

Global Music Japan
Begins On Page 49

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HOT SPOTS



7 Global Web

International artists like Ana Johnson are featured on multiple versions of Sony's soundtrack to "Spider-Man 2."



13 The Oz Connection

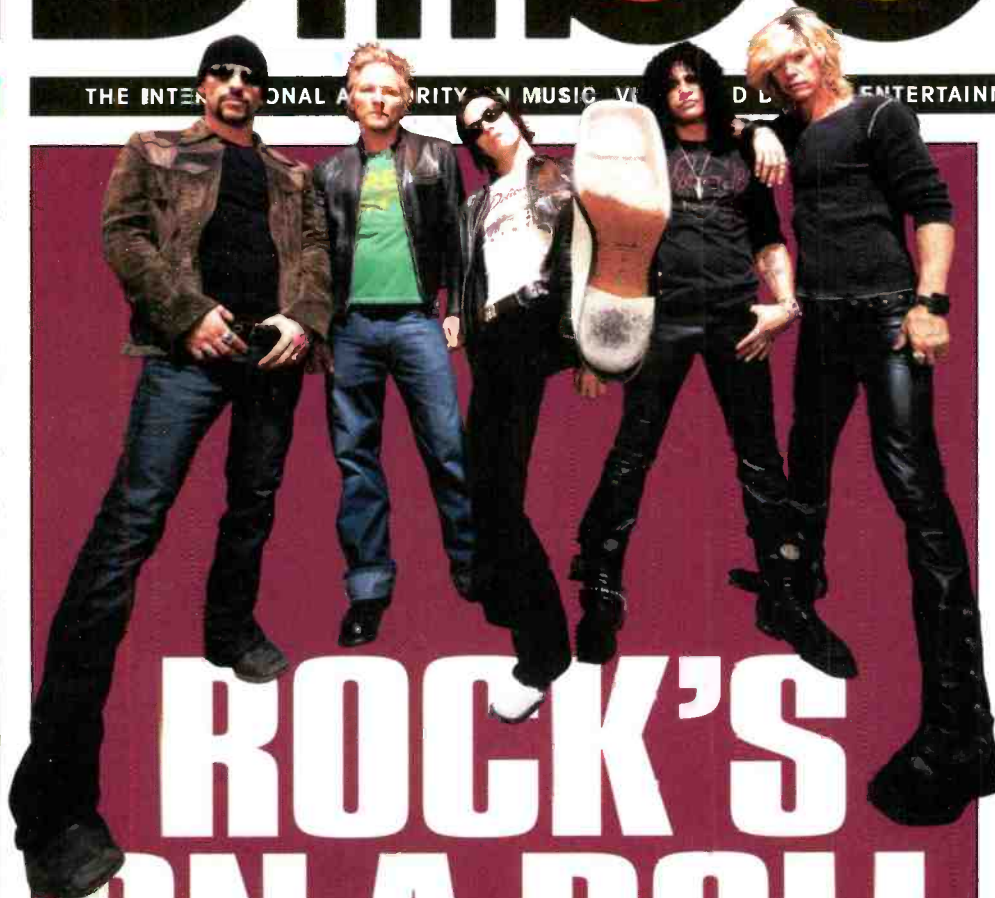
Keith Urban is among the artists from Australia who are making an impact on the U.S. country charts.



45 Soul Survivor

With a hit debut album in France, Rwandan singer Cornelle looks to conquer other territories.

For breaking news, analysis, jobs and newsletters visit:
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ROCK'S ON A ROLL

'Deep, Loud, Nasty' Is Back, None Too Soon For An Audience Recently Disenfranchised

BY CHRISTOPHER WALSH and BRAM TETELMAN

NEW YORK—"You can't kill rock-'n'-roll." Ozzy Osbourne sang more than 20 years ago. History continues to prove him right.

Rock's obituary has been written countless times. But each pronouncement that rock has finally

faded is eventually followed by another resurrection.

Five of the top 10 albums were by rock acts in The Billboard 200 last week, far more than in recent years. The onslaught was led by "Contraband" (RCA), the debut from supergroup Velvet Revolver, (Continued on page 69)

Velvet Revolver, above, kicks off a rock surge with a No. 1 debut on The Billboard 200.

Getting Out The Vote

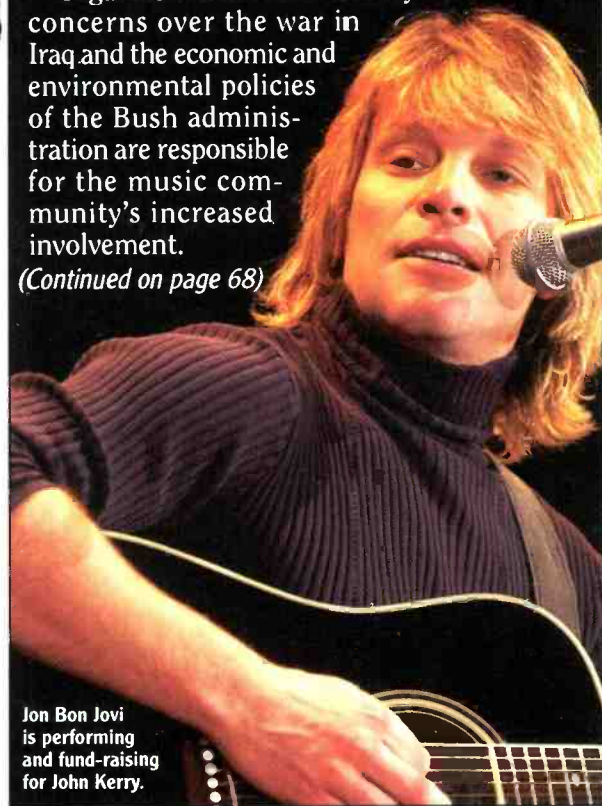
Musicians Finding New Ways To Take Part In Political Process

BY BILL HOLLAND

WASHINGTON, D.C.—Thanks to big-name events and Internet-fueled grassroots efforts, musicians are playing a greater role than ever in the U.S. political process during this election year.

Organizers and musicians say concerns over the war in Iraq and the economic and environmental policies of the Bush administration are responsible for the music community's increased involvement.

(Continued on page 68)



Jon Bon Jovi is performing and fund-raising for John Kerry.

Photo: Dimitrios Kambouris/WireImage.com



DAVIS: CYBERSEES ARISTA'S A&R EXPANSION

BMG, Hot In '04, Rebuilding Arista

BY BRIAN GARRITY

NEW YORK—Reports of the demise of Arista Records have been premature.

The label—which has lost many of its superstar acts to other BMG labels in recent months as part of its integration into the RCA Music Group—is re-emerging with a familiar collection of core artists and fresh A&R leadership, *Billboard* has learned.

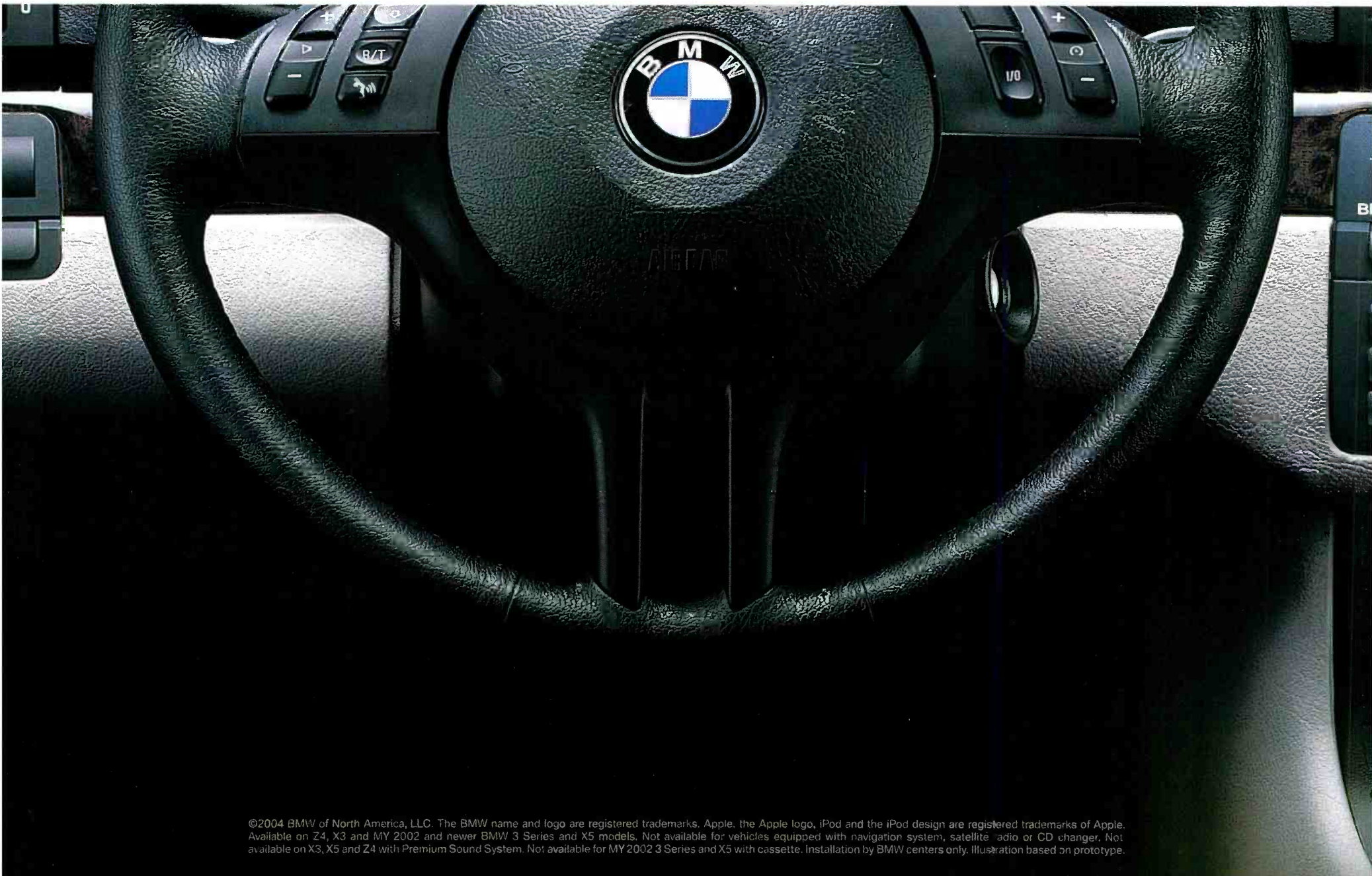
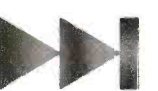
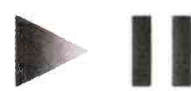
The current Arista roster comprises Dido, Sarah McLachlan, (Continued on page 68)



GOLDSTUCK: IMPROVING THE FOCUS



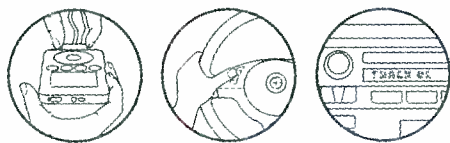
MENU



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Top Albums

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No. 1 on this week's unpublished charts

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10 Clear Channel's Instant Live concert CD program gets a Jewel in its crown.

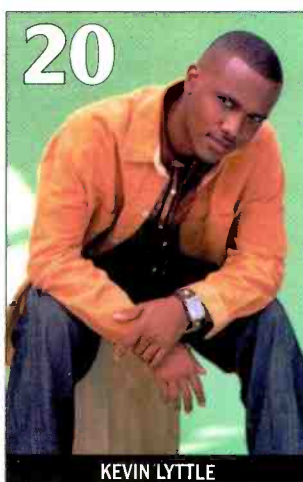
Music

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14 **In The Spirit:** Fred Hammond's "Somethin' Bout Love" bows at No. 1 on the Top Gospel Albums and Top Christian Albums charts.

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KEVIN LYTTLE

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LLOYD BANKS

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FRED HAMMOND

QUOTE OF THE WEEK
 "We don't even know who Clear Channel is. I've never seen Mr. Clear Channel."
 MICKEY HART
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BADLY DRAWN BOY

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“I Don’t Wanna Know”
by Mario Winans
featuring Enya and P. Diddy

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Also available on The Best Of Enya “Paint The Sky With Stars”



www.enya.com

wea

Jewel will offer fans live recordings through CCE's Instant Live program



French official Patrick Devedjian's comments trouble music industry execs



Weaving 'Spider-Man' Music

'Inspired-By' Soundtrack Is Customized For Different Countries

A Billboard staff report

Sony Entertainment wants the "Spider-Man 2" compilation soundtrack to take over the world.

In what the company is calling the most ambitious global marketing plan ever for a soundtrack, Sony is releasing as many as 11 different versions of the soundtrack internationally. One of the chief goals is to break select Sony artists on the album in multiple markets.

In the United States, Columbia Records/Sony Music Soundtrax released the 15-song "Spider-Man 2" compilation soundtrack June 22. Dashboard Confessional's "Vindicated" and Train's "Ordinary" are the co-lead singles from the U.S. and Canadian versions of the album (*Billboard*, June 19); both are also being worked in select international markets.

Additional songs from Sony Music artists appear on the soundtrack's international versions (see listing, page 69). In Europe, tracks by U.S. act Switchfoot and Sweden's Ana Johnsson are being worked as singles in most markets.

"From day one, we had worldwide ambitions for this project," Sony Music Soundtrax president Glen

Brunman says.

Instead of opening the movie on different dates in different countries, Columbia/Sony Pictures set a worldwide release date of June 30 for "Spider-Man 2." That fueled the idea for a massive global campaign for the soundtrack.



SWITCHFOOT: SOUNDTRACK SINGLE WORKED WORLDWIDE

Sony Pictures Entertainment president of worldwide music Lia Vollack elaborates: "We wanted a way to reach people internationally that we didn't with the first movie."

Brunman says Sony executives worldwide submitted demos from local artists. Bonus tracks and lead singles were chosen according to specific territories.

"It's a very modern-rock-leaning soundtrack," Brunman explains. "We decided that the soundtrack is not about having the biggest-selling artists but to have music that's right for the soundtrack. These songs were specifically written for the spirit of the movie and the Spider-Man character."

Among the previously unreleased songs on the album are Maroon 5's "Woman," Yellowcard's "Gifts and Curses" and Hoobastank's "Did You."

(Continued on page 69)

Lollapalooza Cancelled

BY RAY WADDELL

Whether because of a gross miscalculation, a ruthless summer for touring or a combination of both, Lollapalooza has pulled the plug.

After an uneven return in 2003 following a five-year hiatus, the pioneering festival was geared up to go out in a two-day format with a more diverse lineup (*Billboard*, April 10). The tour had been slated to run July 14-Aug. 25.

But fans apparently found a lineup that included Morrissey, the Flaming Lips, Modest Mouse, the Pixies, Sonic Youth, String Cheese Incident and the Polyphonic Spree less than compelling.

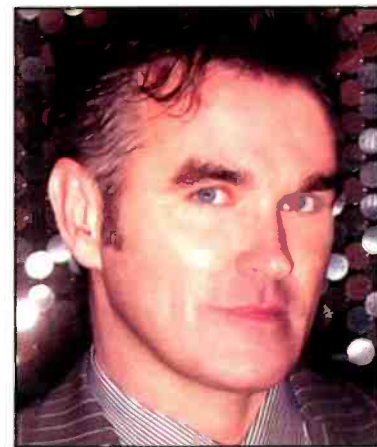
The Lollapalooza Web site announced June 22 that the tour was cancelled because of poor ticket sales.

Early on, some in the industry questioned the judgment of returning with a two-day event after last year was less than a home run.

"This year has nothing to do with last year," Marc Geiger, agent for William Morris Agency, told *Billboard* in an earlier interview. WMA co-founded Lollapalooza with Jane's Addiction frontman Perry Farrell in 1991; Farrell was also involved in the fest this year and last.

Some fans apparently were put off by a lineup that seemed to lack cohesion and was presented by a brand name that may have lost cachet. Addi-

(Continued on page 67)



Morrissey, top, and PJ Harvey were to participate in this year's Lollapalooza lineup, but poor ticket sales helped kill the tour.

Merger's Next Step

Sony-BMG Could Face Legal Challenge

BY LEO CENDROWICZ and EMMANUEL LEGRAND

BRUSSELS—Sony Music and BMG's proposed merger will likely face a legal challenge if the European Commission confirms it next month.

However, sources say this should not affect the final outcome of the case.

Several groups opposing the merger have reacted to the June 17 news that European Union competition commissioner Mario Monti planned to recommend letting the proposed merger continue unopposed.

The strongest and boldest reply came from independent labels body Impala. In a letter sent to Monti June 22, Impala said its members "protest fiercely" at reports that he was going to allow the proposed merger to proceed "completely unchecked."

Impala believes that authorizing the merger "without any conditions" would be a quadruple error—economic, cultural, political and legal.

"To accept this merger without conditions and without remedies would be to accept and encourage the destruction of the industry." (Continued on page 67)

Loudeye Acquiring OD2

Seattle Company Will Pay About \$38M

BY LARS BRANDLE

LONDON—A new Anglo-American power player is set to emerge in the digital music marketplace.

Seattle-based Loudeye is in the final stages of acquiring On Digital Distribution, the pioneering European music download service co-founded by veteran British rock artist Peter Gabriel.

According to a joint statement issued June 22, publicly listed Loudeye will make an initial guaranteed payment in cash and stock of \$20.7 million for Bristol, England-based OD2. Loudeye has also agreed to pay an additional \$17.5 million over the next 30 months, bringing the total value of the deal to roughly \$38.2 million.

"That these types of [deals] are happening just shows how entities are recognizing the value in the digital media market," says Wes Himes, director of Brussels-based European Digital Media Assn., the Pan-European trade body that counts OD2 among its members.

The buyout comes as OD2 faces



GRIMSDALE: GLOBALIZING OD2

escalating competition in the legitimate European digital download market. Napster and Apple's iTunes Music Store have recently opened for business, and Sony's Connect music service is expected to arrive in a matter of weeks.

Since launching in 2000, privately held OD2 has developed into Europe's leading provider of back-end infrastructure and services to those companies that lack either the inclination or the ability to dedicate those resources themselves. However, the firm hinted at a change in ownership earlier this year when it hired investment bank Broadview International to explore funding options, including a potential sale.

"The identity of the [OD2] partner is a surprise, but the fact that they've been bought isn't. I think that's always looked relatively likely," comments Mark Mulligan, an analyst at Jupiter Research.

"What's important to bear in mind is that this isn't a desperate move. I think that the OD2 business model is as relevant now as it ever was, with or without Napster or iTunes in the market," Mulligan adds.

The combined Loudeye/OD2 says it will supply more than 200 customers in Europe and North America, including blue-chip digital
(Continued on page 40)



Atlantic artist Jewel is the first major-label act to sign with Instant Live.

Photo: Theo Wargo/WireImage.com

Business Is Popping For Instant Live

BY RAY WADDELL

Instant Live, Clear Channel Entertainment's live concert CD program, has signed its first major-label artist.

Billboard has learned that Atlantic Records artist Jewel will sell live CDs at select dates on her summer tour.

The company also has nailed down a series of dates to record and sell CDs on the summer tours of Kiss, Peter Dinklage, the Allman Brothers Band and the Cowboy Junkies.

And on June 28 Instant Live will announce expanded retail availability of a series of concert CDs through an agreement with Newbury Comics' Toothface Distribution unit.

Participating retail chains include Virgin and FYE. Internet sales sites include newburycomics.com, amazon.com and cdbaby.com.

The company says it is close to announcing a new agreement with a leading online music distributor whereby Instant Live recordings will be available as MP3 files, with a share of the profits from digital downloads passed on to the artists.

"We're trying to create a new revenue stream for artists and a new way for them to connect with their fan base," Instant Live director Steve Simon says.

Instant Live creates master stereo recordings of concert performances, burns them at the venue and delivers them on-site minutes after the show ends. Prices range from \$10 for a recorded club performance to \$20 to \$25 for multi-CD Digipaks.

In basic terms, Instant Live is a new

concept in concert merchandise that can add \$6 to \$8 per unit to an artist's revenue each night. "Some artists will only want to participate in that aspect of the program," Simon says.

"But others may want to take advantage of a fully fleshed-out menu that includes after-market, retail, digital download and sponsorship opportunities," he continues. "This is a full-service proposition with a lot of add-ons, but at its core it's a new merchandise revenue stream."

Participation from a major-label act is a milestone for the program. Previous participants either run their own labels or are signed to small indies.

"For the labels, it's a way to create revenue, with no additional investment, from concert merchandise," Simon says. "If the label went to Jewel and said, 'Give me a piece of your T-shirt sales,' she would say no."

So how is the pie sliced? "In a general sense, the artist and label combined will make more than we do, and that's fine," Simon says.

The Allman Brothers Band participated in a "handful" of shows last year, Simon says, and will increase that number in 2004. He adds that about 19% of ticket buyers purchased concert CDs, and overall merchandise per caps increased by "a factor of two or three."

"Basically, we more than doubled the overall merch per caps," Simon says.

Taking Allman Brother concert CDs to retail was a logical extension after seeing Allman Brothers Instant

(Continued on page 67)

Sony Card Gives Music Lovers Credit

Campaign Features Gretchen Wilson, Dido

BY DEBORAH EVANS PRICE

NASHVILLE—Sony and Bank One are launching a marketing campaign for the Sony Card, a credit card offering reward points that consumers can use to purchase Sony products.

The Sony Visa card has been available since February. Now Sony and Bank One are promoting it through print ads in *US Weekly*, *Rolling Stone* and *Men's Health*. The ads feature Sony artists Gretchen Wilson, Switchfoot, Los Lonely Boys, Dido and Five for Fighting.

"The Bank One promotion through Sony is a perfect example of Sony using their muscle to create significant opportunities for an emerging artist such as Gretchen," says Marc Oswald, Wilson's co-manager at Nashville-based Dale Morris & Associates, regarding Wilson's added exposure in the print campaign.

Reward points are redeemable toward the purchase of such Sony products as music, movies, games, computers and electronics. Cardholders earn triple points for every

dollar in card purchases of Sony products at sonystyle.com, at Sony Style retail outlets and from authorized retailers. They earn one point for every dollar in other card purchases.

"We pride ourselves on working with the world's leading brands," Bank One spokesman David Chamberlin says. He cites the company's involvement with Disney, Amazon, United, Southwest and Starbucks.

"We want to provide cards that people want to use, that fit their lifestyle and reward them for their spending in a way that is applicable to their lifestyle."

As part of the new campaign, Bank One and Sony Card presented the recent Sony Card Entertainment and Technology Experience Like No Other. The two-day event included a June 17 concert in New York's Bryant Park featuring Dido, Ari Hest, Five for Fighting, Butch Walker and John Mayer and the multimedia exhibit Sony TechPit.

Plans are in the works for the event to tour. Participating artists have not yet been determined.



WILSON: INCLUDED IN SONY CARD ADS

VELVET REVOLVER

CONTRABAND

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BILLBOARD 6/16/04



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ROLLING STONE

"CONTRABAND RESURRECTS THE DIRTY-SWEET SOUND OF TRASHY TRANSCENDENCE. THE SONGS CHARGE FORWARD WITH DIZZYING URGENCY, INSISTENT RHYTHMS, JACKHAMMERING RIFFS, SEARING GUITAR SOLOS AND SNAKING VOCALS."

USA TODAY

"THIS UNLIKELY COMBINATION OF TWO ROCK SUPERPOWERS IS TRULY EXPLOSIVE! A HARD-DRIVING ALBUM THAT SOUNDS NOTHING LIKE EITHER OF THE ORIGINAL BANDS OR ANYTHING ELSE ON THE RADIO THESE DAYS."

NEWSWEEK



NEW ALBUM FEATURING "SLITHER." IN STORES NOW.



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Senate Focuses On P2P Legislation, Hearing Target File-Sharing 'Inducers'

BY BILL HOLLAND
and SCOTT BANERJEE

Sen. Orrin G. Hatch, R-Utah, introduced a bill June 22 into the U.S. Senate Judiciary Committee that would allow artists and labels to sue peer-to-peer companies that profit from encouraging minors and others to commit copyright infringement.

The next day, the Senate also held a hearing on the ramifications of P2P technology for consumers and suppliers of digital media content.

Hatch's bill, known as the Induce Act (S. 2560), states that whoever "intentionally induces" or "intentionally aids, abets, counsels or procures" any violation of copyright "shall be liable as an infringer."

Hatch removed draft language from the single-page document that would allow copyright-holders to sue lawyers who take on P2P services as clients.

The bill could sidestep the defense against contributory infringement in



HATCH: INTRODUCED THE INDUCE ACT

the Kazaa and Grokster court rulings that says employment of a technology with an infringing use is legal if it also has a non-infringing use.

Co-sponsors include Senate majority leader Bill Frist, R-Tenn.; Senate minority leader Tom Daschle, D-S.D.; and Sens. Patrick Leahy, D-Vt.; Lindsey Graham, R-S.C.; and Barbara Boxer, D-Calif.

"Tragically, some corporations now

seem to think that they can legally profit by inducing children to steal," Hatch says. "Some think they can legally lure children into breaking the law with false promises of 'free music.'"

"This bill places the spotlight squarely on the bad actors who have hijacked a promising technology for illicit means and ignoble profits," says Mitch Bainwol, chairman/CEO of the Recording Industry Assn. of America.

Under the bill, he says, "legitimate uses of peer-to-peer are upheld, while those who intentionally lure consumers into breaking the law are held to account."

Artists' groups support the legislation. "The law permits civil enforcement only against parties who would already face criminal liability for intentional inducement, and [it] is technology-neutral," says Ann Chaitowitz, director of the sound recording division of the American Federation of Television and Radio

(Continued on page 67)

NEWSLINE

THE WEEK IN BRIEF

Viacom is acquiring German broadcaster Viva Media for about 309 million euros (\$374 million). Once finalized, the deal will combine Viacom's German channels of MTV and MTV2 Pop with competing channels Viva and Viva Plus. The U.S. media group has signed an agreement to purchase the shares of the 14 shareholders who hold a combined 75.8% stake in Cologne-based Viva. The two largest shareholders are Time Warner (30.6%) and Universal Music (15.3%). Viacom will also buy the 25% of Viva shares floated on the German stock market.

MTV Networks Central Europe managing director Catherine Mühlemann and Viva CEO Dieter Gorny are expected to run the combined companies. Both will report to MTV Networks Europe president/CEO Brent Hansen. The transaction is subject to regulatory approval. **LARS BRANDLE**

The U.S. Senate passed an amendment June 22 that would raise the fines for indecent broadcasting tenfold to \$275,000 per incident. The amendment, latched on to a massive Pentagon funding bill, passed 99-1.

The Senate also unanimously approved a separate amendment that would put on hold the Federal Communications Commission's media-ownership deregulation until a study about the effects of media consolidation is completed next year.

Senate lawmakers also approved amendments that would extend the FCC's indecency prohibitions to violent TV programming and require the agency to consider the size of a station when levying indecency fines.

Not included in the revised anti-indecency measure introduced by Sen. Sam Brownback, R-Kan., was a provision that would fine performers up to \$500,000 for indecent broadcasts. **BILL HOLLAND**

Warner Home Video is fighting film piracy by banning the distribution of DVD screeners to retailers. WHV's new policy—announced June 22—follows the implementation of a similar ban by Universal Studios Home Video in November (*Billboard*, Nov. 22, 2003).

The potential illegal copying of discs at a retail level is being addressed by other studios in different ways. Some only send screeners in the VHS format, others encrypt their DVD screeners and still others encourage retailers to see films in theaters. **JILL KIPNIS**

Los Angeles city attorney Rocky Delgadillo announced June 22 that he has filed 15 criminal cases following a Los Angeles Police Department sweep targeting sales of counterfeit CDs.

In an L.A. press conference that also included members of the Recording Industry Assn. of America, Los Angeles Mayor James Hahn and councilwoman Jan Perry, it was revealed that the LAPD has conducted a series of raids since January resulting in the seizure of close to 4,000 pirated CDs.

The charges in the criminal cases include illegal sidewalk sales and failure to disclose the origin of recording. The latter charge carries a maximum penalty of one year in jail and/or a \$25,000 fine. The illegal sidewalk sales charge carries a maximum penalty of six months in jail and/or a \$1,000 fine. **MELINDA NEWMAN**

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

SEA Struggles To Stay Afloat

BY PHYLLIS STARK

NASHVILLE—Less than two months after its launch, SEA Records has suspended day-to-day operations and fired key staffers.

A spokesperson for the Nashville-based independent label describes the move as "temporary" and calls it an attempt to "restructure and redirect the company."

After one false start last fall, SEA Records relaunched in May under owner/CEO Tina Corry and former Warner Bros. veteran Bob Saporiti, who served as the new label's consultant and "admiral." Saporiti has now left the label along with head of A&R Renee White and head of promotion Skip Stevens.

The label's only artist, Neal McCoy, has also elected to

leave rather than wait out any restructuring. He had already begun recording his first album for SEA, with Matt Rollings producing.

The label had inked a distribution deal with RED but had not yet released any product.

SEA Records had troubles from the beginning. It launched last fall under then-president Lisa Wysocky with first act Wild Horses, both of whom left the label before the end of last year.

In March and again in May, Wysocky filed suit against the company and several of its executives alleging they slandered her reputation in the industry with false charges of embezzlement (*Billboard*, May 29). In April, SEA filed a counterclaim against Wysocky. All of those lawsuits are still pending.

For further details on this story, see billboard.biz.



Minister's VAT Stance Outrages French Industry

BY JAMES MARTIN
and EMMANUEL LEGRAND

PARIS—As the French music industry prepared to celebrate Music Day June 21, France's minister for industry Patrick Devedjian suggested that the music industry's ongoing struggle to reduce value-added tax on CDs was a "rear-guard fight."

"The CD is an outdated format. Defending it is tantamount to fighting an already lost battle," Devedjian said in an interview with daily newspaper *Le Parisien*.

Devedjian also told the paper he was monitoring CD prices and urged labels to invest in new technologies to distribute their music more cheaply.

Devedjian's comments struck a blow to the French music industry, which has made reduction of the VAT rate on recorded music a priority. Executives wondered if the comments signaled a change in government policy on the issue.

For several years the French government has led calls for the European Union to reduce the VAT rate on CDs. VAT on sound recordings is set at 15% to 25% in Europe, while other cultural goods carry rates as low as 5%.

However, such a reduction could only occur with unanimous EU approval.

Devedjian's comments were even more surprising given that his colleague, minister of culture Renaud Donnedieu

de Vabres, visited Brussels a few weeks ago to meet with Frits Bolkestein, the European commissioner in charge of the internal market, to discuss the fiscal status of recorded music.

The industry reacted immediately to Devedjian's comments. Executives at trade organization SNEP are understood to have been on the phone with officials at the prime minister's office, asking for a clarification of the government position on VAT.

In a statement, SNEP said it was "surprised" at the minister's declaration, given that French president Jacques Chirac, prime minister Jean-Pierre Raffarin and both the former and current

culture ministers—Jean-Jacques Aillagon and Donnedieu de Vabres—have backed the industry's battle to lower the VAT.

In a statement, independents' body UPFI expressed dismay at Devedjian's comments.

"They negate the cultural specificity of music and ignore the fact that a VAT drop would help the fight against piracy by making music available to the greatest possible number," UPFI said.

Later in the day, while taking part in an Internet chat, Devedjian backtracked and announced that "it was not in the intentions of the government to stop campaigning in Brussels for a low VAT rate."

Sources explain that Devedjian was ill-informed when he made the comments but later understood the extent of the issue.



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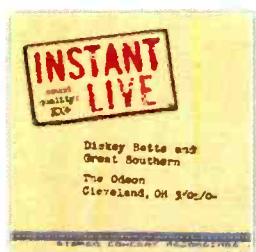


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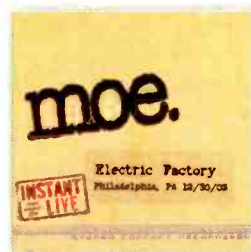
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Music's Small World

There was a time when the music industry could operate in an isolationist mode.

There were global hits, certainly, but when it came to legal and financial matters, most issues were local. That was just fine, as long as business was good.

It's all over now.

Call it "globalization." Call it what you like. But what affects the music marketplace in one location can have repercussions on the livelihoods of artists and industry professionals in seemingly unrelated markets.

Just take a look at some recent *Billboard* stories.

Item: The 10 countries that joined the European Union at the beginning of May had to adapt to a new set of rules that raised the levels of intellectual-property protection.

Those new standards were in essence set by the Digital Millennium Copyright Act, a U.S. law passed in 1998 that inspired the EU's legislation.

Without this obligation, some of the new EU members might have continued indefinitely to have few tools to repel music piracy.

In fact, the U.S. government can put

pressure on any nation with its Priority Watch List, which "shames" countries into offering sufficient copyright protection.

Item: A court in Sydney later this year will hear the local music industry's copyright-infringement case against Sharman Networks, the Australian-based parent of Kazaa, the service of choice for many file sharers around the world.

What affects the music business in one location can have repercussions in unrelated markets.

Sharman's lawyers already have invoked court decisions in Los Angeles and the Netherlands in their defense. Industry executives on every continent are anxiously awaiting the outcome of the case.

Item: A Brussels appeals court ruled in favor of record companies releasing copy-protected CDs after a Belgian consumer group took action against them.

The development was welcomed in music circles not only in Belgium but also in France, Germany and other countries

where similar cases are taking place. The case was also closely watched in the United States, where CD copy protection remains a sticky issue.

Item: A recent report by the International Federation of the Phonographic Industry documents increased consumer awareness of the risks of illegal downloads. This followed the European music industry's implementation of a strategy involving legal action against file sharers.

The report seemed to validate the industry's strategy, which was first deployed in the United States by the Recording Industry Assn. of America.

Item: European Union competition commissioner Mario Monti cleared the plan for the merger of Sony Music and BMG (see story, page 7). Despite Monti's decision, opponents of the deal are still pushing for the EU to withhold approval.

So, let's get this straight: The merger of two New York-based music operations with parent companies in Japan and Germany is awaiting approval from a Brussels-based body comprising representatives from all over Europe.

It certainly is a small world.

—Emmanuel Legrand

Billboard

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The New U.K. Invasion

It was only two years ago when the unthinkable happened. For the first time in almost 40 years—since the Beatles spawned the first British invasion—The Billboard Hot 100 singles chart did not contain one artist from the United Kingdom.

This was further evidence of a trend that saw a decline in British music on The Billboard 200 album chart from a high of 32% in 1986 to only 1.7% 15 years later.

This lack of chart success created consternation in Britain, even sparking discussion of whether the government should establish a "British music office" in the United States to promote British music.

Although there was much debate about this subject at the time, the explanation for this sea change was really very simple.

First of all, America has such a diverse and robust music scene that it's very difficult for even our new bands to get noticed and heard.

Second, the country's mainstream pop music is dominated by hip-hop, which is almost an entirely American art form. That leaves less room for imports, no matter what their quality.

Third, some programmers have an issue with the production style of many U.K. acts.

But what a difference two years makes. In a dramatic turnaround, we in America

are seeing and hearing some great music from across the Atlantic.

Coldplay's major success in America as a multiformat/sales story was the biggest breakthrough since Oasis a decade ago. And at a time when many are decrying the lack of great U.S. bands (I guess people are forgetting the Killers and Modest Mouse), the



excitement and quality of rock, pop and even hip-hop from the United Kingdom are worth noting. That being said, it is surprising how much of the strong new U.K. music is from rock bands.

12 RISING STARS

Here are a dozen reasons why you should pay attention to the new U.K. music. Signifi-

cantly, most of the acts that have gotten airplay are selling through:

LostProphets—The second U.S. album from this Welsh band has just gone gold. And their new single is even stronger than "Last Train Home."

The Darkness—Somewhere beneath the parody videos and Queen comparisons, there is a real band with good songs. So far, more than 500,000 believers in the States have bought the CD.

Mis-Teeq—This London trio has its first U.S. hit with "Scandalous," currently No. 11 on the Top 40 Mainstream and No. 9 on the Hot 100 Singles Sales charts.

Joss Stone—A great young singer in the neo-soul tradition who knocked them dead on this year's VH1 "Divas" show. Without a major hit single or support from a specific format, her first CD has gone gold.

Franz Ferdinand—The Scottish group's first single, "Take Me Out," includes as good a guitar riff as I've heard in years.

Muse—An excellent rock band. "Time Is Running Out," from its third album, is No. 10 on this issue's Modern Rock Tracks chart.

Snow Patrol—"Spitting Games" is the first single from this Scottish/Irish group's American debut, "Final Straw."

(Continued on page 67)

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.

David Finckel and Wu Han's *Music@Menlo* festival returns to Silicon Valley for a second run



Ivete Sangalo's recent CD and DVD releases rake in strong sales in her native Brazil



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



Nashville: Lately It's Australian For 'Country'

BY PHYLLIS STARK

NASHVILLE—Could Australia be Nashville's next lucrative A&R source?

With his back-to-back platinum albums in the United States, Keith Urban may have opened the door for country artists from Australia. Other successes in recent years include Sherrié Austin and Jamie O'Neal.

Now, Jedd Hughes is making his bow on MCA Nashville. RCA will introduce Catherine Britt later this summer. And a handful of other artists, including singer/songwriter Kylie Sackley, are waiting in the wings (see story, page 31).

Not since Olivia Newton-John had a string of country hits in the 1970s has the Land Down Under been as well-represented on the U.S. country charts.

Capitol Records' Urban hits the charts again this week with his latest single, "Days Go By," which enters Hot Country Singles & Tracks at No. 37.

Broken Bow recording

artist Austin stands at No. 48 with her remake of "Son of a Preacher Man."

And Hughes' debut single, "High Lonesome," is No. 55.

While Australia has a thriving coun-



AUSTIN: SIGNED TO BROKEN BOW RECORDS

try scene of its own, most of these artists felt the need to come to Nashville to pursue their careers. Urban, Austin, O'Neal, Hughes and Sackley live in Nashville. Only the 19-year-old Britt continues to live in Australia but comes to America often.

In Australia, Britt says, "there is def-

initely a following, a great fan base that helps us travel and do shows as a country singer. But you're never going to make the amount of money that is going to get you by."

Hughes also says making a living as a country artist in Australia can be tough because it is such a long distance between towns and venues. "It's hard to tour there, and there is just not that many people. A lot of the country artists have day jobs. Pop music is still the big thing down there."

Prior to her move to Nashville 15 months ago, Sackley spent more than five years touring at home. She describes touring as "a lot more expensive" and for an audience of fewer people than an artist could typically draw in the States. "It's not like here where you can do a show in Knoxville [Tenn.] and drive 2½ hours to Nashville [for another show]. There you have to drive nine or 10 hours to the next town."

Nashville entrepreneur Jeff Walker cites lifestyle and geography in his native Australia as two key reasons it has a thriving country music scene. But that same geography, combined with the country's relatively small population of about 20 million, makes it

(Continued on page 16)

Jedd Hughes says of America, 'For me, I felt like it was absolutely necessary to come here.'

Wilson Sisters Record New Heart Album For The Fans

For Ann and Nancy Wilson there was only one reason to record a new studio album after more than a decade's absence—the hardcore Heart fans.

"We had been doing other kinds of projects like the Lovemongers and soundtracks, so it was time to make one for the fans," Nancy Wilson says.

The pair entered the studio with a fresh slate of ideas and unfettered by any label pressures.

"We thought, 'We can do whatever we want,'" Nancy Wilson says. "So we thought we should make what an iconic Heart album would be for the Heart fan today."

Indeed, "Jupiters Darling" will have Heart fans old and new reveling in the 16 tracks that cover all matters

of Heart, from the hardest rock to the softest ballads.

After completing the album, Heart—which last recorded for Capitol—began fielding label offers before ultimately deciding to sign with upstart Sovereign Artists (*Billboard*, April 10). The Santa Monica, Calif.-based imprint is helmed by a number of industry vets, including musician Tommy Funderburk and former Warner Bros. Records

VP of national sales Charlie Springer. Funderburk gave the label an advantage, Nancy Wilson says, because "he was a musician and knew

how unfair the music business can be for the artist."

"We made the album out of our

The
Beat™

By Melinda Newman
mnewman@billboard.com



own pockets," Ann Wilson says, adding that the sisters own the masters to this album as well as to all their previous works. "We wanted

someone who understood it belonged to us and understood what it could be and that if all best things could happen, it could be the third evolution of Heart."

The label is working two singles to radio, "The Perfect Goodbye" and "Oldest Story in the World."

The Wilsons, who have been making music for nearly 30 years, admit they sometimes look at today's young female singers and shake their heads.

"They all have to be pole dancers and have to be sex symbols," Nancy Wilson says. "But there are girls like Joss Stone or even Avril Lavigne who have a little more to give to us. They're getting beyond surface sex messages out there."

However, Nancy Wilson admits she is surprised by the scarcity of female

rockers. "It wasn't that surprising in the '80s, but when the Seattle scene exploded in the '90s, I was ready for more girls to show up. I think everyone was reacting against the '80s so hard [and] they were so angry that they didn't learn to play."

GOOD EATS: Carlos Santana has linked with Baja Fresh Mexican Grill to release "Food for Thought," a limited-edition CD that will be available in the restaurant's 300 locations nationwide starting July 13.

Net sales from the 10-song, \$8 CD benefit Santana's Milagro Foundation. The foundation supports children's health, education and arts charities.

This marks the first time Baja Fresh has sold a CD in its stores.

(Continued on page 16)

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Music

Hammond Feels The Love As Album Shoots To No. 1

For more than two decades, **Fred Hammond** has been one of the creative forces shaping contemporary gospel music. Each new album is always a highly anticipated event, and he doesn't disappoint with his new effort, "Somethin' Bout Love."

Released June 8 on **Verity Records**, the 19-song collection bowed at No. 1 on the *Billboard* Top Gospel Albums chart and Top Christian Albums chart, scanning more than 28,000 units the first week, according to **Nielsen SoundScan**.

The album's theme is one that has inspired artists for centuries, but Hammond offers his own unique insights on the subject.

"I felt an urge or inspiration to talk about love. That's what the world is missing," he says. "Watching the news, that's what it's missing. When I look at the war, it's what's missing. When I think about marriages failing, that's what's missing."

"Somethin' Bout Love" includes a cover of **Stevie Wonder's** "Love's in Need of Love Today" that features **Musiq** and **Hezekiah Walker's Love Fellowship Choir**.

"He's a nice guy," Hammond says of Musiq. "We met officially at a concert in Atlanta, but then we hooked up again at **Lou Rawls' Parade of Stars** when we were doing an **O'Jays** song, 'Love Train.' We were talking and singing, and I asked him to be a part of my project."

The current single, "Celebrate (He Lives)," is a vibrant track that is getting airplay on gospel and mainstream R&B stations. Another album highlight is "Lord, We Need Your Love" with guests **Marvin Winans Sr.** and **Brian McKnight**.

"I'd always wanted to work with Pastor Winans on a record," Hammond says. "He's a mentor of mine, and he has had a lot of influence over my singing. Brian McKnight is a good friend, and I really wanted him to be a part of this. I was a part of one of his CDs, and I just wanted him to be a part [of mine]."

Hammond admits events in his personal life greatly shaped "Somethin' Bout Love." After 17 years, he and his wife, **Kim**, divorced. He says even in the midst of his personal pain, he could feel God's love.

"There was a lot broken, but even with the broken there was still time for faith and celebration," Hammond says. "I Will Find a Way" was written out of one of [my] most broken days. I went through a season where I cried every day, it seemed, for four or five months. Then, on one of my worst days, where I didn't want to even get out of bed, I had this track and those words came out—how much I love God even in the midst

of the worst time in my life. How much I really love him for walking through with me.

"A lot of people blame God. 'Why did you do this or that? Why, why?' But I thank him for being there."

Hammond is hoping this album will minister to others who are going down the same road.

"I just wanted to sing the songs and [say], 'Through the most hurting times, God is there,'" he says.

"It's got to be enough. So many people in the audience are going through it, but they need to hear from somebody that God is right there with them."

Although some artists in the contemporary Christian industry have seen their careers suffer as a result of divorce, Hammond doesn't think the gospel community will

"It's just a lot different on the gospel side," he continues. "I've watched both sides, and it [would be] scary if I thought that the CCM side was my bread and butter."

Although he spent 12 years as part of **Commissioned** and has enjoyed

In The Spirit™

By Deborah Evans Price
dprice@billboard.com



success as a solo artist, the Detroit native feels like the best is yet to come in his career.

"From the time I was young, 17 or 18 years old, I started hearing something on the inside [saying] that I was going to do something great for God," he says. "There was just this knowing that God was going to have me do something. To this day I still fight for it like I haven't done the great thing yet. I hear it in my heart: 'You haven't done the great thing yet,' not in a condemning way, but to look forward to that, because there is something greater still coming yet. I don't want to die with this thing inside me. I want to leave it right here on Earth."

NEWS NOTES: **Central South Distribution** is postponing this year's Retail Conference, originally slated for Oct. 6-9. It will be rescheduled for the first week of October 2005.

The decision to postpone the event followed director of distribution **Roderick Jemison's** recent departure from the company after four years to take the director of urban marketing post at **Word Records**. Jemison created the annual Retail Conference to further educate retailers and label executives in retail, radio and marketing.

Central South president **Chuck Adams** says the company will still work closely with Jemison to coordinate the 2005 conference.

In other news, **Integrity Gospel** will release "Joe Pace Presents—Sunday Morning Service" Aug. 24. Co-produced by **Pace** and **Terry Baker**, it is the third installment in the "Joe Pace Presents" series of CDs. Pace and Integrity Gospel created to serve as a worship resource for individuals and churches.

The new set follows the critically acclaimed "Joe Pace Presents—Let There Be Praise" and "Joe Pace Presents—Shake the Foundation."



HAMMOND: WHAT THE WORLD NEEDS

judge him harshly.

"I did notice that on the CCM [contemporary Christian music] side, they are extremely critical. I've seen that side, and it's very scary," he says of the criticism aimed at **Amy Grant**, **Sandi Patty** and other Christian artists who have divorced.

Hammond says that some people think "you can't be human and make a mistake. But on the gospel side, it's a culture. It's like urban and black people are a family and will understand. Some of them will have opinions, but mostly people just kind of understand and walk you through. They forgive and move on."

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Behind-The-Scenes Look At Charles Biopic 'Ray'

When **Ray Charles** passed away June 10, he left more than his music behind in memory of his talent and influence.

The **Universal Pictures** movie "Ray" (formerly titled "Unchain My Heart: The Ray Charles Story") will also serve as testament to Charles' legacy. **Jamie Foxx** portrays Charles, and there is already buzz that he may earn an Academy Award nomination for his role. "Ray" opens Oct. 29 in U.S. theaters.

Curt Sobel, music supervisor and music editor for "Ray," gives *Billboard* an exclusive insider's story about the film.

"Ray Charles OK'ed the script, and he was 100% supportive of what we

were doing in telling his life story," Sobel says.

Although Foxx did much of his own singing, Charles' vocals are a huge part of the movie. Sobel worked with the singer to rerecord many of his classic songs.

"If there were [original recordings] that were unavailable, or if they didn't match the script, we had Ray come in and do the songs," says Sobel. "Jamie only sang on the set, not in the studio. We felt that many of the older songs needed to have Ray's vocals."

Rhino/Atlantic/Warner Strategic Marketing will release the soundtrack Aug. 24.

Taylor Hackford directed "Ray," which covers Charles' life from 1935

to 1979. **James L. White** and Hackford wrote the screenplay.

"The way the script was written, they told Ray's life through the songs," Sobel says. "You'll hear a song like 'Hit the Road Jack' in a scene when Ray has a fight with his wife **Margie**."

Sobel elaborates on his musical responsibilities for the film.

"I was more like a musical director than anything else. Taylor decided that nothing on the film would happen musically unless it went through me first.

"So that meant everything from choosing the pianos to coordinating the dance routines with the **Raelettes** to working with Jamie Foxx on the musical numbers."

As for Foxx's portrayal of Charles, Sobel says, "Every scene Jamie is in, he nails the Ray Charles persona and soul. It's a magnificent performance."

Making the film was a labor of love, Sobel adds. The picture was an independent production until Universal signed on in March for distribution, long after filming wrapped last year.

Prior to that, the movie had been in development for 16 years.

"We had budgetary constraints,"

Movies & Music

By **Carla Hay**
chay@billboard.com



As a music editor, Sobel's credits include "X-Men," "I Am Sam," "La Bamba" and "Risky Business." He has previously worked with Hackford on the films "Proof of Life," "Dolores Claiborne," "Bound by Honor," "Chuck Berry: Hail, Hail, Rock'n'roll," "White Nights," "Against All Odds" and "An Officer and a Gentleman."

Sobel says, "Everything Taylor and I worked on before was like practice for 'Ray.' This movie is definitely a highlight of my film career. I feel incredibly fortunate to have worked on this movie."

SCORING FELLOWSHIP: **Associated Production Music** and the **Young Musicians Foundation** awarded their first APM/YMF Film and TV Music Business Fellowship to composer **Chanda Dancy**, who received the award during a June 16 ceremony at the **CBS/Radford** studio lot in Los Angeles.

APM president **Adam Taylor** created the fellowship, which gives aspiring composers real-world experience in the business of film and TV music.

Dancy has a graduate degree in music scoring for film and TV from the University of Southern California. APM and YMF plan to make the fellowship an annual prize.



FROM LEFT, SOBEL, CHARLES AND HACKFORD: RERECORDING THE ARTIST'S CLASSIC SONGS

Australian

Continued from page 13

hard for country acts to tour and to make a living in that territory alone.

"The Australian market is limited as to what you can get in terms of international success," says Walker, noting that "it does provide a great training ground."

As a country artist, "you can appeal to 5% of the market in the U.S. and make a terrific living," says Walker, who owns AristoMedia and Marco Promotions on Music Row. "If you appeal to 5% of the population in Australia you are limited as to where you can go."

A gold-certified album in Australia sells 35,000 copies.

Many Australian country artists get their start playing the festival circuit, including the huge Tamworth Festival in New South Wales in January, which culminates in a nationally televised awards show. Country music is also promoted through trade organizations the Country Music Assn. of Australia and the Contemporary Country Music Coalition, radio, CMT Australia and what Walker describes as "a very aggressive booking infrastructure."

Musically speaking, Austin describes Australia as "a big suburb of Texas." She likens the Australian country music scene to the Nashville institution for-

merly known as Fan Fair.

"When I went back for the Tamworth Country Awards the first time it was held in a tin shed," she recalls. "There was a sign that said, 'Artist entrance to the right. Livestock to the left.' In a lot of ways it's even more country than it is here. My God, we still have the hay bales [in Australia]."

THE LURE OF NASHVILLE

For most of these artists, a move to Nashville seemed like the next logical step in a country music career, even if it wasn't always a easy one.

Austin notes that "Nashville is the capital of country music. It's like Hollywood—if you want to be an actor you go there."

Hughes came to America in 2000 because he felt it was the best place to hone his singing, songwriting and guitar playing skills and to learn

about engineering.

He was "terrified and in shock" when he arrived. "In my first car [ride] I held the door the whole time, because the car was on the other side of the road."

Still, he says, "for me I felt like it was absolutely necessary to come here. I spent a year touring in Australia with a country singer and played most of the major venues and covered the bulk of Australia. The musicians at home do that every year. That's what touring is over there. I didn't want to get locked into it."

Walker says Australian artists are coming to Nashville because they are "very ambitious and see opportunities over here. They come prepared to pay their dues."

Sackley says, "My intention wasn't necessarily to move to Nashville, but I came to visit for a few months and discovered how vibrant Music Row is and how you could make a living as a writer." She is now a staff songwriter for Big Tractor Music.

Austin notes that attitudes have changed in Nashville since she first arrived 10 years ago.

"When I was knocking on doors for writing appointments it was 'God save us from Australian country music singers,'" she recalls. "But that changed. It was like the borders opened up a little bit, and it wasn't so taboo to not be from this country and sing country music."

But there are still too few Australian

artists in Nashville for any kind of community to have sprung up.

Austin laughs at the idea. "People always say to me, 'You and Keith [Urban] must hang out all the time and put shrimp on the barbie.' I say, 'Yeah, and we throw boomerangs too.'"

A NEW INFUSION

While the styles of the Australian country artists are diverse, they do tend to bring both an edginess and a more traditional bent to the music.

WFMS Indianapolis PD Bob Richards cites "a bit of a positive [side] in someone from Australia embracing this music and having such reverence for this music, more so than some artists from America."

The Beat

Continued from page 13

CH-CH-CHANGES: **Laura Swanson** has joined **Island Def Jam** as senior VP of media and artist relations in New York. Meanwhile, **Sheila Richman**, VP of media and publicity for Island Def Jam, has left the label.

LONG TIME GONE: Two rock vets are returning after long absences. **Helmet** will release its first album in seven years Sept. 14. Band leader

Most of these artists say they grew up listening to the classic American country artists in their parents' record collections. It is not surprising then that they are often better-versed in the format's history and legends than many of the young American artists being signed on Music Row.

Britt and Hughes are among the most traditional. Hughes is a student of bluegrass music. Britt has a tattoo on her hip featuring the name of her favorite artist, Hank Williams. Her other heroes include Dolly Parton and Loretta Lynn. At the same time, her forthcoming album features a duet with the decidedly non-country Elton John.

(Continued on page 31)



URBAN: BOTH SOLO ALBUMS ARE PLATINUM

Page Hamilton has reactivated the group he disbanded six years ago. The new lineup includes **Helmet** guitarist **Chris Traynor**, drummer **John Tempesta** (formerly with **Rob Zombie** and **Testament**) and bassist **Frank Bello** (**Anthrax**).

Hamilton is producing "Size Matters," out on **Interscope**, with **Jay Baumgardner** and **Charlie Clouser**.

Camper Van Beethoven will release its first album in 14 years Oct. 12 on **Pitch-a-Tent/Vanguard Records**. The project, "New Roman Times," was recorded at **David Lowery's** studio in Virginia. The band played the recent **Bonnaroo Festival**.

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Chamber Program, Music Fest Crowd This Couple's Calendar

Cellist David Finckel of the Emerson String Quartet and pianist Wu Han maintain jam-packed schedules that would make less-energetic artists run for cover.

Now, the husband-and-wife team has added two more platforms to their portfolio: the Chamber Music Society of Lincoln Center, where they have been named joint artistic directors, and Music@Menlo, a festival the New York-based duo founded last summer in the Silicon Valley town of Menlo Park, Calif.

While the two are just starting to shape their vision for CMSLC, which they will begin programming in 2006, the California festival—which takes place July 29-Aug. 15—has already established a unique identity that is tied to the community it serves.

"Silicon Valley is a fascinating place, with a real leadership culture," Finckel says. "We thought that since some of the brightest, most creative minds in the world live there, why not bring this art form to them?"

The hunch has paid off, Finckel says. "Already our audience is telling us, 'We want to learn something.' They're very intellectually curious, and they're open to new things."

With its savvy and adventurous audience in mind, Wu Han and Finckel create cohesive, thematic programs within the larger festival. This year's program zeroes in on five European musical capitals, including Vienna and Russia.

Alongside the concerts (to be broadcast on Minnesota Public Radio in August and September) will be "Encounters," full-length evening lectures and discussions designed to create deeper context for the concerts.

The couple has also introduced two innovations at Music@Menlo. One is Audio Notes: When audience members purchase tickets, they are automatically mailed a CD of narrated program notes, musical excerpts and musician interviews.

Through Audio Notes, Finckel

says, concertgoers can become familiar with the music well in advance of the performances.

The other breakthrough is the Music@Menlo Live CDs sold at the concerts and on the festival's Web site (musicatmenlo.org). Last year, the festival's five concert programs were spun off into 35 thematic compilations ranging from a disc of music for young people to an album of cello works.

Finckel and Wu Han, who also helm the Artist-Led label, created their Music@Menlo Live business model with artists in mind.

"While we're free to couple the performances any way we want, all of the recordings are subject to artist approval, and we have a generous royalty structure," Finckel says. "We also have a proviso that if the festival ever stops issuing these performances, the rights revert directly to the artists."

The renowned cellist talks about Music@Menlo with the delight of a new father. "I've rarely done anything in my whole life that I'm as proud of as this little festival," Finckel says.

COMING TOGETHER: The first National Performing Arts Convention was held June 8-13 in Pittsburgh. The groundbreaking event brought together for the first time four major arts conferences: those of the Ameri-

Classical Score

By Anastasia Tsioulcas
atsioulcas@billboard.com



can Symphony Orchestral League, Chorus America, OPERA America and Dance/USA. Organizers hope that the convention can be a vehicle to discuss ideas, successes and challenges across disciplines.

During NPAC, the ASOL launched its American Conducting Fellows program, awarding four promising young conductors two- to three-year fellowships with major orchestras beginning with the 2004-05 year.

This year's winners are Joana Carneiro (Los Angeles Philharmonic), Andrew Grams (Cleveland Orchestra), Damon Gupton (Houston Symphony) and Laura Jackson (Atlanta Symphony Orchestra).

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FINCKEL, LEFT, AND HAN: BUSY SCHEDULE

The Dead Still Live For The Road

BY RAY WADDELL

MANCHESTER, Tenn.—Though there is more than a touch of gray evident these days, the members of the Dead are continuing their long, strange trip on a 34-date tour this summer.

Interviewed on its bus prior to a June 12 Bonnaroo festival appearance that began its tour, the Dead—which comprise the remaining members of the Grateful Dead—appeared healthy, happy and enthusiastic about yet another trek.

Bassist Phil Lesh says the band worked up 162 songs for the tour and rehearsed more than they ever did in the early days of the Grateful Dead.

“In the old days we didn’t rehearse, and now we rehearse like crazy, man” drummer Bill Kreutzmann says.

“We rehearse because it’s as much fun as it is. The other reason is, we want to keep a certain level of professionalism,” Lesh says, adding that his separate band (Phil Lesh & Friends) and guitarist Bob Weir’s band (Ratdog) “don’t do the songs the same way we do in the Dead . . . We just redefine them.”

Founding fathers of a scene for which they take little credit—a vast, loosely organized community that brought more than 90,000 fans to Bonnaroo—the Dead is still a force on the road.

Booked by Jonathan Levine at Monterey Peninsula Artists, the band grossed \$23 million and drew 500,000 to 33 shows in 2003, according to Billboard Boxscore.

With that kind of payout, rehearsing is almost their duty, Kreutzmann believes. “If a person is paying that much money, we owe it to them to do the best we possibly can,” he says.

In a tough summer rife with hard sells and soft dates, the Dead are one of many acts finding ticket sales a struggle in some markets, though they did

notch five big nights at Denver’s Red Rocks Amphitheatre directly after the key booking at Bonnaroo.

But the band historically picks up steam on multiple dates, and it is heading toward a run of multiples, including two nights at Tweeter Center near Boston July 30 and 31.

“The Tweeter shows are on track to do the great business we forecasted . . . well over half sold and selling steadily,” says Dave Marsden, senior VP for Clear Channel Entertainment in Boston.

“The band evidently was magnificent

Much of their lineup reunited for turn-of-the-millennium tours as the Other Ones under the Furthur banner, then took up the name the Dead for the blockbuster 2002 Terrapin Station shows, followed by the 2003 run.

The core Dead lineup of original members Mickey Hart, Lesh, Weir and Kreutzmann this year boasts the addition of jam-band iron man Warren Haynes, who is also a member of Gov’t Mule and the Allman Brothers Band.

Though the Grateful Dead played stadiums in the ’80s and ’90s, these

neering promoter Bill Graham are inextricably linked: Both developed in San Francisco’s exploding 1960s music scene. Graham died in a 1991 helicopter crash, long before the current concert industry consolidation.

But his death doesn’t stop the Dead members from speculating about what the impresario would think of today’s concert business.

“He would hate it. He would so hate it,” Lesh says.

Kreutzmann, Lesh and Hart unanimously—and vociferously—agree that

Clear Channel is. I’ve never seen Mr. Clear Channel.”

Lesh says, “You have to transcend the corporate mentality. Good music can do that.”

Many of the practices of the band’s earlier era, such as allowing fans to tape shows, have not disappeared. Indeed, many of today’s jam bands have picked up much of the Dead’s touring formula, which is ironic considering the way the Dead arrived at that formula.

“We didn’t do it actually on purpose,” Hart says. “We backed into it, all those good things like taping.”

That’s not to say the band members didn’t have reasons for what they did. “It was all for a reason,” Hart says. “The taping, for instance—we could either let them come in and tape and take it with them, or we could become cops and take away their machines. So we had a meeting and said, ‘We don’t want to be cops!’ So we let them do it.”

Likewise, the way fans, dubbed Deadheads, follow the band from gig to gig is now common practice among jam band fans.

“The fans did it,” Hart says. “We didn’t say, ‘Come with machines.’ We didn’t say, ‘Let there be Deadheads.’ They created their own community.”

The Dead remains enamored with performing. “What else can you do in your life that brings you this much pleasure? Name me one thing,” Lesh says.

“Food, sex and music,” an obviously hungry Hart interjects. “Food, the necessity of life. Let’s eat.”

Hours after the Dead were fed, they ruled the Bonnaroo stage until after 2 a.m., treating the throng to such standards as “Tennessee Jed” and unexpected covers like Pink Floyd’s “Shine On You Crazy Diamond.”

It seems a touch of gray does kind of suit them anyway.



THE DEAD: REHEARSED 162 SONGS FOR THIS SUMMER’S 34 DATES

at Bonaroo in front of 90,000 fans, most of whom had probably never seen the Grateful Dead,” Marsden says. “So I think we will be seeing many new faces in the crowd this summer.”

MOVING FURTHUR

The Grateful Dead were second only to the Rolling Stones in touring revenue for the 1990s, at \$285 million, according to Billboard Boxscore. That is even though they ceased touring after 1995 following the death of beloved guitarist and spiritual center Jerry Garcia.

days the Dead prefer the more serene surroundings of festivals and sheds. The band ended up in stadiums because they were the only places big enough to accommodate the crowds.

“We had a meeting where we said these guys just keep coming, and it became problematic,” Hart recalls. “Grateful Dead became way, way, way over the top as far as people trying to get in, way beyond our expectations.”

WHAT WOULD BILL DO?

Stories of the Grateful Dead and pio-

Graham would not have sold his company to SFX (which morphed into Clear Channel Entertainment) as others did in the late 1990s.

“He would be in a corner with his knives out, foaming at the mouth, saying, ‘You’ll never take me alive,’” Hart says. “He would go down fighting.”

Now, though, CCE promotes the majority of dates on this year’s Dead tour. “I frankly don’t care who pays for it,” Lesh says. “It’s a business, and we’ve got to play by some rules.”

Hart adds, “We don’t even know who

In Canada, CD Sales At Concerts Making Noise

BY LARRY LeBLANC

TORONTO—Support from music retailers remains paramount in driving CD sales in Canada.

But for many Canadian acts on the country’s sizable tour circuit, CD sales at concerts have grown increasingly important in the past few years.

“What goes on in the sales tents at the folk festival is unbelievable,” says Jack Schuller, president of Vancouver-based Festival Distribution and manager of James Keelaghan and the Wailin’ Jennys. “Selling 200 to 300 CDs for an artist [at a show] is common, and selling 700 to 1,000 is not out of the norm.”

“The amount of sales being done at venues is gigantic today,” says Bernie Finkelstein, president of True North Records and manager of Bruce Cock-

burn and Blackie & the Rodeo Kings. “Even at the smallest club somebody is selling.”

Key to CD sales at concerts is the performance. “If people like the show, they look at buying the current record or back catalog,” says Richard Mills, director of performing arts touring at S.L. Feldman & Associates here.

And price does not seem to be a factor. “If someone loves a show, it doesn’t matter if the CD is \$15 or \$25. They will buy it,” says manager Sandy Pandya, who handles Hawksley Workman and Serena Ryder.

Industry executives say the personal touch can make a tremendous difference when it comes to moving units after shows. Vancouver-based manager Paul Whitteker, who oversees the career of Canadian rock veteran Randy Bachman, agrees. “Randy signing CDs

make an incredible difference in our offstage sales.”

The growth of offstage sales comes while many Canadian retailers are tightly controlling their inventories, and music CDs have lost considerable space at retail to DVDs.

“Retail stock on many records isn’t great,” notes Vancouver-based manager Bruce Allen, who handles Bryan



SHAYE: SOLD 542 ALBUMS AT TWO-NIGHT GIG

Adams, Michael Bubl  and Anne Murray. “If an artist isn’t on the radio, retailers don’t know them.”

OLD, NEW AND NICHE

Artists generally pay between \$7 and \$9 Canadian per copy when purchasing albums from labels, and \$2.50 Canadian if they manufacture their own discs. Albums sell for \$15 to \$20 Canadian, with venues taking a 15% to 20% cut. For many acts, such sales provide cash flow and defray touring costs.

Offstage sales are a superb way for new artists to develop an audience base. For example, EMI Music Canada pop trio Shaye sold 542 copies of its “Bridge” album when it opened two nights for Dido at the 3,000-seat Hummingbird Theatre here, according to Mills.

Concert sales are also beneficial to veteran artists whose catalogs are too deep for most retailers to stock. Allen says he has seen strong sales for Anne Murray. “What sells are a new album, a hits collection, a great record not available at retail and DVD,” he says.

For niche artists, offstage sales are a lifeline, says Doug Kirby, an Oakville, Ontario-based manager who handles blues singer/guitarist Rita Chiarelli and jazz pianist Michael Kasehammer. “Their sales run about half off the stage and half from traditional distribution.”

This spurt in CD sales at concerts comes after decades of major label executives discouraging artists from selling on tour. “We try to respect our retail partners,” Finkelstein says. “If we have special promotions with a retailer in a marketplace, we will discourage a record being sold at shows there.”

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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
JIMMY BUFFETT, ALAN JACKSON & GEORGE STRAIT	Texas Stadium, Irving, Texas May 29	\$4,287,356 \$125/\$85/\$65/\$39.50	48,987 sellout	The Messina Group, AEG Live
CELINE DION	The Colosseum at Caesars Palace, Las Vegas June 16-20	\$2,750,465 \$225/\$175/\$127.50/\$87.50	20,151 five sellouts	Concerts West/AEG Live
VAN HALEN	Wachovia Center, Philadelphia June 16-17	\$1,552,971 \$97/\$67/\$35	21,385 26,684 two shows one sellout	Clear Channel Entertainment
SIMON & GARFUNKEL, THE EVERLY BROTHERS	Wachovia Center, Philadelphia June 12	\$1,332,584 \$227/\$127/\$87/\$52	11,167 12,500	Clear Channel Entertainment
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Tacoma Dome, Tacoma, Wash. June 17	\$1,076,133 \$59.50/\$49.50/\$39.50	20,752 sellout	The Messina Group
PRINCE	American Airlines Center, Dallas June 11	\$1,043,408 \$75/\$49.50	18,093 sellout	Concerts West/AEG Live
JIMMY BUFFETT	HiFi Buys Amphitheatre, Atlanta May 28	\$1,018,538 \$86/\$36	18,833 sellout	House of Blues Concerts
PRINCE	The Pyramid, Memphis June 14	\$942,981 \$77.25/\$50.50	17,202 sellout	Concerts West/AEG Live
SHANIA TWAIN, EMERSON DRIVE	KeyArena, Seattle June 18	\$920,535 \$80/\$65/\$45	13,946 sellout	House of Blues Concerts
SHANIA TWAIN, EMERSON DRIVE	Spokane Arena, Spokane, Wash. June 19	\$803,655 \$80/\$65/\$45	11,755 sellout	House of Blues Concerts
ERIC CLAPTON, JIMMIE VAUGHAN	Philips Arena, Atlanta June 18	\$801,989 \$83/\$59.50	10,800 13,500	Beaver Productions
ERIC CLAPTON, ROBERT RANDOLPH & THE FAMILY BAND	Veterans Memorial Arena, Jacksonville, Fla. June 16	\$798,765 \$75/\$45	11,819 12,013	Fantasma Productions
BLINK-182, NO DOUBT, THE LIVING END	Tweeter Center for the Performing Arts, Mansfield, Mass. June 8	\$793,682 \$49.50/\$39.50	17,794 19,900	Clear Channel Entertainment
PRINCE	SBC Center, San Antonio June 9	\$774,980 \$76.35/\$49.50	12,607 sellout	Concerts West/AEG Live
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Rose Garden, Portland, Ore. June 19	\$756,005 \$55/\$39.50	15,100 sellout	The Messina Group
FLEETWOOD MAC	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. June 6	\$750,173 \$137/\$10	10,141 13,899	Clear Channel Entertainment
BLINK-182, NO DOUBT, THE LIVING END	Tweeter Center at the Waterfront, Camden, N.J. June 6	\$713,110 \$51.50/\$39.50	17,107 24,855	Clear Channel Entertainment
BLINK-182, NO DOUBT, THE LIVING END	Nissan Pavilion at Stone Ridge, Bristow, Va. June 11	\$693,721 \$49.50/\$34.50	17,830 23,389	Clear Channel Entertainment
PRINCE	CenturyTel Center, Bossier City, La. June 12	\$670,239 \$76.50/\$49.50	12,552 sellout	Concerts West/AEG Live
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Save Mart Center, Fresno, Calif. June 15	\$647,069 \$56.50/\$41	12,568 sellout	The Messina Group
FLEETWOOD MAC	ctnow.com Meadows Music Centre, Hartford, Conn. June 8	\$641,122 \$147.50/\$6.09	16,758 24,190	Clear Channel Entertainment
TIM MCGRAW, BIG & RICH, WARREN BROTHERS	Verizon Wireless Amphitheater, Virginia Beach, Va. June 11	\$626,122 \$61.75/\$20	16,769 20,020	Clear Channel Entertainment
HARRY CONNICK JR.	Chastain Park Amphitheatre, Atlanta June 9-10	\$624,067 \$64.50/\$36.50	10,748 13,400 two shows	Clear Channel Entertainment
BRITNEY SPEARS	Hallenstadion, Zurich May 20	\$586,174 (\$773,750 francs) \$45.09	13,000 sellout	Clear Channel Entertainment-U.K.
BRITNEY SPEARS	Flanders Expo, Ghent, Belgium May 29	\$577,982 (€481,650) \$46.18	12,515 sellout	Clear Channel Entertainment-U.K.
FLEETWOOD MAC	Ford Pavilion at Montage Mountain, Scranton, Pa. June 10	\$565,427 \$77/\$35	10,377 17,521	Clear Channel Entertainment
EAGLES	Bismarck Civic Center, Bismarck, N.D. May 18	\$546,600 \$99/\$74/\$44	5,889 7,023	Jack Utsick Presents, Rose Presents
BLINK-182, NO DOUBT, THE LIVING END	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. June 9	\$530,678 \$54.50/\$25	10,905 13,899	Clear Channel Entertainment
BRITNEY SPEARS	Stadthalle, Vienna, Austria May 22	\$521,016 (€434,423) \$54.77	9,512 10,000	Clear Channel Entertainment-U.K.
BRITNEY SPEARS	Dyssey Arena, Belfast, Northern Ireland June 1	\$499,476 (€272,774) \$52.45	9,523 10,000	Clear Channel Entertainment-U.K.
PETER GABRIEL, SIZER BARKER, DABY TOURE	National Indoor Arena, Birmingham, England June 1	\$483,494 (€263,988) \$65.93	7,753 8,000	3 A Entertainment, Jack Utsick Presents
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Spokane Arena, Spokane, Wash. June 18	\$476,179 \$59.50/\$49.50	8,628 sellout	The Messina Group
BRITNEY SPEARS	Konig-Pilsener Arena, Oberhausen, Germany May 28	\$470,806 (€382,549) \$50.71	9,284 10,000	Clear Channel Entertainment-U.K.
BRITNEY SPEARS	Olympiahalle, Munich May 25	\$456,443 (€374,804) \$51.68	8,832 9,500	Clear Channel Entertainment-U.K.
AEROSMITH, CHEAP TRICK	Darien Lake Performing Arts Center, Darien Center, N.Y. June 10	\$442,508 \$85/\$10	9,709 19,648	Clear Channel Entertainment

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Touring Music



MADISON SQUARE GARDEN: RENOVATIONS COULD COST AS MUCH AS \$370 MILLION

The Garden Gets Another Facelift

The world's top-grossing arena could be headed for an extreme makeover.

According to a statement issued by Madison Square Garden spokesman **Barry Watkins**, the venerable arena "has started the process of a major renovation to create a state-of-the-art facility and will do it without taxpayer money." **Cablevision**, which owns the Garden, has sent out formal Requests for Proposals (RFP) in its search for a design firm to spearhead the renovation of the 20,697-capacity arena. The project is estimated in some published reports to cost as much as \$370 million.

A source who has seen the RFP tells *On The Road* that the plan calls for work on the project to begin in October 2006 and conclude in time for the 2008-2009 basketball and hockey seasons. The plan also stipulates that the building be open for the 2006-2007 and 2007-2008 seasons of primary Garden tenants, basketball's New York Knicks and hockey's New York Rangers. That means most of the heavy lifting will take place in the summer months.

Most agents feel tours would be routed to Nassau Veterans Memorial Coliseum in Uniondale, N.Y., or Continental Airlines Arena in East Rutherford, N.J., if the Garden was not available. Historically, superstar acts have sometimes played all three venues on a tour.

The project would include new seating and luxury suites, as well as a new box office and a new entrance.

The Garden opened at its current location in 1968 and was last remodeled in 1989, when suites and the 5,610-seat Theater at Madison Square Garden were added.

The Garden is the No. 1 arena in the world, at least in terms of generating box-office revenue. MSG has topped the Billboard Boxscore list of top-grossing arenas for four years running, last year reporting \$57.8 million from 106 events. The Theater was the fourth-ranked venue of its size at more

than \$18 million from 120 shows.

But the competitive dynamic of the market could change considerably down the road if proposed new arena projects in Brooklyn, N.Y., and Newark, N.J., come to fruition.

Some tour producers may appreciate an option. MSG, with its pricey stagehand bills and facility fee of more than \$4 per ticket, is probably the most expensive arena in the

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



country for producing shows, according to one agent. However, the Garden remains a prestigious arena and is a milestone booking for any act.

KRALL ON THE ROAD: Diana Krall has booked a 34-date tour of theaters and performing arts centers in support of her *Verve* set "The Girl in the Other Room." The tour began June 19 at the Mann Center in Philadelphia and will wrap Aug. 24 at Radio City Music Hall in New York. Krall is booked by **Rob Heller** at the **William Morris Agency** and managed by **Macklam Feldman Management**.

BOOKING THE BOB: Scottsville, Ariz.-based **Select Artists** has been awarded a contract to continue exclusively booking the Bank One Ballpark in Phoenix, home to the Arizona Diamondbacks. The Maricopa County Stadium District extended the Select Artists booking contract until 2018. The contract began when the stadium opened in 1998 and has included more than 45 non-baseball events.

MME: Sponsorship/marketing firm **Momentum Worldwide** launches a new event production division, **Momentum Music and Entertainment**, based in New York.

Lyttle Turns Public On To Soca

BY GAIL MITCHELL

In the wake of Sean Paul's multiple-single dancehall success with "Dutty Rock," another Caribbean import is claiming mainstream love on The Billboard Hot 100.

This time the object of fans' affection is "Turn Me On." The soca-flavored single by Atlantic newcomer Kevin Lyttle features reggae veteran Spragga Benz.

The tune is nestled in the top 20 at No. 16. "Turn Me On" is also No. 34 on the Hot R&B/Hip-Hop Singles & Tracks chart.

"Turn Me On" appears on Lyttle's self-titled album, which arrives July 27. Collaborating with him on the set were such producers as Scott Storch, Troy Taylor and Salaam Remi.

The 26-year-old Lyttle is a native of the island of St. Vincent. Signed to Atlantic in fall 2003, Lyttle was already earning overseas notoriety with "Turn Me On," penned in late 2000. Charting in the top five across Europe, the single has since been certified platinum in Australia (70,000 units), gold in Belgium (25,000) and Denmark (5,000) and silver in the United Kingdom

(200,000) and France (125,000).

The biggest international soca hit was 1983's "Hot, Hot, Hot" by Arrow (aka Alphonsus Cassell), later covered in the United States by Buster Poindexter.

"The atmosphere is right now for Caribbean music," Lyttle says.

"Soca has been around forever but hadn't been done in a crossover manner," he adds. "I'm trying to do it like dancehall so people can access it."

Lyttle describes soca's general foundation as soul and calypso. In the Caribbean, soca practitioners also add African rhythms, drums and East Indian instruments.

THE REGGAE REVOLUTION

"Last year was the year of dancehall. This year looks like the year of reggae/soca," Atlantic co-chairman Craig Kallman says. "Kevin's single was coming out of the clubs and building a tremendous following at carnival. It's an entirely new amalgamation of refreshing sounds."

Atlantic positioned itself early at the forefront of the current reggae revolution, thanks to its association with VP Records. That label's roster includes Paul, Wayne Wonder and Elephant

Man. Atlantic has since signed Cham (aka Baby Cham).

Cham is among several veteran reggae acts reaping benefits from the mainstream/reggae love affair. His



LYTTLE, LEFT, AND MR. VEGAS: HITMAKERS

"Vitamin S" was recently among several songs by genre stalwarts appearing on the Hot R&B/Hip-Hop Singles & Tracks chart. Rounding out that

select group were T.O.K. ("Gal Yuh Ah Lead"), Beenie Man ("Dude" featuring Ms. Thing) and Mr. Vegas ("Pull Up").

Mr. Vegas is promoting second single "Tamale" and the July 18 release of his latest album, "Pull Up," on Delicious Vinyl/Geffen.

"There are so many talented artists doing this," Mr. Vegas says. "That's why the genre is so strong now. And that's helping to spread the word about the music."

The key to growing the genre, Delicious Vinyl owner Mike Ross adds, is taking an old-school, gradual approach that integrates mix-show DJs and touring. That communal support, coupled with reggae's innovative bent, reminds him of hip-hop's fertile era of the mid- to late '80s.

"For the last five to seven years there hasn't been a lot going on in hip-hop that's really inspiring to me. The

hottest beats and innovative production are coming out of Jamaica. But dancehall reminds me of hip-hop in the '80s. There was a core market then nurturing records and breaking them out of the street."

Ross performed A&R duties for the Vegas album, working with Jamaican producers like Cordel "Skatta" Burrell. He predicts Burrell's Cooley Dance rhythm, heard on Vegas' "Pull Up," will be the hottest rhythm this year.

"It's like Dwali was last year," he says. "Now with Cooley, you've got all these American A&R guys trying to concoct fast hits off the rhythms. There was Lumidee; now Nina Sky has a hit."

Ross and Kallman have other Caribbean acts ready to make a splash. Kallman is championing Rupee. Meanwhile, Ross has signed Cecile.

BET Preps Awards CD Comp

BET jumps into the music compilation game with "BET Awards '04 Nominees." The June 29 release coincides with the live broadcast of the cable channel's fourth annual awards show.

Released by Hip-O/UTV/Universal Music Enterprises, it sports No. 1 crossover hits "The Way You Move" (OutKast), "Crazy in Love" (Beyoncé Featuring Jay-Z) and "Stand Up" (Ludacris). Other tracks include Kanye West's "Through the Wire," R. Kelly's "Ignition (Remix)" and "Get Low" by Lil Jon & the East Side Boyz Featuring Ying Yang Twins.

Lifetime achievement honorees the Isley Brothers are represented with 1975's "Fight the Power." BET executives Stephen Hill and Erika Irish produced with Ron Weisner of Ron Weisner Entertainment.



The three-hour program will air from Hollywood's Kodak Theatre at 8 p.m. ET. Mo'Nique hosts and will introduce performances by Jay-Z, Janet Jackson and others.

Rhythm & Blues
By Gail Mitchell
gmitchell@billboard.com



The label is Minneapolis-based startup 306 Entertainment. Paul Jones is founder/president of Navarre-distributed 306, which will focus on R&B and gospel. Upcoming projects include sets by R&B singer J. Isaac and Jamecia Bennett, daughter of acclaimed singer Ann Nesby.

Nesby graces Knowledge's album track "Mother's Love"; Isaac and Bennett also make guest appearances.

Knowledge describes his message as "hip-hop colliding with God." His piercing raps take listeners from "living in the last days of fake Christians" to "tryin' not to respond to the call of the grave." The MC says he'll keep his street edge by not being "too preachy."

INDUSTRY BRIEFS: While we're on the subject, R&B/gospel crossover artist Smokie Norful is recording his sophomore set. George Duke is among the producers... Midas Records inks a distribution deal with Alternative Distribution Alliance. The Los Angeles-based label is home to Jackson family nephew Auggie and pop singer Angel.

KUDOS... To Dawn Hill, senior director of corporate marketing at American Urban Radio Networks. She becomes the first African-American elected president of the New York chapter of American Women in Radio & Television... To Violator Management's Chris Lighty and Mona Scott, recipients of Vibe magazine's fourth annual Quincy Jones Achievement Award. Past honorees are Russell Simmons, Mary J. Blige and Motown chief Kedar Massenburg.

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	3	SLOW MOTION	CASH MONEY/UMRG	Juvenile Featuring Soulja Slim
2	1	OVERNIGHT CELEBRITY	ATLANTIC	Twista
3	2	FREEK-A-LEEK	JIVE/ZOMBA	Petey Pablo
4	4	ON FIRE	G-UNIT/INTERSCOPE	Lloyd Banks
5	5	JESUS WALKS	ROC-A-FELLA/DEF JAM/IDJMG	Kanye West
6	6	ROSES	LAFACE/ZOMBA	OutKast
7	18	LEAN BACK	SRC/UNIVERSAL/UMRG	Terror Squad
8	7	ALL FALLS DOWN	ROC-A-FELLA/DEF JAM/IDJMG	Kanye West Featuring Syleena Johnson
9	8	WELCOME BACK	BAD BOY/DEF JAM/UMRG	Mase
10	15	I LIKE THAT	CAPITOL	Houston Featuring Chingy, Nate Dogg & I-20
11	10	99 PROBLEMS	ROC-A-FELLA/DEF JAM/IDJMG	Jay-Z
12	17	SUNSHINE	SUCKA FREE/COLUMBIA	Lil' Flip Featuring Lea
13	13	DIRT OFF YOUR SHOULDER	ROC-A-FELLA/DEF JAM/IDJMG	Jay-Z
14	11	CULO	TVT	Pitbull Featuring Lil Jon
15	16	WHATS HAPPNIN!	COLLIPARK/TVT	Ying Yang Twins Featuring Trick Daddy
16	12	TIPSY	SO SO DEF/ZOMBA	J-Kwon
17	9	GAME OVER (FLIP)	SUCKA FREE/COLUMBIA/SUM	Lil' Flip
18	21	SO SEXY	ATLANTIC	Twista Featuring R. Kelly
19	14	DUDE	SHOCKING VIBES/VIRGIN	Beenie Man Featuring Ms. Thing
20	20	GOT IT TWISTED	INFAMOUS/JIVE/ZOMBA	Mobb Deep
21	19	HOOK GAL (WINE WINE)	VP/ATLANTIC	Elephant Man
22	23	SELFISH	BARAK/CAPITOL	Slum Village Featuring Kanye West & John Legend
23	22	YOU DON'T WANT DRAMA	BAD BOY/UMRG	8Ball & MJG Featuring P. Diddy
24	24	FREAKS	PTP/ATLANTIC	Play-N-Skillz Featuring Krayzie Bone & Adina Howard
25		GET NO BETTER	FULL SURFACE/UMRG	Cassidy Featuring Mashonda

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

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THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	NUMBER 1 If I Ain't Got You ALICIA KEYS (J/RMG) ☆	26	26	Still In Love TEENA MARIE (CASH MONEY CLASSICS/UMRG)	51	46	What If RUBEN STUDDARD (J/RMG) ☆
2	3	Confessions Part II USHER (LAFAACE/ZOMBA) ☆	27	37	Sunshine LIL FLIP FEAT. LEA (SUCCA FREE/COLUMBIA/SUMI) ☆	52	55	Culo PITBULL FEAT. LIL JON (TVT)
3	1	Burn USHER (LAFAACE/ZOMBA) ☆	28	29	Got It Twisted MOBB DEEP (INFAMOUS/JIVE/ZOMBA)	53	51	Confessions Part 1 USHER (LAFAACE/ZOMBA)
4	5	Slow Motion JUVENILE (CASH MONEY/UMRG)	29	25	Dude BEENIE MAN (SHOCKING VIBES/VIRGIN)	54	41	Time's Up! JADAKISS FEAT. NATE DOGG (RUFF RYDERS/INTERSCOPE)
5	6	On Fire LLOYD BANKS (G-UNIT/INTERSCOPE)	30	30	I Don't Wanna Know MARIO WINANS (BAD BOY/UMRG)	55	56	Golden JILL SCOTT (HIDDEN BEACH/EPIC/SUMI)
6	4	Overnight Celebrity TWISTA (ATLANTIC) ☆	31	36	Think About You LUTHER VANDROSS (J/RMG)	56	60	Questions TAMIA (ELEKTRA/ATLANTIC) ☆
7	8	Jesus Walks KANYE WEST (IROC-A-FELLA/DEF JAM/UMRG) ☆	32	31	Don't Take Your Love Away AVANTI (MAGIC JOHN/SUN/GEFFEN/INTERSCOPE)	57	54	Make It Alright CARL THOMAS (BAD BOY/UMRG)
8	10	U Should've Known Better MONICA (J/RMG)	33	27	99 Problems JAY-Z (IROC-A-FELLA/DEF JAM/UMRG) ☆	58	61	Bring It Back LIL WAYNE (CASH MONEY/UMRG)
9	7	Freek-A-Leek PETEY PABLO (JIVE/ZOMBA)	34	34	Turn Me On KEVIN LYTTLE (VP/ATLANTIC)	59	62	Diamond In The Back LUBA CROS (DISTURBING THE PEACE/DEF JAM SOUTH/HUMI)
10	9	Happy People R. KELLY (JIVE/ZOMBA)	35	23	Naughty Girl BEYONCE (COLUMBIA/SUMI) ☆	60	59	Let Me In YOUNG BUCK (G-UNIT/INTERSCOPE)
11	17	Lean Back TERROR SQUAD (SRC/UNIVERSAL/UMRG) ☆	36	35	Tipsy J-KWON (ISO SO DEF/ZOMBA) ☆	61	64	After Party YOUNG ROMÉ FEAT. OMARION (I.U.G./UNIVERSAL/UMRG)
12	13	Diary ALICIA KEYS (J/RMG)	37	38	Whats Happnin! YING YANG TWINS (COLLIPARK/TVT)	62	66	Knock If You Buck CRIME MOB (BME/REPRISE/WARNER BROS.)
13	11	I Don't Wanna Know MARIO WINANS (BAD BOY/UMRG) ☆	38	33	Call My Name PRINCE (MFG/COLUMBIA/SUMI) ☆	63	—	Oh My God TONY SUNSHINE (JIVE/ZOMBA)
14	21	Southside LLOYD FEAT. ASHANTI (THE INC./DEF JAM/UMRG)	39	45	I Like That HOUSTON (CAPITOL)	64	—	Goodies CIARA FEAT. PETEY PABLO (ISO NUFF/LAFAACE/ZOMBA)
15	12	All Falls Down KANYE WEST (IROC-A-FELLA/DEF JAM/UMRG) ☆	40	42	U Saved Me R. KELLY (JIVE/ZOMBA) ☆	65	67	I Wanna Thank Ya ANGIE STONE FEAT. SNODPO DOGG (J/RMG) ☆
16	18	Welcome Back MASE (BAD BOY/FO REEL/UMRG) ☆	41	52	Why? JADAKISS (RUFF RYDERS/INTERSCOPE)	66	—	Nolia Clap JUVENILE, SKIP & WACKO (UTP/RAP-A-LOT 4 LIFE)
17	28	So Sexy TWISTA FEAT. R. KELLY (ATLANTIC) ☆	42	43	New Day PATTI LABELLE (DEF SOUL CLASSICS/DJMG)	67	70	Hood Hop J-KWON (ISO SO DEF/ZOMBA)
18	14	Roses OUTKAST (LAFAACE/ZOMBA) ☆	43	40	Tear It Up YUNG WUN (FULL SURFACE/J/RMG) ☆	68	72	Take Ya Clothes Off BONE CRUSHER (BREAK 'EM OFF/ISO SO DEF/ZOMBA)
19	15	Move Ya Body NINA SKY (NEXT PLATEAU/UNIVERSAL/UMRG) ☆	44	39	Whoknows MUSIQ (DEF SOUL/DJMG)	69	58	This Way DILATEO PEOPLES (ABB/CAPITOL)
20	20	Yeah! USHER (LAFAACE/ZOMBA) ☆	45	63	Locked Up AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)	70	—	Priceless JOE (JIVE/ZOMBA)
21	3	Selfish SLUM VILLAGE (BARAK/CAPITOL)	46	53	No Problem LIL SCRAPPY (BME/REPRISE/WARNER BROS.)	71	—	Dangerously In Love BEYONCE (COLUMBIA/SUMI)
22	16	Game Over (Flip) LIL FLIP (SUCCA FREE/COLUMBIA/SUMI)	47	50	Headsprung LIL COOL J (DEF JAM/UMRG)	72	—	Charlene ANTHONY HAMILTON (ISO SO DEF/ZOMBA) ☆
23	19	Talk About Our Love BRANDY FEAT. KANYE WEST (ATLANTIC) ☆	48	57	Let's Get Away T.I. (GRAND HUSTLE/ATLANTIC)	73	69	It's A Wrap MARY J. BLIGE (GEFFEN/INTERSCOPE)
24	22	Dirt Off Your Shoulder JAY-Z (IROC-A-FELLA/DEF JAM/UMRG)	49	48	The Way You Move OUTKAST FEAT. SLEEPY BROWN (LAFAACE/ZOMBA)	74	—	Hot 2Nite NEW EDITION (BAD BOY/UMRG)
25	24	Jook Gal (Wine Wine) ELEPHANT MAN (VP/ATLANTIC) ☆	50	65	Dip It Low CHRISTINA MILIAN (ISLAND/DJMG)	75	71	Get No Better CASSIOY FEAT. MASHONDA (FULL SURFACE/J/RMG)

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. 142 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by crss-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart. ☆ indicates title earned HitPredictor status in research data provided by Promosquad.

Music R&B/Hip-Hop

Female Mix DJs: A Rarity At Radio

Women play a pivotal role in R&B radio, from programming to on-air talent. One area, however, lacks female representation—the mix-show format.

Female mix-show DJs exist, but they are few and far between compared with their male counterparts.

"You have at least 1,000 mix-show DJs, and if you can come up with 20 female mix-show DJs—that's a lot," says Chris Atlas, VP of

urban marketing and promotion at Cornerstone Promotion. He works with mix-show DJs on Cornerstone's mix-tape series. "I don't think it's a prejudice," Atlas adds. "I'm curious to know how many

females are interested in DJ culture. There's an audience out there for the female mix-show DJ, and those that are really serious about it pay their dues, just like the guys, and they eventually get their shine."

He points to female mixers like KKB T (the Beat) Los Angeles' Jiji Sweet; WJWZ (97.9 Jamz) Montgomery, Ala.'s DJ Kaye Dunaway; and WQHT (Hot 97) New York's Jazzy Joyce as prime examples.

Joyce, a 20-year veteran, co-hosts WQHT's "Ladies' Night" with La La and fellow mixer Cocoa Chanelle.

"There are very few female mixers at mix shows because for some time there were very few female mixers, period," Joyce says. "Over time, the

number will increase as people become more accustomed to the idea of female DJs.

"I am actually happy at the progress of all DJs," she adds, "whether it is via radio, clubs, TV, commercials, production or mix tapes."

WRKS (98.7 Kiss) New York music director Julie Gustines used to be a mixer under the name DJ Jags at dance WKTU New York. Gustines and three other female mixers hosted the

show "Ladies on the Turntables." "There are so many more female mixers now in clubs, but back in the day there were only a handful," Gustines says. "Why haven't female mixers made it big on the radio yet? I don't know."

Atlas also knows that getting a mix-show post is difficult for DJs in general. "A lot of times, to get a slot, you really have to be in the market [and]

have some sort of reputation," Atlas says. "And even then you're going to have to wait your turn until a slot opens up or you're just so hot in your market [that] it makes sense for them to have you on their station."

Joyce agrees that all DJs struggle with limited mix-show opportunities, but she believes females meet obstacles their male counterparts do not.

"The hardships I face are far less than they have been in the past, but there are still a lot [of difficulties] I have to deal with," she says, although she declines to provide specifics.

"It would be hard for me to pick which hardship is the [worst], because I have faced so many throughout my career," Joyce adds. "The fact that I truly enjoy what I do and the response I get from people when I play helps to dull the pain of the hardships."

Atlas believes that a strong female DJ breaking through the ranks would help move all female DJs forward.

"It is a matter of time, but it's also a matter of pressure," Atlas says. "If female DJs are serious about continuing to promote their craft, more of them have to step up and be visible in the clubs, on the mix tapes and in the streets. Before you can go to radio, you have to be popping within the culture, and within the culture are the streets and the clubs."

"It's not even a question of skills or talent—a lot of these DJs have that," he adds. "It's about visibility."

Gustines would welcome a female-mixer trend at radio but says, "I just don't see that happening."

Joyce understands Atlas' and Gustines' opinions. "With so many female mixers in the clubs," she says, "the move for them to radio will be slow but steady."

Beats & Rhymes™
By Rashaun Hall
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THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	NUMBER 1 Naughty Girl BEYONCE (COLUMBIA/SUMI) ☆
2	3	Move Ya Body NINA SKY (NEXT PLATEAU/UNIVERSAL/UMRG)
3	1	Talk About Our Love BRANDY FEAT. KANYE WEST (ATLANTIC)
4	11	Dude BEENIE MAN (SHOCKING VIBES/VIRGIN)
5	5	Lean Back TERROR SQUAD (SRC/UNIVERSAL/UMRG)
6	7	Bounce Back JUVENILE FEAT. BABY (CASH MONEY/UMRG)
7	13	Happy People R. KELLY (JIVE/ZOMBA)
8	10	Make It Up With Love ATL (NOONTIME/EPIC/SUMI)
9	4	On Fire LLOYD BANKS (G-UNIT/INTERSCOPE)
10	6	Freek-A-Leek PETEY PABLO (JIVE/ZOMBA)
11	—	Alone MALINA MOYE (I/WEC)
12	12	Don't Say Nuthin THE ROOTS (GEFFEN/INTERSCOPE)
13	14	Got It Twisted MOBB DEEP (INFAMOUS/JIVE/ZOMBA)
14	15	Overnight Celebrity TWISTA (ATLANTIC)
15	9	Tipsy J-KWON (ISO SO DEF/ZOMBA)
16	20	Game Over (Flip) LIL FLIP (SUCCA FREE/COLUMBIA/SUMI)
17	8	Jesus Walks KANYE WEST (IROC-A-FELLA/DEF JAM/UMRG)
18	33	Scandalous MIS-TEE (459/REPRISE/WARNER BROS.)
19	59	Bang Bang SURVIVALIST (SLAVE)
20	58	Hot 2Nite NEW EDITION (BAD BOY/UMRG)
21	18	Time's Up! JADAKISS FEAT. NATE DOGG (RUFF RYDERS/INTERSCOPE)
22	17	Stand Up In It THEODIS EALEY (IFGAM)
23	40	Locked Up AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)
24	35	What's Happenin' METHOD MAN (DEF JAM/UMRG)
25	30	Whats Happenin! YING YANG TWINS (COLLIPARK/TVT)

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	NUMBER 1 Confessions Part II USHER (LAFAACE/ZOMBA) ☆
2	2	Burn USHER (LAFAACE/ZOMBA) ☆
3	3	Freek-A-Leek PETEY PABLO (JIVE/ZOMBA)
4	5	Slow Motion JUVENILE FEAT. SOULJA SLIM (CASH MONEY/UMRG)
5	6	If I Ain't Got You ALICIA KEYS (J/RMG) ☆
6	4	Overnight Celebrity TWISTA (ATLANTIC) ☆
7	8	Culo PITBULL FEAT. LIL JON (TVT)
8	12	On Fire LLOYD BANKS (G-UNIT/INTERSCOPE)
9	7	Roses OUTKAST (LAFAACE/ZOMBA) ☆
10	14	I Like That HOUSTON (CAPITOL)
11	10	Yeah! USHER (LAFAACE/ZOMBA) ☆
12	9	I Don't Wanna Know MARIO WINANS (BAD BOY/UMRG)
13	19	Whats Happnin! YING YANG TWINS (COLLIPARK/TVT)
14	15	Move Ya Body NINA SKY FEAT. JABBA (NEXT PLATEAU/UNIVERSAL/UMRG)
15	13	99 Problems JAY-Z (IROC-A-FELLA/DEF JAM/UMRG) ☆
16	21	Sunshine LIL FLIP FEAT. LEA (SUCCA FREE/COLUMBIA/SUMI)
17	11	Naughty Girl BEYONCE (COLUMBIA/SUMI) ☆
18	20	Welcome Back MASE (BAD BOY/FO REEL/UMRG)
19	16	So Fly N.B. RHOAZ FEAT. GEMINI (NASTYBOY/UPSTAIRS)
20	17	Tipsy J-KWON (ISO SO DEF/ZOMBA) ☆

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

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R&B/HIP-HOP

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

- ★ NELLY
Flap Your Wings UMRG 72.4

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

- 1 YUNG WUN
Tear It Up RMG 97.8
- 2 JAY-Z
99 Problems iDJMG 87.4
- 3 TWISTA
So Sexy ATLANTIC 78.3
- 4 MASE
Welcome Back UMRG 78.3
- 5 R. KELLY
U Saved Me ZOMBA 78.0
- 6 TERROR SQUAD
Lean Back UMRG 73.9
- 7 NINA SKY
Move Ya Body UMRG 72.3

RHYTHMIC

NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

- 1 JAY-Z
99 Problems iDJMG 77.8
- 2 D12
How Come INTERSCOPE 77.5
- 3 MONICA
U Should've Known Better RMG 75.3
- 4 BLACK EYED PEAS
Let's Get It Started INTERSCOPE 74.0
- 5 BRANDY
Talk About Our Love ATLANTIC 70.6
- 6 MASE
Welcome Back UMRG 69.5
- 7 TWISTA
So Sexy ATLANTIC 67.3



JOYCE: WOMEN FACE MORE OBSTACLES

number will increase as people become more accustomed to the idea of female DJs.

"I am actually happy at the progress of all DJs," she adds, "whether it is via radio, clubs, TV, commercials, production or mix tapes."

WRKS (98.7 Kiss) New York music director Julie Gustines used to be a mixer under the name DJ Jags at dance WKTU New York. Gustines and three other female mixers hosted the

Music Men Hope Success Is Easy As SGZ

BY LEILA COBO

MIAMI—The newest addition to the Latin indie-label scene is SGZ Entertainment, a venture between producer Sergio George and former Warner Music Latina president George Zamora.

SGZ, which stands for Sergio George Zamora, launched last week and will lean toward “urban music and all its ramifications,” according to Zamora.

Zamora is president; George is VP/A&R director.

The Miami-based label will handle its own marketing and promotion. Sony Music will distribute.

“We have known George Zamora and Sergio George for a long time—both are realistic and talented. This venture will bring in interesting new talent as well as industry icons,” says Frank Welzer, chairman/CEO for Latin America at Sony Music International.

“In many ways it is a dream pairing of talents,” adds Kevin Lawrie, president of Sony Norte. “[We’re] very proud to be associated with SGZ going forward.”

Veteran tropical artist Tito Nieves is SGZ’s first signing; he’ll have a new studio album out in August. Nieves was an artist at Warner, where Zamora was president from 1997 to early this year.

The launch of SGZ, which will include production, management and publishing arms, comes at a time when several Latin indies have entered the market alongside established imprints as RPE and Alfanno.

Alfanno Music—a joint venture between producer Omar Alfanno and Universal Music Latino—continues to function, but Alfanno has moved to Panama. Although three albums were slated for release during the label’s first year, only one, by Jorge Correa, came out. An album by a second artist, Eddie Thomas, is expected in the coming months.

SGZ, Zamora says, differs from the other indies in the marketplace because it brings together a producer and a label veteran.

independent producer. A recent George production was the salsa version of “Amar Sin Mentiras,” Marc Anthony’s new pop album (*Billboard*, June 19). Yet he says his focus will be on SGZ, a venture that he and Zamora had discussed for two years.

George already made a stab at running his own label with Sir George, a Warner-distributed venture whose acts included Velas and Charlie Cruz.

“It didn’t work because I was by myself and I could not do everything,” George says. “It was way too much hassle and stress, and it wasn’t going to work. So, what better person to do [a new project] with than [Zamora], who has experience running a label.”

“The combination is the right combination,” he says. “Here you have a record man and a producer.”

George has moved his production company from New York to South Florida and will continue to work as an

The label’s office staff consists of Zamora and George, who are investors, and Ileana Oroza, Zamora’s former assistant at Warner.

There are also two street-level A&R staffers, including New York-based James de Jesús, a former member of urban band DLG.

Having De Jesús on board, George says, is essential.

“While I’m in the studio, someone has to be out there in the clubs every day picking out the next rapper or producer,” George says. “My focus is young talent.”

Zamora predicts SGZ will release five albums by November, including three studio albums by new and established acts.

But SGZ isn’t about size.

“I sign artists that I think have a lot of potential, as musicians and songwriters, and that I think have a lot of talent,” Zamora says. His signings through the years include Bacilos, Jerry Rivera and La Mafia.

“I think the days of manufacturing artists are over,” Zamora says. “I’ve been a music man all my life, and I want to make sure we keep our focus and create new artists.”



ZAMORA, LEFT, AND GEORGE: NEW LABEL WILL FOCUS ON URBAN MUSIC

Acts Defy Radio Trends

I admit it.

I just love it when artists with limited or no radio airplay do well on the *Billboard* Top Latin Albums chart.

This week, it’s celebration time for several debuts—including those by Akwid, Lila Downs and Spanish Harlem Orchestra—that defy radio trends.

Leading the three acts is Akwid, which comes in at No. 2 with “KOMP 104.9 Radio Compa.”

The Univision Records duo has spearheaded the urban regional movement, and it was the top-selling new Latin act of 2003, according to Nielsen SoundScan.

Far more surprising, then, are the less spectacular showings, comparatively speaking, of two acts that are marketed largely outside the Latin mainstream.

Downs bows at No. 28 with “One Blood (Una Sangre)” on Narada, and the Spanish Harlem Orchestra is No. 43 with “Across 110th Street,” on indie Libertad Records.

Both acts stand out because they’re on non-Latin labels and they’re not marketed to a traditional Latin audience. The more well-known of the two is Downs, who last year performed at the Academy

Awards for her contribution to the “Frida” soundtrack.

The Spanish Harlem Orchestra has not had any comparable exposure.

The act—13 middle-aged men who play traditional salsa and receive virtually no commercial airplay—defies the standards of popularity.

Latin
Notas™
By Leila Cobo
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“I think there’s a completely underserved, corollary marketplace,” says Aaron Levinson, who produced “Across 110th Street” along with pianist/bandleader Oscar Hernández. The two launched the band in 2001 as “New York’s answer to the Buena Vista Social Club.”

The Spanish Harlem Orchestra’s 2002 debut, “Un Gran Día en el Barrio,” won a *Billboard* Latin Music Award in 2003 for tropical/salsa album of the year by a new artist.

That album was released on

Ropeadope Records.

But two years ago, Levinson partnered with John Robertson and created Libertad Records. Based in Wynnewood, Penn., the label has only one other signing, Truco & Zaperoko. They are another traditional-sounding act whose “Música Universal” was nominated for a Grammy Award this year.

One of Libertad’s advantages, Levinson says, is its distribution through Red Ink, which has pushed its albums heavily at such chains as Specs, Tower and Virgin.

“We’re getting [in-store] programs that are traditionally reserved for major acts,” Levinson says. “[Things] like light boxes, listening programs—things the occasional indie record gets, but we’re getting it from almost everybody.”

“Across 110th Street” has also benefited from the participation of Rubén Blades, who sings on several tracks. This has given the band some recognition, but as for radio airplay, the act receives spins only on college radio and NPR and PRI stations.

Levinson says the band is marketed toward a world-music audience as well as “fans of tropical music.”

As for working the band to commercial Spanish-language tropical stations, “I would love it if it succeeded, but I think it’s too much of a heritage sound,” Levinson says.



SPANISH HARLEM ORCHESTRA: DEBUTED AT NO. 43 WITHOUT COMMERCIAL AIRPLAY

“This band embodies another time—when arrangements mattered, when the key a song was sung in mattered.

“I like to think that Libertad is offering an alternative to the commercial side of tropical music,” he adds. “And we’re going back to building it around orchestras.”

Spanish Harlem Orchestra is managed by Marc Silag and booked by IMN and David Maldonado Entertainment.

IN BRIEF: Regional Mexican band

Intocable performed four sold-out concerts for more than 40,000 fans at Mexico City’s Auditorio Nacional. The shows took place June 11-13 . . . Aterciopelados singer Andrea Echeverri released her self-titled solo debut June 20 in Colombia. Echeverri’s solo efforts were first heard at the Putumayo Song Festival, which took place in Putumayo, Colombia. The album was produced by Echeverri’s Aterciopelados partner, Hector Buitrago, and released on the band’s own label, Entrecasa.

Billboard HOT LATIN TRACKS

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WEEKS ON, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT/PROMOTION LABEL, PEAK POSITION. Includes annotations like 'NUMBER 1', 'GREATEST GAINER', and 'HOT SHOT DEBUT'.

LATIN POP AIRPLAY

Chart table for Latin Pop Airplay with columns: THIS WEEK, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST, THIS WEEK, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST.

TROPICAL AIRPLAY

Chart table for Tropical Airplay with columns: THIS WEEK, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST, THIS WEEK, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST.

REGIONAL MEXICAN AIRPLAY

Chart table for Regional Mexican Airplay with columns: THIS WEEK, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST, THIS WEEK, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST.

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 songs with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Video clip availability. ©2004, VNU Business Media, Inc. All rights reserved.

JULY 3
2004

Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
				NUMBER 1							2 Weeks At Number 1		
1				MARC ANTHONY	Amar Sin Mentiras	1	49	37	27	19	THALIA	Greatest Hits	2
				HOT SHOT DEBUT							6		
2	NEW	1		AKWID	KOMP 104.9 Radio Compa	2	50	41	32	35	SIN BANDERA	De Viaje	6
3	2	13	3	DON OMAR	The Last Don: Live, Vol. 1	2	51	32	—	2	LOS REHENES	En Vivo	32
4	NEW	1		GRUPO BRYNDIS	El Quinto Trago	4	52	46	39	38	GRUPO MONTEZ DE DURANGO	De Durango A Chicago	2
				GREATEST GAINER							1		
5	13	6	4	LOS HURACANES DEL NORTE	Con Experiencia Y Juventud	5	53	43	33	30	LOS TEMERARIOS	Tributo Al Amor	1
6	3	—	2	VARIOUS ARTISTS	Agarron Duranguense	3	54	54	—	4	DIEGO TORRES	MTV Unplugged	45
7	4	1	4	LUPILLO RIVERA	Con Mis Propias Manos	1	55	42	34	17	K-PAZ DE LA SIERRA	20 Exitos Con La Fuerza Duranguense	15
8	5	2	5	CONJUNTO PRIMAVERA	Dejando Huella	1	56	48	43	21	IVY QUEEN	Diva Platinum Edition	24
9	15	11	12	LOS TIGRES DEL NORTE	Pacto De Sangre	1	57	50	40	31	MANA	Eclipse	2
10	8	3	11	LOS HOROSCOPOS DE DURANGO	Locos De Amor	3	58	49	52	84	PANCHO BARRAZA	Las Romanticas De Pancho Barraza	12
11	11	9	8	VARIOUS ARTISTS	El Carnalillo Mix Presenta: El Pasito Duranguense Mix	6	59	51	42	11	LOS TEMERARIOS	15 Super Exitos En Vivo Vol. 1	20
12	6	4	13	GRUPO MONTEZ DE DURANGO	En Vivo Desde Chicago	1	60	45	45	6	BABY RASTA & GRINGO	Sentenciados	10
13	NEW	1		GRUPO CLIMAX	El Za Za Za	13	61	58	—	2	VARIOUS ARTISTS	Putumayo Presents: Nuevo Latino	58
14	7	8	10	ADAN CHALINO SANCHEZ	Amor Y Lagrimas	1	62	47	49	10	BETO QUINTANILLA	Mi Historia Musical: 20 Exitos	21
15	10	12	52	LA OREJA DE VAN GOGH	Lo Que Te Conte Mientras Te Hacias La Dormida	9	63	70	61	36	VICENTE Y ALEJANDRO FERNANDEZ	En Vivo: Juntos Por Ultima Vez	4
16	NEW	1		CARDENALES DE NUEVO LEON	En Concierto	16	64	53	37	15	ADAN CHALINO SANCHEZ	Un Sonador	5
17	12	7	4	BANDA EL RECODO	Exitos Con Tradicion Sinaloense	7	65	61	48	15	EZEQUIEL PENA	20 Herraduras De Oro	25
18	9	5	5	JENNIFER PENA	Seducion	1	66	59	51	4	JULIETA VENEGAS	Si	51
19	19	18	14	GIPSY KINGS	Roots	3	67	RE-ENTRY	21	TEGO CALDERON	El Enemy De Los Guasibiri	5	
20	14	14	5	PALOMO	Yo Te Propongo	6	68	52	46	20	VARIOUS ARTISTS	Arcoiris Musical Mexicano 2004	2
21	NEW	1		LIBERACION	Las Mas Bailables De Liberacion	21	69	71	73	10	PEPE AGUILAR	Coleccion De Oro Vol. 2	51
22	18	10	6	VARIOUS ARTISTS	Los 20 Sencillos Del Ano Y Sus Videos	5	70	57	53	15	CARDENALES DE NUEVO LEON	Historia Musical	27
23	16	15	11	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Los Remixes 2.0	11	71	60	58	7	TIZIANO FERRO	111 Ciento Once	32
24	NEW	1		LA OREJA DE VAN GOGH	La Oreja De Van Gogh	24	72	55	47	35	A.B. QUINTANILLA III & KUMBIA KINGS	La Historia	1
25	21	17	5	SOUNDTRACK	Pasion De Gavilanes	9	73	69	66	96	MANA	Revolucion De Amor	1
26	24	29	7	FRANCO DE VITA	Stop	7	74	62	67	47	DON OMAR	The Last Don	2
				PACESETTER							75		
27	44	—	2	VARIOUS ARTISTS	Diamantes De Coleccion	27	75	NEW	1	BUNBURY	El Viaje A Ninguna Parte	75	
28	NEW	1		LILA DOWNS	Una Sangre: One Blood	28							
29	20	—	2	RAMON AYALA Y SUS BRAVOS DEL NORTE	Antologia De Un Rey	20							
30	25	26	51	INTOCABLE	La Historia	3							
31	NEW	1		ANA BARBARA	Una Mujer, Un Sueno	31							
32	35	24	5	JOSE ALFREDO JIMENEZ	Tesoros Musicales	24							
33	31	23	12	VICENTE FERNANDEZ	Se Me Hizo Tarde La Vida	5							
34	23	20	7	CONJUNTO ATARDECER	Los Numero Uno Del Pasito Duranguense	8							
35	28	38	19	DAVID BISBAL	Buleria	5							
36	29	25	34	MARCO ANTONIO SOLIS	La Historia Continua...	1							
37	22	19	7	ELVIS CRESPO	Saborealo	3							
38	17	16	3	VARIOUS ARTISTS	Adios Compita: Un Tributo A Adan Chalino Sanchez	16							
39	27	21	20	VARIOUS ARTISTS	100% Duranguense	7							
40	36	36	61	JOAN SEBASTIAN	Coleccion De Oro	9							
41	39	41	16	VICTOR MANUELLE	Travesia	1							
42	26	22	19	PAULINA RUBIO	Pau-Latina	1							
43	NEW	1		THE SPANISH HARLEM ORCHESTRA	Across 110th Street	43							
44	38	28	17	LOS RIELEROS DEL NORTE	20 Anos De Fuerza Nortena	5							
45	40	44	17	INTOCABLE	Intimamente: En Vivo Live	1							
46	33	31	20	BRONCO/LOS BUKIS	Cronica De Dos Grandes	1							
47	30	35	17	ALEX UBAGO	Fantasia O Realidad	14							
48	34	30	17	PATRULLA 81	Como Pude Enamorarme De Ti	18							

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 MARC ANTHONY AMAR SIN MENTIRAS (SONY DISCOS)	1 DON OMAR THE LAST DON: LIVE, VOL. 1 (VI)	1 AKWID KOMP 104.9 RADIO COMPA (ARIES/UNIVISION/UG)
2 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	2 ELVIS CRESPO SABOREALO (OLE)	2 GRUPO BRYNDIS EL QUINTO TRAGO (DISA)
3 JENNIFER PENA SEDUCCION (UNIVISION/UG)	3 VICTOR MANUELLE TRAVESIA (SONY DISCOS)	3 LOS HURACANES DEL NORTE CON EXPERIENCIA Y JUVENTUD (UNIVISION/UG)
4 GIPSY KINGS ROOTS (INONESUCH/AG)	4 THE SPANISH HARLEM ORCHESTRA ACROSS 110TH STREET (LIBERTAD/RED INK)	4 VARIOUS ARTISTS AGARRON DURANGUENSE (DISA)
5 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS LOS REMIXES 2.0 (EMI LATIN)	5 IVY QUEEN DIVA PLATINUM EDITION (REAL/UNIVERSAL LATIN)	5 LUPILLO RIVERA CON MIS PROPIAS MANOS (UNIVISION/UG)
6 LA OREJA DE VAN GOGH LA OREJA DE VAN GOGH (SONY DISCOS)	6 BABY RASTA & GRINGO SENTENCIADOS (NEW RECORDS/UNIVERSAL LATIN)	6 CONJUNTO PRIMAVERA DEJANDO HUELLA (FONOVISA/UG)
7 FRANCO DE VITA STOP (SONY DISCOS)	7 DON OMAR THE LAST DON (VII)	7 LOS TIGRES DEL NORTE PACTO DE SANGRE (FONOVISA/UG)
8 DAVID BISBAL BULERIA (VALE/UNIVERSAL LATIN)	8 VARIOUS ARTISTS JAMZ TV HITS VOL. 2 (REAL/UNIVERSAL LATIN)	8 LOS HOROSCOPOS DE DURANGO LOCOS DE AMOR (PROCAN/DISA)
9 MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... (FONOVISA/UG)	9 LUNY TUNES & NORIEGA MAS FLOW (VII)	9 VARIOUS ARTISTS EL CARNALILLO MIX PRESENTA EL PASITO DURANGUENSE MIX (DISA)
10 PAULINA RUBIO PAU-LATINA (UNIVERSAL LATIN)	10 CELIA CRUZ HITS MIX (SONY DISCOS)	10 GRUPO MONTEZ DE DURANGO EN VIVO DESDE CHICAGO (DISA)
11 ALEX UBAGO FANTASIA O REALIDAD (WARNER LATINA)	11 VARIOUS ARTISTS BACHATAMANIA VOL. 2 (M.P.)	11 GRUPO CLIMAX EL ZA ZA ZA (MUSART/BALBOA)
12 THALIA GREATEST HITS (EMI SPECIAL MARKETS/EMI LATIN)	12 REY RUIZ MI TENTACION (SONY DISCOS)	12 ADAN CHALINO SANCHEZ AMOR Y LAGRIMAS (MODN/COSTAROLA/SONY DISCOS)
13 SIN BANDERA DE VIAJE (SONY DISCOS)	13 AVENTURA LOVE & HATE (PREMIUM LATIN)	13 CARDENALES DE NUEVO LEON EN CONCIERTO (DISA)
14 DIEGO TORRES MTV UNPLUGGED (ARIOLA/BMG LATIN)	14 JERRY RIVERA MI HISTORIA MUSICAL (SONY DISCOS)	14 BANDA EL RECODO EXITOS CON TRADICION SINALOENSE (FONOVISA/UG)
15 MANA ECLIPSE (WARNER LATINA)	15 VARIOUS ARTISTS MAJESTIC II SEGUNDO IMPERIO (DIAMOND)	15 PALOMO YO TE PROPONGO (DISA)
16 VARIOUS ARTISTS PUTUMAYO PRESENTS: NUEVO LATINO (PUTUMAYO)	16 CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATIN)	16 LIBERACION LAS MAS BAILABLES DE LIBERACION (DISA)
17 JULIETA VENEGAS SI (ARIOLA/BMG LATIN)	17 FULANITO LA VERDAD (CUTTING)	17 VARIOUS ARTISTS LOS 20 SENCILLOS DEL ANO Y SUS VIDEOS (DISA)
18 TEGO CALDERON EL ENEMY DE LOS GUASIBIRI (WHITE LION/BMG LATIN)	18 VARIOUS ARTISTS REGGAETON HITS 2004 (J&M/SONY DISCOS)	18 SOUNDTRACK PASION DE GAVILANES (TELEMUNDO/LAGUNA/SONY DISCOS)
19 TIZIANO FERRO 111 CIENTO ONCE (EMI LATIN)	19 VARIOUS ARTISTS REGGATON EN LA PARADA PUERTORRIQUENA (PERFECT IMAGE/UNIVERSAL LATIN)	19 VARIOUS ARTISTS DIAMANTES DE COLECCION (FONOVISA/UG)
20 A.B. QUINTANILLA III & KUMBIA KINGS LA HISTORIA (EMI LATIN)	20 FLOR DE TABACO LE NACEN ALAS (VI)	20 LILA DOWNS UNA SANGRE: ONE BLOOD (NARADA)

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, 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 (Dro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and 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. #1 indicates album removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

América Latina

NEWS FROM SOUTH OF THE BORDER

In Mexico: Mexican singer Lucero signed a three-album deal with EMI Music Mexico. Her first recording with the label will be a *ranchera* album, due in September. The release date coincides with the 25th year of Lucero's career; she began as a child actress. Lucero was previously with Sony.

For the ninth consecutive year, Banda el Recodo commemorated the death of founder Cruz Lizárraga with a free festival in his hometown, Mazatlán, Mexico. Approximately 15,000 people attended the concert June 11 at Teodoro Mariscal baseball stadium. Performing acts included Akwid, El General, Alicia Villarreal, Pablo Montero, Banda Machos, Valentín Elizalde and former Recodo singer Julio Preciado. Preciado and Banda el Recodo plan to tour together in Mexico and the

United States from October to December. El Recodo's current album, greatest-hits collection "Exitos con Tradición Sinaloense," is No. 17 on the *Billboard* Top Latin Albums chart.

TERESA AGUILERA

In Dominican Republic: Nearly a dozen Puerto Rican and Dominican artists performed a benefit concert to raise money for victims of the recent floods in Puerto Rico and the Dominican Republic. The concert, titled Canto a la Esperanza, took place June 20 at Fortaleza Ozama in Santo Domingo. Artists included Luis Fonsi, Chichí Peralta, Danny Rivera, Shalim and Fernandito Villalona. About 2,000 people attended the concert. Organizers had projected a far bigger audience.

LEILA COBO

Sangalo: Brazil's Queen Of Song

BY TOM GOMES

SAO PAULO—Brazilian singer Ivete Sangalo has scored a triple whammy.

Her album "MTV Ao Vivo" (Universal), tops Brazil's best-selling albums list. The current single from the album, "Flor do Reggae," is the most-played track on Brazilian radio. And the DVD "MTV Ao Vivo" is No. 1 on the country's DVD chart.

Simply put, Sangalo is, at this moment, Brazil's most successful artist.

"I've never seen something like that before," Universal Music GM José Eboli says of the success of Sangalo's DVD, which he believes will become Brazil's top-selling DVD of all time. Released May 25, it shipped 100,000 copies in its first week. It has sold 125,000 units, according to the label.

"We [showed] the DVD in Salvador [Brazil] simultaneously in 10 movie theatres," Eboli says. "Just like the release of a blockbuster film. It was a great explosion in sales. We will repeat that same experience in other Brazilian cities. The DVD may even overcome sales of the CD, which would contradict all the characteristics of our market."

ARTIST'S ATTRACTION

Sangalo doesn't sing the sophisticated, understated bossa nova or *musica popular Brasileira* that is associated with such acts as Caetano Veloso, Bebel Gilberto or Gilberto Gil.

Instead, she sings *axe*, a danceable, colorful style from her native Bahia, a state in northern Brazil. Bahia is also home to Daniela Mercury, who performs similar music.

"I don't remember exactly when I started singing, but I've always seen myself doing it," says Sangalo, who was born into a family of musicians and began playing in small clubs in

Salvador as a teen.

Sangalo's career took a huge leap when she was asked to be lead singer of axe group Banda Eva. She recorded six albums with Banda Eva that sold a total of more than 4 million copies. Although Sangalo was a teenager then, her contagious performances and exotic beauty became known nationwide thanks to several

sales. The album has sold 250,000 copies, according to the label.

The set was recorded live in December 2003 during a concert at Fonte Nova stadium in Salvador that was attended by more than 80,000 people. Featured guests on the album include Gil, Mercury, Sandy & Junior and Margareth Menezes.

As is often the case with Brazil's most successful artists who maintain a frequent local tour schedule, Sangalo has had little time to explore options abroad. She averages 13 domestic concerts per month.

But on June 6, Sangalo performed for more than 100,000 people at Rock in Rio in Lisbon, along with Sting, Alicia Keys and Alejandro Sanz. She's slated to play three more shows in Portugal July 15-17 and also has concerts booked in August in Japan and the United States.

Sangalo's current concert repertoire includes the song "Chica Chica Boom Chic," which is included on the "MTV Ao Vivo" CD and DVD releases. The track was made famous by Brazilian artist Carmen Miranda, who lived in the United States during the first half of the 20th century. Miranda epitomized Latin sensuality through her numerous Hollywood films.

Asked if she intends to repeat Miranda's success, Sangalo replies, "It would be too pretentious for me to even dream about that parallel."

"But I would like to follow [in] the steps of Tom Jobim and Caetano Veloso. They are Brazilian artists who are respected all around the world. For me, that will be more difficult to achieve, because I want to be known for the kind of music I sing—which doesn't fit the Brazilian standards foreign audiences are used to. I want people to [respect] my musical style."



SANGALO: DVD RECEIVED FEATURE FILM TREATMENT

key TV appearances.

"I guess some people may not enjoy the kind of music I sing, but they like my image and behavior," Sangalo says.

According to sales figures from Brazil's Assn. of Record Producers, Sangalo's 1999 self-titled solo debut sold 400,000 copies, while 2000's "Beat Beleza" sold 200,000 and 2001's "Festa" sold 350,000.

Sangalo's sales dipped slightly after that. In 2002, "Eu Não Te Amass," a compilation of romantic tracks, sold 120,000 copies while 2003's "Clube Carnavalesco Inocentes Em Progresso" sold 150,000 units.

But "MTV Ao Vivo" has lifted her

Larsen More Than Sir Remix-A-Lot

Mary J. Blige's "Give Me You." Erasure's "Solsbury Hill." Human League's "(Keep Feeling) Fascination." Soft Cell's "The Night." Lighthouse Family's "Happy."

These, as well as many other tracks, have one thing in common: They all spotlight the remixing skills of London-based Philip Larsen.

Earlier this year, Larsen and one of his production partners, Bruce Elliott-Smith—along with Rob Davis and Cathy Dennis—snagged a Grammy Award (best dance recording) for Kylie Minogue's "Come Into My World."

"With a bit of indirect—and not-so-subtle—PR, the Grammy is now starting to weave its magic," Larsen says.

Indeed.

Larsen and Elliott-Smith co-penned three songs ("Marrakech," "Ecstasy," "Here With Me") for ATB's forthcoming new album "No Silence."

Additionally, the duo, which operates under the E-S/L banner,

them," Larsen says. "Sixteen songs later, we have an album's worth of material."

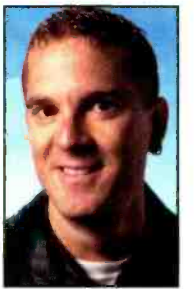
According to Larsen, the album—produced by Larsen and Smith—will arrive early next year, following Erasure's new album, "Nightbird."

Larsen says Bell's album, which features a "duet or two" with Clau-

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By Michael Paoletta
mpaoletta@billboard.com



dia Brücken of Propaganda, is an eclectic mix of songs. "They encompass styles that people may not have heard Andy sing before."

As for the B-52's, Smith is the executive producer of a remix collection from the band. Larsen and Smith—in their Manhattan Clique guise—are giving fave B-52's track "Mesopotamia" a major re-rub.



FROM LEFT, SMITH, BELL AND LARSEN: NEW SLATE FOR ERASURE SINGER

penned and produced "Back in Time," a track on the upcoming *Angel City* album.

Larsen says the Grammy gave him and Chris Smith, his "regular studio and production partner," an introduction to Martine McCutcheon. The duo recently began writing and producing tracks for the actress-turned-singer's new album.

Also with Smith, Larsen is working on Erasure singer Andy Bell's solo album and a B-52's remix project.

Larsen and Smith's association with Bell began after the pair remixed Erasure's "Solsbury Hill" and "Make Me Smile (Come Up and See Me)."

"Off the back of that—and post-Grammy—Chris and I gave Andy some tracks in the hope that he would write over one or two of

Right now, Larsen is devoting quite a bit of his time and energy to his own trio, *Sham Rock*. Comprising Larsen, Anne Barrett and John Hamilton, *Sham Rock* reinterprets traditional Irish and Celtic songs in a dance-pop vein.

The group scored a hit single in 1998 with "Tell Me Ma," which has remained "one of those bubbling under tracks," Larsen notes.

Sham Rock's debut album, "The Album," was released last month in the United States by Square Biz/Malaco. A U.K. release date is forthcoming.

Sure, Larsen keeps a busy schedule. But he says it's simply a matter of juggling: "While there can be a lot of overlap, I keep the projects separate so that each one gets my undivided attention. At the end of the day, it's about maintaining quality control."

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Billboard **HOT DANCE SINGLES SALES** TM

July 3, 2004

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON	TITLE	Artist
1	1	5	NUMBER 1 5 Weeks At Number 1 AMAZING (FULL INTENTION & JACK 'N' RORY MIXES) AEGEAN/EPIC 7818/SONY MUSIC	George Michael
2	2	9	LEFT OUTSIDE ALONE (J. NEVINS REMIX) DAYLIGHT/EPIC 76705/SONY MUSIC	Anastacia
3	3	6	HOLE IN THE HEAD (A. VAN HELDEN REMIX) INTERSCOPE 002701	Sugababes
4	NEW	1	SCANDALOUS (REMIXES) 456/REPRISE 42723/WARNER BROS.	Mis-Teeq
5	5	33	ME AGAINST THE MUSIC JIVE 5757/ZOMBA	Britney Spears Featuring Madonna
6	4	12	8TH WORLD WONDER (THE REMIXES) CURB 77103	Kimberley Locke
7	11	2	PUSH THE FEELING ON (ROSABEL & JCA MIXES) TOMMY BOY SILVER LABEL 2443/TOMMY BOY	Nightcrawlers
8	6	5	LOVE PROFUSION MAVERICK 42703/WARNER BROS.	Madonna
9	7	7	STRICT MACHINE (REMIXES) MUTE 9215	Goldfrapp
10	8	11	DIP IT LOW (DANCE REMIXES) ISLAND 002447/DJMG	Christina Milian
11	18	5	CHA CHA HEELS TOMMY BOY SILVER LABEL 2443/TOMMY BOY	Rosabel With Jeanie Tracy
12	9	7	LOVE COMES AGAIN BLACK HOLE 33227/NETTWERK	Tiesto Featuring BT
13	16	28	NOTHING FAILS/NOBODY KNOWS ME MAVERICK 42692/WARNER BROS.	Madonna
14	10	9	SHE WANTS TO MOVE (J. NEVINS REMIX) STAR TRAK 48394/VIRGIN	N*E*R*D
15	13	10	THE DISTRICT SLEEPS ALONE TONIGHT SUB POP 70614	The Postal Service
16	25	6	I'M READY (D. AUDE, S. NICK, M. RIZZO, & DUMMIES MIXES) LAVA 88393/AG	Cherie
17	14	40	SYMPATHY FOR THE DEVIL (REMIXES) ABKCO 713666	The Rolling Stones
18	19	20	LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES) WARNER BROS. 42685	Seal
19	RE-ENTRY	2	AND GO! SYSTEM 1033	DJ Icey
20	12	13	CRUSH MUTE 9240	Paul Van Dyk Featuring Second Sun
21	17	13	WHERE ARE YOU NOW? ROBBINS 72107	Ian Van Dahl
22	RE-ENTRY	27	BREATHE (REMIXES) MAVERICK 42689/WARNER BROS.	Michelle Branch
23	NEW	1	LOVE ME RIGHT STAR 69 1286	Stacy Burket
24	NEW	1	PUSH (J. NEVINS/A. ACID/J. HARRIS/P. BAILEY MIXES) DEF JAM 002822/DJMG	Ghostface Feat. Missy Elliott
25	20	19	(THERE'S GOTTA BE) MORE TO LIFE FOREFRONT 52925/VIRGIN	Stacie Orrico

Billboard **HOT DANCE RADIO AIRPLAY** TM

July 3, 2004

Airplay compiled by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WKS. ON	TITLE	Artist
1	1	8	NUMBER 1 3 Weeks At Number 1 NAUGHTY GIRL COLUMBIA	Beyonce
2	7	5	AMAZING AEGEAN/EPIC	George Michael
3	2	19	DEJA VU (IT'S HARD TO BELIEVE) TOMMY BOY SILVER LABEL/TOMMY BOY	The Roc Project Featuring Tina Novak
4	4	29	AS THE RUSH COMES ULTRA	Motorcycle
5	6	6	ILLUSION BENZ STREET/ZYX/WAako	Benassi Bros. Featuring Sandy
6	12	2	IF I CLOSE MY EYES ROBBINS	Reina
7	5	16	RED BLOODED WOMAN CAPITOL	Kylie Minogue
8	8	12	TAKE ME TO THE CLOUDS ABOVE ULTRA	LMC Vs. U2
9	3	14	STRAIGHT AHEAD KING BRAIN/ARTEMIS	Tube & Berger Featuring Chrissie Hynde
10	13	3	LET'S GET IT RIGHT ROBBINS	Krystal K
11	10	14	DIP IT LOW ISLAND/DJMG	Christina Milian
12	15	2	EX EX GIRLFRIEND DND/ROBBINS	DND Featuring Angie Irons
13	11	6	THE FORCE OF GRAVITY NETTWERK	BT Featuring JC Chasez
14	16	3	EASY AS LIFE WALT DISNEY	Deborah Cox
15	NEW	1	EVERYTIME JIVE/ZOMBA	Britney Spears
16	17	13	BURNED WITH DESIRE ULTRA	Armin Van Buuren Featuring Justine Suissa
17	22	19	LOVE'S DIVINE WARNER BROS.	Seal
18	9	9	DON'T LOOK BACK EMI LATIN/VIRGIN	Thalia
19	21	14	BEAUTIFUL THINGS ROBBINS	Andain
20	20	4	SANCTUARY TOMMY BOY SILVER LABEL/TOMMY BOY	Origene
21	19	5	LUCKY STAR ROBBINS	Karma Club
22	14	14	YEAH! LAFACE/ZOMBA	Usher Featuring Lil Jon & Ludacris
23	RE-ENTRY	1	LOVE ME RIGHT (OH SHEILA) ULTRA	Angel City Featuring Lara McAllen
24	24	2	I DON'T WANNA KNOW BAD BOY/UMRG	Mario Winans Featuring Enya & P. Diddy
25	18	6	LOVE COMES AGAIN BLACK HOLE/NETTWERK	Tiesto Featuring BT

Billboard **TOP ELECTRONIC ALBUMS** TM

July 3, 2004

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	Title
1	1	5	NUMBER 1 5 Weeks At Number 1 THE STREETS VICE 61534*/ATLANTIC	A Grand Don't Come For Free
2	2	63	THE POSTAL SERVICE SUB POP 595 [M]	Give Up
3	3	3	TIESTO BLACK HOLE 30364/NETTWERK [M]	Just Be
4	5	9	VIC LATINO & DAVID WAXMAN ULTRA 1190 [M]	Ultra.Dance 05
5	6	25	VARIOUS ARTISTS RAZOR & TIE 89077	Fired Up!
6	4	2	!!! (CHK CHK CHK) TOUCH AND GO 20934* [M]	Louden Up Now
7	7	11	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 77055	Los Remixes 2.0
8	NEW	1	BAD BOY JOE MEGAMIX 2004/MUSICRAMA	Best of NYC AfterHours: Feel the Drums
9	10	5	DIESELBOY HUMAN 8008*/SYSTEM [M]	The Dungeonmaster's Guide
10	9	6	VARIOUS ARTISTS ROBBINS 75045	Best Of Hits [Dance] Volume One
11	8	16	ZERO 7 ULTIMATE DILEMMA/ELEKTRA 61558*/AG [M]	When It Falls
12	11	21	AIR SOURCE 96632*/ASTRALWERKS	Talkie Walkie
13	RE-ENTRY	1	BOND MGO/DECCA 001117/JUNIVERSAL CLASSICS GROUP	Bond: Remixed
14	17	11	JUMP5 SPARROW 94175	Mix It Up: Remixed
15	13	23	THE CRYSTAL METHOD V2 27176*	Legion Of Boom
16	12	4	FELIX DA HOUSECAT EMPEROR NORTON 7072*	Devin Dazzle & The Neon Fever
17	20	10	VARIOUS ARTISTS HIP-O 001778/UME	Pure 80's Dance
18	NEW	1	ABEL TOMMY BOY 1586	Alegria
19	15	27	SARAH MCLACHLAN NETTWERK/ARISTA 58763/RMG	Remixed
20	21	6	DJ GEOFFRE UBL 0912	Best Of Club Hits Volume 2
21	14	21	JOHNNY VICIOUS ULTRA 1180 [M]	Ultra.Trance:3
22	16	11	VARIOUS ARTISTS VIRGIN 97306	Pink Panther's Penthouse Party
23	18	45	THE STREETS VICE 59181*/ATLANTIC [M]	Original Pirate Material
24	22	36	MARIAH CAREY COLUMBIA 87154/SONY MUSIC	The Remixes
25	25	55	VARIOUS ARTISTS MADADY 4961	30th Anniversary Collection: Ultimate Disco

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

July 3, 2004

THIS WEEK	LAST WEEK	WKS. ON	TITLE	Artist
1	1	1	NUMBER 1 1 Week At Number 1 ONE WITH YOU (LORIMER/C. COX/RIZZO/KUPPER MIXES) RM PROMO	Sun
2	4	7	DA HYPE NETTWERK PROMO	Junior Jack Featuring Robert Smith
3	6	10	BAC N DA DAY DEFINITY 022	Frankie Knuckles Featuring Jamie Principle
4	8	11	HELL IN PARADISE (PT. 1) MINDTRAIN 50038/TWISTED	Ono
5	1	4	CHA CHA HEELS TOMMY BOY SILVER LABEL 2443/TOMMY BOY	Rosabel With Jeanie Tracy
6	2	3	SANCTUARY TOMMY BOY SILVER LABEL 2441/TOMMY BOY	Origene
7	5	2	STRICT MACHINE (REMIXES) MUTE 9215	Goldfrapp
8	11	22	TOOK MY LIFE JVM PROMO	Vernessa Mitchell
9	9	15	HEAR MY NAME TOMMY BOY SILVER LABEL 2442/TOMMY BOY	Armand Van Helden Featuring Spalding Rockwell
10	10	16	FEELS GOOD ACT 2 8005/MUSIC PLANT	Dolce
11	17	36	ALL NITE (DON'T STOP) [S. KLEINENBERG & LOW END MIXES] VIRGIN 49832	Janet Jackson
12	13	18	HEARTATTACK STAR 69 12801	Jahkey B. Featuring Satta
13	16	23	STEPPIN' OUT OIV 456	Kaskade
14	7	1	I'M READY (D. AUDE, S. NICK, M. RIZZO, & DUMMIES MIXES) LAVA 88393	Cherie
15	18	28	LET THE SUN SHINE IN RADIKAL PROMO	Milk & Sugar Featuring Lizzy Pattinson
16	14	19	JUST FOR YOU (THE DANCE REMIXES) ISLAND 002466/DJMG	Lionel Richie
17	20	26	MARRAKECH RADIKAL PROMO	ATB
18	15	6	SHE WANTS TO MOVE (BASEMENT JAXX & J. NEVINS MIXES) STAR TRAK 48394/VIRGIN	N*E*R*D
19	32	43	PUSH THE FEELING ON (ROSABEL & JCA MIXES) TOMMY BOY SILVER LABEL 2445/TOMMY BOY	Nightcrawlers
20	12	8	NAUGHTY GIRL (CALDERONE & QUAYLE REMIX) COLUMBIA PROMO	Beyonce
21	19	12	THE FORCE OF GRAVITY NETTWERK 36334	BT Featuring JC Chasez
22	26	29	AERODYNAMIK ASTRALWERKS 48204	Kraftwerk
23	28	32	DESTINATION UNKNOWN ROBBINS 72102	Gaudino Featuring Crystal Waters
24	30	31	LUV 2 LUV STAR 69 12711	Suzanne Palmer
25	23	17	LET IT GO DEFINITIVE/FOREVER SOUL 002ESNTION	Norty Cotto

THIS WEEK	LAST WEEK	WKS. ON	TITLE	Artist
26	24	9	DON'T LOOK BACK (N. COTTO & J. NEVINS MIXES) EMI LATIN PROMO/VIRGIN	Thalia
27	33	38	RED BLOODED WOMAN CAPITOL PROMO	Kylie Minogue
28	40	2	POWER PICK STOLEN CAR (TAKE ME DANCING) [D. AUDE & R.H. VISSION MIXES] A&M PROMO/INTERSCOPE	Sting
29	34	39	I LIKE IT YOSHITOSHI 113/DEEP DISH	Narcotic Thrust
30	31	27	EASY AS LIFE (T. MORAN & W. RIGG REMIX) WALT DISNEY PROMO	Deborah Cox
31	36	45	TAKE MY BREATH AWAY (E. BAEZ & THE PASSENGERZ MIXES) COLUMBIA 76969	Jessica Simpson
32	35	37	LOVE COMES AGAIN BLACK HOLE 33227/NETTWERK	Tiesto Featuring BT
33	21	14	ILLUSION BENZ STREET/ZYX 0138/WAako	Benassi Bros. Featuring Sandy
34	27	24	A DAY IN THE LIFE (2004 REMIX) VINYL SOUL 127/MUSIC PLANT	Frisicia & Lamboy Vs. Todd Terry
35	39	46	SWAY (JUNKIE XL, THE PASSENGERZ & R. ROSARIO MIXES) 143 PROMO/REPRISE	Michael Buble
36	25	20	COME INTO MY LIFE (REMIXES) FUNK LA PLANET PROMO	Joyce Sims
37	22	21	MY LIFE JVM 020	Junior Presents Jason
38	29	13	DIP IT LOW (FULL INTENTION, JJ FLORES, TYAS & LAWRENCE MIXES) ISLAND 002447/DJMG	Christina Milian
39	43	2	NEW DAY (DANCE MIXES) DEF SOUL CLASSICS 002821/DJMG	Patti LaBelle
40	42	2	JUST WANNA DANCE JA-TAIL PROMO	Toy
41	44	2	SCANDALOUS (REMIXES) 456 42723/REPRISE	Mis-Teeq
42	41	40	I WANNA SEX YOU LITTLE DIZZY 1379	Michael B. Sutton
43	45	2	FEEL BRAND NEW (J. VASQUEZ & TWISTED DEE MIXES) EPISODE/BENZ STREET PROMO/WAako	Seduction
44	37	34	STRANGE TRANSMISSION (BASTONE & BURNZ REMIX) KODJ 9577	The Peter Malick Group Featuring Norah Jones
45	NEW	1	HOT SHOT DEBUT WORLD ON FIRE (JXL & M. DE VRIES MIXES) ARISTA PROMO/RMG	Sarah McLachlan
46	NEW	1	LIVIN' LARGE OVERNIGHT SUPERSTAR PROMO	Tony Rhone
47	46	48	ALL OF MY LIFE TOMMY BOY 2411	Aluna
48	47	44	IF YOU WANNA UBIQUITY 11146	Roy Davis Jr. Featuring Terry Dexter
49	38	25	LEFT OUTSIDE ALONE (J. NEVINS REMIX) DAYLIGHT 76705/EPIC	Anastacia
50	49	33	JAM SESSIONS FOREVER SOUL 001ESNTION	Mr. Ali Vs. E-Smoove

• 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: [C] CD Single available. [M] CD Maxi-Single available. [V] Vinyl Maxi-Single available. [C] Cassette Maxi-Single available. ©2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

He's Tex-Mex And Pure Country

While you won't find many Hispanic surnames among the performers of country music, there are plenty among its fans.

John Arthur Martinez aims to appeal to those fans and many more with his **Dualtone Records** album, "Lone Starry Night," which was released May 4.

"There are many Hispanics who are third-, fourth- and fifth-generation Americans and love country music, but haven't found somebody they can relate to on the labels," Martinez says. He is hoping to be that person.

"In [places like] my hometown [Marble Falls, Texas], there are people like my sister and my friends who have as many country albums as they have *tejano* albums. I've received fan mail from those areas."

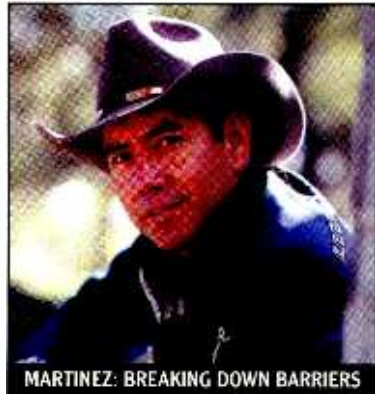
One note came from a man also named Martinez, who told the artist he was "excited to hear a guy named Martinez on country radio."

Dualtone co-president **Scott Robinson** says part of the label's focus for this project is Mexican-Americans. And while he believes Martinez's heritage affords him substantial opportunities, Robinson says, "The country format is so conservative. It's harder for gatekeepers in the Midwest and Northeast to accept an artist like John

Arthur [than] it would be a programmer in the South and Southwest.

"It seems the country format is one of the slowest to have change or accept something different," he adds.

Still, Robinson says, "If we can break down some of those barriers, there are some real opportunities



for a Mexican-American artist like John Arthur."

Martinez is best-known as the first runner-up in last year's "Nashville Star" competition on **USA Networks**. But while first- and third-place finishers **Buddy Jewell** and **Miranda Lambert** quickly signed with **Sony**, Martinez took nearly a year to find a label.

"I had significant [label] interest

during the show," he says. "That gave me at least some confidence to know that the industry had taken notice."

Martinez chose Dualtone because he says, "I love to do business with people who seem genuinely excited about what I do."

"I found a label that was genuinely about the music. That was a huge deciding factor."

Another factor was a comment Dualtone artist **Radney Foster** made to Martinez. "He said it's his first label where he's seen a royalty check beyond the advance," Martinez recalls.

Initial focus will be on working Martinez in Texas. "People like **Pat Green** can sell over 90% of their product in the state," Martinez says.

"I don't want to just focus on the state of Texas," he adds. "But it's a foundation from which I can build a career."

Martinez admits that the year between his weekly media exposure on "Nashville Star" and the release of the album may have cost him some momentum. Both the album and first single "Home Made of Stone" have struggled.

"We do have a daunting task to recapture some of the passion these people had for me," he says. "You have to put yourself back in the public eye. If I could capture all those

people who voted for me [on "Nashville Star"], I think it could propel me into a significant role in the country music industry."

Capitalizing on his affiliation with the show, Martinez became a special "Nashville Star" correspondent for radio stations for 12 weeks during the show's second season. He called in reports about the show to more than 30 stations nationwide.

Martinez co-wrote all of the songs on "Lone Starry Night," except a bilingual remake of

"Amarillo By Morning." He is proud of his writing, but more modest about his performing talent. "If you remove the songwriting side of me, you would just have an average performer," he says.

Martinez says he has written more than 400 songs, about 100 of which he has been playing regularly for years in his Texas club gigs. He released four previous albums by himself, which he says he sold on his Web site and "off the back of the truck."

ON THE ROW: **Norbert Nix** has exited **Refugee Management**, where he was a VP, to launch his own management firm, **N² Entertainment**. His first client is **Johnny Reid**, who is signed to **Open Road/Universal Records** in Canada.

Music industry veterans **Steve Keller** and **Mandy West** have formed

Nashville Scene™
By Phyllis Stark
pstark@billboard.com



Transparent Creative Management. The company specializes in entertainment management, image development, brand strategy and design, consultation, training and research. Among their first clients is **Capitol Records** artist **Roy D. Mercer**, or more precisely, the radio air personalities who have played the Mercer character on a series of comedy albums for Capitol.

Australian

Continued from page 16

Hughes, who grew up listening to Buck Owens and Merle Haggard records, thinks Australian country artists "have a slightly different take on country music, and that's what makes us stand out a little more and makes us more appealing. At a younger age we may have more of an appreciation for the roots [of country music], and we may stick to that a little more."

Richards doesn't think the current crop of Aussie artists has any one unifying style. Rather, he calls their sounds "diverse." But that diversity "blends in so well with everything else in country music right now," he says.

The emergence of Australian country acts, he adds, "is part of the world becoming a much smaller place... We're open to finding artists and music anywhere, [even] outside of the borders."

Sackley thinks the infusion of country artists from Australia is "good for everyone involved because [we're] bringing a different cultural element to the table."

Hughes predicts a new wave of Australian country artists arriving in Nashville. "I have some friends who are quite uniquely Australian and have a hipper view of country music," he says. "I think they'll be coming over in the next few years."

Australia's Twang Gang

The Veterans

Sherrié Austin

Label: Broken Bow Records

Aussie roots: Began traveling to country festivals in her native Australia at 13. Before she was 15 she had opened a series of concerts for Johnny Cash. Moved to Los Angeles as a teenager and later moved to Nashville, where she currently resides.

Stats: Recorded two albums for Arista Nashville and one for indie WE Records. Her current album is "Streets of Heaven."

Jamie O'Neal

Label: Capitol Records

Aussie roots: Born in Sydney but moved to the United States with her family when she was 2. Returned to Australia as a teenager and toured internationally as a backup vocalist for Aussie pop princess Kyle Minogue for two years. Settled in Nashville in 1996.

Stats: Mercury released her debut album in 2000. That album, which has been certified gold, spawned the No. 1 singles "There Is No Arizona" and "When I Think About Angels."

Keith Urban

Label: Capitol Records

Aussie roots: Born in Caboolture, Queensland (a town outside Brisbane), in 1967. Began playing guitar at 6 and says he knew by 7 he would come to Nashville and play country music. By 8 he was winning country talent shows. Led a hit-making country band in Australia and formed another band, the Ranch, after moving to Nashville in 1992. Recorded one album for Capitol with the Ranch in 1997 before disbanding that group and signing with the label as a solo act.

Stats: His two solo albums are both certified platinum. Has scored seven top 10 singles on the Hot Country Singles & Tracks chart including four No. 1 hits.

The Newcomers

Catherine Britt

Label: RCA Records

Aussie roots: Grew up in Newcastle, New South Wales. Signed in 2002 with ABC Records in Australia. Elton John heard her album and became a fan. He duets with the 19-year-old on a track from her upcoming RCA album. RCA Label Group chairman Joe Galante flew her to



BRITT

Nashville for an audition and signed her to the label promptly. She still lives in Australia.

Stats: Nashville's Keith Stegall and Australia's Bill Chambers of the Dead Ringer Band produced

her RCA album. Her first U.S. single is due this summer.

Jedd Hughes

Label: MCA Nashville

Aussie roots: The 22-year-old grew up in the South Australian town of Quorn. At 8 he won first place at the Port Pirie Country Music Festival. At 12 he represented Australia on a three-week tour of Europe, performing at the International Music for Youth Festivals. Through his teens he traveled in Australia as a sideman for various country entertainers.

Moved to the United States to attend South Plains College in Levelland, Texas, known for its bluegrass music program. Producer Terry McBride discovered him there, and Hughes moved to Nashville soon after.

Six weeks later, he landed a spot as a guitarist in Patty Loveless' band for the Down From the Mountain tour.

Stats: Recently performed at the Eric Clapton Crossroads Guitar Festival in Dallas. His debut album, "Transcontinental," is due Aug. 31. Loveless and Alison Krauss make guest appearances on the album. Debut single "High Lonesome" is No. 55 on the Hot Country Singles & Tracks chart.

Kylie Sackley

Publisher: Big Tractor Music

Aussie roots: Grew up in Port Douglas, Queensland. Won Australia's "Star Maker" competition, which resulted in an album for ABC/Universal Music. The 21-year old appeared in an advertising campaign for Toyota in Australia. Was the 2002 winner of the Country Music Assn. of Australia's best new talent award, beating out Catherine Britt. Currently lives in Nashville.

Stats: Sackley has a cut on the upcoming LeAnn Rimes album.



SACKLEY

JULY 3
2004

Billboard® TOP COUNTRY ALBUMS™

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
1	1	1	6	GRETCHEN WILSON ▲	EPIC 90903/SONY MUSIC (11.98 CD)	NUMBER 1 Here For The Party	1	37	36	31	31	DIXIE CHICKS ●	MONUMENT/COLUMBIA 90754/SONY MUSIC (11.98 EQ CD)	Top Of The World Tour Live	3
2			1	JOSH GRACIN	LYRIC STREET 165045/HOLLYWOOD (11.98 CD)	HOT SHOT DEBUT Josh Gracin	2	38	37	33	62	TOBY KEITH	MERCURY 170351/UMGN (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5
3	4	4	7	BIG & RICH	WARNER BROS. 48520/WARN (11.98 CD)	GREATEST GAINER Horse Of A Different Color	3	39	40	40	95	MONTGOMERY GENTRY ▲	COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	3
4	3	2	20	KENNY CHESNEY ▲ ²	BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	40	30	26	46	WYONNA	CURB 78811 (12.98/18.98)	What The World Needs Now Is Love	1
5	5	3	33	TOBY KEITH ▲ ³	DREAMWORKS 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'All	1	41	34	32	31	REBA MCENTIRE ●	MCA NASHVILLE 000451/UMGN (12.98)	Room To Breathe	4
6	7	7	89	KEITH URBAN ▲	CAPITOL 92396 (10.98/18.98)	Golden Road	2	42	39	35	51	BUDDY JEWELL ●	COLUMBIA 90131/SONY MUSIC (12.98 EQ/18.98)	Buddy Jewell	1
7	8	10	48	BRAD PAISLEY ●	ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	1	43	43	43	89	JOHNNY CASH ▲	AMERICAN 063339/LOST HIGHWAY (12.98 CD)	American IV: The Man Comes Around	2
8	10	9	27	ALAN JACKSON ▲ ³	ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	2	44	38	37	8	MARY CHAPIN CARPENTER	COLUMBIA 86619/SONY MUSIC (11.98 EQ CD)	Between Here And Gone	5
9			1	VARIOUS ARTISTS	MUSIC FOR A CAUSE 60923/BMG STRATEGIC MARKETING GROUP (11.98 CD)	Patriotic Country	9	45	41	39	38	GARY ALLAN ●	MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	2
10	2		2	SHEDAISY	LYRIC STREET 165044/HOLLYWOOD (11.98 CD)	Sweet Right Here	2	46	44	44	46	ALAN JACKSON ▲ ³	ARISTA NASHVILLE 53059/RLG (12.98/18.98)	Greatest Hits Volume II And Some Other Stuff	1
11	9	8	5	MONTGOMERY GENTRY ●	COLUMBIA 90558/SONY MUSIC (11.98 EQ CD)	You Do Your Thing	2	47	49	48	32	RANDY TRAVIS	WORD-CURB 06273/WARNER BROS. (11.98 CD)	Worship & Faith	9
12	6	5	4	LONESTAR	BNA 59751/RLG (11.98 CD)	Let's Be Us Again	2	48	45	45	50	TRACE ADKINS ●	CAPITOL 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	1
13	11	11	4	JULIE ROBERTS	MERCURY 001902/UMGN (8.98/13.98)	Julie Roberts	9	49	42	41	31	LEANN RIMES ●	CURB 78829 (11.98 CD)	Greatest Hits	3
14	12	6	3	KENNY ROGERS	CAPITOL 98794 (21.98 CD)	42 Ultimate Hits	6	50	46	46	17	RODNEY CARRINGTON	CAPITOL 94164 (11.98 CD)	Greatest Hits	11
15	13	12	86	RASCAL FLATTS ▲ ²	LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1	51	56	55	11	JOHNNY CASH	AMERICAN 002262/LOST HIGHWAY (11.98 CD)	My Mother's Hymn Book	27
16	14	13	8	LORETTA LYNN	INTERSCOPE 002513 (12.98 CD)	Van Lear Rose	2	52	51	51	22	JEFF BATES	RCA 67071/RLG (11.98/17.98) [M]	Rainbow Man	14
17	16	16	38	MARTINA MCBRIDE ▲	RCA 54207/RLG (11.98/18.98)	Martina	1	53	55	49	7	WILLIE NELSON	SMITH MUSIC GROUP 5029 (17.98 CD)	Live At Billy Bob's Texas	27
18	15	15	83	SHANIA TWAIN ◆ ¹⁰	MERCURY 170314/UMGN (12.98 CD)	Up!	1	54	53	53	13	ELVIS PRESLEY	RCA 57868/BMG STRATEGIC MARKETING GROUP (11.98 CD)	Elvis: Ultimate Gospel	30
19	18	17	36	JOSH TURNER ●	MCA NASHVILLE 000574/UMGN (4.98/9.98) [M]	Long Black Train	3	55	47	47	15	CROSS CANADIAN RAGWEED	UNIVERSAL SOUTH 001888 (12.98 CD)	Soul Gravy	5
20	17	14	12	TRACY LAWRENCE	DREAMWORKS 001032/INTERSCOPE (11.98 CD)	Strong	2	56	60	69	57	WILLIE NELSON	LEGACY/COLUMBIA 86740/SONY MUSIC (12.98 EQ CD)	The Essential Willie Nelson	24
21	19	21	29	TRACE ADKINS ●	CAPITOL 40517 (12.98/18.98)	Comin' On Strong	3	57	65	68	42	JEFF FOXWORTHY	WARNER BROS. 73903/RHINO (11.98 CD/DVD)	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10
22	23	23	44	DIERKS BENTLEY ●	CAPITOL 39814 (12.98/18.98)	Dierks Bentley	4	58	50	50	52	JIMMY WAYNE	DREAMWORKS 450355/INTERSCOPE (11.98 CD)	Jimmy Wayne	7
23	24	20	49	BROOKS & DUNN ▲	ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	1	59	64	66	7	VARIOUS ARTISTS	NEW HAVEN 28043 (11.98 CD)	Country's 20 Classic Gospel Songs Of The Century	51
24	22	25	44	SARA EVANS	RCA 67074/RLG (12.98/18.98)	Restless	3	60	54	54	64	CHRIS CAGLE ●	CAPITOL 40516 (11.98/18.98)	Chris Cagle	1
25	25	22	100	TOBY KEITH ▲ ⁴	DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	61	52	61	33	BILLY CURRINGTON	MERCURY 003164/UMGN (4.98/9.98) [M]	Billy Currington	17
26	35	38	62	SOUNDTRACK	WARNER BROS. 48424/WARN (11.98 CD)	PACESETTER Blue Collar Comedy Tour: The Movie	16	62	58	59	13	WAYLON JENNINGS	RCA 57267/BMG HERITAGE (11.98 CD)	Ultimate Waylon Jennings	16
27	20	18	9	JOHN MICHAEL MONTGOMERY	WARNER BROS. 48729/WARN (11.98 CD)	Letters From Home	3	63	48	42	3	JOE DIFFIE	BROXEN BOW 75082 (17.98 CD)	Tougher Than Nails	42
28			1	VARIOUS ARTISTS	SPARROW 95556 (17.98 CD)	Amazing Grace 3: A Country Salute To Gospel	28	64	61	57	88	RANDY TRAVIS ●	WORD-CURB 88238/WARNER BROS. (11.98/18.98)	Rise And Shine	8
29	27	30	91	ELVIS PRESLEY ▲ ³	RCA 68079/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1	65	62	62	100	JOE NICHOLS ●	UNIVERSAL SOUTH 170285 (11.98/12.98) [M]	Man With A Memory	9
30	26	27	27	RON WHITE	PARALLEL/HIP-D 001582/UMG (12.98 CD) [M]	Drunk In Public	17	66	59	58	68	GEORGE STRAIT ●	MCA NASHVILLE 170319/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2
31	21	19	7	LEE ANN WOMACK	MCA NASHVILLE 001883/UMGN (12.98 CD)	Greatest Hits	2	67	57	52	57	JO DEE MESSINA	CURB 78790 (11.98 CD)	Greatest Hits	1
32	31	28	82	TIM MCGRAW ▲ ³	CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	68	69	70	11	VARIOUS ARTISTS	UNIVERSAL SOUTH 002320 (12.98 CD)	Songs Inspired By The Passion Of The Christ	7
33	32	29	85	ALISON KRAUSS + UNION STATION ▲	ROUNDER 610515 (11.98 CD)	Live	9	69	69	64	37	ALABAMA	RCA 54271/RLG (14.98 CD)	The American Farewell Tour	6
34	33	34	55	LONESTAR ▲	BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1	70	67	65	42	JOHN MICHAEL MONTGOMERY	WARNER BROS. 73919/WARN (11.98 CD)	The Very Best Of John Michael Montgomery	11
35	29	31	36	CLAY WALKER	RCA 67068/RLG (11.98/18.98)	A Few Questions	3	71	70	56	16	CLINT BLACK	EQUITY 3001 (11.98 CD)	Spend My Time	3
36	28	24	54	GEORGE STRAIT ●	MCA NASHVILLE 000114/UMGN (8.98/12.98)	Honkytonkville	1	72	66	63	7	VARIOUS ARTISTS	WARNER STRATEGIC MARKETING 18982/TIME LIFE (11.98 CD)	Gettin' Rowdy: A Classic Country Collection	52
								73	72	71	49	PAT GREEN ●	REPUBLIC 000562/UNIVERSAL SOUTH (11.98/12.98)	Wave On Wave	2
								74				DOLLY PARTON	RCA 52008/BMG HERITAGE (11.98 CD)	Ultimate Dolly Parton	20
								75							

● 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 (10x), △ Certification for 200,000 units (20x), △ Certification for 400,000 units (40x). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JULY 3
2004

Billboard® TOP COUNTRY CATALOG ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	LARRY THE CABLE GUY	PARALLEL/HIP-D 001423/UMG (11.98 CD)	NUMBER 1 Lord, I Apologize	53	13	13	TIM MCGRAW ▲ ²	CURB 78711 (12.98/18.98)	Set This Circus Down	144
2	2	KENNY CHESNEY ▲ ⁴	BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	113	14	15	GEORGE JONES ●	LEGACY/EPIC 69319/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	152
3	3	SOUNDTRACK ▲	LOST HIGHWAY/MERCURY 170069/UMGN (8.98/12.98)	O Brother, Where Art Thou?	185	15	16	JEFF FOXWORTHY ●	WARNER BROS. 46861/WARN (10.98/18.98)	Totally Committed	54
4	4	WILLIE NELSON ▲	LEGACY/COLUMBIA 86290/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	301	16	17	JOHNNY CASH	LEGACY/COLUMBIA 86290/SONY MUSIC (11.98 EQ/24.98)	The Essential Johnny Cash	63
5	4	TIM MCGRAW ▲	CURB 77978 (12.98/18.98)	Greatest Hits	187	17	14	THE JUDDS ●	CURB 77965 (12.98/18.98)	Number One Hits	177
6	10	JOHNNY CASH ▲	LEGACY/COLUMBIA 69322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	272	18	21	ALAN JACKSON ▲ ⁵	ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	452
7	6	GEORGE STRAIT ●	MCA NASHVILLE 170280/UMGN (8.98/12.98)	The Best Of George Strait: 20th Century Masters The Millennium Collection	117	19	19	MERLE HAGGARD ▲	LEGACY/EPIC 69321/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	71
8	5	SHANIA TWAIN ◆ ¹⁰	MERCURY 536003/UMGN (8.98/12.98)	Come On Over	346	20	18	BROOKS & DUNN ▲ ³	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	353
9	7	KENNY CHESNEY ▲ ³	BNA 67976/RLG (12.98/18.98)	Greatest Hits	195	21	25	TOBY KEITH ▲ ²	MERCURY 508962/UMGN (12.98)	Greatest Hits Volume One	290
10	8	MARTINA MCBRIDE ▲ ³	RCA 67072/RLG (12.98/18.98)	Greatest Hits	144	22	17	THE CHARLIE DANIELS BAND ▲ ³	EPIC 65694/SONY MUSIC (7.98 EQ/11.98)	A Decade Of Hits	618
11	12	HANK WILLIAMS JR. ▲ ⁶	CURB 77638 (15.98/19.98)	Greatest Hits, Vol. 1	511	23	20	RASCAL FLATTS ▲	LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) [M]	Rascal Flatts	210
12	11	SOUNDTRACK ▲ ³	CURB 78703 (11.98/17.98)	Coyote Ugly	195	24	24	DON WILLIAMS	MCA NASHVILLE 112250/UMGN (8.98/11.98)	The Best Of Don Williams: 20th Century Masters The Millennium Collection	6
						25	25	TIM MCGRAW ▲ ⁴	CURB 77886 (17.98/11.98)	Everywhere	266

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

JULY 3
2004

Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems			TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems			TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				MON	TUE	WED								THU	FRI	SAT			
							NUMBER 1	1 Week At Number 1		31	32	38	13			YOU ARE C.LINDSEY,J.STROUD (J.WAYNE,C.LINDSEY,A.MAYO,M.GREEN)	Jimmy Wayne DREAMWORKS ALBUM CUT	31	
1	3	3	22				IF YOU EVER STOP LOVING ME R.RUTHERFORD (B.DIPIERO,T.SHAPIRO,R.RUTHERFORD)	Montgomery Gentry COLUMBIA ALBUM CUT	1	32	31	39	9			THE GIRL'S GONE WILD B.J.WALKER,JR.,T.TRITT (B.DIPIERO,R.RUTHERFORD)	Travis Tritt COLUMBIA ALBUM CUT	31	
2	2	4	16				WHISKEY GIRL J.STROUD,T.KEITH (T.KEITH,S.EMERICK)	Toby Keith DREAMWORKS 002546	2	33	44	58	3			HERE FOR THE PARTY M.WRIGHT,J.SCAIFE (G.WILSON,J.RICH,B.KENNY)	Gretchen Wilson EPIC 76851/EMN	33	
3	1	1	17				REDNECK WOMAN M.WRIGHT,J.SCAIFE (G.WILSON,J.RICH)	Gretchen Wilson EPIC 76851/EMN	1	34	35	40	10			LOOK AT US C.MORGAN,P.DONNELL (C.MORGAN,P.DONNELL)	Craig Morgan BROKEN BOW ALBUM CUT	34	
4	4	5	18				LET'S BE US AGAIN D.HUFF (R.MCDONALD,M.DERRY,T.L.JAMES)	Lonestar BNA ALBUM CUT	4	35	47	—	2			FEELS LIKE TODAY M.BRIGHT,M.WILLIAMS,RASCAL FLATTS (W.HECTOR,S.ROBSON)	Rascal Flatts LYRIC STREET ALBUM CUT	35	
5	8	10	5				LIVE LIKE YOU WERE DYING B.GALLIMORE,T.MCGRAW,D.SMITH (T.NICHOLS,C.WISEMAN)	Tim McGraw CURB ALBUM CUT	5	36	33	32	14			BEER MAN FROGERS (T.WILLMDN,C.BEATHARD)	Trent Willmon COLUMBIA ALBUM CUT	30	
6	7	7	25				LOCO D.L.MURPHY,K.TRIBBLE (D.L.MURPHY,K.TRIBBLE)	David Lee Murphy AUGIUM ALBUM CUT/KOCH	6							HOT SHOT DEBUT			
7	6	6	21				THAT'S WHAT SHE GETS FOR LOVING ME K.BROOKS,R.DUNN,M.WRIGHT (R.DUNN,T.MCBRIDE)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	6	37	NEW	1				DAYS GO BY K.URBAN,D.HUFF (K.URBAN,M.POWELL)	Keith Urban CAPITOL ALBUM CUT	37	
8	9	8	10				I GO BACK B.CANNON,K.CHESENEY (K.CHESENEY)	Kenny Chesney BNA ALBUM CUT	8	38	36	41	12			WHAT IT AIN'T M.WRIGHT,F.ROGERS (T.MENSY,M.CRISWELL)	Josh Turner MCA NASHVILLE ALBUM CUT	36	
9	5	2	23				LETTERS FROM HOME B.GALLIMORE (T.LANE,D.LEE)	John Michael Montgomery WARNER BROS. ALBUM CUT/WARN	2	39	40	44	8			HOW AM I DOIN' B.BEAVERS (WRITER X.D.BENTLEY)	Dierks Bentley CAPITOL ALBUM CUT	39	
10	11	15	13				WHISKEY LULLABY F.ROGERS (B.ANDERSON,J.RANDALL)	Brad Paisley Featuring Alison Krauss ARISTA NASHVILLE ALBUM CUT	10	40	34	37	15			BLAME IT ON MAMA R.CROWL (IN.JENKINS,C.WALKER,D.HYSOM)	The Jenkins CAPITOL 48622	34	
11	10	13	25				SOMEBODY R.MCINTIRE,B.CANNON,N.WILSON (D.BERG,S.TATE,A.TATE)	Reba McEntire MCA NASHVILLE 001981	10	41	38	43	7			I MEANT TO S.BOGARD,R.GILES (B.COTTER,S.BOGARD,R.GILES)	Brad Cotter EPIC 76851/EMN	38	
12	13	16	25				I GOT A FEELIN' C.CHAMBERLAIN (B.CURRINGTON,C.CHAMBERLAIN,C.BEATHARD)	Billy Currington MERCURY 001983	12	42	42	47	5			DANCE WITH MY FATHER D.HUFF (L.VANDROSS,R.MARK)	Kellie Coffey BNA ALBUM CUT	42	
13	14	17	6				HEY GOOD LOOKIN' M.UTLEY,M.MCANALLY (H.WILLIAMS)	Jimmy Buffett With Clint Black, Kenny Chesney, Alan Jackson, Toby Keith & George Strait RCA ALBUM CUT	13	43	41	48	7			PUT YOUR BEST DRESS ON D.JOHNSON (B.AUSTIN,D.V.WILLIAMS,D.DIXON,D.PFRIMMER)	Steve Holy CURB ALBUM CUT	41	
14	16	18	17				I WANT TO LIVE M.WILLIAMS (R.RUTHERFORD,B.JAMES)	Josh Gracin LYRIC STREET 164083	14	44	43	46	8			SWEET SUMMER RAIN J.BALDING,C.DINAPOLI,T.RUSHLOW (D.ORTON,J.COLLINS)	Rushlow LYRIC STREET ALBUM CUT	43	
15	15	14	22				WHEN THE SUN GOES DOWN B.CANNON,K.CHESENEY (B.JAMES)	Kenny Chesney & Uncle Kracker BNA ALBUM CUT	1	45	46	50	7			THAT'S COOL D.HUFF,D.JOHNSON (A.BENWARD,S.REEVES,L.T.MILLER)	Blue County ASYLUM-CURB ALBUM CUT	45	
16	18	20	11				GIRLS LIE TOO B.GALLIMORE (C.HARRINGTON,K.LOVEACE,T.NICHOLS)	Terri Clark MERCURY ALBUM CUT	16	46	39	29	20			THE WRONG GIRL B.GALLIMORE (L.ROSE,P.MCLAUGHLIN)	Lee Ann Womack MCA NASHVILLE 002359	24	
17	19	21	12				HOW FAR M.MCBRIDE,P.WORLEY (J.O'NEAL,S.SMITH,E.HILL)	Martina McBride RCA ALBUM CUT	17	47	37	28	20			IT ONLY HURTS WHEN I'M BREATHING R.J.LANGE (S.TWAIN,R.J.LANGE)	Shania Twain MERCURY 002357	18	
18	17	19	19				SHE THINKS SHE NEEDS ME R.SCRUGGS (S.LEMAIRE,C.MILL,S.S.MINOR)	Andy Griggs RCA ALBUM CUT	17	48	48	49	7			SON OF A PREACHER MAN W.RAMBEAUX (J.HURLEY,R.WILKINS)	Sherrie Austin BROKEN BOW ALBUM CUT	48	
19	20	22	24				TOUGHER THAN NAILS L.WILSON,J.DIFFIE (P.DONNELL,K.MARVELL,M.T.BARNES)	Joe Diffie BROKEN BOW ALBUM CUT	19	49	51	55	4			ONE STEP AT A TIME C.BLACK (S.WIDELITZ,B.COLLINS)	Buddy Jewell COLUMBIA ALBUM CUT	49	
20	21	23	17				ME AND EMILY C.LINDSEY (R.PROCTOR,C.TDMPKINS)	Rachel Proctor BNA ALBUM CUT	20	50	52	—	2			NOTHING ON BUT THE RADIO M.WRIGHT,G.ALLAN (B.HILL,D.BLACKMAN,B.LONG)	Gary Allan MCA NASHVILLE ALBUM CUT	50	
21	22	26	11				SAVE A HORSE (RIDE A COWBOY) B.KENNY,J.RICH,P.WORLEY (B.KENNY,J.RICH)	Big & Rich WARNER BROS. ALBUM CUT/WARN	21	51	55	—	2			IT'S ALL HOW YOU LOOK AT IT J.STROUD (R.RUTHERFORD,G.MIDDLEMAN,D.BERG)	Tracy Lawrence DREAMWORKS ALBUM CUT	51	
22	23	25	13				IF NOBODY BELIEVED IN YOU B.ROWAN (H.ALLEN)	Joe Nichols UNIVERSAL SOUTH ALBUM CUT	22	52	53	53	4			THE WATCH J.STROUD,T.KEITH (S.EMERICK,D.DILLON,L.SATCHER)	Scotty Emerick DREAMWORKS ALBUM CUT	52	
23	24	27	24				I WANNA MAKE YOU CRY K.BEARD,D.MALLOY (K.BEARD,J.BATES)	Jeff Bates RCA ALBUM CUT	23	53	54	57	3			THE LAST THING SHE SAID S.HENDRICKS (R.TYLER,M.J.CONES,S.SMITH)	Ryan Tyler ARISTA NASHVILLE ALBUM CUT	53	
24	28	34	9				SUDS IN THE BUCKET S.EVANS,P.WORLEY (B.MONTANA,JENAI)	Sara Evans RCA ALBUM CUT	24	54	59	59	3			SINGLE FATHER KIO ROCK (O.A.COOPER,J.RITCHIE)	Kid Rock TOP DOG/WARNER BROS. ALBUM CUT/WARN	54	
25	25	30	12				ROUGH & READY S.HENDRICKS,T.BRUCE (C.WISEMAN,B.MACKICHAN,B.WHITE)	Trace Adkins CAPITOL ALBUM CUT	25	55	57	54	6			HIGH LONESOME T.MCBRIDE (J.HUGHES,T.MCBRIDE,B.BURNETTE)	Jedd Hughes MCA NASHVILLE 002329	54	
26	30	36	10				IN A REAL LOVE FROGERS,P.VASSAR (P.VASSAR,C.WISEMAN)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	26	56	45	42	15			BACK OF THE BOTTOM DRAWER J.HUSKINS,C.WRIGHT (L.ROSE,C.WRIGHT)	Chely Wright VIVANT ALBUM CUT	40	
27	29	35	20				BREAK DOWN HERE B.ROWAN (J.BROWN,P.J.MATTHEWS)	Julie Roberts MERCURY 002162	27	57	RE-ENTRY	2				JUST LIKE A REDNECK S.LAWSON,S.DECKER (S.LAWSON,D.GRAY)	Shannon Lawson EQUITY ALBUM CUT	56	
28	26	33	21				MEN DON'T CHANGE L.MILLER (A.DALLEY,L.MILLER)	Amy Dalley CURB ALBUM CUT	26	58	56	52	4			DIE OF A BROKEN HEART D.HUFF,C.D.JOHNSON (C.D.JOHNSON,S.SMITH)	Carolyn Dawn Johnson ARISTA NASHVILLE ALBUM CUT	52	
29	27	31	18				THANK GOD I'M A COUNTRY BOY L.WHITE,B.DEAN (J.M.SOMMERS)	Billy Dean VIEW 2 ALBUM CUT/CURB	27	59	—	1				THE BRIDE C.HOWARD (L.HENGBER,D.BURGESS,L.A.BURGESS)	Trick Pony ASYLUM-CURB ALBUM CUT	59	
30	49	—	2				TOO MUCH OF A GOOD THING K.STEGALL (A.JACKSON)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	30	60	50	45	11			WHY CAN'T WE ALL JUST GET A LONG NECK? D.JOHNSON,H.WILLIAMS,JR. (R.FAGAN,C.CLARK,M.SMOTHERMAN)	Hank Williams Jr. ASYLUM-CURB ALBUM CUT	36	

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 123 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 15 are removed from the chart after 20 weeks. Video clip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. © 2004, VNU Business Media, Inc. All rights reserved.

Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WKS. ON	Sales data compiled by Nielsen SoundScan			TITLE	Artist
			MON	TUE	WED		
1	1	85				ALISON KRAUSS + UNION STATION ROUNDER 610515	Live 82 Weeks At Number 1
2	3	97				NICKEL CREEK SUGAR HILL 3941	This Side O.C.M.S.
3	2	19				OLD CROW MEDICINE SHOW NETTWERK 30349	
4	4	8				JERRY GARCIA & DAVID GRISMAN ACOUSTIC DISC 57	Been All Around This World
5	7	63				VARIOUS ARTISTS MADACY CHRISTIAN 3241/MADACY	Best Of Bluegrass Gospel
6	6	9				VARIOUS ARTISTS ROUNDER 610531	Bluegrass Number 1's: A Collection Of Chart Topping Songs
7	10	33				VARIOUS ARTISTS GAITHER MUSIC GROUP 42459	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
8	8	10				VARIOUS ARTISTS DAYWIND 71353/WARNER BROS.	O Lord How Great Thou Art! The Ultimate Bluegrass Gospel Collection
9	RE-ENTRY	14				RHONDA VINCENT ROUNDER 610497 [M]	One Step Ahead
10	14	33				VARIOUS ARTISTS GAITHER MUSIC GROUP 42460	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
11	12	48				EARL SCRUGGS/DOC WATSON/RICKY SKAGGS ROUNDER 610526	The Three Pickers
12	13	10				SAM BUSH SUGAR HILL 3987	King Of My World
13	9	42				THE DEL MCCOURY BAND MCCOURY MUSIC 0001/SUGAR HILL [M]	It's Just The Night
14	11	16				VARIOUS ARTISTS CMH 8775	Pickin' On Toby Keith Volume II
15	5	5				MOUNTAIN HEART SKAGGS FAMILY/LYRIC STREET 902010/HOLLYWOOD	Force Of Nature

Billboard® HOT COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. ON	Sales data compiled by Nielsen SoundScan			TITLE	Artist
			MON	TUE	WED		
1	1	4				I MEANT TO EPIC 76885/SOVY MUSIC	Brad Cotter 3 Weeks At Number 1
2	2	12				BREAK DOWN HERE MERCURY 002162/UMGN	Julie Roberts
3	3	10				BLAME IT ON MAMA CAPITOL 48622	The Jenkins
4	5	6				EVERYDAY GIRL DREAMWORKS 000404/INTERSCOPE	Roxie Dean
5	7	7				DAYS OF OUR LIVES MERCURY 001500/UMGN	James Otto
6	4	19				WILD WEST SHOW WARNER BROS. 16515/WARN	Big & Rich
7	8	11				HURT AMERICAN 009770/LOST HIGHWAY	Johnny Cash
8	6	22				I CAN'T TAKE YOU ANYWHERE DREAMWORKS 001581/INTERSCOPE	Scotty Emerick With Toby Keith
9	10	2				PHOTOGRAPH ROUNDER 614616	Maibu Storm
10	9	20				LAST ONE STANDING DREAMWORKS 001894/INTERSCOPE	Emerson Drive

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units or 250,000 DVD single units (Gold). RIAA certification for net shipment of 1 million units or 500,000 DVD single units (Platinum), with multimillion titles indicated by a numeral following the symbol. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

ALBUMS

Edited by Michael Paoletta

POP

► OZOMATLI

Street Signs
PRODUCERS: various
Concord CCD 2200

RELEASE DATE: June 22

Latin-infused multiculturalism may be in vogue now, but the band that jump-started the trend continues to be ahead of the curve. "Street Signs," the first Ozomatli full-length since 2001—and its first set for Concord—mixes Latin rhythms with Middle Eastern influences, classical music and hip-hop, with lyrics delivered in English and Spanish. It's fine stuff, the kind that opens minds and ears. While the title track features rap over a Colombian salsa beat (sampling Joe Arroyo), "Love and Hope" is anthemic, rhythmic pop, with strings provided by the Prague Symphony. Ever political, Ozomatli inserts social commentary, most notably in "Who's to Blame," a criticism of American culture rapped alongside a Middle Eastern wind line. There are too many elements to mention here, but it all comes together in a vibrant mix.—**LC**

► SOUNDTRACK

De-Lovely: Music From the Motion Picture
PRODUCERS: Peter Asher, Stephen Endelman
Columbia/Sony Music Soundtrax CK 90640
RELEASE DATE: June 15

The personification of pop's sophistication and theater's wit and vigor, the Cole Porter repertoire is the measure against which today's show tunes fall so dismally short. Porter's songs do not demand a multioctave range or perfect pitch, but they do require musical intelligence—as well as an abundance of personality. Theater people like Kevin Kline understand this, which is why his performances here ("Be a Clown," "Experiment") cast such a shadow over the recordings from the pop contingent. Of course, Kline does play the role of Porter in "De-Lovely." Missing the mark are Sheryl Crow ("Begin the Beguine"), Robbie Williams ("It's De-Lovely") and Elvis Costello ("Let's Misbehave"). Yet Alanis Morissette is eccentric and uninhibited enough to pull off "Let's Do It (Let's Fall in Love)," and Mick Hucknall croons pleasantly on a "simply read" rendition of "I Love You." But when Kline and Jonathan Pryce vamp it up on "Blow, Gabriel, Blow," well, that's entertainment.—**WR**

★ LIT

Lit
PRODUCER: Lit
DRT/Nitrus/Dirty Martini 00413
RELEASE DATE: June 22

The rockers from Orange County, Calif., are at it again, this time lighting up the music scene with a stronger rock'n'roll presence. Three years in the making—and after parting ways with a major (RCA) for an indie—Lit's self-titled, fourth release showcases a band that has found its

ESSENTIAL REVIEWS



UNCLE KRACKER

Seventy Two & Sunny
PRODUCERS: Mike Bradford, Uncle Kracker
Lava 7567-93195
RELEASE DATE: June 29

With each release, Uncle Kracker distances himself from his former gig as Kid Rock's hype man, and his latest is far more '70s-style easy rock than rap/rock bombast. What Kracker owns is an impressive command of melody, a knack for hooks and no small sense of humor. These elements are displayed on such highly listenable fare as "This Time," the bluesy "Rescue" and funky "What Do We Want." Such tracks are tailor-made for radio, as is the instantly memorable midtempo "Further Down the Road." Very cool is the rousing "A Place at My Table," which may be the only song to name-check Berry Gordy and George Jones. Also fine are the well-written "Some Things You Can't Take Back" and hard-charging "Songs About Me, Songs About You." His collaboration with Kenny Chesney, the buzzed and breezy "Last Night Again," is a fine cap to this sunny set.—**RW**

own identity. Lead single "It Looks Like They Were Right," with its Simple Plan vibe, is well-poised to gain popularity just as the band's 1999 Billboard Music Award-winning hit, "My Own Worst Enemy," did. "Lit" introduces not only a balance of vocals and guitars but lyrics that deliver. (The group's fans voted on all 13 tracks.) With this full-length, Lit proves it deserves rock star status.—**JS**

SWEETBACK

Stage [2]
PRODUCER: Sweetback
Epic EK 69938
RELEASE DATE: June 22

Sweetback's core members—Stuart Matthewman, Andrew Hale and Paul Denman—make up the bulk of Sade's band. In 1996, following Sade's Love Deluxe tour, Sweetback stepped into the spotlight with its critically acclaimed, mood-inducing, self-titled debut. With this, its sophomore set, Sweetback continues to mine a musical field that knows no boundaries, preconceptions or labels. And while this can be a good thing, on "Stage [2]," it often results in a recording that lacks cohesion. That said, when Sweetback—and the featured vocalists—hit

SLUM VILLAGE

Detroit Deli (A Taste of Detroit)
PRODUCERS: various
Capitol 7243 5 77626
RELEASE DATE: June 29

Slum Village's lineup may have changed for the second time in as many albums with the departure of member Baatin, but the now Detroit-based duo remains steadfast to its goal of providing quality hip-hop. The evidence is in this, the act's third set. R&B-inflected lead single "Selfish" serves as an open letter to the ladies with Slum Village's T3 and Elzhi trading verses with the



track's producer, Kanye West. John Legend provides the song's melodically lackadaisical hook, which complements the track's piano-looped vibe. Ol' Dirty Bastard turns up on the ethereally sexy "Dirty." Other highlights include the moving "Keep Holding On" (featuring Melanie), "Hood Hoes" and "The Hours." Sure, Slum Village has a distinct eye for the ladies. But the duo proves that even when things change they remain the same.—**RH**

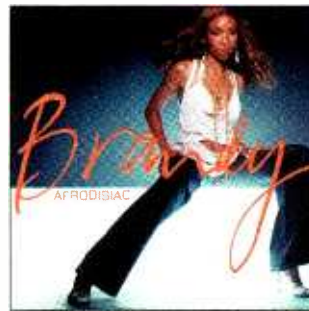
it right, the results are stunning: Witness the sultry "Mountain" (featuring Aya and Byron Stingily), the melodic "Circles" (with Chocolate Genius) and the soulful "Love Is the Word" (featuring Ivana Santilli, Ladybug Mecca and Aya). More moments like these should set the stage for album No. 3.—**MP**

R&B/HIP-HOP

CARL HANCOCK RUX

Apothecary RX
PRODUCERS: Stewart Lerman, Carl Hancock Rux
Giant Step GSP 7040
RELEASE DATE: June 1

Carl Hancock Rux is a man of many talents. The New York-based multimedia artist (playwright, actor, novelist) showcases his musical abilities on "Apothecary RX." Produced by Rux and Stewart Lerman, the album is a seamless set that blends elements of jazz, gospel, rock and hip-hop. The moody "Me" grooves with a melodically bass-heavy backdrop, giving Rux ample room to take a look at himself by way of introspective lyrics. Similarly, the funk and jazzy vocal stylings of Stephanie McKay add a bluesy grit to



BRANDY

Afrodisiac
PRODUCERS: various
Atlantic 83633
RELEASE DATE: June 29

Brandy's fourth album, "Afrodisiac," is off to a promising start. The Kanye West-produced lead single "Talk About Our Love" is a top 20 hit on the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart. In last week's issue, the glorious soul jam inched its way into the top 40 of The *Billboard* Hot 100. "Talk About Our Love" is a fine introduction to "Afrodisiac," but taken as a whole, the album does not always rise to the single's winning ways. Paint-by-number grooves, coupled with nonexistent hooks and forgettable melodies, do not result in an album that requires repeated plays; that is unfortunate, since a few Timbaland-produced tracks demand just that. They include the cinematic "Finally" and the gorgeous "Should I Go," which is infused with a musical snippet from Coldplay's "Clocks." Coldplay also figures into the love-gone-wrong emotions of "I Tried," with Brandy deftly delivering the goods.—**MP**

"Ground," which also spotlights Rux's deep narrative speak. While it is not for everyone, "Apothecary RX" is a musical prescription for those who might be seeking something a little out of the ordinary.—**RH**

DANCE/ELECTRONIC

★ ARMAND VAN HELDEN

New York: A Mix Odyssey
PRODUCERS: various
Tommy Boy 1581
RELEASE DATE: June 8

Producer/remixer/DJ Armand Van Helden's compilation "New York: A Mix Odyssey" blends together the sounds and beats of an idealized downtown New York rock and dance scene. The continuous-mix set weaves old and new tunes into an inspired blend—Blondie's "Call Me" is meshed with Van Helden's own "Hear My Name," and later Company B's "Fascinated" coalesces with Yes' "Owner of a Lonely Heart." While some of the tracks are classics, there are many new gems to be found, including "Hear My Name" and Klonhertz's cover of the Wire's "Three Girl Rhumba." If only there were

more clubs that played a musical mix like this.—**KC**

COUNTRY

► JOSH GRACIN

Josh Gracin
PRODUCER: Marty Williams
Lyric Street 65045
RELEASE DATE: June 15

On paper, hooking up U.S. Marine and "American Idol" also-ran Josh Gracin with top-shelf Nashville session pickers and tunesmiths appears to be a safe bet. The results are professional and well-executed; they're also predictable and occasionally bland. Gracin is a good singer, particularly on such broad anthems as "I Want to Live" and the nicely rendered "The Long One." He insistently chugs along but doesn't really get anywhere on the pulsing "Wheels." On cuts like "Peace of Mind," the Appalachia instrumentation and affected country twang seem a bit contrived for this Michigan boy. "Endless Helpless Hoping" is pop vapor, and such faux rock posturing as "Turn It Up" are tired. Gracin does a good job with the patriotic "The Other Little Soldier," singing with a sense of purpose and self-assuredness that much of the album lacks. Still, it's easy to pull for Gracin. We hope future efforts will bear more of his own stamp.—**RW**

WORLD

★ MIRIAM MAKEBA

Reflections
PRODUCERS: Ringo Madlingozi, Nelson Lumumba
Heads Up International HUCD 3087
RELEASE DATE: June 22

This record was issued in time to coincide with the 10-year anniversary of the end of apartheid in South Africa. And if there ever was an outspoken enemy of apartheid, it's Miriam Makeba. "Reflections" is a spirited collection, sung with the power and grace that fans the world over have come to associate with the artist during her 50-year career. The CD opens with a Makeba original, "Iyaguduza," that is as distinctively South African as Makeba herself. She also takes on samba in the classic "Mas Que Nada" and swings most elegantly, then revisits the Brazilian groove on Jorge Ben's "Xica Da Silva." Note her killer cover of Van Morrison's "I Shall Sing," as well as her joyous version of Hugh Masekela's "African Convention." In a jazzier vein, Makeba delivers a lovely rendition of Masekela's ballad "Where Are You Going?" Her performance here is nothing less than wondrous.—**PVV**

BLUES

► DUKE ROBILLARD

Blue Mood
PRODUCER: Duke Robillard
Stony Plain 1300
RELEASE DATE: June 1

This is a blues record with an extremely high "Wow" factor. Robil-
(Continued on next page)

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

(Continued from preceding page)

lard is a four-time winner of the W.C. Handy Award for best blues guitarist. (His fourth win came this year.) He is as fluent and versatile a guitarist as anyone who has ever played the blues. On this album Robillard pays tribute to a blues guitar legend—T-Bone Walker, a genius picker who introduced the electric guitar to the genre. Robillard has chosen a dozen tunes long-associated with Walker, including “Love Is a Gamble,” “T-Bone Boogie,” the title track and “Pony Tail.” Working with a core quartet, adding horns when needed, Robillard’s lead guitar work is superlative. Although Robillard calls “Blue Mood” a tribute, it sounds more like a love letter.—**PVV**

JAZZ

► **FOURPLAY**
Journey
PRODUCER: Fourplay
Bluebird/RCA Victor 61358
RELEASE DATE: June 22

There aren’t any surprises on contemporary jazz supergroup Fourplay’s eighth CD, which is its second for Bluebird. “Journey” is a sweet tour of the serene byways of the band featuring estimable soloists Bob James (piano) and Larry Carlton (guitar). No jagged edges, no turbulence, no bumps in the road—just synth sheens, muted colors, soothing wordless vocals and mood wallpaper that, combined, work well as an urban-fringed dinner jazz recording. “Cool” is the operative word on two tracks: the grooved “Cool Train” fueled by Carlton’s fine blues-infused lead and the funk-inflected “The Firehouse Chill,” a smooth-operator piece inspired by the Pasadena, Calif., studio where the album was tracked. Fourplay opens with a lyrical, catchy yet safe cover of Sting’s “Fields of Gold,” then settles into originals for the rest of the trip. The ballad “Rozil,” highlighted by James’ tastiest piano explorations, is one of the few high-water marks here.—**DO**

GOSPEL

★ **JOHN GRAY**
Journey
PRODUCERS: various
MannaGod 1819
RELEASE DATE: June 15

Newcomer John Gray, alumnus of Kirk Franklin’s Family, bows with a startlingly original, totally engrossing effort that stretches the boundaries of gospel music. Gray sports diverse and surprising musical influences, and rather than hard-sell evangelism, he leans more on songs of life experience. The techno-urban “Mannagod” slides without hesitation into the pedal-steel-and-all country of “Trucker’s Anthem,” while “Church Boy” is a disarmingly honest, steeped-in-the-blues confessional. “I’m Sorry Lord” has an R&B/folksy feel. “Your Newest Son” and “Resurrection Place” are piano/orchestra ballads pretty enough to make Elton John smile. “Hymns Medley” lets Gray show a set of traditional gospel pipes. For info, contact 347-581-9453.—**GE**

VITAL REISSUES

DONNY HATHAWAY
These Songs for You, Live!
REISSUE PRODUCERS: David Nathan, Barry Benson
ORIGINAL PRODUCERS: Jerry Wexler, Arif Mardin
Rhino/Atlantic R2 78075
RELEASE DATE: June 8

When contemporary R&B artists list their influences, they invariably name-check Donny Hathaway. At a time when style frequently trumps substance, Hathaway’s powerful melding of both still enralls 25 years after his death. The indisputable proof lies in two engaging albums, “Donny Hathaway Live” (1972) and “In Performance” (1980). Once slated for reissue in the United States, the sets remain available only as German imports. “These Songs for You, Live!” fills that breach by culling choice cuts from both collections. Fans will surely revel in the bonus material: a handful of unissued tracks and a rare radio interview. The quality of the first two unissued selections, “Flying Easy” and “Valdez in the Country,” is wanting. But “Someday We’ll All Be Free” is a gem. Covered most recently by Alicia Keys, the song movingly showcases Hathaway’s soaring choir boy tenor, his keyboard prowess and diverse musical influences from gospel to classical. Liner notes writer Scott Galoway nails Hathaway’s vibe in three words, “Church: after hours.” Listen and be converted.—**GM**

DVD

SONIC YOUTH
Corporate Ghost—The Videos: 1990-2002
Universal B0000754
RELEASE DATE: June 8

Dedicated noise-rock eccentrics who survived the ’90s alt-rock explosion, Sonic Youth has always surrounded itself with talented fellow travelers. But its pretensions sometimes trump its best intentions, as Le Tigre’s Kathleen Hanna says during her commentary on the band’s first DVD, “No one’s too cool to be in a Sonic Youth video.” No one’s too cool to make one, either; acclaimed film directors Tamra Davis, Spike Jonze, Mark Romanek and Todd Haynes have all translated the band’s spiky jams into images. The more compelling videos here, like Davis’ “Bull in the Heather” (in which Hanna appears) and Haynes’ “Disappearance,” weave together several stylishly abstract vignettes. Commentaries and bonus short films add depth to this portrait of stubborn avant-gardists with blessed timing; in last week’s issue, the band’s 19th album, “Sonic Nurse,” debuted at No. 64 on The Billboard 200.—**JM**

Billboard.com

- Low, “A Lifetime of Temporary Relief” (Chairkickers Music)
- Patti Scialfa, “23rd Street Lullaby” (Columbia)
- Brazil, “A Hostage and the Meaning of Life” (Fearless)

SINGLES

Edited by Michael Paoletta

POP

► **FANTASIA** **I Believe** (4:07)
PRODUCER: Louis Biancaniello
WRITERS: T. Gray, S. Watters, L. Biancaniello
PUBLISHERS: various
J 82876 62644 (CD single)

Fantasia is America’s newest sweetheart, according to the 30 million-plus votes she received on the season finale of the third installment of “American Idol.” With such an unprecedented voter response, the North Carolina native gives new meaning to the word “winner.” While “I Believe” is poised to reach the summit of the *Billboard* Hot 100 Singles Sales chart, there is no guarantee that radio will follow suit. Simply put, radio airwaves may be experiencing “Idol” overload, in the wake of singles from Kimberley Locke, Clay Aiken, Kelly Clarkson, Josh Gracin, Ruben Studdard, Tamyra Gray, Diana DeGarmo and Justin Guarini. Still, Fantasia ably delivers on this over-the-top power ballad, complete with soaring strings and a backing choir. Like R. Kelly’s “I Believe I Can Fly,” “I Believe”—co-penned by Gray—offers syrupy-sweet inspiration for the masses. Also included are two covers: “Chain of Fools” and “Summertime,” which, depending on one’s predilection, will either delight or bewilder.—**MP**

R&B/HIP-HOP

★ **VAN HUNT** **Down Here in Hell (With You)** (3:13)
PRODUCER: Van Hunt
WRITER: V. Hunt
PUBLISHER: not listed
Capitol 7087 6 18669 2 6 (CD promo)

R&B radio turned a deaf ear to Van Hunt’s ultra-lush lead single, “Seconds of Pleasure,” from his self-titled full-length. Let’s hope it won’t make the same mistake this time. Unlike its predecessor, “Down Here in Hell (With You)” takes on a midtempo feel. The song, which the artist wrote and produced, has a vintage vibe with a storyline—about a man willing to work through his relationship strife—that is worthy of either a red-light basement party or candle-lit dinner. With an adventurous programmer or two, “Down Here in Hell” could very well become that hit that “Seconds of Pleasure” should have been.—**RH**

AC

► **LARA FABIAN** **The Last Goodbye** (4:18)
PRODUCERS: Desmond Child, True North
WRITERS: W. Hector, S. Robson
PUBLISHERS: Rondor London/Universal-PolyGram (PRS), Almo Music (ASCAP)
Columbia 58480 (CD promo)

Lara Fabian wowed the United States with her remarkable pipes and poise with the hit “I Will Love Again” in 1999. Since then she has recorded a number of albums in her native French and appeared on the occasional soundtrack (including the new “De-Lovely,” in a duet with Mario

ESSENTIAL REVIEWS



HOOBASTANK **Same Direction** (3:19)
PRODUCER: Howard Benson
WRITERS: D. Estrin, D. Robb
PUBLISHER: not listed
Island 16080 (CD promo)

Hoobastank’s across-the-board No. 1 “The Reason” may become regarded as a parallel to No Doubt’s hallowed “Don’t Speak”—a beautiful, highly melodic and credible ballad, but a sidestep to what the band is really about. New single “Same Direction” returns vocalist Doug Robb and his three comrades to more familiar testosterone-fueled active rock—dashboard bangers unite—though it is still as polished and singable as any good summer arena anthem. The track also continues to define Hoobastank in a class apart from so many soundalikes of the Blink-182 and Yellowcard variety. With a base at top 40 now established, there’s no reason that this latest track from sophomore album “The Reason” couldn’t again make the grade at pop, while adding to Hoob’s base at rock. The sky’s the limit now; “Direction” has nowhere to go but up.—**CT**

Frangoulis). Fabian makes her official, enterprising return with an anthem that will rip the roof off any unsuspecting structure. While Fabian is more apt for the adult market, “The Last Goodbye” is the sort of over-the-top, arm-throwing love song that always finds its place among an audience that craves talent—minus the gimmicks or cheap samples. Fabian demonstrates her prowess for quality showmanship, which will make fans of Celine Dion and Josh Groban swoon to the last electrifying note. A most welcome second act.—**CT**

COUNTRY

► **RYAN TYLER** **The Last Thing She Said** (3:56)
PRODUCER: Scott Hendricks
WRITERS: R. Tyler, M.J. Cones, S. Smith
PUBLISHERS: Fat Cactus Music, EMI April Music (ASCAP); EMI Blackwood Music, Shaye Smith Music (BMI)
Arista 82876-61590 (CD promo)

Newcomer Ryan Tyler delivers an emotional punch with this poignant story-song. The first verse paints the picture of a terrible accident, followed by a chorus that reveals a spousal argument that did not end in “I love you.” Tyler has a strong, textured voice, and she delivers the lyric convincingly—infusing the song with the right amount of drama. It’s a sen-



ALICIA KEYS FEATURING TONY! TONI! TONÉ! **Diary** (4:28)
PRODUCER: Alicia Keys
WRITERS: A. Keys, K. Brothers Jr.
PUBLISHERS: Lellow Productions, EMI-April Music/Book of Daniel Music, EMI-April Music (ASCAP)
J 82876-62690 (CD promo)

Like Usher, Alicia Keys is spinning off a third single from a top-selling album. Also like Usher, the singer/songwriter will find herself claiming top 10 status on the *Billboard* R&B and pop singles charts. That’s because Keys does not tamper with her winning, less-is-more musical philosophy. She has crafted another deceptively simple love song, this time about undying loyalty. The tune’s melodic flow is rooted in R&B but punctuated with a subtle contemporary edge. Adding spice to the understated production is a spirited call-and-response with Tony! Toni! Toné! Fans may feel guilty for eavesdropping on the couple’s intimate whisperings while pining for such a fervent relationship themselves. When Keys sings, “I feel such a connection,” it’s as if she’s crooning directly to listeners.—**GM**

sitive, evocative performance that signals the arrival of a major new talent. Scott Hendricks’ restrained production lets the story and Tyler’s vocals take center stage. Add her name to the list of talent destined to return female artists to the upper echelons of the country chart.—**DEP**

DANCE

★ **DEBBY HOLIDAY** **Dive** (3:55)
PRODUCERS: Debby Holiday, Bryan Corbett
WRITER: not listed
PUBLISHERS: Joshman Music, Ice Cream Headache Music (ASCAP)
Nebula 9 Records 25346 20542 (CD single)

In need of a powerful dance jam for the summer months and beyond? How about one that holds its own alongside recent offerings from Deborah Cox and Suzanne Palmer? Well, do yourself a favor and snag a copy of the positively uplifting “Dive.” Culled from the artist’s self-released album (“Half a Mile Away”), “Dive” features remixes by Chris Cox, Scotty K and Scott Anderson (aka Solar City). Cox’s rugged Club Anthem mix—also included as a tight radio edit—provides the just-right foundation for Holiday to work her fiery voice, which saddles the rock/soul fence. Also included is the song’s original version, which is equal parts funk and hip-hop. For more info, log on to debbyholiday.com.—**MP**



Van Halen Reunited Van Halen kicked off its reunion tour with lead singer **Sammy Hagar** June 11 at the Greensboro (N.C.) Coliseum. Hagar was a member of Van Halen from 1985 to 1996. **Warner Bros. Records** will release Van Halen's 36-song compilation "The Best of Both Worlds" July 20. The set will feature three new songs. Pictured, from left, are bassist **Michael Anthony**, Hagar, drummer **Alex Van Halen** and guitarist **Eddie Van Halen**. (Photo: Kevin Mazur/WireImage.com)

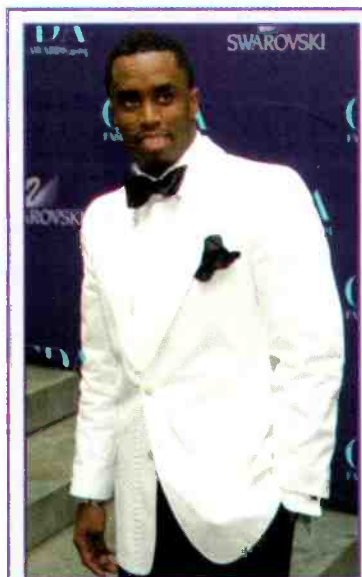


Crouching Star, Hollywood Boulevard

Grammy Award-winning singer **Andraé Crouch**, right, poses with **Hollywood Walk of Fame Committee** chairman **Johnny Grant** (the honorary mayor of Hollywood) as Crouch receives his Hollywood Walk of Fame Star June 4. Crouch is the third gospel artist to receive this honor, following **Mahalia Jackson** and **Rev. James Cleveland**.



Adventures In Musicland The Children's Music Society held its inaugural event, Adventures in Musicland, May 25 at the club Downtime in New York. CMS aims to educate children about the music business. Participants in the program included 50 sixth graders from the **Asher Levy Cultural & Linguistics Arts School**. Pictured at the event, from left, are MTVJ **Quddus**, Lava/Atlantic artist **Cherie** and CMS founder/chairman **Andrew Justin**.



Hot Fashion ... SEAN 'P. DIDDY' COMBS

Sean "P. Diddy" Combs arrives at the 2004 Council of Fashion Designers of America Awards show, where he won the prize for top menswear designer of the year for his **Sean John** collection. The awards show, held June 7 at the New York Public Library in Manhattan, also attracted such music celebrities as "American Idol" third-season winner **Fantasia Barrino** (who performed at the event), **Beyoncé**, **Jay-Z**, **Mandy Moore** and **Eve**. In other music-meets-fashion news, **Britney Spears'** fragrance with **Elizabeth Arden** will be called *Curious*, while **Beyoncé's** new fragrance with **Tommy Hilfiger Toiletries** is called *True Star*. Both product lines will have a retail launch later this year. (Photo: Dimitrios Kambouris/WireImage.com)

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: **Columbia Records Group** in New York promotes **Charlie Walk** to executive VP of creative marketing and promotion. He was executive VP of promotion.

EMI Music in New York ups **Victoria Bassetti** to senior VP of worldwide industry and government affairs. She was VP of North America legal and public policy.

Virgin Records in New York elevates **Dominic Pandiscia** to VP of sales. He was senior national sales director.

Mercury/MCA/DreamWorks Records in Nashville appoints **Regina Stephens Stuve** director of media and artist relations and **Amber Williams** manager of media and artist relations. Stuve was director of media and public relations at **Capitol Records Nashville**. Williams was a senior publicist at **Hallmark Channel**.

RADIO: **Univision Radio** promotes Dallas-based **Timothy Ward** to VP/CFO and appoints Chicago-based **Rex Conklin** corporate media director. Ward was VP/treasurer. Conklin was TV and radio manager at **Sears Roebuck**.

Cumulus Media in Kansas City, Mo., appoints **Mike Payne** market manager. He was VP/GM at **Waitt Radio**.

Clear Channel Radio in Detroit names **Til Levesque** director of sales. She was general sales manager for mainstream R&B **WJLB** and adult R&B **WMXD** Detroit.

Country **WUSN** Chicago taps **Mike Peterson** PD. He was PD at country **KSKS** Fresno, Calif.

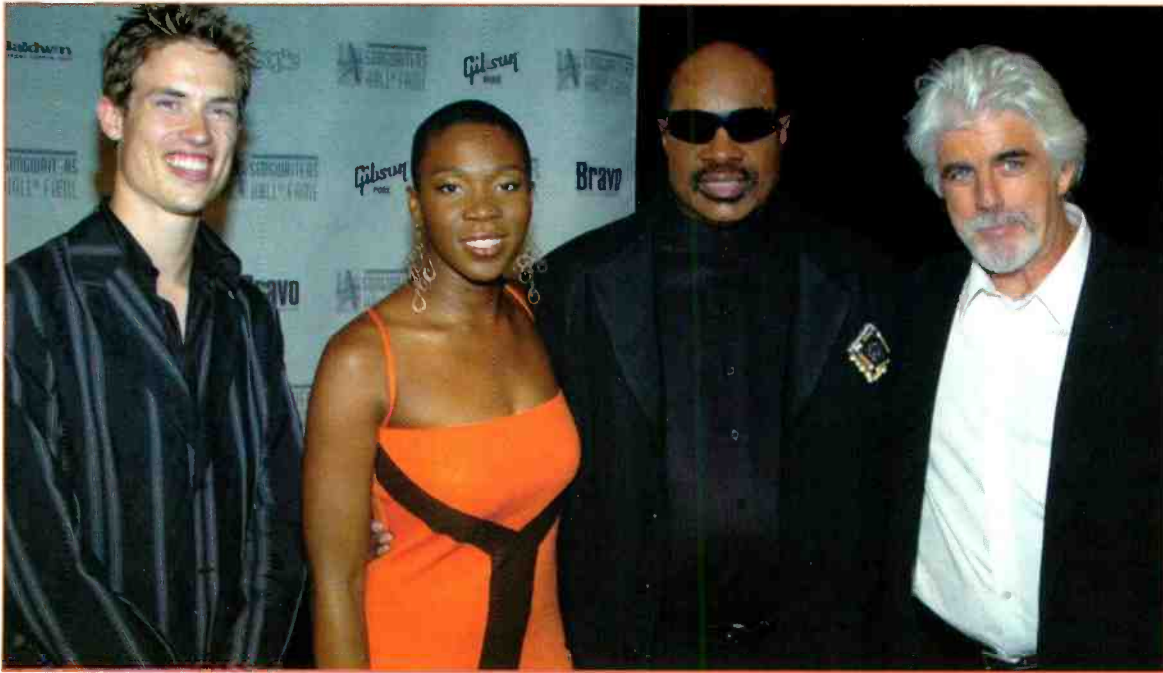
Triple-A **WXRV** Boston promotes **Dana Marshall** to PD. She was music director/nighttime host.

Country **WMZQ** Washington, D.C., names **George King** PD. He was PD at country **KCYX** and classic country **KKYX** San Antonio.

Simulcast adult contemporaries **WCDG** and **WJCD**, both Hampton Roads, Va., appoint **Travis Dylan** PD. He was assistant PD at mainstream top 40 **WRVQ** Richmond, Va.

CONCERT PROMOTION: **Jazz at Lincoln Center** in New York appoints **Derek Gordon** executive director. He was senior VP of the John F. Kennedy Center for the Performing Arts.





2004 Songwriters Hall Of Fame

Stevie Wonder, Neil Sedaka and Matchbox Twenty's Rob Thomas were among those honored at the 35th annual Songwriters Hall of Fame ceremony, which took place June 10 at New York's Marriott Marquis Hotel. Pictured above, from left, are award-show performers **Jonny Lang**, **India.Arie**, Wonder (winner of the Johnny Mercer Award) and **Michael McDonald**. Pictured at right, producer/songwriter **Jimmy Jam**, left, greets **Warner/Chappell Music Publishing** chairman/CEO **Les Bider**, recipient of the Abe Olman Publisher Award. This year's Songwriters Hall of Fame inductees were **Charles Fox**, **Al Green**, **Daryl Hall & John Oates**, **Don McLean**, **Barrett Strong** and **Norman Whitfield**. (Photos: Theo Wargo/WireImage.com)

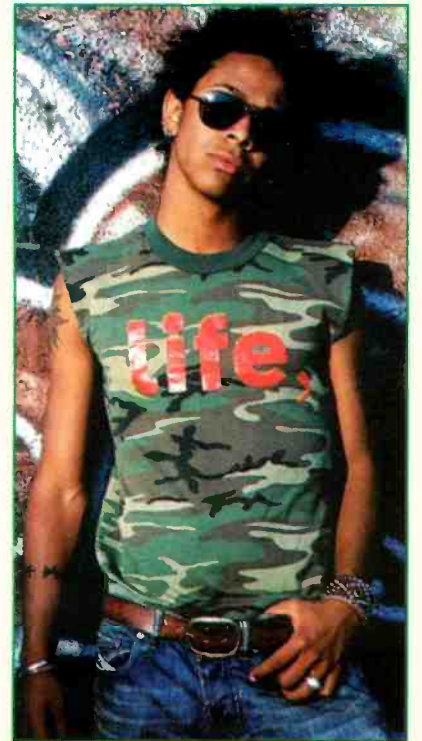


Now, Hear This ...

KALIMBA

Artists to Watch

Kalimba is by no means your typical Latin act. Yes, he's a former member of Mexican teen pop group **Onda Vaselina**, later known as **OV7**. And yes, since he is an OV7 spinoff, one cannot help but picture him singing and dancing in teen group gear. But as a solo artist, Kalimba is another story. His solo album, "Aerosoul," is largely a mix of funk and Motown, radically different from anything else in Latin pop. Will it work? In Kalimba's native Mexico, where OV7 was hugely successful, "Aerosoul" has sold about 60,000 copies since its March 30 release, according to label **Sony Norte**. In the United States, progress has been predictably slower, given that OV7 was stronger in Mexico. Sony Norte, which says Kalimba is a priority, is easing the artist into the mainstream with a traditional *ba lad*. "No Me Quiero Enamorar" has fluctuated on the *Billboard* Hot Latin Tracks chart for the past seven weeks, peaking at No. 37. "I would be lost if I took such a drastic turn [and abandoned pop completely]," Kalimba says, explaining why he included traditional pop in the mix. "In fact, I think I'd lose my credibility as an artist."



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Celebrations Won't Stop

The June 10 **Songwriters Hall of Fame** dinner in New York wasn't the only major publisher event held in the city that week.

Two nights earlier, SHOF celebrated the release of the second CD volume in its New Writers Showcase series. The event took place at the Cutting Room, also the site of a fete for the year's **Abe Olman** scholarship winners. The next day, **BMI** president/CEO **Frances Preston** and SHOF chairman/CEO **Hal David** were among the honorees at the **National Music Council's** 2004 American Eagle Awards lunch at the Players Club.

Clearly, Preston's impending retirement hadn't yet sunk in. Composer **Maury Yeston** proclaimed that the industry superstar was only "pretending to retire," then chose to "humor her" by serenading her with "More and More" from his forthcoming musical, "Death Takes a Holiday." The show's libretto is the last **Peter Stone** completed before his death last year.

National Music Publishers' Assn. president/CEO **Edward Murphy** presented the American Eagle Award to **David. Freda Payne** performed sev-

eral **Burt Bacharach**-David hits, followed by David's own rendition of the ever-timely "What the World Needs Now is Love." He and Bacharach shared the SHOF Towering Song Award the following night for that tune.

Hall of Fame dinner day brought the **Assn. of Independent Music Publishers'** spring luncheon at the Princeton Club, which featured music business attorney and **Loeb & Loeb** co-chairman **John Frankenheimer's** thoughts concerning "Current Growth Opportunities in the Music Industry."

At the NMPA's annual meeting June 14 at the Helmsley Hotel, **Harry Fox Agency** president/CEO **Gary Churgin** recapped 2003 as "a watershed year"—and a most painful one for the NMPA's licensing arm.

Harry Fox's royalty collections for 2003 mirrored the overall industry trend, Churgin noted, reporting a decline of more than 12% from those of 2002. On the bright side, he said 2003 was "one of the biggest years ever" for settlements from royalty audits.

Nevertheless, Churgin said Harry Fox was "forced to make some tough decisions last fall," including increasing its commission rate April 1 to 6.75%, trimming its head count by 11% and instituting a poorly received annual affiliation fee. But thanks to the "great performance" of the agency's royalty audits and its collections efforts so far this year, the affiliate fee program has ended.

"With a brighter financial picture for 2004, our challenge continues to be the transition of an over-75-year-old organization to a digital model, without missing a beat on our regular licensing, collections and distribution activities," Churgin said.

In his address, Murphy invoked late NMPA chairman **Sal Chiantia's** remarks from the 1984 NMPA annual meeting.

"These are perilous times for music publishers," Murphy quoted Chiantia, drawing parallels with

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



today's publishing conditions. "At the time, Sal was speaking of new and advancing analog recording technologies—remember those?—but his words foreshadowed a 20-year period in which the songwriter and music publisher community has repeatedly had to confront revolutionary advances in distribution and broadcasting technologies not even dreamed of two decades ago."

Murphy cited key issues facing the NMPA, including pending legislation it views as "anti-copyright" and some (like the CARP Reform Bill) it supports, new digital broadcasting technologies, piracy potential in the growing ringtone market and the proposed devaluation of German mechanical royalty rates.

"As Sal Chiantia predicted, there will never be an end to the issues that NMPA must address on your behalf," Murphy concluded. He then heralded his favorite part of the program: the presentation of the President's Award to his friend and fellow copyright crusader **Paul Williams**.



WILLIAMS, LEFT, AND MURPHY: CELEBRATING WILLIAMS' NMPA HONOR

Williams got a big laugh when he compared the decrease in "value of copyright this year" with the significant height difference between Murphy and himself.

New SHOF inductee **Charles Fox** paid tribute to Williams by singing the classic "Killing Me Softly (With His Song)," which Fox wrote with **Norman Gimbel**. Fox followed with "My Fair Share"—which he and Williams wrote for the soundtrack to "One on One," the 1980 **Robby Benson** movie—and their immortal "Love Boat Theme."

Kvelling that **Tony Bennett** just cut his song "Close Enough for Love," Williams finished with "You and Me Against the World" and "Rainbow Connection." He wrote both of these hits with **Kenny Ascher**, who accompanied Williams on piano.

Williams' kvelling continued at the cocktail party. He noted with pride that he and **Carole King** wrote the title song to **Kate Hudson's** new movie, "Raising Helen," and that **Joan Osborne** sings it.

He is now writing songs for **Garry Marshall's** musical version of "Happy Days" and will appear as Lord Harmony in Marshall's upcoming movie, "The Princess Diaries 2." A Williams performance DVD is due soon from **AIX Records**, and his 1974 cult film "Phantom of the Paradise" is being considered for a Las Vegas stage production.

Also over post-NMPA cocktails, **Shapiro Bernstein & Co.** president **Michael Brettler** pointed out that the standout performance at the Hall of Fame dinner was **Garth Brooks'** right-on rendition of inductee **Don McLean's** "Vincent."

"Garth was also the standout entertainer off the stage," Brettler observed. "He was one of the last people to leave the room at the end of the dinner and stayed late signing autographs, posing for photos and mingling."

Shades of Country Music Fan Fairs past—and hopes for Brooks' country music future.

For pictures from the event, see **BackBeat**, page 37.

Big Facilities In Remote Locales

The consistent sales of digital audio workstations illustrate the changing dynamics of the commercial recording business.

These DAWs are the centerpieces of an ever-growing number of private, producer- or artist-owned studios across the United States. But another indication of change is the popularity of "destination" studios, far from longtime meccas like New York.

The owner of one such studio, the recently opened **Studio.Metronome**, is banking on artists and producers' desire to work in the tranquil setting of Brookline, N.H.

Studio.Metronome, like **Allaire**

"People recording at home or working in project studios—indie artists and lower-level label artists who are producing records that way—know that in the end, you can do all this work at home, but you're not going to get that big-record mix in your bedroom."

"There are a lot of self-produced people saying, 'We've got it all put together, but we want to do the final overdubs and mixing here,'" Chandler adds, "and they put aside budget for that."

In an uncertain climate, one in which several commercial studios and related businesses have closed or are significantly down-

sizing, opening a new facility is not for the faint of heart.

Even Allaire, housed in a 1924 mansion offering panoramic views of the Ashokan Reservoir and surrounding Catskill Moun-



Studio Monitor
By **Christopher Walsh**
cwalsh@billboard.com

Studios in Shokan, N.Y., is situated in a secluded, woody hilltop setting. The **John Storyk**-designed facility features a **Solid State Logic** 4048 G+ console, Pro Tools HD system and **Studer A827** analog tape machine.

Though DAW-based personal

tain, as well as the amenities found at other high-end facilities, is a challenging business proposition, studio manager **Mark McKenna** says.

Allaire's impressive client list—which includes **Norah Jones**, **David Bowie** and **Tim McGraw**—demonstrates its cachet among top artists, though not to the exclusion of others.

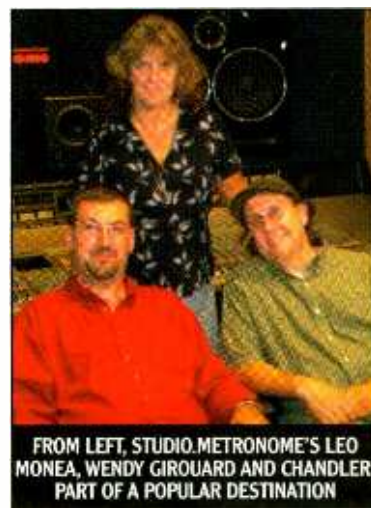
"I'm trying to be pragmatic," McKenna says. "My approach is, you never know who the next **Dave Matthews Band** is going to be, and it only benefits the studio to bring in a band, even if they're on their first or second record."

"Also, we have two rooms, and there's a lot of days on the calendar," McKenna adds. "Certainly, we're not giving it away. It's not inexpensive. But it's not prohibitive."

In that spirit, Allaire will host some lesser-known artists than the above-mentioned stars.

Studio.Metronome, Chandler says, offers similar seclusion and privacy, albeit on a smaller scale. But equally important, he adds, is what Studio.Metronome brings to the region: an environment on a par with the traditional recording centers.

"When we looked at the New England market," he says, "we realized what is absent in this corner of North America is a real mixing room, something you would find in New York, Nashville or L.A."

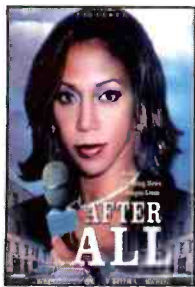


FROM LEFT, STUDIO.METRONOME'S LEO MONEA, WENDY GIROUARD AND CHANDLER: PART OF A POPULAR DESTINATION

studios can deliver high quality, smart recordists still appreciate the value of a professional environment, Studio.Metronome's **Ben Chandler** says.

"Our focus on the marketplace was really mixing," says Chandler, who formerly owned the **Reel Time Productions** remote truck, used to record and broadcast "BBC Rock Hour" and other radio shows.

Studios find made-for-TV titles increasingly profitable on DVD



Fantasia posts a top 20 singles sales chart debut despite street-date violations

MERCHANTS / MARKETING / HOME VIDEO / E-COMMERCE / DISTRIBUTION

Banks' Special Set Hones Indies' Hunger

In the music industry, sometimes you just can't win for losing.

G-Unit/Interscope will deliver Lloyd Banks' highly anticipated album "The Hunger for More" June 29. Observers expect Banks to give D-12 a run for its money in the rap-album-of-the-year sales sweepstakes. Interscope may have already passed the planned initial shipment of 750,000, so the album could be tipping the scales at 1 million units when it hits the street.

Needless to say, "The Hunger for More" has plenty of momentum. But stoking the excitement is a limited-edition Digipak version of the album. In addition to special packaging with completely different artwork, the special edition will contain one extra song and a 25-minute DVD.

Interscope plans to ship about 100,000 units of the limited edition. But before I talk about this effort, a little background.

Once upon a time, there was an outcry against limited editions, because the "limited" component tended to have a double connotation.

Labels created limited editions as collectibles that would drive first-week traffic to stores and boost chart position. They were a win for everybody.

But some labels decided to get extra mileage out of the word "limited" by providing such editions to only one big-box retailer per superstar album. This practice tended to give other retailers agita.

After a retail outcry a couple of years ago at the National Assn. of Recording Merchandisers' annual convention, Interscope—previously a proponent of giving big-box accounts extra-special versions of albums—rewrote the limited-edition marketing game plan. In June 2002, the label gave away a bonus DVD with every copy of "The Eminem Show" in initial shipment orders.

The tactic proved highly successful, and other labels soon followed.

Of course, the first thing label executives learned when they tried to please every retailer is that, well, you just can't please every retailer. Making limited editions available to all was an expensive proposition. So labels began to allocate their "limited" supply among all merchants. All of a sudden, the

merchants previously left out in the cold developed short-term memory loss about their former predicament and took to complaining loudly about unfair allotments of limited editions. In fact, this was a big issue at the recent Urban Retail Network summit in Los Angeles.

Now, fast forward to Interscope and its planning for the Lloyd Banks album.

(Continued on page 40)

Retail Track™
By Ed Christman
echristman@billboard.com



Lloyd Banks wanted to create excitement about his debut album by releasing a limited-edition version.



ATREYU: NEW ALBUM SETS LABEL RECORD FOR LARGEST INITIAL ORDER

Atreyu Gets Victory Plan

Label Pushing For Breakthrough Of Ozzfest Band

BY ED CHRISTMAN

NEW YORK—Victory Records, getting into the spirit of this summer's Olympics, is going for the gold.

The first album the label hopes to grab a medal with is "The Curse" from Atreyu, which streets June 29.

Victory expects to ship 150,000 to 175,000 units of the album, making Atreyu the largest initial order in the label's history. But that record is only likely to last until July 27, when the next Taking Back Sunday record, "Where You Want to Be," is released.

Tony Brummel, leader of the Chicago-based label, says he anticipates shipping 350,000 to 400,000 units of "Where You Want to Be." He not only wants to go gold with that record, he also hopes the band's previous album, "Tell All Your Friends," reaches the same plateau in its wake. "Tell All Your Friends," released in March 2002, has scanned 375,000 units, according to Nielsen SoundScan.

Other albums that have a long shot at hitting gold are the debut set from Straylight Run, which was started by two former members of Taking Back Sunday; the Reunion

Show's "Don't Cut Your Fabric to This"; and Hawthorne Heights' "The Silence in Black and White," which bowed June 1.

But first things first.

"The buzz on Atreyu continues to build," Brummel says. "The last album ["Suicide Notes & Butterfly Kisses"] came out two years ago, and with the exception of Christmas, we are now seeing the biggest weekly sales on the album since it came out. It's back up to over 2,000 units a week."

"The Curse" has a suggested list (Continued on page 41)

Retail Track

Continued from page 39

Interscope printed only 100,000 units of the limited edition. The label knew that if it wanted every merchant to get a taste, it would have to allocate. Its sales staff and senior management at its distributor, **Universal Music & Video Distribution**, would look at each account's market share on the four previous rap albums and base its allocation on those representative numbers.

While all retailers may feel shortchanged by the allocation system, the ones really getting the short end of the stick are independents that don't buy directly from the majors.

In addition to being the easiest accounts to shortchange—because labels don't fear indies' retribution as much as they do that of larger accounts—independents' own product-sourcing habits work against them in allocation equations.

Many indie retailers buy stock from big boxes that sell new superstar albums at loss-leader prices. These purchases inadvertently inflate big-box market share at the expense of independ-

ents. So, ironically, indies' allocations suffer.

Independent merchants have many fine qualities, but biting their tongues when they feel shortchanged isn't one of them.

After listening to indies' complaints at the R&B retail summit, Interscope and UMVD came up with a plan to satiate indie retail's "Hunger for More."

The plan initially called for independent merchants to pre-order the album from their one-stops, which would then deliver a list of the ordering merchants to UMVD. This procedure was meant to keep stores from double- or triple-dipping.

What did Interscope and UMVD get for their efforts to go the extra mile for indies? More complaints.

A number of one-stops—apparently those that didn't attend the conference—were indignant about giving up a list of their customers. Providing such lists goes against the grain of one-stop owners, for one thing. But I suspect another unvoiced concern: UMVD could use such a list to discover and punish one-stops that ship product early, enabling streetdate violations.

PROBLEMS WITH THE PLAN

Independent retailers have their

own issues with the UMVD plan.

"My problem is threefold," one merchant says. "One, rap suffers from being the most heavily counterfeited genre, and the bonus DVDs should be widespread to lure customers into buying



BERMAN: TRYING TO BE FAIR

legitimate copies of the album.

"Two, make [the limited edition] available to everyone, and don't play games with it. You know this record is going to sell. Titles like this only come out so many times a year, and now, when retailers have a chance to make money on a big title, by limiting the special edition you are going to feed us a few crumbs when you can feed us a buffet.

"Three, don't make it so expensive. The extra CD only costs 50 cents more, and the limited edition is [priced] \$3 to \$4 higher. It should only be \$1 or \$2 higher."

The special edition will carry a \$13.95 boxlot price, sources say,

while the regular version will go for the everyday JumpStart price of \$10.35.

The merchant notes that 90% of shoppers are going to want the bonus version, but only 10% will score it, leaving customers confused when their friends get the limited edition and they don't. "Then you have to sit there and explain what happened," he says. "And even with the explanation, you usually end up losing the sale because the customer returns it and heads out to other stores to look for the limited edition."

Steve Berman, head of sales and marketing at Interscope, says the label is releasing a special edition because it's "important to the artist, who wanted to help create demand and excitement for the album."

Putting together such a project is an "art with a million moving pieces," Berman adds. "Our intention is to be fair to everybody, and if anybody has criticism about how this is rolling out, we will take that into consideration toward the next time."

The gracious Berman leaves unsaid some things that I believe need saying.

UNDERSTANDING LABELS' BUSINESS

At the risk of raising the ire of indie retailers, I would point out that I have often heard store owners complain, and rightly so, that labels don't understand the retail business and that their policies often undermine retailers. In this instance, it is retailers that don't understand labels' business.

First, it's just not true that it costs a label only 50 cents more per disc to create the special package. That statement is about as uninformed as those stories in

the mainstream press wondering why album prices are so high when it costs 65 cents to manufacture a CD.

It costs money to film the DVD material, as well as to record the extra song for the special edition. And the artwork is completely different—and more elaborate—than that of the regular version.

Another thing I would point out is that complaints about the almost \$4 price difference between the regular and special versions are misplaced. Such complaints give Interscope and UMVD no credit for having the lowest frontline pricing (\$10.35) of the majors. If retail would remember that a typical frontline album costs \$12.02 to \$12.07, then the \$13.95 cost of the Banks special edition is only about \$2 higher.

So, now that retailers, one-stops, UMVD, Interscope and even Retail Track have finished spinning their wheels every which way on the issue, what happened with the Lloyd Banks allocation?

In the end, it turned out to be a nonevent. First, UMVD abandoned its plan of asking one-stops to list the merchants buying the album. And when UMVD got done soliciting the account base, its orders added up to the planned 100,000 manufacturing run on the limited edition, according to sources within the company.

Meanwhile, indie merchants and one-stops say they are expecting to get their fair share.

Of course, the issue could ignite all over again after Banks' album arrives next Tuesday. And the industry will no doubt run through some kind of fire drill on the next big release with a limited-edition or premium package.



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Loudeye Acquiring OD2

Continued from page 8

media retail partners Coca-Cola, MSN and MTV. According to Loud-eye CEO Jeff Cavins, the combined entity would be the global leader in providing digital music download technology.

"The synergies between the two companies are very obvious and very logical," Cavins tells *Billboard*. "Essentially, the OD2 brand and platform will become globalized. Loud-eye's services and our anti-piracy protection services will become globalized. Effectively the two most successful B2B digital media companies in the world have

come together to form now the single largest and most successful B2B company in the world."

According to both firms, the newly merged library will contain 1.3 million tracks—licensed from the five majors and many independents—as integration takes place in the coming months.

The Loud-eye/OD2 venture will also seek to branch into mobile phone download services. OD2 co-founder/CEO Charles Grimsdale says the deal will "enable us to offer a much broader range of new services to our current customers and extend our capabilities into such fast-growing areas as the wireless arena."

As a result of the deal, Gabriel has resigned from the OD2 board and will no longer have any direct involvement with the company.

"He may well continue to provide some advice and background," Grimsdale says. Gabriel held a stake of about 18% in OD2. Grimsdale held 15%.

Grimsdale will become president/managing director of the combined companies' international business operations, reporting to Cavins.

Cavins says no jobs will be lost through the merger.

"What you will find is that the combined company will be on an expansion path for some time to come," he says. He notes that OD2's senior executives have entered into employment agreements. Loud-eye has about 75 full-time staffers; OD2 about 80.

OD2 has offices in London; Paris; Cologne, Germany; Milan and Amsterdam. It generated revenue of \$2.5 million in the quarter ended March 31, representing an 80% increase from the previous quarter and a 250% boost from the same period last year.

TO OUR READERS

The Indies column is on hiatus. It will return next issue.

Atreyu

Continued from page 39

price of \$14.98, but initial buy-in orders carry a 10% discount on the \$9.77 boxlot cost to retailers. "We have been building on this for two years," Brummel says.

Carl Groeger Jr., who helps run indie store Looney Tunes in the West Babylon neighborhood of Long Island, N.Y., says he expects the new Atreyu album to blow the band up.

"It is one of the most important releases of the summer for our store," he says.

NO ESCAPING THE CURSE

Brummel says the Victory staff has set up a multimedia, multi-impression campaign to launch "The Curse."

"Nobody is going to be able to escape this thing," he says.

In setting up the new album, the Victory street team is leading the way. It has already put out some 50,000 samplers with a couple of tracks from the new disc. It is also distributing 50,000 stickers and posters.

To heighten fan awareness, Victory is running a number of contests in support of "The Curse," giving away signed guitars and flyaway trips.

Also, on the back end of handing out a two-sided sticker, the street team is trolling parking lots at the Vans Warped and Ozzfest tours.

"If you have the Atreyu sticker on your car, we will leave a note on your car telling you if you are a winner and where to call to collect your prize, and we will take down the license plate number to validate your claim," Brummel says.

Since May, Victory has invested in a TV campaign, airing three commercials that include a toll-free number. The Gary Group in Los Angeles is doing the media buy, and the label-created commercials—a 15-second teaser and two 30-second spots—air mainly on MTV2 and Fuse, Brummel reports. Meanwhile, the label has been getting help from the last album. Fuse has aired the video for "Lip Gloss and Black" until recently.

In print, "we have had an overlapping consumer ad campaign that started last February running through the summer in the appropriate music magazines and the alternative press," touting the last album and new one, Brummel says. Also, the label will service "Right Side of the Bed" to radio, and a video for that song will air on Fuse and MTV2.

At retail, "The Curse" will come with different value-adds.

"We have catered all our promotions to each account," Brummel says. At the chain level, Hot Topic is distributing 300,000 stickers in its 650 stores. It is also run-

ning a contest in conjunction with guitar maker ESP that will give away a guitar.

Victory's No. 1 account, the Best Buy chain, will have an album version with a bonus track and a video, and it will be numbered.

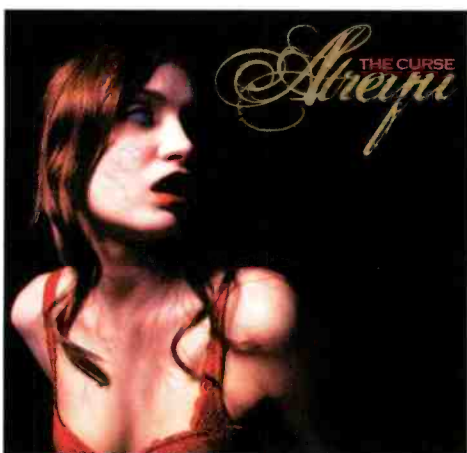
Brummel adds that the label has signed up the album for all the standard price-and-positioning programs.

VIRAL MARKETING

Online, targeted and viral marketing are key components of the Victory game plan for the album.

"We are doing targeted mass e-mails through Amazon," Brummel says. "We have set up a special Web site for the album [at] atreyucurse.com."

The latter site has been designed



to project a mysterious ambiance to instill a sense of discovery in fans that visit the site, in an attempt to ramp up Internet viral marketing for the album, Brummel says.

Dean Tabaac, VP of sales at RED, says the viral marketing story is the hardest one to quantify or explain to retail.

"The Internet and viral marketing have now become the word-of-mouth. Its impact is hard to measure; it's hard to explain. You can't touch it or smell it," Tabaac says.

But it is having an impact on sales, and Tabaac adds that sometimes, like Tug McGraw, "you just got to believe" the label when they

come with that type of story.

Thanks to that development, there has been a whole new breakthrough in the last year or two in helping bands get out of the box quicker.

"Look at all the bands—Modest Mouse, Thursday, Dashboard Confessional, Killswitch Engage to name a few—that have sold more than anybody expected," he says. He puts Atreyu on the list.

In fact, RED senior VP of product development Alan Becker points to the recent debut of Killswitch Engage to tell Atreyu's story.

Both bands released albums in May 2002. Killswitch Engage's "Alive or Just Breathing" has scanned 114,000 copies, and Atreyu's "Suicide Notes & Butterfly Kisses" has moved 107,000 units, according to Nielsen SoundScan. Momentum-wise, however, the former album has sold 23,000 units this year, while Atreyu's set has nearly doubled that with 45,000 scans.

That's why Victory and RED think Atreyu has a shot of at least matching Killswitch Engage's debut-week sales of 38,000 for "The End of Heartache," Becker says, which bowed May 11.

But even with all that "The Curse" has going for it, Brummel expects the Ozzfest tour to be the real sales driver. The band is on the second stage.

"Every year one band takes off from this tour, and Atreyu has what it takes to be the one this year," Brummel says. "They rock, absolutely. Atreyu will be that band this year, mark my words."

Tabaac says the Atreyu album also has an additional ingredient working on its behalf: Victory has successfully branded itself. "The kids trust [Victory]," he says.

Leaving no stone unturned, Victory Records is also working its distributor to ensure the success of the label's summer releases. In an e-mail to the RED staff, Victory promised that if four of its albums hit gold by the end of the year, the label will pay for a RED convention on an island in the Caribbean.

AOL Music: Total Monthly Streams

Top Audio		Top Video	
1 USHER FT. LUDACRIS & LIL JOHN Yeah! LaFACE/ZOMBA	1,416,609	1 JOJO * Leave (Get Out) BACKGROUND	1,670,933
2 USHER * Bum LaFACE/ZOMBA	1,365,526	2 OUTKAST * Roses LaFACE/ZOMBA	1,263,188
3 BRITNEY SPEARS Everytime JIVE	805,715	3 BRITNEY SPEARS Everytime JIVE	1,097,005
4 ASHLEE SIMPSON Pieces of Me GEFEN	772,505	4 ASHLEE SIMPSON Pieces of Me GEFEN	946,670
5 D12 FT. EMINEM My Band INTERSCOPE	517,860	5 USHER * Bum LaFACE/ZOMBA	945,191
6 AVRIL LAVIGNE * I Don't Tell Me RCA	512,562	6 PETEY PABLO Freak-a-Leek JIVE	926,778
7 JESSICA SIMPSON Take My Breath Away COLUMBIA	463,321	7 D12 FT. EMINEM My Band INTERSCOPE	763,809
8 FANTASIA * Summertime J RECORDS	453,310	8 USHER FT. LUDACRIS & LIL JOHN Yeah! LaFACE/ZOMBA	441,890
9 MARIO WINANS FT. ENYA & P. DIDDY I Don't Wanna Know BAD BOY	364,383	9 EVANESCENCE Everybody's Fool WIND-UP	424,762
10 BEYONCÉ Naughty Girl COLUMBIA	323,134	10 MARIO WINANS FT. ENYA & P. DIDDY I Don't Wanna Know BAD BOY	347,615

* First Listen/First View * Artist of the Month ** Breaker Artist *** Sessions@AOL
Source: AOL Music for four weeks ending June 17, 2004

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Billboard TOP DVD SALES™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WAS ON	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			NUMBER 1 ALONG CAME POLLY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 23843	Ben Stiller Jennifer Aniston	PG-13	26.98
1	NEW		ALONG CAME POLLY (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 24429	Ben Stiller Jennifer Aniston	PG-13	26.98
2	NEW		MYSTIC RIVER (WIDESCREEN) WARNER HOME VIDEO 27721	Sean Penn Tim Robbins	R	27.98
3	NEW		MYSTIC RIVER (PAN & SCAN) WARNER HOME VIDEO 27720	Sean Penn Tim Robbins	R	27.98
4	NEW		LORD OF THE RINGS: RETURN OF THE KING (WIDESCREEN 2-DISC EDITION) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06929	Elijah Wood Ian McKellen	PG-13	29.98
5	1	4	LORD OF THE RINGS: RETURN OF THE KING (PAN & SCAN 2 DISC EDITION) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06930	Elijah Wood Ian McKellen	PG-13	29.98
6	2	3	MONSTER COLUMBIA TRISTAR HOME ENTERTAINMENT 05552	Charlize Theron Christina Ricci	R	26.98
7	3	2	SHREK UNIVERSAL STUDIOS HOME VIDEO 90699	Mike Myers Cameron Diaz	PG	19.98
8	22	8	CHAPPELLE'S SHOW SEASON ONE PARAMOUNT HOME ENTERTAINMENT 87991	Dave Chappelle	NR	26.98
9	11	15	EUROTRIP (WIDESCREEN UNRATED VERSION) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91694	Scott Mechlowicz	NR	26.98
10	4	2	CHRONICLES OF RIDDICK: PITCH BLACK (WIDESCREEN UNRATED VERSION) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 24772	Vin Diesel Cole Hauser	NR	26.98
11	6	2	SHREK/SHREK 3-D (2 PACK) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91712	Mike Myers Cameron Diaz	PG	26.98
12	7	5	CITY OF GOD WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31545	Alexandre Rodrigues	R	29.98
13	NEW		OUT OF TIME MGM HOME ENTERTAINMENT 05949	Denzel Washington Dean Cain	PG-13	14.98
14	37	11	UPTOWN GIRLS MGM HOME ENTERTAINMENT 05885	Brittany Murphy Dakota Fanning	PG-13	14.98
15	RE-ENTRY		MY BABY'S DADDY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35963	Eddie Griffin Method Man	PG-13	29.98
16	5	2	BRAVEHEART PARAMOUNT HOME ENTERTAINMENT 155844	Mel Gibson	R	19.98
17	RE-ENTRY		MIRACLE (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33151	Kurt Russell	PG	29.98
18	8	4	RESERVOIR DOGS: SPECIAL EDITION ARTISAN HOME ENTERTAINMENT 12050	Harvey Keitel Tim Roth	R	14.98
19	RE-ENTRY		DADDY DAY CARE (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 01713	Eddie Murphy	PG	19.98
20	RE-ENTRY		YOU GOT SERVED (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 03157	Marques Houston Steve Harvey	PG-13	28.98
21	10	4	SPIDER-MAN (PAN & SCAN) COLUMBIA TRISTAR HOME ENTERTAINMENT 06190	Tobey Maguire Kirsten Dunst	PG-13	19.98
22	RE-ENTRY		EVER AFTER: A CINDERELLA STORY (REPACKAGED EDITION) FOX VIDEO 05761	Drew Barrymore Anjelica Huston	PG	14.98
23	RE-ENTRY		A KNIGHT'S TALE COLUMBIA TRISTAR HOME ENTERTAINMENT 06143	Heath Ledger	PG-13	14.98
24	RE-ENTRY		MIRACLE (WIDESCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33152	Kurt Russell	PG	29.98
25	12	4	FIELD OF DREAMS (WIDESCREEN ANNIVERSARY EDITION) UNIVERSAL STUDIOS HOME VIDEO 20140	Kevin Costner	PG	26.98
26	NEW		SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13	19.98
27	RE-ENTRY		LEGENDS OF THE FALL COLUMBIA TRISTAR HOME ENTERTAINMENT 78727	Brad Pitt Anthony Hopkins	R	14.98
28	RE-ENTRY		STAND BY ME (WIDESCREEN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 05517	River Phoenix Wil Wheaton	R	19.98
29	NEW		ONCE UPON A TIME IN MEXICO COLUMBIA TRISTAR HOME ENTERTAINMENT 08177	Antonio Banderas Johnny Depp	R	19.98
30	RE-ENTRY		M.A.S.H. (COMPLETE SEASON 6) FOX VIDEO 21388	Alan Alda	NR	39.98
31	NEW		THE COUNT OF MONTE CRISTO TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24019	Jim Caviezel Guy Pearce	PG-13	19.98
32	RE-ENTRY		MYSTIC RIVER (WIDESCREEN SPECIAL EDITION) WARNER HOME VIDEO 33854	Sean Penn Tim Robbins	R	39.98
33	NEW		SAVING PRIVATE RYAN: D-DAY 60TH ANNIVERSARY EDITION DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91700	Tom Hanks Matt Damon	R	26.98
34	19	3	STARSHIP TROOPERS 2: HERO OF THE FEDERATI COLUMBIA TRISTAR HOME ENTERTAINMENT 01848	Lawrence Monoson	R	24.98
35	9	2	MY BEST FRIEND'S WEDDING (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 05817	Julia Roberts Dermot Mulroney	PG-13	19.98
36	RE-ENTRY		CHRONICLES OF RIDDICK: PITCH BLACK (PAN & SCAN UNRATED VERSION) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 25423	Vin Diesel Cole Hauser	NR	26.98
37	21	2	JAWS ANNIVERSARY COLLECTOR'S EDITION UNIVERSAL STUDIOS HOME VIDEO 26912	Roy Scheider Richard Dreyfuss	PG	14.98
38	RE-ENTRY		BIG LEBOWSKI UNIVERSAL STUDIOS HOME VIDEO 22666	Jeff Bridges John Goodman	R	14.98
39	RE-ENTRY		THE LAST SAMURAI (2 DISC PAN & SCAN EDITION) WARNER HOME VIDEO 26382	Tom Cruise	R	29.98
40	23	6				

JULY 3
2004

Billboard TOP VHS SALES™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WAS ON	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			NUMBER 1 LORD OF THE RINGS: RETURN OF THE KING (FULL SCREEN 2 TAPE EDITION) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06927	Elijah Wood Ian McKellen	2003	PG-13	24.98
1	1	3	ALONG CAME POLLY UNIVERSAL STUDIOS HOME VIDEO 62196	Ben Stiller Jennifer Aniston	2004	PG-13	22.98
2	NEW		DORA THE EXPLORER: SILLY FIESTA PARAMOUNT HOME ENTERTAINMENT 79593	Dora The Explorer	2004	NR	9.98
3	2	2	POKEMON: JIRACHI WISH MAKER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36331	Pokemon	2004	NR	19.98
4	4	2	MIRACLE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33164	Kurt Russell	2004	PG	24.98
5	3	4	SHREK DREAMWORKS HOME ENTERTAINMENT 63670	Mike Myers Eddie Murphy	2001	PG	14.98
6	5	5	PETER PAN UNIVERSAL STUDIOS HOME VIDEO 62689	Jeremy Sumpter Lynn Redgrave	2003	PG	24.98
7	6	6	SPONGEBOB SQUAREPANTS: SPONGEGUARD ON DUTY PARAMOUNT HOME ENTERTAINMENT 79923	Spongebob Squarepants	1840	NR	9.98
8	11	2	BROTHER BEAR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62242	Animated	2003	G	24.98
9	8	11	HAUNTED MANSION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32091	Eddie Murphy Jennifer Tilly	2003	PG	24.98
10	7	9	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	2003	G	24.98
11	12	32	CATCH THAT KID FOX VIDEO 22312	Kristen Stewart	2004	PG	19.98
12	10	2	CHEAPER BY THE DOZEN (2003) FOX VIDEO 21602	Steve Martin Bonnie Hunt	2003	PG	22.98
13	13	10	SOMETHING'S GOTTA GIVE COLUMBIA TRISTAR HOME ENTERTAINMENT 01300	Jack Nicholson Diane Keaton	2003	PG-13	14.98
14	NEW		HARRY POTTER AND THE CHAMBER OF SECRETS WARNER HOME VIDEO 23591	Daniel Radcliffe Emma Watson	2002	PG	24.98
15	16	29	SCARY MOVIE 3 DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 34593	Charlie Sheen Anna Faris	2003	R	24.98
16	9	5	HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	14.98
17	23	39	MONA LISA SMILE COLUMBIA TRISTAR HOME ENTERTAINMENT 10072	Julia Roberts	2003	PG-13	14.98
18	25	2	SEABISCUIT UNIVERSAL STUDIOS HOME VIDEO 061427	Jeff Bridges Tobey McGuire	2003	PG-13	14.98
19	17	16	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5415	Elijah Wood Ian McKellen	2001	PG-13	22.98
20	18	22	POWER RANGERS: DINOTHUNDER - DAY OF THE DINO VOL. 1 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 34545	Power Rangers	2004	NR	14.98
21	22	2	THE LORD OF THE RINGS: THE TWO TOWERS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06234	Elijah Wood Ian McKellen	2002	PG-13	22.98
22	14	18	DORA THE EXPLORER-DORA'S PIRATE ADVENTURE PARAMOUNT HOME ENTERTAINMENT 79583	Animated	2004	NR	9.98
23	19	20	BLUE'S CLUES: BLUE TALKS PARAMOUNT HOME ENTERTAINMENT 29733	Blue's Clues	2004	NR	9.98
24	20	3	WHAT'S NEW SCOOBY DOO? SAFARI SO GOOD WARNER HOME VIDEO 02290	Scooby-Doo	2004	NR	14.98
25	RE-ENTRY						

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 \$3 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.

JULY 3
2004

Billboard TOP VIDEO RENTALS™

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THIS WEEK	LAST WEEK	WAS ON	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			NUMBER 1 MYSTIC RIVER WARNER HOME VIDEO 27721	Sean Penn Tim Robbins	R
1	NEW		ALONG CAME POLLY UNIVERSAL STUDIOS HOME VIDEO 23843	Ben Stiller Jennifer Aniston	PG-13
2	NEW		MONSTER COLUMBIA TRISTAR HOME ENTERTAINMENT 05552	Charlize Theron Christina Ricci	R
3	1	2	EUROTRIP DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91773	Scott Mechlowicz	R
4	3	2	PAYCHECK PARAMOUNT HOME ENTERTAINMENT 38034	Ben Affleck Uma Thurman	PG-13
5	4	4	WELCOME TO MOOSEPORT FOX VIDEO 22111	Gene Hackman Ray Romano	PG-13
6	5	3	LORD OF THE RINGS: RETURN OF THE KING NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06929	Elijah Wood Ian McKellen	PG-13
7	2	3	SCARY MOVIE 3 DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 34626	Charlie Sheen Anna Faris	PG-13
8	6	5	THE LAST SAMURAI WARNER HOME VIDEO 26383	Tom Cruise	R
9	7	6	MIRACLE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33151	Kurt Russell	PG
10	8	4			

IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$3 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.

JULY 3
2004

Billboard TOP VIDEO GAME RENTALS™

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THIS WEEK	LAST WEEK	WAS ON	TITLE	Manufacturer	RATING
			NUMBER 1 PS2: RED DEAD REVOLVER	Rockstar Games	M
1	1	6			
2	2	10	PS2-NBA BALLERS	Midway Entertainment	NR
3	3	8	PS2-HITMAN: CONTRACTS	Eidos	M
4	8	2	XBOX- CHRONICLES OF RIDDICK: BUTCHER BAY	Vivendi Universal	M
5	5	6	XBOX: RED DEAD REVOLVER	Rockstar Games	M
6	4	24	PS2-NEED FOR SPEED: UNDERGROUND	Electronic Arts	E
7	6	5	PS2-SYPHON FILTER: OMEGA STRAIN	Sony Computer Entertainment	M
8			NGC: SHREK 2	Activision	E
9			PS2: MLB 2005	Sony Computer Entertainment	E
10	10	1	PS2-JAMES BOND 007: EVERYTHING OR NOTHING	Electronic Arts	T

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Billboard® VIDEO MONITOR

JULY 3
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 20, 2004

BET	CMT	MUSIC TELEVISION	VH1
1234 W. Street, NE, Washington, D.C. 20018	330 Commerce Street, Nashville, TN 37201	1515 Broadway, New York, NY 10036	1515 Broadway, New York, NY 10036
1 BRANDY, TALK ABOUT OUR LOVE YING YANG TWINS, WHAT'S HAPPENIN USHER, BURN SLUM VILLAGE, SELFISH LLOYD POLITE, SOUTHSIDE LLOYD BANKS, WARRIOR LLOYD BANKS, ON FIRE JAY-Z, 99 PROBLEMS NINJA SKY, MOVE YA BODY LIL FLIP, GAME OVER JUVENILE, SLOW MOTION LIL SCRAPPY, NO PROBLEM MURPHY LEE, HOLD UP JANET JACKSON, ALL NITE (DON'T STOP) T.I., LET'S GET AWAY BEENIE MAN, DUDE TERROR SQUAD, LEAN BACK MADONNA, U SHOULD BE KNOWIN' BETTER MARIO WINANS, I DON'T WANNA KNOW SBALL & M.J.G., YOU DON'T WANT DRAMA YUNG WUN, TEAR IT UP BEYONCÉ, NAUGHTY GIRL YOUNG REME, AFTER PARTY MOBB DEEP, GOT IT TWISTED HOUSTON, I LIKE THAT JADAKISS, TIMES UP/THE CHAMP IS HERE USHER, CONFESSIONS PART II ALICIA KEYS, IF I AIN'T GOT YOU OUTKAST, ROSES ELEPHANT MAN, JOOK GAL (WINE WINE) R. KELLY, HAPPY PEOPLE JAY-Z, DIRT OFF YOUR SHOULDER USHER, YEAH LUDACRIS, DIAMOND IN THE BACK JADAKISS, WHY TWISTA, OVERNIGHT CELEBRITY J-KWON, TRIP PETEY PABLO, FREEK-A-LEEK KANYE WEST, ALL FALLS DOWN LIL WAYNE, BRING IT BACK	1 BIG & RICH, SAVE A HORSE (RIDE A COWBOY) JOSH GRACIN, I WANT TO LIVE KENNY CHESNEY, LIVE THOSE SONGS GRETCHEN WILSON, REDNECK WOMAN TOBY KEITH, WHISKEY GIRL JULIE ROBERTS, BREAK DOWN HERE REBA MCENTIRE, SOMEBODY SHEDAISSY, PASSENGER SEAT BILLY CURRINGTON, I GOT A FEELIN' JOHN MICHAEL MONTGOMERY, LETTERS FROM HOME TERRI CLARK, GIRLS LIE TOO MARTINA MCBRIDE, HOW FAR MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME RACHEL PROCTOR, ME AND EMILY JEOD HUGHES, HIGH LONESOME LDRETTA LYNN, MISS BEING MRS. JOE NICHOLS, IF NOBODY BELIEVED IN YOU TRACE ADKINS, ROUGH & READY CROSS CANADIAN RAGWED, SICK AND TIRED KEITH URBAN, YOU'LL THINK OF ME SARA EVANS, SUDS IN THE BUCKET EMERSON DRIVE, LAST ONE STANDING CLAY WALKER, I CAN'T SLEEP TIM MCGRAW, LIVE LIKE YOU WERE DYING SARA EVANS, PERFECT JAN JACKSON, JIMMY BUFFETT, IT'S FIVE O'CLOCK SOMEWHERE MINDY SMITH, COME TO JESUS KENNY ROGERS, MY WORLD IS OVER JENKINS, BLAME IT ON MAMA KENNY CHESNEY & UNCLE KRACKER, WHEN THE SUN GOES DOWN R. KELLY, HAPPY PEOPLE TRAVIS TRITT, THE GIRL'S GONE WILD DIERKS BENTLEY, WHAT WAS I THINKIN' TRACE ADKINS, HOT MAMA LDS LONELY BOYS, HEAVEN MADONNA, RAY OF LIGHT TRENT WILLMON, BEER MAN CAROLYN DAWN JOHNSON, SIMPLE LIFE JOSH TURNER, LONG BLACK TRAIN AMY DALLEY, MEN DON'T CHANGE HANK WILLIAMS, JR., WHY CAN'T WE ALL JUST GET A LONG NECK, LAMBADA	1 NEW FOUND GLORY, ALL DOWNHILL FROM HERE JOSH GRACIN, I WANT TO LIVE BRITNEY SPEARS, EVERYTIME LLOYD BANKS, WARRIOR LLOYD BANKS, ON FIRE MODEST MOUSE, FLOAT ON ASHLEE SIMPSON, PIECES OF ME BEASTIE BOYS, CH-CHECK IT OUT HOOBASTANK, THE REASON LINKIN PARK, BREAKING THE HABIT D12, HOW COME JUDY, LEAVE (GET OUT) LENNY KRAVITZ, WHERE ARE WE RUNNIN' KEVIN LYTTLE, TURN ME ON FRANZ FERDINAND, TAKE ME OUT MURPHY LEE, HOLD UP BLINK-182, DOWN CHRISTINA MILIAN, OIP IT LOW INCUBUS, TALK SHOWS ON MUTE LUDACRIS, DIAMOND IN THE BACK HILARY & HAYLIE DUFF, OUR LIPS ARE SEALED EMERSON DRIVE, LAST ONE STANDING NINA SKY, MOVE YA BODY MARIO WINANS, I DON'T WANNA KNOW SUGARCULT, MEMORY DASHBOARD CONFSSIONAL, VINDICATED TWISTA, OVERNIGHT CELEBRITY SWITCHFOOT, DARE YOU TO MOVE MIS-TEEQ, SCANDALOUS SNOW PATROL, SPITTING GAMES JUVENILE, SLOW MOTION VAN HUNT, DUST BLACK EYED PEAS, LET'S GET IT STARTED LINKIN PARK, BREAKING THE HABIT COHEED & CAMBRIA, A FAVOR HOUSE ATLANTIC AVRIL LAVIGNE, DON'T TELL ME BRANDY, TALK ABOUT OUR LOVE STORY OF THE YEAR, ANTHEM OF OUR DYING DAY R. KELLY, HAPPY PEOPLE PETEY PABLO, FREEK-A-LEEK	1 BEASTIE BOYS, CH-CHECK IT OUT USHER, BURN HOOBASTANK, THE REASON BEYONCÉ, NAUGHTY GIRL VELVET REVOLVER, SLITHER OUTKAST, ROSES ALICIA KEYS, IF I AIN'T GOT YOU SWITCHFOOT, MEANT TO LIVE BRITNEY SPEARS, EVERYTIME LDS LONELY BOYS, HEAVEN TRAIN, ORDINARY JAMIE CULLUM, ALL AT SEA JOSS STONE, SUPER DUPE LOVE MODEST MOUSE, FLOAT ON COUNTING CROWS, ACCIDENTALLY IN LOVE USHER, YEAH ALANIS MORISSETTE, EVERYTHING JET, COLD HARD BITCH MARDONNS, THIS LOVE FINGER ELEVEN, ONE THING FLEETWOOD MAC, LANDSLIDE TRAPT, ECHO GAVIN DEGRAW, I DON'T WANT TO BE MARIO WINANS, I DON'T WANNA KNOW GEORGE MICHAEL, AMAZING JANET JACKSON, ALL NITE (DON'T STOP) LENNY KRAVITZ, WHERE ARE WE RUNNIN' MADONNA, BEAUTIFUL STRANGER STING, STOLEN CAR (TAKE ME DANCING) NICKELBACK, SOMEHOW NO DOUBT, IT'S MY LIFE 3 ODORS DOWN, HERE WITHOUT YOU EVANESCENCE, MY IMMORTAL MADONNA, RAY OF LIGHT THE CALLINX, OUR LIVES FRANZ FERDINAND, TAKE ME OUT TRAPT, HEADSTRONG UNCLE KRACKER, RESCUE OUTKAST, HEY YA BLACK EYED PEAS, HEY MAMA GRETCHEN WILSON, REDNECK WOMAN
NEW ONS LUDACRIS, DIAMOND IN THE BACK JADAKISS, WHY J-KWON, HOOD HOP D12, HOW COME	NEW ONS JOE NICHOLS, IF NOBODY BELIEVED IN YOU TIM MCGRAW, LIVE LIKE YOU WERE DYING	NEW ONS LINKIN PARK, BREAKING THE HABIT D12, HOW COME	NEW ONS NO FIRST IMPRESSIONS THIS WEEK

fuse	GAC GREAT AMERICAN COUNTRY	MUSIC TELEVISION CANADA	MUSIC TELEVISION CANADA
200 Jericho Quadrangle, Jericho, NY 11753	9697 E. Mineral Ave., Englewood, CO 80112	1515 Broadway, New York, NY 10036	299 Queen St West, Toronto, Ontario M5V2Z5
1 BLINK-182, DOWN MUSIC, TIME IS RUNNING OUT DASHBOARD CONFSSIONAL, VINDICATED THREE DAYS GRACE, JUST LIKE YOU LINKIN PARK, BREAKING THE HABIT VELVET REVOLVER, SLITHER MARDONNS, THIS LOVE BEASTIE BOYS, CH-CHECK IT OUT INCUBUS, TALK SHOWS ON MUTE YELLOWCARD, OCEAN AVENUE LOSTPROPHETS, MAKE A MOVE HOOBASTANK, THE REASON SAM ROBERTS, HARD ROAD AVRIL LAVIGNE, DON'T TELL ME CHRISTINA MILIAN, OIP IT LOW KESHA CHANTE, BAD BOY EFFE DOBSON, TAKE ME AWAY FINGER ELEVEN, ONE THING HILARY DUFF, COME CLEAN LINKIN PARK, BREAKING THE HABIT USHER, BURN OUT OF YOUR MOUTH, MUSIC THE DARKNESS, GROWING ON ME JET, COLD HARD BITCH KANYE WEST, ALL FALLS DOWN THREE DAYS GRACE, JUST LIKE YOU DEFAULT, THROW IT ALL AWAY BRITNEY SPEARS, EVERYTIME BEASTIE BOYS, SABOTAGE BLACK EYED PEAS, LET'S GET IT STARTED NINA SKY, MOVE YA BODY THE KILLERS, SOMEBODY TOLD ME SEETHER, BROKEN PILATE, MELT INTO THE WALLS	1 JOHN MICHAEL MONTGOMERY, LETTERS FROM HOME MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME TOBY KEITH, WHISKEY GIRL GRETCHEN WILSON, REDNECK WOMAN BILLY CURRINGTON, I GOT A FEELIN' SHEDAISSY, PASSENGER SEAT REBA MCENTIRE, SOMEBODY CLAY WALKER, I CAN'T SLEEP TERRI CLARK, GIRLS LIE TOO SHANIA TWAIN, WHEN YOU KISS ME JOSH GRACIN, I WANT TO LIVE TRACE ADKINS, ROUGH & READY TIM MCGRAW, LIVE LIKE YOU WERE DYING JOSH TURNER, WHAT IT AIN'T BIG & RICH, SAVE A HORSE (RIDE A COWBOY) AMY DALLEY, MEN DON'T CHANGE SARA EVANS, SUDS IN THE BUCKET JULIE ROBERTS, BREAK DOWN HERE KENNY CHESNEY & UNCLE KRACKER, WHEN THE SUN GOES DOWN HANK WILLIAMS, JR., WHY CAN'T WE ALL JUST GET A LONG NECK, LAMBADA BILLY DEAN, THANK GOD I'M A COUNTRY BOY TRACY LAWRENCE, I'M ALL ABOUT YOU MARTINA MCBRIDE, HOW FAR LONESTAR, I'M ALREADY THERE JENKINS, BLAME IT ON MAMA TRAVIS TRITT, THE GIRL'S GONE WILD LEE GREENWOOD, GOD BLESS THE U.S.A. AARON TIPPIN, WHERE THE STARS AND STRIPES AND THE EAGLE FLY JEFF TIPPIN, I WANNA MAKE YOU CRY LORETTA LYNN, MISS BEING MRS.	1 BEASTIE BOYS, CH-CHECK IT OUT JAY-Z, 99 PROBLEMS PETEY PABLO, FREEK-A-LEEK KEVIN LYTTLE, TURN ME ON INCUBUS, TALK SHOWS ON MUTE FRANZ FERDINAND, TAKE ME OUT LLOYD BANKS, ON FIRE JUVENILE, SLOW MOTION LLOYD BANKS, WARRIOR BEENIE MAN, DUDE LINKIN PARK, BREAKING THE HABIT TWISTA, OVERNIGHT CELEBRITY CASSIDY, GET NO BETTER VELVET REVOLVER, SLITHER YING YANG TWINS, WHAT'S HAPPENIN' NINA SKY, MOVE YA BODY HOOBASTANK, THE REASON ELEPHANT MAN, JOOK GAL (WINE WINE) STORY OF THE YEAR, ANTHEM OF OUR DYING DAY NEW FOUND GLORY, ALL DOWNHILL FROM HERE YELLOWCARD, OCEAN AVENUE SWITCHFOOT, MEANT TO LIVE MODEST MOUSE, FLOAT ON USHER, BURN CHRISTINA MILIAN, OIP IT LOW THE CURE, THE END OF THE WORLD BLINK-182, DOWN COHEED & CAMBRIA, A FAVOR HOUSE ATLANTIC	1 EVANESCENCE, EVERYBODY'S FOOL BEASTIE BOYS, CH-CHECK IT OUT BILLY TALENT, RIVER BELOW KANYE WEST, THROUGH THE WIRE HOOBASTANK, THE REASON BILLY TALENT, TRY HONESTY K-O-S, B-B-OY STANCE HILARY & HAYLIE DUFF, OUR LIPS ARE SEALED LLOYD BANKS, WARRIOR SAM ROBERTS, HARD ROAD AVRIL LAVIGNE, DON'T TELL ME CHRISTINA MILIAN, OIP IT LOW KESHA CHANTE, BAD BOY EFFE DOBSON, TAKE ME AWAY FINGER ELEVEN, ONE THING HILARY DUFF, COME CLEAN LINKIN PARK, BREAKING THE HABIT USHER, BURN OUT OF YOUR MOUTH, MUSIC THE DARKNESS, GROWING ON ME JET, COLD HARD BITCH KANYE WEST, ALL FALLS DOWN THREE DAYS GRACE, JUST LIKE YOU DEFAULT, THROW IT ALL AWAY BRITNEY SPEARS, EVERYTIME BEASTIE BOYS, SABOTAGE BLACK EYED PEAS, LET'S GET IT STARTED NINA SKY, MOVE YA BODY THE KILLERS, SOMEBODY TOLD ME SEETHER, BROKEN PILATE, MELT INTO THE WALLS
NEW ONS D12, HOW COME MIDTOWN, GIVE IT UP LIT, LOOKS LIKE THEY WERE RIGHT AUTHORITY ZERO, REVOLUTION BONE CRUISERS, TAKE YA CLOTHES OFF N*E*R*D, MAYBE AMBULANCE LTD, PRIMITIVE (THE WAY I TREAT YOU)	NEW ONS TIM MCGRAW, LIVE LIKE YOU WERE DYING BILLY DEAN, THANK GOD I'M A COUNTRY BOY MARTINA MCBRIDE, HOW FAR TRACY LAWRENCE, I'M ALL ABOUT YOU JOE NICHOLS, IF NOBODY BELIEVED IN YOU	NEW ONS KEVIN LYTTLE, TURN ME ON NINA SKY, MOVE YA BODY D12, HOW COME CHRISTINA MILIAN, OIP IT LOW THE CURE, THE END OF THE WORLD TERROR SQUAD, LEAN BACK HOUSTON, I LIKE THAT THE KILLERS, SOMEBODY TOLD ME	NEW ONS K-O-S, B-B-OY STANCE BLACK EYED PEAS, LET'S GET IT STARTED NINA SKY, MOVE YA BODY HOUSTON, I LIKE THAT D12, HOW COME MATTHEW GOOD, ALERT STATUS RED

THE CLIP LIST

EUROPE	MUSIC TELEVISION LATIN AMERICA	VIVA
1550 Biscayne Blvd., Miami Beach, FL 33132	Continuous programming Hawley Crescent, London NW18TT	1111 Lincoln Rd., Miami Beach, FL 33139
1 FRANCÓ DE VITA, TU DE QUE VAS PAULINA RUBIO, TE QUISE TANTO ANDY & LUCAS, TANTO LA QUERÍA JULIETA VENEGAS, ANOAR CONMIGO ALEKS SYNTEK, TE SONE CAFE TACUBA, ERES SIN BANDERA, QUE LLORO DREJA DE VARI GOGH, 20 DE ENERO DIEGO TORRES, CAN'TA HASTA MORIR DAVID BISBAL, DESNUDATE MUJER RICKY MARTIN, T'ODO QUEDA EN NAOA LUIS FONSI, ABRAZAR LA VIDA BELINDA, LO SIENTO ROBI ROSA, MAS Y MAS LA ORCA, VAL GOGH, DESOS DE COSAS IMPOSIBLES SIN BANDERA, MIENDES TAN BIEN JENNIFER PENA, VIVO Y MUERO EN TU PIEL JUANES, LA PAGA NELLY FURTADO, TRY CHAYANNE, SENTADA ADOU EN MI ALMA TIZIANO FERRO, TARDES NEGRAS	1 AVRIL LAVIGNE, DON'T TELL ME MARDONNS, THIS LOVE NELLY FURTADO, FORCA KELIS, TRICK ME MARIO WINANS, I DON'T WANNA KNOW USHER, YEAH EVANESCENCE, EVERYBODY'S FOOL THE STREETS, DRY YOUR EYES LENNY KRAVITZ, WHERE ARE WE RUNNIN' BEASTIE BOYS, CH-CHECK IT OUT LINKIN PARK, BREAKING THE HABIT FRANZ FERDINAND, MATINEE DUTKAST, ROSES DIE FANTASTISCHEN VIER, TROY GISLI, HOW ABOUT THAT BLACK EYED PEAS, LET'S GET IT STARTED PLOCKEN, RUN, RUN, RUN N*E*R*D, MAYBE BRITNEY SPEARS, EVERYTIME	1 HILARY DUFF, SO YESTERDAY AVRIL LAVIGNE, DON'T TELL ME THE RASMUS, IN THE SHADOWS BRITNEY SPEARS, EVERYTIME BELINDA, ANGEL MARDONNS, THIS LOVE EVANESCENCE, EVERYBODY'S FOOL KALIMBA, NO ME QUIERO ENAMORAR ALEX UBCAGO, DAME TU AIRE NELLY FURTADO, TRY JULIETA VENEGAS, LENTO USHER, YEAH BEASTIE BOYS, CH-CHECK IT OUT ZOE, LOVE SIMPLE PLAN, DON'T WANNA THINK ABOUT YOU BLINK-182, DOWN STERIOGRAM, WALKIE TALKIE MAN JIC CHASEZ, ALL DAY LONG I DREAM ABOUT SEX BLACK EYED PEAS, HEY MAMA AFI, SILVER AND GOLD

P&G Deal Extends 'Reach'

Tom Joyner's Reach Media has reached an agreement with Procter & Gamble that is unprecedented in R&B radio.

A number of P&G brands will sponsor promotions and segments on the nationally syndicated "Tom Joyner Morning Show." The sponsorship includes regular features like "It's Your World" and "Thursday Morning Mom," as well as annual special events like the Fantastic Voyage Cruise and Tom Joyner's Family Reunion, among others.

For the next 18 months, P&G will also sponsor Joyner's Sky Shows—live broadcasts of the radio program from locations throughout the country.

Rashaun Hall, R&B editor of *Billboard* sister publication *Airplay Monitor*, spoke to the primary players in the deal.

Reach Media CEO David Kantor says the partnership was born out of P&G's desire to better target African-American consumers. P&G invited a number of content providers to pitch their services to the company. "We went up to Cincinnati with Tom, and we did a full overview of Reach," Kantor says.

"They didn't just want to buy commercials for Tide," he adds. "What they really wanted was to be integrated with the program and be viewed as a partner as far as the social aspects."

P&G's Berrece Andrews says his company launched a multicultural business development organization four years ago specifically to reach African-American and Hispanic consumers. Andrews is the company's associate director of multicultural external relations.

"We know that radio targeting African-Americans is an important part of that mix," Andrews says. "This is about a lot of the other assets that Tom has as a part of Reach Media. We can buy radio spots. [But] this agreement is really about a lot of the sponsorship opportunities in areas that are consistent [with] what matters to us."

Although P&G is not an exclusive sponsor of Joyner's show, the company has limited exclusivity in certain product categories. Divisions involved in the campaign include home prod-

ucts (Tide), digestive products (Pepto Bismol) and hair products (Pantene).

"Each product is taking a different direction with the show," Kantor says. "The hair products are more involved with *Fantastic Voyage*. The digestive products will be involved

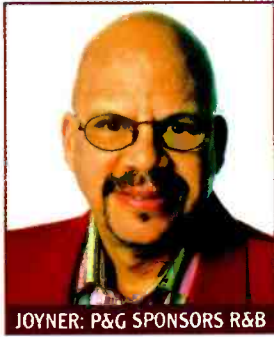
**Tuned In:
Radio™**

By Marc Schiffman
mschiffman@billboard.com



with Joyner's Take a Loved One to the Doctor Day promotion. Some of the traditional consumer products will be more involved with sponsorships and features on the show."

The ability to partner on so many different levels appealed to Reach Media president Oscar Joyner, Tom



JOYNER: P&G SPONSORS R&B



Joyner's son. The younger Joyner hopes other advertisers look to this deal as a model for customized marketing.

"We're taking not only a specialized ad to... black radio," he says, "we're creating a specialized program that allows the consumer to not just hear ad after ad... [We're] taking the overall goal of reaching African-Americans and tying it into the heart of the consumer."

"When you hear Procter & Gamble associated with the cruise, you're hearing Procter & Gamble associating with black colleges. When you hear Procter & Gamble associated with Take a Loved One to the Doctor Day, you're hearing Procter & Gamble associating with African-American health concerns," Joyner says.

Kantor and Joyner hope their partnership with P&G will lead to further advertising/marketing alliances for R&B radio as a whole.

"We're really looking to use this to facilitate a dynamic shift in the way marketers perceive the African-American community," Joyner says. "We want to be able to show tangible results... So when it comes time for the next advertiser and the next company outside of Reach to be able to do a partnership, they don't have to convince the advertiser not to discount our audience or take us for granted."

Australian Alex Lloyd hits Europe with third album 'Distant Light'

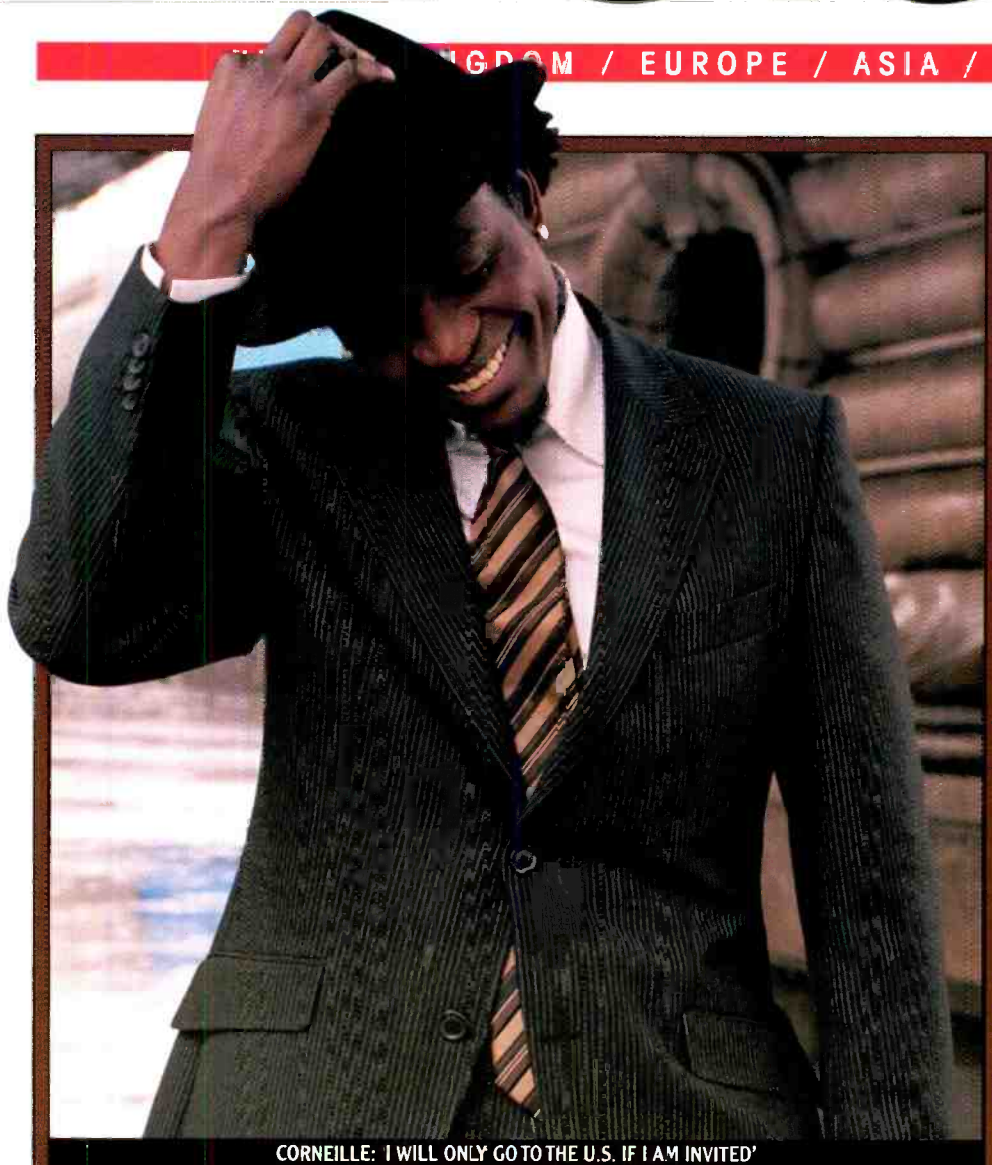


Global



Canadian Scott Macmillan takes his 'Celtic Mass' to Scotland and Ireland

UK / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



CORNEILLE: I WILL ONLY GO TO THE U.S. IF I AM INVITED'

Rwandan Corneille Reveals French Soul

BY JAMES MARTIN

PARIS—R&B singer/songwriter Corneille's sales success in France is the latest chapter in a remarkable story that ranges across three continents and includes a bloody civil war.

The Montreal-based 26-year-old was born Nyungura Corneille in Germany to Rwandan parents. He has become one of the year's biggest-selling artists in France with his debut album, "Parce Qu'on Vient de Lcin" (Wagram). Now an international audience beckons.

If personal strength is any indicator, Corneille's further success is inevitable. At the age of 7, he returned with his family to their homeland, where, in 1994, he witnessed the murder of his parents, brothers and sisters during

one of the massacres that characterized the Rwandan civil war. Small wonder he describes his songwriting as "a healing process."

"I don't find anger in me," Corneille says. "I've survived the massacre of a million people, and I have a promising career in a business where it's getting harder and harder even to start."

Corneille began his music career singing with an R&B group in Rwanda. He left the country after his family was killed and lived in Germany until 1997, when he moved to Canada to attend a university in Montreal.

Corneille formed R&B group O.N.E. in Montreal. The group scored an independently released regional radio hit in 2001 with Corneille's composition

(Continued on page 54)

Island U.K. Rebounds Under Gatfield

BY NIGEL WILLIAMSON

LONDON—Island Records, once the most revered of U.K. record labels, is re-emerging as a major player after a lengthy period of underachievement.

"All the signs are that we're set to enjoy the most successful year in the U.K. label's history," Island Records Group managing director Nick Gatfield says.

Given that Universal-owned Island has harbored Bob Marley, Cat Stevens, Traffic, Grace Jones, U2 and countless other heavy hitters, that's a bold claim. But it reflects the remarkable turnaround in the label's fortunes since Gatfield took his current role in December 2001.

A one-time member of 1980s U.K. hitmakers Dexy's Midnight Runners, Gatfield had been consultant and head of A&R at Universal/Island in the United Kingdom. Before that, he was president of PolyGram Publishing and Polydor Records U.S.

Gatfield now reports to Universal Music U.K. chairman Lucian Grainge.

Of the established Island roster, U2 is due to deliver what will likely be the biggest rock album of 2004 this fall. But Gatfield has principally built the label's rejuvenation on new acts.

With Busted, the Sugababes and McFly, Island has three of the past year's best-selling pop acts in the United Kingdom.

But its recent signings are not all pop-oriented. "Hopes and Fears," the debut album by piano-led alternative rock band Keane, entered the Official U.K. Chart Co. listings at No. 1 in May. And Island has shipped more than 200,000 copies of singer/songwriter Amy Winehouse's "Frank," a debut initially viewed as a long-term development project.

London-based Steve Gallant is product director at HMV, which worked closely with Island on marketing acts like Keane and Winehouse.

"Island has a fabulous history," Gallant says, "but the label went into the doldrums a bit after it was taken over by PolyGram [in 1989]. Nick took some tough decisions when he came in and slimmed down the old roster so he could start building again from scratch. Now it's paying dividends."

The success of his U.K.-based acts gives Gatfield particular satisfaction. "Island was getting by as a clearinghouse for American reper-

toire," he says. "The mandate when I came in was to turn Island back into an A&R powerhouse for U.K. acts.

"First, we needed revenue," he continues. "Pop acts break quickly and deliver a fast turnover, so we knew we had to do that. But secondly, we wanted to use that pop success to sign iconic artists of the kind Island has always been associated with—longer-term development projects."

TAKING THE LONG VIEW

The Sugababes and Busted provided the pop. The signings of Keane, Winehouse, Irish band Bell X1 and electrobeat act Chikinki followed.

Although Keane and Winehouse scored heavily with their debut albums, Gatfield says he was not expecting instant payback.

"At the time, there was nothing you could say was going to fit into any mold with either of them," he recalls. "You don't know where such acts are going to go. You just know they're amazing, and you hope that the record-buying public will get it, too."

Other signings have not broken on their debuts, but Gatfield is prepared for the long haul. "You need patience," he says. "You have to be prepared to develop bands like Bell X1 and Chikinki and not necessarily expect them to break on the first album. We've got the luxury to do that, because of the quick-fix side of what we do with Busted and the Sugababes."

At the core of Island's revival is the talent-spotting ability of a new A&R team that Gatfield assembled; its members report directly to him.

"The marketing and promotions capability were always excellent at Island," he says. "But there had been no investment in A&R. To me, that should be the heart of any record label."

As part of his strategy to restore the Island brand to its former prominence, Gatfield even changed the company's name. He felt the previous Universal/Island moniker downplayed a rich legacy. The name is now simply Island Records Group.

"When you step into the Island building, you are aware of being part of an amazing heritage built up by [label founder] Chris Blackwell," Gatfield says. "I'm acutely conscious of that, and the artists are too. Without getting too precious about it, we're trying to live up to that—and I think we're having a pretty good shot at it."



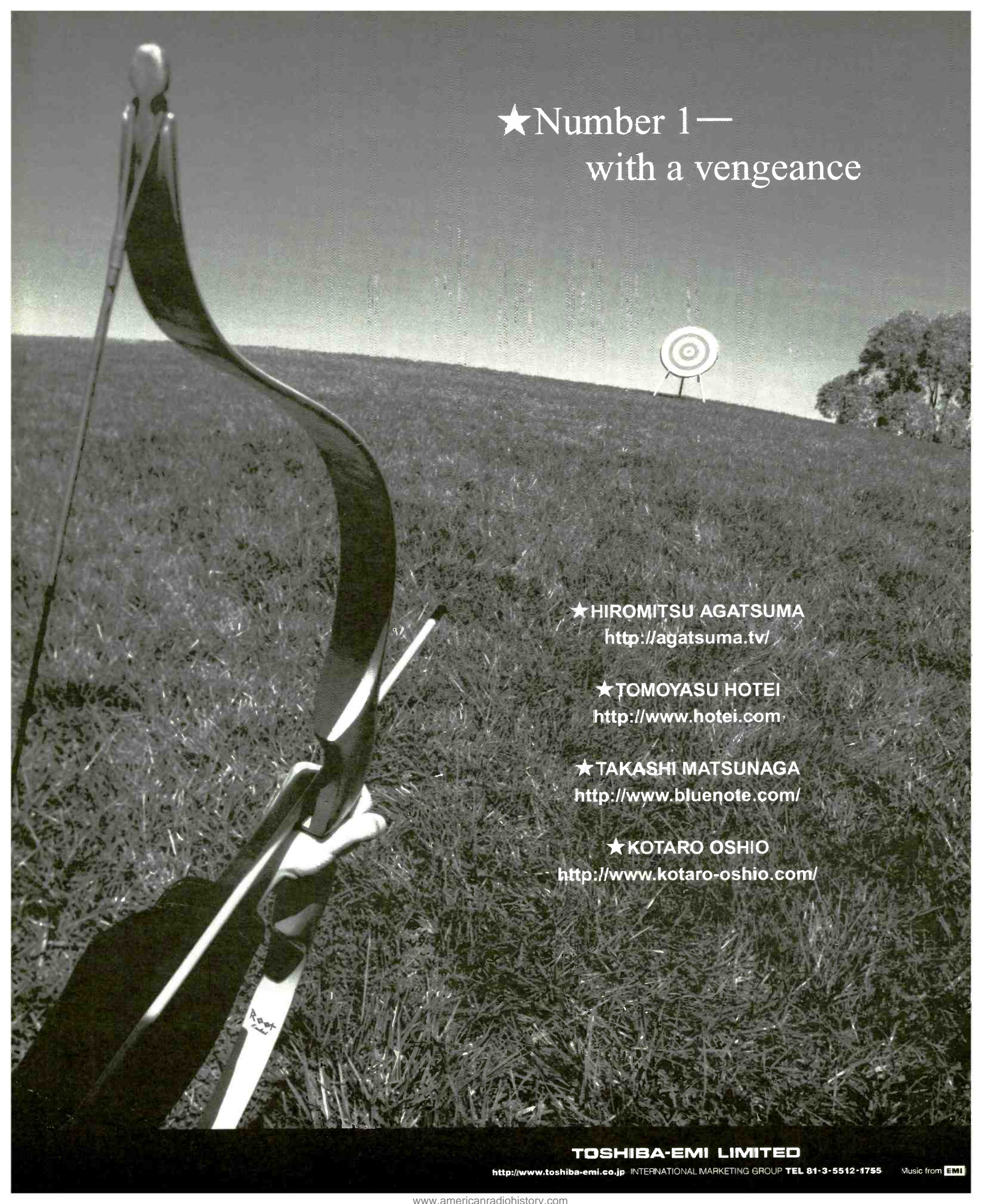
GATFIELD: TRYING TO LIVE UP TO ISLAND'S HERITAGE



GALLANT: GATFIELD'S STRATEGY IS PAYING OFF



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN JAPAN) 06/23/04		(THE OFFICIAL UK CHARTS CO.) 06/21/04		(SNEP/FOP/TITE-LIVE) 06/23/04		(MEDIA CONTROL) 06/23/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	NEW	1	1	1	1	1
3	3	1	1	3	3	2	2
4	4	2	2	2	2	3	3
7	7	3	3	4	4	4	6
NEW	NEW	4	4	6	6	5	4
NEW	NEW	5	5	5	5	6	7
NEW	NEW	6	6	7	7	7	16
NEW	NEW	7	7	8	8	8	NEW
NEW	NEW	8	8	9	9	9	8
6	6	9	9	10	10	10	11
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
NEW	NEW	2	2	1	1	NEW	1
NEW	NEW	NEW	NEW	2	2	2	1
2	2	13	13	3	4	NEW	NEW
1	1	19	19	4	3	3	2
5	5	12	12	5	7	4	4
4	4	9	9	6	6	5	5
NEW	NEW	1	1	7	10	6	6
6	6	7	7	8	5	7	8
3	3	8	8	NEW	NEW	8	10
9	9	17	17	10	20	10	3
CANADA		ITALY		SPAIN		AUSTRALIA	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 07/03/04		(IFM/NIELSEN) 06/21/04		(AFYVE/MEDIA CONTROL) 06/23/04		(ARIA) 06/21/04	
SINGLES		SINGLES		SINGLES		SINGLES	
2	2	1	1	2	2	1	1
3	3	2	2	1	1	2	2
1	1	3	3	3	14	NEW	NEW
4	4	6	6	4	4	3	3
7	7	5	5	5	3	6	6
6	6	14	14	NEW	NEW	4	4
5	5	8	8	6	6	7	7
RE	RE	17	17	7	5	9	9
8	8	4	4	8	18	8	8
NEW	NEW	19	19	10	10	10	5
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
NEW	NEW	1	1	NEW	NEW	1	1
NEW	NEW	3	3	NEW	NEW	NEW	NEW
2	2	4	4	1	1	3	3
NEW	NEW	2	2	3	3	4	4
1	1	NEW	NEW	4	2	6	6
4	4	7	7	5	5	9	9
3	3	6	6	NEW	NEW	7	7
5	5	8	8	3	14	5	5
7	7	10	10	5	5	10	10
8	8	12	12	9	9	11	11
THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 06/18/04		(GLF) 06/18/04		(VERDENS GANG NORWAY) 06/21/04		(MEDIA CONTROL) 06/22/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	2	1	1	1	1
2	2	2	6	2	10	2	2
13	13	3	1	3	4	3	9
4	4	4	4	4	18	4	4
3	3	5	3	5	2	5	3
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	NEW	1	2	2	NEW	1
84	84	1	1	1	1	2	2
4	4	NEW	NEW	NEW	NEW	3	1
9	9	3	3	3	3	4	3
3	3	NEW	NEW	4	3	5	NEW



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JAPAN

Reviving The Market

Overseas Acts, New Products Boost Japan's Music Industry

BY STEVE McCLURE

TOKYO—Is the Japanese music market bottoming out?

Industry observers are cautiously optimistic that the steady decline in album sales in the world's second-biggest music market may finally be slowing.

In the first three months of this year, the volume of audio product shipped was unchanged from the same period last year, at 80.9 million units. The wholesale value of those shipments dropped 4%, to 101.1 billion yen (\$894.3 million). These figures are compiled from the 24 companies that constitute the Recording Industry Assn. of Japan.

After five years of steadily declining sales, that flat number doesn't look so discouraging. The grim reality, though, is Japanese music sales have shrunk to 1989 levels.

STRONG FIRST QUARTER

"It may be too early to say that 2003 was the year we hit bottom, but we can say that the signs are definitely there," states the 2003 market report from SoundScan Japan.

One encouraging sign: Non-Japanese music has recently been doing well. In first-quarter 2004, RIAJ labels shipped 18.8 million units of foreign product, an increase of 6% year over year. This represents a wholesale value of 25.9 billion yen (\$229.1 million), a 4% increase.

In comparison, the labels shipped 62.1 million units of domestic product in the same period, down 1%, with a wholesale value of 75.2 billion yen (\$665.2 million), down 6%.

"International acts in Japan have become visible again, and of course this trend was led by acts like Avril Lavigne—basically the acts who



JAPAN'S TOKYO-BASED LABELS SEEK A SHARPER FOCUS THIS YEAR.

were successful everywhere," says Haji Taniguchi, head of international at Avex, Japan's leading independent record company.

"There's a new market for international product," Warner Music Japan senior executive VP Toshikazu Kikuno says. "Until recently, the average age of people who bought international product was 22 to 24, but now there's a new teenage market for foreign music."

Kikuno cites the recent Japanese success of such acts as Lavigne, T.a.t.u., Eminem and Lil-

ix. "Young people may be bored with domestic music," he says.

That analysis is borne out by SoundScan Japan, which notes that the 20 top-selling local acts in 2003 sold only half as many units as 1999's top 20 acts did.

"The failure of big artists to do well has been a major factor in creating the bleak situation in Japanese music today," SoundScan Japan says.

One big local act that bucked that trend last

year was male idol group SMAP, whose single "Sekai ni Hitotsu Dake no Hana," released by Victor Entertainment, sold 2 million copies after it was adopted as the theme song of the Japanese movement against the Iraq War.

"Sekai ni Hitotsu Dake no Hana" was the only single—domestic or foreign—to sell more than 1 million copies in 2003. The No. 2 single was "Niji/Himawari/Sore ga Subetesa" by veteran singer/songwriter Masaharu Fukuyama (BMG Funhouse). "Sakura," by vocalist Naotaro Moriyama (Universal), was the No. 3 single. According to SoundScan Japan, those two singles sold 943,310 and 921,310 copies, respectively.

DVDs OFFER HOPE

The strong sales of music DVDs in Japan is one trend offering hope to the country's beleaguered record industry.

In 2003, the 24 member companies of the RIAJ shipped 29.7 million music DVDs, up 166% from 2002, for a wholesale value of 50.5 billion yen (\$472.3 million), a rise of 77%.

Last fall the RIAJ launched a campaign titled "Kiite Miyou! (Let's See What It Sounds Like!) Music DVD," aimed at popularizing music DVDs as a new product.

For music companies seeking to license rights to Japan, master ringtones (or ringtunes) present another key opportunity, Tokyo-based music business consultant Sebastian Mair says.

"There are 100 to 200 companies operating in the Japanese ringtunes market," he notes. "And there's a lot of potential for the use of masters as ringtunes outside of traditional contracts—there's a lot of stuff out there that's recognizable that could be exploited in the Japanese ring-

(Continued on page 50)



Among Japan's top domestic acts are, from left, Naotaro Moriyama, SMAP and Masaharu Fukuyama.



Reviving

Continued from page 49

tunes market.”

Label Mobile, a Tokyo-based ringtone provider, estimates that sales of master ringtones totaled 7 billion yen (\$900 million) in 2003, while sales of ringtones earned some 95 billion yen (\$66.4 million).

Many Japanese ringtone providers are expected to start offering master ringtones in the coming months.

Toshihiro Konno, head of Sony Music Online at Sony Music Entertainment Japan's Digital Network Group, sees master ringtones as a potentially important revenue stream for labels. “We also think that we can expect ringtones to help promotions of packaged CDs,” he says.

Meanwhile, industry players aren't ready to give up on the conventional CD market just yet.

“In Japan, 50% of the labels are independent, and they are clamoring for foreign product,” Mair says.

He also says would-be licensors to

Japan should make more active use of Japanese publishers in getting deals here.

“Artists must be committed in order to break in Japan,” Avex's Taniguchi says. “They need to be ready to spend time and effort for Japan. The chance of succeeding in Japan only by virtue of the influence and buzz from their original territories has become very small.”

Mair also notes that a lot of major-label-controlled repertoire “falls through the cracks” and isn't released in Japan by the majors' local affiliates. He says the majors should think about releasing product through independent Japanese labels.

In terms of popular genres, there's now less demand from Japanese licensees for dance music than in the past, while rap and metal remain popular.

SoundScan Japan says a major trend in Japan's foreign-music market is the move away from compilations of catalog material, which were big sellers a couple of years ago, toward new albums by contemporary acts.

Keith Cahoon, president/CEO of Hotwire, a Tokyo-based music publishing/promotion company, says there's no shortage of recent licensing success stories in Japan. He cites power-pop/punk band Sugarcult, from Santa Barbara, Calif., whose records are

(Continued on page 52)



KIKUNO: NEW MARKET FOR INTERNATIONAL ARTISTS

Artists To Watch

BY STEVE McCLURE

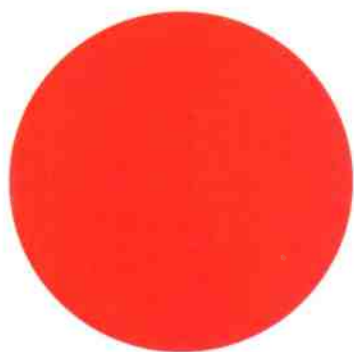
Japanese hip-hop fans like their music with a sweet pop coating over the hard center. Case in point: three-man rap act **Soul'd Out**. Since its debut on Sony in January 2003, the trio has become one of Japan's hottest new acts. Soul'd Out's first single, “Wek-a-pepo,” peaked at No. 7 on the Japanese pop chart. And Soul'd Out's self-titled debut album has sold more than 400,000 copies since its release last August. Soul'd Out's success results from its combination of hip-hop rhythms and catchy melodies, with lyrics that exude positive vibes.

Japan has no shortage of talented jazz pianists, thanks to the country's strong emphasis on childhood musical education and its enduring love affair with jazz. But few Japanese jazz pianists are as strikingly original, either as composers or performers, as **Hiromi Uehara**, who performs under her first name only. She has an instantly recognizable style, featuring a dense flurry of notes and chords that recalls Art Tatum—who, not surprisingly, is one of her idols. Hiromi's 2003 debut set, “Another Mind,” received foreign jazz album of the year honors March 10 at the annual Gold Disc Awards, presented by the Recording Industry Assn. of Japan. The

(Continued on page 52)



HIROMI



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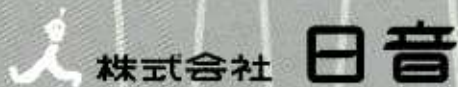
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Reviving

Continued from page 50

licensed to Avex; Maria Muldaur and NRBQ, who are licensed to Tokyo-based label Dreamsville; and world-music label Putumayo, whose Japanese licensee, Green Energy, has used grass-roots and retail-oriented campaigns to promote the New York-based label's product in Japan.

Avex's Taniguchi says the renewed interest by Japanese music fans in foreign music will help boost overall demand for overseas acts.

But in Japan, "overseas" doesn't necessarily mean North America and Europe. South Korean acts, for example, are benefiting from Japan's current "Korea boom."

"Korean artists have a better chance" of breaking in Japan, Taniguchi notes, "not only because of the trend, but also because of their quality."

Despite its ups and downs, the Japanese market is always receptive to good music from overseas. But industry observers agree that just being good isn't good enough. The market is both potentially lucrative and often baffling to outsiders. It demands preparation from international business partners.

Mair advises those wanting to license product to Japan to check out the market firsthand.

"If you're serious about the Japanese market," he says, "get over here at least once a year and get to know the market."

Artists

Continued from page 50

album has sold more than 100,000 copies—topping every other jazz album in Japan last year. "Another Mind" was considered a foreign album because Hiromi is signed to Cleveland-based Telarc, which licensed her album to Universal Music in Japan.

Categorizing the music of Pe'z isn't easy. The group's horn-driven, high-energy sound effortlessly straddles the boundary between jazz and rock without falling into either camp. The band began its career by playing on the streets of Tokyo's funky Shibuya district in summer 2000. Word spread quickly, and Pe'z began pulling in large crowds. In the past few years, Pe'z, now signed to Toshiba-EMI, has developed into one of the Japanese music scene's top live acts. The band received the Recording Industry Assn. of Japan's best new artist award in March. Pe'z plays original numbers as well as an eclectic selection of covers, including the Rolling Stones' "Like a Rainbow."

One of the odder recent success stories on the always-fascinating Japanese pop scene is Tomoko Kawase's solo project, **Tommy February 6**. Kawase, lead singer of rock band the Brilliant Green, was born Feb. 6, so she called her solo act Tommy February 6. The first, self-titled Tommy February 6 album arrived last year from Sony's DefStar Records on—you guessed it—Feb. 6. The second album, "Tommy Airline," was released March 17. In contrast to the Brilliant Green's sometimes dark rock sound, the Tommy project allows Kawase to indulge her love of synthesizer-driven '80s pop. Self-consciously kitschy, Tommy February 6 could well be the next cool pop export from Japan after Puffy AmiYumi.

One of Japan's most exciting and promising new rock bands is a group with the interesting name **Tsubakiya Shijusou** ("Camellia Store Quartet"). The band's name is odd because it has only three members and seems to have nothing to do with camellias. Quirky name aside, Tsubakiya Shijusou stands out from the plethora of indie rock bands on the Japanese music scene because of its incredibly tight, funky style and lead vocalist Yuji Nakata's great songwriting. The trio released its debut mini-album, "Tsuki Sasu Rock," last August on Tokyo indie label Daizawa Records. Tsubakiya Shijusou's brand of muscular, straight-ahead rock immediately marked it as an act to watch.

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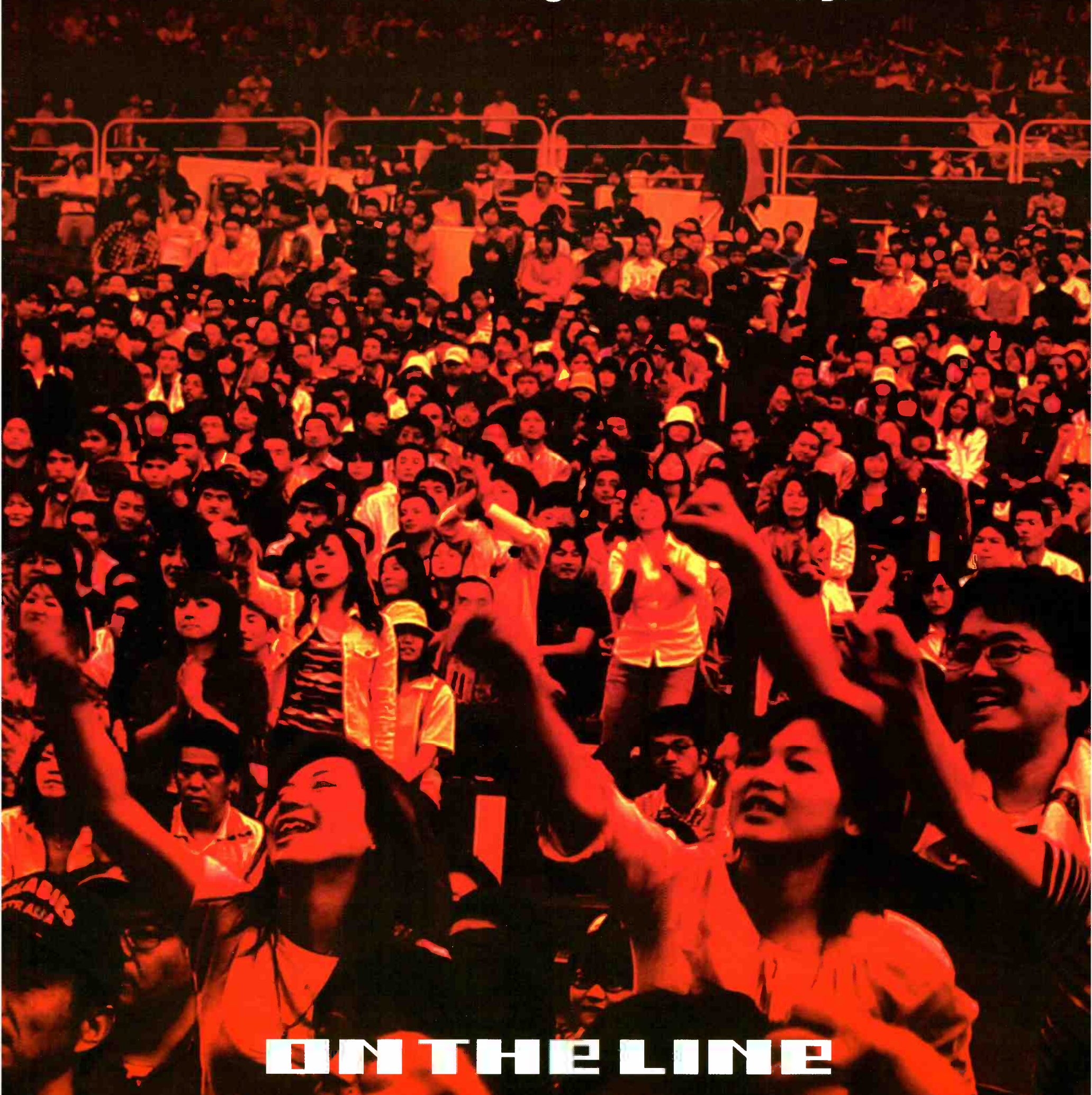
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Celtic Chorale Visits Land That Inspired It

BY LARRY LeBLANC

TORONTO—"Celtic Mass for the Sea," Canada's classical choral celebration of the world's oceans, crosses the Atlantic to its Celtic cultural homes in July.

The contemporary work by Canadian composer Scott Macmillan with a libretto by his wife, Jennyfer Brickenden, will be performed in Edinburgh

(July 5), Aberdeen (July 8) and Glasgow (July 11), Scotland, and Drogheda, Ireland (July 14). A send-off concert took place June 22 in Halifax, Nova Scotia. The performances feature choir and strings with traditional instruments.

Halifax choral director Pierre Perron will lead the overseas dates. He has assembled more than 60 choristers from across Canada and the United

States to perform on behalf of Canadian Amateur Musicians/Musicians Amateurs du Canada. Perron has also assembled a group of instrumentalists from Canada and Scotland.

Macmillan and Brickenden will travel to Scotland to introduce their work and speak at the Edinburgh performance. "It's going to be exciting," Macmillan says. "I am sure people will like the work. It is very approachable and easy to listen to."

"Celtic Mass for the Sea" has been a key title for Toronto-based Marquis Records since its 1993 release. "This is an evergreen product," Marquis president Earl Rosen says. "Sales have been in the 25,000- to 30,000-unit range."

Pickwick licensed the recording for the United Kingdom a decade ago, but it has been available primarily as an import for the past six years.

However, under Marquis' 1-year-old distribution pact with Metronome Distribution in Monmouth, Wales, the album is being relaunched in the United Kingdom and Ireland with these performances.

For three decades, conductor/arranger/producer/guitarist Macmillan has played a pivotal role in Atlantic Canada's cultural life. He has worked with such top-ranked acts as the

Rankin Family, Natalie MacMaster, Ashley MacIsaac and Rita MacNeil.

"Celtic Mass for the Sea" has been performed more than 30 times in Canada since its 1991 premiere.

In June 2002, an 86-member choir performed the work at New York's Carnegie Hall.

Producer Markandrew Cardiff of CBC Maritimes in Halifax commissioned the choral work in 1988. The mass celebrates the reverence of ancient people for the sea. Macmillan and Brickenden based it on ancient Celtic sea lore, incantations and chants.

"Markandrew had someone else in mind to put the script together,"

Macmillan says. "But we couldn't connect. Jennyfer then decided to take the ball. She put together a beautiful script, and then I did the music."

Macmillan interwove his original themes into traditional Celtic styles. The text draws on Celtic oral traditions. Among the sources Brickenden used were "Carmina Gadelica," collected by Alexander Carmichael in the mid-1800s; "Songs of the Hebrides," collected by Marjorie Kennedy Fraser (1909); and "From the Farthest Hebrides," collected by Donald Fergusson (1912).

A chance meeting between Macmillan and the manager of Symphony Nova Scotia in Halifax led to the work's premiere at the Rebecca Cohn Theatre in Halifax.

"Everybody who came to the show absolutely loved it and wanted a record," Brickenden recalls.

That record took two years of planning. "We recorded it in five separate sessions—an incredible experience," Macmillan says.

Macmillan attributes the work's popularity to its lyrics. "The words really touch people's emotions," he says. "They are thought-provoking and beautiful. That's why the work keeps coming back."

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

SNEP members unanimously re-elected president Gilles Bressand June 18. Bressand, who is president of French indie label XIII Bis Records, will begin his second two-year term for the French labels body.

Members voted BMG France president Christophe Lameignère VP and re-elected him as an administrator. Also returning to administrator posts are Warner Music France president Thierry Chassagne, Sony Music France CEO Olivier Montfort, Universal Music France chairman/CEO Pascal Nègre and EMI France chairman/CEO Eric Tong Cuong. New board members are Eric Hauville, president of dance imprint Pschent, and Yves Riesel, CEO of classical indie Abeille Musique.

"The SNEP council re-elected me for two reasons—continuity and stability," Bressand says. "Regarding the former, I will pursue our fight against piracy, which we have stepped up in recent months. As for stability, I will ensure the industry shows a unified front facing up to its difficulties."

JAMES MARTIN

Nashville-based music publisher Integrated Copyright Group inked an exclusive European agreement with U.K.-based independent publisher Kobalt Music Group. Under the pact, Kobalt will administer 40,000 copyrights in Europe on behalf of ICG. Terms were not disclosed.

Founded in 1990, ICG represents songs by Roy Orbison, Marty Robbins, Bill Monroe, Craig Wiseman, Mickey Newbury and Loretta Lynn, among other catalogs. "It turns out Kobalt and ICG are on the same path in creating new systems to more efficiently represent our clients' copyrights," ICG president John Barker says.

Kobalt launched in 2001. It administers more than 40,000 copyrights, including the catalogs of Sanctuary Music Publishing, Air-Edel Music, B-Unique Music, Badly Drawn Boy and Ignition Music.

LARS BRANDLE

A German man faces criminal prosecution for allegedly running the country's biggest server containing illegal music downloads.

Local police in Nuremberg arrested the 56-year-old man. He is alleged to have maintained the Lupodata server, which held an estimated 60,000 music titles. The server's configuration included a file-transfer protocol, which allows the transmission of large volumes of data.

"Germany's most extensive downloadable server of illicit music files has been brought down," says Gerd Gebhardt, chairman of domestic labels body BPW. Police seized two PCs with a total of 12 hard drives and about 4,000 digitized albums by such acts as Celine Dion, Joe Cocker, Norah Jones, Phil Collins, Santana and David Bowie.

The German record industry blames illegal downloading and CD burning for a decline of almost 20% in the value of recorded-music shipments during 2003.

WOLFGANG SPAHR

The Nelson Mandela Foundation will hold a second all-star 46664 AIDS awareness concert Aug. 21 at Les Foietes Stadium in Benidorm, a popular Spanish beach resort. The Cape Town, South Africa-based foundation organized the first 46664 concert Nov. 29, 2003, in Cape Town to raise global awareness of the HIV/AIDS pandemic in Africa.

The upcoming concert, 46664 Latino, mainly features Latin acts. Some 30,000 people are expected to attend. TV stations in Latin America and elsewhere will broadcast the event; highlights will appear in a TV special planned for World AIDS Day, Dec. 1. Performers will include Chayanne, Paco de Lucia, Queen and Dave Stewart.

Proceeds will benefit the foundation, which develops strategic alliances to foster community action on HIV/AIDS in South Africa.

HOWELL LLEWELLYN

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MACMILLAN, LEFT, AND BRICKENDEN: CELEBRATING REVERENCE OF THE SEA

Corneille

Continued from page 45

"Zoukin." He left the band that year to concentrate on a solo career.

Heavily influenced by Stevie Wonder and Marvin Gaye, Corneille admits to mixed feelings about the R&B category.

"Soul is a much better label for me," he says. "R&B today has nothing to do with soul anymore. I love the idea of having alternatives—of being an urban artist but not working with Dr. Dre or the Neptunes."

Corneille signed as a solo artist to Quebec-based indie Level Music, which released "Parce Qu'on Vient de Loin" in September 2002. Level Music, Corneille and his Montreal-based manager, René Durosel, then formed production company Angel Dust Communications, which struck a licensing deal with France's largest independent distributor, Wagram.

Wagram product manager Francis Jullien's attention had been drawn to Corneille by his video appearances with O.N.E. The Paris-based company released "Parce Qu'on Vient de Loin" in February 2003 on the Wagram Music imprint.

Initial sales in Canada were muted, and only 1,200 copies shipped in the first year of release. Canadian rights to the album were then licensed to DKD Disques in Montreal, which relaunched the album in September 2003 through Distribu-

tion Select. Shipments have now passed the gold mark (50,000 units) in Canada, DKDD president Janie Duquette says.

REPACKAGED RESULTS

Encouraged by French shipments of 80,000 units, Wagram repackaged the album in October 2003 with a second CD featuring acoustic versions of several of its songs. French audiences had received those renditions warmly during Corneille's live dates.

Wagram released the acoustic version of the album's title track as a single in January. National top 40 broadcaster NRJ, France's most popular music station, added the song to its playlist. Other leading radio networks subsequently picked up the single, which peaked at No. 10 on the Feb. 3 IFOP/Tite Live singles sales chart.

With public interest engaged, Corneille's album hit the French top 10. It shipped 420,000 copies in France and 80,000 in Belgium and Switzerland, according to Wagram. The album enjoyed strong retail backing.

"We believed in Corneille from the start," says Rodolphe Buet, head of music at market-leading music retailer Fnac. "So we supported [the second version] by increasing both the number of records available and the album's listening points in-store."

Wagram and Corneille are now eyeing other markets. Wagram will limit its efforts to Europe for the time being, however. The company plans a German release for the expanded version of "Parce Qu'on Vient de Loin" in September, although it has not yet

signed a distribution deal there.

Germany and the United Kingdom are "extremely strategic" priorities for Corneille, Jullien says.

Corneille plans to release a second French-language album in June 2005 and an English-language album later that year. He is fluent in four languages.

The singer has Canadian live dates set for July, but Wagram will wait for the release of his English-language album before launching a concerted push into global markets. The company is seeking international partnerships to further that goal.

"I'll make my place in Europe first," Corneille says, "and will only go to the U.S. if I'm invited. It would be arrogant to attack the U.S. and the U.K. just because I've sold records in France."

Additional reporting by Tom Ferguson in London and Larry LeBlanc in Toronto.

FOR THE RECORD

In the article "Bachman Aims to Reclaim 'High' Chart Position" (*Billboard*, June 26), it should have stated that Sextant Records only has Canadian rights to Tal Bachman's album "Staring Down the Sun."

Also, before signing with Sextant, Bachman released the single "Aeroplane" in Canada. It reached No. 20 on Nielsen Broadcast Data Systems' hot AC chart there.

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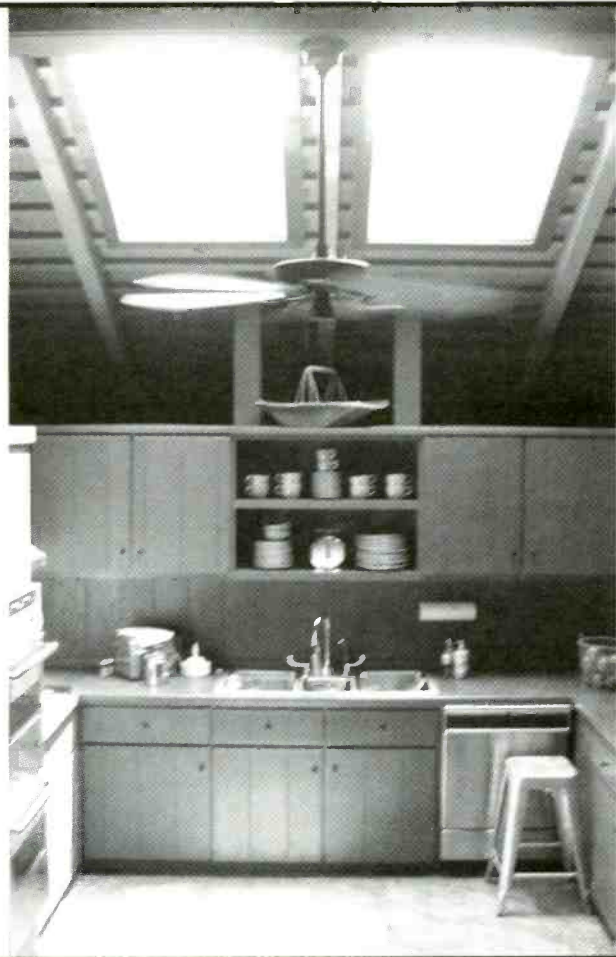
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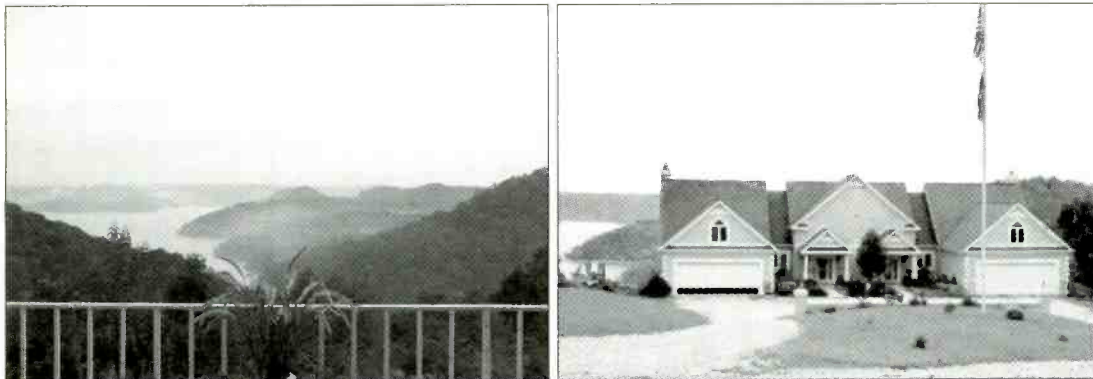


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Bebel Gilberto retains lead on World list, her first No. 1 in *Billboard*



In Singles Minded: Alicia Keys returns to No. 1 on R&B/Hip-Hop



SALES / AIRPLAY / TRENDS / ANALYSIS

'Boroughs' Bags No. 1

With the arrival of **Beastie Boys'** fourth career No. 1 album, four other starts inside the top 15 and Father's Day gifts in play, music stores are a happier place than they were a week earlier.

A quirk in the calendar was key to last issue's album deficit, which found volume down 14.7% from the same frame of last year, a sight described here as "the first truly ugly week" of 2004.



Father's Day always falls on the third Sunday of June, which this year showed up a week later than usual. You can't blame Leap Year, because Father's Day would have bumped back into the year's 24th week even without February's extra day.

In this issue's Market Watch (this page), a 360,000-copy start for the Beasties' "To the 5 Boroughs" and beefy jumps by a lot of dads' favorites make up the ground that was lost a week earlier. Album sales to date in 2004 stand 7% ahead of last year's pace, compared with the 6.5% lead posted in last issue's report.

Although two earlier Beastie Boys sets reached No. 2 on Top R&B/Hip-Hop Albums, this is the first by the rap-and-rock pioneers to lead that page. This also marks the first No. 1 for **Capitol** on either the big chart or the R&B/hip-hop list since **Andy Slater** became the label's president in May 2001.

Jadakiss' "Kiss of Death" is in line to lead both charts next issue, as first-day sales cited by retailers suggest an opening week of around 250,000. The debut set by **JoJo** and the "Spider-Man 2" soundtrack are top 10-bound at about 70,000 each, with the new **Wilco** album on course to start at 60,000.

Over the Counter

By **Geoff Mayfield**
gmayfield@billboard.com



OH, DADDY-O: Just as Mother's Day boosts sales in May, Father's Day provides a boom for overall album volume, particularly for music that appeals to more mature tastes. That cast includes The *Billboard* 200's Greatest Gainer **Eric Clapton** (79-41, up 17,000 copies) and **The Beach Boys**, who win the Pacesetter (96-45, up 133%).

Warner Bros. and **EMI Music Marketing**, respectively, had Father's Day marketing in place for those two acts. Clapton got an additional push from the three-day Crossroads Guitar Festival in Dallas in early June and a related guitar auction, events that both benefit the **Crossroads Centre** in Antigua. The Beach Boys' hits set is aided by an enhanced version that includes a DVD.

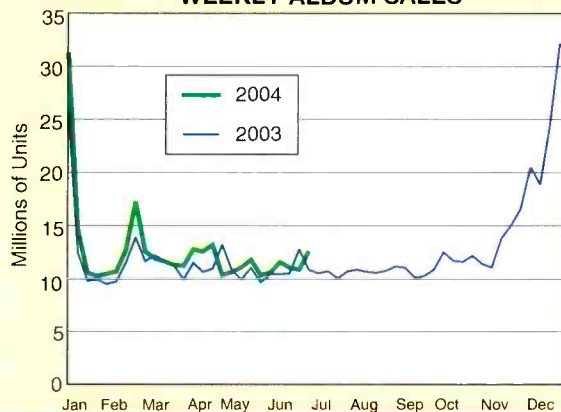
Some of the dad-leaning acts who bullet on the sales charts had the added benefit of TV appearances during the tracking week, including **Gretchen Wilson** (No. 4, up 13,000 units), **Diana Krall** (36-29, up 26%), **Josh Groban** (41-33, up 24%) and **Dido** (117-93, up 44%).

(Continued on page 60)

Market Watch

A Weekly National Music Sales Report

WEEKLY ALBUM SALES



WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	12,594,000	147,000	2,149,000
Last Week	10,849,000	136,000	2,455,000
Change	↑16.1%	↑8.1%	↓12.5%
This Week 2003	10,620,000	468,000	—
Change	↑18.6%	↓68.6%	—

YEAR-TO-DATE ALBUM SALES (millions)



YEAR-TO-DATE SINGLES SALES (millions)



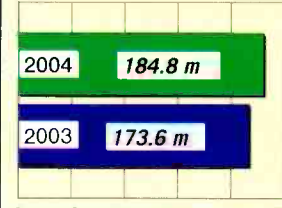
YEAR-TO-DATE OVERALL UNIT SALES

	2003	2004	Change
Total	280,850,000	349,621,000	↑24.5%
Albums	275,387,000	294,546,000	↑7.0%
Store Singles	5,463,000	3,844,000	↓29.6%
Digital Tracks	—	51,231,000	—

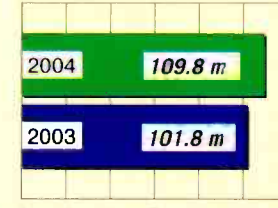
YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
CD	265,524,000	288,060,000	↑8.5%
Cassette	8,998,000	5,613,000	↓37.6%
Other	865,000	873,000	↑0.9%

YEAR-TO-DATE CURRENT ALBUM SALES (millions)



YEAR-TO-DATE CATALOG ALBUM SALES (millions)



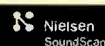
YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2003	2004	Change
Current	173,577,000	184,777,000	↑6.5%
Catalog	101,811,000	109,769,000	↑7.8%
Deep Catalog	71,945,000	75,593,000	↑5.1%

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The *Billboard* 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending 6/20/04. Rounded figures.

Compiled from a national sample of retail store and rack sales reports collected and provided by



Tenth 'Idol': Fantasia

The "American Idol" count rises to 10, as **Fantasia** debuts at No. 14 on Hot 100 Singles Sales. The winner of the talent show's third season—who has dropped her last name, **Barrino**—follows in the path of nine other contestants who have appeared on the *Billboard* charts.

"I Believe" (J) earns a berth on the sales tally because of street-date violations. That means the single should easily vault to No. 1 next issue. That would match the chart patterns set by former "Idol" finalists **Kelly Clarkson**, **Rubén Studdard** and **Clay Aiken**.

Clarkson's "A Moment Like This" opened at No. 10 and rose to the top the following week. Studdard's "Flying Without Wings" bowed at No. 22 and soared to No. 2 the next week. Aiken's "This Is the Night" entered at No. 19 and led the list seven days later.

The only "Idol" singer to debut at No. 1 on the sales chart is **Kimberley Locke**, whose "8th World Wonder" entered on top the week of March 27.

Fantasia is the fifth "Idol" singer to appear on Hot 100 Singles Sales. The five other series participants who have charted elsewhere are **Justin Guarini**, **Tammyra Gray** and **R.J. Helton** from the first season; **Josh Gracin** from season two; and **William Hung**, an early reject from the third season.

Gracin's "I Want to Live" (**Lyric Street**) has been on Hot Country Singles & Tracks for 17 weeks, and this issue it rises to a new peak of No. 14. Gracin is having an exceptional chart week, with "Live" entering The *Billboard* Hot 100 at No. 76. His self-titled debut album is new on The *Billboard* 200 at No. 11. On Top Country Albums, he bows at No. 2.

The "Idol" count will rise to 11 within the next two weeks, when third-season runner-up **Diana DeGarmo** charts with her single "Dreams"/"Don't Cry Out Loud" (**RCA**).

Chart Beat

By **Fred Bronson**
fbronson@billboard.com



HALF-CENTURY MARK: Do you think when **Elvis Presley** recorded "That's All Right" July 5, 1954, at **Sam Phillips' Sun Studios** he had any idea the song would be the best-selling single in the country—exactly 50 years later?

On the Hot 100 Singles Sales chart for the week ending July 3, "That's All Right" (**BMG Special Markets Group**) leaps 11-1.

It's Presley's third song to reach the top of this list and his fourth to chart. "America the Beautiful" peaked at No. 6 the week of Nov. 24, 2001. The remixed "A Little Less Conversation" spent three weeks at No. 1 in July 2002. "Rubberneckin'" also in a remixed version, ruled for two weeks starting in September 2003.

RUNAWAY McBRIDE: Eight months after "This One's for the Girls" peaked at No. 3 on Hot Country Singles & Tracks, the **Martina McBride** song takes the lead position on the Adult Contemporary chart.

"Girls" is the first song to go to No. 1 on the AC chart for the Nashville-based **RCA Label Group**, which includes **BNA** and **Arista Nashville**.

McBride is the second country female to top the AC list this year, following **Shania Twain's** "Forever and for Always."

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	Sales data compiled by Nielsen SoundScan				PEAK POSITION	Sales data compiled by Nielsen SoundScan				PEAK POSITION		
	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	THIS WEEK	LAST WEEK	2 WKS. AGO		WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL
1	NEW			NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1	49	38	22	9	MARIO WINANS BAD BOY 002392/JMRG (18.98/12.98)	Hurt No More	2	
				BEASTIE BOYS BROOKLYN DUST 84571/CAPITOL (18.98 CD)	50	52	40	89	KEITH URBAN ▲ 2 CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11	
2	2	1	1	USHER ▲ 4 LAFACE 52147/ZD/MBA (12.98/18.98)	51	48	36	21	TWISTA ▲ ATLANTIC 835987/AG (10.98/13.98)	Kamikaze	1	
3	1	—	—	VELVET REVOLVER RCA 59794/RMG (18.98 CD)	52	61	56	—	BRAD PAISLEY ● ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	8	
4	4	3	6	GRETCHEN WILSON ▲ EPIC (NASHVILLE) 90903/SONY MUSIC (18.98 EQ CD)	53	NEW	1	1	SEETHER WIND-UP 13100 (18.98 CD)	Disclaimer II	53	
5	3	2	4	AVRIL LAVIGNE ARISTA/RCA 59774/RMG (18.98 CD)	54	58	52	—	NICKELBACK ▲ 2 ROADRUNNER 618400/IDJMG (12.98/18.98)	The Long Road	6	
6	5	4	9	PRINCE ● NPG/COLUMBIA 92560/SONY MUSIC (18.98 EQ CD)	55	47	44	5	SOUNDTRACK WALT DISNEY 961015 (18.98 CD)	That's So Raven	44	
7	6	6	28	HOOBASTANK ▲ ISLAND 001488/IDJMG (12.98 CD)	56	60	57	31	BLINK-182 ▲ GEFFEN 001334/INTERSCOPE (12.98 CD)	Blink-182	3	
8	9	7	8	D12 SHADY 002404/INTERSCOPE (8.98/12.98)	57	65	51	—	ALAN JACKSON ▲ 3 ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	19	
9	13	23	17	LOS LONELY BOYS ● DRIVE/EPIC 92088/SONY MUSIC (13.98 CD) [M]	58	53	43	31	BRITNEY SPEARS ▲ 2 JIVE 53748/ZOMBA (12.98/18.98)	In The Zone	1	
10	NEW	1	1	CELINE DION EPIC 92680/SONY MUSIC (18.98 EQ CD)	59	NEW	1	1	THE KILLERS ISLAND 002468/IDJMG (13.98 CD)	Hot Fuss	59	
11	NEW	1	1	JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (18.98 CD)	60	69	64	121	NORAH JONES ▲ 9 BLUE NOTE 32088* (17.98 CD) [M]	Come Away With Me	1	
12	11	8	6	SOUNDTRACK GEFFEN/DREAMWORKS 002557/INTERSCOPE (18.98 CD)	61	56	46	33	SHERYL CROW ▲ 2 A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2	
13	NEW	1	1	PHISH ELEKTRA 62969/AG (19.98 CD/DVD)	62	26	—	2	MARC ANTHONY SONY DISCS 95194 (18.98 EQ CD)	Amar Sin Mentiras	26	
14	NEW	1	1	CHRISTINA MILIAN ISLAND 002223/IDJMG (13.98 CD)	63	55	45	12	LIL' FLIP ● SUCKA FREE/COLUMBIA 89143*/SONY MUSIC (18.98 EQ CD)	U Gotta Feel Me	4	
15	23	32	7	BIG & RICH WARNER BROS. (NASHVILLE) 48520/WRN (18.98 CD)	64	NEW	1	1	VARIOUS ARTISTS VP 93302*/AG (16.98 CD)	Reggae Gold 2004	64	
16	10	5	4	SLIPKNOT ROADRUNNER 618388/IDJMG (18.98 CD)	65	NEW	1	1	VARIOUS ARTISTS MUSIC FOR A CAUSE 60923/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Patriotic Country	65	
17	22	15	20	KENNY CHESNEY ▲ 2 BNA 58801/RLG (12.98/18.98)	66	57	42	7	VARIOUS ARTISTS WARNER MUSIC GROUP 59211/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Totally Hits 2004	14	
18	17	11	68	EVANESCENCE ▲ 5 WIND-UP 13063 (18.98 CD)	67	16	—	2	SHEDAISY LYRIC STREET 165044/HOLLYWOOD (18.98 CD)	Sweet Right Here	16	
19	19	17	19	NORAH JONES ▲ 4 BLUE NOTE 84900* (18.98 CD)	68	63	47	5	MONTGOMERY GENTRY ● COLUMBIA (NASHVILLE) 90558/SONY MUSIC (18.98 EQ CD)	You Do Your Thing	10	
20	21	26	11	MODEST MOUSE ● EPIC 87125*/SONY MUSIC (12.98 EQ CD) [M]	69	35	—	2	FRED HAMMOND VERITY/JIVE 58744/ZOMBA (11.98/17.98)	Somethin' Bout Love	35	
21	12	12	19	KANYE WEST ▲ RCA-A&M/DEF JAM 002030*/IDJMG (8.98/12.98)	70	62	48	52	BEYONCE ▲ 3 COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	
22	18	14	39	OUTKAST ▲ 9 LAFACE 50133*/ZOMBA (22.98 CD)	71	59	38	6	TEENA MARIE CASH MONEY CLASSICS 002552/JMRG (12.98 CD)	La Dona	6	
23	14	21	52	BLACK EYED PEAS ▲ A&M 002854/INTERSCOPE (12.98 CD)	72	45	37	4	LONESTAR BNA 59751/RLG (18.98 CD)	Let's Be Us Again	14	
24	28	19	44	JESSICA SIMPSON ▲ 2 COLUMBIA 85560/SONY MUSIC (12.98 EQ CD)	73	71	66	65	LINKIN PARK ▲ 4 WARNER BROS. 48186* (19.98 CD)	Meteora	1	
25	15	9	13	VARIOUS ARTISTS ▲ 2 EMI/UNIVERSAL/SONY MUSIC/ZOMBA 76990/CAPITOL (18.98 CD)	74	NEW	1	1	PILLAR FLICKER 82631 (12.98 CD)	Where Do We Go From Here	74	
26	7	—	2	311 VOLCANO 60009/ZOMBA (18.98 CD)	75	66	54	12	J-KWON ● SO SO DEF 57613*/ZOMBA (18.98 CD)	Hood Hop	7	
27	20	16	13	GUNS N' ROSES GEFFEN 001714/INTERSCOPE (12.98 CD)	76	NEW	1	1	BOND M O B/DECCA 002332/UNIVERSAL CLASSICS GROUP (17.98 CD)	Classified	76	
28	37	34	58	MAROONS ▲ OCTONE/J 50001*/RMG (18.98 CD) [M]	77	NEW	1	1	ZZ TOP WARNER BROS. 78908/WARNER STRATEGIC MARKETING (25.98 CD)	The Very Best Of ZZ Top: Rancho Texicano	77	
29	36	30	8	DIANA KRALL VERVE 001826/VG (12.98 CD)	78	125	121	11	SHINEDOWN ATLANTIC 83729/AG (12.98 CD) [M]	HEATSEEKER IMPACT	Leave A Whisper	78
30	24	10	5	METHOD MAN DEF JAM 548405*/IDJMG (8.98/13.98)	79	70	63	43	HILARY DUFF ▲ 3 BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1	
31	34	29	33	TOBY KEITH ▲ 3 DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98)	80	92	84	26	CASTING CROWNS ● BEACH STREET 10723/REUNION (18.98 CD) [M]	Casting Crowns	59	
32	31	24	29	ALICIA KEYS ▲ 3 J 55712*/RMG (15.98/18.98)	81	72	55	12	JANET JACKSON ▲ VIRGIN 84404* (12.98/18.98)	Damita Jo	2	
33	41	35	32	JOSH GROBAN ▲ 3 143/REPRISE 48450/WARNER BROS. (18.98 CD)	82	90	68	7	THIRD DAY ESSENTIAL 10728 (18.98 CD)	Wire	12	
34	27	18	6	8BALL & MJG BAD BOY 002389*/JMRG (12.98 CD)	83	29	—	2	PJ HARVEY ISLAND 002751/IDJMG (13.98 CD)	Uh Huh Her	29	
35	49	25	5	GEORGE MICHAEL AEGEAN/EPIC 92080/SONY MUSIC (18.98 EQ CD)	84	NEW	1	1	FLEETWOOD MAC REPRISE 48726/WARNER BROS. (32.98 CD/DVD)	Live In Boston	84	
36	50	28	3	DEAN MARTIN CAPITOL 98487 (18.98 CD)	85	RE-ENTRY	12	12	SOUNDTRACK MAVERICK 48675/WARNER BROS. (18.98 CD)	50 First Dates	30	
37	25	13	5	NEW FOUND GLORY DRIVE-THRU/GEFFEN 002283/INTERSCOPE (13.98 CD)	86	67	62	4	JULIE ROBERTS MERCURY 001902/JMRG (8.98/13.98)	Julie Roberts	51	
38	44	49	26	JUVENILE ● CASH MONEY 001718*/JMRG (12.98 CD)	87	77	87	20	INCUBUS ▲ IMMORTAL/EPIC 90890*/SONY MUSIC (18.98 EQ CD)	A Crow Left Of The Murder...	2	
39	43	53	13	FRANZ FERDINAND DOMINO/EPIC 92411*/SONY MUSIC (14.98 EQ CD) [M]	88	97	102	24	YEAH YEAH YEAHS INTERSCOPE 000349* (9.98 CD)	Fever To Tell	55	
40	30	33	32	JAY-Z ▲ 2 RCA-A&M/DEF JAM 001528*/IDJMG (8.98/12.98)	89	76	39	3	KENNY ROGERS CAPITOL (NASHVILLE) 90794 (21.98 CD)	42 Ultimate Hits	39	
41	79	71	12	ERIC CLAPTON DUCK/REPRISE 48423*/WARNER BROS. (18.98 CD)	90	75	58	5	LENNY KRAVITZ VIRGIN 84145 (18.98 CD)	Baptism	14	
42	33	27	7	PETEY PABLO JIVE 41824/ZOMBA (18.98 CD)	91	101	81	30	NO DOUBT ▲ INTERSCOPE 001495 (12.98 CD)	The Singles 1992-2003	2	
43	42	41	37	JET ▲ ELEKTRA 62892*/AG (12.98 CD)	92	83	93	40	YING YANG TWINS ● COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	11	
44	46	50	65	SWITCHFOOT ▲ COLUMBIA 71083/RED INK (9.98 CD)	93	117	107	38	DIDO ▲ ARISTA 50137/RMG (18.98 CD)	Life For Rent	4	
45	96	91	54	THE BEACH BOYS ▲ CAPITOL 82710 (18.98 CD)	94	109	94	9	MERCYME JNO 82947/CURB (18.98 CD)	Undone	12	
46	39	31	45	YELLOWCARD ● CAPITOL 39844 (12.98 CD)	95	94	75	86	RASCAL FLATTS ▲ 2 LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	5	
47	32	20	5	ALANIS MORISSETTE MAVERICK 48555/WARNER BROS. (18.98 CD)	96	105	122	45	SOUNDTRACK ▲ WALT DISNEY 960126 (6.98 CD)	The Cheetah Girls (EP)	33	
48	8	—	2	VARIOUS ARTISTS SIDE ONE DUMMY 71248 (7.98 CD)	97	95	96	37	THREE DAYS GRACE ● JIVE 53479/ZOMBA (12.98 CD) [M]	Three Days Grace	72	
					98	74	78	37	LUDACRIS ▲ 2 DISTURBING THE PEACE/DEF JAM SOUTH 000930*/IDJMG (8.98/12.98)	Chicken*N*Beer	1	

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	PEAK POSITION
				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL								ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL			
99	82	70	12	AEROSMITH COLUMBIA 870257/SONY MUSIC (18.98 EQ CD)	Honkin' On Bobo	5	150	108	76	13	SOUNDTRACK WIND-UP 13093 (18.98 CD)	The Punisher: The Album	22		
100	99	82	4	SELAH CURB 78834 (18.98 CD)	Hiding Place	61	151	116	99	14	CASSIDY FULL SURFACE/J 570187/RMG (12.98/18.98)	Split Personality	2		
101	81	98	20	LOSTPROPHETS COLUMBIA 86554/SONY MUSIC (12.98 EQ CD)	Start Something	33	152	NEW	NEW	1	PATTI SCIALFA COLUMBIA 90371/SONY MUSIC (18.98 EQ CD) [M]	23rd Street Lullaby	152		
102	104	77	8	LORETTA LYNN INTERSCOPE 002513 (12.98 CD)	Van Lear Rose	24	153	160	131	41	JOHN MAYER AWARE/COLUMBIA 861857/SONY MUSIC (18.98 EQ CD)	Heavier Things	1		
103	78	69	32	G-UNIT ▲ 2 G-UNIT 0015937/INTERSCOPE (8.98/12.98)	Beg For Mercy	2	154	139	124	83	AUDIOSLAVE ▲ 2 INTERSCOPE/EPIC 869687/SONY MUSIC (18.98 EQ CD)	Audioslave	7		
104	80	74	28	STORY OF THE YEAR MAVERICK 48438/WARNER BROS. (12.98 CD) [M]	Page Avenue	51	155	136	108	7	CARLY SIMON ARISTA/RHINO/ELECTRA 594297/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Reflections: Carly Simon's Greatest Hits	22		
105	113	113	38	ANTHONY HAMILTON SO SO DEF 52107/ZOMBA (12.98 CD)	Comin' From Where I'm From	33	156	93	86	7	PATTI LABELLE DEF SOUL CLASSICS 002433/OJMG (12.98 CD)	Timeless Journey	18		
106	51	—	2	THE CORRS ATLANTIC 83670/AG (18.98 CD)	Borrowed Heaven	51	157	NEW	NEW	1	VARIOUS ARTISTS SPARROW 95556 (17.98 CD)	Amazing Grace 3: A Country Salute To Gospel	157		
107	73	61	4	SOUNDTRACK WARNER SUNSET/ATLANTIC 83711/AG (18.98 CD)	Harry Potter And The Prisoner Of Azkaban	61	158	121	100	15	VARIOUS ARTISTS BAD BOY 0021127/UMRG (8.98/12.98)	Bad Boy's 10th Anniversary... The Hits	2		
108	100	72	20	FIVE FOR FIGHTING AWARE/COLUMBIA 86186/SONY MUSIC (12.98 EQ CD)	The Battle For Everything	20	159	171	181	14	ELVIS PRESLEY ▲ 3 RCA 680797/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1		
109	40	—	2	BAD RELIGION EPITAPH 966947 (13.98 CD)	The Empire Strikes First	40	160	162	169	14	RON WHITE PARALLEL/IMP-D 001582/UME (12.98 CD) [M]	Drunk In Public	144		
110	110	92	84	3 DOORS DOWN ▲ 3 REPUBLIC/UNIVERSAL 064398/UMRG (8.98/12.98)	Away From The Sun	8	161	RE-ENTRY	22	SOUNDTRACK AMARU 0015337/INTERSCOPE (12.98 CD)	Tupac: Resurrection	2			
111	124	104	54	LUTHER VANDROSS ▲ 2 J 51885/RMG (12.98/18.98)	Dance With My Father	1	162	137	105	33	LIONEL RICHIE MOTOWN/UTV 068140/UME (18.98 CD)	The Definitive Collection	19		
112	112	101	11	MARTINA MCBRIDE ▲ RCA NASHVILLE 54207/RLG (11.98/18.98)	Martina	7	163	145	117	48	MICHAEL McDONALD ▲ MOTOWN 000651/UMRG (12.98 CD)	Motown	14		
113	138	118	1	GEORGE THOROGOOD & THE DESTROYERS CAPITOL 98430 (18.98 CD)	Greatest Hits: 30 Years Of Rock	55	164	RE-ENTRY	33	JIMMY BUFFETT ▲ 2 MAILBOAT/MCA 057781/UME (25.98 CD)	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9			
114	135	138	51	LED ZEPPELIN ▲ ATLANTIC 83619/AG (19.98 CD)	Early Days & Latter Days: The Best Of Led Zepelin Volumes One And Two	114	165	164	144	22	SOUNDTRACK J 56760/RMG (18.98 CD)	Love Actually	39		
115	107	88	83	SHANIA TWAIN ▲ 10 MERCURY 170314/UMGN (12.98 CD)	Up!	1	166	84	—	2	DON OMAR VI 450618 (17.98 CD) [M]	The Last Don: Live, Vol. 1	84		
116	87	143	31	STEVIE WONDER MOTOWN/UTV 066154/UME (18.98 CD)	The Definitive Collection	35	167	153	147	32	KID ROCK ▲ TOP ODG/ATLANTIC 836857/AG (18.98 CD)	Kid Rock	8		
117	128	106	36	JOSH TURNER MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]	Long Black Train	29	168	144	126	72	50 CENT ▲ 6 SHADY/AFTERMATH 4935447/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1		
118	114	80	12	TRACY LAWRENCE DREAMWORKS (NASHVILLE) 001032/INTERSCOPE (18.98 CD)	Strong	17	169	134	112	7	LEE ANN WOMACK MCA NASHVILLE 001883/UMGN (12.98 CD)	Greatest Hits	28		
119	85	60	4	WILSON PHILLIPS COLUMBIA 92103/SONY MUSIC (14.98 EQ CD)	California	35	170	132	85	7	KIMBERLEY LOCKE CURB 78845 (18.98 CD)	One Love	16		
120	54	—	2	THE CALLING RCA 56612/RMG (18.98 CD)	Two	54	171	154	—	2	BEBEL GILBERTO SIX DEGREES 1101 (17.98 CD) [M]	Bebel Gilberto	154		
121	129	133	29	TRACE ADKINS CAPITOL (NASHVILLE) 40517 (12.98/18.98)	Comin' On Strong	31	172	126	73	7	LIONEL RICHIE ISLAND 002558/OJMG (12.98 CD)	Just For You	47		
122	102	97	32	JOSS STONE S-CURVE 42234 (9.98 CD) [M]	The Soul Sessions (EP)	39	173	141	116	84	SEAN PAUL ▲ 2 VP/ATLANTIC 836707/AG (12.98/18.98)	Dutty Rock	9		
123	130	119	20	HARRY CONNICK, JR. ▲ COLUMBIA 90551/SONY MUSIC (18.98 EQ CD)	Only You	5	174	RE-ENTRY	48	THE ROLLING STONES ▲ 4 ABKCO 13378/VIRGIN (29.98 CD)	Forty Licks	2			
124	111	89	49	CHINGY ▲ 2 DISTURBING THE PEACE 829767/CAPITOL (11.98/18.98)	Jackpot	2	175	158	177	23	FINGER ELEVEN WIND-UP 13058 (16.98 CD) [M]	Finger Eleven	114		
125	88	103	10	SUGARCULT FEARLESS 51512/ARTEMIS (14.98 CD)	Palm Trees And Power Lines	46	176	186	175	80	TIM MCGRAW ▲ 3 CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2		
126	119	109	86	LIL JON & THE EAST SIDE BOYZ ▲ 2 BME 23707/TVT (13.98/17.98)	Kings Of Crunk	14	177	156	151	6	VARIOUS ARTISTS WALT DISNEY 851089 (12.98 CD)	Walt Disney Records Presents: Mega Movie Mix	139		
127	89	67	5	MORRISSEY ATTACK 86017/SANCTUARY (18.98 CD)	You Are The Quarry	11	178	175	158	35	ROD STEWART ▲ 2 J 557107/RMG (15.98/18.98)	As Time Goes By ... The Great American Songbook Vol. II	2		
128	68	—	2	VARIOUS ARTISTS EPITAPH 96716 (8.98 CD/DVD)	Punk-O-Rama Vol. 9	68	179	NEW	NEW	1	RIC-A-CHE SRC/UNIVERSAL 0027407/UMRG (13.98 CD) [M]	Lack Of Communication	179		
129	120	110	33	SARAH MCLACHLAN ▲ 2 ARISTA 50150/RMG (12.98/18.98)	Afterglow	2	180	64	—	2	SONIC YOUTH Geffen 002545/INTERSCOPE (13.98 CD)	Sonic Nurse	64		
130	98	59	8	VARIOUS ARTISTS RCA 61775/RLG (18.98 CD)	American Idol Season 3: Greatest Soul Classics	10	181	151	135	27	THE DARKNESS ATLANTIC 808177/AG (12.98 CD) [M]	Permission To Land	36		
131	143	128	74	TRAPT WARNER BROS. 48296 (18.98 CD) [M]	Trapt	42	182	RE-ENTRY	61	ALISON KRAUSS + UNION STATION ▲ ROUNDER 810515 (19.98 CD)	Live	36			
132	NEW	—	1	AKWID ARIES/UNIVISION 310201/JG (13.98 CD) [M]	KOMP 104.9 Radio Compa	132	183	174	176	20	COUNTING CROWS Geffen 001676/INTERSCOPE (12.98 CD)	Films About Ghosts: The Best Of...	32		
133	115	83	6	JAMIE CULLUM UNIVERSAL/VERVE 0022737/VG (9.98 CD)	twentysomething	83	184	165	145	25	3 DOORS DOWN REPUBLIC/UNIVERSAL 001603/UMRG (9.98 CD)	Another 700 Miles (EP)	21		
134	91	90	14	GODSMACK REPUBLIC/UNIVERSAL 001539/UMRG (8.98 CD)	The Other Side (EP)	5	185	159	167	21	VARIOUS ARTISTS WALT DISNEY 861004 (18.98 CD)	Disneymania 2: Music Stars Sing Disney ... Their Way!	29		
135	NEW	—	1	UNDEROATH SOLID STATE 83184/TDDH & NAIL (13.98 CD) [M]	They're Only Chasing Safety	135	186	122	137	9	DROWNING POOL WIND-UP 13080 (12.98 CD)	Desensitized	17		
136	123	123	42	T.I. GRAND HUSTLE/ATLANTIC 836507/AG (9.98/14.98)	Trap Muzik	4	187	147	114	6	KILLSWITCH ENGAGE ROADRUNNER 618373/OJMG (13.98 CD)	The End Of Heartache	21		
137	157	148	35	EAGLES ▲ 2 WARNER STRATEGIC MARKETING 73971 (25.98 CD)	The Very Best Of	3	188	166	146	8	BEYONCE COLUMBIA 58627/SONY MUSIC (19.98 EQ DVD/CD)	Live At Wembley	17		
138	142	134	8	MUSE TASTE MEDIA 48733/WARNER BROS. (14.98 CD) [M]	Absolution	134	189	177	162	31	RED HOT CHILI PEPPERS WARNER BROS. 48545 (18.98 CD)	Greatest Hits	18		
139	149	142	44	DIERKS BENTLEY CAPITOL (NASHVILLE) 39814 (12.98/18.98)	Dierks Bentley	26	190	NEW	NEW	1	GRUPO BRYNDIS DISA 720369 (12.98 CD) [M]	El Quinto Trago	190		
140	133	120	17	TRILLVILLE/LIL SCRAPPY BME/REPRISE 485567/WARNER BROS. (18.98 CD)	The King Of Crunk & BME Recordings Present	12	191	RE-ENTRY	41	LONESTAR ▲ BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	7			
141	146	129	95	COLDPLAY ▲ 3 CAPITOL 405047 (12.98/18.98)	A Rush Of Blood To The Head	5	192	140	—	3	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98 CD)	Wicked	140		
142	152	115	49	BROOKS & DUNN ▲ ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	4	193	RE-ENTRY	64	ELTON JOHN ▲ 2 ROCKET/UTV 063478/UME (19.98 CD)	Greatest Hits 1970-2002	12			
143	148	152	15	SARA EVANS RCA NASHVILLE 67074/RLG (12.98/18.98)	Restless	20	194	193	153	41	SEAL WARNER BROS. 47947 (18.98 CD)	Seal IV	3		
144	106	65	4	TAMYRA GRAY 19 RECORDINGS 002817 (18.98 CD)	The Dreamer	23	195	191	191	27	DASHBOARD CONFSSIONAL VAGRANT 0385 (18.98 CD)	A Mark, A Mission, A Brand, A Scar	2		
145	155	139	100	TOBY KEITH ▲ 4 DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	196	190	172	90	GOOD CHARLOTTE ▲ 3 DAYLIGHT/EPIC 86486/SONY MUSIC (18.98 EQ CD)	The Young And The Hopeless	7		
146	RE-ENTRY	16	—	SOUNDTRACK WARNER BROS. (NASHVILLE) 484247/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	132	197	184	184	12	CLAY WALKER RCA NASHVILLE 67068/RLG (11.98/18.98)	A Few Questions	23		
147	NEW	—	1	EIGHTEEN VISIONS TRUSTKILL 92458/RED INK (14.98 CD) [M]	Obsession	147	198	173	165	31	LINKIN PARK WARNER BROS. 48563 (21.98 CD/DVD)	Live In Texas	23		
148	131	111	9	JOHN MICHAEL MONTGOMERY WARNER BROS. (NASHVILLE) 487297/WRN (18.98 CD)	Letters From Home	31	199	179	149	45	GEORGE STRAIT MCA NASHVILLE 000114/UMGN (8.98/12.98)	Honkytonkville	5		
149	127	—	2	COWBOY JUNKIES LATENT/DOE 481036/ROUNDER (17.98 CD)	One Soul Now	127	200	192	183	27	MONICA J 200317/RMG (12.98/18.98)	After The Storm	1		

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multiple platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro), △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). * Asterisk indicates 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.

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	PHISH ELEKTRA 62969/AG	Undermind 13
2	2	BEASTIE BOYS BROOKLYN DUST 84571*/CAPITOL	To The 5 Boroughs 1
3	3	CELINE DION EPIC 92680/SONY MUSIC	A New Day...Live In Las Vegas 10
4	4	COWBOY JUNKIES LATENT/ZOE 431036/ROUNDGER	One Soul Now 149
5	5	FLEETWOOD MAC REPRIS 48726/WARNER BROS	Live In Boston 84
6	6	VELVET REVOLVER RCA 59794*/RMG	Contraband 3
7	7	NORAH JONES ▲ BLUE NOTE 84800*	Feels Like Home 19
8	8	THE DEREK TRUCKS BAND COLUMBIA 92598/SONY MUSIC	Live At Georgia Theatre -
9	9	VARIOUS ARTISTS MUSIC FOR A CAUSE 60923/BMG STRATEGIC MARKETING GROUP	Patriotic Country 65
10	10	USHER ▲ LAFACE 52141/ZOMBA	Confessions 2
11	11	DIANA KRALL VERVE 001826/VG	The Girl In The Other Room 29
12	12	LOS LONELY BOYS ● DR/EPIC 92088/SONY MUSIC [M]	Los Lonely Boys 9
13	13	JERRY GARCIA BAND J GARCIA 0001	Pure Jerry: Theatre 1839, San Francisco July 29 & 30, 1977 -
14	14	RAY CHARLES RHINO 75644	Ultimate Hits Collection -
15	15	ERIC CLAPTON OUCH/REPRIS 48423*/WARNER BROS	Me And Mr Johnson 41
16	16	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP	Wicked 192
17	17	LAURIE BERKNER TWO TOMATOES 2	Buzz Buzz -
18	18	PJ HARVEY ISLAND 002751/UJMG	Uh Huh Her 83
19	19	AVRIL LAVIGNE ARISTAR/CA 59774/RMG	Under My Skin 5
20	20	GEORGE MICHAEL AEGEAN/EPIC 92080/SONY MUSIC	Patience 35
21	21	ORIGINAL BROADWAY CAST RECORDING RCA VICTOR 55923	Avenue Q: The Musical -
22	22	PRINCE ● NPG/COLUMBIA 92560/SONY MUSIC	Musicology 6
23	23	PATTI SCIALFA COLUMBIA 90371/SONY MUSIC [M]	23rd Street Lullaby 152
24	24	JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD	Josh Gracin 11
25	25	JOSH GROBAN ▲ 143/REPRIS 48450/WARNER BROS	Closer 33

Billboard TOP SOUNDTRACKS™			
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	SHREK 2	6 Weeks At Number 1 GEFFEN/DREAMWORKS 002557/INTERSCOPE
2	2	THAT'S SO RAVEN	WALT DISNEY 861015
3	15	50 FIRST DATES	MAVERICK 48675/WARNER BROS
4	4	THE CHEETAH GIRLS (EP) ▲	WALT DISNEY 860126
5	3	HARRY POTTER AND THE PRISONER OF AZKABAN	WARNER SUNSET/ATLANTIC 83711/AG
6	8	O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170069/10JMG
7	12	BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WRN
8	5	THE PUNISHER: THE ALBUM	WIND-UP 13093
9	22	TUPAC: RESURRECTION ▲	AMARU 001533*/INTERSCOPE
10	6	LOVE ACTUALLY ●	J 56760/RMG
11	7	13 GOING ON 30	HOLLYWOOD 162454
12	9	KILL BILL VOL. 1	A BAND APART/MAVERICK 48570*/WARNER BROS
13	11	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
14	14	DE-LOVELY	COLUMBIA 90640/SONY MUSIC
15	10	THE LORD OF THE RINGS: THE RETURN OF THE KING ●	REPRIS/WMG SOUNDTRACKS 48521/WARNER BROS
16	13	THE OC: MIX 1	WARNER SUNSET 48685/WARNER BROS
17	16	SCHOOL OF ROCK	ATLANTIC 83694/AG
18	14	COYOTE UGLY ▲	CURB 78703
19	20	THE FIGHTING TEMPTATIONS	MUSIC WRDL/COLUMBIA 90286/SONY MUSIC
20	20	THE PASSION OF THE CHRIST ●	INTEGRITY 92046/SONY MUSIC
21	18	THE LIZZIE MCGUIRE MOVIE ▲	WALT DISNEY 860080
22	19	FREAKY FRIDAY ●	HOLLYWOOD 162404
23	23	CHICAGO ▲	EPIC 87018/SONY MUSIC
24	24	ZENON 23	WALT DISNEY 861101
25	21	PIXEL PERFECT (EP)	WALT DISNEY 861056

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

3 Doors Down 110, 184	Coldplay 141	Tamya Gray 144	Patti LaBelle 156	John Michael Montgomery 148	Patti Scialfa 152	George Strait 199	Now 15 25
8Ball & MJG 34	Harry Connick, Jr. 123	Josh Groban 33	Avril Lavigne 5	Montgomery Gentry 68	Seal 194	Sugarcult 125	Patriotic Country 65
50 Cent 168	The Corrs 106	Tracy Lawrence 118	Tracy Lawrence 118	Alanis Morissette 47	Sean Paul 173	Switchfoot 44	Punk-O-Rama Vol. 9 128
311 26	Counting Crows 183	Led Zeppelin 114	Led Zeppelin 114	Morrissey 127	Seether 53	Third Day 82	Reggae Gold 2004 64
Trace Adkins 121	Cowboy Junkies 149	Lil' Flip 63	Lil' Flip 63	Muse 138	Selah 100	George Thorogood & The Destroyers 113	Totally Hits 2004 66
Aerosmith 99	Sheryl Crow 61	Lil Jon & The East Side Boyz 126	Lil Jon & The East Side Boyz 126	New Found Glory 37	SheDaisy 67	Three Days Grace 97	Vans Warped Tour 2004 113
Akwid 132	Jamie Cullum 133	Linkin Park 73, 198	Linkin Park 73, 198	Nickelback 54	Shinedown 78	T.I. 136	Compilation 48
Marc Anthony 62	D12 8	Kimberley Locke 170	Kimberley Locke 170	No Doubt 91	Carly Simon 155	West Disney Records Presents: Mega Movie Mix 177	Velvet Revolver 3
Audioslave 154	The Darkness 181	Los Lonely Boys 9	Los Lonely Boys 9	Don Omar 166	Jessica Simpson 24	Clay Walker 197	Clay Walker 197
Bad Religion 109	Dashboard Confessional 195	Lonestar 72, 191	Lonestar 72, 191	ORIGINAL CAST RECORDINGS	Slipknot 16	Kanye West 21	Kanye West 21
The Beach Boys 45	Dido 93	Lostprophets 101	Lostprophets 101	Wicked 192	Sonic Youth 180	Ron White 160	Ron White 160
Beastie Boys 1	Celine Dion 10	Ludacris 98	Ludacris 98	OutKast 22	50 First Dates 85	Gretchen Wilson 4	Gretchen Wilson 4
Dierks Bentley 139	Drowning Pool 186	Loretta Lynn 102	Loretta Lynn 102	Petey Pablo 42	Blue Collar Comedy Tour: The Movie 146	Wilson Phillips 119	Wilson Phillips 119
Beyonce 70, 188	Hilary Duff 79	Maroon 5 28	Maroon 5 28	Brad Paisley 52	The Cheetah Girls (EP) 96	Mario Winans 49	Mario Winans 49
Big & Rich 15	Eagles 137	John Mayer 153	John Mayer 153	Phish 13	Harry Potter And The Prisoner Of Azkaban 107	Lee Ann Womack 169	Lee Ann Womack 169
Black Eyed Peas 23	Eighteen Visions 147	Martina McBride 112	Martina McBride 112	Pillar 74	Love Actually 165	Stevie Wonder 116	Stevie Wonder 116
Blink-182 56	Evanescence 18	Michael McDonald 163	Michael McDonald 163	Elvis Presley 159	The Punisher: The Album 150	Yeah Yeah Yeahs 88	Yeah Yeah Yeahs 88
Bond 76	Sara Evans 143	Tim McGraw 176	Tim McGraw 176	Prince 6	Shrek 2 12	Yellowcard 46	Yellowcard 46
Brooks & Dunn 142	Finger Eleven 175	Sarah McLachlan 129	Sarah McLachlan 129	Rascal Flatts 95	That's So Raven 55	ZZ Top 77	ZZ Top 77
Jimmy Buffett 164	Five For Fighting 108	MercyMe 94	MercyMe 94	Red Hot Chili Peppers 189	Tupac: Resurrection 161		
The Calling 120	Fleetwood Mac 84	Method Man 30	Method Man 30	Ric-A-Che 179	Shrek 2 12		
Cassidy 151	Franz Ferdinand 39	George Michael 35	George Michael 35	Lionel Richie 162, 172	That's So Raven 55		
Casting Crowns 80	Bebel Gilberto 171	Christina Milian 14	Christina Milian 14	Lionel Richie 162, 172	The Punisher: The Album 150		
Kenny Chesney 17	Godsmack 134	Modest Mouse 20	Modest Mouse 20	Lionel Richie 162, 172	Shrek 2 12		
Chingy 124	Good Charlotte 196	Monica 200	Monica 200	Lionel Richie 162, 172	Tupac: Resurrection 161		
Eric Clapton 41	Josh Gracin 11			Lionel Richie 162, 172	Shrek 2 12		

Over The Counter

Continued from page 57

Wilson is one of several country artists who rise in the Father's Day tide, mirroring the pattern we saw for Mother's Day. Her pals **Big & Rich** are prime in that pack, hiking 23-15 on the big chart and 4-3 on Top Country Albums. The duo has posted a gain every week since its album charted seven issues ago, this time showing a 44% gain.

Among the other country artists who jump on the big chart: **Kenny Chesney** (22-17, up 25%), **Brad Paisley** (61-52, up 21%), **Alan Jackson** (65-57, up 31%) and **Trace Adkins** (129-121, up 27%).

Away from Music Row, Father's

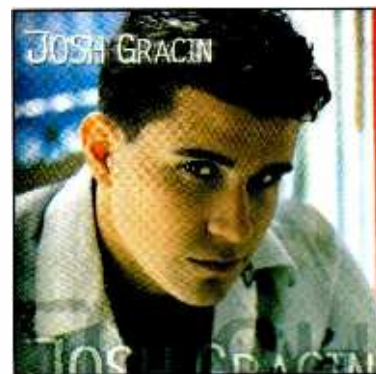
Day gifts may have revived **Norah Jones** (69-60, up 32%), **Luther Vandross** (124-111, up 33%), **Harry Connick Jr.** (130-123, up 24%) and, in particular, the recent **Dean Martin** anthology. The last set rallies a 39% gain to 33,000 copies (50-36), about 300 more than it sold when it bowed two weeks ago.

The gift shopping and the strong June 15 album slate that accompanied the **Beastie Boys** lifts volume more than 16% over the prior week, which prompts *Billboard* to hike its bullet criteria on most of this issue's sales charts.

BY JOSH: This issue's country crescendo includes a new artist who looks familiar. **Josh Gracin**, a final-four contender from the second season of "American Idol," cracks Top Country Albums at No. 2 and The Billboard 200 at No. 11 with 57,000 copies sold.

That is a few hundred more than

fellow "Idol" finalist **Kimberley Locke** moved when she entered the big chart at No. 16 and 10% more than "Nashville Star" winner **Buddy Jewell** rang last summer the week that he



bowed at No. 1 on the country list.

With play from radio (16-14 on Hot Country Singles & Tracks), **CMT** and **Great American Country**, plus ink from *People*, *USA Today* and *Country Weekly*, the U.S.

Marine mounts country's largest opener for a new male solo act in 12 years. **Billy Ray Cyrus** was the last to top Gracin's start, piling up 90,000 when he bowed in 1992.

To date, albums by the final four from the second "Idol" season have sold just shy of 4.5 million copies, with runner-up **Clay Aiken** accounting for 2.6 million and winner **Ruben Studdard** another 1.7 million.

LIVE AND LIVELY: You may be accustomed to seeing **Celine Dion** start with a number larger than 58,000 units, but please note that her new album is the first live set to reach the top 10 in a year. **Led Zeppelin's** "How the West Was Won," which bowed at No. 1, was the last to do so.

Close behind Dion is **Phish**, in the midst of its farewell tour (No. 13, 56,000) and actress **Christina Milian** (No. 14, 55,500). The latter first charted as a guest on the **Ja**

Rule hit "Between Me and You." **Bebel Gilberto**, who retains No. 1 on Top World Albums, makes a belated bow on Top Independent Albums (No. 8, up 8%). A database snafu barred her from last issue's indie chart.

LONG SHADOW: Fans pay homage to **Ray Charles**, as sales continued to grow in the week following his death.

The two Charles compilations that bowed on last issue's Top Pop Catalog list both swell. "The Very Best of Ray Charles" earns that chart's Greatest Gainer award as its sales more than double (35-6, up 120%). "Anthology" follows a similar spike (30-9, up 93%).

Sales for those two combined are 22,000 for the week, 7,000 more than the sum that places **Bob Marley & the Wailers' "Legend"** at No. 1. A third Charles set, "Ultimate Hits Collection," enters Top Internet Albums at No. 14.

Billboard® TOP POP CATALOG™

JULY 3
2004

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	Sales data compiled by Nielsen SoundScan	
				ARTIST	Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
				NUMBER 1 95 Weeks At Number 1	
1	1	1	768	BOB MARLEY & THE WAILERS ◆ ¹⁰	Legend
2	3	4	100	THE BEATLES ▲ ⁹	1
3	2	5	24	LARRY THE CABLE GUY	Lord, I Apologize
4	9	23	485	BEASTIE BOYS ▲ ⁹	Licensed To Ill
5	7	8	7	BOB SEGER & THE SILVER BULLET BAND ▲ ⁷	Greatest Hits
6	35	—	2	RAY CHARLES	The Very Best Of Ray Charles
7	5	6	1403	PINK FLOYD ◆ ¹⁵	Dark Side Of The Moon
8	6	3	113	KENNY CHESNEY ▲ ⁴	No Shoes, No Shirt, No Problems
9	30	—	2	RAY CHARLES ●	Anthology
10	31	35	70	FRANK SINATRA ▲	Classic Sinatra: His Great Performances 1953-1960
11	16	19	166	SOUNDTRACK ▲ ⁷	O Brother, Where Art Thou?
12	8	12	132	JOSH GROBAN ▲ ⁴	Josh Groban
13	4	2	44	PRINCE ●	The Very Best Of Prince
14	11	13	630	AC/DC ◆ ²⁰	Back In Black
15	41	45	34	WILLIE NELSON ▲	16 Biggest Hits
16	17	20	187	TIM MCGRAW ▲ ⁴	Greatest Hits
17	19	16	130	JOHN MAYER ▲ ³	Room For Squares
18	44	—	83	JOHNNY CASH ▲	16 Biggest Hits
19	14	17	117	MERCYME ▲	Almost There
20	23	14	25	GEORGE STRAIT ●	The Best Of George Strait: 20th Century Masters The Millennium Collection
21	10	10	642	METALLICA ◆ ¹⁴	Metallica
22	15	9	94	LYNYRD SKYNYRD ▲	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
23	18	15	345	SHANIA TWAIN ◆ ¹⁹	Come On Over
24	12	11	191	LINKIN PARK ▲ ³	[Hybrid Theory]
25	21	18	54	BARRY MANILOW ▲	Ultimate Manilow
26	22	21	135	KID ROCK ▲ ⁴	Cocky
27	27	28	352	ABBA ▲ ⁶	Gold - Greatest Hits
28	32	30	420	AEROSMITH ◆ ¹⁰	Aerosmith's Greatest Hits
29	26	33	541	QUEEN ▲ ⁷	Greatest Hits
30	28	27	195	KENNY CHESNEY ▲ ³	Greatest Hits
31	13	7	100	AVRIL LAVIGNE ▲ ⁶	Let Go
32	34	31	85	JIMI HENDRIX ▲	Experience Hendrix: The Best Of Jimi Hendrix
33	37	38	194	AC/DC ▲ ³	Live
34	24	22	81	SIMPLE PLAN ▲	No Pads, No Helmets...Just Balls
35	20	25	115	POISON ▲	Greatest Hits 1986-1996
36	25	26	109	EMINEM ▲ ⁸	The Eminem Show
37	29	24	144	MARTINA MCBRIDE ▲ ³	Greatest Hits
38	36	42	364	DEF LEPPARD ▲ ³	Vault - Greatest Hits 1980-1995
39	33	29	97	SOUNDTRACK ▲ ²	Shrek
40	49	40	80	ROD STEWART ▲	The Very Best Of Rod Stewart
41	47	36	111	LENNY KRAVITZ ▲ ³	Greatest Hits
42	39	—	530	VAN MORRISON ▲ ⁴	The Best Of Van Morrison
43	43	44	474	TOM PETTY AND THE HEARTBREAKERS ◆ ¹⁰	Greatest Hits
44	40	37	271	KID ROCK ◆ ¹¹	Devil Without A Cause
45	38	34	71	USHER ▲ ⁴	8701
46	—	—	575	JOURNEY ◆ ¹⁰	Journey's Greatest Hits
47	—	—	170	AL GREEN ▲	Greatest Hits
48	—	—	441	CREEDENCE CLEARWATER REVIVAL ▲ ⁴	Chronicle The 20 Greatest Hits
49	—	—	14	SIMON & GARFUNKEL ◆ ¹⁴	Simon & Garfunkel's Greatest Hits
50	—	—	39	VAN HALEN ▲ ³	Best Of Volume 1

Billboard® TOP HEATSEEKERS™

JULY 3
2004

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Sales data compiled by Nielsen SoundScan	
				ARTIST	Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
				NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1	
1	NEW	1	1	AKWID	KOMP 104.9 Radio Compa
2	NEW	1	1	UNDEROATH	They're Only Chasing Safety
3	3	2	13	MUSE	Absolution
4	NEW	1	1	EIGHTEEN VISIONS	Obsession
5	NEW	1	1	PATTI SCIALFA	23rd Street Lullaby
6	8	5	28	RON WHITE	Drunk In Public
7	5	—	2	BEBEL GILBERTO	Bebel Gilberto
8	6	6	28	FINGER ELEVEN	Finger Eleven
9	NEW	1	1	RIC-A-CHE	Lack Of Communication
10	NEW	1	1	GRUPO BRYNDIS	El Quinto Trago
11	1	—	2	MY CHEMICAL ROMANCE	Three Cheers For Sweet Revenge
12	19	9	7	ISRAEL AND NEW BREED	Live From Another Level
13	12	12	49	GAVIN DEGRAW	Chariot
				GREATEST GAINER	
14	39	19	4	LOS HURACANES DEL NORTE	Con Experiencia Y Juventud
15	13	10	50	THE POSTAL SERVICE	Give Up
16	4	7	44	ROONEY	Rooney
17	18	14	19	JEREMY CAMP	Carried Me: The Worship Project
18	16	—	2	CHRIS RICE	Short Term Memories
19	10	4	4	LUPILLO RIVERA	Con Mis Propias Manos
20	26	24	21	MINDY SMITH	One Moment More
21	14	3	3	MASTA KILLA	No Said Date
22	17	—	2	RACHAEL YAMAGATA	Happenstance
23	NEW	1	1	YOUNG BUCK & D-TAY	Da Underground Volume One
24	15	11	3	TIESTO	Just Be
25	24	17	13	JEM	Finally Woken
26	23	16	4	KEANE	Hopes And Fears
27	22	13	9	CONJUNTO PRIMAVERA	Dejando Huella
28	9	—	2	WARREN HAYNES	Live At Bonnaroo
29	34	44	4	CROSSFADE	Crossfade
30	28	22	11	THE RASMUS	Dead Letters
31	7	—	2	KATIE MELUA	Call Off The Search
32	21	—	2	GERALD ALBRIGHT	Kickin' It Up
33	30	15	11	LOS HOROSCOPOS DE DURANGO	Locos De Amor
34	29	21	12	SNOW PATROL	Final Straw
35	40	28	6	DONAVON FRANKENREITER	Donavon Frankenreiter
36	47	47	11	JEFF BATES	Rainbow Man
37	NEW	1	1	GRUPO CLIMAX	El Za Za Za
38	NEW	1	1	SANCTUS REAL	Fight The Tide
39	41	40	9	AVENGED SEVENFOLD	Waking The Fallen
40	35	29	24	LA OREJA DE VAN GOGH △	Lo Que Te Conte Mientras Te Hacias La Dormida
41	RE-ENTRY	25	2	ROBERT RANDOLPH & THE FAMILY BAND	Unclassified
42	RE-ENTRY	47	2	JEREMY CAMP	Stay
43	48	37	11	TOOTS AND THE MAYTALS	True Love
44	NEW	1	1	CARDENALES DE NUEVO LEON	En Concierto
45	36	20	4	BANDA EL RECODO	Exitos Con Tradicion Sinaloense
46	50	39	17	PASSION WORSHIP BAND	Passion: Hymns Ancient And Modern
47	31	—	2	HAWTHORNE HEIGHTS	The Silence In Black And White
48	33	18	5	JENNIFER PENA	Seducion
49	49	—	8	THE VON BONDIES	Pawn Shoppe Heart
50	20	—	2	!!! (CHK CHK CHK)	Louden Up Now

Billboard® TOP INDEPENDENT ALBUMS™

JULY 3
2004

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Sales data compiled by Nielsen SoundScan	
				ARTIST	Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
				NUMBER 1 2 Weeks At Number 1	
1	1	—	2	VARIOUS ARTISTS	Vans Warped Tour 2004 Compilation
2	4	1	40	YING YANG TWINS ●	Me & My Brother
3	2	—	2	BAD RELIGION	The Empire Strikes First
4	5	2	10	SUGARCULT	Palm Trees And Power Lines
5	6	3	07	LIL JON & THE EAST SIDE BOYZ ▲ ²	Kings Of Crunk
6	3	—	2	VARIOUS ARTISTS	Punk-O-Rama Vol. 9
				HOT SHOT DEBUT	
7	NEW	1	1	EIGHTEEN VISIONS	Obsession
8	NEW	1	1	BEBEL GILBERTO	Bebel Gilberto
9	7	10	45	DASHBOARD CONFSSIONAL ●	A Mark, A Mission, A Brand, A Scar
10	8	5	11	WILLIAM HUNG	Inspiration
11	9	8	5	THE STREETS	A Grand Don't Come For Free
12	11	12	70	THE POSTAL SERVICE	Give Up
13	13	9	9	VARIOUS ARTISTS	Rock Against Bush Vol 1
14	17	20	21	MINDY SMITH	One Moment More
15	12	4	3	MASTA KILLA	No Said Date
16	10	6	13	MASTER P	Good Side Bad Side
17	NEW	1	1	YOUNG BUCK & D-TAY	Da Underground Volume One
18	16	14	9	VIC LATINO & DAVID WAXMAN	Ultra.Dance 05
19	46	33	7	WILLIE NELSON	Live At Billy Bob's Texas
20	18	17	9	BLACK LABEL SOCIETY	Hangover Music Vol. VI
21	15	13	9	HANSON	Underneath
22	23	24	37	DEATH CAB FOR CUTIE	Transatlanticism
23	22	21	7	PIXIES	Wave Of Mutilation: Best Of Pixies
24	NEW	1	1	GRUPO CLIMAX	El Za Za Za
25	25	26	31	LIL JON & THE EAST SIDE BOYZ	Part II
26	28	27	3	SPYRO GYRA	The Deep End
27	26	34	14	AVENGED SEVENFOLD	Waking The Fallen
28	19	—	2	HAWTHORNE HEIGHTS	The Silence In Black And White
29	14	—	2	!!! (CHK CHK CHK)	Louden Up Now
30	31	19	5	RJD2	Since We Last Spoke
31	27	15	9	FEAR FACTORY	Archetype
32	21	7	3	TRUTH HURTS	Ready Now
33	37	30	13	LACUNA COIL	Comalies
34	30	16	3	JOE DIFFIE	Tougher Than Nails
35	RE-ENTRY	7	2	KIM WATERS	In The Name Of Love
36	35	35	11	NB RIDAZ	nb ridaz.com
37	39	44	20	FALL OUT BOY	Take This To Your Grave
38	NEW	1	1	DAVE ALVIN	Ashgrove
39	42	—	4	DANIEL O'DONNELL	Faith & Inspiration
40	NEW	1	1	BAD BOY JOE	Best of NYC AfterHours: Feel the Drums
41	NEW	1	1	SOUNDTRACK	The Notebook
42	44	43	27	DANE COOK	Harmful If Swallowed
43	NEW	1	1	THE WIGGLES ●	Yummy Yummy
44	36	—	1	RAMON AYALA Y SUS BRAVOS DEL NORTE	Antologia De Un Rey
45	47	42	7	THE SHINS	Chutes Too Narrow
46	32	18	4	CORMEGA	Legal Hustle
47	43	38	9	KOTTONMOUTH KINGS	Fire It Up
48	50	45	5	MATCHBOOK ROMANCE	Stories And Alibis
49	40	31	5	VARIOUS ARTISTS	Okayplayer: True Notes Vol. 1
50	41	25	7	DAVID CROSS	It's Not Funny

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 distribution, including those that are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. ◆ Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ● Certification for net shipment of 100,000 units (Dro). △ Certification for 400,000 units (Multi-Plato). * 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. [H] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JULY 3 2004			Billboard TOP BLUES ALBUMS		
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	13	ERIC CLAPTON	COLUMBIA/TRIPLANTIC	Me And Mr Johnson
2	2	13	AEROSMITH	COLUMBIA 87025/SONY MUSIC	Honkin' On Bobo
3	3	5	GEORGE THOROGOOD & THE DESTROYERS	CAPITOL 98430	Greatest Hits: 30 Years Of Rock
4	4	8	ETTA JAMES	RCA VICTOR 60644	Blues To The Bone
5	6	70	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY/EPIC 86423/SONY MUSIC	The Essential Stevie Ray Vaughan And Double Trouble
6	7	19	KEB' MO'	OKEH/EPIC 86408/SONY MUSIC [M]	Keep It Simple
7	NEW	1	JOHNNY WINTER	VIRGIN 90881	I'm A Bluesman
8	8	12	THEODIS EALEY	IFGAM 74023	Stand Up In It
9	15	43	SOUNDTRACK	UTV 000704/UMG	Martin Scorsese Presents The Best Of The Blues
10	10	11	CHARLIE MUSSELWHITE	REAL WORLD 97379	Sanctuary
11	14	40	STEVIE RAY VAUGHAN	LEGACY/EPIC 90495/SONY MUSIC	Martin Scorsese Presents The Blues: Stevie Ray Vaughan
12	NEW	1	VARIOUS ARTISTS	NARM 50009	Get The Blues Vol. 2
13	NEW	1	SUSAN TEDESCHI	TONE CDOL 251146/ARTEMIS [M]	Wait For Me
14	11	18	WILLIE CLAYTON	ENO ZONE 2062	Changing The Game
15	12	16	THE HOLMES BROTHERS	ALLIGATOR 4893	Simple Truths

JULY 3 2004			Billboard TOP CHRISTIAN ALBUMS		
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	1	SWITCHFOOT	COLUMBIA/SPARROW 1976/EMICMG	The Beautiful Letdown
2	1	1	FRED HAMMOND	VERITY/JIVE 58744/PROVIDENT	Somethin' Bout Love
3	NEW	1	PILLAR	FLICKER 2631/EMICMG	Where Do We Go From Here
4	4	10	CASTING CROWNS	BEACH STREET/REUNION 10723/PROVIDENT [M]	Casting Crowns
5	3	2	THIRD DAY	ESSENTIAL 10728/PROVIDENT	Wire
6	6	5	MERCYME	INO 82947/WORD CURB	Undone
7	5	3	SELAH	CURB 78834/WORD-CURB	Hiding Place
8	NEW	1	UNDEROATH	SOLID STATE/TOOTH & NAIL 3183/EMICMG [M]	They're Only Chasing Safety
9	NEW	1	VARIOUS ARTISTS	SPARROW 5556/EMICMG	Amazing Grace 3: A Country Salute To Gospel
10	7	6	TONEX & THE PECULIAR PEOPLE	VERITY/JIVE 53713/PROVIDENT	Out The Box
11	9	8	VARIOUS ARTISTS	EMICMG/PROVIDENT 86300/WORD-CURB	WDW Worship (Red)
12	12	7	ISRAEL AND NEW BREED	INTEGRITY GOSPEL 82975/WORD-CURB [M]	Live From Another Level
13	11	9	JEREMY CAMP	BEC 9613/EMICMG [M]	Carried Me: The Worship Project
14	10	2	CHRIS RICE	ROCKETOWN 20011/PROVIDENT [M]	Short Term Memories
15	13	10	VARIOUS ARTISTS	PROVIDENT/WORD-CURB/SPARROW/EMI CHRISTIAN 8652/EMICMG	WOW Hits 2004
16	16	16	RANDY TRAVIS	WORD-CURB/WARNER BROS. 86273/WORD-CURB	Worship & Faith
17	NEW	1	O.C. SUPERTONES	BEC 7787/EMICMG	Revenge Of The O.C. Supertones
18	17	12	SOUNDTRACK	INTEGRITY 83012/WORD-CURB	The Passion Of The Christ
19	14	17	VARIOUS ARTISTS	EMI SPECIAL MARKETS/TIME LIFE 2010/EMICMG	Worship Together: I Could Sing Of Your Love Forever
20	NEW	1	BILL GAITHER	GAITHER MUSIC GROUP 2523/EMICMG	Bill Gaither's All Time Favorite Homecoming Songs And Performances Volume 1
21	27	25	JOHNNY CASH	AMERICAN 002362/LOST HIGHWAY	My Mother's Hymn Book
22	15	13	VARIOUS ARTISTS	WORD-CURB/WARNER BROS. 86313/WORD-CURB	Dove Hits 2004
23	21	22	ELVIS PRESLEY	RCA 57868/BMG STRATEGIC MARKETING GROUP	Elvis: Ultimate Gospel
24	NEW	1	SANCTUS REAL	SPARROW 2998/EMICMG [M]	Fight The Tide
25	33	—	ROBERT RANDOLPH & THE FAMILY BAND	DARE/WARNER BROS. 48472/WORD-CURB [M]	Unclassified
26	19	18	JEREMY CAMP	BEC 0456/EMICMG [M]	Stay
27	20	23	VARIOUS ARTISTS	EMICMG/WORD-CURB 80198/PROVIDENT	WOW Worship (Yellow)
28	23	19	CECE WINANS	PURESPRINGS GOSPEL/INO 82685/WORD-CURB	Throne Room
29	NEW	1	BILL GAITHER	GAITHER MUSIC GROUP 2524/EMICMG	Bill Gaither's All Time Favorite Homecoming Songs And Performances Volume 2
30	24	20	KUTLESS	TOOTH & NAIL/BEC 7789/EMICMG	Sea Of Faces
31	18	15	PASSION WORSHIP BAND	SPARROW 3817/EMICMG [M]	Passion: Hymns Ancient And Modern
32	NEW	1	VARIOUS ARTISTS	NEW HAVEN 28043/PROVIDENT	Country's 20 Classic Gospel Songs Of The Century
33	28	29	THIRD DAY	ESSENTIAL 10706/PROVIDENT	Offerings II: All I Have To Give
34	22	21	BETHANY DILLON	SPARROW 1501/EMICMG [M]	Bethany Dillon
35	25	28	VARIOUS ARTISTS	WORSHIP TOGETHER 4172/EMICMG	Here I Am To Worship
36	39	27	RANDY TRAVIS	WORD-CURB/WARNER BROS. 86236/WORD-CURB	Rise And Shine
37	26	—	DANIEL O'DONNELL	DPTV MEDIA 0017 [M]	Faith & Inspiration
38	NEW	1	TODD AGNEW	ARJENT 2518/EMICMG	Grace Like Rain
39	NEW	1	VARIOUS ARTISTS	UNIVERSAL SOUTH 002320/EMICMG	Songs Inspired By The Passion Of The Christ
40	35	—	GAITHER VOCAL BAND	SPRING HOUSE 2518/EMICMG	A Cappella

JULY 3 2004			Billboard TOP REGGAE ALBUMS		
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW	1	VARIOUS ARTISTS	VP 93302/7AG	Reggae Gold 2004
2	3	40	SOUNDTRACK	MAVERICK 48675/WARNER BROS.	50 First Dates
3	1	3	DON OMAR	VI 450618 [M]	The Last Don: Live, Vol. 1
4	2	65	SEAN PAUL	VP/ATLANTIC 83620/7AG	Dutty Rock
5	4	49	ELEPHANT MAN	VP/ATLANTIC 83681/7AG	Good 2 Go
6	5	11	TOOTS AND THE MAYTALS	V2 27186 [M]	True Love
7	6	36	VARIOUS ARTISTS	RED STAR/DEF JAMAICA 001195/10JMG	Red Star Sounds Presents Def Jamaica
8	7	49	VARIOUS ARTISTS	VP 1699*	Strictly The Best Volume 31
9	10	2	DON OMAR	VI 450587 [M]	The Last Don
10	12	8	BOB MARLEY	MADACY 0134	The Best Of Bob Marley
11	8	2	SIZZLA	RAS 89921/SANCTUARY	Jah Knows Best
12	11	4	VARIOUS ARTISTS	REAL 570144/UNIVERSAL LATINO	Jamz TV Hits Vol. 2
13	9	18	VARIOUS ARTISTS	Power 96 Presents: Dancehall Nice Again 2004 Reggae Y Reggaeton	Sequence 8021
14	13	39	VARIOUS ARTISTS	VP 8354*	Reggae Gold 2003
15	15	42	BOB MARLEY & THE WAILERS	TUFF GONG/ISLAND 000516/10JMG	Bob Marley & The Wailers Live At The Roxy

JULY 3 2004			Billboard TOP GOSPEL ALBUMS		
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	2	FRED HAMMOND	VERITY/JIVE 58744/ZOMBA	Somethin' Bout Love
2	2	2	TONEX & THE PECULIAR PEOPLE	VERITY/JIVE 53713/ZOMBA	Out The Box
3	4	3	ISRAEL AND NEW BREED	INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC [M]	Live From Another Level
4	3	4	VARIOUS ARTISTS	WORD/EMICMG/VERITY 57494/ZOMBA	WOW Gospel 2004
5	5	11	SOUNDTRACK	MUSIC WORLD/COLUMBIA 90286/SONY MUSIC	The Fighting Temptations
6	9	7	CECE WINANS	PURESPRINGS GOSPEL/INO 90361/SONY MUSIC	Throne Room
7	7	6	LASHELL GRIFFIN	EPIC 92499/SONY MUSIC [M]	Free
8	6	—	TYE TRIBBETT & G.A.	INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC [M]	Life
9	10	8	BYRON CAGE	GOSPO CENTRIC 70047/ZOMBA [M]	Byron Cage
10	8	1	BISHOP EDDIE L. LONG PRESENTS THE NEW BIRTH TOTAL PRAISE CHOIR	EMI GOSPEL 76846 [M]	Spirit & Truth
11	11	12	VICKY WINANS	VERITY 43214/ZOMBA [M]	Bringing It All Together
12	16	14	RICKY DILLARD & "NEW G" (NEW GENERATION CHORALE)	CRYSTAL ROSE 0979	Unplugged... The Way Church Used To Be
13	14	10	SMOKEY ROBINSON	ROBSO 12177/LIQUID 8	Food For The Spirit
14	13	9	VARIOUS ARTISTS	INTEGRITY GOSPEL/GOSPO CENTRIC/EPIC 90671/SONY MUSIC	Gotta Have Gospel!
15	22	—	STEPHEN HURD	INTEGRITY GOSPEL/EPIC 92082/SONY MUSIC	A Call To Worship
16	12	23	MARTHA MUNIZZI	MARTHA MUNIZZI 0901 [M]	The Best Is Yet To Come
17	21	13	DONNIE MCCLURKIN	VERITY 43199/ZOMBA	Donnie McClurkin... Again
18	18	22	VICKI YOHE	PURESPRINGS GOSPEL 84230/EMI GOSPEL [M]	I Just Want You
19	17	—	ANTHONY EVANS	INO/EPIC 91264/SONY MUSIC	Even More
20	26	20	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR	TEHILLAH/LIGHT 5499/COMPENIA [M]	Let It Rain
21	20	16	SMOKIE NORFUL	EMI GOSPEL 95086	Smokie Norful: Limited Edition (EP)
22	19	15	RIZEN	CHEZ MUSIQUE/LIGHT 5517/COMPENIA [M]	RiZEN
23	NEW	1	THE BROOKLYN TABERNACLE CHOIR	M2.0/WORD-CURB 82502/WARNER BROS.	Live... This Is Your House
24	23	17	VARIOUS ARTISTS	WORD-CURB 86303/WARNER BROS.	All Star Gospel Hits Volume 1: Praise & Worship
25	29	29	TONY HIBBERT II	SPIRIT IN MOTION 70852/RUBY ROSE	In His Presence
26	25	22	VARIOUS ARTISTS	EMI CHRISTIAN/WORD-CURB/VERITY 43213/ZOMBA	WOW Gospel 2003
27	33	—	SHARROND KING	TRU-VINE 4083/DPHR	Dedicated
28	34	25	FRED HAMMOND	VERITY 53712/ZOMBA	Nothing But The Hits
29	24	24	MARVIN SAPP	VERITY 43227/ZOMBA [M]	Diary Of A Psalmist
30	NEW	1	MICHELLE WILLIAMS	MUSIC WORLD/COLUMBIA 99081/SONY MUSIC	Do You Know
31	NEW	1	KEITH "WONDERBOY" JOHNSON	VERITY 59166/ZOMBA	New Season
32	28	35	TACHINA DANIELLE	TRI-UNE 70369	Still Here
33	27	31	TURKS & CAICOS MASS CHOIR	MEEK 4021	Behold! Live In Chicago
34	38	33	THE WILLIAMS BROTHERS	BLACKBERRY 1643/MALACO	Still Here
35	NEW	1	CARIKATURE	OPHIR/STREET/FAITH 7 8493/DPHR	Spiritcentric
36	32	26	KAREN CLARK-SHEARD	ELEKTRA 62894/AG	The Heavens Are Telling
37	37	—	DEITRICK HADDON PRESENTS VOICES OF UNITY	TYSOFT 4139	All Star Edition
38	30	21	EDDIE RUTH BRADFORD	JUANA/KNIGHT 2008/MALACO	Too Close To The Mirror
39	36	27	THE WILLIAMS BROTHERS & THEIR SUPERSTAR FRIENDS	BLACKBERRY 1649/MALACO	SoulLink Live
40	40	—	NEW DIRECTION	GOSPO CENTRIC 70056/ZOMBA	Rain

JULY 3 2004			Billboard TOP WORLD ALBUMS		
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	2	BEBEL GILBERTO	SIX DEGREES 1101 [M]	Bebel Gilberto
2	2	16	GIPSY KINGS	NONESUCH 79841/AG	Roots
3	3	9	DANIEL O'DONNELL	DPTV MEDIA 9017 [M]	Faith & Inspiration
4	NEW	1	LILA DOWNS	NARADA 76757	Una Sangre: One Blood
5	12	13	THE IRISH TENORS	RAZDR & TIE 82910	Heritage
6	5	7	ANGELIQUE KIDJO	COLUMBIA 89053/SONY MUSIC	Oyaya!
7	7	3	VARIOUS ARTISTS	PUTUMAYO 224	Putumayo Presents: Nuevo Latino
8	6	15	DANIEL O'DONNELL	DPTV MEDIA 0011	Classic Doubles: Songs Of Inspiration / I Believe
9	4	21	SOUNDTRACK	HIGHER OCTAVE SOUNDTRACKS 9681/HIGHER OCTAVE	The Triplets Of Belleville
10	13	2	YOUSOU N'DOUR	NONESUCH 79894/AG	Egypt
11	10	40	SOUNDTRACK	MILAN 36010	Bend It Like Beckham
12	14	37	VARIOUS ARTISTS	WINDHAM HILL 54888/SMG	Celtic Circle
13	NEW	1	OJOS DE BRUJO	WORLD VILLAGE 468024	Bari
14	11	14	DANIEL O'DONNELL	DPTV MEDIA 9550	Greatest Hits
15	8	19	KEALI'I REICHEL	PUNAJELE 11228 [M]	Ke'alaokamaile

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). * Asterisk indicates 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.

Chart Codes: **CS** (Hot Country Singles); **H100** (Hot 100 Singles); **LT** (Hot Latin Tracks); and **RH** (Hot R&B Hip/Hop Singles).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

100 YEARS (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 47
8TH WORLD WONDER (Shankel Songs, ASCAP/Jacobson, ASCAP/BEEBop Music, SOCAN/BBC Worldwide, SOCAN/Curb Songs, ASCAP), WBM, H100 90
99 PROBLEMS (Copyright Control/Careers-BMG, BMI/BMG Songs, ASCAP/Spirit Two, ASCAP/Songs Of The Knight, BMI/Universal-PolyGram International, ASCAP/Rhyme Syndicate, ASCAP/WB, ASCAP/Amo Dump, ASCAP/Caramba, ASCAP/American Def Tunes, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 44; RBH 33

-A-

ABRAZAR LA VIDA (Denise Rich Songs, BMI/Lazy Jo, ASCAP/Warner-Tamerlane, BMI/Perez Soto, BMI/WB, ASCAP) LT 41
ACCIDENTALLY IN LOVE (Songs Of SKG, BMI/EMI Blackwood, BMI/Jones Falls, BMI), CLM/HL, H100 59
AFTER PARTY (Notting Hill Songs, SESAC/Put It Down, SESAC/T. Scott Style, SESAC/Young Fiano, SESAC/All Blac Muzik, ASCAP) RBH 61
AHORA QUIEN (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 2
ALL FALLS DOWN (Sony/ATV Songs, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, H100 23; RBH 15
ALL NITE (DONT STOP) (Black Ice, BMI/EMI April, ASCAP/Flyte Time, ASCAP/Ella & Gene's Son's, ASCAP/Murlyn, ASCAP/Universal, ASCAP/Hancock, BMI), HL, RBH 90
AMAR COMO TE AME (Edimusa, ASCAP/Vander, ASCAP) LT 31
ANTES DE QUE TE VAYAS (Crisma, SESAC) LT 43
AUNQUE NO TE PUEDA VER (WB, ASCAP) LT 19
AWAY FROM THE SUN (Escatwapa, BMI/Songs Of Universal, BMI) H100 66

-B-

BACK OF THE BOTTOM DRAWER (Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC/Painted Red, BMI), HL, CS 56
BARAJA DE ORO (Zomba, ASCAP) LT 48
BEER MAN (EMI April, ASCAP/Sea Gayle, ASCAP/Sony/ATV Acuff Rose, BMI), HL, CS 36
BE YOUR GIRL (Ras And Taj, BMI/Universal-Duchess, BMI/Poli Paul, BMI/Zomba, ASCAP/Lil Will, ASCAP/Raul Santiago, BMI/Chris Jones, BMI) RBH 87
BLAME IT ON MAMA (Blame Mama, ASCAP/Hysom Walker, BMI) CS 40
BLOW IT OUT (Ludacris, ASCAP/EMI April, ASCAP/Browz, BMI/The Royalty Network, BMI), HL, RBH 82
BOUNCE BACK (Money Mack, BMI) RBH 91
BREAK DOWN HERE (EMI April, ASCAP/Willow Lake, ASCAP), HL, CS 27
THE BRIDE (EMI April, ASCAP/Sea Gayle, ASCAP/Songs Of Mosaic, ASCAP/Mosaic Music, BMI), HL, CS 59
BRING IT BACK (Money Mack, BMI) RBH 56
BURN (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, H100 1; RBH 3

-C-

CALL MY NAME (Controversy, ASCAP/Universal, ASCAP), HL, RBH 38
CANTAR HASTA MORIR (BMG Songs, ASCAP) LT 24
CHARLENE (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI) RBH 76
CH-CHECK IT OUT (Brooklyn Dust, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 69
COLD HARD BITCH (Get-Jet, BMI) H100 74
COMO PUDE ENAMORARME DE TI (Universal Musica, ASCAP/Léo Musica, SACM) LT 29
CONFESSIONS PART I (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WB, ASCAP), HL/WBM, RBH 54
CONFESSIONS PART II (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, H100 2; RBH 2
COO-COO CHEE (Our Publishing, ASCAP/Sounds Of The Red Drums, ASCAP/Baby Britt, BMI/Ricky Dupree, ASCAP/Semena, BMI) RBH 97
CREO EN EL AMOR (Piloto, ASCAP/Universal Musica, ASCAP/WB, ASCAP) LT 18
CRUZ DE OLVIDO (Zomba Golden Sands, ASCAP) LT 37
CULO (Diaz Brothers Music, BMI/Abood, BMI/Greensleeves, PRS/Kings Of Kings, BMI/Marimbero, ASCAP) H100 45; RBH 52

-D-

DAME TU AIRE (WB, ASCAP) LT 14
DANCE WITH MY FATHER (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Chi-Boy, ASCAP), HL, CS 42
DANGEROUSLY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Foray, SESAC/EWM, SESAC) RBH 73
DAYS GO BY (Guitar Monkey, BMI/Coburn, BMI/Universal, ASCAP/Lanark Village Tunes, ASCAP) CS 37
DESEOS DE COSAS IMPOSIBLES (Sony/ATV Discos, ASCAP) LT 38
DESESPERADO (Hecho A Mano, ASCAP/EMI April, ASCAP) LT 21
DESDUATE MUJER (Warner-Tamerlane, BMI) LT 6
DIAMOND IN THE BACK (Ludacris, ASCAP/EMI April, ASCAP/Tefnoise, BMI/Delicious Apple, ASCAP/Jemalric Music, ASCAP/H&R Lastrada, ASCAP/Sony/ATV Tunes, ASCAP/Melomega, ASCAP/Music Sales Corp., ASCAP), HL, RBH 57
DIARY (Lelowl, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, H100 34; RBH 12
DIE OF A BROKEN HEART (Just Another Girl's Music, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Share Smith, BMI) CS 58
DIP IT LOW (Poli Paul, BMI/SpenCow, BMI/Songs Of Universal, BMI/Havana Brown, BMI/Universal-Duchess, BMI), WBM, H100 21; RBH 48
DIRT OFF YOUR SHOULDER (EMI April, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL, H100 27; RBH 24
A DONDE ESTABAS? (Ser-Ca, BMI) LT 15
DON'T SAY NUTHIN (Grand Negaz, BMI/Careers-BMG, BMI/Scott Storch, ASCAP/Tuff Jew, ASCAP), HL, RBH 69
DON'T TAKE YOUR LOVE AWAY (Tuff Huff, BMI/Zomba Songs, BMI/Grindtime, BMI), WBM, H100 85; RBH 35
DON'T TELL ME (Almo, ASCAP/Avril Lavigne, SOCAN/Evan Taubenfeld, ASCAP/EMI April, ASCAP), HL/WBM, H100 26
DOS LOCOS (J&N, ASCAP) LT 3
DUDE (EMI Blackwood, BMI), HL, H100 50; RBH 25
DUELE EL AMOR (Gente Normal, ASCAP) LT 12

-E-

E.I. (REINVENTION) (Jackie Frost, ASCAP/BMG Songs, ASCAP/Crump Tight, ASCAP/Universal, ASCAP/Jay E's Basement, ASCAP/D2 Pro, ASCAP) RBH 78
ESTA LLORANDO MI CORAZON (Edimonsa, ASCAP) LT 44
EVERYTHING (Szeretlek, ASCAP/BMG Songs, ASCAP), HL, H100 80
EVERYTIME (Zomba Songs, BMI/Britney Spears, BMI/Notting Hill, BMI/Sea Nymph, BMI/Andrian Adams, BMI/Universal, ASCAP), WBM, H100 15

-F-

FEELIN' WAY TOO DAMN GOOD (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Ladekiv, SOCAN), WBM, H100 73
FEELS LIKE TODAY (Universal-PolyGram International, ASCAP/Almo, ASCAP), HL, CS 35
FIERA INQUIETA (Laguna, ASCAP/Sony/ATV Discos, ASCAP) LT 33
FLOAT ON (Ugly Casanova Music, ASCAP/Tscludi Music, ASCAP/The Best Dressed Chicken In Town, ASCAP) H100 83
FREAKS (SPZ, BMI/Play-N-Skilz, ASCAP) RBH 85
FREE (Franne Gee, BMI/Dad's Dreamer, BMI/Warner-Tamerlane, BMI/Marietta Moon, ASCAP), WBM, RBH 86
FREEK-A-LEEK (Zomba, ASCAP/Kumbaya, ASCAP/Watch My Music, ASCAP/Lil Jon 00017 Music, BMI), WBM, H100 7; RBH 8
FRIDAY NIGHT (Young Chris, ASCAP/Young Neef, ASCAP/F.O.B., ASCAP/Rabasse, ASCAP/Rush Groove, ASCAP/The Robinson Music Group, BMI/WB, ASCAP), WBM, RBH 96

-G-

GAME OVER (FLIP) (Nele, SESAC/Lucky, BMI) H100 55; RBH 23
GET NO BETTER (Larsiny, BMI/Swizz Beatz, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI/Karima, BMI/Warner-Tamerlane, BMI/Universal, ASCAP/EMI April, ASCAP/Deed Game, ASCAP), HL/WBM, H100 82; RBH 74
THE GIRL'S GONE WILD (Sony/ATV Tree, BMI/Love Monkey, BMI/Universal, ASCAP/Memphersfield, ASCAP), WBM, CS 32
GIRLS LIE TOO (EMI April, ASCAP/Little Cricket, ASCAP/Didn't Have To Be, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 16
GOLDEN (Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/ablaclant's music, BMI) RBH 55
GOODIES (White Rhino, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Royalty Rightings, ASCAP/Music Publishing 101, ASCAP/C'Amore, BMI/Me & Marq, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL, H100 77; RBH 64
GOT IT TWISTED (BMG Songs, ASCAP/Juvenile Hell, ASCAP/Careers-BMG, BMI/P. Noid, BMI/A. Mannan Music, ASCAP/Bienstock, ASCAP/Lost Toy People Music, ASCAP), HL/WBM, H100 64; RBH 27

-H-

HAPPY PEOPLE (R. Kelly, BMI/Zomba Songs, BMI), WBM, H100 29; RBH 10
HAZME OLVIDARLA (Vander, ASCAP) LT 27
HEADSPRUNG (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, RBH 46
HEAVEN (Either Or Music, BMI) H100 22
HERE FOR THE PARTY (Sony/ATV Cross Keys, ASCAP/Hoosiermama Music, ASCAP/WB, ASCAP/Big Love, BMI/Carol Vincent And Associates, BMI), HL/WBM, CS 33
HERE WITHOUT YOU (Escatwapa, BMI/Songs Of Universal, BMI), WBM, H100 40
HEY GOOD LOOKIN' (Sony/ATV Acuff Rose, BMI/Hiriam, BMI), HL, CS 13; H100 63
HEY MAMA (will.i.am, BMI/Listmone, PRS/Greensleeves, PRS/MCPs, PRS/Cherry River, BMI), CLM, H100 32
HIGH LONESOME (Wilmington Road, BMI/Terry McBride, BMI/Still Working For The Man, BMI/ICG, BMI) CS 55
HOOD HOP (Jerrell Jones, ASCAP/EMI April, ASCAP/Notting Dale, ASCAP/Tarpo, ASCAP), HL, RBH 68
HOT 2NITE (Next Selection, ASCAP/Mottola, ASCAP/Aspen, ASCAP) RBH 71
HOW AM I DOIN' (Skronk Bonk Tunes, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 30
HOW COME (Eight Mile Style, BMI/Derby Works, BMI/EMI April, ASCAP/Fullproof, BMI/EMI Blackwood, BMI/Sicknotes, BMI), HL, H100 70
HOW FAR (EMI April, ASCAP/EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabeaux Songs, BMI), HL, CS 17

-I-

I BELIEVE (GrayT, ASCAP/Breakthrough Creations, ASCAP/EMI April, ASCAP/S.M.Y., ASCAP/Sony/ATV Tunes, ASCAP), HL, RBH 99
I CAN'T SLEEP (Espirito de Leon, BMI/Songs Of Universal, BMI/My Mulligan, BMI), WBM, H100 94
I DON'T WANNA KNOW (Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Hot Heat, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Donceno, ASCAP/337, ASCAP), HL, H100 6; RBH 13
IF I AIN'T GOT YOU (Lelowl, ASCAP/EMI April, ASCAP), HL, H100 4; RBH 1
IF NOBODY BELIEVED IN YOU (Coburn, BMI/Harley Allen Music, BMI), WBM, CS 22
IF YOU EVER STOP LOVING ME (Sony/ATV Tree, BMI/Love Monkey, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 1; H100 30
IGO BACK (Sony/ATV Milene, ASCAP/Islandsoul, ASCAP), HL, CS 8; H100 49
I GOT A FEELIN' (Major Bob, ASCAP/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Sony/ATV Tree, BMI), HL/WBM, CS 12; H100 65
I HATE U (N-The Water, ASCAP/Still N-The Water, BMI) RBH 88
I LIKE THAT (Trak Starz, ASCAP/Almo, ASCAP/Invring, BMI/Nate Dogg, BMI/2x10 Music, ASCAP/Chingy Music, ASCAP/BMG Songs, ASCAP/Mishkemukic, ASCAP/Houston Summers, BMI/Three Hundred Ce Music, BMI), HL/WBM, H100 37; RBH 39
I MEANT TO (WB, ASCAP/Warner-Tamerlane, BMI/808 Music, BMI/BJP, BMI), WBM, CS 41
I MISS YOU (EMI April, ASCAP/Fun With Goats, ASCAP/Beat Poet, ASCAP/Universal, ASCAP), HL/WBM, H100 86
IMPOSIBLE OLVIDARTE (Not Listed) LT 49
I'M RIDIN' BIG YO (Pastor Troy, BMI/Toompstone, BMI) RBH 94
IN A REAL LOVE (EMI April, ASCAP/VassarSongs,

ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 26

IT ONLY HURTS WHEN I'M BREATHING (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 47
IT'S ALL HOW YOU LOOK AT IT (Universal, ASCAP/Memphisto, ASCAP/Cal IV, ASCAP/JorgaSong, ASCAP/WB, ASCAP), WBM, CS 51
IT'S A WRAP (Mary J. Blige, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Gloria's Boy, ASCAP), HL, RBH 77

I WANNA MAKE YOU CRY (Big Red Tractor, ASCAP/Warner-Tamerlane, BMI/Smith Haven, BMI), WBM, CS 23
I WANNA THANK YA (Soul Insurance, BMI/Melodious Of J, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/My Own Chit, BMI/Hit & Hold, ASCAP/EMI Blackwood, BMI/Jobete, ASCAP), HL/WBM, RBH 65

I WANT TO LIVE (Memphisto, ASCAP/Onlay, ASCAP/Universal, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 14; H100 76
I WANT YOU (Uncle Bobby's Music, BMI/EMI Blackwood, BMI/New Hidden Valley, ASCAP/WB, ASCAP/Casa David, ASCAP), HL/WBM, RBH 84

-J-

JESUS WALKS (EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, H100 16; RBH 7
JOOK GAL (WINE WINE) (Greensleeves, PRS/Livingston, ASCAP/Drugstore, ASCAP/Lil Jon 00017 Music, BMI/Stayin High Music, ASCAP/EMI April, ASCAP/Bone Crusher, ASCAP/Abood, BMI/Mochrie, ASCAP/EMI Virgin Songs, BMI/Cal-Gene, BMI), HL, H100 71; RBH 26
JUST FOR YOU (LBR, ASCAP/Metrophonic, ASCAP) H100 96
JUST LIKE A REDNECK (Copyright Control/CDB, ASCAP/DBA Volunteer Jam, ASCAP) CS 57

-K-

KNUCK IF YOU BUCK (World Wide Platinum, BMI) RBH 62

-L-

THE LAST THING SHE SAID (Fat Cactus, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI/Shaye Smith, BMI), HL, CS 53
LEAN BACK (Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP/Remynisce Music, ASCAP/Joey And Ryan Music, BMI) H100 24; RBH 11
LEAVE (GET OUT) (Full Of Soul, BMI/EMI Blackwood, BMI/Soulvang, BMI/Godfry, BMI/Songs Of DreamWorks, BMI/Smooth As Silk, ASCAP/Playing, ASCAP), HL, H100 18

LET ME IN (Universal, ASCAP/50 Cent, ASCAP) RBH 60
LET'S BE US AGAIN (Sony/ATV Tree, BMI/Criterion, ASCAP/Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, BMI), HL, CS 4; H100 38
LET'S GET AWAY (Domani And Ya Majesty's Music, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Springtime, BMI), WBM, RBH 49
LETTERS FROM HOME (Famous, ASCAP/Ed And Lucille Songs, ASCAP/BMG Songs, ASCAP), HL, CS 9; H100 54
LIVE LIKE YOU WERE DYING (Warner-Tamerlane, BMI/Big Loud Shirt, ASCAP/ICG, ASCAP), WBM, CS 5; H100 33

LLORE LLORE (VMR, ASCAP/F.I.P.P., BMI) LT 35
LOCKED UP (Noka International, ASCAP/Famous, ASCAP), HL, H100 81; RBH 45
LOCO (Old Desperados, ASCAP/N2D, ASCAP/WB, ASCAP/Scott And Soda, ASCAP/Beetree, ASCAP), WBM, CS 6; H100 48
LOOK AT US (Sony/ATV Songs, BMI/Triple Shoes, BMI/Sony/ATV Cross Keys, ASCAP/Bill N Bud, ASCAP), HL, CS 34
LOVE'S DIVINE (Perfect Songs, BMI/Bat Future, BMI) H100 84
LOVE SONG (Fiction Songs, ASCAP/BMG Songs, ASCAP), HL, H100 79
LUCIFER POR TU AMOR (Peermusic III, BMI) LT 22
LYING FROM YOU (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/NonDisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI/Zomba Songs, BMI), WBM, H100 87

-M-

MAKE IT ALRIGHT (Mike City, BMI/Warner-Tamerlane, BMI), WBM, RBH 59
MAKE IT UP WITH LOVE (Zomba, ASCAP/Food Stamp Muzik, ASCAP/Strange Motel, ASCAP/David McPhersons, BMI), WBM, RBH 95
MAS MALA QUE TU (Branntunes, ASCAP/Maximo Aguirre, BMI) LT 34
MAS QUE TU AMIGO (Crisma, SESAC) LT 5
MAYBERRY (Good Ol' Delta Boy, SESAC) H100 68
ME AND EMILY (Castle Street, ASCAP/Singinrach Songs, ASCAP/Crete, ASCAP), WBM, CS 20
MEANT TO LIVE (Meadowgreen, ASCAP/Sugar Pete, ASCAP) H100 19
MEN DON'T CHANGE (Mosaic Music, BMI/Hold Jack, BMI), HL, CS 28
MIEDO (Vander, ASCAP) LT 11
MI PEOR ENEMIGO (Ser-Ca, BMI) LT 28
MOVE YA BODY (Ttwozen, ASCAP/Elijah Wells The 3rd Music, ASCAP/Cipha Sounds Music, ASCAP/Lionel Bermingham Music, ASCAP/Abood, BMI/Zomba Songs, BMI/Mokojumbi, BMI), WBM, H100 13; RBH 16

MUSICOLOGY (Controversy, ASCAP/Universal, ASCAP), HL, RBH 93
MY BAND (Derby Works, ASCAP/EMI April, ASCAP/Swifty McVey, ASCAP/Fullproof, BMI/Runyon Ave, BMI/Idiotic Biz, ASCAP/Eight Mile Style, BMI/Ensign, BMI/EMI Blackwood, BMI/Jaccef, ASCAP/Resto World, ASCAP) H100 72; RBH 81
MY IMMORTAL (Zombies Ate My Publishing, BMI/FortheFallen, BMI/Dwight Frye, BMI), HL/WBM, H100 28

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NADIE ES ETERNO (Edimusa, ASCAP/Vander, ASCAP) LT 30
NAUGHTY GIRL (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott Storch, ASCAP/Black Owned Music, ASCAP/Angela Beyoncé, ASCAP/WB, ASCAP/Summer Night Music, BMI/Kidada, BMI/Shugterius, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI/Notting Dale, ASCAP), WBM, H100 11; RBH 30
NEIGHBORHOOD MUSIC (Upstaris, ASCAP/Lil Rob, BMI/Mooxwork Muzik, BMI) RBH 89
NEW DAY (Pattonium, BMI/Tippy's Own Music,

-O-

OCEAN AVENUE (Bromuda, ASCAP/BMG Songs, ASCAP), HL, H100 42
OH MY GOD (Dade Co. Project Music, BMI/Universal, ASCAP) RBH 63
THE ONE (God Given, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Ya Majesty's Music, ASCAP/EMI April, ASCAP/Reach Global, BMI/Songs Of Universal, BMI/Warner-Tamerlane, BMI), HL/WBM, RBH 83
ONE STEP AT A TIME (Plainview Diner, BMI/Burton B. Collins, SESAC/Carol Vincent And Associates, BMI) CS 49
ON FIRE (Lloyd Banks, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Embassy, BMI/Bros. Grimm, ASCAP/Eight Mile Style, BMI/Jaccef, ASCAP/Resto World, ASCAP), HL/WBM, H100 14; RBH 5

OVERNIGHT CELEBRITY (Stayin High Music, ASCAP/EMI April, ASCAP/50 World Music, ASCAP/Mirinda, BMI/Songs Of Universal, BMI/Len-lon, BMI/Stone Diamond, BMI/Almo, ASCAP), HL/WBM, H100 9; RBH 6
PAINT ME A BIRMINGHAM (Songs Of DreamWorks, BMI/Princeton, BMI/Mama's House, BMI/Cherry River, BMI), CLM, H100 97
PARA TODA LA VIDA (LGA, BMI) LT 46
PASSENGER SEAT (EMG, ASCAP/EMI April, ASCAP/Little Cricket, ASCAP), HL, H100 91
PERO QUE TAL SI TE COMPRO (Cornelio Reyna, BMI/RightSong, BMI) LT 9
PIECES OF ME (EMI April, ASCAP/Kay's Tuff, BMI/EMI Blackwood, BMI/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, H100 61
PRICELESS (First Avenue, ASCAP/BMG, PRS/Demis Hot Songs, ASCAP/EMI April, ASCAP/E Two, ASCAP/E D Duz It, BMI), HL, RBH 72

-P-

PUT YOUR BEST DRESS ON (WB, ASCAP/Songs Of R. Joseph, ASCAP/Warner-Tamerlane, BMI/Platinum Plow, ASCAP), WBM, CS 43
QUE DE RARO TIENE (Geminis's Musical, SACM/Universal Musica, ASCAP) LT 4
QUE LLORO (Sony/ATV Discos, ASCAP) LT 10
QUESTIONS (Zomba Songs, BMI/R. Kelly, BMI), WBM, RBH 58

-Q-

THE REASON (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 3
REDNECK WOMAN (Sony/ATV Cross Keys, ASCAP/Gracie Girl, ASCAP/WB, ASCAP), HL/WBM, CS 3; H100 41
ROSES (Gnat Booty, ASCAP/Chrysalis, ASCAP/Seven Sax, ASCAP/Notting Dale, ASCAP), HL, H100 12; RBH 18
ROUGH & READY (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/BMG, PRS/Multisongs BMG, SESAC) CS 25

-S-

SABANAS FRIAS (Tulum, ASCAP/EMI April, ASCAP) LT 36
SABES A CHOCOLATE (SGAE, BMI/Vander, ASCAP) LT 42
SAVE A HORSE (RIDE A COWBOY) (Big Love, ASCAP/WB, ASCAP), WBM, CS 21
SCANDALOUS (EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Universal, ASCAP), HL, H100 39
SELFISH (Donut Boy, BMI/EMI April, ASCAP/Zhiff, ASCAP/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Springtime, BMI), HL, H100 67; RBH 22
SENTADA AQUÍ EN MI ALMA (World Deep, BMI/Sony/ATV Latin, BMI) LT 17
SHAKE THAT SH** (Ludacris, ASCAP/EMI April, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, RBH 79

SHE THINKS SHE NEEDS ME (Songs Of DreamWorks, BMI/API Country Music, BMI/E Ticket, BMI/Cherry River, BMI/Still Working For The Woman, ASCAP/MXC, ASCAP/ICG, BMI/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL, CS 48
SINGLE FATHER (EMI Full Nelson, BMI/Warner-Tamerlane, BMI/Thirty Two Mile, BMI/New Music For Me, BMI), HL/WBM, CS 54
SI TU ESTUVIERAS (LGA, ASCAP) LT 50
SLITHER (Velvet Revolver, ASCAP) H100 56
SLOW MOTION (Money Mack, BMI) H100 5; RBH 4
SO FLY (Marco Cardenas, ASCAP/Daniel Salas, ASCAP/Ricardo Martinez, ASCAP) H100 93
SOMEBODY (WB, ASCAP/Gravitron, SESAC), WBM, CS 11; H100 60

SOMEDAY (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM, H100 46
SON OF A PREACHER MAN (Sony/ATV Tree, BMI), HL, CS 48

SO SEXY (R. Kelly, BMI/Zomba Songs, BMI/Stayin High Music, ASCAP/Almo, ASCAP), HL/WBM, H100 53; RBH 19
SOUTHSIDE (Hale Yeah, SESAC/Peertunes, SESAC/Tabulous, ASCAP/Hitco South, ASCAP/Universal Lingo, ASCAP/Arگون Songs, ASCAP/DJ Inv, BMI) H100 36; RBH 14
SOY TU MUJER (C.K. Jointz, BMI/Universal-Musica Unica, BMI/Warner-Tamerlane, BMI) LT 20
STILL IN LOVE (Ailarose Music, BMI/Invring, BMI/Al Green, BMI), HL, H100 75; RBH 28
SUDS IN THE BUCKET (Mike Curb, BMI/Songs Of Moraine, BMI/Curb Songs, ASCAP/Moraine, ASCAP), WBM, CS 24
SUNSHINE (Lucky, BMI/My Peeps, BMI/Publishing Designee, BMI/S. Lal, BMI/L. Quezada, BMI) H100 43; RBH 29
SWEET SUMMER RAIN (Universal-MCA, ASCAP/Hahana, ASCAP/Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 44

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TAKE ME OUT (Universal-Island, PRS) H100 100

TAKE MY BREATH AWAY (Famous, ASCAP/WB, ASCAP), HL/WBM, H100 78
TAKE YA CLOTHES OFF (Bone Crusher, ASCAP/BMG Songs, ASCAP/Liweillyn, ASCAP/Southern Crunk, ASCAP/PMHI, ASCAP/EWC, BMI/Da Crippler, BMI/Colli-Park, BMI/EMI Blackwood, BMI), HL, RBH 67
TALK ABOUT OUR LOVE (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Uncle Bobby's Music, BMI/Mandrill, ASCAP), HL, H100 52; RBH 21

TARDES NEGRAS (Curci, ASCAP) LT 32
TEAR IT UP (Dirtiest Thirstiest, ASCAP/Dark Society, ASCAP/L. Matos, ASCAP/Boomer X, ASCAP/Dead Game, ASCAP/EMI April, ASCAP/Crump Tight, ASCAP/EMI Blackwood, BMI/Stone Diamond, BMI/Cyptonr, BMI/Jobete, ASCAP/Zomba, ASCAP/Soundtron Tunes, BMI/Zomba Songs, BMI/TCF, ASCAP/Fox Film, BMI/Universal, ASCAP), HL/WBM, H100 88; RBH 43

TENGO GANAS (VMR, ASCAP/F.I.P.P., BMI) LT 39
TE PERDONO UNA VEZ (Garmex, BMI) LT 40
TE QUISE OLVIDAR (BMG Songs, ASCAP) LT 13
TE QUISE TANTO (Doble Acurela Songs, ASCAP) LT 7
THANK GOD I'M A COUNTRY BOY (Cherry Lane, ASCAP/DreamWorks Songs, ASCAP), CLM, CS 29
THAT'S SO COOL (Wrensong, ASCAP/Lugraccella, ASCAP/Reynsong, BMI/Giving It Back, BMI/Mosaic Music, BMI/Hold Jack, BMI) CS 45
THAT'S WHAT SHE GETS FOR LOVING ME (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI), HL/WBM, CS 7; H100 57
THAT Z MY NAME (Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP) RBH 80

THINK ABOUT YOU (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 32
THIS LOVE (Careers-BMG, BMI/February Twenty Second, BMI/Valentine Valentine, ASCAP), HL, H100 10
THIS WAY (Chappell & Co., ASCAP/Double Vinyl, BMI/Triclops Media, BMI/Dilated Juncy, ASCAP/Little A Music, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL/WBM, RBH 70

TIME'S UP! (Jae wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nate Dogg, BMI/Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP), HL, RBH 51
TIPSY (Jerrell Jones, ASCAP/Tarpo, ASCAP/Notting Dale, ASCAP/EMI April, ASCAP), HL, H100 20; RBH 36
TOO MUCH OF A GOOD THING (EMI April, ASCAP/Tri-Angels, ASCAP), HL, CS 30

TOUGHER THAN NAILS (Songs Of Daniel Music, BMI/Tanasi Island Music, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Etta Baby Music, BMI/Copyright Solutions, BMI), HL, CS 19
TU DE QUE VAS (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 8

TU FOTOGRAFIA (Estefan, ASCAP/F.I.P.P., BMI) LT 45
TURN ME ON (EMI April, ASCAP/Beane Tribe, ASCAP/Justin Combs, ASCAP/Da 12, ASCAP/C.Sills, ASCAP/EMI, PRS/Spragga Benz, BMI), HL, H100 17; RBH 34

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U SAVED ME (Zomba Songs, BMI/R. Kelly, BMI), WBM, RBH 40
U SHOULDN'T KNOW BETTER (MonDeenise, ASCAP/Shaniah Cymone, ASCAP/EMI April, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI), HL, H100 25; RBH 9

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VITAMIN S (EMI Blackwood, BMI/Mad House, BMI), HL, RBH 98
VIVO Y MUERO EN TU PIEL (Rubet, ASCAP/Universal Musica, ASCAP) LT 1

-W-

THE WATCH (Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Florida Cracker, BMI/Sony/ATV Acuff Rose, BMI/Leslie Satcher, BMI), HL, CS 52
THE WAY YOU MOVE (Gnat Booty, ASCAP/Chrysalis Songs, BMI/Carl Mo, BMI/Organized Noize, BMI/Hitco, BMI), HL/WBM, RBH 50
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Montgomery Gentry Finally Stops At No. 1

Montgomery Gentry's No. 1 achievement with "If You Ever Stop Loving Me" is not just any noteworthy chart feat. This pair is one of only two duos to top Hot Country Singles & Tracks in the past 15 years.

Montgomery Gentry and Brooks & Dunn are the only duos to dominate this chart since the Judds reigned with "Let Me Tell You About Love" in the Sept. 30, 1989, issue.

Once a staple of the format, the duo act in modern country music falls squarely in the many-have-tried-but-few-have-succeeded category.

While Montgomery Gentry quickly became a fan favorite at retail and on the concert trail, it has had a checkered history with radio in the five-plus years since its debut single bowed in 1999. Five of 13 charted titles have peaked inside the top five, including "She Couldn't Change Me," which stopped at No. 2 in the July 21, 2001, issue.



Meanwhile, Keith Urban supplies the fourth title to debut inside the top 40 on the country list so far this year, as "Days Go By" bows at No. 37. That may not sound like much, but there are now already twice as many top 40 debuts than in all of 2003, suggesting that country programmers are becoming less hesitant to make solid airplay commitments earlier in the process.

Even with a spate of superstar releases in late 2003, only Alan Jackson & Jimmy Buffett's "It's Five O'Clock Somewhere" and Toby Keith's "I Love This Bar" opened in the top 40 last year.

This year, Urban's single was preceded by Kenny Chesney & Uncle Kracker's "When the Sun Goes Down," Jimmy Buffett's "Hey Good Lookin'" and Tim McGraw's "Live Like You Were Dying."

Brooks & Dunn are likely to provide the fifth such lofty opener next issue with "That's What It's All About," a new track from their forthcoming "Greatest Hits II," due in October.

WINNER'S CIRCLE: A quick look at the top of the Hot 100 suggests that Usher is secure at No. 1 for at least one more issue, as "Burn" stays in the lead for a seventh consecutive week just ahead of his "Confessions Part II." However, waiting in the wings and preparing to disrupt his Hot 100 dominance is "American Idol" third-season winner Fantasia.

Her debut single, "I Believe," hits

Hot 100 Singles Sales one week early at No. 14 because of street-date violations and will most certainly rise to No. 1 on that chart, with a solid shot at occupying the top spot on the Hot 100 as well.

Currently with minimal airplay, "Believe" needs to sell somewhere in the range of 125,000-140,000 units to interrupt Usher's reign. First-day sales suggest she will actually beat that mark and open at about 150,000.

First-season "Idol" winner Kelly Clarkson moved 236,000 units of "A Moment Like This" in its initial retail week.

Ruben Studdard's "Flying Without Wings/Superstar" opened with 286,000 in the same week that finalist Clay Aiken posted 393,000 units for "This Is the Night/Bridge Over Troubled Water." Aiken's last release, "Solitaire/The Way," tallied 100,500 units on its first sales week in April.

BRING IT BACK: Alicia Keys' "If I Ain't Got You" resumes the pole position on Hot R&B/Hip-Hop Singles & Tracks after conceding the top spot on the chart for the last

month to Usher's "Burn," which now drops to No. 3. Keys' track is the first song to return to No. 1 on the chart since OutKast's "Ms. Jackson" waited a lengthy six weeks for a reprise at the top in February 2001.

After falling to No. 3 in the June 5 issue, "If I Ain't Got You" has now posted three straight weeks of audience improvement to prevent Usher

was added as a weekly *Billboard* chart the following issue. The list expanded to 50 titles in the Feb. 14 issue.

During the past 52 weeks, Nielsen

SoundScan has tracked a total of 70.4 million paid downloads. The top song during this time is OutKast's "Hey Ya!," which has sold a shade more than 300,000.

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from swapping No. 1s, from "Burn" to "Confessions Part II." The latter track settles into the No. 2 slot at 725,000 audience impressions behind "If I Ain't Got You."

ONE IN THE BOOKS: This issue marks the completion of the first year of the Hot Digital Tracks chart in *Billboard*. The initial 25-position list was printed in the July 12, 2003, issue as a graphic accompaniment to a story announcing Nielsen SoundScan's tracking of digital downloads and

HitPredictor™ Monitor		DATA PROVIDED BY PROMOSQUAD™	
MAINSTREAM TOP 40		ADULT CONTEMPORARY	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
★ MAROONS She Will Be Loved RMG 73.4		NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK	
★ SEETHER Broken Wind-Up 67.6		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		1 KEITH URBAN You'll Think Of Me CAPITOL 99.7	
1 TRAPT Echo WARNER BROS. 76.4		2 THE CORRS Summer Sunshine ATLANTIC 91.3	
2 USHER Confessions Part II ZOMBA 74.9		3 HOOBASTANK The Reason IDJMG 87.1	
3 RYAN CABRERA On The Way Down ATLANTIC 71.5		4 CELINE DION You And I EPIC 85.2	
4 COUNTING CROWS Accidentally In Love GEFEN 71.2		5 JIM BRICKMAN Til I See You Again WINDHAM HILL 82.2	
5 ASHLEE SIMPSON Pieces Of Me GEFEN 70.9		6 EVANESCENCE My Immortal WIND UP 78.8	
6 AVRIL LAVIGNE My Happy Ending RMG 70.5		7 SHANIA TWAIN It Only Hurts When I'm Breathing IDJMG 77.3	
7 BLACK EYED PEAS Let's Get It Started INTERSCOPE 69.9		MODERN ROCK	
ADULT TOP 40		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK	
★ MAROONS She Will Be Loved RMG 77.0		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		1 LINKIN PARK Breaking The Habit WARNER BROS. 81.5	
1 BLINK-182 I Miss You GEFEN 89.6		2 CROSSFADE Cold COLUMBIA 76.6	
2 DIDD Don't Leave Home RMG 81.4		3 SWITCHFOOT Dare You To Move COLUMBIA 75.6	
3 AVION Seven Days Without You CONSOLE 78.1		4 SHINEDOWN 45 ATLANTIC 74.5	
4 SARAH MCLACHLAN Stupid RMG 77.7		5 LOSTPROPHETS Wake Up (Make A Move) COLUMBIA 73.5	
5 311 Love Song ZOMBA 76.2		6 STORY OF THE YEAR Anthem Of Our Dying Day REPRISE 73.5	
6 THE CALLING Our Lives RMG 73.1		7 THE CURE The End Of The World GEFEN 72.4	
7 MERCYME Here With Me INO/CURB 71.6			

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 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength or availability music. New Releases are songs that have been recently serviced to or impacted at their respective formats. Recently Tested Songs are the songs tested during the past month with the highest score. R&B/Hip-Hop and Rhythmic HitPredictor located in R&B/Hip-Hop section. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2004, Promosquad is a trademark of Think Fast LLC.

JULY 3 2004				Billboard® MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems	
				NUMBER 1	Wks At No. 1
1	1	16	The Reason HOOBASTANK (ISLAND/IDJMG) ★	6	Wks At No. 1
2	2	12	Burn USHER (LAFACE/ZOMBA) ★		
3	3	13	Naughty Girl BEYONCÉ (COLUMBIA)		
4	7	12	Roses OUTKAST (LAFACE/ZOMBA)		
5	8	8	Everytime BRITNEY SPEARS (JIVE/ZOMBA) ★		
6	9	9	Leave (Get Out) J-D-O (DA FAMILY-BLACKGROUND/UMRG)		
7	4	13	I Don't Wanna Know MARIO WINANS FEAT ENYA & P DIDDY (BAD BOY/UMRG)		
8	5	21	This Love MAROONS (OCTONE/JRMG) ★		
9	6	22	Yeah! USHER FEAT LIL JON & LUDACRIS (LAFACE/ZOMBA)		
10	10	18	Meant To Live SWITCHFOOT (RED INK/COLUMBIA) ★		
11	11	9	Scandalous MIS-TEEQ (496/REPRISE)		
12	13	9	Dip It Low CHRISTINA MILLAN (ISLAND/IDJMG)		
13	14	11	Ocean Avenue YELLOWCARD (CAPITOL) ★		
14	12	16	Don't Tell Me AVRIL LAVIGNE (ARISTA/RMG)		
15	20	4	Pieces Of Me ASHLEE SIMPSON (GEFFEN) ★		
16	16	19	Hey Mama BLACK EYED PEAS (A&M/INTERSCOPE)		
17	18	8	Heaven LOS LONELY BOYS (OR/EPIC) ★		
18	15	17	Tipsy J-KWON ISO SO DEF/ZOMBA)		
19	21	5	Confessions Part II USHER (LAFACE/ZOMBA) ★		
20	19	6	Freak-A-Leek PETEY (ABLO) (JIVE/ZOMBA)		

JULY 3 2004				Billboard® ADULT TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems	
				NUMBER 1	Wks At No. 1
1	1	23	This Love MAROONS (OCTONE/JRMG) ★	12	Wks At No. 1
2	2	19	The Reason HOOBASTANK (ISLAND/IDJMG)		
3	3	14	Heaven LOS LONELY BOYS (OR/EPIC) ★		
4	7	7	Accidentally In Love COUNTING CROWS (DREAMWORKS/GEFFEN) ★		
5	4	32	My Immortal EVANESCENCE (WIND-UP) ★		
6	6	41	Someday NICKELBACK (ROADRUNNER/IDJMG) ★		
7	9	19	Away From The Sun 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ★		
8	5	13	Everything ALANIS MORISSETTE (MAVERICK/REPRISE)		
9	8	32	100 Years FIVE FOR FIGHTING (AWARE/COLUMBIA)		
10	11	15	Don't Tell Me AVRIL LAVIGNE (ARISTA/RMG)		
11	10	47	Here Without You 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ★		
12	13	47	Bright Lights MATCHBOX TWENTY (ATLANTIC) ★		
13	14	55	Why Don't You & I SANTANA FEAT ALEX BAND OR CHAO KROEGER (ARISTA/RMG)		
14	12	12	Where Are We Runnin'? LENNY KRAVITZ (VIRGIN)		
15	16	8	Light In Your Eyes SHERYL CROW (A&M/INTERSCOPE) ★		
16	15	15	Stupid SARAH MCLACHLAN (ARISTA/RMG) ★		
17	18	12	Meant To Live SWITCHFOOT (RED INK/COLUMBIA)		
18	17	19	Are You Gonna Be My Girl JET (ELEKTRA/ATLANTIC)		
19	19	11	Our Lives THE CALLING (RCA/RMG) ★		
20	21	10	Love Song 311 (MAVERICK/VOLCANO/ZOMBA) ★		

JULY 3 2004				Billboard® ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems	
				NUMBER 1	Wks At No. 1
1	2	23	This One's For The Girls MARTINA MCBRIDE (RCA/NASHVILLE) 1	1	Wks At No. 1
2	1	27	100 Years FIVE FOR FIGHTING (AWARE/COLUMBIA)		
3	3	21	Love's Divine SEAL (WARNER BROS.)		
4	4	43	White Flag DIDD (ARISTA/RMG)		
5	5	38	The First Cut Is The Deepest SHERYL CROW (A&M/INTERSCOPE) ★		
6	6	35	Ain't No Mountain High Enough MICHAEL MCCONNELL (MOTOWN/UMRG)		
7	9	51	Calling All Angels TRAIN (COLUMBIA)		
8	10	68	Drift Away UNCLE KRACKER FEATURING DOBBIE GRAY (LAVA)		
9	8	16	Just For You LIONEL RICHIE (ISLAND/IDJMG) ★		
10	7	36	You Raise Me Up JOSH GROBAN (496/REPRISE)		
11	12	59	Unwell MATCHBOX TWENTY (ATLANTIC)		
12	11	61	Forever And For Always SHANIA TWAIN (MERCURY/IDJMG)		
13	16	11	This Love MAROONS (OCTONE/JRMG) ★		
14	14	26	Here Without You 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)		
15	15	9	Go Your Own Way WILSON PHILLIPS (COLUMBIA)		
16	17	13	It Only Hurts When I'm Breathing SHANIA TWAIN (MERCURY/IDJMG) ★		
17	13	17	Buy Me A Rose SWITCHFOOT (RED INK/COLUMBIA) ★		
18	18	12	8th Wonder KIMBERLEY LOCKE (CURB)		
19	19	8	Here With Me MERCYME (INO/CURB)		
20	22	3	You And I CELINE DION (EPIC) ★		

JULY 3 2004				Billboard® MODERN ROCK™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems	
				NUMBER 1	Wks At No. 1
1	2	11	Slither VELVET REVOLVER (RCA/RMG) ★	1	Wks At No. 1
2	1	8	Ch-Check It Out BEASTIE BOYS (BROOKLYN DUST/CAPITOL)		
3	4	14	Float On MIDGE (E) (JIVE/EPIC)		
4	6	12	Talk Shows On Mute INCUBUS (IMMORTAL/EPIC) ★		
5	7	10	Broken SEETHER FEAT AMY LEE (WIND-UP) ★		
6	8	21	The Reason HOOBASTANK (ISLAND/IDJMG)		
7	5	19	Lying From You LINKIN PARK (WARNER BROS.) ★		
8	3	20	Cold Hard Bitch JET (ELEKTRA/ATLANTIC)		
9	10	11	Just Like You THREE DAYS GRACE (JIVE/ZOMBA) ★		
10	9	13	Time Is Running Out MUSE (TASTE MEDIA WARNER BROS.)		
11	13	7	Take Me Out FRANZ FERDINAND (DOMINO/EPIC)		
12	12	5	Vindicated DASHBOARD CONFessional (VAGRANT/INTERSCOPE)		
13	11	10	All Downhill From Here NEW FOUNDO GLORY (DRIVE-THRU/GEFFEN)		
14	14	15	Dare You To Move SWITCHFOOT (RED INK/COLUMBIA) ★		
15	15	9	Duality SLIPKNOT (ROADRUNNER/IDJMG)		
16	16	6	Down BLINK-182 (GEFFEN) ★		
17	17	9	Anthem Of Our Dying Day STORY OF THE YEAR (MAVERICK/REPRISE) ★		
18	19	11	45 SHINEDOWN (ATLANTIC) ★		
19	20	6	The End Of The World THE CURE (A&M/GEFFEN) ★		
20	24	4	First Straw 311 (VOLCANO/ZOMBA)		

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 117 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 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.

Merger

Continued from page 7

tion of the market, the disappearance of the CD, the marginalization of the independents on the physical and online markets, the drastic reduction in consumer choice and even less price competition," Impala writes.

It concludes: "Any decision to approve the merger . . . would be fatally flawed. That would leave us with no choice but to appeal before the Court of First Instance in Luxembourg."

Alison Wenham, chairman/CEO of British independent labels body AIM, says the move Impala made on behalf of 2,000 European indie labels is meant "to prevent an act of cultural vandalism by the EU."

Officials say a legal challenge is possible in the very same way, wherein Sony and BMG could challenge the EC in court if the merger is not authorized. A procedure before the court in Luxembourg could take up to 18 months, although there is a speedier procedure that could see the case brought up within nine months.

Sony and BMG declined comment.

However, a source close to the merger process tells *Billboard* that Impala's action "is in line with what they have been saying so far. There's no doubt that they are going to work the commission until a decision is made. If [the merger] gets approved, they will have to accept it, in the very same way that the reverse is true for the two companies merging."

SLIM CHANCE

The chances of Impala succeeding, however, are considered slim.

"It's so close to zero that it is effectively zero," one Brussels-based anti-trust lawyer says. "Impala would be throwing money away with this appeal."

The lawyer said that in the unlikely event the decision was overturned, it would then be appealed again at the EU's highest court, the European Court

of Justice. And again, if the ECJ ruled against the decision—and the commission then conducted another investigation that found against the merger—Sony and BMG would themselves appeal, starting a new legal process.

"Even if every step went Impala's way, there would be no resolution for at least eight years—by which time, who knows? No one would be listening to CDs anymore," the lawyer says.

Since 1990, a handful of merger decisions has been successfully appealed, but only by the parties directly involved. "Why should the commission listen to Impala and now ask for conditions?" the lawyer asks. "Impala themselves have not provided any evidence that they did not produce four years ago."

OBJECTION OVERRULED

Many observers were shocked that the merger was cleared in spite of a scolding Statement of Objections (SO) the commission issued in May. The SO accused the music majors of tacit collusion. But the evidence was never convincing, officials conceded.

"If we had blocked the merger on the basis of the SO, we would have been taken to court by the parties, and we would probably have lost," one EU

official admits.

The SO was dominated by an analysis of pricing on the European CD market and concluded that there was very little variation across labels and genres in the EU. But Monti's case team eventually accepted that the price studies were made on the basis of price averages that were too broad.

"If the averages cover too much of the market, then obviously it looks like there is little change in the prices," another official says. "But if you take such a broad average, that could be said about any industry and sector."

People familiar with EU procedures say the apparent change of heart between the SO and the decision is less surprising when the commission's working methods are taken into account. The SO covers all the theories that might apply, but at no point in the Sony-BMG process was there any evidence uncovered that was seen as acceptable proof of collusion, nor was there any such evidence revealed at the hearing on the merger, held June 14-15 in Brussels.

Officials say the commission is on solid legal ground in clearing the merger. They also say they are used to third parties like Impala trying to influence decisions with legal threats.

"Tacit collusion is the most difficult case to prove. By definition, you have to show that the parties 'know' what the others are doing," one insider says. "The commission's merger regulation is drafted so that mergers are not supposed to be blocked anyway."

If Impala does appeal, it would have to wait until the merger is formally cleared. Before then, there will be meetings of the advisory committee of EU representatives, an interservice consultation with all the commission's interested directorates-general (internal market, enterprise, education and culture, consumers) and translation of the text of the ruling (which could be up to 300 pages long) into the EU's 20 official languages.

The issue is expected to be formally cleared at a July 14 commission meeting. The decision will not be published until a month later, after the commission has deleted any confidential market information. Third parties will then have two months to appeal the decision.

Meanwhile, there was talk that with the Sony-BMG merger approved, EMI Music and Warner Music would follow suit. U.K. press reports suggested that EMI and Warner had already resumed merger talks, but

that has been flatly denied by sources close to the companies.

A source at EMI says there are currently "no discussions" with Warner about a merger but refuses to entertain what might happen in the future. Failed merger discussions with Warner Music in the fall of 2003 cost EMI £7.9 million (\$14.4 million) in various fees.

Lollapalooza

Continued from page 7

tionally, some of the acts, such as the Pixies and String Cheese Incident, have their own tours coming up.

On the Lollapalooza Web site, Geiger defended the lineup. He wrote, "I am in utter disbelief that a concert of this stature, with the most exciting lineup I've seen in years, did not galvanize ticket sales. I'm surprised given the great bands and reduced ticket prices that we didn't have enough sales to sustain this tour. Concert promoters across the country are facing similar problems. Many summer tours are experiencing weak ticket sales."

That is true, but many other tours—including Madonna and Prince, along with more youth-oriented outings like Kenny Chesney, Nickelback/3 Doors Down and Vans Warped—are doing well. Bonnaroo, the three-day jamband fest in Manchester, Tenn., recently drew 90,000 with an eclectic lineup (*Billboard*, June 26).

"I can't talk about Lollapalooza because I don't know the specifics, but there are tours out there that are holding up incredibly well," says Ken Fermaglich of the Agency Group, which reps for such acts as 3 Doors Down and Evanescence.

"It can be brutal this summer if you're not smart about packaging and value," Fermaglich adds.

Lollapalooza 2003 did well in most major-market sheds, but high production costs and slow sales led to the cancellation of two shows at nontraditional venues, and a reported price tag of \$500,000 made profit margins slim.

The outing ended up grossing \$13.7 million from 25 shows reported to *Billboard* Boxscore.

This year would likely not have come near that number, those familiar with the tour say.

How bad was it?

"The worst I've ever seen," says one promoter, who asked not to be identified. "I know a market in the Northeast doing two nights that went up with 450 tickets for the second night and 1,100 for the first. Other counts were less than 1,000 for both nights."

Now tour organizers face eating setup costs, and promoters in each market must absorb advertising costs already incurred. That can be tough to swallow for amphitheater managers who have already lost a Britney Spears tour that stood to gross millions, while some other tours are going ahead but doing less-than-stellar business.

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P2P

Continued from page 10

Artists. "It targets behavior, not technology, that already violates the law."

Fair-use groups and Internet rights groups, however, criticize the bill as draconian and overly broad; they say it destroys consumer rights.

Sen. Gordon Smith, R-Ore., presided over the P2P ramification hearing, which was heard before the Senate Committee on Commerce, Science and Transportation and the Subcommittee on Competition, Foreign Commerce and Infrastructure.

During the hearing, Michael Weiss, CEO of StreamCast Networks (Morpheus) called for the Federal Trade Commission to investigate the music industry's "collusive and anti-competitive conduct."

Weiss spoke for the nonprofit trade association P2P United, which represents BearShare, Blubster, Grokster, eDonkey and Morpheus.

As alleged evidence of such action, he read a transcription of a voicemail he received from an unnamed Real Networks executive that said, "The labels have blacklisted you guys . . . Basically what they're saying is you've got to denounce P2P and/or resolve the lawsuit . . . [Until then], they're going to keep you on the blacklist."

No labels were specifically named.

Weiss defended the non-infringing use of P2P networks, suggesting that proposed changes to P2P software could slow its development as a tool for "enterprises of many kinds: commercial, political, religious, humanistic, academic and certainly artistic."

Members of the committee also heard testimony from representatives of the FTC and EMI Music.

John Rose, executive VP at EMI Group, reinforced the importance of distinguishing between behavior and technology when evaluating P2P networks.

"It's how the technology has been used and the business model that has been willfully and ruthlessly built around it," he said.

Tuning In

Continued from page 12

Keane—A guitar-free trio that is off to a sensational start in the United Kingdom, where it is No. 1 on the charts. With strong songs like "Somewhere Only We Know" and "Everybody's Changing," this is a band to watch.

Jamie Cullum—This pianist/vocalist is getting early support on "All at Sea" at hot AC and VH1.

Sugababes—This trio has its first Hot 100 entry with "Hole in the Head."

The Streets—"Fit But You Know It" sounds like a novelty track, but the second Streets album is in the U.K. top 10.

Katie Melua—Originally from the former Soviet Union and raised in Ireland and London, this 19-

year-old has sold 1 million copies of her debut, "Call Off the Search," in the United Kingdom.

These artists aren't just about the numbers; it's the high quality of the songwriting and musicianship. Honorable mention goes to several other U.K. acts that are making inroads in the United States: Dizzee Rascal, Helicopter Girl, Starsailor and Stereophonics, along with Ireland's the Thrills, Damien Rice and Ash.

Although chart and sales success may be uncertain for some of these artists, each has a uniqueness that could prove decisive in their ability to cross over. It's an exciting time for new music, with the United Kingdom once again making its presence felt in the United States.

Jeff Pollack is chairman/CEO of Pollack Media Group, a Los Angeles-based radio, TV and music consulting company.

Instant Live

Continued from page 8

Live CDs on eBay, Simon says.

"Allmans fans know how to tape, burn and rip, yet these original-issue CD Live three-CD sets were going for \$350 on eBay," he says. "That's when the light bulb goes off that there's an

after-market for these things."

Artists participating in the program include moe., Michael Franti & Spearhead, George Clinton & Parliament Funkadelic, Dickey Betts & Great Southern, Karl Denson's Tiny Universe, the Smithereens and many others.

DiscLive, the biggest competitor to Instant Live in the concert CD market, counts the Pixies, Billy Idol, Kim Deal, Newsboys and Doors of the 21st Century among its clients. Earlier this year,

DiscLive announced a merger with Texas-based tech firm Immediatek that makes use of the latter's NetBurn technology for Internet downloads.

Other bands, including the Dead and the Who, have their own live concert CD programs. "All the more power to them," Simon says. "Their model is different; they deliver by mail order several weeks after the shows."

For Kiss, no stranger to creative merchandising, Instant Live is working well

on the band's Rock the Nation tour.

"This is something that we've never done before, and we don't know if and when [Kiss] will be back," Kiss manager Doc McGhee tells *Billboard*.

McGhee says roughly 20% of Kiss fans are buying CDs at the concerts, but it's still too early to tell if showgoers are moving dollars from other purchases to buy the CDs. "The jury is still out as to whether it will impact other merch sales," he says.

Vote

Continued from page 1

Many of the activist musicians express opposition to President Bush and in some cases support presumptive Democratic nominee John Kerry. Others are taking part in bipartisan efforts to get out the vote.

"I've been thinking about and talking about voting for a long time," indie music icon/activist Ani DiFranco says. "Unlike my anarchist friends, I think it's a pretty good idea. I think we've tried not voting, and that doesn't work."

DiFranco is targeting the so-called "swing states" in which the election may be decided with her upcoming Vote Dammit! tour. She will join forces with the Feminist Majority Foundation's "Get Out Her Vote" campaign and local organizations at each stop of the tour to encourage audience members to register and vote.

Among other highly visible activist artists are Barbra Streisand, Neil Diamond and Willie Nelson, who were to perform June 24 along with Billy Crystal in a Democratic National Campaign Committee fundraiser at the Walt Disney Concert Hall in Los Angeles.

Coming up in July is a DNCC event at Radio City Music Hall in New York with Mary J. Blige, Jon Bon Jovi, Dave Matthews Band, Whoopi Goldberg, Wyclef Jean and John Mellencamp. But the campaign activities have not been confined to superstar acts.

Additionally, Jon Bon Jovi hosted a \$1,000-per-person Kerry fund-raiser June 14 at his New Jersey home.

Observers say the Internet has enabled a new generation of musicians to join grassroots efforts and

Web-linked communities across the country.

These Internet-savvy musicians have developed a multi-pronged approach that includes voter registration drives, fundraising efforts and personal expressions of support for candidates that are much more intense and focused than in previous elections.

"The Internet has made a difference," says Claudette Silver, political issues director of the ill-fated Lollapalooza tour (see story, page 7). "Voter registration for [18- to 25-year-olds] wasn't really working. They care about issues and how those issues affect their lives. We've been able to begin connecting popular culture with politics."

Silver puts part of the blame for the collapse of this year's Lollapalooza on the Bush economy. "There's 44 million people without health insurance. Parents can barely pay their bills, much less to come up with extra money for entertainment."

Artists such as DiFranco are providing traditional voter registration booths at club and concert appearances.

While she says she plans to vote for Kerry, DiFranco's registration effort is non-partisan. "The point is to participate, not to talk about who you should vote for," she says. "But if all potential voters were voting, I think we'd see a great swing in the type of leadership in this country."

ALL JOIN IN

Musicians of all ages and genres are getting involved in campaign activities and fundraising. The most visible support for the Bush campaign appears to be from the country and contemporary Christian communities via such acts as Travis Tritt, Charlie Daniels, Third Day and Steven Curtis Chapman.

But Nashville has a strong pro-Kerry crowd, too. In fact, a group called Music Row Democrats claims 1,000 members and has staged a series of purposefully hokey "Kerry-oke" fundraisers, featuring such famed warblers as Emmylou Harris and Pam Tillis.

Meanwhile, the Hip-Hop Summit Action Network claims to have signed up hundreds of thousands of young voters and has partnered with promtix.com's Youth Registration After-Prom Event to get more on board.

Network political director Alexis McGill says few hip-hop and rap acts have yet embraced Kerry, but Bush support is nonexistent.

On the jazz front, Grammy Award-winning bassist/composer Charlie Haden, who turns 67 Aug. 6, has reassembled his politically charged Jazz Liberation Orchestra featuring the progressive big band of pianist/composer Carla Bley with the election in mind.

"They've all been formed during Republican administrations," he tells *Billboard*. "The first one was in 1969, under Nixon. Then the elder Bush in 1982. Now it's George W's time." Haden plans to tour with the orchestra and then record its freedom-themed compositions.

Younger stars from Lenny Kravitz to the Beastie Boys have cut anti-Bush songs (*Billboard*, June 5). And the Fat Wreck Chords label has released two "Rock Against Bush" compilations.

Activity is expected to increase as the clock ticks away toward the two national political conventions this summer.

The Democratic convention will take place July 26-29 at Boston's Fleet Center; the Republican gathering will be Aug. 30-Sept. 3 in New York's Madison Square Garden.

The Recording Industry Assn. of America plans to hold events featuring mainstream musical talent around both conventions.

The RIAA will host a party July 26 at the Avalon in Boston. Two nights later, the trade group will hold another party at the Louis Boston event space with the Creative Coalition.

The RIAA has not revealed its plans for the Republican convention. But entrepreneur/promoter Andrew Rasiej has initiated a "Draft Bruce" movement to lure Bruce Springsteen to host a "beat Bush" all-star concert Sept. 1 at Giants Stadium in New Jersey.

Although more than 10,000 Web surfers have signed the petition, Springsteen's press spokesperson tells *Billboard* that the Boss will not be appearing at any campaign-related events.

The Republican National Campaign Committee itself has yet to announce any musical lineup leading up to its Big Apple gathering.

NEW GROUPS EMERGE

Some fund-raising approaches are new and novel. Moveon.org., for example, raised almost \$1 million from a Web-driven bake sale at events in communities around the country.

Most grassroots groups say they plan to crank up their activities once the fall college term begins in September.

New groups have emerged to join the pioneering Rock the Vote organization to build awareness of the importance of voting to those who haven't shown the inclination.

Some, like moveon.org., are partisan and target young progressive and liberal voters. That group is responsible for the "Fire Cheney" TV ad that shows the Statue of Liberty with a hood over its head.

Others, like Music for America, are

non-partisan and seek to inform young voters about the importance of going to the polls.

Another group, airtrafficcontroltower.org, is to be launched on the Internet as a national bulletin board for musician activists wishing to connect with political events in their local communities.

"It'll serve as a tool for musicians to plug into the good work the Rock the Vote, MFA, moveon.org and others are doing," indie musician-activist Jenny Toomey says. Toomey has taken a four-month leave of absence from the Future of Music Coalition to work on connecting musicians with activist organizations spanning political and musician participation.

"We're trying to build a bridge from the music community to [political activist groups], so the musicians will feel their involvement was gratifying and worthwhile," she says.

"What MFA and [voter sign-up group] Involver are about for us is pushing through the election," says Nick Harmer, bassist for Death Cab for Cutie.

"Whoever ends up being elected, the point is that they need to listen. Leadership needs to begin to listen to the people. Our shows become these meeting points, and they add a humanizing face to this political discourse," Harmer says.

"You can meet someone face to face that you talk to on the Internet through Music for America, and I think it's really important for musicians to provide those hubs of community in all the cities all the time."

A downloadable list of artists and their political activity accompanies this story on billboard.biz.

Billboard staffers in New York, Los Angeles, Nashville and Miami contributed to this report.

Arista

Continued from page 1

Santana, Whitney Houston, Aretha Franklin, Kenny G and Babyface.

Meanwhile, BMG North America is looking to breathe new creative life into the label with the hire of Island Def Jam veteran Jeff Fenster as senior VP of A&R for Arista Records.

"Arista will continue to be one of the great labels of our industry," says Clive Davis, chairman/CEO of BMG North America and founder of Arista.

Arista's revival comes as BMG and Sony move closer to the proposed merger of their recorded music operations (see story, page 7). The companies are awaiting approval from European and U.S. regulators.

Even with the prospect of a merger looming, BMG is hustling to push its operations forward.

Since Davis and president/COO Charles Goldstuck took the reins of

BMG North America in February, the company has been on a roll. Market share is up, and the company says that expenses are down.

In last week's *Billboard*, BMG owned the top three slots on The Billboard 200 (with RCA's Velvet Revolver, LaFace's Usher and RCA's Avril Lavigne). BMG also had six of the top 10 singles on The Billboard Hot 100.

For the year-to-date, BMG has jumped a slot to No. 2 among the major labels in overall U.S. album market share (at 16.5%) and has expanded its lead as the No. 2 label group in current album share (19.9%), according to Nielsen SoundScan.

Goldstuck credits the North American division's success to a host of operational cost-saving moves—including layoffs of more than 100 staffers—and an improved focus, thanks to a leaner-and-meaner artist roster.

BMG North America now has 150 acts—a reduction of 35% from 18 months ago.

The company is being selective in signing new acts and is trying to prudently manage the marketing expenses on all releases.

Sources inside the company look to the example of Zomba, which spends an estimated 15% of an album's total sales on marketing. That is at least five points

below the industry average. It is said that the other BMG labels would like to emulate Zomba's example of fiscal responsibility.

The company also says it is enjoying improved catalog sales thanks to price reductions.

THE NEXT CHAPTER

Arista's new direction is the most recent sign of the evolution of BMG North America.

"When we announced our original restructuring, we said, 'We intend to grow our A&R centers,'" Goldstuck says. "Arista is the first."

It has been a turbulent six months for the label, which Davis established in the mid-1970s with Barry Manilow, Patti Smith, and ultimately, Whitney Houston.

Former president/CEO Antonio "L.A." Reid left in January. Much of the staff subsequently was let go, and Arista was moved under the RCA Music Group umbrella. In the process, acts formerly under the Arista/LaFace banner—such as Usher, OutKast and Pink—were moved to the Zomba Label Group under president/CEO Barry Weiss; Avril Lavigne, another major former Arista artist, shifted to RCA.

The new Arista lineup primarily features acts whose histories with the label

date back to when Davis was running it on a day-to-day basis.

Meanwhile, Fenster, formerly senior VP of A&R for the Island Def Jam Music Group, will be on the hunt for new talent for Arista.

At Island Def Jam, Fenster was involved with hit records from Hoobastank, Sum 41, Saliva and Christina Milian. Previously, he was a key member of Jive Records' A&R department. Fenster will be based in New York and will report to Davis. He will assume his new role July 6.

The label is also looking to make additional A&R hirings for Arista in the coming year. Yet there are no plans to add a label chief to replace Reid.

RCA, Arista and J operate under Davis and Goldstuck, who continue to run the RCA Music Group in addition to BMG North America.

Goldstuck says Arista will have its own A&R and promotion staff. Other marketing and back-end functions will be handled by RCA.

During the 18 months that Davis and Goldstuck have had control of the RCA Music Group the labels have signed roughly 15 acts, not including "American Idol" artists. The most notable signing is rock supergroup Velvet Revolver.

"We've been very selective," Goldstuck says. "But where there has been

passion for a signing, we've gone after it."

Hopes are high for a number of new hip-hop and R&B acts signed to J, including Yung Wun, Shells, Smitty and Shawn Kane. On the rock side, J's Silvertide and RCA's My Morning Jacket, Kings of Leon and Stellastarr are all viewed as promising.

LOOKING AHEAD

A big part of BMG's story in North America is a result of the runaway success that Zomba and Weiss have enjoyed with LaFace artist Usher.

But Davis has a hot hand too with such RCA acts as Velvet Revolver, Lavigne and Maroon5 riding high. Davis is also looking for a breakthrough in the United States with Dido, who has sold more than 8 million copies of her most recent album, "White Flag," worldwide.

Looking ahead, Davis and Goldstuck hope to duplicate BMG North America's first-half success with fall releases from Santana; Rod Stewart (J); "American Idol" finalists Fantasia (J) and Diana DeGarmo (RCA); Tyrese (J); Heather Headley (RCA); Mario (J); and R. Kelly (Jive), among others.

A live album from Dave Matthews (RCA), a holiday record from Clay Aiken (RCA) and a gospel album from Ruben Studdard (J) are also due by year's end.

Rock

Continued from page 1

which scanned 256,000 units in its first week, according to Nielsen SoundScan.

The genre's dominance is sustained this week, as the Beastie Boys' "To the 5 Boroughs" (Capitol) debuts at No. 1 with sales of 360,000.

The debut of "Contraband" was joined in the top 10 by Hoobastank's "The Reason" (No. 6), 311's "Greatest Hits '93-'03" (No. 7), the "Vans Warped Tour 2004 Compilation" (No. 8) and Slipknot's "Vol. 3 (The Subliminal Verses)" at No. 10.

The rock-leaning Avril Lavigne set "Under My Skin," at No. 3 last issue, added more heft to rock's renewed vigor.

As the rock/hip-hop Beastie Boys assume the top position, "Contraband," "Under My Skin" and "The Reason" remain in the top 10. Meanwhile, Los Lonely Boys' gold-certified, eponymous debut, which has been climbing for nine consecutive weeks, reaches the No. 9 spot.

"I haven't been as excited about a record as I am with this Velvet Revolver album for a long time," says Scott Jameson, Clear Channel/Indianapolis director of FM programming. "It's the album of the year, and 'Fall to Pieces' is the single of the year. Velvet Revolver is what the format needed in a bad way. It's deep, it's loud, it's nasty and melodic. It's a record we can play all summer long."

COMPARING THE STATS

Forty-one rock acts were represented in the top 100 albums on last issue's Billboard 200, counting Lavigne and Prince, whose "Musicology" was No. 5. Included in these 41 acts are 32 rock bands, many of which—Modest Mouse, Yellowcard, Maroon5, Jet and Franz Ferdinand among them—are new to the upper reaches of The Billboard 200.

A larger trend emerges when comparing the top 100 albums of last issue's Billboard 200 with those of the previous two years. The top 100 positions in the June 28, 2003, issue included 36 rock acts, 27 of them bands. The June 29, 2002, issue saw just 30 rock acts, including 21 rock bands, in the top 100.

At slightly less than 2 million scans in 2004, "Fallen" by Evanescence leads the rock pack in sales, with more than 5 million copies overall.

Sheryl Crow's "The Very Best of Sheryl Crow," "The Reason" and Maroon5's "Songs About Jane" have also scanned 1 million-plus units so far in 2004, while sets by Nickelback, Incubus, No Doubt, Guns N' Roses, Linkin Park, Blink-182, Jet and 3 Doors Down have scanned more than 500,000 units in the same period.

A REAL ROCK RESURGENCE

The industry is united in the belief that a genuine rock resurgence is under way. But opinions vary on the causes and conditions behind the phenomenon.

Rock's current standing in retail and radio may simply be a cyclical occurrence, says Larry Hamby, VP of

A&R for RCA Victor. "It's part of a very long tradition of cycles in popular music... People are ready for something new.

"It's no big mystery, [given] what's been dominating the charts over the last several years," Hamby adds. Popular music, he says, "has gotten much more manufactured, much tamer, much more predictable."

"It always seems that great rock albums come out in the summer," Jameson adds. "I don't know if they're planned that way, but they come out, get their radio audience in the summer and tour in fall, completing the cycle of the 'album/tour' mentality."

Rock'n'roll and summer are indelibly linked, agrees Larry Miller, CEO of Or Music, Los Lonely Boys' label and publisher. But he thinks there's more to the current trend than seasons and cycles.

"There is nothing like the feeling of exceeding the speed limit with the windows down, the top down, the volume up and your favorite rock radio station blasting away," Miller says. "But for us, this particular record is part of a larger and longer artist development story. I don't think that the market for high-quality rock music built on top of great songs ever went away."

Artemis Records executive VP Michael Krumper thinks "Contraband" speaks to an audience that has been underserved in recent years, but he cites younger bands' Billboard 200 debuts as a more meaningful phenomenon.

"I don't feel like Velvet Revolver is what we're talking about," Krumper

says. "The majors, for the most part, had pulled away from indie-oriented rock for a while when it wasn't doing so well. Because of that, there was a chance for music to develop in the subculture for quite a while without it being mucked around with. Because of that, it was able to build up its own fan base again to where those kinds of bands can do well."

Jim Urie, president of Universal Music & Video Distribution, also sees the wealth of young bands on The Billboard 200 as significant. Like Miller, he attributes their current chart status to label efforts.

"Labels continued to sign some rock bands," he says, "and in the last couple of years have been signing more, anticipating this. There's lots of new rock debuting on the charts. It makes it feel like the labels have been on their game more than they have gotten credit for."

ACCESSIBLE ARTISTS

One factor that might be bringing artists to record buyers' attention is the rock work ethic.

"When I see my top 40 sister station [WIHT Washington, D.C.] dealing with artists, I see how hard acts like the Black Eyed Peas and Jessica Simpson are working," says Joe Bevilacqua, operations manager of modern rock WWDC (DC101). "In the past, a lot of rock bands didn't work hard... with the radio station. That's not the way it is now. Velvet Revolver met people and did interviews."

The same can be said for Audioslave. "Both of those bands worked," Bevilacqua says. "The bands working consistently to galvanize a relationship

between the listener, the radio station and the record label are the ones that have seemed to last."

Hard work, Or Music's Miller says, is also a major component of the recent surge of "Los Lonely Boys," which was released in August 2003.

Modern rock programmers hope the confluence of rock titles in the upper reaches of the chart will drive traffic to their radio stations.

"When bands like Velvet Revolver, Hoobastank, the Beastie Boys and Jet cross over, that brings more people to the modern rock party," Bevilacqua says. "I'm looking for a balance between the cool, hip records and the mainstream world, because I need to get ratings. It's a balancing act, and it's more difficult now than ever."

"It's encouraging to see some rock records get into the top 10," modern rock WPLY (Y100) Philadelphia PD Jim McGuinn says. "Contemporary music has been marked by hip-hop and R&B, and it's really hard for [rock] radio stations to generate excitement when their artists aren't on the cover of 'Rolling Stone' or 'Entertainment Weekly' or on 'MTV Cribs.'"

The large-scale reappearance of rock on The Billboard 200, Urie says, may be at the expense of hip-hop. "Maybe it's to be expected," he muses, "because you wonder, 'How big can hip-hop get?' Certainly, every year hip-hop has exceeded our expectations. At some point, you have to feel like it can't get any bigger, and rock is going to fill that void."

Additional reporting by Keith Caulfield and Geoff Mayfield in Los Angeles.

'Spider-Man'

Continued from page 7

Even though most of the songs on the soundtrack do not appear in the movie, Vollack defends the use of the "inspired-by" concept.

"I don't advocate 'inspired-by' soundtracks for every movie, but it works in this case, because almost all of the artists wrote these songs just for the soundtrack."

Sony's film score to "Spider-Man 2," featuring the music of composer Danny Elfman, is due July 20. The label also released Elfman's score to the original 2002 "Spider-Man" movie. Two of Elfman's instrumental tracks appear on the "Spider-Man 2" compilation.

THE PLAN IN JAPAN

For the compilation soundtrack, local artists' tracks are getting a special push in their home markets as well as in international markets where Sony sees special potential for those acts.

In Japan, for example, a Japanese-language version of the track "Web of Night"

by local pop/rock star T.M. Revolution (aka Takanori Nishikawa and TMR) will be issued July 28 as a commercial single.

"We Are" by Johnson will also be simultaneously released as a single.

"Since 75% of the Japanese music market is dominated by local pop artists, we are trying to reach out to a [domestic] audience that rarely listens to international pop music by having TMR as a spokesman," Sony Music Japan International product manager Fumiaki Sugimasa says.

The original "Spider-Man" soundtrack shipped more than 100,000 units in Japan, a relatively small number in the world's second-largest recorded-music market. But it was "a big enough hit for a soundtrack," Sugimasa says.

DOWN UNDER

Melbourne, Australia-based rock band Killing Heidi contributes the uptempo "I Will" to the album. The track is also the lead single for the quintet's self-titled third album, due Aug. 19 in Australia on Wah Wah/Sony.

Released to Australian radio in the week ending June 26, "I Will" was quickly picked up by modern-rock stations, including the Triple M and Nova

Local Acts, Int'l Exposure

Here is a list of "Spider-Man 2" bonus tracks being offered in various markets around the world.

Alan Kuo, "Wake Up"; Dadi, "Expectation" (China, Hong Kong, Taiwan, Singapore)

Edane, "Cry Out" (Indonesia, Malaysia)

Jota Quest, "Theme From Spider-Man" (Portugal, Brazil)

Killing Heidi, "I Am" (Australia)

Lost Soul Division, "Castaway" (Denmark, Sweden, Norway, Finland)

Mew, "She Spider" (United Kingdom, China, Hong Kong, Taiwan, Singapore, Indonesia, Malaysia, Thailand, Korea, Phillipines, India)

PTAKY, "Idol" (Poland)

Strings, "Na Jaane Kyon (Don't Know Why)" (India)

T.M. Revolution, "Web of Night" (Japan)

networks.

Killing Heidi is heavily identified with "Spider-Man 2" in Australia. Local TV and radio ads for the movie feature the song, and Killing Heidi performed at the film's Sydney premiere.

Sony Music Entertainment Australia chairman/CEO Denis Handlin also is enthusiastic about the local prospects for Switchfoot and Johnson.

Sony Music International president Rick Dobbis acknowledges that this is not the first time soundtracks have

used local music and artists; Disney, for example, has made a specialty of localizing soundtracks. But he says what makes the project distinct is that the localization is "quite extensive."

TOPPING THE ORIGINAL

In the United States, the original "Spider-Man" compilation soundtrack has sold 1.1 million copies to date, according to Nielsen SoundScan. Sony says the album has sold 1.9 million copies worldwide.

Can the "Spider-Man 2" compilation surpass the sales of its predecessor?

"That will happen if there is a big hit from the soundtrack, like the first 'Spider-Man' soundtrack had with the song 'Hero,'" observes Ernesto Sayson, product manager of Tower Records' 20th Avenue location in San Francisco.

The U.S. videos for Dashboard Confessional's "Vindicated" and Train's "Ordinary" have gotten medium-rotation support on MTV and VH1, respectively. "Vindicated" has become a top 15 hit on the *Billboard* Modern Rock chart, while "Ordinary" has cracked the top 30 of the *Billboard* Adult Top 40 chart.

Those singles have a long way to go to match the chart success of "Hero" by Nickelback's Chad Kroeger featuring Saliva frontman Josey Scott. The song hit No. 3 on The *Billboard* Hot 100 in 2002.

Reporting by Christie Eliezer in Melbourne, Tom Ferguson in London, Carla Hay in New York and Steve McClure in Tokyo.

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'We Can Educate People In The Best Way To This Music'

BY BILL HOLLAND

Michael Brooks is a living encyclopedia of pre-1950 pop and jazz recordings.

For 30 years, the music archivist has been the go-to guy at CBS Records and, later, Sony Music. He tracks down dusty acetates and metal parts, then turns them into award-winning heritage releases and boxed sets that are the hallmark of Sony's Legacy division.

Among the historical reissues he has produced are boxed sets of the works of Billie Holiday, Louis Armstrong, Hoagy Carmichael, Lester Young and Bing Crosby.

Legacy personnel stand in awe of Brooks' acumen and passion. He can toss off the histories of marvelous musicians whose legacies have been clouded by time—and the matrix numbers of their fabulous 78 rpm recordings—like a sportscaster reeling off the batting averages of long-dead baseball giants.

Jeff Jones, senior VP of Columbia Jazz and Legacy, says of Brooks, "We reap the benefits every day from his work on historic collections to finding us lost 78s from his own collection that help fill the holes in our vaults or provide source material for movie soundtracks [or] TV spots. He is one of a kind."

Steve Berkowitz, Legacy VP of A&R, adds, "He's like Merlin the wizard. To try and find an obscure master or acetate, you sometimes go to the vault or try the Internet—or you can just go to Michael. Because he knows this huge network of collectors, he'll say, 'Oh, we don't have it. It got tossed during the war. But I think there's a chap in Manchester who may have one.'"

Q: It's been well-documented how Columbia Records producer John Hammond discovered Billie Holiday, Count Basie and Bob Dylan, among others. How did he discover you?

A: I used to buy records from [fellow jazz collector] Bob Altschuler, who was then VP of publicity at Columbia. One day he said John Hammond was looking for someone to do a Count Basie retrospective, [and] would I like to do it? I gasped and said yes. This was 1971.

John took me to lunch at the Automat on 57th Street. You know, food in slots? You push a button and out it shoots? I still remember the bill for the two of us was \$3.77. With a lordly gesture, Hammond said, "Don't worry. This is on me."

Q: Were you familiar with the workings of a recording studio?

A: Oh, no. Didn't have a clue. Hammond asked me, and I lied and said yes, of course. Luckily, the recording engineer I worked with was extremely supportive. And [producer] Chris Albertson, whom I'd replaced on the Basie project, called me up and offered advice and helped me tremendously.

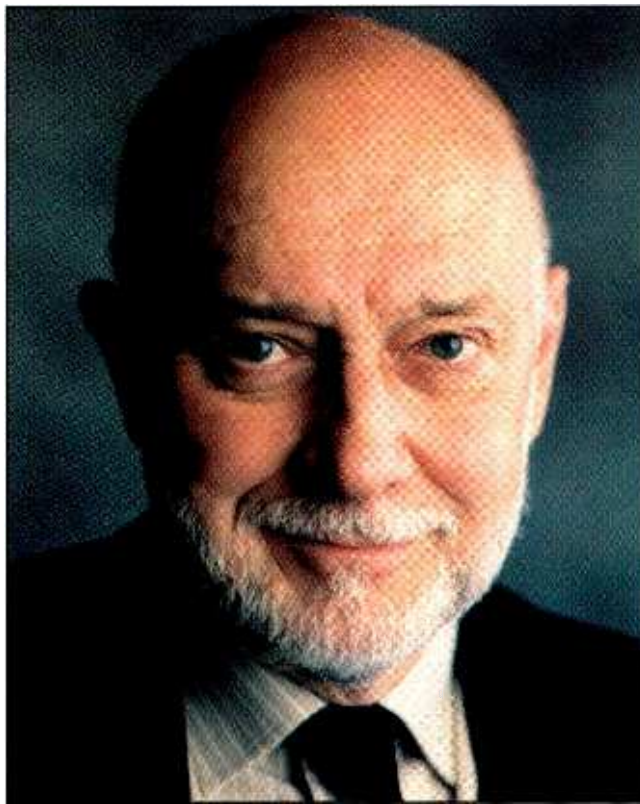
It was a double album called "Super Chief," and I also wrote the liner notes, and it got nominated for a Grammy. So I was John's boy after that. I worked for him until he retired in 1976.

Q: What was it like when you moved to the special products division at CBS?

A: After working with John, it was like going from being a prince to then being captured and sent to the galleys! We did about 500 reissue albums a year. I went through fire, but it taught me how to be a professional.

Q: What's it like listening to and trying to identify mystery recordings?

A: We're sitting on probably 100,000 metal [parts] mas-



The Last Word



A Q&A With Michael Brooks

Michael Brooks: Career Highlights

1987-present: Producer/archivist for CBS Records and Sony Music.
Winner of six Grammy Awards as producer, co-producer or liner-note author.
1981: Became chief producer for Time-Life's mail-order record division.
1977: Returned to CBS as reissue producer for its Columbia special products division.
1976: Left CBS to work for Hammond at his short-lived music company, SNUM.
1972: First Grammy Award nomination, for liner notes on Count Basie reissue "Super Chief" (CBS).
1971: Legendary producer John Hammond hired Brooks to work on jazz reissues at CBS Records.
1960: Began career as book trade editor and advertising executive.

ters. There used to be more. We have paperwork on a lot of it, but some of the discs are just numbers.

So in 1995, I asked if I could bring some of that in, and [I] got the OK. We began getting in about 10 or 12 boxes a day—about 100 sides in each daily shipment. A lot of them were negatives, so we had to play them backwards with a special [V-shaped] stylus that rides atop the groove. I was familiar with certain things, but some of it, especially ethnic music, we'd just say, "possibly Hungarian."

We also found old demos of artists' unreleased material, like the Earl Hines Band from 1932 doing a song they never recorded. The demo simply said "33 1/2 Test." Things like that make the project worthwhile.

Q: You recently handled an ambitious Cuban music project. What special challenges did that present?

A: In 2000, I was allowed to do a reissue called "Cuban Music: 1909-1951."

I didn't know much about the idiom, but I really like getting a project in which I am a novice. I played through literally several hundred Cuban titles we have in our vault and selected 25 that I thought were good. We asked a gentleman who's an expert on Cuban music to do the liner notes. He told me he thought it was a wonderful collection and there was only one title on the set he wouldn't have selected. I was delighted.

Some of the music didn't sound Cuban as we know it. In 1928, Columbia went to Cuba with portable equipment and recorded about 300 sides. We still have most of them. Absolute treasures.

There was one that began with bagpipes and went into a beautiful a cappella choral thing. Someone who heard it told us it was the music of a tribe from Galicia in Spain that somehow got to Cuba and went into the hills . . . and never came down again. They might still be there!

We also did a double-CD of Yiddish music called "From Avenue A to the Great White Way." Again, I knew little about the music, but we worked with a Yiddish scholar—we got along famously—and I found him some things he didn't think existed. So he was jumping up and down. It also showed how Yiddish music influenced jazz.

Q: Any projects you didn't enjoy as much?

A: Well, I now have great respect for people I once despised. I did a Liberace CD. I thought, "How awful" . . . but the guy was good in his way. He was thoroughly professional; he knew his audience.

I did CD compilations of [easy-listening best-sellers] Percy Faith, Ray Conniff, Andre Kostelanetz. And while they're not my cup of tea, some of those arrangements are extremely complex. This was the sort of the thing that kept the company in business in the '50s.

Q: What kind of opportunities do you see for the Internet to bring attention to undiscovered material?

A: My own philosophy is, we should try to expand the catalog rather than shrink it like what's happened on radio.

Certain record companies seem to reissue the same old thing over and over again. Now, there's nothing wrong with putting out greatest-hits packages, but there should also be reissues with material the public hasn't heard yet [that] might pique their interest.

We're sitting on a vast store of material we own. Most of it was never going to come out on CD form; it wasn't economically viable. But if it's available online—people are exploring, people are curious. We can not only generate revenue but educate people in the best way to this music. So much of it is good.

Q: What's your latest project?

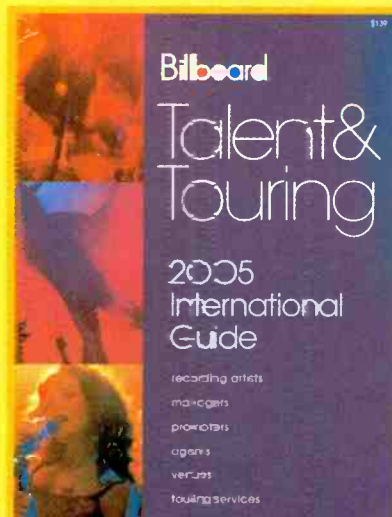
A: We're finishing up a four-CD boxed set to be called "100 Years of Jazz Guitar" with a lot of other producers. There'll be leases from other companies. I'm doing the early stuff: Django Reinhardt, Eddie Lang, Charlie Christian and a lot more obscure players.

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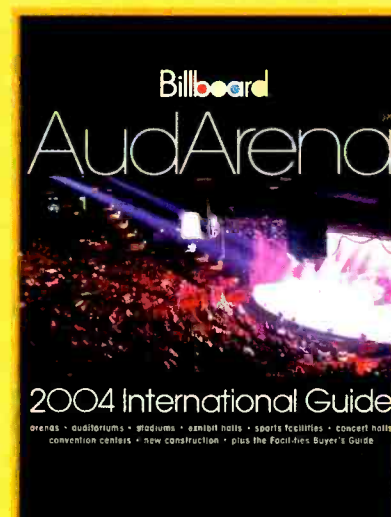
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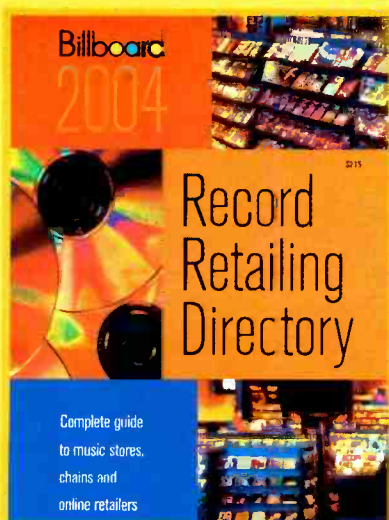
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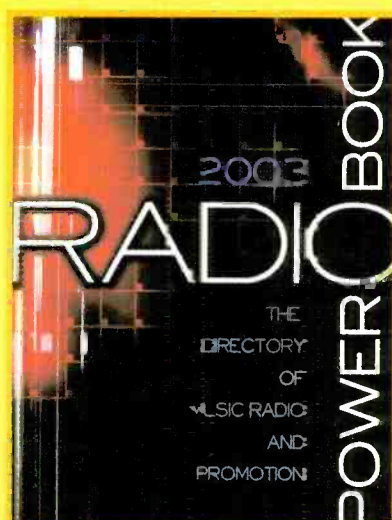
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