	TU FOTOGRAFIA	GLORIA ESTEFAN
6	10	4:30 AM	OBIE BERMUDEZ	26	26	ANDAR CONMIGO	JULIETA VENEGAS
7	7	AUNQUE NO TE PUEDA VER	ALEX UBAGO	27	19	SABANAS FRIAS	MANA & RUBEN BLADES
8	5	Y TODO QUEDA EN NADA	RICKY MARTIN	28	32	AMAR COMO TE AME	JOAN SEBASTIAN
9	8	ABRAZAR LA VIDA	LUIS FONSI	29	21	ESO	ALEJANDRO SANZ
10	6	QUE LLORO	SIN BANDERA	30	24	DESNUDATE MUJER	DAVID BISBAL
11	14	DESEOS DE COSAS IMPOSIBLES	LA OREJA DE VAN GOGH	31	33	BULERIA	DAVID BISBAL
12	9	LUCHARE POR TU AMOR	ALEJANDRO FERNANDEZ	32	29	MAS MALA QUE TU	EDNITA NAZARIO
13	16	TARDES NEGRAS	TIZIANO FERRO	33	—	DULEE EL AMOR	ALEKS SYNTEK WITH ANA TORROJA
14	13	CRUZ DE OLVIDO	PEPE AGUILAR	34	37	EL ZA ZA ZA (MESA QUE MAS APLAUDA)	CLIMAX
15	12	TANTO LA QUERIA	ANDY & LUCAS	35	31	NO ES AMOR	ENRIQUE IGLESIAS
16	27	DESPERADO	RICARDO MONTANER	36	34	COMO UN SUEÑO	LEON DE JUDA
17	18	CREO EN EL AMOR	REY RUIZ	37	28	HEY CORAZON	LA SECTA ALLSTAR
18	17	MAS QUE TU AMIGO	MARCO ANTONIO SOLIS	38	38	HAY QUE CAMBIAR	AREA 305
19	20	CANTAR HASTA MORIR	Diego Torres	39	39	COMO FUI A ENAMORARME DE TI	LOS TIGRES DEL NORTE
20	15	SENTADA AQUI EN MI ALMA	CHAYANNE	40	40	ECHALE LENA	VICTORIA

# TROPICAL AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	—	AHORA QUIEN	MARC ANTHONY	21	22	PUERTO RICO	JERRY RIVERA
2	2	LLORE LLORE	VICTOR MANUELLE	22	17	TU FOTOGRAFIA	GLORIA ESTEFAN
3	1	CREO EN EL AMOR	REY RUIZ	23	13	FLOR BONITA	EDDIE SANTIAGO
4	3	VIVO Y MUERO EN TU PIEL	JENNIFER PENA	24	12	SI TU AMOR NO VUELVE	EDDY HERRERA
5	5	SI TU ESTUVIERAS	LOS TOROS BAND	25	23	LA PAGA	JUANES
6	6	HORA ENAMORADA	ELVIS CRESPO	26	24	DILE	DON OMAR
7	4	ME ACORDARE	LIMI-T 21	27	27	PEGATE	FULANITO
8	8	LA SOSPECHA	SON DE CALI	28	31	TIERRA BENDITA	TITO GOMEZ
9	7	TENGO GANAS	VICTOR MANUELLE	29	32	AMANECE (BOMBA)	LIMI-T 21
10	19	HAY AMORES	JOSE ALBERTO 'EL CANARIO'	30	30	TANTO LA QUERIA	ANDY & LUCAS
11	9	NECESITO UN AMOR	ANDY ANDY	31	28	UN OSITO DORMIDN	EL GRINGO DE LA BACHATA FEAT. SERGIO VARGAS
12	14	TELEFONO	GRUPO MANIA	32	—	PERSONA IDEAL	ADOLESCENT'S ORQUESTA
13	16	4:30 AM	OBIE BERMUDEZ	33	—	NO QUEDA NADA	GISSELLE
14	18	SI ESO FUERA MIO	JOSE PENA SUAZO Y LA BANDA GORDA	34	—	DULEE EL AMOR	ALEKS SYNTEK WITH ANA TORROJA
15	15	PA' LA RUMBA VOY	ZAFRA NEGRA	35	—	COSITAS BONITAS	JOSE ERNESTO
16	11	NAVEGANDOTE	N'KLABE	36	37	DOCTOR	PUERTO RICAN POWER
17	20	ALGO IMPOSIBLE	NG2	37	—	DAME LA OROGA	SON CALLEJERO
18	10	INTRO LOS 12 DISCIPULOS	EDDIE DEE	38	—	LA PAGA	TONNY TUN TUN
19	25	VOY A DEJARTE DE AMAR	FRANK REYES	39	38	OBSESION	AVENTURA
20	21	CHICA LINDA	ZACARIAS FERREIRA	40	35	TE GUSTA VERME SUFRIR	MICHAEL STUART

# REGIONAL MEXICAN AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	1	DOS LOCOS	LOS HOROSCOPOS DE DURANGO	21	—	QUE DE RARO TIENE	LOS TEMERARIOS
2	6	PERO QUE TAL SI TE COMPRO	LUPILLO RIVERA	22	22	SABES A CHOCOLATE	KUMBIA KINGS FEATURING PEE WEE GONZALEZ
3	2	A DONDE ESTABAS?	INTOCABLE	23	27	LA MILPA	LOS ASTROS DE DURANGO
4	4	TE QUISE OLVIDAR	GRUPO MONTEZ DE DURANGO	24	20	AMAR COMO TE AME	JOAN SEBASTIAN
5	5	HAZME OLVIDARLA	CONJUNTO PRIMAVERA	25	38	Y DICEN	ADAN CHALINO SANCHEZ
6	9	NO TIENE LA CULPA EL INDI	LOS TIGRES DEL NORTE	26	28	EL ZA ZA ZA (MESA QUE MAS APLAUDA)	CLIMAX
7	3	COMO PUDE ENAMORARME DE TI	PATRUILLA 81	27	—	ESTA LLORANDO MI CDRAZDN	BETO Y SUS CANARIOS
8	10	MI PEOR ENEMIGO	BRONCO: EL GIGANTE DE AMERICA	28	26	A UN PASO DE OLVIDARTE	JUAN TAVARES
9	12	PARA TODA LA VIDA	BANDA EL RECODO	29	24	DEJA	ANA BARBARA
10	8	NADIE ES ETERNO	ADAN CHALINO SANCHEZ	30	35	TE PERDONE UNA VEZ	LOS HURACANES DEL NORTE
11	7	BARAJA DE ORO	PALOMO	31	19	JAMBALAYA	K-PAZ DE LA SIERRA
12	11	MAS QUE TU AMIGO	MARCO ANTONIO SOLIS	32	33	SERVICIO A DOMICILIO	JORGE LUIS CABRERA
13	14	MIEDO	PALOMO	33	32	CUANDO NADIE TE QUIERA	LOS TRAILEROS DEL NORTE
14	21	SOY TU MUJER	ALICIA VILLARREAL	34	30	NO TENGAS MIEDO ENAMORARTE	EL PODER DEL NORTE
15	15	Y QUE	LOS ANGELES DE CHARLY	35	—	IMPOSIBLE OLVIDARTE	K-PAZ DE LA SIERRA
16	17	ANTES DE QUE TE VAYAS	CONJUNTO ATARDECER	36	34	LA MAS DESEADA	VALENTIN ELIZALDE
17	16	CRUZ DE OLVIDO	PEPE AGUILAR	37	25	LA BOTELLA	LOS MORROS DEL NORTE
18	18	VIVO Y MUERO EN TU PIEL	JENNIFER PENA	38	36	MI NAJAYITA	CONTROL
19	13	SE ME HIZO TARDE LA VIDA	VICENTE FERNANDEZ	39	40	PENAS EN MI ALMA	ADOLFO URIAS Y SU LORO NORTEÑO
20	23	LA MESA QUE MAS APLAUDA	LIBERACION	40	31	ME QUIERO	MARIANA

# Electro Label F Com Digs Rock

BY JAMES MARTIN

PARIS—After a decade dedicated to electronic music, French indie label F Communications is making inroads into rock.

For a label that helped define “the French touch” and put local electronic music on the global map, that could seem like a paradox. But label co-founder Eric Morand says the move is a natural one.

He says it means that “we’ve avoided getting bogged down by passing trends.”

What matters, according to Morand, is following a guiding principle of musical “openness.” The motto of F Com, as the label is generally known, is “electronic with no limits,” he says. “Our aim has always been to highlight electronic music in all its forms.”

Morand founded F Com with DJ Laurent Garnier in 1994. “They’ve never fallen [into the trap of] trying to be trendy,” says Henri Maurel, president of Paris-based dance radio network Radio FG. “Rather, they’ve always used the force of successful acts to bring on new artists.”

## GOING LIVE

Emphasizing F Com’s eclectic approach, label stalwart Frédéric

Galliano mixes jazz with African music and electronica. Meanwhile, current acts like Avril or latest signing Think Twice owe more to rock than to F Com’s techno roots.

Avril is the “nom de scene” of Fred Magnon, who says his musical roots in rock predated his embrace of electronic music.

“The rock aspect of my [Stooges/Sex Pistols-inspired] first works caught up with me on my last tour,” he says. “That electricity and energy undoubtedly influenced the new album.” The new Avril album, “Members Only,” features agit-rock rants alongside electroclash anthems.

“Members Only” is already available throughout continental Europe. It bows in the United Kingdom June 14.

Avril’s 2002 debut set, “That Horse Must Be Starving,” has shipped 60,000 copies worldwide, according to the label. Morand expects the new album to “at least double that.”

Morand says he is increasingly drawn to acts like Avril or Think Twice that can deliver live performances. F Com has its own live division, which books its artists’ tours. About 10% of the label’s turnover of 2.4 million euros (\$2.9

million) in 2003 came from touring revenue.

F Com also has a sister music publishing company.

According to the label, its biggest



MORAND: NOT BOGGED DOWN BY TRENDS

album is Saint Germain’s “Boulevard,” which has moved more than 400,000 copies around the world since 1996. Saint Germain left F Com at the end of the decade, signing with EMI.

Morand and Garnier reacted to Saint Germain’s departure by signing a slew of widely contrasting new acts ranging from Galliano to elec-

tronic purist Readymade.

## PEDIGREE ACT

When F Com launched, Morand already had a track record on the dance scene. He founded the dance division of indie label Fnac Music, owned by French market-leading music retailer Fnac. He and Garnier decided to join forces when Fnac closed the label.

Garnier says that when Morand created Fnac’s dance division, “he was not banking on provoking a sudden change in mentalities, but on one of Fnac’s logistical advantages: the possibility to export finished product.”

Morand says export is crucial for F Com, with 66% of its current sales coming from outside France. The United Kingdom is one of F Com’s strongest markets. Two of Garnier’s own albums have shipped more than 250,000 units apiece globally, according to the label.

The overseas success is aided by F Com’s relationship with Brussels-based indie label and distribution group PIAS. The latter owns a minor stake in the label, which it has distributed in Europe and the United States since its inception. Other distributors include Beggars Group for Canada and MCD in Brazil.

Consistent album sales have not ruled out one-hit wonders, such as 1999’s “Flat Beat,” an infectious techno track by Mr. Oizo (aka Quentin Dupieux).

Jeans-maker Levi’s plucked the track for an ad campaign featuring a furry yellow puppet called Flat Eric. The song shipped 3 million copies worldwide and is the label’s best-selling single.

“Our key artists aren’t necessarily those who sell the most,” Morand says. “They are those who allow the label to enter new territories.”

Morand remains convinced that electronic music has proved its legitimacy as a genre.

“Like jazz,” he says, “it may get disproportionate media coverage compared with how it sells, but it’s more a lifestyle than an economic phenomenon.”

For Morand, shipping anywhere between 5,000 and 30,000 copies is respectable for an electronic album.

Georges Fangon, co-founder of independent French retail network Starter, suggests that “electronic music is a niche which has reached its peak.” But he says this does not detract from F Com’s status as a quality label in a genre that “well deserves its place in stores. I hope they continue.”

# Trax Set Ain’t Nothin’ But A House Party

Need an education in the roots of Chicago house music? Do yourself a favor and snag a copy of “Trax Records: The 20th Anniversary Collection,” which the Chicago-based **Trax**—in association with Toronto-based **Casablanca Trax**—is releasing June 8.

The three-disc collection (two beat-mixed by Grammy Award winner **Maurice Joshua** and **Paul Johnson**; the other is unmixed) is home to one groundbreaking, stripped-down house classic after another. It also marks the first time that Trax has released music on CDs.

Highlights include **Robert Owens**’ “Bring Down the Walls,” **Ralphie Rosario** featuring **Xavier Gold**’s “You Used to Hold Me,” **Mr. Fingers**’ “Washing Machine,” **Frankie Knuckles** with **Jamie Principle**’s “Baby Wants to Ride” and, of course, **Marshall Jefferson**’s “Move Your Body.”

Joshua—whose own track “This Is Acid” is also included in the set—says it was wonderful to revisit the tunes. “It took me back to the good old days when records

were made with the sole purpose to make people dance.

“There was nothing political about the process,” he continues. “No one was worrying about radio play or anything like that.”

Trax founder/CEO **Larry Sherman** concurs and adds, “We knew these tracks were special—that was

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Box™

By Michael Paoletta  
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musically obvious. The musicians, artists and producers were creating music from the heart.”

Which could explain why the productions did not follow a cookie-cutter mentality—unlike much dance music today.

“Myth surrounds house music, and deservedly so, but if you’ll only scratch the surface of some long-standing stereotypes, you’ll find the true diversity of the music and

the music makers,” dance music historian **Brian Chin** writes in the set’s colorful liner notes. “It was the alliance of punk/new wave influences with every variety of hardcore dance that created this off-the-wall fusion.”

Accompanying “The 20th Anniversary Collection” is the separately sold “Trax Records: The Next Generation.” With this two-disc set, Sherman and Trax president/recording artist **Screamin’ Rachael** hope to create magic once again.

“The Next Generation” finds numerous Chicago house veterans—Joshua, Rachael, **Joe Smooth** and others—creating new tracks for today’s house generation. So, while not necessarily “next generation” in terms of artists, it is “next generation” in terms of new music.

Of course, whether the new tracks will stand the test of time like those featured in “The 20th Anniversary Collection” remains to be seen.

“We can never go back to how it was,” Sherman says. “The naïveté is no longer there—but the camaraderie is making a comeback.”

Rachael adds, “It’s like all the house people have made a decision to unite and claim what is rightfully ours. The first time around, we weren’t really ready or prepared for

the success that came. Now, we’re prepared and ready.

“The new music has the same kind of heart that was at the center of the earlier hits,” she adds. “We’re 20 years on, but our hearts remain in the groove.”



JOSHUA: COMPILATION BROUGHT HIM BACK TO ‘THE GOOD OLD DAYS’

Upcoming compilations from the label include “Acid Classics,” “Queer Ear” and “Trax From the Vaults.” Also forthcoming is new product from Rachael, **Gene Hunt**, **Smooth** and **Lidell Townsell**.

**SUGAR PIE GUY**: Prior to opening **Star 69 Records** and remixing for **Madonna** and others, DJ/producer

**Peter Rauhofer** was primarily known as the Austrian mastermind of **Club 69**.

Known for carefree, disco-blessed tracks—quite the opposite of Rauhofer’s recent underground fare—Club 69 delivered hit after

clubland hit. (Songs, in fact, with verses, chorus and bridges.) And they are all present on “Best of Club 69,” a positively jubilant collection from Star 69.

Highlights include “Much Better,” “Unique” and “Take a Ride,” which feature the diverse diva stylings of **Suzanne Palmer**, **Kim Cooper** and **Connie Harvey**, respectively.

JUNE 12 2004  
**Billboard** **HOT DANCE SINGLES SALES**

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
1	1	2	2	<b>NUMBER 1</b> AMAZING (FULL INTENTION & JACK 'N' RORY MIXES)	George Michael
2	2	1	6	LEFT OUTSIDE ALONE (J. NEVINS REMIX)	Anastacia
3	5	3	3	HOLE IN THE HEAD (A. VAN HELDEN REMIX)	Sugababes
4	4	2	9	8TH WORLD WONDER (THE REMIXES)	Kimberley Locke
5	7	5	11	LOVE PROFUSION	Madonna
6	3	—	2	STRICT MACHINE (REMIXES)	Goldfrapp
7	6	—	2	SHE WANTS TO MOVE (J. NEVINS REMIX)	N*E*R*D
8	8	6	30	ME AGAINST THE MUSIC	Britney Spears Featuring Madonna
9	14	9	47	THE DISTRICT SLEEPS ALONE TONIGHT	The Postal Service
10	13	11	7	DIP IT LOW (DANCE REMIXES)	Christina Milian
11	9	4	4	LOVE COMES AGAIN	Tiesto Featuring BT
12	22	13	37	SYMPATHY FOR THE DEVIL (REMIXES)	The Rolling Stones
13	RE-ENTRY	18	18	LIMBO ROCK (REMIXES)	Chubby C & OD Featuring Inner Circle
14	21	17	17	LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGER2 MIXES)	Seal
15	15	7	3	WHERE ARE YOU NOW?	Ian Van Dahl
16	16	15	25	NOTHING FAILS/NOBODY KNOWS ME	Madonna
17	23	14	9	AERODYNAMIK	Kraftwerk
18	18	—	2	KEEP LOVE TOGETHER	Soda Club Featuring Andrea Anatola
19	20	—	2	PARDON MY FREEDOM	!!! (Chk Chk Chk)
20	24	19	39	(THERE'S GOTTA BE) MORE TO LIFE	Stacie Orrico
21	17	8	10	CRUSH	Paul Van Dyk
22	10	—	2	CHA CHA HEELS	Rosabel With Jeanie Tracy
23	12	10	3	I'M READY (D. AUDE, S. NICK, M. RIZZO, & DUMMIES MIXES)	Cherie
24	—	—	1	EVERYTIME (REMIXES)	Britney Spears
25	—	—	23	BORN TOO SLOW	The Crystal Method

JUNE 12 2004  
**Billboard** **HOT DANCE RADIO AIRPLAY**

Airplay compiled by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WKS. ON	TITLE	Artist
1	2	5	<b>NUMBER 1</b> NAUGHTY GIRL	Beyonce
2	1	16	DEJA VU (IT'S HARD TO BELIEVE)	The Roc Project Featuring Tina Novak
3	3	11	STRAIGHT AHEAD	Tube & Berger Featuring Chrissie Hynde
4	8	11	DIP IT LOW	Christina Milian
5	5	13	RED BLOODED WOMAN	Kylie Minogue
6	4	26	AS THE RUSH COMES	Motorcycle
7	9	10	BURNED WITH DESIRE	Armin Van Buuren Featuring Justine Suissa
8	11	6	DON'T LOOK BACK	Thalia
9	6	11	YEAH!	Usher Featuring Lil Jon & Ludacris
10	12	18	TOXIC	Britney Spears
11	10	11	BEAUTIFUL THINGS	Andain
12	16	3	THE FORCE OF GRAVITY	BT Featuring JC Chasez
13	22	3	ILLUSION	Benassi Bros. Featuring Sandy
14	7	18	LOVE ME RIGHT (OH SHEILA)	Angel City Featuring Lara McAllen
15	13	9	TAKE ME TO THE CLOUDS ABOVE	LMC Vs. U2
16	20	2	LUCKY STAR	Karma Club
17	14	16	LOVE'S DIVINE	Seal
18	NEW	1	SANCTUARY	Origene
19	18	1	LOVE COMES AGAIN	Tiesto Featuring BT
20	23	1	NEVER LET ME DOWN	Richard "Humpty" Vission
21	NEW	1	I'M READY	Cherie
22	17	26	WHEREVER YOU ARE (I FEEL LOVE)	Laava
23	NEW	1	CALIFORNIA DREAMIN'	Royal Gigolos
24	15	11	I LIKE LOVE (I LOVE LOVE)	Solitaire
25	24	3	DESTINATION UNKNOWN	Gaudino Featuring Crystal Waters

JUNE 12 2004  
**Billboard** **TOP ELECTRONIC ALBUMS**

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	Title
1	1	2	<b>NUMBER 1</b>	THE STREETS A Grand Don't Come For Free
2	2	60	THE POSTAL SERVICE	Give Up
3	3	6	VIC LATINO & DAVID WAXMAN	Ultra.Dance 05
4	4	22	VARIOUS ARTISTS	Fired Up!
5	7	1	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Los Remixes 2.0
6	5	7	DIESELBOY	The Dungeonmaster's Guide
7	6	13	ZERO 7	When It Falls
8	—	—	FELIX DA HOUSECAT	Devin Dazzle & The Neon Fever
9	8	18	AIR	Talkie Walkie
10	9	3	VARIOUS ARTISTS	Best Of Hits [Dance] Volume One
11	10	20	THE CRYSTAL METHOD	Legion Of Boom
12	14	1	SARAH MCLACHLAN	Remixed
13	11	1	VARIOUS ARTISTS	Pink Panther's Penthouse Party
14	12	10	JOHNNY VICIOUS	Ultra.Trance:3
15	15	8	JUMP5	Mix It Up: Remixed
16	18	4	GEORGE ACOSTA	George Acosta Presents The History Of Trance 1993-2004
17	22	42	THE STREETS	Original Pirate Material
18	RE-ENTRY	1	VARIOUS ARTISTS	Pure 80's Dance
19	17	3	DJ GEOFFE	Best Of Club Hits Volume 2
20	16	33	MARIAH CAREY	The Remixes
21	20	4	MUM	Summer Make Good
22	13	2	PETER RAUHOFFER	Live @ Roxy Vol. 3
23	24	13	LOUIE DEVITO	Dance Divas II
24	23	17	SOUNDTRACK	Queer Eye For The Straight Guy
25	RE-ENTRY	1	ENIGMA	Voyageur

• Dance Airplay titles showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 9 dance stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. A title which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Titles below the top 15 are removed from the chart after 26 weeks. ©2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. • Electronic Albums with the greatest sales gains this week. • Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). • RIAA certification for net shipment of 1 million units (Platinum). • RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JUNE 12 2004  
**Billboard** **HOT DANCE CLUB PLAY**

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

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

# Little Darlin' Reissue Collects Paycheck

BY JIM BESSMAN

Aubrey Mayhew's legendary 1960s Nashville indie label, Little Darlin' Records, is finally getting respectful reissue treatment through Koch Records' Nashville division.

The label was home to classic recordings by Johnny Paycheck, Bobby Helms, Stonewall Jackson and Jeannie C. Riley.

Just out is "The Little Darlin' Sounds of Johnny Paycheck: The Beginning," the first of a comprehensive reissue program of early Paycheck material. (The artist changed the spelling of his last name to Pay-Check before his death.)

Also newly released is "The Little Darlin' Sound of Bobby Helms." Next up are sets from Jackson and steel-guitar great Lloyd Green, both slated for July 27.

Nashville music historian/journalist Robert K. Oermann notes that the reissues celebrate not only an extraordinary label but an extraordinary era in Music City history.

"The company was one of the coolest country independent labels at a time when Music Row had dozens and dozens of them," Oermann explains. "Now the majors have virtually a stranglehold on the charts, but in the 1960s, a lot more was possible, and Little Darlin's output and roster are the proof."

Citing in particular what was then the "radical" sound of Paycheck and

Green, Koch Records Nashville GM Nick Hunter says: "It was one of the smallest but most influential labels Nashville has ever seen. It didn't sell a lot of records, but it was one of the few labels back in those times that was still having fun—maybe the first anti-establishment label Nashville ever had."

The reissues also bring Music Row veteran Hunter's career almost full circle.

"I was working at a one-stop in Kansas City in 1967 and was enamored with the Paycheck sound. I called Aubrey up, and he offered me a job in Nashville," Hunter recalls. He briefly worked for Little Darlin' before starting his major-label career with Columbia.

Despite moving to the majors, Hunter stayed in touch with Mayhew and attempted to reissue the Little Darlin' catalog 10 years ago while Hunter was at Giant Records. But Hunter left Giant before any action could be taken.

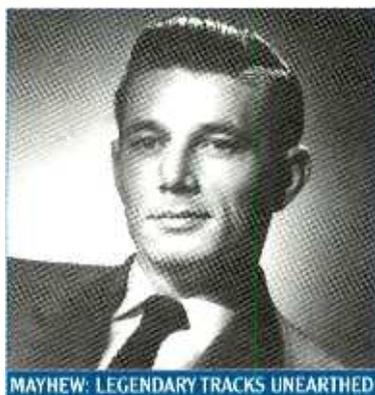
"Then a year ago—at Koch—I got to thinking again and called him," Hunter says. "Slowly but surely, we put the deal together."

## DIGGING UP CATALOG

Hunter now looks to build an extensive, chronological Paycheck reissue series starting with the artist's 1966 label debut.

Other Little Darlin' artists with product forthcoming

include Riley, who recorded for the label before her own career breakthrough, and Texas rockabilly/country legend Joe Poovey. He scored the 1966 hit "Heart Full of Love" for Little Darlin' after changing his name to Johnny Dallas.



MAYHEW: LEGENDARY TRACKS UNEARTHED

"There's an incredible amount of stuff that we're still digging up," Hunter says, pointing to Mayhew's eccentric catalog.

"There's an album he put out years ago featuring a radio broadcast by Lee Harvey Oswald in New Orleans that will probably come out some day, and he has four unreleased sides on Clint Eastwood, including 'Burn-

ing Bridges' from [the 1970 movie] 'Kelly's Heroes.'"

But the Paycheck catalog, Hunter adds, is clearly "the centerpiece."

Mayhew says, "I recorded almost 500 sides on him, and so little got out. The real treasures are yet to be heard."

Noting the "experimental" nature of the Little Darlin' recordings, Mayhew says the first Paycheck reissue is "just as it was—very crude. We didn't enhance it or anything, because that's the way it was, the way it started. To dress it up would be a commercial gimmick just to sell records, and anybody who understands Johnny Paycheck wants it raw to begin with."

Mayhew observes Paycheck's influence on the more celebrated Merle Haggard and George Jones.

"I dealt with all of them, and he was probably the best country singer that ever surfaced," he says.

Koch's marketing plans will include a syndicated Little Darlin' radio program for classic country stations.

"By the time we get finished," Hunter notes, "we'll have 100 to 150 [Little Darlin'] albums out over a five- to seven-year period, [including] 25 Paychecks."

Laura Cantrell, a country artist on New York indie label Diesel Only and longtime host of free-form station WFMU New York's country program "Radio Thrift Shop," is excited to have "clean CD copies" of her Little Darlin' vinyl collection available.

"I have a lot of the albums,

and they're very treasured parts of my collection," she says. "The Paychecks are just classic: great records that really stand up, made with great Nashville players like Lloyd Green who were playing really edgy country music for its time—not the mushy, sappy style that you think of from late-'60s Nashville."

## REDISCOVERING THE CLASSICS

Koch Records senior director of production and catalog development Dave Nives notes that the late Paycheck "unfortunately, because he was broke, rerecorded everything he did 50 times—which accounts for real schlock in the marketplace."

"Now we're trying to counter that and show that these are his classic, great recordings. Other than the Country Music Foundation's [1996 compilation] 'The Real Mr. Heartache: The Little Darlin' Years,' they haven't been out."

Hunter and Nives would like to find other Nashville indies from the era to mine in the manner of Little Darlin'. Among the potential candidates Hunter cites are Chart Records, which starred Lynn Anderson, and Sims Records, which had Patsy Montana and Carl Story on its roster.

"I'd like to see people preserve the history of Nashville that I don't think has been preserved well," Hunter says. He adds that he's "not opposed" to reactivating Little Darlin' with "current stuff."

# CRS Tackles How To Revitalize Country Format

The tone was upbeat at the regional Country Radio Seminar, held May 24-25 in Las Vegas, with panelists focusing on ways the country format can beat the doldrums.

At the session "All Stars of the Country Industry: Reality Bites," moderator Michael Powers called country "a struggling industry, but surely some new artists can flourish. There are very bright lights out there." Powers was until recently senior VP of promotion at Universal Music Group Nashville.

The head of country programming for Sirius Satellite Radio, Scott Lindy, agreed. "We are not going to let this format die," he said. "There are people who are going to take a few riskier chances where we work."

Lindy said the success of artists like Epic's Gretchen Wilson is a sign that country may be heading for another boom cycle.

Morris Management Group's Clint Higham was less optimistic. He said radio consolidation has

made people afraid to take risks. Disputing the adage that cream rises to the top, Higham said: "There is a lot of great music that isn't getting heard."

And artist Chely Wright called today's format "homogenized."

But KPLX (the Wolf) Dallas PD Paul Williams said the problem is

not with the format. Noting that consumers have so many media options vying for their attention today, Williams said: "It's the world that's different. It's not a problem with country music or country radio."

Calling country "the greatest format in the world," Sirius' Lindy admonished that "it's something we could all stand to embrace a little bit more." He encouraged the industry to take more chances and be more experimental.

Higham agreed. "The public is looking for something different right now... As long as we play it safe, we're going to have this crappy soccer-mom music."

Wright said her friends at other labels in town are "wringing their hands" about the acts their labels are signing, because those artists are more gimmick than substance. "They swallow fire when they sing," she quipped.

At another session, Vince Gill expressed some concerns about label consolidation, which again recently affected his longtime label MCA Nashville.

"We're cutting the fat out, cutting out the middle man," he said of the industry.

"With that, our bottom line is better... But you have to ask yourself, 'Is it ethical? All these people whose [livelihoods] you've cut out, was it worth it?'"

"You have to have a heart and be more willing to be not so bottom-line-oriented," Gill added. "I wish we were more willing to invest in people and not bottom lines."

**ON THE ROW:** Larry Shell joins Broken Bow Records in Nashville as VP of A&R and senior VP/creative director of Broken Bow's affiliated publishing company, Magic Mustang Music. The company's roster of songwriters includes Randy

Music Group as Southwest regional promotion director.

Matt Rollings has signed his publishing company, Zesty Zack's Music, to a copyright administration deal with Nashville-based Integrated Copyright Group.

**SIGNINGS:** Kevin Sharp has signed a recording deal with Nashville-based Cupit Records. His first album for the label will be released next year. Sharp is best-known for his 1996 No. 1 hit, "Nobody Knows" (Asylum).

Oh Boy Records has signed singer/songwriter Shawn Camp to its artist roster. His first album for the label, "Live at the Station Inn," is due Aug. 31. Garth Brooks, Brooks & Dunn, George Strait, Kenny Chesney and Patty Loveless have recorded Camp's songs.

**ON THE TUBE:** Lifetime Television has acquired the syndication rights to "Reba," the WB sitcom starring MCA Nashville artist Reba McEntire. The cable network will begin televising the show in syndication in fall 2006.



Nashville Scene  
By Phyllis Stark  
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Boudreaux, Craig Morgan and Sherrié Austin.

Shell most recently headed the publishing division of Americana Entertainment. As a songwriter, he is best-known for penning "Murder on Music Row" and "Rumor Has It."

Former Columbia Records VP of promotion Ted Wagner joins Equity

JUNE 12  
2004

# Billboard® TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	3	<b>GRETCHEN WILSON</b> EPIC 96903/SONY MUSIC (11.98 EQ CD)	<b>Here For The Party</b>	1	37	26	20	35	<b>GARY ALLAN</b> ● MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	2
2	NEW	1	1	<b>LONESTAR</b> BNA 59751/RLG (11.98 CD)	Let's Be Us Again	2	38	36	39	28	<b>REBA MCENTIRE</b> ● MCA NASHVILLE 000451/UMGN (8.98/12.98)	Room To Breathe	4
3	3	2	17	<b>KENNY CHESNEY</b> ▲ <sup>2</sup> BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	39	34	34	45	<b>BUDDY JEWELL</b> ● COLUMBIA 90131/SONY MUSIC (12.98 EQ/18.98)	Buddy Jewell	1
4	5	4	30	<b>TOBY KEITH</b> ▲ <sup>3</sup> DREAMWORKS 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'All	1	40	44	26	43	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA NASHVILLE 52097/RLG (12.98/19.98)	Greatest Hits Volume II And Some Other Stuff	1
5	2	—	2	<b>MONTGOMERY GENTRY</b> COLUMBIA 90558/SONY MUSIC (11.98 EQ CD)	You Do Your Thing	2	41	38	38	23	<b>LEANN RIMES</b> ● CURB 78829 (11.98 CD)	Greatest Hits	3
6	4	3	36	<b>KEITH URBAN</b> ▲ CAPITOL 32936 (10.98/18.98)	Golden Road	2	42	37	40	32	<b>JOHNNY CASH</b> ▲ AMERICAN 063339*/LDST HIGHWAY (12.98 CD)	American IV: The Man Comes Around	2
7	6	9	4	<b>BIG &amp; RICH</b> WARNER BROS. 48520/WARN (11.98 CD)	Horse Of A Different Color	6	43	42	41	47	<b>TRACE ADKINS</b> ● CAPITOL 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	1
8	8	10	24	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA NASHVILLE 54866/RLG (11.98 CD)	Greatest Hits Volume II	2	44	45	43	14	<b>RODNEY CARRINGTON</b> CAPITOL 94164 (11.98 CD)	Greatest Hits	11
9	NEW	1	1	<b>JULIE ROBERTS</b> MERCURY 001902/UMGN (8.98/13.98)	Julie Roberts	9	45	40	42	12	<b>CROSS CANADIAN RAGWEED</b> UNIVERSAL SOUTH 001888 (11.98 CD)	Soul Gravy	5
10	9	11	45	<b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	1	46	39	35	4	<b>WILLIE NELSON</b> SMITH MUSIC GROUP 9079 (11.98 CD)	Live At Billy Bob's Texas	27
11	7	5	5	<b>LORETTA LYNN</b> INTERSCOPE 002515 (12.98 CD)	Van Lear Rose	2	47	51	48	29	<b>RANDY TRAVIS</b> WORD CURB 86273/WARNER BROS. (11.98 CD)	Worship & Faith	9
12	14	16	83	<b>RASCAL FLATTS</b> ▲ <sup>2</sup> LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1	48	46	46	49	<b>JIMMY WAYNE</b> DREAMWORKS 450355/INTERSCOPE (11.98 CD)	Jimmy Wayne	7
13	10	8	9	<b>TRACY LAWRENCE</b> DREAMWORKS 001032/INTERSCOPE (11.98 CD)	Strong	2	49	41	25	4	<b>RANDY TRAVIS</b> ● WORD CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	8
14	12	13	30	<b>SHANIA TWAIN</b> ◆ <sup>10</sup> MERCURY 170314/UMGN (12.98 CD)	Up!	1	50	41	25	4	<b>CAROLYN DAWN JOHNSON</b> ARISTA NASHVILLE 57500/RLG (11.98 CD)	Dress Rehearsal	9
15	15	12	35	<b>MARTINA MCBRIDE</b> ▲ RCA 54207/RLG (11.98/18.98)	Martina	1	51	56	50	13	<b>CLINT BLACK</b> EQUITY 3001 (11.98 CD)	Spend My Time	3
16	11	7	4	<b>LEE ANN WOMACK</b> MCA NASHVILLE 001883/UMGN (12.98 CD)	Greatest Hits	2	52	49	47	10	<b>ELVIS PRESLEY</b> RCA 57868/BMG STRATEGIC MARKETING GROUP (11.98 CD)	Elvis: Ultimate Gospel	30
17	13	15	6	<b>JOHN MICHAEL MONTGOMERY</b> WARNER BROS. 48729/WARN (11.98 CD)	Letters From Home	3	53	48	49	61	<b>CHRIS CAGLE</b> ● CAPITOL 40516 (11.98/18.98)	Chris Cagle	1
18	16	18	46	<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	1	54	47	45	8	<b>JOHNNY CASH</b> AMERICAN 002362/LOST HIGHWAY (11.98 CD)	My Mother's Hymn Book	27
19	18	14	33	<b>JOSH TURNER</b> ● MCA NASHVILLE 000974/UMGN (4.98/9.98) [H]	Long Black Train	3	55	53	51	54	<b>JO DEE MESSINA</b> CURB 78790 (11.98 CD)	Greatest Hits	1
20	17	6	43	<b>WYNONNA</b> CURB 78811 (12.98/18.98)	What The World Needs Now Is Love	1	56	52	54	10	<b>WAYLON JENNINGS</b> RCA 57267/BMG HERITAGE (11.98 CD)	Ultimate Waylon Jennings	16
21	22	21	11	<b>GEORGE STRAIT</b> ● MCA NASHVILLE 000114/UMGN (8.98/12.98)	Honkytonkville	1	57	60	58	19	<b>JEFF BATES</b> RCA 67071/RLG (11.98/17.98) [H]	Rainbow Man	14
22	23	23	97	<b>TOBY KEITH</b> ▲ <sup>4</sup> DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	58	58	62	65	<b>GEORGE STRAIT</b> ● MCA NASHVILLE 170319/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2
23	20	22	26	<b>TRACE ADKINS</b> ● CAPITOL 40517 (12.98/18.98)	Comin' On Strong	3	59	55	59	30	<b>BILLY CURRINGTON</b> MERCURY 000164/UMGN (4.98/9.98) [H]	Billy Currington	17
24	28	29	24	<b>RON WHITE</b> PARALLEL/HIP-O 001582/UME (12.98 CD) [H]	Drunk In Public	17	60	54	52	4	<b>VARIOUS ARTISTS</b> WARNER STRATEGIC MARKETING 18982/TIME LIFE (11.98 CD)	Gettin' Rowdy: A Classic Country Collection	52
25	21	19	41	<b>DIERKS BENTLEY</b> ● CAPITOL 39814 (12.98/18.98)	Dierks Bentley	4	61	57	55	97	<b>JOE NICHOLS</b> ● UNIVERSAL SOUTH 170285 (11.98/12.98) [H]	Man With A Memory	9
26	30	32	41	<b>SARA EVANS</b> RCA 67074/RLG (12.98/18.98)	Restless	3	62	59	57	4	<b>VARIOUS ARTISTS</b> NEW HAVEN 28043 (11.98 CD)	Country's 20 Classic Gospel Songs Of The Century	51
27	33	33	79	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	63	50	44	8	<b>VARIOUS ARTISTS</b> UNIVERSAL SOUTH 002320 (12.98 CD)	Songs Inspired By The Passion Of The Christ	7
28	19	17	5	<b>MARY CHAPIN CARPENTER</b> COLUMBIA 86619/SONY MUSIC (11.98 EQ CD)	Between Here And Gone	5	64	69	68	46	<b>PAT GREEN</b> ● REPUBLIC 000552/UNIVERSAL SOUTH (8.98/12.98)	Wave On Wave	2
29	24	24	86	<b>ELVIS PRESLEY</b> ▲ <sup>3</sup> RCA 68079*/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1	65	61	53	48	<b>TRACY BYRD</b> RCA 67073/RLG (11.98/18.98)	The Truth About Men	5
30	35	37	89	<b>SOUNDTRACK</b> WARNER BROS. 48424/WARN (11.98 CD)	Blue Collar Comedy Tour: The Movie	16	66	63	60	34	<b>ALABAMA</b> RCA 54371/RLG (14.98 CD)	The American Farewell Tour	6
31	27	30	82	<b>ALISON KRAUSS + UNION STATION</b> ▲ ROUNDER 610515 (11.98 CD)	Live	9	67	73	74	39	<b>JEFF FOXWORTHY</b> WARNER BROS. 73903/RHINO (11.98 CD/DVD)	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10
32	25	28	33	<b>CLAY WALKER</b> RCA 67068/RLG (11.98/18.98)	A Few Questions	3	68	64	64	39	<b>JOHN MICHAEL MONTGOMERY</b> WARNER BROS. 73918/WARN (11.98 CD)	The Very Best Of John Michael Montgomery	11
33	43	56	59	<b>TOBY KEITH</b> MERCURY 170351/UMGN (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5	69	66	—	54	<b>WILLIE NELSON</b> LEGACY/COLUMBIA 86740/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson	24
34	32	36	32	<b>LONESTAR</b> ▲ BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1	70	62	61	8	<b>BLUE COUNTY</b> CURB 78833 (11.98 CD) [H]	Blue County	32
35	29	27	38	<b>DIXIE CHICKS</b> ● MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD)	Top Of The World Tour Live	3	71	74	66	16	<b>BILLY RAY CYRUS</b> The Best Of Billy Ray Cyrus: 20th Century Masters The Millennium Collection MERCURY 170165/UMGN (12.98 CD)	The Best Of Billy Ray Cyrus: 20th Century Masters The Millennium Collection	59
36	31	31	92	<b>MONTGOMERY GENTRY</b> ▲ COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	3	72	72	72	36	<b>KEITH URBAN</b> CAPITOL 97847 (9.98/17.98)	Keith Urban In The Ranch	34
					<b>PACESETTER</b>		73	72	72	36	<b>VARIOUS ARTISTS</b> WARNER BROS./BMG/CURB/SONY MUSIC 73955/WARNER STRATEGIC MARKETING (11.98 CD)	Totally Country Vol. 3	2
							74	72	72	36	<b>ROY D. MERCER</b> CAPITOL 38088 (11.98 CD) [H]	Roy D. Mercer Hits The Road	31
							75	72	72	36	<b>DIXIE CHICKS</b> ▲ <sup>6</sup> MONUMENT/COLUMBIA 86840*/SONY MUSIC (12.98 EQ/18.98)	Home	1

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

JUNE 12  
2004

# Billboard® TOP COUNTRY CATALOG ALBUMS™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	2	<b>LARRY THE CABLE GUY</b> PARALLEL/HIP-O 001423/UME (11.98 CD)	Lord, I Apologize	50	12	15	<b>THE JUDDS</b> ● CURB 77965 (7.98/11.98)	Number One Hits	174
2	1	<b>KENNY CHESNEY</b> ▲ <sup>2</sup> BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	110	14	16	<b>GEORGE JONES</b> ● LEGACY/EPIC 69319/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	149
3	8	<b>GEORGE STRAIT</b> ● MCA NASHVILLE 170280/UMGN (9.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	114	15	—	<b>JEFF FOXWORTHY</b> ● WARNER BROS. 46961/WARN (11.98/16.98)	Totally Committed	51
4	3	<b>SHANIA TWAIN</b> ◆ <sup>10</sup> MERCURY 536003/UMGN (8.98/12.98)	Come On Over	343	16	20	<b>THE CHARLIE DANIELS BAND</b> ▲ <sup>3</sup> EPIC 85694/SONY MUSIC (7.98 EQ/11.98)	A Decade Of Hits	615
5	4	<b>SOUNDTRACK</b> ▲ <sup>3</sup> LOST HIGHWAY/MERCURY 170069/UMGN (8.98/12.98)	O Brother, Where Art Thou?	182	17	12	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 78711 (12.98/18.98)	Set This Circus Down	141
6	5	<b>MARTINA MCBRIDE</b> ▲ <sup>3</sup> RCA 67012/RLG (12.98/18.98)	Greatest Hits	141	18	21	<b>MERLE HAGGARD</b> ▲ LEGACY/EPIC 69321/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	68
7	13	<b>SOUNDTRACK</b> ▲ <sup>3</sup> CURB 78703 (11.98/17.98)	Coyote Ugly	192	19	14	<b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup> ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	350
8	6	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77978 (12.98/18.98)	Greatest Hits	184	20	—	<b>DON WILLIAMS</b> MCA NASHVILLE 11250/UMGN (6.98/11.98)	The Best Of Don Williams: 20th Century Masters The Millennium Collection	3
9	7	<b>KENNY CHESNEY</b> ▲ <sup>3</sup> BNA 67976/RLG (12.98/18.98)	Greatest Hits	192	21	—	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77886 (7.98/11.98)	Everywhere	263
10	10	<b>HANK WILLIAMS JR.</b> ▲ <sup>5</sup> CURB 77638 (15.98/19.98)	Greatest Hits, Vol. 1	508	22	—	<b>MARTY ROBBINS</b> COLUMBIA 38870/SONY MUSIC (12.98 EQ CD)	A Lifetime Of Song 1951-1982	15
11	11	<b>WILLIE NELSON</b> ▲ LEGACY/COLUMBIA 86322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	298	23	17	<b>ALAN JACKSON</b> ▲ <sup>5</sup> ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	449
12	9	<b>JOHNNY CASH</b> ▲ LEGACY/COLUMBIA 86929/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	269	24	18	<b>TOBY KEITH</b> ▲ <sup>2</sup> MERCURY 558962/UMGN (8.98/12.98)	Greatest Hits Volume One	287
					25	23	<b>GARTH BROOKS</b> ◆ <sup>15</sup> CAPITOL 97424 (11.98/26.98)	Double Live	240

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



## ALBUMS

Edited by Michael Paoletta

### POP

► **THE CORRS**  
**Borrowed Heaven**  
 PRODUCER: Ollie Romo  
 Atlantic 83670  
 RELEASE DATE: June 8

Certain songs might be dolled up with Celtic instrumentation, but the latest album from Irish family band the Corrs is very much standard American pop. Lead track "Summer Sunshine" is potentially the season's soccer mom anthem. Airy vocals from Andrea Corr, coupled with an obvious yet satisfying, soaring melody, are tailor-made for U.S. adult contemporary radio formats. The band's signature Irish tin whistle surfaces only sporadically—most notably on "Angel" and the instrumental track "Silver Strand." Lyrically, the Corrs keep it light as well, which could prove annoying for those craving something more substantial. But for those desiring upbeat, sunny tunes—perfect for the gym, picnics and carpoools—"Borrowed Heaven" does not disappoint.—**SA**

★ **TONY C. & THE TRUTH**  
**Demonophonic Blues**  
 PRODUCERS: Kyle Kelso, Tony C.  
 Lava 83625  
 RELEASE DATE: May 25

This band from upstate New York will rock your world. Lead singer Tony C. has a throaty, rock-shouter voice, and his band radiates a bruising, 70-miles-an-hour-on-a-gravel-road vibe. Their sound is the unadulterated hard stuff, infused with a bit of the blues and a savvy appreciation for rap. While this crew will probably be plopped down in the same ballpark with White Stripes and the Strokes, make no mistake about it: Tony C. & the Truth are the ones who could not only rock a roadhouse but also win the brawl in the parking lot afterward. The band is at its most inventive with such tunes as "Ball & Chain" and "Someday"; both are rock numbers that incorporate some very hip turntable scratching and rap interludes. For a more elemental, head-knocking groove, cue up "Who I Are," "One 4 the Road," "Medusa" and the inspired cover of the Beastie Boys' "(You Gotta) Fight for Your Right (To Party)." —**PVV**

★ **SKINNY PUPPY**  
**The Greater Wrong of the Right**  
 PRODUCERS: Mark Walk, cEvin Key, Ken "Hiwatt" Marshall  
 SPV Records 80000678  
 RELEASE DATE: May 25

When Dwayne Goettel, member of industrial godfather Skinny Puppy, died of a heroin overdose in 1995, the trio had already disbanded. Its last album, "The Process," was released in his honor in 1996. Fans likely figured that was the last they would hear of surviving bandmates cEvin Key and Ogre under the Skinny Puppy moniker. But they have resurrected the name with "The Greater Wrong of the Right," a riveting set that

## ESSENTIAL REVIEWS



**BEBEL GILBERTO**  
**Bebel Gilberto**  
 PRODUCER: Marius de Vries  
 Six Degrees 1101  
 RELEASE DATE: June 8

Four years after international acclaim greeted her debut, "Tanto Tempo," Bebel Gilberto returns with her self-titled sophomore outing. Like her first disc, the new set delivers alluring songs driven by gentle grooves and calmed by soothing and whisper-like vocals in English and Portuguese. Sharing equal billing are lyrical pop, jazzy atmospherics and textured Brazilian rhythms. Uptempo highlights include Gilberto's percussive take on Carlinhos Brown's indelible "Aganjú" and her cooking original "River Song." There's not much variation from "Tanto Tempo" besides distancing herself from electronica accents. But the new disc's biggest revelation is the show-stopping closer "Next to You," a simple, string-swelled, passionately sung ballad that introduces a welcome new dimension to Gilberto's repertoire.—**DO**

draws from the act's complex, mechanical palette. "Immortal" and "Pro-test" could be soundtrack outtakes from "The Matrix." Their churning beats, riffed with celestial atmospherics and keyboard flourishes, pump the adrenaline like that trilogy's bullet-time action. Elsewhere, an ethereal female voice caresses the club-ready "Past Present." A Donald Duck-on-helium effect will make fans listen closely to "Daddy-Warbash." You may find yourself wondering if the addictions that plagued Skinny Puppy paved the way for its lyrics, such as, "In a place of safety/I am fortunate to be alive." —**CLT**

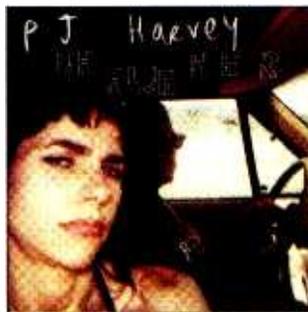
### R&B/HIP-HOP

**TRUTH HURTS**  
**Ready Now**  
 PRODUCERS: various  
 Pookie Entertainment/Navarre PKE-1002  
 RELEASE DATE: June 1

It has been two years since Truth Hurts (aka Shari Watson) scored a first-time-at-bat home run with her No. 2 R&B hit, "Addictive." Aftermath/Interscope's former first lady of R&B is now signed to Raphael Saadiq's Pookie Entertainment label. "Ready Now"—which presents a more personal side of Truth

**PJ HARVEY**  
**Uh Huh Her**  
 PRODUCER: PJ Harvey  
 Island Def Jam 6 02498 66713  
 RELEASE DATE: June 8

PJ Harvey has never been one for the formulaic. Rather than attempt to recreate the polished cosmopolitan rock of 2000's "Stories From the City, Stories From the Sea," Harvey returns to raw basics musically and thematically. This time, she plays most of the instruments herself and uses simple, often stripped-down arrangements in what largely feels like a basement production. And whereas "Stories" fea-



tured some of Harvey's most tempered and oblique songwriting, "Uh Huh Her" is an emotionally naked record, alternately forlorn and angry. There's the occasional lush synth gurgle ("The Life and Death of Mr. Badmouth") and driving guitar riff ("The Letter") that take the material above spartan status. But this is Harvey at her least compromising—an approach longtime fans will recognize and appreciate.—**BG**

Hurts—could be subtitled "I Am Woman: Hear Me." The songs' subject matter plus melodic approach play straight to the artist's commanding, yet soulful voice. The album's noteworthy grooves include the liberating, love-themed title track and the he's-cheating-on-me ballad "Lifetime," both co-written by Saadiq. The singer/songwriter cuts loose on the sultry "Phone Sex," which incorporates a bit of Middle Eastern flavor reminiscent of "Addictive." One quibble: The set's primarily midtempo stance gives it a same-sound feel. That notwithstanding, there's still no denying Truth Hurts' vocal talent.—**GM**

**KIERAN**  
**Kieran**  
 PRODUCERS: various  
 Black Rain BR003  
 RELEASE DATE: May 25

Usher definitely tops the list of popular, young male R&B/hip-hop stars. Among the upstarts that are aspiring to reach such heights is Brooklyn, N.Y., native Kieran. Performing since the age of 10, the 20-year-old singer/writer/producer stakes his claim with this self-titled debut on his father's independent label. Given his good looks, Kieran already has one critical element of the female



**VELVET REVOLVER**  
**Contraband**  
 PRODUCERS: Josh Abraham, Velvet Revolver  
 RCA 82876-59794  
 RELEASE DATE: June 8

When ex-Stone Temple Pilots vocalist Scott Weiland joined forces with former Guns N' Roses members Slash, Duff McKagan and Matt Sorum, a rock supergroup was born. (Fifth member Dave Kushner plays guitar in the band.) Weiland's drug problems often overshadow his vocal skills, but he's always been a charismatic frontman, and Slash and McKagan had a hand in creating "Appetite for Destruction," one of the most influential rock albums of the past 20 years. While "Contraband" often sounds more like latter-day STP than GN'R, Velvet Revolver has crafted a promising if not spectacular debut. "Illegal 1," "Head-space," "Sucker Train Blues" and first single "Slither" are confident rockers, but much of the album lacks a spark that one might expect from these musicians. However, VR's vow that this is more than a side project signals hope for the band's future.—**BT**

equation covered. Musically, the tender tenor has turned in a frequently engaging album that mixes hip-hop flavor with old-school R&B. Infectious lead single "R U Awake" is a prime example, as is the party jam "Bump." But he missteps at times with trite lyrics—see "Can I Have My Cake (& Eat It Too)"—and heard-that-before rhythms. Kieran, however, underscores his promising start (and future) in such poignant ballads as "Breathe." Caroline distributes Black Rain in the United States.—**GM**

### DANCE/ELECTRONIC

★ **MISS KITTIN**  
**I Com**  
 PRODUCERS: Caroline Hervé, Tobias Neumann, Thies Mynter  
 Astralwerks ASW 77263  
 RELEASE DATE: June 1

It may seem like this is Miss Kittin's third or fourth solo album, but it is her first. For the past few years, she has been collaborating with artists like Felix Da Housecat and the Hacker. At the same time, she has kept her profile high as an in-demand DJ. For her debut, Miss Kittin (aka Caroline Hervé) sticks with what she knows

best: electro. But in her world, this does not mean solely looking back for inspiration. Miss Kittin knows that an artist must also consider the future. So, tracks like "Professional Distortion" and "Meet Sue Be She," while referencing '80s synth pop, are infused with current rock elements. Conversely, "Dub About Me" and the French-kissed "3eme Sexe" display the artist's softer, feminine side. With "I Com," Miss Kittin is poised, confident and in control.—**MP**

**FELIX DA HOUSECAT**  
**Devin Dazzle & the Neon Fever**  
 PRODUCERS: various  
 Emperor Norton ENR 7072  
 RELEASE DATE: May 25

Two years ago, dance music veteran Felix Da Housecat delivered the critically acclaimed "Kittenz and Thee Glitz." Around the world, Housecat became the unofficial poster child for the then-happening nu-electro scene. Tracks like "Silver Screen-Shower Screen" and "Madame Hollywood" became dancefloor staples in the hipper clubs. Remixes for Madonna and others immediately followed. And now along comes "Devin Dazzle & the Neon Fever," the anticipated follow-up to "Kittenz." Unfortunately, "Devin" dazzles less than its predecessor. The new album finds Housecat still mining electro synth patterns from the '80s, but it's not as retro-fresh-sounding as it was a couple years back. Still, a few tracks do stand out: the New Order-shaded "Ready 2 Wear," the Klein & MBO-sparkled "Let Your Mind Be Your Bed" and "Neon Human," which sounds like a lost Human League track. Last time out, Housecat introduced the world to the next big thing. Hopefully, he'll repeat the process on his next album.—**MP**

### WORLD

**LOS AMIGOS INVISIBLES**  
**The Venezuelan Zinga Son Vol. 1**  
 PRODUCERS: "Little" Louie Vega, Kenny "Dope" Gonzalez  
 Luaka Bop 90054  
 RELEASE DATE: May 25

For their new album, Venezuelan Latin/disco band Los Amigos Invisibles hooked up with clubland veterans "Little" Louie Vega and Kenny "Dope" Gonzalez (who also record under the Masters at Work moniker). Globally known for their reverence of house music, Vega and Gonzalez infuse Los Amigos' sonic plate with a decidedly house vibe—something the band has always embraced in its concerts. But those expecting a wildly lively experience—à la the act's previous album, "Arepá 3000: A Venezuelan Journey Into Space"—will be shortchanged. Sure, the musicianship is top-notch, but too often, one track melds into the next without much distinction. Of course, there are exceptions; they include "Diablo" and "Playa Azul." Also noteworthy is a festive cover of Touchdown's "Ease Your Mind" from the early '80s. Here, the percussion and horn work explode. More of this would have resulted in a hotter-than-hot, rather than lukewarm, album.—**MP**

(Continued on next page)

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

(Continued from preceding page)

**VARIOUS ARTISTS**

**Nuevo Latino**

**PRODUCERS:** various

**Putumayo World Music PUT-CD-224**

**RELEASE DATE:** May 25

Here is a Latin alternative compilation that escapes the spottiness of its predecessors, which typically have mated music from great acts with material by acts who are lesser-known for good reason. Putumayo's "Nuevo Latino" rises above by featuring sophisticated tracks that blend Latin grooves with trip-hop and electronica; this results in a distinctive sound within the Latin alternative realm. There are many voices but a single overriding ambience and feel. Standouts include Argentine newcomer Federico Aubele's new tango "Postales," the always amusing multicultural mix that is Sergent Garcia, Kad Achouri's blend of mundane lyrics and irresistible beats and, as always, Jarabe de Palo, superlative in the introspective "El Lado Oscuro." There is also run-of-the-mill material, including Los De Abajo's "El Indio" and Mosquito's unremarkable "Rainsong." But overall, this is a collection of amusing, surprising discovery.—**LC**

**JAZZ**

★ **GREG OSBY**

**Public**

**PRODUCER:** Greg Osby

**Blue Note 7243 5 97683**

**RELEASE DATE:** June 1

Alto saxophonist Greg Osby will be one of those giants of jazz that critics write about, usually in the context of someone else standing on their shoulders. He has been cutting tracks since the late '80s, and during a period when too much emphasis was placed on reinventing standards, Osby was embarking on adventures in original composition. That emphasis on living by his wits has paid off in that Osby is not only a brilliant player but also a fine composer. "Public" is one of the important jazz albums of the year. The Osby original "Visitation" offers wonderfully muted colors and an enigmatic melody that Osby and pianist Megumi Yonezawa explore with fluent, open-ended solos. Trumpeter Nicholas Payton guests on several songs, including "Bernie's Tune," an uptempo number which affords him and Osby an opportunity to let fly extended solos, as well as put together some very pointed exchanges. Also note Joan Osborne's bluesy vocal turn on "Lover Man."—**PVV**

**BLUES**

► **DEBORAH COLEMAN**

**What About Love?**

**PRODUCER:** Randy Labbe

**Telarc 83595**

**RELEASE DATE:** May 25

This is guitarist Deborah Coleman's debut record for Telarc. And she has put together a powerful group of tunes for her initial outing. Coleman has been a proficient blues guitarist for some time now, and she has never been prone to some of the excesses of other lead guitarists. That is why she can step back on "Undeniable" and give the choice solo spot to B3 player Ken Clark. But she can also tear it up when

she wants to—check her solo on the Phil Everly song "When Will I Be Loved?" For Coleman, the song's the thing, so whatever serves it is cool. That may have been her rule of thumb for "What About Love?" The sound is tight, Coleman's vocals are solid and her choice of material is excellent. Everything about this CD speaks of the quiet assurance of an artist who has arrived at her appointed time.—**PVV**

**GOSPEL**

► **THE WILLIAMS BROTHERS & THEIR SUPERSTAR FRIENDS**

**Soul Link Live**

**PRODUCERS:** Doug Williams, Melvin Williams, Jerry Peters

**Blackberry 1649**

**RELEASE DATE:** May 25

This multi-act, major-name live recording is a sizzling primer on modern classic gospel music. You will find no crooning quartets or angelic hymns anywhere near this relentlessly rocking collection. Genre luminaries the Williams Brothers, Lee Williams & the Spiritual QC's, the Canton Spirituals, Slim & the Supreme Angels and the Christianaires tear into live takes of signature songs—as well as a high-octane ensemble cover of the O'Jays' 1973 smash, "Love Train." Soulful lead vocals, airtight harmonies and a four-piece band—driven by pounding backbeats and punchy horns—turn the gospel message into retro-fitted '60s soul. But these are the guys who invented it, and they are still cranking it up and turning it out better than the hordes of R&B and rock imitators they've spawned for decades.—**GE**

**CHRISTIAN**

► **SELAH**

**Hiding Place**

**PRODUCERS:** various

**Curb D2-78834**

**RELEASE DATE:** May 25

On its fourth album, this talented trio once again serves up a winning combination of classic hymns and newer fare, along with a couple of African numbers. The result is one soul-satisfying musical experience. Multiple Dove Award winner Selah (Allan Hall, Nicol Sponberg and Todd Smith) celebrates each member's wonderfully distinctive voice. Here, each is given ample time to shine. The threesome brings a freshness and passion to such standards as "I Need Thee Every Hour" and "There is Power in the Blood." "You Raise Me Up" (which Josh Groban has also cut) is a stunning highlight, as is the Congolese hymn "Esengo." The trio also delivers a compelling version of Andrae Crouch's "Through It All." Three bonus tracks give fans a taste of the members' forthcoming solo albums, due in August.—**DEP**

**Billboard.com**

- Sonic Youth, "Sonic Nurse" (Geffen)
- John Scofield, "EnRoute" (Verve)
- The F\*cking Am, "Gold" (Drag City)

**SINGLES**

Edited by Michael Paoletta

**POP**

**RICHARD MARX When You're Gone (3:47)**

**PRODUCERS:** Richard Marx, David Cole

**WRITER:** R. Marx

**PUBLISHERS:** Chi-Boy Music c/o Wixen Manhattan/EMI 070876 18252 (CD promo)

Richard Marx has never slowed down as a singer, songwriter and producer. But it took his song of the year Grammy Award win for Luther Vandross' "Dance With My Father" to remind radio that he's still got the goods. "When You're Gone" is as fresh as green grass: It rocks with freewheeling gusto, sketches a meaningful lyrical portrait of creeping insecurity and is a melodic ice cream cone (featuring a gutsy guitar solo from Keith Urban). In his latter hitmaking days, Marx was painted into a corner as a soft balladeer. "Gone" will remind adult top 40 listeners of his breakthrough "Don't Mean Nothing," with all the potential to turn the page on a bold new chapter for this timeless artist. And this is just a hint of the versatile, full-length "My Own Best Enemy," out in August. Bulls-eye.—**CT**

**MODERN ROCK**

**THE KILLERS Somebody Told Me (3:17)**

**PRODUCERS:** the Killers, Jeff Saltzman

**WRITERS:** the Killers

**PUBLISHER:** ASCAP

**Island ISLR 16049 (CD promo)**

The debut single from Las Vegas' the Killers is as addictive as nickel slots. The retro-leaning song features keyboard squeals that reference Ric Ocasek and an infectious chorus celebrating androgyny that recalls Blur's "Girls and Boys": "Somebody told me, you had a boyfriend, that looks like a girlfriend that I had in February of last year/It's not confidential, I've got potential." The members of the quartet, all in their early 20s, are likely too young to remember the skinny tie era, but they do a great job of bringing it back in all its glory. The song, from the band's forthcoming album, "Hot Fuss," recently debuted on the modern chart and should continue to climb well past the album's June 15 street date.—**BT**

**AC**

► **MELISSA ETHERIDGE This Moment (3:27)**

**PRODUCER:** John Shanks

**WRITERS:** J. Shanks, M. Etheridge

**PUBLISHERS:** Songs of Ridge Road/Dillon Jackson Music (ASCAP); WB Music

**Island ISLR 16083-2 (CD promo)**

Newly married Melissa Etheridge is greeting the summer with a love song, and from the sound of "This Moment," she is completely head-over-heels herself. The track is

**ESSENTIAL REVIEWS**



**MARIA MENA You're the Only One (2:44)**

**PRODUCER:** Arvid Solvang

**WRITERS:** M. Mena, A. Solvang

**PUBLISHERS:** Maria Mena Publishing Designee; Arvid Solvang Publishing Designee

**Columbia CSK 58473 (CD single)**

Norwegian artist Maria Mena struck platinum in her homeland with her 2002 debut, "Another Phase." She also received three Spellemannpriser Award nominations (the Norwegian equivalent to the Grammys). With "You're the Only One," it is America's turn to discover this talented 18-year-old. As the lead track from her U.S. full-length debut ("White Turns Blue," due July 20), it is an immediate attention-getter. Situated somewhere between Michelle Branch and Alanis Morissette, Mena deftly delivers the goods. She comes armed with poetic lyrics—"Well I saw you with your hands above your head/Spinning around trying not to look down/ But you did and you fell/Hard/On the ground"—and vibrant pop/rock edges. This is a great modern-day love song.—**MP**



**UNCLE KRACKER Rescue (3:58)**

**PRODUCERS:** Michael Bradford,

**Uncle Kracker**

**WRITER:** D. Warren

**PUBLISHER:** Realsongs (ASCAP)

**Lava PRCD 301481 (CD promo)**

Uncle Kracker is riding high these days. In April, his duet with Kenny Chesney—"When the Sun Goes Down"—topped the *Billboard* Hot Country Singles & Tracks chart; one month later, it became a top 30 hit on the Hot 100. A few days ago, Kracker started his summer tour with Chesney, which runs through the end of September and coincides with the June 29 release of Kracker's third solo album, "Seventy Two & Sunny." The Diane Warren-penned "Rescue" is the first glimpse into the collection. If this track is any indication, Kracker enthusiasts can expect a delightful, '70s-shaded album, rich in country-rock sensibilities. (Pure Prairie League or Eagles, anyone?) With longtime collaborator Michael Bradford's savvy production ear, "Rescue" remains lean and mean; its acoustic setting provides the just-right backdrop for Kracker's heartfelt delivery.—**MP**

culled from the artist's new album, "Lucky." It finds Etheridge singing of the moon and the stars and the heavens and angels—leaving no doubt that her head is happily in the clouds. Lines like "You and I can stay here in this moment/Let the world fade away/I just want to stay with you" really need no further explanation. Ditto for "My hand on your skin/We can slowly begin/I am free." The folk rock sound is pure Etheridge, with percussion and tambourine merrily jangling alongside. This is likely to become a new anthem at proms, graduation parties and wedding celebrations.—**CLT**

► **CELINE DION You and I (4:05)**

**PRODUCERS:** Aldo Nova, Peer Astrom

**WRITERS:** A. Nova, J. Duval

**PUBLISHERS:** WB Music/Deston Songs (ASCAP); Aldo Nova (SOCAN)

**Epic C22-04-00038 (CD promo)**

While Celine Dion's crown as the queen of Las Vegas remains firmly affixed, her national presence as a hitmaker has been scant of late. The plucky "You and I" is an ideal vehicle to launch a full-scale seasonal assault on the airwaves, with its love-my-man thematics and kinetic, summer-breeze tempo, akin to her signature "That's the Way It Is." Dion dispenses a joyful romp from the mic, sounding fresh and fully at ease, and she riffs just enough to stamp the song with a telltale trademark or two. "You and I" is one of

two new studio tracks on the upcoming live disc, "A New Day . . . Live in Las Vegas," due June 15. She's off to a fine start; this is vintage Celine. Get to it, AC.—**CT**

**COUNTRY**

► **CAROLYN DAWN JOHNSON Die of a Broken Heart (3:15)**

**PRODUCERS:** Dann Huff, Carolyn Dawn Johnson

**WRITERS:** C.D. Johnson, S. Smith

**PUBLISHERS:** Just Another Girl's Music; Universal Music; EMI Blackwood Music; Shaye Smith Music (BMI)

**Arista 82876-62002-2 (CD promo)**

Culled from Johnson's new Arista album, "Dress Rehearsal," this plaintive ballad (penned by the artist and Shaye Smith) serves as a perfect showcase for the singer's sweet, affecting vocals. The lyric finds Johnson issuing the following plea: "Take me fast or take me slow/I don't really care how I go/In the daylight or in the dark/Just don't let me die of a broken heart." Backed by a sighing steel guitar, Johnson delivers the lyric with such tenderness and vulnerability that a listener cannot help but be drawn in. In a lesser vocalist's hands, the song could come off a bit maudlin, but Johnson turns it into a poignant look at heart-break—something most people can relate to.—**DEP**

## Notting Hill Expands On Worldwide Stance

BY JIM BESSMAN

London-based music publishing company Notting Hill Music Group always had a U.S. presence, but last June the firm made a statement by opening a formal stateside office.

"We had been in and out of America, signing a lot of songwriters and producers," notes president Peter Chalcraft, who works out of the Los Angeles office much of the time. He says the move solidified the company's domestic foothold and greatly improved its overall fortunes.

Specifically, Notting Hill's L.A. office signed Robert Waller, the lyricist of Beyoncé singles "Baby Boy," "Me, Myself and I" and "Naughty Girl."

"Our first record, 'Baby Boy,' went to No. 1," Chalcraft says. "In March we had seven singles in the Hot 100, and [in April] we had three in the top 10." Those were the aforementioned "Me, Myself and I"; J-Kwon's "Topsy," written by Notting Hill writer/producer team Trackboyz; and Ruben Studdard's "Sorry 2004," penned by the publisher's Ronnie Jackson.

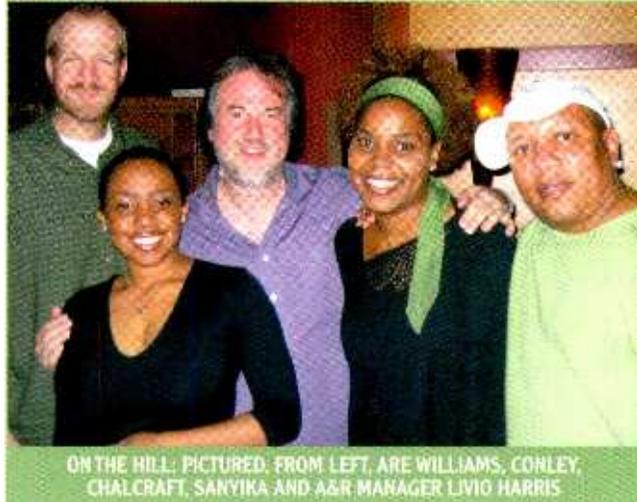
Britney Spears' "Everytime" was co-written by Notting Hill's Annette Artani.

Besides Waller, whose credits include material for Eve and Ricky Martin, and Trackboyz, whose credits include Nelly and Nappy Roots, Chalcraft singles out the writer/producer team Platinum Status. The latter's heavy involvement with B2K includes the "You Got Served" soundtrack hit "Badaboom."

"They just had a hit, 'Pop That Booty,' with Marques Houston and are now working on B2K lead singer Omarion's solo album," he says.

Chalcraft cites other recent U.S. signings, including Erick Sermon, Emanuel Officer and G1 (George Archie, whose credits include R. Kelly's "Home Alone" and Dwele's "Find a Way"). But he also praises his key L.A. staff recruits—licensing and administration director Randy Williams, creative manager Qiana Conley and executive assistant Sebek Sanyika—for the office's strong first-year performance.

Notting Hill Music originated in 1990 as the international reper-



ON THE HILL: PICTURED, FROM LEFT, ARE WILLIAMS, CONLEY, CHALCRAFT, SANYIKA AND A&R MANAGER LIVIO HARRIS

toire division of Japan's Nippon Television Music. It became Notting Hill Music after a management buyout in 1993 by Chalcraft, Andy McQueen (now Notting Hill's chairman) and David Loader (its managing director).

"We grew into America five years ago by signing Will Smith to represent his publishing to the world outside the U.S.," Chalcraft says. "This led us to [going] back and forth from England to America constantly to meet artists, managers and attorneys, and it showed how we could compete at a very high level."

The Smith deal also "opened the floodgates," Chalcraft continues. "We signed Lisa Lopes from TLC and focused very heavily on the R&B/urban market, because R&B was selling very well internationally, and it was something we wanted to concentrate on in America from a music genre point of view."

The L.A. office came about because of Notting Hill's "prolific" domestic songwriter/producers and their broad range of projects, Chalcraft says. "We had to be here to make sure these guys were taken care of—something we couldn't do from London."

Chalcraft started in the music business in 1975 at Bronze Records, an independent publishing and record company in England.

"The philosophy of that company was similar to the one we have here now," he says. "It's not just about sitting back and hoping money turns up, but going out and utilizing skills and tapping all areas of the business [including] film and TV and getting covers."

"We like getting our hands dirty," he says. "That's really important in this day and age, and it's ingrained in the three [company principals], who have enormous amounts of experience in all aspects of the business—which is also really important right now."

With offices in London and L.A., Notting Hill can now take a "worldwide rather than insular" stance, Chalcraft says.

"We have a network of partners around the world who rep our catalogs, and [we have] American songwriters and producers who travel to Europe regularly to work on European acts and vice versa," he adds.

To illustrate, Chalcraft points to Steve McNerney, who along with the likes of Boy George and Roger Eno, is signed to Notting Hill in England.

"He's not famous by any stretch," Chalcraft says of McNerney, "but he is a fantastic pop-rock songwriter, whom we've brought to L.A. a couple of times now and [who] is writing on some very good projects with [U.S. Notting Hill writer] Colin Wolfe and Robert Waller. It's a whole new area for these guys, because he comes from a Beatles and Monkees background and is mixing it up with their urban background."

Chalcraft notes that Notting Hill has the potential to seek catalog and administration deals in the United States and in Europe.

"Our London office looks after a multitude of catalogs, like the Royalty Network and Mismo International," he says. "In the U.S. we administer the publishing of German indie label SPV, so we also offer services for catalogs that need a home in the U.S."

"The bottom line is, we're a real international company now," Chalcraft says. "So many companies focus on one country rather than all, but since Notting Hill's owners are here and in London, our focus is to look at copyrights on a worldwide basis rather than just American or European."

## 'Killer Diller' Director Navigates Licensing Obstacles

"Killer Diller" is an uplifting but unreleased film about a Christian band of misfits who sneak away from their halfway house operator/bandleader (played by Fred Willard) to play the blues, with an autistic but fantastic rock'n'roll piano player in tow.

Speaking after a screening at last month's Tribeca Film Festival, writer/director **Tricia Brock** noted the problems she faced regarding music licensing. Now back in Los Angeles, she expands on her past predicament.

"Everybody tells you upfront how expensive it is," Brock says, specifically referring to the classic blues songs that she originally sought. She was then informed that they were already overused in films and commercials, "which I appreciated, because I really wanted to rediscover some material."

Brock listened to hundreds of songs from the likes of **Robert Johnson, Jimmy Reed, Elmore James** and **Sonny Boy Williamson**—which were all in

the movie. She also cites one of her favorites, **Slim Harpo**, whose "Shake Your Hips" and "I'm a King Bee" are used.

The movie's makeshift blues



ADAMS: TUTORED 'KILLER' ACTORS

band has all the energy and charm as that in "The Commitments." Sure enough, that 1991 film's music supervisor, **G. Marq Roswell**, performed the same

service for "Killer Diller."

"He tried to educate me about the labyrinthine process of licensing music," Brock continues. She also credits Roswell with bringing film and TV songwriter/composer **Tree Adams** to the project.

"They've collaborated on many scores and pushed me to use original songs so as to not have to go through licensing—though I dug in my heels on some of the classic blues songs that they reinvented," Brock says. "Tree's the reason that it works, because he completely tutored the [non-musician] actors in how to perform and orchestrated the band: If the band didn't work as a band, I did not have a film."

I thought the film had a "Rocky" quality—and cried through the whole thing.

Incidentally, Adams was a member of **Atlantic Records** group the **Hatters** and is the grandson of **Vanguard Records** founder **Seymour Solomon**. He is also a **Treehouse Music (BMI)** writer whose credits include "Casper," "Auto Focus" and "Felicity."

**EVANESCENCE'S IMMORTALITY:**

**Evanescence's** "My Immortal" has become the all-time best-selling sheet music download at Internet-based **Musicnotes**.

Customers have downloaded 8,350 copies of the song since last

July. **Vanessa Carlton's** "A Thousand Miles" was the previous top-seller. She has logged sales of 7,137 copies.

"Downloadable sheet music is still a relatively small part of the overall sheet music market, but it is

an emerging market and definitely the future of the business," Musicnotes CEO **Kathleen Marsh** says.

"Despite low awareness of digital sheet music, 7,000 downloads of a single song is a very meaningful sales number, even in the traditional print market. Our research tells us that digital delivery can dramatically expand the sheet

music market, which will be good for consumers as well as music publishers and the songwriters they represent."

Noting that the song carries a premium price of \$5.50 per download because of synchronization of

Words & Music™



By Jim Bessman  
jbessman@billboard.com



the sheet music to the customer's CD, company chairman **Tim Reiland** adds, "We have also mail-ordered a couple of hundred copies of 'My Immortal' at the traditional \$3.95 price point. But our customers love the ability to get their sheet music instantly, and they are willing to pay for value-added features."

# Hot Talent

MUSIC PUBLISHING

## Publishers Enter 'New Age Of Income'

BY JIM BESSMAN

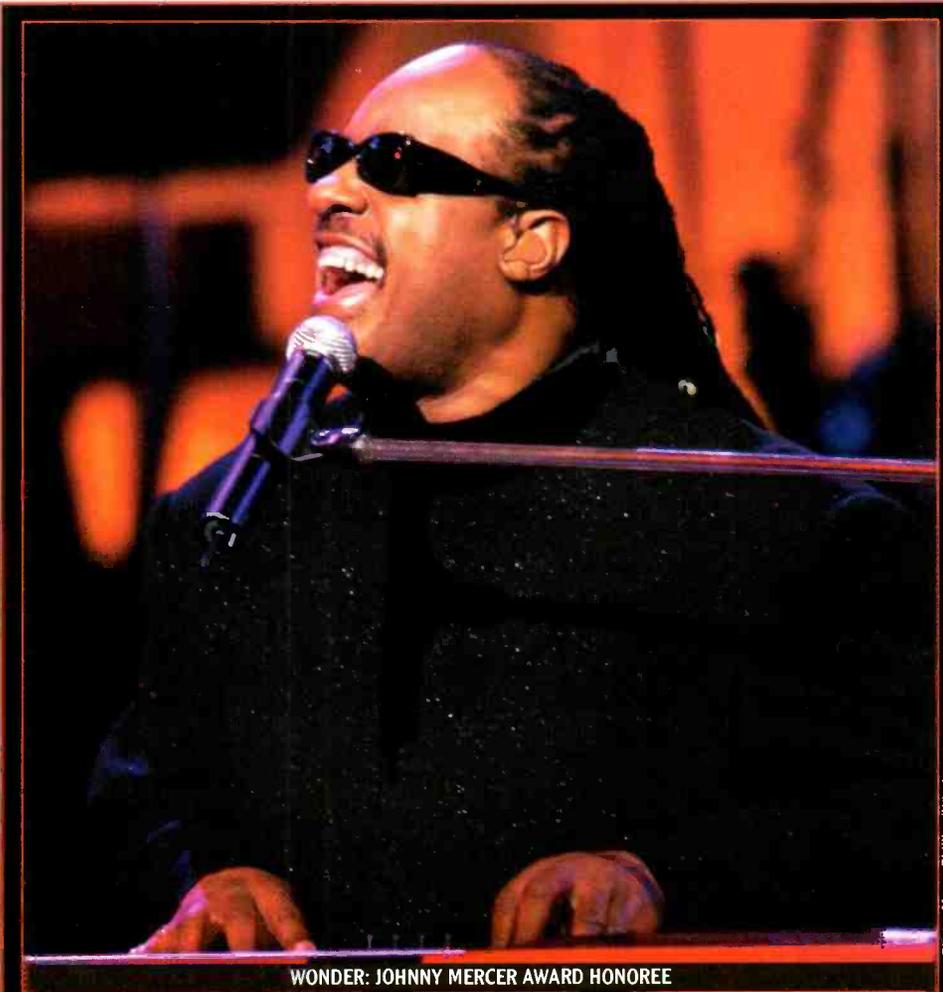
The decline in CD sales, the uncertainty of radio airplay and the persistence of illegal downloading continue to force music publishers to seek new revenue sources. And they are leaving no stone unturned.

Music publishing has entered a

"new age of income," says Peter Chalcraft of Notting Hill Music, driven by new uses for music copyrights and at least one constant:

"Kids don't mind spending money on quality things," Chalcraft says. "We're beginning to see income from ringtones, [legal] downloads and

*(Continued on page 40)*



WONDER: JOHNNY MERCER AWARD HONOREE

## Songwriters Await New Hall Washington, D.C., Home Proposed

BY JIM BESSMAN

The 2004 Songwriters Hall of Fame Awards dinner June 10 in New York will be another star-studded affair. But this year's ceremony, which honors songwriting legends, will also include an announcement of a possible physical home for the Songwriters Hall of Fame in Washington D.C.

Although the deal is not yet complete, Hal David, chairman/CEO of the National Academy of Popular Music/Songwriters Hall tells Billboard there is an agreement "to house the Songwriters Hall of Fame in the new

National Music Center and Museum, which will be constructed on the site of the old Washington Convention Center in downtown Washington, D.C."

News of a proposed home for the Songwriters Hall of Fame is just one highlight of this year's dinner, where inductees will include Charles Fox, Al Green, Daryl Hall & John Oates, Don McLean, Barrett Strong and Norman Whitfield. Special awards will go to leading publishers, songwriters and patrons (see story, page 44).

The inaugural Starlight Award, which honors a "rising star," will go

*(Continued on page 42)*

## Hot 100 Publishing Chart-Toppers

The chart recaps in this special issue on music publishing are year-to-date from the Dec. 6, 2003, issue (the beginning of the 2004 chart year) through the May 15, 2004, issue.

The recaps for The Billboard Hot 100 are based on a combination of sales data compiled by Nielsen SoundScan, gross audience impressions monitored by Nielsen Broadcast Data Systems and reported airplay from radio stations Nielsen BDS does not monitor. Additional publishing chart recaps appear on [billboard.biz/pubcharts](http://billboard.biz/pubcharts).

In cases where more than one songwriter wrote a particular song, points are divided equally between the composers. Publisher and publishing corporation points are likewise split evenly. Publishing corporations receive 100% of the point values compiled by any publisher in which the parent company holds at least 50% equity. Publishing corporations also receive 25% of the point value built by publishers that they administer but do not own.

*Anthony Colombo compiled the recaps with assistance from Billboard Hot 100 chart manager Silvio Pietroluongo.*

### The Billboard Hot 100 Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 EMI MUSIC (99)
- 2 UNIVERSAL MUSIC (67)
- 3 WARNER/CHAPPELL MUSIC (58)
- 4 SONY/ATV MUSIC (36)
- 5 CHRYSALIS MUSIC (9)
- 6 ZOMBA MUSIC (27)
- 7 BMG MUSIC (24)
- 8 WINDSWEPT HOLDINGS MUSIC (15)
- 9 LUDACRIS MUSIC (5)
- 10 R.KELLY MUSIC (9)

### The Billboard Hot 100 Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 EMI APRIL, ASCAP (59)
- 2 EMI BLACKWOOD, BMI (35)
- 3 WB, ASCAP (26)
- 4 GNAT BOOTY, ASCAP (4)
- 5 WARNER-TAMERLANE, BMI (15)
- 6 UNIVERSAL, ASCAP (25)
- 7 ZOMBA SONGS, BMI (16)
- 8 CHRYSALIS, ASCAP (7)
- 9 ZOMBA, ASCAP (12)
- 10 ALMO, ASCAP (10)

### The Billboard Hot 100 Writers

Pos. SONGWRITER (No. of Charted Titles)

- 1 ANDRE BENJAMIN (3)
- 2 ROBERT KELLY (9)
- 3 KANYE WEST (9)
- 4 CHRISTOPHER BRIDGES (5)
- 5 NICKELBACK (2)
- 6 JONATHAN "LIL JON" SMITH (8)
- 7 LINKIN PARK (3)
- 8 CAT STEVENS (1)
- 9 ROB THOMAS (2)
- 10 ANTWAN PATTON (3)

## Keeping Track

BY JIM BESSMAN

New uses of music copyrights require adaptation on the part of the performing-rights organizations.

"Obviously, each new music use presents a new set of challenges in terms of tracking [royalties]," says Hunter Williams, SESAC VP of royalty distribution and research services.

The best way to handle technological challenges is with technological solutions, Williams says.

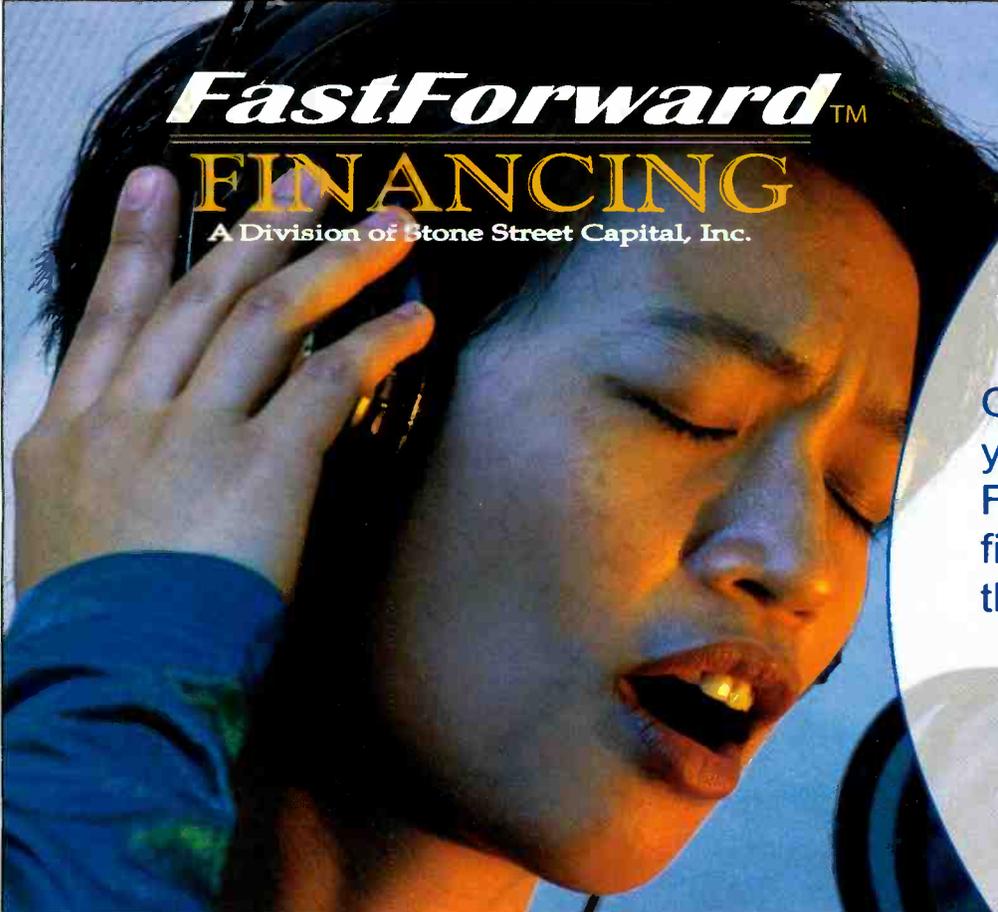
"For example, the same type of digital pattern-recognition technology we pioneered for tracking radio performances in 1994 is now being utilized to track Webcast performances," Williams explains. "Where a technological solution doesn't already exist, we work closely with our licensees to create tools that allow them to report performances electronically."

BMI president/CEO Frances W. Preston cites BMI's "robust computing infrastructure" as an example of the society's commitment to new technology. It was created expressly to handle the data associated with such new revenue streams as the Internet, music subscription services and ringtones.

"Our Internet and mobile entertainment licensees routinely send their music-use data electronically to our servers, where it is fed into our distribution systems," Preston says. "New-media licensees provide census data on all performances on their properties. The end result is that billions of performances are tracked each quarter, and royalty payments are made to writers and publishers of all performed songs."

Preston adds that thousands of radio stations utilize BMI's proprietary Electronic Music Reporting software to upload music-use information

*(Continued on page 43)*



**FastForward™**  
**FINANCING**  
A Division of Stone Street Capital, Inc.

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**Royalties**  
Into **Gold**

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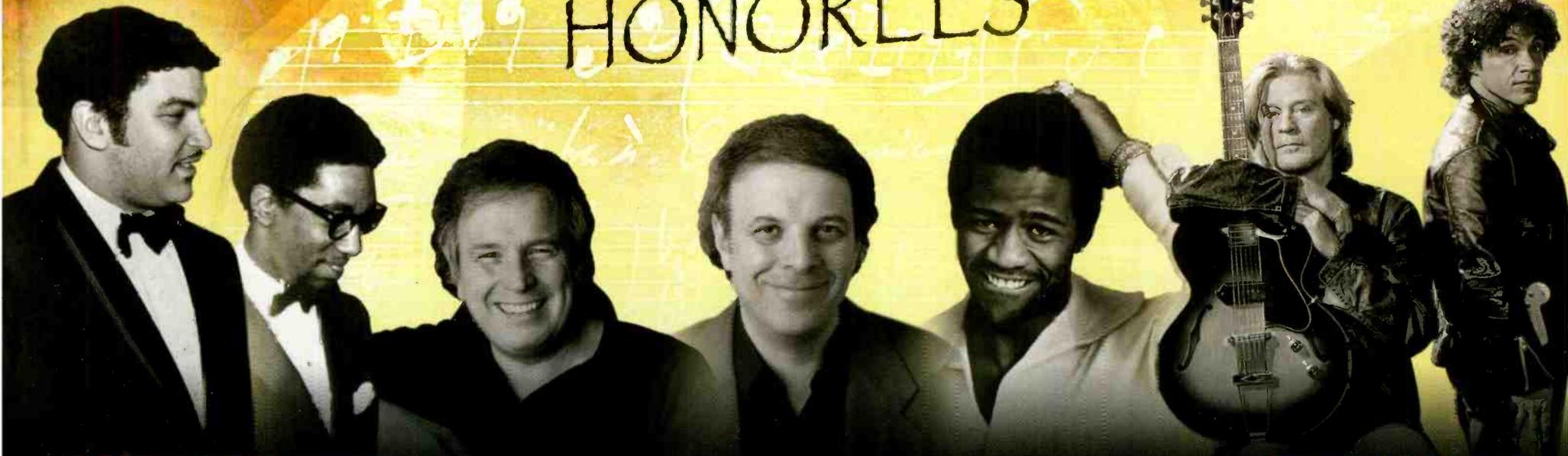


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Towering Song Award, "What The World Needs Now Is Love"

**NEIL SEDAKA**  
Sammy Cahn Lifetime  
Achievement Award



**LES BIDER**  
Abe Olman  
Publisher Award

## New Age

Continued from page 37

other areas.”

Music publishers need to “keep their ears to the ground about new technologies,” says Mary Beth Roberts, VP of catalog development at Famous Music Publishing. She points to ringtones, which was perhaps the biggest growth area during the past year for music publishing.

“We’re formulating new business models [due to ringtones],” she says. “In some cases, we’re doing trial licenses to study how they turn out, and we’re being flexible with terms and conditions in our contracts to see what works and what doesn’t.”

### RETOOLING SYSTEMS

Universal Music Publishing Group worldwide president David Renzer also cites “dramatic growth in the ringtone licensing area,” both in and out of the United States. “Users come in and request hundreds of songs, so we’ve had to retool our system to handle them very quickly,” he says.

The Harry Fox Agency, which collects mechanical royalties for more than 27,000 publishers, also has been pursuing new opportunities for its affiliates.

“We have already been able to offer them numerous arrangements with ringtone companies, online music services and digital background music services such as TruSonic,” says Gary Churgin, president/CEO of HFA. “We are also investigating licensing opportunities for other new services such as digital jukeboxes and instant live CDs.”

Churgin says HFA allows a given company to propose a licensing arrangement, which it then will offer to all of its affiliates. “It’s an efficient way of reaching out to one of the largest audiences of U.S. music publishers.”

Hit songwriter Diane Warren says the possibilities of new revenue sources are “opening up by the

minute for publishers. But you have to keep yourself educated and on top of what’s out there and what’s next.”

ABKCO Music senior VP Iris Keitel notes that her firm has been “more laid-back” with respect to licensing new technology, concerned that a company can inadvertently “dilute rather than enhance catalog.” But ABKCO, which owns the publishing

and masters for Sam Cooke and the early Rolling Stones catalogs, did embrace ringtones, she says, and it is becoming a major source of revenue.

Major Songs—which handles the classic pop fare of Carl Sigman, including “What Now My Love” and “It’s All in the Game”—has also received a major boost from ringtones.

“While generally favoring newer releases, the ringtone market has been gradually increasing its use of standards,” Major Songs president Michael Sigman says. “As a result of these opportunities, we’re having by far our best year ever.”

## Synch Income Still Key

Performance and synchronization royalties remain an essential source of music publishing income.

“We’re reshaping our organization to take account of market changes due to the economy,” says David Hockman, chairman of Sony/ATV Music Publishing. “We’re becoming more proactive in marketing copyrights to potential synch users and focusing personnel resources on that specific area.”

“Also important,” Hockman adds, “is that we take a global view as opposed to just a North American view.”

“You don’t get a full picture simply looking at North America,” he continues. “We’ve seen fairly consistent increases globally in performing and synch fees depending on the state of the economy in each territory.”

At EMI Music Publishing, executive VP of music services Joanne Boris says that for EMI Music Publishing, synch activities have expanded from traditional film, TV and advertising outlets to include DVDs and videogames. But TV is still an important resource.

Boris says she counts “a thousand stations and shows you can [target] now, so everybody’s producing—and some shows, like ‘American Idol’ and ‘American Dreams,’ use songs. I was looking at ESPN the other night and they have six stations, and they’re using music, too.”

Seeking supplementary synch, Universal Music Publishing Group recently launched a Synchexpress Web site with an iPod giveaway to the first significant licensee. UMPG worldwide president David Renzer notes the company is doing new licensing deals for children’s TV and even Japanese animation programming.

“Another thing we’re targeting is really significant catalog that’s not just about performance income,” he says.

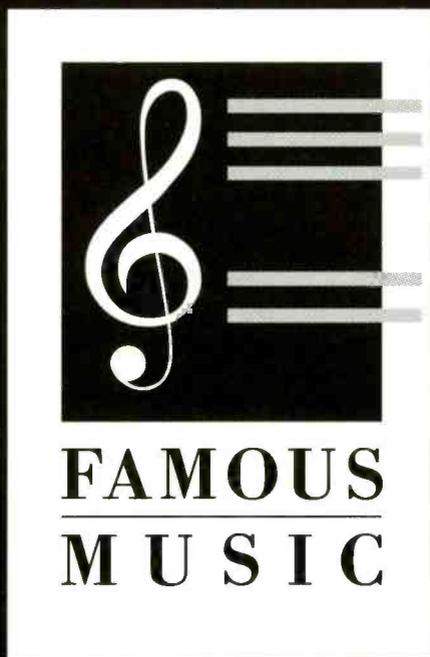
UMPG promotes its catalog with custom CDs and e-mail samplers, as well as mailings to advertising agencies and other potential users. He cites the company’s recent administration deal with Paul Simon as yielding “tremendous success on the synch side.”

JIM BESSMAN

### MUSICAL COOKIE JARS

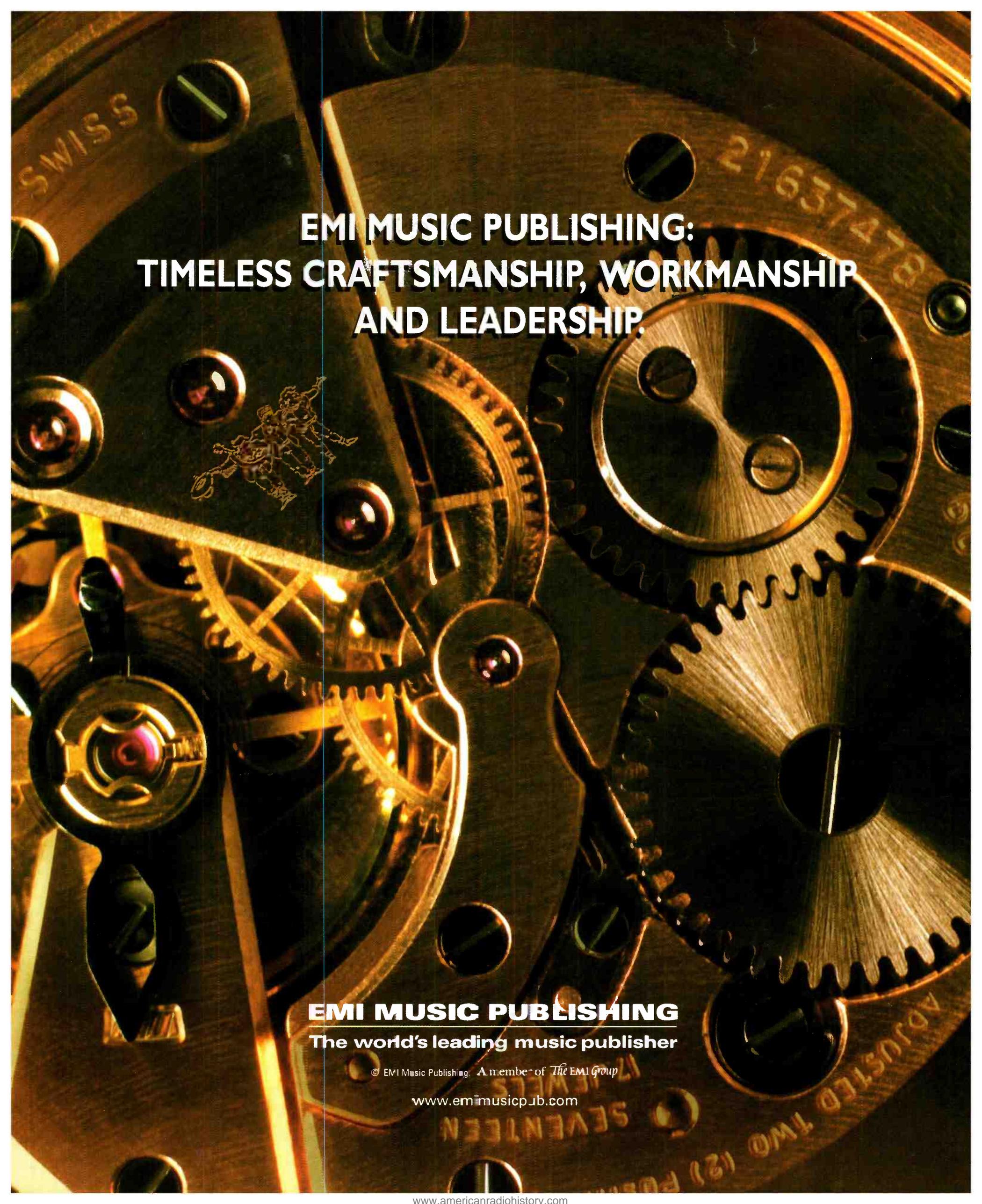
Next Decade Entertainment also deals in standards, administering the works of lyricist E.Y. “Yip” Harburg, co-writer of “Over the Rainbow” and other classics. For Monica Corton, VP of creative affairs and licensing at Next Decade, creative use of copyrights has become a toy story.

“We’ve recently had great success in expanding our merchandise licensing,” Corton says. “We’ve secured deals for musical cookie jars, slot machines, magnets and a variety of toys. We consistently strive to increase the pool of potential licenses to combat the decrease of licensing opportunities in traditional market areas.”



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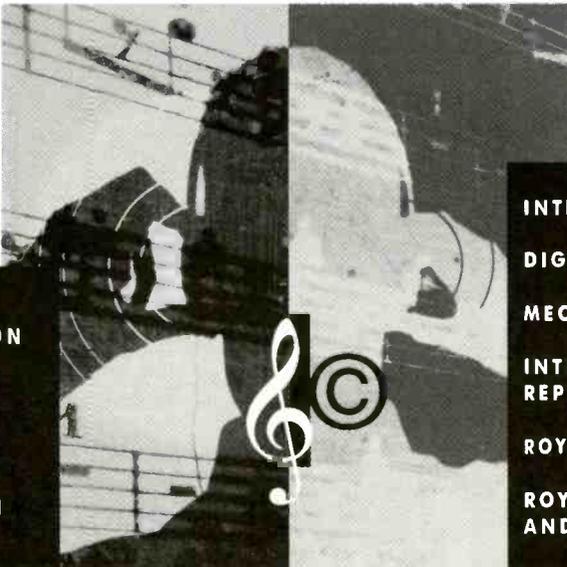
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# Hot Talent

## Hall

*Continued from page 37*

to Rob Thomas of Matchbox Twenty. Garth Brooks will perform in honor of Don McLean, while India.Arie and Johnny Lang will salute Stevie Wonder, this year's recipient of the Johnny Mercer Award.

### A PLACE FOR SONGWRITERS

Mercer and publishers Howie Richmond and Abe Olman founded the National Academy of Popular Music and Songwriters Hall of Fame in 1969.

Since then, the hall has honored some 300 songwriters and publishers, representing every era of popular music dating back to the era of Stephen Foster in the mid-19th century.

The National Academy of Popular Music complements the hall of fame by offering less-established songwriters workshops, showcases, networking opportunities and other support services.

Despite the delay in building a physical home for the Songwriters Hall of Fame, co-founder Richmond in 1999 offered a grant for the creation of a "virtual" hall online at shof.org.

Songwriters Hall of Fame president Linda Moran praises this year's trend of having younger talent induct and serenade "mentor" honorees.

She notes the increasing significance of the annual induction dinner, which will be held at the Marriott Marquis Hotel.

"It's becoming bigger and bigger, because the writer/artists who are getting inducted now are at a stage in their careers where they're tak-

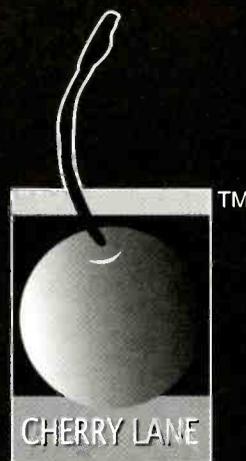


ing greater pride in their songwriting—it's where their roots are," she explains.

She also offers an assessment of the event in the current music business climate.

"Our membership has increased tremendously over the last few years," Moran notes. "With all the layoffs in the music industry, networking is more important than anything. But it's still just a very special evening for the whole songwriting profession and the publishers who are so very involved in it."

# What a year we've had...



**The Black Eyed Peas**  
**Will.i.am**  
**The Passion of the Christ**  
**and**  
**Thunder, the NASCAR Theme,**  
**debuts worldwide**

# Track

Continued from page 38

directly from their playlist management systems.

"We are continually exploring and testing new digital systems to achieve ever greater efficiencies in tracking and royalty payment processing," she says.

Royalty tracking for new music usages is "more straightforward" at ASCAP, according to ASCAP Enterprises senior VP Chris Amenita.

"We're doing it through our licensing process," he says. "We've been aggressively licensing Web sites since 1995, and as part of our licensing agreement there is [tracking] information that's reported back to ASCAP.

"We're also using alternative methods to track performances from certain Web sites, such as using our subsidiary company Mediaguide," he continues. "Same with ringtones. We've been very successful in getting fairly complete information from the ringtone providers."

## Sticking To The Basics

Aside from the attention given to new revenue sources, many music publishing executives stay focused on the basics of their business.

"We have mandated that our A&R departments focus more on artist development and catalog exploitation for our entire roster of writers," says Les Bider, Warner/Chappell Music chairman/CEO.

Cherry Lane Music Publishing marketing and licensing VP Richard Stumpf agrees with Bider's focus on artist development.

"We actively created opportunities to bring new material to new audiences," Stumpf says of one example, the Black Eyed Peas. The band recently composed the title track to the film "Havana Nights," building on its successful album "Elephunk."

Cherry Lane targets "as many platforms as possible," Stumpf notes.

"'Where Is the Love?,' " the first single off 'Elephunk,' was featured on the TV series 'The O.C.,' and [album track] 'Let's Get It Started' will be used in national commercial spots for the NBA playoffs," Stumpf continues. "Singles from the album, which appear in several videogames, have also been among the most successful ringtone downloads of 2003."

JIM BESSMAN

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## Who's Who Among Hall's Honorees

The Songwriters Hall of Fame will bestow awards June 10 on the following notable songwriters, publishers, patrons and songs.

### Stevie Wonder Johnny Mercer Award

Since his debut in 1963 at age 12 with his chart-topping Motown hit "Fingertips, Part 2," Stevie Wonder has remained one of the most admired and beloved songwriters in popular music. His prolific catalog includes such landmark compositions as "Superstition," "You Are the Sunshine of My Life," "Living for the City" and "I Just Called to Say I Love You."



MATCHBOX TWENTY: FRONTMAN ROB THOMAS, LEFT WILL RECEIVE THE INAUGURAL STARLIGHT AWARD

### Les Bider Abe Olman Publisher Award

Les Bider, as chairman/CEO of Warner/Chappell Music, was instrumental in merging Warner Bros. Music and the Chappell and Inter-song Music Group, which created Warner/Chappell in 1987. Under his stewardship, the company has become one of the world's biggest music publishers, with a focus on marketing back catalog as well as hands-on development of acts like Sheryl Crow, Dido and Nickelback.

### Michael Goldstein Patron of the Arts Award

Toy Industry Hall of Fame member Michael Goldstein chairs the Toys "R" Us Children's Fund. He is also president of the 92nd Street Y, director of the special contributions fund of the NAACP and an advisory board member of the For All Kids Foundation, USTA Tennis and Education Foundation, New York Restoration Project and We Are Family Foundation. In addition, he is president/director of the Northside Center for Child Development and a board and executive committee member of both Reading Is Fundamental and the Queens College Foundation.

### "What the World Needs Now Is Love" Towering Song Award

This year's Towering Song—written by Songwriters Hall of Fame members Burt Bacharach and Hal

David (who is also chairman/CEO)—couldn't be more timely. "What the World Needs Now Is Love" was a top 10 hit in 1965 for fellow songwriting great Jackie DeShannon, and like so many Bacharach-David copyrights, it remains a much-recorded standard.

### Rob Thomas Starlight Award

Matchbox Twenty lead singer and songwriter Rob Thomas is the perfect choice for this new award, which goes to an emerging songwriter. Thomas has penned songs for his own band and for such veterans as Willie Nelson, Mick Jagger and, most notably, Carlos Santana, for whom he co-wrote—and sang—the Grammy Award-winning single "Smooth."

### Neil Sedaka The Sammy Cahn Lifetime Achievement Award

A Brill Building songwriting legend, Neil Sedaka differed from his fellow tunesmiths in that he became best known for singing his own songs (written with partner Howie Greenfield), including such hits as "Oh Carol," "Calendar Girl," "Happy Birthday, Sweet Sixteen" and "Breaking Up Is Hard to Do," his No. 1 hit from 1962. But he's also penned big hits for others like Connie Francis' "Stupid Cupid" and the Captain & Tennille's "Love Will Keep Us Together."

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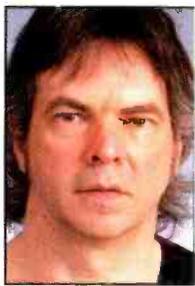
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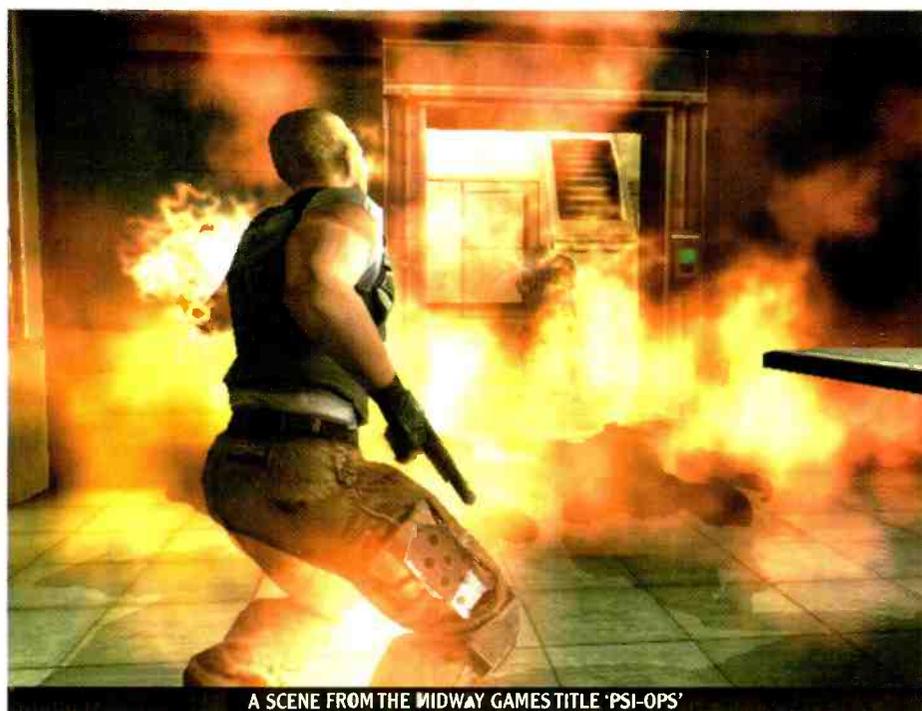
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A SCENE FROM THE MIDWAY GAMES TITLE 'PSI-OPS'

## Cold's Hot Game

Geffen, Midway Connect Band, 'Psi-Ops'

BY STEVE TRAIMAN

A creative partnership between Geffen Records and Midway Games highlights the multi-faceted marketing campaign for Midway's psychic-combat adventure "Psi-Ops."

The game arrives June 15 for PlayStation 2 and Xbox consoles.

"Psi-Ops" includes a theme song, "With My Mind," which Cold vocalist Scooter Ward wrote specifically for the game.

The song's video, created by Geffen and Midway, is full of game action footage.

The clip debuted April 9 on ign.com. It is now on gamespot.com, ugo.com and gamespy.com, as well as Midway's dedicated site psiopsgame.com, where fans can download it.

For Geffen, the tie-in is a great means of added exposure, marketing director Jenn Littleton says.

"From a label perspective, we're very excited, as kids are playing videogames more than watching TV or even listening to the radio, so this is a great demographic for selling our music," she says.

Geffen serviced the music video to broadcast outlets and posted it on the Jacksonville, Fla., band's Web site, Littleton says.

For Midway, the video helps publicize

the title's delivery date.

"Within the [action game] genre, while traditional marketing vehicles such as print advertising are important, they're no longer sufficient to create consumer excitement or establish competitive product separation," Midway chief marketing officer Steve Allison says.

The music video is a DVD bonus on both game versions. The game also includes a sampler of several Cold songs that were previously available only on iTunes.



COLD PERFORMS GAME'S THEME SONG

"We were looking for innovative marketing programs, which led to this partnership [with Flip/Geffen]," Midway marketing VP Mona Hamilton says. "We really liked Cold's music, which seemed ideal for 'Psi-Ops,' and the Cold fans are all over the online play."

Target has signed on as the game's key retail partner. Customers purchasing "Psi-Ops" at the mass merchant will receive a four-song Cold EP that includes "With My Mind" and previously unreleased track "Come All the Way."

Cold gave a mini-concert featuring the game track at Midway's booth at the Electronic Entertainment Expo last May.

Ward recalls, "All we got was the story line and a brief game demo, and the song just came to me."

## Games, DVDs Link To Cross-Promote In Q4

BY STEVE TRAIMAN

Retailers can look to videogame and DVD cross-marketing for a sales boost during the second half of 2004 and well into 2005.

Not surprisingly, the heaviest slate of DVD and game tie-ins is set for the fourth quarter, which accounts for up to 40% of annual DVD and videogame revenue.

This year's Electronic Entertainment Expo (E3), held May 11-14 at the Los Angeles Convention Center, offered graphic evidence that Hollywood studios and their home video divisions are paying more attention to the expanding videogame market.

Among major DVD releases with complementary games

in the works are "The Lord of the Rings: The Return of the King," "The Lord of the Rings: The Motion Picture Trilogy," "Star Wars Trilogy," "The Matrix Revolutions," "The Matrix" trilogy, "Starsky & Hutch," "The Punisher," "King Arthur," "Around the World in 80 Days,"

"Terminator 3: Rise of the Machines," a "Terminator" boxed set and a "Rocky" boxed set.

Game publishers launching videogames to coincide with theatrical releases plan to repromote their titles when the films are released on DVD later this year or in early 2005.

Such film/game tie-ins include Sony Pictures' "Spider-Man 2" and DreamWorks' "Shrek 2" (both on Activision), Disney/Pixar's "The Incredibles" and Warner Bros.' "The Polar Express" (both on THQ), Universal's "Van Helsing" (Vivendi Universal), and Warner Bros.' "Harry Potter and the Prisoner of Azkaban" and "Catwoman" (both on Electronic Arts).

At E3, EA previewed its role-playing game "The Lord of the Rings: The Third Age." EA plans a fall release to coincide with the arrival of New Line/Warner Home Video's special-edition DVD of "The Lord of the Rings: The Return of the King" and a holiday

(Continued on page 46)



Ubisoft's Jason Cohen, left, and MGM's Neal Haldar square off at the "Rocky Legends" display.

## Licensing Firms Mine Music For 2004 Expo

BY STEVE TRAIMAN

More artists are looking to licensing as a revenue source amid a changing retail music environment.

Music-based licensing royalties in North America totaled more than \$120 million last year and accounted for more than \$2 billion in retail sales, according to the International Licensing Industry Merchandisers Assn.

The trade group sponsors the Licensing 2004 expo, which will take place June 10-12 at Jacob Javits Convention Center in New York.

Last year, Bravado Interna-

Bravado International Group introduced Hilary Duff apparel at last year's Licensing expo.



tional Group used the expo to introduce Stuff by Hilary Duff, an apparel line from the former star of Disney Channel's "The Lizzie McGuire Show" (*Billboard*, July 5, 2003).

Shortly after the line's debut, Duff's Hollywood Records album "Metamorphosis" hit No. 1 on The Billboard 200.

This year, Midas Records will highlight its artist Angel, a former member of girl group No Secrets. To kick off her licensing program, she will perform songs from her label debut, "Believe in Angels... Believe in Me," due Aug. 10.

Among other highlights, Experience Hendrix and Authentic Hendrix

(Continued on page 47)

## SPV Ups Ryko Relationship; NAIL Taps Four Rock Labels

German label **SPV** has consolidated its U.S. sales efforts at **Ryko Distribution**.

SPV, which is based in Hanover, Germany, formerly split its imprints between Ryko and **Navarre Entertainment Media**.

New Hope, Minn.-based Navarre had handled the SPV label and imprints **Steamhammer**, **LMP**, **Napalm** and **Breaker**. New York-based Ryko had carried **Inside Out**, SPV's biggest label, and **Hunter**.

Effective June 1, the labels previ-

ously with Navarre shifted to Ryko.

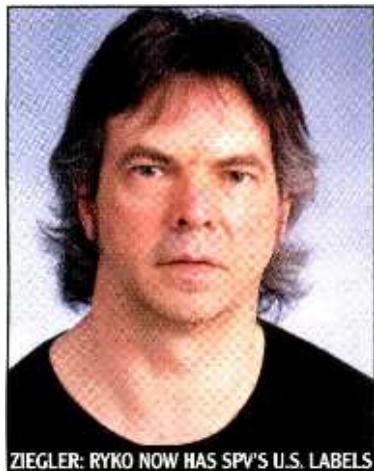
"I didn't really want to work with two distributors," SPV director of North American sales **Thomas Ziegler** says. "Now we're under one roof."

**REUNION:** Also effective June 1, **Burnside Records** and **Sideburn Records** shifted from **Ryko Distribution** to **Burnside Distribution** in Portland, Ore.

There's no big surprise there: The Burnside labels and Burnside Distribution have the same ownership. The imprints signed on with Ryko when Burnside Distribution was a regionally focused distributor; it has since expanded its national reach.

**NAILED DOWN:** Nail, **Allegro's** indie-rock distribution arm, has sealed four new exclusive distribution pacts.

San Francisco-based **Koolarow Records**, previously with **IDN**, is operated by former **Faith No More** bassist **Billy Gould** and **Raymond Herrera** of **Fear Factory**. The label's acts include Mexican death metal band **Brujeria** and **Hog Molly**, featuring former **Tad** lead vocalist **Tad Doyle**.



ZIEGLER: RYKO NOW HAS SPV'S U.S. LABELS

The catalog of **Important Records** in Boston has an eclectic mix, including **Daniel Johnston**, **Merzbow**, **Acid Mothers Temple** and **Kimya Dawson**. The label was previously with **Hepcat**.

The roster of Sweden's **Bad Taste Records** features **Last Days of April**, **Satanic Surfers** (now with **Epitaph**) and **Logh**.

Finally, Seattle-based **Roslyn Recordings**, run by veteran indie publicist **Barbara Mitchell**, has released projects by **Steve Turner** of **Mudhoney** and **Marc Olsen** of **Sage**.

**MERGE AHEAD:** Profits from **Merge Records'** 15th-anniversary set "Old Enough to Know Better" are earmarked to benefit the **Future of Music Coalition**, the Washington, D.C., nonprofit organization.

Chapel Hill, N.C.-based Merge—operated by **Superchunk** singer/guitarist **Mac McCaughan** and bassist **Laura Ballance**—will issue the three-CD collection, budget-

priced at \$14.98, in July.

Two discs feature catalog tracks by 42 Merge acts, including **Superchunk**, **Neutral Milk Hotel**, **Spoon**, **the Magnetic Fields**, **Polvo**, **East River Pipe**, **Buzzcocks**, **the Clean**, . . . And You Will Know Us by the **Trail of Dead**, **Versus** and **Seaweed**.

The third CD includes new, previously unreleased or rare material

**The Indies**  
By Chris Morris  
cmorris@billboard.com



by the label's current acts, including **Richard Buckner**, **the Radar Brothers**, **M. Ward** and **Spent**.

Merge will mount a festival featuring 19 of its acts July 29-Aug. 4 at the Cat's Cradle in Chapel Hill/Carrboro and the Carolina Theatre in Durham.

**IDN ADDS THREE:** IDN has sealed exclusive U.S. distribution deals with **Trax Records**, **215 Records** and **Life Music**.

Based in Chicago, Trax is a house-music label with forthcoming releases by **Frankie Knuckles**, **Farley "Jackmaster" Funk** and **Kevin Irving**. (For more Trax news, see Beat Box, page 29.)

Jenkintown, Pa.-based 215 is a new smooth jazz and adult R&B label; its forthcoming releases include **the Alan Hewitt Project's** "Noche de Pasion" and **Torcuato Mariano's** "Diary."

Life Music's first release, due May 25, will be "Resistance Iz Futile" by Christian hip-hop unit **Corey Red & Precise**.

**MOVING ON:** **Tone-Cool Records** president/partner **Dave Bartlett** has exited the label after nine years to start his own management and consulting firm. Tone-Cool founder **Richard Rosenblatt** will continue to operate the Wellesley Hills, Mass.-based blues and roots music label.

Bartlett's new firm **525 Worldwide**, in which he is partnered with former Tone-Cool staffer **Matt Cornell**, is headquartered in Marblehead, Mass.

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## Games

Continued from page 45

"Lord of the Rings" DVD boxed set.

"The Lord of the Rings: The Third Age" will be available for PlayStation 2, Xbox, GameCube and Game Boy Advance.

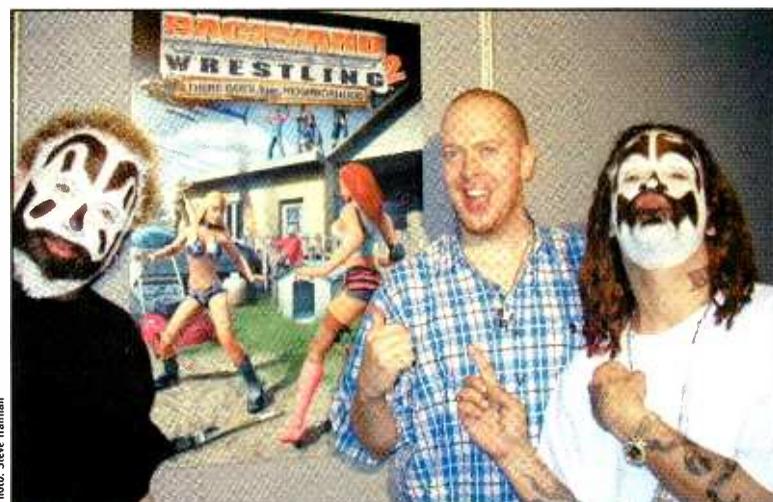
Ubisoft provided a demo of "Rocky Legends," which it will release for PS2 and Xbox this fall as part of an exclusive licensing agreement with **MGM Interactive**. Ubisoft created the game in conjunction with a "Rocky" DVD boxed set in development, according to VP of publishing **Jay Cohen**.

**Neal Haldar**, **MGM Interactive** VP of production and business development, says the Ubisoft partnership and resulting videogame are "the direct result of commercial and critical success from the first 'Rocky' game."

**Warner Bros. Interactive Entertainment** unveiled its much-anticipated "The Matrix Online," which allows thousands of players to compete through the Internet. **WBIE** tied the game's November release to the arrival of "The Matrix" DVD boxed set from **Warner Home Video**.

### MANY COMPLEMENTARY PAIRINGS

For "King Arthur," a **Touchstone Pictures/Jerry Bruckheimer Films** summer theatrical release, **Konami Digital Entertainment America** and **Disney's Buena Vista Interactive** previewed games in development for PS2, Xbox and GC. These holiday releases will



Eidos music supervisor **Kevin Kill**, center, with **Violent J**, left, and **Shaggy of Insane Clown Posse**, which has three tracks on "Backyard Wrestling 2."

coincide with the film's arrival on DVD.

Under an agreement with **Empire Interactive** and **Sony Pictures Consumer Products**, **BAM Entertainment** showed "Starsky & Hutch" GC and GBA games that will ship in late June, close to the DVD release.

Take Two/Global Star already distributes PS2, Xbox and PC versions of the "Starsky & Hutch" game.

**THQ** previewed **Marvel's "The Punisher"** for PS2 and Xbox. "The games are based on the movie and 30 years of **Marvel comic book history**," **THQ project manager Jeff Carroll** says.

"The Punisher" game is due early next year, as is the special-edition DVD from **Lions Gate**, which follows the August regular DVD release.

For "The Polar Express," PS2, GC,

GBA and PC games will appear before the holiday movie, as will Xbox, PS2, GC and GBA releases for "The Incredibles."

**Atari** showed its work-in-progress "Terminator 3: The Redemption," due in August for PS2, Xbox and GC. The game "offers a bridge for gamers to the next 'Terminator,'" executive VP **Wim Stocks** says.

"We are already talking with **Warner Home Video** [about] cross-marketing with an anticipated holiday 'Terminator' DVD box set," he adds.

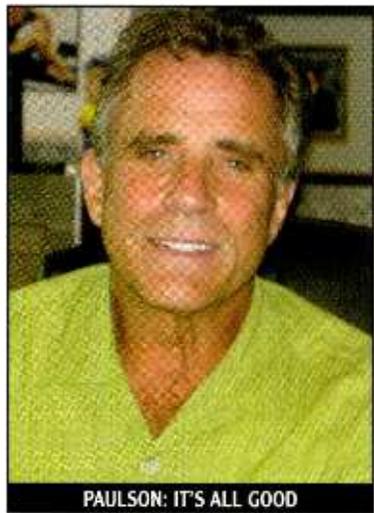
**Hip Games** signed a deal with **Disney** just before E3 for a GBA game linked to the holiday DVD release of "Around the World in 80 Days." That film will appear in theaters this summer.

# Navarre Boasts Record '04, Sees More Growth Ahead

The good news just keeps on rolling in.

Navarre enjoyed explosive profit and sales growth in its fiscal fourth quarter, ended March 31. The company earned \$3.3 million, or 12 cents per diluted share, on sales of \$142.6 million.

In the corresponding period the previous year, Navarre posted income of \$442,000, or 2 cents per share, on sales of \$83.6 million.



PAULSON: IT'S ALL GOOD

The company credited this sales gain to business growing across all of its major product lines: computer software, videogames, music and movies.

"The restructuring of our company has allowed us to increase our focus on growing the high-margin publishing segment of our business while we continue to focus on aggressive organic growth in our core distribution business," Navarre chairman/CEO Eric Paulson said during a conference call.

Paulson said the company had record performances in both the fourth quarter and fiscal 2004.

For the year, Navarre posted \$9 million in income, or 37 cents per diluted share, on sales of \$475.2 million, compared with income of

\$4.3 million, or 20 cents per diluted share, on sales of \$359.4 million the previous fiscal year. For the year, sales were up 32% while income increased 106%.

The company's distribution business hit \$449.1 million. Of that, computer software accounted for the largest revenue segment, ringing up about \$318 million.

Navarre's independent music distribution arm generated net sales of \$57 million. Its wholesale operation to retailers like Sam's Club accounted for about \$30 million in movie-DVD business, \$20 million in major-label music business and \$25 million from distributing videogames for about 30 software labels.

On the company's publishing side, Encore Software, acquired in August 2002, tallied about \$38 million in videogame business. BCI Enterprises gathered \$8 million in sales since Navarre acquired the company last November. But the company backed out \$20 million of that \$46 million publishing total to avoid double-counting intercompany sales. Last year, publishing accounted for 11% of sales, and it is expected to grow to 15% this year.

"It's the distribution engine that is driving this locomotive. It provides an efficient foundation for publishing and future acquisitions," Paulson said.

Publishing and licensing videogames and video are much more profitable than Navarre's distribution business, typically achieving a gross margin of about 35%, compared with 12% for the wholesale operation.

Paulson and other Navarre executives said the company's publishing arm and any acquisitions it might make will likely experience sales growth because of Navarre's distribution clout. They will also benefit from cost

reductions, because they will go through Navarre's wholesale operation.

As an example, the executives pointed to BCI's distribution and freight costs, which were about 10.5% of its revenue before its acquisition by Navarre. Those costs are expected to be about 5% of its revenue this year.

Overall, the company's gross margin decreased from 12.5% in fiscal 2003 to 12.1% in fiscal 2004. But that decline stemmed from a \$5.6 million charge for a write-off in the Encore division. Without that write-off, the company's profit margin would have been 13% for fiscal 2004.

The company's large jump in sales helped to reduce expenses to 10.1% of overall revenue, compared with 11.4% the previous year. Also helping to improve the spread between profits and expenses were returns. These decreased

significantly last year to 13.8% from 17.4% the previous year.

During the conference call, Paulson said Navarre plans to con-

tinued growing organically and through acquisitions.

Paulson further said organic growth in Navarre's videogame distribution business should increase sales from \$25 million to \$100 million before the company will need "some kind of event, like an acquisition, to maintain its growth."

Paulson also sees growth coming from the company's strengthening dot-com fulfillment business and increased penetration of its account base, as well as new accounts.

For instance, Navarre has mainly sold to Wal-Mart's Sam's Club division, but sees Wal-Mart itself likely to become one of its top five accounts in the next five years. To show its commitment to making that happen, Navarre recently opened a sales office in Arkansas, where Wal-Mart is headquartered.

Navarre announced its results after the close of trading May 26. Since then, the company's stock has increased 15.5% from \$11.13 to \$12.86 as of June 1.

## Retail Track

By Ed Christman  
echristman@billboard.com



## Licensing

Continued from page 45

will announce a series of Jimi Hendrix-related projects to help commemorate the 50th anniversary of rock'n'roll.

Signatures Network plans a new Mötley Crüe merchandise program to coincide with MTV Films' 2005 release "The Dirt," an adaptation of Crüe bassist Nikki Sixx's biography.

Signatures also will launch a lifestyle brand inspired by Sammy Hagar's Cabo Wabo Cantina in Cabo San Lucas, Mexico, and merchan-

dise based on the rocker's Cabo Wabo Tequila.

Also expected at the show are Brand Sense Marketing, representing a Britney Spears lifestyle brand; Freemantle Media, expanding its "American Idol" program; and Elvis Presley Enterprises, which is continuing to build on the King's legacy.

MTV will again introduce its newest licensed products and cross-marketing programs at its annual Broadway studio party on the expo's opening night.

Lisa Silfen, MTV VP of program enterprises, and VP of marketing Heidi Packer-Eskenazi will host the evening.

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# DVD Tie-Ins Boost Box-Office Potential

BY JILL KIPNIS

LOS ANGELES—Fans of Universal Studios' blockbuster "Van Helsing" need not wait for the movie's DVD release to see new content inspired by the monster flick.

The company's home video arm released a 30-minute animated DVD prequel, "Van Helsing: The London Assignment," just one week after the film's theatrical debut May 7.

Home video executives say they increasingly discuss companion DVD projects like this while a film is in production. The industry sees such DVDs as smart marketing tools, particularly during the more competitive movie seasons like the summer.

"Home video and theatrical are taking advantage of marketing the property as a whole," says Amy Jo Donner, executive director of L.A.-based Digital Entertainment Group. "This is happening more and more with DVDs in the last two years."

Home video and theatrical divisions are also stepping up other efforts to tie DVD projects to new theatrical releases. They look for opportunities to rerelease catalog titles that relate to new box-office titles and to include new, theatrically oriented content on such DVD rereleases.

Executives say a primary challenge for these projects is making sure the new content meets quality standards and will attract consumers to a theatrical property. Also, to avoid consumer con-

fusion, DVD packaging must be clear about what the title contains.

In general, studios say the content will not appear on the theatrical film's DVD release.

## STAND-ALONE TITLES

Universal Studios Home Video extensively employs stand-alone companion DVDs in its marketing strategy.

In addition to "Van Helsing: The London Assignment," USHV is debuting animated DVD project "The Chronicles of Riddick: Dark Fury" days after "The Chronicles of Riddick" arrives in theaters June 11.

"The Chronicles of Riddick: Dark Fury" (June 15) fills in the story between the 2000 film "Pitch Black," which introduced the Riddick character, and the "Chronicles of Riddick" film. (USHV also debuts a new DVD edition of "Pitch Black" June 1 for \$26.98.)

Both animated titles include special features tied in to their respective theatrical films.

"Van Helsing: The London Assignment," available on DVD only for \$14.98, includes such extras as "Van Helsing: Behind the Screams" and an interview with the film's star, Hugh Jackman.

"The Chronicles of Riddick: Dark Fury," also on DVD only for \$14.98, features similar extras, including a behind-the-scenes feature, "From 'Pitch Black' to 'The Chronicles of Riddick': Bridging the Gap," and an interview with series star Vin Diesel and series director David Twohy.

"We know that when people experience the new films, they want more entertainment associated with the movies," USHV executive VP of marketing Ken Graffeo says.

"The key thing is," he adds, "as films go into production for theatrical, that's when we discuss the opportunities that exist with DVD."

Though Graffeo will not provide sales figures for "Van Helsing: The London Assignment," he says the studio is very pleased with how it has performed.

Graffeo says USHV has not spearheaded widespread individual campaigns for both animated DVDs but instead has worked closely with the theatrical publicity department on joint advertising promotions.

Graffeo says clearly packaging both DVD titles was a priority, so consumers would not think the "Van Helsing" and "Riddick" films were already out on video.

"Because they are both animated, there is a clear distinction," he says. "We make sure there is no confusion."

Numerous video divisions, including USHV, are also rereleasing catalog to link with new theatrical releases.

Twentieth Century Fox Home Entertainment released a new edition of "Independence Day" in anticipation of the May 28 theatrical debut of "The Day After Tomorrow." Roland Emmerich directed both films.

The new "Independence Day" DVD (\$19.98) features a look at the making of "The Day After Tomorrow," among other extras.

The company's Aug. 10 release of a collectors' edition DVD of "Predator" will link with the Aug. 13 theatrical debut of "Alien vs. Predator." Extras on the \$26.98-priced DVD include exclusive footage from the upcoming film and an "Alien vs. Predator" trailer.

"It just makes good fiscal business sense to take advantage of enormous

marketing spending from a sister division and draft off of it," Fox senior VP of marketing communications Steve Feldstein says.

The new "Predator" DVD will feature a coupon worth \$6.50 off admission to "Alien vs. Predator."

USHV's new "Pitch Black" edition also includes a free-movie-ticket offer good toward admission to "The Chronicles of Riddick."

DreamWorks Home Entertainment combined catalog and stand-alone strategies on its latest DVD edition of "Shrek" (May 11).

The two-disc set (\$26.99) features a 15-minute segment revealing what happened after "Shrek" and before the story picks up in "Shrek 2," which debuted in theaters May 19. Consumers can view the DVD segment in 3-D (Picture This, *Billboard*, April 17).

"The important thing is to deliver to consumer expectations," says Kelly Sooter, domestic head of DreamWorks Home Entertainment.



DONNER: NOT JUST FILMS ANYMORE



# Marvel Characters Come Direct To DVD

It's Captain America! It's Black Panther! It's Thor!

Any of these comic heroes could be the star of one of eight new direct-to-DVD titles, thanks to a new deal between **Marvel Enterprises** and **Lions Gate Entertainment**.

The two companies will jointly develop, produce and distribute the titles, the first of which is expected in late 2005. Each feature-length project will star one Marvel character and include DVD extras.

"What we have an opportunity to do here is to build a brand with a broad demographic of fans, including adults and children," says **Glenn Ross**, president of Lions Gate's family home entertainment division.

The video deal stems from the current theatrical relationship between the companies. In February, Marvel granted Lions Gate licenses to create and distribute theatrical films based on its properties "Iron Fist" and "Black Widow." The companies have additionally

agreed to make a sequel to the theatrical release "The Punisher."

"Lions Gate is a great marketer and distributor," **Marvel Studios** chairman/CEO **Avi Arad** said in a statement. "We will bring to a

DVDs great added value with our artists, writers and tremendous history. We hope to be in the DVD business for a very long time."

Lions Gate will provide Marvel with licensing fees to fund all of the distribution and marketing of the titles and for character rights, while

Marvel will be in charge of creative development and production.

**PUTUMAYO GOES DVD:** Putumayo World Music will enter the DVD market June 8 with "Travel the World with Putumayo."

The DVD-only title, available for \$19.98, will feature 12 music videos and live performances from such world acts as Egyptian singer **Hisham Abbas**, Senegalese band **Tukuleur** and Czech musician

**Vera Břla**. Subtitles will be provided in English, Spanish, French and German.

"People are starting to be interested in world music more and more," says **Dan**

**Storper**, founder of Putumayo. "We have four music albums that have sold over 300,000 copies. With some luck, I think we can sell DVDs in high numbers."

Storper says that a direct-response campaign, airing on such networks as **A&E** and the **Travel Channel**, will launch in mid-July. The company is also working on getting airplay on video shows.

Storper says that two to four DVDs will be released per year. Most titles will likely focus on music performances.

**NOTABLE CATALOG:** Two sports-oriented catalog titles are being rereleased with some impressive new extras.

**Columbia TriStar Home Entertainment's** "Ali: Director's Cut" (June 1, \$24.95)—the story of boxing legend **Muhammad Ali** that

stars **Will Smith** in the title role—features new footage added into the film, a new audio commentary by director **Michael Mann** and a documentary about making the project.

**Picture This**  
By Jill Kipnis  
jkipnis@billboard.com



features the film's star, **Kevin Costner**; director **Phil Alden Robinson**; and numerous baseball players discussing the sport's impact on their lives. Other extras include deleted scenes and commentaries.

"It is fascinating to see these special features and see how the film affected the actors and producers," Robinson says.

**THE CALL OF THE WILD:** Ever wonder how lions really move in the wild? A new TV movie, "Pride," which debuts on **A&E** June 21 and will be coming to DVD from **BBC Video** Sept. 7, uses Boulder-cam technology to show how they interact.

The Boulder-cam is a video camera camouflaged as a boulder to allow it to move among the lions. "Pride," a story about the conflicts between two lion prides, uses this wildlife footage and weaves in a family-oriented story.

Computer-generated effects by **Jim Henson's Creature Shop** were added to the facial and mouth movements of the animals. Some of the actors that provide the cats' voices are **Kate Winslet**, **Rupert Graves** and **Helen Mirren**.

The DVD will be priced at \$14.98.

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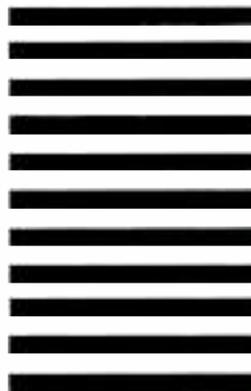
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# JUNE 12 2004 Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			<b>NUMBER 1</b>	1 Week At Number 1		
1	NEW		<b>YOU GOT SERVED (SPECIAL EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 03157	Marques Houston Steve Harvey	PG-13	28.98
2	NEW		<b>MIRACLE (PAN &amp; SCAN)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33151	Kurt Russell	PG	29.98
3	NEW		<b>MIRACLE (WIDESCREEN)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33152	Kurt Russell	PG	29.98
4	3	2	<b>SHREK/SHREK 3-D (2 PACK)</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91712	Mike Myers Cameron Diaz	PG	26.98
5	NEW		<b>SEX AND THE CITY: SIXTH SEASON PART ONE</b> HBO HOME VIDEO/WARNER HOME VIDEO 38304	Sarah Jessica Parker Kim Cattrall	NR	49.98
6	NEW		<b>PAYCHECK (WIDESCREEN)</b> PARAMOUNT HOME ENTERTAINMENT 38304	Ben Affleck Uma Thurman	PG-13	29.98
7	1	2	<b>SCARY MOVIE 3 (WIDESCREEN)</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 34626	Charlie Sheen Anna Faris	PG-13	29.98
8	NEW		<b>PAYCHECK (PAN &amp; SCAN)</b> PARAMOUNT HOME ENTERTAINMENT 51284	Ben Affleck Uma Thurman	PG-13	29.98
9	NEW		<b>TORQUE (WIDESCREEN)</b> WARNER HOME VIDEO 24662	Ice Cube Martin Henderson	PG-13	27.98
10	NEW		<b>TORQUE (PAN &amp; SCAN)</b> WARNER HOME VIDEO 24661	Ice Cube Martin Henderson	PG-13	27.98
11	2	2	<b>SCARY MOVIE 3 (PAN &amp; SCAN)</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35600	Charlie Sheen Anna Faris	PG-13	29.98
12	5	3	<b>THE LAST SAMURAI (2 DISC WIDESCREEN EDITION)</b> WARNER HOME VIDEO 28383	Tom Cruise	R	29.98
13	NEW		<b>DO YOU BELIEVE IN MIRACLES?</b> HBO HOME VIDEO/WARNER HOME VIDEO 91875	U.S. Hockey	NR	19.98
14	4	2	<b>FRIENDS: FINALE (EXCLUSIVE EDITION)</b> WARNER HOME VIDEO 34973	Jennifer Aniston Matthew Perry	NR	14.98
15	6	3	<b>THE LAST SAMURAI (2 DISC PAN &amp; SCAN EDITION)</b> WARNER HOME VIDEO 28382	Tom Cruise	R	29.98
16	NEW		<b>SMALLVILLE: COMPLETE SECOND SEASON</b> WARNER HOME VIDEO 24256	Tom Welling	NR	59.98
17	NEW		<b>WEST WING: COMPLETE SECOND SEASON</b> WARNER HOME VIDEO 31621	Martin Sheen Allison Janney	NR	119.98
18	13	12	<b>CHAPPELLE'S SHOW SEASON ONE</b> PARAMOUNT HOME ENTERTAINMENT 87991	Dave Chappelle	NR	26.98
19	8	4	<b>BIG FISH</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 00837	Ewan McGregor Albert Finney	PG-13	28.98
20	NEW		<b>GOOD THE BAD &amp; THE UGLY (2-DISC COLLECTOR'S EDITION)</b> MGM HOME ENTERTAINMENT 06371	Clint Eastwood	R	29.98
21	10	6	<b>KILL BILL VOLUME 1</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32210	Uma Thurman Daryl Hannah	R	29.98
22	RE-ENTRY		<b>FINDING NEMO</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62155	Animated	G	29.98
23	7	5	<b>PETER PAN (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 23072	Jeremy Sumpter Lynn Redgrave	PG	26.98
24	14	5	<b>MASTER &amp; COMMANDER (WIDESCREEN)</b> FOXVIDEO 21421	Russell Crowe	PG-13	29.98
25	9	3	<b>CALENDAR GIRLS</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32412	Helen Mirren Julie Walters	PG-13	29.98
26	15	5	<b>HAUNTED MANSION (PAN &amp; SCAN)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32092	Eddie Murphy Jennifer Tilly	PG	29.98
27	19	8	<b>BROTHER BEAR (2 DISC SPECIAL EDITION)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62240	Animated	G	29.98
28	RE-ENTRY		<b>EVER AFTER: A CINDERELLA STORY (REPACKAGED EDITION)</b> FOXVIDEO 05761	Drew Barrymore Anjelica Huston	PG	14.98
29	RE-ENTRY		<b>OUT OF TIME</b> MGM HOME ENTERTAINMENT 05949	Denzel Washington Dean Cain	PG-13	14.98
30	20	7	<b>CHEAPER BY THE DOZEN (2003)</b> FOXVIDEO 21608	Steve Martin Bonnie Hunt	PG	29.98
31	12	3	<b>PETER PAN (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 23073	Jeremy Sumpter Lynn Redgrave	PG	26.98
32	16	4	<b>LOVE ACTUALLY (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 02233	Hugh Grant Martine McCutcheon	R	26.98
33	11	2	<b>GODFATHER (SPECIAL WIDESCREEN EDITION)</b> PARAMOUNT HOME ENTERTAINMENT 80494	Marlon Brando Al Pacino	R	19.98
34	RE-ENTRY		<b>REMEMBER THE TITANS</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22853	Denzel Washington	PG	19.98
35	NEW		<b>WYATT EARP (2 DISC-SPECIAL EDITION)</b> WARNER HOME VIDEO 13177	Kevin Costner Gene Hackman	PG-13	26.98
36	RE-ENTRY		<b>SHREK</b> UNIVERSAL STUDIOS HOME VIDEO 90699	Mike Myers Cameron Diaz	PG	19.98
37	NEW		<b>LORD OF THE RINGS: RETURN OF THE KING (WIDESCREEN 2-DISC EDITION)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06929	Elijah Wood Ian McKellen	PG-13	29.98
38	RE-ENTRY		<b>MONSTERS, INC.</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	G	29.98
39	RE-ENTRY		<b>MOULIN ROUGE</b> 20TH CENTURY FOX 05765	Nicole Kidman Ewan McGregor	PG-13	14.98
40	NEW		<b>STAR TREK: VOYAGER (SEASON TWO)</b> PARAMOUNT HOME ENTERTAINMENT 50784	Ethan Phillips	NR	149.98

# JUNE 12 2004 Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			<b>NUMBER 1</b>	1 Week At Number 1			
1	NEW		<b>MIRACLE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33164	Kurt Russell	2004	PG	24.98
2	2	2	<b>SCARY MOVIE 3</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 34583	Charlie Sheen Anna Faris	2003	R	24.98
3	1	3	<b>PETER PAN</b> UNIVERSAL STUDIOS HOME VIDEO 62689	Jeremy Sumpter Lynn Redgrave	2003	PG	24.98
4	3	5	<b>HAUNTED MANSION</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32091	Eddie Murphy Jennifer Tilly	2003	PG	24.98
5	8	8	<b>BROTHER BEAR</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62242	Animated	2003	G	24.98
6	11	29	<b>FINDING NEMO</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	2003	G	24.98
7	9	36	<b>SHREK</b> DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	14.98
8	6	7	<b>CHEAPER BY THE DOZEN (2003)</b> FOXVIDEO 21602	Steve Martin Bonnie Hunt	2003	PG	22.98
9	4	3	<b>CALENDAR GIRLS</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32478	Helen Mirren Julie Walters	2003	PG-13	24.98
10	10	10	<b>DR. SEUSS' CAT IN THE HAT</b> UNIVERSAL STUDIOS HOME VIDEO 62609	Mike Myers	2003	PG	24.98
11	8	4	<b>LOVE ACTUALLY</b> UNIVERSAL STUDIOS HOME VIDEO 061432	Hugh Grant Martine McCutcheon	2003	R	22.98
12	NEW		<b>THOMAS THE TANK ENGINE: STEAMIES VS. DIESELS (SP. EDITION)</b> HIT ENTERTAINMENT 08968	Animated	2004	NR	12.98
13	RE-ENTRY		<b>MONSTERS, INC.</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	2001	G	24.98
14	12	17	<b>DORA THE EXPLORER-DORA'S PIRATE ADVENTURE</b> PARAMOUNT HOME ENTERTAINMENT 79583	Animated	2004	NR	9.98
15	16	20	<b>CITY OF LOST TOYS</b> PARAMOUNT HOME ENTERTAINMENT 875413	Dora The Explorer	2003	NR	9.98
16	25	26	<b>HARRY POTTER AND THE CHAMBER OF SECRETS</b> WARNER HOME VIDEO 23591	Daniel Radcliffe Emma Watson	2002	PG	24.98
17	14	25	<b>DORA THE EXPLORER - RHYMES AND RIDDLES</b> PARAMOUNT HOME ENTERTAINMENT 79053	Animated	2003	NR	9.98
18	19	15	<b>THE LION KING 1 1/2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31203	Animated	2004	G	24.98
19	17	19	<b>SPONGEBOB SQUAREPANTS - THE SEASCAPE CAPERS</b> PARAMOUNT HOME ENTERTAINMENT 79583	Animated	2004	NR	9.98
20	RE-ENTRY		<b>BABY EINSTEIN: BABY MACDONALD</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33114	Baby Einstein	2004	NR	14.98
21	18	11	<b>SPONGEBOB GOES PREHISTORIC</b> PARAMOUNT HOME ENTERTAINMENT 79543	Spongebob Squarepants	2004	NR	9.98
22	15	11	<b>WHAT'S NEW SCOOBY DOO? SAFARI SO GOOD</b> WARNER HOME VIDEO 02390	Scooby-Doo	2004	NR	14.98
23	7	2	<b>DRAGON BALL GT: 15: GENERATIONS (UNCENSORED VERSION)</b> FUNIMATION 05133	Not Listed	2004	NR	19.98
24	RE-ENTRY		<b>HARRY POTTER AND THE SORCERER'S STONE</b> WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	14.98
25	NEW		<b>BARNEY: IMAGINATION ISLAND (REPACKAGED EDITION)</b> HIT ENTERTAINMENT 45986	Barney	2004	NR	12.98

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

# JUNE 12 2004 Billboard TOP VIDEO RENTALS

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			<b>NUMBER 1</b>	1 Week At Number 1	
1	NEW		<b>PAYCHECK</b> PARAMOUNT HOME ENTERTAINMENT 38304	Ben Affleck Uma Thurman	PG-13
2	2	2	<b>SCARY MOVIE 3</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 34626	Charlie Sheen Anna Faris	PG-13
3	1	3	<b>THE LAST SAMURAI</b> WARNER HOME VIDEO 28383	Tom Cruise	R
4	NEW		<b>MIRACLE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33151	Kurt Russell	PG
5	NEW		<b>TORQUE</b> WARNER HOME VIDEO 24662	Ice Cube Martin Henderson	PG-13
6	NEW		<b>YOU GOT SERVED</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 03157	Marques Houston Steve Harvey	PG-13
7	3	4	<b>BIG FISH</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 00837	Ewan McGregor Albert Finney	PG-13
8	6	5	<b>HAUNTED MANSION</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32094	Eddie Murphy Jennifer Tilly	PG
9	5	5	<b>MASTER &amp; COMMANDER</b> FOXVIDEO 21421	Russell Crowe	PG-13
10	4	4	<b>STUCK ON YOU</b> FOXVIDEO 21651	Matt Damon Greg Kinnear	PG-13

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

# JUNE 12 2004 Billboard TOP VIDEO GAME RENTALS

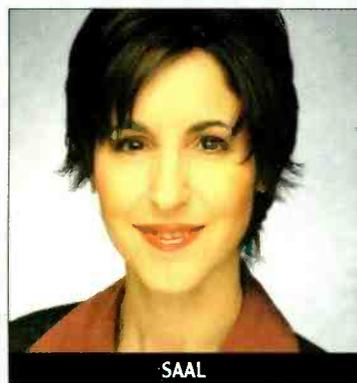
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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Manufacturer	RATING
			<b>NUMBER 1</b>	1 Week At Number 1	
1	2	3	<b>PS2: RED DEAD REVOLVER</b>	Rockstar Games	M
2	1	5	<b>PS2-HITMAN: CONTRACTS</b>	Eidos	M
3	3	7	<b>PS2-NBA BALLERS</b>	Midway Entertainment	NR
4	4	2	<b>PS2-SYPHON FILTER: OMEGA STRAIN</b>	Sony Computer Entertainment	M
5	8	3	<b>XBOX: RED DEAD REVOLVER</b>	Rockstar Games	M
6	6	7	<b>PS2-VAN HELSING</b>	Vivendi Universal	T
7	5	11	<b>PS2-NEED FOR SPEED: UNDERGROUND</b>	Electronic Arts	E
8	7	4	<b>XBOX-HITMAN: CONTACTS</b>	Eidos	M
9	NEW		<b>PS2-TRANSFORMERS ARMADA: PRELUDE ENERGON</b>	Atari, Inc.	NR
10	RE-ENTRY		<b>PS2-FIGHT NIGHT 2004</b>	Electronic Arts	T

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## EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



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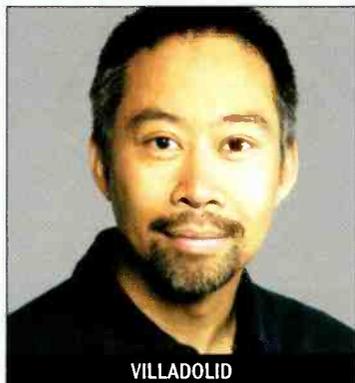
**RECORD COMPANIES:** Compendia Music Group in Nashville appoints **Debbie Loring** manager of regional sales and marketing and **Paul Colson** marketing and promotions coordinator. Loring was sales and marketing coordinator at **Curb Records**, and Colson was a student at **Vanderbilt University**.

Compendia also promotes **Holly Nelson** to director of creative services. She was national promotion manager.

**DISTRIBUTION:** **Universal Music & Video Distribution** in Universal City, Calif., appoints **Vince Szydlowski** director of catalog, classics, jazz and associated labels. He was senior director of product at **Virgin Entertainment Group**.

**Handleman** in Toronto promotes **Bill Tucker** to GM of its Toronto distribution center and **Mike Barker** to assistant VP of international operations. Tucker was assistant GM of Handleman's Indianapolis automated distribution center, and Barker was GM of Handleman's Toronto distribution center.

**PUBLISHING:** **BMI** in New York promotes **Jodi H. Saal** to assistant VP of business operations and technology. She was senior director of international systems administration.



VILLADOLID

**RADIO:** **Cumulus Media** in Macon, Ga., names **Angie Westin** director of marketing and promotions. She was promotions director at mainstream top 40 **WWWQ** Atlanta.

**Clear Channel Radio** in Indianapolis names **Scott Jameson** director of FM programming. He was PD of modern rock **WRZZ** Indianapolis.

**Waitt Media** in Omaha, Neb., names **William Ryan** director of sales and **Maureen Smallwood** director of finance. Ryan was general sales manager of **WZZN-TV** Chicago, and Smallwood was business manager of **Journal Broadcast Group's** radio stations in Omaha.

Mainstream top 40 **KMXV** and adult top 40 **KSRC** in Kansas City, Mo., name **Chris Taylor** operations manager/PD. He was PD of adult top 40 **WMC** Memphis.

**MUSIC VIDEO:** **CMT** in Nashville appoints **Paul Villadolid** VP of programming and development. He was a producer of the **WB** series "The Jamie Kennedy Experiment."

**RELATED FIELDS:** Media research firm **Coleman** in Research Triangle Park, N.C., names **Betsy Brown** marketing director. She was director of public relations for **Alltel Pavilion**.

## Beautiful Fiesta

**Luis Fonsi** performed at People En Español's 50 Most Beautiful party, held May 19 at Splashlight Studios in New York. The third annual event celebrated People En Español's annual special issue spotlighting the magazine's choices for the most beautiful Latino and Latina celebrities. Party attendees included **Emilio Estefan Jr.**, **Shalim**, **Carlos Ponce** and **Ednita Nazario**. (Photo: Dimitrios Kambouris/WireImage.com)



## Happy B-Day To Eddy

The Country Music Assn. gave veteran performer **Eddy Arnold** a surprise birthday party May 20 at CMA's Nashville headquarters. Arnold, who turned 86 this year, was named the first CMA entertainer of the year in 1967. Pictured, from left, are CMA executive director **Ed Benson**, former CMA executive director **Jo Walker-Meador**, Arnold, CMA associate executive director **Tammy Genovese** and CMA senior manager of membership and industry relations **Hank Adam Locklin**. (Photo: Amanda Eckard/CMA)



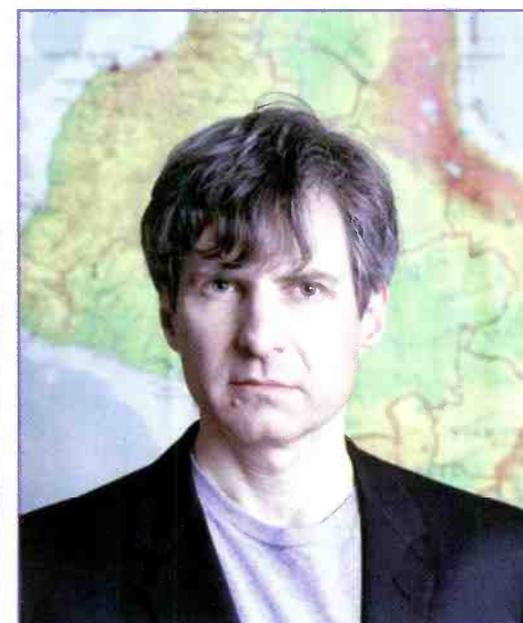
## Cat Stevens At Billboard

**Yusuf Islam**, aka **Cat Stevens**, visited the **Billboard** headquarters in New York May 17 for a **Billboard Café** meet-and-greet. Islam was in town to promote his charity, **Small Kindness**, and his **Eagle Vision** live-concert DVD, "Majikat (Earth Tour 1976)," a performance from the artist's last tour under the name **Cat Stevens**. Pictured are Airplay Monitor editor-in-chief **Scott McKenzie**, left, and Islam. (Photo: Mary Ann Kim/*Billboard*)



## Detroit Hip-Hop Summit

**Eminem** co-hosted the 2004 Detroit Hip-Hop Summit, presented May 22 by the **Hip-Hop Summit Action Network**. The second annual event, held at Detroit's Fox Theatre, also drew such music notables as **D12**, **Obie Trice**, **G-Unit's Young Buck** and **Lloyd Banks**, **Shady Records** CEO and Eminem's manager **Paul Rosenberg**, **HSAN** president/CEO **Dr. Benjamin Chavis** and **Violator Records** president/CEO **Chris Lighty**. Pictured, from left, are **Run-D.M.C.'s Reverend Run**, **Eminem** and **Def Jam Records** co-founder/**HSAN** chairman **Russell Simmons**. (Photo: Jeremy Deputat)



## Now, Hear This ... CHRIS STAMEY

Artists to Watch

With the release of "Travels in the South," **Chris Stamey** is moving his career forward as a master purveyor of pure pop songs, although the marketing plan behind the album trades on his past. Due June 15 on **Yep Roc Records**, "Travels" is his first record of new pop songs in 12 years. In between solo efforts, Stamey spent that time producing or engineering albums for such acts as **Whiskeytown**, **Ben Folds**, **Tres Chicas**, **Caitlin Cary**, **Amy Ray**, **Flat Duo Jets**, **Yo La Tengo** and **Squirrel Nut Zippers**. Before launching a solo career in 1983, Stamey was a founding member of such early power pop/indie rock acts as **the Sneakers** and **the dB's**; the latter was an influential band that included singer/songwriter **Peter Holsapple**. In working the album, **Redeye Distribution** and **Yep Roc** are counting on Stamey's own fan base. **Tor Hansen**, head of marketing and sales for Chapel Hill, N.C.-based **Redeye**, calls Stamey's following "rabid, very hardcore and underground." But the marketing effort also seeks to help this heritage act by targeting the fans of artists Stamey has influenced. Indeed, many of those artists joined him on "Travels," including **Cary**, **Tift Merritt** and **Ryan Adams**. Stamey will support his new album by touring. He has select dates confirmed, including June 26 in Carrboro, N.C.; July 1 in Alexandria, Va.; and July 4 in Durham, N.C.

ED CHRISTMAN

South African music icon Miriam Makeba revisits past glories on 'Reflections'



U.S. Trade Representative Robert B. Zoellick wants more IP protection

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



HOLLAND-DOZIER-HOLLAND RECEIVE THE SPECIAL INTERNATIONAL AWARD

## U.K.'s Ivor Awards Pay Tribute To Motown Trio

BY PAUL SEXTON

LONDON—A standing ovation for three songwriters synonymous with Motown's heyday marked the culmination of the 49th annual Ivor Novello Awards, held here May 27 at the Grosvenor House Hotel.

The British Academy of Composers & Songwriters presents the awards in association with collecting society PRS.

Attendees warmly greeted career awards for '70s U.K. rock act 10cc, modern rockers Radiohead and hit writer Errol Brown, frontman of Hot Chocolate.

But it was Special International Award recipients Brian Holland, Lamont Dozier and Eddie Holland who brought the audience to its feet.

Dozier describes the honor to *Billboard* as "one of the most prestigious awards in the world."

The ceremony marked 30 years of PRS support of the Ivors. That is the longest continuous sponsorship in the British music industry, according to the society.

PRS has provided increasing levels of support throughout the years, chairman David Bedford says. "I'm delighted that PRS will also be [the] main sponsor for the 50th presentation of the awards in 2005," he adds.

The Ivors are awarded based on either performance or a vote by a panel of 27 industry professionals.

The PRS trophy for most-performed work went to Jamelia's "Superstar," which was written by Mich Hansen, Joseph Belmaati and Remee and published by Universal Music and Warner/Chappell Music. The award recognizes U.K. play on radio, TV and jukeboxes, as well as live performances.

International hit of the year was Dido's "White Flag," written by Dido and Rollo Armstrong and Rick Nowels and published by Warner/Chappell, BMG Music Publishing and EMI Music Publishing.

Radiohead took the international achievement honor for its Warner/Chappell catalog, while 10cc, published by EMI

(Continued on page 55)

## HMV Plans For Life After McLaughlin

BY TOM FERGUSON

LONDON—HMV Group staffers around the world are pondering life without the man most closely identified with the retailer's rise to global status.

Group COO Brian McLaughlin stunned employees May 20 at the HMV Europe annual business conference in Marbella, Spain, by announcing that he would retire at year's end.

"I've been at work for 40 years—36 of that with HMV—and I owe my wife, Sue, and my family some real quality time," the 54-year-old executive tells *Billboard*.

Under parent HMV Group, HMV Europe operates 179 stores in the United Kingdom and Ireland. It is the U.K. market's leading music merchant.

McLaughlin announced his departure at the conference's closing dinner. He received a lengthy standing ovation from staff, management and supplier delegates, most of whom were unaware of his plans.

HMV Group confirms that it will retain the COO position, and its board will consider internal and external candidates.

McLaughlin will remain on the HMV Group board after his retirement.

"The board asked me to stay on as a non-executive director, and I've agreed," he says. "I'm thrilled to do that. I feel I've still got something to offer the business."

McLaughlin adds that he will remain involved with group strategy during the next six months, particularly plans for download sales and store openings.

Underlining the latter point, he flew to meetings in Japan after the Marbella conference. HMV plans to open eight to 10 stores in Japan during the 2004-2005 financial year. It currently has 45 stores in the country.

### LIFETIME ACHIEVEMENT

"Brian has, without any doubt, made the biggest individual contribution in creating the success that HMV enjoys today," HMV Group CEO Alan Giles says. "Externally, he is the most respected and influential retail-

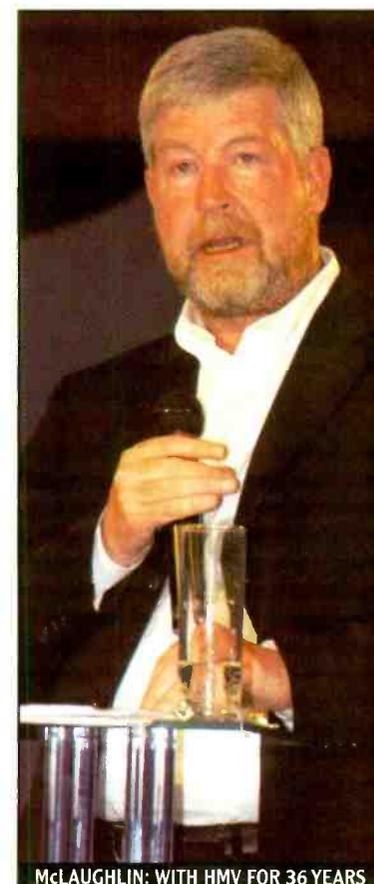
er in the music industry."

The prestigious annual Music Industry Trust gala honored McLaughlin in 2002. He has served as chairman of the British Assn. of Record Dealers and as a member of the U.K. government's Music Industry Forum. He also spearheaded a string of fundraising initiatives for British charity Nordoff-Robbins Music Therapy, and he remains a committee member of that body.

Known as a tough negotiator, McLaughlin commanded the respect of his suppliers, according to Universal Music U.K. chairman Lucien Grainge.

"It's a great shame that he's leaving," Grainge says. "He's someone we always felt we could do business with. Brian has always made it part of his repertoire to build longstanding working relationships with people, both on his side and our side of the fence. And when you went to Brian with an idea

(Continued on page 54)



McLAUGHLIN: WITH HMV FOR 36 YEARS

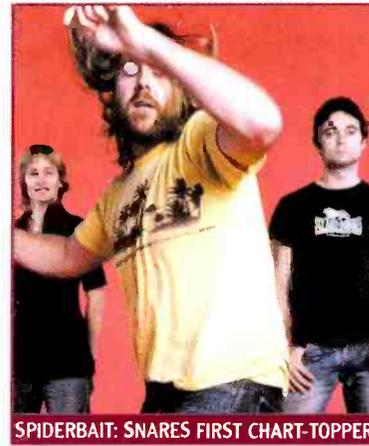


JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(IDEMPA PUBLICATIONS INC.) 05/12/04		(THE OFFICIAL UK CHARTS CO.) 05/31/04		(SNEP/FOP/TITE-LIVE) 06/02/04		(MEDIA CONTROL) 06/02/04	
<b>SINGLES</b>							
1	1	1	1	1	1	1	2
DAREKANO NEGAIGA KANAUKORO UTADA HIKARU TOSHIBA/EMI		F.U.R.B (F U RIGHT BACK) FRANKEE ALL AROUND THE WORLD		DRAGOSTEA DIN TEI O-ZONE MEDIA SERVICES/TIME		DRAGOSTEA DIN TEI O-ZONE MEDIA SERVICES/TIME	
2	2	2	NEW	2	3	2	1
HITOMI O TOJITE KEN HIRAI DEFSTAR		TRICK ME KELIS VIRGIN		SOBRI NOTRE DESTIN LESLIE M6 INT.		F**K IT (I DON'T WANT YOU BACK) EAMON JIVE	
3	3	3	2	3	2	3	3
KABAN AIKO PONY CANYON		F**K IT (I DON'T WANT YOU BACK) EAMON JIVE		CALIFORNIA DREAMIN ROYAL GIGGLOS SCORPIO		I DON'T WANNA KNOW MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL	
4	4	4	3	4	24	4	4
AYA AJA SOUTHERN ALL STARS VICTOR		HOTEL CASSIDY FT. R. KELLY J/BMG		F**K IT (I DON'T WANT YOU BACK) EAMON JIVE		DRAGOSTEA DIN TEI HAIDUCUI UNIVERSO	
5	5	5	4	5	6	5	5
SOUND OF MUSIC TAMIO OKUDA SONY MUSIC		ON MY KNEES 411 FT. GHOSTFACE KILLAH SONY MUSIC		CAN YOU FEEL IT JEAN ROCH WSM/WARNER		EVERYTIME BRITNEY SPEARS JIVE	
6	6	6	NEW	6	4	6	8
NAMIDA KETSUMEISHI TOY'S FACTORY		BLOOD, SWEAT AND TEARS V UNIVERSAL		I DON'T WANNA KNOW MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL		NEMO NIGHTWISH NUCLEAR BLAST	
7	7	7	5	7	5	7	7
DREAM X DREAM RINA AIUCHI GIZA STUDIO		DIP IT LOW CHRISTINA MILIAN DEF JAM/MERCURY		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA	
8	8	8	7	8	7	8	NEW
YASASHIUTA GA UTAENAI NORIYUKI MAKIHARA TOSHIBA/EMI		LEFT OUTSIDE ALONE ANASTACIA EPIC		PARLE-MOI NADIYA COLUMBIA		UNNATURAL BLONDE SANDY POLYDOR	
9	9	9	NEW	9	8	9	13
GO!!! FLOW KI/OON		STORY OF MY LIFE KRISTIAN LEDNIGU POLYDOR		JE RESTE GHETTO TRAGEDIE UP MUSIC/WARNER		BRENNENDE LIBE OOMPH! FT. L'AME IMMORTELLE HANSA	
10	10	10	NEW	10	9	10	9
MASCARAMATSUGE DREAMS COME TRUE UNIVERSAL		MR. BRIGHTSIDE THE KILLERS LIZARD KING		DRAGOSTEA DIN TEI HAIDUCUI UNIVERSO		UNSER HAUS BIG BROTHER ALLSTARS UNIVERSAL	
<b>ALBUMS</b>							
1	1	1	NEW	1	1	1	NEW
UTADA HIKARU UTADA HIKARU SINGLES COLLECTION VOL. 1 TOSHIBA/EMI		AVRIL LAVIGNE UNDER MY SKIN ARISTA		FRANCIS CABREL LES BEAUX DEGATS COLUMBIA		AVRIL LAVIGNE UNDER MY SKIN ARISTA	
2	2	2	1	2	NEW	2	NEW
TACKEY & TSUBASA TWENTY TWO AVEX TRAX		KEANE HOPES AND FEARS ISLAND		JENIFER LE PASSAGE MERCURY		SLIPKNOT VOL. 3 (THE SUBLIMINAL VERSES) ROADRUNNER	
3	3	3	4	3	2	3	1
MR. CHILDREN SHIFUKU NO OTO TOY'S FACTORY		MARIO WINANS HURT NO MORE BAD BOY/UNIVERSAL		SOUNDTRACK LES CHORISTES MARC MUSIC/WARNER		ALANIS MORISSETTE SO-CALLED CHAOS MAVERICK/WARNER BROS.	
4	4	4	3	4	NEW	4	2
YUTAKA OZAKI 13/71—THE BEST SELECTION SONY MUSIC		THE STREETS A GRAND DON'T COME FOR FREE LOCKED ON/679 RECORDS		AVRIL LAVIGNE UNDER MY SKIN ARISTA		LENNY KRAVITZ BAPTISM VIRGIN	
5	5	5	NEW	5	3	5	3
HIDE KING OF PSYBORG ROCK STAR UNIVERSAL		SLIPKNOT VOL. 3 (THE SUBLIMINAL VERSES) ROADRUNNER		MICHEL SARDOU DU PLAISIR AZ/UNIVERSAL		ANASTACIA ANASTACIA EPIC	
6	6	6	6	6	NEW	6	4
VARIOUS ARTISTS BLUE: A TRIBUTE TO YUTAKA OZAKI SONY MUSIC		JOSS STONE THE SOUL SESSIONS RELENTLESS/VIRGIN		SLIPKNOT VOL. 3 (THE SUBLIMINAL VERSES) ROADRUNNER		NORAH JONES FEELS LIKE HOME BLUE NOTE	
7	7	7	2	7	10	7	NEW
SOUNDTRACK—WINTER SONATA WINTER SONATA (JAPAN VERSION) UNITED ASIA ENTERTAINMENT		MORRISSEY YOU ARE THE QUARRY ATTACK RECORDS/SANCTUARY		NORAH JONES FEELS LIKE HOME BLUE NOTE		MICHAEL MITTERMEIER PARAMOUNT SONY MUSIC	
8	8	8	14	8	6	8	5
VARIOUS ARTISTS THE 70'S UNIVERSAL		USHER CONFESSIONS ARISTA		ISABELLE BOULAY TOUT UN JOUR V2		ROSENSTOLZ HERZ ISLAND	
9	9	9	9	9	4	9	9
D12 D12 WORLD UNLIMITED		SCISSOR SISTERS SCISSOR SISTERS POLYDOR		BOOBA PANTHEON BARCLAY		ZUCCHERO FORNACIARI ZUCCHERO & CO. POLYDOR	
10	10	10	7	10	5	10	6
SOULHEAD BRAIDED SONY MUSIC ASSOCIATED RECORDS		ANASTACIA ANASTACIA EPIC		ALANIS MORISSETTE SO-CALLED CHAOS MAVERICK/WARNER BROS.		REINHARD MEY NANGA PARBAT CAPITOL	
<b>CANADA</b>							
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDCAN) 06/12/04		(FIMI/NIELSEN) 05/31/04		(AFYVE/MEDIA CONTROL) 06/02/04		(ARIA) 05/31/04	
<b>SINGLES</b>							
1	1	1	1	1	NEW	1	1
YEAH! USHER FEATURING LIL JON & LUDACRIS LaFACE/BMG		TO WHO IT SAYS TO ME BLUE VIRGIN		MUSICA PARA UNA BODA NACHO CANO Y LA OSM RCA		BLACK BETTY SPIDERBART POLYDOR	
2	2	2	2	2	1	2	2
SOLITAIRE/THE WAY CLAY AIKEN RCA/BMG		LEFT OUTSIDE ALONE ANASTACIA EPIC		DRAGOSTEA DIN TEI O-ZONE MEDIA SERVICES/TIME		LEFT OUTSIDE ALONE ANASTACIA EPIC	
3	NEW	3	8	3	4	3	NEW
AMAZING GEORGE MICHAEL AEGEAN/EPIC/SONY MUSIC		F**K IT (I DON'T WANT YOU BACK) EAMON JIVE		MALO BEBE VIRGIN		I DON'T WANNA KNOW MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL	
4	3	4	NEW	4	2	4	3
MY IMMORTAL EVANESCENCE WIND-UP/EPIC/SONY MUSIC		LO STRANO PERCORSO PEZZALI MAX/883 CGO		QUE TENGAS SUERTECITA BUNBURY CAPITOL		MY BAND D12 FT. EMINEM INTERSCOPE	
5	RE	5	6	5	3	5	5
NAUGHTY GIRL BEYONCE COLUMBIA/SONY MUSIC		THIS LOVE MAROONS J/BMG		SUMMER SUNSHINE THE CORRS ATLANTIC		ONE CALL AWAY CHINGY FT. J. WEAV CAPITOL	
6	9	6	4	6	7	6	4
ACOUSTIC CITSUOCA MY MORNING JACKET RCA		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA		WHERE ARE WE RUNNIN'? LENNY KRAVITZ VIRGIN		WITH YOU JESSICA SIMPSON COLUMBIA	
7	4	7	5	7	9	7	6
MY BAND D12 FT. EMINEM SHADY/INTERSCOPE/UNIVERSAL		DON'T TELL ME AVRIL LAVIGNE ARISTA		LOVE PROFUSION MADONNA MAVERICK/WARNER BROS.		DRIVE SHANNON NOLL BMG	
8	6	8	3	8	5	8	7
TOXIC BRITNEY SPEARS JIVE/BMG		DRAGOSTEA DIN TEI HAIDUCUI UNIVERSO		PARA LLENARME DE TI RAMON VALE MUSIC		THANK YOU JAMELIA CAPITOL	
9	5	9	7	9	13	9	9
DON'T TELL ME AVRIL LAVIGNE ARISTA/BMG		TOXIC BRITNEY SPEARS JIVE		AMAZING GEORGE MICHAEL AEGEAN/SONY MUSIC		NAUGHTY GIRL BEYONCE COLUMBIA	
10	8	10	9	10	NEW	10	11
COME CLEAN HILARY DUFF BUENA VISTA/HOLLYWOOD/UNIVERSAL		IL GRANDE BABOOMBA ZUCCHERO FORNACIARI POLYDOR		OBSESSION HSP AVENTURA BIG MOON		WHEN YOU SAY YOU LOVE ME HUMAN NATURE COLUMBIA	
<b>ALBUMS</b>							
1	NEW	1	NEW	1	NEW	1	NEW
AVRIL LAVIGNE UNDER MY SKIN ARISTA/RCA/BMG		POOH ASCOLTA CGO		AVRIL LAVIGNE UNDER MY SKIN ARISTA		AVRIL LAVIGNE UNDER MY SKIN ARISTA	
2	NEW	2	1	2	1	2	1
SLIPKNOT VOL. 3 (THE SUBLIMINAL VERSES) ROADRUNNER/UNIVERSAL		ZUCCHERO FORNACIARI ZUCCHERO & CO POLYDOR		BUNBURY EL VIAJE A NINGUNA PARTE CAPITOL		JET GET BORN CAPITOL	
3	1	3	NEW	3	3	3	4
DIANA KRALL THE GIRL IN THE OTHER ROOM VERVE/UNIVERSAL		AVRIL LAVIGNE UNDER MY SKIN ARISTA		SERGIO DALMA 1989-2004 LO MEJOR DE UNIVERSAL		USHER CONFESSIONS ARISTA	
4	NEW	4	2	4	NEW	4	3
GEORGE MICHAEL PATIENCE AEGEAN/EPIC/SONY MUSIC		VASCO ROSSI BUONI O CATTIVI CAPITOL		SLIPKNOT VOL. 3 (THE SUBLIMINAL VERSES) ROADRUNNER		ANASTACIA ANASTACIA EPIC	
5	5	5	3	5	4	5	6
USHER CONFESSIONS LaFACE/BMG		PINO DANIELE PASSI D'AUTORE RCA		ANASTACIA ANASTACIA EPIC		MICHAEL BUBLÉ MICHAEL BUBLÉ WARNER BROS.	
6	4	6	6	6	6	6	2
D12 D12 WORLD SHADY/INTERSCOPE/UNIVERSAL		BIAGIO ANTONACCI CONVIVENDO PARTE 1 IRIS		MIGUEL BOSE POR VOS MUERO WARNER		ESKIMO JOE A SONG IS A CITY FESTIVAL	
7	2	7	7	7	9	7	5
ALANIS MORISSETTE SO-CALLED CHAOS MAVERICK/WEA		ANASTACIA ANASTACIA EPIC		BEBE PAFUERA TELARANAS VIRGIN		PETE MURRAY FEELER COLUMBIA	
8	7	8	4	8	2	8	10
BLACK EYED PEAS ELEPHUNK A&M/INTERSCOPE/UNIVERSAL		ALANIS MORISSETTE SO-CALLED CHAOS MAVERICK/WARNER BROS.		DAVID BISBAL BULERIA VALE MUSIC		THE JOHN BUTLER TRIO SUNRISE OVER SEA JARRAH RECORDS	
9	NEW	9	5	9	8	9	9
FRANCIS CABREL LES BEAUX DEGATS ZONE 3/SELECT		LENNY KRAVITZ BAPTISM VIRGIN		ESTOPA LA CALLE ES TUYA? ARIOLA		GUNS N' ROSES GREATEST HITS GEFEN	
10	3	10	10	10	7	10	7
METHOD MAN TICAL 0: THE PREQUEL DEF JAM/UNIVERSAL		MICHAEL BUBLÉ MICHAEL BUBLÉ REPRISE		EXTREMODOURO GRANDES EXITOS Y FRANCASOS DRD		EVANESCENCE FALLEN WIND-UP/EPIC	
<b>THE NETHERLANDS</b>							
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 05/28/04		(GLF) 05/28/04		(VERDENS GANG NORWAY) 05/31/04		(MEDIA CONTROL) 06/01/04	
<b>SINGLES</b>							
1	1	1	NEW	1	NEW	1	1
WHEN YOU THINK OF ME BORIS BMG		TUFFA TIDER/EN STEN VID EN SJO I EN SKOG GYLLENE TIDER CAPITOL		STANDING TALL KJARTAN RCA		F**K IT (I DON'T WANT YOU BACK) EAMON JIVE	
2	2	2	1	2	6	2	2
F**K IT (I DON'T WANT YOU BACK) EAMON JIVE		IN MED BOLLEN MARKOOLIO BONNIER		MORNING SONGS JIM STARK SUPERMONO/SWEET		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA	
3	5	3	11	3	4	3	4
I DON'T WANNA KNOW MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL		DOIN' IT PAULINE HOGBERG MARIANN		I DON'T WANNA KNOW MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL		I DON'T WANNA KNOW MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL	
4	4	4	3	4	5	4	3
EVERYTIME BRITNEY SPEARS JIVE		EVERYTIME BRITNEY SPEARS JIVE		NEMO NIGHTWISH NUCLEAR BLAST		SUGA SUGA BABY BASH UNIVERSAL	
5	3	5	2	5	2	5	5
CAPTAIN HOOK CHIPZ GLAM SLAM		DET GOR ONT LENA PHILIPSSON COLUMBIA		YEAH! USHER FT. LUDACRIS & LIL JON ARISTA		DRAGOSTEA DIN TEI HAIDUCUI UNIVERSO	
<b>ALBUMS</b>							
1	46	1	1	1	1	1	NEW
TIESTO JUST BE BLACK HOLE RECORDS		MORRISSEY YOU ARE THE QUARRY ATTACK RECORDS/SANCTUARY		ODD NORDSTOGA LURING SONE1		ZUCCHERO FORNACIARI ZUCCHERO & CO POLYDOR	
2	4	2	3	2	2	2	NEW
NORAH JONES FEELS LIKE HOME BLUE NOTE		JIMMY JANSSON FLICKAN FRAN DET BLA MARIANN		ALANIS MORISSETTE SO-CALLED CHAOS MAVERICK/WARNER BROS.		ALANIS MORISSETTE SO-CALLED CHAOS MAVERICK/WARNER BROS.	
3	7	3	2	3	4	3	NEW
ALICIA KEYS THE DIARY OF ALICIA KEYS J/BMG		DI LEVA TIDEN FALLER BONNIER		KATIE MELUA CALL OFF THE SEARCH DRAMATICO		FRANCIS CABREL LES BEAUX DEGATS COLUMBIA	
4	1	4	NEW	4	6	4	NEW
ALANIS MORISSETTE SO-CALLED CHAOS MAVERICK/WARNER BROS.		SAHARA HOTNIGHTS KISS & TELL RCA		VIKINGARNA BASTA KRAMGGA LATARNA FRITUNA		LENNY KRAVITZ BAPTISM VIRGIN	
5	3	5	6	5	3	5	1
LENNY KRAVITZ BAPTISM VIRGIN		AGNETHA FALTSKOG MY COLOURING BOOK WEA		VARIOUS ARTISTS IDOL 2004 DE ELLEVE FINALISTENE BMG		DJ TATANA NEON LIGHTS WARNER BROS.	

# 'Fluke' Cover Takes Spiderbait To No. 1

A raucous update of U.S. rock quartet Ram Jam's 1977 version of Leadbelly's "Black Betty" has given Australian band Spiderbait its first

sets," Berlatier says. "We would like him to play live, but his music needs 10 musicians, which so far is a no-go. If the album sells, it may well be possible." Last month, Dimitri played at the Cannes Film Festival launch party for Pedro Almodóvar's "Bad Education" after the Spanish director personally invited him. Dimitri will play European DJ dates this summer, including stops in the United Kingdom, France and Spain. **GARY SMITH**



SPIDERBAIT: SNARES FIRST CHART-TOPPER

**MAMA AFRICA RETURNS:** South African singer Miriam Makeba marks the 10th anniversary of the end of apartheid and Nelson Mandela's June 1994 election as president with her first album in four years. "Reflections" reflects on her five-decade career with new arrangements of many of her classic songs. **Heads Up International** will release the album internationally June 22. Among the 13 tracks are new versions of "Pata Pata," "Click Song" and other early hits. "These are some of the songs most associated with me from different times in my life," she

No. 1 hit. But the Melbourne trio's drummer, **Kram** (aka **Mark Maher**), considers the single a fluke. "I was a huge fan of Ram Jam," he says. "Our version is based on what I remember as a kid listening to it on TV. We

learned it for the live set only, and my original plan was to have three drum solos on it. But the other two members outvoted me." "Black Betty" sits comfortably with Spiderbait's return to hard rock on the album "Tonight Alright" (Universal),

after the electro experimentation of "The Flight of Wally Funk" (2001). The new album was recorded in Weed, Calif., at producer **Sylvia Massy Shivy's Radiostar Studios**. Shivy insisted Spiderbait cut a "live-sounding record that rocked," Kram says. "Tonight Alright" was released March 28 in Australia and is due this summer on **Interscope** in the United States and **Polydor** in the United Kingdom. **CHRISTIE ELIEZER**

says, "and it was a joy to sing and record them again." After more than three decades in exile, Makeba returned to South Africa at Mandela's request after his 1990 release from prison. **NIGEL WILLIAMSON**

**COMING UP AND OVER:** This column first noted the talent of Dublin's **Cathy Davey** in late 2002, when she sang on **Autamata's** electronica album "My Sanctuary," released by London-based indie **RG Records**. After that, the 25-year-old daughter of Irish composer **Shaun Davey** contributed vocals to **Elbow's** 2003 album, "Cast of Thousands" (V2). But she has also been making waves on her own. Although Davey has hardly ever played live, she inked a worldwide deal with **Parlophone** in the United Kingdom. The label teamed her with highly rated young producer **Ben Hillier** (**Blur**, **Elbow**) for the critically acclaimed EP "Come Over," released in April. A new single, "Clean and Neat," will precede Davey's as-yet-untitled debut album, due Aug. 6 in the United Kingdom and Ireland. In the meantime, she will support **EMI** labelmates **Supergrass** and **Graham Coxon** on U.K. dates. **NICK KELLY**



## Billboard® EUROCHARTS

Eurocharts are compiled by Billboard from the national singles and album sales charts of 18 European countries. 06/02/04

### SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
2	2	DRAGOSTEA DIN TEI	D-ZONE MEDIA SERVICES/TIME
3	4	I DON'T WANNA KNOW	MARIO WINANS FEAT ENYA & PIDDY UNIVERSAL/BAD BOY
4	3	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
5	NEW	TRICK ME	KELIS VIRGIN
6	5	DRAGOSTEA DIN TEI	HAIDUCII UNIVERSO
7	7	F.U.R.B (F U RIGHT BACK)	FRANKEE ALL AROUND THE WORLD
8	6	LEFT OUTSIDE ALONE	ANASTACIA EPIC
9	8	EVERYTIME	BRITNEY SPEARS JIVE
10	NEW	CALIFORNIA DREAMIN'	ROYAL GIGOLDS DO'S OR DIE
11	13	SOBRI NOTRE DESTIN	LESLIE MGINT.
12	11	HOTEL	CASSIY FT. KELLY J/BMG
13	9	MY BAND	D12 FT. EMINEM INTERSCOPE
14	12	DIP IT LOW	CHRISTINA MILIAN ISLAND
15	17	SUGA SUGA	BABY BASH UNIVERSAL
16	16	ON MY KNEES	411 FT. GHOSTFACE KILLAH SONY MUSIC
17	19	NAUGHTY GIRL	BEYONCE KNOWLES COLUMBIA
18	21	CAN YOU FEEL IT	JEAN-ROCH WARNER BROS.
19	24	NEMO	NIGHTWISH NUCLEAR BLAST
20	25	CHA CHA SLIDE	DJ CASPER ALL AROUND THE WORLD

### ALBUM SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	AVRIL LAVIGNE	UNDER MY SKIN ARISTA
2	NEW	SLIPKNOT	THE SUBLINEAL VERSES VOL.3 ROADRUNNER
3	1	ALANIS MORISSETTE	SO-CALLED CHAOS MAVERICK/WARNER BROS.
4	2	ANASTACIA	ANASTACIA EPIC
5	4	LENNY KRAVITZ	BAPTISM VIRGIN
6	5	NORAH JONES	FEELS LIKE HOME BLUE NOTE
7	3	MORRISSEY	YOU ARE THE QUARRY ATTACK RECORDS/SANCTUARY
8	7	GUNS N' ROSES	GREATEST HITS GEFEN
9	6	KEANE	HOPES AND FEARS ISLAND
10	12	MARIO WINANS	HURT NO MORE BAD BOY/UNIVERSAL
11	13	ZUCCHERO	ZUCCHERO & CO POLYDOR
12	8	DIANA KRALL	THE GIRL IN THE OTHER ROOM VERVE
13	9	THE STREETS	A GRAND DON'T COME FOR FREE LOCKED ON/679 RECORDINGS
14	14	USHER	CONFESSIONS ARISTA
15	16	FRANCIS CABREL	LES BEAUX DEGATS COLUMBIA
16	10	D-12	D-12 WORLD INTERSCOPE
17	15	JOSS STONE	THE SOUL SESSIONS RELENTLESS/VIRGIN
18	11	PRINCE	MUSICOLOGY NPG/COLUMBIA
19	18	MAROON 5	SONGS ABOUT JANE J/BMG
20	22	BRITNEY SPEARS	IN THE ZONE JIVE

### RADIO AIRPLAY

Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Music Control 06/02/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	LEFT OUTSIDE ALONE	ANASTACIA EPIC
2	2	YEAH!	USHER ARISTA
3	3	I DON'T WANNA KNOW	MARIO WINANS FEAT ENYA BAD BOY/UNIVERSAL
4	4	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
5	6	NAUGHTY GIRL	BEYONCE COLUMBIA
6	9	TRICK ME	KELIS VIRGIN
7	5	SUGA SUGA	BABY BASH UNIVERSAL
8	14	THIS LOVE	MAROON 5 J/BMG
9	7	TOXIC	BRITNEY SPEARS JIVE
10	8	SUPERSTAR	JAMELIA PARLOPHONE
11	10	DON'T TELL ME	AVRIL LAVIGNE ARISTA
12	11	HEY MAMA	BLACK EYED PEAS INTERSCOPE
13	13	SUMMER SUNSHINE	THE CORRS 143/LAVA/WARNER BROS.
14	21	EVERYTHING	ALANIS MORISSETTE MAVERICK/WARNER BROS.
15	17	HERE WITHOUT YOU	3 DOORS DOWN DREAMWORKS
16	12	MY BAND	D12 INTERSCOPE
17	15	DON'T LEAVE HOME	DIOO CHEEKY/ARISTA
18	16	IN THE SHADOWS	THE RASMUS PLAYGROUND/UNIVERSAL
19	8	IN THE MIDDLE	SUGABABES ISLAND
20	29	DIP IT LOW	CHRISTINA MILIAN DEF JAM/MERCURY

### AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TDP 40) 05/31/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
2	3	DRAGOSTEA DIN TEI	D-ZONE ISLAND
3	2	DRAGOSTEA DIN TEI	HAIDUCII UNIVERSO
4	7	EVERYTIME	BRITNEY SPEARS JIVE
5	4	VORBE!	CHRISTINA UNIVERSAL
NEW	NEW	AVRIL LAVIGNE	UNDER MY SKIN ARISTA
2	2	ZUCCHERO FORNACIARI	ZUCCHERO & CO POLYDOR
3	1	ALANIS MORISSETTE	SO-CALLED CHAOS MAVERICK/WARNER BROS.
4	5	RAINHARD FENDRICH	AUFLEBEN ARISTA
5	NEW	SLIPKNOT	VOL. 3 (THE SUBLINEAL VERSES) ROADRUNNER

### BELGIUM/WALLONIA

(PROMUVI) 05/26/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	DRAGOSTEA DIN TEI	D-ZONE MEDIA SERVICES/TIME
2	2	DRAGOSTEA DIN TEI	HAIDUCII UNIVERSO
3	3	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
4	4	OBSSESSION	AVENTURA WALDOOMERS MUSIC
5	5	CALIFORNIA DREAMIN'	ROYAL GIGOLDS DO'S OR DIE
1	1	FRANCIS CABREL	LES BEAUX DEGATS COLUMBIA
2	2	MICHEL SARDOU	DU PLAISIR AZ/UNIVERSAL
3	3	ISABELLE BOULAY	TOUT UN JOUR V2
4	4	JANE BIRKIN	RENDEZ-VOUS CAPITOL
5	5	CALOGERO	3 MERCURY

### DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 06/01/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	WHEN YOU HOLD ME	ERANN DD SONY MUSIC
2	2	HVOR VI FRA	VARIOUS ARTISTS UNIVERSAL
3	3	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
4	5	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL
5	4	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
1	8	RUNRIG	30 YEAR JOURNEY THE BEST RECArt
2	1	THOMAS HELMIG	EL CAMINO BMG
3	2	ANNE GADEGAARD	THE MAIN MINY MY WAY MUSIC
4	6	TV-2	HITS CAPITOL
5	4	NIK & JAY	2 CAPITOL

### PORTUGAL

(RIM) 06/01/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	MADREDEUS	UM AMOR INFINITO CAPITOL
2	NEW	DA WEASEL	RE-DEFINICOES CAPITOL
3	NEW	XUTOS & PONTAPES	O MUNDO AO CONTRARIO MERCURY
4	2	DIANA KRALL	THE GIRL IN THE OTHER ROOM VERVE
5	4	NORAH JONES	FEELS LIKE HOME BLUE NOTE
6	6	EVANESCENCE	FALLEN WIND-UP/EPIC
7	3	ANASTACIA	ANASTACIA EPIC
8	NEW	SUPER DRAGOES	SUPER DRAGOES PORTO CAMPEAO 2004 VICIO MUSICA
9	7	LENNY KRAVITZ	BAPTISM VIRGIN
10	14	TORANJA	ESQUISSOS POLYDOR

### IRELAND

(IRMA/CHART TRACK) 05/28/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	THE LANGER	TIM O'RIORDAN HIGHFORT
2	2	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
3	4	LEFT OUTSIDE ALONE	ANASTACIA EPIC
4	5	F.U.R.B (F U RIGHT BACK)	FRANKEE ALL AROUND THE WORLD
5	3	IF MY WORLD STOPPED TURNING	CHRIS DORAN COLUMBIA
1	NEW	AVRIL LAVIGNE	UNDER MY SKIN ARISTA
2	2	THE STREETS	A GRAND DON'T COME FOR FREE LOCKED ON/679 RECORDS
3	1	MUNDY	RAINING DOWN ARROWS CAMCOR
4	4	GUNS N' ROSES	GREATEST HITS GEFEN
5	NEW	SLIPKNOT	VOL. 3 (THE SUBLINEAL VERSES) ROADRUNNER

### NEW ZEALAND

(RECORD PUBLICATIONS LTD.) 05/31/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	THEY CAN'T TAKE THAT WAY	BEN LUMMIS BMG
2	2	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
3	3	MY BAND	D12 FT. EMINEM INTERSCOPE
4	4	THIS LOVE	MAROON 5 J/BMG
5	5	ONE CALL AWAY	CHINGY FT. J. WEAV CAPITOL
1	1	AMICI FOREVER	THE OPERA BAND ARISTA
2	2	ADEAZE	ALWAYS AND FOR REAL DAWNRAID
3	4	USHER	CONFESSIONS ARISTA
4	3	GUNS N' ROSES	GREATEST HITS GEFEN
5	7	THE WHITE STRIPES	ELEPHANT SHOCK

### GREECE

(IFPI GREECE/DELOITTE & TOUCHE) 05/28/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	SHAKE IT	SAKIS ROUVAS MINDS
2	2	FAME STORY NO. 5	FAME STORY BAND HEAVEN
3	4	FAME STORY NO. 6	FAME STORY BAND HEAVEN
4	5	FAME STORY NO. 7	FAME STORY BAND HEAVEN
5	NEW	FAME STORY NO. 8	FAME STORY BAND HEAVEN
1	1	SCORPIONS	UNBREAKABLE ARIDLA
2	2	ANASTACIA	ANASTACIA EPIC
3	5	GUNS N' ROSES	GREATEST HITS GEFEN
4	3	EVANESCENCE	FALLEN WIND-UP/EPIC
5	4	D12	D12 WORLD INTERSCOPE

### ARGENTINA

(CAPIF) 05/20/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	BERSUIT VERGARABAT	LA ARGENTINIDAD AL PALO-DISCO 2 UNIVERSAL
2	1	BERSUIT VERGARABAT	LA ARGENTINIDAD AL PALO UNIVERSAL
3	4	LA OREJA DE VAN GOGH	LO QUE TE CONTE MIENTRAS SONY MUSIC
4	5	GUNS N' ROSES	GREATEST HITS GEFEN
5	2	NORAH JONES	FEELS LIKE HOME BLUE NOTE
6	12	BABASONICOS	INFAME TOCCA DISCOS
7	3	JOAN MANUEL SERRAT	SERRAT SINFONICO BMG
8	19	ALEX UBAGO	FANTASIA O REALIDAD WARNER BROS.
9	31	SOUNDTRACK	KILL BILL VOL. 1 WARNER BROS.
10	7	CHAYANNE	SINCERO SONY MUSIC

## COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets. Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
ANASTACIA Anastacia (S)			10	5			5	4	7	7
LENNY KRAVITZ Baptism (E)			4						9	5
AVRIL LAVIGNE Under My Skin (B)	1		1	1	4	1	1	1	3	
ALANIS MORISSETTE So-Called Chaos (W)			3	10	7				8	4
SLIPKNOT Vol. 3: The Subliminal Verses (U)	2		5	2	6	2	4			

# 15 Territories Flunk U.S. Copyright Rules

BY EMMANUEL LEGRAND

LONDON—While seeing some improvement, the United States has given failing marks on copyright enforcement to 15 territories around the globe.

The newly issued Priority Watch List from the United States identifies Argentina, the Bahamas, Brazil, Egypt, the European Union, India, Indonesia, Korea, Kuwait, Lebanon, Pakistan, the Philippines, Russia, Taiwan and Turkey as being deficient in intellectual-property rights (IPR) protection.

"Americans are the world's leading innovators, and our ideas and intellectual property are a key ingredient to our competitiveness and prosperity," U.S. Trade Representative Robert B. Zoellick says, explaining the gravity of the offenses.

Presence on the PWL indicates that the United States is expecting radical action on copyright protection.

If no improvements are seen, the offending nations are moved to the Priority Foreign Country list and face trade sanctions. Such is the case with the Ukraine, which has been a PFC since 2001.

Egypt, Kuwait, Pakistan and Turkey were moved up to the PWL this year from the lesser Watch List. No countries came off the PWL.

The PWL is a companion to the 2004 Special 301 report, which takes its name from Section 301 of the Trade Act of 1974. The report deals with the adequacy and effectiveness of IPR protection from U.S. trading partners around the world.

The U.S. government, Zoellick says, is "encouraged by the positive steps that several countries have taken to strengthen IPR protection over the past year."

However, he calls for significant improvements, especially in the areas of implementation and enforcement.

"This report sends a message to governments on this year's list that it is important to exercise the political will necessary to effectively address IPR-related concerns," Zoellick says.

## THE EU SITUATION

The presence for several years of the EU on the PWL may seem surprising. But sources in Brussels say the union is on the PWL mainly for legislative issues that are not necessarily music-related.

According to the 301 report, the EU "has not demonstrated any willingness to address certain IP-related concerns in a sufficient manner."



MOORE: 'TWO OF THE BIGGEST PIRACY COUNTRIES NOW BORDER THE EU'

The U.S. government, as well as the music industry, is particularly concerned about the IP situation of several new EU members, including Hungary, Latvia, Lithuania, Poland and Slovakia. All are mentioned on the Watch List.

"The presence of five out of the eight new Eastern European member states on the Watch List is evidence that the EU did not manage to get these countries up to an adequate level of intellectual-property enforcement before accession," says Frances Moore, regional director of the International Federation of the Phonographic Industry for Europe.

"Now [that] these countries are members, we are skeptical that the EU will show the political will to take decisive action to improve this situation."

The next wave of EU accession, scheduled for 2007, includes Romania and Bulgaria, both of which are on the Watch List.

It is further troubling to Moore that Russia and the Ukraine, two of the biggest pirate countries, "now touch the borders of the enlarged EU. Pressure from the United States is going to be needed for some time."

According to the 301 Report, "Russia still needs to enact amendments to its copyright law to bring it into conformity with TRIPS Agreement requirements." TRIPS requires equal copyright protection from market to market. In addition, Russia needs to improve enforcement of its copyright and trademark laws.

Among the Latin markets, the 301 report cites Argentina as having "lax and ineffective enforcement against piracy." The same situation exists in Brazil, according to the report.

In India, IP protection "continues to be weak," although there are "some tenuous first signs that the situation may be changing," the report states.

Indonesia has taken "some noteworthy steps to strengthen its IPR regime"—notably a revision of its copyright law in July 2002—but, the report says, "significant problems remain."

The Philippines is described as a "safe haven" for organized piracy and counterfeiting "as neighboring economies improve their IPR enforcement."

The Taiwanese government is credited with having taken "some concrete positive steps to bolster its enforcement capability." But these steps "have not produced results, and piracy and counterfeiting levels remain unacceptably high" (see story, this page).

## Taiwan Lingers On Watch List

BY TIM CULPAN

TAIPEI, Taiwan—The government here may feel shame at its continued presence on the U.S. Trade Representative's Priority Watch List, but the local music industry welcomes the inclusion.

It is the fourth straight year that Taiwan has appeared on the PWL.



LEE: TAIWAN'S EFFORTS 'NOT GOOD ENOUGH'

Taiwan government officials have been predicting that this would be the year that the United States acknowledges Taiwan's successes in cracking down on optical-media piracy by taking it off the list.

"The Taiwan government has done a lot, but it's still not good enough," says Robin Lee, secretary general of the International Federation of the Phonographic Industry.

Lingering concerns about new methods of optical-media piracy and frustration over intellectual-property enforcement in such other industries as pharmaceuticals kept Taiwan on the list, sources tell *Billboard*.

Taiwan law enforcement officials conducted 4,110 intellectual-property raids last year. Figures from the National Police Administration indicate 2,617 cases of copyright infringement across all sectors in 2003, down 42% from 4,511 in 2002.

However, new fronts for piracy continue to trouble the music, movie and computer software industries.

A major concern is Internet piracy, which is rising because of Taiwan's high broadband penetration and the prevalence of file-swapping sites.

Further, last year's measures aimed at strengthening Taiwan's Copyright Act were stripped of much of their intended effect before passage.

"The last-minute changes in the copyright law were a factor in Taiwan staying on the [PWL]," says John Eastwood, a leading intellectual-property lawyer for Taipei-based law firm Wenger Vieli Belsler.

According to IFPI's Lee, among the changes was a stipulation allowing Internet content providers to offer music without prior authorization from copyright holders.

Some complain that stricter IP enforcement benefits only foreign companies. However, most of the pirated goods investigators seized last year were Taiwanese.

Lee says the data proves "that the piracy market damages the local market more than the international market."

## McLaughlin

Continued from page 51

for a format or something different, he was always open-minded.

"However difficult any of the terms of negotiations we had with him were," Grainge adds, "he would throw humor into it. That's one of the key things I will miss."

Grainge doubts HMV could have attained its current U.K. status without McLaughlin. "He's always had the record business on his side," he says. "He certainly had Universal on his side. And he always had smart people working for him. That's part of good leadership."

McLaughlin began at HMV in 1968 as an assistant in its Portsmouth,

England, branch. At the time, the chain had nine outlets, all in the United Kingdom.

McLaughlin rose through the ranks, becoming managing director of HMV U.K. in 1987. He was promoted to the same role at HMV Europe in December 1996, and became group COO in January 2001. In that role, he "made an enormous impact across the whole group," Giles says.

McLaughlin resigned recently as acting managing director of Waterstone's, the group's U.K. market-leading bookselling chain, after overseeing a successful two-year restructuring.

## ADDITIONAL NEWS

McLaughlin's announcement overshadowed other news at the Marbella conference.

Delegates heard earlier that HMV

Europe is on course to open 25 stores this fiscal year, bringing its total to more than 200.

HMV Europe managing director Steve Knott announced that the chain's U.K. and Ireland sales likely will pass the £1 billion (\$1.84 billion) mark during 2004-2005. However, executives emphasize that figure is not a specific target for the fiscal year.

A spokesman adds that the group considers 300 stores to be its U.K. ceiling.

"We're still seeing opportunities," HMV Europe product director Steve Gallant says. "We opened 17 stores last year, so we're accelerating our growth."

HMV Group will announce its annual results June 30, with HMV Europe expected to show a strong performance, driven by DVD sales.

HMV claims to be the U.K. DVD market leader.

"Music is still a higher proportion of our business than DVD," Gallant says, "but we expect that to change this year."

Gallant says the United Kingdom requires stability in DVD pricing, because the window between the release of premium titles at full price and their appearance in reduced-price campaigns is increasingly shorter.

"For a classic movie or a new release, £20 [\$37] is reasonable," he says. "For most catalog movies, £12-£15 [\$22-\$27.60] would be sensible."

Regarding the steadily shrinking U.K. singles market, the company is "not downbeat," Gallant says.

"HMV has been very vocal about trying to simplify and reignite the market by going for the two-track single retailing at £1.99 [\$3.65], with a multi-

track version—maybe featuring the video—at £4 [\$7.35]," he says.

"In the last few months," Gallant adds, "with a strong singles release schedule, we've seen our volumes rise, year on year. So we're giving the format some focus when some of our [U.K.] competitors have given up on it. It's not all about ringtones and downloads; kids still get into buying music by starting with singles."

Last year, HMV's share of the U.K. singles market was 19%, and its albums share was 20.9%, according to the British Phonographic Industry.

The retailer's online operation remains a "relatively modest" part of its U.K. business, Gallant says, accounting for 6%-7% of sales.

HMV's research indicates that its online venture drives customers into its stores. Gallant adds, "The two operations complement each other."

# HMV-EMI Spat Mirrors Changes In Canadian Biz

BY LARRY LeBLANC

TORONTO—HMV Canada and EMI Music Canada are not buddies anymore. After several months of failed negotiations, EMI raised prices on product it

sells to HMV, effective April 1.

The breakdown in relations—which the two parties acknowledged publicly only in the past week—comes at a time when retailers and major labels in Canada are endeavoring to

evolve their businesses.

According to EMI Music Canada president Deane Cameron, the price increase on most titles is slightly less than \$1 Canadian (73 cents).

HMV, which has 100 stores in Canada, responded by downgrading EMI and most of its distributed labels to nonpreferred-supplier status.

As a result, EMI-distributed titles do not appear for the most part among HMV's top-selling titles and do not receive prime floor space. Also, HMV outlets are not playing EMI-affiliated acts.

Furthermore, HMV is selling most EMI-distributed titles—including popular albums by Nickelback, Sarah McLachlan and Norah Jones—at manufacturer-suggested prices.

There are exceptions, including published discount offerings and material from EMI-distributed label Distort Entertainment, which has reached an agreement with HMV on terms.

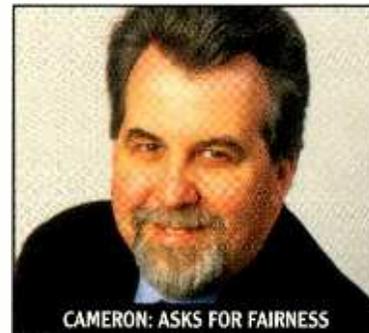
Cameron says HMV wants EMI to maintain its volume discounting—despite what he says was a 25% decline in sales of EMI-distributed product at the chain in 2003.

HMV may be evolving from a music specialist to a software entertainment retailer, Cameron says, but he warns, "They have to understand that if their volume continues to drop, and the volume of other accounts is going up, we have to be fair."

HMV Canada president Humphrey Kadaner would not comment on specific trading terms or sales figures of EMI-affiliated product. However, he denies that the disputed terms are related to volume discounting. Kadaner says Cameron's estimate of a 25% sales loss at HMV "is not reflective of our sales results [for] EMI product."

Cameron says he is "upset that HMV has taken such a hard-line stance." He may have anticipated it, however. Following a breakdown in talks on annual terms with Warner Music Canada in 2000, HMV terminated all product purchases from the label for several months.

Kadaner says, "EMI isn't offering the same level of support as the other majors. So from our perspective, it



CAMERON: ASKS FOR FAIRNESS

would be unfair for us to give them the same level of support."

## CHANGING ROLES

While Canada's traditional music retailers press manufacturers to support discounted dealer pricing and in-house and consumer marketing spending, manufacturers are facing increased marketing, promotion and distribution costs. They are also increasingly competing with film-related DVDs and videogames for retail space.

"Our side of the business is changing," Cameron says. "We are asking retailers to understand that."

Universal Music Canada president/CEO Randy Lennox adds, "We are endeavoring to be as empathetic with retail while changing our business model. At the same time, their de-

mands on terms are escalating."

Ken Kozey, director of the Retail Music Assn. of Canada, says the organization's goal in recent years has been to get labels to better understand how traditional retail operates amid declining music sales.

"There seem to be challenges with each other in understanding where we need to take music retail," he says.

Kadaner adds, "The business models seem to be evolving on both sides. There appears to be respect and empathy for each other's side. Hopefully, there will still be a symbiotic relationship."

Seeking additional revenue in a declining music market, Canada's majors are attempting to move in new directions. These include expanding the reach of products, selling new releases to nontraditional outlets on a large scale and building online music operations.

Many Canadian retailers, however, are wary of labels' methods of increasing online business.

Tim Baker, buyer for Sunrise Records, which has 32 stores in Ontario, is incensed that the majors offer exclusive tracks to the year-old à la carte download service Puretracks.

"If labels want to continue giving exclusive tracks for big acts in Canada to Puretracks," he says, "I have to ask myself, 'What is their ultimate aim?'"

Kozey agrees. "The availability of tracks with Puretracks has retailers wondering if we're heading in the same direction with labels," he says.

Labels argue that there are downloading opportunities for traditional retailers as well. "We are all working very hard to inspire our retail partners to be involved in the digital world," Cameron says.

## NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

**Connect.** Sony's new Pan-European digital music service, has signed content deals with three key independent label associations: the United Kingdom's Assn. of Independent Music, Germany's VUT and France's UPFI. The deals bring approximately 75,000 tracks to Sony Connect, which will launch localized versions for those three markets in the next few weeks. The licensed tracks will also be available to Connect's U.S. operation, which is scheduled to go live at the same time. More than 100 indie labels are participating. Connect has not indicated when it will ink content licenses with the other majors. Prices for single downloads start at 79 pence (\$1.40) in the United Kingdom and 0.99 euros (\$1.20) in the other two markets; album pricing begins at £7.99 (\$14.50) and 9.99 euros (\$12), respectively. Customers will be able to transfer downloaded tracks from their home computers to compatible Sony audio devices, including Net MD players and CD Walkmen. **JULIANA KORANTENG**

**The Mercury Music Prize,** the United Kingdom's annual album of the year award, has secured a four-year sponsorship deal with Nationwide Building Society. The deal goes into effect with this year's award, which will be handed out in September. The Nationwide Mercury Prize will unveil its short-list of 12 finalists July 20. A panel of media representatives and musicians chooses the winner. Nationwide plans to introduce new elements to the award, including a Nationwide Mercury art competition and exhibition; the winning artwork will appear on the cover of a compilation CD. Teenage British rapper Dizze Rascal won last year's Mercury Prize for his debut album, "Boy in Da Corner" (XL Recordings). The prize's previous sponsor was Panasonic. **LARS BRANDLE**



**Blues legend B.B. King** and avant-garde Hungarian composer György Ligeti received the 13th annual Polar Music Prize May 24 in Stockholm. The Royal Swedish Academy of Music gives out the awards. King and Ligeti each took home 1 million kronor (\$132,447) from a fund set up by late ABBA publisher/manager/co-lyricist Stig Anderson. The ceremony included citations for King delivered by rock guitarist Jimmy Page and for Ligeti by conductor Elgar Howarth. King Carl Gustaf XVI presented the awards

at the Stockholm Concert Hall. "I'm so happy," King said. "Thirty years ago, I came just to play, to see the country, to meet the people, and now 30 years later, receiving this prestigious award means more to me than I know how to tell you. I had no dream this ever would happen to me." Ligeti was absent because of ill health. **JEFFREY DE HART**

**Welsh bass baritone Bryn Terfel** collected two honors at the fifth annual Classical Brit Awards, held May 26 at the Royal Albert Hall in London. Terfel won male artist of the year, and his "Bryn" (Deutsche Grammophon/Universal) was voted album of the year. Cecilia Bartoli scooped up female artist of the year, while Sir Simon Rattle's "Beethoven Symphonies" (EMI Classics) with the Vienna Philharmonic Orchestra was named ensemble/orchestral album of the year. Philip Glass' "The Hours" (Nonesuch/Warner Classics) received the contemporary music award. A voting academy of industry executives, media and musicians decides the nominations for five of the eight categories. Listeners of national station Classical FM and readers of its affiliated magazine choose the album of the year. A tape of the awards show aired May 30 on national commercial TV network ITV1. **LARS BRANDLE**

**Ion Stamboulis,** GM of the Greek branch of the International Federation of the Phonographic Industry, has resigned from his Athens-based post. His departure is effective July 15, but he will remain in the role for a two-week transition period. A replacement has yet to be announced. Stamboulis, who has been with IFPI Greece for 2½ years, says he intends to pursue new fields of interest related to music. **MARIA PARAVANTES**

## Ivors

Continued from page 51

Music, took the prize for outstanding song collection.

Eric Stewart, Lol Creme and Graham Gouldman of 10cc accepted the award. Gouldman read a speech by absent member Kevin Godley, revealing that the two are writing together for the first time since the late '70s.

Brown, published by RAK Publishing, received the trophy for PRS outstanding contribution to British music. Hot Chocolate enjoyed 25 U.K. top 40 hits on producer Mickie Most's RAK label between 1970 and 1984. Brown praised his early mentor, "the late, great Mickie Most, for getting the most out of us."

Justin Hawkins of Universal Music-published the Darkness offered a "toast to songwriters everywhere" when accepting the award for songwriters of the year with bandmates Dan Hawkins, Frankie Poullain and Ed Graham.

The previous Special International Award recipients are Hal David, Jerry Leiber & Mike Stoller, Brian Wilson, Stevie Wonder and Benny Andersson & Bjorn Ulvaeus of ABBA.

Presenting the Hollands and Dozier with the sixth Special International Award, PRS' Bedford said the famed Motown production trio have "lifted the art of songwriting to an all-time high."

EMI Music publishes the trio's catalog.

## OTHER EUROPEAN ACTIVITY

The Ivors ceremony marked the first visit to Europe for Brian and Eddie Holland.

"We don't perform, so it means [PRS and BASCA] have recognized us as songwriters," Brian says, "and that's an inspiration in itself."

The brothers have been working with several artists on their Invictus, HDH and Hot Wax labels, which Navarre distributes in the United States. Eddie adds that they plan to meet British representatives of Sanctuary, which handles the Invictus catalog internationally.

Dozier says the Ivor is not his only current British connection. "A couple of weeks ago, I finished with Joss Stone," he says. "I wrote a song for her new album; it's called 'Spoiled.' When you're actually working with her in the studio, this girl is fantastic. She's the real thing."

Dozier adds that he will be working in the United Kingdom, writing with Annie Lennox and former Robbie Williams collaborator Guy Chambers.

"Guy is doing an album with [Lennox], and when his people found out I was going to be here for the Ivor Novello, they [told me] Guy was really keen on getting together. I said, 'Of course.' Then he said, 'I'm working with Annie... and she'd be keen to make it a threesome.' I said I'd join in and bring some [songs] with me."

Dozier won an Ivor in 1989 for "Two Hearts," his collaboration with Phil Collins. He is currently promoting the album "Reflections of Lamont Dozier," newly released in Britain on the Jam Right label. The set includes rerecorded versions of many Holland-Dozier-Holland chart-toppers.

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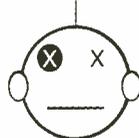
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# Copy Protection

Continued from page 6

In the United States, the Recording Industry Assn. of America closely watches legal developments in this field. The RIAA sees the Belgian court case as a benchmark.

"In the U.S., labels have not yet aggressively launched copy-protected CDs, so they are following all these court cases around the world," an RIAA executive says. "There's a lot of information shared on these issues" between Europe and the United States.

In January, Test-Achats sued EMI, Universal Music Group, Sony Music and BMG because of their efforts to prevent consumers from making private copies of CDs.

Test-Achats claimed that private copying was authorized under a 1994 Belgian law that said rights-owners cannot ban copies of sound or audiovisual works made within a family context.

But a Brussels court threw out the case at the end of May, saying consumers do not have a right to make private copies and that CDs without copy controls are exceptions.

Test-Achats spokesman Jean-Philippe Ducart says the ruling did not offer any solid arguments beyond that.

"The judge ignored, for example, that blank CDs carry a tax that goes to support artists. This is something that implicitly recognizes the right to copy," he says.

The IFPI believes Test-Achats misinterpreted Belgian law.

"Courts have steered clear from interfering with the use of copy-control technologies and have denied the existence of a 'right to private copying' either under national law or on the basis of the most recent EU Copyright Directive," a spokeswoman says.

"This is just the first round," Ducart says. "We will appeal within the next few weeks."

The judgment echoes recent court cases and government proclamations in other countries. In the Netherlands, the Minister of Justice recently told the Parliament that copy-control protections on audio CDs do not raise problems for consumers, given that such discs are designed primarily to be played on CD players.

Earlier this year, a French court threw out claims by consumers' body UFC-Que Choisir against EMI Recorded Music France. But the court ruled that the playback limitations of EMI's copy protection were "hidden" and ordered the company to reimburse the consumer on whose behalf the case was brought.

The IFPI says copy-controlled discs are a response to the sharp increase in piracy, multiple copying and illegal Internet distribution of recorded music. The technology aims to protect artists, songwriters, record companies, retailers and everyone else involved in making and distributing music on CD, the IFPI says.

Additional reporting by Emmanuel Legrand in London.

## Seminars Show Worshipers How It's Done

BY CHRISTOPHER WALSH

NEW YORK—The ability of high-quality, low-cost sound reinforcement and recording equipment to allow more sophisticated performances has been exploited beyond the concert hall, theater and nightclub.

Houses of worship are moving en masse to dramatically upgrade their sound reinforcement and recording capabilities.

This phenomenon has not escaped the attention of Hector La Torre, managing partner of Fits & Starts Productions.

A well-known provider of audio production workshops and seminars, La Torre and engineer Mike Sokol have traversed the country producing some 300 events

devoted to surround-sound production techniques.

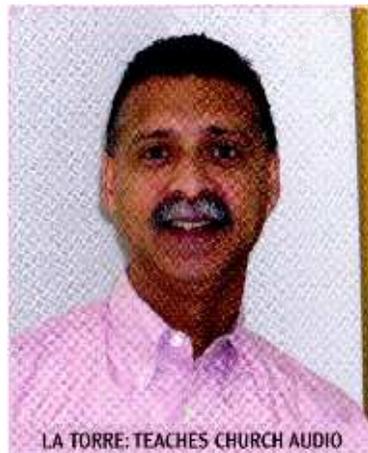
Just under way is Fits & Starts' latest offering, HOW-To church audio workshops. These one- and two-day workshops, La Torre explains, are aimed at church audio volunteers charged with operating a house of worship's audio equipment.

"A year and a half ago, manufacturers started saying, 'These [surround-sound] seminars are great, but we don't make surround gear. How can you help us?'" La Torre recalls. "I said, 'What do you need?' Every one of them said, 'Church audio.'"

La Torre researched the specific needs and equipment appropriate to the house of worship sector and this month inaugurates the HOW-

To workshops.

Typically, a workshop will consist of



LA TORRE: TEACHES CHURCH AUDIO  
an eight-hour session covering microphones and inputs, mixing consoles,

processors, amplifiers and loudspeakers, microphone techniques, mixing and recording techniques, and processing techniques.

### SOPHISTICATED SYSTEMS

"You go into churches—even small ones with 300 to 500 parishioners—and see *very* sophisticated sound systems," La Torre says. "Flown [loudspeaker] arrays, 40-by-eight mixing console, everything from Neumann to Shure microphones. Even the smallest of churches have \$60,000-\$100,000 worth of gear.

"While there's going to be lots of attendees who are full-time church audio people, the majority of them are volunteers," he continues. "The major problem is that there seems to be more money in the market

than education."

The introductory schedule for the program includes workshops in Maryland (June 5), a two-day program in Arkansas (June 18-19), South Carolina (June 26), Indiana (Aug. 7), Missouri (Aug. 14) and Virginia (Aug. 21).

The cost of attending—\$99 in advance or \$125 for walk-up registrants—is modest.

"I don't intend to get rich on these first [workshops]," La Torre says. "Our intention is to make this into a nationally recognized program, just like we've done with the surround seminars. These will be the first of about 25 that will start again in September. We'll be doing both surround seminars and church audio workshops, almost concurrently."

## Latest Studio Casualty Blames Label Priorities

Unique Recording Studios, a five-room New York-based studio founded in 1978, has closed.

Unique Recording owners Bobby

and Joanne Nathan cite multiple reasons for the facility's demise.

"In the past five years, a large part of the recording process has

moved to the home studio," the Nathans told Studio Monitor in an e-mail. "The professional studio business that remains today is what cannot be done at home: live recording and mixing. The overdub business has become almost non-existent, except for the vocal party session with full posse in tow."

The pair say shrinking major-label budgets force many artists to work at home, and not necessarily by choice.

"Many producers and artists feel that if you get a \$30,000-\$50,000 budget to make a record, a home studio is a better investment. If the record flops, at least you still have a home studio."

The Nathans suggest that recording studios are bearing the brunt of new label priorities.

"MTV changed the way in which record labels operate," they say. "How can one justify an artist spending only \$30,000-\$50,000 to make a record and \$300,000 on a video? We live in an era where music has taken a back seat to hype."

The pair further blame the labels for missing the MP3 boat.

"Even with iTunes' success in

2003, the major labels still have not adapted to legal online digital music downloads. The public has shown their desire, and the wish is to bring back the single."

Unique Recording was home to the world's first MIDI studio with the 1983 launch of "Midi City."

By 1998, all

five of its studios had Digidesign Pro Tools 24 MIX-plus digital audio workstations. Ultimately, all of Unique's studios would feature Pro Tools HD DAW systems.

In a stark illustration of technology's impact on the commercial recording industry, by 2003 the facility's vintage Neve 8068 console had been replaced by a Pro Tools HD and Focusrite/Digidesign Control 24 interface.

"We were the pioneers in drum machines, sequencers, samplers and digital recording on personal computers," the Nathans say.

They underscored that pioneering

spirit of embracing new technology with the 2003 founding of URS Plugins, Unique Recording's series of software products that emulate equalizers found on Neve and API consoles.

"We realized that we can better serve the music industry by making

JUNE 12 2004 Billboard PRODUCTION CREDITS			
BILLBOARD'S NO. 1 SINGLES (JUNE 5, 2004)			
CATEGORY	HOT 100	R&B/HIP-HOP	COUNTRY
TITLE Artist/ Producer (Label)	BURN Usher/ J. Dupri, B.M. Cox (LaFace/Zomba)	BURN Usher/ J. Dupri, B.M. Cox (LaFace/Zomba)	REDNECK WOMAN Gretchen Wilson/ M. Wright, J. Scaife (Epic/EMN)
RECORDING STUDIO(S) (Location) Engineer(s)	SOUTHSIDE (Atlanta) Brian Frye	SOUTHSIDE (Atlanta) Brian Frye	SOUND KITCHEN (Franklin, Tenn.) Greg Droman SONY/TREE (Nashville, Tenn.) Bart Pursley EMERALD-16TH AVENUE (Nashville, Tenn.) Todd Gunnerson
CONSOLE(S)/ DAW(S)	SSL 4064 G+	SSL 4064 G+	API Legacy, Sony MXP 3056, SSL 4048
MULTITRACK RECORDER(S)/PLAYBACK MEDIA	Pro Tools	Pro Tools	Otari Radar II, Pro Tools Mix Plus, Pro Tools HD
RECORDING MEDIA	Pro Tools, Glyph Trip 2	Pro Tools, Glyph Trip 2	Otari Radar II, Pro Tools Mix Plus, Pro Tools HD, LaCie hard drive
MIX DOWN STUDIO(S) (Location) Engineer(s)	SOUTHSIDE (Atlanta) Phil Tan, Jermaine Dupri	SOUTHSIDE (Atlanta) Phil Tan, Jermaine Dupri	BLACKBIRD (Nashville, Tenn.) Bart Pursley
CONSOLE(S)/DAW(S)	SSL 4064 G+	SSL 4064 G+	API Legacy Plus
MIXDOWN RECORDER(S)/MEDIA	Pro Tools	Pro Tools	Pro Tools HD
MIX DOWN MEDIA	Pro Tools, Glyph Trip 2	Pro Tools, Glyph Trip 2	Pro Tools HD, A/V SAN- PRO, SANmp
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers, Jr.	HIT FACTORY (New York) Herb Powers, Jr.	MASTERMIX (Nashville, Tenn.) Hank Williams
CD/CASSETTE MANUFACTURER	BMG	BMG	SONY

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Studio  
Monitor™  
By Christopher Walsh  
cwalsh@billboard.com



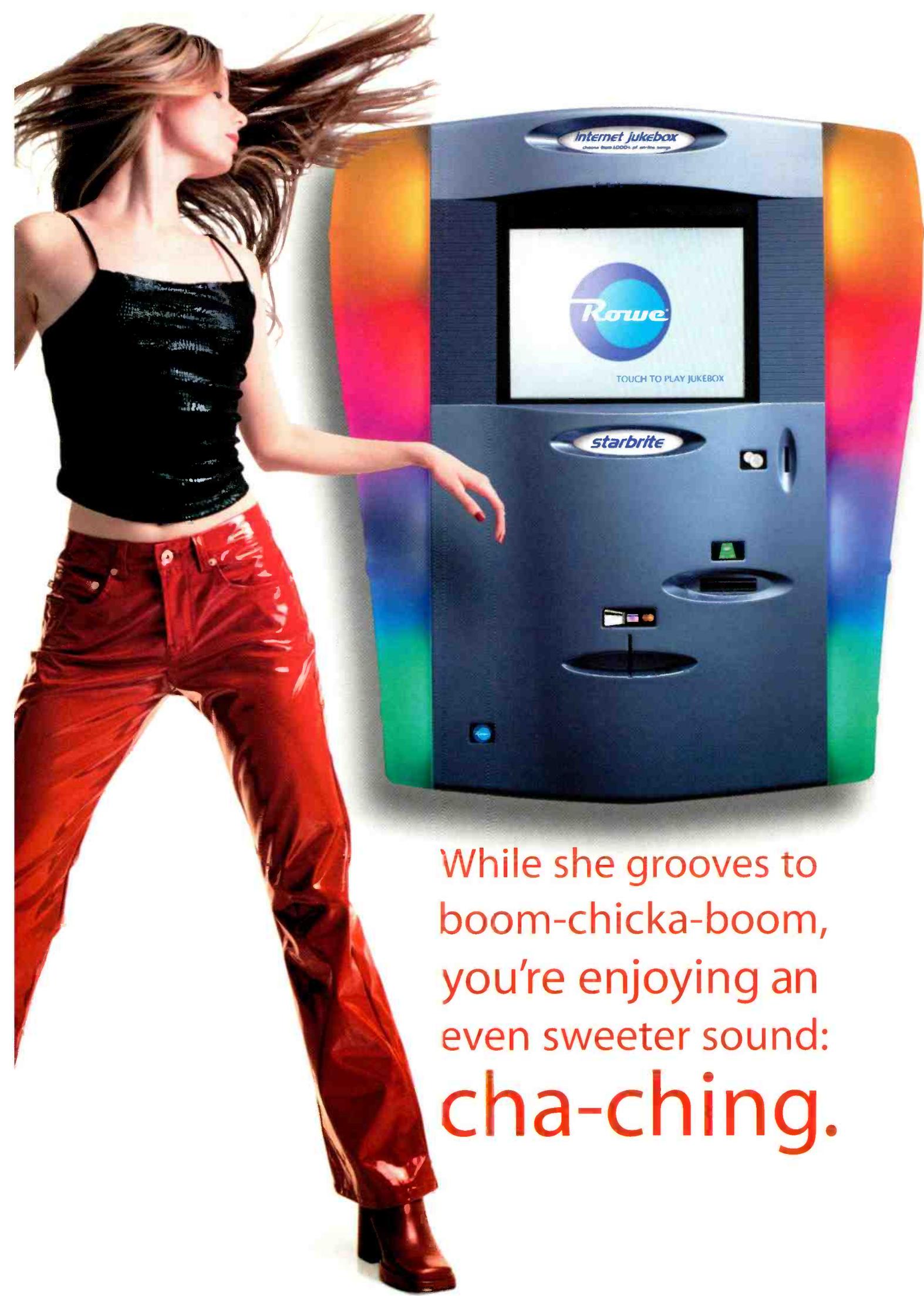
software that makes Pro Tools even better," the Nathans say. "Our plug-in business is the new baby and requires all of our attention now."

As Bobby Nathan remarked in a subsequent conversation, "We've adapted to change all these years. We're going forward to the next change."

**DISC MAKING:** Pennsauken, N.J.-based independent media manufacturer Disc Makers has selected Plextor, a developer and manufacturer of digital media equipment, to integrate CD-RW and DVD-R drives into Disc Makers' line of duplicators, as well as for in-house duplication operations.

Plextor's drives will be integrated into Disc Makers' Reflex Series manual duplicators and Elite Series automated CD/DVD duplicating systems.





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boom-chicka-boom,  
you're enjoying an  
even sweeter sound:  
**cha-ching.**

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Renee Olstead crosses from TV sitcom to Top Jazz Albums debut



# Charts

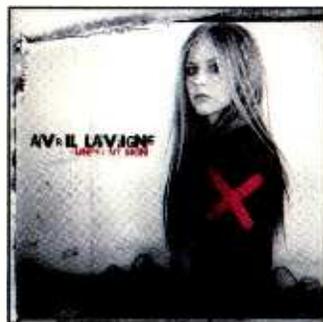
Switchfoot gets boost as Christian radio stations join Hot 100 panel



SALES / AIRPLAY / TRENDS / ANALYSIS

## 'Under' Puts Avril On Top

Avril Lavigne makes it look easy, nailing her first No. 1 on The Billboard 200 with a lead of more than 100,000 copies. While it will take months, rather than weeks, to tell if she avoids the sophomore slump tag, a first week of 380,500 copies is a promising start.



Although lead track "Don't Tell Me" did not win as much early radio play as the first three hits from her debut album, some of the marketing steps that led up to the arrival of "Under My Skin" helped make up the difference.

Last summer, the download equivalent of a live EP placed five of Lavigne's songs on Hot Digital Tracks in the issue dated Aug. 2, with four of

those in the top 10. She had a music DVD on the market during the fourth quarter and also staged an AOL-sponsored mall tour, the latter an unusual venue for an artist of her stature.

Lavigne participated in other AOL platforms, including performance slots on Sessions@AOL and Broadband Rocks, campaigns that frequently placed her on the Internet service's home screen in the weeks leading up to the album's arrival. And, as reported here last issue, she had four TV appearances during release week, following earlier performances on "Saturday Night Live" and "Today."

## Over the Counter

By Geoff Mayfield  
gmayfield@billboard.com



The opener for "Under My Skin" beats the best week of Lavigne's first set, scored during Christmas of 2002, by about 17,000 copies. That album, "Let Go," also benefits from the new set's push, up 137-121 with a 16% spike.

Lavigne also beat this week's runner-up, Slipknot, by a healthy margin of about 138,000 units. While the band's "Vol. 3 (The Subliminal Verses)" rallies a higher Billboard 200 rank than either of its previous albums, the second one, "Iowa," beat this 243,000-copy start by 12,000 when it reached stores in 2001.

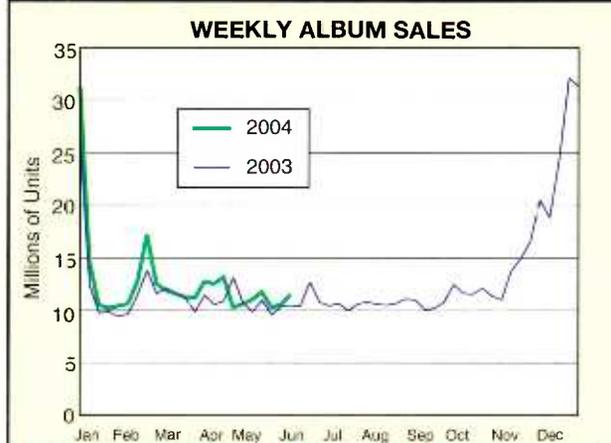
With none of the titles on the June 1 slate a serious contender to reach The Billboard 200's top 10, sales from the first two days of the tracking week suggest a tight fight between Lavigne and previous chart champ Usher for next week's No. 1. Chart watchers say the race is too close to call and expect her album and Usher's "Confessions" to end up in the range of 190,000 to 200,000.

**COUNTRY COMFORT:** One would expect the May 26 telecast of the Academy of Country Music Awards to pump the genre's sales on this issue's charts, but did you realize that 2004 is shaping up as a boom year for country album volume?

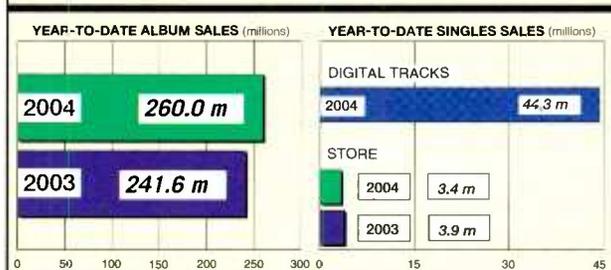
One-third of the titles on the 75-slot Top Country Albums (Continued on page 64)

## Market Watch

A Weekly National Music Sales Report

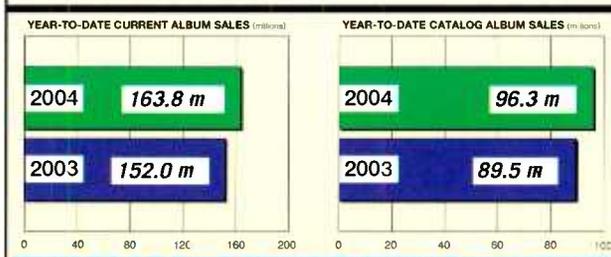


	Albums	Store Singles	Digital Tracks
This Week	11,551,000	151,000	2,396,000
Last Week	10,596,000	138,000	2,334,000
Change	↗9.0%	↗9.4%	↗2.7%
This Week 2003	10,392,000	189,000	—
Change	↗11.2%	↘20.1%	—



	2003	2004	Change
Total	245,457,000	307,787,000	↗25.4%
Albums	241,556,000	260,048,000	↗7.7%
Store Singles	3,901,000	3,419,000	↘12.4%
Digital Tracks	—	44,320,000	—

	2003	2004	Change
CD	232,794,000	254,131,000	↗9.2%
Cassette	7,999,000	5,126,000	↘35.9%
Other	763,000	791,000	↗3.7%



	2003	2004	Change
Current	152,028,000	163,797,000	↗7.7%
Catalog	89,528,000	96,251,000	↗7.5%
Deep Catalog	63,222,000	66,378,000	↗5.0%

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles not more than 36 months.

For week ending 5/30/04. Rounded figures. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan.

## U.K. Females Storm Hot 100

It has been a rough go for British artists on The Billboard Hot 100 the past few years. But this week's chart sees four U.K. acts on the list. And in a rare event, two of them are girl groups, which is the first time since November 1998 that two British female acts have been on the Hot 100 at the same time.

While Dido has been on the chart for 39 weeks with "White Flag" and Seal has been for 16 with "Love's Divine," the other two U.K. acts on the Hot 100 this issue are Mis-Teeq and Sugababes.

Mis-Teeq, formed in Southwest London, first charted in the United Kingdom in January 2001 with "Why." This issue, a 10-point leap finds the trio's first U.S. chart entry, "Scandalous" (456/Reprise), moving to No. 51.

Sugababes have a slightly longer chart history at home. "Overload" marked the trio's debut in September 2000. "Hole in the Head" (Interscope), new at No. 98, spent one week atop the U.K. singles chart last October. "Hole" is Sugababes' first Hot 100 entry.

The last time two British girl groups were on the Hot 100 at once was the week of Nov. 28, 1998. All Saints were in their 19th and final week on the chart at No. 22 with "Never Ever," while Cleopatra was holding at No. 81 with "Life Ain't Easy."

Just five weeks earlier, there were three British girl groups on the chart, as the Spice Girls were in their 19th and final week with "Stop" at No. 98.

Chart Beat™  
By Fred Bronson  
fbronson@billboard.com



**NOW'S THE 'TIME':** Van Halen returns to Mainstream Rock Tracks after a nearly six-year absence with the highest debut of 2004.

Not seen on this chart since "One I Want" peaked at No. 27 in August 1998, Van Halen bursts onto the list at No. 14 with "It's About Time" (Warner Bros.).

The debut bests the year's previous highest new entry, Incubus' "Megalomaniac," which opened at No. 24 the week of Jan. 3.

"Time" is Van Halen's highest opening since "Without You" bowed in pole position the week of March 7, 1998.

**THEIR OWN WAY:** Wilson Phillips was last on The Billboard 200 with "Shadows and Light," which went to No. 4 in 1992. The re-formed trio ends a 12-year absence with the No. 35 debut of "California" (Columbia).

**STORY OF HIS LIFE:** A revered artist who hasn't appeared on a Billboard country albums chart in slightly more than 20 years returns this issue.

Marty Robbins, who passed away Dec. 8, 1982, last charted with "A Lifetime of Song 1951-1982" on Top Country Albums. The set peaked at No. 36 in 1983 and had its final week on the survey in December of that year. That same collection reappears this issue, entering Top Country Catalog Albums at No. 22.

Robbins' first entry on the Billboard album chart was in December 1959 with "Gunfighter Ballads and Trail Songs." When the country albums chart was introduced the week of Jan. 11, 1964, Robbins was on the list with "Return of the Gunfighter," which reached No. 6.

# Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL										
				<b>NUMBER 1/HOT SHOT DEBUT</b> 1 Week At Number 1											
1			1	<b>AVRIL LAVIGNE</b>	ARISTA/RCA 59774/RMG (18.98 CD)	<b>Under My Skin</b>	1	50	38	27	9	<b>LIL' FLIP</b>	SUCKA FREE/COLUMBIA 89143/SONY MUSIC (18.98 EQ CD)	<b>U Gotta Feel Me</b>	4
2			1	<b>SLIPKNOT</b>	ROADRUNNER 618388/DJMG (18.98 CD)	<b>Vol. 3: (The Subliminal Verses)</b>	2	51	NEW	1		<b>JULIE ROBERTS</b>	MERCURY 001902/UMRG (18.98/13.98)	<b>Julie Roberts</b>	51
3	1	1	10	<b>USHER</b> ▲ <sup>4</sup>	LAFACE 52141/ZOMBA (12.98/18.98)	<b>Confessions</b>	1	52	43	37	49	<b>BEYONCE</b> ▲ <sup>3</sup>	COLUMBIA 86386/SONY MUSIC (12.98 EQ/18.98)	<b>Dangerously In Love</b>	1
4	4	2	3	<b>GRETCHEN WILSON</b>	EPIC (NASHVILLE) 90903/SONY MUSIC (18.98 EQ CD)	<b>Here For The Party</b>	2	53	45	45	36	<b>NICKELBACK</b> ▲ <sup>2</sup>	ROADRUNNER 618100/DJMG (12.98/18.98)	<b>The Long Road</b>	6
5	2	—	2	<b>METHOD MAN</b>	DEF JAM 548405*/DJMG (8.98/13.98)	<b>Tical 0: The Prequel</b>	2	54	46	—	2	<b>SOUNDTRACK</b>	WALT DISNEY 861015 (18.98 CD)	<b>That's So Raven</b>	46
6	7	5	25	<b>HOOBASTANK</b> ●	ISLAND 001488/DJMG (12.98 CD)	<b>The Reason</b>	3	55	56	51	62	<b>SWITCHFOOT</b> ▲	COLUMBIA 71083/RED INK (9.98 CD)	<b>The Beautiful Letdown</b>	43
7	6	4	5	<b>D12</b>	SHADY 002404*/INTERSCOPE (8.98/12.98)	<b>D12 World</b>	1	56	NEW	1		<b>EVERLAST</b>	ISLAND 002114/DJMG (13.98 CD)	<b>White Trash Beautiful</b>	56
8	16	7	6	<b>PRINCE</b> ●	NPG/COLUMBIA 92560/SONY MUSIC (18.98 EQ CD)	<b>Musicology</b>	3	57	50	65	10	<b>FRANZ FERDINAND</b>	DOMINO/EPIC 92441*/SONY MUSIC (14.98 EQ CD) [M]	<b>Franz Ferdinand</b>	50
9	12	36	3	<b>SOUNDTRACK</b>	GEFFEN/DREAMWORKS 002557/INTERSCOPE (18.98 CD)	<b>Shrek 2</b>	9	58	58	50	28	<b>BLINK-182</b> ▲	GEFFEN 001334/INTERSCOPE (12.98 CD)	<b>Blink-182</b>	3
10	3	—	2	<b>NEW FOUND GLORY</b>	DRIVE-THRU/GEFFEN 002383/INTERSCOPE (13.98 CD)	<b>Catalyst</b>	3	59	61	70	23	<b>JUVENILE</b> ●	CASH MONEY 001718*/UMRG (12.98 CD)	<b>Juve The Great</b>	28
11	5	—	2	<b>ALANIS MORISSETTE</b>	MAVERICK 48555/WARNER BROS. (18.98 CD)	<b>So-Called Chaos</b>	—	60	47	105	4	<b>LIONEL RICHIE</b>	ISLAND 002558/DJMG (12.98 CD)	<b>Just For You</b>	47
				<b>GREATEST GAINER</b>				61	NEW	1		<b>SELAH</b>	CURB 78834 (18.98 CD)	<b>Hiding Place</b>	61
12	29	—	2	<b>GEORGE MICHAEL</b>	AEGEAN/EPIC 92080/SONY MUSIC (18.98 EQ CD)	<b>Patience</b>	12	62	69	72	45	<b>BRAD PAISLEY</b> ●	ARISTA NASHVILLE 50605/RLG (12.98/18.98)	<b>Mud On The Tires</b>	8
13	9	8	18	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup>	EMI/UNIVERSAL/SONY MUSIC/ZOMBA 78990/CAPITOL (18.98 CD)	<b>Now 15</b>	2	63	42	30	4	<b>THIRD DAY</b>	ESSENTIAL 10728 (18.98 CD)	<b>Wire</b>	12
14	NEW	1		<b>LONESTAR</b>	BNA 59751/RLG (18.98 CD)	<b>Let's Be Us Again</b>	14	64	51	42	9	<b>JANET JACKSON</b> ▲	VIRGIN 84404* (12.98/18.98)	<b>Damita Jo</b>	2
15	17	12	65	<b>EVANESCENCE</b> ▲ <sup>5</sup>	WIND-UP 13063 (18.98 CD)	<b>Fallen</b>	3	65	54	49	118	<b>NORAH JONES</b> ▲ <sup>3</sup>	BLUE NOTE 32088* (17.98 CD) [M]	<b>Come Away With Me</b>	1
16	15	13	36	<b>OUTKAST</b> ▲ <sup>3</sup>	LAFACE 50133*/ZOMBA (22.98 CD)	<b>Speakerboxx/The Love Below</b>	1	66	57	48	9	<b>J-KWON</b> ●	SD SO DEF 57613*/ZOMBA (18.98 CD)	<b>Hood Hop</b>	7
17	8	3	3	<b>8BALL &amp; MJG</b>	BAD BOY 002389*/UMRG (12.98 CD)	<b>Living Legends</b>	3	67	59	52	40	<b>HILARY DUFF</b> ▲ <sup>3</sup>	BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	<b>Metamorphosis</b>	1
18	22	16	17	<b>KENNY CHESNEY</b> ▲ <sup>2</sup>	BNA 58801/RLG (12.98/18.98)	<b>When The Sun Goes Down</b>	1	68	NEW	1		<b>SOUNDTRACK</b>	WARNER SUNSET/ATLANTIC 83711/AG (18.98 CD)	<b>Harry Potter And The Prisoner Of Azkaban</b>	68
19	18	15	16	<b>KANYE WEST</b> ▲	ROC-A-FELLA/DEF JAM 002030*/DJMG (8.98/12.98)	<b>The College Dropout</b>	2	69	53	41	5	<b>LORETTA LYNN</b>	INTERSCOPE 002513 (12.98 CD)	<b>Van Lear Rose</b>	24
20	20	14	16	<b>NORAH JONES</b> ▲ <sup>4</sup>	BLUE NOTE 84900* (18.98 CD)	<b>Feels Like Home</b>	1	70	48	39	4	<b>KIMBERLEY LOCKE</b>	CURB 78845 (18.98 CD)	<b>One Love</b>	16
21	24	18	10	<b>GUNS N' ROSES</b>	GEFFEN 001714/INTERSCOPE (12.98 CD)	<b>Greatest Hits</b>	3	71	70	61	62	<b>LINKIN PARK</b> ▲ <sup>4</sup>	WARNER BROS. 48186* (19.98 CD)	<b>Meteora</b>	1
22	13	9	6	<b>MARIO WINANS</b>	BAD BOY 002392*/UMRG (8.98/12.98)	<b>Hurt No More</b>	2	72	62	47	9	<b>ERIC CLAPTON</b>	DUCK/REPRISE 48423*/WARNER BROS. (18.98 CD)	<b>Me And Mr Johnson</b>	6
23	NEW	1		<b>TAMYRA GRAY</b>	19 RECORDINGS 002817 (18.98 CD)	<b>The Dreamer</b>	23	73	67	54	29	<b>G-UNIT</b> ▲ <sup>2</sup>	G-UNIT 001593*/INTERSCOPE (8.98/12.98)	<b>Beg For Mercy</b>	2
24	23	17	41	<b>JESSICA SIMPSON</b> ▲ <sup>2</sup>	COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)	<b>In This Skin</b>	2	74	68	55	10	<b>SOUNDTRACK</b>	WIND-UP 13093 (18.98 CD)	<b>The Punisher: The Album</b>	22
25	19	11	5	<b>DIANA KRALL</b>	VERVE 001826/VG (12.98 CD)	<b>The Girl In The Other Room</b>	4	75	NEW	1		<b>GRATEFUL DEAD</b>	GRATEFUL DEAD 78921/RHINO (32.98 CD)	<b>Rockin' The Rhein With The Grateful Dead</b>	75
26	25	23	8	<b>MODEST MOUSE</b>	EPIC 87125*/SONY MUSIC (12.98 EQ CD) [M]	<b>Good News For People Who Love Bad News</b>	19	76	96	85	83	<b>RASCAL FLATTS</b> ▲ <sup>2</sup>	LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	<b>Melt</b>	5
27	21	10	4	<b>PETEY PABLO</b>	JIVE 41824/ZOMBA (18.98 CD)	<b>Still Writing In My Diary: 2nd Entry</b>	4	77	71	56	9	<b>TRACY LAWRENCE</b>	DREAMWORKS (NASHVILLE) 001032/INTERSCOPE (18.98 CD)	<b>Strong</b>	17
28	27	20	24	<b>ALICIA KEYS</b> ▲ <sup>3</sup>	J 55712*/RMG (15.98/18.98)	<b>The Diary Of Alicia Keys</b>	1	78	63	38	4	<b>PATTI LABELLE</b>	DEF SOUL CLASSICS 002433/DJMG (12.98 CD)	<b>Timeless Journey</b>	18
29	44	40	30	<b>TOBY KEITH</b> ▲ <sup>3</sup>	DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98)	<b>Shock'n Y'All</b>	1	79	64	64	29	<b>JOSS STONE</b> ●	S-CURVE 42234 (9.98 CD) [M]	<b>The Soul Sessions (EP)</b>	39
30	10	—	2	<b>MONTGOMERY GENTRY</b>	COLUMBIA (NASHVILLE) 90558/SONY MUSIC (18.98 EQ CD)	<b>You Do Your Thing</b>	10	80	88	103	25	<b>STORY OF THE YEAR</b> ●	MAVERICK 48438/WARNER BROS. (12.98 CD) [M]	<b>Page Avenue</b>	51
31	34	35	14	<b>LOS LONELY BOYS</b>	DR/EPIC 92088/SONY MUSIC (13.98 CD) [M]	<b>Los Lonely Boys</b>	31	81	73	57	9	<b>AEROSMITH</b> ●	COLUMBIA 87025*/SONY MUSIC (18.98 EQ CD)	<b>Honkin' On Bobo</b>	5
32	33	24	55	<b>MAROON 5</b> ▲	OCTONE/J 50001*/RMG (18.98 CD) [M]	<b>Songs About Jane</b>	7	82	79	75	23	<b>CASTING CROWNS</b>	BEACH STREET 10723/REUNION (18.98 CD) [M]	<b>Casting Crowns</b>	59
33	26	6	3	<b>TEENA MARIE</b>	CASH MONEY CLASSICS 002552/UMRG (12.98 CD)	<b>La Dona</b>	6	83	76	78	80	<b>SHANIA TWAIN</b> ◆ <sup>10</sup>	MERCURY 170314/UMGN (12.98 CD)	<b>Up!</b>	1
34	28	26	49	<b>BLACK EYED PEAS</b> ▲	A&M 002854/INTERSCOPE (12.98 CD)	<b>Elephunk</b>	26	84	66	21	3	<b>KILLSWITCH ENGAGE</b>	ROADRUNNER 618373/DJMG (13.98 CD)	<b>The End Of Heartache</b>	21
35	NEW	1		<b>WILSON PHILLIPS</b>	COLUMBIA 92103/SONY MUSIC (14.98 EQ CD)	<b>California</b>	35	85	78	66	11	<b>GODSMACK</b> ●	REPUBLIC/UNIVERSAL 001539/UMRG (8.98 CD)	<b>The Other Side (EP)</b>	5
36	30	22	29	<b>JOSH GROBAN</b> ▲ <sup>3</sup>	143/REPRISE 48450/WARNER BROS. (18.98 CD)	<b>Closer</b>	1	86	72	71	17	<b>FIVE FOR FIGHTING</b> ●	AWARE/COLUMBIA 86186/SONY MUSIC (12.98 EQ CD)	<b>The Battle For Everything</b>	20
37	32	19	4	<b>VARIOUS ARTISTS</b>	WARNER MUSIC GROUP 59211/BMG STRATEGIC MARKETING GROUP (18.98 CD)	<b>Totally Hits 2004</b>	14	87	91	88	51	<b>THE BEACH BOYS</b> ▲	CAPITOL 82710 (18.98 CD)	<b>The Very Best Of The Beach Boys: Sounds Of Summer</b>	16
38	41	28	16	<b>KEITH URBAN</b> ▲	CAPITOL (NASHVILLE) 32936 (10.98/18.98)	<b>Golden Road</b>	11	88	105	74	35	<b>MARTINA MCBRIDE</b> ▲	RCA NASHVILLE 54207/RLG (11.98/18.98)	<b>Martina</b>	7
39	31	25	18	<b>TWISTA</b> ▲	ATLANTIC 83598*/AG (10.98/13.98)	<b>Kamikaze</b>	1	89	75	53	4	<b>LEE ANN WOMACK</b>	MCA NASHVILLE 001883/UMGN (12.98 CD)	<b>Greatest Hits</b>	28
40	36	29	29	<b>JAY-Z</b> ▲ <sup>2</sup>	ROC-A-FELLA/DEF JAM 001528*/DJMG (8.98/12.98)	<b>The Black Album</b>	1	90	74	60	6	<b>MERCYME</b>	IND 82947/CURB (18.98 CD)	<b>Undone</b>	12
41	35	32	42	<b>YELLOWCARD</b> ●	CAPITOL 39844 (12.98 CD)	<b>Ocean Avenue</b>	23	91	81	69	34	<b>LUDACRIS</b> ▲	DISTURBING THE PEACE/DEF JAM SOUTH 000930*/DJMG (8.98/12.98)	<b>Chicken*N*Beer</b>	1
42	37	33	34	<b>JET</b> ▲	ELEKTRA 62892*/AG (12.98 CD)	<b>Get Born</b>	26	92	87	83	27	<b>NO DOUBT</b> ▲	INTERSCOPE 001495 (12.98 CD)	<b>The Singles 1992-2003</b>	2
43	52	58	4	<b>BIG &amp; RICH</b>	WARNER BROS. (NASHVILLE) 48520/WRN (18.98 CD)	<b>Horse Of A Different Color</b>	43	93	60	43	4	<b>CARLY SIMON</b>	ARISTA/RHINO/ELEKTRA 59429/BMG STRATEGIC MARKETING GROUP (18.98 CD)	<b>Reflections: Carly Simon's Greatest Hits</b>	22
44	14	—	2	<b>LENNY KRAVITZ</b>	VIRGIN 84145 (18.98 CD)	<b>Baptism</b>	14	94	77	67	81	<b>3 DOORS DOWN</b> ▲ <sup>3</sup>	REPUBLIC/UNIVERSAL 064396/UMRG (8.98/12.98)	<b>Away From The Sun</b>	8
45	11	—	2	<b>MORRISSEY</b>	ATTACK 86001*/SANCTUARY (18.98 CD)	<b>You Are The Quarry</b>	11	95	95	95	17	<b>INCUBUS</b> ▲	IMMORTAL/EPIC 90890*/SONY MUSIC (18.98 EQ CD)	<b>A Crow Left Of The Murder...</b>	2
46	40	34	28	<b>BRITNEY SPEARS</b> ▲ <sup>2</sup>	JIVE 53748/ZOMBA (12.98/18.98)	<b>In The Zone</b>	1	96	100	96	34	<b>THREE DAYS GRACE</b> ●	JIVE 53479/ZOMBA (12.98 CD) [M]	<b>Three Days Grace</b>	72
47	39	31	30	<b>SHERYL CROW</b> ▲ <sup>2</sup>	A&M 001521/INTERSCOPE (12.98 CD)	<b>The Very Best Of Sheryl Crow</b>	2	97	80	68	44	<b>CHINGY</b> ▲ <sup>2</sup>	DISTURBING THE PEACE 82976*/CAPITOL (11.98/18.98)	<b>Jackpot</b>	2
48	65	59	24	<b>ALAN JACKSON</b> ▲ <sup>3</sup>	ARISTA NASHVILLE 54860/RLG (18.98 CD)	<b>Greatest Hits Volume II</b>	19	98	83	82	6	<b>JOHN MICHAEL MONTGOMERY</b>	WARNER BROS. (NASHVILLE) 48729/WRN (18.98 CD)	<b>Letters From Home</b>	31
49	49	44	5	<b>VARIOUS ARTISTS</b>	RCA 61775/RLG (18.98 CD)	<b>American Idol Season 3: Greatest Soul Classics</b>	10	99	92	77	17	<b>LOSTPROPHETS</b>	COLUMBIA 86554/SONY MUSIC (12.98 EQ CD)	<b>Start Something</b>	33
								100	84	—	7	<b>LIONEL RICHIE</b> ●	MOTOWN/UTV 068140/UME (18.98 CD)	<b>The Definitive Collection</b>	19

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL								
101	93	63	51	<b>LUTHER VANDROSS</b> ▲ <sup>2</sup>	Dance With My Father	1	151	82	—	2	<b>THE STREETS</b>	A Grand Don't Come For Free	82
				J 51885/RMG (12.98/18.98)							VICE 61534/ATLANTIC (14.98 CD)		
				<b>PACESETTER</b>			152	114	171	28	<b>STEVIE WONDER</b>	The Definitive Collection	35
102	198	—	10	<b>JACKSON BROWNE</b>	The Very Best Of Jackson Browne	46	153	131	86	4	<b>FLAW</b>	Endangered Species	42
				ELEKTRA 78091/RHINO (26.98 CD)							REPUBLIC/UNIVERSAL 002396/UMRG (12.98 CD)		
103	113	107	46	<b>BROOKS &amp; DUNN</b> ▲	Red Dirt Road	4	154	146	140	48	<b>LED ZEPPELIN</b> ▲	Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two	116
				ARISTA NASHVILLE 67070/RLG (12.98/18.98)							ATLANTIC 83619/AG (19.98 CD)		
104	55	—	2	<b>GEORGE THOROGOOD &amp; THE DESTROYERS</b>	Greatest Hits: 30 Years Of Rock	55	155	157	—	5E	<b>JASON MRAZ</b> ●	Waiting For My Rocket To Come	55
				CAPITOL 98430 (18.98 CD)							ELEKTRA 62829/AG (12.98 CD) [M]		
105	97	79	12	<b>VARIOUS ARTISTS</b> ●	Bad Boy's 10th Anniversary... The Hits	2	156	RE-ENTRY	22		<b>3 DOORS DOWN</b> ●	Another 700 Miles (EP)	21
				BAD BOY 002112*/UMRG (8.98/12.98)							REPUBLIC/UNIVERSAL 001603/UMRG (9.98 CD)		
106	NEW	1		<b>LUPILLO RIVERA</b>	Con Mis Propias Manos	106	157	129	98	14	<b>SOUNDTRACK</b>	Kill Bill Vol. 1	45
				UNIVISION 310248/UG (14.98 CD) [M]							A BAND APART/MAVERICK 48570*/WARNER BROS. (18.98 CD)		
107	106	101	35	<b>DIDO</b> ▲	Life For Rent	4	158	89	—	2	<b>TONEX &amp; THE PECULIAR PEOPLE</b>	Out The Box	89
				ARISTA 50137/RMG (18.98 CD)							VERITY/JIVE 53713/ZOMBA (19.98 CD)		
108	103	108	21	<b>YEAH YEAH YEAHS</b>	Fever To Tell	55	159	150	109	38	<b>ROD STEWART</b> ▲ <sup>2</sup>	As Time Goes By ... The Great American Songbook Vol. II	2
				INTERSCOPE 000349* (9.98 CD)							J 55710*/RMG (15.98/18.98)		
109	109	113	7	<b>SUGARCULT</b>	Palm Trees And Power Lines	46	160	RE-ENTRY	18		<b>SARA EVANS</b>	Restless	20
				FEARLESS 51512/ARTEMIS (14.98 CD)							RCA NASHVILLE 67074/RLG (12.98/18.98)		
110	120	81	33	<b>JOSH TURNER</b> ●	Long Black Train	29	161	155	159	3	<b>MUSE</b>	Absolution	155
				MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]							TASTE MEDIA 48733/WARNER BROS. (14.98 CD) [M]		
111	94	104	45	<b>MICHAEL MCDONALD</b> ▲	Motown	14	162	145	131	29	<b>KID ROCK</b> ▲	Kid Rock	8
				MOTOWN 000651/UMRG (12.98 CD)							TOP DOG/ATLANTIC 83685*/AG (18.98 CD)		
112	101	84	6	<b>DROWNING POOL</b>	Desensitized	17	163	172	189	14	<b>TRILLVILLE/LIL SCRAPPY</b>	The King Of Crunk & BME Recordings Present	12
				WIND-UP 13080 (12.98 CD)							BME/REPRISE 48556*/WARNER BROS. (18.98 CD)		
113	108	92	30	<b>SARAH MCLACHLAN</b> ▲ <sup>2</sup>	Afterglow	2	164	102	175	3	<b>SOUNDTRACK</b>	Troy	102
				ARISTA 50150/RMG (12.98/18.98)							WARNER SUNSET/REPRISE 48798/WARNER BROS. (18.98 CD)		
114	123	110	37	<b>YING YANG TWINS</b> ●	Me & My Brother	11	165	138	122	10	<b>MASTER P</b>	Good Side Bad Side	11
				COLLIPARK 2480*/TVT (17.98 CD)							NEW NO LIMIT 5717*/KOCH (18.98 CD)		
115	119	46	12	<b>WYNNONNA</b>	What The World Needs Now Is Love	8	166	NEW	1		<b>LASHELL GRIFFIN</b>	Free	166
				CURB 78811 (12.98/18.98)							EPIC 92499/SONY MUSIC (12.98 EQ CD) [M]		
116	115	97	11	<b>CASSIDY</b> ●	Split Personality	2	167	136	91	9	<b>SOUNDTRACK</b>	The OC: Mix 1	52
				FULL SURFACE/J 57018*/RMG (12.98/18.98)							WARNER SUNSET 48685*/WARNER BROS. (14.98 CD)		
117	98	73	6	<b>SOUNDTRACK</b>	13 Going On 30	41	168	122	—	2	<b>JUVENILE, SKIP &amp; WACKO</b>	The Beginning Of The End	122
				HOLLYWOOD 162454 (18.98 CD)							UTP/J PRINCE 42046/RAP-A-LOT 4 LIFE (16.98 CD)		
118	111	100	83	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> ▲ <sup>2</sup>	Kings Of Crunk	14	169	140	115	3	<b>VARIOUS ARTISTS</b>	Rock Against Bush Vol 1	54
				BME 2370*/TVT (13.98/17.98)							FAT WRECK CHORDS 675 (9.98 CD)		
119	121	102	61	<b>SEAN PAUL</b> ▲ <sup>2</sup>	Dutty Rock	9	170	151	139	3	<b>VARIOUS ARTISTS</b>	Walt Disney Records Presents: Mega Movie Mix	139
				VP/ATLANTIC 83620*/AG (12.98/18.98)							WALT DISNEY 861089 (12.98 CD)		
120	90	99	38	<b>JOHN MAYER</b> ▲	Heavier Things	1	171	RE-ENTRY	17		<b>COUNTING CROWS</b> ●	Films About Ghosts: The Best Of...	32
				AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)							GEFFEN 001676/INTERSCOPE (12.98 CD)		
121	137	151	97	<b>AVRIL LAVIGNE</b> ▲ <sup>6</sup>	Let Go	2	172	161	153	30	<b>VARIOUS ARTISTS</b> ▲ <sup>3</sup>	Now 14	3
				ARISTA 14740/RMG (17.98 CD)							COLUMBIA/UNIVERSAL/EMIZOMBA 90753/SONY MUSIC (18.98 EQ CD)		
122	110	89	10	<b>CARL THOMAS</b> ●	Let's Talk About It	4	173	NEW	1		<b>KEANE</b>	Hopes And Fears	173
				BAD BOY 001188*/UMRG (8.98/12.98)							INTERSCOPE 002507 (9.98 CD) [M]		
123	125	112	80	<b>AUDIOSLAVE</b> ▲ <sup>2</sup>	Audioslave	7	174	NEW	1		<b>CORMEGA</b>	Legal Hustle	174
				INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98 EQ CD)							LEGAL HUSTLE 5727/KOCH (16.98 CD)		
124	130	123	32	<b>EAGLES</b> ▲ <sup>2</sup>	The Very Best Of	3	175	174	173	20	<b>LINKIN PARK</b> ●	Live In Texas	23
				WARNER STRATEGIC MARKETING 73971 (25.98 CD)							WARNER BROS. 48563 (21.98 CD/DVD)		
125	168	137	25	<b>RUBEN STUDDARD</b> ▲	Soulful	1	176	NEW	1		<b>SKINNY PUPPY</b>	Greater Wrong Of The Right	176
				J 54629*/RMG (12.98/18.98)							SYNTHETIC SYMPHONY 6372/SPV (16.98 CD) [M]		
126	141	128	8	<b>WILLIAM HUNG</b>	Inspiration	34	177	175	176	28	<b>RED HOT CHILI PEPPERS</b> ●	Greatest Hits	18
				KOCH 9579 (13.98 CD/DVD)							WARNER BROS. 48545 (18.98 CD)		
127	139	129	33	<b>CLAY AIKEN</b> ▲ <sup>2</sup>	Measure Of A Man	1	178	RE-ENTRY	77		<b>TIM MCGRAW</b> ▲ <sup>3</sup>	Tim McGraw And The Dancehall Doctors	2
				RCA 54638/RMG (18.98 CD)							CURB 78746 (12.98/18.98)		
128	112	80	17	<b>HARRY CONNICK, JR.</b> ▲	Only You	5	179	147	117	3	<b>TAMIA</b>	More	17
				COLUMBIA 90951/SONY MUSIC (18.98 EQ CD)							ELEKTRA 62847/AG (18.98 CD)		
129	86	118	6	<b>VARIOUS ARTISTS</b>	Motown 1's	83	180	158	120	25	<b>AVANT</b> ●	Private Room	18
				MOTOWN/UTV 001781/UME (12.98 CD)							MAGIC JOHNSON/GEFFEN 001567*/INTERSCOPE (8.98/12.98)		
130	148	144	33	<b>SEAL</b> ●	Seal IV	3	181	142	90	5	<b>MARY CHAPIN CARPENTER</b>	Between Here And Gone	50
				WARNER BROS. 47947 (18.98 CD)							COLUMBIA (NASHVILLE) 86619/SONY MUSIC (18.98 EQ CD)		
131	144	132	8	<b>SHINEDOWN</b>	Leave A Whisper	131	182	178	163	43	<b>ELVIS PRESLEY</b> ▲ <sup>3</sup>	Elvis: 30 #1 Hits	1
				ATLANTIC 83566/AG (12.98 CD) [M]							RCA 68079*/RMG (12.98/19.98)		
132	127	121	59	<b>50 CENT</b> ▲ <sup>6</sup>	Get Rich Or Die Tryin'	1	183	169	177	87	<b>GOOD CHARLOTTE</b> ▲ <sup>3</sup>	The Young And The Hopeless	7
				SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)							DAYLIGHT/EPIC 88480/SONY MUSIC (18.98 EQ CD)		
133	134	126	92	<b>COLDPLAY</b> ▲ <sup>3</sup>	A Rush Of Blood To The Head	5	184	149	124	8	<b>DILATED PEOPLES</b>	Neighborhood Watch	55
				CAPITOL 40504* (12.98/18.98)							ABB 40889*/CAPITOL (18.98 CD)		
134	107	93	3	<b>JAMIE CULLUM</b>	twentysomething	93	185	179	162	20	<b>FINGER ELEVEN</b>	Finger Eleven	114
				UNIVERSAL/VERVE 002273*/VG (9.98 CD)							WIND-UP 13058 (16.98 CD) [M]		
135	132	119	71	<b>TRAPT</b> ▲	Trapt	42	186	RE-ENTRY	32		<b>JIMMY BUFFETT</b> ▲ <sup>2</sup>	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9
				WARNER BROS. 48296 (18.98 CD) [M]							MAILBOAT/MCA 06781/UME (25.98 CD)		
136	104	76	5	<b>BEYONCE</b>	Live At Wembley	17	187	183	170	17	<b>A PERFECT CIRCLE</b> ●	Thirteenth Step	2
				COLUMBIA 58827/SONY MUSIC (19.98 EQ DVD/CD)							VIRGIN 80918* (18.98 CD)		
137	133	127	39	<b>T.I.</b> ●	Trap Muzik	4	188	RE-ENTRY	15		<b>SOUNDTRACK</b>	Blue Collar Comedy Tour: The Movie	132
				GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)							WARNER BROS. (NASHVILLE) 48424/WRN (18.98 CD)		
138	135	125	24	<b>THE DARKNESS</b> ●	Permission To Land	36	189	187	174	18	<b>VARIOUS ARTISTS</b>	Disneymania 2: Music Stars Sing Disney ...Their Way!	29
				ATLANTIC 60817*/AG (12.98 CD) [M]							WALT DISNEY 861004 (18.98 CD)		
139	99	62	6	<b>GHOSTFACE</b>	The Pretty Toney Album	6	190	189	—	24	<b>DASHBOARD CONFESSIONAL</b> ●	A Mark, A Mission, A Brand, A Scar	2
				DEF JAM 02169*/DJMG (8.98/12.98)							VAGRANT 0385 (18.98 CD)		
140	156	148	35	<b>ANTHONY HAMILTON</b> ●	Comin' From Where I'm From	33	191	196	187	59	<b>ALISON KRAUSS + UNION STATION</b> ▲	Live	36
				SO SO DEF 52107/ZOMBA (12.98 CD)							ROUNDER 610515 (19.98 CD)		
141	166	156	42	<b>GEORGE STRAIT</b> ●	Honkytonkville	5	192	186	181	9	<b>CLAY WALKER</b>	A Few Questions	23
				MCA NASHVILLE 000114/UMGN (8.98/12.98)							RCA NASHVILLE 67068/RLG (11.98/18.98)		
142	118	94	10	<b>N*E*R*D</b> ●	Fly Or Die	6	193	200	180	62	<b>ELTON JOHN</b> ▲ <sup>2</sup>	Greatest Hits 1970-2002	12
				STAR TRAK 91457*/VIRGIN (18.98 CD)							ROCKET/UTV 063478/UME (19.98 CD)		
143	167	160	97	<b>TOBY KEITH</b> ▲ <sup>4</sup>	Unleashed	1	194	RE-ENTRY	10		<b>TOBY KEITH</b>	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	45
				DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)							MERCURY 17035/UMGN (12.98 CD)		
144	160	158	26	<b>TRACE ADKINS</b> ●	Comin' On Strong	31	195	176	147	12	<b>VARIOUS ARTISTS</b>	WOW Worship (Red)	62
				CAPITOL (NASHVILLE) 40517 (12.98/18.98)							EMICMG/PROVIDENT/WORD CURB 86300/WARNER BROS. (21.98 CD)		
145	RE-ENTRY	11		<b>RON WHITE</b>	Drunk In Public	144	196	RE-ENTRY	61		<b>ROD STEWART</b> ▲ <sup>2</sup>	It Had To Be You ... The Great American Songbook	4
				PARALLEL/HIP-0 001582/UME (12.98 CD) [M]							J 20039/RMG (12.98/18.98)		

Billboard TOP INTERNET ALBUM SALES™			
Sales data and internet sales reports compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
		NUMBER 1	
		1 Week At Number 1	
1		<b>GRATEFUL DEAD</b> GRATEFUL DEAD 78921/RHINO	<b>Rockin' The Rhein With The Grateful Dead</b> 75
2		<b>AVRIL LAVIGNE</b> ARISTA/RCA 59774/RMG	<b>Under My Skin</b> 1
3	1	<b>ALANIS MORISSETTE</b> MAVERICK 48555/WARNER BROS.	<b>So-Called Chaos</b> 11
4		<b>WYONNA</b> CURB 78811	<b>What The World Needs Now Is Love</b> 115
5	6	<b>NORAH JONES</b> BLUE NOTE 84900*	<b>Feels Like Home</b> 20
6		<b>SLIPKNOT</b> ROADRUNNER 618388/IJ/JMG	<b>Vol. 3: (The Subliminal Verses)</b> 2
7		<b>GRAHAM COLTON BAND</b> STRUMMER/UNIVERSAL 002226/UJRMG [M]	<b>Drive</b> -
8	7	<b>DIANA KRALL</b> VERVE 001826/RVG	<b>The Girl In The Other Room</b> 25
9	3	<b>MORRISSEY</b> ATTACK 86001*/SANCTUARY	<b>You Are The Quarry</b> 45
10	12	<b>USHER</b> LAFACE 52141/ZOMBA	<b>Confessions</b> 3
11	18	<b>LOS LONELY BOYS</b> DR/EPC 92088/SO NY MUSIC [M]	<b>Los Lonely Boys</b> 31
12		<b>COOL HAND LUKE</b> FLOODGATE/WORD 86329*/WARNER BROS.	<b>The Fires Of Life</b> -
13	14	<b>PRINCE</b> NPG/COLUMBIA 32560/SO NY MUSIC	<b>Musicology</b> 8
14	16	<b>ERIC CLAPTON</b> DUCK/REPRISE 48423*/WARNER BROS.	<b>Me And Mr Johnson</b> 72
15		<b>JEFF BECK</b> EPIC 90893/SO NY MUSIC	<b>Live At B.B. King's</b> -
16	21	<b>EVANESCENCE</b> WIND-UP 13063	<b>Fallen</b> 15
17		<b>SOUNDTRACK</b> WARNER SUNSET/ATLANTIC 83711/AG	<b>Harry Potter And The Prisoner Of Azkaban</b> 68
18	15	<b>LORETTA LYNN</b> INTERSCOPE 002513	<b>Van Lear Rose</b> 69
19	9	<b>LENNY KRAVITZ</b> VIRGIN 84145	<b>Baptism</b> 44
20	17	<b>JOSH GROBAN</b> 143/REPRISE 48450/WARNER BROS.	<b>Closer</b> 36
21		<b>PIERRE-LAURENT AIMARD/CHAMBER ORCHESTRA OF EUROPE (HARNONCOURT)</b> TELDEC/WARNER CLASSICS 4338/WARNER STRATEGIC MARKETING	<b>Beethoven: Piano Concertos Nos 1-5</b> -
22		<b>LAURIE BERKNER</b> TWO TOMATOES 2	<b>Buzz Buzz</b> -
23	22	<b>MODEST MOUSE</b> EPIC 87125*/SONY MUSIC [M]	<b>Good News For People Who Love Bad News</b> 26
24		<b>WILSON PHILLIPS</b> COLUMBIA 92103/SO NY MUSIC	<b>California</b> 35
25		<b>LAURIE BERKNER</b> TWO TOMATOES 3	<b>Victor Vito</b> -

Billboard TOP SOUNDTRACKS™			
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
		NUMBER 1	
		3 Weeks At Number 1	
1	1	<b>SHREK 2</b>	GEFFEN/DREAMWORKS 002557/INTERSCOPE
2	2	<b>THAT'S SO RAVEN</b>	WALT DISNEY 861015
3		<b>HARRY POTTER AND THE PRISONER OF AZKABAN</b>	WARNER SUNSET/ATLANTIC 83711/AG
4	3	<b>THE PUNISHER: THE ALBUM</b>	WIND-UP 13093
5	4	<b>13 GOING ON 30</b>	HOLLYWOOD 162454
6	9	<b>THE CHEETAH GIRLS (EP) ▲</b>	WALT DISNEY 860126
7	19	<b>THE LORD OF THE RINGS: THE RETURN OF THE KING ●</b>	REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS.
8	6	<b>LOVE ACTUALLY ●</b>	J 56760/RMG
9	7	<b>KILL BILL VOL. 1</b>	A BAND APART/MAVERICK 48570*/WARNER BROS.
10	5	<b>TROY</b>	WARNER SUNSET/REPRISE 48798/WARNER BROS.
11	8	<b>THE OC: MIX 1</b>	WARNER SUNSET 48685*/WARNER BROS.
12	10	<b>O BROTHER, WHERE ART THOU? ▲<sup>7</sup></b>	LOST HIGHWAY/MERCURY 170069/IJ/JMG
13		<b>COYOTE UGLY ▲<sup>3</sup></b>	CURB 78703
14	15	<b>BLUE COLLAR COMEDY TOUR: THE MOVIE</b>	WARNER BROS. (NASHVILLE) 48424/WARNER
15	12	<b>SHREK ▲<sup>2</sup></b>	DREAMWORKS 45305/INTERSCOPE
16	25	<b>YOU GOT SERVED ●</b>	T.U.G./EPIC 90744/SO NY MUSIC
17	14	<b>THE FIGHTING TEMPTATIONS</b>	MUSIC WORLD/COLUMBIA 90286/SO NY MUSIC
18	11	<b>KILL BILL VOL. 2</b>	A BAND APART/MAVERICK 48676*/WARNER BROS.
19	13	<b>THE PASSION OF THE CHRIST ●</b>	INTEGRITY 92046/SO NY MUSIC
20	17	<b>50 FIRST DATES</b>	MAVERICK 48675*/WARNER BROS.
21	18	<b>SCHOOL OF ROCK</b>	ATLANTIC 83694/AG
22	20	<b>SOMETHING'S GOTTA GIVE</b>	COLUMBIA 90911/SO NY MUSIC
23	21	<b>PASION DE GAVILANES</b>	TELEMUNDO/LAGUNA 95191/SO NY DISCOS
24	22	<b>FREAKY FRIDAY ●</b>	HOLLYWOOD 162404
25	24	<b>TUPAC: RESURRECTION ▲</b>	AMARU 001533*/INTERSCOPE

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △<sup>2</sup> Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

3 Doors Down 94, 156	Cornega 174	Lashell Griffin 166	Lenny Kravitz 44	Modest Mouse 26	Sean Paul 119	Story Of The Year 80	Bad Boy's 10th Anniversary... The Hits 105
50 Cent 132	Counting Crows 171	Josh Groban 36	Patti LaBelle 78	John Michael Montgomery 98	Selah 61	George Strait 141	Disneymania 2: Music Stars Sing Disney... Their Way! 189
8Ball & MJG 17	Sheryl Crow 47	G-Unit 73	Avril Lavigne 1, 121	Montgomery Gentry 30	Shinedown 131	The Streets 151	Motown 1's 129
Trace Adkins 144	Jamie Cullum 134	Guns N' Roses 21	Tracy Lawrence 77	Carly Simon 93	Carly Simon 93	Ruben Studdard 125	Now 14 172
Aerosmith 81	D12 7	Anthony Hamilton 140	Led Zeppelin 154	Jessica Simpson 24	Jessica Simpson 24	Sugarcult 109	Now 15 13
Clay Aiken 127	The Darkness 138	Hoobastank 6	Lil' Flip 50	Skinny Puppy 176	Skinny Puppy 176	Switchfoot 55	Rock Against Bush Vol 1 169
Audioslave 123	Dashboard Confessional 190	William Hung 126	Lil' Jon & The East Side Boyz 118	Slipknot 2	Slipknot 2	Tamia 179	Totally Hits 2004 37
Avant 180	Dido 107	Incubus 95	Linkin Park 71, 175	SOUNDTRACK	SOUNDTRACK	Third Day 63	Wait Disney Records Presents: Mega Movie Mix 170
The Beach Boys 87	Dilated Peoples 184	Alan Jackson 48	Los Lobos 148	13 Going On 30 117	13 Going On 30 117	Carl Thomas 122	WOW Worship (Red) 195
Dierks Bentley 147	Drowning Pool 112	Janet Jackson 64	Kimberly Locke 70	Blue Collar Comedy Tour: The Movie 188	Blue Collar Comedy Tour: The Movie 188	George Thorogood & The Destroyers 104	Clay Walker 192
Beyonce 52, 136	Hilary Duff 67	Jay-Z 40	Los Lonely Boys 31	The CheetaH Girls (EP) 146	The CheetaH Girls (EP) 146	Three Days Grace 96	Kanye West 19
Big & Rich 43	Eagles 124	Jet 42	Lonestar 14, 200	Harry Potter And The Prisoner Of Azkaban 68	Harry Potter And The Prisoner Of Azkaban 68	T.I. 137	Ron White 145
Black Eyed Peas 34	Eamon 198	J-Kwon 66	Lostprophets 99	Kill Bill Vol. 1 157	Kill Bill Vol. 1 157	Tonex & The Peculiar People 158	Gretchen Wilson 4
Blink-182 58	Evanscence 15	Elton John 193	Ludacris 91	The Lord Of The Rings: The Return Of The King 149	The Lord Of The Rings: The Return Of The King 149	Trapt 135	Wilson Phillips 35
Brooks & Dunn 103	Sara Evans 160	Jack Johnson 199	Loretta Lynn 69	Love Actually 150	Love Actually 150	Trillville/Lil' Scrappy 163	Mario Winans 22
Jackson Browne 102	Everlast 56	Norah Jones 20, 65	Teena Marie 33	The OC: Mix 1 167	The OC: Mix 1 167	Josh Turner 110	Lee Ann Womack 89
Jimmy Buffett 186	Finger Eleven 185	Juvenile, Skip & Wacko 168	Maroon 5 32	The Punisher: The Album 74	The Punisher: The Album 74	Shania Twain 83	Stevie Wonder 152
Mary Chapin Carpenter 181	Five For Fighting 86	Juvenile 59	Master P 165	Shrek 2 9	Shrek 2 9	Twista 39	Wynonna 115
Cassidy 116	Flaw 153	Keane 173	John Mayer 120	That's So Raven 54	That's So Raven 54	Keith Urban 38	Yeah Yeah Yeahs 108
Casting Crowns 82	Franz Ferdinand 57	Toby Keith 29, 143, 194	Martina McBride 88	Troy 164	Troy 164	Usher 3	Yellowcard 41
Kenny Chesney 18	Ghostface 139	Alicia Keys 28	Michael McDonald 111	Brtney Spears 46	Brtney Spears 46	Luther Vandross 101	Ying Yang Twins 114
Chingy 97	Godsmack 85	Kid Rock 162	Tim McGraw 178	Rod Stewart 159, 196	Rod Stewart 159, 196	VARIOUS ARTISTS	
Eric Clapton 72	Good Charlotte 183	Killswitch Engage 84	Sarah McLachlan 113	Joss Stone 79	Joss Stone 79	American Idol Season 3: Greatest Soul Classics 49	
Coldplay 133	Grateful Dead 75	Method Man 5	MercyMe 90				
Harry Connick, Jr. 128	Tamyra Gray 23	Alison Krauss + Union Station 191	George Michael 12				

# Over The Counter

Continued from page 11

chart post gains of 20% or more, with three in the top 10 having an increase in excess of 40%.

Of the 30 titles that bullet on that list, 25 are by artists who appeared on the show.

One of them, multiple-trophy winner and performer **Toby Keith**, scoops up two chart awards on Top Country Albums. His latest, "Shock'n Y'All," wins Greatest Gainer at No. 4 (up 50%), while "The Best of Toby Keith: 20th Century Masters—The Millennium Collection" motors 43-33 with the Pacesetter cup (up 83%).

Also healthy in country's top 10 are **Big & Rich** (up 44%, No. 7) and **Alan Jackson** (up 54%, No. 8).

More significantly, **Chris Muratore**, director of research services at **Nielsen SoundScan**, notes that country albums have tallied 27.2 million copies in the first five months of 2004, a larger haul than the genre has seen through May in any of the past 11 years.

In 2002, when the overall album market was down by 10.7%, country albums were up 12% over 2001. Last year, though, country albums slid by almost 10%, a deeper slump than the 3.6% dip that the general market experienced.

There are two Pied Pipers in cowboy hats this year. **Kenny Chesney** has sold almost 2 million copies of his "When the Sun Goes Down" since its Feb. 3 release, and slightly more than 1 million of the 3.3 million copies that Keith has sold of his "Shock'n Y'All" were moved in 2004.

Only one country title, the **Dixie Chicks**' "Home," surpassed 1 million in the first five months of last year, although the two best-selling country albums through May 2002 sold more than Chesney and Keith have moved this year.



In '02, **Alan Jackson's** "Drive," released earlier that year, posted 2.1 million through the end of May, while the "O Brother, Where Art Thou?" soundtrack did 1.8 million in those five months.

Still, this year's country volume

is a fraction of 1% ahead of the pace in 2002 and 9.5% above where the genre stood one year ago.

**FOUR FOR FOUR:** Methinks **Oprah Winfrey** sees music stars as key draws during TV's May ratings sweeps. For a fourth straight week, "The Oprah Winfrey Show" affects album sales, with **George Michael** rising as the latest beneficiary.

After his "Patience" bowed at No. 29 on The Billboard 200, his May 26 visit to the daytime show creates a 72% increase, good for the Greatest Gainer award and a jump to No. 12. This marks his highest rank on the chart since 1996 and follows Winfrey-sparked boosts for **Luther Vandross**, **Wynonna** and **Lionel Richie**.

Similarly, on the brink of her 15th birthday, **Renee Olstead** borrows a trick from '60s kid actors **Ricky Nelson**, **Shelley Fabares** and **Paul Petersen**. But instead of

launching a hit single, she converts exposure from a sitcom into a bow on Top Jazz Albums (No. 4). The day before her set hit stores, she sang twice during the season finale of "Still Standing," the show on which she appears.

On another network, the **Comedy Central** premiere of **Larry the Cable Guy's** special, "Git-R-Done," hurls his album 6-1 on Top Pop Catalog (up 55%), the first time he has led that list and the album's biggest sales week ever (12,500).

The show was part of a May 23 slate that marked the second-most-watched day and prime-time night in the cable channel's history.

Larry's Blue Collar Comedy tour pal **Ron White** also benefits from that block of programming, riding 13-3 on Top Heatseekers (up 45%). Both comics earn Greatest Gainer on those respective charts.

White will unveil his own Comedy Central special June 27.



JUNE 12 2004 **Billboard** TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	6	<b>DIANA KRALL</b>	VERVE 001626/VG	<b>NUMBER 1</b> 5 Weeks At Number 1 The Girl In The Other Room
2	2	17	<b>HARRY CONNICK, JR. ▲</b>	COLUMBIA 90551/SONY MUSIC	Only You
3	3	87	<b>DIANA KRALL ●</b>	VERVE 001626/VG	Live In Paris
4	NEW		<b>RENEE OLSTEAD</b>	143/REPRISE 48704/WARNER BROS.	Renee Olstead
5	4	4	<b>ELIANE ELIAS</b>	BLUEBIRD 58335/RCA VICTOR	Dreamer
6	5	82	<b>TONY BENNETT &amp; K.D. LANG ●</b>	RPM/COLUMBIA 86734/SONY MUSIC	A Wonderful World
7	9	9	<b>VARIOUS ARTISTS</b>	CAPITOL 97582	Torch Songs
8	7	12	<b>WYNTON MARSALIS QUARTET</b>	BLUE NOTE 91717	Magic Hour
9	10	5	<b>JOHN PIZZARELLI</b>	TELARC 83591	Bossa Nova
10	8	3	<b>JOHN SCOFIELD TRIO</b>	VERVE 001699/VG	EnRoute
11	14	12	<b>THE BAD PLUS</b>	COLUMBIA 90771/SONY MUSIC [M]	Give
12	6	4	<b>DIRTY DOZEN BRASS BAND</b>	ROPEADOPE 51526/ARTEMIS	Funeral For A Friend
13	11	3	<b>BOBBY LYLE</b>	THREE KEYS 30004/LIGHTYEAR	Straight & Smooth
14	13	7	<b>VARIOUS ARTISTS</b>	DENON 17316	More Of The Most Relaxing Jazz Music In The Universe
15	15	2	<b>HARVEY MASON</b>	BLUEBIRD 52741/RCA VICTOR	With All My Heart
16	12	32	<b>DAVID SANBORN</b>	VERVE 065578/VG	timeagain
17	18	4	<b>JOE LOVANO</b>	BLUE NOTE 91950	I'm All For You
18	20	4	<b>STEFON HARRIS &amp; BLACKOUT</b>	BLUE NOTE 97353/CAPITOL	Evolution
19	23	12	<b>HENRY &amp; MONICA MANCINI</b>	CONCORD JAZZ 2231/CONCORD	Ultimate Mancini
20	19	6	<b>DANNY AIELLO</b>	IN2N 6001	I Just Wanted To Hear The Words
21	17	2	<b>FATS WALLER</b>	BLUEBIRD 5951/RCA VICTOR	Centennial Collection
22	16	31	<b>STEVE TYRELL</b>	COLUMBIA 89238/SONY MUSIC [M]	This Guy's In Love
23	NEW		<b>DAVE BRUBECK</b>	TELARC 83605	Private Brubeck Remembers
24	22	44	<b>PETER CINCOTTI</b>	CONCORD 2158 [M]	Peter Cincotti
25	25	8	<b>GLENN MILLER</b>	BLUEBIRD 59104/RCA VICTOR	The Centennial Collection

JUNE 12 2004 **Billboard** TOP CONTEMPORARY JAZZ™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	118	<b>NORAH JONES ▲ ●</b>	BLUE NOTE 32088* [M]	<b>NUMBER 1</b> 118 Weeks At Number 1 Come Away With Me
2	2	3	<b>JAMIE CULLUM</b>	UNIVERSAL/VERVE 002273/VG	twentysomething
3	3	31	<b>KENNY G</b>	BMG HERITAGE 50997/RMG	Ultimate Kenny G
4	4	5	<b>KIM WATERS</b>	SHANACHIE 5113 [M]	In The Name Of Love
5	NEW		<b>SPYRO GYRA</b>	HEADS UP 3085	The Deep End
6	5	10	<b>PETER WHITE</b>	COLUMBIA 89090/SONY MUSIC [M]	Confidential
7	8	33	<b>WILL DOWNING</b>	GRP 000529/VG	Emotions
8	9	12	<b>EUGE GROOVE</b>	NARADA JAZZ 97227/NARADA	Livin' Large
9	6	5	<b>PIECES OF A DREAM</b>	HEADS UP 3080	No Assembly Required
10	11	34	<b>DAVE KOZ</b>	CAPITOL 34226 [M]	Saxophonic
11	10	5	<b>MARION MEADOWS</b>	HEADS UP 3082	Player's Club
12	7	10	<b>JOYCE COOLING</b>	NARADA JAZZ 97225/NARADA	This Girl's Got To Play
13	12	35	<b>CHRIS BOTTI</b>	COLUMBIA 90535/SONY MUSIC [M]	A Thousand Kisses Deep
14	14	9	<b>ANDRE WARD</b>	AWARD 90934/DRPHEUS	Steppin' Up
15	16	6	<b>VARIOUS ARTISTS</b>	BLUE NOTE 90266*/CAPITOL	Blue Note Revisited
16	20	11	<b>BOB BALDWIN</b>	A440 4034	Brazil Chill
17	15	2	<b>MICHAEL LINGTON</b>	RENDEZVOUS 5103	Stay With Me
18	18	14	<b>PAUL BROWN</b>	GRP 000851/VG	Up Front
19	19	8	<b>BOBBY LYLE</b>	THREE KEYS 30004/LIGHTYEAR	Straight & Smooth
20	21	42	<b>PRAFUL</b>	N-CODED 4244/RENDEZVOUS	One Day Deep
21	13	65	<b>MINDI ABAIR</b>	GRP 065229/VG	It Just Happens That Way
22	23	2	<b>PETE BELASCO</b>	COMPENDIA 5717	Deeper
23	17	4	<b>ALFONZO BLACKWELL</b>	UTOPIA 20004	Sax You Down
24	24	14	<b>KEIKO MATSUI</b>	NARADA JAZZ 97904/NARADA	Wildflower
25	22	18	<b>DOWN TO THE BONE</b>	NARADA 95747 [M]	Cellar Funk

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for 200,000 units (Platino). △ Certification for 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. ©2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JUNE 12 2004 **Billboard** TOP CLASSICAL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	9	<b>YO-YO MA WITH THE AMSTERDAM BAROQUE ORCHESTRA &amp; TON KOOPMAN</b>	SONY CLASSICAL 89816/SONY MUSIC	<b>NUMBER 1</b> 9 Weeks At Number 1 Vivaldi's Cello
2	2	16	<b>ANONYMOUS 4</b>	HARMONIA MUNDI 907326 [M]	American Angels
3	3	29	<b>SOUNDTRACK</b>	DECCA 001574/UNIVERSAL CLASSICS GROUP	Master And Commander
4	4	31	<b>JOSHUA BELL</b>	SONY CLASSICAL 87894/SONY MUSIC [M]	Romance Of The Violin
5	5	10	<b>KLAZZ BROTHERS &amp; CUBA PERCUSSION</b>	SONY CLASSICAL 93090/SONY MUSIC	Classic Meets Cuba
6	NEW		<b>PIERRE-LAURENT AIMARD/CHAMBER ORCHESTRA OF EUROPE (HARNONCOURT)</b>	TELDEC/WARNER CLASSICS 47334/WARNER STRATEGIC MARKETING	Beethoven: Piano Concertos Nos. 1-5
7	7	32	<b>ANDREA BOCELLI ▲</b>	PHILIPS 470400/UNIVERSAL CLASSICS GROUP	Sentimento
8	6	15	<b>TIM JANIS</b>	TIM JANIS ENSEMBLE 1106	Beautiful America
9	NEW		<b>PHILHARMONIA ORCHESTRA (ZANDER)</b>	TELARC 80599	Mahler: Symphony No. 3
10	9	24	<b>ANDRE RIEU</b>	DENON 17293 [M]	Live In Dublin
11	11	13	<b>LANG LANG</b>	DG 02047/UNIVERSAL CLASSICS GROUP	Live At Carnegie Hall
12	11	10	<b>VARIOUS ARTISTS</b>	SPARROW 96561	Hallelujah: 35 Great Sacred Chorus
13	10	37	<b>RENEE FLEMING</b>	DECCA 001024/UNIVERSAL CLASSICS GROUP	By Request
14	13	7	<b>DEBORAH VOIGT</b>	EMI CLASSICS 57881/ANGEL	Obsessions: Wagner And Strauss
15	NEW		<b>LARA ST. JOHN</b>	ODYSSEY/SONY CLASSICAL 93022/SONY MUSIC	Bach

JUNE 12 2004 **Billboard** TOP CLASSICAL CROSSOVER™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	30	<b>JOSH GROBAN ▲</b>	143/REPRISE 48450/WARNER BROS.	<b>NUMBER 1</b> 29 Weeks At Number 1 Closer
2	2	9	<b>HAYLEY WESTENRA</b>	DECCA 001866/UNIVERSAL CLASSICS GROUP [M]	Pure
3	4	5	<b>BELA FLECK/EDGAR MEYER</b>	SONY CLASSICAL 92106/SONY MUSIC	Music For Two
4	3	20	<b>AMICI FOREVER</b>	VICTOR 52739/SMG [M]	The Opera Band
5	7	44	<b>YO-YO MA</b>	SONY CLASSICAL 89935/SONY MUSIC	Obrigado Brazil
6	5	78	<b>JOSH GROBAN</b>	143/REPRISE 48413/WARNER BROS.	Josh Groban In Concert
7	6	52	<b>SARAH BRIGHTMAN</b>	NEMO STUDIO 37180/ANGEL	Harem
8	8	12	<b>SISSEL</b>	DECCA 002080/UNIVERSAL CLASSICS GROUP [M]	My Heart
9	9	16	<b>YO-YO MA</b>	SONY CLASSICAL 90970/SONY MUSIC	Obrigado Brazil: Live In Concert
10	10	19	<b>CHARLOTTE CHURCH</b>	COLUMBIA 86990/SONY MUSIC	Prelude: The Best Of Charlotte Church
11	12	6	<b>THE IRISH TENORS</b>	RAZOR & TIE 82910	Heritage
12	11	1	<b>ANDRE RIEU</b>	DENON 17348	At The Movies
13	13	1	<b>BOND</b>	MBO/DECCA 001117/UNIVERSAL CLASSICS GROUP	Bond: Remixed
14	15	1	<b>BOND</b>	MBO/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine
15	NEW		<b>CHRISTOPHER O'RILEY</b>	ODYSSEY/SONY CLASSICAL 87321/SONY MUSIC	True Love Waits: O'Riley Plays Radiohead

JUNE 12 2004 **Billboard** TOP NEW AGE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	4	<b>JIM BRICKMAN</b>	WINDHAM HILL 80618/RCA VICTOR	<b>NUMBER 1</b> 4 Weeks At Number 1 Greatest Hits
2	2	14	<b>VARIOUS ARTISTS</b>	VIRGIN 96797	Pure Moods: Celestial Celebration
3	3	71	<b>YANNI</b>	WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
4	4	49	<b>MANNHEIM STEAMROLLER/C.W. MCCALL</b>	AMERICAN GRAMAPHONE 1776	American Spirit
5	5	2	<b>VARIOUS ARTISTS</b>	WINDHAM HILL 60132/RCA VICTOR	Windham Hill America
6	7	68	<b>YANNI</b>	VIRGIN 81516	Ethnicity
7	6	3	<b>VARIOUS ARTISTS</b>	ST. CLAIR 1578	Wellness Music: Quiet Times
8	10	17	<b>VARIOUS ARTISTS</b>	MADACY 4950	The Healing Garden Collection
9	8	5	<b>VARIOUS ARTISTS</b>	ST. CLAIR 1757	Wellness Music: Spiritual Healing
10	12	70	<b>MANNHEIM STEAMROLLER</b>	AMERICAN GRAMAPHONE	Romantic Melodies
11	13	49	<b>DELERIUM</b>	NETTWERK 30306 [M]	Chimera
12	NEW		<b>VAS</b>	NARADA 77337	Feast Of Silence
13	14	3	<b>RYAN FARISH</b>	NEURODISC 73737/CAPITOL	Beautiful
14	NEW		<b>ARMIK</b>	BOLERO 7106	Piano Nights
15	9	4	<b>VARIOUS ARTISTS</b>	ST. CLAIR 1756	Wellness Music: Body & Soul

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

JUNE 12 2004 **Billboard** TOP CLASSICAL BUDGET

1	LUCIANO PAVAROTTI	VARIOUS ARTISTS
2	BEST TRADITIONAL WEDDING MUSIC	VARIOUS ARTISTS
3	CLASSICS FOR RELAXATION	VARIOUS ARTISTS
4	25 PIANO FAVORITES	VARIOUS ARTISTS
5	GREAT ARTISTS OF THE CENTURY	VARIOUS ARTISTS
6	GUITAR CLASSICS	VARIOUS ARTISTS
7	25 CLASSICAL FAVORITES	VARIOUS ARTISTS
8	ROMANTIC FLUTE	VARIOUS ARTISTS
9	BEST OF TCHAIKOVSKY	VARIOUS ARTISTS
10	ROMANTIC PIANO	VARIOUS ARTISTS
11	MOONLIGHT CLASSICS	VARIOUS ARTISTS
12	CLASSICAL PIANO	VARIOUS ARTISTS
13	CLASSICS FOR THE MOVIES	VARIOUS ARTISTS
14	CLASSICAL VIOLIN	VARIOUS ARTISTS
15	MOZART: 25 FAVORITES	VARIOUS ARTISTS

JUNE 12 2004 **Billboard** TOP CLASSICAL MIDLINE

1	BABY MOZART	VARIOUS ARTISTS
2	BABY EINSTEIN: BABY BEETHOVEN	VARIOUS ARTISTS
3	BABY EINSTEIN: BABY BACH	VARIOUS ARTISTS
4	CHANT: THE ANNIVERSARY EDITION	VARIOUS ARTISTS
5	BABY EINSTEIN: BABY NEPTUNE	VARIOUS ARTISTS
6	THE #1 BACH ALBUM	VARIOUS ARTISTS
7	CELLO ADAGIOS	VARIOUS ARTISTS
8	PACHELBEL'S GREATEST HITS: THE ULTIMATE CANON	VARIOUS ARTISTS
9	THE MOST RELAXING PIANO ALBUM IN THE WORLD...EVER!	VARIOUS ARTISTS
10	ESSENTIAL WEDDING	VARIOUS ARTISTS
11	CLASSICAL HEARTBREAKERS	VARIOUS ARTISTS
12	EUPHORIC CLASSICS	VARIOUS ARTISTS
13	BABY VIVALDI	VARIOUS ARTISTS
14	A-Z OF OPERA	VARIOUS ARTISTS
15	BRIDE'S GUIDE TO WEDDING MUSIC	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

JUNE 12 2004 **Billboard** TOP KID AUDIO

1	VARIOUS ARTISTS	THAT'S SO RAVEN
2	THE CHEETAH GIRLS	THE CHEETAH GIRLS (EP)
3	VARIOUS ARTISTS	WALT DISNEY RECORDS PRESENTS MEGA MOVIE MIX
4	VARIOUS ARTISTS	DISNEYMANIA 2: MUSIC STARS SING DISNEY
5	KIDZ BOP KIDS	KIDZ BOP 5
6	VARIOUS ARTISTS	RADIO DISNEY: ULTIMATE JAMS GREATEST HITS FROM VOLUMES 1-4
7	VARIOUS ARTISTS	THE PROUD FAMILY
8	VARIOUS ARTISTS	BARBIE HIT MIX
9	VARIOUS ARTISTS	PIXEL PERFECT (EP)
10	KIDZ BOP KIDS	KIDZ BOP GOLD
11	KIM POSSIBLE	DISNEY'S KIM POSSIBLE
12	VARIOUS ARTISTS	DISNEY'S GREATEST VOL. 1
13	THE WIGGLES	YUMMY YUMMY
14	VARIOUS ARTISTS	DISNEY'S GREATEST VOL. 2
15	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1
16	VARIOUS ARTISTS	DISNEY'S KARAOKE SERIES: THE CHEETAH GIRLS
17	VARIOUS ARTISTS	DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY
18	VARIOUS ARTISTS	BABY EINSTEIN: LULLABY CLASSICS
19	VARIOUS ARTISTS	DISNEY: PIXAR: FINDING NEMO: OCEAN FAVORITES
20	VARIOUS ARTISTS	RADIO DISNEY JAMS VOL. 8
21	VEGGIETALES	BOB & LARRY'S SUNDAY MORNING SONGS
22	VARIOUS ARTISTS	BABY MOZART
23	VARIOUS ARTISTS	BABY EINSTEIN: BABY BEETHOVEN
24	KIDZ BOP KIDS	KIDZ BOP 4
25	VEGGIETALES	BIG IDEA'S VEGGIE TALES SING ALONGS ON THE ROAD WITH BOB & LARRY

Children's recordings: original motion picture soundtracks excluded.

Chart Codes: CS (Hot Country Singles); H100 (Hot 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&B Hip/Hop Singles).  
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

**100 YEARS** (EMI Blackwood, BMI)/Five For Fighting, BMI, HL, H100 35  
**4:30 AM** (F.I.P.P., BMI)/EMI April, ASCAP) LT 12  
**8TH WORLD WONDER** (Shankel Songs, ASCAP/Jacobson, ASCAP/BEEBop Music, SOCAN/BBC Worldwide, SOCAN/Curb Songs, ASCAP), WBM, H100 77  
**99 PROBLEMS** (Copyright Control/Careers-BMG, BMI/BMG Songs, ASCAP/Spirit Two, ASCAP/Songs Of The Knight, BMI)/Universal-PolyGram International, ASCAP/Rhyme Syndicate, ASCAP/WB, ASCAP/Amo Dump, ASCAP/Caramba, ASCAP/American Def Tunes, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 43; RBH 28

## -A-

**ABRAZAR LA VIDA** (Denise Rich Songs, BMI)/Lazy 10, ASCAP/Warner-Tamerlane, BMI/Perez Soto, BMI/WB, ASCAP) LT 19  
**ACT A FOOT** (LP Boyz, BMI/White Rhino, BMI) RBH 91  
**AFTER PARTY** (Notting Hill Songs, SESAC/Put It Down, SESAC/T. Scott Style, SESAC/Young Fiano, SESAC/All Blac Muzik, ASCAP) RBH 71  
**AHORA QUIEN** (World Deep, BMI)/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 2  
**ALL FALLS DOWN** (Sony/ATV Songs, BMI)/EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, H100 12; RBH 6  
**ALWAYS WANTING MORE (BREATHLESS)** (Major Bob, ASCAP/Create KCD Music, BMI)/I Want To Hold Your Songs, BMI/Big Moulage Music, ASCAP) CS 58  
**AMAR COMO TE AME** (Edimusa, ASCAP/Vander, ASCAP) LT 28  
**ANDAR CONMIGO** (Lolein, ASCAP/Doble Acuarela Songs, ASCAP/EMI April, ASCAP) LT 46  
**ANTES DE QUE TE VAYAS** (Crisma, SESAC) LT 43  
**AUNQUE NO TE PUEDA VER** (WB, ASCAP) LT 16

## -B-

**BACK OF THE BOTTOM DRAWER** (Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC/Painted Red, BMI), HL, CS 42  
**BARAJA DE ORO** (Zomba, ASCAP) LT 32  
**BEER MAN** (EMI April, ASCAP/Sea Gayle, ASCAP/Sony/ATV Acuff Rose, BMI), HL, CS 35  
**BLAME IT ON MAMA** (Blame Mama, ASCAP/Hysom Walker, BMI) CS 37  
**BLOW IT OUT** (Ludacris, ASCAP/EMI April, ASCAP/Browz, BMI)/The Royalty Network, BMI), HL, RBH 56  
**THE BOOGIE MAN** (Blackened, BMI)/Blue Sky Rider, BMI) CS 53  
**BOUNCE BACK** (Money Mack, BMI) RBH 90  
**BREAK DOWN HERE** (EMI April, ASCAP/Willow Lake, ASCAP), HL, CS 36  
**BRING IT BACK** (Money Mack, BMI) RBH 65  
**BURN** (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, H100 1; RBH 1

## -C-

**CALL MY NAME** (Controversy, ASCAP/Universal, ASCAP), HL, RBH 49  
**CANTAR HASTA MORIR** (BMG Songs, ASCAP) LT 35  
**CHARLENE** (Songs Of Universal, BMI/Tappy Whyte's, BMI)/Bat Future, BMI) RBH 80  
**CH-CHECK IT OUT** (Brooklyn Dust, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 81  
**COLD HARD BITE** (Get-Jet, BMI) H100 64  
**COMO PUDE ENAMORARME DE TI** (Universal Musica, ASCAP/Lao Musica, SACM) LT 18  
**CONFESSIONS PART I** (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WB, ASCAP), HL/WBM, RBH 60  
**CONFESSIONS PART II** (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WB, SESAC/U.R. IV, ASCAP), HL/WBM, H100 8; RBH 4  
**CREO EN EL AMOR** (Piloto, ASCAP/Universal Musica, ASCAP/WB, ASCAP) LT 6  
**CRUZ DE OLVIDO** (Zomba Golden Sands, ASCAP) LT 11  
**CUIDARTE EL ALMA** (Songs Of Castillo, BMI)/WB, ASCAP/Universal-Musica Unica, BMI) LT 9  
**CULO** (Diaz Brothers Music, BMI)/Abood, BMI/Greensleeves, PRS/Kings Of Kings, BMI/Marimbero, ASCAP) H100 32; RBH 45

## -D-

**DAME TU AIRE** (WB, ASCAP) LT 44  
**DANCE WITH MY FATHER** (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Chi-Boy, ASCAP), HL, CS 47  
**DESEOS DE COSAS IMPOSIBLES** (Sony/ATV Discos, ASCAP) LT 25  
**DESPERADO** (Hecho A Mano, ASCAP/EMI April, ASCAP) LT 34  
**DESPERATELY** (Tittawhirl, BMI)/Moon Kiss, BMI) CS 7; H100 60  
**DIAMOND IN THE BACK** (Ludacris, ASCAP/EMI April, ASCAP/Tefnoise, BMI)/Delicious Apple, ASCAP/Jemaxal Music, ASCAP/H&R Lastrada, ASCAP/Sony/ATV Tunes, ASCAP/Melomaga, ASCAP/Music Sales Corp., ASCAP), HL, RBH 88  
**DIARY** (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, RBH 30  
**DIE OF A BROKEN HEART** (Just Another Girl's Music, ASCAP/Universal, ASCAP/EMI Blackwood, BMI)/Shaye Smith, BMI) CS 60  
**DIP IT LOW** (Poli Paul, BMI)/Spencow, BMI/Songs Of Universal, BMI/Havana Brown, BMI), WBM, H100 46; RBH 57  
**DIRT OFF YOUR SHOULDER** (EMI April, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL, H100 16; RBH 19  
**A DONDE ESTABAS?** (Ser-Ca, BMI) LT 10  
**DON'T SAY NUTHIN** (Grand Negaz, BMI)/Careers-BMG, BMI/Scott Storch, ASCAP/Tuff Jew, BMI), HL, RBH 67  
**DON'T TAKE YOUR LOVE AWAY** (Tuff Huff, BMI)/Zomba Songs, BMI/Grindtime, BMI), WBM, H100 70; RBH 24  
**DON'T TELL ME** (Almo, ASCAP/Avril Lavigne, SOCAN/Evan Taubenfeld, ASCAP/EMI April, ASCAP), HL/WBM, H100 25  
**DOS LOCOS** (J&N, ASCAP) LT 7  
**DUDE** (EMI Blackwood, BMI), HL, H100 26; RBH 18

## -E-

**E.I. (REINVENTION)** (Jackie Frost, ASCAP/BMG Songs, ASCAP/Clump Tight, ASCAP/Universal, ASCAP/Jay E's Basement, ASCAP/D2 Pro, ASCAP) RBH 74  
**EVERYTHING** (Szeretlek, ASCAP/BMG Songs, ASCAP) H100 76  
**EVERYTIME** (Zomba Songs, BMI)/Britney Spears, BMI/Notting Hill, BMI/Sea Nymph, BMI/Andrian Adams, BMI), WBM, H100 23  
**FEEL IT** (Child Support, ASCAP/Notting Hill, ASCAP/Sy

Scott Syremacy Music, ASCAP/Songs Of Universal, BMI/Tony Kelly, ASCAP/EMI April, ASCAP/WB, ASCAP/Warner Chappell, PRS), HL/WBM, RBH 96  
**FIERA INQUIETA** (Laguna, ASCAP/Sony/ATV Discos, ASCAP) LT 39  
**FIGURED YOU OUT** (Warner-Tamerlane, BMI)/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Ladekiv, SOCAN), WBM, H100 99  
**THE FIRST CUT IS THE DEEPEST** (Mainstay, BMI)/Salata, ASCAP/Universal-MCA, ASCAP), WBM, H100 44  
**FLOAT ON** (Ugly Casanova Music, ASCAP/Tschudi Music, ASCAP/The Best Dressed Chicken In Town, ASCAP) H100 90  
**FREAKS** (SPZ, BMI) RBH 77  
**FREE** (Franne Gee, BMI)/Dad's Dreamer, BMI/Warner-Tamerlane, BMI/Marietta Moon, ASCAP), WBM, RBH 92  
**FREEK-A-LEEK** (Zomba, ASCAP/Kumbaya, ASCAP/Watch My Music, ASCAP/Lil Jon 00017 Music, BMI), WBM, H100 11; RBH 5  
**FRIDAY NIGHT** (Young Chris, ASCAP/Young Neef, ASCAP/E.O.B., ASCAP/Rabasse, ASCAP/Rush Groove, ASCAP/The Robinson Music Group, BMI)/WB, ASCAP), WBM, RBH 68

## -G-

**GAME OVER (FLIP)** (Neje, SESAC/Lucky, BMI) H100 20; RBH 11  
**GET NO BETTER** (Larsy, BMI)/Swizz Beatz, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI/Karima, BMI/Warner-Tamerlane, BMI/Universal, ASCAP/EMI April, ASCAP/Dead Game, ASCAP), HL/WBM, H100 82; RBH 58  
**THE GIRL'S GONE WILD** (Sony/ATV Tree, BMI)/Love Monkey, BMI/Universal, ASCAP/Memphersfield, ASCAP), WBM, CS 38  
**GIRLS LIE TOO** (EMI April, ASCAP/Little Cricket, ASCAP/Didn't Have To Be, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 23  
**GOT IT TWISTED** (BMG Songs, ASCAP/Juvenile Hell, ASCAP/Careers-BMG, BMI)/P. Noid, BMI/A. Maman Music, ASCAP/Bienstock, ASCAP/Lost Toy People Music, ASCAP), HL/WBM, H100 67; RBH 25

## -H-

**HAPPY PEOPLE** (R.Kelly, BMI)/Zomba Songs, BMI), WBM, H100 28; RBH 8  
**HAZME OLVIDARLA** (Vander, ASCAP) LT 14  
**HEADSPRUNG** (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, RBH 72  
**HEAVEN** (Either Or Music, BMI) H100 34  
**HERE WITHOUT YOU** (Escatwapa, BMI)/Songs Of Universal, BMI), WBM, H100 33  
**HEY GOOD LOOKIN'** (Sony/ATV Acuff Rose, BMI)/Hiriam, BMI), HL, CS 19  
**HEY MAMA** (will.i.am, BMI)/Listmoney, PRS/Greensleeves, PRS/MCPS, PRS/Cherry River, BMI), CLM, H100 24  
**HIGH LONESOME** (Wilmington Road, BMI)/Terry McBride, BMI/Still Working For The Man, BMI/ICG, BMI) CS 56  
**HOLD ON** (Blackfire, ASCAP/Famous, ASCAP/Blue Erro Soul, ASCAP/EMI April, ASCAP/Tehtui, ASCAP/Ye World Music, ASCAP/Modat, ASCAP/Get Ya Frog On, BMI), HL, RBH 85  
**HOLE IN THE HEAD** (Xenomania, PRS/Warner Chappell, PRS/EMI, PRS/Universal-PolyGram International, ASCAP) H100 98  
**HORA ENAMORADA** (Sony/ATV Latin, BMI)/CD Elvis, BMI) LT 49  
**HOW AM I DOIN'** (Skronk Bonk Tunes, BMI)/Sony/ATV Cross Keys, ASCAP), HL, CS 48  
**HOW FAR** (EMI April, ASCAP/EMI Blackwood, BMI)/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabaux Songs, BMI), HL, CS 25

## -I-

**I CAN'T SLEEP** (Espirtu de Leon, BMI)/Songs Of Universal, BMI)/My Mulligan, BMI), WBM, CS 11; H100 61  
**I DON'T WANNA KNOW** (Marsky, BMI)/Janice Combs, BMI/EMI Blackwood, BMI/Hot Heat, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Donceno, ASCAP/337, ASCAP), HL, H100 2; RBH 7  
**IF I AIN'T GOT YOU** (Lellow, ASCAP/EMI April, ASCAP), HL, H100 9; RBH 3  
**IF NOBODY BELIEVED IN YOU** (Coburn, BMI)/Harley Allen Music, BMI), WBM, CS 30  
**IF YOU EVER STOP LOVING ME** (Sony/ATV Tree, BMI)/Love Monkey, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 3; H100 39  
**I GOT A FEELIN'** (Major Bob, ASCAP/Universal-Songs Of PolyGram International, BMI)/Everything I Love, BMI)/Sony/ATV Tree, BMI), HL/WBM, CS 15  
**I HATE U** (N-T The Water, ASCAP/Still N-T The Water, BMI) RBH 75  
**I LIKE THAT** (Trak Starz, ASCAP/Almo, ASCAP/Irving, BMI)/Nate Dogg, BMI/2x10 Music, ASCAP/Chingy Music, ASCAP/BMG Songs, ASCAP/Mischkemusic, ASCAP/Houston Summers, BMI)/Three Hundred Ce Music, BMI), HL/WBM, RBH 52  
**I MEANT TO** (WB, ASCAP/Warner-Tamerlane, BMI)/1808 Music, BMI/BP, BMI), WBM, CS 45  
**I MISS YOU** (EMI April, ASCAP/Fun With Goats, ASCAP/Beat Poet, ASCAP/Universal, ASCAP), HL/WBM, H100 71  
**I'M REALLY HOT** (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Universal-PolyGram International, ASCAP/Universal, ASCAP), WBM, RBH 97  
**I'M RIDIN' BIG YO** (Pastor Troy, BMI)/Toompstone, BMI) RBH 95  
**I'M STILL IN LOVE WITH YOU** (Sparta Florida, PRS/EMI Blackwood, BMI)/EMI April, ASCAP), HL, H100 31  
**IN A REAL LOVE** (EMI April, ASCAP/VassarSongs, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 39  
**IT ONLY HURTS WHEN I'M BREATHING** (Universal-Songs Of PolyGram International, BMI)/Loon Echo, BMI)/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 26; H100 85  
**I WANNA MAKE YOU CRY** (Big Red Tractor, ASCAP/Warner-Tamerlane, BMI)/Smith Haven, BMI), WBM, CS 29  
**I WANNA THANK YA** (Soul Insurance, BMI)/Melodies Of J., BMI)/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI)/My Own Chit, BMI/Hit & Hold, ASCAP), WBM, RBH 70  
**I WANT TO LIVE** (Memphisto, ASCAP/Onlay, ASCAP/Universal, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 18  
**I WANT YOU** (Uncle Bobby's Music, BMI)/EMI Blackwood, BMI/New Hidden Valley, ASCAP/WB, ASCAP/Casa

## -J-

**JESUS WALKS** (EMI Blackwood, BMI)/Please Gimme My Publishing, BMI), HL, H100 22; RBH 10  
**JOOK GAL (WINE WINE)** (Greensleeves, PRS/Livingston, ASCAP/Drugstore, ASCAP/Lil Jon 00017 Music, BMI)/Stayin High Music, ASCAP/EMI April, ASCAP/Bone Crusher, ASCAP/Abood, BMI)/Mochrie, ASCAP/EMI Virgin Songs, BMI)/Cal-Gene, BMI), HL, H100 59; RBH 23  
**JUST FOR YOU** (LBR, ASCAP/Metrophonic, ASCAP) H100 96

## -L-

**LAST ONE STANDING** (Chi-Boy, ASCAP/Feesongs, BMI), WBM, CS 24; H100 95  
**LEAN BACK** (Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP/Remynice Music, ASCAP/Joey And Ryan Music, BMI) RBH 36  
**LEAVE (GET OUT)** (Full Of Soul, BMI)/EMI Blackwood, BMI/Soulvang, BMI/Goddy, BMI)/Songs Of DreamWorks, BMI/Smooth As Silk, ASCAP/Plaything, ASCAP), HL, H100 30  
**LET ME IN** (R. Kelly, BMI) CS 21; H100 73  
**LET'S BE US AGAIN** (Sony/ATV Tree, BMI)/Criterion, ASCAP/Still Working For The Man, BMI)/Tommy Lee James, BMI/ICG, BMI), HL, CS 5; H100 42  
**LET'S GET AWAY** (Domani And Ya Majesty's Music, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI)/Warner-Tamerlane, BMI/Springtime, BMI), WBM, RBH 73  
**LETTERS FROM HOME** (Famous, ASCAP/Ed And Lucille Songs, ASCAP/BMG Songs, ASCAP), HL, CS 2; H100 29  
**LIVE LIKE YOU WERE DYING** (Warner-Tamerlane, BMI)/Big Loud Shirt, ASCAP/ICG, ASCAP), WBM, CS 21; H100 73  
**LLORE LLORE** (V.M.R., ASCAP/F.I.P.P., BMI) LT 21  
**LOCKED UP** (Noka International, ASCAP/Famous, ASCAP), HL, H100 97; RBH 69  
**LOCO** (Old Desperados, ASCAP/N2D, ASCAP/WB, ASCAP/Scott And Soda, ASCAP/Beetche, ASCAP), WBM, CS 8; H100 53  
**THE LONELINESS** (ECAF, BMI)/Sony/ATV Songs, BMI), HL, RBH 100  
**LOOK AT US** (Sony/ATV Songs, BMI)/Triple Shoes, BMI)/Sony/ATV Cross Keys, ASCAP/Bill N Bud, ASCAP), HL, CS 44  
**LORD YOU KNOW** (Killa Cam, BMI)/WB, ASCAP/Copyright Control/Zomba Songs, BMI)/DJ Khaled, BMI), WBM, RBH 94  
**LOVE'S DIVINE** (Perfect Songs, BMI)/Bat Future, BMI) H100 86  
**LOVE SONG** (Fiction Songs, ASCAP/BMG Songs, ASCAP), HL, H100 89  
**LUCIHARE POR TU AMOR** (Peermusic III, BMI) LT 24  
**LYING FROM YOU** (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI)/Nondisclosure Agreement, BMI)/Rob Bourdon, BMI)/Kenji Kobayashi, BMI)/Pancakey Cakes, BMI)/Zomba Songs, BMI), WBM, H100 68

## -M-

**MAKE IT ALRIGHT** (Mike City, BMI)/Warner-Tamerlane, BMI), WBM, RBH 51  
**MAKE IT UP WITH LOVE** (Zomba, ASCAP/Food Stamp Muzik, ASCAP/Strange Motel, ASCAP/David McPheerons, BMI), WBM, RBH 83  
**MAS QUE TU AMIGO** (Crisma, SESAC) LT 5  
**MAYBERRY** (Good Ol' Delta Boy, SESAC) CS 9; H100 55  
**ME ACORDARE** (EIR, ASCAP) LT 48  
**ME AND EMILY** (Castle Street, ASCAP/Singinrach Songs, ASCAP/Live Real, ASCAP), WBM, CS 27  
**MEANT TO LIVE** (Meadowgreen, ASCAP/Sugar Pete, ASCAP) H100 21  
**ME, MYSELF AND I** (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/Black Owned Musik, ASCAP/Notting Dale, ASCAP), WBM, RBH 40  
**MEN DON'T CHANGE** (Mosaic Music, BMI)/Hold Jack, BMI), HL, CS 34  
**MIEDO** (Vander, ASCAP) LT 36  
**MI PEOR ENEMIGO** (Ser-Ca, BMI) LT 23  
**MOVE YA BODY** (Twoonz, ASCAP/Elijah Wells The 3rd Music, ASCAP/Gipha Sounds Music, ASCAP/Lionel Birmingham Music, ASCAP/Abood, BMI)/Zomba Songs, BMI)/Mokojumbi, BMI), WBM, H100 14; RBH 17  
**MUSICOLOGY** (Controversy, ASCAP/Universal, ASCAP), HL, RBH 61  
**MY BAND** (Derty Works, ASCAP/EMI April, ASCAP/Swifty McVey, ASCAP/Fullproff, BMI)/Runyon Ave, BMI)/Idiotic Biz, ASCAP/Eight Mile Style, BMI)/Ensign, BMI)/EMI Blackwood, BMI)/Jaceff, ASCAP/Resto World, ASCAP) H100 17; RBH 32  
**MY IMMORTAL** (Zombies Ate My Publishing, BMI)/Forthefallen, BMI)/Dwight Frye, BMI), HL/WBM, H100 18

## -N-

**NADIE ES ETERNO** (Edimusa, ASCAP/Vander, ASCAP) LT 29  
**NAUGHTY GIRL** (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott Storch, ASCAP/Black Owned Musik, ASCAP/Angela Beyonce, ASCAP/WB, ASCAP/Summer Night Music, BMI)/Kidada, BMI)/Shugiteirus, BMI)/Warner-Tamerlane, BMI)/Rubber Band, BMI)/Universal-Songs Of PolyGram), WBM, H100 3; RBH 14  
**NEW DAY** (Pattonium, BMI)/Tippy's Own Music, BMI)/The Loving Company, ASCAP/Kartos Jr., BMI)/Say What Say Huh, BMI)/Wilkinson Ave., BMI)/Liesse's First Born Music, BMI)/Peermusic III, BMI), HL, RBH 42  
**THE NEW WORKOUT PLAN** (Please Gimme My Publishing, BMI)/EMI Blackwood, BMI), HL, RBH 66  
**NO ME QUIERO ENAMORAR** (Sony/ATV Latin, BMI) LT 40  
**NO PROBLEM** (Lil Jon 00017 Music, BMI)/TVT, BMI)/Swizote, BMI) RBH 63  
**NO TIENE LA CULPA EL INDIO** (TN Ediciones, BMI) LT 17  
**NOT YOUR AVERAGE JOE** (Little Mahkvas, ASCAP/Missing Link, ASCAP/Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Songs Of Universal, BMI)/Zomba, ASCAP/563, ASCAP/EMI Full Keel, ASCAP), HL/WBM, RBH 64  
**NUMB** (Zomba Songs, BMI)/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI)/Nondisclosure Agreement, BMI)/Rob Bourdon, BMI)/Kenji Kobayashi, BMI)/Pancakey Cakes, BMI), WBM, H100 50

## -O-

**OCEAN AVENUE** (Bromuda, ASCAP/BMG Songs, ASCAP), HL, H100 45  
**THE ONE** (God Given, BMI)/Bubba Gee, BMI/Noontime Tunes, BMI)/Ya/Majesty's Music, ASCAP/EMI April, ASCAP/Reach Global, BMI)/Songs Of Universal, BMI)/Warner-Tamerlane, BMI), HL, RBH 82  
**ONE CALL AWAY** (Almo, ASCAP/Trak Starz, ASCAP/Irving, BMI)/Jackpot, ASCAP/Ching Chong, BMI), HL, H100 62

**ONE STEP AT A TIME** (Plainview Diner, BMI)/Burton B. Collins, SESAC/Carol Vincent And Associates, SESAC) CS 57  
**ON FIRE** (Lloyd Banks, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Embassy, BMI)/Bros. Grimm, ASCAP/Eight Mile Style, BMI)/Jaceff, ASCAP/Resto World, ASCAP), HL/WBM, H100 19; RBH 9  
**OOCHIE POP** (Zomba, ASCAP/The Braids, ASCAP/Piscapo, ASCAP/Black Mob, ASCAP/Rock Pop, BMI), WBM, RBH 98  
**OVERNIGHT CELEBRITY** (Stayin High Music, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP/Mirimode, BMI)/Songs Of Universal, BMI)/Len-Ion, BMI)/Stone Diamond, BMI)/Almo, ASCAP), HL/WBM, H100 6; RBH 2

## -P-

**PAINT ME A BIRMINGHAM** (Songs Of DreamWorks, BMI)/Princetta, BMI)/Mama's House, BMI)/Cherry River, BMI), CLM, H100 79  
**PARA TODA LA VIDA** (LGA, BMI) LT 26  
**PASSENGER SEAT** (Emerto, ASCAP/EMI April, ASCAP/Little Cricket, ASCAP), HL, CS 13; H100 69  
**PERO QUE TAL SI TE COMPRO** (Cornelio Reyna, BMI)/Rightsong, BMI) LT 8  
**PUSH** (D. Trolman, BMI)/Starks, BMI)/Rich Kid, BMI)/Pleasure Music, BMI) RBH 89  
**PUT YOUR BEST DRESS ON** (WB, ASCAP/Songs Of R. Joseph, ASCAP/Warner-Tamerlane, BMI)/Platinum Plow, ASCAP), WBM, CS 49

## -Q-

**QUE DE RARO TIENE** (Gemini's Musical, SACM/Universal Musica, ASCAP) LT 42  
**QUE LLORO** (Sony/ATV Discos, ASCAP) LT 22  
**QUESTIONS** (Zomba Songs, BMI)/R.Kelly, BMI), WBM, RBH 62

## -R-

**THE REASON** (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 5  
**REDNECK WOMAN** (Sony/ATV Cross Keys, ASCAP/Gracie Girl, ASCAP/WB, ASCAP), HL/WBM, CS 1; H100 27  
**RIDE WIT U** (Universal, ASCAP/Tetragrammaton, ASCAP/Nivrac Tyke, ASCAP/Jesse Jaye, ASCAP/BIG JAMES, ASCAP/Famous, ASCAP/50 Cent, ASCAP/High On Life, ASCAP/Mouth Full O' Gold, ASCAP), HL/WBM, H100 93  
**ROSES** (Gnat Booty, ASCAP/Chrysalis, ASCAP/Seven Sax, ASCAP/Notting Dale, ASCAP), HL, H100 10; RBH 15  
**ROUGH & READY** (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/BMG, PRS/Multisongs BMG, SESAC) CS 33

## -S-

**SABANAS FRIAS** (Tulum, ASCAP/EMI April, ASCAP) LT 45  
**SABES A CHOCOLATE** (SGAE, BMI)/Vander, ASCAP) LT 50  
**SALT SHAKER** (TVT, BMI)/ColliPark, BMI)/EWC, BMI)/Da Crippler, BMI)/C'Amore, BMI)/Me & Mara, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, RBH 33  
**SAVE A HORSE (RIDE A COWBOY)** (Big Love, ASCAP/WB, ASCAP), WBM, CS 31  
**SAY AY AY AY** (Melaza, BMI)/Dutty Rock, PRS/EMI April, ASCAP), HL, RBH 87  
**SCANDALOUS** (EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Universal, ASCAP), HL, H100 51  
**SELFISH** (Donut Boy, BMI)/EMI April, ASCAP/Zhiif, ASCAP/Please Gimme My Publishing, BMI)/EMI Blackwood, BMI)/Springtime, BMI), HL, H100 91; RBH 38  
**SENTADA AQUÍ EN MI ALMA** (World Deep, BMI)/Sony/ATV Latin, BMI) LT 37  
**SHAKE THAT SH\*\*** (Ludacris, ASCAP/EMI April, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, RBH 99  
**SHE THINKS SHE NEEDS ME** (Songs Of DreamWorks, BMI)/API Country Music, BMI)/E Ticket, BMI)/Cherry River, BMI)/Still Working For The Woman, ASCAP/MXC, ASCAP/ICG, BMI)/EMI Blackwood, BMI)/Shane Minor, BMI), CLM/HL, CS 20  
**SHE WANTS TO MOVE** (The Waters Of Nazareth, BMI)/EMI Blackwood, BMI)/Careers-BMG, BMI)/Raynchaser, BMI), HL, RBH 93  
**SI TU ESTUVIERAS** (L.G. ASCAP) LT 47  
**SLITHER** (Velvet Revolver, ASCAP) H100 75  
**SLOW MOTION** (Money Mack, BMI) H100 15; RBH 12  
**SOMEBODY** (WB, ASCAP/Gravitron, SESAC), WBM, HL, H100 78  
**SOMEDAY** (Warner-Tamerlane, BMI)/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM, H100 38  
**SOMEONE TO SHARE IT WITH** (Mike Curb, BMI)/Curb Songs, ASCAP), WBM, CS 55  
**SON OF A PREACHER MAN** (Sony/ATV Tree, BMI), HL, CS 51  
**SORRY 2004** (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Einor, ASCAP/Antonio Dixon's Muzik, ASCAP/E.D. Duz-It, BMI)/Anthony Nance Muzik, ASCAP/E Two, ASCAP/Notting Dale, ASCAP), HL, RBH 44  
**SO SEXY** (R.Kelly, BMI)/Zomba Songs, BMI)/Stayin High Music, ASCAP/Almo, ASCAP), HL/WBM, RBH 50  
**SOUTHSIDE** (Hale Yave, SESAC/Peertunes, SESAC/Tabulous, ASCAP/Hitco South, ASCAP/Universal Linga, ASCAP/Ararog Songs, ASCAP/DJ Irv, BMI) H100 63; RBH 27  
**SOY TU MUJER** (C.K. Joints, BMI)/Universal-Musica Unica, BMI)/Warner-Tamerlane, BMI) LT 41  
**SPLASH WATERFALLS** (Ludacris, ASCAP/EMI April, ASCAP/Aruby, ASCAP/Almo, ASCAP), HL, RBH 31  
**STEP IN THE NAME OF LOVE** (Zomba Songs, BMI)/R.Kelly, BMI), WBM, RBH 43  
**STILL IN LOVE** (Ailarose Music, BMI)/Irving, BMI)/Al Green, BMI), HL, H100 74; RBH 26  
**SUDS IN THE BUCKET** (Mike Curb, BMI)/Songs Of Moraine, BMI)/Curb Songs, ASCAP/Moraine, ASCAP), WBM, CS 40  
**SUNSHINE** (Lucky, BMI)/4 My Peeps, BMI)/Publishing Designee, BMI)/S. Lal, BMI)/L. Quezada, BMI) RBH 59  
**SWEET SOUTHERN COMFORT** (Warner-Tamerlane, BMI)/Writers Extreme, BMI)/EMI April, ASCAP/Brad To The Bone, ASCAP), HL/WBM, H100 87  
**SWEET SUMMER RAIN** (Universal-MCA, ASCAP/Halhana, ASCAP/Warner-Tamerlane, BMI)/Makeshift, BMI), WBM, CS 50

## -T-

**TAKE MY BREATH AWAY** (Famous, ASCAP/WB, ASCAP), HL/WBM, H100 47  
**TAKE YA CLOTHES OFF** (Bone Crusher, ASCAP/BMG Songs, ASCAP/Liweilyn, ASCAP/Southern Crunk, ASCAP/PMH, ASCAP/EWC, BMI)/Da Crippler, BMI)/ColliPark, BMI)/EMI Blackwood, BMI), HL, RBH 78  
**TALK ABOUT OUR LOVE** (Please Gimme My Publishing, BMI)/EMI Blackwood, BMI)/Uncle Bobby's Music, BMI)/Mandrill, ASCAP), HL, H100 36; RBH 16  
**TANTO LA QUERIA** (WB, ASCAP) LT 27  
**TARDES NEGRAS** (Cucji, ASCAP) LT 30  
**TEAR IT UP** (Dirtiest Thirstiest, ASCAP/Dark Society, ASCAP/L. Matos, ASCAP/Boomer X, ASCAP/Dead Game,

ASCAP/EMI April, ASCAP/Clump Tight, ASCAP/EMI Blackwood, BMI)/Stone Diamond, BMI)/Cyptron, BMI)/Jobeta, ASCAP/Zomba, ASCAP/Soundtrunes, BMI)/Zomba Songs, BMI)/TCF, ASCAP/Fox Film, BMI), HL/WBM, H100 84; RBH 39  
**TENGO GANAS** (V.M.R., ASCAP/F.I.P.P., BMI) LT 20  
**TE QUISE OLVIDAR** (BMG Songs, ASCAP) LT 13  
**TE QUISE TANTO** (Doble Acuarela Songs, ASCAP) LT 4  
**THANK GOD I'M A COUNTRY BOY** (Cherry Lane, ASCAP/DreamWorks Songs, ASCAP), CLM, CS 32  
**THAT'S COOL** (WienSong, ASCAP/Lugraccia, ASCAP/Reynsong, BMI)/Giving It Back, BMI)/Mosaic Music, BMI)/Hold Jack, BMI) CS 52  
**THAT'S WHAT SHE GETS FOR LOVING ME** (Sony/ATV Tree, BMI)/Showbilly, BMI)/Warner-Tamerlane, BMI), HL, CS 6; H100 57  
**THINK ABOUT YOU** (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 34  
**THIS LOVE** (Careers-BMG, BMI)/February Twenty Second, BMI)/Valentine Valentine, ASCAP), HL, H100 7  
**THIS WAY** (Chappell & Co., ASCAP/Double Vinyl, BMI)/Triclops Media, BMI)/Dilated Junky, ASCAP/Little A Music, BMI)/EMI Blackwood, BMI)/Please Gimme My Publishing, BMI), HL/WBM, H100 83; RBH 41  
**TIME'S UP!** (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nate Dogg, BMI)/Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP), HL, H100 72; RBH 29  
**TIPSU** (Jerrrell Jones, ASCAP/Tarpo, ASCAP/Notting Dale, ASCAP/EMI April, ASCAP), HL, H100 13; RBH 21  
**TOUGHER THAN NAILS** (Songs Of Daniel Music, BMI)/Tanasi Island Music, BMI)/Sony/ATV Tree, BMI)/Big Yellow Dog, BMI)/Etta Baby Music, BMI)/Copyright Solutions, BMI), HL, CS 22  
**TOXIC** (Colgems-EMI, ASCAP/Murlyn, ASCAP/Universal-PolyGram International, ASCAP), HL/WBM, H100 56  
**TU DE QUE VAS** (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 3  
**TU FOTOGRAFIA** (Estefan, ASCAP/F.I.P.P., BMI) LT 31  
**TURN ME ON** (EMI April, ASCAP/Beane Tribe, ASCAP/Justin Combs, ASCAP/Da 12, ASCAP/C.Sills, ASCAP/EMI, PRS/Spragga Benz, BMI), HL, H100 48; RBH 54

## -U-

**U SAVED ME** (Zomba Songs, BMI)/R.Kelly, BMI), WBM, RBH 47  
**U SHOULD'VE KNOWN BETTER** (MonDeenise, ASCAP/Shaniah Cymone, ASCAP/EMI April, ASCAP/Uncle Bobby's Music, BMI)/EMI Blackwood, BMI), HL, H100 58; RBH 20

## -V-

**VITAMIN S** (EMI Blackwood, BMI)/Mad House, BMI), HL, RBH 84  
**VIVO Y MUERO EN TU PIEL** (Rubet, ASCAP/Universal Musica, ASCAP) LT 1

## -W-

**WANNA GET TO KNOW YOU** (50 Cent, ASCAP/Lloyd Banks, ASCAP/Mouth Full O' Gold, ASCAP/Universal, ASCAP/Webstyle, BMI)/Better-half, ASCAP/Leon Ware, ASCAP), WBM, H100 100  
**THE WATCH** (Sony/ATV Tree, BMI)/Big Yellow Dog, BMI)/Florida Cracker, BMI)/Sony/ATV Acuff Rose, BMI)/Leslie Satcher, BMI), HL, CS 59  
**THE WAY YOU MOVE** (Gnat Booty, ASCAP/Chrysalis Songs, BMI)/Carl Mo, BMI)/Organized Noise, BMI)/Hitco, BMI), HL/WBM, H100 41; RBH 46  
**WELCOME BACK** (John Sebastian, BMI) H100 40; RBH 22  
**WHAT IF** (First Avenue, ASCAP/BMG

## Usher Rush Continues, This Time With An Import

While **Usher** continues to hold on to the top spot on Hot R&B/Hip-Hop Singles & Tracks with "Burn," the singer's presence is felt elsewhere on the list. His "Confessions Part II" is No. 4, "Yeah!" is No. 13 and "Confessions Part I" debuts at No. 60.

"Part I" is not included on the U.S. version of the album "Confessions," but it can be found as a bonus cut on the U.K. import.

"Part I" managed to find its way stateside and enter the chart with 6.2 million audience impressions, along with a No. 1 ranking at WGCI Chicago and additional airplay at 26 other R&B stations.

It is the first import title to hit the chart since "As" by **George Michael With Mary J. Blige** peaked at No. 57 in March 1999. That track was from a Japanese import of the hits package "Ladies & Gentlemen: The Best of George Michael."

At press time, Usher's parent label, **Zomba**, had not confirmed whether "Part I" will be made commercially available in the States.

**INDIE CLUB:** Fairly or unfairly, country radio has developed a reputation over the years for being less than hospitable to most independently distributed releases. Despite those obstacles, a determined indie finally cracks the top 10 on Hot Country Singles & Tracks for the first time in nearly one year, as **David Lee Murphy's** "Loco" rises 12-8.

Issued on the **Audium** imprint just days before corporate parent **Koch** absorbed the label, "Loco" is the first indie single to play in this part of the chart since **Craig Morgan's** "Almost Home" reached No. 6 in the July 5, 2003, issue.

An indie last topped the country chart when **Kenny Rogers** took "Buy Me a Rose" to No. 1 for **Dreamcatcher** in the May 13, 2000, issue.

Although the country chart has moved slowly since the early-'90s boom went bust, Morgan and Rogers took longer to peak than most of their recent major-label counterparts.

Morgan's song took 35 weeks to peak, while Rogers needed 29. At 22 weeks, "Loco" is the oldest bulletted single in the top 10 this issue, and it

is one of six indie titles competing on the chart.

Meanwhile, **Tim McGraw** provides a textbook illustration of the rapid chart rise some artists often enjoy at the expense of those that are not as eagerly anticipated.

After a stirring performance of "Live Like You Were Dying" during the May 26 Academy of Country Music Awards show, the track takes the biggest second-week chart leap

McGraw's as-yet-untitled album, due Sept. 14.

**STRONG PERFORMANCE:** Winners and performers from the recent Academy of Country Music Awards are reaping the benefits of their appearance on not only The Billboard 200 (see Over the Counter, page 61) but also Hot Digital Tracks. All four country titles on the chart were performed on the telecast, and each shows strong increases.

"Redneck Woman" by **Gretchen Wilson** leads the list and is up 15% with 5,500 paid downloads at No. 11. **Kenny Chesney & Uncle Kracker's** "When the Sun Goes Down" increases 10% and hits a new peak at No. 30. **Lonestar** has its first charting digital single, as "Let's Be Us Again" debuts with 2,500 copies in its first week of availability. **Big & Rich** see downloads jump 110% to 2,300 units, as they debut with "Save a Horse (Ride a Cowboy)" at No. 49.

**SPIRITUAL FILL:** Effective this issue, airplay from the 45 stations that constitute the Hot Christian Singles & Tracks panel is incorporated into the audience totals for the Hot 100 Airplay and Billboard Hot 100 charts.

Since listener impressions for the top songs on Hot Christian Singles & Tracks are relatively modest (500,000 impressions for the cur-

rent No. 1, "Who Am I" by **Casting Crowns**), the effect on the Hot 100 will be relatively minimal.

Artists garnering airplay in the Christian and secular formats, like

**Switchfoot** and **MercyMe**, stand to be the prime beneficiaries of the inclusion of Christian stations on the Hot 100 panel, as their titles will get additional listener impressions.

### SinglesMinded™

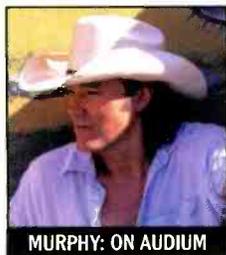
**Silvio Pietroluongo**  
silvio@billboard.com  
**Minal Patel**  
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**Wade Jessen**  
wjessen@billboard.com



in nearly one year. Up 908 detections in its first full week of airplay, "Dying" takes the chart's biggest gain and rises 36-21.

Although the singer is invariably in the "quick-add" camp, the song's powerful existentialist message fans the already blazing McGraw flame. No song has lurched forward this fast since **Alan Jackson & Jimmy Buffett's** "It's Five O'Clock Somewhere" vaulted 31-20 in its second chart week in June 2003.

"Dying" is the lead single from



MURPHY: ON AUDIUM

JUNE 12 2004		Billboard®		MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	13	The Reason	HOBBASTANK (ISLAND/IDJMG) ☆	3 Wks At No. 1
2	2	10	Naughty Girl	BEYONCÉ (COLUMBIA)	
3	6	9	Burn	USHER (LAFACE/ZOMBA) ☆	
4	4	10	I Don't Wanna Know	MARCO WINANS FEAT. ENYA & P. DIDDY (BAD BOY/UMRG)	
5	3	18	This Love	MAROONS (OCTONE/J/RMG) ☆	
6	5	19	Yeah!	USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	
7	10	9	Roses	DUTKAST (LAFACE/ZOMBA)	
8	14	5	Everytime	BRITNEY SPEARS (JIVE/ZOMBA) ☆	
9	9	13	Don't Tell Me	AVRIL LAVIGNE (ARISTA/RMG)	
10	8	16	Hey Mama	BLACK EYED PEAS (A&M/INTERSCOPE)	
11	7	12	My Band	D12 (SHADY/INTERSCOPE) ☆	
12	11	14	Tipsy	J-KWON (SO SO DEF/ZOMBA)	
13	15	13	Meant To Live	SWITCHFOOT (RED INK/COLUMBIA) ☆	
14	16	6	Scandalous	MIS-TEED (456/REPRISE)	
15	13	25	My Immortal	EVANESCENCE (WIND-UP) ☆	
16	23	6	Leave (Get Out)	JOJO (DA FAMILY/BLACKGROUND/UMRG)	
17	19	8	Ocean Avenue	YELLOWCARD (CAPITOL) ☆	
18	12	12	Take My Breath Away	JESSICA SIMPSON (COLUMBIA) ☆	
19	22	6	Dip It Low	CHRISTINA MILIAN (ISLAND/IDJMG)	
20	18	8	Dirt Off Your Shoulder	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	

JUNE 12 2004		Billboard®		ADULT TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	20	This Love	MAROONS (OCTONE/J/RMG) ☆	9 Wks At No. 1
2	2	16	The Reason	HOBBASTANK (ISLAND/IDJMG)	
3	3	29	My Immortal	EVANESCENCE (WIND-UP) ☆	
4	4	10	Everything	ALANIS MORISSETTE (MAVERICK/REPRISE)	
5	7	11	Heaven	LOS LONELY BOYS (ORFEPIC) ☆	
6	5	38	Someday	NICKELBACK (ROA/RUNNER/IDJMG) ☆	
7	6	29	100 Years	FIVE FOR FIGHTING (IWARE/COLUMBIA)	
8	8	44	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ☆	
9	10	16	Away From The Sun	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ☆	
10	14	4	Accidentally In Love	COUNTING CROWS (DREAMWORKS/GEFFEN) ☆	
11	9	44	Bright Lights	MATCHBOX TWENTY (ATLANTIC) ☆	
12	13	12	Don't Tell Me	AVRIL LAVIGNE (ARISTA/RMG)	
13	12	52	Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KRUEGER (ARISTA/RMG)	
14	11	33	It's My Life	NO DOUBT (INTERSCOPE) ☆	
15	16	9	Where Are We Runnin'?	LENNY KRAVITZ (VIRGIN) ☆	
16	17	16	Are You Gonna Be My Girl	JET (ELEKTRA/ATLANTIC)	
17	18	12	Stupid	SARAH MCLACHLAN (ARISTA/RMG) ☆	
18	19	8	Our Lives	THE CALLING (RCA/RMG) ☆	
19	20	5	Light In Your Eyes	SHERYL CROW (A&M/INTERSCOPE) ☆	
20	24	9	Meant To Live	SWITCHFOOT (RED INK/COLUMBIA)	

HitPredictor™		Monitor		DATA PROVIDED BY	
MAINSTREAM TOP 40		ADULT CONTEMPORARY		ADULT CONTEMPORARY	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
☆	RYAN CABRERA	☆	CELINE DION	☆	CELINE DION
	On The Way Down ATLANTIC		You And I EPIC		You And I EPIC
	71.5		85.2		85.2
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1	TRAPT	1	KEITH URBAN	1	KEITH URBAN
	ECHO WARNER BROS.		You'll Think Of Me CAPITOL		You'll Think Of Me CAPITOL
	76.4		99.7		99.7
2	USHER	2	THE CORRS	2	THE CORRS
	Confessions Part II ZOMBA		Summer Sunshine ATLANTIC		Summer Sunshine ATLANTIC
	74.9		91.3		91.3
3	ASHLEE SIMPSON	3	HOBBASTANK	3	HOBBASTANK
	Pieces Of Me GEFEN		The Reason IDJMG		The Reason IDJMG
	70.9		87.1		87.1
4	YELLOWCARD	4	CLAY AIKEN	4	CLAY AIKEN
	Ocean Avenue CAPITOL		Solitaire RMG		Solitaire RMG
	69.7		84.5		84.5
5	SWITCHFOOT	5	JIM BRICKMAN	5	JIM BRICKMAN
	Meant To Live COLUMBIA		Til I See You Again WINDHAM HILL		Til I See You Again WINDHAM HILL
	67.9		82.2		82.2
6	HANSON	6	EVANESCENCE	6	EVANESCENCE
	Penny And Me 3CG		My Immortal WIND-UP		My Immortal WIND-UP
	67.3		78.8		78.8
ADULT TOP 40		ADULT TOP 40		ADULT TOP 40	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
☆	BRITNEY SPEARS	☆	BRITNEY SPEARS	☆	BRITNEY SPEARS
	Everytime ZOMBA		Everytime ZOMBA		Everytime ZOMBA
	70.0		70.0		70.0
☆	DAVE MATTHEWS	☆	DAVE MATTHEWS	☆	DAVE MATTHEWS
	Oh RMG		Oh RMG		Oh RMG
	69.2		69.2		69.2
☆	RICHARD MARX	☆	RICHARD MARX	☆	RICHARD MARX
	When You're Gone EMC		When You're Gone EMC		When You're Gone EMC
	66.6		66.6		66.6
☆	RYAN CABRERA	☆	RYAN CABRERA	☆	RYAN CABRERA
	On The Way Down ATLANTIC		On The Way Down ATLANTIC		On The Way Down ATLANTIC
	65.4		65.4		65.4
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1	BLINK-182	1	LINKIN PARK	1	LINKIN PARK
	I Miss You GEFEN		Breaking The Habit WARNER BROS.		Breaking The Habit WARNER BROS.
	89.6		81.5		81.5
2	DIDO	2	CROSSFADE	2	CROSSFADE
	Don't Leave Home RMG		Cold COLUMBIA		Cold COLUMBIA
	81.4		76.6		76.6
3	AVION	3	SWITCHFOOT	3	SWITCHFOOT
	Seven Days Without You CONSOLE		Dare You To Move COLUMBIA		Dare You To Move COLUMBIA
	78.1		75.6		75.6
4	SARAH MCLACHLAN	4	SHINEDOWN	4	SHINEDOWN
	Stupid RMG		45 ATLANTIC		45 ATLANTIC
	77.7		74.5		74.5
5	311	5	STORY OF THE YEAR	5	STORY OF THE YEAR
	Love Song ZOMBA		Anthem Of Our Dying Day REPRISE		Anthem Of Our Dying Day REPRISE
	76.2		73.5		73.5
6	THE CALLING	6	THE CURE	6	THE CURE
	Our Lives RMG		The End Of The World GEFEN		The End Of The World GEFEN
	73.1		72.4		72.4
7	MERCYME	7	BLINK-182	7	BLINK-182
	Here With Me INO/CURB		Down GEFEN		Down GEFEN
	71.6		70.2		70.2
8	FINGER ELEVEN	8	THREE DAYS GRACE	8	THREE DAYS GRACE
	One Thing WIND-UP		Just Like You ZOMBA		Just Like You ZOMBA
	66.6		68.8		68.8
ADULT CONTEMPORARY		ADULT CONTEMPORARY		ADULT CONTEMPORARY	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
NO NEW SONGS SHOWED		NO NEW SONGS SHOWED		NO NEW SONGS SHOWED	
TOP 10 CALLOUT POTENTIAL THIS WEEK		TOP 10 CALLOUT POTENTIAL THIS WEEK		TOP 10 CALLOUT POTENTIAL THIS WEEK	
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1	LINKIN PARK	1	LINKIN PARK	1	LINKIN PARK
	Breaking The Habit WARNER BROS.		Breaking The Habit WARNER BROS.		Breaking The Habit WARNER BROS.
	81.5		81.5		81.5
2	CROSSFADE	2	CROSSFADE	2	CROSSFADE
	Cold COLUMBIA		Cold COLUMBIA		Cold COLUMBIA
	76.6		76.6		76.6
3	SWITCHFOOT	3	SWITCHFOOT	3	SWITCHFOOT
	Dare You To Move COLUMBIA		Dare You To Move COLUMBIA		Dare You To Move COLUMBIA
	75.6		75.6		75.6
4	SHINEDOWN	4	SHINEDOWN	4	SHINEDOWN
	45 ATLANTIC		45 ATLANTIC		45 ATLANTIC
	74.5		74.5		74.5
5	STORY OF THE YEAR	5	STORY OF THE YEAR	5	STORY OF THE YEAR
	Anthem Of Our Dying Day REPRISE		Anthem Of Our Dying Day REPRISE		Anthem Of Our Dying Day REPRISE
	73.5		73.5		73.5
6	THE CURE	6	THE CURE	6	THE CURE
	The End Of The World GEFEN		The End Of The World GEFEN		The End Of The World GEFEN
	72.4		72.4		72.4
7	BLINK-182	7	BLINK-182	7	BLINK-182
	Down GEFEN		Down GEFEN		Down GEFEN
	70.2		70.2		70.2
8	THREE DAYS GRACE	8	THREE DAYS GRACE	8	THREE DAYS GRACE
	Just Like You ZOMBA		Just Like You ZOMBA		Just Like You ZOMBA
	68.8		68.8		68.8
9	THE DARKNESS	9	THE DARKNESS	9	THE DARKNESS
	Growing On Me ATLANTIC		Growing On Me ATLANTIC		Growing On Me ATLANTIC
	67.8		67.8		67.8

Songs are blind tested online by Promosquad using multiple listeners and a laboratory sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats. Recently Tested Songs are the songs tested during the past month with the highest score. R&B/Hip-Hop and Rhythmic HitPredictor located in R&B/Hip-Hop section. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2004, Promosquad is a trademark of Think Fast LLC.

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 118 mainstream top 40, 88 adult top 40, 53 adult contemporary and 84 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ☆ Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All four radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard.com. ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

# Viacom

Continued from page 5

elodeon Films, which are affiliated with Viacom's Paramount Pictures, may receive added benefits now that Freston is overseeing Paramount.

Upcoming Nickelodeon Films releases include "SpongeBob SquarePants," based on the Nickelodeon cartoon.

According to *Billboard* sister publication The Hollywood Reporter, Paramount Pictures had 7% market share of the U.S. film business in 2003. Paramount's highest-grossing film that year was "The Italian Job," which generated \$106 million at the U.S. box office, according to Nielsen EDI.

So far this year, Paramount's biggest hit is "Mean Girls," which has grossed \$74 million at the U.S. box office to date. Upcoming Paramount movies include remakes of "The Stepford Wives" and "The Manchurian Candidate."

Karmazin's exit ends years of reported conflicts between him and Via-

com chairman/CEO Sumner M. Redstone, who said he plans to step down from the CEO post within three years.

The day after Karmazin exited, Viacom Entertainment Group chairman Jonathan Dolgen resigned, effective July 15. Dolgen said in a statement, "Due to the recently announced changes in Viacom's management structure, the time was right for me to step aside."

## WHO'LL SUCCEED REDSTONE?

Through the years the industry has buzzed about who would succeed the 81-year-old Redstone. Karmazin's predecessor, Frank Biondi, also clashed with Redstone and left the company in 1998.

In their new positions, Moonves and Freston will report to Redstone. They now share the historically fragile No. 2 post and are both positioned as prime candidates to replace Redstone.

Freston commented in a statement, "I have had the privilege to play a key role in MTV Networks' expansion and Viacom's operational and financial growth... and I relish this new challenge."

In his new position, Moonves will oversee Viacom's broadcast TV busi-

ness, production/distribution company Paramount TV, Infinity Broadcasting and Viacom Outdoor. Moonves was CBS chairman/CEO since 2003; he joined CBS in 1995 as CBS Entertainment president. Sources say there are no immediate plans to replace him as CBS chairman/CEO.

Moonves stated, "I am excited to take on these new responsibilities at such an important moment in the evolution of Viacom."

Karmazin commented in a statement that he left Viacom for "professional and personal reasons" and to "pursue other challenges."

Karmazin, Moonves and Freston were unavailable for further comment. Viacom representatives also had no further comment.

"Freston and Moonves have great track records. Karmazin was a liability because he wasn't a big fan of the Internet and digital delivery, and that's where entertainment is headed," observes Rich Hanley, assistant professor and director of the graduate program for the school of communications at Quinnipiac University in Hamden, Conn.

Viacom reported 2003 revenue totaling \$26.6 billion, up from \$24.6 billion the previous year.

Perhaps the biggest challenge facing Viacom is turning around Infinity Broadcasting's radio operations. Out of all of Viacom's main divisions (cable networks, TV, radio, outdoor, entertainment and video), radio was the only sector whose revenue decreased in 2003: \$2.1 billion, down 1% from the previous year.

One analyst observes that Karmazin's exit might give investors pause.

"These are fabulous assets that don't hum without management, and Mel is about as lively a maestro as you can find," Wachovia Securities director Bishop Cheen says.

Cheen concedes, though, that "radio has stopped jumping for Mel, and I'm sure it frustrated him."

## THE STERN FACTOR

One of Karmazin's strongest allies has been Howard Stern. The two have worked together since 1986.

However, with 18 months left on his contract, Stern remains on the air. He did comment on the situation on

his show June 1, saying that between the Federal Communications Commission's indecency crackdown and Karmazin leaving, "I'm on shaky ground now... I can't imagine the company will be as loyal to me as they were when Mel was here."

In an unrelated development, Infinity modern rock WBCN Boston VP of programming Oedipus has resigned after 29 years at the station. He remains with Infinity as VP of alternative programming, a title he took on in 2003.

As for reports suggesting that Karmazin is in discussions to join Walt Disney, Hanley believes that move would be "a disaster. Karmazin's biggest strengths are as a radio guy. Disney is a visual company. It wouldn't be a good match."

Additional reporting by Bram Teitelman in New York.

# NIPP

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# Virgin

Continued from page 6

available by subscription. Instead, users pay as they go for phone access, text messaging, e-mail, data, ringtones and other content and services.

Terms of the deal were not available. However, it is clear that Interscope is getting significant marketing value out of the relationship.

Virgin will promote First Dibs access to the D12 master ringtones through national print, radio, cable and Web advertising. The TV campaign includes First Dibs spots during the MTV Movie

Awards June 10. D12 is scheduled to perform at the awards show.

"Virgin speaks directly to a young, hip audience," says Steve Berman, chief of sales and marketing for Interscope Geffen A&M. "We view this as an incredible opportunity not only to enhance the marketing exposure to everything around D12 but also an opportunity to learn more about our audience."

Sir Richard Branson, chairman of parent the Virgin Group, sees the deal as a way to "change the wireless industry's current approach to mobile music."

Branson cites UMG as reaching out in a "creative new way to a base of extremely enthusiastic wireless content

users and hip-hop fans."

Previously, labels have supplied music directly to carriers—Sony Music to Sprint, Warner Music Group to T-Mobile, for example—but never on an exclusive basis.

Clint Wheelock, director of Wireless Research with Scottsdale, Ariz.-based InStat/MDR, believes First Dibs will provide a boost for labels.

"This allows UMG to get out there early and reach the earliest of early adopters within the mobile-music market," Wheelock says. "Virgin also gives labels a disproportionate marketing push behind the launch."

Virgin Mobile, a joint venture between Sprint PCS and the Virgin Group, is described in the industry as a

mobile virtual network operator. This means it does not have its own network infrastructure but buys minutes to sell to their own customers.

It also means Virgin can spend more to acquire content and market directly to customers.

"They've got to lock in consumers in different ways," Frieser says. "Content can help them build loyalty, get new consumers."

Virgin Mobile USA, which launched in July 2002, claims 1%-2% of carrier market share, but 8% of the ringtone market. The company believes master ringtones will shove monophonic and polyphonic ringtones into the "audio dustbin alongside LPs and 8-tracks."

# Bonnaroo

Continued from page 7

load at bonnaroo.com.

The project illustrates the ubiquity of the digital audio workstation in professional audio recording.

Digidesign, the de facto standard DAW platform, is supplying proven and new equipment for the festival. The company's products were on hand in 2003; the new additions have already won the endorsement of Bonnaroo's recording engineers.

Gone are the stand-alone hard disk and tape-based digital multitrack recorders employed at last year's Bonnaroo, which yielded the "Live From Bonnaroo 2003" CD and "270 Miles From Graceland" DVD.

Hank Neuberger of Chicago Recording and Third Wave Productions is working with producer John Alagia and Third Wave partner Terry Fryer. They will rely on multiple Pro Tools HD systems, Digidesign's new ICON console and Digidesign parent Avid Technology's Unity MediaNetwork system.

"In festival conditions where sound checks are not available, we

have to make sure the artists are framed the best they can be," Neuberger says. "We felt we needed to provide at least some degree of remixing after the live capture."

Their setup will have four remix stations, allowing Neuberger's team to put the 48-track capture of the performance into Pro Tools and remix onsite.

That way, "we can post some of these sets the next day," he says. "That has resulted in us needing a completely different technical approach, and instead of about 18 people, we have close to 40."

Each of the six stages will have a Pro Tools HD-based recording sta-

tion. Given the volume of data being captured, transferred and archived, Neuberger says, the Unity network is critical.

"Nothing like this has ever been attempted," he says. "Especially not out in the woods in Tennessee."

Digidesign director of corporate marketing Paul Foeckler says, "Drives will be transferred to Unity through a few transfer stations, where the data will be mirrored. Then various other Pro Tools stations will access the sessions for clean up, prep, etc. Finally, mixers will pull the data to do mixes from two ICON stations."

# Senate

Continued from page 7

law judges versed in copyright law. It also makes it easier for small players to take part in negotiations.

However, if the Senate version tacks on a half-dozen amendments the

Recording Industry Assn. of America is offering, the bill may not be "clean" enough to pass, according to observers.

The Protecting Intellectual Rights Against Theft and Expropriations (PIRATE) Act, S. 2237, may also face trouble.

Sens. Orrin Hatch, R-Utah, and Patrick Leahy, D-Vt., authored the bill, which would allow the Department of Justice to file civil copyright-infringe-

ment cases.

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

The American Civil Liberties Union and the Electronic Freedom Foundation oppose the bill. They say it is not in the public interest for the DOJ to become an industry traffic cop, pursu-

ing civil actions when more important issues loom after 9-11.

The RIAA counters that extra federal protection of intellectual-property industries, which are a strong sector of the domestic economy, is necessary.

Sen. Norm Coleman, R-Minn., who has criticized the RIAA's lawsuits against illegal file sharers, put a "hold" on the bill. That action has kept it from a Senate floor vote.

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# R&B Finalists

Continued from page 1

Barton G (formerly Billboardlive) in Miami Beach, Fla. It will cap the fifth annual Billboard/American Urban Radio Networks R&B/Hip-Hop Conference. The confab runs Aug. 4-6 at the Eden Roc Resort in Miami Beach.

Finalists in five categories are Beyoncé, Alicia Keys, OutKast and Lil Jon. Tied at four are fellow Disturbing Tha Peace members Ludacris and Chingy. Producer Kanye West is up for three awards.

Last year's top finalist was 50 Cent, who was named in 10 categories.

Jive artist Kelly is a contender in categories that include top R&B/hip-hop single, top R&B/hip-hop artist, top R&B/hip-hop male artist, R&B/hip-hop songwriter of the year and R&B/hip-hop producer of the year.

Propelled by the success of such singles as "Ignition" and "Step in the Name of Love," Kelly's 2003 release "Chocolate Factory" has sold 2.6 million copies in the United States, according to Nielsen SoundScan. A second 2003 project, "The R. in R&B Collection, Vol. 1," has racked up 1.2 million units. Kelly's eighth Jive studio album, the two-CD "Happy/U Saved Me," bows July 13.

Jay-Z will go up against Kelly in several categories, including top R&B/hip-hop artist, top R&B/hip-hop male artist and songwriter of the year. He is also up for top R&B/hip-hop album and top rap album.

The Roc-a-Fella/Def Jam rapper

proclaimed his retirement with the 2003 release of "The Black Album." To date, that set has sold 2.5 million copies. Jay-Z's popularity has been further fueled by guest spots on Beyoncé's "Crazy in Love" and the Neptunes' "Frontin'."

Speaking of Beyoncé, the Destiny's Child frontwoman is up for top R&B/hip-hop album, top R&B/hip-hop artist, top R&B/hip-hop female artist and top R&B/hip-hop new artist. Alicia Keys earns a nod for top R&B/hip-hop albums artist and will also vie against former touring partner Beyoncé in the categories of top R&B/hip-hop album, top R&B/hip-hop artist and top R&B/hip-hop female artist.

## CRUNK WIN: NO SWEAT?

Lil Jon & the East Side Boyz are up for four honors, including top R&B/hip-hop artist (duo or group) and top R&B/hip-hop single (airplay) for the crunk hit "Get Low," which also features Ying Yang Twins. Lil Jon (aka Jonathan Smith) is also up for producer of the year. In addition, Lil Jon appeared on the Youngbloodz's "Damn!," which scored mentions in three categories, including top R&B/hip-hop single and hot rap track.

Ludacris (aka Christopher Bridges)—who is featured with Lil Jon on Usher's crossover R&B/pop hit "Yeah!"—is a finalist in four categories. Those include top songwriter and top R&B/hip-hop singles artist. First-time finalist Chingy's four mentions include top R&B/hip-hop new artist and top R&B/hip-hop male artist.

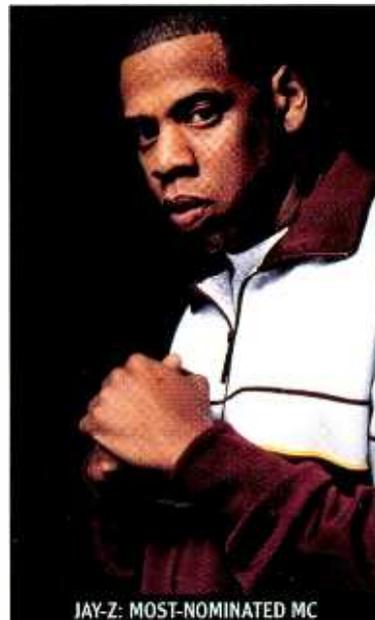
West is also a first-time finalist. In addition to top R&B/hip-hop new artist, he is up for top producer and top songwriter. Other first-time finalists include G-Unit.

The 2004 finalists for major label of the year are Interscope, Island Def Jam

Music Group, Sony Music and Universal Motown Records Group.

TVT, whose roster includes Lil Jon & the East Side Boyz, is again up for R&B/hip-hop independent label of the year. Rounding out that category are Koch, VP and Snoop Dogg's D.P.G. label.

"We built a phenomenal team of artists and executives over the last few years," TVT president/CEO Steve



Gottlieb says. "I am delighted for them to receive their due."

Comprising 17 categories, the Billboard R&B/Hip-Hop Awards honor the most popular albums, songs and artists, as well as the top songwriters, producers and major/independent labels. The awards are based on sales data from Nielsen SoundScan and radio airplay information from Nielsen Broadcast Data Systems.

Finalists and winners reflect the

performance of recordings on the *Billboard* R&B/hip-hop and rap charts during the period from the May 31, 2003, issue of *Billboard* through the May 22, 2004, issue. New artists are those who have not appeared on a *Billboard* album chart prior to the March 29, 2003, issue or have not been a new-artist finalist in the past.

The Billboard/AURN R&B/Hip-Hop Awards are produced with the support of the Miami Beach Visitors and Convention Authority.

Finalists for the 2004 awards are listed below. Updates may be found at [billboardevents.com](http://billboardevents.com).

**Top R&B/hip-hop album:** "Dangerously in Love," Beyoncé (Columbia/Sony Music); "The Black Album," Jay-Z (Roc-a-Fella/Def Jam/IDJMG); "The Diary of Alicia Keys," Alicia Keys (J/RMG); "Speakerboxxx/The Love Below," OutKast (La Face/Zomba).

**Top R&B/hip-hop single:** "Step in the Name of Love," R. Kelly (Jive/Zomba); "Get Low," Lil Jon & the East Side Boyz Featuring Ying Yang Twins (BME/TVT); "The Way You Move," OutKast Featuring Sleepy Brown (La Face/Zomba); "Damn!," Youngbloodz Featuring Lil Jon (So So Def/Zomba).

**Top R&B/hip-hop artist:** Beyoncé, Jay-Z, R. Kelly, Alicia Keys.

**Top R&B/hip-hop male artist:** Chingy, Jay-Z, R. Kelly, Ludacris.

**Top R&B/hip-hop female artist:** Ashanti, Beyoncé, Alicia Keys, Monica.

**Top R&B/hip-hop artist (duo or group):** G-Unit, Jagged Edge, Lil Jon & the East Side Boyz, OutKast.

**Top R&B/hip-hop new artist:** Beyoncé, Chingy, Ruben Studdard, Kanye West.

**Top R&B/hip-hop singles artist:** Beyoncé, Jay-Z, R. Kelly, Ludacris.

**Top R&B/hip-hop albums artist:**

Jay-Z, R. Kelly, Alicia Keys, OutKast.

**Top rap album:** "Jackpot," Chingy (Disturbing Tha Peace/Capitol); "Beg for Mercy," G-Unit (G-Unit/Interscope); "The Black Album," Jay-Z (Roc-a-Fella/Def Jam/IDJMG); "Speakerboxxx/The Love Below," OutKast (La Face/Zomba).

**Top R&B/hip-hop single (sales):** "Superstar/Flying Without Wings," Ruben Studdard (J/RMG); "Walked Outta Heaven," Jagged Edge (Columbia/SUM); "Let's Get Down," Bow Wow Featuring Baby (Columbia/SUM); "F\*\*k It (I Don't Want You Back)," Eamon (Jive/Zomba).

**Top R&B/hip-hop single (airplay):** "Step in the Name of Love," R. Kelly (Jive/Zomba); "You Don't Know My Name," Alicia Keys (J/RMG); "Get Low," Lil Jon & the East Side Boyz Featuring Ying Yang Twins (BME/TVT); "Damn!," Youngbloodz Featuring Lil Jon (So So Def/Zomba).

**Hot rap track of the year:** "Right Thurr," Chingy (Disturbing Tha Peace/Capitol); "Get Low," Lil Jon & the East Side Boyz Featuring Ying Yang Twins (BME/TVT); "Stand Up," Ludacris Featuring Shawna (Disturbing Tha Peace/Def Jam South/IDJMG); "Damn!," Youngbloodz Featuring Lil Jon (So So Def/Zomba).

**R&B/hip-hop songwriter of the year:** Christopher Bridges, Shawn Carter, Robert Kelly, Kanye West.

**R&B/hip-hop producer of the year:** Robert Kelly, the Neptunes, Jonathan "Lil Jon" Smith, Kanye West.

**R&B/hip-hop major label of the year:** Interscope, Island Def Jam Music Group, Sony Music, Universal Motown Records Group.

**R&B/hip-hop independent label of the year:** D.P.G., Koch, TVT, VP.

Additional reporting by Rashaun Hall in New York.

# Beastie Boys

Continued from page 1

"We have to say, 'This is the release date we're going to shoot for' and work backwards from there. If we didn't set deadlines for ourselves based on that, we really would just keep going on and on and fixing things and making new songs."

Adam Horovitz (Ad-Rock) and Adam Yauch (MCA) round out the group.

If first single "Ch-Check It Out" is any indication, there is definitely a pent-up demand for the 15-track Brooklyn Dust/Capitol set.

"Ch-Check It Out" rocketed to a career-best No. 3 on the *Billboard* Modern Rock Tracks chart in only four weeks. (It rises to No. 2 this issue.) The accompanying video is No. 2 on MTV2 and No. 6 on MTV.

## PLENTY OF BEASTIE BEATS

As expected, "To the 5 Boroughs" is loaded with political commentary, including calls to vote President Bush out of office ("That's It That's

All") and criticism of U.S. foreign policy ("Time to Build"). It also frequently pays homage to the trio's New York surroundings, best evidenced in "An Open Letter to NYC."

Above a chopped-up sample of the Dead Boys' "Sonic Reducer," the group finds solace in the city's post-Sept. 11 resiliency: "Since 911 we're still livin'/and lovin' life we've been given/ain't nothing gonna take that away from us/we're lookin' pretty and gritty 'cause in the city we trust."

Reinforcing the subject matter, the album's cover art is a pencil drawing of lower Manhattan as viewed from its southern tip, with the World Trade Center towers intact.

## GOOFBALL HUMOR

But the Beasties wisely don't skimp on their trademark goofball humor. They littered the album with references to such pop-culture figures as Fred Sanford, the Keebler Elves, Ron Popeil, Herman Munster, Jabba the Hut, Foghorn Leghorn and "Three's Company" landlord Mr. Furley.

"Seventy percent of the album or more is basically us just trying to entertain each other and have a good time," Mike D says. "That being said, it's only natural that there were certain days we came in and couldn't help but be thinking about things that were a lot more

serious. We really felt there were things we had to say."

Slater tells *Billboard* he expects nothing less from a group that he has been associated with since the early days of such classics as 1989's "Paul's Boutique."

"What the Beastie Boys represent to the music community has resonated well over time—the themes of rebellion, their sarcastic sense of humor and leftist, socially conscious viewpoint," he says.

Even more important is the Beasties' near-iconic status as the first white hip-hop act to garner—and maintain—mainstream acceptance and the first rappers to reach No. 1 on The *Billboard* 200 (with 1987's "Licensed to Ill").

"There are very few artists that can exist on the alternative chart, make headway on mix shows and ultimately wind up on the pop chart," Slater notes. "Eminem and maybe OutKast are the only others."

It is a sentiment echoed by modern rock WXRK New York PD Robert Cross. The Beasties will anchor his station's June 19 Dysfunctional Family Picnic concert.

"You'd be hard-pressed to come up with anyone who could rival the Beastie Boys in terms of bands who've had more songs work their way into the canon of a format," he

says, noting such modern rock cornerstones as "Sabotage," "So What'cha Want" and "Hey Ladies."

## JUNE PACKED WITH PROMOTIONS

With "Ch-Check It Out" affording Capitol such a strong lead-in to the project, the label is easing the Beasties back into the spotlight with a handful of June live appearances and promotions.

Kicking things off is an ambitious plan to stage multiple street-date performances in New York.

The exact details are still taking shape, according to senior director of marketing Sharon Lord.

On June 14, the album will have its world premiere with a listening party that radio trade magazine *FMQB* will syndicate to 200 stations.

On June 5, the group is taping an appearance at the MTV Movie Awards that will air June 20. That same day a June 9 show from Las Vegas will run as an MTV2 "\$2 Bill" special. Additionally, the Beasties are Yahoo's Artist of the Month for June and will be seen in performance June 15 on Sessions at AOL.

Capitol is also sending retailers six-song album samplers for in-store play.

"It's hard to get labels to do that, especially in this day and age of piracy," Virgin Entertainment Group

senior music product manager Jerry Suarez says. "But it's a great thing for consumers, because the band has been away for a while. The buzz is good. We're expecting it to do extremely well."

The trio begins its first extended tour in five years Aug. 7-8 at Japan's Summer Sonic Festival. The trek, booked by Don Muller at Creative Artists Agency, includes a North American arena outing that starts in mid-August.

"The idea with this record and tour, although it may sound like a contradiction, is to try to get to as much of the world but at the same time live sane family lives," Mike D says.

To emphasize the straight-ahead hip-hop sound of "Boroughs," the Beasties will forgo live instrumentation and tour simply with DJ Mix Master Mike, though Mike D says, "That could change at any moment."

The bigger question for some observers is what the future holds for the group, in light of how long it took to complete this record. Even Mike D admits, "To be honest, we really never know."

"One of the things we've talked about is actually not waiting so long until we record the next record, because we did a lot more songs than we wound up using," he adds. "Of course, give it a year."

# SESAC

Continued from page 1

been with the company for nine years and also serves on its board of directors. Before joining SESAC, he spent 22 years at ASCAP, where he directed the general licensing and national sales divisions.

SESAC chairman/CEO Stephen Swid and co-chairmen Freddie Gershon and Ira Smith were in Nashville June 1 to announce Collins' promotion and the departure of the well-liked Velez to the surprised and emotional Nashville staff. Conference calls to the New York and Los Angeles offices followed the announcement.

Afterward, Swid, Gershon, Smith and Collins sat down with *Billboard* for an interview. All four executives praised Velez and his contributions to the company.

Addressing Collins' appointment, Swid says, "Since Pat has been with us he has done an extraordinary job in the very important part of the performing-rights industry—that's the licensing.

"We had a small department, and he built up the department, brought in quality people, developed new ideas... and has, with these new ideas and new methods, enabled the affiliate department to expand and grow and bring on a very wide array of talented individuals."

Gershon says that in coming from the licensing department, Collins brings a new perspective to the helm of SESAC.

"You have to bring the music to a marketplace. [Pat's] the guy who's been bringing our music to the marketplace. His finger is on the pulse of the real world," he says.

Smith says Collins was a unanimous choice to replace Velez. "We recognize what everybody else recognizes in Pat's skills and talents," he says.

## GOALS DON'T CHANGE

Collins says the company's objectives remain the same, despite the leadership change. "Our goals are to be a technological leader among performing-rights organizations, not only in America but in the world," he says.

"We want to separate ourselves from our competitors domestically by pro-

viding the very finest service and providing an environment in which people want to come and work for us," he continues.

"We believe that we have a mantra to increase the value of copyrights in the marketplace and to return a higher royalty to our songwriters and our music publishers," Collins adds.

In 1994 SESAC pulled off a coup by luring Bob Dylan and Neil Diamond over from ASCAP. Before that, most radio stations didn't even have SESAC licenses, since programmers believed the only SESAC title they were likely to play in a year was the holiday staple "Grandma Got Run Over by a Reindeer."

Now, after a 10-year period that Collins characterizes as one of "dynamic growth" for SESAC, he says, "One of the challenges and opportunities [is moving] from the dynamic stage of growth to a pattern of more sustained growth. I believe Bill laid an excellent foundation [for that sustained growth]."

"We have a wonderful affiliations department... who identify songwriters and music publishers in the marketplace [with] compelling copyrights," Collins says. "As our company

grows in our ability to function efficiently and effectively, the affiliations department has more latitude to go out and identify more of these... compelling copyrights."

## PRaise FOR VELEZ

Under Velez's watch, SESAC increased its gross revenue sevenfold during the past 10 years. It has also quadrupled its radio repertory market share and increased its TV market share from less than 1% to 12% during the past five years.

Velez will remain with the company as a consultant on two pending projects, a TV licensing deal and a real estate deal in Nashville. He will step down from the company's board after completing those tasks.

Smith says, "Bill was one of the best things that ever happened to SESAC. [He] was an integral part of our growth and success."

Swid adds that Velez helped make the company profitable and contributed to its rapid growth.

"All companies have a hurdle they have to jump and, as they reach new levels, different management skills coincide with different personal

changes in life. Those twin issues came together for Bill and SESAC at the same time," he says.

"His personal life is changing, and I guess he felt he'd done the job long enough. He has contributed greatly to the success up to this point. So he decided that he should move on, and we decided that Pat should replace him," Swid adds.

SESAC is the smallest of the three U.S. performing-rights organizations—the others being ASCAP and BMI. It is also the only one of the three that operates as a for-profit company. Its affiliates include about 5,000 songwriters, publishers and composers, and it employs approximately 110 people at offices in Nashville, New York, Los Angeles and London.

In recent years, the company has experienced strong growth in the R&B, Latin and pop formats as well as in the licensing of TV music.

Among SESAC's best-known songwriter members are Dylan, Diamond, Cassandra Wilson, Joe Nichols, Jim Lauderdale, Bryan Michael Cox, Billy Mann, Bow Wow and Victoria Shaw.

SESAC will celebrate its 75th anniversary next year.

# 'Radio Star'

Continued from page 6

"What we have seen here is the end result of thousands of local submissions collected in a variety of ways, whether online, through talent contests held in malls and clubs or performances on morning shows," he says.

## 10 WEEKS TO FINAL COUNTDOWN

The CC affiliates began broadcasting entries March 19 for the 10-week "Radio Star" contest. Each station submitted one finalist per week.

All local weekly finalist recordings were sent to official contest judges: Sony A&R execs, recording artists and

radio programmers.

For each show, seven quarterfinalists were chosen to be featured on the next installment of "Radio Star," which aired each weekend. Semifinalists were then determined by listeners through call-in or online voting before the final countdown May 27 at S.I.R.

During the 10 weeks the show's Web site, *beastar.com*, logged upwards of 1 million page views, according to CC.

The site included competitor biographies, pictures and entries available for downloading. Some 20,000 votes were collected online during the final week.

Each of the seven semifinalists wins a professional demo, valued at up to \$10,000, courtesy of Epic Records.

The grand-prize winner receives a

recording contract for one single on Epic, a \$50,000 cash prize, the opportunity for a management contract with William Morris Agency and a taste of arena-sized star treatment by performing at CC's high-profile year-end top 40 concerts, the Z100 New York and KIIS-FM Los Angeles Jingle Balls.

## AS THE TENSION BUILDS

For the finale, the three remaining contestants perform two songs live for a studio audience of about 50.

"This is what the magic of radio has been about for decades, where you can paint pictures with your words," Z100 morning man and finals host Elvis Duran notes.

"One of the things I love about this is that people are concentrating on the words and the music without being

distracted by what you look like," he says. "That's why this is such a natural fit for radio."

Industry veteran Dave Novik, who served as a celebrity judge and will A&R the resulting demos and recording for Epic, concurs.

"From Epic's point of view, this is a great opportunity to be involved in a project that already has a pre-awareness built in," he says. "There are more and more industry people looking to find artists by watching them deliver material to some entity, whether it's 'American Idol' or 'Radio Star' or WB's 'Superstar.'"

"There have been talent shows for years, but not ones that have this kind of critical mass. Being able to pick and choose the contestants that are best is actually a great way for us

to find talent."

Natalie Loftin won the grand prize. She says the radio experience had been a pleasure.

"It's so much more intimate than 'American Idol,'" she says. "We're talking to America, yet there's the comfort of having only a few people in the room. I think it has made it easier, so far."

For Novik, the experience has been nothing but valuable: "It's exciting to start finding material for Natalie and help her find a definitive music style and go from there."

"I also got to listen to a lot of music that I otherwise would never have heard," he says. "Some of it I was actually quite impressed by, and we may have the opportunity to revisit it. Some of it I'm happy to say that I never will again."

# Taking Issue

Continued from page 8

Beyond advantages in identifying potential customers, established firms benefit from consumer trust.

AOL is a great example. It has billing relationships with millions of customers. It can sell music without asking for credit card and personal information and thereby avoid a common reason for checkout cart abandonment. This will prove to be a major advantage for big brands that enter the scene.

## 3. Marketing muscle: Large,

established brands have the marketing budgets and channels to break through the clutter and effectively communicate their message. They can take a product from obscurity to mass market.

Clear Channel, for instance, can cross-promote an online music service across its powerful radio, TV, event and advertising divisions.

Similarly, MTV Networks' portfolio of music and lifestyle cable channels reaches virtually every music lover in the United States. Its ability to expose consumers to marketing messages is almost unlimited when you add in the support it can receive from sister Viacom companies like Infinity Radio, CBS and Blockbuster.

**4. Business diversity:** Companies that offer multiple products and services have multiple opportunities to reinforce their name and perceived value. More important, the digital music space makes for a good loss leader that will generate sales of complementary, but more profitable, products.

The prime example is Apple, which launched the iTunes Music Store because, among other things, it wanted to sell iPods. Apple just had its strongest quarter ever for non-PC equipment sales.

Small digital music companies that have no other sources of income will have a difficult time surviving under the pricing strategies set by competitors that use music as a loss

leader. One just needs to look at the fate of physical music stores; most record stores have struggled to survive in the face of Wal-Mart and Best Buy price competition.

So, which companies are going to dominate the business of selling music downloads and subscriptions?

Big brands are rarely first movers. However, they can and will step in as a marketplace begins to form and take it from the fringe to the mainstream.

Whether it is IBM during the PC revolution, Verizon during the wireless revolution or Target during the still-developing online shopping revolution, established consumer brands usually win the day.

With world-class companies like

Starbucks, Virgin and Microsoft all throwing their hats into the ring, we are about to see what happens when digital music is brought to the mainstream.

I appreciate the efforts of the early entrants that helped ignite interest in the industry, but it is giants like Time Warner, Disney and Viacom that have all of the key assets to create a mass market for legitimate, on-demand digital music.

Alan McGlade is CEO of MusicNet.

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# 'I Don't Like Handlers, Because They Can't Do Things As Well As I Can'

BY CARLA HAY

There is not much to write about Gene Simmons that has not been written before. But the man himself can find plenty to say about his extraordinary life.

As co-founder, bassist and co-vocalist of classic rock group Kiss, Simmons belongs to one of the most commercially successful acts in history. Kiss' 24 gold-certified albums are tops among American bands, according to the Recording Industry Assn. of America.

Amid his Kiss career, Simmons has kept busy as an entrepreneur. Last year he reactivated Simmons Records, which, along with the Kiss Records imprint, has teamed with Sanctuary Records Group for new releases.

Simmons says he is developing a premium-cable entertainment channel, although he could not reveal details. He also has an A&E TV documentary in the works.

On the literary front, he has formed Simmons Books in a joint venture with New Millennium. One title due under the deal is "Kiss & Tell," an autobiography from Simmons' longtime romantic partner, Shannon Tweed. (The publication date is yet to be determined.)

Simmons also is reviving his long-dormant career as a solo artist. On June 8, Simmons/Sanctuary releases "Asshole," Simmons' first solo album since his 1978 self-titled solo debut. "Asshole" features collaborations with Bob Dylan and Dave Navarro. Simmons says he also wants to release a 100-song boxed set of solo material he has recorded through the years.

Sanctuary Records Group VP of marketing Madelyn Scarpulla says, "Gene Simmons conducts his life's work with unparalleled focus, energy and dedication. He operates at level 10, 24 hours a day, and expects no less from everyone with whom he works. That's one of the reasons he is who he is today, and his potential to continue the success of the past is limitless."

**Q: Why did you wait all these years to do a new solo album? And why do you want to put out a 100-song boxed set of your solo material?**

**A:** It's finally time. Over the years, when we'd do a Kiss record, I would write 15 to 30 songs per album to get the four or five that might be used. Most of those songs were sitting around, and a lot of them didn't make sense in the context of Kiss. I want to put out a boxed set because I owe it to the songs. It's not fair that they're just sitting around.

**Q: What do you consider your greatest accomplishment?**

**A:** On a corporate level, having more gold albums in America than any other [American] band. On a personal level, I have to give the cornball answer and say getting up onstage with people going out of their minds and seeing different generations of people in Kiss makeup. It does put a lump in your throat, and it's heartwarming.

**Q: How do you respond to people who say the band isn't really Kiss unless it consists of the original members: you, Paul Stanley, Ace Frehley and Peter Criss?**

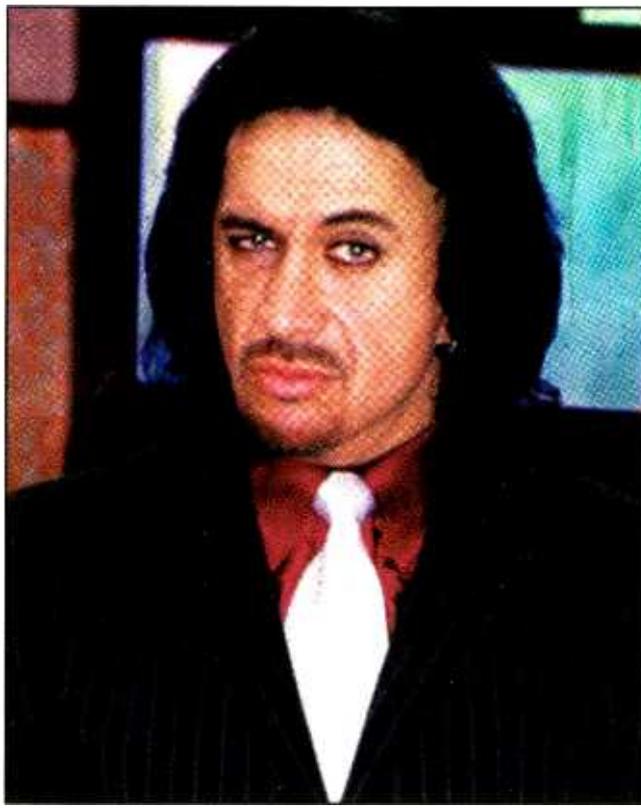
**A:** I used to believe that.

Any rules we have for the band are rules we decide for ourselves. There are lots of bands that have lost members who people might have thought were irreplaceable, but the bands got replacements and the bands got bigger: AC/DC, Van Halen, the Rolling Stones, the Who.

I love Ace, Peter and Paul. They helped me get to where I am. I hate myself for not standing up to Ace and Peter sooner when they were destroying themselves.

**Q: There's a perception that you are the business brains behind Kiss. What are your thoughts on that?**

**A:** Artists always forget the meaning of the word



## The Last Word



### A Q&A With Gene Simmons

#### Gene Simmons: Career Highlights

2002: Three Rivers Press publishes Simmons' autobiography, "Kiss and Make-Up"; his financial advice book, "Sex Money Kiss," appears the following year.

1996: Kiss' original lineup reunites for a tour and returns to wearing its famous makeup and costumes in concert.

1988: Launches Simmons Records.

1984: Makes his theatrical film debut in "Runaway."

1983: Kiss begins performing without its trademark makeup and costumes.

1976: "Destroyer" becomes Kiss' first U.S. platinum album. "Beth" becomes the band's first top 10 song on The Billboard Hot 100. Simmons discovers Van Halen and produces the band's demo.

1975: "Alive!" becomes the first Kiss album to reach the top 10 of the *Billboard* pop albums chart.

1974: Casablanca releases Kiss' self-titled debut album.

1972: Kiss forms with a lineup of Simmons, co-vocalist/guitarist Paul Stanley, guitarist Ace Frehley and drummer Peter Criss.

"business" in the music business. It means you sign your own checks. It means the record company works for you, not you for the record company. Once you delegate authority, it means you're diluting who you are; someone else makes business decisions for you. I don't like handlers, assistants and bodyguards,

because they can't do things as well as I can.

**Q: Why didn't you assume the management of Kiss?**

**A:** Paul has a lot to do with Kiss' ideas. He's one of the best frontmen ever. There's a friendly, brotherly rivalry with us. If one of us goes a little too far, the other one wants to pull him back. So if I'm managing the band, where does that leave Paul? The thing that keeps this band going is the continuing and abiding respect that Paul and I have for each other.

**Q: Last year, Ace Frehley told billboard.com that it was deceptive of you and Paul Stanley to tour as Kiss without him. He asserted at the time that he was "into a health kick" and fit to play. What would you say to Ace right now?**

**A:** I hope you're happy, but you're not allowed to be in the band. There's no way we'd let you onstage and subject people to your erratic behavior. It doesn't matter if you're an original member. If you mess up, you're an ex-member. And that goes for me, too.

**Q: If Paul Stanley wrote his autobiography, what do you think he would say about you?**

**A:** He would say that I'm a workaholic and that I've got the biggest ego [of anyone] he's ever met. And I think he'd say, and rightfully so, that I get a lot of credit for ideas he came up with.

**Q: Can you give some examples?**

**A:** I didn't think of the name of the band. Paul did. I didn't design the Kiss logo. Ace did, and then Paul actually drew the original version, which is used today.

**Q: You did some reality-show segments with your family on "Extra" in 2002 that were similar to "The Osbournes." Would you still want to do a reality series now, considering the problems that Kelly and Jack Osbourne have experienced?**

**A:** The main problems with the Osbournes had to do with drugs. I'd still want to do a reality show about me, but not with my kids involved. Doing a reality show with them wouldn't be fair to them, because they wouldn't get a chance to be kids.

**Q: Can you explain why Kiss keeps touring even after your so-called final tours? Why call it a farewell tour when most people know Kiss will probably keep touring?**

**A:** We did a farewell tour when it was clear that Ace couldn't continue. But after the tour was over, it became fairly obvious from fans that they wanted us to continue. Rock bands are a lot like football teams: If a guy is on drugs and messes up, get someone else who's proud to wear the uniform and be part of the team.

**Q: What are the biggest mistakes artists make in their careers?**

**A:** Drugs, this time and every time. I wish more journalists would confront stars with drug problems and ask them, "Don't your fans think you're an asshole for getting high?"

**Q: What's your response to people who say there's too much Kiss merchandise?**

**A:** Actually, we haven't put out enough, because a lot of it sells out. So whoever says there's too much Kiss merchandise is not a marketing expert.

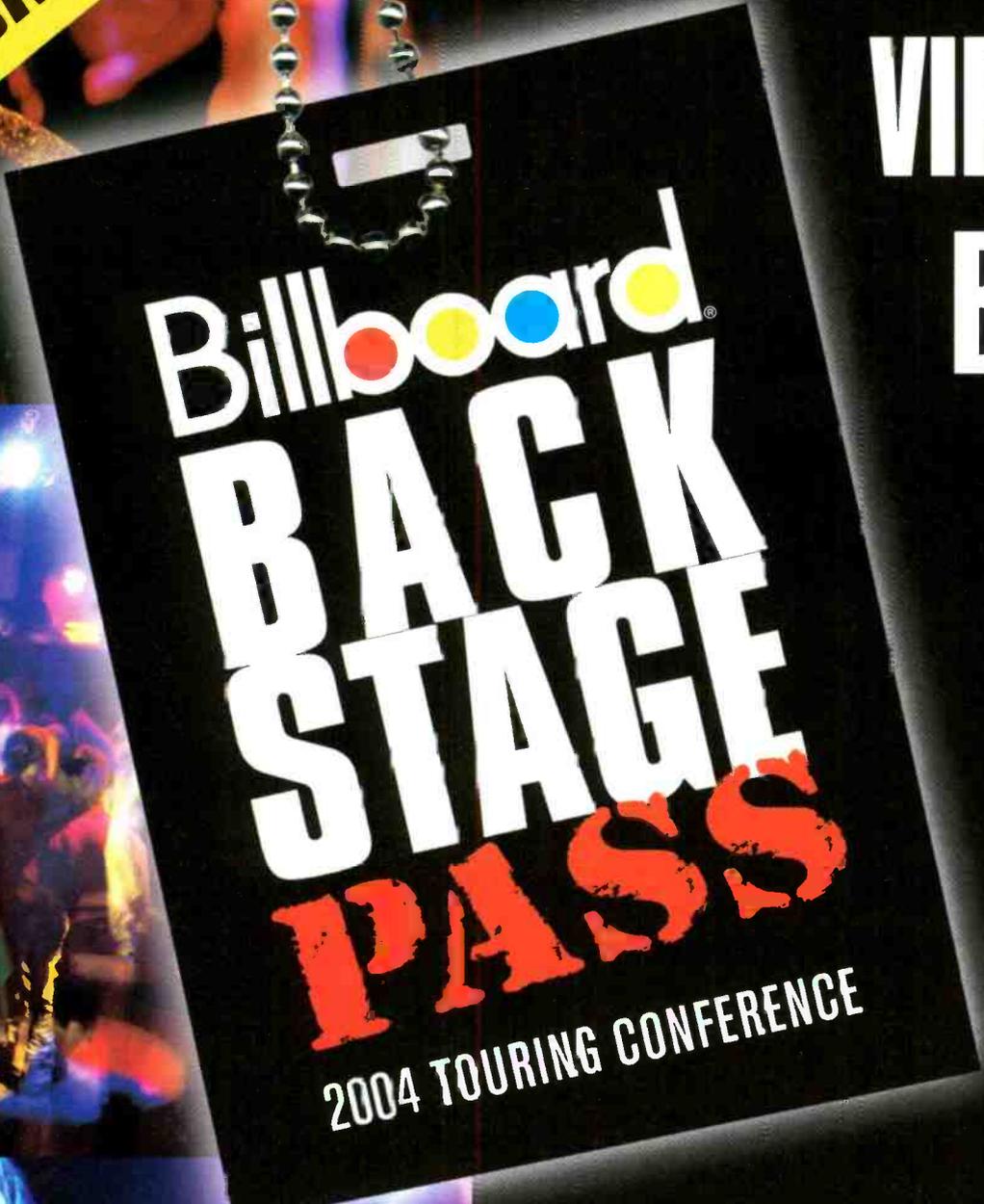
**Q: How would you describe yourself in one sentence?**

**A:** I love money, I love women, I like to work hard and I don't use drugs.

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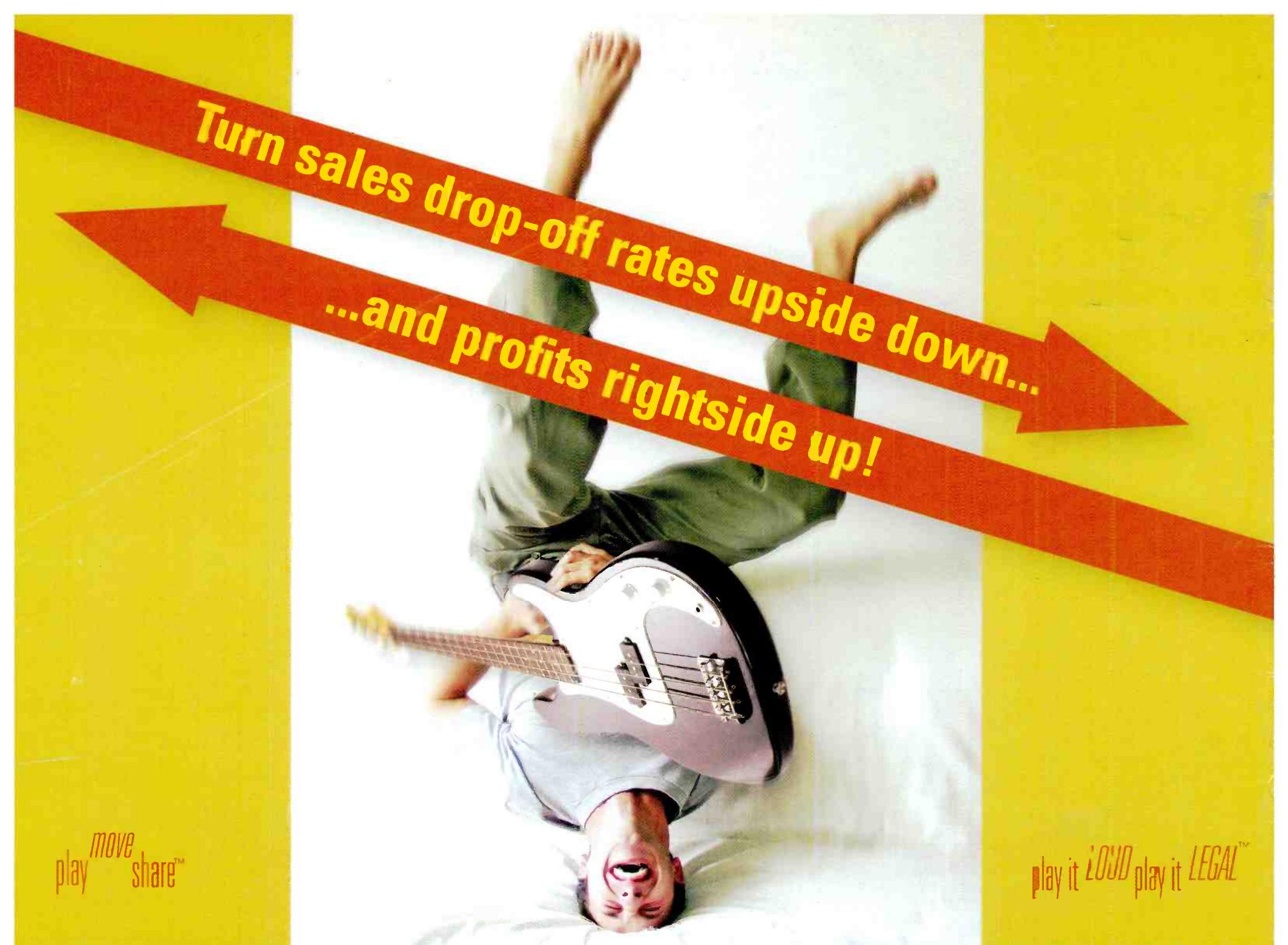
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