

**Latin Music**  
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Begins On P. 27

# Billboard

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## HOT SPOTS



### 11 Brandy's Desire

Brandy hopes her fans will like the new sounds on her fourth Atlantic album, "Afrodisiac."



### 49 Multimedia Martin

Capitol launches "Dino: The Essential Dean Martin" with a TV-centered multimedia marketing campaign.



### 71 Sparring Singles

Rival versions of "Dragostea Din Tei" by Haiducii and O-Zone set off a heated European chart battle.

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# Bonnaroo!

## Jam Band Fest Thrives Even As Scene Is Changing



BY RAY WADDELL

MANCHESTER, Tenn.—Call it hippie rock or jam band music, this slice of youth culture is a vital touring scene, and its epicenter may well be the Bonnaroo Music Festival.

Held June 11-13 in a 700-acre field here about 60 miles south of Nashville, the third annual Bonnaroo fest notched its best numbers yet for gross and attendance, evidence that the music scene that drives this



event is still thriving.

But even as jam music celebrates its vitality, the genre is undergoing a changing of the guard, with star players Phish disbanding after this year and Widespread Panic on hiatus.

It's uncertain who will be the new catalysts of this scene, which is an evolution of the Grateful Dead's "Deadhead" phenomenon spread to multiple acts. Whoever it is, they were likely on the bill at Bonnaroo,

(Continued on page 90)



Pictured performing at Bonnaroo, from top, are Warren Haynes, Trey Anastasio and Ani DiFranco.

Photos: Michael Weintrob/Crowdphotography

# EU CLEARS SONY-BMG MERGER

## No 'Smoking Gun' On Price Collusion Charge

BY LEO CENDROWICZ

BRUSSELS—European competition commissioner Mario Monti is to recommend that Sony Music and BMG be granted regulatory approval for their merger, officials said late June 17.

The decision came after Monti—the European Union's

(Continued on page 91)



MONTI: APPROVED

# Europe Gets First Taste Of iTunes

## But Few Indies Join The Party

BY LARS BRANDLE and EMMANUEL LEGRAND

LONDON—By adding the United Kingdom, Germany and France to its roster June 14, Apple Computer's iTunes Music Store is now available in markets representing more than 60% of the world's recorded-music sales.

And that's good news for a music industry still fighting Internet piracy. However, the new launches have gone largely without content from the indie labels, which are deadlocked in their negotiations

(Continued on page 91)



Bebel Gilberto's highly anticipated self-titled release.

#1 debut on Billboard Top World Music Chart  
#5 debut on Billboard Top Heatseekers Chart  
#154 debut on The Billboard 200 Chart  
#71 debut on Top 200 Canadian Album Chart

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Humanitarian Award

**TONY BROWN**  
Producer of the Year

**JAMES STROUD**  
Album of the Year

**BILLY SHERRILL**  
Audio Engineer  
of the Year

**BROOKS & DUNN**  
Top Vocal Duo

**AUBREY HAYNIE**  
Fiddle

**JOHN HOBBS**  
Piano/Keyboards

**RAY PRICE**  
Pioneer Award

**DOUG JOHNSON**  
Song of the Year  
"Three Wooden Crosses"

**MIKE CURB MUSIC**  
SWEET RADICAL MUSIC

**RASCAL FLATTS**  
Top Vocal Group

**WILLIE NELSON**  
Gene Weed Special  
Achievement Award  
Video of the Year

**KEITH STEGALL**  
Single Record of the Year  
Vocal Event of the Year

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TRINA BROUSSARD



ALEKS SYNTEK

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SELAH

QUOTE OF THE WEEK

“The minute the gatekeepers told us ‘no’ was the minute we started to have a good time.”

RON SHAPIRO  
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# Upfront



TOP OF THE NEWS

## PDs Not Moved By Spins

BY BRIAN GARRITY

NEW YORK—Leading radio programmers, aware of record company "spin buys" at smaller radio stations, say these promotional programs have no effect on their own stations' spins.

Labels have been turning to spin programs to boost the chart positions of select singles through sponsored overnight airplay (*Billboard*, June 19).

But large-market radio veterans like Oedipus, Infinity's VP of alternative programming and former PD of modern WBCN Boston, say that airplay by the key stations in major markets ultimately impacts spins—not spins at smaller stations.

"If KROQ [Los Angeles] spins a song, it's important. I don't care if they spin it in overnights; they reach a lot of people," Oedipus says. "I want to know which stations that reach the most people are spinning [a] record."

As *Billboard* reported last issue, a number of labels are purchasing advertising in fringe listening times at small-to medium-sized radio chains and  
(Continued on page 92)



## Shapiro Hangs Out Management Shingle

BY MELINGA NEWMAN

After more than 15 years at major labels—most recently as co-president of Atlantic Records—Ron Shapiro has set up his own management and consulting business.

Shapiro left Atlantic in early March as part of the restructuring at Warner Music Group. He had worked at the label since 1993.

In an exclusive interview with *Billboard*, Shapiro says he felt he could never replicate the positive experience he'd had at Atlantic, so he decided to step away from label life.

"When I walked out of 1290 [Sixth Ave.] for the last time, I thought, 'I've had

the greatest experience in the world. I'd gone from publicity to president. How am I going to do that somewhere else?'"



SHAPIRO: 11-YEAR ATLANTIC VETERAN

He decided the answer was that he could not. So he opted to write his own job description. The one unifier was that every project had to

include an element of artist development.

One of the first calls he received after leaving Atlantic was from Universal Music Group Nashville co-chairman Luke Lewis, who approached him about managing up-and-coming Mercury Nashville artist Julie Roberts.

"He felt she was an extraordinary talent but wasn't the stereotypical country artist out of the gate, and he felt I had the reputation of taking some artists to radio before radio was ready for them and having hits," Shapiro says. "So this got me into the management side, and I get to really nurture an artist. At  
(Continued on page 92)

Julie Roberts is not your stereotypical country artist.

## IFPI: Sony-BMG Would Be No. 1

BY EMMANUEL LEGRAND

LONDON—Universal Music maintained its status as the world's market leader in 2003, but a combined Sony/BMG would have challenged its dominance.

The International Federation of the Phonographic Industry released market share figures that show that BMG and Sony had an aggregate share of 25.1% in 2003. Universal posted a 23.5% share, down from 25.4% in 2002.

The Sony-BMG merger plan cleared a major hurdle June 17 when European competition commissioner Mario Monti gave his approval of

the deal (see story, page 1).

BMG was among the companies posting a share gain in 2003, increasing to 11.9% from 9.6% in 2002.

Also gaining marketshare in 2003 were EMI at 13.4%, compared with 12.2% in 2002, and Warner Music, at 12.7% against 11.8% in 2002.

Sony's global share went down from 13.8% in 2002 to 13.2%.

EMI moves up one rank and becomes the world's second-largest record company in terms of market share. EMI is followed by Sony, Warner and BMG.

"BMG had a fantastic year, thanks to good repertoire," an industry analyst says. "In the past few years, the

### 2003 World Market Share

	2003	2002
Indies	25.3%	27.1%
Universal Music	23.5%	25.4%
EMI	13.4%	12.2%
Sony Music	13.2%	13.8%
Warner Music	12.7%	11.8%
BMG	11.9%	9.6%

Source: IFPI

changes we've seen reflect the hits and repertoire success. There has not been much activity on the acquisition side."

The last significant acquisition was BMG taking over Zomba in November 2002. IFPI's BMG figures include Zomba for 2002 and 2003.

IFPI statistics show that EMI has enjoyed a significant recovery in  
(Continued on page 91)

## As Echo Fades, Stores Go It Alone

BY SCOTT BANERJEE and KEN SCHLAGER

You could hardly call it a resounding success.

Echo, the would-be digital music consortium of U.S. music retailers, appears ready to bite the dust before selling a single bit.

Industry observers expect an official announcement about Echo's future in the coming weeks.

In the meantime, Echo's key backers—Best Buy, Borders Group, Hastings Entertainment, Tower Records, Trans World Entertainment and Virgin Entertainment—are moving ahead with their own plans at their own pace for the digital space.

The companies formed Echo in January 2003 to assure themselves a place at the digital table at a time when the majors were investing in their own Pressplay and MusicNet services. The retailers feared the majors were trying to cut them out of the digital market.

Echo would help defray the costs of technology for the retailers and give them leverage in their licensing dealings with the majors. The original six partners included Warehouse Entertainment, which later was sold to Trans World; Borders joined the consortium two months later.

Dan Hart, CEO of Echo, says the companies' intent was "to work together and pool the collective  
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# Charting Japan

## Billboard Adds SoundScan Data For No. 2 Market

BY STEVE McCLURE

TOKYO—Starting this issue, *Billboard* will publish SoundScan Japan's weekly top 10 singles and albums charts in its Hits of the World section. Previously, *Billboard* used the charts that Dempa compiled.

Since its debut in 1995, SoundScan Japan has been recognized as the most reliable source of music sales data in Japan, the world's

second-biggest music market.

The tie-up with *Billboard* follows a recent management buyout deal involving Victor Co. of Japan subsidiary Soft Information Planning, which operates SoundScan Japan.

The Victor Co. sold SIP to its managing director Isamu Taniguchi, GM Tadashi Takahashi and former Nielsen SoundScan managers Michael Shallet and Michael Fine.

SoundScan Japan will continue

to operate as Nielsen SoundScan's Japanese licensee. *Billboard* parent company VNU owns Nielsen SoundScan.

SoundScan Japan collects point-of-sale data from some 2,200 music retailers nationwide and supplies sales information to various companies in the music industry as well as other firms, such as ad agencies, interested in keeping a close watch on sales trends in the Japanese music business.



CREEDENCE CLEARWATER REVIVAL: FANTASY HOLDS ALL OF ITS CATALOG

## Concord Fantasy Coming True

BY ED CHRISTMAN

NEW YORK—Now that Concord Records beat out more than a half-dozen suitors to win the Fantasy Records auction, it needs to complete its due diligence and nail down the details of what could turn into a complex financial transaction.

Sources are divided about how much Los Angeles-based Concord bid to win the Fantasy prize, citing figures from \$83 million to \$91 million. The deal, a stock transaction, is expected to close in 45 to 60 days, a source familiar with the proceedings says.

Fantasy declines to comment.

Sources say Concord outbid Jay Boberg, backed by Shamrock Holdings; Shout Factory, backed by Boston Ventures; Rykodisc, backed by Chase Capital Partners; and Redux Records, backed by an equity group that includes the Kinderhook fund. Sony Music Entertainment and Warner Music Group are also said to have bid on Fantasy.

The above parties either refused comment or did not return calls by press time.

Predominantly a catalog label that includes all the Creedence Clearwater Revival records and material by many jazz and soul greats, Fantasy had 2003 revenue of about \$22 million.

New York-based Harris Nesbitt

Gerard represented Fantasy in the proceedings. When final bids were due June 3, Concord was said to be the highest, with an \$83 million offer.

Former MCA president Boberg, Redux Records and Shout Factory each are said to have bid in the \$70 million to \$75 million range. Joe Bianco and Anil Narang control Redux, which through its Sheridan Square division owns Musicrama and a significant stake in Artemis Records.

Also, SME is believed to have bid \$70 million, contingent upon approval from its parent, Sony Corp. Rykodisc is said to have bid less than Sony. WMG is believed to have been the low bidder, weeded out because it was only willing to pay about \$55 million.

### BIDDING WAR

After those proposals were tendered, Fantasy's investment bank called the parties with the highest offers, alerting them that they needed to up their bids or they would lose. Boberg and Redux are believed to have come back with bids in the \$80 million to \$85 million range.

Although some sources peg Concord's winning bid at about \$90 million, others familiar with the situation insist the label never upped its June 3 offer of \$83 million.

TV producer Norman Lear and Hal  
(Continued on page 92)



BAINWOL: 'WE MUST COME TOGETHER'

## Royalty Bill Gains In Calif.

BY SCOTT BANERJEE

The quest of California state Sen. Kevin Murray, D.-Los Angeles, to help recording artists collect unpaid royalties took a big step toward becoming reality June 15 in Sacramento.

But the bill is a far cry from the version first introduced in February 2003, which sought to create a fiduciary duty for labels to accurately report and pay royalties.

The legislation—dubbed the Recording Industry Accounting Practices Act—recently went through another round of amendments, the fourth such revision in less than two years.

The most recent version received unanimous support in the California Assembly Committee on Arts, Entertainment, Sports, Tourism and Internet Media. It includes the creation of "minimum audit procedures" for all royalty contracts. While the final version establishes a statutory  
(Continued on page 93)

## Internet Radio Wired For Ads

### Alliance Aims To Build Spot Sales

BY BRIAN GARRITY

NEW YORK—Internet radio is quietly emerging as a mass-market phenomenon that attracts tens of millions of consumers on a weekly basis. Mainstream radio advertisers and trackers of terrestrial radio airplay are starting to take note.

The four biggest providers of online radio services in the United States—AOL, Microsoft's MSN, Yahoo and Live365—recently formed an ad hoc alliance to have Internet advertising firm Ronning/Lipset Radio sell time across all four services to media buyers that traditionally purchase spots on nationally syndicated network radio.

Thirty- and 60-second ads from a range of travel, entertainment, consumer electronics and automotive companies are expected to begin

running in between music programming this fall.

Meanwhile, Launch, the music destination on Yahoo, has announced that Nielsen Broadcast Data Systems will begin tracking its audio and video streams starting in July. The deal makes Launch the first Internet media property to be monitored by Nielsen BDS, which *Billboard* parent VNU owns.

The moves signal the growing reach and influence of Internet radio, executives from the leading online radio services say.

"It absolutely signifies the beginning of this as a

real business," AOL Music VP/GM Evan Harrison says.

Arbitron estimates that more than 38 million Americans now listen to Internet radio in aggregate every month; more than 19 million listen to  
(Continued on page 93)



GOLDBERG: AUDIENCE IS THERE FOR INTERNET RADIO

## Gold Rush Is On In Mobile-Music Sector

BY JULIANA KORANTANG

LONDON—The international mobile-music market is dancing to the beat of new business ideas.

Encouraged by the fast-growing \$3 billion worldwide ringtones sector, businesses from cell phone operators to record labels are investing in potentially profitable mobile concepts.

The race to embrace this latest "killer app" was the topic at the Mobile Entertainment Market seminar in Lon-

don June 2. The Mobile Entertainment Forum presented the conference.

Money-making mobile concepts include:

- The emerging master ringtones. Unlike monophonic and polyphonic ringtones, which are based on reproduced synthesized sounds, master ringtones offer original recordings.
- Ringback tones, which enable callers to hear music while waiting for the phone to be answered.
- Downloadable mobile tracks.

• High-quality mobile videos.

Most of these services are possible via standard 2.5G mobile networks. But more advanced applications are emerging, thanks to third-generation technologies that enable operators and handset makers to offer more sophisticated content.

International telecommunications consultancy Analysys Research predicts there will be 240 million 3G subscribers by 2009 in Western Europe.

Communication functions aside,

the driving force behind the growth of mobile services has been music-related applications. Jonathan Kim, VP of global marketing and business development for content aggregator WiderThan, says: "Music is by far the most popular application for our users."

Analysts support his view. U.K.-based Informa Media predicts ringtones will generate more than \$4.7 billion globally by 2008. The ARC  
(Continued on page 93)



# ray charles

1930—2004



In Loving Memory of  
**“The Genius”**



Concord Records



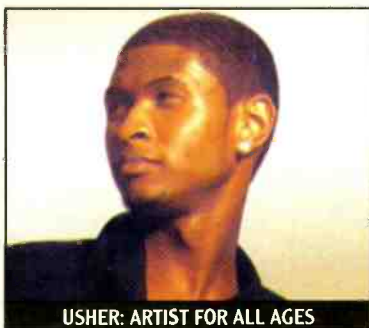


## Usher: Buzz Chart King

BY BOB SMITH

Usher commands both demographic groupings of the latest Billboard Buzz chart.

The Arista artist takes the No. 1 spot this month on the 13- to 50-year-old Buzz chart, bumping Evanescence down a notch. The same movement occurred last month with younger listeners on the 13-29 chart, and Usher holds the



USHER: ARTIST FOR ALL AGES

top position there this month as well.

Showing that nothing breeds buzz like a new album, the biggest news on either chart is the huge jump Avril Lavigne has taken. She climbs more than 20 positions in both cases, as her second album, "Under My Skin," debuts at No. 1 on The Billboard 200.

Hoobastank also takes a significant leap on the charts. On the 13- (Continued on page 93)

## The Billboard Buzz

DATA PROVIDED BY promosquad™

### Ages 13-29

May	April	Artist	Label
1	1	Usher	Arista
2	2	OutKast	Arista
3	4	Eminem	Interscope
4	6	Linkin Park	WB
5	3	Maroon5	J
6	11	No Doubt	Interscope
7	5	Evanescence	Wind-up
8	13	Blink-182	MCA
9	17	Hoobastank	IDJMG
10	8	Christina Aguilera	RCA
11	7	Alicia Keys	J
12	38	Avril Lavigne	RMG
13	22	Ludacris	IDJMG
14	15	3 Doors Down	Universal
15	9	Jessica Simpson	Columbia
16	14	Coldplay	Capitol
17	12	Beyoncé Knowles	Columbia
18	30	Kanye West	Roc-a-Fella
19	20	Justin Timberlake	Jive
20	25	Matchbox Twenty	Atlantic
21	24	Simple Plan	Lava
22	44	Nelly	Universal
23	18	Missy Elliott	Elektra
24	32	John Mayer	Columbia
25	19	Incubus	Epic

### Ages 13-50

May	April	Artist	Label
1	6	Usher	Arista
2	1	Evanescence	Wind-up
3	2	Linkin Park	WB
4	4	OutKast	Arista
5	3	Maroon5	J
6	5	Eminem	Interscope
7	9	No Doubt	Interscope
8	11	Aerosmith	Columbia
9	8	Matchbox Twenty	Atlantic
10	17	Blink-182	MCA
11	21	Shania Twain	Mercury
12	34	Avril Lavigne	RMG
13	31	Hoobastank	IDJMG
14	7	3 Doors Down	Universal
15	10	Christina Aguilera	RCA
16	23	Sarah McLachlan	Arista
17	14	Alicia Keys	J
18	13	Jessica Simpson	Columbia
19	20	Creed	Wind-up
20	19	Faith Hill	WB
21	12	Coldplay	Capitol
22	15	Beyoncé Knowles	Columbia
23	22	Elton John	Universal
24	28	John Mayer	Columbia
25	18	Nickelback	Roadrunner

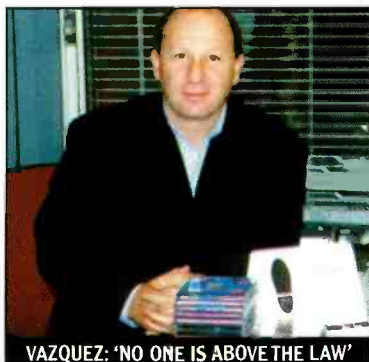
The Billboard Buzz chart is a gauge of artist popularity through an Internet poll of music fans. Scores are affected by every aspect of an artist's career. Marketing, airplay, retail, print media, touring, TV appearances and rumor all have an impact on the chart's performance. Data is collected with the same strict attention to detail as all other PromoSquad research. A list of 250 artists is compiled based on airplay and sales. The artists are rated by thousands of carefully screened music fans. Results are compiled weekly and monthly. The top 25 chart is based on a weighted positive calculation that takes into account each artist's popularity and buzz among the entire music-listening population. PromoSquad also maintains detailed format-specific charts (e.g., Top 40 Mainstream, R&B/Hip-Hop, Country, etc.). For more information, contact [buzz@promosquad.com](mailto:buzz@promosquad.com).

## Piracy Gambit Goes Bust

BY LEILA COBO

CD piracy became tabloid fodder in Brazil after the attorney for an alleged pirate was caught on camera allegedly attempting to bribe a congressman.

The seven-minute tape aired in its entirety June 2 on Brazil's national evening news. It not only exposed the depth and scope of Brazil's piracy problem—the bribe offered was 1.5 million reales (\$500,000)—but also uncovered a villain and a hero.



VAZQUEZ: 'NO ONE IS ABOVE THE LAW'

The hero is congressman Luiz Antonio de Medeiros, who chairs Brazil's congressional anti-piracy investigative committee. De Medeiros turned down the bribe and alerted police to the meeting and filmed the transaction with a hidden camera.

"The message is, first, no one is above the law," says Raul Vazquez, regional director of the International Federation of the Phonographic Industry in Latin America. "Second, when (Continued on page 90)

## NEWSLINE

THE WEEK IN BRIEF

**With the Warner Music Group** taking control of Maverick Records, look for the label's staff to be reduced by more than half when it moves to Warner Bros. Records' headquarters in Burbank, Calif.

Sources say only about 18 members of the Maverick staff of almost 40 will still have jobs in the new setup. Among those expected to leave are GM Daniel Savage.

As part of a settlement to end the litigation between the two parties, WMG agreed to purchase the Maverick shares held by Madonna and label COO Ronnie Dashev. This purchase gives WMG an even larger majority stake in the label.

Madonna and her partners created Maverick 12 years ago as a 50/50 venture with WMG. They renewed the deal five years ago, changing WMG's stake to 60%. When they sign the new deal, WMG will own more than 75% of the label. As part of that deal, Maverick partner Guy Oseary will sign a new multiyear contract. For more on this story, see the upcoming June 21 issue of Entertainment Law Weekly. **ED CHRISTMAN**

**Atari, Electronic Arts and Vivendi Universal Games** filed suit June 15 against 321 Studios, alleging the company's Games X Copy software violates the Digital Millennium Copyright Act. Attorneys filed the suit in the U.S. District Court for the Southern District of New York.

321's Games X Copy allows users to make a duplicate of a PC game with a CD or DVD burner. The Entertainment Software Assn., a trade group that represents the videogame makers, says it is seeking a preliminary injunction against 321. **JILL KIPNIS**

**The Recording Industry Assn. of America** submitted comments to the Federal Communications Commission June 16 supporting digital high-definition (HD) radio but asking for rules to protect music played through digital radio receiver/recorders from piracy.

The RIAA says it has no problem with consumers copying a tune from HD radio as they would with traditional analog radio—by manually pressing a button and recording a song. But the trade group is concerned that features in second-generation receivers could cherrypick songs in a format that users could then distribute over the Internet (*Billboard*, June 19).

Artists' groups and unions also filed comments underscoring the need for protections. Fair use and public domain groups like Public Interest oppose the RIAA's request. They say the FCC does not have the authority to impose content controls. **BILL HOLLAND**

**Britney Spears** has pulled the plug on the summer run of her Onyx Hotel tour. After falling on the set of her video shoot for "Outrageous" in Queens, N.Y., Spears underwent arthroscopic knee surgery. She must remain immobile for six weeks then undergo at least eight weeks of rehabilitation.

The Onyx Hotel tour, produced by Clear Channel Entertainment, was scheduled to begin June 22 at the Meadows Music Theatre in Hartford, Conn., and end Aug. 15 at the Centennial Gardens in Bakersfield, Calif.

Spears has put up some strong numbers in North American and European arenas this year, grossing more than \$34 million and drawing more than 600,000 fans to 52 shows. **RAY WADDELL**

**A federal New York judge** ruled June 15 in favor of BMI's challenge that fees Music Choice pays for the use of BMI repertoire should increase from 1.75% of gross revenue to 3.75% during the period of Oct. 1, 1994, to Sept. 30, 2004.

District Court Judge Louis L. Stanton, who presides over the BMI rate court there, ruled in July 2001 to set fees at 1.75% of Music Choice's gross revenue, ignoring the full retail price consumers paid for music services.

BMI appealed that decision, and the U.S. Court of Appeals for the Second Circuit agreed with BMI. The appellate court sent the case back to Judge Stanton for further proceedings. **BILL HOLLAND**

**Industry veterans** David Sanchez, Elis Pacheco and Denny Marte have partnered to form DEDO's Marketing Group, an urban Hispanic lifestyle marketing company. The New York-based firm's clients include Columbia artist Frankie J, SRC/Universal act Terror Squad and Apple's iTunes Music Store.

DEDO is also presenting the Latino Kings of Hip-Hop tour. The 20-city trek kicks off July 28 in Washington, D.C. Confirmed artists include Fat Joe (Terror Squad/Atlantic), Baby Bash (Universal), Tony Sunshine (Jive), Don Omar (VI Music) and Frankie J. Apple's iTunes Music Store is a tour sponsor. **MICHAEL PAOLETTA**

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





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## Not Just Any Pianist

Ray Charles Transformed The Keys With His Gospel-Inflected Pop

*This appreciation was written by Bill Holland, a veteran singer/songwriter/piano player and Billboard Washington, D.C., bureau chief. For additional Ray Charles tributes, see Rhythm & Blues by Gail Mitchell (page 19) and Studio Monitor by Christopher Walsh (page 70).*

There are few piano players in rock, pop, blues or jazz who were not influenced and transformed by the artistry of Ray Charles.

I am referring not only to recording artists, but to the hundreds of thousands of workaday musicians who play clubs, bars, hotels and events around the globe.

Charles hit the scene 50 years ago. He died June 10 at the age of 73 (*Billboard*, June 19).

More than just a piano stylist, Charles was among the most influential improvisational singers in American popular music. Like Louis Armstrong and Billie Holiday before him, he forever changed how pop music is sung.

Like his elders, Charles achieved this level of influence by taking songs for a joy ride, seducing the stiff tablature notes to loosen up a little (or a lot), maybe gliding over a few bars instead or zooming up and down the staff. It was an exercise in fun, and it made songs somehow more real.

Early on, he patterned himself on the equally inimitable Nat "King" Cole. Later he gravitated to the smooth cafe-blues style of Charles Brown. Then he



RAY CHARLES

took them to church.

Charles crafted a style that fused the feel and musical architecture of black gospel music (including the use of a slow 6/8 waltz "feel"), hard bop jazz and urban blues.

He concocted a potent cocktail and

quickly won over a huge and enthusiastic worldwide audience.

What many forget is that in the mid-'50s, Brother Ray's new churchified style created a tempest. Sam Cooke and others had hinted at it, but Charles all but pounded the pulpit. No one before had dared to adorn pop tunes with the raiment of black gospel so unabashedly. His fervid performances crumbled the wall separating secular and religious expression. Generations of performers joyfully followed in his footsteps.

Without Charles as their lodestone, younger singers and keyboard players of the post-Woodstock era would have had no starting point. He was to them what Chuck Berry or B.B. King were to the rock guitarists of the period.

The guideposts remained even as the generational pages turned.

You can hear Charles' vocal delivery and his piano licks wherever you turn in popular music. He's there at a Diana Krall concert or on an R. Kelly or Michael McDonald radio hit and, profoundly, in the sets of any local show band in the country.

Sometimes his way with a song is consciously quoted; other times, it's become just the way it's done.

Ray Charles' time for big hits had come and gone by the 1970s, but his influence has lingered, stubbornly refusing to diminish. It will forever be a distinct part of the patina that is American music.

## Letters

## Spin Buys Just Another Label Tactic

In reference to your article "Spin Buys Spark New Debate" (*Billboard*, June 19), there has been no debate, but it is obvious from this article you are trying to start one.

Your sources say they are concerned that our advertising program is manipulating the chart. If that is true, then why isn't everyone up in arms over other record company practices as well?

Don't flyaways, free concerts, PD dinners, concert junkets, CD giveaways, free sports and concert tickets and local and independent promotion manipulate the charts as well?

Most of the things that go on in those areas are typically nondisclosed. If there were really so many "sources," why did not even one have the guts to go on the record?

The real story should be about the

illegal practices to manipulate the charts, not the legal ones.

By the way, you stated that I am an independent promoter. That is incorrect. I am an advertising agency and programming consultant and 24-year industry veteran.

Brian Krysz  
VP/GM  
National Music Media  
Antioch, Tenn.

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

## Tour Support Slows, But Still A Big Factor

BY RAY WADDELL

Record labels have historically invested significant financial resources toward new acts' touring efforts, whether it be \$20,000 for a regional van trek or \$200,000 for a national bus outing.

But in today's world of shrinking revenue and tight budgets, tour support funds—though almost always recoupable—are becoming harder to come by.

"There's not as much money at any level, whether it's signing bonuses, [recording] albums, tour support or anything else," says Tim DuBois, senior partner of Universal South.

"But even in today's tight-budgeted world, record labels aren't going to harm a deal for lack of money," DuBois adds. "If we think something will work, we'll find the money."

But that may not happen without an artist manager's urging.

"Tour support is still there, but I'm seeing it laid out contractually less and less," says Jamie Cheek, business manager with Nashville-based accounting firm Flood, Bumstead, McCready & McCarthy.

Cheek adds that budgets are now closely monitored. He says a group he works with that is signed to a major originally thought it would receive \$75,000 for one month of touring on a bus. Later, the label came back with another offer: \$30,000 and a van.

"That's a sign of the financial times in the label business," he says. "On the other hand, I had a rock band moving 20,000 units a week that was just approved for \$200,000 for touring for two months on a bus."

Some managers say that even if the dollar amount is diminishing, a lack of tour support would be a deal-breaker.

"If I was to sign a new artist to a major, I would absolutely ask for [tour support], and it would have to be part of the

Cross Canadian Ragweed has seen sales spikes in markets it has played.



deal," says Jack Rovner, a partner in the Vector companies, which includes label and management arms.

But, he adds, each circumstance is different. "That kind of generalization can get you in trouble," he says. "Some acts don't need to be on the road; they need a video or a record on the radio."

### IT'S ALL MARKETING

Label executives are quick to point out that there is more to tour support than just money. Maximizing an artist's presence at retail and radio when in a market is often part of the deal.

In an effort to make every dollar count, in the wake of the recent Elektra/Atlantic merger, the new Atlantic label has created a field and tour marketing division. The department—essentially a restructured tour marketing division—has "far greater scope and responsibility," according to Chris Webby, VP of the new department.

Webby says the division encompasses tour, college, and lifestyle marketing; promotional touring; and street teams.

"In restructuring the vision of our new label, we realized we wanted to be much more of a company of road warriors," Webby says. She adds she is not seeing evidence of recoupable tour support drying up.

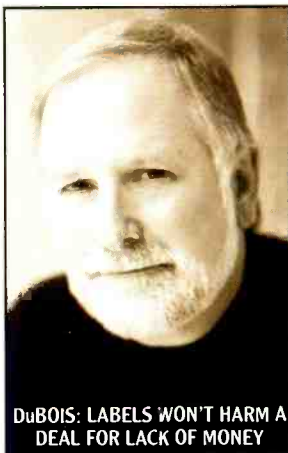
"Generally, we address each artist and tour opportunity individually, working closely with managers and agents," Webby says. "We want to make sure it fits into everyone's overall vision to develop artists through touring."

DuBois says that at Universal South, marketing funds can be used wherever appropriate.

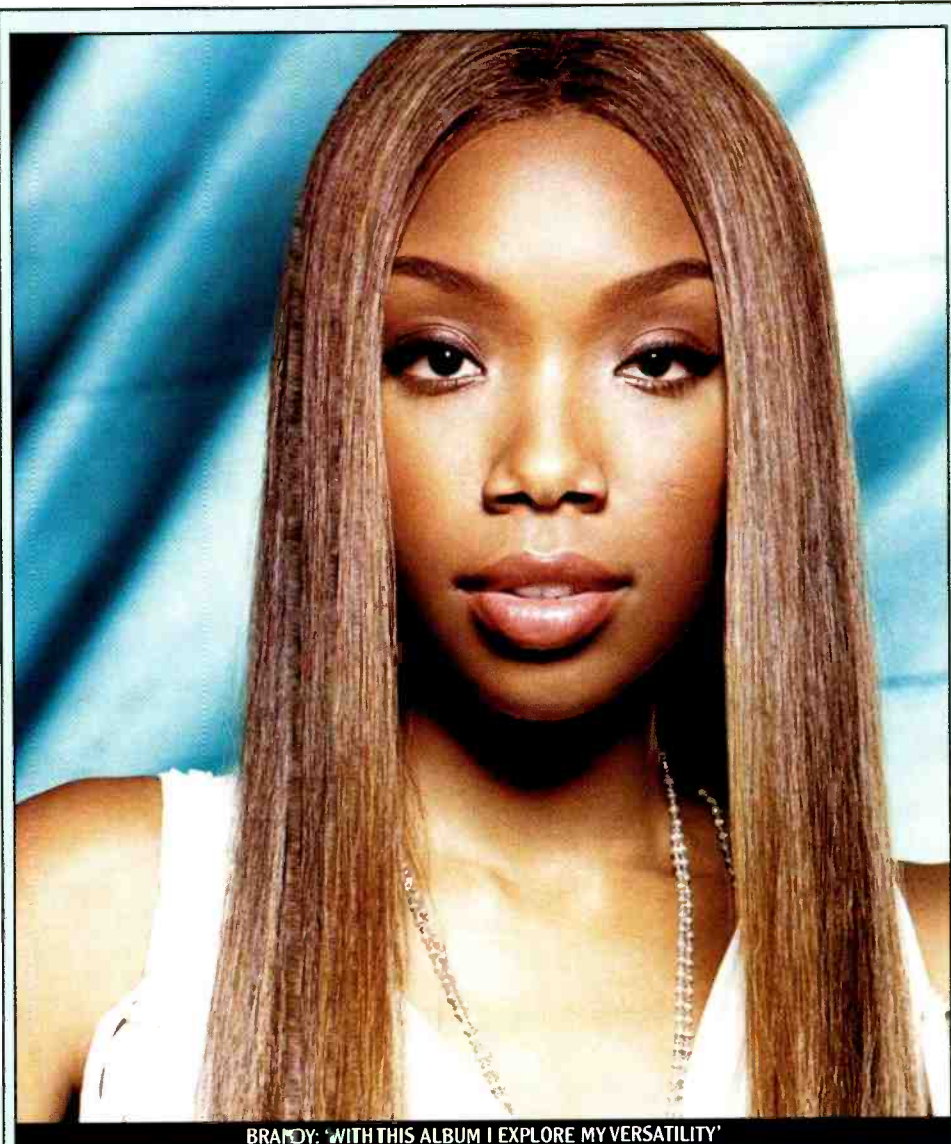
"I have a saying that you can only spend a dollar once, and if a tour situation makes sense, it's not like we won't hesitate to pull [money] from somewhere else," he says.

Tour expenses go well beyond transportation; a crew must be hired and sometimes musicians as well.

(Continued on page 17)



DUBOIS: LABELS WON'T HARM A DEAL FOR LACK OF MONEY



BRANDY: 'WITH THIS ALBUM I EXPLORE MY VERSATILITY'

## Brandy's Return Burns With Desire

Singer Hopes To Reconnect With 'Afrodisiac'

BY GAIL MITCHELL

On "Should I Go," a track from Brandy's new album, the singer grapples with her concerns about re-entering the music game.

"I'm sitting on the edge of the industry wondering if it's all that important to me to get my records back out there on the street again/This game ain't what I'm used to."

Trepidation aside, Brandy is jumping back in the fray with "Afrodisiac," her fourth Atlantic studio album. The set is due in stores June 29.

The one-time teen phenomenon is also busy getting people used to the idea that there's a new Brandy in town. Now a veteran artist and mature woman of 25, Brandy has endured major professional and personal changes in the two years

since her last album, "Full Moon." Pregnant and married when that album was released, Brandy is now a divorced mother.

Just two weeks before her new album's release, Brandy severed ties with manager Benny Medina of Handprint Entertainment. Her mother, Sonja Norwood, has assumed full management responsibility under the Norwood & Norwood banner.

Her personal travails provide the principal fodder for "Afrodisiac," which gives off plenty of attitude, edginess, sensuality and introspection. And Brandy's sexy, provocative pose on the June cover of Vibe erases any doubt as to whether she's all grown up.

But will people buy the new Brandy?

(Continued on page 12)



## Brandy

Continued from page 11

Vibe editor in chief Mimi Valdes contends Brandy won't have trouble fitting in. "The cover isn't a marketing gimmick but more about a young woman who's evolving . . . Even when she

started as a teen, it wasn't about any gimmick or novelty. It was always about the music."

Musically, Brandy's evolution is reflected in her choice of producers. Missy Elliott's main man Timbaland assumed the production reins from longtime Brandy collaborator Rodney Jerkins. Other contributors include Kanye West and Organized Noize.

"I really didn't want to concentrate

on being so technical this time," Brandy says. "I just wanted to sing my heart out and connect with people.

"With this album I explore my versatility. I knew Timbaland would bring that edge, that nastiness that I never had before. I wasn't old enough or mature enough before to get into people's hearts. Now I am."

The first single is the West-produced "Talk About Our Love." It is gaining chart momentum, thanks to several dance remixes by One Rascal and other producers. Atlantic is distributing double 12-inch promo and retail versions.

This issue, "Talk About Our Love" is No. 16 with a bullet on the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart. It is No. 39 with a bullet on The *Billboard* Hot 100 singles chart.

Still, an R&B buyer for a major national chain says "Afrodisiac" faces stiff competition from highly anticipated June releases by G-Unit member Lloyd Banks (*Billboard*, June 19) and Jadakiss. "I'm not hearing a lot of people clamoring for Brandy's album," the buyer says. "Maybe a month ago when there weren't that many new releases coming, it would have been a different story."

### COMMITTED TO MUSIC

Brandy was 15 when her first Atlantic album came out in 1994. The self-titled set has sold 2.1 million units, according to Nielsen SoundScan. Sophomore album "Never Say Never" (1998) stands at 4.5 million units, followed by "Full Moon" at 1.1 million.

"Afrodisiac" finds Brandy focusing 100% on her musical career. Between 1996 and 2001, she split her time between music and TV's now "Moesha."

"This will be the first time we have had Brandy's undivided attention," Atlantic co-chairman Craig Kallman says.

The singer has already traveled to Europe in advance of the album's late-June release there. She will return overseas in early July following an extensive U.S. promotion tour.

For the past month Brandy has visited retail and radio on a cross-country sweep covering 12 major markets. In addition to serving as a presenter at the BET Awards on the album's street date, she has upcoming appearances on "The Tonight Show With Jay Leno," "Total Request Live," "Today," "The View" and MTV's "Beach House."

Brandy is also the artist of the month for AOL (June) and launch.com (July).

"We have Brandy scheduled on [promotional] lockdown from now to December," Atlantic product manager Joi Brown says.

Brandy hopes people will accept her musical transition. "I'm not trying to be edgy, sassy, romantic, vulnerable or whatever emotions come across," she says. "I really am all that."

# VP RECORDS

IMPORT AND EXPORT



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### TO OUR READERS

The Beat is taking a break this week. The column will return next issue.

# Get more butts in seats!



## TOURING & VENUES

Billboard.biz's Touring & Venues channel gives the live music industry the info they need to book killer shows, plan better tours and sell more tickets. Plus box scores, news and insight from Billboard touring expert, Ray Waddell.

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# UMG Sues Insurance Firms In Wake Of TVT Suit

This week's column was written by Billboard senior writer Chris Morris.

Some court cases set off a domino effect of other legal actions. So it is with the ongoing legal tussle between **Universal Music Group** and **TVT Records**.

UMG has filed suit against three insurance companies, alleging the firms breached contracts indemnifying UMG against certain damages incurred in a suit brought by TVT.

UMG's action, filed June 1 in California Superior Court in Los Angeles (case No. BC316357), names as defendants three subsidiaries of New York-based **American International Group: American Home Assurance, National Union Fire Insurance Co. of Pittsburgh** and **AIG Europe S.A.**

According to the suit, UMG had policies with the AIG companies from 2001 through 2003. The music company claims it held three \$2 million liability policies with American Home, a \$50 million National/AIG Europe umbrella policy and a \$10 million "entertainment errors and omission" policy with National.

These policies were to cover

payments in legal cases, including those involving "property damage" and "media liability."

The policies named parent **Vivendi Universal** as the insured. They also insured certain unnamed UMG officers, directors and employees.

## Legal Matters

In August 2002, TVT sued UMG's **Island Def Jam Music Group** and its then-chairman **Lyor Cohen**. The suit claimed IDJMG and Cohen had wrongfully blocked TVT's release of an album featuring rapper **Ja Rule** and producer **Irv Gotti**.

UMG's action claims AIG was advised of the suit in October 2002. It alleges that a Nov. 14, 2002, letter from American denied coverage to UMG, and that National Union and AIG Europe failed to

acknowledge coverage.

In March 2003, a jury returned a verdict in TVT's favor. That verdict is under appeal.

In May 2003, the jury awarded \$24 million in compensatory damages to TVT. The court later reduced punitive awards, from \$56 million to \$3 million for Cohen and from \$52 million to \$24 million for IDJMG. That reduction is the subject of pending motions filed by TVT's attorneys (*Billboard*, April 3).

UMG claims that following the September 2003 entry of a final judgment in the TVT case, it was "unable to negotiate fair and reasonable terms with AIG to post a bond" and deposited more than \$62 million with the court.

The suit alleges that on March 11, AIG stated that National Union refused to reimburse UMG for the costs of the defense in the TVT lawsuit and refused to indemnify the company.

The AIG companies "have not paid any portion of the fees and costs that Island Def Jam and Mr. Cohen have incurred in the defense of the TVT lawsuit," according to UMG's action.

UMG seeks general and punitive damages to be determined, attorneys' fees and expenses and declarations that it has a right to indemnification under the disputed policies.

An AIG spokesman says the company does not comment on legal matters.

**COURT WIN FOR MANSON:** Marilyn Manson (real name **Brian Warner**) and bandmate **Madonna Wayne Gacy (Stephen Bier)** have resolved a key issue in a federal copyright-infringement suit filed in April



against former band member **Scott Putesky**.

According to Putesky's attorney, **Richard Wolfe**, Putesky and the label **Empire Musicwerks** have agreed to remove artwork and images on the album "Lunch Boxes & Choklit Cows" that are similar to copyrighted art by Manson. The set is a collection of tracks cut by Manson's early band **the Spooky Kids**.

Retailers will be able to sell off copies of the album bearing the artwork in question; the label will change the artwork on future pressings. It will also delete footage featuring an animated rendering of the art from the limited-edition DVD that accompanies some copies of the album.

Other issues in the action remain undecided.

**Jeffrey Light** of **Myman Abell Fineman Greenspan & Light**, one of Manson's attorneys, says that contrary to a press release issued by a public relations firm on behalf of Putesky and Empire, the suit has not been settled, and the plaintiffs will seek compensatory and punitive damages and attorneys' fees.

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# Music

## Selah's Members Will Be All Over The Place This Summer

The summer of 2004 looks to be a memorable one for Selah.

The **Curb Records** trio's new album, "Hiding Place," arrived May 25, debuting at No. 2 on the *Billboard* Top Christian Albums chart. It sold more than 19,000 units the first week, according to **Nielsen SoundScan**.

Each member will release a solo album Aug. 10. The sets will showcase the individual talents and distinct musical personalities that blend to make Selah so unique.

"Hiding Place" is Selah's fourth album. The trio once again combines hymns, worship songs and newer material. Selah's innovation has earned numerous accolades, including five **Gospel Music Assn. Dove Awards**.

"Each album kind of had its own theme, and this one seems to be about refuge," Selah's **Allan Hall** says. "It's all talking about leaning on God."

The group's **Nicol Sponberg** adds, "One of the things we started out doing in the beginning was trying to bring comfort and encouragement to people who are hurting. That's been a theme through the record too."

On "Hiding Place," Hall, Sponberg and her brother, **Todd Smith**, serve up such classics as "There Is Power in the Blood" and "I Need Thee Every Hour," alongside **Andraé**



SELAH: TIME FOR SOLO SETS

**Crouch** gem "Through It All" and Celtic-flavored "You Raise Me Up" (previously recorded by **Josh Groban**). "You Raise Me Up" is No. 1 on the Hot Christian Adult Contemporary chart and No. 2 on Hot Christian Singles & Tracks.

As always, Selah includes African music on this album, an homage to the cultural influences the siblings absorbed growing up in the Congo, where their parents are missionaries.

A recording of their grandfather, **Laban Smith**, preaching precedes "Bye and Bye." In 1948, Smith and his wife, **Marcella**, established the mission station of

Nkara-Ewa in the Congo. As many people converted to Christianity, the government outlawed baptism for two years.

"My grandparents continued to share the gospel," Smith says. "The first time they were allowed to baptize is the actual recording you are hearing. Over 1,000 people were there to be baptized."

Other relatives who appear on the album include Smith and Sponberg's father; Sponberg's husband, **Greg**; and Smith's wife, **Angie**, and their twin daughters.

"Hiding Place" will also provide a taste of Hall, Sponberg and Smith's upcoming solo projects, as each member has a solo cut on the album as a bonus track.

"Mine is rock. [It's] very different from Selah," Smith says.

Hall says his East Tennessee upbringing greatly influenced his solo disc. "Mine is a lot more rootsy and acoustic," he says. "It's a lot like **Alison Krauss** and **Nickel Creek** but with a little more keyboard. It's not pure bluegrass or pure country, it's kind of its own little thing. There's a couple of hymns on there but also some story songs."

The August release marks Sponberg's second solo outing. "This one's more European pop," she says of the **Mark Heimermann**-produced CD, titled "Resurrection."

"I wrote five of the songs," Sponberg says. "It kind of captures where I was in my life. You go through periods [when] maybe dreams have died. It's just like God, when you think something is over, to resurrect it."

Selah will tour in the fall, and its members plan to play some solo dates next year. But they stress that the group is not breaking up.

"The solo thing isn't just like a hobby. For all of us, it's something we've wanted to do for so long," Smith says. "We are still trying to figure out how to balance that. I can see Selah being something we could do for years and years, but there will definitely be times where we'll take some time off from the group and do solo stuff."

Hall adds, "The styles that we are all doing don't really compete with Selah. [I call that] a real plus . . . Out of the three, I'm probably the closest, but then even mine is a lot more rootsy than Selah would be."

**LEGACY FIVE ADDS ONE:** Frank Seamans is joining **Daywind Records' Legacy Five** as the Southern gospel group's new tenor. He replaces **Tony Jarman**, who is pursuing a solo career.

Seamans previously traveled with **the Sound** in the early '90s. He left that group to become a music pastor in Houston and spent the last three years at Central Assembly in Austin.

The group held its first Legacy Five homecoming event at Nashville's Opryland Hotel on

## Higher Ground

By Deborah Evans Price  
dprice@billboard.com



Memorial Day weekend. The event featured three days of devotions and nightly concerts.

**Greater Vision**, **Babbie Mason** and **Ken Davis** also made appearances. Legacy Five's **Roger Bennett** has been battling cancer but surprised fans by performing.

Legacy Five is already planning next year's homecoming. Tickets for Celebration! 2005 went on sale June 16.

**NEWS NOTES:** Jay Parrack is leaving **Gold City Quartet** after 10 years as tenor for the legendary Southern gospel group. Gold City records for Nashville-based **Cathedral Records**.

Gold City owner/bass singer **Tim Riley** says Parrack exited the group to spend more time with his family. Parrack will continue to sing with the act until a replacement is found. Gold City is taking applications and has set up an e-mail address (auditions@goldcityqt.com) to field potential candidates.

Look for **Kevin Max** to play the role of Joseph in the **Visalia Theatre Company/Hutson-Cavale Productions** revival of the classic **Tim Rice & Andrew Lloyd Webber** musical "Joseph and the Amazing Technicolor Dreamcoat."

**Mike Cavale**, half of the Hutson-Cavale team, says Max was chosen because "his natural charisma and stage presence is compelling enough, not to mention he's a great singer."

The show will run in late August and early September at the Visalia Fox Theatre in Visalia, Calif.



# Freeman Finds New Peak; Dylan Jazzes Up The Apollo

When smooth jazz guitarist **Russ Freeman** and his manager **Andi Howard** formed **Peak Records** in 1994, they sought to provide a home for contemporary jazz musicians.

A decade later, Peak sports an impressive roster that includes Freeman's smooth jazz pioneers **the Rippingtons**, **the Braxton Brothers** and saxophonists **Gato Barbieri**, **Paul Taylor** and **Eric Marienthal**.

"We wanted to combine business acumen with musical artistry," Freeman says. "We felt that having a musician involved with a label was a good thing for nurturing a culture of creativity."

A release on the horizon is vocalist **Regina Belle's** "Lazy Afternoon," produced by **George Duke** (July 13). After previous distribution deals with **GRP** and **Windham Hill/BMG**, Peak has been linked with **Concord Records** since 2000.

While Peak is celebrating its 10th anniversary, Freeman observes the 10-year reunion of his duo project with **David Benoit**. The pianist was also a founding member of the Rippingtons and has recently joined the Peak roster.

Smooth-toned and melody-driven "The Benoit/Freeman Project 2," is the long-awaited sequel to 1994's "The Benoit/Freeman Project." It arrives June 22.

"Ever since we recorded the first album, fans all over the world have been asking for a follow-up," Freeman says. "Our schedules made it impossible until recently."

The CD boasts a stripped-down,

largely acoustic sound embellished by Benoit's orchestral arrangements. Guests include trumpeter **Chris Botti** and a surprise appearance by country star **Vince Gill**, who delivers **Al Anderson's** "Two Survivors" with a bossa-nova feel. "We were recording the strings

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



in Nashville so we decided to call Vince," Freeman says. "He was intrigued by trying something different."

Even though Freeman knew Benoit's contract with **Verve** was up for renewal, he had no ulterior motives in doing the duo project. He says they recorded the album based on their long history of working together.

"Of course, I had my fingers crossed," Freeman says. "Ultimately it came down to Peak being able to offer David support for all his other efforts, including orchestral/classical works and a children's album."

**JAZZED UP DYLAN:** While in the midst of anxiously counting down the time before its classy state-of-the-art digs open in October on Columbus Circle, **Jazz at Lincoln Center** headed further uptown to Harlem's hallowed Apollo Theater to present its third annual spring gala.

The benefit concert on June 7 raised funds for the nonprofit group's performance and educational programming. In keeping with past years, JALC produced a peerless show teeming with musical surprises. The 2004 edition showcased an astounding two-song outing by **Bob Dylan** performing in jazz mode.

The **Wynton Marsalis Septet** served as the house band for the 90-minute concert. **Al Jarreau** opened with two servings of ebullient scat: **Sammy Cahn's** standard "Teach Me Tonight" and a rollicking ride through the **Dave Brubeck** classic "Take Five."

He was followed by 14-year-old rising-star vocalist **Renee Olstead**, who exhibited her pitch-perfect **Dinah Washington**-like voice on "Summertime" and "Sunday Kind of Love."

Then the elder **Marsalis** sibling, **Branford**, commanded the stage with his tenor saxophone prowess. He and his trumpeter  
*(Continued on page 16)*



Branford Marsalis, left, and Jazz at Lincoln Center artistic director Wynton Marsalis scamper through their set June 7 at JALC's annual spring benefit gala at the Apollo Theater in New York.

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## Jazz Notes

Continued from page 15

All Right" with the house band in jazz synch. Given the performance, it's not such a stretch imagining Dylan exploring a jazzified zone sometime in the future.

formed live for the first time in nearly three decades, and the Sun Ra Arkestra commemorated saxophonist Marshall Allen's 80th birthday.

Fest highlights included two May 26 performances: **Equal Interest** with Jenkins, pianist **Myra Melford** and reeds man **Joseph Jarman**, and bassist **Henry Grimes'** trio with pianist **Marilyn Crispell** and drummer **Andrew Cyrille**.

**THREE DOT LOUNGE:** New York-based Latin jazz indie **ZOHO Music** has linked with **Allegro Music** for exclusive distribution in the United States and Canada. Allegro is already working ZOHO's back catalog and will begin distributing new releases, including percussionist **Bobby Sanabria's** latest, in August . . . Contemporary jazz saxophonist **Grady Nichols** has signed with **Compendia Music Group**. His **Compendia Records** debut, "Sophistication," produced by **Jeff Lorber**, streets July 27 . . . Finally, my apologies. **Dan Melnick** of **Festival Productions** points out that **Herbie Hancock's Playboy Jazz Festival** appearance was not his first. In fact, Hancock has played the fest numerous times.

brother shared the spotlight for a buoyant jaunt through "Self-Portrait of the Bean," which featured the pair in jazz playground fashion: scampering, laughing, echoing and bouncing off each other on their instruments.

With his touring band pianist **Larry Goldings** in tow, **James Taylor** demonstrated his jazz know-how on two originals. After the lighthearted "Mean Old Man," he delivered his enduring '70s hit "Don't Let Me Be Lonely Tonight," with a soulful end solo by Marsalis' alto saxist **Wess "Warm-daddy" Anderson**.

Dylan's short set proved to be climactic. After MC **Cedric the Entertainer** jokingly introduced him ("When you think of jazz and the Apollo Theater, only one person comes to mind: Bob Dylan"), the bard made himself at home in a hip, blues-steeped jazz setting.

With croaking, near-whisper vocals and fine harmonica breaks, he brilliantly reinvented "It Takes a Lot to Laugh, It Takes a Train to Cry" and "Don't Think Twice, It's

**VISIONARIES AT PLAY:** Shortly before the JVC Jazz Festival begins to inundate New York with its wide range of music, a crew of alternative jazz artists set up camp for six evenings of flying-without-a-net musical adventures.

Produced by the grass-roots peace-and-justice organization **Arts for Art**, the Vision Festival celebrated its ninth year with a left-of-center series of concerts and multi-arts events May 25-31 at the Center at St. Patrick's Old Cathedral.

The festival showcased a who's who of out-leaning, free-flying improvisers (150 artists in 30 different ensembles, most of whom are generally shut out of mainstream jazz fests). Featured non-conformists included **Butch Morris** conducting his 15-piece band **New York Skyscraper**, guitarist **James Blood Ulmer** and bassist **William Parker**.


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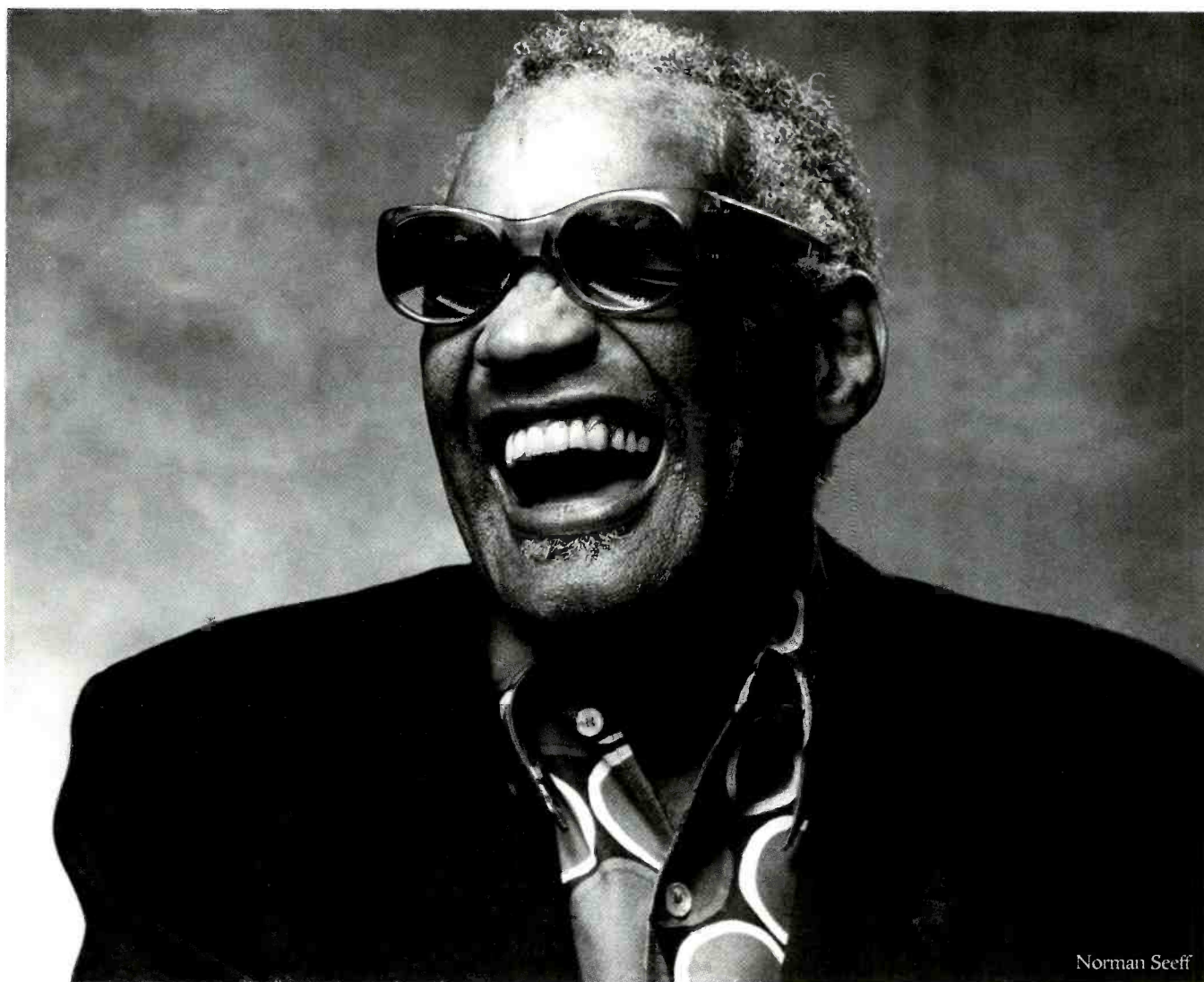
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# Guitars Gear Up For Improved Live Sound

BY CHRISTOPHER WALSH

Two audio developers say their newest products can change the sound of live performances.

Line 6, a manufacturer of digital modeling guitars and amplifier products, and Bose, which makes high-end audio products, are collaborating on a system designed to improve amplification for performing guitarists.

During a June 9 press conference at the Center Staging rehearsal facility in Burbank, Calif., the two companies discussed ways they will integrate Line 6's Variax modeling guitars and PODxt guitar and bass amplifier and effect modelers with Bose's Cylindrical Radiator loudspeaker.

New PODxt units will feature optimization software and a new setting for plugging directly into a Cylindrical Radiator speaker. For existing PODxt owners, the optimization software will be available in about a month via free download through the unit's USB port.

The Guitar Center chain and Bose will sell a package consisting of a Variax electric or acoustic guitar, a PODxt and a Cylindrical Radiator loudspeaker.

"We're very excited to announce the development of what we feel is a revolutionary approach to solving the problems of live sound amplification for guitarists," Line 6 co-founder and VP of product development Marcus Ryle tells *Billboard*. "We believe that it's a very significant achievement that will change the future and the enjoyment of live performing music."



JACOB, LEFT, AND RYLE: COOPERATION IMPROVES AMPLIFICATION

The sound-reinforcement industry developed and evolved in response to amplified music and larger performing venues.

However, inherent problems persist in conventional live performance systems. For electric guitarists, these issues include the acute directionality of guitar amplifiers, which can sound

very harsh to listeners directly in front of them; the rapid diminishing of sound level over distance; and the need to travel with a large selection of amplifiers and effects to achieve a wide range of tones.

For acoustic guitarists, accurate amplification of the instrument is extremely difficult. Extra-

neous noise transmitted by microphones, feedback and the piezo pickup's inability to faithfully convey the timbre of the instrument are common difficulties.

The Line 6 Variax guitars model many classic instruments. Likewise, the PODxt adapts the circuitry and tone-shaping characteristics of classic amplifiers and effects to software models, which can be refined with virtual microphone placement options and such further effects as reverb, compression and tremolo.

The Bose Cylindrical Radiator, introduced in 2003, also takes a unique approach to loudspeaker design. Unlike conventional speakers, the Cylindrical Radiator is seven feet tall with a flagpole shape. Placed behind the performer, the speaker radiates evenly across the stage and throughout the audience, says Ken Jacob, director/chief engineer of Bose Live Music Technology Group.

"In the area of guitar amplification, this allows the guitarist to create his tone one way—with the Line 6 digital modeling technology—and then, for the first time, deliver that tone across the stage and throughout an audience of several hundred with very little change in tone or level," Jacob says.

"Now, the PODxt, along with the Variax—or any guitar, for that matter—can give you the perfect sound you would get at that one place," Ryle says, such as a recording studio. "The Cylindrical Radiator spreads that out evenly for the stage and the audience so that everyone can hear the hard work that has been put into crafting a great tone."

## Tour Support

Continued from page 11

Other details include gear, wardrobe, production elements and meals.

### DOES TOURING SELL RECORDS?

The extent to which touring affects record sales remains debatable even today. But DuBois says a sales spike from touring is not a myth, as it has sometimes been portrayed.

"You definitely see it, especially with a band like Cross Canadian Ragweed," he says. "You can tell when they've been through a mar-

ket, even without airplay. In mainstream country, you have to have a peak in airplay when [the act] comes through to see a spike."

Irish artist Damien Rice has toured since well before his debut release in June 2003 on Vector Recordings. "Since the setup of his record, Damien has toured extensively in the U.S., and I'm happy to say his last tour of theaters was completely sold out," Rovner says.

Sales of Rice's album "O" spike "every time he goes out, in every market, without fail," Rovner says.

Webby cites Jason Mraz and Jet as acts that have received and benefited from label tour support.

"When Jet goes back out on the road in July, they'll be selling enough

tickets where they don't need tour support anymore," Webby says. "That's what we call 'graduation day,' the day the band is off tour support."

In one of the more controversial developments of late, labels have made noise about tapping into touring revenue. They say they are entitled to portions of that money, because they have invested heavily in developing a brand that potentially creates revenue that labels never see.

DuBois stops short of voicing support of that concept, but he does say that "the [current label] model has to change. There are some intriguing possibilities out there where record companies become more like managers and managers more like record labels.

"We're all interested in building a brand that makes a lot of money, and sometimes the lines get blurred," he adds. "Someone has to protect the artists' interests."

Rovner takes a similar view. "Our job, both on the label side and the management side, is to help create careers that endure. I wear the hat of a label and a manager all day, and the hat looks the same."

### CAREER PARTNERS

At Nashville's new Equity Music Group, president/CEO Mike Kraski says label and artist are more like career partners.

"With the existing major-label models there's always a line drawn in terms

of tour support, because record sales don't justify the expenditure on a market-by-market basis," Kraski says.

At Equity, tour support is not 100% recoupable to the label, Kraski says, "because down the line we'll share in that revenue, so we're more motivated to invest in everything."

Most agree the traditional model is heading toward extinction.

"When you look at all the revenue that flows in to an artist, record companies are forced to be venture capitalists, and they only tap into one source of income," DuBois continues. "And that [label] income is under attack from several different angles. Any business person would say that situation has to change."



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## 50 Brings Hip-Hop To The Speedway

Though the connection between hip-hop and stock car racing may seem a stretch, it's not as much of one as some may imagine. Consider 50 Cent's appearance at the recent Days of Thunder, a NASCAR-styled motorsports series at the Rockingham speedway in Corby, England.

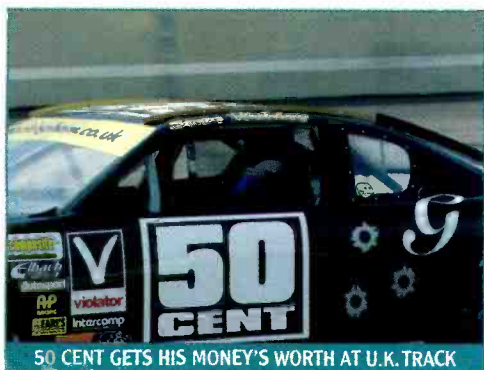
Mike Lighty and Ice, 50 Cent's handlers at Emmel Communications, the live-music arm of management firm Violator, put together the deal that hooked the artist up with Days of Thunder.

"It went great," Lighty says. "This was a different market for him. You don't see too many rappers at stock car races."

Negotiations began in March for 50 Cent's appearance at the June 6 race.

"We had a few months of back and forth to get the money where it needed to be," says Ice, aka Jeremiah Younessi. "We tried to structure the deal so it would be impossible to turn down."

Ice says they did not want to impact any European dates, and they waited until a scheduled Wembley Arena show in London had sold out. They also had to make sure the money was right, and the final guarantee ended up doubling the initial offer.



50 CENT GETS HIS MONEY'S WORTH AT U.K. TRACK

"It ended up being one of the biggest offers of his career," Ice says. "People in hip-hop have never seen offers like this."

Handling negotiations on the other end was Rockingham COO Ashley Pover. Ice stresses there was much more to the deal than money.

"The idea was to bring young people to the track, and they wanted to go after something really prestigious," Ice explains. "Once we got the money where it needed to be, we discussed putting a car in the race as part of the offer."

More than 20,000 people saw 50 Cent perform outside the track after the race. Ice says the artist loved the experience. "For him, to

watch the race with his car out there was very exciting."

Emmel would like to see rappers hook up with NASCAR in the United States. "We're waiting for the call," Lighty says.

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



Ice adds, "It's all about the possibilities. All it takes is a few people to break it open."

Cara Lewis at the William Morris Agency books 50 Cent. "William Morris does a fantastic job on the tours," Ice says. "We try to create other opportunities."

**STORMY WEATHER:** The same storms that made a swamp out of the Bonnaroo grounds (see story, page 1) hammered the Country Music Assn.'s Country Music Festival June 12 in Nashville.

A large crowd was waiting to see Gretchen Wilson at the Riverfront Park stage, but her performance was delayed and fans were advised to take refuge at nearby shops and restaurants. Wilson did her set when the storm passed, but the evacuation had to be repeated in the middle of Jamie O'Neal's set when another storm system approached.

Yet another severe storm system threatened the Coliseum shows that evening while Diamond Rio was performing. This time, fans were directed to shelter in the stadium.

The show resumed after 90 minutes, but some artists were unable to take the stage. Several performances that were lost on Saturday were made up on Sunday, while others could not be made up because of scheduling difficulties.

**SOBRO SERIES:** A Friday-night outdoor concert series in Nashville's SoBro district will run for eight weeks beginning July 23. They Might Be Giants kicks off the series. Also booked are Cowboy Mouth (Aug. 6), Cracker (Aug. 13) and Better Than Ezra with the Pat McGee Band (Aug. 20). The series is presented by Bluesboro Rhythm & Blues Co. club owner Rob Fortney and produced by Mad Booking & Events.

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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
MADONNA	MGM Grand Garden, Las Vegas May 29-30	\$7,005,548 \$367.50/\$78.75	28,341 two sellouts	Clear Channel Entertainment
MADONNA	The Forum, Inglewood, Calif. May 24, 26-27	\$6,965,055 \$300/\$45	43,158 three sellouts	Clear Channel Entertainment, Goldenvoice, Nederlander Organization
MADONNA	HP Pavilion, San Jose, Calif. June 6, 8-9	\$5,543,715 \$300/\$45	40,205 three sellouts	Clear Channel Entertainment
PRINCE	Staples Center, Los Angeles May 26, 28, June 3, 5	\$4,961,331 \$85/\$49.50	69,287 four sellouts	Concerts West
MADONNA	Arrowhead Pond, Anaheim, Calif. June 2-3	\$4,164,450 \$300/\$45	24,250 two sellouts	Clear Channel Entertainment
EAGLES	MGM Grand Garden, Las Vegas May 22	\$2,576,346 \$250/\$175/\$75	13,465 sellout	in-house
CROSSROADS GUITAR FESTIVAL: ERIC CLAPTON & FRIENDS	Cotton Bowl, Dallas June 6	\$2,412,540 \$60/\$45	46,320 50,000	Beaver Productions
PRINCE	HP Pavilion, San Jose, Calif. June 1-2	\$2,115,414 \$75/\$49.50	35,269 two sellouts	Concerts West
EAGLES	Save Mart Center, Fresno, Calif. May 30	\$1,380,668 \$125/\$95/\$65	12,712 sellout	Another Planet Entertainment, Terry Bassett Presents
EAGLES	Qwest Center, Omaha, Neb. May 15	\$1,364,101 \$118/\$86/\$55	14,110 sellout	Jack Utsick Presents, Terry Bassett Presents
BRITNEY SPEARS	RDS Showgrounds, Dublin June 6	\$1,352,383 (€1,102,273) \$53.31	25,367 27,500	Clear Channel Entertainment-U.K.
BLINK-182, NO DOUBT	PNC Bank Arts Center, Holmdel, N.J. June 3-4	\$1,145,674 \$51.25/\$49.25	23,959 33,888 two shows	Clear Channel Entertainment
EAGLES	Journal Pavilion, Albuquerque, N.M. May 21	\$1,030,210 \$146.50/\$93.50/\$46.50	12,010 sellout	Clear Channel Entertainment
ERIC CLAPTON, ROBERT RANDOLPH & THE FAMILY BAND	Ford Center, Oklahoma City June 9	\$998,280 \$75/\$55	14,272 sellout	Beaver Productions
EAGLES	Lawlor Events Center, Reno, Nev. May 29	\$996,470 \$150/\$95/\$55	9,405 sellout	Jack Utsick Presents, Another Planet Entertainment, Terry Bassett Presents
EAGLES	MetraPark Arena, Billings, Mont. May 27	\$995,560 \$125/\$75/\$50	8,520 sellout	United Concerts
EAGLES	Peoria Civic Center, Peoria, Ill. May 13	\$885,590 \$125/\$75/\$55	9,555 sellout	Jam Productions
BRITNEY SPEARS	The Point, Dublin June 2-3	\$868,561 (€711,178) \$52.76	16,461 16,500 two shows	Clear Channel Entertainment-U.K.
EAGLES	Tucson Convention Center, Tucson, Ariz. May 24	\$851,666 \$125/\$75	8,316 sellout	AEG Live
BRITNEY SPEARS	Palais Omnisports de Paris Bercy, Paris May 30	\$803,558 (€657,680) \$48.85	16,448 16,500	Clear Channel Entertainment-U.K.
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Coors Amphitheatre, Chula Vista, Calif. June 13	\$801,393 \$59.50/\$27.50	19,492 sellout	The Messina Group, House of Blues Concerts
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	USANA Amphitheatre, West Valley City, Utah June 11	\$777,220 \$62.50/\$30.50	19,704 sellout	The Messina Group, United Concerts
EAGLES	Rushmore Plaza Civic Center, Rapid City, S.D. May 19	\$765,316 \$125/\$75	7,287 sellout	United Concerts
AEROSMITH, CHEAP TRICK	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas June 4	\$736,851 \$127/\$45	13,692 15,611	Clear Channel Entertainment
ERIC CLAPTON, ROBERT RANDOLPH & THE FAMILY BAND	Alltel Arena, North Little Rock, Ark. June 11	\$734,230 \$75/\$55	10,843 12,000	Beaver Productions
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Glendale Arena, Glendale, Ariz. June 9	\$721,054 \$55/\$39.50	14,351 sellout	The Messina Group
EAGLES	Duluth Entertainment Convention Center, Duluth, Minn. May 16	\$719,960 \$124/\$94/\$54	6,390 sellout	Jack Utsick Presents, Rose Presents
EAGLES	Casper Events Center, Casper, Wyo. May 26	\$708,896 \$125/\$75/\$45	7,366 sellout	United Concerts
ERIC CLAPTON, JIMMIE VAUGHAN	New Orleans Arena, New Orleans June 12	\$690,965 \$75/\$55	10,795 12,500	Beaver Productions
PETER GABRIEL, SIZER BARKER, DABY TOURE	Wembley Arena, London June 7-8	\$687,332 (€373,428) \$68.10/\$34.05	13,214 14,970 two shows	3 A Entertainment, Jack Utsick Presents
BRITNEY SPEARS	Globe Arena, Stockholm May 11	\$681,891 (5,159,438 krona) \$50.01	13,635 14,045	Clear Channel Entertainment-U.K.
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Mandalay Bay Events Center, Las Vegas June 12	\$679,040 \$85/\$65/\$45	9,686 sellout	The Messina Group, in-house
BRITNEY SPEARS	Halle Tony Garnier, Lyon, France May 18	\$659,884 (€549,903) \$41.78	15,795 16,200	Clear Channel Entertainment-U.K.
BRITNEY SPEARS	Sporthalle, Budapest May 23	\$659,538 (148,396,000 forints) \$56.62	11,649 12,000	Clear Channel Entertainment-U.K.
PAUL WELLER	Royal Albert Hall, London June 1-3	\$599,999 (€327,600) \$54.95/\$45.79	11,626 11,667 three shows	3 A Entertainment, Jack Utsick Presents

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JUNE 26  
2004

# Billboard® TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				LAST WEEK	2 WKS. AGO	WEEKS ON CHART								LAST WEEK	2 WKS. AGO	WEEKS ON CHART			
1	1	1	13	<b>NUMBER 1</b>			USHER ▲ LAFACE 52141/ZOMBA (12.98/18.98)	8 Weeks At Number 1 <b>Confessions</b>	1	50	55	49	83	<b>X-EUTIONERS</b> COLUMBIA 87136/SONY MUSIC (12.98 EQ CD)			Revolutions	50	
2	2	2	5	8BALL & MJG BAD BOY 002389*/UMRG (12.98 CD)			Living Legends	1	52	38	48	39	SEAN PAUL ▲ VP/ATLANTIC 83620*/JAG (12.98/18.98)			Duty Rock	4		
3	3	4	5	TEENA MARIE CASH MONEY CLASSICS 002552/UMRG (12.98 CD)			La Dona	3	53	45	50	12	R. KELLY ▲ JIVE 55077/ZOMBA (18.98 CD)			The R. In R&B Collection: Volume One	2		
4	NEW	1	1	<b>HOT SHOT DEBUT</b>			FRED HAMMOND VERITY/JIVE 58744/ZOMBA (11.98/17.98)	Somethin' Bout Love	4	54	53	53	86	PASTOR TROY KHAOTIC GENERATION/UNIVERSAL 002297*/UMRG (12.98 CD)			By Any Means Necessary	7	
5	9	10	25	JUVENILE ● CASH MONEY 001718*/UMRG (12.98 CD)			Juve The Great	4	56	48	22	3	LIL JON & THE EAST SIDE BOYZ ▲ BME 2370*/TVT (13.98/17.98)			Kings Of Crunk	2		
6	7	6	7	D12 SHADY 002404*/INTERSCOPE (8.98/12.98)			D12 World	1	57	51	55	68	50 CENT ▲ SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)			Get Rich Or Die Tryin'	1		
7	4	3	4	METHOD MAN DEF JAM 548405*/DJMGM (8.98/13.98)			Tical 0: The Prequel	1	58	63	59	36	CORMEGA LEGAL HUSTLE 5727/KDCH (16.98 CD)			Legal Hustle	22		
8	5	9	18	KANYE WEST ▲ ROC-A-FELLA/DEF JAM 002030*/DJMGM (8.98/12.98)			The College Dropout	1	59	60	45	5	KEM ● MOTOWN 067516/UMRG (8.98/12.98) [M]			Kemistry	14		
9	6	8	8	PRINCE ● NPG/COLUMBIA 92560/SONY MUSIC (18.98 EQ CD)			Musicology	3	60	61	41	38	6	JOSS STONE ● S-CURVE 42234 (9.98 CD) [M]			The Soul Sessions (EP)	38	
10	8	7	6	PETEY PABLO JIVE 41824/ZOMBA (18.98 CD)			Still Writing In My Diary: 2nd Entry	3	61	62	57	64	4	TARRALYN RAMSEY CASABLANCA/UNIVERSAL 001536/UMRG (13.98 CD)			Tarralyn Ramsey	59	
11	11	11	29	ALICIA KEYS ▲ J 55712*/RMG (15.98/18.98)			The Diary Of Alicia Keys	1	62	63	65	10	PETE ROCK BBE 0032*/RAPSTER (15.98 CD)			Soul Survivor II	27		
12	10	5	8	MARIO WINANS BAD BOY 002392*/UMRG (8.98/12.98)			Hurt No More	1	63	64	62	16	LIONEL RICHIE ISLAND 002558/DJMGM (12.98 CD)			Just For You	22		
13	18	19	38	ANTHONY HAMILTON ● SD SD DEF 5210*/ZOMBA (12.98 CD)			Comin' From Where I'm From	6	64	65	46	—	2	SOUNDTRACK WALT DISNEY 861015 (18.98 CD)			That's So Raven	54	
14	12	12	20	TWISTA ▲ ATLANTIC 83598*/JAG (10.98/13.98)			Kamikaze	1	65	66	58	46	7	THEODIS EALEY IFGAM 74023 (17.98 CD)			Stand Up In It	54	
15	13	14	12	LIL' FLIP ● SUCKA FREE/COLUMBIA 89143*/SONY MUSIC (18.98 EQ CD)			U Gotta Feel Me	2	66	67	69	77	16	MUSIQ ● DEF SOUL 001616*/DJMGM (8.98/12.98)			soulstar	3	
16	17	17	31	JAY-Z ▲ ROC-A-FELLA/DEF JAM 001528*/DJMGM (8.98/12.98)			The Black Album	1	67	68	64	62	16	TRUTH HURTS POOKIE 1002 (17.98 CD)			Ready Now	46	
17	15	13	39	OUTKAST ▲ LAFACE 50133*/ZOMBA (22.98 CD)			Speakerboxxx/The Love Below	1	68	69	52	61	7	JUVENILE CASH MONEY 002301/UMRG (12.98 CD)			Juve The Great: Screwed & Chopped	40	
18	NEW	1	1	THE TEMPTATIONS MOTOWN 002589/UMRG (13.98 CD)			Legacy	18	69	70	84	74	20	YOUNG GUNZ ROC-A-FELLA/DEF JAM 001937*/DJMGM (8.98/12.98)			Tough Luv	1	
19	16	15	4	PATTI LABELLE DEF SOUL CLASSICS 002433/DJMGM (12.98 CD)			Timeless Journey	5	70	71	65	68	23	VAN HUNT CAPITOL 35233 (12.98 CD) [M]			Van Hunt	38	
20	14	18	12	JANET JACKSON ▲ VIRGIN 84404*/12.98/18.98)			Damita Jo	2	71	72	50	58	3	KIM WATERS SHANACHIE 5113 (18.98 CD) [M]			In The Name Of Love	24	
21	19	20	11	J-KWON ● SD SD DEF 57613*/ZOMBA (18.98 CD)			Hood Hop	4	72	73	71	10	VARIOUS ARTISTS ● WDRD/EMICMG/VERITY 57494/ZOMBA (19.98 CD)			WOW Gospel 2004	19		
22	NEW	1	1	GEORGE BENSON GRP 000599/VG (18.98 CD)			Irreplaceable	22	73	74	62	63	10	DILATED PEOPLES ABB 40889*/CAPITOL (18.98 CD)			Neighborhood Watch	16	
23	21	25	16	TRILLVILLE/LIL SCRAPPY BME/REPRISE 48556*/WARNER BROS. (18.98 CD)			The King Of Crunk & BME Recordings Present	3	74	75	65	68	23	ELEPHANT MAN VP/ATLANTIC 83681*/JAG (14.98 CD)			Good 2 Go	14	
24	26	33	51	BLACK EYED PEAS ▲ A&M 002854/INTERSCOPE (12.98 CD)			Elephunk	23	75	76	50	58	3	LIL' BOOSIE AND WEBBIE TRILL 6330 (17.98 CD)			Gangsta Musik	50	
25	22	21	4	JUVENILE, SKIP & WACKO UTP/J PRINCE 42046/RAP-A-LDT 4 LIFE (16.98 CD)			The Beginning Of The End	17	76	77	71	84	18	JOE JIVE 53707/ZOMBA (18.98 CD)			And Then...	4	
26	NEW	1	1	GERALD ALBRIGHT GRP 001631/VG (18.98 CD) [M]			Kickin' It Up	26	77	78	66	52	15	CHINGY ▲ DISTURBING THE PEACE 82976*/CAPITOL (11.98/18.98)			Jackpot	2	
27	20	24	52	BEYONCE ▲ COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)			Dangerously In Love	1	78	79	66	52	15	CEE-LO LAFACE 52111*/ZOMBA (12.98/18.98)			Cee-Lo Green... Is The Soul Machine	2	
28	28	30	43	T.I. ● GRAND HUSTLE/ATLANTIC 83650*/JAG (9.98/14.98)			Trap Muzik	2	79	80	59	56	12	DONNY HATHAWAY ATLANTIC 78075/RHINO (11.98 CD)			These Songs For You, Live!	78	
29	23	26	31	G-UNIT ▲ G-UNIT 001593*/INTERSCOPE (8.98/12.98)			Beg For Mercy	2	80	81	74	80	11	ANDRE WARD AWARD 90934/DRPHEUS (14.98 CD)			Steppin' Up	51	
30	27	23	5	TONEX & THE PECULIAR PEOPLE VERITY/JIVE 53713/ZOMBA (19.98 CD)			Out The Box	15	81	82	98	95	29	<b>PACESETTER</b> LIL JON & THE EAST SIDE BOYZ BME 2378*/TVT (11.98 CD/DVD)			Part II	7	
31	35	32	36	LUDACRIS ▲ DISTURBING THE PEACE/DEF JAM SOUTH 000930*/DJMGM (8.98/12.98)			Chicken*N*Beer	1	82	83	87	90	64	KINDRED THE FAMILY SOUL HIDDEN BEACH/EPIC 86491/SONY MUSIC (18.98 EQ CD) [M]			Surrender To Love	29	
32	25	29	14	CASSIDY ● FULL SURFACE/J 57018*/RMG (12.98/18.98)			Split Personality	1	83	84	70	76	46	MICHAEL MCDONALD ▲ MOTOWN 000651/UMRG (12.98 CD)			Motown	17	
33	36	40	39	YING YANG TWINS ● COLLIPARK 2480*/TVT (17.98 CD)			Me & My Brother	4	84	85	67	67	11	DJ KAYSLAY COLUMBIA 90700*/SONY MUSIC (18.98 EQ CD)			The Streetsweeper Vol. 2: The Pain From The Game	10	
34	29	28	54	LUTHER VANDROSS ▲ J 51885*/RMG (12.98/18.98)			Dance With My Father	1	85	86	67	67	11	BIG TYMERS ● CASH MONEY 000815*/UMRG (12.98 CD)			Big Money Heavyweight	6	
35	NEW	1	1	ANITA BAKER ATLANTIC 78144/RHINO (11.98 CD)			A Night Of Rapture - Live	35	86	87	89	69	27	THE STREETS VICE 61534*/ATLANTIC (14.98 CD)			A Grand Don't Come For Free	59	
36	24	27	12	CARL THOMAS ● BAD BOY 001188*/UMRG (8.98/12.98)			Let's Talk About It	2	87	88	96	82	4	KEITH SWEAT ELEKTRA 73954/RHINO (18.98 CD)			The Best Of Keith Sweat: Make You Sweat	15	
37	30	34	27	AVANT ● MAGIC JOHN/SONY/GEFFEN 001567*/INTERSCOPE (8.98/12.98)			Private Room	4	88	89	54	65	22	LIL' FLIP SUCKA FREE/COLUMBIA 92411*/SUM (18.98 CD)			U Gotta Feel Me: Chopped & Screwed	42	
38	40	41	50	MONICA ● J 20031*/RMG (12.98/18.98)			After The Storm	2	89	90	78	66	5	DEAD PREZ COLUMBIA 89050*/SONY MUSIC (18.98 EQ CD)			RBG: Revolutionary But Gangsta	14	
39	34	35	14	VARIOUS ARTISTS ● BAD BOY 002112*/UMRG (8.98/12.98)			Bad Boy's 10th Anniversary... The Hits	1	90	91	90	83	11	SPICE 1 ACTIVATE 7009/P.A.L. (13.98 CD)			The Ridah	89	
40	42	31	8	GHOSTFACE DEF JAM 002169*/DJMGM (8.98/12.98)			The Pretty Tony Album	4	91	92	76	72	25	LIONEL RICHIE ● MOTOWN/UTV 068140/UME (18.98 CD)			The Definitive Collection	31	
41	33	16	3	TAMYRA GRAY 19 RECORDINGS 002817 (18.98 CD)			The Dreamer	16	92	93	86	—	33	MURPHY LEE ● FO' REEL/UNIVERSAL 001132/UMRG (12.98 CD)			Da Skool Boy Presents Murphy's Law	5	
42	37	39	10	TAMIA ELEKTRA 62847/JAG (18.98 CD)			More	4	93	94	72	43	3	FREDDIE JACKSON MARTLAND 7158 (13.98 CD)			It's Your Move	45	
43	68	79	23	<b>GREATEST GAINER</b> MOTOWN/UTV 066164/UME (18.98 CD)			The Definitive Collection	28	94	95	99	—	2	LASHLE GRIFFIN EPIC 92499/SONY MUSIC (12.98 EQ CD) [M]			Free	43	
44	44	70	70	R. KELLY ▲ JIVE 41812/ZOMBA (18.98 CD)			Chocolate Factory	1	95	96	79	75	17	JUNIOR VARSITY MAD HYFE 1701/NUMILLENNIUM (16.98 CD)			The Playoff	94	
45	61	60	39	VICKIE WINANS VERITY 43214/ZOMBA (11.98/18.98) [M]			Bringing It All Together	38	96	97	75	89	9	EAMON ● JIVE 58370/ZOMBA (18.98 CD)			I Don't Want You Back	3	
46	47	42	7	BEYONCE COLUMBIA 58627/SONY MUSIC (19.98 EQ DVD/CD)			Live At Wembley	8	97	98	75	89	9	ADINA HOWARD MAYBACH 1953/RUFFDOWN (17.98 CD)			The Second Coming	74	
47	39	36	12	MASTER P NEW NO LIMIT 5717*/KOCH (18.98 CD)			Good Side Bad Side	3	98	99	97	—	38	CAM'RON PRESENTS THE DIPLOMATS ● ROC-A-FELLA/DEF JAM 063211*/DJMGM (12.98 CD)			Diplomatic Immunity	1	
48	32	37	27	RUBEN STUDDARD ▲ J 54639*/RMG (12.98/18.98)			Souful	1	99	100	97	—	38	CALVIN RICHARDSON HOLLYWOOD 162351 (18.98 CD)			2:35 PM	8	
49	31	—	4	MASTA KILLA WU-TANG 108*/NATURE SOUNDS (15.98 CD) [M]			No Said Date	31	100	100	80	54	3	MASH OUT POSSE FSL 00001 (18.98 CD)			Mash Out Posse	99	
														SILK ELEKTRA 78135/RHINO (18.98 CD)			The Best Of Silk	54	

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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			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	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			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		LAST WEEK	2 WKS. AGO	WEEKS ON CHART						LAST WEEK	2 WKS. AGO	WEEKS ON CHART			
1	2	<b>NUMBER 1</b>			BOB MARLEY & THE WAILERS ● TUFF GONG/ISLAND 548904/DJMGM (8.98/12.98)	Legend	397	3	14	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (8.98/12.98)			The Marshall Mathers LP	173	
2	3	2PAC ▲ DEATH ROW 63008*/KOCH (12.98/24.98)			All Eyez On Me	427	4	16	MAKAVELI ▲ DEATH ROW 63012*/KDCH (12.98/17.98)			The Don Killuminati: The 7 Day Theory	310		
3	—	RAY CHARLES RHINO 79822 (11.98 CD)			The Very Best Of Ray Charles	1	6	13	JUVENILE ▲ CASH MONEY 153162/UMRG (12.98/18.98)			400 Degreez	215		
4	1	EMINEM ▲ WEB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98)			The Eminem Show	108	7	19	BARRY WHITE ▲ MERCURY 522459/DJMGM (8.98/12.98)			All Time Greatest Hits	272		
5	4	THE NOTORIOUS B.I.G. ● BAD BOY 273001*/UMRG (19.98/24.98)			Life After Death	330	8	20	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)			Greatest Hits	471		
6	7	PRINCE ● WARNER BROS. 74272 (18.98 CD)			The Very Best Of Prince	29	9	21	BEASTIE BOYS ▲ DEF JAM 527351/DJMGM (6.98/11.98)			Licensed To Ill	206		
7	6	2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (11.98/24.98)			Greatest Hits	286	10	21	DR. DRE ▲ DEATH ROW 63000*/KOCH (11.98/17.98)			The Chronic	340		
8	8	THE NOTORIOUS B.I.G. ▲ BAD BOY 273000*/UMRG (11.98/18.98)			Ready To Die	447	11	22	BONE THUGS-N-HARMONY ▲ RUTHLESS/EPIC 69443*/SONY MUSIC (10.98 EQ/15.98)			E. 1999 Eternal	327		
9	11	JAY-Z ▲ FREEZE/ROC-A-FELLA 50040*/CAPITOL (8.98/12.98)			Reasonable Doubt	334	12	22	PRINCE AND THE NEW POWER GENERATION ● WARNER BROS. 25110 (7.98/11.98)			Purple Rain	134		
10	15	LAURYN HILL ▲ RUFFHOUSE/COLUMBIA 69036*/SONY MUSIC (11.98 EQ/17.98)			The Miseducation Of Lauryn Hill	168	13	23	EMINEM ▲ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)			The Slim Shady LP	190		
11	17	JAY-Z ▲ ROC-A-FELLA/DEF JAM 586396*/DJMGM (12.98/19.98)			The Blueprint	83	14	24	2PAC ▲ AMARU/JIVE 41836/ZOMBA (11.98/17.98)			Me Against The World	399		
12	5	NAS ▲ ILL WILL/COLUMBIA 92072*/SONY MUSIC (18.98 EQ CD)			Illmatic: 10 Year Anniversary Platinum Series	100	15	25	SADE ▲ EPIC 85287/SONY MUSIC (12.98 EQ/18.98)			The Best Of Sade	419		
									MARY J. BLIGE ▲ MCA/GEFFEN 111158*/INTERSCOPE (12.98/18.98)			My Life	208		



# Broussard Grows Up On Solo Debut

BY GAIL MITCHELL

She first attracted attention on the "Love Jones" soundtrack with her mesmerizing cover of Minnie Riperton's "Inside My Love." That was in 1997.

Seven years later, R&B singer/songwriter Trina Broussard is finally realizing a career dream. Universal/Motown Records Group will release her solo set "The Same Girl" June 22.

The journey from buzz-generating album track to full-length project has taken a long time. In fact, this isn't Broussard's first stab at a solo album.

The Houston native began pursuing a music career in 1990. She had relocated to Atlanta, where she landed background vocal gigs for Bobby Brown, Babyface, Mariah Carey and Toni Braxton, among others.

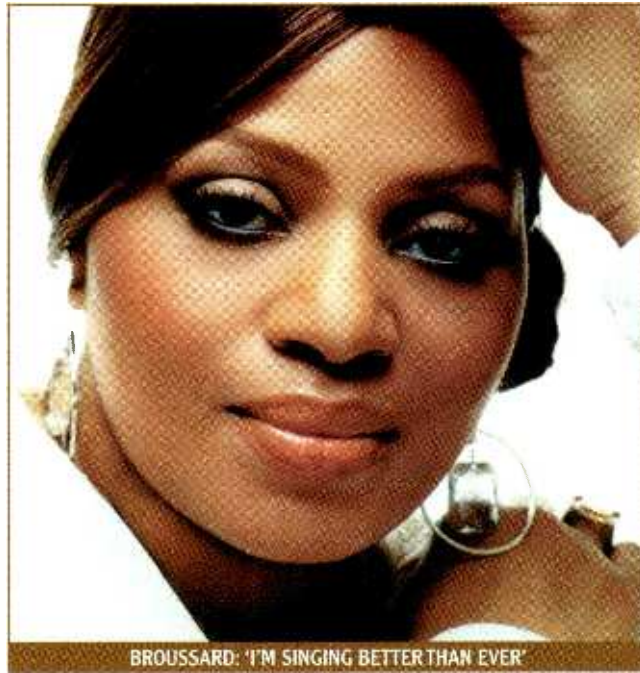
Her session work caught the ear of another Atlanta resident, producer/songwriter Jermaine Dupri. He signed her to his then-Columbia-distributed label, So So Def.

Following her "Love Jones" acclaim, Broussard co-wrote "Here We Go Again" for Aretha Franklin in 1998. So So Def released Broussard's own single, "Love You So Much," a year later. Her planned self-titled album failed to follow, however. Broussard insists she's glad the record never appeared.

"We got to the threshold," she says, "but the decision to not release the album was divine order. I wasn't ready mentally; I had some growing up to do. I hadn't found my voice."

In the interim Broussard sang with Boney James, provided background vocals for Al Jarreau and Kirk Franklin and toured with Rahsaan Patterson. She also joined forces with current manager Bart Phillips, CEO of Atlanta-based Beacon Street Music; the two had worked together when he was at So So Def.

Motown chief Kedar Massenburg signed Broussard in 2002. She and writing partner Ra-Re Valverde set to work on what became



BROUSSARD: 'I'M SINGING BETTER THAN EVER'

the majority of "The Same Girl." Broussard also co-produced the album, working with Gordon "Commissioner" Williams (Lauryn Hill, Santana), Jamey Jaz and Steve Harvey (not the comedian).

"This time I dug deep, and [I] feel like I'm singing better than ever," Broussard says. "Not to take anything away from that first album, but to me the vocals were contrived. I grew up on this [new] album."

"The Same Girl" revolves around themes of love, friendship and perseverance reminiscent of music by such Broussard influences as

Anita Baker and Donny Hathaway. The lead single, "Losing My Mind," is the sole holdover from Broussard's original So So Def project.

Airplay momentum has been slow so far. Phillips says he expected that scenario, given the music industry climate. "Anything organic like this is going to be a slow grind. But we're up for it."

Among the single's early supporters is adult contemporary WHUR Washington, D.C. "Trina has a beautiful voice and unique style," PD Dave Dickinson says. "Hopefully, now, her time has come. She's definitely a talent."

To further build radio airplay and consumer awareness, Universal/Motown hosted listening events in New York clubs the Soul Cafe, Joe's Pub and the Sugar Bar (owned by Motown alumni Nick Ashford and Valerie Simpson).

"We discussed the best way to utilize our budget," Universal/Motown director of marketing Liz Loblack says. "We decided the best way was to do some listening events."

Broussard has also been featured in Vibe, appeared on "Soul Train" and performed an acoustic set at a convention hosted by travel magazine Spa Odyssey Network. Her gig for the magazine—which caters to top-ranking African-American female executives—led to another promotional opportunity: Broussard has signed on as spokeswoman for Ashley Stewart, a national clothing chain that specializes in fashion for larger women.

The chain's fall campaign, launching in August, will blanket five markets: New York, Chicago, Detroit, Houston and Atlanta. Along with using Broussard's likeness, the chain will sell her album in its stores.

Phillips is also talking to Bacardi about underwriting additional tour support for Broussard. "We want to keep her out there performing and building a fan base. That's the meat of it for us."

In the meantime, a confident Broussard is glad she still has the chance to sing. "I could have been doing something else," she says. "But the walls have been torn down, and my anxiety is gone. I'm happy to be here again."

# Free, Parr Will Host Billboard Awards

BET personality Free of "106 & Park" will co-host the Billboard R&B/Hip-Hop Awards show. Syndicated Radio One air personality Russ Parr will join her at the mic.

The Aug. 6 show at Miami Beach's Barton G will wrap the fifth annual Billboard/American Urban Radio Networks R&B/Hip-Hop Conference. The confab takes place crosstown at the Eden Roc Resort, Aug. 4-6.

R. Kelly and Jay-Z head the list of award nominees. The 2004 Founders Award honorees are Isaac Hayes and KRS-One.

JERMAINE & JARVIS: So So Def inked a joint-venture deal with Atlanta-based Tricycle Records and its 16-year-old artist Jarvis. Under terms of the agreement, So So Def will release Jarvis' R&B/hip-hop single, "Radio," this month. Jarvis co-wrote the track, which Jive will distribute.

DAWN OF A NEW PROJECT: Dawn Robinson and husband Andre Allen are busy promoting the first release on their Movemakers Entertainment label (Billboard, Nov. 1, 2003). "L.Y.F.E." by the Dre Allen Project bows July 6 through Tommy Boy Records.

But that's not all. Look for an En Vogue reunion in 2005. Robinson

says she and fellow original members Terry Ellis, Cindy Herron and Maxine Jones will begin working on a new album next year after Herron gives birth.

Los Angeles-based Movemakers and Herron and Ellis' Funky Girl label will release the project.



ROBINSON, LEFT, AND ALLEN: LABEL WILL CO-RELEASE EN VOGUE REUNION

That's still not all: Robinson is also gearing up for a Lucy Pearl reunion, with fellow members Raphael Saadiq and Ali Shaheed Muhammad.

In the meantime, you can hear En Vogue singing background on "What

the Fuss." The track appears on Stevie Wonder's forthcoming Motown/Universal album, "A Time 2 Love." It's due July 27.

En Vogue is widely credited as a precursor to such contemporary R&B/pop female groups as Destiny's Child. The quartet's scintillating harmonies graced a series of No. 1 R&B hits in the '90s, including "Hold On" and "My Lovin' (You're Never Gonna Get It)." Ellis and Robinson subsequently released solo albums.

Robinson is also frontwoman for the Dre Allen Project. "Fly" is the first single from the group's alternative-rock project. Among the collaborators are producers Whole 9 (Jon B.), Track & Field (Nelly Furtado) and London Jones (Macy Gray, Kina). Guests include percussionist Sheila E.

Also on the Movemakers slate is a Robinson solo album. She has already recorded a single, "How Does It Feel." According to Allen, Robinson's album will precede the En Vogue project. Saadiq will produce two tracks for the project.

"The industry has underestimated what the public wants," Allen says about his group's rock stance. "They want to hear more than just hip-hop. There's a huge audience for 'non-black' music. It's about finding a niche, growing a fan base and then

finding allies at radio who will take the risk."

Allen is a former member of R&B quartet IV Xample. He has also worked with Babyface and Master P. In addition to co-CEOs Allen and Robinson, president Maurice De Pina and consultant Mark Friedman round out the Movemakers executive team.

#### MUSICAL NOTES:

Too long absent from the recording scene, Lalah Hathaway returns on Verve/GRP's upcoming Luther Vandross tribute album, "Forever, for Always, for Luther." Donny Hathaway's talented daughter contributes her version of "Forever, for Always, for Love." Among other artists interpreting signature Vandross tunes are Ledisi and Kirk Whalum.

Hathaway will publicly perform the song for the first time at ASCAP's annual Rhythm & Soul Music Awards. The June 28 soiree takes place at the Beverly Hilton in Los Angeles.

Joi has titled her new album "Tennessee Slim Is the Bomb." It arrives in

stores Aug. 24 on Raphael Saadiq's Navarre-distributed Pookie Entertainment... Production duo Soulshock & Karlin (Whitney Houston, Brandy) have signed a new multiyear publishing deal with EMI. Having wrapped tracks with newcomers JoJo and Houston, the pair are currently in the studio with Nelly, Toni Braxton, Heather Headley and Shawn Kane.

Rhythm & Blues



By Gail Mitchell  
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IN MEMORIAM: I had the pleasure of interviewing Ray Charles two years ago (Billboard, June 22, 2002). I was excited and scared as hell. After all, this man personified R&B.

But once he and I shook hands, it was all over. He put me at ease right away. We laughed and talked about his career, music, life—and all too soon it was time to leave.

(Continued on page 23)



## Rhythm & Blues

Continued from page 19

His emotional connection in person and in his music is what immediately came to mind when I learned of his death. As I was gathering quotes from his friends and musical associates for his obituary (*Billboard*, June 19), that same chord reverberated in their remembrances.

"He taught me how to listen," says **Mable John**, a former **Raelette**. "He said most people hear with their eyes, but he taught me to see with my ears. He said his hearing was so keen that he could hear a rat piss on cotton. Because of him, I can be sitting in front of an orchestra and hear only one instrument. He taught me how to find that note."

Everyone naturally recalls such signature Charles tunes as "Georgia on My Mind," "I Can't Stop Loving You," "America the Beautiful" and "I've Got a Woman." For me, the quintessential Brother Ray song is "Come Rain or Come Shine."

Listen to that song sometime, to

the joy and ache in his voice. Then you'll truly understand what love is all about.

"That's what you do with a song—at least that's what I try to do," Charles told me. "I try to become what the writer is talking about and put my feeling into it."

"The point is just to make the music good, because it's going to live on long after you're dead," he said. "That's what I strive for. A song has to say something. A song should give people something they can react to. If you're able to really make what you're doing believable, then that's soul."

Thank goodness the Lord gave us all the chance to share Ray's soul.

**CARRYING A TORCH:** Songwriter/producer **Dallas Austin** will carry the Olympic torch in Atlanta. He joins a list of relay runners that includes **Sean "P. Diddy" Combs**.

**SAVE THE DATE:** The Hip-Hop Peace & Unity Fest ([hiphopfest.org](http://hiphopfest.org)) travels to Boston and Toronto this year. The free outdoor musical festival lands in Boston's City Hall Plaza July 16-17 and in Toronto at a location to be determined July 23-25. **Inebriated Rhythm** and **Grit Records** are producing the event in association with the cities and the Temple of Hip-Hop.

THIS WEEK		LAST WEEK		WKS. ON CHART		TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK		LAST WEEK		WKS. ON CHART		TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	16	1	16	1	<b>Burn</b>	USHER (LAFACE/ZOMBA) ☆	25	26	17	25	26	17	<b>Still In Love</b>	TEENA MARIE (CASH MONEY CLASSICS/UMRG)
2	2	22	2	22	2	<b>If I Ain't Got You</b>	ALICIA KEYS (J/RMG) ☆	27	30	8	27	30	8	<b>99 Problems</b>	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG) ☆
3	4	12	3	12	3	<b>Confessions Part II</b>	USHER (LAFACE/ZOMBA) ☆	28	34	16	28	34	16	<b>So Sexy</b>	TWISTA FEAT. R. KELLY (ATLANTIC) ☆
4	3	17	4	17	4	<b>Overnight Celebrity</b>	TWISTA (ATLANTIC) ☆	29	25	14	29	25	14	<b>Got It Twisted</b>	MOBB DEEP (INFAMOUS/JIVE/ZOMBA)
5	8	17	5	17	5	<b>Slow Motion</b>	JUVENILE (CASH MONEY/UMRG)	30	31	12	30	31	12	<b>You Don't Want Drama</b>	8BALL & MJG FEAT. P. DIDDY (BAD BOY/UMRG)
6	6	9	6	9	6	<b>On Fire</b>	LLOYD BANKS (G-UNIT/INTERSCOPE)	31	27	21	31	27	21	<b>Don't Take Your Love Away</b>	AVANT (MAGIC JOHN/SON/GEFFEN/INTERSCOPE)
7	5	28	7	28	7	<b>Freek-A-Leek</b>	PETEY PABLO (JIVE/ZOMBA)	32	28	10	32	28	10	<b>Selfish</b>	SLUM VILLAGE (BARAK/CAPITOL)
8	10	19	8	19	8	<b>Jesus Walks</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG) ☆	33	37	3	33	37	3	<b>Call My Name</b>	PRINCE (INPG/COLUMBIA/SUM) ☆
9	7	16	9	16	9	<b>Happy People</b>	R. KELLY (JIVE/ZOMBA)	34	50	3	34	50	3	<b>Turn Me On</b>	KEVIN LITTLE (VP/ATLANTIC)
10	15	13	10	13	10	<b>U Should've Known Better</b>	MONICA (J/RMG) ☆	35	29	7	35	29	7	<b>Tipsy</b>	J-KWON (SO SO DEF/ZOMBA) ☆
11	11	20	11	20	11	<b>I Don't Wanna Know</b>	MARIO WINANS (BAD BOY/UMRG) ☆	36	33	3	36	33	3	<b>Think About You</b>	LUTHER VAN DROSS (J/RMG)
12	9	19	12	19	12	<b>All Falls Down</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG) ☆	37	51	1	37	51	1	<b>Sunshine</b>	LIL' FLIP FEAT. LEA (SUCKA FREE/COLUMBIA/SUM) ☆
13	17	8	13	8	13	<b>Diary</b>	ALICIA KEYS (J/RMG)	38	46	3	38	46	3	<b>Whats Happnin'</b>	YING YANG TWINS (COLLIPARK/TVT) ☆
14	12	16	14	16	14	<b>Roses</b>	OUTKAST (LAFACE/ZOMBA) ☆	39	49	3	39	49	3	<b>Whoknows</b>	MUSIQ (DEF SOUL CLASSICS/IDJMG)
15	19	15	15	15	15	<b>Move Ya Body</b>	NINA SKY (NEXT PLATEAU/UNIVERSAL/UMRG) ☆	40	43	11	40	43	11	<b>Tear It Up</b>	YUNG WUN (FULL SURFACE/J/RMG) ☆
16	13	21	16	21	16	<b>Game Over (Flip)</b>	LIL' FLIP (SUCKA FREE/COLUMBIA/SUM)	41	32	11	41	32	11	<b>Time's Up!</b>	JADAKISS FEAT. NATE DOGG (RUFF RYDERS/INTERSCOPE)
17	35	6	17	6	17	<b>Lean Back</b>	TERROR SQUAD (SRC/UNIVERSAL/UMRG) ☆	42	45	7	42	45	7	<b>U Saved Me</b>	R. KELLY (JIVE/ZOMBA) ☆
18	21	5	18	5	18	<b>Welcome Back</b>	MASON BETHA (BAD BOY/DEF JAM/UMRG) ☆	43	36	12	43	36	12	<b>New Day</b>	PATTI LABELLE (DEF SOUL CLASSICS/IDJMG)
19	22	9	19	9	19	<b>Talk About Our Love</b>	BRANDY FEAT. KANYE WEST (ATLANTIC) ☆	44	42	28	44	42	28	<b>Sorry 2004</b>	RUBEN STUDDARD (J/RMG) ☆
20	14	24	20	24	20	<b>Yeah!</b>	USHER (LAFACE/ZOMBA) ☆	45	55	5	45	55	5	<b>I Like That</b>	HOUSTON (CAPITOL)
21	23	7	21	7	21	<b>Southside</b>	LLOYD FEAT. ASHANTI (THE INC./DEF JAM/IDJMG)	46	54	10	46	54	10	<b>What If</b>	RUBEN STUDDARD (J/RMG) ☆
22	24	29	22	29	22	<b>Dirt Off Your Shoulder</b>	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	47	38	30	47	38	30	<b>Splash Waterfalls</b>	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG) ☆
23	16	17	23	17	23	<b>Naughty Girl</b>	BEYONCÉ (COLUMBIA/SUM) ☆	48	39	42	48	39	42	<b>The Way You Move</b>	BEYONCÉ FEAT. SLEEPY BROWN (LAFACE/ZOMBA)
24	20	11	24	11	24	<b>Jook Gal (Wine Wine)</b>	ELEPHANT MAN (VP/ATLANTIC) ☆	49	44	39	49	44	39	<b>Salt Shaker</b>	YING YANG TWINS (COLLIPARK/TVT)
25	18	25	25	25	25	<b>Dude</b>	BENIE MAN (SHOCKING VIBES/VIRGIN)	50	60	3	50	60	3	<b>Headsprung</b>	LIL' COOL (DEF JAM/IDJMG)
51	56	2	51	56	2	<b>Confessions Part 1</b>	USHER (LAFACE/ZOMBA)	52	69	2	52	69	2	<b>Why?</b>	JADAKISS (RUFF RYDERS/INTERSCOPE)
52	69	2	52	69	2	<b>No Problem</b>	LIL' SCRAPPY (BME/REPRISE/WARNER BROS.)	53	58	4	53	58	4	<b>Make It Alright</b>	CARL THOMAS (BAD BOY/UMRG)
54	53	15	54	53	15	<b>Golden</b>	JILL SCOTT (HIDDEN BEACHE/EPIC/SUM)	55	47	8	55	47	8	<b>Let's Get Away</b>	T.I. (GRAND HUSTLE/ATLANTIC)
56	72	1	56	72	1	<b>Let Me In</b>	YOUNG BUCKLE (G-UNIT/INTERSCOPE)	57	62	3	57	62	3	<b>Questions</b>	TAMIA (ELEKTRA/ATLANTIC) ☆
58	68	1	58	68	1	<b>Bring It Back</b>	LIL' WAYNE (CASH MONEY/UMRG)	59	61	7	59	61	7	<b>Diamond In The Back</b>	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
60	66	2	60	66	2	<b>Locked Up</b>	AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)	61	71	3	61	71	3	<b>After Party</b>	YOUNG BUCKLE FEAT. OMARION (T.U.G./UNIVERSAL/UMRG)
62	65	4	62	65	4	<b>Dip It Low</b>	CHRISTINA MILIAN (ISLAND/IDJMG)	63	63	6	63	63	6	<b>Knock If You Buck</b>	CRIME MOB (BME/REPRISE/WARNER BROS.)
64	74	2	64	74	2	<b>I Wanna Thank Ya</b>	ANGIE STONE FEAT. SNOOP DOGG (J/RMG) ☆	65	70	4	65	70	4	<b>My Band</b>	D12 FEAT. EMINEM (SHADY/INTERSCOPE) ☆
66	40	15	66	40	15	<b>It's A Wrap</b>	MARY J. BLIGE (GEFFEN/INTERSCOPE)	67	40	15	67	40	15	<b>Hood Hop</b>	J-KWON (SO SO DEF/ZOMBA)
68	69	1	68	69	1	<b>Get No Better</b>	CASSIY FEAT. MASHONDA (FULL SURFACE/J/RMG)	69	—	1	69	—	1	<b>Take Ya Clothes Off</b>	BONE CRUSHER (BME/REPRISE/WARNER BROS.)
70	73	4	70	73	4	<b>Not Your Average Joe</b>	JOE BUDDEN (DEF JAM/IDJMG)	71	64	9	71	64	9	<b>Blow It Out</b>	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG) ☆
72	73	4	72	73	4	<b>E.I. (Reinvention)</b>	NELLY (FUEL/UNIVERSAL/UMRG)	73	—	9	73	—	9		

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

THIS WEEK		LAST WEEK		WKS. ON CHART		TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	15	1	15	1	<b>OVERNIGHT CELEBRITY</b>	ATLANTIC	Twista
2	2	28	2	28	2	<b>FREEK-A-LEEK</b>	JIVE/ZOMBA	Petey Pablo
3	3	12	3	12	3	<b>SLOW MOTION</b>	CASH MONEY/UMRG	Juvenile Featuring Soujia Slim
4	4	9	4	9	4	<b>ON FIRE</b>	G-UNIT/INTERSCOPE	Lloyd Banks
5	7	11	5	11	5	<b>JESUS WALKS</b>	ROC-A-FELLA/DEF JAM/IDJMG	Kanye West
6	6	13	6	13	6	<b>ROSES</b>	LAFACE/ZOMBA	OutKast
7	5	16	7	16	7	<b>ALL FALLS DOWN</b>	ROC-A-FELLA/DEF JAM/IDJMG	Kanye West Featuring Syleena Johnson
8	9	1	8	1	8	<b>WELCOME BACK</b>	BAD BOY/DEF JAM/UMRG	Mason Betha
9	8	17	9	17	9	<b>GAME OVER (FLIP)</b>	SUCKA FREE/COLUMBIA/SUM	Lil' Flip
10	14	6	10	6	10	<b>99 PROBLEMS</b>	ROC-A-FELLA/DEF JAM/IDJMG	Jay-Z
11	11	11	11	11	11	<b>CULO</b>	TVT	Pitbull Featuring Lil Jon
12	10	23	12	23	12	<b>TIPSY</b>	SO SO DEF/ZOMBA	J-Kwon
13	13	23	13	23	13	<b>DIRT OFF YOUR SHOULDER</b>	ROC-A-FELLA/DEF JAM/IDJMG	Jay-Z
14	12	18	14	18	14	<b>DUDE</b>	SHOCKING VIBES/VIRGIN	Beenie Man Featuring Ms. Thing
15	21	3	15	3	15	<b>I LIKE THAT</b>	CAPITOL	Houston Featuring Chingy, Nate Dogg & I-20
16	17	9	16	9	16	<b>WHATS HAPPNIN!</b>	COLLIPARK/TVT	Ying Yang Twins Featuring Trick Daddy
17	23	1	17	1	17	<b>SUNSHINE</b>	SUCKA FREE/COLUMBIA/SUM	Lil' Flip Featuring Lea
18	NEW	1	18	1	18	<b>LEAN BACK</b>	SRC/UNIVERSAL/UMRG	Terror Squad
19	15	9	19	9	19	<b>JOOK GAL (WINE WINE)</b>	VP/ATLANTIC	Elephant Man
20	19	7	20	7	20	<b>GOT IT TWISTED</b>	INFAMOUS/JIVE/ZOMBA	Mobb Deep
21	NEW	1	21	1	21	<b>SO SEXY</b>	ATLANTIC	Twista Featuring R. Kelly
22	RE-ENTRY	1	22	1	22	<b>YOU DON'T WANT DRAMA</b>	BAD BOY/UMRG	8Ball & MJG Featuring P. Diddy
23	24	4	23	4	23	<b>SELFISH</b>	BARAK/CAPITOL	Slum Village Featuring Kanye West & John Legend
24	25	2	24	2	24	<b>FREAKS</b>	PTP/LATIM	Play-N-Skillz Featuring Krayzie Bone & Adina Howard
25	22	1	25	1	25	<b>TIME'S UP!</b>	RUFF RYDERS/INTERSCOPE	Jadakiss Featuring Nate Dogg

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

THIS WEEK		LAST WEEK		WKS. ON CHART		TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	7	1	7	1	<b>Talk About Our Love</b>	BRANDY FEAT. KANYE WEST (ATLANTIC)
2	2	8	2	8	2	<b>Naughty Girl</b>	BEYONCÉ (COLUMBIA/SUM)
3	3	8	3	8	3	<b>Move Ya Body</b>	NINA SKY (NEXT PLATEAU/UNIVERSAL/UMRG)
4	6	4	4	4	4	<b>On Fire</b>	LLOYD BANKS (G-UNIT/INTERSCOPE)
5	—	1	5	—	5	<b>Lean Back</b>	TERROR SQUAD (SRC/UNIVERSAL/UMRG)
6	4	23	6	4	23	<b>Freek-A-Leek</b>	PETEY PABLO (JIVE/ZOMBA)
7	9	5	7	9	5	<b>Bounce Back</b>	JUVENILE FEAT. BABY (CASH MONEY/UMRG)
8	17	3	8	17	3	<b>Jesus Walks</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
9	8	24	9	8	24	<b>Tipsy</b>	J-KWON (SO SO DEF/ZOMBA)
10	5	8	10	5	8	<b>Make It Up With Love</b>	ATI. (NOONTIME/EPIC/SUM)
11	10	25	11	10	25	<b>Dude</b>	BENIE MAN (SHOCKING VIBES/VIRGIN)
12	11	7	12	11	7	<b>Don't Say Nuthin'</b>	THE ROOTS (GEFFEN/INTERSCOPE)
13	14	13	13	14	13	<b>Happy People</b>	R. KELLY (JIVE/ZOMBA)
14	7	11	14	7	11	<b>Got It Twisted</b>	MOBB DEEP (INFAMOUS/JIVE/ZOMBA)
15	18	14	15	18	14	<b>Overnight Celebrity</b>	TWISTA (ATLANTIC)
16	13	15	16	13	15	<b>Jook Gal (Wine Wine)</b>	ELEPHANT MAN (VP/ATLANTIC)
17	12	34	17	12	34	<b>Stand Up In It</b>	THE ODDIS EALEY (IFGAM)
18	16	8	18	16	8	<b>Time's Up!</b>	JADAKISS FEAT. NATE DOGG (RUFF RYDERS/INTERSCOPE)
19	48	2	19	48	2	<b>Goodies</b>	CIARA FEAT. PETEY PABLO (SHO NUFF/LAFACE/ZOMBA)
20	21	15	20	21	15	<b>Game Over (Flip)</b>	LIL' FLIP (SUCKA FREE/COLUMBIA/SUM)
21	28	15	21	28	15	<b>Dip It Low</b>	CHRISTINA MILIAN (ISLAND/IDJMG)
22	29	10	22	29	10	<b>99 Problems</b>	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
23	59	2	23	59	2	<b>I Wanna Thank Ya</b>	ANGIE STONE FEAT. SNOOP DOGG (J/RMG)
24	26	16	24	26	16	<b>Roses</b>	OUTKAST (LAFACE/ZOMBA)
25	32	17	25	32	17	<b>Ride Wit U</b>	



# Natasha, Saavedra Riding Latin Wave

BY LEILA COBO

JD Natasha, a promising 16-year-old from Miami, and Colombian-born Saavedra are about to make separate runs at U.S. stardom.

Their timing couldn't be better. After a year in which only two female artists reached the top 20 on the *Billboard* Top Latin Albums chart, the industry is witnessing a veritable female explosion.

Since the beginning of 2004, two female artists—Paulina Rubio and Jennifer Peña—have debuted at No. 1 on the chart. And just as important, a new crop of female artists is looking to capture an audience by performing original material.

The concept isn't new, but it is one that has not had major names since Shakira burst out in the late '90s.

Then, last year, singer/songwriter Soraya returned to the limelight, and Natalia LaFourcade gained major success in Mexico with her own music. This year, alternative singer Julieta Venegas scored massive sales with her newest album, "Si."

Now, substantial attention is turning to Natasha—whose full name is Natasha Janeth Dueñas. She signed with EMI Music Latin last year, and the label has been preparing for her debut ever since.

In November, when he had just signed JD Natasha, label presi-

dent/CEO Jorge Pino was already talking about her to *Billboard*.

"There has been a lack of young



NATASHA: 16-YEAR-OLD NEWCOMER

girls in Latin music," Pino said. "But the American market is full of young girls. I was very focused on finding a girl who was 15, 16 years old."

Natasha's timing, then, was impeccable. But the music—delivered on a rough cassette demo tape—did the convincing. The tape featured her own rock/pop composi-

tions in English and Spanish.

This led to Natasha's debut album, which was produced by Sebastian Kryz (Carlos Vives, Gloria Estefan, Obie Bermúdez) and Gustavo Menéndez. Although the album, "Imperfecta/Imperfect," isn't due until July 13 and she hasn't been playing gigs, Natasha already has an agent at William Morris and a publicist, Rogers & Cowan.

Natasha also has the label's promotion power behind her. EMI is presenting the artist to media and industry bigwigs at listening sessions across the country, where Natasha plays live. Guests include radio and TV execs.

In addition, Natasha is the featured artist of "AOL Impulsa." The new AOL Musica franchise, loosely modeled after AOL's Breakers program, launched with Natasha in February and has been following the development of her album and career since then.

"This artist really stands out," says Richard Bull, AOL's Latin music director. "She has raw talent and energy."

Another standout is Saavedra. María Isabel Saavedra—who goes by only her last name—is a songwriter first and a singer second.

Her songs have been performed by Oscar D'León and Gisselle, among others.

But now her deep contralto is giv-

ing a new voice to her songs.

"Saavedra" was released last month on fledgling indie label Gili



SAAVEDRA: SONGWRITER, NOW A SINGER

Music and is distributed by Universal Music Latino. Saavedra wrote nearly all of the album's tracks. "Faltas" was composed with producer/songwriter Rodolfo Castillo, "Los de la Mitad" was penned with Ali Castillo and "No Te Importe Saber" was written by Rene Touzset.

"No Te Importe Saber" is a duet

with singer/songwriter Armando Manzanero, who is also Saavedra's mentor.

"I met him [at] a concert in Colombia, and he invited me to write with him in Merida [Mexico]," says Saavedra, who now lives in Miami. "That's how this album was born."

Following that encounter, Saavedra arrived in Miami looking for a record deal. But she was sidetracked when writing gigs started to come her way.

The songs that made it onto her album, she says, "are mine for me and no one else. They have my personal stamp."

Saavedra's music is acoustic, with a Caribbean rhythm and feel. Her songs have a singer/songwriter's personal touch and well-crafted lyrics, and they also boast catchy hooks and choruses.

Without major-label backing, radio has been slow to respond, which is usually the case for new names in Latin music. Former Sony Discos executive VP Jorge Meléndez, who is consulting on the project, says programmers were given the option of playing different singles in Puerto Rico and the United States.

"I would like to break some myths," Saavedra says. "I would like to show that women can write; we can feel attractive, we can think and say important things and [we can] change the course of a country."

## Syntek Opens Doors With His 'Amor'

While performing a series of shows at Mexico City's Auditorio Nacional, singer/songwriter **Aleks Syntek** received some good news.

His single "Duele el Amor," a duet with Spanish singer **Ana Torroja**, was the Hot Shot Debut on the *Billboard* Hot Latin Tracks chart in last week's issue. It entered at No. 27.

It is a high showing for Syntek, a major artist in his native Mexico who has yet to make an impact in the United States. His only other track to chart on Hot Latin Tracks was 2002's "Por Volverte a Ver," which peaked at No. 47.

"Professionally, I'm very happy with the results," Syntek says of his album, "Mundo Lite," released earlier this year on **EMI Latin**. "Personally, I think it's my best-rounded album, and I thought it was a perfect album to open doors in other places."

These "other places" include Spain, where "Duele el Amor" is Syntek's first track to debut on the country's charts.

Syntek's duet with Torroja was helpful in securing that chart bow, although he says he didn't record it with Spanish charts in mind.

"I recorded that duet because I admire her and am extremely fond of

Latin  
**Notas**<sup>™</sup>  
By Leila Cobo  
lcobo@billboard.com



her," he says. "If, in addition, she became a godmother for me to enter the Spanish market, the result is even better."

Syntek's prior album, "De Noche a la Ciudad," was not released in Spain by EMI. Instead, it came out on **Muxxic**, which did not promote him in the country. In fact, "De Noche" was not released on EMI in most territo-

ries, which marks the difference with his current situation, where EMI has pledged full support.

In the United States, such support is changing the perception of Syntek as that of an alternative artist whose music is not intended for airplay on Latin radio in the States.

"My music is pop," he says. "The difference is I'm a musician, and I play my songs on the piano. But that doesn't make me an alternative rocker. And I've finally seen a change in that. The Latin audience understands that an artist [who plays pop] can also be a musician and play a guitar."

Syntek is currently on a promotional tour in Spain. He is planning a U.S. tour, booked by **the Agency**, for late summer.

**LOPEZ TAKES THE GRAMMYS:** At the 2003 Latin Grammy Awards, host **George Lopez** told several jokes that some Latin viewers considered controversial.

While some in the audience moaned, most found the irreverent, self-deprecating humor to be amusing. Viewers must have agreed, as the

show saw an increase in ratings, and Lopez was asked to return as host of the 2004 edition.



SYNTEK: CLICKING WITH DUET

The Latin Grammys will air live Sept. 1 on **CBS** from the Shrine Auditorium in Los Angeles.

**IN BRIEF:** Grammy Award-winning *ranchera* singer **Pepe Aguilar** launches a U.S. tour July 8 with a performance at the Viejas Casino in

San Diego. Aguilar is scheduled to play a total of 20 concerts on the West Coast and in the Midwest. Confirmed dates include two nights at the Greek Theater in Los Angeles.

**Julio Iglesias Jr.** is no longer signed to **Warner Music Latina**. He is reportedly shopping for a label.

Former Warner Music Latina artist **Carolina Laó** is among the contestants on "Protagonistas de la Fama VIP," a new reality show on the **Telemundo** network.

It is the latest installment of the "Protagonistas" series in which wannabe singers ("Protagonistas de la Música") and aspiring soap stars ("Protagonistas de Telenovela") were groomed for fame. Viewers voted for the winners on both shows.

This time, the program—which premiered June 8—offers a grand prize that includes a walk-on in a feature film, a role on a Telemundo soap and \$60,000. Also, professionals like Laó are mixed in with novices.

Also competing is former **BMG U.S. Latin** artist **Litzy**, who is now handled by **Tu Casa Entertainment** and plans to release an album in August.



# Ednita Nazario



- 🔥 Latin Billboard Award Female Pop Album "Por Tí"
- 🔥 "Por Tí" debut #1 in Top Latin Albums
- 🔥 "Por Tí" (album) certified gold by RIAA
- 🔥 ASCAP recognizes Ednita with the Hispanic Heritage Award



**MARCH**

13 SOLD OUT  
 14 (2 shows) SOLD OUT  
 15 SOLD OUT  
 18 SOLD OUT  
 19 SOLD OUT  
 20 SOLD OUT

**PR Roberto Clemente Coliseum**

**JUNE**

29

**PR Roberto Clemente Coliseum**  
 (2nd. Season)

**NY / Carnegie Hall**

**JULY**

3

**MIA / Jackie Gleason Theater**

4

**ORLANDO / Hard Rock Live**





JUNE 26 2004 **Billboard** **HOT LATIN TRACKS**

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Artist	PEAK POSITION
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	
<b>NUMBER 1 / GREATEST GAINER</b> 4 Weeks At Number 1					
1	2	9	<b>VIVO Y MUERO EN TU PIEL</b> R PEREZ (R. PEREZ)	Jennifer Pena	1
2	1	1	<b>AHORA QUIEN</b> ESTEFANO, S. GEORGE (ESTEFANO, J. REYES)	Marc Anthony	1
3	6	14	<b>DOS LOCOS</b> LOS HOROSCOPOS DE DURANGO (A. MARTINEZ)	Los Horoscops De Durango	3
4	3	3	<b>TU DE QUE VAS</b> F. DE VITA, L. ROMERO (F. DE VITA)	Franco De Vita	3
5	5	38	<b>MAS QUE TU AMIGO</b> M. A. SOLIS, R. PATRON, R. PEREZ (M. A. SOLIS)	Marco Antonio Solis	1
6	4	21	<b>TE QUISE TANTO</b> E. ESTEFAN, JR., A. PENNA (C. SOROKIN, ANDAH)	Paulina Rubio	1
7	9	8	<b>PERO QUE TAL SI TE COMPRO</b> P. RIVERA (C. REYNA)	Lupillo Rivera	7
8	27	—	<b>DUELE EL AMOR</b> A. BAQUEIRO, A. SYNTEK (A. SYNTEK)	Aleks Syntek With Ana Torroja	8
9	29	—	<b>DESNUDATE MUJER</b> K. SANTANDER, M. SALCEDO (D. BISBAL, J. M. VELASQUEZ)	David Bisbal	9
10	12	15	<b>Y TODO QUEDA EN NADA</b> ESTEFANO (ESTEFANO, J. REYES)	Ricky Martin	1
11	7	13	<b>TE QUISE OLVIDAR</b> J. L. TERRAZAS (J. GABRIEL)	Grupo Montez De Durango	7
12	14	42	<b>QUE DE RARO TIENE</b> A. A. ALBA (M. URIETA)	Los Temerarios	12
13	8	6	<b>CREO EN EL AMOR</b> J. L. PILOTO (J. L. PILOTO, R. DEL SOL)	Rey Ruiz	2
14	13	10	<b>A DONDE ESTABAS?</b> R. MUNOZ, R. MARTINEZ (R. MARTINEZ)	Intocable	9
15	22	35	<b>CANTAR HASTA MORIR</b> A. VERDE, D. TORRES (D. TORRES, A. BATISTA, CANA, D. A. CUMBA, SANCHEZ)	Diego Torres	15
16	36	37	<b>SENTADA AQUI EN MI ALMA</b> ESTEFANO (ESTEFANO, J. REYES)	Chayanne	16
17	32	36	<b>MIEDO</b> PALOMO (FATO)	Palomo	17
18	18	17	<b>NO TIENE LA CULPA EL INDI</b> LOS TIGRES DEL NORTE (F. QUINTERO)	Los Tigres Del Norte	17
19	20	24	<b>LUCHARE POR TU AMOR</b> A. BAQUEIRO (R. FOLGUERA, F. MONTY, M. ENTRAIGUES)	Alejandro Fernandez	19
20	25	20	<b>QUE LLORO</b> A. BAQUEIRO, SIN BANDERA (L. GARCIA)	Sin Bandera	5
21	19	16	<b>AUNQUE NO TE PUEDA VER</b> J. N. GOMEZ (A. UBAGO)	Alex Ubago	4
22	16	14	<b>HAZME OLVIDARLA</b> J. GUILLEN (A. TORRES)	Conjunto Primavera	8
23	35	33	<b>EL ZA ZA ZA (MESA QUE MAS APLAUDA)</b> D. FUENTES ATILANO (D. "LOBO", M. GRILLO)	Climax	23
24	10	18	<b>COMO PUDE ENAMORARME DE TI</b> A. RAMIREZ CORRAL (R. LUGO)	Patrulla 81	8
25	26	29	<b>NADIE ES ETERNO</b> A. A. DE LUNA (D. GOMEZ)	Adan Chalino Sanchez	15
26	31	28	<b>AMAR COMO TE AME</b> J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian	26
27	17	11	<b>CRUZ DE OLVIDO</b> P. AGUILAR (J. ZAIZAR)	Pepe Aguilar	7
28	33	45	<b>SABANAS FRIAS</b> F. HER, A. GONZALEZ (F. HER)	Mana & Ruben Blades	18
29	23	23	<b>MI PEOR ENEMIGO</b> BRONCO (R. MARTINEZ)	Bronco: El Gigante De America	23
30	43	44	<b>DAME TU AIRE</b> J. N. GOMEZ (A. UBAGO)	Alex Ubago	30
31	39	30	<b>TARDES NEGRAS</b> A. SALERNO, M. MAJONCHI (T. FERRO)	Tiziano Ferro	14
32	24	21	<b>LLORE LLORE</b> E. ESTEFAN, JR., A. GAITAN, R. GAITAN (V. M. RUIZ, A. GAITAN, R. GAITAN)	Victor Manuelle	21
33	38	41	<b>SOY TU MUJER</b> C. "CK" MARTINEZ (A. VILLARREAL, C. "CK" MARTINEZ)	Alicia Villarreal	33
34	28	34	<b>DESEPERADO</b> J. C. CALDERON (R. MONTANER)	Ricardo Montaner	28
35	30	20	<b>TENGO GANAS</b> E. ESTEFAN, JR., A. GAITAN, R. GAITAN (V. M. RUIZ, E. ESTEFAN, JR.)	Victor Manuelle	1
36	42	39	<b>FIERA INQUIETA</b> N. URIBE (N. URIBE)	Angela Maria Forero	36
37	37	25	<b>DESEOS DE COSAS IMPOSIBLES</b> N. WALKER, LA OREJA DE VAN GOGH (X. SAN MARTIN)	La Oreja De Van Gogh	21
38	21	19	<b>ABRAZAR LA VIDA</b> R. PEREZ (D. RICH, J. MARR, J. C. PEREZ SOTD)	Luis Fonsi	1
39	15	12	<b>4:30 AM</b> S. KRYS, J. SOMMEILLAN (D. BERMUDEZ, S. KRYS)	Obie Bermudez	9
40	34	26	<b>PARA TODA LA VIDA</b> A. LIZARRAGA, J. LIZARRAGA (J. J. LEYVA)	Banda El Recodo	20
41	41	40	<b>NO ME QUIERO ENAMORAR</b> M. DOMM (M. DOMM, E. CERAN, SKY, M. BERNALI)	Kalimba	37
42	46	43	<b>ANTES DE QUE TE VAYAS</b> R. SAEZ, QUIROZ, CONJUNTO ATARDECER (M. A. SOLIS)	Conjunto Atardecer	42
43	RE-ENTRY	4	<b>SABES A CHOCOLATE</b> A. B. QUINTANILLA, H. C. "CK" MARTINEZ (C. VILLA, A. MONROY, FERNANDEZ)	Kumbia Kings Featuring Pee Wee Gonzalez	43
44	50	—	<b>TE PERDONE UNA VEZ</b> LOS HURACANES DEL NORTE (G. GARCIA)	Los Huracanes Del Norte	44
45	40	31	<b>TU FOTOGRAFIA</b> G. ESTEFAN, E. ESTEFAN, JR., S. KRYS (G. MARCO, E. ESTEFAN, JR.)	Gloria Estefan	1
46	48	38	<b>Y QUE</b> I. RODRIGUEZ, F. EHRICH (A. VEZZANI)	Los Angeles De Charly	28
<b>HOT SHOT DEBUT</b>					
47	NEW	1	<b>ESTA LLORANDO MI CORAZON</b> G. GARCIA (GONZALEZ)	Beto Y Sus Canarios	47
48	44	49	<b>HORA ENAMORADA</b> E. CRESPO (E. CRESPO)	Elvis Crespo	13
49	NEW	1	<b>LA MESA QUE MAS APLAUDA ZA, ZA, ZA</b> LIBERACION (D. "LOBO", M. GRILLO)	Liberacion	49
50	47	27	<b>TANTO LA QUERIA</b> A. SIVEL (L. GONZALEZ GOMEZ)	Andy & Lucas	19

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

**LATIN POP AIRPLAY**

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	3	<b>VIVO Y MUERO EN TU PIEL</b> UNIVISION	JENNIFER PENA	21	8	<b>ABRAZAR LA VIDA</b> UNIVERSAL LATINO	LUIS FONSI
2	1	<b>TU DE QUE VAS</b> SONY DISCOS	FRANCO DE VITA	22	21	<b>NO ME QUIERO ENAMORAR</b> SONY DISCOS	KALIMBA
3	4	<b>AHORA QUIEN</b> SONY DISCOS	MARC ANTHONY	23	9	<b>4:30 AM</b> EMI LATIN	OBIE BERMUDEZ
4	2	<b>TE QUISE TANTO</b> UNIVERSAL LATINO	PAULINA RUBIO	24	27	<b>AMAR COMO TE AME</b> MUSART / BALBOA	JOAN SEBASTIAN
5	13	<b>DUELE EL AMOR</b> SONY DISCOS	ALEKS SYNTEK WITH ANA TORROJA	25	22	<b>CRUZ DE OLVIDO</b> UNIVISION	PEPE AGUILAR
6	5	<b>Y TODO QUEDA EN NADA</b> SONY DISCOS	RICKY MARTIN	26	25	<b>CREO EN EL AMOR</b> SONY DISCOS	REY RUIZ
7	16	<b>SENTADA AQUI EN MI ALMA</b> SONY DISCOS	CHAYANNE	27	28	<b>ANDAR CONMIGO</b> ARIOLA / BMG LATIN	JULIETA VENEGAS
8	10	<b>CANTAR HASTA MORIR</b> ARIOLA / BMG LATIN	OIEGO TORRES	28	29	<b>TENGO GANAS</b> SONY DISCOS	VICTOR MANUELLE
9	12	<b>QUE LLORO</b> SONY DISCOS	SIN BANDERA	29	26	<b>TANTO LA QUERIA</b> ARIOLA / BMG LATIN	ANDY & LUCAS
10	7	<b>AUNQUE NO TE PUEDA VER</b> WARNER LATINA	ALEX UBAGO	30	31	<b>MAS QUE TU AMIGO</b> SONY DISCOS	EDONITA NAZARIO
11	11	<b>LUCHARE POR TU AMOR</b> SONY DISCOS	ALEJANDRO FERNANDEZ	31	30	<b>TU FOTOGRAFIA</b> EPIC / SONY DISCOS	GLORIA ESTEFAN
12	6	<b>CUIDARTE EL ALMA</b> SONY DISCOS	CHAYANNE	32	32	<b>EL ZA ZA ZA (MESA QUE MAS APLAUDA)</b> MUSART / BALBOA	CLIMAX
13	19	<b>SABANAS FRIAS</b> WARNER LATINA	MANA & RUBEN BLADES	33	35	<b>HEY CORAZON</b> NO LITTLE FISH	LA SECTA ALLSTAR
14	24	<b>DAME TU AIRE</b> WARNER LATINA	ALEX UBAGO	34	—	<b>Y QUE VA A SER DE MI</b> MEGAMUSIC / UNIVERSAL LATINO	VICTORIA
15	18	<b>TARDES NEGRAS</b> EMI LATIN	TIZIANO FERRO	35	—	<b>QUE DE RARO TIENE</b> FONOVISA	LOS TEMERARIOS
16	14	<b>DESEPERADO</b> WARNER LATINA	RICARDO MONTANER	36	33	<b>BULERIA</b> VALE / UNIVERSAL LATINO	DAVID BISBAL
17	17	<b>MAS QUE TU AMIGO</b> FONOVISA	MARCO ANTONIO SOLIS	37	—	<b>ALGO TIENES</b> UNIVERSAL LATINO	PAULINA RUBIO
18	20	<b>DESNUDATE MUJER</b> VALE / UNIVERSAL LATINO	DAVID BISBAL	38	—	<b>MIEDO</b> EMI LATIN	PEPE AGUILAR
19	23	<b>FIERA INQUIETA</b> TELEMUNDO / LAGUNA / SONY DISCOS	ANGELA MARIA FORERO	39	—	<b>I DON'T WANNA KNOW</b> BAD BOY / JMRG	MARIO WINANS FEATURING ENYA & P. DIDDY
20	15	<b>DESEOS DE COSAS IMPOSIBLES</b> SONY DISCOS	LA OREJA DE VAN GOGH	40	—	<b>DEJA</b> FONOVISA	ANA BARBARA

**TROPICAL AIRPLAY**

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	1	<b>AMOR DE LEJOS</b> SONY DISCOS	MARC ANTHONY	21	33	<b>AMOR DE LEJOS</b> EVER	POCHY FAMILIA Y SU COCOBAND
2	2	<b>LLORE LLORE</b> SONY DISCOS	VICTOR MANUELLE	22	19	<b>VOY A DEJARTE DE AMAR</b> J&N	FRANK REYES
3	3	<b>CREO EN EL AMOR</b> SONY DISCOS	REY RUIZ	23	24	<b>AMANEGER (BOMBA)</b> EMI LATIN	LIMI-T 21
4	12	<b>VIVO Y MUERO EN TU PIEL</b> UNIVISION	JENNIFER PENA	24	21	<b>UN QUITO DORMILDN</b> SONY DISCOS	EL GRINGO DE LA BACHATA FEAT. SERGIO VARGAS
5	4	<b>HORA ENAMORADA</b> OLE	ELVIS CRESPO	25	14	<b>PEGATE</b> CUTTING	FULANTO
6	17	<b>CULEBRA</b> SONY DISCOS	GRUPO NICHE	26	29	<b>FLOR DORMIDA</b> SONY DISCOS	EDDIE SANTIAGO
7	8	<b>POBRE DIABLA</b> VI	ODON OMAR	27	35	<b>DUELE EL AMOR</b> EMI LATIN	ALEKS SYNTEK WITH ANA TORROJA
8	10	<b>NECESITO UN AMOR</b> SONY DISCOS	ANDY ANDY	28	20	<b>TU FOTOGRAFIA</b> EPIC / SONY DISCOS	GLORIA ESTEFAN
9	28	<b>DESNUDATE MUJER</b> VALE / UNIVERSAL LATINO	DAVID BISBAL	29	34	<b>SABANAS FRIAS</b> WARNER LATINA	MANA & RUBEN BLADES
10	5	<b>SI TU ESTUVIERAS</b> UNIVERSAL LATINO	LOS TOROS BAND	30	30	<b>TIERRA BENDITA</b> M.P.	TITO GOMEZ
11	6	<b>HAY AMORES</b> PIÑA / UNIVERSAL LATINO	JOSE ALBERTO "EL CANARIO"	31	22	<b>TELEFONO</b> UNIVERSAL LATINO	GRUPO MANIA
12	27	<b>DIME</b> NU	N. KLABE	32	—	<b>PERSONA IDEAL</b> SONY DISCOS	ADOLESCENT'S ORQUESTA
13	9	<b>LA SOSPECHA</b> UNIVISION	SON DE CALI	33	—	<b>CUIDARTE EL ALMA</b> SONY DISCOS	CHAYANNE
14	11	<b>ME ACORDARE</b> EMI LATIN	LIMI-T 21	34	—	<b>NO QUEDA NADA</b> UNIVERSAL LATINO	GISSELLE
15	13	<b>INTRO LOS 12 DISCIPULOS</b> DIAMOND	EDDIE DEE	35	16	<b>4:30 AM</b> EMI LATIN	OBIE BERMUDEZ
16	15	<b>TENGO GANAS</b> SONY DISCOS	VICTOR MANUELLE	36	—	<b>HAZMELO OTRA VEZ</b> M.P.	TITO ROJAS
17	31	<b>SI TU AMOR NO VUELVE</b> J&N	EODY HERRERA	37	32	<b>DILE</b> YI	ODON OMAR
18	23	<b>PUERTO RICO</b> ARIOLA / BMG LATIN	JERRY RIVERA	38	38	<b>TE GUSTA VERME SUFRIR</b> UNIVERSAL LATINO	MICHAEL STUART
19	—	<b>CANTAR HASTA MORIR</b> ARIOLA / BMG LATIN	DIEGO TORRES	39	—	<b>DAMELO</b> LATIN FLAVA	MOSA
20	7	<b>PA' LA RUMBA VOY</b> J&N	ZAFRA NEGRA	40	37	<b>OLVIDAME Y PEGA LA VUELTA</b> OLE	NUEVA ERA

**REGIONAL MEXICAN AIRPLAY**

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	1	<b>DOS LOCOS</b> PRCCAN / DISA	LOS HOROSCOPOS DE DURANGO	21	17	<b>Y QUE</b> FONOVISA	LOS ANGELES DE CHARLY
2	3	<b>PERO QUE TAL SI TE COMPRO</b> UNIVISION	LUPILLO RIVERA	22	24	<b>LA MESA QUE MAS APLAUDA ZA, ZA, ZA</b> DISA	LIBERACION
3	2	<b>TE QUISE OLVIDAR</b> DISA	GRUPO MONTEZ DE DURANGO	23	26	<b>LAGRIMAS Y LLUVIA</b> DISA	BRAZERS MUSICAL DE DURANGO
4	5	<b>A DONDE ESTABAS?</b> EMI LATIN	INTOCABLE	24	14	<b>BARAJA DE ORO</b> DISA	PALOMO
5	7	<b>NO TIENE LA CULPA EL INDI</b> FONOVISA	LOS TIGRES DEL NORTE	25	34	<b>IMPOSIBLE OLVIDARTE</b> PRCCAN / DISA	K-PAZ DE LA SIERRA
6	13	<b>MIEDO</b> DISA	PALOMO	26	27	<b>AMAR COMO TE AME</b> MUSART / BALBOA	JOAN SEBASTIAN
7	6	<b>HAZME OLVIDARLA</b> FONOVISA	CONJUNTO PRIMAVERA	27	21	<b>LA MILPA</b> RCA / BMG LATIN	LOS ASTROS DE DURANGO
8	4	<b>COMO PUDE ENAMORARME DE TI</b> DISA	PATRULLA 81	28	33	<b>Y DICEN</b> UNIVISION	ADAN CHALINO SANCHEZ
9	9	<b>NADIE ES ETERNO</b> MOON / COSTAROLA / SONY DISCOS	ADAN CHALINO SANCHEZ	29	28	<b>CUANDO NADIE TE QUIERA</b> EMI LATIN	LOS TRAILEROS DEL NORTE
10	8	<b>MI PEOR ENEMIGO</b> FONOVISA	BRONCO: EL GIGANTE DE AMERICA	30	31	<b>NO TENGAS MIEDO ENAMORARTE</b> DISA	EL PODER DEL NORTE
11	10	<b>QUE DE RARO TIENE</b> FONOVISA	LOS TEMERARIOS	31	30	<b>A UN PASO DE OLVIDARTE</b> FONOVISA	JUAN TAVARES
12	12	<b>SOY TU MUJER</b> UNIVERSAL LATINO	ALICIA VILLARREAL	32	35	<b>YO TE ENSENE</b> MUSIMEX / UNIVERSAL LATINO	CONJUNTO ATARDECER
13	11	<b>PARA TODA LA VIDA</b> FONOVISA	BANDA EL RECODD	33	38	<b>EL QUINTO TRAGO</b> DISA	GRUPO BRYNDIS
14	15	<b>ANTES DE QUE TE VAYAS</b> MUSIMEX / UNIVERSAL LATINO	CONJUNTO ATARDECER	34	—	<b>EL PALOMITO</b> RCA / BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
15	16	<b>MAS QUE TU AMIGO</b> FONOVISA	MARCO ANTONIO SOLIS	35	37	<b>LA BDTELLA</b> LA SIERRA	LOS MORROS DEL NORTE
16	18	<b>TE PERDONE UNA VEZ</b> UNIVISION	LOS HURACANES DEL NORTE	36	—	<b>MI AMOR INSEPARABLE</b> UNIVERSAL LATINO	LOS TUCANES DE TUJANA
17	19	<b>VIVO Y MUERO EN TU PIEL</b> UNIVISION	JENNIFER PENA	37	—	<b>CONTIGO YO APRENO A OLVIDAR</b> DISA	PATRULLA 81
18	22	<b>SABES A CHOCOLATE</b> EMI LATIN	KUMBIA KINGS FEATURING PEE WEE GONZALEZ	38	29	<b>LA MAS DESEADA</b> UNIVERSAL LATINO	VALENTIN ELIZALDE
19	20	<b>ESTA LLORANDO MI CORAZON</b> DISA	BETO Y SUS CANARIOS	39	25	<b>CRUZ DE OLVIDO</b> UNIVISION	PEPE AGUILAR
20	23	<b>EL ZA ZA ZA (MESA QUE MAS APLAUDA)</b> MUSART / BALBOA	CLIMAX	40	—	<b>LA BANDA DOMINGUERA</b> EMI LATIN	CONTROL



# Latin Music

REGIONAL MEXICAN

## Urban Regional Digs In

BY RAMIRO BURR

Young artists who boldly fuse hip-hop sounds and attitude with traditional rhythms are driving a new urban movement within the regional Mexican genre.

But this new movement has had its share of growing pains. Urban regional acts face obstacles including a lack of effective promotion and marketing and elusive radio play.

Yet success is possible, as such new groups as Akwid, Mexiclan and Kumbia Kings have proved.

Record company executives use the term "urban regional" to refer to new acts that infuse traditional *norteño* and *banda* rhythms with hip-hop and urban elements.

The movement ranges from the *cumbia*-dance grooves of the Kumbia Kings and ATM to the hardcore *banda/norteño*/hip-hop fusion of Akwid, Mexiclan and Lil J. On the fringe are a variety of artists from hardcore Latino rappers like Chingo Bling and

(Continued on page 32)



Akwid's Sergio and Francisco Gomez have led the rise of urban regional music.

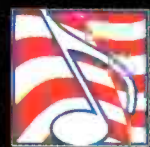


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# Independents On The Rise

## Despite Airplay Hurdle, Artists Herald Labels' Flexibility

BY RAMIRO BURR

Despite the challenges facing the broader music industry, independent and artist-owned labels working within the regional Mexican music community are blooming.

Artists and managers herald the freedom and flexibility of indie label culture.

"We can react quicker to changes in the market, or change course in midstream if we feel we have to, whereas with major labels, you have to wait until you get approval from upstairs," says Alan Baxter, president of Platinum Artists Management, who works with Emilio Navaira, David Marez, Intocable, DJ Kane, Iman and Dope House Records.

"The down side comes when sometimes, working with an indie or artist-owned label, you just don't have the clout to get radio play or into the right stores for distribution," Baxter adds.

While regional Mexican has always had a healthy number of independent companies, recent developments have bolstered the indie sector.

Within the past two years, several artists have moved from the majors to join indies or launch their own labels,

including Los Palominos, La Sombra, Jay Perez, David Lee Garza, Ramiro Herrera, Ruben Ramos, Stefani, Gary Hobbs, Michael Salgado, La Tropa F, Chente Barrera, Roberto Pulido, Little Joe, Marcos Orozco, Pete Astudillo and Jimmy Gonzalez y Mazz.

Meanwhile, Aniceto Molina, a master of the Colombian-rooted *vallenato* style, signed with San Antonio's ARC Discos, while "Juana la Cubana" legend Fito Olivares is on Houston's F.O.G. label.

### MORE CONTROL

Veteran Tejano group David Lee Garza y Los Musicales spent more than a decade with EMI Latin and Sony Discos. But band manager Joey Rodriguez says the decision to go independent is all about having more control.

"Now we can record the music we want and release the singles we think will work without having to argue with the label heads," Rodriguez says. "We have also been reconnecting again with the industry people, from radio DJs to record stores and distributors."

"We have known many of these people for years but before, we had the label rep making all the calls and

arrangements. Now we're doing it and in many cases, renewing old friendships," Rodriguez says. "We're also reaching out to the Wal-Marts and other chains to see what will work best for everyone."

Predictably, the best opportunities usually come when majors partner with indies, combining distribution, promotion and marketing.

"Generally, major labels have a lot of big artists, and they usually do not dedicate themselves to developing artists like the indie labels," says Abel A. De Luna Jr., president of A&M Music, whose group Mexiclan is distributed by Univision Records. Mexiclan is a California duo that combines regional Mexican and hip-hop on its self-titled debut.

The advantage comes, De Luna says, when the indie's ability to scout and groom a new artist is combined with a major label's "important connections with TV and radio and of course, their big budgets."

The power of Univision, De Luna says, is its ability to help get artists on major TV shows like "Sabado Gigante" on the Univision Network and "The Roof" on Mun2.

(Continued on page 34)

# The Distrib Landscape

## Mom And Pop Wholesalers Make A Comeback

BY RAMIRO BURR

When Latin music sales begin to rise in the '90s, part of that increase resulted from the shift to mainstream distribution from mom-and-pop outlets.

But with consolidation and structural change across the music industry, a new independent spirit has returned. And that's evident within the distribution ranks that handle regional Mexican music.

With the closing of Southwest Wholesale, a key distributor serving the genre, and the consolidation of major-label distribution channels, other indies are taking up the slack. They include C.E. Distributors, South Central Music, Angelica, Grupo Central de Discos and tejanoclassics.com.

Houston's Dope House signed with Memphis' Select-O-Hits for distribution to traditional music retail outlets and also created its own distribution arm, Hustletown, for flea markets and mom-and-pop stores.

"We were already established as a Latino distributor when the majors started pulling back," says Chano Elizondo, owner of C.E. Distribution. "All the demise of the [major] labels did

was make retail chains and mom-and-pop stores come to me, especially for Tejano product."

But Elizondo says his smaller company, like other distributors, had distinct advantages over major distribution.

"We're more attuned to local and regional tastes, and we know how to rack the stores like the Wal-Marts, the Kmart's," he says. In the past, he notes, a major-label distributor could "saturate the market with CDs, but there was also a lot of returns."

*'We're more attuned to local tastes.'*

—CHANO ELIZONDO, C.E. DISTRIBUTION

Another player is South Central Music, a new Houston-based distributor.

"With the closing of Southwest Wholesale, there came opportunities for others to fill the huge void that was created for independent artists and labels to get their product out in the marketplace," says GM Armando Sanchez, who spent nine years as a Sony Latin sales director. "It seemed a natural opportu-

nity for me to use my contacts at national retail and in the artist community to help fill some of that void."

South Central distributes to Anderson Merchandisers (Wal-Mart), Hastings, and several Latin independent distributors across the country.

"But my approach is fairly conservative versus other distribution companies: I will only recommend a national spread of product when the product warrants it, via promotional tour or previous sales history," he says. "This is far more efficient in the end."

Among South Central's recent distribution projects are the Jay Perez album "Mi Destino" and Los Palominos' "Canciones de la Rockola," both on the new Urbana Records label, based in Houston and run by La Mafia keyboardist Mando Lichtenberger.

Aggressive promotion and 24-hour hustle are the new strategies for other indie labels like Tejas Records. The label boasts several veterans that were formerly with majors: Ramiro Herrera, Latin Breed, Elida, Shelly Lares and Los Desperadoz.

"To survive, we've been focusing on promoting the music directly to the

(Continued on page 34)

# New Blood

BY RAMIRO BURR

Urban regional Mexican music is led by a young group of daring players who mix rap, rock and hip-hop. They have made a splash with punk-style hair, bright hip-hop clothes, and a fearless urban attitude, eager to buck the status quo.

Here are profiles of some of the artists who are part of a new generation challenging tradition in Tejano, *norteño*, *banda* and other genres.



PEREZ

With a powerful voice and spirited demeanor, **Yolanda Perez** is making her mark. Perez's debut Fonovisa album, "Dejenme Llorar," impressed banda enthusiasts with its rich traditional appeal. Yet the Los Angeles-based singer broke through earlier this year with "Estoy Enamorada," a rap duet with DJ Cheto that made Perez a hot commodity. Her album also features the song "Bueno, Bye," a duet with the late *norteño corridista* Adan Sanchez.

The Gomez brothers, Sergio and Francisco, better-known as **Akwid**, are among the innovators of the urban regional movement. Their roots embody what the music represents. Born in Mexico, the brothers grew up in a tough Los Angeles neighborhood. They embraced their Mexican culture but also the urban sounds around them. Akwid's first album, "Proyecto Akwid" (Univision), has sold more than 134,000 copies, according to Nielsen SoundScan, and earned Akwid a Grammy Award nomination.

**Mexiclan**, the L.A. duo of Sem "Leon" Vargas and Marco Antonio Munoz, stay true to their *norteño* background and its present-day urban influence. With their self-titled 2003 debut for Univision, they take a page from Akwid's blueprint with a deliberate, intense style on the track "Stupid & Creido." The group pays homage to its Mexican roots with "Me Siento Bien." While the music fuses two very different cultures, Mexiclan's message never strays far from a common theme: pride.



**ATM**, which hails from Austin, gave the *cumbia* style a hip-hop upgrade with its 2003 Univision release, "A Toda Maquina." ATM is fronted by David Elizondo, who grew up listening to R&B acts like Lionel Richie and the Temptations as well as traditional Mexican music. He is a veteran singer whose career included a stint with the Kumbia Kings. With ATM, Elizondo takes the urban influence a step further, leaning more on the R&B of his heroes and infusing it with Mexican flavor.



BIG CIRCO

Although **Big Circo** may be best-known for its outrageous punk rock image that includes piercings and clown makeup, its music is gimmick-free. The group exploded onto the scene with a groundbreaking style that used traditional Mexican instruments to create an alternative sound. Originally from Brownsville, Texas, the veteran *norteño* group decided to experiment by blending in hip-hop. EMI released the group's latest album, "Circorama," in May.

An all-female grupero outfit, **La Conquista** emerged with a defiant image and dance-friendly *cumbia* rhythms. Sporting brightly colored locks and full urban garb, it members break the grupero mold. Their music is also challenging, because they inject their rock influences—Van Halen and Led Zepelin, among others—into traditional *cumbias*. The Corpus Christi group's lat-

(Continued on page 30)



## Tops In 2004

### The Year So Far In Latin Music

The chart recaps in this Latin Music special issue are year-to-date from the Dec. 6, 2003, issue (the beginning of the 2004 chart year) through the May 29, 2004, issue.

Recaps for Top Latin Albums and Top Regional Mexican Albums are based on sales information that Nielsen SoundScan compiled. Recaps for Hot Latin Tracks and Hot Regional Mexican Tracks are based on radio airplay that Nielsen Broadcast Data Systems monitors. Titles receive credit for sales or audience impressions accumulated during each week they are on the pertinent chart.

Anthony Colombo compiled the recaps with assistance from Latin chart manager Ricardo Companioni.



#### Hot Latin Tracks Titles

Pos. TITLE—Artist—Imprint/Label

- MAS QUE TU AMIGO—Marco Antonio Solis—Fonovisa
- CUIDARTE EL ALMA—Chayanne—Sony Discos
- Y TODO QUEDA EN NADA—Ricky Martin—Sony Discos
- TE QUISE TANTO—Paulina Rubio—Universal Latino
- ME CANSE DE TI—Obie Bermudez—EMI Latin
- TE LLAME—Cristian—Ariola/BMG Latin
- MIENTES TAN BIEN—Sin Bandera—Sony Discos
- ANTES—Obie Bermudez—EMI Latin
- CERCA DE TI—Thalia—Virgin/EMI Latin
- TENGO GANAS—Victor Manuelle—Sony Discos



#### Latin Regional Mexican Airplay Artists

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

- CONJUNTO PRIMAVERA (3) Fonovisa
- GRUPO MONTEZ DE DURANGO (3) Disa
- INTOCABLE (3) EMI Latin
- BANDA EL RECODO (2) Fonovisa
- ADAN CHALINO SANCHEZ (3) Moon/CostaRola/Sony Discos
- LOS HURACANES DEL NORTE (2) Univision
- PALOMO (3) Disa
- BRONCO (3) Fonovisa
- MARCO ANTONIO SOLIS (1) Fonovisa
- PATRULLA 81 (1) Disa

#### Latin Regional Mexican Airplay Imprints

Pos. IMPRINT (No. of Charted Titles)

- FONOVISA (22)
- DISA (21)
- UNIVISION (12)
- EMI LATIN (12)
- UNIVERSAL LATINO (8)

#### Latin Regional Mexican Airplay Labels

Pos. LABEL (No. of Charted Titles)

- FONOVISA (26)
- DISA (23)
- UNIVISION (12)
- EMI LATIN (13)
- UNIVERSAL LATINO (10)

#### Latin Regional Mexican Airplay Titles

Pos. TITLE—Artist—Imprint/Label

- LAGRIMAS DE CRISTAL—Grupo Montez De Durango—Disa
- NOMAS POR TU CULPA—Los Huracanes Del Norte—Univision
- HAZME OLVIDARLA—Conjunto Primavera—Fonovisa
- SOY UN NOVATO—Intocable—EMI Latin
- MAS QUE TU AMIGO—Marco Antonio Solis—Fonovisa
- COMO PUDE ENAMORARME DE TI—Patrulla 81—Disa
- BARAJA DE ORO—Palomo—Disa
- AVE CAUTIVA—Conjunto Primavera—Fonovisa
- QUE TE RUEGUE QUIEN TE QUIERA—Banda El Recodo—Fonovisa
- DALO POR HECHO—Bronco: El Gigante De America—Fonovisa



#### Top Regional Mexican Albums Artists

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

- GRUPO MONTEZ DE DURANGO (2) Disa
- LOS TIGRES DEL NORTE (3) Fonovisa/UG
- LOS TEMERARIOS (1) Fonovisa/UG
- INTOCABLE (3) EMI Latin
- LOS BUKIS (2) Fonovisa/UG
- ADAN CHALINO SANCHEZ (1) Moon/CostaRola/Sony Discos
- PEPE AGUILAR (1) Univision/UG
- VICENTE FERNANDEZ (2) Sony Discos
- CONJUNTO PRIMAVERA (2) Fonovisa/UG
- JOAN SEBASTIAN (2) Musart/Balboa

#### Top Regional Mexican Albums Imprints

Pos. IMPRINT (No. of Charted Titles)

- FONOVISA (18)
- DISA (12)
- UNIVISION (15)
- EMI LATIN (8)
- SONY DISCOS (4)

#### Top Regional Mexican Albums Labels

Pos. LABEL (No. of Charted Titles)

- UNIVISION MUSIC GROUP (33)
- DISA (14)
- SONY DISCOS (5)
- EMI LATIN (9)
- BALBOA (5)

#### Top Regional Mexican Albums Titles

Pos. TITLE—Artist—Imprint/Label

- TRIBUTO AL AMOR—Los Temerarios—Fonovisa/UG
- DE DURANGO A CHICAGO—Grupo Montez De Durango—Disa
- EN VIVO: JUNTOS POR ULTIMA VEZ—Vicente Y Alejandro Fernandez—Sony Discos
- CRONICA DE DOS GRANDES—Bronco/Los Bukis—Fonovisa/UG
- PACTO DE SANGRE—Los Tigres Del Norte—Fonovisa/UG
- EN VIVO DESDE CHICAGO—Grupo Montez De Durango—Disa
- COLECCION DE ORO—Joan Sebastian—Musart/Balboa
- ARCOIRIS MUSICAL MEXICANO 2004—Various Artists—Univision/UG
- HERENCIA MUSICAL: 20 BOLEROS ROMANTICOS—Los Tigres Del Norte—Fonovisa/UG
- INTIMAMENTE: EN VIVO LIVE—Intocable—EMI Latin

#### Top Latin Albums Titles

Pos. TITLE—Artist—Imprint/Label

- LA HISTORIA CONTINUA...—Marco Antonio Solis—Fonovisa/UG
- TRIBUTO AL AMOR—Los Temerarios—Fonovisa/UG
- UN DIA NORMAL—Juanes—Surco/Universal Latino
- LA HISTORIA—A.B. Quintanilla III & Kumbia Kings—EMI Latin
- ECLIPSE—Mana—Warner Latina
- DE DURANGO A CHICAGO—Grupo Montez De Durango—Disa
- PAU-LATINA—Paulina Rubio—Universal Latino
- EN VIVO: JUNTOS POR ULTIMA VEZ—Vicente Y Alejandro Fernandez—Sony Discos
- DE VIAJE—Sin Bandera—Sony Discos
- LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA—La Oreja De Van Gogh—Sony Discos

## New Blood

Continued from page 29

est album, "Venciendo" (EMI) features a more urban dance/pop sound.

Raza Obrera specializes in traditional *michoacan tierra caliente*, a folk style featuring harp and accordion. However, the California band's lyrics focus on the struggles of working-class Mexican-Americans. While the group used to sport the usual cowboy attire of regional Mexican music, it now has a more urban image, including baggy

clothes and hip-hop-style dance moves. Their latest album, "Rolononon Pa' La Raza" (Univision), showcases the quartet's new edge.

Frijoles Romanticos started gaining attention in 2003 with its mellow Tejano-pop ballads. Originally formed as a backup band to Tejano singer Elida Reyna, the group struck out on its own as Frijoles Romanticos when Reyna decided to take time off from music. The first single, "No Me Asustan" from its self-titled Universal Records album, helped make the group one of the most-talked-about Tejano bands with its catchy rhythm and rebellious message.



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# Latin Music

## Digs In

Continued from page 27

SPM to Latino R&B balladeers like DJ Kane, Baby Bash and Amanda Perez.

The hip-hop culture is also influencing mainstream norteño/banda acts like Los Razos, Chuy Jr., Big Circo and Yolanda Perez, who are now including one or two rap/hip-hop tracks on each album.

The rise of this style is not surprising, says Bird Rodriguez, veteran DJ at regional Mexican KLEY San Antonio, which plays ATM, Quinto Sol and DJ Kane.

"Whenever the radio isn't giving the kids what they want, they are going to find it somewhere else, even if it means they have to create it," Rodriguez says. "The new kids always have to find their own identities, their own styles."

The fusion of urban and traditional rhythms is a natural evolution, says DJ Khool Aid, who is heard on Los Angeles-based syndicated radio show "Pocosperolocos.fm."

"This music has been on the street for 10 years," he says. "Some label guys just gave it a name, but it really is more like Latin hip-hop. The music works because the kids get the hip-hop they like mixed with the Mexican music they grew up listening to, like Ramon Ayala and the other oldies. So right away you feel good, because it's the hip stuff with your early influences."

### GETTING THE WORD OUT

Yet getting this "street culture" into the mainstream has not been easy.

"It's been difficult to work our group Mexiclan at radio," says Abel A. De Luna Jr., president of A&M Music. "The stations consider the music too regional Mexican for pop formats and too urban, too edgy for regional Mexican stations."

Undaunted, De Luna, like executives at other indie labels, has resorted to word-of-mouth, street promotions and other guerilla marketing as well as reaching out to flea markets, municipal garage sales, low-rider shows and other nontraditional venues.

"We use whatever we can, from TV campaigns to appearances on hip-hop shows like 'The Roof' on the MunDos network," De Luna says. The label also schedules promotional events and relentlessly circulates all press reviews and interviews of the group.

As a result, Mexiclan, like Akwid, has slowly begun to gather steam.

Akwid in particular has enjoyed a successful run of its debut CD, 2003's "Proyecto Akwid," a fusion of traditional Mexican norteño and cumbia rhythms and hard-core rap and R&B that took off and earned the act a Grammy nomination.

Akwid received a major boost when regional Mexican KBUE Los Angeles PD Pepe Garza began playing the duo's music last year.

A major part of the appeal of urban regional is its underground cachet. It is rarely heard on mainstream radio, which makes Akwid's sales all the more impressive.

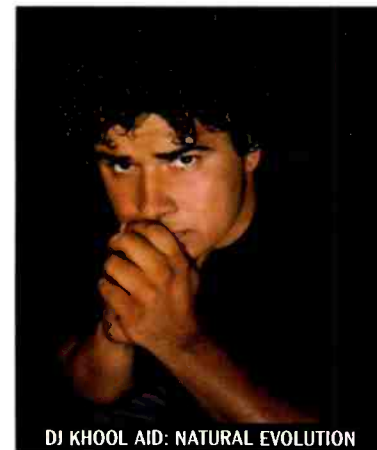
So why didn't the style catch on before?

"Probably because people didn't think it was real music," says rapper Sem "Leon" Vargas, half of Los Angeles-based duo Mexiclan. "They probably thought it was just ruido [noise]. I know, for sure, there's been people that have been trying to do this for a long time, more than 10 years probably."

"But it wasn't taken seriously, or the music was too 'street' or too violent," he adds. "They probably said, 'There are too many bad words in that music' or too much violence. But we're just teaching them that this is real music. There's also music in urban and hip-hop styles, and youngsters also like the Mexican music, so we add everything together."

### EMBRACING THE STREETS

Label executives have realized that, as with the punk and rap movements, street marketing is essential for urban regional acts. Street teams work out-of-the-way clubs, college radio and



DJ KHOOL AID: NATURAL EVOLUTION

small-market and local access TV shows to reach audiences.

Contraband Records, based in Los Angeles, has been promoting its Latino hip-hopper Reazn in a non-conventional fashion. Label head Jesus Torres says his staffers have previous experience in tagging, a type of graffiti where individuals write their name all over the city—on fences, sidewalks, overpasses—for street fame and visibility.

"Although they no longer participate in such activities, their experience allows them to carry a wealth of knowledge for identifying locations for promotional product placement," Torres says. "If you want to be seen in an urban environment, these guys are the experts. Where majors see concrete, we see opportunity."

The urban regional movement also has influenced other Tex-Mex artists who have begun to inject varying degrees of R&B, funk, pop, rap and hip-hop into their music. These include San Antonio's DJ Kane and Stefani, Corpus Christi's La Conquista, Houston's Lil J and the Kumbia Kings offshoot Kingz One from Dallas.

Stefani unveiled a new R&B/hip-hop/cumbia fusion on her new CD, "Takin' on the World." In a packed showcase April 22 at San Antonio's Arjon's International Club, Stefani, joined by a rapper and two dancers, (Continued on page 36)

# David Bisbal

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## On The Rise

Continued from page 29

"These shows are good, but we don't yet have mainstream TV shows that specialize in this urban regional music," De Luna says. "That would be ideal."

For Stefani, another artist who spent 10 years with Sony Discos during the height of the Tejano renaissance, switching to an indie label means more personal public relations.

"It definitely means we are working a lot harder," Stefani says. "I have had to do a lot more work that before was done by the labels, from calling the [radio] stations to calling concert promoters," she says. "We realize that in order to be successful, we have to get down and dirty."

Stefani pursued a new R&B/hip-hop/cumbia fusion on her new CD "Takin' on the World" on San Antonio-based World Records. This type of urban fusion is what more new young artists such as DJ Kane, ATM, Grupo Chevere

and others are using to help break through in a tradition-bound genre.

### CREATIVE THINKING

Guerrilla marketing is part of the hustle for Los Angeles-based indie label Contraband Records, label president Jesus Torres says.

"As a smaller startup label with limited resources, we've been forced to think creatively on ways to promote our artists," he says. "Our efforts have been focused around strategic grassroots promotions, for example, the

extensive use of street teams and online marketing campaigns to promote our artist Reazn," aka Jorge Ramirez.

Reazn, a Latino hip-hop artist, is out touring and promoting his bilingual debut CD "Reazn Being (La Razon de Ser)."

Still other artists on such indie labels as Corpus Christi, Texas' Hacienda, Freddie and Crown Records find they now have to go out of the way to seek smaller radio stations, weekly radio shows or even Internet radio channels like Houston's BNET Radio that previ-

ously they would bypass.

"We have to hit every nook and cranny we can find," Tejano/conjunto fusion artist Jonny Martinez says. His latest CD, "La Callejera," on AMI Records, spices up his Tejano sound with vallenato cumbias.

Ultimately, despite the availability of new Internet radio and cable TV outlets, artists still find that whether they are on indie or major labels, radio airplay remains crucial.

"The starting point is radio; always has been, always will be," says Frank Zuniga, Universal Records radio promoter. His promotional roster includes Bobby Pulido and Frijoles Romanticos. "Without radio play, there is little any one of us can do."

## Distribution

Continued from page 29

people who help us get the CDs out," Tejas VP John Whipple says. "For example, when we know an artist like Elida is going to West Texas, we call the record stores, radio stations and the distributors there to let them know she is coming in and is available for interviews or in-stores. We do not take it for granted that there will be a success."

For veteran musicians like Jaime Farias of La Tropa F, the shift to an independent business model isn't anything new.

### 'HOW WE STARTED'

"I think we've always been independent when it comes to booking, promoting and distributing," Farias says. "This is how we started more than 30 years ago, so for us, it's just going back to how we used to do it."

La Tropa F re-signed with Freddie Records, based in Corpus Christi, Texas, a label it had been on briefly in the '70s. In the '90s it recorded for EMI Latin.

Recently, Freddie Records also signed Michael Salgado and Jimmy Gonzalez y Mazz, two top groups that were also previously with majors.

"I think as long as our company has been in the business I've seen cycles, the ups and downs, of different genres of Latin music," Freddie Records VP Freddie Martinez Jr. says.

"So with the push now towards that new [urban regional] sound, we're just relying on the small distribution network we have always had."

Ultimately, the basics of distribution are a constant, says Mark Lambert, operations manager of ARC Discos, whose roster includes Aniceto Molina and Grupo Montu, Los Fieros, Briana, 20-20 and Carlos Gonzalez.

"It is the job of the labels to keep the distribution companies informed of all the successes of our artists," Lambert says. "We have to provide the distributors with our radio play reports, TV appearances and the performance schedules of our artists." Without that information, Lambert says, orders for the distributors—whether major or indie—are unlikely to follow.

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# 559-2

from María  
Victoria  
and Los Niños  
Cantores  
de Cuba

\*The "Bonus DVD"  
shows scenes of  
the recording  
sessions in Havana,  
where you see the  
effort and dedication  
of this young  
performers.

This home video's  
highlight is what  
went on and the  
fun they had at  
the wrap party...

You can hear the whisper of a refrain... It's Celia, and her voice makes us feel for and think about Cuba, no matter the years or the distance. This CD of music from the heart was independently produced in Cuba in 2003, before Celia passed away, and under uncertain conditions but, with love and determination.

In the "De Cuba con Amor" music CD María Victoria and Los Niños Cantores de Cuba perform the most popular songs of Celia Cruz's repertoire and "De Cuba con Amor", a new song dedicated by María Victoria to Celia Cruz. The Bonus DVD contains home video scenes of the recording session and wrap party.

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## Digs In

Continued from page 32

unloaded a gripping blend of cumbia-funk grooves on "Baila," the CD's first single. She used electronica effects on "Ritmo Chido," which echoed her mid-'90s hit "Baila Conmigo."

More hip-hop and funk came through on the winning English-language pop tunes "Promises" and "Get'cha Groove On."

The new R&B/hip-hop/cumbia hybrid is just a continuation of a cycle in which music reflects culture and culture reflects music, Stefani says.

"We definitely used more R&B and hip-hop on this album because we are really trying to appeal to the youth," Stefani says. "But the main focus is still on our dance cumbias."

The urban regional scene includes several other artists of note.

Austin's unsigned Grupo Chevere, currently gaining attention from several labels, is a seven-piece fronted by 19-year-old singer Sonia Bass. The group's signature sound is a fresh fusion of reggae, cumbias, hip-hop, funk, rap, dancehall and Tejano.

Its single "Ensaname," a bewitching cumbia with crisp melodic hooks and singalong choruses, is getting airplay in Austin and San Antonio. Ex-La Sombra Rey Talamantez, who plays sax and keyboards, also manages the band.

### THE EXTREME FRINGE

One extreme fringe of the urban regional scene are the hardcore Latino and Chicano rappers like SPM, Mr. Capone-E, Scrappy Loco, Brown Boy, Don Cisco and Hispanic MCs. Many of these comprise the Chicano rap division of Pomona, Calif.-based Thump Records.

In Houston, Chingo Bling is touring the familiar circuit of flea markets, low-rider shows and festivals that SPM pioneered in the late '90s. Chingo Bling's latest CD, "The Tamale King," features more than a dozen guest artist/rappers, including Baby Bash, 5th Ward Weebie, Fade Dogg, Mike Jones, Paul Wall, Russell Lee, Max Minelli, Mello and Risky.

Chingo Bling's single "Walk Like Cleto" is getting airplay on rhythmic top 40s KBBT (92.5 the Beat) San Antonio and KPTY (104.9 the Party) Houston and on the "Pocoperolocos.fm" syndicated radio show.

And on her debut CD, "Dejenme Llorar," Yolanda Perez has been tapping the urban regional style and gaining radio play thanks to the amusing song "Estoy Enamorada," featuring rapper DJ Cheto.

A fan of Tupac Shakur and Alicia Keys, Perez says she wants to add more R&B and hip-hop to her next album.

"I would really like to include my R&B tastes on my next album to let people hear the inspirations in my music," she says.

Ramiro Burr is a music reporter for the San Antonio Express-News and author of "The Billboard Guide to Tejano and Regional Mexican Music." He can be reached at rburr@express-news.net.

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# Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST			Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST			Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL									IMPRINT & NUMBER/DISTRIBUTING LABEL				
1	NEW	1	1	<b>NUMBER 1 / HOT SHOT DEBUT</b>			1 Week At Number 1	50	40	41	30	MANA			Eclipse	2	
				MARC ANTHONY			Amar Sin Mentiras	1					WARNER LATINA 61046 (118.98 CD)				
				SONY DISCOS 95194 (118.98 EQ CD)									15 Super Exitos En Vivo Vol. 1			20	
2	13	—	2	<b>GREATEST GAINER / HEATSEEKER IMPACT</b>				52	46	42	19	VARIOUS ARTISTS			Arcoiris Musical Mexicano 2004	2	
				DON OMAR			The Last Don: Live, Vol. 1	2					UNIVISION 310233/UG (14.98 CD)				
				VI 450618 (117.98 CD) [M]									ADAN CHALINO SANCHEZ			Un Sonador	5
3	NEW	1	1	VARIOUS ARTISTS			Agarron Duranguense	3	54	RE-ENTRY	3	DIEGO TORRES			MTV Unplugged	45	
				DISA 726970 (14.98 CD/DVD)									ARIDLA 60783/BMG LATIN (115.98 CD)				
4	1	1	3	LUPILLO RIVERA			Con Mis Propias Manos	1	55	47	44	34	A.B. QUINTANILLA III & KUMBIA KINGS			La Historia	1
				UNIVISION 310248/UG (14.98 CD) [M]									EMI LATIN 53450 (21.98 CD/DVD) [M]				
5	2	2	8	CONJUNTO PRIMAVERA			Dejando Huella	1	56	50	48	18	GRUPO MOJADO			20 Greatest Hits	9
				FONOVISA 351248/UG (12.98 CD) [M]									UNIVISION 310225/UG (17.98 CD/DVD) [M]				
6	4	5	12	GRUPO MONTEZ DE DURANGO			En Vivo Desde Chicago	1	57	53	46	14	CARDENALES DE NUEVO LEON			Historia Musical	27
				DISA 720358 (12.98 CD)									DISA 724100 (12.98 CD)				
7	8	4	9	ADAN CHALINO SANCHEZ			Amor Y Lagrimas	1	58	NEW	1	VARIOUS ARTISTS			Putumayo Presents: Nuevo Latino	58	
				MOON/COSTAROLA 93403/SONY DISCOS (113.98 EQ CD)									PUTUMAYO 224 (115.98 CD)				
8	3	3	10	LOS HOROSCOPOS DE DURANGO			Locos De Amor	3	59	51	74	3	JULIETA VENEGAS			Si	51
				PROCAN 720363/DISA (11.98 CD) [M]									ARIDLA 57447/BMG LATIN (14.98 CD)				
9	5	6	4	JENNIFER PENA			Seducion	1	60	58	54	6	TIZIANO FERRO			111 Ciento Once	32
				UNIVISION 310129/UG (17.98 CD) [M]									EMI LATIN 95526 (14.98 CD)				
10	12	17	51	LA OREJA DE VAN GOGH			Lo Que Te Conte Mientras Te Hacias La Dormida	9	61	48	50	14	EZEQUIEL PENA			20 Herraduras De Oro	25
				SONY DISCOS 70451 (115.98 EQ CD) [M]									FONOVISA 351296/UG (14.98 CD)				
11	9	8	7	VARIOUS ARTISTS			El Carnalillo Mix Presenta: El Pasito Duranguense Mix	6	62	67	51	46	DON OMAR			The Last Don	2
				DISA 720365 (12.98 CD)									VI 450587 (14.98 CD) [M]				
12	7	12	3	BANDA EL RECODO			Exitos Con Tradicion Sinaloense	7	63	57	47	4	CROOKED STILO			Puro Escandalo	47
				FONOVISA 351340/UG (14.98 CD) [M]									FONOVISA 351366/UG (13.98 CD)				
13	6	7	3	LOS HURACANES DEL NORTE			Con Experiencia Y Juventud	6	64	62	65	14	CHALINO SANCHEZ			Coleccion De Oro	52
				UNIVISION 310275/UG (14.98 CD) [M]									MUSART 2922/BALBOA (12.98 CD)				
14	14	11	4	PALOMO			Yo Te Propongo	6	65	63	—	2	VARIOUS ARTISTS			Jamz TV Hits Vol. 2	63
				DISA 720372 (12.98 CD) [M]									REAL 570144/UNIVERSAL LATINO (115.98 CD)				
15	11	9	11	LOS TIGRES DEL NORTE			Pacto De Sangre	1	66	72	59	53	AKWID			Proyecto Akwid	7
				FONOVISA 351245/UG (14.98 CD)									UNIVISION 310155/UG (13.98 CD) [M]				
16	15	15	10	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS			Los Remixes 2.0	11	67	69	70	14	LOS REHENES			Las Rancheras De Los Rehenes	48
				EMI LATIN 77055 (113.98 CD)									DISA 729080 (7.98 CD)				
17	16	—	2	VARIOUS ARTISTS			Adios Compita: Un Tributo A Adan Chalino Sanchez	16	68	60	58	13	EL PODER DEL NORTE			La Decada	11
				MOON/COSTAROLA 95217/SONY DISCOS (113.98 EQ CD)									DISA 720350 (12.98 CD) [M]				
18	10	10	5	VARIOUS ARTISTS			Los 20 Sencillos Del Ano Y Sus Videos	5	69	66	63	95	MANA			Revolucion De Amor	1
				DISA 726977 (14.98 CD/DVD)									WARNER LATINA 48566 (10.98/18.98)				
19	18	14	13	GIPSY KINGS			Roots	3	70	61	67	35	VICENTE Y ALEJANDRO FERNANDEZ			En Vivo: Juntos Por Ultima Vez	4
				NONESUCH 79841/AG (118.98 CD)									SONY DISCOS 91688 (17.98 EQ CD) [M]				
20	NEW	1	1	RAMON AYALA Y SUS BRAVOS DEL NORTE			Antologia De Un Rey	20	71	73	69	9	PEPE AGUILAR			Coleccion De Oro Vol. 2	51
				FREDDIE 1890 (116.98 CD)									MUSART 28912/BALBOA (19.98 CD)				
21	17	13	4	SOUNDTRACK			Pasion De Gavilanes	9	72	59	61	42	OBIE BERMUDEZ			Confesiones	17
				TELEMUNDO/LAGUNA 95191/SONY DISCOS (115.98 EQ CD)									EMI LATIN 84647 (14.98 CD)				
22	19	16	6	ELVIS CRESPO			Saborealo	3	73	74	—	53	CUISSILLOS			Las Romanticas De Cuisillos	16
				OLE 001971 (115.98 CD)									MUSART 2709/BALBOA (6.98 CD)				
23	20	18	6	CONJUNTO ATARDECER			Los Numero Uno Del Pasito Duranguense	8	74	RE-ENTRY	42	LOS PLAYER'S			Lo Ranchero De Los Player's	26	
				MUSIMEX 002541/UNIVERSAL LATINO (13.98 CD) [M]									MUSART 2741/BALBOA (112.98 CD)				
24	29	23	6	FRANCO DE VITA			Stop	7	75	54	62	13	VARIOUS ARTISTS			Historia Musical Nortena	10
				SONY DISCOS 93288 (17.98 EQ CD) [M]									UNIVISION 310236/UG (14.98 CD)				
25	26	33	50	INTOCABLE			La Historia	3									
				EMI LATIN 80818 (14.98 CD)													
26	22	21	18	PAULINA RUBIO			Pau-Latina	1									
				UNIVERSAL LATINO 002036 (17.98 CD)													
27	21	20	19	VARIOUS ARTISTS			100% Duranguense	7									
				DISA 720345 (12.98 CD)													
28	38	25	18	<b>PACESETTER</b>			Buleria	5									
				DAVID BISBAL													
				VALE 002031/UNIVERSAL LATINO (115.98 CD) [M]													
29	25	24	33	MARCO ANTONIO SOLIS			La Historia Continua...	1									
				FONOVISA 350950/UG (116.98 CD/DVD)													
30	35	34	16	ALEX UBAGO			Fantasia O Realidad	14									
				WARNER LATINA 61342 (17.98 CD) [M]													
31	23	19	11	VICENTE FERNANDEZ			Se Me Hizo Tarde La Vida	5									
				SONY DISCOS 91025 (14.98 EQ CD) [M]													
32	NEW	1	1	LOS REHENES			En Vivo	32									
				DISA 726976 (14.98 CD/DVD)													
33	31	28	19	BRONCO/LOS BUKIS			Cronica De Dos Grandes	1									
				FONOVISA 351279/UG (17.98 CD/DVD)													
34	30	30	16	PATRULLA 81			Como Pude Enamorarme De Ti	18									
				DISA 720355 (9.98 CD) [M]													
35	24	—	2	JOSE ALFREDO JIMENEZ			Tesoros Musicales	24									
				SONY DISCOS 95209 (19.98 EQ CD)													
36	36	37	60	JOAN SEBASTIAN			Coleccion De Oro	9									
				MUSART 12887/BALBOA (8.98/13.98) [M]													
37	27	22	18	THALIA			Greatest Hits	2									
				EMI SPECIAL MARKETS 93043/EMI LATIN (116.98 CD)													
38	28	26	16	LOS RIELEROS DEL NORTE			20 Anos De Fuerza Nortena	5									
				FONOVISA 351235/UG (12.98 CD) [M]													
39	41	32	15	VICTOR MANUELLE			Travesia	1									
				SONY DISCOS 93272 (17.98 EQ CD)													
40	44	43	16	INTOCABLE			Intimamente: En Vivo Live	1									
				EMI LATIN 95290 (116.98 CD)													
41	32	27	34	SIN BANDERA			De Viaje	6									
				SONY DISCOS 70633 (116.98 EQ CD) [M]													
42	34	36	16	K-PAZ DE LA SIERRA			20 Exitos Con La Fuerza Duranguense	15									
				PROCAN 720348/OISA (12.98 CD) [M]													
43	33	38	29	LOS TEMERARIOS			Tributo Al Amor	1									
				FONOVISA 351005/UG (9.98/13.98)													
44	NEW	1	1	VARIOUS ARTISTS			Diamantes De Coleccion	44									
				FONOVISA 351303/UG (14.98 CD)													
45	45	29	5	BABY RASTA & GRINGO			Sentenciados	10									
				NEW RECORDS 132010/UNIVERSAL LATINO (115.98 CD) [M]													
46	39	39	37	GRUPO MONTEZ DE DURANGO			De Durango A Chicago	2									
				DISA 724088 (12.98 CD)													
47	49	—	9	BETO QUINTANILLA			Mi Historia Musical: 20 Exitos	21									
				UNIVISION 310258/UG (14.98 CD)													
48	43	35	20	IVY QUEEN			Diva Platinum Edition	24									
				REAL 070131/UNIVERSAL LATINO (115.98 CD)													
49	52	55	83	PANCHE BARRAZA			Las Romanticas De Pancho Barraza	12									
				MUSART 2713/BALBOA (6.98 CD) [M]													

LATIN POP ALBUMS
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# Fashion + Music = Armani Exchange

BY MICHAEL PAOLETTA

Walking into any one of fashion retailer Armani Exchange's (A|X) 47 U.S. stores is akin to entering a hip discothèque. In both environments, fashion and music rule.

"For us, club music and the A|X brand go hand in hand," A|X senior director of PR/event marketing Patrick Doddy says. "Music hits you the minute you walk into one of our stores. It reflects the A|X style, the A|X sensibility."

The chain has packaged its sound on three compilation CDs spotlighting dance/electronic music. They sell for \$12.50 at all A|X stores nationwide.

The fashion company has entered an exclusive deal with Virgin Entertainment Group, which began selling "A|X Music Series Volume 3: Higher" for \$16.99 June 1 in its U.S. Virgin Megastores.

This is not the first time the two companies have worked together. VEG music product manager for dance and singles Richard Bridge says the chains began their relationship with special promotions and sweepstakes last year.

Virgin also provides content ("Virgin Recommends . . .") to A|X's Web site, armaniexchange.com.

"This CD deal came as a natural extension," Bridge says. "Additionally, it was a good opportunity to get behind an artist with a track record."

Bridge is referring to Grammy Award winner Peter Rauhofer, who beat-mixed "A|X Music Series Volume 3: Higher." He has also remixed for such multi-million-selling artists as Madonna, Britney Spears and Janet Jackson.

Bridge explains: "We've done solid business with Peter's Live @ Roxy series. We have a proven track record with Peter's music—both his compilations and remixes. For us, it's about supporting as much quality as we can."

There is also something else at play here: a certain hip synergy that exists between A|X and VEG.

A younger, street version of Emporio Armani—also part of the Giorgio Armani empire—"A|X has DJs [playing] in its stores," says Emil Wilbekin,



RAUHOFFER: BEAT-MIXED THE LATEST A|X SERIES CD

Photo: Tina Paul

editorial director/VP of brand development at Vibe magazine. "This is making a strong and real connection to youth and urban culture."

Doddy says the A|X/VEG partnership "illustrates the evolution of our

music program . . . By working together with Virgin, the CD is given added credibility. It now also has Virgin's stamp of approval."

And for Virgin, aligning itself further with A|X increases its own cool factor. "This deal enhances both of our brands—it's good for both of us," Bridge says.

Wilbekin of Vibe adds: "Whenever you have two strong, authentic brands, the results usually stack up," he says.

## FAST MOVER

A|X retail stores in the United States have been selling "A|X Music Series Volume 3: Higher" since March. Doddy says the third installment—a partnership between A|X and Rauhofer's Star 69 label—is the series' best seller, averaging 300 CDs per week.

To put this in perspective, Vic Latino & David Waxman's DJ-mix, "Ultra.Dance 05," sold 3,800 copies the week ending June 13, according to Nielsen SoundScan. In the same week, Rauhofer's "Live @ Roxy Vol. 3" and Johnny Vicious' "Ultra.Trance 03" sold 800 and 1,100 units, respectively.

Highlights of "Higher"—which follows last year's release, "A|X Music Series Volume 2: Bring on the Night," mixed by Grammy winner Frankie

Knuckles—are many. They include Pet Shop Boys' "Break 4 Love" and Mr. Fingers' "Can You Feel It."

The set also features Rauhofer's remixes of Madonna's "Nothing Fails" and Murk's "Time," as well as current Star 69 singles like "Heartattack" by Jahkey B. Featuring Satta and "I Try" from Made by Monkeys.

"I put a lot of thought into the music selection on this compilation," Rauhofer says. "I tried to imagine the CD playing in the store while people are shopping."

But this offered its own set of challenges, Rauhofer acknowledges. "It was tricky to pick music that would be fun and get your attention without being too hard or overwhelming. Additionally, I wanted tracks that could be played in the daytime or evening."

Doddy says that A|X and VEG are discussing ways to continue their working relationship, which could include past and future volumes in the A|X Music Series being sold at Virgin Megastores.

"Consumers are so into both music and fashion today," Wilbekin says. "It's quite innovative for Armani and Virgin to come together. It's a natural fit."

## Dimitri 'Cruising' With Amigos

Earlier this year, U.K. label Defected Records issued Dimitri From Paris' beat-mixed "In the House," one of the year's best DJ compilations. Among the many jewels are Dimitri's re-edits of "Any Love" (Rufus & Chaka Khan) and "Gypsy Woman (She's Homeless)" (Crystal Waters).

In Japan, Victor Entertainment released "Soul Source: Remixed Boogies," which includes Dimitri's positively uplifting remix of Sylvester's 23-year-old classic "I Need You."

Last year, Victor released Dimitri's second studio album, "Cruising Attitude," which France's Discograph recently released in Europe (Global Music Pulse, *Billboard*, June 12).

"Cruising Attitude" follows the DJ/producer's 1996 debut studio full-length, "Sacrebleu." It spotlights collaborations with Omar, Los Amigos Invisibles and others.

Dimitri tells *Billboard* that he often uses Los Amigos Invisibles for his own productions because of the members' deft musicianship. The respect goes both ways.

According to Dimitri, Los Amigos Invisibles have tapped him to co-produce their next album, a covers collection of Venezuelan funk/disco from the '70s and '80s.

One of the songs, "Mau et Moa," was popularized by Nino Ferrer in France in the '60s, Dimitri notes. "We all had a good laugh when I told Los Amigos this, because they only knew the version that was big in Venezuela."

In addition to his work with Los Amigos Invisibles, Dimitri is confirmed to create the opening theme music to a new Japanese animation TV series, "Moon Face."

Recently, he completed remixing Cerrone's "Hooked on You" (with Jocelyn Brown on vocals) for Switzerland's Purple Music. Due later this month, it is the B-side of "You Are

the One" (the Jamie Lewis remixes).

Come October, U.K. label BBE will release a two-disc disco compilation, mixed—tag-team style—by Dimitri and Joey Negro.

"It will feature lots of special re-edits," Dimitri says of the set. "It will also showcase stuff that we deem totally unknown or unusual—not the usual suspects."

But there will be one exception: Negro's re-edit of Yaz's "Situation." Dimitri explains, "It's too good not to include."

Beat  
Box™

By Michael Paoletta  
mpaoletta@billboard.com



**100 CANDLES, PLEASE:** Über-hot Cologne, Germany-based indie Kompakt celebrates its 100th release with "Kompakt 100."

Due next month, the two-disc, 21-track collection is home to Kompakt artists remixing tracks from the label's catalog.

"Kompakt 100's" illustrious lineup includes Thomas Fehlmann, Reinhard Voigt, Kaito, M. Mayer, the Orb, Joachim Spieth and Sascha Funke.

**ALL MIXED UP:** The United Kingdom's Defected Records will release in August Soul Central's reinterpretation of late-'80s Detroit techno classic "Strings of Life" by Rhythm Is Rhythm (aka Derrick May).

The track features a Danny Krivit re-edit, as well as remixes by Kenny Dope, Cevin Fisher and Mark Knight.

**THIS 'N' THAT:** Michael Prommer of music/media development firm Prommer Inc. has launched a new label, Defend Music, with the release of Danish newcomer Tina Dico's "Far" EP. Those that were taken by Dico's contributions to Zero 7's latest album, "When It Falls," will not be disappointed. "Break of Day" and "Let's Get Lost" are particularly pleasing.



DIMITRI FROM PARIS: HIS MUSIC IS HEARD AROUND THE WORLD

U.K. act Way Out West completed several North American live dates last month. Now, the duo—Nick Warren and Jody Wisternoff—is preparing for a September release of its third album, "Don't Look Back" (Distinctive).

**Cause & Effect**—which scored two top 10 club hits in the early '90s ("What Do You See?," "You Think You Know Her")—return with "The Sunrise EP" (Liquefaction/Cause and Effect Music). The soothing vocals and warm electronics of Rob Rowe and Keith Milo, respectively, beautifully recall classic club jams like the Beloved's "The Sun Rising," Lighthouse Family's "High" and Paul Rutherford's "Oh World."



Billboard®				HOT DANCE SINGLES SALES™	
Sales data compiled by Nielsen SoundScan					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
IMPRINT & NUMBER/DISTRIBUTING LABEL					
1	1	1	4	<b>NUMBER 1</b> AMAZING (FULL INTENTION & JACK 'N' RORY MIXES)	George Michael
2	2	2	3	LEFT OUTSIDE ALONE (J. NEVINS REMIX)	Anastacia
3	3	3	3	HOLE IN THE HEAD (A. VAN HELDEN REMIX)	Sugababes
4	4	4	11	8TH WORLD WONDER (THE REMIXES)	Kimberley Locke
5	6	8	2	ME AGAINST THE MUSIC	Britney Spears Featuring Madonna
6	5	5	13	LOVE PROFUSION	Madonna
7	7	6	3	STRICT MACHINE (REMIXES)	Goldfrapp
8	11	10	9	DIP IT LOW (DANCE REMIXES)	Christina Milian
9	8	11	3	LOVE COMES AGAIN	Tiesto Featuring BT
10	9	7	3	SHE WANTS TO MOVE (J. NEVINS REMIX)	N*E*R*D
11	NEW	1	1	PUSH THE FEELING ON (ROSABEL & JCA MIXES)	Nightcrawlers
12	20	21	12	CRUSH	Paul Van Dyk Featuring Second Sun
13	10	9	49	THE DISTRICT SLEEPS ALONE TONIGHT	The Postal Service
14	14	12	29	SYMPATHY FOR THE DEVIL (REMIXES)	The Rolling Stones
15	15	—	2	TURN IT AROUND	4 Strings
16	12	16	27	NOTHING FAILS/NOBODY KNOWS ME	Madonna
17	13	15	5	WHERE ARE YOU NOW?	Ian Van Dahl
18	17	22	4	CHA CHA HEELS	Rosabel With Jeanie Tracy
19	18	14	19	LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES)	Seal
20	19	20	41	(THERE'S GOTTA BE) MORE TO LIFE	Stacie Orrico
21	RE ENTRY	11	11	AS THE RUSH COMES	Motorcycle
22	25	—	45	HOLLYWOOD (REMIXES)	Madonna
23	RE ENTRY	2	2	EVERYTIME (REMIXES)	Britney Spears
24	RE ENTRY	3	3	KEEP LOVE TOGETHER	Soda Club Featuring Andrea Anatola
25	16	23	5	I'M READY (D. AUDE, S. NICK, M. RIZZO, & DUMMIES MIXES)	Cherie

Billboard®				HOT DANCE RADIO AIRPLAY™	
Airplay compiled by Nielsen Broadcast Data Systems					
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Artist	
IMPRINT & PROMOTION LABEL					
1	2	7	<b>NUMBER 1</b> NAUGHTY GIRL	Beyonce	
2	1	18	DEJA VU (IT'S HARD TO BELIEVE)	The Roc Project Featuring Tina Novak	
3	3	13	STRAIGHT AHEAD	Tube & Berger Featuring Chrissie Hynde	
4	6	28	AS THE RUSH COMES	Motorcycle	
5	4	15	RED BLOODED WOMAN	Kylie Minogue	
6	10	5	ILLUSION	Benassi Bros. Featuring Sandy	
7	21	4	AMAZING	George Michael	
8	8	11	TAKE ME TO THE CLOUDS ABOVE	LMC Vs. U2	
9	11	8	DON'T LOOK BACK	Thalia	
10	5	13	DIP IT LOW	Christina Milian	
11	9	5	THE FORCE OF GRAVITY	BT Featuring JC Chasez	
12	NEW	1	IF I CLOSE MY EYES	Reina	
13	20	2	LET'S GET IT RIGHT	Krystal K	
14	7	13	YEAH!	Usher Featuring Lil Jon & Ludacris	
15	NEW	1	EX EX GIRLFRIEND	DND Featuring Angie Irons	
16	24	2	EASY AS LIFE	Deborah Cox	
17	12	12	BURNED WITH DESIRE	Armin Van Buuren Featuring Justine Suissa	
18	18	5	LOVE COMES AGAIN	Tiesto Featuring BT	
19	14	4	LUCKY STAR	Karma Club	
20	13	3	SANCTUARY	Origene	
21	15	13	BEAUTIFUL THINGS	Andain	
22	17	18	LOVE'S DIVINE	Seal	
23	16	3	I'M READY	Cherie	
24	NEW	1	I DON'T WANNA KNOW	Mario Winans Featuring Enya & P. Diddy	
25	NEW	1	WHERE ARE YOU NOW?	Ian Van Dahl	

Billboard®				TOP ELECTRONIC ALBUMS™	
Sales data compiled by Nielsen SoundScan					
THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	Title	
IMPRINT & NUMBER/DISTRIBUTING LABEL					
1	1	4	<b>NUMBER 1</b>	THE STREETS	A Grand Don't Come For Free
2	2	62	THE POSTAL SERVICE	GIVE UP	
3	3	2	TIESTO	JUST BE	
4	NEW	1	!!! (CHK CHK CHK)	LOUDEN UP NOW	
5	4	8	VIC LATINO & DAVID WAXMAN	ULTRA.DANCE 05	
6	5	24	VARIOUS ARTISTS	FIRE UP!	
7	6	10	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	LOS REMIXES 2.0	
8	7	15	ZERO 7	WHEN IT FALLS	
9	8	5	VARIOUS ARTISTS	BEST OF HITS [DANCE] VOLUME ONE	
10	9	4	DIESELBOY	THE DUNGEONMASTER'S GUIDE	
11	10	20	AIR	TALKIE WALKIE	
12	12	3	FELIX DA HOUSECAT	DEVIN DAZZLE & THE NEON FEVER	
13	11	22	THE CRYSTAL METHOD	LEGION OF BOOM	
14	16	20	JOHNNY VICIOUS	ULTRA.TRANCE:3	
15	14	26	SARAH MCLACHLAN	REMIXED	
16	17	10	VARIOUS ARTISTS	PINK PANTHER'S PENTHOUSE PARTY	
17	20	10	JUMP5	MIX IT UP: REMIXED	
18	23	44	THE STREETS	ORIGINAL PIRATE MATERIAL	
19	13	2	MISS KITTIN	I COM	
20	15	9	VARIOUS ARTISTS	PURE 80'S DANCE	
21	18	5	DJ GEOFFE	BEST OF CLUB HITS VOLUME 2	
22	19	35	MARIAH CAREY	THE REMIXES	
23	RE ENTRY	1	RAVIN	BUDDHA BAR VI	
24	21	19	SOUNDTRACK	QUEER EYE FOR THE STRAIGHT GUY	
25	24	54	VARIOUS ARTISTS	30TH ANNIVERSARY COLLECTION: ULTIMATE DISCO	

● 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 list. †Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale list prices. [M] indicates past or present Heatseeker title. ©2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# Billboard® HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
IMPRINT & NUMBER/PROMOTION LABEL					
1	4	5	6	<b>NUMBER 1</b> CHA CHA HEELS	Rosabel With Jeanie Tracy
2	3	3	9	SANCTUARY	Origene
3	5	7	8	ONE WITH YOU	Sun
4	7	15	6	DA HYPE	Junior Jack Featuring Robert Smith
5	2	1	7	STRICT MACHINE (REMIXES)	Goldfrapp
6	10	19	5	BAC N DA DAY	Frankie Knuckles
7	1	2	8	I'M READY (D. AUDE, S. NICK, M. RIZZO, & DUMMIES MIXES)	Cherie
8	11	18	6	HELL IN PARADISE (PT. 1)	O'no
9	15	24	6	HEAR MY NAME	Armand Van Helden Featuring Spalding Rockwell
10	16	22	7	FEELS GOOD	Dolce
11	22	27	4	TOOK MY LIFE	Vernessa Mitchell
12	8	4	13	NAUGHTY GIRL (CALDERONE & QUAYLE REMIX)	Beyonce
13	18	26	7	HEARTATTACK	Jahkey B. Featuring Satta
14	19	23	7	JUST FOR YOU (THE DANCE REMIXES)	Lionel Richie
15	6	9	8	SHE WANTS TO MOVE (BASEMENT JAXX & J. NEVINS MIXES)	N*E*R*D
16	23	29	4	STEPPIN' OUT	Kaskade
17	36	—	2	ALL NITE (DON'T STOP) [S. KLEINENBERG & LOW END MIXES]	Janet Jackson
18	28	42	3	LET THE SUN SHINE IN	Milk & Sugar Featuring Lizzy Pattinson
19	12	6	10	THE FORCE OF GRAVITY	BT Featuring JC Chasez
20	26	32	5	MARRAKECH	ATB
21	14	14	11	ILLUSION	Benassi Bros. Featuring Sandy
22	21	13	13	MY LIFE	Junior Presents Jason
23	17	8	11	LET IT GO	Norty Cotto
24	9	11	11	DON'T LOOK BACK (N. COTTO & J. NEVINS MIXES)	Thalia
25	20	12	11	COME INTO MY LIFE (REMIXES)	Joyce Sims

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
IMPRINT & NUMBER/DISTRIBUTING LABEL					
26	29	35	4	AERODYNAMIK	Kraftwerk
27	24	16	11	A DAY IN THE LIFE (2004 REMIX)	Frisicia & Lamboy Vs. Todd Terry
28	32	39	3	DESTINATION UNKNOWN	Gaudino Featuring Crystal Waters
29	13	10	12	DIP IT LOW (FULL INTENTION, JJ FLORES, TYAS & LAWRENCE MIXES)	Christina Milian
30	31	34	5	LUV 2 LUV	Suzanne Palmer
31	27	25	8	EASY AS LIFE (T. MORAN & W. RIGG REMIX)	Deborah Cox
32	43	—	2	<b>POWER PICK</b> PUSH THE FEELING ON (ROSABEL & JCA MIXES)	Nightcrawlers
33	38	44	3	RED BLOODED WOMAN	Kylie Minogue
34	39	48	3	I LIKE IT	Narcotic Thrust
35	37	37	4	LOVE COMES AGAIN	Tiesto Featuring BT
36	45	—	2	TAKE MY BREATH AWAY (E. BAEZ & THE PASSENGERZ MIXES)	Jessica Simpson
37	34	31	9	STRANGE TRANSMISSION (BASTONE & BURNZ REMIX)	The Peter Malick Group Featuring Norah Jones
38	25	21	12	LEFT OUTSIDE ALONE (J. NEVINS REMIX)	Anastacia
39	46	—	2	SWAY (JUNKIE XL, THE PASSENGERZ & R. ROSARIO MIXES)	Michael Buble
40	NEW	1	1	<b>HOT SHOT DEBUT</b> STOLEN CAR (TAKE ME DANCING) [D. AUDE & R.H. VISSION MIXES]	Sting
41	40	41	4	I WANNA SEX YOU	Michael B. Sutton
42	NEW	1	1	JUST WANNA DANCE	Toy
43	NEW	1	1	NEW DAY (DANCE MIXES)	Patti LaBelle
44	NEW	1	1	SCANDALOUS (REMIXES)	Mis-Teeq
45	NEW	1	1	FEEL BRAND NEW (J. VASQUEZ & TWISTED DEE MIXES)	Seduction
46	48	43	5	ALL OF MY LIFE	Aluna
47	44	40	8	IF YOU WANNA	Roy Davis Jr. Featuring Terry Dexter
48	30	17	12	HOW DID YOU KNOW	Kurtis Mantronik Presents Chamonix
49	33	30	12	JAM SESSIONS	Mr. Ali Vs. E-Smoove
50	35	20	13	SAVING MY LOVE (ROSABEL & JOSH HARRIS MIXES)	Pat Hodges

● 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.



# Harms Tops Nominees List For Western Music Awards

BY DEBORAH EVANS PRICE

NASHVILLE—Joni Harms, Kip Calahan and R.W. Hampton lead the nominees for the Academy of Western Artists Awards, set for July 13 at Will Rogers Memorial Auditorium in Fort Worth, Texas.

Harms earned four nods, including nominations in the top Western music female vocalist and Western swing female categories.

She is also nominated in the Western music album of the year category for her Wildcatter Records set "Let's Put the Western Back in Country." The title track, penned with Wood Newton, was nominated for Western music song of the year.

"Music has always been so much more than a profession to me. It really reflects who I am as a person," Harms says. "I'm honored to be nominated in several categories for this year's Will Rogers awards. There's no greater thrill than having your fans and your peers recognize your efforts to continue to make good, wholesome music."

Calahan picked up three nominations: Western music female vocalist, Western music song for "What Cowboy Means" and Western music album for "Cowboys, Cowgirls, Roundups and Rodeos."

Hampton also nabbed three nominations: entertainer of the year, Western music male vocalist and Western music song for "Troubadour."

Perennial solo favorites Belinda Gail and Curly Musgrave teamed up this year and received nominations for Western music duo/group and for Western music album for their "When Trails Meet" set. Each was also recognized individually: Gail in the Western music female vocalist category and Musgrave for Western music male vocalist.

Brenn Hill earned two nominations: entertainer of the year and Western music male vocalist. Wylie Gustafson was nominated in the entertainer category as well as Western music yodeler.

Riders in the Sky also earned dual nods, one for Western album for "Silver Jubilee" and one for Western music duo/group. Sons of the San Joaquin are up for entertainer of the year and

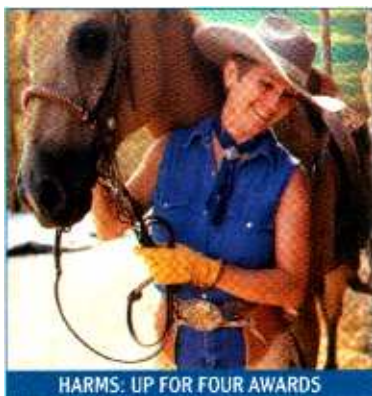
Western duo/group.

The awards show will conclude the organization's annual gathering, organized by AWA president Bobby Newton. This year's event will be held July 9-13 at the Doral-Tesoro Hotel.

In addition to seminars and showcases featuring Western musicians, cowboy poets and Western swing performers, this year's event will feature the first Doral Chuckwagon Cookoff Challenge.

There will also be a trade show showcasing cowboy craftsmanship and Western art.

For a complete list of nominees, log on to [billboard.com/awards](http://billboard.com/awards).



HARMS: UP FOR FOUR AWARDS



Sara Evans, Uncle Kracker and Rachel Proctor were among the artists who performed on the first nightly Coliseum show during the Country Music Assn.'s CMA Music Festival (formerly known as Fan Fair) in Nashville. Pictured, from left, are Kracker, RCA Label Group executive VP Butch Waugh, Clear Channel regional VP of programming Alan Sledge, RLG A&R senior VP Renee Bell, Evans, Proctor, RLG chairman Joe Galante and RCA Records promotion VP Mike Wilson.



Equity Music Group's Shannon Lawson premiered his new single, "Just Like a Redneck," and received an enthusiastic crowd response during the CMA Music Festival. Members of the Equity Records promotion team joined Lawson at the event. Pictured, from left, are Equity's Ted Wagner and Tom Moran, Lawson and the label's Matt Williams and Amy Matousek.

## End Of An Era: Jim Ed Leaves Warner Nashville

Jim Ed Norman has exited Warner Bros. Records in Nashville where he has been president for 21 years. While his departure from the label had been rumored, the 55-year-old Norman was not expected to leave until the end of the year. His last day on the job was June 11. A replacement has not been named.

In addition to running the label for more than two decades, Norman had a distinguished career as a producer, arranger and piano player. Among the numerous acts he produced are Hank Williams Jr., Kenny Rogers, Anne Murray, Crystal Gayle, John Anderson, Take 6, Brenda Lee, Emmylou Harris and Michael Martin Murphey.

Norman got his start in the band Shiloh with Don Henley and

went on to arrange and perform on albums by the Eagles and Linda Ronstadt.

**SIGNINGS:** Universal South Records has signed Canadian singer/song-

writer George Canyon. He is the first runner-up on the second season of the USA Network series "Nashville Star," which wrapped May 1. Canyon's first album for the label is due in the fall.

Canyon has also signed with Bob Doyle & Associates for management and with Creative

Artists Agency for booking. He will spend the summer and fall on the road in North America as part of the "Nashville Star" tour.

In other news, Ten Ten Music Group has re-signed Harley Allen

to a long-term publishing agreement. Allen has been with Ten Ten since 1992.

**ON THE ROW:** Curb artist Jo Dee Messina has parted amicably

with Stuart Dill of Refugee Management, who has guided her career for seven years.

"I don't think anyone, unless you're an artist or a manager, has an inkling of how intense these relationships can be," Dill tells *Billboard*.

"There's a time when it's healthy to disengage without losing any admiration for each other at all. She wanted a fresh start, and I'm excited about that for her."

Dill continues to manage Rodney Crowell and is co-managing the Notorious Cherry Bombs proj-

ect with Larry Fitzgerald and Terry Elam.

In other news, CMT has promoted Sarah Brock to VP of production and Suzanne Norman to VP of finance. Brock previously was direc-

Singer/songwriter Roxie Dean has launched her own label, Roar Records, in Nashville. Dean previously was signed to DreamWorks Records.

**ARTIST NEWS:** The Canadian Country Music Assn. Awards have tapped Paul Brandt to host the Sept. 13 ceremony in Edmonton, Alberta. It will be Brandt's fifth time as the show's host. He has won 11 CCMA Awards.

**UPCOMING RELEASES:** The Americana Music Assn. has teamed with the National Assn. of Recording Merchandisers to produce a CD sampler, due Aug. 3. The CD, which will be distributed by Ryko Distribution, will retail for a suggested price of just \$1.98.

The sampler features tracks from Alison Krauss + Union Station, Willie Nelson, Lucinda Williams, the Jayhawks, Ralph Stanley, Shelby Lynne, Rosanne Cash and others. It is designed to raise awareness and sales of Americana acts.



NORMAN: 21 YEARS AT THE HELM

Nashville  
Scene™  
By Phyllis Stark  
pstark@billboard.com





JUNE 26  
2004

# Billboard TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Sales data compiled by Nielsen SoundScan			Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Sales data compiled by Nielsen SoundScan			Title	PEAK POSITION		
				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST							IMPRINT & NUMBER/DISTRIBUTING LABEL						
1	1	1	5	NUMBER 1			5 Weeks At Number 1	1	38	37	28	7	MARY CHAPIN CARPENTER	COLUMBIA 86619/SONY MUSIC (18.98 EQ CD)	Between Here And Gone	5			
2	NEW	1	1	HOT SHOT DEBUT			Sweet Right Here	2	39	35	39	50	BUDDY JEWELL	COLUMBIA 90131/SONY MUSIC (12.98 EQ/18.98)	Buddy Jewell	1			
3	2	3	19	GREATEST GAINER			When The Sun Goes Down	1	40	40	36	94	MONTGOMERY GENTRY	COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	3			
4	4	7	6	GREATEST GAINER			Horse Of A Different Color	4	41	41	41	30	GARY ALLAN	MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	2			
5	3	4	32	GREATEST GAINER			Shock'n Y'All	1	42	43	42	64	LEANN RIMES	CURB 78829 (18.98 CD)	Greatest Hits	3			
6	5	2	3	GREATEST GAINER			Let's Be Us Again	2	43	44	40	45	JOHNNY CASH	AMERICAN 063339/LOST HIGHWAY (12.98 CD)	American IV: The Man Comes Around	2			
7	7	6	88	GREATEST GAINER			Golden Road	2	44	45	43	49	ALAN JACKSON	ARISTA NASHVILLE 53097/RLG (12.98/19.98)	Greatest Hits Volume II And Some Other Stuff	1			
8	10	10	47	GREATEST GAINER			Mud On The Tires	1	45	46	44	16	TRACE ADKINS	CAPITOL 61512 (10.98/18.98)	Greatest Hits Collection, Volume I	1			
9	8	5	4	GREATEST GAINER			You Do Your Thing	2	46	47	45	14	RODNEY CARRINGTON	CAPITOL 94164 (18.98 CD)	Greatest Hits	11			
10	9	8	26	GREATEST GAINER			Greatest Hits Volume II	2	47	47	45	14	CROSS CANADIAN RAGWEED	UNIVERSAL SOUTH 001888 (12.98 CD)	Soul Gravy	5			
11	11	9	3	GREATEST GAINER			Julie Roberts	9	48	42	—	2	JOE DIFFIE	BROKEN BOW 75082 (17.98 CD)	Tougher Than Nails	42			
12	6	—	2	GREATEST GAINER			42 Ultimate Hits	6	49	48	47	31	RANDY TRAVIS	WORD-CURB 86273/WARNER BROS. (18.98 CD)	Worship & Faith	9			
13	12	12	85	GREATEST GAINER			Melt	1	50	50	48	51	JIMMY WAYNE	DREAMWORKS 450355/INTERSCOPE (17.98 CD)	Jimmy Wayne	7			
14	13	11	7	GREATEST GAINER			Van Lear Rose	2	51	51	57	21	JEFF BATES	RCA 67071/RLG (11.98/17.98) [M]	Rainbow Man	14			
15	15	14	82	GREATEST GAINER			Up!	1	PACSETER			52	61	59	32	BILLY CURRINGTON	MERCURY 000184/UMGN (4.98/9.98) [M]	Billy Currington	17
16	16	15	37	GREATEST GAINER			Martina	1	53	53	52	12	ELVIS PRESLEY	RCA 57868/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Elvis: Ultimate Gospel	30			
17	14	13	11	GREATEST GAINER			Strong	2	54	54	53	63	CHRIS CAGLE	CAPITOL 40516 (11.98/18.98)	Chris Cagle	1			
18	17	19	35	GREATEST GAINER			Long Black Train	3	55	49	46	6	WILLIE NELSON	SMITH MUSIC GROUP 5029 (17.98 CD)	Live At Billy Bob's Texas	27			
19	21	23	28	GREATEST GAINER			Comin' On Strong	3	56	55	54	10	JOHNNY CASH	AMERICAN 002362/LOST HIGHWAY (18.98 CD)	My Mother's Hymn Book	27			
20	18	17	8	GREATEST GAINER			Letters From Home	3	57	52	55	56	JO DEE MESSINA	CURB 78790 (18.98 CD)	Greatest Hits	1			
21	19	16	6	GREATEST GAINER			Greatest Hits	2	58	59	56	12	WAYLON JENNINGS	RCA 57267/BMG HERITAGE (18.98 CD)	Ultimate Waylon Jennings	16			
22	25	26	43	GREATEST GAINER			Restless	3	59	58	58	67	GEORGE STRAIT	MCA NASHVILLE 170314/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2			
23	23	25	43	GREATEST GAINER			Dierks Bentley	4	60	69	69	56	WILLIE NELSON	LEGACY/COLUMBIA 86740/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson	24			
24	20	18	48	GREATEST GAINER			Red Dirt Road	1	61	57	49	87	RANDY TRAVIS	WORD-CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	8			
25	22	22	99	GREATEST GAINER			Unleashed	1	62	62	61	99	JOE NICHOLS	UNIVERSAL SOUTH 170285 (8.98/12.98) [M]	Man With A Memory	9			
26	27	24	26	GREATEST GAINER			Drunk In Public	17	63	60	50	6	CAROLYN DAWN JOHNSON	ARISTA NASHVILLE 57500/RLG (18.98 CD)	Dress Rehearsal	9			
27	30	29	90	GREATEST GAINER			Elvis: 30 #1 Hits	1	64	66	62	6	VARIOUS ARTISTS	NEW HAVEN 28043 (18.98 CD)	Country's 20 Classic Gospel Songs Of The Century	51			
28	24	21	53	GREATEST GAINER			Honkytonkville	1	65	68	67	41	JEFF FOXWORTHY	WARNER BROS. 73903/RHINO (18.98 CD/OVD)	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10			
29	31	32	35	GREATEST GAINER			A Few Questions	3	66	63	60	6	VARIOUS ARTISTS	WARNER STRATEGIC MARKETING 18892/TIME LIFE (18.98 CD)	Gettin' Rowdy: A Classic Country Collection	52			
30	26	20	45	GREATEST GAINER			What The World Needs Now Is Love	1	67	65	68	41	JOHN MICHAEL MONTGOMERY	WARNER BROS. 73916/WARN (18.98 CD)	The Very Best Of John Michael Montgomery	11			
31	28	27	81	GREATEST GAINER			Tim McGraw And The Dancehall Doctors	2	68	58	RE-ENTRY	4	OLD CROW MEDICINE SHOW	NETTWERK 30349 (17.98 CD)	O.C.M.S.	68			
32	29	31	84	GREATEST GAINER			Live	9	69	64	66	36	ALABAMA	RCA 54371/RLG (14.98 CD)	The American Farewell Tour	6			
33	34	34	54	GREATEST GAINER			From There To Here: Greatest Hits	1	70	56	51	15	CLINT BLACK	EQUITY 3001 (18.98 CD)	Spend My Time	3			
34	32	38	30	GREATEST GAINER			Room To Breathe	4	71	70	63	10	VARIOUS ARTISTS	UNIVERSAL SOUTH 002320 (12.98 CD)	Songs Inspired By The Passion Of The Christ	7			
35	38	30	61	GREATEST GAINER			Blue Collar Comedy Tour: The Movie	16	72	71	64	48	PAT GREEN	REPUBLIC 000562/UNIVERSAL SOUTH (8.98/12.98)	Wave On Wave	2			
36	36	35	30	GREATEST GAINER			Top Of The World Tour Live	3	73	67	65	50	TRACY BYRD	RCA 67073/RLG (11.98/18.98)	The Truth About Men	5			
37	33	33	61	GREATEST GAINER			The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5	74	72	71	13	BILLY RAY CYRUS	MERCURY 170165/UMGN (12.98 CD)	The Best Of Billy Ray Cyrus: 20th Century Masters The Millennium Collection	59			
				GREATEST GAINER					75	73	72	18	KEITH URBAN	CAPITOL 97847 (9.98/17.98)	Keith Urban In The Ranch	34			

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipment by the number of discs and/or tapes. RIAA Latin awards: C Certification for net shipment of 100,000 units (Gold), P Certification for net shipment of 200,000 units (Platinum), D Certification for net shipment of 400,000 units (Diamond). \*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 26  
2004

# Billboard TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan			Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan			Title	TOTAL CHART WKS
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST					IMPRINT & NUMBER/DISTRIBUTING LABEL				
1	2	NUMBER 1			4 Weeks At Number 1	52	13	17	TIM MCGRAW	CURB 78711 (12.98/18.98)	Set This Circus Down	143	
2	1	NUMBER 1			No Shoes, No Shirt, No Problems	112	14	12	THE JUDDS	CURB 77965 (7.98/11.98)	Number One Hits	176	
3	3	NUMBER 1			O Brother, Where Art Thou?	184	15	15	GEORGE JONES	LEGACY/EPIC 69319/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	151	
4	6	NUMBER 1			Greatest Hits	186	16	14	JEFF FOXWORTHY	WARNER BROS. 46961/WARN (10.98/16.98)	Totally Committed	53	
5	4	NUMBER 1			Come On Over	345	17	16	THE CHARLIE DANIELS BAND	EPC 65694/SONY MUSIC (7.98 EQ/11.98)	A Decade Of Hits	617	
6	3	NUMBER 1			The Best Of George Strait: 20th Century Masters The Millennium Collection	116	18	19	MERLE HAGGARD	LEGACY/EPIC 69321/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	70	
7	8	NUMBER 1			Greatest Hits	194	19	18	BROOKS & DUNN	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	352	
8	7	NUMBER 1			Greatest Hits	143	20	25	RASCAL FLATTS	LYRIC STREET 165011/HOLLYWOOD (12.98/18.98) [M]	Rascal Flatts	209	
9	11	NUMBER 1			16 Biggest Hits	300	21	20	ALAN JACKSON	ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	451	
10	13	NUMBER 1			16 Biggest Hits	271	22	23	TIM MCGRAW	CURB 77886 (7.98/11.98)	Everywhere	265	
11	9	NUMBER 1			Coyote Ugly	194	23	—	GARTH BROOKS	CAPITOL 97424 (19.98/26.98)	Double Live	241	
12	10	NUMBER 1			Greatest Hits, Vol. 1	510	24	21	DON WILLIAMS	MCA NASHVILLE 112250/UMGN (8.98/11.98)	The Best Of Don Williams: 20th Century Masters The Millennium Collection	5	
		NUMBER 1					25	22	TOBY KEITH	MERCURY 55962/UMGN (8.98/12.98)	Greatest Hits Volume One	289	

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







## ALBUMS

Edited by Michael Paoletta

### POP

#### ► THE CALLING

**Two**  
**PRODUCERS:** Marc Tanner, Aaron Kamin, Alex Band, Cliff Magness  
**RCA 82876 56612**  
**RELEASE DATE:** June 8

The Calling's sophomore album, "Two," arrives two years after the band's debut, "Camino Palmero." That album peaked at No. 36 on The Billboard 200 and included the top five hit "Wherever You Will Go." The lead single from "Two"—"Our Lives"—has yet to click in a similar manner. Like this single, much of "Two" is incredibly polished and harmless pop music. While there's nothing wrong with that, it does not necessarily make for the strongest collection of songs. That said, there are a few noteworthy tracks to be discovered; they include "Surrender," "If Only" and "Chasing the Sun." Throughout, Aaron Kamin's guitar work and Alex Band's expressive vocals shine.—**MP**

#### ★ THE CLARKS

**Fast Moving Cars**  
**PRODUCER:** Justin Niebank  
**Razor & Tie 2918**  
**RELEASE DATE:** June 8

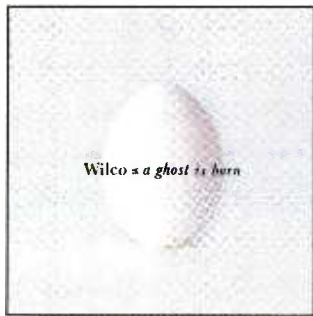
With clang and chime, sting and strum, the Clarks drive their guitar-fueled sound up a notch on their third Razor & Tie CD, "Fast Moving Cars." It's a solid collection of muscular Midwestern rock that, on occasion, soars with exceptional songs. Opening track "Hell on Wheels" is a fine lyrical rocker, "Anymore" kicks edgier and harder and "You Know Everything" gets downright insistent in vigorous attack mode. Rising above the pack is the indelible and resolute "She Says Don't Miss Me," penned by drummer Dave Minarik, and guitarist/vocalist Scott Blasey's "Happy," an upbeat number about being broken-down and empty. But the most pleasing highlights are two Blasey gems: the pedal steel-shaded "Train" and the melody-rich, acoustic guitar-led title track, a matter-of-fact story song about the tedium of touring.—**DO**

#### ★ RACHAEL YAMAGATA

**Happenstance**  
**PRODUCER:** John Alagia  
**RCA Victor 82876-50566**  
**RELEASE DATE:** June 8

Rachael Yamagata plays an emphatically rhythmic piano on "Happenstance," but her imploring, seductive voice is the dominant instrument. Like Rickie Lee Jones and Laura Nyro, two singer/pianists she sometimes evokes, what counts is how the lyrics sound in the arrangements. Even the repeated words in the title of the opening song, "Be Be Your Love," suggest her rhythmic, percussive style of singing. Her writing can be exceptional. The centerpiece, "Worn Me Down," has an irresistible hook and an unforgettable melody. Yamagata also connects with primal emotions. On "Let-

## ESSENTIAL REVIEWS



#### WILCO

**A Ghost Is Born**  
**PRODUCERS:** Wilco, Jim O'Rourke  
**Nonesuch 79809**  
**RELEASE DATE:** June 22

Never a band to shy away from following its muse, Wilco delivers its most difficult and uncompromising album to date. It may also be the ever-evolving band's richest work. The album's soul is found in a trio of piano-driven tracks rooted in the sound of '70s-era Los Angeles singer/songwriters. On "Hell Is Chrome" and "Hummingbird," frontman Jeff Tweedy does his best take on Harry Nilsson, refracting it through an experimental rock prism. It's all mellow sun-drenched decay. Forays into more unconventional waters—overtly exhibiting the influence of producer/collaborator Jim O'Rourke—have more mixed results. The album's two longest and most unusual tracks, "Spiders (Kidsmoke)" and "Less Than You Think," are mediocre. But when this album works—"At Least That's What You Said," a two-minute piano ballad with a blistering three-minute guitar solo affixed to the back—it works beautifully.—**BG**

#### BEBO & CIGALA

**Lágrimas Negras**  
**PRODUCERS:** Fernando Trueba, Javier Limón  
**Bluebird/RCA Victor 82876-55910**  
**RELEASE DATE:** June 22

Just what is it about old Cubans? As if the octogenarians of Buena Vista Social Club hadn't been enough, along comes 86-year-old pianist Bebo Valdés and Spanish gypsy singer Diego El Cigala. A tasteful and delightful marriage of traditional Cuban *son* and Spanish *coplas*, "Lágrimas Negras," an international success last year, will resonate with the Buena Vista/Gypsy



Kings crowd in the United States. Among purists, it should do even better. This is musically superior to Buena Vista; only excellent playing could carry these sparse arrangements, adorned by the most tenuous percussion and occasional bass. Titled after the Miguel Matamoros classic, "Lágrimas Negras" also spotlights other Cuban standards, including "Inolvidable" and "Veinte Años." Throughout, the songs are delivered with adventuresome verve.—**LC**



#### BEASTIE BOYS

**To the 5 Boroughs**  
**PRODUCERS:** Beastie Boys  
**Capitol 84571**  
**RELEASE DATE:** June 15

The Beastie Boys go for party-ready agitprop on their first studio album in almost six years, mixing rants about the U.S. occupation of Iraq and the Kyoto Treaty with goofs about the Keebler Elves and "Mr. Belvedere." Musically, the Beasties pick up where 1998's "Hello Nasty" left off—still exploring and mining '80s-hued electro hip-hop sounds. But this time the beats are predominantly focused and isolated (the singular looping sample in "Ch-Check It Out") rather than the layered sound collages of "Nasty." And the lyrical message commands as much attention as the music. Tracks like "Right Right Now Now" and "Time to Build" put the trio's sociopolitical agenda front and center. Sure, the Boys still like to have fun ("Triple Trouble" and "Oh Word"), but "Open Letter to NYC" tells the real story of the threesome in 2004: post-Sept. 11 New Yorkers looking at the world around them and wondering, "What's going on?"—**BG**

ter Read," Yamagata, skidding through lines like "I'm afraid and I can't breathe," sounds like she is hyperventilating. There's one bewildering song, "1963," in which Yamagata sings about having flowers in her hair. (Presumably, she means 1967.) But there's no denying the hungry songs of obsessive love that manage to be spooky, eternal and hip at the same time.—**WR**

#### GARY U.S. BONDS

**Back in 20**  
**PRODUCERS:** Gary U.S. Bonds, Laurie Anderson  
**M.C. 0052**  
**RELEASE DATE:** June 1

Gary U.S. Bonds may not be the greatest of all R&B singers, but he's certainly one of the most durable. His latest resurgence again comes with the sponsorship of some well-known fans. Asbury Park cohorts Bruce Springsteen and Southside Johnny chime in on the opening number, the spry "Can't Teach an Old Dog New Tricks"; Southside reappears on "Take Me Back" and "Fannie Mae." Bonds does the dirty dozens with Phoebe Snow on the tangy "Bitch/Dumb Ass," backed by Allman Brothers axe man Dickey Betts, who also contributes to "She Just Wants to Dance."

But Bonds' finest hour may be a sweet rendition of Otis Redding's "I've Got Dreams to Remember." Fresh trails aren't blazed here, but classic R&B devotees will probably get a kick out of this faithfully crafted production.—**CM**

### R&B/HIP-HOP

#### ★ SAKAI

**Dream Big**  
**PRODUCER:** Darkside  
**Family Tree 829757624129**  
**RELEASE DATE:** June 8

You've heard her voice before. Sakai's lilting vocals graced Celine Dion's "A New Day" and have backed such singers as Oleta Adams and Curtis Mayfield. Now this San Francisco Bay Area native is stepping out on her own. Mixing R&B, soul, pop, jazz and gospel, singer/songwriter Sakai demonstrates she's more than up to the solo task. Dwayne Wiggins (Tony! Toni! Toné!) provides his signature guitar accompaniment on the midtempo lead single "I Like." She adeptly steers from love to everyman subjects like friendship, happiness and perseverance. Reminiscent of the tone set by such soulful chanteuses as Phyllis Hyman and Angela Bofill,

Sakai paints lyrical phrases that stay with you long after the music ends ("You can't just kiss into my life/But there's nothin' I can do"). Worthy of pressing the repeat button more than once: "Leap of Faith," "Gonna Be Fine," "1/2" and "Yesterday's Touch." In the end, Sakai has every right to dream big. For more information, log on to familytreeproductions.com.—**GM**

### DANCE/ELECTRONIC

#### SLOW TRAIN SOUL

**Illegal Cargo**  
**PRODUCER:** Slow Train Soul  
**Tommy Boy TB-1584**  
**RELEASE DATE:** June 15

If music is all about the mood, then Slow Train Soul is all about the music. The Danish duo—producer Morten Varano and singer/songwriter Lady Z (aka Z Star)—has crafted a collection of mellow yet moving songs that intertwine funk and soul over jazzy breakbeats. The results are impressive. Lead single "In the Black of Night," which was featured in the Hotel Costes compilation series, is a hypnotic, bee-bop-flavored affair. In "Naturally," Lady Z's vocals are confident and strong. Other

highlights include "Twisted Cupid," "Slow Train" and "Stoned Rays."—**RH**

### WORLD

#### ★ LILA DOWNS

**Una Sangre/One Blood**  
**PRODUCERS:** Paul Cohen, Lila Downs, Aneiro Taño  
**Narada 72435-76757**  
**RELEASE DATE:** June 15

Known to film fans for her work in the Kahlo biopic "Frida" (appearing in the film and on its soundtrack), Lila Downs is an exotic flower of a singer with roots that stretch south (through her Mixtec-Indian Mexican mother) and north (courtesy of her Scottish-American father). With such a background, perhaps it was inevitable that her artistic embrace incorporates a dazzling array of influences that reach from traditional Mexican songs and Afro-Cubanismo to funk, jazz, hip-hop and folk. On her fourth outing, Downs is smart, subversive, sexy and soulful, with a profoundly rich voice that changes color like a chameleon, framed by her sensitive and highly talented band. Whether Downs is reinventing "La Bamba" and "La Cucaracha" or offering paeans to courageous women ("Mother Jones" and "Dignificada"), her presence is unforgettable.—**AT**

### BLUES

#### J.J. CALE

**To Tulsa and Back**  
**PRODUCER:** David Teegarden  
**Sanctuary 84687**  
**RELEASE DATE:** June 8

Returning with his first studio album since 1996's "Guitar Man," J.J. Cale's "To Tulsa and Back" is worth the wait. In his mid-60s, Cale is clearly aging gracefully while staying true to himself. Blues in a modern production setting can sound awkward and unconvincing, but "Tulsa" relies almost entirely on acoustic instruments. The odd electric keyboards only complement Cale's sinewy guitar licks and airy, laid-back vocal delivery. "To Tulsa and Back" is, in fact, a bluesier album than the collection of Robert Johnson songs recently recorded by his contemporary Eric Clapton, who long ago scored hits with several Cale songs. Standouts here include the jazzy/gypsy-influenced "These Blues"; the gently insistent, funky "New Lover"; the somber "Homeless"; and "The Problem," the breezy, country delivery of which almost disguises its indictment of an incompetent political leader.—**CW**

### JAZZ

#### ► GEORGE BENSON

**Irreplaceable**  
**PRODUCERS:** Joshua P. Thompson, Rex Rideout, Bud Harner, Paul Brown  
**GRP/Verve/Universal Music & Video**  
**Distribution B0005599**  
**RELEASE DATE:** June 8

George Benson first gained notoriety as a Wes Montgomery-influenced jazz guitarist. Then he added vocals to the

(Continued on next page)

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



(Continued from preceding page)

mix and struck R&B/pop crossover gold in 1976 with the still-delectable ballad "This Masquerade." On his latest album, Benson follows in the footsteps taken by many veteran artists of late: He hooks up with contemporary producers. In this case, the helmsman is Joshua P. Thompson, who has worked with Joe and Case. The results are mixed. Benson still commands attention with his distinctive guitar playing, especially on such tracks as the flowing ballad "Softly, As in a Morning Sunrise" and "Arizona Sunrise." However, some of the vocal outings don't ring true lyrically. For example, there's something slightly false about the 61-year-old singing "You got my heart bangin' like an 808" on the title track. That misstep aside, Benson redeems himself on the Thompson-co-penned "Six Play" and "Stairway to Love," which call to mind Benson's subtly powerful turn on "This Masquerade."—**GM**

## KARRIN ALLYSON

**Wild for You**  
**PRODUCERS:** Karrin Allyson, Nick Phillips, Gil Goldstein

**Concord Jazz CCD-2220**  
**RELEASE DATE:** June 8

After her last two jazz adventures, "Ballads: Remembering John Coltrane" and the blues-steeped "In Blue," vocalist Karrin Allyson veers into a new direction with mixed results on "Wild for You," her ninth Concord disc. Like many of today's generation of jazz singers, she grew up immersed in '70s pop music. Here she devotes a full album to songs ripe for jazz interpretation. However, Allyson misses the mark on several numbers by clinging too close for comfort to the originals. The CD's first three songs are the worst offenders. Joni Mitchell's "All I Want," James Taylor's "Don't Let Me Be Lonely Tonight" and Cat Stevens' "Wild World" sound derivative despite Gil Goldstein's jazzy arrangements. Allyson fares better when she departs from the hit version, such as on her slow and passionate read of "(Goin') Wild for You Baby" and her moving rendition of the lesser-known Carly Simon song "Mind on My Man."—**DO**

## CHRISTIAN

### ► VARIOUS ARTISTS

**Amazing Grace 3: A Country Salute to Gospel**

**PRODUCERS:** Scott Hendricks, Brent Rowan, Don Cook, Frank Rogers  
**Sparrow SPD 95556**

**RELEASE DATE:** June 15

Like its predecessors, "Amazing Grace 3: A Country Salute to Gospel" features established country artists performing well-known gospel tunes. It's a winning combination—especially Dierks Bentley's plaintive rendering of "It's No Secret" and the Isaacs' gorgeous take on Bill Gaither's classic "He Touched Me." Keith Urban tackles the often-recorded "I'll Fly Away" and makes it sound brand-new. Sara Evans provides a spirited reading of "Sweet By and By." Also featured is Cyndi Thomson, whose " 'Tis So Sweet to Trust in Jesus" is her first recording since walking away from a successful country career with Capitol. Steven Curtis Chapman and Sawyer Brown's Mark Miller serve up a powerful rendi-

tion of "Nothing but the Blood." Josh Turner, Jamie O'Neal, Buddy Jewell, Trace Adkins and Joe Nichols also turn in fine performances.—**DEP**

## CLASSICAL

### ► BOND

**Classified**

**PRODUCERS:** various

**Decca B002332**

**RELEASE DATE:** June 15

The four comely string players in U.K.-based classical crossover band Bond definitely have quite a bit going for them: pinup looks, classical music training and great worldwide promotion. But as their fourth outing shows, what they often lack is substantial material. Famous classical themes flitter by—from the sexy "Habanera" from Bizet's opera "Carmen" to the cartoonish madness of Aram Khachaturian's "Sabre Dance" to the aching strains of Barber's "Adagio for Strings," incongruously married to African drums—but the original tracks take center stage. As its name suggests, "Explosive" might well be the theme song to a previously lost James Bond flick, and it's campy fun. But other entries don't fare as well, from a spiceless "Samba" to the weirdly named "Scorchio," a half-hearted tribute to Andalusian flair. Playing with a wink and a smile, Bond has been a great global success, but its musical ideas frequently pale compared with the ultra-sophisticated music-making that U.S. audiences are used to hearing, whether in clubs or concert halls.—**AT**

## DVD

### ELVIS PRESLEY

**'68 Comeback Special: Deluxe Edition DVD**  
**BMG 60924**

**RELEASE DATE:** June 22

"Been a long time, baby," Elvis Presley says during his historic December 1968 NBC-TV special, in which the King reclaimed his throne. In honor of the imminent 50th anniversary of rock'n'roll, BMG is reissuing the program in a dazzling three-DVD package containing virtually every second of music recorded for the show. The original one-hour special's big production numbers remain garish and kitschy, but its more intimate moments, in which Elvis worked up a lather in front of a small studio audience, retain their mesmerizing power. Those so-called "black leather" performances are seen here in their entirety for the first time, and any Presley fan worth his or her salt will gaze in wonder. Copious outtakes from the production numbers are also included. In addition, BMG is issuing a two-DVD version of Presley's 1973 telecast "Aloha From Hawaii" and the CD "Elvis at Sun," yet another remastered edition of his historic 1954-55 Memphis recordings.—**CM**

## Billboard.com

- Longwave, "Life of the Party" (RCA)
- The Honorary Title, "Anything Else but the Truth" (Doghouse)
- Chris Robinson, "This Magnificent Distance" (Vector)

# SINGLES

Edited by Michael Paoletta

## NEW & NOTEWORTHY

### ★ BANDCAMP *Celebrity* (3:03)

**PRODUCER:** Dave McNair

**WRITER:** M. Bair

**PUBLISHER:** BMI

**Bandcamp bc2 (EP track)**

While Bandcamp has yet to align itself with a label, expect that to change—soon. One of five tracks on the photogenic quartet's self-released "Radio Radio" EP, "Celebrity" is a blistering post-punk rock jam. Lyrically smart and musically alive, the tune is catchy and hook-laden. Lead singer Matt Bair sings of an ex-girlfriend-turned-celebrity: "I think I saw you on the TV/ Heard you on the radio/Maybe in the movies/Now you're a celebrity." Don't be surprised when, to paraphrase Kylie Minogue, you can't get this charming chorus out of your head. Modern rock and top 40 outlets that have had success with Sum 41, Good Charlotte and Simple Plan are cautioned not to overlook this summer-primed track. Though currently one of Long Island, N.Y.'s best-kept secrets, Bandcamp is on the verge of becoming something much larger. For information, call 516-641-5929.—**MP**

## POP

### ► AVRIL LAVIGNE *My Happy Ending* (4:02)

**PRODUCER:** Butch Walker

**WRITERS:** A. Lavigne, B. Walker

**PUBLISHERS:** Almo Music (ASCAP);

**Avril Lavigne (SOCAN); Sonotrock/EMI-Blackwood (BMI)**

**Arista/RCA 82876-62122 (CD promo)**

Top 40 radio may have indulged Avril Lavigne's "Don't Tell Me," the launch single from her sophomore album, "Under My Skin," but it was more of a buzz cut than a hitworthy song. Hasty follow-up "My Happy Ending" is an infinitely stronger, more creative effort, showcasing the perpetually pouty youngster at her best—as a fine lyricist, robust vocalist and heavy on harmonies and hooks. Producer/co-writer Butch Walker besieges the song with a cadre of ripping guitars and machine-gun percussion, which give it plenty of pluck, as Lavigne sings about a regretfully broken love affair. Quite possibly the best single yet from a talent with the goods to go the distance.—**CT**

### ► BAHAMEN *Holla!* (3:12)

**PRODUCER:** Kendal Stubbs

**WRITERS:** various

**PUBLISHERS:** Seymour Street Music (BMI);

**Shauna's Songs/EMI April Music (ASCAP);**

**Guava Publishing (BMI)**

**S-Curve CC22545 (CD promo)**

Famous for their Grammy Award-winning sports anthem "Who Let the Dogs Out," Baha Men aim to repeat their upbeat antics with "Holla!" The title track of the act's new album, "Holla!" is featured on the soundtrack to "Garfield: The Movie." With a Disney-esque sound, many—especially kids—will find this song irresistible. Just try ignoring its infectious rap and Latin elements, as

# ESSENTIAL REVIEWS



### KANYE WEST *Jesus Walks* (3:21)

**PRODUCER:** Kanye West

**WRITERS:** K. West, C. Smith

**PUBLISHER:** not listed

**Roc-a-Fella/Def Jam 16086 (CD promo)**

Kanye West is at the top of the hip-hop game. From producing chart-climbing singles for Twista, Brandy and Slum Village to his own platinum debut, "The College Dropout," West is everywhere. The producer/rapper aims to continue this trend with his third single. Like "All Falls Down," "Jesus Walks" is not light-hearted fare. On this production, West tackles the issues of social responsibility and religion; consider this his very own call-to-arms anthem. "God show me the way because the devil is trying to break me down," he raps. "The only thing that I pray is that my feet don't fail me now/And I don't think there's nothing I can do now to right my wrongs/I want to talk to God but I'm afraid because we ain't spoke in so long." Despite the single's religious theme—uncommon for R&B/hip-hop radio—the single is steadily climbing the charts. West wins again.—**RH**



### MAROON5 *She Will Be Loved* (3:59)

**PRODUCER:** Matt Wallace

**WRITERS:** A. Levine, J. Valentine

**PUBLISHERS:** Careers-BMG/February

**Twenty Second (BMI); BMG/Valentine,**

**Valentine (ASCAP)**

**Octone/J/RMG 60950 (CD promo)**

Talk about a band that's having the last laugh. It took a year for Maroon5's gritty "Harder to Breathe" to score with mainstream America, followed by a fast dash to No. 1 at top 40, MTV and VH1 for the playful "This Love." Now, budding sex symbol and lead singer Adam Levine hits another bull's-eye with the third single from platinum album "Songs About Jane." The band reveals yet another dimension with the slower, more thought-provoking "She Will Be Loved," which finds Levine extolling, "I don't mind spending every day/Out on your corner in the pouring rain/Look for the girl with the broken smile/Ask her if she wants to stay a while." Without question, Maroon5 is proving to be one of the most versatile acts of the day. With the incredibly beautiful "She Will Be Loved," the group may well have delivered the summer love anthem of the year.—**CT**

well as its *Junkanoo* beats, a percussive rhythm from the islands. The Men utilize drums, whistles and guitar to make listeners feel as though they're at a festival in the Bahamas. Although the track will appeal to young listeners, it may not be for the young at heart.—**JS**

## AC

### ★ JOSH GROBAN WITH TANJA TZAROVSKA *Remember* (4:17)

**PRODUCER:** David Foster

**WRITERS:** J. Horner, C. Weil

**PUBLISHERS:** Warner-Olive Music/Horner

**Music (ASCAP); Warner-Barham Music/**

**Dyad Music (BMI)**

**Warner Sunset/Reprise 101346 (CD promo)**

Creating a ballad for a movie, especially one designed to be a blockbuster, runs the risk of sliding into schmaltz. But "Remember" avoids that pitfall; it is a worthy theme for the end credits of the Brad Pitt vehicle "Troy." The Greek mythology of the film's plot explains the song's expansiveness and exotic flavor, which singer Tanja Tzarovska accents with her Middle Eastern stylings. Instead of hammering its epic nature home with a grandiose accompaniment that could become overwhelming, Foster lets the strings breathe in one section and the piano quietly flitter in another, building the tension and even dropping in a few electronic

gurglings for added hip factor. Groban's tenor, always strong while retaining a tender fluidness, is absolutely gorgeous.—**CLT**

## COUNTRY

### ★ CON HUNLEY *Still* (4:00)

**PRODUCERS:** Con Hunley, Norro Wilson

**WRITER:** B. Anderson

**PUBLISHER:** Johnny Binstock Music (BMI)

**IMMI Records 80862 42825 (CD promo)**

During the '70s and '80s, Hunley charted 25 singles on the *Billboard* country charts, including such memorable songs as "What's New With You" and "No Relief in Sight." He returns with a new full-length on Knoxville, Tenn.-based IMMI Records. The set features Hunley's soulful take on a solid collection of country songs. For the lead single, he reinvents Whispert' Bill Anderson's gem "Still." Hunley puts a whole new spin on this ever-green hit, transforming Anderson's plaintive country ballad into a smoky, sultry number, oozing with Hunley's trademark blue-eyed soul. The subtle, aching steel guitar is an effective backdrop for Hunley's vocals. While certainly a long shot at country radio, it sure would be great to see programmers take a chance on this. In the process, listeners would get the opportunity to rediscover this incredible stylist working his magic on one of country's greatest songs.—**DEP**



## Triple Threat

Snoop Dogg, left, Warren G, center, and Nate Dogg held a press conference May 10 at New York's Millennium Hotel to announce that the three rappers have formed a supergroup, **213**. **TVT Records** will release 213's first album, "The Hard Way," Aug. 10. (Photo: Theo Wargo/WireImage.com)



## Marc On 'Today'

**Marc Anthony** performed June 8 at New York's Rockefeller Center as part of the Summer Concert Series on **NBC's** morning show "Today." Despite the best efforts of co-anchor **Matt Lauer**, Anthony refused to discuss his relationship with **Jennifer Lopez**, whom he married June 5. Anthony is currently promoting his new **Sony Discos** album, "Amir Sin Mentiras." He begins a new arena tour in November. (Photo: Kevin Mazur/WireImage.com)



## EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

**RECORD COMPANIES:** **Virgin Records** in New York appoints **Larry Mestel** COO/GM. He was executive VP/GM at **Arista Records**.

**Sony Music Entertainment** in New York names **Chris Hamer** senior VP of strategic marketing. He was director of advertising and promotion at **Cadillac**.

**Sugar Hill Records** promotes Nashville-based **Kim Fowler** to VP of artist and media relations and Durham, N.C.-based **Holly Lowman** to marketing manager. Fowler was director of artist and media relations, and Lowman was local/regional promotion coordinator.

**Vanguard Records** in Santa Monica, Calif., ups **Mary Mahn** to promotion manager. She was promotion coordinator.

**DISTRIBUTION:** **Handleman** in Troy, Mich., promotes **Chris Kwant** to national team assortment manager. He was rebuyer of product management and logistics.

**PUBLISHING:** **BMI** elevates New York-based **Roger Miller** to assistant VP of performing rights and Nashville-based **Michael Mulkey** to director of general services. Miller was senior director of performing rights, and Mulkey was manager of general services.

**Windswept Publishing** in Beverly Hills, Calif., names **Carol Dunn** director of film and TV music/lifestyle. She was founder of music supervision company **FAN: music**.

**RADIO:** **Clear Channel Radio** in Houston appoints **Spencer Bynes** Clear Channel University director of talent acquisition. He was a recruitment director at **Coca-Cola**.

**Oldies KRTH** Los Angeles names **Karen Tobin** director of marketing and promotion. She was VP of national promotion at **Fox Broadcasting**.

**Spanish Broadcasting System** in Los Angeles names **Jason Wilberding** Los Angeles director of sales. He was general sales manager of smooth jazz **KTWV** Los Angeles.

Mainstream top 40 **KRBV** and talk **KLLI** in Dallas appoint **Brian Purdy** VP/GM. He was Dallas regional VP/marketing manager at **Clear Channel Radio**.

Active rock **KISW** and talk **KQBZ** in Seattle name **Melissa Forrest** VP/GM. She was Detroit director of sales at **Clear Channel Radio**.

**RECORDING STUDIOS:** **NRG Recording** in North Hollywood, Calif., appoints **Ashley Arrison** studio manager. She was assistant manager at **Cello Studios**.

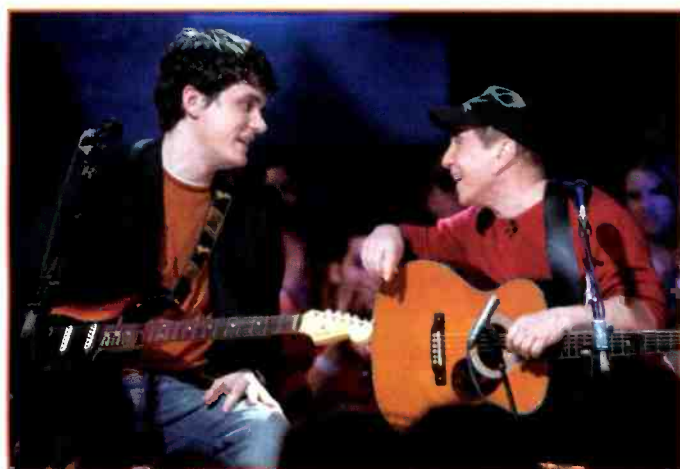
**HOME VIDEO:** **Ventura Entertainment** in Los Angeles appoints **Adam Varon** VP of its special products division. He was VP of business operations and business development at **EMI Music Marketing**.

**RELATED FIELDS:** **Edison Media Research** in Somerville, N.J., names **Tom Webster** VP. He was a VP at **Broadcast Architecture**.



## Playing With The King

**B.B. King**, left, joined **Eric Clapton** June 6 at the Crossroads Guitar Festival at the Cotton Bowl in Dallas. The event, which took place June 4-6, raised money for Clapton's **Crossroads Centre** rehab facility in Antigua. The festival had performances from a slew of other musical heroes, including **Jeff Beck**, **Carlos Santana**, **Buddy Guy**, **Joe Walsh**, **ZZ Top**, **Bo Diddley**, **Larry Carlton** and **Jimmie Vaughan**. (Photo: Kevin Mazur/WireImage.com)



## 'In Tune' With Mayer & Simon

**John Mayer**, left, teamed with **Paul Simon** to tape the first episode of **VH1** series "Baileys in Tune," which premiered June 15. Hosted by "American Idol" judge **Randy Jackson**, "Baileys in Tune" pairs music legends with musicians they have influenced. The series tapes at the **Rock and Roll Hall of Fame and Museum** in Cleveland. (Photo: Mark Tomaras)



## Chely's Big Benefit

Country singer **Chely Wright**, right, was joined by surprise guest **Ronnie Milsap** during the annual Reading, Writing and Rhythm Benefit concert, hosted by Wright and held June 8 at the Wildhorse Saloon in Nashville. According to the event's organizers, the show raised more than \$135,000 for Wright's **Reading, Writing and Rhythm Foundation** to raise funds for music education in public schools. Other acts at the concert included **Martina McBride**, **Big & Rich**, **Blake Shelton** and **Shedaisy**.



## Monkee-ing Around At Billboard

Mickey Dolenz, best-known as the drummer/co-vocalist of the **Monkees**, stopped by *Billboard*'s New York headquarters May 28 for a *Billboard Cafe* meet-and-greet. Dolenz is currently co-starring in the Broadway musical "Aida." Pictured, from left, are *Billboard* advertising director **Suzanne Lang**, *Billboard* president/publisher **John Kilcullen**, Dolenz, *Billboard* executive editor **Ken Schlager** and *Billboard* senior editor **Marc Schiffman**. (Photo: Mary Ann Kim/*Billboard*)



## Trouble At The Playboy Mansion

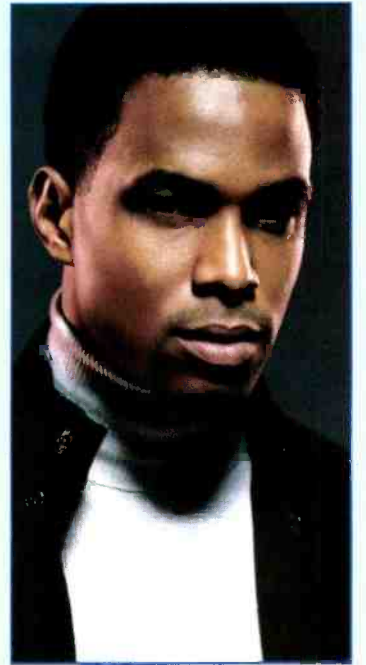
**Columbia Records** rock band **Start Trouble** performed at the Playboy Mansion in Los Angeles at a May 11 party celebrating *Playboy*'s first branded videogame, "Playboy: The Mansion." The game—a project from **Playboy Enterprises**, **ARUSH Entertainment** and **Groove Games**—is set for release before the end of the year. Start Trouble's music is featured in the videogame.

## Now, Hear This ...

### RICKY FANTÉ

#### Artists to Watch

It is no wonder that the debut album from **Ricky Fanté** is titled "Rewind." The R&B singer's music harks back to 1960s soul. "Rewind," which **Virgin Records** releases July 13, includes first single "It Ain't Easy," a perfect example of the singer's passionate delivery of retro-influenced R&B. Fanté collaborated on the album with Grammy Award-winning songwriter **Jesse Harris**, who is best-known for his work on **Norah Jones'** debut album, "Come Away With Me." Although Fanté's rich and powerful voice draws inevitable comparisons to such revered predecessors as **Otis Redding** and **Sam Cooke**, "Rewind" is contemporary enough to be enjoyed by multiple generations. **Isaac Hayes** has endorsed Fanté by issuing a statement saying that "Rewind" is "the shot of adrenaline the music industry needs today." A native of Washington, D.C., and now living in Los Angeles, Fanté has already received exposure on national TV. He made a guest appearance playing **Wilson Pickett** on **NBC's** "American Dreams." Fanté has also appeared on the syndicated "Soul Train" series, **CBS'** "Saturday Early Show" and the syndicated "The Wayne Brady Show." Fanté is performing select U.S. dates, and he has landed a cameo role as a nightclub singer in "Their Eyes Were Watching God," a TV-movie from **Harpo Productions** (**Oprah Winfrey's** company). The movie stars **Halle Berry** and will premiere on **ABC** during the 2004-2005 season.



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## Songwriters Got Games—And New Challenges

BY STEVE TRAIMAN

LOS ANGELES—“This is a real exciting time for songwriters and composers to be involved in the ‘music for games’ market,” said NovaLogic audio director, composer and moderator Russ Brower.

He was speaking May 9 at the E3 games expo, part of the second annual seminar sponsored by the Los Angeles-based Society of Composers & Lyricists.

Within the dramatically changed retail music marketplace, more artists, songwriters and composers of music for TV and films are finding a rapidly expanding revenue stream.

Original game music typically is bought for \$800 to \$1,200 per minute; an original song can command up to \$5,000 or more depending on the artist; and licensed tracks are being offered by music publishers for prices dependent on the various artists and songs involved.

Held at the American Film Institute, the program featured

mini-case studies on game music projects from three artists.

Laura Karpman, composer of Stephen Spielberg’s sci-fi TV mini-series “Taken,” scored the online game “Everquest II.” Inon Zur, who composed the score for the original “Everquest” as well as best-seller “SOCOM II: U.S. Navy Seals,” addressed his just-completed work for “Men of Valor.” Billy Martin, whose credits include “Tarzan Untamed” and “Spy Kids 3D,” wrote children’s songs for “The Book of Pooh.”

Karpman noted that “Everquest” producer John Blakely and the developers had liked her work for “Taken,” and that kids were really listening to big orchestral music.

“I had only about three weeks to come up with more than 80 minutes of a fully orchestrated score for ‘Everquest II,’” she recalled, “but it was the favorite project in my life as a film and TV composer.”

She detailed some of the challenges in creating themes with many variations for two key city environments and the music for what could

happen in those places.

“Going to Prague to work with the orchestra there was a wild experience,” she said. “It was like writing a symphony.”

Zur offered some tips that he used

to create the score for “Men of Valor,” which he described as an “action-laden, first-person shooter with more complex elements” than a typical game of its kind.

“As a composer, my job is to trick

the gamer into thinking that the music is always with them,” he added. He talked about activating “stingers” to keep action moving; the use of “stems,” or taking a 90-second cue and breaking into one to three stereo streams; and using “nodes” to flag music breaks.

“Music can work to create an interactive score that lets the gamer feel he is in control of ‘driving’ the orchestra,” he said.

For Martin, the challenge was writing two-minute songs aimed at the 5-year-old and younger audience for Disney’s “The Book of Pooh.” He came up with the creative solution of providing three endings for each of 20 interactive songs, with the kids helping Eeyore the donkey find his tail, as one example.

“What do games demand of you?” he asked the audience rhetorically. “You’re often working with just a description of gameplay, with no animation, so a good imagination is essential,” he said.

“Most important, make sure that everyone involved in the project is ‘on the same page’ to make it work.”



Composers share ideas at the Society of Composers & Lyricists seminar. Discussing the game-music market, from left, are moderator Russ Brower and panelists Laura Karpman, Inon Zur and Billy Martin. (Photo: Steve Traiman)

## New Ads Have Viewers Playing Name That Tune

Two TV commercials have sent at least two viewers scurrying to their online search engines.

**Best Buy’s** “Marionette” spot has generated numerous responses since an initial query about the enormously catchy “I’m Free, I’m Free” tune accompanying the ad about a puppet inquiring about wireless laptops at a Best Buy store.

mercial anthem, incidentally, is now heard simultaneously in ads for **Coldwell Banker**, **Applebee’s** and **Clinique.**)

To me, “I’m Free, I’m Free” is more like **the Cowsills’** 1967 hit “The Rain, the Park and Other Things”—but I finally couldn’t stand the same frustration anymore and contacted Best Buy headquarters in Minneapolis.

Turns out the song was written by a local, **Tom Lescher**, and performed by him and his group **Echo Boys**. The **BMI** writer wanted an upbeat tune that sounded like an album track rather than a TV commercial—and boy, did he deliver.

Another channel-surf stopper is **Sheraton Hotel’s** TV campaign promoting its new Sweet Sleeper bed, which uses a version of the lullaby “Twinkle, Twinkle Little Star” that sounds dead-on like **Roger McGuinn** and **the Byrds**. Not!

The great McGuinn, now out promoting his new album “Limited Edition,” could only wish he trademarked his sound when informed

that the Internet was all abuzz with the McGuinn/Byrds sound-alike. One post surmised that someone was “going out of their way” to approximate McGuinn’s unique vocal.

After a little more sleuthing, it can be stated with certainty that the voice is that of New York singer/songwriter **Dayna Kurtz**, who is currently opening for **Richard Thompson** while supporting her album “Beautiful Yesterday,” due Aug. 3 from **Kismet Records**.

“We felt it was important to visually capture that wonderful feeling of falling into a Sheraton Sweet Sleeper bed at the end of the day, and the music choice of ‘Twinkle, Twinkle’ underscores that almost childlike feeling of being wrapped in the utmost of comfort before you drift off,” ad agency **Deutsch’s Kathy Delaney** said in a press release.

Two other TV ads should be noted. The **MCI** spot featuring the readily identifiable **Tony Bennett/k.d. lang** duet “What a Wonderful World” has nonetheless engendered search engine activity.

And the use of the glistening keyboard intro to **Joe Jackson’s** 1982 hit “Steppin’ Out” in the **Lincoln Mercury** sport utility vehicle commercials has increased sales of the “Night and Day” album from which it first emerged, as well as Jackson’s

“Steppin’ Out” compilation, according to his management office.

Meanwhile, in the New York area, the local-leased cable TV Bollywood programs have been running a series of one-minute **New York Life Insurance** ads focusing on vintage Bollywood film songs, backed by a CD compilation promotion.



KURTZ: HER SHERATON SPOTS TWINKLE

“I had a little money left in my advertising budget last year, but not enough time to shoot anything,” says New York Life corporate VP **Ashwin Verma**, whose self-produced ad flights have previously involved human inter-

est themes. Appreciating the South Asian community’s fanaticism for films, Verma opted to license classic Bollywood film song footage fitting in with a “build your own legacy” theme.

“I bought the rights for [one-minute clips] of songs I thought were classic and would live forever,” continues Verma, who chose black-and-white films from the late 1950s and early 1960s.

“After people first saw the commercials, we started advertising that they could get a free CD of the songs by answering simple questions on our Web site. They didn’t have to have the right answers: We just wanted them to log into the site to get them interested in finding more about our products.”

The 15-track disc includes classic songs like “Kahin Deep Jale Kahin Dil,” sung by **Lata Mangeshkar** and written by **Hemant Kumar** and **Shakeel Badayuni**, from the 1962 film “Bees Saal Baad”; and “Tum Pukar Lo, Tumhara Intezar Hai,” written and sung by Kumar with lyrics by **Gulzar**, from 1969’s “Khamoshi.”

Response has been “excellent,” Verma says, counting about a thousand requests per day. He says he may follow the promotion with a second one featuring more recent color films.

**Words & Music**  
By Jim Bessman  
jbessman@billboard.com



Respondents suggested **the Rolling Stones’** “I’m Free” (which the song most certainly is not), **the Who’s** “I’m Free” (ditto!) and even **Elvis Presley’s** “Puppet on a String” (nothing remotely similar).

One guy went through 50 songs searching for a match, another moaned about being “driven nuts” with frustration. Closer to the mark, someone heard a **Turtles’** “Happy Together” 1960s pop feel. (The Turtles’ ubiquitous com-



Navarre sales exec Ed Maxin doubled as a guitarist during the company's sales meeting



Warner Home Video's James Cardwell discussed piracy at DVD Lucky 7



MERCHANTS / MARKETING /

E-COMMERCE / DISTRIBUTION

## Dino's Return To Retail

TV Drives Martin Marketing Campaign

BY ED CHRISTMAN

NEW YORK—When you're releasing a greatest-hits album for an artist whose work has been compiled dozens of times by any number of labels in the last 15 years, how do you distinguish your package from the rest?

If the artist is the late, great Dean Martin, and you're Capitol Records and EMI Music Marketing, the answer is to put together a compilation—"Dino: The Essential Dean Martin"—that provides more greatest hits than any other single CD.

You also design packaging with timeless images and include liner notes that frame his place in history. Then you drive your message home with a marketing campaign that draws from all the unique ingredients that made Martin one of the quintessential



entertainers of the 20th century.

"What makes this [release] different is that it is a very complete set that is spanning his entire career, from his early Capitol years through his Reprise era," EMM VP of product

development and marketing Herb Agner says.

EMI Recorded Music has licensed his Reprise catalog since 1998 through a deal with the Dean Martin Family Trust.

Capitol's 30-song collection arrived June 1, right in time for Martin's June 7 birthday. (He would have been 87.) The label also positioned the set in front of Father's Day (June 20), making it a natural gift item.

In its first week, the album scanned 32,000 units, according to Nielsen SoundScan, enough to be the Hot Shot Debut at No. 28 on The Billboard 200 in the June 12 issue. In the second week, it scanned 23,500.

### TOLL-FREE ON TV

To ensure that strong debut, EMM launched its marketing efforts in May with a direct-response TV campaign. Using EMI-owned TV marketing company Castelian Music, EMM filmed 60-, 90- and 120-second commercials featuring a toll-free number. They air on CNN, the History Channel, Bravo and MSNBC, among other cable networks, as well as a host of local shows.

While direct-response TV is the linchpin of the Martin marketing effort, EMM product manager John Owen calls its campaign a "very comprehensive multimedia plan."

That plan is meant to reflect Martin's multiple talents. In addition to earning renown as a vocalist, Martin was a film and TV superstar. He was known to millions as a member of "the Rat Pack," which also included Frank Sinatra, Sammy Davis Jr., Peter Lawford and Joey Bishop.

Besides its TV commercials, EMM is enjoying the visibility of Martin's Hollywood career. Turner Classics programmed a daylong Martin film festival to celebrate his birthday, airing three of his movies in a row. Leading up to the date, the network ran a five-minute news piece that highlighted the film festival and the new album.

Also, songs on the album can be heard in a couple of current TV commercials. "Ain't That a Kick in the Head" is in a Nissan ad, and "Just in Time" is playing in a Marriott Hotel ad.

Owen says the company is promoting it a natural gift item.

(Continued on page 50)

## Musicrama Expands Distribution Offerings

BY ED CHRISTMAN

NEW YORK—In a move to become a full-service independent distribution company, Musicrama has created a new division and hired indie veteran Duncan Hutchison to lead it.

Dubbed MDM Musicrama Distribution and Marketing, the new division will allow the distributor to expand its expertise beyond dance, imports and Latin music to also focus on rock, pop and hip-hop. It is also expected to complement Musicrama's presence in the major

accounts by helping the company service independent stores.

"The whole idea is to enhance Musicrama's services and capabilities to appeal to a broader swath of labels," says Hutchison, who reports to Mark Jarzabek, president of the Long Island City, N.Y.-based company. "We want to be a front-line player in the indie distribution arena."

Musicrama, founded in 1977 as an importer, has been on "a long journey . . . and this is the final step in getting to become a company that we always dreamt of becoming: a full-service, very well-funded



HUTCHISON: BROADER APPEAL

independent distributor."

Musicrama, which had revenue of about \$25 million last year, was acquired by Sheridan Square Acquisition, whose principals include Joe Bianco and Anil Narang. The pair formed Alliance Entertainment, which they controlled until 1996. During their tenure at Alliance, they worked with Hutchison when he ran Alliance's independent distribution division, AEC Distribution.

MDM will be located in Manhattan. The staff of five now includes Mike Worthington, label and retail

marketing director, and Dounia Dinar, retail marketing manager. The division expects to expand to a 15-person staff by next year.

Hutchison, who has held top posts at Shelter Music Group, K-Tel International and Caroline Records, says that his division will enable Musicrama to offer such services as manufacturing, marketing, promotional, publicity, consumer awareness campaigns and handling labels' digital content.

He says, "We want to be able to go head to head with the top independent distribution companies."







# Spotlight

RED DISTRIBUTION

## The Red Hot Path To Sales

*Celebrating 25 Years Of Success In The Indie Tradition*

BY STEVE TRAIMAN

Indie artists are seeing RED—and they couldn't be happier.

Pop veterans Hall & Oates, pop-punk rockers Taking Back Sunday, country star Joe Diffie—each records for an indie label signed with RED Distribution, which this year marks its 25th anniversary

as a key player in the independent music business.

In recent months, RED has helped drive sales for an array of acts, including Los Lonely Boys on Or/Epic Records, Coheed and Cambria on Equal Vision

Records and Switchfoot on Columbia Records.

Although Sony Music has fully owned the company since 1996, RED counts as an independent distributor in Nielsen SoundScan's calculations of the music market.

Last year, independent distributors accounted  
*(Continued on page 54)*

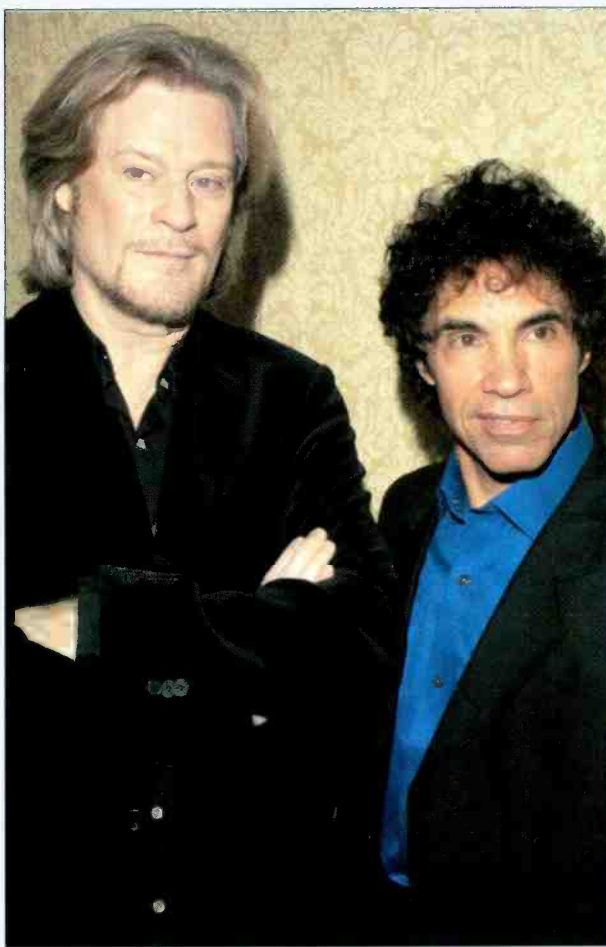


Photo: Brad Barbet/WireImage.com



Acts selling via RED Distribution include, clockwise from upper left, Hall & Oates, Joe Diffie and Los Lonely Boys.



# RED's Antonelli Has Golden Rule

*'Our Success Record Is Strong In Every Area Of Music'*

BY STEVE TRAIMAN

On the occasion of his company's 25th anniversary, RED Distribution president/CEO Ken Antonelli spoke with *Billboard* to discuss RED's past, present and future.

**How has RED Distribution evolved through its history?**

The company started out 25 years ago as a label, actually, and it evolved like any indie label back in those days. We had a difficult time because most were regional, not national, so we didn't have much importance outside of New York.

As we started to distribute ourselves on a national basis, we started to evolve into a distribution entity as well. We asked, "If we're doing this for ourselves, why can't we do this for other people?"

As RED grew, it started picking up other labels for distribution, primarily in the rock and metal field. As we became a successful operation, we grabbed the eye of some of the bigger companies, and Sony became interested. To their credit, they realized there were lots of different ways they could integrate RED into their music operations, and Sony bought 50% of RED in 1993.

**What genres were you working with then?**

At that point, we were a lot more involved in rap and urban, as well as rock and metal, but other aspects of

the company were starting to grow as well, such as Broadway scores with "Les Misérables."

Urban started to dominate as the genre crossed over into the white suburban demographic. RED responded by concentrating on the label side, with the idea of having more street-oriented urban acts.

Bone Thugs-N-Harmony came out of that era, as well as Fat Joe, Common and M.O.P. All were signed to Relativity. Then Sony bought the other 50% of the company in 1995.

*'We'll continue to be a leader in the independent business.'*

—KEN ANTONELLI

**How have RED's partners influenced the growth of the company?**

RED, the distribution arm, has continued to evolve and diversify, especially when I came onboard in 1996. Sony decided they wanted to do business with Loud Records, and they came onboard. We created an in-house marketing arm called RED Ink, which evolved into RED Dance and RUMM [RED Urban Music Marketing]. We also expanded heavily and very early on into the DVD business.

We had tremendous success with "Up In Smoke" early on with Eaglevision, and this has evolved into all genres of DVD product, including anime, martial arts, special interest, public domain movies, Steve-O from MTV's "Jackass," as well as music titles.

Edel bought RED in 1999 and held the company for about a year and a half until Sony took the company back 100%.

In the last five years we've had a hugely successful joint cooperative with the act Train. Since Sony took the company back, they've given us all the tools we've needed to continue to expand and become a No. 1 distribution business. We opened RED Canada in 2002, and that is flourishing as well.

**What are some of your recent successes?**

We put out the Switchfoot record ["The Beautiful Letdown"] for Sony, and it is now at almost 1 million sold. It was a great team effort by both companies, and we're very proud of that. We helped break Victory Records [band] Taking Back Sunday, and two years later it's building into one of rock's most important emerging acts.

Other successes include Equal Vision's Coheed and Cambria, Epic's Los Lonely Boys, the Hieroglyphics' [single featuring] Goapele, Rendezvous' Praful, Mark Antoine and Michael Linkton, among others.

The Dualtone June Carter Cash series won two Grammys this year, and New West's Delbert McClinton won the [2001] Grammy for best contemporary blues album. [RED also distributes New West artist John Hiatt]. And the Steve-O DVD was a great success.

Simply Red on their own label had two singles go top five and top 10, respectively, and Hall & Oates on their own U-Watch label had three singles go top five, both solid accomplishments with breakthrough songs on the highly competitive AC radio format.

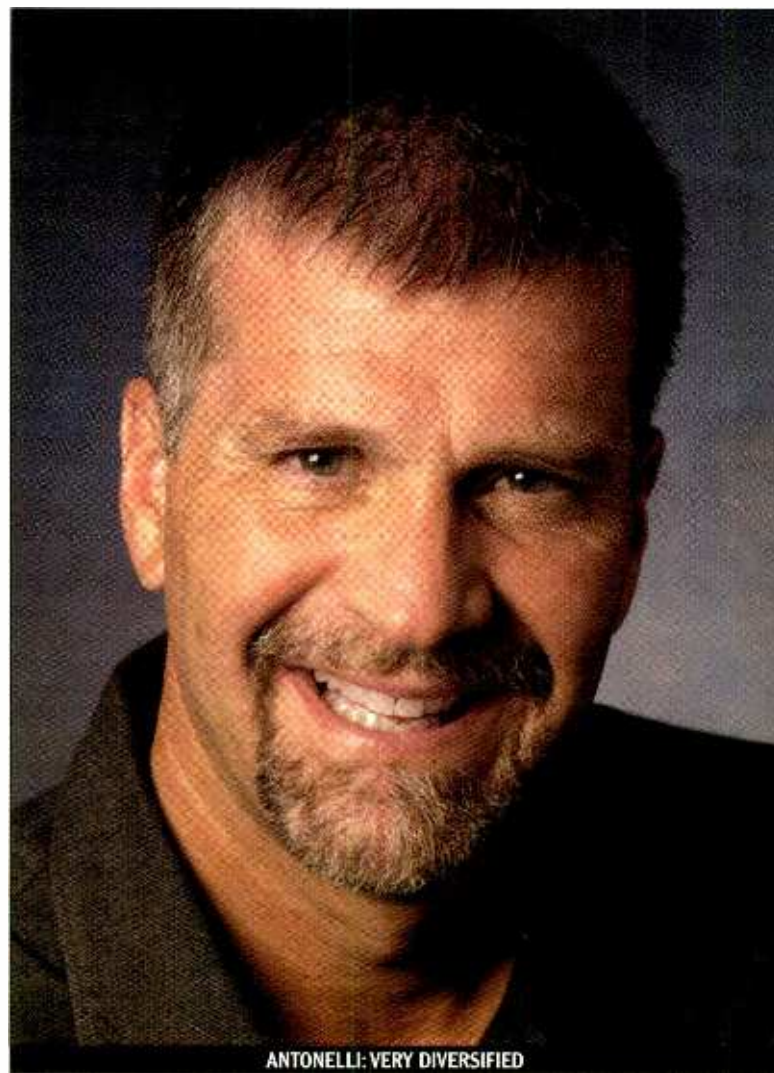
Four of our bands have been recognized by two of the biggest summer tour packages, Ozzfest and the Warped tour. Taking Back Sunday and Coheed and Cambria are two headliners on the Warped lineup, and at Ozzfest, Atreyu on Victory and Everytime I Die on Ferret Music are headlining the second stage, a great springboard of future success.

Our success record is very diversified and strong in each area of music, and these examples are just a sampling of RED's recent highlights.

**What are the challenges for RED in the digital entertainment environment?**

There are two parts to this problem. We've already announced to our label base and we'll be asking others to look at RED as a one-stop to be competitive with any [company] that's out there.

We have deals with all of the digital



ANTONELLI: VERY DIVERSIFIED

music sales entities like iTunes and offer a wonderful system of digital rights management where we can provide services for everyone across the board.

Often, the labels don't have the manpower or the staff to handle the numerous facets of each digital rights deal, and we can act as an aggregator for that vital area. It just adds one more dimension to RED as a company that provides a number of services, and we'll have more details on this later.

**What discussions about the digital future are you having with your brick-and-mortar clients?**

The other aspect of the challenge is to continually impress upon our retail partners that the digital environment will not go away. I don't think a lot of the people in the retail community understand that, because our product falls into the 'slow turning' category. If a record is good and word-of-mouth is strong, kids will go out and buy it. They have to own it, the complete package.

The problem is when they don't find it in the store, especially in a secondary or tertiary market. Then they go home to find a way to own it, and download it—another lost retail sale. The challenge is to find a way to work with the retail community to solve this problem, which is complicated because

those records customers really want are often not available in the store.

**What is your perspective of RED's business today?**

I'm very optimistic today, and I say that in a humble way. I think the indie business has really started to blossom. Market share has gained a point, and indies have the second-largest share in the U.S. and in the U.K. and the No. 1 spot in the rest of the world. The main reason for this success is that some of the executives will come out of these larger companies and start their own labels. They will figure out how this new business model can work for them and will create more opportunities for us to diversify and grow.

About 75% of our labels were up in the last fiscal year, at least half had a record four or five months financially, and 90% were profitable. In the second and third releases, you could see that quality remained, and they were growing their businesses successfully. You could see the A&R and career-oriented, artist-development philosophies are much more focused, with the result that the indie music scene is much more vibrant than it has ever been.

I'm really confident that because of the way we've positioned ourselves in

(Continued on page 59)

## Fact File: RED Distribution

**Founded:** 1979

**Headquarters:** New York

**Web site:** redmusic.com

**Key executives:**

Ken Antonelli, president/CEO

Alan Becker, senior VP of product development

Mitchell Wolk, senior VP of finance and administration

Howard Gabriel, RED Ink senior VP/GM

Dean Tabaac, VP of sales

Laura G. Marques, VP of marketing

Marla Shatz, VP of international sales and marketing

Greg Bell, VP of finance

Tony Timpano, VP of business/legal affairs

Lou Tatulli, VP of field sales

Dean Fine, VP of inventory management

**Distributed U.S. labels, audio:** Bardic, Broken Bow, Doyle-Kos Entertainment, Dualtone, Eagle Rock Entertainment, Equal Vision, Fat Wreck Chords, Grandstand Entertainment, Hybrid Recordings, Immergent, Immortal, Look-out, Metal Blade, MSC Music, New West, Or Music, Psychopathic, RED Ink Group, Rendezvous Entertainment, Savoy Jazz, Sea, Studio E, the Militia Group, Trauma, Victory, Vivaton, Warlock

**Distributed U.S. labels, video:** Crash Media Group, Eagle Vision, Ground Zero Entertainment, Vintage Home Entertainment

**Distributed labels, RED Canada:** Artemis, Divine Industries; U.S. audio labels Bardic, Broken Bow, Doyle-Kos Entertainment, Dualtone, Equal Vision, Grandstand Entertainment, Hybrid Recordings, Immergent, Immortal, New West, Or Music, Psychopathic, RED Ink Group, Rendezvous Entertainment, Sea, Studio E, the Militia Group, Vivaton, Warlock; U.S. video labels Crash Media Group, Vintage Home Entertainment





Few things in life are better than a 25-year old red.

Congratulations to RED Distribution for 25 great years, from all your friends at  
Sony Music Entertainment.

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The RED Distribution team includes, standing from left: national senior director of urban marketing Wardell Mahone, VP of finance and administration Gregory Bell, senior VP of product development Alan Becker, VP of business and legal affairs Tony Timpano, RED Ink senior VP/GM Howard Gabriel, president/CEO Ken Antonelli, VP of sales Dean Tabaac, VP of field sales Lou Tatulli, VP of marketing Laura G. Marques and senior VP of finance and administration Mitchell Wolk. Sitting from left: VP of international marketing Marla Shatz, senior director of new media Russell Fink, manager of national singles sales Paul Reitz and director of the Northeast/Central region Frank Falkow.

## Red Hot

*Continued from page 51*

for 109.6 million in album sales, according to Nielsen SoundScan. Indie distributors collectively ranked second in album market share with 16.7% (up from 16.4% in 2002). They ranked first in distribution of classical, jazz, gospel and new age titles and second in catalog and music video.

### OLD-SCHOOL RED

RED has won the National Assn. of Recording Merchandisers' distributor of the year award four times, most recently in 2003. The Trans World Entertainment retail chain has twice named RED independent music vendor of the year, with RED's salesperson earning rep of the year two times as well.

"What makes these awards so special to us is that they are acknowledgments by our customers of what we were able to achieve for them," RED president/CEO Ken Antonelli says.

Even RED's competitors praise the company. Ryko Distribution president Jim Cuomo worked at RED's original incarnation, Important Record Distributors, for several  
*(Continued on page 58)*

\* Happy Birthday  
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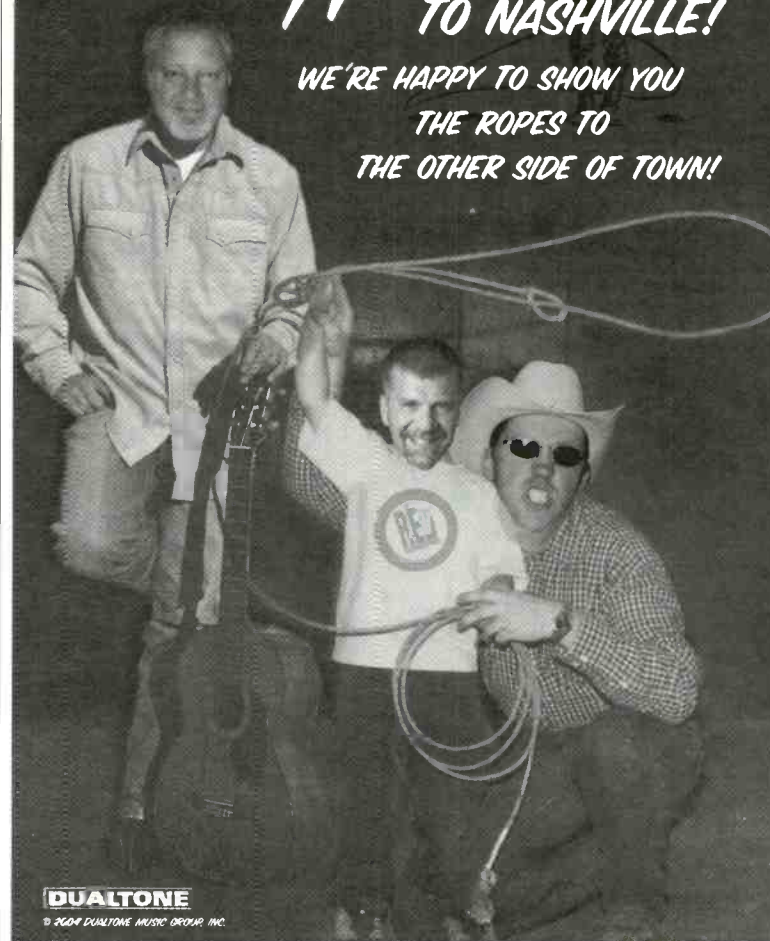
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## RED Partners Roll In Green

BY ED CHRISTMAN

NEW YORK—After 25 years in business, RED Distribution's ability to help its labels achieve sales growth still gets high marks from its partners.

"The only problem we have with RED is they sold too many records," quips Steve Kerry, owner of Equal Vision Records in Hudson, N.Y. "We weren't ready for how many they can get out—and sell-through."

Kerry has run Equal Vision for 12 years. But until he signed on with RED about a year ago, he says, "I didn't know what the *Billboard* chart was."

For example, on Oct. 7, 2003, Equal Vision released Coheed and Cambria's album "In Keeping Secrets of Silent Earth: 3." Kerry hoped for an initial shipment of 30,000 units. RED delivered orders for 70,000.

By the first week of May, the album's shipments stood at 200,000.

"I am completely confident," Kerry says, "that I made the right choice in coming to RED."

Larry Miller, CEO at Or Records, a 1-year-old label based in New

York, knows exactly what Kerry is talking about.

"We are so thrilled with this relationship," he says of his distribution deal with RED.

The company has helped Or Records take Los Lonely Boys from a small regional band to 200,000 in sales, with its self-titled album now breaking out nationally (see sidebar, below).

The sales results RED delivers have also impressed Mike Carden,

North American president of operations for Eagle Rock Entertainment. Eagle Rock shipped 125,000 copies of "Hangover Music Vol. VI" by Zack Wylde's Black Label Society project. That is "pretty wild in this day and age," Carden says.

Prior to signing with RED several months ago, Eagle Rock moved its product through a number of different distributors.

"We had some of our video with Pioneer and some with Warner

Home Video, we had our Spitfire label with [Alternative Distribution Alliance] and we had a little bit with RED unit RED Ink," which provides marketing and promotion services for labels.

But Eagle Rock "pulled it all back in and give it all to RED, and they have really turned it around for us. They are doing a fantastic job," Carden says.

Victory Records, now one of the labels anchoring the RED portfolio,

has been with the distributor for nearly eight years and is pleased with the growth that the relationship has produced for both companies, label leader Tony Brummel says. For the first time in the label's history, thanks in part to its RED partnership, Victory is within striking distance of three gold albums, according to Brummel.

New albums from Atreyu and Taking Back Sunday "will blow up this summer, and [Victory and RED] have worked together really well on these projects," Brummel says. The albums arrive June 29 and July 27, respectively. "RED is 100% behind the plans we have and the units we want to ship. This is going to separate us from all the other indie albums out there."

Brummel says he is also aiming for gold sales for the Straylight Run album due in September.

A key ingredient in RED's success, according to its distributed labels, is its staff and how it works with partner labels.

"This business is about music, but it's also about people, and some-

(Continued on page 59)

### Not So Lonely Now

RED Distribution's marketing process and prowess has clearly worked for Los Lonely Boys and the group's self-titled album on Or Records.

"When we first were talking about signing and putting out Los Lonely Boys, we met with them and talked about our setup strategy, which [was] to issue an EP in Texas and work it regionally," Or CEO Larry Miller says.

He recalls that Ken Antonelli, president/CEO of RED Distribution, told him: "You might not be aware of it, but we pride ourselves on starting things regionally

and then rolling it out nationally."

Miller concedes that Or was a bit skeptical of that claim. But a year later the album "is a barn-burner. RED staged the regional rollout, and now it's up to national and international markets and moving over to Epic and Sony Music Distribution."

The move to Epic and Sony Music Distribution is "another instance where our trust in Ken and the RED team overrode any concerns we had about putting Los Lonely Boys in that structure."

ED CHRISTMAN

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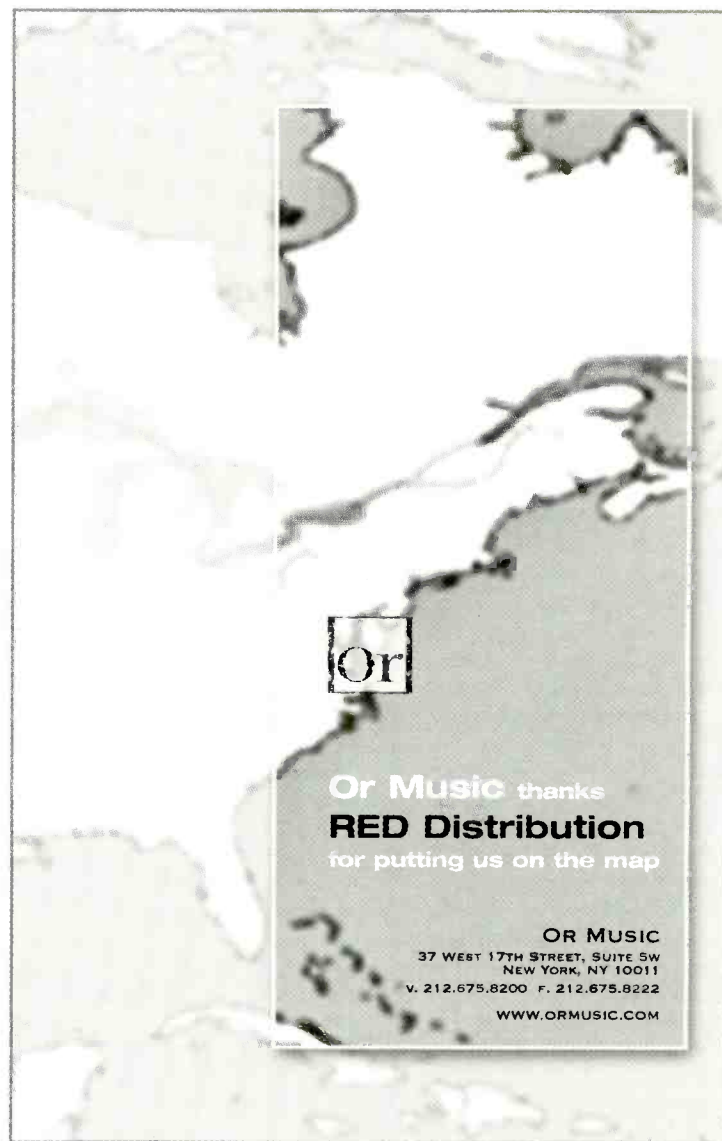
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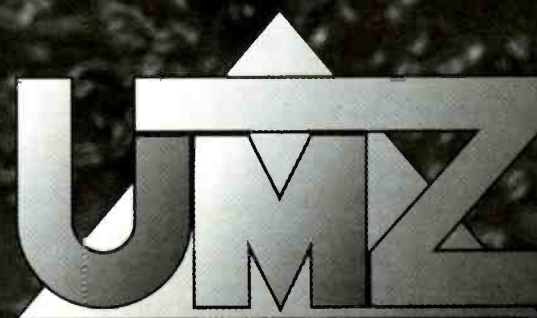
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## Red Hot

Continued from page 54

years in the late '80s.

"RED has always had a sound base with veteran experience," Cuomo says. "They are professional, knowledgeable and intimate with all the workings of domestic retail to this day. They've had the resiliency in the

face of adversity to come back and thrive, and I'm proud to know them as friends and colleagues."

RED Distribution, then-known as Important Record Distributors (IRD), opened its doors in May 1979. Its focus was selling recordings imported from the United Kingdom, Europe and Japan.

**RED'S DEN MOTHER**  
Tova Hoffman, now with Sony

Music, worked at RED for more than 20 years. Aside from being VP of human resources and accounting services, she was RED's self-styled den mother.

"Our first office was in the back of Rick's Restaurant [in Jamaica, N.Y.] near the airport," Hoffman says. "The inside wall was unpainted cinder blocks, and there were bars on the windows—you would have thought you were in jail.

"I was one of a five-person staff, and we had three desks, a coffee machine, a copier and a fax," Hoffman continues. "And no computers; everything was done manually. In the beginning, I did everything—billing, collections, monitoring the warehouse, all the financial transactions. And I'm proud to say we never borrowed a penny from the bank to operate."

Within a year, the business moved to larger quarters nearby and became the first national independent distributor to "regionalize" with a network of offices, according to RED Ink VP/GM Howard Gabriel, who was IRD marketing VP at the time.

The launch of Relativity Records, the company's first in-house label, coincided with the growth of its distribution system, says Alan Becker, a 24-year veteran of RED and now senior VP of product development.

Among Relativity's earliest releases were licensed products by such U.K. acts as the Cure and Robyn Hitchcock; homegrown efforts from the Beastie Boys and Talas; many English releases from the 4AD and Beggars Banquet labels; the London original cast recording of "Les Miserables" and Joan Jett's first album on Blackheart Records.

Becker credits John Zazula—whose IRD-distributed Megaforce label released early albums by Metallica and Anthrax—with shaping the direction of Combat Records, the company's second in-house imprint.

Combat released pioneering albums by future metal icons Megadeth ("Killing Is My Business") and Slayer ("Hell Awaits"). The similarly minded Shrapnel and Metal Blade labels joined the fold shortly after. RED still distributes

(Continued on page 60)

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## Partners

Continued from page 56

times that gets forgotten," Brummel says. "We have been with RED for almost eight years, and they have the best staff in independent distribution. The people that work there have been there for a long time, and that says a lot about the company. Also, they have a lot of music people there, and for Victory that makes all the difference in the world."

Eagle Rock's Carden also feels that RED's staff distinguishes it from

the competition. "From [RED president] Ken Antonelli all the way down, they have great people and are passionate about what they do."

An essential element of RED's philosophy that allows it to super-serve its labels is having integral RED personnel sitting in on as many of its label marketing meetings as possible, according to RED VP of marketing Laura G. Marques.

"That way RED doesn't have to wait for labels to tell them what they need," she explains. "RED's own staff

gets that information firsthand."

RED also holds regularly scheduled meetings with labels to make sure they are further abreast of all marketing plans and priorities, she adds.

"I personally work with many labels well in advance of a new release to help them develop marketing plans and help with media contact and materials they need in setting up marketing plans," Marques says.

Then, RED itself has meetings to make sure various departments are

up to speed on what needs to be done. RED builds marketing plans so the company "can deliver quality campaigns to the sales department with the ultimate goal of selling records," she says.

### BLENDING IN WITH SONY

RED Distribution, now fully owned by Sony Music Entertainment, has become a much more integral part of the Sony structure. The parent finally has hit its stride in using RED to help launch some

new bands on its big labels before moving the albums back to the parent companies.

Sony and RED also have aggressively offered that arrangement, where appropriate, to RED-distributed labels. In addition to Or, Equal Vision says it has just done a joint venture with Columbia on Coheed and Cambria. The album is still at RED, but at some point it could switch to Sony Music Distribution.

(Continued on page 64)



SNOOP DOGG: A HIT DVD

## Antonelli

Continued from page 52

the marketplace and the infrastructure we've created that we'll be able to continue to offer labels a wide variety of services and continue to be a leader in the independent business. If you look at our track record, it's very diverse in its successes, and we're adding value to what our labels do.

### What are your goals for the future?

Long term, it's to be more broad-based, to upgrade our services and infrastructure so that we can shorten the time that a label success occurs, making it less expensive for them to break a new band while maintaining artist development and career-oriented strategies.

In the short term, the most recent, notable turnaround for success I can point to is Los Lonely Boys. This was a testament to the fact that we were able to capitalize on the buzz and bring success to fruition faster. We see with some of the new labels we're signing that they recognize the importance of that approach.

We will continue to look for the most cutting edge and high-quality people as business partners. That's always been a part of our mission statement and will continue to be a key to RED's success. At the same time, we're focused on making sure our customers understand that what we're giving them is what people want, and we will draw customers into their stores.

# Thank you



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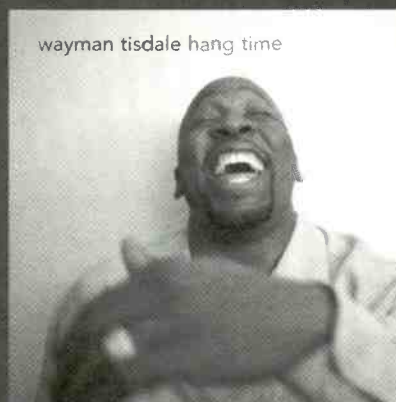
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## Red Hot

Continued from page 58

the latter imprint.

In the '80s, the number of U.S. indie labels specializing in what would become alternative rock

exploded. RED, now located in a two-story building in Hollis, N.Y., distributed releases from influential indie labels, including Sub Pop, SST, Twin/Tone, Enigma and DB, which issued R.E.M.'s first single.

### ALIEN SURFING

By the late '80s, such punk-

oriented labels as Epitaph joined the mix. At one point, RED distributed as many as 150 labels. Other factors influencing the company's growth included Relativity's multiplatinum success with guitar hero Joe Satriani's "Surfing With the Alien" album and, on a broader scale, the emerging CD market.

"The '80s were when all the pieces starting falling into place," Becker says. "We put together our label base, our customer base and our sales staff with our whole attitude about marketing, which was to educate buyers and provide better service than our indie competitors."

But music retailing hit hard times in the early '90s. "Of course, indies are always the last to get paid," Becker says. "There also was this mass defection of labels and artists to major-label deals, so we really had to reinvent ourselves."

With Sony providing the capital, IRD co-founder Barry Kobrin bought out his U.K. partner, Steve Mason, in 1991. Under Sony's financial oversight, IRD became RED (an acronym for Relativity Entertainment Distri-

bution) and relocated to its current office on Fifth Avenue in Manhattan.

When Sony purchased Kobrin's share of the company in 1994, RED evolved further.

"We decided to concentrate on labels with which we had exclusive distribution deals," Gabriel explains.

"By cutting back, we actually drove volume up," says Dean Tabac, RED VP of sales and a 16-year company veteran. "We could focus more and actually work a project for two years, if warranted. By 1999, we had four regional and 15 sales offices and 25 account service reps—who visited 300 stores a week—all linked with an incredible computer system."

RED increased its sales of electronic, dance and urban music. The

(Continued on page 62)




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Recent priorities for RED have included, from top, Coheed and Cambria, the Roots and Taking Back Sunday.

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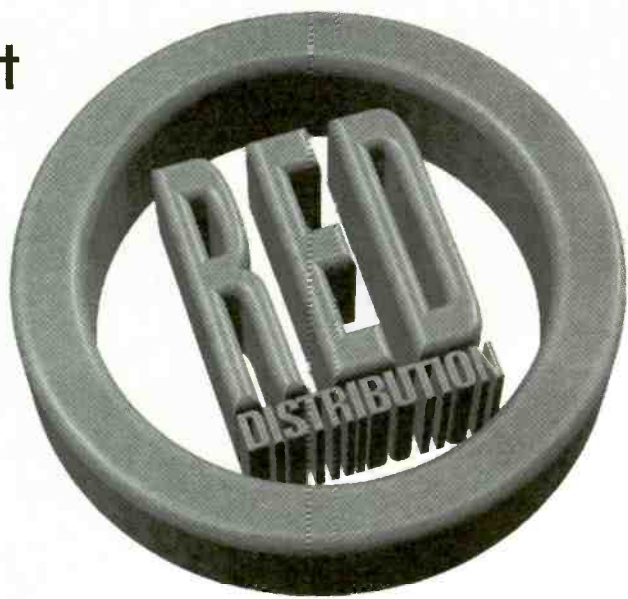


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## Red Hot

Continued from page 60

company set up the RED Ink Group to assist developing acts on Sony imprints and other young, entrepreneurial labels like Emmylou Harris' Eminent, roots-rock-oriented New West and guitarist Steve Vai's Favored Nations.

RED Ink claimed an early home-grown success with Train's debut album, which it nurtured from first-week sales of 3,000 to platinum certification.

"Train started in one of our artist-development programs," says VP of field sales Lou Tatulli, an 11-year RED veteran. "With our high-tech systems and [account service rep] feedback, we can spot trends better

and react even faster than ever."

In November 1999, Edel Music, one of Germany's leading independent music companies, purchased an 80% stake in RED. But when Edel defaulted on a \$25 million payment on the purchase, Sony regained full ownership of the company.

Antonelli joined RED in 1996. During his tenure, the company has expanded into Canada, forged new international partnerships and entered the digital rights management (DRM) sector.

"We started RED Canada in 2002 more like a marketing services company," Antonelli says. "The response was overwhelming, and RED has distribution deals for North America with most of our U.S.-distributed labels, and [we have] picked up several Canadian labels for the U.S. The business has been growing faster

than anticipated."

To bolster its international partnerships, RED attends MIDEM every year. "We are always on the lookout for opportunities," Antonelli says. "Anyplace in the world we can go for business, we'll be there."

Antonelli continues to champion bands on RED labels, recently citing the arrival of Pepper Ghost, a new group on Hybrid Recordings.

DRM represents another opportunity for the company.

"We have the ability to add value with RED's digital service to all of the existing resources and services we provide," Antonelli says. "We already have deals done with all of the major [digital music service providers] like iTunes, Real Networks and Napster."

"With many small labels unable to provide the manpower for managing digital rights," he adds, "it's an important service to offer both our [distributed] labels and other labels,

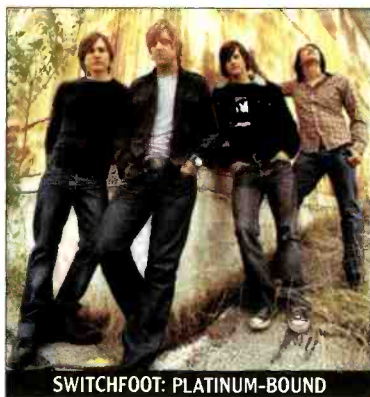


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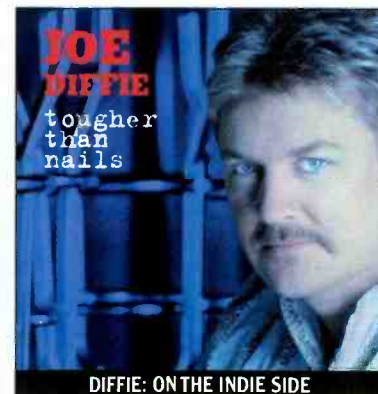
Offering the perspective of a 19-year company veteran, Gabriel says, "We've learned a lot. We've adapted to the needs of the marketplace. All of us—our labels and our staff—are like a family that has grown together."

"We have incredible detail in communication and share this information with our labels and retailers," he continues. "We market smartly and already know we're the best indie distributor in America. Now we're expanding our role as a truly global company in the digital age of music."

## RED Alert: Albums To Watch

BY CHRIS MORRIS

Country singer **Joe Diffie** bowed on Nashville's Broken Bow Records June 1 with "Tougher Than Nails." The set marks Diffie's arrival on the independent side, after nearly 15 years with Epic, Columbia and Monument. The title track from the new album has already hit the top 20 on the *Billboard* Hot Country Singles & Tracks chart. Broken Bow co-founder Jim Yerger says "Tougher Than Nails" represents "a more mature Joe Diffie . . . We think there's a minimum of five singles on this album." Yerger says Diffie has some 50 dates lined up for a summer tour.



DIFFIE: ON THE INDIE SIDE

Pop-punk band **Taking Back Sunday**, which hails from Amityville, N.Y., will release its sophomore album, "Where You Want to Be," July 27. It follows debut "Tell All Your Friends," for Chicago's Victory Records. The group has been on tour with Blink-182 and Cypress Hill and will headline the Vans Warped tour. Victory VP of sales Ramsey Dean says the label will engage in a full-scale direct-marketing campaign for the new album, especially on the Internet. "Their main strength is their fan base," Dean says.

Detroit's manic rap duo **Insane Clown Posse** returns Aug. 31 with "The Wraith: Hell's Pit," the sequel to 2002's "The Wraith: Shangri-La" on the hyper-theatrical group's own Psychopathic Records. "This album is the culmination of the 'Joker's Card' series, which fans have really devoted themselves to," says Steve Furay, Psychopathic sales and marketing director. The duo's Violent J and Shaggy 2 Dope will launch a  
(Continued on page 64)

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All our artists have been trained to say 'thank you', so All Hours, Jen Chapin, DrugMoney, Paul Pena, Pepper's Ghost, Matthew Ryan and Bob Weir all join us in wishing you the very best.

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## Partners

Continued from page 59

In the past, when it became clear that Sony was going to use RED to its advantage more often for its own acts, a few of the bigger labels at RED worried that Sony's artists might become priorities at the expense of the distributed labels.

But RED's partners say nothing of the sort has occurred. In fact, if anything, the opposite has happened, according to Equal Vision's Kerry.

"I feel the word is coming down from Sony to pay more attention to the indie labels and how they do it, and that is helping us and them."

RED's video distribution also

benefits from its Sony relationship. As labels issue more music videos on DVD and break into other video genres, independent distributors have scrambled to keep the pace.

As a result, RED has emerged as a leading independent video distributor. Carden notes that RED has helped Eagle Vision ship 500,000 units of its "Up in Smoke" movie featuring Snoop Dogg and Dr. Dre.

In addition to its own three-person field staff, RED can draw on Sony Wonder to help it market special-interest DVDs.

"RED has definitely improved their video side," Carden says. "Between RED and Sony, they have nine people devoted to working my product. And they are trying to break into accounts that we never

sold to before, and also libraries."

### TARGETED CAMPAIGNS

RED also serves its partners by pooling marketing resources. "One of the most important jobs we do," RED's Marques says, "is successfully set up marketing campaigns integrated with accounts, labels and media partners.

For instance, RED might create a campaign for rock acts on six to 10 of its labels in the same campaign. By pooling the labels' resources, the campaigns can be multipronged and include exposure via radio, online, TV and other media. This gives the labels marketing opportunities that they couldn't obtain as economically on their own.

RED's labels are diverse so that the company can plan upcoming initiatives for specific genres.

For example, RED has a campaign under way for such veteran acts on its labels as Rick Springfield, Hall & Oates and Simply Red. Each has had huge sales in the past and has new albums out on RED-distributed labels.

Marques says other future initiatives include creating more genre-based campaigns as well as continuing the rock campaign to support 30-plus RED-distributed acts on the summer festival circuit.

Or Records is a label that takes advantage of all of RED's capabilities, including working with RED Ink and RUMM, the marketing and promotion arms of RED. So Or's Miller has become very familiar with the company in the past year.

He measures RED against other independent distributors from the perspective of his previous work as a private equity consultant, advising investment firms on potential music companies to purchase.

After doing due diligence on a number of companies, including some independent distributors, Miller is convinced that "nobody can touch RED's management, their systems or their ability to deliver."

## Albums

Continued from page 62

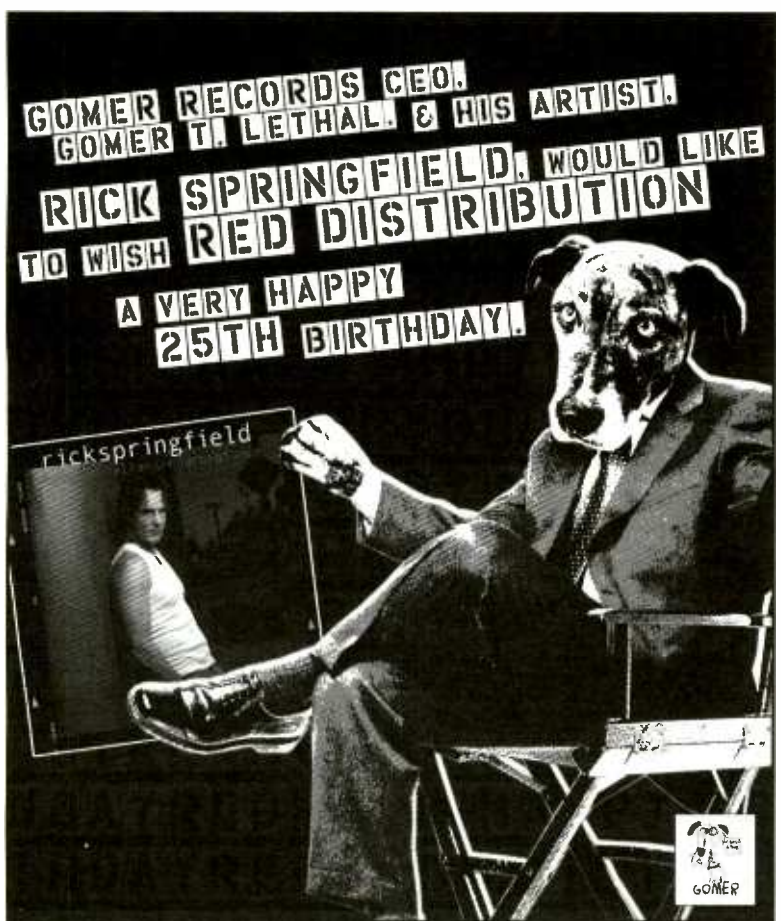
nationwide tour in support of the album in the fall. "Anytime ICP goes out on tour, they make it a spectacle," Furay says.

**Eighteen Visions**, the standard-bearers for Trustkill Records, returned with "Obsession" June 15. The Orange County, Calif., band has developed a dedicated fan base with three albums of seething metalcore for Trustkill, which is based in Tinton Falls, N.J. Befitting such hard rock bands, Trustkill owner Josh Grabelle says: "They're going to be touring machines." The group, which recently opened for Atreyu and Finland's HIM, will do six weeks on this summer's Vans Warped tour, headlining the Smart Punk stage. The label has also shot a video for the track "Waiting for the Heavens" and is aiming for MTV2 and Fuse airplay.



The ever-smooth **Daryl Hall & John Oates** return to their R&B roots on "Our Kind of Soul." The new album contains classic soul covers from such acts as the Four Tops, Marvin Gaye, the Spinners, Al Green and the Dramatics as well as new original material. It is due in September on the duo's U-Watch imprint, which Doyle-Kos Entertainment distributes through RED. "It's a perfect extension of their career," says Brian Doyle, the duo's co-manager/label head. "They're covering songs that they love." Appropriately, the release will coincide with this fall's Rock and Soul 2004 tour, which will feature Hall & Oates, Michael McDonald and the Average White Band.

**The Roots** took on executive-producer chores for "True Notes Vol. 1," the first release on their imprint, Okayplayer Records. Among the top rap and hip-hop talents contributing to the album are Dilated Peoples, Blackalicious, Aceyalone and Madlib. The album arrived at retail May 18. The Okayplayer brand—which has been used on a popular Web site—was used for a Roots-headlined tour that preceded the album's release. Peter Bittenbender, president of label partner/distributor Decon, says: "The Roots will be promoting their own album this summer, and they'll bring some of the Okayplayer artists on the road to support the project."



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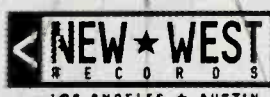
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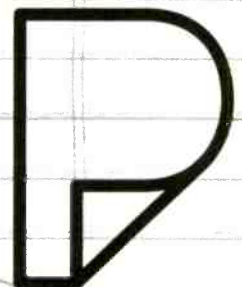
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# Thank New Pricing Schemes For Rising Sales

One positive result of the sales downturn of the past three years is that it forced the majors to set more dynamic pricing policies.

Sales are once again healthy, and I'm sure pricing is a factor in that.

**Sony Music Distribution** and its labels appear to be the most aggressive in implementing variable pricing schemes; incredibly, they do this almost on a release-by-release basis.

**EMI Music Marketing** has taken a performance-based approach with its *You Recommend* and *E-Z Money* sales programs.

**WEA** just lowered the price on 1,700 titles, and sources say **BMG Distribution** is contemplating some new pricing strategies.

And, of course, **Universal Music & Video Distribution** launched *JumpStart*, the most talked-about pricing program in the industry during the past year.

When *UMVD* revamped *JumpStart* (*Billboard*, May 1), it allowed buy-in discounts for catalog sales programs. The revisions also allowed the company to use discounts to spur sales on newly released albums still finding their way in the market.

For example, **Universal Records/Motown** recently announced various discounts for six titles: **Kem's** "Kemistry," **8-Ball & MJG's** "Living Legends," **Teena Marie's** "La Dona," **HIM's** "Razorblade Romance," **Flaw's** "Endangered Species" and **Murphy Lee's** "Murphy's Law."

A source familiar with *JumpStart* explains that in revising the program, **UMG** labels wanted to create a tool to get retailers excited if an album looked like it was going to break.

Another **UMG** source adds, "In some cases we felt we needed more

levers to pull to help market our records at retail. We want retailers to get excited and support our records, but we still want to be fiscally responsible."

That's why the company designed parameters for pulling those levers, but also put limits on how much sales volume can be given up in discounts, sources say.

Meanwhile, **Sony Music Distribution** and **Columbia Records** raised competitors' eyebrows by offering a 36% discount on the "Spider-Man 2" soundtrack to retailers agreeing to

company figures Sony could have spent much less in cooperative funds to get the album price-and-positioning through its usual methods.

"I don't know how they are going to make money that way," he says. "To me, pricing is a poor man's marketing strategy."

Sony would not comment on the strategy. But one source familiar with Sony's plan says: "There are different ways to skin a cat."

Under normal industry practice, the "Spider-Man 2" soundtrack would likely street with about 500,000 units, priced between \$11 and \$18, and it would be lucky to match the first album's sales total, the source says.

"But if the consumer walks into retail and sees the album priced somewhere between \$7 and \$10, what will happen then? With the album the focal point of retail everywhere, will the sales velocity and the re-order turnaround become dramatically different?"

Let's do the math. If Sony sold the album the normal way—spending, say, \$2 per unit for a buy-in discount and cooperative advertising—it would probably sell only 500,000 copies in the first month. Its billing

would be about \$5 million.

If Sony hits a home run with its experiment and sells, say, 1.5 million copies of "Spider-Man 2," it would be giving up \$6.7 million in billing. But its total billing would be about \$11.6 million, or more than double the amount the normal marketing effort would generate.

And what happens if they can blow the album up into the next "Titanic"?

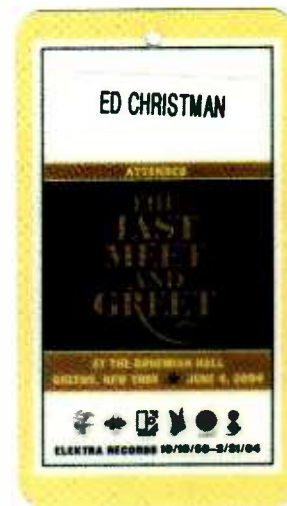
**SAD PARTINGS:** **Elektra Records** alumni gathered at the Bohemian Hall Beer Garden in Astoria, N.Y., June 4 for "The Last Meet and Greet." The gathering celebrated the label's history in the wake of its closure by **the Atlantic Group**.

Fourteen-year **Elektra** veteran **Brian Cohen** put together the event.

He was senior VP of marketing when the label folded; in fact, he held the party on his last day at the company.

About 250 former staffers attended the emotionally charged evening.

Some flew in just for the event. Founder **Jac Holzman** couldn't make it, but he taped an audio message for attendees.



Holzman told former staffers they were integral to the specialness of **Elektra**. "Some of you have e-mailed me expressing your regrets, and I do understand the sadness of your feelings," he said. "You have lost a love, but the music is still there. And in the end, the music is all that counts."

He added: "I was talking recently with the new heads of **WGM** and said that, like an orchard, maybe this is the time for **Elektra** to lay dormant until it is ready naturally to bloom again. And I believe it will."

**Retail Track**  
By Ed Christman  
echristman@billboard.com



price-and-position the title for a month. Sony will pay for real advertising but won't provide price-and-positioning dollars.

**Columbia** will release the soundtrack *June 22* with a list price of \$18.98. The discount offer would apply to re-orders through July 23.

Retailers that don't agree to price-and-position the title can buy it for the normal Sony wholesale price of \$12.05.

The first "Spider-Man" soundtrack sold 1 million copies, according to Nielsen SoundScan. Sony's discount on the new one gives merchants a break of \$4.44 per album, bringing the wholesale price down to \$7.71.

If Sony ships 500,000 units on the new album and provides the normal 5% buy-in discount, the company is giving up nearly \$1.8 million in billing. An executive at a competing

core audience. That tool was really not used the first time."

"*Dino: The Essential Dean Martin*" also benefits from more elaborate packaging, Agner adds. Two of Martin's children, Deana Martin and Gail Martin Downey, offered their recollections, and Stevie Van Zandt wrote the liner notes. This "really frames Dean in his place in the entertainment world," Agner says.

**EMM** also paid extra attention to the package's imaging.

"The feedback that we have on the packaging from previous releases is that the imaging was not timeless," Agner says. "Nor was it of the caliber of other heritage-artist packages that we have put out. It wasn't as compelling as it could be."

So for this album, Agner says **Capitol/EMM** chose "timeless *Rat Pack*-era imagery that will capture the consumer's attention."

## Martin

Continued from page 50

"There is a need to have special greatest-hits variations because [that] provides a diversity of pricing, which is a good thing because it targets different audiences," he says. "Also, repackaging an artist's repertoire in a new album refreshes the market."

**EMM's** Agner says consumers who bought previous Martin collections "couldn't get this breadth of [songs] on one CD; now they're getting almost 80 minutes. This year we have a more compelling product offer."

Besides, Agner says, **EMM** felt it undermarketed the previous collection. The TV campaign is the "key to reaching the adult buyer, which is the

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# Piracy Looms Large At Lucky 7 DVD Confab

BY JILL KIPNIS

LOS ANGELES—What keeps most home video executives up at night?

Piracy—in the form of illegally copied discs and illegal downloading of films from the Internet—continues to cause headaches for most of the home video execs who attended the DVD Lucky 7 conference June 7 and 8 at the Wyndham Bel Age.

Henry McGee, president of HBO Video, estimated the rate of illegal DVD duplication exceeds that of legitimate duplication by 10 times.

The industry needs a “coordinated legislative and enforcement policy,” Warner Home Video president James Cardwell said. “We are being delinquent. We should be in China and Russia with low-priced discs. We should be making product available quicker overseas.”

David Bishop, president/COO of MGM Home Entertainment, said international theatrical windows should more closely mirror domestic release dates to curb illegal international piracy.

Bishop also believes prices of CDs and other music product are too high.

“We need to make it worth it for pirates not to pirate,” he said.

## SEEING THROUGH WINDOWS

Not all of the studios are interested in changing their window policies.

“Long windows are good; they prolong revenue streams,” Buena Vista Home Entertainment president Bob Chapek said.

Studios may be choosing long or short theatrical-to-DVD windows based largely on when their competitors are releasing big titles.

“You don’t want to compete with who beat you theatrically” when you release a title on DVD, said Mike Dunn, president of Twentieth Century

Fox Home Entertainment.

Studios sometimes decide on a shorter window because DVD production is starting at the film’s green-light date, DreamWorks Home Entertainment head Kelly Sooter said. “What is most important is finding the right date for that [specific] title.”

Indeed, Craig Kornblau, president of Universal Studios Home Video said, “slotting release dates is the most difficult, most important thing that we do.”

Promotion budgets were another topic of debate at the conference.

“What we spend on releasing DVDs dwarfs what we used to spend with the VHS rental model,” New Line Home Entertainment president Stephen Einhorn said. “We’re learning as we go along about how much to spend to launch a DVD.”

Cardwell agreed that, on the whole, the video industry is spending more on DVD marketing campaigns. “The risks are greater because we are spending more, but the rewards are also greater,” he said.

## BEING DIRECT

More studios could consider looking into direct-response campaigns like those used by companies such as Respond2Entertainment and Razor & Tie.

A direct-response campaign typically consists of one- or two-minute TV commercials—with a toll-free phone number for ordering—or a half-hour infomercial featuring the product. These promotions cost a fraction of typical TV ads because stations place them on a much broader rotation and studios usually cannot book them far in advance.

Cliff Chenfeld, co-founder of Razor & Tie, said a direct-response push easily dovetails with a retail campaign. “You can use DR to create demand for something no one knows about right

before the title’s street date.”

Chenfeld said direct response was an “unloved stepchild” compared with retail marketing campaigns just five or six years ago. “Now, more people understand that DR is inexpensive advertising. Consumers may not buy through the TV, but then they see [the title] later in Wal-Mart and make that connection.”

Respond2 CEO Tim O’Leary said DVDs of classic TV series do particularly well with direct response.

“DR spots allow consumers to experience the program again,” he said. “Networks like infomercials for classic-TV sets because it looks just like regular entertainment programming.”

## RETAIL CONCERNS

Studios remain concerned about retail sell-through prices and the ramifications of DVD-trading programs.

“Retail continues to be incredibly aggressive with sell-through price,” Sooter said. “That may be devaluing movies.”

Blockbuster will introduce a DVD-trading program by year’s end, and smaller chains have already been experimenting with such programs.

“The trading business could be potentially harmful to the industry,” Cardwell said. “We don’t yet know the impact. And the future switch from standard to high-definition DVD (*Billboard*, June 19) may increase consumer interest in DVD trading.”

“I don’t know if I will buy a movie on HD when I already have it on DVD,” said Bo Lloyd, senior VP of video purchasing for Dothan, Ala.-based rental chain Movie Gallery. “There will likely be a strong trade business.”

Increased DVD trading will heighten the need to look out for defective product.

“Each store should have a DVD-polishing machine, especially when they are trading used discs,” Lloyd noted. He also said rural consumers are unlikely to support a switch to HD any time soon.

“Most DVD homes won’t want to buy another box,” he said. “Customers can get disenchanted with all of these changes.”

Video Store magazine produced the DVD Lucky 7 conference in cooperation with the Digital Entertainment Group and *Billboard* sister publication *The Hollywood Reporter*.



CHAPEK: PRO-LONG WINDOWS



CARDWELL: POLICY NEEDED

# Ronald McDonald, A Brand-New Video Star

Ronald McDonald will teach kids the importance of morals and creativity in a new line of live-action videos due next spring.

The line is part of a long-term distribution deal between **McDonald’s** and **Warner Home Video**, which expect to release two of the titles quarterly.

Each 30-minute program will feature original songs and a cast of kids from around the world.

“There are high expectations on both sides,” WHV senior VP of U.S. marketing **Mike Saksa** says. “The Ronald McDonald brand has huge awareness, and the restaurants will be heavily promoting this.”

Traditional video retailers, rather than McDonald’s restaurants, will sell the video line worldwide, Saksa says. He notes, however, that there are video stores “within walking distance of most of the 35,000 McDonald’s locations.”

The line is part of McDonald’s strategy to market its brand in “more entertaining formats,”

according to Saksa. “One of the tactics they want to use is the fast-growing DVD industry.”

A McDonald’s representative did not return calls at press time.

Warner Home Video has also announced the DVD debuts of seven **Alfred Hitchcock** films.

The company will release “Dial M for Murder,” “Foreign Correspondent,” “I Confess,” “Mr. and Mrs. Smith,” “Stage Fright,” “Suspicion” and “The Wrong Man” Sept. 7 for \$19.97 each.

A new, two-disc special edition of Hitchcock’s “Strangers on a Train” also debuts that day for \$26.99.

The company will package all eight titles in a boxed set—“The Alfred Hitchcock Signature Collection”—that also includes the previously released “North by Northwest: Special Edition.” The set’s retail price is \$99.92.

“There is a canyon in Hitchcock’s body of work, because people have been waiting for these titles that have been unavailable on DVD,”

says **George Feltenstein**, WHV senior VP of classic catalog.

“We wanted to make ‘North by Northwest’ available in this set so that the DVD-buying public, which has grown by leaps and bounds since it came out before, would have the opportunity to buy a complete collection with one of Hitchcock’s most popular titles.”

“Lifeboat” (**Twentieth Century Fox**) is the only Hitchcock film not yet available on DVD, according to Feltenstein.

The Hitchcock releases will be supported with a print campaign and ads on **Turner Classic Movies**.

## HASBRO TOYS WITH VIDEO LINE:

**Hasbro’s** direct-to-video titles will garner wider distribution thanks to a new deal with **Paramount Home Entertainment**.

PHE’s retail channels will market and distribute Hasbro’s videos, which feature such Hasbro brands as G.I. Joe, Transformers, Tonka, Duel Masters, Secret Central, Wee-

bles and Candy Land.

The partnership will kick off Sept. 14 with the release of “G.I. Joe: Valor vs. Venom.” Other titles due this year include Tonka “Tough Truck Adventures: The Biggest Show on Wheels” (Sept. 28),

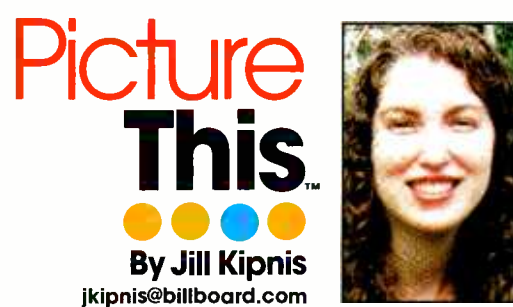
kids want. There are so many joint marketing opportunities working with them on a worldwide basis.”

**Thomas Lesinski**, president of PHV, said in a statement that Hasbro’s new product lines will “add significantly to our children’s programming, appealing to boys and girls from their preschool to preteen years.”

**TAKE ME OUT:** Baseball fans have only weeks to wait before the 75th All-Star Game takes place July 13 at Houston’s Minute Maid Park.

On July 6, **Q Video** and **MLB Productions** will release “Awesome All-Star Action” (\$19.95), a commemoration of the games’ greatest moments. In addition to highlights through the years, the DVD-only project includes bonus interviews with famed athletes, the best of the Home Run Derby and a rundown of every winning All-Star team.

**Stephen Hamlin**, VP of Q Video, says a baseball-themed QVC show airing the night before this year’s game will feature the DVD. The All-Star Game program will also highlight the title.



By Jill Kipnis  
jkipnis@billboard.com



JUNE 26  
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> 2 Weeks At Number 1			
1	1	3	<b>LORD OF THE RINGS: RETURN OF THE KING (WIDESCREEN 2-DISC EDITION)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06529	Elijah Wood Ian McKellen	PG-13	29.98
2	2	2	<b>LORD OF THE RINGS: RETURN OF THE KING (PAN &amp; SCAN 2 DISC EDITION)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06530	Elijah Wood Ian McKellen	PG-13	29.98
3	NEW		<b>MONSTER</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 05552	Charlize Theron Christina Ricci	R	26.98
4	NEW		<b>EUROTRIP (WIDESCREEN UNRATED VERSION)</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91694	Scott Mechlowicz	NR	26.98
5	NEW		<b>MY BABY'S DADDY</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35963	Eddie Griffin Method Man	PG-13	29.98
6	NEW		<b>CHRONICLES OF RIDDICK: PITCH BLACK (WIDESCREEN UNRATED VERSION)</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 24772	Vin Diesel Cole Hauser	NR	26.98
7	5	4	<b>SHREK/SHREK 3-D (2 PACK)</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91712	Mike Myers Cameron Diaz	PG	26.98
8	3	3	<b>MIRACLE (PAN &amp; SCAN)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33151	Kurt Russell	PG	29.98
9	NEW		<b>STARSHIP TROOPERS 2: HERO OF THE FEDERATI</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01848	Lawrence Monoson	R	24.98
10	7	3	<b>YOU GOT SERVED (SPECIAL EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 03157	Marques Houston Steve Harvey	PG-13	28.98
11	12	14	<b>CHAPPELLE'S SHOW SEASON ONE</b> PARAMOUNT HOME ENTERTAINMENT 87991	Dave Chappelle	NR	26.98
12	4	3	<b>MIRACLE (WIDESCREEN)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33152	Kurt Russell	PG	29.98
13	NEW		<b>EUROTRIP (PAN &amp; SCAN UNRATED VERSION)</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91774	Scott Mechlowicz	NR	26.98
14	NEW		<b>EUROTRIP</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91773	Scott Mechlowicz	R	26.98
15	19	31	<b>FINDING NEMO</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62155	Animated	G	29.98
16	NEW		<b>CATCH THAT KID</b> FOXVIDEO 22323	Kristen Stewart	PG	27.98
17	NEW		<b>DUKES OF HAZZARD: COMPLETE FIRST SEASON</b> WARNER HOME VIDEO 32264	John Schneider Tom Wopat	NR	39.98
18	10	5	<b>THE LAST SAMURAI (2 DISC WIDESCREEN EDITION)</b> WARNER HOME VIDEO 28383	Tom Cruise	R	29.98
19	18	2	<b>SAVING PRIVATE RYAN: D-DAY 60TH ANNIVERSARY EDITION</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91700	Tom Hanks Matt Damon	R	26.98
20	NEW		<b>SPIDERMAN (DELUXE 2-DISC EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01540	Tobey Maguire Kirsten Dunst	PG-13	24.98
21	NEW		<b>CHRONICLES OF RIDDICK: PITCH BLACK (PAN &amp; SCAN UNRATED VERSION)</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 25423	Vin Diesel Cole Hauser	NR	26.98
22	27	7	<b>SHREK</b> UNIVERSAL STUDIOS HOME VIDEO 90699	Mike Myers Cameron Diaz	PG	19.98
23	15	5	<b>THE LAST SAMURAI (2 DISC PAN &amp; SCAN EDITION)</b> WARNER HOME VIDEO 28382	Tom Cruise	R	29.98
24	32	22	<b>PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31563	Johnny Depp Orlando Bloom	PG-13	29.98
25	NEW		<b>POKEMON: JIRACHI WISH MAKER</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36330	Pokemon	NR	24.98
26	6	2	<b>BUFFY THE VAMPIRE SLAYER: SEASON 6</b> FOXVIDEO 20378	Sarah Michelle Gellar	NR	59.98
27	14	4	<b>SCARY MOVIE 3 (WIDESCREEN)</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 34626	Charlie Sheen Anna Farris	PG-13	29.98
28	16	3	<b>SEX AND THE CITY: SIXTH SEASON PART ONE</b> HBO HOME VIDEO/WARNER HOME VIDEO 98904	Sarah Jessica Parker Kim Cattrall	NR	49.98
29	26	8	<b>KILL BILL VOLUME 1</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32210	Uma Thurman Daryl Hannah	R	29.98
30	24	4	<b>BIG FISH</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 00837	Ewan McGregor Albert Finney	PG-13	28.98
31	21	4	<b>SCARY MOVIE 3 (PAN &amp; SCAN)</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35600	Charlie Sheen Anna Farris	PG-13	29.98
32	9	2	<b>CLUB DREAD</b> FOXVIDEO 22559	Jay Chandrasekhar Bill Paxton	R	27.98
33	40	25	<b>MONSTERS, INC.</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23968	Billy Crystal John Goodman	G	29.98
34	17	3	<b>PAYCHECK (WIDESCREEN)</b> PARAMOUNT HOME ENTERTAINMENT 38034	Ben Affleck Uma Thurman	PG-13	29.98
35	25	4	<b>FRIENDS: FINALE (EXCLUSIVE EDITION)</b> WARNER HOME VIDEO 34973	Jennifer Aniston Matthew Perry	NR	14.98
36	38	9	<b>CHEAPER BY THE DOZEN (2003)</b> FOXVIDEO 21608	Steve Martin Bonnie Hunt	PG	29.98
37	RE-ENTRY		<b>OUT OF TIME</b> MGM HOME ENTERTAINMENT 05949	Denzel Washington Dean Cain	PG-13	14.98
38	NEW		<b>HARRY POTTER: THE SORCERER'S STONE/CHAMBER OF SECRETS 2 PACK</b> WARNER HOME VIDEO 33533	Daniel Radcliffe Emma Watson	PG	29.98
39	11	2	<b>UNDERWORLD (WIDESCREEN EXTENDED VERSION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 05194	Kate Beckinsale Scott Speedman	NR	34.98
40	20	3	<b>PAYCHECK (PAN &amp; SCAN)</b> PARAMOUNT HOME ENTERTAINMENT 51284	Ben Affleck Uma Thurman	PG-13	29.98

JUNE 26  
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> 2 Weeks At Number 1				
1	1	2	<b>LORD OF THE RINGS: RETURN OF THE KING (FULL SCREEN 2 TAPE EDITION)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06927	Elijah Wood Ian McKellen	2003	PG-13	24.98
2	NEW		<b>DORA THE EXPLORER: SILLY FIESTA</b> PARAMOUNT HOME ENTERTAINMENT 79563	Dora The Explorer	2004	NR	9.98
3	2	3	<b>MIRACLE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33164	Kurt Russell	2004	PG	24.98
4	NEW		<b>POKEMON: JIRACHI WISH MAKER</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36331	Pokemon	2004	NR	19.98
5	5	58	<b>SHREK</b> DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	14.98
6	4	5	<b>PETER PAN</b> UNIVERSAL STUDIOS HOME VIDEO 62589	Jeremy Sumpter Lynn Redgrave	2003	PG	24.98
7	3	7	<b>HAUNTED MANSION</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32091	Eddie Murphy Jennifer Tilly	2003	PG	24.98
8	7	10	<b>BROTHER BEAR</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 82242	Animated	2003	G	24.98
9	6	4	<b>SCARY MOVIE 3</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 34593	Charlie Sheen Anna Farris	2003	R	24.98
10	NEW		<b>CATCH THAT KID</b> FOXVIDEO 22312	Kristen Stewart	2004	PG	19.98
11	NEW		<b>SPONGEBOB SQUAREPANTS: SPONGEGUARD ON DUTY</b> PARAMOUNT HOME ENTERTAINMENT 79823	Spongebob Squarepants	1840	NR	9.98
12	8	31	<b>FINDING NEMO</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	2003	G	24.98
13	9	9	<b>CHEAPER BY THE DOZEN (2003)</b> FOXVIDEO 21602	Steve Martin Bonnie Hunt	2003	PG	22.98
14	10	17	<b>THE LORD OF THE RINGS: THE TWO TOWERS</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06234	Elijah Wood Ian McKellen	2002	PG-13	22.98
15	11	12	<b>DR. SEUSS' CAT IN THE HAT</b> UNIVERSAL STUDIOS HOME VIDEO 62609	Mike Myers	2003	PG	24.98
16	18	20	<b>HARRY POTTER AND THE CHAMBER OF SECRETS</b> WARNER HOME VIDEO 22591	Daniel Radcliffe Emma Watson	2002	PG	24.98
17	13	15	<b>SEABISCUIT</b> UNIVERSAL STUDIOS HOME VIDEO 061427	Jeff Bridges Tobey Maguire	2003	PG-13	14.98
18	21	21	<b>THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5415	Elijah Wood Ian McKellen	2001	PG-13	22.98
19	16	19	<b>DORA THE EXPLORER-DORA'S PIRATE ADVENTURE</b> PARAMOUNT HOME ENTERTAINMENT 79563	Animated	2004	NR	9.98
20	22	2	<b>BLUE'S CLUES: BLUE TALKS</b> PARAMOUNT HOME ENTERTAINMENT 79733	Blue's Clues	2004	NR	9.98
21	12	5	<b>CALENDAR GIRLS</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32476	Helen Mirren Julie Walters	2003	PG-13	24.98
22	NEW		<b>POWER RANGERS: DINOTHUNDER - DAY OF THE DINO VOL. 1</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 34545	Power Rangers	2004	NR	14.98
23	25	28	<b>HARRY POTTER AND THE SORCERER'S STONE</b> WARNER HOME VIDEO 21351	Daniel Radcliffe Emma Watson	2001	PG	14.98
24	17	27	<b>DORA THE EXPLORER - RHYMES AND RIDDLES</b> PARAMOUNT HOME ENTERTAINMENT 79053	Animated	2003	NR	9.98
25	NEW		<b>MONA LISA SMILE</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 10072	Julia Roberts	2003	PG-13	14.98

● 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 26  
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>MONSTER</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 05552	Charlize Theron Christina Ricci	R
2	1	2	<b>LORD OF THE RINGS: RETURN OF THE KING</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06929	Elijah Wood Ian McKellen	PG-13
3	NEW		<b>EUROTRIP</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91773	Scott Mechlowicz	R
4	2	3	<b>PAYCHECK</b> PARAMOUNT HOME ENTERTAINMENT 38034	Ben Affleck Uma Thurman	PG-13
5	5	2	<b>WELCOME TO MOOSEPORT</b> FOXVIDEO 22111	Gene Hackman Ray Romano	PG-13
6	4	4	<b>SCARY MOVIE 3</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 34626	Charlie Sheen Anna Farris	PG-13
7	3	5	<b>THE LAST SAMURAI</b> WARNER HOME VIDEO 28383	Tom Cruise	R
8	6	3	<b>MIRACLE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33151	Kurt Russell	PG
9	NEW		<b>MY BABY'S DADDY</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35963	Eddie Griffin Method Man	PG-13
10	7	3	<b>TORQUE</b> WARNER HOME VIDEO 24662	Ice Cube Martin Henderson	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 26  
2004

# Billboard TOP VIDEO GAME RENTALS

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Manufacturer	RATING
			<b>NUMBER 1</b> 3 Weeks At Number 1		
1	1	5	<b>PS2: RED DEAD REVOLVER</b>	Rockstar Games	M
2	2	9	<b>PS2-NBA BALLERS</b>	Midway Entertainment	NR
3	3	7	<b>PS2-HITMAN: CONTRACTS</b>	Eidos	M
4	4	23	<b>PS2-NEED FOR SPEED: UNDERGROUND</b>	Electronic Arts	E
5	5	5	<b>XBOX: RED DEAD REVOLVER</b>	Rockstar Games	M
6	6	4	<b>PS2-SYPHON FILTER: OMEGA STRAIN</b>	Sony Computer Entertainment	M
7	7	4	<b>PS2-VAN HELSING</b>	Vivendi Universal	T
8	NEW		<b>XBOX- CHRONICLES OF RIDDICK: BUTCHER BAY</b>	Vivendi Universal	M
9	9	10	<b>XBOX-TOM CLANCY'S SPLINTER CELL: PANDORA TOMORROW</b>	Ubs	T
10	10	7	<b>PS2-JAMES BOND 007: EVERYTHING OR NOTHING</b>	Electronic Arts	T

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## MG Sounds Out Vienna Festivals

BY CHRISTOPHER WALSH

For the second consecutive year, MG Sound played a leading role in presenting two of Vienna's major annual events: Wiener Festwochen and the Life Ball. The company is one of Europe's largest and most successful postproduction and recording facilities.

Wiener Festwochen, or Vienna Festival Weeks, was held May 7-June 20. Both the Festwochen's opening ceremony and Life Ball, an AIDS charity event held May 15, were staged in front of Vienna's City Hall, each with attendance of around 40,000.

The principals of MG Sound, celebrating the facility's 15th anniversary in 2004, were instrumental in staging both events. Producer/engineer Martin Böhm, project

coordinator Eva Böhm and composer Ludwig Coss provided musical direction, composition and production at MG Sound, as well as live mixing at Festwochen.

"It's a multimedia show, not just a festival concert," Böhm says, "with a very complicated, three-interactive-screen setup and a stage in front of it. We provided the musical concept, which means we decided on the artists and songs to be performed. We did the arrangements, all the preproduction and the live coordination."

Key to this year's opening ceremonies was the InnoVA SON Sy80 digital console. The console, along with sound reinforcement equipment including a Meyer M3D speaker system, was provided by AS Audio, based in Köln, Germany. AS

Audio owner Alex Schlösser also contributed to the production.



"Alex provided the equipment and gave me the technical backup," says

Böhm, who acted as front-of-house engineer for the opening ceremonies. "The turnaround between acts was very quick because of the course of the video. It was just one go—no breaks between the acts—and every act performed just one or two songs. So we had to have a fully programmable digital console."

For the Life Ball's theme song, Coss composed "Immer Lauter." A demo was recorded at MG Sound with a Nina Hagen sound-alike—the artist Böhm and Coss had envisioned performing it—and sent to Hagen.

"She liked it and came over and performed the song," Böhm says. "We did the preproduction and the final production as well."

Hagen performed "Immer Lauter" at the Life Ball, but the collabora-

tion is yielding additional rewards for all parties: A video produced for the song has been prominent on Austrian music video channel GoTV. The recording was also released on MG Sound's label, HitSquad.

"We are very proud to have Nina Hagen on our label," Böhm says. "It's just one song at the moment, but we'll see. I think we will go on working with her."

Many of HitSquad's albums and singles have been hits in the Austrian market. The label, Böhm reports, continues to grow.

"We are getting more and more artists in our pool and also artists that are not produced by us, or on our label, for distribution. We proved that we can more or less achieve the same result as a major distribution company."

## Charles' Studio A Testament To His 'Genius'

The legacy of **Ray Charles** is manifested in his Los Angeles recording studio, **RPM International**.

Despite his passing, the studio,

which became a historic cultural landmark at an April 30 dedication ceremony, will likely live on as testament to the artist's genius.

Charles' swan song, "Genius Loves Company," a collection of duets due Aug. 31 on **Artemis**, was recorded primarily at RPM, according to the artist's longtime personal producer/engineer, **Terry Howard**.

"I tried to do as much as I could there," Howard says. As Charles' health deteriorated, he adds, "I knew the best thing for Ray to be comfortable was for him to be home. I did my best so that when artists came in to be with Ray, they had a one-on-one experience with him, [being] next to him when he sang."

"I kept the isolation to a minimum—to me, the experience was more important than capturing 'a perfect sound,'" Howard adds. "We still kept the isolation correct so we could get a good recording, but having the contact—like **Willie Nelson** being able to put his hand on Ray's shoulder and talk to him as they worked on the song—was great."

RPM's history mirrors that of modern recording. When it was built in 1960, Howard explains, RPM featured a console built by recording pioneer **Bill Putnam**, founder of **Universal Audio** and **Universal Recording**. In the late '60s, Howard says, **Atlantic**/freelance engineer/producer **Tom Dowd** built a console for RPM.

"In the '70s, it got changed again to a 24-track tape machine and 24-track-style board," Howard says. "In '92, we had the biggest renovation, when we changed to

**Studio Monitor**  
By Christopher Walsh  
cwalsh@billboard.com



a significant landmark, not just to the community but to the music industry itself."

**THE Q LINE:** Quincy Jones, a contemporary of **Ray Charles**, has lent his name and expertise to a line of speakers for home theater systems that **SLS International** manufactures.

The Q Line, which will include headphones, is expected to launch in fourth-quarter 2004. It is targeted for distribution in mass-market retail outlets.

"The process of orchestrating and arranging has always intrigued me," Jones says.

"After you've figured out these things, the next step is to have it make a trip through something that's going to expose it to other ears. That process is a serious one—transforming signals and sounds through another instrument after they're created."

SLS International president **John Gott** says, "We got some speakers to [Jones], and he fell in love with them and said he wanted to get involved. The Q Line is going to be products targeted to the \$1,000 to \$5,000 range. Right now, we've got products designed, engineered and ready for production in the \$1,000 to \$3,000 range of home theater surround sound systems."



HOWARD, LEFT, AND CHARLES: CAPTURING THE EXPERIENCE

JUNE 26 2004 Billboard PRODUCTION CREDITS			
BILLBOARD'S NO. 1 SINGLES (JUNE 19, 2004)			
CATEGORY	HOT 100	R&B/HIP-HOP	COUNTRY
<b>TITLE</b> Artist/ Producer (Label)	<b>BURN</b> Usher/ J. Dupri, B.M. Cox (LaFace/Zomba)	<b>BURN</b> Usher/ J. Dupri, B.M. Cox (LaFace/Zomba)	<b>REDNECK WOMAN</b> Gretchen Wilson/ M. Wright, J. Scaife (Epic/EMN)
<b>RECORDING STUDIO(S)</b> (Location) Engineer(s)	<b>SOUTHSIDE</b> (Atlanta) Brian Frye	<b>SOUTHSIDE</b> (Atlanta) Brian Frye	<b>SOUND KITCHEN</b> (Franklin, Tenn.) Greg Droman <b>SONY/TREE</b> (Nashville, Tenn.) Bart Pursley <b>EMERALD-16TH AVENUE</b> (Nashville, Tenn.) Todd Gunnerson
<b>CONSOLE(S)/ DAW(S)</b>	SSL 4064 G+	SSL 4064 G+	API Legacy, Sony MXP 3056, SSL 4048
<b>MULTITRACK RECORDER(S)/PLAYBACK MEDIA</b>	Pro Tools	Pro Tools	Otari Radar II, Pro Tools Mix Plus, Pro Tools HD
<b>RECORDING MEDIA</b>	Pro Tools, Glyph Trip 2	Pro Tools, Glyph Trip 2	Otari Radar II, Pro Tools Mix Plus, Pro Tools HD, LaCie hard drive
<b>MIX DOWN STUDIO(S)</b> (Location) Engineer(s)	<b>SOUTHSIDE</b> (Atlanta) Phil Tan, Jermaine Dupri	<b>SOUTHSIDE</b> (Atlanta) Phil Tan, Jermaine Dupri	<b>BLACKBIRD</b> (Nashville, Tenn.) Bart Pursley
<b>CONSOLE(S)/DAW(S)</b>	SSL 4064 G+	SSL 4064 G+	API Legacy Plus
<b>MIXDOWN RECORDER(S)/MEDIA</b>	Pro Tools	Pro Tools	Pro Tools HD
<b>MIX DOWN MEDIA</b>	Pro Tools, Glyph Trip 2	Pro Tools, Glyph Trip 2	Pro Tools HD, A/V SAN-PRO, SANmp
<b>MASTERING</b> (Location) Engineer	<b>HIT FACTORY</b> (New York) Herb Powers, Jr.	<b>HIT FACTORY</b> (New York) Herb Powers, Jr.	<b>MASTERMIX</b> (Nashville, Tenn.) Hank Williams
<b>CD/CASSETTE MANUFACTURER</b>	BMG	BMG	SONY

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British-born chanteuse Jane Birkin's love affair with the French public continues



# Global

Canadian singer/guitarist Tal Bachman returns after a five-year absence



UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



O-ZONE: BAND'S ORIGINAL RECORDING OF 'DRAGOSTEA DIN TEI' JUMPED FIRST ONTO THE CHARTS

## Charts See Double In Battle Of Yodelers

BY PAUL SEXTON

LONDON—This summer's novelty hit across Europe has arrived early and in double measure, as the continent's singles sales charts host a battle of the yodelers.

Rival versions of the Romanian-language song "Dragostea Din Tei," with its distinctive yodeling vocal line, have been racing each other up the region's charts. The contest also heralds the first Pan-European chart breakout originating in Romania.

The original version of "Dragostea Din Tei" was recorded by boy band O-Zone, which hails from the Eastern European republic Moldova. Band member Dan Balan wrote the song; EMI publishes it.

Released on Romanian independent Media Services and licensed internationally to Italian indie Time, O-Zone's song stood at No. 3 on the Eurochart Hot 100 Singles dated June 19.

Brescia-based Time sub-licensed the song to an

array of local distributors.

"First we did a deal [with Time] for Italy, then we extended it to Europe, and recently the world," Media Services managing director/head of A&R Dan Popi says.

The O-Zone original has shipped approximately 500,000 units in Europe to date according to Popi. The single has topped charts in Germany, Spain, France and Belgium. Jive sub-licensed the track in the United Kingdom and retitled it "Ma-A-Hii (Dragostea Din Tei)." It debuted at No. 3 on the Official U.K. Charts Co. top 75 dated June 19.

### ITALIAN MODEL

Meanwhile, Italian indie Universo released Haiducii's cover of "Dragostea" in Italy. Haiducii is the alias of Romanian-born, southern Italy-based TV star/model/singer Paula Mitrache.

Her version sat right next to the original at No. 4 on the June 19 Eurochart.

(Continued on page 75)



HAIDUCII: SINGER'S COVER OF 'DRAGOSTEA DIN TEI' SPARKED CHART RACE

## IFPI Ups Legal Action Against Euro File Sharers



DIXON: 'LITIGATION WORKS'

BY JULIANA KORANTENG and EMMANUEL LEGRAND

LONDON—The international record business is stepping up its activities against illegal file sharers in Europe.

In March, the International Federation of the Phonographic Industry unveiled details of a campaign against file sharers, while its national affiliates initiated more than 200 criminal and civil actions in Denmark, Germany and Italy.

The trade group has also launched campaigns to warn file sharers in Sweden, the United Kingdom and France about the possibility of litigation.

"On the strength of the developments in Denmark, Germany and Italy," IFPI chairman/CEO Jay Berman says, "we can confirm that there will be more legal actions in other countries in the near future."

The IFPI announced June 8 that several "serial" illegal file sharers had agreed to settle out of court and pay compensation for copyright infringement.

"The message is definitely getting out there: Litigation works," IFPI general counsel/executive director Allen Dixon says.

"People are not anonymous on the Internet," he adds. "They risk being

caught and paying damages and fines."

Denmark has seen the biggest response to legal threats of any European country. More than 17 people have paid or agreed to pay penalties of about 3,000 euros (\$3,696) each to Denmark's IFPI affiliate. Another 23 are negotiating payments.

Prosecutors brought a new round of cases against 24 Danish suspects June 8.

### PRICY PENALTIES

"If you look at the prices of tracks on most [legal] download services, 3,000 euros each is a lot of money for (Continued on page 74)



JAMIESON: 'NO FREE LUNCH'





JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN JAPAN) 06/16/04		(THE OFFICIAL UK CHARTS CO) 06/14/04		(SNEP/FOP/TITE-LIVE) 06/15/04		(MEDIA CONTROL) 06/18/04	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	NEW	1	1	1	1	1	1
LOCOLOTION ORANGE RANGE / SONY		I DON'T WANNA KNOW MARIO WINANS FT. ENYA & P. DIDDY / BAD BOY/UNIVERSAL		DRAGOSTEA DIN TEI O-ZONE / MEDIA SERVICES/TIME		DRAGOSTEA DIN TEI O-ZONE / MEDIA SERVICES/TIME	
2	NEW	2	NEW	2	2	2	3
WAVER (FIRST LIMITED VERSION) TSUYOSHI DOUMOTO / JOHNNY'S ENTERTAINMENT		COME ON ENGLAND 4-4-2 / GUT		LE POULAILLER LE 6-9 / ULM		DRAGOSTEA DIN TEI HAIDUCHI / UNIVERSAL	
3	NEW	3	NEW	3	3	3	2
SIGN MR. CHILDREN / TOY'S FACTORY		DRAGOSTEA DIN TEI O-ZONE / MEDIA SERVICES/TIME		FEMME LIKE U K-MARCO / EAST WEST		F**K IT (I DON'T WANT YOU BACK) EAMON / JIVE	
4	NEW	4	4	4	5	4	4
HITOMI WO TOJITE KEN HIRAI / DEFSTAR		TRICK ME KELIS / VIRGIN		SOBRI NOTRE DESTIN LESLIE / M6 INT		I DON'T WANNA KNOW MARIO WINANS FT. ENYA & P. DIDDY / BAD BOY/UNIVERSAL	
5	NEW	5	10	5	4	5	NEW
WAVER (REGULAR VERSION) TSUYOSHI DOUMOTO / JOHNNY'S ENTERTAINMENT		ALL TOGETHER NOW 2004 FARM FT. S.F.X BOYS CHOR / DMG		GARDE-MOI STEEVE ESTATOF / RCA		SUNSHINE AFTER THE RAIN ALEXANDER / HANSA	
6	NEW	6	2	6	6	6	5
JIYUU ENO SHOTAI L'ARC EN CIEL / KI/OON		F.U.R.B (F U RIGHT BACK) FRANKEE / MOOULE		F**K IT (I DON'T WANT YOU BACK) EAMON / JIVE		EVERYTIME BRITNEY SPEARS / JIVE	
7	NEW	7	6	7	7	7	11
KOKORO ODORU (FIRST LIMITED VERSION) NOBODY KNOWS+ / SONY MUSIC ASSOCIATED RECORDS		HOTEL CASSIDY FT. R. KELLY / J		CALIFORNIA DREAMIN' ROYAL GIGOLOS / SCORPIO		CHOCOLATE (CHOCO CHOCO) SOUL CONTROL / NA KLAR	
8	NEW	8	5	8	8	8	NEW
SAKURAGICHO/SHUMI NO HABA/YUME NO CHIZU YUZU / TOY'S FACTORY		F**K IT (I DON'T WANT YOU BACK) EAMON / JIVE		CAN YOU FEEL IT JEAN-ROCH / WARNER BROS.		F.U.R.B (F U RIGHT BACK) FRANKEE / ALL AROUND THE WORLD	
9	NEW	9	NEW	9	NEW	9	6
EVERGREEN-INOCHI NO UTAGOE (COLUMBIA VERSION) CROSS CLOVER / SOL BLADE		BORN IN ENGLAND TWISTED X / UMTV		MA REVOLUTION JENIFER / MERCURY		NEMO NIGHTWISH / EAST WEST	
10	NEW	10	NEW	10	11	10	7
EVERGREEN-INOCHI NO UTAGOE (SOL BLADE VERSION) CROSS CLOVER / SOL BLADE		ALL FALLS DOWN KANYE WEST FT. SYLVEENA JOHNSON / ROC-A-FELLA		PARLE MOI NADIYA / COLUMBIA		YEAH! USHER FT. LUDACRIS & LIL JON / ARISTA	
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	NEW	1	NEW	1	1	1	NEW
NAOTARO MORIYAMA ARATANARU KOUSHINRYU WO MD / UNIVERSAL		FAITHLESS NO ROOTS / CHEEKY/ARISTA		FRANCIS CABREL LES BEAUX DEGATS / COLUMBIA		NIGHTWISH ONCE / EAST WEST	
2	NEW	2	1	2	2	2	1
M-FLOW ASTROMANTIC / AVEV TRAX		KEANE HOPE AND FEARS / ISLAND		SOUNDTRACK LES CHORISTES / MARC MUSIC/WARNER		AVRIL LAVIGNE UNDER MY SKIN / ARISTA	
3	NEW	3	4	3	4	3	NEW
BEASTIE BOYS TO THE 5 BOROUGHS / CAPITOL/TOSHIBA/EMI		MARIO WINANS HURT NO MORE / BAD BOY/UNIVERSAL		JENIFER LE PASSAGE / MERCURY		VANILLA NINJA TRACES OF SADNESS / SONY	
4	NEW	4	NEW	4	3	4	10
AVRIL LAVIGNE UNDER MY SKIN / ARISTA/FUN HOUSE		SUPERGRASS SUPERGRASS IS 10: THE BEST OF 94-04 / PARLOPHONE		MICHEL SARDOU DU PLAISIR / AZ/UNIVERSAL		ZUCCHERO FORNACIARI ZUCCHERO & CO. / POLYDOR	
5	NEW	5	2	5	5	5	2
SOUNDTRACK FUYU NO SONATA / UNITED ASIA ENTERTAINMENT		THE CORRS BORROWED HEAVEN / 143/LAVA/ATLANTIC		THE CORRS BORROWED HEAVEN / 143/LAVA/ATLANTIC		THE CORRS BORROWED HEAVEN / ATLANTIC	
6	NEW	6	NEW	6	6	6	4
VARIOUS ARTISTS DANCE HALL LOVERS / TOSHIBA/EMI		KILLERS HOT FUSS / LIZARD KING		NORAH JONES FEELS LIKE HOME / BLUE NOTE		SLIPKNOT VOL 3 (THE SUBMIMALIN VERSES) / ROADRUNNER	
7	NEW	7	5	7	12	7	NEW
SEIKO MATSUDA SUNSHINE / SONY		THE STREETS A GRAND DON'T COME FOR FREE / LOCKED ON		YANNICK NOAH POKHARA / SAINT GEORGE/COLUMBIA		VELVET REVOLVER CONTRABAND / RCA	
8	NEW	8	6	8	7	8	5
VELVET REVOLVER CONTRABAND / FUN HOUSE		USHER CONFESSIONS / ARISTA		AVRIL LAVIGNE UNDER MY SKIN / ARISTA		ANASTACIA ANASTACIA / EPIC	
9	NEW	9	7	9	NEW	9	NEW
MR. CHILDREN SHIFUKU NO OTO / TOY'S FACTORY		JOSS STONE THE SOUL SESSIONS / RELENTLESS/VIRGIN		NIGHTWISH ONCE / NUCLEAR BLAST		THE KELLY FAMILY HOMERUN / UNIVERSAL	
10	NEW	10	3	10	11	10	3
FLOW GAME / KI/OON		AVRIL LAVIGNE UNDER MY SKIN / ARISTA		CALOGERO 3 / MERCURY		ALANIS MORISSETTE SO-CALLED CHAOS / MAVERICK/WARNER BROS.	
CANADA		ITALY		SPAIN		AUSTRALIA	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 06/26/04		(FIMI/NIELSEN) 06/14/04		(AFYVE/MEDIA CONTROL) 06/16/04		(ARIA) 06/14/04	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	NEW	1	1	1	1	1	NEW
CH-CHECK IT OUT BEASTIE BOYS / BROOKLYN DUST/CAPITOL/EMI		TO WHO IT SAYS TO ME BLUE / VIRGIN		MUSICA PARA UNA BODA NACHO CANO Y LA DSM / RCA		F.U.R.B (F U RIGHT BACK) FRANKEE / ALL AROUND THE WORLD	
2	1	2	6	2	2	2	3
YEAH! USHER FT. LIL JON & LUDACRIS / LaFACE/BMG		F**K IT (I DON'T WANT YOU BACK) EAMON / JIVE		DRAGOSTEA DIN TEI O-ZONE / MEDIA SERVICES/TIME/VALE MUSIC		I DON'T WANNA KNOW MARIO WINANS FT. ENYA & P. DIDDY / BAD BOY	
3	NEW	3	3	3	3	3	1
EVERYTIME BRITNEY SPEARS / JIVE/BMG		LEFT OUTSIDE ALONE ANASTACIA / EPIC		MALO BEBE / VIRGIN		BLACK BETTY SPIDERBAY / POLYDOR	
4	3	4	2	4	4	4	4
AMAZING GEORGE MICHAEL / AEGEAN/EPIC/SONY MUSIC		FINGENDO LA POESIA MARLENE KUNTZ / VIRGIN		OBESION HSP AVENTURA / BIG MOON		LEFT OUTSIDE ALONE ANASTACIA / EPIC	
5	4	5	5	5	7	5	NEW
SOLITAIRE/THE WAY CLAY AIKEN / RCA/BMG		THIS LOVE MARDONS / J/BMG		WHERE ARE WE RUNNIN'? LENNY KRAVITZ / VIRGIN		TIPSY J-KWON / BMG	
6	2	6	4	6	5	6	5
NAUGHTY GIRL BEYONCE / COLUMBIA/SONY MUSIC		YEAH! USHER FT. LUDACRIS & LIL JON / ARISTA		QUE TENGAS SUERTECITA BUMBURY / CAPITOL		TRICK ME KELIS / VIRGIN	
7	5	7	NEW	7	6	7	2
MY IMMORTAL EVANESCENCE / WIND-UP/EPIC/SONY MUSIC		TI PORTO IN AFRICA MANGO / WEA		SUMMER SUNSHINE THE CORRS / 143/LAVA/ATLANTIC		ROSES OUTKAST / ARISTA	
8	RE	8	7	8	19	8	7
COME CLEAN HILARY DUFF / BUENA VISTA/HOLLYWOOD/UNIVERSAL		DON'T TELL ME AVRIL LAVIGNE / ARISTA		CH-CHECK IT OUT BEASTIE BOYS / CAPITOL		THE REASON HOBBASTANK / ISLAND	
9	8	9	20	9	8	9	8
TOXIC BRITNEY SPEARS / JIVE/BMG		CUANDO VOLVERAS AVENTURA / PLANET		LOVE PROFUSION MADDENNA / MAVERICK/WARNER BROS.		ONE CALL AWAY CHINGY FT. J. WEAV / CAPITOL	
10	6	10	9	10	15	10	13
ACOUSTIC CITSUOCA MY MORNING JACKET / ATO/RCA/BMG		DRAGOSTEA DIN TEI HAIDUCHI / UNIVERSO		THE UNNAMED FEELING EP METALLICA / VERTIGO		IN THE MIDDLE SUGABABES / ISLAND	
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	NEW	1	2	1	1	1	1
VELVET REVOLVER CONTRABAND / RCA/BMG		ZUCCHERO FORNACIARI ZUCCHERO & CO. / POLYDOR		ANTONIO OROZCO EL PRINCIPIO DEL COMIENZO / UNIVERSAL		KASEY CHAMBERS WAYWARD ANGEL / CAPITOL	
2	1	2	3	2	2	2	NEW
AVRIL LAVIGNE UNDER MY SKIN / ARISTA/RCA/BMG		POOH ASCOLTA / CGD		THE CORRS BORROWED HEAVEN / 143/LAVA/ATLANTIC		VELVET REVOLVER CONTRABAND / RCA	
3	3	3	1	3	11	3	3
USHER CONFESSIONS / LaFACE/BMG		PEZZALI MAX/883 IL MONDO INSIEME A TE / CGD		3+2 GIRANNO SIN PRIVADO / VALE MUSIC		JET GET BORN / CAPITOL	
4	2	4	5	4	4	4	8
DIANA KRALL THE GIRL IN THE OTHER ROOM / VERVE/UNIVERSAL		VASCO ROSSI BUONI D CATTIVI / CAPITOL		ANASTACIA ANASTACIA / EPIC		PETE MURRAY FEELER / COLUMBIA	
5	7	5	7	5	6	5	6
GUNS N' ROSES GREATEST HITS / GEFEN/UNIVERSAL		PINO DANIELE PASSI D'AUTORE / RCA		FRAN PEREA LA CHICA DE LA HABITACION DE AL LADD / DRO		MICHAEL BUBLÉ MICHAEL BUBLÉ / WARNER BROS.	
6	NEW	6	4	6	3	6	4
ALEXISONFIRE WATCH OUT / DISTORT/EMI		AVRIL LAVIGNE UNDER MY SKIN / ARISTA		SERGIO DALMA 1989-2004 LD MEJOR DE / UNIVERSAL		THE CORRS BORROWED HEAVEN / ATLANTIC	
7	8	7	10	7	10	7	7
BLACK EYED PEAS ELEPHUNK / A&M/INTERSCOPE/UNIVERSAL		BAGIO ANTONACCI CONVIVENDO PARTE 1 / IRIS		MIGUEL BOSE POR VDS MUERO / WARNER BRDS.		ANASTACIA ANASTACIA / EPIC	
8	5	8	6	8	5	8	13
D12 D12 WORLD / SHADY/INTERSCOPE/UNIVERSAL		MICHAEL BUBLÉ MICHAEL BUBLÉ / REPRISE		AVRIL LAVIGNE UNDER MY SKIN / ARISTA		ESKIMO JOE A SONG IS A CITY / FESTIVAL	
9	RE	9	8	9	9	9	9
HOBBASTANK THE REASON / ISLAND/UNIVERSAL		MINA THE PLATINUM COLLECTION / EMI		ESTOPA LA CALLE ES TUYA? / ARIDLA		USHER CONFESSIONS / ARISTA	
10	6	10	9	10	7	10	10
GEORGE MICHAEL PATIENCE / AEGEAN/EPIC/SONY MUSIC		ANASTACIA ANASTACIA / EPIC		BEBE PAFUERA TELARANAS / VIRGIN		THE JOHN BUTLER TRIO SUNRISE OVER SEA / JARRAH RECORDS	
THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 06/11/04		(GLF) 06/11/04		(VERDENS GANG NORWAY) 06/14/04		(MEDIA CONTROL) 06/15/04	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	2	1	1	1	1	1	3
HOLIDAY IN SPAIN COUNTING CROWS & BLOF / UNIVERSAL		TUFFA TIDER/EN STEN VID EN SJO I EN SKOG GYLLENÉ TIDER / CAPITOL		STANDING TALL KJARTAN / RCA		DRAGOSTEA DIN TEI O-ZONE / MEDIA SERVICES/TIME	
2	3	2	2	2	5	2	1
I DON'T WANNA KNOW MARIO WINANS FT. ENYA & P. DIDDY / BAD BOY/UNIVERSAL		HEJ HEJ MONIKA NIC & THE FAMILY / METRONOME		F.U.R.B (F U RIGHT BACK) FRANKEE / EPIC		F**K IT (I DON'T WANT YOU BACK) EAMON / JIVE	
3	1	3	NEW	3	2	3	NEW
WHEN YOU THINK OF ME BORIS / BMG		THIS IS THE WORLD WE LIVE IN ALCAZAR / RCA		I DON'T WANNA KNOW MARIO WINANS FT. ENYA & P. DIDDY / BAD BOY/UNIVERSAL		TIER TEI/BY YOUR SIDE MARIO PACCHIOU / UNIVERSAL	
4	5	4	10	4	9	4	2
TRICK ME KELIS / VIRGIN		IN MED BOLLEN MARKOLOU / BONNIER		EVERYTIME BRITNEY SPEARS / JIVE		DRAGOSTEA DIN TEI HAIDUCHI / UNIVERSO	
5	31	5	29	5	7	5	4
THIS LOVE MARDONS / J/BMG		WHEN I BECAME ME ANDERS JOHANSSON / MARIANN		MORNING SONGS JIM STARK / SWEET RECORDINGS		I DON'T WANNA KNOW MARIO WINANS FT. ENYA & P. DIDDY / BAD BOY	
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	2	1	1	1	NEW	1	NEW
TIESTO JUST BE / BLACK HOLE RECORDS		VIKINGARNA BASTA KRAMGOA LATARNA / FRITUNA		NIGHTWISH ONCE / NUCLEAR BLAST		CARMEN FENK FENKADELIC / UNIVERSAL	
2	5	2	NEW	2	1	2	1
KANE FEBRUARY / RCA		CAROLA CREDO / SONEI		ODD NORDSTOGA LURING / SONEI		ZUCCHERO FORNACIARI ZUCCHERO & CO. / POLYDOR	
3	77	3	5	3	3	3	2
FAITHLESS NO ROOTS / CHEEKY/BMG		AGNETHA FALTSKOG MY COLOURING BOOK / WEA		KATIE MELUA CALL OFF THE SEARCH / DRAMATICO		AVRIL LAVIGNE UNDER MY SKIN / ARISTA	
4	3	4	16	4	NEW	4	NEW
NORAH JONES FEELS LIKE HOME / BLUE NOTE		TED GARDESTAD SOL VIND & VATTEN DET BASTA / UNIVERSAL		VELVET REVOLVER CONTRABAND / RCA		NIGHTWISH ONCE / MUSIKVERTRIEB	
5	6	5	4	5	12	5	3
ALICIA KEYS THE DIARY OF ALICIA KEYS / J/BMG		DI LEVA TIDEN FALLER / BONNIER		BOB DYLAN THE ESSENTIAL BOB DYLAN / COLUMBIA		LENNY KRAVITZ BAPTISM / VIRGIN	



# U.K.'s Oi-Va-Voi Rocks Israel

U.K.-based Jewish band Oi-Va-Voi made a groundbreaking first visit to Israel June 7-12 in support of debut album "Laughter Through Tears." The six-piece group played five sold-out dates in Tel Aviv. The visit was front-page news in a country where few

for sophomore set "Riot on an Empty Street," due June 21 on Source/Virgin. "Ideas come easy, but writing a song is always hard," Boe says. "That's probably why it took us so long to make the second album." **STEVE ADAMS**



OI-VA-VOI: GROUNDBREAKING VISIT

**INDESTRUCTIBLE:** Veteran German hard rock band the Scorpions will attempt to build on the European success of their 20th album, "Unbreakable," with its

U.S. release June 22 on Sanctuary Records. **BMG Ariola Munich** issued "Unbreakable" May 3 in Europe, where it has charted in Germany, Sweden, Finland, Belgium, France, Portugal and Italy. It peaked at No. 4 on the May 11 **Media Control** sales chart. The set reunited the band with producer/engineer **Erwin Musper** (Van Halen, Def Leppard, David Bowie). It features frontman **Klaus Meine** and long-time guitarists **Rudolf Schenker** and **Matthias Jabs**, plus new additions **Pawel Maciwoda** (bass) and **James Kottak** (drums). The band

overseas musicians have been prepared to tour recently. "We were overwhelmed by the reaction," singer/violinist **Sophie Solomon** says. Oi-Va-Voi combines klezmer and Eastern European gypsy influences with contemporary rock and dance beats. "Audiences recognized the strong Jewish element in the music," Solomon says. "But they also seemed pleasantly surprised at how hard we rock." "Laughter Through Tears" arrived last September in the United Kingdom on **Outcaste**; **NMC** subsequently released it in Israel.

**NIGEL WILLIAMSON**

**ITALIAN DOOR:** Piero Pelù, former lead singer of **EMI Italy**-signed rock band **Litfiba**, peaked at No. 5 on the May 6 **FIMI** albums sales chart with his third solo album, "Soggetti Smarriti" (**WEA**). But **Warner Music Italy** president/CEO **Massimo Giuliano** says the album still has plenty of life. "Pelù will tour in the summer and the fall, and our aim is to reach double-platinum [200,000 shipments] by the end of the year," he says. Litfiba emerged from Florence in the early 1980s to become one of Italy's biggest domestic rock acts. Pelù left the band in 1999. "Pelù's career, both with Litfiba and as a soloist, has been a key chapter in the story of Italian rock music," Giuliano says. "He's the Italian **Jim Morrison**." **MARK WORDEN**

**RETURN OF THE KINGS:** After the success of 2001 debut album "Quiet Is the New Loud" (**Source/Virgin**), Norwegian duo **Kings of Convenience** reached a fork in the road. While **Erlend Øye** (also a guest vocalist with countrymen **Röyksopp**) released a solo album, worked as a DJ and moved to Berlin, partner **Eirik Glambek Boe** went off to study psychology. "For me, it was never an option to be a full-time musician," Boe says. "I'm happy doing different things." The duo has reunited

tours Europe until September, then plans live dates in Asia and the United States. **ELLIE WEINERT**

**JE T'AIME, JANE:** Jane Birkin has underlined her stellar status in France with the release of "Rendez-Vous" (**Capitol**). The latest album from the former wife and muse of iconic French singer/songwriter **Serge Gainsbourg** has been in the top 30 of the **IFOP/Tite Live** sales chart since its March release. It peaked at No. 5 on the April 10 chart. "Rendez-Vous" features Birkin singing with **Bryan Ferry**, **Portishead's Beth Gibbons** and **Placebo's Brian Molko**, plus French stars **Alain Souchon**, **Etienne Daho** and **Manu Chao**. France's favorite Brit says she drew inspiration from the fact that "young people took the project, and my future, in hand." Birkin's last album, 2003's "Arabesque" (**Capitol**), comprised covers of the late Gainsbourg's songs. It shipped 192,000 copies worldwide, including 72,000 outside France, according to the label. **JAMES MARTIN**

**Global Pulse**  
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## Billboard EUROCHARTS

Eurocharts are compiled by Billboard from the national singles and album sales charts of 18 European countries. 06/16/04

### SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	3	DRAGOSTEA DIN TEI	D-ZONE MEDIA SERVICES/TIME
2	1	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL
3	2	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
4	4	DRAGOSTEA DIN TEI	HAI DUCHI UNIVERSO
5	7	TRICK ME	KELIS VIRGIN
6	5	LEFT OUTSIDE ALONE	ANASTACIA EPIC
7	6	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
8	8	F.U.R.B (F U RIGHT BACK)	FRANKEE ALL AROUND THE WORLD
9	10	LE POULAILLER	LE 6-9 ULM
10	NEW	COME ON ENGLAND	4/4/02 GUT
11	12	FEMME LIKE U	MARIO EAST WEST
12	9	EVERYTIME	BRITNEY SPEARS JIVE
13	13	MY BAND	D12 FT. EMINEM INTERSCOPE
14	18	SOBRI NOTRE DESTIN	LESLIE M6 INT.
15	15	HOTEL	CASSIDY FT. R. KELLY J
16	16	DIP IT LOW	CHRISTINA MILIAN ISLAND/DEF JAM
17	14	GARDE-MOI	ROYAL GIGLOS DOS OR DIE/ARS/SCORPIO
18	17	CALIFORNIA DREAMIN'	ROYAL GIGLOS DOS OR DIE/ARS/SCORPIO
19	17	ALL TOGETHER NOW 2004	FARM FT. S.F.X BOYS CHOIR DMG
20	33		

### ALBUM SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	AVRIL LAVIGNE	UNDER MY SKIN ARISTA
2	2	THE CORRS	BORROWED HEAVEN 143/LAVA/ATLANTIC
3	NEW	FAITHLESS	NO ROOTS CHEEKY/ARISTA
4	NEW	NIGHTWISH	ONCE EDEL/MUSIKVERTRIEB
5	3	ANASTACIA	ANASTACIA EPIC
6	9	ZUCCHERO	ZUCCHERO & CO. POLYDOR/UNIVERSAL
7	6	NORAH JONES	FEELS LIKE HOME BLUE NOTE
8	NEW	VELVET REVOLVER	CONTRABAND RCA
9	5	SLIPKNOT	VOL. 3 (THE SUBLMINAL VERSES) ROADRUNNER
10	7	KEANE	HOPES AND FEARS ISLAND
11	12	MARIO WINANS	HURT NO MORE BAD BOY
12	4	ALANIS MORISSETTE	SO-CALLED CHAOS MAVERICK/WARNER BROS.
13	8	LENNY KRAVITZ	BAPTISM VIRGIN
14	13	USHER	CONFESSIONS ARISTA
15	10	GUNS N' ROSES	GREATEST HITS GEFEN
16	NEW	VANILLA NINJA	TRACES OF SADNESS SONY
17	14	MAROONS	SONGS ABOUT JANE J
18	16	FRANCIS CABREL	LES BEAUX DEGATS COLUMBIA
19	NEW	SUPERGRASS	SUPERGRASS IS TO THE BEST OF 04-04 PARLOPHONE
20	11	PJ HARVEY	UH HUH HER ISLAND

### RADIO AIRPLAY

Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Music Control. 06/16/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	LEFT OUTSIDE ALONE	ANASTACIA EPIC
2	2	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL
3	5	TRICK ME	KELIS VIRGIN
4	3	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
5	4	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
6	6	THIS LOVE	MAROONS J/BMG
7	9	SUGA SUGA	BABY BASH UNIVERSAL
8	7	DON'T TELL ME	AVRIL LAVIGNE ARISTA
9	11	SUMMER SUNSHINE	THE CORRS 143/LAVA/WARNER BROS.
10	13	DIP IT LOW	CHRISTINA MILIAN DEF JAM/MERCURY
11	8	NAUGHTY GIRL	BEYONCE COLUMBIA
12	10	SUPERSTAR	JAMELIA PARLOPHONE
13	17	HEY MAMA	BLACK EYED PEAS INTERSCOPE
14	15	EVERYTHING	ALANIS MORISSETTE MAVERICK/WARNER BROS.
15	16	HERE WITHOUT YOU	3 DODDERS DOWN REPUBLIC/UNIVERSAL
16	26	EVERYTIME	BRITNEY SPEARS JIVE
17	12	MY BAND	D12 FT. EMINEM INTERSCOPE
18	14	TOXIC	BRITNEY SPEARS JIVE
19	23	IN THE SHADOWS	THE RASMUS PLAYGROUND/UNIVERSAL
20	19	DON'T LEAVE HOME	DIDD CHEEKY/ARISTA

## AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 06/14/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	DRAGOSTEA DIN TEI	D-ZONE MEDIA SERVICES/TIME
2	3	DRAGOSTEA DIN TEI	HAI DUCHI UNIVERSO
3	1	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
4	4	EVERYTIME	BRITNEY SPEARS JIVE
5	5	VIELLEICHT	SOHNE MANNHEIMS SOHNE MANNHEIMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	CHRISTINA	SOLL DAS WIRKLICH ALLES SEIN UNIVERSAL
2	1	ZUCCHERO	ZUCCHERO & CO. POLYDOR
3	3	AVRIL LAVIGNE	UNDER MY SKIN ARISTA
4	NEW	NIGHTWISH	ONCE EDEL
5	2	RAINHARD FENDRICH	AUFLEBEN ARISTA

## BELGIUM/WALLONIA

(PROMULVI) 06/16/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	DRAGOSTEA DIN TEI	D-ZONE MEDIA SERVICES/TIME
2	4	PARLE MOI	NADIYA COLUMBIA
3	2	OBSESSION	AVENTURA WALBODMERS MUSIC
4	3	CALIFORNIA DREAMIN'	ROYAL GIGLOS ARS
5	5	EVERYTIME	BRITNEY SPEARS JIVE

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	FRANCIS CABREL	LES BEAUX DEGATS COLUMBIA
2	2	MICHEL SARDOU	DU PLAISIR UNIVERSAL
3	4	ISABELLE BOULAY	TOUT UN JOUR V2
4	3	JENIFER	LE PASSAGE MERCURY
5	9	LARA FABIAN	A WONDERFUL LIFE COLUMBIA

## DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 06/15/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	TEAM EASY ON	DRENGENE FRA ANGORA PLAYGROUND
2	2	WHEN YOU HOLD ME	ERANN DO SONY
3	3	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL
4	4	HVOR VI FRA	VIORIOUS ARTISTS UNIVERSAL
5	10	F.U.R.B (F U RIGHT BACK)	FRANKEE ALL AROUND THE WORLD

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	VIKINGARNA	VIKINGARNA BASTA KRAMGDA LATAR CMC
2	4	ANNE GADEGAARD	INI MINI MINY MY WAY MUSIC
3	3	THOMAS HELMIG	EL CAMINO BMG
4	2	RUNRIG	30 YEAR JOURNEY—THE BEST RECAPT
5	6	NIK & JAY	2 CAPITOL

## PORTUGAL

(RIM) 06/16/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	XUTOS & PONTAPES	O MUNDO AO CONTRARIO MERCURY
2	1	MADREDEUS	UM AMOR INFINITO CAPITOL
3	3	UNDER MY SKIN	AVRIL LAVIGNE ARISTA
4	5	DE WEASEL	RE-DEFINICDES CAPITOL
5	7	EVANESCENCE	FALLEN WIND-UP/EPIC
6	6	ANASTACIA	ANASTACIA EPIC
7	11	BLACK EYED PEAS	ELEPHUNK INTERSCOPE
8	14	SUPER DRAGOES	SUPER DRAGOES PORTO CAMPEAO 2004 VICIO MUSICA
9	8	TORANJA	ESQUISSOS POLYDOR
10	9	NORAH JONES	FEELS LIKE HOME BLUE NOTE

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	THE LARGER	TIM O'RIOAN HIGHFORT
2	4	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL
3	2	LEFT OUTSIDE ALONE	ANASTACIA EPIC
4	6	TRICK ME	KELIS VIRGIN
5	3	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	PLANXTY	LIVE 2004 COLUMBIA
2	1	THE CORRS	BORROWED HEAVEN 143/LAVA/ATLANTIC
3	3	THE STREETS	A GRAND DON'T COME FOR FREE LOCKED ON
4	5	BRITNEY SPEARS	IN THE ZONE JIVE
5	NEW	THIN LIZZY	GREATEST HITS UMTV

## IRELAND

(IRMA/CHART TRACK) 06/11/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	THE LARGER	TIM O'RIOAN HIGHFORT
2	4	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL
3	2	LEFT OUTSIDE ALONE	ANASTACIA EPIC
4	6	TRICK ME	KELIS VIRGIN
5	3	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	PLANXTY	LIVE 2004 COLUMBIA
2	1	THE CORRS	BORROWED HEAVEN 143/LAVA/ATLANTIC
3	3	THE STREETS	A GRAND DON'T COME FOR FREE LOCKED ON
4	5	BRITNEY SPEARS	IN THE ZONE JIVE
5	NEW	THIN LIZZY	GREATEST HITS UMTV

## NEW ZEALAND

(RECORD PUBLICATIONS LTD) 06/14/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	THEY CAN'T TAKE THAT WAY	BEN LUMMIS BMG
2	4	FOOL'S LOVE	MISFITS OF SCIENCE HOOF
3	2	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
4	3	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA & P. DIDDY BAD BOY
5	28	ROSES	OUTKAST ARISTA

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	USHER	CONFESSIONS ARISTA
2	2	AMICI FOREVER	THE OPERA BANO ARISTA/BMG
3	5	GUNS N' ROSES	GREATEST HITS GEFEN
4	6	THE WHITE STRIPES	ELEPHANT SHOCK
5	4	ADEAZE	ALWAYS AND FOR REAL DAWNRAID

## GREECE

(IFPI GREECE/DELOITTE & TOUCHE) 06/12/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	SHAKE IT	SAKIS ROUVAS MINOS
2	3	FAME STORY NO. 8	FAME STORY BAND HEAVEN
3	NEW	FAME STORY NO. 9	FAME STORY BAND HEAVEN
4	4	WILD DANCES	RUSLANA EMI
5	5	AH L'AMOUR L'AMOUR	IN-GRID CAPITOL

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	AVRIL LAVIGNE	UNDER MY SKIN ARISTA
2	3	NORAH JONES	FEELS LIKE HOME BLUE NOTE
3	6	SOUNDTRACK	TROY WEA
4	2	ANASTACIA	ANASTACIA EPIC
5	7	TIESTO	JUST BE BLACK HOLE RECORDS

## CZECH REPUBLIC

(IFPI) 06/11/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	RICHARD MULLER	MONOGAMNY VZT/AV UNIVERSAL
2	2	DANIEL LANDA	VLTAVA TOUR EMI
3	8	KABAT	ODLE V DLE EMI
4	NEW	KOLLERBAND	KOLLERBAND BONTON/SONY
5	11	LUCIE	LUCIE V OPERE BONTON/SONY
6	4	JAROMIR NOHAVICA	BABYLON BONTON/SONY
7	5	HOLKI	BEST OF EMI
8	19	MICHAL DAVID	NEJETSIT ITALSKENITY BONTON/SONY
9	31	TOUCH	TOUCH PARTY UNIVERSAL
10	3	ANASTACIA	ANASTACIA EPIC

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	LEFT OUTSIDE ALONE	ANASTACIA EPIC
2	2	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL
3	5	TRICK ME	KELIS VIRGIN
4	3	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
5	4	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
6	6	THIS LOVE	MAROONS J/BMG
7	9	SUGA SUGA	BABY BASH UNIVERSAL
8	7	DON'T TELL ME	AVRIL LAVIGNE ARISTA
9	11	SUMMER SUNSHINE	THE CORRS 143/LAVA/WARNER BROS.
10	13	DIP IT LOW	CHRISTINA MILIAN DEF JAM/MERCURY
11	8	NAUGHTY GIRL	BEYONCE COLUMBIA
12	10	SUPERSTAR	JAMELIA PARLOPHONE
13	17	HEY MAMA	BLACK EYED PEAS INTERSCOPE
14	15	EVERYTHING	ALANIS MORISSETTE MAVERICK/WARNER BROS.
15	16	HERE WITHOUT YOU	3 DODDERS DOWN REPUBLIC/UNIVERSAL
16	26	EVERYTIME	BRITNEY SPEARS JIVE
17	12	MY BAND	D12 FT. EMINEM INTERSCOPE
18	14	TOXIC	BRITNEY SPEARS JIVE
19	23	IN THE SHADOWS	THE RASMUS PLAYGROUND/UNIVERSAL
20	19	DON'T LEAVE HOME	DIDD CHEEKY/ARISTA

## 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				8			4	7		10
THE CORRS			5	5	5		2	6		6
AVRIL LAVIGNE	3	4	10	2	8	2	8		6	
USHER	2		8				3	9		
VELVET REVOLVER	1	8		7		1		2		



# Bachman Aims To Reclaim 'High' Chart Position

BY LARRY LeBLANC

Tal Bachman wants another chance. The Canadian pop-rockers' sophomore album, "Staring Down the Sun," arrives July 20 in his home country from Sextant Records, distributed nationally by EMI Music Canada.

The set comes five years after Bachman's Columbia Records single "She's So High" topped the Nielsen Broadcast Data Systems rock radio chart in Canada for four weeks. The single also hit No. 1 on the *Billboard* Adult top 40 chart, No. 14 on The *Billboard* Hot 100 and No. 30 on the U.K. singles chart.

Bachman took home the 2000 Juno Award in Canada for top song. He won a second Juno for album production, along with Bob Rock. The two co-produced Bachman's self-titled Columbia album.

Bachman wasn't surprised "She's So High" became a hit. "It was written because I thought that if I put my mind to it, I could write a No. 1 smash. After it was recorded, Bob Rock and I looked at each other and said, 'We've cracked the code.'"

But Bachman saw his career free fall after his eponymous album sold a disappointing 220,000 copies in the United States and 34,000 in Canada, according to Nielsen SoundScan.

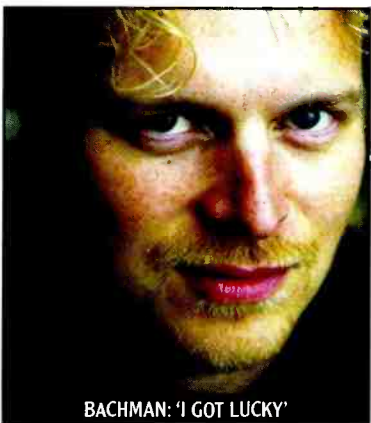
Eighteen months ago, with no further Bachman recordings slated, Columbia let him go. Bachman also split from EMI Publishing and from his Los Angeles-based management.

"Within two weeks I found myself where I had been a few years earlier," Bachman says. "I kept hearing there was no smash like 'She's So High.' But I thought I had [other] songs with big hooks that people would like

to hear on the radio and would buy."

Toronto-based manager Steve Warden, who also handles Remy Shand, agreed. Warden took on Bachman's management.

"One of the things that attracted me was that Tal was a free agent," Warden



BACHMAN: 'I GOT LUCKY'

says. "I saw potential to go forward as a performer and songwriter."

Warden distributed a five-track sampler of Bachman's new recordings last year but found little interest at U.S. or Canadian majors. However, the sampler drew offers from several Canadian-based independents.

Sextant Records president Jeff Burns is delighted that the Markham, Ontario-based label was able to pick up the album's rights for Canada with options for other territories.

"I thought the songs were great," Burns says. "Also, how Steve and I saw Tal developing was almost identical."

Their immediate goal is to establish Bachman's artistic identity. "I don't think Tal has one," Warden says candidly. "He's an artist who had a huge song, but there's an anonymity

about him. We need to let people see who he is."

But there are signs of Bachman's re-entry in the pop world. Before signing with Sextant, he released "Aeroplane," the first single from the new album, in Canada. It reached No. 23 on Nielsen BDS' hot AC chart there.

Bachman shipped a new single, "Broken," to Canadian radio May 17, though it has yet to chart.

Then there's the recent successful return of "She's So High." Kurt Nilsen released his rendition of the song two weeks after winning the "Norwegian Idol" competition. It rocketed straight to the top of the Norwegian singles charts, where it stayed for a record-breaking nine weeks.

The track appears on Nilsen's debut BMG album, "I," which debuted at No. 1 in Norway.

"I didn't imagine the song would snowball again," Bachman says. "I got lucky."

## REBELLING AGAINST ROCK

Bachman acknowledges that his upbringing initially dissuaded him from pursuing music as a vocation.

His father, Randy Bachman, is one of Canada's most famous musicians, a co-founder of the Guess Who and Bachman-Turner Overdrive. Tal grew up in New Westminster, British Columbia, and Blaine, Wash. His parents split up when he was 11, and after that he lived with his father.

"My father's life is about rock'n'roll, 24 hours a day," Bachman says. "The words 'Have you finished your homework?' were never spoken in our house while [I was] growing up. I resisted being a professional musician largely because it wasn't a way for me

to rebel. The way to rebel was buy a suit, go to college."

In fact, Bachman enrolled at a college in Utah to study philosophy. But he dropped out within a year and returned to his dad's house. For nearly three years, he worked toward a music career. He played drums in his dad's post-BTO bands and wrote songs and recorded demos in his father's studio.

"Most people don't record until they've written 100 songs," he says. "In my case, I was able to record the first song I wrote. I spent a lot of time

trying to learn to write while on the road with Dad. I got passed on by every record company in the world. Some of the rejection notices were brutal."

For his new album, Bachman constructed his own studio in a barn on his property on Salt Spring Island, off Canada's west coast. He produced, played all the instruments and sang his own songs. His cousin Scott Stevenson engineered the record.

"We worked hard," Bachman says. "Between mice and birds living in the barn and a flooding, the album came out really well."

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## IFPI

Continued from page 71

settlements," says Charles Law, a partner specializing in music at Denton Wilde Sapte, a law firm here. "But [they] have to pay, because if IFPI goes to court and they don't obey the court order, there are pretty stiff penalties."

In southeast Germany, a 23-year-old who allegedly had 6,000 mp3 files on his PC, plus 70 CDs made from illegal downloads, is paying a settlement of 8,000 euros (\$9,856).

A 57-year-old Stuttgart, Germany, teacher will pay a similar penalty.

"The fact that they are willing to pay means they must have been pretty active in their [illegal] download activities," Law says.

Dixon adds that out-of-court settlements "save everyone time and expense."

The IFPI calculates penalties based on the number of music files the individual uploaded and the number

of times the files were copied online. It uses the payments to cover litigation expenses and disburses the remainder to copyright organizations and rights-holders.

### FEWER FILES

The IFPI says it monitors 800 million illegally shared music files, a 27% drop from the 1.1 billion files it monitored one year ago. The number of illegal files on peer-to-peer services fell 30%, to 700 million, during the same period.

"In Italy," Dixon says, "we're seeing a decline in particular kinds of P2P, especially those using WinMX and OpenNap [programs]. At the beginning of the year, there were about 60 WinMX and OpenNap servers trading millions of files. Now, [Italian regulators] have closed down 58 of the 60."

In France, trade body SNEP has received government support for its campaign against illegal file sharing. SNEP representatives met recently with Minister of Industry Patrick Devedjian, who confirmed the launch of a national anti-piracy strategy in col-

laboration with the Ministry of Culture.

The French government's action plan aims to combat illegal file sharing by supporting information and education initiatives, promoting legal download services and encouraging legal action against pirates.

"The French government has been very keen to be supportive," Dixon says.

The British Phonographic Industry here launched an instant-messaging campaign March 26 to alert those trading unauthorized files that they face legal action. To date, the labels body has sent 175,000 warnings to U.K. uploaders.

BPI chairman Peter Jamieson welcomes the results of an IFPI survey indicating that seven out of 10 people in France, the United Kingdom, Denmark and Germany know that sharing copyrighted music without permission is illegal.

"The public recognizes that there's no such thing as a free lunch," Jamieson says. "Creators and the people who invest in them deserve to be paid for their work. People who steal music are damaging the music of the future."



# NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF



LEVY: FIVE MORE YEARS

**EMI Group** renewed the contract of its Recorded Music division chairman Alain Levy for an additional five years.

Levy's new contract took effect April 1. The company disclosed details in its report for the fiscal year ended March 31.

Levy's employment with EMI started Oct. 15, 2001. The report, released June 10, said Levy's remuneration package "has not proved to be competitive."

EMI upped Levy's base salary from £700,400 (\$1.29 million) last year to £1 million (\$1.84 million). He also has access to a bonus scheme, which provided him with additional revenue of £854,500 (\$1.58 million) last year. EMI increased Levy's potential annual bonus from two to three times his salary. The basis for that bonus focuses mostly on operating profit margin. **EMMANUEL LEGRAND**

**The Performing Right Society** and sister U.K. collecting body Mechanical-Copyright Protection Society increased distributions to their members last year.

PRS distributions to its 40,000 songwriter and publisher members rose 5% compared with 2002, to a record £242.5 million (\$445.2 million). U.K. public performance fees rose 4% to £101.4 million (\$186 million); income from U.K. broadcasting increased 6% to £89.6 million (\$164 million). International licensing revenue rose 7% to £92.2 million (\$169 million). Cost-to-revenue ratio rose slightly to 14.9% from 14.4%, due to investment in IT systems.

MCPS distributions to its 16,000 members rose 2% compared with 2002, to £227 million (\$416 million). Distributable income returned to its 2001 level; 2002 distributions slipped as a result of declining record sales.

MCPS says its commission was stable at £16.8 million (\$30 million). **LARS BRANDLE**

**French artists' society Adami** and its counterpart for musicians, Spedidam, entered a strategic alliance to consolidate their collection, processing and payment operations by 2006 through a common society.

The agreement ends a 17-year conflict between the two groups over the split of royalties between artists and musicians. For now, both societies will continue to exist separately, managing their own legal, international and artistic affairs. However, they have not ruled out the possibility of a full merger.

Adami has 20,000 members, mainly musicians (generally solo artists) plus theater, TV and film professionals. Spedidam's 25,000 members come solely from the music sector and generally belong to such groups as orchestras or ballets. Both societies derive most of their revenue from a blank-tape levy and broadcasting rights. **JAMES MARTIN**

**Reed MIDEM** is freezing its MIDEM trade fair rates and offering a special reduced price to early registrants for the second year running.

Non-exhibiting participants who register before Nov. 2 will pay 500 euros (\$610) per person—a 40% reduction—and exhibitor fees will remain at 2003 levels.

The 39th annual trade fair will take place Jan. 23-27, 2005, in Cannes, France. It will feature for the first time a full-day conference on the live-music industry. Also, following its successful debut this year, the Mobile Music Forum will return. The fair's music and technology forum, MIDEM-Net, also returns Jan. 22 for its sixth year as a pre-opening to the show. **EMMANUEL LEGRAND**

**Japanese authors' society JASRAC's** copyright fee collections for the year ended March 31 rose 3.2% from the previous year to 109.5 billion yen (\$959 million).

The society's performance right royalties collections rose 4.5% to 43.4 billion yen (\$380.2 million); a 9.8% increase from broadcasting boosted this figure.

Mechanical royalties rose 2.6% to 46 billion yen (\$402.9 million). Collections from booming sales of music DVDs offset an 8.4% decline in collections from CD sales. This marks the fifth straight year mechanical royalties from CDs decreased.

Collections from rental of CDs and videos fell 5.3% to 3.7 billion yen (\$32.7 million), while "compound-use" income from online karaoke service operators and downloadable ringtones rose 4.2% to 13.8 billion yen (\$121 million). **STEVE McCLURE**

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

# Copyright Law Battle

## Retailers Rail Against Japanese Import Curb

BY STEVE McCLURE

TOKYO—Japanese labels may have won the import-rights battle (*Billboard*, June 5), but opponents of recent Copyright Law changes aren't about to call it quits.

On June 3, the Lower House of Japan's parliament, the Diet, passed an amendment to the 1972 Copyright Law giving local labels the right to stop "gray imports" from entering Japan.

Five days later, leading local music merchants Tower Records Japan and HMV Japan held an unprecedented joint press conference to publicize their concerns about the amendment. Specialist import distributors are also worried about its effect on their business.

"What is important now is that imported CDs—variety in foreign music—not disappear from the Japanese market," Tower Records Japan president/CEO Akio Moriwaki says. "It's not a good situation if we can read *Billboard* but can't buy the music introduced in it."

The Copyright Law amendment takes effect Jan. 1, 2005. Japanese labels that the Recording Industry Assn. of Japan represented sought the amendment to prevent local repertoire licensed to companies elsewhere in Asia from entering Japan as low-priced imports. The labels have pledged not to use their newly acquired rights to block imports of non-Japanese product.

Tower and HMV said in a June 8 statement they want to assure music consumers that imported foreign CDs will continue to be distributed freely,

and "their right to freely choose what music to listen to" will not be violated.

### LOBBYING CONTINUES

The retailers say they will lobby relevant government ministries and industry bodies like the RIAJ to ensure



MORIWAKI: 'PROTECT OUR RIGHTS'

that the revised law will not hamper imports of non-Japanese CDs. They will push for a further amendment to the Copyright Law guaranteeing that "appropriate measures" will be taken if parallel imports of foreign music face any restrictions and that the amended law applies solely to preventing Asia-manufactured Japanese product from entering Japan.

"There is a huge amount of consumer interest in this," HMV Asia-Pacific president Paul Dezelsky tells *Billboard*, "and suppliers will shoot themselves in the foot if they manipulate or abuse the legislation for other

than their stated intent—stopping back flow of Japanese music."

Dezelsky believes there have been "enough commitments from suppliers to ensure that our current system of importing will not change."

However, he adds, "The details of practical implementation have not been finalized yet. We will continue to make suggestions to make sure that we don't end up with a system that is so bureaucratic that imports suffer by default."

Tower and HMV have pledged to take "whatever action necessary" to protect the free distribution of imported CDs if consumers suffer in any way from restrictions on CD imports. Moriwaki declines to say what form such action might take.

"How the bill will be enforced is the most important problem for us," Moriwaki says. "How are we going to protect our rights now that the bill has been passed?"

Shinichi Ishikawa is managing director of Tokyo-based import specialist Revolve. He is disappointed the amendment passed, though he concedes that he expected it.

"There are many obscure points left in the amendment that fill me with dread," Ishikawa says. "Although the amendment has become law, the Cultural Affairs Agency has not decided on any details, such as what kinds of checks should be conducted at customs. We must be vocal in voicing our opinions and concerns. If we don't do so, the bureaucrats will simply do as they please."

## Yodelers

Continued from page 71

Sony distributes (but does not market) Universo in Italy. U.K. indie Hit Mania will release the Haiducii recording July 5 through a licensing deal with Universo, which has an international network of licensees and distributors for the track.

Steven Lo Presti, Hit Mania head of international licensing and business development, says the cover has shipped 200,000 copies in France, 180,000 in Germany and 50,000 in Italy.

### IT HAS HAPPENED BEFORE

The "Dragostea" race recalls the chart battles of the 1950s, when rival recordings of the same song—usually of originals from the United States—would regularly spar for sales in Europe.

During June 1955, for example, the NME British weekly top 10 simultaneously contained three competing versions of "Unchained Melody," two of

"Cherry Pink & Apple Blossom White" and two of "Stranger in Paradise."

O-Zone had its first major domestic success in 2002 after moving from Moldova to Romania's capital, Bucharest, and signing with Media Services. The trio had local hits that year on the company's Cat Music imprint with the singles "Numai Tu" and "Despre Tine."

O-Zone saw Romanian success with "Dragostea," but Popi acknowledges it was the popularity of the Haiducii cover in Italy early this year that reawakened interest in the original.

Neither Haiducii nor Universo asked for permission to cover the song, Popi says. But "almost instantly, after the Italian industry realized Haiducii was just a cover, I got dozens of requests from various labels to license the original.

"We finally [chose] Time," he continues. "They had to work hard to compete with the Haiducii project, but finally I think they succeeded."

Lo Presti says, "Competition has been neck and neck in all the territories where both singles have been released, apart from Italy—where this yodeling

craze was started—[where] O-Zone barely entered the chart at No. 20."

Haiducii's version reached No. 1 in Italy the week of March 11.

Paolo Caputo, head of promotion at Time, says the label's Italian licensing deal for O-Zone "took a long time due to bureaucratic problems, and Universo essentially beat us to it with the Haiducii cover. That has done better in Italy basically because it came out first."

Max Pandini is music selector at Milan-based top 40 broadcaster Hit Channel, which functions as a satellite video channel and FM/Internet radio station. "We liked the O-Zone video more," he says, "so we played that. But when it came to the music, we actually preferred the Haiducii version. In the end we simply alternated them."

Popi would like to see the popularity of "Dragostea" widen Romania's creative influence. "I can only hope," he says, "that the success of O-Zone will be the trigger for other Romanian projects to be released in Europe."

Additional reporting by Mark Worden in Milan.



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## PBS Gives Its Regards To Broadway

PBS is preparing what may be its most ambitious programming about music of the Great White Way: a six-part documentary titled "Broadway: The American Musical."

Academy Award-winning actress and Broadway legend **Julie Andrews** hosts the series, which premieres Oct. 19. (PBS air times vary; check local listings.)

be released in conjunction with the series. A five-CD boxed set is also in the works, according to the producers, with the record label to be announced.

**CHUCK D ON TRIO: Public Enemy** co-founder/frontman **Chuck D** has signed with entertainment network **Trio** to choose programming that



### Tuned In: The Tube

By **Carla Hay**  
chay@billboard.com

"Musical theater means so much to me," Andrews said in a statement. "There's nothing quite like a Broadway show to make our spirits soar and give us insight into America's culture and history. It will be a pleasure to serve as the PBS ambassador for the Broadway musical."

The documentary will cover the years 1893 to the present. The series is a co-production of **Ghost Light Films**, **Thirteen/WNET-TV New York**, Japan's **NHK** and the **BBC** in association with **Carlton International**. **Michael Kantor** is the series' producer/director. **David Horn** and **Jack Venza** are executive producers.

A companion book and home video (from **PBS Home Video**) will

will air July 2-10. Chuck D will provide commentary on his selections, which consist mostly of films, including "Biggie & Tupac," "Panther," "Cooley High," "A Rage in Harlem" and "Nothing

but a Man."

As part of the special programming, Trio will air July 3 the world premiere of "Public Enemy Live at the House of Blues," a 1999 concert taped at the Los Angeles nightclub.

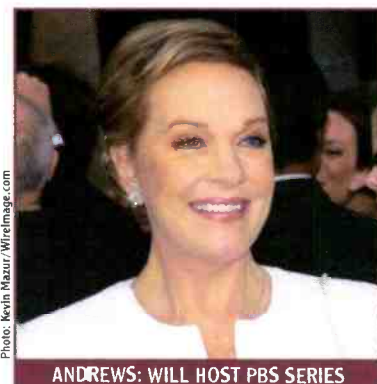
**IN BRIEF: Mark Burnett**, the executive producer behind reality shows "Survivor" and "The Apprentice," is developing a new reality series. "Rock Star," a talent contest that Burnett is pitching to U.S. TV networks, will choose a new lead singer for **INXS**. According to Burnett, the band members, viewing audience and a music expert (to be announced) will all have a say in the selection process.

NBC is developing a 12-hour dramatic series about the history of **Motown Records** and Motown founder **Berry Gordy**. **Suzanne de Passe**, a former Motown employee who has been a TV producer for several years, will executive-produce. The series will most likely hit the air during the 2005-2006 season.

New **MTV** shows in development include "Dedicated," a music-video dedications program hosted by former **B2K** member **Omarion**, and "Zombie Chronicles," a horror-

themed series with **Rob Zombie**. In addition, **MTV** and **Jay-Z** are developing the series "Ultimate Mash-Ups," which will feature acts from different genres performing together to create new versions of their songs.

**Blue Man Group** is scoring the music to the new **Fox** drama "The Jury," which airs Tuesdays at 9 p.m. ET/PT . . . Culver City, Calif.-based production company **Anonymous** has signed director **Jeremy Rall**. He was previously with **Black Dog Films**.



ANDREWS: WILL HOST PBS SERIES

### Billboard VIDEO MONITOR

JUNE 26 2004

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS  
"New Ones" are those clips with six or more plays for the first time in the chart week.

BET	CMT	MTV	Wht
1234 W. Street, NE, Washington, D.C. 20018	330 Commerce Street, Nashville, TN 37201	1515 Broadway, New York, NY 10036	1515 Broadway, New York, NY 10036
1 LLOYD BANKS, WARRIOR	1 REBA MCENTIRE, SOMEBODY	1 BRITNEY SPEARS, EVERYTIME	1 BEASTIE BOYS, CH-CHECK IT OUT
2 LLOYD BANKS, ON FIRE	2 SHEDAIYS, PASSENGER SEAT	2 USHER, BURN	2 HOOBASTANK, THE REASON
3 YING YANG TWINS, WHAT'S HAPPENIN	3 TOBY KEITH, WHISKEY GIRL	3 PETEY PABLO, FREEK-A-LEEK	3 USHER, BURN
4 BRANDY, TALK ABOUT OUR LOVE	4 JOHN MICHAEL MONTGOMERY, LETTERS FROM HOME	4 NEW FOUND GLDORY, ALL DOWNHILL FROM HERE	4 BEYONCE, NAUGHTY GIRL
5 LLOYD POLITE, SOUTHSIDE	5 MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME	5 HOOBASTANK, THE REASON	5 SWITCHFOOT, DARE YOU TO LIVE
6 USHER, BURN	6 KENNY CHESNEY, LIVE THOSE SONGS	6 BEASTIE BOYS, CH-CHECK IT OUT	6 BRITNEY SPEARS, EVERYTIME
7 LIL FLIP, GAME OVER	7 BIG & RICH, SAVE A HORSE (RIDE A COWBOY)	7 TWISTA, OVERNIGHT CELEBRITY	7 ALANIS MORISSETTE, EVERYTHING
8 JANET JACKSON, ALL NITE (DON'T STOP)	8 GRETCHEN WILSON, REDNECK WOMAN	8 ALICIA KEYS, IF I AIN'T GOT YOU	8 OUTKAST, ROSES
9 BEENIE MAN, DUDE	9 JULIE ROBERTS, BREAK DOWN HERE	9 JOJO, LEAVE I GET OUT	9 USHER, YEAH
10 JUVENILE, SLOW MOTION	10 LORETTA LYNN, MISS BEING MRS.	10 KANYE WEST, ALL FALLS DOWN	10 LOS LONELY BOYS, HEAVEN
11 8BALL & MJG, YOU DON'T WANT DRAMA	11 JOSH GRACIN, I WANT TO LIVE	11 LENNY KRAVITZ, WHERE ARE WE RUNNING	11 COUNTING CROWS, ACCIDENTALLY IN LOVE
12 NINA SKY, MOVE YA BOOY	12 JEDD HUGHES, HIGH LONESOME	12 CHRISTINA MILIAN, DIP IT LOW	12 MODEST MOUSE, FLOAT ON
13 JAY-Z, 99 PROBLEMS	13 RACHEL PROCTOR, ME AND EMILY	13 OUTKAST, ROSES	13 JOSS STONE, SUPER DUPER LOVE
14 T.I., LET'S GET AWAY	14 BILLY CURRINGTON, I GOT A FEELIN	14 LLOYD BANKS, WARRIOR	14 VELVET REVOLVER, SLITHER
15 JADAKISS, TIMES UP/THE CHAMP IS HERE	15 TRACE ADKINS, ROUGH & READY	15 LLOYD BANKS, ON FIRE	15 JET, COLD HARD BITCH
16 LIL WAYNE, BRING IT BACK	16 MINDY SMITH, COME TO JESUS	16 KEVIN LITTLE, TURN ME ON	16 JAMIE CULLUM, ALL AT SEA
17 MONICA, U SHOULD'VE KNOWN BETTER	17 CLAY WALKER, I CAN'T SLEEP	17 STORY OF THE YEAR, ANTHEM OF OUR DYING DAY	17 ALICIA KEYS, IF I AIN'T GOT YOU
18 USHER, YEAH	18 TOBY KEITH, AMERICAN SOLDIER	18 R. KELLY, HAPPY PEOPLE	18 LENNY KRAVITZ, WHERE ARE WE RUNNING
19 HOUSTON, I LIKE THAT	19 TRENT WILLMON, BEER MAN	19 FRANZ FERDINAND, TAKE ME OUT	19 MAROONS, THIS LOVE
20 JAY-Z, DIRT OFF YOUR SHOULDER	20 MALIBU STORM, PHOTOGRAPH	20 JAY-Z, 99 PROBLEMS	20 AVRIL LAVIGNE, DON'T TELL ME
21 MARIO WINANS, I DON'T WANNA KNOW	21 JESSI ALEXANDER, HONEY SUCKLE SWEET	21 AVRIL LAVIGNE, DON'T TELL ME	21 BLACK EYED PEAS, HEY MAMA
22 KANYE WEST, ALL FALLS DOWN	22 LOS LONELY BOYS, HEAVEN	22 JANET JACKSON, ALL NITE (DON'T STOP)	22 NO DOUBT, IT'S MY LIFE
23 TERROR SQUAD, LEAN BACK	23 HANK WILLIAMS, JR., WHY CAN'T WE ALL JUST GET A LONG (NEEDXJAMBALAYA)	23 COHEED & CAMBRIA, A FAVOR HOUSE ATLANTIC	23 JANET JACKSON, ALL NITE (DON'T STOP)
24 PETEY PABLO, FREEK-A-LEEK	24 CROSS CANADIAN RAGWEE, SICK AND THIRSD	24 BRANDY, TALK ABOUT OUR LOVE	24 TRAIN, ORDINARY
25 RUBEN STUDDARD, WHAT IF	25 EMERSON DRIVE, LAST ONE STANDING	25 DASHBOARD CONFSSIONAL, VINDICATED	25 FLEETWOOD MAC, LANDSLIDE
26 R. KELLY, HAPPY PEOPLE	26 CHELY WRIGHT, BACK OF THE BOTTOM DRAWER	26 HILARY & HAYLIE DUFF, OUR LIPS ARE SEALED	26 NICKELBACK, SOMEDAY
27 J-KWON, TIPSY	27 KEITH URBAN, YOU'LL THINK OF ME	27 SUGARCULT, MEMORY	27 STING, STOLEN CAR (TAKE ME DANCING)
28 MURPHY LEE, HOLD UP	28 SARA EVANS, SUOS IN THE BUCKET	28 D12, MY BAND	28 TRAP, HEADSTRONG
29 ELEPHANT MAN, JOKK GAL (WINE WINE)	29 DIERKS BENTLEY, WHAT WAS I THINKIN	29 LUDACRIS, DIAMOND IN THE BACK	29 EVANESCENCE, MY IMMORTAL
30 ALICIA KEYS, IF I AIN'T GOT YOU	30 JEFF BATES, I WANNA MAKE YOU CRY	30 BLINK-182, DOWN	30 3 DOORS DOWN, HERE WITHOUT YOU
31 BONE CRUSHER, TAKE YA CLOTHES OFF	31 ALAN JACKSON & JIMMY BURETT, IT'S FIVE O'CLOCK SOMEWHERE	31 ASHLEE SIMPSON, PIECES OF ME	31 FINGER ELEVEN, ONE THING
32 MOBB DEEP, GOT IT TWISTED	32 TRACE ADKINS, HOT MAMA	32 MODEST MOUSE, FLOAT ON	32 OUTKAST, HEY YA
33 YOUNG REME, AFTER PARTY	33 JOSH TURNER, LONG BLACK TRAIN	33 BRANDY, TALK ABOUT OUR LOVE	33 GEORGE MICHAEL, AMAZING
34 D12, MY BAND	34 AMY DALLEY, MEN DON'T CHANGE	34 MURPHY LEE, HOLD UP	34 MARIO WINANS, I DON'T WANNA KNOW
35 USHER, CONFESSIONS PART II	35 MARTINA MCBRIDE, HOW FAR	35 HILARY & HAYLIE DUFF, OUR LIPS ARE SEALED	35 GAVIN DEGRAW, I DON'T WANT TO BE
36 BEYONCE, NAUGHTY GIRL	36 TRAVIS TRITT, THE GIRL'S GONE WILD	36 KEITH URBAN, YOU'LL THINK OF ME	36 FRANZ FERDINAND, TAKE ME OUT
37 TWISTA, OVERNIGHT CELEBRITY	37 TERRI CLARK, GIRLS LIE TOO	37 JADAKISS, TIMES UP/THE CHAMP IS HERE	37 MORRISSEY, IRISH BLOOD, ENGLISH HEART
38 OUTKAST, ROSES	38 JOSH TURNER, WHAT IT AIN'T	38 LINKIN PARK, LYING FROM YOU	38 OUTKAST, THE WAY YOU MOVE
39 SLUM VILLAGE, SELFISH	39 KENNY CHESNEY & UNCLE KRACKER, WHEN THE SUN GOES DOWN	39 MARIA MENA, YOU'RE THE ONLY ONE	39 DAVE MATTHEWS, OH
40 ANTHONY HAMILTON, CHARLENE	40 RASCAL FLATTS, I MELT	40 VELVET REVOLVER, SLITHER	40 THE CALLING, OUR LIVES
<b>NEW ONS</b>	<b>NEW ONS</b>	<b>NEW ONS</b>	<b>NEW ONS</b>
T.I., LET'S GET AWAY	MARTINA MCBRIDE, HOW FAR	NO NEW ONS THIS WEEK	COUNTING CROWS, ACCIDENTALLY IN LOVE
LIL WAYNE, BRING IT BACK	TRAVIS TRITT, THE GIRL'S GONE WILD		MODEST MOUSE, FLOAT ON
TERROR SQUAD, LEAN BACK	TERRI CLARK, GIRLS LIE TOO		VELVET REVOLVER, SLITHER
BONE CRUSHER, TAKE YA CLOTHES OFF	KENNY ROGERS, MY WORLD IS OVER		TRAIN, ORDINARY
			STING, STOLEN CAR (TAKE ME DANCING)

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2 JAY Z 99 PROBLEMS	2 SHANIA TWAIN HURTS WHEN IM BREATHING
3 SLUM VILLAGE SELFISH	3 TRACE ATKINS ROUGH & READY
4 ALICIA KEYS IF I AIN'T GOT YOU	4 DIERKS BENTLEY MY LAST NAME
5 REDMAN THE SAGA CONTINUES	5 PHIL VASSAR THIS IS GOD
6 JADAKISS TIMES UP	6 SCOTTY EMERICK THE WATCH
7 LLOYD BANK FIRE	7 BIG & RICH SAVE A HORSE (RIDE A COWBOY)
8 LUDACRIS BLOW IT OUT	8 SHERYL CROW FIRST CUT IS THE DEEPEST
9 MISSY IM REALLY HOT	9 KEITH URBAN YOU'LL THINK OF ME
10 KANYE WEST IT ALL FALLS DOWN	10 JOSH TURNER WHAT IT AIN'T
11 MARIO WINANS DONT WANNA KNOW	11 MINDY SMITH COME TO JESUS
12 AKON F/ STYLES P LOCKED UP	12 JEDD HUGHES HIGH LONESOME
13 D12 MY BAND	13 COLDPLAY THE SCIENTIST
14 ELEPHANT MAN & KIP RICK JOK GAL	14 JOHN MELLENCAMP TEARDROPS WILL FALL
15 WANYE WONDER BONCE ALONG	15 ALAN JACKSON ITS FIVE O'clock SOMEWHERE
16 YOUNG GUNZ NO BETTER LOVE	16 FAITH HILL, THE WAY YOU LOVE ME
17 BEENIE MAN F/ Ms. THING DUDE (REMIX)	17 GARY ALLAN SONGS ABOUT RAIN
18 CHINGY ONE WAY CALL	18 SHE DAISY PASSENGER SEAT
19 CAMRON LORD YOU KNOW	19 GRETCHEN WILSON REDNECK WOMAN
20 SEAN PAUL LIKE GLUE	20 REBA MCENTIRE SOMEBODY
<b>TV 26</b>	<b>TV 35</b>
<b>VJ TOP 20</b>	<b>LATIN</b>
40 Hours Weekly	40 Hours Weekly
1 ALICIA KEYS IF I AIN'T GOT YOU	1 SHAKIRA THE ONE
2 JADAKISS TIMES UP	2 DIEGO TORRES QUE NO ME PIERDA
3 KANYE WEST IT ALL FALLS DOWN	3 VIRGINIA LOPEZ CARMELO DI LIMON
4 JIM JONES HOW G IS THIS	4 TIGRES DEL NORTE REYNA DEL SUR
5 USHER BURN	5 OBIE BERMUDEZ ANTES
6 BEYONCE NAUGHTY GIRL	6 FABULOSOS CADILLAC MATAOOR
7 D12 MY BAND	7 LOS VISCONTI VENENO
8 LUDACRIS BLOW IT OUT	8 KUMBIA KINGS & QZOMATLI MI GENTE
9 JAY Z 99 PROBLEMS	9 CHRISTIAN VOLVER A AMAR
10 USHER YEAH	10 MANA PUERTO DE SAN BLAS
11 BIRD GANG PURPLE CITY	11 LLOS IRACUNDOS PUERTO MONT
12 KGM LOVE CALLS	12 OS CHALCHALEROS DESPEDID
13 ELEPHANT MAN & KIP RICK JOK GAL	13 ELENA AMOR PROHIBIDO
14 CAMRON GET EM GIRLS	14 CHAYANNE AUN SIGLO SIN TI
15 JESSICA SIMPSON WITH YOU	15 PLASTILINA MOSH PELIGROSO POP
16 JAY-Z DUST YOUR SHOULDERS OFF	16 ALEXANDRE PIRES QUITEMOSNOS LA ROPA
17 LLOYD BANKS FIRE	17 LEONARDO FAVIO FOTO DE CARNET
18 YOUNG GUNZ NO BETTER LOVE	18 BANDA BLANCA SOPA DE CARACOL
19 BEENIE MAN F/ Ms. THING DUDE (REMIX)	19 CABA'S LA CADERONA
20 CAMRON LORD YOU KNOW	20 JUANES FOTOGRAFIA
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Karrin Allyson lands her third top five title on Jazz Albums chart



# Charts

In Singles Minded: Selah rises to top of Christian Adult chart



SALES / AIRPLAY / TRENDS / ANALYSIS

## Velvet No Chart Softie

It has been a full year since a rock band stood at No. 1 on The Billboard 200. All of a sudden rock bands own half of the top 10, with supergroup **Velvet Revolver** leading the charge.

The band that contains three former **Guns N' Roses** members and one **Stone Temple Pilots** alumnus delivers an echo of those earlier groups' chart histories, as Velvet Revolver draws first-week sales of 256,000, a higher sum than was hinted by its opening-day numbers.



As mentioned here last week, the total by **Scott Weiland**, **Slash** and crew beats the best week of either former band's last studio album: STP's 98,000-unit start in 2003 or Guns'

190,000 copies in 1993. The start for Revolver's "Contraband" also tops STP's best week but falls shy of Guns' glory days.

Guns blew through 1.4 million copies in one week when its simultaneously released "Use Your Illusion" albums bowed in the chart's first two slots, with the chart-topping "Use Your Illusion II" piling up 770,000 of those. STP's biggest sum came in 1994, when "Purple" bowed at No. 1 with 252,000 sold.

## Over the Counter

By Geoff Mayfield  
gmayfield@billboard.com



**ROCK ON:** Velvet Revolver finds plenty of company, as rock titles occupy four other slots in the top 10 of The Billboard 200, while the top 50 reveals career-best ranks for **PJ Harvey** (No. 3, 34,000 copies) and **Bad Religion** (No. 40, 27,000). Harvey, who played "Late Show With David Letterman" during the album's release week, had previously peaked at No. 42, while Bad Religion's high was No. 49.

A best by **311** enters at No. 7. That matches the rank of its last album, "Evolver," although at 87,000 copies, that 2003 set sold almost 24,000 more in its first week than this one does.

"Vans Warped 2004 Tour Compilation" begins at No. 8, by far the best showing of samplers culled from that concert series (61,000). The 2002 "Vans Warped" album peaked at No. 55, while the one from last year's tour entered at No. 21. **The Early November**, **Simple Plan** and **Bad Religion** are among the acts on this year's edition.

Almost 32% of the "Vans Warped" sales came from a bundling with ticket sales. But unlike the current **Prince** deal, the consumer had the option to forgo the CD.

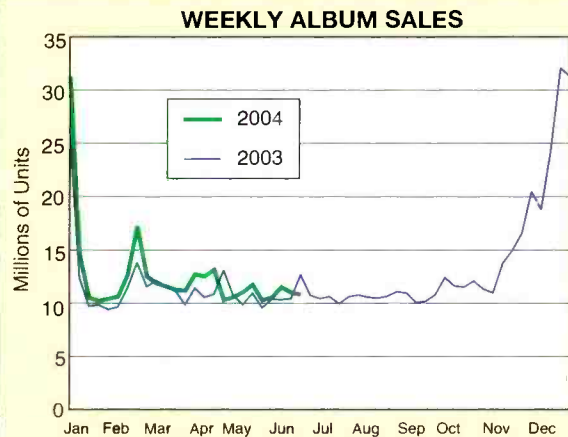
And don't get the idea that label **Side One Dummy** got inspired by all the recent yammering about Prince's "Musicalogy," because about 37% of opening-week sales for last year's edition were also tied to ticket sales.

Two incumbents also represent rock in the top 10, with **Hoobastank** holding at No. 6 (down 13%) and **Slipknot**

(Continued on page 82)

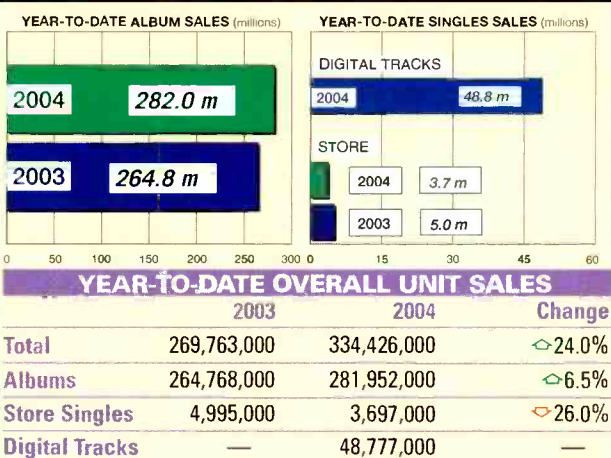
## Market Watch

A Weekly National Music Sales Report



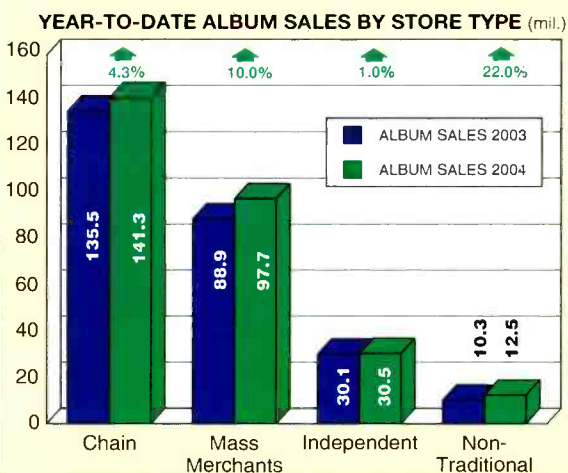
WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	10,849,000	136,000	2,149,000
Last Week	11,054,000	142,000	2,307,000
Change	◊ 1.9%	◊ 4.2%	◊ 6.8%
This Week 2003	12,726,000	903,000	—
Change	◊ 14.7%	◊ 84.9%	—



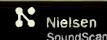
YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
CD	255,255,000	275,662,000	◊ 8.0%
Cassette	8,685,000	5,445,000	◊ 37.3%
Other	828,000	845,000	◊ 2.1%



For week ending 6/13/04. Rounded figures.

Compiled from a national sample of retail store and rack sales reports collected and provided by



## Usher Owns Top Two

For the second time this year, one artist has a lock on the top two positions on The Billboard Hot 100. **Usher's** "Burn" (**LaFace**) has enough heat to remain at No. 1 for a sixth week, while follow-up "Confessions Part II" leaps 5-2.

Usher's monopoly on the top two spots comes 19 weeks after labelmate **OutKast** did the same. For an eight-week period that began Dec. 20, 2003, and ended Feb. 7, "Hey Ya!" was No. 1 and "The Way You Move" was No. 2.

With "Confessions" occupying the runner-up spot, it's more likely than ever that Usher will succeed himself in pole position—again. "Burn" replaced "Yeah!" so Usher would have three back-to-back No. 1 hits on the Hot 100.

The only other act to have three adjacent chart-toppers was **the Beatles**. In 1964, "I Want to Hold Your Hand," "She Loves You" and "Can't Buy Me Love" kept the Fab Four at No. 1 for 14 consecutive weeks.

Usher has already gone beyond that 14-week mark. This issue, he is No. 1 for the 18th week in a row (12 weeks for "Yeah!" and six weeks for "Burn"). That is the longest any artist has been No. 1 on a *Billboard* pop singles chart in one run.

In the rock era, the record is held by **Boyz II Men**, with two 16-week runs. In 1994, "I'll Make Love to You" was on top for 14 weeks, followed by the first two weeks of the reign of "On Bended Knee." In 1995, "One Sweet Day," recorded with **Mariah Carey**, ruled for 16 weeks.

## Chart Beat

By Fred Bronson  
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Counting back to the introduction of charts in 1940, band-leader **Francis Craig** was No. 1 for 17 weeks in 1947 on the airplay chart of the day with "Near You."

There's more Usher chart news: "Confessions Part II" moves 2-1 on Rhythmic Top 40, displacing "Burn" after four weeks. Usher now has six No. 1s on this chart, more than any other artist. Knocked down to second place are **Mariah Carey**, **Nelly**, **P. Diddy** and **TLC** with five each.

Usher is the first lead male artist to succeed himself at No. 1 on the Rhythmic chart. The last time an act knocked itself out of pole position was when Carey's "Fantasy" gave way to "One Sweet Day" the week of Dec. 16, 1995.

**'SOMEBODY' TO LOVE:** **Reba McEntire** collects her first top 10 hit on Hot Country Singles & Tracks since "I'm a Survivor" peaked at No. 3 in 2001. The 13-10 shift of "Somebody" (**MCA**) is significant, as it moves McEntire into the top 10 among artists with the most top 10 songs on this chart. She now has 53, which ties her with **Waylon Jennings** for 10th place. The only female artist with more country top 10s is **Dolly Parton**, with 55.

**GENE THERAPY:** It has been a little more than a quarter-century since **Gene Simmons'** first solo album peaked at No. 22. It was one of four solo LPs that each individual member of **Kiss** released at the same time. Simmons returns this issue with his second solo effort. "\*\*\*\*hole" (**Simmons/Sanctuary**) opens at No. 86 on The Billboard 200.



# Billboard® THE BILLBOARD® 200®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				<b>NUMBER 1/HOT SHOT DEBUT</b> 1 Week At Number 1									
1	NEW	1		<b>VELVET REVOLVER</b> RCA 59794*/RMG (18.98 CD)	Contraband	1	50	28	2		<b>DEAN MARTIN</b> CAPITOL 99487 (18.98 CD)	Dino: The Essential Dean Martin	28
2	1	3	12	<b>USHER</b> ▲ LAFACE 52141/ZOMBA (12.98/18.98)	Confessions	1	51	NEW	1		<b>THE CORRS</b> ATLANTIC 83670/AG (18.98 CD)	Borrowed Heaven	51
3	2	1	3	<b>AVRIL LAVIGNE</b> ARISTA/RCA 59774/RMG (18.98 CD)	Under My Skin	1	52	40	38	88	<b>KEITH URBAN</b> ▲ CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11
4	3	4	5	<b>GRETCHEN WILSON</b> EPIC (NASHVILLE) 30903/SONY MUSIC (18.98 EQ CD)	Here For The Party	2	53	43	46	30	<b>BRITNEY SPEARS</b> ▲ <sup>2</sup> JIVE 53748/ZOMBA (12.98/18.98)	In The Zone	1
5	4	8	3	<b>PRINCE</b> ● NPG/COLUMBIA 92560/SONY MUSIC (18.98 EQ CD)	Musicology	3	54	NEW	1		<b>THE CALLING</b> RCA 56612/RMG (18.98 CD)	Two	54
6	6	6	27	<b>HOOBASTANK</b> ● ISLAND 001488/IDJMG (12.98 CD)	The Reason	3	55	45	50	11	<b>LIL' FLIP</b> ● SUCKA FREE/COLUMBIA 89143*/SONY MUSIC (18.98 EQ CD)	U Gotta Feel Me	4
7	NEW	1		<b>311</b> VOLCANO 60009/ZOMBA (18.98 CD)	Greatest Hits '93-'03	7	56	46	47	32	<b>SHERYL CROW</b> ▲ <sup>2</sup> A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2
8	NEW	1		<b>VARIOUS ARTISTS</b> SIDE ONE DUMMY 71248 (7.98 CD)	Vans Warped Tour 2004 Compilation	8	57	42	37	6	<b>VARIOUS ARTISTS</b> WARNER MUSIC GROUP 5921/UBMG STRATEGIC MARKETING GROUP (18.98 CD)	Totally Hits 2004	14
9	7	7	7	<b>D12</b> SHADY 002404*/INTERSCOPE (8.98/12.98)	D12 World	1	58	52	53	38	<b>NICKELBACK</b> ▲ <sup>2</sup> ROADRUNNER 61840/IDJMG (12.98/18.98)	The Long Road	6
10	5	2	3	<b>SLIPKNOT</b> ROADRUNNER 618388/IDJMG (18.98 CD)	Vol. 3: (The Subliminal Verses)	2	59	38	33	5	<b>TEENA MARIE</b> CASH MONEY CLASSICS 002552/UMRG (12.98 CD)	La Dona	6
11	8	9	5	<b>SOUNDTRACK</b> GEPHEN/DREAMWORKS 002557/INTERSCOPE (18.98 CD)	Shrek 2	8	60	57	58	30	<b>BLINK-182</b> ▲ GEPHEN 001334/INTERSCOPE (12.98 CD)	Blink-182	3
12	12	19	13	<b>KANYE WEST</b> ▲ ROC-A-FELLA/DEF JAM 002030*/IDJMG (8.98/12.98)	The College Dropout	2	61	56	62	47	<b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	8
				<b>GREATEST GAINER</b>			62	48	52	51	<b>BEYONCE</b> ▲ <sup>3</sup> COLUMBIA 86388*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1
13	23	31	16	<b>LOS LONELY BOYS</b> ● DR/EPIC 92088/SONY MUSIC (13.98 CD) [M]	Los Lonely Boys	13	63	47	30	4	<b>MONTGOMERY GENTRY</b> COLUMBIA (NASHVILLE) 90558/SONY MUSIC (18.98 EQ CD)	You Do Your Thing	10
14	21	34	53	<b>BLACK EYED PEAS</b> ▲ A&M 002954/INTERSCOPE (12.98 CD)	Elephunk	14	64	NEW	1		<b>SONIC YOUTH</b> GEPHEN 002549/INTERSCOPE (13.98 CD)	Sonic Nurse	64
15	9	13	12	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> EMI UNIVERSAL/SONY MUSIC/ZOMBA 76990/CAPITOL (18.98 CD)	Now 15	2	65	51	48	26	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA NASHVILLE 54660/RLG (18.98 CD)	Greatest Hits Volume II	19
16	NEW	1		<b>SHEDAISSY</b> LYRIC STREET 16944/HOLLYWOOD (18.98 CD)	Sweet Right Here	16	66	54	66	11	<b>J-KWON</b> ● SO SO DEF 57613*/ZOMBA (18.98 CD)	Hood Hop	7
17	11	15	67	<b>EVANESCENCE</b> ▲ <sup>5</sup> WIND-UP 13063 (18.98 CD)	Fallen	3	67	62	51	3	<b>JULIE ROBERTS</b> MERCURY 001902/UMGN (8.98/13.98)	Julie Roberts	51
18	14	16	38	<b>OUTKAST</b> ▲ <sup>9</sup> LAFACE 50133*/ZOMBA (22.98 CD)	Speakerboxxx/The Love Below	1	68	NEW	1		<b>VARIOUS ARTISTS</b> EPITAPH 86716 (8.98 CD/DVD)	Punk-O-Rama Vol. 9	68
19	17	20	13	<b>NORAH JONES</b> ▲ <sup>4</sup> BLUE NOTE 84600* (18.98 CD)	Feels Like Home	1	69	64	65	120	<b>NORAH JONES</b> ▲ <sup>9</sup> BLUE NOTE 32088* (17.98 CD) [M]	Come Away With Me	1
20	16	21	12	<b>GUNS N' ROSES</b> GEPHEN 001714/INTERSCOPE (12.98 CD)	Greatest Hits	3	70	63	67	42	<b>HILARY DUFF</b> ▲ <sup>3</sup> BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1
21	26	26	10	<b>MODEST MOUSE</b> ● EPIC 87125*/SONY MUSIC (12.98 EQ CD) [M]	Good News For People Who Love Bad News	19	71	66	71	64	<b>LINKIN PARK</b> ▲ <sup>4</sup> WARNER BROS. 48186* (19.98 CD)	Meteora	1
22	15	18	19	<b>KENNY CHESNEY</b> ▲ <sup>2</sup> BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	72	55	64	11	<b>JANET JACKSON</b> ▲ VIRGIN 84404* (12.98/18.98)	Damita Jo	2
23	32	43	6	<b>BIG &amp; RICH</b> WARNER BROS. (NASHVILLE) 48520/WRN (18.98 CD)	Horse Of A Different Color	23	73	61	68	3	<b>SOUNDTRACK</b> WARNER SUNSET/ATLANTIC 8371/AG (18.98 CD)	Harry Potter And The Prisoner Of Azkaban	61
24	10	5	4	<b>METHOD MAN</b> DEF JAM 548405*/IDJMG (8.98/13.98)	Tical 0: The Prequel	2	74	78	91	36	<b>LUDACRIS</b> ▲ DISTURBING THA PEACE/DEF JAM SOUTH 000930*/IDJMG (8.98/12.98)	Chicken*N*Beer	1
25	13	10	4	<b>NEW FOUND GLORY</b> DRIVE-THRU/GEPHEN 002383/INTERSCOPE (13.98 CD)	Catalyst	3	75	58	44	4	<b>LENNY KRAVITZ</b> VIRGIN 84145 (18.98 CD)	Baptism	14
26	NEW	1		<b>MARC ANTHONY</b> SONY DISCOS 95194 (18.98 EQ CD)	Amar Sin Mentiras	26	76	39	—	2	<b>KENNY ROGERS</b> CAPITOL (NASHVILLE) 98794 (21.98 CD)	42 Ultimate Hits	39
27	18	17	5	<b>8BALL &amp; MJG</b> BAD BOY 002389*/UMRG (12.98 CD)	Living Legends	3	77	87	95	19	<b>INCUBUS</b> ▲ IMMORTAL/EPIC 90890*/SONY MUSIC (18.98 EQ CD)	A Crow Left Of The Murder...	2
28	19	24	43	<b>JESSICA SIMPSON</b> ▲ <sup>2</sup> COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)	In This Skin	2	78	69	73	31	<b>G-UNIT</b> ▲ <sup>2</sup> G-UNIT 001593*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2
29	NEW	1		<b>PJ HARVEY</b> ISLAND 00275*/IDJMG (13.98 CD)	Uh Huh Her	29	79	71	72	11	<b>ERIC CLAPTON</b> DUCK/REPRISE 48423*/WARNER BROS. (18.98 CD)	Me And Mr Johnson	6
30	33	40	3	<b>JAY-Z</b> ▲ <sup>2</sup> ROC-A-FELLA/DEF JAM 001528*/IDJMG (8.98/12.98)	The Black Album	1	80	74	80	27	<b>STORY OF THE YEAR</b> ● MAVERICK 48438/WARNER BROS. (12.98 CD) [M]	Page Avenue	51
31	24	28	28	<b>ALICIA KEYS</b> ▲ <sup>3</sup> J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1	81	98	99	19	<b>LOSTPROPHETS</b> ● COLUMBIA 86554/SONY MUSIC (12.98 EQ CD)	Start Something	33
32	20	11	4	<b>ALANIS MORISSETTE</b> MAVERICK 48555/WARNER BROS. (18.98 CD)	So-Called Chaos	5	82	70	81	11	<b>AEROSMITH</b> ● COLUMBIA 87025*/SONY MUSIC (18.98 EQ CD)	Honkin' On Bobo	5
33	27	27	6	<b>PETEY PABLO</b> JIVE 41824/ZOMBA (18.98 CD)	Still Writing In My Diary: 2nd Entry	4	83	93	114	39	<b>YING YANG TWINS</b> ● COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	11
34	29	29	32	<b>TOBY KEITH</b> ▲ <sup>3</sup> DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98)	Shock 'n Y'All	1					<b>HEATSEEKER IMPACT</b>		
35	NEW	1		<b>FRED HAMMOND</b> VERITY/JIVE 58744/ZOMBA (11.98/17.98)	Somethin' 'Bout Love	35	84	NEW	1		<b>DON OMAR</b> VI 450618 (17.98 CD) [M]	The Last Don: Live, Vol. 1	84
36	30	25	7	<b>DIANA KRALL</b> VERVE 001826/VG (12.98 CD)	The Girl In The Other Room	4	85	60	35	1	<b>WILSON PHILLIPS</b> COLUMBIA 92103/SONY MUSIC (14.98 EQ CD)	California	35
37	34	32	57	<b>MAROONS</b> ▲ OCTONE/J 50001*/RMG (18.98 CD) [M]	Songs About Jane	7	86	NEW	1		<b>GENE SIMMONS</b> SIMMONS 84670/SANCTUARY (18.98 CD)	***hole	86
38	22	22	8	<b>MARIO WINANS</b> BAD BOY 002392*/UMRG (8.98/12.98)	Hurt No More	2	87	143	152	30	<b>STEVIE WONDER</b> MDTOWN/UTV 066164/UME (18.98 CD)	The Definitive Collection	35
39	31	41	44	<b>YELLOWCARD</b> ● CAPITOL 39844 (12.98 CD)	Ocean Avenue	23	88	103	109	9	<b>SUGARCULT</b> FEARLESS 51512/ARTEMIS (14.98 CD)	Palm Trees And Power Lines	46
40	NEW	1		<b>BAD RELIGION</b> EPITAPH 86694* (13.98 CD)	The Empire Strikes First	40	89	67	45	4	<b>MORRISSEY</b> ATTACK 86001*/SANCTUARY (18.98 CD)	You Are The Quarry	11
41	35	36	31	<b>JOSH GROBAN</b> ▲ <sup>3</sup> 143/REPRISE 48450/WARNER BROS. (18.98 CD)	Closer	1	90	68	63	6	<b>THIRD DAY</b> ESSENTIAL 10728 (18.98 CD)	Wire	12
42	41	42	36	<b>JET</b> ▲ ELEKTRA 62892*/AG (12.98 CD)	Get Born	26	91	90	85	13	<b>GODSMACK</b> ● REPUBLIC/UNIVERSAL 001539/UMRG (8.98 CD)	The Other Side (EP)	5
43	53	57	12	<b>FRANZ FERDINAND</b> DOMINO/EPIC 92441*/SONY MUSIC (14.98 EQ CD) [M]	Franz Ferdinand	43	92	84	82	25	<b>CASTING CROWNS</b> ● BEACH STREET 10723/REUNION (18.98 CD) [M]	Casting Crowns	59
44	49	59	25	<b>JUVENILE</b> ● CASH MONEY 001718*/UMRG (12.98 CD)	Juve The Great	28	93	86	78	6	<b>PATTI LABELLE</b> DEF SOUL CLASSICS 002433/IDJMG (12.98 CD)	Timeless Journey	18
45	37	14	3	<b>LONESTAR</b> BNA 59751/RLG (18.98 CD)	Let's Be Us Again	14	94	75	76	85	<b>RASCAL FLATTS</b> ▲ <sup>2</sup> LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	5
46	50	55	64	<b>SWITCHFOOT</b> ▲ COLUMBIA 71083/RED INK (9.98 CD)	The Beautiful Letdown	43	95	96	96	36	<b>THREE DAYS GRACE</b> ● JIVE 53478/ZOMBA (12.98 CD) [M]	Three Days Grace	72
47	44	54	4	<b>SOUNDTRACK</b> WALT DISNEY 861015 (18.98 CD)	That's So Raven	44	96	91	87	11	<b>THE BEACH BOYS</b> ▲ CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16
48	36	39	20	<b>TWISTA</b> ▲ ATLANTIC 83598*/AG (10.98/13.98)	Kamikaze	1	97	102	108	13	<b>YEAH YEAH YEAHS</b> INTERSCOPE 000349* (9.98 CD)	Fever To Tell	55
49	25	12	4	<b>GEORGE MICHAEL</b> AEGEAN/EPIC 92089/SONY MUSIC (18.98 EQ CD)	Patience	12	98	59	49	1	<b>VARIOUS ARTISTS</b> RCA 6175/RLG (18.98 CD)	American Idol Season 3: Greatest Soul Classics	10



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
99	82	61	3	<b>SELAH</b>	Hiding Place	61	150	118	37	37	<b>ROONEY</b>	Rooney	125
100	72	86	15	<b>FIVE FOR FIGHTING</b> ●	The Battle For Everything	20	151	135	138	20	<b>THE DARKNESS</b> ●	Permission To Land	36
101	81	92	25	<b>NO DOUBT</b> ▲	The Singles 1992-2003	2	152	115	103	46	<b>BROOKS &amp; DUNN</b> ▲	Red Dirt Road	4
102	97	79	31	<b>JOSS STONE</b> ●	The Soul Sessions (EP)	39	153	147	162	37	<b>KID ROCK</b> ▲	Kid Rock	8
103	NEW	1	1	<b>MY CHEMICAL ROMANCE</b>	Three Cheers For Sweet Revenge	103	154	NEW	1	1	<b>BEBEL GILBERTO</b>	Bebel Gilberto	154
104	77	69	7	<b>LORETTA LYNN</b>	Van Lear Rose	24	155	139	143	59	<b>TOBY KEITH</b> ▲	Unleashed	1
105	122	146	44	<b>SOUNDTRACK</b> ▲	The Cheetah Girls (EP)	33	156	151	170	5	<b>VARIOUS ARTISTS</b>	Walt Disney Records Presents: Mega Movie Mix	139
106	65	23	1	<b>TAMYRA GRAY</b>	The Dreamer	23	157	148	124	34	<b>EAGLES</b> ▲	The Very Best Of	3
107	88	83	82	<b>SHANIA TWAIN</b> ◆	Up!	1	158	177	185	22	<b>FINGER ELEVEN</b>	Finger Eleven	114
108	76	74	12	<b>SOUNDTRACK</b>	The Punisher: The Album	22	159	167	189	20	<b>VARIOUS ARTISTS</b>	Disneymania 2: Music Stars Sing Disney... Their Way!	29
109	94	90	8	<b>MERCYME</b>	Undone	12	160	131	120	40	<b>JOHN MAYER</b> ▲	Heavier Things	1
110	92	94	57	<b>3 DOORS DOWN</b> ▲	Away From The Sun	8	161	NEW	1	1	<b>KATIE MELUA</b>	Call Off The Search	161
111	89	97	48	<b>CHINGY</b> ▲	Jackpot	2	162	169	145	13	<b>RON WHITE</b>	Drunk In Public	144
112	101	88	27	<b>MARTINA MCBRIDE</b> ▲	Martina	7	163	NEW	1	1	<b>THE TEMPTATIONS</b>	Legacy	163
113	113	140	32	<b>ANTHONY HAMILTON</b> ●	Comin' From Where I'm From	33	164	144	150	21	<b>SOUNDTRACK</b> ●	Love Actually	39
114	80	77	17	<b>TRACY LAWRENCE</b>	Strong	17	165	145	156	24	<b>3 DOORS DOWN</b> ●	Another 700 Miles (EP)	21
115	83	134	5	<b>JAMIE CULLUM</b>	twentysomething	83	166	146	136	7	<b>BEYONCE</b>	Live At Wembley	17
116	99	116	13	<b>CASSIDY</b> ●	Split Personality	2	167	157	158	4	<b>TONEX &amp; THE PECULIAR PEOPLE</b>	Out The Box	89
117	107	107	7	<b>DIDO</b> ▲	Life For Rent	4	168	95	—	2	<b>RENEE OLSTEAD</b>	Renee Olstead	95
118	NEW	1	1	<b>X-ECUTIONERS</b>	Revolutions	118	169	125	117	8	<b>SOUNDTRACK</b>	13 Going On 30	41
119	109	118	15	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> ▲	Kings Of Crunk	14	170	130	56	5	<b>EVERLAST</b>	White Trash Beautiful	56
120	110	113	32	<b>SARAH MCLACHLAN</b> ▲	Afterglow	2	171	181	182	35	<b>ELVIS PRESLEY</b> ▲	Elvis: 30 #1 Hits	1
121	100	105	14	<b>VARIOUS ARTISTS</b>	Bad Boy's 10th Anniversary... The Hits	2	172	NEW	1	1	<b>WARREN HAYNES</b>	Live At Bonnaroo	172
122	137	112	8	<b>DROWNING POOL</b>	Desensitized	17	173	165	175	30	<b>LINKIN PARK</b> ●	Live In Texas	23
123	123	137	41	<b>T.I.</b> ●	Trap Muzik	4	174	176	171	19	<b>COUNTING CROWS</b> ●	Films About Ghosts: The Best Of...	32
124	104	101	53	<b>LUTHER VANDROSS</b> ▲	Dance With My Father	1	175	158	159	34	<b>ROD STEWART</b> ▲	As Time Goes By... The Great American Songbook Vol. II	2
125	121	131	10	<b>SHINEDOWN</b>	Leave A Whisper	121	176	141	142	12	<b>N*E*R*D</b> ●	Fly Or Die	6
126	73	60	6	<b>LIONEL RICHIE</b>	Just For You	47	177	162	177	30	<b>RED HOT CHILI PEPPERS</b> ●	Greatest Hits	18
127	NEW	1	1	<b>COWBOY JUNKIES</b>	One Soul Now	127	178	RE-ENTRY	4	4	<b>COHEED AND CAMBRIA</b>	In Keeping Secrets Of Silent Earth: 3	52
128	106	110	35	<b>JOSH TURNER</b> ●	Long Black Train	29	179	149	141	44	<b>GEORGE STRAIT</b> ●	Honkytonkville	5
129	133	144	23	<b>TRACE ADKINS</b> ●	Comin' On Strong	31	180	NEW	1	1	<b>VARIOUS ARTISTS</b>	Agarron Duranguense	180
130	119	128	19	<b>HARRY CONNICK, JR.</b> ▲	Only You	5	181	155	157	16	<b>SOUNDTRACK</b>	Kill Bill Vol. 1	45
131	111	98	8	<b>JOHN MICHAEL MONTGOMERY</b>	Letters From Home	31	182	132	122	12	<b>CARL THOMAS</b> ●	Let's Talk About It	4
132	85	70	8	<b>KIMBERLEY LOCKE</b>	One Love	16	183	159	172	22	<b>VARIOUS ARTISTS</b> ▲	Now 14	3
133	120	163	16	<b>TRILLVILLE/LIL SCRAPPY</b>	The King Of Crunk & BME Recordings Present	12	184	184	192	11	<b>CLAY WALKER</b>	A Few Questions	23
134	112	89	6	<b>LEE ANN WOMACK</b>	Greatest Hits	28	185	156	115	14	<b>WYNONNA</b>	What The World Needs Now Is Love	8
135	138	154	50	<b>LED ZEPPELIN</b> ▲	Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two	116	186	175	178	29	<b>TIM MCGRAW</b> ▲	Tim McGraw And The Dancehall Doctors	2
136	108	93	6	<b>CARLY SIMON</b>	Reflections: Carly Simon's Greatest Hits	22	187	RE-ENTRY	9	9	<b>VARIOUS ARTISTS</b>	Worship Together: Be Glorified	103
137	105	100	32	<b>LIONEL RICHIE</b> ●	The Definitive Collection	19	188	154	106	3	<b>LUPILLO RIVERA</b>	Con Mis Propias Manos	106
138	118	104	4	<b>GEORGE THOROGOOD &amp; THE DESTROYERS</b>	Greatest Hits: 30 Years Of Rock	55	189	170	153	5	<b>FLAW</b>	Endangered Species	42
139	124	123	32	<b>AUDIOSLAVE</b> ▲	Audioslave	7	190	172	183	69	<b>GOOD CHARLOTTE</b> ▲	The Young And The Hopeless	7
140	RE-ENTRY	2	2	<b>ORIGINAL BROADWAY CAST RECORDING</b>	Wicked	140	191	191	190	26	<b>DASHBOARD CONFSSIONAL</b> ●	A Mark, A Mission, A Brand, A Scar	2
141	116	119	13	<b>SEAN PAUL</b> ▲	Dutty Rock	9	192	183	—	26	<b>MONICA</b> ●	After The Storm	1
142	134	161	7	<b>MUSE</b>	Absolution	134	193	153	130	40	<b>SEAL</b> ●	Seal IV	3
143	128	135	13	<b>TRAPT</b> ▲	Trapt	42	194	160	126	0	<b>WILLIAM HUNG</b>	Inspiration	34
144	126	132	11	<b>50 CENT</b> ▲	Get Rich Or Die Tryin'	1	195	NEW	1	1	<b>GEORGE BENSON</b>	Irreplaceable	195
145	117	111	47	<b>MICHAEL MCDONALD</b> ▲	Motown	14	196	NEW	1	1	<b>THE CLARKS</b>	Fast Moving Cars	196
146	129	133	14	<b>COLDPLAY</b> ▲	A Rush Of Blood To The Head	5	197	185	151	4	<b>THE STREETS</b>	A Grand Don't Come For Free	82
147	114	84	5	<b>KILLSWITCH ENGAGE</b>	The End Of Heartache	21	198	127	129	5	<b>VARIOUS ARTISTS</b>	Motown 1's	83
148	152	160	4	<b>SARA EVANS</b>	Restless	20	199	180	168	4	<b>JUVENILE, SKIP &amp; WACKO</b>	The Beginning Of The End	122
149	142	147	3	<b>DIERKS BENTLEY</b> ●	Dierks Bentley	26	200	140	125	27	<b>RUBEN STUDDARD</b> ▲	Soulful	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 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. [H] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



THIS WEEK		LAST WEEK		Billboard		TOP INTERNET ALBUM SALES	
				Sales data and internet sales reports compiled by		Nielsen SoundScan	
				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	
				NUMBER 1		1 Week At Number 1	
1				VARIOUS ARTISTS	SIDE ONE DUMMY 71248	Vans Warped Tour 2004 Compilation	8
2				JERRY GARCIA BAND	J GARCIA 0001	Pure Jerry: Theatre 1839, San Francisco July 29 & 30, 1977	-
3				VELVET REVOLVER	RCA 59794*/RMG	Contraband	1
4	5			USHER	LAFACE 52141/ZOMBA	Confessions	2
5				WARREN HAYNES	ATO 21521 [M]	Live At Bonnaroo	172
6	3			NORAH JONES	BLUE NOTE 84800*	Feels Like Home	19
7				PJ HARVEY	ISLAND 002751/IDJMG	Uh Huh Her	29
8				MY CHEMICAL ROMANCE	REPRISE 48615/WARNER BROS. [M]	Three Cheers For Sweet Revenge	103
9	2			AVRIL LAVIGNE	ARISTA/RCA 59774/RMG	Under My Skin	3
10	6			DIANA KRALL	VERVE 001826/VG	The Girl In The Other Room	36
11				GEORGE MICHAEL	AEGEAN/EPIC 92089/SONY MUSIC	Patience	49
12				BAD RELIGION	EPITAPH 86694*	The Empire Strikes First	40
13	18			RENEE OLSTEAD	143/REPRISE 48704/WARNER BROS.	Renee Olstead	168
14				THE CORRS	ATLANTIC 83670/VG	Borrowed Heaven	51
15	9			LOS LONELY BOYS	OR/EPIC 92088/SONY MUSIC [M]	Los Lonely Boys	13
16	4			ALANIS MORISSETTE	MAVERICK 48555/WARNER BROS.	So-Called Chaos	32
17				GRETCHEN WILSON	EPIC (NASHVILLE) 90903/SONY MUSIC	Here For The Party	4
18	12			ERIC CLAPTON	DUCK/REPRISE 48423*/WARNER BROS.	Me And Mr Johnson	79
19	8			PRINCE	NPG/COLUMBIA 92560/SONY MUSIC	Musicology	5
20				ORIGINAL BROADWAY CAST RECORDING	OEECA BROADWAY 001682/UNIVERSAL CLASSICS GROUP	Wicked	140
21				SOUNDTRACK	GEFFEN/DREAMWORKS 002557/INTERSCOPE	Shrek 2	11
22	10			EVANESCENCE	WIND-UP 13063	Fallen	17
23	1			INCUBUS	IMMORTAL/EPIC 92630/SONY MUSIC	Live In Japan	-
24	13			JOSH GROBAN	143/REPRISE 48450/WARNER BROS.	Closer	41
25				PATTY GRIFFIN	ATO 21520	Impossible Dream	-

THIS WEEK		LAST WEEK		Billboard		TOP SOUNDTRACKS	
				Sales data compiled by		Nielsen SoundScan	
				TITLE		IMPRINT & NUMBER/DISTRIBUTING LABEL	
				NUMBER 1		5 Weeks At Number 1	
1	1			SHREK 2	GEFFEN/DREAMWORKS 002557/INTERSCOPE		
2	2			THAT'S SO RAVEN	WALT DISNEY 861015		
3	3			HARRY POTTER AND THE PRISONER OF AZKABAN	WARNER SUNSET/ATLANTIC 83711/AG		
4	5			THE CHEETAH GIRLS (EP) ▲	WALT DISNEY 860126		
5	4			THE PUNISHER: THE ALBUM	WIND-UP 13093		
6	7			LOVE ACTUALLY ●	J 56760/RMG		
7	6			13 GOING ON 30	HOLLYWOOD 162454		
8	11			O BROTHER, WHERE ART THOU? ▲ <sup>7</sup>	LOST HIGHWAY/MERCURY 170069/IDJMG		
9	8			KILL BILL VOL. 1	A BAND APART/MAVERICK 48570*/WARNER BROS.		
10	10			THE LORD OF THE RINGS: THE RETURN OF THE KING ●	REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS.		
11	12			SHREK ▲ <sup>2</sup>	DREAMWORKS 450305/INTERSCOPE		
12	14			BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WARNER BROS.		
13	9			THE OC: MIX 1	WARNER SUNSET 48685/WARNER BROS.		
14	13			COYOTE UGLY ▲ <sup>3</sup>	CURB 78703		
15	17			50 FIRST DATES	MAVERICK 48675/WARNER BROS.		
16	21			SCHOOL OF ROCK	ATLANTIC 83694/VG		
17	15			TROY	WARNER SUNSET/REPRISE 48798/WARNER BROS.		
18	23			THE LIZZIE MCGUIRE MOVIE ▲	WALT DISNEY 860080		
19	22			FREAKY FRIDAY ●	HOLLYWOOD 162404		
20	16			THE FIGHTING TEMPTATIONS	MUSIC WORLD/COLUMBIA 90286/SONY MUSIC		
21				PIXEL PERFECT (EP)	WALT DISNEY 861056		
22				TUPAC: RESURRECTION ▲	AMARU 001533*/INTERSCOPE		
23	18			YOU GOT SERVED ●	T.U.G./EPIC 90744/SONY MUSIC		
24	24			SOMETHING'S GOTTA GIVE	COLUMBIA 90911/SONY MUSIC		
25	19			RAISING HELEN	HOLLYWOOD 162452		

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 110, 165	Harry Connick, Jr. 130	Guns N' Roses 20	Led Zeppelin 135	Morrissey 89	Selah 99	The Temptations 163	Now 15 15
311 7	The Corrs 51	Anthony Hamilton 113	Lil' Flip 55	Muse 142	SheDaisy 16	Third Day 90	Punk-O-Rama Vol. 9 68
50 Cent 144	Counting Crows 174	Linkin Park 71, 173	Lil' Jon & The East Side Boyz 119	My Chemical Romance 103	Shinedown 125	Carl Thomas 182	Totally Hits 2004 57
8Ball & MJG 27	Cowboy Junkies 127	PJ Harvey 29	Kimberley Locke 132	N*E*R*D 176	Gene Simmons 86	George Thorogood & The Destroyers 138	Vans Warped Tour 2004 Compilation 8
Trace Adkins 129	Sheryl Crow 56	Warren Haynes 172	Los Lonely Boys 13	New Found Glory 25	Carly Simon 136	Three Days Grace 95	Walt Disney Records Presents: Mega Movie Mix 156
Aerosmith 82	Jamie Cullum 115	Hoobastank 6	Lonestar 45	Nickelback 58	Jessica Simpson 28	T.I. 123	Worship Together: Be Glorified 187
Marc Anthony 26	D12 9	William Hung 194	Lostprophets 81	No Doubt 101	Slipknot 10	Tonex & The Peculiar People 167	Velvet Revolver 1
Audioslave 139	The Darkness 151	Incubus 77	Ludacris 74	Don Omar 84	Sonic Youth 64	Trapt 143	Clay Walker 184
Bad Religion 40	Dashboard Confessional 191	Alan Jackson 65	Loretta Lynn 104	ORIGINAL CAST RECORDINGS	SOUNDTRACK	Trillville/Lil' Scrappy 133	Kanye West 12
The Beach Boys 96	Dido 117	Janet Jackson 72	Teena Marie 59	Wicked 140	13 Going On 30 169	Josh Turner 128	Ron White 162
George Benson 195	Drowning Pool 122	Jay-Z 30	Maroon 5 37	OutKast 18	The Cheetah Girls (EP) 105	Shania Twain 107	Gretchen Wilson 4
Dierks Bentley 149	Hilary Duff 70	Dean Martin 50	John Mayer 160	Petey Pablo 33	Harry Potter And The Prisoner Of Azkaban 73	Twista 48	Wilson Phillips 85
Beyonce 62, 166	Eagles 157	John Mayer 160	Norah Jones 112	Prince 5	Kill Bill Vol. 1 181	Keith Urban 52	Mario Winans 38
Big & Rich 23	Evanescence 17	Martina McBride 112	Juvenile, Skip & Wacko 199	Elvis Presley 171	Love Actually 164	Usher 2	Lee Ann Womack 134
Black Eyed Peas 14	Sara Evans 148	Michael McDonald 145	Juvenile 44	Prince 5	The Punisher: The Album 108	Luther Vandross 124	Stevie Wonder 87
Blink-182 60	Everlast 170	Tim McGraw 186	Toby Keith 34, 155	Rascal Flatts 94	Shrek 2 11	VARIOUS ARTISTS	Wynonna 185
Brooks & Dunn 152	Finger Eleven 158	Sarah McLachlan 120	Alicia Keys 31	Red Hot Chili Peppers 177	That's So Raven 47	Agarron Duranguense 180	X-Ecutioners 118
The Calling 54	Five For Fighting 100	Katie Melua 161	Kid Rock 153	Red Hot Chili Peppers 177	Trillville/Lil' Scrappy 133	American Idol Season 3: Greatest Soul Classics 98	Yeah Yeah Yeahs 97
Cassidy 116	Flaw 189	MercyMe 109	Killswitch Engage 147	Lionel Richie 126, 137	Josh Turner 128	Bad Boy's 10th Anniversary... The Hits 121	Yellowcard 39
Casting Crowns 92	Franz Ferdinand 43	Method Man 24	Diana Krall 36	Lupillo Rivera 188	Shania Twain 107	Disneymania 2: Music Stars Sing Disney... Their Way! 159	Ying Yang Twins 83
Kenny Chesney 22	Bebel Gilberto 154	George Michael 49	Lenny Kravitz 75	Julie Roberts 67	Twista 48	Motown 1's 198	
Chingy 111	Godsmack 91	Modest Mouse 21	Patti LaBelle 93	The Streets 197	Usher 2	Now 14 183	
Eric Clapton 79	Good Charlotte 190	Monica 192	Avril Lavigne 3	Ruben Studdard 200	Luther Vandross 124		
The Clarks 196	Tamyra Gray 106	John Michael Montgomery 131	Josh Groban 41	Sugarcoat 88	Usher 2		
Coheed And Cambria 178	Good Charlotte 190	Montgomery Gentry 63	G-Unit 78	Switchfoot 46	Luther Vandross 124		
Coldplay 146	G-Unit 78	Alanis Morissette 32					

## Over The Counter

Continued from page 79

slipping to No. 10 (down 31%). Another band looks like it might be there in a minute, as **Los Lonely Boys** rack up their eighth consecutive increase.

This time, the Boys garner the largest unit growth on the chart, good for a 23-13 jump and the Greatest Gainer award. Steady boosts in radio spins for "Heaven" from more than one format; plays on **VH1**, **CMT** and **GAC**; the recent **Willie Nelson** special on **USA Network**; and **Bob Costas'** HBO show "On the Record" have kept fanning Los Lonely Boys' flame.

**FONDLY REMEMBERED:** More than an entertainer, **Ray Charles** was an American institution (see Rhythm & Blues, page 19, and Opinion, page 10). There seems an eerie appropriateness that news of Charles' death came on the eve of **Ronald Reagan's** funeral, as music linked the two of them.

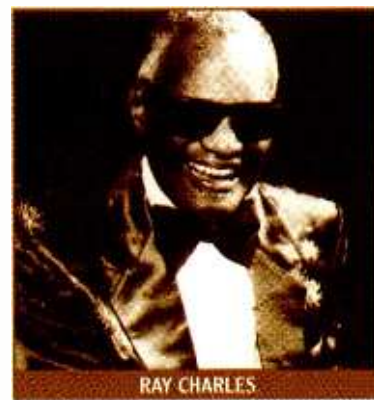
"America the Beautiful" was one of Reagan's favorite songs, and Charles made that anthem his own soulful invention. In fact, he performed it at Reagan's second inauguration.

Although Charles' June 10 death occurred late in the tracking week, enough consumers reacted to launch the artist's first appearances on the *Billboard* Top Pop Catalog (Nos. 30 and 35), Top Blues Albums (No. 5) and Top Independent Albums (No. 33) lists.

Combined, the three titles that generate that chart ink—"Anthology," "The Very Best of Ray

Charles" and "Ray's Blues"—account for 13,000 copies.

With stores and labels catching up on stock, there might be more ripples on next week's charts. **Welk**



**Music Group**, for example, dealt a discount on Charles' most recent studio album, the 2002 **Crossover** release "Thanks for Bringing Love Around Again."

**Concord** has resisted the temptation to move up the release date for Charles' forthcoming duets album. "Genius Loves Company," featuring **B.B. King**, **Bonnie Raitt**, **James Taylor** and **Norah Jones**, is slated to hit retail Aug. 31.

**INDEPENDENT THINKING:** **Sony Music** has done some fishing recently in the independent label pool and has landed a few big ones.

Aside from **Los Lonely Boys**, who have sold more than 271,000 copies of their self-titled album since they shifted from indie distributor **RED** to **Epic** at the start of April, Sony has also banded the gong with **Franz Ferdinand** and **Coheed and Cambria**. Scottish band Franz Ferdinand has seen gains for five straight weeks (53-43).

A move to Sony by Vans Warped tour band **Coheed and Cambria** paves this week's re-entry at No. 178, as indie stock had been depleted. Its "In

Keeping Secrets of Silent Earth: 3" charted for three weeks last fall, peaking at No. 52.

**BOOM TO GLOOM:** This is the first truly ugly week we've seen this year, with album sales down almost 15% from the same week of 2003.

Even with three albums starting in this issue's top 10, this year's June 8 slate could not compete with the frame when **Luther Vandross** bowed at No. 1 with 442,000 copies, while top 10 debuts by **Radiohead**, **Annie Lennox**, **George Strait**, **Joe Budden** and **Steely Dan** added another 781,000 units of new business.

The **Beastie Boys'** new "To the 5 Boroughs" could lead a rebound. It appears on course to bow at No. 1 with a start of around 400,000 copies, according to retailers' first-day numbers. That would more than double what **Monica's** "After the Storm" did a year ago when it entered at No. 1.



JUNE 26 2004  
Billboard® TOP POP CATALOG™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	SALES DATA COMPILED BY NIELSEN SOUNDSCAN	ARTIST	TITLE
1	1	2	787	94 Weeks At Number 1	BOB MARLEY & THE WAILERS	Legend
2	5	1	23		LARRY THE CABLE GUY	Lord, I Apologize
3	4	5	187		THE BEATLES	1
4	2	3	43		PRINCE	The Very Best Of Prince
5	6	6	1402		PINK FLOYD	Dark Side Of The Moon
6	3	4	112		KENNY CHESNEY	No Shoes, No Shirt, No Problems
7	8	7	301		BOB SEGER & THE SILVER BULLET BAND	Greatest Hits
8	12	8	131		JOSH GROBAN	Josh Groban
9	23	21	484		BEASTIE BOYS	Licensed To Ill
10	10	20	661		METALLICA	Metallica
11	13	18	629		AC/DC	Back In Black
12	11	14	190		LINKIN PARK	[Hybrid Theory]
13	7	—	99		AVRIL LAVIGNE	Let Go
14	17	12	116		MERCYME	Almost There
15	9	9	93		LYNYRD SKYNYRD	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
16	19	15	163		SOUNDTRACK	O Brother, Where Art Thou?
17	20	23	164		TIM MCGRAW	Greatest Hits
18	15	11	344		SHANIA TWAIN	Come On Over
19	16	13	129		JOHN MAYER	Room For Squares
20	25	24	114		POISON	Greatest Hits 1986-1996
21	18	16	53		BARRY MANILOW	Ultimate Manilow
22	21	26	134		KID ROCK	Cocky
23	14	10	24		GEORGE STRAIT	The Best Of George Strait: 20th Century Masters The Millennium Collection
24	22	19	80		SIMPLE PLAN	No Pads, No Helmets...Just Balls
25	26	25	104		EMINEM	The Eminem Show
26	33	34	340		QUEEN	Greatest Hits
27	28	28	361		ABBA	Gold - Greatest Hits
28	27	27	194		KENNY CHESNEY	Greatest Hits
29	24	17	143		MARTINA MCBRIDE	Greatest Hits
30	NEW	1			RAY CHARLES	Anthology
31	35	41	69		FRANK SINATRA	Classic Sinatra: His Great Performances 1953-1960
32	30	30	419		AEROSMITH	Aerosmith's Greatest Hits
33	29	29	96		SOUNDTRACK	Shrek
34	31	42	84		JIMI HENDRIX	Experience Hendrix: The Best Of Jimi Hendrix
35	NEW	1			RAY CHARLES	The Very Best Of Ray Charles
36	42	—	363		DEF LEPPARD	Vault - Greatest Hits 1980-1995
37	38	38	193		AC/DC	Live
38	34	33	70		USHER	8701
39	RE-ENTRY	529			VAN MORRISON	The Best Of Van Morrison
40	37	45	270		KID ROCK	Devil Without A Cause
41	45	37	33		WILLIE NELSON	16 Biggest Hits
42	RE-ENTRY	36			VARIOUS ARTISTS	Body + Soul: Love Serenade
43	44	44	473		TOM PETTY AND THE HEARTBREAKERS	Greatest Hits
44	RE-ENTRY	82			JOHNNY CASH	16 Biggest Hits
45	43	35	329		SUBLIME	Sublime
46	41	39	90		PRINCE AND THE REVOLUTION	Purple Rain
47	36	31	110		LENNY KRAVITZ	Greatest Hits
48	RE-ENTRY	75			ORIGINAL BROADWAY CAST RECORDING	Mamma Mia!
49	40	32	79		ROD STEWART	The Very Best Of Rod Stewart
50	32	22	137		SOUNDTRACK	Coyote Ugly

JUNE 26 2004  
Billboard® TOP HEATSEEKERS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	SALES DATA COMPILED BY NIELSEN SOUNDSCAN	ARTIST	TITLE
1	NEW	1		1 Week At Number 1	MY CHEMICAL ROMANCE	Three Cheers For Sweet Revenge
2	1	2	37		SHINEDOWN	Leave A Whisper
3	2	4	12		MUSE	Absolution
4	7	16	43		ROONEY	Rooney
5	NEW	1			BEBEL GILBERTO	Bebel Gilberto
6	6	8	27		FINGER ELEVEN	Finger Eleven
7	NEW	1			KATIE MELUA	Call Off The Search
8	5	3	27		RON WHITE	Drunk In Public
9	NEW	1			WARREN HAYNES	Live At Bonnaroo
10	4	1	3		LUPILLO RIVERA	Con Mis Propias Manos
11	NEW	1			THE CLARKS	Fast Moving Cars
12	12	10	47		GAVIN DEGRAW	Chariot
13	10	9	49		THE POSTAL SERVICE	Give Up
14	3	—	2		MASTA KILLA	No Said Date
15	11	—	2		TIESTO	Just Be
16	NEW	1			CHRIS RICE	Short Term Memories
17	NEW	1			RACHAEL YAMAGATA	Happenstance
18	14	17	18		JEREMY CAMP	Carried Me: The Worship Project
19	9	20	4		ISRAEL AND NEW BREED	Live From Another Level
20	NEW	1			!!! (CHK CHK CHK)	Louden Up Now
21	NEW	1			GERALD ALBRIGHT	Kickin' It Up
22	13	12	8		CONJUNTO PRIMAVERA	Dejando Huella
23	16	6	3		KEANE	Hopes And Fears
24	17	13	12		JEM	Finally Woken
25	8	—	2		AUF DER MAUR	Auf der Maur
26	24	21	20		MINDY SMITH	One Moment More
27	RE-ENTRY	5			DROPBX	Dropbox
28	22	25	10		THE RASMUS	Dead Letters
29	21	19	11		SNOW PATROL	Final Straw
30	15	14	10		LOS HOROSCOPOS DE DURANGO	Locos De Amor
31	NEW	1			HAWTHORNE HEIGHTS	The Silence In Black And White
32	NEW	1			JAY FARRAR	Stone, Steel & Bright Lights
33	18	18	4		JENNIFER PENA	Seducion
34	44	44	3		CROSSFADE	Crossfade
35	29	39	23		LA OREJA DE VAN GOGH	Lo Que Te Conte Mientras Te Hacias La Dormida
36	20	29	3		BANDA EL RECODO	Exitos Con Tradicion Sinaloense
37	NEW	1			TYE TRIBBETT & G.A.	Life
38	46	26	3		PEDRO THE LION	Achilles Heel
39	19	23	3		LOS HURACANES DEL NORTE	Con Experiencia Y Juventud
40	28	24	5		DONAVON FRANKENREITER	Donavon Frankenreiter
41	40	35	6		AVENGED SEVENFOLD	Waking The Fallen
42	34	28	4		PALOMO	Yo Te Propongo
43	RE-ENTRY	7			AUTOPILOT OFF	Make A Sound
44	27	5	3		LASHELL GRIFFIN	Free
45	RE-ENTRY	4			THORNLEY	Come Again
46	23	15	4		RJD2	Since We Last Spoke
47	47	—	10		JEFF BATES	Rainbow Man
48	37	30	10		TOOTS AND THE MAYTALS	True Love
49	RE-ENTRY	7			THE VON BONDIES	Pawn Shoppe Heart
50	39	32	16		PASSION WORSHIP BAND	Passion: Hymns Ancient And Modern

JUNE 26 2004  
Billboard® TOP INDEPENDENT ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	SALES DATA COMPILED BY NIELSEN SOUNDSCAN	ARTIST	TITLE
1	NEW	1		1 Week At Number 1	VARIOUS ARTISTS	Vans Warped Tour 2004 Compilation
2	NEW	1			BAD RELIGION	The Empire Strikes First
3	NEW	1			VARIOUS ARTISTS	Punk-O-Rama Vol. 9
4	1	2	39		YING YANG TWINS	Me & My Brother
5	2	1	9		SUGARCULT	Palm Trees And Power Lines
6	3	3	86		LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk
7	10	10	44		DASHBOARD CONFESSIONAL	A Mark, A Mission, A Brand, A Scar
8	5	4	10		WILLIAM HUNG	Inspiration
9	8	5	4		THE STREETS	A Grand Don't Come For Free
10	6	6	12		MASTER P	Good Side Bad Side
11	12	11	69		THE POSTAL SERVICE	Give Up
12	4	—	2		MASTA KILLA	No Said Date
13	9	7	8		VARIOUS ARTISTS	Rock Against Bush Vol 1
14	NEW	1			!!! (CHK CHK CHK)	Louden Up Now
15	13	13	8		HANSON	Underneath
16	14	18	8		VIC LATINO & DAVID WAXMAN	Ultra.Dance 05
17	20	19	20		MINDY SMITH	One Moment More
18	17	14	8		BLACK LABEL SOCIETY	Hangover Music Vol. VI
19	NEW	1			HAWTHORNE HEIGHTS	The Silence In Black And White
20	NEW	1			JAY FARRAR	Stone, Steel & Bright Lights
21	7	—	2		TRUTH HURTS	Ready Now
22	21	17	6		PIXIES	Wave Of Mutilation: Best Of Pixies
23	24	25	34		DEATH CAB FOR CUTIE	Transatlanticism
24	37	24	3		PEDRO THE LION	Achilles Heel
25	26	27	30		LIL JON & THE EAST SIDE BOYZ	Part II
26	34	28	13		AVENGED SEVENFOLD	Waking The Fallen
27	15	15	6		FEAR FACTORY	Archetype
28	27	—	2		SPYRO GYRA	The Deep End
29	41	—	14		PROBOT	Probot
30	16	—	2		JOE DIFFIE	Tougher Than Nails
31	19	16	4		RJD2	Since We Last Spoke
32	18	8	3		CORMEGA	Legal Hustle
33	NEW	1			RAY CHARLES	Music Legends: Ray's Blues
34	NEW	1			JOLIE HOLLAND	Escondida
35	35	31	10		NB RIDAZ	nb ridaz.com
36	NEW	1			RAMON AYALA Y SUS BRAVOS DEL NORTE	Antologia De Un Rey
37	30	40	12		LACUNA COIL	Comalies
38	36	9	3		SKINNY PUPPY	The Greater Wrong Of The Right
39	44	46	19		FALL OUT BOY	Take This To Your Grave
40	31	21	4		VARIOUS ARTISTS	Okayplayer: True Notes Vol. 1
41	25	30	6		DAVID CROSS	It's Not Funny
42	RE-ENTRY	3			DANIEL O'DONNELL	Faith & Inspiration
43	38	34	8		KOTTONMOUTH KINGS	Fire It Up
44	43	45	26		DANE COOK	Harmful If Swallowed
45	23	20	4		TWIZTID	Cryptic Collection 3
46	33	29	6		WILLIE NELSON	Live At Billy Bob's Texas
47	42	32	34		THE SHINS	Chutes Too Narrow
48	32	23	5		PETE ROCK	Soul Survivor II
49	39	26	6		SEVENDUST	Southside Double-Wide: Acoustic Live
50	45	—	4		MATCHBOOK ROMANCE	Stories And Alibis

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseeker title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ● RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan	
ARTIST		IMPRINT & NUMBER/DISTRIBUTING LABEL		Title			
1	1	1	1	7	1	<b>NUMBER 1</b>	7 Weeks At Number 1
DIANA KRALL		VERVE 001926/VG		The Girl In The Other Room			
2	3	19	19	3	1		Only You
HARRY CONNICK, JR. ▲		COLUMBIA 90551/SONY MUSIC					
3	2	3	3	143	1		Renee Olstead
RENEE OLSTEAD		143/REPRISE 48704/WARNER BROS.					
4	4	4	4	87	1		Live In Paris
DIANA KRALL ●		VERVE 005109/VG					
5	NEW	NEW	NEW	NEW	1		Wild For You
KARRIN ALLYSON		CONCORD JAZZ 2220/CONCORD					
6	6	6	6	86	1		A Wonderful World
TONY BENNETT & K.D. LANG ●		RPM/COLUMBIA 86734/SONY MUSIC					
7	5	6	6	6	1		Dreamer
ELIANE ELIAS		BLUEBIRD 58335/RCA VICTOR					
8	10	14	14	14	1		Magic Hour
WYNTON MARSALIS QUARTET		BLUE NOTE 91717					
9	9	11	11	11	1		Torch Songs
VARIOUS ARTISTS		CAPITOL 97582					
10	13	5	5	13	1		Straight & Smooth
BOBBY LYLE		THREE KEYS 30004/LIGHTYEAR					
11	7	7	7	7	1		Bossa Nova
JOHN PIZZARELLI		TELARC 83591					
12	11	5	5	11	1		EnRoute
JOHN SCOFIELD TRIO		VERVE 001698/VG					
13	8	4	4	8	1		With All My Heart
HARVEY MASON		BLUEBIRD 52741/RCA VICTOR					
14	22	6	6	22	1		I'm All For You
JOE LOVANO		BLUE NOTE 91950					
15	16	3	3	16	1		Private Brubeck Remembers
DAVE BRUBECK		TELARC 83605					
16	12	14	14	12	1		Give
THE BAD PLUS		COLUMBIA 90771/SONY MUSIC [M]					
17	RE-ENTRY	RE-ENTRY	RE-ENTRY	RE-ENTRY	1		Evolution
STEFON HARRIS & BLACKOUT		BLUE NOTE 97353					
18	15	54	54	15	1		timeagain
DAVID SANBORN		VERVE 065578/VG					
19	18	33	33	18	1		This Guy's In Love
STEVE TYRELL		COLUMBIA 89238/SONY MUSIC [M]					
20	20	6	6	20	1		Funeral For A Friend
DIRTY DOZEN BRASS BAND		ROPEADOPE 51526/ARTEMIS					
21	NEW	NEW	NEW	NEW	1		Love Is Blue
JACKIE ALLEN		A440 4041					
22	21	14	14	21	1		Ultimate Mancini
HENRY & MONICA MANCINI		CONCORD JAZZ 2237/CONCORD					
23	17	8	8	17	1		I Just Wanted To Hear The Words
DANNY AIELLO		IN2N 6001					
24	24	66	66	24	1		Peter Cincotti
PETER CINCOTTI		CONCORD 2159 [M]					
25	14	9	9	14	1		More Of The Most Relaxing Jazz Music In The Universe
VARIOUS ARTISTS		DENON 17316					

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan	
ARTIST		IMPRINT & NUMBER/DISTRIBUTING LABEL		Title			
1	1	1	1	120	1	<b>NUMBER 1</b>	120 Weeks At Number 1
NORAH JONES ▲		BLUE NOTE 32088 [M]		Come Away With Me			
2	2	3	3	2	1		twentysomething
JAMIE CULLUM		UNIVERSAL/VERVE 002273/VG					
3	NEW	NEW	NEW	NEW	1		Call Off The Search
KATIE MELUA		DRAMATICO/UNIVERSAL 002666/UMRG [M]					
4	NEW	NEW	NEW	NEW	1		Irreplaceable
GEORGE BENSON		GRP 000599/VG					
5	NEW	NEW	NEW	NEW	1		Kickin' It Up
GERALD ALBRIGHT		GRP 001631/VG [M]					
6	3	3	3	3	1		The Deep End
SPYRO GYRA		HEADS UP 3085					
7	5	53	53	5	1		Ultimate Kenny G
KENNY G		BMG HERITAGE 50997/RMG					
8	4	7	7	4	1		In The Name Of Love
KIM WATERS		SHANACHIE 5113 [M]					
9	6	12	12	6	1		Confidential
PETER WHITE		COLUMBIA 89090/SONY MUSIC [M]					
10	7	34	34	7	1		Saxophonic
DAVE KOZ		CAPITOL 34226 [M]					
11	11	7	7	11	1		No Assembly Required
PIECES OF A DREAM		HEADS UP 3080					
12	10	14	14	10	1		Livin' Large
EUGE GROOVE		NARADA JAZZ 91237/NARADA					
13	9	7	7	9	1		Player's Club
MARION MEADOWS		HEADS UP 3082					
14	12	12	12	12	1		This Girl's Got To Play
JOYCE COOLING		NARADA JAZZ 91225/NARADA					
15	8	36	36	8	1		Emotions
WILL DOWNING		GRP 000529/VG					
16	14	37	37	14	1		A Thousand Kisses Deep
CHRIS BOTTI		COLUMBIA 90535/SONY MUSIC [M]					
17	RE-ENTRY	RE-ENTRY	RE-ENTRY	RE-ENTRY	1		Straight & Smooth
BOBBY LYLE		THREE KEYS 30004/LIGHTYEAR					
18	13	13	13	13	1		Brazil Chill
BOB BALDWIN		A440 4034					
19	19	20	20	19	1		Cellar Funk
DOWN TO THE BONE		NARADA 95747 [M]					
20	20	18	18	20	1		Radio Contact
ACOUSTIC ALCHEMY		HIGHER OCTAVE 84285					
21	17	11	11	17	1		Steppin' Up
ANDRE WARD		AWARD 90934/ORPHEUS					
22	15	2	2	15	1		Sensuous Smooth Jazz Guitar: The Ultimate Collection
VARIOUS ARTISTS		SHANACHIE 5115					
23	23	4	4	23	1		Stay With Me
MICHAEL LINGTON		RENEZVDUS 5103					
24	RE-ENTRY	RE-ENTRY	RE-ENTRY	RE-ENTRY	1		Deeper
PETE BELASCO		COMPENIA 5717					
25	RE-ENTRY	RE-ENTRY	RE-ENTRY	RE-ENTRY	1		Wildflower
KEIKO MATSUI		NARADA JAZZ 97904/NARADA					

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan	
ARTIST		IMPRINT & NUMBER/DISTRIBUTING LABEL		Title			
1	1	1	1	11	1	<b>NUMBER 1</b>	11 Weeks At Number 1
YO-YO MA WITH THE AMSTERDAM BAROQUE ORCHESTRA & TON KOOPMAN		SONY CLASSICAL 90916/SONY MUSIC		Vivaldi's Cello			
2	2	3	3	2	1		Master And Commander
SOUNDTRACK		DECCA 001574/UNIVERSAL CLASSICS GROUP					
3	3	16	16	3	1		American Angels
ANONYMOUS 4		HARMONIA MUNDI 901326 [M]					
4	4	33	33	4	1		Romance Of The Violin
JOSHUA BELL		SONY CLASSICAL 87894/SONY MUSIC [M]					
5	5	2	2	5	1		Peace Like A River
THE MORMON TABERNACLE CHOIR		MORMON TABERNACLE 6188					
6	6	12	12	6	1		Classic Meets Cuba
KLAZZ BROTHERS & CUBA PERCUSSION		SONY CLASSICAL 93090/SONY MUSIC					
7	8	10	10	7	1		Beautiful America
TIM JANIS		TIM JANIS ENSEMBLE 1106					
8	10	30	30	8	1		Live In Dublin
ANDRE RIEU		DENON 17293 [M]					
9	7	14	14	9	1		Sentimento
ANDREA BOCELLI ▲		PHILIPS 476400/UNIVERSAL CLASSICS GROUP					
10	11	3	3	10	1		re: Bach
LARA ST. JOHN		ODYSSEY/SONY CLASSICAL 93022/SONY MUSIC					
11	12	15	15	11	1		Live At Carnegie Hall
LANG LANG		DG 00247/UNIVERSAL CLASSICS GROUP					
12	9	3	3	12	1		Beethoven: Piano Concertos Nos. 1-5
PIERRE-LAURENT AIMARD/CHAMBER ORCHESTRA OF EUROPE (HARMONCOURT)		TELDEC/WARNER CLASSICS 47334/WARNER STRATEGIC MARKETING					
13	NEW	NEW	NEW	NEW	1		America's Choir: Favorite Songs, Hymns, & Anthems
THE MORMON TABERNACLE CHOIR		MORMON TABERNACLE 6313					
14	NEW	NEW	NEW	NEW	1		Hallelujah: 35 Great Sacred Chorus
VARIOUS ARTISTS		SPARROW 96561					
15	NEW	NEW	NEW	NEW	1		Hero For Today
U.S. ARMY BAND & CHORUS		ALTISSIMO 9577					

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan	
ARTIST		IMPRINT & NUMBER/DISTRIBUTING LABEL		Title			
1	1	1	1	32	1	<b>NUMBER 1</b>	32 Weeks At Number 1
JOSH GROBAN ▲		143/REPRISE 48450/WARNER BROS.		Closer			
2	2	10	10	2	1		Pure
HAYLEY WESTENRA		DECCA 001886/UNIVERSAL CLASSICS GROUP [M]					
3	5	30	30	3	1		Josh Groban In Concert
JOSH GROBAN		143/REPRISE 48413/WARNER BROS.					
4	4	22	22	4	1		The Opera Band
AMICI FOREVER		VICTOR 52739/SMG [M]					
5	3	7	7	5	1		Music For Two
BELA FLECK/EDGAR MEYER		SONY CLASSICAL 92196/SONY MUSIC					
6	6	34	34	6	1		Harem
SARAH BRIGHTMAN		NEMO STUDIO 37180/ANGEL					
7	7	44	44	7	1		Obrigado Brazil
YO-YO MA		SONY CLASSICAL 89935/SONY MUSIC					
8	12	13	13	8	1		Heritage
THE IRISH TENORS		RAZOR & TIE 82910					
9	8	19	19	9	1		My Heart
SISSEL		DECCA 002080/UNIVERSAL CLASSICS GROUP [M]					
10	9	18	18	10	1		Obrigado Brazil: Live In Concert
YO-YO MA		SONY CLASSICAL 90970/SONY MUSIC					
11	10	31	31	11	1		Prelude: The Best Of Charlotte Church
CHARLOTTE CHURCH		COLUMBIA 86990/SONY MUSIC					
12	11	17	17	12	1		At The Movies
ANDRE RIEU		DENON 17348					
13	13	31	31	13	1		Bond: Remixed
BOND		MBO/DECCA 001117/UNIVERSAL CLASSICS GROUP					
14	14	30	30	14	1		Shine
BOND		MBO/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]					
15	RE-ENTRY	RE-ENTRY	RE-ENTRY	RE-ENTRY	1		String Quartet Tribute To Evanescence
VARIOUS ARTISTS		VITAMIN 8780					

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan	
ARTIST		IMPRINT & NUMBER/DISTRIBUTING LABEL		Title			
1	1	1	1	6	1	<b>NUMBER 1</b>	6 Weeks At Number 1
JIM BRICKMAN		WINDHAM HILL 80616/RCA VICTOR		Greatest Hits			
2	4	4	4	4	1		Windham Hill America
VARIOUS ARTISTS		WINDHAM HILL 60132/RCA VICTOR					
3	2	73	73	3	1		Ultimate Yanni
YANNI		WINDHAM HILL 18106/BMG HERITAGE					
4	3	16	16	4	1		Pure Moods: Celestial Celebration
VARIOUS ARTISTS		VIRGIN 96797					
5	5	51	51	5	1		American Spirit
MANNHEIM STEAMROLLER/C.W. MCCALL		AMERICAN GRAMAPHONE 1776					
6	6	70	70	6	1		Ethnicity
YANNI		VIRGIN 81516					
7	7	19	19	7	1		The Healing Garden Collection
VARIOUS ARTISTS		MADACY 4850					
8	9	4	4	8	1		Piano Nights
ARMIK		BOLERO 7106					
9	8	7	7	9	1		Wellness Music: Quiet Times
VARIOUS ARTISTS		ST. CLAIR 1578					
10	12	3	3	10	1		Feast Of Silence
VAS		NARADA 7737					
11	NEW	NEW	NEW	NEW	1		Call Of The Mystic
KARUNESH		REAL MUSIC 4159					



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 41  
**430 AM** (F.I.P.P., BMI/EMI April, ASCAP) LT 39  
**BTH WORLD WONDER** (Shankel Songs, ASCAP/Jacobson, ASCAP/BEEBop Music, SOCAN/BBC Worldwide, SOCAN/Curb Songs, ASCAP), WBM, H100 95  
**99 PROBLEMS** (Copyright Control/Careers-BMG, BMI/BMG Songs, ASCAP/Spirit Two, ASCAP/Songs Of The Knight, BMI/Universal-PolyGram International, ASCAP/Rhyme Syndicate, ASCAP/WB, ASCAP/Ammo Dump, ASCAP/Caramba, ASCAP/American Def Tunes, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 30; RBH 26

## -A-

**ABRAZAR LA VIDA** (Denise Rich Songs, BMI/Lazy Jo, ASCAP/Warner-Tamerlane, BMI/Perez Soto, BMI/WB, ASCAP) LT 38  
**ACCIDENTALLY IN LOVE** (Songs Of SKG, BMI/EMI Blackwood, BMI/Jones Falls, BMI) H100 61  
**AFTER PARTY** (Notting Hill Songs, SESAC/Put It Down, SESAC/T. Scott Style, SESAC/Young Fiano, SESAC/All Blac Muzik, ASCAP), RBH 66  
**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 15; RBH 11  
**AMAR COMO TE AME** (Edimusa, ASCAP/Vander, ASCAP) LT 26  
**ANTES DE QUE TE VAYAS** (Crisma, SESAC) LT 42  
**AUNQUE NO TE PUEDA VER** (WB, ASCAP) LT 21

## -B-

**BACK OF THE BOTTOM DRAWER** (Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC/Printed Red, BMI), HL, CS 45  
**BEER MAN** (EMI April, ASCAP/Sea Gyle, ASCAP/Sony/ATV Acuff Rose, BMI), HL, CS 33  
**BE YOUR GIRL** (Ras And Taj, BMI/Universal-Duchess, BMI/Polli Paul, BMI/Zomba, ASCAP/Lil Will, ASCAP/Raul Santiago, BMI/Chris Jones, BMI) RBH 91  
**BLAME IT ON MAMA** (Blame Mama, ASCAP/Hysom Walker, BMI) CS 34  
**BLOW IT OUT** (Ludacris, ASCAP/EMI April, ASCAP/Browz, BMI/The Royalty Network, BMI), HL, RBH 77  
**THE BOOGIE MAN** (Blackened, BMI/Blue Sky Rider, BMI) CS 58  
**BOUNCE BACK** (Money Mack, BMI) RBH 93  
**BREAK DOWN HERE** (EMI April, ASCAP/Willow Lake, ASCAP), HL, CS 29  
**BRING IT BACK** (Money Mack, BMI) RBH 60  
**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 35  
**CANTAR HASTA MORIR** (BMG Songs, ASCAP) LT 15  
**CHARLENE** (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI) RBH 82  
**CH-HECK IT OUT** (Brooklyn Dust, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 69  
**COLD HARD BITCH** (Get-Jet, BMI) H100 71  
**COMO PUDE ENAMORARME DE TI** (Universal Musica, ASCAP/Leo Musica, SACM) LT 24  
**CONFESSIONS PART 1** (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WB, ASCAP), HL/WBM, RBH 52  
**CONFESSIONS PART II** (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, H100 2; RBH 3  
**COO-COO CHEE** (Our Publishing, ASCAP/Sounds Of The Red Drums, ASCAP/Baby Britt, BMI/Ricky Dupree, ASCAP/Semanya, BMI) H100 97; RBH 95  
**CREO EN EL AMOR** (Piloto, ASCAP/Universal Musica, ASCAP/WB, ASCAP) LT 13  
**CRUZ DE OLIVDO** (Zomba Golden Sands, ASCAP) LT 27  
**CULO** (Diaz Brothers Music, BMI/Aboud, BMI/Greensteves, PRS/Kings Of Kings, BMI/Marimber, ASCAP) H100 45; RBH 55

## -D-

**DAME TU AIRE** (WB, ASCAP) LT 30  
**DANCE WITH MY FATHER** (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Chi-Boy, ASCAP), HL, CS 42  
**DESEOS DE COSAS IMPOSIBLES** (Sony/ATV Discos, ASCAP) LT 37  
**DESESPERADO** (Hecho A Mano, ASCAP/EMI April, ASCAP) LT 34  
**DESNUDATE MUJER** (Warner-Tamerlane, BMI) LT 9  
**DESPERATELY** (Tiltawhirl, BMI/Moon Kiss, BMI) H100 99  
**DIAMOND IN THE BACK** (Ludacris, ASCAP/EMI April, ASCAP/Tennoise, BMI/Delicious Apple, ASCAP/Jemalax, ASCAP/ASCAP/H&R Lastrada, ASCAP/Sony/ATV Tunes, ASCAP/Melomega, ASCAP/Music Sales Corp., ASCAP), HL, RBH 61  
**DIARY** (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, H100 44; RBH 13  
**DIE OF A BROKEN HEART** (Just Another Girl's Music, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Shaye Smith, BMI) CS 56  
**DIP IT LOW** (Polli Paul, BMI/Spencow, BMI/Songs Of Universal, BMI/Havana Brown, BMI/Universal-Duchess, BMI), WBM, H100 26; RBH 64  
**DIRT OFF YOUR SHOULDER** (EMI April, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL, H100 23; RBH 24  
**A DONDE ESTABAS?** (Ser-Ca, BMI) LT 14  
**DON'T SAY NUTHIN** (Grand Negaz, BMI/Careers-BMG, BMI/Scott Storch, ASCAP/Tuff Jew, ASCAP), HL, RBH 74  
**DON'T TAKE YOUR LOVE AWAY** (Tuff Huff, BMI/Zomba Songs, BMI/Grindtime, BMI), WBM, H100 79; RBH 31  
**DON'T TELL ME** (Almo, ASCAP/Avril Lavigne, SOCAN/Evan Taubenfeld, ASCAP/EMI April, ASCAP), HL/WBM, H100 22  
**DOS LOCOS** (J&N, ASCAP) LT 3  
**DUDE** (EMI Blackwood, BMI), HL, H100 34; RBH 25  
**DUELE EL AMOR** (Gente Normal, ASCAP) LT 8

## -E-

**E.I. (REINVENTION)** (Jackie Frost, ASCAP/BMG Songs, ASCAP/Crump Tight, ASCAP/Universal, ASCAP/Jay E's Basement, ASCAP/D2 Pro, ASCAP) RBH 78  
**ESTA LORANDO MI CORAZON** (Not Listed) LT 47  
**EVERYTHING** (Szeretlek, ASCAP/BMG Songs, ASCAP), HL, H100 76  
**EVERYTIME** (Zomba Songs, BMI/Britney Spears, BMI/Notting Hill, BMI/Sea Nymph, BMI/Andrian Adams,

BMI/Universal, ASCAP), WBM, H100 17

## -F-

**FEELS LIKE TODAY** (Universal-PolyGram International, ASCAP/Almo, ASCAP), HL, CS 47  
**FIERA INQUIETA** (Laguna, ASCAP/Sony/ATV Discos, ASCAP) LT 36  
**THE FIRST CUT IS THE DEEPEST** (Mainstay, BMI/Salafa, ASCAP/Universal-MCA, ASCAP), WBM, H100 49  
**FLOAT ON** (Ugly Casanova Music, ASCAP/Tschudi Music, ASCAP/The Best Dressed Chicken In Town, ASCAP) H100 90  
**FREAKS** (SPZ, BMI/Play-N-Skillz, ASCAP) RBH 81  
**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 9; RBH 7  
**FRIDAY NIGHT** (Young Chris, ASCAP/Young Neef, ASCAP/F.O.B., ASCAP/Rabasse, ASCAP/Rush Groove, ASCAP/The Robinson Music Group, BMI/WB, ASCAP), WBM, RBH 88

## -G-

**GAME OVER (FLIP)** (Neje, SESAC/Lucky, BMI) H100 42; RBH 18  
**GET NO BETTER** (Larsiny, 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 83; RBH 68  
**THE GIRL'S GONE WILD** (Sony/ATV Tree, BMI/Love Monkey, BMI/Universal, ASCAP/Memphersfield, ASCAP), WBM, CS 31  
**GIRLS LIE TOO** (EMI April, ASCAP/Little Cricket, ASCAP/Didn't Have To Be, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 18  
**GOLDEN** (Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/ablackants music, BMI) RBH 57  
**GOODIES** (White Rhino, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Royalty Rightings, ASCAP/Music Publishing 101, ASCAP/C'Amore, BMI/Me & Marq, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL, H100 94; RBH 75  
**GOT IT TWISTED** (BMG Songs, ASCAP/Juvenile Hell, ASCAP/Careers-BMG, BMI/P. Noid, BMI/A. Maman Music, ASCAP/Bienstock, ASCAP/Lost Top People Music, ASCAP), HL/WBM, H100 68; RBH 28

## -H-

**HAPPY PEOPLE** (R. Kelly, BMI/Zomba Songs, BMI), WBM, H100 28; RBH 9  
**HAZME OLVIDARLA** (Vander, ASCAP) LT 22  
**HEADSPRUNG** (L Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, RBH 51  
**HEAVEN** (Either Or Music, BMI) H100 25  
**HERE FOR THE PARTY** (Sony/ATV Cross Keys, ASCAP/Hoosiermama Music, ASCAP/WB, ASCAP/Big Love, BMI/Carol Vincent And Associates, BMI), HL/WBM, CS 44  
**HERE WITHOUT YOU** (Escatwapa, BMI/Songs Of Universal, BMI), WBM, H100 33  
**HEY GOOD LOOKIN'** (Sony/ATV Acuff Rose, BMI/Hiriam, BMI), HL, CS 14; H100 64  
**HEY MAMA** (will.i.am, BMI/Listmoney, PRS/Greensteves, PRS/MCPS, PRS/Cherry River, BMI), CLM, H100 29  
**HIGH LONESOME** (Wilmington Road, BMI/Terry McBride, BMI/Still Working For The Man, BMI/ICG, BMI) CS 57  
**HOLD ON** (Blackfire, ASCAP/Famous, ASCAP/Blue Erro Soul, ASCAP/EMI April, ASCAP/Tehtu, ASCAP/Ye World Music, ASCAP/Modat, ASCAP/Get Ya Frog On, BMI), HL, RBH 100  
**HOOD HOP** (Jerrell Jones, ASCAP/Tarpo, ASCAP/Notting Dale, ASCAP) RBH 72  
**HORA ENAMORADA** (Sony/ATV Latin, BMI/CD Elvis, BMI) LT 48  
**HOT 2NITE** (Next Selection, ASCAP/Mottola, ASCAP/Aspen, ASCAP) RBH 80  
**HOW AM I DOIN'** (Skronk Bonk Tunes, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 40  
**HOW FAR** (EMI April, ASCAP/EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabaux Songs, BMI), HL, CS 19

## -I-

**I CAN'T SLEEP** (Espirtu de Leon, BMI/Songs Of Universal, BMI/My Mulligan, BMI), WBM, CS 12; H100 74  
**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 4; RBH 12  
**IF I AIN'T GOT YOU** (Lellow, ASCAP/EMI April, ASCAP), HL, H100 5; RBH 2  
**IF NOBODY BELIEVED IN YOU** (Coburn, BMI/Harley Allen Music, BMI), WBM, CS 23  
**IF YOU EVER STOP LOVING ME** (Sony/ATV Tree, BMI/Love Monkey, BMI/Wenona, BMI/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 3; H100 36  
**I GOT A FEELIN'** (Major Bob, ASCAP/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Sony/ATV Tree, BMI), HL/WBM, CS 13; H100 73  
**I HATE U** (N-The Water, ASCAP/Still N-The Water, BMI) RBH 85  
**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, H100 56; RBH 46  
**I MEANT TO** (WB, ASCAP/Warner-Tamerlane, BMI/1808 Music, BMI/BP, BMI), WBM, CS 38  
**I MISS YOU** (EMI April, ASCAP/Fun With Goats, ASCAP/Beat Poet, ASCAP/Universal, ASCAP), HL/WBM, H100 82  
**I'M RIDIN' BIG YO** (Pastor Troy, BMI/Toompstone, BMI) RBH 96  
**IN A REAL LOVE** (EMI April, ASCAP/VassarSongs, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 30  
**IT ONLY HURTS WHEN I'M BREATHING** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 37  
**IT'S ALL HOW YOU LOOK AT IT** (Universal, ASCAP/Memphisto, ASCAP/Cal IV, ASCAP/JorgaSong, ASCAP/WB, ASCAP), WBM, CS 55  
**IT'S A WRAP** (Mary J. Blige, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI), HL, RBH 71  
**(I WANNA HEAR) A CHEATIN'** (SONY/Warner-Tamer-

lane, BMI/Chenowee, BMI), WBM, CS 60  
**I WANNA MAKE YOU CRY** (Big Red Tractor, ASCAP/Warner-Tamerlane, BMI/Smith Haven, BMI), WBM, CS 24  
**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/EMI Blackwood, BMI/Jobete, ASCAP), HL/WBM, RBH 65  
**I WANT TO LIVE** (Memphisto, ASCAP/Onlay, ASCAP/Universal, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 16  
**I WANT YOU** (Uncle Bobby's Music, BMI/EMI Blackwood, BMI/New Hidden Valley, ASCAP/WB, ASCAP/Casa David, ASCAP), HL/WBM, RBH 79

## -J-

**JESUS WALKS** (EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, H100 16; RBH 8  
**LOOK GAL (WINE WINE)** (Greensteves, PRS/Livingston, ASCAP/Drugstore, ASCAP/Lil Jon 00017 Music, BMI/Stayin High Music, ASCAP/EMI April, ASCAP/Bone Crusher, ASCAP/Aboud, BMI/Mochrie, ASCAP/EMI Virgin Songs, BMI/Cal-Gene, BMI), HL, H100 66; RBH 23  
**JUST FOR YOU** (LBR, ASCAP/Metrophonic, ASCAP) H100 98

## -K-

**KNUCK IF YOU BUCK** (World Wide Platinum, BMI) RBH 67

## -L-

**LA MESA QUE MAS APLAUDA ZA, ZA, ZA** (Edimusa, ASCAP/Vander, ASCAP) LT 49  
**THE LAST THING SHE SAID** (Fat Cactus, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI/Shaye Smith, BMI), HL, CS 54  
**LEAN BACK** (Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP/Remynisce Music, ASCAP/Joey And Ryan Music, BMI) H100 52; RBH 07  
**LEAVE (GET OUT)** (Full Of Soul, BMI/EMI Blackwood, BMI/Soulang, BMI/Goodfly, BMI/Songs Of DreamWorks, BMI/Smooth As Silk, ASCAP/Plaything, ASCAP), HL, H100 21  
**LET ME IN** (Universal, ASCAP/50 Cent, ASCAP) RBH 59  
**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 4; H100 38  
**LET'S GET AWAY** (Domani And Ya Majesty's Music, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Springtime, BMI), WBM, RBH 56  
**LETTERS FROM HOME** (Famous, ASCAP/Ed And Lucille Songs, ASCAP/BMG Songs, ASCAP), HL, CS 5; H100 46  
**LIVE LIKE YOU WERE DYING** (Warner-Tamerlane, BMI/Big Loud Shirt, ASCAP/ICG, ASCAP), WBM, CS 8; H100 47  
**LLORE LLORE** (VMR, ASCAP/F.I.P.P., BMI) LT 32  
**LOCKED UP** (Noka International, ASCAP/Famous, ASCAP), HL, H100 91; RBH 63  
**LOCO** (Old Desperados, ASCAP/N2D, ASCAP/WB, ASCAP/Scott And Soda, ASCAP/ABC/Beechtree, ASCAP), WBM, CS 7; H100 48  
**LOOK AT US** (Sony/ATV Songs, BMI/Triple Shoes, BMI/Sony/ATV Cross Keys, ASCAP/Bill N Bud, ASCAP), HL, CS 35  
**LOVE'S DIVINE** (Perfect Songs, BMI/Bat Future, BMI) H100 87  
**LOVE SONG** (Fiction Songs, ASCAP/BMG Songs, ASCAP), HL, H100 81  
**LUCHARE POR TU AMOR** (Peermusic III, BMI) LT 19  
**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 84

## -M-

**MAKE IT ALRIGHT** (Mike City, BMI/Warner-Tamerlane, BMI), WBM, RBH 54  
**MAKE IT UP WITH LOVE** (Zomba, ASCAP/Food Stamp Muzik, ASCAP/Strange Motel, ASCAP/David McPhersons, BMI), WBM, RBH 90  
**MAS QUE TU AMIGO** (Crisma, SESAC) LT 5  
**MAYBERRY** (Good Of Delta Boy, SESAC) H100 63  
**ME AND EMILY** (Castle Street, ASCAP/Singinarrh Songs, ASCAP/Creale Real, ASCAP), WBM, CS 21  
**MEANT TO LIVE** (Meadowgreen, ASCAP/Sugar Pete, ASCAP) H100 19  
**MEN DON'T CHANGE** (Mosaic Music, BMI/Hold Jack, BMI), HL, CS 26  
**MIEDO** (Vander, ASCAP) LT 17  
**MI PEOR ENEMIGO** (Ser-Ca, BMI) LT 29  
**MOVE YA BODY** (Twoenz, ASCAP/Eljah Wells The 3rd Music, ASCAP/Cipha Sounds Music, ASCAP/Lionel Bermingham Music, ASCAP/Aboud, BMI/Zomba Songs, BMI/Mokojumbi, BMI), WBM, H100 13; RBH 14  
**MUSICOLOGY** (Controversy, ASCAP/Universal, ASCAP), HL, RBH 89  
**MY BAND** (Derty Works, ASCAP/EMI April, ASCAP/Swifty McVey, ASCAP/Fullproof, BMI/Runyon Ave, BMI/Idiotic Biz, ASCAP/Eight Mile Style, BMI/Ensign, BMI/EMI Blackwood, BMI/Jaceff, ASCAP/Resto World, ASCAP) H100 55; RBH 69  
**MY IMMORTAL** (Zombies Ate My Publishing, BMI/FortheFallen, BMI/Dwight Frye, BMI), HL/WBM, H100 24

## -N-

**NADIE ES ETERNO** (Edimusa, ASCAP/Vander, ASCAP) LT 25  
**NAUGHTY GIRL** (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott Storch, ASCAP/Black Owned Music, ASCAP/Angela Scott, ASCAP/WB, ASCAP/Summer Night Music, BMI/Kidada, BMI/Shugertius, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI/Notting Dale, ASCAP), WBM, H100 7; RBH 20  
**NEIGHBORHOOD MUSIC** (Upostaris, ASCAP/Lil Rob, BMI/Mooxwork Puzion, BMI) RBH 84  
**NEW DAY** (Matzkin, BMI/Tippy's Own Music, BMI/The Loving Company, ASCAP/Karlos Jr., BMI/Say What Say Who, BMI/Wilkinson Ave, BMI/Liesse's First Born Music, BMI/Peermusic III, BMI), HL, RBH 43  
**THE NEW WORKOUT PLAN** (Please Gimme My Publishing, BMI/EMI Blackwood, BMI), HL, RBH 83  
**NO ME QUIERO ENAMORAR** (Sony/ATV Latin, BMI) LT 41  
**NO PROBLEM** (Lil Jon 00017 Music, BMI/TVT, BMI/Swizole, BMI) RBH 50  
**NOTHING ON BUT THE RADIO** (WB, ASCAP/Fool Hearted Melodies, ASCAP/Odiessongs, ASCAP/Short Story Long, ASCAP), WBM, CS 52  
**NO TIENE LA CULPA EL INDIIO** (TN Ediciones, BMI) LT 18

**NOT YOUR AVERAGE JOE** (Little Mahkyas, ASCAP/Missing Link, ASCAP/Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Songs Of Universal, BMI/Zomba, ASCAP/563, ASCAP/EMI Full Keel, ASCAP), HL/WBM, RBH 70

## -O-

**OCEAN AVENUE** (Bromuda, ASCAP/BMG Songs, ASCAP), HL, H100 37  
**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/WBM, RBH 86  
**ONE STEP AT A TIME** (Plainview Diner, BMI/Burton B. Collins, SESAC/Carol Vincent And Associates, BMI) CS 51  
**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 14; RBH 6  
**OVERNIGHT CELEBRITY** (Stayin High Music, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP/Mir-mo, BMI/Songs Of Universal, BMI/Len-Ion, BMI/Stone Diamond, BMI/Almo, ASCAP), HL/WBM, H100 6; RBH 4

## -P-

**PAINT ME A BIRMINGHAM** (Songs Of DreamWorks, BMI/Princetta, BMI/Mama's House, BMI/Cherry River, BMI), CLM, H100 89  
**PARA TODA LA VIDA** (Lga, BMI) LT 40  
**PASSENGER SEAT** (Emerto, ASCAP/EMI April, ASCAP/Little Cricket, ASCAP), HL, H100 77  
**PERO QUE TAL SI TE COMPRO** (Cornelio Reyna, BMI/Rightsong, BMI) LT 7  
**PUT YOUR BEST DRESS ON** (WB, ASCAP/Songs Of R. Joseph, ASCAP/Warner-Tamerlane, BMI/Platinum Plow, ASCAP), WBM, CS 41

## -Q-

**QUE DE RARO TIENE** (Gemini's Musical, SACM/Universal Musica, ASCAP) LT 12  
**QUE LLORO** (Sony/ATV Discos, ASCAP) LT 20  
**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 3  
**REDNECK WOMAN** (Sony/ATV Cross Keys, ASCAP/Gracie Girl, ASCAP/WB, ASCAP), HL/WBM, CS 1; H100 31  
**ROSES** (Gnat Booty, ASCAP/Chrysalis, ASCAP/Seven Sax, ASCAP/Notting Dale, ASCAP), HL, H100 1; RBH 15  
**ROUGH & READY** (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/BMG, PRS/Multisongs BMG, SESAC) CS 25

## -S-

**SABANAS FRIAS** (Tulum, ASCAP/EMI April, ASCAP) LT 28  
**SABES A CHOCOLATE** (SGAE, BMI/Vander, ASCAP) LT 43  
**SALT SHAKER** (TVT, BMI/ColliPark, BMI/EWC, BMI/Da Crippler, BMI/C'Amore, BMI/Me & Marq, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, RBH 49  
**SAVE A HORSE (RIDE A COWBOY)** (Big Love, ASCAP/WB, ASCAP), WBM, CS 22  
**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 43  
**SELFISH** (Donut Boy, BMI/EMI April, ASCAP/Zhiif, ASCAP/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Springtime, BMI), HL, H100 80; RBH 32  
**SENTADA AQUÍ EN MI ALMA** (World Deep, BMI/Sony/ATV Latin, BMI) LT 16  
**SHAKE THAT SH\*\*** (Ludacris, ASCAP/EMI April, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, RBH 76  
**SHE THINKS SHE NEEDS ME** (Songs Of DreamWorks, BMI/APJ 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 17  
**SINGLE FATHER** (EMI Full Nelson, BMI/Warner-Tamerlane, BMI/Thirty Two Mile, BMI/New Music 'or Me, BMI), HL/WBM, CS 59  
**SLITHER** (Velvet Revolver, ASCAP) H100 60  
**SLOW MOTION** (Money Mack, BMI) H100 12; RBH 5  
**SO FLY** (Marco Cardenas, ASCAP/Daniel Salas, ASCAP/Ricardo Martinez, ASCAP) H100 93  
**SOMEBODY** (WB, ASCAP/Gravitron, SESAC), WBM, CS 10; H100 65  
**SOMEDAY** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM, H100 40  
**SON OF A PREACHER MAN** (Sony/ATV Tree, BMI), HL, CS 48

## -S-

**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, H100 75; RBH 29  
**SOUTHSIDE** (Hale Yeah, SESAC/Peertunes, SESAC/Tabulous, ASCAP/Hitco South, ASCAP/Universal Lingo, ASCAP/Aragon Songs, ASCAP/DJ Ivy, BMI) H100 51; RBH 22  
**SOY TU MUJER** (C.K. Jointz, BMI/Universal-Musica Unica, BMI/Warner-Tamerlane, BMI) LT 33  
**SPLASH WATERFALLS** (Ludacris, ASCAP/EMI April, ASCAP/Arub, ASCAP/Almo, ASCAP), HL, RBH 45  
**STILL IN LOVE** (Ailarose Music, BMI/Irving, BMI/AI Green, BMI), HL, H100 72; RBH 27  
**SUOS IN THE BUCKET** (Mike Curb, BMI/Songs Of Moraine, BMI/Curb Songs, ASCAP/Moraine, ASCAP), WBM, CS 28  
**SUNSHINE** (Lucky, BMI/4 My Peeps, BMI/Publishing Designee, BMI/S. Lal, BMI/L. Quezada, BMI) H100 58; RBH 38  
**SWEET SUMMER RAIN** (Universal-MCA, ASCAP/Halhaha, ASCAP/Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 43

## -T-

**TAKE MY BREATHE AWAY** (Famous, ASCAP/WB, ASCAP), HL/WBM, H100 70  
**TAKE YA CLOTHES OFF** (Bone Crusher, ASCAP/BMG Songs, ASCAP/Liweilyn, ASCAP/Southern Crunk, ASCAP/PMH, ASCAP/EWC, BMI/Da Crippler, BMI/Colli-Park, BMI/EMI Blackwood, BMI), HL, RBH 73  
**TALK ABOUT OUR LOVE** (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Uncle Bobby's Music, BMI/Mandrill, ASCAP), HL, H100 39; RBH 16  
**TANTO LA QUERIA** (WB, ASCAP) LT 50  
**TARDES NEGRAS** (Curci, ASCAP) LT 31  
**TEAR IT UP** (Dirtiest Thirstiest, ASCAP/Dark Society,

ASCAP/L. Matos, ASCAP/Boomer X, ASCAP/Dead Game, ASCAP/EMI April, ASCAP/Crump Tight, ASCAP/EMI Blackwood, BMI/Stone Diamond, BMI/Cytron, BMI/Jobete, ASCAP/Zomba, ASCAP/Soundtrun Tunes, BMI/Zomba Songs, BMI/TCF, ASCAP/Fox Film, BMI/Universal, ASCAP), HL/WBM, H100 85; RBH 41

**TENGO GANAS** (VMR, ASCAP/F.I.P.P., BMI) LT 35  
**TE PERDONO UNA VEZ** (Garmex, BMI) LT 44  
**TE QUISE OLVIDAR** (BGM Songs, ASCAP) LT 11  
**TE QUISE TANTO** (Doble Acuarela Songs, ASCAP) LT 6  
**THANK GOD I'M A COUNTRY BOY** (Cherry Lane, ASCAP/DreamWorks Songs, ASCAP), CLM, CS 27  
**THAT'S COOL** (Wrensong, ASCAP/Lugracella, ASCAP/Reynsong, BMI/Giving It Back, BMI/Mosaic Music, BMI/Hold Jack, BMI) CS 46  
**THAT'S WHAT SHE GETS FOR LOVING ME** (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI), HL/WBM, CS 6; H100 57  
**THINK ABOUT YOU** (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 36  
**THIS LOVE** (Careers-BMG, BMI/February Twenty Second, BMI/Valentine Valentine, ASCAP), HL, H100 8  
**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 100; RBH 58  
**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 88; RBH 39

**TIPSU** (Jerrell Jones, ASCAP/Tarpo, ASCAP/Notting Dale, ASCAP/EMI April, ASCAP), HL, H100 18; RBH 33  
**TOO MUCH OF A GOOD THING** (EMI April, ASCAP/Tri-Angels, ASCAP), HL, CS 49  
**TOUGHER THAN NAILS** (Songs Of Daniel Music, BMI/Tanasi Island Music, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Etta Baby Music, BMI/Copyright Solutions, BMI), HL, CS 20  
**TU DE QUE VAS** (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 4  
**TU FOTOGRAFIA** (Estepan, ASCAP/F.I.P.P., BMI) LT 45  
**TURN ME ON** (EMI April, ASCAP/Beane Tribe, ASCAP/Justin Combs, ASCAP/Da 12, ASCAP/C.Sillis, ASCAP/EMI, PRS/Spragga Benz, BMI), HL, H100 20; RBH 34

## -U-

**U SAVED ME** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 42  
**U SHOULD'VE KNOWN BETTER** (MonDeenise, ASCAP/Shaniah Cymone, ASCAP/EMI April, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI), HL, H100 27; RBH 10

## -V-



## Twitty 'Cheats' His Way Onto Chart

Conway Twitty, the man Music Row affectionately dubbed the "High Priest of Country Music," returns to Hot Country Singles & Tracks for the first time in more than a decade as the duet partner of Anita Cochran on "(I Wanna Hear) A Cheatin' Song."

The track, which comes in at No. 60, uses snippets of Twitty's Warner Bros. sides to create the post-humous duet. That production trick has met with a mixed reception at country radio through the years, with such songs becoming either major hits or total chart disappointments.

The country list hasn't hosted a deceased star since John Berry harmonized with Patsy Cline's vocals on "There He Goes," which spent one week on the chart in October 1999. The last such top 10 track came out 15 years ago, when Hank Williams Jr.'s pairing with his father, "There's a Tear In My Beer," rose to No. 7 in the April 8, 1989, issue.

Twitty died June 5, 1993, of an abdominal aneurysm. He last appeared on the chart later that summer with "I'm the Only Thing I'll Hold Against You."

Meanwhile, Reba McEntire fattens her collection of top 10 singles (see Chart Beat, page 79), as "Somebody" rises 13-10, her slowest trek to that area of the chart. "Somebody" made top 10 in 24 weeks, easily surpassing the 15 weeks it took "I'll Be" to do so in the June 24, 2000, issue.

**THROUGH HOOPS:** "Let's Get It Started" by Black Eyed Peas shoots up the Hot Digital Tracks chart 27-3 with a total of 8,500 paid downloads, a gain of 5,000 since last week.

The track is a rerecorded version of the group's album cut "Let's Get Retarded." Black Eyed Peas have been featured performing "Started" in promos for the NBA playoffs since April

on ABC, ESPN and TNT, with an updated spot during the recently concluded NBA finals. The airplay audience just barely tops 4 million impressions, suggesting the NBA exposure, rather than radio, is driving sales.

The album version spent one week at No. 50 on Hot Digital Tracks last month. It currently resides just below the list, selling 1,900 downloads.

**JUVENILE ATTENTION:** Juvenile enters the top 5 of the Hot R&B/Hip-Hop Singles & Tracks chart for the first time in almost five years, as

"Slow Motion," featuring Soulja Slim, climbs 8-5. The single matches the peak position of "Back That Thang Up" from September 1999.

"Slow Motion" posts a gain of 13 million in audience to earn Greatest Gainer/Airplay honors. A likely factor in the positive response to the record is the pairing of Juvenile with Slim, a former No Limit soldier who was shot to death last

Signed to **Bad Boy**, this latest incarnation consists of original members **Ricky Bell, Michael Bivins, Ronnie DeVoe and Ralph Tresvant**, as well as **Johnny Gill**, who replaced **Bobby Brown** in 1986.

**THREE'S COMPANY:** With 4.4 million estimated audience impressions, **Selah** earns its first No. 1 on billboard.com's Hot Christian Adult

Contemporary chart, as "You Raise Me Up" leaps 3-1.

The track marks the first Christian chart topper **Curb** has issued, although sister imprint **Word-Curb** has achieved No. 1 singles by **Point**

of **Grace** and **Building 429**. On Hot Christian Singles & Tracks, "Raise" moves 4-2.

"Raise" is from the trio's latest album, "Hiding Place." Each member of the group is readying a solo release, with all three scheduled to hit outlets Aug. 10 (see Higher Ground, page 14).

**LATE BLOOMER:** After peaking at No. 23 in early May, **Musiq's** "Who-knows" rebounds 10 positions to No. 40 in its 22nd week on Hot R&B/Hip-Hop Singles & Tracks.

The boost is primarily from airplay at some **Clear Channel** stations, which placed the song in higher rotation after it landed in the top 10 of the radio group's callout research. The

increase in detections at those outlets translates into an improvement of 6.6 million listener impressions, much greater than the 2.5 million gain detected across all R&B stations.

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November. It is Slim's first time on any *Billboard* singles chart.

**SOMETHING OLD, NEW:** Almost 20 years after scoring its first No. 1 with "Cool It Now," **New Edition** returns to the Hot R&B/Hip-Hop Singles & Tracks chart. "Hot 2Nite" enters at No. 80, driven by sales of a 12-inch vinyl single that bows at No. 58 on the Hot R&B/Hip-Hop Singles Sales chart. With 3.7 million audience impressions, "Hot" is bubbling under the Hot R&B/Hip-Hop Airplay chart.

HitPredictor™ Monitor		DATA PROVIDED BY PROMOSQUAD™	
<b>MAINSTREAM TOP 40</b>			
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL			
★	AVRIL LAVIGNE	70.5	
★	BLACK EYED PEAS	69.9	
★	HILARY AND HAYLIE DUFF	67.5	
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL			
1	TRAPT	76.4	
2	USHER	74.9	
3	RYAN CABRERA	71.5	
4	COUNTING CROWS	71.2	
5	ASHLEE SIMPSON	70.9	
6	YELLOWCARD	69.7	
7	LOS LONELY BOYS	68.5	
8	SHIFTY	66.2	
<b>ADULT TOP 40</b>			
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL			
NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK			
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL			
1	MISS YOU	89.6	
2	DIDO	81.4	
3	SEVEN DAYS WITHOUT YOU	78.1	
4	SARAH MCLACHLAN	77.7	
5	LOVE SONG	76.2	
6	THE CALLING	73.1	
7	MERCYME	71.6	
<b>ADULT CONTEMPORARY</b>			
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL			
★	COUNTING CROWS	74.4	
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL			
1	KEITH URBAN	99.7	
2	THE CORRS	91.3	
3	HOOBASTANK	87.1	
4	CELINE DION	85.2	
5	JIM BRICKMAN	82.2	
6	EVANESCENCE	78.8	
7	SHANIA TWAIN	77.3	
<b>MODERN ROCK</b>			
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL			
★	STRATA	66.3	
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL			
1	LINKIN PARK	81.5	
2	CROSSFADE	76.6	
3	SWITCHFOOT	75.6	
4	SHINEDOWN	74.5	
5	LOSTPROPHETS	73.5	
6	STORY OF THE YEAR	73.5	
7	THE CURE	72.4	
8	PUDDLE OF MUDD	71.4	

Songs are first tested online by Promosquad using multiple listeners and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats; Recently Tested Songs are the songs tested during the past month with the highest score. R&B/Hip-Hop and Rhythmic HitPredictor located in R&B/Hip-Hop section. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2004, Promosquad is a trademark of Think Fast LLC.

JUNE 26 2004		Billboard®		MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	15	The Reason	HOOBASTANK (ISLAND/IDJMG) ★	5 Wks At No. 1
2	2	11	Burn	USHER (LAFACE/ZOMBA) ★	
3	3	12	Naughty Girl	BEYONCÉ (COLUMBIA)	
4	4	12	I Don't Wanna Know	MARIO WINANS FEAT. ENYA & P. DIDDY (BAD BOY/UMRG)	
5	5	20	This Love	MARCOONS (OCTONE/JRMG) ★	
6	6	21	Yeah!	USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	
7	7	11	Roses	OUTKAST (LAFACE/ZOMBA)	
8	8	7	Everytime	BRITNEY SPEARS (JIVE/ZOMBA) ★	
9	10	8	Leave (Get Out)	JOJO (DA FAMILY/BLACKGROUND/UMRG)	
10	9	17	Meant To Live	SWITCHFOOT (RED INK/COLUMBIA) ★	
11	13	8	Scandalous	MIS-TEEO (456/REPRISE)	
12	11	15	Don't Tell Me	AVRIL LAVIGNE (ARISTA/RMG)	
13	17	8	Dip It Low	CHRISTINA MILIAN (ISLAND/IDJMG)	
14	15	10	Ocean Avenue	YELLOWCARD (CAPITOL) ★	
15	14	16	Tipsy	J-HWON (SO SO DEF/ZOMBA)	
16	12	18	Hey Mama	BLACK EYED PEAS (A&M/INTERSCOPE)	
17	18	27	My Immortal	EVANESCENCE (WIND-UP) ★	
18	21	7	Heaven	LOS LONELY BOYS (OR/EPIC) ★	
19	19	5	Freak-A-Leek	PETEY PABLO (JIVE/ZOMBA)	
20	25	3	Pieces Of Me	ASHLEE SIMPSON (GEFFEN) ★	

JUNE 26 2004		Billboard®		ADULT TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	22	This Love	MARCOONS (OCTONE/JRMG) ★	11 Wks At No. 1
2	2	18	The Reason	HOOBASTANK (ISLAND/IDJMG)	
3	3	13	Heaven	LOS LONELY BOYS (OR/EPIC) ★	
4	4	31	My Immortal	EVANESCENCE (WIND-UP) ★	
5	5	12	Everything	ALANIS MORISSETTE (MAVERICK/REPRISE)	
6	6	40	Someday	NICKELBACK (ROADRUNNER/IDJMG) ★	
7	8	6	Accidentally In Love	COUNTING CROWS (DREAMWORKS/GEFFEN) ★	
8	7	31	100 Years	FIVE FOR FIGHTING (IWARE/COLUMBIA)	
9	9	18	Away From The Sun	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ★	
10	10	46	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ★	
11	11	14	Don't Tell Me	AVRIL LAVIGNE (ARISTA/RMG)	
12	13	11	Where Are We Runnin'?	LENNY KRAVITZ (VIRGIN)	
13	12	46	Bright Lights	MATCHBOX TWENTY (ATLANTIC) ★	
14	14	54	Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA/RMG)	
15	16	14	Stupid	SARAH MCLACHLAN (ARISTA/RMG) ★	
16	18	7	Light In Your Eyes	SHERYL CROW (A&M/INTERSCOPE) ★	
17	17	18	Are You Gonna Be My Girl	JET (ELEKTRA/ATLANTIC)	
18	20	11	Meant To Live	SWITCHFOOT (RED INK/COLUMBIA)	
19	19	10	Our Lives	SWITCHFOOT (RED INK/COLUMBIA)	
20	21	13	I Don't Want To Be	GAVIN DEGRAAF (JRMG)	

JUNE 26 2004		Billboard®		ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	26	100 Years	FIVE FOR FIGHTING (IWARE/COLUMBIA)	8 Wks At No. 1
2	3	22	This One's For The Girls	MARTINA MCBRIDE (RCA NASHVILLE)	
3	4	20	Love's Divine	SEAL (WARNER BROS.)	
4	2	42	White Flag	DIDO (ARISTA/RMG) ★	
5	5	17	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE) ★	
6	7	34	Ain't No Mountain High Enough	MICHAEL MCDONALD (MOTOWN/UMRG)	
7	6	35	You Raise Me Up	JOSH GROBAN (143/REPRISE)	
8	9	15	Just For You	LIONEL RICHIE (ISLAND/IDJMG) ★	
9	10	50	Calling All Angels	TRAIN (COLUMBIA)	
10	8	67	Drift Away	UNCLE KRACKER FEAT. DOBBIE GRAY (LAVA)	
11	11	60	Forever And For Always	SHANIA TWAIN (MERCURY/IDJMG)	
12	12	58	Unwell	MATCHBOX TWENTY (ATLANTIC)	
13	13	16	Buy Me A Rose	LUTHER VANDROSS (JRMG) ★	
14	14	25	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	
15	15	8	Go Your Own Way	WILSON PHILLIPS (COLUMBIA)	
16	17	10	This Love	MARCOONS (OCTONE/JRMG) ★	
17	16	12	It Only Hurts When I'm Breathing	SHANIA TWAIN (MERCURY/IDJMG) ★	
18	18	11	8th World Wonder	KIMBERLEY LOCKE (CURB)	
19	19	7	Here With Me	MERCYME (INO/CURB)	
20	20	9	I Wish You	GLORIA ESTEFAN (EPIC)	

JUNE 26 2004		Billboard®		MODERN ROCK™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	7	Ch-Check It Out	BEASTIE BOYS (BROCKUN DUST/CAPITOL)	2 Wks At No. 1
2	3	10	Slither	VELVET REVOLVER (RCA/RMG) ★	
3	4	19	Cold Hard Bitch	JET (ELEKTRA/ATLANTIC)	
4	6	13	Float On	MODEST MOUSE (EPIC)	
5	2	18	Lying From You	LINKIN PARK (WARNER BROS.) ★	
6	7	11	Talk Shows On Mute	MUSE (TASTE MEDIA/WARNER BROS.) ★	
7	8	9	Broken	SEETHER FEAT. AMY LEE (WIND-UP) ★	
8	5	20	The Reason	HOOBASTANK (ISLAND/IDJMG)	
9	9	12	Time Is Running Out	NEW FOUND GLORY (DRIVE THRU/GEFFEN)	
10	10	10	Just Like You	THREE DAYS GRACE (JIVE/ZOMBA) ★	
11	12	9	All Downhill From Here	NEW FOUND GLORY (DRIVE THRU/GEFFEN)	
12	16	4	Vindicated	DASHBOARD CONFESSIOAL (WAGNANT/INTERSCOPE)	
13	14	6	Take Me Out	FRANZ FERDINAND (DOMINO/EPIC)	
14	13	14	Dare You To Move	SWITCHFOOT (RED INK/COLUMBIA) ★	
15	20	8	Duality	SLIPKNOT (ROADRUNNER/IDJMG)	
16	22	3	Down	BLINK-182 (GEFFEN) ★	
17	21	8	Anthem Of Our Dying Day	STORY OF THE YEAR (MAVERICK/REPRISE) ★	
18	18	20	Love Song	311 (MAVERICK/VOLCANO/ZOMBA)	
19	23	10	45	SHINEDOWN (ATLANTIC) ★	
20	24	5	The End Of The World	THE CURE (AM/GEFFEN) ★	

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 118 mainstream top 40, 88 adult top 40, 92 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.



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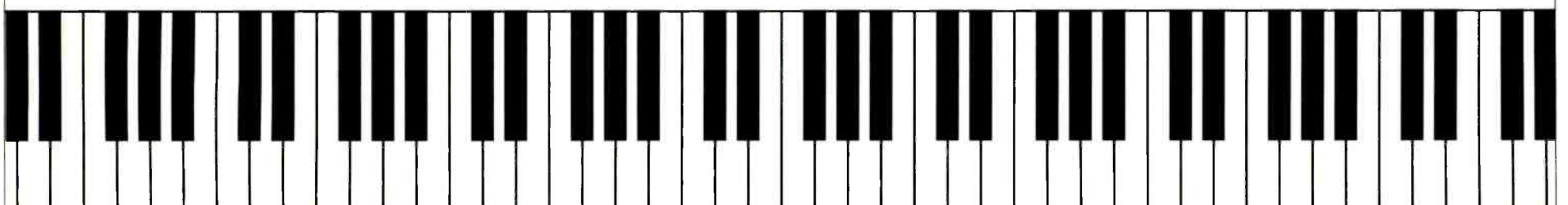
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# Bonnaroo

Continued from page 1

co-produced by Superfly Productions and A.C. Entertainment.

Tickets for Bonnaroo ranged in price from \$139.50 to \$164.50.

The organizers estimate this year's gross at about \$14.5 million. That figure will probably be enough to make the festival among the top-grossing events of the year.

More than 90,000 hardy fans braved sweltering heat and the occasional severe thunderstorm to watch more than 80 bands take the stage at Bonnaroo. Among the artists were such cornerstone acts of the genre as the Dead, Gov't Mule, String Cheese Incident, Moe., Trey Anastasio of Phish, Galactic and Dave Matthews.

"This was my favorite one," says Moe.'s Rob Derhak, a veteran of all three Bonnaros. "The vibe was best, the lineup of bands was great, and I had a great time."

## THE ROAD GOES ON FOREVER

This was the Dead's second appearance at Bonnaroo after closing last year's festival.

"This is just a stop on the road, man," says Dead bassist Phil Lesh, who calls it "a way station to wherever or whatever. It's all about the journey."

That said, the veteran band seems impressed with how Bonnaroo is run.

"They really have it together," says drummer Mickey Hart, who, like Lesh, was a member of the Grateful Dead. "They have the formula down. There are no great lines out there, and everybody seems really happy."

Festival officials feel the event came off well, despite the festival's first-ever deaths (see story, above).

"I think this was our best year to date," says Jonathan Mayers, co-owner of Superfly. "Now that we've done this three years, the team is working together better than ever. We have more infrastructure in place, and security has been great."

Booking Bonnaroo has changed from the beginning, when it was an unproven entity.

"Definitely more people want to play the event now that it has been proven successful and has somewhat of a history," Mayers says. "The first year people kind of took a leap of faith. But it's also challenging now, because you want to keep it fresh and expanding."

Much of Bonnaroo's success comes from producers' ongoing investment in the event. "Our talent budget went up 25% this year, but much of that has to do with adding two more stages," Mayers says.

"Our production budget definitely went up," Mayers adds. "We want to keep improving the experience, and there's so much to do. We're in the middle of a cow pasture."

First-timers at Bonnaroo were struck by the magnitude of the event.

"I was quite amazed by the size and organization of the Bonnaroo festival,"

# Bonnaroo Deaths A First

MANCHESTER, Tenn.—Bonnaroo 2004 was a huge success operationally, musically and financially. But the deaths of a 22-year-old Kentucky woman and a 20-year-old Michigan man attending the concert temper other achievements.

Both attendees were taken from the festival grounds to Manchester Medical Center, where they died. Authorities initially suspected drugs as a possible contributing factor in both cases. But the medical examiner found that the man's death was due to a congenital heart condition and that drugs were not a factor. No official word on the woman was available at press time.

These were the first deaths at the 3-year-old Bonnaroo festival, and producers say they have made every attempt to be prepared for such emergencies.

"I would say we have one of the best EMT staffs out there," says Jonathan Mayers, co-owner of New Orleans-based Superfly Productions, which co-produced the event.

"Our medical director has been on a lot of these type events, [including] Woodstock and the Phish events," Mayers says. "He knows how to handle these situations and how to react carefully. People's safety is the No. 1 concern."

Bonnaroo's track record in terms of safety has been good, Mayers points out.

"When you have this many people out here, the percentages are that there will be some incident," he says. "We've been fortunate so far that it has been a small percentage. It's a big responsibility when you're out here."

RAY WADDELL

says Aaron Van Dwyne III, business manager at White Hat Management, which handles the business affairs of such acts as Kiss and 3 Doors Down.

"It is like creating a city for a week, with all the components of a city," Van Dwyne says. "I heard nothing but good reviews from the fans that were there, despite the heat and torrential rain that fell. Notwithstanding those conditions, everyone seemed to have a blast."

If there is common factor—outside of a penchant for improvisation—for a scene so diverse musically, it's the fan-oriented nature of the artists involved.

"All of these bands are very fan-friendly, they're all eco-sensitive and sensitive to the needs of others," says Buck Williams, president of Progressive Global Artists, co-manager/agent for Widespread Panic.

"These bands are diverse musically, but there are a lot of social similarities," Williams says. "It's kind of like going to a football game, with all the tailgating."

## CHANGING OF THE GUARD?

The Dead's members remain the godfathers of this music, and many of the group's business practices—such as allowing taping at concerts and creating its own ticketing arm—have been adopted by its younger brethren. The band takes little credit for its influence.

"The fans did it," Hart says. "They recorded the shows and databased everything. They were sneaking shit in. We didn't say, 'Come with machines.' We didn't say, 'Let there be Deadheads.' They created their own community."

Even with the Dead's ongoing influence, including a full slate of touring this year, many with a stake in this scene agree that the genre is at a crossroads.

"With Phish calling it quits it certainly opens up a gap, because obviously they have a tremendous audience," Mayers says. "But I think there are always new artists coming up and others growing."

Clearly something affected sales for Bonnaroo this year when, after two blazing sellouts in years one and two, it took until the week of the show to go clean. Some feel the absence of Widespread Panic, a major headliner the first two years, slowed sales.

"Panic definitely had a big impact on years one and two," Mayers says. "This was a really [import-

tant] year for us, because Panic is so big in the South."

Mayers says Bonnaroo had its biggest on-sale to date, "but we never had those 5,000-6,000 sales days. It took us three months to sell out, and I don't know if it had to do with the economy or the event getting a little more maturity to it."

## NEW LEADERS TO EMERGE

Likely candidates for the new leaders in jam music are Moe., String Cheese Incident, Gov't Mule and, when it returns, Widespread Panic.

Dave Matthews Band is among touring's elite, but the band is considered by many as more mainstream than others in the genre in which even the top echelon achieves little exposure outside of touring.

Gov't Mule, already a stalwart on the scene, may be particularly well-poised for upward mobility. Mule driver Warren Haynes was a Bonnaroo iron man this year, leading hours-long sets by the Mule and the Dead and appearing onstage with several other acts.

"I'm there, might as well play," Haynes says of his many hours onstage. He adds that he sees the scene growing now, even with the exit of Phish.

"I definitely think all of these fans are going to need somewhere to go," he says. "Gov't Mule has been growing anyway, and hopefully we'll continue in that direction."

Likewise, Moe. is ready to grow.

"What I hope is my band and a lot of other bands doing the same sort of thing can all step it up and bring up the whole scene," Derhak says. "Obviously, I would love it if our fan base grows and we could start doing bigger shows. Then maybe we could afford to put up better P.A., with bigger production and cool light shows and other multimedia stuff to make our live show much cooler."

Williams is quick to point out that Widespread Panic is on hiatus, not out to pasture. "We're coming back in March," he says. "We're just taking an 18-month break."

And when it does return, Williams feels Widespread Panic's fan base will be intact. "As far as the jam scene goes, I feel pretty secure," he says. "But I never take ticket sales for granted."

Williams does not assume Phish-heads will morph into Spreadheads.

"I don't know if we necessarily have the same fan base as Phish," he says. "Obviously, Phish has a lot more of them, and they're not all fans of Panic. We try to stay in our own little world and maybe learn from other people's mistakes."

Haynes will tour with the Dead and the Allman Brothers before hitting the road in support of a new Mule release on Matthews' ATO Records in September. "At that point, we'll be full-tilt boogie," he says.

## ROCKY ROAD

In general, the jam band scene faces

some of the same gremlins other parts of the business see, including market saturation. Ticket pricing becomes an even more important issue, given that jam band fans are known for attending clusters of shows.

"We watch our ticket prices. Not that people won't pay a high price to go to one show, but we try to price it so they can go to multiple shows," Williams says. "Of course, that affects our guarantee. It costs us short-term money, but it makes us long-term money."

Saturation pervades the festival business, where small jam band festivals seem to crop up like mushrooms overnight, sometimes disappearing just as quickly.

"The festival business is always tough," Mayers says. "We kind of feel like our event is on a different level than some other festivals. We also invest quite a bit into it. We've built an amazing team, and I hope we have some longevity."

Few would argue Bonnaroo is indeed a breed apart.

"The year before last I tried to re-create the '70s and play a lot of those week-end festivals," Williams says of Widespread Panic. "Outside of Bonnaroo, a lot of them didn't make it. Some of them, the bands didn't get paid, and some of them didn't even come off."

Bonnaroo producers seem hesitant to take the festival into other regions after an attempt at Bonnaroo Northeast derailed last year.

"I don't know if we'll take Bonnaroo into other markets, but we will do other projects," Mayers says. "I don't think we want to dilute the Bonnaroo brand, but it's a great launching pad to start other brands."

For his part, Haynes relishes the robustness of the scene.

"It's refreshing from my point of view to see these bands do so well in the face of the commercial mainstream," he says. "Bands that only sell a few thousand records sell more tickets than bands that go platinum."

Haynes feels the downturn in the recording industry has not had much of an impact on these bands.

"A lot of people feel live performance will be the real art form in the future," he says. "It's getting real easy to make an album in your basement, and people can tell the difference and are drawn to bands that can really play."

# Piracy

Continued from page 8

you put enough pressure on pirates, they will do something stupid to get themselves out of trouble. And third, there are people with integrity that can actually do something about piracy in Latin America."

The events leading to the June 2 arrest of Law Kin Chong, an alleged contrabandist, and his attorney, Pedro Lindolfo, unfolded several months prior to the alleged bribe.

The first step was taken a year ago, when the new government of Brazilian president Luiz Inácio Lula da Silva created a congressional anti-piracy committee. Its role was to investigate

piracy and issue a report with recommendations for action. That report is expected to be released within the next two weeks.

The Brazilian congress is then expected to vote on actions to be taken on the committee's recommendations.

"It's the first time piracy was seriously discussed here in Brazil," says Paulo Rosa, general director of the country's Assn. of Record Producers. "The attitude of the Brazilian congress was very positive."

Although the committee's scope included all kinds of piracy, music was a major component.

Among those the committee identified as being involved in music piracy was Kin Chong, who owns buildings in Sao Paulo that are populated with pirated-product stands. According to Vazquez, the committee

ordered raids on the buildings. To avoid further trouble, Kin Chong allegedly sent Lindolfo to de Medeiros to offer the bribe.

Kin Chong and Lindolfo are in jail awaiting criminal proceedings on charges of attempted bribery.

"This type of case makes it very clear, once again, that the pirates are really bad guys and that it requires strong government action to deal with piracy," IFPI chairman/CEO Jason Berman says. "With the exception of the work of the commission, we have not had that kind of government response in Brazil—and the tragedy of that is that it has dramatically affected the state of the Brazilian music industry."

According to IFPI numbers, approximately 50% of all music sold in Brazil is pirated.

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# Merger

Continued from page 1

anti-trust chief—concluded that the evidence of price collusion and market dominance among music's five existing majors was not solid enough to justify blocking the merger. The go-ahead was given without any concessions by either Sony or BMG, officials added.

The deal still needs regulatory approval in the United States. But that has not been seen to be as high a hurdle as EU clearance.

Officials said that the two days of hearings in Brussels earlier in the week had failed to unearth any "smoking gun" that would show the majors controlled prices of CDs on the market. This despite the European Commission's own Statement of Objections (SO), which last month accused the five of colluding in a tacit cartel.

"The commission has to act on the evidence before it, and there simply wasn't enough on the table," one commission source said. "The burden of proof is much stronger now. And the proof wasn't there."

In 2000, Warner Music Group and EMI attempted a merger but abandoned it in the face of a commission SO that also warned of collusion.

Two years later, the commission lost an EU Court of Justice case over an early collusion decision in the package tour sector and was warned that any future actions had to be fully justified. This appears to have chastened the EU executive branch, forcing it to clear the merger without conditions.

Representatives for Sony and BMG declined comment on the latest development.

Senior executives at Sony Music and BMG had spent most of the last week

trying to convince the European Commission competition department that the merger of the two companies' record divisions did not violate the EU's anti-trust rules.

After a closed-door hearing June 14-15, Sony Music Entertainment chairman/CEO Andrew Lack and his counterpart at BMG, Rolf Schmidt-Holtz, met June 17 with Monti.

The assault on the majors and the widespread opposition to the merger during the hearing were not enough for the commission to block the deal, participants at the hearing say.

## NO BOMBS DROPPED

Sony and BMG used the hearings to present their case before the commission. They argued that their merger was an answer to today's crisis in the music industry. Sources present at the hearing say there was no knock-out blow on alleged price collusion and market dominance that might have unequivocally derailed the merger proposals.

"They insisted that the market was

transparent, that the majors competed against one another and that it was not possible to fix the market," a source who attended the hearing says.

Both Sony Music and BMG parent Bertelsmann released statements following the hearings saying they had been constructive and highly productive.

## OPPOSING VOICES

At the hearings, Apple Computer, European independent label body Impala, European consumer group BEUC and retail group GERA Europe attacked the merger plans. Sony and BMG also had to field questions from officials from many commission services and 13 national competition regulators, including the United States' Federal Trade Commission.

Sources at the hearing say that GERA presented evidence of alleged price collusion among record companies and complained that the five majors control the market. GERA urged the commission to block the merger, warning that it would

reduce consumer choice and limit artistic innovation.

The group also denied Sony and BMG's claims that retailers determined product visibility rather than record labels.

"At the end of the day, the record labels produce the content and produce the CDs," GERA director Lucy Cronin told *Billboard*. "The shots are called by the labels rather than by retailers."

Representatives of Apple, whose iTunes service is a rival to Sony's Connect, testified that Sony would be able to control the market through the combined catalog of Sony-BMG artists.

Impala told the hearing that a merger would further restrict competition and appealed to the commission to ensure the market offered consumer choice and cultural diversity. The group rebutted Sony and BMG's argument that the merger was the only way to address a declining music market ravished by piracy.

A BEUC representative said con-

sumers would suffer if the merger went ahead, as choice of artists would be restricted and prices would rise.

"If the majors fell from five to four, it would only make collusion easier, in particular on prices," BEUC economic adviser Dominique Forest told the hearing.

Peter Jenner, the secretary general of the International Music Managers Forum, gave an impassioned explanation of the obstacles that have developed during the past two decades to emerging labels and artists.

Paul Saunders, director of download service PlayLouder, said he had run into a variety of difficulties as he applied for blanket licenses for songs and artists. He had so far been granted a preliminary license from indie group Impala, but not from any of the majors.

One insider said of the hearings, "There were many unspecified allegations, but no solid evidence of price collusion was produced... There was no smoking gun."

# IFPI

Continued from page 5

North America, where its share grew from 8.9% in 2002 to 10.5% in 2003. It also posted growth in Europe, Japan, Asia and Australasia. Contributing to EMI's share growth in 2003 were albums from Coldplay, the Beatles and Norah Jones.

"The company is pleased with solid progress," an EMI representative says.

A representative for Universal Music International says the decline in 2003 figures does not come as a surprise, since 2002 was the company's best-ever

year. During that time frame, such major acts as Eminem, U2, Shania Twain, Andrea Bocelli and Elton John, among others, released new albums.

"That was not the case in 2003," says the Universal rep, who points to a strong 2004. The rep added that the company has had a good year so far, and albums are expected from U2, John, Black Eyed Peas, 50 Cent and Bocelli before year's end.

A spokesperson for Warner Music attributes the company's gain to "tremendous A&R successes" during the year, such as Michael Bublé and Sean Paul, as well as ongoing hits from Red Hot Chili Peppers and Madonna.

Sony and BMG declined to

comment.

A string of international hits by acts including Avril Lavigne, Pink, Dido, Britney Spears and Justin Timberlake boosted BMG's performance.

## HOW FIGURES ARE CALCULATED

Independents still represent the largest share with 25.3% globally, down from 27.1% in 2002. IFPI head of research Keith Jopling says the indie share is calculated by subtracting the major companies' share from the total share. It does not include repertoire licensed to majors.

The IFPI first published market share figures for 2001. Jopling says the methodology has not changed. It is

based on the concept of "owned content," which he says has become the accepted standard.

Sales qualifying as "owned content" are wholesale sales of finished music product by the record companies to retailers or to intermediate wholesalers, net of returns and discounts, excluding exports.

Jopling says the figures are for sales of physical music products, which include music video formats (in VHS and DVD) for the first time this year.

The figures do not include digital downloads, but "we are working on that," Jopling says.

In September, the IFPI will publish market share by individual territory.

# iTunes

Continued from page 1

with the online service.

"iTunes really competes with piracy," Apple CEO Steve Jobs declared at a gathering here for executives and media to announce the launch. "If you are going to compete with piracy, you have to understand piracy and offer something better."

Universal Music International senior VP of marketing and A&R Max Hole, who attended Jobs' presentation, agrees that with the advent of iTunes in Europe, "the music business will now be able to compete with pirates with an irresistible product. This is a win-win-win situation."

EMI Music senior VP of digital distribution and development Ted Cohen is confident iTunes will have the same impact in Europe as it has had in the United States.

"It raises the bar for everybody," Cohen says. "And with the Apple marketing machine behind, it will raise consumer awareness and make the idea of legal downloading very compelling."

More than 700,000 titles are avail-

able through the new services. The three stores will offer international repertoire as well as domestic talent for downloads.

In the United Kingdom, individual tracks are priced at 79 pence (\$1.43), and the majority of albums are priced at £7.99 (\$14.50). In France and Germany, individual downloads cost 0.99 euros (\$1.19) and albums cost 9.99 euros (\$12).

"I think the price point is challenging and very favorable to the consumer, and I hope that it will work for the industry. Time will tell," says Peter Jamieson, chairman of trade body the British Phonographic Industry.

## MORE TO COME

Another store that will offer downloads on a Pan-European basis is in the works, according to Jobs. Initially an English-language service, the European store will be priced in line with the French and German stores. The service is expected to launch in October.

The lessons learned from last year's U.S. bow made the June 14 launches easier.

"One of the things that is easy to forget is we've been at this business for 14 months now," says Greg



JOBS: DEALS WITH INDIES UNRESOLVED

Joswiak, Apple VP of hardware product marketing. "When we started this thing, it was a grand experiment. We've made believers out of the record companies and the consumers, and that has helped us bring this to Europe.

"There were certainly some initial obstacles and mind-sets that had to change to allow that experiment to go further," he continues. "It's in all of our mutual interests now to sell

songs, and that certainly helped eliminate those barriers."

## SOME INDIES OPT OUT

Content from the five majors is available, including exclusive material. However, because of ongoing licensing disputes with the independent sector in Europe, the stores launched without the bulk of indie repertoire. This means that such acts as Franz Ferdinand, the White Stripes and Carla Bruni are not available. Regardless, Jobs claims that "dozens" of individual indies have licensed repertoire to the service.

Several sources close to the negotiations tell *Billboard* that the indies were unhappy with the terms of the deal Apple proposed. Sources say Apple issued its contract to independents just one week prior to the service's launch.

Simon Wheeler, head of new media at London-based indie Beggars Group, says, "We really do like the Apple service; it's doing good business for us in the States. We're very keen for them to launch over here and get the market going, but we can only be a part of it if the terms are acceptable to us."

A representative for French indie body UPFI says the labels that have

contracted with iTunes to license their repertoire, both in the United States and Europe, have been offered "lower fees than the ones negotiated with the majors."

"This shows contempt for artists and the indie labels representing them," the representative adds.

"Obviously, majors have licensing deals," Jamieson adds. "I'm cautiously optimistic on behalf of my independent counterparts. Clearly, more work needs to be done."

Apple declined to discuss the deadlock in negotiations with the independent labels sector or when or how the stalemate could be resolved.

"When we launched [in the United States] in April 2003, we launched with zero independents," Joswiak notes. "We quickly grew that. We've been able to bring 500 independents to the U.S. store. We're today starting with dozens of indies [in Europe], which is already a significant head start from where we started in the U.S., and we certainly anticipate that we will grow that over time."

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# Echo

Continued from page 5

strengths" of each retailer.

But Echo was probably doomed from the start.

"You are bound to have it fail, particularly when the competitors are in a free market," says Barry Sosnick, president of Earful, a music and home entertainment consultancy.

What the partners could not foresee was the entry of a potent music retail competitor just three months after they announced Echo's formation.

Apple Computer's iTunes Music Store forever changed the online music landscape, setting a new standard for consumer friendliness and brand identity.

Sources say the Echo partners committed to a combined \$1 million to \$2 million of funding for the consortium, with initial payments of \$150,000 each. The ultimate goal was to raise \$10 million to \$12 million to build the store infrastructure.

The plan, sources suggest, was to

nailed down the licensing from the majors and then look for additional outside funding or a buyer.

But Apple's entry into the market raised the bar. Building an iTunes-like music management service from the ground up can cost \$30 million to \$100 million, according to industry sources.

That was far more than Echo's partners could foreseeably raise.

At the same time, Apple loosened the labels' licensing hold on their repertoire. The need for bargaining leverage suddenly became moot.

With the market developing quickly around them, several of the partners began moving into the digital space on their own. For the most part, this meant hooking up with such established digital service providers (DSPs) as MusicNet, Loudeye and Liquid Digital Media to provide back-end and licensing support.

"The best thing for a music retailer to do right now is to make a strong relationship with a [DSP]," Forrester analyst Josh Bernoff says. "It doesn't make any sense for them to build stores from scratch at this point."

Tower and TransWorld's FYE have gone the DSP route with Liquid



Digital Media, which provides 300,000 tracks from the majors and various indies.

Unlike iTunes and such other digital music services as Napster, MusicMatch, Rhapsody and the new Sony Connect, the Tower and FYE stores lack a custom media player or music library function to complete

the user's download experience.

Ole Obermann, VP/GM of Liquid Digital Media, compares DSPs to "wholesalers in the traditional brick-and-mortar world."

Tower senior VP Kevin Ertell says the chain has ambitious plans to expand its digital music service in the coming months. No details were available.

FYE likely will increase its download capabilities in fourth-quarter 2004 with the support of BuyServices, a unit of buy.com, which earlier this year took over hosting and back-room functions for the fye.com store.

## VIRGIN AMBITIONS

Among the Echo partners, Virgin Entertainment Group is moving most aggressively into the download world through its Virgin Digital entertainment platform.

Virgin plans to launch its download store later this summer. MusicNet will provide the bulk of the store's 700,000-track music library, plus the back-end infrastructure.

In addition to downloads, Virgin's music store will include music management software, streaming radio

and subscription services (*Billboard*, March 20).

"Digital music is going to eventually supplant hard goods, and any retailer who is ignoring that fact is doing so at their own peril," Virgin Digital president Zack Zalon says.

Best Buy had a limited download offering as early as September 2002, with support from Liquid Audio. But that experiment was dropped.

Today, Best Buy does not offer online downloads. Its physical stores offer Rhapsody kiosks and Napster prepaid cards to educate customers about digital music and promote the sale of digital music players from Apple, Sony and others.

"We need to carry an assortment of services to make consumer experience understandable," Best Buy VP of digital entertainment Scott Young says.

Two other Echo members, Borders and Hastings, have yet to join the digital fray.

"We're taking a look at what might suit us," Borders spokeswoman Anne Roman says. She notes that the Borders customer has a bent toward jazz and classical and likely focuses less on music downloading.

# Spin

Continued from page 5

using the time for repeated play of singles in their entirety—sometimes hundreds of times in a given week.

These spin programs, or "spot buys," are legal. But they raise concerns about manipulation of the hitmaking process as measured by various singles charts, including those *Billboard* and Airplay Monitor publish.

To date, the country's largest radio groups—which are more concerned about their public images—have not offered spot-buy opportunities to the labels.

## THE SPIN CYCLE

Label promotion executives say their use of spot buys is necessitated by radio's obsession with spins.

New singles not exhibiting overwhelming chart momentum from the outset are quickly discarded from radio playlists, promotion executives say. Further, any evidence of a single flatlining—or even worse, losing ground on the charts—can mean the kiss of death for a track.

As a result they say they have little choice but to prop up singles they feel radio is not giving a fair shake.

"Losing a bullet kills you," admits one label VP of promotion, who acknowledges occasional use of spin programs to "save" a slow-developing hit.

However, programmers say their spin-centric view of the world is a product of the labels' emphasis on spins.

"Programmers value spins because spins have become the end-all and be-all of record labels," Oedipus says. "It's

always about spins. 'Spin it more, spin it more. The spins have gone down, what's wrong with the record?'"

With R&B and hip-hop dominating the top 40 charts for the past year, labels are often using spot buys with priority singles from rock and adult-leaning artists, sources say. However, spin programs are being used across all major formats, not just top 40.

Programmers acknowledge that whenever a label is facing tough adds for a song, spot buys become tempting.

"Quite often in a song's history there's that plateau that it hits," says Bob Quick, operations manager of top 40 WCGQ Columbus Ga., an Archway station that accepts spot buys.

"There are a certain number of stations on the chart that lean rhythmic, or that lean rock—so there are a certain number of stations that are always tough adds. That's the nature of the business. What this does for the labels is help them keep the forward momentum for a song until they can get

research back."

However, critics of spot buys call the system an ineffective band-aid at best and an addiction at worst.

"It's a waste of money for record companies to think that they can use these things to their advantage in that way and buy their way onto the charts," one label promotion chief says. "My experience is: Promotion band-aids don't hold."

"It's like heroin," a rival promotion VP says. "Once you're on it you have to stay on it. You have to keep coming back for more."

## FCC TAKES NOTE

Operators of spin programs and participating stations point out that sponsored airplay does not violate Federal Communications Commission payola rules as long as the station runs a disclaimer before or after the song stating that the airplay was paid for. An examination of FCC rules confirms the claim.

However, the practice is expected to

come under increasing scrutiny in Washington, D.C., in the coming weeks. The FCC is expected to launch an inquiry next week looking at "localism" in radio programming. The probe is expected to examine such practices as payola and play-for-pay and the rules surrounding spot buys.

"The FCC wants to find out if these rules need to be changed," says a spokesman for FCC commissioner Michael Copps, one of the FCC's two Democratic commissioners.

Meanwhile, reaction from artist advocacy groups has been mixed.

"RAC supports a system whereby radio airplay is earned by merit," says Jay Rosenthal, counsel for the Recording Artists' Coalition. "But if this new practice is legal and everyone knows about it, it has got to be better than the secretive manipulation associated with traditional payola."

Jenny Toomey, executive director of the Future of Music Coalition, says that label spot-buy programs create fairness

issues for smaller artists.

"We figured this would happen eventually," she says. "If you have to have a large corporation pay large amounts of money to a radio station in order to get play, that raises a lot of questions about whether radio stations are actually serving the public. [The spot buy] undermines the ability of a large number of recording artists to get on the radio unless they're subsidized by these large corporations buying airtime."

*Additional reporting by Bill Holland in Washington, D.C., and Bram Teitelman in New York.*

# Fantasy

Continued from page 6

Gaba control Concord's ownership through their ACT III Communications company.

Sources say Concord has been seeking funding to pay for the acquisition and is believed to have reached an agreement in principle with the Tailwind Capital Partners fund run by Boston-based Thomas Weisel Capital Management LLC.

Another source suggests that Concord and Tailwind still have a way to go before completing the deal, which means that finalizing the Fantasy acquisition could turn into a complex transaction. Even if Concord and Tailwind fail to complete the deal, other sources say Act III has the financial wherewithal to write a check for Fantasy.

Fantasy label chairman Saul Zaentz leads the group—which includes some Fantasy senior management—that owns the label. In addition to considering price, the Fantasy owners are said to have chosen Concord's bid because they believe it to be the best offer for their employees.

# Shapiro

Continued from page 5

Atlantic, I often felt like I was an internal manager to certain acts anyway, like Jewel, Brandy, P.O.D. or Matchbox Twenty."

New York-based Shapiro is in final negotiations to link with Nashville-based manager Greg Hill to help him co-manage Roberts.

Roberts' self-titled Mercury Nashville album is No. 11 on the *Billboard* Top Country Albums chart this issue.

## YOU'VE GOT AOL

Shapiro is also consulting for AOL Music at the request of Evan Harrison, VP/GM of the division.

"When Ron was at Atlantic, he was one of the first to embrace the huge reach of the online space," Harrison says. "I saw this as a huge opportunity for him to evangelize what we are doing so the [industry] can hear it from another angle—from someone who as president of a major label embraced AOL as a major platform."

With two anchor clients, Ron Shapiro Management and Consulting LLC was born. Shapiro wholly owns the company.

He has added two new clients: Clear Channel Entertainment and Artists Den, a New York-based company that includes Artists Den Performances and Artists Den Records.

Shapiro is consulting with CCE on its artist-development program, which launched earlier this year with the Killingtons (*Billboard*, Jan. 31).

He serves as president of Artists

Den. The company, started by venture capitalist Mark Lieberman, showcases acoustic-oriented artists around the city who appeal to the 25- to 40-year-old demographic. Artists Den Records plans to sign some of the acts the company showcases. Shapiro has an equity stake in the label.

Shapiro is talking to other potential management and consulting clients, but for now is limiting his staff to himself and an assistant.

Recognizing that a startup has its share of adversity, Shapiro says he takes into his new venture many of the lessons he learned at Atlantic.

"You should always approach [a project] with an attitude of changing the marketplace or changing the culture," he says. "At Atlantic, the minute the gatekeepers told us 'no' was the minute we started to have a good time."

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# Internet Radio

Continued from page 6

radio online every week.

In the grand scheme of radio consumption in the United States, such figures may be a drop in the bucket. Some of the largest local market radio stations in the United States claim a weekly listener base north of 2 million, and the biggest nationally syndicated radio programmers individually claim weekly listenership of more than 50 million, Arbitron says.

But the Internet radio market is getting big enough that it is finally becoming interesting for players once exclusive to the terrestrial radio world.

Rob Sisco, president of Nielsen Music and COO of Nielsen Entertainment's East Coast operations, says streaming media outlets are having an increasing impact in exposing music to consumers, and BDS' tracking of traffic on Launch is a recognition of that impact.

Likewise, Ronning/Lipset co-founder Eric Ronning says the collective audience size of AOL, MSN, Yahoo and Live365 makes the prospect of online radio much more attractive to traditional radio advertisers than ever before.

"What's been missing up to this

point has been a critical mass of audience," he says. "But add those four together, and you have a compelling national group."

Ronning/Lipset—a specialist in selling ad space on streaming radio—is now positioning the four Internet services to terrestrial radio advertisers as a single network of more than 33 million monthly listeners.

Until now, Internet radio has been lumped in with the Internet advertising category as a whole. As a result, the bulk of the ad dollars Webcasters have attracted have been for the "banners and buttons" business that is common to most Web marketing—banner ads and pop-up ads. Audio advertising, on the other

hand, has been minimal. It has been viewed as a specialty outside the realm of Web marketing.

"The interactive arms of ad agencies generally don't view audio as part of their bailiwick," Live365 COO Rags Gupta says.

Ronning and partner Andy Lipset estimate that the in-stream audio advertising market could be as much as a \$120 million opportunity for the Internet radio services during the next few years as terrestrial advertisers targeting national radio networks begin expanding online. Ads are expected to start hitting in September with higher volume starting in 2005.

For now, Ronning/Lipset is looking to run three to five ads per

hour—far below the 14 to 20 ads that they estimate can run on terrestrial radio per hour.

"The great majority of people are willing to deal with three to five ads per hour. Past that they would rather pay for commercial-free music," Ronning says.

To date, most companies offering Internet radio have viewed it as a key acquisition/retention tool rather than a profit center. Executives at Internet companies running radio services, needing to better monetize their networks now that they are finally paying the long-negotiated content licensing fees to the recording industry, are heartened by the growing revenue opportunities.

"It is another indication of the maturation of Internet radio. The audience is there now," Yahoo VP/GM of music David Goldberg says. "In the past there was a lot of excitement about it, but the audience wasn't at a level that mattered to radio buyers."

## Buzz

Continued from page 8

50 list, the band has jumped nearly 30 positions. Here too the band's Buzz chart success is mirrored by a big month on the *Billboard* singles and albums charts.

The 13-29 chart shows little movement in the top 10, but there are some interesting debuts below that mark. Kanye West and Nelly appear in the top 25 after weak performances in April.

On the 13-50 chart, there are fewer surprises. The top 10 is similar to that of the 13-29 chart. There is some movement below the top 10, but none is more dramatic than Lavigne and Hoobastank.

Of equal interest is the significantly different content found below the top 10 mark on both charts. Much like last month, the adult influence is apparent on the 13-50 chart, with the strong performances of such artists as Faith Hill and Elton John.

## Royalty Bill

Continued from page 6

right to audit royalty statements, it does not contain any penalties for underpayment by labels. The bill also discourages class-action suits.

The bill has evolved significantly through time as a result of record labels modifying their royalty accounting practices.

The Recording Artists' Coalition, however, is disappointed that the bill does not establish a fiduciary duty between a recording artist and a label.

"The bill does not give recording artists substantially more audit rights than they already have in most of their contracts," RAC counsel Jay Rosenthal says.

Murray calls the acknowledgement of a statutory right to audit a significant step forward. He is particularly positive about the bill's assertion of the right to conduct "simultaneous" audits, i.e., audits of labels on behalf of different artists.

"A fiduciary right is a great thing, but what we got instead are some concrete things to move artist interests forward and allow them to audit and verify their income," Murray says.

Mitch Bainwol, chairman/CEO of the Recording Industry Assn. of America, cites the marketplace as the preferred forum for improving the clarity and transparency of the royalty reporting process.

"Now we need to band together to give [the music industry] a fighting chance at a decent future," Bainwol says.

The legislation will now head to the Assembly floor for a June 21 vote, followed by a concurrence vote on the Senate floor.

Sources with Murray's office say Gov. Arnold Schwarzenegger could sign the bill in August. If passed, the bill would go into effect in January 2005.

## Mobile

Continued from page 6

Group, also U.K.-based, forecasts 700 million regular mobile-music subscribers worldwide by 2006.

### BIG PREDICTIONS

The ringback market looks to be the next big thing in the mobile business. Datamonitor estimates that \$4 billion in revenue will be generated from ringback tones by 2008.

In South Korea, a leading ringback market, top operator SK Telecom claimed 7 million ringback subscribers in 2003. South Korean consumers pay about \$1.50 per month for the service.

This year, ringbacks will generate \$200 million in South Korea, sources said at the Mobile Entertainment Market seminar.

Experts predict that ringback services will be equally popular across Europe. A survey published in early June by Alatto Technologies shows that 37% of consumers between ages 15 and 49 would sub-

scribe to the service. Most interested are those in the 15-24 age group.

The leading record companies are energetically exploring these new avenues, especially in Europe.

A slew of deals have been announced in recent weeks. Paris-based Universal Mobile, part of Universal Mobile International, is working with Alcatel, the French telecom group, to develop multimedia content to sell to operators.

Warner Music International has an agreement with T-Mobile, a division of Germany's Deutsche Telekom, to offer master ringtones in the United Kingdom and Germany.

MTV Networks Europe has teamed up with Gulp Music to create master ringtones for Motorola handsets. They've licensed tracks from UMI, Sony Music International and BMG Entertainment. Last year MTV Europe and Motorola struck a \$75 million global marketing deal.

Phone operator Vodafone in May announced a mobile-music content distribution agreement with Sony Music Entertainment. Vodafone has 130 million subscribers in 39 countries.

Vodafone U.K. is charging subscribers £3 (\$5.48) for a master ringtone compared with about £2.24

(\$4.10) for a polyphonic ringtone.

The industry is split over whether consumers will want to use cell phones as portable music players.

"I don't think the next mobile iTunes is what the consumer wants," says Patrick Parodi, Alcatel GM for Europe, Middle East, Africa and Latin America and Mobile Entertainment Forum's newly appointed chairman. "They want things tied to personalization and discovery [of music]."

Parodi says there is potential in a service that allows customers to access streamed full tracks, but where the content remains on the operators' servers.

### PROVIDING MUSIC ON DEMAND

Downloadable music on mobile devices still faces some technical hurdles. Progressive downloads enable users to start listening to tracks before the download is completed. But basic downloads require listeners to wait until the download is finished. The amount of time it takes to download depends upon the size of the music file and the compression technology.

Still, operators have started offering music-on-demand (MOD) services. By year's end, T-Mobile will sell full-length songs as part of its Mobile Jukebox

service. Vodafone is working with Paris-based content aggregator Musiwave to debut a new mobile portal service in July.

In Prague, the Mobile Entertainment Forum's award-winning Eurotel Jukebox enables subscribers of network operator Eurotel Praha to purchase content, including full tracks, on any handset.

But it is O2, the music arm of U.K. operator mmO2, that is making the loudest MOD sound. It sells tracks for about 0.99 euro (\$1.20) in the United Kingdom and Germany.

Hugh Griffiths, O2 head of data, told seminar delegates at the Mobile Entertainment Market seminar that "everyone was saying it is impossible. But we've managed to build relationships with major global labels and independents for downloadable tracks," he said. "We've also had to do a lot in educating our audience, as many people didn't understand all the things you can do with mobile and music."

Experts also foresee the emergence of music videos, which will play on mobile devices' screens when a call comes in. High-quality mobile videos, possible only on 3G systems, are available in the United Kingdom and Italy through operator Hutchison. Consultancy Ovum predicts 38

million 3G video-enabled cell phones by year's end.

But as these new developments enter the market, the way in which revenue is shared is also changing (*Billboard*, May 22).

David Simmons, chairman of U.K. music licensing company Songseekers and the Mobile Entertainment Forum member who helped financial and professional services firm KPMG to launch the United Kingdom's ringtones chart, says content aggregators are being squeezed out as more labels deal directly with operators.

When monophonic ringtones entered the market, music companies (mostly publishers) collected 10% of the revenue while content aggregators collected about 50%. Now, Simmons estimates, labels are collecting up to 30% of master ringtones revenue, cutting back aggregators' share to less than 40%.

"This is a shame, as we need aggregators, who understand the needs of the consumer best," he says.

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# 'Record Companies Must Become As Disciplined As Music Publishers'

BY TOM FERGUSON

Phonographic Performance Ltd. celebrates its 70th anniversary this year, a senior citizen among international performing rights bodies.

Fran Nevrlka has been chairman/CEO of this sprightly septuagenarian since October 2000. In his brief tenure, he has revamped PPL's management and royalty systems. This year, the London-based company is sending royalties to U.K. labels and performers five months earlier than it did three years ago. Meanwhile, costs have dropped from 28% of income to 17%.

But Nevrlka is no mere systems man. Born in the former Czechoslovakia, he studied music in Prague before moving here in 1966 to attend the Royal College of Music. He subsequently played violin with several major British orchestras. When an injury forced him to give up playing in 1976, he began a 23-year career with Warner Music U.K.

As the new millennium began, Nevrlka left Warner to join PPL, which has 3,000 record company members and 30,000 registered performers. Its revenue last year totaled £81 million (\$149 million).

Securing overseas income for PPL members and performers has been one of Nevrlka's priorities. PPL has 15 reciprocal deals for record company broadcasting and public performance rights, including one signed this year with the Recording Industry Assn. of Japan. Before it enlisted Nevrlka, PPL had only one such deal.

Nevrlka was a key broker in the April 1 video-licensing agreement between MTV Networks Europe and PPL sister company Video Performance Ltd. (*Billboard*, April 10), which Nevrlka also heads.

Jay Berman, chairman/CEO of the International Federation of the Phonographic Industry, worked with Nevrlka at Warner Music. "Fran's greatest strength is that he likes to talk—and talk, and talk," Berman jokes, then adds, "He's a great colleague—easygoing and smart—and he listens to other people. Fran has great political and people skills."

Nevrlka also lobbies U.K. and European Union politicians in music-industry matters. He spoke to *Billboard* on the eve of PPL's June 11 annual general meeting.

**Q:** How did a classical violinist from Prague end up with a key role in the U.K. record business?

**A:** It was absolutely unintentional. My life's dream was to be a classical fiddle player in a string quartet; I trained for that from the age of 6. But an accident interfered, and I haven't played since January 1976.

I missed playing terribly. But I desperately wanted a job close to music. A good friend of mine suggested calling Warner, who were opening up a new distribution center in Alperton [West London]. I spoke to a charming lady in personnel, told her my history, and she said, "We love people who love music. Come over, and let's take it from there." And I stayed there 23 years. I'm not sure you could do that in today's environment.

**Q:** How has your background as a musician helped you at PPL?

**A:** When I began playing with the Czechoslovak Chamber Orchestra, I traveled Europe a lot. I became the orchestra's administrative director at the age of 16½! I negotiated with agents and promoters over venues, fees, accommodations and so on. I enjoyed that and became used to [the] administrative side of the business.

And training as a musician requires a phenomenal amount of focus and self-discipline. You can't go out clubbing, for example, because you have the next engagement coming up.

**Q:** How has the industry's perception of PPL changed in recent years?

**A:** Before, it was seen very much as the collecting arm of the labels. Now, across the major and indie sectors, people accept more willingly that working together with performers is pretty much essential.



## The Last Word

### A Q&A With Fran Nevrlka

#### Fran Nevrlka: Career Highlights

2004: Signs new three-year contract with PPL/VPL in January.  
2000: Leaves Warner after 23 years; named chairman/CEO of PPL and VPL.  
1997: Begins second term as chairman of BPI rights committee.  
1986: Named chairman of British Phonographic Industry rights committee.  
1985: Named board director of Phonographic Performance Ltd. and sister company Video Performance Ltd.  
1985: Promoted to director of commercial and business affairs.  
1981: Promoted to business affairs manager.  
1980: Named A&R and business affairs administrator.  
1977: Joins Warner Music U.K.'s distribution operation in customer service; becomes one of the company's first two management trainees.

As a company, we have better methods, better systems and better management than before, so we can deliver better results.

**Q:** How important is performance revenue to labels in the digital age?

**A:** It will be fundamental to the industry's survival. Years ago, PPL income was seen by a lot of people within the U.K. industry as the icing on the cake. Now independent labels and major companies alike budget for our income. We are fundamentally

important to them, and that importance will grow.

Physical sales will continue to decline. It won't be a dramatic process, but it will be fast enough to hurt. Other income will start taking over. Record companies must become as disciplined as music publishers have been, looking to monetize every opportunity. Publishers and composers are used to selling music; the record industry is selling formats. That has to change.

**Q:** How big a priority for PPL is getting royalties from the United States?

**A:** A huge priority. There has to be a proper arrangement between [Recording Industry Assn. of America-owned collecting body] SoundExchange and ourselves on a reciprocal basis.

**Q:** How can you develop that arrangement?

**A:** I have no illusions about how difficult it will be. In the U.S., they don't have the same rights as we do. Neither record labels nor performers get a performing right in the U.S., while publishers and composers do. But there are enough individuals in America who think it might be worth another shot at redressing that imbalance. I would like us to help them with our experience and our knowledge of precedents and legislation.

**Q:** How satisfied are you with the outcome of the VPL/MTV Europe negotiations?

**A:** The deal will do. MTV is simply paying a reasonable price. But it was fantastic to see the independent label sector here and in Europe standing together under pressure, despite having much less repertoire clout than the majors.

Companies saying to MTV, as independent labels [that] know [they] need its marketing support for a key release, "No. We shall not be marginalized; we shall not be humiliated. And if you don't like that, stop broadcasting our videos," helped us make a deal which reflected that unity.

**Q:** Are you looking to attract more performers to PPL?

**A:** Yes. It's an ongoing process, although we're not after hijacking anybody else's members.

We do not charge a subscription fee. Our costs are what they are, and they are always being trimmed down. There is a cost in running the business, but other than that, there's no cost to the performer. We have one set of services—no duplication. We license, we collect, we process, identify and pay out as quickly, cheaply, effectively and accurately as possible. How bad is that for the performers?

**Q:** How hard is it getting the industry's points across to U.K. and European legislators?

**A:** We have not succeeded in demonstrating to government on a national or European level how important copyright is to the European economy. The music industry must do better at that.

Manufacturing [industries] will be almost entirely gone from Europe within the next 10 years. How shall we survive? The entire creative sector is dead without copyright.

We have to become more muscular, more disciplined, more cohesive. [Legislators] regret the music industry's apparent lack of common strategy on key issues. We still tend to run around in lots of different directions with different objectives.

**Q:** You recently re-signed with PPL for three years. What do you hope to accomplish in that time?

**A:** I want PPL to be recognized as the best collecting society in Europe. To be the most effective, efficient, professionally run, modern, user-friendly—and reasonably cheap—service for the industry.



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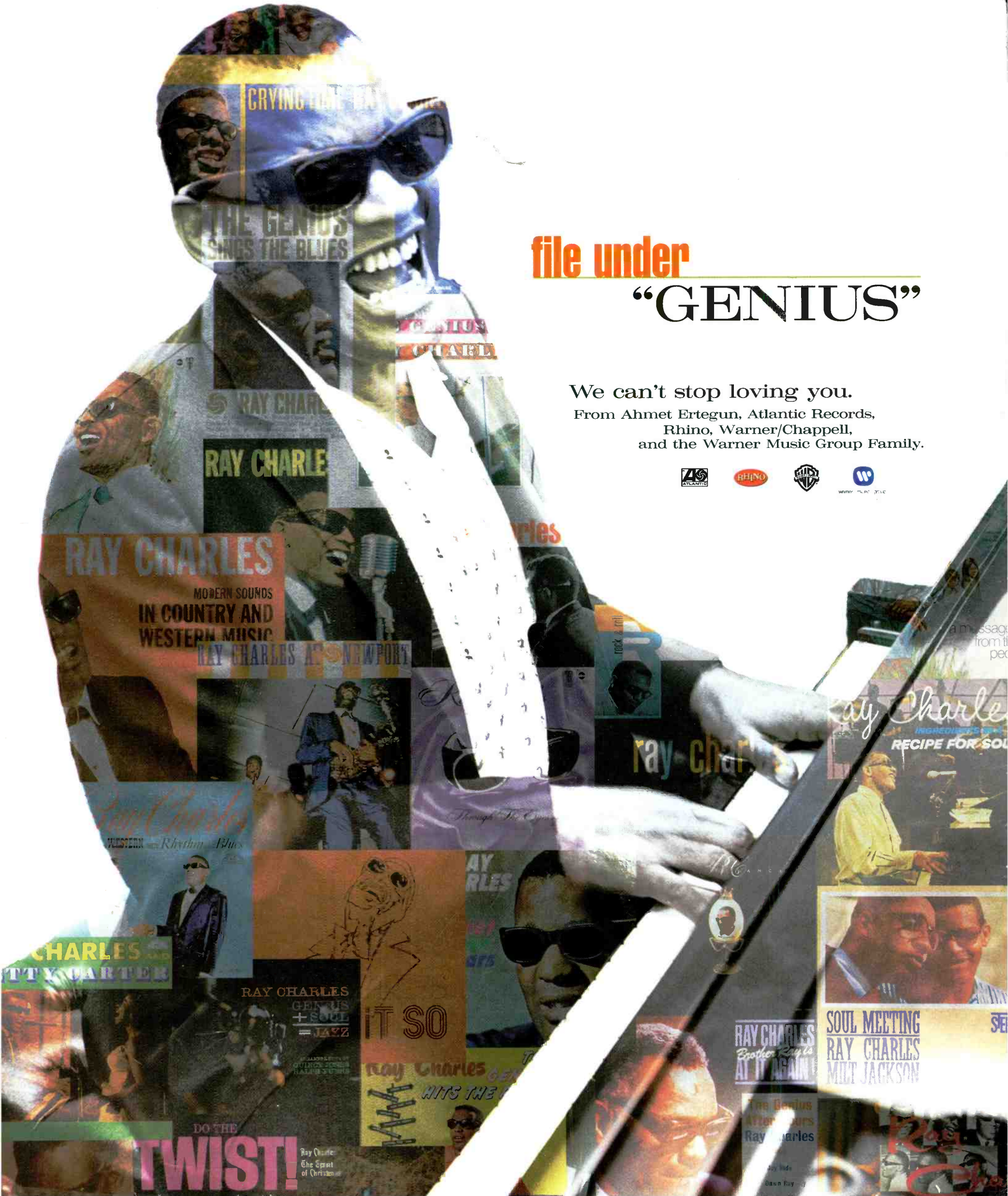


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