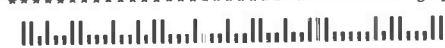


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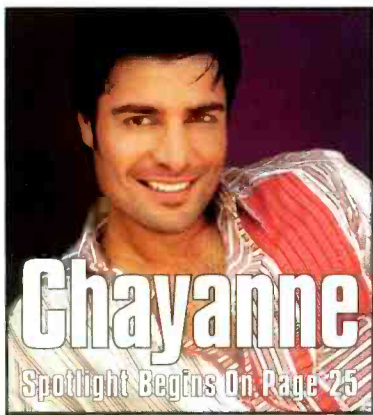
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HOT SPOTS



7 Game Power
 'Madden NFL 2005' arrives with an in-game song lineup that includes Hoobastank, above, and Green Day.



11 Seeking Faith
 Skillet, above, and Switchfoot's mainstream success has majors' A&R execs dipping into the Christian talent pool.



51 Kiosk Kickoff
 TouchStand, Starbucks and Starbox are tapping the digital market by placing kiosks in more retail settings.

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www.billboard.biz

The Year Of The Download

Growth Slows, But Digital Tracks Still Moving At Record Pace

BY BRIAN GARRITY

NEW YORK—One year after Nielsen SoundScan began capturing data on digital track sales, the format continues to set records.

On this issue's Hot Digital Tracks chart, total sales top 2.6 million songs—a new weekly peak for the nascent format.

Still, the sharp upward spikes of the digital market's early months may be a thing of the past, and observers vary on just how fast and far the market will grow in the coming years.

"We're out of the gimmick phase," says Phil Quartararo, president of

(Continued on page 84)

OutKast's hit 'Hey Ya!' has been the top-selling download since June 2003.



Photo: Kevin Mazur/WireImage.com

Digital Dissonance

Radio Recoils At Sony Plan To Deliver Songs Electronically

BY PHYLLIS STARK

NASHVILLE—Radio stations are expressing concern that Sony Music Nashville's recent announcement that it will switch exclusively to digital delivery of singles may ultimately hurt artists.

While some programmers tell *Billboard* they like the idea of no longer receiving hard copies of singles, others say Sony's decision to switch to digital-only at the beginning of next year might mean the label's singles could see reduced spins.

That's because programmers may not take the time to download them immediately and opt to add a track from another label that's readily available on CD.

"I can see where it would be time- and cost-effective

for the labels, but here in [the] everyday world at the radio station it's going to be a nightmare,"

WSLC Robyno, Va.,

music director Robynn Jaymes says. "Hypothetically, if I have five minutes to download the new Tim McGraw single or, say, a new artist, you can see where my priority is going to lie."

But a Sony executive says the move is intended to make life easier for programmers because it will streamline music delivery.

It will also save a considerable amount of money. While Sony declined to give figures, the VP of promotion at another Nashville label tells *Billboard* it costs him \$4,500 to \$5,000 per single to manufacture and ship to radio. The head of promotion for another label group puts the

(Continued on page 85)



FREY: HAS CONCERNS

Record Stocks Up, Radio Down

BY BRIAN GARRITY

NEW YORK—Positive first-half sales for the U.S. recorded-music business gave a boost to music-related media, retail and technology stocks through the first six months of 2004.

The big winners so far this year have been music retailers—both brick-and-mortar merchants and digital download sellers. But the biggest percentage gainer of all was London-based EMI Group.

Struggling at the halfway mark of

2004: radio Stocks of top broadcasters like Viacom and Clear Channel are lagging behind their 2003 closing prices in the face of election-year scrutiny by the Federal Communications Commission.

MID-YEAR STOCK REPORT

For companies controlling major-label groups, improved stock market performance can be linked to a range of developments, including better CD sales, a growing digital

distribution business and improved profitability thanks to overhead reduction. Ongoing buzz about industry mergers is also fueling stock growth.

EMI Group saw its stock jump 53% to £243.75 (\$443.26) in the first six months of the year.

While the company outperformed the music industry in its fiscal year ended March 31 and achieved robust performances from its North American operations,

(Continued on page 83)



ASCAP 17th Annual RHYTHM & SOUL



ASCAP GOLDEN NOTE AWARD
SHAWN "JAY-Z" CARTER

"GET BUSY"
Writers: Stephen "Lenky" Marsden (PFS), Sean Paul
Publishers: Dutty Rock Music
EMI Music Publishing,
Greensleeves Publishing Ltd. (PRS)

"HOW YOU GONNA ACT LIKE THAT"
Writers: Harvey Mason, Jr.,
Damon Thomas, Tyrese
Publishers: BMG Songs, Inc., Demis Hot Songs,
E Two Music, EMI Music Publishing, First
Avenue Music Ltd. (PRS), Zovektion Music

"I KNOW WHAT YOU WANT"
Writers: Rah Digga, Rick Rock,
Baby Sham, Spliff Star
Publishers: Cyphercleff Music Publishing,
Dutty Nigga Music, EMI Music Publishing,
Killa 4 Music, Rah Digga Music

"I WISH I WASN'T"
Writers: Jimmy Jam, Terry Lewis
Big Jim Wright
Publishers: EMI Music Publishing
Flyte Tyme Tunes, Ji Branda Music Works,
Minneapolis Guys Music Inc.

"IN THOSE JEANS"
Writer: Ginuwine
Publishers: Hand In My Pocket Music,
Music of Windswept

INTO YOU
Writers: Fabolous, Ronald LaPreard, Sr.
Lionel Richie, Tamia Washington
Publishers: Cambrae Music, EMI Music
Publishing, EMI/Jobete Music Publishing,
J. Brasco, Libren Music, Plus 1 Publishing

"LOVE OF MY LIFE (An Ode To Hip Hop)" (From
Brown Sugar)
Writers: Erykah Badu, Robert Ozuna, Jr., James
Poyser, Raphael Saadiq, Glenn Stancridge II
Publishers: BMG Songs, Inc., Divine Pimp,
Jajapo Music, Inc., Jake And The Phatman
Music, Music of Windswept, TCF Music
Publishing Inc., Ugmo Music,
Universal Music Publishing Group

"MAGIC STICK"
Writers: 50 Cent, Sha Money, The Fantom
Publishers: 221 Publishing, 50 Cent Music,
Hassencentric, Universal Music Publishing Group

"MISS YOU"
Writers: Ginuwine, Johnta Austin
Publishers: Chrysalis Music, Hand In My Pocket
Music, Music of Windswept,
Naked Under My Clothes Music

Congratulations 2004 ASCAP RHYTHM & SOUL MUSIC AWARD WINNERS

TOP R&B/HIP HOP SONG

"IN DA CLUB"
Writers: 50 Cent, Dr. Dre,
Michael Elizondo, Jr.
Publishers: 50 Cent Music, Ain't Nothing But
Funkin' Music, Blotter Music, Elvis Mambo
Music, Music of Windswept, Universal Music
Publishing Group, Warner/Chappell Music, Inc.

TOP RAP SONG

"IN DA CLUB"
Writers: 50 Cent, Dr. Dre,
Michael Elizondo, Jr.
Publishers: 50 Cent Music, Ain't Nothing But
Funkin' Music, Blotter Music, Elvis Mambo
Music, Music of Windswept, Universal Music
Publishing Group, Warner/Chappell Music, Inc.

TOP SOUNDTRACK SONG

"SHAKE YA TAILFEATHER" (From Bad Boys II)
Writers: Jayson "Koko" Bridges, Murphy Lee,
Nelly, Varick "Smitty" Smith
Publishers: BMG Songs, Inc., BuBo Music,
D2 Pro Publishing, Hitco South, Jackie Frost
Music, Koko's Basement, New Columbia
Pictures Music, Inc., That's Whats Up
Publishing, Universal Music Publishing Group,
Young Dude Publishing

AWARD WINNING R&B/HIP HOP SONGS:

"21 Questions"
Writers: 50 Cent, Jimmie Cameron,
Vella Cameron
Publishers: 50 Cent Music, Me-Benish Music, Inc.,
Universal Music Publishing Group

"BABY BOY"
Writers: Beyoncé, Sean Paul, Scott Storch,
Jay-Z, Robert Waller
Publishers: Beyoncé Publishing, Black Owned
Musik, Carter Boys Publishing, Dutty Rock Music,
EMI Music Publishing, Hitco South, Notting Dale
Songs, Inc., Scott Storch Music, TVT Music, Inc.

"BEAUTIFUL"
Writer: Chad Hugo
Publishers: Chase Chad Music,
EMI Music Publishing

"CAN'T LET YOU GO"
Writers: Fabolous, Just Blaze, Lil' Mo
Publishers: EMI Music Publishing,
F.O.B. Music Publishing, J. Brasco,
Mo Lovin' Music

"COME OVER"
Writer: Johnta Austin
Publishers: Chrysalis Music,
Naked Under My Clothes Music

"CRAZY IN LOVE"
Writers: Beyoncé, Jay-Z
Publishers: Beyoncé Publishing,
Carter Boys Publishing,
EMI Music Publishing, Hitco South

"DAMN!"
Writers: J-Bo, Sean Paul
Publisher: Drugstore Publishing

"DONT CHANGE"
Writers: Ivan Barrias, Carvin "Ransom"
Haggins, Musiq, Frank Romano
Publishers: Jat Cat Music Publishing, Inc.,
Jesse Jaye Music, Nivrac Tyke Music,
Soul Child Music, Tetragrammaton Music,
Universal Music Publishing Group

"EXCUSE ME MISS"
Writers: Chad Hugo, Jay-Z
Publishers: Carter Boys Publishing,
Chase Chad Music, EMI Music Publishing

"FABULOUS"
Writers: Eddie Berkeley, Kay Gee, Jaheim
Publishers: Divine Mill Music,
EMI Music Publishing, Fingaz Goal Music,
Jasane Drama Publishing, Warner/Chappell
Music, Inc.

"FRONTIN"
Writer: Jay-Z
Publishers: Carter Boys Publishing,
EMI Music Publishing





ASCAP RHYTHM & SOUL HERITAGE AWARD
RICK JAMES



2004 SONGWRITER OF THE YEAR
50 CENT



PUBLISHER OF THE YEAR
EMI MUSIC PUBLISHING INC.



2004 REGGAE ARTIST OF THE YEAR
SEAN PAUL

"P.I.M.P."
Writers: 50 Cent, Brandon "Birdman" Parrott, Denaun Porter
Publishers: 50 Cent Music, Derty Werks, EMI Music Publishing, FBC Publishing, Universal Music Publishing Group

AWARD WINNING RAP SONGS:
"21 Questions"
Writers: 50 Cent, Jimmie Cameron, Vella Cameron
Publishers: 50 Cent Music, Me-Benish Music, Inc., Universal Music Publishing Group

"INTO YOU"
Writers: Fabolous, Ronald LaPreau, Sr., Lionel Richie, Tamia Washington
Publishers: Cambrae Music, EMI Music Publishing, EMI/Jobete Music Publishing, J Brasco, Libren Music, Plus 1 Publishing

"WANKSTA"
Writers: 50 Cent, J-Praize
Publishers: 50 Cent Music, EMI Music Publishing, Hidden Scrolls Publishing, Universal Music Publishing Group

"PUT THAT WOMAN FIRST"
Writers: Osbourne Gould Bingham, Jr., Kay Gee, Jaheim, Clifton Lighty
Publishers: Dinky B Publishing, Divine Mill Music, I Want My Daddies Records, Jasane Drama Publishing, Warner/Chappell Music, Inc.

"AIR FORCE ONES"
Writers: Robert Kyjuan Cleveland, Ali Jones, Joe Kent, Murphy Lee Nelly, Mark Williams
Publishers: BMG Songs, Inc., D2 Pro Publishing, Jackie Frost Music, Notting Dale Songs, Inc., Sam Swap Publishing, Tarpo Music Publishing, Universal Music Publishing Group, Young Dude Publishing

"MAGIC STICK"
Writers: 50 Cent, Sha Money, The Fantom
Publishers: 221 Publishing, 50 Cent Music, Hassencentric, Universal Music Publishing Group

"WORK IT"
Writers: Missy "Misdemeanor" Elliott, Deborah Harry, Darryl "DMC" McDaniels, Joseph "Ron" Simmons, Christopher Stein
Publishers: Chrysalis Music, Mess Confusion Productions, Monster Island Music Publishing Corp., Warner/Chappell Music, Inc.

"RAIN ON ME"
Writers: Burt Bacharach, Hal David
Ashanti, Chink Santana
Publishers: Baeza Music LLC, EMI Music Publishing, Famous Music Corp., ISJ Music, Pookie Boots Publishing, Soldierz Touch, Universal Music Publishing Group

"BEAUTIFUL"
Writer: Chad Hugo
Publishers: Chase Chad Music, EMI Music Publishing

"MESMERIZE"
Writer: Chink Santana
Publishers: Famous Music Corp., ISJ Music, Soldierz Touch

"NO LETTING GO"
Writer: Stephen "Lenky" Marsden (PRS)
Publisher: Greensleeves Publishing Ltd. (PRS)

"RIGHT THURR (REMIX)"
Writers: Chingy, Jermaine Dupri, Alonzo Lee, Jr.
Publishers: Almo Music Corp., BMG Songs, Inc., Chingy Music, EMI Music Publishing, Shariah Cymone Music, Track Starz Music

"CAN'T LET YOU GO"
Writers: Fabolous, Just Blaze, Lil' Mo
Publishers: EMI Music Publishing, F.O.B. Music Publishing, J Brasco, Mo Lovin' Music

"P.I.M.P."
Writers: 50 Cent, Brandon "Birdman" Parrott, Denaun Porter
Publishers: 50 Cent Music, Derty Werks, EMI Music Publishing, FBC Publishing, Universal Music Publishing Group

"SHAKE YA TAILFEATHER" (From Bad Boys II)
Writers: Jayson "Koko" Bridges, Murphy Lee, Nelly Varick "Smitty" Smith
Publishers: BMG Songs, Inc., BuBo Music, D2 Pro Publishing, Hitco South, Jackie Frost Music, Koko's Basement, New Columbia Pictures Music, Inc., That's Whats Up Publishing, Universal Music Publishing Group, Young Dude Publishing

"DAMN!"
Writers: J-Bo, Sean Paul
Publisher: Drugstore Publishing

"EXCLUSÉ ME MISS"
Writers: Chad Hugo, Jay-Z
Publishers: Carter Boys Publishing, Chase Chad Music, EMI Music Publishing

"RIGHT THURR (REMIX)"
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Publishers: Almo Music Corp., BMG Songs, Chingy Music, EMI Music Publishing, Shaniah Cymone Music, Track Starz Music

"SHAKE YA TAILFEATHER" (From Bad Boys II)
Writers: Jayson "Koko" Bridges, Murphy Lee, Nelly, Varick "Smitty" Smith
Publishers: BMG Songs, Inc., BuBo Music, D2 Pro Publishing, Hitco South, Jackie Frost Music, Koko's Basement, New Columbia Pictures Music, Inc., That's Whats Up Publishing, Universal Music Publishing Group, Young Dude Publishing

"SO BONE"
Writers: Zyah Ahmuel, Missy "Misdemeanor" Elliott
Publishers: Mass Confusion Productions, Sony/ATV Portrait Solar, Warner/Chappell Music, Inc.

"GET BUSY"
Writers: Stephen "Lenky" Marsden (PRS) Sean Paul
Publishers: Duddy Rock Music, EMI Music Publishing, Greensleeves Publishing Ltd. (PRS)

"GOSSIP FOLKS"
Writers: Missy "Misdemeanor" Elliott, Ludacris, Timbaland
Publishers: EMI Music Publishing, Ludacris Music Publishing, Inc., Mass Confusion Productions, Virginia Beach Music, Warner/Chappell Music, Inc.

"STAND UP"
Writers: Ludacris, Kanye West
Publishers: EMI Music Publishing, Ludacris Music Publishing, Inc., Ye World Music

"I CAN"
Writers: Nas, Salaam "Remy" Gibbs
Publishers: EMI Music Publishing, Ill Will Music, Inc., Salaam Remi Music, Inc., Zomba Enterprises Inc.

"I KNOW WHAT YOU WANT"
Writers: Rah Digga, Rick Rock, Baby Sham, Spliff Star
Publishers: Cyphercliff Music Publishing, Duddy Bigga Music, EMI Music Publishing, Killa 4 Music, Rah Digga Music

"THE JUMP OFF"
Writers: Easy Mo Bee, Mr. Cheeks, Timothy Patterson, Timbaland, Christopher "Biggie" Wallace
Publishers: Bee Mo Easy Music, Big Poppa Music, EMI Music Publishing, Justin Combs Publishing, L.B. Fam, My Two Sons Music, Vanessa Music Corporation, Virginia Beach Music, Warner/Chappell Music, Inc.

"WANKSTA"
Writers: 50 Cent, J-Praize
Publishers: 50 Cent Music, EMI Music Publishing, Hidden Scrolls Publishing, Universal Music Publishing Group

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Top Albums

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GEORGE MICHAEL	Amazing	44
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No. 1 on this week's unpublished charts

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CHRISTIAN	
SWITCHFOOT	The Beautiful Letdown
GOSPEL	
FRED HAMMOND	Somethin' 'Bout Love
REGGAE	
SOUNDTRACK	50 First Dates
WORLD MUSIC	
BEBEL GILBERTO	Bebel Gilberto
MUSIC VIDEO	
SEETHER	Disclaimer II
KID VIDEO	
DORA THE EXPLORER: SILLY FIESTA	
HEALTH & FITNESS VIDEO	
THE METHOD PILATES: TARGET SPECIFICS	
RECREATIONAL SPORTS VIDEO	
WWE: WRESTLEMANIA XX (3 DISC SET)	

Top of the News

7 Electronic Arts' "Madden NFL 2005" will feature music from Green Day, Hoobastank, Yung Wun and others.

8 Viacom awaits regulatory approval for its \$373 million purchase of German broadcaster Viva Media.

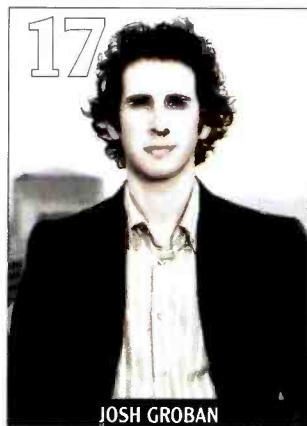
Music

11 The Beat: Starbucks is distributing "We Are the Future," a CD of live performances by Norah Jones, Andrea Bocelli, Alicia Keys and others.

13 Legal Matters: The Sony-BMG merger seems likely to pass FTC muster.

14 Higher Ground: The BMI Christian Music Awards honor Steven Curtis Chapman, Bob Herdman, Will McGinniss and Mark Stuart.

16 Jazz Notes: Maria Schneider releases her four-year project, "Concert in the Garden," exclusively through her Web site.



JOSH GROBAN

17 Touring: Josh Groban's first headlining tour drives his strong sales.

19 R&B: The BET Awards wrap up with Beyoncé, OutKast and Usher tied for most wins.

23 Latin Notas: Kike Santander elected chairman of the Latin Academy of Recording Arts and Sciences.

43 Beat Box: Martina Topley-Bird flies solo on her Independent debut, "Quixotic."

46 Country: Nashville non-conformists the Warren Brothers collect promotional momentum for "Well-Deserved Obscurity."

56 Studio Monitor: Ten-year-old Argosy Console taps home and digital studios.



STEVEN CURTIS CHAPMAN

QUOTE OF THE WEEK

It's nice to be in the Faith-and-Tim camp. A couple of cuts a year keeps you in cable TV and breakfast.

BRAD WARREN
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Global

59 "Watch Out!," Alexisonfire's sophomore set, heats up the Canadian mainstream.

61 Global Pulse: Phil Manzanera's new solo set, "6PM," briefly reunites original members of Roxy Music.

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MARTINA TOPLEY-BIRD

58 Songwriters & Publishers: American Roots Publishing salutes Stephen Foster, America's first songwriter, with a new CD compilation.

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51 The rebounding music industry sees the promise of in-store CD-burning kiosks.

52 The Indies: The Presidents of the United States of America set a distribution deal for their new album, "Love Everybody."

53 Retail Track: EMI, UMVD turn up the heat on street-date violators.

54 Home Video: Studios tap a growing collectors market with DVD special editions.



Global Music Italy

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Upfront

TOP OF THE NEWS



'Madden NFL' Keeps Pumping New Music

BY SCOTT BANERJEE

Electronic Arts' "Madden NFL" franchise is best-known for its bone-crunching game play. But to the music industry, it is credited as the title that revs new hip-hop and rock artists.

On July 1, the interactive entertainment software company unveiled the in-game song list for its "Madden NFL 2005" title, which hits shelves Aug. 12.

It arrives on the heels of previous editions that boosted songs from breaking bands like Jet and Good Charlotte, as well as established acts like OutKast, Blink-182 and Bon Jovi.

This year's version features 21 new tracks from acts that include Green Day, the Hives, New Found Glory, Hoobastank, Midtown, Yung Wun and Franz Ferdinand.

Steve Schnur, worldwide director of music and audio for EA, says his team carefully selected the song list after listening to more than 4,000 tracks.

"Madden NFL 2004" has sold 4.7 million copies, according to research firm the NPD Group.

The Madden NFL Football franchise of videogames—which includes 14 titles other than "Madden 2005"—has

(Continued on page 72)



Hoobastank contributed music to Electronic Arts' 'Madden NFL 2005' videogame.



OZOMATLI: LOS ANGELES' MULTICULTURAL PARTY BAND

Ozomatli's 'Street' Heat

Concord Debut Lands At No. 2

BY LEILA COBO

Multicultural, bilingual band Ozomatli is no stranger to the *Billboard* sales charts. Not surprisingly, its June 22 release, "Street Signs," maintains the relationship. The set debuted at No. 2 on the Top Latin Albums chart.

What is surprising, however, is that Ozomatli managed such a strong showing with a release that came out on an independent jazz label, Concord Records, and received zero commercial radio airplay.

The band and its label credit a

marketing plan that goes beyond the typical radio-focused strategy, an aggressive pricing program and a live show that attracts an audience as diverse as the members of the band and the music they play.

For Ozomatli, it's a vindication of sorts. The imprint that originally signed the group, Almo Sounds, sold its deal to Interscope. That label released 2001's "Embrace the Chaos," which debuted at No. 1 on the Top Latin Albums chart. However, the band didn't think it fit an

(Continued on page 72)

By 2006, Music Biz Will Be In Shadow Of Videogames

BY ED CHRISTMAN

NEW YORK—The worldwide videogame business will overtake the music industry by 2006, according to the report "Global Entertainment and Media Outlook," issued by Price-WaterhouseCoopers.

Last year, consumers worldwide spent \$30.5 billion on music, while videogame enthusiasts paid out \$22 billion for their jones. But the latter industry is expected to have explosive growth.

The study projects that the videogame business will have a 20.1% compound annual

growth rate, or CAGR, through 2008, as compared with music's slim 2% CAGR. That projection will leave music with global revenue of \$33.7 billion at the end of 2008, compared with \$55.6 billion for videogames.

But it is in 2006 that the videogame business will reach \$36 billion, according to the study's projections, surpassing music sales that are projected to contract to \$30.2 billion that year.

The study measured entertainment revenue—including the movie, TV, radio, books, sports, theme parks, newspaper and magazine sectors—and found that consumers spent \$910.6 billion worldwide in 2003, with expect-

tations that the figure will grow at a 6.7% CAGR to \$1.26 trillion by 2008.

Add advertising revenue to the media categories, and the report places the global market's total revenue at \$1.23 trillion last year and projects growth at a CAGR of 6.3% to \$1.67 trillion by 2008.

U.S. MUSIC OUTPACING WORLD

The study broke out music by region. It showed U.S. music sales at \$11.9 billion in 2003 and growing at a 3% CAGR to reach \$14 billion in 2008, which is still below the \$14.6 billion the study measured for 1999.

Meanwhile, it projects that Europe, the Middle East and Africa had combined music revenue of \$11.9 billion and will have a slow CAGR of 1.8% to reach \$13.1 billion in 2008.

Regarding the global entertainment and media business, the study projects that the Asia/Pacific market will be the most robust, with an 11.1% CAGR during the next five years. But the music industry will be a weak point, as the study says that the Asia/Pacific region—which had \$5.2 billion in music sales in 2003—will experience a 0.4% CAGR to

(Continued on page 72)

Canada Court: ISPs Do Not Owe Royalties

BY LARRY LeBLANC

TORONTO—Internet service providers may not have to pay royalties to the music industry for files downloaded by their customers, according to a June 30 ruling by the Supreme Court of Canada.

The nine-judge court was unanimous in asserting that companies providing access to the Web are merely “intermediaries” in the downloading process and are therefore not bound by Canadian copyright legislation.

The court decreed that as a general rule the Canadian Copyright Act does not impose legal liabilities on ISPs, as long as they act as bona fide intermediaries and have no input in determining Web content.

The court’s decision did not, however, rule against record companies, artists and authors in Canada getting paid for Internet transmis-

sions received in Canada.

The decision indicates that rights holders could sue specific Web sites that distribute their music without authorization. This might apply even to sites in foreign territories if the users are Canadian-based. ISPs could also become liable if they are formally notified that a specific Web site is violating the law and they refuse to block access to it.

Paul Spurgeon, general counsel of the Society of Composers, Authors and Music Publishers of Canada says the decision allows his organization to go to the Canadian Copyright Board for a tariff.

“The Supreme Court has clearly stated that a Web site communicating from another territory into Canada is a communication both in that country and in Canada,” Spurgeon says. “This paves the way for us to go to the Copyright Board, albeit only for Web sites and ISPs that are



ROBERTSON: LAW COVERS FOREIGN FILES

more than mere conduits. ISPs’ liability could be triggered if technology or knowledge allows them to know more.”

Brian Robertson, president of the Canadian Recording Industry Assn., also argues that the decision confirms that communications that travel across Canada’s border, and are received in the country are subject to Canadian copyright law.

“If it is an illegal signal, it is also subject to civil or even criminal law,” Robertson says.

The case had been closely watched in other nations because of its possible impact on the recording and computer sectors.

Allen Dixon, general counsel of the London-based International

(Continued on page 72)

Strick New Sony/ATV Music U.S. Prez

BY CHRIS MORRIS

Danny Strick sees his freshly minted job as president of Sony/ATV Music Publishing U.S. as a melding of his experiences in the publishing and label fields.

“My goal would be to take the experience I’ve had working with some very talented people at Maverick Records and at Warner Bros. Records and take that knowledge and apply it to the basic publishing principles,” Strick says.

At Maverick, where he had served as a senior A&R executive since 2000, Strick signed Michelle Branch and worked with Alanis Morissette on her current album, “So-Called Chaos.”

Before joining the label, he had a long career in publishing. He was president of BMG Songs, BMG Music Publishing’s U.S. division, from 1996 to 2000. He joined the company as VP/GM in 1989.

In his new role, Strick, who will be based in New York, reports to David Hockman, the London-based chairman of Sony/ATV Music Publishing who joined the firm last year (*Billboard*, Sept. 6, 2003).

“Since I joined the company in September, I’ve been looking at ways to improve its effective-

ness,” Hockman says. “We need to be a much more proactive, creative entity. That’s why I think we need to pay particular attention, obviously, to the world’s largest market.”

“We’re very successful in Nashville, where we have the biggest country company and catalog, and I wanted to start to replicate that on the East and West Coasts of America,” Hockman continues.

Strick will oversee all Sony/ATV U.S. operations, with the exception of Sony/ATV Music Publishing Nashville, which Sony/ATV Nashville president/CEO Donna Hilley will continue to run.

While Sony/ATV’s writer stable includes such contemporary talents as John Mayer, Destiny’s Child, System of a Down and Marc Anthony, Strick has a clear mandate to bolster the company’s signings.

He says, “The key for me is to provide some leadership in that area and reinvigorate the roster—perhaps broaden it beyond the artists that they’ve signed through the label relationships.”

He will also emphasize the marketing of a formidable cache of Sony/ATV-owned and -administered copyrights and catalogs by writers

(Continued on page 85)



STRICK: LOOKS TO BROADEN ROSTER



POWELL: CASE-BY-CASE EVALUATIONS

No FCC Action On Ownership

BY BILL HOLLAND

WASHINGTON, D.C.—Veteran observers here forecast that the Federal Communications Commission will not try to take the media ownership case—rejected in part by an appeals court earlier this month—to the Supreme Court.

They tick off a number of legal, procedural and political reasons indicating the commission will limp along with its old rules in place until after the presidential election.

(Continued on page 69)

Viacom To Buy Viva Media

BY LARS BRANDLE and WOLFGANG SPAHR

FRANKFURT—MTV executives say they are confident regulators will approve parent company Viacom’s proposed acquisition of German broadcaster Viva Media within 90 days.

American media giant Viacom confirmed plans for an outright takeover of its loss-making Cologne-based rival June 24. The deal would create one dominant music TV company in Germany. The proposed deal—valued at 308.7 million euros (\$373 million)—must now be OK’d by local antitrust authorities.

MTV Networks Europe would manage the MTV and Viva channels in Germany, plus Viva’s operations in Poland, Switzerland, Hungary and the Netherlands.

“We don’t believe that there are any major [German regulatory] issues,” MTV Networks Europe president/CEO

Brent Hansen says. “We’re only a small player when it comes to the overall youth TV market.”

Viacom will purchase the shares of 14 Viva shareholders who hold a combined 75.8% stake in Viva. The two largest shareholders are Time Warner (30.6%) and Universal Music (15.3%). The remaining Viva shares are floated

on the German stock market. Viacom has proposed purchasing those shares for 12.65 euros (\$15.33) each in a public-tender offer.

Separately, Viacom is to acquire Time Warner’s 49% stake in Viva, plus a joint venture between Viva and the U.S. company. The price of that deal has not been disclosed.

The new entity would bring all of Germany’s most popular music TV channels—MTV, MTV2 Pop, Viva and Viva Plus—under one roof. It would give Viacom dominance in continental Europe’s biggest market.

The enlarged group would “keep a foothold” in Cologne and Berlin,

(Continued on page 72)



HANSEN: PROMISES MORE VARIETY

A LOOK AHEAD

Banks Hungry For No. 1 Bow

BY GEOFF MAYFIELD

LOS ANGELES—G-Unit/Interscope rapper Lloyd Banks is set to bow at No. 1 on next issue’s *Billboard* 200, as the chart’s top slot continues to be a revolving door.

In 2004, Usher’s “Confessions” (LaFace/Zomba) and Norah Jones’ “Feels Like Home” (Blue Note) led the chart for nine and six weeks, respectively, but Banks’ “The Hunger for More” is expected to be the list’s sixth No. 1 title in as many weeks. Number crunchers say the set will move 425,000 to 440,000 units for the week, based on first-day sales reported by retailers.

The fourth album by Cash Money/Universal rapper Lil’ Wayne and the fifth by Atlantic R&B siren Brandy are in a tug of war to be next issue’s second-highest bow. Give the edge to the former’s “Tha Carter.” One

prognosticator says 135,000 copies for him and around 115,000 for Brandy’s “Afrodisiac.” Another says both have a shot at 150,000 units.

The Cure’s self-titled set (Geffen/Interscope), its first album of new material since 2000, has a shot at the top 10 in the range of 65,000 to 75,000 units. Included in that number will be fewer than 1,000 that were ordered through Ticketmaster with concert tickets sold over the Internet, sources say.

Breaking Benjamin’s second album, “We Are Not Alone” (Hollywood) and Rush’s “Feedback” (Atlantic) are each targeted to make the top 20. Both albums are projected to have a shot at hitting openers in the range of 50,000 copies.

That number, 50,000, is also predicted for first-week sales on “Dreams” (RCA), the single by “American Idol” finalist Diana DeGarmo.

NEWSLINE

THE WEEK IN BRIEF

The Senate passed two important pieces of anti-piracy legislation June 25 that will help federal prosecutors bring copyright-infringement lawsuits that carry civil and criminal penalties. The Protecting Intellectual Rights Against Theft and Expropriation Act (S. 2237) was introduced last March by Sens. Orrin Hatch, R-Utah, and Patrick Leahy, D-Vt. The bill would allow the Department of Justice to bring civil copyright-infringement cases. Currently, the department may only bring criminal prosecutions.

The Senate also passed the Artists' Rights and Theft Prevention Act (S. 1932), introduced in November 2003 by Sens. John Cornyn, R-Texas, and Dianne Feinstein, D-Calif. That bill would allow for civil actions against piracy of prerelease works. The bills now head to the House of Representatives for approval.

BILL HOLLAND

William Hein has been named president of Ryko Label Group, according to sources. For the last two years, Hein has been president of Ryko's DVD division. He replaces Joe Regis, who sources say will remain at Ryko in an as-yet-undetermined capacity. *Billboard* could not reach Regis for comment.

Hein and Regis have a long association. In 1992, they co-founded Restless Records, whose catalog Ryko acquired in 2002 after the label ended a five-year relationship with film/TV producer Arnon Milchan's New Regency Productions. With the purchase of Restless, Regis was named president of Ryko Label Group, which also includes flagship label Rykodisc, Hannibal, Gramavision and Tradition.

From the early '80s through 1991, Hein was chairman/CEO of Enigma Entertainment. He headed the Internet entertainment company Enigma Digital from 1999 until Clear Channel Entertainment bought it in 2000. In his new role, Hein, who reports to Ryko chairman/CEO Sam Holdsworth, will be based in New York, where Ryko Distribution is also located.

CHRIS MORRIS

The acquisition of entertainment/management firm TBA Entertainment by a company controlled by Irving Azoff, Robert Geddes and JHW Greentree Capital has been completed. *Billboard.biz* first tipped the news of the potential purchase in February.

Azoff later told *Billboard* that the TBA Entertainment acquisition could be just the beginning for him and his partners (*Billboard*, April 24). Geddes is a veteran entertainment executive. Investment firm JHW Greentree Capital is an affiliate of Whitney & Co. of Stamford, Conn.

Under the deal, Azoff and his partners acquired TBA's stock for cash considerations totaling approximately \$6.15 million. The transaction, described as a "definitive merger agreement," takes the publicly traded TBA private.

Geddes assumes the post of CEO. Azoff and Mike Stone, managing partner of Whitney & Co. and of JHW Greentree, are co-chairmen. Azoff continues as chairman of his Azoffmusic management company. TBA founder and chairman Thomas "Jock" Weaver will serve as consultant during the transition and then is expected to leave the company.

TBA produces concerts and entertainment for fairs, festivals and corporate events, as well as such sponsor-driven activities as the Fruit of the Loom Country Fest and Hard Rock RockFest. It also manages a number of acts including Brooks & Dunn, CeCe Winans, Jaci Velasquez and 4Him.

RAY WADDELL

A majority of Americans believe the music industry should not sue people who illegally download music from the Internet. So say the results of a new survey by FindLaw released June 29. According to the survey, conducted by research firm Ipsos, 56% of adults oppose the lawsuits and 37% support them. The survey found that opposition to the lawsuits was much higher among younger people. Opposition to the lawsuits was also higher among people with lower incomes. One thousand adults were surveyed, with a margin of error of plus or minus 3%. The poll comes a week after the Recording Industry Assn. of America filed suit against 482 alleged infringers.

BILL HOLLAND

Metallica and Jet are among the acts scheduled to make guest appearances on Fuse's new "Daily Download" series, which premiered June 28. The daily music-countdown show is based on the most popular legal music downloads in the United States, according to data culled from Nielsen SoundScan, the iTunes Music Store and Napster. Fuse will offer some of the music featured on the program as free downloads at fuse.tv (*Billboard*, April 24). Tower Records and online greeting company Blue Mountain will provide the downloads.

CARLA HAY

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

Stanley Gortikov Dies

Ex-RIAA Chief Moved Group To D.C., Weathered PMRC Storm

BY BILL HOLLAND

The man credited with bringing the Recording Industry Assn. of America into the modern era has died.

Stanley M. Gortikov led the trade group from 1972 to 1987. He died June 24 of natural causes at his Brentwood, Calif., home. He was 85.

Gortikov moved RIAA headquarters from New York to Washington, D.C., in 1986 to increase its profile among the nation's policy-makers. He was the last RIAA chief to come to the job with record company executive experience.

Before Gortikov's tenure, the trade group rarely focused on Washington. It formed in 1952 to help standardize playback methodology for high-fidelity LPs and set in place the gold record certification program.

Gortikov is remembered for his low-key, courtly manner. He guided the industry through controversy in the mid-'80s, when federal lawmakers and such groups as the Parents Music Resource Center criticized labels for releasing records with explicit lyrics.

THE CAPITAL YEARS

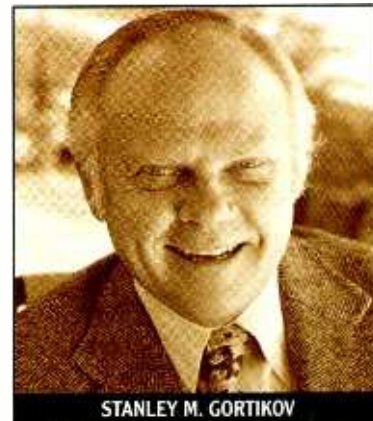
The debate over lyrics and artistic freedom resulted in a now-famous 1985 hearing before the Senate Subcommittee on Communications.

Gortikov argued that proposed rating systems were unworkable and that the great majority of the industry's releases promoted positive values.

Recording artists invited to the hear-

ing, notably the late Frank Zappa, called any content-based rating system tantamount to censorship.

In November of that year, Gortikov's RIAA reached a compromise. Member companies agreed to print a generic label on the covers of records with



STANLEY M. GORTIKOV

potentially objectionable lyrics.

"He was a real gentleman in every sense of the word," former RIAA chairman/CEO Hilary Rosen says. "He took some hits on the decision to include a parental advisory warning. But looking back on it now, the truth is, the parental advisory [sticker] helped the industry over the years to be able to respond to subsequent attacks on content."

"Stanley loved the record business," Rosen continues. "He was the one who really built the RIAA into an institution that the companies could rely on."

Gortikov will also be remembered for his efforts to ensure that law-

makers drafting the 1976 Copyright Revision Act retained protections for sound recordings.

He led the RIAA's early outreach to law enforcement with an eye on cracking down on counterfeiting and piracy.

"Piracy was an abiding concern for Stan, to the point of making it a moral issue," says Jason S. Berman, chairman/CEO of the International Federation of the Phonographic Industry.

Berman made an ironical point of saying he was answering his cell phone in the middle of an anti-piracy meeting—17 years after Gortikov began raising the issue. "He was consumed by it."

Gortikov strongly criticized the practice of home taping, saying that rampant copying would kill sales. However, unlike Hollywood studios in the Betamax case, the RIAA never initiated a legal challenge to taping during the analog era.

Gortikov also fostered efforts to increase the number of black executives in the music industry.

RIAA president Cary Sherman first worked on RIAA issues as a young outside counsel during Gortikov's tenure.

"The music community has suffered a profound loss with the passing of Stan," Sherman says. "He was a potent and passionate voice for the record industry for more than 15 years—an indefatigable champion of free expression and copyright, diversity and human values."

"Beyond his enormous professional

(Continued on page 85)

Clear Channel Sued Over Stern

BY BILL HOLLAND and BRAM TEITELMAN

The same day that syndicated morning man Howard Stern announced nine new affiliates, two companies associated with his show sued Clear Channel Communications for \$10 million.

The suit was filed in U.S. District Court for the Southern District of New York June 30 by One Twelve, a New York outfit that provides Stern's management services, and Infinity Broadcasting East, the Federal Communications Commission licensee of WXRK, the New York radio station where the show is produced. One Twelve is an offshoot of the Don Buchwald & Associates talent agency.

The two companies charge that Clear Channel, the nation's largest radio station owner, broke contracts it had to air the Stern program in six cities and therefore violated license agreements.



STERN: SHOW ADDS NINE AFFILIATES

One Twelve and Infinity accuse Clear Channel of wrongfully failing to notify them that the show was being dropped as required by terms of the contracts. They also charge that they are owed license fees.

The complaint also takes a swing at Clear Channel chairman/CEO Lowry Mays for violating its licensing terms

in order to pacify and curry favor with federal lawmakers.

The suit states, "On Feb. 25, 2004, one day before its CEO was to testify before Congress regarding proposed legislation that would have increased penalties for 'indecent' broadcasts, Clear Channel, without any prior notice to or consultation with licensors, publicly announced that it would exercise a right it did not have under the license agreements: indefinitely to 'suspend' broadcasts of the programs."

Clear Channel, facing complaints from federal regulators for indecent programming of on-air talent, dropped Stern in February from stations in Florida, California, Pennsylvania, New York and Kentucky.

"Howard Stern is the only one who has broken the law," Andy Levin, Clear Channel executive VP/chief legal officer, said in a statement. "His contract explicitly requires his show to comply

(Continued on page 83)

Technology Makes Music Flashier, But It Lacks Fire Less Noise, More Soul

If you want to make God laugh, it has been said, tell her your plans. We live in an era when, as no one need be reminded, many assumptions have come into question. These are most clearly on display in the geo-political realm. But the music industry has also hit some areas of turbulence.

Didn't the arrival of digital technology herald a new era of aural improvement (with attendant sales) comparable to the leap represented by the vinyl record over the wax cylinder?

Wasn't it safe to assume that a growing population would imply an expanding universe of consumers? And wouldn't the deregulation of media ownership better serve the free market?

How's that working out? John Lennon had it right: "Life is what happens to you while you're busy making other plans."

And so, having taken a few steps into a new millennium, there seem to be more questions than answers, more pesky contradictions and a need for fresh thinking.

The contemporary era is characterized by an ability to make better and better representations of less and less substance.

Indeed, it is increasingly possible to construct musical production so perfect it lacks the beauty, intrigue and welcome seduction of mystery. Imagine the number of genre-defining songs that simply would not sound like themselves if they were produced today.

The current assumption, obvious on its face, is that anything that is recorded will be a better representation of the original performance if it is captured on technically sophisticated (read digital) equipment.

In a visual context, according to this logic, the original episodes of "The Twilight Zone" would have been improved if they had been shot in color.

The truth is, they would not be better. Because what is at work here is something that does not fall within the purview of schematics alone. Rather, it's about feel.

Music faces the same unavoidable question: It's better production, but is it better music?

Today, it is possible to establish a groove, throw in a clever hook, maybe sample somebody else's idea from a while back, subject the resultant constituent elements to a tsunami of processing and then reassemble the various pieces like so many Legos via

tion ends there.

No one should labor under the illusion that there are great quantities of great music being made at all times. There are rhythms to these things, an ebb and flow. And it serves no purpose to rail against cultural and creative moods.

Still, we are in a time when the soundtrack to "O Brother, Where Art Thou?" can, by the simple force of its eloquence, be embraced by a mass audience that no major-label executive could have anticipated.

It is a moment when technological wonders are available to a craftsman of the stature of mastering engineer Bob Ludwig to bring refinement and integrity to the production of music, all in service of the song.

Back when the Beatles were exploding across the American cultural landscape, Arkansas Democratic Sen. J. William Fulbright said: "We must dare to think about 'unthinkable things,' because when things become 'unthinkable,' thinking stops and action becomes mindless... we must think and talk about our problems with perfect freedom."

We are talking about the music that, after 40 years, carried Paul McCartney to Red Square and the welcome of a former officer of the KGB.

This is music that can change the world.

The minds, the hearts, the voices, the tools: They're all available. And there are millions of souls out there, loving, dancing, struggling with life and pain and hope, all waiting to hear something redolent of what is good and enduring about the human spirit.

Our allotment of time and energy is so small. Let's get to work.

David Flitner composes and records with the band Thinline in New Hampshire.



the ubiquitous Pro Tools. It's catchy, it pumps and pulses through one's speakers—and is shortly thereafter forgotten.

Why? Because, as Gertrude Stein so indelicately put it, there's no there there.

It's just product; shimmering, enticing confection. Gotta have it. And then, a few months later, you're asking: Now, what was the name of that act again?

Eventually, the accountants at the labels report depressed sales, the executives struggle to make sense of fickle consumer tastes and industry lobbyists and lawyers are left to make accusations about piracy. Copyright infringement is, clearly, a legitimate and compelling problem. But the larger problem is not going away if the conversa-

Letters

Where Are The Black Musicians?

I own an independent record company, and I have a problem with the recording industry in the United States leaving black musicians out of the recording mix 90% of the time.

When you see black performers on TV, 90% of the time they're performing with a DJ or a tape of recorded music. But when you see white artists, they have real instruments 99% of the time.

In addition, white artists don't sample other people's music. The white artists

are allowed to create new music, even though most of the time it's inspired by black blues and soul musicians/performers in the first place.

It makes the white performer/artist look and sound great. There's nothing wrong with that; that's how it should be. But it should be like that for all performers, regardless of their color.

You very seldom hear new black original music anymore. It's sample this, sample that. Black people/musicians

have just about lost their musical soul.

One factor that contributes to this is that there are virtually no musical instruments distributed in the black public schools throughout the United States—a majority of music programs have been cut. Thus, there's a very low percentage of black youths learning how to play instruments in public schools.

James Wright
aka Jay-Double-You
Atlanta

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

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Information Group

Executive Editor: KEN SCHLAGER

BUREAUS

Los Angeles: Melinda Newman (Bureau Chief) 5055 Wilshire Blvd., Los Angeles, CA 90036; Phone: 323-525-2300; Fax: 323-525-2394/2395

San Francisco: Scott Banerjee (Bureau Chief) 300 Montgomery Street, Suite 201, San Francisco, CA 94104; Phone: 415-291-9999; Fax: 415-398-4156

Washington, D.C.: Bill Holland (Bureau Chief) 910 17th St. N.W., Suite 215, Washington, D.C. 20006; Phone: 202-833-8692; Fax: 202-833-8672

Nashville: Phyllis Stark (Bureau Chief) 49 Music Square W, Nashville, TN, 37203; Phone: 615-321-4290; Fax: 615-320-0454

Miami: Leila Cobo (Bureau Chief/Latin) 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149; Phone: 305-361-5279; Fax: 305-361-5299

London: Emmanuel Legrand (Bureau Chief) Endeavour House, 189 Shaftesbury Ave., London WC2H 8TJ; Phone: +44 (0) 207-420-6003; Fax: +44 (0) 207-420-6014

New York: 770 Broadway, New York, N.Y. 10003; Phone: 646-654-4400; Edit Fax: 646-654-4681; Advertising Fax: 646-654-4799

EDITORIAL

Managing Editors: Carolyn Horwitz (Billboard.BIZ) 646-654-4680; Barry Jeckell (Billboard.com) 646-654-5581; Thom Duffy (Special Publications) 646-654-4716

Senior Editors: Melinda Newman (Music) 323-525-2287; Marc Schiffman (News) 646-654-4708; Phyllis Stark (Country) 615-321-4284

Senior Writers: Scott Banerjee (Technology) 415-291-9999; Jim Bessman (Publishing) 212-246-0795; Ed Christman (Retail) 646-654-4723; Leila Cobo (Latin) 305-361-5279; Brian Garity (Business) 646-654-4721; Carla Hay (Film & TV Music) 646-654-4730; Bill Holland (Government) 202-833-8692; Gail Mitchell (R&B) 323-525-2289; Chris Morris (Independents) 323-525-2294; Michael Paoletta (Dance) 646-654-4726; Deborah Evans Price (Country/Christian) 615-321-4292; Ray Waddell (Touring) 615-321-4245; Christopher Walsh (Musical Instruments/Pro Audio) 646-654-4780

Staff Writers: Rashaun Hall (Rap) 646-654-4679; Jill Kipnis (Home Video) 323-525-2293

News/Reviews Editor: Jonathan Cohen (Billboard.com) 646-654-5582

Associate Editors: Troy Carpenter (Billboard.BIZ) 646-654-4904; Katy Kroll (Special Publications) 646-654-4709; Margo Whitmore (L.A.) 323-525-2322

Copy Chief: Chris Woods; **Copy Editors:** Jackie McCarthy, Wayne Robins

Art Director: Jeff Nisbet

Editorial Assistants: Sarah Han (N.Y.) 646-654-4605

Contributors: Fred Bronson, Ramiro Burr, Catherine Applefeld Olson, Dan Ouellette, Christa Titus, Steve Traiman, Anastasia Tsioucas

GLOBAL

London: Emmanuel Legrand (Bureau Chief/Global Editor) 011-44-207-420-6155; Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069; Lars Brandie (Global News Editor) 011-44-207-420-6068

Bureau Chiefs: Christie Elezer (Australasia), Larry LeBlanc (Canada), Steve McClure (Asia), Wolfgang Spahr (Germany) **Contributing Editors:** Sam Andrews, Juliana Koranteng, Paul Sexton, Nigel Williamson

CHARTS & RESEARCH

Associate Publisher: MICHAEL ELLIS

Director of Charts/Senior Analyst: GEOFF MAYFIELD (L.A.)

Chart Managers: Bob Allen (Boxscore, Nashville), Keith Caulfield (Pop Catalog, Soundtracks, Production Credits, L.A.), Anthony Colombo (Mainstream Rock, Modern Rock, Spotlight Recaps), Ricardo Companioni (Dance, Latin, Classical), Mary DeCroce (Kid Audio, Blues, Nashville), Wade Jessen (Bluegrass, Country, Christian, Gospel, Nashville), Geoff Mayfield (The Billboard 200, Heatseekers, L.A.), Patrick McGowan (Adult Contemporary, Adult Top 40, Video, L.A.), Gordon Murray (Billboard Research, Electronic, Jazz, New Age, World Music), Minal Patel (R&B/Hip Hop, Reggae), Silvio Pietrolungo (The Billboard Hot 100, Top 40 Tracks), Paul Pomret (Hits of the World, London)

Chart Production Manager: Michael Cusson

Associate Chart Production Manager: Alex Vitoulis

Archive Research: 646-654-4633

INTEGRATED SALES, EVENTS & BRAND MARKETING

Vice President, Integrated Sales: JOSEPH GUERRIERO

Associate Publisher/International: GENE SMITH

Advertising Directors Europe/U.K.: Frederic Fenucci +44 (0) 207-420-6075

Asia-Pacific/Australia: Linda Match 612-9440-7777; Fax: 612-9440-7788

Japan: Aki Kaneko 323-525-2299 **Latin America/Miami:** Marcia Olival 305-864-7578; Fax: 305-864-3227 **Mexico/West Coast Latin:** Daisy Ducret 323-782-6250

Caribbean: Betty Ward 954-929-5120, **Nashville:** Cynthia Mellow 615-293-6786 (Touring)

Advertising Directors New York: Johanna Johnson 646-654-4707, Peter Weinstock 646-654-4710

National Consumer: Suzanne Lang 646-654-4699 L.A.: Aki Kaneko 323-525-2299

Nashville: Lee Ann Photogio 615-321-4294

Classified/Directories: Jeff Serrette 646-654-4697

Advertising Coordinator: Mirna Gomez 646-654-4695

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Special Events Coordinator: Kelly Peppers **Special Events Associate:** Margaret O'Shea

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LICENSING & REPRINTS

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Marketing/Promotions Manager, Licensing & Events: Barbara Greninger 646-654-4675

Manager, Licensing, Sales & Reprints: Angeline Biesheuvel 646-654-4677

CIRCULATION

Circulation Director: MARIANN MOERY

Associate Circulation Director: Linda Lam **Circulation Manager (Group):** Michele Larsen

Assistant Circulation Managers: Rita Curanovic, Marlene Hazzard **International Circulation Marketing Director:** Ben Eva (London)

International Subscriptions Marketing Manager: Karen Griffith (London) **International Circulation Marketing:** Paul Bindgen (London)

Subscriptions: 800-562-2706 (U.S.) 818-487-4582 (Outside U.S.)

PRODUCTION

Production Director: TERRENCE C. SANDERS

Advertising Production Director: Lydia Mikulko

Assistant Advertising Production Manager: Chris Dexter

Editorial Production Supervisor/QPS Administrator: Anthony T. Stallings

Specials Production Editor: Marc Giquinto **Systems/Technology Supervisor:** Barry Bishin

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Advertising Graphic Artist: Ray Carlson

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Jones, Starbucks Plan For 'Future'

Starbucks Coffee is the exclusive North American distributor for the "We Are the Future" live concert disc out July 2.

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In addition to donating 100% of the purchase price, Starbucks paid for the manufacturing of the disc and will promote it with ads in

The New York Times and Entertainment Weekly as well as in a number of large-market alternative weeklies, says David Brewster, director of Hear Music at Starbucks.

"Our primary function was to launch this project in a nouvelle way, and Starbucks was it," says Scott Painter, executive director at



SKILLET: THEIR ESTABLISHED CHRISTIAN FAN BASE IS APPEALING TO MAJORS

Majors Turn To Christian Acts For A&R Inspiration

BY DEBORAH EVANS PRICE

NASHVILLE—Independent record companies have long served as farm teams that provide major labels with a fresh crop of talent. But lately mainstream A&R execs are looking to the Christian community as the breeding ground for the next big thing.

Sparrow Records band Switchfoot had established a following before inking a deal with Columbia. Ardent Records act Skillet now has a mainstream deal with Lava. And in the wake of MCA's merger with Geffen, which resulted in Pillar leaving MCA, the quintet is again entertaining offers from several major labels while remaining on Flicker. Additionally, major labels are courting at least two other Christian acts.

"Mainstream labels have picked up on the fact that some of these bands, particularly ones that have developed as a band in the summer camp or youth group culture, come into their first record with a significant amount of support," Provident Label Group president/CEO Terry Hemmings says. "They aren't as dependent on a mainstream hit to get sales. They have a fan base out there that rallies around them immediately."

When that base rallies, sales surge. "We have always looked for bands that have fan bases," Lava senior VP Andy Karp says. "Skillet's last record had sold about 125,000... Any time you find a band that [has] a base like that, it certainly makes it something more appealing to majors... It just increases the potential that you can take the band

to a wider audience. The majors have become aware that there are bands out there in this [Christian] marketplace that are doing very, very well."

Scoring deals with mainstream labels isn't a new phenomenon for Christian artists.

Amy Grant started the trend in the '80s when she continued to record for Word's Myrrh imprint while inking a deal with A&M. Others have followed, most notably Squint Entertainment's Sixpence None the Richer, which began in the Christian market before reaching a mass audience with the single "Kiss Me." (The group recorded for Reprise before disbanding earlier this year.)

ForeFront Records' Stacie Orrico was hand-picked by Virgin Records president Matt Serletic to receive a push to the mainstream market. Jars of Clay, P.O.D., Evanescence, Lifehouse and other bands have roots in the Christian community, while members of bands such as Creed have also been open about their faith.

"Their eyes have been opened and they're making moves," Charlie Lico, president of Nashville-based CL Entertainment, says of major-label execs. "The kids that are buying these records are the same kids. They listen to general-market radio and they buy their records [at] both general market and CBA [Christian Booksellers Assn. retailers]. We're dealing with the same audience."

The professionalism Christian acts develop through touring is another appealing factor. Q Management president

(Continued on page 15)

The Beat

By Melinda Newman
mnewman@billboard.com



Josh Groban and others captured at a May 16 charity concert in Rome.

The concert and CD benefit Quincy Jones' We Are the Future foundation, which is working with Rome-based Global Forum to create children's centers in war-torn countries.

Jones tells *Billboard* he started the foundation because "celebrity is a currency, and you have to know where to spend it. Doing nothing is no longer an option. It's about building bridges back to the rest of the world. It's no joke what's going on out here."

The CD sells for \$12.95 in the United States and \$16.95 in Canada.

WATF. "For a new charity foundation that doesn't have the brand awareness that a longstanding one has, we recognize that being part of the popular culture through a company like Starbucks is an integral piece of establishing who we are."

The exclusive with Starbucks ends Aug. 3, at which point Painter says the foundation will announce further U.S. distribution plans potentially through "online initiatives and corporate partnering."

Outside the States, Painter expects distribution to go through more traditional channels, although no plans are definite. The foundation is also considering tailoring the CD for each territory.

WATF's goal is to raise \$25 million this year to fund six youth centers. Painter says that through the concert and private donations, "we're already a third of the way there."

Starbucks hopes to raise an additional \$1 million through CD sales.

Painter expects the concert to become an annual event. "Twenty years ago, [Jones' brainchild] 'We Are the World' defined a generation," Painter says. "This is much more about creating not just a moment but a mission, a recurring platform for communicating the themes that children are victims of war and we need to do something."

DISNEY DEALS: Buena Vista Music Group has inked a deal with singer/actor Jesse McCartney.

The pact extends beyond the tradi-
(Continued on page 12)



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The Beat

Continued from page 11

tional record deal. According to BVMG, it will also participate in publishing, touring, merchandising and endorsements.

McCartney, a former member of boy band **Dream Street**, stars on the new **WB** series "Summerland."

His label debut will come out Sept. 28 on **Hollywood Records/BVMG**.

BVMG has at least one other act on its roster who has made a multifaceted deal with the company. **Hollywood Records' Polyphonic Spree** inked a deal last summer with the company that included giving BVMG a piece of the Spree's touring revenue (*Billboard*, June 21, 2003).

BULLY PULPIT: **Bullygoat Records** has signed New York rock band **Bloodsimple**. **Mudvayne** vocalist **Chad Gray** runs **Bullygoat**, which **Warner Bros. Records** distributes. This is **Bullygoat's** first signing.

Bloodsimple last year opened for **Mudvayne**—which remains signed to **Epic**—as well as for **Life of Agony**, **Biohazard**, **Anthrax** and **Clutch**.

Bloodsimple is recording its label debut in Vancouver with producer **Ggarth Richardson**.

STUFF: **The Rape, Abuse & Incest National Network** will herald its 10th anniversary with the release of "For the Next X: A Benefit CD for RAINN."

The charity CD, out July 27, will include tracks from a number of acts, including **RAINN** founding member **Tori Amos**, **Matchbox Twenty**, **Michelle Branch**, the **Indigo Girls** and **Ben Jelen**.

The disc can be preordered at rainn.org for \$9.99. The price rises to \$12.99 the day of release. According to **RAINN**, 100% of the proceeds go to the organization.

Christina Aguilera is working on two new albums, according to a posting on her Web site.

The singer, who canceled her summer tour to rest her voice, is writing and recording a pop album and a second Spanish-language disc.

No word on the direction for the music, but **Aguilera** states in her posting that "I'm flirting with kind of this old-Hollywood feel."

Her last **RCA** album, 2002's "Stripped," has sold 3.7 million copies, according to **Nielsen SoundScan**.

GOING TO THE GO-GO: On Aug. 24, **Gibson Guitar** will host **Gibson a Go Go—L.A. Rock Show** at the **Whisky** in **Los Angeles**.

The evening, which will include a performance by **Atlantic** act **Shinedown**, will serve as a showcase for a number of unsigned acts that will compete for an opening slot on **Shinedown** dates as well as for **Gibson** gear and other prizes.

FTC Unlikely To Intervene In Sony-BMG Merger

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

The **Federal Trade Commission** will soon get its chance to decide whether to challenge the merger of the recorded-music divisions of **Bertelsmann AG** and **Sony Music Entertainment**.

Sources here forecast the merger will probably pass muster at the FTC, which reviews potential entertainment business combinations under federal antitrust guidelines.

On June 17, European Union competition commissioner **Mario Monti**, after a six-month probe of the betrothed corporate couple, found that the evidence of possible price collusion and market dominance was not solid enough to block the venture. He is expected to recommend in favor of the union (*Billboard*, June 26).

Sources say FTC action—if any—will begin this month.

The FTC typically does not closely review mergers that already have received EU approval, antitrust experts in Washington say. The sense is that the EU's decisions are

informed by a detailed examination of companies' business operations.

"The EU is very transparent about what it does," says **Bert Foer**, president of Washington, D.C.-based **American Antitrust Institute**. "So there's probably a very detailed explanation of its decision available."

They also say that unless the agency—which operates under the pro-business **Bush** administration—finds new evidence of collusion that the EU overlooked, the Sony-BMG marriage will proceed.

Any chance of FTC action is further dimmed by its pending change in leadership. The commission will lose its chairman, **Timothy Muris**, this summer. His successor, **Deborah Majoris**, a veteran antitrust official at the Department of Justice, has not yet been confirmed.

Other factors are subject to interpretation. One source suggests the merger could skirt FTC scrutiny because it is being positioned as a partnership rather than a new corporation. As such, it might not trigger a 30-day review under the Hart-Scott-Rodino Antitrust Improvement Act that established merger notification. But Foer says that the FTC could

still step in. "Whether or not it's a partnership does not preclude a review," he says.

An FTC spokesperson, speaking of general commission guidelines, agrees. "There are certain exemptions for filing under Hart-Scott-Rodino, but that wouldn't prevent the FTC

Legal Matters

from initiating an investigation."

Foer says that given the current political climate, it is unlikely the FTC will intervene. "The further concentration and consolidation of media is going on everywhere, and the government is doing nothing to stop it," he says. "In fact, government is doing its best to promote it."

What's more, the proposed merger is no longer on congressional radar and, in fact, has tacit Senate approval.

In November, Sen. **Mike DeWine**, R-Ohio, chairman of the Senate Antitrust Subcommittee, announced plans to hold an oversight hearing on the merger.

However, a spokesman for the Ohio Republican tells *Billboard*, "The senator was going to call a hearing because of other merger proposals circulating at the time."

But those deals never panned out. "Now [DeWine] no longer believes it is necessary to look at the Sony-BMG deal," the spokesperson says.

The FTC does not comment on current investigations, but *Billboard* senior writer **Ed Christman** reports that the commission has already reached out to U.S. retailers for their opinions.

It helps that the proposed joint venture is limited to Sony and BMG's recorded-music business. It does not include the companies' music publishing, physical distribution or manufacturing divisions. Sony's recorded-music business in Japan is also not part of the deal.

The merger, of course, would reduce the number of major U.S. record companies from five to four. Currently, those five companies

create, distribute or manufacture about 90% of the recorded music in America.

In 2003, Sony alone posted a 13.2% worldwide market share; BMG was at 11.9%, according to figures from the **International Federation of the Phonographic Industry**. **Universal Music Group** was No. 1 worldwide at 23.5% but would be No. 2 in a post-merger world.

In the United States, BMG had 15.4% of the market last year, according to **Nielsen SoundScan**; Sony had 13.7%. UMG was No. 1 with a 28% share. A combined Sony and BMG would have beaten UMG by a nose.

In America, first-half 2004 figures show that BMG is up to a 16.8% share, while Sony is at 13.8% of the market. UMG leads the pack of five with 28% but again would drop to No. 2 if the merger goes through.

The combined company would also be the king of catalog. Sony and BMG's vaults contain approximately 2 million recordings—from recent hits to more heritage recordings from the past century—which is more than any other company.



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Music

It's 'Feel Good' Time For BMI's Christian Writers

Steven Curtis Chapman, Bob Herdman, Will McGinniss and Mark Stuart were named songwriters of the year at the annual BMI Christian Music Awards June 21 in Nashville.

Chapman, BMI's 2001 and 2003 Christian songwriter of the year, was recognized for his hits "All About Love" and "How Do I Love Her."

Stuart and McGinniss are members of **ForeFront** band **Audio Adrenaline**. Herdman, a founding member of the group, came off the road to run the band's label, **Flicker Records**. The threesome were cited for Audio Adrenaline's hits "Ocean Floor" and "Pierced," from its Grammy Award-winning album "Worldwide."

"It feels good," Herdman told Higher Ground after picking up his trophy. "We've been really blessed. Songs are the reason we're here. Audio Adrenaline's live show

percentage of prize-winning songs through its companies **River Oaks Music**, **Sparrow Song** and **Up in the Mix Music**.

Other multiple award-winning publishers were **Bridge Building Music**, **Dwight Frye Music**, **Flicker U.S.A. Publishing**, **Lilly Mack Music**, **Peach Hill Songs**, **Warner-Tamerlane Publishing** and **Zomba Songs**.

The evening's hosts were **Joyce Rice**, director of writer/publisher relations, and **Thomas Cain**, senior director of writer/publisher relations, both of whom are based at BMI's Music Row office.

Citations of achievement were presented to 31 songs in five cate-

Johnson feels the song was divinely inspired. "This truly is one of those songs that was a gift," he tells Higher Ground. "Kim Williams and I had an incredible co-writer," he says of the heavenly

Higher Ground™

By Deborah Evans Price
dprice@billboard.com



input. "We left the song the way it came out. It has unconditional love in it and forgiveness, and there comes a time in all of our lives when we need it."

BMI's citations of achievement are measured by feature broadcast performances on U.S. radio and TV. The eligibility period for the Christian Music Awards ran from Jan. 1, 2003, through Dec. 31, 2003.

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

SIGNINGS: **Floodgate Records** has inked a deal with Florida-based group **Forever Changed**. The band recently completed a 36-city tour opening for such acts as **Anathello**, **Cool Hand Luke** and **the Violet Burning**. **Forever Changed** is slated to enter the studio in October for a spring 2005 release.

Phillips, Craig and Dean have signed a deal with **INO Records** and are working on their 10th album, "Let the Worshipers Arise," due Sept. 28. **Nathan Nockels** will produce the project, which will include new material penned by the trio.

NEWS NOTES: **Salem Communications** will host the 14th annual **Celebrate Freedom** concert July 3 at the South Fork Ranch outside Dallas. Sponsored by **Interstate Batteries**, the all-day event is free to the public and will feature performances by **Steven Curtis Chapman**, **Audio Adrenaline**, **Warren Barfield**, **MercyMe**, **SonicFlood**, **Point of Grace**, **the Katinas**, **FFH**, **Jump5**, **Kristy Starling**, **Anointed**, **NewSong** and **Phillips, Craig and Dean**. Last year's concert attracted more than 200,000 people.

On Oct. 21, Chapman will launch his 70-city **All Things New** tour with supporting acts **Chris Tomlin** and **Casting Crowns**.



BMI recognized the top Christian songwriters and publishers during the annual BMI Christian Music Awards June 21 at the company's Nashville office. Pictured, from left, are BMI director of writer/publisher relations **Joyce Rice**, **EMI CMG Publishing** president **Eddie DeGarmo**, song of the year winner **Joe Beck**, songwriter of the year **Bob Herdman**, "Three Wooden Crosses" writer **Doug Johnson** and BMI executive VP **Del Bryant**.

keeps people wanting to come back but, ultimately, it's the songs that connect with people."

Joe Beck and **Chad Chapin's** "To Ever Live Without Me" was BMI's song of the year. It was recorded by **Avalon's Jody McBrayer** for his solo album, "This Is Who I Am," and was published by **CEC Animal Music** and **EMI CMG Music Publishing**.

EMI CMG Music Publishing was named Christian publisher of the year, scoring six songs on BMI's annual most-performed list: "To Ever Live Without Me," "All About Love," "How Do I Love Her," "Song of Love," "Ocean Floor" and "Pierced." The publisher had the highest

gories: adult contemporary, Christian hit radio, contemporary/traditional gospel, rock and Southern gospel.

A special award was presented to **Doug Johnson** in recognition of **Randy Travis'** hit "Three Wooden Crosses." Penned by Johnson and **Kim Williams**, the song has won song of the year accolades from the **Academy of Country Music**, the **Country Music Assn.**, the **Christian Country Music Assn.** and **Nashville Songwriters Assn. International**. Johnson received a citation of appreciation that recognized the song's message, which has "renewed faith in millions of listeners around the world," according to the citation.

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Christian Acts

Continued from page 11

Zachary Kelm, who represents Skillet, says the band is "a little more road-worthy because they went through those first three or five years of working out the kinks. They know what works for them live and what doesn't."

"It's not the same as signing a new band that hasn't been out on the road and doesn't know how to make their music translate to the fans and make that connection. When you have bands like Skillet, Pillar, Switchfoot and P.O.D. that are really savvy with their fan base, that connection is one that keeps them out on the road. Who wouldn't sign that kind of band?"

Pillar lead vocalist Rob Beckley agrees. "The industry doesn't have the money like they used to to develop artists. They are going to look for a band that is already developed and already established. Bands like Skillet and Pillar [have] been doing it for years. We've played 1,500 shows, we know what it takes to do a live performance, so they definitely see that as a plus."

WHEN TWO WORLDS 'COLLIDE'

For an artist, having a mainstream label lend major muscle is a great way to advance a career. Lava added one new track, "Open Wounds," to Skillet's previously released Ardent album "Collide." The new set bowed May 25, and the band is touring this summer with Saliva.

"We believe our music is about a message," Skillet lead vocalist/principal songwriter John Cooper says. "The more people who hear that message the better. The message of 'Collide' is about having faith when you're living in a world that is only providing you with fear."

Skillet's current single, "Savior," is gaining ground at rock radio. "We are on over 50 rock stations so far, and people have responded well to the song," Karp says.

Ardent's Jody Stephens introduced Karp to Skillet. "While there was some great songs on other records, this was the first time where the lyrics were tight enough and the songs were solid enough, so everything was kind of palatable for the general market," Karp says.

But Karp is quick to add that it's not about "changing your message. It's more about making it subtle enough that if people want to appreciate that side of it, they can, but if they don't, it doesn't necessarily push them away."

IT ALL BEGINS WITH A SONG

The quality of the music is the major attraction luring mainstream labels to the Christian market. Several mainstream executives, including EMI Music North America chairman/CEO David Munns and Columbia director of A&R research Peter Visvardis, attended

this year's annual Gospel Music Assn. convention in April.

"Independent Christian labels have been making better music in the last several years," Flicker Records GM Troy Vest says. "Pillar is a perfect example. 'When they signed with MCA, it's not necessarily because they were a Christian band. It was great rock'n'roll [and] very relevant to what is selling."

Pillar remains on Flicker. Its June 15 release, "Where Do We Go From Here," debuted at No. 3 on the Top Christian Albums chart and No. 74 on The Billboard 200. The band is currently negotiating with three major labels, but it will also remain on Flicker, which isn't

but the bias has lessened during the past decade.

"There was definitely a stigma attached to the Christian market that came out of the '80s," Karp says. "Once Nirvana and Pearl Jam changed contemporary rock music, it seemed like the Christian music was very much caught in an '80s thing for a few years beyond the general market."

He credits acts like dcTalk and Sixpence None the Richer with changing attitudes. "Matt Slocum's lyrics don't come off as preachy particularly," he says of Sixpence's principal writer. "They are very well-constructed. The metaphors and imagery are as intelli-



PILLAR: NEGOTIATING WITH MAJORS BUT LOYAL TO FLICKER

waiting for a mainstream partner.

"We are already moving full force ahead like this is a mainstream rock release," Vest says. "We shipped more units outside of Christian retail than to Christian retail. We are working active rock [radio] ourselves. We are doing all the things that need to be done on the Christian side, but we are also being very, very overt in treating this as a mainstream rock record."

It used to be difficult for a Christian act to be accepted at mainstream radio,

gent as any good lyric writer anywhere... And with dcTalk, 'Jesus Freak' was a big record in terms of [changing] my perception of that market, because the songs were great."

When it comes to signing a mainstream deal, Hemmings urges artists to understand that commerce is the new master. "It is more of a hit-driven market on the mainstream side," he says. "If the act doesn't have a hit record, then [the labels] cut them. It's not for everybody."

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Schneider Plants Her Own 'Garden'



Photo: Elaine Criscione

SCHNEIDER: RECORDING IS LIKE CHILDBIRTH

For New York-based composer/arranger/big-band leader **Maria Schneider**, recording an album can be an absolutely exhausting endeavor. That's one reason it took her four years to deliver a new CD, the self-produced and self-issued "Concert in the Garden," available July 1 exclusively on her Web site (mariaschneider.com).

"Every time I make an album, I'm completely wasted," she says. "I write music that is complex and detailed, then have to rehearse a large band whose members are all on different schedules. It seems like the torture doesn't stop. But it's like having children. Once they're born, you forget the labor pains and are ready to give birth to another."

"Concert in the Garden" is a compelling and highly imaginative disc that features the **Maria Schneider Orchestra** negotiating her brilliantly arranged twists and turns on three long pieces. Each was commissioned: the title work by the Kaye Playhouse at New York's Hunter College, the three-part "Three Romances" by the University of Miami School of Music and "Buleria, Solea y Rumba" by Jazz at Lincoln Center.

Featured soloists include gui-

tarist **Ben Monder**, pianist **Frank Kimbrough**, flugelhornist **Ingrid Jensen** and tenor saxophonist **Donny McCaslin**.

"Improvisational music doesn't have to follow a template," Schneider says. "What I love about writing for improvisers is how it makes for the ultimate connection among people. I put my music out unfinished. I need the players to come forth to complete it. That's the beauty of jazz. It's a spiritual thing. God is in the betweenness of two people."

Schneider opted to release "Concert in the Garden" herself for several reasons. Even though her three earlier **Enja** studio albums—"Evanescence" (1994), "Coming About" (1996) and "Allégresse" (2000)—were critically acclaimed and afforded her exposure in the jazz world, she lost money on each. She figures she has a better shot at a profit with the DIY method. But she also wanted to reach out to her fans.

"Everyone says the Internet is so cold," says Schneider, whose Web site

is powered by **ArtistShare**. "For me, it has been just the opposite. I've made connections with people and have been able to sell them my scores as downloads as well as provide pointers on how to work with my music. It makes for a good business model."

JAZZ AWARDS: There was no red carpet outside of B.B. King's Blues Club and Grill June 15 in New York. But inside, jazz royalty—including bassist

Golson's latest album, "Terminal 1."

The CD features music inspired by "The Terminal," **Steven Spielberg's** new **DreamWorks SKG** film. In the motion picture, **Tom Hanks'** character seeks an autograph from Golson, who has a cameo appearance.

The **National Endowment for the Arts** Jazz Master who composed classic jazz repertoire also receives the retrospective treatment in late August, when **Mosaic Records** reissues the seven-CD set "The Complete Argo/Mercury Art Farmer Benny Golson Jazztet Sessions." It is available solely through mosaicrecords.com.

Rolling Stones drummer **Charlie Watts** slips into one of his finely tailored suits to play the jazz card again with his **Tentet** for a double album on **Sanctuary Records**. "Watts at Scott's," a live outing recorded at London jazz club Ronnie Scott's, will be released Aug. 24.

For her **Telarc Records** debut, pianist **Gerri Allen** returned to the studio for the first time in six years to record an album of originals and standards. "The Life of a Song," due Aug. 24, marks the reunion of the trio (Allen, bassist **Dave Holland** and drummer **Jack DeJohnette**) that backed vocalist **Betty Carter's** 1993 album "Feed the Fire." Allen's manager **Ora Harris** notes, "We all felt Betty's energy and spirit in these sessions."

Telarc VP of U.S. marketing **Rob Saslow** says, "Gerri Allen's move to Telarc signifies an important new jazz signing for the label. She has consistently demonstrated a bold, authoritative approach that receives deserved international attention and critical acclaim. Gerri's artistic vision and conceptual abilities are unique and exciting."

THREE DOT LOUNGE: Several jazz aces performed in a June 14 benefit concert that raised \$50,000 for the **John Kerry** presidential campaign at the **New York Society for Ethical Culture**. The all-star aggregation included vocalist **Dee Dee Bridgewater**, pianist **Brad Mehldau**, eight-string guitarist **Charlie Hunter**, saxophonists **Michael Brecker** and **Joshua Redman**, tap dancer **Savion Glover** with drummer **Jeff "Tain" Watts** and trumpeter **Nicholas Payton**... **Canadian Broadcasting Corp.** broadcaster/producer **Ross Porter** has been named president/CEO of Toronto's **CJRT (JAZZ.FM91)**, Canada's premier jazz station... The nonprofit **International Assn. for Jazz Education** and the industry advocacy group **Jazz Alliance International** have officially linked arms in their common mission of furthering jazz awareness and education... New on the book front is "Jazzwomen" (**Indiana University Press**), a collection of 21 interviews with vocalists and instrumentalists conducted by authors **Wayne Enstice** and **Janis Stockhouse**.

JAZZ
Notes™
By Dan Ouellette
douellette@billboard.com



Ron Carter and pianist **Cecil Taylor**—held sway at the eighth annual Jazz Awards program, presented by the **Jazz Journalist Assn.**

Attended by 550 musicians, journalists, photographers and industry execs, the event, hosted by comedian/activist **Dick Gregory**, included presentations of 40 awards voted on by JJA members. The show featured performances by guitarist **Doug Wamble** and saxophonist **Dewey Redman**. The highlight was **Joe Lovano** playing a moving soprano saxophone in tribute to **Steve Lacy**, who posthumously won the straight-sax honors.

Cassandra Wilson was on hand to pick up her top female vocalist award, as were **Roy Haynes** (drummer of the year), **Maria Schneider** (one each for composer and arranger) and saxophonist **Sam Rivers** (jazz reissue of the year for his **Blue Note** disc, "Fuschia Swing").

Keiko Jones, wife of the late drummer **Elvin Jones**, also attended and spoke to the crowd. No-shows included pianist **Dave Brubeck**, who was awarded the Lifetime Achievement in Jazz prize, and saxophonist **Wayne Shorter**, who scored musician of the year, top album ("Alegria" on **Verve**) and best small-ensemble honors.

Discretionary Awards were presented to members of the greater jazz community, including pioneering guitarist **Les Paul** and legendary recording engineer **Rudy Van Gelder**, as well as to such high-level corporate benefactors as **HIP Health Plan** VP **Arthur Barnes** and **E-Trade** CEO **Jarrett Lilien**.

On June 21, the JJA presented an auxiliary event in Los Angeles at the **Jazz Bakery**, where pianist **Horace Silver** and bandleader **Gerald Wilson** also received Discretionary Awards.

ON DECK: On June 22 **Concord Jazz** released tenor saxophonist **Benny**

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Road Novice Groban Grabs Crowds

BY RAY WADDELL

In a summer where good news is hard to come by, Josh Groban has emerged as a breakthrough touring act.

As he preps a 28-date summer tour that begins July 18 at the Savvis Center in St. Louis, Groban has made the leap from small venues to arenas and amphitheaters with remarkable ease in his first year on tour.

When the 23-year-old Groban began his first tour in January in Boise, Idaho, he had never performed more than a few songs in a row live.

"I didn't know what to fully expect," Groban says. "This was a trial by fire to learn, first, who's in the audience and, secondly, to see if I could put on a full show, as well as to see if I liked the road."

Groban's rapid rise on the road results from a coordinated effort by his agent (Gayle Holcomb at the William Morris Agency), manager (Brian Avnet), record label (Warner Bros.) and promoter (Clear Channel Entertainment).

"This is such a great story for our business," Holcomb says. "But outside of his team, no one seems to know the kind of business this guy is doing."

BRAND-NEW HEADLINER

The kind of business Groban is doing is impressive at any level, let alone a first-time headliner. He grossed almost \$10.4 million and drew 178,070 people during a 43-date run of primarily theaters January through May.

"We knew we had something, but we had no idea it would be this big, this quick," Avnet says. "To everyone's credit, we've kept ticket prices reasonable. People can get really greedy in this business, and we haven't done that."

The summer run, like the earlier leg that CCE promoted, is off to a strong start. Among the venues selling well are Boston's Tweeter Center, where he has sold 13,800 seats; Wantagh, N.Y.'s Jones Beach Amphitheater, where 12,200 seats are gone; and Colorado's Red Rocks Amphitheater, which sold out in two days.

CCE VP Nick Masters was an early



GROBAN: TOUR IS ALREADY A SALES SMASH

believer in Groban. "Last summer we offered him a long-term deal, which he passed on," Masters says.

Groban's handlers opted not to have the artist tour in support of his first album. "We wanted to build his base," Avnet says. "Gayle, Diarmuid [Quinn, executive VP at Warner Bros.] and I took a look at the lay of the land and decided to start him out small."

A busy promotional schedule also kept Groban from putting together a tour last year. "We definitely contemplated touring, but scheduling-wise, it didn't work," Quinn says.

As Groban prepped the release of his second album, "Closer," Masters says the competition to promote his concerts increased. "We got the tour primarily based upon our ability to market it," Masters says.

CCE's tour marketing components include use of the company's database to conduct direct marketing, an interactive e-card campaign that includes concert presale opportunities, national TV advertising and a wealth of local marketing and press.

"We had interest from everybody, but what intrigued us about Clear Channel were the marketing ideas," Holcomb says.

Team Groban has long held weekly meetings to strategize. Quinn says agent and manager were involved in all early marketing meetings, and when CCE became involved, it, too, helped plot the effort.

The fact that Groban is not a singles- or video-driven artist changes the game plan, Quinn says. "We don't live and die by those cycles, and consequently we

don't approach touring the same as mainstream artists."

GREETINGS FROM GROBANITES

Fans, the most fervent of which are known as Grobanites, responded.

"When we put tickets up [for the theater tour], the shows went clean in minutes; the most it took any of them to sell out was 20 minutes," Holcomb says. Some arenas were added to the first leg to supplement the theaters.

"I thought the epitome for me would be [playing] those great theaters, and some of them I'd love to play again and again," Groban says. "But the first time we pulled up to a hockey arena, with those 10,000 seats, everything just felt different. I walked

out of there on such a high."

Groban will have an opening act when he hits the sheds later this summer, primarily so he can take the stage after dark with his two-hour show.

On-sales for the summer run were coordinated among all parties. "We [made] sure whenever we put tickets up, we do it in conjunction with some other event and do the advertising that we would normally do for the album," Quinn says. "In this case, we knew we would advertise on Mother's Day, [CCE] knew they would put a tour up and we timed so it would work together."

So when tickets for the summer run went on sale, album sales spiked, Quinn says. Sales also rise when Groban performs in a market, he adds.

"Closer" has sold 3.5 million copies in the United States, according to Nielsen SoundScan. His self-titled debut has sold 4.1 million.

In the sheds, tickets will top out at \$75 for reserved, lawn tickets at less than \$30.

"We haven't even started the second half of all of our promotions for this tour," Masters says. One option: buy-one-get-one-free lawn seats for students. The promotion will tap a changing demographic in Groban's fan base, which started as predominantly older females.

Masters adds, "He's starting to get a large male following that was dragged to the show and ended up as part of the standing ovation."

U.K. Ticket Sales Scrutinized

BY JULIANA KORANTENG

LONDON—Leading ticket agencies, venue owners and concert promoters are welcoming the decision by the United Kingdom's Office of Fair Trading to investigate ticket sale practices and pricing—especially if it could lead to a clampdown on illegal ticket sellers.

"There are touts [scalpers] that sell tourists balcony seats and tell them they are the best seats or those who tell tourists to turn up at theaters for tickets that don't exist," says Nick Blackburn, London-based managing director of See Tickets, the largest U.K.-owned ticket agency and the second-largest after Ticketmaster U.K. "That should be a criminal offense that the government should go after."

London-based Peter Tudor, director of sales and marketing at Wembley London (owner of Wembley Arena), agrees. "One good thing that can come out of this is improved legislation against touts."

Peter Latham, COO of Clear Channel Entertainment U.K. Music in London, adds: "We welcome this inquiry, because the complaints are against agents that are at the more

unscrupulous end of the business."

On June 17, the OFT launched a fact-finding study into the ticketing business, which accounts for £100 million (\$183 million) of the £3 billion (\$5.5 billion) live-events sector.

It will examine whether agents use questionable methods that force consumers to pay overtly higher fees for tickets. These booking fees and handling charges can hike prices by as much as 30%, instead of the U.K. standard of 10%-12%, according to complaints filed with the OFT.

The study's results, to be published by year's end, will determine the effectiveness of consumer-protection regulations that cover misleading advertising and the terms of consumer contracts.

Additionally, it will look at exclusive arrangements between promoters and agents, which force consumers to buy tickets from only one source.

Official entertainment organizers and ticket sellers, usually members of industry-regulated STAR (Society of Ticket Agents and Retailers), say they support the study if it means taking a tougher stand against unauthorized ticket peddlers.

They do, however, support legiti-

mate reasons for markups, which they say should come to no more than 12% of the ticket price. When promoters put on an event, they allocate a certain number of tickets to the venue owner, which are sold through the box office, and the remainder is allocated to ticket agents.

To make a profit on their investment, legitimate agents charge buyers booking fees per ticket and a transaction fee for the total purchase. These markup fees cover sales taxes, credit card transactions, technology for online sales, staff, premises and other administrative costs.

"We also offer marketing services for the [events'] producers and promoters. We do want to make a fair return on our investment," Blackburn adds.

The OFT's move comes almost a year after the country's Consumers Assn. published a report titled "Foul Play" in October 2003 that damned the whole industry.

The report concluded that "ticket agencies may not have broken the law . . . but most broke industry codes of conduct, and some are ripping off theater-goers with sky-high charges."

But STAR members say their codes of conduct work when used properly.



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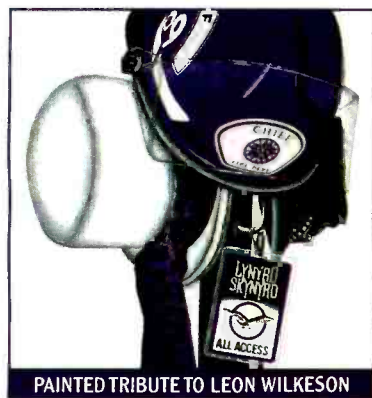
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Drummer Picks Up Brushes In Downtime

The long hours of downtime for touring artists have been well-documented in classic road songs like Bob Seger's "Turn the Page" and Jackson Browne's "The Load-Out," but one rocker has found a way to make that spare time productive.

Lynyrd Skynyrd drummer Michael Cartellone uses his ample free time on the road to tap into his other creative discipline, painting. His Road Series of five paintings each capture a color-themed snapshot of touring life.

Cartellone, a former member of **Damn Yankees** who has also toured with artists ranging from **John Fogerty** to **Cher**, studied art before he began playing the drums. He dreamed of being a cartoonist until he picked up the sticks at age 9, and "that quickly became an obsession," he says.



PAINTED TRIBUTE TO LEON WILKESON

He says the Road Series is truly a reflection of the touring environment. "I literally painted on the road, in hotel rooms," Cartellone says. "There's so much downtime, so I carried a sketch pad around to try and fill the time creatively. Then I realized I could actually paint on the road; I'd just have to downsize."

Each painting focuses on one aspect of the touring life, be it a hotel room in the morning or guitarist **Ricky Medlocke's** 1960 Gibson Les Paul Special and guitar tech gear. Each features a Skynyrd laminate somewhere on the canvas, and Cartellone says his art has been warmly received by the rest of the band.

"I have an agreement with the band, because I used the logo in the paintings," he says.

One standout piece in the series is the purple painting (pictured above) that focuses on late Skynyrd bassist **Leon Wilkeson**, who died in 2001. Wilkeson was nicknamed

"the Mad Hatter" for his penchant for wearing bizarre headgear onstage, two of which are depicted in the painting.

"The painting turned into an

On The Road
By Ray Waddell
rwaddell@billboard.com



unplanned tribute, because I began it while Leon was still alive," Cartellone says. "Leon was around when I was painting it, and he got a kick out of it. I think it will be special to Skynyrd fans."

Numbered and signed prints, 250 of each in the series, are available at michaelcartellone.com and are released in order of the colors of the prism. The first was available May 10, with additional paintings debuting every two months until the final print, Purple, is released Jan. 15, 2005.

Cartellone will show the originals in a New York gallery at that time, with proceeds from a silent auction for the complete set of prints going to charity.

NOT ALL LOOZERS: While the Lollapalooza tour may be belly up, life's not all gloom and doom for multiact touring packages on the road this summer.

Kevin Lyman, founder and producer of the Vans Warped tour, reports that the 10th anniversary edition is on track to hit 500,000 in ticket sales.

Linkin Park's Projekt Revolution is on target to meet the 12,000 to 15,000 per-night attendance projected by agency and management, according to **Michael Arfin** at **Writers & Artists Group International**.

Similarly, **Jane Holman**, producer of **Ozzfest** for **Clear Channel Entertainment**, tells *On the Road* that the tour is doing "just fine."

Still, a few would argue that it's tough out there this summer.

In addition to Lollapalooza, the plug has been pulled on the **Crusty Demons** extreme sports tour, as well as outings by **Britney Spears**, **Marc Anthony** and **Christina Aguilera**.

However, the latter three cited reasons other than ticket sales for the cancellations.

JULY 10 2004		Billboard®	BOXSCORE™	CONCERT GROSSES	
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER	
RED HOT CHILI PEPPERS, JAMES BROWN	Hyde Park, London June 19-20, 25	\$17,187,324 (£9,345,000) \$82.76/\$64.37	258,000 three sellouts	Clear Channel Entertainment-U.K.	
RED HOT CHILI PEPPERS, JAMES BROWN	Millennium Stadium, Cardiff, Wales June 23	\$4,126,408 (£2,268,005) \$81.87/\$63.68	62,703 63,000	Clear Channel Entertainment-U.K.	
PRINCE	Xcel Energy Center, St. Paul, Minn. June 16-18	\$3,615,429 \$76.75/\$49.50	60,044 three sellouts	Concerts West/AEG Live	
CELINE DION	The Colosseum at Caesars Palace, Las Vegas June 23-27	\$2,653,447 \$225/\$175/\$127.50/\$87.50	19,629 five sellouts	Concerts West/AEG Live	
PRINCE	Palace of Auburn Hills, Auburn Hills, Mich. June 20-21	\$2,274,438 \$77.50/\$49.50	39,009 two sellouts	Concerts West/AEG Live	
ELTON JOHN, JAMES BLUNT	Ipswich Town Football Club, Ipswich, England June 16	\$2,207,065 (£1,226,147) \$180/\$67.50	22,746 sellout	Ipswich Town Football Club, Creative Entertainment Group	
ELTON JOHN, SCISSOR SISTERS	Bristol City Football Club, Bristol, England June 11	\$1,944,569 (£1,080,316) \$108/\$67.50	21,840 sellout	Bristol City Football Club, Creative Entertainment Group	
SHANIA TWAIN, EMERSON DRIVE	Saskatchewan Place, Saskatoon, Sask. June 9, 11	\$1,580,249 (\$2,129,371 Canadian) \$85.34/\$66.42/\$47.87	22,868 two sellouts	House of Blues Canada	
SIMON & GARFUNKEL, THE EVERLY BROTHERS	Bradley Center, Milwaukee June 25	\$1,195,588 \$225/\$187.50/\$87.50/\$53	12,102 15,000	Jam Productions	
SIMON & GARFUNKEL, THE EVERLY BROTHERS	Qwest Center, Omaha, Neb. June 27	\$1,181,285 \$185/\$115/\$75/\$50	11,765 15,199	Jam Productions	
STAR ACADÉMIE	Bell Centre, Montreal June 17-20	\$1,037,629 (\$1,426,117 Canadian) \$32.38/\$28.01	32,318 35,000 five shows	Gillett Entertainment Group, Productions J	
STING	Koenigsplatz, Munich June 20	\$1,032,337 (€850,290) \$50.99	20,685 21,690	Clear Channel Entertainment	
SHANIA TWAIN, EMERSON DRIVE	Winnipeg Arena, Winnipeg, Man. June 8	\$1,031,442 (\$1,387,596 Canadian) \$85.48/\$66.53/\$47.94	15,028 sellout	House of Blues Canada	
SHANIA TWAIN, EMERSON DRIVE	Pengrowth Saddledome, Calgary, Alberta June 14	\$977,606 (\$1,333,450 Canadian) \$84.31/\$65.62/\$47.29	14,268 sellout	House of Blues Canada	
STING	Kurpark, Wiesbaden, Germany June 19	\$892,998 (€735,462) \$51	18,050 sellout	Clear Channel Entertainment	
SHANIA TWAIN, EMERSON DRIVE	Rexall Place, Edmonton, Alberta June 12	\$825,270 (\$1,125,834 Canadian) \$84.48/\$65.79/\$47.46	12,159 sellout	House of Blues Canada	
SHANIA TWAIN, EMERSON DRIVE	Pacific Coliseum, Vancouver June 17	\$820,047 (\$1,127,073 Canadian) \$83.67/\$65.12/\$50.57	12,203 sellout	House of Blues Canada	
ERIC CLAPTON, JIMMIE VAUGHAN	Bi-Lo Center, Greenville, S.C. June 19	\$815,917 \$87.50/\$49.50	10,647 11,018	C&C Concerts, AEG Live	
SHANIA TWAIN, EMERSON DRIVE	Resch Center, Green Bay, Wis. June 3	\$776,255 \$80/\$65	10,019 sellout	Frank Productions	
DIANA KRALL	Hummingbird Centre, Toronto May 27-28, June 1-2	\$747,252 (\$1,023,816 Canadian) \$91.60/\$72.62/\$65.32/\$50.73	11,120 12,400 four shows	House of Blues Canada	
BLINK-182, THE USED, TAKING BACK SUNDAY	Molson Amphitheatre, Toronto May 28-29	\$744,983 (\$1,011,683 Canadian) \$36.45/\$21.72	24,023 32,000 two shows one sellout	House of Blues Canada	
STING	Expo Plaza, Hannover, Germany June 18	\$738,496 (€612,402) \$50.65	14,851 18,000	Clear Channel Entertainment	
ERIC CLAPTON, ROBERT RANDOLPH & THE FAMILY BAND	Office Depot Center, Sunrise, Fla. June 15	\$708,155 \$86.50/\$46.50	9,167 10,000	Fantasma Productions	
VP RECORDS 25TH ANNIVERSARY CONCERT: ELEPHANT MAN, CAPELTON, SIZZLA, BERES HAMMOND, SHAGGY, MAXI PRIEST	Bayfront Park, Miami May 30	\$707,280 \$100/\$35	14,232 20,000	VP Records	
FLEETWOOD MAC	Coors Amphitheatre, Chula Vista, Calif. June 22	\$707,249 \$117/\$32	9,066 19,492	House of Blues Concerts	
BLINK-182, NO DOUBT, THE LIVING END	Coors Amphitheatre, Chula Vista, Calif. June 24	\$616,202 \$42	15,787 19,492	House of Blues Concerts	
ERIC CLAPTON, ROBERT RANDOLPH & THE FAMILY BAND	St. Pete Times Forum, Tampa, Fla. June 14	\$610,518 \$86.75/\$46.75	8,072 10,000	Fantasma Productions	
FLEETWOOD MAC	Blossom Music Center, Cuyahoga Falls, Ohio June 13	\$577,819 \$125/\$100/\$75/\$40	9,699 18,000	House of Blues Concerts	
BLINK-182, NO DOUBT, THE LIVING END	Blossom Music Center, Cuyahoga Falls, Ohio June 12	\$542,963 \$51.50/\$43.50	12,155 18,000	House of Blues Concerts	
YES	Manchester Evening News Arena, Manchester, England June 19	\$502,230 (£273,070) \$64.37	7,882 8,302	3 A Entertainment, Jack Utsick Presents	
STAR ACADÉMIE	Colisee Pepsi, Quebec City, Quebec June 25-26	\$502,068 (\$675,631 Canadian) \$29.35/\$24.15	17,259 18,000 three shows	Gillett Entertainment Group, Productions J	
YES	National Exhibition Centre, Birmingham, England June 18	\$476,284 (£259,315) \$64.28	7,491 7,674	3 A Entertainment, Jack Utsick Presents	
HOT 107.9 BIRTHDAY BASH: KANYE WEST, LIL' JON & THE EAST SIDE BOYZ, T.I., BONE CRUSHER	HiFi Buys Amphitheatre, Atlanta June 19	\$457,105 \$40/\$20	18,698 18,937	House of Blues Concerts	
AEROSMITH, CHEAP TRICK	Verizon Wireless Music Center, Noblesville, Ind. June 8	\$426,605 \$81.50/\$27.50	11,044 24,326	Clear Channel Entertainment	
YES	Wembley Arena, London June 16	\$422,385 (£230,598) \$64.11/\$32.05	6,893 7,115	3 A Entertainment, Jack Utsick Presents	

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Three's The Charm At BET Awards

BY GAIL MITCHELL

LOS ANGELES—Beyoncé, OutKast and Usher tied for most wins at the BET Awards, taking home two awards each.

The network broadcast the fourth annual ceremony live June 29 from the Kodak Theater in Hollywood.

Named best female R&B artist, Beyoncé also won best collaboration for "Crazy in Love" featuring Jay-Z. Usher claimed honors as best male R&B artist and won the viewers' choice award for "Yeah!" featuring Ludacris and Lil Jon. OutKast scored best group and video of the year for "Hey Ya!"

"This ain't it. There's more to come," Usher said backstage after accepting his awards. He announced that he's repackaging his multi-platinum "Confessions" album for rerelease at the end of the year. He plans to include four exclusive tracks, some of which he created at the beginning of the project.

Usher is preparing for the U.S. leg of his The Truth tour, which also features Kanye West. The tour, presented by MTV, starts Aug. 5 in Hampton, Va.

Rounding out the list of music winners were Missy Elliott (best female hip-hop artist), Jay-Z (best male hip-hop artist) and West (best new artist).

Accepting his award, West thanked everybody for "the best year of my life. I make music for my soul first, and then hopefully

fans will like it."

Jay-Z, asked about future projects since he recently announced his recording retirement, said he plans to concentrate on his clothing line, films and working with the New Jersey Nets (the NBA team he partially

owns). Asked about his musical legacy, the rapper replied, "My job was to pave the way for the next generation. That should be the goal of all generations."

Best gospel artist honoree Yolanda Adams became the first artist in BET Awards history

to win three times in her respective category.

Adams and West turned in one of the evening's most riveting performances—a genre-bridging rendition of West's current hit "Jesus Walks." Joining the pair was Los Angeles' Crenshaw High Drumline.

Adams said the show's producers contacted her about singing with West because they wanted to add "another piece of flavor" to the song.

"That song is so strong," Adams said. "It's about the injustices we face and [how] Jesus is the only answer."

"Performing with Kanye took my coolness to another level," she added. "There's another class of kids who listen to him and who now have heard me."

The evening was rife with similar get-up-on-your-feet moments.

Setting the pace was host Mo'Nique's parody of Beyoncé's hit, "Crazy in Love." The plus-sized comedian led a troupe of six equally voluptuous women in a dance routine that included Beyoncé's signature strut and other gyrations.

From the stage, a breathless Mo'Nique declared, "You skinny video girls . . . you're real nervous now."

Backstage, Mo'Nique said the idea behind choreographer Regina Williams' routine was "to give people options about what beauty is."

Among the night's other electrifying per-

(Continued on page 20)



USHER: THE KODAK WAS THE HOUSE OF USHER



BEYONCÉ: TIED FOR TOPS WITH THREE WINS

50 Cent 'High' On ASCAP R&B Awards

BY GAIL MITCHELL

LOS ANGELES—50 Cent took home three awards, including songwriter of the year, at ASCAP's 17th annual Rhythm & Soul Music Awards. The rapper's party anthem "In Da Club" also claimed top R&B/hip-hop song and top rap song honors.

The awards recognize the songwriters and publishers of the top R&B/hip-hop, rap and reggae songs in 2003. The ceremony took place June 28 at the Beverly Hilton here.

During his acceptance speech, 50 Cent paid tribute to such creative influences as 2Pac, Jay-Z and the Notorious B.I.G. "Success is my drug of choice," the rapper said, "and I'm high tonight."

Besides "In Da Club," four songs contributed to 50 Cent's songwriter of the year win: "21 Questions" featuring Nate Dogg, "Magic Stick" featuring Lil' Kim, "P.I.M.P." and "Wanksta."

The Shady/Aftermath/Interscope artist also recently received the ASCAP pop songwriter of the year award.

The evening's special honorees were Jay-Z and Rick James. Jay-Z received the ASCAP Golden Note Award, while the ASCAP Rhythm & Soul Heritage Award went to James.

Joining ASCAP president Marilyn Bergman in presenting Jay-Z's award were BET founder and CEO Robert

Johnson and EMI Music Publishing senior VP Big Jon Platt.

Jay-Z, who announced his recording retirement last year, first gained public attention with his 1996 Roc-a-Fella/Def Jam release, "Reasonable Doubt." His current set is "The Black Album."

"I accept this award in the name of hip-hop," Jay-Z said. Alluding to how far the genre has come, he added, "They accept us as writers—

ain't that crazy?"

Former Golden Note honorees include Sean "P. Diddy" Combs, Quincy Jones, Jimmy Jam & Terry Lewis and Stevie Wonder.

Fellow special honoree James joins a formidable group of acts, including Peabo Bryson; Earth, Wind & Fire; and Chaka Khan.

A salute to the punk/funk pioneer included a medley of such James hits

as "Give It to Me Baby," "Super Freak" and "Fire and Desire." Kindred the Family Soul, Truth (formerly Truth Hurts) and Lyfe performed the selections accompanied by Kenneth Crouch and the R&S Band.

During his acceptance speech, James singled out Motown founder Berry Gordy as a "mentor and father figure who said, 'Give the kid a shot. I believe in him.'"

He also thanked young rappers for keeping the torch burning before closing with his signature declaration: "I'm Rick James, bitch!"

In a special tribute to Luther Vandross (who continues to recover from a stroke) and Black Music Month, Lalah Hathaway sang the Vandross tune "For Ever, for Always, for Love."

Hathaway, daughter of acclaimed soul legend Donny Hathaway, appears on the upcoming Verve/GRP Vandross tribute album, "For Ever, for Always, for Luther." This was her first public performance of the song.

The night's other top winners included Sean Paul (reggae artist of the year), "Shake Ya Tailfeather" (top soundtrack song of the year) and EMI Music Publishing (publisher of the year). This marks the 11th consecutive year that EMI has claimed that honor. Among the company's 20 award-winning songs are "Crazy in Love," "Excuse Me Miss," "Right Thurr (Remix)" and "I Can."



RICK JAMES, LEFT, AND JAY-Z, RIGHT, RECEIVE GOLDEN NOTE AWARDS FROM ASCAP PRESIDENT MARILYN BERGMAN

TO OUR READERS

Rhythm & Blues is taking a break this week. The column will return next issue.

JULY 10 2004

Billboard® HOT R&B/HIP-HOP AIRPLAY™

Music R&B/Hip-Hop

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	14	Confessions Part II Usher (LaFace/Zomba) 1 Wks. At No. 1
2	1	24	If I Ain't Got You Alicia Keys (J/RMG)
3	3	18	Burn Usher (LaFace/Zomba)
4	4	19	Slow Motion Juvenile (Cash Money/UMRG)
5	5	11	On Fire Lloyd Banks (G-Unit/Interscope)
6	7	11	Jesus Walks Kanye West (Roc-A-Fella/Def Jam/JMG)
7	11	1	Lean Back Terror Squad (SRC/Universal/UMRG)
8	6	1	Overnight Celebrity Twista (Atlantic)
9	8	1	U Should've Known Better Monica (J/RMG)
10	12	10	Diary Alicia Keys (J/RMG)
11	9	10	Freak-A-Leek Petey Pablo (Jive/Zomba)
12	10	18	Happy People R. Kelly (Jive/Zomba)
13	17	18	So Sexy Twista Feat. R. Kelly (Atlantic)
14	14	14	Southside Lloyd Feat. Ashanti (The Inc./Def Jam/JMG)
15	13	13	I Don't Wanna Know Mario Winans (Bad Boy/UMRG)
16	19	17	Move Ya Body Nina Sky (Next Plateau/Universal/UMRG)
17	16	7	Welcome Back Mase (Bad Boy/Def Jam/JMG)
18	18	8	Roses Outkast (LaFace/Zomba)
19	15	21	All Falls Down Kanye West (Roc-A-Fella/Def Jam/JMG)
20	21	12	Selfish Slum Village (Barak/Capitol)
21	23	1	Talk About Our Love Brandy Feat. Kanye West (Atlantic)
22	27	5	Sunshine Lil' Flip Feat. Lea (Sucka Free/Columbia/SUM)
23	25	13	Jook Gal (Wine Wine) Elephant Man (VP/Atlantic)
24	10	28	Yeah! Usher (LaFace/Zomba)
25	26	6	Still In Love Teena Marie (Cash Money Classics/UMRG)

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
26	29	27	Dude Beenie Man (Shocking Vibes/Virgin)
27	22	23	Game Over (Flip) Lil' Flip (Sucka Free/Columbia/SUM)
28	24	31	Dirt Off Your Shoulder Jay-Z (Roc-A-Fella/Def Jam/JMG)
29	34	7	Turn Me On Kevin Lyttle (VP/Atlantic)
30	28	16	Got It Twisted Mobb Deep (Infamous/Jive/Zomba)
31	41	4	Why? Jadakiss (Ruff Ryders/Interscope)
32	31	32	Think About You Luther Vandross (J/RMG)
33	39	7	I Like That Houston (Capitol)
34	30	14	You Don't Want Drama 8Ball & MJG Feat. P. Diddy (Bad Boy/UMRG)
35	37	10	Whats Happnin' Ying Yang Twins (Collipark/TVT)
36	35	19	Naughty Girl Beyonce (Columbia/SUM)
37	38	7	Call My Name Prince (NPG/Columbia/SUM)
38	45	5	Locked Up Akon Feat. Styles P. (SRC/Universal/UMRG)
39	50	8	Dip It Low Christina Milian (Island/JMG)
40	32	23	Don't Take Your Love Away Avant (Imagic/Johnson/Geffen/Interscope)
41	40	9	U Saved Me R. Kelly (Jive/Zomba)
42	36	27	Tipsy J-Kwon (So So Def/Zomba)
43	44	24	Whoknows Musiq (Def Soul/JMG)
44	48	4	Let's Get Away T.I. (Grand Hustle/Atlantic)
45	33	10	99 Problems Jay-Z (Roc-A-Fella/Def Jam/JMG)
46	47	5	Headsprung Lil' Cool J (Def Jam/JMG)
47	42	14	New Day Patti LaBelle (Def Soul Classics/JMG)
48	53	5	Confessions Part I Usher (LaFace/Zomba)
49	43	13	Tear It Up Yung Wun (Full Surface/J/RMG)
50	46	8	No Problem Lil' Scrappy (BME/Reprise/Warner Bros.)

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
51	—	2	Freaks Play-N-Skillz (PTP/Latium)
52	60	5	Let Me In Lil' Flip (Sucka Free/Columbia/SUM)
53	—	1	You're My Everything Anita Baker (Blue Note/Virgin)
54	55	4	Golden Jill Scott (Hidden Beach/Epic/SUM)
55	64	2	Goodies Ciara Feat. Petey Pablo (Iso'Nuff/LaFace/Zomba)
56	59	4	Diamond In The Back Ludacris (Disturbing Tha Peace/Def Jam South/JMG)
57	58	9	Bring It Back Lil' Wayne (Cash Money/UMRG)
58	66	2	Nolia Clap Juvenile, Skip & Wacko (UTP/RAP-A-Lot 4 Life)
59	51	12	What If Ruben Studdard (J/RMG)
60	57	17	Make It Alright Carl Thomas (Bad Boy/UMRG)
61	52	11	Culo Pitbull Feat. Lil' Jon (TVT)
62	62	4	Knuck If You Buck Crime Mob (BME/Reprise/Warner Bros.)
63	65	6	I Wanna Thank Ya Angie Stone Feat. Snoop Dogg (J/RMG)
64	63	2	Oh My God Tony Sunshine (Jive/Zomba)
65	61	6	After Party Young Rome Feat. Omarion (T.U.G./Universal/UMRG)
66	54	13	Time's Up! Jadakiss Feat. Nate Dogg (Ruff Ryders/Interscope)
67	67	3	Hood Hop J-Kwon (So So Def/Zomba)
68	72	3	Charlene Anthony Hamilton (So So Def/Zomba)
69	68	4	Take Ya Clothes Off Bone Crusher (Break 'Em Off/So So Def/Zomba)
70	69	16	This Way Dilated Peoples (Abb/Capitol)
71	—	1	Shake That Sh** Shawanna (Disturbing Tha Peace/Def Jam South/JMG)
72	73	3	It's A Wrap Mary J. Blige (Geffen/Interscope)
73	—	1	Higher D.O.D. & Kanye West (Legion)
74	—	1	Thief's Theme Nas (Ill Will/Columbia/SUM)
75	70	2	Priceless Joe (Jive/Zomba)

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BET Awards

Continued from page 19

performances were Jay-Z teaming with Dave Navarro, Sheila E., Kid Rock, the Roots' Questlove and Rick Rubin on a medley of "99 Problems"/"Public Service Announcement (Interlude)"; a dancing/sliding Usher doing "Yeah!" and "Burn"; and a salute to the 25th anniversary of rap/hip-hop on wax featuring the Sugarhill Gang, Grandmaster Melle Mel, DJ Premier, MC Lyte, Doug E. Fresh, Slick Rick and Public Enemy.

"When we came out, we didn't think it [rap] would mushroom the way it has," Slick Rick said after his performance. "Now all races are embracing it."

The rapper added that he plans to release a new album on Def Jam before the end of the year.

Showing why they're still going strong after 40-plus years, the Isley Brothers ripped through a medley of their hits before accepting a lifetime achievement award.

The evening also included tributes to Barry White and Ray Charles. India.Arie performed Charles' "Georgia on My Mind."

Additional musical performers included OutKast, G-Unit, Alicia Keys, Ludacris and Smokie Norful. Before presenting the award for best female R&B artist, R&B veterans Teena Marie and Rick James did a searing version of their classic "Fire and Desire."

The BET Awards also honor achievements in film and sports. Male and female athletes of the year were LeBron James and Serena Williams. Best actress and actor were Halle Berry and Denzel Washington.

Actor Danny Glover was recognized for his philanthropic efforts with the 2004 BET Humanitarian Award.

BET award winners are chosen by a panel of entertainment and media executives.

Produced by Cossette Productions, the BET Awards broadcast expanded to three hours this year. It netted a 4.61 rating, or 5.6 million viewers, according to the network. The ratings increased 7% compared with last year's, a BET spokesman says.

BET will rebroadcast the awards special July 13 at 8 p.m. ET.

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	26	2	I Believe Fantasia (J/RMG) 1 Wks. At No. 1
2	3	9	Talk About Our Love Brandy Feat. Kanye West (Atlantic)
3	1	4	Naughty Girl Beyonce (Columbia/SUM)
4	2	10	Move Ya Body Nina Sky (Next Plateau/Universal/UMRG)
5	27	2	Headsprung Lil' Cool J (Def Jam/JMG)
6	10	27	Freak-A-Leek Petey Pablo (Jive/Zomba)
7	6	7	Bounce Back Juvenile Feat. Baby (Cash Money/UMRG)
8	9	6	On Fire Lloyd Banks (G-Unit/Interscope)
9	13	13	Got It Twisted Mobb Deep (Infamous/Jive/Zomba)
10	11	2	Alone Malina Moye (WEC)
11	4	27	Dude Beenie Man (Shocking Vibes/Virgin)
12	5	3	Lean Back Terror Squad (SRC/Universal/UMRG)
13	20	3	Hot 2Nite New Edition (Bad Boy/UMRG)
14	12	9	Don't Say Nuthin' The Roots (Geffen/Interscope)
15	7	15	Happy People R. Kelly (Jive/Zomba)
16	15	26	Tipsy J-Kwon (So So Def/Zomba)
17	19	14	Bang Bang Survivalist (Slave)
18	8	10	Make It Up With Love ATL (No Time/Epic/SUM)
19	23	12	Locked Up Akon Feat. Styles P. (SRC/Universal/UMRG)
20	22	36	Stand Up In It TheDDis Ealey (IFGAM)
21	17	5	Jesus Walks Kanye West (Roc-A-Fella/Def Jam/JMG)
22	18	8	Scandalous Mis-Teeq (45&Reprise/Warner Bros.)
23	—	1	Wanted (On The Run) Beanie Sigel (Roc-A-Fella/Def Jam/JMG)
24	—	1	What's Up Shawty? Nonchalant (Barak)
25	21	10	Time's Up! Jadakiss Feat. Nate Dogg (Ruff Ryders/Interscope)

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	11	Confessions Part II Usher (LaFace/Zomba) 3 Wks. At No. 1
2	4	9	Slow Motion Juvenile Feat. Soujia Slim (Cash Money/UMRG)
3	2	18	Burn Usher (LaFace/Zomba)
4	3	28	Freak-A-Leek Petey Pablo (Jive/Zomba)
5	5	14	If I Ain't Got You Alicia Keys (J/RMG)
6	8	7	On Fire Lloyd Banks (G-Unit/Interscope)
7	10	6	I Like That Houston (Capitol)
8	6	17	Overnight Celebrity Twista (Atlantic)
9	7	14	Culo Pitbull Feat. Lil' Jon (TVT)
10	16	5	Sunshine Lil' Flip Feat. Lea (Sucka Free/Columbia/SUM)
11	13	11	Whats Happnin' Ying Yang Twins (Collipark/TVT)
12	14	12	Move Ya Body Nina Sky Feat. Jabba (Next Plateau/Universal/UMRG)
13	11	27	Yeah! Usher (LaFace/Zomba)
14	9	18	Roses Outkast (LaFace/Zomba)
15	12	22	I Don't Wanna Know Mario Winans (Bad Boy/UMRG)
16	27	3	Goodies Ciara Feat. Petey Pablo (Iso'Nuff/LaFace/Zomba)
17	18	6	Welcome Back Mase (Bad Boy/Def Jam/JMG)
18	19	15	So Fly NB Rida Feat. Gemini (Nasty Boy/UpStairs)
19	23	6	Jesus Walks Kanye West (Roc-A-Fella/Def Jam/JMG)
20	20	27	Tipsy J-Kwon (So 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. * indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

HitPredictor™ R&B/HIP-HOP

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	SCORE
★ LUTHER VANDROSS/BEYONCE The Closer I Get To You RMG	92.4
★ JADAKISS Why? INTERSCOPE	80.4

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	SCORE
1 YUNG WUN Tear It Up RMG	97.8
2 TWISTA So Sexy ATLANTIC	78.3
3 MASE Welcome Back UMRG	78.3
4 R. KELLY U Saved Me ZOMBA	78.0
5 NELLY Flap Your Wings UMRG	72.4
6 NINA SKY Move Ya Body UMRG	72.3
7 BIG TYMERS No Love (Beautiful Life) UMRG	66.8

RHYTHMIC

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	SCORE
★ SHAWNNA Shake That Sh** IDJMG	76.6
★ JADAKISS Why? INTERSCOPE	67.7

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	SCORE
1 D12 How Come INTERSCOPE	77.5
2 MONICA U Should've Known Better RMG	75.3
3 BLACK EYED PEAS Let's Get It Started INTERSCOPE	74.0
4 BRANDY Talk About Our Love ATLANTIC	70.6
5 MASE Welcome Back UMRG	69.5
6 TWISTA So Sexy ATLANTIC	67.3

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

Billboard® HOT RAP TRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	14	SLOW MOTION Cash Money/UMRG	Juvenile Featuring Soujia Slim
2	4	10	ON FIRE G-Unit/Interscope	Lloyd Banks
3	2	17	OVERNIGHT CELEBRITY ATLANTIC	Twista
4	3	25	FREEK-A-LEEK JIVE/ZOMBA	Petey Pablo
5	5	13	JESUS WALKS ROC-A-FELLA/DEF JAM/JMG	Kanye West
6	7	3	LEAN BACK SRC/UNIVERSAL/UMRG	Terror Squad
7	10	8	I LIKE THAT CAPITOL	Houston Featuring Chingy, Nate Dogg & I-20
8	6	17	ROSES LAFACE/ZOMBA	OutKast
9	12	4	SUNSHINE SUCKA FREE/COLUMBIA	Lil' Flip Featuring Lea
10	18	3	SO SEXY ATLANTIC	Twista Featuring R. Kelly
11	9	6	WELCOME BACK BAD BOY/DEF JAM/JMG	Mase
12	15	7	WHATS HAPPNIN! COLLIPARK/TVT	Ying Yang Twins Featuring Trick Daddy
13	8	18	ALL FALLS DOWN ROC-A-FELLA/DEF JAM/JMG	Kanye West Featuring Syleena Johnson
14	14	13	CULO TVT	Pitbull Featuring Lil' Jon
15	16	25	TIPSY SO SO DEF/ZOMBA	J-Kwon
16	13	27	DIRT OFF YOUR SHOULDER ROC-A-FELLA/DEF JAM/JMG	Jay-Z
17	17	19	GAME OVER (FLIP) SUCKA FREE/COLUMBIA/SUM	Lil' Flip
18	11	8	99 PROBLEMS ROC-A-FELLA/DEF JAM/JMG	Jay-Z
19	19	20	DUDE SHOCKING VIBES/VIRGIN	Beenie Man Featuring Ms. Thing
20	22	4	SELFISH BARAK/CAPITOL	Slum Village Featuring Kanye West & John Legend
21	20	9	GOT IT TWISTED INFAMOUS/JIVE/ZOMBA	Mobb Deep
22	24	4	FREAKS PTP/LATIUM	Play-N-Skillz Featuring Krayzie Bone & Adina Howard
23	21	7	JOOK GAL (WINE WINE) VP/ATLANTIC	Elephant Man
24	23	3	YOU DON'T WANT DRAMA BAD BOY/UMRG	8Ball & MJG Featuring P. Diddy
25	NEW	1	WHY? RUFF RYDERS/INTERSCOPE	Jadakiss Featuring Anthony Hamilton

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. * indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

Bio Marks Cruz Anniversary

BY LEILA COBO

MIAMI—The release of an authorized biography will highlight events commemorating the one-year anniversary of Celia Cruz's death.

Surprisingly, only two albums will be released to coincide with the July 16 passing of the "Queen of Salsa." "Que Disfrute a la Reina" (May

God Enjoy the Queen) will bow July 13 on Universal Music Latino. Unlike the multiple compilations that were released in the wake of Cruz's death, this features previously unreleased songs Cruz recorded in 1999 with producer Oscar Gómez.

Tracks include the classics "Son de la Loma" and "Lágrimas Negras."

The second CD, "De Cuba con Amor," is a tribute recorded in Cuba featuring a group of child singers—Los Niños Cantores de Cuba—performing songs made famous by Cruz. The album will be released by Miami-based indie Kubaney Records.

The title track of "De Cuba con Amor" is a tribute to Cruz performed by Cuban singer Maria Victoria. The set includes a bonus DVD featuring footage of the recording sessions.

"We're very proud to be able to do something for her," says Dulce García, GM of Kubaney Publishing.

But the center-

piece of Cruz's anniversary is the July 6 release of her autobiography, "Celia: My Life," published by Harper Collins imprint Rayo.

Written with journalist Ana Cristina Raymundo, and featuring a forward by Maya Angelou, the book's release will be supported by a series of signings by Cruz's husband, Pedro Knight, at bookstores in New York and Miami.

"The only thing that was pending from Celia was her autobiography," Cruz's manager Omer Pardillo says. "We thought there was no better gift for her first anniversary than her autobiography."

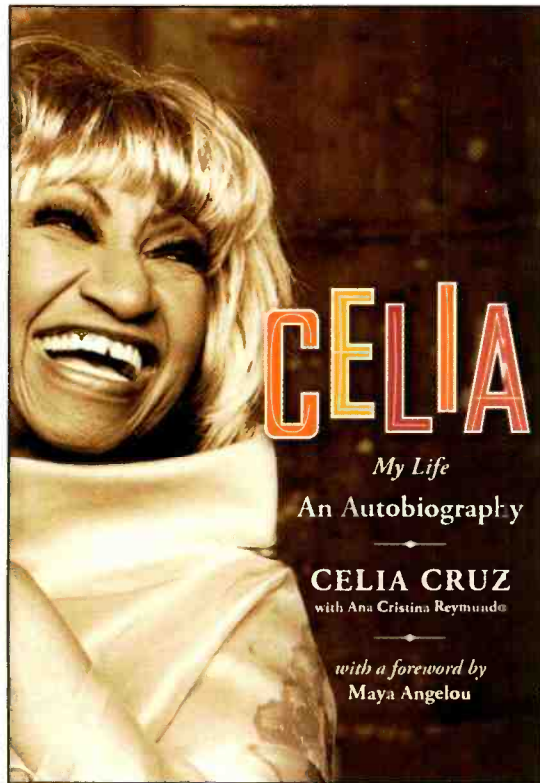
A first-person narrative told in Cruz's typically straightforward style, "Celia" is available in the original Spanish and in an English translation. A second, unauthorized biography, "Celia Cruz, Azucar!," was published in June by Reed Press.

A TASTE OF AZUCAR

On July 17, the Telemundo network will re-air "Celia Cruz: Azucar!," a tribute filmed a few months before Cruz's death. Telemundo later released the special on DVD, with proceeds going to the Celia Cruz Foundation.

"I think [the special] acquires significance now, because it was the last event she was able to participate in," says Emilce Algarresta, senior VP of programming for Telemundo.

(Continued on page 24)



GUATAUBA, LEFT, AND EMI MUSIC U.S. LATIN PRESIDENT/CEO JORGE PINO: DONE DEAL

EMI Signs Licensing Deal With Guatauba

BY LEILA COBO

In an attempt to move further into the reggaetón and Latin hip-hop marketplaces, EMI Music U.S. Latin has signed a multiyear licensing deal with Guatauba Productions.

Manolo Guatauba founded the production company, which is based in Puerto Rico and has offices in Miami. The company has released a series of compilations, including "Guatauba Vol. 1," "Guatauba 2000" and "Guatauba XXX."

The first release under the new deal is another compilation, "Sazón con Flavor." It was released June 29.

"With the support of a multinational record company [like] EMI Latin, I will be able to strengthen my market share within the genre,"

Guatauba said in a statement.

This marks EMI's first reggaetón album.

"We were actively looking for something in this genre," says Domingo Ramos, A&R director of urban music for EMI Music U.S. Latin.

According to Ramos, EMI will help Guatauba with marketing and promotion. Currently, Guatauba does not have any signings, but it has plans to do so in the future.

One of those acts, Ramos says, could stem from "Sazón Con Flavor." The collection features all new artists.

"What we plan to do is release the album, release a couple of singles and see which of these artists [does best]," Ramos says. "The one with the best showing is the one we're thinking of signing through Guatauba."

Producer Santander Is New Face Of LARAS

When Manolo Díaz announced he was leaving his post as chairman of the Latin Academy of Recording Arts and Sciences' board of trustees, the organization

was faced with the difficult task of filling his shoes.

As the public face of the year-old board, Díaz—who leaves to assume his new post as president/

CEO of EMI Spain—was highly visible.

Now, the LARAS board will take a distinctly musical direction (as redundant as that may sound) with the unanimous election of songwriter/producer Kike Santander as its new chairman.

Widely recognized as one of the most successful and influential producers in Latin music, Santander, a multiple Grammy Award winner, has long been involved in the Grammys and the Latin Grammys. He is also a former member of LARAS' board of trustees.

"He is a conciliatory man," LARAS president Gabriel Abaroa says. "And it's healthy to have a chairman of the board that is always looking for closer ties with the trustees and who can bring balance and equilibrium."

"I've always believed in the academy, because Latin music

needs processes that bring variety together," Santander says. "Otherwise, we'll always be separate tribes, so to speak. The academy is the No. 1 promoter of this cultural exchange."

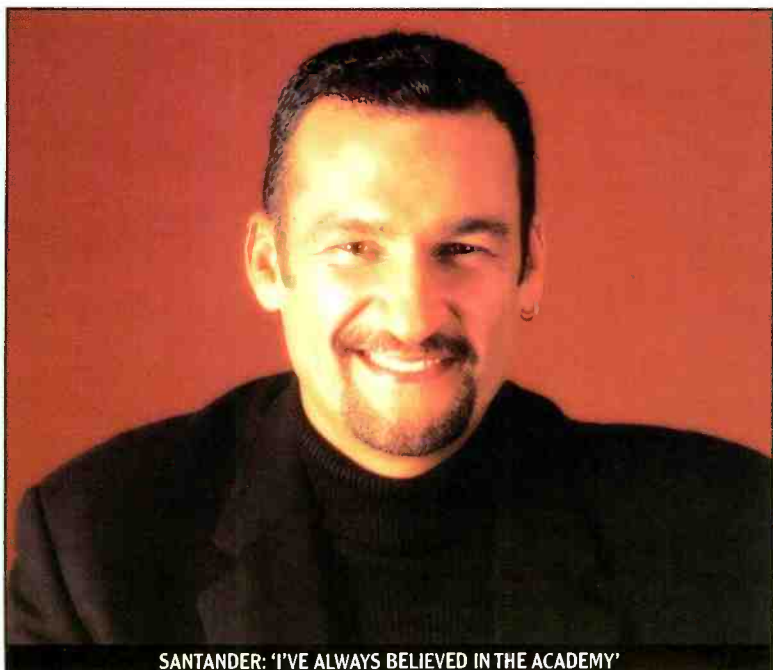
"At this moment, LARAS is taking a very defined direction with very clear goals. And those goals

ers, says his LARAS appointment won't interfere with his work as a producer.

LARAS' immediate plans—aside from the fifth annual Latin Grammys, set for Sept. 1 in Los Angeles—include outreach events in Colombia, Mexico, Brazil and Spain. A recent event in Argentina drew more than 700 people. The Colombia event, slated for July, will seek to forge links between LARAS and the private sector.

IN BRIEF: Christina Castrillón, former publicity manager for Universal Music Latino, has launched her own media and public relations company. CMC Media (which stands for Christine Marie Castrillón) is based in Miami and already up and running. Clients include Lucía Méndez and label Latin World Entertainment. Castrillón, who was marketing manager for Sony Chile before joining Universal, can be reached at 305-591-0072.

Following the release of an album of romantic hits in English, (Continued on page 24)



SANTANDER: 'I'VE ALWAYS BELIEVED IN THE ACADEMY'

Latin
Notas™
By Leila Cobo
lcobo@billboard.com



are related [to] furthering the exchange and synergies of Latin music and with increasing cultural convergence."

Santander, who is working on albums by Alejandro Fernández and Pablo Montero, among oth-



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Cruz

Continued from page 23



Algarresta adds that several Telemundo stations will air local specials in addition to "Celia Cruz, Azucar!"

In yet another tribute, the Smithsonian Institution in Washington, D.C., is planning a Cruz exhibit featuring her fabled dresses, among other items.

BITTERSWEET CHART REIGN

Cruz's death sparked a flood of releases last summer, in addition to her final studio album.

As a result, Cruz was the best-selling Latin act of 2003 and a seven-time finalist for this year's Billboard Latin Music Awards.

Although none of Cruz's albums charted on The Billboard 200 during her long, acclaimed career, she placed three sets on the chart just weeks after her death.

Notas

Continued from page 23

Julio Iglesias is readying his next Spanish-language studio set. The album is described by producer **Roberto Livi** as a "concept album" that will be recorded in five languages: English, French, Italian, Spanish and Portuguese.

Web site emusiclatino.com offers musicians a chance to promote and distribute their music online. For \$250 per year, the site will feature album covers and 30-second samples of select tracks. [Emusiclatino.com](http://emusiclatino.com) also offers the possibility of Internet airplay, video streaming and distribution through various online music distributors.

Gloria Estefan's Live and Re-Wrapped concert tour will be her last, the artist says. Estefan's 28-date trek kicks off July 30 in Hidalgo, Texas, and ends Sept. 25 at the American Airlines Arena in her hometown, Miami. Estefan made the announcement during a press conference June 28 in New York. Her tour is produced by **Clear Channel Entertainment**.

Spotlight

Chayanne

25 Years Of Stardom
At The Peak Of Latin Pop

BY LEILA COBO

You don't need to be a fan of Latin music, or even to know Chayanne's name, to know his likeness.

His smile has adorned Dentyne and Pepsi commercials. His hips swayed alongside Vanessa Williams' in the film "Dance With Me."

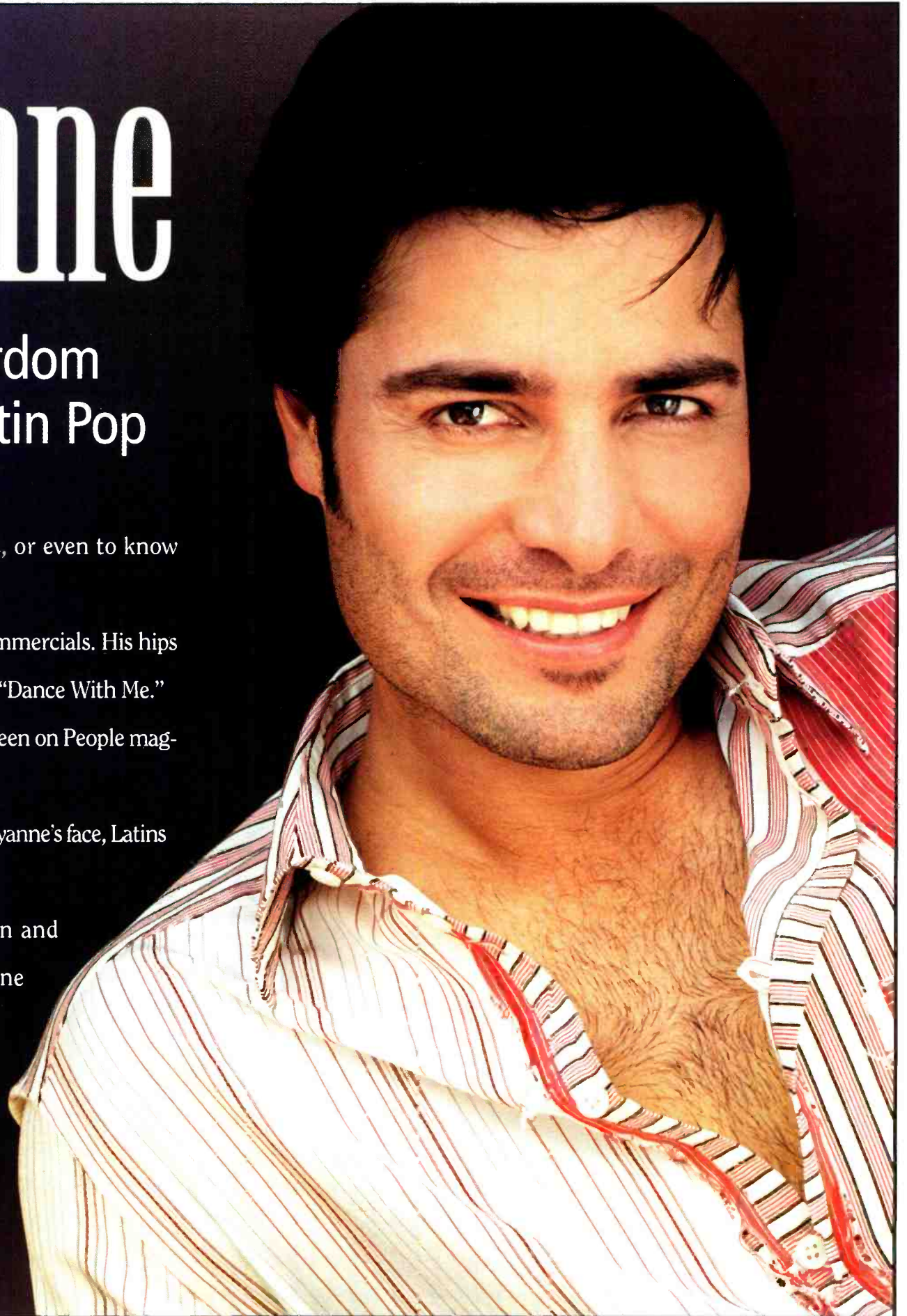
And yes, he is indeed the studly guy who has been on People magazine's "50 Most Beautiful People" list.

But while non-Latins may be familiar with Chayanne's face, Latins everywhere recognize his voice.

After 25 years as a professional musician and with 12 solo albums to his name, Chayanne epitomizes Latin pop.

"Chayanne genuinely represents the best of Latin entertainment," says Frank Welzer, chairman/CEO of Latin America at Sony Music International.

(Continued on page 30)



'Romantic And Rhythmic'

Chayanne, A Star Since The Age Of 10, Is An Artist For Every Taste

BY LEILA COBO

Chayanne's crossover was ahead of its time.

In 1998, before Ricky Martin, Marc Anthony or Shakira ventured into the English-language market, Chayanne starred in a major motion picture—"Dance With Me"—and sang the theme song, "You Are My Home," with co-star Vanessa Williams.

Recording an English-language album would have been a natural next step. But Chayanne instead concentrated harder on his Latin audience, not just in the United States but throughout the Latin world.

He starred in a soap opera in Argentina, toured extensively

CHAYANNE: FACT FILE

Name: Chayanne
 Real name: Elmer Figueroa Arce
 Age: 35
 Hometown: Rio Piedras, Puerto Rico. Raised in San Lorenzo, Puerto Rico.
 Current album: "Sincero"
 Label: Sony Music
 Distributor: Sony Music Distribution
 International distributor: Sony Music Distribution
 Web site: chayanne.info

through Latin America, received heavy promotion in Spain, and strongly established himself worldwide as one of Latin music's premier artists.

"He's the quintessential Latin artist," says Luana Pagani, Sony Music International senior VP of marketing for Norte/Latin America.

In the wake of his 2003 album, "Sincero," and with a new project in the works, Chayanne can look back on a career that spans a quarter-century. The 35-year-old artist has demonstrated his staying power and an exceptional degree of personal and artistic stability through the years.

How does he do it? During a break in his current tour, Chayanne discussed that with *Billboard* over coffee at his bayfront office in Miami.

How would you describe your new live show?

It's an evolution of everything I've been learning. I think I dance a little less. But I play the guitar a bit more. In "Tiempo De Vals," for example, instead of taking someone [from the audience] to dance, which got to be repetitive, I sing it accom-

panied by the guitar.

When you took someone from the audience onstage to dance for that song, how did you choose your partners?

I ask one of the dancers to do it for me. If I do it, then the [other girls] will be offended! But it absolutely doesn't have to do with beauty. You look at their eyes. Some are crying. Others look dangerous; like they would want to grab my shirt or take me to the back of the stage. There's a lot of enthusiasm all around. And people sing the songs. Here in the U.S., they know the ballads best. The radio formats are more romantic-oriented.

Are the audiences in Spain and Latin America different?

It's different because they know all the songs. So it helps enormously with the show. They're familiar with the uptempo songs as well, because they promote them in those places.

You're one of the first artists who has had remixes done of his songs. Do you find them useful?

Yes, but outside the U.S. The remixes play in Spain. There, they know me for my tours, and they know I sing ballads. But radio plays the uptempo material. It's the opposite [of the United States]. And in Latin America, they mix things up. Both my romantic and rhythmic sides are perfectly defined.

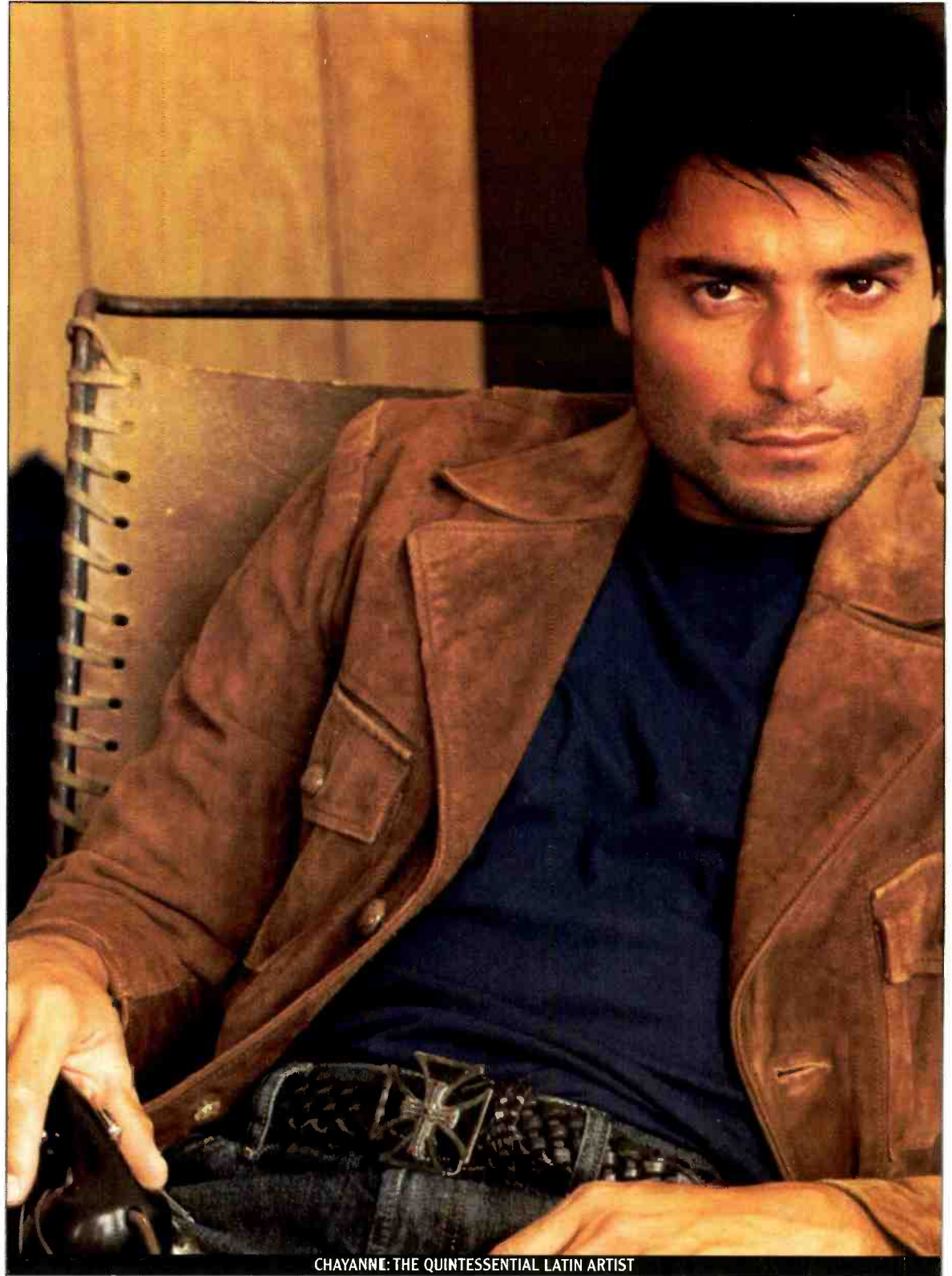
When you record an album, are you consciously thinking you have to satisfy three distinct markets?

No. I record the album in my style. And within my style, each market develops what they think will work within their formats. Then, in my show, I can really demonstrate what I'm about.

You were in a boy group, Los Chicos, when you were only 10 years old. You were touring all over Latin America and leading a sophisticated life for someone of that age. Did you love it?

I loved it, but it was like a game. You're there, with four kids your age, and you're playing and doing your thing, but you don't know where it's going to go.

You have cars, you travel, you have all the swimming pools in the world, you go to bed late, play Atari . . . Remember Atari? Now it's PlayStation. But we traveled with the Atari. We traveled with a tutor, and she gave us lessons. Then, we would play Atari, rehearse, then we had a show, we arrived in a helicopter to a full stadium, ran onstage and



CHAYANNE: THE QUINTESSENTIAL LATIN ARTIST

the music would start playing and we would dance.

Was this something you actively sought—being in a group and having a musical career?

No. I liked music, but it began in a very informal way. It never was, "I want to sing, and then I'll record an album, and then I'll promote it and do a kiddie show."

Was your mother a stage mother?

No. She would accompany me to

my lessons, but it was very spontaneous. Very casual. She would travel with me, say, for a month, and then go back. She had four other children.

You switched schools often. Did those changes, coupled with your artistic activities, make for a stressful childhood?

I may have changed schools, but my childhood was one of solid family foundations, with a mother and a father [near me], which is

what gives a child security. Yes, children need routines. And as a parent, I now see the security of having one school, of waking up at a certain time. But my security was at home. Mami was at home, and Papi worked. I saw him in the evenings. He would also come on time, always. He was punctual.

What about your family?

They understand what I do. I tell them what I'm doing, where I'm

(Continued on page 38)



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*Your team,
 Patty, Paula, Javi & Elliott*



A Discography Of Hits

BY LEILA COBO

Chayanne has released 12 albums as a solo artist, and he appeared on the soundtrack to the 1998 film "Dance With Me." Born Elmer Figueroa Arce, he debuted on record with his current stage name in 1984.

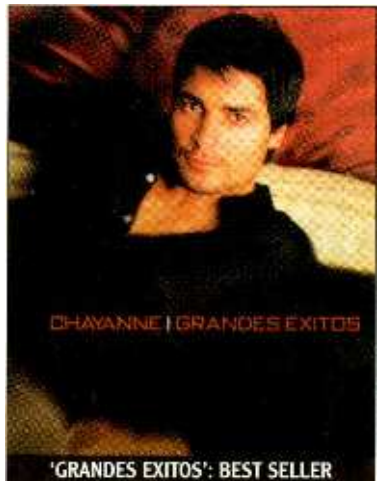
Two of his dozen albums reached No. 1 on the *Billboard* Top Latin Albums chart; four hit the top 10. Chayanne has charted 33 songs on the *Billboard* Hot Latin Tracks chart, with eight of those reaching No. 1.

The recordings track his evolution and his consistency. While Chayanne's voice, delivery and choice of songs have only improved with time, his signature style—a blend of romantic songs and uptempo tracks driven by Latin percussion and brass—remains essentially the same. This is the secret to his success: embracing change even as the essence remains.

Here is a chronological look at Chayanne's recordings.

"Chayanne Es Mi Nombre" (1984): Chayanne's first album

came out on Ariola. Recorded when Chayanne was still in his teens, the set features a kid fresh out of boy band Los Chicos. The peppy title track says it all: "Chayanne is my name, and I'm not afraid of love."



"Sangre Latina" (1986): This sophomore set, also on Ariola, features a more grown-up singer, who stares broodily at the camera on the album cover. "Sangre Latina" spawned Chayanne's first hit

on the *Billboard* Hot Latin Tracks chart: "Vuelve" (not to be confused with the track of the same name later recorded by Ricky Martin). Written by Luis Gómez Escolar and Honorio Herrero, the song entered the chart Sept. 20, 1986, and peaked at No. 24 two months later.

"Chayanne" (1987): This self-titled disc marked Chayanne's debut on Discos CBS (later to become Sony). This is the album that broke Chayanne in Latin America with the hit "Fiesta en América," also composed by Honorio Herrero. "Fiesta en América" reached No. 4 in the United States on Hot Latin Tracks and remained on the chart for 16 weeks. "Chayanne," the album, also set the tone for radio's long-lasting love affair with Chayanne. The album spawned three singles on Hot Latin Tracks. The other two were "Peligro de Amor" (which also peaked at No. 4) and "Te Deseo."

"Chayanne" (1988): Chayanne
(Continued on page 36)

Chayanne's Chart Action

Hot Latin Tracks

Rank	Title	Peak Position	Debut Date	Label
1	"Y Tu Te Vas"	1	March 30, 2002	Sony Discos
2	"Completamente Enamorados"	1	Sept. 8, 1990	Sony Music/CBS
3	"Dejaría Todo"	1	Nov. 14, 1998	Sony Discos
4	"Yo Te Amo"	1	Oct. 14, 2000	Sony Discos
5	"Fuieste Un Trozo De Hielo En La Escarcha"	1	Oct. 7, 1989	Sony Music/CBS
6	"Cuidarte El Alma"	1	Nov. 22, 2003	Sony Discos
7	"El Centro De Mi Corazon"	1	Aug. 1, 1992	Sony Discos
8	"Un Siglo Sin Ti"	1	Aug. 2, 2003	Sony Discos
9	"Exxtasis"	2	Feb. 6, 1993	Sony Discos
10	"Este Ritmo Se Baila Asi"	3	April 8, 1989	Sony Music/CBS

Top Latin Albums

Rank	Title	Peak Position	Debut Date	Label
1	"Grandes Exitos"	1	April 6, 2002	Sony Discos
2	"Sincero"	1	Sept. 13, 2003	Sony Discos
3	"Tiempo De Vals"	2	Sept. 8, 1990	Sony Discos
4	"Provocame"	3	Aug. 22, 1992	Sony Discos
5	"Simplemente"	3	Oct. 21, 2000	Sony Discos

Compiled by Keith Caulfield

Titles on this chart are ordered by peak position on the Hot Latin Tracks and Latin Pop Albums charts, respectively. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10 and/or the top 40, depending on where the title peaked.

Happy 25th Career Anniversary

We are very proud of what you have accomplished and we wish for you all the best for the future.

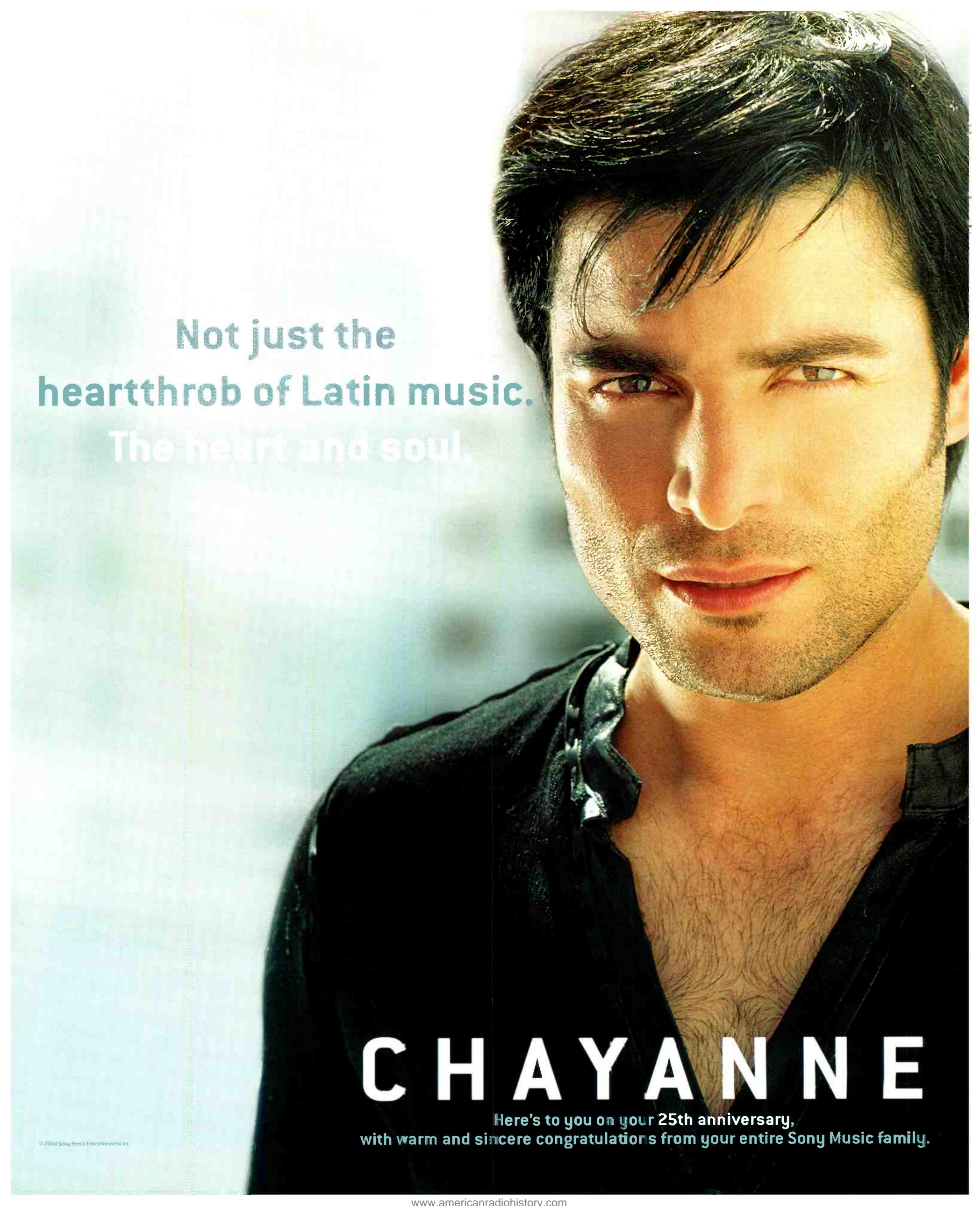
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heartthrob of Latin music.
The heart and soul.

CHAYANNE

Here's to you on your 25th anniversary,
with warm and sincere congratulations from your entire Sony Music family.

25 Years

Continued from page 25

"He is the ultimate performer who can sing, dance and act equally well, and he's one of the best-looking people on the planet. He also happens to be a joy to work with and one of the nicest people I know."

"He is one of these people everyone genuinely wants to see succeed," says Luana Pagani, Sony Music International senior VP of marketing for Norte/Latin America.

Chayanne's 25 years in the business justifies the enthusiasm. "I [have] toured since I was a little kid," he says. "I would get taken by car. Arrived, played the show, then get back in the car and go to some other town. It's what I call 'a column of



support.' There's a base that has been built, and that base supports you."

Chayanne keeps a low profile. He does not travel with an entourage, shields his children from the media and keeps largely to himself, except when he's on tour.

The simplicity of Chayanne's lifestyle is rooted in his upbringing, which focused not on stardom but family life.

Born Elmer Figueroa Arce in Puerto Rico, Chayanne's mother based his artistic nickname on the 1950s TV Western series "Cheyenne."

STUMBLED INTO HIS CAREER

Chayanne was always musical, but he admits he stumbled into a professional career when, at 10, he accompanied his older sister to an audition for a teen group made up of boys and girls.

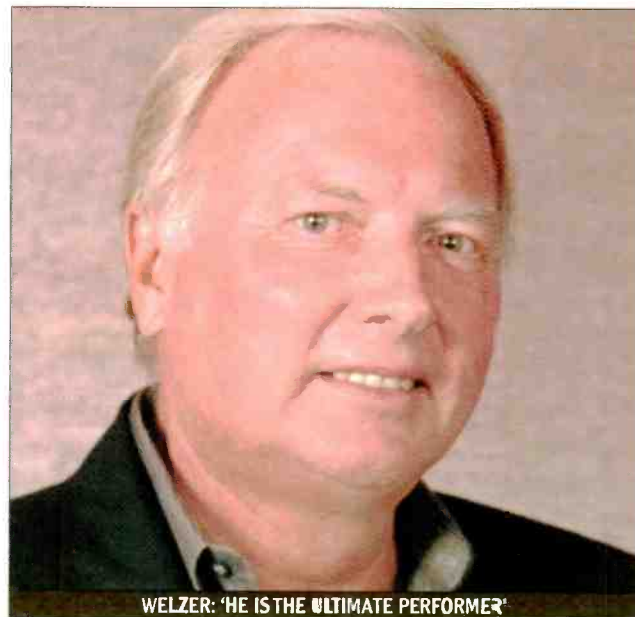
Instead, he says, "right there and then, they changed the concept and created a boy quartet."

The group was called Los Chicos, and they became a phenomenon in the Latin marketplace, similar to that of fellow Puerto Ricans Menudo.

Chayanne recorded five albums with Los Chicos before branching out on his own and signing with CBS Records, which later became Sony. His debut album, "Chayanne Es Mi Nombre," was released in 1984 and followed by a succession of albums, culminating in last year's Grammy Award-nominated "Sincero."

But unlike other Latin acts who have seen their popularity surge with a specific album or a crossover into English, Chayanne's growth has been slow and steady, encompassing many Grammy nominations and Billboard Awards and a fan base that seems to grow with each year.

At first, that audience was small. Chayanne recalls days of constant touring in less-than-ideal conditions. In Puerto Rico, where opportunities for public performance abound, Chayanne traveled from town to town, relentlessly performing as he built his fan base as a solo artist.



WELZER: 'HE IS THE ULTIMATE PERFORMER'

It's hard to say exactly when he made the transition from local personality to regional star to an international favorite, but the progression continues.

"There are not many artists that get better with time," says Kate Ramos, VP of marketing and artist development for Vívelo. "In airplay and live, he just gets better. And that's unusual."

Vívelo, the promotion company formed between Clear Channel Entertainment and Mexican media giant Televisa in 2001, signed Chayanne to an exclusive deal last February. Vívelo is the sole promoter of the U.S. leg of Chayanne's 2004 tour, sponsored by Corona and American Airlines. The tour has played at arenas and theaters and is part of a world-

(Continued on page 32)

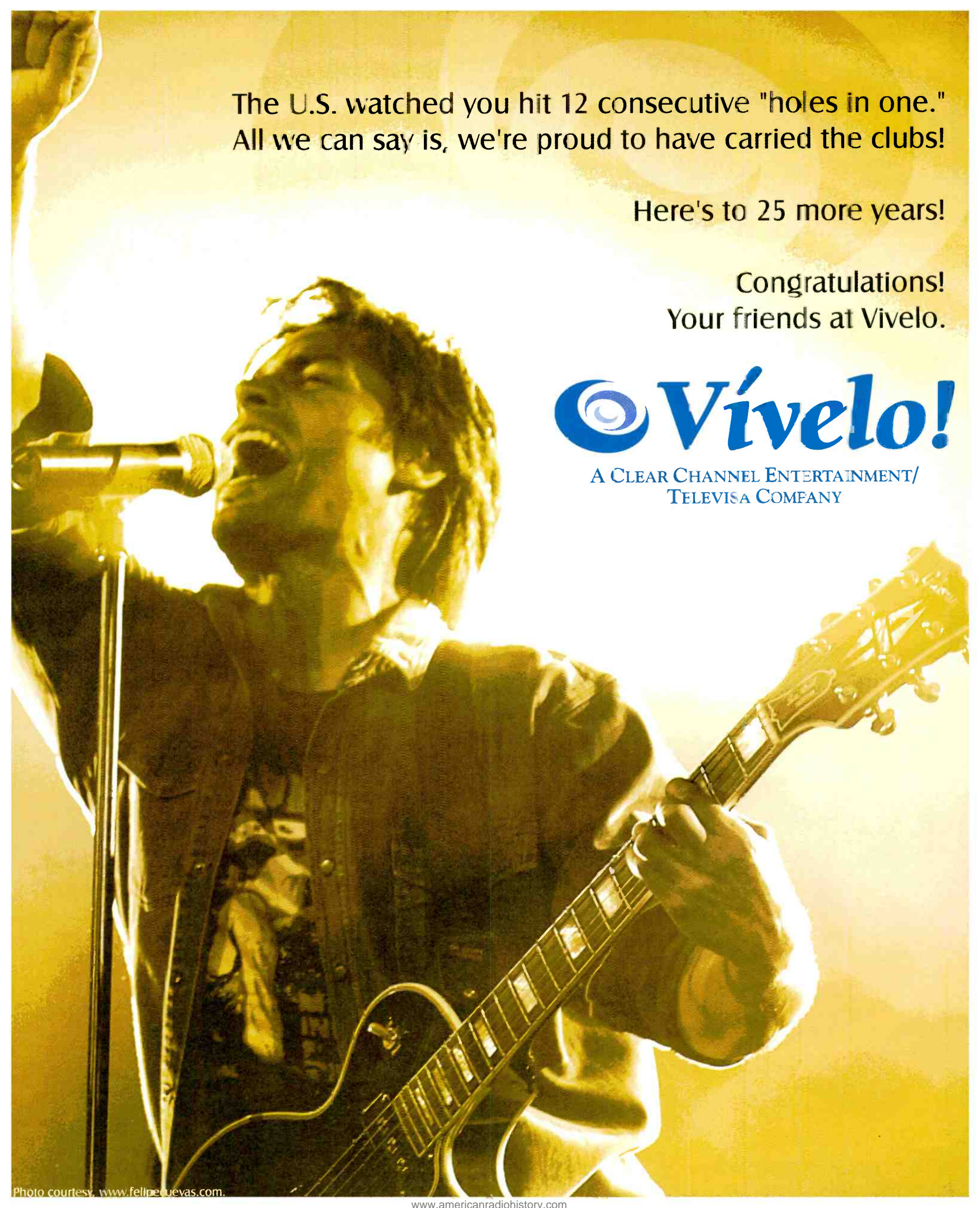
Chayanne

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-Henry Cardenas & Jorge Naranjo



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**Vívelo!**

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25 Years

Continued from page 30

wide, 90-date tour that includes stops in Latin America, Spain, Europe and secondary markets like Japan and Australia.

A LONG-TERM VENTURE

"We look at Chayanne not as 12 [U.S.] tour dates but as a long-term venture," Ramos adds. "I think he has still yet to reach his peak."

Patricia Bolívar, who has worked with Chayanne for 16 years and has been his manager since 1996, agrees.

"Chayanne is the only artist I know [who is] capable of doing the kind of tours he does and selling them out," Bolívar says. "I'm being contacted by interested parties in Japan and other new markets, and that's what I'll be concentrating on. Chayanne is an artist you have to display so people will fall in love with him. And I've never been mistaken in that perception."

Known in the United States primarily as a balladeer, Chayanne is actually the prototypical Latin pop star, capable of delivering uptempo and romantic ballads with equal ease.

"I design music for Chayanne," says singer/songwriter Estéfano, who has

written and produced for the artist for years. "And when I say 'design,' I mean not just write, but design. Because he's a performer and a great dancer, and he convinces you as such. And he's one of the most [powerful] Latin singers when he sings ballads. So I love designing romantic music and the rhythmic, aggressive material for the visual Chayanne."

Chayanne's first major radio hit was 1987's upbeat "Fiesta en América," which reached No. 4 on the *Billboard* Hot Latin Tracks list.

Since then, Chayanne has had a string of No. 1s on the Hot Latin Tracks

chart, including "Completamente Enamorados" (1990), "El Centro De Mi Corazon" (1992), "Dejaria Todo" (1998), "Yo Te Amo" (2000) and "Y Tu Te Vas" (2003) (see table, page 28).

"Y Tu Te Vas," penned by Franco de Vita, was named hot Latin track of the year at the 2003 *Billboard* Latin Music Awards.

"He is one of the station's core artists," says Tony Luna, PD for WPAT (93.1 Amor) New York. "And he's obviously put effort in improving. If you compare his older tracks with his more recent material, you see both a vocal and musical

improvement. He has what we call 'lágrima' [tears] in his voice."

Chayanne has also seen growing sales.

While 1993's "Provócame" peaked at No. 36 on the *Billboard* Top Latin Albums chart, his latest album, 2003's "Sincero," debuted at No. 1. While 2002's "Grandes Exitos" peaked atop the chart, "Simplemente" peaked at No. 3 in 2001.

In between albums and tours, Chayanne has peppered his career with appearances in commercials and acting on TV and in film. American audiences are most familiar

with "Dance With Me," in which he starred alongside Vanessa Williams.

Since then, Bolívar says, offers for other roles have come in, but not the "right" ones.

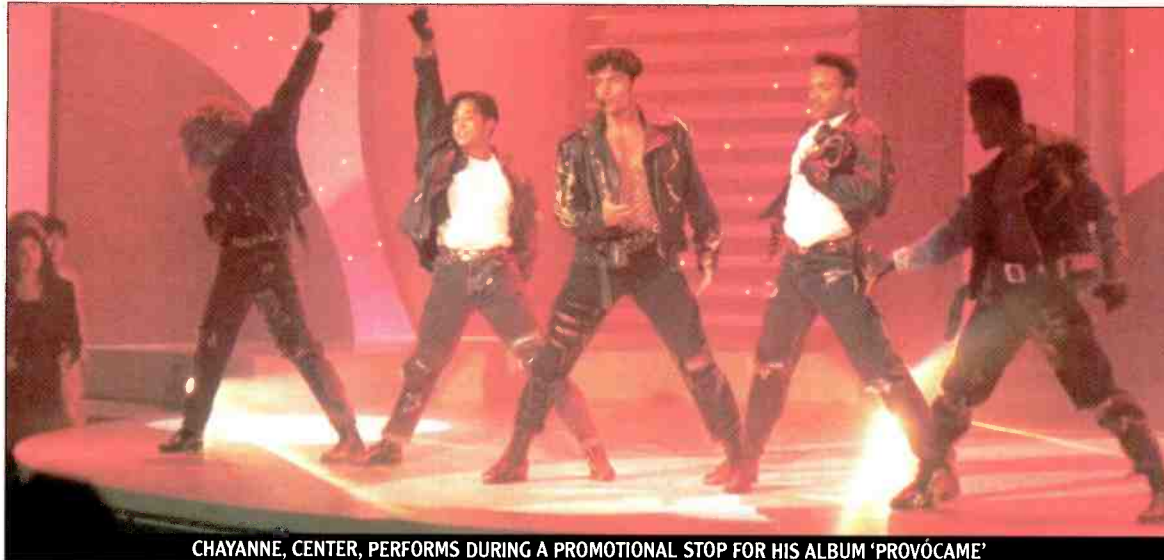
What Chayanne did take on was the lead role in an Argentine soap opera, "Provócame." Although producer Gustavo Yankelevich originally envisioned him in a "musical" role, Chayanne declined mixing music with acting. Yankelevich still cast him.

"Because of his presence, his enormous charisma, because we knew he was a good actor," Yankelevich says. "And finally, we knew that Chayanne's success in many territories would open doors for us with this soap."

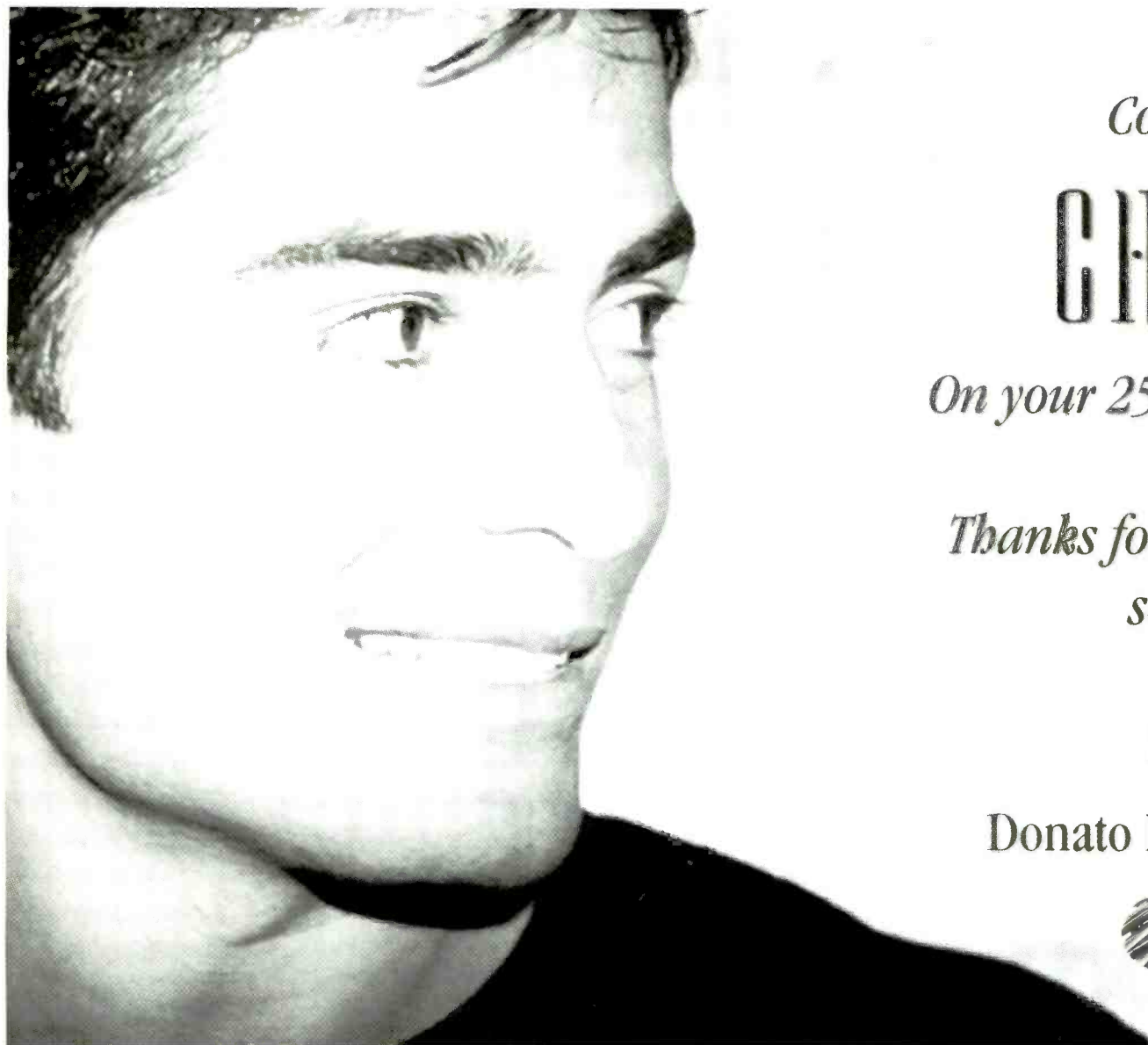
Hugely successful in Argentina, "Provócame" was exported throughout Latin America and further secured Chayanne's status as a star vested in the Latin American marketplace. The soap opera was sold to numerous international markets, including Russia, the Philippines, Israel, Greece, the Czech Republic and Italy.

With all of these accomplishments, though, Chayanne has yet to record an English-language album.

"I believe it's the appropriate moment for Chayanne to launch a new artistic direction," Bolívar says of such ventures. "Because he already completely dominates the Latin market."



CHAYANNE, CENTER, PERFORMS DURING A PROMOTIONAL STOP FOR HIS ALBUM 'PROVÓCAME'



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PATROCINADOR
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A Spanish Love Affair Chayanne Set To Tour In Key Market

BY HOWELL LLEWELLYN

MADRID—Spain is one of Chayanne's strongest international markets, so when the singer kicks off an 18-show tour of the country July 21 in Coruña he'll be in familiar territory.

He has sold 1.5 million albums in Spain, with about half of those sales belonging to his 1998 release, "Atado A Tu Amor."

The release of that album consolidated Chayanne's popularity in Spain, just months after he first attracted attention in the movie "Dance With Me" ("Baila Conmigo" in Spain) with Vanessa Williams. The soundtrack sold about 40,000 units in Spain and helped solidify Chayanne's fan base.

Sony Music Spain stayed busy with Chayanne that year. Its Epic label marketed the "Baila Conmigo" soundtrack while Columbia oiled its machinery to sell "Atado A Tu Amor."

"'Atado' was the first of two peak moments for Chayanne in Spain," says Carlos Iglesias, Sony Latin product manager and former Epic

promotion executive.

"The other was [the single] 'Torero' in 2002," Iglesias says. "That was Spain's song of the summer, which is amazing when you think the 'Operación Triunfo' phenomenon [Spain's version of "American Idol"] was total at that moment."

The successful Spanish TV real-

Chayanne is a classic "song of the summer" artist.

ity show helped sell millions of CDs by its participants. The program premiered in October 2001, and recordings from its contestants dominated the Spanish charts the following summer. Hits included those by David Bisbal, Bustamante, Chenoa and the show's first winner, Rosa.

Only Chayanne could compete with them in the summer of 2002, with the aptly titled hit "Torero" ("Bullfighter").

Iglesias says that Chayanne is a classic "song of the summer" artist in Spain.

Millions of teenage tourists from across Europe swarm into the Spanish islands and beach resorts from May through September and are exposed to Spanish music at bars and discotheques.

It is likely that thousands of Scandinavians and Germans returned home from their Spanish holiday in 2002 convinced that Chayanne, a native of Puerto Rico, was Spanish, if not, in fact, a bullfighter.

This summer marks Chayanne's third tour of Spain, where he also performed in the summers of 1999 and 2002. Iglesias says the artist makes at least three promotional visits per album.

One of the biggest concerts during Chayanne's tours of Spain—and possibly his career—took place Aug. 31, 2001, during the Son Latinos Festival, which was held on a beach in Tenerife, one of the Canary Islands. Local police estimated that 300,000 people attended the 14-

(Continued on page 39)



THIS SUMMER MARKS CHAYANNE'S THIRD TOUR OF SPAIN

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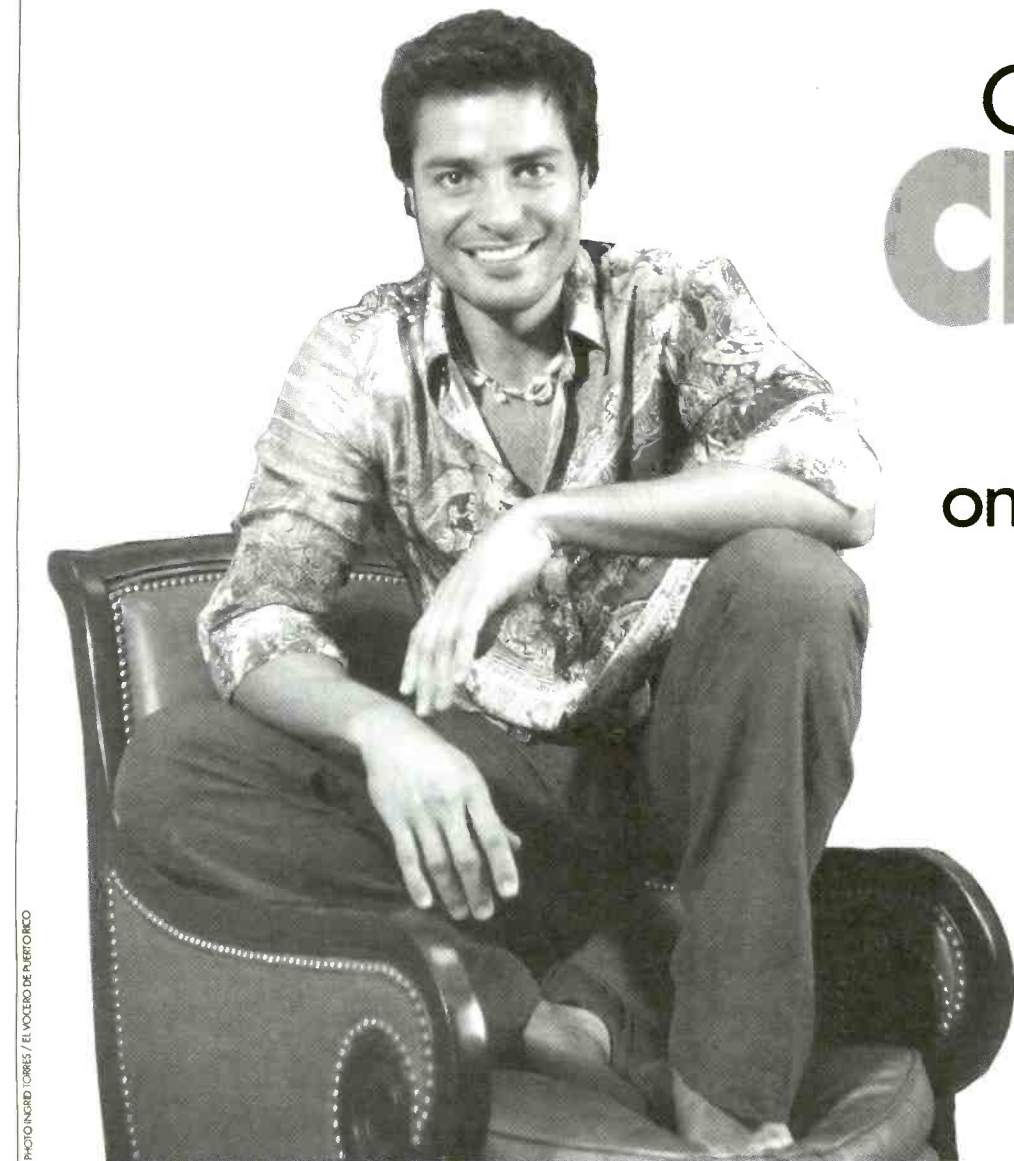


PHOTO: INGRID TORRES / EL VOCERO DE PUERTO RICO



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Mari, Lorenzo & Isadora

*For all of us it is really an honor to share the magic that happens in every one of your shows, it's always exciting...
...thank you for making us part of it and we wish you the best for your 25 years of professional achievements.*

The "Sincero Tour" Crew

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MUSICIANS

Ron Dzuibla, Etienne Fuentes, Jorge L. Sosa, Pedro Navarro, Arnaldo Torres, Dennis Reyes, Gisel Moreno, Nick "Coach" Kraski, Melena Francis

DANCERS

Blake Angier, Davon Evans, Rachel Markarian, Renee Schuda

STYLISTS

Veronica Porras, Kevin Apple, Carolina Siervo

Discography

Continued from page 28

released a second self-titled album just a year after the first. This one was as hit-driven as the previous set. The track "Fuiste un Trozo de Hielo en la Escarcha" was Chayanne's first No. 1 on the *Billboard* Hot Latin Tracks chart. It reached No. 1 on Nov. 4, 1989, and remained there for four weeks. It was written by José María Cano of Mecano. Two other tracks landed high on the chart: "Tu Pirata Soy Yo" (No. 4) and "Este Ritmo Se Baila Así" (No. 3).

"**Tiempo de Vals**" (1990): By this time, the only reason Chayanne wasn't releasing an album each year was radio's tireless appetite for his singles. The title track, written by Cano, became a Chayanne standard. The biggest radio hit on the album was "Completamente Enamorados," a song by Italian artist Eros Ramazzotti, that was translated by long-time collaborator Luis Gómez Escolar. It spent five weeks at No. 1.

"**Provócame**" (1992): This album anticipated the expansion of Chayanne's audience beyond a Latin base. It is more elaborately produced than any of his previous releases. The set includes Spanish versions of two English-language tracks, including "Mi Primer Amor," written by Diane War-

ren. On the Latin side, there are tracks by Rudy Pérez, Ilan Chester and Jorge Luis Piloto, among others. Five tracks charted, including No. 1 hit "El Centro de Mi Corazon."

"**Influencias**" (1994): Chayanne called this album "Influencias" to honor the music that inspired him. "Influencias" includes covers of well-known songs by Juan Gabriel ("Querida") and Ruben Blades ("Pedro Navaja"). Surprisingly, this was the least successful of Chayanne's albums at radio.

(Continued on page 39)

Chayanne, it's a great honor to be your musical director and part of your team. Thank you and congratulations for 25 years of making us sing, dance, clap and smile. The best is yet to come!

Rey Sanchez

On your 25th anniversary, the Paradigm team would like to congratulate you on your journey to success. Your noteworthy performances and contributions to the international music community reflect that of an honest and talented latin artist.

Also, your dedication and hard work throughout the years has made you one of the true pioneers in the latin music industry and has opened many doors for the new latin generation.

It has been an honor to work along side you and your team. We hope you will continue to impact the music industry with the grace and elegance of a true latin pop star.

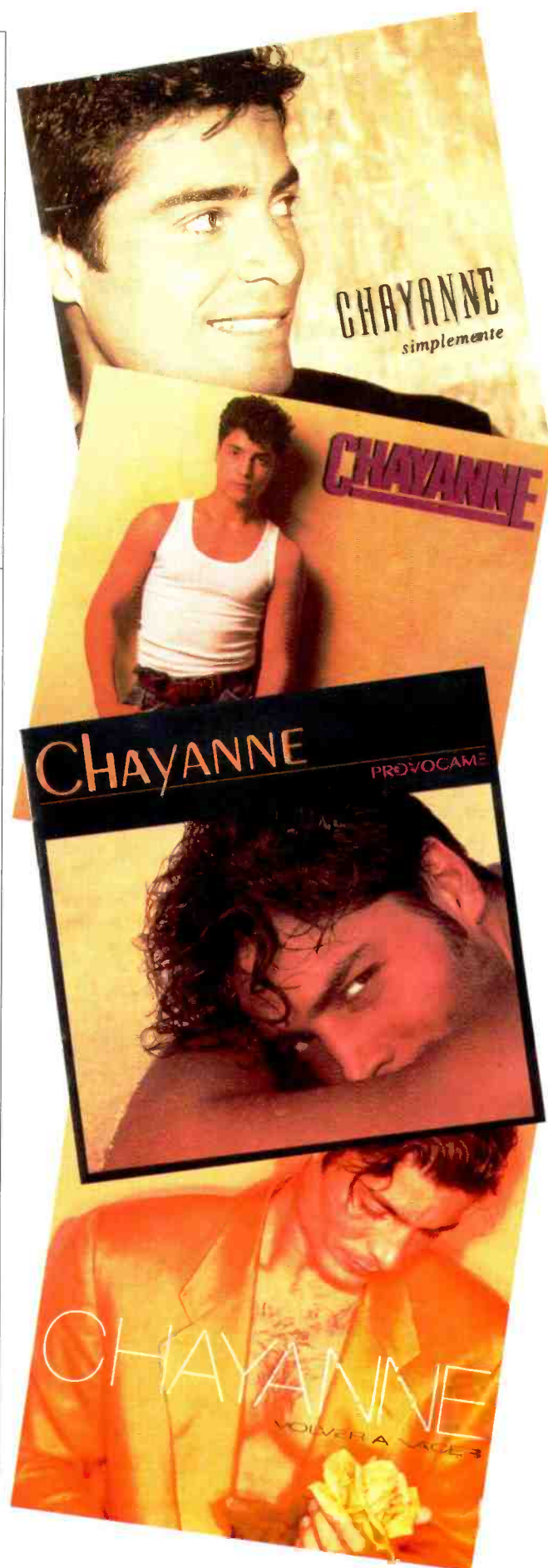


CHAYANNE CURRENTLY TOURS WITH PARADIGM AS HIS CHOICE FOR LIGHTING PRODUCTION AND TOURING NEEDS.

Felicitaciones!

Al Amigo,
CHAYANNE

Juan Alberto
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COMO AMIGO Y COMO PADRE.

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Y PROFESIONALISMO TE HAN LLEVADO
AL LUGAR EN QUE TE ENCUENTRAS.

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TE QUEREMOS, TUS AMIGOS PERUANOS
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'Romantic'

Continued from page 26

going, what I'm going to do. But I keep them to the side.

Are your children interested in following in your footsteps?

When they want to, they can do it. I did it, and I know how I missed spending time with my parents and siblings. You can't spend your entire life on the phone.

In December, for example, I don't perform. I try to preserve those kinds of traditions, keep the family together so they can go to school and lead normal lives. If they want to go to Chuck E. Cheese's or to the movies, they can go and have a good time [without being harassed].

You've mentioned recording an English-language album a number of times in the past. Is that going to happen?

The album will come out when it's natural for it to do so. The industry has gone through enormous changes with piracy and lost sales and mergers. In other words, no one wants to make a mistake.

The perfect time might have been right after "Dance With Me." Was the film ahead of its time, in that there wasn't as much awareness of the Latin market then?

No. It was perfect timing, because it was my own evolution. I had recorded "Influencias," and my personal company started to change. I broke with my management. It was a matter of three years, and in those three years the industry changed.

Before, the big stars were Julio Iglesias, José Luis Rodríguez, people like that. And Luis Miguel and I were the young ones. But in those three years, we saw the emergence of Shakira, Ricky Martin, Enrique Iglesias, Maná.

And I was on the sidelines. I came out with the album "Volver a Nacer," [then] with a film, and I was seen once again as a new star, even though I'd been recording solo since 1983.

Are you planning on making more films?

Yes. And I get many, many offers. My ideal is to do a movie next year. But I don't want to do it just because. I want it to be natural.

Your repertoire is well-chosen and suited to you. Do you write any of your songs?

I do write, but not the entire song. I can give you paragraphs, thoughts, rhythm, some beautiful lines. But, for the time being, I'll sit with you and we can write together. All those people who send me their songs, I talk to them, they know me so well, and I feel, when I read their songs, as if I had written them myself.

Do you feel artists sometimes sacrifice quality because they're pressured to write?

It's something that can be prostituted. And I'm not going to sacrifice my album for the sake of putting [in] my own song. Why force it? I have my own publishing, and I could include those songs. And there will be a time when all 10 songs may be from it. But that will be later on.

You have been in many major advertising campaigns, going back to Pepsi in 1988. Would you like to be the face of a brand?

Yes, of course. Everything adds up in a career. But right now, I'm focused on the tour and bringing ideas for the next album. We're contemplating a concept album rather than an album of previously unreleased material for next year.

And another thousand things always come up. Special shows. Benefits for children with cancer. But my real work this year is people will see me in my concerts and on my motorcycle [which he uses in his show] everywhere.

You had that motorcycle for your performance at the 2003 Billboard Latin Music Awards. And you took off your shirt for that performance as well . . .

My darling, the shirt just popped open.

Like what happened to Janet Jackson?

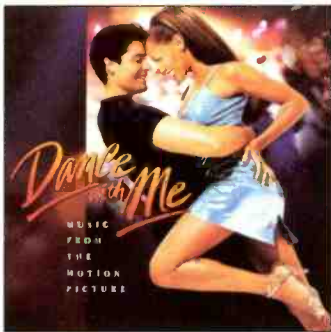
Yes! I took a strong step, and it popped open. I'm lucky in the way things happen to me.

Discography

Continued from page 36

"Volver a Nacer" (1996): After a nearly three-year absence, "Volver a Nacer" ("Born Again") re-established Chayanne in the Latin market. It also marked his change of management, and served as a precursor to "Dance With Me." The album also marked the beginning of Chayanne's long relationship with songwriter Estéfano, who penned the title track with Ximena Zapata.

"Dance With Me" (1998): The soundtrack to the film includes "You Are My Home," a duet performed with Vanessa Williams. That song, in its Spanish-language version ("Refugio de Amor") peaked at No. 3 on the Hot Latin Tracks chart.



"Atado a Tu Amor" (1998): This album decidedly established Chayanne as a top-selling star. The disc peaked at No. 4 on the Top Latin Albums chart, Chayanne's best performance to date, and remained on the chart for 84 weeks. The single "Dejaría Todo" spent five weeks at No. 1 on the Hot Latin Tracks chart.

"Simplemente" (2000): An ambitious album that includes duets with Ruben Blades ("Cuando El Amor Se Va") and Jennifer Lopez ("Dame/Touch Me"). The single "Yo Te Amo" held the top spot for seven weeks on the Hot Latin Tracks chart.

"Grandes Exitos" (2002): Chayanne's first greatest-hits album. It included two new tracks, Franco de Vita's "Y Tu Te Vas" and Estéfano's "Torero." "Y Tu Te Vas" the hot Latin track of the year at the 2002 Billboard Latin Music Awards.

"Sincero" (2003): Chayanne's most recent album. It debuted at No. 1 on the Top Latin Albums chart, his first disc to do so.

Love Affair

Continued from page 34

hour show, which also starred Juanes, Miguel Rios, Rosario and Cuba's Los Van Van.

That night, Chayanne bounded onstage at 3 a.m., singing into a head microphone while dancing in his characteristic frenzied style. While other artists who offer intricate choreography may opt for the safety of lip-synching, Chayanne clearly was singing live.

For fans, it did not matter that Chayanne had arrived 90 minutes late. He was back in Spain, and the crowd, which extended back about a mile from the stage, responded ecstatically.

"Chayanne is incredibly professional," Iglesias says. "His frank and good-natured manner and his knack for knockout commercial hits may hide the fact that he takes his performances seriously and looks after himself. He says that one of his favorite things about Spain is its fish and seafood, which keeps him in shape."

One highlight of his upcoming tour in Spain will be a performance at a soccer stadium in the popular beach resort of Benidorm, south of Valencia, on Aug. 21. Chayanne will star in "46664 Latino," a Latin-artist version of the concert staged in Cape Town, South Africa, last November by the Nelson Mandela Foundation to benefit the fight against AIDS in South Africa and increase global awareness of AIDS.

Organizers expect 30,000 fans to attend. Along with Chayanne, the lineup includes Paco de Lucia, Miguel Bose, Joaquin Cortés, Azucar Moreno, Diego Torres, Ricardo Montaner, Franco de Vita and Montserrat Caballé, as well as non-Latin acts Queen, Dave Stewart and Zucchero.

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IN YOUR 25TH ANNIVERSARY!

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"Después de tantos años,
que bueno es estar de gira
y sentirse como en casa"

- CHAYANNE -

Estadio Vélez Sársfield (Buenos Aires) - Estadio Mundialista (Mendoza) - Anfiteatro Municipal (Paysandú)
Estadio Boca Juniors (Buenos Aires) - Estadio Luna Park (Buenos Aires) - Campo Argentino de Polo
(Buenos Aires) - Conrad Resort & Casino (Punta del Este) - Teatro Opera (Buenos Aires) - Patinódromo
(Mar del Plata) - Anfiteatro de Villa María (Córdoba) - Club Atlético de Tucumán (Tucumán) - Estadio
Gimnasia y Tiro de Salta (Salta) - Club Ebano (San Juan) - Estadio del Centro (La Rioja) - Club Olimpo
(Bahía Blanca) - Velódromo (Montevideo) - Estadio Newell's Old Boys (Rosario) - Teatro Gran Rex (Buenos
Aires) - Teatro Lola Membrives (Buenos Aires) - Estadio del Sol (Asunción) - Estadio San Bernardino
(Asunción) - Estadio Mundialista Chateau Carreras (Córdoba) - Estadio Provincial de Rosario (Rosario)



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S. Villar

Felicita a

CHAYANNE

en tan importante ocasión.

Chayanne, estamos orgullosos de ti.

JULY 10
2004

Billboard HOT LATIN TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	PEAK POSITION
1	2	2	11	NUMBER 1 AHORA QUIEN ESTEFANO,S.GEORGE (ESTEFANO,J.REYES)	Marc Anthony	SONY DISCOS	1
2	1	1	11	VIVO Y MUERO EN TU PIEL R.PEREZ (R.PEREZ)	Jennifer Pena	UNIVISION	1
3	4	12	5	QUE DE RARO TIENE A.A.ALBA,R.PEREZ (M.URIBEA)	Los Temerarios	FONOVISA	3
4	8	4	11	TU DE QUE VAS F.DE VITA,L.ROMERO (F.DE VITA)	Franco De Vita	SONY DISCOS	3
5	3	3	15	DOS LOCOS LOS HOROSCOPOS DE DURANGO (A.MARTINEZ)	Los Horoscopus De Durango	PROCAN/DISA	3
6	12	8	4	DUELE EL AMOR A.BAQUEIRO,A.SYNTK (A.SYNTK)	Aleks Syntek With Ana Torroja	EMI LATIN	6
7	5	5	49	MAS QUE TU AMIGO M.A.SOLIS,H.PATRON,R.PEREZ (M.A.SOLIS)	Marco Antonio Solis	FONOVISA	1
8	6	9	7	DESNUDATE MUJER K.SANTANDER,M.SALCEDO (O.BISBAL,J.M.VELASQUEZ)	David Bisbal	VALE/UNIVERSAL LATINO	6
9	13	11	13	TE QUISE OLVIDAR J.L.TERRAZAS (J.GABRIEL)	Grupo Montez De Durango	DISA	7
10	10	20	22	QUE LLORO A.BAQUEIRO,SIN BANDERA (L.GARCIA)	Sin Bandera	SONY DISCOS	5
11	11	17	7	MIEDO PALOMO (FATO)	Palomo	DISA	11
12	7	6	11	TE QUISE TANTO E.ESTEFAN JR.,A.PENA (C.SORKIN,ANDAH)	Paulina Rubio	UNIVERSAL LATINO	1
13	20	33	1	SOY TU MUJER C.'CK' MARTINEZ (A.VILLARREAL,C.'CK' MARTINEZ)	Alicia Villarreal	UNIVERSAL LATINO	13
GREATEST GAINER							
14	25	23	7	EL ZA ZA ZA (MESA QUE MAS APLAUDA) O.FUENTES ATILANO (O.FUENTES ATILANO)	Grupo Climax	MUSART/BALBOA	14
15	17	16	9	SENTADA AQUI EN MI ALMA ESTEFANO (ESTEFANO,J.REYES)	Chayanne	SONY DISCOS	15
16	15	14	14	A DONDE ESTABAS? R.MUNOZ,R.MARTINEZ (R.MARTINEZ)	Intocable	EMI LATIN	9
17	18	13	13	CREO EN EL AMOR J.L.PILOTO (J.L.PILOTO,R.OEL SOLI)	Rey Ruiz	SONY DISCOS	2
18	9	7	11	PERO QUE TAL SI TE compro PRIVERA (C.REYNA)	Lupillo Rivera	UNIVISION	7
19	21	34	5	DESESPERADO J.C.CALDERON (R.MONTANER)	Ricardo Montaner	WARNER LATINA	19
20	16	10	29	Y TODO QUEDA EN NADA ESTEFANO (ESTEFANO,J.REYES)	Ricky Martin	SONY DISCOS	1
21	14	30	5	DAME TU AIRE J.N.GOMEZ (A.UBAGO)	Alex Ubago	WARNER LATINA	14
22	23	18	8	NO TIENE LA CULPA EL INDI LOS TIGRES DEL NORTE (FOUINTERO)	Los Tigres Del Norte	FONOVISA	17
23	26	41	9	NO ME QUIERO ENAMORAR M.DOMM (M.DOMM,E.OCCERANSKY,M.BERNAL)	Kalimba	SONY DISCOS	23
24	19	21	23	AUNQUE NO TE PUEDA VER J.N.GOMEZ (A.UBAGO)	Alex Ubago	WARNER LATINA	4
25	24	15	8	CANTAR HASTA MORIR A.VERDE,D.TORRES (D.TORRES,A.BATISTA CANA,D.A.CUMBA SANCHEZ)	Diego Torres	AROLA/BMG LATIN	15
26	29	24	22	COMO PUDE ENAMORARME DE TI A.RAMIREZ CORRAL (R.LUGO)	Patrulla 81	DISA	8
27	22	19	15	LUCHARE POR TU AMOR A.BAQUEIRO (R.FOLGUERA,F.MONTYM,EN TRAIQUES)	Alejandro Fernandez	SONY DISCOS	19
28	30	25	12	NADIE ES ETERNO A.A.DE LUNA (D.GOMEZ)	Adan Chalino Sanchez	MOON/COSTAROLA/SONY DISCOS	15
HOT SHOT DEBUT							
29	NEW	1	1	MIEDO PAGUILAR (FATO)	Pepe Aguilar	EMI LATIN	29
30	39	35	23	TENGO GANAS E.ESTEFAN JR.,A.GAITAN,R.GAITAN (V.M.RUIZ,E.ESTEFAN JR.)	Victor Manuelle	SONY DISCOS	1
31	34	—	2	MAS MALA QUE TU L.LEVIN,D.WARNER (C.BRANTIG,FLORES)	Ednita Nazario	SONY DISCOS	31
32	28	29	8	MI PEOR ENEMIGO BRONCO (R.MARTINEZ)	Bronco: El Gigante De America	FONOVISA	23
33	27	22	24	HAZME OLVIDARLA J.GUILLEN (A.TORRES)	Conjunto Primavera	FONOVISA	8
34	33	36	6	FIERA INQUIETA N.URIBE (N.URIBE)	Angela Maria Forero	TELEMUNDO/LAGUNA/SONY DISCOS	33
35	38	37	15	DESEOS DE COSAS IMPOSIBLES N.WALKER,LA DREJA DE VAN GOGH (X.SAN MARTIN)	La Oreja De Van Gogh	SONY DISCOS	21
36	40	44	4	TE PERDONE UNA VEZ LOS HURACANES DEL NORTE (G.GARCIA)	Los Huracanes Del Norte	UNIVISION	36
37	31	26	13	AMAR COMO TE AME J.SEBASTIAN (J.SEBASTIAN)	Joan Sebastian	MUSART/BALBOA	26
38	35	32	8	LLORE LLORE E.ESTEFAN JR.,A.GAITAN,R.GAITAN (V.M.RUIZ,A.GAITAN,R.GAITAN)	Victor Manuelle	SONY DISCOS	21
39	44	47	3	ESTA LLORANDO MI CORAZON G.GARCIA (G.GONZALEZ)	Beto Y Sus Canarios	DISA	39
40	36	28	13	SABANAS FRIAS FHER,A.GONZALEZ (FHER)	Mana & Ruben Blades	WARNER LATINA	18
41	32	31	15	TARDES NEGRAS A.SALERNO,M.MAJONCHI (T.FERRO)	Tiziano Ferro	EMI LATIN	14
42	43	42	8	ANTES DE QUE TE VAYAS R.SAENZ QUIROZ,CONJUNTO ATARDECER (M.A.SOLIS)	Conjunto Atardecer	MUSIMEX/UNIVERSAL LATINO	42
43	41	38	17	ABRAZAR LA VIDA R.PEREZ (O.RICH,J.MARR,J.C.PEREZ SOTO)	Luis Fonsi	UNIVERSAL LATINO	1
44	37	27	15	CRUZ DE OLVIDO PAGUILAR (J.ZAIZAR)	Pepe Aguilar	UNIVISION	7
45	47	46	15	Y QUE I.RODRIGUEZ,F.FEHLICH (A.VIZZANI)	Los Angeles De Charly	FONOVISA	28
46	RE-ENTRY	2	2	MESA QUE MAS APLAUDA ZA ZA ZA LIBERACION (O.FUENTES ATILANO)	Liberacion	DISA	46
47	49	—	2	IMPOSIBLE OLVIDARTE K-PAZ DE LA SIERRA (NOT LISTED)	K-Paz De La Sierra	PROCAN/DISA	47
48	45	45	21	TU FOTOGRAFIA G.ESTEFAN,E.ESTEFAN JR.,S.KRYS (G.MARCO,E.ESTEFAN JR.)	Gloria Estefan	EPIC/SONY DISCOS	1
49	46	40	17	PARA TODA LA VIDA A.LIZARRAGA,J.LIZARRAGA (J.J.LEYVA)	Banda El Recodo	FONOVISA	20
50	42	43	6	SABES A CHOCOLATE A.B.QUINTANILLA III,C.'CK' MARTINEZ (C.VILLA DE LA TORRE,A.MONROY FERNANDEZ)	Kumbia Kings Featuring Pee Wee Gonzalez	EMI LATIN	42

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

LATIN POP AIRPLAY

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

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	AHORA QUIEN SONY DISCOS	MARC ANTHONY	21	17	CANTAR HASTA MORIR AROLA/BMG LATIN	Diego Torres
2	2	LLORE LLORE SONY DISCOS	VICTOR MANUELLE	22	15	INTRO LOS 12 DISCIPULOS DIAMOND	Eddie Oee
3	7	CREO EN EL AMOR SONY DISCOS	REY RUIZ	23	25	SI TU AMOR NO VUELVE J&N	EDDY HERRERA
4	—	CULEBRA SONY DISCOS	GRUPO NICHE	24	—	DILE A EL KAREN/UNIVERSAL LATINO	TONNY TUN TUN
5	6	HAY AMORES PANA/UNIVERSAL LATINO	JOSE ALBERTO 'EL CANARIO'	25	36	FLOR DORMIDA SONY DISCOS	EDDIE SANTIAGO
6	8	DESNUDATE MUJER VALE/UNIVERSAL LATINO	DAVID BISBAL	26	20	ME ACORDARE EMI LATIN	LIMI-T 21
7	4	SI TU ESTUVIERAS UNIVERSAL LATINO	LOS TOROS BANDO	27	24	TELEFONO UNIVERSAL LATINO	GRUPO MANIA
8	9	DIME NU	N'KLARE	28	34	NO QUEDA NADA UNIVERSAL LATINO	GISSELLE
9	11	POBRE DIABLA VI	DON OMAR	29	28	CUIDARTE EL ALMA SONY DISCOS	CHAYANNE
10	14	TENGO GANAS SONY DISCOS	VICTOR MANUELLE	30	22	VOY A DEJARTE DE AMAR J&N	FRANK REYES
11	16	PA' LA RUMBA VOY J&N	ZAFRA NEGRA	31	23	TU FOTOGRAFIA EPIC/SONY DISCOS	GLORIA ESTEFAN
12	3	VIVO Y MUERO EN TU PIEL UNIVISION	JENNIFER PENA	32	30	SI PERDO NO J&N	PUERTO RICAN POWER
13	12	NADA DE NADA J&N	FRANK REYES	33	26	HAZMELO DTRA VEZ M.P.	TITO ROJAS
14	19	LA SOSPECHA UNIVISION	SON OE CALI	34	—	DAMELO LATIN FLAVA	THE MOSA PROJECT
15	13	NECESITO UN AMOR SONY DISCOS	ANDY ANDY	35	—	TU ERES MI LUZ RCA/BMG LATIN	ALEJANDRA GUZMAN
16	10	HORA ENAMORADA OLE	ELVIS CRESPO	36	—	TE SIGO AMANDO OLE	ANGEL LOPEZ
17	21	AMANECER (BOMBA) EMI LATIN	LIMI-T 21	37	—	DILE VI	DON OMAR
18	18	AMOR DE LEJOS EVER	POCHY FAMILIA Y SU COCOBAND	38	35	DILEMA J&N	PAPI SANCHEZ
19	27	PEGATE CUTTING	FULANITO	39	—	PERSONA IDEAL SONY DISCOS	ADOLESCENT S ORQUESTA
20	33	DUELE EL AMOR EMI LATIN	ALEKS SYNTK WITH ANA TORROJA	40	29	DOCTOR J&N	PUERTO RICAN POWER

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	DOS LOCOS PROCAN/DISA	LOS HOROSCOPOS DE DURANGO	21	23	Y QUE FONOVISA	LOS ANGELES DE CHARLY
2	4	TE QUISE OLVIDAR DISA	GRUPO MONTEZ DE DURANGO	22	21	BARAJA DE ORD DISA	PALOMO
3	3	MIEDO DISA	PALOMO	23	19	SABES A CHOCOLATE EMI LATIN	KUMBIA KINGS FEATURING PEE WEE GONZALEZ
4	5	A DONDE ESTABAS? EMI LATIN	INTOCABLE	24	36	PRENDA QUERIDA RCA/BMG LATIN	JULIO PRECIAADO Y SU BANDA PERLA DEL PACIFICO
5	6	NO TIENE LA CULPA EL INDI FONOVISA	LOS TIGRES DEL NORTE	25	—	LA PRIMERA CON AGUA SONY DISCOS	VICENTE FERNANDEZ
6	2	PERO QUE TAL SI TE compro UNIVISION	LUPILLO RIVERA	26	25	LAGRIMAS Y LLUVIA DISA	BRAZERS MUSICAL DE DURANGO
7	7	SOY TU MUJER UNIVERSAL LATINO	ALICIA VILLARREAL	27	30	¡ONTIGO YO APRENDI A OLVIDAR DISA	PATRULLA 81
8	11	QUE DE RARO TIENE FONOVISA	LOS TEMERARIOS	28	37	BUENO BYE FONOVISA	YOLANDA PEREZ Y ADAN CHALINO SANCHEZ
9	10	COMO PUDE ENAMORARME DE TI DISA	PATRULLA 81	29	27	CUANDO NADIE TE QUIERA EMI LATIN	LOS TRAILEROS DEL NORTE
10	12	NADIE ES ETERNO MOON/COSTAROLA/SONY DISCOS	ADAN CHALINO SANCHEZ	30	32	EL QUINTO TRAGO DISA	GRUPO BRYNDIS
11	8	HAZME OLVIDARLA FONOVISA	CONJUNTO PRIMAVERA	31	26	LA MILPA RCA/BMG LATIN	LOS ASTROS DE DURANGO
12	16	EL ZA ZA ZA (MESA QUE MAS APLAUDA) MUSART/BALBOA	GRUPO CLIMAX	32	—	PREFIERO PARTIR FONOVISA	MARCO ANTONIO SOLIS
13	9	MI PEOR ENEMIGO FONOVISA	BRONCO: EL GIGANTE DE AMERICA	33	33	LA BANDA DOMINGUERA EMI LATIN	CONTROL
14	17	ESTA LLORANDO MI CORAZON DISA	BETO Y SUS CANARIOS	34	38	CRUZ DE OLVIDO UNIVISION	PEPE AGUILAR
15	14	TE PERDONE UNA VEZ UNIVISION	LOS HURACANES DEL NORTE	35	—	DEJA FONOVISA	ANA BARBARA
16	15	ANTES DE QUE TE VAYAS MUSIMEX/UNIVERSAL LATINO	CONJUNTO ATARDECER	36	31	A UN PASO DE OLVIDARTE FONOVISA	JUAN TAVARES
17	18	VIVO Y MUERO EN TU PIEL UNIVISION	JENNIFER PENA	37	40	EL PALOMITO RCA/BMG LATIN	JULIO PRECIAADO Y SU BANDA PERLA DEL PACIFICO
18	22	IMPOSIBLE OLVIDARTE PROCAN/DISA	K-PAZ DE LA SIERRA	38	—	PENAS EN MI ALMA PLATINO/FONOVISA	ADOLF URRIAS Y SU LOBO NORTEÑO
19	24	MESA QUE MAS APLAUDA ZA ZA ZA DISA	LIBERACION	39	28	LA BOTELLA LA SIERRA	LOS MORROS DEL NORTE
20	20	PARA TODA LA VIDA FONOVISA	BANDA EL RECODO	40	35	Y DICEN UNIVISION	ADAN CHALINO SANCHEZ

JULY 10
2004

Billboard® TOP LATIN ALBUMS™

Sales data compiled by
Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	1	3	MARC ANTHONY SONY DISCOS 95194 (11.98 CD)	AMAR SIN MENTIRAS 3 Weeks At Number 1	1
🎵 HOT SHOT DEBUT 🎵						
2	NEW	1	1	OZOMATLI CONCORD P/CANTE 2200/CONCORD (11.98 CD) [M]	Street Signs	2
3	2	—	2	AKWID UNIVISION 310201/UG (13.98 CD) [M]	KOMP 104.9 Radio Compa	2
4	6	3	3	VARIOUS ARTISTS DISA 726970 (14.98 CD/DVD)	Agarron Duranguense	3
5	4	—	2	GRUPO BRYNDIS DISA 720369 (12.98 CD) [M]	El Quinto Trago	4
6	3	2	4	DON OMAR VI 450618 (17.98 CD) [M]	The Last Don: Live, Vol. 1	2
7	NEW	—	1	LUNYTUNES MAS FLOW 318000/UNIVERSAL LATINO (18.98 CD) [M]	La Trayectoria	7
8	5	13	5	LOS HURACANES DEL NORTE UNIVISION 310275/UG (14.98 CD) [M]	Con Experiencia Y Juventud	5
9	7	4	1	LUPILLO RIVERA UNIVISION 310248/UG (14.98 CD) [M]	Con Mis Propias Manos	1
10	8	5	1	CONJUNTO PRIMAVERA FONOVISA 351248/UG (12.98 CD) [M]	Dejando Huella	1
💰 GREATEST GAINER 💰						
11	22	18	7	VARIOUS ARTISTS DISA 726977 (14.98 CD/DVD)	Los 20 Sencillos Del Ano Y Sus Videos	5
12	10	8	12	LOS HOROSCOPOS DE DURANGO PROCAN 720363/DISA (11.98 CD) [M]	Locos De Amor	3
13	12	6	14	GRUPO MONTEZ DE DURANGO DISA 720358 (12.98 CD)	En Vivo Desde Chicago	1
14	11	11	9	VARIOUS ARTISTS DISA 720365 (12.98 CD)	El Carnalillo Mix Presenta: El Pasito Duranguense Mix	6
15	9	15	13	LOS TIGRES DEL NORTE FONOVISA 351245/UG (14.98 CD)	Pacto De Sangre	1
16	13	—	2	GRUPO CLIMAX MUSART 20539/BALBOA (5.98 CD) [M]	Za Za Za	13
🚦 PACESETTER 🚦						
17	21	—	2	LIBERACION DISA 720375 (11.98 CD) [M]	Las Mas Bailables De Liberacion	17
18	17	12	5	BANDA EL RECODO FONOVISA 351340/UG (14.98 CD) [M]	Exitos Con Tradicion Sinaloense	7
19	14	7	11	ADAN CHALINO SANCHEZ MODN/COSTAROLA 93405/SONY DISCOS (13.98 CD)	Amor Y Lagrimas	1
20	15	10	5	LA OREJA DE VAN GOGH △ SONY DISCOS 70451 (15.98 CD) [M]	Lo Que Te Conte Mientras Te Hacias La Dormida	9
21	20	14	6	PALOMO DISA 720372 (12.98 CD) [M]	Yo Te Propongo	6
22	23	16	12	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 77055 (13.98 CD)	Los Remixes 2.0	11
23	24	—	2	LA OREJA DE VAN GOGH SONY DISCOS 95202 (19.98 CD/DVD)	La Oreja De Van Gogh En Directo: Gira	23
24	18	9	6	JENNIFER PENA UNIVISION 310129/UG (17.98 CD) [M]	Seducion	1
25	29	20	3	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1850 (16.98 CD)	Antologia De Un Rey	20
26	27	44	3	VARIOUS ARTISTS FONOVISA 351303/UG (14.98 CD)	Diamantes De Coleccion	26
27	31	—	2	ANA BARBARA FONOVISA 351396/UG (14.98 CD)	Una Mujer, Un Sueno	27
28	16	—	2	CARDENALES DE NUEVO LEON DISA 720367 (11.98 CD) [M]	En Concierto	16
29	19	19	15	GIPSY KINGS INDONESIA 79841/AG (18.98 CD)	Roots	3
30	26	24	6	FRANCO DE VITA SONY DISCOS 93286 (17.98 CD) [M]	Stop	7
31	25	21	6	SOUNDTRACK TELEMUNDO/LAGUNA 95191/SONY DISCOS (15.98 CD)	Pasion De Gavilanes	9
32	30	25	5	INTOCABLE △ EMI LATIN 80818 (14.98 CD)	La Historia	3
33	28	—	2	LILA DOWNS NARADA 76757 (18.98 CD)	Una Sangre: One Blood	28
34	36	29	35	MARCO ANTONIO SOLIS FONOVISA 350950/UG (16.98 CD/DVD)	La Historia Continua...	1
35	NEW	1	1	VARIOUS ARTISTS FONOVISA 351373/UG (14.98 CD)	Amor Grupero	35
36	35	28	20	DAVID BISBAL ○ VALE 002031/UNIVERSAL LATINO (15.98 CD) [M]	Buleria	5
37	34	23	6	CONJUNTO ATARDECER ○ MUSIMEX 002541/UNIVERSAL LATINO (13.98 CD) [M]	Los Numero Uno Del Pasito Duranguense	8
38	42	26	20	PAULINA RUBIO △ UNIVERSAL LATINO 002036 (17.98 CD)	Pau-Latina	1
39	39	27	21	VARIOUS ARTISTS DISA 720345 (12.98 CD)	100% Duranguense	7
40	33	31	13	VICENTE FERNANDEZ SONY DISCOS 91025 (14.98 CD) [M]	Se Me Hizo Tarde La Vida	5
41	32	35	4	JOSE ALFREDO JIMENEZ SONY DISCOS 95209 (19.98 CD)	Tesoros Musicales	24
42	NEW	1	1	MARCO ANTONIO SOLIS & JOAN SEBASTIAN FONOVISA 351401/UG (14.98 CD)	Dos Grandes	42
43	40	36	62	JOAN SEBASTIAN MUSART 12887/BALBOA (8.98/13.98) [M]	Coleccion De Oro	9
44	51	32	3	LOS REHENES DISA 726976 (14.98 CD/DVD)	En Vivo	32
45	52	46	39	GRUPO MONTEZ DE DURANGO DISA 724088 (12.98 CD)	De Durango A Chicago	2
46	53	43	31	LOS TEMERARIOS FONOVISA 351005/UG (9.98/13.98)	Tributo Al Amor	1
47	38	17	4	VARIOUS ARTISTS MODN/COSTAROLA 95217/SONY DISCOS (13.98 CD)	Adios Compita: Un Tributo A Adan Chalino Sanchez	16
48	47	30	13	ALEX UBAGO WARNER LATINA 61342 (17.98 CD) [M]	Fantasia O Realidad	14

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
49	43	—	2	THE SPANISH HARLEM ORCHESTRA LIBERTAD 615/RED INK (14.98 CD)	Across 110th Street	43
50	46	33	21	BRONCO/LOS BUKIS FONOVISA 351279/UG (17.98 CD/DVD)	Cronica De Dos Grandes	1
51	44	38	18	LOS RIELEROS DEL NORTE FONOVISA 351235/UG (12.98 CD) [M]	20 Anos De Fuerza Nortena	5
52	48	34	18	PATRULLA 81 DISA 720355 (19.98 CD) [M]	Como Pude Enamorarme De Ti	18
53	49	37	20	THALIA EMI SPECIAL MARKETS 93043/EMI LATIN (16.98 CD)	Greatest Hits	2
54	37	22	8	ELVIS CRESPO OLE 001971 (15.98 CD)	Saborealo	3
55	58	49	85	PANCHO BARRAZA MUSART 2713/BALBOA (6.98 CD) [M]	Las Romanticas De Pancho Barraza	12
56	45	40	18	INTOCABLE ○ EMI LATIN 96290 (16.98 CD)	Intimamente: En Vivo Live	1
57	50	41	36	SIN BANDERA △ SONY DISCOS 70633 (16.98 CD) [M]	De Viaje	6
58	41	39	17	VICTOR MANUELLE SONY DISCOS 93272 (17.98 CD)	Travesia	1
59	55	42	18	K-PAZ DE LA SIERRA PROCAN 720348/DISA (12.98 CD) [M]	20 Exitos Con La Fuerza Duranguense	15
60	56	48	22	IVY QUEEN REAL 070131/UNIVERSAL LATINO (15.98 CD)	Diva Platinum Edition	24
61	59	51	12	LOS TEMERARIOS DISA 726980 (14.98 CD/DVD)	15 Super Exitos En Vivo Vol. 1	20
62	68	52	21	VARIOUS ARTISTS UNIVISION 310233/UG (14.98 CD)	Arcoiris Musical Mexicano 2004	2
63	61	58	3	VARIOUS ARTISTS PUTUMAYO 224 (15.98 CD)	Putumayo Presents: Nuevo Latino	58
64	54	54	5	DIEGO TORRES ARIELA 80783/BMG LATIN (15.98 CD)	MTV Unplugged	45
65	64	53	16	ADAN CHALINO SANCHEZ ○ UNIVISION 310148/UG (13.98 CD)	Un Sonador	5
66	66	59	5	JULIETA VENEGAS ARIELA 57447/BMG LATIN (14.98 CD)	Si	51
67	74	62	48	DON OMAR ○ VI 450567 (14.98 CD) [M]	The Last Don	2
68	RE-ENTRY	43	1	LOS PLAYER'S MUSART 2741/BALBOA (12.98 CD)	Lo Ranchero De Los Player's	26
69	72	55	36	A.B. QUINTANILLA III & KUMBIA KINGS EMI LATIN 93490 (21.98 CD/DVD)	La Historia	1
70	62	47	11	BETO QUINTANILLA UNIVISION 310258/UG (14.98 CD)	Mi Historia Musical: 20 Exitos	21
71	RE-ENTRY	9	1	CHALINO SANCHEZ MUSART 2743/BALBOA (6.98 CD)	Corridos De Los Felix Y Los Quiroz	62
72	60	45	7	BABY RASTA & GRINGO NEW RECORDS 132010/UNIVERSAL LATINO (15.98 CD) [M]	Sentenciados	10
73	RE-ENTRY	19	1	GRUPO MOJADO UNIVISION 310235/UG (14.98 CD) [M]	20 Greatest Hits	9
74	57	50	32	MANA WARNER LATINA 61046 (18.98 CD)	Eclipse	2
75	RE-ENTRY	3	1	VARIOUS ARTISTS REAL 570144/UNIVERSAL LATINO (15.98 CD)	Jamz TV Hits Vol. 2	63

LATIN POP ALBUMS

1	MARC ANTHONY AMAR SIN MENTIRAS (SONY DISCOS)
2	OZOMATLI STREET SIGNS (CONCORD P/CANTE/CONCORD)
3	LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)
4	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS LOS REMIXES 2.0 (EMI LATIN)
5	LA OREJA DE VAN GOGH LA OREJA DE VAN GOGH EN DIRECTO: GIRA (SONY DISCOS)
6	JENNIFER PENA SEDUCCION (UNIVISION/UG)
7	GIPSY KINGS ROOTS (INDONESIA/AG)
8	FRANCO DE VITA STOP (SONY DISCOS)
9	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... (FONOVISA/UG)
10	DAVID BISBAL BULERIA (VALE/UNIVERSAL LATINO)
11	PAULINA RUBIO PAU-LATINA (UNIVERSAL LATINO)
12	ALEX UBAGO FANTASIA O REALIDAD (WARNER LATINA)
13	THALIA GREATEST HITS (EMI SPECIAL MARKETS/EMI LATIN)
14	SIN BANDERA DE VIAJE (SONY DISCOS)
15	VARIOUS ARTISTS PUTUMAYO PRESENTS: NUEVO LATINO (PUTUMAYO)
16	DIEGO TORRES MTV UNPLUGGED (ARIELA/BMG LATIN)
17	JULIETA VENEGAS SI (ARIELA/BMG LATIN)
18	A.B. QUINTANILLA III & KUMBIA KINGS LA HISTORIA (EMI LATIN)
19	MANA ECLIPSE (WARNER LATINA)
20	TIZIANO FERRO 111 CIENTO ONCE (EMI LATIN)

TROPICAL ALBUMS

1	DON OMAR THE LAST DON: LIVE, VOL. 1 (VI)
2	LUNYTUNES LA TRAYECTORIA (MAS FLOW/UNIVERSAL LATINO)
3	THE SPANISH HARLEM ORCHESTRA ACROSS 110TH STREET (LIBERTAD/RED INK)
4	ELVIS CRESPO SABOREALO (OLE)
5	VICTOR MANUELLE TRAVESIA (SONY DISCOS)
6	IVY QUEEN DIVA PLATINUM EDITION (REAL/UNIVERSAL LATINO)
7	DON OMAR THE LAST DON (VI)
8	BABY RASTA & GRINGO SENTENCIADOS (NEW RECORDS/UNIVERSAL LATINO)
9	VARIOUS ARTISTS JAMZ TV HITS VOL. 2 (REAL/UNIVERSAL LATINO)
10	JERRY RIVERA MI HISTORIA MUSICAL (IVENE/SONY DISCOS)
11	CELIA CRUZ HITS MIX (SONY DISCOS)
12	TONNY TUN TUN TONNY TUN TUN (KAREN/UNIVERSAL LATINO)
13	LUNYTUNES & NORIEGA MAS FLOW (VI)
14	AVENTURA LOVE & HATE (PREMIUM LATIN)
15	FULANITO LA VERDAD (CUTTING)
16	REY RUIZ REGETON EN LA PARADA PUERTO RIQUEÑA (PERFECT IMAGE/UNIVERSAL LATINO)
17	VARIOUS ARTISTS REGGAETON HITS 2004 (J&N/SONY DISCOS)
18	VARIOUS ARTISTS REGETON EN LA PARADA PUERTO RIQUEÑA (PERFECT IMAGE/UNIVERSAL LATINO)
19	CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATINO)
20	VARIOUS ARTISTS BACHATA HITS 2004 (J&N/SONY DISCOS)

REGIONAL MEXICAN ALBUMS

1	AKWID KOMP 104.9 RADIO COMPA (UNIVISION/UG)
2	VARIOUS ARTISTS AGARRON DURANGUENSE (DISA)
3	GRUPO BRYNDIS EL QUINTO TRAGO (DISA)
4	LOS HURACANES DEL NORTE CON EXPERIENCIA Y JUVENTUD (UNIVISION/UG)
5	LUPILLO RIVERA CON MIS PROPIAS MANOS (UNIVISION/UG)
6	CONJUNTO PRIMAVERA DEJANDO HUELLA (FONOVISA/UG)
7	VARIOUS ARTISTS LOS 20 SENCILLOS DEL AÑO Y SUS VIDEOS (DISA)
8	LOS HOROSCOPOS DE DURANGO LOCOS DE AMOR (PROCAN/DISA)
9	GRUPO MONTEZ DE DURANGO EN VIVO DESDE CHICAGO (DISA)
10	VARIOUS ARTISTS EL CARNALILLO MIX PRESENTA: EL PASITO DURANGUENSE MIX (DISA)
11	LOS TIGRES DEL NORTE PACTO DE SANGRE (FONOVISA/UG)
12	GRUPO CLIMAX ZA ZA ZA (MUSART/BALBOA)
13	LIBERACION LAS MAS BAILABLES DE LIBERACION (DISA)
14	BANDA EL RECODO EXITOS CON TRADICION SINALOENSE (FONOVISA/UG)
15	ADAN CHALINO SANCHEZ AMOR Y LAGRIMAS (MODN/COSTAROLA/SONY DISCOS)
16	PALOMO YO TE PROPONGO (DISA)
17	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY (FREDDIE)
18	VARIOUS ARTISTS DIAMANTES DE COLECCION (FONOVISA/UG)
19	ANA BARBARA UNA MUJER, UN SUEÑO (FONOVISA/UG)
20	CARDENALES DE NUEVO LEON EN CONCIERTO (DISA)

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). *Asternsk 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.

Known On Their Own

BY MICHAEL PAOLETTA

Angela McCluskey has done it. So, too, have Martina Topley-Bird, Tina Dico and Simone Denny.

After working with other bands, producers and artists—primarily as featured singers—they, and others, have embarked on solo careers.

In the R&B/hip-hop community, such efforts often meet with much success. The same is not necessarily true for those who get their feet wet in the dance/electronic realm—especially in the United States.

“The reasoning is simple,” artist manager/music consultant Craig Roseberry of Shifty Entertainment in New York says. “U.S. radio supports R&B and hip-hop 100%. Except for a handful of stations, radio rarely supports dance and electronic music.”

But, Roseberry adds, “artists like Martina are arriving with stories to tell. They have a history. While these artists are new to the solo scene, they have strong fan bases from the work they’ve done with other acts.”

McCluskey’s Billie Holiday-meets-Marianne Faithfull vocal stylings were spotlighted in *Télépopmusik*’s Grammy Award-nominated “Breathe,” which was used in a Mitsubishi TV commercial.

The Scottish singer/songwriter’s debut album, “The Things We Do,” arrived earlier this month from Manhattan Records.

Topley-Bird (see Beat Box, below) was Tricky’s muse for four of the latter’s albums, including his Nearly God project. Topley-Bird’s bluesy vocals were the centerpiece of Tricky’s 1995 debut, “Maxinquaye.”

Her debut full-length, “Anything,” comes out July 27 on Palm. It is an altered version of the artist’s album “Quixotic,” which came out last July in the United Kingdom.

DICO FROM DENMARK

Dico, who self-released an album in her native Denmark last year, has received the bulk of her international acclaim from her work with U.K. duo Zero 7. The act’s second album, “When It Falls,” includes two collaborations with Dico.

New U.S. label Defend Music released Dico’s “Far” EP last month.

Until recently, Denny was closely associated with Canadian acts Love Inc. and Wide Life. The latter scored a No. 1 *Billboard* Hot Dance Club Play hit two years ago with “I Don’t Want U.”

Another Wide Life/Denny collaboration, “All Things (Just Keep Getting Better),” became the theme song for

the Bravo/NBC reality TV show “Queer Eye for the Straight Guy.”

Denny, who is currently recording her solo debut, says the “Queer Eye” association did exactly what it was supposed to: “It got my name into the mainstream. For any singer trying to make a mark, that is a blessing in itself.”

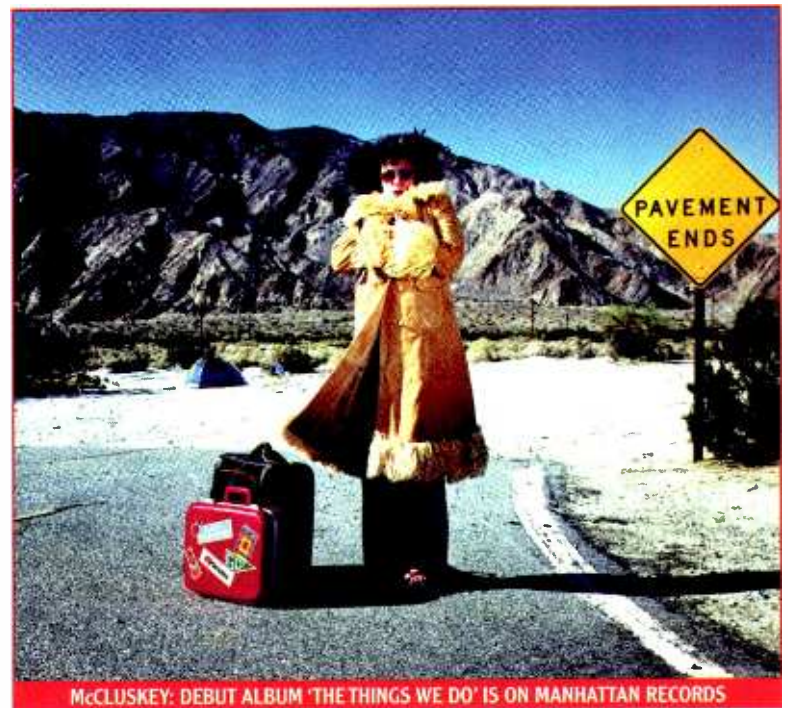
“When artists like these begin their solo careers, their names are already known,” says David Shebiro, owner of specialty store Rebel Rebel in New York. “You can count on immediate sales.”

TRICKY, YET NOT TRICKY

Shebiro says he couldn’t keep import copies of Topley-Bird’s “Quixotic” in stock when it came out last year. Today, the same thing is occurring with McCluskey’s album.

“The key is to use the affiliation with the group as a launching pad,” Defend Music founder Michael Prommer says. “Then, you make the initial marketing impact and move on to push the artist as a solo performer.”

Ian Ralfini, senior VP/co-GM of Manhattan Records, goes one step further. “With Angela, we’re not taking a member of a band and breaking a new career. We are breaking a new solo artist.”



McCLUSKEY: DEBUT ALBUM 'THE THINGS WE DO' IS ON MANHATTAN RECORDS

Still, Palm GM Lisa Nishimura says, “you want to build on an artist’s already existing fan base.”

She continues, “We want to make sure that Tricky fans know about Martina’s album. At the same time, we want to also connect Martina to non-Tricky fans.”

Palm hopes to achieve this by working with strategic Web sites like Fuse, Sputnik7 and MTV—as well as with such noncommercial radio stations as KCRW Santa

Monica, Calif.

Additionally, the label will pursue synch licensing opportunities. “Need One,” a track from Topley-Bird’s album, is on the just-released soundtrack to TV show “CSI: Miami.”

“The healthiest way to build a career is to let people discover you on their own terms,” Dico says. “This makes for the most loyal fans.”

McCluskey says it comes down to timing and destiny. “If success is meant to happen, it will.”

Topley-Bird Soars Solo With ‘Anything’

Martina Topley-Bird is the owner of a voice that is bluesy, soulful, sweet and haunting. It’s not for nothing that she has been compared to, among others, **Erykah Badu** and **Billie Holiday**.

After collaborating on four **Tricky** albums in the mid-’90s—

including the truly essential “Maxinquaye”—Topley-Bird went her own musical way (see story, this page).

“At that time in my life, I was miserable and run-down,” she recalls. “After Tricky, I was wondering if I even had it in me to

have a career in music. In my head, I was sure I could do something good. But I’m not made up of just my head. So, first, I had to straighten out other things in my life.”

Welcome to the solo career of Topley-Bird.

Last July, U.K. label **Independiente** released the singer’s debut album, “Quixotic,” which received high marks in the British press and was nominated for the Panasonic Mercury Music Prize.

On July 27, **Palm** will issue the album in the United States—with a slightly altered track listing. The project has been retitled “Anything.”

Provocative and introspective, the sterling “Anything” is home to several collaborations. They are with **Queens of the Stone Age**’s **Josh Homme** and former member **Mark Lanegan** (“Need One”), DJ/producer **David Holmes** (“Too Tough to Die”) and film composer **David Arnold** (“Soul Food”).

Also present is Tricky, with whom Topley-Bird shares a daughter.

With “Anything,” Topley-Bird and her colorful cast of like-minded albeit varied musical partners have concocted an album that holds its own alongside such staples as **Björk**’s “Homogenic,”

and an artist.”

She should know, having produced or co-produced all but two tracks on “Anything.” But, she adds, “Tricky taught me to rely on your instincts—to not think too much—and to go with what’s in your gut.”

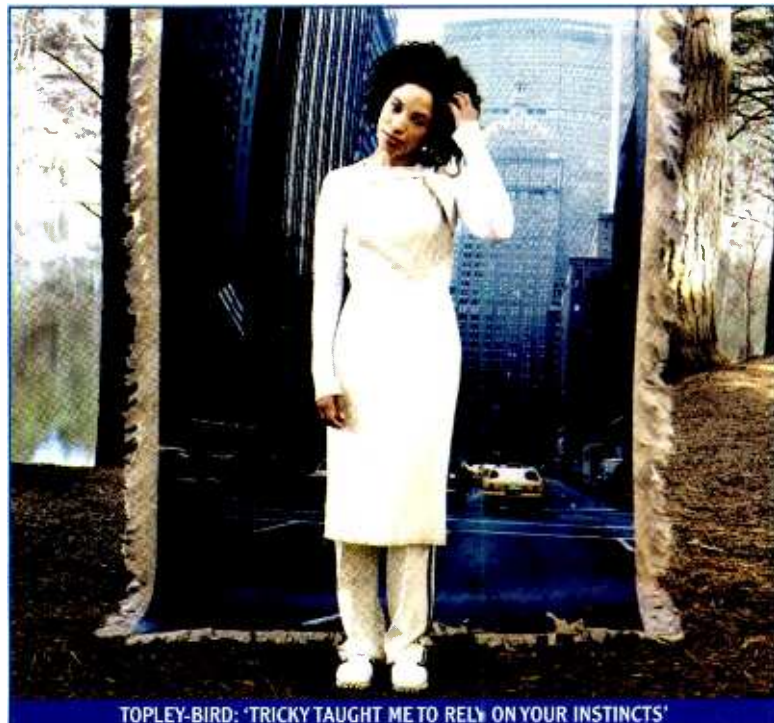
Her early work with Tricky was her entry into music. “He would reiterate these words over and over.” Like a pupil learning from a teacher, Topley-Bird says the advice has become a part of her.

“There’s always a weird price to pay if you compromise or if you think too much,” Topley-Bird says. “And I became very aware of this while making my own album.”

“I also became aware of understanding the potential stresses and responsibilities of making all the decisions,” she continues. “There are some ways to work that are very effective.”

She adds, “But whenever I thought of doing something differently, I would think, ‘No.’ I strive to be good at what I do. At the end of the day, I must live with this album.”

Topley-Bird is currently writing songs for her second solo set.



TOPLEY-BIRD: ‘TRICKY TAUGHT ME TO RELY ON YOUR INSTINCTS’

Beat Box™

By Michael Paoletta
mpaoletta@billboard.com



Massive Attack’s “Blue Lines,” **Portishead**’s “Dummy” and, yes, “Maxinquaye.”

Like these albums, “Anything” veers gorgeously left-of-center, with contemporary rock and electronic elements merging with classic soul, jazz and blues.

Topley-Bird acknowledges the many differences between recording as a solo artist and doing so as a featured singer on another artist’s records. And, of course, “there are also differences between being a producer

JULY 10 2004 Billboard HOT DANCE SINGLES SALES

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON, TITLE, IMPRINT & NUMBER/DISTRIBUTING LABEL, Artist. Top entry: NUMBER 1 - AMAZING (FULL INTENTION & JACK 'N' RORY MIXES) - George Michael.

JULY 10 2004 Billboard HOT DANCE RADIO AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WKS. ON, TITLE, IMPRINT & PROMOTION LABEL, Artist. Top entry: NUMBER 1 - AMAZING - George Michael.

JULY 10 2004 Billboard TOP ELECTRONIC ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WKS. ON, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title. Top entry: NUMBER 1 - SASHA - Involver.

• 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.

JULY 10 2004 Billboard HOT DANCE CLUB PLAY

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON, TITLE, IMPRINT & NUMBER/DISTRIBUTING LABEL, Artist. Top entry: DA HYPE - Junior Jack Featuring Robert Smith.

• 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.

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- INTERNET PIONEERS
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'Obscurity' May Make Warrens Famous

BY JIM BESSMAN

Thanks to a confluence of marketing events, the Warren Brothers' archly titled album "Well-Deserved Obscurity," which 429 Records/Savoy Label Group released April 6, will soon profit from what SLG president Steven Vining calls "the most comprehensive setup for a record involving TV, touring and radio I've seen in some time."

SLG is bracing for the accrued benefits of multiple avenues of exposure for the duo.

The Warren Brothers' CMT reality series, "Barely Famous," is set to commence in September. Tampa, Fla., natives Brad and Brett Warren are also hosting "CMT's Greatest Tour Buses," which premieres Aug. 14.

CMT began playing the duo's edgy Jason Morgan/Robert Zazzalidirected video for "Sell a Lot of Beer" June 1, the same day SLG began a radio push for the single.

On the road, the brothers have the opening slot for Tim McGraw's Dancehall Doctors Out Loud tour, which launched June 11.

All this exposure follows their May 26 role as presenters on the Academy of Country Music Awards show on CBS and their heightened visibility as guest judges for USA Network's second season of "Nashville Star." They performed "Sell a Lot of Beer" on the show's May 2 finale.

Brad Warren attributes their appearance on "Nashville Star" to the producers' need for "comic

relief . . . songwriting insight . . . or something."

CMT senior VP/GM Brian Philips heaps lavish praise on the duo, which appears on the brink of a breakthrough after paying its dues with two different turns on BNA Records. "They've been through the Nashville mill and have come close to stardom, but there's not much about them that's Nashville," Philips says of the Warrens, who have had their songs recorded by the likes of McGraw and Lynyrd Skynyrd.

"They'll always be underdogs and outsiders—which is their charm," Philips adds. "They're completely self-effacing and self-deprecating, but with a bit of a Jersey attitude. And they're always 'on' and always funny. They rock and know how to have a good time. They lead fascinating lives and are great storytellers and have been trying for a long time to find what their niche is."

INSANITY OR GENIUS?

Given their personalities, it's not surprising that the idea of the Warren Brothers hosting their own TV show had been bandied about long before CMT entered the picture.

"We had been through several ideas," Brad says. "People have said, 'Man, you guys need a TV show.' I guess they felt bad we had never had a big radio hit and thought TV

would get us our big break.

"We wound up with the idea of showing blue-collar celebrity—the other side of the music business," Warren says of "Barely Famous." He describes the show as "kind of a 'Curb Your Enthusiasm' meets 'The Osbournes.'"



THE WARREN BROTHERS: 'SELF-DEPRECATING' INTO A CAREER

"I spent the past five months or so developing the concept with them," says Melanie Moreau, CMT director of development and executive producer of "Barely Famous."

"The one thing I can truly say about the guys is there is a fine line between insanity and genius, and the Warren Brothers fall somewhere in between."

The fact that the duo had never had a big radio hit was not a problem for SLG.

"We look for projects that aren't purely [dependent on] radio play," says Vining, who headed BNA sister

label Windham Hill when the Warren Brothers were at BNA. He has been a steadfast fan ever since.

"We looked at the accumulation of TV that the guys had already gotten lined up . . . and right after we started planning for the record we got confirmation for the CMT reality series," he says. "So we kept putting bricks in the wall—and the wall was getting higher and higher. And now we have the single and the video and the McGraw tour.

"I've rarely seen a country act with this much setup and exposure tied into the marketing and release of a new record," Vining adds.

The McGraw connection has proved particularly helpful.

"We always say we're the Kato Kaelin of the McGraw family," says Brad, a BMI writer who notes that McGraw also serves as the brothers' music publisher.

"He opened a new company, Road Dog Publishing, just for us. We wrote 'Who Are They' for his last record, and 'Blank Sheet of Paper'—which will be on his new one—that he's playing in his show. And Faith Hill just cut 'The Lucky One,' which we wrote with Jay Joyce. It's nice to be in the Faith-and-Tim camp. A couple cuts a year keeps you in cable TV and breakfast."

As for "Well-Deserved Obscurity," Brad says that "much, much less"

went into the project, adding that "nothing screws up a recording like time and money. It's our favorite recording by far: just raw, one-day recordings with not a lot of overdubs. We wanted it to feel live and fresh, [because] everybody said our records were OK but didn't feel like the live show. For the first time we semi-got that live feel."

Being the debut signing of SLG's pop/rock 429 imprint has allowed the Warrens to simply "turn the record in and take radio where it comes without that big push or having to commit suicide because you don't get picked up by a lot of stations," Brad adds.

SLG rush-released the album to exploit the Warren Brothers' exposure from "Nashville Star," Vining says. "But the plans were always to build for June, July and August when we would have the single and video out and they would be on tour and TV would really start mounting for them."

July, then, is the "go-to" month, Vining says. There will be retail promotions at Wal-Mart and Kmart and inclusion in Target's developing-artist program, which will have the video playing in 1,000 stores.

The label doesn't "absolutely need a top 20 single to sell this record," Vining adds, "since we have so many other tools with these guys."

As for the Warren Brothers: "To tell the truth, we've stopped caring so much about exteriors and started having fun," Brad says. "We're about to self-deprecate ourselves into a career."

Chely Wright A Surprise Free Agent

In a surprise move, **Chely Wright** has exited Nashville-based independent label **Vivaton Records**, where she had been the flagship artist. The label cites "creative differences" for the split.



WRIGHT: CREATIVE DIFFERENCES

Wright's debut single for the label, "Back of the Bottom Drawer," peaked at No. 40 on the *Billboard* Hot Country Singles & Tracks chart in April. Wright previously recorded three albums for **MCA Nashville**, including 1999's gold-certified "Single White

Female." She has also recorded for **Polydor/A&M**.

Vivaton launched in February (*Billboard*, Feb. 7). The label's other artists include veteran hitmaker **Mark Chesnutt** and four new acts.

ON THE ROW: **Tabitha Daly** has tendered her resignation from the executive director position of the Nashville-based **Leadership Music** organization.

Look for former **DreamWorks Records** publicist **Summer Harman** to join **Broken Bow Records** in the same capacity. Also, publicist **Kathi Atwood** exits **AristoMedia** to join **Webster & Associates Public Relations**.

Colt Prather has exited the **Epic Records** roster.

Best wishes to **Country Music Assn.** executive director **Ed Benson** who is recovering from a triple bypass surgery performed June 29 in Nashville.

FANCY FOOTWEAR: **New Shoes Media** launches in Nashville to explore digital cable network and programming opportunities. The

company's founders are **Thomas Jacobs**, managing partner of Nashville accounting firm **Jacobs, Cohen & McCormack** and a partner in **Integrated Sports Management**, and **Robert**

Frank, president of **Frank/Best International**, a marketing and advertising agency in Nashville. Jacobs will be chairman/CEO. Frank will be executive VP/chief sales and marketing officer.

Entertainment industry veteran **Carl Kormmeyer**, formerly president of **Gaylord Entertainment's** music, media and entertainment division, will be **New Shoes'** president. The company is expected to announce its first venture this month.

SIGNINGS: **Ten Ten Music Group** has signed **Cory Mayo** to its writer roster.

His songs have been recorded by **Travis Tritt**, **Clay Walker**, **Charlie Robison** and the **Warren Brothers**. **Buddy Lee Attractions** has signed **Cory Morrow** for booking.

Nashville Scene

By Phyllis Stark
pstark@billboard.com



UPCOMING RELEASES: **Sugar Hill Records** will issue "Touch My Heart: A Tribute to Johnny Paycheck" Aug. 10. Produced by Robbie Fulks, it features **Paycheck** songs performed by **George Jones**, **Buck Owens**, **Bobby Bare Jr.**, **Mavis Staples**, **Al Anderson**, **Marshall Crenshaw**, **Gail Davies**, **Jim Lauderdale** and others.

Curb Records will release two

albums from **LeAnn Rimes** Oct. 19. The first is a new studio album, "This Woman," produced by **Dann Huff**. The other is "What a Wonderful World," a Christmas album featuring three original and eight traditional holiday songs.

The Mavericks recorded a June 2 performance in Austin that will become the group's first live CD and DVD release. Both are due in September from **Sanctuary Records**. The DVD will include behind-the-scenes footage and band interviews.

Charlie Robison will release "Good Times," his first CD at new label home **Dualtone Records**, Sept. 21. He previously recorded for **Sony** imprints **Lucky Dog** and **Columbia**.

Singer/songwriter **Stacy Dean Campbell** will publish his first novel, "Cottonwood," Sept. 28 through **Blue Quill Press**. A companion CD, "Cottonwood: Songs From a Novel," is intended to be a soundtrack to the book. Campbell recorded for **Columbia Records** in the early '90s. His most recent album, 1999's "Ashes of Old Love," was on **Paladin/Warner Bros.**

Billboard® TOP COUNTRY ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
			Sales data compiled by Nielsen SoundScan													
			ARTIST									ARTIST				
			IMPRINT & NUMBER/DISTRIBUTING LABEL									IMPRINT & NUMBER/DISTRIBUTING LABEL				
			7 Weeks At Number 1									Room To Breathe			4	
			NUMBER 1									REBA MCENTIRE ● MCA NASHVILLE 000451/UMGN (8.98/12.98)				
1	1	1	GRETCHEN WILSON ▲	EPIC 90903/SONY MUSIC (18.98 EQ CD)	Here For The Party	1		39	41	34	34	MONTGOMERY GENTRY ▲	COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	3	
2	3	4	BIG & RICH	WARNER BROS. 48520/WRN (18.98 CD)	Horse Of A Different Color	2		41	36	28	55	GEORGE STRAIT ●	MCA NASHVILLE 000114/UMGN (8.98/12.98)	Honkytonktown	1	
3	4	3	KENNY CHESNEY ▲ ²	BNA 58801/RMG (12.98/18.98)	When The Sun Goes Down	1		42	42	39	52	BUDDY JEWELL ●	COLUMBIA 90131/SONY MUSIC (12.98 EQ/18.98)	Buddy Jewell	1	
4	5	5	TOBY KEITH ▲ ³	DREAMWORKS 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'All	1		43	40	30	47	WYNONNA	CURB 79811 (12.98/18.98)	What The World Needs Now Is Love	1	
5	7	8	BRAD PAISLEY ●	ARISTA NASHVILLE 50605/RMG (12.98/18.98)	Mud On The Tires	1		44	45	41	39	GARY ALLAN ●	MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	2	
6	6	7	KEITH URBAN ▲ ²	CAPITOL 32936 (10.98/18.98)	Golden Road	2		45	44	38	9	MARY CHAPIN CARPENTER	COLUMBIA 86519/SONY MUSIC (18.98 EQ CD)	Between Here And Gone	5	
7	2	—	JOSH GRACIN	LYRIC STREET 165045/HOLLYWOOD (18.98 CD)	Josh Gracin	2		46	43	43	85	JOHNNY CASH ▲	AMERICAN 063339/LOST HIGHWAY (12.98 CD)	American IV: The Man Comes Around	2	
8	8	10	ALAN JACKSON ▲ ³	ARISTA NASHVILLE 54860/RMG (18.98 CD)	Greatest Hits Volume II	2		47	49	42	34	LEANN RIMES ●	CURB 78829 (18.98 CD)	Greatest Hits	3	
9	12	6	LONESTAR	BNA 59751/RMG (18.98 CD)	Let's Be Us Again	2		48	52	51	17	JEFF BATES	RCA 67071/RMG (11.98/17.98) [M]	Rainbow Man	14	
10	11	9	MONTGOMERY GENTRY ●	COLUMBIA 90558/SONY MUSIC (18.98 EQ CD)	You Do Your Thing	2		49	48	45	54	TRACE ADKINS ●	CAPITOL 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	1	
11	13	11	JULIE ROBERTS	MERCURY 001902/UMGN (8.98/13.98)	Julie Roberts	9						PACEMAKER				
12	10	2	SHEDAISI	LYRIC STREET 165044/HOLLYWOOD (18.98 CD)	Sweet Right Here	2		50	62	52	34	BILLY CURRINGTON	MERCURY 000164/UMGN (4.98/9.98) [M]	Billy Currington	17	
13	9	—	VARIOUS ARTISTS	MUSIC FOR A CAUSE 60923/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Patriotic Country	9		51	50	46	18	RODNEY CARRINGTON	CAPITOL 94164 (18.98 CD)	Greatest Hits	11	
14	15	13	RASCAL FLATTS ▲ ²	LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1		52				NEW	DON WILLIAMS	MCA NASHVILLE/CHRONICLES 002499/UMG (13.98 CD)	The Definitive Collection	52
15	14	12	KENNY ROGERS	CAPITOL 98794 (21.98 CD)	42 Ultimate Hits	6							GREATEST GAINER			
16	17	16	MARTINA MCBRIDE ▲	RCA 54207/RMG (11.98/18.98)	Martina	1		53	66	62	101	JOE NICHOLS ●	UNIVERSAL SOUTH 170265 (8.98/12.98) [M]	Man With A Memory	9	
17	18	15	SHANIA TWAIN ◆ ⁵	MERCURY 176314/UMGN (12.98 CD)	Up!	1		54	59	50	54	JIMMY WAYNE	DREAMWORKS 450355/INTERSCOPE (17.98 CD)	Jimmy Wayne	7	
18	21	19	TRACE ADKINS ●	CAPITOL 40517 (12.98/18.98)	Comin' On Strong	3		55	55	47	16	CROSS CANADIAN RAGWEED	UNIVERSAL SOUTH 001898 (12.98 CD)	Soul Gravy	5	
19	24	22	SARA EVANS	RCA 67074/RMG (12.98/18.98)	Restless	3		56				NEW	PATSY CLINE	MCA NASHVILLE/CHRONICLES 001791/UMG (13.98 CD)	The Definitive Collection	56
20	22	23	DIERKS BENTLEY ●	CAPITOL 39814 (12.98/18.98)	Dierks Bentley	4		57	46	44	47	ALAN JACKSON ▲ ³	ARISTA NASHVILLE 53097/RMG (12.98/18.98)	Greatest Hits Volume II And Some Other Stuff	1	
21	16	14	LORETTA LYNN	INTERSCOPE 002513 (12.98 CD)	Van Lear Rose	2		58	47	49	63	RANDY TRAVIS	WORD-CURB 86273/WARNER BROS. (18.98 CD)	Worship & Faith	9	
22	26	35	SOUNDTRACK	WARNER BROS. 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	16		59	61	54	65	CHRIS CAGLE ●	CAPITOL 40516 (11.98/18.98)	Chris Cagle	1	
23	20	17	TRACY LAWRENCE	DREAMWORKS 001032/INTERSCOPE (18.98 CD)	Strong	2		60	51	56	12	JOHNNY CASH	AMERICAN 002362/LOST HIGHWAY (18.98 CD)	My Mother's Hymn Book	27	
24	19	18	JOSH TURNER ●	MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]	Long Black Train	3		61	54	53	14	ELVIS PRESLEY	RCA 57888/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Elvis: Ultimate Gospel	30	
25	30	26	RON WHITE	PARALLEL/HIP-O 001582/UMG (12.98 CD) [M]	Drunk In Public	17		62	53	55	3	WILLIE NELSON	SMITH MUSIC GROUP 5029 (17.98 CD)	Live At Billy Bob's Texas	27	
26	29	27	ELVIS PRESLEY ▲ ³	RCA 68079*/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1		63	58	—	2	CHRIS LEDOUX	CAPITOL 76763 (18.98 CD)	20 Originals: The Early Years	58	
27	32	31	TIM MCGRAW ▲ ³	CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2		64	68	57	54	JO DEE MESSINA	CURB 78790 (18.98 CD)	Greatest Hits	1	
28	23	24	BROOKS & DUNN ▲	ARISTA NASHVILLE 67070/RMG (12.98/18.98)	Red Dirt Road	1		65	56	60	58	WILLIE NELSON	LEGACY/COLUMBIA 86740/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson	24	
29	25	25	TOBY KEITH ▲ ⁴	DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1		66	63	58	4	WAYLON JENNINGS	RCA 57267/BMG HERITAGE (18.98 CD)	Ultimate Waylon Jennings	16	
30	27	20	JOHN MICHAEL MONTGOMERY	WARNER BROS. 48729/WRN (18.98 CD)	Letters From Home	3		67	67	59	69	GEORGE STRAIT ●	MCA NASHVILLE 170319/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2	
31	31	21	LEE ANN WOMACK	MCA NASHVILLE 001883/UMGN (12.98 CD)	Greatest Hits	2		68	71	67	43	JOHN MICHAEL MONTGOMERY	WARNER BROS. 73918/WRN (18.98 CD)	The Very Best Of John Michael Montgomery	11	
32	35	29	CLAY WALKER	RCA 67068/RMG (11.98/18.98)	A Few Questions	3		69	70	69	38	ALABAMA	RCA 54371/RMG (14.98 CD)	The American Farewell Tour	6	
33	37	36	DIXIE CHICKS ●	MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD)	Top Of The World Tour Live	3		70	57	65	43	JEFF FOXWORTHY	WARNER BROS. 73903/RHINO (18.98 CD/DVD)	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10	
34	28	—	VARIOUS ARTISTS	SPARROW 95556 (17.98 CD)	Amazing Grace 3: A Country Salute To Gospel	28		71	64	48	4	JOE DIFFIE	BRDKN BOW 75082 (17.98 CD)	Tougher Than Nails	42	
35	34	33	LONESTAR ▲	BNA 67076/RMG (12.98/18.98)	From There To Here: Greatest Hits	1		72	65	61	88	RANDY TRAVIS ●	WORD-CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	8	
36	33	32	ALISON KRAUSS + UNION STATION ▲	ROUNDER 610515 (19.98 CD)	Live	9		73	60	64	8	VARIOUS ARTISTS	NEW HAVEN 28043 (18.98 CD)	Country's 20 Classic Gospel Songs Of The Century	51	
37	NEW	—	HOT SHOT DEBUT					74	74	—	42	DOLLY PARTON	RCA 52008/BMG HERITAGE (18.98 CD)	Ultimate Dolly Parton	20	
			ELVIS PRESLEY					75	73	66	8	VARIOUS ARTISTS	WARNER STRATEGIC MARKETING 18982/TIME LIFE (18.98 CD)	Gettin' Rowdy: A Classic Country Collection	52	
38	38	37	TOBY KEITH	MERCURY 170351/UMGN (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5										

● 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 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 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
		Sales data compiled by Nielsen SoundScan						Sales data compiled by Nielsen SoundScan			
		ARTIST						ARTIST			
		IMPRINT & NUMBER/DISTRIBUTING LABEL						IMPRINT & NUMBER/DISTRIBUTING LABEL			
		6 Weeks At Number 1						Coyote Ugly			196
		NUMBER 1						SOUNDTRACK ▲ ³ CURB 78703 (11.98/17.98)			13
1	1	LARRY THE CABLE GUY	PARALLEL/HIP-O 001423/UMG (18.98 CD)	Lord, I Apologize	54			HANK WILLIAMS ● MERCURY 536029/UMGN (11.98/17.98)			135
2	2	KENNY CHESNEY ▲ ⁴	BNA 67038/RMG (12.98/18.98)	No Shoes, No Shirt, No Problems	114			GEORGE JONES ● LEGACY/EPIC 69319/SONY MUSIC (7.98 EQ/11.98)			153
3	3	TIM MCGRAW ▲	CURB 77978 (12.98/18.98)	Greatest Hits	188			THE JUDDS ● CURB 77965 (7.98/11.98)			178
4	5	SOUNDTRACK ▲	LOST HIGHWAY/MERCURY 170069/UMGN (8.98/12.98)	O Brother, Where Art Thou?	186			BROOKS & DUNN ▲ ³ ARISTA NASHVILLE 18852/RMG (12.98/18.98)			354
5	8	SHANIA TWAIN ◆ ⁵	MERCURY 536003/UMGN (8.98/12.98)	Come On Over	347			TIM MCGRAW ▲ ⁴ CURB 77986 (7.98/11.98)			267
6	4	WILLIE NELSON	LEGACY/COLUMBIA 69322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	302			RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) [M]			211
7	6	JOHNNY CASH ▲	LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	273			ALAN JACKSON ▲ ⁵ ARISTA NASHVILLE 18801/RMG (12.98/18.98)			453
8	9	KENNY CHESNEY ▲ ³	BNA 67976/RMG (12.98/18.98)	Greatest Hits	196			JEFF FOXWORTHY ● WARNER BROS. 47427/WRN (10.98/18.98)			98
9	7	GEORGE STRAIT ●	MCA NASHVILLE 170280/UMGN (18.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	118			TOBY KEITH ▲ ² MERCURY 558962/UMGN (8.98/12.98)			291
10	10	MARTINA MCBRIDE ▲	RCA 67012/RMG (12.98/18.98)	Greatest Hits	145			THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY MUSIC (7.98 EQ/11.98)			619
11	13	TIM MCGRAW ▲ ²	CURB 78711 (12.98/18.98)	Set This Circus Down	145			GARTH BROOKS ◆ ⁵ CAPITOL 97424 (18.98/26.98)			242
12	11	HANK WILLIAMS JR. ●	CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	512			JEFF FOXWORTHY ● WARNER BROS. 48861/WRN (10.98/16.98)			55

● 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 10
2004

Billboard® HOT COUNTRY™ SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. ON	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. ON	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
			WKS. ON	PEAK POSITION									
1	2	2	17	1	WHISKEY GIRL J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS 002946	1	31	29	27	THANK GOD I'M A COUNTRY BOY L. WHITE, B. DEAN (J. M. SOMMERS)	Billy Dean VIEW 2 ALBUM CUT/CURB	27
2	5	8	6	2	LIVE LIKE YOU WERE DYING B. GALLIMORE, T. MCGRAW, D. SMITH (T. NICHOLS, C. WISEMAN)	Tim McGraw CURB ALBUM CUT	2	32	31	32	YOU ARE C. LINDSEY, J. STROUD (J. WAYNE, C. LINDSEY, A. MAYO, M. GREEN)	Jimmy Wayne DREAMWORKS ALBUM CUT	31
3	1	3	23	1	IF YOU EVER STOP LOVING ME R. RUTHERFORD (B. DIPIERO, T. SHAPIRO, R. RUTHERFORD)	Montgomery Gentry COLUMBIA ALBUM CUT	1	34	34	35	LOOK AT US C. MORGAN, P. O'DONNELL (C. MORGAN, P. O'DONNELL)	Craig Morgan BROKEN BOW ALBUM CUT	34
4	4	4	19	4	LET'S BE US AGAIN D. HUFF (R. MCDONALD, M. DERRY, T. L. JAMES)	Lonestar BNA ALBUM CUT	4	35	39	40	HOW AM I DOIN' B. BEAVERS (WRITER X.D. BENTLEY)	Dierks Bentley CAPITOL ALBUM CUT	35
5	6	7	26	5	LOCO D. L. MURPHY, K. TRIBBLE (D. L. MURPHY, K. TRIBBLE)	David Lee Murphy Audiium ALBUM CUT/KOCH	5	36	38	36	WHAT IT AIN'T M. WRIGHT, F. ROGERS (T. MENY, M. CRISWELL)	Josh Turner MCA NASHVILLE ALBUM CUT	36
6	3	1	18	1	REDNECK WOMAN M. WRIGHT, J. SCAIFE (G. WILSON, J. RICH)	Gretchen Wilson EPIC 76851/EMN	1	37	41	38	I MEANT TO S. BOGARD, R. GILES (B. COTTER, S. BOGARD, R. GILES)	Brad Cotter EPIC 76885/EMN	37
7	8	9	11	7	I GO BACK B. CANNON, K. CHESNEY (K. CHESNEY)	Kenny Chesney BNA ALBUM CUT	7	38	50	52	NOTHING ON BUT THE RADIO M. WRIGHT, G. ALLAN (B. HILL, D. BLACKMAN, B. LONG)	Gary Allan MCA NASHVILLE ALBUM CUT	38
8	10	11	14	8	WHISKEY LULLABY F. ROGERS (B. ANDERSON, J. RANDALL)	Brad Paisley Featuring Alison Krauss ARISTA NASHVILLE ALBUM CUT	8	39	45	46	THAT'S COOL D. HUFF, D. JOHNSON (A. BERNWARD, S. REEVES, L. T. MILLER)	Blue County ASYLUM-CURB ALBUM CUT	39
9	11	10	26	9	SOMEBODY R. MCENTIRE, B. CANNON, N. WILSON (D. BERG, S. TATE, A. TATE)	Reba McEntire MCA NASHVILLE 001981	9	40	43	41	PUT YOUR BEST DRESS ON D. JOHNSON (B. AUSTIN, D. V. WILLIAMS, D. OXON, D. PFRIMMER)	Steve Holy CURB ALBUM CUT	40
10	12	13	26	10	I GOT A FEELIN' C. CHAMBERLAIN (B. CURRINGTIN, C. CHAMBERLAIN, C. BEATHARD)	Billy Currington MERCURY 001983	10	41	42	42	DANCE WITH MY FATHER D. HUFF (L. VANDROSS, R. MARKI)	Kellie Coffey BNA ALBUM CUT	41
11	7	6	22	6	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	42	44	43	SWEET SUMMER RAIN J. BALDING, C. DINAPOLI, T. RUSHLOW (D. ORTON, J. COLLINS)	Rushlow LYRIC STREET ALBUM CUT	42
12	9	5	24	2	LETTERS FROM HOME B. GALLIMORE (T. LANE, D. LEE)	John Michael Montgomery WARNER BROS. ALBUM CUT/WRN	2	43	51	55	IT'S ALL HOW YOU LOOK AT IT J. STROUD (R. RUTHERFORD, G. MIDDLEMAN, O. BERG)	Tracy Lawrence DREAMWORKS ALBUM CUT	43
13	13	14	7	13	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	44	49	51	ONE STEP AT A TIME C. BLACK (S. WIDELITZ, B. COLLINS)	Buddy Jewell COLUMBIA ALBUM CUT	44
14	14	16	18	14	I WANT TO LIVE M. WILLIAMS (R. RUTHERFORD, B. JAMES)	Josh Gracin LYRIC STREET 164083	14	45	36	33	BEER MAN F. ROGERS (T. WILLMON, C. BEATHARD)	Trent Willmon COLUMBIA ALBUM CUT	30
15	16	18	17	15	GIRLS LIE TOO B. GALLIMORE (C. HARRINGTON, K. LOVEFACE, T. NICHOLS)	Terri Clark MERCURY ALBUM CUT	15	46	48	48	SON OF A PREACHER MAN W. RAMBEAUX (J. HURLEY, R. WILKINS)	Sherrie Austin BROKEN BOW ALBUM CUT	46
16	17	19	13	16	HOW FAR M. MCBRIDE, P. WORLEY (J. O'NEALS, S. SMITH, E. HILL)	Martina McBride RCA ALBUM CUT	16	47	40	34	BLAME IT ON MAMA R. CROWELL (N. JENKINS, C. WALKER, O. HYSOM)	The Jenkins CAPITOL 48622	34
17	18	17	20	17	SHE THINKS SHE NEEDS ME R. SCRUGGS (S. LEMAIRE, C. MILLS, S. MINOR)	Andy Griggs RCA ALBUM CUT	17	48	59	—	THE BRIDE C. HOWARD (L. HENBERG, D. BURGESS, L. A. BURGESS)	Trick Pony ASYLUM-CURB ALBUM CUT	48
18	21	22	12	18	SAVE A HORSE (RIDE A COWBOY) B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH)	Big & Rich WARNER BROS. ALBUM CUT/WRN	18	49	52	53	THE WATCH J. STROUD, T. KEITH (S. EMERICK, O. OILDON, L. SATCHER)	Scotty Emerick DREAMWORKS ALBUM CUT	49
19	19	20	25	19	TOUGHER THAN NAILS L. WILSON, J. DUFFIE (P. O'DONNELL, K. MARVELL, M. T. BARNES)	Joe Diffie BROKEN BOW ALBUM CUT	19	50	53	54	THE LAST THING SHE SAID S. HENDRICKS (R. TYLER, M. J. CONES, S. SMITH)	Ryan Tyler ARISTA NASHVILLE ALBUM CUT	50
20	20	21	18	20	ME AND EMILY C. LINDSEY (R. PROCTOR, C. TOMPKINS)	Rachel Proctor BNA ALBUM CUT	20	HOT SHOT DEBUT					
21	22	23	16	21	IF NOBODY BELIEVED IN YOU B. ROWAN (H. ALLEN)	Joe Nichols UNIVERSAL SOUTH ALBUM CUT	21	51	—	—	COME HOME SOON D. HUFF, S. HEDDAISY (K. OSBORN, J. SHANKS)	SheDaisy LYRIC STREET ALBUM CUT	51
22	30	49	3	22	TOO MUCH OF A GOOD THING K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	22	52	—	—	THAT'S WHAT IT'S ALL ABOUT K. BROOKS, R. DUNN, M. WRIGHT (S. MCEWAN, C. WISEMAN)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	52
23	37	—	2	23	DAYS GO BY K. URBAN, D. HUFF (K. URBAN, M. POWELL)	Keith Urban CAPITOL ALBUM CUT	23	53	57	—	JUST LIKE A REDNECK S. LAWSON, S. DECKER (S. LAWSON, D. GRAY)	Shannon Lawson EQUITY ALBUM CUT	53
24	33	44	4	24	HERE FOR THE PARTY M. WRIGHT, J. SCAIFE (G. WILSON, J. RICH, B. KENNY)	Gretchen Wilson EPIC 76851/EMN	24	54	54	59	SINGLE FATHER KID ROCK (D. A. COE, R. J. RITCHE)	Kid Rock TOP DOG/WARNER BROS. ALBUM CUT/WRN	54
25	24	28	10	25	SUDS IN THE BUCKET S. EVANS, P. WORLEY (B. MONTANA, J. ENAI)	Sara Evans RCA ALBUM CUT	24	55	55	57	HIGH LONESOME T. MCBRIDE (J. HUGHES, T. MCBRIDE, B. BURNETTE)	Jedd Hughes MCA NASHVILLE 002329	54
26	35	47	3	26	FEELS LIKE TODAY M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (W. HECTOR, S. ROBSON)	Rascal Flatts LYRIC STREET ALBUM CUT	26	56	—	1	AWFUL BEAUTIFUL LIFE F. ROGERS (D. WORLEY, H. ALLEN)	Darryl Worley DREAMWORKS ALBUM CUT	56
27	25	25	13	27	ROUGH & READY S. HENDRICKS, T. BRUCE (C. WISEMAN, B. MACKICHAN, B. WHITE)	Trace Adkins CAPITOL ALBUM CUT	25	57	NEW	1	AIN'T DRINKIN' ANYMORE B. J. WALKER, JR. (K. FOWLER)	Kevin Fowler EQUITY ALBUM CUT	57
28	27	29	21	28	BREAK DOWN HERE B. ROWAN (J. BROWN, P. J. MATTHEWS)	Julie Roberts MERCURY 002162	27	58	—	3	(I WANNA HEAR) A CHEATIN' SONG J. E. NORMAN, D. L. HUFF, A. COCHRAN (A. COCHRAN)	Anita Cochran Featuring Conway Twitty WARNER BROS. ALBUM CUT/WRN	58
29	28	26	22	29	MEN DON'T CHANGE L. MILLER (A. OALLEY, T. MILLER)	Amy Dalley CURB ALBUM CUT	26	59	—	7	SOMEONE TO SHARE IT WITH M. SHIPLEY (R. ATKINS, B. GOWAN, T. HETTIT)	Rodney Atkins CURB ALBUM CUT	41
30	26	30	11	30	IN A REAL LOVE F. ROGERS, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	26	60	NEW	1	YOU LOOK GOOD IN MY SHIRT D. HUFF, K. URBAN (T. MARTIN, T. SHAPIRO, M. NEBILER)	Keith Urban CAPITOL ALBUM CUT	60

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. * Videoclip 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.

JULY 10
2004

Billboard® TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON	Sales data compiled by Nielsen SoundScan		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			WKS. ON	PEAK POSITION			
1	1	86	1	1	ALISON KRAUSS + UNION STATION	ROUNDER 610515	83 Weeks At Number 1 Live
2	2	9	2	2	NICKEL CREEK	SUGAR HILL 3941	This Side
3	3	20	3	3	OLD CROW MEDICINE SHOW	NETTWERK 30349	O.C.M.S.
4	7	34	4	4	VARIOUS ARTISTS	GAITHER MUSIC GROUP 42459	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
5	10	34	5	5	VARIOUS ARTISTS	GAITHER MUSIC GROUP 42460	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
6	4	9	6	6	JERRY GARCIA & DAVID GRISMAN	ACOUSTIC DISC 57	Been All Around This World
7	5	64	7	7	VARIOUS ARTISTS	MADACY CHRISTIAN 3241/MADACY	Best Of Bluegrass Gospel
8	6	10	8	8	VARIOUS ARTISTS	ROUNDER 610531	Bluegrass Number 1's: A Collection Of Chart Topping Songs
9	15	6	9	9	MOUNTAIN HEART	SKAGGS FAMILY/LYRIC STREET 90201/HOLLYWOOD	Force Of Nature
10	13	43	10	10	THE DEL MCCOURY BAND	MCCOURY MUSIC 0001/SUGAR HILL [M]	It's Just The Night
11	11	49	11	11	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS	ROUNDER 610526	The Three Pickers
12	14	17	12	12	VARIOUS ARTISTS	CMH 8775	Pickin' On Toby Keith Volume II
13	NEW	—	13	13	RAUL MALO/PAT FLYNN/ROB ICKES/DAVE POMEROY	CMH 8709	The Nashville Acoustic Sessions
14	NEW	—	14	14	THE STANLEY BROTHERS	KING 40332	Lord, I'm Coming Home
15	12	11	15	15	SAM BUSH	SUGAR HILL 3987	King Of My World

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units or 25,000 DVD single units (Gold). RIAA certification for net shipment of 1 million units or 50,000 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.

JULY 10
2004

Billboard® HOT COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON	Sales data compiled by Nielsen SoundScan		TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			WKS. ON	PEAK POSITION			
1	1	1	1	1	I MEANT TO	EPIC 76885/SDNY MUSIC	Brad Cotter 4 Weeks At Number 1
2	4	7	2	2	EVERYDAY GIRL	DREAMWORKS 000404/INTERSCOPE	Roxie Dean
3	5	6	3	3	DAYS OF OUR LIVES	MERCURY 001500/UMGN	James Otto
4	2	13	4	4	BREAK DOWN HERE	MERCURY 002162/UMGN	Julie Roberts
5	3	6	5	5	BLAME IT ON MAMA	CAPITOL 48622	The Jenkins
6	8	36	6	6	I CAN'T TAKE YOU ANYWHERE	DREAMWORKS 001581/INTERSCOPE	Scotty Emerick With Toby Keith
7	6	20	7	7	WILD WEST SHOW	WARNER BROS. 16515/WRN	Big & Rich
8	7	32	8	8	HURT	AMERICAN 009770*/LST HIGHWAY	Johnny Cash
9	9	3	9	9	PHOTOGRAPH	ROUNDER 614616	Malibu Storm
10	10	21	10	10	LAST ONE STANDING	DREAMWORKS 001894/INTERSCOPE	Emerson Drive

ALBUMS

Edited by Michael Paoletta

POP

► RUSH

Feedback
PRODUCERS: David Leonard, Rush
Atlantic 83728
RELEASE DATE: June 29

Rush takes an unexpected stab at other artists' material on "Feedback," featuring the first covers the veteran Canadian rock trio has released since its debut single, an early-'70s remake of Buddy Holly's "Not Fade Away." Not surprisingly, the results are mixed, coming from a band with such a distinctive sound of its own. There's not much anybody, including Rush, can do with Buffalo Springfield's "For What It's Worth (Stop, Hey What's That Sound)" or the Yardbirds' "Shapes of Things," which has been covered to death for decades. But when the band sinks its teeth into oldies like the Who's "The Seeker," Buffalo Springfield's "Mr. Soul" (featuring an ace imitation of Neil Young's guitar solo by Alex Lifeson) and Love's "Seven and Seven Is," it's a fist-pumping throwback to classic rock's halcyon days. This EP should tide fans over through Rush's in-progress summer tour and its next proper album, which is likely a ways off.—**JC**

► BRIAN WILSON
Gettin' In Over My Head
PRODUCER: Brian Wilson
Brimel/Rhino R2 76471
RELEASE DATE: June 22

For decades, we've wondered if Brian Wilson would ever regain the knack. Well, wonder no more. "Gettin' In Over My Head" is a giant step out of the sandbox for Wilson—an unexpected but dazzling return to the top form of the later Beach Boys years. Special guests—which include Elton John, Eric Clapton and Paul McCartney—are mere window-dressing, although the opening tune, "How Could We Still Be Dancin'," is John's best new track in more than a decade. What really elevates this record are Wilson's production and vocal arrangements: The gorgeous Four Freshmen-inspired harmonies recall the grandeur of the Beach Boys and the wonder of multi-tracking. Wilson is even writing and singing car songs again: "Desert Drive" is a direct descendent of "Shutdown"—era Beach Boys. Impressively, "Soul Searchin'," a duet with his late brother Carl, avoids the creepiness of most from-the-grave studio tricks. Go ahead and cheer: Wilson has earned a standing ovation.—**WR**

★ THE CONCRETES
The Concrettes
PRODUCER: Jari Haapalainen
Astralwerks 71126
RELEASE DATE: June 29

On their self-titled debut, Swedish dream-pop collective the Concrettes deliver a wonderfully peculiar work that sounds immediately familiar and unlike anything else on the rock land-

ESSENTIAL REVIEWS

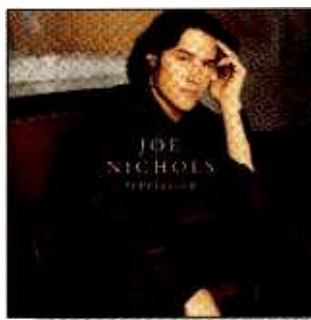


LLOYD BANKS
The Hunger for More
PRODUCERS: various
G-Unit/Interscope B0002826
RELEASE DATE: June 29

Lloyd Banks proves that he is more than a 50 Cent protégé on this, his debut set. With a host of A-list producers at his side—including Timbaland, Eminem and Ron Browz—Banks steps beyond his mix-tape MC status. Eminem and Kwame produced hot lead single "On Fire"; the anthemic track complements Banks' monotone flow and witty lyric. The rapper holds his own against Snoop Dogg and 50 Cent on the marijuana anthem "I Get High." Elsewhere, the Queens, N.Y., native even shows a softer side ("Karma"). But "South Side Story" and "Work Magic" (featuring Young Buck) fall flat, sounding too much like previous G-Unit tracks. Despite these minor flaws, "The Hunger for More" serves its purpose in establishing Banks as a new voice in hip-hop.—**RH**

JOE NICHOLS
Revelation
PRODUCER: Brent Rowan
Universal South 0002514
RELEASE DATE: June 29

Joe Nichols is a neotraditionalist who aims high and often accomplishes his goals by thinking small. The killer opener on "Revelation" is "The Shade," a superbly delivered Haggard-styled lesson in appreciation, whereas "Singer in a Band" offers touching perspective. Nichols has charisma aplenty on barroom raveups like "Don't Ruin It for the Rest of Us" and "What's a Guy Gotta Do." But the



theme here is the fragility of love and life and the need to value both, expressed eloquently on such cuts as "I Wish That Wasn't All" and "If I Ever Get Her Back." Savvy choices abound, including a steel-drenched cover of Gene Watson's "Farewell Party" and the social commentary "Things Like That (These Days)." The Bobby Braddock-via-Waylon title cut is as powerful as anything modern country has to offer. Nichols is a force to be reckoned with.—**RW**



JADAKISS
Kiss of Death
PRODUCERS: various
Ruff Ryders/Interscope B0002746
RELEASE DATE: June 22

After building a solid reputation as one-third of the Lox and as a solo artist, Jadakiss is primed to take another step forward in his career. "Kiss of Death"—the follow-up to the Yonkers, N.Y., artist's solo debut, "Kiss Tha Game Goodbye"—shows his growth as an MC. In addition to hard-knock anthems like lead single "Time's Up" and the title track, Jadakiss addresses social issues ("Why?"). The reflective Havoc-produced cut, which features soulster Anthony Hamilton, is already creating controversy with lyrical questions like, "Why did Bush knock down the Towers?" Other highlights include bass-heavy "Hot Sauce to Go" and "U Make Me Wanna" (with Mariah Carey). Unfortunately, DJ Green Lantern's mix-tape remix of "Time's Up" (retitled "The Champ Is Here") is missing. Still, with his signature laugh and throaty delivery, Jadakiss offers an impressive sophomore effort.—**RH**

scape today. The female-fronted eight-piece intertwines the lo-fi sensibilities of early Velvet Underground ("Say Something New"), a fondness for Belle & Sebastian-like twee ("Seems Fine") and the ethereal style of Mazzy Star ("Chico"). The album has a lazy-Sunday-morning vibe: Songs slowly unfurl behind a wall of organs, droning guitars and muted horns. Meanwhile, frontwoman Victoria Bergsman channels Hope Sandoval with her drowsy, echoed delivery. While the songs have a tendency to run together with an overall sameness, the album as a whole is greater than its individual parts.—**BG**

REVEREND HORTON HEAT
Revival
PRODUCERS: Reverend Horton Heat, Dave Allen, Ed Stasium
Yep Roc 2060
RELEASE DATE: June 29

A major challenge for a high-octane group like Reverend Horton Heat is effectively reproducing and conveying the energy of its live performance in the studio. On "Revival," Jim (Reverend Horton) Heath, Jimbo Wallace and Scott Churilla do just that, with help from front-of-house engineer Dave

Allen, who recorded and co-produced this 15-song set of psychobilly fun. From start to finish, "Revival" resembles a furious live set; one gets the impression that the entire album could have been recorded in a single take. With a few exceptions, on which somber issues like death and addiction are addressed, the content is exactly what fans will expect: slashing, high-speed odes to fun, women, cars and alcohol. Heath's often-hilarious lyrics are well-spotlighted in "Callin' in Twisted" and "New York City Girls." The first pressing of "Revival" includes a DVD with live tracks and interviews.—**CW**

R&B/HIP-HOP

► ANGIE STONE
Stone Love
PRODUCERS: various
J Records 82876-56215
RELEASE DATE: July 6

Despite two critically acclaimed albums, Angie Stone has yet to receive the recognition she deserves. This third time may indeed be the charm. Stone's soulful, sassy vocals are once again the centerpiece of

another well-crafted effort. Whether discoursing on love or heartbreak, the singer/songwriter/musician never leaves an emotional stone unturned. Snoop Dogg's guest stint on "I Wanna Thank Ya" is the album's leadoff track. But other pairings—most notably with Floetry ("My Man") and Anthony Hamilton ("Stay for a While")—strike major chords. And very few singers can transform a one-minute interlude ("Touch It") into an orgasmic experience. Stone's clever way with words culminates in the sly "Cinderella Ballin'" and the take-charge female anthem "U-Haul." Throughout, Stone's love proves to be irresistible.—**GM**

★ TRINA BROUSSARD
The Same Girl
PRODUCERS: various
Beacon Street/Motown/Universal B0002167
RELEASE DATE: June 22

You may not know Trina Broussard by name. But one thing you should know right off the bat is this: The woman can sing. Thanks to such early aural teasers as her luscious cover of Minnie Riperton's "Inside My Love" from the 1997 "Love Jones" soundtrack, some

are already well aware of her vocal prowess. Broussard's silky tones have also added background color to projects by Mariah Carey and Aretha Franklin. Following a stint with So So Def, the singer/songwriter is finally releasing her solo debut through Motown. And it's well worth the wait. Broussard's soothing voice, wrapped around '70s R&B/soul, will keep listeners enthralled from beginning to end. The easygoing groove of "These Are the Days" flows into the mystical love ballad "Dreamin' of One." From there, the versatile Broussard gets funky on "Thinkin' Boutcha." This is one journey you won't regret taking.—**GM**

DANCE/ELECTRONIC

★ FAZE ACTION
Broad Souls
PRODUCERS: Simon & Robin Lee
Bar de Lune LuneCD35
RELEASE DATE: June 29

"Broad Souls" is British duo Faze Action's first studio album in five years. Those expecting the act's signature sunny nu-disco rhythms will surely be pleasantly surprised. "Broad Souls" finds the brothers Lee (Simon and Robin) effortlessly merging electronic and soul. The end result is gorgeous—and sounds just fine when played alongside recordings by Zero 7, Gabrielle, Lighthouse Family, Minnie Riperton/Rotary Connection, 4 Hero, Swing Out Sister and Bebel Gilberto. Newcomer Andre Espeut proves to be a postcard-perfect song stylist on tracks "The Broad Souls," "Goodbye Remedy," "Walking Time" and "There's No Time." His soul-drenched vocals complement the sweeping strings and breezy grooves. Consider "Broad Souls" an essential component of summer 2004. Distributed in the United States by Studio.—**MP**

COUNTRY

VARIOUS ARTISTS
Waylon Jennings: The Red River Tribute
PRODUCERS: Cross Canadian Ragweed, Brian Kinzie
Underground Sound UGS003
RELEASE DATE: June 29

Recorded last September at Saengerhalle in New Braunfels, Texas, this double-CD pays tribute to Ol' Waylon. It features a scruffy bunch of country rock acts—many of which are largely unknown outside of Texas and Oklahoma—led by Cross Canadian Ragweed. It's a beer-soaked and heartfelt affair; among the highlights are a hard-charging "Never Could Toe the Mark" from the Bleu Edmonson Band and a boozy "The Wurlitzer Prize" from the Burtschi Brothers. Billy Joe Shaver weighs in with ragged-but-right "Ain't No God in Mexico," CCR give "Only Daddy That'll Walk the Line" a hellacious workout and Ray Wylie Hubbard puts a swampy spin on "Waymore's Blues." Shooter Jennings and Jessi Colter perform, respectively, "There Ain't No Good Chain Gang" and "Dreamin' My Dreams With You," reminding fans that Jennings was also a family man.—**RW**

(Continued on page 50)

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

(Continued from page 49)

BLUES

► **W.C. CLARK**
Deep in the Mark
PRODUCER: Mark "Kaz" Kazanoff
Alligator 4897

RELEASE DATE: June 29

Veteran Texas bluesman Clark gives blues fans their money's worth with this 14-song offering. The album features top-of-the-line musicians, including Marcia Ball, Pat Boyack, Riley Osbourn and the Texas Horns (Mark "Kaz" Kazanoff, John Mills, Gary Slechta, Randy Zimmerman). Clark's signature sound—a rough-and-ready blend of blues and soul—is as finely honed here as it has ever been. With so many tracks perfectly exemplifying Clark's special groove, one might (incorrectly) conclude that this is a best-of set. His duet with Ball ("You Left the Water Running"), the uptempo "Twist of the Knife" and the slow burner "Tip of My Tongue" are among the best cuts. Anyone who needs to check on the state of Clark's lead guitar chops should cue up "Okie Dokee Stomp" and feel the wonder.—**PVV**

CHRISTIAN

FUSEBOX
Once Again
PRODUCERS: various
Elevate/Inpop 804147129507

RELEASE DATE: June 15

Fusebox formed in 2000 as Rebecca St. James' backup band. It toured with the artist on her *Reborn*, *Worship God* and *Worship God Encore* tours and will go out with her again this summer and fall. On this sophomore effort, Fusebox shows a newfound confidence on hard-charging uptempo numbers and pensive worship songs. Lead vocalist Billy Buchanan is a vibrant frontman who makes each track a passionate statement of faith and hope. A track like "Lord God Almighty" is infused with verve and energy. The title cut is the emotional centerpiece of the album; here, Buchanan sings of Jesus' sacrifice and his own emotional response to the savior's grace. Other standouts include "God Is Great," "All for You" and "Gotta Have Your Love." For info, contact 615-417-8149.—**DEP**

CLASSICAL

★ **VARIOUS ARTISTS**
Kancheli: Diplipito, Valse Boston
PRODUCER: Manfred Eicher
ECM New Series B0002621

RELEASE DATE: June 29

Giya Kancheli has always been one of contemporary music's most articulate and expressive voices. With this fifth recording of Kancheli's compositions, ECM continues to give the Georgian composer an important medium for his deceptively simple, extraordinarily luminous and profoundly elegiac works. 1997's "Diplipito" receives a most empathetic reading from cellist Thomas Demenga, countertenor Derek Lee Ragin and the Stuttgart Chamber Orchestra; Ragin's exceptional vocal purity underscores Kancheli's intense lyricism. The 1996 piece "Valse Boston" is performed by the Stuttgart Chamber Orchestra's strings, with

Dennis Russell Davies playing the piano and conducting with his typical sensitivity and exquisite sense of phrasing. Despite its name, "Valse Boston" is no exercise in misty-eyed sentimentality; the feelings that Kancheli evokes with his insistent triplet figures are gut-twisting regret and a deep sense of loss. This is one of the most elegant, beautiful and haunting recordings in recent memory; it is not to be missed.—**AT**

VITAL REISSUES

PAUL SIMON
The Studio Recordings
PRODUCERS: various
Warner Bros./Rhino R2 78909

RELEASE DATE: June 29

Several of the nine expanded, remastered solo albums in this boxed set—including "Still Crazy After All These Years" (1975) and "Graceland" (1986)—are iconic, making a strong case for Simon as one of rock's greatest songwriters. But the real discoveries can be heard in the 30-plus demos and alternate versions that offer a rare, work-in-progress glimpse into Simon's creative process. The acoustic "Slip Slidin' Away" is arguably better than its full-band successor, while solo demos of tracks like "The Late Great Johnny Ace" from 1983 set "Hearts and Bones" only reinforce their longing, poetic sentiments. Of most interest to die-hards are six previously unreleased songs, including a significantly different version of the wistful "Something So Right" titled "Let Me Live in Your City." It's a fine teaser for Simon's next solo album, a tantalizing collaboration with producer Brian Eno.—**JC**

DVD

MC5
Sonic Revolution: A Celebration of the MC5
Image Entertainment ID2449UUDVD

RELEASE DATE: July 6

On the heels of David C. Thomas' lively documentary "The MC5: A True Testimonial" comes this update on Detroit's legendary proto-punk band. The disc captures a London show by surviving members Michael Davis, Dennis Thompson and Wayne Kramer during their recent one-off tour. Nicke Royale of the Hellacopters stands in for guitarist Fred "Sonic" Smith, while a revolving cast tries to fill frontman Rob Tyner's shoes (only Lemmy comes close, in a blistering rendition of "Sister Anne"). MC5's music remains astonishingly fresh, and the players retain their passion and ability. But the constraints of filming amid glaring stage lights—and worse, an abominable sound mix—diminish the impact. Still, fans will want to check out the extras, which include archival footage and a 1969 "Kick Out the Jams" video made by the band's notorious manager, John Sinclair.—**JM**

Billboard.com

- Fiery Furnaces, "Blueberry Boat" (Rough Trade)
- Joanna Newsom, "Milk Eyed Mender" (Drag City)
- Adem, "Home Songs" (Domino)

SINGLES

Edited by Michael Paoletta

NEW & NOTEWORTHY

BONNIE MCKEE *Somebody* (3:58)
PRODUCERS: Rob Cavallo, Antonia Armata
WRITER: B. McKee
PUBLISHER: Bonnie McKee (BMI)
Reprise 101358 (CD promo)

Audacious Seattle-bred 19-year-old Bonnie McKee has been making lots of noise via the Internet and her appearance on the soundtrack to "Win a Date With Tad Hamilton." With the surprisingly quiet release of her debut single, it's time to tear down the walls and qualify this talented young woman for mainstream new-discovery notice. "Somebody" is a powerful anthem, packed in every measure with credible passion. McKee opens the song with this ear-prickling lyric: "I sit alone/A dark theater/Watching the people go by/Hand in hand/Everybody but me/I stay behind/Watching the credits roll by/But I won't cry/Cause there is somebody waiting for me." McKee sounds a lot like Jewel but still exudes unique spirit, particularly when the gospel chorus wraps its loving arms around her cloud-scraping vocal. This one takes a couple listens, but the payoff is enormous. Radio, what are you waiting for?—**CT**

MODERN ROCK

► **SALIVA** *Survival of the Sickest* (3:58)
PRODUCER: Paul Ebersold
WRITER: J. Scott
PUBLISHERS: Five Superstars Music/Rondor Music (ASCAP)

Island ISLR 16094 (CD promo)
 With the title track from its third album (due Aug. 17), Memphis' Saliva continues to construct solid rock tracks. While frontman Josey Scott could have easily taken the path of least resistance—following his hit duet "Hero" from the 2002 "Spider-Man" soundtrack—"Survival of the Sickest" finds the band ripping out a high-octane, well-oiled rocker. While it probably won't be a song for the ages, with its chorus of "I'm a roller/I'm a rider/A number one motherfuckin' survivor," the song is a perfect summer anthem. "Survival" has received the most airplay adds at active rock for two weeks running and is a top 15 track in just two weeks. Modern rock is coming to the party as well, ensuring that the song's chances for survival at radio are good.—**BT**

★ **KITTIE** *Into the Darkness* (3:45)
PRODUCER: Steve Thompson
WRITER: M. Lander
PUBLISHER: Kittie Inc. (SOCAN)
Artemis ARTCD-231 (CD promo)

With the release of its 2000 debut, "Spit," Canadian act Kittie stuck out like a spiked wristband in the metal world. The first truly heavy all-female record in the boys club of metal, "Spit" went gold without the band having to play up its sexuality. Yet Kittie accomplished this without any discernible hooks, and the growled death-metal vocals often sounded not unlike the band's namesake in a dryer. But this preview of Kittie's

ESSENTIAL REVIEWS



CHERIE *Older Than My Years* (3:59)
PRODUCER: Paul Moessl
WRITERS: P. Moessl, K. Hughes
PUBLISHERS: Warner Chappell (ASCAP); Peermusic U.K.

Lava 301509 (CD promo)

Cherie's launch single, "I'm Ready," only hinted at the major-league talent of this terrific young singer. "Older Than My Years" is one of the best pop ballads of the year and a sparkling return to the days where the ability to light notes aflame with passion and panache was the benchmark of talent. This is the signature song of Cherie's upcoming album, which itself is chock-full of the kind of searing ballads that will earn the French singer a ranking alongside the Celines and Whitney's of the biz. "Years" shines through and through with its lovesick lyric, meteoric production and a performance that will propel Cherie to stardom. Top 40 has already made it the No. 1 most-added track, proving that the anti-pop curse is at last over. There are many lofty adjectives to illustrate the appeal of Lava's first pop project, but in short, this is a perfect song. The artist's self-titled debut album arrives Aug. 3.—**CT**



KIMBERLEY LOCKE *Wrong* (3:07)
PRODUCER: Matt Bronleewe
WRITERS: Kaci, T. Lee, M. Bronleewe
PUBLISHERS: Spunky Space Monkey (ASCAP); Shoecrazy (SESAC); Songs From the Farm/Windswep Pacific (BMI)
Curb 1871 (CD promo)

As great a pop song as "8th World Wonder" was for "American Idol" alumnus Kimberley Locke, second release "Wrong" reveals the singer's real-world versatility. There's no denying that this song sounds a lot like classmate Kelly Clarkson's worldwide smash "Miss Independent," in theme, melody and instrumentation, but the more aggressive posture suits this potent singer well. Opening with fierce guitars, the choral stance lets listeners know that Locke is nobody's reality-TV prisoner, and she holds on like a puppy with fresh rawhide for the full three minutes. Talk about a wonder—here's the song to propel this talent from novelty to pop nobility. Let's not forget that "8th World Wonder" topped the Hot 100 Singles Sales chart, so the fan base is waiting for radio to get off its duff.—**CT**

forthcoming third album ("Until the End," due July 27) shows songwriting growth. "Into the Darkness" is an upbeat song with a downright catchy chorus—and Artemis was thoughtful enough to include a vocal remix that removes the Cookie Monster-like backing vocals. Either in its clawed or declawed version, the song is poised to give the band the most radio play it has ever had.—**BT**

COUNTRY

► **ALAN JACKSON** *Too Much of a Good Thing* (3:01)
PRODUCER: Keith Stegall
WRITER: A. Jackson
PUBLISHER: EMI Music Nashville (ASCAP)
Arista 82876-62965 (CD promo)

This first single from Jackson's upcoming Arista set features the top-selling country traditionalist doing what he does best—serving up a plaintive ballad that turns the emotions of the common man into heart-felt country poetry. The lyric here is simple and classic, with Jackson celebrating the sheer happiness that comes from a loving, committed relationship. The words charm and reward. Jackson shines a spotlight on the little moments that happen every day in a relationship. Producer Keith Stegall supports Jackson's honey-coated vocals with fiddle and steel guitar, and it all blends together to

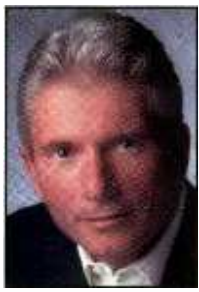
create another hit for the talented Georgia native.—**DEP**

DANCE

► **REINA** *If I Close My Eyes* (3:36)
PRODUCER: Jack D. Elliot
WRITERS: J.D. Elliot, J. Robinson, T. deVaron
PUBLISHERS: various
REMIXERS: Tony Moran, Warren Rigg, Giuseppe D.
Robbins Entertainment 76869-072111 (CD single)

Reina has been plying her vocal wares since the late '90s. Her voice has graced such top 10 club singles as "Find Another Woman" (1998) and "Anything for Love" (1999). In 2002, her empowering anthem "No One's Gonna Change You" made its way onto The Billboard Hot 100. With "If I Close My Eyes"—a first glimpse into the artist's debut album—Reina delivers one powerful slab of dance-pop. Jack D. Elliot, Tina deVaron and Janice Robinson (a recording artist herself) have penned a universal tale of love gone wrong. Tailor-made for the artist, "If I Close My Eyes" will not disappoint Reina's loyal fans. While club play is a given, radio needs to wholly champion this gem. In this issue, the hook-laden track climbs to No. 5 on the *Billboard* Hot Dance Radio Airplay chart. With the proper marketing and promotion push, top 40 radio should not lag too far behind.—**MP**

Jim Caparro seeks to build his EDC startup with a bid for UMG back-end facilities



DVD special editions are enjoying event-style marketing campaigns

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

Players Race To Place Music Kiosks

BY SCOTT BANERJEE and ED CHRISTMAN

The quest to roll out a music-vending kiosk has largely been a case study in fruitless ventures. But the recent success of digital music services like Apple Computer's iTunes Music Store—from their licensing deals to their consumer friendliness—has helped breathe new life into the concept of the on-demand CD-burning kiosk.

Several companies want to capitalize on digital music's optimistic climate. They include HP, TouchStand, Media Inventory Control Systems, Virtual Music Stores, Mix and Burn, Starbox and Mediaport Entertainment.

The twisted lineage of in-store, on-demand CD-burning initiatives began in 1992 with New Leaf, a Blockbuster Video project. The majors quickly discredited New Leaf because Blockbuster announced the concept without first asking labels if they would be willing to license music.

In 1999, RedDotNet installed CD-burning kiosks in Target stores, allowing shoppers to create their own compilations. The kiosks featured content licensed from BMG Entertainment, EMI Recorded Music, Sony Music Entertainment and Universal Music Group. But RedDotNet ran into problems when store personnel had to burn the CDs, print song lists and place them in jewel boxes—a time-consuming process for shoppers and staffers.

(Continued on page 52)

In-store CD-burning and digital-downloading kiosks, like the TouchStand pictured above, are again building momentum in the marketplace and gaining repertoire support from the label community.



Almighty Institute To The Rescue

Database Helps Labels Target Market

BY ED CHRISTMAN

The Almighty Institute of Music Retail database is gaining traction in the marketplace. The Los Angeles-based online service, which launched in September 2003, now claims nearly 50 companies as subscribers.

The database contains roughly 15,000 U.S. music retailers, including online stores, chain headquarters and one-stops.

"We cover everything from the smallest indie to Wal-Mart,"

founder/CEO Clark Benson says. "We have put together a service that anybody who needs to work with retail—record labels, distributors

and managers—can use to save a vast amount of time and resources by having it all in one place."

Sixty data fields allow subscribers to slice and dice merchant information according to many variables.

The genre field, for instance, contains 32 different music categories, and a keyword search allows users to find many more subgenres.

For each store, the database lists nearby music venues, movie theaters and other lifestyle accounts; radio stations that affect sales; advertising and promotional options; and preferred point-of-purchase materials.

The database also contains phone numbers and e-mail addresses for all key personnel at the store, field and national levels.

"You can drill down very quickly and very efficiently to what you need," Benson says.

He cites one label's search for stores that specialize in folk, bluegrass and Americana and that use window clings. When the database returned a list of 900 retailers, the label knew how many items to make.

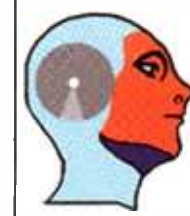
After generating a list of retailers that meet certain specifications, users can create mailing labels and a call list of names and phone numbers.

If users encounter incorrect information, they can fill out a form on the company Web site, almightyretail.com,

and staff will update the database accordingly. The database also receives quarterly updates.

During the company's 18 months of building the database, it tracked the closure of 943 stores and the opening of 458 stores, including 60 independent outlets.

"They are very good at updating data," Hollywood Records national sales director Patti Hauseman says. "You can break it down to all [Nielsen] SoundScan stores within five miles of any movie theater chain



Almighty Institute of Music Retail

if you want to do a soundtrack promotion."

Eddie Eastabrooks, a sales and marketing staffer at Los Angeles-based Side One Dummy Rec-

ords, says the database saves time and money. With more accurate information, labels can better target marketing and mailings. "We get less returned mail now," he notes.

SMALLER STAFFS CREATE VOID

Industry consolidation motivated Benson to build the Almighty Institute database.

"We have watched the industry changing, with labels and distributors having less [staff] to deal with retail," Benson says.

Staffers at labels and distributors found themselves with no time to update their own databases, Benson notes, creating an opportunity for the Almighty Institute.

Companies use the database differently, Almighty Institute president Joel Oberstein says. Some independent distributors have licenses that encompass their labels, and some labels deal directly with the institute.

The Almighty Institute offers different payment schemes scaled to the size and needs of the subscribing company. Some pay a monthly all-encompassing license fee, while others may buy a single list. The company charges as little as \$150 to generate a one-time list of stores in a certain genre and as much as \$15,000 for a one-year subscription.

NAIL Elects To Distribute Presidents Label

The Northwest Alliance of Independent Labels in Portland, Ore., has signed an exclusive distribution deal with PUSA, the new artist-owned imprint of the Presidents of the United States of America.

The deal kicks off with the Aug. 17 release of "Love Everybody," a new studio album by the trio. In November—on Election Day, appropriately—PUSA will issue a remastered 10th-anniversary edition of the Presidents' self-titled debut album.

The Presidents emerged from Seattle's post-grunge scene in the mid-'90s and logged droll, MTV-driven pop hits like "Lump" and "Peaches."

The group issued several albums on Columbia before disbanding in 1997. They regrouped in 2000 for a single album, "Freaked Out and Small," issued by Web-based label MusicBlitz.

PUSA is utilizing an Internet-based push to pre-promote "Love Everybody": Tracks from the set, including the current regional radio hit "Some Postman," were made available at the iTunes Music Store June 29.

The group headlines Seattle's Bumbershoot festival Sept. 3. It will be its first appearance at the event since 1996.

M80 BLOWS UP: San Francisco-based Birdman Recording Group will launch a record label operated by Los Angeles marketing company M80.

The M80 label's first release, due Aug. 3, is a self-titled album by New Orleans' unusual big-band punk outfit Morning 40 Federation. The set will be handled by Ryko Distrib-



ution through New York-based umbrella group MRI.

Birdman has distinguished itself on the indie side with a contemporary roster that includes the Twilight Singers, Paula Frazer, the Warlocks, the Cuts, the Apes, the Gris-Gris and Modey Lemon, and an imaginative group of reissues licensed for its Sepia-Tone imprint.

M80 has worked with a formidable list of label and corporate grassroots marketing clients, including Universal, Maverick, Atlantic, Columbia, Warner Bros., ESPN, the Gap, Urban Outfitters and House of Blues.

FAT SITUATION: Jam band label Fatboy Records, founded by members of moe., has signed an exclusive North American distribution deal with Port Washington, N.Y.-based Koch Entertainment Distribution.

Rob Derhak, Chuck Garvey and Al Schnier of moe. launched the label in 1992 to release their band's

debut album, also titled "Fatboy." The Deptford, N.J.-based label has issued seven studio recordings and four live albums, including three

The Indies
By Chris Morris
cmorris@billboard.com



volumes of the "Warts and All" concert series.

Fatboy was previously distributed by RED.

KINKY: Koch Records will issue hybrid Super Audio CDs of the Kinks' '70s and '80s catalog titles, which were first released by RCA and Arista.

The 15 albums by the great English rock band had previously been rereleased on CD by Velvel Records, which Koch purchased in

the late '90s.

The first flight of SACDs—"Muswell Hillbillies," "Misfits," "Give the People What They Want," "Schoolboys in Disgrace" and the live "One for the Road"—arrive July 24. More titles will come Sept. 21 and in early 2005.

R.I.P.: John R.T. Davies, the great audio engineer known for his astonishing restoration work on indie-label jazz reissues, died of cancer May 25 in Burnham, England. He was 77.

From the early '50s, Davies performed meticulous cleanups of classic sides by Louis Armstrong, Bix Beiderbecke and other early jazz maestros.

His audio wizardry was so time-consuming that his remastering jobs were usually done for U.K. and U.S. independents that were willing to work according to his schedule. In recent years, several boxed sets featuring Davies' restorations were released by Navarre-distributed JSP.

FOR THE RECORD: We misstated the name of lounge parodist Richard Cheese's label in this space June 26. He records for Revelation Records.

Kiosks

Continued from page 51

Now that the majors have loosened their hold on licensing, they are again warming up to the idea of in-store kiosks, and players of all shapes and sizes believe they have the right stuff.

LOTS OF PLAYERS

Starbucks jumped into the game in March with its Hear Music Coffeehouse in Santa Monica, Calif. Using HP technology, customers can create personalized compilations. Staffers then burn and label the CDs in less than five minutes, according to Starbucks.

The company started with a 20,000-track library and recently added 72,000 more tracks. Another 30,000 to 40,000 are on the way from UMG, a Starbucks representative says.

The chain plans to expand the Hear Music program to 2,500 of its stores during the next two years and eventually to all of its locations.

Denver-based TouchStand, which supplies music kiosks to 50-plus music retailers, worked with digital service provider Loudeye to offer a sampling library of 260,000 albums and 3.9 million tracks. TouchStand plans to offer CD-burning capacity for 200,000 tracks from independent labels in August.

Mike Fitts, CEO of Synergy Media Group and co-creator of TouchStand, says the purpose of the kiosks is to increase music sales of all types.

"Kiosks bring consumers the ability to purchase from a more extensive music library," Fitts says.

Media Inventory Control Systems plans to offer kiosks for consumers who want to burn CDs in-store or download music to their portable players.

The company also plans to add computer software, videogames, DVDs and ringtones to its kiosks.

According to Gene Fein, CEO of the Cambridge, Mass.-based company, the customer-activated kiosks will allow store employees and national buying staff to process remote orders and manufacture CDs for deep catalog and hot titles that are out of stock. The CDs will be Redbook-quality—meeting the technical standards of a commercial CD—and will contain full CD booklets.

The kiosks will also facilitate digital processing of CD returns, including those from the manufacturing plant—a move that reduces costs for retailers and music distributors.

MICS has licensing term sheets from three majors, and it is negotiating with the remaining two.

The company also has an agreement with General Electric's Business Credit Services that includes financing for large chains that want to buy the kiosks, Fein says.

Others vying for space in music retail stores include London-based Virtual Music Stores' Sampling Station and Minneapolis-based Navarre's Music Tablet.

Navarre, which recently acquired startup Mix and Burn, plans to roll out Music Tablet this summer to specialty

and mass merchandisers, colleges, military bases and coffee shops. First to go online with the CD-burning and music-listening kiosks will be St. Paul, Minn.-bookstore Bound to Be Read.

Navarre has set up licensing from the Warner Music Group and is negotiating with three other majors.

Starbox, another provider of unmanned download kiosks for retail, is negotiating song licenses and seeking financing.

Pete Jones, former president/CEO of BMG Distribution and Associated Labels, recently joined Starbox as chairman/CEO. His appointment boosts the Naples, Fla.-based company's credibility with the majors.

Starbox president/COO Wilfredo Pesante says the company's kiosks will store 400,000 tracks in Windows Media format and provide sound quality better than Redbook.

He also says the company plans to sell its own digital player, the Starbox Earthman, which will retail for about \$25. The device does not use moving parts and holds three hours of music.

The player also has WiFi capability, so users can download music when they are not connected to the Internet.

Mediaport Entertainment, a Salt Lake City-based startup, thinks it has a winner with its Music ATM, an unmanned CD-burning kiosk. The device allows customers to purchase full-length, Redbook-quality CDs, create compilations or download tracks to MP3 players.

Mediaport says it is negotiating with (Continued on page 53)

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Caparro Shopping Spree Might Include UMG Back-End

Jim Caparro, former WEA CEO, continues to pursue his dream of building **Entertainment Distribution** into a back room to the music industry. According to press reports, Caparro is negotiating with **Universal Music Group** to buy its worldwide CD manufacturing warehousing operation.

If his bid succeeds, Caparro's back-end operation will face stiff competition from established names like **Deluxe**, **Cinram** and **Technicolor**.

UMG senior executives discussed the topic at a Wall Street dog-and-pony show a month or two back. One said that Universal has no capacity problem and that it enjoys the highest utilization ratio in the industry. But since the digital world

continues to eat into the physical goods world, another exec added, "We would have to address it, but we are not there [yet]."

Apparently UMG likes Caparro's offer, which probably includes a contract to provide such services to UMG for a number of years.

Caparro would pay \$30 million for the UMG assets, according to several reports. But that number sounds implausible, considering he was going to pay \$1.2 billion for the **Warner Music Group** back-end.

True, the Warner deal included DVD manufacturing and **Ivy Hill**, while the UMG deal doesn't involve those types of assets. But \$30 million still sounds like a heavy discount, especially considering UMG execs recently repeated they see no reason to sell.

Caparro will receive financing from **Apollo Advisors**, a source says.

Caparro did not return calls, and a UMG spokesman declined to comment on the deal.

'BOROUGH'S' EMBARGO: A couple of the majors are getting on the scoreboard, reminding accounts that they do enforce street dates.

A June 8 letter from EMI Music

Marketing warned customers it would delay shipping subsequent new releases to any account that jumped the June 15 street date for the **Beastie Boys'** "To the 5 Boroughs."

Retail Track™
By Ed Christman
christman@billboard.com



To show the company's seriousness, **Susan J. Greene**, EMI Music North America director of legal and business affairs, signed the letter.

West Coast-based one-stops say street-date violations are under control. But their Midwest and East Coast colleagues say they still see violations of the majors' street-date policies.

Ronn Werre, EMM executive VP, says the company was on guard for the Beasties' album because it is the

act's first in six years. EMI Music North America had done a good job of keeping promos out of the hands of counterfeiters, but the company feared the title would tempt New York merchants into street-date violations.

The album generated about 580 street-date violations, then scanned about 360,000 units in its debut week, according to **Nielsen SoundScan**.

Universal Music & Video Distribution may not have sent out a letter about **Jadakiss'** "Kiss of Death," but word on the street was UMVD had "marked" the set—which would make jumping the June 22 street date a very bad idea.

Marked product is coded with invisible ink or other undetectable means. If the album shows up early in an independent store that does not purchase directly, the label uses the code to identify which one-stop violated the street date.

Jim Urie, president of UMVD, confirms that the company marked copies of "Kiss of Death" for a small percentage of accounts.

The album scanned 246,000 units in its debut week and logged

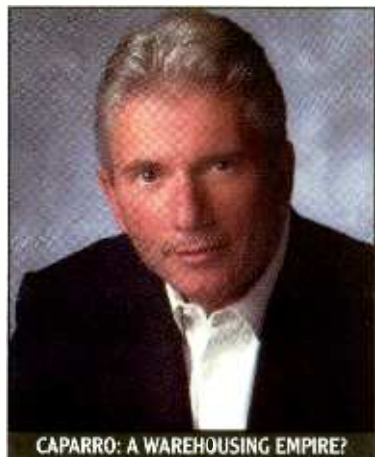
1,700 street date violations the previous week, according to Nielsen SoundScan.

Urie says UMVD has succeeded in controlling street dates by using a more comprehensive policy than other majors.

"The others are targeted at retail," he explains. "We added a one-stop piece that says if a wholesaler ships product to arrive at a store or hands it over prior to Monday, then they have violated our street date policy. Even if the store has not put product into the bins, but one of our salesmen sees product in the back of a store, then the one-stop who sold to them is in violation of our policy."

A one-stop executive cites another reason why accounts observe UMVD's street dates: "You can't afford to jump their street dates—they shut you down."

He is alluding to the 30 or so wholesalers UMVD has stopped selling to during the last few years. Sources suggest the company pruned its wholesale account base to comply with tightened credit limits, but some of those cut also reportedly played loose with the company's street-date policy.



CAPARRO: A WAREHOUSING EMPIRE?

Kiosks

Continued from page 52

the majors to expand its existing digitally licensed catalog of 35,000 tracks.

The company has an agreement with Sanctuary Records Group, which features acts like Neil Young, Widespread Panic and Brian Wilson, as well as Excel Entertainment, a large Christian music distributor, and indie label Vapor Records. A recent deal with Brigham Young University extends the catalog of the school's music label, Tantara.

Mediaport is starting out locally—in niche locations like nightclubs, restaurants and colleges—where it can brand the kiosk interface and music library to match the tastes of the clientele. The company has rolled out seven kiosks in Utah, including one at Westminster College in Salt Lake City. In September, Mediaport will be available at furniture chain LoveSac.

RARE SUCCESS

Barry Sosnick, president of Earful, a music and home entertainment consultancy, notes that music kiosks have rarely, if ever, succeeded as stand-alone profit centers. They often suffer from

poor in-store location, intentional and unintentional vandalism and recurring malfunctions.

Sosnick believes kiosks work best as aids to in-store customer service. However, a product like Music ATM could catch on in such places as truck stops and hotels, he says, if the music library captures customers' interest.

"But if they roll out too early without a depth of titles, it could devalue the kiosk," he adds.

Elliot Roberts, manager for Young and a member of Mediaport's board of directors, likens the history of the music kiosk to that of the ATM. Declining inventories at specialty retailers coupled with growing popular acceptance of digital formats present a ripe opportunity for a new product, he says.

The Music ATM, with a footprint of 3.5 square feet, holds a "cached" catalog of 10,000 songs and accesses its full library through a network connection.

Individual tracks sell for 99 cents.

CD burns and MP3-formatted music transfers—via FireWire or USB ports—take roughly three minutes per 10 tracks, according to Mediaport. The Music ATM also functions as a free WiFi "hot spot," or wireless Internet access point.

Mediaport has plans to place more kiosks in retail outlets, hotels and convenience stores.

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Specialty DVD Lines Get Blockbuster Promo

BY JILL KIPNIS

LOS ANGELES—Blockbuster theatrical features are not the only DVD titles receiving special marketing treatment.

Campaigns for titles that are part of specialty DVD lines are approaching those for significant box office performers.

Warner Home Video's two-disc special editions, New Line Home Entertainment's Infinifilm series, Buena Vista Home Entertainment's Vista series and Columbia TriStar Home Entertainment's Superbit series—all of which debuted in 2001—offer more extras than most regular DVDs, meriting event-style support, studio executives say.

"Our goal is to get people in the store the first week to buy them just like our new-release titles," says Michael Radloff, VP of theatrical catalog marketing for Warner Home Video.

Extensive bonus features, enhanced picture and sound and collectible packaging are just some of the extras these specialty DVD titles tend to offer.

Studios say that as more consumers are becoming DVD collectors, the sales potential of specialty lines will remain strong. However, studios also expect these lines to remain a niche market.

Studios would not divulge sales figures.

HIGH SALES

Radloff describes the sales of Warner Home Video's two-disc editions as "extremely" high.

"We frequently have to make sure that retailers are getting enough of the product to satisfy the demand," he adds. "I think this whole trend

toward people building their DVD collections is only going to continue. It's very addictive."

WHV's two-disc line debuted with "Citizen Kane." Since then, almost 30 of the two-disc releases have hit the marketplace, and 15 to 20 more are expected in the coming years.



The most recent titles include May releases "Enter the Dragon," "Wyatt Earp" and the original 1956 "Around the World in 80 Days." Each has a suggested retail price of \$26.99.

Upcoming two-disc projects include "Goodfellas" (Aug. 17), "THX 1138" (Sept. 14) and "The Shawshank Redemption" (Oct. 5).

All two-disc editions sport collectible packaging, enhanced picture and sound and many extras.

WHV's two-disc line is a mixture of DVD debuts and special editions of films previously released on the format. The studio considers the latter titles only if the original DVD release lacked extras and visual and audio quality.

"We try to optimize each title's commercial potential by giving it tremendous marketing support," Radloff says. "We spend significantly more on consumer media—and in many cases television—for the two-disc line than we do on most of our catalog releases. We frequently do premieres or other events."

BRINGING CONSUMERS IN

Specialty DVDs also reach out to consumers, showing them what the technology offers, studio executives say.

Matt Lasorsa, executive VP of mar-

keting for New Line, says the studio created its Infinifilm line to "make added value more understandable, more friendly and more interactive."

Each Infinifilm title has extras that explore the film's theme. Pop-up navigation menus appear throughout the viewing of the film, allowing quick access to supplemental material. Viewers can also watch the movie without the pop-ups.

New Line offers two or three new Infinifilm releases per year; all are DVD debuts. Early titles include "Blow," "Thirteen Days" and "15 Minutes." Upcoming projects are "The Butterfly Effect" (July 6) and "Elf" (Nov. 16).

Prices on Infinifilm titles vary, and releases can be either single- or double-disc sets.

Marketing for the titles typically includes custom TV spots. New Line also runs Infinifilm-specific trailers on other DVDs that explain the brand.

Buena Vista's Vista series also varies in price and number of discs. Like WHV's two-disc series, Vista titles are a mix of DVD debuts and rereleases.



Lori MacPherson, VP of brand marketing at Buena Vista, says the company looks at contemporary movies with a strong niche following or a great broad appeal.

"And we have to have a relationship with the filmmaker to create special features," she adds. "We have tried to be true to the line, which is why we have so few releases."

The Vista series includes DVD

debuts "Signs," "Unbreakable" and "Who Framed Roger Rabbit." Among the rereleases are "Pearl Harbor," "The Sixth Sense" and "Tombstone."

MacPherson says consumers and retailers have been "really receptive" to the series, even though the releases usually carry premium prices.

"When we market them," she adds, "we try to play up the branding and explain what Vista really stands for."

ALL ABOUT THE FILM

Columbia TriStar's Superbit series appeals to the tech-savvy DVD consumer who wants top-notch audio and visual quality.

Each release in the line contains only the film, presented at a high bit rate and with DTS audio (which the studio does not use on its regular releases). Extra features and subtitles are not included.

"Most [of] these releases have regular-release counterparts," Columbia TriStar VP of DVD marketing Alison Biggers says. "We are offering a choice to the consumer."

Superbit titles all carry the same retail price and have branded menus and packaging.

Columbia TriStar has released more than 40 Superbit titles, including "Spider-Man," "Adaptation," "Bad Boys" and "Lawrence of Arabia." Future releases include "Black Hawk Down."

"With Superbit, it's not a mass distribution strategy," Biggers says. "The retailers that do carry [the line] do well with it, but it's not stocked everywhere. Places that are selling home theater systems, like a Best Buy, are more of the target."

Warner Halts DVD Screeners For Retail

Warner Home Video's decision to ban DVD screeners for retailers (*Billboard*, July 3) came after the company investigated the effectiveness of other studios' screener policies.

Columbia TriStar Home Entertainment and Paramount Home Entertainment send only VHS screeners to retailers, while MGM Home Entertainment encrypts its DVD screeners. Representatives from these studios declined to comment about WHV's new policy.

New Line Home Entertainment—which WHV distributes—does not send screeners.

Instead, it offers retailers a coupon for admission to its films when they are playing in theaters.

"VHS is also susceptible to being bootlegged and pirated, though the quality isn't as good," WHV senior VP of U.S. sales Jeff Baker says.

"There is a program that watermarks VHS cassettes [for] \$400 or \$450 per cassette, but it would cost millions to send those out," he continues. "And when you find out the

product was pirated, it would be too late. I believe a similar technology can be implemented for DVDs."

Baker says the decision to ban DVD screeners also came after polling retailers about their DVD buying practices. "Most retailers

for us, because the product is more likely to be fresh when we get it."

Bogucki adds that sending out a trailer or extended clip could be an alternative to full screeners.

According to Baker, WHV is looking to post 10- or 12-minute expanded trailers on its retail Web site, whvdirect.com. The studio may also consider full screeners if a film had a limited theatrical release.

Universal Studios Home Video was the first home video company to ban DVD screeners (*Billboard*, Nov. 22, 2003).

TV GAINS GROUND: Two more studios are jumping aboard the TV-on-DVD bandwagon.

New Line enters the category Sept. 7 with the release of "The Twilight Zone," a six-disc DVD set that contains all 43 episodes of the UPN series. The project has a suggested retail price of \$59.98.

"We were very eager to get our feet wet in this category because of the success of TV-on-DVD products," New Line executive VP of marketing Matt Lasorsa says. "We are excited to do this with a title that has a lot of equity."

The updated "Twilight Zone"

series includes remakes of two classic episodes—"The Eye of the Beholder" (about a woman waiting to see the outcome of her cosmetic surgery) and "The Monsters on Maple Street" (about a neighborhood that believes aliens disguised as humans have invaded).

The new series features performances by such stars as Jessica Simpson, Usher, Jason Alexander and Eriq LaSalle.

Lasorsa says New Line's marketing for the project will include print ads in sci-fi publications and consumer magazines.

First Look Home Entertainment is also delving into the TV-on-DVD market for the first time with its Sept. 7 release "Unsolved Mysteries: The UFO Files" (\$49.98).

The company will issue episodes of the 15-year hit show in genre-specific four-disc sets. Other releases will include "Scariest Ghost Stories" (Oct. 5) and "Astonishing Miracles" (Nov. 9). Three more "Unsolved Mysteries" sets—"Bizarre Murders,"

"Mysterious Legends" and "Incredible Psychics and ESP"—are expected next year.

"The producers [John Cosgrove and Terry Meurer] were interested in going after a distributor that was smaller and could work with them to make the packaging interesting," First Look senior VP Bill Bromiley says.

Each set will contain about six hours of programming. Extras will include commentaries.

In addition to a Web-based marketing campaign, First Look will air commercials on Lifetime, which still broadcasts the show. ("Unsolved Mysteries" ran from 1988 to 1999, first on NBC and later on CBS; Lifetime added new material to the existing programs in 2001 and 2002.)

First Look next plans to release the 1950s TV series "Queen for a Day," a strange game show/soap opera hybrid that may now have some camp appeal. Only 12 episodes remain, because aging destroyed many of the negatives. The set should arrive first-quarter 2005.



Picture This
By Jill Kipnis
jkipnis@billboard.com



JULY 10 2004 **Billboard** **TOP DVD SALES**

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		NUMBER 1	1 Week At Number 1		
1	NEW	50 FIRST DATES (WIDESCREEN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 01426	Adam Sandler Drew Barrymore	PG-13	28.98
2	NEW	50 FIRST DATES (PAN & SCAN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 06050	Adam Sandler Drew Barrymore	PG-13	28.98
3	NEW	SIMPSONS: COMPLETE SEASON 4 FOXVIDEO 21917	The Simpsons	NR	49.98
4	5	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	ALONG CAME POLLY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 23843	Ben Stiller Jennifer Aniston	PG-13	26.98
6	3	MYSTIC RIVER (WIDESCREEN) WARNER HOME VIDEO 27721	Sean Penn Tim Robbins	R	27.98
7	4	MYSTIC RIVER (PAN & SCAN) WARNER HOME VIDEO 27720	Sean Penn Tim Robbins	R	27.98
8	2	ALONG CAME POLLY (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 24429	Ben Stiller Jennifer Aniston	PG-13	26.98
9	6	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
10	9	CHAPPELLE'S SHOW SEASON ONE PARAMOUNT HOME ENTERTAINMENT 87991	Dave Chappelle	NR	26.98
11	RE-ENTRY	THE WEDDING SINGER NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 4660	Adam Sandler Drew Barrymore	PG-13	14.98
12	NEW	TUPAC SHAKUR: RESURRECTION (PAN & SCAN COLLECTOR'S EDITION) PARAMOUNT HOME ENTERTAINMENT 52974	2Pac	R	29.98
13	NEW	CURB YOUR ENTHUSIASM (SEASON TWO) HBO HOME VIDEO/WARNER HOME VIDEO 98852	Larry David Richard Lewis	NR	39.98
14	NEW	TUPAC RESURRECTION (WIDESCREEN SPECIAL EDITION) PARAMOUNT HOME ENTERTAINMENT 43714	2Pac	R	29.98
15	18	MIRACLE (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33151	Kurt Russell	PG	29.98
16	7	MONSTER COLUMBIA TRISTAR HOME ENTERTAINMENT 05552	Charlize Theron Christina Ricci	R	26.98
17	NEW	SPARTAN WARNER HOME VIDEO 38801	Val Kilmer William H. Macy	R	24.98
18	12	SHREK/SHREK 3-D (2 PACK) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91712	Mike Myers Cameron Diaz	PG	26.98
19	RE-ENTRY	WE WERE SOLDIERS PARAMOUNT HOME ENTERTAINMENT 340024	Mel Gibson	R	14.98
20	25	MIRACLE (WIDESCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33152	Kurt Russell	PG	29.98
21	NEW	CHRONICLES OF RIDDIK: DARK FURY UNIVERSAL STUDIOS HOME VIDEO 24894	Animated	NR	14.98
22	10	EUROTRIP (WIDESCREEN UNRATED VERSION) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91694	Scott Mechlowicz	NR	26.98
23	11	CHRONICLES OF RIDDIK: PITCH BLACK (WIDESCREEN UNRATED VERSION) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 24772	Vin Diesel Cole Hauser	NR	26.98
24	RE-ENTRY	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31683	Johnny Depp Orlando Bloom	PG-13	29.98
25	4	THE LAST SAMURAI (2 DISC PAN & SCAN EDITION) WARNER HOME VIDEO 28382	Tom Cruise	R	29.98
26	RE-ENTRY	BLUE COLLAR COMEDY TOUR WARNER HOME VIDEO 24657	Jeff Foxworthy Bill Engvall	PG-13	19.98
27	RE-ENTRY	THE LAST SAMURAI (2 DISC WIDESCREEN EDITION) WARNER HOME VIDEO 28383	Tom Cruise	R	29.98
28	RE-ENTRY	GODFATHER (SPECIAL WIDESCREEN EDITION) PARAMOUNT HOME ENTERTAINMENT 80494	Marlon Brando Al Pacino	R	19.98
29	14	OUT OF TIME MGM HOME ENTERTAINMENT 05949	Denzel Washington Dean Cain	PG-13	14.98
30	RE-ENTRY	THE MAGNIFICENT SEVEN (SPECIAL EDITION) MGM HOME ENTERTAINMENT 1001337	Yul Brynner Steve McQueen	NR	19.98
31	17	BRAVEHEART PARAMOUNT HOME ENTERTAINMENT 155844	Mel Gibson	R	19.98
32	RE-ENTRY	THE SIMPSONS - THE COMPLETE THIRD SEASON 20TH CENTURY FOX 06970	Animated	NR	49.98
33	RE-ENTRY	BIG FISH COLUMBIA TRISTAR HOME ENTERTAINMENT 00937	Ewan McGregor Albert Finney	PG-13	28.98
34	26	FIELD OF DREAMS (WIDESCREEN ANNIVERSARY EDITION) UNIVERSAL STUDIOS HOME VIDEO 20140	Kevin Costner	PG	26.98
35	19	RESERVOIR DOGS: SPECIAL EDITION ARTISAN HOME ENTERTAINMENT 12050	Harvey Keitel Tim Roth	R	14.98
36	RE-ENTRY	MR. DEEDS (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 07622	Adam Sandler Winona Ryder	PG-13	14.98
37	RE-ENTRY	MASTER & COMMANDER (WIDESCREEN) FOXVIDEO 21421	Russell Crowe	PG-13	29.98
38	21	YOU GOT SERVED (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 03157	Marques Houston Steve Harvey	PG-13	28.98
39	8	SHREK UNIVERSAL STUDIOS HOME VIDEO 90699	Mike Myers Cameron Diaz	PG	19.98
40	RE-ENTRY	BAND OF BROTHERS HBO HOME VIDEO/WARNER HOME VIDEO 99295	Ron Livingston	NR	119.98

JULY 10 2004 **Billboard** **TOP VHS SALES**

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		NUMBER 1	4 Weeks At Number 1		
1	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	PG-13	24.98
2	2	ALONG CAME POLLY UNIVERSAL STUDIOS HOME VIDEO 62198	Ben Stiller Jennifer Aniston	PG-13	22.98
3	5	MIRACLE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33164	Kurt Russell	PG	24.98
4	3	DORA THE EXPLORER: SILLY FIESTA PARAMOUNT HOME ENTERTAINMENT 79593	Dora The Explorer	NR	9.98
5	6	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	PG	14.98
6	4	POKEMON: JIRACHI WISH MAKER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36331	Pokemon	NR	19.98
7	19	SEABISCUIT UNIVERSAL STUDIOS HOME VIDEO 061427	Jeff Bridges Tobey McGuiere	PG-13	14.98
8	9	BROTHER BEAR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62242	Animated	G	24.98
9	14	SOMETHING'S GOTTA GIVE COLUMBIA TRISTAR HOME ENTERTAINMENT 01300	Jack Nicholson Diane Keaton	PG-13	14.98
10	7	PETER PAN UNIVERSAL STUDIOS HOME VIDEO 62689	Jeremy Sumpter Lynn Redgrave	PG	24.98
11	15	HARRY POTTER AND THE CHAMBER OF SECRETS WARNER HOME VIDEO 23591	Daniel Radcliffe Emma Watson	PG	24.98
12	11	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	G	24.98
13	10	HAUNTED MANSION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32091	Eddie Murphy Jennifer Tilly	PG	24.98
14	12	CATCH THAT KID FOXVIDEO 22312	Kristen Stewart	PG	19.98
15	13	CHEAPER BY THE DOZEN (2003) FOXVIDEO 21622	Steve Martin Bonnie Hunt	PG	22.98
16	RE-ENTRY	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31680	Johnny Depp Orlando Bloom	PG-13	24.98
17	18	MONA LISA SMILE COLUMBIA TRISTAR HOME ENTERTAINMENT 10072	Julia Roberts	PG-13	14.98
18	8	SPONGEBOB SQUAREPANTS: SPONGEGUARD ON DUTY PARAMOUNT HOME ENTERTAINMENT 79823	Spongebob Squarepants	NR	9.98
19	22	THE LORD OF THE RINGS: THE TWO TOWERS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06234	Elijah Wood Ian McKellen	PG-13	22.98
20	17	HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	PG	14.98
21	20	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5415	Elijah Wood Ian McKellen	PG-13	22.98
22	RE-ENTRY	RADIO COLUMBIA TRISTAR HOME ENTERTAINMENT 01305	Cuba Gooding, Jr. Ed Harris	PG	14.98
23	RE-ENTRY	MISSING COLUMBIA TRISTAR HOME ENTERTAINMENT 02544	Tommy Lee Jones Cate Blanchett	R	14.98
24	16	SCARY MOVIE 3 DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 34593	Charlie Sheen Anna Faris	R	24.98
25	24	BLUE'S CLUES: BLUE TALKS PARAMOUNT HOME ENTERTAINMENT 79733	Blue's Clues	NR	9.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

JULY 10 2004 **Billboard** **TOP VIDEO RENTALS**

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THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1	1 Week At Number 1	
1	NEW	50 FIRST DATES COLUMBIA TRISTAR HOME ENTERTAINMENT 01462	Adam Sandler Drew Barrymore	PG-13
2	1	MYSTIC RIVER WARNER HOME VIDEO 27721	Sean Penn Tim Robbins	R
3	2	ALONG CAME POLLY UNIVERSAL STUDIOS HOME VIDEO 23843	Ben Stiller Jennifer Aniston	PG-13
4	3	MONSTER COLUMBIA TRISTAR HOME ENTERTAINMENT 05552	Charlize Theron Christina Ricci	R
5	4	EUROTRIP DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91773	Scott Mechlowicz	R
6	5	PAYCHECK PARAMOUNT HOME ENTERTAINMENT 38034	Ben Affleck Uma Thurman	PG-13
7	6	WELCOME TO MOOSEPORT FOXVIDEO 22111	Gene Hackman Ray Romano	PG-13
8	NEW	SPARTAN WARNER HOME VIDEO 38801	Val Kilmer William H. Macy	R
9	RE-ENTRY	MY BABY'S DADDY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35963	Eddie Griffin Method Man	PG-13
10	7	LORD OF THE RINGS: RETURN OF THE KING NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06929	Elijah Wood Ian McKellen	PG-13

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. All rights reserved.

JULY 10 2004 **Billboard** **TOP VIDEO GAME RENTALS**

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THIS WEEK	LAST WEEK	TITLE	Manufacturer	RATING
		NUMBER 1	5 Weeks At Number 1	
1	1	PS2: RED DEAD REVOLVER	Rockstar Games	M
2	2	PS2-NBA BALLERS	Midway Entertainment	NR
3	4	XBOX- CHRONICLES OF RIDDIK: BUTCHER BAY	Vivendi Universal	M
4	6	PS2-NEED FOR SPEED: UNDERGROUND	Electronic Arts	E
5	3	PS2-HITMAN: CONTRACTS	Eidos	M
6	5	XBOX: RED DEAD REVOLVER	Rockstar Games	M
7	RE-ENTRY	XBOX-TOM CLANCY'S SPLINTER CELL: PANDORA TOMORROW	Ubs	T
8	NEW	PS2-HARRY POTTER: PRISONER OF AZKABAN	Electronic Arts	E
9	7	PS2-SYPHON FILTER: OMEGA STRAIN	Sony Computer Entertainment	M
10	10	PS2-JAMES BOND 007: EVERYTHING OR NOTHING	Electronic Arts	T

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Retail Displays Soup Up Their Selling Power

BY DAN DALEY

ATLANTA—The hot button issue at this year's Infocomm conference centered on presentation technologies, specifically digital signage for retail applications. That trend can benefit the pro audio world as well.

Forthcoming market research from several sources suggests that revenue per square foot of retail space is positively affected by the implementation of digital audio and video vs. static print displays. And an entire new sector is developing to provide retail digital signage with its own content.

While large projection, plasma and LCD high-definition video screens dominated the show floor, the impact of audio on this fast-growing sector

was underscored by several sound-oriented manufacturers.

"Audio is prodding the video side," said Gary Fisher, senior product manager at Telex. "Formats such as 5.1 surround are making video accelerate a transition to high-definition, and that's also affecting the content of what's coming into retail outlets. There's more music, more music video and more sound effects to complement the video special effects."

Fisher added that this increased emphasis on sound in the retail signage sector is prompting more professional audio companies to pay greater attention to it. "We see pro

audio R&D migrating to signage."

Joe Knapp, audio design director at Walt Disney Entertainment, agreed. He noted that event-driven venues, from theme parks to the new trend of so-called "pop-up

"The lighting and staging companies have figured this out already and are reacting," he said. "Pro audio manufacturers are now beginning to realize the importance of this trend to their business."

Just in time, some observers suggest, as sales of such high-cost items as large-format consoles and

recording studios continue to falter. Exhibitors included not only pro audio brands like Audio-Technica, Shure, Tannoy, Meyer, Community Sound and Mackie but even such brands as Fender and Peavey—which markets its Media Matrix product to the installed audio business.

Manufacturers expect the Infocomm market of presentation, signage, education, event and installed systems to take on more significance.

"Audio has taken on a bigger role in all this," said Steve Savanyu, marketing manager for Audio-Technica. "It has been a projection show up until recently, but with more convergence of media and integration of systems, you can't do the kinds of things this show's market is trying to do without audio."

Infocomm took place June 5-11 in Atlanta. An estimated 22,100 people from 75 countries attended, a 12% increase over last year's attendance. They perused a smorgasbord of presentation, education and communication technology products and systems from a record 647 companies.



stores"—temporary and design-intensive retail locations from such companies as Target and Armani that are intended to enhance retail brand awareness—are acknowledging the value of staging, lighting and audio on a par with what consumers experience at rock concerts and movie theaters.

Argosy Answers Demand For Console Design

As more people set up home studios and use small-format digital consoles and digital audio workstations, control room and studio fur-

niture manufacturer **Argosy Console** is growing.

Now in its 10th year, Argosy is the brainchild of **David Atkins**. After

spending five years in a touring rock band, Atkins acquired a **Mackie 8-Bus** console and decided to build a home studio around it.

But as is the case with home theaters, the aesthetics of the equipment were as important as their quality: A console sitting on a table is not only aesthetically unpleasing but also ergonomically inconvenient.

"My wife was probably the instigator," Atkins says. "I subscribe to a lot of the recording magazines. They [always] show the beautiful large-format console on the cover, and she thought that was what I was going to get."

While laboring over the design of a structure to house the tabletop mixer, a neighbor who owned a kitchen cabinet company took an interest in Atkins' dilemma. The rest, as they say, is history.

The timeliness of Atkins' young manufacturing outfit was confirmed

by the response to the first classified ad he placed in a recording magazine in 1994.

"It all started with the Mackie 8-Bus," Atkins says. "It wasn't very long after that that somebody wanted [a console] for a [Yamaha] 02R, and then the **Soundcraft Ghost**. As many manufacturers introduced tabletop models, we kept building con-

sules to accommodate them." As the DAW has overtaken professional and hobbyist recording alike, Argosy has modified its product offerings, adding rack enclosures for outboard

processing hardware and two-track recorders, for example.

"Quite a few people are using small controllers and Qwerty-type keyboard and mouse and [doing] screen-based activities," Atkins says. "So we designed a solution for that . . . The next thing you know, they want to put their 88-note keyboard in there as well, so we made a modified version for that. That has done very well."

APPLE CORP: Byron Bay, Australia-based **SAE Institute** (School of Audio Engineering), which operates multimedia education facilities in 20 countries, will soon equip all newly enrolled U.S. students with individual **Apple iBook G4** laptop computers.

The laptops distributed to stu-

dents enrolling in the institute's audio technology programs at its New York, Nashville and Miami locations will be configured with Apple's **Soundtrack** software and **Pro Tools LE**, along with a **Digidesign Mbox**. The iBooks will also include 512 megabytes of RAM, an Airport Extreme Wireless network card and Apple's **Remote Desktop** software.

Studio Monitor
By Christopher Walsh
cwalsh@billboard.com



JULY 10 2004 Billboard PRODUCTION CREDITS			
BILLBOARD'S NO. 1 SINGLES (JULY 3, 2004)			
CATEGORY	HOT 100	R&B	COUNTRY
TITLE Artist/ Producer (Label)	BURN Usher/ J. Dupri, B.M. Cox (LaFace/Zomba)	IF I AIN'T GOT YOU Alicia Keys/ A. Keys (J/RMG)	IF YOU EVER STOP LOVING ME Montgomery Gentry/ R. Rutherford (Columbia)
RECORDING STUDIO(S) (Location) Engineer(s)	SOUTHSIDE (Atlanta) Brian Frye	KAMPO ELECTRIC LADY (New York) Tony Black, Ann Mincieli	SOUND KITCHEN (Franklin, Tenn.) Steve Marcantonio
CONSOLE(S)/ DAW(S)	SSL 4064 G+	SSL G Series, SSL 9080 J	Custom API Legacy (80 input)
MULTITRACK RECORDER(S)/PLAYBACK MEDIA	Pro Tools	Pro Tools	ATR 100 SK1, Pro Tools HD
RECORDING MEDIA	Pro Tools, Glyph Trip 2	Pro Tools, Glyph, Tek Serve	Quantegy GP9, Pro Tools HD
MIX DOWN STUDIO(S) (Location) Engineer(s)	SOUTHSIDE (Atlanta) Phil Tan, Jermaine Dupri	PLUS XXX (Paris) Manny Marroquin	OCEAN WAY (Nashville, Tenn.) Steve Marcantonio
CONSOLE(S)/DAW(S)	SSL 4064 G+	SSL 9088 XL K, Pro Tools 5.1.3 CS 11 with Euphonix converters	Custom Neve VR96
MIXDOWN RECORDER(S)/MEDIA	Pro Tools	Studer A820, Tascam DA 24 HR	Pro Tools HD
MIX DOWN MEDIA	Pro Tools, Glyph Trip 2	EMTEC 900 1/2"	Pro Tools HD, Quantegy Firewire drive
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers, Jr.	HIT FACTORY (New York) Herb Powers, Jr.	MASTERMIX (Nashville, Tenn.) Hank Williams
CD/CASSETTE MANUFACTURER	BMG	BMG	SONY

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ATKINS, FRONT, WITH ARGOSY STAFF

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Sony Music U.S. in Santa Monica, Calif., names **Piero Giramonti** senior VP of video and DVD production. He was senior VP of worldwide marketing at **Epic Records**.

Hollywood Records in Burbank, Calif., promotes **J. Scavo** to executive director of artist development. He was director of artist development.

Sovereign Artists in Los Angeles appoints **George Nunes** president. He was VP of music, video and product development at **NBC Enterprises**.

PUBLISHING: BMI in New York promotes **Emily Ashton** to senior director of government relations. She was director of government relations.

BMG Songs in New York names **Adam Epstein** creative manager. He was national coordinator at **Deston Songs**.

Bug Music in Los Angeles elevates **Laura Claar** to director of licensing. She was licensing administrator.

RADIO: Rhythmic top 40 **WKTU** New York names **Mike Juliano** general sales manager. He was local sales manager at **AC WLTW** New York.

Country **KSCS** and **KTYS** Dallas appoint **Lorin Palagi** operations manager. He was a consultant at **Zapoleon Media Strategies**.

Classic rock **KZPS** Dallas names **Christie Banks** PD. She was PD of classic rock **WARW** Washington, D.C.

AC **KEGL** Dallas names **Maloree Hood** promotion director. She was promotion director for **Entercom's** New Orleans radio operations.

Clear Channel Radio in St. Louis appoints **Sandi Cola** national sales manager. She was national sales manager at news/talk **KMOX** St. Louis.

Cox Radio in Birmingham, Ala., names **Ray Nelson** VP/GM. He was VP/GM of Clear Channel Radio operations in Ann Arbor, Mich.

Mainstream top 40 **WKFS** and adult top 40 **WVMX** Cincinnati name **Tommy BoDean** operations manager/WKFS PD. He was PD at mainstream top 40 **WZEE** Madison, Wis.

Country **KTST** and **KXXY** Oklahoma City promote **Bill Reed** to PD/music director. He was music director.

Adult R&B **WXMG** Columbus, Ohio, promotes **Warren Stevens** to PD. He was assistant PD.

PRO AUDIO: Yamaha Corp. of America in Buena Park, Calif., promotes **Tom Sumner** to VP/GM. He was GM.

MUSIC VIDEO: CMT in Nashville appoints **Evan Kroft** and promotes **Laurissa Ryan** to director of music programming and talent relations. Kroft was interim PD/music director at country **WUSN** Chicago. Ryan was coordinator of music programming and talent relations.

HOME VIDEO: Eagle Rock Entertainment in New York appoints **David Samra** Web development and interactive marketing manager. He was marketing manager at **Advertising Age**.

Lions Gate Home Entertainment in Los Angeles names **Mandy Burke** home video marketing assistant. She was a sales and marketing specialist at **TravelNet**.

INDEPENDENT PUBLICITY: **Mitch Schneider Organization** in Sherman Oaks, Calif., promotes **Latham Nelson** to account executive. He was a publicist.

Wolfson Public Relations in Los Angeles ups **José Galván** to junior account executive. He was an administrative assistant.

RELATED FIELDS: **Univision Communications** in Los Angeles promotes **Andrew W. Hobson** to senior executive VP/chief strategic officer. He was executive VP.



GIRAMONTI



SCAVO



ASHTON



CLAAR



SAMRA



Vibe Honors Violator Management principals **Chris Lighty** and **Mona Scott** received Vibe magazine's fourth annual Quincy Jones Achievement Award, given to members of the entertainment industry who have had breakthrough accomplishments. Numerous industry heavy-hitters attended the award celebration, which took place June 17 at the Lighthouse in New York. Past and present Violator clients include **Busta Rhymes** (who performed), **Maxwell**, **50 Cent** and **Missy Elliott**. Pictured, from left, are **Motown Records** president/CEO **Kedar Massenburg**, **Zomba Label Group** president/CEO **Barry Weiss**, Lighty, attorney **Steve Shapiro** of **Davis Shapiro Lewit Montone & Hayes** and Vibe president **Kenard E. Gibbs**.



Preservation Heroes **Don Henley**, left, received an award and singer **Mary McBride** performed at the second annual Restore America: A Salute to Preservation Gala, held June 15 at Washington, D.C.'s National Building Museum. The event, recognizing people dedicated to preserving historical landmarks, is part of a long-term initiative from **HGTV**, the **National Trust for Historic Preservation** and **Save America's Treasures**. Henley was honored with the Restore America Hero Award, along with actress **Diane Keaton**; Chicago businessman **John H. Bryan**; Sen. **Mike DeWine**, R-Ohio; Rep. **John Lewis**, D-Ga.; and the **Travelers Conservation Foundation**. (Photo: John Black)



Talent Blooms In Bloomsbury

Former **Dr. Hook** singer **Dennis Locorriere**, **Bachman-Turner Overdrive** singer **Randy Bachman** and former **10cc** member **Graham Gouldman** joined forces for the U.K. Teenage Cancer Trust benefit concert June 13 at London's UCL Bloomsbury Theatre. **Songlink International** publisher **David Stark** organized the event. Pictured, from left, are Locorriere, Bachman, Gouldman and Stark. (Photo: Judy Totton)



Now, Hear This ... COMETS ON FIRE Artists to Watch

The Santa Cruz, Calif.-bred power-noise ensemble **Comets on Fire** is moving to the big time, independently speaking. After issuing albums on **Jello Biafra's Alternative Tentacles** and on **Ba-Da-Bing!**, the quintet moves to renaissance Seattle indie **Sub Pop Records** July 27 with "Blue Cathedral." The ear-shattering neo-psychedelic hard rock unit, fronted by guitarists **Ethan Miller** and **Ben Chasny** (who also records as **Six Organs of Admittance**) and sonically manipulated live by echoplex wizard **Noel Harmonson**, has won some important endorsements. **Sonic Youth** invited Comets on Fire to open several dates this spring, and left-field overlord **Julian Cope** called Comets on Fire "peak experience rock" in a lengthy rave review/manifesto posted on his U.K. Web site. The quintet set up the release of the album in March with rapturously received, high-volume performances at the **Alternative Tentacles**, **Ba-Da-Bing!** and **Sub Pop** showcases at the South by Southwest Music Festival in Austin. Comets on Fire has also opened dates for **Rocket From the Tombs**, **Dead Moon** and **Sub Pop** labelmates **Kinski**. Shows in Baltimore and New York in July will preface a late-summer series of dates.

CHRIS MORRIS

Nonprofit's Theme: 'Oh! Stephen Foster'

BY JIM BESSMAN

New Nashville-based nonprofit American Roots Publishing, a national arts and education organization, is heralding its formation with the Aug. 24 release of a CD compilation, "Beautiful Dreamer: The Songs of Stephen Foster."

ARP and Emergent Music Marketing are merchandising the RED-distributed release. The 18-track disc features 19th-century American classics like "Beautiful Dreamer," "My Old Kentucky Home," "Camptown Races," "Old Folks at Home," "Oh! Susanna" and "Jeannie With the Light Brown Hair." Among the performers are Raul Malo; Roger McGuinn; John Prine; Michelle Shocked and Pete Anderson; Mavis Staples and Alison Krauss with Yo-Yo Ma; and Edgar Meyer and Mark O'Connor.

Co-producer Steve Fishell, a Sugar Hill Records A&R exec and ARP's treasurer, says inspiration for the CD came from a Bob Dylan quote that credited Foster as the source of Dylan's songwriting knowledge.



FOSTER: NO RADIO, LOTS OF HITS

Executive producer and ARP founder Tamara Saviano notes that the set is the first CD tribute to "the first songwriter of America," as Foster's New York publisher hailed him. Foster died in 1864 at 37 with 38 cents in his pocket.

"There have been tributes to Dolly Parton and Waylon Jennings and Johnny Cash and all these contemporary songwriters, but never to America's first great songwriter. And everyone else follows in his footsteps,"

Saviano says.

"We thought one had certainly been done before—but it hadn't been. So it made sense for this to be American Roots Publishing's first project, because our mission is to preserve American culture, and Stephen Foster is where it all begins."

Saviano recognizes that while Foster songs like "Oh! Susanna" and "Camptown Races" once were staples of children's music classes, today's young generation likely has never even heard of Foster. Hence the impetus for ARP, whose primary goals are to preserve American regional culture through literature and art; to link artists and communities through education programs aimed at preserving, exposing and celebrating regional traditions; and to support American artists who honor regional traditions by giving them an outlet for their work.

Following the release of "Beautiful Dreamer," ARP will team with Future Farmers of America in a program premiering at the FFA convention in October in Louisville, Ky. The program will feature such teaching tools as the



SAVIANO: LIGHTING FOSTER'S FLAME

album, the PBS "American Experience" documentary on Foster, a teachers' guide prepared by Boston public TV station WGBH and Foster sheet music. Some participating artists from the CD will speak and perform.

ARP looks to expand the program to other groups in 2005. It will raise funds by marketing the album to Americana music fans.

Referring to Ken Emerson, the Foster biographer who wrote the liner notes, Saviano says, "He quoted [clas-

sical baritone] Thomas Hampson as saying that Foster is the trunk of the tree of American music—the first to take elements of European music and American slave music and cobble it together to make American music. And he wrote these songs without any radio, recordings or performing rights—yet many became hits based solely on the strength of the songs."

Future ARP plans include two book projects: a photo essay with the Nitty Gritty Dirt Band's John McEuen chronicling 40 years of the legendary group, and Texas singer/songwriter Joe Ely's first novel, "Super Reverb."

"We're talking with Mavis Staples about a book, because [Staples Singers patriarch] Pops Staples left a good portion of his memoirs before he died," Saviano says.

ARP's advisory board includes Emmylou Harris, Apple Computer co-founder Steve Wozniak, New West Records CEO Cameron Strang, Rider University director of American studies Jack Sullivan and Garvan Media, Management & Marketing CEO Stephen Bond Garvan.

Whitcomb Offers Tin Pan Alley History Lesson

Anyone seeking knowledge of songwriting and publishing practices pertaining to popular songs of the early 20th century is hereby directed to **Ian Whitcomb & the Bungalow Boys'** "Turned On Alley." It's a rewarding new DVD from **AIX Records** in which Whitcomb performs classic Tin Pan Alley fare and, on a separate track, lectures on the history of the songs and the period.

Yes, Whitcomb is the same British-invasion rocker whose novelty hit

"You Turn Me On" reached No. 8 in 1965 (a black-and-white "Shindig!" TV performance of it is a DVD bonus). But Whitcomb has long since become a prominent expert on pre-rock 'n' roll pop songs, having documented them in print and on radio as well as on record.

"I love songwriters—and I'm a songwriter myself," says Whitcomb, whose disc includes one original (sentimental throwback "When We're Dancing") among a mixed bag of vintage songs.

While some, like "When You're Smiling," are familiar, many are obscure. "Dada! Dada!," for instance,

is a British "stuttering song" penned by **Arthur le Clerq** and **W. Dore** in 1928. Whitcomb made his own contribution to this unlamented sub-genre, of course, with "You Turn Me On" and the 1965 follow-up, "N-N-Nervous," which reached No. 59.

Whitcomb's commentary is always informative. "Every song I do has a story that I tell," he says. "**Irving Berlin's** 'I Will See You in C-U-B-A,' for instance, was a topical song about prostitution."

Words & Music
By Jim Bessman
jbessman@billboard.com



But Whitcomb notes that his own "When We're Dancing" shows that "this old style of songwriting isn't gone—that you can still write verse and chorus and not sound old-fashioned." Whitcomb is referring to the opening *verse* that traditionally introduced Tin Pan Alley-era songs but is now rarely performed. Whitcomb delivers the 1931 standard "Heartaches" on the

DVD, *verse* intact.

The song was published by **Abe Olman**, one of many now-deceased songwriting and publishing legends whom Whitcomb interviewed on videotape while researching his 1972 book "After the Ball—A Chronicle of Pop Music From Ragtime to Rock."

Other interviewees included **Harry Warren**, whose "Pasadena," co-written with lyricists **Grant Clarke** and **Edgar Leslie**, is another song that Whitcomb performs on his DVD; **Leslie**, **Johnny Marks**; and **George Gershwin's** "Swanee" collaborator **Irving Caesar**. Whitcomb hopes to get these interviews out on DVD, too.

Meanwhile, he's excited that seven of his albums were released on CD last year in Japan ("I couldn't figure out why, because my words are so important!"). He is also proud of his latest **Mel Bay** ukulele instructional book, "The Cat's Meow—Ukulele Favorites From the Roaring Twenties."

On the DVD's "Painted, Tainted Rose," incidentally, Whitcomb can be seen playing a "fluke" ukulele designed by uke kook and former **Billboard** associate publisher **Jim Beloff**. Penned by **Peter De Angelis** and **Jean Sawyer**, the 1963 **Al Martino** hit is the youngest song on the DVD—next to Whitcomb's.

STAR POWER: The ID'ing here a couple of weeks ago of **Dayna Kurtz** as the singer of "Twinkle, Twinkle Little



WHITCOMB, LEFT, PERFORMS WITH THE WHITE STAR ORCHESTRA IN 1998 AT THE HUNTINGTON LIBRARY IN SAN MARINO, CALIF.

Star" in the **Sheraton Hotel** TV campaign drew a surprising response, but at least one other fan at her June 18 opening set for **Richard Thompson** at New York's Irving Plaza knew enough to yell it out as a request.

"I'm trying to get a deal on a hotel room!" Kurtz responded. I must note her performance of 1930s French chanteuse **Lucienne Boyer's** exquisitely haunting ballad "Parlez-Moi D'Amour," which is on Kurtz's "Postcards From Amsterdam" concert DVD and familiar to fans of the 1991 "Henry & June" film soundtrack.

As for Thompson's typically exquisite set, he somehow managed to insert a couple of verses of **Desmond**

Dekker & the Aces' 1968 ska smash "Israelites" into his own 1999 classic "Crawl Back (Under My Stone)."

"We were just riffing onstage one night, and various reggae tunes crept into the mix, the rhythm being compatible," Thompson says. "I've always loved the song, so it gets an airing regularly—though sometimes we do 'Uptown Top Ranking' or 'Soul Shakedown.' I had to look up the lyrics on the Net—they are a little tricky."

No shit! It wasn't until I looked them up myself that I realized the opening line is not "Get up in the morning, *same thing for breakfast*" but "slaving for bread, sir."

Roxy Music members reunite on guitarist Phil Manzanera's sixth solo album



Mushroom's Ian James says Australian indie publishers share artists' spirit

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



Canada's teen market has embraced the second album from Ontario indie act Alexisonfire.

Alexisonfire Screams Into The Mainstream

BY LARRY LeBLANC

TORONTO—Two-year-old Canadian screamo band Alexisonfire is enjoying an impressive mainstream breakthrough on its home turf.

The indie band's sophomore album, "Watch Out!," released June 8 in Canada, debuted on the country's album chart at No. 6. The set sold 6,580 copies, according to Nielsen SoundScan. The following week, it shipped a healthy 3,131 units to rest at No. 20.

These numbers represent a significant leap for the band from its self-titled 2002 debut, which peaked at No. 127 and eventually sold 30,000 units in Canada.

Independent label Distort Entertainment issued both albums in Canada; EMI Music Canada distributed them.

The strong chart debut astonished the band. "We had high expectations, but not that high," singer/guitarist Dallas Green admits. "We didn't think we would scan almost 7,000 copies. We

didn't have a new video. This was [the result of] word-of-mouth and some TV commercials."

Albany, N.Y.-based Equal Vision released "Watch Out!" in the United States June 29. It also put out Alexisonfire's debut in 2003. Sorepoint/Eat Sleep in London will release the first album in Europe in August and "Watch Out!" in November. Tokyo-based Imperial Records will release the debut in August in Japan, followed by "Watch Out!" in October.

Despite support from only a handful of Canadian radio stations, the St. Catharines, Ontario, band—Green, singer George Pettit, guitarist Wade MacNeil, bassist Chris Steele and drummer Jesse Ingelevics—emerged from the hardcore underground to be embraced by Canada's teen market.

Alexisonfire vividly portrayed its gritty sound—Pettit once described it as "two Catholic high-school girls in mid-knife-fight" (Continued on page 69)

Warner China Integrates Biz

BY TIM CULPAN

TAIPEI, Taiwan—A major change in the regional structure at Warner Music reflects the increasing importance of Mandarin repertoire in Asia.

Warner Music Taiwan managing director Samuel Chou has been named to the newly created position of Warner Music regional Chinese chairman. The move is seen as an attempt by Warner Music International to consolidate the markets known as Greater China—Taiwan, Hong Kong and mainland China.

"The integration of the Chinese business is more and more important," Chou says. "Repertoire flows automatically between [the three markets]. An artist we promote in Taiwan will also be popular in China and Hong Kong."

Chou will maintain his position at the Taiwan company, and the Warner affiliates in the three markets he oversees will remain independent. Warner Hong Kong managing director Gary Chan and Beijing-based China managing director Zorro Xu will report to Chou.

Of the 109 staffers reporting to Chou under the new structure, 55 are based in Taiwan, 30 in China and 24

in Hong Kong.

Chou expects to continue to spend about two-thirds of his time here, traveling monthly to Hong Kong and mainland China. He reports to Hong Kong-based Warner Music Asia Pacific president Lachie Rutherford.

Rutherford calls the promotion of Chou a "critical change" to the major's team.

"I am confident Samuel, one of the region's most talented executives, will face the booming opportunities in this market," Rutherford says. "I have no doubt we will continue to increase our scale in mainland China."

The new structure streamlines the key areas of marketing and artist development.

Warner currently releases albums simultaneously across the region's markets, whereas in the past it released them sequentially. But artists tend to promote in their home country first before traveling elsewhere.

"[That] regional Chinese marketing system will remain the same, but the resources in Greater China will be better integrated," Chou says.

(Continued on page 62)

Fnac Expands

French Music Retailer Adds Stores In Spain, Greece

BY JAMES MARTIN

France's largest music retailer is accelerating its worldwide expansion.

Paris-based Fnac—which opens its sixth Brazilian store July 6 in Brasilia—has announced plans for two outlets in Spain to bow by early 2005. These stores, both in Madrid, will bring Fnac's total in Spain to 11.

Additionally, Fnac plans to open its first two outlets in Greece this year, through a 50/50 partnership with local retailer Marinopoulos. The latter has a number of international trading partners, including French hypermarket chain Carrefour and U.S. coffee

operation Starbucks.

Fnac has six stores in Belgium, seven in Portugal, six in Taiwan (through a joint venture with local retailer Shin Kong Mitsukoshi), five in Italy and one in Switzerland. The music chain also has a French online operation, fnac.com.

Fnac is part of French retail conglomerate Printemps-Redoute. Fnac's 67 French stores led the country's music market with a 25.2% share in 2003, according to research company Gfk.

Recorded music accounts for about 15% of Fnac's global sales, according to the company. The rest comes from other home- (Continued on page 62)



CUVILLIER: ADAPTING TO LOCAL MARKETS



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN JAPAN) 06/30/04		(THE OFFICIAL UK CHARTS CO.) 06/28/04		(SNEP/IFOP/TITE-LIVE) 06/30/04		(MEDIA CONTROL) 06/30/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	NEW	1	1	1	1
2	2	2	1	2	2	2	NEW
3	3	3	2	3	3	3	2
4	4	4	NEW	4	4	4	3
5	NEW	5	4	5	7	5	7
6	NEW	6	NEW	6	5	6	4
7	5	7	5	7	NEW	7	6
8	10	8	3	8	8	8	5
9	7	9	NEW	9	11	9	15
10	NEW	10	NEW	10	10	10	13
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	8	1	2	1	2
2	NEW	2	5	2	1	2	1
3	5	3	1	3	NEW	3	NEW
4	1	4	9	4	4	4	13
5	NEW	5	6	5	3	5	10
6	3	6	16	6	5	6	3
7	2	7	2	7	7	7	5
8	7	8	12	8	6	8	11
9	4	9	NEW	9	13	9	4
10	12	10	7	10	9	10	NEW
CANADA		ITALY		SPAIN		AUSTRALIA	
(SOUNDSCAN) 07/10/04		(FIMI/NIELSEN) 06/28/04		(AFYVE/MEDIA CONTROL) 06/30/04		(ARIA) 06/28/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	2	1	NEW	1	NEW
2	1	2	1	2	2	2	1
3	2	3	4	3	1	3	3
4	4	4	3	4	3	4	2
5	NEW	5	5	5	5	5	5
6	3	6	9	6	NEW	6	7
7	6	7	8	7	13	7	10
8	5	8	10	8	10	8	NEW
9	7	9	7	9	7	9	9
10	9	10	NEW	10	4	10	NEW
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	3	1	3	1	1	1	1
2	1	2	1	2	2	2	4
3	2	3	2	3	4	3	3
4	7	4	8	4	3	4	2
5	5	5	4	5	15	5	9
6	9	6	5	6	5	6	6
7	6	7	6	7	10	7	11
8	8	8	9	8	69	8	8
9	10	9	7	9	7	9	22
10	RE	10	12	10	6	10	7
THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
(MEGA CHARTS BV) 06/25/04		(GLF) 06/25/04		(VERDENS GANG NORWAY) 06/28/04		(MEDIA CONTROL) 06/29/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	2	1	1
2	7	2	4	2	1	2	2
3	2	3	2	3	3	3	4
4	9	4	6	4	5	4	3
5	4	5	3	5	7	5	6
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	1	1	1	1	1
2	2	2	2	2	NEW	2	2
3	3	3	6	3	4	3	3
4	1	4	4	4	5	4	6
5	4	5	3	5	2	5	7

Eno, Roxy Members Have Brief Reunion

Four founders of **Roxy Music** reunite on "6PM," the sixth solo album by the band's guitarist, **Phil Manzanera**. He is joined by original keyboard player **Brian Eno**, saxophonist **Andy Mackay** and drummer **Paul Thompson**. Eno was the sole founding member who did not participate in Roxy's 2001 reunion tour.



BECKER: FRESH FROM 'FAME FACTORY'

With only frontman **Bryan Ferry** absent, "6PM" is the closest thing to a new Roxy Music album fans are likely to hear. It will be released July 19 in the United Kingdom on **Expression Records** through **Ryko/Hannibal**. U.S. release plans are not finalized.

Guests include **Pink Floyd** guitarist **David Gilmour**. The dozen songs include "Wish You Well," a tribute to music writer/author **Ian MacDonald**, who committed suicide in August 2003. The track features **Chrissie Hynde** on harmonica.

"Everyone on [it] knew Ian," Manzanera says. "He gave Chrissie her first job on [British weekly music magazine] NME in the mid-'70s, and I'd known him since we were at school together in the early '60s. I even used some old lyrics he wrote."

NIGEL WILLIAMSON

(credited to Becker as a solo artist) on its "Fame Factory" compilations, plus the single "Let Me Love You," which hit No. 3 on the Swedish chart April 23.

On his new project, the **Wall Stones**, Becker teams with "Fame Factory" runner-up **Karl Martindale**. "We're writing songs right now," Becker says. "I assume Mariann will get the album."

JEFFREY DE HART

SEEKING SANCTUARY: Australian trance/electro duo **Origene**, which

Global Pulse

Nigel Williamson, Editor
nwilliamson@billboard.com



CALLING CALI: Boosted by a win at authors' society **SACEM's** annual awards ceremony June 4, the debut album by singer/songwriter **Cali** passed 80,000 shipments in France.

Cali (aka **Bruno Calciuri**) won the **Vincent Scotto Prize** for best popular song by an up-and-coming artist with "C'est Quand le Bonheur?" from the album "L'amour Parfait." (**Labels/Virgin**).

Cali's next priority is Canada, where **Virgin/EMI** will release the album to coincide with late-summer festival dates.

JAMES MARTIN

FAME AT LAST: Finnish songwriter **Johan Becker** moved to Stockholm in the mid-'90s and signed with **MCA Music Publishing**. But he always coveted a record deal. In 2000, he and childhood friend **Marcus Black** signed to **Edel Sweden** as **Black & Becker**. However, the label folded in January 2001 without issuing their album, and the pair split.

Without a deal, Becker entered the 2004 edition of Swedish TV talent show "Fame Factory" and won its final in April.

"Almost every song I sang on the show is from the [Edel] album," Becker says. Having acquired the album's masters, he licensed them to Swedish indie **Mariann Grammo-fon Records**. It issued several tracks

comprises Melbourne-based producer/songwriters **Brian Canham** and **Ben Grayson**, has become a trio. The act, which peaked at No. 2 on the **Billboard** Hot Dance Music/Club Play chart June 26 with "Sanctuary," has added jazz/pop singer **Matilda White**, replacing the guest vocalists that the duo previously used.

The trio plans U.S. club and festival dates for late July and August. "We're essentially a studio entity," Canham says, "but the live thing appeals to us."

CHRISTIE ELIEZER

CHANGING CURRENCY: This issue sees a change in the **Billboard** Common Currency chart. European numbers replace the Netherlands entries on the chart, allowing easier comparison between top 10 positions on The **Billboard** 200 and the **Billboard** European top 100 albums charts. The Netherlands charts will continue to appear in Hits of the World each week.

Billboard EUROCHARTS

Eurocharts are compiled by **Billboard** from the national singles and album sales charts of 18 European countries.

06/30/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
2	2	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL
3	4	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
4	3	EVERYTIME	BRITNEY SPEARS JIVE
5	5	DRAGOSTEA DIN TEI	HAIQUCUI UNIVERSO
6	6	TRICK ME	KELIS VIRGIN
7	NEW	OBVIOUSLY	MCFLY UNIVERSAL
8	12	THIS LOVE	MAROONS J
9	9	FEMME LIKE U	K-MARR EAST WEST
10	90	ROSES	OUTKAST ARISTA
11	10	LE POULLAILLER	LE 6-9 ULM
12	NEW	ONKELZ VS. JESUS	BOENKE DINKELZ SPV
13	7	LEFT OUTSIDE ALONE	ANASTACIA EPIC
14	8	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
15	11	F.U.R.B. (F U RIGHT BACK)	FRANKEE ALL AROUND THE WORLD/MARRO
16	14	SOBRI NOTRE DESTIN	LESLIE M6 INT.
17	22	FACE A LA MER	CALDERO & PASSI MERCURY
18	17	DIP IT LOW	CHRISTINA MILIAN ISLAND/DEF JAM
19	16	HOTEL	CASSIDY FT. R. KELLY J
20	15	MY BAND	D12 FT. EMINEM INTERSCOPE

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	4	NIGHTWISH	ONCE NUCLEAR BLAST
2	1	BEASTIE BOYS	TO THE 5 BOROUGHS CAPITOL
3	2	AVRIL LAVIGNE	UNDER MY SKIN ARISTA
4	7	NORAH JONES	FEELS LIKE HOME BLUE NOTE
5	5	ANASTACIA	ANASTACIA EPIC
6	3	THE CORRS	BORROWED HEAVEN 143/LAVA/ATLANTIC
7	6	ZUCCHERO FORNACIARI	ZUCCHERO & CO. POLYDOR
8	14	USHER	CONFESSIONS ARISTA
9	28	THE STREETS	A GRAND DON'T COME FOR FREE LOCKED ON/679 RECORDINGS
10	8	KEANE	HOPES AND FEARS ISLAND
11	9	SOHNE MANNHEIMS	NOIZ SOHNE MANNHEIMS/UNIVERSAL
12	15	MAROONS	SINGS ABOUT JANE J
13	24	SCISSOR SISTERS	SCISSOR SISTERS POLYDOR
14	10	FAITHLESS	NO ROOTS CHEEKY/BMG
15	33	NELLY FURTADO	FOLKLORE DREAMWORKS
16	13	GUNS N' ROSES	GREATEST HITS GEFFEN
17	21	JOSS STONE	THE SOUL SESSIONS RELENTLESS/VIRGIN
18	NEW	SOUNDTRACK	MAMMA MIA! (GERMAN VERSION) UNIVERSAL
19	17	VELVET REVOLVER	CONTRABAND RCA
20	18	CELINE DION	A NEW DAY—LIVE IN LAS VEGAS COLUMBIA

RADIO AIRPLAY
Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Music Control.

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL
2	3	TRICK ME	KELIS VIRGIN
3	2	LEFT OUTSIDE ALONE	ANASTACIA EPIC
4	4	THIS LOVE	MAROONS J
5	6	DON'T TELL ME	AVRIL LAVIGNE ARISTA
6	9	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
7	7	SUGA SUGA	BABY BASH UNIVERSAL
8	12	EVERYTIME	BRITNEY SPEARS JIVE
9	18	BURN	USHER ARISTA
10	5	YEAH!	USHER FT. LUDACRIS & LIL JON ARISTA
11	11	NAUGHTY GIRL	BEYONCE COLUMBIA
12	10	SUMMER SUNSHINE	THE CORRS 143/LAVA/ATLANTIC
13	16	EVERYTHING	ALANIS MORISSETTE MAVERICK/WARNER BROS.
14	8	DIP IT LOW	CHRISTINA MILIAN DEF JAM
15	15	HERE WITHOUT YOU	3 DOORS DOWN REPUBLIC/UNIVERSAL
16	14	HEY MAMA	BLACK EYED PEAS INTERSCOPE
17	13	SUPERSTAR	JAMIELIA PARLOPHONE
18	21	MY BAND	D12 FT. EMINEM INTERSCOPE
19	23	SOMEWHERE ONLY WE KNOW	KEANE ISLAND
20	20	IN THE SHADOWS	THE RASMUS PLAYGROUND/UNIVERSAL

AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 06/28/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	DRAGOSTEA DIN TEI	O-ZONE MEDIA SERVICES/TIME
2	2	DRAGOSTEA DIN TEI	HAIQUCUI UNIVERSO
3	3	F**K IT (I DON'T WANT YOU BACK)	EAMON JIVE
4	5	CHOCOLATE (CHOCO CHOCO)	SOUL CONTROL NA KLAR
5	4	EVERYTIME	BRITNEY SPEARS JIVE
1	2	SOHNE MANNHEIMS	NOIZ SOHNE MANNHEIMS/UNIVERSAL
2	1	CHRISTINA	SOLL DAS WIRKLICH ALLES SEIN UNIVERSAL
3	3	ZUCCHERO FORNACIARI	ZUCCHERO & CO. POLYDOR
4	15	VANILLA NINJA	TRACES OF SADNESS SONY
5	4	AVRIL LAVIGNE	UNDER MY SKIN ARISTA

DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 06/29/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	TEAM EASY ON	DRENGENE FRA ANGORA PLAYGROUND
2	2	HVOR VI FRA	VARIUS ARTISTS UNIVERSAL
3	4	MAN BINDER OS PAS MUND OG HAND	OUTLANDISH BMG
4	3	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA & P. DIDDY BAD BOY/UNIVERSAL
5	5	EVERYTIME	BRITNEY SPEARS JIVE
1	NEW	VARIOUS ARTISTS	PA DANSKE LAEBER—16 LEONARD PLAYGROUND
2	7	NORAH JONES	FEELS LIKE HOME BLUE NOTE
3	2	ANNE GADEGAARD	INI MINI MINY MY WAY MUSIC
4	4	NIK & JAY	2 CAPITOL
5	3	THOMAS HELMIG	EL CAMINO BMG

IRELAND

(IRMA/CHART TRACK) 06/25/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	EVERYTIME	BRITNEY SPEARS JIVE
2	2	I DON'T WANNA KNOW	MARIO WINANS FT. ENYA & P. DIDDY BAD BOY
3	3	THE LANGER	TIM O'RIOURAN HIGHFORT
4	4	LEFT OUTSIDE ALONE	ANASTACIA EPIC
5	5	TRICK ME	KELIS VIRGIN
1	1	PLANXTY	LIVE 2004 COLUMBIA
2	3	THIN LIZZY	GREATEST HITS UMTV
3	2	THE STREETS	A GRAND DON'T COME FOR FREE LOCKED ON/679
4	7	USHER	CONFESSIONS ARISTA
5	6	GUNS N' ROSES	GREATEST HITS GEFFEN

GREECE

(IFPI GREECE/DELITTE & TOUCHE) 06/26/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	SHAKE IT	SAKIS ROUVAS MINOS
2	2	WILD DANCES	RUSLANA EMI
3	RE	FAME STORY NO. 11	FAME STORY BAND HEAVEN
4	3	FAME STORY NO. 9	FAME STORY BAND HEAVEN
5	5	FAME STORY NO. 10	FAME STORY BAND HEAVEN
1	1	AVRIL LAVIGNE	UNDER MY SKIN MINOS
2	7	P.J. HARVEY	UH HUH HER ISLAND
3	NEW	FAITHLESS	NO ROOTS CHEEKY/MINOS
4	4	LENNY KRAVITZ	BAPTISM VIRGIN
5	2	ANASTACIA	ANASTACIA EPIC

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.
Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	EUR	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA
ANASTACIA Anastacia (S)		5						9	10	8
BEASTIE BOYS To the 5 Boroughs (E)	3	2		7	6		2		4	
AVRIL LAVIGNE Under My Skin (B)	10	3			9		1			9
USHER Confessions (B)	2	8		4			4		6	
ZUCCHERO FORNACIARI Zucchero & Co. (U)		7			7					2

Oz Writers Going Indie

In Time Of Uncertainty, Independent Publishers Prosper

BY CHRISTIE ELIEZER

SYDNEY—The success of independent publishers and songwriters at the recent Australasian Performing Right Assn. Awards underscores the sector's strength Down Under.

Insiders suggest that the major music companies' preoccupation with mergers and other corporate matters has helped create a climate in which Australia's independents can prosper.

"With all this talk of mergers, some major publishers have become less active with A&R," says Ian James, managing director of Australia's largest indie publisher, Mushroom Music. "But indies don't have the luxury of standing in water. As soon as you stop, you're immediately going backward."

The independents' strength was obvious at the annual APRA Awards, held in late May (*billboard.biz*, May 24). Only two of the eight category winners were signed to major publishers.

James notes that the APRA Awards reflect the nature of the music at the forefront of the Australian scene, rather than widespread dissatisfaction with major publishers. But many observers acknowledge this year's awards as an endorsement of the independent approach.

Sources agree that indies account for about 20% of the publishing market in Australia.

SYNCH AND SWIM

With record sales falling, Australian indies have been tapping synchronization as an important income stream.

ABC Music Publishing estimates that up to 50% of its annual revenue comes from synchronization. Although it operates as an independent publisher, the company is a commercial arm of the Australian Broadcasting Corp. and has close links with the state broadcaster's TV division.

Mushroom estimates its annual synch revenue at \$3 million Australian (\$2.1 million). The company supplies material for widely exported Australian TV series like "Home & Away" and "The Secret Life of Us."

Sydney-based indie Origin Music has placed work from its writers in the United States on TV series "Malcolm in the Middle" and "Sex and the City" and in ads for Nissan cars, as

well as in the next project from film director Jane Campion.

"We work as a one-stop," Origin managing director Philip Mortlock says, "providing recording and publishing clearances at the same time. It's easier for TV and film producers, and they keep coming back regularly."

Partly to keep costs down, Australian indie publishers tend to sign unknown writers they feel they can develop, rather than established names that are often more attractive to the majors.

That strategy paid off for Mushroom after A&R manager Linda Bosidis inked the Vines. The band's 2002 debut album, "Highly Evolved" (Capitol), shipped 1.5 million units worldwide, according to the label.

Mushroom has also enjoyed success with indie-rock band Something for Kate (signed as a recording act to Sony Music) and tongue-in-cheek electro/alternative troupe Machine Gun Fellatio (Festival Mushroom Records). Both are platinum acts in Australia.

ABC Music Publishing took its own gamble with local country singer/songwriters Sara Storer (signed to the ABC Country label) and Josh Arnold (recently signed to Universal-distributed Roots Music); both became established country chart acts Down Under. Storer's current album, "Beautiful Circle," shipped 50,000 units in Australia, her label says.

The publisher also has high hopes for electro-dance act Bumblebee 81, on the ABC Contemporary label in Australia. The act recently signed to Geffen for the United States.

The indies say they are increasingly winning signatures of writers who, during more prosperous times, would have been attracted to major publishers offering large advances.

With record sales declining, the indies say, writers are also realizing the difficulty of recouping large advances through mechanical royalties.

"With the current state of play, many artists are taking control of their careers," James says. "And some of the indies are closer to their spirit [than the majors]."

Eloise Nolan, head of ABC Music Publishing, adds, "We're getting more artists contacting us, wanting to find out what services indies offer. Previously, they would have just looked at the size of their advance checks."



JAMES: INDIES HAVE TO REMAIN PROACTIVE

Warner

Continued from page 59

He expects that Warner will get more value for its marketing money through better coordination of promotions budgets across the three markets. Management teams will also coordinate sponsorships, touring and

other deals across all three.

The new emphasis on integration is intended to assist Taiwanese artists in mainland China and help bring more mainland artists to Taiwan.

Taiwan is the business and A&R center of the Chinese-language market. But in recent years the country's labels have been spending considerable time and money developing mainland repertoire for domestic and international consumption.

Artists in Taiwan and China use the Mandarin dialect. In predominantly Cantonese-speaking Hong Kong, local acts are increasingly recording Mandarin albums to broaden their regional appeal.

Industry insiders note that many mainland consumers already look to Taiwan for upcoming hits and that Taiwanese entertainment Web sites and other media are popular and influential in China.

Fnac

Continued from page 59

entertainment products, consumer electronics and books.

Christophe Cuvillier, Fnac GM of international development, describes the company's expansion as "internationalization, not globalization."

He says the chain adapts its model

to each market it enters. According to Cuvillier, Fnac ensures that in each territory "40% to 50% of the music on offer is local repertoire." As a result, he says, customers worldwide consider it a "local" chain.

Fnac's global sales rose 14% in 2003 compared with the previous year, to 3.8 billion euros (\$4.6 billion). The company projects that overseas sales will represent 23% of its total sales this year, compared with 21.5% in 2003.

International suppliers have long

held the chain in high regard. According to an EMI Group spokeswoman, "Fnac is an important [customer] to which we have been greatly associated in the past, are in present times and will be in the future, in terms of both their physical and digital [offerings]."

Fnac began its foreign foray in 1981, when it set up shop in Belgium. Its initial step outside French-speaking territory came in 1993, when it opened its first store in Madrid.

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

Warner Music International has renamed its two stand-alone U.K. labels. Effective immediately, East West Records becomes Atlantic Records U.K., and WEA London Records becomes Warner Bros. Records U.K.

WMI chairman/CEO Paul-Rene Albertini says the changes reflect the company's primary objective, which is to "renew focus on artists and music." East West managing director Korda Marshall takes the same title at Atlantic Records U.K. Warner Music U.K. chairman/CEO Nick Phillips will oversee Warner Bros. Records U.K. until a new managing director is found. WEA London's most recent managing director, John Reid, was promoted in May to a global role as WMI executive VP of marketing.

Atlantic U.K. acts include the Darkness, Muse, Morcheeba and David Gray. Warner Bros. U.K. has the Streets, A, Siobhan Donaghy and Aquilung. WMI operations in Germany, France, Spain and Italy retain their dual East West/WEA label structure.

EMMANUEL LEGRAND

French collecting society Adami has appointed Bruno Ory-Lavolée director general, effective July 15. He replaces Jean-Claude Walter, who departed in January. Adami secretary general Jean-François Dutertre had occupied the position on an interim basis.

Ory-Lavolée was most recently secretary general of the Cour des Comptes, a government body that monitors the use of state funds. Previously, he was director general of France's most prestigious theater, the Comédie Française, and director general of the Georges Pompidou art and culture center in Paris.

His first priority will be the creation of a joint society between Adami and its former rival Spedidam (*Billboard*, June 26).

JAMES MARTIN

Napster's new British service has struck an exclusive broadband marketing partnership with cable operator NTL, the territory's leading provider of broadband services.

Under the terms of the deal, NTL will bundle the Napster subscription service with its Broadband Plus package. Focusing on music, games and educational content, Broadband Plus brings together 15 brands.

NTL estimates it has more than 1 million broadband customers.

Napster president Brad Duea said in a statement, "We are partnering with the biggest provider of broadband services in the U.K., and NTL's own research has shown that over 75% of broadband customers download music each month."

LARS BRANDLE

Stephan Bourdoiseau was elected president of French independent labels association UPFI at its June 24 annual general meeting in Paris. He will serve a two-year term.



BOURDOISEAU

Bourdoiseau is president of leading indie distributor Wagram Music. He is also a board member of European indies' body Impala. Bourdoiseau replaces Patrick Zelnik, president and co-founder of Naïve.

"We need to look at all the opportunities in the physical and online world and see how the indies can make the best of this challenge," Bourdoiseau says.

At the UPFI meeting, four new members joined the 18-member board: Marc Thonon (Atmosphériques), Marc Teissier Du Cros (Record Makers), Jean-Paul Combet (Alpha Productions) and Frédéric Monvoisin (Le Village Vert).

EMMANUEL LEGRAND

R&B veteran James Brown collected a lifetime achievement award at the inaugural Mojo Honours List ceremony June 22 in London.

Leading U.K. music monthly Mojo organized the awards. Editor Phil Alexander says the ceremony is intended to be an annual event celebrating "longevity and quality," in contrast to other awards shows that celebrate new talent. Honorees received their awards before an invited audience of industry executives, media and artists.

The key trade award, the Mojo Medal, recognizes "an unsung industry hero." That honor went to Geoff Travis, founder of groundbreaking U.K. independent label Rough Trade.

Other winners included "Muzik City: The Trojan Records Story" (Sanctuary) for catalog release of the year, Kinks frontman Ray Davies for Mojo Songwriter and Led Zeppelin's Jimmy Page for Mojo Maestro.

Some of the 15 awards were decided by public vote; some by an industry panel, Mojo staffers or representatives of retailer HMV (one of the event's sponsors). Mojo's U.K. digital radio service carried a live broadcast of the awards. The magazine claims an average monthly circulation of 104,000.

TOM FERGUSON

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

Global Music

ITALY

How's Business? Mezzo-Mezzo

Despite Declining Sales And Consolidation, Some Sectors Only See Up

BY MARK WORDEN

The music industry in Italy, one of Europe's most vibrant markets, is undergoing a painful but promising evolution.

Amid cutbacks and closures, few jobs are safe, and it's difficult for executives to stay optimistic.

And yet "music itself isn't in crisis, even though the business model is," says Piero La Falce, president/CEO of Universal Music Italy. "This is a strange crisis in that record stores may be empty,



Eros Ramazzotti

but concerts are sold out."

In fact, record stores aren't entirely empty. Overall, the decline of the Italian music market in 2003 reflected that of the global business. The country saw a 7% drop in units and sales, which fell to 314 million euros (\$379 million), of which roughly half was local product.

Italian recording industry trade group FIMI has not yet released figures for 2004. But executives believe that, in recent months, sales have stabilized, even if they haven't actually picked up.

Record executives report that Italy's most popular stars—such as Eros Ramazzotti, Vasco Rossi, Zucchero, Laura Pausini and Tiziano Ferro—still sell strongly.

"We're seeing good customer flow and sales," says Nando Posa, a music buyer at the Milan flagship store of FNAC, the French-owned retail chain. "But my hunch is that this is because our market share is growing, often at the expense of

smaller stores. The market itself definitely isn't [growing]."

Filippo Sugar is president of Sugarmusic, which owns Italy's largest indie label and runs the Messaggerie Musicali stores in Milan and Rome. He says: "The signs are pretty good at these locations, and I even feel sales will pick up once the economy does. I can't speak for more provincial areas."

The imbalance of distribution in different regions is a perennial problem in the country. In Southern Italy, pirated-music outlets dominate the scene, and legitimate record shops are hard to find. It is estimated that Southern Italy's 18 million inhabitants—almost 30% of the country's population—buy just 8% of its legal records.

POSITIVE DEVELOPMENTS

Record companies have turned to other distribution channels, such as newsstands, which offer a more extensive retail network and benefit from a lower sales tax (4% instead of 20%).

Weekly entertainment publication *Sorrisi & Canzoni* has been distributing catalog albums for years. But it recently started promoting current releases, a few months after they arrive in record



Andrea Bocelli



Laura Pausini

stores. This year's Sanremo Song Festival compilation sold 220,000 units, bundled with *Sorrisi & Canzoni* issues, in addition to 100,000 units in record shops.

Record companies are also exploring a new retail network, PT shops. This is a chain of 180 post offices around the country, soon expanding to 300 locations, where catalog is sold alongside books and other products, offering a welcome distraction for customers standing in line.

Warner Music Italy president/CEO Massimo Giuliano describes the rise of music DVD sales in Italy as "an incredible boom." The sector enjoyed a 200% increase in units in 2003, and foreign and domestic acts are selling.

Last year saw the birth of Italy's official music DVD chart. So far veteran rocker Rossi's 2003 San Siro concert has dominated the list, selling 150,000-plus units for EMI. Edel Italy has benefited from its relationship with Eagle Vision during the recent spurt in music DVD sales by tapping Eagle's extensive music video catalog.

Another encouraging sign for the Italian music business has been the growth of broadcasting and performance-rights collection.

The organization SCF was established to do this as recently as 2000, but in 2003 it collected 18 million euros (\$21.7 million) on behalf of the labels. At the same time, some of the majors report individual revenue of more than 1 million euros (\$1.21 million) for advertising and film synchronization.

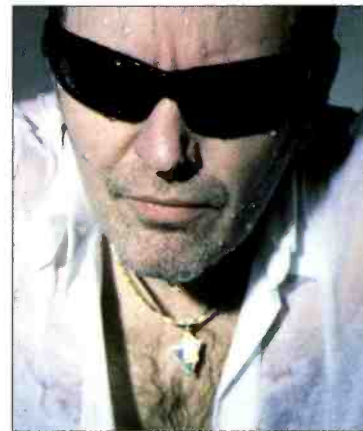
NOT OUT OF THE WOODS YET

Despite all this activity, life remains a struggle for Italy's record labels. Restructuring continues at the majors, though these moves often result from changes at the parent companies rather than local factors.

Nor are things any easier for Italy's indies. In April one of the country's more dynamic independent music companies, NuN Entertainment, effectively

closed when its principal investor, Edel Germany, bought it out. Management of NuN's remaining roster has been entrusted to Edel Italy.

Edel Italy is having its best year so far. The company operates as a label but also as a distributor for



Vasco Rossi

numerous other indies, such as Rai Trade.

Yet Edel Italy president Paolo Franchini says, "We have done well because we license so many foreign acts. For an indie to live by local product alone is very difficult."

Nevertheless there are Italian artists who continue to sell well. BMG Ricordi

(Continued on page 64)



Tiziano Ferro

Business

Continued from page 63

reports that Ramazzotti's album "9," which was released in May 2003, has passed the 1 million mark. Rossi's "Buoni e Cattivi" (EMI) has moved 500,000 units since it arrived in April.

Luciano Ligabue's live double-album, "Giro D'Italia" (WEA), has sold 400,000 units in Italy since its November release, while Universal reports that Zucchero's "Zucchero & Co." did 350,000 units in 10 European territories within 10 days of its May 14 release. In the fall Warner will release albums by Pausini and Paolo Conte, both of whom have plenty of fans abroad.

The indies also have export plans. November will see a new Andrea Bocelli pop record. His Sugar labelmate Elisa will also have a new album this fall, and the company is confident it will find international licensing agreements for her. Cristina Donà, who is with the Sony-distributed Mescal, is working on an English-language album, due for release by Ryko later this year.

At jazz fusion label Nicolosi Productions, the process is reversed.

Four siblings who first found chart success as Novecento in the 1980s now bring artists like Billy Cobham, Billy Preston and Stanley Jordan to their home studio near Milan. They release and distribute the albums themselves.

NOT SELLING ABROAD

BMG Ricordi president/CEO Adrian Berwick notes that "Italian product is not selling abroad as well as it used to, and that is a worry."

In terms of the Italian market, Warner's Giuliano is concerned that "even though established artists continue to sell, it's increasingly difficult to break new artists."

This hasn't deterred EMI Italy. In addition to uncovering Ferro and enjoying the continued success of Rossi, the label has launched niche artists like jazz singer Amalia Gré, whose self-titled debut album has sold a reported 40,000 units.

Even though the label has been as active as others in developing new business models, president/CEO Riccardo Clary says: "We've tried to remember what this business is about, namely researching and developing new acts, many of whom would get turned away by other labels . . . And do you know what? This is proving to be one of our best periods ever."

Artists To Watch

BY MARK WORDEN

"Passi D'Autore," the album credited to the Pino Daniele Project with the Peter Erskine Trio, went straight to No. 1 on the Italian album chart following its April 23 release. It is the latest success for **Pino Daniele**, but it also marked a digital milestone for the Neopolitan singer/songwriter.

The album's single, "Pigro" (Lazy), was sold as a digital download via Rosso Alice, the online music shop of Italian telephone company Telcom and was not available at traditional retail outlets.

BMG Ricordi president/CEO Adrian Berwick says, "Commercial singles tend to work better for younger artists in Italy, while the Rosso Alice deal created some great publicity for the artist." The album included a flier publicizing the dates of Daniele's Volvo Music tour, which the auto company sponsored.

Elisa, a rising artist who records in English, is in Los Angeles working with producer Glen Ballard on

her next album, due for release in November on Sugar, a year after her previous album, "Lotus." That disc included a Web site code that allowed fans access to two additional songs, covers of Otis Redding's "(Sittin' On) The Dock of the Bay" and Bob Marley's "Redemption Song." Sugarmusic GM Riccardo Uselli reports that "at least 10,000 of the album's 260,000 buyers downloaded the songs. Elisa has a large fan base on the Web."

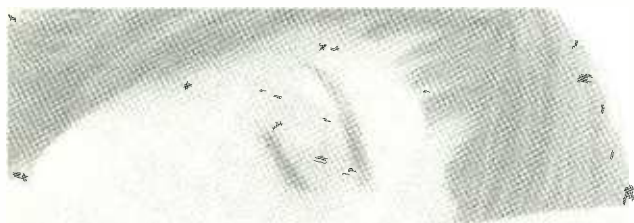
Tiziano Ferro, a 23-year-old soul singer, has created plenty of excitement in Italy and elsewhere since debuting with "Rosso Relativo" in 2001. The disc has sold 300,000 units at home and 1 million units worldwide, according to EMI Italy.

Label executives are optimistic that Ferro's sophomore set, "111," which will bow in November, will surpass those sales. EMI president/CEO Riccardo Clary notes that "Tiziano has really taken off in Latin America. He's the most exciting Italian phenomenon of the last 10 years. He's the new Eros Ramazzotti."

For **Paola & Chiara's** new album, "Blu," released in May, Sony Music Italy decided to make use of its parent company's copy-control technology, Connected. The technology also connects fans to a Web site to access additional content, including a photo gallery and the controversial video for the track "Kamasutra" from its 2002 album, "Festival."

Sony Music Italy head of A&R Rudy Zerbi says, "As far as I know, only Anastacia has had a Connected release, while Paola & Chiara are the first in Europe. As a product, the CD in general needs to become more attractive for younger buyers, for whom the novelty has worn off." The Paola & Chiara album includes information on how to obtain master ringtones for all of its tracks.

"Il Mondo Assieme a Te," the latest album from **Max Pezzali**, arrived in May from CGD East West. It has sold more than 100,000 units, according to the label, including 30,000 limited-
(Continued on page 66)



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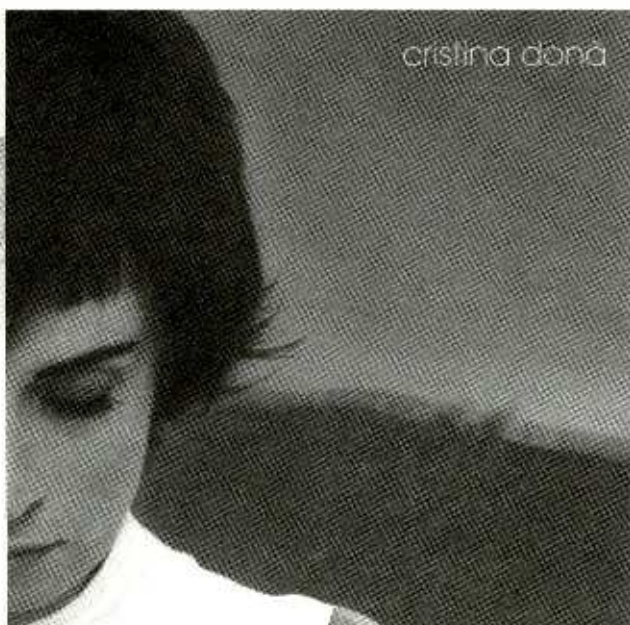
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ZU & Co.

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- Sting*
- Vanessa Carlton*
- Haylie Ecker*
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- Sheryl Crow*
- Dolores O'Riordan*
- Eric Clapton*
- Tom Jones*
- B.B. King*
- Ronan Keating*
- Cheb Mami*
- Solomon Burke*
- Paul Young*
- Brian May*
- Luciano Pavarotti*
- Andrea Bocelli*



ZU & Co.

*Zucchero's best songs
in 18 moving duet versions*

*Including 2 previously unreleased tracks:
"Mama Get Real" and "Everybody's Got To Learn Sometime".*

Digital Domain's Growing Pains

In Italy, selling digital music online is a business still in its infancy.

Nevertheless, Andrea Casalini, CEO of digital service provider Buongiorno Vitaminic, says, "There has been a striking number of online setups in Italy in recent months."

Examples include the Messagerie Online service in November, the arrival of OD2 in February and the launch of Telecom's Rosso Alice store in March.

"It will be at least two years before we can see whether this is going to be a significant business,"

says Filippo Sugar, president of Sugarmusic, a leading independent music company. Meanwhile, Sugar describes the process of obtaining rights permission from the majors' head offices as "unbelievably frustrating."

Italy's music industry feels similarly frustrated about the current state of legislation regarding digital copyright. On May 19 the Italian Senate passed the Decreto Urbani (Urbani Decree), which imposes stiff fines for illegal downloading and even prison sentences for law-

breaking uploaders.

When the law became effective May 24, protesting hackers closed down the Web sites of collecting association SIAE and assorted ministries. A few days later, the Italian government announced that it was considering a modification of the decree.

The situation remains unclear. But in a statement, FIMI director-general Enzo Mazza described the government's change of heart as absurd. "They have given in to pressure from blackmail by pirates," Mazza says.

MARK WORDEN

Artists

Continued from page 64

edition copies of the disc that, for an additional 2 euros (\$2.42), included a DVD with videos of Pezzali's previous hits. "This was primarily for his fans, who often contact us and ask where they can get hold of the old videos," says Massimo Giuliano, president/CEO of Warner Music Italy. "Even though [the new album] is a

more mature record, the earlier work is now part of Italian pop/rock history. Some of these songs have become anthems."

Zuccherò is an artist with an international profile. His latest Polydor/Universal album, "Zuccherò & Co.," is a priority for Universal Music Italy and its partners worldwide. Released May 14, it features duets with such artists as Luciano Pavarotti, Sting, Brian May and Ronan Keating. Promotional efforts for the album

included a concert by Zuccherò May 6 at London's Royal Albert Hall. Universal also made the single "Il Grande Baboomba," a duet with Mousse T, available for download on digital music service Rosso Alice before its traditional retail release.

"Zuccherò & Co." was released simultaneously in several markets outside Italy. One of them is the United Kingdom, which Universal Music Italy A&R director Stefano Zappaterra says "is quite something for an Italian artist."

Live Scene Is Upbeat

FESTIVALS

Festivalbar
Web site: festivalbar.it
Locations: Milan, May 29; Catania, June 18; Lignano Sabbiadoro, July 9-10; Verona, Sept. 18

Organizer: Andrea Salvetti, CEO
Acts: Janet Jackson, N*E*R*D, the Calling, Zuccherò, Eros Ramazzotti

La Festa Dell'Unità
Locations: Throughout Italy from April to September; "national" Festa takes place Aug. 25-Sept. 19 in Genoa

Organizers: local promoters
Acts: Shel Shapiro, Spaccanapoli, Sexteto Argentino, Villa Ada Crew & the Shanti Band

Arezzo Wave Love Festival
Web site: arezzowave.com
Locations: Arezzo, Tuscany, July 6-11

Organizer: Mauro Valenti, CEO
Acts: Chumbawumba, Black Rebel Motorcycle Club, Cypress Hill, Piero Pelù, Caparezza

Sanremo Song Festival
Web site: rai.it/sanremo
Location: San Remo, Liguria, March 2-6

Organizer: Tony Renis, artistic director
Acts: Lionel Richie, Planet Funk, Marco Masini, Pacifico, Omar Pedrini

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Key executive: Claudio Trotta, president/CEO

Web site: barleyarts.com
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Clear Channel Entertainment Italia
Key executive: Roberto De Luca, managing director

Web site: clearchannel.it
Recent bookings: Sting, Peter Gabriel, Ben Harper, Vasco Rossi

Friends & Partners
Key executive: Ferdinando Salzano, CEO

Web site: friendsandpartners.net
Recent bookings: Biagio Antonacci, Claudio Baglioni, Pino Daniele, Gianluca Grignani

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Synergy, A Fashionable Tool

Italy's record companies are seeking synergy deals with other fields of business, from fashion to sports to banking.

Last summer Sony Music Italy teamed with one of the top names in Italian fashion to distribute the "Emporio Armani Caffè 2" compilation of chill-out tracks.

Sony Music Italy president/CEO Franco Cabrini says another set is planned for later this year.

Cabrini notes that tie-ins with another powerful Italian industry, soccer, have produced notable results.

In early 2003, Columbia released "Il Mio Canto Libero." The charity compilation featured Juventus, one of the country's leading teams, as well as artists like Franco Battiato and Eros Ramazzotti. Cabrini sees the sales figures of 150,000 units as an indication of the potential of such projects.

Synergy with the sports world led to the creation of a new label in May.

Sound BK is a joint venture between Rome-based indie Twilight Music and the SBK organization, which runs the World Superbike championship. The same month, Sound BK released "High Speed Sounds 1," a double-disc electronic compilation package comprising a CD and a DVD, offering soundtracks from films in the SBK archive.

Meanwhile, Universal Music is developing a line of business with Italian banks.

Traditionally, banks offer their clients diaries or coffee-table books as gifts. Now, some institutions are offering photography books—on such classical artists as conductor Claudio Abbado—with an accompanying CD. Universal reports print runs of 35,000 for some projects.

In a similar vein, though not free, Edel Italy later this year will debut thematic Ear Books, coffee-table books packaged with CDs.

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FCC

Continued from page 8

There is, however, a possibility that medium-sized radio companies might try to mount a court case that would allow them to buy more stations.

On June 24, the U.S. Court of Appeals for the Third Circuit rejected three proposed media ownership rules that would determine how many newspapers broadcast companies can own and sent them back to the FCC to be completely rewritten. The court said the FCC's methodology was flawed.

It left in place a national TV ownership cap, modified by Congress this year to 39% of the national audience. It also OK'ed an FCC rule that prevents the top four TV networks from buying each other.

"The macro affect of the Court of Appeals decision is that the FCC will maintain the status quo, more or less," says Andrew Schwartzman, executive director of the Media Access Coalition.

He says, "Here are the reasons why: the timing before an election; the membership of the commission will change after the election, no matter who is elected; the [appeals] court has left the stay of the new rules in place; and Congress is still signaling unhappiness with the new rules."

Schwartzman underscores what he terms the "political rejection of the commission" still resonating on Capitol Hill.

"This is going to be a significant factor in holding back the commission from acting aggressively," he says. MAC was lead counsel for Prometheus Broadcasting, which filed suit against the FCC over the further deregulation of ownership caps.

Schwartzman believes the Department of Justice's solicitor general office may not want to take it up. "Politically, it might be more than the Bush administration might want to do in the middle of an election," he says. "They would need some real persuading to take on a long shot like this."

Michael Bracy, director of government relations for the Future of Music Coalition, agrees. "The court rejection was a defeat for [chairman] Michael Powell. I don't see how he can do anything aggressive. Congress and the general public have looked at what consolidation has done to radio and asked, 'How has big made better?'"

In a June 29 interview in The Washington Post, Powell said that he has not decided whether to take the case to the Supreme Court. But he added, "Part of me says maybe the best answer is to evaluate [ownership] on a case-by-case basis. The commission may end up getting more pushed in that direction."

Alexisonfire

Continued from page 59

on the debut's provocative cover. The artwork on "Watch Out!" features classic horror tattoos. The group took its name from U.S. adult-film star Alexis Fire.

"We aren't doing anything new," Green says. "But we like to think we put our own twist on music. We're a screamo rock band."

The band's mainstream breakthrough stems from effective street and Internet promotion and, especially, the enthusiasm of video station MuchMusic.

The debut album's first video, "Pulmonary Archery," reached No. 1 on MuchMusic's "Powershift" top 30. Subsequent clips "Counterparts," "Number Them" and "Waterwings" received heavy rotation on MuchMusic and its hard-rock affiliate MuchLoud.

A clip for "Accidents," from the new album, will be serviced to video outlets in late July.

"Alexisonfire's videos have been great," MuchMusic VJ George Stroum-boulopoulos says. "They sound legitimate. They don't sound like Matchbox Twenty with tattoos. Girls love them because they are cute and funny in interviews. Boys like them because they don't think they are soft."

In the past year, Alexisonfire has toured Canada twice and the States four times, working alongside Billy Talent, GWAR, Juliana Theory, Godsmack and Glassjaw. The band—which

is managed by Joel Carriere—plans to tour North America, Europe and Japan before the year's end. The Agency Group represents the act worldwide.

Alexisonfire's members were previously in different groups that coincidentally all disbanded at the same time. They met concert promoter/recording engineer Greg Below and Montreal journalist Mitch Joel in March 2002. The pair had launched Distort Entertainment and were seeking new talent. (Joel left the label in July 2002.)

Below recalls being immediately taken by Alexisonfire's live show.

"Onstage, they give 120%," he says. "Each member has the potential of being their own star."

Below, who is also studio manager at EMI Music Publishing Canada, arranged for a co-publishing deal at EMI and secured studio time there to record much of the band's debut.

Michael McCarty, EMI Music Publishing Canada president, recalls three things about the band that caught his attention. "The name, I thought, was amazing," he says. "Secondly, their songs were powerful and inventive. And their demo was wrapped in three-ring notebook paper with math notes on it."

Many people advised the band to recruit a well-known producer and record at a larger studio for "Watch Out!" But Alexisonfire opted for lesser-known Julius Butty and used his home studio near Hamilton, Ontario.

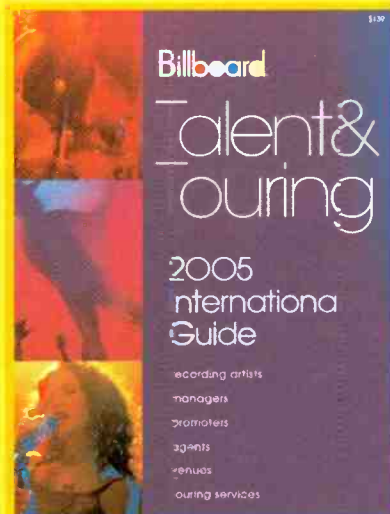
The album surpassed the band's expectations. Green says, "We didn't leave the studio until everything was the way we wanted it to sound."

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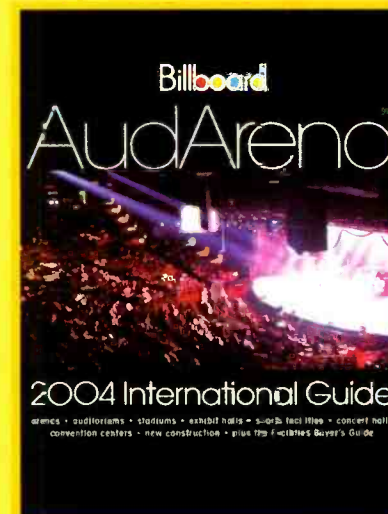
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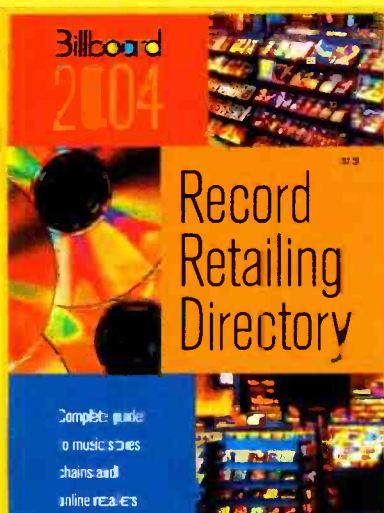
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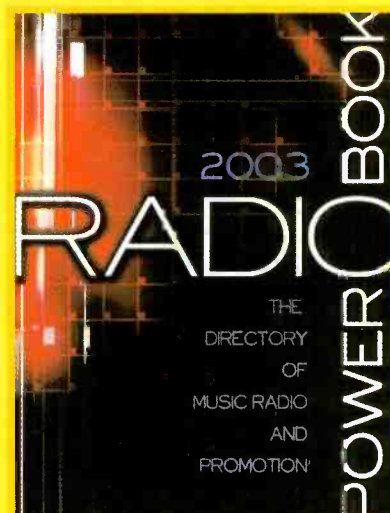
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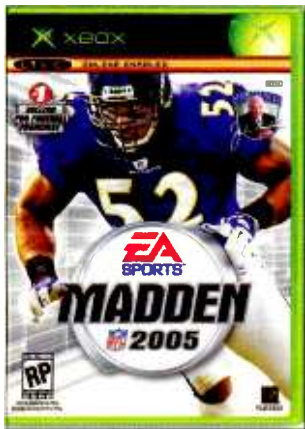
Continued from page 7

sold close to 37 million copies and is considered the most popular football videogame franchise of all time.

Schnur, a 15-year music industry veteran, sees EA titles as a channel to reach an audience over and over—and reinforce their exposure to music.

Vince Broady, senior VP at top gaming Web site gamespot.com, agrees.

“The vast amounts of time consumers spend playing ‘Madden’ is time not spent listening to the radio or iPods,” Broady says, “so it makes



‘Madden NFL 2005’ Full Song Lineup:

ARTIST	TRACK
Wylde Bunch	“Last Day of School”
New Found Glory	“This Disaster”
Earshot	“Wait”
Hoobastank	“Same Direction”
Ozomatli	“Saturday Night”
Jazze Pha	“Da Heavy Hittas”
Strata	“Piece by Piece”
Yung Wun	“Yung Wun Anthem”
Z-Trip Feat. Soup of J5	“Listen to the DJ”
The D.O.C. vs. Earshot	“The Madden ReMatch”
Will.i.am	“Go!”
Hazen Street	“Fool the World”
Midtown	“Give It Up”
Alter Bridge	“Open Your Eyes”
Green Day	“American Idiot”
JR Ewing	“Time to Get Dirty”
The Hives	“Two-Timing Touch and Broken Bones”
Mooney Suzuki	“Alive and Amplified”
Chevelle	“The Clincher”
Faith No More	“From Out of Nowhere”

sense to go to where the audience is—and that’s in the videogames themselves.”

The “Madden NFL 2005” soundtrack marks the first title to come under “Throwback Trax,” a pact between EA and Rhino Records designed to introduce—and reintroduce—today’s gamers to music from the ‘80s and ‘90s.

The partnership gives EA access to Rhino Records’ catalog for use in games.

As part of the Rhino deal, Schnur selected Faith No More’s “From Out of Nowhere” as a track that thematically ties the game’s music together.

“We felt they were the quintessential early band that was able to marry rock and hip-hop,” Schnur says. “They allow a new generation of gamers to see how that band influenced so many different genres.”

Doug Robb, lead singer of Hoobastank, agrees that Faith No More helped pattern his band’s sound. Additionally, Robb has bought each “Madden” title since its bow 15 years ago.

Robb says Hoobastank’s inclusion in “Madden NFL 2005” is “one of the highlights in my career.”

Rhino Records also helped license an exclusive “mash-up” of the D.O.C.’s “It’s Funky Enough” and Earshot’s “Wait,” mixed by DJ Z Trip.

Schnur says this was one of the first tracks selected for inclusion in the game because he wanted to “reinvent that song under one of the ultimate remixers today, so it could be rediscovered.”

Schnur says members of Green Day and Chevelle—also avid “Madden” fans—went to great lengths to be included on this year’s soundtrack. The “Madden NFL 2005” release overlaps with the launch of Green Day’s “American Idiot” album.

Despite the power of the game’s music, few believe the songs are appealing enough alone to make copies fly off the shelves.

“I don’t think people are buying games because of their soundtracks, but it enhances the experience, especially with better home audio capabilities and integration into game play,” says Schelley Olhava, gaming analyst with IDC.

Indeed, Ozomatli’s focus is not hit singles. The band’s only song to appear on the Hot Latin Tracks chart was last year’s “Mi Gente,” a duet with A.B. Quintanilla. Otherwise, Ozomatli is heard on college radio and the occasional urban station. Its real promotion power lies onstage and on the street.

MULTICULTI PARTY

Since forming seven years ago as a party band in Los Angeles, Ozomatli has gained a reputation for exciting live shows that fuse its Latin base with many influences and rhythms, from urban to Middle Eastern. With 10 members of various racial and cultural backgrounds, the band has true musical diversity.

Concord Records president John Burke came to the band as a fan first. “To me, a lot of the Latin

Viacom

Continued from page 8

Hansen says. MTV Networks Central Europe is headquartered in Berlin.

Hansen claims the deal would create a broader spectrum of TV genres in Germany and offer greater opportunities for local acts.

“We believe that we can much more ‘super-serve’ the music industry here in Germany, first and foremost by allowing channels to be much more complementary rather than eating in the same space,” he says. “We’ve shared a vision with the Viva management, and they’ve bought into it and believe it’s the right thing. We’re not going into this to close anybody down.”

Viva is MTV’s biggest competitor in

Germany and employs about 540 staffers across its operations. It has been hit hard by a domestic advertising slump and last year posted a core loss of 4.4 million euros (\$5.3 million) on revenue of 113.8 million euros (\$137.9 million). Viacom’s bid represents a 21% premium on its average share price over the three months before the offer.

MTV Central Europe managing director Catherine Mühlemann believes the German market has the depth to handle integration on such a scale.

“I have always said that in the medium term the market is large enough for two or three music broadcasters,” she says. “I still think this is the case in strategic terms.”

Some critics are not convinced that the buyout would enhance the music video market.

“Generally speaking, a monopoly is

a good deal less attractive for us in the music industry than a duopoly,” says Michael Haentjes, chairman/CEO of Hamburg-based independent label Edel Music.

“I assume that the merger between Viva and MTV will limit the scope for presenting new acts in general and local acts in particular and that this reflects the general trend in the German media sector,” adds Peter Ende, president/CEO of EMI Music Publishing Continental Europe in Hamburg. “However, as there is still strong public interest in German productions, I am confident that other groups will utilize the opportunities and fill the gap which has now risen by offering new formats.”

Viva and MTV’s German organizations will run separately for now. Mühlemann and Viva chief executive Dieter Gorny would run the combined companies, reporting to Hansen.

Canada

Continued from page 8

Federation of the Phonographic Industry, welcomes the decision. “The ruling in Canada is an important confirmation that infringing services cannot circumvent national laws by transmitting copyrighted files from outside that country,” he says. “This rule, as it is implemented in other countries, will help prevent piracy havens from being established on the Internet.”

Videogames

Continued from page 7

reach \$5.3 billion by 2008.

Of the smaller markets the study tracked, Latin America had music sales of \$711 million in 2003, and expectations are that the market will shrink by 4.8% to

SOCAN SOUGHT TARIFFS

At issue is an attempt by SOCAN to force ISPs to pay a tariff for downloaded music. The attempt to collect from ISPs is significant because they provide focus for litigation rather than dealing with individual Web sites.

The Supreme Court action was brought by the Canadian Assn. of Internet Providers, including the Canadian subsidiaries of some of the world’s high-tech giants like Bell, Sprint, AOL, MCI, IBM and Yahoo. It argued that artists should seek royalties directly from Web sites that offer their works rather than from

the companies only providing access to the Web.

The action followed a landmark 2002 ruling by Canada’s Federal Court of Appeal that if ISPs in Canada acted as more than “passive providers”—for example, by storing or caching music on their servers—they were responsible for royalties.

That decision had supported the licensing of Internet transmissions of music in each country to which they are transmitted, no matter where the music originates.

For more details, see this week’s *Entertainment Law Weekly*.

\$555 million by 2008. On the other hand, Canada is expected to generate a 1.6% CAGR through 2008 to reach \$711 million.

The study foresees digital distribution of music in the United States to grow from \$71 million last year to \$2.2 billion by 2008.

In the region comprising Europe, the Middle East and Africa, the study says the sector had \$2 million in digital sales last year and projects that

will grow to \$1.36 billion by 2008. It also says the Asia/Pacific region had digital sales of \$1 million last year and projects that will grow to \$504 million by 2008.

The study did not break out digital sales for Latin America, but it projects Canada will have digital sales of \$102 million by 2008.

That means the study anticipates global digital sales to be \$4.2 billion by 2008.

Ozomatli

Continued from page 7

Interscope; it requested a release from its deal.

“They have a specific way of doing things, and it works for them,” Ozomatli vocalist/bass player Will-Dog Abers says. “They’re one of the top-selling record labels in the world. We just don’t fit. With us, you need to do things a little bit more differently. Basically, they’re more song-driven, as opposed to [working] a full album and a band on tour.”

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explosion—a lot of the Latin stuff that’s celebrated—[is] watered down from the original. So I prefer what they do, which is a true amalgam of stuff.”

Burke admits Ozomatli stands apart from the rest of the Concord roster, which is full of jazz artists ranging from Chick Corea and Peter Cincotti to Poncho Sánchez and Eddie Palmieri.

Ozomatli, for all its fusion, is essentially a pop act.

However, Burke doesn’t see Concord’s signing of the band as a departure. To him, it represents growth, for the label and jazz itself. “They are tied to the tradition in many ways, and several members of the band are big fans of Latin jazz,” he says. “They’re the next generation of combining Latin music with other art forms.”

Because Ozomatli’s music doesn’t

fit into any one genre, it benefits from multifaceted marketing.

“If you try to market them as ‘normal,’ with the same formulaic pop approach, you’re going to get into trouble,” Burke says.

Aside from working the album among Latin and mainstream press and to different radio formats—from college to triple-A—Concord likely pushed album sales with its pricing strategy. It offered “Street Signs” at retail for a developing-artist price, even though Ozomatli is obviously not a developing band.

“It has been awhile since their last full album,” Concord VP of sales Joyce Castignola says, “and we felt it was important to represent [them] to the retail community and to the consumer at a developing-artist price.”

In addition, Castignola says, the label heavily targeted independent

retailers. An in-store at Amoeba Records in Los Angeles, for example, drew 1,200 people.

And just who is Ozomatli’s audience?

The answer, Abers says, depends on where the band plays. The audience can range from all Latino to all British or Asian to an ethnic and cultural mix.

“The cool thing about us is, there’s not another band out there that I know of, that I’ve seen, that gets that many different people of totally different scenes in an audience,” he says. “For me, as a musician, to be playing with the people I’m playing with is amazing within itself. But besides that, the people that come to [see us] are so diverse.”

As for what kind of music Ozomatli plays, Abers defines it succinctly: “great dance music for the people.”

Wilco's first top 10 album also enters Internet chart at No. 1



Charts

In big country year, Wilson is lone rookie with a top 10 radio track



SALES / AIRPLAY / TRENDS / ANALYSIS

Album Sales Are Still Up

Although album volume sees an inevitable decline from sales during the Father's Day frame, a chart-topping bow by **Jadakiss** and top 10 starts for newcomer **JoJo**, the "Spider-Man 2" soundtrack and **Wilco** help keep business ahead of last year's pace.



In this particular tracking week, that challenge was significant. The same issue of 2003 saw **Beyoncé** open at No. 1 with first-week sales of 317,000, while top five arrivals by **Michelle Branch** and **Three 6 Mafia** added more than 250,000 copies of new business.

Even with the four above-mentioned bows contributing more than a half million

units of new business to this issue's chart, the top 10 weighs 0.6% less than it did a year ago. Go deeper though, and album sales chalk up another win, as overall volume is up more than 6% from the comparable 2003 week.

Jadakiss' 246,000-unit start for "Kiss of Death" signals his career-best **Nielsen SoundScan** week as either a solo artist or a member of **the Lox**, beating the 204,000 that greeted his first solo set in 2001. This also marks his first No. 1 on either The **Billboard 200** or **Top R&B/Hip-Hop Albums**, although the first **Lox** title led the latter list for a week in 1998.

Over the Counter

By Geoff Mayfield
gmayfield@billboard.com



FAST TIMES: First-week sales for **JoJo** (No. 4, 95,000) and **Wilco** (No. 8, 81,000) are larger than either album's first-day numbers had suggested (*Over the Counter*, *Billboard*, July 10). The latter sets career bests for both rank and sales, breaking marks set by the band's last outing, "Yankee Hotel Foxtrot," which entered at No. 13 in 2002 on 55,000 copies.

Wilco also crowns Top Internet Albums (5,000), its first No. 1 on any *Billboard* chart.

"Spider-Man 2," helped by modern rock airplay for **Dashboard Confessional** and **Midtown**, starts where it was predicted to, as 82,000 units place it at No. 7. The first "Spider-Man" album began at No. 4 on 112,000 copies, but the new soundtrack should move north next issue after the film, expected to be this summer's biggest blockbuster, hits theaters.

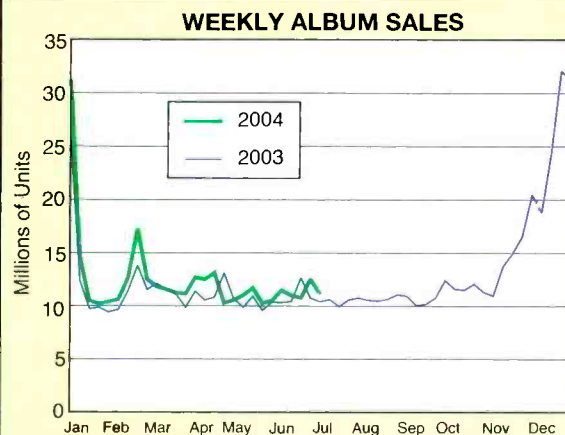
The introduction of a special edition with an added DVD, plus a warm reception at adult top 40 radio, brings Greatest Gainer honors to Christian band **Switchfoot**. With a 60% spike (45,000 copies), it advances 44-16.

A profile on "Primetime Thursday" delivers a 73% increase and the Pacesetter award to **Wilson Phillips** (119-58), an acceleration that delivers the trio's best rank since it bowed five weeks ago at No. 35. The vocal trio's cover of **Fleetwood Mac's** "Go Your Own Way" has a little radio love, too, scoring the

(Continued on page 76)

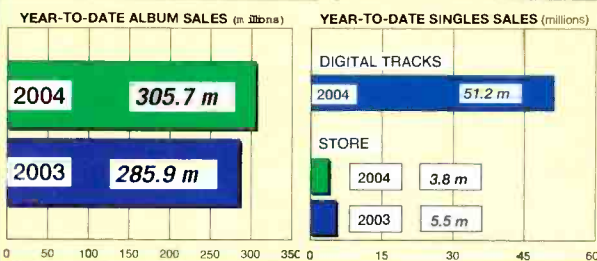
Market Watch

A Weekly National Music Sales Report



WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	11,169,000	279,000	2,600,000
Last Week	12,594,000	147,000	2,455,000
Change	◊11.3%	◊89.8%	◊5.9%
This Week 2003	10,493,000	356,000	303,000
Change	◊6.4%	◊21.6%	◊758.1%



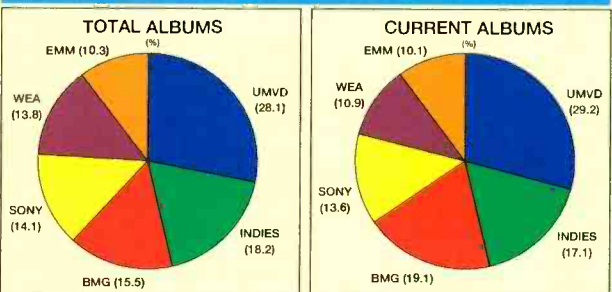
YEAR-TO-DATE OVERALL UNIT SALES

	2003	2004	Change
Total	292,002,000	363,670,000	◊24.5%
Albums	285,880,000	305,715,000	◊6.9%
Store Singles	5,819,000	4,123,000	◊29.1%
Digital Tracks	303,000	53,832,000	◊17666.3%

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
CD	275,686,000	299,056,000	◊8.5%
Cassette	9,297,000	5,758,000	◊38.1%
Other	897,000	901,000	◊0.4%

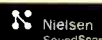
DISTRIBUTORS' MARKET SHARE 05/31/04-06/27/04



	UMVD	INDIES	BMG	SONY	WEA	EMM
Total Albums	28.1%	18.2%	15.5%	14.1%	13.8%	10.3%
Current Albums	29.2%	17.1%	19.1%	13.6%	10.9%	10.1%
Store Singles	18.5%	18.0%	33.3%	15.5%	10.5%	4.3%

For week ending 6/27/04. Rounded figures.

Compiled from a national sample of retail store and rack sales reports collected and provided by



Fantasia's Big Bow At No. 1

There is an art to debuting at No. 1 on The **Billboard** Hot 100. It requires the right balance of sales and airplay. Garner enough airplay, and you debut in the lower regions of chart. A first week of massive sales combined with a small amount of airplay is the right combination, as "American Idol" third-season winner **Fantasia** proves by entering in pole position with her debut single, "I Believe" (J).

Since the chart rules changed in December 1998, only one other single has managed to debut at No. 1: "This Is the Night" by "American Idol" second-season runner-up **Clay Aiken**. The two tracks are the 12th and 13th singles in the rock era to open at the summit.

Fantasia is the first artist in the history of the Hot 100 to debut at No. 1 with her first chart entry. Aiken would have claimed this honor but for a technicality: When "This Is the Night" debuted, he had already charted with "God Bless the U.S.A." as one of the **American Idol** Finalists. There wasn't a single by the third-season finalists, so Fantasia spends her first week on the Hot 100 at the head of the class.

Fantasia is the third "Idol" contestant to reach the top of this chart. The first was first-season winner **Kelly Clarkson**. Her debut single, "A Moment Like This," moved 52-1 the week of Oct. 5, 2002, setting a record for the biggest leap to No. 1.

Chart Beat

By Fred Bronson
fbronson@billboard.com



Fantasia is the first female to occupy the top spot in 2004 and the first solo female to hold down the No. 1 position on her own since Clarkson.

Fantasia is not the only "American Idol" finalist making her first chart appearance and collecting her first No. 1 with "I Believe." The song's co-writer, **Tamyra Gray**, who finished fourth in the first season of the show, can make the same claims.

The other two writers of "I Believe," **Sam Watters** and **Louis Biancaniello**, are also enjoying their first No. 1 song. Their previous best was the No. 3 ranking of **Jessica Simpson's** "I Wanna Love You Forever" in December 1999.

"I Believe" is the second No. 1 single on the Hot 100 for the J label. The imprint's first chart-topper was "Fallin'" by **Alicia Keys** in August 2001.

The success of "I Believe" means that **BMG** labels have held the No. 1 slot on the Hot 100 every week this year except for one, when **Atlantic** ruled with **Twista's** "Slow Jamz." In 2003, the only **BMG** single to reach No. 1 was Aiken's "This Is the Night."

Finally, it has been a while since a No. 1 title has started with the personal pronoun "I." The last chart-topper to do so was **Savage Garden's** "I Knew I Loved You" in January 2000. The only other No. 1 in the last six years to start with "I" was **Aerosmith's** "I Don't Want to Miss a Thing" in September 1998.

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

Main table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WEEKS ON CHART, ARTIST, TITLE, PEAK POSITION, and a second set of columns for the right side of the chart.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST		Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST		Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL										
100	NEW		1	BRIAN WILSON		Gettin' In Over My Head	100	151	151	116	16	CASSIDY		Split Personality	2
				BRIMEL 75471/RHINO (18.98 CD)								FULL SURFACE/J 57018/RMG (12.98/18.98)			
101	95	94	87	RASCAL FLATTS ▲ ²		Melt	5	152	118	114	13	TRACY LAWRENCE		Strong	17
				LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)								DREAMWORKS (NASHVILLE) 001032/INTERSCOPE (18.98 CD)			
102	140	133	18	TRILLVILLE/LIL SCRAPPY		The King Of Crunk & BME Recordings Present	12	153	177	156	7	VARIOUS ARTISTS	Walt Disney Records Presents: Mega Movie Mix	139	
				BME/REPRISE 48556/WARNER BROS. (18.98 CD)								WALT DISNEY 861089 (12.98 CD)			
103	100	99	5	SELAH		Hiding Place	61	154	109	40	3	BAD RELIGION	The Empire Strikes First	40	
				CURB 78834 (18.98 CD)								EPITAPH 86634* (13.98 CD)			
104	93	117	39	DIDO ▲		Life For Rent	4	155	120	54	3	THE CALLING	Two	54	
				ARISTA 50137/RMG (18.98 CD)								RCA 56612/RMG (18.98 CD)			
105	126	119	87	LIL JON & THE EAST SIDE BOYZ ▲ ²		Kings Of Crunk	14	156	168	144	73	50 CENT ▲ ⁶	Get Rich Or Die Tryin'	1	
				BME 2370*/TVT (13.98/17.98)								SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)			
106	116	87	32	STEVIE WONDER		The Definitive Collection	35	157	117	128	37	JOSH TURNER	Long Black Train	29	
				MOTOWN/UTV 066164/UME (18.98 CD)								MCA NASHVILLE 00974/UMGN (4.98/9.98) [M]			
107	138	142	9	MUSE		Absolution	107	158	160	162	15	RON WHITE	Drunk In Public	144	
				TASTE MEDIA 48733/WARNER BROS. (14.98 CD) [M]								PARALLELHIP-0 001582/UME (12.98 CD) [M]			
108	125	88	11	SUGARCULT		Palm Trees And Power Lines	46	159	155	136	8	CARLY SIMON	Reflections: Carly Simon's Greatest Hits	22	
				FEARLESS 51512/ARTEMIS (14.98 CD)								ARISTA/RHINO/ELEKTRA 59429*/BMG STRATEGIC MARKETING GROUP (18.98 CD)			
109	NEW		1	SOUNDTRACK		De-Lovely	109	160	127	89	6	MORRISSEY	You Are The Quarry	11	
				COLUMBIA 90640/SONY MUSIC (18.98 EQ CD)								ATTACK 85001*/SANCTUARY (18.98 CD)			
110	110	110	85	3 DOORS DOWN ▲ ³		Away From The Sun	8	161	195	191	23	DASHBOARD CONFESSIONAL	A Mark, A Mission, A Brand, A Scar	2	
				REPUBLIC/UNIVERSAL 064396/UMRG (8.98/12.98)								VAGRANT 0385 (18.98 CD)			
111	89	76	4	KENNY ROGERS		42 Ultimate Hits	39	162	128	68	3	VARIOUS ARTISTS	Punk-O-Rama Vol. 9	68	
				CAPITOL (NASHVILLE) 98794 (21.98 CD)								EPITAPH 86716 (18.98 CD/DVD)			
112	122	102	33	JOSS STONE ●		The Soul Sessions (EP)	39	163	159	171	87	ELVIS PRESLEY ▲ ³	Elvis: 30 #1 Hits	1	
				S-CURVE 42234 (9.98 CD) [M]								RCA 68079*/RMG (12.98/19.98)			
113	NEW		1	LIT		Lit	113	164	NEW		1	VARIOUS ARTISTS	Crunk Classics	164	
				DIRTY MARTINI/NITRUS 00413/DRT (15.98 CD)								TVT 2510 (13.98 CD)			
114	82	90	8	THIRD DAY		Wire	12	165	123	130	21	HARRY CONNICK, JR. ▲	Only You	5	
				ESSENTIAL 10728 (18.98 CD)								COLUMBIA 90551/SONY MUSIC (18.98 EQ CD)			
115	112	112	39	MARTINA MCBRIDE ▲		Martina	7	166	167	153	33	KID ROCK ▲	Kid Rock	8	
				RCA NASHVILLE 54207/RMG (11.98/18.98)								TOP DDOG/ATLANTIC 83685*/AG (18.98 CD)			
116	115	107	84	SHANIA TWAIN ◆ ¹⁰		Up!	1	167	175	158	24	FINGER ELEVEN	Finger Eleven	114	
				MERCURY 170314/UMGN (12.98 CD)								WIND-UP 13058 (16.98 CD) [M]			
117	121	129	30	TRACE ADKINS ●		Comin' On Strong	31	168	176	186	81	TIM MCGRAW ▲ ³	Tim McGraw And The Dancehall Doctors	2	
				CAPITOL (NASHVILLE) 40517 (12.98/18.98)								CURB 78746 (12.98/18.98)			
118	76	—	2	BOND		Classified	76	169	164	—	34	JIMMY BUFFETT ▲ ²	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9	
				M.O.B./DECCA 002332/UNIVERSAL CLASSICS GROUP (17.98 CD)								MAILBOAT/MCA 067781/UMG (25.98 CD)			
119	94	109	10	MERCYME		Undone	12	170	RE-ENTRY		5	COHEED AND CAMBRIA	In Keeping Secrets Of Silent Earth: 3	52	
				IND 82947/CURB (18.98 CD)								EQUAL VISION/COLUMBIA 92686/SONY MUSIC (12.98 EQ CD)			
120	108	100	21	FIVE FOR FIGHTING ●		The Battle For Everything	20	171	173	141	85	SEAN PAUL ▲ ²	Dutty Rock	9	
				AWARE/COLUMBIA 86186/SONY MUSIC (12.98 EQ CD)								VP/ATLANTIC 83620*/AG (12.98/18.98)			
121	83	29	3	PJ HARVEY		Uh Huh Her	29	172	142	152	30	BROOKS & DUNN ▲	Red Dirt Road	4	
				ISLAND 002751/IDJMG (13.98 CD)								ARISTA NASHVILLE 67070/RMG (12.98/18.98)			
122	74	—	2	PILLAR		Where Do We Go From Here	74	173	137	157	34	EAGLES ▲ ²	The Very Best Of	3	
				FLICKER 82631 (12.98 CD)								WARNER STRATEGIC MARKETING 73971 (25.98 CD)			
123	131	143	75	TRAPT ▲		Trapt	42	174	144	106	5	TAMYRA GRAY	The Dreamer	23	
				WARNER BROS. 48296 (18.98 CD) [M]								19 RECORDINGS 002817 (18.98 CD)			
124	124	111	50	CHINGY ▲ ²		Jackpot	2	175	145	155	31	TOBY KEITH ▲ ⁴	Unleashed	1	
				DISTURBING THE PEACE 82976*/CAPITOL (11.98/18.98)								DREAMWORKS (NASHVILLE) 450254*/INTERSCOPE (11.98/18.98)			
125	NEW		1	OZOMATI		Street Signs	125	176	158	121	16	VARIOUS ARTISTS ●	Bad Boy's 10th Anniversary... The Hits	2	
				CONCORD PICANTE 2200/CONCORD (11.98 CD) [M]								BAD BOY 002112*/UMRG (18.98/12.98)			
126	143	148	16	SARA EVANS		Restless	20	177	148	131	10	JOHN MICHAEL MONTGOMERY	Letters From Home	31	
				RCA NASHVILLE 67074/RMG (12.98/18.98)								WARNER BROS. (NASHVILLE) 48729/WRN (18.98 CD)			
127	139	149	45	DIERKS BENTLEY ●		Dierks Bentley	26	178	200	192	23	MONICA ●	After The Storm	1	
				CAPITOL (NASHVILLE) 39814 (12.98/18.98)								J 20031*/RMG (12.98/18.98)			
128	102	104	9	LORETTA LYNN		Van Lear Rose	24	179	165	164	23	SOUNDTRACK ●	Love Actually	39	
				INTERSCOPE 002513 (12.98 CD)								J 56760/RMG (18.98 CD)			
129	136	123	43	T.I. ●		Trap Muzik	4	180	185	159	22	VARIOUS ARTISTS	Disneymania 2: Music Stars Sing Disney ...Their Way!	29	
				GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)								WALT DISNEY 861004 (18.98 CD)			
130	77	—	2	ZZ TOP		The Very Best Of ZZ Top: Rancho Texicano	77	181	171	154	3	BEBEL GILBERTO	Bebel Gilberto	154	
				WARNER BROS. 78908/WARNER STRATEGIC MARKETING (25.98 CD)								SIX DEGREES 1101 (17.98 CD) [M]			
131	129	120	34	SARAH MCLACHLAN ▲ ²		Afterglow	2	182	183	174	31	COUNTING CROWS ●	Films About Ghosts: The Best Of...	32	
				ARISTA 50150/RMG (12.98/18.98)								GEFFEN 001678/INTERSCOPE (12.98 CD)			
132	107	73	5	SOUNDTRACK		Harry Potter And The Prisoner Of Azkaban	61	183	NEW		1	EDWIN MCCAIN	Scream & Whisper	183	
				WARNER SUNSET/ATLANTIC 83711/AG (18.98 CD)								DRT 00409 (16.98 CD)			
133	113	138	6	GEORGE THOROGOOD & THE DESTROYERS		Greatest Hits: 30 Years Of Rock	55	184	84	—	2	FLEETWOOD MAC	Live In Boston	84	
				CAPITOL 98430 (18.98 CD)								REPRISE 48726/WARNER BROS. (32.98 CD/DVD)			
134	114	135	52	LED ZEPPELIN ▲		Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two	114	185	169	134	3	LEE ANN WOMACK	Greatest Hits	28	
				ATLANTIC 83619/AG (19.98 CD)								MCA NASHVILLE 001883/UMGN (12.98 CD)			
135	146	—	17	SOUNDTRACK		Blue Collar Comedy Tour: The Movie	132	186	189	177	22	RED HOT CHILI PEPPERS ●	Greatest Hits	18	
				WARNER BROS. (NASHVILLE) 48424/WRN (18.98 CD)								WARNER BROS. 48545 (18.98 CD)			
136	NEW		1	SOUNDTRACK		The Cheetah Girls: Special Edition	136	187	152	—	2	PATTI SCIALFA	23rd Street Lullaby	152	
				WALT DISNEY 861104 (18.98 CD)								COLUMBIA 90371/SONY MUSIC (18.98 EQ CD) [M]			
137	88	97	25	YEAH YEAH YEAHS		Fever To Tell	55	188	187	147	7	KILLSWITCH ENGAGE	The End Of Heartache	21	
				INTERSCOPE 000349* (9.98 CD)								ROADRUNNER 618373/IDJMG (13.98 CD)			
138	99	82	13	AEROSMITH ●		Honkin' On Bobo	5	189	196	190	11	GOOD CHARLOTTE ▲ ³	The Young And The Hopeless	7	
				COLUMBIA 87025*/SONY MUSIC (18.98 EQ CD)								DAYLIGHT/EPIC 86486/SONY MUSIC (18.98 EQ CD)			
139	133	115	9	JAMIE CULLUM		twentysomething	83	190	135	—	2	UNDEROATH	They're Only Chasing Safety	135	
				UNIVERSAL/VERVE 002273/AG (9.98 CD)								SOLID STATE 83184/TDOOTH & NAIL (13.98 CD) [M]			
140	111	124	15	LUTHER VANDROSS ▲ ²		Dance With My Father	1	191	181	151	28	THE DARKNESS ●	Permission To Land	36	
				J 51885/RMG (12.98/18.98)								ATLANTIC 80817*/AG (12.98 CD) [M]			
141	162	137	34	LIONEL RICHIÉ ●		The Definitive Collection	19	192	186	122	10	DROWNING POOL	Desensitized	17	
				MOTOWN/UTV 068140/UME (18.98 CD)								WIND-UP 13080 (12.98 CD)			
142	132	—	2	AKWID		KOMP 104.9 Radio Compa	132	193	163	145	49	MICHAEL MCDONALD ▲	Motown	14	
				UNIVISION 310201/UG (13.98 CD) [M]								MOTOWN 000651/UMRG (12.98 CD)			
143	156	93	8	PATTI LABELLE		Timeless Journey	18	194	NEW		1	BODEANS	Resolution	194	
				DEF SOUL CLASSICS 007433/IDJMG (12.98 CD)								ZOE 431046/RDUNDER (17.98 CD)			

Billboard™ TOP INTERNET ALBUM SALES™				
Sales data and internet sales reports compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				1 Week At Number 1
1	NEW		WILCO NONESUCH 79809/AG	A Ghost Is Born 8
2	14	2	RAY CHARLES RHINO 75644	Ultimate Hits Collection -
3	2	3	BEASTIE BOYS BROOKLYN OUST 84571*/CAPITOL	To The 5 Boroughs 3
4	10	15	USHER ▲ ⁵ LAFACE 52141/ZOMBA	Confessions 2
5	7	21	NORAH JONES ▲ ⁴ BLUE NOTE 84800*	Feels Like Home 29
6	6	2	VELVET REVOLVER RCA 59794*/RMG	Contraband 9
7	NEW		RAY CHARLES RHINO 76098	Ray Charles Sings For America -
8	5	2	FLEETWOOD MAC REPRIS 48726*/WARNER BROS.	Live In Boston 184
9	12	7	LOS LONELY BOYS ● OR/EPIC 92088/SONY MUSIC [M]	Los Lonely Boys 13
10	11	7	DIANA KRALL ● VERVE 001826/VG	The Girl In The Other Room 41
11	NEW		SOUNDTRACK COLUMBIA 92628/SONY MUSIC	Spider-Man 2 7
12	NEW		EDWIN MCCAIN ORT 00409	Scream & Whisper 183
13	NEW		RAY CHARLES RHINO 79822	The Very Best Of Ray Charles -
14	NEW		RAY CHARLES RHINO 70099	Modern Sounds In Country And Western Music -
15	NEW		RAY CHARLES ● RHINO 75759	Anthology -
16	15	13	ERIC CLAPTON OUCK/REPRIS 48423*/WARNER BROS.	Me And Mr Johnson 90
17	17	3	Laurie Berkner TWO TOMATOES 2	Buzz Buzz -
18	NEW		SWITCHFOOT ▲ COLUMBIA 86967/SONY MUSIC	The Beautiful Letdown 16
19	NEW		BRIAN WILSON BRIMEL 76471*/RHINO	Gettin' In Over My Head 100
20	20	7	GEORGE MICHAEL AEGEAN/EPIC 92080/SONY MUSIC	Patience 63
21	25	14	JOSH GROBAN ▲ ³ 143/REPRIS 48450/WARNER BROS.	Closer 42
22	NEW		EVANESCENCE ▲ ⁵ WIND-UP 13063	Fallen 20
23	NEW		BOND M O B/OCCA 002332/UNIVERSAL CLASSICS GROUP	Classified 118
24	NEW		MODEST MOUSE ● EPIC 87125*/SONY MUSIC [M]	Good News For People Who Love Bad News 18
25	1	2	PHISH ELEKTRA 62969/AG	Undermind 73

Billboard™ TOP SOUNDTRACKS™				
Sales data compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
				1 Week At Number 1
1	NEW		SPIDER-MAN 2	COLUMBIA 92628/SONY MUSIC
2	1	7	SHREK 2	GEFFEN/DREAMWORKS 00257/INTERSCOPE
3	2	5	THAT'S SO RAVEN	WALT DISNEY 861015
4	3	21	50 FIRST DATES	MAVERICK 48675/WARNER BROS.
5	4	46	THE CHEETAH GIRLS (EP) ▲	WALT DISNEY 860126
6	14	2	DE-LOVELY	COLUMBIA 90640/SONY MUSIC
7	5	3	HARRY POTTER AND THE PRISONER OF AZKABAN	WARNER SUNSET/ATLANTIC 83711/AG
8	7	38	BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WRN
9	NEW		THE CHEETAH GIRLS: SPECIAL EDITION	WALT DISNEY 861104
10	8	74	THE PUNISHER: THE ALBUM	WIND-UP 13093
11	6	15	O BROTHER, WHERE ART THOU? ▲ ⁷	LOST HIGHWAY/MERCURY 170069/IJMG
12	10	11	LOVE ACTUALLY ●	J 56760/RMG
13	11	10	13 GOING ON 30	HOLLYWOOD 162454
14	13	132	SHREK ▲ ²	DREAMWORKS 450305/INTERSCOPE
15	12	20	KILL BILL VOL. 1	A BAND APART/MAVERICK 48570*/WARNER BROS.
16	9	32	TUPAC: RESURRECTION ▲	AMARU 001533*/INTERSCOPE
17	17	22	SCHOOL OF ROCK	ATLANTIC 83694/AG
18	15	31	THE LORD OF THE RINGS: THE RETURN OF THE KING ●	REPRIS/WMG SOUNDTRACKS 48521/WARNER BROS.
19	NEW		THE NOTEBOOK	NEW LINE 39031
20	16	18	THE OC: MIX 1	WARNER SUNSET 48685/WARNER BROS.
21	21	60	THE LIZZIE MCGUIRE MOVIE ▲	WALT DISNEY 860080
22	23	67	CHICAGO ▲ ²	EPIC 87018/SONY MUSIC
23	19	33	THE FIGHTING TEMPTATIONS	MUSIC WORLD/COLUMBIA 90286/SONY MUSIC
24	22	41	FREAKY FRIDAY ●	HOLLYWOOD 162404
25	NEW		QUEER AS FOLK: THE FOURTH SEASON	TOMMY BOY 1583

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ●Albums with the greatest sales gain this week. ●Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro.) △ Certification of 200,000 units (Platino). △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, 195	Eric Clapton 90	Josh Gracin 51	Lenny Kravitz 72	Modest Mouse 18	Seal 199	Story Of The Year 91	Patriotic Country 96
8Ball & MJG 35	Coheed And Cambria 170	Tamara Gray 174	Patti LaBelle 143	Monica 178	Sean Paul 171	Sugarclut 108	Punk-O-Rama Vol. 9 162
50 Cent 156	Coldplay 144	Josh Groban 42	Avril Lavigne 10	John Michael Montgomery 177	Seether 66	Switchfoot 16	Reggae Gold 2004 71
311 31	Harry Connick, Jr. 165	G-Unit 97	Tracy Lawrence 152	Montgomery Gentry 86	Siah 103		Totally Hits 2004 67
Trace Adkins 117	The Corrs 146	Guns N' Roses 36	Tracy Lawrence 152	Alanis Morissette 52	Erick Sermon 61		Vans Warped Tour 2004
Aerosmith 138	Counting Crows 182	Lil' Jon & The East Side Boyz 105	Led Zeppelin 134	Morrissey 160	SheDaisy 89		Compilation 55
Akwid 142	Sheryl Crow 62	Lil' Jon & The East Side Boyz 105	Lil' Flip 56	Muse 107	Shinedown 79		Walt Disney Records Presents:
Marc Anthony 77	Jamie Cullum 139	Lil' Jon & The East Side Boyz 105	Lil' Jon & The East Side Boyz 105	New Found Glory 33	Carly Simon 159		Mega Movie Mix 153
Audioslave 147	D12 11	Linkin Park 60, 196	Lit 113	Nickelback 54	Jessica Simpson 22		Velvet Revolver 9
Bad Religion 154	The Darkness 191	Los Lonely Boys 13	Los Lonely Boys 13	No Doubt 93	Slipknot 19		Clay Walker 198
The Beach Boys 46	Dashboard Confessional 161	Lonestar 78	Lonestar 78	OutKast 25	Soundtrack		Kanye West 17
Beastie Boys 3	Morris Day 197	Lostprophets 99	Lostprophets 99	Ozomati 125	50 First Dates 68		Ron White 158
Dierks Bentley 127	Dido 104	Ludacris 95	Ludacris 95	Pete Dinklage 125	Harry Potter And The Prisoner Of		Wilco 8
Beyonce 70	Celine Dion 38	Loretta Lynn 128	Loretta Lynn 128	Pete Pablo 39	Movie 135		Brian Wilson 100
Big & Rich 14	Drowning Pool 192	Teena Marie 65	Teena Marie 65	Brad Paisley 45	The Cheetah Girls (EP) 85		Gretchen Wilson 6
Black Eyed Peas 21	Hilary Duff 76	Maroon5 27	Maroon5 27	Phish 73	The Cheetah Girls: Special Edition		Wilson Phillips 59
Blink-182 49	Eagles 173	Dean Martin 40	Dean Martin 40	Pillar 122	136		Mano Winans 58
Bodeans 194	Evanescence 20	John Mayer 149	John Mayer 149	Elvis Presley 163	De-Lovely 109		Lee Ann Womack 185
Bond 118	Sara Evans 126	Martina McBride 115	Martina McBride 115	Prince 5	Harry Potter And The Prisoner Of		Stevie Wonder 106
Brooks & Dunn 172	Finger Eleven 167	Edwin McCain 183	Edwin McCain 183	Rascal Flatts 101	Azkaban 132		Various Artists
Jimmy Buffett 169	Five For Fighting 120	Michael McDonald 193	Michael McDonald 193	Red Hot Chili Peppers 186	Love Actually 179		American Idol Season 3: Greatest
The Calling 155	Fleetwood Mac 184	Tim McGraw 168	Tim McGraw 168	Lionel Richie 141	The Punisher: The Album 148		Soul Classics 150
Cassidy 151	Franz Ferdinand 32	Sarah McLachlan 131	Sarah McLachlan 131	Julie Roberts 87	Shrek 2 15		Bad Boy's 10th Anniversary... The
Casting Crowns 69	Bebel Gilberto 181	MercyMe 119	MercyMe 119	Kenny Rogers 111	Spider-Man 2 7		Hits 176
Kenny Chesney 23	Godsmack 145	Method Man 43	Method Man 43	Sasha 200	That's So Raven 57		Crunk Classics 164
Chingy 124	Good Charlotte 189	George Michael 63	George Michael 63	Patti Scialfa 187	Britney Spears 53		Disneymania 2: Music Stars Sing
		Christina Milian 26	Christina Milian 26		Joss Stone 112		Disney... Their Way! 180
							Now 15 24

Over The Counter

Continued from page 73

Greatest Gainer on the Adult Contemporary chart (15-13).

WHY: If you watch more than two hours of TV per week, you have no doubt seen **Lenny Kravitz** perform the lead track from his latest album on **Target** commercials. With an exclusive Kravitz offering at that chain, his "Baptism" jumps 90-72 with its first gain in six chart weeks (up 12%). Sales among mass merchants jump by 47%... A special edition of the soundtrack from **Disney Channel's** "The Cheetah Girls," featuring 10 bonus tracks, bows at

No. 9 on Top Soundtracks and at No. 136 on The Billboard 200. The original soundtrack EP manages a 1% gain, but in this issue's soft sales charts, that translates into a 96-85 jump on the big chart.

NEW CHAPTERS: Five of the albums bowing on Top Independent Albums belong to acts who previously recorded for majors, including **Heart's** first collection of new songs since 1995 (No. 3, 12,000 copies).

The crop includes **Lit**, **Ozomati**, **Edwin McCain** and **Red Hot Chili Peppers** member **John Frusciante** at Nos. 6, 7, 13 and 36, respectively. All but Frusciante also reach The Billboard 200.

Nine of the 25 albums on Top Internet Albums appear on that chart for the first time, and four of those entries belong to **Ray Charles**, as fans continue to stock memories in the wake of his death.

In all, Charles accounts for five slots on the Internet list (Nos. 2, 7, 13, 14 and 15) while stock replenishment allows the value-priced BCI title "Music Legends: Ray's Blues" to



re-enter Top Blues Albums at No. 8 (up 201%). It bowed during the tracking week when Charles died.

The two Charles sets that entered Top Pop Catalog last issue stay in the

top 10, although sales on both decline (Nos. 5 and 9).

WHOUYOU KNOW: If you've been a fan of **Lyle Lovett** since his first album in 1987, as I have been, you would likely rate his 1992 set "Joshua Judges Ruth" ahead of the one that followed.

That next one, "I Love Everybody," did include some Lovett gems, like "Penguins" and "Hello Grandma," but it mined songs he had written before he began recording and was not as sophisticated as his customary fare.

Yet, while "Joshua Judges Ruth" rose no higher than No. 57 on The Billboard 200, then a career peak, "I Love Everybody" bowed at No. 26 in 1994 with 41,000 sold, more than doubling Lovett's largest prior **Nielsen SoundScan** week.

What happened? The wedding surprise that he and film star **Julia Roberts** sprang a year earlier significantly raised his celebrity, so a whole

lot more folks snapped up his next set. I was reminded of Lovett's career turn when news of **Marc Anthony's** quick and quiet ceremony with bride **Jennifer Lopez** broke the same week that his latest album hit shops.

Although his two English-language albums both reached the top 10, "Amar Sin Mentiras" scored the best Billboard 200 rank of any of his Spanish-language sets.

Now No. 77, "Amar" opened at No. 26, surpassing the rank, but not the best sales weeks, of Anthony's 2001 set "Libre," which peaked at No. 57. Without discrediting a strong launch campaign that included a release-day performance on "Today," one cannot help but wonder if those wedding bells added to the new album's clamor.

Still, sales to date for "Amar Sin Mentiras" total 73,000. With a Thanksgiving-week release, "Libre" actually sold more, 118,000, in its first three weeks.

Billboard® TOP POP CATALOG™

SALES DATA COMPILED BY NIELSEN SOUNDSCAN

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Weeks At Number 1
1	1	1	769	NUMBER 1 BOB MARLEY & THE WAILERS ♦ ¹⁰ TUFF GONG/ISLAND 548904/UMG (8.98/12.98)	Legend	96
2	2	3	189	THE BEATLES ▲ ⁹ APPLE 28325/CAPITOL (12.98/18.98)		1
3	3	2	25	LARRY THE CABLE GUY PARALLEL/HIP-D 061423/UMG (18.98 CD)	Lord, I Apologize	
4	5	7	503	BOB SEGER & THE SILVER BULLET BAND ▲ ⁷ CAPITOL 30334 (10.98/15.98)	Greatest Hits	
5	9	30	3	RAY CHARLES ● RHINO 75758 (18.98 CD)	Anthology	
6	7	5	1404	PINK FLOYD ♦ ¹⁵ CAPITOL 46001* (10.98/18.98)	Dark Side Of The Moon	
7	8	6	114	KENNY CHESNEY ▲ ⁴ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	
8	4	9	486	BEASTIE BOYS ▲ ⁹ DEF JAM 52325/UMG 16.98/11.98	Licensed To Ill	
9	6	35	3	RAY CHARLES RHINO 79822 (11.98 CD)	The Very Best Of Ray Charles	
10	14	11	631	AC/DC ♦ ²⁰ LEGACY/EPIC 80207/SONY MUSIC (18.98 EQ CD)	Back In Black	
11	13	4	45	PRINCE ● WARNER BROS. 74272 (18.98 CD)	The Very Best Of Prince	
12	16	17	188	TIM MCGRAW ▲ ⁴ CURB 77978 (12.98/18.98)	Greatest Hits	
13	31	13	101	AVRIL LAVIGNE ▲ ⁵ ARISTA 14740/RMG (17.98 CD)	Let Go	
14	11	16	167	SOUNDTRACK ▲ ⁷ LDSI HIGHWAY/MERCURY 170069/UMG (8.98/12.98)	O Brother, Where Art Thou?	
15	12	8	133	JOSH GROBAN ▲ ⁴ 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban	
16	24	12	192	LINKIN PARK ▲ ⁸ WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	
17	17	19	131	JOHN MAYER ▲ ³ AWARE/COLUMBIA 85233/SONY MUSIC (7.98 EQ/18.98) [M]	Room For Squares	
18	23	18	346	SHANIA TWAIN ♦ ¹⁹ MERCURY 53603/UMG N (8.98/12.98)	Come On Over	
19	10	31	71	FRANK SINATRA ▲ Classic Sinatra: His Great Performances 1953-1960 CAPITOL 23502 (11.98/17.98)		
20	21	10	663	METALLICA ♦ ¹⁴ ELEKTRA 51113/AG (11.98/17.98)	Metallica	
21	15	41	35	WILLIE NELSON ▲ LEGACY/COLUMBIA (NASHVILLE) 68322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	
22	19	14	118	MERCYME ▲ INO 86133/CURB (16.98 CD) [M]	Almost There	
23	25	21	53	BARRY MANILOW ▲ BMG HERITAGE 10600 (12.98/18.98)	Ultimate Manilow	
24	26	22	136	KID ROCK ▲ ⁴ LAVA 83482/AG (12.98/18.98)	Cocky	
25	28	32	421	AEROSMITH ♦ ¹⁰ COLUMBIA 57357/SONY MUSIC (7.98 EQ/11.98)	Aerosmith's Greatest Hits	
26	34	24	82	SIMPLE PLAN ▲ ⁸ No Pads, No Helmets...Just Balls LAVA 83534/AG (12.98/18.98) [M]		
27	32	34	86	JIMI HENDRIX ▲ Experience Hendrix: The Best Of Jimi Hendrix EXPERIENCE HENDRIX 111871/UMG (12.98/18.98)		
28	45	38	72	USHER ▲ ⁴ LAFACE 14715/ZOMBA (12.98/18.98)	8701	
29	36	25	110	EMINEM ▲ ⁸ WEB/AFTEMATH 493290/INTERSCOPE (8.98/12.98)	The Eminem Show	
30	27	27	363	ABBA ▲ ⁶ POLYDOR/UNIVERSAL 517007/UMG (12.98/18.98)	Gold - Greatest Hits	
31	38	36	365	DEF LEPPARD ▲ ³ Vault - Greatest Hits 1980-1995 MERCURY 528718/UMG (11.98/18.98)		
32	29	26	342	QUEEN ▲ ⁷ HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits	
33	18	44	84	JOHNNY CASH ▲ LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	
34	41	47	112	LENNY KRAVITZ ▲ ³ VIRGIN 50316 (12.98/18.98)	Greatest Hits	
35	30	28	196	KENNY CHESNEY ▲ ³ BNA 67976/RLG (12.98/18.98)	Greatest Hits	
36	22	15	95	LYNYRD SKYNYRD ▲ The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MCA 11194/UMG (6.98/11.98)		
37	20	23	26	GEORGE STRAIT ● The Best Of George Strait: 20th Century Masters The Millennium Collection MCA NASHVILLE 170280/UMG (9.98 CD)		
38	33	37	195	AC/DC ▲ ³ LEGACY/EPIC 80214/SONY MUSIC (11.98/17.98)	Live	
39	44	40	272	KID ROCK ▲ ¹¹ TOP DOG/LAVA 83119/AG (12.98/18.98) [M]	Devil Without A Cause	
40	35	20	116	POISON ▲ CAPITOL 53375 (7.98/11.98)	Greatest Hits 1986-1996	
41	RE-ENTRY	330		SUBLIME ▲ ⁵ GASOLINE ALLEY/GEFFEN 111413/INTERSCOPE (12.98/18.98)	Sublime	
42	43	43	475	TOM PETTY AND THE HEARTBREAKERS ♦ ¹⁰ MCA 110813/UMG (12.98/18.98)	Greatest Hits	
43	39	33	98	SOUNDTRACK ▲ ² DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	
44	40	49	61	ROD STEWART ▲ WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart	
45	37	29	145	MARTINA MCBRIDE ▲ ³ RCA NASHVILLE 67012/RLG (12.98/18.98)	Greatest Hits	
46	46	—	576	JOURNEY ♦ COLUMBIA 44433/SONY MUSIC (12.98 EQ/18.98)	Journey's Greatest Hits	
47	RE-ENTRY	523		JIMMY BUFFETT ▲ ⁵ MCA 325633* (12.98/18.98)	Songs You Know By Heart	
48	RE-ENTRY	20		LYNYRD SKYNYRD ● MCA 112229 (12.98/18.98)	All Time Greatest Hits	
49	42	39	531	VAN MORRISON ▲ ⁴ POLYDOR/UNIVERSAL 537459/UMG (12.98/18.98)	The Best Of Van Morrison	
50	47	—	196	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	

Billboard® TOP HEATSEEKERS™

SALES DATA COMPILED BY NIELSEN SOUNDSCAN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Weeks At Number 1
1	3	3	14	NUMBER 1 / GREATEST GAINER MUSE TASTE MEDIA 48733/WARNER BROS. (14.98 CD)	Absolution	1
2	NEW	1		HOT SHOT DEBUT OZOMATI CONCORD PICANTE 2200/CONCORD (11.98 CD)	Street Signs	
3	1	—	2	AKWID UNIVISION 310201/UG (13.98 CD)	KOMP 104.9 Radio Compa	
4	6	8	29	RON WHITE PARALLEL/HIP-D 001582/UMG (12.98 CD)	Drunk In Public	
5	8	6	29	FINGER ELEVEN WIND-UP 13058 (16.98 CD)	Finger Eleven	
6	7	5	3	BEBEL GILBERTO SIX DEGREES 1101 (17.98 CD)	Bebel Gilberto	
7	5	—	2	PATTI SCIALFA COLUMBIA 9037/SONY MUSIC (18.98 EQ CD)	23rd Street Lullaby	
8	2	—	2	UNDEROATH SOLID STATE 83184/TOTTH & NAIL (13.98 CD)	They're Only Chasing Safety	
9	NEW	1		SASHA GLOBAL UNDERGROUND 0001* (15.98 CD)	Involver	
10	13	12	49	GAVIN DEGRAW J 20058/RMG (11.98 CD)	Chariot	
11	10	—	2	GRUPO BRYNDIS DISA 720369 (12.98 CD)	El Quinto Trago	
12	18	16	3	CHRIS RICE ROCKETDOWN 20011 (17.98 CD)	Short Term Memories	
13	11	1	3	MY CHEMICAL ROMANCE REPRISE 48615/WARNER BROS. (13.98 CD)	Three Cheers For Sweet Revenge	
14	15	13	51	THE POSTAL SERVICE SUB POP 595 (14.98 CD)	Give Up	
15	17	18	20	JEREMY CAMP BEC 39613 (18.98 CD)	Carried Me: The Worship Project	
16	NEW	1		LUNYTUNES MAS FLOW 318000/UNIVERSAL LATINO (18.98 CD)	La Trayectoria	
17	14	39	5	LOS HURACANES DEL NORTE UNIVISION 310248/UG (14.98 CD)	Con Experiencia Y Juventud	
18	4	—	2	EIGHTEEN VISIONS TRUSTKILL 92458/RED INK (14.98 CD)	Obsession	
19	12	19	8	ISRAEL AND NEW BREED INTEGRITY GDSPEL/EPIC 91263/SONY MUSIC (18.98 EQ CD)	Live From Another Level	
20	20	26	22	MINDY SMITH VAN GUARD 79736 (16.98 CD)	One Moment More	
21	25	24	14	JEM ATO 21519 (12.98 CD)	Finally Woken	
22	22	17	3	RACHAEL YAMAGATA RCA VICTOR 50566 (11.98 CD)	Happenstance	
23	26	23	5	KEANE INTERSCDPE 002507 (9.98 CD)	Hopes And Fears	
24	9	—	2	RIC-A-CHE SRC/UNIVERSAL 002740/UMRG (13.98 CD)	Lack Of Communication	
25	29	34	5	CROSSFADE FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD)	Crossfade	
26	21	14	4	MASTA KILLA LITTLE SHOES 108*NATURE SOUNDS (15.98 CD)	No Said Date	
27	16	4	45	ROONEY GEFFEN 000242/INTERSCDPE (9.98 CD)	Rooney	
28	NEW	1		SWEETBACK EPIC 69838/SONY MUSIC (18.98 EQ CD)	Stage [2]	
29	19	10	5	LUPILLO RIVERA UNIVISION 310248/UG (14.98 CD)	Con Mis Propias Manos	
30	24	15	4	TIESTO BLACK HOLE 30364/NETTWERK (17.98 CD)	Just Be	
31	27	22	10	CONJUNTO PRIMAVERA FONOVISA 351245/UG (12.98 CD)	Dejando Huella	
32	23	—	2	YOUNG BUCK & D-TAY JOHN GALT 0010 (15.98 CD)	Da Underground Volume One	
33	RE-ENTRY	9		SKILLET ARDET 72522 (18.98 CD)	Collide	
34	33	30	12	LOS HOROSCOPOS DE DURANGO PROCAN 310363/OISA (11.98 CD)	Locos De Amor	
35	36	47	12	JEFF BATES RCA NASHVILLE 67071/RLG (11.98/17.98)	Rainbow Man	
36	30	28	12	THE RASMUS MOTOR/PLAYGROUND 002289/INTERSCOPE (12.98 CD)	Dead Letters	
37	34	29	13	SNOW PATROL POLYDOR/A&M 002271/INTERSCOPE (12.98 CD)	Final Straw	
38	35	40	7	DONAVON FRANKENREITER BRUSHFIRE 002438/UMRG (12.98 CD)	Donavon Frankenreiter	
39	NEW	1		MATT REDMAN SIXTEPS 95554/SPARROW (18.98 CD)	Facedown	
40	RE-ENTRY	12		BILLY CURRINGTON MERCURY 000164/UMGN (4.98/9.98)	Billy Currington	
41	37	—	2	GRUPO CLIMAX MUSART 20539/BALBOA (5.98 CD)	Za Za Za	
42	39	41	10	AVENGED SEVENFOLD HOPELESS 871 (14.98 CD)	Waking The Fallen	
43	RE-ENTRY	12		THOUSANDFOOTKRUTCH TOOTH & NAIL 84799 (18.98 CD)	Phenomenon	
44	NEW	1		LIBERACION DISA 720375 (11.98 CD)	Las Mas Bailables De Liberacion	
45	42	—	48	JEREMY CAMP BEC 40456 (16.98 CD)	Stay	
46	38	—	2	SANCTUS REAL SPARROW 92598 (12.98 CD)	Fight The Tide	
47	RE-ENTRY	3		LACUNA COIL CENTURY MEDIA 8160 (16.98 CD)	Comalies	
48	RE-ENTRY	7		BARLOWGIRL FERVENT 30049 (14.98 CD)	Barlowgirl	
49	RE-ENTRY	7		BETHANY DILLON SPARROW 81501 (12.98 CD)	Bethany Dillon	
50	45	36	5	BANDA EL RECODO FONOVISA 351340/UG (14.98 CD)	Exitos Con Tradicion Sinaloense	

Billboard® TOP INDEPENDENT ALBUMS™

SALES DATA COMPILED BY NIELSEN SOUNDSCAN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Weeks At Number 1
1	1	1	3	NUMBER 1 VARIOUS ARTISTS SIDE ONE DUMMYY 71248 (17.98 CD)	Vans Warped Tour 2004 Compilation	3
2	2	4	41	YING YANG TWINS ● CDLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	
3	NEW	1		HOT SHOT DEBUT HEART SOVEREIGN ARTISTS 1953 (17.98 CD)	Jupiter's Darling	
4	5	6	88	LIL JON & THE EAST SIDE BOYZ ▲ ² BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	
5	4	5	11	SUGARCULT FEARLESS 51512/ARTEMIS (14.98 CD)	Palm Trees And Power Lines	
6	NEW	1		LIT DIRTY MARTINI/NIRUS 00413/DR1 (15.98 CD)	Lit	
7	NEW	1		OZOMATI CONCORD PICANTE 2200/CONCORD (11.98 CD) [M]	Street Signs	
8	3	2	3	BAD RELIGION EPIAPH 86684* (13.98 CD)	The Empire Strikes First	
9	9	7	46	DASHBOARD CONFESSIONAL ● A Mark, A Mission, A Brand, A Scar VAGRANT 0385 (18.98 CD)		
10	6	3	3	VARIOUS ARTISTS EPIAPH 86716 (8.98 CD/DVD)	Punk-O-Rama Vol. 9	
11	NEW	1		VARIOUS ARTISTS TVT 2510 (13.98 CD)	Crunk Classics	
12	8	—	2	BEBEL GILBERTO SIX DEGREES 1101 (17.98 CD) [M]	Bebel Gilberto	
13	NEW	1		EDWIN MCCAIN DR1 00405 (16.98 CD)	Scream & Whisper	
14	NEW	1		SASHA GLOBAL UNDERGROUND 0001* (15.98 CD) [M]	Involver	
15	11	9	6	THE STREETS VICE 61534*/ATLANTIC (14.98 CD)	A Grand Don't Come For Free	
16	NEW	1		VARIOUS ARTISTS VAGRANT 0397 (18.98 CD/DVD)	Another Year On The Streets Vol. 3	
17	12	11	71	THE POSTAL SERVICE SUB POP 595 (14.98 CD) [M]	Give Up	
18	7	—	2	EIGHTEEN VISIONS TRUSTKILL 92458/RED INK (14.98 CD) [M]	Obsession	
19	14	17	22	MINDY SMITH VANGUARD 79736 (16.98 CD) [M]	One Moment More	
20	10	8	12	WILLIAM HUNG KOCH 8579 (13.98 CD/DVD)	Inspiration	
21	16	10	14	MASTER P NEW NO LIMIT 51717*/KOCH (18.98 CD)	Good Side Bad Side	
22	13	13	10	VARIOUS ARTISTS FAT WRECK CHORDS 675 (9.98 CD)	Rock Against Bush Vol 1	
23	41	—	2	GREATEST GAINER SOUNDTRACK NEW LINE 33031 (16.98 CD)	The Notebook	
24	15	12	4	MASTA KILLA LITTLE SHOES 108*NATURE SOUNDS (15.98 CD) [M]	No Said Date	
25	17	—	2	YOUNG BUCK & D-TAY JOHN GALT 0010 (15.98 CD)	Da Underground Volume One	
26	NEW	1		SOUNDTRACK TOMMY BOY 1583 (18.98 CD)	Queer As Folk: The Fourth Season	
27	18	16	10	VIC LATINO & DAVID WAXMAN ULTRA 1190 (11.98 CD) [M]	Ultra.Dance 05	
28	23	22	8	PIXIES 4AD 72046/BEGGARS GROUP (15.98 CD)	Wave Of Mutilation: Best Of Pixies	
29	25	25	32	LIL JON & THE EAST SIDE BOYZ BME 2378*/TVT (11.98 CD/DVD)	Part II	
30	22	23	38	DEATH CAB FOR CUTIE BARSUK 32* (16.98 CD)	Transatlanticism	
31	24	—	2	GRUPO CLIMAX MUSART 20539/BALBOA (5.98 CD) [M]	Za Za Za	
32	27	26	15	AVENGED SEVENFOLD HOPELESS 871 (14.98 CD) [M]	Waking The Fallen	
33	33					

Billboard **TOP JAZZ ALBUMS**™

July 10, 2004

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	16	DIANA KRALL	VERVE 001826/VG	The Girl In The Other Room
2	2	21	HARRY CONNICK, JR. ▲	COLUMBIA 90551/SONY MUSIC	Only You
3	3	5	RENEE OLSTEAD	143/REPRISE 48704/WARNER BROS.	Renee Olstead
4	4	91	DIANA KRALL	VERVE 065109/VG	Live In Paris
5	6	3	KARRIN ALLYSON	CONCORD JAZZ 2220/CONCORD	Wild For You
6	7	2	VARIOUS ARTISTS	CAPITOL 95705	Ultra Lounge: Cocktails With Cole Porter
7	5	16	HENRY & MONICA MANCINI	CONCORD JAZZ 2237/CONCORD	Ultimate Mancini
8	10	2	VARIOUS ARTISTS	HIP-O 001780/UME	The Very Best Of Cole Porter
9	8	84	TONY BENNETT & K.D. LANG ●	RPM/COLUMBIA 86734/SONY MUSIC	A Wonderful World
10	11	8	ELIANE ELIAS	BLUEBIRD 58335/RCA VICTOR	Dreamer
11	9	16	WYNTON MARSALIS QUARTET	BLUE NOTE 91717	Magic Hour
12	12	9	JOHN PIZZARELLI	TELARC 83591	Bossa Nova
13	13	13	VARIOUS ARTISTS	CAPITOL 97582	Torch Songs
14	RE-ENTRY		JACKIE ALLEN	A&R 4041	Love Is Blue
15	17	6	HARVEY MASON	BLUEBIRD 52741/RCA VICTOR	With All My Heart
16	22	7	BOBBY LYLE	THREE KEYS 30004/LIGHTYEAR	Straight & Smooth
17	15	7	JOHN SCOFIELD TRIO	VERVE 001699/VG	EnRoute
18	NEW		QUINCY JONES AND BILL COSBY	CONCORD JAZZ 2257/CONCORD	The Original Jam Sessions 1969
19	18	35	STEVE TYRELL	COLUMBIA 89238/SONY MUSIC [M]	This Guy's In Love
20	21	9	STEFON HARRIS & BLACKOUT	BLUE NOTE 97353	Evolution
21	20	56	DAVID SANBORN	VERVE 065578/VG	timeagain
22	24	3	TOMASZ STANKO QUARTET	ECM 02292/UNIVERSAL CLASSICS GROUP	Suspended Night
23	NEW		COLE PORTER	BLUEBIRD 52180/BMG STRATEGIC MARKETING GROUP	It's De Lovely: The Authentic Cole Porter Collection
24	14	16	THE BAD PLUS	COLUMBIA 90771/SONY MUSIC [M]	Give
25	RE-ENTRY		DIRTY DOZEN BRASS BAND	ROPEADDER 51526/ARTISTS	Funeral For A Friend

Billboard **TOP CONTEMPORARY JAZZ**™

July 10, 2004

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	122	NORAH JONES ▲	BLUE NOTE 37088 [M]	Come Away With Me
2	2	7	JAMIE CULLUM	UNIVERSAL/VERVE 002273/VG	twentysomething
3	NEW		FOURPLAY	BLUEBIRD 61358/RCA VICTOR	Journey
4	3	3	GEORGE BENSON	GRP 00599/VG	Irreplaceable
5	6	55	KENNY G	BMG HERITAGE 50997/RMG	Ultimate Kenny G
6	4	3	KATIE MELUA	DRAMATICO/UNIVERSAL 002666/UMRG [M]	Call Off The Search
7	5	3	GERALD ALBRIGHT	GRP 001631/VG [M]	Kickin' It Up
8	7	5	SPYRO GYRA	HEADS UP 3085	The Deep End
9	8	9	KIM WATERS	SHANACHIE 5113 [M]	In The Name Of Love
10	9	38	DAVE KOZ	CAPITOL 34226 [M]	Saxophonic
11	NEW		BENOIT/FREEMAN	PEAK 8525/CONCORD	The Benoit/Freeman Project 2
12	NEW		PAUL HARCCASTLE/JAZZMASTERS	TRIPPIN' N RHYTHM 90516/V2	The Smooth Cuts
13	10	14	PETER WHITE	COLUMBIA 89690/SONY MUSIC [M]	Confidential
14	11	16	EUGE GROOVE	NARADA JAZZ 97227/NARADA	Livin' Large
15	12	14	JOYCE COOLING	NARADA JAZZ 97225/NARADA	This Girl's Got To Play
16	NEW		MATT DUSK	DECCA 002690/UNIVERSAL CLASSICS GROUP	Two Shots
17	14	37	WILL DOWNING	GRP 00529/VG	Emotions
18	16	9	PIECES OF A DREAM	HEADS UP 3080	No Assembly Required
19	13	9	MARION MEADOWS	HEADS UP 3082	Player's Club
20	15	39	CHRIS BOTTI	COLUMBIA 90535/SONY MUSIC [M]	A Thousand Kisses Deep
21	17	5	PETE BELASCO	COMPENIDIA 5717	Deeper
22	18	15	BOB BALDWIN	A&R 4034	Brazil Chill
23	RE-ENTRY		KEIKO MATSUI	NARADA JAZZ 97904/NARADA	Wildflower
24	19	4	VARIOUS ARTISTS	SHANACHIE 5115	Sensuous Smooth Jazz Guitar: The Ultimate Collection!
25	25	13	ANDRE WARD	AWARD 90934/DRPHEUS	Steppin' Up

Billboard **TOP CLASSICAL ALBUMS**™

July 10, 2004

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	13	YO-YO MA WITH THE AMSTERDAM BAROQUE ORCHESTRA & TON KOOPMAN	SONY CLASSICAL 89916/SONY MUSIC	Vivaldi's Cello
2	2	30	SOUNDTRACK	DECCA 001574/UNIVERSAL CLASSICS GROUP	Master And Commander
3	3	20	ANONYMOUS 4	HARMONIA MUNDI 907326 [M]	American Angels
4	5	35	JOSHUA BELL	SONY CLASSICAL 87894/SONY MUSIC [M]	Romance Of The Violin
5	6	2	BOCELLI/VILLARROEL/ZAREMBA/GUELFY/MERCURIO	DECCA 002529/UNIVERSAL CLASSICS GROUP	Verdi: IL Trovatore
6	4	4	THE MORMON TABERNACLE CHOIR	MORMON TABERNACLE 6188	Peace Like A River
7	7	3	THE MORMON TABERNACLE CHOIR	MORMON TABERNACLE 6313	America's Choir: Favorite Songs, Hymns, & Anthems
8	9	14	KLAZZ BROTHERS & CUBA PERCUSSION	SONY CLASSICAL 93090/SONY MUSIC	Classic Meets Cuba
9	8	86	ANDREA BOCELLI ▲	PHILIPS 47040/UNIVERSAL CLASSICS GROUP	Sentimento
10	11	17	TIM JANIS	TIM JANIS ENSEMBLE 1106	Beautiful America
11	10	38	ANDRE RIEU	DENON 17293 [M]	Live In Dublin
12	RE-ENTRY		JUAN DIEGO FLOREZ	DECCA 006312/UNIVERSAL CLASSICS GROUP	Una Furtiva Lagrima
13	13	5	LARA ST. JOHN	DDYSSEY/SONY CLASSICAL 93022/SONY MUSIC	re: Bach
14	RE-ENTRY		VARIOUS ARTISTS	CIRCA/VIRGIN 66957/ANGEL	The Most Relaxing Classical Album...Ever! II
15	RE-ENTRY		JANUSZ OLEJNICZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)	SONY CLASSICAL 87739/SONY MUSIC	The Pianist (Soundtrack)

Billboard **TOP CLASSICAL CROSSOVER**™

July 10, 2004

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	34	JOSH GROBAN ▲	143/REPRISE 48413/WARNER BROS.	Closer
2	2	2	BOND	M & B/DECCA 002337/UNIVERSAL CLASSICS GROUP	Classified
3	3	12	HAYLEY WESTENRA	DECCA 001886/UNIVERSAL CLASSICS GROUP [M]	Pure
4	5	24	AMICI FOREVER	VICTOR 52739/SMG [M]	The Opera Band
5	8	9	BELA FLECK/EDGAR MEYER	SONY CLASSICAL 92106/SONY MUSIC	Music For Two
6	4	82	JOSH GROBAN	143/REPRISE 48413/WARNER BROS.	Josh Groban In Concert
7	7	41	BOND	MBO/DECCA 001117/UNIVERSAL CLASSICS GROUP	Bond: Remixed
8	9	40	YO-YO MA	SONY CLASSICAL 89935/SONY MUSIC	Obrigado Brazil
9	11	56	SARAH BRIGHTMAN	NEMO STUDIO 37180/ANGEL	Harem
10	10	58	BOND	MBO/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine
11	6	15	THE IRISH TENORS	RAZOR & TIE 82310	Heritage
12	12	20	YO-YO MA	SONY CLASSICAL 90979/SONY MUSIC	Obrigado Brazil: Live In Concert
13	14	83	CHARLOTTE CHURCH	COLUMBIA 86990/SONY MUSIC	Prelude: The Best Of Charlotte Church
14	13	17	SISSEL	DECCA 002090/UNIVERSAL CLASSICS GROUP [M]	My Heart
15	15	14	ANDRE RIEU	DENON 17348	At The Movies

Billboard **TOP NEW AGE ALBUMS**™

July 10, 2004

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	8	JIM BRICKMAN	WINDHAM HILL 60616/RCA VICTOR	Greatest Hits
2	2	33	MANNHEIM STEAMROLLER/C.W. MCCALL	AMERICAN GRAMAPHONE 1776	American Spirit
3	3	75	YANNI	WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
4	4	6	VARIOUS ARTISTS	WINDHAM HILL 60132/RCA VICTOR	Windham Hill America
5	6	9	VARIOUS ARTISTS	ST. CLAIR 1578	Wellness Music: Quiet Times
6	5	18	VARIOUS ARTISTS	VIRGIN 96797	Pure Moods: Celestial Celebration
7	8	7	VARIOUS ARTISTS	ST. CLAIR 1756	Wellness Music: Body & Soul
8	7	72	YANNI	VIRGIN 81516	Ethnicity
9	12	5	VAS	NARADA 77337	Feast Of Silence
10	NEW		DR. JEFFREY THOMPSON	THE RELAXATION COMPANY 3094	Awakened Mind System
11	11	21	VARIOUS ARTISTS	MADACY 4850	The Healing Garden Collection
12	RE-ENTRY		RYAN FARISH	NEURODISC 77377	Beautiful
13	10	3	KARUNESH	REAL MUSIC 4159	Call Of The Mystic
14	13	9	VARIOUS ARTISTS	ST. CLAIR 1757	Wellness Music: Spiritual Healing
15	14	8	ARMIK	BOLERO 7106	Piano Nights

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

Billboard **TOP CLASSICAL BUDGET**

July 10, 2004

1	CLASSICS FOR RELAXATION	VARIOUS ARTISTS
2	LUCIANO PAVAROTTI	VARIOUS ARTISTS
3	25 CLASSICAL FAVORITES	VARIOUS ARTISTS
4	BEST TRADITIONAL WEDDING MUSIC	VARIOUS ARTISTS
5	25 PIANO FAVORITES	VARIOUS ARTISTS
6	CLASSICS FOR THE MOVIES	VARIOUS ARTISTS
7	BEST OF GERSHWIN	VARIOUS ARTISTS
8	CLASSICS FOR MEDITATION	VARIOUS ARTISTS
9	ROMANTIC PIANO	VARIOUS ARTISTS
10	HANDEL'S MESSIAH	LONDON PHILHARMONIC ORCHESTRA
11	CLASSICAL PIANO	VARIOUS ARTISTS
12	MOONLIGHT CLASSICS	VARIOUS ARTISTS
13	CLASSICAL MASTERPIECES: BEST OF BEETHOVEN	VARIOUS ARTISTS
14	BEST OF TCHAIKOVSKY	VARIOUS ARTISTS
15	BEST OF MOZART VOL. 1	VARIOUS ARTISTS

Billboard **TOP CLASSICAL MIDLINE**

July 10, 2004

1	BABY MOZART	VARIOUS ARTISTS
2	BABY EINSTEIN: BABY BACH	VARIOUS ARTISTS
3	BABY EINSTEIN: BABY BEETHOVEN	VARIOUS ARTISTS
4	CHANT: THE ANNIVERSARY EDITION	THE BENECKE MANSION OF SANTI DOMINGO DE SILS
5	PACHELBEL'S GREATEST HITS THE ULTIMATE CANON	VARIOUS ARTISTS
6	BABY EINSTEIN: BABY NEPTUNE	VARIOUS ARTISTS
7	ENCORE! JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA	PHILIPS/UNIVERSAL CLASSICS GROUP
8	CELLO ADAGIOS	VARIOUS ARTISTS
9	HOST: THE PLANETS WILLIAMS STRAUSS	LOS ANGELES PHILHARMONIC MERIT
10	ESSENTIAL WEDDING	VARIOUS ARTISTS
11	THE MOST RELAXING PIANO ALBUM IN THE WORLD...EVER!	VARIOUS ARTISTS
12	BABY VIVALDI	VARIOUS ARTISTS
13	A-Z OF OPERA	VARIOUS ARTISTS
14	50 GREATEST CLASSICS	VARIOUS ARTISTS
15	THERE IS LOVE	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

Billboard **TOP KID AUDIO**

July 10, 2004

1	VARIOUS ARTISTS	THAT'S SO RAVEN
2	THE CHEETAH GIRLS	THE CHEETAH GIRLS (EP)
3	THE CHEETAH GIRLS	THE CHEETAH GIRLS: SPECIAL EDITION
4	VARIOUS ARTISTS	WALT DISNEY RECORDS PRESENTS: MEGA MOVIE MIX
5	VARIOUS ARTISTS	DISNEYMANIA 2: MUSIC STARS SING DISNEY
6	KIDZ BOP KIDS	KIDZ BOP 5
7	VARIOUS ARTISTS	RADIO DISNEY ULTIMATE JAMS: GREATEST HITS FROM VOLUMES 1-6
8	VARIOUS ARTISTS	PIXEL PERFECT (EP)
9	VARIOUS ARTISTS	ZENON 23
10	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1
11	VARIOUS ARTISTS	DISNEY'S KARAOKE SERIES: THE CHEETAH GIRLS
12	KIM POSSIBLE	DISNEY'S KIM POSSIBLE
13	VARIOUS ARTISTS	THE PRUDY FAMILY
14	THE WIGGLES	YUMMY YUMMY
15	VARIOUS ARTISTS	BABY EINSTEIN: LULLABY CLASSICS
16	VARIOUS ARTISTS	KID RHINO 78073/WARNER STRATEGIC MARKETING
17	VARIOUS ARTISTS	DISNEYMANIA SUPERSTAR ARTISTS SING DISNEY
18	KIDZ BOP KIDS	KIDZ BOP GOLD
19	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1
20	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 2
21	VEGGIETALE 5	BOB & LARRY'S SUNDAY MORNING SONGS
22	KIDZ BOP KIDS	KIDZ BOP
23	VARIOUS ARTISTS	RADIO DISNEY JAMS VOL. 6
24	VARIOUS ARTISTS	MORE SILLY SONGS
25	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOLUME 2

Children's recordings: original motion picture soundtracks excluded.

▲ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies 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. 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 RBH (Hot R&B Hip/Hop Singles).

TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

100 YEARS (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 49
8TH WORLD WONDER (Shankel Songs, ASCAP/Jacobson, ASCAP/BEBOP Music, SOCAN/BBC Worldwide, SOCAN/Curb Songs, ASCAP), WBM, H100 93
99 PROBLEMS (Copyright Control/Careers-BMG, BMI/BMG Songs, ASCAP/Spirit Two, ASCAP/Songs Of The Knight, BMI/Universal-PolyGram International, ASCAP/Rhyme Syndicate, ASCAP/WB, ASCAP/Ammo Dump, ASCAP/Caramba, ASCAP/American Def Tunes, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 57; RBH 48

-A-

ABRAZAR LA VIDA (Denise Rich Songs, BMI/Lazy Jo, ASCAP/Warner-Tamerlane, BMI/Perez Soto, BMI/WB, ASCAP) LT 43

ACCIDENTALLY IN LOVE (Songs Of SKG, BMI/EMI Blackwood, BMI/Jones Falls, BMI), CLM/HL, H100 55
AFTER PARTY (Notting Hill Songs, SESAC/Put It Down, SESAC/T. Scott Style, SESAC/Young Fiano, SESAC/All Blac Muzik, ASCAP) RBH 66

AHORA QUIEN (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 1
AINT' DRINKIN' ANYMORE (Kevin Fowler, BMI) CS 57
ALL FALLS DOWN (Sony/ATV Songs, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, H100 44; RBH 21

ALL NITE (DON'T STOP) (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP/Ella B. Gene's Son's, ASCAP/Murlin, ASCAP/Universal, ASCAP/Hancock, BMI), HL, RBH 95

AMAR COMO TE AME (Edimusa, ASCAP/Vander, ASCAP) LT 37

ANTES DE QUE TE VAYAS (Crisma, SESAC) LT 42
AUNQUE NO TE PUEDA VER (WB, ASCAP) LT 24
AWAY FROM THE SUN (Escatwapa, BMI/Songs Of Universal, BMI) H100 65

AWFUL BEAUTIFUL LIFE (EMI April, ASCAP/Pittsburg Landing, ASCAP/Coburn, BMI/Harley Allen Music, BMI), HL, CS 56

-B-

BABY MAMA (James Gasper, SESAC/Richard Getfield, BMI/Michellin Barnwell, BMI/Robert Getfield, BMI/Brockett Parson, BMI/Tefnoise, BMI) RBH 99

BEER MAN (EMI April, ASCAP/Seb Gayle, ASCAP/Sony/ATV Acuff Rose, BMI), HL, CS 45

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 92

BLAME IT ON MAMA (Blame Mama, ASCAP/Hysom Walker, BMI) CS 47

BLOW IT OUT (Ludacris, ASCAP/EMI April, ASCAP/Browz, BMI/The Royalty Network, BMI), HL, RBH 82

BOUNCE BACK (Money Mack, BMI) RBH 90
BREAK DOWN HERE (EMI April, ASCAP/Willow Lake, ASCAP), HL, CS 28

THE BRIDE (EMI April, ASCAP/Sea Gayle, ASCAP/Songs Of Mosaic, ASCAP/Mosaic Music, BMI), HL, CS 48

BRING IT BACK (Money Mack, BMI) RBH 58
BURN (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noonline South, SESAC/WB, SESAC/U.R. IV, ASCAP), HL/WBM, H100 2; RBH 3

-C-

CALL MY NAME (Controversy, ASCAP/Universal, ASCAP), HL, RBH 38

CANTAR HASTA MORIR (BMG Songs, ASCAP) LT 25
CHARLENE (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI) RBH 69

CH-CHECK IT OUT (Brooklyn Dust, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 82

COLD HARD BITCH (Get-Jet, BMI) H100 78
COME HOME SOON (Emerto, ASCAP/Dylan Jackson, ASCAP) CS 51

COMO PUDE ENAMORARME DE TI (Universal Musica, ASCAP/Leo Musical, SACM) LT 26

CONFESSIONS PART 1 (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noonline South, SESAC/WB, ASCAP), HL/WBM, RBH 51

CONFESSIONS PART 2 (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noonline South, SESAC/WB, SESAC/U.R. IV, ASCAP), HL/WBM, H100 3; RBH 1

COO-COO CHEE (Our Publishing, ASCAP/Sounds Of The Red Drums, ASCAP/Baby Britt, BMI/Ricky Dupree, ASCAP/Semanya, BMI) RBH 98

CREO EN EL AMOR (Piloto, ASCAP/Universal Musica, ASCAP/WB, ASCAP) LT 17

CRUZ DE OLVIOO (Zomba Golden Sands, ASCAP) LT 44

CULO (Diaz Brothers Music, BMI/Abood, BMI/Greensleeves, PRS/Kings Of Kings, BMI/Marimbero, ASCAP) H100 54; RBH 62

-D-

DAME TU AIRE (WB, ASCAP) LT 21
DANCE WITH MY FATHER (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Chi-Boy, ASCAP), HL, CS 41

DANGEROUSLY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Sony/ATV Tunes, ASCAP/Foray, SESAC/EWM, SESAC), HL, RBH 80

DAYS GO BY (Guitar Monkey, BMI/Coburn, BMI/Universal, ASCAP/Lanark Village Tunes, ASCAP) CS 23

DESEOS DE COSAS IMPOSIBLES (Soy/ATV Discos, ASCAP) LT 35

DESPERADO (Hecho A Mano, ASCAP/EMI April, ASCAP) LT 19

DESNUDATE MUJER (Warner-Tamerlane, BMI) LT 8
DIAMOND IN THE BACK (Ludacris, ASCAP/EMI April, ASCAP/Tefnoise, BMI/Delicious Apple, ASCAP/Jemalex Music, ASCAP/H&R Lastrada, ASCAP/Sony/ATV Tunes, ASCAP/Melomega, ASCAP/Music Sales Corp., ASCAP), HL, RBH 57

DIARY (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, H100 28; RBH 10

DIP IT LOW (Poli Paul, BMI/SpenCow, BMI/Songs Of Universal, BMI/Havana Brown, BMI/Universal-Duchess, BMI), WBM, H100 21; RBH 40

DIRT OFF YOUR SHOULDER (EMI April, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL, H100 34; RBH 31

DONDE ESTABAS? (Ser-Ca, BMI) LT 16
DON'T SAY NUTHIN' (Grand Negaz, BMI/Careers-BMG, BMI/Scott Storch, ASCAP/Tuff Lew, ASCAP), HL, RBH 72

DON'T TAKE YOUR LOVE AWAY (Tuff Huff, BMI/Zomba Songs, BMI/Grindtime, BMI), WBM, H100 87; RBH 42

DON'T TELL ME (Almo, ASCAP/Avril Lavigne, SOCAN/Evan Taubenfeld, ASCAP/EMI April, ASCAP), HL/WBM, H100 26

DOS LOCOS (I&N, ASCAP) LT 5
DUDE (EMI Blackwood, BMI), HL, H100 48; RBH 25
DUELE EL AMOR (Gente Normal, ASCAP) LT 6

-E-

E.I. (REINVENTION) (Jackie Frost, ASCAP/BMG Songs, ASCAP/Clump Tight, ASCAP/Universal, ASCAP/Jay E's Basement, ASCAP/D2 Pro, ASCAP) RBH 84

ESTA LLORANDO MI CORAZON (Edimusa, ASCAP) LT 39

EVERYTHING (Szerezlek, ASCAP/BMG Songs, ASCAP), HL, H100 86

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/Ladexik, SOCAN), WBM, H100 66

FEELS LIKE TODAY (Universal-PolyGram International, ASCAP/Almo, ASCAP), HL, CS 26

FIERA INQUIETA (Laguna, ASCAP/Sony/ATV Discos, ASCAP) LT 34

FLOAT ON (Ugly Casanova Music, ASCAP/Tschudi Music, ASCAP/The Best Dressed Chicken In Town, ASCAP) H100 81

FREAKS (SPZ, BMI/Play-N-Skillz, ASCAP) H100 69; RBH 52

FREE (Franne Gee, BMI/Dad's Dreamer, BMI/Warner-Tamerlane, BMI/Marietta Moon, ASCAP), WBM, RBH 85

FRECK-A-LEEK ZOMBA (ASCAP/Kumbaya, ASCAP/Watch My Music, ASCAP/Lil Jon 00017 Music, BMI), WBM, H100 8; RBH 11

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 100

-G-

GAME OVER (FLIP) (Neje, SESAC/Lucky, BMI) H100 64; RBH 28

GET NO BETTER (Larsiny, BMI/Swizz Beatz, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI/Karima, BMI/Warner-Tamerlane, BMI/Universal, ASCAP/EMI April, ASCAP/Dead Game, ASCAP), HL/WBM, H100 79; RBH 81

THE GIRL'S GONE WILD (Soy/ATV Tree, BMI/Love Monkey, BMI/Universal, ASCAP/Memphisto, ASCAP), WBM, CS 33

GIRLS LIE TOO (EMI April, ASCAP/Little Cricket, ASCAP/Didn't Have To Be, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 15; H100 73

GOLDEN (Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/ablaakants music, BMI) RBH 56

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 B. Marq, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL, H100 59; RBH 53

GOT IT TWISTED (BMG Songs, ASCAP/Juvenile Hell, ASCAP/Careers-BMG, BMI/P. Noid, BMI/A. Maman Music, ASCAP/Bienstock, ASCAP/Lost Toy People Music, ASCAP), HL/WBM, H100 71; RBH 29

-H-

HAPPY PEOPLE (R.Kelly, BMI/Zomba Songs, BMI), WBM, H100 40; RBH 13

HAZME OLVIDARLA (Vander, ASCAP) LT 33
HEADSPRUNG (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, H100 89; RBH 44

HEAVEN (Either Or Music, BMI) H100 22

HERE FOR THE PARTY (Soy/ATV Cross Keys, ASCAP/Hoosiermama Music, ASCAP/WB, ASCAP/Big Love, BMI/Carol Vincent And Associates, BMI), HL/WBM, CS 24

HERE WITHOUT YOU (Escatwapa, BMI/Songs Of Universal, BMI), WBM, H100 46

HEY GOOD LOOKIN' (Soy/ATV Acuff Rose, BMI/Hiriam, BMI), HL, CS 13; H100 68

HEY MAMA (will.i.am, BMI/Listmoney, PRS/Greensleeves, PRS/MCPS, PRS/Cherry River, BMI), CLM, H100 33

HIGHER (Ye World Music, ASCAP/EMI April, ASCAP/Copyright Control), HL, RBH 77

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 35

HOW COME (Eight Mile Style, BMI/Derby Works, ASCAP/EMI April, ASCAP/Fullproof, BMI/EMI Blackwood, BMI/Sicknotes, BMI), HL, H100 62

HOW FAR (EMI April, ASCAP/EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabeaux Songs, BMI), HL, CS 16; H100 72

-I-

I BELIEVE (GrayT, ASCAP/Breakthrough Creations, ASCAP/EMI April, ASCAP/S.M.Y., ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 1; RBH 12

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 11; RBH 17

IF I AIN'T GOT YOU (Lellow, ASCAP/EMI April, ASCAP), HL, H100 5; RBH 2

IF NOBODY BELIEVED IN YOU (Coburn, BMI/Harley Allen Music, BMI), WBM, CS 21

IF YOU EVER STOP LOVING ME (Soy/ATV Tree, BMI/Love Monkey, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 3; H100 39

I GO BACK (Soy/ATV Milene, ASCAP/Islandsoul, ASCAP), HL, CS 7; H100 43

I GOT A FEELIN' (Major Bob, ASCAP/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Soy/ATV Tree, BMI), HL/WBM, CS 10; H100 63

I HATE U (N-The Water, ASCAP/Still N-The Water, BMI) RBH 88

I LIKE THAT (Trak Starz, ASCAP/Almo, ASCAP/Irving, BMI/Nate Dogg, BMI/2X10 Music, ASCAP/Chingy Music, ASCAP/BMG Songs, ASCAP/Mischke Music, ASCAP/Houston Summers, BMI/Three Hundred Ce Music, BMI), HL/WBM, H100 30; RBH 35

I MEANT TO (WB, ASCAP/Warner-Tamerlane, BMI/1808 Music, BMI/BPI, BMI), WBM, CS 37
I MISS YOU (EMI April, ASCAP/Fun With Goats, ASCAP/Beat Poet, ASCAP/Universal, ASCAP), HL/WBM, H100 83

IMPOSSIBLE OLVIDARTE (Not Listed) LT 47
I'M RIDIN' BIG VU (Pastor Troy, BMI/Toompstone, BMI) RBH 97

IN A REAL LOVE (EMI April, ASCAP/VassarSongs, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 30

IT'S ALL HOW YOU LOOK AT IT (Universal, ASCAP/Memphisto, ASCAP/Cal IV, ASCAP/JorgaSong, ASCAP/WB, ASCAP), WBM, CS 43

IT'S A WRAP (Mary J. Blige, ASCAP/Universal, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Gloria's Boy, ASCAP), HL, RBH 76

(I WANNA HEAR) A CHEATIN' SONG (Warner-Tamerlane, BMI/Chenowee, BMI), WBM, CS 58

I WANNA THANK YA (Soul Insurance, BMI/Melodies Of J, BMI/Bubba Gee, BMI/Noonline Tunes, BMI/Warner-Tamerlane, BMI/My Own Chit, BMI/Hit & Hold, ASCAP/EMI Blackwood, BMI/Jobete, ASCAP), HL/WBM, RBH 63

I WANT TO LIVE (Memphisto, ASCAP/Onlay, ASCAP/Universal, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 14; H100 75

I WANT YOU (Uncle Bobby's Music, BMI/EMI Blackwood, BMI/New Hidden Valley, ASCAP/WB, ASCAP/Casa David, ASCAP), HL/WBM, RBH 89

-J-

JESUS WALKS (EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, H100 16; RBH 6

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 74; RBH 23

JUST FOR YOU (LBR, ASCAP/Metropolitan, ASCAP) H100 96

JUST LIKE A REDNECK (Copyright Control/CDB, ASCAP/DBA Volunteer Jam, ASCAP) CS 53

-K-

KNUCK IF YOU BUCK (World Wide Platinum, BMI) RBH 64

-L-

THE LAST THING SHE SAID (Fat Cactus, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI/Shaye Smith, BMI), HL, CS 50

LEAN BACK (Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP/Remynisce Music, ASCAP/Joey And Ryan Music, BMI) H100 23; RBH 7

LEAVE (GET OUT) (Fool Of Soul, BMI/EMI Blackwood, BMI/Soulang, BMI/Godfly, BMI/Songs Of DreamWorks, BMI/Smooth As Silk, ASCAP/Plaything, ASCAP), HL, H100 18

LET ME IN (Universal, ASCAP/50 Cent, ASCAP) RBH 54

LET'S BE US AGAIN (Soy/ATV Tree, BMI/Criterion, ASCAP/Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, BMI), HL, CS 4; H100 41

LET'S GET AWAY (Domani And Ya Majesty's Music, ASCAP/Bubba Gee, BMI/Noonline Tunes, BMI/Warner-Tamerlane, BMI/Springtime, BMI), WBM, H100 88; RBH 46

LETTERS FROM HOME (Famous, ASCAP/Ed And Lucille Songs, ASCAP/BMG Songs, ASCAP), HL, CS 12; H100 61

LIVE LIKE YOU WERE DYING (Warner-Tamerlane, BMI/Big Loud Shirt, ASCAP/ICG, ASCAP), WBM, CS 2; H100 31

LORE LLORE (VMR, ASCAP/F.I.P.P., BMI) LT 38

LOCKED UP (Noka International, ASCAP/Famous, ASCAP), HL, H100 70; RBH 39

LOCO (Old Desperados, ASCAP/N2D, ASCAP/WB, ASCAP/Scott And Soda, ASCAP/Beechtree, ASCAP), WBM, CS 5; H100 45

LOOK AT US (Soy/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 76

LUCHARE POR TU AMOR (Peermusic III, BMI) LT 27

LYING FROM YOU (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancake Cakes, BMI/Zomba Songs, BMI), WBM, H100 90

-M-

MAKE IT ALRIGHT (Mike City, BMI/Warner-Tamerlane, BMI), WBM, RBH 61

MAKE IT UP WITH LOVE (Zomba, ASCAP/Food Stamp Muzik, ASCAP/Strange Motel, ASCAP/David McPhersons, BMI), WBM, RBH 96

MAS MALA QUE TU (Brantunes, ASCAP/Maximo Aguirre, BMI) LT 31

MAS QUE TU AMIGO (Crisma, SESAC) LT 7

ME AND EMILY (Castle Street, ASCAP/Singinrath Songs, ASCAP/Create Real, 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 29

MESA QUE MAS APLAUDA ZA ZA ZA (Edimusa, ASCAP/Vander, ASCAP) LT 46

MIEDO (Fato, ASCAP) LT 29

MIEDO (Vander, ASCAP) LT 11
MI PEOR ENEMIGO (Ser-Ca, BMI) LT 32

MOVE YA BODY (Tweenz, ASCAP/Elijah Wells The 3rd Music, ASCAP/Cipha Sounds Music, ASCAP/Lionel Bermingham Music, ASCAP/Abood, BMI/Zomba Songs, BMI/Mokojumbi, BMI), WBM, H100 9; RBH 16

MUSICOLOGY (Controversy, ASCAP/Universal, ASCAP), HL, RBH 94

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/Jaceff, ASCAP/Resto World, ASCAP) H100 85; RBH 91

MY IMMORTAL (Zombies Ate My Publishing, BMI/Forthefallen, BMI/Dwight Frye, BMI), HL/WBM, H100 29

-N-

NA DIE ES ETERNO (Edimusa, ASCAP/Vander, ASCAP) LT 28

NEIGHBORHOOD MUSIC (Upstaris, ASCAP/Lil Rob, BMI/Moowork Muziq, BMI) RBH 93

NEW DAY (Pattonium, BMI/Tippy's Own Music, BMI/The Loving Company, ASCAP/Karlos Jr., BMI/Say What Say Huh, BMI/Wilkinson Ave, BMI/Liesse's First Born Music, BMI/Peermusic III, BMI), HL, H100 95; RBH 49

THE NEW WORKOUT PLAN (Please Gimme My Publishing, BMI/EMI Blackwood, BMI), HL, RBH 87

NOLIA CLAP (Breka Music, BMI/Zachnick, BMI) RBH 60

NO ME QUIERO ENAMORAR (Soy/ATV Latin, BMI) LT 23

NO PROBLEM (Lil Jon 00017 Music, BMI/TVT, BMI/Swizole, BMI) RBH 47

NOTHING ON BUT THE RADIO

'Believe': Fantasia Knocks Usher From No. 1

As predicted in last issue's column, "American Idol" third-season winner **Fantasia** enters The Billboard Hot 100 at No. 1 with "I Believe" thanks to impressive opening-week retail sales.

"Believe" scans 142,000 units. The sales points alone are enough to interrupt **Usher's** 19-week stranglehold at No. 1 (see Chart Beat, page 73).

On the radio side, "Believe" doubles its detections while increasing its audience total to 2.7 million listener impressions, mostly from R&B outlets.

Since the Hot 100 was revamped in December 1998 to include all radio formats, no prior title reached No. 1 with a radio audience as low as that of "Believe." Fellow "Idol" alum **Clay Aiken** had the prior low-water mark when "This Is the Night" debuted at No. 1 in last year's June 28 issue with 9 million impressions.

Only "Idol" singles have topped the 100,000 mark at retail since 2002 began. While "Believe" falls shy of debut weeks by fellow finalists **Aiken**, **Ruben Studdard** and **Kelly Clarkson** (*Singles Minded, Billboard*, July 3),

Fantasia's total still impresses, considering the evaporation of the retail singles market.

Next week, third-season runner-up **Diana DeGarmo** will chart "Dreams," which is expected to scan north of 50,000 units.

CONSOLATION PRIZES: Although **Fantasia** bumps **Usher** out of the top spot on The Billboard Hot 100, her sales total for "I Believe" does not register as highly at R&B core stores, translating to a move of 99-12 on Hot R&B/Hip-Hop Singles & Tracks.

This gives Usher's "Confessions Part II" the opportunity to sneak into No. 1 on that chart despite a loss in audience. In a tight race, "Part II" dips by 1.4 million impressions, slightly less than the 2.7 million decrease by last week's No. 1, **Alicia Keys'** "If I Ain't Got You." Still, "Part II" is awarded a bullet, as *Billboard* policy honors a title's first week at No. 1.

Meanwhile, almost three months after its radio peak, Usher's "Yeah!" hits the top of Hot Digital Tracks with a single-week record of 27,000 paid downloads in its first full week of availability.

"Yeah!" first hit the chart in the April 10 issue, debuting at No. 15 with 4,000 downloads in an abbreviated week of release. Initially included as part of the "Confes-

sions" album bundle, the track had to be pulled because of clearance issues. With all legalities settled, "Yeah!" returned to digital sites in the middle of the previous tracking week and re-entered Hot Digital Tracks last issue at No. 16 with 5,000 paid downloads.

HALFWAY HOUSE: Although the top 10 on Hot Country Singles & Tracks has only seen one new artist's debut single so far this year, the one title that did crack that part of the chart has had more impact than the three that did so during the first six months of 2003.

Gretchen

Wilson's "Redneck Woman" is this year's success story, having spent five weeks at No. 1 and spurring sales of 885,000 copies of her debut album, "Here for the Party," according to Nielsen SoundScan.

During the first half of 2003, debuts by **Jimmy Wayne**, **Jeff Bates** and **Aaron Lines** cracked the top 10, but none rose higher than No. 4. Wilson's impact becomes more staggering when you realize that combined sales of those three men's albums to date total about 460,000.

During the last half of 2003, three more debut singles reached the top five, including **Dierks Bentley's** "What Was I Thinkin'," which rose to No. 1.

New artists hoping to reach the top 10 with their first outings include **Josh Gracin** ("I Want to Live," No. 14), **Julie Roberts** ("Break Down Here," No. 28) and **Brad Cotter** ("I Meant To," No. 37). Meanwhile, **David Lee Murphy's**

Singles Minded

Silvio Pietrolungo
silvio@billboard.com
Minal Patel
mpatel@billboard.com
Wade Jessen
wjessen@billboard.com



"Loco" rises 6-5 and is the first independently distributed single (**Koch**) to enter that part of the chart in almost three years. The last such single to appear in the top five was **David Ball's** "Riding With Private Malone" on *Dualtone* in November 2001.

RAPTUROUS RETURN: Nearly 10 years after her last chart appearance, **Anita Baker** returns to Hot R&B/Hip-Hop Singles & Tracks as the Hot Shot Debut at No. 55 with

"You're My Everything."

Baker, who went into musical seclusion to manage family issues, releases her long-awaited **Blue Note/Virgin** album, "My Every-

thing," Sept. 7. She is the latest in a line of veteran R&B acts making comebacks this year, including **Teena Marie**, **Patti LaBelle**, **New Edition** and **Prince**.



FANTASIA: TOPS HOT 100

JULY 10 2004				
Billboard® MAINSTREAM TOP 40™				
THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	17	The Reason	HOOBASTANK (ISLAND/IDJMG) NUMBER 1 7 Wks At No. 1
2	2	13	Burn	USHER (LAFACE/ZOMBA) ☆
3	6	10	Leave (Get Out)	JUJU (DA FAMILY/BLACKGROUND/UMRG)
4	5	9	Everytime	BRITNEY SPEARS (JIVE/ZOMBA) ☆
5	4	13	Roses	OUTKAST (LAFACE/ZOMBA)
6	3	14	Naughty Girl	BEYONCÉ (COLUMBIA)
7	7	14	I Don't Wanna Know	MARIO WINANS FEAT. ENYA & P. DIDDY (BAD BOY/UMRG)
8	9	23	Yeah!	USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)
9	10	19	Meant To Live	SWITCHFOOT (RED INK/COLUMBIA) ☆
10	8	22	This Love	MAROONS (OCTONE/JRMG) ☆
11	12	10	Dip It Low	CHRISTINA MILIAN (ISLAND/IDJMG)
12	11	10	Scandalous	MIS-THEO (456/REPRISE)
13	15	5	Pieces Of Me	ASHLEE SIMPSON (GEFFEN) ☆
14	13	12	Ocean Avenue	YELLOWCARD (CAPITOL) ☆
15	21	4	Turn Me On	KEVIN LYTTLE FEAT. SPRAGGA BENZ (VP/ATLANTIC)
16	19	6	Confessions Part II	USHER (LAFACE/ZOMBA) ☆
17	20	7	Freak-A-Leek	PETEY PABLO (JIVE/ZOMBA)
18	17	9	Heaven	LOS LONELY BOYS (DR/EPIC) ☆
19	16	20	Hey Mama	BLACK EYED PEAS (A&M/INTERSCOPE)
20	14	17	Don't Tell Me	AVRIL LAVIGNE (ARISTA/RMG)

JULY 10 2004				
Billboard® ADULT TOP 40™				
THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	24	This Love	MAROONS (OCTONE/JRMG) NUMBER 1 13 Wks At No. 1
2	2	20	The Reason	HOOBASTANK (ISLAND/IDJMG)
3	3	15	Heaven	LOS LONELY BOYS (DR/EPIC) ☆
4	4	8	Accidentally In Love	COUNTING CROWS (DREAMWORKS/GEFFEN) ☆
5	7	20	Away From The Sun	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ☆
6	6	42	Someday	NICKELBACK (ROADRUNNER/IDJMG) ☆
7	5	33	My Immortal	EVANESCENCE (WIND-UP) ☆
8	9	33	100 Years	FIVE FOR FIGHTING (AWARE/COLUMBIA)
9	8	14	Everything	ALANIS MORISSETTE (MAVERICK/REPRISE)
10	10	16	Don't Tell Me	AVRIL LAVIGNE (ARISTA/RMG)
11	11	48	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ☆
12	12	48	Bright Lights	MATCHBOX TWENTY (ATLANTIC) ☆
13	17	13	Meant To Live	SWITCHFOOT (RED INK/COLUMBIA)
14	13	36	Why Don't You & I	SANTITAS (REPUBLIC/UNIVERSAL/UMRG)
15	15	9	Light In Your Eyes	SHERYL CROW (A&M/INTERSCOPE) ☆
16	20	11	Love Song	THE CALLING (RCA/RMG) ☆
17	19	12	Our Lives	THE CALLING (RCA/RMG) ☆
18	21	15	I Don't Want To Be	GAVIN DEGRAW (J/RMG) ☆
19	16	16	Stupid	SARAH MCLACHLAN (ARISTA/RMG) ☆
20	23	8	One Thing	FINGER ELEVEN (WIND-UP) ☆

HitPredictor Monitor		DATA PROVIDED BY	
MAINSTREAM TOP 40		ADULT CONTEMPORARY	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
★ LINKIN PARK Breaking The Habit WARNER BROS. 81.9		NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK	
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1	TRAPT Echo WARNER BROS. 76.4	1	KEITH URBAN You'll Think Of Me CAPITOL 99.7
2	USHER Confessions Part II ZOMBA 74.9	2	THE CORRS Summer Sunshine ATLANTIC 91.3
3	MAROONS She Will Be Loved RMG 73.4	3	HOOBASTANK The Reason IDJMG 87.1
4	RYAN CABRERA On The Way Down ATLANTIC 71.5	4	CELINE DION You And I EPIC 85.2
5	COUNTING CROWS Accidentally In Love GEFFEN 71.2	5	EVANESCENCE My Immortal WIND-UP 78.8
6	ASHLEE SIMPSON Pieces Of Me GEFFEN 70.9	6	COUNTING CROWS Accidentally In Love INTERSCOPE 74.4
7	AVRIL LAVIGNE My Happy Ending RMG 70.5	7	SARAH MCLACHLAN Stupid RMG 71.6
8	BLACK EYED PEAS Let's Get It Started INTERSCOPE 69.9		
ADULT TOP 40		MODERN ROCK	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
★ SEETHER Broken WIND-UP 73.8		NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK	
★ KENNY CHESNEY/UNCLE KRACKER When The Sun Goes Down BNA 66.9		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 GEFFEN 89.6	2	CROSSFADE Cold COLUMBIA 76.6
2	DIDO 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	MAROONS She Will Be Loved RMG 77.0	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 GEFFEN 72.4
7	MERCYME Here With Me INO/CURB 71.6		

Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats; Recently Tested Songs are the songs tested during the past month with the highest score. R&B/Hip-Hop and Rhythmic HitPredictor located in R&B/Hip-Hop section. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2004. Promosquad is a trademark of Think-Fast LLC.

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 showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All four radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard.com. **☆** indicates title earned HitPredictor status in research data provided by Promosquad. © 2004. VNU Business Media, Inc. All rights reserved.

Stocks

Continued from page 3

renewed talk of a merger with Warner Music Group is fueling the stock's momentum in 2004.

Elsewhere, stock in Sony is up 9.7% over the first half of the year to \$38.05. The company is awaiting regulatory approval for its proposed merger with BMG.

Sony Corp.'s U.S.-based music operations rebounded financially in the first year of Andrew Lack's tenure as chairman/CEO. Music posted an overall profit of \$182 million for the fiscal year ending March 31, up from a year-ago loss of \$72 million.

Vivendi Universal saw its stock improve 15% to \$27.90 from January to June. The improved performance came despite an 11% drop in

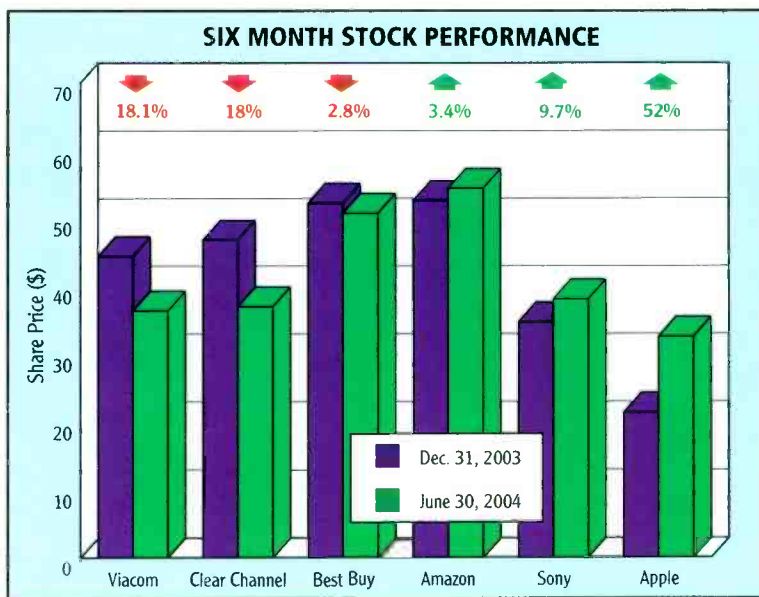
Universal Music Group's first-quarter 2004 revenue.

Time Warner—which last year sold WMG and its disc manufacturing business as part of an initiative to reduce the company's debt load—saw its share price fall 41 cents, or 2.28%, to \$17.58 over the first six months.

RADIO OFF

Elsewhere, radio and touring giant Clear Channel Communications' stock ended the first half down 21% to \$9.88 at \$36.95, and stock in Viacom, parent company of MTV and Infinity Broadcasting, dropped \$8.03 to \$36.35, an 18% dip.

The stock story of 2003 was XM Satellite Radio, which saw its shares improve a whopping 877%. During the first half of this year XM has enjoyed more modest growth. XM stock is up 3% to \$27.29 through the end of June. XM rival Sirius Satellite



Radio slid 8 cents—2.5%—over the same period to \$3.08.

Retail and distribution stocks

enjoyed some of the biggest percentage gains of the first half. Trans World Entertainment is up 40% to \$10.02,

Hastings Entertainment is up 117% to \$9.19 and Navarre is up 136% to \$14.39. Also posting gains: Wal-Mart and Kmart rackjobber Handleman Co. up 12.8% to \$23.16 and e-commerce giant Amazon, which is up 3.4% to \$54.40.

Best Buy stock is down \$1.50 to \$50.74 through the first six months of the year, a drop of 2.28%.

Among digital retailers, Apple Computer's position at the forefront of the commercial digital music revolution with iTunes and iPod continues to help power the computer maker's stock. Apple shares are up 52% to \$32.54 through the first half of the year.

Real Networks, which launched an à la carte download service at the beginning of the year to complement its Rhapsody subscription service, is up 20% at \$6.84. Shares in Napster parent Roxio are up 2.3% in the first half at \$4.91. Loudeye Technologies shares are down 35 cents—or 17.9%—to \$1.60 in the wake of its announced acquisition of European digital music service OD2.

Growing interest in secure CD technology is boosting the stocks of copy-protection specialists. SunComm Technologies, the company behind the copy-protection technology on the debut album from RCA rock act Velvet Revolver, is up 65% to 13 cents; rival firm Macrovision is up 11% to \$25.03.

Stern

Continued from page 9

with all FCC rules and regulations. On several occasions, it clearly did not. Clear Channel Radio had both a legal right and an obligation to stop broadcasting it."

Last month, Clear Channel admitted to airing indecent material and agreed to pay a record \$1.75 million

penalty to settle all existing complaints. The company also agreed to take steps to prevent further such incidents of indecency.

NINE NEW AFFILIATES

The action came the same day Viacom, parent company of Infinity, announced the Stern show would be added at nine affiliates.

The new Infinity affiliates "prove the company's commitment," Stern said at a press conference broadcast live during his show. The new stations begin

airing the show July 19.

The move will put Stern back on the air in five of the six markets in which Clear Channel dropped him.

Stern's show will return to Pittsburgh (top 40 WBZZ); San Diego (classic hits KPLN); West Palm Beach, Fla. (modern WPBZ); Rochester, N.Y. (modern WZNE); and Orlando, Fla. (modern WOCL). The show will remain without an affiliate in Louisville, Ky.

In addition, he'll add affiliates in Houston (news/talk KIKK-AM); Austin (rhythmic top 40 KQBT); Tampa, Fla.

(sports WQYK-AM); and Fresno, Calif. (Spanish KRNC) for a total of 45 stations, 27 of which are Infinity-owned.

Stern's contract runs through December 2005. Stern said he won't rule out a move to satellite radio, mainly because it promises uncensored programming. He added that he probably won't finish out his contract, and that the new affiliates represent a temporary victory.

Stern also continued to pledge support for presidential candidate Sen. John Kerry, noting that his new affiliates position him in a number of swing states.

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U.K. Adding Downloads To 'Official' Chart Mix

BY JULIANA KORANTENG

LONDON—Labels are looking for the launch of the United Kingdom's first official downloaded-music sales chart Sept. 1 to help boost the profile of legitimate digital music in the market.

The arrival of the chart "throws the emphasis away from the technology and on to what really counts—the music," says Peter Jamieson, chairman of the British Phonographic Industry.

London-based Official U.K. Charts Co. (known as OCC) will compile sales figures from data supplied by the country's established digital-music retailers. BPI and the British Assn. of Record Dealers jointly own OCC.

Among the companies supplying data are Apple's iTunes Music Store—which entered the U.K. market June 14 as part of its European launch—Microsoft's MSN U.K., MTV's U.K. online service, Coca-Cola's mycokemusic.com, hmv.co.uk. and the U.K. edition of Pan-European Internet service provider Tiscali.

A spokesman for Napster U.K. says the company is still in talks with the OCC but expects

to join soon.

Soft drinks group Coca-Cola Great Britain sponsors the chart. It already sponsors the OCC's Official U.K. Singles and Albums charts.

A weekly countdown of the new chart will be broadcast nationally on the BBC's top 40 station Radio 1 beginning Sept. 1. OCC is also in talks with several print publications about licensing the listing.

"The chart will be very upfront and will allow the industry to track the popularity of all recordings from the moment the public hears the songs," OCC new-media executive James Gillespie says.

RESEARCH BENEFITS

Gillespie notes that the download chart's September launch will assist the industry with its 2004 fourth-quarter research. Eventually, he adds, the download sales figures will be incorporated into the U.K.'s official music sales data.

"We shall be compiling from more than 1 million tracks from more than 10 different providers," Gillespie says. "So, initially, we shall

give the download chart a little bit of space to establish itself. We need to be confident that the integrity of the charts will be protected and that no one individual [digital] retailer will influence the outcome."

Gillespie emphasizes that "the singles and albums remain our premier charts, so we're not talking about replacement products with the downloads. We're talking about added choice."

The OCC will work with London-based market research company Millward Brown on the new chart. Millward Brown is the OCC's research partner for albums and singles data.

Information about each track will be provided by CatCo, a one-stop data collection agency set up by Phonographic Performance Ltd., the U.K. collecting society. PPL collects royalties on behalf of labels and performers for music played on radio.

CatCo will supply Millward Brown meta-data and information available on each digitally purchased track.

FREEBIES DON'T COUNT

Gillespie emphasizes that the new chart will

not include free downloads, only paid-for music files. "But if a retailer wants to make a 'buy-two-and-get-one-free' offer" he concedes, "then we shall include all three tracks."

OD2 sales and marketing director Ed Averdieck says: "The market is ready for the charts. The volume of legitimately sold downloads justifies it."

OD2, which supplies back-end technology to 10 digital music stores in the United Kingdom, worked with the OCC on its chart trials.

In the week beginning June 21, the No. 1 song on the test download chart was "Bam Thwok" by veteran alternative rock act the Pixies. The track is available as an exclusive download through iTunes.

Gillespie explains that there are no existing retail conditions that demand that a song must be sold by more than one retailer to qualify for the chart.

"With a large number of start-up [online music stores]," he says, "we have no plans to insist on conditions, as some might want to sell exclusive products."

Digital Tracks

Continued from page 3

EMI Music Marketing and executive VP of EMI Music North America. "The curve was steep in the first few months. Now people are accepting digital music as part of the overall vernacular. It's another method for buying music."

Chris Bell, director of product marketing for Apple's iTunes, adds: "We've now entered into a more mature phase of digital distribution."

U.S. consumers purchased more than 70 million songs through legitimate download services in Nielsen SoundScan's first 12 months of monitoring digital track sales, the company reports.

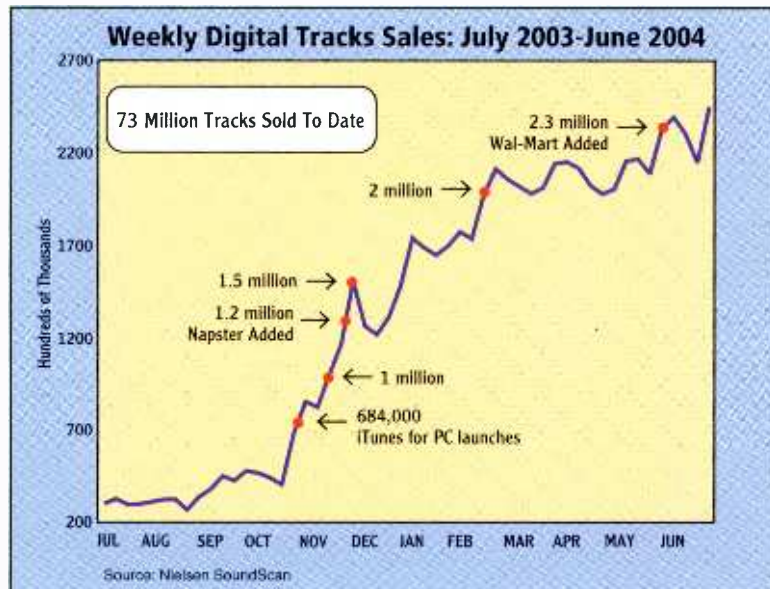
Since SoundScan began tracking sales of individual downloads at the end of last June, weekly sales of digital tracks have grown from slightly more than 300,000 tracks per week to more than 2 million tracks per week today.

However, the pace of growth has clearly slowed.

It took a little over four months (from the end of June 2003 to the middle of November) to reach weekly sales of 1 million downloads; the run to sales of 2 million downloads in a week required just over three months (mid-November to mid-February) following the introduction of iTunes on the Microsoft Windows platform.

But since breaking the 2 million-track barrier, weekly digital track sales have been stuck between 2.1 million and 2.6 million tracks.

Label executives and digital service operators say that, barring significant new developments in pricing, packaging or content portability, digital sales growth will be slow and steady for the



foreseeable future.

"The growth of single downloads has flattened because it's not a very compelling experience for most consumers. At the end of the day, à la carte downloads basically just replace physical distribution," Napster CEO Chris Gorog says.

Through the first half of 2004, more than 50 million digital tracks have been sold. That puts the market on pace for full-year sales of more than 100 million songs.

The U.S. market for physical singles has not seen the 100-million mark since 1997, according to the Recording Industry Assn. of America. But the price points for physical singles were considerably higher than their digital descendants; the U.S. singles market at that time was valued at \$441.8 million.

The value of digital music sales in the United States this year—including downloads, on-demand streaming music and subscription radio revenue combined—is expected to be worth more than \$250 million, Jupiter Research forecasts.

But only the introduction of Apple's iTunes has significantly expanded the market. Apple reports that its total download sales in the United States

(both individual songs and full album bundles) now top 93 million tracks.

Consumers have had a more muted reaction to other players, including MusicMatch, RealNetworks, Napster and Wal-Mart.

Some view this as a sign of the limited potential of the à la carte market. Something else, they say, will be required to fuel growth.

"The next big thing in digital music will be watching the subscription model take off as consumers discover how radically different and how much better full-blown music services are rather

than listening to 30-second clips and making a buying decision," Gorog says.

But Sean Ryan, VP of music services at RealNetworks, says momentum for à la carte services will be tempered by such factors as a lack of interoperability among competing digital music services and devices, a dearth of simple solutions for moving digital music into living rooms and cars and the slow process of expanding major-label content to include live music and unreleased material.

That's why Alex Luke, head of label relations and music programming for iTunes, says catalog quality and content exclusives will be a major driver of consumer use.

Retail analyst Barry Sosnick says the growth of the digital market will have to overcome larger economic pressures as well as the next wave of videogames set to hit the market in the coming year. That could affect consumer willingness to pay for pricey portable music players, which in turn threatens to impact the growth of digital track sales.

"Sales for digital music tracks may stay constrained for 18 months," he says.

LABEL OPTIMISM

Still, record company executives take heart in the fact that digital sales are growing in the face of a flawed consumer experience and continuing peer-to-peer piracy.

Top Digital Tracks To Date

Rank	Artist	Title	Label	Units
1	OutKast	Hey Ya! (radio mix)	LaFace/Zomba	321,162
2	Maroon5	This Love	Octone/I/RMG	209,382
3	Hoobastank	The Reason	Island/IDJMG	192,056
4	Britney Spears	Toxic	Jive/Zomba	172,057
5	No Doubt	It's My Life	Interscope	142,139
6	Jet	Are You Gonna Be My Girl	Elektra/EEG	134,477
7	OutKast	Roses	LaFace/Zomba	124,150
8	Black Eyed Peas	Hey Mama	A&M/Interscope	119,489
9	Black Eyed Peas	Where Is the Love? (radio edit)	A&M/Interscope	115,671
10	Usher	Bum	LaFace/Zomba	112,409

Source: Nielsen SoundScan, compiled from sales beginning June 16, 2003.

"Usually you're looking at least five years from the introduction of new format before it becomes a substantial part of the business. We're at year one," says Larry Kenswil, president of Universal Music Group's eLabs division.

"It took the CD almost a decade to surpass the cassette as the most popular format," Kenswil says.

CD shipments first exceeded cassette shipments in 1992, according to RIAA figures.

In the latest sign of downloading going mainstream, the RIAA announced July 1 that digital download sales now qualify for gold and platinum certification.

Certified sales of 100,000 digital tracks earn gold status, and sales of 200,000 digital tracks are considered platinum. Multiplatinum awards start at 400,000 and increase in increments of 200,000.

Based on Jupiter's projections, digital music will represent roughly 2% of the total U.S. music market this year.

Quartararo adds: "In a vacuum the statistics are innocuous. The important message here is that we're establishing a new method for consuming music."

Digital service providers also point out that the conversation about digital tracks excludes full album sales, which constitute an estimated 40% of the download market.

Nielsen SoundScan does not break out digital album sales from the total album sales data.

A digital track is defined as a song purchased individually or as part of a bundle of songs.

BMG Distribution chief Jordan Katz warns not to read too much into the first-year numbers. The scope of music subscription services and phone-based music offerings, for example, remain unclear.

"The marketplace is still sorting itself out," he says. "It would be naïve to look at the market and multiply by 100 and say that's what it is going to be. I'm sure it'll look much different five years down the line."

Digital Dissonance

Continued from page 3

annual cost in the \$100,000 range.

Larry Pareigis, senior VP of promotion at Sony Music Nashville, says the real cost savings will come from not having to rush-manufacture when the label shifts gears on a single choice or when an artist delivers the music too close to the single's add date.

For years labels have been sending "event" singles to radio via digital download, always followed up by a mailed CD. Sony is the first to convert to digital for all singles.

It's likely other labels inside and outside of Nashville will carefully monitor radio's reaction.

Sony's other divisions have not announced plans to follow suit.

But Universal Music Group recently inked a sweeping deal with Orlando, Fla.-based music promotion firm Promo Only for digital singles delivery for all of its labels in every genre. However, UMG hasn't announced any plans to eliminate mailed CD singles at this point.

Still, it is Sony, which is pioneering digital delivery, that is taking the

brunt of radio criticism.

As Jaymes suggests, the digital delivery may just add a layer to PDs' already busy day.

The programmers' primary concerns center on inconvenience and time involved in having to download every single. If they want a CD copy to play in music meetings or to listen to in their cars rather than on their office computer speakers, there is an additional step of having to burn one themselves.

"While most programmers will faithfully download and burn new singles from superstars, I fear singles from new artists will sit on a server for weeks before someone at the station does

"I'm not taking human beings out of this process at all," he says. "Our plan is to make everybody's life easier, not harder."

Still, many programmers are concerned about the potential inconvenience of downloading.

WCTK Providence, R.I., music director Sam Stevens says, "I'm much more likely to pop a CD in the player at my desk to listen to it than to log on, put in a password, wait for it to buffer and finally play. Plus, when we're going for adds, I always look at the CDs in the stack. If a song is somewhere on my hard drive where it's not physically visible, I'm apt to forget it's there."

HOW IT WORKS

Pareigis admits the idea to switch to digital delivery initially came from a meeting about "budget line items." But he insists the move is not only about cost savings.

"We're living in an era where doing business is not getting any less expensive," he says. "I just want to make sure we remain competitive. I want to take the money [saved] and apply it elsewhere."

To access new singles, programmers will receive an e-card directing them to a Web site where a broadcast-quality version of the song can be downloaded.

"I would never in a million years think of spending thousands and thousands of dollars to create music and then send it out to radio and our consumers on little dinky files," Pareigis says of the audio quality radio can expect.

Clear Channel and other broadcast groups that already have company-wide digital music delivery protocols will receive the music on those systems as well. And programmers will also be e-mailed a lower-quality MP3 version of the song to use as a reference copy.

Pareigis insists that with six months of lead time, his staff will make every effort to help radio understand the process and work with it to help build the necessary infrastructure. "We're not going to leave anybody hanging," he says, hinting that Sony will be providing reporting stations with some equipment.

He cites findings from radio research

company TuneCom that more than 94% of reporting stations are already on broadband. For the remaining 6%, and for non-reporters, Pareigis notes that Sony's music will continue to appear on the CDX and Promo Only CD compilations those stations receive.

Some music directors are pleased by Sony's move.

"I welcome digital distribution," WKLB Boston assistant PD/music director Ginny Rogers says. "It's simply an adjustment in our routine . . . We barely have any CDs in the studio, and the air personalities are able to work more efficiently without having to cue up or organize CDs."

single and not having to track down those packages if they are misdirected.

Foster has one suggestion for Sony. "I often listen to CDs in my car and at home," she says. "After the initial digital delivery, labels should think about accommodating programmers who like to do this. It often works to their benefit."

"I'm also one of those folks who likes to know who wrote and produced a song," she adds, "so I would like to get that information from the labels."

Some programmers are philosophical about the switch.

"We survived the end of 45s in 1989, so I think we'll survive the end of CD singles by 2005," says WWYZ Hartford, Conn., music director Jay Thomas.

"Digital distribution is kind of like e-mail was in the early '90s," Rogers says. "Some people had it, some didn't, but eventually it became the norm once we were comfortable with the process."

A MIXED REACTION

Most programmers, however, haven't yet achieved that comfort level with Sony's plan.

KMPS Seattle music director Tony Thomas asks, "Is anyone in radio asking for a switch to digital downloads? Other than wanting access to a big release as soon as possible, I haven't heard anyone on the radio side saying they would prefer downloads."

"Should radio be offered more digital downloads? I'd be excited to see that," Thomas adds. "But I think it would be best in concert with CD service until we all see how this shakes out."

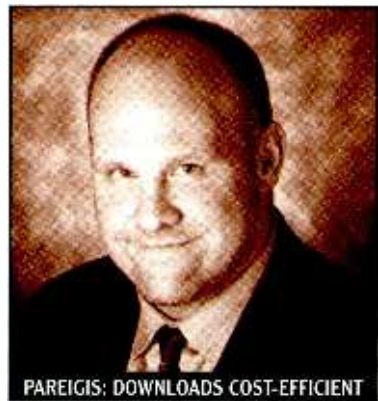
WOKO Burlington, Vt., music director Margot St. John also sees both sides of the issue. "On the one hand, I'm all about being friendly to the environment, so the obvious upside is less plastic, less transportation, less packaging and [less] waste," she says. "On the other hand, I love the portability of the CD. I like seeing the cover art, and I always look at the writers and producers for familiar names and sometimes peruse the lyrics."

WSLC's Jaymes also has practical concerns. "I already have to stand in line to get a production studio, and that's just to crank out a promo," she says. "I can just see me going to the production director, who is on a deadline to get a spot done, and me saying, 'Dude, I want to copy a song to CD so I can listen to it in my car!'"

But, as KSCS Dallas assistant PD/music director Chris Huff says, you can't stop progress.

"It is going to take some getting used to," he says. "The problems, however, are all relatively minor, and I am all for the shift to digital delivery. It's where everything is heading. I know my home CD player has been gathering dust. Our audience is shifting to it—so should we."

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PAREIGIS: DOWNLOADS COST-EFFICIENT

something with it," KSON San Diego assistant PD/music director Greg Frey says. "That's a lot of lost listens that labels need for their new acts."

KPLX (the Wolf) Dallas assistant PD Smokey Rivers is concerned about efficient use of time. "If Nashville's major complaint about radio is the fact that radio doesn't have time to listen to music, then why add another obstacle to getting your music heard?"

KRTY San Jose, Calif., assistant PD Nate Deaton calls digital distribution "more of a pain than a help . . . with the level of competition right now, any extra steps necessary just make songs easier to overlook."

In making music decisions, Deaton says, "I play what is on my desk. If it is not there, it is certainly possible I won't get up to look for it."

Addressing concerns that his music might go unheard, Pareigis says it will be the job of his regional team to ensure that doesn't happen.

Strick

Continued from page 8

as diverse as the Beatles, Bob Dylan, Joni Mitchell, Leonard Cohen, Neil Diamond, Miles Davis and Graham Nash.

"We want to make sure we're exploiting the catalogs," Strick says. "I built the film and TV division at BMG Songs over the 10 years that I was there. That was one of my primary areas, and I think it's now one of the more successful synch departments in the publishing world."

In addition to BMG, Strick has previously worked at Jobete, United Artists, CBS Songs, MCA Music Publishing and Skyhill Music Publishing.

Concurrent with Strick's arrival, former Sony/ATV worldwide president Richard Rowe steps into a consulting role, working on special initiatives and projects. Rowe had headed the company since 1993.

Hockman says that Sony/ATV's operations in the United Kingdom, Germany and France will now report to him, while the rest of the company's international offices will report to London-based Sony/ATV Europe VP Guy Henderson.

Gortikov

Continued from page 9

contribution, Stan was an extraordinary human being—honorable, caring and committed."

As a result of the lyrics controversy, however, RIAA member companies sought more aggressive leadership. In January 1987 they hired Berman, a former Warner Communications government relations executive. (Berman picked up his IFPI post in 1998.)

Berman says that in retrospect, Gortikov's "courageous decision" to include a voluntary parental advisory sticker on albums with explicit lyrics "was a defining moment for the industry because it served as a shield" against more stringent federal and state censorship legislation in decades that followed.

"As the ripple effect went out from D.C. to bills being written in the states, it prevented us all from being overtaken by the forces of darkness," Berman says.

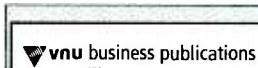
In his previous job as a Capitol Records exec, Gortikov was part of the 1964 team that spearheaded efforts to market the Beatles in the United States.

Later, as Capitol's president, he maintained the company's good working relationship with the band when it formed the Apple label in 1969.

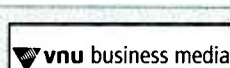
Gortikov served in World War II and achieved the rank of lieutenant colonel in the Army infantry.

He is survived by his wife, Barbara; children Jane Bachrach, Jim and Scott; stepchildren Jaxi Rothman and Johanna Duprey; and a total of seven grandchildren and step-grandchildren.

Services will be private. The family requests that in lieu of flowers, contributions be made to Human Rights Watch.



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'We Need Diversity In The Music And Styles That Are Accepted'

BY PHYLLIS STARK

Since Brian Philips joined Country Music Television as senior VP/GM almost three years ago, the Viacom-owned cable network has experienced phenomenal growth.

CMT's household penetration has risen from 39 million to 75 million homes. It has had 10 consecutive quarters of increased viewership, according to Nielsen Media Research. In addition, Philips says, "we have met and outperformed every financial target ever given us by Viacom."

Prior to joining CMT, Philips had a distinguished career as a radio programmer. He is the only person who has been nominated as PD of the year in the Billboard/Airplay Monitor Radio Awards in four different formats: country, top 40, mainstream rock and modern rock.

Former colleague Paul Williams, who took over as PD at country KPLX (the Wolf) Dallas following Philips' move to TV, praises his former boss' communication skills.

"The writing is the thing with Brian," Williams says. "Whether its a lengthy strategic plan or just a quick memo to the staff, his ability to create and write is like none other I have seen in our industry. He has the ability to create a concept and make it jump off the page."

Based in Nashville, Philips travels frequently to the offices of CMT parent MTV Networks in New York and Santa Monica, Calif., which both house CMT staffers.

Philips is remarkably upbeat not only about his own company's success but also about the future of the country music industry, which he judges to be in the early stages of a rebound, particularly among younger consumers.

Q: What makes you so optimistic about the business?

A: Cable in general and CMT specifically is just a thriving business.

In a town where we thrive on nervously rubbing our hands together and hoping that the next big thing shows up, no sooner said than done [with Gretchen Wilson and others].

All of a sudden, we're looking like we're going to have our best year in a decade as a music business.

Q: What are some of the indications of this turnaround you're seeing at CMT?

A: One of the things I complained about from the start was that I felt cheated, because my brethren at MTV and VH1 are very blessed to have a constant supply of fresh faces and fresh sounds and points of view not taken before. Sights not seen before on their channels.

We've felt that Nashville had fallen into a period of repetition and lack of reinvention. Not meaning this in any way disrespectfully, [but] it was getting harder and harder to work with the same small oeuvre of superstars because you simply can't build a 24-hour-a-day television channel off a handful of people.

We need diversity in the music and the styles that are accepted. And we need somebody who says, "Screw it. I'm going to take a chance and put this out and hope somebody likes it."

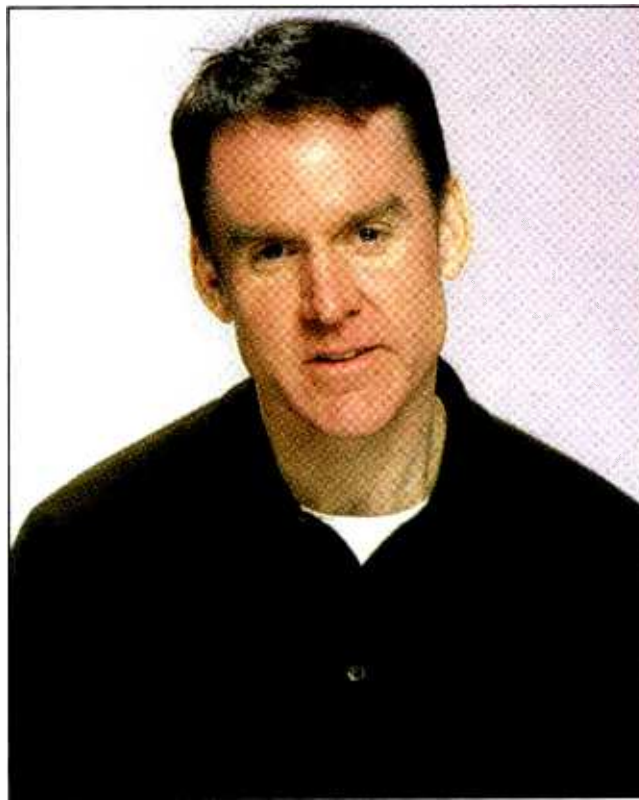
People trying to circumvent the traditional system are those who seem to have made a lot of the difference here in the last few months.

Q: Where is this new sense of optimism on Music Row coming from?

A: It's coming from all over the place. That's one of the most interesting things about it. It isn't like 1988 again, where you just go, "Holy cow, here come eight new superstars all showing up on the same Greyhound bus."

Country's really taking stock of its past right now, and I sense a huge new wave of appreciation for the all-time greats. The audience is so open right now.

That's my anecdotal sense of it, but the numbers don't lie and the fact that there's renewed 18- to 24-year-old interest is the best news of all.



The Last Word



A Q&A With Brian Philips

Brian Philips: Career Highlights

2001: Joins CMT as senior VP/GM
2000: Wins Billboard/Airplay Monitor Radio Awards for major market country programmer of the year and rock group programmer of the year
1998: Named director of FM programming for Susquehanna Broadcasting's Atlanta and Dallas stations and country KPLX (the Wolf) Dallas PD
1993: Joins modern rock WNNX (99X) Atlanta as PD
1991: Moves to top 40 WEGX Philadelphia as PD
1988: Joins top 40 KDWB Minneapolis as PD
1988: Moves to top 40 WBJW Orlando, Fla., as PD
1985: Named rock hits WMMS Cleveland PD

Q: What can the industry do to sustain that momentum?

A: Get active. Don't wait. Do what smart top 40 programmers have always done—hear a hit record in your office and walk it into the studio. And play it every hour and 15 minutes until the whole town talks about it.

Q: What makes you think the younger audience is rediscovering country?

A: The CMT Flame Worthy Awards were the first sign that the young audience was coming back. We were up 10% on our biggest night of the year with 18- to 24-year-olds, and we hadn't counted on it.

A week later John Mayer and Brad Paisley do a "Crossroads" [special], and 18-to-24 soars [again].

Q: What are some of the factors behind CMT's growth?

A: It's part of being hooked up to an MTVN engine, being connected to the mothership which has the greatest affiliate sales team in the world to get us out there to build our reputation and promote CMT in every nook and cranny in America. They got the job done.

Our ad sales guys [also] got the job done. They have perhaps the toughest job of all, because they have to [sell] this thing so familiar to us and so foreign in many ways to the buyers of Madison Avenue.

But a lot of our growth has come because our ad sales department will not take "no" for an answer. They go back in and sell our attributes and remind people who live on the coasts that most people don't live on the coasts, and there is a huge country to be entertained.

Q: Has there been a shift away from music videos toward more original programming at CMT since your arrival?

A: If video ratings are off a little bit, we need to cut back on video hours [until] they catch fire again.

We'll go through six-month periods where we wait for the mailman every day, and nothing good happens.

Right now we're in one of those really good times where we're flooded with great, new, visually compelling videos and great songs and memorable artists and not just the same old faces. Although, in many cases, some very familiar artists are doing the best work of their lives, which I think is also a central component to our success this year.

Q: Why was it important for CMT to have a development office in California?

A: The top of the development funnel, where the ideas collect and where the people who drive them make the shows and where the industry exists . . . really is Los Angeles. If you want to develop TV shows, it's where you move.

Q: How has CMT managed to defy the odds and continue growing when the record industry has been declining?

A: We have no fear. That's because we're part of MTV Networks, which was founded by a group of people who never knew fear . . . People who imagined that anything could be tried once without charges being filed.

The great thing about CMT is it's got just enough MTV Networks DNA to take some calculated risks. We have been given so much creative latitude and never pulled back, always pushed forward. I really think that's the difference.

Q: Is there still a stigma against country music out there?

A: I'm really happy to report that I feel that less and less.

Q: Is there anything you think has been holding the country format back?

A: I just think, like all other businesses, the big payoff comes from the big risk. If few risks of consequence are taken, then why would we expect anything? If we're very, very cautious and we have diminished expectations, why would anything happen?

I feel like maybe we've made a clean break with that [risk-free] era, and I hope it doesn't come back any time soon.

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