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Begins On Page 15

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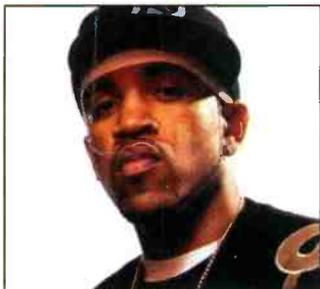
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HOT SPOTS



11 Bank On It

50 Cent protégé Lloyd Banks burns up the charts with "On Fire," the lead single from his G-Unit/Interscope solo set.



32 Waylon Gains

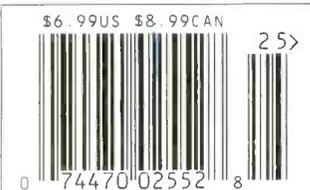
Waylon Payne promotes his upcoming album, "The Drifter," with roles in a DKNY video and a Johnny Cash biopic.



66 Ritmo Rocks

Ritmo Latino's David Massry discusses the strategy for his market-leading Latin music chain in The Last Word.

Ray Charles Dead At 73
See Story, Page 7



Making His Marc

Latin Star Anthony Offers Fans His First Spanish Pop Album

BY LEILA COBO

It is a time of change for Marc Anthony.

Last year he changed management by signing with Tommy Mottola after a longstanding association with Bigram Zayas, Anthony's brother.

Last month, he changed his tour dates. Originally slated to kick off in June, the outing has been rescheduled for November.

Last week, he reportedly married Jennifer Lopez.

But perhaps most important to his fans is his change in musical style.

After years of alternating between salsa albums in Spanish and pop albums in English, on June 8 Anthony released "Amar Sin Mentiras," his first pop album in Spanish.

Sony Discos released and is promoting the album, although Columbia—Anthony's label for his English material—will assist in mainstream marketing.

(Continued on page 64)



Photo: Rick Diamond/WireImage.com

Spin Buys Spark New Debate

Overnight Radio Play For Sale To Labels

BY BRIAN GARRITY

Controversy surrounding overnight airplay at radio is nothing new for the recording industry. But the current flap over tracks played late at night in label-sponsored "spin programs" presents a new twist on past grievances.

Just a few years ago, labels were complaining bitterly that radio programmers were relegating new singles to the overnight hours. Now many labels are shelling out thousands of dollars per week to have songs played between midnight and 6 a.m.

As first tipped on billboard.biz and in *Billboard* sister publication *Airplay Monitor's* June 11 issue, a growing number of labels are purchasing overnight advertising time at small- to medium-sized radio chains and 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," have emerged in the past year as increasingly popular tools for labels looking

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Female DVD Buyers Take Over The Remote

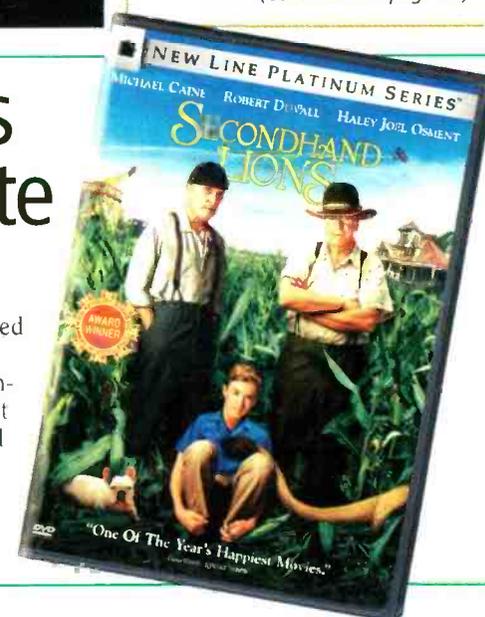
BY JILL KIPNIS

LOS ANGELES—The 7-year-old DVD format has reached another milestone.

DVD marketing campaigns no longer focus on the technology-savvy males who fueled the format's rapid ascent in its infancy. During the past year, females have emerged as a significant sales driver—and as marketing targets.

"Women are now involved in about 50% of [DVD] purchases," says Sean Wargo, analyst for Arlington,

(Continued on page 64)



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ISAAC HAYES, LEFT, AND KRS-ONE HONORED WITH R&B FOUNDERS AWARD: PAGES 23, 25

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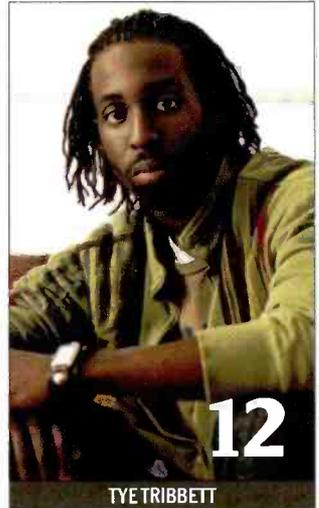
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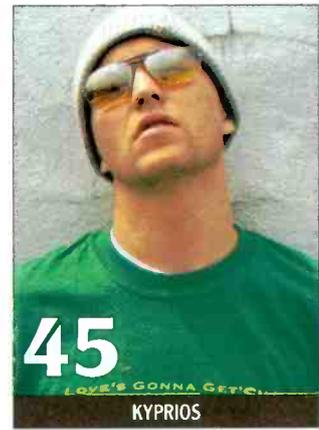
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TYE TRIBBETT

QUOTE OF THE WEEK

“The American culture cares that when you have to face a traffic jam, does the music get you to work well?”

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

California State Sen. Kevin Murray holds hearings on two music biz bills

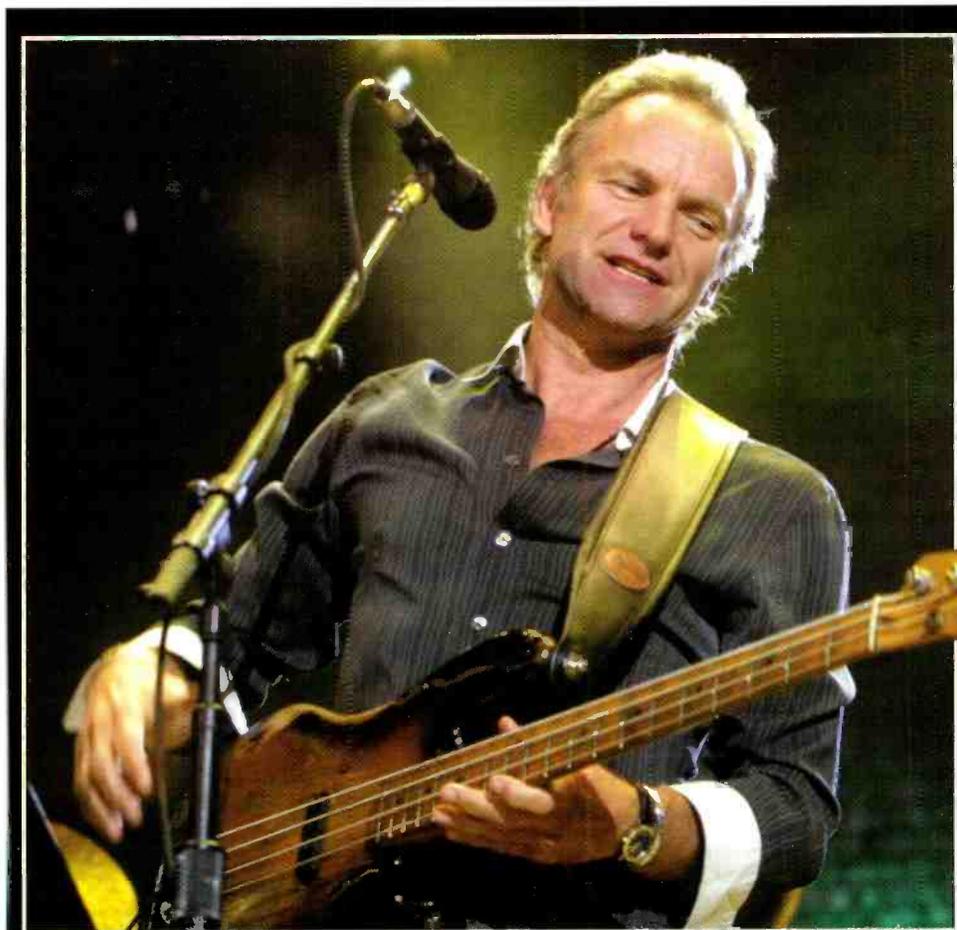


Upfront



Hugh Jackman hosts and wins at this year's Tony Awards

TOP OF THE NEWS



385,000 Rock Lisbon At Six-Day Festival

BY CHRIS GRAEME

LISBON, Portugal—Brazil's biggest music festival, Rock in Rio, has shown it can be exported successfully.

Rock in Rio Lisboa drew more than 385,000 participants across two weekends. However, that figure is lower than initial expectations from organizers, who predicted half a million ticket buyers.

The six-day musical event is the brainchild of Brazilian concert promoter Roberto Medina. It was previously presented in 1985, 1991 and 2001 in Rio de Janeiro, Brazil.

Medina says the

festival "attained one of the highest attendance figures for a rock festival in the world—[it] has exceeded Woodstock's."

Medina, who hails the event as a success, announced that

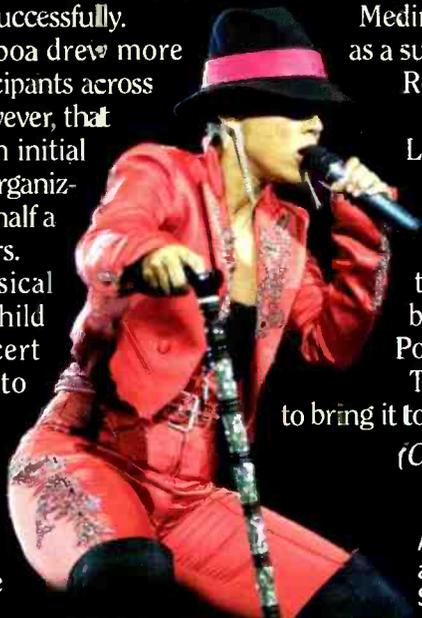
Rock in Rio will return to Lisbon in 2006.

Lisbon mayor Pedro Santana Lopes and Medina signed a contract June 7 for the event, which could become a fixture for Portugal.

The organizers also hope to bring it to Sydney, perhaps while

(Continued on page 63)

Among the 70-plus performers at Rock in Rio Lisboa were Sting, above, and Alicia Keys.



Promoters Prep For More CC Court Cases

Fallout From NIPP/Clear Channel Suit Unclear

BY RAY WADDELL

The jury is out on how the settlement of Nobody in Particular Presents' lawsuit against Clear Channel Communications will affect the industry.

NIPP settled with Clear Channel in a closed agreement, leaving little guidance to the independent concert promoters in three other pending proceedings with the concert promotion giant.

Those slated to meet Clear Channel in court include Metropolitan Talent president John Scher; JamSports, an affiliate of Chicago-based independent promoter Jam Productions; and San Francisco-based indie Gregg Perloff, president of Another Planet Entertainment.

NIPP recently settled its monopoly suit, filed in Denver in August 2001, against Clear Channel and several of its subsidiaries (*Billboard*, June 12). The terms of the agreement are confidential.

NIPP alleged that Clear Channel's radio and promoter businesses in Denver constituted a "monopolistic, multimedia empire" that was "severely harming NIPP's ability to compete."

Judge Edward Nottingham ruled April 2 that sufficient evidence existed to proceed to trial Aug. 8.

Now there will not be a trial, which disappoints some observers. "I would have preferred to see this issue resolved and decided once and for all,

whether [Clear Channel is] doing anything illegal or not," says Seth Hurwitz, president of Washington, D.C.-based promoter IMP.

"My guess is [Clear Channel] paid a great deal of money to make sure the facts of this case did not go public," Perloff says. "It's time for the industry as a whole to get more sophisticated about the issues surrounding radio, radio airplay, radio concerts and how they affect concert industry sales as a whole."

Hurwitz adds, "There's no way [the settlement] could be interpreted as anything but bad news for an industry wishing to bring these issues to light. But I certainly don't blame the guys [at NIPP] for wanting to get out from under this. That would be a mighty tall order to ask them to fight our battle for us."

Jerry Mickelson, co-president of Jam Productions, agrees. "If this helps [NIPP] stay in business, I'm all for it," he says. "We're next."

In the case of JamSports' breach of contract/antitrust suit against Clear Channel Entertainment's motor sports division and the American Motorcycle Assn., the focus is promotional rights for supercross events.

JamSports (which counts Tom Petty manager Tony Dimitriades among its principals) filed the suit in April 2002 in the Northern District Court of Illinois. A court date is set for Nov. 15.

At issue is a long-term contract to produce supercross events. The contract had been

(Continued on page 63)

Hi-Def Radio Static

RIAA: Digital Radio Would Fuel File-Sharing

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America has been working behind the scenes here for several months to obtain copyright protection measures for sound recordings transmitted on high-definition digital radio service.

RIAA chairman/CEO Mitch Bainwol says he is in favor of the service. But the trade group has major concerns that second-generation receiver-recorders now being planned by consumer electronics manufacturers could allow consumers to "cherry-pick" and copy individual tracks, which could end up being traded on file-sharing services.

"You'll have a situation where radio isn't radio anymore, but a method for acquisition and redistribution [of tracks] without payment," Bainwol says.

Such use, he says, would be devastating to an already hard-hit industry. "You'll have a situation that undermines the future investment in music and funding of new art," he says.

Current digital radio receivers do not yet employ technology to copy individual tracks, but only blocks of programming.

The Federal Communications Commission authorized interim regulations for digital radio in 2002. Its current inquiry will define and

(Continued on page 63)



BAINWOL: AGAINST SEARCH-AND-RECORD

Artist Royalty Bill Revised Again

Final Vote June 15 For California State Sen. Murray's Legislation

BY SCOTT BANERJEE

SACRAMENTO—California State Sen. Kevin Murray's crusade to help recording artists collect unpaid royalties is approaching the finish line.

His legislation, dubbed the Recording Industry Accounting Practices Act, must undergo another round of amendments—for the fourth time in less than two years—before its final vote.

The Democratic senator introduced the proposal in February 2003. The most recent form of the bill (SB 1034) was offered June 8 during a public hearing here at the California Assembly Committee on Arts, Entertainment, Sports, Tourism and Internet Media. That committee will cast the final vote June 15.

The proposal seeks to create a statutory right to audit royalty statements recording companies issue to recording artists. It would also

institute penalties for underpayment by those labels.

At the hearing, the American Federation of Television and Radio Artists, California Teamsters Public Affairs Council, Los Angeles County Federation of Labor, former industry executive Walter Yetnikoff and recording artists Jennifer Warnes, Joi Marshall and Kim Weston provided supporting testimony. The Recording Industry Assn. of America spoke in opposition.

The bill has evolved significantly over time as record labels have proactively modified their royalty accounting practices. The bill originally sought to create a fiduciary duty for labels to accurately report and pay royalties.

During the hearing, Yetnikoff said the labels are "conceding they are underreporting \$150,000 for every million dollars in royalties, and they don't argue about it."

Yetnikoff also quoted noted entertainment lawyer Don Engel: "The intentional underpayment of royalties to all recording artists is a pervasive, consistent policy and practice."

Murray noted how the cost of an audit, usually around \$30,000, forms an economic barrier for artists seeking unpaid royalties. The most recently proposed bill would allow individuals to join with other artists to conduct an audit on a contingency-fee basis.

During the hearing, the RIAA

particularly opposed the notion of having to pay legal fees, audit fees and treble damages.

"If you have the kind of penalties that are in this bill with an after-the-fact determination by a jury as to what the interpretation of a contract should be, it's going to chill the record companies from exploring the new models that the record industry needs to survive," RIAA general counsel Steven Marks says.

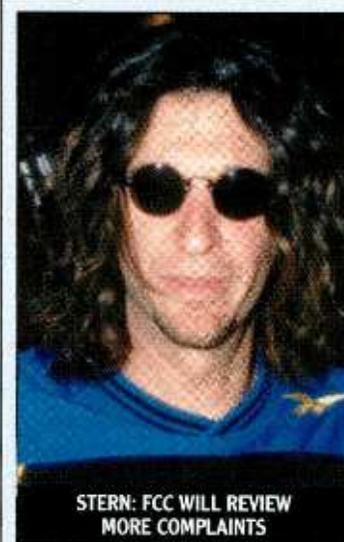
Amendments must be made by June 11.

Another bill from Murray, SB 1506, extends the current law that protects the distribution of CDs and DVDs to include digital content; it is another tool to fight Internet piracy. The bill received unanimous support from the assembly and will be heard by the Public Safety Committee in the coming weeks.

"I think that bill will be fine," Murray says, "and we'll clearly move forward on some piracy protection."



MURRAY: REMOVING ECONOMIC BARRIERS



STERN: FCC WILL REVIEW MORE COMPLAINTS

Clear Channel Antes Up

BY BILL HOLLAND

WASHINGTON, D.C.—Broadcast industry analysts say the record-setting indecency settlement that Clear Channel Communications reached with the Federal Communications Commission amounts to small change.

The San Antonio-based broadcaster agreed June 9 to pay \$1.75 million to the FCC to settle outstanding indecency claims.

"The folks down in San Antonio must be going, 'Whew, glad that's behind us.' I think there's a collective sigh of relief," Wachovia Securities director Bishop Cheen says.

"Relative to Clear Channel's size and the [tenfold increase of] fine amounts being talked about in Congress, it could have been worse," he says.

"It seems to me [that] to pay \$1.75 million to put all these past potential indiscretions behind them—for a company that is making \$2.5 billion a year—certainly doesn't have an impact on earnings from the financial analyst point of view," RBC Capital Markets equity research director David Bank says.

"It's a positive in getting rid of the 'noise' that investors have had to live with, seeing story after story on indecency in *The Wall Street Journal* [and] in *Billboard*."

The settlement, the largest ever negotiated by the FCC and a broadcast company, includes fines levied earlier this year. It also erases 14 pending complaints.

On Jan. 27, the FCC fined Clear Channel \$755,000 for indecent programming that aired in 2001 on Bubba the Love Sponge's syndicated show. The material was broadcast

(Continued on page 63)

Studios Debate HD DVD Formats

BY JILL KIPNIS

LOS ANGELES—Studios are hoping that the two competing high-definition DVD formats will become one by the time HD discs are introduced to U.S. consumers in two or three years.

Backers of Toshiba/NEC's HD format and the alternative Blu-ray Disc—endorsed by 13 consumer electronics and PC companies—presented their technologies at the DVD Lucky 7 conference June 8. The event took place at the Wyndham Bel Age Hotel here.

Each HD format has benefits (see chart, below), but studios say introducing only one format to consumers is crucial.

"Two formats will be a death knell for HD product," MGM Home Entertainment president/COO David Bish-

op says. "The product will fail like it did on the audio side," he adds, referring to slow consumer uptake of DVD-Audio and Super Audio CD. "We need to form a single format."

Henry McGee, president of HBO Video, agrees—to a point. "We need the right format, not a format right now," he says.

ON THE FENCE

Columbia TriStar Home Entertainment is the only studio to officially side with one of the formats. Its parent company, Sony, supports Blu-ray. So does Dell, Hewlett-Packard, Hitachi, LG, Matsushita, Mitsubishi,

Pioneer, Royal Philips, Samsung, Sharp, TDK and Thomson.

Studios are in no hurry to choose sides while standard DVD is selling so well. More than 2.7 billion DVDs have shipped since the format's launch seven years ago, according to the Digital Entertainment Group. More than 330 million DVDs shipped in first-quarter 2004, a 43% increase compared with first-quarter 2003.

Warner Home Video is "firmly on the fence" about the two formats, president James Cardwell says. "We have not yet monetized the catalog for standard DVD."



FEINGOLD: INCREASED STORAGE CAPACITY NEEDED

How HD DVD Rivals Stack Up

What studios can expect from Toshiba/NEC and Blu-ray HD Technologies

Toshiba/NEC HD DVD:

- 30 GB storage
- HD picture and audio
- Internet connectivity and interactive special features
- Advanced copy protection
- Backward compatibility and interoperability with consumer electronics devices and PCs
- Switchable manufacturing with current DVD lines
- Managed by the DVD Forum, an international association of 200 companies

Blu-ray Disc:

- 25 GB storage (single layer) or 50 GB storage (double layer)
- HD picture and audio (Blu-ray says it has the highest bit rate, at up to 36 megabits per second)
- Potential broadband connectivity and interactive special features
- Advanced copy protection
- Blu-ray drives can be compatible with CD and standard DVD drives
- Similar cost to manufacturing standard DVDs
- Supported by 13 major consumer electronics, PC and game console manufacturers

JILL KIPNIS

NEWSLINE ●●●●

THE WEEK IN BRIEF

According to an Interpol report prepared for the House Committee on International Relations, intellectual property crimes are a growing resource for terrorist groups from Northern Ireland to the Arab world, including al-Qaida and Hezbollah. In addition, the Recording Industry Assn. of America has evidence that Dawood Ibrahim—an Indian Muslim the Department of the Treasury named a “specially designated global terrorist” in October—is financing a pair of illegal CD plants in Pakistan.

While intellectual property theft is not confined to entertainment products, it appears to be a funding source that terrorist groups are willing to exploit.

The Interpol report raised eyebrows June 9 during a hearing before the Senate Foreign Relations Committee as it examined the impact of international copyright piracy.

Four countries in particular—China, Brazil, Pakistan and Russia—account for much of the trade in pirated movies, music, games and software. RIAA president/CEO Mitch Bainwol suggested that the United States should consider revoking the “Generalized System of Preferences,” a special trade status that lowers tariffs on goods for at least some of the countries.

BROOKS BOLIEK, THE HOLLYWOOD REPORTER

Judge Gerard E. Lynch of United States District Court for the Southern District of New York held Source Enterprises, publishers of The Source magazine, in contempt of court June 9 for failing to comply with an injunction relating to a copyright case with rapper Eminem and his label, Shady Records.

Lynch awarded monetary damages to Shady Records but dismissed counterclaims against Eminem himself. According to reports, the New York-based magazine publisher violated an injunction by publishing lyrics written by Eminem on its Web site (thesource.com). The lyrics, written several years before Eminem’s major-label success, degrade black women. The judge said their publication by The Source carried the potential to impair the credibility of Eminem, who is white. Representatives for Source Enterprises and Eminem could not be reached for comment at press time.

RASHAUN HALL

Bertelsmann and Sony have sent to the European Commission their detailed reply to the “Statement of Objections” regarding the proposed merger of their recorded-music divisions.

On May 24 the EC sent the SO, which outlines possible issues that could arise from the merger, to both parties. The most serious charge relates to price collusion between the majors.

Sony and BMG claimed that the onset of piracy and the dramatic collapse of music sales in recent years have made consolidation a matter of urgency. For more details, see the June 14 issue of *Billboard’s* Entertainment Law Weekly.

LEO CENDROWICZ and EMMANUEL LEGRAND

The National Assn. of Recording Merchandisers and the Video Software Dealers Assn. jointly announced June 11 that they have entered talks to explore a merger. The groups say a formal letter of intent is being finalized.

The merger talks stem from the fact that the bodies are now facing similar retail issues. “In addition to industry consolidation and other economic factors, matters pertaining to piracy, copyright law, First Amendment protections, theft prevention, formats, packaging and labeling, emerging business models, digital delivery and the like concern our members,” the organizations say in a statement.

JILL KIPNIS

The International Federation of the Phonographic Industry has launched another wave of legal action against file-sharers in Europe. The trade body initiated some 100 copyright-infringement cases in Denmark, and prosecutors are expected to charge 30 individuals in Italy in the coming weeks. These cases follow others launched in March by the IFPI and local trade bodies in Denmark, Canada, Germany and Italy.

JULIANA KORANTENG

“American Idol” judge Paula Abdul has teamed with retailer Sam’s Club for a line of jewelry, Innergy, that will be available at stores and samsclub.com in July. The line will consist of pendants with an average price of \$75, as well as bracelets and necklaces with an average price of \$300.

In a statement, Abdul said she decided to make her jewelry line available to the public after giving pieces from the line as gifts to third-season “Idol” semifinalists and seeing a demand for the jewelry. Abdul noted that she designed the jewelry to “appeal not just to teenagers but to everybody.”

CARLA HAY

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

Icon Ray Charles Dies

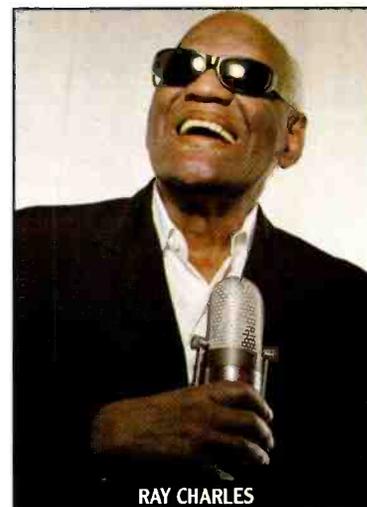
BY CHRIS MORRIS

Ray Charles, who is being remembered as one of the creators of soul music and as a legendary singer, died June 10 of complications from liver disease. Charles was 73.

“The world is a quieter place today as we mourn the passing of 12-time Grammy winner Ray Charles,” National Academy of Recording Arts and Sciences president Neil Portnow said in a statement. “With a mix of blues, gospel, jazz and soul, Mr. Charles was the pre-eminent American musician—with a heart as grand as his talents.”

Charles was born Ray Charles Robinson Sept. 23, 1930, in Albany, Ga. He later dropped the family name to avoid confusion with middleweight boxing champ Sugar Ray Robinson.

Charles, who grew up poor in Greenville, Fla., was stricken with glaucoma at the age of 6 and lost his sight at 7. He was educated at the Florida School for the Deaf and Blind in St. Augustine, Fla., where he learned to



RAY CHARLES

read music in Braille and studied clarinet, alto sax, trumpet and piano.

With the death of his mother in 1945, Charles struck out on his own. As a neophyte pro musician, he played with big bands and jump-blues combos and a gig with a “hillbilly” group called the Florida Playboys—work

prefiguring his eclectic career.

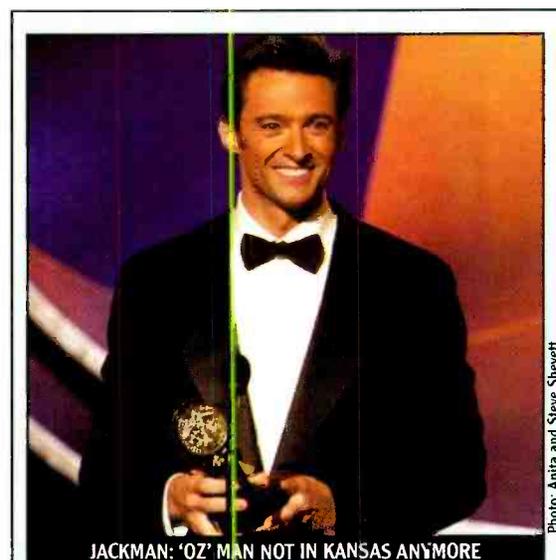
He honed his skills with journeyman work in the late ’40s in Seattle, where he led a trio variously known as the Mc-Son Trio and the Maxin Trio. He also began using heroin; his drug addiction would dog him until the mid-’60s.

In 1949, Charles made his recording debut on Jack Lauderdale’s Los Angeles independent Down Beat/Swing Time Records. His sides for the label, produced by pianist Lloyd Glenn, showed a teenage performer in the thrall of the reigning singer/pianists Nat “King” Cole and Charles Brown.

While Charles’ work for Lauderdale yielded three *Billboard* R&B chart hits, he didn’t hit his stride until New York indie Atlantic Records purchased his contract in 1952.

Initially, Atlantic owners Ahmet Ertegun and Jerry Wexler groped for a suitable setting for their new signing. In 1954—the year after he arranged and played on Guitar Slim’s huge Specialty hit “The Things I Used to Do”—

(Continued on page 9)



JACKMAN: ‘OZ’ MAN NOT IN KANSAS ANYMORE

Photo: Anita and Steve Shevett

‘Q’ Wins Best Musical Tony

BY CARLA HAY

NEW YORK—With five prizes, “Assassins” was the top winner at the 2004 Tony Awards, held June 6 here at Radio City Music Hall. But it was the puppet show of “Avenue Q” that charmed enough voters for it to take home the best musical Tony.

“Assassins” won the awards for best revival of a musical, best featured actor in a musical (Michael Cerveris), best direction of a musical (Joe Mantello), best orchestrations (Michael Starobin) and best lighting design (Jules Fisher and Peggy Eisenhauer).

Other awards for “Avenue Q” were best book of a musical (awarded to Jeff Whitty) and best original score (music and lyrics) written for the theatre, awarded to Robert Lopez and Jeff Marx.

(Continued on page 50)

Rhino Phone And Games Deals With Verizon, EA

BY SCOTT BANERJEE

Rhino Records, best-known for its “retro” music catalog, has launched a pair of new-media initiatives in the past two weeks.

Rhino, the Burbank, Calif.-based subsidiary of Warner Music Group, cut exclusive music deals with Redwood City, Calif.-based interactive software company Electronic Arts and U.S. mobile carrier Verizon Wireless.

Rhino will provide catalog music for all EA Sports videogame titles. Beginning with “Madden NFL 2005,” EA Sports Throwback Trax Powered by Rhino will feature songs from such acts as House of Pain, Faith No More, the Cure and the Jesus and Mary Chain.

In the Verizon Wireless deal, customers of its Get It Now virtual store can download the Rhino Retro Club application to access ringtones, wallpaper and other digital content from Rhino and such WMG acts as Aretha Franklin, the Doors, the B-52’s, Echo & the Bunnymen and Chicago.

David Dorn, senior VP of new media for Warner Strategic Marketing, notes that wireless carriers have successfully connected with the teen market and its penchant for personalizing mobile handsets with ringtones. But there’s still an untapped older demographic.

“We want to offer them something that can help them create a unique identity,” Dorn says. “These ringtones will allow that [older] audience to re-experience their past and personalize their handsets the way the kids can.”

At the same time, Dorn believes younger EA gamers will be turned on to music from the past.

Under terms of the one-year-with-mutual-options deal, catalog music is defined as being at least 18 months old.

Studio Gadgets Cannot Replace Professional Production High Tech, Low Quality

Now that we have virtual consoles and virtual studios, we can create virtual music for virtual consumers, then have virtual sex with virtual partners. It might pass, but it ain't the real thing.

As an industry, we have forgotten the prime reason for our existence: combining art and science to capture those rare musical moments that occur when live musicians perform together.

By misusing advancing technology from other areas, we have lost our core strength. We are creating virtual music on virtual instruments, and the public isn't buying it—figuratively and practically.

Members of the recording industry are finally realizing that we have shot ourselves in the foot. We have become so entranced with what the latest computer technology can do that we play with the toys but forget the game.

The causes of the malady are manifold. Each industry subgroup points fingers at the other subgroups:

"The labels are charging too much for albums."

"There's no talent out there anymore."

"Studio time costs too much."

And on and on.

We forgot what our industry is supposed to do and what services we are supposed to provide. We forgot why many of us even got into the business in the first place.

I know that I got into the industry to make music. As a working musician in New York, I felt that capturing those rare moments of real musicality on a

recording medium would be as challenging as creating them.

Through 40 years as a studio owner, I watched the introduction of each new "hot" technology and saw those magic moments become increasingly rare.

At one time, "transistor" was the magic word. If it didn't say "solid state" on the equipment, no one was interested.

I listened. I researched. And I avoided

**Taking
Issue**
By Walter E. Sear



transistors. However, many studios forgot their purpose: producing good sound and musical quality for recording.

The next major change was the introduction of multitrack recording. Musicians donned headphones and dispersed into separate rooms.

Besides being completely foreign to the way we learn to perform music, multitracking meant that if we made a mistake, we could go back and fix it. And we knew that. The tension of performance—which is essential to playing music—was destroyed. With mixing time added to "fix it up" time, studio billing spiraled higher.

Then A&R people became incompetent or lazy. They gave a bunch of money to producers and relinquished all artistic and financial responsibility: "Bring me an album. Whatever you save on the production costs are your profit."

Guess what happened.

Back on the technology side, synthesizers appeared and further dehumanized the music.

I opened one of the first commercial electronic music studios in 1964. I was doing commercials, film scores and albums. When John Barry, the composer for "Midnight Cowboy," showed up at my studio, he asked for examples of original sounds I could create on my Moog synthesizer. After a few minutes, he asked for the house phone. He called downstairs to Fine Recording Studio A. "You can send the musicians home," he said.

I knew it was the beginning of the end.

Digital was the great leveler. We pressed the last life out of the music, and the sound was awful.

Still, it was cheaper and more convenient. You could spend days doing corrections—and you often did, because the remaining musicians were so careless, sloppy or unskilled. Digital devices fixed tracks that should have been recorded correctly on the second take. Studio billing went through the roof.

Naturally, people said, "I can buy the same computers and gadgets and do this in my living room." Never mind the creative environment that a professional recording

(Continued on page 9)

Letters

Hitting File Sharers Below The Belt

In response to Matt Stover's letter in the June 12 issue ("A Youth Perspective on Downloading"): I happen to be a 30-plus-year-old, and since peer-to-peer piracy surfaced as a problem, I have been proposing almost exactly the same thing—that a permeation of P2P sites with tainted music files would cripple this form of piracy and help restore the legal vending of music.

The major labels can file all the lawsuits they want and parade around patting themselves on the back for taking "action," but this really amounts to nothing more than ineffectively asking consumers to "stop it."

P2P piracy has hit the industry below the belt, and the only effective solution is to

respond by fighting dirty.

While I do not necessarily advocate the spread of computer worms and viruses—which could create collateral damage by spreading to innocent computer users or be easily detected by virus protection programs—the dissemination of decoy or otherwise tainted files is the only effective measure to deter P2P thieves.

If P2P users were to find out that files they downloaded from an unlicensed source only contain the first 30 seconds of a song followed by three minutes of white noise, they would be frustrated enough to seek legal downloads.

It would be worth 99 cents per song to know for sure that a file is not corrupt.

Of course, this solution doesn't attack the real source of the problem, which is the labels' lack of artist development in favor of singles-driven, "hit-and-run" product. Sadly, today's youth has come to expect that an album will only have one good song (the single), and the remaining songs from the album are complete crap or pale regurgitations of the single. Why in the hell would they buy the CD for \$16.99?

Give them quality artists and albums with depth and you can induce consumers to buy the CDs.

So there's my advice: Deter and induce.

Erík Szabo
Wixen Music Publishing
Calabasas, Calif.

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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Music Publisher Bill Lowery Dies

BY JIM BESSMAN

Legendary independent music publisher Bill Lowery died June 8 of cancer in Atlanta. He was 79.

The former owner of Atlanta-based Lowery Music and the first inductee into the Georgia Music Hall of Fame was the publisher of more than 5,000 varied titles, including the 1956 rock'n'roll classic "Be-Bop-a-Lula," the disco-era smash "I Love the Nightlife" and Joe South's 1969 Grammy Award-winning "Games People Play."

Other heavily played hits emanating from Lowery's house were "Young Love," "Traces," "I Never Promised You a Rose Garden," "Spooky," "Stormy," "So Into You," "Key Largo," "Imaginary Lover," "Down in the Boondocks," "Walk On By" and "Common Man."

In addition to South, Lowery's writers included Ray Stevens, Mac Davis, Freddy Weller, J.R. Cobb, Tommy Roe, Robert Nix, Sammy Johns, Razyzy Bailey, Alicia Bridges and Bertie Higgins.

Among the acts that have cov-

ered Lowery-published compositions are the Beatles, Deep Purple, Gene Vincent, the Classics IV and Lynn Anderson.

Lowery was reportedly the youngest radio station manager in America when he launched his pubbery in 1952. He also operated the Southern Tracks recording studio and record company in Atlanta.

BMI cited Lowery Music as the top U.S. music publisher in 1969; in January 2000 Lowery sold it to Sony/ATV Music Publishing.

"The music industry has lost a legend," says Donna Hilley, president/CEO of Sony/ATV Music Publishing Nashville. "Bill Lowery will never be forgotten. He was one of a kind. I never met anyone who knew Bill who did not love him. He made a wonderful contribution through his love of songwriters, music and people in all walks of life."

Sony/ATV president Richard Rowe says: "Bill Lowery was a true original, a great man and music publish-



BILL LOWERY

er who song by song built a remarkable and timeless catalog of hits. We were privileged to know and work with Bill and proud that he trusted us to safeguard his legacy."

"He was a remarkable music man," Sony/ATV chairman David Hockman adds, "and one of the truly great characters of the business who will be sorely missed."

Lowery is survived by his wife, Billie Lowery; a son, William "Butch" Lowery III; two daughters, Terri Drake and Cheryl Goodridge; eight grandchildren; and eight great-grandchildren.

Xingtone Gains New Financing

BY SCOTT BANERJEE

Xingtone, a controversial player in the rapidly emerging ringtone industry, got a shot in the arm June 8.

The Los Angeles-based company has secured its first round of institutional financing from Siemens Mobile Acceleration, a Munich-based subsidiary of the Siemens Information and Communication Mobile Group of Siemens AG.

Xingtone allows users to create custom ringtones from their MP3 and CD libraries and upload them to their wireless handsets. Critics say Xingtone bypasses paying artists for their music. The company claims its service enables consumers to make "fair use" of music they already own. The software is compatible with all open networks, including Sprint PCS, Cingular, AT&T Wireless and T-Mobile.

Xingtone chairman/president Brad Zutaut says the funding will be used

for "software development, planning, hiring more people and building a storefront for content owners."

Mark Frieser, CEO of Consect, a New York-based mobile market consultancy, says the deal allows Xingtone to become "a viable company in the mobile music market."

Frieser also says the deal could help provide more direct distribution channels between content owners and their customers. To date, Walt Disney and Artemis Records have worked directly with Xingtone.

"This could shake up the industry," Frieser says.

Meanwhile, Sven Weber, VP of Siemens Mobile, and Ovid Santoro have joined Xingtone's board of directors. Santoro has been an investment banker and venture capitalist for almost 20 years.

Xingtone's PC client supports some 50 handsets and nearly a dozen carriers in the United States and Canada.

Charles

Continued from page 7

Charles reached the R&B top five with "It Should Have Been Me," a comic stop-time number.

However, Charles found the touchstone of his style the following year. While on the road in Indiana, he heard a gospel song on the car radio. He asked trumpeter Renald Richard to help him convert it into a secular number.

The resultant tune, "I've Got a Woman," reached No. 1 on the R&B chart, where it spent 20 weeks. Combining the testifying intensity of gospel and the worldly eroticism of secular music, it became the template for a new form of R&B that would be known

as soul music.

"He introduced the world to secular soul singing," Aretha Franklin told *Billboard*. "He was a fabulous man, full of humor and wit, and a giant of an artist."

"Brother Ray," as his preaching delivery led him to be known, followed that landmark with a run of top five Atlantic R&B hits—"A Fool for You," "This Little Girl of Mine," "Drown in My Own Tears," "Hallelujah I Love Her So," "(Night Time Is) The Right Time"—that solidified his rep as the high priest of soul.

He reached his apotheosis with the electrifying 1959 call-and-response tune "What'd I Say." The two-part single stayed on the R&B chart for 17 weeks and hit No. 1 and was a No. 6 pop smash.

Atlantic showcased Charles' versatility in a variety of projects: the album of

funk-jazz instrumentals "The Great Ray Charles" (1957), 1958 and 1961 collaborations with vibraphonist Milt Jackson and the boldly arranged 1960 big-band set "The Genius of Ray Charles," which won two Grammy Awards.

In 1960—ironically, right after cutting a version of Hank Snow's country hit "I'm Movin' On"—Charles deserted Atlantic for ABC-Paramount Records.

He immediately made his mark for the label with a diverse raft of singles: the ballad "Georgia on My Mind" (which collected two Grammys); the jazz organ arrangement of "One Mint Julep" (for ABC's jazz subsidiary, Impulse); "Baby It's Cold Outside," a duet with jazz vocalist Betty Carter; and, most notably, "I Can't Stop Loving You."

That last number—a cover of Don Gibson's No. 7 country hit from 1958—inaugurated a long string of best-

selling country-soul fusions by Charles.

The song, a huge No. 1 pop and R&B hit, was drawn from "Modern Sounds in Country & Western Music," which spent 14 weeks at No. 1 on the *Billboard* pop album chart.

"Here's a black guy who took country & Western and made a whole new genre of music," industry veteran Clarence Avant says.

By 1964, Charles seemed on top of the world.

He had his own ABC imprint, Tangerine Records (which would release albums by Charles and his productions of vocalist/writer Percy Mayfield and singer Jimmy Scott). He controlled his publishing and his masters. And he opened his own L.A. studio, designed in part by Atlantic engineer Tom Dowd.

But his personal life was coming apart. On Oct. 31, 1964, he was busted in the Boston airport after customs officers found marijuana, heroin and a syringe in his overcoat.

Charles took a year off from touring and checked into an L.A. hospital and kicked his junk habit.

Sentenced to probation, Charles celebrated with the late-1965 release of "Crying Time," his No. 6 pop cover of Buck Owens' country hit.

Within years, his influence would be heard in the work of white vocalists—Steve Winwood, Van Morrison, Joe Cocker—who claimed him as their stylistic avatar.

Charles moved into the '70s with a stirring guest shot on Aretha Franklin's album "Live at the Fillmore" and a hallmark pure-funk rendition of "America the Beautiful" on his 1972 collection

"A Message From the People."

In 1976, he collaborated with English vocalist Cleo Laine on an interpretation of Gershwin's "Porgy & Bess." The following year, he returned to Atlantic. His second stint with the label lasted until 1980.

That year, Charles' lagging career received a boost when he was signed by Rick Blackburn, head of CBS Records' Nashville division, and returned to country music.

His association with Columbia Records yielded hit duets with George Jones, Hank Williams Jr. and Mickey Gilley and a No. 1 country album, 1984's "Friendship," and single, the Willie Nelson duet "Seven Spanish Angels."

Charles moved to Warner Bros. Records in 1990. "I'll Be Good to You," his duet with Chaka Khan for his old Seattle colleague Quincy Jones' Qwest imprint, won a Grammy in 1991.

Charles' most recent album was 2002's "Thanks for Bringing Love Around Again," on his own Crossover imprint.

Concord Records has scheduled an album of duets with such talents as Willie Nelson, Norah Jones, Elton John, Bonnie Raitt and James Taylor for release Aug. 31.

John Burk, executive VP of Concord Records, produced the forthcoming "Genius Loves Company."

Burk tells *Billboard*, "I used to think the most striking things about him were his ability to cross the lines between genres and his far-reaching influence on singers. But I believe the most striking thing was his unique ability to capture emotion in a song."

Taking Issue

Continued from page 8

studio provides. (Or did we stop providing it?)

With this combination of factors, the sonic quality of CDs—poor to begin with—became even worse.

After 20 years of bad sound, two things happened: 1) The public stopped buying CDs, and 2) Those who still wanted to listen were quite happy with the even more miserable quality of MP3 files.

Aside from these woes, we

brought this dilemma on ourselves. We lost our mission to try to capture the music. We went along with the styles and trends dictated by equipment manufacturers, record labels and sometimes our own customers.

Instead of using our musical judgment, we, too, began to believe the advertisements that said you didn't have to go to a professional recording studio to get professional results.

We even bought that equipment ourselves. We cut our own throats.

I have made it a policy at Sear Sound never to purchase anything intended for a home or "project"

studio. If it has RCA jacks on it, I don't buy it. You cannot compete with "free."

No one has succeeded in creating a great painting on a computer, and I think that holds true for music as well.

In a world of virtual recording, virtual music, virtual sex and virtual government, perhaps we should look back to a time when hit songs became classics, government was accountable and the public bought recorded music because it was real.

Walter E. Sear is the owner of Sear Sound in New York.

promosquad **HitPredictor**™

“The closest thing to a crystal ball that the music industry has ever seen..”

Just a few recent examples of songs that we identified as hits before airplay:

USHER Yeah (RMG) #1 Rhythmic Top 40, R&B
BRITNEY SPEARS Toxic (ZOMBA) #1 Top 40
BRETT WILSON Redneck Woman (EPIC) #1 Country
D12 My Band (INTERSCOPE) #1 Rhythmic Top 40
JESSICA SIMPSON With You (COLUMBIA) #1 Top 40
BLINK 182 I Miss You (Geffen) #1 Modern Rock/Alt
HOOBASTANK The Reason (IDJMG) #1 Top 40
MAROON 5 This Love (RMG) #1 Top 40, Adult Top 40
OUTKAST The Way You Move (RMG) #1 Top 40
SHERYL CROW First Cut Is The Deepest (INTERSCOPE) #1 Mainstream AC
EVANESCENCE My Immortal (WIND-UP) #1 Adult Top 40
LINKIN PARK Lying From You (WB) #1 Modern Rock/Alt
TWISTA Overnight Celebrity (ATLANTIC) #1 R&B
BEYONCÉ Naughty Girl (COLUMBIA) #1 Rhythmic Top 40

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The Los Angeles Film Festival taps Neil Young to be its 'artist in residence'



Fonzworth Bentley is dressed to be Courvoisier's 'Arbiter of Good Taste'



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Matrix Steps Out With Own Album

Lauren Christy, Graham Edwards and Scott Spock—better known as the Matrix—have just finished their own album for Columbia Records.

The self-titled project arrives Sept. 14. It features two lead singers, Katie Perry and ADD.

"We hired two singers; we didn't want to be in the spotlight," Christy says. "We just wanted to do a Fleetwood Mac-type project. [Perry and ADD] are great writers and we all get to make these records together and they can have their solo careers, and we'll come back in a year's time and continue to make records for them."

The album served as a "creative outlet" for the guns for hire, Christy says. "Normally, we're working through the eyes of a 14-year-old girl or Liz Phair or

if we keep mentioning her . . . But then again, she'll probably just think we're weirdos and are stalking her."

Christy and Spock were recently honored as BMI songwriters of the year. Edwards won the same honor from ASCAP.

NO TRYOUT: Don't look for Evanescence to try out new songs while on tour this summer.

Singer Amy Lee says her babies aren't ready for public consumption.

"The songs aren't ready yet," she says. "They're all little skeletons of songs and structures. I don't want to blow the secret before they've had time to grow."

The writing for the follow-up to "Fallen" (Wind-up Records)—which has sold more than 11 million copies worldwide,

according to the label—is going well, Lee says.

"I've had the chance to really write [this year]," she says. "I bought a house; I'd been homeless forever. I've been playing my piano in the middle of the night, whenever, lighting candles and writing. It's so gratifying. I just feel complete again."

As for returning to the road last month, Lee says she couldn't wait. "We were all dying to get back on the road. Once you do it, you have to keep doing it."

The European leg of the tour ended June 11. The North American leg runs July 7-Aug. 15 (Billboard, May 1).

HE REALLY JUST WANTS TO DIRECT: Ask Goo Goo Dolls' Johnny Rzeznik if producing E.V.L.A. Records Entertainment/Atlantic artist Ryan Cabrera gave him the producing bug, and he quickly responds, "I'm really only concerned with my own band and getting my own record out at this point."

While he says he learned a lot by producing Cabrera, Rzeznik says his attention is now turned toward (Continued on page 14)

Lloyd Banks

G-Unit MC Follows 50 Cent's Road From Streets To Sales

BY RASHAUN HALL

It is summertime, and one of the hottest songs in hip-hop comes from a Queens, N.Y.-based MC who emerged from the mixtape circuit with the backing of a controversial multi-platinum artist.

Sound familiar?

Following in the footsteps of G-Unit brother and label head 50 Cent, Lloyd Banks made a name for himself in hip-hop circles before widening his audience with a popular single—in his case, "On Fire."

The MC is looking to capitalize on this recognition with his debut solo set, "The Hunger for More," which is due June 29 from G-Unit/Interscope.

With initial shipments expected to be in the 750,000-1 million range, the album likely will be the summer's first big release.

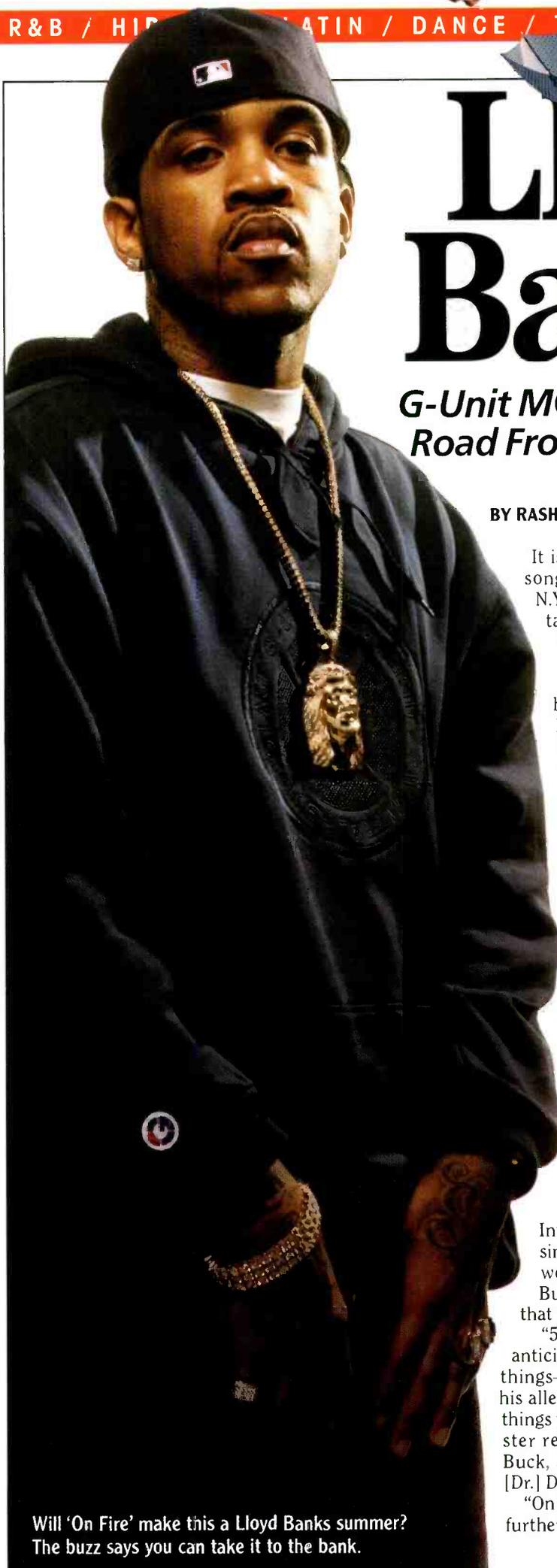
But will it catapult Banks to 50 Cent's level of success?

"There is a huge buzz for anything G-Unit—and Banks fits closest into the 50 Cent mold," Vibe music editor Erik Parker says. "He made his name on mix tapes, stamping each track with sizzling verses—as did 50 Cent. And like 50 did with 'Wanksta,' Banks utilizes a polished club record like 'On Fire' to make a splash."

Ron Gillyard, head of black music at Interscope Geffen A&M, acknowledges the similarities between 50 Cent and Banks (as well as fellow G-Unit member Young Buck). However, he is quick to point out that each artist is unique.

"50 is 50," Gillyard says. "His [audience] anticipation came from a whole lot of other things—you had his history, his upbringing, his alleged beef [with Ja Rule]. All these other things played into that, and then you had monster records. With Lloyd Banks and Young Buck, 50 will be to them what Eminem and [Dr.] Dre were to him. It's about validation."

"On Fire," the album's lead single, provides further validation. Produced by Eminem and (Continued on page 14)



Will 'On Fire' make this a Lloyd Banks summer? The buzz says you can take it to the bank.

The Beat

By Melinda Newman
mnewman@billboard.com



Ricky Martin or writing with them. Suddenly, we just had to please ourselves."

However, Christy admits that the prospect of not writing for someone else was a little daunting. "It was very nerve-wracking," she says. "So we just decided, 'Let's go at this just like we're working on something else.'"

While working on their own record, the members of the Matrix continued to write for other acts, including Hilary Duff, Backstreet Boys, Shakira and Mooney Suzuki. "We're very good multi-taskers," Christy says.

Who is still left on their wish list? All three agree on Gwen Stefani.

"She's the bomb," Christy says. "We would love to work with her." When asked if they have approached Stefani, Christy says no. "We don't like to be too pushy. We just think

Early, Sacred Music Dovetail At Fes Festival

Morocco's Fes Festival of World Sacred Music is a beloved event for many in the world-music community. This year's fest (May 28-June 5) was no exception, playing host to such acts as South African legend **Miriam Makeba**, Senegalese superstar **Yousou N'Dour** and the **Whirling Dervishes** of Turkey.

Since the festival's founding 10 years ago, however, the early-music community has also found a home in Fes. In past years, audiences have heard such acts as England's **Hilliard Ensemble** and Catalanian viola da gamba virtuoso **Jordi Savall** along with his group, **Hespèren XXI**. Participants in this year's event

included Lebanese liturgical music specialist **Sister Marie Keyrouz**, Barcelona-born vocalist **Montserrat Figueras**, French group **Le Concert Spirituel** (conducted by **Hervé Niquet**) and the United Kingdom's **Tallis Scholars**.

The festival takes place in the city of Fes (better-known in the West as Fez), an ancient imperial capital that for centuries has been a crossroads for Judaism, Christianity and Islam.

Building on this heritage, the festival presents sacred music from across the globe to create a cross-cultural dialogue. Early music, which so often traverses many different cultures, is a natural bridge, such as in the Arab-Andalusian music often performed at Fes.

Even so, it might be a surprise to see the Tallis Scholars' concert of Tudor music, featuring works by **Byrd**, **Tallis** and **Parsons**, on the Fes lineup. "Performing in Fes, and at an

event like this, is something completely new to us," says **Peter Phillips**, founder and director of the Tallis Scholars. He notes that the June 3 concert was the group's first appearance in the Muslim world in the group's 31-year history.

But Phillips maintains that their

Ghiaurov, 74, died June 2 of a heart attack in Modena, Italy. He is survived by his wife and frequent performing partner, soprano **Mirella Freni**, and two children.

Ghiaurov leaves behind an important operatic legacy; his best-known roles included **Philip II** in **Verdi's** "Don Carlo," the title role in **Musorgsky's** "Boris Godunov" and **Mephistopheles** in **Gounod's** "Faust."

In a statement, superstar tenor **Plácido Domingo** said, "With the passing of Nicolai Ghiaurov, the world of music has lost a giant."

NEW & NOTEWORTHY: Paul Tobias' "The American Cello" collection, featuring concertos by **Samuel Barber**, **Chen Yi** and **Behzad Ranjbaran** (on the Albany label); **Mozart's** "Le Nozze di Figaro," featuring **Simon Keenlyside**, **Véronique Gens**, **Patrizia Ciofi**, **Lorenzo Regazzo** and **Angelika Kirchschlager**, conducted by **René Jacobs** (Harmonia Mundi); **Joseph Calleja's** debut album, "Tenor Arias" (Decca); and eighth blackbird's "Beginnings" (Cedille), featuring **Daniel Kellogg's** "Divinum Mysterium" and **George Crumb's** "Vox Balaenae."

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Classical Score™

By **Anastasia Tsioulcas**
atsioulcas@billboard.com



appearance makes sense, given the festival's larger emotional and spiritual context. "The emotional content between what we do and the other concerts here is quite similar," he says. "We're all worshipping God through music."

THE END OF AN ERA: One of the great singers of the post-World War II era, Bulgarian-born bass **Nicolai**

Tribbett Gets Down In The Mud On Major-Label Debut

When it comes to describing the kind of music he makes, **Columbia's** **Tye Tribbett** has an unusual response. He calls it "mud."

"My musical influences are so wide. [There's] a little country, a little pop, some rock'n'roll, some gospel. As long as the spirit is within us, there are no boundaries at all. That's why it's just 'music undefined.' It's just mud," Tribbett says, explaining the acronym.

Then, offering an even deeper reason for his definition, he adds, "The Bible describes us as human beings. We were born of the dirt in the ground, and God's spirit is synonymous with water. So his water mixed with dirt makes mud. As long as his

spirit is in us we can become anything. He can shape us just like clay." On his major-label debut, "Life," which was released June 8, Tribbett

and his group **G.A.** (which stands for Greater Anointing) serve up one of the most joyous, encouraging projects to be released this year. Tribbett's insightful songwriting takes center stage and is vibrantly brought to life through the ensemble's powerful performances.

Tribbett and G.A. were slated to tape a live-concert DVD at an album-release event June 9 in Philadelphia. Then on June 13, they plan to stage another album-release performance at Pastor **Hezekiah Walker's** Love Fellowship Church in Brooklyn, N.Y.

Even if their names are unfamiliar, chances are you've seen or heard Tribbett and G.A. before. The group backed **Don Henley** on his Inside Job tour, performed with **Faith Hill** at the Country Music Assn. Awards and on

the "America: A Tribute to Heroes" TV special in September 2001 and sang backup on **Justin Timberlake's** "Cry Me a River."

In The Spirit™

By **Deborah Evans Price**
dprice@billboard.com



"The Lord just opened so many doors. We've been blessed to sing [with] and even open for so many people," Tribbett says, citing the Henley experience as particularly enjoyable. "I became the biggest fan on that tour. It was a wonderful experience."

A Camden, N.J., native, Tribbett's first musical experiences were growing up attending church.

"My father was the pastor of the church," he says. "So I was the organist/keyboardist. Anything with black and white keys, I just played it."

(Continued on page 14)



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L.A. Film Fest Casts Young To Boost Its Music Profile

The 2004 Los Angeles Film Festival has made strides in increasing its musical profile.

The festival has tapped Neil

Young to be this year's "artist in residence." The 10th annual event takes place June 17-26 in various locations throughout Los Angeles.

On June 22, Young will do a Q&A session at the Argyle Hotel about his interests in film. **Nic Harcourt**, music director of noncommercial **KCRW** Santa Monica, Calif., will moderate the session.

Young, using the alias **Bernard Shakey**, directed the movie "Greendale," which was screened in select U.S. cities this year. The Los Angeles Film Festival will also screen the film. On June 22, **Sanctuary Records Group** will

Newman, BMI VP of film/TV relations **Doreen Ringer Ross** will moderate the panel, which takes place June 20 at the **Directors**

Movies & Music

By Carla Hay
chay@billboard.com



Guild of America headquarters.

Elfman's upcoming movies include "Spider-Man 2," "Charlie and the Chocolate Factory" and "The Corpse Bride." Newman has signed on to do film-score work for "Lemony Snicket's A Series of Unfortunate Events" and "The Cinderella Man."

Music-oriented films screening at this year's festival include "Rock School," a documentary about a young people's music school in Philadelphia that is said to be the inspiration for the **Jack Black** film "School of Rock."

Documentaries "The Last of the First" (about the **Harlem Blues and Jazz Band**), "DIG!" (about the frontmen for the **Dandy Warhols** and **Brian Jonestown Massacre**) and "Metallica: Some Kind of Monster" will also be screened.

More information can be found at lafilmfest.com.

IN BRIEF: **Wu-Tang Clan** member **RZA** and **Terence Blanchard** have signed on to write the score for **New Line Cinema's** "Blade: Trinity," the third installment in the "Blade" series. "Blade: Trinity" stars **Wesley Snipes** in the title role and will open Dec. 10 in U.S. theaters.

Sony Classical will release the soundtrack to **Andrew Lloyd Webber's** film version of "The Phantom of the Opera." The **Warner Bros. Pictures** movie musical, directed by **Joel Schumacher**, is due in December in U.S. and U.K. theaters. A release date for the soundtrack has not been set.

Columbia Records/Sony Music Soundtrax will release the "Spider-Man 2" soundtrack June 22. **Dashboard Confessional's** "Vindicated" and **Train's** "Ordinary" are the lead singles. Other previously unreleased songs on the soundtrack include **Hoobastank's** "Did You," **Maroon5's** "Woman," **Jet's** "Hold On" and **Yellowcard's** "Gifts and Curses." **Columbia Pictures' "Spider-Man 2"** opens June 30 in U.S. theaters.

Vagabond Films is developing a biopic based on the life of the late singer/actress **Nico**, who at one time recorded with the **Velvet Underground**. **David Mackenzie** ("Young Adam") will direct the film.

Paramount Pictures is working on a film based on the 1970s musical TV series "The Partridge Family."

André 3000 of **OutKast** has a starring role in an as-yet-untitled movie from **Element Films**. He will play a musician who is wrongly accused of shooting his girlfriend's brother.

Beyoncé is co-starring in the **MGM** remake of "The Pink Panther," which is currently filming in New York and Paris. The movie also stars **Steve Martin** as Inspector Jacques Clouseau.

Jennifer Lopez has signed on to star in the **New Line Cinema** romantic comedy "Monster In-Law," which is filming in Los Angeles.

Marques Houston and former **B2K** member **Omarion** have co-starring roles in the **20th Century Fox** comedy "Fat Albert," based on the 1970s cartoon series.

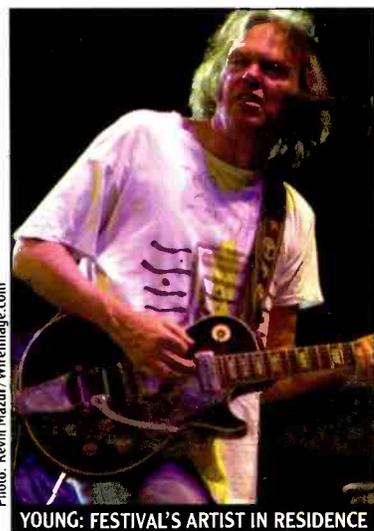


Photo: Kevin Mazur/WireImage.com

YOUNG: FESTIVAL'S ARTIST IN RESIDENCE

release "Greendale" on DVD.

The movie—which Young calls a "musical novel"—is inspired by Young's **Reprise Records** album of the same name. Young composed the music for the film, which is about a family that must deal with various problems in a fictional town called Greendale.

As the festival's artist in residence, Young has chosen two of his favorite movies to be shown at the event: 1995's "Dead Man," directed by **Jim Jarmusch** and starring **Johnny Depp**, and "THX 1138," the 1971 film that **George Lucas** directed before "American Graffiti" and "Star Wars."

Another musical highlight of the festival is a **BMI**-sponsored panel, "Coffee Talk: Composers," with Grammy Award-winning composers **Danny Elfman** and **Thomas**

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Banks

Continued from page 11

Kwame, the record debuted at No. 57 on the Hot R&B/Hip-Hop Singles & Tracks chart and No. 65 on The Billboard Hot 100.

Last issue, the single earned Greatest Gainer/Airplay honors on both charts. It moves up this issue to No. 6 on R&B/Hip-Hop and to No. 15 on the Hot 100.

BANKING ON RADIO

Banks recorded most of his album in a studio-equipped tour bus while he was on the road with 50 Cent.

Describing the process for "On Fire," Banks says: "Kwame did the beat, and after I laid the record down I sent it to Em [Eminem]. He just did one of those things where he laid his magic on the record, and it had that feeling."

Radio has embraced the results.

"First it was 50, then G-Unit and now Lloyd Banks," Sirius Satellite Radio director of hip-hop/dance programming Geronimo says. "Whatever these dudes touch turns to platinum. From my first listen [of] a

bootleg to 'On Fire,' I knew it was a smash, and now the Sirius listeners agree. It continues to be one of the most requested tracks on Sirius."

Before the success of "On Fire," Banks was a staple on the mix-tape circuit. Last year, the MC was named the top mix-tape artist at Justo's Mix-tape Awards.

"Once you have the streets and radio on top of that, it's a wrap," Justo says. "Whoever is No. 1 the week before [Banks' album drops] will be knocked out. He's going to be No. 1.

"Artists are getting smart," he adds. "They know that you have to have the streets and then take it to the next level. You need that stamp of approval, and he has that."

Banks recognizes the importance of that stamp. After watching 50 Cent's rise, Banks also recognizes the value of brand recognition.

"The whole system that we designed was based off of mix tapes," Banks explains. "Knowing is half the battle, and I know we can't beat the bootleggers, especially when you win mix-tape artist of the year. That's telling them that you're the one that needs to be bootlegged. Knowing that, I flipped it around to make the bootleggers my personal street team.

"My first commercial record was [50 Cent's] 'P.I.M.P.," he continues. "That was the first record that put a visual to who Lloyd Banks was. By then, I had been to Germany, Japan, Australia and New Zealand without a commercial record, but they knew me because of mix tapes. Just knowing that, I will never leave that base. That's how I built my core."

Banks says he has as much control over the business aspect of his career as he has creative control over his music.

"50 speaks to me as if he's speaking to a brother," Banks says. "That's the difference between a business relationship and a *business* business relationship. When you're dealing with these dudes and you're signing record deals, a lot of times they only tell you what they want you to know at that time—as opposed to 50 telling me what he feels I need to know.

"That's why I am able to be hands-on with my project," he adds. "I know who to call when something isn't going right, and whatever idea I have I can bring to the table. And for the most part, the only person I have to ask about anything is 50."

Interscope's marketing tools for the album include a collectors' edition Digipak, wholesale priced at \$13.95. The regular album has a regular JumpStart cost of \$10.35 and a suggested list of \$13.98.

The special CD/DVD features a bonus track, exclusive "My Buddy" animated video, "Smile" video and day-in-the-life clips of Banks and Young Buck. The label will print the cover and booklet on U.S. currency paper stock and limit production to 100,000 copies.

But for Banks, the music inside is the key.

"The [songs] that I picked are the songs that I thought were my best material," he says. "A lot of people hold things back—they make 'to be continued' videos—and they plan too far in advance. I don't have a plan B, and I'm not guaranteed tomorrow, so when I made this album I laid everything on the line."

The Beat

Continued from page 11

the Goos' July 4 show in the band's hometown of Buffalo, N.Y.

The group is filming the concert for release on DVD. "Right now, we're getting together for some preproduction on the DVD, which will have some unreleased material on it, of course," he says. "You got to have the bait, you know."

He's also writing songs for the next Goos album. "Hopefully, we'll be in the studio in the fall."

Just as Rzeznik doesn't plan to produce more artists, he also

doesn't foresee starting a label, even though bandmate **Robby Takac** has launched **Good Charamel Records** with **Gregg Bell**.

"I have no desire after seeing what those guys are going through," he says with a laugh. "It would be nice to get a little imprint and find a couple of bands that you really liked and make a couple of small records a year and not have to sweat too much about it. But it's a lot of work doing it from the ground up, and I don't have that much patience."

It looks like Rzeznik may have a hit on his hands with Cabrera. First single "On the Way Down" is already getting adds at radio. Album "Take It All Away" comes out in August.

In The Spirit

Continued from page 12

I grew up playing behind him at the church and behind the choir... But I never saw myself as the frontperson or singing as I'm doing now."

He eventually began performing in other churches and at community events. Tribbett says he began developing his songwriting out of necessity.

"Back then my choir wasn't that good," he admits. And since he had trouble teaching its members some of the more popular tunes of the day, he began writing for them.

"I said, 'Let me just write this

simple song that you all can get [easily]. So I wrote it, and the anointing was all over it. People began to call and ask for songs. I said, 'I'm not a writer, I just did that for my little choir.' [But] then I began to start writing, writing and writing."

He and the group recorded one independent record, then came to the attention of Columbia A&R execs when Tribbett put together a band and played keyboards at a showcase for his cousin, **Vivian Green**, who also has a deal with the label. Former **Sony** chief **Tommy Mottola** wanted to know who the guy was on piano, and soon after, Tribbett and G.A. had a deal.

Tribbett wrote every song on "Life." Opening track "My Soul

Loves Jesus" sets the tone for the reverent, joyful songs that follow. "Taste 'N' See" is a track that Tribbett describes as a "try Christ" song with a crazy party beat."

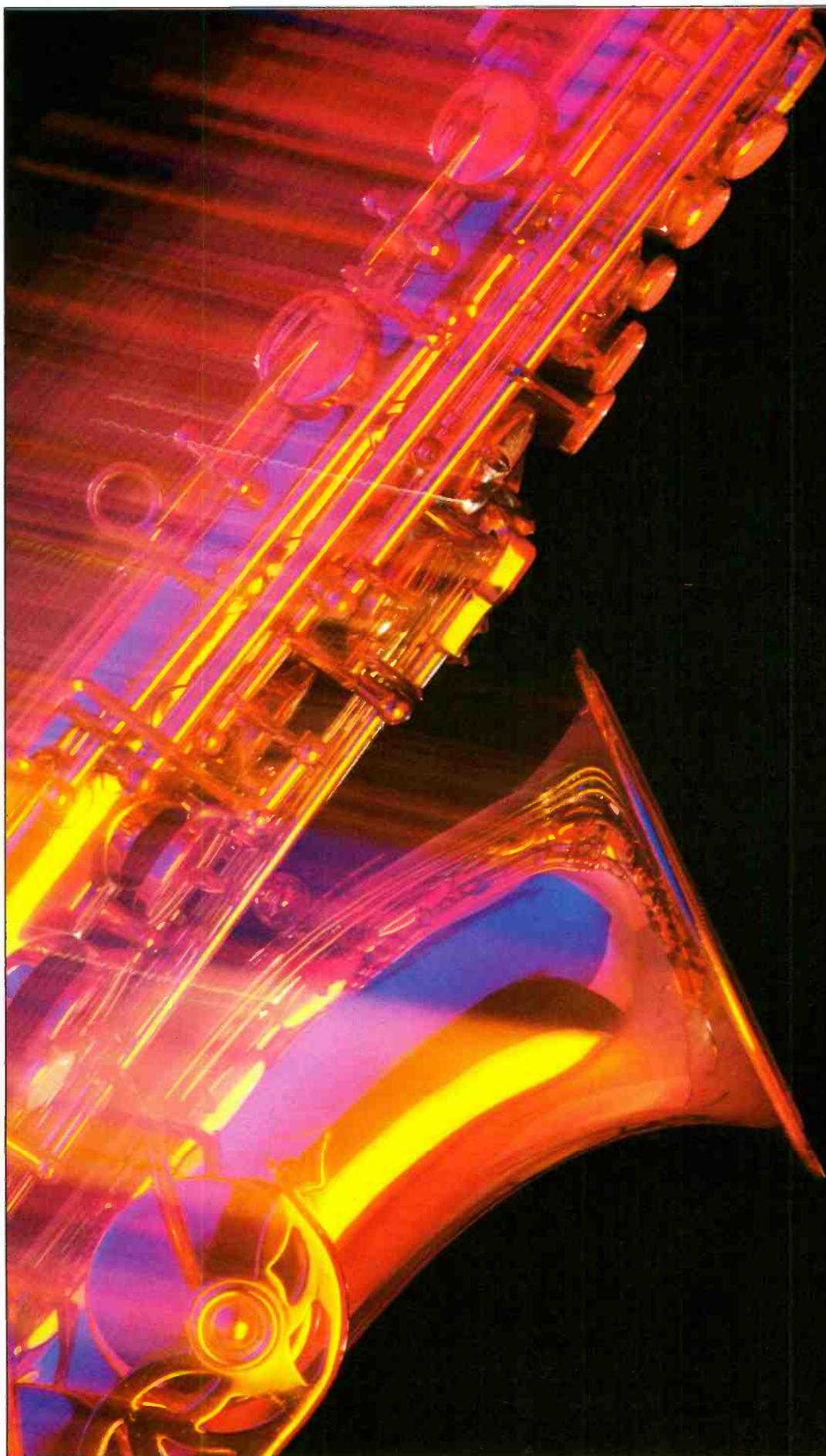
Tribbett, who is married and the father of an 18-month-old daughter, says the past seven years of his life were the inspiration for the album.

"I just write words out of my heart, like most writers do. But as I listened [to] all the songs, [I realized] they dealt with everyday life," he says, explaining the album's title.

"The message that I hear on here is hope. All these songs talk about real life. And whether it's pressures or temptations or just anxiety or jealousy or envy, it touches on all those things, but at the end there's always hope."

Hot Talent

JAZZ



Jazz: Seeking A New Edge

So Far, Alternative Marketing
Keeps Genre's Head Above Water

BY DAN OUELLETTE

Jazz today is at a marketing crossroads.

At music retail, jazz never sold in the volume or with the speed of pop. A perpetual sales underachiever, the genre accounts for 3% of music sales in the United States, according to Nielsen SoundScan. But jazz artists do offer consistent long-term sales.

Vocalists dominate the field lately. Witness the success of Norah Jones on the *Billboard* Top Contemporary Jazz Albums chart and Diana Krall on Top Jazz Albums.

Some critics fault the music itself for shrinking jazz sales. They pine for the classic jazz days of John Coltrane and Miles Davis and allege a lack of talent and inspiration among today's recording artists.

(Continued on page 18)

Chart-Toppers In Jazz

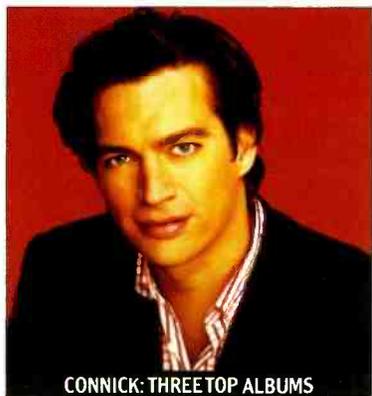
The chart recaps in the Jazz Spotlight are year-to-date from the Dec. 6, 2003, issue (the beginning of the 2004 chart year) through the May 22, 2004, issue. These recaps are based on sales information compiled by Nielsen SoundScan. Although the jazz charts are published in *Billboard* every other week, they are compiled each week and are available during unpublished weeks through billboard.biz, Billboard Information Network and Nielsen SoundScan. Titles receive credit for sales accumulated during each week they are on the chart, regardless of whether the chart is published or not.

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

Top Contemporary Jazz Artists

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

- 1 NORAH JONES (1) Blue Note
- 2 WILL DOWNING (1) GRP/VG
- 3 KENNY G (1) BMG Heritage/RMG (1) Arista
- 4 DAVE KOZ (1) Capitol
- 5 CHRIS BOTTI (2) Columbia/Sony Music



CONNICK: THREE TOP ALBUMS

Top Contemporary Jazz Imprints

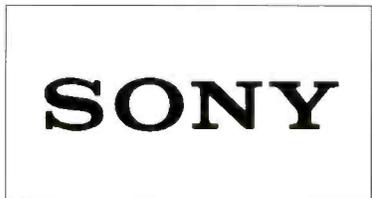
Pos. IMPRINT (No. of Charted Titles)

- 1 BLUE NOTE (4)
- 2 GRP (6)
- 3 BMG HERITAGE (1)
- 4 COLUMBIA (4)
- 5 CAPITOL (1)

Top Contemporary Jazz Labels

Pos. LABEL (No. of Charted Titles)

- 1 BLUE NOTE (3)
- 2 VERVE GROUP (9)
- 3 RCA MUSIC GROUP (1)
- 4 NARADA (8)
- 5 SONY MUSIC (5)



Top Contemporary Jazz Albums

Pos. TITLE—Artist—Imprint/Label

- 1 COME AWAY WITH ME—Norah Jones—Blue Note
- 2 EMOTIONS—Will Downing—GRP/VG
- 3 ULTIMATE KENNY G—Kenny G—BMG Heritage/RMG
- 4 SAXOPHONIC—Dave Koz—Capitol
- 5 A THOUSAND KISSES DEEP—Chris Botti—Columbia/Sony Music

Top Jazz Albums Artists

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

- 1 HARRY CONNICK, JR. (2) Columbia/ Sony Music (1) Marsalis/Rounder
- 2 DIANA KRALL (2) Verve/VG
- 3 STEVE TYRELL (2) Columbia/Sony Music
- 4 CASSANDRA WILSON (1) Blue Note
- 5 PETER CINCOTTI (1) Concord

Top Jazz Albums Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 SONY (8)
- 2 UNIVERSAL (17)
- 3 INDEPENDENTS (26)
- 4 EMM (11)
- 5 BMG (7)

Top Jazz Albums Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 COLUMBIA (8)
- 2 VERVE (9)
- 3 BLUE NOTE (6)
- 4 CAPITOL (5)
- 5 BLUEBIRD (5)

Top Jazz Albums Labels

Pos. LABEL (No. of Charted Titles)

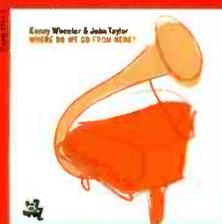
- 1 SONY MUSIC (8)
- 2 VERVE GROUP (9)
- 3 BLUE NOTE (5)
- 4 CONCORD (5)
- 5 CAPITOL (6)

Top Jazz Albums

Pos. TITLE—Artist—Imprint/Label

- 1 ONLY YOU—Harry Connick, Jr.—Columbia/Sony Music
- 2 HARRY FOR THE HOLIDAYS—Harry Connick, Jr.—Columbia/Sony Music
- 3 THE GIRL IN THE OTHER ROOM—Diana Krall—Verve/VG
- 4 LIVE IN PARIS—Diana Krall—Verve/VG
- 5 THIS GUY'S IN LOVE—Steve Tyrell—Columbia/Sony Music

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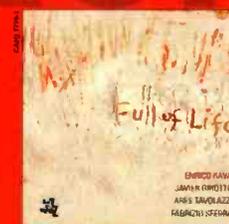
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PLAY MORRICONE 2
ENRICO PIERANUNZI
MARC JOHNSON
JOEY BARON



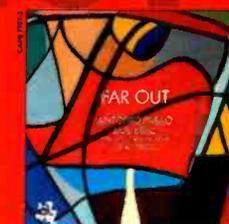
FELLINI JAZZ
KENNY WHEELER
CHRIS POTTER
ENRICO PIERANUNZI
CHARLIE HADEN
PAUL MOTIAN



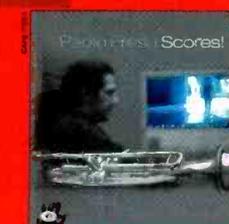
JOURNEY TO DONNAFUGATA
SALVATORE BONAFIDE QUINTET
ENRICO RAYA
JOHN ABERCROMBIE
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REN STREET
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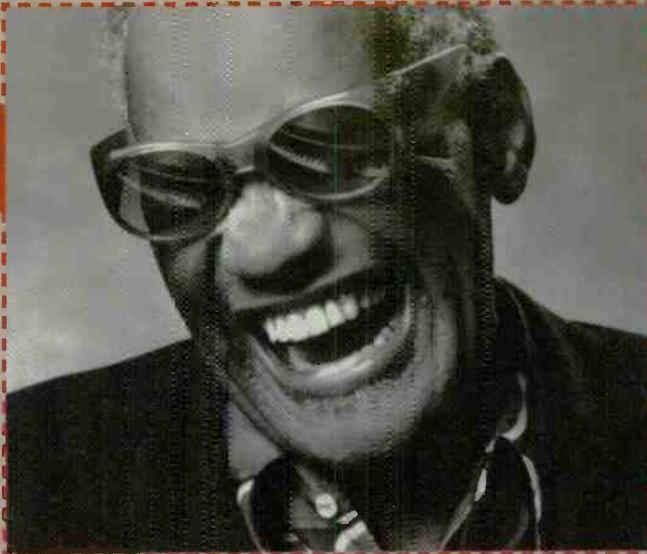
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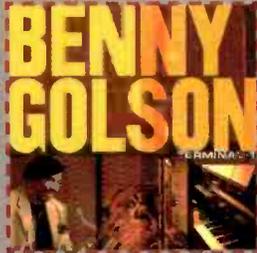
RAY CHARLES 08.31.04

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KARRIN ALLYSON, WILD FOR YOU



BENNY GOLSON, TERMINAL 1

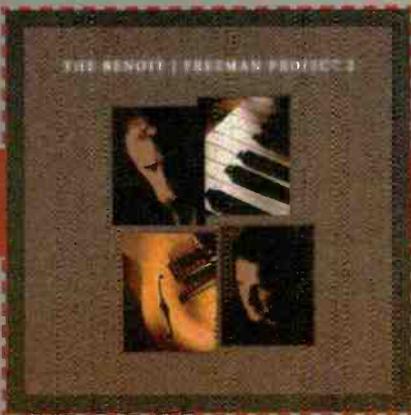
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QUINCY JONES AND BILL COSBY, THE NEW MIXES VOL. 1



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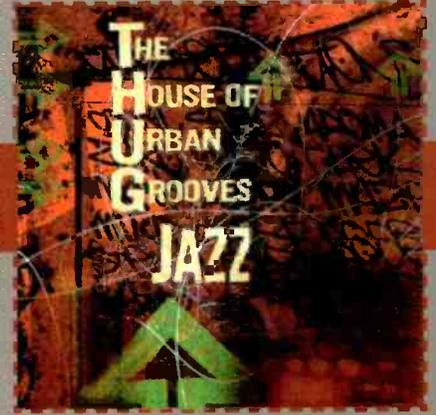
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New Edge

Continued from page 15

Others counter that the genre is far from lacking in musicianship. Instrumental jazz, they note, has several top-notch artists.

There are elders like drummer Roy Haynes and saxophonist Von Freeman and such mid-career giants as saxophonists Michael Brecker and Joe Lovano. Young upstarts include vibraphonist Stefon Harris, pianist Jason Moran and power jazz trio the Bad Plus.

The problem is getting potential buyers to hear and appreciate current jazz releases. So what should be done when the traditional markets dry up?

OUTSIDE THE BOX

Most in the jazz industry agree that it is time to think outside the box and pursue new marketing strategies to expose audiences to cutting-edge instrumentalists and singers.

"It's imperative to think of a new business paradigm to deal with the competitive marketplace," Jazz Alliance International president Suzan Jenkins says.

"New partnerships and alliances are essential," Jenkins says. She cites satellite radio services Sirius and XM

as examples of programming that reaches people not serviced by localized jazz radio stations. "We've got to widen the jazz audience by demystifying the music."

Jessica Senders, jazz buyer for Borders Books & Music, agrees.

"Major and indie labels recognize the need to come up with new ideas because the old ones aren't working," she says. "So they're trying to reach sympathetic, arts-oriented customers through e-mail lists, e-mail blasts with coupons and being part of subscription series of multiple genres."

Recent success stories offer clues to what works.

Senders cites Blue Note's achievement in building Jones' profile beyond jazz magazines into nontraditional jazz markets with TV appearances on "Today" and "Late Night With David Letterman." In addition, she notes, "Blue Note did extensive NPR buys to target the older demographic that doesn't download music."

The success of Norah Jones helped open the door for other Blue Note acts, says Zach Hochkeppel, VP of marketing for EMI Jazz and Classics.

"You still need a hook, but because of Norah's success, we can talk about our instrumental artists like Stefon Harris and Jason Moran to non-traditional jazz markets," he says. "We used to get lip service—we'll call

you back'—but now people listen."

Senders adds that the Verve Music Group worked with Borders on Krall's new album to identify the best markets for TV ads, like "Today" and "The Oprah Winfrey Show."

Sherry McAdams, president of Branford Marsalis' Boston-based indie, Marsalis Music, observes that artists like Krall and Jones "enjoy a level of commercial success that is rare for jazz musicians. Their fan base—people who like jazz-influenced vocalists—extends well beyond that of the core jazz audience."

'The old marketing ideas aren't working.'

—JESSICA SENDERS,
BORDERS BOOK & MUSIC

Therefore, McAdams notes, marketing strategies that work for them won't fit with traditional jazz artists.

"Jazz is not mass-market music, and we believe a lot of money is wasted in chasing that audience," she says.

"Jazz certainly has a loyal following, but it's a much smaller audience than that of the pop world," McAdams continues. "So it's vital to focus our resources and efforts on reaching the existing audience."

The label applied border-busting

marketing to Marsalis' last CD, "Romare Bearden Revealed," a jazz reflection on the renowned visual artist. When Bearden's work received a major retrospective at the National Gallery of Art in Washington, D.C. "that allowed us to introduce Branford to a new audience," McAdams says.

NEW PARTNERSHIPS

Concord Records is also exploring marketing partnerships to get the word out about its artists.

"Adults are now the most voracious consumers of music," Concord GM Gene Rumsey says. "We've got to be creative in getting our product to them."

He cites the label's affiliation with Starbucks to market Ray Charles' label debut, "Genius Loves Company," which will be released in August.

To advance the careers of newcomer vocalists Rebecca Martin and Erin Bode, MaxJazz president Richard McDonnell banks on the growing reputation of the label itself. MaxJazz packages discs with handsome graphics that easily identify the label (see story, page 37).

"From the beginning, we intentionally set out to establish our label brand," McDonnell says. "Over time we hope that people will trust our label even if they don't know an artist. The encouraging news is that our business reply cards are indicating that's true."

(Continued on page 20)

JJA Awards Gain Ground

The Jazz Journalists Assn. will stage the eighth annual JJA Jazz Awards June 15 at B.B. King Blues Club & Grill in New York, followed June 21 by the JJA Jazz Awards West Coast Party at the Jazz Bakery in Los Angeles.

"The awards are significant," JJA president Howard Mandel says. "They validate quality musicianship and contribute to the recognition of jazz culture. Increasingly, the awards are being acknowledged throughout the worldwide jazz community—musicians are taking pride in their awards, and record companies are labeling [these artists'] recordings with stickers that designate them as award winners."

JJA's international membership of 450 writers, editors, broadcasters, photographers and new-media professionals vote for the honorees.

Full details of both events are available online at jazzhouse.org.

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Richie Cole
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Heads Up Super Band
Hiroshima
+ Ladysmith Black Mambazo
Dave Liebman
Miriam Makeba
Joe McBride
++ Marion Meadows
Andy Narell
Jaco Pastorius Big Band
+++ Pieces of a Dream
Doc Powell
Spyro Gyra
Nestor Torres
Gerald Veasley
Yellowjackets
Alexander Zonjic

2004 Billboard Chart Positions

* Top 10 on the Billboard Jazz Chart (John Pizzarelli, *Bossa Nova*)

** Top 5 on the Billboard Jazz Chart (Tierney Sutton, *Dancing In The Dark*)

*** Top 5 on the Billboard Blues Chart (Jimmy Thackery/Tab Benoit, *Whiskey Store Live*)

+ Number 1 on the Billboard World Chart (Ladysmith Black Mambazo, *Raise Your Spirit Higher*)

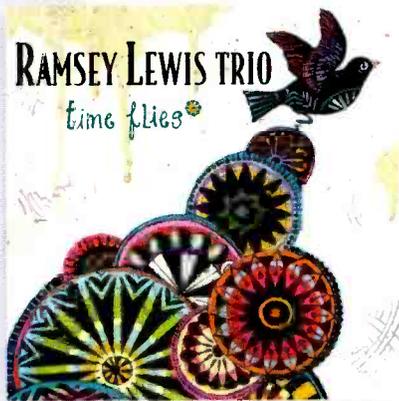
++ Top 10 on the Billboard Contemporary Jazz Chart (Marion Meadows, *Player's Club*)

+++ Top 10 on the Billboard Contemporary Jazz Chart (*Pieces Of A Dream, No Assembly Required*)

Debuted at Top 5 on the Billboard Contemporary Jazz Chart (Spyro Gyra, *The Deep End*)

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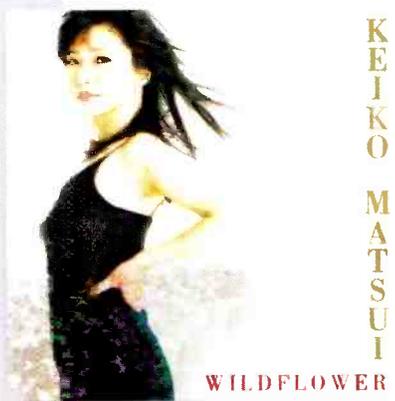
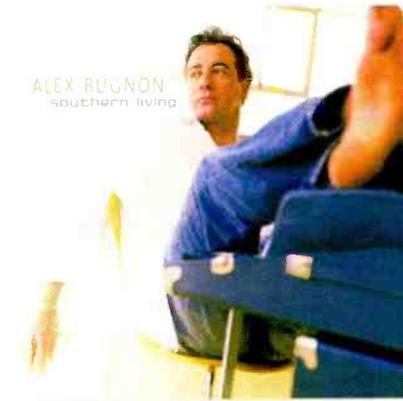
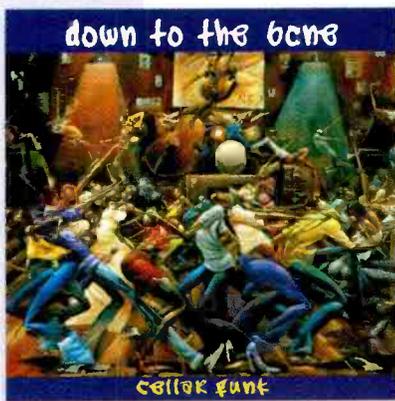
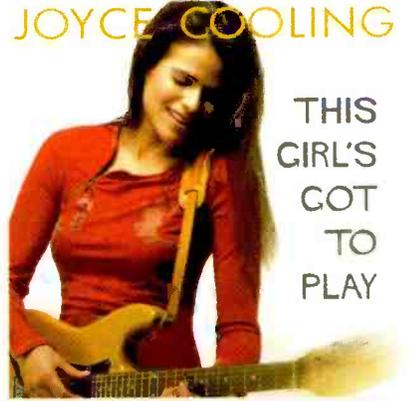
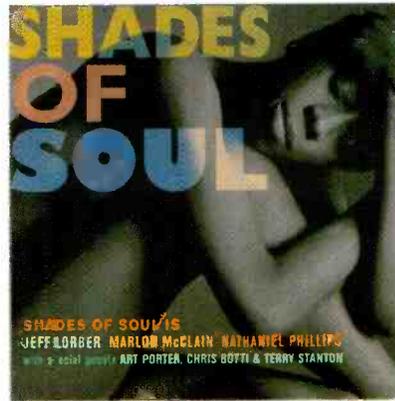
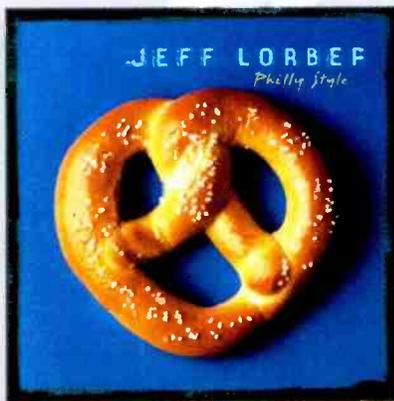
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New Edge

Continued from page 18

Pat Rustici, GM of Palmetto Records, says touring is fundamental.

"We're a lean record label. When we sign someone new like Kate McGarry or someone who's been dropped by a major like a Bobby Watson, touring is part of the conversation," Rustici says. "It's a partnership. [The artist] works hard, and we'll work hard to generate press—and sales—on the road."

Live performances are key, says Jeff Levenson, executive VP of Half Note Records, which has released CDs from Ben E. King, Onaje Allan Gumbs and Miri Ben-Ami.

For vocalist Karrin Allyson's new album of '70s pop songs, "Wild for You," Concord Records is looking for free outside summer concert bookings to introduce her to new audiences, the label's Gene Rumsey says.

Dave Love, president of Heads Up International (a division of Telarc International), says it's vital to showcase artists live, especially when dealing with new talent such as Telarc pianist Hiromi.

This year's big performance success story is Verve's Jamie Cullum. The U.K. jazz singer/songwriter created a

buzz when he played select showcases eight months before his "Twenty-something" debut.

"This is one of the best setups I've ever been a part of," Verve senior VP/GM Nate Herr says. "Seeing Jamie is believing. That's how we wanted to introduce him to critics, TV, retail buyers and radio programmers. We ended up lining him up for a lot of high-profile press, including MTV, 'Austin City Limits' and NPR."

AT THE MOVIES

New marketing opportunities based on increased artist exposure continue to surface. Concord is preparing to capitalize on singer Peter Cincotti's appearance in two films—a cameo in this summer's "Spider-Man 2" and a larger role in Kevin Spacey's fall release about Bobby Darin, "Beyond the Sea."

Then there are those in the jazz industry who still believe in the power of record stores in promoting music.

Independent promotion veteran Bob Ruttenberg of Tucson, Ariz.-based Coast to Coast Marketing acknowledges that there's plenty of lifestyle marketing going on—with tunes playing on airplanes, at clothing stores and in malls and restaurants.

"But the best sellers are behind the counter at independent record stores like Dan Lamb's Kemp Mill in D.C. and Sally White's Sally's Place in Westport,

Conn.," Ruttenberg says. "People frequent stores run by people who know and love music. I'll take 100 Sallys and Dans over 100 radio stations."

Mitchell Feldman, director of the jazz promotion department of Denver-based Synergy Media Group's Indiego Marketing, agrees. He says that despite Web-buying and Internet downloading, there is "no substitute for the social experience of going to a store and interacting with other people."

Feldman says Indiego Jazz's promotion of Oliver Lake Steel Quartet's new Passin' Thru Records album, "Dat Love," includes Touch Stand kiosks. These eMac computers with 17-inch touch screens are in 30-plus indie record stores with strong jazz departments. They allow in-store browsers to listen to the disc.

Amid today's myriad jazz marketing experiments, veteran jazz writer and publicist Peter Levinson waxes philosophical. He believes its sales woes reflect a deeper dilemma.

"What the jazz business needs is a new artist who creates controversy, like Ornette Coleman did in 1959, or a new and sensuous brand of jazz, such as the bossa nova that Antonio Carlos Jobim and João Gilberto offered in 1961," he says. "Jazz desperately needs a new kind of musical expression to make it both commercial and important in the general media once again."

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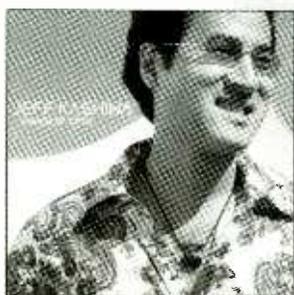
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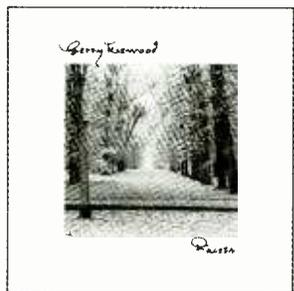
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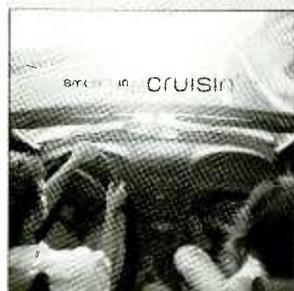
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Facility Fees On The Rise For Club Bookings

BY SUSANNE AULT

LOS ANGELES—Amphitheater, arena and theater facility fees have long been a thorn in booking agents' sides. Clubs, however, have only recently become a sticking point.

Large-venue owners say their surcharges, which average \$1 to \$3 per ticket, are necessary to help finance arena or shed construction or renovation.

Over time, agents started questioning the validity of these fees, which benefit venue owners over artists, agents and managers.

To many acts' representatives, venues were enjoying a new revenue stream at the expense of the talent's gross potential (*Billboard*, May 26, 2001).

The \$1 to \$3 tacked on to a \$50 shed show could be seen as reasonable. But the increasing use of such fees by clubs for tickets that cost \$20 or less is upsetting many tour organizers, who say there is no room to pad those tickets.

"At that kind of entry level, there is no real demand yet for that artist. You don't want to make it that difficult" for people to go to shows, says Jim Guerinot, partner at Rebel Waltz Management. "You certainly want to keep your prices as low as possible."

P.O.D.'s current club tour ends June 20. Larry Webman, the band's booking agent at Little Big Man, says it is disappointing to see clubs add a facility fee in which the band does not share.

Although club capacities might top out at 1,000 seats, a facility fee as low as 50 cents at places like the Pageant in St. Louis (where P.O.D. played May 7), "could be \$500 that the artist could have had for hotel rooms," Webman says. "Add that on every single day of the tour, and that really adds up."

Tom Chauncey, booking agent at Partisan Arts, whose clients include Jack Johnson and Ben Harper, says "more clubs do have the [fee]. It could be called a 'restoration fee' or a 'facility fee'—there are a number of nice, flowery words [for it]. But it is another income stream for the promoter or venue."

For promotion companies that are aligned with clubs, like Clear Channel Entertainment and House of Blues Concerts, promoters and venue managers may share the facility fee.

"At times I look like the culprit," admits Eric Herz, a Los Angeles-based CCE promoter. "But at other times I just pay rent" and do not participate in the facility fees.

Herz sees two sides to the debate. He works shows at such fee-charging clubs as the city's Avalon and Wiltern (both CCE-operated) and the independently owned Henry Fonda Theater.

All three have undergone recent renovations, which would logically



P.O.D.: AMONG THE CLUB ACTS SEEKING DEALS THAT COUNTERACT FACILITY FEES

explain their addition of a facility fee during the past couple of years, he says.

Nevertheless, "I think it varies from venue to venue. Some truly have a high overhead and need help paying for it. Others turn to it as a pure source of profit," Herz says.

SHARE THE WEALTH

Whatever the reason, Chauncey says, he wishes the agent and promoter/venue could be fair in crafting contracts so all parties could benefit.

"I see [facility fees] as a problem. It is deception. It would be far simpler if people were more straight and put expenses on the table and made deals based on reality," Chauncey says. "If you make deals that don't work on paper, promoters are then forced to make revenue streams for themselves."

Other clubs that have added facility fees in the past couple of years include the Bottleneck in Lawrence, Kan., which has a \$1 charge. Jointly booked by CCE and HOB, Sunset Station in San Antonio recently added a \$3 fee.

"I would skip the market over that," one booking agent says of the Sunset Station charge. "It's ridiculous that an artist can't get \$3 [of] revenue on a \$15 ticket."

Facility fees have become common at many HOB clubs, including locations in Los Angeles; Chicago; Orlando, Fla.; and New Orleans.

HOB executives did not return phone calls by press time.

When Kirk Sommer, an agent at William Morris Agency, questioned Bottleneck management over the new fee, he says he "got the usual answers: 'Sales have been down. Everybody else is doing it, why can't I?'"

Sommer believes that agents routing acts into clubs have had to become savvier negotiators because of the increasing usage of facility fees. Yet Sommer says he has had luck with waiving fees in some deals.

"People are more conscious of it. Before we confirm the deal, we're asking that question," Sommer says. "Sometimes at certain venues you can't win. But we do our best to make sure there aren't additional facility fees."

Sommer adds that "so far, everyone has folded" in agreeing not to charge facility fees for club shows for up-and-coming rock band the Killers, as well as other new acts.

Artists have also become involved with clubs' facility fees, agents say.

Acts will either push to beef up their own deals or work to get the facility fee split between themselves and the promoter and/or venue.

"Promoters bitch and moan that artists cut narrower deals. But [facility fees] are another factor of why [acts] try to get more on the front end. That \$1 facility fee is why you try to push that much harder to get an extra \$1,000" for your client, Webman says.

There are clubs that do not charge facility fees as a general rule. Independently operated 9:30 Club in Washington, D.C., is one example; others include CCE clubs the Roxy and Cotton Club in Atlanta.

"We feel that costs should be kept to a minimum when you're talking about developing artists," says Adam Cohen, a CCE talent buyer for Atlanta.

Seth Hurwitz, owner of the 9:30 Club since 1986, believes adding a facility fee will simply result in encouraging "the agents to want a piece of that too" instead of significantly advancing the venue in some way.

Sommer concludes, "If it was up to me, no one would charge a facility fee."

IEG/BILLBOARD TOUR SPONSORSHIP ROUNDUP

Sponsor	Tour	Estimated Fee	Leverage	Dealmakers
Chevrolet General Motors	Third Day tour, six-plus stops	\$125,000	Using sponsorship as a grassroots marketing platform in the Southeast United States to raise visibility around the SSR, Malibu, Equinox and several other new and redesigned vehicles. Also using tie to play up Chevy's "Americana" positioning and benefit from the band's transition from a Christian rock group to a mass-market act. Leveraged with a promo dangling a free "Chevrolet Exclusive: Third Day Live" sampler CD to consumers who took a test drive at a local dealer; touted CD through 300,000 direct mail fliers. Band also talks up Chevy and plays ads from the stage.	Tim Hudgens, regional marketing manager, Chevrolet Southeast.
Dunkin' Donuts Allied Domecq	Little Steven's Rockin' Garage tour, eight cities, April-June	\$100,000	Aligned with grassroots tour to sample new iced lattes, play up the drink's high-octane positioning and drive traffic to local restaurants. Touting the drinks and local stores on the tour's Web site; hyping the sponsorship on dunkinonuts.com and 5,000 fliers and 250 posters in each market. Tour hits Chicago, Cleveland, Miami, Washington, D.C., and four other East and Midwest markets. Dunkin' Donuts also will sponsor Little Steven's garage band competition in New York this summer.	Little Steven Van Zandt and Jon Luther, CEO, Allied Domecq Quick Service Restaurants. Marketing agency Mr. Youth activates.
Grace Tropical Rhythms Grace Foods	VP Records 25th Anniversary Celebration, New York and Miami, May	\$30,000	Ties afforded exclusive beverage status, on-site sales rights and visibility in the concerts' \$500,000 media buy. Leveraged through radio station ticket giveaways and street marketing campaigns. On site, gave product to celebrities and sampled in VIP media rooms. Co-sponsors included Western Union, Bacardi, Caribbean Food Delights, Sirius Satellite Radio and Dennis Shipping.	Jesse Kirshbaum, president, NUE:A; Chris Schlarb, head of sponsorship, VP Records; Adrienne Rhodes, Barfield Public Relations; and Ricardo Bryan, CEO, Grace Foods
Maybelline New York L'Oréal USA	Presenting, Chicks with Attitude tour featuring Liz Phair and the Cardigans, August-September, 19 stops	\$500,000	Using tie as promotional platform as part of 6-month-old rebranding campaign. Maybelline is routing tour to key markets and plans to run in-store retail promotions; the promos may also stock end-cap displays with CDs from tour artists. Retailers will also tout the tour in circulars and other marketing collateral and will run national sweeps offering a trip to see the tour's New York show. On-site presence includes the Maybelline Lounge where attendees can check out interactive displays and learn tips about applying make-up. Maybelline also is touting tour on a dedicated Web site.	Joseph Bongiovi, president, Monarch Entertainment Group, and Cheryl Vitali, senior VP of marketing, Maybelline New York-Garnier.
X-type Jaguar North America	Zero 7 tour, May-June, 14 stops	\$150,000	Sponsoring British DJ duo to create awareness for the entry-level X-type among tastemakers and creative entrepreneurs and develop a dialogue with those consumers through an online newsletter. Leveraging through a dedicated Web site that plays up the vehicle's affinity with music, fashion and art; using site to compile a prospect list by offering downloadable music tracks and a sweeps offering a limited-edition black X-type iPod. Site also touts a free 48-track box CD compilation to consumers who sign up for a test drive at a local dealership. In addition, X-type is presenting a series of early evening events at venues in Los Angeles, New York and Miami.	Chris Stephenson, CEO, Exposure USA, and Carol Crabtree, managing director, Solar Management.



Compiled by William Chipps, senior editor, IEG Sponsorship Report
sponsorship.com

Creed Fans May Cross To Alter Bridge

Creed may have called it quits, but a new band will have the same focus on touring, according to its agent, **Ken Fermaglich** at the **Agency Group**.

Creed songwriter/guitarist **Mark Tremonti** and drummer **Scott Phillips** have joined original bassist **Brian Marshall** and former **Mayfield Four** singer/songwriter **Myles Kennedy** in a new

group called **Alter Bridge** (billboard.biz, June 4). Plans are to work the road hard.

With Creed, "we were dealing with a band with rabid fans around the world who have had nothing to sink their teeth into for a while," says Fermaglich, who was also Creed's agent. "I

believe many of them will be drawn to Alter Bridge."

Alter Bridge's debut album on **Wind-up** is set for Aug. 10. A promotional acoustic tour of radio stations will begin later this summer, and a worldwide tour will start in September.

Like Creed, Alter Bridge will maintain a serious work ethic when it comes to touring. "They will be on the road at least a year-and-a-half," Fermaglich predicts.

Although open only since 1991, the Pyramid's future is in limbo. The Memphis City Council recently narrowly defeated a proposal to close the landmark structure, which will soon play second fiddle to the new FedEx Forum. The Forum, new home of the city's NBA franchise, the **Memphis Grizzlies**, opens Sept. 1.

On The Road
By Ray Waddell
rwaddell@billboard.com



"The Grizzlies will be operating the FedEx Forum, and they'll also be responsible for any deficit the building may incur," Pyramid GM **Alan Freeman** says. "In return for that, the Forum has first right of refusal on any entertainment that could play the Pyramid or the Mid-South Coliseum."

Facing budget cuts, the council mulled potential savings of more than \$1 million per year it could realize by shuttering the Pyramid.



Certainly, Creed was an act that was built through radio hits and hard touring. It put up some strong numbers, and the band wasn't afraid to work. Its last two tours in 2002 and 2000 grossed a combined \$65 million and played to about 1.8 million people at 160 shows, according to Billboard Boxscore.

"Creed understood the importance of secondary and tertiary markets as much as major markets," Fermaglich says. "They understood the importance of an amazing live show, and they understood the importance of letting a fan experience a concert that brought them to another place."

MILLION DOLLAR PYRAMID: It has been called everything from "wow" architecture to a white elephant. Now the Pyramid in Memphis is in a battle just to remain standing in its huge footprint alongside the Mississippi River.

But when politicians are in doubt, task forces form, and that's what is happening in Memphis regarding the Pyramid. Another hearing on the topic will be held in the near future.

The Pyramid has historically been a busy arena. It currently hosts most major concerts in the city, as well as the Grizzlies and **University of Memphis** basketball, both of which will move to the Forum. If the building closes, the city and county would have to buy out the concessions contract **Aramark** holds at about \$1 million.

As it stands, "we're open for business," Freeman says. The future, though, is anything but clear-cut.

Suggested alternatives include conversion to a casino or entertainment/retail complex.

"This building is too young to be put out to pasture," Freeman says. "That's why the politicians are seeking to find another use."

JUNE 19 2004		Billboard BOXSCORE CONCERT GROSSES™		
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
CELINE DION	The Colosseum at Caesars Palace, Las Vegas May 26-30	\$2,617,132 \$225/\$175/\$127.50/\$87.50	19,151 five sellouts	Concerts West
PRINCE	Staples Center, Los Angeles May 26, 28	\$2,527,148 \$85/\$49.50	34,651 two sellouts	Concerts West
PRINCE	Mandalay Bay Events Center, Las Vegas May 29-30	\$2,432,651 \$131.25/\$68.25	22,594 two sellouts	Concerts West
THE WHO, DAVID JOHANSEN	Madison Square Garden, New York May 22	\$1,807,136 \$405.43/\$54.50	16,550 sellout	Clear Channel Entertainment
Z100 ZOOTOPA: JESSICA SIMPSON, MAROON 5, AVRIL LAVIGNE, BLACK EYED PEAS, MARIO WINANS, J-KWON & OTHERS	Madison Square Garden, New York May 21	\$1,791,039 \$329.50/\$74.50	14,442 14,870	Clear Channel Entertainment
WANGO TANGO: JANET JACKSON, BIG BOI OF OUTKAST, JESSICA SIMPSON, LENNY KRAVITZ, HILARY DUFF, ENRIQUE IGLESIAS & OTHERS	Rose Bowl, Pasadena, Calif. May 15	\$1,575,198 \$151.21/\$31.21	40,361 63,534	Clear Channel Entertainment
SHANIA TWAIN, EMERSON DRIVE	Xcel Energy Center, St. Paul, Minn. June 4	\$1,199,355 \$80/\$65/\$45	16,277 sellout	Jam Productions
JIMMY BUFFETT	Office Depot Center, Sunrise, Fla. May 1	\$1,159,533 \$91/\$65/\$55/\$31	19,508 sellout	Clear Channel Entertainment
KISS 108 FM CONCERT: JESSICA SIMPSON, JC CHASEZ, SEAN PAUL, MAROON 5, KIMBERLY LOCKE, BACKSTREET BOYS & OTHERS	Tweeter Center for the Performing Arts, Mansfield, Mass. May 22	\$1,075,135 \$200/\$65	18,551 19,900	Clear Channel Entertainment
PRINCE	Arrowhead Pond, Anaheim, Calif. May 24	\$968,729 \$85/\$49.50	15,467 sellout	Concerts West
SHANIA TWAIN, EMERSON DRIVE	Schottenstein Center, Columbus, Ohio May 21	\$875,410 \$80/\$65/\$45	17,359 sellout	Frank Productions
SHANIA TWAIN, EMERSON DRIVE	Fargodome, Fargo, N.D. June 5	\$861,575 \$75/\$55/\$45	13,791 17,500	Beaver Productions
FLEETWOOD MAC	Tweeter Center for the Performing Arts, Mansfield, Mass. May 28	\$829,351 \$125/\$38.50	12,805 16,669	Clear Channel Entertainment
SHANIA TWAIN, EMERSON DRIVE	Van Andel Arena, Grand Rapids, Mich. May 16	\$822,580 \$80/\$45	12,450 sellout	Clear Channel Entertainment
SHANIA TWAIN, EMERSON DRIVE	Allen County War Memorial Coliseum, Fort Wayne, Ind. May 14	\$810,050 \$80/\$65/\$45	10,887 sellout	Frank Productions
FLEETWOOD MAC	Veterans Memorial Arena, Jacksonville, Fla. May 23	\$789,375 \$115/\$35	10,664 12,648	Clear Channel Entertainment
FLEETWOOD MAC	PNC Bank Arts Center, Holmdel, N.J. May 29	\$777,775 \$134.50/\$32.50	10,531 16,944	Clear Channel Entertainment
AEROSMITH, CHEAP TRICK	Pengrowth Saddledome, Calgary, Alta. May 20	\$755,196 (\$1,039,528 Canadian) \$65.02/\$35.96	13,871 16,259	Clear Channel Entertainment
FLEETWOOD MAC	Chastain Park Amphitheatre, Atlanta May 15	\$749,212 \$130/\$58	6,665 sellout	Clear Channel Entertainment
KENNY CHESNEY, KEITH URBAN, DIERKS BENTLEY	The Pyramid, Memphis May 21	\$744,809 \$50.75/\$40.75	15,861 sellout	The Messina Group, TBA Entertainment
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Smirnoff Music Centre, Dallas June 5	\$719,276 \$59.50/\$27.50	20,073 sellout	The Messina Group, House of Blues Concerts
AEROSMITH, CHEAP TRICK	Saskatchewan Place, Saskatoon, Sask. May 16	\$712,037 (\$987,377 Canadian) \$64.54/\$42.91	12,577 sellout	Clear Channel Entertainment, in-house
AEROSMITH, CHEAP TRICK	Rexall Place, Edmonton, Alberta May 18	\$688,157 (\$960,322 Canadian) \$64.13/\$35.47	12,121 13,471	Clear Channel Entertainment
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Verizon Wireless Amphitheater, Bonner Springs, Kan. June 4	\$671,950 \$59.75/\$27.75	17,979 sellout	The Messina Group, Clear Channel Entertainment
THE WHO, MRNORTH	Tweeter Center for the Performing Arts, Mansfield, Mass. May 20	\$655,800 \$125/\$35	9,598 15,047	Clear Channel Entertainment
AEROSMITH, CHEAP TRICK	Idaho Center, Nampa, Idaho May 24	\$614,860 \$75/\$55	9,724 12,532	Clear Channel Entertainment
FLEETWOOD MAC	Alltel Pavilion at Walnut Creek, Raleigh, N.C. May 22	\$614,013 \$102/\$35	12,848 20,000	Clear Channel Entertainment
FLEETWOOD MAC	Sound Advice Amphitheatre, West Palm Beach, Fla. May 18	\$565,071 \$127/\$35	11,516 19,271	Clear Channel Entertainment
ALAN JACKSON, MARTINA MCBRIDE	Verizon Wireless Music Center, Pelham, Ala. May 20	\$561,642 \$64.75/\$49.75	10,049 sellout	Clear Channel Entertainment
ALAN JACKSON, MARTINA MCBRIDE	Verizon Wireless Amphitheater, Charlotte, N.C. May 15	\$539,849 \$61.50/\$27.50	14,169 18,812	Clear Channel Entertainment
KENNY CHESNEY, PHIL VASSAR, DIERKS BENTLEY	Pensacola Civic Center, Pensacola, Fla. May 23	\$448,829 \$55.50	8,413 sellout	The Messina Group, Mischell Productions
FLEETWOOD MAC	Verizon Wireless Amphitheater, Charlotte, N.C. May 20	\$397,981 \$102/\$35	9,093 18,812	Clear Channel Entertainment
KENNY CHESNEY, KEITH URBAN, DIERKS BENTLEY	Mississippi Coliseum, Jackson, Miss. May 22	\$382,011 \$53.50/\$41	7,642 sellout	The Messina Group, Varnell Enterprises
KENNY CHESNEY, UNCLE KRACKER	Tulsa Convention Center, Tulsa, Okla. June 3	\$343,455 \$52.50	7,531 sellout	The Messina Group, Mischell Productions
KKRW ARROWFEST: STYX, PETER D'AMICO, GRAND FUNK RAILROAD	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas May 15	\$329,361 \$95.70/\$25	11,481 15,956	Clear Channel Entertainment

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Billboard To Honor KRS-One At Confab

KRS-One will receive this year's R&B Founders Award at the Billboard/American Urban Radio Networks R&B/Hip-Hop Conference and Awards.

The Bronx, N.Y., native and founding member of Boogie Down Productions is known for his socially conscious lyrics as well as his early rivalry with MC Shan.

In addition to his impressive musical output, KRS-One created the Temple of Hip-hop, a nonprofit organization that aims to "continue decriminalizing hip-hop's public image and promote the unity of the hip-hop culture."

Serving as the finale to the Billboard/AURN R&B/Hip-Hop Conference (Rhythm & Blues, Billboard, May 29), the awards show will take place Aug. 6 at Barton G in Miami Beach.

MIAMI'S FINEST: Miami has become the recording hot spot for hip-hop's elite, and A-listers who record there often turn to local production team Cool & Dre (Fat Joe, Terror Squad, Trick Daddy).



COOL & DRE: AN EPIDEMIC IN MIAMI

The duo will soon branch out beyond the boards to launch their record label, Epidemic (Beats & Rhymes, Billboard, Aug. 2, 2003).

Jive Records will distribute the label. Epidemic's first release comes from Miami-based MC Dirtbag. Cool & Dre met Dirtbag when he won a 1996 talent show. The grand prize was a chance to work with the production team—"which wasn't a good prize at the time," Dre jokes.

Cool says Dirtbag "did his thing on the independent level, but he kept coming back to us because he always took it to another level with

our production. "When finally the time came that we felt we could get him a deal," Cool continues, "we told him to do an album—we gave him the beats—and we would get him a deal. We shopped him, there was a bidding war and it was history from there."

Dre says, "We had interest from Shady, Aftermath, Interscope, Def Jam and Atlantic, as well as Jive [Jive

Beats & Rhymes

By Rashaun Hall rhall@billboard.com



senior VP] Chris Lighty came down and met with us, and Dirtbag was really feeling Chris.

"We were in L.A. about to close a deal with Shady when Chris Lighty and [Jive president] Barry Weiss put in a phone call to us and offered us a label deal," he continues. "That was crazy, because Jive doesn't typically do production deals. It was a big step, but we decided to work with Jive, and it has worked out."

Cool & Dre signed Tony Sunshine of Terror Squad fame to Epidemic's roster. They hope to release his and Dirtbag's albums in September.

In addition to working with Epidemic acts, Cool & Dre have produced tracks for Ja Rule, Ludacris, Trina and Mase, among others.

HERE & THERE: Congrats to Rob Stone, John Cohen, Chris Atlas, TNT, Sure Shot and the rest of the Cornerstone family on the company's 60th mix tape.

New York-based Cornerstone celebrated the achievement with a star-studded event at New York nightclub LQ.

Performances by Boot Camp Cliv, C.L. Smooth, Brand Nubian, De La Soul and Dres of Black Sheep capped off the night.

R&B/hip-hop radio powerhouse WQHT (Hot 97) New York announced its lineup for this year's Summer Jam. The event, slated for June 12 at New Jersey's Giant Stadium, will feature R. Kelly, G-Unit Featuring 50 Cent, Ludacris, Chingy, Alicia Keys, Kanye West, Big Boi of OutKast, Twista, Jadakiss, Lil Jon & the East Side Boyz and Ying Yang Twins.

There will also be a parking lot festival and a second stage for up-and-coming artists.

Billboard HOT R&B/HIP-HOP AIRPLAY

Billboard chart for Hot R&B/Hip-Hop Airplay, June 19, 2004. Lists 50 songs with titles, artists, and chart positions.

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.

Billboard R&B/HIP-HOP SINGLES SALES

Billboard chart for R&B/Hip-Hop Singles Sales, June 19, 2004. Lists 25 songs with titles, artists, and sales positions.

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

Billboard RHYTHMIC AIRPLAY

Billboard chart for Rhythmic Airplay, June 19, 2004. Lists 25 songs with titles, artists, and airplay positions.

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 61 rhythmic airplay stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. * indicates title earned HitPredictor status in research data provided by Promosquad. ** indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

HitPredictor Monitor

HitPredictor Monitor chart for R&B/Hip-Hop, showing new releases with top 10 callout potential.

HitPredictor Monitor chart for R&B/Hip-Hop, showing recently tested songs with top 10 callout potential.

HitPredictor Monitor chart for Rhythmic, showing new releases with top 10 callout potential.

HitPredictor Monitor chart for Rhythmic, showing recently tested songs with top 10 callout potential.

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Billboard TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK		WKS. AGO		SALES DATA		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	PEAK POSITION
1	1	2			NUMBER 1/GREATEST GAINER 7 Weeks At Number 1		USHER [▲] LAFACE 52141/ZOMBA (12.98/18.98)		Confessions	1
2	2	3			8BALL & MJG BAD BOY 002389*/UMRG (12.98 CD)		Living Legends		1	
3	4	4			TEENA MARIE CASH MONEY CLASSICS 002552/UMRG (12.98 CD)		La Dona		3	
4	3	1			METHOD MAN DEF JAM 548405*/DJMGM (18.98/13.98)		Tical 0: The Prequel		1	
5	9	9			KANYE WEST [▲] ROC-A-FELLA/DEF JAM 002030*/DJMGM (8.98/12.98)		The College Dropout		1	
6	8	8			PRINCE [●] NPG/COLUMBIA 92560/SONY MUSIC (18.98 EQ CD)		Musicology		3	
7	6	5			D12 SHADY 002404*/INTERSCOPE (8.98/12.98)		D12 World		1	
8	7	7			PETEY PABLO JIVE 41824/ZOMBA (18.98 CD)		Still Writing In My Diary: 2nd Entry		3	
9	10	14			JUVENILE [●] CASH MONEY 001718*/UMRG (12.98 CD)		Juve The Great		4	
10	5	6			MARIO WINANS BAD BOY 002392*/UMRG (8.98/12.98)		Hurt No More		1	
11	11	13			ALICIA KEYS [▲] J 55172*/RMG (15.98/18.98)		The Diary Of Alicia Keys		1	
12	12	12			TWISTA [▲] ATLANTIC 83598*/AG (10.98/13.98)		Kamikaze		1	
13	14	10			LIL' FLIP [●] SUCKA FREE/COLUMBIA 89143*/SONY MUSIC (18.98 EQ CD)		U Gotta Feel Me		2	
14	18	18			JANET JACKSON [▲] VIRGIN 84404* (12.98/18.98)		Damita Jo		2	
15	13	16			OUTKAST [▲] LAFACE 50133*/ZOMBA (22.98 CD)		Speakerboxxx/The Love Below		1	
16	15	11			PATTI LABELLE DEF SOUL CLASSICS 002433/DJMGM (12.98 CD)		Timeless Journey		5	
17	17	19			JAY-Z [▲] ROC-A-FELLA/DEF JAM 001528*/DJMGM (8.98/12.98)		The Black Album		1	
18	19	22			ANTHONY HAMILTON [●] SD SO DEF 52107/ZOMBA (12.98 CD)		Comin' From Where I'm From		6	
19	20	20			J-KWON [●] SD SO DEF 57613*/ZOMBA (18.98 CD)		Hood Hop		4	
20	24	24			BEYONCE [▲] COLUMBIA 86388*/SONY MUSIC (12.98 EQ/18.98)		Dangerously In Love		1	
21	25	36			TRILLVILLE/LIL SCRAPPY BME/REPRISE 49556*/WARNER BROS. (18.98 CD)		The King Of Crunk & BME Recordings Present		3	
22	21	17			JUVENILE, SKIP & WACKO UTP/J PRINCE 42046/RAP-A-LOT 4 LIFE (18.98 CD)		The Beginning Of The End		17	
23	26	26			G-UNIT [▲] G-UNIT 001593*/INTERSCOPE (8.98/12.98)		Beg For Mercy		2	
24	27	23			CARL THOMAS [●] BAD BOY 001188*/UMRG (8.98/12.98)		Let's Talk About It		2	
25	29	25			CASSIDY [●] FULL SURFACE/J 57018*/RMG (12.98/18.98)		Split Personality		1	
26	33	28			BLACK EYED PEAS [▲] A&M 002854/INTERSCOPE (12.98 CD)		Elephunk		23	
27	23	15			TONEX & THE PECULIAR PEOPLE VERITY/JIVE 53713/ZOMBA (19.98 CD)		Out The Box		15	
28	30	31			T.I. [●] GRAND HUSTLE/ATLANTIC 83650*/AG (18.98/14.98)		Trap Muzik		2	
29	28	29			LUTHER VANDROSS [▲] J 51885*/RMG (12.98/18.98)		Dance With My Father		1	
30	34	35			AVANT [●] MAGIC JOHNSON/GEFFEN 001567*/INTERSCOPE (8.98/12.98)		Private Room		4	
HOT SHOT DEBUT										
31	—	—			MASTA KILLA WU-TANG 108*/NATURE SOUNDS (15.98 CD) [H]		No Said Date		31	
32	44	—			RUBEN STUDDARD [▲] J 54639*/RMG (12.98/18.98)		Souful		1	
33	16	—			TAMYRA GRAY 19 RECORDINGS 002817 (18.98 CD)		The Dreamer		16	
34	35	37			VARIOUS ARTISTS [●] BAD BOY 002112*/UMRG (8.98/12.98)		Bad Boy's 10th Anniversary... The Hits		1	
35	32	34			LUDACRIS [▲] DISTURBING THA PEACE/DEF JAM SOUTH 000930*/DJMGM (8.98/12.98)		Chicken*N*Beer		1	
36	40	42			YING YANG TWINS [●] COLLIPARK 2480*/TVT (17.98 CD)		Me & My Brother		4	
37	39	27			TAMIA ELEKTRA 82847/AG (18.98 CD)		More		4	
38	48	57			R. KELLY [▲] JIVE 55077/ZOMBA (18.98 CD)		The R. In R&B Collection: Volume One		2	
39	36	30			MASTER P NEW NO LIMIT 5717*/KDOCH (18.98 CD)		Good Side Bad Side		3	
40	41	43			MONICA [●] J 20031*/RMG (12.98/18.98)		After The Storm		2	
41	38	32			LIONEL RICHIE ISLAND 002558/DJMGM (12.98 CD)		Just For You		22	
42	31	21			GHOSTFACE DEF JAM 002169*/DJMGM (8.98/12.98)		The Pretty Tony Album		4	
43	47	41			MUSIQ [●] DEF SOUL 001818*/DJMGM (8.98/12.98)		soulstar		3	
44	44	50			R. KELLY [▲] JIVE 41812/ZOMBA (18.98 CD)		Chocolate Factory		1	
45	50	38			PASTOR TROY KHAOTIC GENERATION/UNIVERSAL 002297*/UMRG (12.98 CD)		By Any Means Necessary		7	
46	—	—			TRUTH HURTS POKIE 1002 (17.98 CD)		Ready Now		46	
47	42	33			BEYONCE COLUMBIA 58627/SONY MUSIC (19.98 EQ DVD/CD)		Live At Wembley		8	
48	22	—			CORMEGA LEGAL HUSTLE 5727/KDOCH (18.98 CD)		Legal Hustle		22	
49	57	48			JOE JIVE 53707/ZOMBA (18.98 CD)		And Then...		4	
50	58	—			LIL' BOOSIE AND WEBBIE TRILL 6330 (17.98 CD)		Gangsta Musik		50	

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Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

THIS WEEK	LAST WEEK		TOTAL CHART WKS		SALES DATA		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	TOTAL CHART WKS
1	2			107		EMINEM [▲] WEB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98)		The Eminem Show	107	
2	1			396		BOB MARLEY & THE WAILERS [◆] TUFF GONG/ISLAND 548904/DJMGM (8.98/12.98)		Legend	396	
3	4			426		2PAC [▲] DEATH ROW 63008*/KDOCH (12.98/24.98)		All Eyez On Me	426	
4	3			329		THE NOTORIOUS B.I.G. [◆] BAD BOY 27301*/UMRG (19.98/24.98)		Life After Death	329	
5	7			99		NAS [▲] ILL WILL/COLUMBIA 92072*/SONY MUSIC (18.98 EQ CD)		Illmatic: 10 Year Anniversary Platinum Series	99	
6	5			285		2PAC [▲] AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)		Greatest Hits	285	
7	6			28		PRINCE [●] WARNER BROS. 74272 (18.98 CD)		The Very Best Of Prince	28	
8	10			446		THE NOTORIOUS B.I.G. [▲] BAD BOY 273000*/UMRG (11.98/18.98)		Ready To Die	446	
9	13			398		2PAC [▲] AMARU/JIVE 41536/ZOMBA (11.98/17.98)		Me Against The World	398	
10	—			203		DR. DRE [▲] AFTERMATH 490486*/INTERSCOPE (12.98/18.98)		Dr. Dre—2001	203	
11	8			333		JAY-Z [▲] FREEZE/ROC-A-FELLA 50040*/CAPITOL (8.98/12.98)		Reasonable Doubt	333	
12	19			326		BONE THUGS-N-HARMONY [▲] RUTHLESS/EPIC 69443*/SONY MUSIC (10.98 EQ/15.98)		E. 1999 Eternal	326	
13	9			214		JUVENILE [▲] CASH MONEY 153162/UMRG (12.98/18.98)		400 Degreez	214	
14	12			172		EMINEM [▲] WEB/AFTERMATH 490629*/INTERSCOPE (8.98/12.98)		The Marshall Mathers LP	172	
15	15			167		LAURYN HILL [▲] RUFFHOUSE/COLUMBIA 89035*/SONY MUSIC (11.98 EQ/17.98)		The Miseducation Of Lauryn Hill	167	
16	14			309		MAKAVELI [▲] DEATH ROW 63012*/KDOCH (12.98/17.98)		The Don Killuminati: The 7 Day Theory	309	
17	16			82		JAY-Z [▲] ROC-A-FELLA/DEF JAM 586396*/DJMGM (12.98/18.98)		The Black Album	82	
18	24			207		MARY J. BLIGE [▲] MCA/GEFFEN 111156*/INTERSCOPE (12.98/18.98)		My Life	207	
19	24			271		BARRY WHITE [▲] MERCURY 522459/DJMGM (8.98/12.98)		All Time Greatest Hits	271	
20	11			470		AL GREEN [▲] HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)		Greatest Hits	470	
21	18			339		DR. DRE [▲] DEATH ROW 63000*/KDOCH (11.98/17.98)		The Chronic	339	
22	—			48		OUTKAST [▲] LAFACE 26029*/ZOMBA (11.98/17.98)		ATLies	48	
23	—			65		USHER [▲] LAFACE 14715*/ZOMBA (12.98/18.98)		8701	65	
24	25			89		ALICIA KEYS [▲] J 20002/RMG (12.98/18.98)		Songs In A Minor	89	
25	—			194		DMX [▲] RUFF RYDERS/DEF JAM 559227*/DJMGM (12.98/18.98)		It's Dark And Hell Is Hot	194	

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

La Bersuit Innovates, Generates Sales

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—An odd name with no true meaning meets an even odder music that mixes rock with folk, polka and even tropical rhythms.

It adds up to Bersuit Vergarabat, a group that has found success thanks to its singularity.

Although the band has a 15-year history, only now is it enjoying nationwide success here, propelled by a 2002 live album and its most recent release, "La Argentinidad Al Palo."

The new album was released March 5 on Universal Music Argentina. According to the label, it has already topped the 200,000-unit mark in Argentina, an extraordinary number for the region. It is also the band's best-selling set. Live album "De La Cabeza" has sold 125,000 copies.

The new album's success is the result of an innovative marketing plan and a tiered release schedule.

"La Argentinidad" is a double album, but it was released one disc at a time. The first volume was sold at full price, while the second one, released a month later, was sold at half price.

It's an unorthodox approach for an unorthodox band.

The eight-man troupe, led by vocalist Gustavo Cordera and keyboardist Juan Subira, La Bersuit (as the group is called by fans) has learned to roll with the punches.

Its first shows during the early '90s

attracted a cult following on the Argentine rock scene. But in the wake of a promising debut, several band members departed, and the songs from its following two albums received little airplay.

"But we never stopped playing," Cordera says. Instead, the group honed its onstage antics with outrageous behavior, such as wearing pajamas to its shows.

Lyrical, Cordera's songs combined social consciousness with poetic verses and blunt sexually oriented phrases.

La Bersuit's popularity started growing, and it continued to escalate in 2002 with its live release. The album included older tracks and hits from its Santaolalla-produced albums, as well as the tango-tinged "Perro Amor Explota." The song, featured on the

Musimundo that tied in with the album's release.

For two months, Musimundo's 64 Argentine stores exhibited a giant Argentine flag that would be raffled off among buyers who paid 60% in advance for their copy of the CD and a free single.

The maneuver was more successful than the record company ever imagined.



BERSUIT VERGARABAT: TIERED-RELEASE DOUBLE-ALBUM SELLS 200,000 COPIES

ON THE COMEBACK TRAIL

La Bersuit caught the attention of producer Gustavo Santaolalla, who produced the band's 1998 album, "Libertinaje."

The record marked a comeback to mainstream radio and broadened the band's appeal. By then La Bersuit had begun incorporating Argentine rhythms into its music. It also began using traditional folk instruments, as well as accordions, which are part of the local *cuarteto* genre.

soundtrack to Mexican blockbuster film "Amores Perros," became a hit.

Sergio Chapetta, marketing director at Universal Music Argentina, says that after the live release, "the new studio album became a top priority, and a special plan was laid out to set up the record."

PAY NOW, LISTEN LATER

Universal released first single "La Soledad" Jan. 5 in conjunction with a contest and a promotion with retailer

In the end, 20,000 units of the first album were sold in advance. By late March sales had grown to 60,000 copies.

When the second volume of "La Argentinidad" was released April 8, it also had racked up just as many advance sales.

"We are living these days with great intensity and enthusiasm," Cordera says. "Over 100 songs were composed for this project, and the recording was made during a great Latin American

tour with 92 shows throughout 2003."

"La Argentinidad Al Palo" has since been released in Spain, Puerto Rico, Chile, Uruguay, Paraguay, Mexico, Costa Rica, Colombia, Ecuador and Peru. Promotional visits and concerts have taken place in Spain (24 shows in April), Mexico and Puerto Rico.

In Argentina, Bersuit Vergarabat will play a series of shows at the 8,000-seat Luna Park arena. The initial dates of June 25-27 sold out, and new concerts were added for June 30 and July 2.

In the United States, "La Argentinidad" bowed March 14. The group finished a 10-date tour this month that took in Miami, Los Angeles and New York, among other cities.

"Our idea is to translate the Bersuit phenomenon into the U.S.," says Elena Rodrigo, marketing manager of alternative product for Universal Music Latino. "Their success in Argentina demands that they get more massive attention here."

The biggest hurdle is radio, which finds Bersuit too edgy and too Argentine for U.S. audiences, according to programmers.

No matter, Cordera says.

"We want to perform the new songs live," he says. "Our most cherished pleasure is playing concerts, and that experience justifies any extra effort. It is also great to reach other countries and start from zero, because every trophy there turns us into a small soccer team that wins the championship."

Univision Goes Nine For 10 Again On Chart

For the second consecutive week, nine of the top 10 titles on the *Billboard* Top Latin Albums chart belong to **Univision Music Group**. They include the No. 1 album, **Lupillo Rivera's** "Con Mis Propias Manos," which remains in the top spot for a second week.

"I think this is unprecedented," Univision Music Group president/CEO **Jose Behar** says. "Two years ago I said we would have seven out of the top 10 spots on the chart. Now, we have nine."

Rivera is on **Univision Records**, as is **Jennifer Peña** (whose "Seducción" debuted at No. 1 and is now No. 5) and **Los Huracanes del Norte** (at No. 6 with "Con Experiencia y Juventud").

Two releases on **Fonovisa**, which Univision owns, also sit in the top 10: **Conjunto Primavera's** "Dejando Huella" (No. 2) and **Banda El Recodo's** "Exitos Con Tradición Sinaloense" (No. 7).

Disa, whose ownership is split evenly between Univision and the **Chávez** family of Mexico, has four titles in the top 10, including three *música duranguense* albums. The

regional Mexican subgenre currently is the strongest-selling style of Latin music (*Billboard*, June 12).

Disa has long been a major player in the regional Mexican market. But the label gained more power two years ago when Univision acquired half of it.

Disa's artists now benefit from TV campaigns on Univision-owned



networks and from the mass distribution of **Universal Music & Video Distribution**, although Disa continues to handle marketing, sales and promotion.

Aside from the Univision/UMVD boost, Disa executive VP of sales and marketing **Jeff Young** attributes the label's continued success to strong airplay and careful strategic planning.

"We're going to radio early, we're having a hit early, we're getting sales out of the box, we're trying not to do TV shows at the same

time as the TV campaign," Young says. "We're taking all the key elements of a successful record and we're setting it up."

And, he adds, "I think we've had some luck."

PEER EXPANDS ITS BOUNDARIES: Peermusic's recent signings of **Gilberto Santa Rosa** and **Victor Manuelle** are part of a broader Puerto Rican initiative that the publisher embarked on last year.

"When I first got there, I wanted to capture the independent scene, alternative rock acts and *reggaetón*," says **Julio Bagué**, Peermusic's creative director in charge of Puerto Rican repertoire. "In trying to do that, I ran across this."

Bagué speaks of the catalogs of Manuelle and Santa Rosa. The latter's publishing company is **PMC** (short for *por mi cuenta*, or "on my own") and Manuelle's is **V.M.R. Publishing**, as in **Victor**

Manuelle Rodriguez.

PMC and V.M.R. have now signed administration deals with Peermusic that cover all territories except Puerto Rico.

In Manuelle's case, however, "the way the deal is structured, it gives

Latin
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By Leila Cobo
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us the incentive to work creatively with Victor," Bagué says. Among others, Peermusic wants to pair Manuelle with writers outside the tropical genre.

In addition to expanding its writers' reach, Peermusic itself is stretching out. Two of its writers—**Juliana Barrios** and **Jorge Luis Chazín**—are also known as pop/tropical duo

Bachá. The pair released its debut album on **Sony Discos**.

Bagué handled the musical arrangements. He also produced the album with Peermusic VP of Latin operations **Ramón Arias**, then took the duo to **Sony**.

This in itself is not unusual. **Gustavo Menéndez** of **Warner/Chappell** has also produced several acts signed to his publishing company, including **Volumen Cero**.

But in Bachá's case, Peermusic invested in the group's masters and then sold them to Sony.

The next step, Bagué says, is opening Peermusic's own recording studio this summer. It will be located at the company's Miami offices.

"Instead of working just as a publishing company, we want to work as a production company with a publishing arm," Bagué says. "That way we have different streams of income. We can make deals where we co-own the masters and use our studio space to develop artists or help labels develop artists."

Bagué has his own new-age group, **Bagué**, that records on **Alcione**.

JUNE 19
2004

Billboard HOT LATIN TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	
			NUMBER 1	1 Week At Number 1	
1	2	2	AHORA QUIEN ESTEFANO S. GEORGE (ESTEFANO J. REYES)	Marc Anthony SONY DISCOS	1
2	1	8	VIVO Y MUERO EN TU PIEL R. PEREZ (R. PEREZ)	Jennifer Pena UNIVISION	1
3	3	4	TU DE QUE VAS F. DE VITA, L. ROMERO (F. DE VITA)	Franco De Vita SONY DISCOS	3
4	4	20	TE QUISE TANTO E. ESTEFAN JR., A. PENA (C. SOROKIN, ANDAHI)	Paulina Rubio UNIVERSAL LATINO	1
5	5	37	MAS QUE TU AMIGO M. A. SOLIS, H. PATRON, R. PEREZ (M. A. SOLIS)	Marco Antonio Solis FONOVISA	1
6	7	13	DOS LOCOS LOS HOROSCOPOS DE DURANGO (A. MARTINEZ)	Los Horoscopus De Durango PROCAN/DISA	6
7	13	15	TE QUISE OLVIDAR J. L. TERRAZAS (J. GABRIEL)	Grupo Montez De Durango DISA	7
8	6	2	CREO EN EL AMOR J. L. PILOTO (J. L. PILOTO, R. DEL SOL)	Rey Ruiz SONY DISCOS	2
9	8	21	PERO QUE TAL SI TE COMPRO PRIVERA (C. REYNA)	Lupillo Rivera UNIVISION	8
10	18	19	COMO PUDE ENAMORARME DE TI A. RAMIREZ CORRAL (R. LUGO)	Patrulla 81 DISA	8
11	9	31	CUIDARTE EL ALMA L. F. OCHOA (M. DURANDEAU, C. ZALES)	Chayanne SONY DISCOS	1
12	15	26	Y TODO QUEDA EN NADA ESTEFANO (ESTEFANO J. REYES)	Ricky Martin SONY DISCOS	1
13	10	9	A DONDE ESTABAS? R. MUNOZ, R. MARTINEZ (R. MARTINEZ)	Intocable EMI LATIN	9
			GREATEST GAINER		
14	42	2	QUE DE RARO TIENE A. A. ALBA (M. URIETA)	Los Temerarios FONOVISA	14
15	12	18	4:30 AM S. KRYS, J. SOMMILLAN (O. BERMUDEZ, S. KRYS)	Obie Bermudez EMI LATIN	9
16	14	21	HAZME OLVIDARLA J. GUILLEN (A. TORRES)	Conjunto Primavera FONOVISA	8
17	11	7	CRUZ DE OLVIDO PAGUILAR (J. ZAIZAR)	Pepe Aguilar UNIVISION	7
18	17	25	NO TIENE LA CULPA EL INDIO LOS TIGRES DEL NORTE (F. QUINTERO)	Los Tigres Del Norte FONOVISA	17
19	16	17	AUNQUE NO TE PUEDA VER J. N. GOMEZ (A. UBAGO)	Alex Ubago WARNER LATINA	4
20	24	20	LUCHARE POR TU AMOR A. BAQUEIRO (R. FOLGUERA, F. MONTY, M. ENTRAIGUES)	Alejandro Fernandez SONY DISCOS	20
21	19	14	ABRAZAR LA VIDA R. PEREZ (D. RICH, J. MARR, J. C. PEREZ SOTO)	Luis Fonsi UNIVERSAL LATINO	1
22	35	38	CANTAR HASTA MORIR A. VERDE, D. TORRES (D. TORRES, A. BATISTA CANA, O. A. CUMBA, SANCHEZ)	Diego Torres ARIOLA/BMG LATIN	22
23	23	28	MI PEOR ENEMIGO BRONCO (R. MARTINEZ)	Bronco: El Gigante De America FONOVISA	23
24	21	22	LLORE LLORE E. ESTEFAN JR., A. GAITAN, R. GAITAN (V. M. RUIZ, A. GAITAN, R. GAITAN)	Victor Manuelle SONY DISCOS	21
25	22	15	QUE LLORO A. BAQUEIRO SIN BANDERA (L. GARCIA)	Sin Bandera SONY DISCOS	5
26	29	24	NADIE ES ETERNO A. A. DE LUNA (D. GOMEZ)	Adan Chalino Sanchez MOON/COSTAROLA/SONY DISCOS	15
			HOT SHOT DEBUT		
27	NEW	1	DUELE EL AMOR A. BAQUEIRO, A. SYNTEK (A. SYNTEK)	Aleks Syntek With Ana Torroja EMI LATIN	27
28	34	2	DESESPERADO J. C. CALDERON (R. MONTANER)	Ricardo Montaner WARNER LATINA	28
29	RE-ENTRY	4	DESNUDATE MUJER K. SANTANDER, M. SALCEDO (D. BISBAL, J. M. VELASQUEZ)	David Bisbal VALE/UNIVERSAL LATINO	29
30	20	11	TENGO GANAS E. ESTEFAN JR., A. GAITAN, R. GAITAN (V. M. RUIZ, E. ESTEFAN JR.)	Victor Manuelle SONY DISCOS	1
31	28	30	AMAR COMO TE AME J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART/BALBOA	28
32	36	31	MIEDO PALOMO (FATO)	Palomo DISA	31
33	45	29	SABANAS FRIAS M. A. GONZALEZ (FHER)	Mana & Ruben Blades WARNER LATINA	18
34	26	36	PARA TODA LA VIDA A. LIZARRAGA, J. LIZARRAGA (J. J. LEVYA)	Banda El Recodo FONOVISA	20
35	33	35	EL ZA ZA ZA (MESA QUE MAS APLAUDA) O. FUENTES ATILANO (O. LOBO, M. GRILLO)	Climax MUSART/BALBOA	33
36	37	27	SENTADA AQUI EN MI ALMA ESTEFANO (ESTEFANO J. REYES)	Chayanne SONY DISCOS	24
37	25	26	DESEOS DE COSAS IMPOSIBLES N. WALKER, L. OREJA DE VAN GOGH (X. SAN MARTIN)	La Oreja De Van Gogh SONY DISCOS	21
38	41	2	SOY TU MUJER C. 'CK' MARTINEZ (A. VILLARREAL, C. 'CK' MARTINEZ)	Alicia Villarreal UNIVERSAL LATINO	38
39	30	32	TARDES NEGRAS A. SAHERNO, M. MAJONCHI (J. FERRO)	Tiziano Ferro EMI LATIN	14
40	31	33	TU FOTOGRAFIA G. ESTEFAN, E. ESTEFAN JR., S. KRYS (G. MARCO, E. ESTEFAN JR.)	Gloria Estefan EPIC/SONY DISCOS	1
41	40	45	NO ME QUIERO ENAMORAR M. DOMM (M. DOMM, E. OCEANSKY, M. BERNAL)	Kalimba SONY DISCOS	37
42	39	41	FIERA INQUIETA N. URIBE (N. URIBE)	Angela Maria Forero TELEMUNDO/LAGUNA/SONY DISCOS	39
43	44	2	DAME TU AIRE J. N. GOMEZ (A. UBAGO)	Alex Ubago WARNER LATINA	43
44	49	44	HORA ENAMORADA E. CRESPO (E. CRESPO)	Elvis Crespo OLE	13
45	32	23	BARAJA DE ORO PALOMO (R. AYALA)	Palomo DISA	7
46	43	42	ANTES DE QUE TE VAYAS R. SAENZ QUIROZ, CONJUNTO ATARDECER (M. A. SOLIS)	Conjunto Atardecer MUSIC/UNIVERSAL LATINO	42
47	27	19	TANTO LA QUERIA A. STIVEL (L. GONZALEZ GOMEZ)	Andy & Lucas ARIOLA/BMG LATIN	19
48	38	37	Y QUE I. RODRIGUEZ, FEHLICH (A. VEZZANI)	Los Angeles De Charly FONOVISA	28
49	46	50	ANDAR CONMIGO C. SOROKIN, J. VENEGAS (J. VENEGAS, C. SOROKIN)	Julieta Venegas ARIOLA/BMG LATIN	46
50	NEW	3	TE PERDONE UNA VEZ LOS HURACANES DEL NORTE (G. GARCIA)	Los Huracanes Del Norte UNIVISION	50

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

LATIN POP AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

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

TROPICAL AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	1	AHORA QUIEN SONY DISCOS	MARC ANTHONY	2	31	UN OSITO DORMILON SONY DISCOS	EL GRINGO DE LA BACHATA FEAT. SERGIO VARGAS
2	2	LLORE LLORE SONY DISCOS	VICTOR MANUELLE	22	12	TELEFONO UNIVERSAL LATINO	GRUPO MANIA
3	3	CREO EN EL AMOR SONY DISCOS	REY RUIZ	23	21	PUERTO RICO SONY DISCOS	JERRY RIVERA
4	6	HORA ENAMORADA OLE	ELVIS CRESPO	24	29	AMANECE (BOMBA) EMI LATIN	LIMI-T 21
5	5	SI TU ESTUVIERAS UNIVERSAL LATINO	LOS TOROS BAND	25	20	CHICA LINDA CAMPESINO	ZACARIAS FERRERIRA
6	10	HAY AMORES PINA/UNIVERSAL LATINO	JOSE ALBERTO 'EL CANARI'	26	16	NAVEGANDOTE NU	N KLABE
7	15	PA' LA RUMBA VOY J&N	ZAFRA NEGRA	27	—	DIME NU	N KLABE
8	—	POBRE DIABLA VI	DON OMAR	28	—	DESNUDATE MUJER VALE/UNIVERSAL LATINO	DAVID BISBAL
9	8	LA SOSPECHA UNIVISION	SON DE CALI	29	23	FLOR DORMIDA SONY DISCOS	EDDIE SANTIAGO
10	11	NECESITO UN AMOR SONY DISCOS	ANDY ANDY	30	28	TIERRA BENEDITA M.P.	TITO GOMEZ
11	7	ME ACORDARE EMI LATIN	LIMI-T 21	31	24	SI TU AMOR NO VUELVE J&N	EDDY HERRERA
12	4	VIVO Y MUERO EN TU PIEL UNIVISION	JENNIFER PENA	32	26	DILE VI	DON OMAR
13	18	INTRO LOS 12 DISCIPULOS DIAMOND	EDDIE DEE	33	—	AMOR DE LEJOS EVER	POCHY FAMILIA Y SU COCOTABAND
14	27	PEGATE CUTTING	FULANITO	34	—	SABANAS FRIAS WARNER LATINA	MANA & RUBEN BLADES
15	9	TENGO GANAS SONY DISCOS	VICTOR MANUELLE	35	34	DUELE EL AMOR EMI LATIN	ALEKS SYNTEK WITH ANA TORROJA
16	13	4:30 AM EMI LATIN	OBIE BERMUDEZ	36	25	LA PAGA SURCO/UNIVERSAL LATINO	JUANES
17	—	CULEBRA SONY DISCOS	GRUPO NICHE	37	—	OLVIDAME Y PEGA LA VUELTA OLE	NUEVA ERA
18	14	SI ESD FUERA MIO M.P.	JOSE PENA SUAZO Y LA BANDA GORDA	38	40	TE GUSTA VERME SUFRIR UNIVERSAL LATINO	MICHAEL STUART
19	19	VOY A DEJARTE DE AMAR J&N	FRANK REYES	39	38	LA PAGA KAREN/UNIVERSAL LATINO	TONNY TUN TUN
20	22	TU FOTOGRAFIA EPIC/SONY DISCOS	GLORIA ESTEFAN	40	17	ALGO IMPOSIBLE SONY DISCOS	NG2

REGIONAL MEXICAN AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

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

JUNE 19
2004

Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	Sales data compiled by Nielsen SoundScan			THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION																																																																																																																																																																																																																																																																																						
							▲	◆	●																																																																																																																																																																																																																																																																																													
1	1	—	2	LUPILLO RIVERA UNIVISION 310248/UG (14.98 CD) [M]	NUMBER 1 2 Weeks At Number 1 Con Mis Propias Manos	1	▲	◆	●	50	48	45	17	GRUPO MOJADO UNIVISION 310235/UG (17.98 CD/DVD) [M]	20 Greatest Hits	9																																																																																																																																																																																																																																																																																						
2	2	2	7	CONJUNTO PRIMAVERA FONOVISA 351248/UG (12.98 CD) [M]	Dejando Huella	1	▲	◆	●	51	74	—	2	JULIETA VENEGAS ARIOLA 57447/BMG LATIN (14.98 CD)	Si	51																																																																																																																																																																																																																																																																																						
3	3	11	9	LOS HOROSCOPOS DE DURANGO PROCAN 720383/D/SA (11.98 CD) [M]	Locos De Amor	3	▲	◆	●	52	55	64	82	PANCHO BARRAZA MUSART 2713/BALBOA (6.98 CD) [M]	Las Romanticas De Pancho Barraza	12																																																																																																																																																																																																																																																																																						
4	5	4	11	GRUPO MONTEZ DE DURANGO DISA 720358 (12.98 CD)	En Vivo Desde Chicago	1	▲	◆	●	53	46	43	13	CARDENALES DE NUEVO LEON DISA 724100 (12.98 CD)	Historia Musical	27																																																																																																																																																																																																																																																																																						
5	6	1	3	JENNIFER PENA UNIVISION 310125/UG (17.98 CD) [M]	Seducion	1	▲	◆	●	54	62	57	12	VARIOUS ARTISTS UNIVISION 310236/UG (14.98 CD)	Historia Musical Nortena	10																																																																																																																																																																																																																																																																																						
6	7	—	2	LOS HURACANES DEL NORTE UNIVISION 310275/UG (14.98 CD) [M]	Con Experiencia Y Juventud	6	▲	◆	●	55	49	53	41	CHAYANNE SONY DISCOS 70627 (16.98 EQ CD)	Sincero	1																																																																																																																																																																																																																																																																																						
7	12	—	2	BANDA EL RECODO FONOVISA 351340/UG (14.98 CD) [M]	GREATEST GAINER Exitos Con Tradicion Sinaloense	7	▲	◆	●	56	60	42	5	ADOLFO URIAS Y SU LOBO NORTEÑO PLATINO/FONOVISA 351322/UG (13.98 CD)	Eternamente Enamorado	36																																																																																																																																																																																																																																																																																						
8	4	3	8	ADAN CHALINO SANCHEZ MODN/COSTAROLA 93409/SONY DISCOS (13.98 EQ CD)	Amor Y Lagrimas	1	▲	◆	●	57	47	59	3	CROOKED STILO FONOVISA 351360/UG (13.98 CD)	Puro Escandalo	47																																																																																																																																																																																																																																																																																						
9	8	7	6	VARIOUS ARTISTS DISA 720365 (12.98 CD)	El Carnalillo Mix Presenta: El Pasito Duranguense Mix	6	▲	◆	●	58	54	32	5	TIZIANO FERRO EMI LATIN 95526 (14.98 CD)	111 Ciento Once	32																																																																																																																																																																																																																																																																																						
10	10	8	1	VARIOUS ARTISTS DISA 726977 (14.98 CD/DVD)	Los 20 Sencillos Del Ano Y Sus Videos	5	▲	◆	●	59	61	47	41	OBIE BERMUDEZ EMI LATIN 94647 (12.98 CD)	Confesiones	17																																																																																																																																																																																																																																																																																						
11	9	5	10	LOS TIGRES DEL NORTE FONOVISA 351245/UG (14.98 CD)	Pacto De Sangre	1	▲	◆	●	60	58	51	12	EL PODER DEL NORTE DISA 720350 (12.98 CD) [M]	La Decada	11																																																																																																																																																																																																																																																																																						
12	17	14	50	LA OREJA DE VAN GOGH △ SONY DISCOS 70451 (15.98 EQ CD) [M]	Lo Que Te Conte Mientras Te Hacias La Dormida	9	▲	◆	●	61	67	68	34	VICENTE Y ALEJANDRO FERNANDEZ SONY DISCOS 91088 (17.98 EQ CD) [M]	En Vivo: Juntos Por Ultima Vez	4																																																																																																																																																																																																																																																																																						
13	NEW	1	1	DON OMAR VI 450618 (17.98 CD) [M]	HOT SHOT DEBUT The Last Don: Live, Vol. 1	13	▲	◆	●	62	65	52	13	CHALINO SANCHEZ MUSART 2922/BALBOA (12.98 CD)	Coleccion De Oro	52																																																																																																																																																																																																																																																																																						
14	11	6	3	PALOMO DISA 720372 (12.98 CD) [M]	Yo Te Propongo	6	▲	◆	●	63	NEW	1	1	VARIOUS ARTISTS REAL 570144/UNIVERSAL LATINO (15.98 CD)	Jamz TV Hits Vol. 2	63																																																																																																																																																																																																																																																																																						
15	15	18	9	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 77055 (13.98 CD)	Los Remixes 2.0	11	▲	◆	●	64	73	62	11	SELENA EMI LATIN 95845 (16.98 CD)	Momentos Intimos	11																																																																																																																																																																																																																																																																																						
16	NEW	1	1	VARIOUS ARTISTS MODN/COSTAROLA 95217/SONY DISCOS (13.98 EQ CD)	Adios Compita: Un Tributo A Adan Chalino Sanchez	16	▲	◆	●	65	57	55	11	K-PAZ DE LA SIERRA PROCAN 720315/DISA (12.98 CD)	Arrasando Con Fuego	40																																																																																																																																																																																																																																																																																						
17	13	9	3	SOUNDTRACK TELEMUNDO/LAGUNA 95191/SONY DISCOS (15.98 EQ CD)	Pasion De Gavilanes	9	▲	◆	●	66	63	66	94	MANA WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1																																																																																																																																																																																																																																																																																						
18	14	10	12	GIPSY KINGS NONESUCH 79841/AG (18.98 CD)	Roots	3	▲	◆	●	67	51	54	45	DON OMAR ○ VI 450387 (14.98 CD) [M]	The Last Don	2																																																																																																																																																																																																																																																																																						
19	16	15	5	ELVIS CRESPO DLE 001971 (15.98 CD)	Saborealo	3	▲	◆	●	68	NEW	1	1	VARIOUS ARTISTS LATIN MUSIC ENTERTAINMENT 3002 (13.98 CD)	70's Y 80's - Dos Decadas De Amor	68																																																																																																																																																																																																																																																																																						
20	18	13	5	CONJUNTO ATARDECER MUSIMEX 00254/UNIVERSAL LATINO (13.98 CD) [M]	Los Numero Uno Del Pasito Duranguense	8	▲	◆	●	69	70	63	13	LOS REHENES DISA 729080 (7.98 CD)	Las Rancheras De Los Rehenes	48																																																																																																																																																																																																																																																																																						
21	20	16	18	VARIOUS ARTISTS DISA 720345 (12.98 CD)	100% Duranguense	7	▲	◆	●	70	64	44	9	LOS ORIGINALES DE SAN JUAN EMI LATIN 77500 (14.98 CD) [M]	Corridos De Este Tamano	5																																																																																																																																																																																																																																																																																						
22	21	17	17	PAULINA RUBIO △ UNIVERSAL LATINO 002036 (17.98 CD)	Pau-Latina	1	▲	◆	●	71	71	56	19	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN 92482 (14.98 CD) [M]	La Historia	19																																																																																																																																																																																																																																																																																						
23	19	12	10	VICENTE FERNANDEZ SONY DISCOS 91025 (14.98 EQ CD) [M]	Se Me Hizo Tarde La Vida	5	▲	◆	●	72	59	60	52	AKWID △ UNIVISION 310155/UG (13.98 CD) [M]	Proyecto Akwid	7																																																																																																																																																																																																																																																																																						
24	NEW	1	1	JOSE ALFREDO JIMENEZ SONY DISCOS 95209 (19.98 EQ CD)	Tesoros Musicales	24	▲	◆	●	73	69	70	8	PEPE AGUILAR MUSART 28912/BALBOA (9.98 CD)	Coleccion De Oro Vol. 2	51																																																																																																																																																																																																																																																																																						
25	24	28	32	MARCO ANTONIO SOLIS FONOVISA 350950/UG (16.98 CD/DVD)	La Historia Continua...	1	▲	◆	●	74	RE-ENTRY	52	52	CUISILLOS MUSART 2709/BALBOA (6.98 CD)	Las Romanticas De Cuisillos	16																																																																																																																																																																																																																																																																																						
26	33	29	49	INTOCABLE △ EMI LATIN 80818 (14.98 CD)	La Historia	3	▲	◆	●	75	NEW	1	1	GRUPO MONTEZ DE DURANGO ARIOLA 60674/BMG LATIN (12.98 CD)	20 Pa' Bailar Pegadito	75																																																																																																																																																																																																																																																																																						
27	22	22	17	THALIA EMI SPECIAL MARKETS 93043/EMI LATIN (16.98 CD)	Greatest Hits	2	▲	◆	●	<table border="1"> <thead> <tr> <th colspan="4">LATIN POP ALBUMS</th> <th colspan="4">TROPICAL ALBUMS</th> <th colspan="4">REGIONAL MEXICAN ALBUMS</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>JENNIFER PENA</td> <td>SEUCCION</td> <td>(UNIVISION/UG)</td> <td>1</td> <td>DON OMAR</td> <td>THE LAST DON: LIVE, VOL. 1 (VI)</td> <td>1</td> <td>LUPILLO RIVERA</td> <td>CON MIS PROPIAS MANOS</td> <td>(UNIVISION/UG)</td> <td>2</td> <td>CONJUNTO PRIMAVERA</td> <td>DEJANDO HUELLA</td> <td>(FONOVISA/UG)</td> </tr> <tr> <td>2</td> <td>LA OREJA DE VAN GOGH</td> <td>LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA</td> <td>(SONY DISCOS)</td> <td>2</td> <td>ELVIS CRESPO</td> <td>SABOREALO (OLE)</td> <td>2</td> <td>LOS HOROSCOPOS DE DURANGO</td> <td>LOCOS DE AMOR</td> <td>(PROCAN/D/SA)</td> <td>3</td> <td>GRUPO MONTEZ DE DURANGO</td> <td>EN VIVO DESDE CHICAGO</td> <td>(DISA)</td> </tr> <tr> <td>3</td> <td>A.B. 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● 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 130 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Ascensik 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.

Locals Abound At Cubadisco

BY HOWELL LLEWELLYN

HAVANA—Spanish flamenco and British Caribbean rhythms permeated the tropical air here during the eighth Cubadisco trade fair May 23-30.

Despite the presence of acts and industry agents from 14 countries, Cubadisco had a distinctive local air and stimulated the nascent local industry.

Cuban entertainment companies coming to grips with the music industry crisis outside the island's shores tried to present new local acts at impromptu sessions. Current trends include blending rap with traditional Cuban music, local *reggaetón* and new Cuban talent that sounds international without obvious links to well-tried *son*, *salsa* or *timba* genres.

This year's invited market was the Caribbean. Among Cuba's neighbors that sent artists to perform at Cubadisco's 110 concerts were Trinidad, Jamaica, Barbados, Bahamas, Cayman Islands and Haiti.

"The record market in the Caribbean region is very limited, and other Caribbean music is little-known in Cuba," Cubadisco president Ciro Benemelis says. "This Cubadisco will help different Caribbean music markets to get to know each other."

In addition, Benemelis says, "the U.S. trade embargo against Cuba makes it difficult to enter international distribution channels, and we should be stronger in areas such as Europe."

"Cubadisco this year serves to restore faith among Cuban artists and cultural representatives that there is interest abroad in our music."

GROWING INDUSTRY

Some 20 years ago, Cuba had one state label, Egrem, and just three studios, including Havana's legendary RCA Victor studio. Now the island has 12 labels and 15 studios, plus an estimated 40,000 musicians.

Among those presenting product at the fair was Canadian-born Mark Kaufman, who has lived in Cuba since he was 8, "thanks to my leftie father."

Kaufman has set up two Panama-based labels, Rapem Records and Talento Cubano Internacional. TCI's latest release, "De Montuno Al Reggaetón," by former hip-hop leaders Cubanos en la Red, was presented at Cubadisco.

"TCI has been set up with UNEAC [Cuban Union of Artists and Writers] to sign up new artists outside the usual Cuban genres, while on Rapem Records we cover salsa, rap, reggaetón and Cuban/flamenco fusion," says Kaufman, who is arranging licensing deals in Mexico and Spain.

Rap and traditional Cuban is an interesting mix, says Susana Junco of the Adolfo Gúzman agency, which represents more than 1,000 Cuban acts.

"Commercialization of Cuban artists and live music has not decreased with the [worldwide music] crisis," she says. "There is lots of inter-

est in Cuban artists for festivals, cruise liners and hotels in the Far East, places like United Arab Emirates, Dubai, Turkey and especially China. But our main zone is still Europe."

All non-Cuban record labels or music promoters must legally work on the island through state cultural agency Recsa, which handles Cuban cultural repertoire for foreign investors. Recsa legal director Sandra Hernández says, "Interest in Cuban



MARTIRIO: SPANISH COPLA REVISIONIST

music activity has stabilized after dropping a little, although the action is not as strong as it was."

Hernández says physical piracy of illegal CDs sold on the street is not as widespread as in other countries, "because here there is a certain social conscience."

She adds that "for Cubans, either of the two alternatives [pirate or legal] is expensive." Legitimate CDs cost \$15, pirated CDs \$2.50. The average monthly salary is about \$12.

Recsa markets, promotes and licenses Cuban cultural repertoire for such foreign labels as Ahí Namá (United States), Iré Productions (Ahí's Panama-based affiliate), Tumi Music (United Kingdom), Lusafrica (France) and Verso Records and Eleggua Records (both Panama-based).



Mexican singer/songwriter and Fonovisa artist Marco Antonio Solís received a diamond album in Mexico for sales of 1 million copies of his album "Trozos de Mi Alma." Sales are certified by Mexico's recording industry association, Amprofon. Solís also received a double-platinum album for sales of "Más de Mi Alma" (350,000 units) and a platinum album for sales of "Tu Amor o Tu Desprecio" (150,000).

Concert highlights of the fest were shows by flamenco singer Diego El Cigala with pianist Chucho Valdés and Spanish *copla* revisionist Martirio. Spain's authors and publishers society, SGAE, presented both concerts.

The El Cigala/Valdés concert, held at a packed Karl Marx Theater (5,000-seat capacity), launched the world tour behind the album "Lágrimas Negras."

The album of coplas and boleros, recorded in Spain by El Cigala with Chucho's self-exiled father, Bebo Valdés, has sold more than 250,000 copies in Spain in the past year, according to BMG Spain. It will be released this month in the United Kingdom, United States and Canada.

Even though it is unreleased in Cuba, "Lágrimas Negras" (Calle 54/BMG) is known through local airplay and pirated copies. Bebo was a leading Cuban musician in the 1950s, but he has not been a household name since moving to Sweden in 1960.

El Cigala and Chucho played three concerts in Mexico City after Havana, and more Latin American dates are planned for the summer.

Martirio triumphed at her concert with Son de la Frontera, a flamenco outfit led by her guitarist son, Raúl Rodríguez. With her trademark dark glasses and hair comb, Martirio sang Cuban and Latin American bolero classics as well as Andalusian coplas stripped of their usual folkloric tints.

SGAE cultural development director Paco Galindo says, "The potential of Latin and Caribbean music has not diminished and is capable of regenerating the fabric of music, unlike traditional pop and rock, [and] that is why we are here every year."

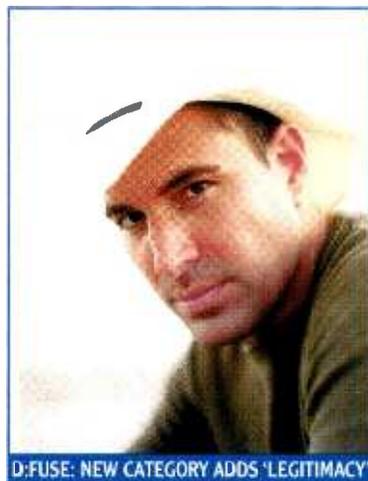
Cubadisco 2005's invited country is Japan, where salsa has long been popular. Cuba's music fair next May will coincide with the March-September World Trade Fair in Aichi, Japan, at which Cubadisco and SGAE will have a presence.

NARAS Adds Dance Grammy

In 1997, at the 40th annual Grammy Awards, the **National Academy of Recording Arts and Sciences** debuted its two dance/electronic music categories: best dance recording and remix of the year, non-classical. (The latter was later replaced by the best remixed recording, non-classical, category.)

Sure, the two categories have helped raise awareness of dance/electronic music to the masses. But many industry veterans and music enthusiasts felt the genre was still not getting the respect it so deserved.

Through the years, we have heard, more than once, comments like, "Oh, if only there was a category for best dance album."



D:FUSE: NEW CATEGORY ADDS 'LEGITIMACY'

Well, after much hard work from key players in the dance/electronic community, our collective wish has been granted. NARAS has announced that a new category—best electronic/dance album—will debut next year at the 47th annual Grammy Awards.

Now, as much as we take delight in the two "singles-oriented" dance/electronic categories—and this is no disrespect to either one—we can't help but think that an album category will give added weight to the movement.

"It really gives this genre some long-deserved credibility in American music," says **Ken Jordan**, one-half of **the Crystal Method**.

"Obviously, this [new category] adds legitimacy to the electronic music genre as a whole," adds **D:Fuse**, who will soon embark on his Prelude to Begin summer tour.

(The tour coincides with D:Fuse's "Prelude to Begin" EP—currently available exclusively at **Apple's** iTunes Music

Store, with CDs available July 1 at djdfuse.com—and precedes the release of the artist's full-length, "Begin," due in the fall.)

For whatever reason, dance/electronic music is often considered the bastard child of the industry—a style not taken too seriously. But such a Grammy category has the power to

Beat
Box™



By Michael Paoletta
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change this way of thinking.

Consider the best electronic/dance album category one giant step toward legitimizing a genre that is all too often misunderstood. Along the way, dance/electronic music may even experience a newfound respect on both sides of the fence.

"This new category should greatly open up the number of artists in the electronic community contributing to the Grammy process," D:Fuse offers.

BT concurs and adds: "This is the cornerstone that may finally unify the dance music community. It's a huge leap forward."

RED BULL SCHOOL: During the past six years, hundreds of DJs, musicians and producers from around the world have participated in the Red Bull Music Academy.

The annual event—held in a different city each year—offers a special workshop-like, hands-on environment in which to study, learn and share experiences.

Thus far, the academy has touched down in Berlin; London; São Paulo, Brazil; Cape Town, South Africa; New York; and Dublin. It's sponsored by the **Red Bull** beverage company.

Past guest lecturers include **Cut Chemist**, **Gilberto Gil**, **Bob Moog** and **Juan Atkins**. This year, the event will reside in Rome for a pair of two-week sessions in October.

Those interested in attending are required to fill out an application, available at redbullmusicacademy.com. The deadline submission date is July 3.

The event will cover airfare and accommodations for the 60 students that are selected. So, what are you waiting for? Start filling out that application now.

JUNE 19 2004				HOT DANCE SINGLES SALES	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Artist
				Sales data compiled by Nielsen SoundScan	
				TITLE	Artist
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	1	3	NUMBER 1	3 Weeks At Number 1
2	2	2	7	AMAZING (FULL INTENTION & JACK 'N' RORY MIXES)	George Michael
3	3	5	4	LEFT OUTSIDE ALONE (J. NEVINS REMIX)	Anastacia
4	4	4	10	HOLE IN THE HEAD (A. VAN HELDEN REMIX)	Sugababes
5	5	7	12	8TH WORLD WONDER (THE REMIXES)	Kimberley Locke
6	8	8	31	LOVE PROFUSION	Madonna
7	6	3	3	ME AGAINST THE MUSIC	Britney Spears Featuring Madonna
8	11	9	5	STRICT MACHINE (REMIXES)	Goldfrapp
9	7	6	3	LOVE COMES AGAIN	Tiesto Featuring BT
10	9	14	43	SHE WANTS TO MOVE (J. NEVINS REMIX)	N*E*R*D
11	10	13	8	THE DISTRICT SLEEPS ALONE TONIGHT	The Postal Service
12	16	16	26	DIP IT LOW (DANCE REMIXES)	Christina Milian
13	15	15	4	NOTHING FAILS/NOBODY KNOWS ME	Madonna
14	12	22	33	WHERE ARE YOU NOW?	Ian Van Dahl
15	NEW	1	1	SYMPATHY FOR THE DEVIL (REMIXES)	The Rolling Stones
16	23	12	4	TURN IT AROUND	4 Strings
17	22	10	3	I'M READY (D. AUDE, S. NICK, M. RIZZO, & DUMMIES MIXES)	Cherie
18	14	21	13	CHA CHA HEELS	Rosabel With Jeanie Tracy
19	20	24	43	LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES)	Seal
20	21	17	11	(THERE'S GOTTA BE) MORE TO LIFE	Stacie Orrico
21	RE-ENTRY	25	25	CRUSH	Paul Van Dyk Featuring Second Sun
22	19	20	3	BREATHE (REMIXES)	Michelle Branch
23	RE-ENTRY	29	29	PARDON MY FREEDOM	!!! (Chk Chk Chk)
24	RE-ENTRY	37	37	YOU PROMISED ME (TU ES FOUTU)	In-Grid
25	RE-ENTRY	44	44	RUBBERNECKIN' (PAUL OAKENFOLD REMIX)	Elvis Presley
				HOLLYWOOD (REMIXES)	Madonna

JUNE 19 2004				HOT DANCE RADIO AIRPLAY	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	
			Airplay compiled by Nielsen Broadcast Data Systems		
			TITLE	Artist	
			IMPRINT & PROMOTION LABEL		
1	2	17	NUMBER 1	2 Weeks At Number 1	
2	1	6	DEJA VU (IT'S HARD TO BELIEVE)	The Roc Project Featuring Tina Novak	
3	3	12	NAUGHTY GIRL	Beyonce	
4	5	14	STRAIGHT AHEAD	Tube & Berger Featuring Chrissie Hynde	
5	4	12	RED BLOODED WOMAN	Kylie Minogue	
6	6	27	DIP IT LOW	Christina Milian	
7	9	12	AS THE RUSH COMES	Motorcycle	
8	15	10	YEAH!	Usher Featuring Lil Jon & Ludacris	
9	12	4	TAKE ME TO THE CLOUDS ABOVE	LMC Vs. U2	
10	13	4	THE FORCE OF GRAVITY	BT Featuring JC Chasez	
11	8	7	ILLUSION	Benassi Bros. Featuring Sandy	
12	7	11	DON'T LOOK BACK	Thalia	
13	18	2	BURNED WITH DESIRE	Armin Van Buuren Featuring Justine Suissa	
14	16	3	SANCTUARY	Origene	
15	11	12	LUCKY STAR	Karma Club	
16	21	2	BEAUTIFUL THINGS	Andain	
17	17	17	I'M READY	Cherie	
18	19	4	LOVE'S DIVINE	Seal	
19	23	2	LOVE COMES AGAIN	Tiesto Featuring BT	
20	NEW	1	CALIFORNIA DREAMIN'	Royal Gigolos	
21	RE-ENTRY	25	LET'S GET IT RIGHT	Krystal K	
22	24	12	AMAZING	George Michael	
23	4	19	I LIKE LOVE (I LOVE LOVE)	Solitaire	
24	NEW	1	LOVE ME RIGHT (OH SHEILA)	Angel City Featuring Lara McAllen	
25	20	3	EASY AS LIFE	Deborah Cox	
			NEVER LET ME DOWN	Richard "Humpty" Vission	

JUNE 19 2004				TOP ELECTRONIC ALBUMS	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	
			Sales data compiled by Nielsen SoundScan		
			TITLE	Artist	
			IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	1	3	NUMBER 1	3 Weeks At Number 1	
2	2	61	THE STREETS	A Grand Don't Come For Free	
3	NEW	1	THE POSTAL SERVICE	Give Up	
4	3	7	TIESTO	Just Be	
5	4	23	VIC LATINO & DAVID WAXMAN	Ultra.Dance 05	
6	5	9	VARIOUS ARTISTS	Fired Up!	
7	7	14	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Los Remixes 2.0	
8	10	4	ZERO 7	When It Falls	
9	6	3	VARIOUS ARTISTS	Best Of Hits [Dance] Volume One	
10	9	19	DIESELBOY	The Dungeonmaster's Guide	
11	11	21	AIR	Talkie Walkie	
12	8	2	THE CRYSTAL METHOD	Legion Of Boom	
13	NEW	1	FELIX DA HOUSECAT	Devin Dazzle & The Neon Fever	
14	12	25	MISS KITTIN	I Com	
15	18	8	SARAH MCLACHLAN	Remixed	
16	14	19	VARIOUS ARTISTS	Pure 80's Dance	
17	13	9	JOHNNY VICIOUS	Ultra.Trance:3	
18	19	4	VARIOUS ARTISTS	Pink Panther's Penthouse Party	
19	20	34	DJ GEOFFIE	Best Of Club Hits Volume 2	
20	15	9	MARIAH CAREY	The Remixes	
21	24	18	JUMPS	Mix It Up: Remixed	
22	25	35	SOUNDTRACK	Queer Eye For The Straight Guy	
23	17	43	ENIGMA	Voyageur	
24	RE-ENTRY	1	THE STREETS	Original Pirate Material	
25	RE-ENTRY	1	VARIOUS ARTISTS	30th Anniversary Collection: Ultimate Disco	
			PRAFUL	One Day Deep	

● 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 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 V&A labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatsseeker title. ©2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard® HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Artist
				Sales data compiled by Nielsen SoundScan	
				TITLE	Artist
				IMPRINT & NUMBER/PROMOTION LABEL	
1	2	3	7	NUMBER 1	1 Week At Number 1
2	1	2	6	I'M READY (D. AUDE, S. NICK, M. RIZZO, & DUMMIES MIXES)	Cherie
3	3	8	8	STRICT MACHINE (REMIXES)	Goldfrapp
4	5	11	5	SANCTUARY	Origene
5	7	14	7	CHA CHA HEELS	Rosabel With Jeanie Tracy
6	9	18	7	ONE WITH YOU	Sun
7	15	21	5	SHE WANTS TO MOVE (BASEMENT JAXX & J. NEVINS MIXES)	N*E*R*D
8	4	1	12	DA HYPE	Junior Jack Featuring Robert Smith
9	11	16	10	NAUGHTY GIRL (CALDERONE & QUAYLE REMIX)	Beyonce
10	19	31	4	DON'T LOOK BACK (N. COTTO & J. NEVINS MIXES)	Thalia
11	18	26	5	BAC N DA DAY	Frankie Knuckles
12	6	9	9	HELL IN PARADISE (PT. 1)	Ono
13	10	7	11	THE FORCE OF GRAVITY	BT Featuring JC Chasez
14	14	6	10	DIP IT LOW (FULL INTENTION, JJ FLORES, TYAS & LAWRENCE MIXES)	Christina Milian
15	24	29	5	ILLUSION	Benassi Bros. Featuring Sandy
16	22	28	6	HEAR MY NAME	Armand Van Helden Featuring Spalding Rockwell
17	8	12	10	FEELS GOOD	Dolce
18	26	30	6	LET IT GO	Norty Cotto
19	23	25	6	HEARTATTACK	Jahkey B. Featuring Satta
20	12	5	10	JUST FOR YOU (THE DANCE REMIXES)	Lionel Richie
21	13	4	12	COME INTO MY LIFE (REMIXES)	Joyce Sims
22	27	37	3	MY LIFE	Junior Presents Jason
23	29	36	3	TOOK MY LIFE	Vernessa Mitchell
24	16	10	10	STEPPIN' OUT	Kaskade
25	21	17	11	A DAY IN THE LIFE (2004 REMIX)	Frischia & Lamboy Vs. Todd Terry
				LEFT OUTSIDE ALONE (J. NEVINS REMIX)	Anastacia

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Artist
				Sales data compiled by Nielsen SoundScan	
				TITLE	Artist
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
26	32	38	4	MARRAKECH	ATB
27	25	24	7	EASY AS LIFE (T. MORAN & W. RIGG REMIX)	Deborah Cox
				POWER PICK	
28	42	—	2	LET THE SUN SHINE IN	Milk & Sugar Featuring Lizzy Pattinson
29	35	42	3	AERODYNAMIK	Kraftwerk
30	17	13	11	HOW DID YOU KNOW	Kurtis Mantronik Presents Chamonix
31	34	41	4	LUV 2 LUV	Suzanne Palmer
32	39	—	2	DESTINATION UNKNOWN	Gaudino Featuring Crystal Waters
33	30	20	11	JAM SESSIONS	Mr. Ali Vs. E-Smoove
34	31	23	8	STRANGE TRANSMISSION (BASTONE & BURNZ REMIX)	The Peter Malick Group Featuring Norah Jones
35	20	19	12	SAVING MY LOVE (ROSABEL & JOSH HARRIS MIXES)	Pat Hodges
				HOT SHOT DEBUT	
36	NEW	1	1	ALL NITE (DON'T STOP) [S. KLEINENBERG & LOW END MIXES]	Janet Jackson
37	37	43	3	LOVE COMES AGAIN	Tiesto Featuring BT
38	44	—	2	RED BLOODED WOMAN	Kylie Minogue
39	48	—	2	I LIKE IT	Narcotic Thrust
40	41	46	3	I WANNA SEX YOU	Michael B. Sutton
41	28	15	12	JUST A LITTLE WHILE (P. RAUHOFFER & M. JOSHUA MIXES)	Janet Jackson
42	33	32	10	THIS LOVE (JUNIOR VASQUEZ MIXES)	Maroon5
43	NEW	1	1	PUSH THE FEELING ON (ROSABEL & JCA MIXES)	Nightcrawlers
44	40	40	7	IF YOU WANNA	Roy Davis Jr. Featuring Terry Dexter
45	NEW	1	1	TAKE MY BREATH AWAY (E. BAEZ & THE PASSENGERZ MIXES)	Jessica Simpson
46	NEW	1	1	SWAY (JUNKIE XL, THE PASSENGERZ & R. ROSARIO MIXES)	Michael Buble
47	36	27	13	I LIKE LOVE (I LOVE LOVE)	Solitaire
48	43	44	4	ALL OF MY LIFE	Aluna
49	47	33	15	HOLE IN THE HEAD (REMIXES)	Sugababes
50	45	45	7	HORNY ALL THE TIME	Bastone & Burnz Featuring Triple Lxxx

● 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.

Payne's Got The Genes, And The Jeans

BY DEBORAH EVANS PRICE

NASHVILLE—Between an upcoming role in the Johnny Cash biopic and a deal with DKNY clothes, newcomer Waylon Payne looks to grab more attention than the typical new artist with his Republic/Universal album "The Drifter."

Even before landing those two highly visible projects, however, Payne, 31, was attracting attention just by his birthright.

His mother is veteran country chanteuse Sammi Smith, a Grammy winner for her definitive take on Kris Kristofferson's "Help Me Make It Through the Night." His father is Jody Payne, longtime guitarist in Willie Nelson's band. Jessi Colter and the late Waylon Jennings are his godparents.

"It certainly carries a lot of weight in this part of the country," John Kunz, owner of Waterloo Records in Austin, says of Payne's country pedigree.

Kunz says the DKNY deal should give Payne an extra boost.

"Exposure is always good," Kunz says, "but ultimately it's always going to come down to the songs and how he relates to his audience. But with his lineage, he's got the genes all lined up right on the parental side on and [the jeans] on the DKNY side."

NASHVILLE NOT A GOOD FIT

If "The Drifter" takes off after its July 13 release, it won't just make a name for Payne. It will also shine a light on

the burgeoning Los Angeles-based country scene.

Payne tried to land a deal in Nashville but left for the West Coast feeling like he didn't fit in with the Music Row crowd.

"I just didn't get along very well with Nashville, because I had different ideas," says Payne, who eventually signed with New York-based Republic/Universal.

His tenure in Nashville proved valuable in one respect. While there, Payne briefly met singer/songwriter and former RCA artist Keith Gattis. The two later reconnected in L.A., and Gattis produced "The Drifter."

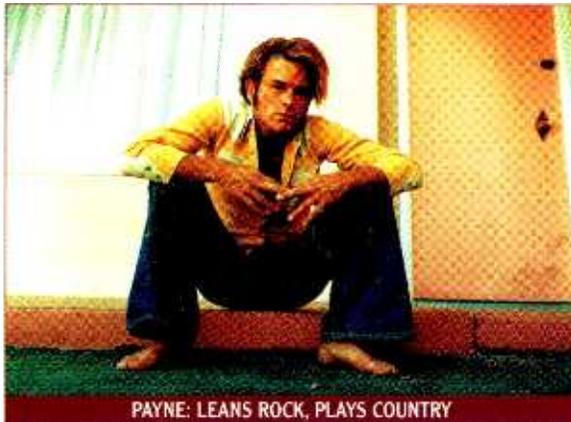
For Payne, the album is a highly personal effort, fueled by his faith and family as well as his friendship with Shelby Lynne, with whom he used to tour.

"It's my life, and this is my story up until now," Payne says. "I went through some really difficult times and down some real scary roads. I had some great times too, but it all kind of fits together in a weird jigsaw puzzle."

Payne says he really didn't develop his writing chops until he moved West. "When I was in Nashville, I wasn't writing very much until I met Shelby," he says. "She was the first person I ever wrote with. Boy, did we ever write

some songs."

From Lynne he learned "there's power in songs. You don't have to hold on to anything from your past anymore. You can write about it and can sing about it every night and get over it."



PAYNE: LEANS ROCK, PLAYS COUNTRY

'KING KING' OF HOLLYWOOD

Payne honed his songwriting abilities and live performance skills at Hollywood's King King club where Gattis, Travis Howard, Lucas Cheadle, Austin Hanks and others were creating a vibrant country scene (*Billboard*, Nov. 2, 2002).

Payne got his first big break when he wrote two songs with labelmate Pat Green that Green recorded for his "Wave on Wave" album. Payne and Gattis had already recorded "The Drifter," and Green suggested they take the album to Universal president

Avery Lipman. Within a week, Payne had a deal.

Payne will spend most of June filming his role as Jerry Lee Lewis in the upcoming Johnny Cash film, which stars Joaquin Phoenix as Cash and Reese Witherspoon as Cash's wife,

June Carter. Fox 2000 is the distributor; no release date has been set.

Additionally, filmmaker Margo Hamilton (who works with Kevin Spacey's production company) shot footage of Payne and Gattis making the album. She plans to screen the documentary at the Sundance Film Festival.

"The whole past two years of my life is on tape," Payne says. "Everything. Going to New York, getting the record deal, they were with me the

whole time."

Payne also stars in a DKNY promotional film, "Road Stories." Universal marketing director Bill Richards pitched Payne to DKNY after seeing his photo shoot.

"DKNY made 65,000 of these DVDs for promotional use," he says of the deal, which also provides Payne with clothing. "They play the DVDs in all the DKNY stores. They send them out to all their tastemakers, and Waylon was chosen basically to be a DKNY model."

"The DVD is a short story with a

bunch of models kind of traveling across country," Richards continues. "One of the models is looking for her brother, [played by] Waylon. It ends up with him playing guitar at the beach. Three songs of his are featured."

Richards says label execs plan to initially take Payne to triple-A radio, with an as-yet-undetermined single.

"We don't want to go to country [radio] right away," Richards says. "When country people discover him, we'll go in that direction."

"He went out on the road with Pat [Green] last year and did about five or six dates with him, and they went over extremely well. Pat sort of originates in country and then sort of leans alternative. We just want to do the reverse with Waylon. We want to start alternative and lean him country. It's really how you finish the race, not [how you] start it. He'll get over there, just not right away."

"The Drifter" will have a developing-artist price at retail of \$9.98.

Richards says the label began introducing Payne to consumers with a free sampler that was "belly banded" at select retailers, attached with a thick rubber band to CDs by Sheryl Crow, Bryan Adams, Chris Isaak and other acts. Such efforts were specifically targeted to retailers near college campuses.

The samplers were also sent to DKNY stores. When the Cash film hits theaters, the label will likely distribute samplers at movie screenings.

They're Big & Rich & Having A Ball

At a time when Music Row is routinely accused of playing it safe, Warner Bros. has gone out on a limb with a completely different kind of country act in duo **Big & Rich**.

As the name implies, this is an act that doesn't take itself or the music business too seriously. Perhaps as a result, Big & Rich's debut album,



BIG & RICH: GETTING BIGGER AND RICHER

"Horse of a Different Color," is arguably the most interesting project to come out of Music City so far this year.

Calling the Big & Rich style "music without prejudice," the duo's **Big Kenny** explains that stylistically, "it's all inclusive," incorporating elements of hip-hop, rock and other genres.

Big Kenny's partner is **John Rich**. Both have paid their dues in the industry.

Kenny has been playing the Nashville rock-club circuit for years, most notably as frontman of the group **LuvjOi**.

Rich is a former member of **Lonestar** who quit to pursue a solo deal. He made an excellent solo record for **BNA Records** a couple of years ago, but the album was not released. Rich parted with the label after a few singles failed to catch on at radio.

When they first met, Kenny says, "I was a rock'n'roll guy writing country songs. John was a country artist writing rock'n'roll songs."

Together, he says, "we're as country as they come, and [we] love this format. But we like to bring other elements in as much as possible, where they work and feel good to us."

They were signed to the label by Warner Bros. chief creative officer **Paul Worley**, who told them "to make the ultimate Big & Rich record, whatever that is in your head," Rich says.

"We made a record that we want to blast on 10."

The process of making the album, Rich says, "was very free-form. There were no contrived ideas. Whatever was ringing our bell, that's what we did."

Kenny adds: "We were given 100% artistic freedom. The only con-

straints on the album were the limits we put on ourselves. We wanted John's grandmother to be able to listen to the album and not offend her." (Rich says album track "Kick My Ass" is one of his grandmother's favorites.)

Big & Rich are among the founders of the Muzik Mafia, a mutually supportive clique of Nashville performers whose low-key Tuesday-night gigs have turned into a headline-grabbing musical movement that has already spawned deals for **Epic's Gretchen Wilson** and **Mercury's James Otto**.

"Horse of a Different Color" debuted at No. 14 on the Top Country Albums chart following its May 4 release. It is building steadily thanks to exposure on **CMT** and **GAC** and the duo's performance at the May 26 Academy of Country Music Awards. This issue, the album rises to No. 4.

Nashville Scene™
By Phyllis Stark
pstark@billboard.com



Their first single, "Wild West Show," peaked at No. 21 on the Hot Country Singles & Tracks chart in April. The follow-up, "Save a Horse (Ride a Cowboy)," rises 31-26 this issue after eight weeks on the chart.

Longtime fans **Martina McBride** and **Wilson** make guest appearances on the album, and **Wilson** appears in

the "Save a Horse" video.

Impressed with their music, **McBride** played it for **Tim McGraw**, who almost immediately booked the duo to open his summer tour.

Big & Rich are grateful for the opportunity.

"We haven't had the giant hit yet," Rich says. "Our album just came out. We don't have the stats to be on that [tour]. Tim is just stepping out and [taking a chance on us]."

As a result, the duo expect to play for more than 800,000 potential new fans this summer.

They are booked by the **William Morris Agency** and managed by **Morris Management Group**.

SIGNINGS: **Jon Randall** has signed with **Sony Music Nashville**. He previously recorded for **RCA** and **Asylum**. Randall is working with producer **George Massenburg** on his first Sony album.

ON THE ROW: **George Briner** has been promoted to VP of field promotion at **DreamWorks Records**. He previously was national director of promotion. He remains based in Milwaukee.

ALBUMS

Edited by Michael Paoletta

POP

► **PHISH**
Undermind
PRODUCER: Tchad Blake
Elektra 62969
RELEASE DATE: June 15

Phish has always been known less for its studio work than the often magical music it creates in a live setting. But lower expectations do not excuse the highly disappointing "Undermind," released two days before the quartet begins its final tour. Hardly anything here makes an impression after repeated listens. What's worse, even fewer tracks possess the spark or invention for which Phish is revered. There are cool ideas, like the spaced-out "A Song I Heard the Ocean Sing" and the funky "Tomorrow's Song," but once seized, the group doesn't do anything with them. The malaise seems clearest on "Crowd Control," when guitarist Trey Anastasio sings, "The time has come for changes/Do something or I will." Indeed, it would be best to skip "Undermind" and instead catch Phish in concert while that's still an option.—**JC**

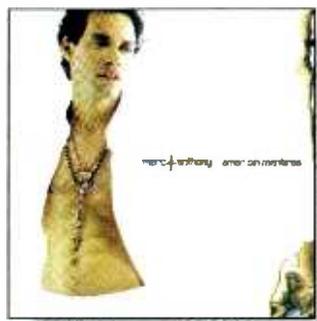
► **GENE SIMMONS**
***Hole
PRODUCER: Gene Simmons
Simmons/Sanctuary 06076-84670
RELEASE DATE: June 8

You wouldn't guess it from the title, but Gene Simmons' "Hole" is a huge musical surprise. After kicking out a few Kiss-styled jams, the album suddenly goes . . . contemporary pop! And whether these are tongue-in-cheek excursions or earnest attempts at substantial material, the results are refreshingly eclectic. "Waiting for the Morning Light" (co-written with Bob Dylan), "Beautiful" and "1,000 Dreams" are better-produced than most top 40 fare and might even seduce programmers to give them airplay. The rowdier "Hole" is custom-made for a barroom sing-along, and anyone who does not dance or laugh along to the frisky "Dog" (replete with Simmons howling in the background) needs to check their pulse.—**CLT**

★ **WARREN HAYNES**
Live at Bonnaroo
PRODUCER: Warren Haynes
ATO 0018
RELEASE DATE: June 8

Warren Haynes—co-founder of Gov't Mule, longtime Allman Brother and frequent collaborator with the Dead, Phil Lesh & Friends and others—has added soloist duties to his active touring schedule. This 16-song set, performed at the 2003 Bonnaroo Music Festival, demonstrates his ability with or without accompaniment. While his work with Gov't Mule and the Allman Brothers is marked by some of the most creative and powerful guitar playing since Jimi Hendrix, Haynes for the most part relies on

ESSENTIAL REVIEWS



MARC ANTHONY
Amar Sin Mentiras
PRODUCER: Estéfano
Sony Discos LAK 95194
RELEASE DATE: June 8

"Ahora Quién," the first single from Marc Anthony's first Spanish-language pop album, is the strongest Latin single released so far this year. Initially slow and brooding, it takes its time to arrive at a dramatic chorus, with Anthony's high tenor making the final difference. The remainder of the disc—including an uneventful duet with Jennifer Lopez—pales in comparison. Still, Anthony's Spanish-language pop is leagues above his more run-of-the-mill English-language pop. Traces of the latter remain in the now-overused flamenco of "Valió la Pena" and the dance beats of "Tan Sólo Palabras." But the title track (with its big pop/rock ballad sound) and the more contemporary "Nada Personal" are heartfelt and organic. Equally important, the lyrics are superior; romantic and colloquial, but well-crafted and devoid of clichés. Expect a salsa version of "Amar Sin Mentiras" later this year.—**LC**

simple strumming to frame his exceptional voice. It's an appropriate setting for Haynes, who was taken with vocalists like Otis Redding and Wilson Pickett before gravitating to guitar. Highlights here include Mule's "Beautifully Broken," a take on U2's "One" and a duet with South African Vusi Mahlasela on the Allmans' "Soulshine."—**CW**

★ **SANDY DILLON**
Nobody's Sweetheart
PRODUCERS: Sandy Dillon, Julius Waters, Laurie Jenkins, Alan Bleay
One Little Indian OLI367
RELEASE DATE: June 1

"Nobody's Sweetheart" is Sandy Dillon's fifth international album. Now, one year after its European release, it arrives in the United States, marking Dillon's American debut. "Nobody's Sweetheart" is one alluring and enthralling affair; it showcases a singer/songwriter/musician who likely considers Tom Waits, PJ Harvey, Björk, Portishead's Beth Gibbons, Cyndi Lauper and Janis Joplin heroes. In Dillon's torch-touched world, emotional lyrics float atop electronic atmospherics and rock guitars. Opening track "Feel the Way I Do" is

KATIE MELUA
Call Off the Search
PRODUCER: Mike Batt
Dramatico B0002666-12
RELEASE DATE: June 8

Kids grow up so fast today. Consider Katie Melua. She was born in the former Soviet Republic of Georgia, raised in Northern Ireland and, at 19, is the toast of Britain with this, her million-selling debut on the Dramatico label. Now, it's America's turn to experience Melua, who seems to be channeling, in poise and delivery, Lena Horne. She is uncannily comfortable delivering sophisticated

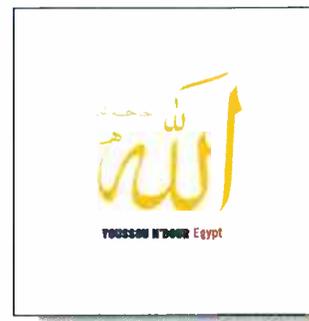


sounds of another era ("Lilac Wine" and "Learning the Blues"). The audacity pays off: She has a fetching, pitch-pure voice that stands up to the album's orchestrations, which range from subtle to full-bodied. Her two originals don't quite have the weight of the classics. But new songs penned by her musical mentor, Mike Batt (including "Blame It on the Moon" and the title track), are built to last for generations. Melua has the talent to do the same.—**WR**

exquisitely pained, while the achingly beautiful "Now You're Mine" is like a nursery rhyme gone wildly awry. Much of "Nobody's Sweetheart" is steeped in the kind of anguish that results from loss. (Dillon began working on this album after the death of her husband, guitarist Steve Bywater.) But all is not bleak in Dillon's world. The delicious, Goldfrapp-hued "It Must Be Love" is home to cascading strings and Dillon singing, "I've been caught in a love thing/Zing, went the strings of my heart." Throughout, she has what it takes to be most everybody's sweetheart.—**MP**

JIM WHITE
Drill a Hole in That Substrate and Tell Me What You See
PRODUCERS: Joe Henry, Jim White, Tucker Martine, Barenaked Ladies
Luaka Bop 68089-90055
RELEASE DATE: June 8

The third album from intense Pensacola, Fla., singer/songwriter Jim White gets its title from a local construction site foreman, whose overheard words White finds psychologically symbolic. His songs, after all, are steeped in the region's religious underbelly; his 1997 debut, "Wrong-



YOUSSEU N'DOUR
Egypt
PRODUCERS: Youssou N'Dour, Fathy Salama
Nonesuch 49694
RELEASE DATE: June 8

Up until now, Youssou N'Dour's cross-cultural projects have been largely focused on bridging the African-European/American divide through duets with Peter Gabriel and Neneh Cherry, among others. On his latest project, the Senegalese superstar turns the notion of "fusion" on its head by merging the sounds of West Africa and North Africa. The result is a sweet and gently beautiful hybrid of rollicking rhythms and curling melodies, thematically shaped around the artists' common religion, Islam. Backed by arranger Fathy Salama's Egyptian orchestra of lush strings, husky *kawala* flute, lilting oud and other North African and Arabic instruments, N'Dour brings the tender warmth and smoothness of his legendary voice to the fore. The dynamics of "Egypt" are very different from N'Dour's prior releases for his home and foreign audiences, and it's a welcome experiment.—**AT**

Eyed Jesus," inspired a brilliant new documentary-styled film "Searching for the Wrong-Eyed Jesus," in which he stars as the tour guide. This disc includes the film's "Alabama Chrome" and "Borrowed Wings," as well as "If Jesus Drove a Motor Home," which suggests, among other things, that the savior might be listening to Bob Dylan and motivational tapes and enjoying midnight eggs at a Waffle House. Haunting lead track "Static on the Radio" features backup vocals from Aimee Mann, one of several noteworthy guests.—**JB**

R&B/HIP-HOP

► **JOJO**
JoJo
PRODUCERS: various
Blackground/Universal B000267202
RELEASE DATE: June 15

Fledgling teen singer JoJo is racking up noteworthy sales and most-played-video stats with her first single "Leave (Get Out)." For her album debut, she enlists an army of producers who know their way around the R&B/pop circuit. The lineup includes Soulshock & Karlin (who did

"Leave"), Mike City and the Underdogs. They play to JoJo's strong suit: take-notice vocals reminiscent of a young Beyoncé or Aaliyah. (The latter was Blackground's premier artist before her death.) Some songs like "Breezy" overdo the around-the-way girl hip factor ("off the heezy"; "sorry, sorry, he's mine"; "I got it on lock"). But when JoJo applies her considerable pipes to straight singing ("Leave," "The Happy Song," a cover of SWV's "Weak"), look out. This engaging debut portends a promising future.—**GM**

DANCE/ELECTRONIC

★ !!!
Louden Up Now
PRODUCER: various
Touch & Go 234CD
RELEASE DATE: June 8

Here's a novel idea: a seven-piece, bicoastal group with three exclamation points for a name (pronounced "chk chk chk") and a love of lacing funky dance/rock with in-your-face, politically charged lyrics. Enter "Louden Up Now," the long-awaited full-length debut from !!!, "You can tell the president to suck my f***** d***," Nic Offer barks on "Pardon My Freedom," one of several cuts that blasts any authority figure who dares get in the way of a good time. New York politicians get pinned to the wall on "Me and Giuliani Down by the School Yard (A True Story)." This tale orders the hipsters straight to the dancefloor: "If you got hips then shake 'em/If you got fears forsake 'em." Other highlights: the Talking Heads-style groove of "When the Going Gets Tough, the Tough Get Karazee" and the acoustic guitar/horn-shaded "Hello? Is This Thing On?"—**JC**

COUNTRY

► **SHEDAISY**
Sweet Right Here
PRODUCERS: Dann Huff, Shedaisy
Lyric Street 65044
RELEASE DATE: June 8

One can only admire Shedaisy's perseverance in the face of sometimes brutal criticism. Of course, it doesn't hurt that this sister group makes hit records. On its latest, the formula takes firm hold, with Dann Huff's clear, swirling production and the sisters' insistent vocals. Witness such cuts as "Passenger Seat" and "Borrowed Home," where driving rhythms and crisp instrumentation provide a surprisingly Celtic undertone. Equally fresh are the jew's-harp and harmonica on "5 4 3 2 Run" and "360" of You," with spicy fiddle and banjo throughout. This is more country than past records (which may have been a calculated move) but still mostly tilts way toward the pop end of the spectrum. That said, "Love Goes On" is quite soulful, and a thumpin' "Good Together (Bucket and Chicken)" may be timed perfectly for radio. Ditto for sentimental ballads "Come Home Soon" and "He's a Hero." This is Shedaisy's best record yet.—**RW**

(Continued on page 36)

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

(Continued from page 35)

WORLD

★ ANTIBALAS AFROBEAT ORCHESTRA What Is This America?

PRODUCER: Antibalas
Ropeadope rop 420
RELEASE DATE: June 8
Fela Anikulapo Kuti is alive and smokin' in Brooklyn, N.Y. The Afrobeat vibe of Antibalas Afrobeat Orchestra has grown sharper with every album it releases. And now along comes "What Is This America?," a collection of seven tunes with an edge like a straight razor. There's much to love here, so immerse yourself in the impolite political commentary via funk with "Indictment" and "Big Man." Fans of the late Kuti will revel in the undiluted essence of Afrobeat in such tracks as "Pay Back Africa," "Who Is This America Dem Speak of Today?" and "Elephant." The unflagging devotion Antibalas has shown to mastering the genre's intricacies pays off from the first bar of "What Is This America?" to the last. This band has learned the voodoo that invokes the spirit of Kuti and the devilish groove of his music.—**PVV**

OJOS DE BRUJO

Barí
PRODUCER: Carlos Jaramillo
World Village 468024
RELEASE DATE: June 8

Ojos de Brujo is one of those groups that mixes styles, beats and textures into one sound. The concept is similar to that of Yerba Buena or Manu Chao. But Ojos de Brujo stays closer to its roots—in this case, flamenco—than either of those two groups. The result could be called "futuristic flamenco" (imagine an adventuresome Gipsy Kings), with traditional guitars and cantos intertwined with beats, scratching and rapping. In "Ventilador R-80," the flamenco fusion is married to Cuban *son*, while "Ley de Gravedad" has a bossa beat. What "Barí" lacks are strong hooks and catchy choruses, save for a few exceptions, including the amusing "Tanguillo de María." But that's not what this band, which made its name from its live performances, is about. Turn instead to Ojos for musical excitement and fine musicianship.—**LC**

JAZZ

★ NICOLE HENRY

The Nearness of You
PRODUCERS: Nicole Henry, Will Edwards
Banister 2798
RELEASE DATE: June 1

Henry has provoked quite a buzz in the South Florida club scene, and "The Nearness of You" may put her on a national footing. She has a potent voice, and her interpretive sense is sharp and distinctive. She seems to have a natural feel for how to shape a lyric, and her intonation is effortlessly bluesy. Listen to her take on "Summertime," "Can't Help Lovin' Dat Man of Mine" and "Old Black Magic," and you'll hear an artist who knows how to make a song her own just as surely as she knows how to make a tune swing. In a more contemplative mood, Henry aims right for the emotional center of "You're Looking at Me" and the title track. At the album's close,

one comes away believing that Henry is a jazz vocalist poised on the cusp of bigger things.—**PVV**

VITAL REISSUES

VARIOUS ARTISTS

All-Star Gospel Hits, Volume 1
PRODUCERS: various
Word/Curb/Warner Bros. 886303
RELEASE DATE: May 25

VARIOUS ARTISTS

All-Star Gospel Hits, Volume 2
PRODUCERS: various
Word/Curb/Warner Bros. 886304
RELEASE DATE: May 25

VARIOUS ARTISTS

All-Star Gospel Hits, Volume 3
PRODUCERS: various
Word/Curb/Warner Bros. 886305
RELEASE DATE: May 25

This separately sold, three-volume set is a stunning reprise of more than 30 years of gospel history, from Ladies of Song's rousing "On the Battlefield" to Yolanda Adams' gorgeous 2001 smash, "That Name." Each volume's 12 selections feature signature songs from a host of the genre's greatest artists and fine digital remasterings, many of works previously long out of circulation. Considerable historical significance aside, this is a treasure trove of incredible music. Venerable and vital classics include Shirley Caesar's "Jesus," Douglas Miller's "My Soul's Been Anchored in the Lord" and the Williams Brothers' "Jesus Set Me Free." Memorable moments from Aretha Franklin, the Clark Sisters, Andraé Crouch, the Winans and Donnie McClurkin only scratch the surface. Consider this anthology indispensable.—**GE**

DVD

Travel the World With Putumayo
Putumayo World Music PUT 5001-9
RELEASE DATE: June 8

Taking its successful world-music audio-compilation model to video, Putumayo herewith launches a DVD series with a collection of 12 concept videos and two concert clips—along with artist bios and a brief label profile. Most of the material is fusion-oriented and Afro-centric, key exceptions being Canadian Celtic singer Mary Jane Lamond, Czech gypsy singer Vera Bilá and Egyptian singer Hisham Abbas, whose "Nari Nari" video features Indian singer Jayshree and was filmed Bollywood-style in India. Other standout clips include Brazilian Rita Ribeiro's "Filhos da Precisão" and Zimbabwean Oliver Mtukudzi's live version of "Hear Me Lord," which Bonnie Raitt has covered. For future titles, Putumayo should consider focusing more on traditional world-music performances.—**JB**

Billboard.com

- Rachel Goswell, "Waves Are Universal" (4AD)
- Pink Grease, "This Is for Real" (Mute)
- Chris Robinson, "This Magnificent Distance" (Vector)

SINGLES

Edited by Michael Paoletta

POP

► **ASHLEE SIMPSON** *Pieces of Me* (3:11)

PRODUCER: John Shanks
WRITERS: A. Simpson, J. Shanks, K. Dioguardi
PUBLISHER: not listed
Geffen GEFR-11155 (CD promo)

Standing in the shadows of a megastar sibling can be a problem for some. But not for Jessica Simpson's younger sister, Ashlee. For her debut single, the catchy "Pieces of Me," Simpson takes a rockier pop route à la Michelle Branch and Avril Lavigne. Driven by a melodic guitar riff, Simpson croons of a lover who comes "to rescue me." For her, being co-dependent is neither good nor bad, it's just the way it is. "How do you know everything I'm about to say/Am I that obvious/And if it's written on my face/I hope it never goes away," she declares during the song's aggressive bridge. "Pieces of Me" is gaining attention at top 40 radio. With a background in acting, endorsement deals and a forthcoming MTV reality program ("The Ashlee Simpson Show"), Simpson appears on her way to becoming the next "it" girl of the family.—**RH**

► **HEART** *The Perfect Goodbye* (3:38)

PRODUCERS: Nancy Wilson, Craig Bartock
WRITERS: A. Wilson, N. Wilson, C. Bartock
PUBLISHER: Universal Music Publishing
Sovereign Artists 196 (CD promo)

Sisters Ann and Nancy Wilson have continued making music since the last studio album they recorded as Heart. But now they are releasing "Jupiter's Darling," the first album of new Heart material in more than a decade. Single "The Perfect Goodbye" features the poetic lyrics that the duo is known for: "Shoes on the floor/They're intertwined/Just like the touch we left behind." These are accompanied by the familiar sighing harmonies and a guitar-heavy composition. The song recalls material from Heart's "Desire Walks On" but is less self-conscious. Lead vocalist Ann sounds great, although she keeps her famous four-octave range in check. Too bad. Her powerful voice could show a few of today's pop singers how it's done.—**CLT**

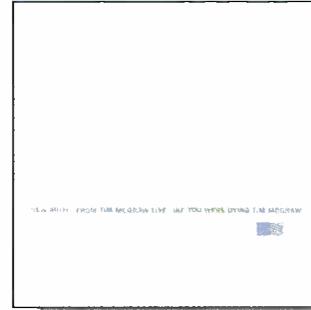
R&B/HIP-HOP

► **O'RYAN** *Take It Slow* (4:00)

PRODUCERS: BAM & Ryan
WRITERS: various
PUBLISHERS: various
TUG Entertainment/Universal 21231 (CD promo)

Following in the footsteps of his brother, former B2K frontman Omarion, O'Ryan makes his debut with "Take It Slow." Unlike many of his contemporaries, the 16-year-old singer steps out on a limb, choosing to introduce himself with a straight-up ballad. The gamble appears to have paid off. The guitar-accented track, produced by the team of BAM & Ryan, never overpowers the young upstart's voice. Instead, it provides the perfect backing for O'Ryan to

ESSENTIAL REVIEWS



TIM MCGRAW *Live Like You Were Dying* (4:48)

PRODUCERS: Byron Gallimore, Tim McGraw, Darran Smith
WRITERS: T. Nichols, C. Wiseman
PUBLISHERS: Warner-Tamerlane Publishing (BMI); Big Loud Shirt (ASCAP)
Curb 1865 (CD promo)

Tim McGraw has built a successful career on recording great songs that connect deeply with fans. With a track record full of hits, this is the best one yet. Penned by Craig Wiseman and Tim Nichols, this tale of an unoptimistic medical diagnosis finds McGraw having the time of his life. "I went sky diving/I went rocky mountain climbing," he sings. "I loved deeper and I spoke sweeter/And I gave forgiveness I'd been denying." Such powerful lyrics will surely have listeners evaluating their own lives and wondering how they might do things differently if they knew their days were numbered. McGraw's emotionally charged performance is particularly touching, given that he lost his father, baseball great Tug McGraw, in January. This is one potent recording.—**DEP**



JESSICA SIMPSON *Angels* (4:03)

PRODUCER: Billyman
WRITERS: R. Williams, G. Chambers
PUBLISHERS: EMI Music/BMG Columbia CSK 56203 (CD promo)

Robbie Williams and Capitol Records worked like Vikings to propel his stellar "Angels" to star status in the United States, but tragically, it never made it higher than the 50s in 1999. Leave it to the irrepressible Jessica Simpson to give the anthemic ballad its due. Following her successful remake of "Take My Breath Away," the multimedia starlet again wrings out every dramatic note to exhaustion—and yet there's a sincerity and vulnerability present that give the song real feeling; it's as if she hung hubby Nick Lachey's picture close to the mic and sang with otherworldly inspiration. This is perhaps Simpson's best performance ever, demonstrating her growth as an artist and, we hope, putting to rest those critics who tag her perfect set of pipes void of feeling. Simpson sings with heart and soul, which should serve as charitable consolation to Williams. Score another surefire hit, and deservedly so.—**CT**

showcase his tenor. Lyrically, the single covers familiar territory—taking one's time with love—and even references Usher's "Nice & Slow." With his musical pedigree and a sound that is mature beyond his years, O'Ryan shouldn't have a problem getting airplay at R&B radio. He may even give his brother a run for his money in the near future.—**RH**

AC

► **DIANA KRALL** *Narrow Daylight* (3:32)

PRODUCERS: Tommy LiPuma, Diana Krall
WRITERS: D. Krall, E. Costello
PUBLISHER: not listed
Verve VERR01352-2 (CD promo)

The union of Diana Krall and Elvis Costello is yielding musical, as well as marital, bliss. "Narrow Daylight," an unhurried meditation from her first studio album since "The Look of Love" (2001), portrays a great artist getting even better. The unerring sonic perfection and superlative performances that have characterized her recordings are now supplemented by original compositions that show Krall to be a talented, thoughtful writer—a trait that complements her amply demonstrated instrumental and vocal chops. But Costello, who co-authored the lyrics of "Narrow Daylight," adds a wistful element to Krall's gorgeous delivery. As the

acoustic combo lays down a relaxed groove, Krall invokes picturesque memories that nonetheless convey a vague sadness. "I stepped out in a sunlit groove," she sings. "Although deep down I wished it would rain." It's a marriage, in song and in life, bringing joy to all involved.—**CW**

► **SEALS & CROFTS** *Summer Breeze* (4:07)

PRODUCER: Louie Shelton
WRITERS: J. Seals, D. Crofts
PUBLISHERS: Falzilu Publishing/Duchess (BMI)

REMIXERS: Philip Steir, Leah Simon
Warner Bros. 101355 (CD promo)
It has been nearly 32 years since James Seals and Dash Crofts took their classic "Summer Breeze" to No. 6, but thanks to the song's use in a Gap ad, all things old are new again. A gentle remix from Philip Steir and Leah Simon adds a light hip-hop beat—just cool enough to update the resilient tune but in no way distracting from or disrespecting the original. The result is pure seasonal bliss and a coup for AC radio. How often can the format bring back memories to the upper tier of its demographic while forging a new hit for the younger end? Not to mention that it sounds surprisingly vital and wholly novel. Sometimes inspiration feels oh-so-deliberate; in this case, "Summer Breeze" is as organic and fragrant as fresh-cut grass.—**CT**

Sin City
co-founder
Shilah Morrow
expands the
franchise with
a new label



Dimple Records
co-owner Dyllyn
Radakovitz
welcomes a big
crowd of Joe
Satriani fans



MERCHANTS / MARKET

F-COMMERCE / DISTRIBUTION

Rough Guide Marks First Decade Of Musical Travel

BY CHRIS MORRIS

LOS ANGELES—World Music Network is celebrating 10 years of spanning the musical globe with its Rough Guide anthologies.

The London-based company has produced 130 CD collections of international music, branded with the logo of the well-known U.K.-based travel-guide publisher.

The book firm has also created 30 music guides, published in the United States by Penguin.

The Rough Guide CDs—designed as starter sets for those exploring a foreign musical style or genre—have become a highly recognizable and successful brand.

“We stock all of them,” says John Brenes, co-owner of the Music Coop in Ashland, Ore. “That’s one of the really good labels we do well with. It’s consistent all the time. They’re what we call ‘instant catalog’—stuff that sells forever.”

Phil Stanton and his wife, Sandra Alayón-Stanton, founded World Music Network in 1994. The couple had operated its own world-music label, Riverboat Records, and wanted to prepare a mid-priced series of world-music CDs.

Stanton—a seasoned traveler who had consulted with Rough Guides on its guidebook to West Africa—learned that the publisher was preparing the first edition of “The Rough Guide to World Music,” and set up a meeting.

“The idea was to see how we could work together to help their book and our CD,” Stanton says. “Out of that meeting came the idea that we should just call the CD ‘The Rough Guide to World Music.’ That would give an extra dimension to the book, and it would help the CD, too, to have that kind of brand recognition.”

(Continued on page 39)



Branding Jazz To The Max

Careful Marketing Vital
To Indie Label's Success

BY JANA SCHIOWITZ

When Richard McDonnell decided to start MaxJazz in 1998, he knew branding would be crucial to the imprint's success.

That is why MaxJazz albums have a uniform look, with cover art containing only black-and-white photos by renowned photographer Jimmy Katz and distinctive, colorful border markings and lettering.

“We knew that we had to create a niche in the market,” McDonnell says. “That’s why we started with a [vocal] series . . . It is the most accessible, and people relate to vocals.”

The St. Louis-based label now has four other series: piano, horn, strings and holiday music. Each series has its own distinctive cover design within the MaxJazz brand.

McDonnell, a former investment banker, launched the label by fusing two of his passions, business and jazz music.

“Jazz spoke to me, it intrigued me,” he says.

The MaxJazz roster of 20 or so artists includes LaVerne Butler, Carla Cook, Russell Malone and René Marie.

The label has benefited from the majors' roster downsizing, McDonnell says. But, he adds: “We are being very selective about who we sign based on who we are as a label and based on the marketplace.”

McDonnell says the things he looks

for in an artist include distinctive and exceptional musical ability, entertainment value and a commitment to performing regularly.

Using these guidelines, McDonnell chooses artists he believes will help build the label and its brand.

He took similar care when choosing MaxJazz's U.S. distributor, Ryko Distri-



bution. Ryko has experience with jazz, having handled albums for such labels as High Note and Sunnyside.

McDonnell calls the relationship with Ryko “a family partnership.”

MaxJazz also has 15 distributors throughout Europe and Asia.

MARKETING OPTIONS

Although MaxJazz relies on a uniform look for its releases, it treats artists individually. “We look at each artist and each release and try to determine the best marketing plan,” McDonnell says.

The label focuses on marketing, so

(Continued on page 38)

Mobile Games Make Mass-Market Waves

BY SCOTT BANERJEE

As mobile handset applications continue their march to PC functionality, videogames are emerging as a preferred form of mobile entertainment.

Most upgraded handsets arriving to market will feature sharp color screens and enhanced sound features. Some will even have vibrating force feedback and joystick control: a design that enhances gameplay—and a carrot to inspire

Atari's 'Driv3r' for mobile phone, published by Sorrent

curiosity in the mass market.

The possibility is strong: 10 million U.S. consumers spent a total of \$77 million on wireless games in 2003, according to San Francisco-based Zelos Group. The wireless research firm estimates such spending will reach \$230 million by year's end.

This growth—which Zelos reports could accelerate to more than \$600 million in spending by 30 million consumers in 2008—has drawn investment dollars from top-tier Silicon Valley venture capital firms like New Enterprise Associates and Benchmark Capital.

As this market matures, observers continue to debate which type of game will appeal most to consumers. Some

argue that wireless gameplay is limited to the mass market, where stickiness often translates to “easy to learn, difficult to master” games like poker, ping-pong and Tetris.

Jamdat Mobile's “Bowling” franchise, which has sold 2 million copies worldwide, is arguably the most popular mobile game of all time.

“We're having success in several categories, but mobile gaming is mostly for the casual-type gamer,” Verizon Wireless director of business development Paul Palmieri says.

Verizon Wireless offers an industry-leading 352 game applications. Palmieri says the company's game revenue surpassed its ringtone revenue last September, and the

(Continued on page 39)



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Retail

Sin City Spreads Americana Reach With New Label

Los Angeles-based **Sin City Marketing and Artist Management** has started its own label.

Sin City Records debuted June 1 with the release of vocalist **Kristin Mooney's** self-titled album. **Burnside Distribution** in Portland, Ore., is handling the release.

Sin City promotes and manages country-rock and Americana acts. The company is a partnership between founders **Shilah Morrow**, **Alan Shapiro** and **Shawn Catz** and **Polly Parsons**, daughter of country-rock icon **Gram Parsons**.

Morrow has long been active on the L.A. roots scene as promoter of country-rock hoedown **Sweethearts of the Rodeo**, presented monthly at the L.A. pub **Molly Malone's**.

Sin City is involved in mounting two all-star concerts honoring the late Parsons July 9 at the Santa Barbara Bowl in Santa Barbara, Calif., and July 10 at the Universal Amphitheatre in L.A.

Proceeds from the dates will benefit **Musicians' Assistance Program**, the L.A.-based nonprofit group that aids members of the music commu-

nity who have drug and alcohol abuse problems.

SPANKED: A federal judge in New York has ordered Memphis-based distributor **Select-O-Hits** to pay \$312,000 to **Universal Music Group** in a copyright infringement suit UMG filed in 2002.

The Indies
By Chris Morris
cmorris@billboard.com



The court found that **Select-O-Hits** had willfully violated UMG's copyrights and trademarks by distributing mix CDs from now-defunct label **Cochise Productions**. The CDs featured tracks by several well-known rap artists who record for the major.

The court also held **Select-O-Hits** liable for part of the \$19,500 in damages levied against **Cochise**.

Select-O-Hits VP **Johnny Phillips** says the company is appealing the decision.

Further details about the case appear in the June 7 issue of **Entertainment Law Weekly**, the online legal newsletter at billboard.biz.



MORROW: SIN CITY PROJECTS GALORE

OUT THERE: In 2003, Austin-based **Revenant Records** took home three Grammy Awards for "Screamin' and Hollerin' the Blues," an opulent boxed set devoted to blues originator **Charley Patton**.

This fall, the Koch-distributed label will undertake an equally ambitious and lavish project: a nine-CD set of mainly unreleased material by late jazz

avant-gardist **Albert Ayler**.

"Holy Ghost," due Oct. 5, will compile seven CDs of rare, unheard recordings by the saxophonist, who drowned mysteriously in 1970. The CDs contain performances by his own groups and live dates with pianist **Cecil Taylor** and tenorist **Pharoah Sanders**. Two more discs will feature 1964-1970 interviews with Ayler.

Included in a molded faux-onyx box is a 208-page hardbound book. The label describes the box as "packed with Ayler-related sacred possessions."

VIRTUAL DEAL: **Ryko Distribution** has signed an exclusive U.S. pact with **Virtual Label**, a new Brooklyn, N.Y.-based service company run by former **Rykodisc** GM **Peter Wright**.

Full Light Records in Nashville and **Future Farmer Recordings** in San Francisco are Virtual's first clients.

Full Light is singer/songwriter/multi-instrumentalist **Darrell Scott's** label. Former **Asylum A&R** chief **John Condon** runs it.

Scott has appeared on albums by artists including **Jim Lauderdale**, **Jimmie Dale Gilmore** and **Kate Rusby**, among others.

His album "Theatre of the Unheard," which features guests **Rodney Crowell**, **Stuart Duncan** and **Danny Thompson**, will be rereleased June 29 through **Virtual**.

The **Future Farmer/Virtual** pact bows with **For Stars'** album "... It Falls Apart," also due June 29.

Forthcoming projects include an album from ex-**Matador Records** act **Fuck** and a set from **Cub Country**, a new band led by **Jeremy Chatelain** of **Jets to Brazil**.

Future Farmer's catalog includes titles by singer/songwriter **M. Ward**, former **American Recordings** act the **Mother Hips** and **Elephant 6 Collective** group the **Minders**.

Jazz

Continued from page 37

that its artists are free to pursue their art, **McDonnell** says.

His son **Clayton**, who also works at the label, says **MaxJazz** focuses on national retail outlets and independents. (Its albums all carry a \$17.98 list price).

Consumers can also find **MaxJazz** titles through the label's mail-order catalog or Web site, maxjazz.com. And online retailers like **Amazon** account for 10% of **MaxJazz** sales, the **McDonnells** say.

The label continues to explore non-traditional retail channels. It tailored

one current promotion for gift shops. It also encourages its artists to sell albums at their shows.

MaxJazz markets its releases through its Web site, as well as radio promotions and advertisements in national jazz magazines. It also sends extensive mailings to venues, media and radio.

The label includes business reply cards in its CDs. **McDonnell** says responses on the cards tell him the branding initiative is working. "One question we ask is, 'What other **MaxJazz** CDs do you own?' and the lists we are getting back are getting longer, so we realize that the brand is coming across."

MaxJazz helps its branding efforts by placing artists from its roster in the same show or tour. For example, **MaxJazz** artists have appeared together at

the **Kennedy Center** in Washington, D.C., and at **Sweet Rhythm**, a jazz club in New York. The label plans other **MaxJazz** events in upcoming months.

It is also putting together an agreement with **Microsoft** and finalizing a deal with **Apple Computer's iTunes**, according to **McDonnell**.

To improve relationships with venues, **MaxJazz** plans to release more live albums. It released **Mulgrew Miller's** "Live at Yoshi's, Vol. 1" May 25, and has **Jessica Williams'** "Live at Yoshi's" slated for July 20. Both were recorded at the famed **Oakland, Calif. club**.

"We don't set up objectives," **McDonnell** says. "We always want to maintain the high quality of what we do, while having fun doing it."

Handleman's Turn To Glisten In Black Ink

Man, it sure is a pleasure writing about black ink; last week **Navarre**, this week **Handleman**.

The Troy, Mich.-based rackjobber reported net income of \$5.7 million, or 24 cents per diluted share, on sales of \$297.2 million in its fiscal fourth quarter, ended May 1.

While Handleman's net income decreased by nearly \$2 million year over year (from \$7.8 million, or 30 cents per diluted share), revenue increased 13.8% (from \$261.2 million).

The company attributed the income differential to the Nov. 1 sale of its **Anchor Bay Entertainment** subsidiary. Although treated as a discontinued operation, it registered a \$749,000 loss this year; last year it contributed after-tax income of \$2.1 million.

For the fiscal year, the rack reported net income of \$38.8 million, or \$1.57 per diluted share, on sales of \$1.2 billion. Handleman's net income the previous year was \$27.7 million, or \$1.06 per diluted share, on sales of \$1.28 billion.

The company attributed the drop in its annual sales to 300 **Kmart** store closures and the loss of a regional discount department store chain.

Increased sales in Handleman's

U.K. and Canadian operations partially offset the company's U.S. revenue decrease.

Retail Track
By Ed Christman
christman@billboard.com



Looking more closely at Handleman's year-end numbers, its gross profit margin increased slightly to 20.6% of revenue, compared with 20.5% in fiscal 2003.

But selling, general and administrative costs grew faster than profit margin: The company's 2004 SG&A was 16.1% of revenue, compared with 15.7% in the previous year.

Handleman cited new customer initiatives and customer reconciliations for the increased expenses.

For the year, Handleman generated \$71.8 million in adjusted earnings before interest, taxes, depreciation and amortization, compared with \$83.3 mil-

lion in the previous year.

During the year, the company repurchased 2.6 million shares.

This leaves 2.2 million available in its common stock repurchase program.

At the same time Handleman released its results, the board of directors declared a dividend of seven cents per share.

Handleman said it expects music sales to continue growing and estimated revenue and

earnings will improve by a percentage in the low single digits.

In a statement, chairman/CEO **Steve Strome** said: "As we enter fiscal 2005, we look to grow our core music category management and distribution business, and continue returning capital to our shareholders through our stock purchase and dividend programs."

The company is awaiting results of a test conducted with a current customer—which Handleman would not name, but sources say is **Best Buy**—to see if it will begin racking part of that chain.

Handleman currently sells Best Buy deep catalog, and

stocks and sets up music departments in the consumer electronics chain's new stores.

Handleman also reported that it had recently begun category management for another national retailer that is not yet a customer. Sources say this potential customer is **Circuit City**.

Handleman stock closed at \$22.52 June 8. The company



RADAKOVITZ, LEFT, AND SATRIANI: AN IN-STORE BECOMES A CONCERT

released its results after the close of trading.

COOL IN-STORE: **Dimple Records** had the pleasure of hosting a **Joe Satriani** in-store last month. The record outlet partnered with a Sacramento guitar store, **Skip's Music**, for the event.

The five-unit Dimple chain's flagship store in downtown Sacramento measures 14,000 square feet, enough space for a stage.

"I thought there would be 300 people—I had no idea," says **Dilyn Radakovitz**, who co-owns Dimple with her husband **John**.

People started arriving for Satriani's in-store two hours before, Dilyn reports. "When he came in to do a soundcheck, he got so psyched up by the crowd that he played a couple of songs."

The event drew 1,300 people. Satriani—who was promoting his album "Is There Love in Space?"—was only supposed to play a half-hour set. He wound up playing for an hour, then stuck around for another two hours to sign records for customers.

John says the in-store was a good illustration of the chain's slogan, which is: "Dimple: The insanity begins here."

Rough Guide

Continued from page 37

The book sold 80,000 copies, and World Music Network sold nearly 50,000 CDs, according to Stanton.

"It immediately made us think, 'This is a great idea. This works for everybody,'" Stanton says.

"It took us a couple of years to really get going," he says. "The following year we did one or two [CDs], and the year after a few more, until we realized that this was actually a strong idea that could run and run and form a nice relationship between the two companies."

World Music Network now issues about 25 Rough Guide titles per year. Uniformly designed, the CDs each contain at least 60 minutes of music.

Each CD typically focuses on a country (Egypt, Jamaica, Turkey) or style (salsa, African highlife, Parisian café music), though a handful of artists like Youssou N'Dour and Nusrat Fateh Ali Khan have rated their own packages.

The company tries to secure experts to compile the discs. For example, reggae scholar and Blood & Fire Records partner Bob Harding assembled the Rough Guides to ska, reggae and Jamaican music. Francis Falceto, creator of Buda Records' 18-volume

Ethiopiennes series, selected music for the Ethiopia guide.

World Music Network licenses most of the compilation tracks from international independent labels.

"When you're looking at a country like Russia or Turkey or a musical style like tango or mambo, often the very best material is not on the majors anyway," Stanton says. "We have no particular beef with the majors, other than it's a logistical problem to try and clear things through them."

In the States, Ryko Distribution sells World Music Network to music accounts. North Bay Sales in Fairfax, Calif., directs sales and market-

ing efforts.

"We do really well with nontraditional [retail]," North Bay's Robin Wise says. "Those are great accounts for us. Gift stores like our display. We have countertop displays. We have these interactive playing units that they can take. We give them a lot of promos, so that they can play the stuff in the stores."

He adds, "Borders and Barnes & Noble are big accounts for us. In fact, we've been romancing Borders for a couple of years now, trying to get them to link [the books and CDs] together."

Linking like-branded book and

music products on the retail floor has traditionally been a problem (*Billboard*, July 19, 2003). But Geoff Colquitt, director of marketing for Rough Guide U.S., says things are looking up.

"There are starting to be some inroads made, albeit more at the independent shops than at the chains," Colquitt says. "At the chains, it depends on buyers. You've got one guy whose department is at the left side of the store, and you've got somebody else whose department is on the right side of the store, and they get pretty territorial."

But, he adds: "We do sell CDs

through this office to bookstores, and that's been growing like crazy."

World Music Network's titles continue to get a push from Rough Guides' books. A new edition of "The Rough Guide to Jazz" just shipped; new editions of the reggae and hip-hop guides and a title devoted to Bob Dylan should arrive this fall.

Stanton says his company works "very closely" with the publisher. "We do look at their release schedules. We'll get to see those schedules well in advance, and we have the option of slotting in music releases to coincide with any of their book releases that we would like to."

Games

Continued from page 37

margin continues to widen.

Palmieri also touts a breed of sophisticated role-playing games coming to the wireless market. They include Atari's first-person-shooter sequel "Driv3r." The franchise's third entry—which sold 12 million console and PC units—will be available in a wireless version through Redwood City, Calif.-based Sorrent.

The wireless "Driv3r," with a "top-down" view, allows up to four hours of

gameplay, with 16 missions in three cities—an experience familiar to "hard-core" console gamers.

"It is true that the titles that have sold to date are relatively simple games, but that was also true at the beginning of the console business," Sorrent president/CEO Greg Ballard says.

Ballard believes most carriers have been conservative in approaching the market. He calls it a classic "clash of cultures," pitting the entertainment world against the carrier world.

"People will want more demanding games," he adds. "We need to make it fun from the beginning."

"Driv3r," due later this summer, will benefit from Atari's multimillion-dollar

TV, print and online advertising push for its console version.

Other popular console crossover titles on the market include "Final Fantasy," "Call of Duty," "Tony Hawk's Underground" and "EverQuest: Hero's Call 2."

Palmieri says brand and console familiarity may drive sales, but a mobile game still has to provide a great experience.

Matthew Bellows, VP of mobile entertainment at gamespot.com, says it would be easy for the market to succeed with "casual" games alone. "But," he adds, "for it to reach its potential from both a business and creative standpoint, there should [be a] focus on all genres and categories

of mobile games."

Even with mobile gaming's growth prospects, leading developers recognize the format is still a lower priority in the mass market.

"It's the fifth item on the value chain," Mforma executive VP of programming Robert Tercek says.

Mforma distributes more than 125 mobile titles in 12 countries. Among these titles are co-branded movie games like Paramount's "Days of Thunder" and Universal's "The Mummy."

Tercek cites voice calls, data applications like e-mail and text messaging and personalization features like wallpaper and ringtone downloads as mobile priorities.

JUNE 19 2004 Billboard TOP KID VIDEO™					
Sales data compiled by Nielsen VideoScan					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE	PRICE
			NUMBER 1 1 Week At Number 1		
1	8	12	SPONGEBOB GOES PREHISTORIC PARAMOUNT HOME ENTERTAINMENT 79543	2004	9.98
2	1	2	THOMAS THE TANK ENGINE: STEAMIES VS. DIESELS (SP. EDITION) HIT ENTERTAINMENT 08968	2004	12.98
3	2	18	DORA THE EXPLORER-DORA'S PIRATE ADVENTURE PARAMOUNT HOME ENTERTAINMENT 79583	2004	9.98
4	4	36	DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 79583	2003	9.98
5	5	16	THE LION KING 1 1/2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31203	2004	24.98
6		1	BLUE'S CLUES: BLUE TALKS PARAMOUNT HOME ENTERTAINMENT 79533	2004	9.98
7	3	42	CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413	2003	9.98
8	6	14	SPONGEBOB SQUAREPANTS - THE SEASCAPE CAPERS PARAMOUNT HOME ENTERTAINMENT 79583	2004	9.98
9	9	12	WHAT'S NEW SCOOBY DOO? SAFARI SO GOOD WARNER HOME VIDEO 02290	2004	14.98
10	14	2	VEGGIE TALES: A SNOODLE'S TALE WARNER HOME VIDEO 07241	2004	9.98
11	10	3	BARNEY: IMAGINATION ISLAND (REPACKAGED EDITION) HIT ENTERTAINMENT 45986	2004	12.98
12	12	30	DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673	2001	9.98
13	11	8	SESAME STREET: WHAT'S THE NAME OF THAT SONG? SONY WONDERS/SONY MUSIC ENTERTAINMENT 51253	2004	9.98
14	7	11	BABY EINSTEIN: BABY MACDONALD WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33114	2004	14.98
15	13	22	LEAPFROG: LETTER FACTORY VIDEO WARNER HOME VIDEO 34354	2003	8.98
16	16	31	DORA'S BACKPACK ADVENTURE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876853	2002	9.98
17	19	3	ADVENTURES OF JIMMY NEUTRON: FAIRLY & JIMMY TIMMY PARAMOUNT HOME ENTERTAINMENT 79763	2004	12.98
18		9	HOME ON THE RANGE - SING ALONG SONGS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62252	2004	14.98
19	15	13	THOMAS & FRIENDS- BEST OF GORDON ANCHOR BAY ENTERTAINMENT 01325	2004	12.98
20	17	7	COLD SPAGHETTI WESTERN HIT ENTERTAINMENT 02518	2004	12.98
21		7	BEETHOVEN'S 5TH UNIVERSAL STUDIOS HOME VIDEO 62246	2003	19.98
22	20	2	THOMAS THE TANK ENGINE: STEAMIES VS. DIESELS HIT ENTERTAINMENT 23100	2004	9.98
23		3	BOB THE BUILDER: DIG, LIFT, & HAUL HIT ENTERTAINMENT 24127	2004	14.98
24	24	28	TOM AND JERRY: WHISKER'S AWAY WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 05718	2003	6.98

JUNE 19 2004 Billboard RECREATIONAL SPORTS DVD™				
Sales data compiled by Nielsen VideoScan				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PROGRAM SUPPLIER & NUMBER	PRICE
			NUMBER 1 4 Weeks At Number 1	
1	2	5	WWE: WRESTLEMANIA XX (3 DISC SET) SONY MUSIC ENTERTAINMENT 55878	34.98
2	1	7	DO YOU BELIEVE IN MIRACLES? WARNER HOME VIDEO 91875	19.98
3	3	7	WWE: BACKLASH (2004) SONY MUSIC ENTERTAINMENT 55880	24.98
4	4	29	PUMPING IRON - 25TH ANNIVERSARY SPECIAL EDITION WARNER HOME VIDEO 91666	19.98
5	6	29	WWE: DIVA'S SOUTH OF THE BORDER SONY MUSIC ENTERTAINMENT 57002	19.98
6	5	10	STREETBALL: AND 1 MIX TAPE TOUR VENTURA DISTRIBUTION 02001	19.98
7	7	18	ULTIMATE JORDAN WARNER HOME VIDEO 34270	19.98
8	9	18	BILLABONG ODYSSEY WARNER HOME VIDEO 34319	27.98
9	10	10	CKY4 VENTURA DISTRIBUTION 14197	19.98
10	8	18	WWE: THE MONDAY NIGHT WAR SONY MUSIC ENTERTAINMENT 56592	24.98
11	11	18	WWE: UNDERTAKER: HE BURIES THEM ALIVE SONY MUSIC ENTERTAINMENT 55909	9.98
12	12	18	CKY - THE TRILOGY VENTURA DISTRIBUTION 14032	29.98
13		1	CHICK FIGHTS VENTURA DISTRIBUTION 95202	19.98
14	14	12	ULTIMATE FIGHT CHAMPIONSHIP - ULTIMATE KNOCKOUTS 1 & 2 VENTURA DISTRIBUTION 64427	19.98
15	13	19	NBA STREET SERIES: ANKLE BREAKERS WARNER HOME VIDEO 34322	19.98
16	15	19	MISCHIEF: INVASION VENTURA DISTRIBUTION 96307	19.98
17	16	19	NBA STREET SERIES: NASTIEST DUNKS WARNER HOME VIDEO 34321	19.98
18		1	KING OF THE CAGE - 4 EVENT SET BRENTWOOD HOME VIDEO 44587	9.98
19	18	19	WWE: MICK FOLEY: GREATEST HITS AND MISSES SONY MUSIC ENTERTAINMENT 56552	29.98
20	20	19	AND 1 MIX TAPE VOLUME 6 VENTURA DISTRIBUTION 14827	19.98

JUNE 19 2004 Billboard HEALTH & FITNESS™				
Sales data compiled by Nielsen VideoScan				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PROGRAM SUPPLIER & NUMBER	PRICE
			NUMBER 1 15 Weeks At Number 1	
1	1	171	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 30840	12.98
2	3	29	CRUNCH - FAT BURNING PILATES ANCHOR BAY ENTERTAINMENT 12585	9.98
3	2	32	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	9.98
4	4	33	BILLY BLANKS' TAE-BO CARDIO GOODTIMES HOME VIDEO 02945	19.98
5	6	41	LESLIE SANSONE: WALK AWAY THE POUNDS GOODTIMES HOME VIDEO 02642	19.98
6	5	10	CRUNCH: PICK YOUR SPOT PILATES ANCHOR BAY ENTERTAINMENT 12273	9.98
7	7	19	LESLIE SANSONE: GET UP & GET STARTED GOODTIMES HOME VIDEO 330210	9.98
8	9	19	FAT BLASTING YOGA-21 DAYS TO A HEALTHY BODY ARTISAN HOME ENTERTAINMENT 13166	14.98
9	8	19	THE FIRM - COMPLETE AEROBICS & WEIGHT TRAINING (2003) GOODTIMES HOME VIDEO 02903	19.98
10	10	19	BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586	9.98
11	11	19	LEISA HART'S FIT MAMA - PRENATAL WORKOUT GOLDHILL HOME VIDEO 06756	14.98
12	12	19	CRUNCH - CARDOSALSA ANCHOR BAY ENTERTAINMENT 12583	14.98
13	17	19	10 MINUTE SOLUTION ANCHOR BAY ENTERTAINMENT 10975	9.98
14	13	19	PILATES - BEGINNING MAT WORKOUT GAIA VIDEO 63134	14.98
15	15	19	PILATES YOGA TWO-PACK ARTISAN HOME ENTERTAINMENT 61294	19.98
16	14	19	PILATES FOR ABS GAIA VIDEO 369193	9.98
17	18	19	BARON BAPTISTE: POWER YOGA LEVEL 1 GOODTIMES HOME VIDEO 76878	14.98
18	20	19	FIRM: CALORIE KILLER GOODTIMES HOME VIDEO 03356	9.98
19	19	19	15-MINUTE WORKOUTS FOR DUMMIES ANCHOR BAY ENTERTAINMENT 12581	14.98
20	16	19	YOU CAN DO PILATES GOODTIMES HOME VIDEO 03443	12.98

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

Home Video

DVDs Feed Athens Fever

BY JILL KIPNIS

LOS ANGELES—Home video labels are taking note of expected consumer interest in the 2004 Athens Olympics, which will run Aug. 13-29 and air on NBC. Labels are releasing numerous Olympics- and Greek-themed DVDs before the opening ceremony.

St. Clair Entertainment will issue the three-disc set "The Olympic Series" (July 20, \$29.98). The project features memorable Olympic moments from 1920 to 2002, including the U.S. hockey team's 1980 victory over the Soviet Union and Florence Griffith Joyner's three track wins in 1988. The set includes interviews with key athletes.

"This title puts the games in perspective for viewers," St. Clair VP Martin Mair says. "The interviews go beyond the actual sporting events and give background about politics and history."

St. Clair will focus its marketing campaign on placement at specialty and mass merchant accounts. Mair says deals are in place with Wal-Mart, Trans World, Best Buy and Tower Records.



Mark Higgins, home video manager at Trans World, says the title will be featured on endcaps this summer.

The origin of the Olympics is the subject of PBS Home Video's "The Real Olympics" (Aug. 3, \$24.99).

The title examines the original games' cultural and religious foundations and compares the event with its modern incarnation.

Tracey Beeker, VP of marketing and consumer products for PBS, says consumer awareness of the games will be "huge." She estimates 35 million people will watch them.

Beeker says that in addition to retail programs, PBS will market the title with a targeted e-mail newsletter in July. PBS will also include the video in a summer catalog aimed at teachers.

Two Acorn Media titles explore the scenery of Greece and the history of Greeks in America. "Visions of Greece" and "The Greek Americans" are due July 6 (\$24.99 each).

Both programs will air on public TV stations nationwide throughout July and August, according to Sylvia George, VP of marketing at Acorn. Air dates will vary by market.

Other Olympics-related releases include A&E Home Video's "The First Olympics—Blood, Honor and Glory" (June 29, \$24.95) and Madacy Entertainment's "The Olympic Century" (June 29, \$19.98).

JUNE 19 2004 Billboard TOP MUSIC VIDEOS™					
Sales data compiled by Nielsen SoundScan					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE VIDEO PRICE
			NUMBER 1 4 Weeks At Number 1		
1	2	6	LIVE AT WEMBLEY ▲ ² COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58626	Beyonce	19.98 EQ DVD/CD
2	7	29	LIVE IN TEXAS WARNER MUSIC VIDEO 48563	Linkin Park	21.98 CD/DVD
3	3	7	CON MIS PROPIAS UNIVISION/UNIVERSAL MUSIC & VIDEO DIST. 310262	Lupillo Rivera	17.98 CD/DVD
4	1	2	SHOW: A NIGHT IN THE LIFE OF MATCHBOX TWENTY ROUNDER/UNIVERSAL MUSIC & VIDEO DIST. 40198	matchbox twenty	29.98 DVD
5	5	1	YOU ARE THE QUARRY SANCTUARY/BMG VIDEO 86001	Morrissey	22.98 CD/DVD
6	10	7	DEJANDO HUELLA FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351249	Conjunto Primavera	17.98 CD/DVD
7	12	34	PAST, PRESENT & FUTURE GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041	Rob Zombie	18.98 CD/DVD
8	11	19	LIVE & OFF THE RECORD ● EPIC HOME VIDEO/SONY MUSIC ENTERTAINMENT 91109	Shakira	18.98 DVD
9	16	18	PART II TVT RECORDS/TVT 02378	Lil Jon & The East Side Boyz	11.98 CD/DVD
10	14	3	SEDUCCION UNIVERSAL LATIN/UNIVERSAL MUSIC & VIDEO DIST. 310263	Jennifer Pena	17.98 CD/DVD
11	9	3	WELCOME TO SUNNY FLORIDA EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55323	Tori Amos	18.98 DVD/CD
12	25	2	EXITOS CON TRADICION SINALOENCE FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 351341	Banda El Recodo	17.98 CD/DVD
13	18	33	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELECTRA/IMP HOME VIDEO 7302	Pantera	18.98 CD/DVD
14	22	2	CON EXPERIENCIA Y JUVENTUD UNIVISION/UNIVERSAL MUSIC & VIDEO DIST. 310292	Los Huiracanes Del Norte	17.98 CD/DVD
15	17	9	IN THE ZONE ▲ JIVE/ZOMBA VIDEO/BMG VIDEO 58387	Britney Spears	19.98 DVD/CD
16	19	8	LED ZEPPELIN ▲ ¹⁰ ATLANTIC VIDEO 970198	Led Zeppelin	29.98 DVD
17	26	30	LIVE AT DONINGTON ▲ ³ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58683	AC/DC	14.98 DVD
18	15	2	LIVE...AT LAST DAYLIGHT/EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58620	Cyndi Lauper	14.98 DVD
19	23	18	WHEN THE SUN GOES DOWN ▲ BNA/BMG VIDEO 57200	Kenny Chesney	6.98 DVD
20	13	6	SOUTHSIDE DOUBLE-WIDE: ACOUSTIC LIVE TVT 6050	Sevendust	22.98 CD/DVD
21	4	17	BILL GAITHER'S ALL TIME FAVORITE HOMECOMING SONGS AND PERFORMANCES VOLUME 1 GAITHER MUSIC VIDEO 498	Bill Gaither	14.98 DVD
22	21	10	COME FLY WITH ME REPRISE MUSIC VIDEO/WARNER REPRISE VIDEO 48883	Michael Buble	23.98 DVD/CD
23	20	9	NO DOUBT THE VIDEOS: 1992-2003 INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 002171	No Doubt	14.98 DVD
24	29	13	ROAD CASE BNA/BMG VIDEO 59782	Kenny Chesney	6.98 DVD
25	31	29	THE REEL ME ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 90787	Jennifer Lopez	13.98 DVD/CD
26	6	6	BILL GAITHER'S ALL TIME FAVORITE HOMECOMING SONGS AND PERFORMANCES VOLUME 2 GAITHER MUSIC VIDEO 497	Bill Gaither	14.98 DVD
27	24	19	THE FAREWELL TOUR IMAGE ENTERTAINMENT 00759	Cher	24.98 DVD
28	27	21	UP! LIVE IN CHICAGO ▲ MERCURY NASHVILLE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001989	Shania Twain	19.98 DVD
29	30	3	MAJIKAT EARTH TOUR 1976 EAGLE VISION 30049	Cat Stevens	19.98 DVD
30	35	31	COLDPLAY LIVE 2003 ▲ ⁶ CAPITOL VIDEO 99014	Coldplay	24.98 DVD/CD
31	RE-ENTRY		GREATEST HITS 1978-1997 ▲ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58032	Journey	14.98 DVD
32	36	33	THE BEST OF JEFF FOXWORTHY: DOUBLE WIDE, SINGLE MINDED RHINO HOME VIDEO 7303	Jeff Foxworthy	18.98 CD/DVD
33	38	7	YOU DO YOUR THING COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58361	Montgomery Gentry	7.98 DVD
34	39	29	NUMBER ONES ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999	Michael Jackson	14.98 DVD
35	32	3	THE OUTSIDER VIRGIN MUSIC VIDEO/EMI 99583	A Perfect Circle	9.98 DVD
36	33	9	GUSTER ON ICE: LIVE FROM PORTLAND MAINE REPRISE MUSIC VIDEO/WARNER REPRISE VIDEO 48710	Guster	28.98 CD/DVD
37	34	4	THE ULTIMATE VIDEO COLLECTION COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 5814	Jagged Edge	14.98 DVD/CD
38	RE-ENTRY		MTV UNPLUGGED COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58516	Bob Dylan	14.98 DVD
39	RE-ENTRY		THE COMPLETE MASTERWORKS ▲ ⁵ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56972	Tenacious D	19.98 DVD
40	RE-ENTRY		G3: LIVE IN DENVER ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 57319	G3	14.98 DVD

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

JUNE 19 2004 Billboard TOP DVD SALES

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen VideoScan		RATING	PRICE
TITLE	LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	1 Week At Number 1						
1	37	2	NUMBER 1		1 Week At Number 1	LORD OF THE RINGS: RETURN OF THE KING (WIDESCREEN 2-DISC EDITION)	Elijah Wood Ian McKellen	PG-13	29.98
2	NEW					LORD OF THE RINGS: RETURN OF THE KING (PAN & SCAN 2 DISC EDITION)	Elijah Wood Ian McKellen	PG-13	29.98
3	2	2				MIRACLE (PAN & SCAN)	Kurt Russell	PG	29.98
4	3	2				MIRACLE (WIDESCREEN)	Kurt Russell	PG	29.98
5	4	3				SHREK/SHREK 3-D (2 PACK)	Mike Myers Cameron Diaz	PG	26.98
6	NEW					BUFFY THE VAMPIRE SLAYER: SEASON 6	Sarah Michelle Gellar	NR	59.98
7	1	2				YOU GOT SERVED (SPECIAL EDITION)	Marques Houston Steve Harvey	PG-13	28.98
8	NEW					LORD OF THE RINGS: TRILOGY (WIDESCREEN)	Elijah Wood Ian McKellen	PG-13	89.98
9	NEW					CLUB DREAD	Jay Chandrasekhar Bill Paxton	R	27.98
10	12	4				THE LAST SAMURAI (2 DISC WIDESCREEN EDITION)	Tom Cruise	R	29.98
11	NEW					UNDERWORLD (WIDESCREEN EXTENDED VERSION)	Kate Beckinsale Scott Speedman	NR	34.98
12	18	13				CHAPPELLE'S SHOW SEASON ONE	Dave Chappelle	NR	26.98
13	NEW					BUBBA HO-TEP	Bruce Campbell	R	27.98
14	7	3				SCARY MOVIE 3 (WIDESCREEN)	Charlie Sheen Anna Faris	PG-13	29.98
15	15	4				THE LAST SAMURAI (2 DISC PAN & SCAN EDITION)	Tom Cruise	R	29.98
16	5	2				SEX AND THE CITY: SIXTH SEASON PART ONE	Sarah Jessica Parker Kim Cattrall	NR	49.98
17	6	2				PAYCHECK (WIDESCREEN)	Ben Affleck Uma Thurman	PG-13	29.98
18	NEW					SAVING PRIVATE RYAN: D-DAY 60TH ANNIVERSARY EDITION	Tom Hanks Matt Damon	R	26.98
19	22	30				FINDING NEMO	Animated	G	29.98
20	8	2				PAYCHECK (PAN & SCAN)	Ben Affleck Uma Thurman	PG-13	29.98
21	11	3				SCARY MOVIE 3 (PAN & SCAN)	Charlie Sheen Anna Faris	PG-13	29.98
22	NEW					WELCOME TO MOOSEPORT (WIDESCREEN)	Gene Hackman Ray Romano	PG-13	27.98
23	NEW					LORD OF THE RINGS: TRILOGY (PAN & SCAN)	Elijah Wood Ian McKellen	PG-13	89.98
24	19	5				BIG FISH	Ewan McGregor Albert Finney	PG-13	28.98
25	14	3				FRIENDS: FINALE (EXCLUSIVE EDITION)	Jennifer Aniston Matthew Perry	NR	14.98
26	21	7				KILL BILL VOLUME 1	Uma Thurman Daryl Hannah	R	29.98
27	36	6				SHREK	Mike Myers Cameron Diaz	PG	19.98
28	NEW					WELCOME TO MOOSEPORT (PAN & SCAN)	Gene Hackman Ray Romano	PG-13	27.98
29	9	2				TORQUE (WIDESCREEN)	Ice Cube Martin Henderson	PG-13	27.98
30	NEW					LARRY THE CABLE GUY: GIT-R-DONE	Larry The Cable Guy	NR	14.98
31	NEW					NORTHERN EXPOSURE: COMPLETE FIRST SEASON	Rob Morrow Janine Turner	NR	59.98
32	RE-ENTRY					PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL	Johnny Depp Orlando Bloom	PG-13	29.98
33	RE-ENTRY					FREQUENCY	Dennis Quaid Jim Caviezel	PG-13	14.98
34	10	2				TORQUE (PAN & SCAN)	Ice Cube Martin Henderson	PG-13	27.98
35	23	4				PETER PAN (WIDESCREEN)	Jeremy Sumpter Lynn Redgrave	PG	26.98
36	27	9				BROTHER BEAR (2 DISC SPECIAL EDITION)	Animated	G	29.98
37	24	6				MASTER & COMMANDER (WIDESCREEN)	Russell Crowe	PG-13	29.98
38	30	8				CHEAPER BY THE DOZEN (2003)	Steve Martin Bonnie Hunt	PG	29.98
39	26	6				HAUNTED MANSION (PAN & SCAN)	Eddie Murphy Jennifer Tilly	PG	29.98
40	38	24				MONSTERS, INC.	Billy Crystal John Goodman	G	29.98

JUNE 19 2004 Billboard TOP VHS SALES

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen VideoScan		RATING	PRICE
TITLE	LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	1 Week At Number 1						
1	NEW					LORD OF THE RINGS: RETURN OF THE KING (FULL SCREEN 2 TAPE EDITION)	Elijah Wood Ian McKellen	PG-13	24.98
2	1	2				MIRACLE	Kurt Russell	PG	24.98
3	4	6				HAUNTED MANSION	Eddie Murphy Jennifer Tilly	PG	24.98
4	3	4				PETER PAN	Jeremy Sumpter Lynn Redgrave	PG	24.98
5	7	57				SHREK	Mike Myers Eddie Murphy	PG	14.98
6	2	3				SCARY MOVIE 3	Charlie Sheen Anna Faris	R	24.98
7	5	9				BROTHER BEAR	Animated	G	24.98
8	6	30				FINDING NEMO	Animated	G	24.98
9	8	1				CHEAPER BY THE DOZEN (2003)	Steve Martin Bonnie Hunt	PG	22.98
10	RE-ENTRY					THE LORD OF THE RINGS: THE TWO TOWERS	Elijah Wood Ian McKellen	PG-13	22.98
11	10	11				DR. SEUSS' CAT IN THE HAT	Mike Myers	PG	24.98
12	9	4				CALENDAR GIRLS	Helen Mirren Julie Walters	PG-13	24.98
13	RE-ENTRY					SEABISCUIT	Jeff Bridges Tobey McGuire	PG-13	14.98
14	21	12				SPONGEBOB GOES PREHISTORIC	Spongebob Squarepants	NR	9.98
15	12	2				THOMAS THE TANK ENGINE: STEAMIES VS. DIESELS (SP. EDITION)	Animated	NR	12.98
16	14	18				DORA THE EXPLORER-DORA'S PIRATE ADVENTURE	Animated	NR	9.98
17	17	24				DORA THE EXPLORER - RHYMES AND RIDDLES	Animated	NR	9.98
18	16	27				HARRY POTTER AND THE CHAMBER OF SECRETS	Daniel Radcliffe Emma Watson	PG	24.98
19	18	16				THE LION KING 1 1/2	Animated	G	24.98
20	13	33				MONSTERS, INC.	Billy Crystal John Goodman	G	24.98
21	RE-ENTRY					THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING	Elijah Wood Ian McKellen	PG-13	22.98
22	NEW					BLUE'S CLUES: BLUE TALKS	Blue's Clues	NR	9.98
23	15	27				CITY OF LOST TOYS	Dora The Explorer	NR	9.98
24	RE-ENTRY					INTOLERABLE CRUELTY	George Clooney Catherine Zeta-Jones	PG-13	9.98
25	24	37				HARRY POTTER AND THE SORCERER'S STONE	Daniel Radcliffe Emma Watson	PG	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 19 2004 Billboard TOP VIDEO RENTALS

THIS WEEK		LAST WEEK		WEEKS ON CHART		Provided by Home Video Essentials, © 2004, Rentrak Corporation. All rights reserved.		RATING
TITLE	LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	1 Week At Number 1					
1	NEW					LORD OF THE RINGS: RETURN OF THE KING	Elijah Wood Ian McKellen	PG-13
2	1	3				PAYCHECK	Ben Affleck Uma Thurman	PG-13
3	3	4				THE LAST SAMURAI	Tom Cruise	R
4	2	3				SCARY MOVIE 3	Charlie Sheen Anna Faris	PG-13
5	NEW					WELCOME TO MOOSEPORT	Gene Hackman Ray Romano	PG-13
6	4	2				MIRACLE	Kurt Russell	PG
7	5	2				TORQUE	Ice Cube Martin Henderson	PG-13
8	6	2				YOU GOT SERVED	Marques Houston Steve Harvey	PG-13
9	7	5				BIG FISH	Ewan McGregor Albert Finney	PG-13
10	NEW					CLUB DREAD	Jay Chandrasekhar Bill Paxton	R

◆ 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 19 2004 Billboard TOP VIDEO GAME RENTALS

THIS WEEK		LAST WEEK		WEEKS ON CHART		Provided by Home Video Essentials, © 2004, Rentrak Corporation. All rights reserved.		RATING
TITLE	LABEL/DISTRIBUTING LABEL & NUMBER	Manufacturer	2 Weeks At Number 1					
1	1	1				PS2: RED DEAD REVOLVER	Rockstar Games	M
2	3	8				PS2-NBA BALLERS	Midway Entertainment	NR
3	2					PS2-HITMAN: CONTRACTS	Eidos	M
4	7					PS2-NEED FOR SPEED: UNDERGROUND	Electronic Arts	E
5	5					XBOX: RED DEAD REVOLVER	Rockstar Games	M
6	4					PS2-SYPHON FILTER: OMEGA STRAIN	Sony Computer Entertainment	M
7	6					PS2-VAN HELSING	Vivendi Universal	T
8	9					PS2-TRANSFORMERS ARMADA: PRELUDE ENERGON	Atari, Inc.	NR
9						XBOX-TOM CLANCY'S SPLINTER CELL: PANDORA TOMORROW	Ubs	T
10						PS2-JAMES BOND 007: EVERYTHING OR NOTHING	Electronic Arts	T

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Oxygen Airs Alanis

Alanis Morissette took over the Oxygen TV network May 18 for a live, eight-hour marathon special, "Oxygen Goes Live With Alanis." The special documented Morissette's New York visit to promote her new **Maverick Records** album, "So-Called Chaos." The event included Morissette doing an autograph session at the **Virgin Megastore** in Times Square and concluded with the singer performing at the China Club. Pictured, from left, are Oxygen senior VP of talent and music **Julie Insogna**, Maverick marketing coordinator **Jill Augusto**, Morissette and Maverick marketing director **David Grant**.



Sitcom Men

Redman, left, and Method Man, right, joined Fox Broadcasting president of entertainment **Gail Berman** in New York during the network's upfront presentations of the 2004-2005 season. Method Man and Redman star in the new Fox sitcom "Method & Red," which premieres June 16. (Photo: Alex Berliner/BELimages/Fox)

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: **Equity Music Group** in Nashville appoints **Ted Wagner** national director of promotion for the Southwest region. He was VP of promotion at **Columbia Records Nashville**.

Sanctuary Records Group in Minneapolis names **Rob Chapman** director of national accounts. He was national director of sales at **JRB Sales and Marketing Innovations**.

Midas Records in Los Angeles appoints **Andrew Nast** VP of A&R. He was an engineer and systems designer with music production team **the Matrix**.

PUBLISHING: **Peer Commercial Music** ups **Karima Torres** to creative manager of film, TV, advertising and special markets for the Latin division. She was catalog manager of film, TV, advertising and special markets.

CONCERT PROMOTION: **Palace Sports and Entertainment** in Auburn Hills, Mich., names **Debra Colon** director of marketing. She was advertising director at **Sibley's Shoes**.

RADIO: **Clear Channel Radio** in Houston appoints **Mike McGee** executive VP of corporate operations. He was senior VP of sports and entertainment at **Aramark**.

Infinity Radio in Baltimore names **Dave Labrozzi** VP of programming. He was regional VP of programming for Pittsburgh at **Clear Channel Radio**.

Classic rock **WARW** Washington, D.C., appoints **Max Dugan**

PD. He was PD of classic rock **KZPS Dallas**.

Adult top 40 **WRQQ Nashville** taps **Joe Limardi** as PD. He was PD of adult top 40 **WDBY Danbury, Conn.**

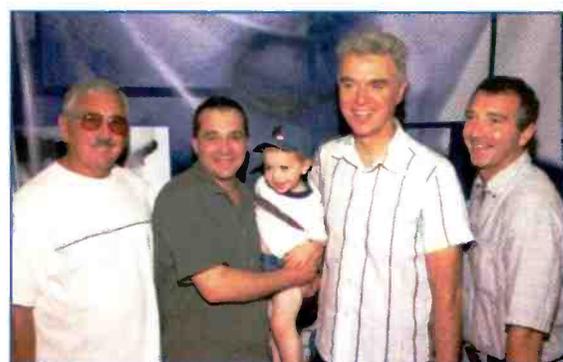
MUSIC VIDEO: **Gospel Music Channel** in Nashville appoints **Genia Edelman** VP of affiliate sales and marketing and **Stacey Killian Hagewood** executive producer. Edelman was regional director of affiliate sales and marketing at **Discovery Networks**. Hagewood was VP of creative at **CMT**.

HOME VIDEO: **New Line Home Entertainment** in Los Angeles promotes **Matt Lasorsa** to executive VP of marketing and **Pamela Kelley** to executive VP of sales. Lasorsa was senior VP of marketing, and Kelley was senior VP of sales.

RELATED FIELDS: **Paramount Pictures** in Los Angeles names **John Kirkpatrick** senior VP of music. He was VP of A&R and soundtracks at **Elektra Entertainment**.

The **Museum of Television & Radio** in New York appoints **Monique J. Fortuné** radio curator. She was a communications instructor at **Fordham University**.

PricewaterhouseCoopers in New York appoints **R. Wayne Jackson** global leader of entertainment and media practice. He adds that title to his current post as **PricewaterhouseCoopers'** global relationship partner for **Time Warner** and **BellSouth**.



Time To Byrne **David Byrne** made a rare in-store appearance May 27 at **Scotti's Record Shop** in Morristown, N.J. The former **Talking Heads** frontman signed copies of his current **Nonesuch Records** album, "Grown Backwards." Pictured, from left, are Scotti's founder **Tony Scotti**; Scotti's co-owner **Jeff Scotti** and his son, **Leonardo Scotti**; Byrne; and Scotti's co-owner **Gary Scotti**. (Photo: Dean Michaels)



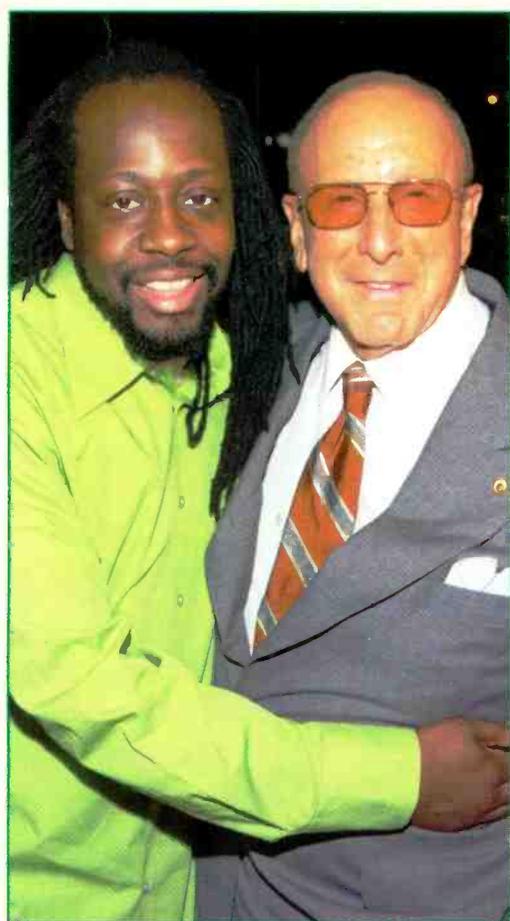
Reinvent Yourself

Madonna, right, receives a kiss from her husband, film director **Guy Ritchie**, at the May 24 party celebrating the kickoff of Madonna's 2004 Reinvention tour. The party, held at the Forum Club in Los Angeles, also drew such stars as **David Spade** and **Fran Drescher**. The Reinvention outing is expected to be one of the highest-grossing tours of the year. (Photo: Kevin Mazur/WireImage.com)



Lavigne Rocks With AOL Broadband

Avril Lavigne performed at New York's Webster Hall to celebrate the release of her second album, "Under My Skin" (**Arista/RCA Records**). **AOL Broadband** presented the May 24 concert as part of its "Broadband Rocks" series. "Under My Skin" debuted at No. 1 on The Billboard 200 in the June 12 issue. (Photo: Theo Wargo/WireImage.com)



Hot Fashion ... WYCLEF JEAN AND CLIVE DAVIS

Wyclef Jean, left, and **BMG North America** chairman/CEO **Clive Davis** hang out at a party celebrating the 100th anniversary of the **Cartier Santos** watch. The event, held May 26 at New York's Lexington Avenue Armory, also attracted such celebrities as **Russell Simmons** and **Q-Tip**. In other music-meets-fashion news, **Beyoncé** and her mother/stylist, **Tina Knowles**, have teamed with **Wear Me Apparel/Kids Headquarters** for a women's fashion line due at retail next year... **Mandy Moore** and **Kaylor Schwartz Inc.** have launched **Mblem**, a vintage T-shirt line featuring quotes from songs of the 1960s through 1980s... **Lil' Kim** has started her own watch collection, **Queen B Royalty**. (Photo: Dimitrios Kambouris/WireImage.com)



ACM Bash Several winners of the 2004 Academy of Country Music Awards gathered at the RCA Label Group post-show party, held May 26 at the Four Seasons Hotel in Las Vegas. Pictured celebrating at the party, from left, are **Kix Brooks** and **Ronnie Dunn**, winners of top vocal duo of the year; ACM Awards host **Reba McEntire**; **Robin McGraw** and her husband, TV talk-show host **Dr. Phil McGraw**; **Martina McBride**, winner of top female vocalist of the year and the Humanitarian Award; **Alan Jackson**, co-winner of single of the year and vocal event of the year; and RCA Label Group chairman **Joe Galante**. (Photo: Curtis Hilburn)

Now, Hear This ... CREA Artists to Watch

She initially concentrated on writing and placing songs. In fact, she has written material for **Queen Latifah**. Then fate stepped up to the plate. Now singer/songwriter **Crea** is busy performing and promoting songs from her solo debut, "Mystory." The project was released June 1 through EMI-distributed **Aezra Records**. Crea penned all the lyrics, working primarily with her manager/producer **Sa-Ra**. Born in Alabama and based in Long Beach, Calif., Crea began singing and playing guitar in elementary school. Her brand of alternative soul carries a conversational tone reflective of such musical influences as **Stevie Wonder**, **Marvin Gaye** and **Talib Kweli**. A prime example of Crea's creative fusion is "U Lied," the lead single from "Mystory." The song, in which she confronts a deceitful lover, was a featured track on **iTunes Music Store's** free "Single of the Week" download promotion for emerging talent. "Radio has changed," Crea says, "so it's hard to get real music on the map. A lot of soul and adult-contemporary artists don't get the acknowledgement they deserve. It's still an uphill battle." But that is not stopping Crea. Five years from now, she plans to be "putting out more albums and keeping the live circuit going. I'm not trying to fit in. I just want to do what I do."



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Film Tunes Are Ready For Their TV Close-Up

The **American Film Institute's** latest TV special focuses on movie songs, with **John Travolta** hosting "AFI's 100 Years . . . 100 Songs: America's Greatest Music in the Movies" on CBS June 22.

The designated tunes were culled from a list of 400 nominees distributed last year to 1,500 film community reps. It included such obvious choices as "Somewhere Over the Rainbow," "As Time Goes By," "The Way We Were," and "Stayin' Alive"—the last of which from Travolta's great star turn in "Saturday Night Fever."

Three Academy Award winners sung by **Jennifer Warnes** also made the grade: "It Goes Like It Goes" from "Norma Rae"; "Up Where We Belong," her duet with **Joe Cocker** from "An Officer and a Gentleman"; and "(I've Had) The Time of My Life," which she sang with **Bill Medley**, from "Dirty Dancing."

Warnes—along with **Burt Bacharach**, **Carole Bayer Sager** and **Barbra Streisand**, among others—will be interviewed about the songs, which were voted on for their effect within the context of the film, cultural impact and legacy.

Warnes, though, quotes her mentor **Leonard Cohen** when it comes to the importance of music.

"He said that music is loved because it functions in your daily life," says Warnes, who sang backup in Cohen's band early in her career, then recorded the acclaimed 1987 album of Cohen's songs, "Famous Blue Raincoat."

She inserts her own philosophy on the topic: "My take is that music gets a teenager out of the house because his parents hate it. It helps a young man court, a young couple have a dinner party. It helps us get married.

"I got a letter from a couple who conceived during [her 1977 breakthrough hit] 'Right Time of the Night.' It helps us grieve. Bluegrass helps a woman clean the house faster! So music is useful to culture if it's used—and it has to be used in daily life or let go of."

That explains the enduring legacy of her big-movie duet hits. "They're the music of weddings and high school reunions and anniversaries

and junior high recitals," she says. "They were used in American culture, and that's why they made the list."

Warnes notes that as a musician, however, she would have voted differently, "not against my own work, but according to [a song's] structure, form, timelessness and the way the rendition marries the arrangement. But those considerations are purely artistic—which the average person doesn't give a damn about."

Singing the chorus from "The Way You Look Tonight," she adds: "I care that that's perfect." But she believes that the average person has more prosaic concerns. "When you have to face a traffic jam, does the music get you to work well?"

A songwriter in her own right, Warnes "put the pen down a couple years ago" when her mother passed away, she says, "but I've been scribbling away lately in the kitchen, and



WARNES: PART OF AFI'S FILM MUSIC SHOW

nership with **Tony Award Productions**, has published "The Tony Awards Songbook." The 264-page tome contains piano/vocal/guitar arrangements of 56 songs representing the Tony Award-winning best musicals from 1949 to 2003.

TIMELY TUNE: Opening for his frequent articulator **Linda Ronstadt** at the Beacon Theatre on June 1, **Jimmy Webb** prefaced his classic "Galveston" by noting that a song written for one war—Vietnam—would sadly fit another. Webb's thunderous piano chords then gave the song a frightful power quite opposite from **Glen Campbell's** plaintive ("Galveston, oh Galveston, I am so afraid of dying/Before I dry the tears she's crying") 1969 chart-topping version.

Ronstadt was typically sensational in an orchestrated standards-heavy performance that she perfected some two decades ahead of the current rash of rock-turned-pop singers.

One of our most knowledgeable artists, she delved into **Billy Strayhorn's** background before delivering his "Lush Life" (the title track of the second of her three consecutive standards albums recorded with **Nelson Riddle**).

She also sang **Cole Porter's** "Get Out of Town" and **Frank Loesser's** "Never Will I Marry," both of which will appear on her forthcoming album for **Verve**.

Present at the gig, incidentally, was **Legacy's** Rhythm & Soul series producer (and in a previous life, *Billboard* writer) **Leo Sacks**, all aglow over penning his first three songs with **Tower of Power** founder **Emilio Castillio**. The tunes—"Happy 'Bout That," "Stranger in My Own House" and "Nothing Like It"—appear on the group's current **Or Music** album "Oakland Zone."

The Honey Darling Music (BMI) writer has also collaborated with **Wanda Vaughn of the Emotions** and **John Magnie of the Subdudes**.

that's a good sign."

Her forthcoming DVD audio/video release for **ALX Records** will include her exploration of the creative process of music making.

Meanwhile, the **Academy of Television Arts & Sciences** has its own event celebrating TV music songwriters, composers and choreographers, with the July 9 benefit "Television Night at the Hollywood Bowl II."

The evening will benefit the **Television Academy Foundation**, which develops telecommunications educational outreach and archival programs, and will include tributes to legendary composer **Earle Hagan** (the **Dick Van Dyke**, **Andy Griffith** and "I Spy" show themes), **Stu Phillips** ("Battlestar Galactica") and **W.C. Snuffy Walden** ("The West Wing").

Emmy Award-winning composer **Bruce Broughton** ("Dallas") will conduct his theme from "JAG," with a medley of TV western themes being another highlight.

And so as not to leave out Broadway, note herewith that music print publisher **Hal Leonard Corp.**, in part-

Words & Music
By **Jim Bessman**
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Grammys Back DVD-A, SACD

Proponents of DVD-Audio and Super Audio CD hope to see the formats' fortunes turn around.

Despite an abundance of seminars and playback products—and several top artists' albums mixed or remixed in surround-sound for DVD-A or SACD release—sales gains have been modest.

All this may change, however, if recent events are any indication.

On May 19, the **National Academy of Recording Arts and Sciences'**

Producers & Engineers Wing premiered its Grammy Surround Music Alliance at Loews Vanderbilt Hotel in Nashville.

The event included a two-hour presentation hosted by producer **Phil Ramone**.

Other audio professionals conducted educational presentations, including **Chuck Ainlay**, **Tony Brown**, **BT**, **Ed Cherney**, **Bob Ludwig**, **George Massenburg**, **Elliot Scheiner**



NEUBERGER: 'SURROUND IS EVERYWHERE'

and **Eric Schilling**, as well as **Foreigner's Mick Jones** and **Ken Jordan of the Crystal Method**. The alliance also featured a trade-show exhibit.

The purpose of the event was to educate consumers and professionals, according to **Hank Neuberger** of Chicago-based **Chicago Recording** and **Third**

Wave Productions.

"There are two kinds of people in pro audio," Neuberger says.

"Those who are working in surround and those who will be. The evidence of that is at events like the Surround Music Alliance, where you can see without question that surround audio is becoming pervasive.

"There are so many releases now," Neuberger adds. "It's a tidal wave—and that is just in recorded music. Add live concert DVD [Video] presentations in

Studio Monitor
By **Christopher Walsh**
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surround—and broadcasting—and surround is everywhere."

Shortly after the Surround Music Alliance event, **NARAS** held its board of trustees meeting. One result of the meeting was the ratification of a new Grammy Award—production, surround sound—and its first category, best surround sound album (*billboard.biz*, June 4).

"I saw the writing on the wall years ago and knew it was a matter of time," producer/engineer **Rich Tozzoli** says.

Tozzoli was one of several audio professionals—including many of the aforementioned engineers along with **Frank Filippetti**, **Al Schmitt**, **Tony Visconti**, **Jeff Levison**, **Paul Stubblebine**, **Rory Kaplan** and **Howard Massey**—who submitted the proposal to **NARAS** for a surround-related Grammy Award.

"We got a great reception from everybody that was working in multichannel," Tozzoli says.

The best surround sound album award—which will recognize a commercial DVD-V, DVD-A or SACD release that provides an original surround mix of four or more channels—is certain to promote multichannel audio worldwide.

Events like the Surround Music Alliance will do the same on a local level.

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Brazilian singer Bebel Gilberto will head out on the road behind her self-titled new album



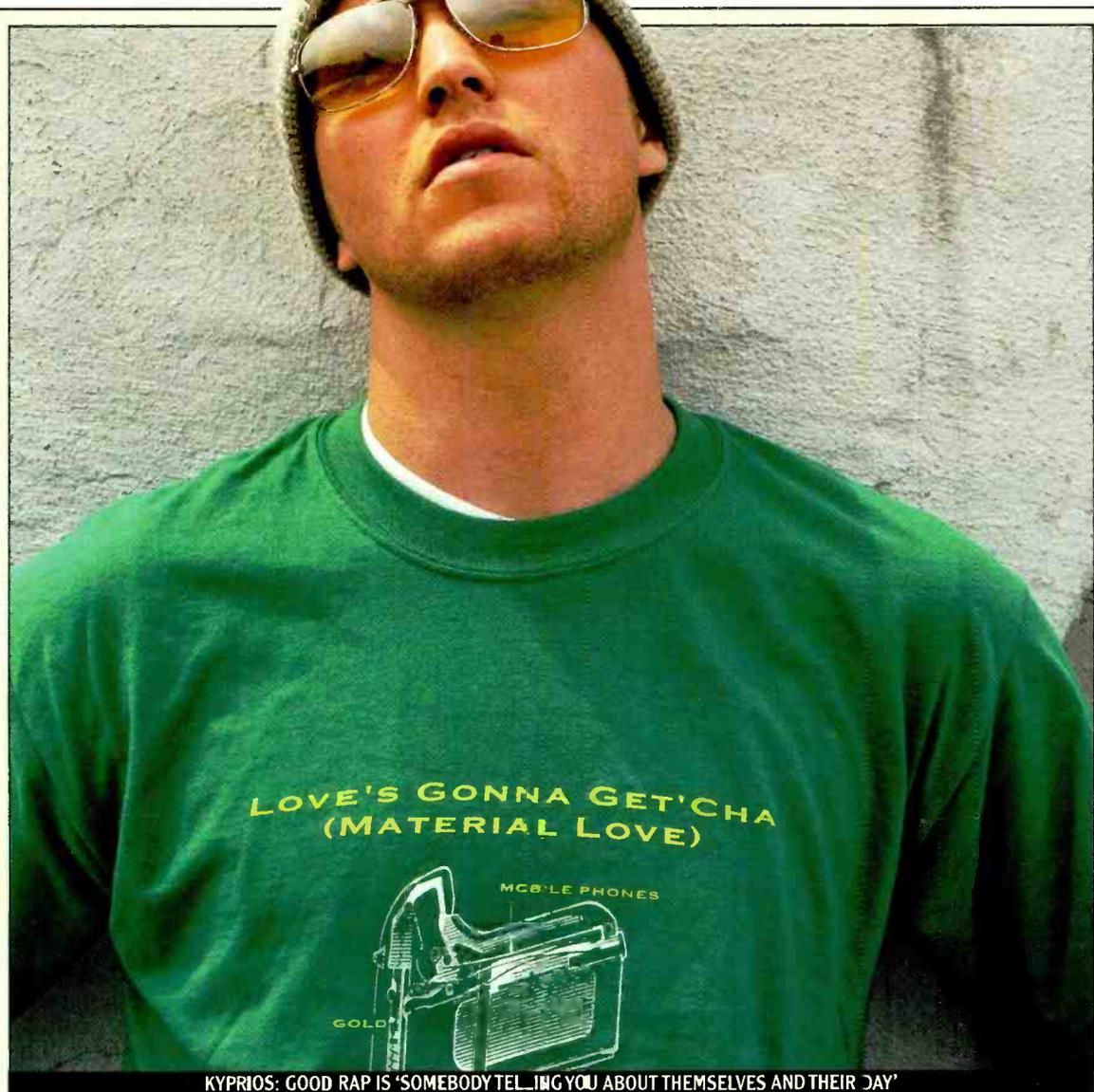
Global



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Australia's indigenous musicians need more state funding, vocalist Ebony Williams says

UNITED STATES / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



KYPRIOS: GOOD RAP IS 'SOMEBODY TELLING YOU ABOUT THEMSELVES AND THEIR JAY'

Canadian Kyprios Has 'Something' To Say

BY LARRY LeBLANC

TORONTO—MC/spoken-word artist Kyprios is a mainstay of Canada's underground rap scene, both as a solo artist and as a member of Vancouver collective Sweatshop Union.

Two years after he caught the attention of Sony executives, the Toronto-based MC is looking forward to the June 22 release of his Sony Music Canada debut, "Say Something . . ."

Kyprios sent Sony's Canadian executives his seven-track independent release "Mic Tease" in 2002, along with a black-and-white video of his spoken-word piece "Hate." The latter is included on the 14-track "Say Something . . ."

"Kyprios got signed on the strength of 'Hate,'" Sony Music Canada president Denise Donlon says. "The video was the strongest anti-racism piece I'd ever seen. I then spent time with him. I realized that he is a very positive and critical [social] voice. He's also a dynamic entertainer."

An encounter on a crowded New York subway during a commute from Brooklyn to Manhattan inspired Kyprios

to create "Hate." "There were two people lobbying for the last seat, a black guy and a Jewish guy," he recalls. "It escalated to the point where they were spewing racist remarks at each other."

Sony Canada initially gave Kyprios a development deal and set him up to collaborate with Sony/ATV producer/songwriter Thomas "Tawgs" Salter. The pair produced and wrote much of the album.

Though more musically textured and pop-oriented than his previous releases, "Say Something . . ." emphasizes Kyprios' rap and spoken-word roots.

Fed up with the restrictions of rap-styled two-bar loops for backing tracks, he decided to feature musicians on the album. He also recruited a diverse slate of producers, including Billy Mann (Pink, Kelly Rowland) Saukrates (Kardinal Offishall, Ginuwine, Method Man) and Rob the Viking (Swollen Members).

Kyprios acknowledges both pop and rap as musical inspirations. He says his style "combines things to

(Continued on page 48)

French Music Biz, ISPs Debate Law

BY JAMES MARTIN

France's music industry has welcomed a new e-commerce bill as a tool in the fight against illicit content on the Internet. The legislation, known as LEN (or the Digital Economy Law) is in the final stage of review before becoming law.

LEN would place more responsibility on Internet service providers and Internet hosts to identify and remove illicit content.

The bill adapts a June 2000 European directive on e-commerce. It passed both houses of French Parliament—the Senate and the National Assembly—in May.

France's constitutional court, Conseil Constitutionnel, is reviewing the bill, with a ruling expected this summer. The court must approve the bill before it can become law.

LEN would not require ISPs to constantly monitor their services, but it would obligate them to remove illicit content following a complaint by a third party.

"Hosts' responsibility is strictly limited to cases where they have not acted quickly to stop access of illicit content of which they have been

made aware," Minister of Industry Patrick Devedjian says.

The French music industry says LEN will make it easier to stop individual illegal file sharers.

Frédéric Goldsmith, legal director for French labels body SNEP, says, "The LEN will bring about a clarification of ISPs' responsibilities. It will be easier to obtain their cooperation with the law behind us."

SNEP has criticized various ISPs' advertisements, which it says encourage subscribers to illegally download music.

"In the past," SNEP director general Hervé Rony says, "ISPs have not really taken us seriously. Now, they'll be obliged to cooperate."

Stéphane Marcovitch, GM of ISP trade body AFA, disagrees. "We don't need the LEN to settle the differences between ISPs and major labels," he says. "We've been more than willing to talk with the record industry for years, but they've openly refused to do so unless Internet content is filtered."

LEN has faced strong opposition. AFA and several consumer and freedom-of-speech groups have said the text infringes on fundamental liberties.

Ritto Returns

Ex-EMI Denmark Exec Starts MBO

BY CHARLES FERRO

COPENHAGEN—Michael Ritto, former president of EMI Recorded Music Denmark, has launched an indie company that he hopes will play a major role in the Danish industry.

Ritto teamed with Benny Bach, another local EMI veteran, for his new venture, the Music Business Organization.

MBO is more than a label, Ritto says. It is a holding company comprising 10 operations, ranging from music publishing to artist management.

"I expected to see someone create a company like this for quite some time, a kind of major-indie or indie-major," Ritto says. "Our strategy is to be big when it pays to be big and small when it pays to be small."

Among MBO's operations are Music Business Sweden and Music Business Norway; each will represent all of the MBO companies in its market.

(Continued on page 48)



RITTO: JOINT CEO OF NEW COMPANY



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 05/12/04		(THE OFFICIAL UK CHARTS CO.) 06/07/04		(SNEP/IFOP/TITE-LIVE) 06/08/04		(MEDIA CONTROL) 06/09/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	NEW	1	1	1	1
2	2	2	1	2	57	2	2
3	3	3	NEW	3	50	3	4
4	4	4	2	4	NEW	4	3
5	5	5	3	5	2	5	5
6	6	6	4	6	4	6	6
7	7	7	NEW	7	3	7	7
8	8	8	NEW	8	5	8	10
9	9	9	8	9	NEW	9	14
10	10	10	NEW	10	6	10	12
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	2	1	1	1	1
2	2	2	NEW	2	3	2	NEW
3	3	3	1	3	5	3	3
4	4	4	3	4	2	4	2
5	5	5	4	5	NEW	5	5
6	6	6	8	6	7	6	7
7	7	7	6	7	4	7	4
8	8	8	9	8	NEW	8	6
9	9	9	NEW	9	8	9	8
10	10	10	12	10	NEW	10	9

CANADA		ITALY		SPAIN		AUSTRALIA	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 06/19/04		(FIMI/NIELSEN) 06/07/04		(APYVE/MEDIA CONTROL) 06/09/04		(ARIA) 06/07/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	1
2	5	2	NEW	2	2	2	NEW
3	3	3	2	3	3	3	3
4	2	4	6	4	10	4	2
5	4	5	5	5	4	5	NEW
6	6	6	3	6	5	6	NEW
7	7	7	7	7	6	7	11
8	8	8	4	8	7	8	5
9	RE	9	8	9	NEW	9	4
10	9	10	9	10	9	10	6
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	NEW	1	NEW	1	NEW
2	3	2	2	2	NEW	2	NEW
3	5	3	1	3	3	3	2
4	2	4	3	4	5	4	NEW
5	6	5	4	5	1	5	1
6	4	6	10	6	11	6	5
7	RE	7	5	7	7	7	4
8	8	8	13	8	2	8	7
9	RE	9	7	9	9	9	3
10	10	10	6	10	6	10	8

THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 06/04/04		(GLF) 06/04/04		(VERDEN'S GANG NORWAY) 06/07/04		(MEDIA CONTROL) 06/08/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	1
2	NEW	2	8	2	3	2	3
3	3	3	9	3	6	3	5
4	2	4	3	4	7	4	6
5	8	5	4	5	NEW	5	2
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	1	1	1
2	1	2	NEW	2	NEW	2	NEW
3	2	3	NEW	3	3	3	4
4	NEW	4	3	4	2	4	2
5	8	5	5	5	4	5	3

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

Crowded Studio For Finns' Reunion

Eight years after they last worked together, Neil and **Tim Finn** of **Split Enz** and **Crowded House** fame have reunited. The New Zealand brothers release the album "Everyone Is Here" Aug. 24 on **Nettwerk**. "The last time we did a **Finn Brothers** record, it was kind of a side project," Neil says. "This one we've been a lot more deliberate about." Recorded in Los Angeles, the album also reunites the brothers with producer **Mitchell Froom** and mixer **Bob Clearmountain**, the team behind **Crowded House's** catalog. **Tony Visconti** provided string arrangements. A North American tour kicks off July 9 in Vancouver, coinciding with the arrival of radio single "Won't Give In." The brothers will also release a commemorative tour EP online.

OLYMPIAN EFFORT: Two months before the Olympic Games kick off in Greece, Athens mayor **Dora Bakoyannis** presided over the launch of single "On Your Marks—Get Set & Cease Fire," a plea for peace conveyed in 11 languages. Two of the

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country's most popular artists, **Dimetra Galani** and **Alkistis Protopsalti**, perform the song, backed by a children's choir. "The single is the city's effort to send out a message of peace in these difficult times," Bakoyannis says. Veteran singer/songwriter **Galani** adds, "It is our way, our voice, to stop this madness of violence." **Kinassis** distributes the single, which is a joint project of the City of Athens and label **MBI**.

MARIA PARAVANTES

RIO BRAVO: **Bebel Gilberto** once declared, "I want to show the world that Brazilian music isn't just 'The Girl From Ipanema.'" The daughter of Brazilian music legend **João Gilberto** is well on the way to doing just that. Her 2000 debut set, "Tanto Tempo" (**Crammed Discs**), spent 70 weeks on the **Billboard** Top World Music Albums chart, earned two



GILBERTO: MORE THAN JUST A 'GIRL'

MUSICAL CHAIRS: While Australian rock band **Silverchair** takes a break from the road, singer/guitarist **Daniel Johns** has teamed with dance producer **Paulmac** to form **the Dissociatives**. Johns' grunge rock and Paulmac's electro rhythms merge on the duo's self-titled **EMI** album, showing a penchant for melody and goofy humor. "Different people coming from different angles, that's what makes it interesting," Johns says. The two met in 1997 when Paulmac remixed the Silverchair track "Freak." Johns then asked the producer to play on the band's "Neon Ballroom" and "Diorama" albums.

CHRISTIE ELIEZER

Latin Grammy Award nominations, made **Bill Clinton's** list of favorite albums and sold more than 1 million copies worldwide. Her self-titled follow-up appeared June 7 on **Crammed/EastWest** internationally and a day later on **Six Degrees** in the United States. Gilberto recorded the set with such in-demand producers as **Marius de Vries** and **Pascal Gabriel**. Containing lyrics in Portuguese and English, the album reflects Gilberto's growing confidence. "I think I've developed as a songwriter, despite not having the vocabulary in English that I do in Portuguese," she says.

IN THE VANGUARD: Danish indie-rock quartet **the Blue Van** has signed to New York-based **TVT Records**. The label will release the band's debut album, "Beat Sellers," in September. "We began talks at **MIDEM** in January," says **Mette Zähringer**, promotions manager at Denmark's **Iceberg Records**, which discovered the Blue Van. "They've signed a band with an album that's basically finished," he adds. Iceberg manages the band and handles its publishing. The Danish label generated interest in the Blue Van late last year by distributing a demo CD, "The New Beat You Can't Beat." The band will begin three months of U.S. promotion in July, followed by a three-month British tour.

CHARLES FERRO

AUSTRIA		(AUSTRIAN IFPI/AUSTRIA TOP 40) 06/07/04	
THIS WEEK	LAST WEEK		
SINGLES			
1	1	F**K IT (I DON'T WANT YOU BACK) EAMON JIVE	
2	2	DRAGOSTEA DIN TEI D-ZONE MEDIA SERVICES/TIME	
3	3	DRAGOSTEA DIN TEI HAIDUCII UNIVERSO	
4	4	EVERYTIME BRITNEY SPEARS JIVE	
5	9	VIELLEICHT SOHNE MANNHEIMS SOHNE MANNHEIMS	
ALBUMS			
1	2	ZUCCHERO FORNACIARI ZUCCHERO & CO. POLYDOR	
2	4	RAINHARD FENDRICH AUFLEBEN ARISTA	
3	1	AVRIL LAVIGNE UNDER MY SKIN ARISTA	
4	3	ALANIS MORISSETTE SO-CALLED CHAOS MAVERICK/WARNER BROS.	
5	NEW	THE CORRS BORROWED HEAVEN ATLANTIC	

BELGIUM/WALLONIA		(PROMUVI) 06/09/04	
THIS WEEK	LAST WEEK		
SINGLES			
1	1	WILD DANCES RUSLANA EMI	
2	2	F**K IT (I DON'T WANT YOU BACK) EAMON JIVE	
3	3	CHA CHA SLIDE DJ CASPER ALL AROUND THE WORLD	
4	4	EVERYTIME BRITNEY SPEARS JIVE	
5	7	I DON'T WANNA KNOW MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL	
ALBUMS			
1	1	ARNO FRENCH BAZAAR OELABEL	
2	4	TIËSTO JUST BE BLACK HOLE RECORDS	
3	3	JASPER STEVERLINCK SONGS OF INNOCENCE PIAS	
4	2	GUNS N' ROSES GREATEST HITS GEFEN	
5	9	AVRIL LAVIGNE UNDER MY SKIN ARISTA	

DENMARK		(IFPI/NIELSEN MARKETING RESEARCH) 06/09/04	
THIS WEEK	LAST WEEK		
SINGLES			
1	NEW	TEAM EASY ON DRENGENE FRA ANGORA PLAYGROUND	
2	1	WHEN YOU HOLD ME ERANN DD SONY MUSIC	
3	4	I DON'T WANNA KNOW MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL	
4	2	HVOR VI FRA VARIOUS ARTISTS UNIVERSAL	
5	12	FEELING LIKE SUNSHINE BELLI OG ZIDIDADA ROSANES MBO	
ALBUMS			
1	6	VIKINGARNA VIRKINGARNA BASTA KRAMGOA LATAR CMC	
2	1	RUNRIG 30 YEAR JOURNEY THE BEST RECART	
3	2	THOMAS HELMIG EL CAMINO BMG	
4	3	ANNE GADGAARD INI MINI MINI MY WAY MUSIC	
5	4	TV-2 HITS CAPITOL	

PORTUGAL		(RIM) 06/08/04	
THIS WEEK	LAST WEEK		
ALBUMS			
1	1	MADREDEUS UM AMOR INFINITO CAPITOL	
2	3	XUTOS & PONTAPES O MUNDO AO CONTRARIO MERCURY	
3	13	UNDER MY SKIN AVRIL LAVIGNE ARISTA	
4	8	SUPER DRAGOES SUPER DRAGOES PORTO CAMPEAO 2004 VICIO MUSICA	
5	2	DA WEASEL RE-DEFINICOS CAPITOL	
6	7	ANASTACIA ANASTACIA EPIC	
7	6	EVANESCENCE FALLEN WIND/UP/EPIC	
8	110	TORANJA ESQUISSOS POLYDOR	
9	5	NORAH JONES FEELS LIKE HOME BLUE NOTE	
10	4	DIANA KRALL THE GIRL IN THE OTHER ROOM VERVE	

IRELAND		(IRMA/CHART TRACK) 06/04/04	
THIS WEEK	LAST WEEK		
SINGLES			
1	1	THE LANGER TIM O'RIRDAN HIGHFORT	
2	3	LEFT OUTSIDE ALONE ANASTACIA EPIC	
3	2	F**K IT (I DON'T WANT YOU BACK) EAMON JIVE	
4	NEW	I DON'T WANNA KNOW MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL	
5	4	F.U.R.B. (F U RIGHT BACK) FRANKIE ALL AROUND THE WORLD	
ALBUMS			
1	NEW	THE CORRS BORROWED HEAVEN 143/LAVA/ATLANTIC	
2	NEW	PLANXTY LIVE 2004 COLUMBIA	
3	2	THE STREETS A GRAND DON'T COME FOR FREE LOCKED ON/679	
4	1	AVRIL LAVIGNE UNDER MY SKIN ARISTA	
5	9	BRITNEY SPEARS IN THE ZONE JIVE	

FINLAND		(YLE) 06/02/04	
THIS WEEK	LAST WEEK		
SINGLES			
1	2	NEMO NIGHTWISH NUCLEAR BLAST	
2	1	FROZEN TO LOSE IT ALL NEGATIVE GBFAM RECORDS	
3	3	YOU KNOW WHAT TO DO SOFIA VIRGIN	
4	4	SUOLAISTA SADETTA EPPUNORMAALI POKO	
5	6	RAKKAUTTA JA PIHKILANKAA UNIKLUBI LUMBAGO	
ALBUMS			
1	1	ANTI TUUSKU ENSIMMAINEN RCA	
2	NEW	SLIPKNOT VOL. 3 (THE SUBLMINAL VERSES) ROADRUNNER	
3	4	UNIKLUBI RAKKAUTTA JA PIHKILANKAA LUMBAGO	
4	NEW	METALLICA METALLICA VERTIGO	
5	6	ANASTACIA ANASTACIA EPIC	

HUNGARY		(MAHASZ) 06/04/04	
THIS WEEK	LAST WEEK		
SINGLES			
1	1	NEMO—PART 2 NIGHTWISH HAMMER RECORDS	
2	2	EVERYTIME BRITNEY SPEARS JIVE	
3	4	HID A FOLYOT F.N.T. MAGNEDTON	
4	5	SZEXTARGY TANKCSAPDA SONY MUSIC	
5	10	TOXIC BRITNEY SPEARS JIVE	
ALBUMS			
1	1	NOX BUGLET UNIVERSAL	
2	2	HOOLIGANS SZENZ CIO EMI	
3	4	CAPUCCINO EDSANVAM UNIVERSAL	
4	3	GUNS N' ROSES GREATEST HITS GEFEN	
5	6	FENYO MIKLOS MR. ROCK AND ROLL ROZSA RECORDS	

POLAND		(IZWI.ZEK PRODUCENTOW AUDIO VIDEO) 06/07/04	
THIS WEEK	LAST WEEK		
ALBUMS			
1	6	SISTARS SILA SIOSTR WIELKIE JOL	
2	5	JEDEN OSIEM WIDOTEKA UMC RECORDS	
3	2	VARIOUS ARTISTS ESKA SQUAD IZABELIN	
4	3	KABARET TEY KABARET TEY VOL. 2 CIAG DALSY POLSKI RADIO	
5	1	VIRGIN BIMBO IZABELIN	
6	26	TWORZYWO SZTUCZNE WIELKI CIEZKI SLON ASFALT RECORDS	
7	4	DIANA KRALL THE GIRL IN THE OTHER ROOM VERVE	
8	NEW	VARIOUS ARTISTS TOP KIDS MAGIC	
9	24	ATB NO SILENCE MAGIC	
10	9	ANIA SAMOTNOSC PO ZMIERZCHU POLSKI RADIO	

COMMON CURRENCY										
A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.										
Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner										
ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
ANASTACIA Anastacia (S)			5				4	7	9	10
THE CORRS Borrowed Heaven (W)			2	2	5		2	4		4
NORAH JONES Feels Like Home (E)				8	6					3
AVRIL LAVIGNE Under My Skin (B)	2		3	1	7	1	5	5	4	
SLIPKNOT Vol. 3: The Subliminal Verses (U)	5			4		4				

Billboard EUROCHARTS		Eurocharts are compiled by Billboard from the national singles and album sales charts of 18 European countries.	
THIS WEEK	LAST WEEK		
SINGLES SALES			
1	3	I DON'T WANNA KNOW MARIO WINANS FT. ENYA & P. DIDDY UNIVERSAL/BAD BOY	
2	1	F**K IT (I DON'T WANT YOU BACK) EAMON JIVE	
3	2	DRAGOSTEA DIN TEI D-ZONE MEDIA SERVICES/TIME	
4	6	DRAGOSTEA DIN TEI HAIDUCII UNIVERSO	
5	8	LEFT OUTSIDE ALONE ANASTACIA EPIC	
6	4	YEAH! USHER FT. LUDACRIS & LIL JON ARISTA	
7	5	TRICK ME KELIS VIRGIN	
8	7	F.U.R.B. (F U RIGHT BACK) FRANKIE ALL AROUND THE WORLD/MARRO	
9	9	EVERYTIME BRITNEY SPEARS JIVE	
10	NEW	LE POULAILLER LE 6-9 ULM	
11	NEW	INSANIA PETER ANORE EAST WEST	
12	NEW	FEMME LIKE U K-MARO EAST WEST	
13	13	MY BAND D12 FT. EMINEM INTERSCOPE	
14	NEW	GARDE-MOI STEEVE ESTATOP RCA	
15	12	HOTEL CASSIDY FT. R. KELLY J/BMG	
16	14	DIP IT LOW CHRISTINA MILIAN ISLAND	
17	10	CALIFORNIA DREAMIN' ROYAL GIGOLO'S DDS DR DIE	
18	11	SOBRI NOTRE DESTIN LESLIE M6 INT.	
19	26	THIS LOVE MAROONS J/BMG	
20	19	NEMO NIGHTWISH NUCLEAR BLAST	
ALBUM SALES			
1	1	AVRIL LAVIGNE UNDER MY SKIN ARISTA	
2	NEW	THE CORRS BORROWED HEAVEN ATLANTIC	
3	4	ANASTACIA ANASTACIA EPIC	
4	3	ALANIS MORISSETTE SO-CALLED CHAOS MAVERICK/WARNER BROS.	
5	2	SLIPKNOT VOL. 3 (THE SUBLMINAL VERSES) ROADRUNNER	
6	6	NORAH JONES FEELS LIKE HOME BLUE NOTE	
7	9	KEANE HOPE AND FEARS ISLAND	
8	5	LENNY KRAVITZ BAPTISM VIRGIN	
9	11	ZUCCHERO ZUCCHERO & CO. POLYDOR	
10	8	GUNS N' ROSES GREATEST HITS GEFEN	
11	NEW	P.J. HARVEY UH HUH HER ISLAND	
12	10	MARIO WINANS HURT NO MORE BAD BOY/UNIVERSAL	
13	14	USHER CONFESSIONS ARISTA	
14	19	MAROONS SONGS ABOUT JANE J/BMG	
15	12	DIANA KRALL THE GIRL IN THE OTHER ROOM VERVE	
16	15	FRANCIS CABREL LES BEAUX DEGATS COLUMBIA	
17	13	THE STREETS A GRAND DON'T COME FOR FREE LOCKED ON/679 RECORDINGS	
18	7	MORRISSEY YOU ARE THE QUARRY ATTACK RECORDS/SANCTUARY	
19	20	BRITNEY SPEARS IN THE ZONE JIVE	
20	21	KATIE MELUA CALL OFF THE SEARCH DRAMATICO	
RADIO AIRPLAY			
Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Music Control.			
06/09/04 music control			
1	1	LEFT OUTSIDE ALONE ANASTACIA EPIC	
2	3	I DON'T WANNA KNOW MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL	
3	2	YEAH! USHER FT. LUDACRIS & LIL JON ARISTA	
4	4	F**K IT (I DON'T WANT YOU BACK) EAMON JIVE	
5	6	TRICK ME KELIS VIRGIN	
6	8	THIS LOVE MAROONS J/BMG	
7	11	DON'T TELL ME AVRIL LAVIGNE ARISTA	
8	5	NAUGHTY GIRL BEYONCE COLUMBIA	
9	7	SUGA SUGA BABY BASH UNIVERSAL	
10	10	SUPERSTAR JAMELIA PARLOPHONE	
11	13	SUMMER SUNSHINE THE CORRS 143/LAVA/WARNER BROS.	
12	16	MY BAND D12 FT. EMINEM INTERSCOPE	
13	20	DIP IT LOW CHRISTINA MILIAN DEF JAM/MERCURY	
14	9	TOXIC BRITNEY SPEARS JIVE	
15	14	EVERYTHING ALANIS MORISSETTE MAVERICK/WARNER BROS.	
16	15	HERE WITHOUT YOU 3 DOORS DOWN REPUBLIC/UNIVERSAL	
17	12	HEY MAMA BLACK EYED PEAS INTERSCOPE	
18	23	TURN ME ON KEVIN LYTTLE ATLANTIC	
19	17	DON'T LEAVE HOME DIDDY CHEEKY/ARISTA	
20	24	TRY NELLY FURTAO DREAMWORKS	

Aussies Freeze Funding

Government's New Arts Budget Leaves Music Community Cold

BY CHRISTIE ELIEZER

SYDNEY—Australia's ruling Liberal Party/National Party coalition probably cannot count on across-the-board music industry support at election time this fall.

When the government announced its 2004-2005 fiscal year budget May 11, the arts allocation disappointed some in the music business.

The government's main arts funding body is the Australia Council. The new budget freezes the council's core funding for the next three years at \$398 million Australian (\$278.6 million). Funding allocations take effect July 31.

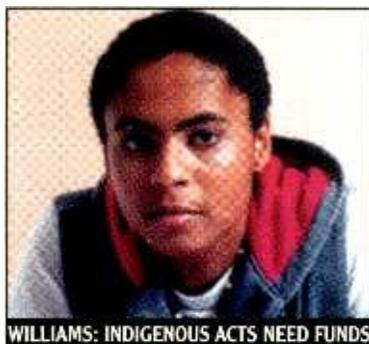
Many music executives complain the funding is inadequate. Some also believe the council's policy of extending repayable grants to help local musicians tour overseas is short-sighted.

"Lending \$20,000 Australian [\$14,000] to an independent band is not the answer," says artist manager Nathan Brenner, who is managing director of Melbourne-based Ideal Management. "Very few have the capacity to pay back a grant."

Gail Cork is acting chair of the Australia Council's music board. She points out that the council will not finalize its funding allocations until mid-June.

"We're still establishing what the dollar figure is and where it will go," Cork says. Contemporary acts received 17% of the music board's 2002-2003 budget, she adds.

Cork is keen to expand such programs as International Pathway, which offers grants to help Australian acts tour abroad and to assist industry execs' travel to trade fairs, but she says funding is tight.



WILLIAMS: INDIGENOUS ACTS NEED FUNDS

International Pathway offers one-off repayable grants of \$10,000 to \$20,000 Australian (\$7,000 to \$14,000). Cork says applications doubled from 2003 to 2004, while the program's annual budget has remained \$320,000 Australian (\$224,000) since 2001.

TAX BREAKS

Brenner believes the music business would be better-served by tax incentives to encourage investment. "The tax incentives for film and TV were extended in this budget," he says. "The music industry got nothing."

Brenner, who has worked with such acts as Men at Work, Split Enz and Daryl Braithwaite in his 15-plus-year career, is a founding member of the Australian arm of the Music Managers

Forum. He would like to see government funding directed to courses that build the technical and entrepreneurial skills of Australian music-makers.

That kind of assistance would be particularly valuable for Australia's indigenous community, hip-hop vocalist Ebony Williams says. Williams is the joint indigenous project manager for the MMF and the Australian Independent Record Labels Assn., liaising with indigenous artists, labels and managers around the country.

"Many indigenous musicians live in regional areas thousands of miles from where they can learn such skills," she says.

Williams estimates that \$50,000 to \$70,000 Australian (\$35,000 to \$49,000) would be enough to bring a dozen musicians to major music centers to learn skills or to fund leading music executives on a four-week road trip to rural settlements.

Paul Terdich, president of the Community Broadcasting Assn. of Australia, also criticizes the government budget. The CBAA represents 300 community radio stations, 70% of which are in rural or remote areas.

"The community sector has grown immensely in size since 1996, yet [its] federal government funding has remained the same," Terdich says.

If funding had remained on par with the sector's growth, he says, community radio stations would be receiving \$9.3 million Australian (\$6.5 million) per year—\$4 million Australian (\$2.8 million) more than currently allocated.

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

Sanctuary Group reported profit of £6.9 million (\$12.6 million) for the first half of its fiscal year, a 15% increase compared with the same period the previous year. The London-based British independent music company posted £89 million (\$163 million) in revenue for the six months ended March 31, up 41%. At the same time, earnings before interest, taxes, depreciation and amortization improved by 18% to £10.6 million (\$19.6 million).

Sanctuary also reported an increase in revenue from such new licensing areas as synchronization and licensing content to download services.

"These revenues are now meaningful," executive chairman Andy Taylor says. "We believe that these areas will continue to grow and provide strong long-term revenue streams."



TAYLOR

LARS BRANDLE

Etienne Roda-Gil, one of France's most celebrated lyricists of the past four decades, died May 31 of a stroke. He was 62.

French president Jacques Chirac called Roda-Gil "a lyricist of genius" and "a great poet." During his career, Roda-Gil worked with such artists as Julien Clerc, Johnny Hallyday, Patricia Kaas, Françoise Hardy, Mort Shuman, Vanessa Paradis, Claude François and Pascal Obispo. One of his biggest international successes was Paradis' "Joe Le Taxi," which became a worldwide hit in 1987.

Born Aug. 1, 1941, Roda-Gil was the son of Spanish Republican refugees who left Spain after 1936.

EMMANUEL LEGRAND

Universal Music Germany has removed copy-protection technology from its national CD releases. The change will not affect any international repertoire the Berlin-based affiliate handles.

A Universal representative says the move follows consumer complaints that the anti-copying technology obstructed some discs from functioning on various devices.

"Universal Germany will not be reintroducing copy protection until a reliable technology has been developed," the representative says.

Universal Germany is the leading record company in the market.

German industry sources say the other majors will not follow Universal's lead in removing copy protection.

WOLFGANG SPAHR

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

Ritto

Continued from page 45

The other eight companies, all Denmark-based, are Good Songs Publishing, budget CD/DVD imprint TTC, artist management company Artist-care, recording studio SB Studio and labels CMC Entertainment, Recart Music, My Way Music and Copenhagen Records.

Four former EMI Recorded Music Denmark executives launched Copenhagen Records earlier this year (*Billboard*, Jan. 24).

MBO plans to release a broad spectrum of music, Ritto says. The combined rosters of the MBO labels total about 50 acts.

Ritto and Bach's efforts have not gone unnoticed.

"They're two weighty players," says John Aagaard, managing director of TG Management and former manager of pop act Aqua. "It's great to see people who still dare to enter new ventures."

Jesper Bay, marketing director for

Denmark's branch of the International Federation of the Phonographic Industry, agrees. "MBO is the most serious indie venture we've seen in many years," he says. "There's a bit of a paradox in the timing. [Now is a] bad time for the industry, but this gives them a better chance at success."

COACHING STRATEGY

Bach and Ritto are joint CEOs of MBO. Copenhagen-based Ritto oversees regional activities, new media and international contacts. Aalborg, Denmark-based Bach handles administrative and financial areas, plus operations related to CMC.

Each invested 5 million kroner (\$800,000) in MBO and owns 50% of it. MBO has stakes ranging from 50% to 90% in its 10 affiliates; the outstanding shares are owned by 12 other investors who are involved in those businesses.

"MBO's objective is to strategically coach the companies," Bach says, "so they can take advantage of a larger corporate structure when it comes to sales, distribution, finance and economy, administration and IT.

Danish distributor GDC will handle

domestic distribution. Swedish firm Bonnier Amigo Music Distribution will handle MBO product in the wider Nordic region.

Elsewhere, licensing and distribution will vary from act to act. "We won't anchor ourselves to one big company," Ritto says.

Bach is optimistic about MBO's prospects. "We'll be in the black in our first year of operations," he predicts.

Ritto left EMI Denmark Feb. 29. He had been with the company since 1992, when EMI bought the label he co-founded, Copenhagen-based Medley Records, and merged it with its existing Danish operation.

Ritto became managing director of EMI-Medley. He was named president of EMI Recorded Music Denmark in February 2002.

EMI is the dominant player in Denmark, claiming roughly 40% of the music market in 2003.

Bach founded Aalborg-based catalog/compilations specialist CMC, which EMI-Medley acquired in 1997. Bach headed the imprint as GM until autumn 2003, when he bought back most of its assets from EMI and formed CMC Entertainment.

Kyprios

Continued from page 45

make something distinct and new. Also, rap came from telling stories. It wasn't about rhyming couplets. It was about somebody telling you about themselves and their day. That's what good rap is."

Kyprios' influences include Gil Scott-Heron, Aceyalone, Saul Williams, Q-Tip, Pharoahe Monch, Mos Def, Guru and De La Soul.

The album's lead single, "This Is My Hit," is a biting indictment of the music industry's star-making tactics. Its video spent 12 weeks in heavy rotation on Canadian video channel MuchMusic.

"The track is a scathing look at the industry," Kyprios admits. "But I'm also saying that I'm using the industry as a tool to get this message across."

At this point, his album will appear in Canada only. "We're going to build it here first," Donlon says. "I'm confident we can take him be-

yond our borders."

Kyprios turned to rap a decade ago, when his older brother started hanging out with Degree 1, a member of Victoria, British Columbia, hip-hop outfit Sound Advice.

Soon afterward, Kyprios met MC Prevail of Swollen Members. In 1998, Prevail invited him to come along to the 21st annual Rock Steady reunion in New York. A year later, Kyprios moved to New York and spent a year juggling acting lessons, MC battles and spoken-word contests.

"New York changed my viewpoint and my whole work ethic," he says. "There was such a positive vibe there."

After returning to Vancouver in 2000, Kyprios released "Mic Tease." He performed at numerous local clubs and hosted a weekly open-mic poetry series, Come With It.

Kyprios also hooked up with Sweatshop Union during this time. He appears on the collective's two albums, a 2002 self-titled set and 2003's "Natural Progression."

Macklam/Feldman Management and Keith Maryanovich co-manage Kyprios. Both are based in Vancouver.

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Tony Awards

Continued from page 7

"Avenue Q" producer Robyn Goodman said backstage that the musical's Tony victories meant recognition for "the next generation of theater. [Avenue Q] featured all unknowns bringing new life to Broadway."

"Wicked," a "Wizard of Oz"-themed production, was the leading contender with 10 nominations. It won three categories: best performance by a leading actress in a musical (Idina Menzel), best scenic design (Eugene Lee) and best costume design (Susan Hilferty).

Hugh Jackman, who hosted the Tony Awards for the second consecutive year, won best performance by a leading actor in a musical for "The Boy From Oz." Jackman stars in the musical as the late Peter Allen.

Jackman told reporters in the press room, "I didn't think about [my] nomination too much, because I was mainly thinking about [hosting] the show. It's been an honor to play Peter Allen."

Hinting that he might be interested in doing "The Boy From Oz" in another medium other than the stage, Jackman said, "I have a feeling that [the Broadway run] isn't going to be the last of the show for me."

The actor mentioned that his next film project would be "The Fountain," directed by Darren Aronofsky.

Mary J. Blige and Tony Bennett were among those who performed at the event, which aired on CBS. Presenters included LL Cool J, Billy Joel, songwriter Carole Bayer Sager and Sean "P. Diddy" Combs, who made his Broadway debut this year in the dramatic play "A Raisin in the Sun."

"It's been the hardest thing I've ever done," Combs said backstage of his Broadway stint. "But it's been a life-changing experience. I would love to come back to Broadway."

According to the League of American Theatres and Producers, Broadway box-office grosses for the 2003-2004 season totaled \$771 million, up 6.5% from the previous season.

Of the four productions nominated for best musical Tonys this year, "Wicked" is the biggest hit, grossing \$34.4 million to date since it opened in October 2003. "The Boy From Oz" is the second-biggest, grossing \$28.5 million since opening in September 2003.

Since its July 2003 opening, "Avenue Q" has grossed \$16.9 million to date and experienced attendance growth from 35% to 96% capacity. "Caroline, or Change" has grossed \$3.1 million since opening in April.

"Taboo," nominated for four Tonys this year, was Broadway's biggest musical flop of the season, despite the high-profile involvement of Boy George and producer Rosie O'Donnell. After opening in November 2003, "Taboo" closed three months later and grossed just \$4.9 million.

A complete list of winners may be found at tonyawards.com.

Bill Pushes For Low-Power FM

Two main supporters of low-power FM service believe that a new bipartisan bill introduced in the Senate will make LPFM a reality in urban areas.

Two prominent lawmakers, Sens. **John McCain**, R-Ariz., and **Patrick Leahy**, D-Vt., introduced the Low Power Radio Act June 4,

Billboard Washington, D.C., bureau chief **Bill Holland** reports.

The main supporters of the legislation are the **Future of Music Coalition** and the **United Church of Christ**.

The bill will allow for new city and suburban stations to offer "a noncommercial vehicle for churches, schools and community groups to serve local citizens," says **Gloria Tristani**, a former commissioner with the **Federal Communications Commission** and now managing director of the UCC's office of communication.

"The establishment of hundreds of new, community-based [LPFMs] has been a sliver of hope among the devastation brought by massive consolidation of commercial radio," says **Michael Bracy**, FMC executive director of government relations.

As a result of radio consolidation, Bracy adds: "We've seen shrinking playlists, barriers for local and independent artists, structural payola and the utter disappearance of entire genres of music from commercial radio. LPFM provides a tangible opportunity to do something proactive" about those problems, he says.

Sources say McCain, the outgoing chairman of the Senate Commerce Committee, is particularly interested in passage of the bill as part of his legislative legacy.

McCain's choice of Leahy as co-sponsor will give a necessary bipartisan cast to the bill and improve its chances for passage, Bracy says. Leahy is a former chairman and current ranking member of the Senate Judiciary

Committee. Thanks to FCC authorization in 2000, there are LPFMs in rural areas at present. However, the **National Assn. of Broadcasters** fought against urban counterparts, arguing such outlets would cause interference for existing stations.

Tuned In: Radio

By Marc Schiffman
mschiffman@billboard.com



NAB lobbyists managed to get an amendment placed on an appropriations bill in 2000 that delayed FCC action until the completion of a taxpayer-funded interference study by the **Mitre Corp.**

During his introduction of the bill, McCain called the radio industry's alleged stalling tactic "sub-

terfuge," adding: "The results are in. After spending almost two years and over \$2 million, the independent study revealed what the FCC and community groups had said all along: LPFM will do no harm to broadcasters."

But the NAB doesn't agree.

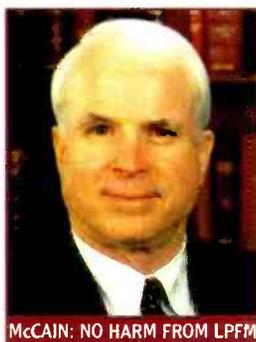
"It is unfortunate Sen. McCain is relying on the deeply flawed Mitre study in supporting the authorization of more low-power FM stations," NAB president/CEO **Eddie Fritts** says. The study was conducted to gauge the interference effects of LPFM stations. He

characterizes any new LPFM authorization as "shoehorning more stations in an already overcrowded radio dial."

The bill will be Senate-driven; there isn't any current companion legislation in the House.

Bracy thinks the findings of the Mitre study and McCain's entrance into the issue has neutralized the NAB's opposition.

"I'd like to think it's noncontroversial legislation now," he says.



McCain: NO HARM FROM LPFM



Bracy: READY TO STUMP

Billboard VIDEO MONITOR

JUNE 19 2004

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
"New Ons" are those clips with six or more plays for the first time in the chart week.

For week ending JUNE 6, 2004

<p>1234 W. Street, NE, Washington, D.C. 20018</p> <p>LOYD BANKS, WARRIOR LOYD BANKS, ON FIRE YING YANG TWINS, WHAT'S HAPPENIN BRANDY, TALK ABOUT OUR LOVE JUVENILE, SLOW MOTION UL FLIP, GAME OVER USHER, BURN LOYD BANKS, SOUTHSIDE BEENIE MAN, DUDE OUTKAST, ROSES KANYE WEST, ALL FALLS DOWN JAY-Z, 99 PROBLEMS USHER, YEAH MARIO WINANS, I DON'T WANNA KNOW R. KELLY, HAPPY PEOPLE TWISTA, OVERNIGHT CELEBRITY JADAKISS, TIMES UP! THE CHAMP IS HEFE CASSIDY, GET NO BITCH 9BALL & MJG, YOU DON'T WANT DRAMA ALICIA KEYS, IF I AIN'T GOT YOU BEYONCÉ, NAUGHTY GIRL RUBEN STUDDARD, WHAT IF NINA SKY, MOVE YA BODY MÓNICA, U SHOULD VE KNOWN BETTER JANET JACKSON, ALL NITE (DON'T STOP) PETEY PABLO, FREAK-A-LEEK JAY-Z, DIRT OFF YOUR SHOULDER MURPHY LEE, HOLD UP USHER, CONFESSIONS PART II ELEPHANT MAN, JODK GAL (WINE WINE) YOUNG ROME, AFTER PARTY HOUSTON, I LIKE THAT YOUNG BUCK, LET ME IN YUNG WUN, TEAR IT UP J-KWON, TIPS D12, MY BAND ANTHONY HAMILTON, CHARLENE SLUM VILLAGE, SELFISH DILATED PEOPLES, THIS WAY MOBB DEEP, GOT IT TWISTED</p> <p>NEW ONS MURPHY LEE, HOLD UP USHER, CONFESSIONS PART II YOUNG ROME, AFTER PARTY HOUSTON, I LIKE THAT YOUNG BUCK, LET ME IN ANTHONY HAMILTON, CHARLENE SLUM VILLAGE, SELFISH</p>	<p>330 Commerce Street, Nashville, TN 37201</p> <p>MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME GRETCHEN WILSON, REDNECK WOMAN JOHN MICHAEL MONTGOMERY, LETTERS FROM HOME REBA MCENTIRE, SOMEBODY KENNY CHESNEY, LIVE THOSE SONGS JOSH GRACIN, I WANT TO LIVE TOBY KEITH, WHISKEY GIRL JOHN MICHAEL MONTGOMERY, LETTERS FROM HOME JULIE ROBERTS, BREAK DOWN HERE SHEAKEY, PASSENGER SEAT LORETTA LYNN, MISS BEING MRS. RACHEL PROCTOR, ME AND EMILY TRACE ADKINS, ROUGH & READY CLAY WALKER, I CAN'T SLEEP BILLY CURRINGTON, I GOT A FEELIN' EMERSON DRIVE, LAST ONE STANDING CHELY WRIGHT, BACK OF THE BOTTOM DRAWER SARA EVANS, SUDS IN THE BUCKET OS LONELY BOYS, HEAVEN KENNY CHESNEY & UNCLE KRACKER, WHEN THE SUN GOES DOWN HANK WILLIAMS, JR., WHY CAN'T WE ALL JUST GET A LONG NECK/JAMBALA CROSS CANADIAN RAGWEE, SICK AND TIRED JEDD HUGHES, HIGH LONESOME JOSH TURNER, LONG BLACK TRAIN AMY DALLEY, MEN DON'T CHANGE JESSI ALEXANDER, HONEYBUCKLE SWEET JENKINS, BLAME IT ON MAMA MALIBU STORM, PHOTOGRAPH TRENT WILLMON, BEER MAN KEITH URBAN, YOU'LL THINK OF ME TRACE ADKINS, HOT MAMA KEITH URBAN, WHO WOULDN'T WANNA BE ME ALAN JACKSON & JIMMY BUFFETT, IT'S FIVE O'CLOCK SOMEWHERE TIMNDY SMITH, COME TO JESUS JEFF BATES, I WANNA MAKE YOU CRY JOSH TURNER, WHAT IT AIN'T CAROLYN DAWN JOHNSON, SIMPLE LIFE DIERKS BENTLEY, WHAT WAS I THINKIN' TOBY KEITH, AMERICAN SOLDIER BRAD PAISLEY, CELEBRITY</p> <p>NEW ONS JEDD HUGHES, HIGH LONESOME JEFF BATES, I WANNA MAKE YOU CRY JOSH TURNER, WHAT IT AIN'T</p>	<p>1515 Broadway, New York, NY 10036</p> <p>USHER, BURN NEW FOUND GLORY, ALL DOWNHILL FROM HERE BRITNEY SPEARS, EVERYTIME TWISTA, OVERNIGHT CELEBRITY BEASTIE BOYS, CH-CHECK IT OUT HOBBASTANK, THE REASON PETEY PABLO, FREAK-A-LEEK LENNY KRAVITZ, WHERE ARE WE RUNNIN' KANYE WEST, ALL FALLS DOWN LOYD BANKS, WARRIOR LOYD BANKS, ON FIRE JAY-Z, 99 PROBLEMS D12, MY BAND ALICIA KEYS, IF I AIN'T GOT YOU OUTKAST, ROSES CHRISTINA MILIAN, DIP IT LOW BEYONCÉ, NAUGHTY GIRL MURPHY LEE, HOLD UP OS LONELY BOYS, HEAVEN FRANZ FERDINAND, TAKE ME OUT SUGARCULT, MEMORY MODEST MOUSE, FLOAT ON BUMBLEBEEZ B1, PONY RIDE DASHBOARD CONFSSIONAL, VINDICATED HILARY & HAYLIE DUFF, OUR LIPS ARE SEALED ASHLEE SIMPSON, PIECES OF ME R. KELLY, HAPPY PEOPLE STORY OF THE YEAR, ANTHEM OF OUR DYING DAY NINA SKY, MOVE YA BODY VELVET REVOLVER, SLUTHER COHEED & CAMBRIA, A FAVOR HOUSE ATLANTIC BRANDY, TALK ABOUT OUR LOVE KEVIN LYTTLE, TURN ME ON JANET JACKSON, ALL NITE (DON'T STOP) STERIOGRAM, WALKIE TALKIE MAN AVRIL LAVIGNE, DON'T TELL ME BLINK-182, DOWN JAY-Z, 99 PROBLEMS MARIA MENA, YOU'RE THE ONLY ONE JUVENILE, SLOW MOTION</p> <p>NEW ONS DASHBOARD CONFSSIONAL, VINDICATED HILARY DUFF & HAYLIE DUFF, OUR LIPS ARE SEALED NINA SKY, MOVE YA BODY KEVIN LYTTLE, TURN ME ON JANET JACKSON, ALL NITE (DON'T STOP) BLINK-182, DOWN JUVENILE, SLOW MOTION</p>	<p>1515 Broadway, New York, NY 10036</p> <p>SWITCHFOOT, MEANT TO LIVE USHER, BURN BEYONCÉ KNOWLES, NAUGHTY GIRL HOBBASTANK, THE REASON BRITNEY SPEARS, EVERYTIME ALANIS MORISSETTE, EVERYTHING LENNY KRAVITZ, WHERE ARE WE RUNNIN' OUTKAST, ROSES JET, COLD HARD BITCH OS LONELY BOYS, HEAVEN USHER, YEAH BLACK EYED PEAS, HEY MAMA ALICIA KEYS, IF I AIN'T GOT YOU AVRIL LAVIGNE, DON'T TELL ME JOSS STONE, SUPER DUPER LOVE BEASTIE BOYS, CH-CHECK IT OUT JANET JACKSON, ALL NITE (DON'T STOP) MARDOONS, THIS LOVE MARIO WINANS, I DON'T WANNA KNOW NO DOUBT, IT'S MY LIFE FINGER ELEVEN, ONE THING LIZ PHAIR, EXTRAORDINARY JAMIE CULLUM, ALL AT SEA NICKELBACK, SOMEDAY GEORGE MICHAEL, AMAZING VELVET REVOLVER, SLUTHER DAVE MATTHEWS, OH EVANESCENCE, MY IMMORTAL FLEETWOOD MAC, LANDSLIDE MODEST MOUSE, FLOAT ON TRAPT, HEADSTRONG OUTKAST, HEY YA 3 DOORS DOWN, HERE WITHOUT YOU AEROSMITH, BABY, PLEASE DON'T GO GAVIN DEGRAW, I DON'T WANT TO BE PINK OH MY GOD, LET ME GET ME MATCHBOX TWENTY, UNWELL UNCLE KRACKER, RESCUE THE CALLING, OUR LIVES NEWKID, THE WAY YOU MOVE</p> <p>NEW ONS JOSS STONE, SUPER DUPER LOVE FINGER ELEVEN, ONE THING</p>
<p>200 Jericho Quad, Jericho, NY 11753</p> <p>THE OFFSPRING, I CAN'T GET MY HEAD AROUND YOU HOBBASTANK, THE REASON INCUBUS, TALK SHOWS ON MUTE YELLOWCARD, OCEAN AVENUE A.F.I., SILVER AND COLD THREE DAYS GRACE, JUST LIKE YOU D12, MY BAND JAY-Z, 99 PROBLEMS JET, COLD HARD BITCH OUTKAST, ROSES SMILE EMPTY SOUL, SILHOUETTES FRANZ FERDINAND, TAKE ME OUT BEASTIE BOYS, CH-CHECK IT OUT RASMUS, IN THE SHADOWS VELVET REVOLVER, SLUTHER MUSE, TIME IS RUNNING OUT MODEST MOUSE, FLOAT ON BLINK-182, DOWN STORY OF THE YEAR, ANTHEM OF OUR DYING DAY MARDOONS, THIS LOVE LOSTPROPHETS, MAKE A MOVE SWITCHFOOT, DARE YOU TO MOVE AUTOPILOT OFF, WHAT I WANT LINKIN PARK, BREAKING THE HABIT SUGARCULT, MEMORY YEAH YEAH YEAHS, MAPS KILLERS, SOMEBODY TOLD ME SLIPKNOT, DUALITY YVON BONDIE, C'MON C'MON LINKIN PARK, LYING FROM YOU</p> <p>NEW ONS MUSE, TIME IS RUNNING OUT LINKIN PARK, BREAKING THE HABIT SECRET MACHINES, SOMEBODY AGAIN MATCHBOOK ROMANCE, PROMISE BREAKING BENJAMIN, SO COLD LOLA RAY, AUTOMATIC GIRL</p>	<p>9697 E Mineral Ave., Englewood, CO 80112</p> <p>MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME GRETCHEN WILSON, REDNECK WOMAN JOHN MICHAEL MONTGOMERY, LETTERS FROM HOME SHEAKEY, PASSENGER SEAT TOBY KEITH, WHISKEY GIRL KENNY CHESNEY & UNCLE, WHEN THE SUN GOES DOWN TRACY LAWRENCE, PAINT ME A BIRMINGHAM REBA MCENTIRE, SOMEBODY BILLY CURRINGTON, I GOT A FEELIN' BIG & RICH, SAVE A HORSE (RIDE A COWBOY) AMY DALLEY, MEN DON'T CHANGE WYCHELLE POE, JUST ONE OF THE BOYS HANK WILLIAMS, JR., WHY CAN'T WE ALL JUST GET A LONG NECK/JAMBALA CLAY WALKER, I CAN'T SLEEP JULIE ROBERTS, BREAK DOWN HERE JOSH GRACIN, I WANT TO LIVE SHEAKEY, COME HOME SOON JOSH TURNER, WHAT IT AIN'T CHELY WRIGHT, BACK OF THE BOTTOM DRAWER SHANIA TWAIN, WHEN YOU KISS ME TRENT WILLMON, BEER MAN SARA EVANS, SUDS IN THE BUCKET CAROLYN DAWN JOHNSON, SIMPLE LIFE JOHN BERRY, WILL YOU MARRY ME EMERSON DRIVE, LAST ONE STANDING CROSS CANADIAN RAGWEE, SICK AND TIRED JENKINS, BLAME IT ON MAMA JESSI ALEXANDER, HONEYBUCKLE SWEET SHANIA TWAIN, I ONLY HURT WHEN I'M BREATHING</p> <p>NEW ONS SHANIA TWAIN, WHEN YOU KISS ME JEDD HUGHES, HIGH LONESOME RACHEL PROCTOR, ME AND EMILY TRICHOET, FEEL LIKE FALLIN' JEFF BATES, I WANNA MAKE YOU CRY LORETTA LYNN, MISS BEING MRS.</p>	<p>1515 Broadway, New York, NY 10036</p> <p>BEASTIE BOYS, CH-CHECK IT OUT JAY-Z, 99 PROBLEMS LINKIN PARK, BREAKING THE HABIT PETEY PABLO, FREAK-A-LEEK INCUBUS, TALK SHOWS ON MUTE HOBBASTANK, THE REASON TWISTA, OVERNIGHT CELEBRITY JUVENILE, SLOW MOTION OUTKAST, ROSES BEENIE MAN, DUDE STORY OF THE YEAR, ANTHEM OF OUR DYING DAY WYCHELLE POE, JUST ONE OF THE BOYS MARK WILLIAMS, JR., WHY CAN'T WE ALL JUST GET A LONG NECK/JAMBALA FRANZ FERDINAND, TAKE ME OUT LENNY KRAVITZ, WHERE ARE WE RUNNIN' YING YANG TWINS, WHAT'S HAPPENIN' NEW FOUND GLORY, ALL DOWNHILL FROM HERE JET, COLD HARD BITCH KANYE WEST, ALL FALLS DOWN SWITCHFOOT, DARE YOU TO MOVE R.DOTS, DON'T SAY NOTHING BLINK-182, DOWN BUMBLEBEEZ B1, PONY RIDE SEETHER, BROKEN SUGARCULT, MEMORY VELVET REVOLVER, SLUTHER STERIOGRAM, WALKIE TALKIE MAN FRANZ FERDINAND, TAKE ME OUT MODEST MOUSE, FLOAT ON DARKNESS, GROWING ON ME USHER, BURN</p> <p>NEW ONS LINKIN PARK, BREAKING THE HABIT YING YANG TWINS, WHAT'S HAPPENIN' BLINK-182, DOWN ANDREW W.K., YOUR RULES BLACK EYED PEAS, HEY MAMA SLIPKNOT, DUALITY TO K, GALYUH AH LEAD THREE DAYS GRACE, JUST LIKE YOU</p>	<p>299 Queen St West, Toronto, Ontario M5V2Z5</p> <p>EVANESCENCE, EVERYBODY'S FOOL AVRIL LAVIGNE, DON'T TELL ME KANYE WEST FEAT. TYLE, ALL FALLS DOWN BILLY TALENT, RIVER BELOW BLINK-182, DOWN OUT OF YOUR MOUTH, MUSIC HOBBASTANK, THE REASON KESHIA CHANTE, BAD BOY BRITNEY SPEARS, EVERYTIME BEENIE MAN, DUDE DEFUULT, THROW IT ALL AWAY PILATE, MELT INTO THE WALLS BEASTIE BOYS, CH-CHECK IT OUT LINKIN PARK, BREAKING THE HABIT LOYD BANKS, WARRIOR LOYD BANKS, ON FIRE MARIO WINANS, I DON'T WANNA KNOW D12, MY BAND BEYONCÉ, NAUGHTY GIRL HILARY & HAYLIE DUFF, OUR LIPS ARE SEALED J-KWON, TIPS JANET JACKSON, ALL NITE (DON'T STOP) JET, COLD HARD BITCH SEETHER FEAT. AMY LEE, BROKEN USHER, YEAH USHER, BURN EVANESCENCE, MY IMMORTAL FINGER ELEVEN, ABSENT ELEMENTS FINGER ELEVEN, ONE THING</p> <p>NEW ONS LINKIN PARK, BREAKING THE HABIT HILARY DUFF & HAYLIE DUFF, OUR LIPS ARE SEALED JANET JACKSON, ALL NITE (DON'T STOP) FINGER ELEVEN, ABSENT ELEMENTS THE KILLERS, SOMEBODY TOLD ME</p>
<h2>THE CLIP LIST</h2>			
<p>1550 Biscayne Blvd., Miami Beach, FL 33132</p> <p>PAULINA RUBIO, TE QUISE TANTO ANDY & LUCAS, TANTO LA QUERIA SIN BANDERA, QUE LLORO CAFE TACUBA, ERES CHAYANNE, SENTADA AQUI EN MI ALMA DIEGO TORRES, CANTAR HASTA MORIR JULIETA VENEZAS, ANJAR COMIGO ALEKS SYNTEK, TE SONE DREJA DE VAN GOGH, ZO DE ENERO VICTOR MANUELLE, TENGO GANAS LUIS FONSI, ABRAZAR LA VIDA TIZIANO FERRO, TARDÉS NEGRAS SIN BANDERA, MIENTES TAN BIEN RICARDO ARJONA, QUELE VERTE RICKY MARTIN, Y TODO QUEDA EN NAJA LA OREJA DE VAN GOGH, ROSAS DAVID BISBAL, DESNUDATE MUJER ELVIS CRESPO, HORA ENAMORADA GELINDA, LO SIENTO JUAN FERNANDO VELASCO, HOY QUE NO ESTAS JUANES, LA PAGA</p>	<p>Continuous programming Hawley Crescent, London NW18TT</p> <p>AVRIL LAVIGNE, DON'T TELL ME USHER, YEAH D12, MY BAND KELIS, TRICK ME BEYONCÉ, NAUGHTY GIRL LENNY KRAVITZ, WHERE ARE WE RUNNIN'? ROBI ROSA, MAS Y MAS ALEJANDRO SANZ, HE SUDO TAN FELIZ BEASTIE BOYS, CH-CHECK IT OUT VELVET REVOLVER, SLUTHER BABASONICOS, P-TITA FRANZ FERDINAND, TAKE ME OUT EVANESCENCE, EVERYBODY'S FOOL JULIETA VENEZAS, LENTO AEROSMITH, BABY, PLEASE DON'T GO D12, MY BAND SCISSOR SISTERS, LAURA LINKIN PARK, BREAKING THE HABIT DR. NO, LIGHT BRITNEY SPEARS, EVERYTIME ANASTACIA, LEFT OUTSIDE ALONE KEANE, EVERYBODY'S CHANGING FAITHLESS, MASS DESTRUCTION</p>	<p>Continuous programming 1111 Lincoln Rd, Miami Beach, FL 33139</p> <p>AVRIL LAVIGNE, DON'T TELL ME MARDOONS, THIS LOVE LENNY KRAVITZ, WHERE ARE WE RUNNIN'? ROBI ROSA, MAS Y MAS ALEJANDRO SANZ, HE SUDO TAN FELIZ BEASTIE BOYS, CH-CHECK IT OUT VELVET REVOLVER, SLUTHER BABASONICOS, P-TITA FRANZ FERDINAND, TAKE ME OUT EVANESCENCE, EVERYBODY'S FOOL JULIETA VENEZAS, LENTO AEROSMITH, BABY, PLEASE DON'T GO D12, MY BAND SCISSOR SISTERS, LAURA NELLY FURTADO, TRY BLINK-182, DOWN ALANIS MORISSETTE, EVERYTHING JOSS STONE, SUPER DUPER LOVE DIEGO TORRES, CANTAR HASTA MORIR GEORGE MICHAEL, FLAWLESS (GO TO THE CITY)</p>	<p>VIVA, Continuous programming Im Media Park 2, 50670 Köln, Germany</p> <p>EAMON, F*CK IT IF I DON'T WANT YOU BACK! MARIO WINANS, I DON'T WANNA KNOW BRITNEY SPEARS, EVERYTIME NIGHTWISH, NEMO USHER, YEAH SANDY, UNNATURAL BLONDE OH MY G-D, SHENANIGANS JEANETTE, HOLD THE LINE BLACK EYED PEAS, LET'S GET IT STARTED SEED, RELEASE</p>

800,000 SPINS

Breathe/ **Faith Hill** /WARNER BROS.

600,000 SPINS

Every Morning/ **Sugar Ray** /ELEKTRA/ATLANTIC

500,000 SPINS

That Don't Impress Me Much/ **Shania Twain** /MERCURY
Family Affair/ **Mary J. Blige** /MCA

400,000 SPINS

Someday/ **Nickelback** /ROADRUNNER
I Can Love You Like That (Yo Te Voy A Querer)/ **All-4-One** /ELEKTRA/ATLANTIC

300,000 SPINS

Yeah/ **Usher Feat. Ludacris & Lil' Jon** /_AFACE/ZOMBA
Don't Let Me Get Me/ **Pink** /LAFACE/ZOMBA
Last Resort/ **Papa Roach** /DREAMWORKS
Clocks/ **Coldplay** /CAPITOL
Where Is The Love/ **Black Eyed Peas** /A&M

200,000 SPINS

My Immortal/ **Evanescence** /WIND-UP
This Love/ **Maroon 5** /OCTONE/J RECORDS
Topsy/ **J-Kwon** /SO SO DEF/ZOMBA
Slow Jamz/ **Twista Feat. Kanye West** /ELEKTRA/ATLANTIC
Holidae In/ **Chingy Feat. Ludacris & Snoop Dogg** /DTP/CAPITOL
No One Knows/ **Queens Of The Stone Age** /INTERSCOPE
Where I Come From/ **Alan Jackson** /ARISTA
Ten Rounds With Jose Cuervo/ **Tracy Byrd** /RCA

100,000 SPINS

Burn/ **Usher** /LAFACE/ZOMBA
Naughty Girl/ **Beyonce Knowles** /COLUMBIA
Freek-A-Leek/ **Petey Pablo** /JIVE/ZOMBA
My Band/ **D12 Feat. Eminem** /INTERSCOPE
Sweet Southern Comfort/ **Buddy Jewell** /COLUMBIA
You'll Think Of Me/ **Keith Urban** /CAPITOL
Perfect/ **Sara Evans** /RCA
Breathe/ **Michelle Branch** /MAVERICK
Megalomaniac/ **Incubus** /EPIC
Open My Heart/ **Yolanda Adams** /ELEKTRA/ATLANTIC
Walking Away/ **Craig David** /ELEKTRA/ATLANTIC
Then They Do/ **Trace Adkins** /CAPITOL
I'm A Thug/ **Trick Daddy** /ELEKTRA/ATLANTIC
Who Let The Dogs Out/ **Baha Men** /ARTEMIS

50,000 SPINS

Overnight Celebrity/ **Twista** /ELEKTRA/ATLANTIC
Roses/ **OutKast** /LAFACE/ZOMBA
Don't Tell Me/ **Avril Lavigne** /ARISTA/RMG
Lying From You/ **Linkin Park** /WARNER BROS.
Redneck Woman/ **Gretchen Wilson** /EPIC
Take My Breath Away/ **Jessica Simpson** /COLUMBIA
If You Ever Stop Loving Me/ **Montgomery Gentry** /COLUMBIA
You Raise Me Up/ **Josh Groban** /REPRISE
Bounce/ **Sarah Conner** /EPIC
8th World Wonder/ **Kimberley Locke** /CURB/REPRISE
He Reigns/ **Newsboys** /SPARROW
That's What She Gets For Loving Me/ **Brooks & Dunn** /ARISTA
Call On Jesus/ **Nicole C. Mullen** /WORD/CURB
Out Of Control/ **Hoobastank** /ISLAND/DEF JAM
Still Ballin'/ **2Pac** /INTERSCOPE
De Uno Y De Todos Los Modos/ **Palomo** /DISA
Love Song/ **311** /VOLCANO/MAVERICK

BROADCAST DATA SYSTEMS

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Two Unlikely Debuts

In a week when **Usher** returns to his accustomed seat at No. 1, the most fascinating wrinkle near the top of The Billboard 200 comes right out of Memory Lane. The Hot Shot Debut belongs to, of all people, Rat Pack icon **Dean Martin**, while the second-highest bow goes to another star from earlier decades,

Kenny Rogers.

Both outings mine EMI's catalog resources, and both were promoted through direct-to-consumer TV marketing. Both men are recording artists whose celebrity extends far beyond music.

The sight of "Dino: The Essential Dean Martin" at No. 28 (32,000 copies) and Rogers' "42 Ultimate Hits" at No. 39 (28,500) reminds me of a T-shirt I saw during a recent trip to San Diego that read "Old Guys Rule," although in this case the more appropriate motto might be "Mature Consumers Spend."

Although the direct campaign drove awareness, most of the sales came from retail. Direct sales accounted for no more than 7% of the Martin set's start and less than 18% of Rogers' sum.

Both are no-shows on Top Internet Albums, which tracks the sale of physical albums ordered online. But don't walk away with the impression that fans of these artists can't find their way to a computer. In fact, Capitol's distributor, EMI Music Marketing, reports that the sale of bundled downloads made iTunes Music Store a top 10 account for the Martin album's start.

"Dino" was also assisted by a value-add offering at Target, and it sold a good chunk at Costco, too.

Over the Counter

By Geoff Mayfield
gmayfield@billboard.com



STEADY AS HE GOES: Just shy of 4 million copies in his album's first 11 weeks, according to Nielsen SoundScan, it may already be too late for any other title to contest Usher's "Confessions" as the best seller of 2004.

The next **Eminem** album might be a contender, considering that in 2002 his most recent set sold more than 4.8 million copies in its first dozen weeks, but he may not have enough time to catch Usher. Once penciled in for an early-July release, the Eminem project now seems destined to arrive in the fourth quarter.

Aside from having a million-plus start in his back pocket, the consistent sales for Usher's "Confessions" are starting to build some impressive milestones. His nine weeks at No. 1 are the most that any title has logged on The Billboard 200 since **Santana's** 1999 album, the Grammy Award-sweeping "Supernatural," clocked 12 nonconsecutive weeks at No. 1.

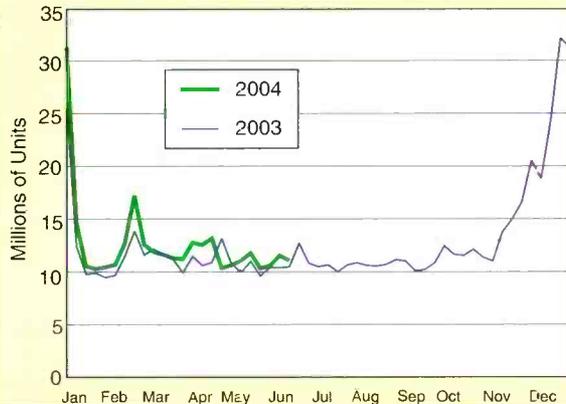
Further, Usher's album has yet to sell less than 190,000 in any of its first 11 chart weeks. **Britney Spears'** "Oops!... I Did It Again" in 2000 was the last to compile a longer streak, sur-

(Continued on page 56)

Market Watch

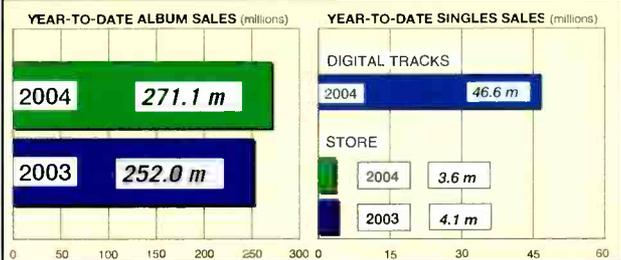
A Weekly National Music Sales Report

WEEKLY ALBUM SALES



WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	11,054,000	142,000	2,307,000
Last Week	11,551,000	151,000	2,396,000
Change	◊4.3%	◊6.0%	◊3.7%
This Week 2003	10,486,000	191,000	—
Change	◊5.4%	◊25.7%	—



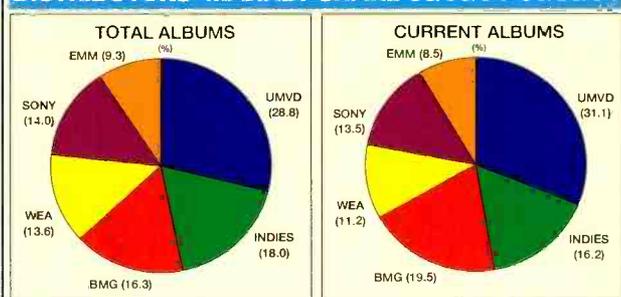
YEAR-TO-DATE OVERALL UNIT SALES

	2003	2004	Change
Total	256,134,000	321,291,000	◊25.4%
Albums	252,042,000	271,103,000	◊7.6%
Store Singles	4,092,000	3,561,000	◊13.0%
Digital Tracks	—	46,627,000	—

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
CD	242,924,000	264,994,000	◊9.1%
Cassette	8,326,000	5,292,000	◊36.4%
Other	792,000	817,000	◊3.2%

DISTRIBUTORS' MARKET SHARE 05/05/04-05/30/04



	UMVD	INDIES	BMG	WEA	SONY	EMM
Total Albums	28.8%	18.0%	16.3%	13.6%	14.0%	9.3%
Current Albums	31.1%	16.2%	19.5%	11.2%	13.5%	8.5%
Store Singles	24.5%	23.8%	20.3%	12.6%	14.1%	4.7%

For week ending 6/6/04. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan. Rounded figures.

More Amore For Martin

Although he has charted four times this millennium as part of the Rat Pack, **Dean Martin** has been absent from The Billboard 200 with his solo efforts for 32 years, three months and three weeks. This issue he returns in a big way, earning Hot Shot Debut honors with "Dino: The Essential Dean Martin" (Capitol). The collection of hits from his tenures with Capitol and Reprise opens at No. 28.

Martin's last solo album to chart was "Dino," which stopped at No. 176 in February 1972. "Essential" ranks 10th among his 25 chart albums in terms of highest rank on The Billboard 200.

Martin first appeared on the album survey in May 1962 with "Dino—Italian Love Songs." It was his only Capitol album to chart before he moved to Reprise, the label founded by his fellow Rat Packer, **Frank Sinatra**. Martin's No. 1 single on the Hot 100, "Everybody Loves Somebody," became the title song of his highest-charting album. That LP spent four weeks at No. 2 in 1964, and it began a run of six albums that all charted in the top 15.

Considering all the *Billboard* charts, Martin has a career span of 55 years, six months and two weeks, counting back to the December 1948 debut of the single "That Certain Party," recorded with his comedy partner, **Jerry Lewis**.

Chart Beat

By Fred Bronson
fbronson@billboard.com



DOG GONE: They haven't been gone quite as long as **Dean Martin**, but the members of **Three Dog Night** are back on The Billboard 200 after a break of 28 years and three weeks.

"The Complete Hit Singles" (Geffen/UTV), new at No. 178, is the first album by the band to chart since "American Pastime" went to No. 123 in the spring of 1976. Three Dog Night's self-titled debut album entered the chart the week of Jan. 25, 1969, giving the group a span of 35 years and five months.

THROUGH THE YEARS: In a week of dramatic returns, **Kenny Rogers** is also back on The Billboard 200, thanks to the No. 39 debut of "42 Ultimate Hits" (Capitol).

Rogers didn't have to wait as long as **Dean Martin** and **Three Dog Night**: He has only been away for 3½ years. "There You Go Again" went to No. 121 in October 2000.

"Ultimate" is Rogers' highest-charting album since "Once Upon a Christmas," recorded with **Dolly Parton**, peaked at No. 31 in January 1985. Rogers' album chart span expands to 36 years and five months, counting back to the debut of the **First Edition's** self-titled first LP in January 1968.

USHER AGAIN: The artist who has made the most chart news in 2004 does it again. **Usher's** latest achievement: He is the first male lead artist to occupy the top two slots on the Rhythmic Top 40 list, where "Burn" (LaFace) continues at No. 1 and "Confessions Part II" rises 5-2.

The only other lead acts to hold down the top two slots on this chart are **Mariah Carey** in 1995 and **Salt-N-Pepa** in 1994. **Ludacris**, **50 Cent** and **Ashanti** have all been in the top two during the past two years, but all three were the featured artist on one track.

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Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
				NUMBER 1			9 Weeks At Number 1							
1	3	1	11	USHER ▲ ¹ LAFACE 5214/ZOMBA (12.98/18.98)	Confessions	1	49	59	61	24	JUVENILE ● CASH MONEY 001718*/JUMRG (12.98 CD)	Juve The Great	28	
2	1	—	2	AVRIL LAVIGNE ARISTA/RCA 59174/RMG (18.98 CD)	Under My Skin	1	50	55	56	53	SWITCHFOOT ▲ COLUMBIA 71083/RED INK (9.98 CD)	The Beautiful Letdown	43	
3	4	4	4	GRETCHEN WILSON EPIC (NASHVILLE) 90903/SONY MUSIC (18.98 EQ CD)	Here For The Party	2	51	48	65	25	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	19	
				GREATEST GAINER				52	53	45	37	NICKELBACK ▲ ² ROADRUNNER 618400*/DJM/G (12.98/18.98)	The Long Road	6
4	8	16	7	PRINCE ● NPG/COLUMBIA 92560/SONY MUSIC (18.98 EQ CD)	Musicology	3	53	57	50	11	FRANZ FERDINAND DOMINO/EPIC 92441*/SONY MUSIC (14.98 EQ CD) [M]	Franz Ferdinand	50	
5	2	—	2	SLIPKNOT ROADRUNNER 618388*/DJM/G (18.98 CD)	Vol. 3: (The Subliminal Verses)	2	54	66	57	10	J-KWON ● SO SO DEF 57613*/ZOMBA (18.98 CD)	Hood Hop	7	
6	6	7	26	HOOBASTANK ● ISLAND 001488*/DJM/G (12.98 CD)	The Reason	3	55	64	51	10	JANET JACKSON ▲ VIRGIN 84404* (12.98/18.98)	Damita Jo	2	
7	7	6	6	D12 SHADY 002404*/INTERSCOPE (8.98/12.98)	D12 World	1	56	62	69	16	BRAD PAISLEY ● ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	8	
8	9	12	4	SOUNDTRACK GEFFEN/DREAMWORKS 002557*/INTERSCOPE (18.98 CD)	Shrek 2	8	57	58	58	19	BLINK-182 ▲ GEFFEN 001334*/INTERSCOPE (12.98 CD)	Blink-182	3	
9	13	9	11	VARIOUS ARTISTS ▲ ² EMI/UNIVERSAL/SONY MUSIC/ZOMBA 76950/CAPITOL (18.98 CD)	Now 15	2	58	44	14	3	LENNY KRAVITZ VIRGIN 84145 (18.98 CD)	Baptism	14	
10	5	2	3	METHOD MAN DEF JAM 548405*/DJM/G (8.98/13.98)	Tical 0: The Prequel	2	59	49	49	6	VARIOUS ARTISTS RCA 61775/RLG (18.98 CD)	American Idol Season 3: Greatest Soul Classics	10	
11	15	17	66	EVANESCENCE ▲ ⁵ WIND-UP 13063 (18.98 CD)	Fallen	3	60	35	—	2	WILSON PHILLIPS COLUMBIA 92103/SONY MUSIC (14.98 EQ CD)	California	35	
12	19	18	17	KANYE WEST ▲ RCA-A-FELLA/DEF JAM 002030*/DJM/G (8.98/12.98)	The College Dropout	2	61	68	—	2	SOUNDTRACK WARNER SUNSET/ATLANTIC 83711/AG (18.98 CD)	Harry Potter And The Prisoner Of Azkaban	61	
13	10	3	3	NEW FOUND GLORY DRIVE-THRU/GEFFEN 002363*/INTERSCOPE (13.98 CD)	Catalyst	3	62	51	—	2	JULIE ROBERTS MERCURY 001902/UMGN (8.98/13.98)	Julie Roberts	51	
14	16	15	37	OUTKAST ▲ ⁹ LAFACE 50133*/ZOMBA (22.98 CD)	Speakerboxxx/The Love Below	1	63	67	59	11	HILARY DUFF ▲ ³ BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1	
15	18	22	18	KENNY CHESNEY ▲ ² BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	64	65	54	119	NORAH JONES ▲ ⁹ BLUE NOTE 32088* (17.98 CD) [M]	Come Away With Me	1	
16	21	24	11	GUNS N' ROSES GEFFEN 001714*/INTERSCOPE (12.98 CD)	Greatest Hits	3	65	23	—	2	TAMYRA GRAY 19 RECORDINGS 002817 (18.98 CD)	The Dreamer	23	
17	20	20	17	NORAH JONES ▲ ⁴ BLUE NOTE 84800* (18.98 CD)	Feels Like Home	1	66	71	70	13	LINKIN PARK ▲ ⁴ WARNER BROS 48186* (18.98 CD)	Meteora	1	
18	17	8	4	8BALL & MJG BAD BOY 002389*/JUMRG (12.98 CD)	Living Legends	3	67	45	11	3	MORRISSEY ATTACK 86001*/SANCTUARY (18.98 CD)	You Are The Quarry	11	
19	24	23	42	JESSICA SIMPSON ▲ ² COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)	In This Skin	2	68	63	42	5	THIRD DAY ESSENTIAL 10728 (18.98 CD)	Wire	12	
20	11	5	3	ALANIS MORISSETTE MAVERICK 48555/WARNER BROS (18.98 CD)	So-Called Chaos	5	69	73	67	30	G-UNIT ▲ ² G-UNIT 001593*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2	
21	34	28	50	BLACK EYED PEAS ▲ A&M 002854*/INTERSCOPE (12.98 CD)	Elephunk	21	70	81	73	10	AEROSMITH ● COLUMBIA 87025*/SONY MUSIC (18.98 EQ CD)	Honkin' On Bobo	5	
22	22	13	7	MARIO WINANS BAD BOY 002392*/JUMRG (8.98/12.98)	Hurt No More	2	71	72	62	10	ERIC CLAPTON DUCK/REPRISE 48423*/WARNER BROS (18.98 CD)	Me And Mr Johnson	6	
23	31	34	15	LOS LONELY BOYS ● DR/EPIC 92088/SONY MUSIC (13.98 CD) [M]	Los Lonely Boys	23	72	86	72	18	FIVE FOR FIGHTING ● AWARE/COLUMBIA 88186/SONY MUSIC (12.98 EQ CD)	The Battle For Everything	20	
24	28	27	27	ALICIA KEYS ▲ ³ J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1	73	60	47	5	LIONEL RICHIE ISLAND 002558*/DJM/G (12.98 CD)	Just For You	47	
25	12	29	3	GEORGE MICHAEL AEGEAN/EPIC 92080/SONY MUSIC (18.98 EQ CD)	Patience	12	74	80	88	26	STORY OF THE YEAR ● MAVERICK 48438/WARNER BROS (12.98 CD) [M]	Page Avenue	51	
26	26	25	9	MODEST MOUSE EPIC 87125*/SONY MUSIC (12.98 EQ CD) [M]	Good News For People Who Love Bad News	19	75	76	96	14	RASCAL FLATTS ▲ ² LYRIC STREET 185031/HOLLYWOOD (12.98/18.98)	Melt	5	
27	27	21	5	PETEY PABLO JIVE 41824/ZOMBA (18.98 CD)	Still Writing In My Diary: 2nd Entry	4	76	74	68	11	SOUNDTRACK WIND-UP 13093 (18.98 CD)	The Punisher: The Album	22	
				HOT SHOT DEBUT				77	69	53	6	LORETTA LYNN INTERSCOPE 002513 (12.98 CD)	Van Lear Rose	24
28	NEW	1		DEAN MARTIN CAPITOL 98487 (18.98 CD)	Dino: The Essential Dean Martin	28	78	91	81	35	LUDACRIS ▲ DISTURBING THE PEACE/DEF JAM SOUTH 000930*/DJM/G (8.98/12.98)	Chicken*N*Beer	1	
29	29	44	31	TOBY KEITH ▲ ³ DREAMWORKS (NASHVILLE) 450435*/INTERSCOPE (12.98/18.98)	Shock 'n Y'All	1	79	RE-ENTRY	2		HEATSEEKER IMPACT			
30	25	19	6	DIANA KRALL VERVE 001826*/VG (12.98 CD)	The Girl In The Other Room	4	80	77	71	10	BISHOP EDDIE L. LONG PRESENTS THE NEW BIRTH TOTAL PRAISE CHOIR EMI GOSPEL 76846 (17.98 CD) [M]	Spirit & Truth	79	
31	41	35	43	YELLOWCARD ● CAPITOL 39844 (12.98 CD)	Ocean Avenue	23	81	92	87	18	TRACY LAWRENCE DREAMWORKS (NASHVILLE) 001032*/INTERSCOPE (18.98 CD)	Strong	17	
32	43	52	5	BIG & RICH WARNER BROS (NASHVILLE) 48520/WRN (18.98 CD)	Horse Of A Different Color	32	82	8*	92	18	NO DOUBT ▲ INTERSCOPE 001495 (12.98 CD)	The Singles 1992-2003	2	
33	40	36	30	JAY-Z ▲ ² RCA-A-FELLA/DEF JAM 001528*/DJM/G (8.98/12.98)	The Black Album	1	83	61	—	2	SELAH CURB 78834 (18.98 CD)	Hiding Place	61	
34	32	33	56	MAROONS ▲ OCTONE/J 50001*/RMG (18.98 CD) [M]	Songs About Jane	7	84	134	107	4	PACESETTER			
35	36	30	30	JOSH GROBAN ▲ ³ 143/REPRISE 48450/WARNER BROS (18.98 CD)	Closer	1	85	82	79	24	JAMIE CULLUM UNIVERSAL/VERVE 002273*/VG (9.98 CD)	twentysomething	83	
36	39	31	19	TWISTA ▲ ATLANTIC 83598*/AG (10.98/13.98)	Kamikaze	1	86	82	79	24	CASTING CROWNS ● BEACH STREET 10723*/REUNION (18.98 CD) [M]	Casting Crowns	59	
37	14	—	2	LONESTAR BNA 59751/RLG (18.98 CD)	Let's Be Us Again	14	87	70	48	5	KIMBERLEY LOCKE CURB 78845 (18.98 CD)	One Love	16	
38	33	26	4	TEENA MARIE CASH MONEY CLASSICS 002552/UMRG (12.98 CD)	La Dona	6	88	78	63	5	PATTI LABELLE DEF SOUL CLASSICS 002433*/DJM/G (12.98 CD)	Timeless Journey	18	
39	NEW	1		KENNY ROGERS CAPITOL (NASHVILLE) 98794 (21.98 CD)	42 Ultimate Hits	39	89	95	95	10	INCUBUS ▲ IMMORTAL/EPIC 90890*/SONY MUSIC (18.98 EQ CD)	A Crow Left Of The Murder...	2	
40	38	41	87	KEITH URBAN ▲ CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11	90	83	76	11	SHANIA TWAIN ◆ ¹⁰ MERCURY 170314/UMGN (12.98 CD)	Up!	1	
41	42	37	35	JET ▲ ELEKTRA 62892*/AG (12.98 CD)	Get Born	26	91	97	80	17	CHINGY ▲ ² DISTURBING THE PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2	
42	37	32	5	VARIOUS ARTISTS WARNER MUSIC GROUP 59211/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Totally Hits 2004	14	92	85	78	11	GODSMACK ● REPUBLIC/UNIVERSAL 001539/UMRG (8.98 CD)	The Other Side (EP)	5	
43	46	40	29	BRITNEY SPEARS ▲ ² JIVE 53748/ZOMBA (12.98/18.98)	In The Zone	1	93	91	87	10	THE BEACH BOYS ▲ CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16	
44	54	46	3	SOUNDTRACK WALT DISNEY 861015 (18.98 CD)	That's So Raven	44	94	92	94	77	3 DOORS DOWN ▲ ³ REPUBLIC/UNIVERSAL 064396/UMRG (8.98/12.98)	Away From The Sun	8	
45	50	38	10	LIL' FLIP ● SUCKA FREE/COLUMBIA 89143*/SONY MUSIC (18.98 EQ CD)	U Gotta Feel Me	4	95	114	123	10	YING YANG TWINS ● COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	11	
46	47	39	31	SHERYL CROW ▲ ² A&M 001521*/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2	96	94	90	74	MERCYME IND 82947/CURB (18.98 CD)	Undone	12	
47	30	10	3	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 90558/SONY MUSIC (18.98 EQ CD)	You Do Your Thing	10	97	96	96	100	RENEE OLSTEAD 143/REPRISE 48704/WARNER BROS (18.98 CD)	Renee Olstead	95	
48	52	43	50	BEYONCE ▲ ³ COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	98	96	96	100	THREE DAYS GRACE ● JIVE 53479/ZOMBA (12.98 CD) [M]	Three Days Grace	72	
							99	79	64	10	JOSS STONE ● S-CURVE 42234 (9.98 CD) [M]	The Soul Sessions (EP)	39	

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
98	99	92	18	LOSTPROPHETS ●	Start Something	33	147	141	166	43	GEORGE STRAIT ●	Honkytonkville	5
97	116	115	12	CASSIDY ●	Split Personality	2	150	127	139	34	CLAY AIKEN ▲ ²	Measure Of A Man	1
100	105	97	13	VARIOUS ARTISTS ●	Bad Boy's 10th Anniversary... The Hits	2	151	170	151	4	VARIOUS ARTISTS	Walt Disney Records Presents: Mega Movie Mix	139
101	88	105	36	MARTINA MCBRIDE ▲	Martina	7	152	160	—	13	SARA EVANS	Restless	20
102	108	103	22	YEAH YEAH YEAHS	Fever To Tell	55	153	130	148	39	SEAL ●	Seal IV	3
103	109	109	8	SUGARCULT	Palm Trees And Power Lines	46	154	106	—	2	LUPILLO RIVERA	Con Mis Propias Manos	106
104	101	93	52	LUTHER VANDROSS ▲ ²	Dance With My Father	1	155	157	129	15	SOUNDTRACK	Kill Bill Vol. 1	45
105	100	84	31	LIONEL RICHIE ●	The Definitive Collection	19	156	115	119	13	WYNONNA	What The World Needs Now Is Love	8
106	110	120	34	JOSH TURNER ●	Long Black Train	29	157	158	89	3	TONEX & THE PECULIAR PEOPLE	Out The Box	89
107	107	106	36	DIDO ▲	Life For Rent	4	158	159	150	33	ROD STEWART ▲ ²	As Time Goes By... The Great American Songbook Vol. II	2
108	93	60	5	CARLY SIMON	Reflections: Carly Simon's Greatest Hits	22	159	172	161	31	VARIOUS ARTISTS ▲ ³	Now 14	3
109	118	111	84	LIL JON & THE EAST SIDE BOYZ ▲ ²	Kings Of Crunk	14	160	126	141	9	WILLIAM HUNG	Inspiration	34
110	113	108	31	SARAH MCLACHLAN ▲ ²	Afterglow	2	161	167	136	10	SOUNDTRACK	The OC: Mix 1	52
111	98	83	7	JOHN MICHAEL MONTGOMERY	Letters From Home	31	162	177	175	29	RED HOT CHILI PEPPERS ●	Greatest Hits	18
112	89	75	5	LEE ANN WOMACK	Greatest Hits	28	163	165	138	11	MASTER P	Good Side Bad Side	11
113	140	156	36	ANTHONY HAMILTON ●	Comin' From Where I'm From	33	164	149	—	22	SOUNDTRACK ●	The Lord Of The Rings: The Return Of The King	36
114	84	66	4	KILLSWITCH ENGAGE	The End Of Heartache	21	165	175	174	29	LINKIN PARK ●	Live In Texas	23
115	103	113	47	BROOKS & DUNN ▲	Red Dirt Road	4	166	RE-ENTRY	35	R. KELLY ▲	The R. In R&B Collection: Volume One	4	
116	119	121	82	SEAN PAUL ▲ ²	Dutty Rock	9	167	189	187	19	VARIOUS ARTISTS	Disneymania 2: Music Stars Sing Disney...Their Way!	29
117	111	94	46	MICHAEL MCDONALD ▲	Motown	14	168	139	99	7	GHOSTFACE	The Pretty Toney Album	6
118	104	55	3	GEORGE THOROGOOD & THE DESTROYERS	Greatest Hits: 30 Years Of Rock	55	169	145	—	12	RON WHITE	Drunk In Public	144
119	128	112	18	HARRY CONNICK, JR. ▲	Only You	5	170	153	131	5	FLAW	Endangered Species	42
120	163	172	15	TRILLVILLE/LIL SCRAPPY	The King Of Crunk & BME Recordings Present	12	171	179	147	9	TAMIA	More	17
121	131	144	9	SHINEDOWN	Leave A Whisper	121	172	183	169	86	GOOD CHARLOTTE ▲ ³	The Young And The Hopeless	7
122	146	143	43	SOUNDTRACK ▲	The Cheetah Girls (EP)	33	173	NEW	1	TRUTH HURTS	Ready Now	173	
123	137	133	40	T.I. ●	Trap Muzik	4	174	180	158	24	AVANT ●	Private Room	18
124	123	125	81	AUDIOSLAVE ▲ ²	Audioslave	7	175	178	—	78	TIM MCGRAW ▲ ³	Tim McGraw And The Dancehall Doctors	2
125	117	98	7	SOUNDTRACK	13 Going On 30	41	176	171	—	18	COUNTING CROWS ●	Films About Ghosts: The Best Of...	32
126	132	127	70	50 CENT ▲ ⁶	Get Rich Or Die Tryin'	1	177	185	179	21	FINGER ELEVEN	Finger Eleven	114
127	129	86	7	VARIOUS ARTISTS	Motown 1's	83	178	NEW	1	THREE DOG NIGHT	The Complete Hit Singles	178	
128	135	132	72	TRAPT ▲	Trapt	42	179	191	196	60	ALISON KRAUSS + UNION STATION ▲	Live	36
129	133	134	93	COLDPLAY ▲ ³	A Rush Of Blood To The Head	5	180	168	122	3	JUVENILE, SKIP & WACKO	The Beginning Of The End	122
130	56	—	2	EVERLAST	White Trash Beautiful	56	181	182	178	84	ELVIS PRESLEY ▲ ³	Elvis: 30 #1 Hits	1
131	120	90	39	JOHN MAYER ▲	Heavier Things	1	182	RE-ENTRY	30	ROONEY	Rooney	125	
132	122	110	11	CARL THOMAS ●	Let's Talk About It	4	183	RE-ENTRY	25	MONICA ●	After The Storm	1	
133	144	160	27	TRACE ADKINS ●	Comin' On Strong	31	184	192	186	10	CLAY WALKER	A Few Questions	23
134	161	155	6	MUSE	Absolution	134	185	151	82	3	THE STREETS	A Grand Don't Come For Free	82
135	138	135	25	THE DARKNESS ●	Permission To Land	36	186	148	116	5	LOS LOBOS	The Ride	75
136	NEW	1	1	MASTA KILLA	No Said Date	136	187	NEW	1	AUF DER MAUR	Auf der Maur	187	
137	112	101	7	DROWNING POOL	Desensitized	17	188	RE-ENTRY	13	REBA MCENTIRE ●	Room To Breathe	25	
138	154	146	49	LED ZEPPELIN ▲	Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two	116	189	169	140	7	VARIOUS ARTISTS	Rock Against Bush Vol 1	54
139	143	167	98	TOBY KEITH ▲ ⁴	Unleashed	1	190	196	—	84	ROD STEWART ▲ ²	It Had To Be You... The Great American Songbook	4
140	125	168	26	RUBEN STUDDARD ▲	Souful	1	191	190	189	25	DASHBOARD CONFESSIONAL ●	A Mark, A Mission, A Brand, A Scar	2
141	142	118	11	N*E*R*D ●	Fly Or Die	6	192	194	—	11	TOBY KEITH	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	45
142	147	163	42	DIERKS BENTLEY ●	Dierks Bentley	26	193	200	—	40	LONESTAR ▲	From There To Here: Greatest Hits	7
143	152	114	29	STEVIE WONDER	The Definitive Collection	35	194	RE-ENTRY	3	ISRAEL AND NEW BREED	Live From Another Level	146	
144	150	124	20	SOUNDTRACK ●	Love Actually	39	195	155	157	56	JASON MRAZ ●	Waiting For My Rocket To Come	55
145	156	—	23	3 DOORS DOWN ●	Another 700 Miles (EP)	21	196	RE-ENTRY	20	KEITH SWEAT	The Best Of Keith Sweat: Make You Sweat	31	
146	136	104	6	BEYONCE	Live At Wembley	17	197	198	164	16	EAMON ●	I Don't Want You Back	7
147	162	145	30	KID ROCK ▲	Kid Rock	8	198	RE-ENTRY	5	VARIOUS ARTISTS	Women & Song: 18 Hits From The World's Greatest Female Artists	67	
148	124	130	33	EAGLES ▲ ²	The Very Best Of	3	199	193	200	63	ELTON JOHN ▲ ²	Greatest Hits 1970-2002	12
							200	184	149	9	DILATED PEOPLES	Neighborhood Watch	55

● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with 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 200,000 units (Platino). ▲² Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and 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.

Billboard TOP INTERNET ALBUM SALES™			
Sales data and internet sales reports compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	INCUBUS IMMORTAL/EPIC 92630/SONY MUSIC	Live In Japan 1 Week At Number 1
2	2	AVRIL LAVIGNE ARISTA/RCA 59774/RMG	Under My Skin 2
3	5	NORAH JONES ▲ ⁴ BLUE NOTE 84900*	Feels Like Home 17
4	3	ALANIS MORISSETTE MAVERICK 48555/WARNER BROS	So-Called Chaos 20
5	10	USHER ▲ ⁴ LAFACE 52141/ZOMBA	Confessions 1
6	8	DIANA KRALL VERVE 001826/VG	The Girl In The Other Room 30
7	NEW	SHANE & SHANE INPOP 71284 [M]	Upstairs -
8	13	PRINCE ● NPG/COLUMBIA 92560/SONY MUSIC	Musicology 4
9	11	LOS LONELY BOYS ● OR/EPIC 92088/SONY MUSIC [M]	Los Lonely Boys 23
10	16	EVANESCENCE ▲ ⁵ WIND-UP 13063	Fallen 11
11	9	MORRISSEY ATTACK 86001*/SANCTUARY	You Are The Quarry 67
12	14	ERIC CLAPTON DUCK/REPRISE 48423*/WARNER BROS	Me And Mr Johnson 71
13	20	JOSH GROBAN ▲ ³ 143/REPRISE 48450/WARNER BROS	Closer 35
14	22	LAURIE BERKNER TWO TOMATOES 2	Buzz Buzz -
15	23	MODEST MOUSE EPIC 87125*/SONY MUSIC [M]	Good News For People Who Love Bad News 26
16	18	LORETTA LYNN INTERSCOPE 002513	Van Lear Rose 77
17	19	LENNY KRAVITZ VIRGIN 84145	Baptism 58
18	NEW	RENEE OLSTEAD 143/REPRISE 48704/WARNER BROS.	Renee Olstead 95
19	NEW	ROD STEWART ▲ ² J 5510*/RMG	As Time Goes By ... The Great American Songbook Vol. II 158
20	25	LAURIE BERKNER TWO TOMATOES 3	Victor Vito -
21	NEW	NORAH JONES ▲ ⁹ BLUE NOTE 32088* [M]	Come Away With Me 64
22	NEW	RJD2 DEFINITE JUX 84* [M]	Since We Last Spoke -
23	17	SOUNDTRACK WARNER SUNSET/ATLANTIC 83711/AG	Harry Potter And The Prisoner Of Azkaban 61
24	NEW	TOBY KEITH ▲ ³ DREAMWORKS (NASHVILLE) 450435/INTERSCOPE	Shock'n Y'All 29
25	NEW	SHERYL CROW ▲ ² A&M 001521/INTERSCOPE	The Very Best Of Sheryl Crow 46

Billboard TOP SOUNDTRACKS™			
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	SHREK 2	4 Weeks At Number 1 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	4	THE PUNISHER: THE ALBUM	WIND-UP 13093
5	6	THE CHEETAH GIRLS (EP) ▲	WALT DISNEY 860126
6	5	13 GOING ON 30	HOLLYWOOD 162454
7	8	LOVE ACTUALLY ●	J 56760/RMG
8	9	KILL BILL VOL. 1	A BAND APART/MAVERICK 48570*/WARNER BROS.
9	11	THE OC: MIX 1	WARNER SUNSET 48685/WARNER BROS.
10	7	THE LORD OF THE RINGS: THE RETURN OF THE KING ●	REPRISE/WMG SOUNDTRACKS 4852/WARNER BROS.
11	12	O BROTHER, WHERE ART THOU? ▲²	LOST HIGHWAY/MERCURY 170069/IDJMG
12	15	SHREK ▲²	DREAMWORKS 450305/INTERSCOPE
13	13	COYOTE UGLY ▲³	CURB 78703
14	14	BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WRN
15	10	TROY	WARNER SUNSET/REPRISE 48798/WARNER BROS.
16	17	THE FIGHTING TEMPTATIONS	MUSIC WORLD/COLUMBIA 90288/SONY MUSIC
17	20	50 FIRST DATES	MAVERICK 48675/WARNER BROS.
18	16	YOU GOT SERVED ●	T.U.G./EPIC 90744/SONY MUSIC
19	NEW	RAISING HELEN	HOLLYWOOD 162452
20	18	KILL BILL VOL. 2	A BAND APART/MAVERICK 48676*/WARNER BROS.
21	21	SCHOOL OF ROCK	ATLANTIC 83694/AG
22	24	FREAKY FRIDAY ●	HOLLYWOOD 162404
23	NEW	THE LIZZIE MCGUIRE MOVIE ▲	WALT DISNEY 860080
24	22	SOMETHING'S GOTTA GIVE	COLUMBIA 90911/SONY MUSIC
25	NEW	THE PROUD FAMILY	WALT DISNEY 861088

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). * 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 92, 145	D12 7	William Hung 160	Lil Jon & The East Side Boyz 109	John Michael Montgomery 111	Selah 82	Switchfoot 50	Disney ...Their Way! 167
50 Cent 126	The Darkness 135	Incubus 87	Linkin Park 66, 165	Montgomery Gentry 47	Shinedown 121	Tania 171	Motown 1's 127
8Ball & MJG 18	Dashboard Confessional 191	Israel And New Breed 194	Los Lobos 186	Alanis Morissette 20	Carly Simon 108	Third Day 68	Now 14 159
Trace Adkins 133	Dido 107	Alan Jackson 51	Kimberly Locke 85	Morrissey 67	Jessica Simpson 19	Carl Thomas 132	Now 15 9
Aerosmith 70	Dilated Peoples 200	Janet Jackson 55	Los Lonely Boys 23	Jason Mraz 195	Slipknot 5	George Thorogood & The Destroyers 118	Rock Against Bush Vol 1 189
Clay Aiken 150	Drowning Pool 137	Jay-Z 33	Lonestar 37, 193	Muse 134	13 Going On 30 125	Three Days Grace 96	Totally Hits 2004 42
Audioslave 124	Hilary Duff 63	Jet 41	Bishop Eddie L. Long Presents The New Birth Total Praise Choir 79	N*E*R*D 141	The Cheetah Girls (EP) 122	Three Dog Night 178	Walt Disney Records Presents: Mega Movie Mix 151
Auf der Maur 187	Eagles 148	J-Kwon 54	Lostprophets 98	New Found Glory 13	Harry Potter And The Prisoner Of Azkaban 61	T.I. 123	Women & Song: 18 Hits From The World's Greatest Female Artists 198
Avant 174	Eamon 197	Elton John 199	Ludacris 78	Nickelback 52	Kill Bill Vol. 1 155	Tonex & The Peculiar People 157	Clay Walker 184
The Beach Boys 91	Evanescence 11	Norah Jones 17, 64	Loretta Lynn 77	No Doubt 81	The Lord Of The Rings: The Return Of The King 164	Trapt 128	Kanye West 12
Dierks Bentley 142	Sara Evans 152	Juvenile, Skip & Wacko 180	Teena Marie 38	Renee Olstead 95	Love Actually 144	Trillville/Lil Scrappy 120	Now 16 159
Beyonce 48, 146	Everlast 130	Juvenile 49	Maroon5 34	Outkast 14	The OC: Mix 1 161	Truth Hurts 173	Now 17 9
Big & Rich 32	Finger Eleven 177	Toby Keith 29, 139, 192	Dean Martin 28	Petey Pablo 27	The Punisher: The Album 76	Josh Turner 106	Rock Against Bush Vol 1 189
Black Eyed Peas 21	Five For Fighting 72	R. Kelly 166	Masta Killa 136	Prince 4	Shrek 2 8	Shania Twain 88	Totally Hits 2004 42
Blink-182 57	Flaw 170	Alicia Keys 24	Master P 163	Rascal Flatts 75	That's So Raven 44	Twista 36	Walt Disney Records Presents: Mega Movie Mix 151
Brooks & Dunn 115	Franz Ferdinand 53	Kid Rock 147	John Mayer 131	Red Hot Chili Peppers 162	Usher 1	Usher 1	World's Greatest Female Artists 198
Cassidy 99	Ghostface 168	Killswitch Engage 114	Martina McBride 101	Lionel Richie 73, 105	Luther Vandross 104	VARIOUS ARTISTS	Clay Walker 184
Castling Crowns 84	Godsmack 90	Diana Krall 30	Michael McDonald 117	Lupillo Rivera 154	American Idol Season 3: Greatest Soul Classics 59	Ying Yang Twins 93	Kanye West 12
Kenny Chesney 15	Good Charlotte 172	Alison Krauss + Union Station 179	Reba McEntire 188	Julie Roberts 62	Bad Boys 10th Anniversary... The Hits 100	Year Yeah Yeahs 102	Now 14 159
Chingy 89	Tamya Gray 65	Lenny Kravitz 58	Tim McGraw 175	Kenny Rogers 39	Disneymania 2: Music Stars Sing	Yellowcard 31	Now 15 9
Eric Clapton 71	Josh Groban 35	Patti LaBelle 86	Sarah McLachlan 110	Rooney 182		Ying Yang Twins 93	Rock Against Bush Vol 1 189
Coldplay 129	G-Unit 69	Avril Lavigne 2	MercyMe 94	Seal 153			Totally Hits 2004 42
Harry Connick, Jr. 119	Guns N' Roses 16	Tracy Lawrence 80	Method Man 10	Sean Paul 116			Walt Disney Records Presents: Mega Movie Mix 151
Counting Crows 176	Anthony Hamilton 113	Led Zeppelin 138	George Michael 25				Women & Song: 18 Hits From The World's Greatest Female Artists 198
Sheryl Crow 46	Hoobastank 6	Lil Flip 45	Modest Mouse 26				Clay Walker 184
Jamie Cullum 83			Monica 183				Kanye West 12

Over The Counter

Continued from page 53

passing 190,000 during each of its first 14 weeks.

Down by a little more than 1%, 194,000 is more than enough to put Usher back on top. Last week's champ, **Avril Lavigne**, sees a 55% drop in her second frame (170,000).

BULL'S-EYE: While **Usher** may indeed pile up more weeks atop The Billboard 200, his run will be interrupted again next week by yet another BMG-distributed act, **Velvet Revolver**, which matches **Stone Temple Pilots** frontman **Scott Weiland** with members of **Guns N' Roses**, is poised to take the

crown, with the **Beastie Boys** on deck to rule the following week.

Based on first-day numbers, chart watchers think **Revolver** is a cinch to sell 200,000 or more in its first week. A source close to the project estimates it will start at 250,000.

By comparison, the bands from which **Velvet Revolver** evolved did more modest numbers with their last studio sets. STP's "Shangri-La Dee Da" opened at No. 9 in 2003 with 98,000 copies; GNR's "The Spaghetti Incident?" corralled 190,000, bowing at No. 4 in 1993.

Meanwhile, **Guns'** recent "Greatest Hits" surges 21-16 (up 7%), its second straight increase after eight weeks of decline. The title is sale-priced at more than one major account, and it has also benefited from **Velvet Revolver's** arrival.

GREEN GIANT: The jump into The Billboard 200's top 10 last week by

the "Shrek 2" soundtrack may not seem like a big deal, with the movie doing boffo numbers at the box office (\$314 million in three weeks, two of those at No. 1) and contributing



band **Counting Crows** making stops on such shows as "Late Show With David Letterman" and "Today."

Still, the ascent is noteworthy, as film-related albums have become a

rare sight in the top 10.

"Shrek 2" (9-8) is the first movie soundtrack to reach the top 10 since the album from the documentary "Tupac: Resurrection" bowed at No. 2 in November. The only other film set to appear in the top 10 during the second half of 2003 was "Bad Boys II," which led the list for four weeks.

AMEN: Call him the preacher to the stars. **EMI Gospel** says **Bishop Eddie L. Long** reaches a congregation of 25,000 parishioners at **New Birth Missionary Baptist Church** near Atlanta, a flock that includes **Usher**, **Faith Evans**, **Montell Jordan** and **Bernice King**, daughter of **Martin Luther King Jr.**

His TV show "Taking Authority" runs weekly on **BET**, **Tribune** and **Daystar**.

Sales more than triple for his album with **New Birth Total Praise Choir**, good for a No. 79 re-entry on

The Billboard 200 and its first week at No. 1 on Top Gospel Albums. About 84% of his current sum comes from Christian bookstores, with the one at North's church accounting for most of that sector's sales.

TV helps teen actress **Renee Olstead** and blues trio **the Holmes Brothers** reach their followings.

A Memorial Day performance on "Today" brings **Olstead** a five-fold gain over her first-week numbers, which moves her 4-2 on Top Jazz Albums (up 395%). In addition, she bypasses Top Heatseekers with a No. 95 entry on the big chart.

The May 31 holiday also saw the **Holmes Brothers** appear on **Willie Nelson's USA Network** special (rerun twice later in the week), followed by a June 1 stop on "Late Night With Conan O'Brien." Sales for the **Holmes'** latest more than double (up 103%), good for a No. 7 re-entry on Top Blues Albums.

JUNE 19 2004
Billboard® TOP POP CATALOG™

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan	
			ARTIST	Title
IMPRINT & NUMBER/DISTRIBUTING LABEL				
1	2	2	NUMBER 1 BOB MARLEY & THE WAILERS	Legend
2	3	1	PRINCE	The Very Best Of Prince
3	4	3	KENNY CHESNEY	No Shoes, No Shirt, No Problems
4	5	4	THE BEATLES	1
5	1	6	LARRY THE CABLE GUY	Lord, I Apologize
6	6	9	PINK FLOYD	Dark Side Of The Moon
7	NEW	98	HOT SHOT DEBUT AVRIL LAVIGNE	Let Go
8	7	8	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits
9	9	26	LYNYRD SKYNYRD	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
10	20	15	GREATEST GAINER METALLICA	Metallica
11	14	13	LINKIN PARK	[Hybrid Theory]
12	8	7	JOSH GROBAN	Josh Groban
13	18	16	AC/DC	Back In Black
14	10	36	GEORGE STRAIT	The Best Of George Strait: 20th Century Masters The Millennium Collection
15	11	10	SHANIA TWAIN	Come On Over
16	13	5	JOHN MAYER	Room For Squares
17	12	11	MERCYME	Almost There
18	16	17	BARRY MANILOW	Ultimate Manilow
19	15	12	SOUNDTRACK	O Brother, Where Art Thou?
20	23	23	TIM MCGRAW	Greatest Hits
21	26	19	KID ROCK	Cocky
22	19	14	SIMPLE PLAN	No Pads, No Helmets...Just Balls
23	21	31	BEASTIE BOYS	Licensed To Ill
24	17	21	MARTINA MCBRIDE	Greatest Hits
25	24	38	POISON	Greatest Hits 1986-1996
26	25	18	EMINEM	The Eminem Show
27	24	19	KENNY CHESNEY	Greatest Hits
28	28	20	ABBA	Gold - Greatest Hits
29	29	30	SOUNDTRACK	Shrek
30	30	—	AEROSMITH	Aerosmith's Greatest Hits
31	42	35	JIMI HENDRIX	Experience Hendrix: The Best Of Jimi Hendrix
32	22	—	SOUNDTRACK	Coyote Ugly
33	34	32	QUEEN	Greatest Hits
34	33	27	USHER	8701
35	41	25	FRANK SINATRA	Classic Sinatra: His Great Performances 1953-1960
36	31	28	LENNY KRAVITZ	Greatest Hits
37	45	40	KID ROCK	Devil Without A Cause
38	38	29	AC/DC	Live
39	36	—	HANK WILLIAMS JR.	Greatest Hits, Vol. 1
40	32	22	ROD STEWART	The Very Best Of Rod Stewart
41	39	—	PRINCE AND THE REVOLUTION	Purple Rain
42	RE-ENTRY	362	DEF LEPPARD	Vault - Greatest Hits 1980-1995
43	35	39	SUBLIME	Sublime
44	44	42	TOM PETTY AND THE HEARTBREAKERS	Greatest Hits
45	37	—	WILLIE NELSON	16 Biggest Hits
46	40	33	COLDPLAY	Parachutes
47	46	43	CELINE DION	All The Way...A Decade Of Song
48	43	—	STEVE MILLER BAND	Greatest Hits 1974-78
49	47	45	JACK JOHNSON	Brushfire Fairytales
50	RE-ENTRY	5	THE JUDDS	Number One Hits

JUNE 19 2004
Billboard® TOP HEATSEEKERS™

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan	
			ARTIST	Title
IMPRINT & NUMBER/DISTRIBUTING LABEL				
1	2	4	NUMBER 1 SHINEDOWN	Leave A Whisper
2	4	6	MUSE	Absolution
3	NEW	1	HOT SHOT DEBUT MASTA KILLA	No Said Date
4	1	—	LUPILLO RIVERA	Con Mis Propias Manos
5	3	13	RON WHITE	Drunk In Public
6	8	9	FINGER ELEVEN	Finger Eleven
7	16	18	ROONEY	Rooney
8	NEW	1	AUF DER MAUR	Auf der Maur
9	20	15	GREATEST GAINER ISRAEL AND NEW BREED	Live From Another Level
10	9	12	THE POSTAL SERVICE	Give Up
11	NEW	1	TIESTO	Just Be
12	10	10	GAVIN DEGRAW	Chariot
13	12	8	CONJUNTO PRIMAVERA	Dejando Huella
14	17	2	JEREMY CAMP	Carried Me: The Worship Project
15	14	31	LOS HOROSCOPOS DE DURANGO	Locos De Amor
16	6	—	KEANE	Hopes And Fears
17	13	14	JEM	Finally Woken
18	18	7	JENNIFER PENA	Seducccion
19	23	—	LOS HURACANES DEL NORTE	Con Experiencia Y Juventud
20	29	—	BANDA EL RECODO	Exitos Con Tradicion Sinaloense
21	19	17	SNOW PATROL	Final Straw
22	25	22	THE RASMUS	Dead Letters
23	15	3	RJD2	Since We Last Spoke
24	21	20	MINDY SMITH	One Moment More
25	NEW	1	SHANE & SHANE	Upstairs
26	NEW	1	ZUG ISLAND	3:33
27	—	2	LASHELL GRIFFIN	Free
28	24	—	DONAVON FRANKENREITER	Donavon Frankenreiter
29	39	40	LA OREJA DE VAN GOGH	Lo Que Te Conte Mientras Te Hacias La Dormida
30	37	28	DAVID CROSS	It's Not Funny
31	NEW	1	DON OMAR	The Last Don: Live, Vol. 1
32	45	44	IN FLAMES	Soundtrack To Your Escape
33	RE-ENTRY	4	KIM WATERS	In The Name Of Love
34	28	21	PALOMO	Yo Te Propongo
35	RE-ENTRY	2	LACUNA COIL	Comalies
36	NEW	1	PROJECT 86	Songs To Burn Your Bridges By
37	30	27	TOOTS AND THE MAYTALS	True Love
38	27	25	VAN HUNT	Van Hunt
39	32	23	PASSION WORSHIP BAND	Passion: Hymns Ancient And Modern
40	35	48	AVENGED SEVENFOLD	Waking The Fallen
41	RE-ENTRY	44	JEREMY CAMP	Stay
42	31	16	STERIOGRAM	Schmack!
43	38	37	NB RIDAZ	nb ridaz.com
44	44	—	CROSSFADE	Crossfade
45	7	—	SKINNY PUPPY	Greater Wrong Of The Right
46	26	—	PEDRO THE LION	Achilles Heel
47	RE-ENTRY	9	JEFF BATES	Rainbow Man
48	34	24	THE MAGNETIC FIELDS	i
49	40	30	HIM	Razorblade Romance
50	50	42	BETHANY DILLON	Bethany Dillon

JUNE 19 2004
Billboard® TOP INDEPENDENT ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan	
			ARTIST	Title
IMPRINT & NUMBER/DISTRIBUTING LABEL				
1	2	5	NUMBER 1 / GREATEST GAINER YING YANG TWINS	Me & My Brother
2	1	3	SUGARCULT	Palm Trees And Power Lines
3	3	4	LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk
4	NEW	1	HOT SHOT DEBUT MASTA KILLA	No Said Date
5	4	9	WILLIAM HUNG	Inspiration
6	6	7	MASTER P	Good Side Bad Side
7	NEW	1	TRUTH HURTS	Ready Now
8	5	1	THE STREETS	A Grand Don't Come For Free
9	7	8	VARIOUS ARTISTS	Rock Against Bush Vol 1
10	10	14	DASHBOARD CONFESSIONAL	A Mark, A Mission, A Brand, A Scar
11	12	20	COHEED AND CAMBRIA	In Keeping Secrets Of Silent Earth: 3
12	11	17	THE POSTAL SERVICE	Give Up
13	13	11	HANSON	Underneath
14	18	18	VIC LATINO & DAVID WAXMAN	Ultra.Dance 05
15	15	16	FEAR FACTORY	Archetype
16	NEW	1	JOE DIFFIE	Tougher Than Nails
17	14	12	BLACK LABEL SOCIETY	Hangover Music Vol. VI
18	8	—	CORMEGA	Legal Hustle
19	16	6	RJD2	Since We Last Spoke
20	19	23	MINDY SMITH	One Moment More
21	17	15	PIXIES	Wave Of Mutilation: Best Of Pixies
22	NEW	1	ZUG ISLAND	3:33
23	20	2	TWIZTID	Cryptic Collection 3
24	25	19	DEATH CAB FOR CUTIE	Transatlanticism
25	30	25	DAVID CROSS	It's Not Funny
26	27	27	LIL JON & THE EAST SIDE BOYZ	Part II
27	NEW	1	SPYRO GYRA	The Deep End
28	35	34	IN FLAMES	Soundtrack To Your Escape
29	39	37	KIM WATERS	In The Name Of Love
30	40	45	LACUNA COIL	Comalies
31	21	13	VARIOUS ARTISTS	Okayplayer: True Notes Vol. 1
32	23	22	PETE ROCK	Soul Survivor II
33	29	24	WILLIE NELSON	Live At Billy Bob's Texas
34	28	35	AVENGED SEVENFOLD	Waking The Fallen
35	31	30	NB RIDAZ	nb ridaz.com
36	9	—	SKINNY PUPPY	Greater Wrong Of The Right
37	24	—	PEDRO THE LION	Achilles Heel
38	34	32	KOTTONMOUTH KINGS	Fire It Up
39	26	21	SEVENDUST	Southside Double-Wide: Acoustic Live
40	36	44	CLINT BLACK	Spend My Time
41	RE-ENTRY	13	PROBOT	Probot
42	32	33	THE SHINS	Chutes Too Narrow
43	45	42	DANE COOK	Harmful If Swallowed
44	46	40	FALL OUT BOY	Take This To Your Grave
45	RE-ENTRY	3	MATCHBOOK ROMANCE	Stories And Alibis
46	38	28	THE BETA BAND	Heroes To Zeros
47	33	26	DIESELBOY	The Dungeonmaster's Guide
48	43	36	SMOKEY ROBINSON	Food For The Spirit
49	42	10	FALL OUT BOY	My Heart Will Always Be The B-Side To My Tongue (EP)
50	NEW	1	VARIOUS ARTISTS	Power Of Soul: A Tribute To Jimi Hendrix

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distributors, including those that are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ◆ RIAA certification for net shipment of 1 million units (Platinum). ◆◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 50,000 units (Oro). △ Certification for net shipment of 200,000 units (Platino). * Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard TOP BLUES ALBUMS™			
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	ARTIST	Title
1	2	AEROSMITH COLUMBIA 87025/SONY MUSIC	Honkin' On Bobo 3 Weeks At Number 1
2	1	ERIC CLAPTON DUCK/REPRISE 48423/WARNER BROS.	Me And Mr Johnson
3	3	GEORGE THOROGOOD & THE DESTROYERS CAPITOL 98430	Greatest Hits: 30 Years Of Rock
4	4	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY/EPIC 86423/SONY MUSIC	The Essential Stevie Ray Vaughan And Double Trouble
5	5	KEB' MO' OKEH/EPIC 86408/SONY MUSIC [M]	Keep It Simple
6	7	THEODIS EALEY IFGAM 74023	Stand Up In It
7		THE HOLMES BROTHERS ALLIGATOR 4893	Simple Truths
8	6	CHARLIE MUSSELWHITE REAL WORLD 91378	Sanctuary
9		RONNIE EARL & THE BROADCASTERS SONY PLAIN 1298	Now My Soul
10	10	SUSAN TEDESCHI TONE-COOL 751146/ARTEMIS [M]	Wait For Me
11	8	VARIOUS ARTISTS NARM 50009	Get The Blues Vol. 2
12	13	SOUNDTRACK UTV 000704/UME	Martin Scorsese Presents The Best Of The Blues
13	12	WILLIE CLAYTON END ZONE 2062	Changing Tha Game
14		TYRONE DAVIS FUTURE 1005	Come To Daddy
15	9	STEVIE RAY VAUGHAN LEGACY/EPIC 90495/SONY MUSIC	Martin Scorsese Presents The Blues: Stevie Ray Vaughan

Billboard TOP REGGAE ALBUMS™			
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	ARTIST	Title
1	1	SEAN PAUL ▲ VP/ATLANTIC 83620/AG	Dutty Rock 75 Weeks At Number 1
2	2	SOUNDTRACK MAVERICK 48875/WARNER BROS.	50 First Dates
3	3	ELEPHANT MAN VP/ATLANTIC 83681/AG	Good 2 Go
4		DON OMAR VI 450618 [M]	The Last Don: Live, Vol. 1
5	4	TOOTS AND THE MAYTALS V2 27185 [M]	True Love
6	5	VARIOUS ARTISTS RED STAR/DEF JAMAICA 0011957/DJMG	Red Star Sounds Presents Def Jamaica
7	6	VARIOUS ARTISTS VP 1695*	Strictly The Best Volume 31
8	7	VARIOUS ARTISTS SEQUENCE 8021	Power 96 Presents: Dancehall Nice Again 2004 Reggae Y Reggaeton
9	9	VARIOUS ARTISTS REAL 570144/UNIVERSAL LATIN	Jamz TV Hits Vol. 2
10	8	VARIOUS ARTISTS VP 83654*	Reggae Gold 2003
11	11	BOB MARLEY MADACY 0134	USA - Best Of Bob Marley
12	10	VARIOUS ARTISTS VP 1710*	Soca Gold 2004
13	14	VARIOUS ARTISTS PERFECT IMAGE 570147/UNIVERSAL LATIN	Reggaeton En La Parada Puertorriquena
14	13	BOB MARLEY & THE WAILERS TUFF GONG/ISLAND 0005161/DJMG	Bob Marley & The Wailers Live At The Roxy
15	12	TANYA STEPHENS VP 1691*	Gangsta Blues

Billboard TOP WORLD ALBUMS™			
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	ARTIST	Title
1	1	GIPSY KINGS NONESUCH 79441/AG	Roots 10 Weeks At Number 1
2	2	SOUNDTRACK HIGHER OCTAVE SOUNDTRACKS 98811/HIGHER OCTAVE	The Triplets Of Belleville
3	3	DANIEL O'DONNELL DPTV MEDIA 0017 [M]	Faith & Inspiration
4	7	SOUNDTRACK MILAN 36510	Bend It Like Beckham
5	6	ANGELIQUE KIDJO COLUMBIA 89053/SONY MUSIC	Oyaya!
6	5	KEALI'I REICHEL PUNANELE 11229 [M]	Ke'alaokamaile
7	4	CAETANO VELOSO NONESUCH 78823/AG [M]	A Foreign Sound
8	12	DANIEL O'DONNELL DPTV MEDIA 0311	Classic Doubles: Songs Of Inspiration / I Believe
9	9	VARIOUS ARTISTS PUTUMAYO 223	Putumayo Presents Women Of Africa
10	10	AFRO CELT SOUND SYSTEM REAL WORLD 57526	Pod
11		VARIOUS ARTISTS PUTUMAYO 224	Putumayo Presents: Nuevo Latino
12	11	VARIOUS ARTISTS WINDHAM HILL 54888/SMG	Celtic Circle
13	13	DANIEL O'DONNELL DPTV MEDIA 0019	Heartbreakers
14		DANIEL O'DONNELL DPTV MEDIA 0018	Daniel In Blue Jeans
15	8	OJOS DE BRUJO WORLD VILLAGE 468024	Bari

Billboard TOP CHRISTIAN ALBUMS™			
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	ARTIST	Title
1	1	SWITCHFOOT ▲ COLUMBIA/SPARROW 1976/EMICMG	The Beautiful Letdown 11 Weeks At Number 1
2	3	THIRD DAY ESSENTIAL 10728/PROVIDENT	Wire
3	2	SELAH CURB 78834/WOR/CURB	Hiding Place
4	4	CASTING CROWNS ● BEACH STREET/REUNION 10723/PROVIDENT [M]	Casting Crowns
5	3	MERCYME IND 82947/WOR/CURB	Undone
6	5	TONEX & THE PECULIAR PEOPLE VERITY/JIVE 53713/PROVIDENT	Out The Box
7	9	ISRAEL AND NEW BREED INTEGRITY GOSPEL 82975/WOR/CURB [M]	Live From Another Level 5 GREATEST GAINER
8	7	VARIOUS ARTISTS EMICMG/PROVIDENT 86300/WOR/CURB	WOW Worship (Red)
9	8	JEREMY CAMP BEC 9613/EMICMG [M]	Carried Me: The Worship Project
10	10	VARIOUS ARTISTS ▲ PROVIDENT/WOR/CURB/SPARROW/EMI CHRISTIAN 0652/EMICMG	WOW Hits 2004
11		SHANE & SHANE INPOP 1284/EMICMG [M]	Upstairs HOT SHOT DEBUT
12	11	SOUNDTRACK ● INTEGRITY 83012/WOR/CURB	The Passion Of The Christ
13	13	VARIOUS ARTISTS WOR/CURB/WARNER BROS. 86313/WOR/CURB	Dove Hits 2004
14		PROJECT 86 TOOTH & NAIL 8098/EMICMG [M]	Songs To Burn Your Bridges By
15	14	PASSION WORSHIP BAND SPARROW 3817/EMICMG [M]	Passion: Hymns Ancient And Modern
16	18	RANDY TRAVIS WOR/CURB/WARNER BROS. 86273/WOR/CURB	Worship & Faith
17	16	VARIOUS ARTISTS ▲ EMI SPECIAL MARKETS/TIME LIFE 2010/EMICMG	Worship Together: I Could Sing Of Your Love Forever
18	27	JEREMY CAMP BEC 0456/EMICMG [M]	Stay
19	20	CECE WINANS PURESPRINGS GOSPEL/IND 82685/WOR/CURB	Throne Room
20	22	KUTLESS TOOTH & NAIL/BEV 7789/EMICMG	Sea Of Faces
21	26	BETHANY DILLON SPARROW 1501/EMICMG [M]	Bethany Dillon
22	24	ELVIS PRESLEY RCA 57868/BMG STRATEGIC MARKETING GROUP	Elvis: Ultimate Gospel
23	23	VARIOUS ARTISTS ▲ EMICMG/WOR/CURB 80198/PROVIDENT	WOW Worship (Yellow)
24		BYRON CAGE GOSPO CENTRIC 70047/PROVIDENT [M]	Byron Cage
25	30	JOHNNY CASH AMERICAN 002362/LOST HIGHWAY	My Mother's Hymn Book
26	33	NEWSBOYS SPARROW 1763/EMICMG	Adoration: The Worship Album
27	21	RANDY TRAVIS ● WOR/CURB/WARNER BROS. 86236/WOR/CURB	Rise And Shine
28	17	VARIOUS ARTISTS WORSHIP TOGETHER 4172/EMICMG	Here I Am To Worship
29	29	THIRD DAY ● ESSENTIAL 10706/PROVIDENT	Offerings II: All I Have To Give
30	34	VARIOUS ARTISTS BEC/FOREFRONT 5908/EMICMG	X 2004: 17 Christian Rock Hits!
31	32	STACIE ORRICO ● FOREFRONT/VIRGIN 2589/EMICMG [M]	Stacie Orrico
32	31	THOUSANDFOOTKRUTCH TOOTH & NAIL 4799/EMICMG [M]	Phenomenon
33		BUILDING 429 WOR/CURB/WARNER BROS. 86318/WOR/CURB [M]	Glory Defined (EP)
34		RELIENT K GOTEE 2890/EMICMG	Two Lefts Don't Make A Right... But Three Do
35		SMOKIE NORFUL ● EMI GOSPEL 0374/EMICMG [M]	I Need You Now
36		TODD AGNEW ARDENT 2519/EMICMG	Grace Like Rain
37		TREE63 INPOP 1271/EMICMG [M]	The Answer To The Question
38		BARLOWGIRL FERVENT 30046/PROVIDENT [M]	Barlowgirl
39	40	VARIOUS ARTISTS FOREFRONT 8642/EMICMG	Veggie Rocks!
40	36	VARIOUS ARTISTS NEW HAVEN 28043/PROVIDENT	Country's 20 Classic Gospel Songs Of The Century

Billboard TOP GOSPEL ALBUMS™			
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	ARTIST	Title
1	5	BISHOP EDDIE L. LONG PRESENTS THE NEW BIRTH TOTAL PRAISE CHOIR EMI GOSPEL 76846 [M]	Spirit & Truth 1 Week At Number 1
2	1	TONEX & THE PECULIAR PEOPLE VERITY/JIVE 53713/ZOMBA	Out The Box
3	4	ISRAEL AND NEW BREED INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC [M]	Live From Another Level
4	3	VARIOUS ARTISTS ● WOR/EMICMG/VERITY 57434/ZOMBA	WOW Gospel 2004
5	6	SOUNDTRACK MUSIC WORLD/COLUMBIA 90286/SONY MUSIC	The Fighting Temptations
6	2	LASHELL GRIFFIN EPIC 82499/SONY MUSIC [M]	Free
7	8	CECE WINANS PURESPRINGS GOSPEL/IND 90361/SONY MUSIC	Throne Room
8	11	BYRON CAGE GOSPO CENTRIC 70047/ZOMBA [M]	Byron Cage
9	10	VARIOUS ARTISTS INTEGRITY GOSPEL/GOSPO CENTRIC/EPIC 90671/SONY MUSIC	Gotta Have Gospel!
10	9	SMOKEY ROBINSON ROBBSO 12177/LIQUID 8	Food For The Spirit
11	12	SMOKIE NORFUL ● EMI GOSPEL 20374 [M]	I Need You Now
12	15	VICKIE WINANS VERITY 43214/ZOMBA [M]	Bringing It All Together
13	17	DONNIE MCCLURKIN VERITY 43199/ZOMBA	Donnie McClurkin... Again
14	14	RICKY DILLARD & "NEW G" (NEW GENERATION CHORALE) CRYSTAL ROSE 0974	Unplugged... The Way Church Used To Be
15	13	RIZEN CHEZ MUSIQUE/LIGHT 9517/COMPENIA [M]	RiZen
16	16	SMOKIE NORFUL EMI GOSPEL 95086	Smokie Norful: Limited Edition (EP)
17	7	VARIOUS ARTISTS WOR/CURB 86303/WARNER BROS.	All Star Gospel Hits Volume 1: Praise & Worship
18	20	MARTHA MUNIZZI MARTHA MUNIZZI 0001 [M]	The Best Is Yet To Come
19	18	VICKI YOHE PURESPRINGS GOSPEL 84230/EMI GOSPEL [M]	I Just Want You
20	22	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR TEHILLAH/LIGHT 5497/COMPENIA [M]	Let It Rain
21	19	EDDIE RUTH BRADFORD JUANA/KNIGHT 2008/MALACO	Too Close To The Mirror
22	21	VARIOUS ARTISTS ▲ EMI CHRISTIAN/WOR/CURB/VERITY 43213/ZOMBA	WOW Gospel 2003
23	25	KEITH "WONDERBOY" JOHNSON VERITY 59166/ZOMBA	New Season
24	27	MARVIN SAPP VERITY 43227/ZOMBA [M]	Diary Of A Psalmist
25	34	FRED HAMMOND VERITY 53712/ZOMBA	Nothing But The Hits
26	24	KAREN CLARK-SHEARD ELEKTRA 62894/AG	The Heavens Are Telling
27		THE WILLIAMS BROTHERS & THEIR SUPERSTAR FRIENDS BLACKBERRY 1649/MALACO	SoulLink Live HOT SHOT DEBUT
28	36	THE BROOKLYN TABERNAACLE CHOIR M2.0/WOR/CURB 82502/WARNER BROS.	Live... This Is Your House
29	26	TONY HIBBERT II SPIRIT IN MOTION 70852/RUBY ROSE	In His Presence
30	29	MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA 89081/SONY MUSIC	Do You Know
31	30	TURKS & CAICOS MASS CHOIR MEEK 4021	Behold! Live In Chicago
32		CARIKATURE OPHIR STREET 8493/OPHIR	Spirit Centric
33	35	THE WILLIAMS BROTHERS BLACKBERRY 1643/MALACO	Still Here
34	38	MARY MARY ● COLUMBIA 85690/SONY MUSIC	Incredible
35	31	TACHINA DANIELLE TRI-UNE 70369	Still Here
36	32	JOHNNY MO SIERRA-PEARL 0001	A New Direction
37	37	THE CANTON SPIRITUALS VERITY 58251/ZOMBA	Nothing But The Hits
38		VARIOUS ARTISTS MALACO 1005	Celebrate The Heritage Of Gospel III
39		LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7029/MALACO [M]	Right On Time
40		MEN OF STANDARD MUSCLE SHOALS SOUND GOSPEL 8019/MALACO	It's A New Day

● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

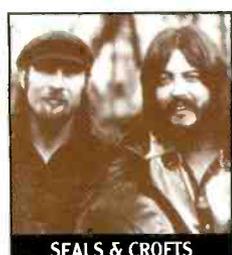
Hoobastank Has 'Reason' To Be Proud

Not one rock-based track has reached the top two slots of The Billboard Hot 100 during the past couple of years until this week. The dearth of retail singles for such songs, coupled with the massive audience potential of R&B/hip-hop titles, has all but relegated rock, and some pop titles, to the middle of the top 10. But Hoobastank defies the recent trend, as "The Reason" jumps 5-2 to become the highest-charting rock track on the Hot 100 since Linkin Park took "In the End" to No. 2 in March 2002. With the surrounding R&B tracks having reached their peak almost simultaneously at R&B and top 40 stations, "Reason" sneaks ahead with an audience gain of 7.5 million listener impressions. "The Reason" was one of many tracks that took an audience hit last issue because of Memorial Day weekend specialty programming, which cut into normal station playlist rotations. It is now at a weekly high of 105.7 million impressions.

BACK BURN: Another track that makes an impressive post-holiday audience rebound is Usher's "Burn." It turns a decline of 13 million from one week ago into a 17 million jump on The Billboard Hot 100 chart, good enough to become the Greatest Gainer/Airplay winner in its fifth week at No. 1.

The bulk of the Hot 100 audience bump (almost 11 million) comes from R&B/hip-hop outlets, primarily WQHT New York (20-51 detections), WGCI Chicago (32-57) and KKBT Los Angeles (31-56). Combined, they account for an increase of 4.7 million listener impressions. It is no surprise then that "Burn" also earns Greatest Gainer stripes atop Hot R&B/Hip-Hop Singles & Tracks.

SUMMER SALE: Seals & Crofts return to the Adult Contemporary chart for the first time in 24 years with "Summer Breeze," a track they took to No. 4 in 1972. The song's re-entry at No. 24 (the chart is 30 titles deep on billboard.biz and in Airplay Monitor), was fueled by its inclusion in the latest Gap commercials, which tout the chain's summer wares. A new mix of "Breeze" was cut for the ad, and Warner Bros. shipped it to radio. The



SEALS & CROFTS

label will include the track with some other remixed golden oldies from the likes of Rod Stewart and the Doobie Brothers on an album due in August. WLTW New York is one of the many stations that jumped on board, as the station is playing "Breeze" for the first time in a few years, with the new mix getting a great reaction, music coordinator Morgan Prue says.

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WALK Long Island, N.Y., PD Rob Miller adds that "they took a familiar song and made it more contemporary to where it fits in comfortably with what [the station] is playing. Tying that in with a hip merchant like the Gap that our audience shops at helps it out even more."

COTTER IN THE ACT: After bowing one week early because of street-date violations, second-season "Nashville Star" winner Brad Cot-

ter logs the biggest week the Hot Country Singles Sales chart has seen since last fall. He also collects the fattest sum by a new artist's debut single since the USA Network's first-round winner last summer. Cotter's "I Meant To" scans 5,000 copies and vaults 9-1, the largest sales mark since Kid Rock's "Picture" with Allison Moorer reigned with 5,000 copies in the Sept. 13, 2003, issue.

Among acts without any prior chart history, Cotter's total is the biggest since inaugural "Star" winner Buddy Jewell scanned 7,000 and 6,000 copies during a two-week stint at No. 1 in July 2003 with "Help Pour Out the Rain (Lacey's Song)."

"I Meant To" rises 45-43 on Hot Country Singles & Tracks and whets "Star" watchers' appetites for Cotter's "Patient Man" album, slated for July 17.

Elsewhere on the chart, Tim McGraw's "Live Like You Were Dying" is flat-out hauling ass, to put it in the most blunt terms. The song rockets into the top 10 in its third chart week, a feat superstars typically accomplish on this chart with songs that contain profound lyrics.

McGraw's stop-you-in-your-tracks song about mortality is country's quickest top 10 climb since Darryl Worley's contempla-

tive "Have You Forgotten?" took three weeks to rise to No. 10 in the March 22, 2003, issue.

McGraw is one of only five artists in the modern era to enter the top

10 that fast and one of three to have accomplished it twice, along with Garth Brooks and Alan Jackson. McGraw's "It's Your Love" (with wife Faith Hill) did so in 1997.

HitPredictor Monitor			DATA PROVIDED BY
MAINSTREAM TOP 40		ADULT CONTEMPORARY	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL			
★ COUNTING CROWS Accidentally In Love GEFGEN		71.2	
★ SHIFTY Slide Along Side WARNER BROS.		66.2	
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL			
1	TRAPT Echo WARNER BROS.	76.4	
2	USHER Confessions Part II ZOMBA	74.9	
3	RYAN CABRERA On The Way Down ATLANTIC	71.5	
4	ASHLEE SIMPSON Pieces Of Me GEFGEN	70.9	
5	YELLOWCARD Ocean Avenue CAPITOL	69.7	
6	LOS LONELY BOYS Heaven EPIC	68.5	
ADULT TOP 40			
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	BLINK-182 I Miss You GEFGEN	89.6	
2	DIDDY Don't Leave Home RMG	81.4	
3	AVION Seven Days Without You CONSOLE	78.1	
4	SARAH MCLACHLAN Stupid RMG	77.7	
5	311 Love Song ZOMBA	76.2	
6	THE CALLING Our Lives RMG	73.1	
7	MERCYME Here With Me INO/CURB	71.6	
8	BRITNEY SPEARS Everytime ZOMBA	70.0	
9	DAVE MATTHEWS Oh RMG	69.2	
MODERN ROCK			
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL			
★ LOST PROPHETS Wake Up (Make A Move) COLUMBIA			
★ PUDDLE OF MUDD Spin You Around GEFGEN		71.4	
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL			
1	LINKIN PARK Breaking The Habit WARNER BROS.	81.5	
2	CROSSFADE Cold COLUMBIA	76.6	
3	SWITCHFOOT Dare You To Move COLUMBIA	75.6	
4	SHINEDOWN 45 ATLANTIC	74.5	
5	STORY OF THE YEAR Anthem Of Our Dying Day REPRISE	73.5	
6	THE CURE The End Of The World GEFGEN	72.4	
7	BLINK-182 Down GEFGEN	70.2	
8	THE DARKNESS Growing On Me ATLANTIC	67.8	

Songs are blind 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 85 or more are judged to have top 10 callout potential, though that benchmark number can fluctuate based on the strength or availability of 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. 33B/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 19 2004					MAINSTREAM TOP 40™	
Billboard®					Nielsen Broadcast Data Systems	
THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS AT NO. 1	WKS AT NO. 1
1	1	14	The Reason	HOOBASTANK (ISLAND/DJMG)	4	1
2	3	10	Burn	USHER (LAFACE/ZOMBA)		
3	2	11	Naughty Girl	BEYONCE (COLUMBIA)		
4	4	11	I Don't Wanna Know	MARIO WINANS FEAT. ENYA & P. DIDDY (BAD BOY/UMRG)		
5	5	19	This Love	MAROONS (OCTONE/JRMG)		
6	6	20	Yeah!	USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)		
7	7	10	Roses	OUTKAST (LAFACE/ZOMBA)		
8	8	6	Everytime	BRITNEY SPEARS (JIVE/ZOMBA)		
9	13	16	Meant To Live	SWITCHFOOT (RED INK/COLUMBIA)		
10	16	7	Leave (Get Out)	JJLD (DA FAMILY/BLACKGROUND/UMRG)		
11	9	14	Don't Tell Me	AVRIL LAVIGNE (ARISTA/RMG)		
12	10	17	Hey Mama	BLACK EYED PEAS (A&M/INTERSCOPE)		
13	14	7	Scandalous	MIS-TEEQ (456/REPRISE)		
14	12	15	Tipsy	J-KWON (SO SO DEF/ZOMBA)		
15	17	9	Ocean Avenue	YELLOWCARD (CAPITOL)		
16	11	13	My Band	D12 (SHADY/INTERSCOPE)		
17	19	7	Dip It Low	CHRISTINA MILIAN (ISLAND/DJMG)		
18	15	26	My Immortal	EVANESCENCE (WIND-UP)		
19	26	4	FreeK-A-Leek	PETEC PABLO (JIVE/ZOMBA)		
20	21	22	Toxic	BRITNEY SPEARS (JIVE/ZOMBA)		

JUNE 19 2004					ADULT TOP 40™	
Billboard®					Nielsen Broadcast Data Systems	
THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS AT NO. 1	WKS AT NO. 1
1	1	21	This Love	MAROONS (OCTONE/JRMG)	10	1
2	2	17	The Reason	HOOBASTANK (ISLAND/DJMG)		
3	5	12	Heaven	LOS LONELY BOYS (OR/EPIC)		
4	3	30	My Immortal	EVANESCENCE (WIND-UP)		
5	4	11	Everything	ALANIS MORISSETTE (MAVERICK/REPRISE)		
6	6	39	Someday	NICKELBACK (ROADRUNNER/DJMG)		
7	7	30	100 Years	FIVE FOR FIGHTING (AWARE/COLUMBIA)		
8	10	5	Accidentally In Love	COUNTING CROWS (DREAMWORKS/GEFFEN)		
9	9	17	Away From The Sun	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)		
10	8	45	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)		
11	12	13	Don't Tell Me	AVRIL LAVIGNE (ARISTA/RMG)		
12	11	45	Bright Lights	MATCHBOX TWENTY (ATLANTIC)		
13	15	10	Where Are We Runnin'?	LENNY KRAVITZ (VIRGIN)		
14	13	53	Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KRUEGER (ARISTA/RMG)		
15	14	34	It's My Life	NO DOUBT (INTERSCOPE)		
16	17	13	Stupid	SARAH MCLACHLAN (ARISTA/RMG)		
17	16	17	Are You Gonna Be My Girl	JET (ELEKTRA/ATLANTIC)		
18	19	6	Light In Your Eyes	SHERYL CROW (A&M/INTERSCOPE)		
19	18	9	Our Lives	THE CALLING (RCA/RMG)		
20	20	10	Meant To Live	SWITCHFOOT (RED INK/COLUMBIA)		

JUNE 19 2004					ADULT CONTEMPORARY™	
Billboard®					Nielsen Broadcast Data Systems	
THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS AT NO. 1	WKS AT NO. 1
1	1	25	100 Years	FIVE FOR FIGHTING (AWARE/COLUMBIA)	7	1
2	2	41	White Flag	DIDDY (ARISTA/RMG)		
3	4	21	This One's For The Girls	MARTINA MCBRIDE (RCA NASHVILLE)		
4	5	19	Love's Divine	SEAL (WARNER BROS.)		
5	3	34	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE)		
6	7	34	You Raise Me Up	JOSH GROBAN (143/REPRISE)		
7	6	33	Ain't No Mountain High Enough	MICHAEL McDONALD (MOTOWN/UMRG)		
8	8	66	Drift Away	UNCLE KRACKER FEAT. DOBBIE GRAY (LAVA)		
9	10	14	Just For You	LIONEL RICHIE (ISLAND/DJMG)		
10	9	49	Calling All Angels	TRAIN (COLUMBIA)		
11	11	59	Forever And For Always	SHANIA TWAIN (MERCURY/DJMG)		
12	12	57	Unwell	MATCHBOX TWENTY (ATLANTIC)		
13	13	19	Buy Me A Rose	LUTHER VANDROSS (JRMG)		
14	14	24	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)		
15	17	7	Go Your Own Way	WILSON PHILLIPS (COLUMBIA)		
16	16	11	It Only Hurts When I'm Breathing	SHANIA TWAIN (MERCURY/DJMG)		
17	19	9	This Love	MAROONS (OCTONE/JRMG)		
18	20	10	8th World Wonder	KIMBERLEY LOCKE (CURB)		
19	21	6	Here With Me	MERCYME (INO/CURB)		
20	22		I Wish You	GLORIA ESTEFAN (EPIC)		

JUNE 19 2004					MODERN ROCK™	
Billboard®					Nielsen Broadcast Data Systems	
THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS AT NO. 1	WKS AT NO. 1
1	2	6	Ch-Check It Out	BEASTIE BOYS (BROOKLYN DUST/CAPITOL)	1	1
2	1	17	Lying From You	LINKIN PARK (WARNER BROS.)		
3	5	9	Sliether	VELVET REVOLVER (RCA/RMG)		
4	3	18	Cold Hard Bitch	JET (ELEKTRA/ATLANTIC)		
5	4	19	The Reason	HOOBASTANK (ISLAND/DJMG)		
6	6	12	Float On	MIDWEST MOUSE (EPIC)		
7	7	10	Talk Shows On Mute	INCUBUS (IMMORTAL/EPIC)		
8	9	8	Broken	SEETHER FEAT. AMY LEE (WIND-UP)		
9	10	11	Time Is Running Out	MUSE (TASTE MEDIA/WARNER BROS.)		
10	11	9	Just Like You	THREE DAYS GRACE (JIVE/ZOMBA)		
11	8	18	(Can't Get My) Head Around You	THE OFFSPRING (COLUMBIA)		
12	13	8	All Downhill From Here	NEW FOUND GLORY (ORBYE-THRU/GEFFEN)		
13	15	13	Dare You To Move	SWITCHFOOT (RED INK/COLUMBIA)		
14	20	5	Take Me Out	FRANZ FERDINAND (DOMINO/EPIC)		
15	12	23	I Miss You	BLINK-182 (GEFFEN)		
16	28	3	Vindicated	DASHBOARD CONFESSIONAL (VAGRANT/INTERSCOPE)		
17	14	28	The Outsider	A PERFECT CIRCLE (VIRGIN)		
18	17	19	Love Song	311 (MAVERICK/VOLCANO/ZOMBA)		
19	16	24	Last Train Home	LOST PROPHETS (COLUMBIA)		
20	18	7	Duality	SLIPKNOT (ROADRUNNER/DJMG)		

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.

Rock In Rio

Continued from page 5

simultaneously returning to Rio. Medina promises the next Rock in Rio "would be even better than this one."

The event is believed to have cost about 25 million euros (\$30.8 million) to produce. The festival took place at a specially constructed 54.3-acre City of Rock in Lisbon's Bela Vista Park, between the city's airport and the Expo '98 site.

Conservative estimates place box-office revenue at 20 million euros (\$24.6 million).

Without disclosing exact figures, Medina says the event was successful in "bringing in a positive balance."

According to organizers, revenue from such leading sponsor compa-

nies as Portuguese banking group Millennium BCP, Vodafone and local brewery Sagres will make the event profitable. Additional revenue will come from TV and DVD sales, as well as merchandising.

A share of the proceeds, up to 1.2 million euros (\$1.47 million), will go to Childreach/Plan International, a non-governmental organization helping some 1.3 million children worldwide. Ten percent of that figure is for local Portuguese child-related charities.

Headliners among the 70-plus acts that performed in Lisbon included Paul McCartney, Britney Spears, Evanescence, Foo Fighters, Metallica, Incubus, Slipknot, Sting, Pink, Black Eyed Peas, Ben Harper, Peter Dinklage and Alicia Keys.

The festival also featured many artists from Latin countries, including Samba queen Yvette Sangalo and Spanish pop



SPEARS: SHARED FESTIVAL BILL WITH PORTUGUESE STARS

singer Alejandro Sanz. Daniela Mercury, Fafa de Belem and Gilberto Gil came from Brazil. Joao Pedro Pais, Xutos e Pontapés and Luis Represas represented Portugal.

Portuguese president Jorge Sampaio and his wife, Rita, attended the last day of the festival. Sampaio noted "how well-organized and what a fine event it was."

Record industry executives in

Portugal say it is too early to assess the event's impact on CD and DVD sales throughout the country.

Warner Music Portugal managing director Daniel de Sousa says, "It's been a fantastic opportunity for Portugal. It's too early to evaluate the results in terms of the local music industry, but it was great exposure for our local acts and was a huge success from our point of view and the biggest music event ever in Portugal."

Sony Music Portugal managing director Carlos Pinto says, "It was without doubt a highly organized event of the first caliber that usually is associated with world-class football events and was excellent in terms of both quality and quantity to an international standard. Brilliant promotion, the artists were well-received, the audience was by and large spontaneous and there was something for all tastes."

Clear Channel

Continued from page 6

on Clear Channel's WXTB Tampa, Fla., and three other stations.

On April 6, the commission fined Clear Channel \$495,000 for 18 incidents of broadcast indecency on six stations nationwide. All were connected to broadcasts of Howard Stern's syndicated show in 2003.

Bank says that because Clear Channel carried Stern on only six stations, "Stern himself wasn't a mean-

ingful contributor to [Clear Channel's] cash flow." Stern's program is an Infinity property.

Clear Channel has since removed Stern from all of its 1,200-plus stations.

"Politically, it's an interesting move in that it takes a jab at their competition," Bank adds. "The real story is not what this means to Clear Channel—which is not much—but what does it mean for [Infinity parent] Viacom? That's who they're going after next."

The FCC has said it will soon turn its attention to Infinity. Ironically, it was Infinity that in 1995 paid the FCC \$1.7 million in exchange for the

commission dismissing numerous indecency fines.

The difference now is that Mel Karmazin—a staunch Stern supporter—exited his post as president/COO at Viacom (*Billboard*, June 12).

In April, FCC enforcement division spokeswoman Janice Wise told *Billboard* that the commission would be reviewing complaints against Infinity for the same Stern programming that led to the Clear Channel fines. That programming was carried on 19 Infinity stations nationwide.

The maximum FCC fine for indecent programming is \$27,500. Assuming the commission finds the 19

Infinity stations liable for the same three Stern violations, the fine could exceed \$1.5 million.

In the Clear Channel action, the commission for the first time cited a broadcast station for multiple violations in a single broadcast rather than simply issuing a single fine for an entire show.

In a written statement, Andrew Levin, Clear Channel executive VP/ chief legal officer, said of the June 9 settlement: "We didn't agree that all the complaints were legally indecent, but some clearly crossed the line, and for those we have taken full responsibility."

In February, Clear Channel announced its Responsible Broadcasting Initiative. It includes policies and procedures to ensure broadcasts do not violate indecency laws. Training for all radio programming personnel and on-air talent is under way.

Levin also reiterated the company's call for a level playing field on all media platforms for indecency.

"Cable and satellite networks should be treated no differently from broadcasters," he said. "In today's media landscape, that is a distinction without a difference. We all need to be accountable for what is said in the presence of our kids."

Promoters

Continued from page 5

awarded to JamSports, but ended up back with CCE, a longtime producer of AMA supercross events.

Scher is involved in two complex, parallel lawsuits against CCE, one in New York Federal Bankruptcy Court and one in federal court in Newark, N.J. (*Billboard*, March 29, 2003). The latter is an antitrust case relating to Scher's noncompete agreement.

Scher founded and ran Metropolitan Entertainment until Covanta acquired it in 2001; Covanta later sold it to Mitch Slater. CCE inherited Scher's non-compete agreement when it purchased Metropolitan from Slater.

Both cases involve Covanta, Slater's purchase of Metropolitan and the subsequent sale to CCE (*Billboard*, March 29, 2003).

"Our claims are challenging the noncompete, and we've alleged some antitrust claims," Scher says. "Many of the claims we have asserted in our federal antitrust case are similar, if not exactly the same, as those asserted by Nobody in Particular Presents."

Scher says he isn't sure what bearing the Denver settlement will have on his suits.

"I tried very hard for the last six months to settle [with CCE], and I thought earlier in the year we were very close to negotiating a settlement," he

says. "But negotiations fell apart, and unfortunately, we're headed to trial."

The third CCE case concerns the exodus of Perloff and Sherry Wasserman from the company's San Francisco office and their subsequent formation of Another Planet. Also at issue is the pair's involvement in producing a Bruce Springsteen show at the city's Pac Bell Park shortly thereafter (*Billboard*, Aug. 16, 2003).

CCE filed a civil suit last August in California Superior Court. The suit alleged misappropriation of trade secrets, unfair competition and "interference with prospective economic advantage," among other causes of action.

Perloff countersued. Both cases are pending.

"They've chosen to move forward with the case, and it's running its course," Perloff says.

COMPETING OR CRUSHING?

The volume of cases involving CCE makes clear that many independent promoters feel they are at a competitive disadvantage. "Some people want to compete and compete fairly," Mickelson says, "and others want to eliminate the competition."

Scher believes no one can compete with Clear Channel. "The assets they have amassed, including the amphitheaters and the exclusive venues, along with their radio clout—however it's used—and their sheer bulk, doesn't allow anyone to compete with them," Scher says.

HD Radio

Continued from page 5

set final rules.

In addition to working with the FCC, the RIAA has circulated digital radio protection language that could be part of federal legislation.

"Like we've talked to the FCC about our concerns, we've also talked to people on Capitol Hill," RIAA general counsel Steven Marks says.

The RIAA opposes automatic functions in which a device would search

for and record a certain track without copy protection.

"We're not asking [the FCC] to say there can't be this cherry-picking functionality," Marks says. "We're just saying material shouldn't be allowed to be cherry-picked and redistributed unless it's paid for. What we're asking for is business-model-enabling."

One suggestion is to include a "buy" button on new receiver-recorders.

The execs say they have approached the National Assn. of Broadcasters about sharing a percentage of the proceeds from any such radio-driven sales.

"Radio stations have always said they're the best promotional vehicle for

But he adds, "I still believe there are considerable opportunities for independent promoters, record companies and certainly managers in the current climate."

Some wonder when or if the Department of Justice will take a closer look at the situation.

"It's just a matter of whether the government wants to pursue it," Hurwitz says, but he doesn't see that happening in the current political environment.

"I think any questions about cronyism between President Bush and the guys in San Antonio [Clear Channel principals the Mays family] are true, or the government would have pursued this already," Hurwitz says.

Scher still hopes for some sort of meeting of the minds, or at least a

sales of music," Marks says. "Here they'd have the opportunity for the impulse purchase, which is the Holy Grail of retailing."

The Consumer Electronics Assn. opposes any changes in receivers and believes customers have a right to tape any and all broadcast material for non-commercial use, according to CEA chairman/CEO Gary Shapiro.

"As far as the technical solution," Marks says, "we're entirely agnostic. We'd meet at 6:30 in the morning to begin discussions on a solution that would benefit all concerned. The problem is, no one will come to the table."

Marks was expected to bring the dig-

ital radio recording issue up at a House panel hearing on Webcast streaming scheduled for June 10. Broadcasters, smarting from rulings by the Copyright Office and district and appeals courts that they must pay digital performance-rights royalties for streamed digital simulcasting of analog broadcasting, were to bring their case to Congress.

However, all Capitol Hill hearings were postponed because of the funeral ceremonies for President Reagan.

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DVD Buyers

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Va.-based Consumer Electronics Assn.

Women's DVD purchasing has changed dramatically during the past two years, according to Lori MacPherson, VP of brand marketing for Buena Vista Home Entertainment.

"Only about a third of women claimed to be their family's primary DVD purchaser in 2002," she says. "In 2004, that number has gone up to more than half."

In addition to buying for the family, women are loading up on DVDs for themselves. They own an average of 34, compared with about 57 DVDs for men, according to Video Store magazine.

Though men are still far ahead of women in buying DVDs, women's purchasing has increased at a significantly higher rate than men's in the last five years.

The magazine reports women's DVD collections have grown 325% since 1999, when their typical collection contained eight titles. Men's collections have grown 128% since 1999, when they owned 25 DVDs on average.

What has attracted so many women to DVD?

Sources attribute the shift to decreasing prices for DVD hardware and increased mass-merchant attention to the format. The rise in female- and family-oriented releases and heightened interest in such mom-friendly DVD applications as in-car

players are also playing major roles.

In response to the trend, studios are spending more marketing dollars on female-centric DVD campaigns, while retailers strive to make stores more inviting to female shoppers.

WHY NOW?

Wider female interest in DVD emerged in 2003.

"Last year, you could buy a DVD player for \$60 or \$70," Koch Entertainment Distribution VP of video Dan Gurlitz says. "That's when families were truly replacing their VHS machines—not just in the living room, but in the secondary rooms in the house—and women started buying more DVDs."

More than half of U.S. households had a DVD player by the end of last year, and that amount should grow to two-thirds by the end of 2004, according to the Digital Entertainment Group (*Billboard*, Jan. 17).

More of last year's available DVD titles appealed to women, executives say.

Kelly Sooter, domestic head of DreamWorks Home Entertainment, points to first-quarter 2003 as a turning point. That was when studios released a number of female-oriented comedies, including "My Big Fat Greek Wedding" (HBO Home Video).

"Females became more active DVD buyers than we had seen historically," Sooter says. They "are buying female-associated movies but are also again becoming the family's primary purchasers in home entertainment, like they were in the VHS era."

The ubiquity of DVD—even beyond

the traditional home player—has also helped the format appeal to women.

Ken Graffeo, executive VP of marketing for Universal Studios Home Video, says 50% of new sport utility vehicles contain DVD players.

"DVD players in cars, which have started to become popular in the last year, really appeal to women and families," says Brian Lucas, spokesman for Minneapolis-based Best Buy. "For women, all of a sudden DVD becomes a technology that adds some benefit to my life and my family's life."

Shoppers at mass merchants and nontraditional video retailers—a predominantly female group—find DVD hard to ignore because of the sheer number of titles with female appeal.

"More outlets are carrying DVDs and/or have expanded their assortment to make it more convenient for women to buy DVDs on a regular shopping trip," says Karen Burk, spokeswoman for Bentonville, Ark.-based Wal-Mart.

Koch's Gurlitz says grocery stores are "probably a bit more behind the curve. Women absolutely buy videos there, but it is much more impulsive. Video is not actually the purpose of them going there. Mass merchants such as Target now have beautiful, well-kept video departments that specifically bring in customers."

Chains are trying to create a more female-friendly atmosphere. "Some shopping environments have not been great for women; they were loud and chaotic," Best Buy's Lucas says. "We have changed that to appeal to more

women. Some of our stores even have personal shopping assistants."

Children's and fitness categories generate the most sales by females, according to home video executives.

Jed Grossman, Lions Gate Home Entertainment VP of sales, says, "If you wanted to create a ratio between theatrical box office and how many DVDs you sell, we are now selling more of a kids' product per \$10 million box office than any other category."

Though children's and fitness DVDs only recently started to generate big numbers (*Billboard*, May 15), some believe female buyers will speed up the VHS-to-DVD shift in these categories.

"My take is that by the time Christmas is over this year, VHS will be pretty close to being over," Gurlitz says. "The kids' and fitness markets weren't catching up to the rest of the video market, but now women are changing that."

Studios also say catalog titles have renewed potential.

"We'll be seeing a lot of repromote campaigns," Twentieth Century Fox Home Entertainment senior VP of marketing communications Steve Feldstein predicts.

MARKETING CHANGES

Studios are recognizing that marketing campaigns for major titles require a stronger female focus.

"A lot of titles that you think play male actually play female," Feldstein says.

"The Lord of the Rings: The Return of the King" (New Line), for example, has a lot of potential female buyers. So a large segment of New

Line's marketing campaign focuses on the film's female elements, VP of marketing Justine Brody says.

"We have a 'Lord of the Rings' spot that plays up the female characters and are running [it] during programming that more women are watching," she says.

New Line will even repurpose focal elements of a title's theatrical marketing campaign to garner female interest for its DVD.

For comedy/drama "Secondhand Lions," starring Robert Duvall and Michael Caine, New Line "repositioned the movie so it was more family-friendly in our advertising," Brody says. "We really wanted to play up the themes that were more appealing to mothers. We highlighted the adventure and the animals, rather than the stars of the film."

New Line does not release sales figures for DVDs.

For obviously female-oriented films, studios are now researching how to target specific segments of the female market.

For Buena Vista's DVD release of "Under the Tuscan Sun," MacPherson says the company evaluated the primary target "demographically and psychographically," considering such factors as what special DVD features would appeal to them and where the women prefer to shop.

"We took the majority of our media dollars and targeted women who watch reality shows like 'Average Joe,' soap operas and cable networks like Lifetime."

The company did not provide sales figures for the title.

Marc Anthony

Continued from page 1

Latin pop "is a world that I was raised with and I never got to explore," Anthony tells *Billboard* in his only print interview about the project.

"Just because of the way my musical story went. You understand what I mean? It's something I never considered doing, [but] it's something I've wanted to do for years."

LIMITED PRESS PROMOTION

Always reticent with the media, Anthony will not be doing in-stores or press conferences and has declined most media requests surrounding the new album. The exceptions are appearances on several major TV programs, including "Today," "The Tonight Show With Jay Leno" and Spanish-language news and variety shows "El Gordo y la Flaca," "Despierta América" and "Don Francisco Presenta."

Instead, Anthony is going directly to the people, says Luana Pagani, senior VP of Latin America marketing for Sony Music International.

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Anthony will be involved in a fan chat through univision.com, a private concert for fans presented in conjunction with Univision Radio in Miami and a promotion with Latina Magazine, a bilingual monthly.

For the Latina promotion, Sony has included a 3½-minute electronic press kit in 25,000 copies of the magazine, which will be displayed alongside the album in Wal-Mart locations nationwide.

"He is an artist who appeals to both markets," Pagani says of the bilingual promotion.

Though there will be mainstream promotion, "Amar" remains an essentially Latin album, so much so that instead of turning to the mainstream producers he has used for past pop albums, Anthony tapped songwriter Estéfano for most of the material. The album was produced entirely by Estéfano for Estéfano Productions Group.

This is the same team that wrote and produced the most recent Spanish-language album by Thalía, Mottola's wife.

TYPICAL BALLAD, TIMELY DUET

A strong selling point for "Amar Sin Mentiras" is first single "Ahora Quién," a typical Latin ballad in its gut-wrenching emotion and penchant for strings, courtesy of the London Symphony Orchestra.

It debuted at No. 2 on the *Billboard* Hot Latin Tracks chart in the June 12 issue and at No. 1 on the Tropical airplay chart with a salsa version (which

is not included on "Amar").

"Marc has never been in better voice," says Frank Welzer, chairman/CEO of Latin America for Sony Music International. "The listening experience is heightened because of a remarkable collaboration with Estéfano. This is clearly Marc's best album ever."

This success has occurred despite the song's length. At five minutes it is not quite radio-ready, and it takes nearly 90 seconds to get to the chorus.

"In this day and age, music is Cliff Noted," Anthony says.

"Everybody starts with the chorus. That's not what I remembered from the songs my mom and dad used to play from Marco Antonio Muñoz and Sandro and El Puma.

"Listen to 'Hasta Que Te Conocí,'" Anthony says, citing Juan Gabriel's first major hit. "It takes forever to get to the chorus. And that's what I know and what I understand. And I'm not simulating this. It really represents my musical taste. 'Ahora Quién' is the one song in the album that shows a different part of me. A lot of people speculate about the meaning of the song."

"Ahora Quién," like most of the new album, deals with love gained and lost. "It wasn't anything personal," says Anthony, who co-wrote one track on "Amar," in contrast to "Libre," on which he co-wrote most of the material.

However, he adds, "there were a couple on there inspired by things I

lived. But I learned not to make it so personal, because it has to be personal for the listener. It's almost like a painting. Each person has to walk away with something completely different."

Also on "Amar Sin Mentiras" is "Escapémonos," a duet with Lopez.

"I've always wanted to do a follow-up to 'No Me Ames,'" Anthony says, referring to his duet with Lopez on her 1999 album, "On the Six."

"What Jennifer brings to the table is this innocence, this purity to any track. And I found a song that was written as a duet, and I knew from the beginning that I wanted to include her in it. And I think she did it a huge service."

Asked if singing with someone with whom he is involved brings more emotion to the song, Anthony replied, "I wouldn't know. I've never sung with anyone I've been with before."

READY AT RETAIL

Between the music and the star power involved, healthy buzz surrounds "Amar," although retailers note that the suggested retail price of \$18.98 is steep.

"From the orders we've been getting, it looks good," says Omelio Lozada, manager for Reyes Records Distribution. "It has been something that has been kind of tempting for the public."

However, he notes, Anthony faces competition from Akwid's new album, which bows June 15.

But Sony Norte president Kevin

Lawrie says retailer response to Anthony's project has been phenomenal.

Initial shipments, he says, "are definitely going to be north of 220,000 units." That number is very high for a Spanish-language album.

In a twist, Sony will likely release a salsa version of "Amar" later this year. A definitive date has not been set.

"One thing led to another, and I ended up doing a salsa version of the songs on the album," says Anthony, who recorded new vocal tracks for eight songs to be included on the salsa version. He says the project's producer is Sergio George.

This isn't the first time Anthony is aiming for dual releases.

In 2001, he planned to release his Spanish salsa album "Libre" and his English pop album "Mended" simultaneously. "Mended" was pushed back to early 2002 following the events of Sept. 11. "Libre" was released in late 2001 and became the biggest-selling Spanish-language album of 2002 (429,000 copies to date), according to Nielsen SoundScan.

This time around, the circumstances are different, because the salsa album will not include any new tracks; just salsa versions of the songs on "Amar."

But Anthony isn't concerned about cannibalizing his own sales.

"Not at all," he says. "It's two totally different markets. If anything, it broadens the scope of the audience these songs can reach. This broadens the market for me."

Spin Buys

Continued from page 1

to influence airplay chart positions.

No one in the industry is questioning the legality of the sponsored spins. However, there are serious concerns in many quarters about their impact on the hit-making process.

For instance, while much of Nashville slept during the pre-dawn hours of May 23, Avril Lavigne's latest single was airing as many as three times per hour on top 40 station WQZQ.

The Cromwell Group-owned station played "Don't Tell Me" 18 times between midnight and 6 a.m. that Sunday, according to Nielsen Broadcast Data Systems (see chart). In contrast, the song played a total of four times during the rest of the day.

RCA purchased the ad time though an independent promoter—Brian Krysz, an affiliate of indie promotion firm National Music Marketing. The label bought similar blocks of airtime for the song on other overnight shifts in Nashville that week. It simultaneously employed a similar strategy with at least five other small- to middle-market stations across the country, sources say.

During the same weekend that RCA was using spot buys to push "Don't Tell Me" into the top 10 of the *Billboard* Mainstream Top 40 chart, Interscope was pursuing a similarly aggressive spot-buy strategy with the same independent promoter for the top 10 run of Black Eyed Peas' "Hey Mama."

How many people actually hear the sponsored spins is beside the point. The airtime is purchased to reach an audience of two: the airplay monitoring systems of Nielsen BDS (owned by *Billboard* parent company VNU) and its rival tracking service, Clear Channel-owned MediaBase.

"It's not about selling records, it's simply about getting spins," one major-label senior VP of promotion familiar with the practice says.

Nielsen BDS and MediaBase count all complete song plays in the data they compile, whether sponsored or not. As a result, sponsored airplay of a song can influence its position on the singles charts of *Billboard* and Airplay Monitor and on competitors' charts.

With Nielsen BDS reporting that only 52 spins separated Lavigne's "Don't Tell Me" from the No. 11

track on that week's Mainstream Top 40 chart, label-sponsored airplay appears to have proved critical in securing the song a top 10 slot. It moved from No. 12 to No. 9 in the *Billboard* issue dated June 5.

As for the Black Eyed Peas track, sources say "Hey Mama"—which came in at No. 11 on the Mainstream Top 40 chart the week before, two spins shy of the top 10—received more than 80 spins through spot buys to help push it into the No. 8 position.

RCA and Interscope are hardly alone. In the current issue of *Billboard*, more than 25% of the singles on the Mainstream Top 40 chart are either actively supported by such label-funded airplay efforts or received similar backing earlier in their chart history, sources estimate.

Other labels that sources say are using spot-buy strategies include Geffen, Virgin, J, Warner Bros., Lava and Wind-up.

The heads of promotion at all of the labels mentioned either declined comment or did not return calls by press time.

Critics of spot buys say the practice creates an ethical quagmire for all parties involved.

Labels not buying commercial time to play their singles claim that sponsored airplay is affecting the integrity of chart data—a key tool for radio programmers.

Critics in the industry also charge that a label buying into a spin program for a single is equivalent to an athlete taking steroids. That is, sustained performance—in this case, on the charts—requires repeated use.

Michael Ellis, associate publisher of *Billboard* and Airplay Monitor, acknowledges that the practice affects the company's charts.

"We take great pride in the accuracy and credibility of our radio charts," Ellis says. "We are carefully studying this situation and are consulting with the industry to determine the proper course of action."

EASY TO DETECT

Nielsen BDS officials point out that programmers looking at the data should be able to easily determine if attempts are being made to influence chart positions.

"If a piece of music plays in its entirety, BDS reports that to our clients. Audience size, the time of airplay and the market of airplay are reported along with spins. By utilizing all of our data resources, our clients can determine in what context songs are being played," says Mark Tindle, senior VP/West Coast GM at Nielsen BDS.

That has not stopped labels from spending upwards of \$50,000 to buy ad time for spinning a song.

In some cases, labels are spending more than \$13,000 per week to buy overnight advertising time and other fringe slots for spins at small- and middle-market radio chains, sources say.

Tracks on the charts currently or at one time supported by such initiatives include Blink-182's "I Miss You" (Geffen), Lenny Kravitz's "Where Are We Runnin'?" (Virgin), Trapt's "Echo" (Warner Bros.), Cherie's "I'm Ready" (Lava) and Alicia Keys' "If I Ain't Got You" (J), sources say.

While much of the activity focuses on top 40 airplay, similar methods are used at country, rhythmic and modern rock formats.

Some of the most extreme examples center on efforts to push tracks into the top 10, but the bulk of the buys are used either to get new songs on the chart or to jump-start chart activity on songs struggling in the 30 to 40 range on the chart.

Thus far, larger station groups like Clear Channel and Infinity Broadcasting are not offering spot buys.

Label sources say the controversy surrounding the system is scaring larger radio groups from participating in spin programs.

"Bigger stations aren't doing this because they're questioning not just the validity of it, but ethically if this is right," a leading label promotion executive says. "Major chains really have to play it conservative just based on the fact that they are so high profile."

INDIE PROMO REINVENTED

Industry watchers call the rise of sponsored airplay an example of the independent promotion business reinventing itself. After largely being driven out of the traditional promotion business in recent years, some independent promoters are trying to survive by using new, more open tactics.

Congressional heat on such major radio chains as Clear Channel led the big operators to abandon arrangements that formerly provided millions of dollars per year in payments from indie promoters to corporate coffers.

During the past 12 to 18 months, a handful of entrepreneurs and indies have started programs to broker sponsored-airplay deals between labels and stations. Under these programs, labels pay a middleman who then buys the airtime.

The program Krysz runs is among the most popular spot-buy programs labels use. Krysz says the program represents more than 30 stations nationwide.

However, that program is not the only one. Indie firm Bishop Bait & Tackle has been offering spin buys

through Entercom stations, sources say. The company has recently shifted to an in-house rep to broker the program, sources say. For between \$3,500 and \$4,500, labels can buy up to 42 spins across Entercom stations, sources say.

Meanwhile, sources say Jeff McClusky & Associates is brokering a program through Citadel that sells slots on a new-music "count-down" show.

Proponents of sponsored airplay argue that the system helps labels keep priority singles afloat in tight radio playlist environments and provides valuable revenue to smaller radio chains no longer raking in fees from independent promotion.

"This is another way of reaping that promotional dollar in a legal way," says Bob Quick, operations manager of top 40 WCCQ Columbus, Ga. The Archway-owned station participates in the Krysz program.

And unlike other promotion programs that quietly trade incentives like flyaways and radio concert appearances for airplay, this system is operating in the open, proponents say.

'ABOVEBOARD AND LEGIT'

Krysz, who likens the system to late-night infomercials on TV, argues that it is a more effective way for labels to spend their promotion money.

"The labels know what they are getting 100% of the time," he says. "This is totally aboveboard and legitimate."

It is also decidedly cheaper than what the labels used to pay under indie arrangements.

Radio promotion cost upwards of \$300,000 per single a few years ago. Today a track can be worked at radio for less than half that figure, according to one label estimate.

"I'd be shocked to find any major record label spending more money on independent promotion now than they were 24 months ago," a major-label executive familiar with the situation says.

Operators of the programs and participating stations claim sponsored airplay does not violate Federal Communications Commission payola rules as long as the station runs a disclaimer before or after the song that a label has paid for the airtime. An examination of FCC rules confirms the claim.

Station operators interviewed by *Billboard* also say they accept buys only for singles they are already playing.

"I've said for the 30 years that I've been in the business we have advertising to sell, and the recording industry is free to buy time—so long as it is not impacting the integrity of that station," Cromwell owner Bud Walters says. "This is consistent with that policy."

Bought For A Song

Overnight airplay data shows time of plays (paid and unpaid) at stations participating in spin programs

WCCQ Columbus, Ga.

Black Eyed Peas: "Hey Mama"

(Thursday-Sunday, a.m. spins)

Date	Time	Date	Time
May 20	12:46	May 22	12:51
	01:44		01:17
	02:32		01:45
	02:48		02:46
	03:47		03:48
	04:51		04:40
			05:14
May 21	12:13	May 23	12:19
	01:13		01:15
	02:15		01:55
	03:21		02:52
	03:35		03:21
	04:16		04:52
	04:45		

WQZQ Nashville

Avril Lavigne: "Don't Tell Me"

(Thursday-Sunday, a.m. spins)

Date	Time	Date	Time
May 20	12:09	May 22	12:17
	12:47		12:56
	01:10		01:10
	01:49		01:49
	02:08		02:07
	02:43		02:48
	03:09		03:10
	03:45		03:48
	04:08		04:10
	04:40		04:30
	05:06		04:47
	05:43		05:08
			05:27
			05:44

May 21	12:11	May 23	12:09		
	12:47		12:23		
	01:10		12:34		
	02:08		01:08		
	02:46		01:24		
	03:10		01:37		
	03:49		02:11		
	04:09		02:28		
	04:43		02:39		
			03:07		03:23
			03:23		03:35
	04:07		04:07		
	04:24		04:40		
	04:40		05:08		
	05:08		05:26		
	05:42		05:42		

WCCQ Columbus, Ga.

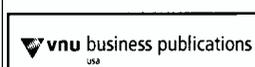
Lenny Kravitz: "Where Are We Runnin'?"

(Monday-Sunday, a.m. spins)

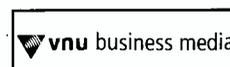
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			03:16
June 2	12:22	June 6	03:52
			04:51
June 3	01:58	June 6	05:31
			02:50
			04:15
			05:14
			12:50
June 4	12:21	June 6	01:17
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			04:48
			05:13
			02:53
			03:47
			04:50
	05:18		

Source: Nielsen Broadcast Data Systems

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'I Want Hispanic People To Be Comfortable In My Stores'

BY LEILA COBO

"The Latin marketplace" has become the catchphrase of the year, as advertisers and brands all play catch-up in their struggle to capture the attention of the biggest minority group in the nation.

Not so David Massry.

For nearly two decades, the Brooklyn, N.Y.-born, Mexico-raised Massry has built a successful music retail operation that caters to Latinos.

Massry opened the first Ritmo Latino store in 1989 in Santa Ana, Calif. Today, the Ritmo Latino company, based in Tinton Falls, N.J., is the biggest Latin music chain in the country, with 45 stores nationwide and 400 employees.

Massry got into music retail in 1978, when he and his brother Isaac opened the first Discolandia music store in Mexico.

Ritmo Latino differs from other U.S. operations of its size in that it exclusively targets a niche market and locates its stores in Hispanic neighborhoods.

"His stores have become very important, because in the market today there's diminishing space for Latin music," Sony Norte VP of sales Rubén Leyva says. "While other retailers support Latin product, the depth of product we can get with Ritmo Latino is very important to us, especially when it comes to developing artists."

Jeff Young, executive VP of sales and marketing at Disa Records, says, "His execution is incredible. He implements the arrangement, and he does it perfectly, both at a regional and national level."

On the eve of Ritmo Latino's 15th anniversary, which the company will celebrate in August at its convention in Los Angeles, Massry spoke to *Billboard* about his recipe for success in the Latin marketplace.

Q: What was the original concept for Ritmo Latino?

A: The idea was always to do a Latin music chain. I checked out the markets, and I saw there was a need.

Q: Will Ritmo expand to malls and other sites outside of Latin neighborhoods?

A: I still concentrate on opening stores in Latin music neighborhoods. I'm trying to fill a niche, and I don't want to lose my concentration in filling that niche. I want Hispanic people to be comfortable in my stores.

Q: Your stores could very well be in Latin America, wouldn't you say?

A: All my signs are in Spanish, all the in-store music is in Spanish, all my employees—their first language is Spanish. So all Latin people who come in feel comfortable. It's not an American store serving them, it's a Latin music store.

Even though I sell music in English, I just sell the music that Spanish speakers like. I don't sell much country music or much jazz. I sell the type of music they like. They like urban, they like rap.

Q: Who is your buyer?

A: The best buyers are the first generation of immigrants that come in, and then males, who on average are 23 years old.

Q: Are you targeting bicultural, bilingual Latinos?

A: Not as much. Those people aren't interested in going to the neighborhoods. If they're going to Tower, they're not going to go to me.

Q: Music sales are down, and yet you have been growing and your sales are up. Have you changed the way you tap into your market?



The Last Word



A Q&A With David Massry

David Massry: Career Highlights

2004: The newest Ritmo Latino store opens in Santa Ana, Calif., for a total of three Ritmo Latinos in that city and 45 nationwide.

2001: Ritmolatino.com begins to sell music, DVDs and books.

2000: Ritmo Latino sponsors the first Premio de la Gente awards show with Uno Productions. Although the show is no longer sponsored by Ritmo Latino, it continues to air on the Telemundo network.

1999: The first Ritmo Rock, dedicated to Latin rock and alternative music, opens in Dallas.

1989: The first Ritmo Latino store opens in Santa Ana, Calif.

1978: Massry opens Discolandia in Mexico with his brother, Isaac Massry.

A: I've been going into new neighborhoods I haven't been in before. That's how I've been growing. There are still a lot of neighborhoods that I haven't been in and that I need to reach.

And I don't just sell CDs—I sell DVDs; I have a big selection of books. And I merchandise much different than I used to, with DVDs, books, Walkmans and all kinds of different types of gadgets that I didn't sell before.

Q: What do you say to labels' complaints that retailers ask for a

ton of money for price-and-position and the like?

A: That's not true. I don't ask for a ton of money. I say, "If you help me, I can help you in other ways." It can be in-stores. It can be a thousand ways. It has to be a two-way street. I can't always be helping them if they don't want to support me.

Q: What are they missing out on?

A: They are missing in-store play, they're missing in-stores and live performances with developing artists. They're missing in-stores with big artists.

In the domestic market, every time there's a new CD, even if the artist is huge, they do in-stores. And in the Latin market, when they get big, they feel they don't have to do it anymore. And I think that's a mistake.

Vicente Fernandez doesn't do in-stores, Juan Gabriel doesn't, Los Temerarios don't. When they have a new record, they should do two or three. And they don't necessarily have to do it for me. Yes, it's good for me, but it's good for them as well. It gives them awareness. I think it's good for everybody.

Q: Many in the industry say the majors' clout is declining and indies are getting stronger. Have you observed that?

A: I don't see that happening now. I don't see the indies getting weaker, but I'm not sure if I see them getting stronger. But they're a very important part of my business.

Q: Your Internet sales have been growing. How about digital downloads? Is that something you plan to offer on your site?

A: I'm not sure if I'm going to get to that point. But, as we speak, I'm negotiating with a company to put kiosks in my store so customers can download the music inside the stores and create their own CDs.

Another thing I'm doing is... you can scan any CD in my store and listen to it without unwrapping [it]. That's available in eight stores now, but I'm planning to put it chain-wide.

Q: You have several Ritmo Rock stores, which only sell Latin alternative and Latin rock. Those genres are not big sales areas in Latin music. Why focus on them?

A: It's a niche within a niche. I'm not looking for massive sales. There is a market for it. And it's not just the music that we sell. We sell accessories, clothing accessories, everything that rock people like.

Q: What's the biggest problem the music industry faces today?

A: There are exceptions, but many companies have so much turn-around in their staff, and they don't know if they're coming or going. The companies aren't very stable. And with the cutbacks, we have less communication now with some labels.

Q: Have you seen a change in the way labels do business?

A: I think they're just a little bit less creative, in all aspects, including developing artists. They just want to bank on what they have, and they're a little bit less creative than they should be. Even in the advertising dollars. They just give you an allowance for the buy you did and they don't try to be creative about the way you spend it.

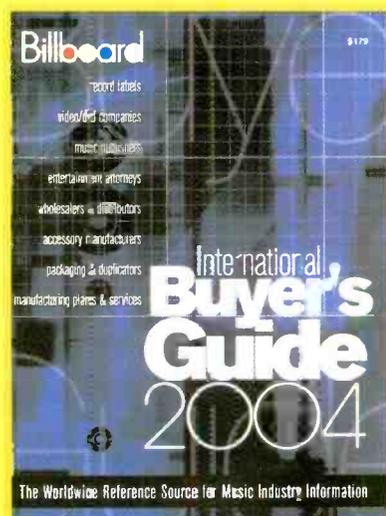
However, labels are adding extra value. They're putting out DVDs. I think the sale price is coming down. And I think there are a lot of good records coming out.

Q: So, you think the outlook is good?

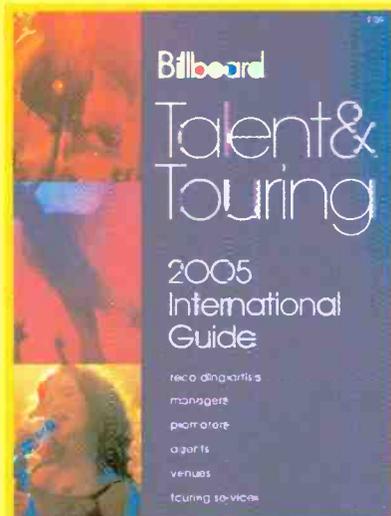
A: I'm optimistic. I think things are improving. Business is not what it used to be, but things are improving from last year.

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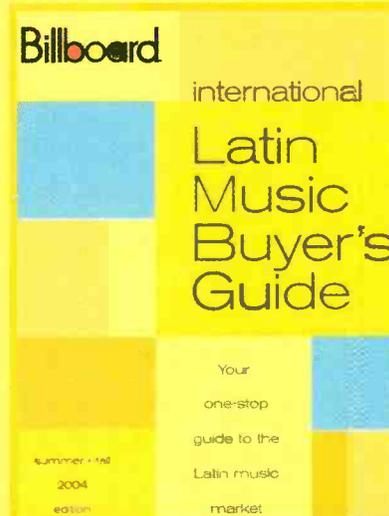
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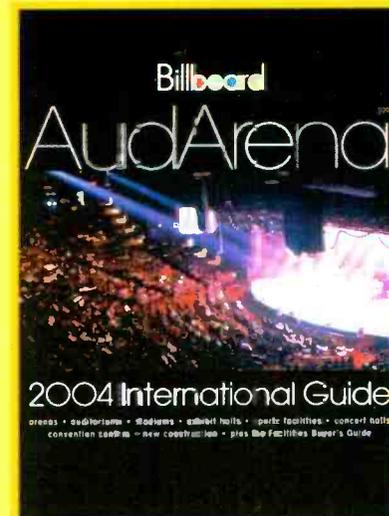
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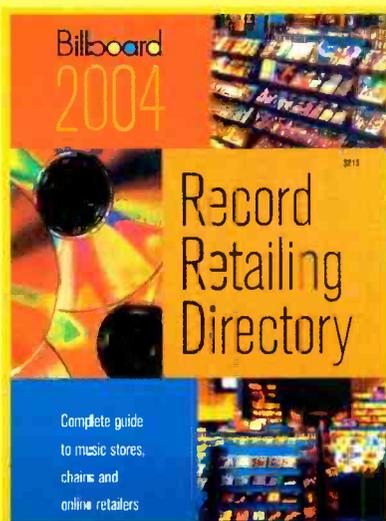
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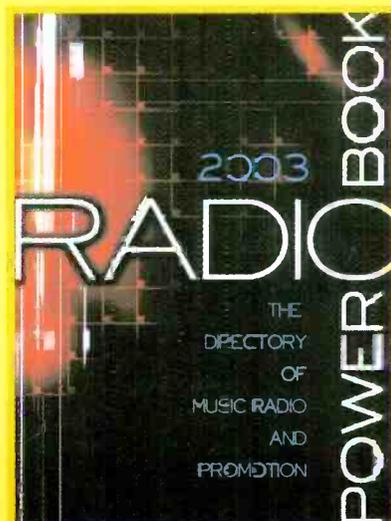
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